

BEWARE!

**KOLAJ
FEST**
NEW ORLEANS
July 12-15, 2018



Kolaj Fest New Orleans

July 12-15, 2018

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

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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 artform in the year to come.

On the Cover

Beware by Lisa Barcy
(12"x9"; collage on paper; 2016)

Credits

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

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THANK YOU



Kolaj Fest New Orleans would not be possible without the generosity of Laurie & Doug Kanyer & the crew at Press Street & Antenna: Bob Snead | Natalie McLaurin | Amelia Broussard | Nic Aziz | David Meinhart

Thank you to these folks provided essential programmatic support: Kevin Sampsell and Jay Berrones in the Collage Making Space | Steffanie Arnold and Ryan Skaggs at Aloft New Orleans Downtown Hotel | Monica DaSilva and David Grove and all the staff at Artisan Bar & Cafe | Gene Speas and Robin at Kajun's Pub | Chuck Perkins at Cafe Istanbul | Marcela Correa at Arts District New Orleans and Jonathan Ferrara Gallery | Dr. Stella Jones at Stella Jones Gallery | Christy Wood & Jordan Blanton at LeMieux Galleries | Stephen Hawkings at Arthur Roger Gallery | Regina Parkinson at Brand New Orleans Gallery | Emily Siekkinen at Octavia Art Gallery | Christina Juran at The New Orleans Art Center | Melissa Kenyon at the Ogden Museum of Southern Art | Yuka Petz at Paper Machine | Cynthia Scott at The Front | Rebecca O'Brien & Rachel Funel at New Orleans & Co.

A special thank you to all the artists and presenters who stepped up in remarkable ways and got themselves to New Orleans. When you see them, thank each and every one of them.

How-to Kolaj Fest New Orleans

For over 100 years, we have been advancing, exploring, and disrupting visual art through collage. It is about time to give the medium its due. It's time to come together as a community.

REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the evening events, Antenna::Signals (Thursday), "An Evening with the Jealous Curator" (Friday) and "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage" (Saturday). Free bottled water is available at the Kolaj Fest Info Desk at the Collage Making Space and at Cafe Istanbul and Antenna Gallery during the symposium sessions.

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 of Kolaj Fest New Orleans, we will come together in 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, check the schedule for locations.

PLAN YOUR DAY

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

PACE YOURSELF

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

BUDDY UP

Kolaj Fest New Orleans is all about connections and community. In that spirit, we encourage you to buddy up with other attendees for panels, events, dining out, and getting around. When you are at a Kolaj Fest New Orleans activities, wear your nametag and introduce yourself to your fellow collagists. If you see someone by themselves, approach them. Check out the Collage Tanzkarte (see page 24) and play along.

MADE AT KOLAJ FEST

In conjunction with "Revolutionary Paths: Critical Issues in Collage", a curated exhibition at Antenna Gallery, we invite you to include work made as part of Kolaj Fest New Orleans. Those who make art in the Collage Making Space will be invited to include their work in the exhibition. Lines are installed at Antenna Gallery and clips are available. All you have to do is stop by Antenna Gallery and hang your work. If you would like your work back at the end of the exhibition, please write your name and address on the back of the work, otherwise the work will become part of *Kolaj Magazine's* collection at the end of the exhibition.

JOIN THE SEASIDE FLEET

Make and share paper boats as part of this project. See page 23.

SOCIAL MEDIA

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

WEATHER

As you might have noticed already, New Orleans in July is hot and humid. According to the New Orleans Convention & Visitors Bureau, the average high in July is 91F (33C) and the average low is 73F (23C). The city gets an average of 6.7" inches (170 mm) of rain in July. It is a good idea to always have sunscreen and a hat, as well as an umbrella or poncho handy for whatever the skies may bring. Drink water!

SAFETY

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

FOOD

New Orleans is known around the world for its food. From famous restaurants like Antoine's to a place selling po' boys known only to the locals, there is something for every palate. Plan for meals during Kolaj Fest New Orleans. Coffee will be served during the Thursday Daily Collage Congress in the WXYZ Bar at Aloft New Orleans Downtown. Our Collage Making Space, Artisan Bar & Cafe, is also a restaurant. Cafe Istanbul is located in the New Orleans Healing Center along with the Spotted Cat Food & Spirits and the New Orleans Food Co-op. Across the street is St. Roch Market, an upscale food hall with a bar. The Saturday evening event takes place at Kajun's Pub, next door to Arabella Casa di Pasta and close to Fry & Pie (french fries and pies), Siberia (blinis, Slavic food, burgers, sandwiches), and Gene's PoBoy (recently featured on *The Simpsons*). Silk Road, site of the *Antenna::Signals* event on Thursday night, is an Indian-Asian-Creole restaurant.

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.

Lyft/Uber/Taxi

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

Public Transit

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

COLLAGE MAKING

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

INFO TABLE

Kolaj Fest New Orleans is a decentralized festival and the Info Table moves around depending on the event. Here is a list of where the Info Table is at any given time. At the Info Table, you will find a staff person who can answer questions as well as copies of *Kolaj Magazine* and other fun items

Wednesday, July 11

4:30-7PM Aloft New Orleans Downtown

Thursday, July 12

9-11AM Aloft New Orleans Downtown
11:30-5PM Artisan Bar & Cafe
6-8:30PM Silk Road/Antenna::Signals

Friday, July 13

9-11AM Cafe Istanbul
11:30-5PM Artisan Bar & Cafe
6-8PM Cafe Istanbul

Saturday, July 14

9-11AM Cafe Istanbul
11:30-5PM Artisan Bar & Cafe
6-8PM Kajun's Pub

Sunday, July 15

9-11AM Aloft New Orleans Downtown

LOCATIONS

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

Aloft New Orleans Downtown 225 Barrone St, New Orleans, LA 70112 www.aloftneworleansdowntown.com

The host hotel for Kolaj Fest is also home to the WXYZ Bar where folks will gather for the Wednesday evening Meet & Greet and on Thursday and Sunday mornings for Daily Collage Congresses.

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

Antenna Gallery 3718 St Claude Ave, New Orleans, LA 70117 www.antenna.works Site of the exhibition, "Revolutionary Paths: Critical Issues in Collage"; Thursday's special talk "Firelei Bâez: Road Map of Symbols"; and Focus In sessions Thursday, Friday & Saturday.

Cafe Istanbul in the New Orleans Healing Center 2372 St Claude Ave, New Orleans, LA 70117 www.cafeistanbulnola.com Site for Friday & Saturday's daily Collage Congresses and symposium sessions; and Friday's "An Evening with the Jealous Curator"

Silk Road 2483 Royal Street, New Orleans, LA 70117 www.silkroadnola.com Site for Antenna::Signals on Thursday evening. www.antenna.works/signals

Kajun's Pub 2256 St Claude Ave, New Orleans, LA 70117 www.kajunpub.com Site for Saturday evening's "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

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

GALLERY TOURS



SPECIAL ACTIVITY

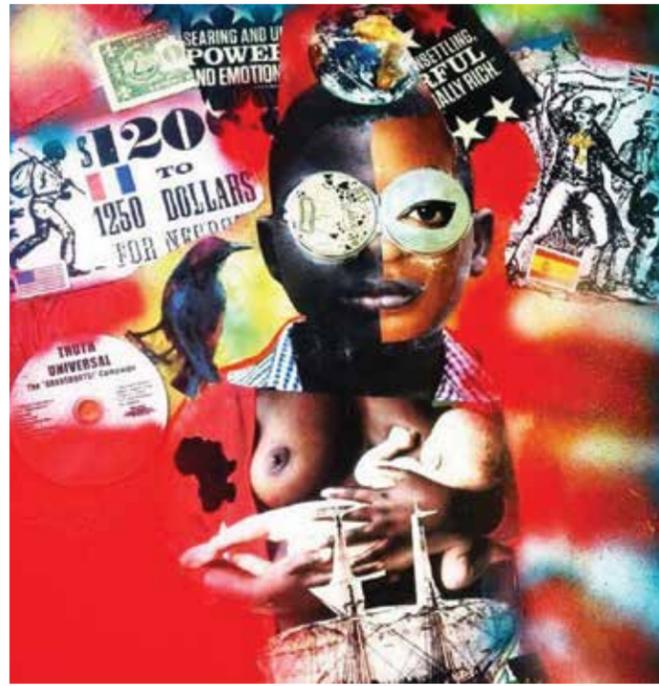
Kolaj Fest Gallery Tours

Thursday, July 12th, 11:30AM-2PM
(departs from)
Aloft New Orleans Downtown

Ric Kasini Kadour will lead a Gallery Tour to art venues in the Arts District. We will depart Aloft New Orleans Downtown at 11:30 and walk to Stella Jones Gallery where we will see quilts by Phyllis Stephens. We will then walk to Julia Street and LeMieux Galleries, which is showing sculptor and ceramicist Marcy Lally. At Jonathan Ferrara Gallery, Los Angeles-based Richelle Gribble's "Anthropocene" examines the human impact on nature and the biological consequences of human influence. Tucson-based Jenny Day's "Our Shared Disaster" presents eight new paintings reminiscent of her earlier landscape work, but now in a more fragmented and abstracted composition. The gallery also represents the work of Tony Dagradi, a Grammy-award-winning jazz saxophonist, who applies his methodologies of jazz composition to visual creations using his collection of antique books. Arthur Roger Gallery presents a selection of collage work by gallery artists. At each stop, we will view artwork and speak to gallery staff.

1 of 1 by Jenny Day
36"x36"; acrylic, spray paint, flashe, collage, pencil, paint pen and crayon on canvas; 2018. Courtesy of Jonathan Ferrara Gallery, New Orleans.

THURSDAY EVENING



SPECIAL EVENT

Antenna::Signals

Thursday, July 12th, 6-8:30PM
Silk Road, 2483 Royal Street. \$10 (free for Kolaj Fest Registrants & Antenna::Signals Subscribers)

As a part of Kolaj Fest, Issue 008 of *Antenna::Signals* examines the theme of "amalgamation", exploring the numerous ways in which fusion has taken place and continues to occur across multiple disciplines of human endeavor. The event features presentations and performances from notable New Orleans practitioners who have witnessed the effects of blending in personal and collective histories, including Malik Bartholomew, Manon Bellet, Amina Desselle, Brandon Lattimore, Soraya Jean-Louis McElroy, and more. MC'd by Owen Ever.

Conceived as a "live arts magazine," *Antenna::Signals* is a variety show-styled event from the artists and writers of Antenna. Each "issue" of *Antenna::Signals* features a spread of 6-8 local artists, writers, musicians, scientists, activists and scholars whose practices relate thematically. The live magazine drops 4 times each year, accompanied by the release of a two-dimensional print publication.

untitled collage by Soraya Jean-Louis McElroy
Courtesy of the artist and Antenna::Signals

THURSDAY, 12 JULY 2018

9:30 AM	Info & Registration Check in Desk Open Aloft New Orleans Downtown	
10 AM	DAILY COLLAGE CONGRESS Aloft New Orleans Downtown	
11:30 AM	COLLAGE MAKING OPENS Artisan Bar and Cafe 11:30PM to 5PM	GALLERY TOURS Guided gallery tours will depart Aloft New Orleans Downtown at 11:30 Sharp
NOON	Ripping it Up Scale, Influences, & Techniques with Janice McDonald (Noon to 1:30) Artisan Bar and Cafe	
1 PM		
2 PM	From Collaging in a Vacuum to Collaging in Classrooms A Workshop with Daniel Lynds (2-3:30PM) Artisan Bar and Cafe	Revolutionary Paths Exhibition Walkthrough Antenna Gallery (3-4PM)
3 PM		
4 PM	Open Collage Making (3:30-5PM)	Firelei Báez Road Map of Symbols Antenna Gallery (4-5PM)
5-6PM	BREAK	
6 PM	ANTENNA::SIGNALS Silk Road, 2483 Royal Street	

FRIDAY EVENING

TALK

An Evening with The Jealous Curator

Friday, July 13th, 7:00PM

Cafe Istanbul

\$10, Free for Kolaj Fest Registrants

Every superhero has an origin story. Here is Danielle Krysa's: "The Jealous Curator" launched in February 2009, as a place for me to show artwork that 'made me jealous'. Yes, I was jealous of other artists' work, their lives, their success, their studios. I felt like I'd never have any of that—and I was right—because I wasn't making art! I was stuck, and so busy comparing myself to everyone else that I didn't even allow myself to be creative. It was awful. I started the blog to document the work I loved, but more importantly, I wanted to find a way to flip the jealousy into something positive—admiration and inspiration to be specific." In the past nine years, Krysa's "The Jealous Curator" site has become a cultural force, featured in dozens of magazines and followed by countless people seeking inspiration and gorgeous contemporary art.

But wait! There's more. In addition to creating a dynamite art site that shines a light on hundreds of working artists, Krysa has given a TED talk, spoken to groups like PIXAR, Creative Mornings, and CreativeLive, and was interviewed for several video segments on oprah.com. She is also the author of four books. In *Creative Block*, she interviews successful artists about how they overcome their artistic impediments. *Your Inner Critic Is a Big Jerk* "deconstructs a pivotal moment on the path to success—fear of the blank page, the dangers of jealousy, sharing work with others—and explains how to navigate roadblock." In her forthcoming book, *Big Important Art Book-Now With Women!*, Krysa profiles "unstoppable female artists." But of particular interest readers of *Kolaj Magazine* is her 2014 book, *Collage*, in which she showcased 30 collage artists from around the world.

"Danielle is a champion of artists and collage in particular," said *Kolaj Magazine* Editor, Ric Kasini Kadour. "Her eye for spotting talented contemporary artists, her ability to tease out the most brilliant advice for creative people, and her general enthusiasm for building bridges between the art world and society out large makes her one of the most compelling art writers of our time. I am beyond excited that she is participating in Kolaj Fest New Orleans."

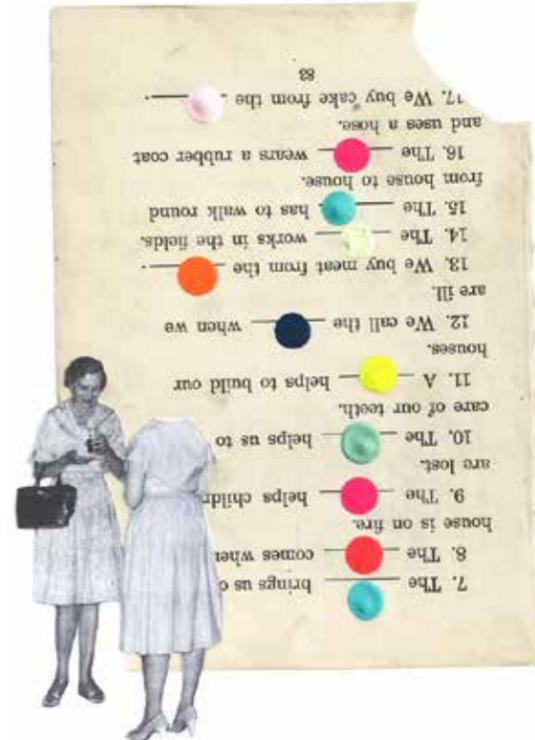
SPECIAL ACTIVITY

Fortune Collage Project, The Perceptive Reading of Paper Scraps with Charles Wilkin

Friday, July 13th, 6:30PM

Cafe Istanbul

In exchange for a crisp ten dollar bill, Charles Wilkin will perform "Fortune Collage Project, The Perceptive Reading of Paper Scraps." Before your very eyes, in a one-on-one setting, the artist will make a spontaneous collage using materials selected by a participant. "A willing participant selects an envelope of their choice," explains Wilkin. "I ask why they selected it, open it and begin making a collage in front of them. As I collage, I will ask additional questions to help guide my collage making." Each performance takes about ten minutes or less and the participant takes the collage home with them as a reminder of the conversation and a document of the experience. The cost is \$10 per reading.



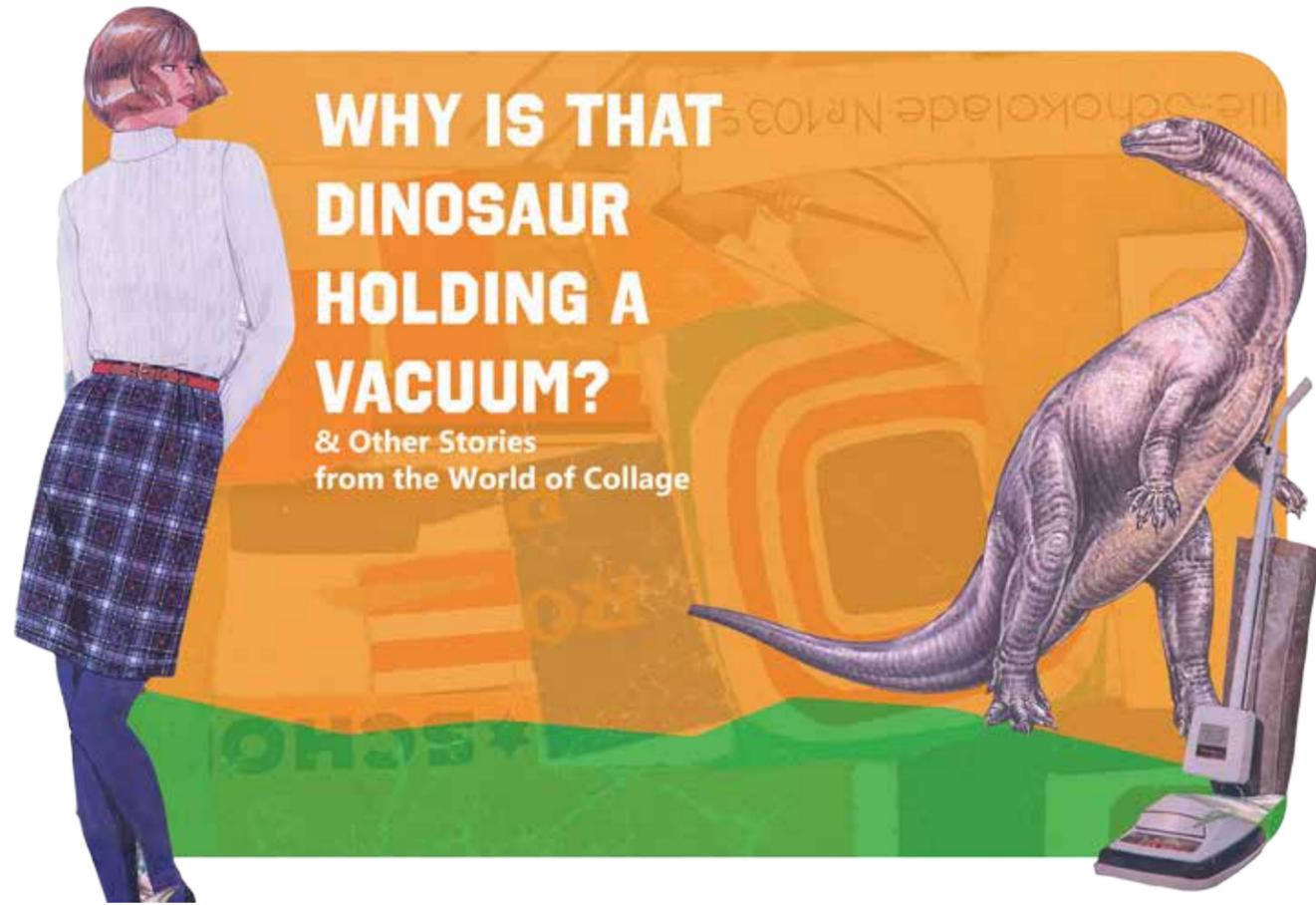
FRIDAY, 13 JULY 2018

9:30 AM	Info & Registration Check in Desk Open Cafe Istanbul			ONGOING Collage Tanzkarte The Seaside Fleet (New Orleans) The Dystopian Reader "Revolutionary Paths" at Antenna Gallery Self-Guided Gallery Tours Made at Kolaj Fest New Orleans Make a collage for The Great Collage Swap Collage Making in the Collage Making Space Collage in Animation will be screened during breaks at Cafe Istanbul Visit the Bluebird Bus Check Table of Contents for program details.
10 AM	DAILY COLLAGE CONGRESS Collage Troubles & Triumphs Cafe Istanbul			
	SYMPOSIUM Cafe Istanbul	FOCUS IN Antenna Gallery	COLLAGE MAKING SPACE Artisan Bar and Cafe 11AM-5PM	
11:30 AM	Collage Artists Tackle Contemporary Issues	Memories for the Future: How Collage Captures Images & Preserves Them For the Future	Biblio Excavations and Collage Techniques with Ben DiNino	
1:45 PM	Curatorial Issues Collage Exhibitions and strategies for showing collage	Moving Cuts Animation & Collage	Quick and Dirty Collage with Lucy Julia Hale	
3:30 PM	Beyond the Exhibition		OPEN COLLAGE MAKING	
5-7PM	BREAK			
7 PM	An Evening With The Jealous Curator & The Fortune Collage Project Cafe Istanbul			

SATURDAY, 14 JULY 2018

9:30 AM	Info & Registration Check in Desk Open Cafe Istanbul			LOCATIONS Aloft New Orleans Downtown 225 Barrone St www.aloftneworleansdowntown.com Artisan Bar and Cafe 2514 St Claude Ave www.artisanbarcafe.com Antenna Gallery 3718 St Claude Ave www.antenna.works Cafe Istanbul in the New Orleans Healing Center 2372 St Claude Ave www.cafeistanbulnola.com Kajun's Pub 2256 St Claude Ave www.kajunpub.com
10 AM	DAILY COLLAGE CONGRESS Uncollage: A New Word for a Particular Set of Collage Operations Cafe Istanbul			
	SYMPOSIUM Cafe Istanbul	FOCUS IN Antenna Gallery	COLLAGE MAKING SPACE Artisan Bar and Cafe 11AM-5PM	
11:30 AM	Materials and Sources Part One	Collage in College Teaching, Creating & Researching an Indeterminate Medium	I'm Sticking with You Collage Making & Conversation with Mighty Joe Castro	
1:45 PM	Materials and Sources Part Two	Embodiment in Collage: Mind, Body and Remembering Trauma of Past Generations	Assorted Tips & Tricks A Collage 101 with Kevin Sampsell	
3:30 PM	Collage Communities: Societies, Projects, and Collaborations		OPEN COLLAGE MAKING	
5-7PM	BREAK			
7 PM	Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage Kajun's Pub			

SATURDAY EVENING



**WHY IS THAT
DINOSAUR
HOLDING A
VACUUM?**
& Other Stories
from the World of Collage

An experiment is taking contemporary art where it does not normally go, "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage" is an evening of stories about contemporary collage. The evening is hosted by Mr Hojangles, a New Orleans *bon vivant* who loves microphones, crystals, and asking awkward questions. Marie Conigliaro's journey to collage involves attending live studio tapings of *Maury & Jerry Springer*, training for a concealed gun permit; and being an extra in *Ninja Zombies*. Danielle Cole's collage making once led her to accidentally stalk famed Canadian writer Margaret Atwood. A nursing student from El Paso, Texas, Paulina Flores combines images of anatomy and religiosity in curious collages that combine eloquence and the grotesque. Benjamin DiNino will tell the story of inheriting a set of 1950s paint-by-number paintings from his grandfather and what happened when he collaged them. The women in Lybra Ray's collages are having a good time. Her collages are about attitude. Jef Arnold sources his material, omnivorously, from waste baskets, flea markets, thrift shops, garage sales, bookstores, and sidewalks and then uses box-cutters and scissors to cut out images and swatches of color or backgrounds that he finds interesting, taking care to use "every part of the buffalo" for some good purpose. Jerome Bertrand says, "Collage art can be cleansing for both artist and spectator. It can make you laugh or relieve stress regarding a specific topic. It can be scary or unsettling, but it can also be holy in the sense that it unites individuals with visual references that comes together in a message of freedom." Join us for their stories. Stay for the Karaoke.

EVENING

Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage

Saturday, July 14th, 7:00PM
Kajun's Pub
Free & Open to the public

SUNDAY, 15 JULY 2018

9:30 AM	Info & Registration Check in Desk Open Aloft New Orleans Downtown	
10 AM	DAILY COLLAGE CONGRESS Great Collage Swap Aloft New Orleans Downtown	
11:00 AM		
NOON	STRATEGY SESSION Noon to 1:30PM Strategies for the Medium: What Collage Needs, A Working Session	Revolutionary Paths Exhibition Antenna Gallery (NOON-5PM) Self-Guided Gallery Visits (see page 38)
1 PM	Aloft New Orleans Downtown	
***	GO HOME	
5 PM		

SEE YOU NEXT YEAR!



EXHIBITION

Revolutionary Paths: Critical Issues in Collage

Antenna Gallery
July 11th to August 5th, 2018

“Even before that, Picasso had glimpsed and entered, for a moment, a certain revolutionary path in which no one had preceded him. It was as though, in that instant, he had felt the flatness of collage as too constricting and had suddenly tried to escape all the way back—or forward—to literal three-dimensionality. This he did by using utterly literal means to carry the forward push of the collage (and of Cubism in general) literally into the literal space in front of the picture plane.”

—Clement Greenberg, *ARTnews*, September, 1958

Collage has a rich history of spawning new thinking about artmaking. The history of 20th century art is littered with examples of artists who cut and pasted their way into artistic advancement. Collagists are creating innovative artwork and large gestures; sought-after illustrations; and marketable work that speaks to people. Art publishers churn out books that celebrate collage. An enthusiastic community of artists is organized online, forming active collectives, and holding popular meetings. And yet, when the collage is presented in exhibition, it is often done so without the critical framework granted other mediums. In “Revolutionary Paths: Critical Issues in Collage”, exhibition curator Ric Kasini Kadour presents examples of collage that represent various aspects and takes on the medium. Each work in the exhibition represents the potential for deeper inquiry and further curatorial exploration of the medium.

MADE AT KOLAJ FEST

Want to join the exhibition, see “Made at Kolaj Fest” on page 24.

(image left)
A la Orden by Alex Hood
32.5”x29”; digital collage; 2017

(image right)
Once the Dust Settles by Jeff Musser
40”x48”; oil on linen; 2016

ARTISTS

Michael Pajon (New Orleans) | Allan Bealy (Brooklyn, NY) | Jill Stoll (New Orleans) | Evelyn Davis-Walker (Valdosta, GA) | Zach Collins (Albuquerque, NM) | J. Marcus Weekley (Gulfport, MS) | Alex Hood (New Orleans) | Jeff Musser (Sacramento, CA) | Paul Dean (Baton Rouge) | Matt Zorn (Baton Rouge) | JRC (California) | Stephen Schaub (Pawlet, VT) | Nathan Stromberg (St. Paul, MN) | Nonney Oddlokken (New Orleans)

Exhibition Walk-through

Thursday, July 12th, 3PM
Antenna Gallery

The artists in “Revolutionary Paths: Critical Issues in Collage” will join attendees of Kolaj Fest New Orleans for a guided tour of the exhibition. Curator Ric Kasini Kadour will introduce the exhibition and artists will speak briefly about their artwork.

Opening Reception

Saturday, July 14th, 6-10PM
Antenna Gallery

As part of the Bywater’s monthly Second Saturday Art Walk, Antenna Gallery will host a reception for the public. Artists are encouraged to attend.

SPECIAL TALK

Firelei Báez: Road Map of Symbols
by Mariah Morales

Thursday, July 12th, 4:00PM
Antenna Gallery

Brooklyn-based, Afro-Latina artist, Firelei Báez is the child of a Dominican mother and a Haitian father. Before moving with her family to Miami, she was raised in Dajabon, a city at the junction of the Dominican Republic’s verdant mountains and valleys and Haiti’s stark, barren, deforested landscape. In Miami, she learned of a different contrast in landscape. The racial fluidity of the Caribbean was replaced with the striking black-or-white caste system of the United States. This life experience informs her intricate works on paper, canvas, and large-scale sculpture.

Caribbean art historian Mariah Morales uses two works, *Sans-Souci* (*This threshold between a dematerialized and a historicized body*), 2015, and *Bloodlines* (*past forces of oppression become frail and fallible*), 2015, to show how “Báez imbeds images in her artwork that touch upon slave culture in Africa, Hispaniola, and the rich cultural past of Louisiana. The subtle but powerful historical narrative found in Báez’s multi-layered work entrances and engages the viewer; the true weight behind the symbolic images embedded in her work resonates acutely. Báez depicts acts of defiance while coupling them with other strong moments of resistance that allude to the profound. One act of defiance may derive strength and inspiration from another act of defiant strength, creating a powerful wave of resilience.”

Images: (top) “Firelei Báez: Bloodlines” (installation view) at The Andy Warhol Museum, Pittsburgh, 17 February-21 May 2017. Image courtesy of Gallery Wendi Norris, San Francisco. (bottom) *Sans-Souci* (*This threshold between a dematerialized and a historicized body*) by Firelei Báez. 108”x74”; 2015. Collection of the Pérez Art Museum, Miami. Image courtesy of Gallery Wendi Norris, San Francisco.

PANELS & WORKSHOPS

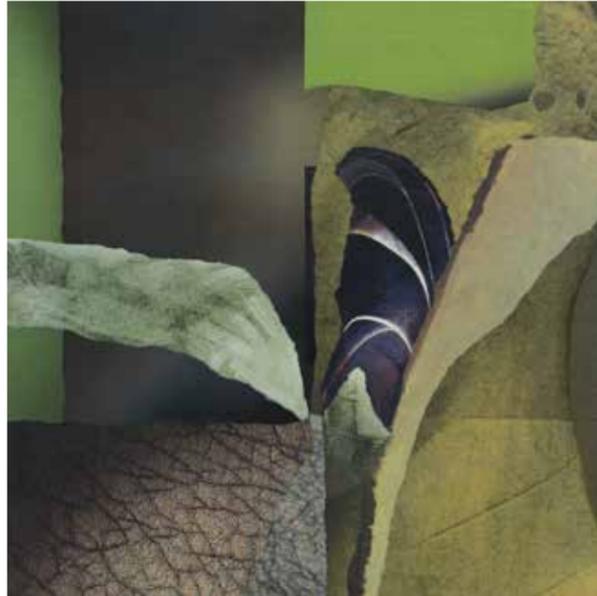
THURSDAY, JULY 12TH

DAILY COLLAGE CONGRESS

Welcome to Kolaj Fest New Orleans

Thursday, July 12th, 10:00AM, Aloft New Orleans Downtown

At Thursday's Daily Collage Congress, we kick off Kolaj Fest New Orleans, learn why we are coming together and how the festival works: Orientation. JRC will introduce his festival-wide installation, *The Seaside Fleet (New Orleans)*, and organizers will explain Collage Tanzkarte, a game being played throughout the festival.



COLLAGE MAKING

Ripping it Up: Scale, Influences, & Techniques with Janice McDonald

Thursday, July 12th, 12:00PM
Artisan Bar & Cafe

The elegant collages of Janice McDonald are made with salvaged materials collected from her daily life and wanderings. Each element is liberated from its original context, then transformed as the papers meld together into fresh imagery with new associations and meanings. She comes to Kolaj Fest New Orleans with a deep curiosity about other artists' practice and lots of questions. McDonald will lead a conversation amidst collage-making: Most collagist's materials are intimate in scale. What strategies can be used to make larger works? Beyond the work of other collagists, where do they draw inspiration? She will share some of her favorite artistic gestures, such as ripping versus cutting. She will examine the question, How do participants' studio practices inform their collages? She will demonstrate her wet working technique and share her work via a digital portfolio and some samples.

Unfurl by Janice McDonald
10"x10"x2"; collage on wood panel; 2015



COLLAGE MAKING

From Collaging in a Vacuum to Collaging in Classrooms: A Workshop with Daniel Lynds

Thursday, July 12th, 2:00PM
Artisan Bar & Cafe

Daniel Lynds talks about the whys and wherefores of our collage journey that lead us to Kolaj Fest New Orleans; intentionality and meditation in collage; possible future collage sessions that he will use at his college; where his series "Most Likely to (Have) Been" came from and why it matters; and some practical planning and cutting for projects. He describes his practice: "My primary artistic interests are telling stories that explore relationships between absurdist, expressionist, mythical, and melodramatic pairings of images/ideas/titles. Most of my work uses only a handful of sources while attempting to create intriguing conceptual and spatial contrasts/commentaries. Every piece attempts to pull viewers in and ask questions about what type of visual ecosystem they are viewing and why/how these images have come into being."

ouroboros by Daniel Lynds
7"x7"; glue, paper, cardboard; 2018

FRIDAY, JULY 13TH

DAILY COLLAGE CONGRESS

Collage Troubles & Triumphs

Friday, July 13th, 10:00AM, Cafe Istanbul

Friday's meeting will begin with animations curated by Lisa Barcy. Ric Kasini Kadour will interview Alex Hood, Noah Tavlin, and Charles Wilkin about *Troubles & Triumphs* in a session that we hope will open a dialogue about how to love and care for the medium.



SYMPOSIUM

Collage Artists Tackle Contemporary Issues

Friday, July 13th, 11:30AM
Cafe Istanbul

Perhaps because of the pivotal role in Dadaism, collage is often presented and discussed as a medium in which the artist plays with images, space, and composition. But what happens when artists use the medium to address contemporary issues. In this session, we will hear from a range of artists who use collage as they make art that speaks to contemporary politics and economics; and identity and culture. What role can collage play in communicating complex 21st century issues to our communities?

Hale Ekinci's visual vocabulary includes pictorial histories, gender politics, and traditions from her Turkish upbringing. Ekinci uses collage to explore her heritage, her alien status living in the US, and the rich history of "women's work" through non-linear narrative videos and mixed media paintings that are juxtaposed with craft. Her recent projects

Untitled Bachelorette with Skills by Hale Ekinci
19"x11"; solvent photo transfer, embroidery, crochet, acrylic on bedsheets; 2017

PANELS & WORKSHOPS

touch on social issues, cultural traditions, and political unrest. Despite the sometimes dismal nature of these controversial issues, her works are often playful as she uses vibrant colors, patterns, and hopeful moments. From Peru, Kike Congrains experiments with themes like death, psychedelics and religion in response to South America and Peruvian religiosity. His ongoing project, *Canson City*, centers around an imaginary town where he is the sheriff. Each collage is part of the mythology of the town that is accompanied by a short story that he writes on the spot as an improvisation exercise. Stories speak about famous citizens, traditions or historic moments of the imaginary place. The stories and collage are published in Spanish on his Facebook page and in English on his Instagram. Yasmine Diaz uses her work to navigate overlapping tensions around religion, gender, and third-culture identity using personal archives, found imagery and various mixed media on paper. Born and raised in Chicago to parents who immigrated from the highlands of Yafa in southern Yemen, her upbringing encompassed a complicated relationship with Islam, the patriarchal cultural and social norms of her community, against a backdrop of 80's and 90's Western pop culture. Diaz will present her series, "One Way Or Another," as the starting point for a discussion on how collage resonates and is an effective tool for those of mixed backgrounds.



FOCUS IN

Memories for the Future: How Collage Captures Images & Preserves Them For the Future

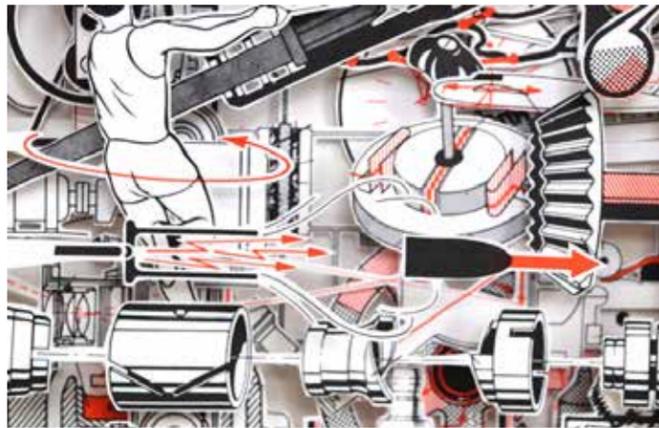
Friday, July 13th, 11:30AM
Antenna Gallery

Collage has a unique ability to capture imagery and preserve it for the future. Many collage artists draw upon published material that is part of the popular consciousness: 20th century pop culture magazines, 19th century French encyclopedias, and so on. What happens when an artist draws on their personal and family history? From Santa Barbara, California, Jana Zimmer's work explores issues related to exile, memory, and responsibility. Her artmaking began using family documents, altered photographs and drawings created by her sister in the Terezin Ghetto

Woman Standing Alone, Our All-American Girl (detail) by Jill Stoll
24"x18"; photograph, paint chips, glue; 2018

PANELS & WORKSHOPS

as a way of making a mark on her behalf, and honoring her parents' experience as Holocaust survivors. Montpelier, Vermont-based artist Jason Galligan Baldwin grew up in Louisiana. His work is based on childhood stories. He says, "Some are true, some imaginative and influenced by materials of my youth, including progress reports, childhood books, school assignments, random doodles or drawings... I am interested in how these items, however mundane, have influenced my personality." The collage of New Orleans artist Jill Stoll explores issues of location and dislocation as interpreted through her lens-based and mixed-media pieces. She translates both the poetry of the familiar and power of place by intersecting new and old technologies. In her most recent series, "Woman Standing Alone", Stoll collects abandoned photographs of women and imagines their story and legacy. Each artist will make a short presentation of their artwork and lead a discussion about how source material informs how their collage is made and presented.



COLLAGE MAKING

Biblio Excavations and Collage Techniques with Ben DiNino

Friday, July 13th, 11:30AM
Artisan Bar & Cafe

Ben DiNino works in excavation and concealment. He produced a series of book pieces where he cut out all the extraneous text leaving only specific images exactly where they were originally located. The pages of the textblock are sealed shut so that only the cover opens. This creates a collage that was ever-present in the book, allowing the viewer to see through the pages and look at the whole body of images the book offers. "I never know exactly how these biblio-excavations will visually culminate and it's an exciting process to watch them divulge themselves," said DiNino. He also works in a more traditional collage method. In this work, he layers, eclipses, and obfuscates images to create visually interesting situations. Much of this work has recently revolved around cutting up 4"x6" photos, many of them his own but some also scavenged. "My attempt in making these pieces is to create something visually interesting

The Way Things Work (detail) by Ben DiNino
8.5"x5.25"x1.75"; excavated book, card stock, PVA glue; 2012

or uncomfortable to myself," said the artist. "Some of this work is simply abstract, such as combining only the negative space remains left from cutting out specific imagery for other work." In this workshop, DiNino will demonstrate a variety of methodologies, including how he makes his book art collages.



SYMPOSIUM

Curatorial Issues: Collage Exhibitions and strategies for showing collage

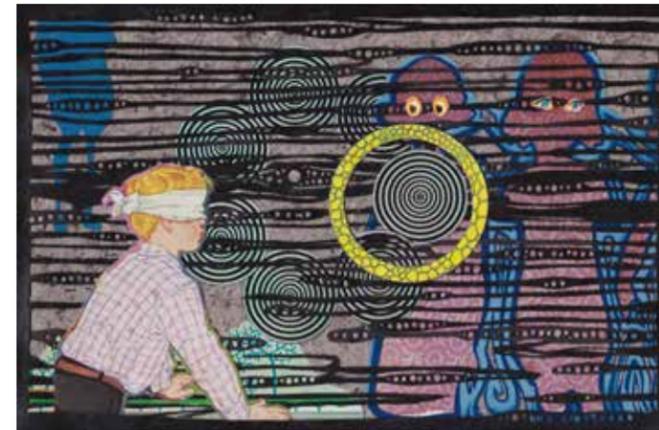
Friday, July 13th, 1:45PM
Cafe Istanbul

Hans Ulrich Obrist explained curating in a 2014 article in *The Guardian*: "Today, curating as a profession means at least four things. It means to preserve, in the sense of safeguarding the heritage of art. It means to be the selector of new work. It means to connect to art history. And it means displaying or arranging the work. But it's more than that. Before 1800, few people went to exhibitions. Now hundreds of millions of people visit them every year. It's a mass medium and a ritual. The curator sets it up so that it becomes an extraordinary experience and not just illustrations or spatialised books." At *Kolaj Magazine*, hundreds of collage exhibitions pass across our desks each year and for the lion's share of these exhibitions, the medium itself is the theme or curatorial premise. What is it about collage that prevents curators from asking deeper questions about the artwork, that prevents bolder stories from being told and an "extraordinary experience" from being offered?

Kolaj Magazine Editor Ric Kasini Kadour will present a brief overview of collage exhibitions and present his curatorial premise of the "Revolu-

Faith is Forged in the Unknown by Chelsea Dean
12"x14"; watercolor, hand-cut photograph, decorative paper, wood veneer, wall paper, foam core, and found objects/materials from abandoned Jackrabbit Homesteads on panel; 2017

tionary Paths" exhibition taking place at Antenna Gallery. Dillon Raborn will reflect on the presentation of box reel collages by iconic New Orleans trumpeter Louis Armstrong, which was included at the New Orleans Jazz Museum in the Old U.S. Mint as part of "Prospect 4: The Lotus in Spite of the Swamp". Los Angeles-based artist Chelsea Dean will present on "Disparate Sources: Los Angeles Collage", an exhibition she curated in early 2018 which showed seventeen artists who utilize and push the boundaries of traditional collage through a variety of processes, methods, materials, and styles. JRC is a collagist and transmedia storyteller who will share how he has presented collage over the past twenty years at art festivals, solo and group performance art pieces, and executed transmedia storytelling projects. Todd Bartel is an artist and teacher. He is the founder and Gallery Director of the Cambridge School of Weston's Thompson Gallery, which is dedicated to thematic inquiry. In 2012, he curated "Collage at 100", a five-part, year-long exhibition series that celebrated the centennial of the appearance of collage in painting. In this session, the discussion will focus on how collage fits into this "mass medium and ritual"; what collage artists need to know about how curators put together an exhibition; and concerns art presenters should consider when mounting collage exhibitions.



FOCUS IN

Moving Cuts: Animation and Collage

Friday, July 13th, 1:45PM
Antenna Gallery

Collage has a long history with animation, from Quirino Cristiani's feature length, cut-out animation *El Apóstol* (1917) to Lotte Reiniger's silhouette animations from the 1920s and 1930s to the surrealist films of Joseph Cornell to Terry Gilliam's wacky introductions to *Monty Python's Flying Circus* to the array of commercials that use collage to tell a story. Some have argued that modern CGI is a form of collage. Animation provides collage artists a different way to tell stories and potentially opens new paths to sharing their work. In this panel, professionals will pres-

Floater by Lisa Barcy
6"x10"; collage on repurposed book board; 2015

PANELS & WORKSHOPS

ent examples of their animation and talk about this aspect of collage. For artists, the panel is an opportunity to learn new ways of expanding their art practice. For professionals, this session is a chance to be introduced to this dynamic aspect of the medium. The panel will be moderated by Lisa Barcy, an independent filmmaker and collage artist whose animated work has been screened internationally at film festivals. She also teaches animation at DePaul University in Chicago. Paloma Trecka makes and teaches stop motion animation in Chicago. Laurie O'Brien is an Assistant Professor of Visual Media in Photography at the Rochester Institute of Technology. She created a "Peephole Cinema" in three cities where short films are screened through a dime-sized hole available to the public 24-hours-a day. Simon Blake has worked as a mixed-media filmmaker in both commercial and non-commercial settings. His clients include many Fortune 500 companies and work has been screened at Sundance, won two AICP awards and is in the permanent collection of the Museum of Modern Art. He lives and works in New Orleans.



COLLAGE MAKING

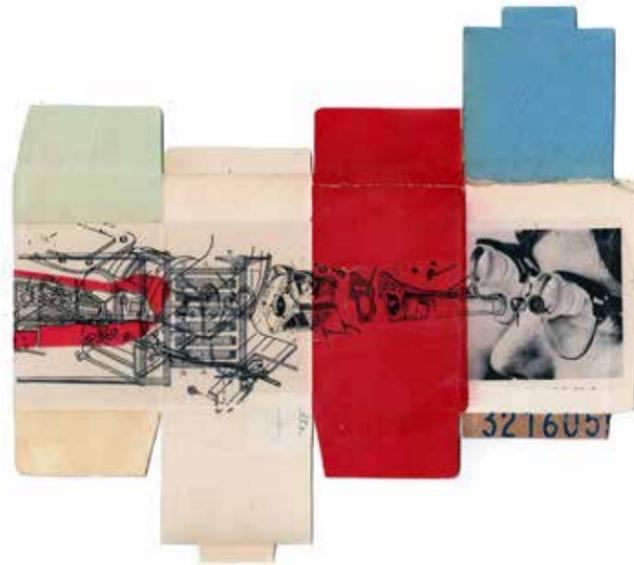
Quick and Dirty Collage with Lucy Julia Hale

Friday, July 13th, 1:45PM
Artisan Bar & Cafe

This stripped down "quick and dirty" collage exercise offers a concentrated experience of the power of the medium. Lucy Julia Hale guides participants in minimalist collage making in which collagists intervene on a scene using a small number of fragments. From Cave Spring, Georgia, Lucy Julia Hale is a visual artist, social activist, and career development expert who serves as a passionate agent supporting the dignity and wellbeing of vulnerable populations.

History Lesson: Women Bowed by Lucy Julia Hale
7.5"x9"; paper collage with pen and pencil; 2014

PANELS & WORKSHOPS



SYMPOSIUM

Beyond the Exhibition: Strategies for showing & selling collage outside of gallery context

Friday, July 13th, 3:30PM
Cafe Istanbul

From the exchange of mail art to the publication of zines, collage artists are experts at showing, sharing, and selling their work outside of the traditional gallery system. In this session, we hear from a number of presenters engaged in such work: For over thirty years Steven McCarthy has worked at the confluence of graphic design, art, writing and self-publishing. Many of his works are artist's books, because "books are a terrific way to package narrative structures" and "books are a relatively inexpensive and democratic form of expression." Aaron Beebe recently organized *Th(ink)*, a collaborative booklet of collage art. *The Dystopian Reader* is a guerilla project by Rosie Schinners to inject art into unusual places. She will speak about her aim to use collage to bring joy and levity in our current dystopian climate. Allan Bealy was co-publisher of *Benzene*, an arts magazine in the 1980's and has worked with Red Fox Press and Black Scat Books to publish his collage. Andrea Burgay is the founder of *Cut Me Up*, a participatory collage magazine that mimics musical call and response in visual form. In 2003, Gestalten published Charles Wilkin's monograph, *Index-A*, and in doing "shaped contemporary collage as we know it." In 2018, he marked the 15-year anniversary of the publication by releasing a commemorative box set that included two other works, *Monuments and Dust* and *Meat on the Overhead*. Katie Blake focuses on zines made by women and discusses the inventiveness of collage in zine culture. While this session focuses heavily on publishing, we are interested in the strategies collage artists use to share and expose the public to their work.

EP_03 by Allan Bealy
10"x12"; collage on open packaging with gel medium transfer; 2016

SATURDAY, JULY 14TH

DAILY COLLAGE CONGRESS

Uncollage: A New Word for a Particular Set of Collage Operations

Saturday, July 14th, 10:00AM
Cafe Istanbul

Saturday's meeting will begin with animations curated by Lisa Barcy. Todd Bartel will present, "Uncollage: A New Word for a Particular Set of Collage Operations."

Painting as collage? "Uncollage" may be a new word, but the idea of "uncollage" has been in existence for well over a century and a half before the need for the word arose. Since the advent of photography, artists have explored many avenues of composite creativity including aleatoric practices, assemblage, bricolage, chiasmage, confrontage, crumblage, decomania, décollage, decoupage, digital collage, farrago, film, froissage, frottage, fumage, grattage, marouflage, montage, parsemage, prolage, reverse collage, rolage, and ventillage. Despite all these avenues of creative inquiry, certain practices have yet gone unnamed. This session explores collage practices that mask an initial collage operation in favor of creating a seamless final image, through the act of painting, and beyond. The session will briefly discuss digital collage, the analog photographs of Jerry Uelsmann, and, 19th through 21st century "uncollage" methodologies. It will focus on artists such as Thomas Eakins, Grandma Moses, James Rosenquist and Mark Tansey, among others, whose respective painting processes are dependent upon collecting images and employing collage processes that are not always visibly evident in the final result of their paintings. 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, but as of yet unnamed applications.



Proportions and Table Manners by Todd Bartel
[slide left: recto; slide right: verso]; 19.125"x24.5"; burnished, puzzle-piece collage, 19th century papers, end pages, marbled papers, Xerographic prints on antique end pages, toner transfers on rain eroded bulletin board papers, cancelled stamp and envelope remnant, pencil, antique cellophane tape, archival document repair tape, yes glue and dictionary definitions, artist-made frame; 2014

PANELS & WORKSHOPS

SYMPOSIUM

Materials & Sources

Part One: Saturday, July 14th, 11:30AM
Part Two: Saturday, July 14th, 1:45PM
Cafe Istanbul

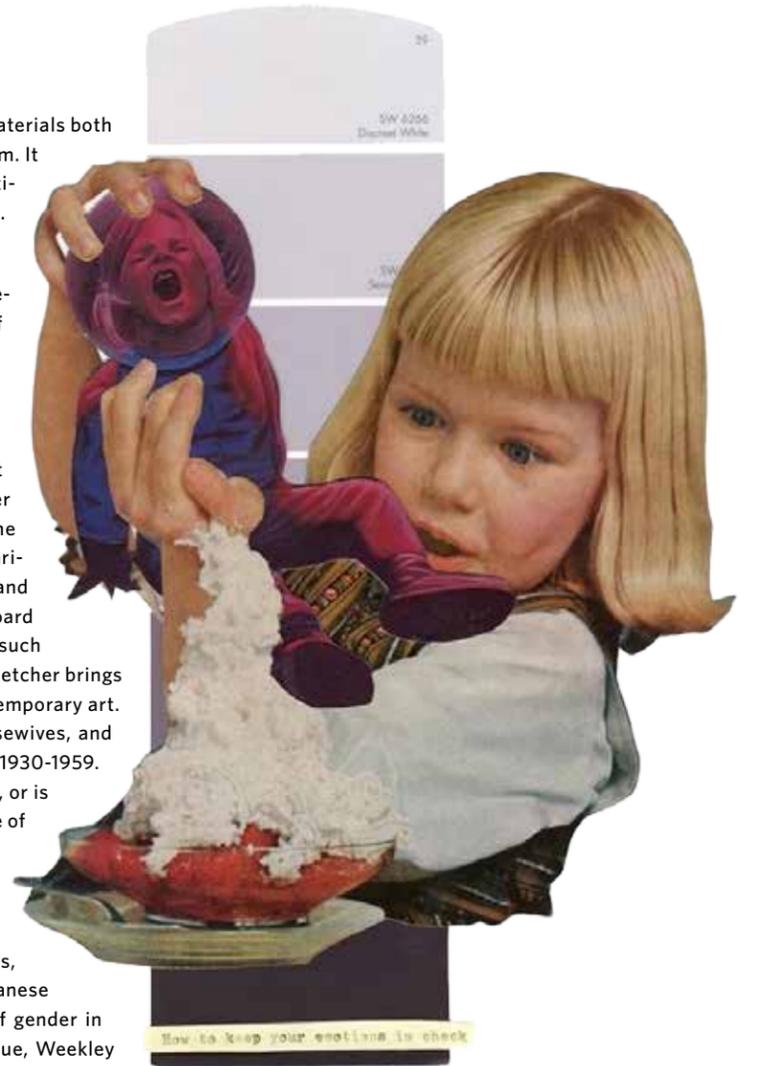
This two-part session explores the ingredients of collage and how materials both shift the meaning of the work and expand the tradition of the medium. It presents the work of artists who explore, in various ways, the substitution or expansion of "paper" and "glue" for innovative possibilities.

Part One

Amy Tingle has been a maker since she can remember. Her first creative project most likely involved constructing something out of acorns, flower petals, and moss. Now her work uses anything from paint chips to broken skateboard decks. Using found newspaper and vintage color magazines, Nathan Stromberg's collages appear at first to be realistic photographs, but on closer inspection contain loads of detail and historical references. His collages are a comment on the connections we make with designed objects. April Fletcher discovered collage after retiring from a career as a biologist for the National Wildlife Refuge System. In her work, she incorporates various kinds of art papers, natural plant materials which she collects and presses herself, acrylic paint, and enamel spray paints on gesso board backing. At times, she has used cloth, mesh, and other miscellanea such as small stickers of animals or insects. From papyrus to cotton rag, Fletcher brings a wealth of knowledge about the origins of paper and its use in contemporary art. Much of Evelyn Davis-Walker's work examines the identity of housewives, and the homes they cared for, as depicted through advertisements from 1930-1959. What makes a house a home? Is it the wife, charged with its upkeep, or is it the outside structure defining the property? She uses the language of advertising copy in her artwork to manipulate social messages that once bombarded women.

Part Two

The quilts of J. Marcus Weekley incorporate a range of fabric styles, subjects, and textures that reference Scooby Doo, classical Japanese painting, and He-Man while speaking to current representations of gender in the United States. While fabric is the material and thread is the glue, Weekley makes quilts that operate as collage does and allow him to create multi-layered self-portraits filled with historical, artistic, and cultural allusions. Julie Graves Krishnaswami uses images from government documents, catalogs selling rare law books, reference books, dictionaries, legal texts, such as codes, and other similar materials. Drawing on her background as law librarian and legal research teacher at Yale Law School, Krishnaswami will explain how collage artists can use the Freedom of Information Act as a source for collage material and the process involved. Through isolation, fragmentation, and decontextualization, Janina Anderson investigates the relationship between content and form, how frameworks define the information within them, how medium affects message, how a frame defines a painting. Anderson uses collage methodologies to explore how images function, stating her work is essentially about "looking really hard". She will speak about collage as a strategy to create meaning while frustrating and highlighting the constructed meanings of visual culture. Todd Bartel, a dedicated collage artist for close to 40 years, has been pioneering "puzzle-piece-fit collage" since 2000. Using 19th and 20th century source materials as well as creating his own facsimiles of texts and engravings, his work dovetails the history of collage, with the history of landscape painting and the history of ecology.



Sensitive Tint, or How to Keep Your Emotions in Check by Amy Tingle
14"x11"; hand-cut vintage images, paint chip; 2016

PANELS & WORKSHOPS



FOCUS IN

Collage in College: Teaching, Creating and Researching an Indeterminate Medium

Saturday, July 14th, 11:30AM
Antenna Gallery

For over thirty years, Steven McCarthy worked at the confluence of graphic design, art, writing and self-publishing. His long-standing interest in theories of design authorship—as both scholar and practitioner—has led to lectures, exhibits, publications and grant-funded research on six continents. He has an MFA from Stanford University and is a professor of graphic design at the University of Minnesota, Twin Cities campus. At Kolaj Fest New Orleans, McCarthy will lead a discussion for artists and designers who are also university faculty interested in contextualizing their work so it helps them achieve tenure and promotion. He will show examples from his own career and discuss strategies for dissemination.

McCarthy will be joined by other folks who both make collage and work in academic institutions in a lively conversation. In her art practice, Jill Stoll explores issues of location and dislocation as interpreted through lens-based and mixed-media pieces. At the Tulane University's School of Architecture, Stoll has taught first year drawing, design studio, and electives in mixed media collage. Based in Portland, Oregon, Clive Knights is the Professor of Architecture and the Director of the School of Architecture at Portland State University as well as a collage artist and printmaker. Collage artist Jason Galligan Baldwin is an associate professor in the Department of Architecture & Art at Norwich

The Limited Time Offer (2016)
 by Paul Dean

University in Northfield, Vermont. Matthew Zorn is a current instructor on record and second year MFA candidate in ceramics at Louisiana State University in Baton Rouge. He holds a BA in Art from Davis & Elkins College in Elkins, West Virginia. Paul Dean is a member of the Baton Rouge Gallery, where he has been exhibiting regularly for nearly 25 years. He is an Associate Professor at Louisiana State University's College of Art & Design, where he teaches typography, color in art and design, and art and design in general.



COLLAGE MAKING

I'm Sticking with You: Collage Making & Conversation with Mighty Joe Castro

Saturday, July 14th, 11:30AM
Artisan Bar & Cafe

Mighty Joe Castro often starts his collage on a large sheet of paper on the floor. "I don't like to be confined by size," he said. "When starting a collage, I often set out with a very specific concept or goal in mind—

We Are Obsessed With Our Own Disappearance by Joe Castro
 18.5"x13"; vintage magazines and other ephemera, paper; 2016

other times, it begins as playfully collecting images that speak to me and then putting them together to see what the visual conversation brings." His collages are a dynamic walk through a variety of themes: "dualism, injustice, modern life, the discarded past, devolution and the trappings of a society that's becoming less and less humanistic, a culture obsessed with new technology and driven to consume at all costs," he said. Castro hosts a collage making session. "We'll cut, we'll paste, we'll discuss the business of art, trends in collage and which pomade really provides the best hold for your hairstyle."



FOCUS IN

Embodiment in Collage: Mind, Body and Re-membering Trauma of Past Generations

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

Sarah Castillo and Baleigh Kuhar discuss collage as a channel for exploring and understanding identity through the impact of historical and intergenerational histories and trauma. Furthermore, how these complicated histories translate into the minds and bodies of today's society. From childhood to the beginning of her adult years Baleigh Kuhar was constantly sick. Her illness was often dismissed due to sexism from medical professionals. As an adult, she learned she had a genetic disorder caused by her great grandmother's experience during the Holodomor (or The Ukrainian Famine). "My identity is shaped by this piece of my great grandmother's history that has remained unresolved in my DNA." With the use of collage, we can create experiences to create the re-memory of events from the past to allow empathy and the prevention of future grief. Could collage end human suffering by using images from past events and re-contextualizing them to allow modern society to remember where they came from? Art, identity, and mental health are central to Sarah Castillo's work as a interdisciplinary Chicana feminist artist. Living and working in San Antonio, Texas; her work

Fingerprint Gene Sequence by Baleigh Kuhar
 40"x30"; acrylic, photo transfers, and paper; 2018

from "Remedies for Re(membering)" Series
 by Sarah Castillo. 36"x24"; C-print; 2017

PANELS & WORKSHOPS

looks at the colonized history of racialized ethnic groups living within the United States popular imaginary. Castillo's series "Remedies for Re(membering)" are retablo-like collages that embody an emotional connection to what has been lost and found. She uses this series to visually conceptualize lived experiences and their connection to identity formation through the representation of cultural deities of the earth and home. "How does over five hundred years of historical and intergenerational trauma operate against the body? And, how does this translate through art?"



COLLAGE MAKING

Assorted Tips & Tricks: A Collage 101 with Kevin Sampsell

Saturday, July 14th, 1:45PM
Artisan Bar & Cafe

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

SYMPOSIUM

Collage Communities: Societies, Projects, and Collaborations

Saturday, July 14th, 3:30PM
Cafe Istanbul

Collage is more than a medium. It's a community of people, networked and international. This community doesn't just happen. It is the product of hard work by people who organize societies, open collage nights, collaborative projects. In this panel, we will hear from a number of organizers who work in various capacities. What makes for a successful com-

Sinus, Jane, Death from the "Magpie" series
 by Kevin Sampsell. collage; 2017

PANELS & WORKSHOPS



munity, collaboration, or project? What will help these efforts be more successful and develop a broader audience? How can these initiatives interact more with the art world at large?

For the past two years, Kike Congrains has organized "CollageWave", an annual festival celebrating all things collage in Lima. He also travels to remote places in the country offering collage workshops. He will present on the community of collagists in Peru and how he works in his country and with the rest of the world. From 2014 to 2018, writer and collagist Kevin Sampsell hosted Open Collage Night at Portland, Oregon's Independent Publishing Resource Center. Held the second Wednesday of the month, experienced collagists mingled with those just learning more about collage. Janice McDonald is an active member of the Denver Collage Club and the National Collage Society. She will speak about the work of these two organizations. Founded by Morgan Jesse Lappin in 2013, the Brooklyn Collage Collective has worked and exhibited with both local collage artists and from around the world. The collective's goal is to orchestrate and hold both local and international collage exhibits. Laurie O'Brien co-founded the Diorama & Collage League in San Francisco and later in Rochester, New York. From Albuquerque, New Mexico, Zach Collins has participated in hundreds of collaborations with collage artists from around the world. In 2015, he published a collection of this work in *We Said Hello and Shook Hands*. He wrote about collaborative collage in *Kolaj #16* and *Kolaj #17*. For the past thirty-seven months, LaGrange Park, Illinois collagist LuEllen Joy Giera has organized the Monthly International Playing Card Exchange, where from four to a dozen people make collage on playing cards and exchange them with each other. Prior to that, she organized a 100-month postcard exchange. She is a member of the International Union of Mail-Artists and other artist groups.

Three collaborations with Zach Collins (left to right)
France, Flore Kunst; Colombia, Sara Serna; Denmark, Claes Otto Jennow

SUNDAY, JULY 15TH

DAILY COLLAGE CONGRESS

Great Collage Swap

Sunday, July 15th, 10:00AM
Aloft New Orleans Downtown

At Sunday's Daily Collage Congress, we will wrap up Collage Tanzkarte, a game being played throughout the festival and say goodbye with the Great Collage Swap. Part show and tell and part collage exchange, those who attended the festival are invited to contribute a collage and receive one in return. To participate, artists should deliver a collage to the Kolaj Fest Information Table before 10:15AM on Sunday and receive a number. During the meeting, numbers will be drawn and collages will be distributed.

FOCUS IN

Strategies for the Medium: What Collage Needs, A Working Session

Sunday, July 15th, 12:00PM
Aloft New Orleans Downtown

Those who wish to stick around are invited to attend a Strategy Session where we take in what we learned at Kolaj Fest New Orleans and identify ideas and recommendations for promoting and advancing collage in the coming year.

SPECIAL PROJECTS



SPECIAL PROJECT

The Seaside Fleet (New Orleans)

Festival Wide Installation Project

From the grand steamboat Natchez on the Mississippi River to the sailboats on Lake Pontchartrain; from the shrimp boats dropping a catch at Eddie Pinto's Marina to the kayaks and paddle boats that cruise around Bayou St. John, boats are a part of life in New Orleans. A festival-wide installation by California-based artist JRC will use the imagery of boats to tell the story of Kolaj Fest New Orleans.

"*The Seaside Fleet (New Orleans)* is a citywide installation made from 1000+ hand folded paper boats," said JRC. "It travels and changes dimensions as pieces of the fleet are added and subtracted. A collaborative project, artists and viewers will be invited to add their boats to the fleet as it makes its way through New Orleans, and around the world. Special 'anchor points' will be stationed in venues hosting Kolaj Fest New Orleans."

JRC is a collagist and transmedia storyteller from Burbank, California. He debuted *The Seaside Fleet* on May 4th at the 2018 Santa Fe Springs Art Festival in Santa Fe Springs, California. At that event, JRC installed the project in the various rooms and grounds of The Clarke Estate, a six-acre 1920's mansion and gardens. JRC uses subtle interventions on space to alert the viewer to pay attention to a larger story that may be unfolding. "I work with simple items, often just folded paper and whatever space I am given, to reform and make the familiar feel new and mysterious. My hope is to create a drive to examine in the viewer; to provoke them to make sense of the changed surroundings by discovering a personal narrative they can connect it to," said JRC. "I want my art to empower the viewer to engage, and hope that they will be inspired to create and tell their own story."

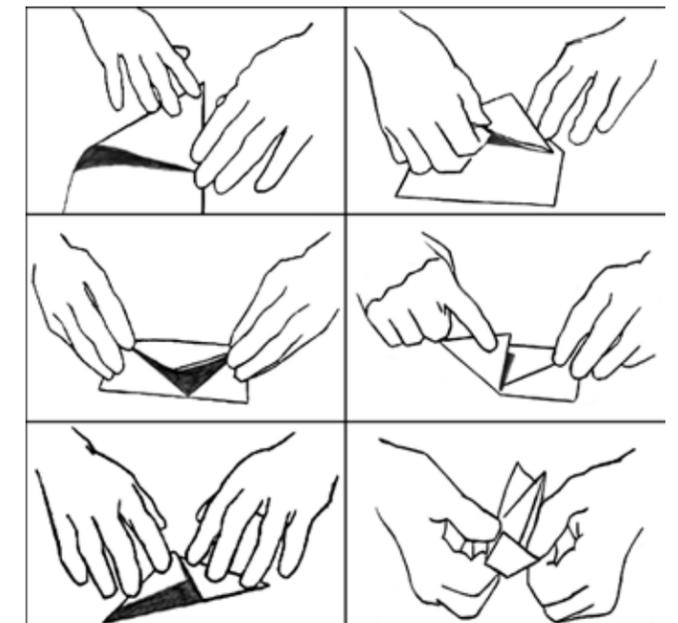
PARTICIPATE

Join the Seaside Fleet

In your Registration Packet are sheets of paper that you can use to make a paper boat. At Thursday's Daily Collage Congress, JRC will lead a brief instruction on how to make a boat. We encourage you to make boats and leave them places as you make your way through New Orleans. Consider giving a boat to your server when you dine out. If you visit a shop, leave a boat by the door. Give a boat with your tip to the person who cleans your room. Pin boats to telephone poles. Leave them at a bar. And take a boat home with you as a reminder that we are connected, that through the experience of Kolaj Fest New Orleans, we carry a deep love for collage wherever we go.

Contributors

Kerith McCoy Lisi (USA) | Véro Federica Rigole (Belgium) | Kornelia Hoffmann (Germany) | Shawn Marie Hardy (USA) | Janice McDonald (USA) | Danielle Cole (Canada) | Clive Knights (USA) | Todd Bartel (USA)



SPECIAL PROJECTS



SPECIAL

The Dystopian Reader

Taking Art Where It Doesn't Usually Go

The Dystopian Reader is a guerilla project by Rosie Schinners to inject art into unusual places. As she reads a work of dystopian fiction, Schinners makes a bookmark for each chapter. She then hides the bookmark in a copy of the text she finds in a library, a used bookstore, or a large bookstore chain. Each bookmark is documented and geo-tagged on Instagram through *The Dystopian Reader* feed for anyone to locate. Past titles have included *The Handmaid's Tale* by Margaret Atwood and *1984* by George Orwell.

This particular contemporary art operation was inspired by Christian Nicolay's series, "The Day Job", in which the artists hides messages and texts in unusual places such as on the back side of hotel art. Nicolay writes, "What started out as a day job has now become part of my routine injecting the unusual into the familiar, hiding art in hard to find places. To notice the unnoticeable, to look where no one does, like a quasi-archeological expedition of absurdity and truth, quixotic adventures of surprise and play." Through *The Dystopian Reader*, Schinners aims to share original collage art and to bring joy and levity in our current dystopian climate.

While *The Dystopian Reader* is largely based in Vancouver, British Columbia, the bookmarks currently exist in Mexico City and in various places around Costa Rica. She intends to continue the series indefinitely, through various books of dystopian fiction, hiding and sharing collage art worldwide. Schinners is bringing *The Dystopian Reader* to Kolaj Fest New Orleans. You can follow her progress at Instagram@thedystopianreader and on the hashtag, #Kolajfest.

The work Schinners makes for *The Dystopian Reader* project is different than her fine art work. Working primarily with vintage print material, Schinners combines hand-cut collage with vibrant splashes of color to bring new life to old images. She looks to explore fleeting moments of alchemy, anxiety and the human condition. One particular definition of alchemy is "a seemingly magical process of transformation, creation, or combination". This alchemy can also be thought of as the invisible energies that surround us, things we cannot see which can make us feel connected or disconnected to the people and places we interact with. She attempts to make that unseen energy visible, whether as magical blooms of flowers, crowds of connected people, or bursts of raw colour.

SPECIAL

Collage Tanzkarte

Let's Play a Game

A Tanzkarte is a dance card, once used by German women to record who they danced with at a ball. At Kolaj Fest New Orleans, we've turned the idea into a game. In your registration packet, you will receive a card with a list of five names of other people attending Kolaj Fest New Orleans. A collage of one of the presenters is on the front. Your mission, if you choose to accept it, is to meet those five people and ask them to sign your card. (You can replace one name with two alternates.) You also need to identify the artist whose image is on the front. When you complete your task, return the card to the Kolaj Fest New Orleans Info Table. Everyone who completes their Collage Tanzkarte will be mailed a pack of Collage Artist Trading Cards after Kolaj Fest New Orleans and one person will be drawn to win a complete set of *Kolaj Magazine*, all 23 issues!

PARTICIPATE

Great Collage Swap

Part show and tell and part collage exchange, those who attend the festival are invited to contribute a collage and receive one in return. To participate, artists should deliver a collage to the Kolaj Fest Information Table before 10:15AM on Sunday and receive a number. During the Daily Collage Congress on Sunday, numbers will be drawn and collages will be distributed.

PARTICIPATE

Made at Kolaj Fest

In conjunction with "Revolutionary Paths: Critical Issues in Collage", a curated exhibition at Antenna Gallery, we invite you to include work made as part of Kolaj Fest New Orleans. Those who make art in the Collage Making Space will be invited to include their work in the exhibition. Lines are installed at Antenna Gallery and clips are available. All you have to do is stop by Antenna Gallery and hang your work. If you would like your work back at the end of the exhibition, please write your name and address on the back of the work, otherwise the work will become part of *Kolaj Magazine's* collection at the end of the exhibition.

Animation will be screened at various times throughout Kolaj Fest New Orleans. The series is curated by Lisa Barcy. Here is a roster of works that will be shown.

Lisa Barcy

www.lisabarcy.com

Woman Without a Past (5:00)

An altered book animation, a romance novel subversion, and a self-portrait that may or may not be true.

LULL (music video) (3:50)

Music video for Thomas Comerford, from the Album "Blood Moon", on Spacesuit Records. Animation from the forthcoming film *The Ephemeral Orphanage*.

Simon Blake

www.simonblakestudio.com

Domestic Intelligence (4:12)

"All relationships begin in passion and end at the breakfast table," said Dorothy Parker. And here we have the surreal illustration of that dictum.

Martha Colburn

www.marthacolburn.com

Western Wild (9:00)

Western Wild...or how I found wanderlust and met Old Shatterhand is a densely textured documentary about a filmmaker making a film about the famed German author Karl May. The film weaves through a mixture of stop motion animation, interview, travelogue and biography that itself is enough to generate sensory Wanderlust.

Jennifer Levonian

www.jenniferlevonian.com

Xylophone (10:00)

When a woman impulsively steals a goat from a petting zoo, her morning routine turns into a madcap romp through her neighborhood.

COLLAGE IN ANIMATION



Amy Lockhart

www.amylockhart.ca

The Collagist (2:05)

The Collagist (2009) is a collaboration with Marc Bell and was made with paper puppet and cut out animation.

Jodie Mack

www.jodiemack.com

Unsubscribe #4 The Saddest Song in the World (5:38)

...broken hearted and mashed up.

Laurie O'Brien

www.laurieobrien.com

Fractured (4:00)

Inspired by our relationship to the past and our contemporary disconnected world.

Eurydice (1:25)

A fractured narrative inspired by the famous Greek myth.

Kathleen Quillian

www.kathleenquillian.com

Fin de Siècle (8:00)

A film that reveals the metaphysical dimensions of the Victorian era and examines the pervasive preoccupations of the time with superstition, novelty, spirituality and death.

Stacy Steers

www.staceysteers.com

Phantom Canyon (10:00)

A curious woman meets an alluring man with bat wings in this personal recollection of a pivotal journey. This film was created from over 4000 hand-made collages incorporating the figures from Eadweard Muybridge's *Human and Animal Locomotion*, first published in 1887.

Paloma Trecka

Instagram @paloma_trecka

What Would Hannah Höch Dada? (1:30)

As a response to an historical perspective on collage and as a tribute to the early twentieth century Dada artist Hannah Höch, this short stop motion film uses cut-out magazine figures.

Rock Paper (1:30)

The abstract artwork in this film is made from cardboard salvaged from vintage album covers. These are the same pieces that are incorporated into Trecka's collage art; however, here they are in a visual and musical rhythmic dance.

ARTISTS & PRESENTERS



Janina Anderson

www.janinavanderson.com

Janina Anderson will participate in the panel discussion, "Materials and Sources".

Born in Asuncion, Paraguay, Janina Anderson studied at the Maryland Institute College of Art in Baltimore. Anderson's work has been exhibited in the United States, Spain, and Canada. She is currently pursuing an MFA in Fibre and Material Studies at Concordia University in Montreal. An artist portfolio of Anderson's work, "Obscuring Likeness, Eliminated Ability", appeared in *Kolaj* #18. We wrote, "At the intersection of frugality, utility, and ingenuity, artists have a long history of cutting up their paintings as a means of manifesting new ideas. Janina Anderson weaves cut oil paintings with bound fabric and twine. The resulting objects function at the crossroads of sculpture and fibre arts."



Jef Arnold

Jef Arnold will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

Jef Arnold says about his technique, "I use collage to bring together the elements of pictures that I love—the accumulata of found material, the colors and symbols of pop art, the patinas and wall-like grounds of street art, and the associative mysteries and ordered randomness

of dada and surrealism. I source my material, omnivorously, from waste baskets, flea markets, thrift shops, garage sales, bookstores, and sidewalks." Arnold has a BA in Studio Arts from Sonoma State University and an MD from the Stanford University School of Medicine. Since the 1990s, his work has been shown in solo and group shows in California, most recently in 2017 in "Marvelous!" at the Sebastopol Art Center in Sebastopol. Jef Arnold lives and works in Scotts Valley, California.

Lisa Barcy

www.lisabarcy.com

Lisa Barcy is moderating the focus in session, "Moving Cuts: Animation & Collage". She is also programming the animation presented throughout *Kolaj Fest New Orleans*.

Lisa Barcy is an independent filmmaker and collage artist whose animated work has been screened internationally at film festivals. She has been awarded the Director's Citation twice at The Black Maria Film Festival, and Best Animation at both the Chicago Underground Film Festival and The Ann Arbor Film Festival, and also created the music video *Anonanimal* for Andrew Bird. Currently she's working on a short film, a music video, and an increasingly large pile of collages. She wields her X-acto knife in Chicago and teaches animation at DePaul University, sometimes at the same time. Barcy's collage, *When the Pilots Take Off*, was featured in *Collage Artist Trading Cards, Pack 4*.

Todd Bartel

toddbartel.tumblr.com

Todd Bartel will present "Uncollage" at a daily Collage Congress and will moderate the panel, "Materials & Sources".

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 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.

Allan Bealy

www.abealy.tumblr.com

Allan Bealy is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Bealy will participate in the panel discussion, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context."

Allan Bealy is a Canadian artist and graphic designer, now based in Brooklyn, New York. In the 1980s, Bealy co-published *Benzene*, an arts magazine. Recently, two of his collage books were published: *Mudbath* (Black Scat Books, 2013) and *Papercuts* (Redfoxpress; 2015). His collage, *Bright Tie*, was featured on the cover of *Kolaj* #5. He says about his work: "My art practice focuses on humor and emotion. It is a very organic process, using materials and juxtapositions that are not necessarily common in contemporary collage...found objects, image transfers and layered visual trails allow for a depth that can be immersive and, hopefully, compelling."



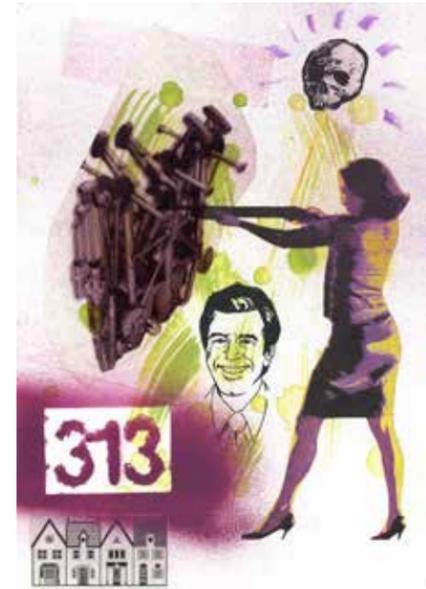
Aaron Beebe

www.aaronbeebecollage.com

Aaron Beebe will be participate in the panel discussion, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context."

A design school drop-out, self-taught artist Aaron Beebe is greatly influenced by Robert Rauschenberg, Jean Michel Basquiat, and David Carson. His collage is the marriage of

structure and disorganization. Images and colors in a piece merely serve the purpose of becoming aesthetically pleasing compositions. His collaboration with Zach Collins, *Recycled Trophies*, was published in 2013 by Maison Kasini (publishers of *Kolaj*). Beebe lives and works in New Orleans.



Jerome Bertrand

www.jeromebertrand.com

Jerome Bertrand will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

Taught in the arts of collage by his mentor William Sanchez in 1999, Jerome Bertrand has been assembling images ever since. Bertrand collects magazines from different sources and stacks them in his studio until he filters and transforms them for his passion of juxtaposition. He says, "Collage art can be cleansing for both artist and spectator. It can make you laugh or relieve stress regarding a specific topic. It can be scary or unsettling, but it can also be holy in the sense that it unites individuals with visual references that comes together in a message of freedom." Based in Montreal, Jerome Bertrand works as a photographer when he's not making collage. Learn more at his *Kolaj Magazine Artist Directory* page.

Katie Blake

Katie Blake is participating in the panel, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context".

Katie Blake holds an MA in the History of Art from the Pratt Institute and an MLIS from the University of Washington. She also holds a BFA in Printmaking from the Minneapolis College of Art & Design. A self-directed pursuit of collage began after seeing a Hannah Hoch show in 1996 at the Walker Art Center in Minneapolis. As an artist and as an information specialist, Blake sees collage as complimenting her interests in understanding visual information, of seeing treasure in flaws, of making and learning with contemplation. Katie Blake lives in the Anchorage, Alaska area.



Simon Blake

www.simonblakestudio.com

Simon Blake is participating in the focus in session, "Moving Cuts: Animation & Collage".

New Orleans-based Simon Blake is a graphic artist and mixed-media filmmaker. He studied graphic design, illustration and mixed-media film in England. His professional life includes teaching children 35mm "scratch" animation; creating film titles for numerous Hollywood and British films; working at the BBC; directing commercials and mixed-media projects; and moving into graphic design, branding, and collage work. His films have been shown at prestigious locales, including Sundance, garnered two AICP awards and are in the permanent

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collection of the Museum of Modern Art. His work is in private collections in the U.S., Australia and Europe. There is much more to learn on his *Kolaj Magazine Artist Directory* page.



Andrea Burgay

www.andreaburgay.com

Andrea Burgay is a participant in the panel discussion, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context."

Andrea Burgay is a visual artist currently living and working in Brooklyn, New York. Burgay's work combines collage, sculpture and found materials to elevate the overlooked and the mundane via transformative physical processes. Adding and removing layers of handmade and found materials presents a physical manifestation of the passage of time, destruction and decay. Burgay is the founder of *Cut Me Up*, a participatory collage magazine that mimics musical call and response in visual form. More about Andrea Burgay and her work is on her *Kolaj Magazine Artist Directory* page.

Sarah Castillo

www.sarahcastillo210.com

Sarah Castillo with Baleigh Kuhar will present "Embodiment in Collage: Mind, Body and Remembering Trauma of Past Generations".

Interdisciplinary Chicana feminist artist Sarah Castillo is based in San Antonio, Texas, working in mixed media and portraiture. Born and raised in San Antonio, Castillo obtained her Master's degree in Bicultural Studies from the University of Texas at San Antonio with thesis title: *Art as an Embodied Practice: Artistic Expression, Conocimiento, and Identity Formation*. She is co-founder of Mas Rudas Collective, Creative Director of Lady Base Gallery, and

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Resident Artist at Clamp Light Studios & Gallery. She has shown at the University of Texas at San Antonio, Artpace, Institute of Texan Cultures, Mexic-Arte Museum, and was selected for the IV Biennial with El Paso Museum of Art and the Museo de Arte de Ciudad Juárez in 2015. She was recently awarded a grant from the National Association for Latino Arts and Culture in 2016. Learn more on her Kolaj Magazine Artist Directory page.

Joe Castro

www.mightyjoecastro.com

Joe Castro will present "I'm Sticking with You: Collage Making & Conversation" in the Kolaj Fest New Orleans Collage Making space

Mighty Joe Castro is an accomplished Philadelphia-based collage artist, musician, and graphic designer. His artwork has been shown in galleries and art spaces across the United States, Canada, and Europe. He was featured in an Artist Portfolio in *Kolaj* #8 and in *Collage Artist Trading Cards, Pack 1*. "When starting a collage, I often set out with a very specific concept or goal in mind [or] it begins as playfully collecting images that speak to me and then putting them together to see what the visual conversation brings...I explore many themes, including dualism, injustice, modern life, the discarded past, devolution and the trappings of a society that's becoming less and less humanistic, a culture obsessed with new technology and driven to consume at all costs," he said.



Danielle Cole

www.daniellecole.ca

Danielle Cole will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

Toronto-based collagist Danielle Cole has had her work featured in *Kolaj* #16 and in *Collage Collective Co.'s* book, *ANNUAL 2016*, as well as *The Jealous Curator*, and on the websites

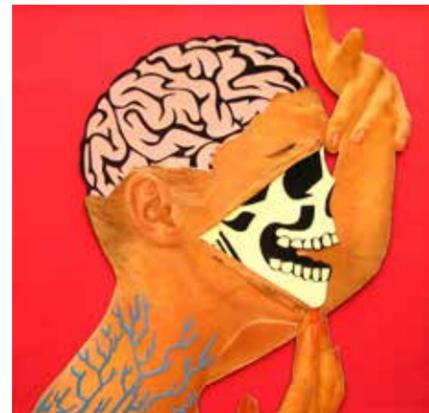
of Cicada Wheels, Cóctel Demente and Art Here. Her work has been exhibited widely in Canada, the US, Spain and Australia, where it was featured on the Series 8 label of Collective Arts Brewing beer. Find out more on her Kolaj Magazine Artist Directory page.

Zach Collins

www.zachcollinsart.com

Zach Collins is one of the panelists in "Collage Communities: Societies, Projects, and Collaborations". His collaborations appear in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery.

Zach Collins holds a BA from Upper Iowa University, an MA from the University of Iowa, and an MFA from Minneapolis Collage of Art and Design. His work, which is shown extensively in the U.S. and internationally, is about memories—tragic, humorous, and everything in between. He experiments with ironic and often unrecognizable imagery. His collaboration with Aaron Beebe, *Recycled Trophies*, was published in 2013 by Maison Kasini (publishers of *Kolaj*). His articles on collage collaboration, "How I Became a Collaborator" and "Let's Get Together", appeared in *Kolaj* #16 and #17, respectively. Collins currently lives and works in Albuquerque, New Mexico.



Kike Congrains

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

Kike Congrains is participating in the panels, "Collage Communities: Societies, Projects, and Collaborations" and "Collage Artists Tackle Contemporary Issues".

Enrique "Kike" Congrains is a self-taught artist in Lima, Peru who works mainly with paper. He started doing collage after a 10-year stint as an advertising copywriter. He has shown work

in group and solo exhibitions in Peru, as well as Argentina, Spain, Hong Kong, and Norway at the Scandinavian Collage Museum. Congrains' goal as an artist is to make collage popular in Peru and for people to consider collage a respectable medium to express themselves. To that end, he produces the annual juried collage show, "CollageWave", for established and emerging Peruvian collagists. He also teaches free collage workshops to underprivileged kids. He uses colored cardstock to complement the vintage images he selects for each piece, giving his collages a look that is a cross-breed between collage and paperart.



Marie Conigliaro

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

Marie Conigliaro will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

For Marie Conigliaro, analog collage is a depiction of the fragmented nature of the world we live in, but also of its togetherness. There are rich layers of playfulness and irony in her work and the way she recontextualizes the ephemera of old into something arresting and new. Conigliaro is a vintage collage artist who lives and works in Denver, Colorado. She holds a degree cum laude in Interior Design from Paier College of Art. Her work has been featured in *Nue Magazine*, *Birdy Magazine*, *Suspect Press*, *Barf Magazine*, *Women in Art 278* and *Cultural Dissection Magazine*. Additionally, her work has been featured on Society6's Curated Six Pack and Ello's Curated Collage and Art categories.



Evelyn Davis-Walker

www.evelyndaviswalker.com

Evelyn Davis-Walker's work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Davis-Walker is also participating in the panel, "Materials & Sources".

Evelyn Davis-Walker is a liberal artist who holds a BA from Otterbein University in Visual Communication and Computer Art and an MFA in Advertising Design from Marywood University. She collages retro advertising design and popular culture of the past to manipulate conversations and construct new contexts. She has received numerous awards and has exhibited in solo, group and juried exhibitions. She recently received a \$25,000 grant to create customized memory games for Alzheimer's patients. Davis-Walker lives and works in the Valdosta, Georgia area.

Chelsea Dean

www.chelseadean.com

Chelsea Dean will be a panelist in "Curatorial Issues in Collage".

Chelsea Dean has a BA in Studio Art from the University of Puget Sound and an MFA in Drawing from Claremont Graduate University. In addition to exhibiting her work both in California and Japan, Dean curates exhibitions throughout Southern California. Dean's work embodies systems that erode. She salvages history, suspending the architecture of Southern California in time with a process of carefully controlled chaos. Chelsea Dean teaches art full-time in Los Angeles and has a studio in Lincoln Heights.

Paul Dean

Paul Dean's work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Dean is also participating in the panel, "Collage at College: Teaching, Creating and Researching an Indeterminate Medium".

Paul Dean is a member of the Baton Rouge Gallery, where he has been exhibiting regularly for nearly 25 years. He is an Associate Professor at Louisiana State University's College of Art & Design, where he teaches typography, color in art and design, and art and design in general. He holds a master's degree from North Carolina State University's School of Design, but still vividly recalls Mabel Bullock, who inspired confidence and an unending desire to make art during Dean's last semester of high school. The artists who continue to inspire him include Hieronymus Bosch, Robert Rauschenberg, Corita Kent, Romare Bearden and César Aira. Dean has work in the collections of the Los Angeles County Museum of Art and the New Orleans Museum of Art, but he still believes in taking it to the street. Find out more about Paul Dean on his Kolaj Magazine Artist Directory Page.



Yasmine Diaz

www.yasminediaz.com

Yasmine Diaz is participating in the panel, "Collage Artists Tackle Contemporary Issues".

The child of Yemeni parents, Diaz was born and raised in Chicago. She has exhibited and performed at spaces including the Brava Theater in San Francisco, the Albuquerque Muse-

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um of Art, UCLA, The Main Museum, and The Wing in Washington D.C. She is a former fellow and current organizer of the autonomous pedagogical platform at land's edge in Los Angeles and is the current artist in residence at the Women's Center for Creative Work. In *Kolaj* #21, Diaz was profiled by Aryana Ghazi-Hessami. Diaz lives and works in Los Angeles.

Benjamin DiNino

www.bendinino.com

Benjamin DiNino will present "Biblio Excavations and Collage Techniques" in the Kolaj Fest New Orleans Collage Making space and will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

Ben DiNino lives in Minneapolis, Minnesota. He attended Tyler School of Art graduating with a BFA in Sculpture and a minor in Art History (and a jaded disposition of the art world). Over the past 2 decades, he's worked various jobs while constantly collecting ephemera and pursuing an assortment of creative outlets. Most of the art created over these years was given away with little to no interest in promoting his work professionally. Learn more about DiNino and his work on his Kolaj Magazine Artist Directory page.

Hale Ekinci

www.haleekinci.org

Hale Ekinci is participating in the panel, "Collage Artists Tackle Contemporary Issues".

Hale Ekinci is a Chicago-based Turkish interdisciplinary artist and an Associate Professor of Art at North Central College, teaching a variety of courses in the Digital Art field. She spent childhood and much of her young adult years in Turkey, the homeland that she brings in and out of focus throughout her works. She holds an MFA in Interdisciplinary Arts and Media from Columbia College Chicago. Focusing on pictorial histories, identity, gender politics, and folk traditions, her works vary from non-linear narrative videos and mixed media paintings that are juxtaposed with craft to fiber installation.

ARTISTS & PRESENTERS



April Fletcher

www.arrowindart.com

April Fletcher will participate in the panel, "Materials and Sources".

Career biologist April Fletcher was introduced to collage by artist Leonard Brooks, a long-time family friend, on one of her annual visits to see him in San Miguel de Allende, Guanajuato, Mexico. Over several years, she learned from Leonard, until he passed away in 2011 at the age of 100. Fletcher's work incorporates natural elements and/or images of nature, striving to capture the feeling of an environment or element of nature rather than representational accuracy. April Fletcher lives and works in Tijeras, New Mexico.



Paulina Flores

Paulina Flores will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

Paulina Flores is collage artist and a nursing student at the University of Texas at El Paso. As a nursing student and an atheist, Flores finds beauty, pureness and complexity in the human body, which is why she tends to focus her collages on anatomy and controversial opinions of our current society. The works are intentionally grotesque, to reflect the malformed opinions of our society. Flores' work has been shown in Phoenix, El Paso, and Juarez, Mexico.



Jason Galligan Baldwin

www.art2d2industries.com

Jason Galligan Baldwin is participating in the panels, "Memories for the Future: How Collage Captures Images & Preserves Them For the Future" and "Collage at College: Teaching, Creating and Researching an Indeterminate Medium".

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

LuEllen Joy Giera

LuEllen Joy Giera will participate in the panel discussion, "Collage Communities: Societies, Projects & Collaborations".

LuEllen Joy Giera lives in LaGrange Park, Illinois. She has a Certificate in Drawing from the School of the Art Institute of Chicago. Her work has been shown extensively in solo and group shows in museums, galleries and in online exhibitions. She is a co-founder of the Midwest Collage Society and a member of the

International Union of Mail-Art. Since 2015, she has organized the Monthly International Playing Card Exchange, where from four to a dozen people make collage on playing cards and exchange them with each other. Prior to that, she organized a 100-month postcard exchange.



Julie Graves Krishnaswami

www.juliezing.com

Julie Graves Krishnaswami will participate in the panel, "Materials & Sources".

Julie Graves Krishnaswami holds a BA from Reed College, a JD from CUNY School of Law, and an MLIS from Pratt Institute. Currently, she is the Associate Law Librarian for Research Instruction at Yale Law School. In the summer of 2018, she will begin work on an MFA in Visual Arts at Vermont College of Fine Arts. She uses glue and scissors to construct collage from government documents and legal materials. Her love of legal codes and archival materials inspires her to work with vintage and historical imagery found in antiquated law and other books to construct abstract, sometimes humorous, collage. She lives in Connecticut.

Lucy Julia Hale

www.walltowallsecrets.com

Lucy Julia Hale will be conducting "Quick and Dirty Collage" in the Kolaj Fest New Orleans Collage Making space.

Lucy Julia Hale is a Georgia-based visual artist, social activist, and career development expert. She holds a B.S. Ed. in Art Education from the University of Georgia and both an M. Ed. and an Ed. S. in Counseling and Educational Psychology from the State University of West Georgia. Her work has been selected for over 25 nationally juried exhibitions. In 2017, she received the Reece Museum Award as staff favorite for the FI3tch3r Exhibition of Social and Politically Engaged Art at East Tennessee State University.

Alex Hood

www.grayskullart.com

Alex Hood is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Hood will speak about his experience being an artist in New Orleans at "Collage Troubles & Triumphs," during Friday's Daily Collage Congress.

Alex Hood is a visual artist, designer, and yoga teacher creating works somewhere between pluriform pseudo-worlds of photomontage and digital manipulation. He uses collage and photomontage to intersperse archetypal images through a gamut of surreal narratives. He seeks to ally with the medium to explore the chronology of dreams in which magic is seemingly always accessible with a paralytic shift. Alex Hood lives and works in New Orleans.

John Hundt

www.johnhundt.com

John Hundt lives and works in San Francisco and Santa Rosa, California. He studied at the San Francisco Art Institute and in the AICA Honors Program in New York. In *Kolaj* #2, Cory W. Peeke reviewed Hundt's *Implications*, published by Ampersand in 2012. Peeke wrote, "Many of Hundt's works are a clever combination of figurative, religious and mechanical imagery...They are at once humorous but also engaging on a level beyond a one-liner." In "Just the Right Elements" in *Kolaj* #14, Stephen M. Specht said, "Hundt's compositions invite the viewer to engage and interpret the significance of the simple but often psychologically-charged visual stimuli."

JRC

www.onewordlong.com

JRC's citywide installation *The Seaside Fleet* (New Orleans) launches during *Kolaj Fest New Orleans*, some of that work will appear in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. JRC is also participating in the panel, "Curatorial Issues in Collage".

Since 1999, JRC has installed exhibitions and installations in New York, Arizona, and California, among other places. He has also managed art festivals, created solo and group performance art pieces, and executed transmedia storytelling projects. He has published 'zines, found-sound audio collages, and regularly participates in mail art projects. JRC is also the Artist in Residence for The Dreamboat Research Project. JRC holds a degree in Fine Art from the State University of New York and currently resides in California.



Clive Knights

www.cliveknights.com

Clive Knights will participate in the panel discussion, "Collage at College: Teaching, Creating and Researching an Indeterminate Medium."

Based in Portland, Oregon, Clive Knights is a collage artist and printmaker, as well as a Professor of Architecture and the Director of the School of Architecture at Portland State University. He holds professional architectural design undergraduate and graduate degrees from Portsmouth Polytechnic and a Master of Philosophy in Architectural History and Theory from Cambridge University. His article, "Stranger at the Studio Table", about architecture and collage was published in *Kolaj* #17. He was also included in *Collage Artist Trading Cards, Pack 5*.

ARTISTS & PRESENTERS

Baleigh Kuhar

www.tictail.com/baleighkuhar

Baleigh Kuhar with Sarah Castillo will present "Embodiment in Collage: Mind, Body and Remembering Trauma of Past Generations".

Baleigh Kuhar is a mixed media artist living and working in Memphis, Tennessee. Her work focuses on themes of identity in relation to the suffering her great grandmother experienced in The Ukrainian Famine and the effects it has had on the generations after. She paints in bright pinks to scream out her identity as a young millennial woman who proved that her illness exists for a reason, and for the generations of women in her family that have silently suffered. Kuhar has been in shows such as "What Remains" at Emily Carr University in Vancouver, Canada, "12 x 12 Exhibition" in Lawrence, Kansas and the "Bellwether's Exhibition" at the West Tennessee Regional Art Center in Jackson, Tennessee. Her work has appeared in *Paint Pulse Magazine* and *Identity XX* where she was featured in their "Young Talent" section.



Morgan Jesse Lappin

www.morganlappin.com

Morgan Jesse Lappin is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Lappin will represent the *Brooklyn Collage Collective* on the panel, "Collage Communities: Societies, Projects, and Collaborations."

Morgan Jesse Lappin is a collector of the unusual, the sensual, and anything "magical". Sometimes you can see him on his magic carpet hovering around Brooklyn, spreading love like butter on a hot Southern biscuit. When making collage pieces, the images he uses come strictly from old encyclopedias, and other older publications. He uses nothing more than a physical cut and paste/tape method

ARTISTS & PRESENTERS

with all his work. The goal of his work is to make the viewer think about the characters in relation to the situation and environment in which they are placed. In December 2013, he put together a band of merry collage artists and thus the Brooklyn Collage Collective was born. Ety Yaniv profiled the Brooklyn Collage Collective in *Kolaj* #19.

Daniel Lynds

www.daniellynds.com

Daniel Lynds will conduct the workshop, "From Collaging in a Vacuum to Collaging in Classrooms" in the *Kolaj Fest New Orleans Collage Making Space*.

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



Steven McCarthy

faculty.design.umn.edu/mccarthy

Steven McCarthy is moderating the panel discussion, "Collage at College: Teaching, Creating and Researching an Indeterminate Medium" and will be participating in the panel, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context".

Steven McCarthy is a professor of graphic design at the University of Minnesota, Twin Cities campus. His long-standing interest in theories of design authorship, as both scholar

and practitioner, has led to lectures, exhibits, publications and grant-funded research on six continents. McCarthy has been in over 125 juried and invitational exhibitions and his artist's books are in these prestigious collections: Stanford, Harvard, Yale, Columbia, UCLA, University of California-Berkeley, University of Washington, the Banff Centre and the Ruth and Marvin Sackner Archive of Visual and Concrete Poetry. Ric Kasini Kadour reviewed McCarthy's artist book, *Book Art The Information Electric Age*, in *Kolaj* #17.

Janice McDonald

www.janicemcdonald.com

Janice McDonald is one of the panelists in "Collage Communities: Societies, Projects, and Collaborations". McDonald is also presenting "Ripping it Up: Scale, Influences, & Techniques" at the *Kolaj Fest New Orleans Collage Making Space*.

Janice McDonald, based in Denver, Colorado, holds a BFA from Oregon State University with a concentration in graphic design. She studied collage in Dale Chisman's advanced abstract painting class at the Art Students League of Denver and with collagist Jonathan Talbot in New York. She remembers the first time she experienced being able to create her own reality on the page. Her collages are made with salvaged materials collected from her daily life and wanderings. Each element is liberated from its original context, then transformed as the papers meld together into fresh imagery with new associations and meanings. McDonald was one of the artists featured in the *Kolaj Magazine World Collage Day 2018 Special Edition*.

Mariah Morales

Mariah Morales is presenting the special lecture, "Firelei Báez: Road Map of Symbols".

Mariah Morales holds an MA in Caribbean Contemporary Art and a BLS in Caribbean History & Communication from Bowling Green State University in Ohio. In the course of her studies, she has curated exhibitions and served as a conference moderator. She has presented her talk, "Firelei Báez: Road Map of Symbols", at the 2018 Africana Conference at Bowling Green State and at the 2018 Caribbean Association Annual Conference in Havana.



Jeff Musser

www.jeffmusser.com

Jeff Musser is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery.

After graduating from The School of the Art Institute of Chicago and a stint as a graphic designer, Sacramento, California artist Jeff Musser has had over 50 exhibitions, 6 of them solo, in museums and galleries all over the United States and abroad. His paintings are in numerous corporate and private art collections around the United States, most notably, Oprah Winfrey, as well as private collections in Europe, Asia, Canada, and South Africa. He says, "Before a painting becomes a painting, I form a rough draft by making a collage. I use my own photographs, my own drawings, and other source material to form a blueprint for a particular emotion or recollection."

Laurie O'Brien

www.laurieobrien.com

Laurie O'Brien is participating in the panel, "Collage Communities: Societies, Projects, and Collaborations" and in the focus in session, "Moving Cuts: Animation and Collage".

Laurie O'Brien works in collage, video, installation, and animation. She is interested in hybrid forms of expression that combine and defy categories. In 2016, she co-founded the Diorama & Collage League in San Francisco and later in Rochester, New York. Her collage animations and video installations have been exhibited in numerous galleries nationally and internationally. In 2013, she created the "Peephole Cinema" in three cities where short

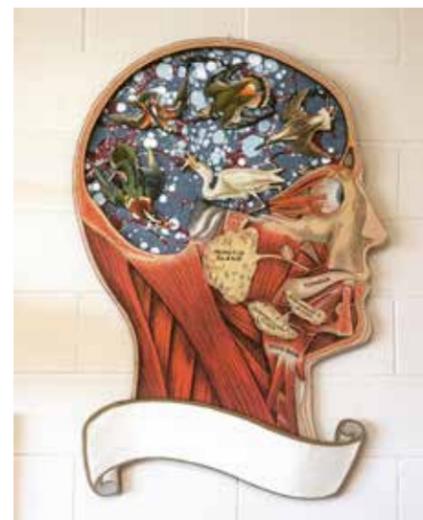
films are screened through a dime-sized hole available to the public 24 hours a day. She is an Assistant Professor of Visual Media in the Photography Department at Rochester Institute of Technology. She lives in both Brooklyn and Rochester.

Nonney Oddlokken

www.threadpaperglue.com

Nonney Oddlokken is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery.

Native New Orleanian Nonney Oddlokken holds a BFA from Strykejernet Fine Arts Academy in Oslo, Norway with continuing studies in Women's Studies at the University of New Orleans. She has also spent much time researching, traveling, taking classes and studying paintings at major art museums in the United States and Europe. She started an Arts Enrichment Program at Harahan Elementary School and taught art at Hahnville High School. She also served as the guest lecturer for the St. Charles Parish School Board Arts Program in 2015.



Michael Pajon

www.michaelpajon.com

Michael Pajon is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery.

Based in New Orleans, Michael Pajon crafts elaborate, dense compositions inspired by Catholic reliquaries, antique cabinet cards, carnivalesque board games that trade on complex narratives and still-life-esque vanitas and

he does this with a deep understanding of his source material; its functional place in history; and its present-day obsolescence. In *Kolaj* #15, Ric Kasini Kadour profiled Pajon and his collage, *Baptised by the Sea in Flayed Skin and Coral Crown*, was on the cover. Pajon also provided the cover image and pin design for the 2018 *World Collage Day Special Edition*. Pajon holds a BFA from the School of the Art Institute of Chicago.

Dillon Raborn

Dillon Raborn will be a panelist in "Curatorial Issues in Collage".

Dillon Raborn is a freelance art historian, writer, and lecturer based in Baton Rouge, Louisiana. He holds a BA in Art History from Southeastern Louisiana University (thesis topic: the Dada/Surrealist collage novels of Max Ernst) and an MA in Art History from Rutgers University (thesis topic: William Cordova's *Silent Parade: Soul Rebel Band vs. Robert E. Lee* (2014)). His scholarly focuses encompass *fin de siècle* European art and post-war American art with contemporary interests in collage and race studies. Raborn is the cataloging intern for the Hammond Regional Arts Center and is currently working towards Louisiana public teacher certification. Look for Raborn's writing on art in *Pelican Bomb* at pelicanbomb.com.



Lybra Ray

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

Lybra Ray will be part of "Why Is That Dinosaur Holding a Vacuum & Other Stories from the World of Collage".

Lybra Ray lives and works in Milwaukee, Wisconsin. Her artwork has been shown at ARTRIO in Rio de Janeiro, Brazil, and in galleries in New York City, San Francisco and Los Angeles. In September 2015, she completed an international residency with solo exhibition in Buenos Aires. She is currently the Project Coordinator

ARTISTS & PRESENTERS

for the Bus Project MKE, working with the Milwaukee County Transit System and After Gallery to put area artists' designs on bus shelters around the city. She also runs an art program for students at the elementary school she attended as a child. Her collages tell a positive story that reflects her own personal exploration of life.

Kevin Sampsell

www.kevinsampsell.com

Kevin Sampsell is the host of *Kolaj Fest New Orleans Collage Making Space*. There, he will host the workshop "Assorted Tips & Tricks: A Collage 101." Sampsell will also participate in the panel, "Collage Societies, Communities, and Clubs."

Kevin Sampsell lives and works in Portland, Oregon. From 2014 to 2018, he has hosted an Open Collage Night at Portland's Independent Publishing Resource Center. He also writes, sells books, and operates the publisher Future Tense Books. Sampsell has been writing for *Kolaj Magazine* since *Kolaj* #11, where his first-person account, "My Rookie Season in Collage", was published. He has also written artist profiles of Kurtiss Lofstrom (*Kolaj* #12), Luke Dolkas (*Kolaj* #19), and Evan Clayton Horback (*Kolaj* #22).

Stephen Schaub

www.stephenschaub.com

Stephen Schaub is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery.

Stephen M. Schaub's works have been described as "art dreaming about itself." In them, rather than experiencing a literal place or a linear story, we encounter something akin to the fragmentation of an emotional memory—or the illogic of a dream. Depicting scenes of unresolved narrative, these images seem to have been subjected to the vagaries of perception and the passage of time. In his Vermont studio, he combines monumentality of scale with light-sensitive techniques and the presentation of works on paper, to create each unique work of art.

ARTISTS & PRESENTERS

Rosie Schinners

www.rosieschinners.ca

Rosie Schinners will introduce her collage project *The Dystopian Reader to New Orleans*. Schinners will also participate in the panel, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context."

Rosie Schinners is a collage artist who lives and works in Vancouver, British Columbia. She holds a BA from the University of Guelph as well as a BFA from NSCAD University. Since childhood, she has been cutting, pasting, and leaving trails of scrap paper around the house. Working primarily with vintage print material, she combines hand-cut collage with vibrant splashes of color to bring new life to old images. Her work typically looks to explore fleeting moments of alchemy, anxiety and the human condition. Instagram@thedystopianreader has images from her current collage bookmark project, *The Dystopian Reader*. Learn more also at her Kolaj Magazine Artist Directory page.

Jill Stoll

www.jillstoll.com

Jill Stoll is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Stoll is also participating in the panels, "Memories for the Future: How Collage Captures Images & Preserves Them For the Future" and "Collage at College: Teaching, Creating and Researching an Indeterminate Medium."

Born and raised in Michigan, Jill Stoll attended two of the state's most celebrated cultural institutions, graduating from Interlochen Arts Academy and earning a MFA from Cranbrook Academy of Art. Since moving to New Orleans in 2009, her affiliation with Tulane University's School of Architecture has included teaching first year drawing, design studio, and electives in mixed media collage. Stoll navigates between control and release in her collage. Exploring issues of location and dislocation as interpreted through her lens-based and mixed-media pieces, she translates both the poetry of the familiar and power of place by intersecting new and old technologies.



Nathan Stromberg

nathanstromberg.wordpress.com

Nathan Stromberg is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Stromberg is also participating in the panel, "Materials & Sources".

Nathan Stromberg is a collage artist based in St. Paul, Minnesota. He holds an MFA from The Art Institute of Boston at Lesley University and a Studio Art degree from Bethel University. He has exhibited his work locally and nationally through solo and group exhibitions, and has many works in private collections. His work tends to reflect on iconic and nostalgic American subjects. Using found newspaper and vintage color magazines, his collages appear at first to be realistic photographs but on closer inspection contain loads of detail and historical references. These pieces explore and comment on the connections we make with designed objects.



Noah Tavlin

noah-tavlin.squarespace.com

Noah Tavlin will be part of Friday's Collage Congress, "Collage Troubles & Triumphs".

Noah Tavlin's mixed media work is a process of tearing up and cutting image and material stimuli thrown at him from the culture, reorganizing them, and throwing them back out into the world. For Tavlin, the highest compliment he has received for his work is laughter. Tavlin attended McGill University where he studied

English Literature, while maintaining an art practice in his free time. He currently lives and works in Brooklyn. In April-May 2018, his collage, *Visions*, was featured on a SaveArtSpace billboard at 55 Brooklyn Avenue in Brooklyn.

Amy Tingle

www.amytingle.com

Amy Tingle will participate in the panel, "Materials and Sources".

Amy Tingle has been a maker since she can remember. In 2010, sensing a need in her community to make creative expression more accessible, Amy founded BraveGirlsArt, which has since been folded into The Creativity Caravan, a mobile creativity business she co-founded in 2013 with her partner, Maya Stein, which emphasizes self-empowerment, sharing ideas, and finding common ground through creative expression. Her work has been shown on both coasts of the U.S. In 2015, she published *Strange Diary, or How to Make a Collage*. She lives in Nutley, New Jersey. Find out more on her Kolaj Magazine Artist Directory page.



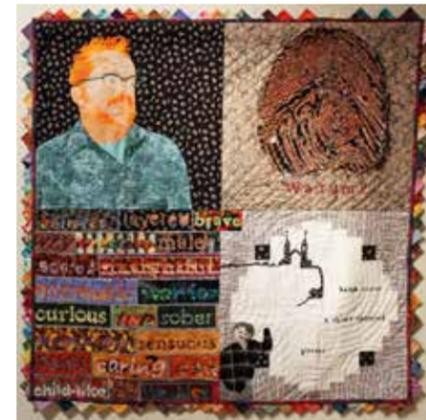
Paloma Trecka

Instagram@paloma_trecka

Paloma Trecka is participating in the focus in session, "Moving Cuts: Animation and Collage".

Paloma Trecka was born in Xalapa, Veracruz, Mexico. Her formative years were spent travelling around Europe and Mexico and living in Montreal, where she studied Studio Art and Design for the Theatre at Concordia University. Paloma was raised by artists and anthropologists and grew up in an environment filled with music, folklore and art. Her parents were also thespians, who passed on a love for performance and pageantry. Her collage art is influenced by geometric abstract artists such as

Wassily Kandinsky, Eva Hesse and Frank Stella. She chose the artist name Paloma Shaloma to reflect her self-deprecating humor, as well as a deep affection for her family's Sephardic Jewish roots from Mexico. It is from Mexico that she gains the most inspiration for color and from Chicago, the love of the grid, line and texture found in architecture.



J. Marcus Weekley

whynottryitagain.blogspot.com

J. Marcus Weekley is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Weekley is also participating in the panel, "Materials & Sources".

J. Marcus Weekley earned a BA and MA in English from The University of Southern Mississippi and a PhD in English from Texas Tech University. Much of his work involves elements of collage, whether that's using a variety of fabrics in making a quilt's statements, incorporating overheard conversations, music, and cinema as inspiration for prose poems, or mixing photographs to create new images. His work has been recognized with a grant from the Mississippi Arts Commission, among others. Weekley lives and works in Gulfport, Mississippi.

Charles Wilkin

www.charleswilkin.com

Charles Wilkin will participate in the panel discussion, "Beyond the Exhibition: Strategies for Showing, Sharing, & Selling Collage Outside of Gallery Context." During Kolaj Fest New Orleans, Wilkin will also perform his interactive collage work, *Fortune Collage Project, The Perceptive Reading of Paper Scraps*. Wilkin will also participate in the Friday Collage Congress, "Collage Troubles and Triumphs".

Charles Wilkin is a paper collage and assemblage artist who's been making collages since about 1989, when he fell into collage by accident after being late for a drawing class in college. Since then, his work has been shown and published around the world. In 2003, Gestalten published *Index-A*, a 160-page monograph of his collage and photographic works. His work is a loose collection of thoughts and observations in many ways and less about one specific theme. He views it as a reflection of the world we live in, with all its ugliness and cruelty. Wilkin splits his time between his studios in Brooklyn, New York and in the Catskills.

Etty Yaniv

www.ettyyanivstudio.com

Etty Yaniv will moderate "Collage Artists Tackle Contemporary Issues" at the Kolaj Fest New Orleans symposium.

Etty Yaniv was born in Tel Aviv, Israel and currently works on her art, art writing, and curatorial projects in Brooklyn. She holds BA in Psychology and English Literature from Tel Aviv University, a BFA from Parsons School of Design, and an MFA from SUNY Purchase. Her installation work integrates drawing, photography and painting to form three-dimensional immersive environments. She has exhibited in solo and group shows at galleries and museums nationally and internationally. She blogs about fine art on her Art Spiel blog. For *Kolaj Magazine*, Yaniv has written about László Moholy-Nagy, Rhonda Wall, Elisabeth Wild, Strook, 2016 Frieze London, the Brooklyn Collage Collective, and collage from Tbilisi, Georgia. Find out more at www.kolajmagazine.com, on artspiel.org, and on her website.



ARTISTS & PRESENTERS



Jana Zimmer

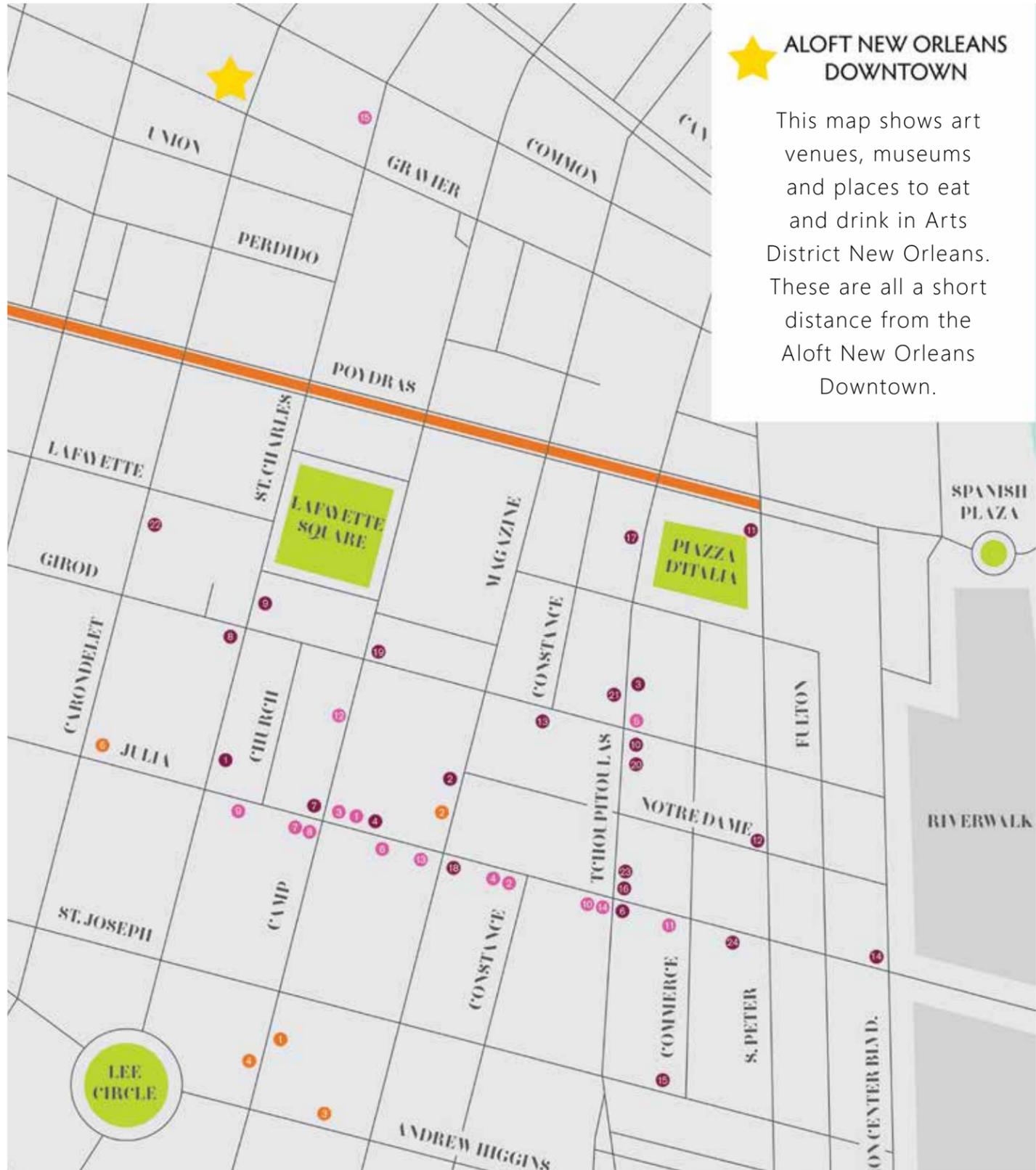
Jana Zimmer will present her work in the panel, "Memories for the Future: How Collage Captures Images & Preserves Them For the Future".

Jana Zimmer began making art, with no formal training, at about the age of 50. Her inspirations for collage were fellow Czech Jirí Kolář and Robert Rauschenberg. Zimmer has shown her work in the Czech Republic and Germany; in miniprint exhibits in Cadaques, Spain and Bulgaria; and at various galleries in New York, Illinois, Arizona and California. Zimmer's work explores issues related to exile, memory, and responsibility. Her artmaking began using family documents, altered photographs and drawings created by her sister in the Terezin Ghetto as a way of making a mark on her behalf, and honoring her parents' experience as Holocaust survivors. The artist lives and works in Santa Barbara, California.

Matthew Zorn

Matthew Zorn is one of the artists whose work appears in "Revolutionary Paths: Critical Issues in Collage" at Antenna Gallery. Zorn will participate in the panel discussion, "Collage at College: Teaching, Creating and Researching an Indeterminate Medium."

Matthew Zorn is a current instructor on record and second year MFA candidate in ceramics at Louisiana State University in Baton Rouge. He holds a BA in Art from Davis & Elkins College in Elkins, West Virginia. The work Zorn makes is a strange translation of collage to mixed media and ceramic. He says, "Through glaze calculation and sculpture, I methodically develop the textures and colors that I find most intriguing or unsettling from my collage work to create my ceramic objects. By abstracting what is on paper I hope to further blur the line between familiar and unfamiliar. I push to create work that is truly uncanny."



★ **ALOFT NEW ORLEANS DOWNTOWN**

This map shows art venues, museums and places to eat and drink in Arts District New Orleans. These are all a short distance from the Aloft New Orleans Downtown.

ARTSDISTRICTNEWORLEANS

GALLERIES

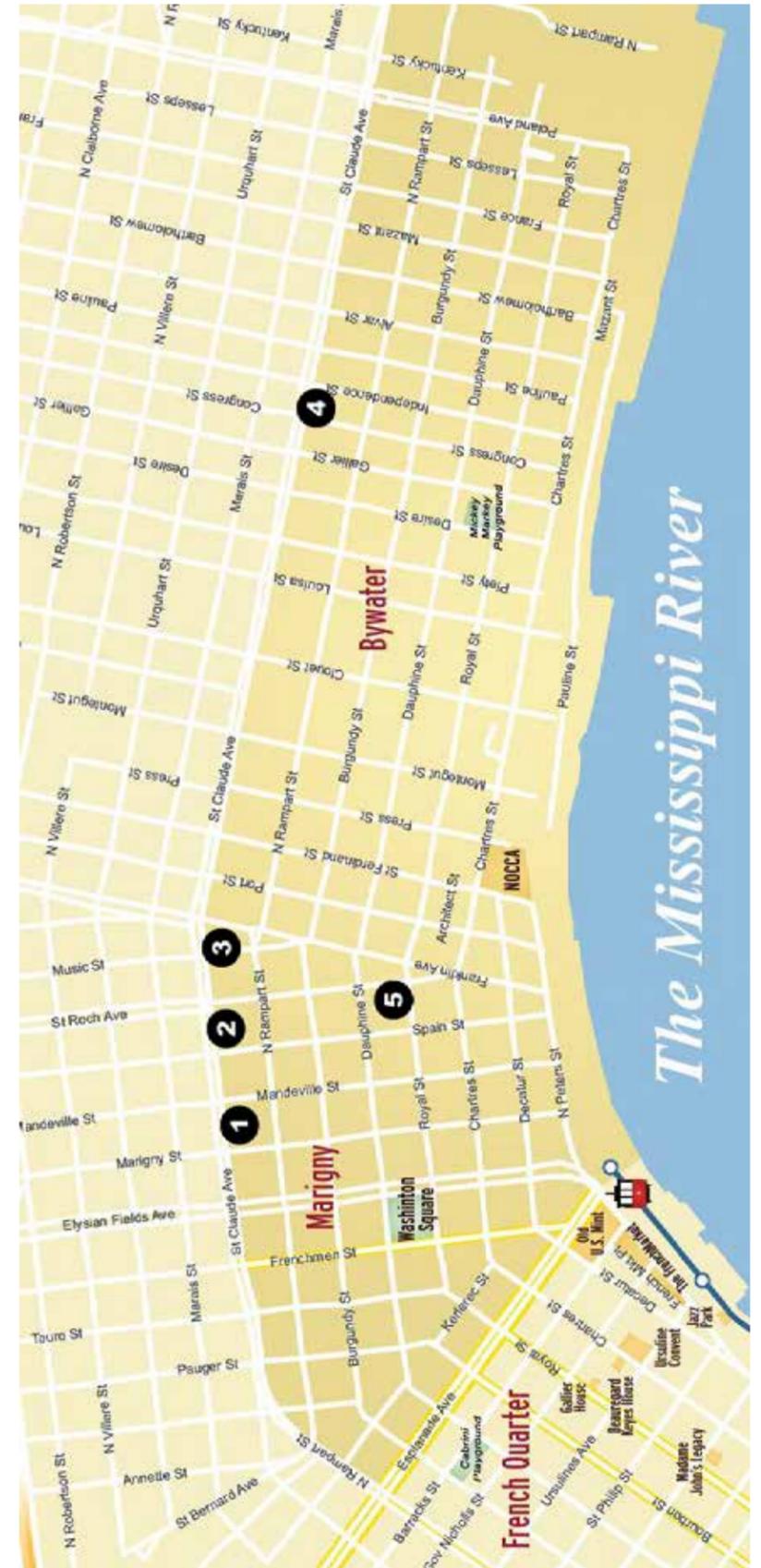
1. Ariodante Gallery
2. Arthur Roger Gallery
3. Beata Sasik Gallery
4. Boyd Satellite
5. Brand New Orleans Art Gallery
6. Callan Contemporary
7. Degas Gallery
8. Gallery GOO Julia
9. George Schmidt Gallery
10. JONATHAN FERREIRA GALLERY
11. LeMieux Galleries
12. Martine Chaisson Gallery
13. Octavia Art Gallery
14. Soren Christensen
15. Stella Jones Gallery

MUSEUMS & FOUNDATIONS

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

FRIENDS

1. Aunt Sally's
2. Bittersweet Confections
3. Cambria Hotel
4. Carmo
5. Cochon Cochon Butcher
6. Emeril's
7. Engel & Völkers
8. Herbsaint
9. The Lafayette Hotel
10. Legacy Kitchen
11. Loews Cafe Adelaide and Swizzle Stick Bar
12. The Mercantile Hotel
13. Meril
14. Mulates
15. New Orleans Auction Galleries
16. NOSH
17. The Old No. 77 Hotel & Chandlery
18. Peche
19. Pulp & Grind
20. Renaissance New Orleans Art Warehouse District Hotel
21. St. James Cheese Company
22. Stumptown Coffee Roasters
23. Tommy's Cuisine
24. World of Beer



1. Kajun's Pub 2. Cafe Istanbul inside the New Orleans Healing Center 3. Artisan Bar and Cafe 4. Antenna Gallery 5. Silk Road

COLLAGE ON VIEW

The primary exhibition of Kolaj Fest New Orleans is “Revolutionary Paths: Critical Issues in Collage” at Antenna Gallery (see page 12). 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.



LeMieux Galleries

332 Julia St, New Orleans, LA
www.lemieuxgalleries.com

Originally established in 1983, LeMieux Galleries focuses on work by emerging and established artists of the Southern U.S. 7/2-28/2018: Sculptor and ceramicist Marcy Lally’s “Wild Wisdom” is a body of work based on nature and the passage of time, which is most evident in the animal skulls adorned with flowers. Based in Kansas City, Lally studied at the Kansas City Art Institute, Northern Illinois University and in Italy at Studio Palla and Founderia Tomassi. Open Monday-Saturday, 10AM-5:30PM.



Stella Jones Gallery

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

Established in 1996, Stella Jones Gallery provides a venue for artists of the African diaspora to exhibit superior works of art. 6/18-7/31/2018: Phyllis Stephens is an award-winning fifth generation quilt maker, considered by critics to be a Master of African-American Story Quilts. She has quilted professionally for more than thirty years and her quilts have been displayed in such institutions as The Museum of the American Quilter’s Society in Paducah, Kentucky and the National Museum of Ghana in Accra. Also on view is *Field Slaves Locker Room* by John Barnes, an assemblage sculpture with a biting take on current politics. Open Tuesday-Saturday, 10AM-5PM.



Jonathan Ferrara Gallery

400A Julia St, New Orleans, LA
www.jonathanferraragallery.com

Jonathan Ferrara Gallery presents forward-thinking national and international, emerging and established artists who have a sense of purpose, mission, and message in monthly

shows. 5/31-7/14/2018: “Anthropocene”: with a strong interest in environmentalism, Los Angeles-based Richelle Gribble examines human impact on nature and the biological consequences of human influence. Gribble’s highly conceptual work includes painting, drawing and sculpture. Tucson-based Jenny Day’s “Our Shared Disaster” presents eight new paintings reminiscent of her earlier landscape work, but now in a more fragmented and abstracted composition. Day was the winner of the gallery’s 2017 “No Dead Artists” juried exhibition. Open Monday-Saturday, 10AM-5PM.



Octavia Art Gallery

454 Julia Street, New Orleans 70130
www.octaviaartgallery.com

Through 7/28/18: “Constructing Worlds: Intersections of Art and Architecture” focuses on the relationship between architecture and fine art. Collage is featured in the work of New Orleans artist Grover Mouton, whose works on paper demonstrate a humanized scale in understanding larger urban design and architectural concepts. In the gallery’s viewing room is mixed media work by New Orleans artist James Henderson, who explores the concept of memory and the idea of “home” as an emotional space, rather than a physical one. Open Tuesday-Saturday, 10AM-6PM.

NEW ORLEANS



Brand New Orleans Gallery

646 Tchoupitoulas Street, New Orleans 70130
www.brandneworleansartgallery.com

7/12-8/31/18: “River of Palms” by Anne Blenker is an exploration of various New Orleans landscapes created with unique layering techniques that echo the process of collage. The exhibit encompasses different views of the southern region’s subtropical ecology and urban landscape, including the Mississippi River and surrounding swamplands. Opening reception, Thursday 7/12, 6-9PM. Open Tuesday-Saturday, 11AM-6PM.



Arthur Roger Gallery

432 Julia Street, New Orleans 70130
www.arthurrrogergallery.com

Arthur Roger Gallery presents an impressive selection of collage work by the gallery’s artists. Among the dozen artists on view: Cuban-born New Orleans artist Luis Cruz Azaceta whose chromogenic prints on wood express the artist’s concern with violence, displacement, homelessness, isolation and exile. Jacqueline Bishop’s intricate renderings of flora and fauna reflect the absolute beauty and mystery of the

COLLAGE ON VIEW

natural world yet also impart a certain solemnity as she explores the complex connections between climate change, species extinction and migration. Troy Dugas cuts or shreds product labels and then intricately arranges them on paper, canvas or wood to form meticulous mandala-like compositions as well as evolved works incorporating paint in synthesized large-scale portrait and still life assemblages. The collages of Douglas Bourgeois juxtapose the degraded and the sacred, light and darkness, the mundane and the transcendent. The psyche and its relation to poetry and to the self are also core elements in Lesley Dill's paper cut and thread work. Open Tuesday-Saturday, 10AM-5PM.

Callan Contemporary

518 Julia Street, New Orleans 70130

www.callancontemporary.com

Head to the viewing room in the back for work by two artists who incorporate collage elements in their work. New York-based Irish artist James Kennedy creates geometric paintings that have the intensity of gestural abstraction. New Orleans artist Raine Bedsole creates lyrical sculptures and mixed media drawings, which incorporate found papers, maps and fabrics. Open Tuesday-Saturday, 10AM-5PM.



Ogden Museum of Southern Art

925 Camp Street, New Orleans 70130

www.ogdenmuseum.org

Through 7/22/18: "The Whole Drum Will Sound: Women in Southern Abstraction" celebrates strong female voices in abstract art in the American South. Of particular interest to Kolaj Fest New Orleans attendees is *Eating Cake* by Shawne Major (2008), a mixed media piece including paratroopers, alphabet letters, sheriff badges, plastic ants, rings, bracelets, buttons, tassels, silk flowers, Barbie clothes and more. The Benny Andrews Gallery also features collage work. Open daily 10AM-5PM (until 8PM on Thursday). Registrants will receive half-price admission to the museum during Kolaj Fest New Orleans. Show your name badge at the museum's ticket desk.



New Orleans Art Center

3330 St. Claude Avenue, New Orleans 70117

www.theneworleansartcenter.com

Opening 7/12/18: "Menage à Collage" is presented as part of the current exhibition, "Expect Delight". Artists include: Keith Duncan, Michael Fedor, Dama Fountain, the duo Barbie L'Hoste/Brandt Vicknair, and Britney Penouilh. L'Hoste and Vicknair create new worlds from old abandonments where photographs printed on canvas are combined with mixed media elements. For Fedor, "Collage making is the active place where his inner diety of the unknown embraces chaos, and its laws of magic, chance and synchronicity." Fountain's collages have been produced for the last 20 years as the annual commemorative posters for The Social & Marching Club Mondo Kayo. Keith Duncan is known for his collage paintings that frequently use satire to create dialogue. Britney Penouilh combines her passion for geology, nature and time into large mixed media paintings where she works the surface, peeling back layers of history that often include historical printed references as part of the media. Also on display is work by Jillian Gibson, whose collage paintings are part of "Expect Delight", and a unique collage painting by Larry Daniel Nevil. Opening reception: Saturday, July 14, 6-10PM. Open daily 10AM-6PM and by appointment.

ART DISTRICTS

Arts District New Orleans

www.artsdistrictneworleans.com

Arts District New Orleans is located in the Warehouse Arts District, clustered around Julia Street in the Central Business District.

St. Claude Arts' District

Kolaj Fest coincides with Second Saturday, the monthly art walk through the St. Claude Arts' District in the Bywater/Marigny.

NEW ORLEANS

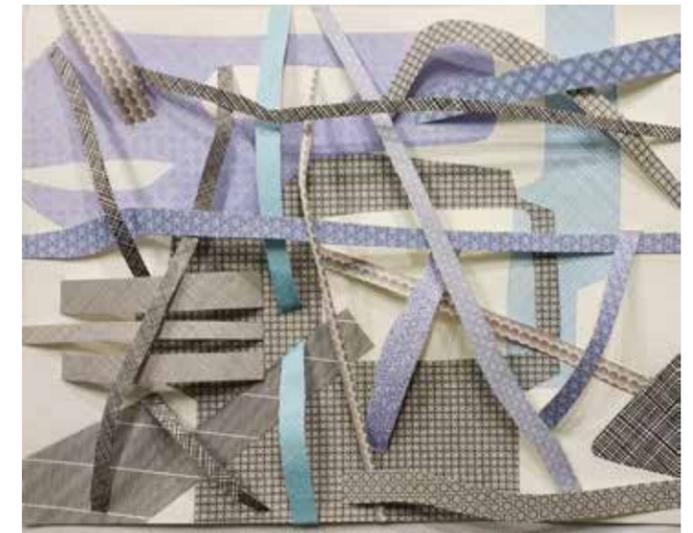


Paper Machine

6330 St. Claude Avenue, New Orleans 70117

www.papermachine.works/artist-book-collection

The Artist Book Collection at Paper Machine houses a rich resource of artist's books for the city of New Orleans and surrounding areas. Envisioned as a teaching collection, ABC@PM collects artists' books in all media, editioned and one-of-a-kind, on all variety of subject matter. Interdisciplinary by nature, artists' books move through the crossroads of visual art, literary art, graphic design, printmaking, book-binding, papermaking, and publishing. ABC@PM is particularly interested in books in which the structure and actions of reading are integral to the content and the ideas within. Open Monday-Friday, 9AM-4PM, and by appointment.



The Front

4100 St. Claude Avenue, New Orleans 70117

www.nolafront.org

Saturday, 7/14/18, 6-10PM: In Gallery 1, "Convolutd", a solo show by Front member Cynthia Scott, explores the tangled nature of the contentious issues currently besetting us, through various sculptural mediums including cut and glued paper. Gallery 2 features "Piecework", five artists of varying disciplines who combine fragments of a wide assortment of materials into unexpected aesthetic compositions. Stretching the concept of collage to its widest latitude, the mediums range from photography through metal, fiber, and wood. Galleries 3 and 4 present Film Festival shorts that form a collage of a different sort. Sunday, 7/15/18, 3PM: artist walkthroughs of the exhibitions. Open Saturday-Sunday, Noon-5PM.



The Bluebird Books Bus

Bluebird Books Bus is a mobile book-arts studio housed in a converted short bus from St. Petersburg, Florida. "Founded in 2011, the Bluebird Books Bus spreads book culture throughout the land to promote literacy, expression, and craft. Our goal is to encourage people of all ages to slow down and connect with words in a way that inspires empathy and creativity. Our little blue bus rolls in with pop-up programs anywhere we can connect with diverse audiences to share books and magazines, collage art, typewriter poetry, paper craft, zine making, and more." Kolaj Fest New Orleans attendees and the public in general is invited to visit the bus, make art, and check out what this dynamic group of artists is up to. The Bluebird Books Bus will be parked outside of Kolaj Fest venues, the precise location will be announced each morning at the Daily Collage Congress. Learn more at www.thebluebirdbus.com.

ABOUT THE MAGAZINE

KOLAJ

Publishing & Community

Kolaj Magazine is an internationally-oriented, printed, quarterly magazine about contemporary collage. In 2012, Ric Kasini Kadour co-founded *Kolaj Magazine* with Benoit Depelteau. At a time when printed publications are under stress, *Kolaj Magazine* is thriving. Its growing subscriber base comes from thirty-six countries, on every continent except Antarctica.

We approach collage broadly and, as such, we have included in our territory of inquiry such media as traditional cut-and-paste collage, digital collage, assemblage, photo-montage, 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.

Collage Taxonomy

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

Collage Books

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

Artist Directory

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

Artist Trading Cards

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

Exhibitions-in-Print

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

World Collage Day

In 2018, *Kolaj Magazine* initiated World Collage Day, an international celebration of collage on the Second Saturday of May. We invited artists and art venues to hold events on that day to celebrate collage. We saw fifty events in twenty-five countries and thousands of posts on social media using the hashtag, #worldcollageday. The next World Collage Day is May 11th, 2019.

Kolaj Fest New Orleans

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



LEARN MORE AT WWW.KOLAJMAGAZINE.COM



**KOLAJ
FEST**
NEW ORLEANS
July 12-15, 2018

