

The poster features a dark blue background with a dense, repeating pattern of small white sunburst shapes. Interspersed among these are larger, semi-transparent circles in shades of light blue, pink, and yellow. A large, solid orange circle is centered on the page, containing the event title and dates in white text. The text is arranged in a slightly curved, stacked format. The overall aesthetic is vibrant and celebratory.

KOLAJ FEST

NEW ORLEANS
June 12-16, 2024



A HUB OF HERITAGE AND HEART

St. Roch Market stands as a testament to New Orleans' vibrant culinary heritage, making new with the old. Our modern market is a mosaic of local food artisans, each passionate about sharing their craft and story. Dive into an exploration of diverse and delectable cuisines.

FOOD & LIBATIONS - At the heart of St. Roch Market is a curated ensemble of local chefs, many of whom have deep-rooted ties to this community. They're not just serving dishes and drinks; they're weaving tales of tradition, innovation, and New Orleans spirit.

VERSATILITY - With all-day dining, counter-side service, and a myriad of seating spaces, St. Roch Market is way more than just a food hall. It's your workspace, your meet-up spot, your third place.

WARMTH AND WELCOME - Beyond the plates, glasses, and mugs our core remains hospitality. Serving you isn't just our job; it's our honor.

ST. ROCH MARKET
EST. 1875



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Welcome

Celebrating contemporary collage and its role in art, culture, and society, Kolaj Fest New Orleans is a multi-day festival and symposium. Since the festival was first presented in 2018, its goal has always been to bring together collage artists and art professionals to elevate the status of collage through panel discussions, workshops, exhibitions, collage making, and celebration. Artists leave New Orleans having networked and shared community and taking with them new ideas for artmaking, writing, and curatorial projects, inspired to champion collage for the coming year.

Kolaj Fest New Orleans is presented by Kolaj Institute, a 501c3 non-profit organization based in New Orleans, whose mission is to support artists, curators, and writers who seek to study, document, and disseminate ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement; and *Kolaj Magazine*, a quarterly, printed, art magazine reviewing and surveying contemporary collage with an international perspective, founded by Ric Kasini Kadour, Benoit Depelteau, and Christopher Byrne in 2012. Welcome to New Orleans!

Credits

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

Kolaj Institute
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www.kolajinstitute.org

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HOW TO KOLAJ FEST NEW ORLEANS

REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the evening events, including Collage on Screen (Thursday), Game Night: Collage (Friday) and The Art Party (Saturday). Registration also includes free admission to the New Orleans Museum of Art on Thursday. Free bottled water is available at the Kolaj Fest Info Desk starting Friday.

Your registration provides you with a discount for the Encaustic Workshop on Saturday afternoon. Space is extremely limited, pre-registration is required. (See website for details or inquire at Info Desk.)

PROGRAM BOOK

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

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

DAY-TO-DAY

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

sharp on Thursday at the New Orleans Museum of Art, and at 10AM on Friday and Saturday at Cafe Istanbul, and Sunday at LeMieux Galleries.

HEALTH & WELLNESS

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

PLAN YOUR DAY

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

BUDDY UP

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

SOCIAL MEDIA

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

PACE YOURSELF

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

WEATHER

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

FOOD

New Orleans is known around the world for its food. From famous restaurants like Antoine's to a place selling po' boys known only to the locals, there is something for every palate. Plan for meals during Kolaj Fest New Orleans. Cafe Istanbul is located just across from the New Orleans Food Coop in the New Orleans Healing Center. Across the street is St. Roch Market, an upscale food hall with a bar.

FILMING & RECORDING

Video, film or audio recording of any aspect of Kolaj Fest New Orleans is strictly forbidden. This policy serves to protect the privacy of attendees, staff, volunteers, members of the public and the privacy and intellectual property of presenters and artists. You must seek permission of anyone you wish to photograph, video or record, and also receive permission to share this material on social media.

SITES & LOCATIONS

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

Kolaj Institute Gallery

2374 Saint Claude Avenue, Suite 230
New Orleans, LA 70117.
www.kolajinstitute.org

Next door to the New Orleans Healing Center, the home of Kolaj Institute is also the site from where Saturday's Street Art Walking Tour steps off, as well as Saturday evening's "Magic in the Modern World" Artist Talk. Kolaj Institute is in the purple building next to the New Orleans Healing Center. The door is between the Peach Cobbler Factory and the New Orleans Healing Center.

New Orleans Museum of Art

in City Park at 1 Collins C. Diboll Circle,
New Orleans, LA 70124. www.noma.org
NOMA is the Thursday site of the Daily Collage Congress and symposium sessions. Be sure to show your Kolaj Fest New Orleans 2024 name badge at the welcome desk when you arrive to receive free entry to the museum. If you still need to check in and receive your badge, the Information Table will be set up just inside the entrance.

LeMieux Galleries

332 Julia Street, New Orleans, LA 70130.
www.lemieuxgalleries.com

Located in the Warehouse District, LeMieux Galleries is the site of the "Amuse-Bouche" juried exhibition and the location of Sunday's Great Collage Swap.

Artisan Bar

2514 Saint Claude Avenue,
New Orleans, LA 70117.
www.artisanbarneworleans.com

Artisan Bar & Cafe is the site of the Welcome Reception on Wednesday afternoon, 3-5PM. This is the place to go to check in and receive your welcome packet and badge.

New Orleans Photo Alliance Center

7700 Oak Street, New Orleans, LA 70118.
www.neworleansphotoalliance.org

The NOPA Center is the home of the New Orleans Photo Alliance and the site of the "When Photography Meets Collage" exhibition.

John Thompson Legacy Center

1212 Saint Bernard Avenue
New Orleans, LA 70116
www.growingabolition.com/jtlc

The John Thompson Legacy Center is the site of the workshop, Collage on the Street & in the Classroom, on Thursday afternoon and Collage & Kiki, New Orleans Edition on Friday evening.

Various Art Galleries

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

New Orleans Healing Center

2372 Saint Claude Avenue,
New Orleans, LA 70117
www.neworleanshealingcenter.org

The New Orleans Healing Center is the nexus of Kolaj Fest New Orleans 2024. The complex includes a number of venues:

Cafe Istanbul

Located on the ground floor near the New Orleans Food Coop, Cafe Istanbul is the site of Friday and Saturday's Daily Collage Congress, symposium sessions, Collage Making and Friday evening's Collage on Screen Event.

Great Hall

Located on the first floor of the St. Claude side of the New Orleans Healing Center, the Great Hall is the site of the Collage Art & Book Market.

NOHC Suites 204 & 400.

These meeting spaces located on the 2nd and 4th floors are where roundtables and workshops take place on Friday, Saturday, and Sunday.

Second Story Gallery

Located on the second floor of the New Orleans Healing Center, the gallery is host to the exhibition, "Sewage & Water Board Billing Issues."

GETTING AROUND

Walking

New Orleans is a walkable city. The streets are laid out in grid fashion.

Taxi & Ride Shares

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

Bike Share

New Orleans Blue Bikes offers a convenient, fun, and healthy way to experience the city. Download the app at www.bluebikesnola.com

Public Transit

Fares: \$1.25/ride. One-day and multi-day Jazzy Passes are available through the RTA's Le Pass app. www.norta.com

COLLAGE MAKING



Collage Making during Kolaj Fest

Collage Making Times

Wednesday, 12 June, 3-5PM
as part of the Welcome Reception
at Artisan Bar

Thursday, 13 June, 10AM-4PM
Open collage making all day
at the New Orleans Museum of Art

Thursday, 13 June, 7-9PM
Open collage making during Collage
on Screen at the New Orleans Healing
Center

Friday, 14 June, 10AM-4PM
Open collage making all day
at New Orleans Healing Center!

Saturday, 15 June, 10AM-4PM
Open collage making all day
at New Orleans Healing Center!

An open collage making space will be available to attendees throughout Kolaj Fest. This can be a great place to take a break and gather your thoughts between activities. You will find the collage making space at the New Orleans Museum of Art on Thursday, 10AM-4PM and the New Orleans Healing Center on Friday and Saturday, 10AM-4PM. The space has scissors, X-acto knives, glue, cutting mats, and a collection of papers and materials. Folks are welcome to come and go as they please. If you're having trouble locating the collage making space, ask for directions at the info desk.

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

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

KOLAJ FEST EXHIBITIONS

Overview

Collage is popping up all over town during Kolaj Fest New Orleans. In the Marigny/Bywater, **Kolaj Institute Gallery** (next to the New Orleans Healing Center at 2374 Saint Claude Avenue, Suite 230) presents "Magic in the Modern World" (1 June-11 August), which explores magic as a cultural idea, an ancestral tradition, a construct used by power to subjugate, and as a practice used by others to resist colonization and capitalism. An off-site installation by Jennifer Evans can be found on the 1st Floor of the New Orleans Healing Center.

Ric Kasini Kadour curated "S&WBNO Billing Issues: Collage by New Orleans Artists" (8 June-6 July 2024) in the **Second Story Gallery** in the New Orleans Healing Center. On the 1st floor of the New Orleans Healing Center during Kolaj Fest New Orleans, Canadian artist Phil Irish has installed his assemblage, *The Green Fuse*. At the **Aquarium Gallery** (935 Montegut Street), LaVonna Varnado Brown presents her solo exhibition, "Be the Light Between Earth and Sky" (1-30 June 2024).

In City Park, the **New Orleans Museum of Art**, site of Thursday's symposia and workshops, presents "Wangechi Mutu: Intertwined" (through 14 July 2024). The **New Orleans Photo Alliance** at 7800 Oak Street presents "Where Photography Meets Collage" (9 June-28 July 2024) in collaboration with Kolaj Institute.

In the New Orleans Arts District/Warehouse District, **LeMieux Galleries** (332 Julia Street), in collaboration with Kolaj Institute, presents "Amuse Bouche" (1-16 June 2024), featuring collage by registered participants at Kolaj Fest New Orleans. **Ferrara Showman Gallery** (400A Julia Street) highlights the altered books by New Orleans artist and musician, Tony Dagradi. The **Ogden Museum of Southern Art** (925 Camp Street) has a permanent exhibition of work by collagist Benny Andrews (1930-2006).

And throughout the city, but mostly concentrated in the Marigny/Bywater neighborhoods, you will find collage art from the Kolaj Street Krewe that was made and installed during an artist residency that took place just prior to the festival. Enjoy!

EXHIBITION

Magic in the Modern World

1 June-11 August 2024

Kolaj Institute Gallery, 2374 Saint Claude Avenue, Suite 230, New Orleans, LA 70117

In Fall 2023, Kolaj Institute invited collage artists to visit New Orleans and explore magic as a cultural idea, an ancestral tradition, a construct used by power to subjugate, and as a practice used by others to resist colonization and capitalism. Writer Arthur C. Clarke said, "Any sufficiently advanced technology is indistinguishable from magic." While Clarke was looking backwards, the artwork in this exhibition considers the role of magic in our contemporary, modern communities and what role it may play in the future.



collage by Ariya Aladjem Wolf

SPECIAL INSTALLATION

A Memorial to Witches of Dumfries

1 June to 11 August 2024

New Orleans Healing Center 1st Floor

An extension of the exhibition, "Magic in the Modern World" taking place at Kolaj Institute Gallery, Jennifer Evans will install her large-scale piece *A Memorial to Witches of Dumfries*. Evans participated in the Collage Artist Residencies in Sanquhar, Scotland in September 2022, where she took an interest in the folklore about witches. "The stories of witches are often cute, fantastical stories that explain disagreements among neighbors or are inspired by long walks home after a night at the pub," writes the artist. "The very real, and not at all cute, Witch Trials in Scotland do not pair easily with the folklore. More than 4,000 real people were accused of witchcraft and faced devastating consequences to themselves, their families and their communities." By exhibiting this artwork in New Orleans, Evans invites us to consider the often overlooked history of how practitioners of hoodoo, Voodoo, and rootwork in the Crescent City were persecuted by city officials and the Church, a topic that will be explored in exhibition programs.



SPECIAL INSTALLATION

The Green Fuse

12-16 June 2024

New Orleans Healing Center 1st Floor

A special, large-scale installation by Elora, Ontario-based artist Phil Irish is on the first floor of the New Orleans Healing Center, 12-16 June 2024. "I have developed a visual language of intricately painted images that are spliced and played, hanging off the walls and ceiling. This energy of life, and violent re-ordering, reflects both the vitality and risk of our changing global culture," writes Irish. *"The Green Fuse"* features a house that is tipped, crumpled, and in a fractured relationship to the panoramic landscape nearby. The muted tones of land and home, however, are interrupted by cascading colour and indications of resilient new growth. Each fragment is provisional—not permanently installed, but moveable and in flux. *The Green Fuse* invites us to consider new permutations and possibilities—in art, and in our lives." The artwork was installed earlier in 2024 at Zhou B Art Center in Chicago and will be on view only during Kolaj Fest New Orleans. Irish will speak about this artwork during the panel, "Rending, Mending, & Reusing: Art, Justice, & the Environment" on Thursday, 13 June 2024, 12:45-2PM, at the New Orleans Museum of Art.



EXHIBITION

Amuse Bouche

1-16 June 2024

LeMieux Galleries, 332 Julia Street, New Orleans, LA 70130

See ad on page 36. An amuse-bouche is a small tasting of what is offered on the menu, often served as an hors d'œuvre or appetizer. With this culinary tradition in mind, this exhibition features collage work by participants of Kolaj Fest New Orleans. The exhibition is being juried by Christy Wood, the director of LeMieux Galleries, and *Kolaj Magazine* Editor Ric Kasini Kadour. Open Mon-Sat, 10AM-5PM.



EXHIBITION

Where Photography Meets Collage

9 June-28 July 2024

New Orleans Photo Alliance Center

7800 Oak Street, New Orleans, LA 70128

Photography and collage have a long history of being in dialogue with one another; however, the intersection of these two mediums is poorly explored. The exhibition "Where Photography Meets Collage" aims to change that. This is the first of two exhibitions produced in collaboration between the New Orleans Photo Alliance and Kolaj Institute. The exhibition features artwork submitted through an open call to artists and artwork from the May 2024 Photography & Collage Artist Residency, where photographers and collage artists came together in dialogue, learned from one another, and made artwork for a series of exhibitions that explore the intersection of collage and photography. Open Wednesday-Sunday, 11AM-4PM.

Images (clockwise from left)
installation by Phil Irish
collage by Lance Rothstein
collage by Ric Kasini Kadour



EXHIBITION

S&WBNO Billing Issues: Collage by New Orleans Artists

Second Story Gallery in the New Orleans Healing Center

8 June-6 July 2024

The title of the exhibition, "Sewage & Water Board Billing Issues," describes an almost universal experience of New Orleanians, something we fear, something we contend with, something we like to complain about. On view is artwork by collage artists who live in or around New Orleans. Collage, like New Orleans, which often plays with the absurdity of life, nonsense, frivolity, and fun, can also take on serious issues and help us make sense of a fragmented world. The exhibition will be the site of The Art Party at 7PM on 15 June 2024.



EXHIBITION

COLLAGE IN THE CRESCENT CITY

LaVonna Varnado Brown: Be the Light between Earth and Sky

1-30 June 2024

Aquarium Gallery & Studio

934 Montegut Street, New Orleans, LA 70117

www.aquariumartgallery.com

Opening reception during June's Second Saturday Event, 6-10PM. Arijino Artistry presents "Be the Light between Earth and Sky", a solo exhibition by New Orleans-based, Afro Futurist artist LaVonna Varnado Brown. The exhibition is an intentional installation of mixed media visual works. In the spirit of gratitude, this body of work is a mediation on the divine feminine in all its forms. It is an invitation to perceive the frontier between land, sea, sky, and river as a natural altar. Hours: Open for Second Saturday and by appointment.



Images (clockwise from left)
collage by Ric Kasini Kadour
collage by LaVonna Varnado Brown
collage by Michael Pajón



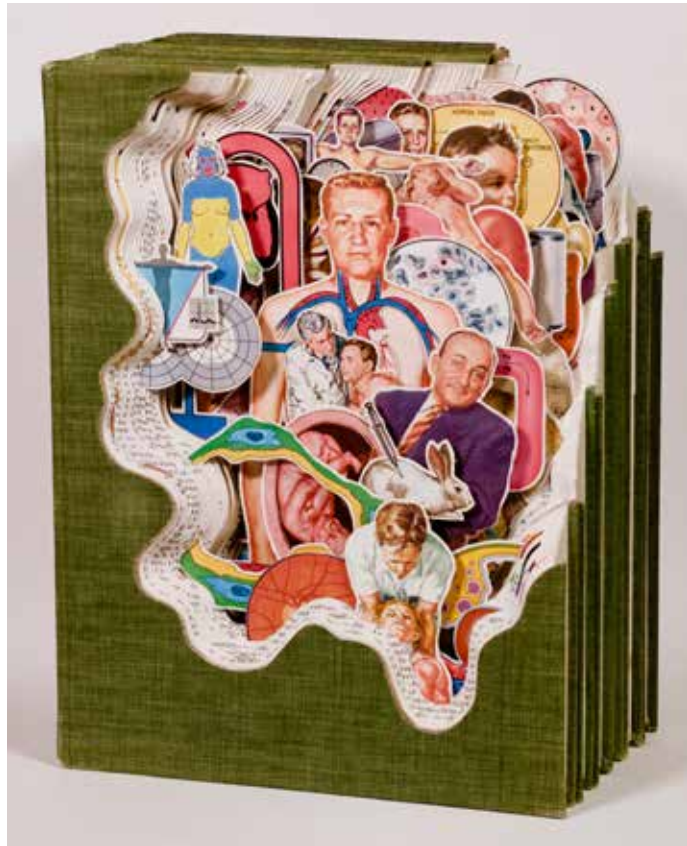
COLLAGE IN THE CRESCENT CITY

Benny Andrews

The Ogden Museum of Southern Art
925 Camp Street, New Orleans, LA 70130
www.ogdenmuseum.org

A prominent artist in the Ogden's permanent collection, Collagist Benny Andrews was born in 1930 to a mixed-race family (Cherokee-Scottish-African American) in rural Plainview, Georgia. After becoming the first member of his family to graduate from high school, Andrews attended Fort Valley State College supported by a scholarship. He was not allowed to attend the University of Georgia due to the color of his skin. In 1954, after serving as a military policeman in the Korean War, he used the GI Bill to attend the School of the Art Institute of Chicago, studying under Kathleen Blackshear. Hours: Daily, 10AM-5PM.

Image (above)
Grandmother's Dinner by Benny Andrews
72"x52"; oil and collage; 1992. Gift of the Benny Andrews Foundation, 2000.5.9



COLLAGE IN THE CRESCENT CITY

Tony Dagradi

Ferrara Showman Gallery
400A Julia Street, New Orleans, LA 70130
www.ferrarashowman.com

Tony Dagradi is an internationally recognized jazz performer, artist, composer, author, and educator. Since 2015, Dagradi has been exploring the visual possibilities of altered books. Choosing vintage and antiquarian texts, he carefully cuts through one page at a time utilizing existing images to create a three-dimensional collage or sculpture. The results allow the contents and imagery of long outdated material to be viewed in a manner that is both exciting and thought-provoking. Hours: Monday-Saturday, 10AM-5PM.

Image (above)
An Apple a Day by Tony Dagradi
12.5"x9.5"x6"; hardcover books, acrylic varnish; *Ciba Collection* Vol. 1-6 (1980); 2023. Courtesy of the artist and Ferrara Showman Gallery

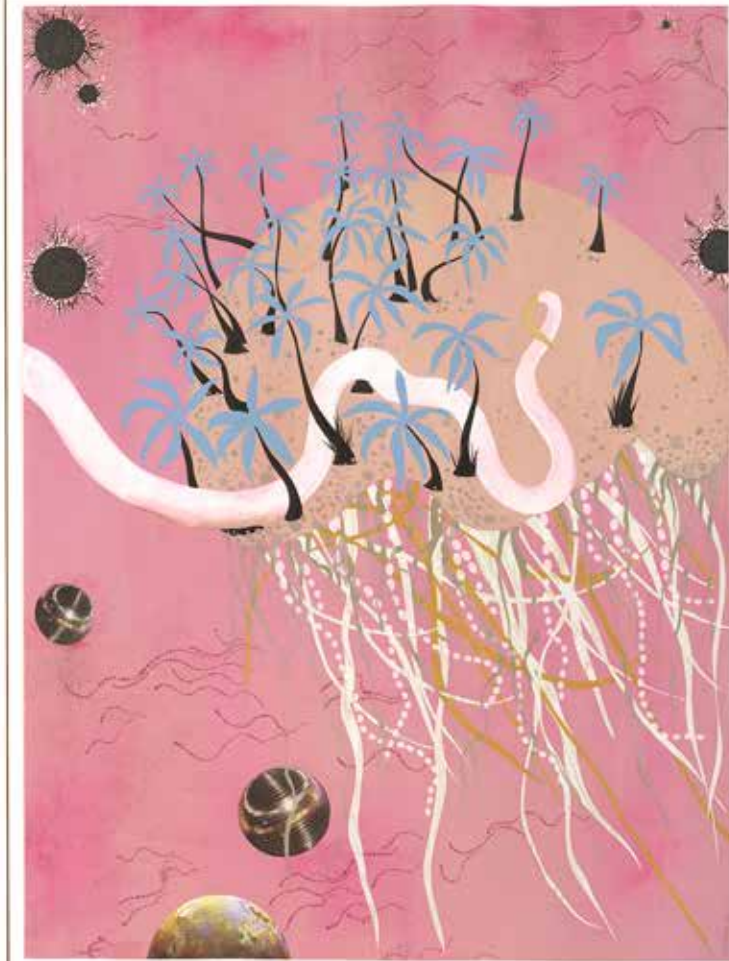


COLLAGE IN THE CRESCENT CITY

Wangechi Mutu: Intertwined

at the New Orleans Museum of Art
1 Collins C. Diboll Circle in City Park
New Orleans, LA 70124 | www.noma.org

Through 14 July 2024. "Wangechi Mutu: Intertwined" at the New Orleans Museum of Art is the most complete survey of Mutu's work to date. The exhibition is a rare opportunity to see the range and depth of the artist's practice across her influential career and to trace the thematic throughlines and progressions in her work. "Intertwined" draws connections between the artist's works on paper and her sculptures, featuring some of Mutu's earliest collages, small-scale sculptures, as well as new and recent works—some made of natural materials sourced in Nairobi such as wood and soil and others cast in bronze. Mutu first gained acclaim in the late 1990s for her collage-based work exploring camouflage and transformation. She extends these strategies to her work across various media, developing hybrid, fantastical forms that fuse mythical and folkloric narratives with layered social and historical ref-



erences. Informed in part by her undergraduate training in anthropology and by her experience living and working in New York and Nairobi, Mutu consistently challenges the ways in which cultures and histories have traditionally been classified. Hours: Tuesday, Thursday-Sunday, 10AM-5PM; Wednesday, Noon-7PM.

Image (above)
Yo Mama by Wangechi Mutu,
Diptych: 59.125"x85"; ink, mica flakes, acrylic, pressure-sensitive film, cut-and-pasted printed paper, and painted paper on paper; 2003. The Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection Gift, 2005. Courtesy of the artist and Vielmetter Los Angeles. Photo by Robert Edemeyer.

WEDNESDAY, 12 JUNE 2024		
Noon to 7PM	FILM SCREENING Wangechi Mutu: Intertwined Film Screenings 90 minute program on loop New Orleans Museum of Art	
3PM to 5PM	SPECIAL EVENT Welcome Reception Information Desk Open Registration & Check In Artisan Bar	
6PM to 8PM	RECEPTION Where Photography Meets Collage New Orleans Photo Alliance	PANEL Assemblage in New Orleans New Orleans Museum of Art
THURSDAY, 13 JUNE 2024		
10:30AM	DAILY CONGRESS Welcome to Kolaj Fest New Orleans New Orleans Museum of Art	
11AM	MUSEUM TOUR Wangechi Mutu Tour New Orleans Museum of Art	
NOON	LUNCH	
12:45PM	SYMPOSIUM Rending, Mending, & Reusing: Art, Justice, & the Environment New Orleans Museum of Art	
2:15PM	SYMPOSIUM 1-2-3 Bop! Collage, Jazz & Collaboration New Orleans Museum of Art	WORKSHOP Collage on the Street & in the Classroom John Thompson Legacy Center (starts at 2:30)
3:15PM	FILM SCREENING <i>Return to Sender</i> New Orleans Museum of Art	
DINNER		
7PM	EVENING EVENT Collage on Screen Cafe Istanbul	
COLLAGE MAKING On Thursday, collage making will take place at the New Orleans Museum of Art from 10AM to 4PM and at New Orleans Healing Center from 7 to 9PM.		INFO TABLE The Info Table will be located at New Orleans Museum of Art from 10AM to 4PM and at Cafe Istanbul from 7 to 9PM.

WEDNESDAY

SPECIAL EVENT

Welcome Reception

Wednesday, 12 June 2024, 3-5PM

Artisan Bar, 2514 Saint Claude Avenue

Located just down the street from Kolaj Institute in the Bywater, Artisan Bar is a friendly neighborhood cafe. Join us on Wednesday, 12 June 2024 from 3PM to 5PM for a Welcome Reception & Collage Making. Attendees will be able to check into Kolaj Fest and meet the organizers and other folks attending Kolaj Fest. Collage Making is hosted by Mystic Krewe of Scissors & Glue, New Orleans collage community. Cash bar.

OPENING RECEPTION

Where Photography Meets Collage Opening Reception

Wednesday, 12 June 2024, 6-8PM

New Orleans Photo Alliance

Photography and collage have a long history of being in dialogue with one another; however, the intersection of these two mediums is poorly explored. The exhibition “Where Photography Meets Collage” aims to change that. This is the first of two exhibitions produced in collaboration between the New Orleans Photo Alliance and Kolaj Institute. The exhibition will feature artwork submitted through an open call to artists and artwork from the May 2024 Photography & Collage Artist Residency, where photographers and collage artists come together in dialogue, learn from one another, and make artwork for a series of exhibitions that explore the intersection of collage and photography.

SYMPOSIUM

Assemblage in New Orleans

Wednesday, 12 June 2024, 6-8PM

New Orleans Museum of Art

Join the New Orleans Museum of Art for a panel discussion with contemporary artists Soraya Jean Louis, Ryann Sterling and Ashley Teamer, moderated by artist and scholar Kristina Kay Robinson, highlighting the artistic practices and cultural traditions of assemblage and collage in New Orleans and across the region. Panelists will share insights into their own practice and discuss how as both a formal and informal practice, assemblage in the Gulf and Global South at large, has served as a form of reconstituted inheritance for those disenfranchised by mainstream power structures. Through the use of ritual, objects, and story, an “alter-archive” of the human experience is rendered by artists and practitioners who work in the region’s various artistic and sacred traditions



Rites Through Passage by Ryann Sterling
collage, found objects, and video still; 2021. Courtesy of the artist and the New Orleans Museum of Art.

THURSDAY

DAILY CONGRESS

Welcome to Kolaj Fest New Orleans

Thursday, 13 June 2024

10:30-11AM

New Orleans Museum of Art

We will officially open Kolaj Fest New Orleans at Thursday’s Daily Collage Congress and hear from a number of artists about projects and exhibitions taking place during the festival. Artists will be invited to contribute to the Great Collage Swap taking place on Sunday. Thursday’s Congress is the primary orientation to Kolaj Fest New Orleans.

MUSEUM TOUR

Wangechi Mutu Tour

Jennella Young, LaVonna Varnado-Brown, Aisha Shillingford

Thursday, 13 June 2024

11AM-Noon

New Orleans Museum of Art

Immediately following the Daily Collage Congress, Jennella Young, LaVonna Varnardo Brown and Aisha Shillingford will introduce the exhibition, “Wangechi Mutu: Intertwined”, and lead a tour. Speakers will highlight “how the exhibit explores Mutu’s evolution as a collage artist, as she pursues an inquiry related to the representation of Black women’s bodies.” Shillingford writes, “She does this through her early collage work and goes on to explore scale and power in a way that is really literal as well as metaphoric in terms of her subject matter. What does it look like for us to use collage to really take up space as Black women?” Mutu “is a real teacher” with how she “uses the detritus of collage (the detritus of detritus) to incorporate into sculptural work and assemblage that is

FILM SCREENING

Wangechi Mutu: Intertwined

Wednesday, 12 June 2024, Noon-7PM
New Orleans Museum of Art

As part of the exhibition, “Wangechi Mutu: Intertwined”, the New Orleans Museum of Art presents seven short films by the artist. The total runtime is about an hour and a half. The films will be screened in the museum’s Lapis Center for the Arts, which has ample seating and is wheelchair accessible. The total runtime is about an hour and a half.

Mutu’s film work confronts the missing attention to Black women within society, their labor, their experience of the world while also directing our attention to environmental destruction and cultural trauma. The films have been screened widely in art institutions for over a decade and increasingly use collage in motion as a compositional and narrative strategy.

Cleaning Earth (2006)

“The video *Cleaning Earth* shows a woman (Mutu herself) on hands and knees scrubbing a dirt floor with water and brush. It’s a futile effort: She becomes increasingly dirty as she merely pushes the mud around in sweeping circles. The surface of the gallery walls is alternately decorated with bright white pearls and diseased with reddish pockmarks, a reminder of the discrepancy between Cinderellas liberated by Prince Charmings and those condemned to serve others forever.” (Rebecca Dimling Cochran, *Artforum*, 2007)

Cutting (2004)

“*Cutting* shows Mutu approaching a log on a rise in a scrubby landscape. Shot against the sunset, the log at times resembles a body as Mutu hacks at it with a machete. The sound of metal on metal, an unintended result of the way she was miked, adds to the video’s disconcerting effect.” (Stephanie Cash, *Art in America*, 2010)

Amazing Grace (2005)

“In *Amazing Grace*, she showed video art rooted in the origins of the Atlantic slave trade and that casts the ocean as a duplicitous character. Mutu describes the water as both beautiful and intimidating, evoking metaphors of cleansing and drowning. In the video, she immerses herself in the sea as a gesture for embracing a new home. Its significance is not lost in Miami where illegal immigration, sexual trafficking and transience are overwhelming realities.” (Dejha Carrington, Miami Design District, 2014)

The End of eating Everything (2013)

“Wangechi Mutu’s animated video, *The End of eating Everything*, features the singer Santigold as a post-apocalyptic be-



ing hovering in a darkened sky. Her bulbous, tumor-like body, covered in human limbs and machine parts, throbs and emits plumes of smoke as she greedily devours a flock of birds. Mutu’s monstrous creation suggests the destructive—and ultimately self-imposed—nature of our drive to consume.” (Blanton Museum of Art, 2018)

The End of carrying All (2015)

“*The End of carrying All*, the animation, which can be considered a sequel to her first animated video, *The End of eating Everything*, shows the horror of how Wangechi Mutu sees the world ending...‘A world consumed by desires, innovations and endless materialism. In a journey that started with few basic items—mainly the tools that are used to feed their families, as many African women still do on a daily basis...’” (Bukola Oyedbode, J.Jutt, 2022)

My Cave Call (2021)

“*My Cave Call* is a parable on wisdom seeking. Set at Mount Suswa, a holy site in Kenya, the film centers histories that have been lost and the beginning process of reclamation. A meditation on reconnection, the film recounts moments from recent and distant Kenyan history. Narrated by the off-screen voice of a young child, it presents moments of frustration but also of hope, leaving space for a renewal of wisdom that has been lost.” (Saint Louis Art Museum, 2024)

Eat Cake (2012)

“In the video, *Eat Cake*, a dance is enacted by another female character, whose place of origin is hard to determine from her dress code and general appearance. She materializes magically in a seat placed centrally in the video, in front of a large, dark cake that she proceeds to squat or genuflect in front of. As she starts to handle the mound, it’s obvious that her manner of eating is gluttonous and carnal. There’s a predatory, mysterious and unknowable quality to her once she has a taste of this very earthy, fecal-like meal.” (*Signs: Journal of Women in Culture and Society*, 2012)

The End of carrying All (still) by Wangechi Mutu
10:45 min; 3-channel animated video, color, sound; 2015. Courtesy of the artist and Gladstone Gallery, Victoria Miro, and Vielmetter Los Angeles.



Maria by Wangechi Mutu
10.75"x4.5"x4"; plastic, string, paint, shells, and found object; 1997. Courtesy of the artist.

really quite three dimensional relative to her earlier collage and film work” and “how she centers her own image in the work and also combines photography and collage eventually.”

Jennella Young is a Brooklyn-based artist and educator who is deeply committed to embedding arts, cultural, and community knowledge into the everyday experiences of the young people she works with. In her art practice, Young primarily focuses on portraiture, creating meditative spaces that bring forgotten stories of Black and Brown women back into existence. She draws inspiration from magical realism and artists who create figure drawings and portraits of people of color in everyday genres.

New Orleans-based **LaVonna Varnado Brown** is a socially-engaged multidisciplinary artist, teacher, and community worker who makes AfroFuturistic collage with odes to history, the Divine Feminine, and floral daydreams abounding. She writes, “AfroFuturism is a cultural aesthetic that explores the intersection of art and history with in-

tention to inspire action in the now by healing beyond trauma.”

Brooklyn-based **Aisha Shillingford** is an anti-disciplinary artist, world builder, and experience designer originally from Trinidad & Tobago who uses art, storytelling and immersive experiences to unleash the power of Black radical imagination to shape the future. Her collage, text-based work, street art, murals, installation and experiential design work reflect Black utopias, abolition, Black radical imagination, solidarity economics, climate futures, maronage and dreamspace. She draws on recurring themes and symbols of fugitivity, opacity and afrosurrealism.



collage by Naomi White

SYMPOSIUM

Rending, Mending, & Reusing: Art, Justice, & the Environment

Phil Irish, Naomi White, Madera Rogers-Henry, & Christopher Kurts

Thursday, 13 June 2024, 12:45-2PM

New Orleans Museum of Art

“New Orleans is on the frontlines of the climate emergency, as dramatic sea level rise exacerbates the risk of flooding in the low-lying hurricane-prone city—in addition to soaring temperatures, severe drought and super fog events from surrounding marsh fires that caused misery in 2023,” *The Guardian* reported in November 2023. Science has the capacity to tell us how to care for the planet, but those solutions are meaningless if humanity doesn’t care enough to evolve and change. A 2023 study by the Pew Research Center found the health and wellbeing of our planet to be a primary concern of a majority of American adults and yet that same study showed significant political disagreement about how to address the issue. The complex social, political, and economic dynamics that inform our discourse around the environment can often leave

one feeling confused and powerless.

Art is a unique technology that can distill complexity into simple human gestures that, when experienced, facilitate a deeper understanding of our world, perhaps one that can lead to a greater sense of agency around environmental issues. In this panel, artists will speak about the way they use collage as a tool to think through and think with climate justice issues and how we can use art to engage viewers around shared concerns.

From Los Angeles, California, feminist, artist, and educator, **Naomi White** works at the intersection of political ecology and photography. Her work asks “how we can shift our focus away from the current capitalist model of exploitation, to one of equity and collective voice, for all people, animals and the planet.” She invites us to consider rocks as an archive. “The socio-political ramifications of our species are ingrained in rocks. Like a camera, rocks record and bear witness to our collective past. In the gasses they trap, every environmental change is stored forever, cataloging the unending story of the destruction of our planet and its inhabitants by a dominant class. They hold an undeniable truth in a world of shifting disinformation. Rocks are alive.” White will speak about the way climate change is perpetuated by inequity, and how art can bring about inclusion, action and change.

In June 2023, Elora, Ontario-based artist **Phil Irish** joined other international artists, scientists, and educators for The Arctic Circle expeditionary residency to explore the high-Arctic Svalbard Archipelago and Arctic Ocean aboard a specially outfitted expedition vessel. The artwork made during that time “was a collaboration with landscape and weather, with the camera documenting the entire process.” He writes, “Cutting out my paintings of arctic animals, I joined them together with pins, clothes pegs and clips, upon a wooden frame. The camera, shooting through the frame, captured both the landscape and the hovering collage of fragile painted bits.” He will speak about how “Collage has, in its deep structure, processes that relate powerfully to the environmental transformations happening around us. It enables artists to bring disparate images into a web or ecosystem of interdependent relationships. Collage is fundamentally about transformation, and speaks clearly to this time of instability and change.”

New Orleans-based **Madera E. Rogers-Henry** will speak about her project, The Recycle Challenge Parade & Festival, during which popular craft-making using reclaimed materials promotes “sustainable practices and environmental awareness.” She writes, “The festival includes parades, exhibitions, and engaging activities designed to showcase the efforts of local communities and businesses in leading the way towards a more sustainable future.” Rogers-Henry will compère a fashion show of recycled costumes

and speak about how the project uses social practice and crafting as a way of building community around environmental issues in New Orleans.

Christopher Kurts will report on the Collage the Planet Artist Residency and the work Kolaj Institute is doing on this subject.



collage by Paloma Trecka

SYMPOSIUM

1-2-3 Bop! Collage, Jazz & Collaboration

Paloma Trecka & Todd Bartel
Thursday, 13 June 2024, 2:15-3PM
New Orleans Museum of Art

Collage and Jazz have a long history of being in conversation with one another. The legendary Louis Armstrong was a prolific collage artist who used photographs, promotional materials, and newspaper articles to fill scrapbooks and make art on reel-to-reel tape boxes. Jazz scenes were frequent subjects of Romare Bearden, who often used titles of jazz performances in his artwork. Bearden made album covers for Charlie Parker, Donald Byrd, and many others. With fragments floating in space, the paintings of Miles Davis show how collage influenced his style. In surrealist collage, Gertrude Abercrombie, a staple of the

Chicago jazz scene and friends with the likes of Dizzy Gillespie, Charlie Parker, and Sarah Vaughan, found a visual language to make sense of the city’s improvised urban planning. Visual artists and jazz musicians informed each other’s work.

Chicago-based **Paloma Trecka** and Watertown, Massachusetts-based **Todd Bartel** will speak about the intersection of collage and jazz in light of the upcoming collage exhibition, “BOP!”. In its third iteration, “BOP!” will take place in May 2025 at the Beverly Arts Center on the South Side of Chicago. Exhibition co-curators Trecka and Bartel will preview some of the work planned. Trecka will speak about the first two iterations of “BOP!”, as well as read from her ongoing work in progress, a motion-inspired, rhythmic collage art manifesto. Bartel will discuss connections between jazz improvisation and collage; “when gluing becomes fluid, playful, structured, chaotic, repetitive and sampled.”

Trecka’s collage art is influenced by geometric abstract art and music. She takes her love of color from Mexico and from Chicago, the love of the grid, line and texture found in architecture. Bartel’s research-based studio practice compliments a rigorous investigation of collage theory which has frequently manifested in exhibition, museum tours, and as articles in *Kolaj Magazine*.



collage by Mara Ahmed

FILM SCREENING

Return to Sender: Women of Color in Colonial Postcards & the Politics of Representation

Mara Ahmed
Thursday, 13 June 2024, 3:15-4:15PM
New Orleans Museum of Art

“Return to Sender: Women of Color in Colonial Postcards & the Politics of Representation” is a short, experimental film directed and produced by **Mara Ahmed**. It pushes

the documentary medium in unexpected ways by opening with three contemporary South Asian-American women who recreate British colonial postcards from the early 20th century. Dressed in lavish traditional attire and jewelry and shot exquisitely in a darkened studio, the women emulate the awkward poses of the postcard women, only to subvert the colonial male gaze and acquire autonomy by choosing an action of their own. This symbolic ‘returning’ of the Orientalist gaze is layered with discussions about Eurocentric beauty standards, representations of South Asian women in media and culture, stereotypes, othering, identity and belonging. The film hopes to create community by facilitating conversations about erasure and the politics of representation.”

The film invites artists to consider the materials they choose; where they come from; and how they operate in the culture. Ahmed will introduce the film and speak about her experience making it. She will speak about the male gaze, colonial representations of the “other,” Orientalism, and ways of questioning Eurocentric knowledge and offer a critical analysis of Orientalist postcards that encourages us to view them through an alternative lens.



collage by Stephanie Almendariz

WORKSHOP

Collage on the Street & in the Classroom

Stephanie Almendariz
Thursday, 13 June 2024, 2:30-4PM
John Thompson Legacy Center

Stephanie Almendariz can be found weekly at Sacramento, California Midtown Farmers market where she shows her work and hosts pop-up collage workshops. “All my art is made out of little pieces of paper and the paper will tell the story of the image.” The 2017 collage, *Tower Bridge*, for example is “made from a California travel guide

with pages selected highlighting the Sacramento area, where the bridge is located.” In addition to being an artist, she educates school groups about different ways to express themselves through art and collage.

During this workshop, Almendariz will share her art practice, how she engages with the community through pop-up street collage, and speak about how to bring collage into the school environment. “Teaching creativity and design in a free-flow and fast-paced environment through mini-lessons, these classes would be suitable for any school age and art level.” She will share her strategies to help others design collage who may have never worked with this medium before showing students their creative possibilities. Almendariz will also host a roundtable discussion for educators who want to share their own strategies for bringing collage in the classroom. Educators from the New Orleans area are welcome to attend this special event.

EVENING EVENT
Collage on Screen
Thursday, 14 June 2024, 7-9PM
Cafe Istanbul
See Page 37 for Program.

FRIDAY

DAILY COLLAGE CONGRESS
Joy in All Its Forms
Friday, 14 June 2024, 10-10:45AM
Cafe Istanbul
Joy often trades on the irrational. Absurdity, whimsy, surrealism, humor, and its stable of cousins draw Joy from the discongruent, the unexpected, the departure from normality. That sounds a lot like collage. In January 2024, Kolaj Institute hosted the artist residency, “Joy as Subject” that saw six artists from across North America come to New Orleans to experience Carnival season and to make art about Joy. They joined the Mystic Krewe of Scissors & Glue in the first annual Paper Parade, where revelers dressed in paper costumes and walked around the neighborhood. **Ric Kasini Kadour** will speak about this project, debut a short film about joy, and share some of the artwork.

In the second part of the session, **Ben DiNino** will present, **THIS SIDE TOWARD SCREEN**, a box set of collages made from slide and negative film. “The book features over one hundred and thirty of these works from the last 5 years. I hand cut and assembled every element of the book using a tortoise-shell binding,” writes DiNino. “There are 3 types of collages featured in the work. Slide Overlays are pieces created by sandwiching two slides in a slide



photo by Ric Kasini Kadour

mount creating a new visual narrative. Slide Collages are created like a traditional paper collage. I cut them up and reassemble the pieces in slide mounts. The third type of work are my Negative Collages which are cut and collaged like the slide collages, except they use film negatives as source material. I have to use intuition and luck to create these negative based works since I can’t see their final look until they are scanned into a positive image.”



artwork by Ben DiNino

FRIDAY, 14 JUNE 2024			
10AM	DAILY COLLAGE CONGRESS Joy in All Its Forms Cafe Istanbul		
11AM	SYMPOSIUM Collage & Poetry Cafe Istanbul		
12:15PM	LUNCH		
12.45PM	SYMPOSIUM (1PM) Time & Fragmentation: Collage Theories Cafe Istanbul	WORKSHOP Pop-Up Collage NOHC Suite 204	WORKSHOP Tiny Scrapbook NOHC Suite 400
2PM	SYMPOSIUM Getting Organized: Collage Projects Cafe Istanbul	WORKSHOP Scaling Down: Miniature Collage and Assemblage NOHC Suite 204	ROUNDTABLE Passing Time in Collage NOHC Suite 400
3:15PM	SYMPOSIUM Approaches to Material in Collage Cafe Istanbul	WORKSHOP Take me to the Water: A Baptism in Collage NOHC Suite 204	ROUNDTABLE Finding Innovative Techniques NOHC Suite 400
DINNER			
6PM	EVENING EVENT Collage & Kiki, New Orleans Edition John Thompson Legacy Center		
7PM			
COLLAGE MAKING On Friday, collage making will take place at New Orleans Healing Center from 10AM to 4PM and 7 to 9PM		INFO TABLE The Info Table will be located in the New Orleans Healing Center, outside of Cafe Istanbul, from 10AM to 4PM and in Suite 204, 7 to 9PM.	



collage by Tiffany Dugan

SYMPOSIUM

Collage & Poetry

Ania Spyra, Tiffany Dugan, Andres Arauz, Abby Meyers, Trish Crapo, & Missy-Marie Montgomery
Friday, June 14, 2024, 11AM-12:15PM
Cafe Istanbul

In 2022, Kolaj Institute launched *PoetryXCollage*, a printed journal of artwork and writing that operates at the intersection of poetry and collage. The journal came out of a series of Poetry and Collage residencies and years of exploring the intersection of these two artforms in *Kolaj Magazine*. During this session, we continue that exploration.

Indianapolis, Indiana-based collagist **Ania Spyra** grew up in a bilingual, politically divided home in Silesia, a borderland region intersecting Poland, Germany, and Czechia. Her collage and poetry engages the complexities of her “diasporic life lived across cultural and linguistic boundaries.” Spyra will present on the collage in the concrete and visual poetry of Geneviève Seillé and share research done at the Ruth & Marvin Sackner Archive of Concrete and Visual Poetry at the University of Iowa libraries, as well as from her own visual

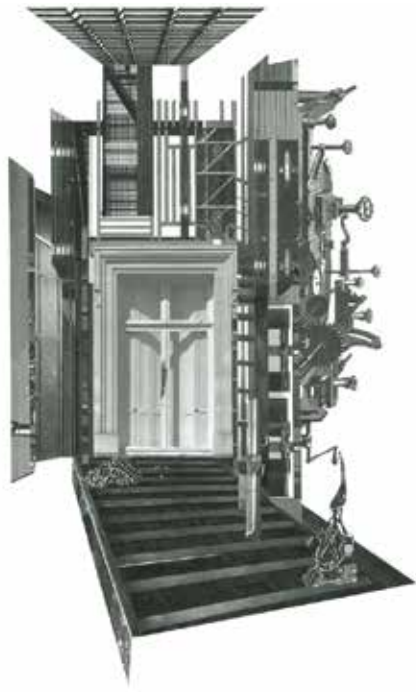
poetry practice. “As an immigrant poet and collagist interested in multilingual experiments, I will focus on the artistic practice of Geneviève Seillé, a French artist whose linguistic and visual collage deals with the themes of migration and linguistic displacement.”

New York, New York-based **Tiffany Dugan** will present images of her collages and speak about the symbiotic relationship between collage and poetic-style writing. She writes, “In my collages I am inspired by puzzling divergent elements together and revel in the synchronicities that emerge. My creative writing is similarly inspired. The [collage] work is about creating patterns and balance which explore movement and nature and embody the feminine. My writing process has a similar flow. I start with a blank page and let the ideas rise, build, and expand. I follow them rather than trying to control the storytelling. The result of free writing is often a visual and visceral story or poem. The layered writing is like my collage work.” Her presentation will end with a short reading that demonstrates the relationship between forms.

Profiled in *Kolaj* 33, **Trish Crapo** and **Missy-Marie Montgomery** run a writing and collage workshop that uses participant collages as prompts for writing, a practice the two of them routinely use to create collage and poetry. They will share examples of their own work. “There are many ways to approach writing about art and collage, and we have lots of experience and prompts to get creative juices flowing. Some people choose to write based on a particular image that stands out for them. Others write from the mood the collage leaves. Others write about the layers, images, and textures evoked. Often people start with one idea, and find that as they write, it evolves and surprises them.” They hope to inspire participants to pursue this process after the festival.

“A Correspondence” is the name of a visual, written and street art collaboration formed between **Andres Arauz** and **Abby Meyers** in Memphis, Tennessee. Originally from New Orleans, Louisiana, Arauz specializes in photo collage, design, and photography. In 2017, he moved to Memphis where he met Meyers, a native Memphian and award winning filmmaker, whose art practice centers around writing poetry. Inspired by Ray Johnson’s New York Correspondence School, Arauz began creating notecard-sized analog collage and passed them to Meyers, who would then write micro poems. They will speak about their respective roles as writer and collagist, how they are able to change the context of each other’s work, and how this collaboration evolved into a street art practice.

Ric Kasini Kadour will speak briefly about *PoetryXCollage* and review the unique submission process to this journal. This session will serve as an introduction for Saturday’s Collage Poet’s Corner.



collage by Clive Knights

SYMPOSIUM

Time & Fragmentation: Collage Theories

Joe Bertino & Clive Knights
Friday, 14 June 2024, 1-1:45PM
Cafe Istanbul

This session explores ideas about how we think about collage, its creation, and its role in society.

One challenge of working with collage is the acquisition of source material about a particular subject. This is especially relevant when the artist wishes to portray a subject’s evolution or change, for instance the passage of time and its effects on the subject. Were the artist working in Paint, they could easily reproduce the subject at will and render it undergoing direct transformation. But how may we express change or the passing of time in collage, where we are limited in the source material that represents a subject? In what ways can we innovate technically to portray themes of evolution while maintaining a consistent aesthetic? Drawing from the work of early 20th Century painters like Carlo Carrà and Marcel Duchamp, who attempted to express time and motion in static two-dimensional compositions, **Joe Bertino** will open a discussion about the strategies available to collage artists to achieve the same.

Portland, Oregon’s **Clive Knights** will speak about “the restorative role of the fragment.” He writes, “My argument references key commentators on the value of metaphor in recognizing similarity in difference, and as the key motivating force in the creative use of language in its role of sustaining community.” Drawing from philosophy, language

theory, anthropology, art history and the early avant-gardes, Knights will present a slideshow of collage art and speak about “the role of the fragment in contemporary culture, rooted, as it is, in the artful practice of collage, while exemplifying a response to the question of how to recover unity in multiplicity, to recognize and share a common ground, a question crucial for ethical social practice.” How does our thinking about fragmentation bridge the gaps between contemporary art and society?



collage by Catherine Plaisance

WORKSHOP

Pop-Up Collage

Catherine Plaisance
Friday, 14 June 2024, 12:45-1:45PM
NOHC Suite 204

Catherine Plaisance’s practice is characterized by an inquiry dealing essentially with the aesthetics of catastrophe. “My collage and photographic techniques are closely related: slightly disquieting images in which the landscape unfolds in a threatening manner, referencing an unleashing of the elements,” writes the Montreal, Quebec artist. “Illusions of perspective are used to create vertigo and surprising foregrounds. The humans in these stagings are not victims of wild landscapes, we have the impression that they provoke them by incantations and ritual dances.” During this workshop, Plaisance will demonstrate her varied approach to collage. She will make a presentation on how she uses puzzle pieces, embroidery, acrylic paint, iridescent medium, and other materials to create stunning textures and compositions. She will also lead participants in the making of a pop-up collage that can be seen from both sides. Participants will build a theme on a duality, two different styles, two different subjects or a different material era.



collage by Jessa Dupuis



collage by Carol Fettin



collage by Jamie Tara

WORKSHOP

Tiny Scrapbook

Jessa Dupuis
Friday, 14 June 2024, 12:45-1:45PM
NOHC Suite 400

Hailing from the Cowichan Valley on Vancouver Island, British Columbia, **Jessa Dupuis** wowed attendees at last year's Kolaj Fest New Orleans with her tunnel books. Jessa will share her creative process and lead a collaborative sketchbook exchange project in her upcoming workshop. Each participant will receive a tiny sketchbook to collage and trade with others during the festival. Jessa describes her artistic process as "playful, organic, and therapeutic." She challenges herself to carefully observe and extract beauty and hidden meaning from the seemingly ordinary, allowing her work to evolve naturally as she creates. She is excited to create and exchange collage art with you!

SYMPOSIUM

Getting Organized: Collage Projects

Carol Fettin, Dawn M. Conry, Chasity Porter & Jenn Judson
Friday, 14 June 2024, 2-3PM
Cafe Istanbul

The international collage community is a vibrant, globally networked group of artists who come together around projects and activities. From Februllage, the annual, monthly-long social media event where thousands of artists make art in response to prompts and post the art on Instagram, to countless monthly collage meet-ups where people gather in bars, coffeshops, libraries, or art spaces to make col-

lage in fellowship with their other artists; to collaborative books where one artist sends a starter collage to another who adds to it and sends it on to another until the thing is done. Collage artists are unique in their organizing; rejecting the myth of the solitary artist and embracing community. These events and projects don't just happen, they require organization and stewardship.

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

In this session we will hear from artists who are project organizers. **Chasity Porter** will speak about Scissors of Texas/Tijeras de Tejas, a Houston-based monthly collage meet-up founded with Anastasia Kirages in 2023. **Carol Fettin** will speak about "The Nebraska Collage Project," an ongoing effort where she identifies and interviews collage artists, curators, and gallery owners in the state. The effort led to an exhibition in May 2024 at the Hot Shops Art Center in Omaha that she co-curated with Omaha collage artist Lori Elliott-Bartle. Phoenix, Arizona-based collage artist **Dawn M. Conry** will speak about Collage Salon and "the sacredness of a scheduled open studio weekly meet-up practice

WORKSHOP

Scaling Down: Miniature Collage and Assemblage

Jamie Tara
Friday, 14 June 2024, 2-3PM
NOHC Suite 204

How small can we go? Tiny collages are an intriguing undertaking for artists new to collage and those who've been with Arizona Collage Collective. As a community, we have practiced in a weekly Wednesday evening zoom meet up. An open studio style meeting that has no agenda, just a dedicated time to work with other artists. This meeting has become a foundational aspect of practice for many of our members." **Jenn Judson** is the creative force behind Paper Bananas, a Niagara region-based initiative specializing in collage events, workshops and take-home kits. Serving her community in St. Catharines, Ontario, Judson fosters inclusive spaces where artists, enthusiasts, and newcomers alike can come together to explore collage in a low-pressure, creative environment. Panelists will offer tips for how to organize one's own project and the audience will be invited to share projects they are organizing or ideas they have projects or events they would like to.

ROUNDTABLE

Passing Time in Collage

Joe Bertino
Friday, 14 June 2024, 2-3PM
NOHC Suite 400

Continuing on themes presented in the symposium, Brooklyn, New York-artist **Joe Bertino** will lead a roundtable discussion with collage artists to brainstorm ways in which Change and Time can be expressed through collage. Participants will come together to put their newfound experimental theories into practice by breaking into groups (or working as one large group) to build a collage that captures evolution of a subject within one canvas, in essence imbuing a two-dimensional visual space with temporal linearity. Materials will be provided. Artists should come prepared to discuss, make, and collaborate. The results of this roundtable will be presented at Saturday's Daily Collage Congress.



collage by Emily Somoskey

SYMPOSIUM

Approaches to Material in Collage

Emily Denlinger, Emily Somoskey, Laura Cannamela, Suzanne Greenberg

Friday, 14 June 2024, 3:15-4:30PM

Cafe Istanbul

Materials convey meaning and help viewers decipher artworks. **Emily Somoskey** is a painter and collage artist who often uses a variety of media in her paintings on canvas. She writes, “I’m interested in combining photographic imagery with abstract painting to weave together moments of clarity and ambiguity that both articulate, disrupt, and complicate a singular understanding of the work, similar to our own perceptions of the world. These two mediums have a very rich and separate history, both alluding to different levels of ‘truth’ in their representation of an image. In bringing them together, I aim to create a pictorial space that allows the viewer to question the nature of what they’re seeing, and to dwell in the ambiguity and uncertainty that lies on the surface and within our own minds.” She will present a slideshow of her work and speak about why she chooses to work with multiple media and how it adds the layers of conceptual framework.

Laura Cannamela writes, “My artworks suggest views of landscape at a time far in advance of the presence of humans, though remnants of the geological events they reference can still be observed in our environment today. Displaying a balance between the delicacy of the layers



collage by Laura Cannamela

and the robustness of the forms, these works remind us of both the fragility and the perseverance of nature in our Anthropocene Age.” Cannamela will speak about “Process Collage,” a proposed new collage taxonomy appellation and how it relates to the materiality of artists like Jiří Kolář, Noriko Ambe, Andrea Burgy, Mark Bradford, Jemima Wyman, her own work, and others.

Artists **Suzanne Greenberg** and **Emily Denlinger** will discuss the materials they each incorporate into their creative work. They will reflect on their artistic process and how the materials and media incorporated can be a source of their inspiration. Walking the audience through the type of images and which materials will best communicate their visions and messages. They will discuss how they source and combine different media into their artworks and how they preserve their work through archival processes. Denlinger’s most recent series, “Gain of Function: New Mutation”, was created in response to research surrounding the intersections of the military-industrial complex, ecology, simulations, mutations, and futurology. Within this body of work there are several sets of different types of collage images which may be viewed and enjoyed individually but are intended to be viewed together, to reinforce and enhance each other’s meaning. Greenberg celebrates access to global art materials, fabrics and images and transforms them into powerful illustrations of shared sensuality and humanity. In her artwork, she cherishes the imprint of the hand, the imperfect, nontechnical way of making.



collage by LaVonna Varnado Brown

WORKSHOP

Take me to the Water: A Baptism in Collage

LaVonna Varnado Brown

Friday, 14 June 2024, 3:15-4:30PM

NOHC Suite 204

This workshop is a call to spell cast through collage. This workshop’s intention is to give honor to Mother Earth and the life-giving inspiration she brings by honoring the beauty of the elements, specifically water, and more specifically, the Mississippi River. Through collage, we will engage in intentional making that explores the dominant allure that is the spirit of the water. Curated like a guided meditation, we will hear the voices of the whales, engage in witness writing, and end with a collage in process. Witness writing is the process by which one free writes in response to artistic selection or performance. It is a record, in writing, of one’s reaction without parameter or prompt. Discussion and processing the process are essential and will be welcome as we consult the work of Alexis Pauline Gumbs and some of her ways to honor our relationship with the Earth and the water we coexist with. Alexis says, “May you taste the fresh and the saltwater of yourself and know what only you can know. May you live in the mouth of the river, meeting place of the tides, may all blessings flow through you.” We will meditate on how the creative flows through us and the power we have as artists to move information much like the river. Folks should come with some images already identified so we can end with the most complete “working” piece as possible.



collage by Kaitlyn Whatley

ROUNDTABLE

Finding Innovative Techniques

Kaitlyn Whatley

Friday, 14 June 2024, 3:15-4:30PM

NOHC Suite 400

Baton Rouge, Louisiana-based **Kaitlyn Whatley**’s decay-themed work echoes “my feelings of displacement and discomfort in an ecologically doomed landscape.” She writes, “The imagery associated with my home, South Florida, and some of the familiar wildlife of my dreamy childhood are preserved in my work, caught in the middle of a systematic breakdown.” When a broken printer gave rise to a new way to create distorted images, she began to wonder about how other collage artists stumbled onto innovative techniques. “The distortion effect granted by my broken printer brightened the color of the destruction and added static, making the rubble look fantastical, rather than devastating.” In this roundtable, artists are invited to join in a discussion about unique strategies they use to make their collage work. Artists are encouraged to bring an example of artwork or an image that can be shared with the group and be prepared to tell the story of how they found the technique. Whatley will report on the discussion in a future article in *Kolaj Magazine*.



collage by Aisha Shillingford



collage by Christopher Kurts

EVENING EVENT

Collage & Kiki, New Orleans Edition

Friday, 14 June 2024, 6-8PM
John Thompson Legacy Center
Collagists **Aisha Shillingford**, **LaVonna Varnado-Brown**, and **Jennella Young** invite the New Orleans community to a Collage & Kiki. “Remember that feeling of making art with the homies just for the pure joy of spending time and being creative together? There were snacks within reach, you got your art materials, some dope tunes playing in the background, and the kiki was so sweet you just didn’t want to leave. Join us for Collage & Kiki, New Orleans Edition, with our fam in town for Kolaj Fest New Orleans 2024. We’ll bring the playlist, the magazines, glue, and scissors. You bring the vibes and the creativity. All are welcome.”

EVENING EVENT

GAME NIGHT: COLLAGE

Friday, 14 June 2024, 7-9PM
NOHC Suite 204
At Kolaj Institute, we have a deeply held belief that art is not a competition and the practice of art awards, artist rankings, and competition among artists belies the spirit with which the International Collage Community makes its way through the world. But at Collage Game Night, we are throwing that out the window. Bring it, you gluesticks!

At this event, teams compete in increasingly ridiculous collage challenges until a winner is crowned. Assembling collage fragments blindfolded, building a collaborative zine in record time, and creating wearable collage fashion are just some of the games you can look forward to. Tap into the silly side of artmaking while being judged harshly by a cast of characters straight out of reality game shows like *Hell’s Kitchen* and *Project Runway*. Only one team can prove themselves the best (prizes are purely hypothetical).

When you show up at 7PM (if you’re brave enough to play) you will be randomly assigned to a team of 4-5 people who you will be stuck with throughout the evening. There’s only one trophy so if your team wins, then y’all will have to fight about who gets to keep it. Game Night is hosted by **Cheryl Chudyk**, **Jenn Judson**, **Robert Grouchenberg**



SPECIAL EVENT

Collage Art & Book Market

Saturday, 15 June 2024, Noon-5PM
New Orleans Healing Center
2372 St. Claude Ave, New Orleans, LA 70117

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

Here is a preview of some of the participating vendors. If you are a registered participant and want to vend at the market, please speak to someone at the Information Table. **Amber Cooper**, whose collage uses vintage Black ephemera, is selling collage prints ranging in size from 5”x7” to 11”x14”. **Andrea Burgay** is selling *Cut Me Up* 12: Eros and *Cut Me Up* 13: Nearby, Between. **Ben DiNino** will have copies of his limited edition book and box set, “THIS SIDE TOWARD SCREEN”, created to highlight his collages made from slide and negative film. **Dolores Hooper** is selling packets of inked and stained papers, packets of collage fodder, items made from upcycled wallpaper, and lots of collage stickers she made. **Suzanne Greenberg** will be taking orders for print on demand fine art prints of her collages. **Ric Kasini Kadour** is selling original abstract and other collages as well as zines. **Kolaj Institute** will have a selection of its *Kolaj Magazine* back issues, *World Collage Day Special Editions*, *PoetryXCollage*, Collage Artist Trading Cards, books and other publications.



SATURDAY, 15 JUNE 2024			
10AM	DAILY COLLAGE CONGRESS The Concept of Ma Cafe Istanbul		
11AM	SYMPOSIUM Copyright & Fair Use for Artists Cafe Istanbul		
11:45PM	LUNCH		
NOON TO 5PM	Collage Art & Book Market New Orleans Healing Center		
12:30PM	SYMPOSIUM (12:45) What's Next for Kolaj Institute? Cafe Istanbul	WORKSHOP Dye & Pigment NOHC Suite 204	WORKSHOP Nous Déchirons: Celebrating the Art of the Rip and Tear NOHC Suite 400
1:45PM	SYMPOSIUM Grief, Loss, & Recovery Cafe Istanbul	WORKSHOP SPACE Collage Poet's Corner NOHC Suite 204 (2-4:30PM)	WORKSHOP Encaustic Collage NOHC Suite 400 (2-4PM)
3PM	SYMPOSIUM The Future Is Now, Was Then, Too Cafe Istanbul		
4PM	WALKING TOUR Street Art departs from Kolaj Institute Gallery		
6PM	ARTIST TALK Magic in the Modern World Kolaj Institute Gallery		
7PM	EVENING EVENT The Art Party Second Story Gallery in the New Orleans Healing Center		
<div><div>COLLAGE MAKING</div><div>On Saturday, collage making will take place at the New Orleans Healing Center from 10AM to 4PM.</div></div> <div><div>INFO TABLE</div><div>The Info Table will be located in the New Orleans Healing Center Great Hall from 10AM to 4PM and from 7PM to 9PM.</div></div>			



What Shape Does the Self Hold by Jenny Lloyd. 13"x10.5"; handmade paper collage on antique book page using art book cutouts, hand-cut giclée prints, vintage magazines, antique ephemera and cutouts from Cut Me Up Issue 12; 2024. Courtesy of the artist.

SATURDAY

SATURDAY DAILY CONGRESS

The Concept of Ma

Andrea Burgay & Katie Blake, Joe Bertino

Saturday, 15 June 2024, 10-10:45AM

Cafe Istanbul

At Saturday's Daily Collage Congress, **Joe Bertino** will share the results of the Passing Time Roundtable. **Andrea Burgay** will speak about *Cut Me Up*, a participatory magazine of visual call and response where each issue presents a call—a curated selection of original collage images that become raw material for reader-artists to respond by cutting, reconfiguring, and transforming them into new artworks. Each issue of *Cut Me Up* includes eighteen reproductions of the selected artworks. Burgay will be joined by Katie Blake, author of the book, *What Kind Of Collage Is That?*, and the guest curator of *Cut Me Up* Issue 13. Burgay and Blake will speak about the Japanese concept of Ma 間 which is described as a “pause in time, an interval or emptiness in space.” Blake writes, “The idea of Ma is to make emptiness into a substance itself. Participating artists are asked to explore this concept through previously untried collage techniques.”

SYMPOSIUM

Copyright & Fair Use for Artists

Ashlye Keaton

Saturday, 15 June 2024, 11-11:45AM

Cafe Istanbul

Collage artists often report a great deal of anxiety about copyright and fair use of materials. Artists are afraid of being sued, called out, or disrespectful of other artists. A recent post about copyright in a popular social group contained a great deal of misinformation. Articles in *Kolaj Magazine* routinely report on the changing copyright landscape. With artificial intelligence being litigated in the courts and with a U.S. Supreme Court bent on overturning established precedent, the bounds of fair use and copyright are expected to evolve significantly in the coming years. At the end of the day, the law acknowledges that artists operate in a free zone of thinking and the appropriation of materials is a valid form of creative process. Those principles are not expected to change.

During this session, New Orleans, Louisiana lawyer and **The Ella Project** co-founder **Ashlye Keaton** will speak about copyright, the principles of fair use, and take questions from artists. This session, which will not provide legal advice, is meant to reduce misinformation, enhance artist thinking, and reduce the anxiety some artists face about this subject.

About The Ella Project

Located in New Orleans’ French Quarter, The Ella Project provides direct pro bono legal assistance to moderate income artists, musicians, and grassroots nonprofits in Louisiana, presents regular workshops on arts law and arts business topics, provides assistance to moderate income inventors via its Louisiana Invents Patent Pro Bono Program, and advocates for forward thinking policy changes and the development of a local, state and national government that supports and values the creators of our culture. www.ellanola.org

SYMPOSIUM

What's Next for Kolaj?

Saturday, 15 June 2024, 12:45-1:30PM

Cafe Istanbul

Ric Kasini Kadour and T. Owens Union

In January 2024, Kolaj Institute moved into a 1,200-square-foot space in the New Orleans Healing Center on the corner of St. Claude and St. Roch Avenues. The space serves as an exhibition gallery, residency center, artist studio, library and archive. The move represents a significant evolution for Kolaj. **Ric Kasini Kadour** will speak about what's next for the magazine and institute, including upcoming projects, residencies, workshops, publications, and exhibitions.



collage by T. Owens Union

Kadour will be joined by Fairfield, Pennsylvania artist **T. Owens Union**, whose artwork will be included in an exhibition at Kolaj Institute’s gallery in Fall 2024. “Romare Bearden is my inspiration,” wrote the artist. “My tools are different, but I look at his work and think, what was his decision-making process to achieve this vision? What is his message? It has taken me a long time to figure out which category my art belongs to but I always come back to collage.” Owens Union’s artwork “reflects the African American cultural experience throughout history. The lack of an accurate and fully realized historical understanding of this community has at times led to exclusion and invisibility in American society. I use this experience to inform a present voice for ancestors who too often were silenced and suppressed.” She draws on the experience of her paternal grandmother who made patchwork quilts in Alabama. The quilt, she notes, “a symbol of protection and guidance in our community, is often incorporated into the art.” Owens Union will present her artwork as an example of how collage artists engage with identity and history.



collage by Jennifer Davis

SYMPOSIUM

Grief, Loss, & Recovery

Céline Browning, Jennifer Davis, Amara Hartman

Saturday, 15 June 2024, 1:45-2:45PM

Cafe Istanbul

What is the role of art in grief, loss, and recovery? In this panel, we will hear from three artists with unique insights on the subject.

Dividing her time between Louisville, Kentucky and Albany, New York, **Céline Browning** deconstructs and combines “images and objects in an unexpected way, creating work that seems frozen in transition, caught between contradictory states of being.” She writes, “By destroying, investigating, and ultimately rebuilding common symbols, I aim to question the relationship between signifier and signified, image and object, sacred and profane.” After her mother, video artist Annette Barbier, died, Browning used words and visual motifs from her mother’s artwork to create the artist book, *The Moon/The Moon*. “The shifting circles at the heart of each page chart the cycle of the moon, while the cover contains two poems in the form of journal entries.” The first poem is a transcript from a section of her mother’s 1988 video, *Women’s Movements*, and the second is a response piece Browning wrote four years after her death. Browning will speak about collage’s capacity to help people metabolize grief, particularly the loss of a loved one. She will introduce the topic by reflecting on the ways in which artists in mourning have used the work of other artists to create unlikely works of collage.

From New York, New York, **Amara Hartman**’s collage work “deals with humanity through magical realism, using shapes, nature, and the human body to highlight the constant push/pull of our delicate and turbulent internal worlds.” She writes, “In August 2023, my apartment caught fire and, among most everything else, I lost all of the collage projects I was working on as well as files on my lap-



collage by Céline Browning

top as it was submerged underwater after the firefighters came in. These were projects I was so excited about and was eager to pursue a new direction in my art making. Since that disaster, I’ve grappled with reorienting myself in the face of loss and relocating the drive to create. I’ve even thought about quitting completely, but I know that’s not what I should do. What I need to do is find a new language because my vocabulary has changed. The way my perspective manifests in previous themes doesn’t fit so well anymore.” Hartman will speak about the act of creating through grief: motivation, mental and physical process and practice, resources to stay present, and states of acceptance. She writes, “I want to create space for others who have found themselves in this murk and haze of loss.”

From Bloomington, Indiana, Mexican American collage artist **Jennifer Davis** creates collages for people she loves, and, since 2020, has made hundreds of collages. Her practice came after she was admitted to a drug rehabilitation facility in West Palm Beach, Florida. She writes, “This facility offered an amazing art program that not only helped me get sober, but changed my entire life. I started making collages and everyone was shocked and impressed when they were seeing them. I came home to a whole new world not only because of COVID, but because I finally felt like I could call myself a real artist. I started

viewing art in a whole new way. I decided to make a goal to share my art wherever I can. I will be clean and sober for four years in March of 2024. I am proud of my story and thrilled to share it with anyone willing to listen.” Davis will speak about the role collage played in her recovery and sobriety.



collage by Janice McDonald

WORKSHOP

Nous Déchirons: Celebrating the Art of the Rip and Tear

Clive Knights and Janice McDonald

Saturday, 15 June 2024, 12:30-1:30PM

NOHC Suite 400

As an homage to the dance of paper fibers in articulate hands, two collage artists, whose work highlights the creative potential of ripping and tearing, will lead a workshop that challenges you to leave your scissors behind. Artists are invited to explore the range of visual and tactile outcomes possible when deploying only a rip/tear approach to preparing paper fragments for use in collage. Found images will be ripped in ways that bring the fibrous, irregular, and uneven play of edges to the fore, over and above the subject matter of the printed image. In practical exercises, participants will activate the full mobility of

their hands and fingers with a wide variety of paper types to discover a diverse dialogue with the material. Collages created in the workshop will be collaborative and will aim to diminish the often-dominant presence of recognizable images, in favor of a focus on the interplay of the effects of ripping and tearing, of texture, of color, of layering, of relief, and of exposed fibers.



collage by Emily Denlinger

WORKSHOP

Dye & Pigment

Emily Denlinger
Saturday, 15 June 2024, 12:30-1:30PM
NOHC Suite 204

Emily Denlinger's narrative collages reference contemporary society, distribution of information, classism, human interactions, and attempts to understand and attempt to control the natural world around us. Analog collaged figures are created from fashion magazines and vintage *National Geographic* magazines. These figures are collaged into ethereal, amorphous, dream-like landscapes, void of a particular time and place. The ethereal backgrounds are created using pigment and dye-based calligraphy inks or fiber reactive clothing dye on 100% cotton paper. The chemicals and pigments in the dyes break apart and spread in ways that can only be partially controlled. This leads to a balance between the very controlled collages and the spontaneous and serendipitous nature of the color fields created by the dyeing process. Denlinger will share her techniques during this workshop and speak about alternative materials.



collage by A Correspondence (Abby Meyers & Andres Arauz)

WORKSHOP SPACE

Collage Poet's Corner

Saturday, 15 June 2024, 2-4:30PM
New Orleans Healing Center Suite 204

For those who want to share their collage poetry practice, spend time making collage poems, collaborate, or network with other artists working at the intersection of poetry and collage. **Trish Crapo & Missy-Marie Montgomery** invite participants to bring a collage for others to write a response poem to or a work of poetry for others to collage. **Abby Meyers & Andres Arauz** will demonstrate their "A Correspondence" project where Arauz makes a collage on an index card and Meyers drafts a micro poem in response.

WORKSHOP

Encaustic Collage

Beth Guipe Hall
Saturday, 15 June 2024, 2-4PM
New Orleans Healing Center Suite 400

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

Note: Space is limited. RSVP required. The material cost of this workshop is \$15 for registered participants of Kolaj Fest New Orleans or \$25 for the general public. To sign-up, send an email or speak to someone at the Kolaj Fest New Orleans Information Desk. First come, first serve and we will create a waiting list if all the spaces are filled.



collage by AP Faust

SYMPOSIUM

The Future Is Now, Was Then, Too

Saturday, 15 June 2024, 3-4PM
Cafe Istanbul

Christy Sheffield Sanford and AP Faust

Before we submit to the demands of our robot overlords, it behooves us to consider the role of technology in our collage practice. In this session, we will hear from two artists who are doing just that.

Christy Sheffield Sanford has been making and sharing art and writing on the internet since back in the 1990s when it was called the World Wide Web. The Saint Augustine, Florida-based artist initiated the phrase Web-Specific Art and Writing. Her web-specific piece, *Red Mona*, is a collection of "fifty French Flash Cards collaged with images and text appear randomly with French sound files." The work is being restored by Washington State University. She will show examples of her artwork and speak about her work pioneering this genre and talk about what qualities make a work Web-Specific Art and Writing.

From Atlanta, Georgia, **AP Faust** writes, "I'm not an AI apologist, but I am curious. A lot of the discourse I hear

from artists/people in my community is fear based and anti-AI, and I think that's valid and worthy of conversation, too...but as something that exists in the world already and isn't going anywhere save further into our lives, I have this desire to investigate and look for some silver linings. I don't think anything will ever match the value of experience, human connection, and learning from people: experts in a field, educators, elders, children, community, each other...but my argument is that there is value in expanded access to knowledge." Faust will share his experiences and thoughts about using AI as a tool in collage, specifically using Chat GPT to workshop artwork, get feedback, and articulate context to the artwork.



photography by Lance Rothstein

WALKING TOUR

Street Art Walking Tour

Lance Rothstein & artists
Saturday, 15 June 2024, 4-5PM

Departs from Kolaj Institute Gallery

Kolaj Street Krewe, an informal group of artists interested in this subject, explores the role of collage in street art as a practice and phenomenon. The group formed out of a chance meeting of FANCLUB13, Rosie Schinners, and Laurie O'Brien at Kolaj Fest New Orleans in 2018. Realizing the three of them shared an interest in collage street art, they decided to form a group and pitch a project at Kolaj Fest New Orleans in 2019. During COVID-19, the Krewe led a forum as part of Kolaj LIVE Online which resulted in a Call to Artists. In July 2021, fourteen artists participated in the virtual Collage as Street Art Residency. This history is documented in the book, *Wallflowers: Collage as Street Art*. Today, the project manifests as residencies, presentations, articles, and publications. An in-person residency took place alongside Kolaj Fest New Orleans 2023 and Kolaj Institute is offering this opportunity again during Kolaj Fest New Orleans 2024. Join Lance Rothstein and Street Artists-in-Residence for a walking tour of artwork made during their time in New Orleans. Rothstein will introduce the project and then lead an expedition to visit some of the artworks installed during the residency.



collage by Debi A. Barton Haverly

ARTIST TALK

Magic in the Modern World Artist Talk

Saturday, 15 June 2024, 6-7PM

Kolaj Institute Gallery

(See description in the exhibition section.) After a brief introduction from the exhibition curator, artists will speak about their work. Speakers include Debi A Barton Haverly, Rodney Boone, Bridgette Bramlage, Peace, Ariya Aladjem Wolf, Jennifer Evans, Alicia Zapata, Caroline Alterman, Johanna Merfeld, LaVonna Varnado Brown, and Ric Kasini Kadour.

EVENING EVENT

The Art Party & Exhibition Reception

Saturday, 15 June 2024, 7-9PM

Second Story Gallery in the New Orleans Healing Center

Join us for a celebratory evening of music and art. Cash bar is available. This event takes place at the site of the exhibition, "S&WBNO Billing Issues: Collage by New Orleans Artists"

SUNDAY

DAILY COLLAGE CONGRESS

Great Collage Swap & Goodbyes

Sunday, 16 June 2024, 10:30AM-Noon

LeMieux Galleries, 332 Julia Street, in New Orleans' Warehouse District

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

WORKSHOP

The Recycle Challenge Crafting Session

Sunday, 16 June 2024

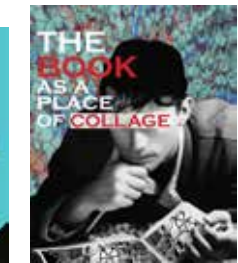
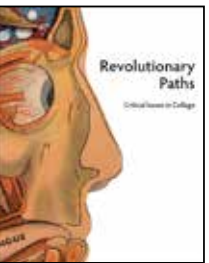
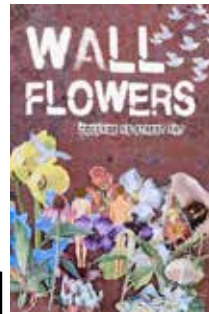
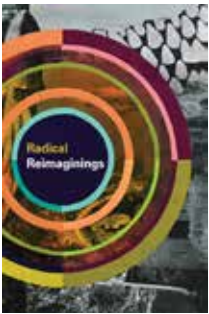
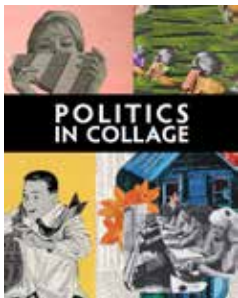
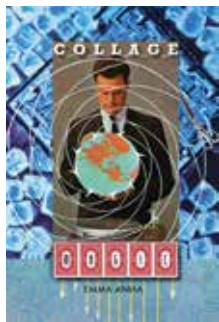
1-4PM

New Orleans Healing Center Suite 204

Madera Rogers-Henry & crew

Collage artists are by nature recyclers. Madera E. Rogers-Henry of The Recycle Challenge will lead a workshop during which participants will repurpose trash into wearable hats. The Recycle Challenge is "a multinational initiative that celebrates the richness of diversity and is committed to fostering an inclusive environment that respects and values individuals of all races, ethnicities, and backgrounds. Locally based in New Orleans, we reach global partners from Nigeria to the Congo." The organization offers hands-on experiences that fuse cultural art with upcycling. Their crafting sessions foster creativity, teach collaboration, and leave participants with a sense of accomplishment. Working as a team, participants fold, layer paper, infuse cardboard and shape each hat, they showcase their creativity and learn new crafting techniques. The end result is a display of individual and collective craftsmanship, celebrated through a mini hat parade. This session promotes inclusivity, enhances communication, and problem-solving skills, and instills a sense of pride and unity among participants. "Take the green journey step to celebrate effective and fun solutions to reducing the trash that would ultimately go to landfills."

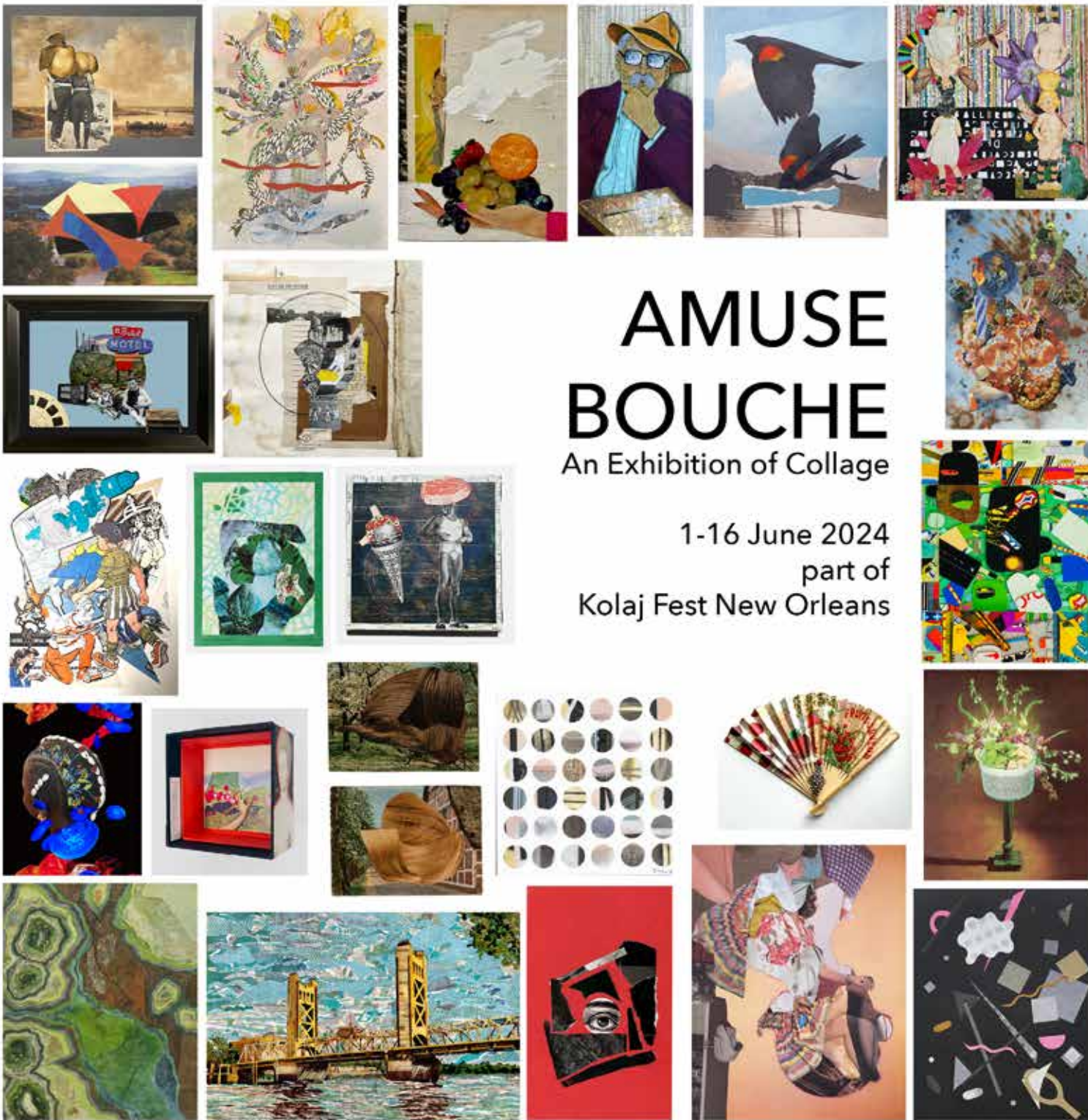
THE BOOK IS A PLACE FOR COLLAGE. BUILD YOUR KOLAJ LIBRARY!



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AMUSE BOUCHE

An Exhibition of Collage

1-16 June 2024
part of
Kolaj Fest New Orleans

COLLAGE ON SCREEN



EVENING EVENT

Collage on Screen

Thursday, 14 June 2024, 7-9PM

Cafe Istanbul

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

This year's program features selections curated by Lisa Barcy, whose collage was chosen for the cover of the first Kolaj Fest New Orleans program in 2018 and is a regular participant in the festival. She is an award-winning filmmaker and collage artist whose films have screened internationally at many film festivals. In addition to gallery exhibitions and short films, Barcy created music videos for Andrew Bird, and projections for dance and theater companies. She teaches animation at DePaul University in Chicago. "I am pleased as punch to return to Kolaj Fest New Orleans with a new program of films." The program includes prolific animator Janie Geiser, films by the late filmmakers Doug Haynes and Helen Hill, and a range of animated films featuring both handmade and digital techniques. Barcy writes, "While every collage animation line-up is a collage in and of itself, from social satire to personal narrative, what they have in common is their own idiosyncratic poetry, and a treasure trove of found images as a point of inspiration."

The second half of the program will feature works made during Kolaj Institute's Collage on Screen Artist Residency, a five-week program designed to support artists who want to develop a practice that includes motion in their artmaking. The artists worked virtually over five weeks in Summer 2023

where they explored the history of collage on screen and the various ways that collage makes its way to the screen and how collage artists operate in the space of moving images and sound. They considered these ideas: "Unlike two-dimensional art, collage on screen is temporal art, meaning it moves through time. Because of this, viewers experience Collage on Screen not as a linear series of images but as an immersive experience." This residency asked, "How do we, as collage artists, make artwork that speaks to that?" After the residency, the artists continued to develop their films with an eye towards screening them at Kolaj Fest New Orleans.

After the screening Lisa Barcy will facilitate a Q&A session with filmmakers in attendance: Emily Denlinger, Kathryn Kim, LaVonna Varnado Brown, Suzanne Greenberg, and Martin Mulcahy.

PART ONE

Curated by Lisa Barcy



Tunnel of Love

Helen Hill (1970-2007), 4:17 minutes, 1996

"Why fall in love with strangers when best friends make the best sweethearts? Follow a silhouette through a tunnel of love and animation to learn more. Starring Martin Ontiveros, Julianna Parr, and Trixy Sweetvittles." Hill was an experimental animator, filmmaker, educator, artist, writer and social activist who lived her last years in New Orleans, Louisiana, a block from the New Orleans Healing Center. Hill studied both poetry and experimental animation at Harvard University and earned an MFA in experimental animation at CalArts. She made several short films while living in New Orleans and continued teaching. In 2002, she started the New Orleans Film Collective with other local artists. The organizers would like to thank her husband, Paul Gailiunis, for the opportunity to screen her work.

LeMieux Galleries
332 Julia Street
New Orleans, LA 70130
504.522.5988
www.lemieuxgalleries.com

*Since 1983, the mission of
LeMieux Galleries has been to unite
seasoned collectors and new art
enthusiasts with artists who are
committed to their vision.*



Common Loss

Doug Haynes (1954–1991), 14:38 minutes, 1979
“An exploration of the western concept of time and its imposition on humanity from birth, to regimented learning, to mass consumerism.” Haynes was an educator, filmmaker, and animator, born in New York and raised in Los Angeles. He attended the Art Institute of San Francisco and worked on several animated films including the 1983 feature *Twice Upon a Time*. Haynes taught animation at The School of the Art Institute of Chicago, where he introduced his students to experimental animation, opening their minds to a world of possibilities, and championing their work in animation and comics back when few art schools regarded both as serious art forms. “We miss him dearly,” writes Barcy.



Love and Death

Greg Radi, 1:31 minutes, 2024
“The respective heirs of warring kingdoms fall in love.” Radi is a digital collage animator from Chicago, Illinois. His work explores the complex relationship between inorganic and organic matter, guided by a curiosity for physical dynamics. By using Photoshop to manipulate stock photos, he constructs unique characters living in dystopian and macabre compositions.



Assemblages

Martin Mulcahy, 10:00 minutes, 2024
An experimental animation exploring core memories through the objects that trigger them. Mulcahy is a Chicago-based filmmaker working in experimental animation who explores personal history through memories and locations. Using a multi-disciplinary approach, his films combine found footage, image composites, visual effects, dioramas and sound design. To date, he has completed five short films which have screened in festivals across the U.S. His film, *My Mattachine*, won Best Short Film and the Eadweard Muybridge Award (Director’s Award) at the Kinodrome Film Festival



Landline

Sam Smith, 2:22 minutes, 2023
“Depicted in an ecstatic multimedia barrage: my mother does not die once.” Smith is a cinematographer, gaffer, animator, filmmaker, photographer, and visual artist located in New York City and Cincinnati, Ohio. He has made it his goal to share images and stories that are both personal and universal.



Heliotrope

Janie Geiser, 7:00 minutes, 2024
“A subterranean unraveling, seeds fall to the ground with nowhere to land. The only witness is blindfolded, and she, too, falls at some point. The underground factory operates day and night, the burrowing continues, in a long slow attempt to fabricate what could actually make itself.” Geiser is a multidisciplinary artist whose practice includes performance, film, installation, and visual art. Her work is known for its recontextualization of abandoned images and objects, its embrace of artifice, and its investigation of memory, power, and loss. Geiser is a Guggenheim Fellow, a Doris Duke Artist Award recipient, and a Creative Capital awardee.



Pareidolia

Maya Erdelyi, 7:08 minutes, 2013
“An abstract narrative, *Pareidolia* explores the landscape architecture of the body as a container of memories. Through a re-imagining of family stories and life events, the film connects my own transformative experience of witnessing public cremations in India to my Great Grandmother’s miraculous survival of a mass killing by Hungarian Nazis along the banks of the Danube in 1944.” An award-winning animator, designer, and director based in Boston, Massachusetts, Erdelyi creates intricate hand-made animations and collages inspired by imaginary worlds, mem-



ories, and the unconscious. Her work has been shown in national and international film festivals, galleries, museums, and DIY venues. She is a faculty member in animation at the School of the Museum of Fine Arts at Tufts University; and the Lesley College of Art + Design in Boston.

PART TWO

Animation by Kolaj Institute’s Collage on Screen Artist Residency Participants



Cultivate

Claudine Marcel Metrick, 4:25 minutes, 2024
“*Cultivate* is an animation about the wonder of our environment. Images of native pollinators and invasive insects travel through a cosmic garden. A hummingbird moth flies through nebulae stopping to nectar at blooms of quivering bee balm. The invasive spotted lanternfly appears en masse, overtaking a tree trunk. The ubiquitous Japanese beetle scratches and scurries its way through the underbrush of the devil’s trumpet. The sights and sounds combine to create wildscapes—ambient imagery which asks us to pause and engage with the wild world; to observe that which is everyday yet, perhaps largely unnoticed in the space around us. The ethereal sounds were created by the Chandra X-ray Observatory Data Sonification Project which interprets images of deep space in mystical soundscapes.”



Black Pearls

Kareena Willis, 58 seconds, 2024
Black Pearls is a thought-provoking exploration that seeks to deconstruct societal perceptions and challenge prevailing stereotypes surrounding Blackness, aiming to foster a profound understanding of beauty. This film delves deep into the intricate essence of Blackness and beauty, unraveling the multifaceted dimensions that characterize these complex concepts. Through a visually captivating journey, the film employs a unique blend of archival footage, photographs, and experimental techniques, including direct animation. By transcending the boundaries of traditional narratives, *Black Pearls* weaves together a compelling tapestry that not only captures but celebrates the richness of Blackness and beauty. The result is a cinematic experience that encourages reflection and uplifts vibrant aspects of Black culture and identity.



Angel Baby vs. Drone Eagle

Emily Denlinger, 51 seconds, 2024
"I create artwork in response to research surrounding the intersections of the military-industrial complex, ecology, simulations, mutations, and futurology. I am interested in the way these topics surface consciously and subconsciously while I am creating. My work illustrates my psychological interpretation of reality. *Angel Baby vs. Drone Eagle* was created in response to Annie Jacobsen's nonfic-

tion military history book *First Platoon: A Story of Modern War in the Age of Identity Dominance*. Vintage 8mm home movies allude to footage contemporary law enforcement drones capture of everyday life in America. People do not realize the extent to which the American government was documenting and archiving drone footage during the war in Afghanistan. Many people do not know that American law enforcement has now turned those tools on America, where most states do not require law enforcement to obtain a warrant before using these tools."



Behind the Scenes

Emmie Trott, 37 seconds, 2024
"*Behind the Scenes* is a thought-provoking collage animation that dives deep into the dichotomy between media representation and the actual realities of climate change. The centerpiece, a television screen reminiscent of the 1950s, broadcasts a reassuring narrative that climate change concerns are overblown, reflecting the stance of some conservative media outlets. However, the stark contrast emerges in the backdrop, which vividly portrays the undeniable effects and harsh truths of climate change. This visual juxtaposition serves not only as a commentary on media bias but also as an indictment of outdated perspectives that label climate change as 'unscientific'. The inclusion of a 1950s-styled lady further drives home the message that clinging to past beliefs in the face of modern evidence is both archaic and potentially catastrophic. *Behind the Scenes* is a compelling call to discernment, urging viewers to look beyond the surface and confront the realities of our changing planet."



Restraint Within Freedom

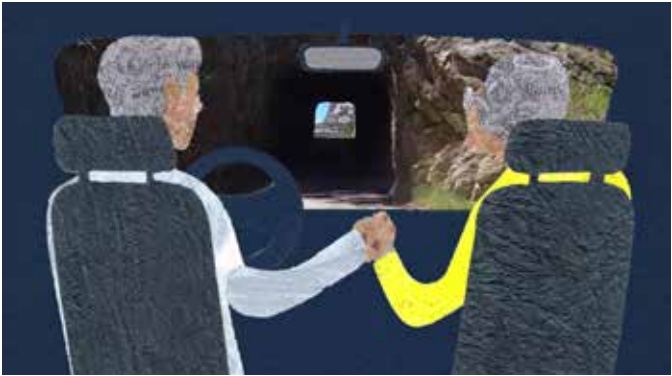
Suzanne Greenberg and Chuck Moss, 2:45 minutes, 2024
"Suzanne Greenberg draws upon her deepest desires, secret fantasies and private tragedies for her work. She celebrates access to global art materials and works large to depict expansive forces and feelings. Suzanne searches the world for images and materials from the stratum in which humans live and transforms them into powerful illustrations of euphoric sensuality and humanity. In her artwork, she cherishes the imprint of the hand, the imperfect, nontechnical way of making. Suzanne's work provides lush visions of coexistence and harmony—what can be with what we already have."



MOVE!!! Like You Are Dancing in the Footsteps of Your Ancestors.

Julia Mallory, 1:43 minutes, 2024
"If 'dance has never been apolitical' (Meiver De la Cruz), how does this legacy present in the lives of colonized people? Specifically the kidnapped Africans who were trafficked to the United States and their kin, whose movement and visibility remains highly politicized. Given this reality, *MOVE!!! Like You Are Dancing in the Footsteps of Your Ancestors!!!* attempts to hone in on the interiority of Black folks that guides their connection to, and practice

of, dance. Utilizing collage cutouts and stop motion animation *MOVE!!!*, is a poetic tribute to the presence and power of Black dance and its ability to build care, community, and connection."



Glad My Mother Won the Argument

Kathryn Kim, 51 seconds, 2024
"This short film asks whether the viewer believes in premonition, and then tells a true story about avoiding catastrophe by heeding the warnings of a sixth sense. Featuring footage from local media, combined with vintage photographs and collaged images formed from hand-printed and other papers, this animated motion picture recounts the filmmaker's and her family's experiences in June 1972, when Rapid City, South Dakota was devastated by a flash flood. Kathryn Kim is a printmaker and collage artist residing in Seattle, Washington. She is the Program Chair for the Northwest Collage Society, for which she has built an on-line library containing edited recordings of presentations, interviews, and workshops. This movie is her first foray into animation."



COLLAGE ON SCREEN



Land of Milk and Honey: A Generational Study of Abundance

LaVonna Varnado Brown, 32 seconds, 2024
“*Land of Milk and Honey: A Generational Study of Abundance* is a tiny film with big themes. It is multidisciplinary artist LaVonna Varnado Brown’s first play with decoupage for screen. As seen in most of her work, LaVonna is contemplating Black women, specifically her mother and grandmother, Jovanna Annette Varnado and Carrie Ann Sandolph, who have transitioned to spirit, her daughter, and herself. This is four people, but she refers to three because the understanding is that someone is in someone else’s uterus as an egg at different junctions in time. There is always a connection to the spirit, the womb where the root lives through the placenta is a metaphor for the spirit realm. This is represented by the trios and sets of three seen in the visual. In this film, LaVonna is contemplating Black rest, joy, and pleasure, and rebirth. LaVonna plays with ideas of generational wealth in immaterial forms through use of the cowry shell and neon orbs. Love, mental health, and pleasure access is a form of generational wealth that Artist and Momma LaVonna want to leave as her legacy. The knowledge that access to pleasure is possible through getting to know oneself by reaching back to the root is the portal to the Land of Milk and Honey.”



Yogini Ouroboros: An Alchemical Quest for a Deeper Backbend

Melanie Brewster, 52 seconds, 2024
“I am routinely pushed Instagram ads for training programs to ‘deepen your backbend,’ featuring limber women engaged in yoga poses unattainable to the average practitioner. This urgency for seemingly supernatural flexibility appears to come from a more desperate desire to feel complete, or whole. Thus, *Yogini Ouroboros (A Deeper Backbend)* offers a multi-pose yoga sequence aimed at transforming the practitioner—bringing her to a state of ecstatic eternal return and oneness with the universe. The source images are from my original screen prints or public domain alchemical texts and illuminated manuscripts. The music is by Chanticleer, Sanctus Polyphony.”



Down The Rabbit Hole or Shadows of Unforgotten Ancestors

Nadia Mytnik-Frantova, 3:20 minutes, 2024
“This is a tribute to the memory of the outstanding film director and collage artist Sergey Parajanov, as well as to my ancestors—both those I knew and those I never met. This experimental animation traces the significant events

COLLAGE ON SCREEN

of 20th-century Russian history through an archival collection of vintage photographs depicting my family’s journey.”



Bug Ballet

Marika Christofides, 31 seconds, 2024
“Marika is a Teaching Assistant Professor of Studio Art at Oklahoma State University. She collects illustrations from feminine-coded mid century print ephemera—such as sewing packets, greeting cards, and recipe books—which she translates into digital collages and print-based works. In *Bug Ballet*, the insects from a series of 1970s ‘How and Why Wonder Books’ take flight and perform a coordinated ballet for the viewer’s amusement.”

About Kolaj Institute’s Collage in Motion Project

The Collage in Motion project explores collage and the moving image, a broad, loosely defined category that includes animations, film cut-ups, collage film, stop-motion, documentaries about collage artists, and other forms of media in which collage—as medium or genre—is present. For the Collage in Motion project, Kolaj Institute sees its role as not one of defining “collage in motion”, but as one of asking what “collage in motion” can be. The project manifests as articles in Kolaj Magazine, an online directory, workshops, residencies, and screenings. Artists with a practice of Collage in Motion are encouraged to submit to the online directory.

The virtual Collage on Screen Artist Residency in August 2023 featured guest speakers Chris Robinson, artistic director of the Ottawa International Animation Festival and author of Earmarked for Collision: A Highly Biased Tour of Collage Animation, and award-winning narrative filmmaker, Robbie Morgan. Another virtual session of the Residency, also featuring Robbie Morgan, is planned for August 2024. Collage on Screen programs, with curation by Laurie O’Brien, Ric Kasini Kadour, and Lisa Barcy, have been presented at Kolaj Fest New Orleans 2022, 2023, and 2024 and at The Stove in Dumfries, Scotland.

UPCOMING RESIDENCIES, WORKSHOPS, & ARTIST LABS

Visit Kolaj Institute’s website (www.kolajinstitute.org) & subscribe to Kolaj Magazine’s weekly electronic newsletter to be notified about Calls to Artists.

JULY 2024
Photography and Collage Artist Residency (virtual)

Photographers and collage artists come together in dialogue, learn from one another, and make artwork for a series of exhibitions that explore the intersection of these two mediums.

AUGUST 2024
Collage on Screen Artist Residency (virtual)

Collage on Screen Artist Residency is a five-week program designed to support artists who want to develop a practice that includes motion in their art-making.

Queer Men’s Artist Lab (New Orleans)

The Lab takes as its premise that queer men’s identity is the culmination of decades of construction and asks: What does it mean to be a queer man in the 21st century?

SEPTEMBER 2024
Collage Artist Residency Scotland: Castles as Buildings, Metaphors, & Systems of Power (Scotland)

In this in-person residency, we bring together artists to explore the ideas of castles as a way of understanding the systems of power that shape history and contemporary life.

Collage Games: New Orleans (New Orleans)

Games are an incredible tool for storytelling, worldbuilding, and social engagement. In this in-person residency, artists will

explore how they can adapt their collage practice to game design.

OCTOBER 2024
Plantations as Buildings, Metaphors, & Systems of Power (New Orleans)

This residency will visit, learn the history, and reflect upon the plantations of the German Coast on the Mississippi River both during and after slavery.

Curating Collage Workshop (virtual)

The goal of the Curating Collage Workshop is to equip artists with the tools to curate their own work, to work with curators, and build exhibitions that connect with diverse audiences.

NOVEMBER 2024
Castles as Buildings, Metaphors, & Systems of Power (virtual)

This virtual residency examines 20th century romantic notions of castles in popular media and theme parks. Collectively, artists will make artwork that expresses ideas that connect history and folklore to contemporary manifestations of power.

Collage in Practice Workshop (virtual)

Intended as a clinic for working artists at any level, artists in the Collage in Practice Workshop explore how they go about making art and putting it out into the world.

ARTISTS & PRESENTERS

Mara Ahmed

Mara Ahmed was educated in Belgium, Pakistan and the United States and holds an MBA and a Master's in Economics, with studies in art at Nazareth College and film at the Visual Studies Workshop and the Rochester Institute of Technology. She produces documentaries, soundscapes, and artwork that challenge borders and colonial logics. Her films have been broadcast on PBS and screened at international film festivals. Her 2015 film, *A Thin Wall*, won a special jury prize at the 2018 Amsterdam Film Festival. *Return to Sender* received a 2023 New York State Council on the Arts Film Grant and was showcased along with its companion art exhibition (including photography and collage work in conversation with the film) at the Huntington (New York) Historical Society's History and Decorative Arts Museum. The artist lives and works on Long Island, New York. www.maraahmedstudio.com.

Stephanie Almendariz

Stephanie Almendariz lives and works in the Sacramento, California area. She started designing collage in 2008. She has worked with the Crocker Art Museum in Sacramento for pop-up educational events, juried art shows for The Mills Station Arts and Cultural Center (MACC), and interviewed on several local TV stations. She shows her work at the Midtown Farmers Market in Sacramento and other local events. She also educates school groups about different ways of self-expression through art and collage. www.thereclaimistart.com.

Andres Arauz

Andres Arauz is an art educator at Crosstown High School and Contemporary Arts Memphis. He specializes in photo collage, design, and photography. "A Correspondence", started in 2017, is a visual, written and street art collaboration with Abby Meyers. Originally from New Orleans, the artist lives and works in Memphis, Tennessee. Instagram @_a_correspondence.

Lisa Barcy

Lisa Barcy is a collage artist, animator, and educator who lives in Chicago. Her short films have been screened all over the world in film festivals and other venues. She's been awarded the Director's Citation three times at The Thomas Edison Festival, and Best Animation at both the Chicago Underground and Ann Arbor Film Festival. She also created music videos for artists such as Andrew Bird. Before teaching on a full-time basis she created animation and large puppets for Chicago-based theater and dance companies such as Redmoon Theater and The Seldoms. When not animating she is usually creating collages and artist's books from dead people's things found at estate sales, and basically doing anything else she can think of to keep her hands dirty and/or covered in glue. She wields her X-Acto knife and teaches animation at DePaul University in Chicago, often at the same time. lisabarcy.squarespace.com

Todd Bartel

Todd Bartel holds a BFA in painting from the Rhode Island School of Design. He also studied in Rome as part of RISD's European Honors Program. He holds an MFA in Painting from Carnegie Mellon University. Bartel teaches drawing, painting, collage, and conceptual art at the Cambridge School of Weston, Weston, Massachusetts. Bartel is the founder of IS (Installation Space), a proposal-based installation gallery, and the founder of the Cambridge School's Thompson Gallery, a teaching gallery dedicated to thematic inquiry. The artist lives in Waretown, Massachusetts. www.toddbartel.com



Joe Bertino

Joe Bertino (image above) is a self-taught artist working in both the digital and analog spaces. His collage work draws heavily from the rebellion of the 1990s, the overabundance of the 2000s, the hope of the 2010s, and the cynicism of today. The artist uses collage to analyze the dogmas he was raised under and to make sense of the harmony and humor implicit in conflict. His work has been shown in group exhibitions in New York and Louisiana, and he has created album art for the bands DADRAS and Coma Girls. The artist lives and works in Brooklyn, New York. www.yetixhunting.com

ARTISTS & PRESENTERS

Katie Blake

Katie Blake is an artist, information professional, and the author of the book, *What Kind of Collage Is That?*. The artist holds a BFA, an MLIS, and a Master's Degree in Art History. Blake lives and works with her dogs in Eagle River, Alaska, where she enjoys working in collage and reading, especially if the books are about collage or visual information.

Céline Browning

Céline Browning holds an MFA in Metal from SUNY New Paltz and a dual BFA in Craft and Art History from the University of Illinois at Urbana-Champaign. Browning began her career in metalsmithing and fibers. Her work has been exhibited extensively, including a four-year traveling group exhibition organized by the Norman Rockwell Museum, a solo show at Northwestern University, as well as group shows at the Stony Island Arts Bank in Chicago and the Pinakothek Der Moderne in Munich. She is the recipient of numerous awards, grants and commissions. Browning has also been an artist-in-residence with Columbus State University, Good Hart Artist Residency, Arts Letters + Numbers, and the Warwick Foundation. Browning is currently an Assistant Professor of Studio Art at the Kentucky College of Art + Design. www.celinebrowning.com.

Andrea Burgay

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

Christopher Byrne

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

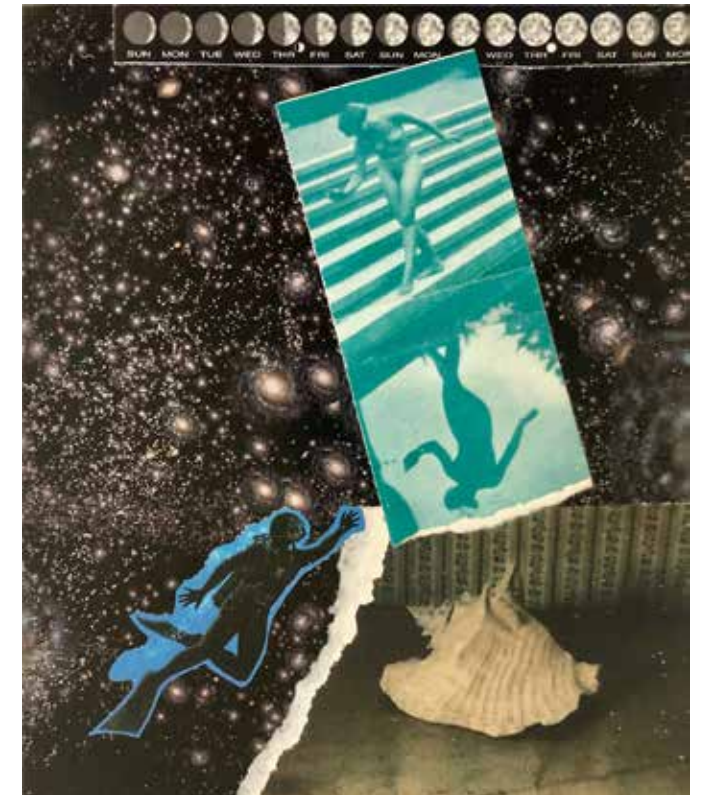
Laura Cannamela

Originally from New Jersey, Laura Cannamela lives and works in Upstate New York. She holds an MFA from Queens College of the City University of New York. She is the recipient of several awards, including a 2021 grant

from the Martha Boschen Porter Fund, the 2014 Platte Clove Artist-in-Residence Program, the 2008 New York Foundation for the Arts Mark Program, and a 2010 grant from the Freeman Foundation and the Five College Center for East Asian Studies for travel to Japan. Her work appeared in *Cut Me Up* #11 and the companion exhibit at Albany International Airport, "Souvenir". She has shown work in group exhibitions in New York and her work is in the permanent collection of the Samuel Dorsky Museum. www.lauracannamela.com

Cheryl Chudyk

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



Trish Crapo

Trish Crapo (image above) is a freelance writer, photographer and collage artist living in Western Massachusetts. She's been an arts columnist for local newspapers, a fiction columnist for *Women's Review of Books*, and written features for *Provincetown Arts*. Her poems have appeared

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in *Southern Poetry Review*, *Osiris*, *Cable Street*, and in former U.S. Poet Laureate Ted Kooser's nationally syndicated column, "An American Life in Poetry", among other places. Her chapbook, *Walk through Paradise Backwards*, was recently reissued by Slate Roof Press, and a new collection, *adrift, a rowboat*, was published by Open Field Press in 2021. Her collage and photographs have been exhibited at galleries in Boston, Vermont, and Rhode Island; at The New School in New York City; in Havana, Cuba; and, as part of The War & Peace Project, in Moscow and Tula, Russia. An article about her collaborative poetry/collage project with Missy-Marie Montgomery appeared in *Kolaj* 33. Crapo is a founding member of the collaborative word/performance group Exploded View. trishcrapophoto.smugmug.com

Jennifer Davis

Jennifer Davis was born and raised in New Castle, Indiana. She holds a BA in Communication Studies from Indiana University in Bloomington, where she lives with her family and works full-time. In March 2020, Davis began creating collages for people she loves and, since then, has made hundreds of collages on many subjects. www.collagesbyjennifer.com

Emily Denlinger

Emily Denlinger has worked as Area Head and Professor of Digital Arts, Photography and New Media at Southeast Missouri State University since 2009. Originally from Ohio, she holds BFA in 2D Art with a Concentration in Photography from Bowling Green State University, and an MA in Digital Art and an MFA in Photography and Digital Art from Maryland Institute College of Art. Her collages have been exhibited across the USA and are held in collections internationally. In addition to her gallery practice, Denlinger creates accessible wearable art that is created for commissions or sold in the local community at boutiques and fundraising sales. In her free time, she works with the Cape Girardeau County Clerk's office to promote voting and voter registration and as an election judge. *Kolaj* Magazine Artist Directory and www.emilydenlinger.com

Ben DiNino

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

Tiffany Dugan

Tiffany Dugan is an artist and writer based in New York

City. She has exhibited in solo and group shows in New York including at Printed Matter, The Center for Book Arts, The Kitchen, Gallery 178, and NoMAA Gallery. Her work is in collections throughout the US and in Europe. Her art has been published in **82 Review*, *The Penn Review*, *Beyond Words*, and *Peatsmoke Journal*. She received The Denis Diderot Artist-in-Residence Grant at Chateau d'Orquevaux, France and The Kathryn Gurfein Writing Fellowship at Sarah Lawrence College for Creative Non-Fiction. www.tiffanydugan.com and Instagram @tiffany.dugan.

Jessa Dupuis

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

The Ella Project

Co-founded by Ashlye Keaton, The Ella Project provides direct pro bono legal assistance to moderate income artists, musicians, and grassroots nonprofits in Louisiana, presents regular workshops on arts law and arts business topics, provides assistance to moderate income inventors via its Louisiana Invents Patent Pro Bono Program, and advocates for forward thinking policy changes and the development of a local, state and national government that supports and values the creators of our culture. www.ellanola.org

Adam P. (AP) Faust

Adam P. (AP) Faust is an Atlanta-based creative and freelancing jack-of-all-trades. He holds a BFA from Guilford College. He is the Associate Director, Arts and Entertainment at Callanwolde Fine Arts Center. Prior to Callanwolde, Faust ran his own creative services company Adam Good Job ATL. He continues to freelance various art and design-related work. Faust has been a member of the Paint Love's Artist Cohort and is a member of the Atlanta Collage Society. www.apfaust.com

Carol Fettin

Carol Fettin holds a degree in news writing and editorial journalism from the University of Nebraska and a Master of Arts in Teaching and in English Language Development from the College of Saint Mary. Her art is informed by her many years of working as a writer and photographer and working with children from all walks of life. Fettin is the founder of the Nebraska Collage Project. The artist lives and works in Omaha, Nebraska.

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Suzanne Greenberg

Suzanne Greenberg (image above) is a New York City-based multimedia artist, specializing in photomontage with fabric and 3D elements mounted on panel. She participated in *Kolaj* Institute's Artist Residencies: Collage and Illustration-Frankenstein and Collage in Motion. In 2024, her work will be presented in a virtual solo exhibition by the Sylvain Cole Gallery in Sitges, Spain. Instagram @greenbergsuzanne.



Beth Guipe Hall

Continuing a lifelong interest in collage, artist and educator Beth Guipe Hall (image above) has been experimenting with encaustic since 2004 to create 2D art in three dimensions. Her work has been shown at galleries and events from New York to Miami to Hong Kong. She holds an MA in Ceramics from the University of Indianapolis and maintains a studio at the Harrison Center in Indianapolis. www.bethguipehall.com



Amara Hartman

Amara Hartman (image above) holds a Bachelor's degree in Creative Writing and has been making collage since 2014. With a background in poetry, Hartman's use of visual art has become an extension of that metaphorical landscape. Her work has been shown at shows in The Point CDC and The Greenhouse Gallery in New York City. Her work has also been featured in *Fragment Collage's* book, *Future*. Originally from Minneapolis, Minnesota, the artist lives and works in New York City. *Kolaj* Magazine Artist Directory and www.scrappyardcollage.com

Phil Irish

Phil Irish holds an MFA from York University and a BA from Guelph University. He is a Professor of Art at Redeemer University in Ancaster, Ontario. His work has been shown at public museums, artist-run centres, and commercial galleries across Canada. His work was featured at the Quebec City Biennial, and three times shortlisted for the Kingston Portrait Prize. He has developed new work during residencies at the Symposium in Baie-Saint-Paul, Quebec, The Banff Centre, and the Vermont Studio Center. His journey with the Arctic Circle Residency is shaping new directions in his work. Irish has also curated numerous exhibitions, primarily at the Redeemer University Art Gallery and at The Elora Centre for the Arts. The artist lives and works in Elora, Ontario. www.philirish.art

Jenn Judson

From St. Catharines, Ontario, Jenn Judson holds a degree from Brock University's Visual Arts Department. She spends her time hopping from venue to venue, spreading the joy of collage and broadening art-making opportunities for her community. She is the creative force

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behind Paper Bananas, a Niagara region-based initiative specializing in collage events, workshops and take-home kits, which goes beyond creating art; Jenn cultivates a dynamic space that encourages creativity, collaboration, and inclusivity, shaping the cultural landscape of Niagara one collage at a time. The artist was recently nominated for a "Making a Difference" award at the St. Catharines Arts Awards.

Ric Kasini Kadour

Ric Kasini Kadour, a 2021 recipient of a Curatorial Fellowship from The Andy Warhol Foundation for the Visual Arts, is a writer, artist, publisher, and cultural worker. With the Vermont Arts Council, he curated "Connection: The Art of Coming Together" (2017) and Vermont Artists to Watch (2018, 2019, 2020). In New Orleans (2018-2019), he curated "Revolutionary Paths" at Antenna Gallery and "Cultural Deconstructions" at LeMieux Galleries. As Curator of Contemporary Art at Rokeby Museum in Ferrisburgh, Vermont (2019-2020), he curated "Rokeby Through the Lens", "Structures", and "Mending Fences: New Works by Carol MacDonald". At the Southern Vermont Arts Center (2019), he curated "Contemporary American Regionalism: Vermont Perspectives" and "Where the Sun Casts No Shadow: Postcards from the Creative Crossroads of Quito, Ecuador". With Frank Juarez, he co-curated "The Money Show: Cash, Labor, Capitalism & Collage" at Saint Kate-The Arts Hotel in Milwaukee, Wisconsin (April-September 2021). For the 52nd Annual Birr Vintage Week and Arts Festival in Ireland (August 2021), Kadour curated "Empty Columns Are a Place to Dream", which was also shown at Knoxville Museum of Art (January-February 2022) and in Sanquhar, Scotland (May 2022). As result of the Collage Artist Residencies in Sanquhar, Scotland in September 2022, and April and September 2023, Kadour curated "Mythical Landscape: Secrets of the Vale", which was shown in Sanquhar (September 2022), at the Knoxville Museum of Art (March-May 2023); "Passing Place" in Sanquhar (April 2023) and the Kolaj Institute Studio (June 2023); and "Word of Mouth: Folklore, Collage, & Community" in Sanquhar (September 2023). As part of the grand opening of Kolaj Institute's Gallery and Offices, he curated a grand opening exhibition (March 2024). Kadour is editor and publisher of *Kolaj Magazine*. His writing has appeared in *Hyperallergic*, *OEI*, *Vermont Magazine*, *Seven Days*, and *Art New England* (where he was the Vermont editor). At Kolaj Fest New Orleans 2023 and 2024, he co-curated the exhibition "Amuse Bouche" at LeMieux Galleries. In Winter 2020, he was artist-in-residence at MERZ in Sanquhar, Scotland. He holds a BA in Comparative Religion from the University of Vermont. www.rickas-inikadour.com | www.kasinihouse.com

Clive Knights

Clive Knights is a collagist, printmaker and creator of festival structures. Since 2021, he has had three solo shows of his collages and monotype prints in Portland, and solo shows at Sacripante Gallery in Rome, Italy and at the

Muscarella Museum of Art in Williamsburg, Virginia. He has exhibited work in over 35 group shows in multiple US states and overseas. In April 2022, he curated the international exhibition "Corporeal Gestures" in Portland which included over 100 collages by more than 100 artists from 22 countries. In June 2022, he published his first monograph covering work from the previous three years, *Gestures from a Body at Work: Unsuccessful Attempts at Grasping Eternity*. He was the founding director of the School of Architecture at Portland State University and his work is influenced by a career in architectural education, by studies in the phenomenology of the human body, and by a fascination with the potential for innovations of meaning embodied in poetic works. The artist, who lives and works in Portland, Oregon, is represented by gallerist Laura Vincent. www.cliveknights.com and Instagram @knightsclive.

Christopher Kurts

From New Orleans, Louisiana, Christopher Kurts is a storyteller, artist, and co-founder and lead organizer of The Mystic Krewe of Scissors and Glue. In his capacity as Coordinator for Kolaj Institute, Kurts has been leading residencies and workshops around such topics as curating, illustration, poetry, street art, and politics. Kurts has shown his work in exhibitions in Ireland, Scotland and the US. He has also curated group exhibitions of collage at venues around New Orleans. His work is part of Schwitters' Army in Sanquhar, Scotland and Postal Collage Project No. 10 at Berkeley Commonplace in California. He is the art director for Kolaj Institute's PoetryXCollage initiative, was art director for the book, *Oh, Money! Money!*, and is the main researcher, curator and writer for Kolaj Institute's International Directory of Collage Communities. www.christopherkurts.com

Janice McDonald

Janice McDonald makes elegant, abstract collages from repurposed paper and packaging. She began to experiment with hand-made collage as a creative counterpoint to computer-based graphic design work. Janice prefers to work with un-identifiable, somewhat nebulous, imagery. The papers used in her collages are torn, rather than cut out, so any straight lines are the included edge of a piece of paper or a graphic element within the selected image. Recently she has explored adding marks, asemic writing, and fragments of text to her collage compositions. For over five years, McDonald has also maintained the daily practice of making a small collage in a diary. She participated in the Kolaj Institute's first Poetry & Collage Residency and has been honored to present at Kolaj Fest New Orleans several times. Janice's work has been widely exhibited and her collages find homes with individual collectors, in site-specific commissions, and in corporate collections. www.janicemcdonald.com and Instagram @janicemcdonaldart

ARTISTS & PRESENTERS

Abby Meyers

Abby Meyers is a native of Memphis, Tennessee and an award winning filmmaker. Her art practice started with and centers around writing poetry. She currently works as a floral designer. "A Correspondence", started in 2017, is a visual, written and street art collaboration with Andres Arauz. Instagram @_a_correspondence.



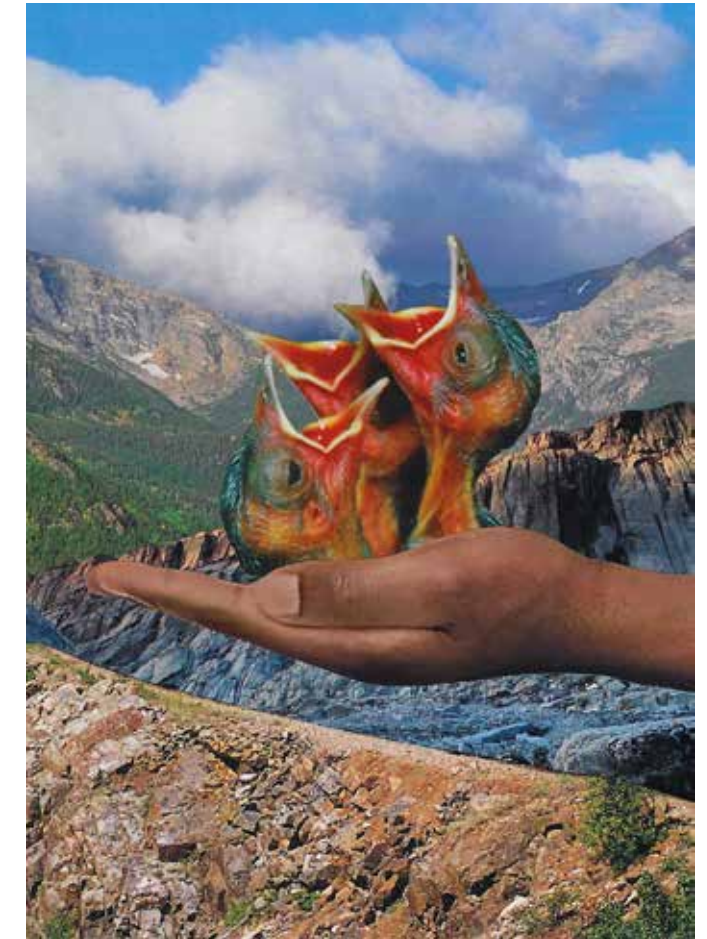
Missy-Marie Montgomery

Missy-Marie Montgomery (image above) is a professor at Springfield College, where she teaches creative writing, environmental writing, and composition. Her work has appeared in over 25 literary magazines, including *Bellevue Literary Review*, *Connecticut Review*, *Poetry International*, *Rattle*, *Pearl*, *Cimarron Review*, and *Crab Orchard Review*. Her manuscript *Half-life of Passion* (published in 2015) was a finalist for the Zone 3 Press first book award, and a semi-finalist for the Kore first book award, the Crab Orchard Review first book award, and the Black Lawrence Press award. Her manuscript *The Fish Beneath the Words* was a semi-finalist for the 2013 Crab Orchard Review first book award. She has also taught classes on literary collage at Springfield College, in Maine for the Summer Artist Series, and for the Massachusetts Poetry Festival.

Catherine Plaisance

Catherine Plaisance holds a Master's Degree in Visual and Media Arts from the Université du Québec à Montréal and a BA in Plastic Arts from Laval University, as well as studies at École Nationale Supérieure des Beaux-Arts de Paris. Her artwork has been presented in numerous solo shows in Quebec and New Brunswick, as well as group shows in France, Ontario, Poland, Quebec, and the USA. Her work is in collections including Cirque du Soleil, the David Suzuki Foundation, The City of Quebec, The City of Montreal, and L'Œil de Poisson in Quebec City. She is the recipient of several awards including from the Quebec Fund for Research in Society and Culture, the Sylvie and Simon Blais Award for Emerging Visual Artists, and from

the Quebec Council of Arts and Letters. The artist lives and works in Montreal. Kolaj Magazine Artist Directory and www.catherineplaisance.com



Chasity Porter

Chasity Porter (image above) holds a BFA from the University of Houston-Clear Lake. She has worked as a Gallery Director, Floral Designer, Art Instructor, and Custom Framer, all of which influences her artwork. Porter has exhibited her work locally and internationally. In September 2023, Porter was a resident artist at the Collage Artist Residency Scotland: Folklore, Place, and Collage. She is the owner of Dormalou Project, an art studio and experimental mobile art gallery located in Missouri City, Texas. www.dormalouproject.com

ARTISTS & PRESENTERS



Madera E. Rogers-Henry

Originally from El Paso, Texas, New Orleans-based artist Madera E. Rogers-Henry (image above) uses collage incorporating recycled materials to create large-scale canvases, masks, paper dresses, jewelry and hand fans. Her work has been shown around New Orleans and is in many private collections. She is the founder and director of The Recycle Challenge. Through community workshops and making events, including The Green Bean Parade, The Paper Parade, and the The Recycle Challenge: St. Claude Avenue Festival, the project addresses a serious global need to reduce waste, and transform waste into viable products or vibrant works of art. www.the-recycle-challenge.com and on Instagram @the1recyclechallenge.

Lance Rothstein

Lance Rothstein, aka FANCLUB 13, has been making collages with trash and found objects, then leaving them out on the streets since 2010. A professional photojournalist by trade, he returned to his art school roots after moving to Belgium in 2009 and diving headfirst into producing Street Art. Along with his street art and mail art, his artwork has been shown in exhibitions throughout the US, as well as Belgium, England, France, and Scotland. His work has been featured in *Kolaj Magazine*, *Be a Pal* magazine, *Unfamiliar Vegetables*, and *Circulaire 132*. Works of his are also in the permanent collection of the Doug + Laurie Kanyer Art Collection and is part of The Schwitters' Army Collection of Collage Art in Sanquhar, Scotland, and the Postcards for Democracy traveling collection by Mark Mothersbaugh and Beatie Wolf. The artist lives and works in Clearwater, Florida. www.fanclub13.com



Christy Sheffield Sanford

Christy Sheffield Sanford (image above) holds an MA in Creative Writing and Interarts from Antioch University. She has won an National Endowment for the Arts Fellowship in Poetry and was the first Virtual Writer-in-Residence for *trAce*, formerly housed at Nottingham Trent University. Sanford initiated the phrase Web-Specific Art and Writing. Her digital project *Red Mona* is being restored and archived by Washington State University. She recently won the Arts and Letters Unclassifiable Contest and is the author of numerous books including *The Cowrie Shell Piece (Baroque and Rococo Strains)* and *The Ostinato and the Furniture or Stiffen*. The artist lives and works in Saint Augustine, Florida. www.christysheffieldsanford.com

Aisha Shillingford

Originally from Trinidad & Tobago, Aisha Shillingford lives and works in Brooklyn, New York. She has been an Artist in Residence within Laundromat Project's Creative Change Program, a mentor at the New Museum Incubator, and a Project Fellow at New York University's Tisch Interactive Technology Program. She is the Artistic Director of Intelligent Mischief, a creative studio using art, storytelling and immersive experiences to unleash the power of Black radical imagination to shape the future. www.intelligentmischief.com.

Emily Somoskey

Emily Somoskey holds a BA in Art Education from The University of Akron and an MFA from Michigan State University. She is currently an Assistant Professor at Whitman College in Walla Walla, Washington. Her work has been exhibited throughout the United States, most recently at Eastern Washington University and Hanson Howard Gallery in Ashland, Oregon. www.emilysomoskey.com

Ania Spyra

Ania Spyra is an immigrant writer and educator. She grew up in a bilingual, politically divided home in Silesia, a borderland region intersecting Poland, Germany, and Czechia, studied in Stockholm and Iowa City, and now lives in Indianapolis. As the Demia Butler Chair in English at Butler University, she has published, lectured,

ARTISTS & PRESENTERS

and taught widely, primarily from her academic work on borderland identities and transnational women writers, as well as her creative nonfiction that explores these themes in her own life. Her work has appeared in journals such as *Frontiers: A Journal of Women Studies*, *Comparative Literature*, *Studies in the Novel*, *Contemporary Literature*, *Colorado Review*, and *Guernica* amongst others. Her recent visual poetry and collage can be found in *Indianapolis Review*, *Ancient Exchanges*, and *Mirror Indy*. www.aniaspyra.com

Jamie Tara

Born and raised in Nova Scotia, Jamie Tara is an art teacher currently residing in Boston, Massachusetts. She holds a BFA from Ithaca College and an MA from Vermont College of Fine Arts and has been exploring collage since the 1990s. Her dreamscape collages and landscape oil paintings have been exhibited in group shows in New England and beyond. The artist shows work in her studio at the SoWa Artists Guild in South Boston, Massachusetts. *Kolaj Magazine* Artist Directory and www.jamietara.crevado.com.

Paloma Trecka

Paloma Trecka was born in Xalapa, in the state of Veracruz, Mexico, in 1964. Paloma was raised by artists and anthropologists and grew up in an environment filled with music, folklore and art. As a small child, her family came to Tulane University in New Orleans, where they lived on a Mardi Gras parade route instilling a love for performance, pageantry and music. Her formative years were spent travelling around Europe and Mexico and living in Montreal where she studied Studio Art and Design for the Theater at Concordia University. After receiving her BFA, Paloma discovered her attraction to stop motion animation and the possibilities of setting her art in motion with sounds and music. In her work, the rhythmic repetitions of the grid, and the push pull effect of abstraction are devices used to both hear and see her art. Today she is an educator and artist based in Chicago. www.palomashaloma.com

T. Owens Union

T. Owens Union is a career scientist who recently earned an AAS degree in Fashion Marketing from Parsons School of Design (The New School). At Parsons, she was drawn to the visual arts-oriented courses including fashion illustration, drawing, color theory, graphic design, computer assisted design (CAD), and digital layout. She has shown her work in group shows around the US, winning 2nd place at Sulfur Studios in Savannah, Georgia; 3rd place at the Pablo Center at the Confluence in Eau Claire, Wisconsin; and the Black Lives Matter Award as part of the FL3TCH3R exhibit at the Reese Museum in Johnson City, Tennessee. Her Sulfur Studios award included an artist profile in *IMPACT Magazine*. The artist lives and works in rural, South Central Pennsylvania. www.owensunion.com

LaVonna Varnado Brown

LaVonna Varnado Brown holds a BA from Southeastern University Louisiana with a focus on Theatre and Liberal Arts, with studies in London and Paris. She has worked as an installation artist, artist advocate, teaching artist, and tutor in and around New Orleans. At *Kolaj Fest New Orleans 2023*, LaVonna presented her collage workshop, "Uses of the Erotic", and was a panelist for the symposium, "The Mystical, the Esoteric, & the Magical". For 2022-2023, she was Artist in Residence at Longue Vue House & Gardens in New Orleans. The artist lives and works in New Orleans.

Kaitlyn Whatley

Kaitlyn Whatley is a Queer artist born and raised in South Florida. She is pursuing a Fine Arts minor in addition to her Bachelor's in Political Science at Louisiana State University. Her work was included in the "Art Explosion" group exhibition at The 121 in Baton Rouge and has been featured in publications such as *805 Lit + Art* and *Gulf-Stream Magazine*. The artist lives and works in Baton Rouge, Louisiana.

Naomi White

Naomi White is an abolitionist feminist, artist, and educator, working on ideas at the intersection of political ecology and photography. White holds an MFA in Photography and Related Media from the School of Visual Arts in New York, a Post Baccalaureate in Photography from the San Francisco Art Institute, and a BA in English Literature from San Francisco State University. White is the winner of Photo District News's Objects of Desire award, and a finalist for the 2023 Hopper Prize. Her work has been published in *PDN*, *The Brooklyn Rail*, *Cut Me Up*, *FAYN*, and *Uncertain States*. White has lectured at the Center for Ethics at Cal Poly Pomona, Santa Monica City College, and UCLA Extension. She has exhibited her work throughout North America and Europe. She is the faculty chair of the photography department at the New York Film Academy in Burbank, California. www.naomiwhite.com

Jennella Young

Jennella Young holds a BA in Psychology from Lehigh University, an MA in Counseling Psychology from New York University, and advanced graduate work in Art History and Library and Information Science at Pratt Institute. Her artistic journey includes work with the Apollo Theater Oral History Project, Guggenheim Museum, and Weeksville Heritage Society. The artist lives and works in Brooklyn, New York. Instagram @jennella.



OVERVIEW

WHAT IS KOLAJ INSTITUTE?

The mission of Kolaj Institute is to support artists, curators, and writers who seek to study, document, and disseminate ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement. Kolaj Institute is an independent 501c3 Non-profit organization registered in the State of Louisiana, USA.

WHAT DO WE DO?

We operate a number of initiatives meant to bring together community, investigate critical issues, and raise collage’s standing in the art world. Our philosophy is that if we bring artists together, explore ideas and concepts, share knowledge, we can stretch and develop as artists. When we bring that knowledge and skill into our communities, we raise the standing of collage and contribute to the civic discourse.

Our activities include Archive, Library, Directories; Publishing; Exhibitions; Residencies, Workshops, and Labs for professional artists; Events; and workshops for the community.

WHERE ARE WE?

Kolaj Institute is decentralized and works in partnership with a number of art venues and other organizations to manifest its programs. Since 2012, we have published a magazine from Montreal, Quebec, Canada. Since 2022, we have produced residencies for collage artists in Sanquhar, Scotland, United Kingdom every Spring and Fall. In January 2024, Kolaj Institute moved into a 1,200-square-foot space on the corner of St. Claude and St. Roch Avenues in New Orleans, Louisiana, USA. The space serves as an exhibition gallery, residency center, artist studio, library and archive.

WHAT IS COLLAGE?

We do not define collage, rather we ask the question, How is something a collage? We approach collage broadly and, as such, we have included in our territory of inquiry such media as traditional cut-and-paste collage, digital collage, assemblage, photomontage, fibre art when it has an element of juxtaposition, and painting when it appears as if multiple visual languages are in use or cut paper fragments are used as a compositional tool of the painter in a manner that is evident in the final work. This approach has afforded us a unique position to observe contemporary art and make connections between the historic and the current practice of artists, gallerists, museums, curators, historians, and critics. We believe that when we turn the axis of art history from the academic traditions of painting and sculpture to collage, we open the canon to the artwork of women, people of color, queer people, and other underrepresented voices.

Projects

Kolaj Institute conceptualizes and organizes its work as long-term projects that gather information, build archives and collections, diffuse art and ideas, bring together community, and stand as lines of inquiry over time. Projects include Art Meets History; Castles as Buildings, Metaphors, & Systems Of Power; Folklore; Collage Illustration; Poetry & Collage; Joy as Subject; Photography & Collage; Magic; Politics in Collage; Collage in Motion; Place as Archive; and Street Art. Projects manifest as residencies, workshops, and artist labs; exhibitions; publishing projects; and events. Artists, writers, curators and organizations with an interest in these subject areas are encouraged to be in contact. To learn more about these projects, visit our website.

ACTIVITIES & PROGRAMS

Archive, Library, Directories

Kolaj Institute maintains an archive on collage artists and receives materials such as exhibition announcements, catalogs, and other material generated by the artist’s practice and makes these materials available to researchers, writers, and curators. The Archive manifests in a number of ways as a physical and digital archive. Artists may deposit physical and digital documents into the archive by opening a file with the Institute. Some collections include Rokeby Museum’s International Mail Art Collection; Mystic Krewe of Scissors & Glue’s Unfamiliar Vegetables; Schwitters’ Army Collection of Collage Art; Fred Bookhardt’s Collage Making Materials; and digital documentation of Collage Castell. Directories include International Collage Communities; Collage in Motion;

Kolaj Magazine Artist Directory; and Collage Books.

Publishing

At Kolaj Institute, we see The Book as a place to experience collage and, therefore, maintain an active publishing program. Kolaj Institute works with Kasini House to publish books that document and diffuse ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement. Books are often the outcome of residencies, fellowships, and other projects.

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 over twenty countries around the world. Kolaj Institute works in partnership with *Kolaj Magazine* to communicate, market, promote, publish, and distribute the work of the Institute. Kolaj Institute is the recipient of *Kolaj Magazine’s* archives and collections.

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

Collage Artist Trading Card packs provide an interesting foray into artist practice. Created in conjunction with the Kolaj Magazine Artist Directory, these curated packs of trading cards feature work by 15 artists, featuring their work on the front of the card and the artist’s public contact information on the back.

Books such as *Revolutionary Paths, Cultural Deconstructions; The Book As a Place of Collage;* and *Wallflowers: Collage as Street Art* lay the foundation for our work around curating, publishing, and street art while other texts such as *The Money \$how: Cash, Labor, Capitalism, & Collage; Mending Fences: The Culture of Repair in Art and History; Empty Columns Are a Place to Dream;* and *Artists in the Archives* serve as project capstones. *Folklore of the Upper Nithsdale; Oh, Money! Money!* by Eleanor Porter; *The Awakening* by Kate Chopin; and the forthcoming titles *Orlando: A Biography* by Virginia Woolf and *Frankenstein* by Mary Shelley are produced through a series of residencies where artists explore collage as illustration. *Radical Reimaginings, Transitional MOMENTS, The Tissue Box Book;* and the recent title *Standard Processes in Dressmaking* document on projects done by the International Collage Community.

Exhibitions

Kolaj Institute has partnered with a number of art institutions to curate and produce exhibitions, including the Knoxville Museum of Art in Tennessee; St. Kate-The Arts Hotel in Milwaukee, Wisconsin; the Wilson Museum at the Southern Vermont Arts Center in Manchester, Vermont; the Henry Sheldon Museum in Middlebury, Vermont; 516 ARTS in Albuquerque, New Mexico; MERZ and A’ the Airts in Sanquhar, Scotland; Antenna Gallery, LeMieux Galleries, and the New Orleans Photo Alliance in Louisiana. Kolaj Institute has also produced a number of virtual exhibitions, including “The Child in Collage”; “The Face in Collage”; and “Broken Bodies”.

Kolaj Institute’s Gallery in New Orleans presents exhibitions and connects Kolaj Institute and the artists we work with to the vibrant St. Claude Arts District. We produce 8-10 exhibi-

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tions a year and participate in Second Saturday, the neighborhood's monthly art walk, putting the collage art, books and exhibitions in front of New Orleanians and visitors. Past exhibitions have included a Grand Opening Exhibition of artwork from the collection and "Collage the Planet: Environmentalism in Art". Upcoming exhibitions include "Magic in the Modern World"; "Advanced Wound Healing Techniques"; "Identity, History, & Place"; and "Camera & Collage" which will be part of PhotoNOLA.

Residencies, Workshops, and Labs

Often in partnership with other organizations, programs may take place in-person or virtually. **Residencies** are focused on artmaking, are project-driven, and provide an artist or writer dedicated time to complete bodies of work for exhibitions or publications that are then supported by Kolaj Institute. Subjects have included politics in collage, street art, folklore, joy as subject; poetry, and magic. **Workshops for professional artists** are focused on research and the development of critical ideas and skills with a focus on artist practice, curating collage, publishing, and collage on screen. **Artist Labs** are an intensive series of workshops and discussions designed to develop proposals for multifaceted contemporary art projects. These have included Pandemic Artist Lab; Art Meets History in New Mexico; Historical Societies Artist Lab; Place as Archive in Scotland and New Orleans.

In 2024, Kolaj Institute is conducting a year-long investigation of castles as buildings, metaphors, and systems of power. In collage artist residencies in Scotland, New Orleans, and virtual space, we will bring together artists to explore the ideas of castles as a way

of understanding the systems of power that shape history and contemporary life. In Scotland, we will consider the castles of Sanquhar, Drumlanrig, and Morton: their history, folklore, and evolution. In New Orleans, we will reflect upon the plantations of the German Coast on the Mississippi River. Through virtual residencies, we will examine 20th century romantic notions of castles in popular media and theme parks. Collectively, artists will make artwork that expresses ideas that connect history and folklore to contemporary manifestations of power. The end result will be expressed in a book and exhibition in 2025.

Kolaj Institute's **Solo Residencies** are designed to provide artists, curators, and writers with dedicated time and space to work on a project. Kolaj Institute Gallery in New Orleans includes a fully fitted bedroom, bathroom, and kitchen that allow us to provide housing for artists who come to New Orleans to develop their practice and make artwork.

Events

Kolaj Institute events engage the international collage community both in person and virtually. **Kolaj Fest New Orleans** is an annual, multi-day festival and symposium about contemporary collage and its role in art, culture, and society, which began in 2018. **Kolaj LIVE City** events are weekend-long gatherings featuring symposia, workshops, and exhibitions that bring together the local collage community with collage artists from farther afield. Past events have taken place in Milwaukee and Knoxville. **Kolaj LIVE Online** is a series of virtual programs in the form of forums, panels, workshops, artist talks, studio visits, and other activities that allow people to come together, learn and talk about collage, and connect in real time to the collage community. Our goal with all of our events is to bring the com-

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munity together in a spirit of mutual support and fellowship. Recent Kolaj LIVE Online programs have been produced in partnership with the Museum of Contemporary Art in Arlington, Virginia; the Henry Sheldon Museum in Middlebury, Vermont; 516 ARTS in Albuquerque, New Mexico; Spanish collage journalist Max-o-Matic; and the Birr Historical Society in Co. Of-faly, Ireland.

In 2024, Kolaj Institute joined the Mystic Krewe of Scissors & Glue in their first annual **Paper Parade** during New Orleans Carnival Season. Participants in the Joy as Subject: Mardi Gras Artist Residency, under the guidance of Madera E. Rogers-Henry of The Recycle Challenge, made costumes entirely out of paper. A short film about this event will debut at Kolaj Fest New Orleans 2024.

Collage on Screen, an annual, eclectic program of moving images, is part of Kolaj Institute's Collage in Motion project, which explores collage and the moving image, a broad, loosely defined category that includes animations, film cut-ups, collage film, stop-motion, documentaries about collage artists, and other forms of media in which collage—as medium or genre—is present. The program debuts at Kolaj Fest New Orleans and then is available for travel to other communities. In 2023, Collage on Screen was presented at The Stove in Dumfries, Scotland.

Community Workshops

Community Workshops, held at the Kolaj Institute Gallery in New Orleans, are opportunities for members of the community to experience collage making and explore new ideas.



Most workshops are two hours long and take place in the evenings or on weekends. Workshops are in-person and open to anyone (18 years and up), regardless of skill level or experience. LaVonna Vanardo Brown hosts a monthly Collage Artist Meet-Up on the first Tuesday of every month at 7PM at the Kolaj Institute Gallery. Madera E. Rogers-Henry of The Recycle Challenge regularly hosts Crafting Costumes With Recyclables. Other workshops include Abstract Collage with Ric Kasini Kadour and Uses of the Erotic with LaVonna Vanardo Brown. Working with Artists in Residence, we

have produced workshops such as Nonsensical Beasts with Maria Schamis Turner and Collaging Desire with Meghan Larimer. Christopher Kurts hosted PoetryXCollage: An Ekphrastic Collaboration at the 2024 New Orleans Poetry Festival. Each Spring and Fall, Kolaj Institute hosts community collage making at A' the Airts in Sanquhar, Scotland that invites people of all ages are welcome to come, meet the artists in residence, make collage, and discover this remarkable medium. Artists with ideas for community workshops are invited to submit proposals.

DISCOVER MORE AT WWW.KOLAJINSTITUTE.ORG

