

COLLAGISTA

Issue Six: August-September 2010 ISSN: 1837-4891 (PRINT)



EDITORS LETTER

Welcome to the sixth issue of Collagista!

When I first began compiling Collagista I thought perhaps it would run to two or three issues. I could never have imagined the response from collage artists would be as great as it has been.

It brings a smile to my face to think of the exposure the zine has managed to give to so many dedicated, serious artists.

This issue is particularly full of wonderful works by talented artists - more than any previous issue. The mix of works as diverse as ever.

The work speaks for itself, so I shall leave you to peruse at your leisure and hope you enjoy this issue as much as I have in putting it together.

All the best,

John

As far as Collagista is aware, all works included in this issue are Copyright the respective artists.

ON THE COVER

BEN STUMPF:

"Monstars", 8 1/2" x 9", magazine print, ink on magazine print, December 2009

Ben's work will be featured next issue, so stay tuned!

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VALENTINA FIRPO

My name is Valentina and I was born in Italy in 1994. I started playing with charcoal at a young age and plunged in with deep fervour (self taught) portraying until I soon got bored of realism and classic sheets of paper and started, for no particular reason, to combine on cardboard and wrapping paper any useless three dimensional little object I stumbled across - beads, ribbons, shells, buttons as well as cloth, pieces of magazines, wool, yarns, doilies - with coloured pencil drawings. This was before even knowing of the actual existence of assemblage/collage art.



I draw when I need to translate a certain huge emotion into something concrete and material to help me face and understand it better. I love describing feelings and finding out that people relate to them. I don't use any particular technique but just add and remove in a purely intuitive way and although I often figure vaguely in my mind what I'd like to come up with, the final result is never how I pictured it.

At the moment I'm mad about art brut, outsider/folk art and...collage of course!, but I like stitches better than glue :).



"Horses"



"Tristessa underwater"



Above: "I caught my tears in a teapot"
Below: "Mayfly"





"She wore blue velvet"



"I want my heart to miss a beat"



Fig. 1.3: The Apotheosis of a Crab Lice on a Male Prostitute



Fig 1.2: Anamorphic Diety - preceding the departure of conic metamorphoses

IARFA

<http://www.iarfa.deviantart.com/>

The IARFA page is a collection of works of the students of the Far Eastern University (FEU), Institute of Architecture and Fine Arts (IARFA).

This page intends to showcase to the world the various art styles and media that are used the IARFA students of the past and present.

HISTORY:

The University first offered Architecture in 1954 under the Institute of Technology, with architect Elias Ruiz heading the then Department of Architecture of the Institute. In 1968, the University launched a course in Fine Arts, major in Advertising. After two years, however, the University's board of trustees created the Institute of Architecture and Fine Arts (IARFA) with then Executive Vice President Nicanor M. Reyes Jr. concurrently serving as acting dean and Prof. Galo B. Ocampo as acting secretary and concurrent head of the Department of Fine Arts. Architect Benjamin N. Mascarenas headed the Department of Architecture.

Jesus M. Bondoc was named IARFA dean in 1971 when Executive Vice President Reyes was appointed acting president of the University. It was during Dean Bondoc's term that new courses in Interior Design were introduced. Among those curricular offerings were the two-year certificate course in Interior Design and a four-year course in Bachelor of Science in Interior Design. In 1973, architectural board review was offered to the University's graduates.

Ruperto C. Gaité took over Prof. Bondoc as dean in 1981. Dean Gaité effected significant revisions and improvements in response to the resurgence of cultural activities in contemporary Philippine society. He was responsible for introducing to the University the five-year B.S. Architecture curriculum. Dean Gaité molded and reshaped IARFA for six years.

Architect Marylou C. Ventura, a planner and environmentalist, was appointed dean in 1988. She upgraded the quality of art and architecture education in the University during her 10-year tenure. Architect Victoriano O. Aviguetero succeeded Dean Ventura, although moved on to other concerns after only two years and was thus succeeded by architect Miguel Carpio who remains the Institute's dynamic dean wherein now he is the Acting Vice President for Academic Affairs in the whole university.

Aside from Architecture, Fine Arts major in Advertising, the University now also offers Fine Arts major in Painting. These courses are designed to produce capable professionals whose training and outlook are relevant to national development even as the courses also provide them opportunities for growth that is enlightened by an appreciation of cultural heritage and moral values.

The Institute maintains high standards as can be gleaned from the yearly result of the board exam, for architects in which FEU usually graduates land in the Top 20. Similarly, the University's Fine Arts students have continuously garnered major awards in various prestigious art competitions



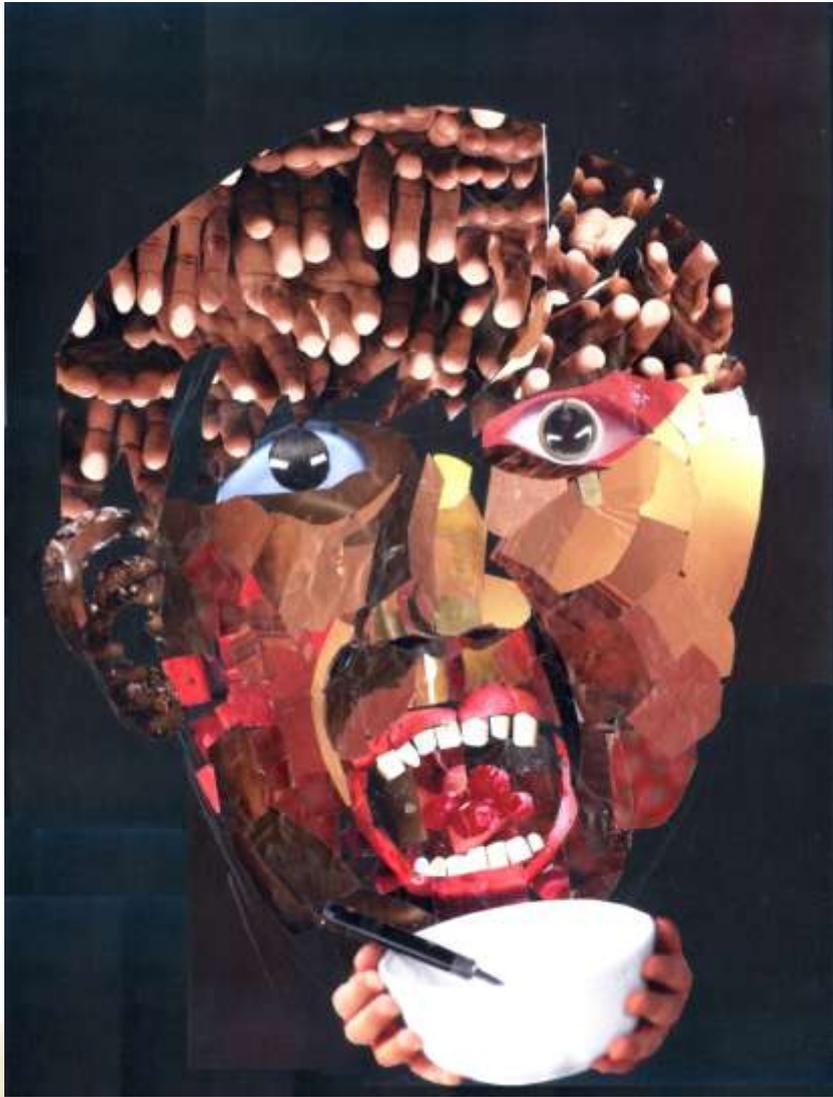
Portrait 14, by Rodolfo Desear, 2009



"Portrait 10", by Donny Angeles, 2009, Collage



"Portrait 3", by Chrissalyn F Rada, 2008, Collage



Janna Finch

All of my work can be found here:

Jannafinch.webs.com
www.jannafinch.deviantart.com

Dilar Pereira

I'm a visual artist living and working in Lisbon, Portugal. I always use the application of multiple kinds of materials in my work; all the processes involve mixed media techniques, from collage, oil or acrylic to dry mediums such as pens, coloured pencil, waxes, pastels and so forth. I have always used collage in my work since the early plastic experiments.

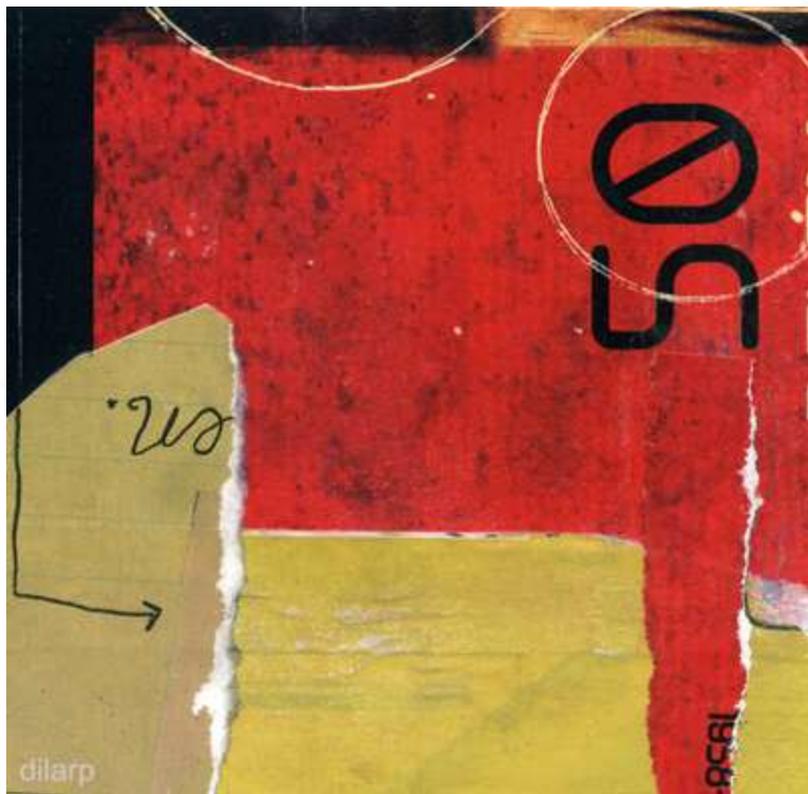
It's a daily activity that I chase and live with passion. The fantastic thing about working with collage it is the act of dilacerations, selecting, deconstructing and re-composing. I can describe my work like the practice of plastic improvisation.

To paste or glue a piece of extraneous material to a surface, with apposition and combination of physical materials, it's like an instant action of deconstruction/construction. The act of composing through deconstruction to again re-construct has parallels with musical improvisation. This simulation through textures as well as of typography does belong to the same aesthetic which can be found and heard in contemporaneous jazz improvisation. The relation of the word-image, the enclosure of commercial, typographic and abstract elements, the scale and the juxtaposition of different textures and shapes is what I'm going after with my work.

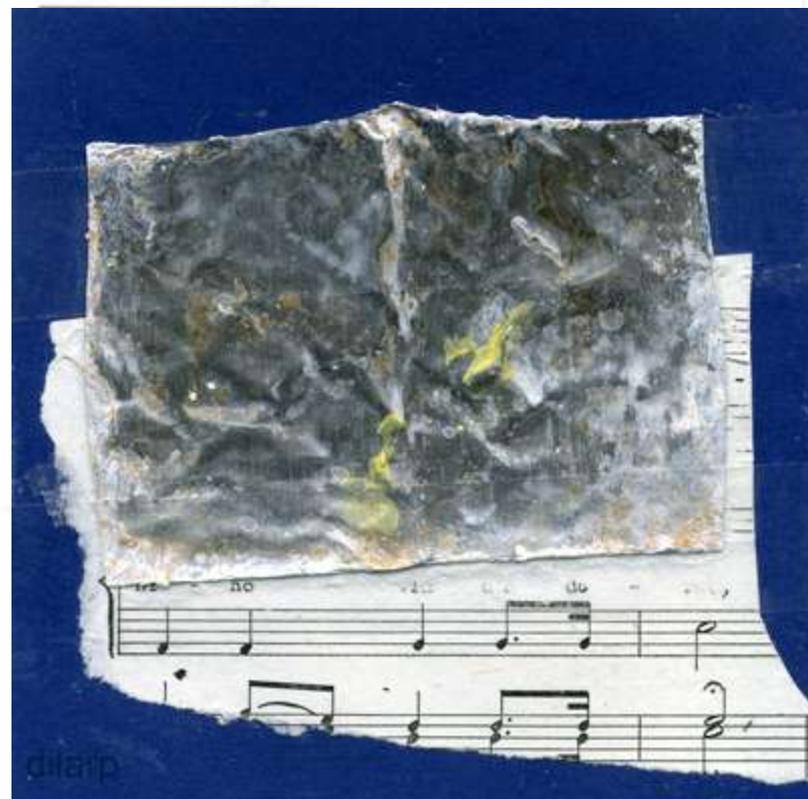
Besides my regular work, in September 2006 I decided to start a conceptual project about conceive and execute a small collage piece every day since then, as a work in progress. It was called the Daily Collage Project and can be seen through the internet, as a diary platform.

Dilar Pereira, April 2010

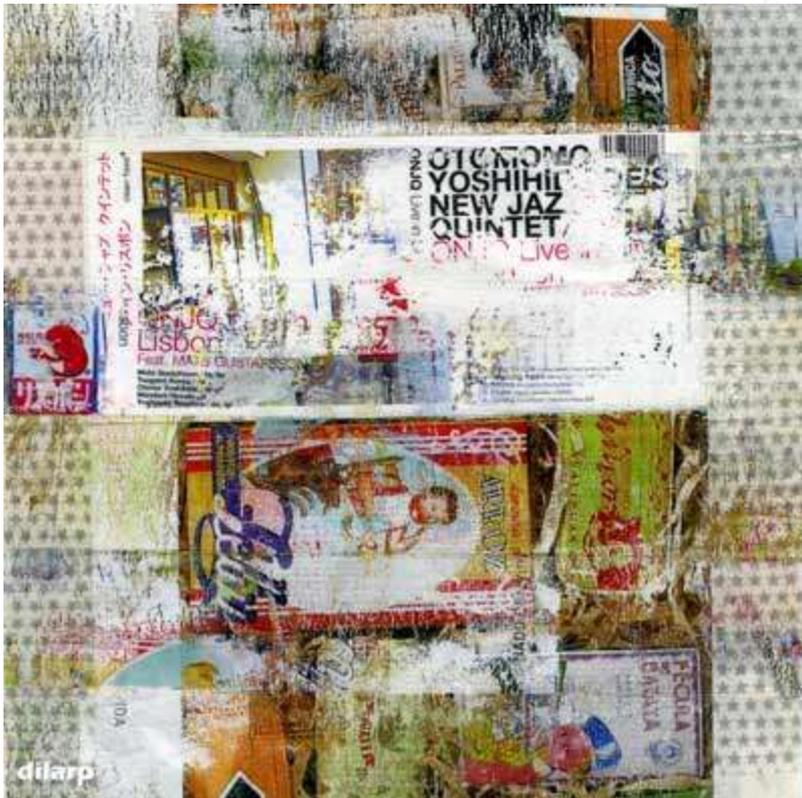




"50", 10x10 cm, collage on paper, 25 Nov 2008



"O Pensamento", 10x10 cm, collage on paper, 16 Jul 2009



"Speechless Call", 11x11 cm, collage on canvas, 17 Dec 2006

"Open Textures", 10x10 cm, collage on canvas, 18 Nov 2006

Daily Collage Project

Daily Collage Project is a conceptual art project whose goal is to create and post a new small size collage every day. The discovery and use of materials related to everyday life (tickets, newspapers, advertising, magazines, packages, brochures, etc.), from the recycling or daily practice of collecting materials – "found-objects" –, translates it in the handling of a dual language discourse: first, a conceptual sense in the relation of improvised materials, colors, images, textures, shapes, symbols, pictograms; secondly, investing in the polysemy of language associations (or not) between titles, words and letters, and practice, because it expands the realm of possibility and creative direction.

Online since 3 September 2006 at
<http://dailycollageproject.blogspot.com/>

The site currently has more than one thousand collages, tens of thousands of visits, and echoes in a variety of specialized sites.

FluxFace in Space –

Gary A. Bibb, in collaboration with Cecil Touchon, has conceived an exciting new exhibition project for the Fluxmuseum.

Using the 'Face In Space Program' from NASA - we are organizing a "Fluxface in Space" exhibition to be launched into orbit on the last two Space Shuttles!

www.fluxfaceinspace.blogspot.com

www.fluxmuseum/spaceblog/blog1/php

Stick It!: Collage in Australian Art
The Ian Potter Centre: NGV Australia
19 March – 29 August 2010

Review by Joel Lambeth

“Whoever said that the pen was mightier than the sword forgot the scissors”
Peter Lyssiotis

Tucked away in the back corner of level 2 of the Ian Potter Centre in Federation Square, Melbourne, secreted behind the “Australian Made: 100 Years of Fashion” exhibition, I found “Stick It!: Collage in Australian Art”. Truth be told, I had some difficulty finding the exhibition, and had even started to wonder whether I was actually in the right gallery. I did not see any posters, brochures or other advertising material in the gallery to suggest that the exhibition was in fact showing, and it was only on page 16 of the gallery’s *What’s On* guide did I manage to find any mention of the exhibition.

On entering the exhibition, vinyl-cut text applied directly to the gallery wall advised me that:

“The exhibited works are selected primarily from the Prints and Drawings collection, with a few select loans: even so, it can only hint at the breadth and diversity of the creative use of collage in Australia.”

And “only hint” is exactly what the exhibition did.

At this point let me say that I did in fact enjoy the exhibition, and that I do not regret travelling the 1000-or-so kilometres from Sydney to Melbourne to see it. I am eager to join in any celebration of collage as a fine art form (or as craft or folk art for that matter). However, I do think that the exhibition did slightly under-represent the history of collage in this country, which could have easily been remedied with just a few more “select loans”.

Many luminaries of 20th Century Australian art practice were represented in the show, with Sydney Nolan, Donald Friend, Brett Whiteley, James Gleeson and Robert Klippel all having works included in the exhibition. However, the impression I received from viewing these works (perhaps with the exception of Klippel) was that it is no mistake that these artists were better known for other areas of artistic pursuit, rather than for their collage works. That is to say that it seemed like these artists were “passing through” collage on the way to somewhere else, and they did not spend a great deal of time seriously exploring the possibilities afforded to them by collage.

Perhaps it was the selection of artworks chosen for inclusion in the exhibition that left me with this feeling. I remember the first time I saw James Gleeson’s stark black and white collage works on exhibit at the Art Gallery of New South Wales in the very early nineties, I was completely awestruck by them and spent a good few hours studying them. That sense of wonderment was not there this time. And Brett Whiteley extensively incorporated collage techniques in his paintings to great effect (for me personally, *Alchemy* immediately comes to mind). But in this exhibition, his *Sacred Baboon*, an ink drawing with a pair of human eyes pasted onto the creature almost as an afterthought, is not representative of the collage work that Whiteley produced.

Indeed for me, it was the more contemporary artists exhibited that stole the show. Elizabeth Gower’s mandala-like collections of insects and lizards from her *Chance or Design* series are intriguing and mesmerising. *Sweating Logos* by the sadly no longer with us **Blair Trethowan, presents a large grid framework that is populated by small coloured circles to form a portrait of a tearful sweatshop worker, which is imposing and technically fascinating all at the same time. And Nick Mangan’s constructions (which admittedly could be easily compared to the Robert Klippel works in the exhibition, particularly as they are displayed next to each other) show a great understanding of the way that collage can be used to create space and form on a 2-dimensional plane.**

What sets these artworks apart from the rest of the exhibition however, is not the time period in which they were created, but the artist's exploration of collage in and of itself. In these works they are not using collage techniques as a bridge or a stepping stone in order to reach some other place, one that can perhaps be better depicted through sculpture or in painting; for these artists, the medium of collage is (at least in part) the message. And for this, I heartily applaud them.

I later enquired at the gallery shop if there was an exhibition catalogue for the show, and was advised that not only was there no exhibition catalogue, but the store had received no merchandising material whatsoever in relation to *Stick It!* I assumed that this was because they were spending any and every advertising cent they had available to promote and produce associated materials for the *European Masters* exhibition that was currently showing at the NGV International gallery across the road. However, the store staff then directed me toward the catalogue for the "Pen to Pixel: On Paper" exhibition from 2003, and I was actually surprised to find how many works from this show had been re-assembled to make up the *Stick It!* exhibition.

"Stick It!: Collage in Australian Art" The Ian Potter Centre: NGV Australia, Federation Square, Cnr Russell & Flinders Streets, Melbourne.
<http://www.ngv.vic.gov.au/>. Through to August 29th.

SPECTACULAR SIGHTS: POSTCARDS FROM PLACES YET TO BE SEEN

MAILART EXHIBITION/STOCKHOLM

14-29 AUGUST 2010
Galleri KG52
Kammakargatan52
Stockholm

www.kg52.se
www.mailart.se

SOMETHING IN THE AIR

COLLAGE & ASSEMBLAGE IN CANBERRA REGION
CANBERRA MUSEUM AND GALLERY
19 June to 10 October 2010

"This exhibition looks at the prevalence of collage and assemblage art forms in the Canberra region and traces the influence of the National Gallery of Australia collections of innovative international and Australian art in shaping that visual language."

CNR LONDON CCT & CIVIC SQUARE, CANBERRA CITY
www.museumsandgalleries.act.gov.au

Exposition internationale.

Les singes de la sagesse – The monkeys of wisdom

La ville de Chauny (Aisne - France) a comme emblème les singes de la sagesse.
L'origine des singes de Chauny est assez obscure.

Quelques historiens locaux pensaient que ceux-ci étaient la représentation qu'on se faisait des bateleurs, jongleurs et montreurs d'animaux divers qui étaient établis en confrérie à Chauny.

Rabelais, qui a certainement vu les jongleurs de Chauny, parle d'eux dans Gargantua : "Gargantua s'amusait moult à voir les bateleurs surtout ceux de Chauny en Picardie, grands jaseurs et beaux bailleurs de balivernes en matière de singes verts".

Le projet est le suivant :

- Ce projet est ouvert aux Artistes du monde entier ayant envie de partager et exposer leur travail. Toutes les techniques sont acceptées.
 - Format 21 cm X 30 cm, support cartonné (pouvant être relié).
 - Vous devez représenter votre vision des « singes de la sagesse ».
 - Une fois terminée, vous devez envoyer votre œuvre à cette adresse: « E » - Ambassade d'Utopia – 38 grande rue – 02300 Guivry – France
- Une exposition des œuvres reçues aura lieu au centre culturel de Chauny, le Forum, en début d'année 2011.

Les dates précises d'exposition seront données par la suite ici et sur notre blog.
- A l'issue de l'exposition les œuvres seront reliées manuellement par « E » afin de créer des livres d'Artistes qui seront mis à disposition des écoles et médiathèques de la région. Les œuvres connaîtront ainsi une seconde vie dans une exposition itinérante en 2011. Les œuvres ne seront pas renvoyées aux artistes et resteront la propriété de « E » pour d'autres expositions itinérantes...

- Un blog est déjà créé afin de présenter les œuvres reçues et donner des informations sur l'avancement du projet.

<http://expositionsingeschaunois.blogspot.com/>

- Fin des envois le 31 décembre 2010 pour exposition début 2011.

International exhibition.

The monkeys of wisdom

The Three Wise Monkeys serve as the emblem of the city of Chauny (Aisne - France). The origin of the Monkeys are quite obscure. Some local historians believe that they are a representation of groups of storytellers, jugglers, and animal handlers who were present in Chauny. Rabelais, who without doubt saw Chauny's jugglers, talks about them in Gargantua: "Gargantua would often amuse himself by going to see the jugglers of Chauny, in Picardie, as well as the eccentric storytellers, who talked of everything and nothing." (Translation: Sayara Thurston)

Deadline: December 31st, 2010 (for exhibition at the beginning of 2011)

- This project is open to Artists of the whole world wanting to share and expose their work. All techniques are accepted.
- Size: 21 cm X 30 cm, bound support (being able to be bound into a book).
- You have to represent your vision of the "monkeys of wisdom".
- You can use the back of your work to write a biography or information concerning you.
- Once complete, send your work to

:

" E "" – Ambassade d'Utopia

38 grande rue – 02300

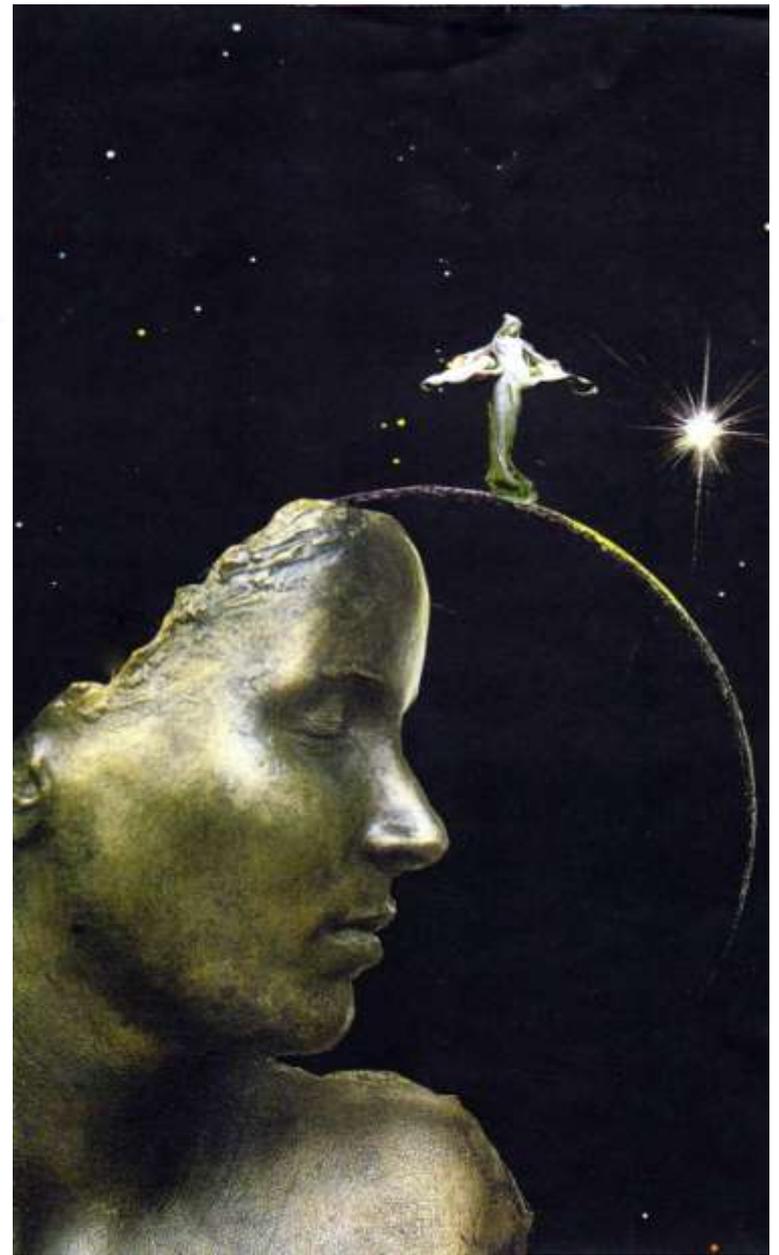
Guivry – France

- An exhibition of the received works will take place in the cultural centre of Chauny, 'the Forum', at the beginning of the year 2011. The precise dates of the exhibition will be afterward given on our blog.
- At the conclusion of the exhibition the works will be manually bound by "E" to create artists' books which will be given to schools and media libraries of the region. The works will therefore know a second life in an itinerant exhibition in 2011. The works will not be sent back to the artists and will remain the property of "E" for the other itinerant exhibitions ...
- A blog is already created to present the received works and give information onto the progress of the project.

[Http://expositionsingeschaunois.blogspot.com/](http://expositionsingeschaunois.blogspot.com/)

JULIA STILL

The second image is entitled "Edge walkers" and it is traditionally made-cut, glue and a large coffee-table book for pressing. It is dedicated to our unconscious and to planet Pluto which helps in the transformative journey. The first image is "A Dance Universal" created in just the same fashion.
Best, Julia



RAUL BUITRAGO



These collages are results of a rhythmic practice. Flipping through countless sources until the right image dances off the page and merges with another.

The search for imagery is the routine and the art revealed is the break in that routine. A small, yet significant revelation within the mundane.

Raul Buitrago

rbuitrago11@gmail.com

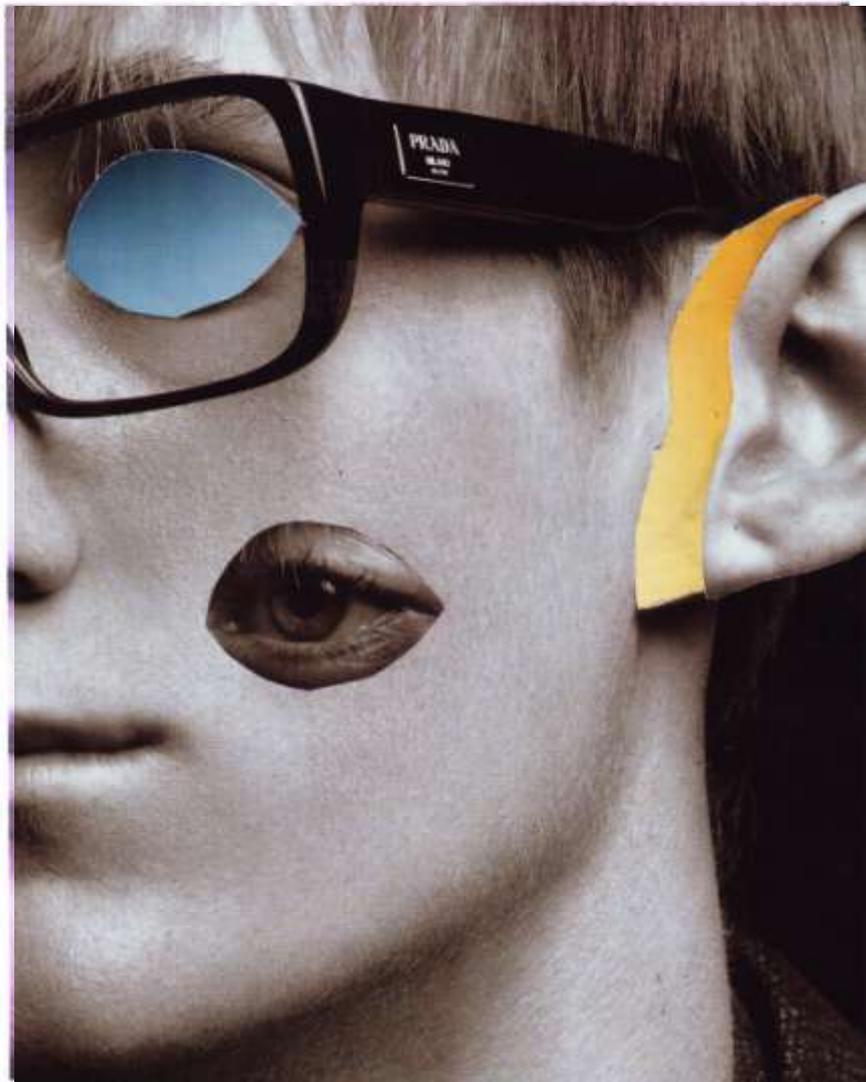
<http://itwillbedarksoon.blogspot.com/>



Opp: '*Textheads*', collage, 5.3in x 9.8in, 2010

Above: '*Pupil*', collage, 9.25in x 7in, 2010

Next page: '*Behind*' collage, 9in x 7in, 2010



ZUZANNA ORZEŁ

“Haiku 105”



Hello there. I'm Zuzanna Orzeł (Eng. Susan Eagle), but I use the name Iro too. In October I will begin my third year of studying Cultural Studies at the Silesian University in Katowice, Poland.

I began making collages recently, the first works were created just last autumn. From the beginning they were illustrations for the haiku poems I have written. Originally, I used mainly the dried plants and various types of paper. With time I began to broaden the scope of the materials I have used to paper napkins, the remnants of threads, laces and materials, beads, feathers, illustrations from old books, etc. In other words, I use everything that other people deem unworthy or unnecessary and discard. Through this I changed the style, but also the colours and subjects of my works.

Despite the gradual evolution and change, my collages are always accompanied by a seventeen-syllable haiku in Polish (I added translations later if necessary). Each work is performed on a vertically arranged cardboard of postcard size and consists of only a few elements. For now, I don't intend to change this - too complex a creative execution and accumulation of materials, in my opinion, argues with the philosophy of simplicity which haiku imposes.

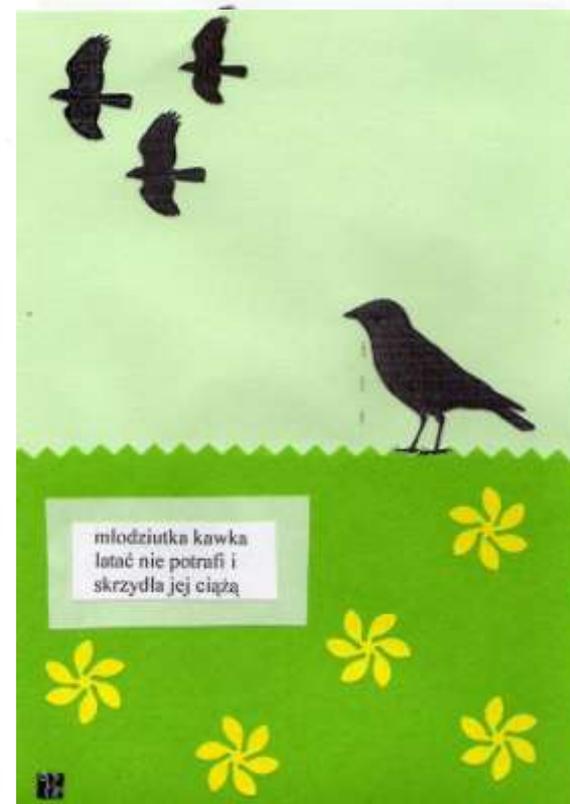
"Why haiku?" you ask. The answer is simple. Nowadays, in continuous pursuit of something vague, hardly anyone has time for poetry. Haiku, by it's brevity of form and breadth of meaning and transmission may be the future for poetry, that with no trouble

you can even send by SMS.

More at wrzosowata-iro.deviantart.com and <http://zuzannaorzel.daportfolio.com/>



"Haiku 089"



"Haiku 095"

Witajcie! Nazywam się Zuzanna Orzeł, ale używam także imienia Iro. W październiku zacznę trzeci rok studiów na wydziale Kulturoznawczym Uniwersytetu Śląskiego.

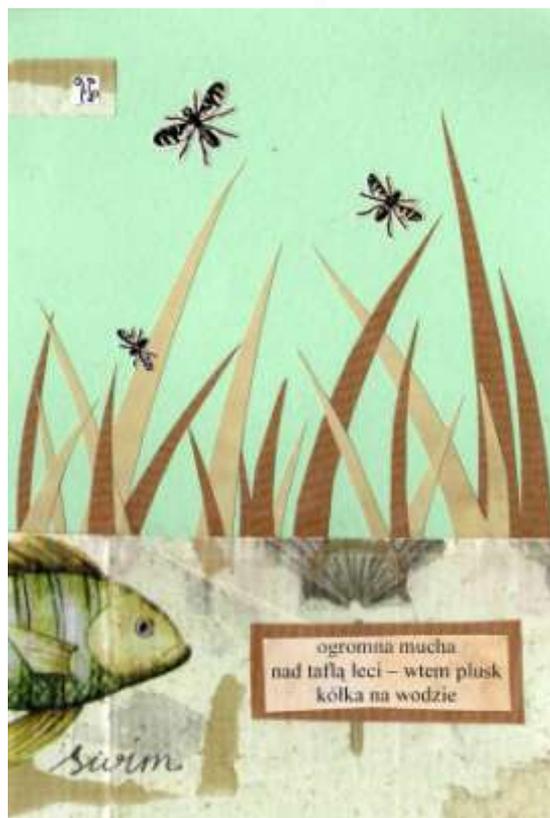
Kolaże robię od niedawna, pierwsze prace powstały zaledwie jesienią zeszłego roku. Od początku były to ilustracje do pisanych przeze mnie wierszy haiku. Pierwotnie wykorzystywałam głównie zasuszone rośliny i różne rodzaje papieru. Z czasem zaczęłam rozszerzać zakres używanych materiałów na różnego typu papierowe serwetki, resztki nici, koronek i materiałów, koraliki, piórka, ilustracje ze starych książek itp. Innymi słowy na wszystkie niepotrzebne nikomu drobiazgi, pozornie nadające się tylko do wyrzucenia. Przez to zmienił się także styl, kolorystyka ale także tematyka tworzonych przeze mnie prac.

Mimo stopniowej ewolucji i zmian, moim kolażom zawsze towarzyszy siedemnasto-sylabowe haiku w języku polskim (tłumaczenia dodaje później w razie potrzeby). Każda praca jest również wykonana na pionowo ułożonej

tekturce o wymiarach pocztówkowych i składa się z zaledwie kilku elementów. Na razie nie zamierzam tego zmieniać – zbyt wielka przestrzeń realizacji twórczej i związane z tym nagromadzenie materiałów kłóci się w mojej opinii z filozofią prostoty którą narzuca haiku.

„Dlaczego akurat haiku?” zapytacie. Odpowiedź jest prosta. W dzisiejszych czasach ciągłej pogoni za czymś nieokreślonym, mało kto ma czas na poezję. Haiku przez swoją zwięzłość w formie i obszerność w znaczeniu i przekazie, może być przyszłością dla poezji, którą bez kłopotów można wysłać nawet SMSem.

Więcej na wrzosowata-iro.deviantart.com i <http://zuzannaorzel.daportfolio.com/>



LIST OF WORKS AND TITLES BY ZUZANNA:

Opposite: "Haiku 092", collage, 2010

już po zachodzie / skrzaty pewnie już śpią pod / śniegiem niebieskim

it's after sunset / probably dwarfs are sleeping / below the blue snow

"Haiku 050", collage 2009

wiosenne pieśni / świergoty i szczebioty / - czas budowy gniazd

spring song without words / the chirping and twittering / - it's time of build nests
(Made for my great mom)

"Haiku 045", collage, 2009
(second part of diptych with 'haiku025')

ogromna mucha / nad taflą leci – wtem plusk / kółka na wodzie

huge fly is flying / over surface – suddenly splash / circles on lake's sheet

"Haiku 089", collage, 2010

kiedy wędrujesz / czy trawy cię pieszczą czy / ciemna noc straszy?

when you wander / does grasses caress you or / the dark night frighten?
(Jokingly: collage with my beloved Snufkin – by Tove Jansson)

"Haiku 095", collage, 2010

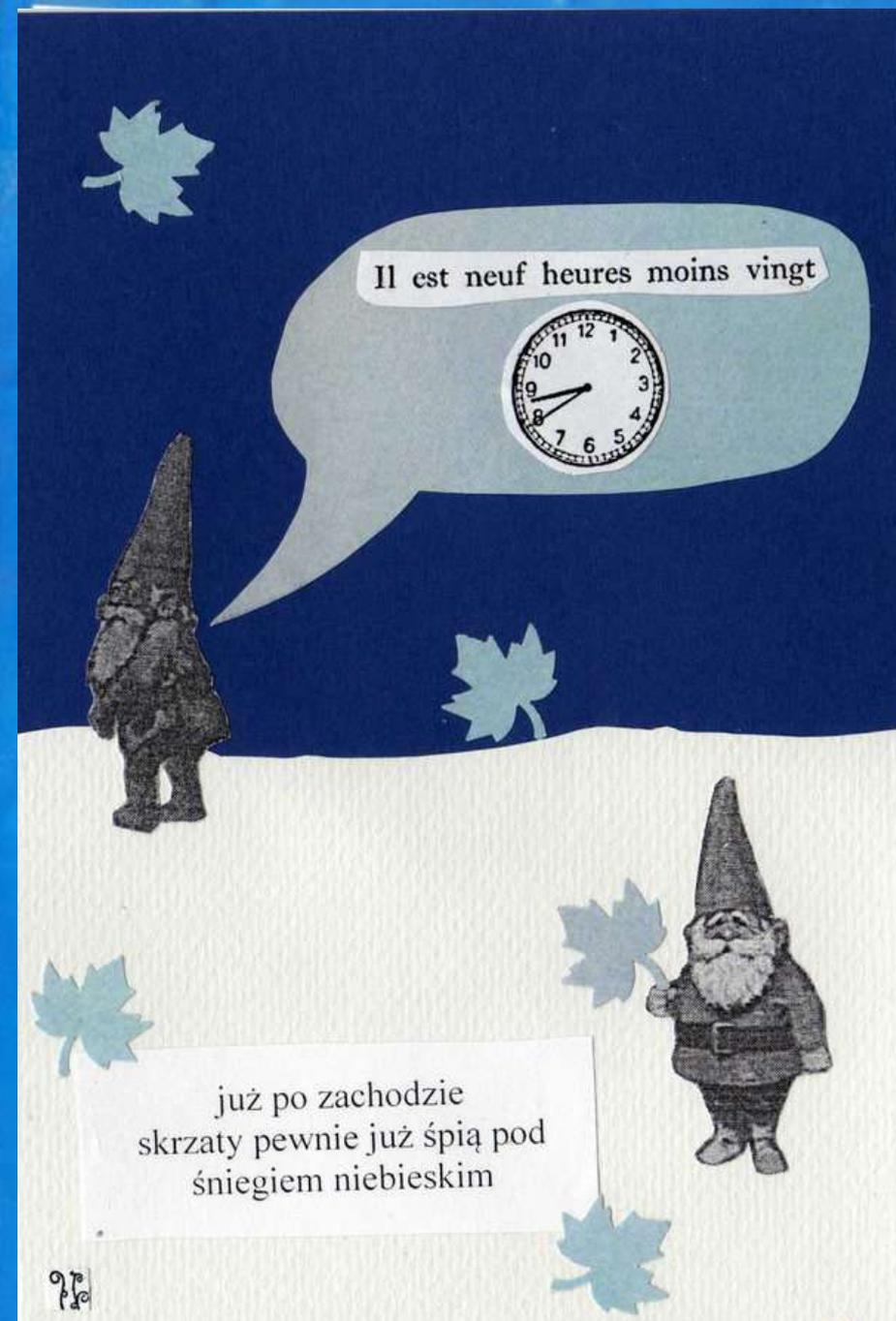
młodziutka kawka / latać nie potrafi i / skrzydła jej ciężą

very young jackdaw / just can't fly like the others / her wings are heavy

"Haiku 105", collage, 2010

czemu tak chodzisz / po polach śnieżnych? Przecież / za lasem jest dom

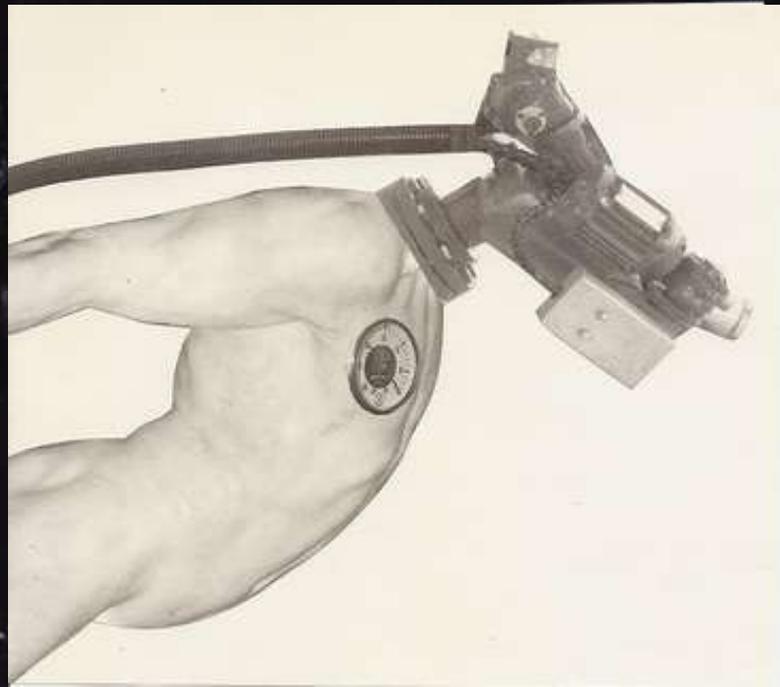
why are you walking / in snowy fields? there is house / behind this forest



Teseleanu George



'Torso no.4', 19.2 x 12.3 cm, 2009



'Torso no.10', 12.7 x 14.1 cm, 2010

My name is Teseleanu George and I'm a collage artist from Romania. I do my art as a hobby. In real life, actually, I'm a student at the Faculty of Mathematics. I draw my inspiration from the surreal and dada movements, and recently started experimenting with the cubist movement. The reason why I chose collage is, because it allows me to express myself even though I can't draw, paint etc.

Another reason is because you can create something out of nothing, using only some basic tools, scissors, glue and paper. If you have any questions you can find me at:

<http://hrn.deviantart.com/>

Or at:
blana_de_maimutza@yahoo.com .



Torso no.3', 21.2 x 13.8 cm, 2009



Torso no.2,' 2009



Torso no.6' 19.6 x 14.8 cm 2009



Torso no.7' 18.2 x 12.9 cm, 2009



“ Dîner à la c’art ”

Open call for a project about food on postcard.

Artist M. will feature a new exhibition about food in the restaurant of the jailhouse of Rouen, France.

Theme: Describe artistically your own and unique vision of food and his effects on health (good or bad).

Examples : Fast food, French cooking, canteen, collective catering, tinned foods, grub, anorexic, binge eating syndrome, obesity, vegetarian, vegan, cannibalism, candy, starvation, vitamin (rich or low)...

Size: Postcard Size (4 x 6 inch) only.

Medium: Open Techniques (painting, drawing, photography, collage...) Only original works will be accepted. No e-mail-contributions, and no black & white photocopies.

No fees. No jury. No return.

All artworks will be accepted and will be displayed on September 2010 as well as permanently archived by M. for further exhibition for other food events in the future. All Artworks will be permanently displayed on facebook page of “ M. Peintures et Assemblages ”.

Contact :

m.peinturesetassemlages@gmail.com

M Peintures et Assemblages sur Facebook

Deadline: 15th August, 2010

Send to:

« Dîner à la c’art »
260, Rue de la vouête
76650 Petit-Couronne
France

“ Dîner à la c’art ”

Appel à projet de « mail art » à propos de la nourriture

M. proposera en Septembre prochain une exposition intitulée " Dîner à la c'art". Cette exposition sera présentée au sein même du restaurant de la Maison d'arrêt de Rouen, Seine-Maritime, France.

Contact :

m.peinturesetassemlages@gmail.com

[M Peintures et Assemblages](#)
Facebook

Pour cette exposition il demande votre contribution en créant sur format carte postale (10 X 15 CM) une réalisation artistique qui présentera votre vision de la nourriture ,ses modes et ses effets sur la santé.

Cette réalisation devra parvenir avant le 15 Août 2010, par courrier uniquement à l'adresse suivante:

« Dîner à la c’art »
260, Rue de la
voûte
76650 Petit-
Couronne
France

Votre réalisation peut être une photographie, un collage, une peinture, une citation, une poésie... Votre signature est appréciée...

Quelques pistes !

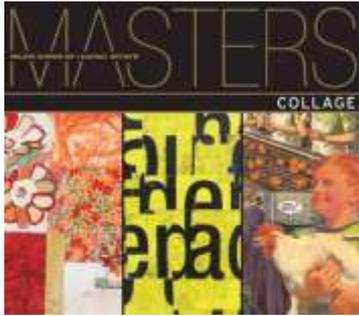
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Pas de contribution financière, pas de jury, pas de retour :

Vos réalisations ne vous seront pas renvoyées, elles intégreront l'œuvre de M. « Dîner à la c’art » et seront conservées pour de future exposition sur le thème de la nourriture et ses effets sur la santé.



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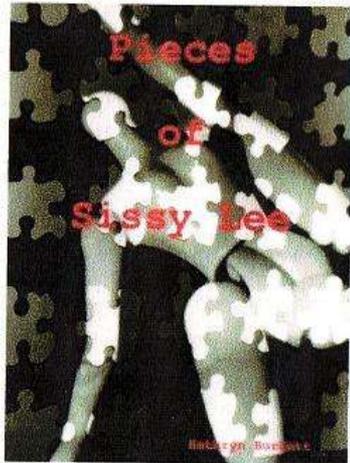
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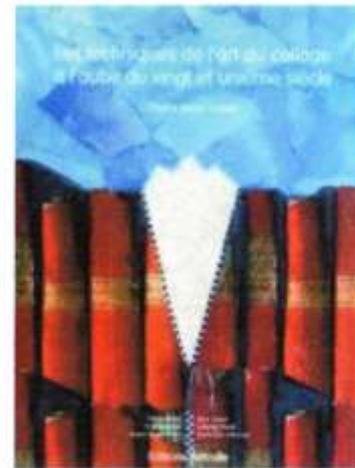
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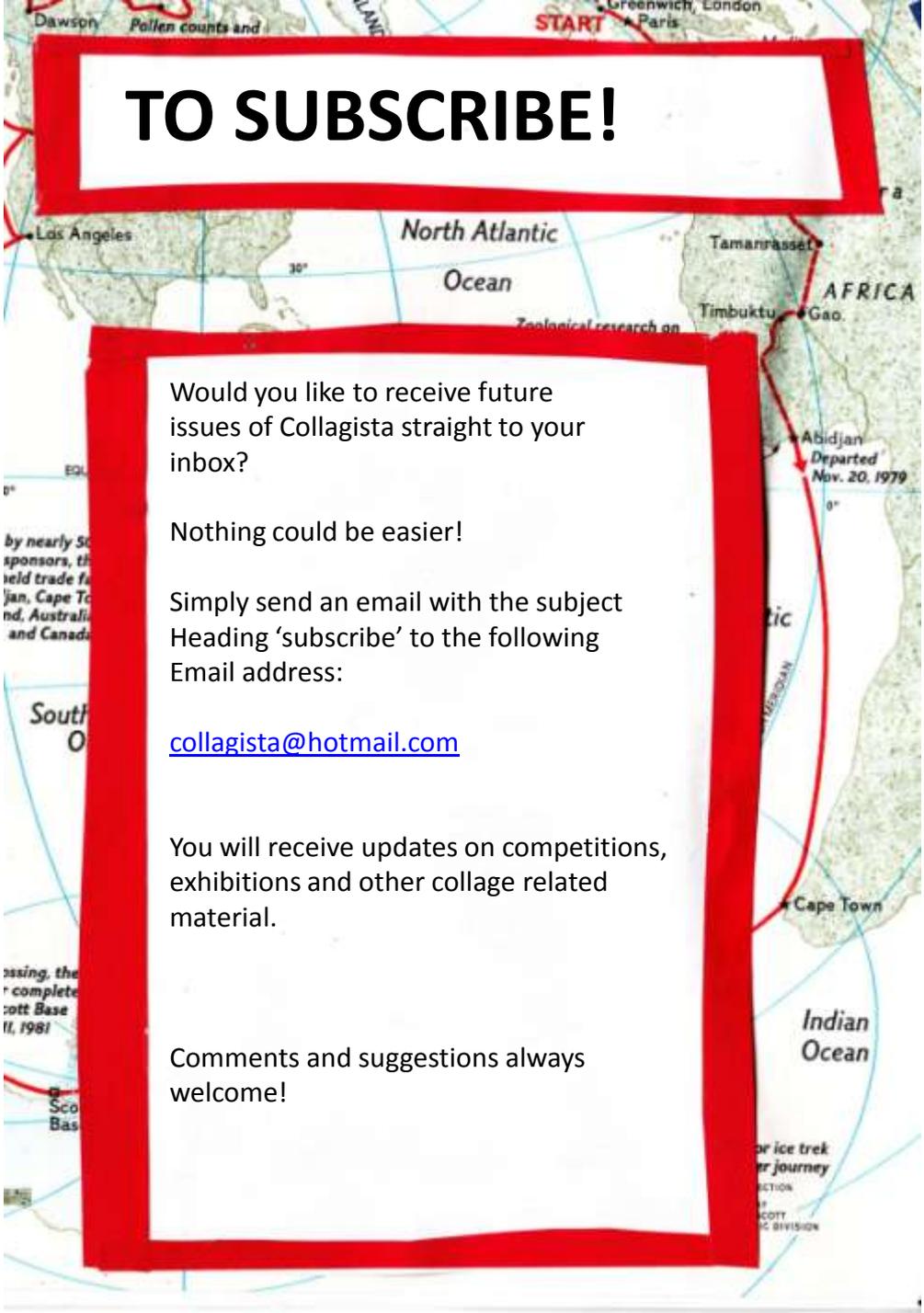
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