





Kolaj Fest New Orleans July 10-14, 2019

**A multi-day festival
and symposium about
contemporary collage
and its role in art,
culture, and society.**

Contents

<u>WELCOME</u>	3
<u>HOW TO KOLAJ FEST</u>	4
<u>CULTURAL DECONSTRUCTIONS</u>	6
<u>COLLAGE PARTY AT ART KLUB</u>	8
<u>THURSDAY SCHEDULE</u>	9
<u>OGDEN MUSEUM DAY</u>	10
<u>FRIDAY SCHEDULE</u>	11
<u>COLLAGE IN MOTION</u>	12
<u>THE SURREALIST SALON</u>	16
<u>SATURDAY SCHEDULE</u>	17
<u>SUNDAY SCHEDULE</u>	18
<u>TOUR OF PAPER MACHINE</u>	18
<u>PANELS & WORKSHOPS</u>	19
<u>SPECIAL & ONGOING ACTIVITIES</u>	29
<u>COLLAGE IN THE CRESCENT CITY</u>	31
<u>ARTISTS & PRESENTERS</u>	36
<u>MAPS</u>	47
<u>ABOUT KOLAJ MAGAZINE</u>	50

Welcome

Kolaj Fest New Orleans is a historic coming together of collage artists and art professionals; a multi-day festival and symposium about contemporary collage and its role in art, culture, and society; where the focus is how we elevate the status of collage. Presenters are leading panel discussions, addressing key curatorial issues, asking why collage is often treated as a second-rate medium. Artists are planning a festival-wide installation, creating special activities and demonstrations. We will meet, network, share community, camaraderie, and fellowship. We will leave armed with new ideas for our artmaking, writing, and curatorial projects, but more importantly, we will leave Kolaj Fest New Orleans prepared to champion this artform in the year to come.

Credits

Kolaj Fest New Orleans is produced by Ric Kasini Kadour and Christopher Byrne, the publishers and editors of *Kolaj Magazine*.

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Thank You

Kolaj Fest New Orleans would not be possible without the generosity of Laurie & Doug Kanyer & the crew at Press Street & Antenna, including Antenna intern Katharine Morrissey. Thank you to these folks who provided essential programmatic support: Kevin Sampsell & Jay Berrones in the Collage Making Space | Ryan Skaggs at Aloft New Orleans Downtown Hotel | David Grove and all the staff at Artisan Bar & Café | Gene Speas at Kajun's Pub | Chuck Perkins at Café Istanbul | Marcela Correia at Arts District New Orleans and Jonathan Ferrara Gallery | Christy Wood & Jordan Blanton at LeMieux Galleries | Dr. Stella Jones at Stella Jones Gallery | Stephen Hawkins at Arthur Roger Gallery | Regina Parkinson at Art Klub | Christopher Wayner and Bradley Sumrall at the Ogden Museum of Southern Art | Rachel Funel at New Orleans & Co. Thank you to the Mystic Krewe of Scissors and Glue who made the DIY collage kits in the Welcome packets. The members participating in the making are Shae Freeman | Amy Yildizli | Christopher Kurts | Hope Amico | Jill Stoll | Kevin Comarda | Maria Degtiarenko | Nathan Sutter | Nicole McCaffery | Savanna Meekins | Ella Campbell | Michael Pajón | Lynsey Hinnenkamp | Aaron Sarles | Austin Harkey. If you see them, say thank you! A special thank you to all the artists and presenters who stepped up in remarkable ways and got themselves to New Orleans. When you see them, thank each and every one of them.

ON THE COVER: Details of collage art from Kolaj Fest New Orleans presenters: Takako Konishi, Rosie Schinners, Laurie O'Brien, Clive Knights, Paul & Kathryn Kramer Waters, Miguel Ontiveros, Hope Amico, Julia Nelson-Gal, Serguei Silva, John Alleyne, Nonney Oddlokken, Janice McDonald, Roswitha Mueller, G.E. Vogt, Paloma Trecka, Kike Congrains



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, Collage Party at Art Klub (Thursday), Collage in Motion (Friday) and The Surrealist Salon (Saturday). Registration also includes free admission to Ogden Museum of Southern Art during the event. Free bottled water is available at the Kolaj Fest Info Desk.

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.

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. Attend! We meet at 10AM sharp in the WXYZ Bar at the Aloft New Orleans Downtown.

PLAN YOUR DAY

Each a day a variety of activities is taking place. Activities start and end at the same time and a thirty minute break occurs in between to allow you time to eat or travel or hang out and continue the conversation. After the Daily Collage Congress, there are three sessions each day and then an evening session that starts at 7PM. Consult the schedule for what is happening where and when and consult the Panel Descriptions for a deeper dive into what is taking place.

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.

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. Check out the Collage Tanzkarte (see page 29) and play along.

WEATHER

As you might have noticed already, New Orleans in July is hot and humid. According to the New Orleans Convention & Visitors Bureau, the average high in July is 91F (33C) and the average low is 73F (23C). The city gets an average of 6.7” inches (170 mm) of rain in July. 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!

SAFETY

New Orleans welcomes thousands of tourists and convention goers each year. According to the New Orleans Convention & Visitors Bureau, violent crime dropped over 37% in the police district that includes the French Quarter, the Central Business District and the Warehouse District. Armed and simple robbery also dropped by more than 50%. Nevertheless, keep your eyes and ears open when you are out and about; be aware of your surroundings; and avoid unpopulated or unlit areas. Take off your Kolaj Fest New Orleans badge when you aren’t at one of our venues. Don’t leave valuables unattended and beware of pick-pockets. Trust your gut and leave the area or contact the police if your suspicions are raised. Foot patrols including members of the New Orleans Police Department, the Louisiana State Police and the Downtown Development District’s Public Safety Rangers are on patrol in the French Quarter and at Jackson Square.

SOCIAL MEDIA

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

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. Coffee will be served during the Thursday Daily Collage Congress in the WXYZ Bar at Aloft New Orleans Downtown. Our Collage Making Space, Artisan Bar & Cafe, is also a restaurant. Cafe Istanbul is located just across from the New Orleans Food Co-op in the New Orleans Healing Center. Across the street is St. Roch Market, an upscale food hall with a bar. The Friday evening event takes place at Kajun’s Pub, next door to Arabella Casa di Pasta and close to Fry & Pie (french fries and pies), Siberia (blinis, Slavic food, burgers, sandwiches), and Gene’s PoBoy (featured on *The Simpsons* in 2018).

COLLAGE MAKING

Collage making will take place 11AM to 5PM on Thursday, Friday, and Saturday of Kolaj Fest New Orleans at Artisan Bar & Cafe. In addition to free time to make collage, the space will host artists leading demonstrations and workshops. The space has scissors, X-acto knives, glue, and a collection of papers and materials. Our collage making space is hosted by Kevin Sampsell.

SITES & LOCATIONS

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

Aloft New Orleans Downtown
225 Barrone St, New Orleans, LA 70112
www.aloftneworleansdowntown.com
The host hotel for Kolaj Fest is also home to the WXYZ Bar where folks will gather for the Wednesday evening Meet & Greet and for Daily Collage Congresses.

Artisan Bar and Cafe
2514 St Claude Ave, New Orleans, LA 70117
www.artisanbarcafe.com
The home of The Collage Making Space.

LeMieux Galleries
332 Julia St, New Orleans, LA 70130
www.lemieuxgalleries.com
Site of the exhibition, “Cultural Deconstructions: Critical Issues in Collage”, Bibliolages on Friday and Symposium sessions on Saturday.

Ogden Museum of Southern Art
942 Camp St, New Orleans, LA 70130
www.ogdenmuseum.org
The Ogden is the site of the Symposium sessions on Friday and for Todd Bartel’s Uncollage Tour on Saturday. Show your Kolaj Fest New Orleans 2019 name badge at the welcome desk to receive free entry to the museum.

Antenna Gallery
3718 St Claude Ave, New Orleans, LA 70117
www.antenna.works
Site of In Focus sessions on Thursday, Friday, and Saturday and where to go to “Donate Yourself” for Elke Desutter’s special project.

Cafe Istanbul
in the New Orleans Healing Center
2372 St Claude Ave, New Orleans, LA 70117
www.cafeistanbulnola.com
Site for Get Your Art Together pre-session on Wednesday; Symposium sessions on Thursday; In Focus sessions on Friday, and The Surrealist Salon on Saturday evening.

Paper Machine
6330 St Claude Ave, New Orleans, LA 70117
www.papermachine.works
Home to the Artist Book Collection at Paper Machine. Mystic Krewe of Scissors & Glue co-founder and Gutwrench Press owner Hope Amico will give a tour of the facility after Kolaj Fest New Orleans on Sunday from 2-3PM.

Kajun’s Pub
2256 St Claude Ave, New Orleans, LA 70117
www.kajunpub.com
Site for Friday evening’s “Collage in Motion” collage in animation festival.

Art Klub
1941 Arts St, New Orleans, LA 70117
www.artklub.org
Site for Thursday evening’s Collage Party, hosted by the Mystic Krewe of Scissors & Glue, and site of Emily Stone’s “Femme Fatale Freed” exhibition.

Various Art Galleries
Collage is on view at a number of art galleries around town. See our selections on page 31.

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, July 10
10:30AM-3PM Cafe Istanbul
4:30-7PM Aloft New Orleans Downtown

Thursday, July 11
9-11AM Aloft New Orleans Downtown
11:30-5PM Artisan Bar & Cafe
6-9PM Collage Party at Art Klub

Friday, July 12
9-11AM Aloft New Orleans Downtown
11:30-5PM Ogden Museum of Southern Art
6-8PM Kajun’s Pub

Saturday, July 13
9-11AM Aloft New Orleans Downtown
11:30-5PM Artisan Bar & Cafe
6-8PM Cafe Istanbul

Sunday, July 14
9-11AM Aloft New Orleans Downtown

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

Public Transit
Between the Warehouse District, where the Aloft New Orleans Downtown is, to the Marigny/Bywater, there are two public transit options: the 88 Bus, which runs along St. Claude Avenue and the Rampart-St. Claude Streetcar (which runs to Elysian Fields, after which is a walk or bus ride further down St. Claude Avenue). Pick them both up at Loyola & Tulane (5 minutes walk from the Aloft). Fares: \$1.25/ride and 25¢/transfer. 1, 3, 5, & 31-day Jazzy Passes are available online, at ticket vending machines, at select vendors and on RTA’s GoMobile app. www.norta.com

DECONSTRUCTIONS CULTURAL R U C T I O N S

Critical
Issues
in Collage



EXHIBITION

Cultural Deconstructions

Curated by Ric Kasini Kadour

LeMieux Galleries
332 Julia Street, New Orleans
July 10-27, 2019

By its nature, the creation of art is the construction of culture. In paintings, sculptures, and illustration, artists build ideas about the world around them. Photographers, through framing and composition, tell stories about the world that inform our thinking of it. Collage is unique as a medium in that it uses as its material artifacts from the world itself. To harvest those fragments, the artist must first deconstruct culture; they must select, cut, and remove the elements they do not wish to use and then reconstruct work that tells a new story.

The exhibition features collage artists who are deconstructing identity as a way to critique culture. Artists are investigating the interactions between men and women in dating apps; the construction of black masculinity in barbershops; or how toxic masculinity plays out in queer space. They are reaching into history and taking inspiration from Irish literature, Etruscan maps and the imperial workshops of the Mughal Empire. They are using digital technology and traditional methods of cut and paste to make work that mimics our parapsychic modern life or work that illustrates how memory and nostalgia impact our sense of geography. They are altering books into hyper-illuminated texts and making visual narratives that seek to reform the world using reconstituted images.

In this sense, the artwork on view is not only using deconstructed culture, it is breaking down culture in a manner that offers the viewer an opportunity to break down their own understanding of the world and build up a new one.

"Cultural Deconstructions" is the main exhibition at Kolaj Fest New Orleans, a multi-day festival & symposium about contemporary collage and its role in art, culture, and society, July 10-14, 2019. Continuing a theme established in the previous year's exhibition ("Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery in July 2018), the collage works on view represent a point of departure for further curatorial inquiry. The exhibition will be complemented by a discussion of curatorial issues in collage and a discussion of whether or not the book is a better means of diffusing and sharing this artwork.



Artists

John Alleyne (Baton Rouge, Louisiana) | Jay Berrones (Mexico City, Mexico) | Teresa Cribelli (Tuscaloosa, Alabama) | Hana Kark (La Canada Flintridge, California) | Heather Ryan Kelley (Lake Charles, Louisiana) | William Davies King (Santa Barbara, California) | Takako Konishi (Chicago, Illinois) | Norah F. Lovell (New Orleans, Louisiana) | Miguel Ontiveros (Cicero, Illinois) | Ian Park (Baton Rouge, Louisiana) | Chuck Scaln (Richmond, Virginia) | Dafna Steinberg (Washington, DC)

About LeMieux Galleries

Located at the gateway of the Arts District of New Orleans, the mission of LeMieux Galleries has been to unite seasoned collectors and new art enthusiasts with artists who are committed to their vision. Originally established in 1983, in 2015 long time employees Christy Wood and Jordan Blanton purchased the gallery. Since then they have widened the galleries' focus on art of the Southern US and expanded their roster to include more emerging artists. LeMieux Galleries is located at 332 Julia Street in New Orleans. They are open Monday through Saturday from 10AM to 5:30PM or by appointment. Closed Sundays.

COLLAGE PARTY @

ART KLUB

1941 ARTS STREET



EXHIBITION OPENING: Femme Fatale Freed
by Art Klub resident **EMILY STONE**



THURSDAY EVENING

COLLAGE PARTY AT ART KLUB

Exhibition Opening: Femme Fatale Freed
by Art Klub Resident Emily Stone
1941 Arts Street | July 11, 6-9PM

Art Klub welcomes Kolaj Fest New Orleans with COL-
LAGE PARTY, an evening of collage making, show &
tell, and readings celebrating the opening of the ex-
hibition “Femme Fatale Freed” by Art Klub Resident
Emily Stone.

Opened in September 2017 in the St. Roch neigh-
borhood, Art Klub is a residency, performance, and
exhibition space dedicated to providing accessible
and inclusive community programming for artists
and audiences. They serve as a producer and venue
for visual and performing arts, creating program-
ming that’s arts-centered and community-driven.
Learn more at www.artklub.org.

Florida artist Emily Stone presents the results of her
paper arts residency at Art Klub. In her “Femme Fa-
tale Freed” series, Stone removes “femmes fatales”
from paintings made between the late 18th and early
19th centuries and uses collage to dress them in roy-
al attire and place them in dreamlike backgrounds.
In doing this, Stone gave these femmes fatales new
life in an empowering world filled with possibility.

At COLLAGE PARTY, in addition to collage making,
participants in Kolaj Fest New Orleans will have an
opportunity to show images of their collage and tell
a story about them. These presentations will inter-
mingle with a series of readings being organized by
Portland, Oregon collagist and writer Kevin Samp-
sell. COLLAGE PARTY is open to everybody in New
Orleans and an opportunity for Kolaj Fest New Or-
leans to meet and mingle with the city’s art com-
munity.

Collage Party at Art Klub is free and open to every-
one. The bar is sponsored by Seven-Three Distillery
and CANarchy Beer Collective. Drinks are \$5 or \$20
for an open bar. A drink ticket is included in the
Kolaj Fest New Orleans registration packet. Bar pro-
ceeds benefit Art Klub.

Doors open at 6PM. Presentations begin at 7PM.

THURSDAY, 11 JULY 2019

9:15AM	information Desk Open Registration & Check In Aloft New Orleans Downtown			ONGOING ALL DAY Special Projects Collage in the Crescent City Drink Water
10AM	Daily Collage Congress Welcome to Kolaj Fest New Orleans Aloft New Orleans Downtown			
11AM	Break & Travel to Next Session			
	SYMPOSIUM Cafe Istanbul	COLLAGE MAKING Artisan Bar & Cafe	IN FOCUS Antenna Gallery	
11:45AM	Latin American Collage	Street Art Krewe Organizational Meeting	Working in Series: Self-Imposed Rules and Their Creative Impact	
1PM	Break & Travel to Next Session			
1:45PM	Women in Collage	Intro to CollabSlab	Animation: Making Moving Collages	
3PM	Break & Travel to Next Session			
3:45PM	Narrative, Scale, & other Strategies	Collage Making with Allan Bealy		
5PM	Dinner & Break			Open Visit Exhibition at Papier Plume 5-7PM
7PM	COLLAGE PARTY AT ART KLUB Collage making; Show & Tell; Readings Exhibition Opening: Femme Fatale Freed by Art Klub Resident Emily Stone			INFORMATION DESK at Art Klub



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

Kolaj Magazine is pleased to partner with the Ogden Museum of Southern Art as part of the 2019 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 Friday of the festival, Kolaj Fest New Orleans will embed at the Ogden Museum of Southern Art. The Ogden's Curator of the Collection Bradley Sumrall will lead a tour of an exhibition of artwork by Benny Andrews. The museum will also be the site of two panels: "The Politics of Collage" and "Collage in Black Art". Participants will also have the opportunity to view the exhibition "Vernacular Voices", which brings together works by self-taught, outsider and visionary artists from the American South and includes by collage artists such as Minnie Evans (1892-1987) and Sister Gertrude Morgan (1900-1980).

FRIDAY, 12 JULY 2019

9:15AM	information Desk Open Registration & Check In Aloft New Orleans Downtown				ONGOING ALL DAY Special Projects Collage in the Crescent City Drink Water
10AM	Daily Collage Congress What Are Museums Good For? Aloft New Orleans Downtown				
11AM	Break & Travel to Next Session				
	SYMPOSIUM Ogden Museum	COLLAGE MAKING Artisan Bar & Cafe	IN FOCUS Antenna Gallery	IN FOCUS LeMieux Galleries	INFORMATION DESK at Ogden Museum of Southern Art
11:45AM	Tour of the Benny Andrews Exhibit	Exquisite Corpse with Mary Behm-Steinberg	Donate Yourself	Bibliolages with William Davies King	
1PM	Break & Travel to Next Session			IN FOCUS Cafe Istanbul	
1:45PM	Collage in Black Art with Stella Jones	(free time)	Digital Decals: Computer Collage Techniques Applied onto Three Dimensional with Evelyn Davis-Walker pre-registration required	Destroy She Said: Collage & Performance	
3PM	Break & Travel to Next Session			THINGS SPEAK Collage Performance Workshop (rsvp only)	
3:45PM	The Politics of Collage	Continuation Collage			
5PM	Dinner & Break				
7PM	COLLAGE IN MOTION			INFORMATION DESK at Kajuns Pub	

COLLAGE IN MOTION

ANIMATED COLLAGE
FILM FESTIVAL

FRIDAY, JULY 12TH, 7:00PM
KAJUN'S PUB
2256 ST. CLAUDE AVENUE



FRIDAY EVENING

Collage in Motion

Film Festival at Kajun's Pub
2256 St. Claude Avenue | 7PM

Kolaj Fest New Orleans continues its history of celebrating collage in animation. The 2019 edition of the festival will present "Collage in Motion" a film festival of animated collage at Kajun's Pub on Friday, July 11th, 7PM with karaoke to follow.

"Collage in Motion" is curated by independent filmmaker and collage artist Lisa Barcy whose animated work has been screened internationally at film festivals. Barcy teaches animation at DePaul University in Chicago, Illinois. She has been awarded the Director's Citation twice at The Black Maria Film Festival, and Best Animation at both the Chicago Underground Film Festival and The Ann Arbor Film Festival, and also created the music video *Anonanimal* for Andrew Bird and Thomas Comerford.

Drawing from an international collection of artists, Barcy has assembled a remarkable line up of collage animations. *Hold Tight* by London-based artist Jessica Ashman explores the importance of Carnival across the United Kingdom and how its celebrations provide an important lifeline to heritage and identity for younger generations of the Black Caribbean diaspora in Britain. "The night shift begins with a musical history lesson sung by a chubby skunk," in Jo Dery's *In Echoes of Bats and Men*. Dery is Associate Professor of Film Studies at Keene State College in southern New Hampshire.

Collage has a long history with animation, from Lotte Reiniger's silhouette animations from the 1920s and 1930s to the surrealist films of Joseph Cornell to Terry Gilliam's wacky introductions to *Monty Python's Flying Circus* to the array of commercials that use collage to tell a story. Animation provides collage artists a different way to tell stories and potentially opens new paths to sharing their work. Kolaj Fest New Orleans pays homage to the rich history of collage in animation with a film screening and workshop.

SCREENING PROGRAM

Collage in Animation



Forêt by Lisa Barcy

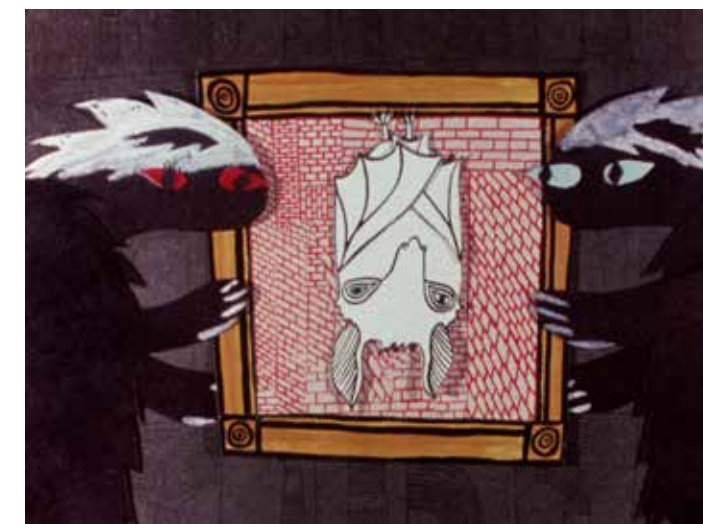
Animated iterations and recursions made 64 with 2" x 3" collages form a hypnotic bombardment of color and shapes, accompanied by music from Malian artist Luka Productions. Barcy is an independent filmmaker and collage artist whose animated work has been screened internationally at film festivals. She wields her X-acto knife in Chicago and teaches animation at DePaul University, (sometimes at the same time). Barcy's collage, *Beware*, was on the cover of the program for Kolaj Fest New Orleans 2018. www.lisabarcy.squarespace.com



Hold Tight by Jessica Ashman

mixed media animation, 2018. *Hold Tight* explores the importance of Carnival across the UK and how its celebrations provide an important lifeline to heritage and identity for younger generations of the Black Caribbean diaspora in Britain. It is a journey into the feeling of belonging, through the rituals of Carnival attendance and the power of bass. Ashman is a London-based, BAFTA in Scotland award-winning animator, artist and arts educator. In 2014 she graduated from the Royal College of Art with a MA in Animation and her work has been supported by Ani-

mate Projects, Jerwood Visual Arts Bursary, Arts Council England, UK Film Council and Channel 4's Random Acts. Her work focuses on creating experimental narratives that explore gender, identity and race, using traditional animation techniques, installation and music performance. As well as creating moving image work, Ashman also engages in arts education, teaching her practice at Goldsmiths, The University for the Creative Arts and the University of Hertfordshire as well as running arts workshops for the ICA, Tate Modern and the Wellcome Trust. www.jessicaashman.com



Echoes of Bats and Men by Jo Dery

cut-out animation and video collage, 2005. "The night shift begins with a musical history lesson sung by a chubby skunk. Learn about Rhode Island's industrial evolution through the midnight flight of a little bat and her many friends." Dery is an artist who experiments with visual storytelling. She makes animation, books and comics, works on paper, and multi-media projects. Her creative practice is rooted in drawing and writing. Her stories are inspired by folklore, memoir, and a deep love of the natural world. Her short films have screened at the Ann Arbor Film Festival, the International Film Festival Rotterdam, and the Eyeworks Festival of Experimental Animation. In 2012, she received the Helen Hill Award, which supports innovative independent filmmakers, and in 2013 she was included in Chronicle Books' *Animation Sketchbooks*. Her drawings, prints, and multi-media projects have been exhibited in Providence, Boston, New York, Chicago, Los Angeles, and Berlin. Her comics have been listed as "Notable Comics" in Best American Comics series three times. She earned a BFA in Film/Animation/Video from the Rhode Island School of Design and an MFA in Interdisciplinary Arts from Goddard College and is currently an Associate Professor of Film Studies at Keene State College in southern New Hampshire. www.jodery.com



***We Are Fighting You Now* by Gretchen Hasse**

digital and analog collage music video, 2019. *We Are Fighting You Now* is a music video for Ami Saraiya & the Outcome whose work Tony Sarabia at WBEZ/NPR Chicago describes, "globally-influenced, pop-leaning songs seem caught in some otherworld where old-world pop meets the ethereal meets cabaret—and gets performed in a café somewhere in the lush European hillsides..." Gretchen Hasse is a storyteller working in comics, collage, public art, and moving images. She holds a BA in Anthropology from Northern Illinois University, and an MFA in Film, Video and New Media from the School of the Art Institute of Chicago. She has exhibited work throughout the city, and her films have screened in Chicago, New York, Berlin, London, and computer screens everywhere. Hasse's work is primarily about resilience. She is drawn to stories and images that describe perseverance through pain, and knows that a dark sense of humor, a keen eye for social criticism, and the diligence to work for change are essential tools for survival. Hasse draws inspiration for all of her work through a strong community engagement. In addition to her creative support for numerous social justice campaigns, she is an active member of AnySquared Projects, an all-volunteer collaborative and artistic network in Logan Square, and a founding member of Agitator – a co-operative gallery in Chicago.

***Arithmetic* by Laurie O'Brien**

collage animation, 2011. "The night was cool and the stars were red," begins this story by Richard Brautigan that was animated by Laurie O'Brien and set to music by Michael McHam. O'Brien works in collage, video, installation, and animation. She is interested in hybrid forms of expression that combine and defy categories. In 2016, she co-founded the Diorama & Collage League in San Francisco and later in Rochester, New York. Her collage animations and video installations have been exhibited in numerous galleries nationally and internationally. In 2013, she created the "Peephole Cinema" in three cities where short films are screened through a dime-sized hole available to the public 24 hours a day. She is an Assistant Professor of Visual Media in the Photography Department at Rochester Institute of Technology. She lives in both Brooklyn and Rochester. www.laurieobrien.com



***Lumerance* by Miwa Matreyek**

digital and analog collage animation, 2013. "These are the voyages of an egg, boldly going where no egg has gone before." Music is by Careful. Miwa Matreyek is an animator, designer, and performer based in Los Angeles. She has been an internationally touring independent artist since 2010. Coming from a background in animation by way of collage, Miwa Matreyek creates animated short films as well as staged live performances where she interacts with her animations as a shadow silhouette, at the cross section of cinema and theater. Her work exists in a dream-like visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between man and nature. She travels as a one woman show, often incorporating artist talks and workshops. She performs her interdisciplinary shadow performances all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, tech conferences, and universities. A few past presentations include TED, MOMA, SFMoMA, Lincoln Center, Sundance New Frontier, Future of Storytelling conference, The Exploratorium, Adler Planetarium, ISEA conference, Meta. Morph (Norway), Anima Mundi (Brazil) and many more. Matreyek received her MFA for Experimental Animation and Integrated Media from CalArts in 2007. She is a co-founder and core-collaborator of the multi-media theater company, Cloud Eye Control. www.semihemisphere.com



***Tombolo;41* by Paloma Trecka**

collage animation, 2019. "In the short animated film *Tombolo*, Trecka is exploring rhythmic repetitions of color and patterns. The materials used are hand cut pieces of paper packaging and old LP album covers. Everything used in her art and films are materials gleaned from piles of rubbish as it is her mandate to use what is available and in abundance whenever possible." Paloma Trecka is an artist and educator based in Chicago. She studied Studio Art and Design for the Theater in Montreal and has a BFA from Concordia University. For nearly three decades, Trecka has assisted in animation production for broadcast design and television commercials. She is currently teaching young people about film history, and the art and industry of animation at DePaul University and Columbia College Chicago, and is emerging as an abstract collage artist. www.palomashaloma.com



***Springtime Old Man* by Hoji Tsuchiya**

collage animation, 2017. *Springtime Old Man* is the music video for Uri Nakayama's album "Majorova." Hoji Tsuchiya was born in Tokyo and works as an artist in animated film. He has been practicing animation since 2004. His 2007 film *Couples in Distress* won the Animation Division Grand Prize at Cineastes Organization in Osaka. He screened work at numerous major animation festivals including the Ottawa International Animation Festival and AniFilm. His film *Elementary School Situation* won outstanding performance award from TBS Digicon6 Awards. His work has also been nominated for The Berlin Art Prize. He lives and works in Berlin. hojitsuchiya.tumblr.com/animation

***Altered Footage-Bricks Building Bricks* by Matt Marsden**

16 mm, found materials and cluttered sound, 2019. One of a series of experimental shorts that employ clear 16mm leader and found plastic packaging to generate frenetic textural fields of color and movement. Matt Marsden is a Chicago-based professor, freelance animator, puppet maker, and independent animator/filmmaker whose previous short works include: *Mutant Gloves* (2014), *Worm Room* (2009), *Boxcartoon* (2006), *4 Films for Hypnotic Suggestion* (2004), *Small Green Scratches* (2001), *12 Months in 4 Films* (1999).



***Confidence Game* by Kathleen Quillian**

collage animation, 2018. *Confidence Game* sheds light on the motivations, methods and impact of those who use persuasion and deception to bring about personal gain. The sound design was by Gilbert Guerrero. Quillian is an Oakland-based artist who works in a range of moving and non-moving media. She has exhibited in venues and festivals internationally including International Film Festival Rotterdam, San Francisco International Film Festival, Antimatter Film Festival, Animasivo, REDCAT, the Exploratorium and the San Jose Museum of Art among others. She has served on the boards of directors of San Francisco Cinematheque and Artists' Television Access and is currently co-director of the monthly expanded cinema series Shapeshifters Cinema. Her work is made in the pursuit of understanding our collective and individual attempts to manifest, manipulate or otherwise connect with the unknown. www.kathleenquillian.com



THE Surrealist SAI ON

SATURDAY

JULY 13, 7PM

CAFE ISTANBUL

#BEDADA

SATURDAY EVENING

The Surrealist Salon

In the Russian short story, *Hoc Nos*, Nikolai Vasilievich Gogol observed, "Perfect nonsense goes on in the world. Sometimes there is no plausibility at all." In a world of brutal rationality, an evening of perfect nonsense is exactly what is needed. Welcome to the Surrealist Salon.

On Saturday evening at Kolaj Fest New Orleans, we will come together for The Surrealist Salon, an evening of collage, community, and culture. Inspired by The Rothschild Surrealist Ball, our salon will have collage animations, stories, music, and art. Attendees are encouraged to embrace New Orleanians' love of costumes and join us for a remarkable evening in which we "evoke the mystery without which the world would not exist" and have a good time doing so.

Among the activities planned: The CollabSlab, a large collaborative collage made during Kolaj Fest New Orleans, will be ceremoniously cut into pieces and given away. Paul & Kathryn Kramer Waters will screen a collage video. Elke Desutter will share a selection of body parts collected during the festival. Mia van Leeuwen will lead a collage performance of THINGS:SPEAK. Collage Animations made at Kolaj Fest New Orleans will be shared. And a parade of collage-inspired costumers will compete for a chance to crush the Golden Egg.

André Breton told us, "The imaginary is what tends to become real." The Surrealist Salon is an opportunity to manifest this idea in a spirit of fun and joy.

The Surrealist Salon is open to everyone. A ticket to the event is included in your Kolaj Fest New Orleans registration. Additional tickets are \$10 before the event, \$15 at the door. Doors open at 7PM, Program starts at 7:30PM.

SATURDAY, 13 JULY 2019

9:15 AM	Information Desk Open Registration & Check In Aloft New Orleans Downtown			ONGOING ALL DAY Special Projects Collage in the Crescent City Drink Water
10AM	Daily Collage Congress Karkhana Aloft New Orleans Downtown			
11:30AM	Kolaj Fest New Orleans Gallery Tour 11:15 TO 1PM Departs from Aloft New Orleans Downtown and ends at LeMieux Galleries	Break & Travel to Next Session		
		COLLAGE MAKING Artisan Bar & Cafe	IN FOCUS Antenna Gallery	
11:45 AM		Collage Making with Roswitha Mueller		
1PM	SYMPOSIUM LeMieux Galleries 1PM to 3:30PM	Break & Travel to Next Session		INFORMATION DESK at Artisan Bar & Cafe
1:45 PM	Curatorial Issues in Collage Part 1: Exhibitions Part 2: Curating Part 3: Publishing	Collage 101 with Kevin Sampsell	The Exquisite Chamber pre-registration required	
3PM	(15 minute breaks between sessions)	Break & Travel to Next Session		
3:45 PM	Uncollage Tour of Ogden Museum of Southern Art Meet at 3:45 sharp in the lobby	(free time)	Excavations, Destruction, and Accumulation	
5PM	Dinner & Break			
7PM	THE SURREALIST SALON			INFORMATION DESK at Cafe Istanbul

SUNDAY, 14 JULY 2019

9:15 AM	Information Desk Open Registration & Check In Aloft New Orleans Downtown	
10AM	Daily Collage Congress Great Collage Swap Aloft New Orleans Downtown	
NOON	STRATEGY SESSION Strategies for the Medium: What Collage Needs, A Working Session Aloft New Orleans Downtown	ONGOING ALL DAY Special Projects Collage in the Crescent City Drink Water
2PM	Tour of Paper Machine	
GO HOME		
Start a Collage Meet Up Curate a collage exhibition Plan a World Collage Day event at your local art center Subscribe to <i>Kolaj Magazine</i>		
WORLD COLLAGE DAY IS MAY 9, 2020		
THE NEXT KOLAJ FEST NEW ORLEANS IS JULY 8-12, 2020		



SPECIAL EVENT
Tour of Paper Machine
Sunday, 2PM-3PM
Paper Machine, 6330 St Claude Avenue, New Orleans, LA 70117

Paper Machine is a 5000-square-foot printshop in the Lower 9th Ward housing a range of traditional and cutting edge print technologies, to enhance, amplify, and explore New Orleans’s rich printing heritage while providing significant opportunities for artists and residents of the Lower Ninth Ward and beyond. Paper Machine welcomes visitors during Kolaj Fest New Orleans. Learn more at www.papermachine.works. They are open Monday-Friday, 9AM to 4PM. It is also the home of Hope Amico’s Gutwrench Press. A co-organizer of the Mystic Krewe of Scissors and Glue, Amico is a collage artist, trained letterpress printer and former community bike shop volunteer, living and working in New Orleans. She is the force behind Gutwrench Press—a letterpress shop, zine distribution, and home of the “Keep Writing Project”, a postcard subscription she started in 2008 while an undergrad at Louisiana State University. Her work has been shown in Oakland, California; New Orleans, Louisiana; Denver, Colorado; and Barranquilla, Colombia. On Sunday, Hope will lead a tour of this artist-centered printshop and highlight ways artists can work with Paper Machine to produce books, zines, and other projects.

Panels & Workshops

WEDNESDAY

PRE-KOLAJ FEST EVENT
Get Your ART Together
Wednesday, July 10th, 11AM to 3PM
at Cafe Istanbul

How to make a living as an artist? How to get your work seen? How to get gigs? How to get an exhibition? How to get reviewed? How to make a life for yourself as an artist? What does that even mean? Each year, countless organizations produce career and business workshops for artists that cover everything from money management to website building to marketing strategy. The problem is that making a living as an artist is an idiosyncratic, non-linear journey where success can be ill defined, elusive, and ever changing. In this session, we offer a different approach to this subject. In this four-hour workshop, artists will come together as a group of professionals to exchange stories and strategies. The workshop is structured to address three key parts of an artist’s life: voice, practice, and career. In part one, we will hear from artists who found their voice and speak confidently about their artwork and gain insight on how they learned to do that. Participants will have an opportunity to review their own artwork and get feedback from others. In part two, we will hear from artists who have an established and articulated practice. We will explore how an artist makes a connection between their materials, influences, ideas, methodology, and purpose and then expresses that to other professionals and viewers. In part three, we will hear from art professionals about what they look for when reviewing exhibition proposals, applications for residencies, grants, or are considering working with an artist. We will hear from an art writer about how they decide who to review and an art collector about what they want from the artists whose work they purchase. In each part we will ask, how do you pay for it? How do you make it happen? This session is intended for any artist who wants to take a moment to think about their art and make some decisions about how to manage it to better serve their goals and their community. Our hope is that artists will end the session armed with information and skills for solving the problems they encounter moving forward. Participants will meet other artists who they can turn to for mutual support.

Would you like to bring “Get Your Art Together” to your community? Send an email to info@kasinihouse.com.

THURSDAY

DAILY COLLAGE CONGRESS
Welcome to Kolaj Fest New Orleans
Thursday, July 11th, 10 to 11AM
Aloft New Orleans Downtown

At Thursday’s Daily Collage Congress, we kick off Kolaj Fest New Orleans, learn why we are coming together and how the festival works: Orientation. Organizers will explain Collage Tanzkarte, a game being played throughout the festival and introduce special projects taking place during the event.



SYMPOSIUM
Latin American Collage
Thursday, July 11th, 11:45AM to 1PM
Cafe Istanbul

With a rich, complex history that blends indigenous, African and European cultures, Latin America is as diverse as it is large. Its history of colonization gives the region a complicated relationship with Modernism, which in various countries has been embraced or rejected as foreign influence. A culture of muralism and a deep appreciation for the role of art in civic discourse and cultural resilience has bolstered Latin American art. And artists who have taken up the role of expressing national identity and pride have produced re-

markably unique work. In recent years, Latin American art has enjoyed a key presence on the international art scene through fairs and exhibitions. In this panel, artists and art professionals will share their approach to collage and speak to how it is received in their communities. Since 1983, Galeria OMR has represented emerging and established contemporary artists in Mexico City and during that time has developed an international reputation. In 2009 the gallery opened el52, a dedicated project space for emerging artists. Galeria OMR's Clara R. Alvarez will "share how the international art community is playing a fundamental role in Mexico City and how we take it from here to the world." Alvarez, who recently worked on the first solo exhibition of Yann Gerstberger, will share how the artist "turned OMR into a collage of collages, where textile collages, paper collages and culture collages--all made by a workforce collage--converge and receive the audience into a whole different experience." | For the past three years, Kike Congrains has organized CollageWave, an annual festival celebrating all things collage in Lima, Peru. He also travels to remote places in the country to improve the quality of life of the people living there by offering collage workshops. He will present on the community of collagists in Peru and how he works in his country and networks with the rest of the world. | Tala Wakanda is a Mexico City-based illustrator, painter and collage artist focussing on folkloric art expressions. "In my art there is a confluence of Folk-Tales and Mythology, of the animal and the human-self, all seen through the particular lens of very personal, harrowing experiences and of a profound love of nature." Wakanda will share her collage making practice and her experience as an artist and illustrator. | From the historic mining town of Nova Lima, Brazil, Serguei Silva uses "various fonts, old magazines, tickets, posters, advertisements and product packaging" to make collage. He writes, "Reinforc-

ing this mass of vibrations, layers of information intertwine, numbers, letters, colors and textures, form people. In these images, I construct heads or portraits that represent individual emotional states." Silva will share his work and offer his perspective on making art in Brazil. | Jay Berrones makes collage that "addresses those uncertain areas of human confusion and sheds light on them to provoke the audience to seek that truth for themselves." The Mexico City-based artist has been working to create a collage-focused screenprint shop, TOIL, and recently completed an artist residency at La Cimbra Galeria in Bogotá, Colombia.

COLLAGE MAKING
Street Art Krewe Organizational Meeting
Thursday, July 11, 11:45AM to 1PM
Artisan Bar & Cafe

From its building-sized murals to pavement stencils, New Orleans has an inspiring street art scene. "Last year while walking and biking around the streets of New Orleans during Kolaj Fest, I came across some fantastic collage-based street art," writes British Columbia collage artist Rosie Schinners. "Considering the city seems to really embrace art and creativity in public spaces, I thought this year would be an amazing opportunity to explore collage outside the gallery once again, but through a street art approach." Schinners, Laurie O'Brien, and FANCLUB13 will work with others to form a Kolaj Fest New Orleans Street Krewe. At this organizing session, the trio will host a discussion of plans for those who wish to get involved. Each will share their experience of doing guerilla art activities in their own communities and lead a discussion about the ethics of street art and strategies for organizing. They will also share a plan for guerrilla art project during Kolaj Fest that will reveal itself through Instagram posts using the hashtag #kolajfest.



20 | Kolaj Fest New Orleans 2019



DISCUSSION
Working in Series: Self-Imposed Rules and Their Creative Impact
Thursday, July 11th, 11:45AM to 1PM, Antenna Gallery

Many artists find that self-imposed rules can be liberating and provide a roadmap for exploration; however, it seems that relatively few collagists work this way. One way for an artist to build a body of work is to work in a series where multiple collages are made using shared limitations. Three collage artists will lead a discussion about working in series: Why work this way? What are the pros and cons? How do you get an idea for a series? How does a series evolve? What has it taught you? How long will the exploration of the series continue? How do you know when the series is done? Do you work on more than one series at a time? How does this change the way you collect materials? "Working in series has been important to my development as an artist. Working with a medium like collage, it's easy to create work as a reaction to whatever the source material provides," writes Brooklyn collagist Michael DeSutter. "I'm sure many great pieces have been created this way, but for me not only do I want to create great pieces, I want them to help me express life experiences I have. If my practice is purely reactive, where is there room for expression?" DeSutter is not alone. Denver collagist Janice McDonald has made working in series a cornerstone of her practice. "While I do the occasional one-off collage, my practice focuses on work in a series," writes McDonald. "Working in a series also helps an artist to become associated with a distinctive project, look, or style." New Orleans collagist Jill Stoll finds working in series guides

and tests her creativity. "There is comfort in repetition. I work in a series because the rules are known. I can find the limits within the structure; testing and finding the edges and returning to the core idea when I need to," said Stoll. Making collage in series benefits the viewer as well. McDonald writes, "Works in a series take viewers on a journey through the artist's thought process."

WORKSHOP
Intro to CollabSlab
Thursday, July 11th, 1:45 to 3PM, Artisan Bar & Cafe
Members of the Mystic Krewe of Scissors and Glue of New Orleans will be leading the creation of a large, collaborative collage on panel. (More details in the section, "Special & Ongoing Activities".) In this session, Christopher Kurts and Michael Pajón will get started on the CollabSlab and show others how to add to this massive collage that will be unveiled and cut into pieces at The Surrealist Salon.



SYMPOSIUM
Women in Collage
Thursday, July 11th, 1:45 to 3PM, Cafe Istanbul

In 2016, collage artist Martha Rosler gave a video interview to *Another Gaze Journal* in which she summarized the challenge of being a woman and an artist. "You're talking to me because I have passed the moment of invisibility and have emerged into the later life visibility that later artists, like Louise Bourgeois, typically have. You have a career as a young woman and then when you are a middle aged woman, they don't care. And then if you manage not to die, Oh, Look, Still alive, still alive...let's talk to her." From the #MeToo movement to unprecedented political gains in the recent election in the United States, the voices of woman are getting louder and being heard more. Women are engaged in all sorts of collage making and as we see time and time again, when the axis of art history is shifted from painting to collage, suddenly the work of countless women artists becomes pivotal to understanding the evolution of art history. Four collage artists present their work and host a dialogue about the role of women as makers of collage and as the

subjects of collage works. “In these difficult times, it is not always easy to make work that is conventionally appealing while also speaking to topics such as trauma and emotional issues,” writes Dafna Steinberg, who will speak about making work that tackles these issues while also maintaining ideas around personal aesthetics. Beth Guipe Hall will speak about passing down of material usage through a matrilineal line and reflect on what happens when a woman ages and her work shifts with her viewpoints and political thinking. Women making pretty/cute collages (i.e., lots of pinks and very feminine images) is a popular trend. What does it mean to make work that does not fit into this category? How is it received when it is not pretty? Is the work not taken seriously? G. E. Vogt will speak to the challenge of making difficult work as a woman. “Despite how far we’ve come in women’s equality, there is still a hesitation in discussing women’s work with the same vocabulary that we discuss men’s work,” she writes. “The criteria for women focuses on: Is it pretty, aesthetically pleasing, or cute whereas the criteria for men is more along the lines of what does it say, how did they do that, or why did they make those choices.” Some artists use fashion magazines and pornography as source material for their work. Sometimes this is a deeply intentional act of appropriating this imagery in order to comment on it, but sometimes this material is used in a spirit of Dadaism where little consideration is given to source material that is weighted with cultural meaning. How do artists develop an ethic for selecting source material that helps avoid, perhaps, unintended consequences to how their work is viewed? When images of women’s bodies are used, it can mimic the sort of physical and emotional violence women face. Does the gender of the artist inform this work, how it is made, how it is viewed? Elke Desutter will speak about the importance of doing research if you use found footage and to be fully aware of what kind of meaning these images carry with them. “By cutting images and making selections you create your own language,” she writes. “You can disconnect an image from its origin and create something new. I create my own footage that I will then use in my collage works. This gives me more freedom to play with perspective and how I make choices about lighting and positioning in the pre-production.” “Women in Collage” is an opportunity to explore these themes and frame the dialogue for future conversations.

COLLAGE WORKSHOP

Animation: Making Moving Collages

Thursday, July 11th, 1:45 to 5PM

Antenna Gallery

A screening, a demo and a workshop at Antenna Gallery facilitated by Lisa Barcy, Paloma Trecka and Laurie O’Brien. Participants in this workshop will be immersed in a screening of animated films created with a range of cinematic techniques by artists exploring the idiom of collage in the twenty-first century. Short form films that range from a psycho-electronic game aesthetic to simple first person storytelling to the animator literally stepping into the frame

to combine performance, with virtual images. Commentary and historical context for these films will be given by the facilitators in an approachable way. This workshop will be structured in three parts, beginning with a selection of short films by international artists, followed by a demonstration of basic techniques using a smartphone or laptop, construction methods and direct animation. Then, after a short coffee break, participants will have the option of creating a collage puppet, a flipbook or assemblages using paper and/or objects to shoot in a short sequence. Bring your own ipad or iphone and download free app “Stop Motion Studio” from iTunes before attending the workshop. Final creations submitted by noon on Saturday will be included in a showing at The Surrealist Salon on Saturday evening. After Kolaj Fest, these sequences will then be uploaded to YouTube and Vimeo on a channel created for this event.

App link: <https://itunes.apple.com/us/app/stop-motion-studio/id441651297?mt=8>



SYMPOSIUM

Narrative, Scale, and other Strategies

Thursday, July 11th, 3:45 to 5PM

Cafe Istanbul

“Because of the nature of many of the materials collage artists typically use, we tend to make small- or medium-sized works,” writes Julia Nelson-Gal. “But many artists have set examples of going big, including Robert Rauschenberg, Mark Bradford, SF Bay Area artists Shem (Michael Shemchuk) and Mark Eanes, Efren Alvarez (who makes large-scale collages out of small fruit stickers) as well as Michael Garlington, whose large-scale, architectural wonders at Burning Man are covered in his own photographs. And others have begun to experiment with enlarging their work, such as Melinda Tidwell and Leigh Wells.” Nelson-Gal has made larger

work by creating multi-panel pieces. Chad Yenney has been pushing himself to produce pieces on a larger scale, utilizing a large format printer and building panels for works in resin. Roswitha Mueller makes collage on large canvases. All of these artists achieve scale using a variety of strategies, a key development for making collage that can function in a museum and gallery system that places emphasis on large, experiential work. But that’s only half the work. Stories move culture and collage’s ability to tell new and dynamic stories is one of the medium’s hallmarks. Nonney Oddlokken uses Cajun folklore, Christian imagery, and a deep awareness of swamp flora and fauna to collage and sew magical works of art where characters move through a narrative arc thick with iconography. Rosie Schinners uses vibrant splashes of color to bring new life to old images while telling stories about alchemy, anxiety and the human condition. Teresa Cribelli uses her training as a historian to weave the past into her work and speak to the present. She writes, “Historians are storytellers who craft their narratives from sources and materials produced in a particular period.” In this session, these collage artists will present their work and lead a discussion about how they scale-up and tell stories with their collage.

COLLAGE MAKING

Collage Making

with Allan Bealy

Thursday, July 11th,

3:45 to 5PM

Artisan Bar & Cafe

A Canadian artist living and working in New York, Allan Bealy spent thirty years as a graphic designer and advertising art director and associate creative director. His art practice now focuses on collage and mixed media as well as continuing to publish, occasionally, under the Benzene Editions banner. A champion of collage, Bealy is an active collaborator. “The motivation for my collage practice is fluid, often based on an exploration of materials and methods,” writes Allan Bealy. “Humor, dadaist sympathies, color studies and exploring surfaces and untraditional processes all drive my creative interest. Sharing work is a large part of my daily practice, through collaboration with a wide range of international collage artists, as well as sending my work to magazines, group projects and a large network of mail artists.” This informal session is an opportunity to spend time making collage with Bealy in person while he shares his practice and projects.



FRIDAY

DAILY COLLAGE CONGRESS

What are Museums Good For?

Friday, July 12th, 10 to 11AM

Aloft New Orleans Downtown

If the art world is a pyramid of power and influence, museums are perched at the top. In their role as the collectors and caretakers of art, they are often seen as arbiters of art history. Their exhibitions often represent definitive scholarship on a movement or theme. Yet, in contemporary culture, museums are often presented as a source of high-brow entertainment in which the exhibition becomes spectacle and the viewer becomes a circus-goer. To many artists, they are seen more as gate-keepers of legitimacy than sources of research and places to learn. Before heading to the Ogden Museum of Southern Art for a day of programs, we will begin the day in conversation with two collage artists experienced in museum culture. Before making art full-time, Julia Nelson-Gal worked for fifteen years in museums. She will speak about her love of collections and how to build a relationship with a museum. Historian and collage artist Teresa Cribelli writes, “Because collage is dependent on found images, I am often bounded by the visual depictions of previous generations.” Cribelli will speak about how museums can be a resource for collage artists.



SYMPOSIUM

Tour of the Benny Andrews Exhibit

with Bradley Sumrall

Friday, July 12th, 11:45AM to 1PM

Ogden Museum of Southern Art

The Ogden’s Curator of the Collection Bradley Sumrall will lead a tour of an exhibition of artwork by Benny Andrews, an African-American painter, printmaker, and collagist. Drawing from surrealism and Southern folk art, Andrews’ work offers a social critique of 20th-century America and speaks with humanism to issues of injustice, militarism, sexism, and suffering. Andrews was also a steadfast advocate for artists of color. In 1969, Andrews co-founded the Black Emergency Cultural Coalition to protest an exhibition at the Metropolitan Museum of Art, “Harlem on My Mind: Cultural Capital of Black America, 1900-1968”, which contained no art and in which no African-Americans had been involved in organiz-

ing. In the 2013 exhibition catalog, *Benny Andrews: There Must Be a Heaven*, Civil Rights leader and Congressman John Lewis wrote, “For Benny there was no line where his activism ended, and his art began.”

PRESENTATION

Bibliolages

Friday, July 12th, 11:45 to 1PM, LeMieux Galleries

Taking a nod from Joseph Cornell and Crispin Hellion Glover, William Davies King makes altered books where two or more titles are combined into one hyper-illuminated book. He calls these works bibliolages. “My work is rooted not in the reproducibility of a book but instead in the materiality of a unique object—a shopworn book, a bulked-up bibliolage—that comes about by the wounding or destruction of at least two books.” In this session, King will introduce the idea of bibliolages and lead a discussion about the role of the book in collage. “The incisive capacity of collage, which is implicit in the act of cutting/pasting, gave me a way to shake up or vibrate the settled aesthetics to be found in most books,” said King.

SYMPOSIUM

Collage in Black Art

Friday, July 12, 1:45PM to 3PM Ogden Museum of Southern Art

Kolaj Magazine’s editor, Ric Kasini Kadour will host a live interview with New Orleans gallerist Stella Jones. Keith Marshall wrote in the *The Times-Picayune*, “Gallery owner and obstetrician Stella Jones may be small of stature, but she’s a powerhouse in the world of African-American art and culture.” Since 1996, Jones has operated an eponymous named gallery in the Central Business District that has played a central role in supporting artists of the African diaspora in New Orleans. Kadour and Jones will discuss the collage artists she has featured in her gallery, the role of collage in Black art and aesthetics, and how an understanding of Black artists and collage informs our understanding of the canon of art history.



WORKSHOP

Exquisite Corpse

Friday, July 12th, 1:45 to 3PM at Artisan Bar & Cafe

Mary Behm-Steinberg writes of her art practice: “My collages are a map through my subconscious, both in terms of process and content. As a person with multiple disabilities, I live in an alternate reality of how to make desire, physical limitations, and necessity coalesce into something beyond mere adaptational survival into a thing of wonder that even in its sometimes (absurdly) tragic moments, transcends to a bizarre crescendo of wisdom, joy, and mystery.” During this session, Behm-Steinberg will lead a variation of “Exquisite Corpse.” Participants begin with a blank sheet of paper and put an image or a piece of an image on one end of it, then folds it so only a little more than the contact points with the next piece can be seen. The papers are passed to another who must add a new piece based on a one-word prompt.” Participants will have an opportunity to learn about Behm-Steinberg’s collage making and practice a method for collaboration. Discussion will center around people’s collage processes; a conversation between subconscious minds; and an exploration of how surrealism has evolved in terms of the proliferation of available source material digitally and in its response to contemporary pressures.

PRESENTATION

Destroy She Said: Collage & Performance

Friday, July 12, 1:45 to 3PM, Cafe Istanbul

Collage (and related forms) have shaped the creation of Mia van Leeuwen’s performance works since 2002. She will present her work and how she brings collage into performance. Altering perspective, baring process, combining different forms, questioning representation, making strange, expressing the ineffable, fragmenting time, and juxtaposing imagery are principles that have informed the making of various projects. Van Leeuwen will share a slide presentation of her performance, *Destroy She Said*, and other performance works and discuss how they are shaped by collage. Her approach to research, dramaturgy and scenography will also be discussed. The presentation will be delivered in a collage fashion; combining performance, textual assemblage, imagery, video and sound.



WORKSHOP-RSVP REQUIRED

Digital Decals: Computer Collage

Techniques Applied onto 3-D Objects

Friday, July 12th, 1:45 to 5PM, Antenna Gallery

In this session, Evelyn Davis-Walker will teach others her technique of . Working on their own laptops, participants will learn how to prepare files and achieve a variety of transparency outcomes through the use of five basic Photoshop tools. Participants will then print decal transfers and Davis-Walker will lead them through the application of the decals onto a blank white tin. Participants will end the workshop prepared to use this technique in their own art practice.

Note: Space is limited. RSVP required. To sign-up, send an email to info@kolajmagazine.com or speak to someone at the Kolaj Fest New Orleans Information Desk. First come, first serve and we will create a waiting list if all the spaces are filled. Requirements: Participant must bring their own laptop with Photoshop installed and ready to use. One can try Adobe for free for a limited time at www.adobe.com/downloads.html



SYMPOSIUM

The Politics of Collage

Friday, July 12, 3:45 to 5PM

Ogden Museum of Southern Art

Iowa State University Art Historian Wendy Parker will lead “The Politics of Collage”. Parker’s Masters thesis, “Political photomontage: transformation, revelation, and “truth”,” focused on how John Heartfield, Martha Rosler, and others used photomontage during periods of political unrest and artistic revolution to construct a political narrative. Parker will speak about how “Rosler has made a number of photomontages over the course of her career, usually in series, that incorporate mass-produced photographs altered and recombined in order to represent social truths and generate political awareness.” Parker will be joined by John J Heart-

field, the grandson of the famous German Dadaist, who will speak about how his grandfather used collage to stand up to Hitler before and during World War II and his life after. He writes, “One of Hitler’s first orders under the Enabling Act was to send SS storm troopers to murder John Heartfield. A resident of Berlin, Heartfield had risked his life for years to use his art ‘as a weapon’ to expose and mock Hitler and his ugly vision for humanity. My grandfather narrowly escaped to Czechoslovakia where he rose to number-five on The Gestapo’s Most Wanted List simply because his satiric art was so effective.” Contemporary artist G. E. Vogt, who uses collage to address contradictory societal narratives around inequality in the United States and the toxic political climate, will speak about how collage is uniquely suited to speak in the public square. She writes, “Technology has progressed to a level that we are rarely unengaged with this atmosphere. Phones, computers, 24-hour TV news, are constantly fighting for our increasingly short attention span: Great emergencies compete for attention with the goofiest animal videos. We are seeing more images and receiving more information in minutes than our brains were used to processing in a day. As an art medium that is literally composed of different bits and pieces, collage is an ideal medium to contextualize all these different pieces of information and speak to a viewer already accustomed to a glut of information overload.”

WORKSHOP

Continuation

Collage

Friday, July 12, 3:45 to 5PM

Artisan Bar & Cafe

An exercise in creative collaboration, Continuation Collage is a form of collaboration where two artists work on collages at the same time, passing them back and forth multiple

times, continuing to develop both compositions. Paul and Kathryn Kramer Waters have collaborated creatively since they met in a sculpture class at the Portland Art Museum in 1985, will begin the Continuation Collage session with a wide-ranging discussion about ideas on creativity and collaboration, including: The Adjacent Possible, The Myth of the Lone Genius, and Lateral Thinking. They will also explore how of the concept “Yes, and...” (from Improvisational Theater) underlies successful collaborative work in any medium. Understanding, from first-hand experience, that people listen better when their hands are moving, they will fold these ideas into the experience of creating Continuation Collages.





SATURDAY

DAILY COLLAGE CONGRESS

Karkhana

Saturday, July 13th, 10 to 11AM

Aloft New Orleans Downtown

What can the 16th century imperial workshops of the Mughal Empire teach us about working collaboratively? Carlyn Clark will introduce the concept of Karkhana, an Urdu term for the imperial-sponsored workshops that produced manuscripts for Mughal emperors in what today is India and Pakistan. In these workshops, the production for a single work of art was divided among various collaborating “masters”. Clark will speak about how she worked with Nancy Kay Turner to tweak the project from what was historically used in an actual physical workshop with many skilled workers in the same place to a process used by a loosely defined collaborative network. Eight artists worked over eight months as sixteen works on paper circulated in a prescribed order until everyone worked on all the pieces. At this Daily Collage Congress, we will hear about their process.

GALLERY TOUR

Kolaj Fest New Orleans Gallery Tour

Saturday, July 13th, 11:15AM to 1PM

(departs from) Aloft New Orleans Downtown

Ric Kasini Kadour will lead a Gallery Tour to art venues in the Arts District. We will depart Aloft New Orleans Downtown at 11:15 and walk to Stella Jones Gallery where we will see the work of Huffman, Texas artist Delita Martin who uses acrylic, charcoal, decorative paper, fabric, hand-stitching, and liquid gold leaf “to tell the story of women that have often been

marginalized, offering a different perspective of the lives of Black women.” We will then walk to Arthur Roger Gallery which presents a selection of collage work by gallery artists. At Jonathan Ferrara Gallery, we will consider the paintings of Japanese artist Akihiko Sugiura, who uses blank space and material arrangement on the canvas to manifest a break from the traditional ideology of painting and to invite the viewer into a state of imagination where they can contemplate “various modern-day questions such as: Are we alive or dead? What is gender? Are humans something else? Real or virtual?” The tour will end at LeMieux Galleries, the site of the Curatorial Issues in Collage session. At each stop, we will view artwork and speak to gallery staff.



SYMPOSIUM

Curatorial Issues in Collage

Saturday, July 13th, 1:45 to 3PM

LeMieux Galleries

Using the Kolaj Fest New Orleans exhibition, “Cultural De-constructions”, as a launching point, this session will explore how we put collage into the world. Part 1 will focus on The Exhibitions. How do we exhibit collage? What is needed from collage to function in a commercial gallery, art center, or museum? How do we build exhibitions that go beyond the “Cut and Paste” group show model that is prevalent today? What does it mean to be artist-centric, medium-centric, or viewer-centric in the presentation of collage in exhibition? Part 2 will explore ideas around Curation. What is a curator and what is their role? How do we introduce collage to viewers? How do we build an audience for collage and generate enthusiasm and a sense of value for the work? How do we take collage where it needs to go to reach the viewers it is intended to reach? Part 3 will focus on Publishing. Consider this: The book, not the gallery wall, is the better vehicle to expose collage to the public. While it is possible to work large and create immersive or experiential work that museums and art centers increasingly demand, most collage is small and intimate. The medium lends itself well to narrative. If we accept the artist book as being on par with the exhibition, how do we present and promote collage books? The session will be facilitated by Ric Kasini Kadour and involve

the exhibition artists and others with experience on these topics. The goal of this session is to use the expertise of the artists and other presenters as well as the participants in the room to rigorously investigate these issues with an eye towards how we do our work in the coming year and beyond.



WORKSHOP

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

Saturday, July 13th, 1:45 to 3PM, Antenna Gallery

Clive Knights & Jill Stoll introduce 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 introduction of visual and spatial ‘depth’ that the technique enables will offer participants a new dimension to their collage-making activities,” said Knights. “The technique can be adopted by others to enrich their own collage-making skills as well as paying it forward to other groups in their own creative communities.”

Note: Space is limited. RSVP required. To sign-up, send an email to info@kolajmagazine.com or speak to someone at the Kolaj Fest New Orleans Information Desk. First come, first serve and we will create a waiting list if all the spaces are filled.



WORKSHOP

Assorted Tips & Tricks: A Collage 101 with Kevin Sampsell

Saturday, July 13th, 1:45 to 3PM, Artisan Bar & Cafe

Working with a wide range of source materials, Kevin Sampsell’s collages swim in the pool of pop culture. At times they can be silly; at other times they can be astute studies of composition and color. “I’d been doing word collages for a long time but then started—in 2014—using manipulated-by-hand images (from old magazines and books) and became much more serious and passionate about it,” said Sampsell. In this workshop, Sampsell will share some of his collage work and offer some tips and tricks for making collage that he has come across on his journey through the medium. If you’re new or curious about collage, this is a great place to start.



DISCUSSION

Excavations, Destruction, and Accumulation

Saturday, July 13th, 3:45 to 5PM, Antenna Gallery

Clive Knights and Andrea Burgay each engage in atypical collage making processes to make work that engages with ideas about culture. Knights has recently begun to explore the potency of light-ray excavation. An LED light table allows the exploration of collage relationships through the depth of layered images, as well as across the surface. “I revel in fragmented graphic experience and, through the transformative power of metaphor where likeness is discovered in things that differ, I configure a new familiarity with the world in the visual synthesis of the emergent collage,” said Knights. He will present the collage process: light-ray excavation. He describes his art practice, “I make collages as a poet composes a poem; taking phenomena already laden with a meaning spawned by their existing contribution to everyday life, and

re-awakening them through new configurations and alliances. As the poet borrows words from the general milieu and re-casts their relationships, so I borrow images and materials and perform a similar poetic act.” Burgay’s work “reveals cycles of growth, deterioration and rebirth, religious ideals of transcendence and a belief in the magic of the everyday.” She approaches collage as “a creative means to sort through chaos, extract value and arrange fragments into new forms. The collage process unifies a variety of materials from different contexts as a driving force.” Her recent work “seeks to negate a hierarchy of visual imagery by elevating and transforming discarded materials. Using found and vintage paper ephemera whose original relevance has been lost or abandoned, I integrate the past histories of these objects into the present. Their disintegration and decay speaks of the passage of time and the possibility of redemption for the obsolete.” Using the physical act of art making as a point of departure, Burgay and Knights will lead a conversation around the idea that metaphor is necessary to the vitality of culture and how collage embodies this theory.

WORKSHOP
Collage Making with Roswitha Mueller
Saturday, July 13, 3:45 to 5PM
Artisan Bar & Café

Roswitha Mueller makes large scale collage on canvases. “Collage work connects with a childlike joy of cutting, composing, and sticking,” writes Mueller. There is nothing childlike about her collage, however. Mueller manifests a large-scale, complex composition by placing a variety of scenes on the canvas and then intervening on them. She works with newspapers and magazines as well as her own pictures that she enlarges onto posters and then rips and cuts. Often, she embellishes her collage with simple print techniques and acrylic. “Collage making is an art practice open to everyone. One can benefit from the huge world of images and create new ones by following their own intentions. It’s perfect for someone impatient like me. I would like to encourage others to start with collage as a way to overcome their insecurities about their art talents.” Mueller will host an informal session of collage making where the discussion will focus on how artists present and sell their work and form collaborations with others.



SPECIAL TOUR
Uncollage Tour of the Ogden Museum of Southern Art
Saturday, July 13th, 3:45 to 5PM
Ogden Museum of Southern Art
Todd Bartel will lead a special tour of the Ogden Museum of Southern Art with an eye for examples of “Uncollage”. The subject of a series of articles appearing in *Kolaj Maga-*



zine, “uncollage” is an art practice that masks an initial collage operation in favor of creating a seamless final image, through the act of painting, and beyond. Bartel, who coined the term, writes, “‘Uncollage’ may be a new word, but the idea of ‘uncollage’ has been in existence for well over a century and a half before the need for the word arose. Since the advent of photography, artists have explored many avenues of composite creativity including aleatoric practices, assemblage, bricolage, chiasmage, confrontage, crumblage, decalcomania, décollage, decoupage, digital collage, farra-go, film, froissage, frottage, fumage, grattage, marouflage, montage, parsemage, prolage, reverse collage, rollage, and ventillage. Despite all these avenues of creative inquiry, certain practices have yet gone unnamed.”

Sunday

DAILY COLLAGE CONGRESS
Great Collage Swap
Sunday, July 14th, 10 to 11:45AM
Aloft New Orleans Downtown

At Sunday’s Daily Collage Congress, we will wrap up Collage Tanzkarte, a game being played throughout the festival and say goodbye with the Great Collage Swap.

IN FOCUS
Strategies for the Medium: What Collage Needs, A Working Session
Sunday, July 14th, 12:00PM
Aloft New Orleans Downtown
Those who wish to stick around are invited to attend a Strategy Session where we take in what we learned at Kolaj Fest New Orleans and identify ideas and recommendations for promoting and advancing collage in the coming year. Ric Kasini Kadour will speak about plans for the future of Kolaj Fest and *Kolaj Magazine*.

Special & Ongoing Activities

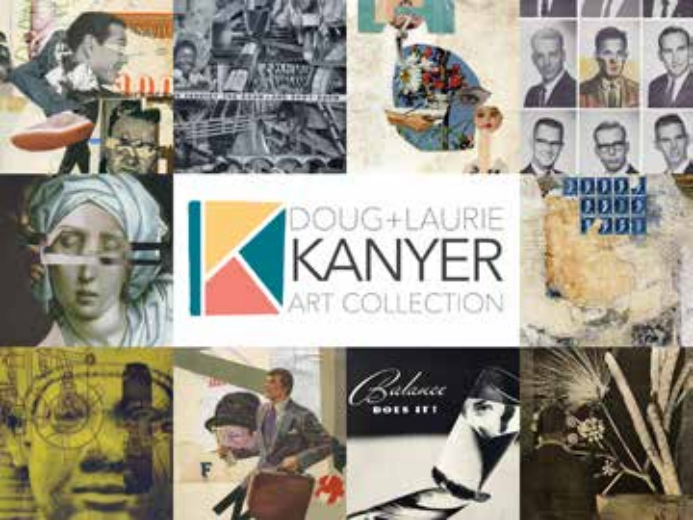
SPECIAL PROJECT
Collage Tanzkarte: Let’s Play a Game Everybody

A Tanzkarte is a dance card, once used by German women to record who they danced with at a ball. At Kolaj Fest New Orleans, we’ve turned the idea into a game. In your registration packet, you will receive a card with a list of five names of other people attending Kolaj Fest New Orleans. A collage of one of the presenters is on the front. Your mission, if you choose to accept it, is to meet those five people and ask them to sign your card. (You can replace one name with two alternates.) You also need to identify the artist whose image is on the front. When you complete your task, return the card to the Kolaj Fest New Orleans Info Table. One person will be drawn to win a complete set of *Kolaj Magazine*, all 26 issues!

PARTICIPATE
Great Collage Swap
Everybody

Part show and tell and part collage exchange, those who attend the festival are invited to contribute a collage and receive one in return. To participate, artists should deliver a collage to the Kolaj Fest Information Table before 10:15AM on Sunday, each collage will be assigned a number. During the Daily Collage Congress on Sunday, we will draw an artist’s name and the artist will then draw a number, which corresponds to the collage they receive.

SPECIAL PROJECT
CollabSlab
Ongoing, Artisan Bar and Café
Members of the Mystic Krewe of Scissors and Glue of New Orleans will be leading the creation of a large, collaborative collage on panel. Participants of Kolaj Fest New Orleans are invited to drop into Artisan Bar and Café and contribute to this community effort to make a 48”x48” collage. This is an opportunity for artists to experiment with collaboration and to learn about working large. It is a model program that can be brought back to the participants’ communities. The collage is being guided by Christopher Kurts, Michael Pajón, and members of the Krewe. The panel will be photographed and published in *Kolaj* #27 alongside the story of how it was made. The final panel will be unveiled at The Surrealist Salon on Saturday, where it will be cut into pieces and given away.



SPECIAL PROJECT
Doug & Laurie Kanyer Art Collection
Purchase Award at Kolaj Fest New Orleans

Doug and Laurie Kanyer, in their desire to support artists and advance a deeper understanding of collage, are working with *Kolaj Magazine* to build a collection of collage art. At Kolaj Fest New Orleans, they invited registered participants to submit a work of art for consideration. A number of works will be selected and purchased. The mission of the Doug & Laurie Kanyer Art Collection is to support artists while creating a record of artists working in collage. The collection is a tool for curators, researchers, and artists who wish to deepen their understanding of collage as a medium, genre, and community. Acquisitions are made on an ongoing basis, in response to public calls to artists and through private inquiry. The collection will be published and available online and public presentations will be made through various exhibitions. The official announcement of the collection will be made in Fall 2019 and its first public exhibition will take place at Kolaj Fest New Orleans in July 2020.

SPECIAL PROJECT

Donate Yourself
Elke Desutter

Working in video, photocollage and installation, Belgian artist Elke Desutter explores the body in all its forms. “The body is literally objectified,” writes Desutter. “This time not as a lust-object, or an object of desire.” By reinventing the way we look at the body and how it takes shape, Desutter researches what happens through recognition and abstraction. Using skin tones and imperfections of the body as foundation, Desutter pulls the body apart from its known form and recreates a new image of the body. Imperfections of the body and the skin are investigated and made into “Body of Bodies.” Desutter photographs all the models herself and searches for the right perspective and details to use in her collages. During the festival, Desutter will be collecting material and inviting participants and the public to “Donate” a part of themselves. She explains her process. “I reached out to people and passers-by to ‘donate’ a body part on camera. They choose what they wanted to donate and I photographed the parts.” Desutter will use the fragments to create analog collage as well as videocollage, installation, or assemblages. “Collecting body parts from different people, gender, age and ethnicities and turning them into one ‘body of bodies’ unites everybody as one. One big piece of meat that objectifies the body,” she writes. “Not only am I playing with the perspective in shooting the photographs, I also play with the printed photographs. I archive them on colour, shape and lines and start making the puzzle which shapes support each other. I play with triggering images that draw attention, but more to mislead the viewer and recreate a body than to arouse them in a sexual way. Starting this project in New Orleans would make for a variety of cultures that can be combined in one collage through donations.” *To Donate Yourself, sign up at the Kolaj Fest Information Table to make an appointment to be photographed. You will be given a time and location.*



SPECIAL PROJECT

The Brujas Visit The Swamp
Rosie Schinners

World Collage Day 2019 Poster Artist, Rosie Schinners will be executing “The Brujas Visit The Swamp” in the form of large-scale, collage, wheat-paste installations. Brujería is a uniquely Puerto



Rican brand of witchcraft that, like its Afro-Latin cousins voodoo, santería, and umbanda, blends religiosity, ritual acts and objects, and community service with a spiritual lingua franca to impact the health and well-being of its practitioners. More than the wise woman who lives on the edge of town whom you visit to hex an ex-lover, Latina women are reclaiming the bruja mantle as an expression of empowerment and heritage. Schinners renders images of these women in ink and analog collage. They stand in a cloud of colour as flowers shoot like a plume of smoke from their bowls and baskets. “I want to celebrate and invoke the magic of the festival itself outside of the traditional gallery model and offer a nod to the tradition of hoodoo and brujería within New Orleans,” writes Schinners. Last year at Kolaj Fest, Schinners demonstrated her Dystopian Reader Project, a guerilla project that places collage bookmarks in science fiction books found in libraries, used bookstores, or large bookstore chains. This year, she hopes to recruit other collage artists to bring Dystopian Reader Project to more communities.

SPECIAL PROJECT

The Trashy Streets of New Orleans
FANCLUB13

As a long-time photographic artist, FANCLUB13 was always capturing little abstract urban scenes. He started making collage using scraps of trash he found on the streets, making it into art, and then putting it back out on the street. During Kolaj Fest New Orleans, FANCLUB13 will be collecting trash from the streets of New Orleans and turning it into collage. He plans to put several original pieces out in public as street art. “I use only trash and found objects in my hand-cut & paste collages, then I usually leave them back out on the streets for people to enjoy (or destroy),” writes the artist. “I find my work to be an archaeology of sorts. I’m constantly picking up and analyzing the remnants left behind by other people and re-assembling them to make new relationships.” One can follow FANCLUB13’s work in New Orleans through Instagram @fanclub.13.



SPECIAL PROJECT

Street Art Krewe
Laurie O’Brien

New Orleans has an inspiring street art scene. Laurie O’Brien will lead a guerrilla art project during Kolaj Fest that will reveal itself through Instagram posts using the hashtag #kolajfest. See description on page 20

Collage in the Crescent City

The primary exhibition of Kolaj Fest New Orleans is “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries in the Arts District of New Orleans (see page 30). Like any vibrant, contemporary art scene, New Orleans is full of remarkable galleries showing collage. Here is our list of places we recommend checking out.



Jonathan Ferrara Gallery

400A Julia Street
www.jonathanferraragallery.com

Jonathan Ferrara Gallery presents forward-thinking national and international, emerging and established artists who have a sense of purpose, mission, and message. Through 7/15/19: “Kyorai (去来): Coming and Going”. Japanese artist Akihiko Sugiura’s show title, “Kyorai”, roughly translates to “coming and going”, “recurrence” or somewhere between past and future. Typically, this Japanese saying is used for the “coming and going” of feelings, memories, views, or perspectives. Sugiura invites viewers to experience the mindset of floating between their memories and views/hopes/fears about their future through his art works. The works reject the conventional understanding of painting by asking the viewer to question their self-existence. Open Monday-Saturday, 10AM-5PM



Arthur Roger Gallery

432 Julia Street
www.arthurrrogergallery.com

Arthur Roger Gallery presents an impressive selection of collage work by the gallery’s artists, 7/9-7/22/19. Among the artists on view, Louisiana artist Troy Dugas cuts or shreds product labels and then intricately arranges them on paper, canvas or wood to form meticulous mandala-like compositions as well as evolved works incorporating paint in synthesized large-scale portrait and still life assemblages. Open Tuesday-Saturday, 10AM-5PM.

Octavia Art Gallery

440 Julia Street
www.octaviaartgallery.com

The “Summer Show” at Octavia Art Gallery in July includes collage by New Orleans artist James Henderson, whose work explores the concept of memory and the idea of “home” as an emotional space, rather than a physical one. Utilizing found imagery and text as a starting point, he collages and layers his mixed media paintings to create a rich background onto which he often adds the silhouette of a figure, an icon of a house, or colorful drawings of children or shapes. Open Tuesday-Saturday, 10AM-6PM.



Ogden Museum of Southern Art

925 Camp Street
www.ogdenmuseum.org

Through 7/14/19: “Vernacular Voices” brings together works by self-taught, outsider and visionary artists from the American South, all born between 1886 and 1952. The art on display is drawn from life itself and is tied to the culture in which it was created. Collage included in the exhibition features work by artists such as Minnie Evans (1892-1987) and Sister Gertrude Morgan (1900-1980). The Benny Andrews Gallery also features collage work. Open daily, 10AM-5PM (until 8PM on Thursday). Show your name badge at the museum’s ticket desk to receive free admission during Kolaj Fest New Orleans.

Stella Jones Gallery

in the Place St. Charles
 201 St Charles Ave, Suite 132
www.stellajonesgallery.com

Established in 1996, Stella Jones Gallery provides a venue for artists of the African diaspora to exhibit superior works of art. During Kolaj Fest New Orleans, the gallery highlights Huffman, Texas artist Delita Martin, who uses acrylic, charcoal, decorative paper, fabric, hand-stitching, and liquid gold leaf “to tell the story of women that have often been marginalized, offering a different perspective of the lives of Black women.” Martin holds a BFA in drawing from Texas Southern University and a MFA in printmaking from Purdue University. She works as a full-time artist in her studio, Black Box Press.



Papier Plume

842 Royal Street
www.papierplume.com

San Francisco-based artist Julie Blankenship creates mixed media works with nineteenth century photographs, “responding to the ways in which, throughout the industrial revolution, these mediums began to be employed in the construction of identity.” Blankenship uses found, black and white photographs, called cartes de visite and cabinet cards, to make 4”x6” collages. All alterations are done by hand on a very small scale, using ink, dust, and glue, then reproduced digitally to create 8”x10” portfolio prints and 30”x40” archival photographic prints. Open daily, 10AM-6PM. Meet the artist on Wednesday, July 10th, 3-5PM and Thursday, July 11th, 5-7PM

Paper Machine

6330 St. Claude Avenue
www.papermachine.works

The Artist Book Collection at Paper Machine houses a rich resource of artists’ books for the city of New Orleans and surrounding areas. Envisioned as a teaching collection, ABC@PM collects artists’ books in all media, editioned and one-of-a-kind, on all variety of subject matter. Interdisciplinary by nature, artists’ books move through the crossroads of visual art, literary art, graphic design, printmaking, book-binding, papermaking, and publishing. ABC@PM is particularly interested in books in which the structure and actions of reading are integral to the content and ideas within. Open Monday-Friday, 9AM-4PM, and by appointment. On Sunday, 7/14/19, 2-3PM, after Kolaj Fest New Orleans, Hope Amico will give a tour of the facility.



BrickRed Gallery

3614 St. Claude Avenue
www.brickred.com

BrickRed presents exhibitions of interdisciplinary work by artists of all mediums and career levels. 7/13-8/10/2019, two collage exhibitions: In “Lost and Found”, New Orleans artist Jill Stoll uses found snapshots of women who are lost to history and creates an ephemeral atmosphere where implied space and form are rendered in cut-and-paste collage. A tribute to what is worn and abandoned, images are fragmented with pattern and reassembled. “En route” by New Orleans artist Amy Newell, who says, “I am seduced by a worked, worn surface and drawn to matter with a high survival factor. Appropriated imagery from a variety of sources often finds its way into my visual vocabulary. Layering found and hand printed material, I juxtapose shapes and images in a shallow picture plane.” Open Saturday-Sunday, Noon-5PM and by appointment.



Art Klub

1941 Arts Street
www.artklub.org

Florida artist Emily Stone, whom some of you may have met at Kolaj Fest New Orleans 2018, is doing a paper arts residency at Art Klub. In her “Femme Fatale Freed” series, Stone removes “femmes fatales” from paintings made between the late 18th and early 19th centuries and uses collage to dress them in royal attire and place them in dreamlike backgrounds. In doing this, Stone gave these femmes fatales new life in an empowering world filled with possibility. Opening reception during COLLAGE PARTY, Thursday, July 11th, 6-9PM.

New Orleans Art Center

3330 St. Claude Avenue
www.theneworleansartcenter.com

The New Orleans Art Center’s goal is to help local artists support themselves in a sustainable method. 7/9-7/31/2019, “Summer Symphony” is an eclectic feast of paintings, sculpture, photography, and mixed media, with collage by Daniel Granero (surreal works on paper), Mash Buhtayduss [collaborative art duo Barbie L’Hoste & Brandt Vicknair] (satirical journeys made from photography and collage), Britney Penouilh (themes of science, nature, history and culture), and Summer White (layers of beautiful and thoughtful intrigue). Reception: Saturday, July 13, 6-10PM. Open daily, Noon-6PM.



Artisan Bar & Café

2514 St. Claude Avenue
www.artisanbarcafe.com

In July, the Mystic Krewe of Scissors & Glue presents "Unfamiliar Vegetables", featuring work submitted by registered Kolaj Fest New Orleans participants with additional work being added during Kolaj Fest New Orleans.

The Krewe is taking a page from the book, *Collage* by Danielle Krysa aka The Jealous Curator, where artists are invited to create a collage around a singular image. Krewe members selected *Familiar Vegetables*, part of a float design for the 1892 Krewe of Proteus parade, "A Dream of a Vegetable Kingdom". It was designed by Carlotta Bonnacaze, a Creole woman and the first woman to design a parade and ball. The collages on view will not be for sale. (Image here by Christopher Kurts.)

After Kolaj Fest New Orleans, the collages will be scanned and turned into a book published by Maison Kasini, the publishers of Kolaj Magazine. Artists who attach their name, email, and mailing address to the back of their work will receive two copies of the book. The collages will become part of Kolaj Magazine's collection until they are donated to an appropriate institution.

To participate during Kolaj Fest New Orleans: The image will be included in the Registration Packet participants receive when they check-in to Kolaj Fest. Printed versions of Familiar Vegetables will be available in the collage making space. During Kolaj Fest, you may complete a collage and add it to the exhibition. Please be sure to write or attach your name, email, and mailing address to the back of your collage.

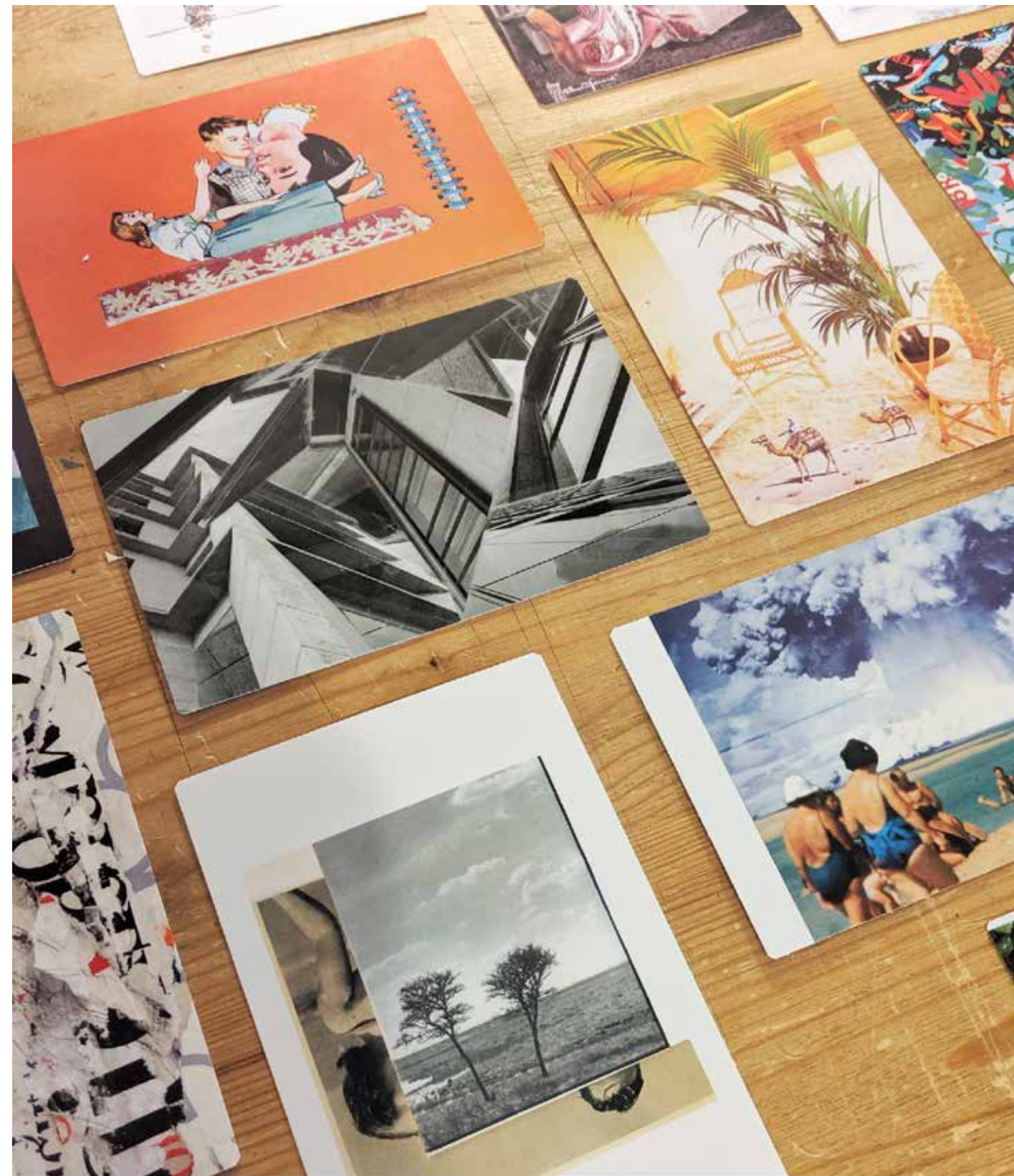


Aquarium Gallery & Studio

934 Montegut Street
www.aquariumartgallery.com

Built (and rebuilt after a 2016 fire) by Jacob Reptile Martin, the Aquarium connects the New Orleans community with local and traveling artists by offering monthly art shows every Second Saturday, coinciding with the St. Claude Art Walk. Opening 7/13/19, 6-10PM, Ella Campbell's collage installation, *Paper Lantern*, reimagines collage through the exploration of appliqué, quilting, sculpture and surrealism. A central component is a set of large-scale paper installations comprised of nearly 200 square feet of magazine pages stitched together by hand and machine. Speaking to themes of nature and the boldness of life to persevere, *Paper Lantern* praises what brings us light. Visit the website or Facebook @theAquariumStudios for information about seeing the work after the opening.

On the Second Saturday of each month, the art galleries of the St. Claude Arts District coordinate their opening receptions, usually between 6 and 9PM. Check out the St. Claude Arts District map on page 47 for the names and locations of galleries and then check them out before heading over to The Surrealist Salon which starts at 7PM.



**COLLAGE ARTIST TRADING CARDS
 AVAILABLE AT WWW.KASINIHOUSEARTSHOP.COM**

Artists & Presenters

John Alleyne

www.johnalleyne.com

John Alleyne is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. Alleyne holds a BFA in Studio Art, with concentrations in Graphic and Digital Design, from the State University of New York, Potsdam and an MFA in Studio Art, with concentrations in painting, drawing, and printmaking, from Louisiana State University. He was recently artist-in-residence at the Ox-Bow Fall Artist Residency in Saugatuck, Michigan. His work has been shown throughout Louisiana, has been featured in *The Hand Magazine* #23 and will feature in *Studio Visit Magazine*, Summer 2019. Originally from Barbados, Alleyne lives in Baton Rouge, Louisiana, where he works as a visual artist and as an adjunct professor at Louisiana State, Southern, and Southeastern Louisiana Universities.



Clara R. Alvarez

www.galeriaomr.com

Clara R. Alvarez is moderating the symposium panel, “Latin American Collage”. Alvarez’s studies included art management, art criticism, and Mexican heritage. She currently works as a gallery assistant at Galeria OMR in Mexico City. In the past she has worked at art auctions, in the corporate world, and the art fairs Zona Maco, Art Basel Miami, and Houston Art Fair. Her current work includes research regarding the gallery’s artists, their techniques and the art market, as well as gallery tours, writing and translating texts for publications and planning Art Theory lectures. Alvarez lives and works in Mexico City.

Hope Amico

www.hopeamico.com

Hope Amico is the co-founder of the Mystic Krewe of Scissors & Glue, which provided the DIY collage kits in the welcome package and is hosting Thursday evening’s Collage Party. She is leading the post-Kolaj Fest tour of



Paper Machine on Sunday. Amico is a collage artist, trained letterpress printer and former community bike shop volunteer, living and working in New Orleans. She is the force behind Gutwrench Press—a letterpress shop, zine distribution, and home of the “Keep Writing Project”, a postcard subscription she started in 2008 while an undergrad at Louisiana State University. Her work has been shown in Oakland, California; New Orleans, Louisiana; Denver, Colorado; and Barranquilla, Colombia.

Lisa Barcy

lisabarcy.squarespace.com

Lisa Barcy is one of the facilitators of the collage workshop, “Animation: Making Moving Collages”, and is the curator for “Collage in Motion” on Friday evening. Barcy is an independent filmmaker and collage artist whose animated work has been screened internationally at film festivals. She has been awarded the Director’s Citation twice at The Black Maria Film Festival, and Best Animation at both the Chicago Underground Film Festival and The Ann Arbor Film Festival, and also created the music video *Anonanimal* for Andrew Bird and Thomas Comerford. She’s currently working on the final touches of a new film as well as an increasingly large pile of collages. She wields her X-acto knife in Chicago and teaches animation at DePaul University, sometimes at the same time. Barcy’s collage, *When the Pilots Take Off*, was featured in Collage Artist Trading Cards, Pack 4 and her collage, *Beware*, was on the cover of the program for Kolaj Fest New Orleans 2018.

Todd Bartel

www.toddbartel.com

Todd Bartel is leading the Uncollage Tour of the Ogden Museum of Southern Art on Saturday. Bartel is a collage-based artist. His work assumes assembled forms of painting, drawing and sculpture that examine the roles of landscape and nature in contemporary culture. Since 2002, Bartel has taught drawing, painting, sculpture, installation art and conceptual art at the Cambridge School of Weston, Weston, Massachusetts. He is the founder and the Director of the Cambridge School’s Thompson Gallery, a teaching gallery dedicated thematic inquiry, and “IS” (Installation Space), a proposal-based installation gallery. Bartel holds a BFA in painting from Rhode Island School of Design and an MFA in painting from Carnegie Mellon University. Bartel’s Kolaj Magazine Artist Directory page has more information.



Allan Bealy

abealy.tumblr.com

Allan Bealy is hosting “Collage Making with Allan Bealy” in the Collage Making Space. Bealy is a Canadian artist living and working in New York. He was a member of Vehicle Art, the Montreal cooperative art and performance space in the ‘70s and has had solo shows in Montreal, New York and Sweden, as well as being represented in numerous group shows. Bealy published the pocket arts journal *DaVinci* in Montreal and *Benzene*, an arts magazine, after moving to New York in the ‘80s. He has spent the last 30 years as a graphic designer and advertising art director and associate creative director, from which he has recently retired. His art practice now focuses on collage and mixed media as well as continuing to publish, occasionally, under the Benzene Editions banner. His book of collages, *Le Reve*, has just been published by Redfoxpress in Ireland. He lives with his wife and two sons in Brooklyn.



Mary Behm-Steinberg

www.marybehm-steinberg.com

Mary Behm-Steinberg leads “The Exquisite Corpse with Mary Behm-Steinberg” in the Collage Making Space. Behm-Steinberg has lived a quantum existence of overlapping lives within this one so far, including as a fair trade importer of folk art and antiques; an international non-profit administrator; failed former city council candidate; current City Homeless Commissioner; and perpetual artist and sometime experimental musician. She has been featured in group shows with Quiet Lightning, the Dusie Kollektiv, Chapel of the Chimes Garden of Memory, and most recently as part of a group show entitled “eVe: Exploitation v. Empowerment”, as well being the featured cover artist in many publications. She lives with her sometime collaborator, author Hugh Behm-Steinberg, in Berkeley, California.



Jay Berrones

www.jayberronesart.com

Jay Berrones is participating on the symposium panel, “Latin American Collage”. Berrones is also one of the artists whose work appears in “Cultural Deconstructions:



Critical Issues in Collage” at LeMieux Galleries. Berrones is a self-taught collage artist and screenprinter based in the heart of Mexico City, where he operates TOIL Press. Both techniques he pursues were born of a strong belief in the virtue of working with one’s hands in cooperation with the head. Before investing his time, money and energy into pursuing this path, Berrones spent nearly a decade in the culinary industry out of necessity of a steady paycheck. Berrones owes a great deal of gratitude to the person he is today to the restaurant and kitchen industry, where he refined his sense of discipline, punctuality, respect for others and respect for labor.

Julie Blankenship

Instagram @privateyesf

Julie Blankenship’s solo exhibition of collage is at Papier Plume during Kolaj Fest. Blankenship lives and works in San Francisco, California. She was born in La Jolla, California and grew up in a military family that moved frequently. She lived in Spain for several years, where she fell in love with the paintings of Velasquez and Goya. Blankenship holds an MFA in painting and photography from the San Francisco Art Institute (SFAI). Ahe taught photography, interdisciplinary art, and collaboration at SFAI and San Francisco State University. While serving as Executive Director of Visual Aid, an organization supporting the creative work of artists with AIDS, she founded Visual Aid Gallery and the Jerome Caja Terrible Beauty Award. She curated numerous exhibitions at Visual Aid Gallery, City Hall and other Bay Area venues.



Andrea Burgay

www.andreaburgay.com

Andrea Burgay is co-leading the discussion “Excavations, Destruction, and Accumulation.” Burgay’s work combines collage, sculpture and found materials to elevate the overlooked and the mundane via transformative physical processes. Adding and removing layers of handmade and found materials presents a physical manifestation of the passage of time, destruction and decay. Burgay is the founder of *Cut Me Up*, a participatory collage magazine that mimics musi-



cal call and response in visual form. Burgay lives and works in Brooklyn, New York. More about Burgay and her work is on her Kolaj Magazine Artist Directory page.

Carlyn Clark

www.hana-kark.com

Carlyn Clark and Nancy Kay Turner will talk about the concept of Karkhana their Hana Kark project during Saturday's Daily Collage Congress. Hana Kark is one of the artists whose work appears in "Cultural Deconstructions: Critical Issues in Collage". Clark is a textile artist/designer with over 40 years of experience the fashion and interiors industries. She started her first fashion brand, Choosey Beggar, in 1980. She has also served as the executive director of the West-side Arts Center in Santa Monica, California and operated Knobelties™, a children's furniture painting business. Since 2012, she has focused her art practice on dyeing, printmaking, painting, hand-stitching and mixed media, including taking intensive workshops with master dyers, Aboubakar Fofana, Michel Garcia, and John Marshall. She co-founded Hana Kark with Nancy Kay Turner.

Kike Congrains

[Instagram @canson_city](https://www.instagram.com/canson_city)

Kike Congrains is participating on the symposium panel, "Latin American Collage". Congrains is a self-taught artist in Lima, Peru who works mainly with paper. He started doing collage after a 10-year stint as an advertising copywriter. He has shown work in group and solo exhibitions in Peru, as well as Argentina, Spain, Hong Kong, and Norway at the Scandinavian Collage Museum. Congrains' goal as an artist is to make collage popular in Peru and for people to consider collage a respectable medium to express themselves. To that end, he produces the annual juried collage show, "CollageWave", for established and emerging Peruvian collagists. He also teaches free collage workshops to underprivileged kids. He uses coloured cardstock to complement the vintage images he selects for each piece, giving his collages a look that is a crossbreed between collage and paper art.

Teresa Cribelli

[Instagram @tacoflotilla](https://www.instagram.com/tacoflotilla)

Dr. Teresa Cribelli will speak on "What Are Museums Good For?" during Friday's Daily Collage Congress. She is also participating on the symposium panel "Narrative, Scale, & Other Strategies". Cribelli is also one of the artists whose work appears in "Cultural Deconstructions: Critical Issues in Collage" at LeMieux Galleries. Dr. Cribelli's education is based in the tex-

tual arts. She holds a BA in English from the University of Colorado, Denver and a PhD in History from the Johns Hopkins University. Her strong attraction to visual expression and collage making began at a young age. She has exhibited her work at the at the O'Connor Art Studio and Drish House in Tuscaloosa, Alabama. Street art pieces based on her collages can be seen in Tuscaloosa and Birmingham, Alabama; Denver, Colorado; Barcelona, Spain; and São Luís, Brazil. She is currently completing a collage-based street art installation on the history of the Black Warrior River in downtown Tuscaloosa. Her ten-year-old son often joins in collage-making sessions, and he titles many of her pieces. She currently teaches Latin American History (with a focus on Brazil) at the University of Alabama. She lives and works in Tuscaloosa.

Evelyn Davis-Walker

www.evelyndaviswalker.com

Evelyn Davis-Walker is leading workshop, "Digital Decals: Computer Collage Techniques Applied onto 3-D Objects". She is also on the panel for the pre-Kolaj Fest workshop, Get Your Art Together. Davis-Walker is a collage artist who holds a BA from Otterbein University in Visual Communication and Computer Art and an MFA in Advertising Design from Marywood University. She teaches graphic design at Valdosta State University. A constant theme of Davis-Walker's work is the relationship between materials and surfaces in two- or three-dimensional collage. She collages retro advertising design and popular culture of the past to manipulate conversations and construct new contexts. She has received numerous awards and has exhibited in solo, group and juried exhibitions. Davis-Walker lives and works in the Valdosta, Georgia area.

Elke Desutter

www.desutterelke.be

Elke Desutter is participating on the symposium panel, "Women in Collage". She is also introducing her project, "Donate Yourself", to Kolaj Fest and New Orleans. Desutter is a mixed media-artist who grew up in a small village on the Belgian coast. The village mentality is what drove Desutter to experiment in differentiating oneself. Desutter started attending art school at age 15, with studies at the Jan Van Eyck



Academy in Bruges. She holds a BFA and MFA from the Royal Academy of Fine Arts in Ghent. Among her many awards, she won the West Flanders Provincial Prize for fine arts in 2011. She was praised for the poetic imagery in her work. She has exhibited her work extensively in Belgium, as well as in Finland, Germany, Japan and The Netherlands.

Michael DeSutter

www.michael-desutter.com

Michael DeSutter is participating on the in focus panel, "Working in Series: Self-Imposed Rules and Their Creative Impact." DeSutter is a mixed media artist living and working in Brooklyn, NY. His hand cut collages utilize a plethora of vintage source material, varying from high fashion photography to everyday imagery. Conceptually, his body of work is concentrated around the theme of movement, both physically and metaphorically, propelling his work to evolve around this thematic common thread. DeSutter attended Purdue University where he earned a Bachelor of Science in Art Studies with a concentration in Photography. He is a former member of the Brooklyn Collage Collective.



FANCLUB13

www.fanclub13.com

FANCLUB13 will introduce their "Trashy Streets of New Orleans" project. They are also one of the leaders of the Street Art Making Organizational Meeting. FANCLUB13 started doing collage seriously in 2010. As a long-time photographic artist, they were always capturing little abstract urban scenes. They started their collages using scraps of trash they found on the streets, making it into art, and then putting it back out on the street. So it's "street art" in the sense that it's left out in public illegally, but it's also made from stuff found on the streets themselves.



John Heartfield

www.johnheartfield.com

John Heartfield is participating on the symposium panel, "Politics in Collage". Heartfield is the grandson of pioneering photomontage artist John Heartfield and is the creator and curator of The Official John Heartfield Exhibition & Archive. He is also a fiction and non-fiction author, songwriter and director of eCurtain Media. He holds an MA from New York University. He has designed and taught courses in digital media design and programming for schools such as the Tisch School of Arts at New York University, The College of New Jersey in Ewing, and Queens College, City University of New York.

Jason Galligan Baldwin

www.art2d2industries.com

Jason Galligan Baldwin is a panelist for the pre-Kolaj Fest workshop Get Your Art Together. Based in Montpelier, Vermont, Baldwin grew up in Louisiana, where he attended Louisiana State University at Alexandria on the Elizabeth M. Bolton Art Scholarship. He received a BFA from the University of Lafayette and an MFA from the University of Mississippi. He says, "My work is based on childhood stories. Some are true, some imaginative and influenced by materials of my youth, including progress reports, childhood books, school assignments, random doodles or drawings...I am interested in how these items, however mundane, have influenced my personality." He is currently an associate professor in the Department of Architecture & Art at Norwich University. Learn more about the artist on his website.



Beth Guipe Hall

www.bethguipehall.com

Beth Guipe Hall is participating on the symposium panel, "Women in Collage". Continuing a lifelong interest in collage, artist and educator Hall has been experimenting with encaustic since 2006 to create 2D art in three dimensions. Her pieces incorporate mixed media and successive layers of natural beeswax, both clear and pigmented, painstakingly applied by brush and sealed with heat. The work has been shown at galleries and events from New York to Miami to Hong Kong. She holds an MA in ceramics from the University of Indianapolis and maintains a studio at the Harrison Center in Indianapolis.



Stella Jones

www.stellajonesgallery.com

Stella Jones will be interviewed by Ric Kasini Kadour for the symposium session “Collage in Black Art with Stella Jones”. Her gallery, Stella Jones Gallery, is part of the Kolaj Fest New Orleans Gallery Tour. After careers as a pharmacist and OB/GYN, Dr. Jones founded the Stella Jones Gallery in the Central Business District in 1996 with her late husband, Larry. She took graduate-level courses in Museum Studies at Southern University at New Orleans and other universities, while also seeking out written materials from art collectors, dealers, historians, artists, museum directors, curators and bloggers. At a moment’s notice, she will fly to an exhibition to see an important artist and will visit an artist at their studio, home or even a coffee shop to better understand their process. In short, she loves art, the process of making art and she also loves helping others to understand it and love it.

Laurie Kanyer

[Instagram @lauriekanyer](https://www.instagram.com/lauriekanyer)

Laurie Kanyer is a panelist for the pre-Kolaj Fest workshop Get Your Art Together. For thirty-one years, Kanyer worked as an Infant Mental Health professional, Certified Family Life Educator and Children’s Grief Specialist. She earned her Master’s in Human Development from St. Mary’s University in Minnesota. She is the author of *25 Things to Do When Grandpa Passes Away*, *Braided Memories*, and *The Journey of Becoming a Mother*. In 2015, she received the Washington State Museum Association Award of Individual Excellence as the Director of the Yakima Light Project Gallery. She has published two articles in *Kolaj*, “Collage Saves” in *Kolaj* #24 and “Small Muscles and Something to Anchor Me” in *Kolaj* #18. In 2018, Kanyer and her husband Doug generously sponsored the first Kolaj Fest in New Orleans. In 2019, Laurie and Doug Kanyer continue their generous sponsorship of Kolaj Fest New Orleans.



Heather Ryan Kelley

www.heatherryan Kelley.com

Heather Ryan Kelley is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. Born in New Haven, Connecticut, Kelley is a professor of art at McNeese State University in Lake Charles, Louisiana where she teaches painting and book arts. She holds a BFA in printmaking from Southern Methodist University and an MA in painting from Northwestern State University. In 2009, she established The Midden Heap Press, a press devoted to collage, printmaking, and artist books

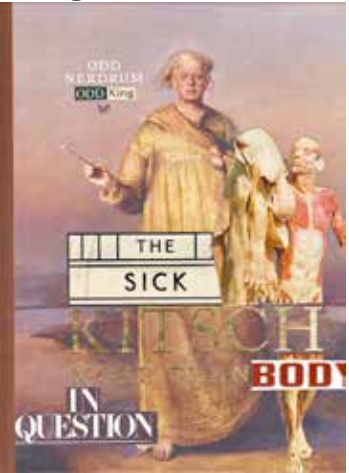
related to *Finnegans Wake*. The collages from this project have been shown in South Carolina, Louisiana, Ontario, and Belgium. Kelley’s work based upon *Finnegans Wake* is in the collections of Cornell University, the New York Public Library’s Berg Collection, The Harry Ransom Humanities Research Center at the University of Texas, and the State University of New York at Buffalo. It has been featured on the *James Joyce Quarterly*, the *James Joyce Broadsheet*, and the *James Joyce Literary Supplement*.



William Davies King

www.williamdaviesking.com

William Davies King is on the panel for the pre-Kolaj Fest workshop, Get Your Art Together, and is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. King is a drama and theater history scholar by profession, but a lifelong intensive collector of non-valuable yet worthwhile things by custom. The history of how that habit/passion/obsession became a defining element in his life and art he traced in *Collections of Nothing* (University of Chicago Press), which was called one of the best books of 2008 by Amazon. King has shown his work at galleries on California’s Central Coast and on his website. King lives and works in Santa Barbara, California.



Clive Knights

www.cliveknights.com

Clive Knights is co-presenting “The Exquisite Chamber” and co-leading the discussion “Excavations, Destruction, and Accumulation.” Based in Portland, Oregon, Knights is a collage artist and printmaker, as well as a Professor of Architecture and the Director of the School of Architecture at Portland State University. For over three decades, he has deployed collage techniques in his teaching as a way of teasing out imaginary settings with depth and



character from the flatness of a sheet of paper. He has exhibited his collages, monotypes and architectural drawings internationally since inclusion in the 1985 Venice Biennale. National venues have included Tacoma Museum of Art and participation in juried group shows at galleries and art centers across sixteen states. His article, “Stranger at the Studio Table”, about architecture and collage was published in *Kolaj* #17. His work was also included in *Collage Artist Trading Cards*, Pack 5, *Cut Me Up Magazine* #2, and *Oltre Collage Fanzine* #3.

Takako Konishi

[Instagram @takako_konishi](https://www.instagram.com/takako_konishi)

Takako Konishi is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. African American artist Takako Konishi (pseudonym) was born and raised in Chicago. He was formally trained as an architect and attended graduate school at the University of Cincinnati’s College of Design, Architecture, Art, and Planning, where his thesis topic was “Culture, Conflict and the Phenomena of Appropriated Space”. He employed collage as the underlying framework to organize the thesis document, installations and final proposals. This research proved to be critical in shaping his artistic philosophy, “The bi product of sub culture generates rich material for art.” (Takako Konishi). He has shown his collage work in group and solo shows in Chicago, Milwaukee and New Orleans.



Christopher Kurts

www.christopherkurts.com

Christopher Kurts is the co-founder of the Mystic Krewe of Scissors & Glue, which provided the DIY collage kits in the welcome package and is hosting Thursday evening’s Collage Party. He is also one of the guides for the CollabSlab at Artisan Bar & Cafe. Kurts is an art school dropout who’s been living in New Orleans for over ten years and is finally making art a priority again. Last year’s Kolaj Fest was an eye opening experience just as he was getting back into art making, and it propelled him into what has become his most productive year as an artist to date. He helped establish The Mystic Krewe of Scissors and Glue, a local group of creatives who meet monthly to collage, converse and foster community. He was also recently published in *Loner Magazine* and is looking forward to seeing what another year of collage will bring. Currently unemployed, but active on Instagram, Kurts is available for commissions, collaborations, or just conversation.

Norah F. Lovell

www.norahflorell.com

Norah F. Lovell is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. A resident of New Orleans, Lovell is represented by Callan Contemporary Gallery in New Orleans, where she has presented several solo exhibitions, and is a member of Staple Goods collective. Her work has been shown in group exhibitions in New York, Venice, and Grand Rapids. She was selected to be part of “Convergence”, curated by Deborah Willis for Prospect 3 New Orleans at the Joan Mitchell Center in 2015. In 2015, she was a resident at The Emily Harvey Foundation in Venice, Italy and at The International Scholars and Curators Program in New York City and in 2014 at the Joan Mitchell Center, New Orleans.



Daniel Lynds

www.daniellynds.com

Daniel Lynds is hosting The Surrealist Salon. Originally from the Canadian Maritimes, Lynds is an interdisciplinary artist, filmmaker, spastic noise maker, and self-proclaimed aesthete. His artistically formative years were spent in Montreal while attaining a BFA in Cinema from Concordia University whilst collaborating on experimental films, art installations, musical performances, and other shenanigans. His primary artistic interests are telling stories that explore relationships between absurdist, expressionist, mythical, and melodramatic pairings of images/ideas/titles. He lives and works in Charlotte, North Carolina.

Janice McDonald

www.janicemcdonald.com

Janice McDonald is participating on the in focus panel, “Working in Series: Self-Imposed Rules and Their Creative Impact.” Based in Denver, Colorado, McDonald has a background in both art and graphic design. Her collages are made with salvaged materials collected from her daily life and wanderings. She sees ripping as an artistic gesture and, forgoing scissors, each element is torn from its original context, then transformed as the papers meld together with new associations and meanings. Rearranged reality, assembled moments, and constructed views materialize. Her works find homes with individual collectors, in site-specific commissions, and in corporate collections. See more of her work on her Kolaj Magazine Artist Directory page and Instagram @janicemcdonaldart.



Roswitha Mueller

www.ausdunstwirdkunst.com

Roswitha Mueller is hosting “Collage Making with Roswitha Mueller” in the Collage Making Space. She is also participating on the symposium panel “Narrative, Scale, & Other Strategies”. After many years as a carpenter, social worker and working in other jobs, Mueller started a new career as a collage artist in 2015. She was always attracted to visual communication and took several courses in acrylic painting and printmaking techniques. Her friends encouraged her to go further, so she quit her job and dove deep into the world of handmade collage. She has shown her work in a hospital, several cafes, and offices in Nuremberg, Munich, Regensburg, and in Schwabach. She occasionally offers collage workshops and continues to be inspired by other collagists. She lives and works in Schwabach, Bavaria, Germany.



Julia Nelson-Gal

www.julianelsongal.com

Julia Nelson-Gal is participating on the symposium panel “Narrative, Scale, & Other Strategies”. Nelson-Gal’s earliest passion was photography and she photographed for student publications while studying for Masters and Bachelors degrees in Art History from the University of Michigan. Before making art full-time, she worked for fifteen years in museums, at a non-profit, and at an auction house as a photography specialist. Her work has been shown throughout the US and abroad and is in collections including the Library of Congress Print Collection, the Alexandria Library in Egypt, the Sheffield International Artists’ Book Prize Collection in England, the Siena Art Institute in Italy and the collection of the City of Palo Alto, California. She has taught Mixed Media Graduate Photography classes at the Academy of Art University. Currently, she is a member of the Burning Man Photo Documentary Team and also part of David Best’s Temple crew, with which she has worked on builds in Northern Ireland, at the Smithsonian, in San Francisco, at Burning Man and in Parkland, Florida. She has also built with Michael Garlington/Natalia Bertotti at the Hermitage Museum, Norfolk, Virginia, and at Burning Man. The artist lives and works in Palo Alto, California.



Amy Newell

www.rigamarolepress.com

Amy Newell’s exhibition, “en route”, is at BrickRed Gallery during Kolaj Fest. Newell holds a BFA from Virginia Commonwealth University and an MFA from the University of Wisconsin-Madison. She is an active printmaker and collage artist and the founder of Rigamarole Press, a letterpress and etching studio in Arabi, Louisiana. Her work has been shown nationally and internationally and is in permanent collections, including United Therapeutic, Washington, DC; the University of Dallas, Texas; Emory and Henry College, Emory, Virginia; Northern Vermont University-Johnson; Madison (Wisconsin) Children’s Museum; and the Golda Meir Library at the University of Wisconsin-Milwaukee. She lives and works in New Orleans.

Laurie O’Brien

laurieobrien.com

Laurie O’Brien is one of the facilitators of the collage workshop, “Animation: Making Moving Collages”. She is also one of the leaders of the Street Art Krewe Organizational Meeting. O’Brien works in collage, video, installation, and animation. She is interested in hybrid forms of expression that combine and defy categories. In 2016, she co-founded the Diorama & Collage League in San Francisco and later in Rochester, New York. Her collage animations and video installations have been exhibited in numerous galleries nationally and internationally. In 2013, she created the “Peephole Cinema” in three cities where short films are screened through a dime-sized hole available to the public 24 hours a day. She is an Assistant Professor of Visual Media in the Photography Department at Rochester Institute of Technology. She lives in both Brooklyn and Rochester.



Nonney Oddlokken

www.threadpaperglue.com

Nonney Oddlokken is on the panel for the pre-Kolaj Fest workshop, Get Your Art Together, and is participating on the symposium panel, “Narrative, Scale, & Other Strategies”. A native New Orleansian, Oddlokken holds a BFA from Strykejernet Fine Arts Academy in Oslo, Norway with continuing studies in Women’s Studies at the University of New Orleans. She has also spent much time researching, traveling, taking classes and studying paintings at major art museums in the United States and Europe. She started an



Arts Enrichment Program at Harahan Elementary School and taught art at Hahnville High School. She also served as the guest lecturer for the St. Charles Parish School Board Arts Program in 2015. Her work was featured in “Revolutionary Paths: Critical Issues in Collage” at Antenna Gallery in July 2018 and the subsequent catalog.

Miguel Ontiveros

www.montiveros.com

Miguel Ontiveros is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. Originally from Little Village on the Southwest side of Chicago, Ontiveros holds a BFA with a focus in Photography from the School of the Art Institute of Chicago. He attended a summer residency at the Oxbow School of Arts in Michigan and screenprinted alongside Chicago’s own graphic artists Sonnenzimmer. His work has been shown at SOFA Chicago and at Fiesta Del Sol. He lives and works in Chicago, where he teaches photography and sculpture to Chicago youth.



Michael Pajón

www.michaelpajon.com

Michael Pajón is a panelist for the pre-Kolaj Fest workshop Get Your Art Together and is one of the guides for the CollabSlab project at Artisan Bar and Cafe. Based in New Orleans, Pajón crafts elaborate, dense compositions inspired by Catholic reliquaries, antique cabinet cards, carnivalesque board games that trade on complex narratives and still-life-esque vanitas and he does this with a deep understanding of his source material; its functional place in history; and its present-day obsolescence. Pajón provided the cover image and pin design for the 2018 World Collage Day Special Edition and a detail of *Bird Brain* was on the cover of the exhibition catalog for the 2018 Kolaj Fest New Orleans exhibition, “Revolutionary Paths: Critical Issues in Collage” at Antenna Gallery. Pajón holds a BFA from the School of the Art Institute of Chicago.

Ian Park

www.ianparkart.com

Ian Park is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. Park has been creating humorous collage work since the third grade. Park holds a Bachelor’s degree in studio art and secondary art education from the University of Arkansas at Little Rock. Park has worked as



an elementary school art teacher and did a year-long ceramics residency at the Flower City Arts Center in Rochester, New York. They are in the second year of earning an MFA in studio arts from Louisiana State University. In October 2019, Park is organizing a colloquium for American and Canadian ceramic artists in Baton Rouge titled “Queeramics”.

Wendy Parker

Wendy Parker is participating on the symposium panel, “Politics in Collage”. Parker is a doctoral candidate in Art History at the University of Iowa. She specializes in Modern and Contemporary Art, with a focus on activist art and artists. She wrote her MA thesis on political photomontage, exploring the work of such Dada artists as John Heartfield and Kurt Schwitters, bringing their practice into the present moment by exploring Martha Rosler’s series, “Bringing the War Home: House Beautiful”. Parker is especially interested in how activist artists reach their intended audiences and feels that in today’s culture of visual sophistication, collage is arguably the most potent medium for communicating those messages.

Kevin Sampsell

www.kevinsampsell.com

Kevin Sampsell is the host of Kolaj Fest New Orleans Collage Making Space. There, he will host the workshop “Assorted Tips & Tricks: A Collage 101.” He is also on the panel for the pre-Kolaj Fest workshop, Get Your Art Together, and is curating a selection of readings for Collage Party at Art Klub. Sampsell lives and works in Portland, Oregon. From 2014 to 2018, he hosted an Open Collage Night at Portland’s Independent Publishing Resource Center. He also writes, sells books, and operates the publisher Future Tense Books. Sampsell has been writing for *Kolaj Magazine* since *Kolaj* #11, where his first-person account, “My Rookie Season in Collage”, was published. He has also written artist profiles of Kurtiss Lofstrom (*Kolaj* #12), Luke Dolkas (*Kolaj* #19), and Evan Clayton Horback (*Kolaj* #22).



Chuck Scalin

www.chuck-scalin.com

Chuck Scalin is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at



LeMieux Galleries. Scalin holds a BFA from the School of the Art Institute of Chicago and an MFA from the Pratt Institute in Brooklyn, New York. He is professor emeritus and former assistant chair of the Communication Arts & Design Department of Virginia Commonwealth University. He currently teaches courses in collage and assemblage at the Studio School of the Virginia Museum of Fine Arts in Richmond. His photography, glass and collage works are included and also received recognition in over 250 exhibitions, including 25 solo shows in the US and abroad and have been purchased for public and private collections. He is also the creator of the limited edition, collaborative book art piece, *Body of Evidence: 14 unsolved mysteries*, which was based on a series of assemblages created for a 2012 solo exhibition. Scalin lives and works in Richmond, Virginia.

Rosie Schinners

www.rosieschinners.ca

Rosie Schinners brings her street art project “The Brujas Visit the Swamp” to New Orleans. She is also one of the leaders of the Street Art Krewe Organizational Meeting and participating on the symposium panel, “Narrative, Scale & Other Strategies”. Schinners is a collage artist who lives and works on Salt Spring Island, British Columbia. She holds a BA from the University of Guelph as well as a BFA from NSCAD University. Since childhood, she has been cutting, pasting, and leaving trails of scrap paper around the house. Working primarily with vintage print material, she combines hand-cut collage with vibrant splashes of color to bring new life to old images. Her work typically looks to explore fleeting moments of alchemy, anxiety and the human condition. Schinners’ Instagram page, @thedystopianreader, has images from her current collage bookmark project, *The Dystopian Reader*. She was also the designer of the poster for World Collage Day 2019. Learn more also at her Kolaj Magazine Artist Directory page.



Serguei Silva

www.flickr.com/photos/b7z

Serguei Silva is participating on the symposium panel, “Latin American Collage”. Brazilian artist Silva has been making collage since 2012, after studying graphic design at university. His first solo exhibition was in 2013 at



the Casa Aristides de Cultura in his hometown of Nova Lima. From 2014 to 2016, he taught collage workshops in collaboration with several NGOs. In 2017, his work was selected for the cover of *Oltre Collage Fanzine* #1. In 2018, his work was published in the Italian art and literature magazine, *Rapsodia*, and was selected for the “Unnatural Symmetry” exhibition mounted by the Rochester Collage Society in New York. Silva researches animation and collage. He lives and works in Nova Lima, Minas Gerais, Brazil.

Dafna Steinberg

www.dafnasteinberg.com

Dafna Steinberg is participating on the symposium panel, “Women in Collage”. She is also one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage” at LeMieux Galleries. Native Washingtonian Steinberg studied at Hampshire College, the International Center of Photography and Goldsmiths, University of London. She has been an artist in residence at the Vermont Studio Center, Sou’wester in Washington State and Starry Night Artist Retreat in New Mexico. Her work has been shown in both the U.S. and abroad, including Los Angeles, Miami, New York, Portland, San Francisco, and Washington, DC. She lives in Washington, DC and is an adjunct faculty member at Northern Virginia Community College.



Jill Stoll

www.jillstoll.com

Jill Stoll is presenting “The Exquisite Chamber” with Clive Knights and is participating in the in focus session, “Working In Series: Self-Imposed Rules and Their Creative Impact”. Her exhibition, “Lost and Found”, is at BrickRed Gallery during Kolaj Fest. Stoll is also a member of the Mystic Krewe of Scissors and Glue. Stoll’s commitment to art and design has manifested in many creative adventures over the years, such as the time in her 20’s when she designed window displays for Neiman Marcus and Bergdorf Goodman. Stoll earned a Master of Fine Art from Cranbrook Academy of Art and since then her teaching career has spanned nearly 20 years in places as diverse as New York, West Texas, Rome, and New Orleans in subjects that range from architectural design, drawing, collage, and dark-room photography. Stoll gathers what is lost and broken, be it (metaphorical) shards, sparks, husks or (physical) family



snapshots, printed ephemera, hand held objects. She endeavors to repair and make them whole again in her New Orleans-based studio, where she navigates between control and release in her work. “Lost and Found” is the title of Stoll’s solo show on view during Kolaj Fest at BrickRed Gallery, 3614 St Claude Avenue. Instagram @brickredgallery.

Paloma Trecka

palomashaloma.com

Paloma Trecka is one of the facilitators of the collage workshop, “Animation: Making Moving Collages”. Trecka is an artist and educator based in Chicago. She studied Studio Art and Design for the Theater in Montreal and has a BFA from Concordia University. For nearly three decades, Paloma has assisted in animation production for broadcast design and television commercials. She is currently teaching young people about film history and the art and industry of animation at DePaul University and Columbia College Chicago and is emerging as an abstract collage artist.



Nancy Kay Turner

www.hana-kark.com

Nancy Kay Turner and Carlyn Clark will talk about the concept of Karkhana their Hana Kark project during Saturday’s Daily Collage Congress. Hana Kark is one of the artists whose work appears in “Cultural Deconstructions: Critical Issues in Collage”. Turner holds an MA in Painting and Drawing from the University of California, Berkeley. She is a retired assistant professor of printing and drawing from Glendale College and has contributed to *Artweek*, *Artscene*, *riotmaterial.com* and the cultural weekly section of *artandcakela.com*. She co-founded Hana Kark with Carlyn Clark.

Mia van Leeuwen

outoflinetheatre.wordpress.com/mia

Mia van Leeuwen leads the in focus session, “Destroy She Said: Collage & Performance”, and the collage performance workshop, “THINGS-SPEAK”. Van Leeuwen practices the body of performance to explore wide-ranging themes, playfully blurring the lines between theatre and visual art. She explores narrative and scenography through collage techniques and multi-genres, delving into subject material with vigour and imagination. Mia is the co-artistic director of the experimental—out of line theatre—founded in 2003

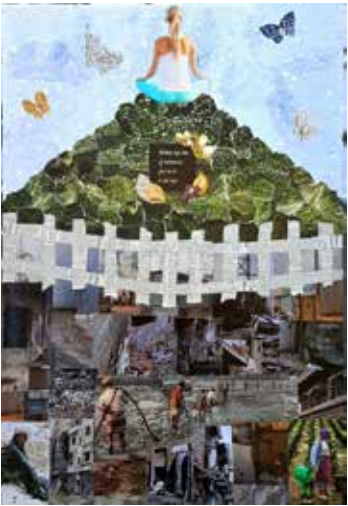


(Winnipeg, Manitoba). Her recent ventures include *Sapientia* (Montreal 2019, Lethbridge 2018, Winnipeg 2015), *Destroy She Said* (Winnipeg 2018), *Postcolonial Postcards* (Dalnavert Museum, Winnipeg 2017), and *White Bread* (Edmonton 2016 and Antwerp, Munich, Innsbruck, Belgrade, 2014). Mia’s object theatre adaptation of *Sapientia*—a martyr play written in the 10th century by history’s first known female playwright Hrotsvitha of Gandershiem, won two 2018 Montreal English Theatre Awards for Outstanding Independent Production and Outstanding Contribution to Theatre (produced by Scapegoat Carnivale Theatre, Montreal). Mia van Leeuwen is currently an Assistant Professor at the University of Lethbridge, specializing in Movement and Devised Theatre.

G. E. Vogt

www.aworldinpieces.com

G.E. Vogt is participating on the symposium panel, “Collage in Politics”. Vogt lives and works in San Diego, California. Her original training was as a performance artist and director. Her performance pieces evolved into living collages of the materials gathered to create visceral stories for the audience. Collage is now Ms Vogt’s primary medium, with a focus on political and social work. Her work has been shown in group exhibitions in California, Georgia, Michigan, Missouri, Ohio, and Washington. Her first solo show opens at Fresh Paint Gallery in La Jolla, California, later in 2019.



Tala Wakanda

[Instagram @talawakanda](https://www.instagram.com/talawakanda)

Tala Wakanda is participating on the symposium panel, “Latin American Collage”. Wakanda, an English graduate, spends her time making art and teaching literature. Her work has been exhibited in Mexico and her illustrations have been published in *Kodama Cartonera*, *Punto de Partida* (UNAM), *Samsara editorial* and *ARCA de literatura*. She lives and works in Mexico City.



Paul & Kathryn Kramer Waters

www.kathrynkramerswaters.com

Paul & Kathryn Kramer Waters are leading "Continuation Collage" in the Collage Making Space. The Waters have collaborated creatively since they met in a sculpture class at the Portland Art Museum in 1985. Kathryn's work reflects her love of color and the juxtaposition of simple forms and complex patterns.



Kathryn holds an MFA in Design and Playwriting from the California Institute of the Arts and has worked as a freelance artist and designer for over three decades. Kathryn has also spent quite a bit of time in classrooms teaching drama and improv to children. Paul, as a licensed architect, expanded his role to include integrated art-in-architecture projects using etched glass, photo-based glass art and mosaic tile. Together, they have tackled a wide variety of projects including screenprinting, digital printmaking, public art installations, mixed media collage, found-object assemblage, and mosaic. Combining their talents, in 2018, they remodeled their home to create a collaborative artist's room-share, providing rooms and studio space for three artists. They live in Portland, Oregon with their three artist tenants and their two cats. Kathryn is on Instagram @kathrynkramerswatersart, Paul is on Instagram @paulkramerswatersart.

Chad Yenney

Instagram @computarded

Chad Yenney is participating on the symposium panel "Narrative, Scale, & Other Strategies". Yenney started with collage in the 1990s making flyers for local bands and then got back into it in 2014. In 2017, he produced a broadsheet-sized collage fanzine with over 30 international artists each doing a piece based off Dead Kennedys songs called *Holiday In Mar-a-Lago*. He constantly participates in group and solo shows. In March 2019, he opened an art gallery, which will host collage group exhibitions. Yenney lives and works in Wenatchee, Washington.



HOW TO KOLAJ

Kolaj Fest is a manifestation of the work of Kolaj Magazine. If you would like to be involved next year or in other ways with the magazine, here is how.

Present at Kolaj Fest New Orleans in 2020

You can check this off the list for this year, but don't wait to start planning for Kolaj Fest New Orleans 2020. Block out your calendar for July 8-12, 2020 now and get started on your travel plans and funding. If you have an idea for a project or presentation, send an email to editor@kolajmagazine.com. Be sure to include information about yourself and why you think your project or presentation is important for others in developing a deeper understanding of collage.

Plan a World Collage Day Event

World Collage Day 2020 is on May 9th. Get started now on planning a collage making event at your local art center or working with a gallery or museum on a collage exhibition or holding a talk about collage. This is as much an opportunity for you to manifest the spirit of Kolaj Fest New Orleans in your own community as it is for you to present yourself as a leader.

Join the Artist Directory

The Kolaj Magazine Artist Directory is our first go-to point when we are developing content or a project. The 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 of Kolaj Magazine uses the Artist Directory to select artists to feature in the publication and to select artists for various curatorial projects including Collage Artist Trading Cards and Artist Portfolios in the printed magazine. Find out more at www.kolajmagazine.com/artist-directory

Submit Your Collage Exhibitions

We encourage galleries to send press releases to the editor or use our handy web form to submit all of the information we need to announce and share an exhibition online. While we prefer the information to come from the venue hosting the exhibition, it is perfectly acceptable for artists to submit an exhibition. Email info@kolajmagazine.com or ask at the Information Desk for more information.



GALLERIES

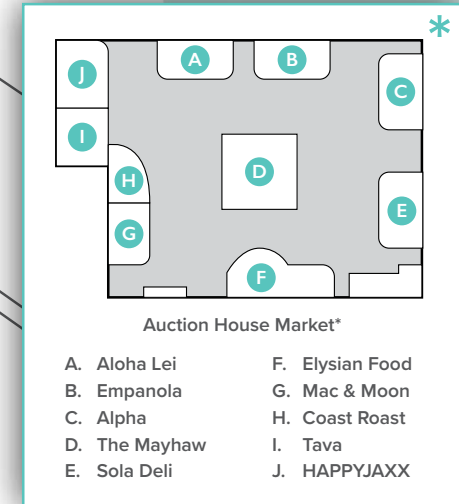
1. Ariodante Gallery
2. Arthur Roger Gallery
3. Beata Sasik Gallery
4. Callan Contemporary
5. Degas Gallery
6. Hall-Barnett Gallery
7. JONATHAN FERRERA GALLERY
8. LeMieux Galleries
9. M Contemporary Gallery
10. Martine Chaisson Gallery
11. Octavia Art Gallery
12. Roux Maison Gallery
13. Søren Christensen
14. Stella Jones Gallery

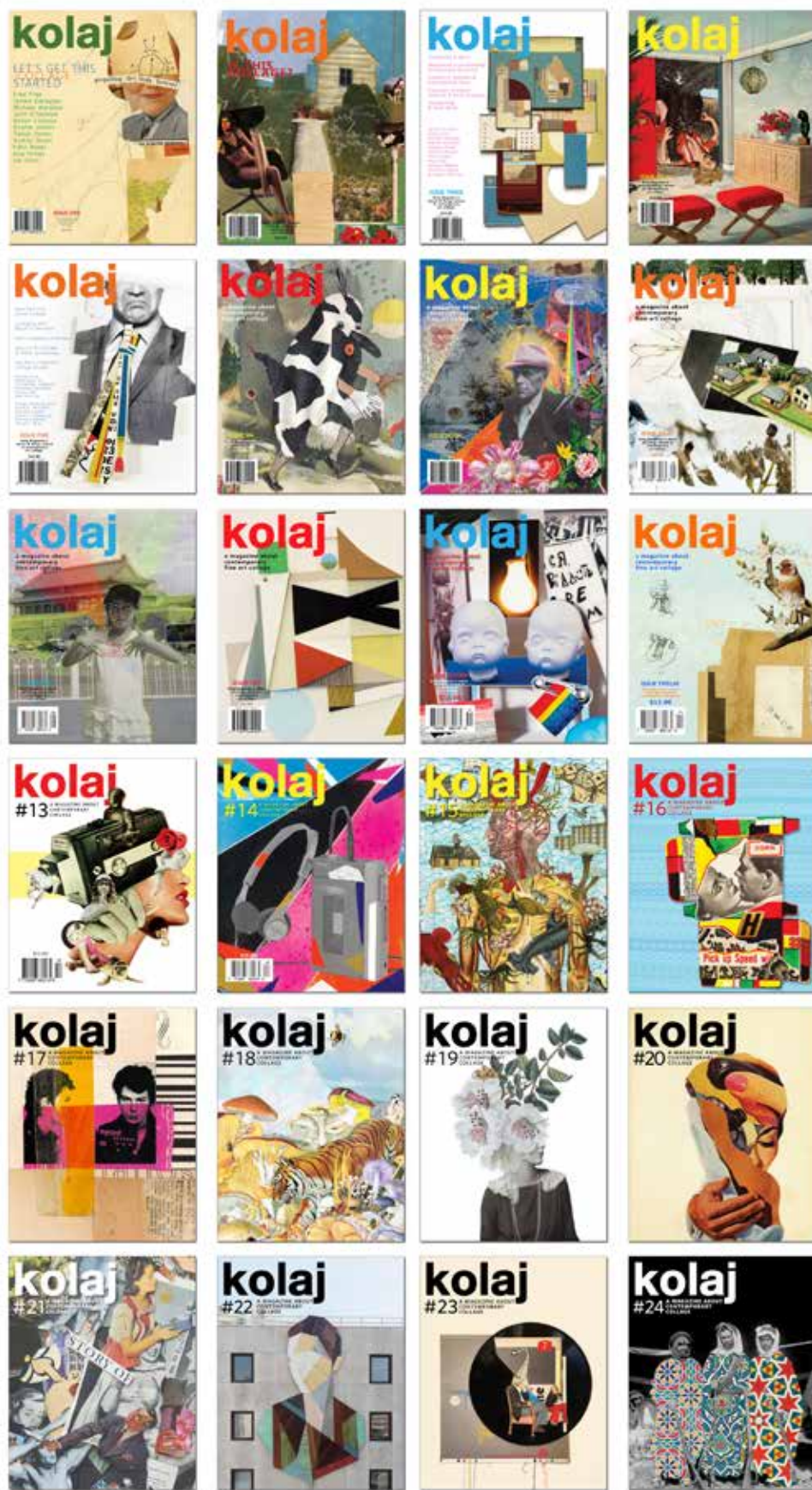
MUSEUMS & FOUNDATIONS

1. Contemporary Arts Center
2. George Rodrigue Foundation of the Arts
3. Mexican Cultural Institute
4. The National WWII Museum
5. The New Orleans Architecture Foundation
6. Ogden Museum of Southern Art
7. The Poydras Corridor Sculpture Museum

FRIENDS

1. Auction House Market*
2. The American Sector
3. Aunt Sally's
4. Bittersweet Confections
5. The Calling Card
6. Cambria Hotel New Orleans
7. Carmo
8. Cochon/Cochon Bucher
9. Deutsch Kerrigan
10. Emirel's
11. Flamingo A-Go-Go
12. Herbsaint
13. The Lafayette Hotel
14. Legacy Kitchen's Craft Tavern
15. The Mercantile Hotel
16. Meril
17. Mulate's: The Original Cajun Restaurant
18. Nesbit's Market
19. New Orleans Auction Galleries
20. NOSH
21. The Old No. 77 Hotel and Chandlery
22. Pêche
23. Poeyfarre Market
24. Renaissance New Orleans Arts Warehouse District Hotel
25. St. James Cheese Company
26. Stumptown Coffee Roasters
27. Tommy's Cuisine
28. Vyooone's





ABOUT THE MAGAZINE

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 Magazine exists to show how the world of collage is rich, layered, and thick with complexity. By remixing history and culture, collage artists forge new thinking. To understand collage is to reshape one's thinking of art history and redefine the canon of visual culture that informs the present. Our goal with every issue is that *Kolaj Magazine* is essential reading for anyone interested in the role of contemporary collage in art, culture, and society. -Ric Kasini Kadour, Editor

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 Trading Cards

Kasini House Artshop works with the *Kolaj Magazine* Artist Directory to produce curated packs of the Collage Artist Trading Cards.

Exhibitions-in-Print

Kolaj Magazine presents Exhibitions-in-Print as a means of exploring critical ideas about collage. We examine work related to a curatorial premise, identify themes and ideas. The purpose is to develop and share an understanding of collage as a medium and a genre.

Artist Directory

Kolaj Magazine's 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.

Collage Taxonomy

The Collage Taxonomy Project is an ongoing survey of the wider collage community that attempts to define the language we use to talk about collage. *Kolaj Magazine* actively solicits suggestions from its readers and publishes articles that seek to define terms and concepts. The purpose is to give the community a common language to talk about collage.

World Collage Day

In 2018, *Kolaj Magazine* initiated World Collage Day, an international celebration of collage on the Second Saturday of May. We invited artists and art venues to hold events on that day to celebrate collage. We saw fifty events in twenty-five countries and thousands of posts on social media using the hashtag, #worldcollageday. The next World Collage Day is May 9th, 2020.

Kolaj Fest New Orleans

Kolaj Fest New Orleans is a multi-day festival and symposium about contemporary collage and its role in art, culture, and society. Our mission is to create a platform that allows us to explore critical issues around collage. Our goal is to create an event that attracts a variety of people working in various capacities, such as art professionals at museums, galleries, and centers as well as academics, writers, and artists.

LEARN MORE AT WWW.KOLAJMAGAZINE.COM

