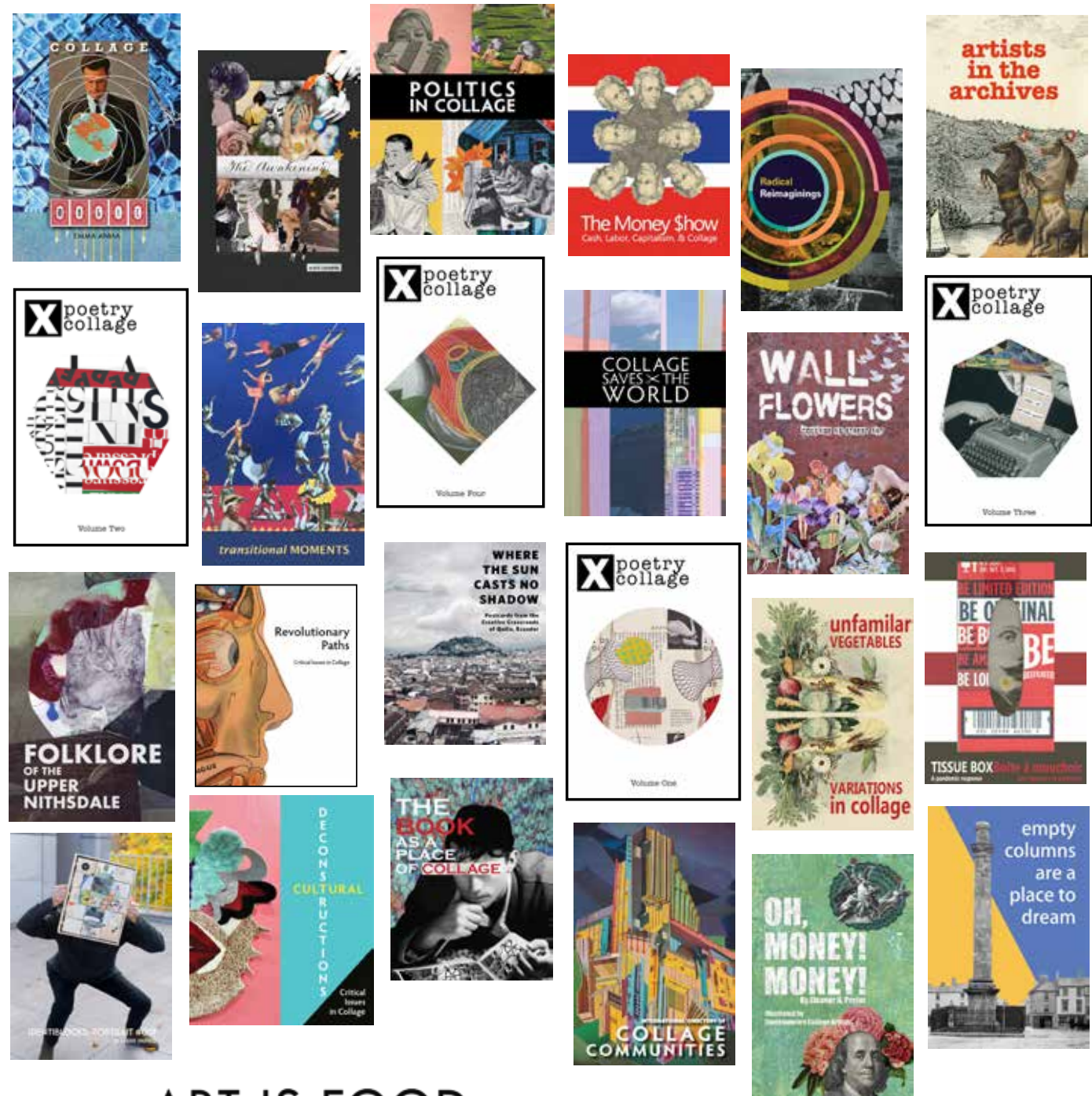


The background of the poster is a vibrant, abstract collage. It features large, overlapping geometric shapes in various colors: deep red, bright blue, green, and yellow. Each of these shapes is filled with a detailed, intricate pattern, likely a traditional textile or batik design. The patterns consist of small, repeating motifs that create a rich, textured appearance. The overall effect is a dynamic and colorful composition that serves as a backdrop for the central text.

KOLAJ FEST

NEW ORLEANS
June 25-29, 2025

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Welcome

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. The festival 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 in 2012. Each year we gather in New Orleans to celebrate collage and its role in art, culture, and society. **Symposium** sessions bring together a group of artists who speak about a central theme. Artists, writers, academics, and curators present slideshows which are followed by a Question & Answer period. **Projects** are activities that unfold over the course of the festival and often lead to exhibitions or publications that take place after the event. While led by an artist or group of artists, projects are often open to collaboration from Kolaj Fest Participants. **Workshops** offer participants the opportunity to engage with their process or materials in a new way; explore subjects or themes; or practice a new collage technique to make. Over a dozen workshops take place during the festival. **Roundtable Discussions** are opportunities for collage artists to come together to discuss subjects, artist practices, projects, or other topics that warrant deeper dialogue. **Special Events** at Kolaj Fest New Orleans include screenings, performances, exhibition openings, gallery talks, and other activities. Our hope is that we leave armed with new ideas for our artmaking, writing, and curatorial projects, but more importantly, we will leave Kolaj Fest New Orleans with an expanded network of contacts prepared to champion this artform in the year to come.

Welcome to New Orleans!

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 event. 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. 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 come together in the Daily Collage Congress and review the day's agenda. Speakers share ideas about the state of collage. We hear updates about special projects taking place during the festival. Doors open at 10AM on Thursday, 9:30AM on Friday and Saturday, and 10AM on Sunday. We start meetings at 10:15AM sharp on Thursday at the New Orleans Museum of Art, at 10AM on Friday and Saturday at Cafe Istanbul, and at 10:30AM on 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**

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 2025 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.

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.

St. Noir Cafe

**1128 Saint Roch Avenue, New Orleans,
LA 70117. www.stnoircafe.com**
St. Noir 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 during that time.

St. Roch Market

**2381 Saint Claude Avenue, New Orleans,
LA 70117. www.strochmarket.com**
This community food hall will host collage making during the Welcome Reception on Wednesday afternoon, 3-5PM

St. Roch Tavern

**1200 Saint Roch Avenue, New Orleans,
LA 70117. [Instagram @strochtavern](https://www.instagram.com/strochtavern)**
This lively, neighborhood corner dive bar will host collage making during the Welcome Reception on Wednesday afternoon, 3-5PM

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, Thursday's Collage on Screen Event, Friday's Dancing Pixel Party, and Saturday's Dinosaurs on the Moon 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, 250, & 258

These meeting spaces located on the 2nd floor are where roundtables and workshops take place on Friday and Saturday and Collage in the Classroom on Thursday.

Various Art Galleries

Collage is on view at a number of art galleries around town. See our selections on page 10.

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



PROJECT

Gain of Function: New Mutations, Old Traditions

Emily Denlinger

Since 2020, Cape Girardeau, Missouri, USA artist **Emily Denlinger** (image) has been engaged in an ongoing contemporary art project, "Gain of Function: New Mutation". Analog collaged figures made of fragments from fashion and vintage *National Geographic* magazines appear in ethereal amorphous dreamlike landscapes which, at times, are a result of a hybrid process of analog and digital collage. Placed in a surrealist landscape void of a particular time and place, "the figures reference contemporary society, distribution of information, classism, human interactions, and attempts to understand and control the natural world around us." The project responds to "research surrounding the intersections of power dynamics, military industrial complex, community & identity, ecology, and mutations" and the images reference cell reproduction, genetic mutations, breakdowns in communication, purposeful mutations of information, and misinformation campaigns. In short, "Gain of Function: New Mutation" tries to digest the most dystopian aspects of contemporary life and offer the viewer a path to understanding the complex forces that shape our present day and future. Project exists as locative collage photographs, installations, short film, performance, and community engagement activities.

In recent iterations of the project, Denlinger has considered how people have traversed radical technological, social, and political shifts. "Communities all over the world perform similar rituals to ward off evil and welcome positive energies into their lives. It is interesting to me how ubiquitous these folk traditions are, they seem to be a result of simultaneous invention. These events build community resilience," wrote Denlinger. "I have been considering how different people and communities remained resilient through the recent pandemic and global events. How do we retain and grow hope? How do the people we surround ourselves with help facilitate that in our lives?"

At Kolaj Fest New Orleans, Denlinger will manifest a new iteration of "Gain of Function: New Mutations/Old Traditions" as a collaborative project. Outside of Cafe Istanbul at the New Orleans Healing Center, she will create a collage installation in which participants are invited to place collage figures which will be photographed or filmed. The resulting documentation will be published as a zine by Kolaj Institute. A selected number of artworks made will be exhibited at Kolaj Institute in December 2025 as part of an exhibition on photography and collage. Southeast Missouri State University students Abbey Grey, Grace Merickel, and Allie Murphree will assist Denlinger.



PROJECT

"Reveries: Fragments of Identity" Collage as Fashion

Nikola Janevski & Andrea Burgay

Nikola Janevski is a multifaceted artist specializing in collage, textile printmaking, and fashion design. Originally from North Macedonia, they now reside in Boston, Massachusetts, where they continue to explore the intersections of art and design. In March 2024, Janevski started a collaboration with Brooklyn, New York artist **Andrea Burgay**.

The project, "Reveries: Fragments of Identity," considers fashion as the place of collage. "We embarked on a project that pushes the boundaries of collage, printmaking, art, and fashion design by merging these art forms. Our project is a series of ten shirts, each with its own distinct theme, crafted using techniques including fabric collage, printmaking, object printing, hand painting, as well as innovative methods like burning, tearing, and upcycling old clothes. Each piece is crafted using techniques such as fabric collage, printmaking, object printing, hand painting, and innovative methods like burning, tearing, and upcycling old clothes."

Each garment takes its inspiration from types of shirts or a theme on which the artists riff, pulling in material or visual references. "We found a blue button up shirt that had a very blue collar vibe and we wanted to use the 'Work Shirt' as a

starting point," explained Janevski. "We wanted to combine elements of masculinity and femininity as well as fragility and time passing by. The printmaking one more time creates a dialog between what was and what is." For the "Bowling Shirt," the duo looked at shirts from the 1950s. "The bowling or camp shirt has the typical two column design on each side. We wanted to create a new take on this shirt that again encompasses feelings of vulnerability, and fragility. The past here is referenced through the upcycled embroidered napkins and also the shadows of the flowers."

During Thursday's Collage Congress, Janevski (image) will present the results of their collaboration and speak about "the diverse techniques we used and how they allowed us to experiment and push the boundaries of traditional art forms." The artist wrote, "Beyond the tangible outcomes of our collaboration, such as the creation of unique art pieces, the most significant achievement has been the exchange of creative energies and the mutual learning experience. This collaboration pushed us both to step outside our comfort zones and explore new artistic territories, ultimately enriching our individual practices."

PROJECT
Special Agent Collage Collective’s Mission 27: Locative Kolaj

Deadline: Monday, 30 June 2025, Midnight PDT
Special Agent Collage Collective led by Andrea Lewicki

A locative collage is what is made when an artist photographs a fragment or a collection of fragments out in the world. The fragments may be left behind for others to find, at which point it becomes a kind of street art, or the artist may reuse the fragments in other works as part of a series. The resulting artwork exists as a photographic document of a moment, a collage between the paper world and the natural world. A well-known example of locative collage is French street artist JR’s 2017 “Migrants, Picnic Across the Border” project that included a giant baby peeking over a border wall into the United States from Tecate, Mexico. In *Kolaj* 30, we profiled Norwegian artist miss.printed, who has been making locative collage around Europe since 2014. Locative collage makes an appearance in Kolaj Institute’s Photography & Collage Project which included Jan Kather’s “Reframing the Lackawanna Trail” locative collage series.

Special Agent Collage Collective is issuing a mission during Kolaj Fest New Orleans. “The goal is for participants to create a collage that is temporarily placed into the Kolaj Fest environment in some way, whether that’s on the street, at a venue, or other place where someone may encounter it.”

“Locative collage requires three things: a collage fragment (or collection of fragments), a physical environment to create or suggest context, and a way to capture the temporary arrangement. It is not simply taking a photo of any collage,” wrote Special Agent Collage Collective. “What gives locative collage its storytelling power is the interaction between the collaged elements and thoughtful, intentional placement.



Artwork by Cheryl Chudyk

“To complete the challenge, upload a photo to Special Agent Collage Collective’s mission upload portal. If it is your first completed challenge, you will receive membership and your own Special Agent number.” Entries are accepted through the Mission Upload Portal. Submissions close at midnight (US PDT) on Monday, 30 June 2025.

Visit www.specialagentcollagecollective.com for complete instructions.

Those who submit by Noon on Saturday, 28 June 2025 will be shared during the Dinosaurs on the Moon event later that evening. Kolaj Institute will consider submissions for exhibition during a December 2025 exhibition of Photography & Collage at the gallery in New Orleans and they will work with the Special Agent Collage Collective to make a zine featuring a selection of the works.



PROJECT
The Global Table, Tell Me While We Eat: Science, Art, & the Power of Collage

Emily A. Dustman

E-Squared is “an international print publication that draws from both art and science and is the embodiment of this synergy.” With contributions from artists, scientists, engineers, and all thinkers alike, the magazine “seeks to generate questions, creative thought, experimentation, collaboration, and innovation with the hope of sparking real social and cultural change.” The magazine’s director, St. Louis, Missouri collage artist **Emily A. Dustman** (image) founded the magazine in 2016. With a background in scientific research and a passion for creative expression, Dustman’s art practice “integrates artistic methodologies—particularly collage and multimedia art—into scientific exploration, education, and community collaboration.” She wrote, “I can state with confidence that the arts and sciences do go hand in hand—they are integral to one another, and give power and richness to each other.”

Dustman will bring her passion for art and science to Kolaj Fest New Orleans where she will lead a collaborative project. Kolaj Fest participants will be invited to contribute fragments to a series of two foot by two foot, gessoed, wood

panels. In “The Global Table: Tell Me While We Eat”, each panel will represent multiple plates or place-settings, and together will form a giant metaphorical table. Working collaboratively, artists will pick a “color story” and build around it. Contributors will be encouraged to share stories about traditional or family food recipes and remedies. Dustman will guide the process of connecting these stories and images to the science behind them—highlighting active compounds, key phytochemicals, the parts of the body they support, and their molecular or biological healing benefits. The collaborative artwork will be published in *Kolaj Magazine* alongside an article about art and science and become part of Kolaj Institute’s Collection of Collage Art.

Dustman will introduce the project and how she helps artists and scientists “engage with complex science topics in a tangible way” and speak about how art and science can work together during the Symposium Session, “Artist as Scientist, Scientist as Artist: Research, Collage, & The Pursuit of Knowledge”



EXHIBITION

Collage As Art Movement at Kolaj Institute Gallery

14 June to 31 August 2025

2374 Saint Claude Avenue, Suite 230 New Orleans, LA 70117

www.kolajinstitute.org

The art movement is a useful yet artificial categorization of cultural production. An art movement can be a visual style, a group of artists, a philosophical approach, and more often than not, a marketing ploy. At their center is a group of people who symbolize and often champion the moment, often by articulating for others what is happening. Historically, an Art Movement referred to changes in style or aesthetic. However, since the advent of Modernism, as artists have changed the technology of art from picture making to experience making, each identified shift in art theory, philosophy, or approach became a new Art Movement, often encased with neo- and post-movement siblings and then revivals. Forgotten in this evolving idea of an Art Movement was the important fact that movements are always about people, masses of people engaged in dialogue and doing things in the culture.

Kolaj Institute has long maintained that collage is a community that operates like an art movement. In this exhibition, we offer a number of examples of how International Collage Artists come together, make art, and diffuse that art into the larger culture. The exhibition also explores how Kolaj Institute works to support that movement and the artists who participate in it. Among the work on view are panels from Special Agent Collage Collective's exhibition, "collABELage" (artwork above by Ira Carter); Frédéric Le ShoeShoe collages by Kolaj Institute Solo Artist-in-Residence Maria Turner; a collaborative scanograph made by artists from the Poetry & Collage Residency; selections from the Kolaj Institute folios, *Authoritarian Regime Survival Guide* and *Frankenstein: 21st Century*; an assemblage sculpture by Amite, Louisiana artist Julie Glass; a selection of art curated by Carol Lynch from the Collage Class at People Program NOLA, a non-profit organization that fosters lifelong learning and creativity in a vibrant community of seniors. Each of these exhibits is a starting point to explore how the International Collage Community operates as a 21st century art movement, a subject that Kolaj Institute will explore more deeply in the coming years.



EXHIBITION

cherrymilk and Post Hoc at Good Children Gallery

14 June to 6 July 2025

4037 Saint Claude Avenue, New Orleans, LA 70117

www.goodchildrengallery.com

Collagists Carrie Fonder and Kirby Miles will be in exhibition at Good Children Gallery, "a pioneer artist-run space in the St. Claude Arts District aimed at enhancing the cultural landscape of New Orleans. The space serves as a bellwether for artistic endeavors by exhibiting engaging work from local, national, and international artists." Kirby Miles' "cherrymilk" is a devotional practice made of mess. Queer, maximal, and holy in its disobedience. Each piece is a love spell for the unbeautiful, a relic of femme power too loud to be polite. Objects of worship, yes, but for saints who bleed rhinestones and oracles who speak in blush and bondage. In Carrie Fonder's "Post Hoc" (image above) sculptures gain a second life as digital performers, animated in video sequences that extend their presence and shift their meaning. By highlighting this duplication, Fonder invites viewers to consider the mechanics—literal and metaphorical—behind what we see, how it's made, and how meaning is assembled. During Kolaj Fest New Orleans, Fonder will lead a gallery tour and give an artist talk on Friday, 27 June, 5-6PM. Hours: Saturday-Sunday, Noon-5PM.

Image on page 10: untitled from "collABELage" by Ira Carter (11"x14"; label collage; 2024. Courtesy of Special Agent Collage Collective). Images on page 11 (left) *Non Sequitur* by Carrie Fonder (dimensions variable; multi-channel video installation; 2024. Courtesy of the artist). (right) *Roma Study #141* by Stephan Brigidi (22"x18"x2"; collage on wood panel; 2014. Courtesy of New Orleans Photo Alliance.)



EXHIBITION

Where Photography Meets Collage at the New Orleans Photo Alliance Center

25 June to 14 August 2025

7800 Oak Street, New Orleans, LA 70118

www.neworleansphotoalliance.org

For the past 18 months, Kolaj Institute has investigated the intersection of photography and collage through a series of exhibitions and artist residencies in partnership with the New Orleans Photo Alliance. This research has been guided by the idea, "The mediums of collage and photography are bound together in an ongoing dialogue. The photographer makes pictures of the world. The collagist remixes those pictures to tell a story about the world we live in. What happens when the photographer begins collaging their own work? What happens when the collage artist picks up the camera?" This exhibition is the third in the project. An opening reception will take place on Wednesday, 25 June 2025, 6-8PM during Kolaj Fest New Orleans.

EXHIBITION

New African Masquerades at New Orleans Museum of Art

Through 10 August 2025

www.noma.org

The term “masquerade” has many different meanings across different cultures and communities and is loosely defined as a broad set of practices wherein individuals and societies dance in full-body, multimedia ensembles. These ensembles are then activated in many ways, including in performances, processions, and other ceremonies by either the masquerade artist or another practitioner.

“New African Masquerades: Artistic Innovations and Collaborations” is a major exhibition presenting the work of four contemporary artists working in cities across West Africa: Chief Ekpenyong Bassey Nsa, Sheku “Goldenfinger” Fofanah, David Sanou, and Hervé Youmbi (image right). The exhibition offers a rare look into contemporary West African masquerade by contextualizing the works of individual artists within a range of social, economic, and religious practices and examining their networks of viewership and exchange. Made from materials including wood, cloth and fabrics, sequins, feathers, gourds, raffia, and cowry shells, the ensembles on view represent a wide variety of masquerade practices and societies. “New Orleans has a rich tradition of masquerade, adornment, and costuming, including the many parading organizations that enliven our city’s streets during Carnival and throughout the entire year,” said Susan M. Taylor, The Montine McDaniel Freeman Director of NOMA. “This exhibition offers an important opportunity to see masquerade as a global form of artistic expression, performance, and cultural heritage.”

For collage artists and enthusiasts, “New African Masquerades” is an opportunity to see artwork by contemporary African artists whose practice is rooted in ancestral traditions, embedded in communities, performed live for people in performances, processions, and other ceremonies. “Looking at these artworks through the lens of collage, we can see how the artists are creating a bridge between the past and the present, mixing contemporary media with a traditional visual language, and creating dynamic experiences for the viewers they encounter. What does it mean to think of art objects as living entities?” said Kolaj Institute Director Ric Kasini Kadour. “The exhibition also invites us to reflect on how we think about historical and contemporary art from Africa and how these objects make their way into European and North American institutions.”

“My work over the last ten years has taken the form of hybrid masks that challenge the clichés and categories to which masks from Africa have generally been confined,” Cameroonian artist Hervé Youmbi said. “Addressing the question of new masks in Africa today is not just about the aesthetics



and ethics of collaborations that govern the creation of new objects and living entities from Africa. It’s also, and above all, a question of envisaging new ways of collecting and exhibiting them.”

The exhibition debuts at the New Orleans Museum of Art and then will travel to Frist Art Museum in Nashville, Tennessee; San Antonio Museum of Art in Texas; Museum of Fine Arts in St. Petersburg, Florida; Smithsonian Institution’s National Museum of African Art in Washington, DC; the Musée des Civilisations noires in Dakar, Senegal; Sierra Leone National Museum in Freetown, Sierra Leone; and National Museum in Calabar, Nigeria.

Image (above) *Tso Scream Mask* from the “Visages de masques (IX)” series by Hervé Youmbi (61.75”x23.5”x9”; wood, pigment, fiber, beads, textile, glue, velvet and cotton fabric, silk embroidery, horse-hair; 2015-2023. New Orleans Museum of Art, museum purchase, Robert P. Gordy Fund.)



EXHIBITION

Amuse-Bouche at LeMieux Galleries

7-29 June 2025

332 Julia Street, New Orleans, LA 70130 USA

www.lemieuxgalleries.com

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, we invited participants of Kolaj Fest New Orleans to submit for this exhibition, which was juried by Christy Wood, the director of LeMieux Galleries, and *Kolaj Magazine* Editor Ric Kasini Kadour. Hours: Monday-Saturday, 10:30AM-5PM. (artwork by Robin Sanford Roberts)

EXHIBITION

Time of the Tignon at The Front

14 June to 6 July 2025

4100 Saint Claude Avenue, New Orleans, LA 70117 USA

www.nolafront.org

“Time of the Tignon” celebrates the cultural resistance of the African Diaspora during the French colonial period by highlighting headdressing fashion. Storytelling acrylic paintings, mixed-media headwrapped mannequins, and headscarf arrays by Jemima Joël are featured. Tignon Talk event: Sunday, 29 June, 2-3:30PM. Dr. Camille Dantzer, Xavier University, will speak about tignon laws and the legacies of Black Hair Freedomways as anti-colonial resistance to future erasure. Artist Jemima Joël will give a headwrap demo and artist talk, followed by a musical performance by Jemima Joël and The Gaias. Light refreshments. Visitors may wear head attire that allows them to appropriately express pride in their cultural heritage and racial identity. Hours: Saturday-Sunday, Noon-5PM.

Images: (left) *Invisible Girl* by Robin Sanford Roberts (8”x10”x5”; found wood board, papers, paint; 2025. Courtesy of the artist.) (right) *On the Lip of a Storm #8* by Ann Marie Auricchio (collaged color printed paper; 2024. Courtesy Ferrara Showman Gallery.)



CURATED SHOWING

Collage Artists at Ferrara Showman Gallery

400A Julia Street, New Orleans, LA 70130

www.ferrarashowman.com

In Ferrara Showman’s Viewing Room during Kolaj Fest New Orleans, the gallery presents New Orleans-based artists who incorporate elements of collage in their work: Ann Marie Auricchio’s (image) work examines vulnerability while giving form to uncomfortable realities we face within and in opposition to ourselves, inviting viewers to recognize their own processes of psychological navigation and embodied experience; Tony Dagradi explores 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; assemblage artist Kat Flyn uses vintage materials to create work that addresses American politics and history; Gina Phillips’ work is characterized by a raw, narrative quality whose most common narrative characteristic is tragicomedy. The people and/or animals that tell the story often embody a magical realism; and Aimée Farnet Siegel, whose non-objective two and three-dimensional works investigate the energy created by complementary and contradictory forces. Hours: Monday-Saturday, 10AM-5PM.

WEDNESDAY, 25 JUNE 2025			
3PM to 5PM	SPECIAL EVENT Welcome Reception Information Desk Open Registration & Check In		
	REGISTRATION CHECK IN St. Noir Cafe	COLLAGE MAKING St. Roch Tavern	COLLAGE MAKING St. Roch Market
6PM to 8PM	RECEPTION Where Photography Meets Collage New Orleans Photo Alliance		
THURSDAY, 26 JUNE 2025			
10:15AM	DAILY CONGRESS Welcome to Kolaj Fest New Orleans New Orleans Museum of Art		
11:15AM	MUSEUM TOUR Sacred Mother Space Gallery Walk New Orleans Museum of Art	WORKSHOP (starts at 11:30AM) Preserving Family History NOMA 2nd Floor Contemporary Gallery	
NOON	LUNCH		
1PM	SYMPOSIUM Victorian Scrapbook House for Paper Dolls New Orleans Museum of Art		
1:45PM	SYMPOSIUM Symbols on a Cave Wall: Storytelling & Collage New Orleans Museum of Art	WORKSHOP Collage in the Classroom: What Do You Want The World To Know? NOHC Suite 204 (2PM TO 5PM)	
3PM	SYMPOSIUM Where are we?: Collage Artists & a Sense of Place New Orleans Museum of Art		
5PM	DINNER		
7PM	EVENING EVENT Collage on Screen Cafe Istanbul		
NOTE: On Thursday, collage making will take place at the New Orleans Museum of Art from 10AM to 4PM and at Cafe Istanbul from 7PM to 9PM.			

WEDNESDAY

WELCOME EVENT
Welcome Reception
Let’s Get This Party Started
Wednesday, 25 June 2025, 3-5PM
St. Noir Cafe, 1128 St. Roch Avenue
St. Roch Tavern, 1200 St. Roch Avenue
St. Roch Market, 2381 St. Claude Avenue

Join us on Wednesday, 25 June 2025 from 3PM to 5PM for a peripatetic Welcome Reception in the heart of the St. Roch neighborhood, just across St. Claude Avenue from Kolaj Institute Gallery. Your first stop should be St. Noir Cafe to check into Kolaj Fest, pick up your registration packet, and meet the organizers and other folks attending Kolaj Fest. The venue writes, “Our cozy café is more than just a place to grab your favorite beverages; it’s a sanctuary designed for relaxation, connection, and good vibes. At St. Noir, we believe life is best enjoyed slowly, accompanied by a warm beverage and a mellow atmosphere.” Next door to the cafe, St. Roch Tavern will be hosting collage making. This lively, neighborhood corner dive bar has existed, albeit under different names, since the 1890s. It is also the home of El Caimán Gordo which serves up traditional Colombbian cuisine. Across the small street in St. Roch Market you will find more collage making in this vibrant community hub and modern food hall.

EVENING EVENT
Where Photography Meets Collage Opening Reception
Wednesday, 25 June 2025, 6-8PM
New Orleans Photo Alliance Center, 7800 Oak Street, New Orleans

For the past 18 months, Kolaj Institute has investigated the intersection of photography and collage through a series of exhibitions and artist residencies in partnership with the New Orleans Photo Alliance. This research has been guided by the idea, “The mediums of collage and photography are bound together in an ongoing dialogue. The photographer makes pictures of the world. The collagist remixes those pictures to tell a story about the world we live in. What happens when the photographer begins collaging their own work? What happens when the collage artist picks up the camera?” This exhibition is the third in the project.

THURSDAY

DAILY COLLAGE CONGRESS
Welcome to Kolaj Fest New Orleans
Thursday, 26 June 2025, 10:15-11:15AM
New Orleans Museum of Art

Kolaj Institute Director **Ric Kasini Kadour** will officially open Kolaj Fest New Orleans at Thursday’s Daily Collage Congress and hear from a number of artists about projects, activities, and exhibitions taking place during the festival. We will hear from **Timeless**, a narrative artist rooted in Bvlbancha: The Place of Many Tongues (New Orleans), who explores story in all of its forms and wonder: films, prose, poems, songs, etc. **Andrea Lewicki** from the Special Agent Collage Collective will introduce the Locative Collage Project taking place during the festival. **Nikola Janevski** will present their collaboration with Andrea Burgay that looks to bring collage into the fashion world. 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
Sacred Mother Space Gallery Walk
LaVonna Varnado-Brown
Thursday, 26 June 2025, 11:15AM-12:15PM
New Orleans Museum of Art

Immediately following the Daily Collage Congress, **LaVonna Varnado-Brown** will lead a gallery walk of the museum that “honors the Divine Mothers through visual spellcasting.” Varnado-Brown creates art that is “AfroFuturistic in aesthetic with odes to history, the Divine Feminine, and floral daydreams abounding.” In addition to creating multimedia works, she curates intentional workshops and experiences with a focus on healing and raising spatial awareness. Through her work she hopes to uplift the narrative of rest, joy, resistance, and abundance. “Sacred Mother Space Gallery Walk” is an opportunity to experience the museum in a different way. The tour will include some works in the “New African Masquerades” exhibition as well as works in the “Afropolitan: Contemporary African Arts at NOMA” exhibition, *Maman Brigitte* by John Lister, and Mami Wata figures in the African art collection, and others. Varnado-Brown is a 2024-2025 Creative Assembly artist-in-residence. “NOMA’s Creative Assembly residency promotes community engagement by welcoming artists to collaborate throughout the year with the museum’s permanent collection, special exhibitions, and programs.” During the Sacred Mother Space Gallery Walk, Varnado-Brown will share her experience as a resident artist.



Victorian collage from the collection of the Smithsonian Institution

WORKSHOP

Preserving Family History

Nayla Maaruf
Thursday, 26 June 2025, 11:30AM-12:15PM

NOMA 2nd Floor Contemporary Gallery
Nayla Maaruf, NOMA’s Conservator of Photographs and Works of Art on Paper, will share her knowledge on disaster preparation at home for family photos and documents, which also applies to artists with a paper-based practice. Maaruf will also entertain questions from artists who have material concerns about their artwork.

SYMPOSIUM

Victorian Scrapbook House for Paper Dolls

Beverly Gordon
Thursday, 26 June 2025, 1-1:30PM
New Orleans Museum of Art

During her thirty-year career in academia, Englewood, Florida artist, writer, and educator **Beverly Gordon** focused a global lens on art identified as domestic and “women’s work”. Her interests spanned from Shaker textile arts to the crafts made at turn of the century fundraising bazaars. Her 2011 book, *Textiles: The Whole Story*, considers its subject’s history from the perspective of art, science, history, and anthropology from the Stone Age to the 21st century. While Gordon began her artistic practice as a weaver and fiber artist, in the last 15 years, she has focused almost exclusively on collage and assemblage. In this session, Gordon will present on collages found in late Victorian scrapbook houses. She writes: “These were collage book albums, ostensibly made as paper doll houses, which featured double-page spreads representing different rooms in a house. The cover of a given album served as the front door, the next pages represented the front hall, and so on into the inner rooms of the home and garden. The furnishings of the rooms consisted of images



Artwork by Jordan Cerminara

cut out from trade catalogs, newspapers and other visual material, which was ubiquitous in the late 19th century. Experiencing their great whimsy provides fodder for the contemporary imagination, as well as greater insight into the development of the collage medium; this is a largely unknown but fascinating chapter of collage history. Scrapbook houses are related to Victorian photocollage, but the genre stands alone as a particularized tradition.” In a chapter in *The Scrapbook in American Life*, Gordon wrote, “It is time to fully recognize the inexorable fascination, the pleasure, and indeed the magic of the these albums and to fully acknowledge the creativity and artistic integrity of the house makers. Paper dollhouses are works of art; they represent an underacknowledged and undervalued form of collage.”

SYMPOSIUM

Symbols on a Cave Wall: Storytelling & Collage

Andrea Lewicki, Carolyn E. Oliver, Jordan Cerminara, Kirk Read, Erica Trabold
Thursday, 26 June 2025, 1:45-2:45PM
New Orleans Museum of Art

Storytelling is a fundamental part of the human experience. Every culture does it, sometimes in wildly different ways. From painted symbols on a cave wall to role playing video games, people are telling stories but also sharing vital information, conveying ethics and morality, or building a cosmology that explains the world in which we live. In this panel, we will hear from artists whose practice is deeply involved with storytelling and collage.

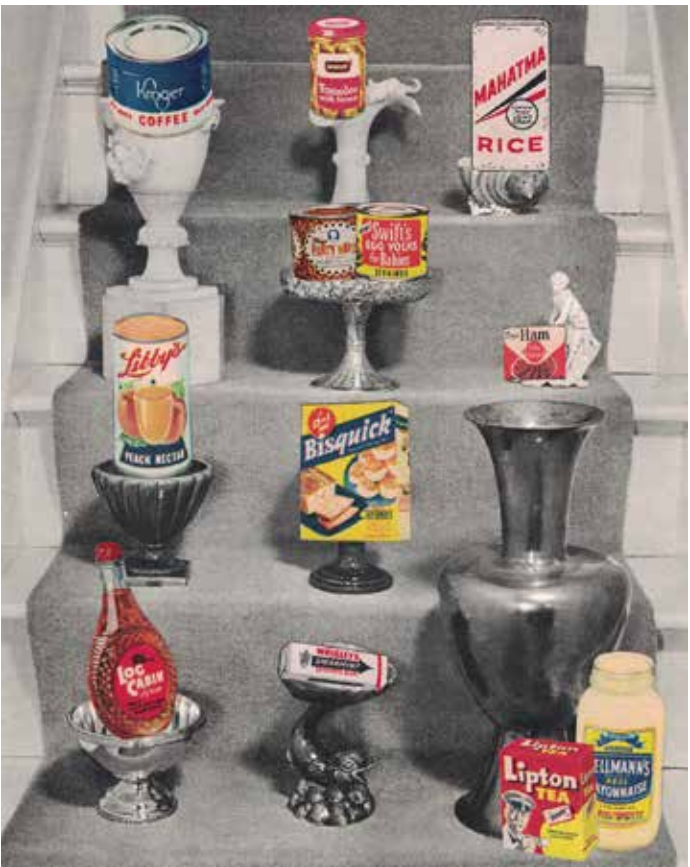


Artwork by Carolyn E. Oliver

Every collage tells a story; there is a story about every collage. “Some of us walk the adjoining lands of writing and collage. Some of us self-describe as writers who collage or collage artists who write. Some of us are terrified of words altogether,” wrote Portland, Oregon collagist and writer **Kirk Read**. “Writing, collage and public health nursing emerge from the core of my being—they come from a drive to forge connections with other people and to inhabit realms of memory and contemporary life that defy expected social scripts. My collage explores both abstraction and character-driven narrative, although this narrative is rarely linear or clear in a traditional sense. My collage is an extension of my writing practice, a laboratory for emerging ideas and character moves. I use materials that evoke nostalgia, then seek to subvert and contort the evocations.” Read will speak about how language and visual practices inform each other, “how they compete and argue and agree in our minds and hands.”

“People’s hearts and minds are changed by storytelling,” wrote Carlsbad, California artist **Carolyn E. Oliver**. “My art is a reflection of my life’s journey—filled with stories, memories, and a love for the beauty and whimsy of everyday life. I draw inspiration from my world travels, personal transformations, and found materials collected along the way. Each piece is crafted with intention, layering textures, colors, and emotions to evoke a sense of wonder and individuality. My work is a celebration of storytelling through art.” Oliver will share her art and talk about how stories are infused into her collage works.

“I love making people laugh as much as I love meticulously cutting out disparate images and rearranging them to make a visual goof,” wrote **Jordan Cerminara**. The Portland, Oregon stand-up comic and visual artist has a unique practice of combining performance and collage. “I work all hand cut collage using a variety of source materials mostly comprised of vintage magazines and books with



Artwork by Erica Trabold

a focus on creating images that elicit laughter from the viewer. As a professional comedian, I use my designs as merch on the road.” Cerminara will speak about the role of humor in collage and how comedy and collage can “create a more authentic self on and off stage.” He wrote, “I’m a nerd for the whole process and I enjoy sharing moments and connecting with people—it is my whole life.”

“Peculiarities, or things I love, in no specific order: crossword competitions, jigsaw puzzles, beans, sadcore music, washed rind cheeses, forest bathing, and Pacific Northwest geology. I dig poetry of the surreal and prose-y variety, and my art tends toward that direction. It’s often collage, which just means that I cut things up and mix them together until I get the level of weird I’m looking for. There’s a story somewhere in the layers of each piece that leaves my studio,” wrote Carnation, Washington artist and writer **Andrea Lewicki**. “Writing and making visual art are symbiotic processes for me. I move fluidly between them, letting one influence the other. In either medium, I am motivated by finding surprise, divergence, and catharsis.” Lewicki will speak about her artist practice and her experience using locative collage to tell stories.

In Lynchburg, Virginia writer and artist **Erica Trabold** is the co-editor of the 2023 book, *Lyric Essay as Resistance* which won a Midwest Book Award. She will speak about her art and writing practices. “My essays are non-narra-



Artwork by Jillian Ohl

tive, composed in fragments and images, relying heavily on repetition and juxtaposition, gaps and silences, to make meaning. My collages are analog, made with scissors and glue. Material springs from the pages of books, magazines, found objects, and a growing collection of ephemera,” wrote Trabold. “Unlike the digital files I create as a writer, when I collage, I make inherently physical objects. I see the tactile nature of these works is evidence of life and creative energy, an imperfect record of days.”

WORKSHOP

Collage in the Classroom: What Do You Want The World To Know?

Jillian Ohl

Thursday, 26 June 2025, 2-5PM

NOHC Suite 204

How do we bring collage into the classroom? As part of her work in the graphic design department at Western Carolina University, artist and illustrator **Jillian Ohl** has been engaged in a curricular and pedagogical push to do just that. She wrote, “Using collage has helped our students in not only breaking the false belief that graphic design only happens on a computer, but it is also an accessible method of making in Appalachia where we have limited access to resources and there is little cultural space for pretentious approaches to design. Above all, it has given students permission to use a medium they thoroughly enjoy but has been historically under-recognized and sequestered to the realm of feminine arts and crafts. Using collage in the design classroom in southern Appalachia, gives power to our marginalized students to express their creative voice.”

During this workshop, Ohl will guide participants in the making of a poster that explores the type/image relation-



Artwork by Rosanne Walsh

ship while also thinking about expressing a personal point of view. She wrote, “Collage is a democratizing medium that frees the participant from the intimidating world of drawing. This three hour exercise is meant to prepare the student for a larger poster design project but also opens up the possibility of analog making into their design process. For the non-design student, this is an opportunity to explore typographic principles without the use of design software such as Adobe Photoshop or Illustrator. With the broad prompt, students can choose anything from a call to action for social change, declare an interesting fact about an animal, or explore a personal anecdote.” Ohl will make a short presentation beforehand providing poster examples and quickly explaining typographic voice preps the participants for using these design elements. After the collage making, Ohl will debrief with the other educators who will discuss ways to adapt this activity to their own classrooms.

SYMPOSIUM

Where are we?: Collage Artists & a Sense of Place

Paula Mans, Laura Cannamela, Michael Eble,

& Rosanne Walsh

Thursday, 26 June 2025, 3-4PM

New Orleans Museum of Art

In *Lure of the Local*, Lucy Lippard wrote, “When we know where we are, we’re in a far better position to understand what other cultural groups are experiencing within a time and place we all share.” Where are we? Modern life is fundamentally diasporic in nature. So many of us are from somewhere else and yet, where we are and when we are shapes who we are at any given point in time. Understanding place is critical to survival and resilience in the 21st century where hostile factors of climate change, late-stage capitalism, and rising authoritarianism threaten community cohesion already stressed by Modernity.



Artwork by Laura Cannamela

Each of the four artists in the “New African Masquerades” exhibition at the New Orleans Museum of Art contribute to a sense of place in their communities. They draw on traditions, folklore, and religious practices. They use symbols and imagery familiar to their communities. Their performances bring people together and offer the opportunity to connect with ancestral traditions and create shared memories for the future. All of these things foster a sense of place. And each of these artists operate from the now, putting that sense of place in conversation with the Modern lives in which their communities exist.

Lippard wrote about the fragmented nature of contemporary life. “Most of us live such fragmented lives and have so many minicommunities that no one knows us as a whole. The incomplete self longs for the fragments to be brought together. This can’t be done without a context, a place.” Artists play a critical role in developing, expressing, and understanding a sense of place. Approaching the social, physical, and spiritual landscape in this way is fertile terrain for artists who can draw out elements of a place in ways that they are seen and thought about in new ways. In this session, we will hear from artists whose work speaks to a sense of place.

Washington, DC artist **Paula Mans** creates “figurative collages that engage in visual discourse surrounding the



Artwork by Paula Mans

(in)visibility and agency of people of African descent. The works subvert notions of power through the Gaze. Rather than being images to be viewed and consumed, the figures that the artist constructs look defiantly out onto the world—engaging, confronting, and challenging the viewer.” Her “Cotton Flower” project came about when Mans “read a short excerpt, which sparked my imagination about cotton as a symbol, because cotton is such a heavy and weighted symbol for African Americans, due to enslavement. The excerpt said that some enslaved women ingested cotton roots to abort pregnancies during enslavement. That really turned everything on my head of what I thought about cotton and using cotton as a tool of subversion, rather than oppression, rather than subjugation.” She will speak about how she views “the collage process as emblematic of identity formation within the specific context of the African Diaspora.” She will also speak about how visiting the Laura and Whitney Plantations with Kolaj Institute in October 2024 impacted the project.

Place and landscape are intricately linked. Maps are an abstraction of place as informed by the landscape. Artist **Laura Cannamela**, who splits her time between Upstate New York and Eastern Ontario, uses maps to connect our



Artwork by Michael Eble

sense of place to its geologic history. “Living near a gorge carved from glacial flow and eroded by a creek, everyday I observe the interconnectivity of nature through small details that reflect the massive forces which shaped the environment around me,” wrote Cannamela. “In my studio, I research topographic maps along with geological events related to a specific location, and make relief collages from a variety of papers. My work focuses on representing the multi-layered process of land formation. Layers are integral to my subject matter and are visible, essential elements in my work. Making a connection between the landscape created through erosion by natural forces and the relief collage created through cutting away layers of paper is fundamental to my practice. In both nature and in my work, the process of layering indicates a state of transformation, a record of change over time.” Cannamela will speak about how place can be reflected in collage, using examples of her own work and her process of layering clay to suggest the topography and land formation of a specific location.

During his Solo Residency at Kolaj Institute, Lafayette, Louisiana artist **Michael Eble** researched Mid-century Modern buildings in New Orleans and created artwork that reflected the design language of this architecture,

both as they were intended by their creators and how they exist half a century later. Using a process of layering and sanding, Eble collages the shapes and colors of the era with the decay and patina of their present day state and in doing so Eble draws a connection to his family's history and his upbringing in the area. These works pay homage to the city while conveying themes of family, distance, time, and identity. Eble will present the series and speak about his process.

Cheshire, Connecticut artist **Rosanne Walsh** will speak about her experience of participating in Bettina Homann's Berlinage in May 2024. “As someone who has long favored the solitude of interior life over the unpredictability of travel, I've often found the most compelling landscapes to be the ones housed quietly within my own mind,” the artist wrote. That changed with Berlinage. “The premise was straightforward yet deeply generative: walk the city, absorb its textures, and create work in response. What happened was a quiet but significant shift in my understanding of both place and practice and a renewed sense of how ‘place’ can act not just as subject, but as collaborator. What had once felt foreign—both the city and the practice of working outside my comfort zone—became, over time, part of my internal landscape. I'm still working with the materials I collected there. But more importantly, I'm still reflecting on the unexpected value of creative dislocation—and how collage, at its best, allows us to reassemble ourselves piece by piece.”

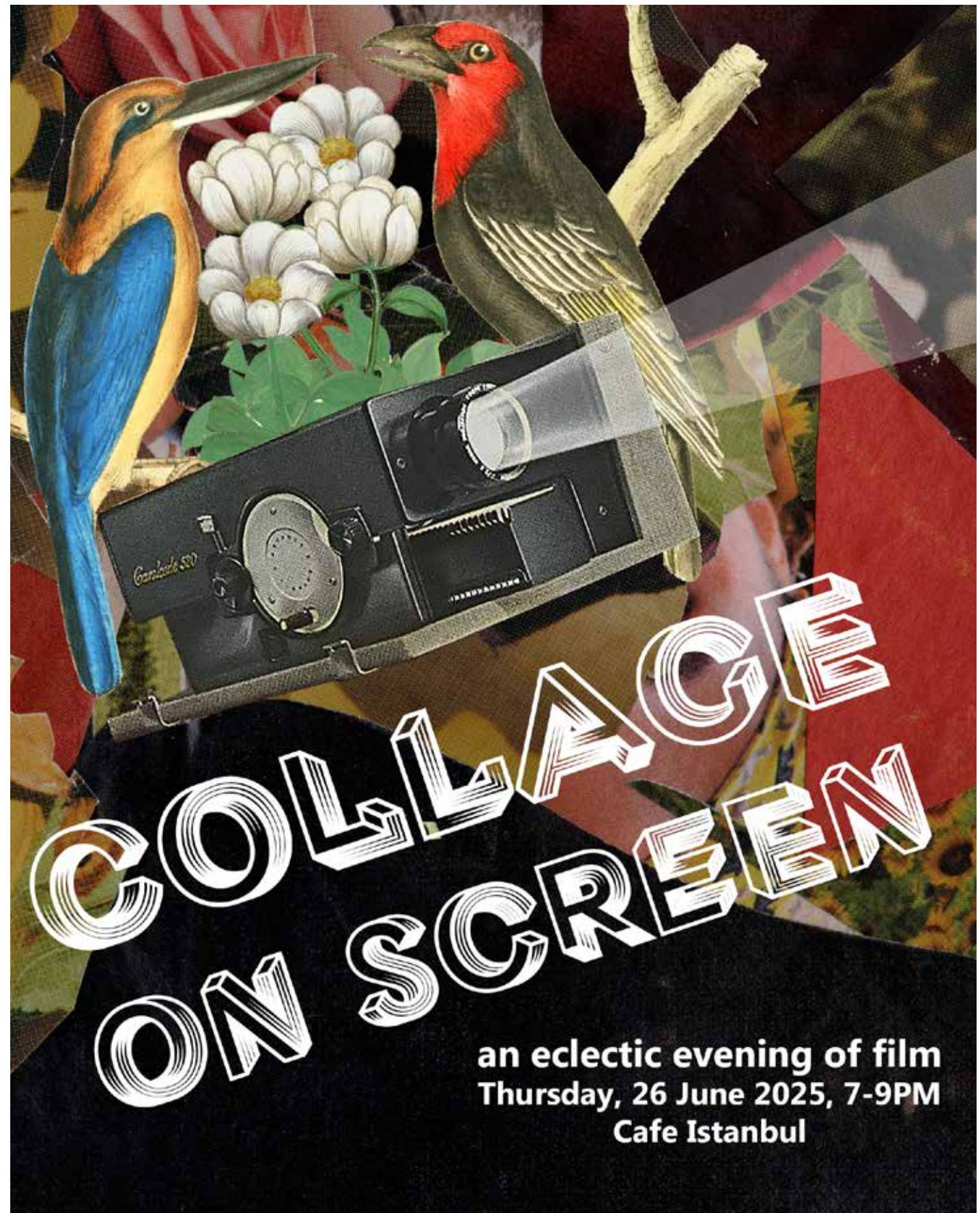
EVENING EVENT

Collage on Screen

Thursday, 26 June 2025, 7-9PM

Cafe Istanbul

Collage on Screen, an 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. The program features curated selection of short films and work made by Kolaj Institute's Collage on Screen Artist Residents: Bella LaMontagne (Shelburne Falls, Massachusetts, USA); Christine De Vuono (Guelph, Ontario, Canada); Darren Floyd (Glendale, Arizona, USA); Hillary Carlip (Los Angeles, California, USA); Leniqueca Welcome (Washington, DC, USA); Marria Khan (Lahore, Punjab, Pakistan); Rachelle Wunderink (Niagara Falls, Ontario, Canada); Sara C. Rolater (Houston, Texas, USA); and Tonya Dee McDaniel (Sinajana, Guam, USA).



FRIDAY, 27 JUNE 2025				
10AM	DAILY COLLAGE CONGRESS How Does Collage Work? Cafe Istanbul			
11AM	SYMPOSIUM Artist as Scientist, Scientist as Artist: Research, Collage, & The Pursuit of Knowledge Cafe Istanbul			
NOON	LUNCH			
1PM	SYMPOSIUM Be Gay, Do Collage Cafe Istanbul	(starts at 12:30PM) ROUNDTABLE Collage Critique NOHC Suite 204	WORKSHOP "One plus one plus one equals infinity" NOHC Suite 258	WORKSHOP The Exquisite Vivarium NOHC Suite 250
2PM	SYMPOSIUM The World's on Fire. Whatcha Gonna Do?: Politics in Collage Cafe Istanbul	WORKSHOP Intuitive Collage: Surprises & Discoveries NOHC Suite 204 2PM to 5PM	WORKSHOP Resilience & Welcoming in Hope: Collage, Installation, & Photography NOHC Suite 258	ROUNDTABLE Writer's Corner NOHC Suite 250
3:15PM	SYMPOSIUM Paper, Wood, Metal, & Everything Else: Materials and Collage Cafe Istanbul			
4PM				
5PM	EXHIBITION TOUR "cherrymilk" and "Post Hoc" Good Children Gallery Carrie Fonder			
7PM	EVENING EVENT The Dancing Pixel Party Cafe Istanbul		EXHIBITION TOUR Collage As Art Movement Kolaj Institute Gallery	
<div>COLLAGE MAKING</div> <div>On Friday, collage making will take place at Cafe Istanbul and in the New Orleans Healing Center.</div> <div>INFO TABLE</div> <div>The Info Table will be located in the New Orleans Healing Center, outside of Cafe Istanbul.</div>				

FRIDAY

DAILY COLLAGE CONGRESS

How Does Collage Work?

Friday, 27 June 2025, 10-10:45AM

Cafe Istanbul

In his 2012 book, *Photography Changes Everything*, Martin Heiferman observed, “We know that photographs work, but not quite how they do. We pay lip service to visual literacy, but don’t bother to teach it...We should spend less time focusing on what makes photographs good and more time figuring out how they do their work.” Perhaps the same can be said about collage. In this session, **Clive Knights** will present “The Fluctuation of Likeness: On the Necessity of Mis-recognition” as a way of answering this question. Knights will speak about “the necessity of mis-recognition in sustaining the vitality of a society.” He wrote, “Whether implicitly or otherwise, the imaginative gesture of the art maker that prompts an audience ‘to see something as something else’ holds the key to human communality. Such mis-recognition, in the sense of coming to know something as one had not known it before, is a release from the conventional into the possible, from the literal to the figurative. It is the epitome of human freedom understood and enacted by the poetic makers (artists) of a community whose work invites us to penetrate beyond the singular account (the rigidity of definition) to the field of potential readings (the effervescence of construal). The former requires alignment to a prescribed order as an act of obedience, the latter requires openness to the discovery of a shared order made explicit in acts of participation. The former imposes the solitary reading, the latter inspires multiple interpretations.” We will also hear from **Emily Denlinger** who will speak about her “Gain of Function: New Mutations/Old Traditions” project that is unfolding during the festival and about how one can participate in it.

SYMPOSIUM

Artist as Scientist, Scientist as Artist: Research, Collage, & The Pursuit of Knowledge

Emily Dustman & Debora Joy Nodelman

Friday, 27 June 2025, 11AM-Noon

Cafe Istanbul

At Kolaj Institute, we consider acts of play critical to a collage artist’s practice. Rummaging through a second hand book store, flipping through pages of old magazines, seeing what happens when a box of cut fragments is spilt on the floor and other acts of randomness in the studio can unlock new paths of creativity. We may go so far as to

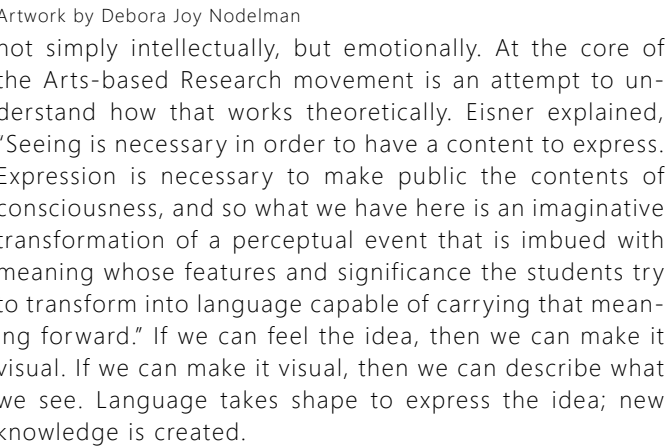


Artwork by Clive Knights

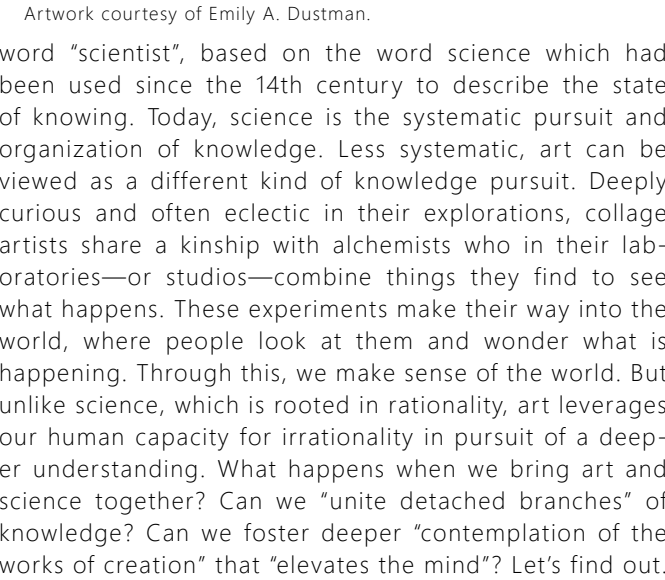
claim that the artist’s role in society is to play professionally. The obverse of play is research which can be thought of as a directed form of play. Seeking out specific materials, reading about how they were made, investigating their historical context, and writing about their meaning or how meaning has changed over time can be essential to building context for artwork that unlocks a deeper, more meaningful experience for the viewer. Play and research are driven by a sense of curiosity and the two activities are so fundamental to practice that artists may often be engaged in deep play or deep research without even realizing it.

By contrast, historically, academics rarely consider art a valid form of inquiry. “The idea that the arts could be at the core of research seemed more than a bit oxymoronic,” said American educator Elliot Wayne Eisner to a conference in Ireland in 2005. He spearheaded a movement to get researchers to think about artmaking as a valid tool for qualitative inquiry. “It was in 1993 that the first Arts-Based Research Institute was offered at Stanford University to members of the American Educational Research Association. The Institute has been offered at Stanford and at Arizona State University virtually every other year since then. My aim in initiating the institute was driven by a tension that I felt personally as a scholar trained in the social sciences but immersed in the arts. That tension engendered the idea that the arts might be used in some productive way to help us understand more imaginatively, and more emotionally, problems and practices that warrant attention in our schools.”

We often say that art is a way to make sense of our world,

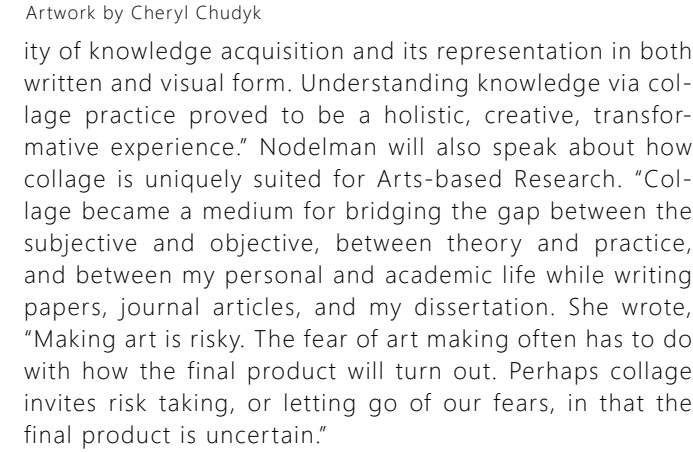


Mary Somerville, the 19th century Scottish scientist, writer, and polymath, wrote one of the most popular books on science of that century. *On the Connexion of the Physical Sciences* begins, "The progress of modern science, especially within the last few years, has been remarkable for a tendency to simplify the laws of nature, and to unite detached branches by general principles...The contemplation of the works of creation elevates the mind to the admiration of whatever is great and noble." In his 1834 review of Somerville's book, William Whewell coined the



In this session, Emily A. Dustman & Debora Joy Nodelman will share their experiences as the intersection of art and science.

Now retired after teaching forty-one years in public education, artist and researcher **Debora Joy Nodelman** has engaged a study of arts-based research and documented her findings in the paper, "Constructing Knowledge in Bits and Pieces: Collage Inquiry as Arts-Based Research" which she will present at Kolaj Fest New Orleans. She wrote, "I craft collages as I research scholarly texts, current events, history, social justice issues, and matters of human nature. My practice, as an intersubjective process, supports relational meaning-making. In the selection of images, ephemera, and symbols, I interpret complex ideologies through collage to represent my experience and knowledge as well as those of others." Nodelman will present her art practice and speak about how it relates to her written academic work. "Engaging in arts-based research practice filled me with a sense of wonder at the complex-



E-Squared is “an international print publication that draws from both art and science and is the embodiment of this synergy.” With contributions from artists, scientists, engineers, and all thinkers alike, the magazine “seeks to generate questions, creative thought, experimentation, collaboration, and innovation with the hope of sparking real social and cultural change.” In her own collage practice, **Emily A. Dustman** reimagines how scientific concepts are communicated, making them more accessible and emotionally resonant. She employs collage as a powerful medium for co-creation, inviting diverse communities

to collectively interpret and visualize complex scientific phenomena. By layering imagery, textures, and data, she transforms abstract scientific ideas into tangible, interactive experiences that invite curiosity and dialogue. *E-squared* magazine founder and director Emily A. Dustman will share her passion for art and science, speak about the work of the magazine, and introduce a project taking place at Kolaj Fest New Orleans.

In her article, "The Tensegrity of Art and Science," Maria-Elizabeth Baeva noted, "Both art and science require thoughtful observation and analysis of the world around us. They build knowledge, push boundaries and empower our society." In its systematic study of the natural world, science needs art to communicate its ideas which are often complex and novel. The work of artists is to inspire new ways of thinking and foster deeper understanding about the world. At a time when science and art are under attack, what does it look like if we bring them together?

ROUNDTABLE DISCUSSION

Collage Critique

Cheryl Chudyk & Sharon Wherland

Friday, 27 June 2025, 12:30-1:45PM

NOHC Suite 204

During this session, Seattle, Washington area artists **Cheryl Chudyk** and **Sharon Wherland** will lead a discussion and art critique. They wrote, "Collage has been surging its way forward in the art world, but while strong ideas and concepts are important in the discourse of art publication and exhibition, what impetus and framework exists for collage artists as a whole to improve their work and propel the medium forward? While many Kolaj Fest attendees do come from a formal art background, often in graphic design, printmaking, photography or otherwise, and may cringe at the word crit, many of us are introverts creating from the isolation of our own studios. Collage is so accessible, it does hold a strong draw for the average layperson to become an artist. By embracing the importance of self-critique and group critique within one's practice, it will go miles toward elevating collage as a medium that can competently compete against traditionally accepted art forms." Participants should come prepared with an artwork that they would like to be critiqued. Not all pieces will necessarily be critiqued. Chudyk and Wherland will present a critical framework for group discussion.



Artwork by Rowan Buffington

SYMPOSIUM

Be Gay, Do Collage

Tiffany Dugan, Rowan Buffington, and Ric Kasini Kadour

Friday, 27 June 2025, 1-1:45 PM

Cafe Istanbul

In a 2019 paper delivered at the University of Oxford’s Queer Modernism(s) conference (and published by the Collage Research Network), Daniel Fountain wrote, “Collage and appropriation, as [Hannah] Höch’s practice demonstrates, is ripe for this material work; taking fragments of culture and reinterpreting dominant cultural norms to produce queer associations. This ‘queerness’ then is not necessarily based on an artwork’s content (although this is sometimes the case) but the very method of collage making makes use of queer concepts; such as humour and camp, inversion and reversal, excess and extremes.” Höch met Mathilda ‘Til’ Brugman in 1926 through their mutual friends Kurt and Helma Schwitters and began a decade-long romantic relationship with the Dutch writer and linguist. When the Nazis labeled her art “degenerate”—a category reserved for artwork that they felt was an “insult to German feeling”—Höch went into seclusion only to re-

appear after the fall of the Third Reich. Höch stated that the goal of her work was to “erase the boundaries that we humans have falsely erected around everything that surrounds us” and “experiment with themes of domesticity, gender and sexuality, utilising the collage technique to indeed erase the boundaries.” In Fountain’s artist practice, Höch’s artwork led them “to move away from the physical representation of sexual bodies, becoming more concerned with the role of the found object and how consider how material alone might be queered, or used queerly—such as in the case of trash objects or marginalised materials like scraps of fabric.” This begs a question, what makes a collage queer?

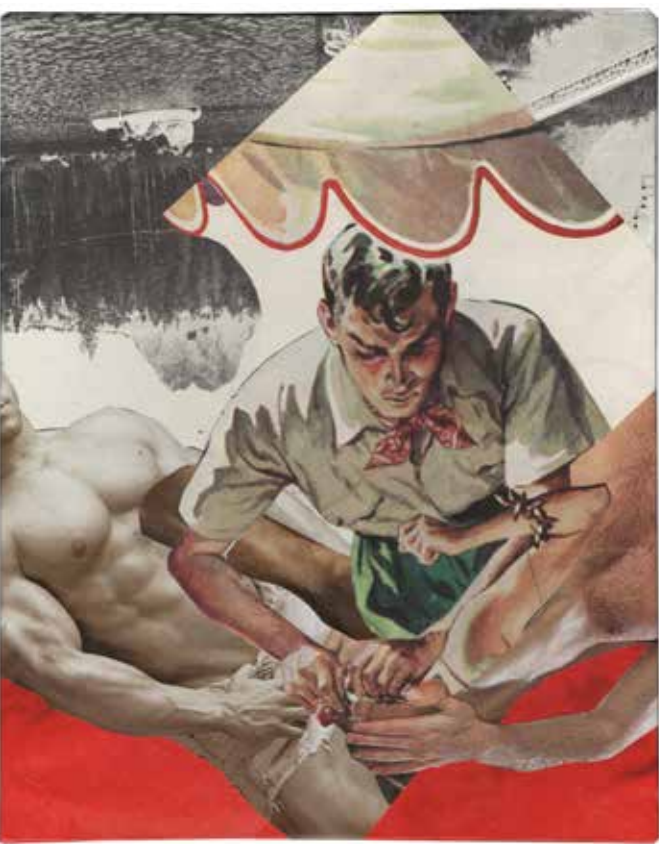
In this session, we will consider queer collage and how artists are using collage to ask, “What does it mean to be a queer person in the 21st century?” **Ric Kasini Kadour** will present a brief historical survey and speak about his “Grinder Collages” that speak to the consumerism of gay chat apps and the experience of body dysphoria, shame and anxiety over perceived imperfect bodies. He will also speak about the work of the Brayden Shayne artist collective, “a multi-faceted creative endeavor: a magazine; art products; events; film; and sounds that explore queer art



Artwork by Tiffany Dugan

and thought and general faggotry”, which works towards an art that challenges ideas of what queer art can be. They wrote, “What we don’t like is run-of-the-mill figurative works of two naked dudes coquettishly gazing at each other and gay pride signs that could have been sold at Bed, Bath, & Beyond.”

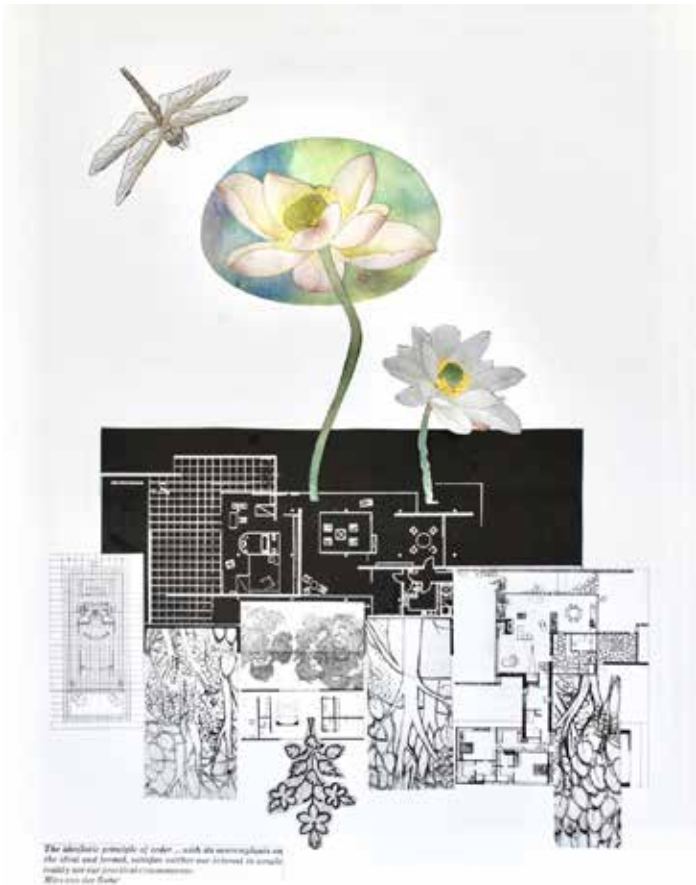
We will also hear from New York City artist **Tiffany Dugan** whose work explores “the ever-evolving cycles connected to self- and social-identity.” She wrote, “My focus is on the female and lesbian experience, which I examine through a kaleidoscope of color and movement. By exposing internal experience, I aim to create work that is abstract, rhythmic, and boldly feminine with an edge.” In 2024, Dugan started a series that investigated “lesbian identity beyond the physical body, presenting a nuanced study of experience, interiority, and intimacy through collage. The work’s focus is deeply personal and conceptual. By excluding imagery of the physical body, the collages move beyond assumptions about sexuality or relationships, instead addressing an interior experience of lesbian identity. The compositions layer color and abstract forms to evoke a cyclical ebb and flow that expose the tension between softness and edge that often accompanies aging and femme presentation. My journey as a lesbian since



Artwork by Ric Kasini Kadour

1990, coupled with the challenges of societal assumptions and desired visibility, informed the series. Collage, with its inherent flexibility and layering, became the perfect medium to navigate the question and build a conversation between disparate elements until harmony emerged.”

In *The Queer Art of Failure*, Jack Halberstam advocates for antidisciplinary forms of knowing. “Terms like serious and rigorous,” Halberstam points out, “tend to be code words...for disciplinary correctness; they signal a form of training and learning that confirms what is already known according to approved methods of knowing, but they do not allow for visionary insights or flights of fancy.” While it is evident that collage as a medium is beginning to emerge from the shadows of more historically dominant art forms, Halberstam would caution the collagist against taking tried and true paths to success: “Being taken seriously means missing out on the chance to be frivolous, promiscuous, and irrelevant.” Chattanooga, Tennessee artist **Rowan Buffington** is currently developing an exhibition that is rooted in these ideas. They will speak about their exhibition premise and how “as collage achieves success, it should preserve its subversive potential.”



Artwork by Nandita Baxi Sheth

WORKSHOP

The Exquisite Vivarium

Nandita Baxi Sheth

Friday, 27 June 2025, 1-3PM

NOHC Suite 250

In 1829, London surgeon Nathaniel Bagshaw Ward hermetically sealed a glass case containing the chrysalis of a sphinx moth and damp soil. To his amazement, a fern and grass seedling sprouted. Moisture condensed to the case's walls during the day, but returned to the soil at night. The chrysalis became a butterfly. Ward had accidentally made a vivarium, a self contained ecosystem, a mini garden of life.

The vivarium is a point of inspiration for Cincinnati, Ohio artist and writer **Nandita Baxi Sheth**. "Her pedagogical practices follow the idea that everyone is an artist and that art can change the world. Her curricular practices implement those practices through radical classroom instruction including collage, surrealist practices, and alternative modes of production and presentation." Sheth's research "develops multispecies aesthetic through examining bees and the pollination as biological, aesthetic, and creative processes. Her research interests include post-humanism, new materialisms, climate change fiction, and affect theory. She is interested in the potential of art and storytelling to imagine and evoke affective experiences



Artwork by Stephen Tomasko

that re- invigorate and re-enchanted static concepts of nature; shifting from binaries to entangled interconnectedness. She considers arts-based processes as alternatives to language for philosophical thinking, that is, thinking through materials and making as an artist-philosopher."

At Kolaj Fest New Orleans, Sheth will lead a workshop, The Exquisite Vivarium, during which participants will create collaborative spoken word poetry and collages and experience Sheth's unique pedagogical approach. The workshop adapts the Surrealist game of Exquisite Corpse and prompts participants to create an environment, ecology, or world for future beings. "Rooted in the proposition that future worlds must be collaborative, the poetic process of black out poetry is rendered collaborative resulting in a spoken word evocation," wrote Sheth. "Using a variety of collage materials, participants create vivariums for future beings (human, nonhuman, imagined) through collage according to the hidden and unfolding principles of the Exquisite Corpse game. Important to this making effort is



From left to right, Artwork by Lori Petchers, Suzanne Gore, and Jennifer R. Myhre from the *Authoritarian Regime Survival Guide*.

the presentation which will include both the collaborative spoken word poetry and the unfolding of the collaborative (multiple) collage vivariums with guided discussion about the process and learning."

WORKSHOP

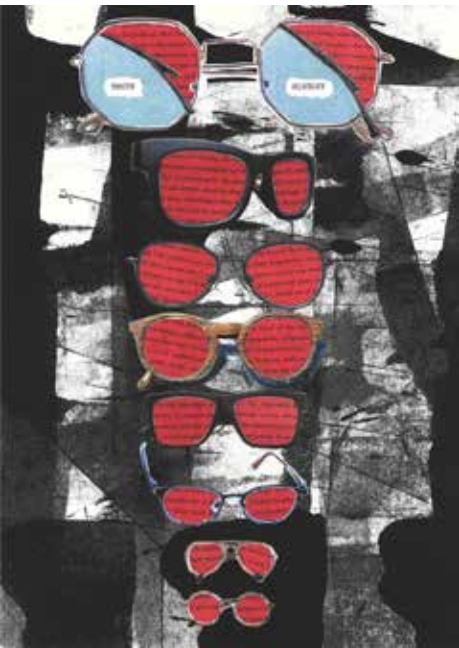
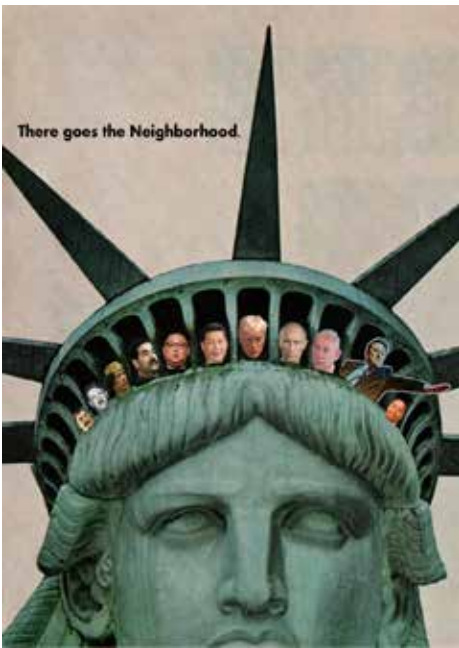
1+1+1=∞ One plus one plus one equals infinity

Clive Knights and Stephen Tomasko

Friday, 27 June 2025, 1-3PM

NOHC Suite 258

A Collaborative Workshop Celebrating the Art of Juxtaposition, Layering & Superimposition. During this session, **Stephen Tomasko** (Akron, Ohio) and **Clive Knights** (Portland, Oregon) will lead a collaborative collage making session that will result in a pop-up exhibition at the Saturday evening event. They wrote, "To the collagist, found images combine to form thresholds into new, unanticipated worlds opened by their combination and interaction. This workshop will amplify the potency of the found image itself by exploring a practice of 'no alteration' (or at most very minimal) in order to foreground creative acts of juxtaposition, layering, superimposition, arrangement, orientation and composition. In round-table groups of four, each participant will work with no more than four images culled by themselves and three other participants from a reservoir of provided, pre-cut images. Then, with no (or very minimal) further cutting/tearing they will collage these on a provided substrate aiming to activate the latent visual energy of metaphoric shift. A pop-up gallery display of the outcomes will be mounted to incite conversation within the broader festival community."



SYMPOSIUM

The World's on Fire. Whatcha Gonna Do?: Politics in Collage

Glenyse Thompson, Jody Zellen, Lori Petchers, Suzanne Gore, Jennifer R. Myhre

Friday, 27 June 2025, 2-3PM

Cafe Istanbul

A 2023 rock song by Dolly Parton goes, "The world's on fire. Whatcha gonna do when it all burns down? Fire, fire burning higher. Still got time to turn it all around...Oh, can we rise above? Can't we show some love? Do we just give up? Or make a change?" Collage as a political art form has a particular relevance to today as well as a strong historical context. From its roots in the European anti-fascist and Russian revolutionary movements in the early 20th century to its expressions during the U.S. Civil Rights era to its current manifestations in the fight for social justice in South America, collage is used by artists around the world as an impetus for social and political change. In this panel, we will hear from collage artists about how their work seeks to contribute to the political discourse.

In 2025, Kolaj Institute brought together collage artists to make artwork in response to Brussels-based Open Dialogue Foundation Vice-President and Executive Director Martin Mycielski's *Authoritarian Regime Survival Guide*. Based on the Polish experience, the *Authoritarian Regime Survival Guide* offers its readers information and tools for recognizing and resisting authoritarianism. In a clear series of lists, the *Guide* lays out what to expect in a society being led by an authoritarian regime, rules for surviving such a regime, and strategies for engaging with authoritarian supporters. The resulting book was published in



Artwork by Jody Zellen

May 2025. Contributing artists Fairfield, Connecticut-based **Lori Petchers**, Boise, Idaho-based **Suzanne Gore**, and Sedona, Arizona-based **Jennifer R. Myhre** will speak about how they make political collage and their work in the project.

Since 2019, Los Angeles, California artist **Jody Zellen** has engaged in an ongoing collage project that consists of daily Instagram posts of digital collages that combine news images from lead stories, juxtaposed with excerpts from the headline that accompanies that photograph. At the end of each year, Zellen aggregates the images into a collage animation. In her “Photo News” project, phrases like “virus variant spread” and “despair deepens” clash with others, like “higher profits needed” and “return to normal life”. “This ever changing but always familiar cacophony of headlines and images gives voice to the uniquely fragmented realities we now inhabit,” wrote the artist. “My works take advantage of chance juxtapositions to inspire thinking about relationships between what is seen and what is imagined. I easily flow back and forth between analogue and digital processes. Words and images culled from the news media have long been a source for my myriad projects. I am drawn to the poetic potential of headlines and captions juxtaposed with abstracted reductions of original images and have collected headlines and news photos for years, archiving them for use as raw material.”

Freedom Summer was an organized, season-long action designed to promote equality in the South. The 1964 campaign, organized by activist Bob Moses, sent volunteers, mostly white, to join Black residents in the state to assist with education, community activities like voter registration. Campaign workers were routinely harassed by local police. St Petersburg, Florida artist **Glenyse Thompson** paints and collages first hand accounts from people work-



Artwork by Glenyse Thompson

ing for equality that summer from the Congress of Racial Equality, archived by the Wisconsin Historical Society as part of their Freedom Summer Digital Collection. The archivists wrote, “This entire folder documents some of the many acts of violence, economic reprisals, threats, and intimidation experienced by civil rights workers before, during, and after Freedom Summer. Reprinted articles about African American Mississippians’ 1963 efforts to encourage voter registration in the face of threats, shootings, and intimidation.” Thompson’s collages make visible stories from the past that help us understand what people experienced and invites us to think about these sixty-year-old incidents in light of similar stories we may hear today about interactions people of color have with law enforcement.

WORKSHOP

Intuitive Collage: Surprises & Discoveries

Beverly Gordon

Friday, 27 June 2025, 2-5PM

NOHC Suite 204

How do we build trust in the process of discovery? “My work is an ongoing process of discovery,” wrote Englewood, Florida artist **Beverly Gordon**. “I am an inveterate collector of imagery, paper, fabric, and natural detritus—objects like bones, shells and pods—which are part of my engagement with the natural world. I allow the forms, textures and materials to call to me, and then combine them in intuitively generated compositions. When complete, the pieces reveal themselves, frequently offering a message about the mystical realm or spiritual journey. In her teaching at Venice Art Center, Gordon infuses her collage classes with cultural and historical context and encourages students to uncover their own inner wisdom and creative style. She emphasizes developing an exploratory attitude and appreciation for an interest in a wide range of materials.



Artwork by Beverly Gordon

Using only printed materials on paper, participants in this workshop will learn to intuitively select and position images to create interesting and meaningful collage compositions, and then discover what they wish to tell you. Gordon wrote, “You will allow images from magazines and other sources to call to you and position themselves together until they feel right. When the compositions are complete, you will ask them questions and receive the often amazing answers. Working this way invariably leads to surprises and potentially powerful messages.”

SYMPOSIUM

Paper, Wood, Metal, & Everything Else: Materials and Collage

Julie Glass, Julie Eisenberg Pitman, Robin Sanford Roberts, Flanzella, Cindy Green

Friday, 27 June 2025, 3:15-4:30PM

Cafe Istanbul

Materials matter, particularly in collage where the material is never neutral. That magazine fragment, that clipping from a book, that piece of found cardboard has a life and a history and when we use it in our artwork, when we ap-

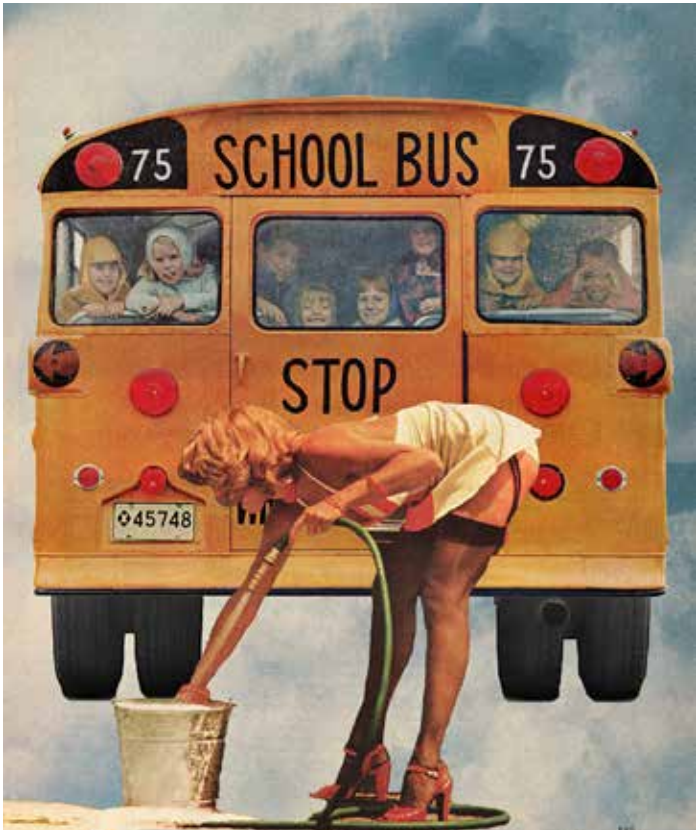


Artwork by Julie Glass

propriate that piece of culture, we bring into our artwork its life and history. That is part of what makes collage magic. In this session, we will hear from artists with a specific material practice about what they use, how they use it, and why it is important to them. They will speak about collecting and using paper, but also wood, metal, fabric, and other things. And then, if you want, we can talk about glue.

Julie Glass is interested in the intersection of materials, processes, visuals, emotions and concepts. Conceptually speaking, the Amite, Louisiana artist draws inspiration from quantum physics. “Particles can be anywhere at any time, so it is theorized that parallel universes could exist.” She wrote, if so “there are infinite possibilities and we could live an infinite number of lives. If everyone knew they might live every other person’s life, empathy would abound. Every action, every thought, can lead in a new direction and have wildly varying consequences.” Materially speaking, Glass paints, prints, decoupages and writes on reclaimed wood, and then cuts and carves the pieces using various saws and tools. This process results in colorful, odd shaped pieces that Glass assembles into dynamic sculptures that return the fragment into a unified whole, and yet something radically different.

When her father passed away, Brooklyn, New York artist **Julie Eisenberg Pitman** found herself drawn to the “material remnants of his life.” She wrote, “These everyday objects revealed fragments of his life, quiet flashes in the pe-

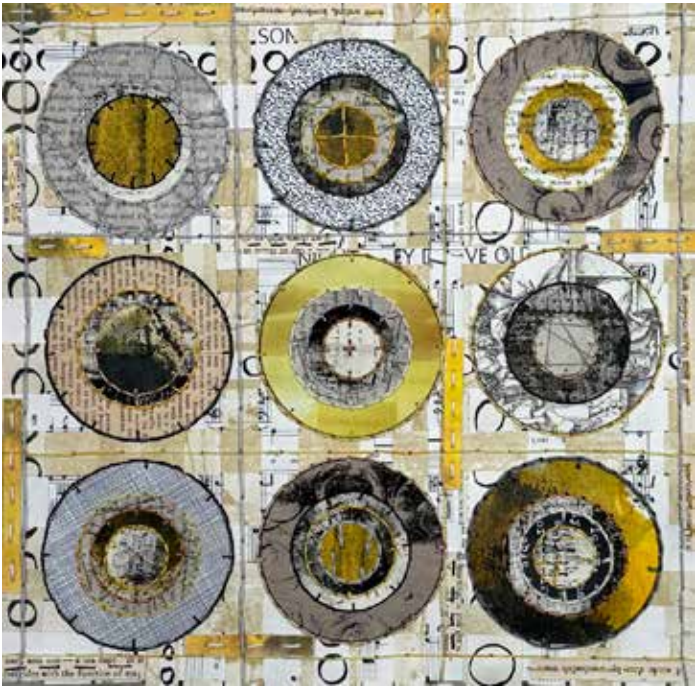


Artwork by Flanzella

riphery of his personal drama. I began to wonder: where does the junk go, the things no one truly understands? On a deeper level, in his absence, I felt a strong need to belong, to connect, and to understand myself through him.” This led Pitman to her “Puddles of Nothing” project where she used welding to make assemblages of her father’s tools and other objects. “Unlike [paper] collage, welding is permanent, harder to undo. So, I breathe deeply, lay out the steel, and shut everything else out. It’s all an experiment, a surrender. The assemblages in ‘Puddles of Nothing’ transform what is discarded into something new, casting representations of the past into the present.” Pitman will present examples of this body of work and speak about her process.

The artwork of San Diego, California artist **Robin Sanford Roberts** “revolves around exploring fragments from the past—uncovering their stories and weaving them into new compositions.” She wrote, “I am drawn to materials with history, finding beauty in their worn edges and faded textures, and giving these remnants a renewed life through my artistic process.” She also monoprints her own unique papers using a gelli plate. Roberts will present her artwork and offer strategies for creating or collecting papers for collage.

Like many collage artists, Dallas, Texas collagist **Flanzella** draws from vintage magazines which she sees not “just as ephemera, but as a living, evolving material for storytell-



Artwork by Cindy Green

ing and social reflection.” In this presentation, Flanzella will consider the use of these materials, their political and cultural implications and how advertisements, editorial photography, and illustrations from past decades gain new meaning when recontextualized in contemporary art. She asks, “Why does nostalgia resonate so deeply with modern audiences? How does collage act as a vehicle for critique, transforming outdated ideals into commentary on today’s world?” She offers “practical strategies for building their own archive of vintage clippings and preserving their fragile pages with proper adhesives, UV protection, and conservation techniques.”

Tucson, Arizona artist **Cindy Green** makes collage using found and created paper, fabric, prints of her street photographs. Sometimes she weaves the background or adds machine and hand stitching and embellishes the works with paint, pencil, pastel, oil markers. The resulting artworks offer the viewer a rich sense of material where the occasional bright color pops against earthy tones like a flower in the desert. “I love to weave paper for backgrounds. My favorite subjects are still lifes and geometric forms of which circles are my favorite,” wrote the artist. “I’ve always been into sustainability and reuse and there is nothing that might not end up in a collage--a soap wrapper, a baguette bag, a print of one of my photographs, old newspapers, magazine pages, old books, maps, my partner’s art discards, etc. Texture plays a big part in my artistic choices.” Green will speak about her artist practice and the variety of materials and techniques she uses.



Artwork by Julie Eisenberg Pitman

ROUNDTABLE DISCUSSION

Writer’s Corner

Kirk Read, Erica Trabold, Anthony D Kelly
Friday, 27 June 2025, 3:15-4:45PM
NOHC Suite 250

This informal workshop is a space for those with a writing practice to connect with one another. Author and collagist **Kirk Read** (Portland, Oregon, USA) will kick off the space with an exercise centered on visual and word practices. He wrote, “We will explore how these language and visual practices inform each other, how they compete and argue and agree in our minds and hands. Using generative writing experiments, we will create titles, move past stuck places and animate our personal writing. We will use fast collage paste-up to breathe life into our writing practice and quickly tap into the weird parts of our creative landscape.” In the past year, **Erica Trabold** (Lynchburg, Virginia, USA) has been using prompts to take her practice to unexpected places. “One collage prompt even resulted in an entire series I wouldn’t have otherwise made,” she wrote. “As a writing professor, I assign and use prompts constantly—but I had never explored them in the visual art space.” Trabold will share what she’s learned. **Anthony D Kelly** (Castlebar, Co. Mayo, Ireland) often uses the cross activation of collage practices and literary mediums to spur on new moments of inspiration and to deepen the experience of both for an audience. He believes in both words and images as seeds which can give rise to each other and that by “changing channels” between these modes of expression we can nurture unexpected and exciting new works. Kelly will invite participants to consider this concept and lead a short playful visualization exercise along these lines to free up the imaginative process.



Artwork by Kirk Read

WORKSHOP

Resilience & Welcoming in Hope: Collage, Installation, & Photography

Emily Denlinger
Friday, 27 June 2025, 3:15-5:15PM
NOHC Suite 258

How do we retain and grow hope? How do the people we surround ourselves with help facilitate that in our lives? Communities all over the world perform rituals to ward off evil and welcome positive energies into their lives, often around the new year. “It is interesting to me how ubiquitous these folk traditions are, they seem to be a result of simultaneous invention,” wrote Cape Girardeau, Missouri artist **Emily Denlinger**. “These events build community resilience. I have been considering how different people and communities remained resilient through the recent pandemic and global events.” In this workshop, participants will work together to create analog collage figures installation that will be photographed and filmed into a collage installation as part of the “Gain of Function: New Mutations/Old Traditions” project. Working together, the group will photograph the characters in the constructed space and talk about the results. Denlinger will share strategies for lighting and camera angles and how to add magic and mystery to an image through the use of narrow



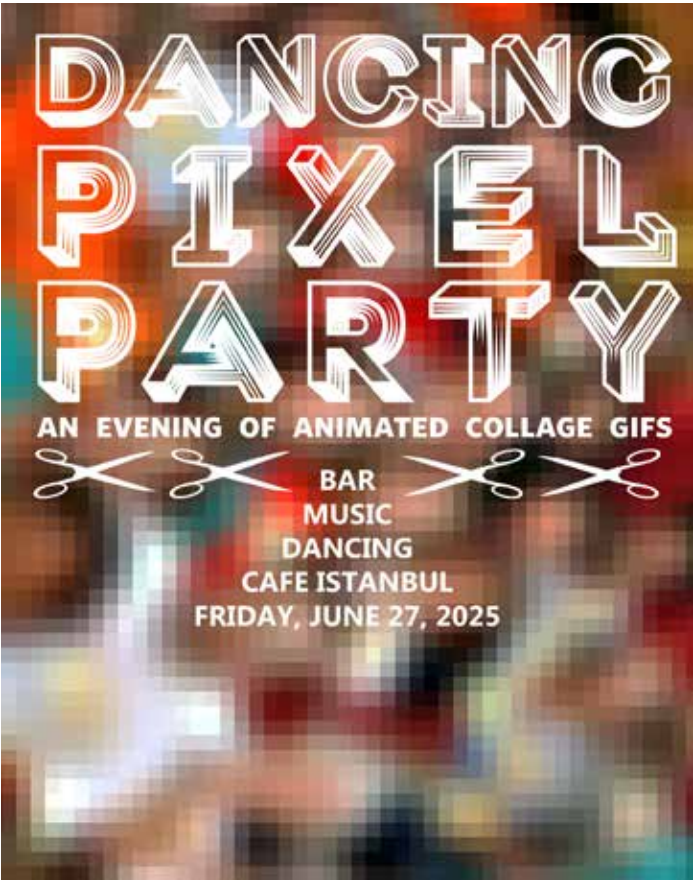
Artwork by Kirby Miles

depth of field. The resulting photographs will become a zine published by Kolaj Institute and a photograph will be included in Kolaj Institute’s exhibition on photography and collage in December. Denlinger will be assisted by Southeast Missouri State University students Abbey Grey, Grace Merickel, and Allie Murphree. See project on page 6.

EXHIBITION TOUR
**“cherrymilk” and “Post Hoc”
 at Good Children Gallery**

Carrie Fonder
Friday, 27 June 2025, 5-6PM
Good Children Gallery,
4037 Saint Claude Avenue, New Orleans

During a tour of Good Children Gallery, **Carrie Fonder** will discuss Kirby Miles’ exhibition, “cherrymilk”, featuring her tactile assemblages that blur the boundaries between painting and sculpture. Additionally, Fonder will discuss her own multi-channel video exhibition “Post Hoc”. Both artists employ the language of collage in their diverse creative practices. (See page 11.)



EXHIBITION TOUR
Kolaj Institute Gallery Tour

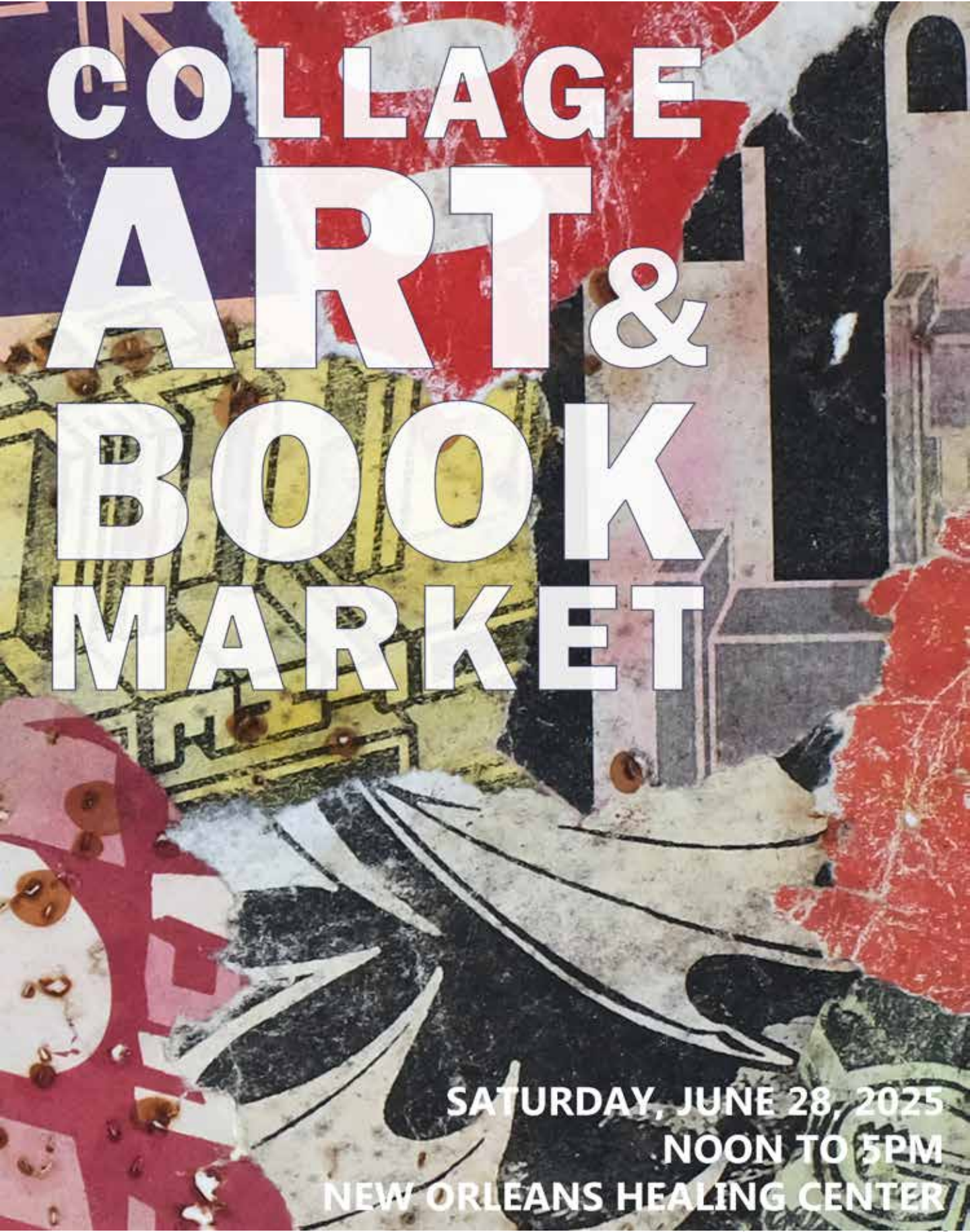
Friday, 27 June 2025, 7-7:30PM
Kolaj Institute Gallery

Kolaj Institute has long maintained that collage is a community that operates like an art movement. In this exhibition, we offer a number of examples of how International Collage Artists come together, make art, and diffuse that art into the larger culture. Join **Ric Kasini Kadour** for a brief introduction and exhibition tour. (See page 10.)

EVENING EVENT
Dancing Pixel Party

Friday, 27 June 2025, 7-9PM
Cafe Istanbul

The Dancing Pixel Party is an evening of projected animated GIFs, collage making, dancing, and community. In 1989, CompuServe released a new version of its bitmap image format. Called 89a, this new format allowed images to be animated. Early GIFs gave us cheesy rolling “Under Construction” signs on AOL pages and pixelated dancing bananas announcing Peanut Butter Jelly Times. In decades since then, GIFs have matured into a sophisticated and recognized art form, some of the best of which uses collage as its technique and genre. At this event, we celebrate this medium and see what collage artists do with it. DJ. Bar. Collage Making. Dancing.



SATURDAY

DAILY COLLAGE CONGRESS

The Artist Psyche, Markets, & Project Check-ins

Saturday, 28 June 2025, 10-10:45AM
Cafe Istanbul

The 1961 vocal composition *Voice Piece for Soprano* by Japanese artist and musician Yoko Ono is a conceptual artwork where the performer is instructed to scream “against the wind, against the wall, and against the sky.” When performed at her 2015 retrospective at the Museum of Modern Art in New York City, a film of the event shows Ono walking up to a microphone in the atrium and gutturally screaming for two minutes. While comments on the video are a litany of disbelief and insults, we propose that *Voice Piece for Soprano* is an apt performance of what it feels like to be an artist: to stand in front a room full of people and scream into the void with no reservation. In this session, we will hear from New Orleans-based artist and life coach **Jaclyn McCabe**. Her “journey as a creator and healer has been anything but linear. After earning degrees in Photojournalism and Cultural Anthropology from Western Kentucky University, she transitioned into retail, opening a boutique that celebrated plus-size women. It was there that she began to notice the deeper cultural wounds her customers carried—patterns of shame, criticism, and disconnection from their worthiness. This inspired Jaclyn to become a certified professional coach, focusing on helping people rewrite those narratives. Her holistic approach empowers clients to replace self-criticism with self-grace.” McCabe will speak about the artist psyche and introduce the workshop, “Inner Bully to Inner Bestie,” that she is leading later in the day.

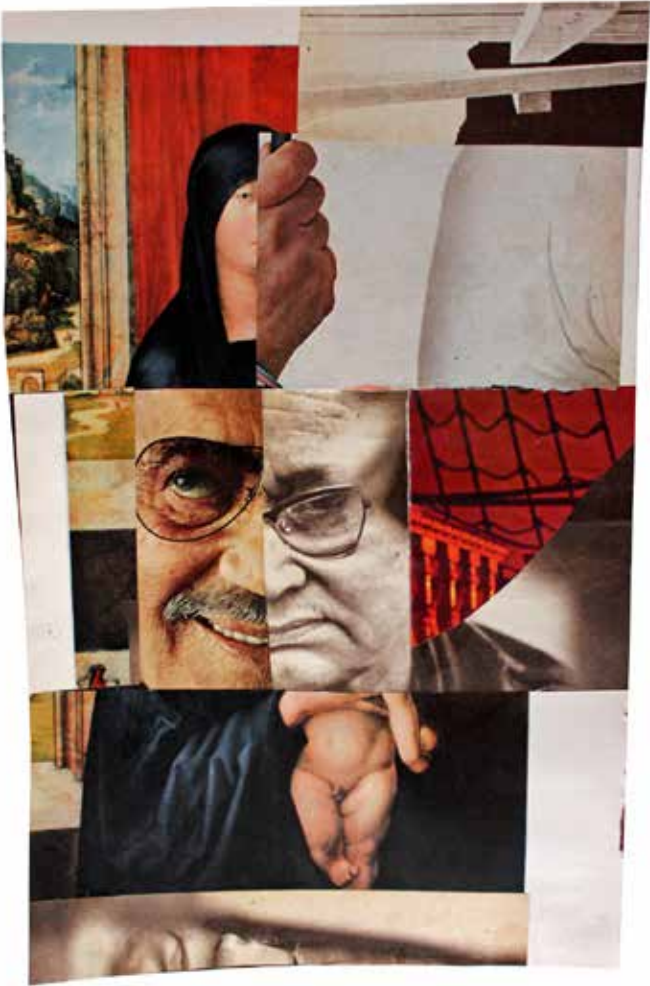
We will get a preview of the Collage Art & Book Market and also get updates from a number of artists leading projects during the festival. **Jordan Cerminara** will speak briefly about what to expect at the evening event, “Dinosaurs on the Moon: Stories from the World of Collage.”

SYMPOSIUM

Transformation in Collage as a Vehicle for Global Interruption

Julie Eisenberg Pitman, John Whitlock, Cheryl Chudyk, Colleen Coleman
Saturday, 28 June 2025, 11AM-12:15PM
Cafe Istanbul

By collecting, chronicling and reconstructing objects, we create value and perhaps beauty with worthless things. The world is currently filled with unsheltered people, as



Artwork by John Whitlock

well as migrants trying to find their way in unwelcoming cities—this work feels particularly poignant. How could this transformative approach be applied to social systems, politics and the environment? How could this change our cities and perhaps our world? The panel is facilitated by Julie Eisenberg Pitman and includes John Whitlock, Cheryl Chudyk, and Colleen Coleman.

“In a time when so many people are experiencing the harsh effects of late-stage capitalism, art offers a momentary escape and an inner sense of purpose,” wrote **John Whitlock**. “Collage specifically, can be a symbol of transformation. With subject matter and material all around us, collage is a way of taking the cards we’re dealt and turning them into something new. It’s a way to reframe our surroundings and shape the meaning of our day to day lives.”

Cheryl Chudyk will report on a locative collage residency that took place as part of Collage-O-Rama in Seattle in May 2025. Nine artists explored “the dissemination and documentation of artwork that is thrust into public spaces on topics ranging from language prompts, sexual trauma, collage as a divining tool, the pendulum of rage and joy,

SATURDAY, 28 JUNE 2025

10AM

DAILY COLLAGE CONGRESS
The Artist Psyche, Markets, & Festival Project Check-Ins
Cafe Istanbul

11AM

SYMPOSIUM
Transformation in Collage as a Vehicle for Global Interruption
Cafe Istanbul

12:15PM

LUNCH

NOON
to 5PM

Collage Art & Book Market
New Orleans Healing Center Great Hall

1PM

SYMPOSIUM
Kolaj Institute Projects
Cafe Istanbul

(starts at 12:45PM)
ROUNDTABLE
Grief, Loss, & Recovery
NOHC Suite 250

WORKSHOP
Small Circles, Big Stories
NOHC Suite 258

WORKSHOP
Encaustic Collage
Kolaj Institute

2PM

SYMPOSIUM
Curiosity, Wonder, Joy, & Portals
Cafe Istanbul

3:15PM

SYMPOSIUM
Putting It Out There: Projects & Practices of Collage Artists
Cafe Istanbul

WORKSHOP
Inner Bully to Inner Bestie
NOHC Suite 204
2PM to 5PM

WORKSHOP
Art of Resistance: Freedom Summer Collages
NOHC Suite 258

WORKSHOP
Building Creative Communities: Arts-based Research Exercise
NOHC Suite 250

4PM

5PM

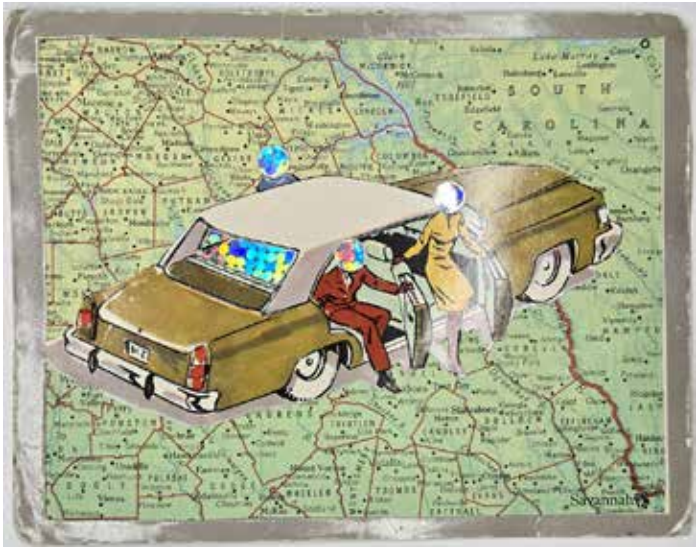
DINNER

7PM

EVENING EVENT
Dinosaurs on the Moon
Cafe Istanbul

COLLAGE MAKING
On Saturday, collage making will take place at Cafe Istanbul and in the New Orleans Healing Center.

INFO TABLE
The Info Table will be located in the New Orleans Healing Center, outside of Cafe Istanbul.



Artwork by Colleen Coleman

shared experiences, politics and more,” wrote Chudyk. The residency took place in Belltown, an area of Seattle with a notable population of unsheltered people.

Colleen Coleman will speak about transformation in collage as both a material and metaphorical practice—one that reclaims discarded fragments to build new worlds and narratives. She wrote, “By applying this approach to social systems, politics, and the environment, we can imagine inclusive, regenerative cities that honor the stories and struggles of marginalized communities, turning rupture into resilience. Through creative reconstruction, we shift perception and lay the groundwork for collective healing and systemic change.”

Julie Eisenberg Pitman will speak about creation. “As artists, we transport people through our work and ideas. Visually our work is a vehicle for travel, filling up people’s voids. One train of thought leads to the next & the next. Creation—putting all our energy into the making, leads to the next step—and then to break it, and disrupt it and to move to the next piece of art, or idea—all to gain understanding. Our transformative approaches in our work, work as catalysts creating illusions, which can be argued create pivots, collectively. When you sense everybody changing their mind about a thing, and whether we can all agree to change our mind, leads me to the possibility that we can all agree to change our mind about what quality of attention we are paying to the planet and people.”

MARKET
Collage Art & Book Market

Saturday, 28 June 2025, Noon-5PM
The Great Hall of the 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



Artwork by Jamie Amdal Hughes

artists and publishers and to take in the rich and diverse cultural production of the international collage community. The public will be invited to peruse vendor displays or attend a talk or demonstration. Some vendor highlights include: Cheryl Chudyk and Jordan Cerminara selling books, t-shirts, and original collage; Ric Kasini Kadour offering original abstract collages, a variety of zines, *Prayer Cards for Witches*, and Sanquhar Postcard packs; Jaclyn McCabe bringing collage prints; Kirk Read selling notebooks, books, zines, prints, and home-screened collage-related t-shirts. (Trades are happily encouraged); Jody Zellen offering a selection of her collage books; Kolaj Institute selling current and back issues of *Kolaj Magazine*, *PoetryXCollage*, *World Collage Day Special Editions*, and books including the recently published *Frankenstein, Magic in the Modern World*, and *Authoritarian Regime Survival Guide*.

ROUNDTABLE DISCUSSION
Grief, Loss, & Recovery

Jennifer Lynn Davis, Missy Arellano, Jamie Amdal Hughes
Saturday, 28 June 2025, 12:45-1:45PM
NOHC Suite 250
 What is the role of art in grief, loss, and recovery? In this Roundtable Discussion, artists are invited to share projects centered around grief, loss, and recovery. The conversation will be facilitated by artists with experience making this work who will share examples from their practice.

The collage practice of Bloomington, Indiana, Mexican American collage artist **Jennifer Lynn Davis** developed after she was admitted to a drug rehabilitation facility in



Artwork by Jennifer Lynn Davis
 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 and about a series of collages she made to honor her friend.

Grief and loss often puts one in conversation with material culture. What do we do with the deceased’s estate? What do we hold on to? What do we give to others? What do we throw away? What objects hold joy and memory? A collage installation by New Orleans, Louisiana artist **Jamie Amdal Hughes** that was exhibited at Kolaj Institute Gallery in April and May 2024 combined original artwork, family photographs, poetry, and other ephemeral made or collected in response to the successive deaths of her father, architect James Russell Amdal, and mother, artist Nancy “Lou Lou” Martin Amdal, in 2024 and 2023 respectively. The artist wrote, “*Amdalia* was born out of grief and trauma, but the collages I created in this period helped me reconnect with the joy, love, and creativity that was the foundation of our Amdal family.”

Belmont, Massachusetts artist **Missy Arellano** participated in Kolaj Institute’s 2025 Joy & Grief Artist Residency where she made a collaged clock that drew on her personal journey to uncover joy in the face of trauma and loss. Working from a photograph taken at The Noah Purifoy Outdoor Art Museum in Joshua Tree, California, Arellano contemplated the life of her son, who is biracial and named after a deceased friend of hers. She wrote, “This work speaks to the joy and grief of motherhood. Having



Artwork by Robin Sanford Roberts

children is supposed to be a joyous occasion, but there is a lot of pain that lies behind bearing a child. And there is a lot of guilt when you just can’t find the joy...Grief doesn’t have a fixed time frame in which we will magically wake up and feel better. And alternatively, joyful moments can’t be scheduled.”

SYMPOSIUM
Kolaj Institute Projects

Saturday, 28 June 2025, 1-1:45PM
Cafe Istanbul
 In this session, **Ric Kasini Kadour** will present an update on Kolaj Institute’s various projects and activities and speak about the future of the organization and answer questions.

WORKSHOP
Small Circles, Big Stories: A Tiny Collage Workshop

Robin Sanford Roberts
Saturday, 28 June 2025, 1-3PM
NOHC Suite 258
 In this making-focused workshop, participants will explore the art of storytelling through miniature collages. Using 2” wooden circular discs as a base, attendees will create layered compositions with vintage and contemporary papers, and text. This small-scale format encourages a focus on composition, storytelling, and detail, making each piece a unique visual narrative. After a brief introduction and demonstration, participants will dive into the creative process, using matte medium, brushes, scissors or



Artwork by Beth Guipe Hall

X-Acto knives to assemble their collages. Finished pieces can be transformed into wearable or functional art, such as necklaces, pins, or magnets. The session will conclude with an opportunity to share and discuss the works created. This workshop offers a unique opportunity for artists and creatives of all levels to experiment with collage on an intimate scale, fostering storytelling through visual composition.

WORKSHOP
Encaustic Collage

Beth Guipe Hall
Saturday, 28 June 2025, 1-3PM
Kolaj Institute

Participants in this popular & recurring Kolaj Fest New Orleans 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.

PRE-REGISTRATION REQUIRED: Space is limited. RSVP required. The material cost of this workshop is \$20 for registered participants of Kolaj Fest New Orleans or \$30 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.



Artwork by Savannah Green

SYMPOSIUM
Curiosity, Wonder, Joy, & Portals

Anthony D Kelly, Breasia Hayes, Savannah Green, C. Joi Sanchez
Saturday, 28 June 2025, 2-3PM
Cafe Istanbul

With its roots and history in the Surreal, collage is a well-built path to exercise curiosity. What happens if I put these two things together? Collage’s ability to bridge time and geography makes it a vehicle to explore new realms. In this session, we will hear from artists who are engaged in projects that explore wonder and joy and how life experiences take one down creative paths.

Anthony D Kelly is an artist, writer, and integrative psychotherapist from Castlebar, County Mayo, Ireland. “At the beating heart of my art practice are both wonder and play. Collage is a way for me to connect with myself, my community and the world around me,” wrote the artist. “I often hold a concept, word or idea in mind until an image coalesces and presents itself internally. I then sit and begin to sift through materials both digital and analogue for something that resonates.” Kelly will present his project, “Lexicon of Wonder”. He wrote, “Wonder and Awe are complex emotions arising in response to experiences of profound beauty, connection, natural phenomena, or through bearing witness to the incredible capacities, courage or talents of other human beings. They can also arise at times of great personal crisis or fear such as witnessing the raw power of nature at a time of natural disaster.” Kelly will speak about project origins, his ongoing research into the emotional states of wonder and awe, the role poetry



Artwork by Breasia Hayes

plays in the project, and his plans for an exhibition and publication.

“My art is an intuitive act of storytelling, where collage and poetry merge to honor emotion, brown identity, and the cosmic vastness of existence. Through celestial imagery, archival fragments, and layered textures, I reconstruct narratives of resilience, transformation, and divinity. At its core, my work is a love letter to creation itself—a reminder that we are not just made to exist, but to co-create,” wrote Kansas City, Missouri artist and poet **Breasia Hayes**. Two years ago, during her second pregnancy, Hayes turned to collage as a creative outlet and quickly fell in love with the medium. “Post pregnancy, I was in a place of uncertainty. My pregnancy brought me so much creative clarity and every moment I was able to go into that creative place within myself, something profound came out on the other side,” wrote Hayes. “After my birth, I found myself in a new place in my mind—a blissful place where I could completely trust that everything I am creating is in collaboration with The Creator.”

“Wonder is a feeling we are deeply deprived of in the modern age unless we really pay at-



Artwork by Anthony D Kelly



Artwork by Jaclyn McCabe

tention. Curiosity and magic are at the heart of my creative realm.” wrote **Savannah Green**. The Palisades, New York artist is currently working on a series of collages that combine tarot cards, her unique visual language, and the compositional structure of stained glass. She wrote of her “Portal” series, “I am a PORTAL, You are a PORTAL, Life is a PORTAL, Death is a PORTAL. PORTALS are limitless and liminal, they are dreamscapes; windows into alternate worlds. I am a dreamer fascinated by light and alchemy, life and death—the kinds we can see and the kinds we can only feel. I revel in finding ways to make the opaqueness of collage on wood feel like stained glass, somehow lit from within, even using the Gothic arch to evoke a cathedral like quality. PORTALS seeks to induce a feeling of reverence, one not belonging to religion but to the earthly experience.” Green will speak about the project’s origins, her process and how it evolved into a project that speaks to grief and “the many layers of life experience.”

Brooklyn-born, Bronx, New York polymath artist, writer, and curator **C. Joi Sanchez** also goes by the name Radical Black Joi. Her work explores “Black Joy as both a radical act and a necessary practice, using her work to challenge narratives of disposability and resilience.” She wrote, “Growing up in America, where Blackness and Joy are often treated as contradictions, my work unapologetically asserts that our joy is not just resistance—it is our birthright. I create art that challenges narratives of struggle by illuminating the moments of joy that define and sustain us. Through vibrant colors, bold forms, and immersive storytelling, I document Black life in its fullness, centering overlooked moments of celebration, resilience, and love. My practice is a living archive of the beauty, complexity,

and boundless creativity of Black life, reminding us that joy is not an escape—it is a revolution.” Sanchez will share her artwork and speak about how she conducts her culture work through community spaces, immersive environments, and large-scale installations.

WORKSHOP

Inner Bully to Inner Bestie

Jaclyn McCabe

Saturday, 28 June 2025, 2-5PM

NOHC Suite 204

In this three hour workshop, New Orleans artist and life coach **Jaclyn McCabe** will guide participants through engaging, creative exercises that help them explore and unlock their potential; to overcome imposter syndrome and to boost their confidence and well-being, both in their personal lives and their artistic practice. The workshop unfolds in three parts:

“Part 1: Teaching. While life is full of both positive and negative experiences, our minds tend to hold tightly to the negative ones. But here’s the good news: With a few simple tools and a little practice, you can retrain your brain to hold the positive. The teaching portion of this workshop will draw from the research on negativity bias by neuroscientist Rick Hanson. Ph.D., as well as my own anthropological observations and therapeutic training around cultural, emotional, and biological aspects of why the inner critic is the loudest voice in our heads. You’ll also leave with tangle tools to stop the negative thought pattern in real-time, freeing you to create with confidence, share your work boldly, and embrace your artistic voice with authenticity and clarity.”

“Part 2: Collage. The key to confidence is self-trust, and an intuitive artistic process like creating collages is a powerful way to cultivate it. In this exercise—which involves selecting and assembling images—participants will give a visual form to their inner critic, the voice that expresses self-doubt, criticism, or judgment. By externalizing this voice in a visual, tangible way, we’ll foster self-awareness and help them recognize the origins and triggers of their inner criticism.”

“Part 3: Reflection. The Buddhists say that when you see something beautiful, breathe it in for ten breaths. Neuroscience says it takes forty seconds to make a new neurotransmitter. Ten breaths and forty seconds are about the same time. To counter our inner bully and build positive neurotransmitters, each person will say one positive word about each collage or the person who made it.”

SYMPOSIUM

Putting It Out There: Projects & Practices of Collage Artists

Jamie Amdal Hughes, Emily Denlinger, Flanzella, Grace Wilbanks

Saturday, 28 June 2025, 3:15-4:30PM

Cafe Istanbul

While holding space equally for both, at Kolaj Institute, we make a distinction between artists engaged in collage as personal acts of expression and those whose artist practice is vocational or professional. “Everyone can be creative and everyone can make collage. We should honor and support that,” said Kolaj Institute Director Ric Kasini Kadour. “There is something different, however, when an artist chooses to put their work out in the community. It ceases to be about personal expression and becomes part of the community’s discourse. They need a different kind of recognition and support.” In this panel, we will hear from artists who are putting their art into the cultural ecosystem. They are exhibiting and publishing; getting commissions; working it on social media; engaging their communities; and doing the work of culture all while trying to live lives as human beings with all that that entails. They will speak about contemporary art projects and their artist practice.

After the death of her mother, New Orleans, Louisiana artist **Jamie Amdal Hughes** brought to Kolaj Institute’s Collage Artist Residency: Scotland a well-worn copy of *The Water-babies*, a novel by Charles Kingsley which was her mother’s favorite book. Hughes intended to make collage with it but ended up going down a completely different path. She made the collage *Boussole des Vents*, and unwittingly began a contemporary art project that would be realized in a collage installation exhibited at Kolaj Institute Gallery in April and May 2024 as part of “Joy & Grief”, an exhibition where fourteen International Collage Artists explored the obversity of Joy and Grief. The artist wrote, “*Amdalia* was born out of grief and trauma, but the collages I created in this period helped me reconnect with the joy, love, and creativity that was the foundation of our Amdal family.” Hughes will speak about the journey of making *Amdalia*, from its inception through to its exhibition and publication.

Cape Girardeau, Missouri artist **Emily Denlinger**’s multifaceted “Gain of Function: New Mutation” project includes collages, installations, locative collage, and performance. She wrote, “The project was created in response to research surrounding the intersections of 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 images capture my psychological interpretation of reality. The images reference cell reproduction, genetic mutations,



Artwork by Grace Wilbanks

breakdowns in communication, purposeful mutations of information, and misinformation campaigns. The analog collaged figures are created from fashion magazines and vintage *National Geographic* magazines. These referencing contemporary society, distribution of information, classism, human interactions, and attempts to understand and attempt to control the natural world around us. The figures are collaged into ethereal amorphous dreamlike landscapes, void of a particular time and place.” Denlinger will discuss the many facets of the project and the ways she engaged the community.

Dallas, Texas collagist **Flanzella** describes her artistic process as organized chaos. “Using intuition and analysis, piles of potential start to form on the desk. These piles have complimenting colours that juxtapose the original meaning. Carefully, the pieces are cut, sorted, arranged, and glued together.” Flanzella’s artist practice is the opposite of organized chaos. In recent years, she has exhibited her work, presented at art fairs, hosted meet-ups, taught workshops, sold prints and collage kits, and started Discord channel and a collage-centric YouTube channel which is approaching ten thousand subscribers.

Atlanta, Georgia collage artist **Grace Wilbanks** has been “creating art out of everything from my dad’s newspapers and *National Geographic* magazines to dinner menus, coasters, and coffee grounds since I can remember.” Her passion “centers on the chase of chaotic beauty found in frenzy-like explosions of colors, typography, images, and textures.” In January, she told *Shoutout Atlanta*, “My artistic journey is just getting started, but for now, I’d like the world to know that there’s an artist who honors the



Artwork by Glenyse Thompson

chaotic beauty in all of us. I would like to express that I’m an artist collaging about the wildness in our hearts and psyches. I see the beauty in the sidewalk, in the birds, in our souls.” Wilbanks will share her art journey and share experiences about “being an artist while having a full-time job, juggling an art and real-world career, and how that influences my work.”

WORKSHOP

Art of Resistance: Freedom Summer Collages

Glenyse Thompson
Saturday, 28 June 2025, 3:15-5:15PM
NOHC Suite 258

In this two-hour workshop, Saint Petersburg, Florida artist **Glenyse Thompson** will guide artists as they make artwork in response to 1964 Freedom Summer, an organized, season-long action designed to promote equality in the South. In this workshop, participants will work with archive materials found in the Wisconsin Historical Society as part of their Freedom Summer Digital Collection. Thompson will share the history and New Orleans’ role in the campaign. She will talk about how to find an emotional connection to archive material. Participants will explore collage techniques for working with this material as they create a postcard and a 12”x12” collage.



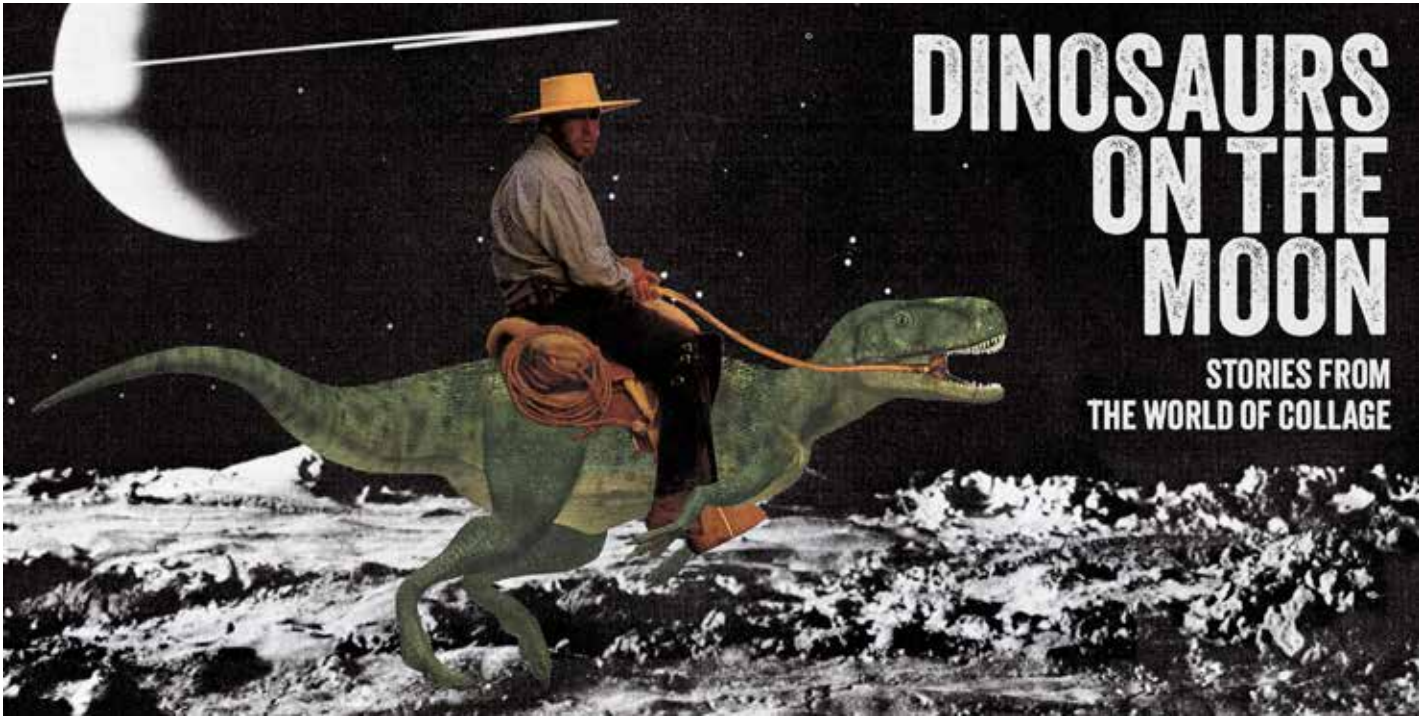
Artwork by Missy Arellano

WORKSHOP

Building Creative Communities

Missy Arellano
Saturday, 28 June 2025, 3:15-5:15PM
NOHC Suite 250

Belmont, Massachusetts artist and educator **Missy Arellano** works with students at Harvard University to use collage to express ideas about creative placemaking. She wrote, “I want to listen to other people’s stories, hopes, and dreams. I hope to gain a deeper understanding of what it means to others to exist in a world where we have had to make being creative into an economy. Creatives cannot simply exist, but we must carve a place for ourselves in this world and understanding how others view creativity and the importance of having creative jobs is invaluable information when looking to make a case to stakeholders, especially in local governments. I believe in the power of stories, and I am hoping to spend time documenting other people’s stories through visual artifacts, meaningful conversations, and collective experiences of creating, dreaming, and weaving ideas.” Arellano will lead an Arts-based Research activity that invites collage artists envision the role of art in their communities. She will present research into the value of the creative economy and invite “participants to reflect on what a creative city looks like in their own eyes. Participants will make collage that expresses their vision and then share that with the group. The resulting collage are data points in a larger discussion about how artists see their communities. Her goal is to “collect visual artifacts that can be used along with quotes, pictures, and interviews to...present to policy-makers to...show [how] citizens believe creativity should be represented, protected, and assisted.”



Artwork by Jordan Cerminara

EVENING EVENT

Dinosaurs on the Moon

Saturday, 28 June 2025, 7-9PM
Cafe Istanbul

“Dinosaurs on the Moon: Stories from the World of Collage” is an evening of storytelling, poetry, performance, comedy, and collage. **Jordan Cerminara** is working with other Kolaj Fest attendees to present a program that is part open mic, part evening of comedy. “I love making people laugh as much as I love meticulously cutting out disparate images and rearranging them to make a visual goof,” wrote the event host, Some highlights of the evening include: Portland, Oregon collage artist and author of the memoir *How I Learned to Snap* **Kirk Read** will read a short story. Cincinnati, Ohio artist and writer **Nandita Baxi Sheth** will read a black out poem and conduct a polyphony of voices performing works made during the The Exquisite Vivarium workshop. Montreal, Quebec and New Orleans, Louisiana artist, writer, and culture worker **Ric Kasini Kadour** will perform his 2005 poem, “How to Price Your Art”. Castlebar, County Mayo, Ireland illustrator, writer, visual artist, and integrative psychotherapist **Anthony D Kelly** will share one of his stories. **Timeless**, a narrative artist rooted in Bvlbancha: The Place of Many Tongues (New Orleans), will share a story that is a collage of history, poetry, and contemporary thought. **C. Joi Sanchez** is a mixed bag of possibility bringing a unique perspective, blending genres and living art through a mix of poetry, singing a capella, and comedy. **Breasia Hayes**, a multidisciplinary artist will be performing two poems—one piece highlighting the struggle of articulating post-

partum emotions inspired by a three part collage series and the other highlighting the power of motherhood also inspired by a three part celestial series all created just 40 days after giving birth. During the event, we will be screening contributions from Special Agent Collage Collective’s Mission 27: Locative Kolaj. **Andrea Lewicki** will introduce the Collective and share one of her own stories.

SUNDAY

DAILY CONGRESS

Great Collage Swap

Sunday, 29 June 2025, 10:30AM-Noon
LeMieux Galleries, 332 Julia Street, New Orleans

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. The Great Collage Swap takes place at LeMieux Galleries on Julia Street, the site of the Amuse Bouche exhibition.

Missy Arellano

Belmont, Massachusetts, USA. Missy Arellano holds a BA in Art History and French from California State University, Long Beach, an MPA from the University of Southern California, and an Ed.M. from the Harvard Graduate School of Education. Over more than two decades, the artist has contributed to a wide range of creative initiatives, from facilitating children's programming in museums to managing artists at festivals, fundraising for public television, and teaching young children about contemporary art. Arellano took part in Kolaj Institute's Joy & Grief Virtual Collage Residency in March 2025. Learn more at www.missyarellano.com.

Rowan Buffington

Chattanooga, Tennessee, USA. Rowan Buffington teaches Painting and Drawing at the University of Tennessee in Chattanooga, where he served as head of the department for six years. They hold an MFA from the College of Design, Architecture, Art, and Planning at the University of Cincinnati. Buffington's work has been featured in numerous curated exhibitions, including at Watkins College of Art and the Cheekwood Museum in Nashville, Tennessee; the Knoxville Museum of Art in Tennessee; Muse in Philadelphia, Pennsylvania; and Gray Contemporary in Houston, Texas. They have also participated in residencies at the Banff Centre for Arts and Creativity in Alberta; Mudhouse in Agios Ioannis, Crete; SÍM (Reykjavik) and Fjók (Husavik) in Iceland; the Vermont Studio Center in Johnson; Yaddo in Saratoga Springs, New York; and Kolaj Institute Collage Artist Residency in Sanquhar, Scotland. Learn more at www.ronbuffington.com.

Laura Cannamela

New York, USA & Ontario, Canada. Laura Cannamela's work has been displayed in galleries, museums, and non-profit spaces across the country and internationally. Recently her collage work was included in the US Department of State Arts in Embassies program in Timor-Leste, and shown in a solo exhibit at The Hammond Museum in North Salem, New York, at Albany International Airport, and in "Amuse-Bouche" at LeMieux Galleries during Kolaj Fest New Orleans 2024. Her ceramic installation, *CURRENTS*, was selected for the Hudson Valley Artists Purchase Award and entered into the Samuel Dorsky Museum of Art's permanent art collection. She has received recognition for her artwork through grants from the Martha Boschen Porter Fund—a fund of the Berkshire Taconic Community Foundation, the Platte Clove Artist-in-Residence Program, the New York Foundation for the Arts (NYFA) SOS Grant Program, the NYFA Mark Program, and the Freeman Foundation, along with the Five College

Center for East Asian Studies, to travel to Japan. Born in New Jersey, Cannamela received her MFA from Queens College of CUNY. She resides in the Hudson River Valley of New York and in the Mississippi River Valley of Eastern Ontario, Canada. Learn more at the Kolaj Magazine Artist Directory and www.lauracannamela.com.

Jordan Cerminara

Portland, Oregon, USA. Stand-up comic, collage artist, and co-creator of The Art Critique Comedy Show, Jordan Cerminara is a working entertainer at clubs and independent venues across North America. From one-liners to carefully crafted bits and full-blown stories, he brings a high-energy style to the stage with clever wordplay, a gamut of goofy voices, and the pipes of a karaoke legend. His debut comedy album, "Cuttin It Up", released with Burn This Records hit #1 on the Amazon and Apple iTunes comedy charts. A lifelong maker of collage, Cerminara is a member of the Pacific Northwest Collage Collective and has exhibited his collage at Art in the Cave in Vancouver, Washington. Learn more at www.handcutcomedy.com.

Cheryl Chudyk

Kirkland, Washington, USA. 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 appears in the Kolaj Institute's *PoetryXCollage* Vols. 1 & 2 and the book *Folklore of the Upper Nithsdale*, as well as *{th ink}*, *Cults of Life*, *OLTRE*, *COOLAGE*, *transitional MOMENTS*, and 6 issues of *Cut Me Up Magazine*, and she has exhibited her work in the US and Europe. She took part in Kolaj Institute's Collage Artist Residency Scotland in September 2022 and the initial Poetry & Collage Residency. Her work is part of Kolaj Institute's Collage Castell project and in Schwitters' Army Collection of Collage Art in Sanquhar, Scotland. She is the president of The Northwest Collage Society, a member of @thecollageclub on Instagram, and co-curator and co-founder of Sharp Hands Gallery. Learn more on Instagram @stitchpixie.

Colleen Coleman

Brooklyn, New York, USA. Colleen Coleman holds a BA from Cambridge College in Massachusetts and an MFA from the School of the Art Institute of Chicago. Her work has been exhibited in museums and university galleries, including the Erie Museum, the Salt Lake City Museum of Contemporary Art, and the Benton Museum at the University of Connecticut. She has participated in prestigious national and international residencies such as the

Vermont Studio Center, OxBow, Chautauqua Visual Arts, and the Kolaj Institute (August 2024). Coleman is also the recipient of two Connecticut Commission on the Arts Fellowships in Painting and Sculpture. Her work is held in both private and public collections, including the Thomas Hart Benton Museum at the University of Connecticut, the City of New Haven Public Art Collection, and the Mattatuck Museum. Learn more at www.colleencoleman-studio.com.

Jennifer Lynn Davis

Bloomington, Indiana, USA. Mexican American collage artist Jennifer Davis was born and raised in New Castle, Indiana. She holds a BA in Communication Studies from Indiana University. Using glue sticks, magazines, and acrylic, Jennifer spends her free time hand making collage art about many subjects. At Kolaj Fest New Orleans 2024, Davis was part of the symposium, "Grief, Loss, & Recovery". Learn more at www.collagesbyjennifer.com.

Emily Denlinger

Cape Girardeau, Missouri, USA. 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. Denlinger's collage animation, *Angel Baby vs. Drone Eagle*, was part of Collage on Screen program at Kolaj Fest New Orleans 2024. She also took part in Kolaj Institute's Collage on Screen Artist Residency in 2023 and the Collage & Illustration Residency: Frankenstein. 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. Learn more at the Kolaj Magazine Artist Directory and www.emilydenlinger.com.

Tiffany Dugan

New York, New York, USA. Originally from a California "creek-town" and now living in New York City, Tiffany Dugan holds a BA in Literature from Sarah Lawrence College and an MS in Organizational Change Management from The New School, with continuing studies at the Women's Studio Workshop, The Center for Book Arts, The Art Students League, and the National Academy. She has exhibited her work in over 30 solo and group shows in New York, as part of "Amuse-Bouche" at LeMieux Galleries dur-

ing Kolaj Fest New Orleans 2024, and the National Collage Society's 2024 juried exhibition. Her work has also been featured in seven literary magazines and is held in collections in the US and Europe. She was a 2020 Diderot Artist-in-Residence at The Chateau d'Orquevaux International Artists & Writers Residency. She also received the 2019 Sarah Lawrence Gurfein Fellowship in Creative Non-Fiction. She is the director of the Chuck Dugan artist estate and has a background in events and constituency engagement in arts non-profits and higher education. Learn more at the Kolaj Magazine Artist Directory and www.tiffanydugan.com.

Emily A. Dustman

Saint Louis, Missouri, USA. Emily A. Dustman is an artist, scientist, and educator who has been published in various journals for research regarding species of conservation concern. Dustman has spent the last decade teaching at various colleges fusing art and science in her own curriculum and she has served as a curriculum developer and coordinator implementing STEAM initiatives (Science, Technology, Engineering, the Arts, & Mathematics) for biology departments around the nation. Dustman completed the natural science illustration program at the Rhode Island School of Design in 2015. Shortly afterwards she was commissioned to paint the Turtles of Rhode Island for the Roger Williams Park Zoo. In 2016, she founded *E-Squared Magazine*, which fuses her affinity for art and science. Dustman currently works in the science education field and teaches immunology, advanced molecular & cellular biology, organismal biology, and environmental science courses. She also instructs sci-art workshops at science centers, botanical gardens, and for the National Science Foundation. Learn more at www.emilydustman.com.

Michael Eble

Lafayette, Louisiana, USA. Michael Eble holds a BFA in painting from the University of Louisiana at Lafayette and an MFA in painting and drawing from the University of Mississippi. Eble is the Assistant Dean for the College of the Arts at the University of Louisiana at Lafayette, where he plays a pivotal role in nurturing and guiding the next generation of creative minds. Before his return to Louisiana, Michael contributed significantly to the arts community in Minnesota. He held the position of Associate Professor of Studio Art and Curator of the Morrison Gallery at the University of Minnesota, for thirteen years. His works have been shown in solo and group shows across the US and he is the recipient of many grants and awards. He is represented by Cole Pratt Gallery in New Orleans. Learn more at www.michaelable.com.

ARTISTS & PRESENTERS

Flanzella

Dallas, Texas, USA. Flanzella studied Multimedia & Communications with a focus in Studio Art at McMaster University. Originally from Toronto, Flanzella lives and works in Dallas, Texas. Learn more at the Kolaj Magazine Artist Directory and www.flanzella.com.

Carrie Fonder

Pensacola, Florida, USA. Carrie Fonder is a sculptor, installation, and video artist who holds an MFA in Sculpture from the Cranbrook Academy of Art and is a Fulbright Nehru Award recipient. Fonder is currently an Associate Professor of Art at the University of West Florida in Pensacola, Florida and a member of New Orleans' Good Children Gallery. Her work has been featured in solo and group exhibitions throughout the US and in Ontario, the Philippines, Turkey, and India. She has participated in various residencies, including Stove Works, the Vermont Studio Center, the Wassail Project, the Atlantic Center for the Arts, Pops Packing, and most recently, Kolaj Institute's Collage Artist Residency Scotland: Castles as Buildings, Metaphors, & Systems of Power in September 2024. Learn more at www.carriefonder.com.

Julie Glass

Amite, Louisiana, USA. Julie Glass is a sculptor working in wood, steel, Plexiglas and textiles, whose work was most recently part of the Midsouth Sculpture Alliance 2025 juried exhibition in Oxford, Mississippi. She has exhibited at the Ogden Museum of Southern Art, the New Orleans Contemporary Art Center, the Aquarium Gallery, the Good Children Gallery, and the Louisiana Jazz and Heritage Museum in New Orleans; the Glassell Gallery, the Carey Saurage Arts Center and the Louisiana Art and Science Museum in Baton Rouge; the Masur Museum in Monroe, the Alexandria Museum of Art; the Louisiana State Exhibit Museum (solo show), the Norton Art Gallery, ArtSpace (solo show and group shows), and the Marlene Yu Museum and other locations in Shreveport. She has completed a residency at the Kallenberg Tower. Her public art is on permanent installation at the Shreveport Regional Arts Council. Learn more at www.julieglassart.com.

Suzanne Gore

Boise, Idaho, USA. Originally trained in print in newspaper and graphic design, Suzanne Gore holds a Bachelor of Science Communications major in advertising with minors in graphic arts, journalism, and creative writing. Her work in collage, assemblage, video and photography has been shown in California, Wisconsin and Idaho. In addition to garden building, her creations include a

series of functional sculptural furniture, collaged vases, photo montage, abstract collage and painting, book arts and bindery, portraiture, papier mâché, interior design and faux finishing. The artist took part in Kolaj Institute's 2025 virtual residency, Politics in Collage: Authoritarian Regime Survival Guide and Collage Artist Residency Scotland: Castles as Buildings, Metaphors, & Systems of Power in September 2024. Learn more at www.suzanne-gore.com

Cindy Green

Tucson, Arizona, USA. Cindy Green splits her time between Tucson, Arizona; Ennis, Montana; and New Orleans. For decades, she has been creating multimedia pieces using collage. The artist has always been into sustainability and reuse. Her works have included a soap wrapper, a baguette bag, a print of one of her photographs, old newspapers, magazine pages, old books, maps, her partner's art discards, and fabric.

Beverly Gordon

Englewood, Florida, USA. Beverly Gordon is an artist, writer, and educator. As professor of Design Studies at the University of Wisconsin-Madison with a specialty in textiles, she taught both studio and lecture classes for over 30 years. Her research focused a global lens on art identified as domestic and "women's work". Her many published books include *Shaker Textile Arts; Feltmaking: Traditions, Techniques and Contemporary Explorations; The Saturated World: Aesthetic Meaning, Intimate Objects, Women's Lives, 1890-1940; Bazaars and Fair Ladies;* and *Textiles: The Whole Story*. Gordon began her artistic practice as a weaver and fiber artist, but especially in the last 15 years has focused almost exclusively on collage and assemblage. She has exhibited at venues such as the Design Gallery and the Overture Center for the Arts in Madison, Wisconsin; and the Venice Art Center and Sea Grape Gallery in Southwest Florida. She is a certified facilitator of SoulCollage®, a tool for personal exploration, and has also developed unique Intuitive Collage workshops, where she has led hundreds of people through experimental collage journeys. Currently, she teaches collage at the Venice Art Center, and both collage and writing at Suncoast Technical Collage in Sarasota, Florida. Learn more at www.beverlygordon.info.

Savannah Green

Palisades, New York, USA. Savannah Green is a multi-dimensional artist and healer currently creating in the woods of New York. She holds a BFA from Boston University, while also studying painting and collage since the age of two with Cristina Biaggi. Green has spent the last few years studying and practicing various forms of

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energy healing, breathwork and meditation and recently received her reiki masters. She was awarded the 2022 Arts Alive Award from Arts Westchester; was artist-in-residence at L'Appartamento in Naples, Italy; and, since 1997, has shown her work extensively, most recently a solo show at Compere Collective in Brooklyn, New York. Learn more at www.portalsrealm.com.

Beth Guipe Hall

Indianapolis, Indiana, USA. Continuing a lifelong interest in collage, artist and educator Beth Guipe Hall 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. Learn more at the Kolaj Magazine Artist Directory.

Breasia Hayes

Kansas City, Missouri, USA. Breasia Hayes has been a performing artist for as long as she can remember. For more than six years, she has curated and hosted open mics in Kansas City, New Orleans, Costa Rica, and Miami. In 2023, during her second pregnancy, she turned to collage as a creative outlet and quickly fell in love with the medium. What began as an artistic release soon became her primary form of expression alongside poetry. She looks forward to a lifetime of creating, sharing, and expanding the language of her art, where poetry and collage intertwine to tell stories that transcend time and space. Learn more on Instagram @brevsivcollvge.

Nikola Janevski

Boston, Massachusetts, USA. Nikola Janevski specializes in collage, textile printmaking, and fashion design. Originally from North Macedonia, they now reside in Boston, Massachusetts, where they continue to explore the intersections of art and design. Their collage work has been included in a National Collage Society Juried Exhibit and at the Northville Art Gallery in Michigan. In the realm of fashion design, their work has been showcased and published at the Costume Society of America annual conference and the International Textile and Apparel Association annual conference. Their creative design, "Blue Nights-The Complexity of Grief", earned them the Best of Show award at West Virginia University's end-of-year fashion event and the Best Presentation at the graduate-level creative design conference. Learn more on Instagram @nikola_janevski.

Jamie Amdal Hughes

New Orleans, Louisiana, USA. Jamie Amdal Hughes is the daughter of two "black sheep" from Decatur, Illinois who settled in New Orleans when she was just a toddler. After years of struggling to reconnect to her artistic roots through the day to day demands of motherhood, a career in real estate, and caring for aging parents, she found relief, freedom, and playful creativity through collage in her early 40s. Her mother abruptly died in the summer of 2023 followed by her father in 2024, and she subsequently dove into collage as a way to process her grief and trauma, reaffirm her identity as an artist, and connect with the larger creative community. She continues her collage work with a focus on honoring her family legacy while also affirming her own artistic voice. Hughes' collage installation, *Amdalia*, was exhibited as part of "Joy & Grief: An Exhibition of Collage" at the Kolaj Institute Gallery in April and May 2025. She also had work in "Amuse-Bouche" at LeMieux Galleries and "S&WBNO Billing Issues" at Second Story Gallery, as part of Kolaj Fest New Orleans 2024. The artist also took part in Collage Artist Residency Scotland in September 2023. Learn more on Facebook @jamieamdal.hughes.

Anthony D Kelly

Castlebar, Co. Mayo, Ireland. Anthony D Kelly is an illustrator, writer, visual artist, and integrative psychotherapist, with extensive experience as a Gallery Administrator, Curator and Project Facilitator from his time at Basement Project Space in Cork, Ireland. He was chosen as *Kolaj Magazine's* 2023 World Collage Day Artist. His work has been shown across Ireland, Europe and in the US and he delivered workshops and lectures at Collagistas Festivals 5 & 6 in Dublin and Brussels. His work has been featured in many publications including *Art Reveal*, *Creativ Paper*, *Murze Magazine*, *Kolaj Magazine*, *PoetryXCollage* Vols. 2 and 7, *Kolaj Magazine World Collage Day 2023 Special Edition*, Collage Artist Trading Cards, Pack 9, and the recently released publications *Empty Columns are a Place to Dream*, *Artists in the Archives*, and *Frankenstein; or the Modern Prometheus* from Kolaj Institute and Kasini House. His work is in the permanent collections of Mayo County Council, Kolaj Institute, and The Henry Sheldon Museum of Vermont History. His studies include Arts Administration, Arts Participation and Global Development and Humanistic Psychotherapy. Learn more at the Kolaj Magazine Artist Directory and www.freeformtrouble.com.

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Clive Knights

Portland, Oregon, USA. Clive Knights is an English collagist, printmaker and creator of festival structures. Since 2021, he has had solo shows of his collages and mono-type prints in Portland, Oregon; Rome, Italy; and Williamsburg, Virginia. He has exhibited work in over 40 group shows in multiple US states and internationally, including “Amuse-Bouche” at LeMieux Galleries during Kolaj Fest New Orleans 2024. In April 2022, he curated the international exhibition “Corporeal Gestures” in Portland. In June 2022, he published his first monograph, *Gestures from a Body at Work: Unsuccessful Attempts at Grasping Eternity*. In 2024 he collaborated with Canadian poet Terriann Walling to publish *Labyrinth of Wind: Poems and Collages*. He was the founding director of the School of Architecture at Portland State University. Knights has presented at Kolaj Fest New Orleans in 2018, 2019, 2022, 2023, 2024 and Kolaj LIVE Milwaukee. His fictional work, “The City of Objectivity”, appeared in *Kolaj* 30. His conversation with Andrea Burgay, “Excavations, Projections & Depth, Parts I & II” appeared in *Kolaj* 28 and 29. “Stranger at the Studio Table” appeared in *Kolaj* 17. His collage appears in Collage Artist Trading Cards, Pack 5. He is represented by Laura Vincent Design & Gallery in Portland, Oregon. Learn more at the Kolaj Magazine Artist Directory and www.cliveknights.com.

Andrea Lewicki

Carnation, Washington, USA. Andrea Lewicki writes and makes art near Seattle. Lewicki has contributed art to literary magazines including *Jelly Bucket*, *Mud Season Review*, *Cream City Review*, and *High Shelf Press*. Her work appears in art publications such as *Create! Magazine*, *Cut Me Up Magazine*, *Juniper Rag*, and books released by Jen Tough Gallery. She is the founder of Special Agent Collage Collective, an international gathering in the scissors-and-glue-stick world. Though writing was her first creative love, long before she dared become an artist, she is a late-blooming writer. She has proudly lived almost half a century without cooking a turkey or wearing a sports jersey. Learn more at the Kolaj Magazine Artist Directory and www.andrealewicki.com.

Paula Mans

Washington, DC, USA. Paula Mans is a painter, collagist, and art educator based in Washington, DC. While Paula is a native Washingtonian, she spent many of her formative years living in Tanzania, Mozambique, Eswatini, and Brazil. Her experiences throughout the African Diaspora shaped her identity and informed the development of her artistic voice. Mans’ work has been curated into group shows in Washington, DC, Baltimore, Atlanta, New York and Kranj, Slovenia. Three of Mans’ collages were included in “Temporal Geolocation: How Place & History Form Identity in Collage”, at Kolaj Institute Gallery in Fall 2024. Her work has been featured in the *Washington City Paper*, *Contemporary Collage Magazine*, *Suboart Magazine*, *CanvasRebel Magazine* and on WTTG (Fox) in Wash-

ington, DC. Mans is a 2023 Sustainable Arts Foundation grantee, a Vermont Studio Center Visual Arts Fellow, and a recipient of the 2024 Arts and Humanities Fellowship for the DC Commission on the Arts and Humanities. Her work has recently been acquired by the DC Commission on the Arts and Humanities Art Bank collection. Learn more at www.paulamans.art

Nayla Maaruf

New Orleans, Louisiana, USA. Nayla Maaruf is the Conservator of Photographs and Works of Art on Paper at the New Orleans Museum of Art. Prior to her role at NOMA, Maaruf was a Photograph Conservator in the Department of Conservation and Science at the Art Institute of Chicago. Her previous research has been focused on photographic albums, flaking tintypes and the identification of color photographic processes. Maaruf has a passion for material technical research and advancing the conservation field through publications, presentations and public programming to bring conservation closer into peoples homes.

Jaclyn McCabe

New Orleans, Louisiana, USA. Jaclyn McCabe is a New Orleans-based artist and life coach. She holds degrees in Photojournalism and Cultural Anthropology from Western Kentucky University. Learn more at the Kolaj Magazine Artist Directory and www.jaclynmccabe.com.

Jennifer R. Myhre

Sedona, Arizona, USA. Jennifer R. Myhre is a community-taught artist working in collage and printmaking. Her work has been exhibited at the Euphrat Museum of Art, the San Mateo Art in Public Places program, and the Lightbox Gallery. She was a 2018 Belle Foundation for Cultural Development grantee in the visual arts. She has training in visual arts, which started with documentary filmmaking. She edited two award winning documentaries, founded a digital storytelling project about economic inequality called *1500 Stories* and produced a podcast by the same name. In 2021, she left professional sociology to become a community organizer; in 2024, she left that job to take the leap to full time artist. Learn more at www.jennifermyhre.net.

Debora Joy Nodelman

Chino Hills, California, USA. Debora Joy Nodelman is an a/r/tographer (artist, teacher, researcher) and business owner who shares her time living between Southern Ute land in Silverton, Colorado and Gabrieleno-Tongva land in Los Angeles, California. She holds a PhD in Education from Chapman University. Now retired after teaching forty-one years in public education, she enjoys spending time with her family, reading, studying, traveling, and creating mixed-media art. In addition, she spends hours at a local equestrian barn helping to care for her family horse. Nodelman’s writing is published in *The Inter-*

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national Journal of Multicultural Education, Visual Arts Research, International Journal for Researcher Development, and in the texts “Culturally Responsive Methodologies” and “Arts-Based Research Across Textual Media in Education”. Published collage work includes *The Sketchbook Project* Volume 16, *Visual Arts Research* Vol. 38, No. 2, and multiple collages for the Paris Collage Collective’s Weekly Challenges. Learn more on Instagram @debora_joy_nodelman.

Jillian Ohl

Western North Carolina, USA. Artist and illustrator Jillian Ohl holds a Bachelor of Art and Design degree from North Carolina State University’s Collage of Design and an MFA in Illustration and Visual Culture from Washington University in St. Louis. She has exhibited her work throughout North Carolina and the Southeast along with teaching courses and workshops at North Carolina State University, Appalachian State University, North Carolina Museum of Art and Sawtooth School of Visual Art. She is currently Assistant Professor of Graphic Design at Western Carolina University. In addition to her studio practice, she designs stationery, prints, and surface design patterns. Most recently, her work was published in *American Illustration* 43. Learn more at www.jillianohl.com.

Carolyn E. Oliver

Carlsbad, California, USA. Based in Southern California, Carolyn E. Oliver has worked throughout North America as an interior designer, including serving as a consultant to the Los Angeles County Museum of Art on the design of their “The Home Shop.” For over two decades, Oliver has served as a Board Member of Art Center One Hundred, Art Center College of Design. She is also a former Trustee of Pasadena’s Pacific Asia Museum. She continues to serve as a longtime member of the Pasadena Art Alliance. Learn more at the Kolaj Magazine Artist Directory and www.carolyneoliverart.com.

Lori Petchers

Fairfield, Connecticut, USA. Lori Petchers is an award-winning documentary filmmaker and multi-disciplinary artist. Her film work has been presented at film festivals worldwide. Her documentary *A Self-Made Man* (2013) premiered on America ReFramed on PBS in 2015. She received an Artist Fellowship Grant in Film/Video from the State of Connecticut and a regional Emmy nomination for her work. Petchers is also a co-creator of “Old Bags”, a multi-media art project exploring female identity and aging. Her collages have been shown in numerous galleries and venues including the Albany International Airport and the New Orleans Photo Alliance. Petchers took part in Kolaj Institute’s 2025 virtual residency, Politics in Collage: Authoritarian Regime Survival Guide. The artist lives and works in Fairfield, Connecticut. Learn more at www.loripetchers.com.

Julie Eisenberg Pitman

Brooklyn, New York, USA. Julie Eisenberg Pitman is an artist living and working in Brooklyn, New York. She holds a BFA in Design from The University of Michigan. She studied at the Studio Arts College International (SACI) in Florence, Italy. Eisenberg Pitman exhibits both nationally and internationally, including Tokyo Digital Billboards, The Superchief Gallery, New York City; Palazzo Albrizzi, Venice, Italy; Alexandria Museum of Art, Louisiana; The Copeland Gallery, London, Verum Ultimatum Art Gallery, Oregon; Sturt Haaga Gallery, California, and has been featured in *CherryBombe* and *Musée Magazine*. Her journey with the Arctic Circle Residency is shaping new directions in her work with her photographs of arctic kelp. Learn more at www.julieeisenbergpitman.com and on Instagram @eisenbergpitman.

Kirk Read

Portland, Oregon, USA. Kirk Read is the author of the memoir *How I Learned to Snap*, which was an American Library Association Honor Book. He lives in Portland, Oregon and is the co-leader of the Pacific Northwest Collage Collective. He received a Bronze award from *Contemporary Collage Magazine*. His collage is in Kolaj Institute’s Collage Artist Trading Cards, Pack 10, and has appeared in *Khora* and *RFD*. He recently co-organized “NO/STALGIA”, a collage exhibit featuring over 80 artists from around the world. He was the founder and director of Army of Lovers, organizing over 300 arts events in San Francisco. He toured with Sister Spit and the Sex Workers Art Show. He is at work on a novel called *Fannie Floyd and the Book of Life* and works as a public health nurse with unhoused people detoxing from street drugs. Learn more at the Kolaj Magazine Artist Directory and on Instagram @anotherkirkread.

Robin Sanford Roberts

San Diego, California, USA. Robin Sanford Roberts is an artist and theatrical scenic designer working in three dimensional sculpture, models and mixed media. She has designed scenery for multiple theatres including the Old Globe Theatre, Denver Center Theatre Company, Portland Center Stage and Broadway. She holds a degree in Architecture from Louisiana State University and a MFA in Scenic Design from the University of California, San Diego. She also studied at the Ecole Des Beaux Arts, Fontainebleau and at Sir John Cass School of Art, London Polytechnic. Roberts teaches and designs scenery for the Department of Theater at the University of San Diego and has a studio practice at Art on 30th in San Diego. She recently was awarded the Denis Diderot grant for an International Artists & Writers Residency at Chateau d’Orquevaux in France. Learn more at the Kolaj Magazine Artist Directory, www.robinsanfordrobertsart.com, and on Instagram @mizrobin.

C. Joi Sanchez

Bronx, New York, USA. C. Joi Sanchez, also known as Radical Black Joi, is a Brooklyn-born, Bronx-based polymath artist, writer, and curator whose work spans visual art, poetry, performance, and community engagement. Sanchez studied photography at New York University and business at Brooklyn College. Since 2011, she has been a resident artist at WOW Café Theater, curating and producing spaces for marginalized artists in and around New York City. Her poetry and art books, *B.L.A.H.* Vol 1–3, have earned Pushcart Prize nominations, *Buzzfeed* and *Dazed* magazine mentions, and placement in the Brooklyn Public Library. Her visual work has been exhibited in galleries across New York, including Kente Royal Gallery, Brooklyn Art Cave, and Washington Walls. She has been a resident artist with organizations including The Laundromat Project, Harlem River Yacht Club, and Unruly Collective. Through her Creating With Black Joy workshops, the artist integrates self-development with artistic practice, empowering youth and adults to cultivate joy as an act of resistance. Learn more at www.thegodis.art.

Nandita Baxi Sheth

Cincinnati, Ohio, USA. Nandita Baxi Sheth, Ph.D., holds a Bachelor of Arts from Rice University with majors in Architectural Studies, Art, & English, as well as a Master of Community Planning and Master of Visual Arts Education from the College of Design, Architecture, Art, and Planning at the University of Cincinnati. She has worked as an architect, planner, art educator, and is a practicing artist. Her creative practices include painting, collage, and journaling. She has taught courses in the Masters of Art Education program in the School of Art and co-led the Biodesign Challenge program, including the undergraduate course Sticky Innovation. She completed her doctoral work at Institute for Doctoral Studies in the Visual Arts and her dissertation, *Being Melliferous: Towards Multi-species Aesthetics*, earned the 2025 Outstanding Dissertation Prize. Learn more at www.melliferous.org.

Glenyse Thompson

Saint Petersburg, Florida, USA. Glenyse Thompson is a Florida-based artist. Among many publications, her work was featured in the April 2023 issue of *Architectural Digest*. Home décor firm Brewster Wallcoverings collaborated on a capsule collection, “A-Street Prints x Glenyse Thompson Wall Mural Collection”. Her work has also appeared in *Southern Living*, *Town and Country Magazine*, *Elle Decoration UK*, *Metropolis Magazine*, *California Design and Home*, *Houzz*, *Hunker*, *Design Milk* and *Aspire Home and Design*. Commissions include cover art for *Designers Today* magazine and *Great Guns London*. Her artwork is in the collection of Boston Children’s Hospital and private collections. Thompson’s collages, *All That Glitters Isn’t Gold 1* and *2*, were part of “Many Americas: Art Meets History”, curated by Ric Kasini Kadour, at the Southern Vermont Arts Center in 2022. Learn more at www.glenyse.com and the Kolaj Magazine Artist Directory.

Timeless

New Orleans, Louisiana, USA. Timeless is a narrative artist rooted in Bvlbancha: The Place of Many Tongues (New Orleans). He explores story in all of its forms and wonder: films, prose, poems, songs, etc. Timeless made the celebrated human rights documentary, *Cut-Off: It’s Not About the Buildings. It’s About The People.*; provided essential footage for Spike Lee’s unflinching documentary, *If God Is Willing and Da Creek Don’t Rise*; wrote for *Beat Street Magazine*; served as Adult-Supporter for the Fyre Youth Squad; facilitated Free For All multi-generational video storytelling workshops at the New Orleans Public Library, and has used his head for more than a hat rack. Lately, he has been sighted rockin’ local mics, coveney cyphers for The Story-Sapiens youth, performing with Freedom Theater Bvlbancha, The Love of Dunbar Collective, The KiN-gombo Arts Collective and liberating fruit trees from strangling vines at Speak Easy Farm.

Stephen Tomasko

Akron, Ohio, USA. Stephen Tomasko is an artist and curator from Akron, Ohio and the director of The Little Gallery at Bowling Green State University. He holds a BA in Art History and Philosophy from Bowling Green State University and an MFA from the University of Delaware. His work has been presented widely in exhibitions across the US and in Argentina, Australia, Austria, Belgium, Brazil, Canada, Czech Republic, Estonia, Finland, France, Germany, Greece, Hungary, Israel, Italy, Latvia, Norway, Poland, Portugal, Spain, Togo, Turkey, and the United Kingdom. His work is held in multiple public collections, ranging from the Smithsonian Institution Archives of American Art to the Philatelic Bureau Gallery on the island of Tristan Da Cunha. Learn more at www.stephentomasko.com.

Erica Trabold

Lynchburg, Virginia, USA. Erica Trabold is a collage artist, essayist, and author of *Five Plots*, winner of the inaugural Deborah Tall Lyric Essay Book Prize, and the chapbook Dots. With Zoe Bossiere, she co-edited the anthology *The Lyric Essay as Resistance: Truth from the Margins*. Trabold has exhibited in group shows sponsored by the National Collage Society, La Luz de Jesus Gallery, Hera Gallery, and other arts organizations, nationally and internationally, including “Amuse Bouche” at LeMieux Galleries during Kolaj Fest New Orleans 2024. She took part in Collage Artist Residency Scotland: Castles as Buildings, Metaphors, & Systems of Power in Spring 2024. The artist writes and teaches in central Virginia. Learn more at the Kolaj Magazine Artist Directory.

LaVonna Varnado-Brown

New Orleans, Louisiana, USA. 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”. At Kolaj Fest New Orleans 2024, she presented the collage workshop, “Take Me to the Water: A Baptism in Collage”; co-led “Collage & Kiki: New Orleans Edition”; and co-led a tour of “Wangechi Mutu: Intertwined” at the New Orleans Museum of Art. For 2022-2023, she was Artist in Residence at Longue Vue House & Gardens in New Orleans and for 2024-2025, she is Creative Assembly artist-in-residence at the New Orleans Museum of Art. The artist lives and works in New Orleans.

Rosanne Walsh

Cheshire, Connecticut, USA. Rosanne Walsh holds a BFA from the Rhode Island School of Design and a Masters from Lesley University. After a decades-long career as an art teacher in public schools, she is now focused on her studio practice. Her work has appeared in several issues of *Cut Me Up* and in the “Unconnected Yet” project produced by Boston Bengal Bridge and shown in Kolkata, India and Lorne, Australia. Her dimensional collage work was featured in “Imploding Meaning” at Vassar Collage’s Palmer Gallery in 2023. Learn more at www.rosannewalsh.com.

Sharon Wherland

Redmond, Washington, USA. Sharon Wherland is an artist and violinist living in Redmond, Washington. She studied painting and music at Western Washington University and holds a Masters in Arts Education from Simon Fraser University. She has worked as an artist and educator, teaching in Washington and Guatemala, where she worked for a year as the artist in residence, exhibiting paintings, teaching and performing concerts and lecture-recitals in the schools. Wherland has also exhibited regularly in group and solo shows throughout the Pacific Northwest, and has work in the collection of the City of Bellevue.

John Whitlock

Brooklyn, New York, USA. John Whitlock is an artist and musician living and working in Brooklyn, New York. Widely recognized for his collage work, his current practice includes charcoal drawing, painting and mixed media works on canvas and paper. Whitlock has been exhibited internationally and featured in various publications such as *The New York Times* and *The Atlantic*. He was profiled with a four-page feature in Gestalten’s 2013 *Age of Collage: Contemporary Collage in Modern Art* (reviewed in *Kolaj* 7). Learn more at www.johnwhitlock.tv and on Instagram @johndwhitlock.



Artwork by LaVonna Varnado-Brown

Grace Wilbanks

Marietta, Georgia, USA. Collagist Grace Wilbanks has received commissions for large-scale collages, including a mural of Air-stream travel trailers, and has participated in the Art Groove Experience exhibition in New York City. She holds a BA in Public Relations from the University of Georgia. Originally from rural Virginia, the artist lives and works in Atlanta.

Learn more at the Kolaj Mag-

azine Artist Directory, www.gracewilbanksart.com and on Instagram @Grace_Wilbanks_Art_.

Jody Zellen

Santa Monica, California, USA. Jody Zellen is a Los Angeles-based artist who works in many media simultaneously. She holds a BA from Wesleyan University, an MFA from CalArts, and a Master of Public Service from New York University’s Interactive Telecommunications Program. Zellen was the recipient of a 2021, 2016, and 2011 City of Santa Monica Artist Fellowship; a 2012 California Community Foundation Mid Career Fellowship; a 2011 Center for Cultural Innovation Artistic Innovation Grant; as well as a 2004 City of Los Angeles Fellowship. Her interactive installations were shown at the Los Angeles International Airport (2019); Long Beach City College Art Gallery (2017); and the Halsey Institute of Contemporary Art (2014). In 2023, four of her collage GIFs were presented at the Pixel Party at Kolaj Fest New Orleans. Learn more at the Kolaj Magazine Artist Directory and www.jodyzellen.com.



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.

ACTIVITIES

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

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.

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.

DISCOVER MORE AT
WWW.KOLAJINSTITUTE.ORG



