



KNOWING

Who We Are:

A 20th Anniversary Exhibition



DAWSON DAWSON WATSON, TEA BY THE GRASS (DETAIL), 1911, OIL ON CANVAS, COURTESY OF THE ROGER HOUSTON OGDEN COLLECTION

ON VIEW JANUARY 28, 2023 - MARCH 3, 2024



SARIE THIRASWAS, ALINT NAYANA AND HER BLOOMING AZALEAS, OCEAN SPRINGS, MISSISSIPPI, 2021, PIGMENT PRINT, GIFT OF SETHASAK BOONCHAI



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SAM GILLIAM, DRAPE (WORK), 1970, ACRYLIC ON CANVAS, 108 X 108 INCHES, GIFT OF THE ROGER HOUSTON OGDEN COLLECTION



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Welcome

Kolaj Fest New Orleans is a multi-day festival and symposium that celebrates contemporary collage and its role in art, culture, and society. The festival is presented by *Kolaj Magazine*, a quarterly, printed, art magazine reviewing and surveying contemporary collage with an international perspective and Kolaj Institute, a 501c3 Louisiana-based, non-profit organization whose mission is to support artists, curators, and writers who seek to study, document, & disseminate ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement. The event brings together collage artists and art professionals to elevate the status of collage through panel discussions, exhibitions, and activities. Attendees will meet, network, and share community, camaraderie, and fellowship. We will leave the event with new ideas for artmaking, writing, and curatorial projects, and will be inspired to champion collage in the year to come.

Credits

Kolaj Fest New Orleans is produced by Ric Kasini Kadour, Director, Kolaj Institute; Christopher Byrne, Associate Editor, *Kolaj Magazine*; and Christopher Kurts, Coordinator, Kolaj Institute.

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How To Kolaj Fest New Orleans

REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the evening events, Welcome Reception and Collage Making at The Domino on Wednesday), and The Pixel Party on Thursday, Vapors & Papers, Gin & Glue: Collage Show & Tell at The Domino on Friday, and The Art Party at on Kolaj Institute at The School Art Studios Saturday. Registration also includes free admission to Ogden Museum of Southern Art on Thursday. Free bottled water is available at the Kolaj Fest Info Desk.

Your registration provides you an access code to reserve free tickets to Collage on Screen at The Broad Theater on Thursday and a 50% off discount code for tickets to "Street/Art, NOLA: A Collaboratively Collaged Ramble to The Bywater." For these events, you must visit Eventbrite to order your tickets. (See Kolaj Fest website for details or inquire at Info Desk.)

DAY-TO-DAY

Each morning, we will come together in the Daily Collage Congress. We will review the day's agenda. Speakers will share ideas about the state of collage. And we will hear updates about special projects taking place during the festival. Doors open at 9:30AM. We start meetings at 10AM sharp on Thursday at the Ogden Museum, on Friday and Saturday at Cafe Istanbul, and Sunday at the Kolaj Institute at The School Art Studios.

BUDDY UP

Kolaj Fest New Orleans is all about connections and community. In that spirit, we encourage you to buddy up with other attendees for panels, events, dining out, and getting around. When you are at a Kolaj Fest New Orleans activity, wear your nametag and introduce yourself to your fellow collagists. If you see someone by themselves, approach them.

PROGRAM BOOK

This Kolaj Fest New Orleans Program Book is a document of all things related to Kolaj Fest. In these pages, you will find a schedule and descriptions of sessions, bios and website information for artists and presenters, descriptions of evening events and special programs and some helpful information about getting around and being in New Orleans.

The Kolaj Fest New Orleans Program Book is sent automatically to members of the Silver Scissors & Golden Glue Societies. These special subscribers support the work of Kolaj Institute while receiving an item from Kolaj each month. Visit www.kolajinstitute.org for more information or speak to someone at the Info Desk.

PLAN YOUR DAY

There are a variety of activities every day. Activities start and end at the same time with a break in between to allow you time to eat or travel or hang out and continue the conversation. After the Daily Collage Congress, depending on the day, there will be symposium and workshop sessions, with collage making available throughout the day. Consult the schedule for what is happening where and when and consult the Panel Descriptions for a deeper dive into what is taking place.

HEALTH & WELLNESS

Kolaj Institute wants to ensure that Kolaj Fest New Orleans is a safe and enjoyable experience for all attendees. We are committed to following the safety procedures and guidelines set out by the City of New Orleans, the State of Louisiana, and our partners. The success of the event depends on all of us caring about each other's health and wellbeing. Remember to drink water and rest when needed. As you move about the city, pay attention to your surroundings. When we all do our part, we got this!

PACE YOURSELF

We acknowledge that the schedule is full. Keep in mind that you don't have to do everything. If you need a break, take one. If you want to be alone for a bit, check out some art galleries or visit the Collage Making Space, grab some supplies, and work in a corner.

WEATHER

As you might have noticed already, New Orleans in June is hot and humid. According to New Orleans & Co., the average high in June is 90F (32C) and the average low is 74F (23C) with an average of 5.5" inches (140 mm) of rain. It is a good idea to always have sunscreen and a hat, as well as an umbrella or poncho handy for whatever the skies may bring. Drink water!

FOOD

New Orleans is known around the world for its food. From famous restaurants like Antoine's to a place selling po' boys known only to the locals, there is something for every palate. Plan for meals during Kolaj Fest New Orleans. Cafe Istanbul is located just across from the New Orleans Food Coop in the New Orleans Healing Center. Across the street is St. Roch Market, an upscale food hall with a bar. Two of our evening events take place at The Domino, which is near Junction (specialty burgers), Galaxie (tacos) and N7 (upscale French-Japanese fusion), among others.

SOCIAL MEDIA

Take pictures, post online, use the hashtag #KOLAJFEST.

Sites & Locations

Kolaj Fest New Orleans is a decentralized festival with events taking place at six locations. Several New Orleans galleries are hosting collage and we encourage you to visit them. Here is a list of the primary locations.

Ogden Museum of Southern Art

942 Camp Street, New Orleans 70130
www.ogdenmuseum.org

The Ogden is the Thursday site of the Daily Collage Congress, Symposium sessions and Ric Kasini Kadour's tour of collage at the museum. Be sure to show your Kolaj Fest New Orleans 2023 name badge at the welcome desk when you arrive to receive free entry to the museum.

Cafe Istanbul

in the New Orleans Healing Center
2372 St Claude Avenue, New Orleans 70117
www.cafeistanbulnola.com

Cafe Istanbul is the Friday and Saturday site of the Daily Collage Congress, symposium sessions and the Collage Art & Book Market.

Newcomb Archives

at Tulane University,
The Commons, Suite 301
43 Newcomb Place, New Orleans 70118
www.newcomb.tulane.edu/archives

On Thursday afternoon, archivists Chloe Raub and Bernadette Floresca will host an afternoon at the archives, which collects, preserves, and makes available records that document the history of women and gender in the Gulf South.

Kolaj Institute at The School Art Studios

1215 Japonica Street, New Orleans 70117
The School is the home of Kolaj Institute's year-round studio and meeting space and the site of collage workshops and exhibitions. On Sunday we will meet there for the Great Collage Swap.

The Domino

3044 St Claude Avenue, New Orleans 70117
www.dominola.com

The Domino is the site of the Welcome Reception on Wednesday evening from 5PM to 7PM. Collage Making will take place from 1PM to 7PM on Thursday, Friday, and Saturday. It is also the site of Collage Show & Tell on Friday evening.

The Broad Theater

636 North Broad Street, New Orleans 70119
www.thebroadtheater.com

The Broad Theater is the site of the Collage on Film screening on Thursday evening.

The Broadside

600 North Broad Street, New Orleans 70119
www.broadsidenola.com

Next to The Broad Theater, The Broadside is the site of The Pixel Party on Thursday Evening.

Various Art Galleries

Collage is on view at a number of art galleries around town. See our selections on page 38.

GETTING AROUND

Walking

New Orleans is a walkable city. The streets are laid out in grid fashion. Explore the neighborhoods around where you are staying.

Taxi & Ride Shares

Lyft and Uber operate in New Orleans and there are several taxi companies.

Public Transit

Fares: \$1.25/ride. One-day and multi-day Jazzy Passes are available online, at the RTA office on Canal Street, through the RTA's Le Pass app, at ticket vending machines and at select vendors. www.norta.com

Info Table

Kolaj Fest New Orleans is a decentralized festival and the Info Table moves around depending on the event. Here is a list of where the Info Table is at any given time.

At the Info Table, you will find a staff person who can answer questions as well as copies of Kolaj Magazine and other fun items.

Wednesday, 7 June

4:30-7PM

The Domino

Thursday, 8 June

9:30AM-3:45PM

Ogden Museum of Southern Art

4:30-7PM

The Broad Theater

Friday, 9 June

9:30AM-4PM

Cafe Istanbul

6:30-9PM

The Domino

Saturday, 10 June

9:30AM-4PM

Cafe Istanbul

6:30-9PM

Kolaj Institute at The School Art Studios

Sunday, 11 June

9:30-11AM

Kolaj Institute at The School Art Studios

Let's Go to the Museum! Kolaj Fest Day at the Ogden Museum of Southern Art



Kolaj Magazine is pleased to partner with the Ogden Museum of Southern Art as part of the 2023 edition of Kolaj Fest New Orleans.

Established in 1999 and located in The Arts District of New Orleans, the Ogden Museum of Southern Art holds the largest and most comprehensive collection of Southern art and is recognized for its original exhibitions, public events and educational programs which examine the development of visual art alongside Southern traditions of music, literature and culinary heritage to provide a comprehensive story of the South.

"The Ogden Museum's remarkable collection and exhibitions will allow Kolaj Fest attendees to explore the role collage plays in the visual arts and culture of the American South and witness how collage speaks to communities of people," said *Kolaj Magazine's* editor, Ric Kasini Kadour.

On Thursday of the festival, Kolaj Fest New Orleans will embed at the Ogden Museum of Southern Art, based in the Patrick F. Taylor Library. The day begins with the Collage Congress, followed by the symposia, "Making Sense, Making Meaning" and "Collé", and the workshop "Collaging Our Way Through the Curriculum".

The current, three part exhibition on view, "Knowing Who We Are: A 20th Anniversary Exhibition", is a museum-wide exploration of the ever-changing story of the South through the evolving permanent collection of Ogden Museum of Southern Art. "Drawing predominantly from the permanent collection at the Ogden Museum of Southern Art, Knowing Who We Are traces the development of art in the American South, beginning with academic traditions in landscape and portraiture in the 19th century." From there the exhibition explores "The Rise of Abstraction, Vernacular Art and Photography" and "The Contemporary Dialogue" which focuses on how present day artists "explore concepts of process, material and identity through diverse media and practices." The museum writes, "these works illustrate how Southern artists are actively engaging with their region and with the rest of the world through their practice and how Ogden Museum is filling a critical role in confronting the past, embracing the future and bridging the reconciliation of both." Unsurprisingly, collage, in all its forms, plays a central role, one which Ric Kasini Kadour will explore in a tour of the exhibition on Thursday of Kolaj Fest New Orleans and in an article that will appear in *Kolaj* 38.

Collage Making during Kolaj Fest

Collage Making takes place Wednesday-Saturday, primarily at The Domino (3044 St Claude Avenue). The space has scissors, X-acto knives, glue, cutting mats, and a collection of papers and materials. Folks are welcome to come and go as they please. Some artists will be hosting demonstrations in the space. See the schedule and program descriptions for full details. The Collage Making Space at Kolaj Fest New Orleans is hosted by the Mystic Krewe of Scissors & Glue.

A limited selection of collage materials will be available at the Ogden Museum of Southern Art and Cafe Istanbul for those who wish to make collage and participate in the Symposium presentations. If this interests you, we recommend making a "To Go" box of materials to use. Please return scissors, X-acto knives, cutting mats, and glue sticks when you are done with them.

Hosted by the Mystic Krewe of Scissors & Glue

The Mystic Krewe of Scissors & Glue provides a community for collage artists in New Orleans to connect with each other, from people who have never collaged in their life until they attend a monthly meet-up to artists who have been working with collage for years, to activate spaces around the city with collage, to collaborate on projects, and to give back to the city of New Orleans.

The Krewe was founded in July 2018 when Christopher Kurts and Hope Amico met at Kolaj Fest New Orleans. They wanted to connect with other collage artists in New Orleans so they organized a monthly collage meet-up. The loose collection of collagists met once a month for a casual collage making session. Over time, the group started to take on projects. They partnered with the local non-profit Whole Village Art Therapy for a World Collage Day 2019 event that hosted an all ages collage meetup. They organized a submission-based exhibition "Unfamiliar Vegetables" and created "Collage Starter Kits" for the 2019 edition of Kolaj Fest New Orleans. They also facilitated the "CollabSlab", a mural-sized collaborative collage that was made during the event.

The Krewe hosts a Collage Night at the Domino on St. Claude every third Wednesday of the month where anyone can join in some casual collage making.

To learn about other communities in other parts of the world, check out Kolaj Magazine's The International Directory of Collage Communities. Collage communities are collectives, meet-ups, ongoing collaborative projects, and groups whose focus and mission involves collage as a medium or genre in some way. The Directory is a survey of artist groups who are coming together around collage. The Directory exists online as a searchable website. Kolaj Institute publishes a printed directory that features and highlights communities every couple of years.



Collage Making Times

Wednesday, 7 June, 5-7PM
as part of the Welcome Reception

Thursday, 8 June, 1-7PM
Open collage making all day

Friday, 9 June, 1-9PM
Open collage making all day

1-3PM, Exquisite Face Zine
with David Wischer & Lisa Wicka

3-5PM, Tunnel Books
with Jessa Dupuis

7-9PM, Evening event

Saturday, 10 June, 1-7PM
Open collage making all day

1-3PM, Trading~Focus
with Alexandria Knapik

3:15-4:30PM, Letters Home
with Bonnediva Shorr

WEDNESDAY, 7 JUNE 2022

5PM to
7PM

Welcome Reception
Information Desk Open
Registration & Check In
The Domino

THURSDAY, 8 JUNE 2022

9:30AM

Information Desk Open
Registration & Check In
Ogden Museum of Southern Art

10AM

DAILY COLLAGE CONGRESS
Welcome to Kolaj Fest New Orleans
Ogden Museum of Southern Art

10:45AM

SYMPOSIUM
Making Sense, Making Meaning
Ogden Museum of Southern Art

12:15PM

LUNCH BREAK

12:45PM

SYMPOSIUM
Exploring &
Healing Place
Ogden Museum of
Southern Art

2:30PM

SYMPOSIUM
Colle
Ogden Museum of
Southern Art

SPECIAL EVENT
Visit to
Newcomb Archives
1PM to 4PM
Tulane University

3:15PM

Collage Tour of the
Ogden Museum
of Southern Art

COLLAGE
MAKING
at
The Domino

3:15PM

WORKSHOP
Collaging Our Way
Through the Curriculum
Ogden Museum of
Southern Art

5PM

DINNER BREAK

5:30PM

COLLAGE IN MOTION
Screening
The Broad Theater

7PM

EVENING EVENT
The Pixel Party
The Broadside

WEDNESDAY

EVENING EVENT

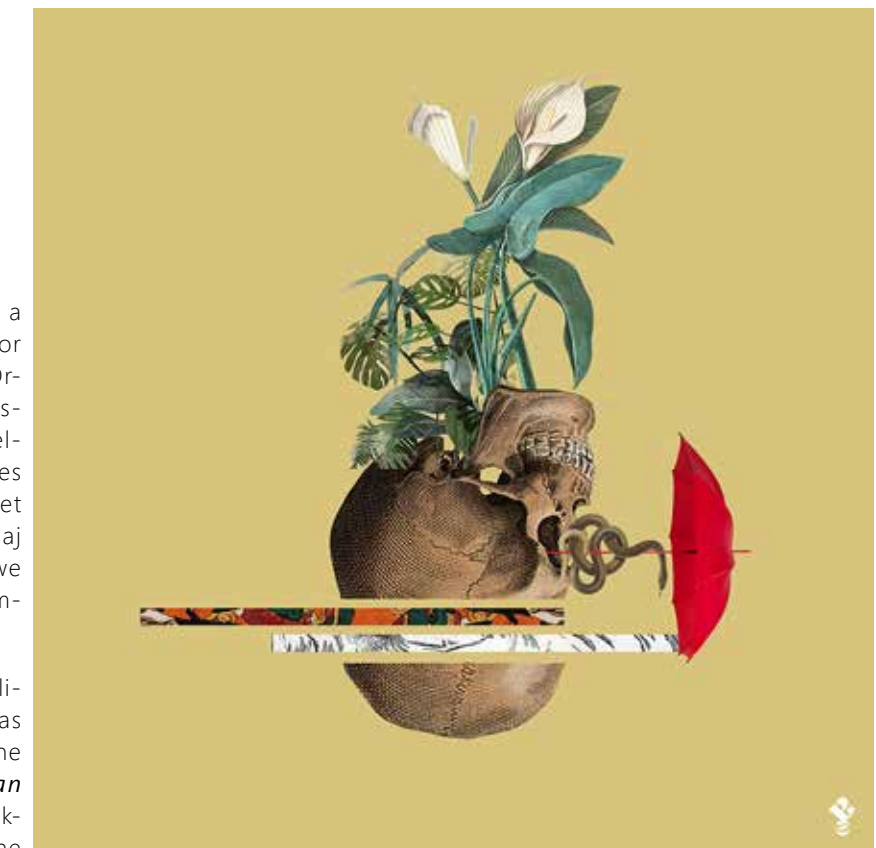
Welcome Reception & Collage Making

Wednesday, 7 June 2023, 5-7PM

The Domino

Located in the Bywater, The Domino is a friendly neighborhood bar and home base for the Mystic Krewe of Scissors & Glue, New Orleans' collage collective. Join us on Wednesday, 7 June 2023 from 5PM to 7PM for a Welcome Reception & Collage Making. Attendees will be able to check into Kolaj Fest and meet the organizers and other folks attending Kolaj Fest. Collage Making is hosted by Mystic Krewe of Scissors & Glue, New Orleans collage community.

The fantastic Milkfish will be holding a delicious pop-up. They describe their food as "Our dishes fuse traditional Filipino cuisine with Southern flair. Enough said." The *Human Regards* podcast called Chef Cristina Quackenbush the Queen of Filipino Soul Food. "The great chefs of the world are artists; they tell intricate, personal stories with their food, and Chef Cristina Quackenbush is no exception."



artwork by Ana Reguera Hernandez

SYMPOSIUM

Making Sense, Making Meaning

Ana Reguera Hernández, Andrew Rice, J Dylan, & Lisa Wicka

Thursday, 8 June 2023, 11AM-12:15PM

Ogden Museum of Southern Art

Max Pensky wrote about how the great philosopher and culture critic Walter Benjamin thought about Surrealism: "While the Surrealists surely desired a political effect from their projects, the technique of montage was surely one that made most sense when seen as the logical outcome of an institutionally structured history of painting: rejecting the model of the solitary creative genius, the method stuck together otherwise useless or discarded found objects—paper scraps, portions of painted canvas, newspaper, ticket stubs, cigarette butts, buttons—in a construction whose power to disorient and to shock lay to a large degree in the defamiliarization effect of seeing otherwise meaningless material objects suddenly removed from the context that determines their meaninglessness. To be sure, the shocking aspect of Surrealist montages presupposes the capacity of the audience to reflect upon the very activity of aesthetic reception and appreciation." Montages got their meaning from the work the viewer did to make sense of them but for all their "quite extravagant notions of 'objective chance,' automatic writing, intoxication, dream-states, and so forth" they need the artist to

THURSDAY

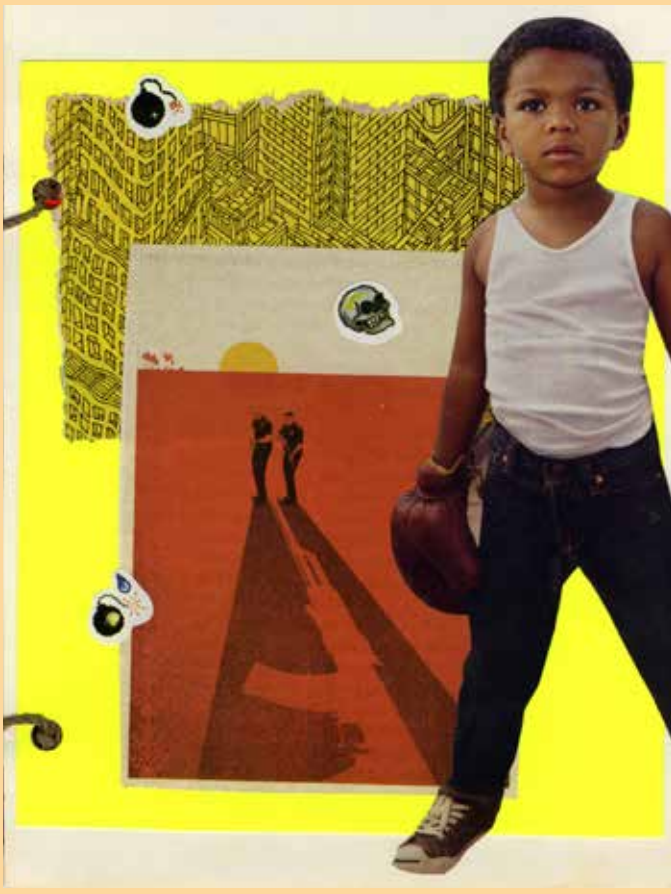
DAILY COLLAGE CONGRESS

Welcome to Kolaj Fest New Orleans

Thursday, 8 June 2023, 10-10:45AM

Ogden Museum of Southern Art

We will officially open Kolaj Fest New Orleans at Thursday's Daily Collage Congress and hear from a number of artists about projects and exhibitions taking place during the festival. Artists will be invited to contribute to the Great Collage Swap taking place on Sunday. **Alexandria Knapik** will introduce the "Trading~Focus: Liberated Art Practice Networking Activity" that she will be guiding throughout the festival. **Bernadette Floresca** will introduce the Newcomb Archives and share details of the visit taking place later that day at Tulane University. **Lance Carlson** will speak about the monumental artwork he will be making at The Pixel Party later that evening. Thursday's Congress is the primary orientation to Kolaj Fest New Orleans.



SPECIAL EVENT

Visit the Newcomb Archives

Thursday, 8 June 2023, Noon-4PM

Newcomb Archives at Tulane University

The Newcomb Archives and Nadine Robbert Vorhoff Collection are part of Newcomb Institute of Tulane University, an interdisciplinary academic institute dedicated to developing feminist leaders, discovering solutions to intractable gender problems of our time, and providing opportunities for Tulane students to experience synergies between curricula, research, and community engagement. Newcomb Archives collects, preserves, and makes available records that document the history of women and gender in the Gulf South. The Nadine Robbert Vorhoff Collection is a non-circulating special collections library devoted to acquiring and making accessible print resources on the themes of gender and sexuality, women's education, prescriptive literature, culinary history, feminism and justice-centered tarot and oracle decks, feminism and horror genre, artists' books, third-wave feminist zines, and other topics.

On Thursday of Kolaj Fest New Orleans, archivists **Chloe Raub** and **Bernadette Floresca** will host an afternoon at the archive.

Between Noon and 1PM, a shuttle service will take visitors from the Ogden Museum of Southern Art uptown to the Newcomb Archives. (Visitors may also travel on their own via Street Car.) After an introductory presentation, small groups of visitors will be offered a tour of the collection. While not touring the collection, visitors can make collage with the material provided or enjoy refreshments on hand.

Visitors will be provided with a zine about collage in the archives. Visitors will also have the option to donate their analog collages and other creations made during their visit to the Newcomb Archives, or may digitize their work and donate a digital surrogate to the Archives (scanning equipment will be provided).



show them the way. "It remains clear," wrote Pen-sky, "that the Surrealist montage, like virtually all its cognate artistic products of the aesthetic and literary avant-garde, requires rather a lot of authorial intention." Nearly a century later, collage artists continue to use Surrealist approaches to make images. Unlike a century ago, they do so in a world where theories of material culture, marx-ism, and post-modernism are part of mainstream thought. In the panel, "Making Sense, Making Meaning", four contemporary collage artists will present their work and lead a conversation about how collage helps us make sense of the world and how meaning is made.

Ana Reguera Hernández (aka **Madame Milton**) mixes "pop icons and images from fashion magazines of any era with consumer objects extracted from image banks and catalogs, trying to represent our reality (changing, nostalgic, self-referential and contradictory) with women as protagonists." Reguera Hernández will present "Un montón de ilustraciones que me habría gustado no tener que hacer" (A lot of illustrations I wished I never had to do) that was made for Pikara Magazine, a feminist magazine in Spain, and exhibited in MCC in Mieres, Spain during a week long event that included conferences, art exhibits and concerts against gender violence. The Oviedo-based artist writes, "Collage is, nowadays, a perfect technique to represent our reality: fragmented, heterodox, nostalgic, self-referential, a bit surreal, humorous, tragic and a little incoherent. Also, it allows me to work at different levels and include textures, materials and multiple details that amplify and diversify the sense of the main image in different directions, sometimes convergent and others contradictory."

"Our contemporary post-post modern culture is marked by this sense of inertia and of nostalgic montaging, taking culture from past eras and presenting it as new." Salt Lake City, Utah-based **Andrew Rice** is "drawn into the youthful optimism the comic book imagery holds. This idea of the future we were promised. A future that never came." The artist draws on the late culture theorist Mark Fisher's (aka k-punk) work on Capitalist Realism and Jacques Derrida's concept of hauntology, the idea that contemporary culture is "haunted" by a lost future of modernity. He will speak about "how remixing the ephemera of the past as a means to help us to make sense of the endless repetition and re-circulation of the already familiar. In a neoliberal globalized world, our entire culture is a mash-up of what came before and collage is the medium to best reflect that."

Lisa Wicka is a printmaker who collages her own made material to "question the solidity and accuracy of things we hold true." She writes, "My work is a surface where this

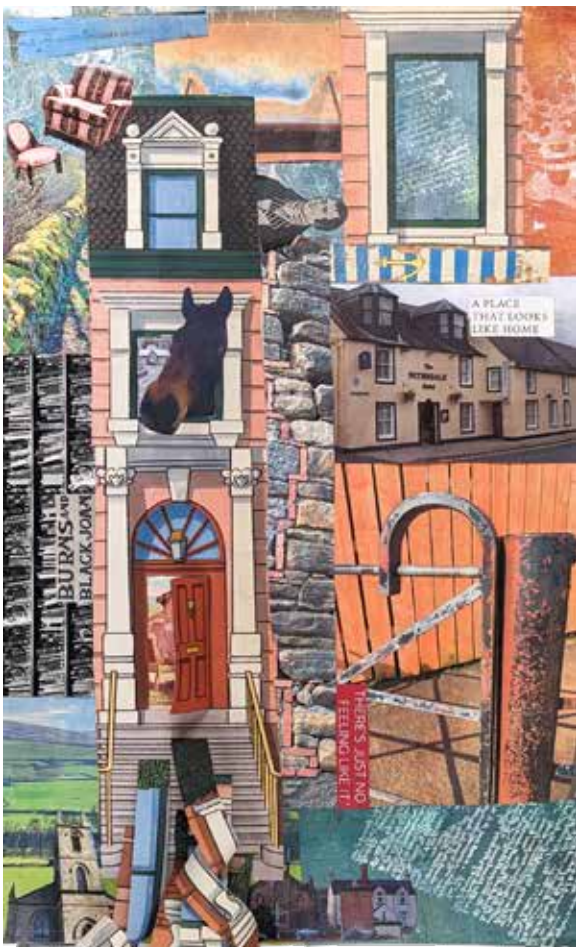


artwork by Andrew Rice

dialogue becomes visible explorations of my surroundings and my identity, a surrogate self with limitless possibilities." Her "Gather" series "reflects on parts of ourselves that are difficult to hang onto. What we see as important can wax and wane, as parts of our lives are forgotten or taken away out of our control. This explores the moments I wished I would have paid more attention to, times I was the happiest, and memories with loved ones that are no longer here. By loosely referencing wall shrines, mausoleum alters, and reliquaries, I attempt to hang onto these parts of myself a little longer....By focusing on these memories, I can remember, grieve, and try to come to terms with that which is out of my control."

J Dylan uses "photographs as fragments of disassembled structures, creating a metaphor for the absence of pre-determined architecture for human life." They will speak about Walter Benjamin's ideas about fragmentation, and present their piece titled *(re)Bild*. J will discuss collaging their own photographs, highlighting the process of working with images of their own body. The New York City-based artist writes, "I dismantle structures like my body to articulate malleability. I (re)design my body in the same way that I (re)design 'natural' structures like gender identity and sexuality. I continue to think about (re)forming the frameworks that I was born into as uncertainty emanates with the right to make decisions about one's own body rapidly shifting, as I witness the threats of antisemitic and anti-queer hate increase, and as so many other institutions collapse and unravel."

"Making Sense, Making Meaning" is an opportunity for us to consider how collage functions in the world and the mechanics of how collage resonates with ourselves as artists and with viewers.



artwork by Ann Keeling

SYMPOSIUM

Exploring & Healing Place

With **mike durkin**, **Monica Church**, **Bettina Homann**, & **Ann Keeling**

Thursday, 8 June 2023, 12:45-2PM

The **Ogden Museum of Southern Art**

How do collage artists engage with a place as an explorer and healer? How does the artwork we make activate memory and history? On this panel, four artists share their art practices and speak about how their work engages with place.

From Philadelphia, Pennsylvania, **mike durkin** writes, "The root of my work is 'Place' focused. How we occupy space and the place we are currently guiding the way I construct my practice. The environment, the neighborhood, the residents, how they pass time and work, and what stigmas/connotations are in existence all contribute to the body of my work. Understanding our roots to where we were born, where we live now, and where we hope to live. My work explores the micro and macro versions of place." durkin's *The Mending Quilt* project was born out of the need to repair communities and people "The Mending Quilt is a collaborative art project exploring the idea of repairing communities through artistic practice and textile-based collage work." In Philadelphia, the artist guided over sixty participants in a collaboration to make a collage-style quilt. The artist will speak about the impact of the project in a community experiencing houselessness, addiction, and food insecurity. He will also speak about a collaborative collage-style quilt project made at a women's shelter; using reclaimed fabric as material; and the relationship between art-making, art-therapy, quilting, collage, storytelling, and community building. durkin writes, "A whole person and neighborhood-centered inclusionary experience that welcomes, dissolves stigma, understands barriers, and builds bridges. I seek to understand how neighborhoods work and the individuals that occupy them, what is happening on a day-to-day level, and be sensitive to current stigmas or associations."

Monica Church lives in Poughkeepsie, New York, but in 1992 the artist was living in Hanoi, Vietnam on a research visa. She writes, "At that time, Vietnam was sanctioned by the United States government and US citizens could not travel there. While in the country, I made a series of over thirty collages in my sketchbook called, 'From the Streets of Hanoi'. Post war Vietnam was poor, so finding paper to work with was difficult. There was no litter and the dirt streets were literally swept clean. Eventually, I found Hang Ma Street (Paper Street) in the Old Quarter which sold some of the only paper readily available—Joss Papers. Joss papers—or ghost money—is burned to venerate ancestors. In 1992, I didn't understand the cultural implications of using these papers in my own works. Naively, they were a solution to a paper source. Joss papers were made of handmade paper and printed by hand—extremely beautiful and thin, perfect for collage. Using them as source material directly connected what I was making to where I was living. This began my practice of making collage based on materials found in situ while traveling. I also used my receipts, toilet paper, plastic bags, lottery tickets, pages from old soviet books and watercolors. I continue to make collages when I travel that are made from litter & papers collected, and have works representing over fifteen countries and many US cities." On this panel, Church will present the collages she made in Vietnam and lead a conversation about how litter and found material inform artwork. She writes, "Litter picked up from the streets, like cigarette packs, matchbooks, and lottery tickets become collages that reflect specific locales. Do found materials metamorphosize when combined with locally made papers through the process of making a collage? In my practice, I've found abstract collages sourced from city streets profoundly reflect a sense of place without using representational imagery."

Bettina Homann from Berlin, Germany and **Ann Keeling** from Morro Bay, California recently attended Kolaj Institute's Passing Place Collage Artist Residency in Scotland where they explored the Town of Sanquhar and made art in response to what they found. Both artists used literature as a vehicle to develop a deeper understanding of place. In *Die Strickerei*, Homann knits the lines of railwayman and poet Alexander Anderson's *Song of Labor* into a sculptural collage that speaks to the uncredited and unfinished labor of the region. Keeling's series of collages responded to the Sanquhar Post Office, the ghost in the castle, and the town's war memorial. Her collage, *Ode to Black Joan*, responds to Robert Burns' poetry writing in the region and her own experience of returning to the lands of her ancestors. The artists will speak about their experience during the residency and how visiting a place informed their art process.

SYMPOSIUM

Collé & Atelier Pardon

Mario Zoots

Thursday, 8 June 2023, 2:30-3PM

Ogden Museum of Southern Art

Collé is a groundbreaking publishing project whose mission is to provide an elevated platform to collage artists around the world and to start conversations around collage as both a medium and philosophy. By fostering a network of talented individuals, *Collé* aspires to enrich the artistic landscape and facilitate the growth of its community. *Collé* serves as an opportunity for both emerging and established artists to gain exposure, and for art enthusiasts to discover new talent and connect with the collage community.

Collé, curated by **Mario Zoots** and brought to life by Atelier Pardon, is an email series exploring the world of contemporary collage. This digital publication, arriving in subscribers' inboxes each weekday morning, strives to connect its audience with a diverse array of global artists by elegantly showcasing and analyzing their work in an approachable way. *Collé* strives to foster a sense of community and heightened consciousness surrounding the contemporary collage landscape.

With his artwork, Zoots manipulates popular culture in a variety of mediums. His vision is both playful and disturbing simultaneously. His strange sensibility questions reality and challenges assumptions about the way things are. Appropriation and collage inherently involve nothing less than altering the shared existence of the world. By collecting found objects and images, Zoots reimagines the perception of the everyday. Separate from the concerns



collage by Monica Church

of any loosely-affiliated movement, Zoots describes his practice from a more personal perspective, "I would like to think that my work is about tapping into the unconscious and setting up parameters to allow chance to work its magic."

In this session, Zoots will speak about his art practice and the curatorial endeavor with Atelier Pardon. The presentation will bring attention to the diverse range of collage styles, techniques, and perspectives that the *Collé* daily email publishes. Attendees will gain an appreciation for the power of collage and the innovative ways in which it is evolving. Through this partnership, Zoots and Atelier Pardon aim to celebrate the beauty and complexity of contemporary collage while supporting the artists who continue to push its boundaries.

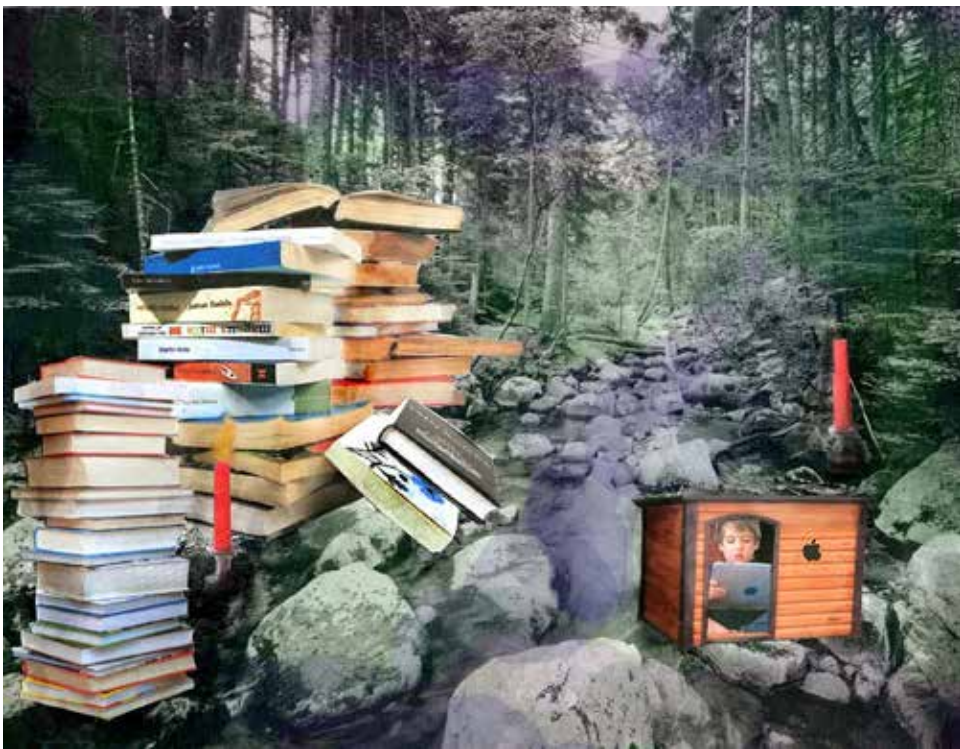
SYMPOSIUM

Collage Tour of the Ogden Museum of Southern Art

Thursday, 8 June 2023, 3:15PM to 4PM

Ogden Museum of Southern Art

Meet at 3:15 just outside the 5th Floor Elevators of the Ogden Museum of Southern Art for a collage-centric tour of "Knowing Who We Are: A 20th Anniversary Exhibition", a museum-wide exploration of the ever-changing story of the South through the evolving permanent collection of the museum. **Ric Kasini Kadour** will speak briefly about a number of artworks and how shifting the axis of art his-



collage by Katie Heft, a student in Barbara Miner's course

tory from painting and sculpture to collage helps us see the history of art in a more complex and inclusive manner. See page 6 for more information about the Museum.

WORKSHOP

Collaging Our Way Through the Curriculum: An Interactive Workshop for Educators

Thursday, 8 June 2023, 3:15PM to 4:30PM

Ogden Museum of Southern Art

Toledo, Ohio-based collage artists and educators **Barbara Miner** and **Ashley Pryor Geiger** and Asheville, North Carolina artist and educator **Kate Chassner** will lead an interactive workshop aimed at educators who want to incorporate collage into their curriculum. The artists write:

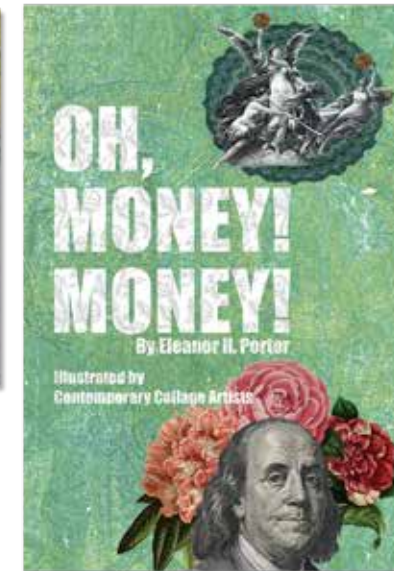
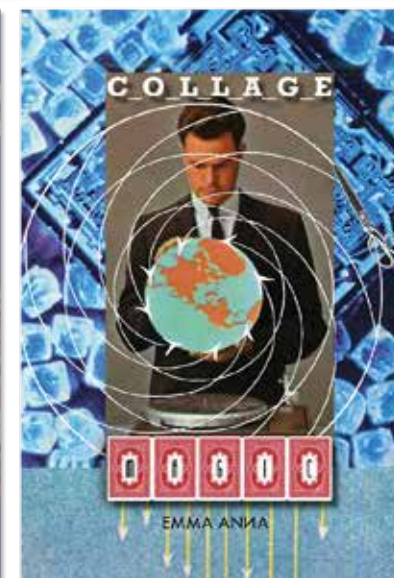
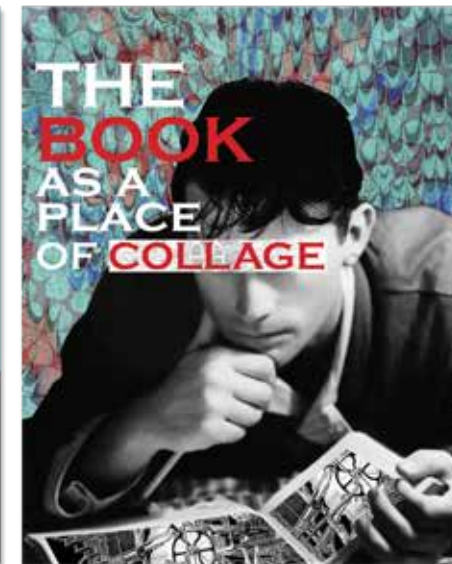
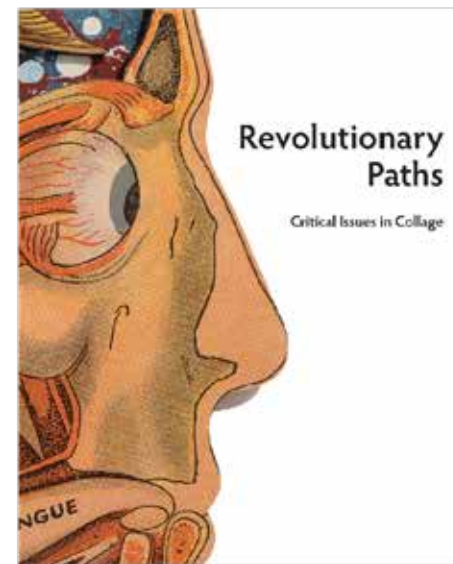
It is no secret that higher education in the United States is in crisis mode in the long wake of the COVID-19 pandemic. Not only has the pandemic brought a new wave of financial woes to our institutions of higher education—many of which were already suffering from declining enrollments due to demographic shifts, culture wars, and decreased state funding for our public universities, but also of incoming students who have suffered unprecedented social and emotional deprivations due to extended lockdowns, quarantines, loss of loved ones, and extended periods of online-only educational opportunities. Not surprisingly, when these students arrive on campus, many face significant problems finding their footing. Not only are many of

these students arriving academically underprepared, but many are finding it hard to sustain focused attention, participate in class discussions or find a true purpose or meaning in their studies—and sometimes even in their lives.

Traditionally, collage has been viewed as a most wonderfully egalitarian artistic pursuit: inexpensive materials, intuitive response, “low-brow” art making with an Outsider Artist panache. Collage can be taught as an entrée, an invitation to students to use their hands with physical materials rather than the ubiquitous digital tools to move purposefully through ideas. Collage’s very nature of employing ephemera, ready-made content, and some quirky slap-dash approaches can liberate students concerned that the burden of “ART”-making is too

much and poses an impediment. Assignments (such as the Making Meaning and Self-Portrait projects) that include content can be difficult to tackle, but the medium of collage seems to open options for every student to be self-expressive. These low-stakes explorations of foundational concepts help ease students into the practice of trial and error.

Similar to higher education, students of all ages have been faced with new ways to experience their schooling and art education. The value of art as an outlet for these young learners to express themselves continues to grow. As an elementary and middle school art educator, Chassner will bring experience and ideas of ways to add collage lessons to the K-12 classroom. Collectively, these educators and artists will offer a wide range of projects for many age groups that can all be altered for the appropriate skill level in your classroom. This interactive workshop for educators (K-12 and college instructors) and homeschoolers shares a variety of proven strategies for integrating collage into a broad range of curricula. The first part of the workshop will share examples of assignments Chassner, Miner and Pryor Geiger use in their classrooms (art and general humanities). The second half of the workshop will be dedicated to working with participants to identify areas of their curriculum that the integration of collage could enhance.



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COLLAGE ON SCREEN

Thursday, 8 June 2023, 5:30-7PM
The Broad Theatre, New Orleans

Featured Artists

Aaron Johnson (Orangevale, California, USA) | Beate Gördes (Cologne, Germany) | Claudine Metrick (Barneveld, New York, USA) | Dan Hudson (Canmore, Alberta, Canada) | David Rushton (Sanquhar, Dumfries & Galloway, Scotland) | Fanny Wilhelmine Derrier (Lille, France) | Zorki Films: Isaias Maiola Wheeler & Jimena Castiñeyras (San Antonio de Areco, Argentina) | Jaime Bird (New Orleans, Louisiana, USA) | Janie Geiser (Los Angeles, California, USA) | JESSC.X (New Orleans, Louisiana, USA) | Justin Clifford Rhody (Santa Fe, New Mexico, USA) | Katie Jo Small (Portland, Oregon, USA) | Kristian Eldritch (Frankston, Victoria, Australia) | Matt Hulse (Reading, Berkshire, England) | Mauricio Planel (Rio de Janeiro, Brazil) | Máximo Tuja (Sant Cugat del Vallès, Spain) | Minna Abalian (Waltham, Massachusetts, USA) | Nati Golan & Naama ArbtI (Halle (Saale), Germany) | Paul Henderson (Sackville, New Brunswick, Canada) | Rachel Campbell Hewson (Newcastle upon Tyne, Tyne and Wear, England) | Ric Kasini Kadour (New Orleans, Louisiana, USA & Montreal, Quebec, Canada) | Ryan Lewis (Kalamazoo, Michigan, USA) | Sarah Buckius (Santa Cruz, California, USA) | Scott Bateman (Beacon, New York, USA) | Shoshana Spencer (Brooklyn, New York, USA)

FULL PROGRAM

www.kolajmagazine.com/exhibition/collage-on-screen-2023.html

EVENING EVENT

Collage on Screen

Thursday, 8 June 2023, 5:30-7PM

The Broad Theatre

Collage on Screen, an eclectic evening of moving images, is part of Kolaj Institute's Collage in Motion project, which explores collage and the moving image, a broad, loosely defined category that includes animations, film cut-ups, collage film, stop-motion, documentaries about collage artists, and other forms of media in which collage—as medium or genre—is present.

The ninety minute program presents twenty-seven films by over thirty artists from ten countries (including one collaborative collage film that has seventy-nine contributors). In the 2023 program, artists are working across disciplines and using painting, puppetry, dance, sound collage, comics, clay and other forms of craft to make films. Some artists use traditional methods of stop motion animation and collage film to make music videos, documentary films, and storytelling works while others are adapting the terrain of experimental video and video installation.

The subjects are as diverse as the methods: Absurdist takes on technology, consumerism, advertising, skateboarding and *Sports Illustrated*, a celebration of Kurt Schwitters and Hannah Höch, the film *Battleship Potemkin*, the quirky English strangeness of Britain's youngest post-punk band and an early 20th century, Black, queer Brazilian writer. Films explore failure as an artist, American art history; and art movements in the Scottish countryside. A busy Berlin crosswalk becomes a metaphor for how quantum physics understands the behavior of subatomic particles. Artists draw from the visual legacy of wacky 90s television, 70s girl comics, vintage science education, landline telephones, linozip safety cutters, and phenological cycles in the garden. Filmmakers wrestle with migration, historical memory, the romantic melancholy of childhood, symbols in social media, and rage at the state of race relations in America. Films reflect on the pandemic and the war in Ukraine from the perspective of Argenti-

na, Israel, and Germany. Yankee whaling-inspired puppetry retells the Greek myth of Scylla & Charybdis.

"We see our role as not one of defining 'collage in motion', but as one of asking what 'collage in motion' can be," said screening curator and Kolaj Institute director Ric Kasini Kadour. "Our hope is that this presentation inspires audiences to seek out Collage in Motion and revel in the complex and diverse cultural expression it offers us. We hope it inspires artists to make new works that challenge our understanding of what this film genre can be."

For the Collage in Motion project, Kolaj Institute sees its role as not one of defining "collage in motion" but as one of asking what "collage in motion" can be. The project manifests as articles in *Kolaj Magazine*, an online directory, workshops, residencies, and screenings. Artists with a practice of Collage in Motion are encouraged to submit to the online directory.

Tickets

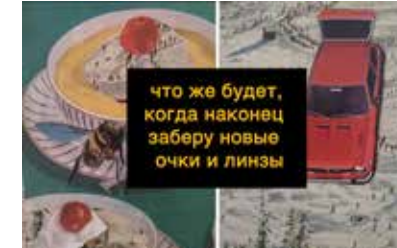
One ticket to Collage on Screen is included with registration for Kolaj Fest New Orleans 2023. Due to limited seating, attendees are required to reserve a seat via the Collage on Screen Eventbrite. A link directly to the ticket was emailed to Kolaj Fest New Orleans 2023 registrants directly from Eventbrite. If you do not have the code and would like to register, see us at the Info Table before 4PM on Thursday. Tickets for the general public are \$10.00 each.

Bookings

Collage on Screen is available to travel and be shown at film and animation festivals, art events, anywhere collage in motion fits in with programming. Contact Kolaj Institute at info@kolajinstitute.org if you or your organization is interested in screening Collage on Screen at your event.



SCAN TO SEE
FULL PROGRAM



From top to bottom, artwork by Shoshana Spencer, Minna Abalian, Máximo Tuja, Jimena Castiñeyras, & Mauricio Planel.

THE PIXEL PARTY

Animated Collage Gifs | Live Music
Food & Cash Bar | Monumental Artwork

Thursday, June 8, 2023
@ The Broadside
600 N Broad St

Doors Open 7PM.
Part of Kolaj Fest New Orleans

EVENING EVENT

Pixel Party & La Joconde

Thursday, 8 June 2023, 7PM-9PM

The Broad Theatre

Lance Carlson is an Atlanta-based artist with an architectural background. He is a founding member and past co-president of the Atlanta Collage Society and has been a Signature member of National Collage Society. In 2012, he designed and helped implement "The Marilyn Project" with the Atlanta Collage Society. This monumental (8-foot square) work is made of 841, three-inch square collages that assemble to form a giant image of Andy Warhol's iconic portrait of Marilyn Monroe. At Kolaj Fest New Orleans, Carlson will assemble and present "La Joconde", a similar project, started in Orquevaux, France in March 2020.

At The Pixel Party at The Broadside on Thursday Evening, the Kolaj Fest community will assemble a monumental 12-foot by 8-foot artwork. As you enter the event, you will be handed a pixel in the form of a 3-inch square collage and be invited to place it on a grid. As the evening progresses, an image will emerge. In doing this, we perform in a full-bodied, living, breathing way what occurs in digital space.

Featured Artists

Amara Hartman (New York, New York, USA) | Caelina March (Paris, France) | Daniel Hedin (Varberg, Sweden) | Elizaveta Velikanova (Moscow, Russia) | Jennifer Roche (Chicago, Illinois, USA) | Jody Zellen (Santa Monica, California, USA) | Julie Eisenberg Pitman (Brooklyn, New York, USA) | Katherine MacDonald (Vancouver, British Columbia, Canada) | MJ Connors Davison (Portland, Oregon, USA) | Nicole Czapinski (Pittsburgh, Pennsylvania, USA) | Robert Matejcek (La Junta, Colorado, USA) | Sarah Amacker (Zachary, Louisiana, USA) | Serguei Silva (Novo Lima, Minas Gerais, Brazil)



artwork by Jennifer Roche



artwork by Nicole Czapinski



artwork by Sarah Amacker
Kolaj Fest New Orleans 2023 | 19

FRIDAY, 9 JUNE 2022

9:30AM

Information Desk Open
Registration & Check In
Cafe Istanbul

10AM

DAILY COLLAGE CONGRESS
Collage in All Its Exquisite Forms
Cafe Istanbul

11:15AM

SYMPOSIUM
Towards a Phenomenology of Collage
Cafe Istanbul

12:15PM

LUNCH BREAK

1PM

SYMPOSIUM
The Mystical, The
Esoteric, & The
Magical
Cafe Istanbul

WORKSHOP
The Exquisite
Chamber
Kolaj Institute at The
School Art Studios

OPEN COLLAGE
MAKING UNTIL 7PM

COLLAGE
DEMONSTRATION
Exquisite Face

at The Domino

2:15PM

SYMPOSIUM
Comme d'habitude:
Ways of Making,
Ways of Being
Cafe Istanbul

WORKSHOP
Thy Creature,
Thy Collage
Kolaj Institute at The
School Art Studios

3:30PM

SYMPOSIUM
The Stuff We Use &
How We Use It
Cafe Istanbul

WORKSHOP
Collaborative
Collage
Kolaj Institute at The
School Art Studios

COLLAGE
DEMONSTRATION
Starting at 3PM
Tunnel Books
The Domino

5PM

DINNER BREAK

5:30PM

WALKING TOUR
Street/Art, NOLA: A Collaboratively
Collaged Ramble to The Bywater
Note: Special Tickets Required

OPEN COLLAGE
MAKING UNTIL 9PM

6PM

ARTIST TALKS
Politics in Collage & The Awakening at The Domino

7PM

EVENING EVENT
Vapors & Papers, Gin & Glue: A Collage Show & Tell
The Domino

DAILY CONGRESS

Collage in All Its Exquisite Forms

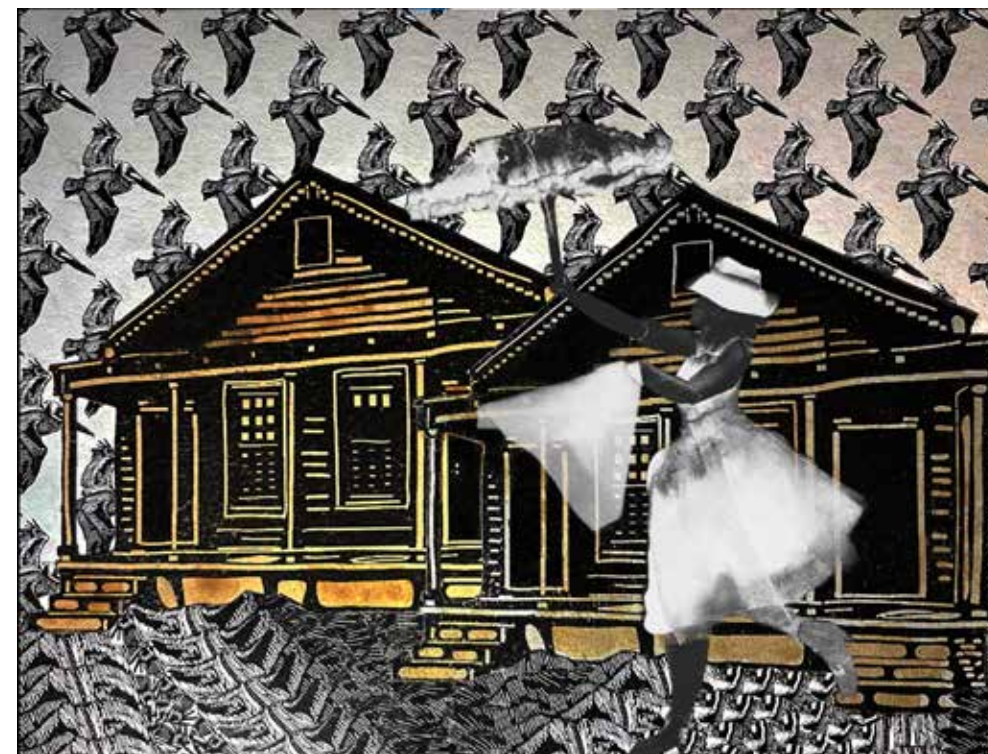
Friday, 9 June 2023, 10-11AM

Cafe Istanbul

On Friday we will consider Collage in All Its Exquisite Forms: We will begin the session with a presentation of the short film, *The Weight of the Heat: A Meditation on Black Aliveness from New Orleans*, by **Rebecca Louise Carter**, a social-cultural anthropologist and experimental ethnographer, writer, educator, and artist at Brown University in Providence, Rhode Island. She writes, "This experimental ethnographic film is based on fieldwork among African American religious practitioners in the extended wake of Hurricane Katrina. It explores how people contend with overlapped conditions of vulnerability and violence yet find ways to (re)define and embody the terms and possibilities of Black being and becoming. Using collage and animation as critical methods of creative social inquiry, the scenes proceed from the impermanence of the urban delta, to the assertion of Black social and spiritual value, and to frameworks of faith and kinship that acknowledge, but are not limited by, the persistent weight of death's particular determination."

Artists **David Wischer** and **Lisa Wicka** will speak about the Exquisite Face Zine they are making during Kolaj Fest; **Clive Knights** will walk us into the The Exquisite Chamber; **Jennifer Evans** will introduce us to the Exquisite Corpse; and **Christopher Kurts** will tell us how exquisite making a monster can be; all of which pertain to workshops taking place during Kolaj Fest.

And finally, we will hear from **Thom Gillespie** who has made art with "oil, acrylics, clay, broken glass, found wood, cardboard, glaziers putty, dead nutria, waffles, hot sauce, Affinity Photo, Blender and a bunch of other stuff over the years." He writes, "Years ago I did large collage pieces including found shipping materials (cardboard and wood) with clothing and broken glass, often painted on with oils. I moved into digital when the first Mac appeared in 1982 and have not looked back." The Bloomington, Indiana artist will speak about AI tools and kickstart a discussion about this emerging technology.



artwork by Rebecca Louise Carter

SYMPOSIUM

Towards a Phenomenology of Collage

with **Ron Buffington** and **Ashley Pryor Geiger**

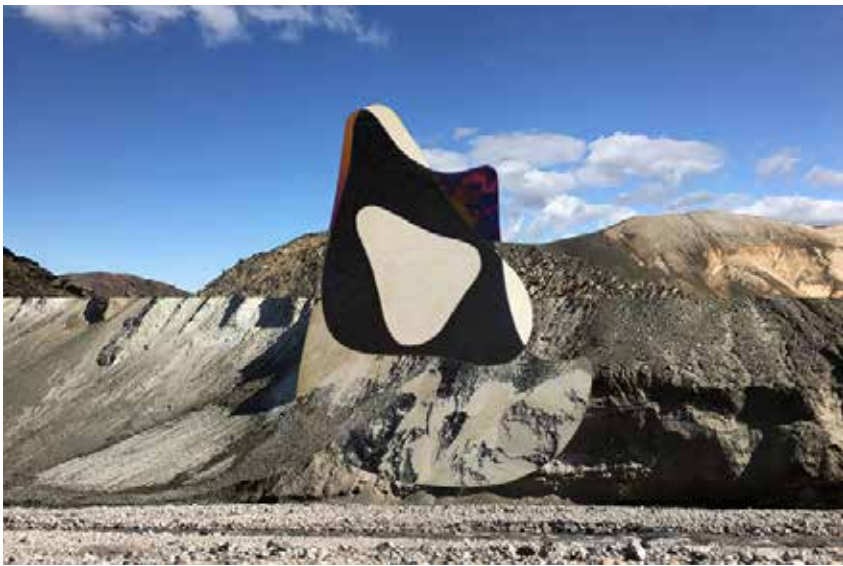
Friday, 9 June 2023, 11:15AM-12:15PM

Cafe Istanbul

"Collage has become the ubiquitous creative principle for artists, musicians, filmmakers, poets, academics, etc., transcending its status as a medium," write **Ron Buffington** and **Ashley Pryor Geiger**. "We wish to demystify the tenets of critical theory, and in so doing to share the powerful creative strategies that ensue and that nourish our own practices. While it may be true that the visual and textual are different orders of thought, we aspire towards a harmonious relationship between incommensurable ways of giving form to ideas. In our experience this is inherently beneficent."

Despite its increasing legitimacy and recognition as a fine art, collage remains under-theorized. This may not be a bad thing for many, even a welcomed relief, but we think it is a missed opportunity to elevate the status of collage. We believe that a careful exploration and exposition of collage ideas and practices would benefit anyone interested in the play and pathos of materials, the construction of estranged and chimerical images, and practical strategies for the production of imponderable ideas.

In his landmark essay, "The Object of Post-Criticism" (1983), Gregory Ulmer made an important first step toward de-



artwork by Ron Buffington

veloping an ontology of collage, that is, a description of the nature and being of collage. Ulmer defines collage in terms borrowed from the 20th century Belgian collective Group Mu: "To lift a certain number of elements from works, objects, preexisting messages, and to integrate them in a new creation in order to produce an original totality manifesting ruptures of diverse sorts."



artwork by Ashley Pryor Geiger

On this panel, Buffington and Pryor Geiger will introduce Ulmer's ideas and present their own artwork as a way to start a discussion about phenomenology as a corrective to the ontology of collage.

SYMPOSIUM

The Mystical, The Esoteric, & The Magical

with **LaVonna Varnado Brown, Josiah Gagosian, & Ric Kasini Kadour**

Friday, 9 June 2023, 1-2PM

Cafe Istanbul

"Art, like magic, is the science of engineering shapes, symbols, texture, and emotion to achieve a change in consciousness," writes Louisiana collagist LaVonna Varnado Brown. On this panel, artists will speak about how their work is in dialogue with the mystical, the esoteric, and the magical

LaVonna Varnado Brown "is currently focused on developing her visual body of work which is Afro Astro futuristic in aesthetic with odes to history and floral day-dreams abounding to inspire joy, hope, resistance, and rest in mixed media collage, water color, and acrylic." She writes, "Afro Futurism's alchemizing power is in its ability to collapse time and space to make room to explore the width, depth, and breath of the sea of abundance at rest between Earth and sky. Whose work is paid? Whose work is visible? Whose work is valid? Dignified? Acknowledged? Is care work invisibilized because it is feminized? Is your perception of all these things a result of being socialized in a cis-hetero-patriarchal society that centers whiteness?" She will speak about how she "employs symbols like circles, celestial bodies, and crystals to incite divine feminine vibrational energy and inspire transformation."



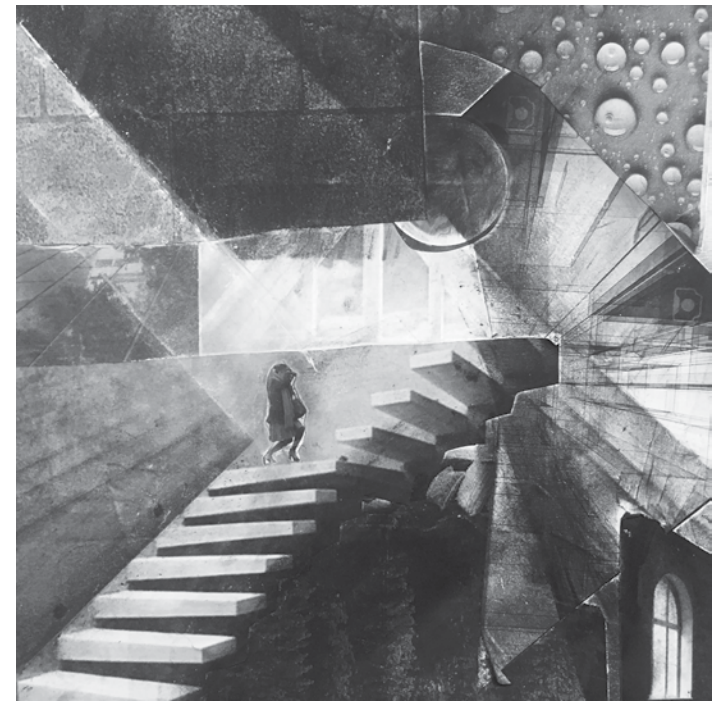
artwork by LaVonna Varnado Brown



artwork by Josiah Gagosian

Inspired from an early age by the imagery and mythology of the Nahuas, whose pictographic writing system culminated in a conceptualization of painting that was synonymous with poetry, **Josiah Gagosian's** current artistic practice has become rooted in the worlds of the literary and the linguistic. Deriving metaphorical motifs from a variety of disparate cultural and religious traditions, his work is a tool for self-examination and psycho-spiritual development. His current trajectory was born out of a yearning to reconcile the complex fragments of his own unusual life and family history, placing them within a more universal historic and mythic context. He views this task as a mystical one, a divine, even futile, attempt to make work that serves as a vehicle to the other shore of human consciousness. He writes, "My work is often not readily identifiable as collage-related, but collage remains an intrinsic part of how I construct and develop a composition and it lends the work a specific visual aesthetic and style I don't believe it would possess otherwise."

Brown and Gagosian will be joined by **Ric Kasini Kadour** who will speak about magic in New Orleans and how Kolaj institute's Collage & Folklore Project is interpreting ideas about magic, fairies, and witches for a 21st century audience.



Exquisite Chamber artwork by an anonymous artist

COLLAGE WORKSHOP

The Exquisite Chamber: Inhabiting New Worlds through the Augmented Collage Spatial Study

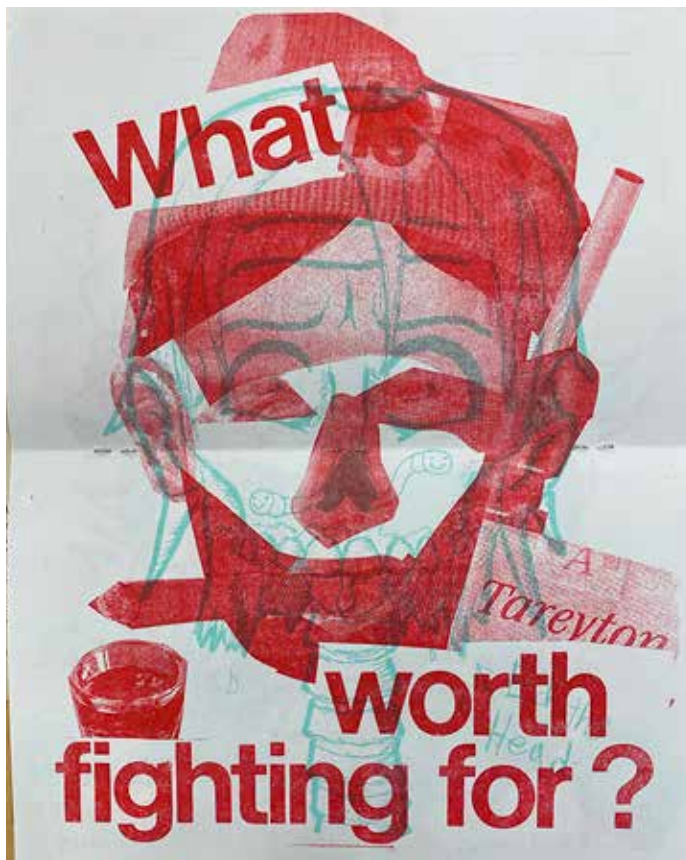
Clive Knights

Friday, 9 June 2023, 1-2PM

Kolaj Institute at The School Art Studios

Clive Knights introduces participants to the "Augmented Collage Spatial Study," a mode of creative practice that conjures new, imaginary, spatial worlds from found image fragments rich in material surface, light and shadow, perspectival depth, and human character. The workshop will use a roundtable process that rotates collages through seven collaborative stages whereby new extemporary additions are added to each work as they pass through the imagination and collage input of each participant. Therefore, each collage becomes the work of at least seven collaborators and aims to bring forth into visibility imaginary spaces, invented chambers, inconceivable by a single collagist.

The process begins by each participant laying down an initial 'backdrop' surface (imagine the back wall of a room), then all of these first gestures rotate clockwise around the table. The next stage of input proposes the floor surface of the chamber. Then throughout further rotations an overhead condition is added, then walls to the left and to the right. Each time openings, apertures, thresholds, doorways, windows can be included to modulate enclosing surfaces. Then after a further rotation, a human figure



artwork curated by David Wischer

(or figures) is collaged inside the emergent chamber. After one last rotation the final input is to synthesize the collage with the application of black and/or white dense charcoal sticks (enhancing chiaroscuro effects, and spatial structure). Alongside this stage artists are invited to compose a 2-3 paragraph narrative that characterizes the occupant of the chamber they have received, a task that makes each collage-maker responsible for interpreting the identity of the inhabitant(s), dwelling within, and informed by, their imaginary chamber.

COLLAGE PROJECT

Exquisite Face Zine

With David Wischer & Lisa Wicka

Friday, 9 June 2023, 1-3PM

The Domino

David Wischer's artwork is influenced by his personal daily observations of The Absurd. "Social media, digital communication, television, current events, and technology are a constant source of inspiration for me. Much of my artwork is built around appropriated or found images which may be familiar to the viewer. This recognition becomes the set-up to my visual punch line. The laws of visual art are much like the laws of literature. Through our own experiences in life, we understand certain conventional constructions of images. The changes I make in imagery, through collage and drawing, propel the absurdity of an



artwork by Scott Finch

original subject into the area of nonsense by breaching those syntactic rules."

Lisa Wicka's artwork "revolves around the evolving self through experience, place, failure and success." Often referencing architectural spaces, wallpapers, and raw materials, her work plays with perspective, dimension, fragility and time. She writes, "We live in the spaces...between past and present, between empty and occupied, between mind and body, between physical and virtual, between tangible and lost, between loneliness and love, between exposed and hidden. Through the breakdown and rebuilding of the in between, my work mimics the everyday navigation of these realms. Temporary moments of clarity come together and fall apart creating a self in motion, evolving through experience, place, failures and successes."

At Kolaj Fest New Orleans, Wicka and Wischer will be working with attending artists to make an Exquisite Face zine. Using a template of a face that shows the placement of eyes, nose, and mouth, participants will use collage materials to create a face on letter-sized paper. Wicka and Wischer will then turn these collages into a Risograph-printed zine that will be sent to contributors two weeks after Kolaj Fest New Orleans.



artwork by Bonnie Diva Shorr

SYMPOSIUM

Comme d'habitude: Ways of Making, Ways of Being

Janice McDonald, Scott Finch, MJ Connors Davison, Bonnie Diva Shorr

Friday, 9 June 2023, 2:15-3:15PM

Cafe Istanbul

Artists practice is wonderfully idiosyncratic, unique to the individual. In this session, we will hear from four artists about the collage they make and how they share it with the world.

Janice McDonald makes elegant, abstract collages from repurposed papers and packaging. She is "an indefatigable collector of obscure and overlooked materials, ripping elements of color and texture from their original context to re-purpose in her work." She writes, "Ripped from their origins and any context, salvaged pieces of color and texture have an inherent strength, imbued with potential. Elements are considered, selected, placed in relationship with other components, and eventually combined into collage or assembled compositions. The transformation from fragmentary to whole evolves over time as critical connections are made." For nearly five years, the Denver, Colorado-based artist has maintained a daily collage practice. She also has a practice of collage poetry that was informed by her experience in Kolaj Institute's Poetry & Collage Residency in March 2022.

"I primarily compose two categories of collage: portraits or environments," writes **MJ Connors Davison**. "For the former, I inevitably reveal some aspect of myself that is often surprising, yet connects me to a greater truth about characteristics alive in all of us. My family of origin and identity as a woman within American culture are frequent, veiled subjects. In the latter, fantasy spaces where the indoors and outdoors interplay are explored. Elements of architecture give frameworks to garden realms that either support a



artwork by Janice McDonald

portrait, or are themselves the feature." In the Portland, Oregon artist's work, a Golden Mean framework and intuition, torn edges and precisely cut fragments, and ancient and contemporary cultural references play together in dynamic compositions. "My goal as an artist is to invite each viewer or participant into the role of co-creator, experiencing new stories, viewpoints, and insights."

Bonnie Diva Shorr (known as simply "**Bonnie Diva**") started sending Mail Art back in 2004, and now sends hundreds of her pieces all over the world. "I belong to the International Union of Mail Artists (IUOMA) and love teaching other artists how to share their art worldwide." She writes, "I use vintage materials, mostly women's magazines from the 1930s-1970s, and found materials. There is something wonderful about old paper...the thin, fairy-light texture of it melts into my collages. I also love vintage postcards, and I alter them with images and quotes. My work, mostly using vintage and antique materials, is colorful and whimsical, as well as humorous and satirical." The artist was born and raised in New Orleans, but now lives and works in Chicago.

After vacillating between meticulous hard edge poppy paintings (too stiff and impersonal) and improvisational automatic drawing (too flimsy and unstructured) for a long time, it recently occurred to **Scott Finch** to simply drop the drawings onto cereal boxes. "I think the results are fun, honest, strange, and very human," writes the Baton Rouge, Louisiana artist. "For the past twenty years, collage has been pushing its way deeper and deeper into my work. In the early days I would cull through my drawings for recurring subject matter that may be important and then gather photographs of that imagery to juxtapose and overlap in an effort to make meaning out of visual dreaming. Over time, however, the process has flipped completely. Now I no longer study my automatic drawings for subject matter. Instead, I see those loose, free, uncensored sketches as object matter, raw material, that I can cut and paste without concern for interpretation."

COLLAGE WORKSHOP

Thy Creature, Thy Collage

E. Francis Kohler

Friday, 9 June, 2:15-3:15PM

Kolaj Institute at The School Art Studios

In this workshop, inspired by Mary Shelley's 1818 novel *Frankenstein*, **E. Francis Kohler** will lead participants through an exquisite corpse method of creation to build a larger than life-sized monster out of a collage of body parts. Each participant will be given their own body part to collage, with the goal of drawing out the themes of the story and their own interpretation of Frankenstein through the use of the found materials provided. The creature will be assembled and displayed in the studio at the end of the workshop for other Kolaj Fest attendees to view.

COLLAGE DEMONSTRATION

Tunnel Books

Jessa Dupuis

Friday, June 9, 2023, 3-5PM

The Domino

In the mid-18th century, innovative bookmakers were inspired by theatrical stage sets to create books where sections were carefully cut out to create the illusion of depth and perspective. Originally called "peep shows", some of these early books were made to celebrate the building of



artwork by Jessa Dupuis

the tunnel under the Thames River in London. They were often sold as souvenirs at tourist attractions. Today artists continue to make these wonderful objects to the delight of viewers. At Kolaj fest New Orleans, Canadian artist **Jessa Dupuis** will conduct a demonstration of tunnel book making and be available to speak to those interested in learning how to make these marvelous works of art.

Posted in the Collage Making Space, Dupuis will speak about how books are made, answer questions about the best cutting tools and glue; sources for books and collage materials; and offer tips and tricks for cutting book covers and pages. For those who want to make their own tunnel book, she will offer guidance on planning and composing layers within the tunnel to create a unique visual environment. This is a drop-in demonstration and attendees are welcome to stay and long or as little as they like.

SYMPOSIUM

The Stuff We Use & How We Use It

Ben DiNino, Mackenzie Reynolds, Lisa Gostev & Kate Chassner

Friday, 9 June 2023, 3:30-4:30PM

Cafe Istanbul

How do collage artists source their materials and, more importantly, what decision making process do they use to identify those materials. How do aesthetic decisions reconcile with ethical and moral values in one's practice? In this session, four collage artists will make presentations and lead a discussion about material sources.



artwork by Ben DiNino

Ben DiNino will present an abbreviated version of his essay, "Reconsidering Source Material—An intended Life disrupted", where the Minneapolis, Minnesota-based artist will survey the history of collage art and discuss the conceptual ideas attached to source material; how it affects the work and changes the meaning; and how this can broaden the context in which viewers see collage. DiNino will consider these ideas in light of his own art practice with the goal of inspiring others "to think more closely about sources and try to venture into new conceptual territory with what they use in their collages." His essay will appear in a future issue of *Kolaj Magazine*.



artwork by Mackenzie Reynolds

Mackenzie Reynolds is a Digital Imaging Specialist at the University of Wisconsin Digital Collections where she manages the photography studio and works to create accessible collections that inspire artists. She is also an artist whose collage work uses cultural heritage photography. Reynolds will present her own work and speak about Federal Agencies Digitization Guidelines Initiative (FADGI) and how the program is establishing best practices for working with digital images. Reynolds will also touch on practical considerations of workflow and quality control. "Artists everyday look at all different types of digital collections and find themselves exploring Archives online to source materials for their artwork. It is important for artists to understand the standards and concepts of high quality digital images." She writes, "I would love to understand what others may be looking for in digital collections when it comes to source materials. There are a large amount of resources online and I would love to connect with artists and discuss what inspires them."

Kate Chassner uses found images and home photos to create collages. "I am curious about the connection we have, as a society, to lost memories and traces of human histories. In my work I am thinking about memory mishaps, when our mind recalls only part of a story, and we are then called to fabricate the rest." The Asheville, North Carolina artist writes, "I am currently exploring how collages and quilts (specifically from the South, as it connects to my background) are connected as a way to represent a beautiful gathering of individual parts that create a cohesive whole." She will speak about her practice and how collage is in dialogue with other artforms.



artwork by Kate Chassner

Born in Kiev, Ukraine, now an Assistant Professor of Art at Nicholls State University in Thibodaux, Louisiana, **Lisa Gostev** uses Color-Aid paper to compose her collage works. She writes, "My desire is to arrange my memories and strong visual impressions as motifs to compose from. I draw and work with nature as a starting point and greatly enjoy the abstractness of my observations. This process of working with color-aid collage is about finding progressions and movements of shapes and looking at constructed light for color keys and temperature shifts. Initially, my artwork is designed abstractly, where the final image is one realized through the process of composing color and the act of play. My process of working is one of discovery, where the image is defined by my unconscious impulse and emotion – the final image is a product of realization through the sifting and ordering of color and shape." Gostev will speak about how she draws inspiration from painters like Henri Matisse and how using color-aid paper informs her artmaking.



artwork by Lisa Gostev



collaboration by Chasity Porter, Stacy Kirages, Kevin Sampsell, & Jay Berrones

COLLAGE WORKSHOP

Collaborative Collage

with Chasity Porter & Anastasia "Stacy" Kirages

Friday, 9 June 2023, 3:30-4:30PM

Kolaj Institute at The School Art Studios

Chasity Porter and **Anastasia "Stacy" Kirages** attended Kolaj Fest New Orleans in 2022. "We were so inspired by the people we met and wanted to bring that same energy back home. We have continued working with other organizations to bring collage to the community." The dynamic duo recently started a collage group in Houston called Scissors of Texas that meets monthly.

This year at Kolaj Fest, Porter and Kirages will host a collage making session centered on collaboration. "Collage artists tend to be solitary workers, and some might not have encountered or sought out opportunities to collaborate. Collaborative exercises can be a mind-opening experience. There is a certain amount of trust and respect that can be gained between the artists" writes Porter. "Stacy and I have worked on several pieces and projects together, and I feel that we have a great trust and respect for one another because of it. Because of this trust we have been able to create bigger projects together as well as host a number of collage making workshops. Another benefit from working collectively is that you learn from other artists. You can learn about new collage techniques, practices, and tools for example. Ultimately, working collectively builds community and helps to grow a network of artists and friends."

During the collage making session, participants assemble in groups of two to four people and together they will create a work for each person in the group. Artists will start one piece then pass it along to another artist and so on until every person has added to each work of art. All participants will leave with a collaborative artwork that they helped create. This project is all about community and working together.

WALKING TOUR

Street/Art, NOLA: A Collaboratively Collaged Ramble to The Bywater

Friday, 9 June 2023, 5:30PM

Meet in the French Quarter with the option of accompanying drinks for the 1.5 hour walk through Marigny to the Bywater. This collaboratively designed walk is a col-

lage of communities led by interdisciplinary artist **Rich Garr**. His usual "Street / Art" walks wander his familiar hometown New York City streets, but this walking tour is specially designed for Kolaj Fest 2023. Culture and histories of both New York City and New Orleans are featured in this spin on the typical tourist format, complete with carefully plotted Louis Armstrong soundtrack. And look for one of his wheatpasted "Street Art History plaques" to make its debut! The walk ends near The Domino in time for the Evening Event.. *If you are familiar with the aforementioned NOLA

neighborhoods and want to nominate a history or collaborator, please reach out to Rich—this "tour" is collaborative and ongoing! Note: You must purchase a ticket to this event. See Kolaj Fest New Orleans website for details. Registered participants receive a 50% discount.

EVENING EVENT

Vapors & Papers, Gin & Glue: A Collage Show & Tell

Friday, 9 June 2023, 7-9PM

The Domino

Got a story to tell or a collage poem to read or show? This event is for you. If you have something to share, send an email. We will also open the mic to Kolaj Fest New Orleans attendees who have a story to share or collage to show. This is one of Kolaj Fest's most popular events. **Jessa Dupuis** will reveal the Tunnel Book she made at Kolaj Fest. **Alexandria Knapik** will share the results of the Trading~Focus: Liberated Art Practice Networking Activity. **Janice McDonald** will present collage poetry. Sign-up at the Info Table to join the program.

As part of Friday night's Show and Tell event at The Domino, **Cheryl Chudyk** will host a collaborative collage gathering where artists will glue things and informally determine: What Is the Best Glue? Chudyk will provide substrates and participants will create two quick starter collages which they will exchange to finish a set, keep one piece and give the other back to the original artist. This Glue Smackdown



artwork by Amy Eir Stocky

is open to patrons of any glue modality: UHU, Yes! Paste, Golden/Nova, Nori, gel medium, matte medium, PVA, rubber cement, spray adhesive (but please don't bring those last two with you, since we will be inside). Which glues have the least bubbling/warping? Which ones play nice with *Life Magazine* vs tissue paper vs acetate, etc?

Amy Eir Stocky is an artist and writer from Portland, Oregon. For many years her photos focused on urban decay, industry, power lines crossing over the beauty of this land, and ironically extreme close ups of flowers. She also made collages, but never mixed her own photos in. "It never occurred to use my photos in my collage work until a few years ago when I realized the trees I was snapping random photos of on walks were calling out to me to be expressed. Since then, I have been on a three year exploration of my tree photo mixed media collages." She writes, "I built a strong friendship with some trees in my neighborhood. They began to show me their faces and personalities and I translate for them. I visit a number of trees on my daily walks, and each has its own attitude and beliefs, just like any of our neighbors, but they have seen so much more, so many changes! It's funny how people often ignore our oldest living neighbors." At Kolaj Fest, Stocky will make friends with some of the grand oak trees of New Orleans and share what she learned at Friday's Show & Tell event. She will speak about her relationship with the trees and how the portraits she makes of them come about.



artwork by Rich Garr

SATURDAY, 10 JUNE 2023

9:30AM

Information Desk Open
Registration & Check In
Cafe Istanbul

10AM

DAILY COLLAGE CONGRESS
To the Moon & Beyond!
Cafe Istanbul

11AM

SYMPOSIUM
Five Years of *Cut Me Up*
Cafe Istanbul

12PM

LUNCH BREAK

12:30PM

COLLAGE WORKSHOP
Uses of the Erotic
Kolaj Institute at The School Art Studios

1PM

GALLERY VISIT
Visit to Dave Beech
Exhibition
UNO St. Claude
Gallery

OPEN COLLAGE
MAKING UNTIL 7PM

COLLAGE
DEMONSTRATION
Trading~Focus:
Liberated Art
Practice Networking
Activity
at The Domino

1:45PM

WORKSHOP
Our Sense of Self
Kolaj Institute at The
School Art Studios

COLLAGE
ART
&
BOOK
MARKET

Cafe Istanbul

3:15PM

WORKSHOP
Exquisite Corpse
Kolaj Institute at The
School Art Studios

COLLAGE PROJECT
Letters Home:
Mail Art
at The Domino

5PM

DINNER BREAK

6PM

ARTIST TALKS
Passing Place & Street Art Residents
at Kolaj Institute at The School Art Studios

OPEN COLLAGE
MAKING UNTIL 7PM

7PM

EVENING EVENT
Art Party & Exhibition Reception
at Kolaj Institute at The School Art Studios

SUNDAY, 11 JUNE 2023

10AM

Great Collage Swap
Kolaj Institute at The School Art Studios

SATURDAY

DAILY CONGRESS

To the Moon & Beyond!

Saturday, 10 June 2023, 10-10:45AM

Cafe Istanbul

At Saturday's Daily Collage Congress, we all get aboard a spaceship and travel to the moon and beyond, metaphorically speaking of course. In reality, we will explore the number of ways collage makes its way in the world. **Tony Campbell**, Director and Curator of the U.N.O. St Claude Gallery, will stop in to tell us about Dave Beech exhibit that will be open for a special visit later in the day. We will get a preview of the Collage Art & Book Market, and we will hear about what's coming next for Kolaj Institute as we work to create opportunities for artists to diffuse their artwork.



SYMPOSIUM

Five Years of *Cut Me Up*

Andrea Burgay with Cheryl Chudyk, Clive Knights, Janice McDonald, Michael Oatman, Rosanne Walsh, Naomi White

Saturday, 10 June 2023, 11AM-Noon

Cafe Istanbul

Cut Me Up is a participatory magazine of visual call and response founded by **Andrea Burgay**. Each issue presents a call—a curated selection of original collage images that become raw material for reader-artists to respond by cutting, reconfiguring, and transforming them into new artworks. The newly created responses form the content of the next issue. Each issue of *Cut Me Up* includes 18 reproductions of the selected artworks. It is a compact exhibition, received primarily through the mail, that can be viewed and revisited at any time and place. Guest curators for each issue brings in unique perspectives on what the magazine can do and become. The curatorial calls expand how we think about collage as an art form and how it can address issues of contemporary concern. The calls introduce new processes, techniques and conceptual approaches. *Cut Me Up* reaches a worldwide community of collage artists. As they consider another artist's process

artwork from *Cut Me Up*

and psychological motivations when choosing and transforming their pieces, artists make authentic connections to each other's work. In this way, artists collaborate from afar. They continue to develop these bonds through the *Cut Me Up* community on social media, where artists interact and comment on each other's work.

At Kolaj Fest New Orleans, Andrea Burgay will host a panel of artists and curators who have been a part of *Cut Me Up* over the last 5 years. **Cheryl Chudyk** is a Canadian artist with a background in wedding photography, ballet, jazz and contemporary dance, and dabbles in painting, poetry and comics. She co-founded and co-curates Sharp Hands Gallery and is always looking to make collaborative pieces with other artists. **Clive Knights** is an Englishman living in the western United States and his background is



artwork by Alexandria Knapik

in architectural design, history and theory. He has taught architecture for 39 years and incorporated collage as a mainstay of his pedagogy throughout. Clive has exhibited his collages and monotype prints internationally in many group shows and is currently represented in the USA by Laura Vincent Design and Gallery, Portland, Oregon, with whom he has had 2 recent solo exhibitions (2021, 2022). He also writes on collage, transcendent space and the human creative impulse. **Janice McDonald** is an artist whose works find homes with individual collectors, in site-specific commissions, and in corporate collections. Based in Colorado, she exhibits widely and has sustained a daily collage practice for over five years. Janice loves working with torn elements of color and texture, making subtle connections, and attempting to create a dynamic balance between disparate forms and ideas. **Michael Oatman** lives in Troy, New York where he teaches in the School of Architecture at Rensselaer Polytechnic Institute. His large-scale installations and collages have been exhibited internationally and take inspiration from the geopolitical landscape of his Vermont childhood, 19th & 20th century industrial folklore, mainstream cinema and experimental filmmaking. Ongoing themes include eugenics, institutional collections, paradigm shifts in scientific inquiry and the exploration of space. Oatman is the 2003 recipient of the Nancy Graves Foundation Award, and is the first artist invited to work with the archives of Apollo 11 Astronaut Neil Armstrong. **Rosanne Walsh** is a graduate of the Rhode Island School of Design, who worked in the Film industry prior to becoming a public school art educator for many years. Comfortable with several mediums, and with stretching a budget, she prefers to work as a mixed media collage and assemblage artist, feeling a connection to the nuances of objects and materials and the subsequent language conveyed upon combination. Whether painted

paper, discarded candy wrappers, old frying pans or hangers, she introduces pieces until an instinctual understanding is felt that guides the rest of the work through experimentation. **Naomi White** is an abolitionist feminist, artist and educator, working on ideas at the intersection of political ecology and photography. Throughout her work, White addresses an array of complex contemporary issues, questioning dominant ethics and narratives throughout history, and asking how we can shift our focus away from

the current racist, capitalist model of domination to one of equity and collective voice, for the sake of all people, animals and the planet.

COLLAGE WORKSHOP

Uses of the Erotic

LaVonna Varnado Brown

Saturday, 10 June 2023, 12:30-1:30PM

Kolaj Institute at The School Art Studios

Louisiana-based **LaVonna Varnado Brown** is a multidisciplinary artist and community worker. She has developed her practice around intentional engagement to inspire action through creative expression. AfroFuturism is a cultural aesthetic that explores the intersection of art and history with intention to inspire action in the now by healing beyond trauma. In addition to curating intentional workshops, LaVonna creates works using acrylic, hand drawn form, and sculpture that speak from the experience of a Black mother creatively navigating the American landscape with a focus on healing and raising spatial awareness. Through her work she hopes to uplift the narrative of rest, joy, resistance, and wholeness.

The title of this workshop comes from an essay by Audre Lorde which begins. "There are many kinds of power, used and unused, acknowledged or otherwise." This workshop is a process by which we will raise our awareness of the erotic and its use as a source of power, healing, and self exploration. The erotic is a conduit to harness energy from a heart centered space. By engaging in collage exercises and exploring our will to intentionally create space to begin to reclaim our right to our own erotic power. We will create space to intentionally explore the use of the Erotic as power through symbols, printed image, and composition work ending with a collage in process. The power of

the Erotic awakens the knowledge that satisfaction is possible. Join with intention to explore as we make, discuss, and contemplate our will to access pleasure."

COLLAGE PROJECT

Trading~Focus: Liberated Art Practice Networking Activity

Alexandria Knapik

Saturday, 10 June 2023, 1-3PM

The Domino

Alexandria Knapik describes her practice as "anti-focus." She writes, "Instead of looking through a microscope to define meaning, my work centers on emphasis at will." During Thursday's Daily Collage Congress, the Chicago, Illinois artist will share her experience "justifying creation in terms of other intersections of society, my practice, and my personal goals; including collaging with found objects/made objects/digitally which I sometimes refer to as assemblage, a connected form." Throughout Kolaj Fest New Orleans, Knapik will be leading a Liberated Art Practice Networking Activity which guides participants through a collage making project that introduces people to each other. New prompts will take place at each Daily Collage Congress and the final results will be revealed at the Saturday Evening event. During this time in the Collage Making Space, Knapik will be on hand to answer questions about networking activity and to make collage with folks.

EXHIBITION & GALLERY VISIT

"Dave Beech: When the news hit shore"

Saturday, 10 June 2023, 1-2PM

U.N.O. St. Claude Gallery

2429 St. Claude Avenue, New Orleans, LA 70117

Dave Beech was born into a working class community in northwest England in the mid-1960s. He was the first member of his family to go to university. Lacking the cultural capital that art students tended to demonstrate, he compensated by spending a greater and greater proportion of his time in the library. His preference for the library over the studio initially led to him becoming a theoretically supercharged artist but since 2017 he has turned his office into a studio that is both a library of picture books and a space to make photomontages from them.

Beech makes montages from photographs cut out of an archive of books that he collects from second-hand bookshops. Books are one of the ways in which photos pass into the world as things to be carried, held, moved, stored, owned, gifted, cherished, thumbed and passed around. Sourcing photobooks from charity shops and second hand bookshops means collecting pictures that were once owned by diverse members of the community. The second hand bookshop is a vernacular library or archive. They of-



artwork by Dave Beech

ten show traces of their locale—local history books, local authors, local industries, etc. but also contain books about foreign travel, international events, the natural world and anthropological studies. These montages, therefore, are a portrait of that community through a representation of its interests, values, preferences, fascinations and biases. Beech uses photobooks as an archive of people, places, events and things that are more than isolated facts when they are combined, aggregated, organized and interwoven into new patterns, new relations and new narratives. This is a practice of making meaning and storytelling in which the narrator is missing and therefore the viewer is invited to construct the links themselves either from their own knowledge of events or from great imaginative leaps.

At Kolaj Fest New Orleans, **Tony Campbell**, Director and Curator of the U.N.O. St Claude Gallery, will speak about Dave Beech's collage work and lead a tour of the exhibition.



THE ART PARTY

MUSIC | DRINKS | ART | VIBES

Saturday
10 June 2023
7-9PM
Kolaj Institute
at The School Art Studios
1215 Japonica Street

COLLAGE WORKSHOP

Our Sense of Self

Erika Shallcross

Saturday, 10 June 2023, 1:45-3PM

Kolaj Institute at The School Art Studios

Working and teaching artist **Erika Shallcross** is a visual artist based in New York. A photographer, abstract painter, and collage technician, her pieces are whimsical and evocative. Regularly experimenting with new techniques and touching on various themes, Shallcross believes these parameters simultaneously anchor, free, and guide her work. Her recent exhibition, "From Every Angle: Through the Female Gaze", was a collage-based exploration of femininity and womanhood. Her photographic work focuses on portraits. During this workshop, participants explore identity and self using selfies that are printed out. If you plan to attend this workshop, please send up to four selfies to selfie@kolajinstitute.org by 12:30PM on Saturday, 10 June 2023. Alternatively, artists may bring printouts of their own selfies to collage.

COLLAGE WORKSHOP

Exquisite Corpse

Jennifer Evans and Merrilee Hepler

Saturday, June 10, 2023, 3:15-4:30PM

Kolaj Institute at The School Art Studios

In the *Dictionnaire Abrégé du Surréalisme*, surrealists André Breton and Paul Éluard described Exquisite Corpse as "a game of folded paper which consists of having several people compose a phrase or drawing collectively, none of the participants having any of the nature of the preceding contribution or contributions. The now classical example, which gave its name to the game, is the first phrase obtained in this manner: The exquisite—corpse—shall drink—the young—wine." Collage artists often use Exquisite Corpse as a tool for collaborating. Denver, Colorado artist **Jennifer Evans** has been participating in an Exquisite Corpse project with artists across the United States where the artists add to a collage and then mail it to another artist. "Collaborative art-making is quite different from working as an individual artist," writes Evans. "The idea of trusting—and letting go—is forefront; as is the concern of 'Does my art measure up to the other artists' work?' Or: 'Will my art bring down the quality of the final piece?'" During this workshop, Evans and fellow Highland Park, Illinois artist **Merrilee Hepler** will share their experience of the project, guide participants in the making of an Exquisite Corpse, and speak about how to start and maintain an Exquisite Corpse project of your own. Artists Lanie Gannon of Nashville, Tennessee and Elissa Freud of Cambridge, Massachusetts also participated in this project with Evans and Hepler.

COLLAGE PROJECT

Letters Home:

Mail Art

Bonnie Shorr

Saturday, 10 June 2023, 3:15-4:30PM

The Domino

Mail art is the practice of sending small works through the postal service. The practice came out of the Fluxus movements of the 1960s and was refined by Ray Johnson's New York Correspondence School. Today Mail Art is a global art movement. Collage plays a major role in it. Inspired by **Bonnie Shorr's** practice of mail art, at Kolaj Fest New Orleans we will set up a Post Office where artists are invited to submit their mailing address or drop off pieces of mail art to send to other people. A month after Kolaj Fest, Kolaj Institute will mail these works. If you receive a work of mail art, we encourage you to post it to Instagram with the tag [#kolajfestmailart](https://www.instagram.com/kolajfestmailart). If you want to learn about Mail Art, spend an hour making some with Bonnie in the Collage Making Space.

SUNDAY

DAILY COLLAGE CONGRESS

Great Collage Swap & Goodbyes

Sunday, 11 June 2023, 10-11:30 AM

Kolaj Institute at The School Art Studios

On Sunday, we will gather one final time to say our goodbyes and to conduct The Great Collage Swap. To participate, bring a collage to exchange to the Info Table before 10AM Sunday. In return, you will be given a number. All of the collages will be displayed. During the program, a collage will be selected and matched with a number and the holder of that number will receive the collage. As the collages are matched, each artist has a chance to share their story.



artwork by artwork from the Exquisite Corpse Project



MARKET

Collage Art & Book Market

Saturday, 10 June 2023, 1-5PM

Cafe Istanbul

Part of Kolaj Fest New Orleans, the Collage Art & Book Market is an opportunity for the general public to meet artists and publishers and to take in the rich and diverse cultural production of the international collage community. The public will be invited to peruse vendor displays or attend a talk or demonstration. The event is free and open to the public.

Andrea Burgay is offering *Cut Me Up 10: Reconnect* and *Cut Me Up 11: Souvenir*. **Andrea Lewicki** is selling zines with collage and poetry, match-book collages, and zines from Special Agent Collage Collective projects. **Barbara Miner** is selling high resolution, archival reproductions of collage originals. **Chasity Porter** is debuting a new zine, as well as selling original collages, mixed media works and zines. **Craig Auge** is selling



artwork by Craig Auge

small-format collages, framed and unframed, ranging from 3"x3" to 9"x12"; one-of-a-kinds collage pin-back buttons; collage; cards and digital collage prints; artist books (various sizes and collaged accordion books); little curated collage "kits" formed with curated found materials. New Orleanian **Dolores Hooper** hopes that the packets of the unusual and beautiful papers she has collected

over the years, including hand-printed and inked papers, will entice Kolaj Fest attendees, as well as pages from old books. **Emily Denlinger** is offering buttons and stickers

that are cropped versions of some of her collages; small prints; postcards. Tunnel Books and collages on book covers are on offer from **Jessa Dupuis**. **Kolaj Magazine** will have *Kolaj Magazines*, as well as Kolaj Institute books and postcards. **Lynn Gall** is selling copies of her first book, *Collage Brain*; her second book, *Mythic Creatures*; and collections of small, original collages. **Monica Church** is selling small scale, original unframed collages on paper. **Paloma Trecka's** small and medium-sized original collage artwork is ready to hang; and she will have unframed sketch pieces, and limited editions of

mini-zines. **Ric Kasini Kadour** is selling original collages. **Rosie Schinners** has paper-based jewelry, featuring her collage-based pieces, blank collage greeting cards and stickers. **Stephen Tomasko** is selling original collages, both as 13" x 19" finished pieces or postcard alterations. **Susan Lerner** will have original handcut collages.

Introducing a New, Printed Journal from Kolaj Institute

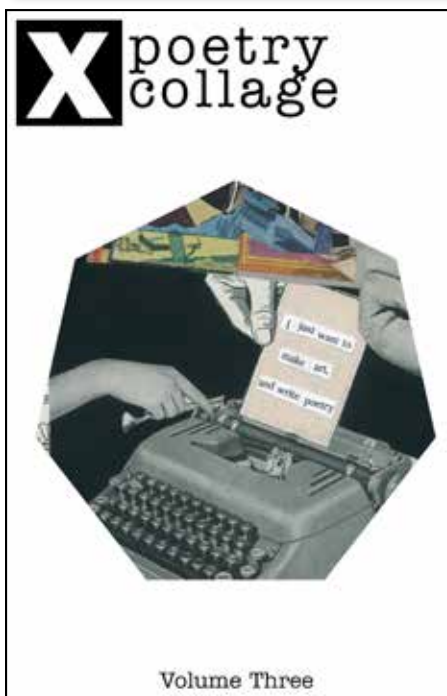


Volume One



Volume Two

PoetryXCollage is a printed journal of artwork and writing which operates at the intersection of poetry and collage. We are interested in found poetry, blackout poetry, collage poems, haikus, centos, response collages, response poems, word scrambles, concrete poetry, scatter collage poems, and other poems and artwork that inhabit this world.



Volume Three



Volume Four

Each issue presents six movements of work by artists and curators. Page spreads are meant to be free zones of thinking where the contributor has chosen all elements of the layout: font, image place, composition, etc.

Learn more at www.kolajinstitute.org

Collage in the Crescent City

EXHIBITION

Amuse-Bouche at LeMieux Galleries

7-11 June 2023 during Kolaj Fest New Orleans

332 Julia Street, New Orleans, LA 70130

www.lemieuxgalleries.com

An amuse-bouche is a small tasting of what is offered on the menu, often served as an hors d'œuvre or appetizer. With this culinary tradition in mind, we would like to invite registered participants of Kolaj Fest New Orleans to submit to an exhibition that will take place at LeMieux Galleries during the event. The exhibition is being juried by Christy Wood, the director of LeMieux Galleries, and *Kolaj Magazine* Editor Ric Kasini Kadour. Hours: Monday-Saturday, 10AM-5PM.



EXHIBITION

Mash Buhtayduss at New Orleans Photo Alliance

7800 Oak Street, New Orleans, LA 70118

www.neworleansphotoalliance.org

Opening Saturday, 10 June 6-9PM. Mash Buhtayduss, the New Orleans-based collaborative art duo of Barbie L'Hoste and Brandt Vicknair, presents works in collage. Unlikely characters aid in the invention of imaginative landscapes that become metanarratives in a series of surreal events and disappointments left up for interpretation. Heavy use of satire, nostalgia, and absurdity punctuate each story as we more closely examine our predisposition to assign a greater meaning to the ridiculous events of our own lives. Hours: Wednesday-Sunday, 11AM-4PM

EXHIBITION

"Knowing Who We Are: A 20th Anniversary Exhibition"

The Ogden Museum of Southern Art

925 Camp Street, New Orleans, LA 70130

www.ogdenmuseum.org

Through 3 March 2024, the Ogden Museum of Southern Art presents three exhibitions under the banner "Knowing Who We Are: A 20th Anniversary Exhibition", a museum-wide exploration of the ever-changing story of the South through the museum's evolving permanent collection. "The Rise of Abstraction, Vernacular Art and Photography" showcases how Southern artists incorporated Modernism and Abstract Expressionism into their practice while preserving their distinct regional identity. "From 19th Century Academic Painting through Southern Regionalism" traces the development of art in the American South beginning with academic traditions in landscape and portraiture in the 19th century. "The Contemporary Dialogue" considers the many ways artists throughout the region explore concepts of process, material and identity through diverse media and practices. Hours: Daily, 10AM-5PM.



Collage on View



EXHIBITION

Connect at Second Story Gallery

In the New Orleans Healing Center,

2372 St. Claude Avenue, New Orleans, LA 70117

Instagram @secondstorygallery

6-11 June 2023. New Orleans is a collage. The persistence of so many cultures and narratives in this small city is apparent visually everytime you take a walk and see the murals next to the graffiti, the modern buildings beside the ancient ruins. The same is true as soon as you hear our music, appreciating that no category has been entirely erased: styles and strains invented here a hundred years ago are played everyday, danced to every night, and recombined with newer genres, in just the way that Jazz grew was something new made from old materials, African, European, and Indigenous American. Second Story Gallery members' mixed media collages and found object sculptures make new connections, and reflect the myriad juxtapositions and connections that make our city what it is, and what it is becoming. Hours: Daily, 9AM-7PM



EXHIBITION

Dave Beech: When the news hit shore at U.N.O. St Claude Gallery

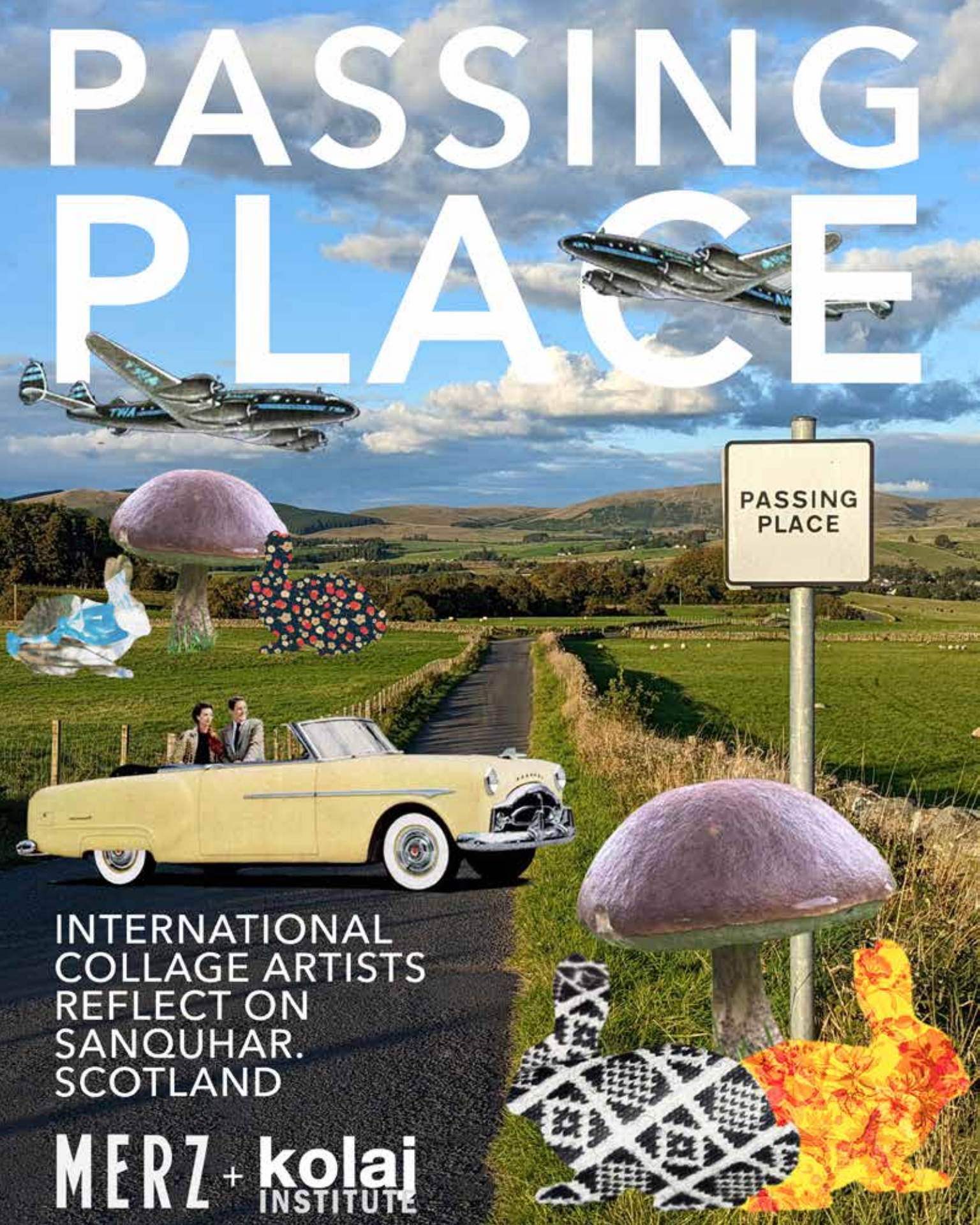
2429 St. Claude Avenue, New Orleans, LA 70117

www.unostclaudegallery.org

Opening reception: Saturday, 10 June, 6-9PM

10-25 June 2023. British artist Dave Beech makes montages from photographs cut out of an archive of books that he collects from second-hand bookshops. Sourcing photobooks from charity shops and second hand bookshops means collecting pictures that were once owned by diverse members of the community. These montages, therefore, are a portrait of that community through a representation of its interests, values, preferences, fascinations and biases. This is a practice of making meaning and storytelling in which the narrator is missing and therefore the viewer is invited to construct the links themselves either from their own knowledge of events or from great imaginative leaps. Hours: Saturday-Sunday, Noon-5PM.

PASSING PLACE



INTERNATIONAL
COLLAGE ARTISTS
REFLECT ON
SANQUHAR,
SCOTLAND

MERZ + kolaj
INSTITUTE

EXHIBITION

Passing Place: Reflections on Sanquhar, Scotland

June 2023

Kolaj Institute at The School Art Studios

In the exhibition, "Passing Place", a cohort of International Collage Artists reflect on Sanquhar, Scotland as Place.

The rural Scottish town becomes a laboratory for exploring this idea of place and its elements and developing a practice of incorporating those elements into artwork so that others may engage, reflect, and consider what Sanquhar was, is, and can become in the 21st century.

Literary critic Michael Sheringham spoke about place as archive in a 2016 interview. "Many archives combine all sorts of matter; some of it vitally important and a lot of it just stuff, dross, repetitious bumph. But the other crucial ingredient is the idea of the archive as a process, something that takes place by virtue of the activities of compilation, preservation, juxtaposition, accumulation and so forth, that actually make archival space—at least potentially—active and dynamic. It's the archive as a dynamic process that combines heterogeneous timescales, scrambles origins and mashes up elements from different horizons. That is what is exciting to us today...So, to think of a city as an archive is to think in terms of dynamic process, restless motion, multiple chronologies and levels of meaning." Approaching the social, physical, and spiritual landscape in this way is fertile terrain for artists who can draw out elements of a place in ways that they are seen and thought about in new ways.

Understanding place is critical to survival and resilience in the 21st century where hostile factors of climate change and late-stage capitalism threaten community cohesion already stressed by Modernity. Lucy Lippard writes about the fragmented nature of contemporary life. "Most of us live such fragmented lives and have so many minicommunities that no one knows us as a whole. The incomplete self longs for the fragments to be brought together. This can't be done without a context, a place."

The exhibition has two parts: The first is organized around how artists are identifying and incorporating elements of place into their artwork.

The second part shows the results of artists who were in residency at MERZ in Sanquhar in April 2023. This artwork along with artwork made in September 2023 will be published in a forthcoming book by Kolaj Institute that documents how collage artists respond to and make art about place.

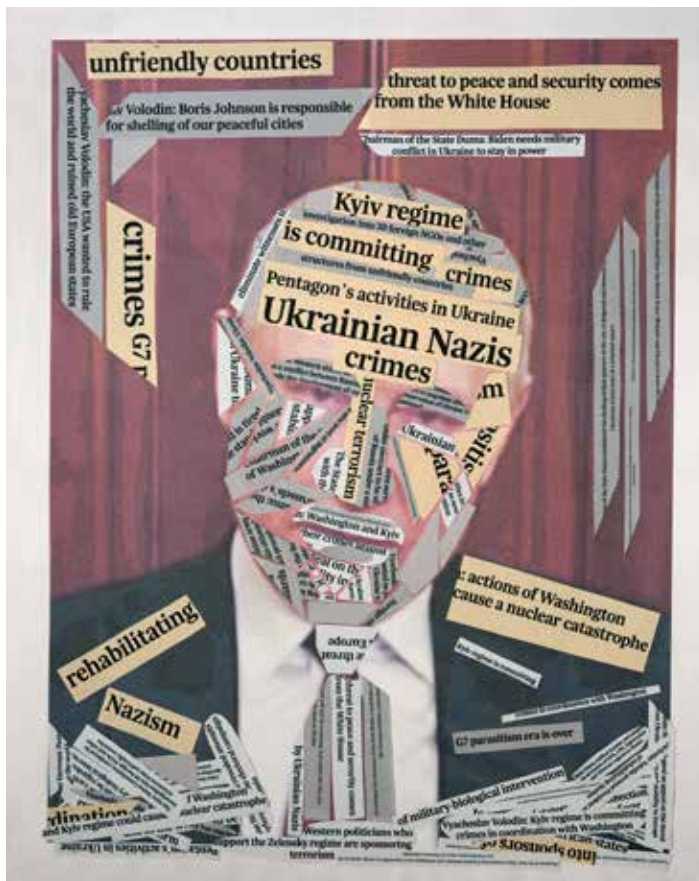
Also on view are selections from *Cut Me Up* magazine. See page 31 for a description.

Artists

Ron Buffington (Signal Mountain, Tennessee, USA), **Deb Douglas** (Joshua Tree, California, USA), **Michelle Echenique** (San Francisco, California, USA), **Jennifer Evans** (Denver, Colorado, USA), **Colleen Monette** (Seattle, Washington, USA), **Ashley Pryor Geiger** (Swanton, Ohio, USA), **Richard Vergez** (Dania Beach, Florida, USA), **Shelby Bonilla** (South San Francisco, California, USA), **Paige Bridges** (Huntington Beach, California, USA), **Stacey Burgay** (Astoria, New York, USA), **Joan Cunningham** (Hancock, New Hampshire, USA), **Kira Evans** (Knoxville, Tennessee, USA), **Naomi Friedman** (New York, New York, USA), **Tracey Gillespie** (Victoria, British Columbia, Canada), **Bettina Homann** (Berlin, Germany), **Sarah Jane Hoppe** (Tacoma, Washington, USA), **Janice Lynn Horne** (Bandon, Oregon, USA), **Patricia Juppet** (Santiago, Chile), **Ric Kasini Kadour** (New Orleans, Louisiana, USA & Montreal, Quebec, Canada), **Ann Keeling** (Morro Bay, California, USA), **Vicki Leggett** (Boston, Massachusetts, USA), **Beverly Logan** (Washington, DC, USA), **Brittany Mahlberg** (Milwaukee, Wisconsin, USA), **Miriam Mandell** (Cambridge, Massachusetts, USA), **Carol Murdock** (Haarlem, The Netherlands), **Michal Nachmany** (New York, New York, USA), **Jessica O'Leary** (Ottawa, Ontario, Canada), **Cristina Rodriguez** (Los Angeles, California, USA), **Jennifer Sabolcik** (Austin, Texas, USA), **Johanna Schulman** (Cambridge, Massachusetts, USA), **Anita Nagpal Schwartz** (Boulder, Colorado, USA), **Heather Stearns** (White River Junction, Vermont, USA), **Eleanor Struewing** (Minneapolis, Minnesota, USA), **Bobbi Studstill** (Chicago, Illinois, USA), **Tom Suttle** (London, England, United Kingdom), **Diana Terry** (Oldham, England, United Kingdom), **Cecil Touchon** (Albuquerque, New Mexico, USA), **Justin Tuttle** (Portland, Oregon, USA), **Cynthia Borges Warshaw** (McLean, Virginia, USA).

ABOUT KOLAJ INSTITUTE IN SCOTLAND

Kolaj Institute partners with MERZ Workshop in Sanquhar, Scotland to offer week-long residencies for collage artists in April and September. Residencies are organized around a theme which results in a project that brings focus to the group's engagement with one another. Submissions are reviewed on a rolling basis until space is filled. Artists are encouraged to apply well before deadlines. Collage Artist Residency: Scotland is a week-long artist residency designed for artists working in collage who seek to make art in community with other artists and develop their practice. Learn more at: www.kolajinstitute.org



BOOK LAUNCH
The Awakening
 June 2023
 The Domino

Under the art direction and creative leadership of **Nancy Bernardo** and **Christopher Kurts**, a dozen international collage artists collaborated to illustrate Kate Chopin's 1899 novel, *The Awakening*. Set in New Orleans, *The Awakening* touches on 19th century feminist, identity, and societal themes that are still relevant today, such as; What does it mean to be a woman? What are the expectations that society puts upon women? Are we bound to what we are born into? What does it mean to transform? What does patriarchy look like in 2022? Working as a group, the artists analyzed the story, discussed themes, uncovered symbols, asked questions to visually interpret this seminal feminist text for a 21st century audience.

"Kolaj Institute engages in these projects and publishes these books because we feel that collage can help us make sense of these vintage texts for a 21st century world," writes Ric Kasini Kadour. "While widely read as a proto-feminist text, *The Awakening* is rooted in the *fin-de-siècle* mood of modernism, world-weariness and self-indulgence. *The Awakening's* treatment of gender, race, and class is worthy of 21st century reflection. Our hope is that the collage illustrations in the book inspire new thinking by its readers."

Selections from the project are on display at The Domino. Nancy Bernardo will read from the book at the Evening Event on Friday

EXHIBITION
Politics in Collage
 June 2023
 The Domino

In November 2022, **G. E. Vogt** led twelve artists in a month-long virtual residency with the goal of creating work that examines complex socio-political issues that contemporary society is contending with, in order to spark meaningful dialogue and inspire deeper engagement. Each artist chose specific issues to explore through the medium of collage. Their artwork allows viewers an opportunity to reflect on various forms of racism, colorism, ableism, and sexism; the war in Ukraine; climate change and the importance of permaculture; beauty standards and women's autonomy.

ARTISTS

Teresa HR Lane
 Matauri Bay, Kaeo, New Zealand

Amanda Lynch
 Castle Cary, Somerset, England

Anna Sellen
 Aberaeron, Ceredigion, Wales

Ava Paterson Werner
 Los Osos, California, USA

Diego Bexar
 Missoula, Montana, USA

KVSS Varshini
 Ahmedabad, Gujarat, India

Liz LaGarde
 Frederick, Maryland, USA

Ginger Sisco-Cook
 Paris, Texas, USA

Kim Rae Taylor
 West Palm Beach, Florida, USA

Rachel Thomas
 Southfield, Michigan, USA

LaVonna Varnado Brown
 New Orleans, Louisiana, USA

Karina Walter
 Charlotte, North Carolina, USA

CONTRIBUTING ARTISTS

Jose Sampaio
 São Paulo, Brazil

Leslie Bellavance
 Adi, Michigan, USA

Dimas Melfi
 Catamarca, Argentina

Elizabeth Castaldo
 Peekskill, New York, USA

Caroline Rochon-Gruselle
 Montreal, Quebec, Canada

Isabella Madeira
 Rome, New York, USA

Rebecca Aloisio
 Victor, New York, USA

Dominique Elliott
 Ellabell, Georgia, USA

Mercedes Cueto
 Sudbury, Ontario, Canada

Rosemary Rae
 El Cajon, California, USA

Kelly Sutherlin
 Denver, Colorado, USA

Grace Kominsky
 Rochester, New York, USA

Lesley Finn
 Guilford, Connecticut, USA

Jennifer Price
 Macon, Georgia, USA





ARTISTS IN RESIDENCE

Collage as Street Art Residency: New Orleans

at the Kolaj Institute Studio at The School Art Studios
4-11 June 2023

A week-long, in-person residency that coincides with Kolaj Fest New Orleans, during which artists will explore the city, learn about the history and materials of street art, and make artwork for public display that Kolaj Fest attendees and New Orleanians will be able to view.

In this week-long, project-driven collage residency, artists will delve into the history, methods and major artists of the "street art" movement with a particular emphasis on collage. Participants will endeavor to put some of those methods into practice, taking their collage art out into the streets. Documenting the entire process will be integral to the project, as the resulting work will be published in a Kolaj Street Krewe book to be announced at a later date. The residency is being led by FANCLUB13, Rosie Schinners, and Christopher Kurts.

This residency is an extension of the ongoing Kolaj Street Krewe project, Kolaj Street Krewe, an informal group of artists interested in this subject, which explores the role of collage in street art as a practice and phenomenon. The group formed out of a chance meeting of FANCLUB13, Rosie Schinners, and Laurie O'Brien at Kolaj Fest New Orleans in 2018. Realizing the three of them shared an interest in collage street art, they decided to form a group and pitch a project
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at Kolaj Fest New Orleans in 2019. During COVID-19, the Krewe led a forum as part of Kolaj LIVE Online which resulted in a Call to Artists. This history is documented in the book, *Wallflowers: Collage as Street Art*. Today, the project manifests as residencies, presentations, articles, and publications.

Artists will arrive in New Orleans on the Sunday before Kolaj Fest begins and will spend the next three days coming together to learn about the work and methods of several established artists and discuss new techniques and strategies, with topics such as Placement, Materials, Visibility, Message, and Legality. Each day, we will challenge participants to get their work out onto the streets, document the process, and share it with the group for discussion and critique. There will be sanctioned walls where artists will have permission to put up their work and during Kolaj Fest attendees will be encouraged to seek them out as they tour the city. Once Kolaj Fest starts, the artists in this residency will be let loose from the formal sessions and encouraged to participate in Kolaj Fest programming while also keeping an eye out for street art opportunities. As Kolaj Fest comes to an end, the residency will meet once more on Sunday to debrief and digest the experience together.

Collage as Street Art Artists in Residence

Meghan Larimer
(Brooklyn, New York, USA)

Aisha Shillingford
(Brooklyn, New York, USA)

Erica Bryant
(Rochester, New York, USA)

Kristina Corre
(Ottawa, Ontario, Canada)

Yazmin "Yazz" Atmore
(Denver, Colorado, USA)

LaVonna Varnado Brown
(New Orleans, Louisiana, USA)

William Wallace III
(Columbia, Missouri, USA)

Melissa Sutherland Moss
(Brooklyn, New York, USA)

Re Howse
(New Orleans, Louisiana, USA)

Madeline Sorel
(Brooklyn, New York, USA)

Faculty

FANCLUB13
(Saint Petersburg, Florida USA)

Rosie Schinners
(Salt Spring Island, British Columbia, Canada)

Christopher Kurts
(New Orleans, Louisiana, USA)

Meet the artists, hear about their experience, and see their work at the Kolaj Institute Studio at The School Art Studios at 6PM on Saturday before The Art Party

artwork by Aisha Shillingford

Upcoming Residencies from Kolaj Institute

Kolaj Institute operates a number of programs designed to support the growth and development of artists and to develop projects that bring together community, investigate critical issues, and raise collage's standing in the art world. Often in partnership with other organizations, programs may take place in-person or virtually.

Visit www.kolajinstitute.org for Calls to Artists.



September 2023



August 2023

Artists & Presenters

Ron Buffington

Ron Buffington teaches Painting and Drawing at the University of Tennessee in Chattanooga, where he served as head of the department for six years. He holds an MFA from the College of Design, Architecture, Art, and Planning at the University of Cincinnati. Buffington's work has been featured in numerous curated exhibitions, including at Watkins College of Art and the Cheekwood Museum in Nashville, Tennessee; the Knoxville Museum of Art in Tennessee; Muse in Philadelphia, Pennsylvania; and Gray Contemporary in Houston, Texas. He has also participated in residencies at the Banff Centre for Arts and Creativity in Alberta; Mudhouse in Agios Ioannis, Crete; SÍM (Reykjavik) and Fjúk (Husavik) in Iceland; the Vermont Studio Center in Johnson; Yaddo in Saratoga Springs, New York; and MERZ in Sanquhar, Scotland. www.ronbuffington.com

Andrea Burgay

Andrea Burgay is an artist, educator, and the founder and editor of *Cut Me Up*, a participatory collage magazine and curatorial project that was founded in 2018 with the premise that artists could best connect and communicate with each other visually. In her Brooklyn, New York studio, Burgay arranges and deconstructs layers of handmade and collected materials to create collage-based works that present a physical manifestation of the passage of time and evoke cycles of destruction and renewal. Burgay has exhibited her work in galleries in Genoa, Paris, Warsaw, New York and throughout the United States. www.andreaburgay.com

Christopher Byrne

Christopher Byrne is the Associate Editor of *Kolaj Magazine*, on the board of Kolaj Institute, and the administrator for Kasini House. He holds a BS in German from Georgetown University and an MA in International Relations from American University, with continuing studies at Wheaton College and the University of California, Santa Barbara. He has been with *Kolaj Magazine* since its founding by Ric Kasini Kadour and Benoit Depelteau in 2011. He lives and works mostly in Montreal.

Tony Campbell

Tony Campbell holds an MA RCA in Fine Art Printmaking from The Royal College of Art in London and a BA

(Honours) in Fine Art from DeMontfort University. He is a founding member of New Orleans' Good Children Gallery and is also the Trish Hollis endowed professor at the University of New Orleans and the director and Curator of the U.N.O. St Claude gallery, which is presenting Dave Beech's "When the news hit shore" during Kolaj Fest New Orleans. www.unostclaudegallery.org

Lance Carlson

Lance Carlson is an Atlanta-based artist with a background in architecture. He began studying painting, drawing and collage among other creative pursuits in the middle of his architectural career. He has shown in numerous group shows and venues across Metro Atlanta and the U.S. with solo shows at Georgia State University's Perimeter College in Clarkston; dk gallery and Kerry Jackson Gallery, both in Marietta, Georgia. His pieces are in many private and corporate collections. He is a founding member of the Atlanta Collage Society and a prime mover in their 2012 Marilyn Project. www.carlsonmixedmedia.com

Rebecca Louise Carter

Rebecca Louise Carter is a social-cultural anthropologist, experimental ethnographer, writer, educator, and artist. She holds a PhD in Anthropology from the University of Michigan and a BA in Art Theory and Practice from Northwestern University. She is currently an Associate Professor of Anthropology and Urban Studies at Brown University. Her first book, 2019's *Prayers for the People*:

Homicide and Humanity in the Crescent City, follows the religious work of African Americans in New Orleans who mourn and continuously raise the dead, primarily the young black men who are most frequently the victims of homicide. The book won the 2020 Anthony Leeds Prize in Urban Anthropology and was a co-winner of the 2020 Edie Turner First Book Prize in Ethnographic Writing. Related articles and essays appear in *City & Society*, *Ethnos*, *Kalfou: A Journal of Comparative and Relational Ethnic Studies*, and *Visual Anthropology Review*.

Kate Chassner

Kate Chassner holds an MFA from Western Carolina University and a BA in Art History from Florida State University. She currently lives in Asheville, North Caro-

lina, where she is an elementary and middle school art teacher. She has won grants and scholarships for her art, including the chance to attend Penland School of Craft, and has shown in galleries across the Southeast. www.katechassnerart.com

Cheryl Chudyk

Cheryl Chudyk is a Canadian artist currently based out of Seattle. She has a background in wedding photography, ballet, jazz, and contemporary dance. She dabbles in painting, comics, and poetry, and by day she is a practicing pharmacist. Her collage work has been published in *{th ink} Publication*, *Cults of Life*, *OLTRE*, *transitional MOMENTS*, and 4 issues of *Cut Me Up* magazine, and she has exhibited her work in the US and Europe. She is the newsletter editor of The Northwest Collage Society, a member of @thecollageclub on Instagram, and co-curator and co-founder of Sharp Hands Gallery. Instagram @stitchpixie.

Monica Church

Originally from Middlebury, Vermont, Monica Church now makes her home in New York's Hudson Valley. She holds a BA in Visual Arts from Bennington College and an MFA in Painting from the University of Kentucky, with continuing studies in printmaking at the Rhode Island School of Design. Her work has been shown in numerous solo shows in Kentucky and New York, as well as being featured in both the Dublin and Edinburgh Art Fairs. She is the 2023 recipient of the Ora Schneider Regional Residency Grant at Women's Studio Workshop in Rosendale, New York. Church has won two Arts Mid-Hudson Individual Artist Fellowships (one each for photography and painting), as well as The Billboard Gallery; the Silvermine Guild Arts Center's Steven Madwed Prize for Photography and The Rosenthal Foundation Best in Show Award; and a Carolyn Grant from Vassar College. www.monicachurch.org

MJ Connors Davison

MJ Connors Davison is a lifelong mixed media artist specializing in collage. She holds an MFA in Book Arts/Printmaking from the University of the Arts. She has been showing her work in solo and group shows for decades. A previous teacher of paper making, bookmaking and printmaking, the artist currently teaches in-person workshop exploring figural and mandala compositions applied to collage. Her work is held in collections including the San Francisco Museum of Modern Art, the Museum of

Modern Art in New York, the Victoria & Albert Museum, the Smithsonian Institution Libraries, as well as numerous university, college and private collections. Davison lives and works in Portland, Oregon. www.mjmixedmediaart.com

Ben DiNino

Ben DiNino holds a BFA in Sculpture with a minor in Art History from the Tyler School of Art. He posts work every day to Instagram and his work has been shown in over 70 exhibitions internationally. His work has also been published in a number of print and online publications. He is also the recipient of a public art grant from the city of Minneapolis. He is one of the co-founders of the Twin Cities Collage Collective. Originally from York, Pennsylvania, the artist lives and works in Minneapolis, Minnesota. www.bendinino.com

Jessa Dupuis

Jessa Dupuis is a collage and mixed media artist living and working in the beautiful Cowichan Valley on Vancouver Island, British Columbia. Her work is a delicate balance of losing, winning, observing, wondering, letting go, and reclaiming. Merging art and design, abstraction and order, truth and fiction, her intention is to create pieces that allow people to laugh, cry, wonder, and connect with their own narratives in her visual storytelling. She favors the weird and fantastic bits of life and she hopes you enjoy the weird and wonderful that comes out of her lovely (and very messy) studio. www.jessadupuis.art

mike durkin

mike durkin (he/him/his/y'all) is a large-bodied multidisciplinary social practice performance artist residing in Philadelphia and New York City. He holds an MFA in Devised Performance with the Pig Iron Theatre Company/University of the Arts and a BA in Theatre with a concentration in Acting/Directing and a minor in Film Criticism from West Chester University. He has created site-responsive social practice productions exploring homelessness, food access, place, and gentrification. mike's work has been presented at universities, museums, art centers, cemeteries, and farms and in parks, churches, fields, diners, virtually, and most recently with Mural Arts on a collaborative quilt making project with the Color Me Back Same-Day work program. www.mikedurkin.info



artwork by Cheryl Chudyk



artwork by MJ Connors Davison



artwork by mike durkin



artwork by J Dylan

J Dylan

J Dylan (they/any) lives and works in New York. They use images as pieces of disassembled structures, creating a metaphor for the absence of predetermined architecture for human life. They attended the School of Visual Arts, where they were included in multiple group and solo exhibitions including "Becoming" and "The Mentors Show." www.jdylan.art

Jennifer Evans

Jennifer Evans of Denver, Colorado works in several media: paper collage, fabric and textile collage, found object mosaic and assemblage. She draws inspiration from diverse sources, including folklore, which was her major at the University of California, Berkeley, as well as ancient traditions and concepts of feminism and cultural inequities. Evans has shown her work at The Art Students League of Denver, The Highland Park Art Center in Illinois, The Foothills Art Center in Colorado, and the Spark Gallery in Denver. Her work has been featured in *Studio Visit Magazine*, Volume 32 and in *Wabash Magazine*. In September 2022, Evans took part in the Collage Artist Residency: Scotland, presented by Kolaj Institute and MERZ. www.thefolkloremajor.com

Scott Finch

Scott Finch holds an MFA in Painting and Drawing from the Tyler School of Art and a BFA from Louisiana State University. He regularly exhibits his drawings, collages, and paintings, and released his third graphic novel, *The Domesticated Afterlife*, through Antenna Press in 2022. His newest sequential art project, *Travel Diary 2023*, was developed through a collage-based approach to remixing doodles and sketchbook drawings. The artist lives and works in Baton Rouge, Louisiana. scottfinch.gumroad.com

Bernadette Floresca

Bernadette Floresca is the Archivist for Collection Management and Digital Preservation at Newcomb Archives and Vorhoff Collection at Newcomb Institute at Tulane University. They hold a BFA with an emphasis in Sculpture,

and an MLIS and a Graduate Certificate in Archives and Special Collections from the University of Southern Mississippi, as well as an MLA with an interdisciplinary focus on gender, sexuality, and art from Tulane University's School of Professional Advancement. Floresca is a Certified Archivist via the Academy of Certified Archivists and a National Heritage Responder via the American Institute for Conservation/FAIC. They are co-founder of Newcomb Institute's Asian Pacific American Reading Group, and are a member of Tulane University's Special Collections Inclusive and Reparative Working Group and the New Orleans Preservation Coalition. newcomb.tulane.edu

Josiah Gagosian

Josiah Gagosian was born in Pocatello, Idaho and raised in Idaho and Oregon. He holds an MFA from the University of New Orleans and a BA in English Literature and Painting from the University of Oregon. His father is a descendant of Ottoman-Armenian converts to Mormonism, and his mother is the daughter of a devout Mexican Catholic and a lapsed Mormon of Scandinavian extraction. These disparate identities have shaped a sensibility that is both deeply religious and keenly interested in the natural world and humanity's place in it. The artist lives and works in New Orleans. www.spillmanblackwellart.com/artists/josiah-daniel-gagosian

Rich Garr

Rich Garr is an interdisciplinary collage artist highlighting histories through traditional 2D collage, walking tours, and paper plaques. He offers monthly public walks near his art studio next to Brooklyn's Gowanus Canal. Garr moved to the Bronx for college in 1998. He moved to Cleveland in 2002 and set up an art studio in a laundry room while studying post-graduate art and history. In 2006, he returned to New York to take a job at the Brooklyn Museum. In 2019, he returned to the Bronx for a collaborative Street / Art walk and plaque project focused on histories of the year 1973. Besides displaying dozens of his plaques in the school's art gallery, he organized a Street / Art walk from the site of Kool Herc's inaugural DJ performance up to Bronx Community College's "Hall of Fame of Great Americans". www.richgarr.com

Thom Gillespie

Thom Gillespie has been making art, mostly collage, for decades. He has made art with oil, acrylics, clay, broken glass, found wood, cardboard, glazier's putty, dead nutria, waffles, hot sauce, Affinity Photo, Blender and a bunch of other stuff over the years, a lot of them. He also exhibited his work for decades, but stopped showing to travel and for education. He now shows his work on Instagram and some other sites. The artist lives and works in Bloomington, Indiana. Instagram @thomgillespie

Lisa Gostev

Lisa Gostev was born in Kiev, Ukraine. She holds an MFA in Painting from Indiana University and a BFA in Painting from the Maryland Institute College of Art, with additional studies at the Carver Center for Arts and Technology and the Studio Arts Center International in Florence, Italy. She is currently an Assistant Professor of Art at Nicholls State University in Thibodaux, Louisiana. She has exhibited her work in Indiana, Louisiana, Maryland, and New York. At the Maryland Institute College of Art, she received the Thalheimer and Presidential Scholarships. She also received a Young Artist Award and a Bethesda Painting Award. www.lisagostevstudio.com

Merrilee Hepler

Merrilee Hepler has been an artist since childhood. Her training is limited to workshops at places like Arrowmont School of Arts & Crafts, Truro Center for The Arts at Castle Hill, Taos Art School, OxBow School of Art & Artists, Highland Park Art Center, Evanston Art Center, Peninsula School of Art & Gallery, The Mosaic School of Chicago, Anderson Ranch Arts Center, and Kolaj Institute. Her work includes printmaking, painting, collage, and drawing. Hepler has shown her work in three exhibitions at the Highland Park Art Center. Additionally, her collage was featured in *Art in the House* (2022). The artist lives and works in Highland Park, Illinois. www.merrileehepler.com

Bettina Homann

Bettina Homann studied art history and literature in Venice, Munich and Frankfurt am Main. While her work as a journalist and editor focuses on rational explorations of the world, her artistic work is about intuitive explorations. It usually starts with finding snippets of

images and materials (in scrap paper or on the side of the road), which are then put together in the studio and sometimes worked on with acrylic paint. Originally from Vienna, the artist lives and works in Berlin. Instagram @kollagenkollektiv.

Ric Kasini Kadour

Ric Kasini Kadour, a 2021 recipient of a Curatorial Fellowship from The Andy Warhol Foundation for the Visual Arts, is a writer, artist, publisher, and cultural worker.

With the Vermont Arts Council, he curated "Connection: The Art of Coming Together" (2017) and Vermont Artists to Watch (2018, 2019, 2020). In New Orleans (2018-2019), he curated "Revolutionary Paths" at Antenna Gallery and "Cultural Deconstructions" at LeMieux Galleries. As Curator of Contemporary Art at Rokeby Museum in Ferrisburgh, Vermont (2019-2020), he curated "Rokeby Through the Lens", "Structures", and "Mending Fences: New Works by Carol MacDonald". At the Southern Vermont Arts Center (2019), he curated "Contemporary American Regionalism: Vermont Perspectives" and "Where the Sun Casts No Shadow: Postcards from the Creative Crossroads of Quito, Ecuador". With Frank Juarez, he co-curated "The Money Show: Cash, Labor, Capitalism & Collage" at Saint Kate-The Arts Hotel in Milwaukee, Wisconsin (April-September 2021). For the 52nd Annual Birr Vintage Week and Arts Festival in Ireland (August 2021), Kadour curated "Empty Columns Are a Place to

Dream", which was also shown at Knoxville Museum of Art (January-February 2022) and MERZ Gallery in Sanquhar, Scotland (May 2022). As result of the two Collage Artist Residencies in Sanquhar, Scotland in September 2022 and April 2023, Kadour curated "Mystical Landscape: Secrets of the Vale", which was shown at MERZ Gallery (September 2022) and at the Knoxville Museum of Art (March-May 2023) and "Passing Place" at MERZ Gallery (April 2023) and the Kolaj Institute Studio (June 2023). Kadour is editor and publisher of *Kolaj Magazine*. His writing has appeared in *Hyperallergic*, *OEI*, *Vermont Magazine*, *Seven Days*, and *Art New England* (where he was the Vermont editor). In Winter 2020, he was artist-in-residence at MERZ Gallery in Sanquhar, Scotland. He holds a BA in Comparative Religion from the University of Vermont. www.rickasinikadour.com | www.kasinihouse.com



artwork by Bettina Homann



artwork by Rosie Schinners

Ann Keeling

Ann Keeling holds an MFA in Creative Writing from Goddard College and an MFA in Dance from the University of California, Los Angeles. As a dancer/choreographer, she was co-director of two professional dance companies and a University Lecturer and Guest Faculty member at many California colleges and universities. As a writer, Keeling was Editor-in-Chief of the Goddard College's Pitkin Review. Currently, she is a fiction/poetry reader for *Wild Roof Journal*. The next chapter of her life is emerging through visual collage. Her writing and collages have been or will be published in *Jellyfish Review*, *The Disappointed Housewife*, *Quarterly West*, *defunct magazine*, *Lucky Jefferson*, and *Commuter Lit*, among others. Keeling's works were short-listed for the 2022 Force Majeure flash contest and won Honorable Mention twice in the Women on Writing Contest. Originally from Kansas, Keeling teaches writing on the central coast of California. Instagram @ann.keeling.writes.

Stacy Kirages

Anastasia "Stacy" Kirages, a Houston-based collage artist and zinester, holds a BA in Art History from the University of Texas at Austin, and certificates from the University of Pennsylvania's School of Social Policy and Practice and the University of Houston's SURE™ Program, in Arts & Cultural Strategy and Entrepreneurship, respectively. Currently, she is working toward her M.Ed in Reading Education at Texas Woman's University. She has been a lead organizer for Zine Fest Houston (ZFH) since 2013. In addition to her work with ZFH, she is also a member of DAMN GXRL, a feminist booking collective, and volunteers with Girl's Rock Camp Houston and The Montrose Center. Her work has been shown in exhibitions in Texas, Ukraine and The Netherlands. Instagram @k.l.lages.

Alexandria Knapik

Alex Knapik is a Chicago-based emerging arts administrator, curator, and creative with over seven years of experience working in the visual arts industry. She currently holds an AA from College of DuPage in Business, a BA Magna Cum Laude from Columbia College Chicago in Visual Arts Management, and an MS from Northwestern University in Leadership for Creative Enterprises. Professionally, Alex is connected throughout Chicagoland and beyond as a museum worker and activist. She has spoken at the Death to Museums conference,

co-facilitated the 17th and 18th Chicago Food Justice Summit, hosted the "Honest Museum Labels" activist art project, and more. Alex is passionate about sustainability in human, civil, and equitable rights; specifically in labor, environmental, the arts, and everything in between. www.alexknapik.com

Clive Knights

Clive Knights practices both art and architecture, in particular mixed media collage, monotype printmaking and the design and installation of unique festival structures in collaboration with colleagues and students from Portland State University School of Architecture, where he is a professor. He holds professional arts and architectural design degrees from Portsmouth Polytechnic in Hampshire, England and a Master of Philosophy from Cambridge University. www.cliveknights.com

E. Francis Kohler

Born and raised in Sacramento, California, Francis Kohler lives and works in San Francisco. He holds a BFA in Sculpture and Film from the San Francisco Art Institute. He currently works at Creativity Explored as Lead Teacher (Person-Centered Services), where he has also curated numerous exhibitions, as well as conducting workshops for the public in the Creativity Explored studio. Kohler is one of the founding members of the San Francisco Bay Area-based Collage & Diorama League. He is also a member of The Kut-uPs, through which he has participated in collage actions, as well as group exhibitions at Groove Merchant Records, and Rochester Contemporary Art Center. Instagram @keynoeye

Christopher Kurts

From New Orleans, Louisiana, Christopher Kurts is a storyteller, artist, and co-founder and lead organizer of The Mystic Krewe of Scissors and Glue. In his capacity as Coordinator for Kolaj Institute, Kurts has been leading residencies and workshops around such topics as curating, illustration, poetry, street art, and politics. Kurts has shown his work in exhibitions in Ireland, Scotland and the US. He has also curated group exhibitions of collage at venues around New Orleans. His work is part of Schwitters' Army at MERZ Gallery in Sanquhar, Scotland and

Postal Collage Project No. 10 at Berkeley Commonplace in California. He is the art director for Kolaj Institute's PoetryXCollage initiative, was art director for the book, *Oh, Money! Money!*, and is the main researcher, curator and writer for Kolaj Institute's *International Directory of Collage Communities*. www.christopherkurts.com

Janice McDonald

Janice McDonald holds a BFA with a concentration in design from Oregon State University. Her work has been widely exhibited and is in many private and corporate collections. She has also received several in site-specific commissions. McDonald lives and works in Denver, Colorado, where she has had a design practice for over 40 years. www.janicemcdonald.com

Barbara Miner

Barbara Miner holds the position of tenured Professor and Chair in the Department of Art, at the University of Toledo. Her mixed media sculptures, installation works, and paintings, have been exhibited nationally and internationally (in 107 exhibitions). She has curated three events, including a lecture/workshop with the noted Photographer Rosamond Purcell and the sculptor Dewey Blocksma. Miner has participated in numerous national and international artists' residencies. She has presented at national and international conferences and contributed articles to *Ceramics Monthly*, *Dialogue/Arts in the Midwest*, and the journal published for the International Conference on Environmental, Cultural, Economic & Social Sustainability. Miner has received both internal and external grants in support of her research and art practice, as well as numerous Awards for Excellence/Merit. www.barbarawfminer.com

Michael Oatman

Michael Oatman lives in Troy, New York, where he teaches in the School of Architecture at Rensselaer Polytechnic Institute. His large-scale installations and collages have been exhibited internationally and take inspiration from the geopolitical landscape of his Vermont childhood, 19th & 20th century industrial folklore, mainstream cinema and experimental filmmaking. Ongoing themes include eugenics, institutional collections, paradigm shifts in scientific inquiry and the exploration of space. Oatman is the 2003 recipient of the Nancy Graves Foundation Award, and is the first artist invited to work with the archives of Apollo 11 Astronaut Neil Armstrong. Instagram @michaeloatmanartist

Chasity Porter

Chasity Porter holds a BFA from the University of Houston-Clear Lake. She has worked as a Gallery Director, Floral Designer, Art Instructor, and Custom Framer, all of which influences her artwork. Porter has exhibited her work locally and internationally. She is the owner of Dormalou Project, an art studio and experimental mobile art gallery located in Missouri City, Texas. www.dormalouproject.com



artwork by Thom Gillespie

Ashley Pryor Geiger

Ashley Pryor Geiger is a photographer and digital artist specializing in collage. She resides on a small homestead farm in rural northwest Ohio. Her recent work is dedicated to capturing and preserving the largely forgotten rural landscapes of Fulton County, Ohio. Her work has been widely published and exhibited. Most recently her work appeared in "Mythical Landscape: Secrets of the Vale", which was shown at MERZ Gallery as part of the 2022 Festival of Folklore in Sanquhar, Scotland before traveling to the Knoxville Museum of Art in Tennessee. Ashley holds a Ph.D. in Philosophy and is an Associate Professor of the Humanities at the University of Toledo.

Chloe Raub

Chloe Raub is Head of the Newcomb Archives and Vorhoff Collection at Newcomb Institute of Tulane University. She holds a BA in Anthropology with a minor in Women's Studies, an MA in Anthropology and Museum Studies, an MSLIS in Library Science and Cultural Heritage Information Management, and is a Certified Archivist. She is a past board member of the LGBT+ Archives Project of Louisiana, former Co-Chair of the Society of American Archivists Women's Collections Section, and former member of the Executive Committee of the Association of College and Research Libraries Women and Gender Studies Section. She is active in the GLAM Wikimedia community and Art+Feminism, a global movement dedicated to closing information gaps related to gender, feminism, and the arts. newcomb.tulane.edu

Ana Reguera Hernández

Ana Reguera Hernández (AKA Madame Milton, Señora Milton) is from Oviedo, Spain. She is a graphic designer who holds a degree in Design from the Oviedo School of Art and in Editorial Design from the European Institute of Design. Her collage work has appeared in numerous publications including *El País*, *Esquire España*, *Harper's Bazaar*, *Marie Claire*, *Principia*, *Minerva*, *Pikara Magazine*, and publications in China and Basque Country. She has shown her work in group and solo shows in Spain. The artist lived for many years in Shanghai and has recently returned to Oviedo, where, among other projects, she is the Art Director for *Pikara Magazine*. madamemilton.myporfolio.com

Mackenzie Reynolds

Mackenzie Reynolds holds an MFA from the University of Wisconsin-Madison. Originally from Northern New York, the artist currently lives and works in the Madison, Wisconsin area, where she works as a Digital Imaging Specialist in the University of Wisconsin Digital Collections. www.mnreynolds.com

Andrew Rice

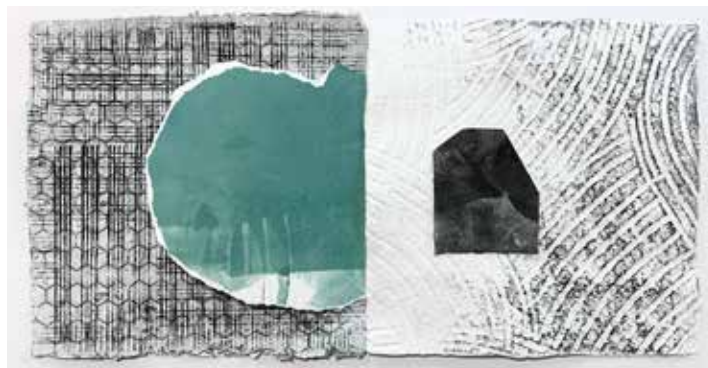
Andrew Rice is currently Lecturer, Printmaking and Printmaking Studio Manager at Weber State University in Ogden, Utah. He holds an MFA from the University of Utah and a BFA in printmaking from the University of Colorado Boulder. He has shown his work widely at national and international venues in China, Lithuania, Montana, Oregon, Poland, Sweden and Utah. Originally from Aspen, Colorado, Rice lives and works in Ogden, Utah, where he runs the erosion_SLC pop-up gallery out of his private studio. www.andrewriceart.com

Rosie Schinners

Rosie Schinners is a collage artist who resides on Salt Spring Island, British Columbia, Canada. She holds a BA from the University of Guelph as well as a BFA from the Nova Scotia College of Art and Design. Although focusing on painting during her formal art education, returning to collage art as a primary medium was a natural transition. From a young age, she has been cutting, pasting, and leaving trails of scrap paper around the house. In 2019 she was selected as *Kolaj Magazine's* World Collage Day featured artist. She is also one of the founders of the Kolaj Street Krewe Project. www.rosieschinners.ca

Erika Shallcross

Erika Shallcross is a visual artist based in New York. A photographer, abstract painter, and collage technician, her pieces are whimsical and evocative. Regularly experimenting with new techniques and touching on various themes, Shallcross believes these parameters simultaneously anchor, free, and guide her work. Instagram @ [newyorkpaperarts](https://www.instagram.com/newyorkpaperarts)



artwork by Lisa Wicka

Bonnie Shorr

Bonnie Shorr (known as simply "Bonnie") is a member of the International Union of Mail Artists (IUOMA), who started sending Mail Art back in 2004, and now sends hundreds of her pieces all over the world. Her work has been featured in Mail Art exhibitions, as well as collaborations and other art exhibitions. Bonnie Shorr is a high school fine

arts and special education teacher. Originally from New Orleans, the artist lives and works in Chicago.

Amy Eir Stocky

Originally from Calumet City, Illinois, Amy Eir Stocky now delights in the wonders of the Pacific Northwest. An artist and writer, she sporadically attended classes in her youth, but mostly has learned from experience. With a lifelong love of photography, she also works in collage, print, and assemblage sculpture, and spends time as a journalist, vanilla maker, guerilla and professional publisher. In 2013, she spoke at Harvard University about her 2007-8 road trip project spent searching America in the "Great Downturn", producing a documentary and a book. She has written two cookbooks, a lowbrow homemaking guide, sci-fi tales, and even an award-nominated adult film.

LaVonna Varnado Brown

LaVonna Varnado Brown is a multidisciplinary artist and community worker. She holds a BA from Southeastern University Louisiana with a focus on Theatre and Liberal Arts. She has worked as an installation artist, artist advocate, teaching artist, and tutor in and around New Orleans. Arijino Artistry is the artistic practice sustained by her work. Varnado Brown's work has been exhibited at Tulane University's Newcomb Art Museum in support of environmental justice and she had a creative residency (2021-2023) with Longue Vue House and Gardens in New Orleans, where she lives.

Rosanne Walsh

Rosanne Walsh is a graduate of the Rhode Island School of Design, who worked in the film industry prior to becoming a public school art educator for many years. Comfortable with several mediums, and with stretching a budget, she prefers to work as a mixed media collage and assemblage artist, feeling a connection to the nuances of objects and materials and the subsequent language conveyed upon combination. Whether painted paper, discarded candy wrappers, old frying pans or hangers, she introduces pieces until an instinctual understanding is felt that guides the rest of the work through experimentation. lakedrivestudio.wixsite.com/rosannewalsh

Naomi White

Naomi White is an abolitionist feminist, artist and educator, working on ideas at the intersection of political ecology and photography. Throughout her work, White addresses an array of complex contemporary issues, questioning dominant ethics and narratives throughout history, and asking how we can shift our focus away from the current racist, capitalist model of domination to one of equity and collective voice, for the sake of all people, animals and the planet. www.naomiwhite.com

Lisa Wicka

Lisa Wicka is a mixed media printmaker and educator. Wicka holds an MFA from Purdue University and a BFA from the University of Central Florida. Her work has shown both national and internationally and she has participated in numerous residencies and workshops including SparkBox Studio, Women's Studio Workshop, Ålgården workshop in Sweden, and Officina Stamperia del Nataio in Sicily. The artist is currently Associate Professor of Printmaking at the University of Wisconsin, Green Bay. www.lisawicka.com

David Wischer

David Wischer is an Assistant Professor of Digital and Print Media at University of Kentucky. He holds an MFA in Fine Art from Purdue University, where he studied Printmaking and Electronic Art, and a BFA in Graphic Design from Northern Kentucky University. His work has been exhibited at the Center for Book Arts in New York and International Print Center New York. www.davidwischer.com



artwork by Erika Shallcross

Mario Zoots

Mario Zoots holds an MFA from the University of Denver and taught New Media art at Metropolitan State University. In August 2013, he participated in the Biennial of the Americas, creating a unique collage that was printed and exhibited on a billboard on a major street in Denver. Zoots' work has been exhibited internationally since 2010 when he created an installation at the Museum of Image + Sound in Sao Paulo, Brazil. His work was published in two volumes from Gestalten: *The Age of Collage: Contemporary Collage in Modern Art* (2013) and *Cutting Edges: Contemporary Collage* (2011). Zoots is the Curator of *Collé*, a publication exploring the world of contemporary collage, and Curatorial Manager for New Projects, an arts initiative designed to foster experimentation and collaboration. www.mariozoots.com

ABOUT

KOLAJ

Publishing & Community

Kolaj Magazine is an internationally-oriented, printed, quarterly magazine about contemporary collage. In 2012, Ric Kasini Kadour co-founded *Kolaj Magazine* with Benoit Depelteau. At a time when printed publications are under stress, *Kolaj Magazine* is thriving. Its growing subscriber base comes from thirty-six countries, on every continent except Antarctica. We approach collage broadly and, as such, we have included in our territory of inquiry such media as traditional cut-and-paste collage, digital collage, assemblage, photomontage, fibre art when it has an element of juxtaposition, and painting when it appears as if multiple visual languages are in use or cut paper fragments are used as a compositional tool of the painter in a manner that is evident in the final work. This approach has afforded us a unique position to observe contemporary collage and make connections between the historic and the current practice of artists, gallerists, museums, curators, historians, and critics. *Kolaj* is more than a magazine. We operate a number of initiatives meant to bring together community, investigate critical issues, and raise collage's standing in the art world.

Kolaj Institute

The mission of Kolaj Institute is to support artists, curators, and writers who seek to study, document, and disseminate ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement. Kolaj Institute operates a number of initiatives meant to bring together community, investigate critical issues, and raise collage's standing in the art world. Kolaj Institute works in partnership with *Kolaj Magazine* to communicate, market, promote, publish, and distribute the work of the Institute. Kolaj Institute is the recipient of *Kolaj Magazine's* archives and collections.

Collage Books

Collage Books takes an inclusive approach to documenting collage-related publishing efforts and is open to trade editions, 'zines, artist books, catalogues, and literary endeavours. The online site, Collage Books, contains listings for all collage-related titles, and like the magazine, the site takes a broad view.

Artist Directory

The Kolaj Magazine Artist Directory is a tool for organizing and cataloguing artists who work in the medium of collage. Its audience includes the general public as well as independent curators, art venues, and writers. The editorial staff uses the Artist Directory to select artists to feature in the publication and to select artists for various curatorial projects.

Residencies & Workshops

Kolaj Institute organizes Residencies, Workshops and Labs for artists who want to develop their sense of process and practice and how their work can go out into the world. Each is a series of activities, presentations, and discussions with experts that result in a final project or proposal from each of the participants. Our goal is to create accessible, community-based education that furthers our understanding of collage as a medium, a genre, and a 21st century movement.

Collage Communities

Collage communities are collectives, meet-ups, ongoing collaborative projects, and groups whose focus and mission involves collage as a medium or genre in some way. By documenting and mapping these communities, Kolaj Institute works to develop a picture of the collage movement: how collage artists are working together, how they are diffusing collage, and what challenges they face mobilizing an art community. *The International Directory of Collage Communities* is a survey of artist groups who are coming together around collage.

Publishing

Kolaj Institute publishes books, catalogs, and 'zines focused on critical issues in collage and collage in the world today. Recent titles include the *PoetryXCollage* series, *Artists in the Archives*, *Wallflowers: Collage as Street Art*, *Folklore of the Upper Nithsdale*, *Politics in Collage*, *Oh, Money! Money!*, and *The Money \$how*.

DISCOVER MORE AT WWW.KOLAJINSTITUTE.ORG



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www.kolajinstitute.org

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A Silver Scissors Subscription includes a subscription to Kolaj Magazine plus two additional items each quarter, essentially, something special in your mailbox once a month. These items may include publications from Kolaj Institute, collage prints, or other items. Silver Scissor Subscribers receive 10% OFF Back Issues and Publications at ARTSHOP. \$20 per month

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A Golden Glue Subscription is for those who want to collect everything Kolaj Institute and Kolaj Magazine publishes during their subscription plus bonus items, including a surprise original work twice a year. Golden Glue Subscribers also receive free event admission and 25% OFF Back Issues and Publications at ARTSHOP. \$50 per month

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