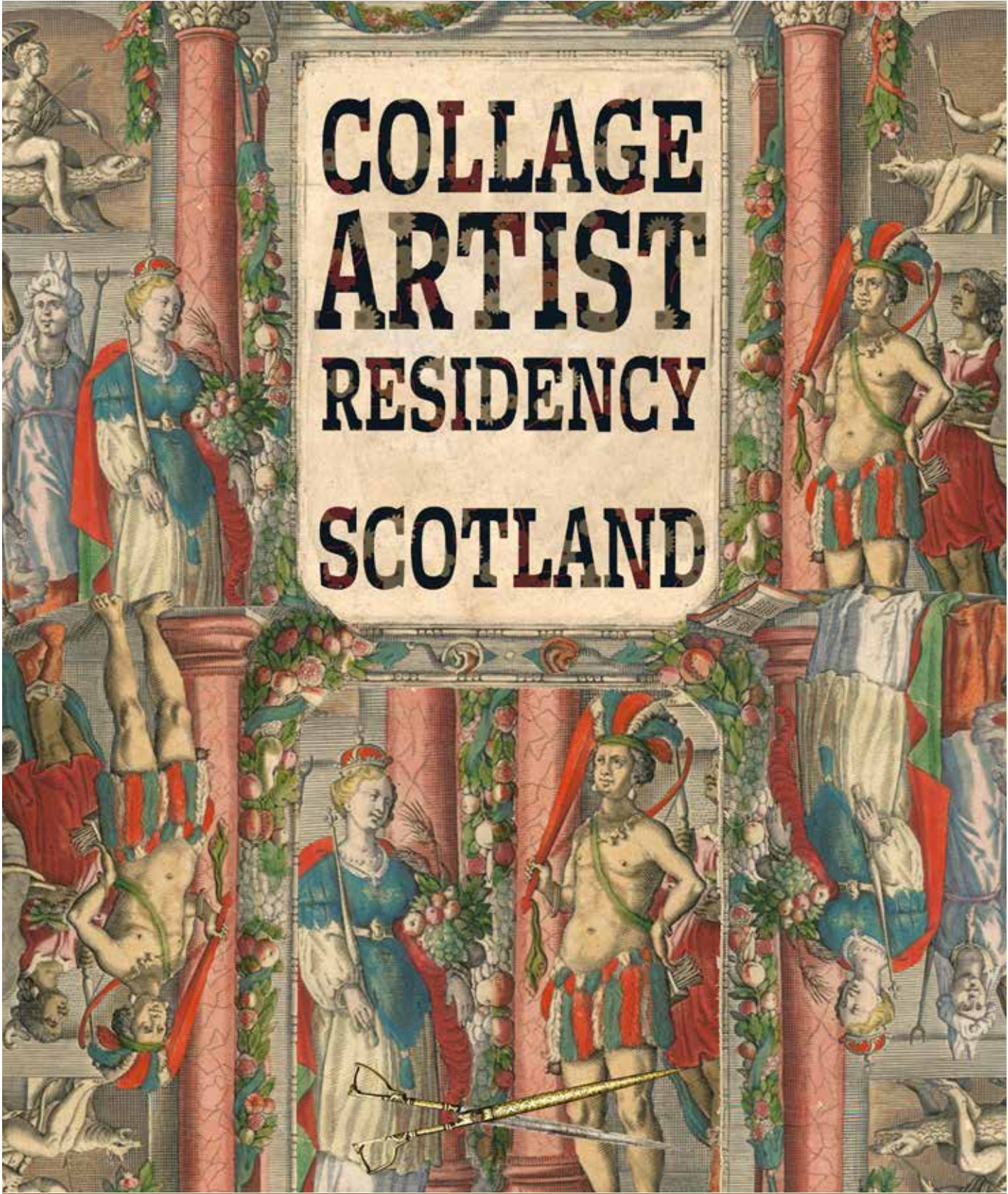


KOLAJ FEST

NEW ORLEANS
JUNE 2022





LEARN MORE AT WWW.KOLAJINSTITUTE.ORG



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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 art-form 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* and Christopher Kurts, Coordinator, Kolaj Institute

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How To Kolaj Fest New Orleans

REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the evening events, the Mystic Krewe of Scissors & Glue Collage Night at The Domino (Wednesday), Collage in Motion Screening at The Broad Theater (Thursday), The Politics in Collage Opening Reception at The Domino (Friday), Show and Tell at The Domino (Saturday), and the Bywater Gallery Tour (Friday afternoon). Registration also includes free admission to Ogden Museum of Southern Art on Thursday. 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 on Thursday at the Ogden Museum, on Friday at Cafe Istanbul, on Saturday and Sunday in the Latrobe Ballroom in Entrepreneurs' Row (220 Camp Street across from the International House Hotel).

HEALTH & WELLNESS

Kolaj Institute and *Kolaj Magazine* want to ensure that Kolaj Fest New Orleans is a safe and enjoyable experience for all attendees. The situation with COVID-19 is constantly changing. We are

committed to following the safety procedures and guidelines set out by the City of New Orleans, the State of Louisiana, and our partners. The success of the event depends on all of us caring about each other's health and well-being. One way to care about others is to get vaccinated and to wear a mask when asked to do so. Another way to care is to not attend if you feel ill. We will follow masking guidelines as directed by the Centers for Disease Control and the City of New Orleans at the time of the event. We will care for one another's well-being. To keep up-to-date on what is happening in New Orleans, visit the city's Coronavirus portal at ready.nola.gov and the Louisiana Department of Health www.ldh.la.gov/coronavirus. When we all do our part, we got this!

PLAN YOUR DAY

There are a variety of activities every day. Activities start and end at the same time with a break in between to allow you time to eat or travel or hang out and continue the conversation. After the Daily Collage Congress, depending on the day, there will be symposium and conversation sessions, with collage making available throughout the day. The evening sessions start at 7PM. Saturday afternoon is the Collage Art and Book Market at Cafe Istanbul, which includes presentations. Consult the schedule for what is happening where and when and consult the Panel Descriptions for a deeper dive into what is taking place.

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.

PACE YOURSELF

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

WEATHER

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

SAFETY

New Orleans is once again welcoming thousands of tourists and convention goers. According to the New Orleans & Co., visitors to New Orleans can expect police patrols on foot, scooters, golf carts, motorcycles, and Segways throughout the French Quarter and along Convention Center Boulevard; mounted patrols at night; and extra patrols in tourist areas on nights and weekends. New Orleans & Co. writes, "Crime exists in all major cities. In New Orleans, the vast majority of violent crime is targeted criminal-on-criminal drug and retaliation acts that occur in inner-city neighborhoods. As with any destination, we recommend that [visitors] practice common sense and do not wander into deserted, non-tourist areas of the city."

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 Latrobe Ballroom at the International House Hotel. 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. Two of our evening events take place at The Domino, which is near Junction (specialty burgers), Galaxie (tacos) and N7 (upscale French-Japanese fusion), among others.

SOCIAL MEDIA

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

COLLAGE MAKING

Collage Making takes place Wednesday-Saturday. On Wednesday, 7-9PM, join the Mystic Krewe of Scissors & Glue at The Domino for their monthly collage making night. On Thursday, 10AM-5PM, there will be a collage making space set up at the Ogden Museum. On Friday 10AM-5PM, we are in the Latrobe Ballroom at the International House, with open collage making all day. On Saturday, during the day, there is open collage making at Artisan Bar from 10AM to 3PM and at The Domino from 3-7PM. In addition to free time to make collage, artists will lead demonstrations and workshops. The space has scissors, X-acto knives, glue, and a collection of papers and materials.

GETTING AROUND

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

Taxi & Ride Shares: Lyft and Uber operate in New Orleans and there are several taxi companies.

Public Transit: Between the Warehouse District, where the International House is, to the Marigny/Bywater (Cafe Istanbul, The Domino), there is the 88 Bus, which runs along St. Claude Avenue. Pick it up at Loyola & Tulane (9 minutes walk from the International House). Fares: \$1.25/ride. One-day and multi-day Jazzy Passes are available online, at the RTA office on Canal Street, through the RTA's GoMobile app, at ticket vending machines and at select vendors. www.norta.com

SITES & LOCATIONS

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

International House Hotel

221 and 220 Camp Street, New Orleans, LA 70130. www.ihhotel.com. The host hotel for Kolaj Fest New Orleans is welcoming us in two locations. In the Loa Bar off the Lobby in the hotel proper on Wednesday evening. On Friday and Sunday, across the street in Entrepreneurs' Row, we'll be meeting in The Latrobe Ballroom (2nd Floor) and the Atrium (3rd Floor).

Ogden Museum of Southern Art

942 Camp St, New Orleans, LA 70130 www.ogdenmuseum.org
The Ogden is the Thursday site of the Daily Collage Congress, Symposium sessions and Todd Bartel's Uncollage Tour. Be sure to show your Kolaj Fest New Orleans 2022 name badge at the welcome desk when you arrive to receive free entry to the museum.

Cafe Istanbul

in the New Orleans Healing Center
2372 St Claude Ave, New Orleans, LA 70117. www.cafeistanbulnola.com
Cafe Istanbul is the Saturday site of the Daily Collage Congress, Symposium sessions and the Collage Art & Book Market.

The Domino

3044 St Claude Ave, New Orleans, LA 70117. www.dominola.com
The Domino welcomes us on Wednesday evening for the Mystic Krewe of Scissors & Glue Collage Night; on Friday evening for the Politics in Collage Opening Reception; and on Saturday afternoon for collage making and collage making demonstrations and on Saturday evening for Collage Show & Tell.

Artisan Bar and Cafe

2514 St Claude Ave, New Orleans, LA 70117 www.artisanbarcafe.com
Artisan Bar is hosting the Encaustic and Collage Motion Workshops and open collage making on Saturday afternoon.

The Broad Theater

636 N Broad St, New Orleans, LA 70119 www.thebroadtheater.com
Site of the Collage in Animation screening on Thursday evening.

Various Art Galleries

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

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, June 15

4:30-7PM International House Hotel Lobby

Thursday, June 16

9:30AM-4:45PM Ogden Museum of Southern Art
7-9PM The Broad Theater

Friday, June 17

9:30AM-5PM International House, Latrobe Ballroom

Saturday, June 18

9:30AM-5PM Cafe Istanbul
6:30-9PM The Domino

Sunday, June 19

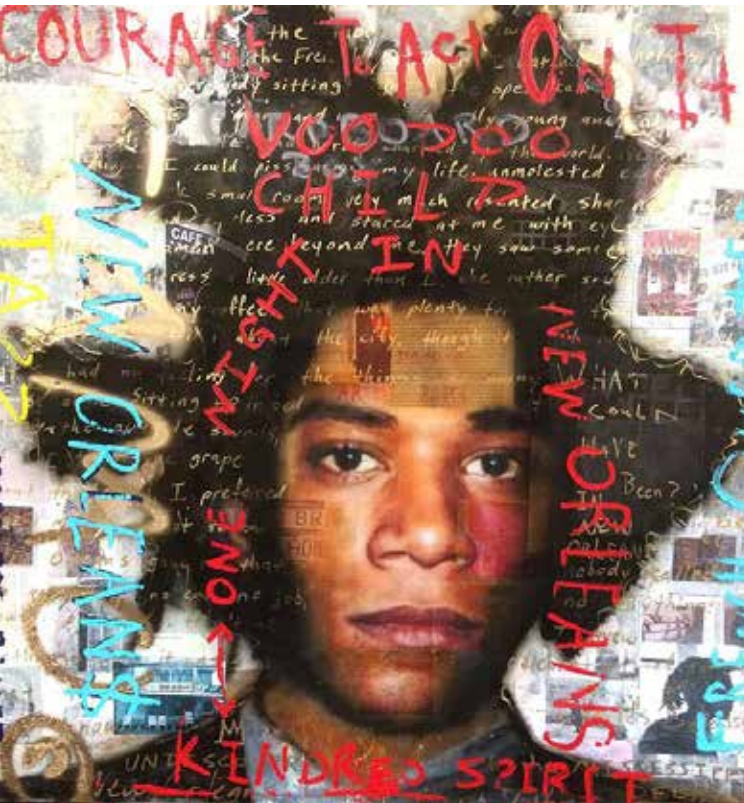
9:30-11AM International House, Latrobe Ballroom



KOLAJ FEST HOST HOTEL

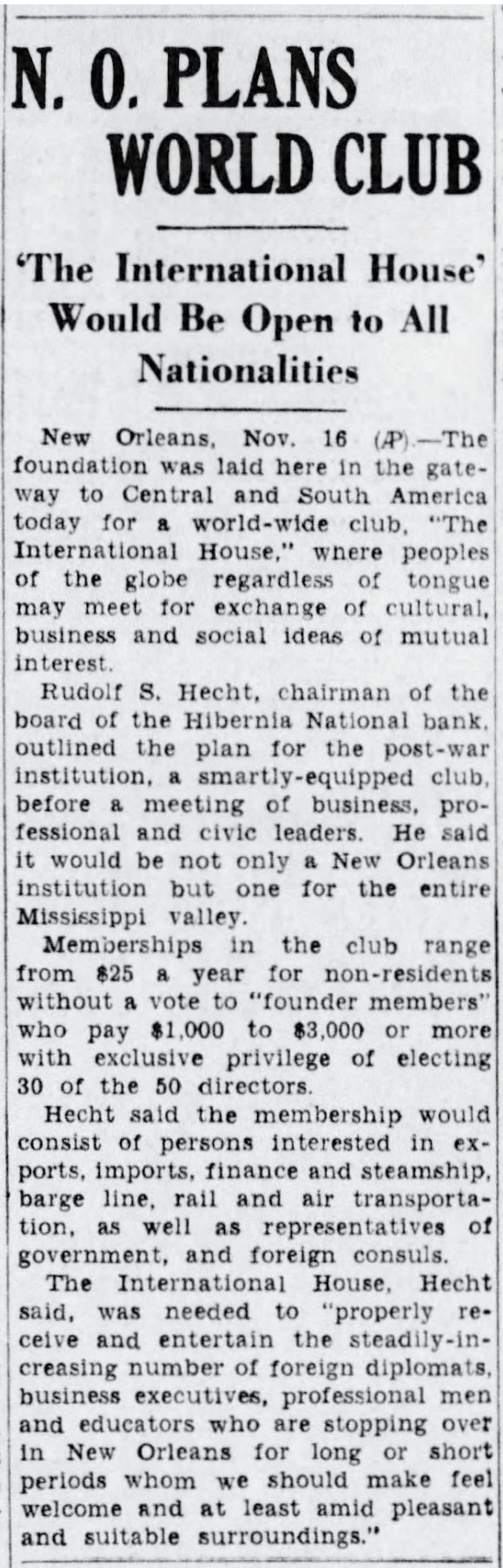
The International House

The International House Hotel is a joyful tribute to New Orleans today—an ensemble of historic architecture, colorful characters, cheerful culture, signature food and local music unlike any other city in America. The Beaux-Arts style building was built in 1906 as the Canal Louisiana Bank & Trust and, in 1943, the site became the first World Trade Center of the world. “Dedicated to world peace, trade and understanding, it helped rebuild war-torn Europe, thrived as New Orleans’ most prominent business address and inspired more than 300 World Trade Centers in 100 countries.”



In 1998, owner Sean Cummings reincarnated the building as New Orleans’ first boutique hotel. Cummings expertly curated the site and commissioned Byron Buchanan to make forty, large-scale collage portraits that honor creatives who have inspired contemporary culture. Cummings also worked with a team of experts over four years to save and preserve a Banksy fresco which now stands in the hotel’s lobby.

“From its rich history to its current manifestation, the International House Hotel stands at the intersection of international cooperation and art,” said *Kolaj Magazine* Publisher & Editor Ric Kasini Kadour. “We can think of no better place for collage artists to come together.”



WEDNESDAY, 15 JUNE 2022

4:30PM	Information Desk Open Registration & Check In International House Lobby
5-7PM	WELCOME RECEPTION International House Lobby
7-9PM	COLLAGE MAKING The Mystic Krewe of Scissors & Glue Collage Night The Domino

EVENING EVENT

Welcome Reception

Wednesday, June 15, 2022, 5-7PM

International House Loa Bar

International House explains the idea behind its beautiful lobby bar. "Loa are divine spirits in the Vodou faith tradition, but it is spirit of space and spirits in the glass that make loa the destination watering hole for New Orleans’ more creative artists, entrepreneurs and hotel guests alike." At the Kolaj Fest New Orleans Welcome Reception, attendees will be able to check into Kolaj Fest and meet the organizers and other folks attending Kolaj Fest.



EVENING EVENT

The Mystic Krewe of Scissors & Glue Collage Night

Wednesday, June 15, 2022, 7-9PM

The Domino

The Mystic Krewe of Scissors & Glue provides a community for collage artists in New Orleans to connect with each other, from people who have never collaged in their life until they attend a monthly meet-up to artists who have been working with collage for years, to activate spaces around the city with collage, to collaborate on projects, and to give back to the city of New Orleans. The Krewe was founded in July 2018 when Christopher Kurts and Hope Amico met at Kolaj Fest New Orleans.

THURSDAY, 16 JUNE 2022		
9:15AM	Information Desk Open Registration & Check In Ogden Museum of Southern Art	
10AM	DAILY COLLAGE CONGRESS Welcome to Kolaj Fest New Orleans Ogden Museum of Southern Art	
11AM	SYMPOSIUM Sense of Place: Collaging the World We Live In Ogden Museum of Southern Art	
12:15PM	LUNCH BREAK	
1:15PM	SYMPOSIUM Sharing Ideas: Collage at Institutions Ogden Museum of Southern Art	
2:30PM	UNCOLLAGE TOUR Ogden Museum of Southern Art	COLLAGE MAKING Brown Papier Bag Collage
3:45PM		COLLAGE MAKING Collaborative Kolaj Fest Zine
5PM	DINNER BREAK	
7PM	COLLAGE IN MOTION Screening The Broad Theater	
SPECIAL	WORKSHOP Externalizing the Internal: Collage & Theatre 1:30PM to 4:30PM Tulane Theatre Department (sign-up required)	WORKSHOP Collaging with Encaustic 3PM TO 5PM Artisan Bar (sign-up required)

COLLAGE MAKING

Open Collage Making

Thursday, June 16, 2022, 10AM to 5PM
Ogden Museum of Southern Art

DAILY COLLAGE CONGRESS

Welcome to Kolaj Fest New Orleans

Thursday, June 16, 2022, 10-10:45AM

Ogden Museum of Southern Art

We will officially open Kolaj Fest New Orleans at Thursday's Daily Collage Congress and hear from a number of artists about projects and exhibitions taking place during the festival. Artists will be invited to contribute to the Great Collage Swap taking place on Sunday. Ann E. Lawton will speak about a Collaborative Zine she is making with festival attendees. Julia Wasilewski and Jaime Johnson will introduce the workshop they are leading at Tulane University later in the day. Thursday's Congress is the primary orientation to Kolaj Fest New Orleans.

SYMPOSIUM

Sense of Place: Collaging the World We Live In

Thursday, June 16, 2022, 11AM-12:15PM

Ogden Museum of Southern Art

How do collage artists help us visualize the world in which we live? Kolaj Institute is engaged in a number of projects through which collage artists explore a sense of place and communicate what they find in artwork. "Empty Columns Are a Place to Dream" is a 2021 exhibition and book where eighteen artists—from eleven countries—reimagined a monument in Birr, County Offaly, Ireland that speaks to a world where all people enjoy safety, security, well-being, and dignity on their own terms. "Artists in the Archives" uses the ephemera of the Henry Sheldon Museum in Middlebury, Vermont to make a collage that speaks to an idea about community and how the historical material in the archive shapes our sense of community. In March 2022, the sixteen artists who participated in the Collage Artist Lab used material found in The Historic New Orleans Collection to make a two-by-four foot collaboration collage about New Orleans. An outcome of a series of collage residencies taking place in September 2022, "Mythical Landscape: Secrets of the Vale" will be an exhibition and book by an international group of artists, all of whom will travel to Sanquhar, Scotland, to investigate a sense of place and make artwork

that speaks to the rich history and folklore of the region. Artworks will reference stories from the past (true or otherwise), consider the history of the region, and speculate on future myths and legends.

Collage artists, it turns out, are really good at showing us the world we live in. At Kolaj Fest New Orleans, Ric Kasini Kadour will speak briefly about each of these projects. He will be joined by Jessica O'Lear and Piotr Wojcik, each of whom center their art practice on a sense of place.



collage by Jessica O'Lear

Philadelphia-born, Ottawa-based Jessica O'Lear creates digital collage that reimagines city spaces. They write, "Influenced by my background in Anthropology, my work investigates the relationship between place, identity, and memory. My method is to shoot images and build a collection of materials to work from. Once I have a library of images I will take different selections from the images and create a new place. By using images of a community and selecting separate pieces to create a new image, my hope is to allow people to experience familiar places in a new way. By creating a new place out of places that already exist, the buildings and other physical signs of the city are recontextualized. Through this recontextualization of surroundings, I hope to facilitate the emergence of new observations about space and the way we experience it." O'Lear will present a slide show of their work and speak about the role collage can play in recontextualizing real places, how they gather material, and how they combine images to tell the cultural story of a city block. "I create the representation of our mental mapping. In this mental space, separate physical elements are brought together to depict the process of learning about a new city."

Lexington, Kentucky-based scholar and artist Piotr Wojcik uses collage and zine-making in his research practice to engage with maps, archives, and memory as they relate to thoroughbred horse racing, social history, and present-day struggles over the landscape. He writes, "My artistic practice emerges from more conventional academic ap-



artwork by Piotr Wojcik

proaches to studying the landscape, or investigating why our surroundings look the way they do and why that matters. Collage has been an important tool for me to explore different ways of interpreting history and questioning public memory, since the construction of landscapes similarly involves the manipulation of images and rearrangement of contexts. As a visual language, transforming found images and archival documents into collages allows me to express the subjectivity of my thought process more than the written word alone." Wojcik shares his work by making inkjet or Risograph zines that "invite readers into timely conversations about what kind of social processes shape the built environment and how representations of our collective past influence how we imagine the future of our communities."

SYMPOSIUM

Sharing Ideas: Collage at Institutions

Thursday, June 16, 2002, 1:15-2PM

Ogden Museum of Southern Art

What role can artists play in helping those engaged in academic research share their ideas with the larger community? In 2020, as the world went into lockdown, Khaleelah I. L. Harris, who would otherwise be preoccupied with her Master's Degree work at Yale University's Divinity School, found herself with the time to consider these questions. She began an in-depth investigation of African-American women's history. "I started to notice how much was hidden or not recorded in the first place and how many holes there were. I was able to put people's stories together...I realized that it was similar to what you do when you create a collage. In terms of por-



collage by Khaleelah I. L. Harris



traits and photographs, there weren't that many. For some of the women that I was researching, there was only one picture of them," she recalled. "I would start to make collages that were the visual representation of my own interventions." This experience was the inspiration for the exhibition, "Allegories, Renditions, and A Small Nation of Women," which Harris co-curated with Baltimore-based independent curator and writer Teri Henderson in 2021. The exhibition "is an example of a group of Black scholars and art-centered people coming together from across the country to make this exhibition happen. We're elevating the voices of people in the exhibition," said Henderson.

Collage is well suited to help us make sense of the world. Collage artists can bring together "educational and cultural institutions for the creation of thoughtful and meaningful exhibitions," writes Harris. In this session, Khaleelah Harris will share her experience of curating "A Small Nation of Women" and speak about how collage can inform academic research and how collage artists may partner with institutions to reach a larger audience.

SYMPOSIUM
Uncollage the Ogden Museum

Thursday, June 16, 2022, 2:30-4PM
Ogden Museum of Southern Art
 Celebrated New Orleans artist George Rodrigue (1944-2013) is known for his iconic Blue Dog paintings after Cajun legend called Loup-garou. In 1971, he set out to visually capture Cajun life of Southwest Louisiana. One such subject was the Aioli Dinner, a grand, six-hour banquet of creole cuisine held once a month on the different lawn of a plantation house. The painting, a swampy green landscape with a group portrait, became one of Rodrigue's most famous works and is on view at the Ogden Museum of Southern Art. The artist's wife, Wendy Rodrigue, wrote about the painting, "It's interesting to note that never at one time were all of these men at one meal together. George placed them that way, using a combination of photographs from various dinners. I guess it could be described as a dinner of ghosts. The only time they all got together was in George's painted illusion." In doing this, Rodrigue was engaged in a practice of Uncollage.

Uncollage is the idea that artists have, for a very long time, used collage operations to make art. Such practices often include a masking process to make the collage elements unseen. In the pages of *Kolaj Magazine* and at Kolaj LIVE events, Todd Bartel has been unpacking and exploring the idea of Uncollage and the artists who use this practice. Using the current exhibitions of the Ogden Museum, Bartel will take us on a tour that focuses on those artists whose respective practices "are dependent upon collecting images and employing collage processes that are not always visibly evident in the work. Artists such as

these, and many more, prompt us to expand the definition of collage and divide the term to attribute some of its wider applications." Looking at art in this way will change how you see art and uncover the deep impact collage has had throughout art history.

COLLAGE MAKING
Brown Papier Bag Collage

Chasity Porter & Stacy Kirages
Thursday, June 16, 2022, 2:30-3:30PM
Ogden Museum of Southern Art
 Anastasia "Stacy" Kirages sources imagery and content from vintage cookbooks, magazines, found photography, discarded textbooks, and beauty catalogs; nothing is off limits. She is a Houston-based collage artist, zinester, and community organizer for Zine Fest Houston. From Missouri



collage by Anastasia "Stacy" Kirages

City, Texas, Chasity Porter is "inspired by everyday life experiences, dreams, and memories, and it is the darkness that makes the most impression." She asks, "What makes people and objects unique, inspired, haunted? I am attracted to the absurd and how absurdity has become a part of everyday society; how it has affected us—how it has affected me—and what effect will it have on our futures?" For World Collage Day 2021, the duo started the Brown Papier Bag Collage Project. "We stuffed ordinary brown paper bags with collage goodies, educational information, instructions, and a glue stick, then placed them at several small businesses around town. The public were instructed to find these bags, create their own Brown Papier Bag Collage, then post their works on Instagram with the hashtags #bpbcollage and #worldcollageday. For World Collage Day 2022 they partnered with The Orange Show, a visionary artspace unique to Houston, where they set up a Brown Papier Bag collage making station, something they will recreate during this session at Kolaj Fest New Orleans.

COLLAGE MAKING
Collaborative Kolaj Fest Zine

Thursday, June 16, 2022, 3:45-4:45PM
Ogden Museum of Southern Art
 Ann E. Lawton is an artist, art therapist, and art educator from River Falls, Wisconsin. Throughout Kolaj Fest New Orleans, she will be guiding and facilitating a Kolaj Fest Zine centered around the theme of community care. Lawton will introduce the project during Thursday's Daily Collage Congress and lead a collage making session on Saturday at The Domino for those interested in contributing. Lawton writes, "To collage is to reflect on relationships and the process of creating meaning and change: sometimes overwhelming and isolating, and amidst the environments and subject matter, layers and mixture of elements, the achy givens of the human condition are not hidden, but rather, overlooked. Collage and community-based directives can alleviate discomfort, promote opportunities for verbal discussion, provide opportunities to evaluate community needs, and practice self-awareness and empathy through social-emotional learning."



artwork by Laurie O'Brien

EVENING EVENT
Collage in Animation

Thursday, June 16, 2022, 7-8:30PM
The Broad Theater
 As part of her role as the 2022 Kolaj Institute Collage in Motion Fellow, Laurie O'Brien has curated a screening of contemporary motion collage artists. During this event, O'Brien show films and excerpts of historical importance from the pioneers of the medium and will also include very contemporary artists who make extremely short pieces that may be only a few seconds.

FRIDAY, 17 JUNE 2022		
9:15AM	Information Desk Open Registration & Check In International House Latrobe Ballroom	
10AM	DAILY COLLAGE CONGRESS Collage Conversation International House Latrobe Ballroom	
11AM	SYMPOSIUM Collage in Practice Latrobe Ballroom	CONVERSATION An Academic Journal of Collage? Atrium
12:15PM	LUNCH BREAK	
1:30PM	SYMPOSIUM HAIritage: A Journey Through New Works Latrobe Ballroom	CONVERSATION How to Raise a Ghost Atrium
3:30PM	SYMPOSIUM COVID Collage Latrobe Ballroom	CONVERSATION Reaching at the Limit Atrium
4:15PM	SYMPOSIUM Difficult Subjects International House Latrobe Ballroom	
5PM	DINNER BREAK	
7PM	EXHIBITION OPENING Politics in Collage The Domino	
SPECIAL	COLLAGE MAKING will take place all day in the Latrobe Ballroom of the International House	COLLAGE SOUND PROJECT <i>Stop Me If You've Heard This One</i> by Caleb Hammond will take place during breaks at the International House

COLLAGE MAKING
Open Collage Making
 Friday, June 17, 2022, 10AM-5PM
 International House Latrobe Ballroom

DAILY COLLAGE CONGRESS
Collage Conversation
 Friday, June 17, 2022, 10-11AM
 International House Latrobe Ballroom
 So much to talk about. At the Daily Collage Congress, we will hear about projects being discussed during the day in the International House Atrium: Mia van Leeuwen will introduce her 2023 project where artists are making work that helps people visualize death, dying, and grief. Caleb Hammond will explain how you can be part of an interactive, continually evolving, live sound-collage that will take place throughout the day.



image courtesy of Caleb Hammond

COLLAGE SOUND PROJECT
Stop Me If You’ve Heard This One
 Friday, June 17, 2022, during breaks
 International House
 A project by New York City-based Caleb Hammond, *Stop Me If You’ve Heard This One* is an interactive, continually evolving, live sound-collage made impromptu using contributions from those who pass by it. Hammond explains, “I ask visitors to the installation to name a song that evokes a strong memory for them. Then, they may choose to either simply tell me the name of the song, sing a bit of it into a microphone-protected microphone, or record themselves singing the song, humming the tune or reciting the lyrics on their phone and send it to me. Participants may additionally record themselves reading their

memory and send it to me. I build a live mix, layering in these various versions of memory songs, along with samples of the originals. I use various digital and analog effects, re-mixing and re-looping fragments of the stories and songs back into the work. Surprising juxtapositions occur through the mix of different voices with different singing proficiencies, and the mix of amateurish and professional interpretations creates a very human and affecting mosaic of sound.”

SYMPOSIUM
Collage in Practice
 Friday, June 17, 2022, 11:15AM-12:15PM
 International House Latrobe Ballroom
 How are collage artists developing, maintaining, and evolving their artist practice? We will explore this question through the work and experiences of three artists: Kerith Lisi, Marie-Pier Lopes, and Shona Chornenki.

Kerith Lisi’s collage making is in deep conversation with the materials she uses. “I am drawn to working with materials that show evidence of having a history, oftentimes discarded, which can then be used to create something new and unexpected. Whether it is old books, ephemera, or found paper, the fact that the materials are salvaged allows for a certain freedom in creating a new composition.” For the past three years, Lisi has been working primarily with discarded paperback and hardcover books and the fact that the materials are salvaged allows for a certain freedom in creating a new composition. Her work has found a home in the commercial art world at SLATE Contemporary Gallery in Oakland that represents her collage to private collectors and interior designers. Lisi will speak about her experience finding a gallery, exhibiting, and taking on commissions.

Toronto-based Shona Chornenki creates “intricate, complex, and layered works using vintage images, natural and found objects, and thrift store finds as collaged narratives that reflect today’s changing world.” Her “Amerika” series is informed by the experience of finding shot-gun shells on a beach near a residency center she was staying at. The collaged shells, presented in vintage printers’ trays, form intimate narratives about society. Chornenki will speak about how “the act of creating is subversive by its very nature.”

Montreal-based Marie-Pier Lopes is a professional visual artist and dancer whose “practice revolves around painting and collage,” she writes, “two techniques that feed off each other in an engaged research on the perception and consumption



art by Shona Chornenki

of the female body. I am particularly interested in how the female body and her sexuality is represented in present-day Western societies. So, I collect different cut-outs from magazines, books or posters in order to divert them and, thus, create a new more ambiguous narrative specific to collage. My subject is intrinsically linked to my past in modeling and as a performing artist.” Lopes will speak about how collage has become “an essential part of my creative process” and present her series, “Tiny Violence.”



art by Marie-Pier Lopes

CONVERSATION
An Academic Journal of Collage?
 Friday, June 17, 2022, 11:15AM-12:15PM
 International House Atrium
 How can Kolaj Institute support those in the tenure pipeline and academic research of collage? What might a peer-review process look like? Is there interest in the community for such an effort? Can an academic journal of collage foster deeper research into the history of collage as a medium, a genre, a community, and a 21st century art movement? During this session, Ric Kasini Kadour will facilitate a conversation about this subject with those interested in the idea.

SYMPOSIUM

HAIRitage: A Journey Through New Works

Erin Smith Glenn: Black Hair Culture, Art & Craft

Friday June 17, 1:30-3:30

International House, Latrobe Ballroom



art by Erin Smith Glenn

Erin Smith Glenn grew up around a hair salon and that experience informs her research and artmaking today. “Throughout my life, I’ve studied the styles that Black people have embraced until one day when I decided to consciously research the roots of the great innovations in Black Hair Culture,” she writes. “During this process, various magazines, books, media and especially personal and historical accounts have fed my understanding of the hairstyles and the purposes behind why we wear them. The dynamics of the works seek to explore the concepts of each piece and therefore, promote the awareness of Black Hair Culture on all accounts: social, political, and historical. Aesthetics and beauty was never the only intention when traditional African styles were innovated. The styles being used communicate status, healthy relationships, transitions from childhood into adulthood and so much more.”

Black Hair Culture is expressed in the collage work of Sonya Clark, Lorna Simpson, Ellen Gallagher and other contemporary artists

and sometimes references the work of Merritt Oppenheim, a German-born Swiss Surrealist and feminist. Smith Glenn draws a connection between Black Hair Culture and African adornment culture. “In African culture, adornment is extreme. It involves a lot of materials,” she said. This insight led to a breakthrough in Smith Glenn’s art practice in which the lines between fine art and craft are often blurred. “Last year, I started to think, I’m bored with doing things the same way. The painting is good. The crochet is good. But it just wasn’t enough for me anymore. I wanted to be innovative in a way that suited me and I didn’t want to just be like innovative for the sake of being innovative. I wanted it to be something that spoke to others.” Smith Glenn began to adorn the figures in her paintings, often in ways that extended the artwork off the canvas. In one work, the crocheted neck ring of one figure breaks through the canvas and forms a word on the wall next to it.

“Each work shares how I strive to recognize, respect and uphold the significance of even the most seemingly insignificant parts of culture through the power of HAIRitage. Through various media including painting, drawing, mixed media, and even actual application of hair at times, I have and continue to find avenues in which to explore all of the ways in which hair and other hair products can finally be celebrated and included in a class all by themselves.” During this session, Smith Glenn will speak about her research into Black Hair Culture, the artists who make work around this theme, and her own approach to the subject.



image courtesy of Mia van Leeuwen

CONVERSATION

How To Raise A Ghost

Friday, June 17, 2022, 1:30-3PM

International House Atrium

Based in Lethbridge, Alberta, Canada, Mia van Leeuwen’s practice uses performance collage to explore movement and ideas. Queering, juxtaposing, unsettling, disturbing, re-mixing, winking, collaborating, baring process, and making strange are some of the actions that inform the devising of her various projects. She writes, “I am a collagist for the stage. I still have faith in fragments and continue to collect and rearrange them. I value juxtaposition. I am an editor.

I assemble. I make new of what has been smashed. I think this practice is still relevant...How might the world be organized differently?”

Her current project “How to Raise a Ghost” is a research-creation mode of inquiry into the vast subject of death. This excavation is rooted in the ancient practice of *memento mori* (Latin for “remember you must die”) and reimagined through an art-now praxis. She writes, “Death studies is a burgeoning area of scholarly and artistic inquiry emerging through the fields of queer death studies, death themed art residencies, symposia and other online events dedicated to death. Various death positive and death awareness raising individuals, movements and centers can be found throughout the world, marked by a surge of communities who demystify the process through social, artistic, and educational gatherings.” How to Raise a Ghost asks: Can the Covid-19 pandemic become a turning point for our cultural approach to death, dying, and grief? What perspectives can the artistic imagination offer the inevitability that awaits us all?” During this Conversation Session, van Leeuwen will introduce the next phase of her research “How to Raise a Ghost: A Handbook for the Living” and speak about how artists can participate.



collage by Estelle L. Roberge

SYMPOSIUM

COVID Collage

Friday, June 17, 2022, 3:30-4:15PM

International House Latrobe Ballroom

What Was Made During the Pandemic and How Will It Be Seen in the Future? The COVID-19 Pandemic continues to impact how collagists make and share artwork. For some artists, the pandemic interrupted their practice, preventing them from working in their studios or presenting work in exhibition. For others, lockdowns were an opportunity to rethink how they make and share artwork or to tackle a larger, more ambitious project. In this session, we will hear from two artists about how the pandemic impacted their art practice. After their presentations, they will invite others to share how they responded to the pandemic and facilitate a discussion



collage by Cathy Greenhalgh

about how this artwork may be meaningful in the near and long term.

Born in Biddeford, Maine and now based in Magdalena, New Mexico, Estelle Roberge painted abstract landscapes inspired by the wilderness of the American Southwest. The pandemic altered her painting practice and collage became a way of coping. “It became difficult to focus on painting and I experienced various states of panic. I had an empty text block in my studio and began to make collage entries, a visual diary that became an essential part of my artistic practice. As I became more deeply involved in the collage process, a calming element emerged and I began to overcome that underlying sense of panic. I found myself entering states of quietude and tranquility, even though everything around had seemed to fall to pieces: jobs, schools, hospital care and most of all the enormous loss of life. Images in the collages began to reflect my experiences of isolation, of memory and melancholy, of hope, and of nature.” Her book, *Book of Covid: Unbound*, documents how she “found balance and well-being, during a very insecure time.”

Cathy Greenhalgh is a film-maker, lecturer, media anthropologist and writer based in London, United Kingdom. She writes, “During the pandemic, collage has become my modus operandi and modus vivendi, more than my normal mode of film-making and photography. This has been because of access and movement restrictions from my London base and as a way of seeing how making processes and recycling materials would question my normal practices. What began as creative therapy developed into a visual anthropology chronicle, an *ars combinatoria* diary of the year 2020 to 2022. Over three hundred and fifty collages, so far, cover aspects of communication, culture, economy, environment, health, people, politics, protest, and spirit, and personal territory. They incorporate lockdown activities, uprisings and trauma, grief and conspiracies, resilience and infection.” Greenhalgh will present selections from her project, “Covid Collage Chronicles,” as an auto-ethnography of the time.



collage by Talin Megherian, courtesy of Todd Bartel

CONVERSATION

Unconnected Yet

Friday, June 17, 2022, 3:30-4PM

International House Atrium

Rabindranath Tagore told Albert Einstein in 1930, “We individuals approach truth through our own mistakes and blunders, through our accumulated experience, through our illumined consciousness.” Imagine the gap: things to be connected, something to be spanned, a subject to better understand, an unexperienced phenomenon, an unnamed or unseen thing, or maybe even something unexplainable. Albert Einstein once wrote, “The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.” Art and science often begin with accidents, mistakes, questions, and musings. What would you connect if you could? Unconnected Yet is an exhibition about the junction between things, a call for art that explores any combination of art and science. “Unconnected Yet” bridges the arts and science communities of Boston and Kolkata bringing art from near and far to 5 galleries at the Academy of Fine Arts in Kolkata, India. Accepted works from outside India travel to the venue through large format digital printing, and all accepted works will be included in the accompanying catalog. In this session, curator Todd Bartel will present the call for art and discuss the plans for this new global initiative. During this session, Bartel will introduce the project and speak to those interested in getting involved.

SYMPOSIUM

Difficult Subjects

Friday June 17, 2022, 4:15-5PM

International House Latrobe Ballroom

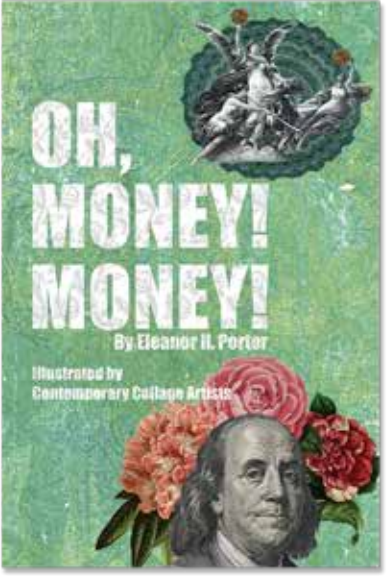
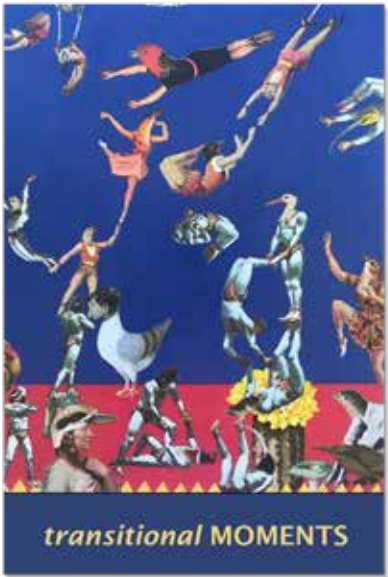
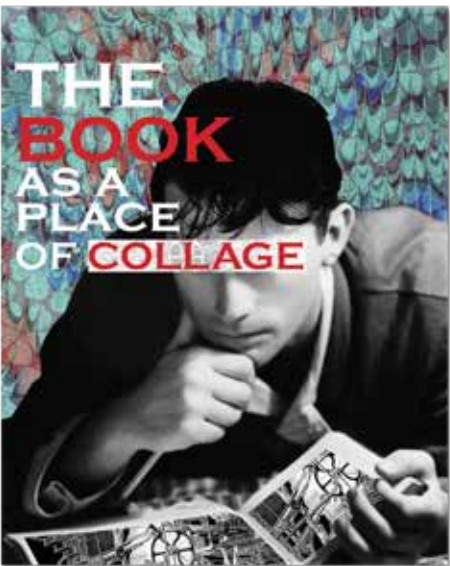
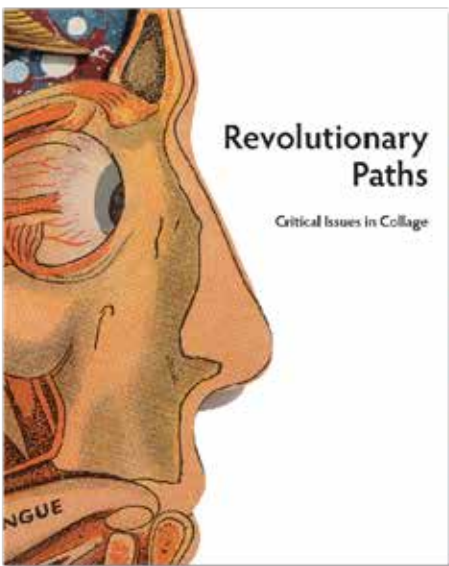
How are artists the subjects of their own work? San Francisco artist Julie Blankenship will discuss artists using collage to explore difficult subjects during challenging times—while reflecting on their interior lives, bodies, relationships, struggles for autonomy and recognition, and other challenges. Based on conversations, research and interviews, she will present work from artists including

Inez Storer, TT Takemoto, Jean Connor, Lynn Hershman Leeson and Janet Jones, who discuss wide ranging issues including history, illness, gender, queer identity, race, autobiography, and nature in their work.

Julie Blankenship writes about how she works through difficult subjects in her own work: “Many of my friends and family died during the AIDS pandemic. During this terrible time, all of our assumptions about our identities and the trajectory of our lives were challenged. In my work, instead of taking photographs, I began to respond by using found, vintage portraits, often damaged, identities lost. Originally, the photographs encouraged a feeling of connection to distant people, places and times. I continue to use found photos today, interrupting their (now unknown) narratives—deconstructing and recycling them into works whose beauty arises out of processes that nearly destroy them. Obsessed with their presence as objects, I work directly on the surfaces of cabinet cards and cartes de visite, many of which are over 150 years old. My approach is intuitive and process-oriented, as I alter the photographs by hand through time-intensive stages, repeatedly painting, soaking, folding, cutting, and layering the images with ink, dust and glue. The resulting works have a physicality and presence that the original portraits lacked—they record the journey of the photographs themselves and what they’ve endured, revealing both humanity and otherworldliness as the images of the individuals morph, taking on new forms and nuanced, invented identities. Inspired by archives, my work explores beauty, history, the ephemeral nature of objects, and identity as always in flux. It alludes to metamorphoses, dark histories and gothic struggles, in the context of today’s political and ecological upheaval.”



collage by Julie Blankenship



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SATURDAY, 18 JUNE 2022		
9:15AM	Information Desk Open Registration & Check In Cafe Istanbul	
10AM	DAILY COLLAGE CONGRESS Getting to Work Cafe Istanbul	
11AM	SYMPOSIUM A Colorful Maximalist Life: Tony Fitzpatrick with Lisa Barcy and Paloma Trecka Cafe Istanbul	
12:15PM	LUNCH BREAK	
1PM	COLLAGE ART & BOOK MARKET Doors Open 1-5PM Cafe Istanbul	
1:30PM	MARKET PRESENTATIONS 1:30 Uncollage in Action	
3PM	2:15 The Upcycle is in the Mail 3PM Paper Pattern Doodling	COLLAGE MAKING Beauty, Nature Decay, & Fear The Domino
4:15PM	3:45 The Villagers Cafe Istanbul	COLLAGE MAKING The 7th Triangular Number & A Round Robin The Domino
5PM	DINNER BREAK	Open Collage Making The Domino
7PM	EVENING EVENT Collage Show & Tell The Domino	
SPECIAL	Vendors should report to Cafe Istanbul at 12:30 to get their table assignment.	

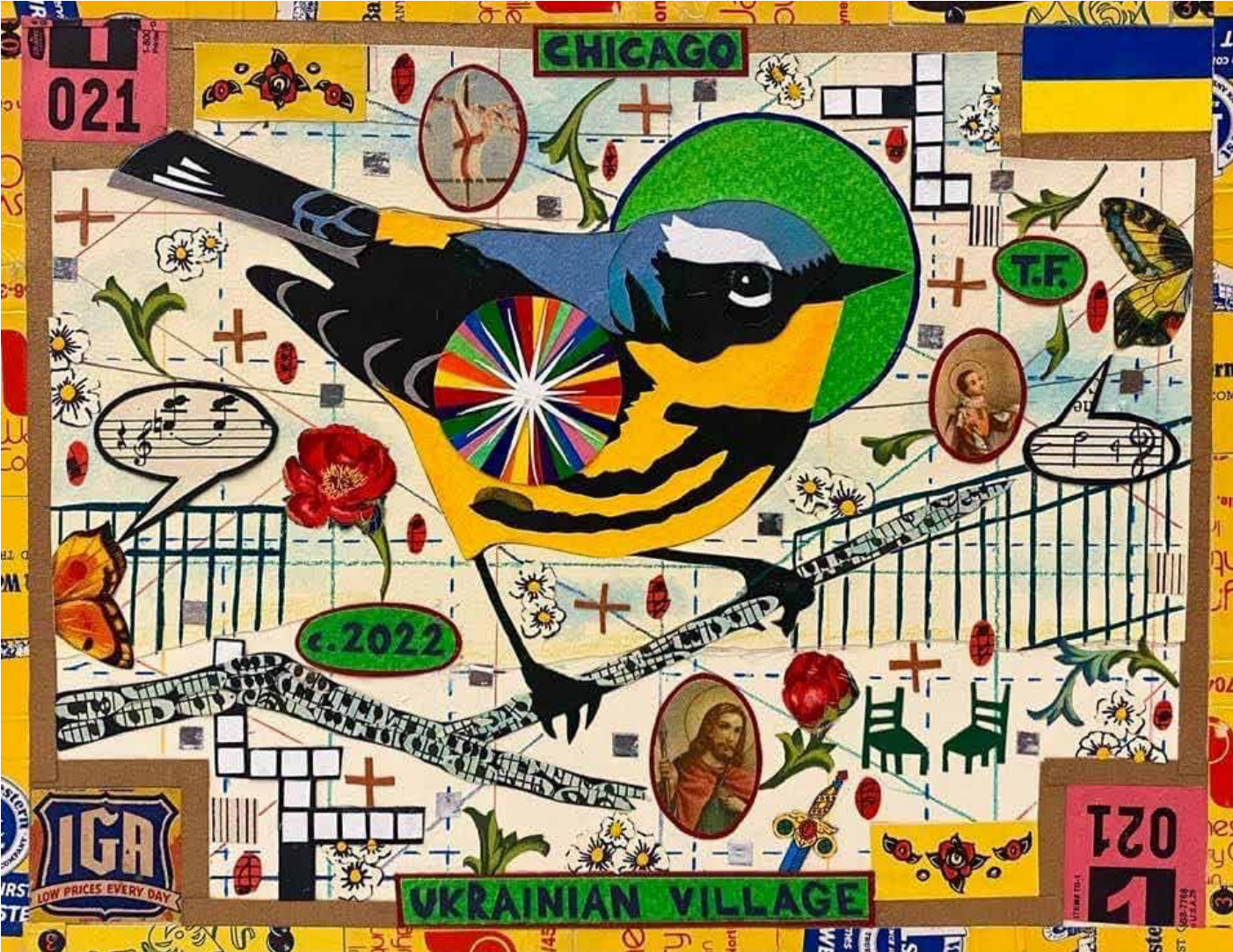
COLLAGE MAKING
Open Collage Making
 Saturday, June 18, 2022
 3PM-9PM at The Domino

DAILY COLLAGE CONGRESS
Getting to Work
 Saturday, June 18, 2022, 10-10:45AM
 Cafe Istanbul
 How does collage work in the world? At this day’s Daily Collage Congress, we will review the events of the day; the highlights of which are a Collage Art & Book Market, gallery visits in the Bywater, and Collage Making at The Domino. Ann E. Lawton will speak about how she uses collage to facilitate dialogue and challenge violence-related issues on a college campus. She is an artist, art therapist, and art educator from River Falls, Wisconsin who finds “that collage is the ultimate art medium.” She writes, “One can feel empowered by putting together a visual riddle by sifting and sorting through paper ephemera and layers. For these reasons, among others, I use collage as the primary media in the work that I facilitate as a violence prevention specialist on a college campus.” Lawton’s presentation asks us how we put collage to work in the world.



collage by Lisa Barcy

SYMPOSIUM
A Colorful Maximalist Life: Tony Fitzpatrick
with Lisa Barcy and Paloma Trecka
 Saturday, June 18, 2022, 11AM-Noon
 Cafe Istanbul
 Actor, writer, and artist Tony Fitzpatrick (born 1958) is world-renowned for colorful, maximalist collage. “His imagery is inspired by street life in Chicago, childhood encounters with Catholic icons, superheroes, industrialization and contemporary politics,”



collage by Tony Fitzpatrick

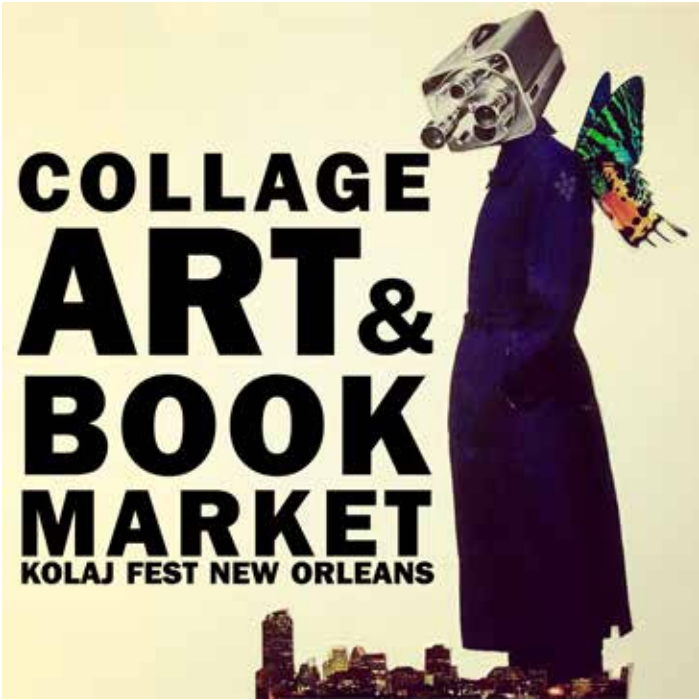
wrote Division Galleries. Before becoming a full time artist, Fitzpatrick worked as a radio host, bartender, boxer, construction worker, and film and stage actor. A bad car accident led him to commit to being a full-time artist. On a trip to New York, a chance meeting with Keith Haring and Jean-Michel Basquiat introduced him to the New York art scene. His artwork can be found in a number of museum collections including the Museum of Modern Art in New York City, the Museum of Contemporary Art in Chicago, and the National Museum of American Art in Washington, DC. Fitzpatrick’s unique look can also be found on album covers for Lou Reed, Steve Earle and The Neville Brothers who introduced him to New Orleans where he fell in love with the city. In 2015, he opened The Dime, an exhibition space in Chicago’s Wicker Park neighborhood that shows artists working across multiple mediums and genres. From October 2021 to January 2022, Cleve Carney Museum of Art presented the exhibition, “Tony Fitzpatrick: Jesus of Western Avenue” which the collage artist stated would be his final museum show. About the decision, he told WTTW News, “I think it’s time

for people who look like me to get out of the way and create some institutional wall-space for people who’ve not had a light shined on them. I’ve gotten mine...I think when you get to the top of the hill you hold a hand and pull the next person up.”

At Kolaj Fest New Orleans, Fitzpatrick will speak about his life, career as an artist, and his approach to art community. He will be joined by Chicago-based artists and educators Lisa Barcy and Paloma Trecka who will present collaborative short film that combines performance, collage art and animation and speak about their process, poetic narratives, and approach to collage.



collage by Paloma Trecka



COLLAGE ART AND BOOK MARKET

Collage Art & Book Market

Saturday, June 18, 2022, 1-5PM

Cafe Istanbul

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

MARKET PRESENTATION

Uncollage in Action

Saturday, June 18, 2022, 1:30-2PM

Cafe Istanbul

Can an airbrush painter be a collage artist? From Cincinnati, Ohio, Henry Burdsall makes dynamic, colorful, and playful compositions thick with juxtaposed elements. He “wants the work to reflect the way everyone is bombarded with information everyday by using an overload of subject matter that doesn’t entirely tie together. Therefore, this creates new connections to unfamiliar subject matter. The idea shatters expectations by giving something which is once both recognizable, in terms of its individual elements, and wildly inexplicable, in terms of what a painting can be, when all those disparate elements come together in a single composition.” The final works are paintings that resemble collage. The artist writes, “I find myself having to defend how my work is informed and structured in a manner that is directly related to collage.” During this session, Todd Bartel will introduce Burdsall as a prime example of uncollage and Burdsall will demonstrate his technique.



art by Henry Burdsall

MARKET PRESENTATION

The Upcycle is in the Mail

Saturday, June 18, 2022, 2:15-2:45PM

Cafe Istanbul

Based in Halifax, Nova Scotia, Canada, Lindsay Stewart is an artist, art collector and visual merchandiser specializing in mixed media and mail/postal art. For over two decades, she has been an avid mailer and collector of mail art. In 2000, at age sixteen, she created The Mail Club, a modest collection of high school friends of friends who would receive a typewritten list of member’s addresses and a personal questionnaire in the mail. At its peak, the club had nearly one hundred members. In 2010, Stewart created Varsity Concert, an up-cycled and reimagined stationery line that sells one of a kind collaged greeting cards, notebooks, stickers, mix-and-match stationery sets and craft packs geared towards collagers, journalers and other paper artists. During this presentation, Stewart will discuss the intersection of collage and mail art, focusing on collaboration across the world. She’ll share selections from her extensive and unique mail art collection in a show and tell manner with an emphasis on some of the most weird and wonderful things you can send through the mail.



art by Lindsay Stewart



collage by Deborah Eater

MARKET PRESENTATION

Paper Pattern Doodling

Saturday, June 18, 2022, 3-3:30PM

Cafe Istanbul

Using snips of paper as if they were brushstrokes, Deborah Eater considers herself on a mission to broaden the perception of collage. A few years ago, when she discovered pattern doodling with pen and ink, the Pennsylvania artist set about trying to do something similar with collage. She came up with a number of different design templates which, like pattern doodles in ink, can be worked in easy-to-follow steps. The finished patterns can appear quite intricate, but are not nearly as complicated as they look. Each pattern can be varied in interesting ways, combined with other patterns, or inserted in a collage piece worked mainly in some other style. During this session, Eater will share her art practice and show her innovative pattern doodling.

COLLAGE MAKING

Beauty, Nature, Decay, & Fear

Saturday, June 18, 2022, 3-4PM

The Domino

The artwork of Louisiana-based art educator Deanna Larmeu “is a reminder of the support we provide to one another in desperate times and brings attention to those who are troubled when things seem peaceful. Pieces explore balances such as the beauty of nature and the love we have for one another juxtaposed with the horrors of death, decay, and fear.” Larmeu grew up fishing or crabbing on Bayou Bienvenu and during the COVID-19 pandemic helped spread joy in the Greater New Orleans community despite the cancellation of Mardi Gras by creating pieces for the Krewe of House Floats. During this collage making session, Larmeu will share her approach to collage and offer her insights on creating a successful collage.

COLLAGE ON VIEW

Bywater Gallery Tour

Saturday, June 18, 2022, 3-5PM

Meet at Info Table at Cafe Istanbul

Karen Louise Crain is a New Orleans-based contemporary art expert who specializes in connecting local artists with collectors through personally guided tours of the city’s best galleries and artists’ studios. Join her for a walking tour of galleries in The Bywater Neighborhood, including collage on view at Staple Goods, SHED Gallery, Aquarium Gallery, and more.

MARKET PRESENTATION

The Villagers

Saturday, June 18, 2022, 3:45-4:15PM

Cafe Istanbul

During the early days of the pandemic, Derek Owens chanced upon several of Caroline Golden’s surreal collage portraits, a series she’d titled “The Villagers.” Owens asked Golden if he could write a fable to go along with one of the images; she agreed and, fortunately, was pleased with the narrative. Over several months a book-length work of thirty-seven collage portraits, each with its accompanying fable, was created. In 2022, Animal Heart Press released the book, *The Villagers*. This presentation will explore Golden’s process for making her hand cut collages, as well as Owens’s approach to writing a fictional counterpart for each image. The two will also discuss how this venture—which somewhat resembled, but wasn’t exactly ekphrasis—gave them new insights into the importance of chance, chemistry, and trust when engaging in this rather unique approach to collaboration.



art by Deanna Larmeu



collage by Cheryl Chudyk

COLLAGE MAKING

The 7th Triangular Number & A Round Robin

Saturday, June 18, 2022, 4:15-5:30PM

The Domino

Canadian-born, Seattle-based Cheryl Chudyk works in a variety of media with a diverse number of subjects. “I tackled everything from flora and fauna to mammalian reproduction with scissors and vinyl. I have always been heavily influenced by bold, punchy colours and retro memorabilia.” At The Domino, she will host a collaborative workshop where she will guide participants in the making of seven collages in handmade booklets. She describes the Round Robin this way: “Everyone comes to the workshop with twenty-eight elements that are pre-cut or pre-torn and ready to collage. Everyone receives a book and has a certain amount of time to glue seven of their elements onto a page spread. Then the books are passed clockwise and everyone has a time limit to glue six elements and then pass the book. Then five, then four, then three, then two, then one. Each person will retain the original book they started with.” Space is limited to the first 14 participants. To join, sign-up at the Info Table.



collage by Caroline Golden, from *The Villagers*

EVENING EVENT

Collage Show & Tell

Saturday, June 18, 2022, 7-9PM

The Domino

Got a story to tell or a collage poem to read or show? This event is for you. Christopher Kurts will share Collage Poetry from the recent Kolaj Institute residency (and forthcoming journal). Nancy Bernardo will read from *The Awakening*, an 1899 novel by Kate Chopin that will be the subject of an upcoming Collage as Illustration Residency. Caleb Hammond will share his collage sound project *Stop Me If You've Heard This One*. Derek Owens & Caroline Golden will share a story from their book, *The Villagers*. And we will open the mic to Kolaj Fest New Orleans attendees who have a story to share or collage to show. The event will be hosted by Kevin Sampsell who will also read from his forthcoming book, *I Made an Accident*.

detail of collaborative collage made by participants of the Collage Artist Lab, March 2022, with materials from the Historic New Orleans Collection

SUNDAY, 19 JUNE 2022	
9:15AM	Information Desk Open Registration & Check In International House Latrobe Ballroom
10AM	DAILY COLLAGE CONGRESS Great Collage Swap & Goodbyes International House Latrobe Ballroom
11:30AM	CONVERSATION What's Next at Kolaj Institute? International House Atrium
SPECIAL	SPECIAL WORKSHOP Collage in Motion 1PM to 4PM Artisan Bar (sign-up required)



DAILY COLLAGE CONGRESS

Great Collage Swap & Goodbyes

Sunday, June 19, 2022, 10-11:30AM

International House Latrobe Ballroom

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

CONVERSATION

What's Next for Kolaj Institute?

Sunday, June 19, 2022, 11:30AM-12:15PM

International House Atrium

Want to know more about getting involved with Kolaj Institute? Perhaps you are curious about joining a residency or taking a workshop? Maybe you want to contribute to or be featured in *Kolaj Magazine*? This session is for you. Editor Ric Kasini Kadour and Kolaj Institute Coordinator Christopher Kurts will lead an information session about upcoming programs and artist opportunities.

Special Workshops

SPECIAL WORKSHOP

Externalizing the Internal: Collage & Theatre

Thursday, June 16, 2022, 1:30-4:30PM
Tulane University Department of Theatre & Dance

An Assistant Professor at the University of Lethbridge in Alberta, Canada, Julia Wasilewski’s practice “embraces the intersection between traditional design conventions and contemporary renewable approaches in an effort to embrace sustainable theatre-making. Also in Lethbridge, Jaime Johnson is a second-year Master of Fine Arts student studying Costume Design in the Drama department. Collage plays an important role in Johnson’s design process. “I create at least three collages in the entire process. The first is as a tool to sort through the research; to gather thoughts and facts into a visual representation of the many many things going through my head. The second is for mood which reflects some of the themes, thoughts, and feelings of what’s happening in the story. The third collage is to collect any visual imagery that comes to mind when reading the script or telling the story.”

In a special, three-hour workshop taking place at Tulane University, Wasilewski and Johnson will share how they use collage in their theatre practice and lead participants in a process of self-reflection and mask making. Johnson will guide participants through a short questionnaire and preliminary understanding of the four temperaments. Wasilewski will guide a sensory response discussion allowing participants to connect with sense memories in order to select textures, colors and found object components to support their identified personal temperament. With the collaging of fabric, paper and found object selections, participants will craft a personal mask which will support and communicate their inner selves to an outward audience. These masks will be crafted on simple blank base



art courtesy of Julia Wasilewski & Jaime Johnson

masks and assembled with glue and scissors. Participants will be encouraged to explore the manipulation of basic materials into expressive components by altering their basic form and using their temperaments as a source of inspiration to bring their masks to life. The workshop is an opportunity to explore collage from the perspective of theatre practitioners’ practical and theoretical objectives. For collage artists, it is an opportunity to explore the creative process from a full body perspective.

Note: Space is limited. RSVP required. To sign-up, send an email 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.



collage by Beth Guipe Hall

SPECIAL WORKSHOP

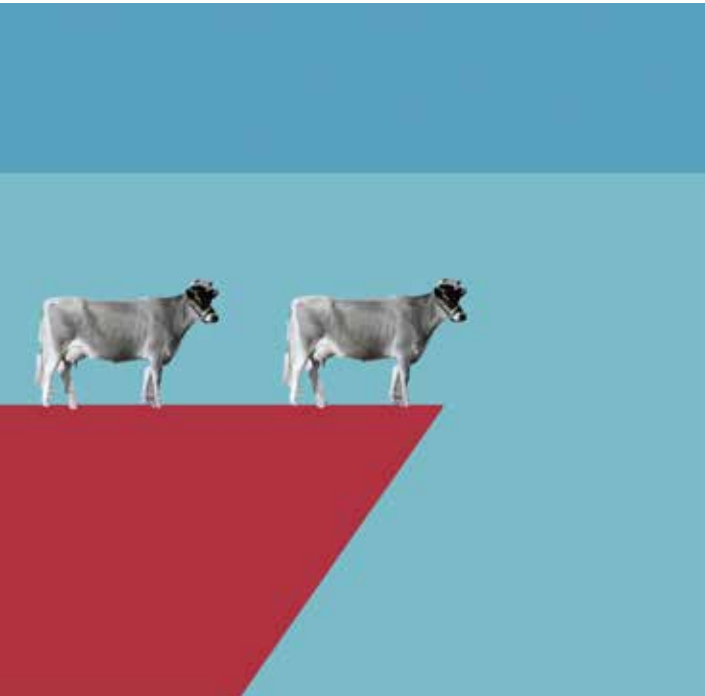
Encaustic Collage Workshop

Thursday, June 16, 2022, 3-5PM
Artisan Bar

Participants in this workshop will learn how to use encaustic medium (encaustic without pigment) as an adhesive and a transfer medium. After sharing the history of encaustic, Beth Guipe Hall will demonstrate how to apply the medium, embed paper into the wax surface, fuse the surface with each application of medium, and three different transfer techniques. Working on 12x12 Masonite panels, participants will make an encaustic collage they can take home with them.

About the instructor: Continuing a lifelong interest in collage, artist and educator Beth Guipe 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. www.bethguipehall.com

Note: Space is limited. RSVP required. The material cost of this workshop is \$15 for registered participants of Kolaj Fest New Orleans or \$25 for the general public. To sign-up, send an email 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.



art by Laurie O’Brien

SPECIAL WORKSHOP

Collage Motion Workshop

Sunday, June 19, 2022, 1-4PM
Artisan Bar

Participants in this workshop will learn to create a short animation working with their own collage art material or objects. Working with both old and new technologies, participants will learn techniques of stop-motion using an app on their own smartphone and will have the option of creating a figurative collage puppet or assemblages using paper as objects. This screening, demo and workshop will be taught by Laurie O’Brien. Sign-up is required and participants should bring their own smartphone or tablet and download the free app “Stop Motion Studio” from the App Store or Google Play before attending the workshop.

Note: Space is limited. RSVP required. To sign-up, send an email 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.

EVENING EVENT & EXHIBITION

Politics in Collage

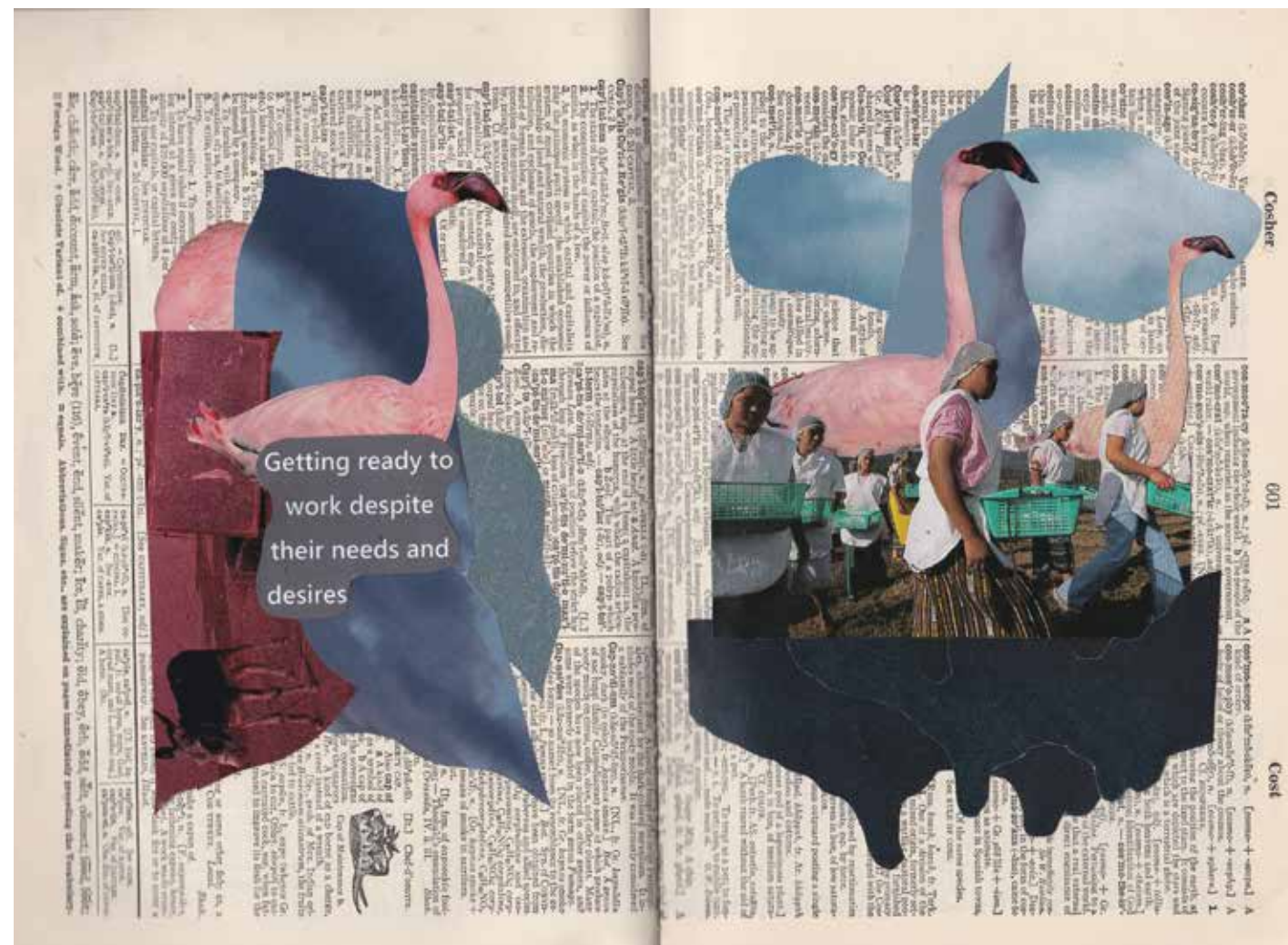
at The Domino
3044 St Claude Avenue, New Orleans
14 June-20 July 2022
Opening Reception: 17 June 2022, 7-9PM

In a time where the challenges facing us as individuals and communities have grown to seemingly insurmountable levels, further exacerbated by the increasing toxicity of the political climate, artists are using their work to confront these challenges by engaging their viewers in a higher level of discourse. Through a virtual residency, twenty-five artists created collage works examining complex socio-political issues that contemporary society is contending with, in order to spark meaningful dialogue and inspire deeper engagement. The full exhibition will be available online while select works will be on display at the Domino.

The opening reception for “Politics in Collage” takes place on the Friday of Kolaj Fest New Orleans, 7-9PM. Learn more at the Kolaj Fest New Orleans website.

Although the main thread running through this exhibition is “political” in its broadest definition, the artists each chose specific issues to explore through the medium of collage. There are examinations of various forms of racism, ableism, sexism, and xenophobia; the consequences of colonization and capitalism; the effects of contemporary media; and the eco-grief or anxiety associated with climate change. By using collage, a form composed of juxtaposing a variety of disparate elements together, the artists are able to tell nuanced stories about their highly complex topics, inviting the viewers to regard a potentially overwrought issue from a fresh angle.

The inspiration behind the exhibition, and associated residency, as a whole, came from the burgeoning interest of collage artists to create socio-political work, fomented by the global COVID-19 pandemic. Artists began to view their own work differently seeing its potential to affect the conversations that their cultures were having about deeply compelling issues. The artists involved in this exhibition were inspired by their personal experiences, varied back-



collage by Susana Belen

grounds, observations of their communities both local and global, and by the profound, visceral emotions triggered from the overwhelming onslaught of living in a time of mounting crises. These sentiments, which ranged from anger, grief, and fear to hope, reckoning, and affirmation, combined with the research each artist undertook during the residency about political collage and their individual subjects led to a body of work that is not only political, but also thought-provoking and poignant.

Although each artist explored it through their own lens, a major theme across much of their work is inequality and power imbalance, in its past and present forms. Kike Congrains used bright, playful colors representing the mythologizing of history juxtaposed against the harshness of reality to comment on colonization in his country of Peru; Gayathiri Kamalakanthan, a Sri Lankan artist living in England, also dug into the history of colonization of Sri Lanka, particularly its relation to the exploitation of tea pickers. The exploitation of workers as a result of inherently harmful capitalistic practices was a theme that so engrossed Susana Belen, a recent immigrant to Australia

from Chile, that she created a collage book to explore the various angles of the philosophy, and practice, of labor. As Jordan Fobbs shows us, however, it is not only workers who are taken advantage of. Fobbs' interactive work uses tweets and images from the Kardashians to piece together a commentary on “blackfishing”: the appropriation of black bodies/culture by white people for personal gain. Xavier Carter effectively inverts this idea of appropriation in his work, reframing white mythologies through his Black, Native American heritage to tell a new story with a “revolutionary promise” despite its oppressive context. Mori Anderson Hitchcock also seeks to reframe a narrative that is too often focused on suffering, through their work affirming the power and beauty of unapologetic Black, queer love.

Affirmation and hope are powerful forces when used in political collage as Jenn Arras exemplifies in her series decrying the prevailing hopeless apathy that often accompanies eco-grief or anxiety. Californian artist Jana Zimmer similarly wrestled with portraying the devastation of climate change, using abstraction as a technique to connect

collage by Gayathiri Kamalakanthan



collage by Penny Mateer

a recent oil spill near her town to her family's history of the Holocaust. The appreciation of one's history, whether individual or familial, was a prevalent inspiration among the artists for determining how to situate their chosen topics. Phyllis Famiglietti recalled her early experiences of redlining as a white child, and seeing firsthand its effects on her neighbors and friends, to create her piece about the systemically racist practice of redlining. Penny Mateer and Stephanie Todhunter both drew upon their varied experiences in the longstanding fight for women's rights to contextualize the recent Texas legislation outlawing abortion into a historical narrative. English artist/filmmaker Cathy Greenhalgh was galvanized by her previous filmmaking background into creating a series exploring the distorted relationship between "genius" male filmmakers and their oft-forgotten female muses.

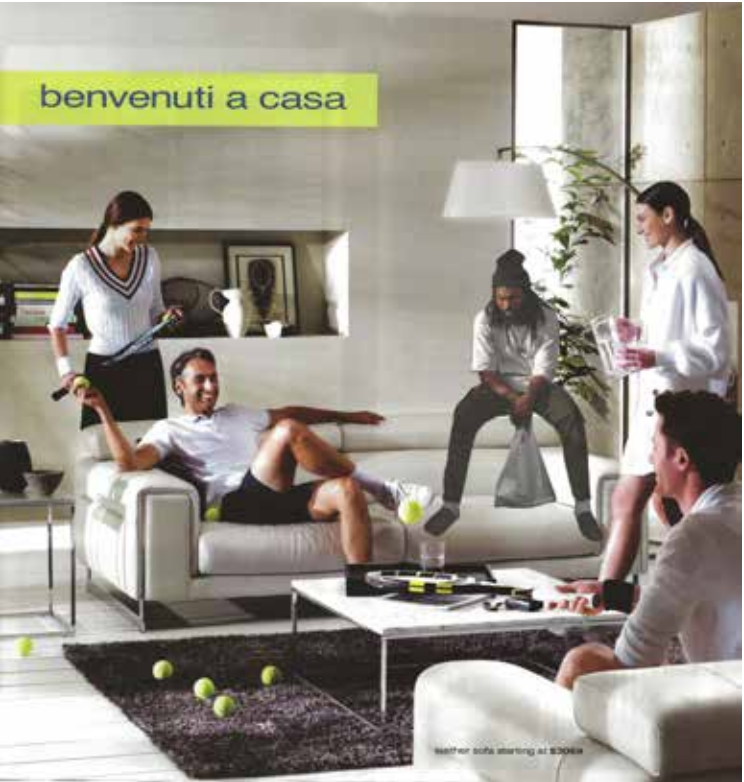
As a multi-national artist, Nola Abboud's acute awareness of the treatment of women in different cultures inspired her work on how that treatment can quickly degrade under a misogynistic, hyper-aggressive regime like the Tali-

ban. Patricia Figueiredo examined the ruthless violence against women and its normalization (or at least, excusal) by powerful religious organizations, as seen in her home country of Brazil. The violence perpetuated by her government, and silently condoned by the apathy of her country's people, is the driver behind Carmen Angela Yandoc's work exploring the current state of her country, the Philippines. Alexander Helmtoller and Simone Löhndorf each took deeper looks at the influence of their ancestral heritage and history. Alexander celebrates the power of hope and potential in his portrayal of his family's choice to immigrate for the purpose of greater opportunity, while Simone explores how large-scale immigration all too often leads to the dehumanization of a people rather than seeing their common humanity. Humanizing a marginalized population is the subject of MaryHope Lee's series on homelessness, inspired by living in Phoenix, where the ever rising cost of living (especially rent) and the economic hardship as a result of the pandemic has caused homelessness to be a consequence for more people than ever before.



collage by Xxavier Carter

The artists Emily Tironi and Amanda Lynch, by nature of the disabilities they work with, have felt the pandemic in sharply unique ways, causing them to interrogate how those without disabilities take access, health, and safety for granted, often at the expense of the disabled. The pandemic also caused Dawn Conry, a former nurse and healthcare worker, to examine how healthcare and safety recommendations were politicized to the detriment of the community as whole. A similar form of this politicization was explored by Lilith Frakes, who used the religious literature she regularly received during the pandemic to explore how religion influenced individuals' behavior during this global crisis. The consequences of the manipulation and control of information, not simply seen in the pandemic, but throughout its historical context was the subject of Bryan Robertson's work exploring the tension between government and social media. Neha Luhar-Trice was equally interested in social media, but from the perspective of its effects on our daily psyche and well-being, effects that have come brutally into focus as more of our time is being spent in the virtual world.



collage by MaryHope Lee

About the Curator

G. E. Vogt has exhibited in various juried exhibitions across the US. In 2019, Fresh Paint Gallery held a major exhibition of her work and she spoke on the "Women In Col-lage" panel at the annual Kolaj Fest New Orleans. She is currently participating in five-month virtual residency with The Crit Lab, working with other artists in the field of critical, ethical art. Her works continue to explore the themes she has been interested in since her performance work and which have become increasingly relevant—the unmanageable socioeconomic gap, the various forms of inequality prevalent in the US, and the toxicity of our political climate. However, as her work has advanced, Vogt has become increasingly committed to working with, and building, a community of other socio-political collage artists. She created and is currently curating the SoPo-Collage page to showcase these artists; participated in Kolaj Institute's virtual residency

"Oh, Money! Money!", illustrating Eleanor H. Porter's 1918 social commentary on capitalism and wealth with eleven other collage artists; and most recently coordinated and directed Kolaj Institute's "Politics in Collage" virtual residency to further advance the field of socio-political collage, and help artists grow their work in this field. Vogt lives and works in San Diego, California.

Collage in the Crescent City

The primary exhibition of Kolaj Fest New Orleans is “Politics in Collage” at The Domino in the Bywater Neighborhood of New Orleans (see page 26). 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.



Staple Goods

1340 St. Roch Avenue in the Bywater
www.staplegoods.org

Through 7/3/2022: “100 Views on Waking and Shortly Before”. Sadie Sheldon is a multidisciplinary artist based in New Orleans. Her work is made from found materials, harvested from unwanted piles and reimagined for a greater purpose in storytelling and reshaping the way we experience the matter of our world. The exhibition features *Arabica Scroll*: a 300-foot scroll Sheldon has been working on since the early pandemic lockdown of 2020. Painted and sewn on recycled coffee bags, the images undulate between mundane moments, active imaginations and recollected dreams. All are collaged and sewn together with layers of plastic trash accumulated throughout the pandemic. Much like the still frames of a film reel, the images are set into a sequence that tells their story in a chronological progression, weaving between the realities of sleep and awakesness. Hours: Saturday-Sunday, Noon-5PM.

SHED Gallery

824 Poland Avenue in the Bywater
Instagram @shedgallery_

Through 6/26/2022: “SEEP”. Melissa Pokorny’s “SEEP” is a solo experience and exhibition. The artist creates sculptural works that question ways of knowing the world and illuminate the invisible, intangible, and knotty attachments between temporal, geographical, and material things. Pokorny’s conceptual focus is rooted in conceptions of the natural world, strategies of place-making and landscape studies, and in new materialism that engages with the vitality and pull of the material world and non-human things. Her process is rooted in collecting—found objects, weird materials, snapshots of landscapes and terrain, and latent utilitarian things like ladies’ handkerchiefs or utility hooks. Hours: Sunday, Noon-5PM and by appointment.



Aquarium Gallery

934 Montegut Street in the Bywater
www.aquariumartgallery.com

Through 7/3/2022: Michael Pajón. Michael Pajón is a New Orleans-based collage artist with a passion for print and a love of old books. His dense compositions with meticulously hand-cut materials are sourced from heavily illustrated antique books and ephemera. By breaking up context and repurposing materials into fables, portraits, Homeric landscapes, and allegorical tales filled with romance and ennui, he creates something beautiful out of the imperfect and antiquated, establishing a contemporary dialogue with the reader. Pajón created the poster for the first World Collage Day in 2018. Hours: By appointment



Ogden Museum of Southern Art

925 Camp Street in the Warehouse District
www.ogdenmuseum.org

Through 7/24/2022: “What a Wonderful World”. The exhibition features over 50 works from 1975 to 2021 that trace the formal and conceptual development of Cuban-American visual artist Luis Cruz Azaceta. After emigrating to the US in 1960, Azaceta found his voice and identity through art. In the 1970s, Azaceta began using the self-portrait as a way to both explore his own identity and to understand the pain of others. By placing himself as a victim in the compositions, he expressed both solidarity and empathy—a process that he has carried throughout his career. His work preceded and informed the Neo-Expressionist movement of the 1980s. Since moving to New Orleans in 1992, his work has moved towards abstraction, exploring the human condition through metaphorical representations of current events.

Permanent Exhibition: Benny Andrews. Benny Andrews was born in 1930 to a mixed-race family (Cherokee-Scottish-African American) in rural Plainview, Georgia. After becoming the first member of his family to graduate from high school, he attended Fort Valley State College supported by a scholarship. He was not allowed to attend the University of Georgia due to the color of his skin. In 1954, after serving as a military policeman in the Korean War, he used the GI Bill to attend the School of the Art Institute of Chicago, studying under Kathleen Blackshear. No longer constrained by the racial laws of the South, he entered an art museum and saw original masterworks for



the first time in 1954, an experience that brought tears to his eyes. The artist rose from the injustices of the Jim Crow South to become a leading voice in American painting. This ongoing exhibition celebrates one of the South’s greatest voices in the visual arts. Hours: Daily, 10AM-5PM



Arthur Roger Gallery

434 Julia Street in the Warehouse District
www.arthurrogergallery.com

Through 7/16/2022: “Birdsongs”. The bronze sculptures and wall assemblages exhibited in “Birdsongs” are a collaboration between renowned sculptor Joseph Havel and his African grey parrot Hannah. Like most Americans during lockdown, Joseph Havel turned to online shopping to fulfill basic needs. With the abundance of cardboard boxes Hannah reverted to her natural instincts and began chewing on the boxes. Havel stacked the boxes and allowed Hannah to revisit the boxes to make sure she was happy with her creations. Once both artists are satisfied with the box tower creations, Havel casts the creations in bronze. The demand for cardboard boxes contributes to deforestation and habitat loss of species like the African grey parrot. The precarious appearance of the structures is a nod to the chaos of the past two years and the demise of our planet’s ecosystems. Hours: Tuesday-Saturday, 10AM-5PM.

Artists & Presenters

Lisa Barcy

Lisa Barcy is a mixed-media artist, award winning animator, and native Chicagoan. Her work includes stop-motion and experimental animation, collage, book arts, and theater puppets. Her short films have screened all over the world including Slamdance, The Ottawa International Animation Festival, The Black Maria Film Festival, and Chicago International Film Festival. She's also created music videos for musicians such as Andrew Bird and created animated projections for dance performances by The Seldoms. She holds a BFA from the School of the Art Institute of Chicago and an MA from Columbia College Chicago's Interdisciplinary Arts program. She teaches at DePaul University. lisabarcy.squarespace.com

Todd Bartel

Todd 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 to 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. www.toddbartel.com

Nancy Bernardo

Nancy Bernardo currently lives in Rochester, New York and has been a practicing graphic designer for 22 years. She holds an MFA from The School of the Art Institute of Chicago and has been an educator for 14 years. Bernardo's work has been commissioned for book cover designs such as: *Checking In/Checking Out* (NO Books, 2010), *New Orleans Review Art + Literary Magazine* (2009-2014), *Deconstructing Brad Pitt* (Bloomsbury Press, 2011 and discussed in *Kolaj* 11) and *History of Design: Beyond the Canon* (Bloomsbury Press, 2018). Bernardo has been recognized and awarded honors through Graphis Design Annual, Print Regional Design Awards, Design Observer 50 Books 50 Covers, HOW In-House Design Award, HOW Best of International Design and STA 100. Her work has been exhibited in Rochester, New Orleans, Seattle, Chicago, New York City and in the United Kingdom. www.nancyabernardo.net

Julie Blankenship

Julie Blankenship has taught at the San Francisco Art Institute (her alma mater) and San Francisco State University. She was Executive Director of Visual Aid, an arts/social justice organization serving artists with AIDS, where she opened Visual Aid Gallery. She has curated exhibitions at multiple Bay Area venues. Her work has appeared in publications including *Poets & Writers Magazine*, *High Shelf Press*, *Museum of Americana Literary Review* and (upcoming) *Vasterian* in the USA; *Blood Bath*, *London Reader*, *Sein und Werden*, *Foxhole*, and *Egeaus Press* in the United Kingdom. Her work has been shown in solo and group shows in Italy, The Netherlands, South Korea, and the United Kingdom, as well as Portland, Oregon and San Francisco. During Kolaj Fest New Orleans 2019, Blankenship's work was featured at Papier Plume in the French Quarter. Collaborations include the film *Extinction and How to Avoid It*; "Telephone"; and "Silent Fire", presented by Yale University Institute of Sacred Music and Nasty Women Connecticut. Blankenship lives and works in San Francisco. Instagram @privateyesf.

Henry Burdsall

Henry Burdsall holds a BFA from the Art Academy of Cincinnati with plans to pursue higher education. He is a recipient of both a Charley and Edie Harper Scholarship and a Bertha Langhorst Werner Scholarship. Burdsall shows his work extensively in Cincinnati, most recently in the group show "The Cut Up" at the Summit Hotel, featuring artists pushing the boundaries of collage. The artist lives and works in Cincinnati, Ohio. hoburdsall.wixsite.com/my-site

Shona Chornenki

Shona Chornenki is a mixed media artist, media technologist and educator. As an art facilitator, she leads in-person and online workshops. Chornenki's work has been exhibited and published in Canada and internationally. She recently moved her studio from rural Prince Edward County, Ontario to Toronto. www.shona-chornenki.com

Cheryl Chudyk

Cheryl Chudyk actively studies collage under Larry Calkins and painting and drawing under Ruthie V. She has a background in photography and dance. Her collage work has been published in *{th ink}* Publication, *Cults of Life*, *OLTRE*, *transitional MOMENTS: restoring equilibrium through the art of collage*, *COOLAGE*, *Clamor Literary and Arts Journal*, and four issues of *Cut Me Up Magazine*. Her work has been shown in galleries in the US and Europe and is part of Schwitters' Army at MERZ

Gallery in Sanquhar, Scotland. She is a co-curator and co-founder of Sharp Hands Gallery, the newsletter editor of The Northwest Collage Society, and is a member of @thecollageclub on Instagram. She recently completed Kolaj Institute's Collage and Poetry Residency. Chudyk is Canadian and is currently based in Seattle. www.stitchpixie.com

Deborah Eater

Deborah Eater holds an MA in experimental psychology from Princeton University. After a career in teaching and program development, Eater began pursuing fine art full-time in 2010. She studied drawing and painting at Fleisher Art Memorial, and developed her unique form of collage through independent study and experimentation. She has shown her work in solo and group exhibitions throughout Pennsylvania and in New Jersey and has received several awards, including from the National Collage Society. Her work is in private collections across the United States. Originally from Pittsburgh, Deborah Eater lives and works in Bucks County, Pennsylvania, where she is a member of the Arts and Cultural Council of Bucks County, the Artists of Bristol, Philadelphia CollageWorks, and the National Collage Society. www.deboraheater.com

Tony Fitzpatrick

Tony Fitzpatrick is a world-renowned multimedia artist, born in Chicago, he is best known for his mixed-media collages, printmaking, paintings, and drawings. With work in the permanent collections of The Metropolitan Museum of Art, the Museum of Modern Art, The Art Institute of Chicago and the Museum of Contemporary Art in Miami, Fitzpatrick has also created album art for music icons including Lou Reed, Steve Earle and The Neville Brothers. In the fall of 2021, and coinciding with the release of Fitzpatrick's book, *Jesus of Western Avenue*, a large solo exhibition was presented at the Cleve Carney Museum of Art, featuring Fitzpatrick's prints, drawings and collages. The exhibition focused on works that reflect the artist's connection to Chicago, his social and political concerns and our shared changing reality. www.tonyfitzpatrick.co

Caroline Golden

Caroline Golden is a New York City-based collage artist. Her collages and assemblages have been shown in multiple solo and group exhibitions, including a one-woman exhibition of work inspired by Lewis Carroll's *Alice in Wonderland*. Golden has lectured about fairy tales and the many ways they can be interpreted in conjunction with her work. Her art can be found in private and corporate collections worldwide. Caroline's art inspired writer Derek Owens to create companion pieces for one of her series. This collaboration is on display

in the book, *The Villagers* (Animal Heart Press, 2022). www.carolinegolden.com

Cathy Greenhalgh

Cathy Greenhalgh is a film-maker (director/cinematographer), lecturer, media anthropologist and writer based in London. She has several decades of teaching expertise including twenty-eight years in higher education consultancy, management and research, most recently as Principal Lecturer and Head of the Film and Television Programme in the Media School at the London College of Communication, University of the Arts London. She spent fifteen years as a professional cinematographer in the film and commercials industries and has conducted long term ethnographic research with feature film cinematographers (1995-2022 ongoing). Research interests and publications center on sensory ethnography and material culture of light, landscape and textiles; the anthropology of media and visual anthropology; collaborative and interdisciplinary creativity, film-making practices and communities of practice, cinematographic phenomena and aesthetics. Now retired, Greenhalgh continues work on many projects. Recent teaching includes at the National Film and Television School, London Film Academy, Queen's University Belfast, and the Savannah College of Art and Design. Within anthropology circles she has been lecturing on her visual anthropology project Covid Collage Chronicles (@covidcollagechronicles), many of which premiered in an exhibition at the RAI Film Festival in March 2021. www.independentresearcher.academia.edu/CathyGreenhalgh.

Beth Guipe Hall

Continuing a lifelong interest in collage, artist and educator Beth Guipe Hall has been experimenting with encaustic since 2006 to create 2D art in three dimensions. Her 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. www.bethguipehall.com

Caleb Hammond

Caleb Hammond has taught theater and art at The New School, Hartford Art School, Carnegie Mellon, SUNY Purchase and Shanghai Theater Academy's Winter Institute. He is currently a lecturer in Theater Arts at the Massachusetts Institute of Technology. His work as a studio and installation artist, performer, actor and director, has been performed and exhibited nationally and internationally. Recent work includes *Failing The Sun*, in collaboration with glass artist Sean Salstom, which premiered at the Chrysler Museum in 2019. He has also performed/directed/exhibited at galleries and venues in France, Hungary,

Japan, Portugal, South Korea and in Boston, Los Angeles, Miami and New York. He has performed in films and theater directed by Hal Hartley, John Jesurun, Jay Scheib and Bara Jichova and for Japanese public television. Originally from rural Massachusetts, Caleb Hammond lives in New York City. www.calebhammond.com

Khaleelah Harris

Khaleelah Harris holds a BA in Religion and Philosophy from Bethune-Cookman University; an MA in Religion from the Yale Divinity School; and is currently pursuing an MA in History at Howard University. Harris is also a Du Boisian Scholar and was a 2019-2020 W. E. B. Du Bois Fellow at the University of Massachusetts-Amherst. She is a semi-professional found photo collage artist and centers her involvement in the arts world around curatorial work with visual art exhibits that create visual narratives for her research. Her research interests for college art include African-American Women’s Religious Experience, African-American Women’s Social Clubs/Organizations, Historically Black Colleges; Southern Life and Beauty Culture. Her research investigates the project of identity formation/self-making and taste-making practices for upper/middle class Black Women of the late 19th and early 20th century, nuancing the ways in which these particular acts determine how this group of Black Women enacted beautiful experiments with their lives. www.khaleelahharris.com.

Anastasia “Stacy” Kirages

Anastasia “Stacy” Kirages, a Houston-based collage artist and zinester, holds a BA in Art History from the University of Texas at Austin, and certificates from the University of Pennsylvania’s School of Social Policy and Practice and the University of Houston’s SURE™ Program, in Arts & Cultural Strategy and Entrepreneurship, respectively. Currently, she is working toward her M.Ed in Reading Education at Texas Woman’s University. She has been a lead organizer for Zine Fest Houston (ZFH) since 2013. In addition to her work with ZFH, she is also a member of DAMN GXRL, a feminist booking collective, and volunteers with Girl’s Rock Camp Houston and The Montrose Center. Her work has been shown in exhibitions in Texas, including “Hullabaloo”, Space HL (Houston), “TEXAS TOAST”, Co-Lab Projects (Austin), “Mix It Up! A Collage Art Show”, Insomnia Gallery (Houston), “Cutting Edge: A Collage Show”, Texas Art Asylum (Houston), The Zine Society Library at CentralTrak (Dallas). Her work has also appeared at “ZINESHOW”, Tymutopiyapres (Lviv, Ukraine) and Amsterdam Zine Jam at Mediamatic Fabriek (Amsterdam, The Netherlands). Instagram @k.lilages.



image courtesy of Ann E. Lawton

Jaime Johnson

Jaime Johnson is a second-year MFA student in Costume Design in the Drama department of the Faculty of Fine Arts at the University of Lethbridge. She holds a BFA in theatre tech/design and has a diploma in Fashion Design and Sustainable Production. Her MFA thesis is designing costumes for a devised adaptation of Edgar Allan Poe’s *Mask of the Red Death*, which is part of a larger show entitled *A Night at the Grand Guignol: 2022*. Jaime Johnson lives and works in Lethbridge, Alberta, Canada.

Ric Kasini Kadour

Ric Kasini Kadour, a 2021 recipient of a Curatorial Fellowship from The Andy Warhol Foundation for the Visual Arts, is a writer, artist, publisher, and cultural worker. With the Vermont Arts Council, he curated “Connection: The Art of Coming Together” (2017) and Vermont Artists to Watch (2018, 2019, 2020). In New Orleans (2018-2019), he curated “Revolutionary Paths” at Antenna Gallery and “Cultural Deconstructions” at LeMieux Galleries. As Curator of Contemporary Art at Rokeby Museum in Ferrisburgh, Vermont (2019-2020), he curated “Rokeby Through the Lens”, “Structures”, and “Mending Fences: New Works by Carol MacDonald”. At the Southern Vermont Arts Center (2019), he curated “Contemporary American Regionalism: Vermont Perspectives” and “Where the Sun Casts No Shadow: Postcards from the Creative Crossroads of Quito, Ecuador”. With Frank Juarez, he co-curated “The Money \$how: Cash, Labor, Capitalism & Collage” at Saint Kate-The Arts Hotel in Milwaukee, Wisconsin (April-September 2021). For the 52nd Annual Birr

Vintage Week and Arts Festival in Ireland (August 2021), Kadour curated “Empty Columns Are a Place to Dream”, which was also shown at Knoxville Museum of Art (January-February 2022) and MERZ Gallery in Sanquhar, Scotland (May 2022). Kadour is editor and publisher of *Kolaj Magazine*. His writing has appeared in *Hyperallergic*, *OEI*, *Vermont Magazine*, *Seven Days*, and *Art New England* (where he was the Vermont editor). In Winter 2020, he was artist-in-residence at MERZ Gallery in Sanquhar, Scotland. He holds a BA in Comparative Religion from the University of Vermont. www.rickasinikadour.com | www.kasinihouse.com

Christopher Kurts

From New Orleans, Louisiana, Christopher Kurts is a storyteller, artist, and co-founder and lead organizer of The Mystic Krewe of Scissors and Glue. In his capacity as Coordinator for Kolaj Institute, Kurts has been leading residencies and workshops around such topics as curating, illustration, poetry, street art, and politics. Kurts has shown his work in exhibitions in Ireland, Scotland and the US. In August 2020, he led the Kolaj LIVE event “Chaos to Order: Collaborative Collage in Performance” at the Ogden Museum of Southern Art. He has also curated group exhibitions of collage at venues around New Orleans. His work is part of Schwitters’ Army at MERZ Gallery in Sanquhar, Scotland and Postal Collage Project No. 10 at Berkeley Commonplace in California. He is the main researcher, curator and writer for Kolaj Institute’s International Directory of Collage Communities. www.christopherkurts.com

Deanna Larmeu

Deanna Larmeu is an MFA candidate in Painting at Savannah College of Art and Design. She also holds a BFA and a BS from Louisiana State University. Her work has been shown in New Orleans and Baton Rouge; was selected as the Corpus Delecti Podcast Design; and she was appointed the sole portrait painter for the Intergalactic Krewe of Chewbacchus. She also created pieces for the Krewe of House Floats for Mardi Gras 2021. She has been a youth arts educator since 2004. Deanna Larmeu lives in Metairie, Louisiana. www.deannalarmeu.com

Ann E. Lawton

Ann E. Lawton is a mixed media artist, board-certified art therapist, and art educator and violence prevention specialist at the University of Wisconsin-River Falls. She is the recipient of the 2018 UWRF College of Arts and Sciences Award for Excellence in Teaching, the 2021 UWRF Chancellor’s Award for Academic Staff, and the 2022 University of Wisconsin System Board of Regents Award for Academic Staff Excellence. Recently, her work was shown in “Home” at Artless Bastards Gallery (De Pere, Wisconsin) and in a solo show at the Chestnut Center for the

Arts (Marshfield, Wisconsin). Her work will also be shown in the forthcoming Indiana Green Invitational (Princeton, Wisconsin), co-curated by Frank Juarez of *Artdose Magazine* and Samantha Timm of Saint Kate-The Arts Hotel in Milwaukee. In March 2022, Ann facilitated the workshop “Cultivating Creativity with Mixed Media Collage” through Pocasin Arts School of Fine Craft. Ann E. Lawton lives and works in River Falls, Wisconsin. www.aelawton.com

Kerith Lisi

Kerith Lisi is a mixed media collage artist from the San Francisco Bay Area working primarily with discarded books. Her work has been exhibited at the de Young Museum (San Francisco), SLATE contemporary (Oakland), Marin Museum of Contemporary Art (Novato, California), STUDIO Gallery (San Francisco) and included in “The Art of the Book” at Seager Gray Gallery (Mill Valley, California). Lisi was profiled in “Ephemera” in the UPPERCASE Encyclopedia of Inspiration. She is represented by Slate contemporary Art Gallery + Art Consulting in Oakland and Annie Gould Gallery in Gordonsville, Virginia. She recently completed an artist residency at In Cahoots (Petaluma, California). www.kerithlisi.com.

Marie-Pier Lopes

Marie-Pier Lopes is a professional visual artist, teacher of visual art, and dancer based in Montreal, Quebec. She is a graduate of the Université du Québec à Montréal. Her work has been exhibited in shows across Canada, including Project Casa in Montreal in 2021 and a solo show at the Centre Jacques Auger in Gatineau, Quebec. She was a panelist for the 2020 Kolaj LIVE international roundtable, Women in Collage. She also worked on the design of large paintings for Cirque Eloize’s show during the 2018 Canada Grand Prix. Her painting *Happy Chaos* won the 2017 Timeraiser contest. www.mariepierlopes.com

Laurie O’Brien

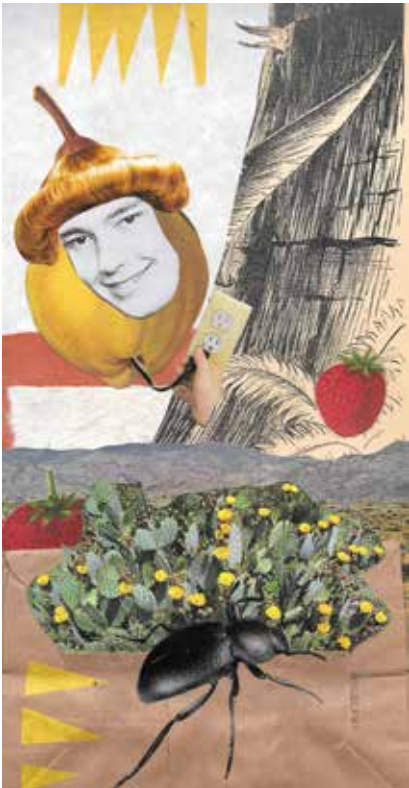
Laurie O’Brien is a multi-disciplinary artist working with video, installation and animation. She is the creator of the Peephole Cinema, a “miniature cinema” collective with satellite projects in three cities: San Francisco, Brooklyn and Los Angeles. Her animations and video installations have been exhibited in numerous galleries nationally and internationally, such as the Ann Arbor Film Festival, Studio Des Ursulines in Paris, the Library of Congress, Union Docs in Brooklyn, and the San Francisco International Airport. She is a Princess Grace Award recipient and her films are represented by Light Cone in Paris. O’Brien holds an MFA from CalArts and is an Associate Professor of Visual Media in the Photography Department at Rochester Institute of Technology. She currently resides between New York and San Francisco. In 2022, O’Brien is working with Kolaj Institute on a Collage in Motion Fellowship. www.laurieobrien.com

Jessica O’Lear

Jessica O’Lear holds a BA in cultural anthropology from West Chester University and a certificate in digital photography from the University of the Arts in Philadelphia. They are currently pursuing an MFA at the University of Ottawa. Their work has been shown in group exhibitions in the Philadelphia region, including The Barnes Foundation and DaVinci Art Alliance. They also spent time in Japan working on a series that explored the sensations of homesickness, memory, and how we learn to relate our past space to our current space. Other projects include an exploration of the cultural identities of Philadelphia neighborhoods. www.jessicaolear.com

Derek Owens

Derek Owens is a writer, artist, and professor teaching at St. John’s University in New York. *The Villagers*, a collaborative book with collage artist Caroline Golden, was published in February 2022. He is the author of *Memory’s Wake*, a work of literary nonfiction about his mother’s traumatic childhood in the “burnt-over district” of upstate New York. He has written several academic books, a number of academic articles, and published poetry, fiction, and lyric essays in dozens of literary journals. He has given close to 100 conference presentations as well as keynote talks, and has exhibited in New York, Toronto, and Berlin. He holds a doctorate from the University at Albany and an MFA from Transart Institute/Plymouth University. www.derekowens.net



Chasity Porter

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

Collage by Chasity Porter

Estelle L. Roberge

Estelle Roberge graduated from the Portland School of Art and the University of Southern Maine. She holds an MFA in Painting from Idaho State University. She taught at the Navajo Community Collage in Tsaile, Arizona and in Utah before moving to Magdalena, New Mexico in 2002. Her diptych, *Waiting for Winter*, is part of the New Mexico Acclaimed Artist Initiative 2020 and the Eco Art Project. In 2022 and 2023, selections from *Book of Covid: Unbound* will be exhibited in Idaho, Maine, with work also in exhibition in New Mexico and Rhode Island. Roberge’s work is in private collections in Canada and the United States. Learn more at the Kolaj Magazine Artist Directory.

Kevin Sampsell

Kevin Sampsell lives and works in Portland, Oregon. He is an author, editor, bookseller, collagist, and small press publisher (Future Tense Books). His latest book, *I Made an Accident* (Collages and Poems), will be published by Clash Books in Summer 2022. 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). Sampsell was also the host of the collage making space at Kolaj Fest New Orleans 2018 and 2019. www.kevinsampsell.com

Erin Smith Glenn

Erin Morgan Smith Glenn is an associate professor of art, advisor of the Visual Arts Club, former VP of the board for the Dayton Society of Artists, and proud alum of Central State University. She holds an MFA from the University of Cincinnati with a concentration in 2D drawing and painting. The artist has exhibited works in Ohio, Tennessee, Kentucky, Missouri, and Illinois, including numerous solo exhibitions. Recently, she was awarded Best in Show for her painting in the “New Woman” exhibition hosted collaboratively by the Pendleton Arts Center and the Clifton Cultural Arts Center, Cincinnati. Smith Glenn will be the inaugural exhibiting artist in the new CCAC gallery dedicated to women artists and will spend three months creating new work in Cincinnati’s only Frank Lloyd Wright-designed home. Smith Glenn founded TheScarvinArtist LLC in 2014, where she accepts painting and drawing commissions, crocheted and other artisanal designs and mixed media projects. Erin Smith Glenn lives and works in Cincinnati, Ohio. www.etsy.com/shop/TheScarvinArtist

Lindsay Stewart

Lindsay Stewart attended the Nova Scotia College of Art & Design University with a focus in printed matter and multiples, studying under Garry Neill Kennedy. At the age of sixteen, she created The Mail Club, a modest collec-

tion of high school friends of friends who would receive a typewritten list of member’s addresses and a personal questionnaire in the mail. At its peak in 2000, the club had almost 100 members and a website. In 2010, Stewart created Varsity Concert, an upcycled and reimagined stationery line featuring one-of-a-kind collaged greeting cards, notebooks, stickers, mix-and-match stationery sets and craft packs geared towards collagers, journalers and other paper artists. From 2014-2018, she co-created and co-operated Big Pony in Halifax that brought together curated second-hand clothing with art and goods from emerging Canadian artists. Prior to Big Pony, Stewart collaborated with Inkwell Boutique to create and host workshops on the topics of letter writing, mail art, and expression through collage art and reimagining materials. Learn more on Instagram @varityconcert.

Paloma Trecka

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. She is currently teaching about the history, art and industry of animation at Columbia College Chicago and at DePaul University and is an abstract collage artist. As a visual artist her abstract paper compositions are pure forms of collage without narrative or representation of life outside of the collage. They are rhythmic repetitions of color and form, pushing and pulling their way through layers of paper ephemera in lieu of paint, often careening into the realm of sculpture. In these relief works, she is attempting to further the language of collage by abandoning representational imagery and eliminating figurative signifiers. www.palomashaloma.com

Mia van Leeuwen

Mia van Leeuwen an Assistant Professor in the Faculty of Fine Arts at the University of Lethbridge. She practices the body of performance to explore wide-ranging themes while playfully blurring the lines between theatre and visual art. 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). Her 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 METAs (Montreal English Theatre Awards) for Outstanding Independent Production and Outstanding Contribution to Theatre (produced by Scapegoat Carnivale Theatre, Montreal). The artist lives and works in Lethbridge, Alberta, Canada. www.miavanleeuwen.com

G. E. Vogt

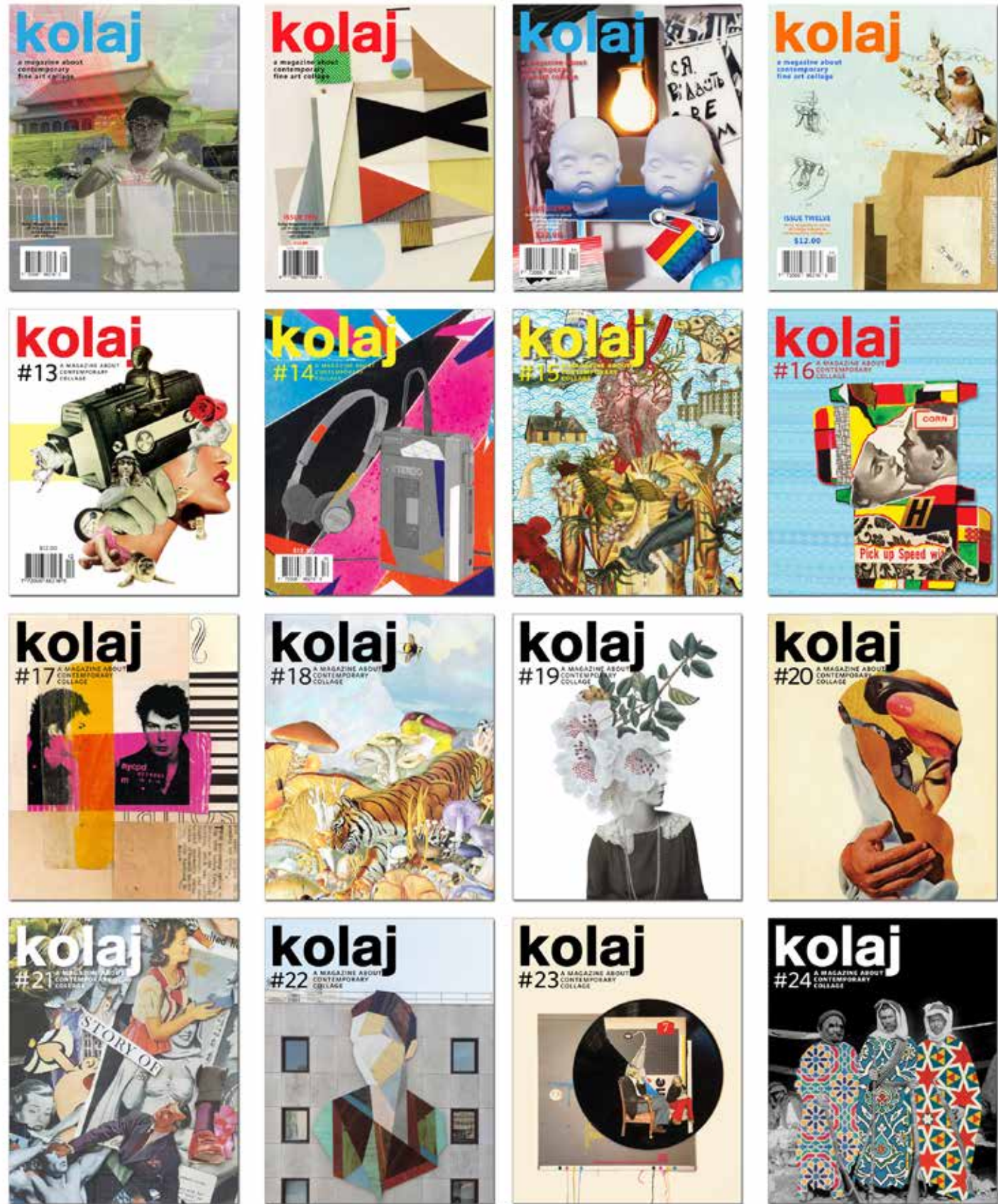
G. E. Vogt has exhibited in various juried exhibitions across the US. In 2019, Fresh Paint Gallery held a major exhibition of her work and she spoke on the “Women In Collage” panel at the annual Kolaj Fest New Orleans. She is currently participating in five-month virtual residency with The Crit Lab, working with other artists in the field of critical, ethical art. Her works continue to explore the themes she has been interested in since her performance work and which have become increasingly relevant—the unmanageable socioeconomic gap, the various forms of inequality prevalent in the US, and the toxicity of our political climate. However, as her work has advanced, Vogt has become increasingly committed to working with, and building, a community of other socio-political collage artists. She created and is currently curating the SoPo-Collage page to showcase these artists; participated in Kolaj Institute’s virtual residency “Oh, Money! Money!”, illustrating Eleanor H. Porter’s 1918 social commentary on capitalism and wealth with eleven other collage artists; and most recently coordinated and directed Kolaj Institute’s “Politics in Collage” virtual residency to further advance the field of socio-political collage, and help artists grow their work in this field. Vogt lives and works in San Diego, California. www.aworldinpieces.com

Julia Wasilewski

Julia Wasilewski is an Assistant Professor at the University of Lethbridge in Alberta, Canada, as well as a Lethbridge-based costume, set, and lighting designer. She holds a Masters degree in Design from the University of Calgary and a BA Drama and BFA Multidisciplinary Arts from the University of Lethbridge. Wasilewski has worked with a number of Alberta-based companies and has taught a variety of theatre workshops and programs across the province with students of all ages. www.juliawasilewski.com.

Piotr Wojcik

Piotr (“Peter”) Wojcik is an emerging scholar and artist based in Lexington, Kentucky. He uses collage and zine-making in his research practice to engage with maps, archives, and memory as they relate to thoroughbred horse racing, social history, and present day struggles over the landscape. Wojcik holds a BA in Urban Studies from the University of Pennsylvania and is about to complete an MA in Geography at the University of Kentucky, but he is most interested in generating dialogue about local history outside of academic settings. pioioiotr.github.io



ABOUT THE MAGAZINE

KOLAJ

Publishing & Community

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

Kolaj Institute

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

Artist Directory

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

Collage Books

The online directory, 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.

Workshops & Residencies

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

Collage Communities

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

Publishing

Kolaj publishes books, catalogs, and 'zines focused on critical issues in collage and collage in the world today. Some recent titles include the *International Directory of Collage Communities*, *Radical Reimaginings*, *Unfamiliar Vegetables: Variations in Collage*, *The Book as a Place of Collage*, *Revolutionary Paths*, and *Cultural Deconstructions*.

LEARN MORE AT WWW.KOLAJMAGAZINE.COM

