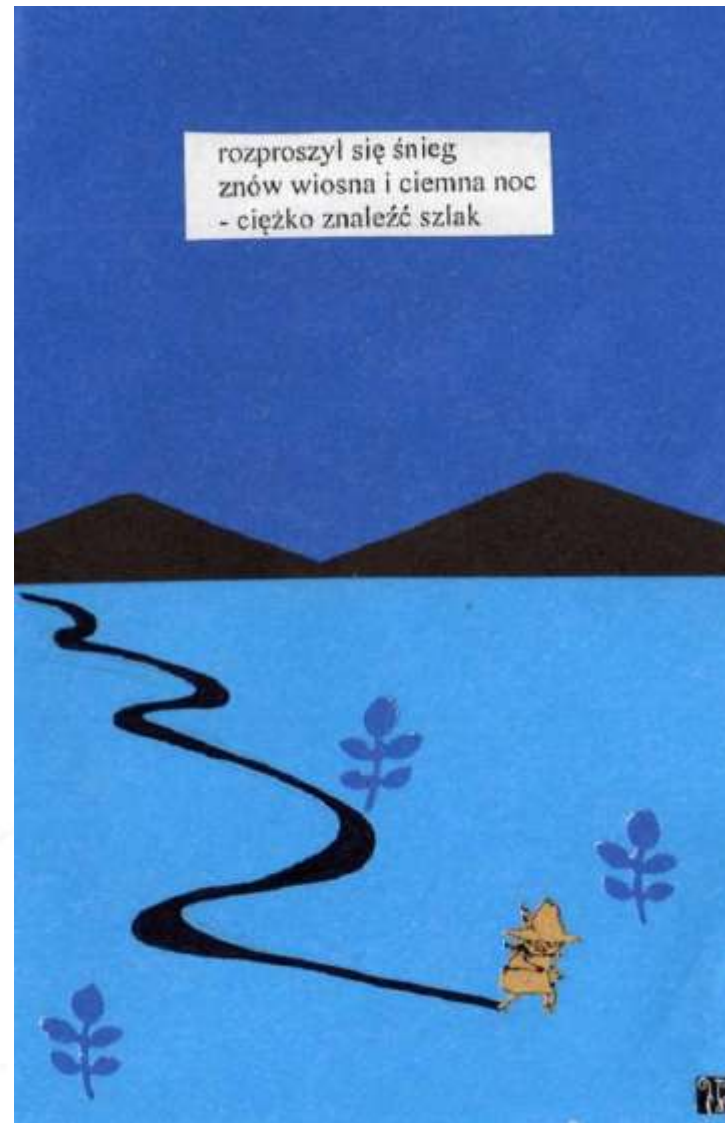


COLLAGISTA!

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ON THE COVER

Zuzanna Orzel (Eng. Susan Eagle) also known as **Iro** - she was born in 1989 in Poland and is a second year student of Cultural Studies at the Silesian University in Katowice, as well as an enthusiast of good books, photography and cycling.

An interest in Japanese Culture and Polish literature has created in her passion for writing haiku poetry. For six months she translated her poems and illustrated them in a collage technique. She wished to interest people in this form of literature, where in a minimalist way we can describe and show so much, as good haiku is **feeling**.

Currently working on a volume of haiku poetry.

More coming next issue, or at wrzosowata-iro.deviantart.com and <http://zuzannaorzel.daportfolio.com/>

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EDITOR'S LETTER ...

At the moment I find myself returning again and again to a couple of books, one on Daumier, that wonderful French caricaturist, the other on Zhang Huan - a contemporary Chinese, semi Buddhist/semi political artist.

Along side these there are other artists I find myself drawn to again and again, often returning to re examine their work and to draw inspiration. Mary Cassatt, James Gleeson, Kenneth Jack, Banksy.

Each of these artists differs from the next in content, form, upbringing, culture , even language, but they share one important connection – my interest in their work. With the advent of the internet and other communication technologies it is possible, more than ever before, to connect with people and view work from almost anywhere on the globe and from any time or age.

Of the artists I listed, only two are Australian. There are, naturally, many other Australian artists that I admire - more than I need to list here - yet I have access to and am inspired by thousands of artists from elsewhere as well, through personal travel and contact with other artists, travelling exhibitions, the internet, the sheer range of books available etc...

It is truly remarkable.

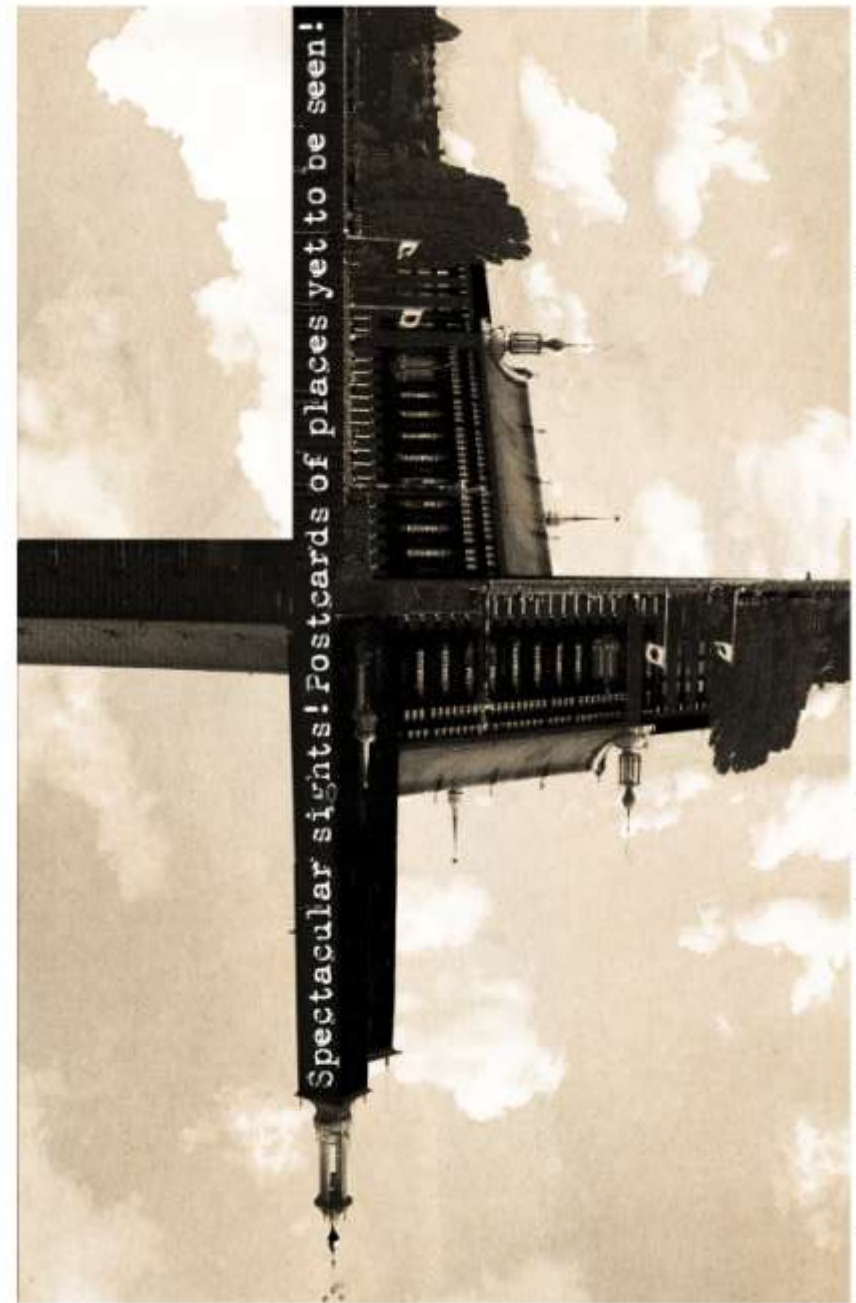
Collagista has always aimed to showcase work from very different people and places and hopefully will be able to bring together more exemplary artists and their works and with better quality translations so that we might deconstruct the few barriers left between us and communicate as people and as artists.

A big thanks once again to all our contributors and of course to all of you who subscribe and read the zine.

I hope you enjoy reading this issue as much as I have enjoyed putting it together. Also, don't forget to check out our Facebook page or blog (www.collagista.wordpress.com), as we will be constantly uploading links to websites, exhibition information, interviews and, occasionally, videos and artwork.

All the best,

John



Altered postcards – International mailart exhibition at Galleri KG52, Kammakargatan 52 Stockholm. 14/8 – 29/8 2010
All are welcome to participate! www.mailart.se mail: info@kg52.se or call Edvard Derkert/KG52 00 46 (0)76 85 85 862

Aji Goplek

Hello there... I'm Aji Goplek from Malang City, Indonesia

Pictures or images have a lot of stories inside. The moment, the history and the meaning are described in those images. For me, collage is an art of making a new story or meaning from bunch of images, each with its own stories and meaning that we stack together to make a new message for the viewer.

It's nice to make a plan in what message I'll convey to the watcher and which images I'll use to make a collage. I do like making a collage art with a purpose within.

Right now, I don't have any plan to sell my artwork. I just make it to fulfil my own satisfaction. There's no plan to gain some profit or whatever. I just love to make it, I want to tell to the watcher about something, but I try to tell it in the different way. I hope with my artwork I can make another way to communicate, another way to discuss our thoughts about everything.

In this collage art, I'm still a rookie. My collage art debut was in 2005. I made a poster for an event in my campus and I made it with a traditional collage. I did it because I didn't know how to use a computer to make a design! In 2006 was my first time to use Photoshop. My skill was very poor, like nowadays, but I have such a spirit to make an artwork with a message inside it. For me, it doesn't matter how you do it good or bad. Since it has a meaning, it's cool enough for me.

I don't have a lot of artwork to be done. I did all of my artwork based on my mood. And it's bad enough because my mood is never stable, but when I do that, I promise, I'll do it wholeheartedly, because I do love to make a communication and convey a message or a story through my artwork to the people all over the world.



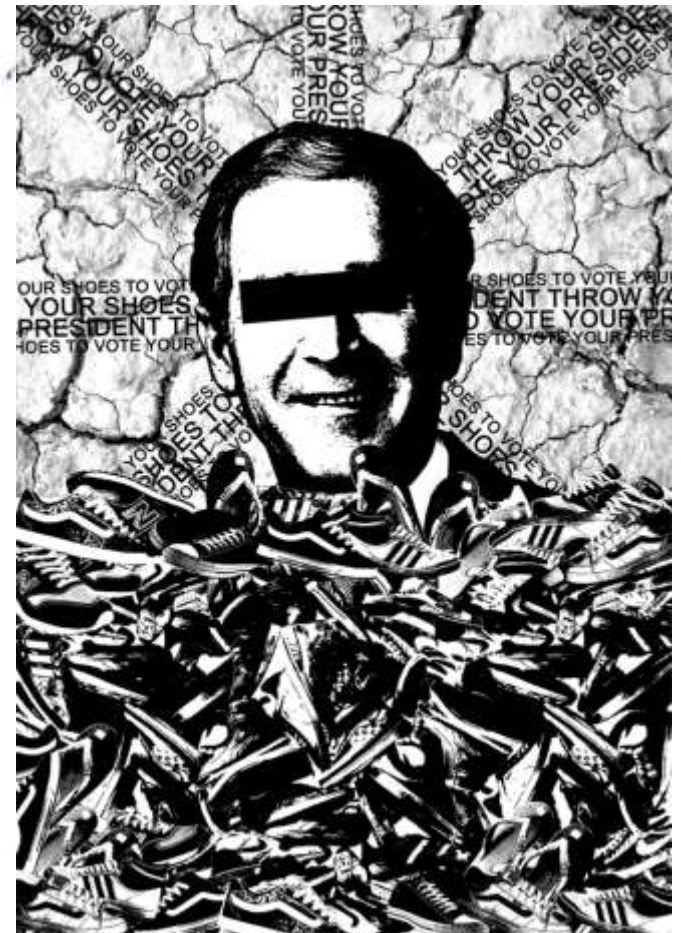
1. 'selebrasi ironi', Digital Collage, Photoshop

I made it when people are celebrating the new year of 2010. It's a people right to celebrate it. But I hope when they celebrate it, they still remembering the poverty everywhere especially in Indonesia. For me, it's such an ironic celebration if they only have some fun for themselves without thinking or doing something for it.



2. 'from trees to pencils', Digital Collage, Photoshop

Nature produces trees. People use the trees to make books and pencils for education. For me, education is very expensive. Not just from the cost but also to nature, especially trees sacrifice themselves for our education. Now, we have to make good feedback to nature with our knowledge that we get in our classroom with a book and a pencil in our hand. Nature is our friend, not just the land that we exhausted.



3. 'delicishoes 4 the president', Digital Collage, Photoshop

It's inspired by the shoe throwing in front of G.W. Bush jr. I made it to celebrate the election party in Indonesia. A party to choose whose going to lead Indonesia to the 5 years in the future. When there's no one that have a good capabilities and honesty, but still candidates in the election, there's no other way to choose. Just throw your shoes in front of them! It's the right way to choose those fake people!



4. 'The terror', Digital Collage, Photoshop

It's a simple thought and message. War, weapons, hate is the terror. Who said war can causes prosperity or freedom? The only war that can make a prosperity and freedom is the war against war



5. 'Optimus Crime', Digital Collage, Photoshop

It's a parody for the name of optimus prime, but I called it optimus crime, because war is crime! That's it!

OLYA MAYOROVA

In my collage I show my experiences about people, who live in a big megalopolis. In flats, in skyscrapers - they have very bright personality, are very interesting, very fun and free. They can do all what they want. I used comics for skyscraper and for the sky and grass. When people are in society - they lose all of these qualities...they become a glossy cover...without colour, without feel.

Best regards

Olya Mayorova

Skype: snowskazka:

<http://www.flickr.com/photos/snowskazka>

<http://www.facebook.com/snowskazka>



'City', detail



'City', collage triptych on cardboard, 762x1067 mm, glossy magazines and children's comics (Donald Duck, Tom & Jerry, Mickey Mouse etc.), 2009



'City', detail



'City', detail

ART COLLAGE

Open your gallery art collage on internet and
download your pictures

***This gallery is dedicated to the artists who
use the techniques of collage,
assembly, numerical art...: free registration.***

[http://international.artducollage.com/mapage/index.ht
ml](http://international.artducollage.com/mapage/index.html)

Join the newsgroup art of the collage Artcolle
[http://fr.groups.yahoo.com/group/art_du_coll
age/](http://fr.groups.yahoo.com/group/art_du_collage/)

For the museum art of collage in France
<http://www.artducollage.com>

in english :

<http://international.artducollage.com>

CHRISTIAN GASTALDI EXHIBITION

Mes toiles, essentiellement des paysages, seront exposées chez Artéum (au CNIT et Melun Sénart) lors de deux expositions (du 1 mai au 16 Juin 2010) sur les thèmes de l'Abstraction et du Paysage. Un vernissage est prévu le Jeudi 6 mai de 18 à 20 h, vous y êtes les bienvenus.

Pour plus de détails voir mon blog: christiangastaldi.centerblog.net ou le site d'Artéum www.arteum.com

"My canvases, essentially landscapes, will be on exposition at the Artéum (at the CNIT and Melun Sénart) at the same time as two exhibitions (from the 1st of May to the 16th of June 2010) on the themes of abstraction and landscape. The launch is scheduled for Thursday the 6th of May from 6 pm - 8 pm, and you are more than welcome to attend.

For mire details see my blog: christiangastaldi.centerblog.net or the Artéum site www.arteum.com"

English translation, Sayara Thurston

ALTERED EARTH PROJECT:

A Global Solution Through Art Expression.

The earth is altered. The world is in greater risk than ever. While climate change is the greatest challenge of our time, it also presents the greatest opportunity – a unique opportunity to take action and create a unique solution through collaborative art expression.

UNESCO Club of Metro Manila, Art Pilipinas Inc., Youth Without Barriers Movement and The Philippine Fluxus Society present “ALTERED EARTH PROJECT: A Global Solution through Art Expression”. This project can be a good turning point to help advance climate policy and environmental awareness programs. ALTERED EARTH PROJECT is a pivotal opportunity for artists to join together and create a global solution through art expression.

Call for Entries

ALTERED EARTH PROJECT: A Global Solution Through Art Expression.

Theme: Describe artistically your own and unique environmental solution through images and words.

Two (2) works per participant.

Size: Postcard Size (4” x 6”) only.

Medium: Open Techniques (painting, drawing, photographs, digital art, prints etc.) Only original works will be accepted.

No e-mail-contributions and no black & white photocopies!

No jury. No return,

All artworks will be accepted and will be displayed and exhibited on April 2011 as well as permanently archived by Art Pilipinas for further exhibition for other environmental events in the future. We will also publish selected works in a small book edition. All Artworks will be permanently displayed on <http://alteredeearthproject.wordpress.com/>

DEADLINE:

To be received by February 01, 2011

Please send work to:

Art Pilipinas
40 B Swaziland St. Better Living
Subdivision
Paranaque City Philippines
1711.

Please state your name, country, the title of your work, medium, date, mail address or home address, your website and a short description of your self as an artist.

Participants agree to the exhibition and public showing of their works in the selected exhibition area, on the web and in the book and other environmental awareness campaigns materials. If you got questions, ideas, etc.

Please contact: alteredeearth@gmail.com

Susie Billings |

Mixed Media Collage & Watercolor in Telluride
Colorado

June 11 – 13

10AM – 4PM

\$375

www.ahhaa.org

Susan Billings runs international art workshops, and paints in far flung locales, but always returns to Telluride, Colorado to re-connect with the "vibrant arts community and environment that defines the Ah Haa School." This years workshop will guide participants through three days of artistic immersion, bringing multi-media to life. Delighting in the summer alpine experience provides the foundation for this class.

Watercolor, pastel, collage, printmaking, drawing, and journaling will be the core of your daily experience. Uniting this mountain landscape with the synergy of the engaged group will be the pathway to expanded creativity. You will collect ideas and do quick renderings outdoors in journals, then have time in the Ah Haa studio to review concepts and work in greater depth on a variety of techniques. This workshop is open to students of all levels and ages, from first-time beginners to accomplished professionals. Workshop size is limited to ensure that every participant has ample one-on-one instruction.

<http://collagesociety.ning.com/>

RETROISM

Retrospect Galleries

52 Jonson Street,

Byron Bay NSW 2481

Australia

<http://retrospectgalleries.com/>

21 May - 7 June 2010

A trip back in time through the playfully nostalgic worlds of pop and retro art. Featuring 12 hand-picked internationally renowned, mixed media artists.

Sunny Belliston (USA), Eva Eun-Sil Han (Bel), Handiedan (NLD), Tez Humphreys (GBR), Robert Mars (USA), Nick Morris (AUS), Julien Pacaud (FRA), Kareem Rizk (AUS), Mario Wagner (DEU), Charles Wilkin (USA).

CALL FOR SUBMISSIONS// FLUXCASE MICRO MUSEUM

You are invited to contribute art works, found objects, tiny sculptures, poetry, fluxus event scores, photographs, individual artistamps, rubber stamp impressions, stories, collages, paintings, etc. to fill the tiny boxes so that when explored an entire exhibition can be seen.

<http://fluxcase.com/index.html>

Stick it! Collage in Australian Art

19 March – 29 August 2010

The Ian Potter Centre: NGV Australia

Opening in March, the National Gallery of Victoria presents *Stick it! Collage in Australian Art*, the Gallery's first exhibition to focus on this fascinating art form.

Featuring over forty works primarily drawn from the NGV Collection together with a small number of loans, *Stick it! explores graphic and eye-catching works created by pasting and applying paper, ephemera and other materials to a base.*

This exhibition will features a selection of collages made in the past seventy years by some of Australia's leading practitioners of this technique, including Sidney Nolan, James Gleeson, Robert Klippel, Mike Brown, Elizabeth Gower, Mandy Martin, Nick Mangan and Brook Andrew among others.

Alisa Bunbury, Curator, Prints and Drawings, NGV said the use of collage boomed in the 1960s under the influence of British and American Pop art.

"The abundance and excess of mass consumerism and the desire to shock, provoke and joke inspired many Australian artists to explore this method.

"This exhibition looks at how artists have used this technique, both as a final product, and as a step in their creative practice. The viewer's familiarity with the objects forms an immediate connection with the collage, while the unfamiliar combination of materials and contexts is both stimulating and challenging," said Ms Bunbury.

Many collagists are collectors, hoarders, scavengers in op shops and book shops, who save an interesting face, body or machine part, animal or texture from a book or a magazine. This art practice often involves mass-produced materials that are readily available and recognisable including newspapers, photographs, postcards, stamps and tickets.

Widely used by Cubists, Dadaists, Surrealist and Pop artists, collage became popular in Australia as an art form in the 1930s. Among the first Australian collages were those made by the young Sidney Nolan. The earliest work in the exhibition is Nolan's *A mythological battle 1938, comprising two nineteenth-century engravings that have been cut and collaged together.*

Frances Lindsay, Deputy Director, NGV said: "From early work by Sidney Nolan to recent collages by Nick Mangan, *Stick it! demonstrates the practice of using everyday material to create a work of art that challenges traditional art forms and one's own perceptions.*

"This is the NGV's first exhibition to focus on collage showcasing the Gallery's significant collection of works that concentrate on this technique," said Ms Lindsay.

Stick it! Collage in Australian Art will be on display at The Ian Potter Centre: NGV Australia, Federation Square from 19 March to 29 August 2010. Open 10am–5pm, closed Mondays. Entry is free.

For further information visit ngv.vic.gov.au

Media enquiries:

Alison Murray, Media & Public Affairs Officer
03 8620 2347 / 0439 348 357 /
alison.murray@ngv.vic.gov.au

CECIL TOUCHON - SHORT ESSAYS -

In response to the notion 'everything's been done before' and the inclination to think, 'why do it some more...'

I think that just because someone has done something does not mean it has 'been done'. If some guy runs a marathon should all the other athletes say; "That's been done, why bother doing it again?" No, everyone interested in running a marathon will run one even though millions of others have already done it - it doesn't change the experience of it for the runner – it's his own direct experience and he can't get it from watching tapes of some other runner running. I say just because a thing has been done doesn't mean I have done it. Till I have done it, for me it hasn't been done.

So I think for artists, you need to do a thing yourself if it is of interest to you. I don't think that as artists we should worry about what has been done or what hasn't. I don't know where the idea of not doing things just because others have already done them even comes from. Is art about the continual quest for the next new novelty and we should all sit on our hands till we think of it? I don't think so. Any of us could take up the work of anyone else and very quickly we will naturally make it into our own work. Pick anybody, jump into their imagery and try to make what they would have made if they were going to make another of their own works. (perhaps out of respect this should be done with artists who are already dead?) You will find right away that the master you are copying made a lot of decisions that you would not make and that you would change. Then make those changes. Have a visual argument with the other painting. Then you are making your own work even if it looks like the other artist's work at first.

I think for any artist it would be wise to attempt to make as exact a copy of other artist's works as you can just to go through the learning process about their work. Artists have done this for many centuries. I have done this myself many times with masterworks that interest me. You will be forced to analyze every detail of that work's construction and its logic which you will never learn by merely looking at it. It is a fascinating exercise really. It is like a scientist doing his own tests of others' theories to see if they are actually viable. In the process one may discover something completely new! It can only be proven through actual practice. Artists can work the same way. Is a cubist painting actually interesting? Take a masterwork and make your own copy of it as true as possible. You will find out how interesting it is or isn't.

Whenever I have some spare moments, I have a number of paintings that I work on called the "New and Improved Modernist Masterworks Series" My idea is to have a collection of my favorite paintings of the 20th century made to scale, that I have personally painted and, where I think it should be, improved upon it. My theory is; "What did these guys really know about what they were doing since they were the first to do it?" They were experimenting in unknown and unproven territory. Naturally, they really didn't know what they were doing and most of them were young, impatient and unprepared for the works they were making. Any of us could make a better cubist painting than Picasso if we decided to do it. He was often so sloppy and careless.

So why not do a little revisionist history and go back and rework a lot of these paintings and see if there are some new tricks and ideas we could glean from them for our own work?

Just a thought...

Is collage art limited by its materials, or, is collage art necessarily always derivative due to the use of similar materials across the board?

The same could be said in virtually any area of the arts or in any media. If great Haiku can be written with a few syllables, I don't think the materials are what limit collage artists. I think that many feel more confident to create images when they are using pre-made materials. There probably is a certain laziness involved when you can easily capitalize on the labour of other creators through using their images. Also many collagists are coming from the craft aesthetic and do not aspire beyond that. The thing with collage from a fine art point of view, I think, is that if one is going to work with pre-existing materials that one is wise to:

- 1) avoid the trap of using materials merely for their physical attraction
- 2) avoid the trap of making works that depend exclusively on the found material and its innate beauty. Otherwise just leave the thing as it is - a found object. I think one needs to bring something to the table when making a collage.
- 3) one has to understand that the relationships one sets up in the work have to be compelling enough to justify wasting otherwise good materials.
- 4) a collage or an assemblage is not merely a collection of things thrown together.
- 5) don't depend on cheap tricks
- 6) don't depend on technique
- 7) abandon romance and contrived sentimentality in the work.
- 8) one needs to keep growing past one's limits, questioning one's assumptions, hold oneself to an ever higher standard, discover new possibilities, risk losing one's way, refine one's intuition, hone in on what turns one on, eliminate everything extraneous that does not serve the greater good of one's image.
- 9) one needs to look for the weaknesses in one's image and solve them rather than ignore them
- 10) understand that visual noise and frou-frou* is not a substitute for strong composition

*frou-frou meaning: Frilly or overly elaborate.

I used to have a drawing teacher that would take students' drawings, study them and cut out a little section of it and throw the rest on the floor. He would then say, "this part is good, focus on this and forget the rest of what you were doing." When you eventually caught on, he quit cutting up your drawings. I learned a lot from that.

What did you mean when you said 'abandon romance and contrived sentimentality'?

I have been called a romantic myself and I don't disagree with that. I am, I'll admit it. I think most artists probably are when examined closely. I mean really, how can you not be?

I am not sure how to reword what I mean by what I said related to romance and sentimentality. I think what I mean has something more to do with depending on cheap tricks to pull people's heart strings. I think it is great when artists can pull off those kinds of works but it has to be authentic. I often see works and I am sure you know the ones I mean, that use this kind of imagery but in a fake kind of way. They are not made to be more than something to cause some superficial 'oohs' and 'aahs' from superficial viewers as if made for cheap greeting cards. I suppose if the artist is that superficial by nature then they are being true to themselves and why would they even think of some other approach? I accept that possibility. If that's where a person is, it's not my place to disparage them and I apologize.

I will just say that when I personally am looking at work of that sort I want to feel something with more personal depth and quirkiness happening if one is working in that direction. It is not an easy thing to explain. But I'll repeat, I don't like fake versions of that kind of work especially when it is an area that calls on the artist to be genuine. This is work related to love and heart and emotion and sentiment. It, for me, should feel almost embarrassingly intimate and personal - like you would want from your lover. I don't want fake in those instances, I want something that moves me and that moves the artist who made it. Let me see your tear stains on the paper, let me feel that you know what it feels like to have your heart ripped out and served to you on a platter, show me the ecstasy and the wonder of life and its fragility in the torn edge of a correspondence or in a scrap of paper with a child's scribble. That's really at the core of my thoughts on this topic and what I meant about avoiding being a fake or a cheat when it comes to romance and sentimentality. Of course you could apply that to any art form when it comes down to it, who wants to see fake stuff that looks superficially interesting but isn't really, it's got no innards, no inner harmony, no spirit, your just looking at a thin facade that falls apart as soon as you start looking closer.

Like I tell my kids, coolness is only good at 60 miles an hour when people just see you going by but when you stop and spend time with people, there has to be something behind the coolness - some substance that you only get from working on yourself.

Related to feminine art, I don't discount that women may have a different sensibility. What nags at me, in that regard, is the idea of an artist who happens to be a woman, but short changes herself by focusing on gender or minority or racial or political identity rather than on her humanity, which is broader than gender, more embracing and more balanced. I suppose people feel like they have to work through their identity issues, but ultimately, I think, we have to come out the other side and realize that each of us is everything and a part of everything.

As far as high/low, art/craft, whatever/whatever... Bring it on!

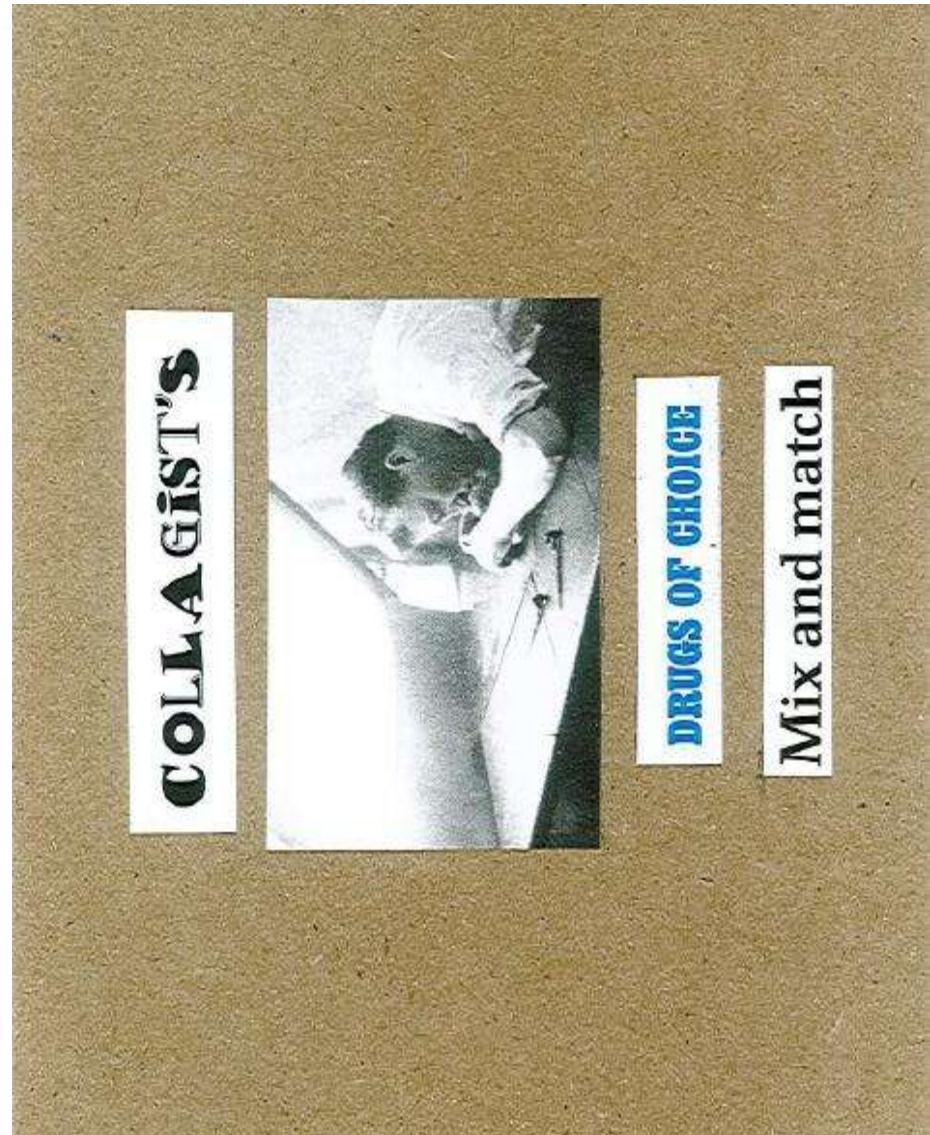
some ideas may be challenging but there is no reason to debate or argue. It isn't a competition. There are no winners/losers. These aggressive things put to the side, leaves the possibility of exploring many angles with rewarding depth.

All the best,

Cecil Touchon, Director

The International Museum of Collage,
Assemblage and Construction

<http://collagemuseum.com>



« M. » Plasticien

artiste visuel

« M. » est né le 27 mars 1972 à Bully les mines dans le Pas de Calais, France. Il a obtenu une Licence d'Arts plastiques, à l'université de Lille 3 (Nord, France). Il vit et travaille actuellement à Petit Couronne en Seine Maritime, France.

“M.” Was born the 27th marsh 1972, in Bully les mines, Pas de Calais, France. He has a degree in visual arts of Lille 3 ,in the North of France. He lives and works in Petit-Couronne, Seine Maritime, France.

« M. » comme « **Merz** » mouvement artistique fondé par Kurt Schwitters (1887 – 1948), peintre et poète allemand. Il incarne le mouvement « Dada » en Allemagne tout comme **Marcel Duchamp** (1887 – 1968) en France. Le mouvement Merz cherche en effet à s'approprier les rebuts de la société industrielle et urbaine, faisant



« Comme qui dirait » 2005

Toile, 22 x 16 cm, papier, colle,
peinture acrylique, vernis

« As anybody would say » 2005

*Canvas, 22 x 16 cm, paper, glue,
acrylic paint, varnish*

entrer la réalité quotidienne dans l'art. Duchamps avec ses « ready - mades » détourne des objets usuels de façon ironique pour leurs donner un statut d'œuvre d'art.

“ M. “ likes “ Merz ”, an artistic movement founded by Kurt Schwitters (1887-1948), a German painter and poet. He embodies the “ Dada ” movement in Germany as well as Marcel Duchamp (1887- 1968) does in France. As matter of fact the Merz movement wants to use waste of the industrial and urban society into art. Duchamp with his “ready-made” diverts usual things in an ironic way to give them a status of a piece of art.

« M. » comme « Mirō Joan » (1893 – 1983) , peintre de « l'automatisme », peintre de « l'abstraction lyrique », peintre qui préfère créer de nouvelles images poétiques à partir de mots familiers. Je laisse, comme lui, rêver ma main et venir à moi des mondes inouïs où le réel est revu et corrigé au gré d'une très grande liberté.

“ M. ” likes “ Mirō Joan ” (1893-1983) the painter of “automatism” and “lyric abstraction”. The painter who prefers to create new poetic pictures from familiar words. Like him I let my hand dream and I let extraordinary worlds come to me, where reality is transformed according to a very great freedom.



« Champs et lune » 2005

Carton, 29,5 x 20 cm, carton ondulé, papier, colle, peinture acrylique, vernis

« Fields and moon » 2005

Canvas, 22 x 16 cm, paper, glue, acrylic paint, varnish



« La ronde » 2005

Toile, 24 x 30 cm, papier, colle,
peinture acrylique, vernis

« The round » 2005

Canvas, 24 x 30 cm, paper, glue,
acrylic paint, varnish

« M. » comme « Manies »

J'élabore un vocabulaire fondé sur l'emploi d'objets de récupération de toutes sortes et l'utilisation des procédés de collage pour assembler des matériaux de manière poétique. L'assemblage, le collage sont, selon moi, conformes à des pratiques manuelles ainsi qu'à l'idée de faire avec les moyens du bord. Peindre, vernir, coller un morceau de carton, coller des objets usuels, coller du papier, visser, clouer, enrouler du fil, etc, sont mes « manies » artistiques.

“ M. ” likes “ Manias ”

I create a vocabulary founded on the use of waste products of all kinds and the use of collage methods to connect materials in a poetic way. The connecting, the collage according to me, corresponds very well with manual practice as well as with the idea of doing with what you have within reach of the hand. Painting, varnishing, gluing a piece of card-board, gluing usual things, gluing paper, screwing, nailing, winding thread cotton etc... are my artistic “ manias”.

Quand je peins mes bandes et mes points je suis incapable de choisir une forme plus qu'une autre, soulignant ainsi l'idée d'« automatisme ». Ces points et ces bandes se ressemblent dans chaque réalisation et deviennent ainsi un ensemble, une continuité. C'est peut être anarchique sur la toile ou sur l'assemblage mais c'est avant tout spontané, peint librement. Les bandes et les points

correspondent à un geste manuel et obsessionnel et je ne pense pas à ce que fait, donnant ainsi visuellement et volontairement un résultat informel.

When I paint my strips and dots I am unable to choose a shape rather than another, underlining the idea of "automatism". The dots and these strips are alike, in each realisation and this becomes a whole continuity. It may be anarchic on the canvas or on the "assemblage" but it is, before all, spontaneous, freely painted. The strips and dots correspond to a manual and obsessional gesture and I don't think of what I am doing, this giving visually and voluntarily an informal result.

Comprenez mes peintures et mes « assemblages » comme vouloir inventer un autre langage : détruire pour mieux reconstruire. Je produis, assemble, fabrique, colle, détourne, bouscule la représentation des images de l'art, je romps avec la banalité.

You must understand my paintings and my "assemblages" as desire to invent another language to destroy, to rebuild in a better way. I produce, I make, I glue, I transform, I divert, I turn upside down the representation of artistic pictures, I break with banality.



« La houle » 2007

Toile, 20 x 20 cm, papier, paillettes,
bois (copeaux de crayon à papier),
colle, peinture acrylique, vernis

« The swell » 2007

Canvas, 20 x 20 cm, paper, spangles,
wood (flakes of pencil),glue,
acrylic paint, varnish

J'explore, j'expérimente, sans me prendre au sérieux. On m'a dit souvent que ma peinture est « dadaïste », et je le prends comme un compliment ! J'aime le détournement, la poésie, l'effet de surprise. Proposer des « peintures-collages » et des assemblages : c'est ma manière de cultiver la dérision, l'iconoclasme et la fantaisie. « Dada », c'est ma liberté de penser, l'insolence naturelle, le fait de n'avoir de compte à rendre à personne.

I explore, I experiment, without taking myself seriously. I was often told my painting is "dadaist" and I take it as a compliment! I like diverting, poetry, and the effect of surprise. Offering "paintings- collages" and " assemblages" is my way to cultivate derision, iconoclasm and fantasy. "Dada" is my freedom of thought, natural insolence, the fact of being not answerable to anybody.

L'art doit être une pensée déstabilisante, il doit provoquer des réactions aussi douces que choquantes. L'art doit être impertinent, il doit surprendre.

Je vous invite donc à re-découper et à réunir, mentalement, un concept de pensée aussi poétique que farfelu.



« Gros yeux » 2007

30 x 08 x 08 cm, bois, tige de métal,
clou, papier, carton, fils de coton,
billes en verre, colle,
peinture acrylique, vernis

« Big eyes » 2007

30 x 08 x 08 cm, wood, metal stick,
nail, paper, cardboard, cotton thread,
glass marbles, glue,
acrylic paint, varnish



Art is an unsteady thought; it must cause reactions as soft as shocking. Art must be impertinent, it must surprise.

I invite you to cut up again, to reunite mentally a conception of thought as poetic as extravagant.

Et si un regardeur - rêveur dit « c'est beau ! » qu'on se le dise :

« c'est une activité poétique ! »

« La mouche » 2008

12 x 06 x 05 cm, bois, papier, pâte à sel, colle, vernis, capsules de bouteilles, peinture acrylique.

« The fly » 2008

12 x 06 x 05 cm, modelling dough (flour and salt), paper, crown corks, glue, acrylic paint, varnish

Sur / on

« Journal » 2008

20 x 27 cm, livre, colle, peinture acrylique, vernis

« Newspaper » 2008

20 x 27 cm, book, glue, acrylic paint, varnish

And if a watcher says "it's beautiful" let's say:

" It's a poetic activity! "

Verbeke Foundation:

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Westakker

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PART COLLAGES AGES

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Bart Vanwalle (B) / Michel Debakker (B) / Jef Van Paris (B)
Theodore Koenig (B) / Xavier Canonne (B)
Annie Debie (B) / Paule Pia (B)
Leo Dohmen (B) / Marcel Marien (B)
Christian Dotremont (B) / Mogens Balle (B)
André Stas (B) / Theodore Koenig (B)
Roland Van den Berghe (B) / Ines The Schiste (B)
Serge Vandercam (B) / Joseph Noiret (B)

More information about Bart Vanwalle:

www.patatopia.be

KEVIN GARDNER



My name is Kevin Eric Gardner, I am a collage artist based in Bath, UK.

I discovered collage by accident after several frustrating years using oils and pastels.

<http://herohat.deviantart.com>

'Ordinary dreamer', August 2008, paper, collage, glue, scissors

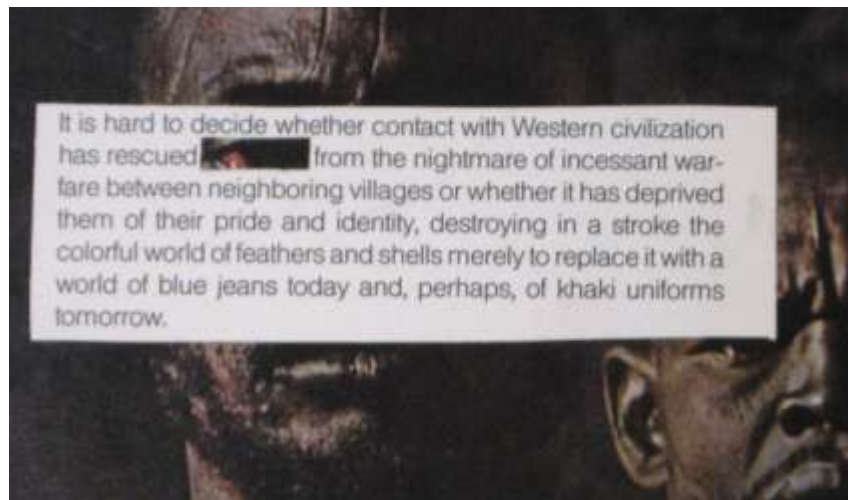
Harold McNaron

Thrift Store Collage

Harold McNaron's collage work is equal parts activism, design and storytelling. Inspired by Raoul Hausmann's photomontage and Adam Stoves' mixed media, McNaron uses forgotten thrift store book images to challenge social norms, reframe disparate histories, and build new narratives.

Biography

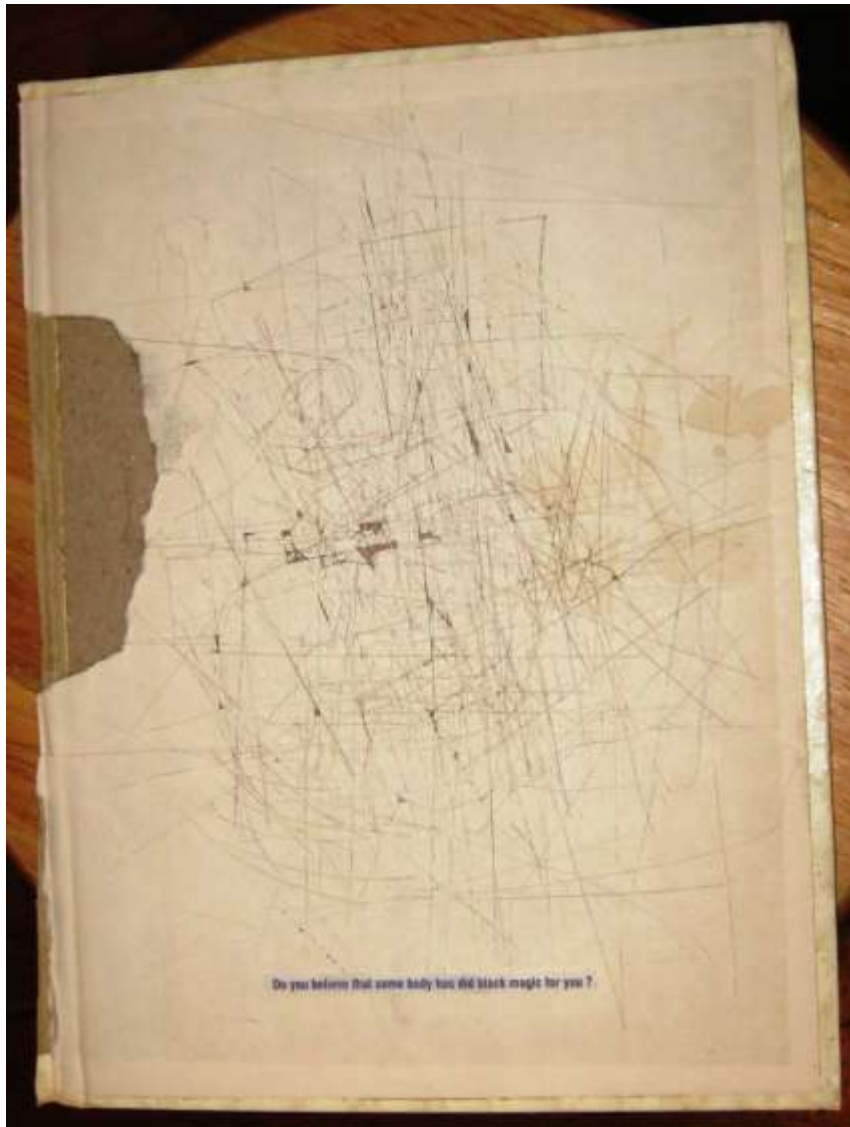
Motivated by a passion for social justice and an affinity for the contrary, Harold McNaron reconstructs images and found objects in his thrift store collage and street folk art. He has exhibited with art collectives in Atlanta, New York and Washington DC.



"Hard to decide", detail.



"Hard to decide"



"Do you believe"



"Culture Kite"



Left: "Little Boy King"

Below: "Red A"



A Book About Death - 2010

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Assemblage,
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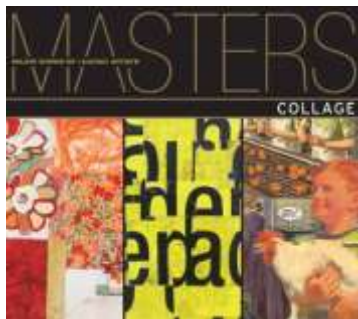
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<http://collagemuseum.com/>

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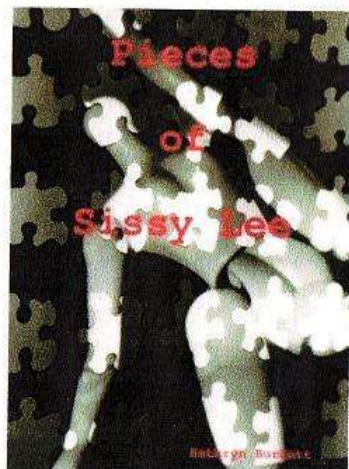
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