



KOLAJ FEST

NEW ORLEANS
10-14 June 2026

ABOUT KOLAJ



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 501(c)3 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



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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 501(c)3 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. **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!

Kolaj Institute
2374 Saint Claude Avenue, Suite 230
New Orleans, LA 70117 USA
info@kolajinstitute.org | www.kolajinstitute.org

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REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the evening events and The Historic New Orleans Collection. Registration also includes free admission to the New Orleans Museum of Art on Thursday. Bottled water is available at the Kolaj Fest Info Desk starting Friday.

Your registration provides you with free tickets to Collage the Tarot on Wednesday evening; however, pre-registration is required. Your registration is your ticket to Collage on Screen on Thursday evening and Hot Dog in the Bayou on Friday evening.

PROGRAM BOOK

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

DAY-TO-DAY

Each morning, we 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, 10:30AM on Saturday, and 10AM on Sunday. We start meetings at 10:15AM sharp on Thursday at the New Orleans Museum of Art, at 10:30AM on Friday, and at 11AM on Saturday at Cafe Istanbul, and at 10:30AM on Sunday at LeMieux Galleries.

SOCIAL MEDIA

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

HEALTH & WELLNESS

Kolaj Institute wants to ensure that Kolaj Fest New Orleans is a safe and enjoyable experience for all attendees. 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.

COLLAGE MAKING

Check the bottom of the Schedule Pages to see where collage making takes place each day. The space has scissors, X-acto knives, glue, and a collection of papers and materials.

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. The New Orleans Food Co-op is across from Cafe Istanbul 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.

Kolaj Fest New Orleans is a decentralized festival with events taking place at nine 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 on Saint Claude between I-Tal Meal Prep on the corner 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 morning symposium sessions. Be sure to show your Kolaj Fest New Orleans 2026 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 "Bird on a Wire" 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 "Light on Cut Paper" 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 2026. The complex includes several venues:

Cafe Istanbul

Located on the ground floor near the New Orleans Food Co-op, Cafe Istanbul is the site of Friday and Saturday's Daily Collage Congress, symposium sessions, Collage Making, Thursday's Collage on Screen Event, and Friday's Hot Dog in the Bayou 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 and the Big Ass Collage Event on Saturday.

NOHC Suites 250 & 252

These meeting spaces located next to each other on the 2nd floor in the Second Story Gallery.

The Historic New Orleans Collection

The Historic New Orleans Collection is two locations in the French Quarter.

www.hnoc.org

Museum & Shop

520 Royal Street, New Orleans, LA 70130

The Historic New Orleans Collection produces exhibitions, public programs, and books and multimedia to make New Orleans and Gulf South history accessible to the public. The museum is no charge.

Williams Research Center

410 Chartres Street, New Orleans, LA 70130

The Williams Research Center is the site of Thursday afternoon Symposium sessions.

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



VENUE VISIT

Trash as Materials: Visit The Green Project

Erin Gernrich

Wednesday, 10 June 2026, Noon-3PM

The Green Project, 2831 Marais Street, New Orleans, LA 70117

You can call it refuse or detritus or reclaimed materials or recycling or you can call it what it is, Trash. In collage, materials are never neutral. From how they are sourced to how they are used, the material a collage is made of shapes the story and experience of the artwork. In October 2025, Kolaj Institute opened an inquiry into Trash as Material. We brought together six artists in New Orleans to visit The Green Project and learn about how they process unwanted building materials and waste paint. The artists made artwork that was part of the exhibition, "Trash as Material" at Kolaj Institute Gallery, 25 October to 29 November 2025. A Virtual Artist Residency took place in November and December 2025 with an eye towards a second exhibition in 2026 and a book in 2027.

In this project, we take a liberal view of Trash and posit that Trash is an Idea, a liminal state of thinking about material objects where one person sees the object as unwanted and discards it. The project is interested in the role artists play as they intercede on that liminal state and transform Trash into artist material. We are also interested in how artwork made with Trash moves through the Art Ecosystem.

Since 1994, The Green Project organization has promoted "a culture of creative reuse by diverting usable materials from landfills and cultivating a respect for their value." They operate a salvage store and paint recycling program in the Bywater. They wrote, "By selling used and teaching about reuse, we are able to provide affordable materials to the community, host low-cost and free workshops,

keep usable goods out of the landfill and nearby waterways, preserve historic architectural pieces and educate residents about environmental issues." Their Paint Recycling Program was the first of its kind in the Gulf South. They wrote, "We collect and recycle usable latex and water-based paint, mixing it into new, one-of-a-kind colors. Each year, we divert 40,000 gallons of paint from improper disposal in local ecosystems and from unnecessary incineration. In 2018, over 1,000 gallons of paint was recycled and used by organizations and schools for their projects."

During this event, Kolaj Fest New Orleans participants are invited to meet with **Erin Gernrich**, Environmental Education Coordinator at The Green Project, where several artists in the 2025 exhibition sourced materials for their artworks. Gernrich will speak about her experience working with the artists and the role The Green Project plays in redirecting trash in New Orleans away from landfills. The first hour will be an informative tour of the project's facilities after which, those who are interested are invited to stay and work with Gernrich as she processes and experiments with recycled paint. (Note: If you stay for the second part of this visit, please wear clothes and shoes you can get messy.)

For those artists interested in joining the Trash as Materials Project, we will be opening calls to artists for virtual and in-person group residencies in late June and collaborating on a solo residency at The Green Project and Kolaj Institute, all with an eye towards an exhibition that will take place in Fall 2026.

SPECIAL EVENT



SPECIAL EVENT

Seance: Sound Collage

Wednesday, 10 June 2026, 7-10PM

Kolaj Institute Gallery

New Orleans, Louisiana artist, musician, and filmmaker **Robbie Morgan** (who performs under the moniker Robah) will present an interactive evening of sound collage. In his songwriting work, Morgan uses sound collage as a "new way to approach songs every time I record one. I believe when I'm in the midst of a 'happy accident', I'm tapping into a world free from traditional creative bounds. Some may call this a flow state, while I use the term seance," wrote Morgan. "I'm excited to have fun inviting chance to guide participants to a new way of thinking about sound, music, and collage." Working from an altar of objects, the audience will be invited to make sounds which Morgan will record, distort, and compose into a piece of sound collage. "Seance is about finding and releasing the ghost in the machine," said Morgan. "When we use our voices and/or musical instruments to make sound we are allowing a spirit into the room that humanity has been feeling since our roots. What happens when we use modern technology to have the intangible give us sound back?"

The event runs from 7PM to 10PM and folks are welcome to come and go throughout the evening. You are invited to bring your own objects to make sound or make sounds with the assortment of objects provided. During the event, you will also be invited to make analog collage on 4"x4" cards. A sample of the sound collage made during Seance: Sound Collage will be shared on Friday Night during Hot Dog in the Bayou as the soundtrack to a collage of Walter Ruttmann's experimental, silent films from the 1920s. Kolaj Institute will publish a vinyl recording of the Seance later in the year. The analog collage made by audience members will be used as the album cover.

Seance is the first in a series of activities in which Kolaj Institute will explore sound collage, its history, and role in contemporary art. Those with a sound collage practice or those interested in developing one are invited to send an email to info@kolajinstitute.org.

Original artwork by Ric Kasini Kadour

Kolaj Fest New Orleans 2026



FILM SCREENING & WORKSHOP
More Is Required

Fusing collage, filmmaking, installation, and layered soundscapes, **Angela Lynn Tucker**, based in New Orleans, Louisiana, creates “sanctuaries for Black thought.” She wrote, “My work challenges the status quo by weaving together personal memory, cultural resistance, and historical texts—insisting on the full complexity and diversity of Black life in America. With rigor and whimsy in equal measure, I push viewers to engage with sidelined Black intellectual traditions, ensuring these stories remain vital and enduring.” In February 2026, Tucker premiered her film, *The Inquisitor*, at the Tribeca Film Festival and on PBS’ Independent Lens. The film will be screened on Thursday evening as part of Collage on Screen (see page 9) and on Friday, Tucker will join the panel, “Consumerism, Context, and Action: Politics & Collage” (see page 28) and kick off the collaborative collage project, “More Is Required,” inspired by the life and legacy of Barbara Jordan (see page 36).

The Inquisitor (2026) follows the life and career of Barbara Jordan (1936-1996), the first Black Texas state senator, the first Southern Black woman to join Congress, and the first Black American and the first woman to give a keynote address at a Democratic National Convention. Jordan referred to herself as The Inquisitor during her historic statement to the House Judiciary Committee regarding the impeachment of President Nixon on 24 July 1974. The film also explores how Jordan never publicly identified herself as lesbian or queer, but she shared a home with Nancy Earl for twenty years and dodged homophobic

political attacks. The documentary uses Kelly Gallagher’s collage stop-motion animation to tell the full story of Jordan’s life and to illustrate aspects missing or erased from the historical record. “Over the five years of making this film, the world has changed dramatically. Democracy feels more fragile than ever, and many people feel lost.” Tucker wrote, “I hope this film serves as both a balm for the times and a roadmap from Barbara in the great beyond. Making this film has kept me grounded through these turbulent years.”

“Her conviction that more is required of us—as citizens, as artists, as human beings—feels urgently alive right now.” Since the film’s debut, Tucker is engaged in the collage project, “More is Required,” a participatory, traveling initiative that invites collage artists everywhere to respond to the prompt: More Is Required. “What does it demand of you? What does it demand of us collectively?” On Friday’s panel, Tucker will speak about this project and how collage can be used to tell stories, build community, and speak to contemporary politics. Later that afternoon, participants will use collage to respond to the project’s prompt—assembling images and text to define what “more” means in their own terms, and to surface what remains unaddressed. She wrote, “Kolaj Fest would be a founding community event of this project—the place where it opens up beyond one artist and becomes many voices.” The workshop will be open to anyone from the New Orleans community who wishes to attend.

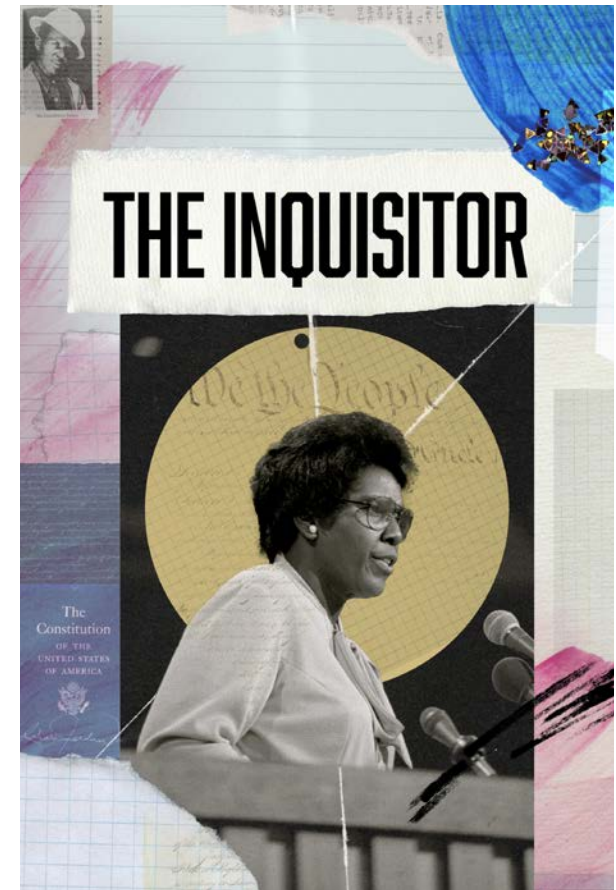


EVENING EVENT
Collage on Screen
 Thursday, 11 June 2026, 7-9PM
 Cafe Istanbul

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.

This year’s presentation will show the feature-length film, *The Inquisitor*, by New Orleans, Louisiana artist and filmmaker **Angela Lynn Tucker**. The film follows the life and career of Barbara Jordan (1936-1996), the first Black Texas state senator, the first Southern Black woman to join Congress (1973-1979), and the first Black American and the first woman to give a keynote address at a Democratic National Convention (1976). In the documentary, Kelly Gallagher’s collage stop-motion animation helps tell the full story of Jordan’s life and to illustrate aspects missing or erased from the historical record.

The program will be the debut of the short collaborative film *Gain of Function: Hope* by **Emily Denlinger**. Gain of Function is a project led by the Cape Girardeau, Missouri artist that speaks to the role of art, ritual, and resilience. The project intersects with Folklore, Photography, and Motion and is realized as a zine published by Kolaj Institute, a folio of photographs available for exhibition, and now, a short film. At Kolaj Fest New Orleans 2025, Denlinger



Poster for *The Inquisitor*

COLLAGE ON SCREEN



asked participants “How do we retain and grow hope? How do the people we surround ourselves with help facilitate that in our lives?” and invited participants to make stop action animations with which she has made into a film. Over the past year, Denlinger worked with co-writer Svetlana Litvichuk to develop the film using these stop motion animations as a folk narrative involving the “Big Orange Monster” made by Ric Kasini Kadour for the exhibition and forthcoming book of the same name. In the film, the Big Orange Monster is tamed by seeing the joy of community play.

The program will begin with a series of short films made by participants in Kolaj Institute’s 2025 Collage on Screen Artist Residency, a five-week program designed to support artists who want to develop a practice that includes motion in their artmaking. The artists worked virtually over five weeks in Summer 2025 where they explored the history of collage on screen and the various ways that collage makes its way to the screen and how collage artists operate in the space of moving images and sound.

Sedona, Arizona-based **Jennifer Myhre’s** *A Wonderful Opportunity for You* “draws upon documentary materials from the U.S. period during and immediately following World War I, including wartime propaganda, music and

film footage, news accounts, and U.S. military intelligence files” to “tell the story of how the U.S. government weaponized wartime propaganda against civil liberties and laid out a template for surveillance and repression of progressives that remains active a hundred years later at a much larger scale.” Jennifer Myhre’s other film, *The Ear Pinchers*, remembers the queer history of Susan B Anthony and Jane Addams. “History is wallpaper.”

Working at a time when the President of the United States threatened to invade major American cities, *FLOCK* by Chicago, Illinois poet and artist **Jennifer Roche** “reimagines Chicago’s resistance and solidarity as pigeons versus clowns, and in this way, I hope its message endures longer and flies farther.”

Apple Eye by Kingston, New York-based artist **Sui Jenneris** “opens on Venus, a figure who represents femininity and the fruits of nature. As she eats an apple, the camera follows the apple’s journey, leading to Hat Man, a comic-style character I created when I was young. Hat Man carries a sense of innocence and protection. He tosses the apple back toward me, where it rolls across a table scattered with books.” The artist wrote, “*Apple Eye* explores the thread of innocence within my inner world through a sequence of drawn characters and symbolic imagery.”

COLLAGE ON SCREEN



Sui Jenneris’s other film, *Trinkets*, is a collage in motion short about the beginning of an unlikely friendship between a crow and a human.

Feeding the Birds is award-winning playwright **Kate Lavut’s** first film. The Montreal, Quebec-based artist used paper cut-outs drawn by her father, Canadian filmmaker Martin Lavut (1939-2016), which “move across a hand-built stage frame by frame, revealing a sinister story expressed not through words but by music. The queen feeds the birds, who drop their seeds and plant two beings. They grow with love until they fill with hate, and in a battle to the death, they spill their blood. The queen returns, gathers the blood, and feeds the birds.”

Page 10: Film still from *The Inquisitor* by Angela Lynn Tucker.

Page 11 (clockwise from top left): Film still from *Apple Eye* by Sui Jenneris. Film still from *FLOCK* by Jennifer Roche. Film still from *Gain of Function: Hope* by Emily Denlinger. Film still from *Feeding the Birds* by Kate Lavut.

About Kolaj Institute’s Collage in Motion Project

For the *Collage in Motion* project, Kolaj Institute sees its role as not one of defining “collage in motion”, but as one of asking what “collage in motion” can be. The project manifests as articles in *Kolaj Magazine*, an online directory, workshops, residencies, and screenings. Artists with a practice of *Collage in Motion* are encouraged to submit to the online directory.

The *Collage on Screen Artist Residency* is a five-week program designed to support artists who want to develop a practice that includes motion in their artmaking. In five virtual meetings over five weeks and through ongoing, online discussion, we explore the history of collage on screen and the various ways that collage makes its way to the screen and how collage artists operate in the space of moving images and sound. Unlike two-dimensional art, collage on screen is temporal art, meaning it moves through time. Because of this, viewers experience *Collage on Screen* not as a linear series of images but as an immersive experience. This residency asks, How do we, as collage artists, make artwork that speaks to that? Applications open in June 2026.

SPECIAL EVENT



SPECIAL EVENT

Big Ass Collage

Saturday, 13 June 2026, 7PM to 10PM

The Great Hall of the New Orleans Healing Center
2372 Saint Claude Avenue, New Orleans

At Kolaj Fest New Orleans 2019, Christopher Kurts and Michael Pajón worked with other members of the Mystic Krewe of Scissors and Glue to create the *CollabSlab*, a collaborative collage on a 48"x60" wood panel. The original plan was to unveil it at The Surrealist Salon on Saturday, where it was to be cut into pieces and given away. But Hurricane Barry cut short the Festival, The Surrealist Salon never took place, and the *CollabSlab* made its way intact into Kolaj Institute's collection, where it hangs in the Artist Bedroom of Kolaj Institute as an example of how big things can happen when artists work together. In 2026, we want to revisit this idea.

On Saturday Night of Kolaj Fest New Orleans, we are coming together as a community and collaborating on a Big Ass Collage. At ten feet tall and fourteen feet wide, this 140-square-foot collage will come together in a demonstration of communal, collective authorship at the heart of the International Collage Community. Throughout Kolaj Fest New Orleans, artists will be invited to prepare elements for the Big Ass Collage. The evening will unfold as part Amish barn raising and part sewing bee, with a roving film crew documenting the event for a future mockumentary about the event. Just to make it more inter-

esting, actors will be performing scenes and those in attendance will be invited to improv along with them. Once completed, the Big Ass Collage will be exhibited at the New Orleans Healing Center before being installed in the Artist Bedroom of Kolaj Institute. The mockumentary will be screened at Kolaj Fest New Orleans 2027.

Want to get more involved in the Big Ass Collage making and mockumentary? To prepare materials for the Big Ass Collage, you can pre-cut fragments or assemble a free-floating (substrate-free) collage of fragments and drop them off at the Info Table or bring them to the Saturday night event. We are also looking for people with improv acting or filmmaking experience. We will host a collage making and planning session on Saturday, 13 June 2026, 4-5PM at Cafe Istanbul. (See page 45.) Announce yourself at the Info Desk or send an email to info@kolajinstitute.org if you are interested.

Original Artwork: *CollabSlab*. Kolaj Institute Collection. B144MK19ART

SPECIAL EVENT



EVENING EVENT

Hot Dog in the Bayou: Stories from the World of Collage

Friday, 12 June 2026, 7-9PM

Cafe Istanbul

Portland, Oregon collage artist and stand-up comedian **Jordan Cerminara** returns to Kolaj Fest New Orleans for an evening of storytelling, poetry, performance, comedy, and collage. "Hot Dog in the Bayou: Stories from the World of Collage" builds on the success of last year's "Dinosaurs on the Moon". The evening is part open mic, part evening of comedy. New Orleans chef and collage artist **Heidi Hickman** will be slinging hot dogs during the event.

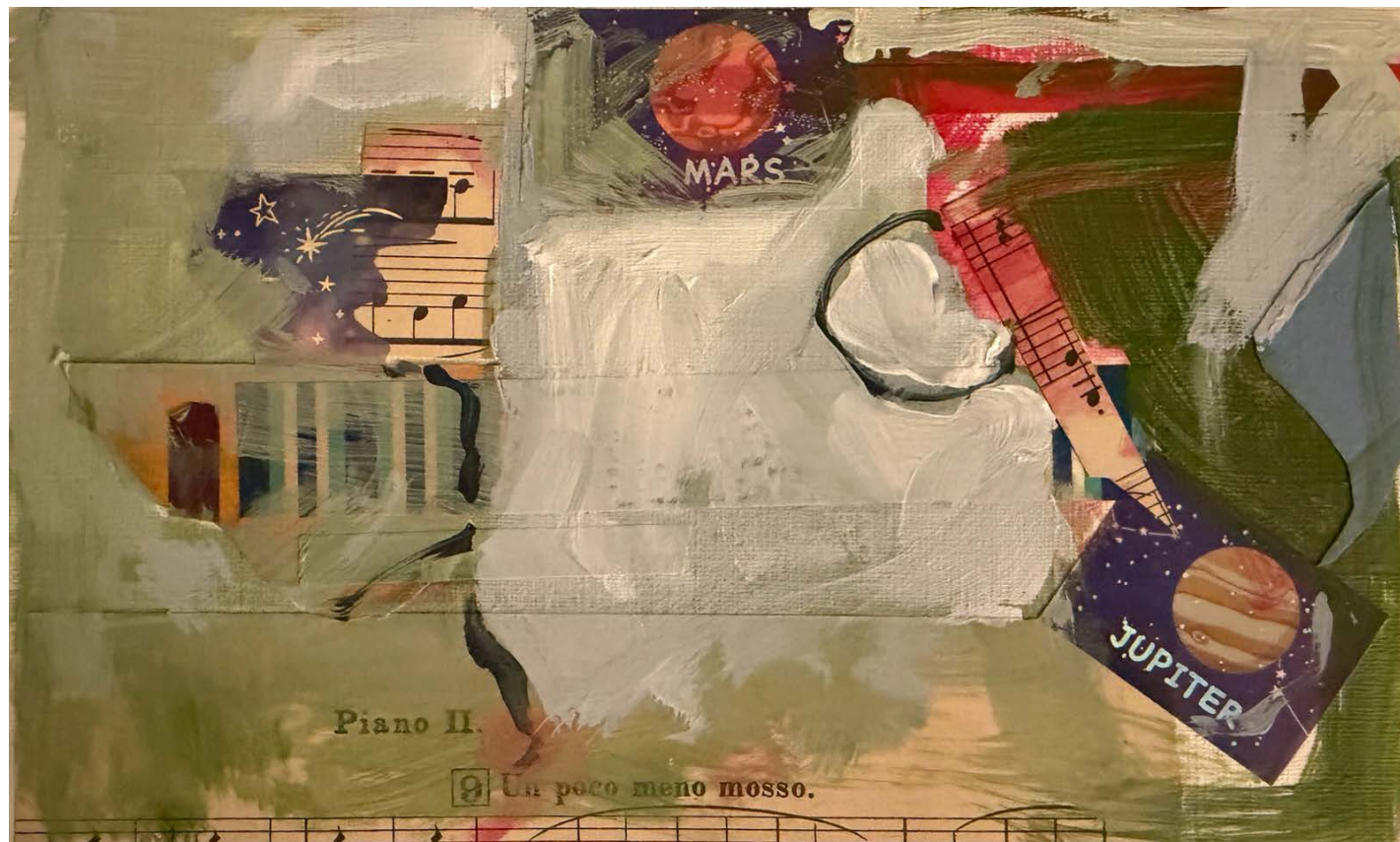
"Blending my love for collage with my onstage persona has helped me find a bigger online audience and a more authentic version of self to share with the world," wrote Cerminara. From one-liners to carefully crafted bits and full-blown stories, he brings a high-energy style to the stage with clever wordplay, a gamut of goofy voices, and the pipes of a karaoke legend. A featured act at Helium Comedy Club and Laughs Seattle, Cerminara regularly tours throughout North America at clubs and independent venues. To follow up his chart-topping debut comedy album, he is currently developing a new hour of material that will not only incorporate his collage work as on-stage visual aids within the set, but also this second stand-up special will be filmed live at the location of his first ever solo art showing.

A sample of the sound collage made during Seance: Sound Collage with **Robbie Morgan** will be shared during the event as the soundtrack to a collage of Walter Ruttmann's experimental, silent films from the 1920s. Emerging from the same scene as Dadaist cinema, Ruttmann's films are formalist and painterly and use geometric shapes, basic lines, and abstraction to create colourful images.

New Orleans poet, proprietor of Cafe Istanbul, and all around cultural force **Chuck Perkins** will perform a reading from his 2026 book, *Beautiful and Ugly Too*, "a first-hand account of life in the Crescent City told through poetry and essays." German journalist Jonathan Fischer wrote, "Chuck Perkins's verses draw from the city's ancient blues...Like the city's finest musicians, Perkins is able to capture the survivors' humor and spirit of resistance with words that hit like uppercuts."

Kolaj Fest attendees who are interested in performing are encouraged to let us know at the Info Table or send an email to info@kolajinstitute.org with a few sentences about what you would like to do at the event.

Original artwork by Jordan Cerminara



EXHIBITION
Bird on a Wire at LeMieux Galleries

21 May-14 June 2026
 332 Julia Street, New Orleans, LA 70130
www.lemieuxgalleries.com

The idiom, "Bird on a Wire," speaks to the tension between freedom and vulnerability, a precarious state of existence where at any moment one could fly or fall. Leonard Cohen's 1968 song is an apology, a prayer, and an anthem. He sings, "I have tried in my way to be free." The idiom also speaks to what it feels like to be an artist; constantly on the verge of success or failure, balancing security with unpredictability. The idiom also speaks to this historical moment where society itself feels precarious or to quote Cohen's song, we are all "like a worm on a hook." With this 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. Participating artists: Andrea Burgay | Monica Church | Valeri Clarke | Chad Colby | Trish Crapo | Ben DiNino | Melanie Eubanks | Julie Glass | Cindy Green | Craig Howarth | Re Howse | Ric Kasini Kadour | Helen Kauder | Clive Knights | Samantha Lamph/Len | Carol M. Lynch | Bethanie Mangigian | Jaclyn McCabe | Beau McCall | Robbie Morgan | Carolyn E. Oliver | Kirk Read | Robin Roberts | Robert A. Schaefer, Jr | Sandra Schilling | Martina Sciolino | Stephen Tomasko | William Tucker | LaVonna Varnado-Brown | Ashley Williams. Hours: Monday-Saturday, 10AM-5PM.

EXHIBITION
Light on Cut Paper: Photography & Collage

10 June-10 July 2026
 7800 Oak Street, New Orleans, LA 70118
www.neworleansphotoalliance.org

Photography and collage have a long history of being in dialogue with one another; however, the intersection of these two mediums is poorly explored. New Orleans Photo Alliance and Kolaj Institute are working together to investigate the intersection of this medium. This exhibition, juried by Jan Kather, presents work by artists who collage their own photographs, make photomontage, use a collage-like process in either the composition of photographs or in the dark room. This is artwork where the artist feels the image speaks to this intersection. An opening reception will take place on Wednesday, 10 June 2026, 6-8PM.

From left to right:
 Artwork by Melanie Eubanks
 and Ginger Sisco Cook



POP-UP EXHIBITION
Contextualizing the Second Administration

Friday, 12 June 2026, Noon-5PM
 The Great Hall of the New Orleans Healing Center
 2372 Saint Claude Avenue, New Orleans, LA 70117

Texas collagist Ginger Sisco Cook is an analog political collagist working on a four-year project to contextualize the Second Trump Administration by "combining vintage imagery with contemporary media to offer commentary on current political issues." Drawing on her background in Political Science, she uses collage to respond to current events, visually and narratively chronicling developments during the Trump second administration. She wrote, "Since January 20, 2025, I have produced 260 analog collages using watercolor paper, magazines, and political mailings, each accompanied by written reflections. My aim is to capture the trends, historic events, and public sentiment of this presidency, offering viewers a visual record that encourages reflection on the American political landscape." Cook will present a table top exhibition in the Great Hall of the New Orleans Healing Center of collage that collectively presents "a visual representation of political developments in America since January 20, 2025."

COLLAGE ON VIEW
The Historic New Orleans Collection

520 Royal Street, New Orleans, LA 70130
www.hnoc.org

The Historic New Orleans Collection's collection of collage on display includes the *Brulator Courtyard Mosaic* (2019) by Tana Coman and Picture Mosaic LLC, which includes images drawn from HNOC's holdings, publications and exhibition graphics, and depicts the courtyard at HNOC's Royal Street location. Also in the collection, *Mardi Gras Parade Scene*



(1945), by muralist Paul Ninas (1903-1964), is a pastiche view based on multiple 1890s Proteus parades; *Homage to the French Quarter* (1975) by Noel Rockmore, which is filled with neighborhood imagery; and *Upstairs Lounge 1* (2019), a collage by Peter Mallen in honor of the thirty-two queer men who were killed in the Upstairs Lounge fire on 24 June 1973. In the holdings of the Williams Research Center at 410 Chartres Street are *Gentlewoman* and *Gentleman*, rare examples of late 18th-early 19th century collage; William Henry Brown's (1808-1883) *Hauling the Whole Weeks Pickings*; the Louisiana Cycling Club Spokes Scrapbooks (1887-1891); and the collaged architectural drawings of 722 Toulouse Street, made in 1978 to commemorate the opening of HNOC's new Manuscript Division, among others.

COLLAGE ON VIEW
New Orleans Museum of Art
 1 Collins C. Diboll Circle in City Park, New Orleans, LA 70124
www.noma.org

The New Orleans Museum of Art (NOMA) and its Sydney and Walda Besthoff Sculpture Garden present exhibitions, installations, educational programs, and research. The museum holds a collection of nearly 50,000 works, with holdings in African art, photography, decorative arts, contemporary art and artwork from France, Japan, and the US. Current exhibitions are "George Dureau: Selected Photographs" (through 9 August 2026). The artist used elements of photography—like light, tone, and form—to make a picture that represents both the physical and interior lives of the person in front of the camera and "Robert Gordy: Outside the Mainstream" (through 11 October 2026). A large part of Gordy's practice was monotype, in which the artist reveled in the freedom and expressive possibilities it afforded. In the Modern Art Galleries on the Second Floor is Robert Rauschenberg's 1979 collage *Melic Meeting (Spread)*.



Artwork by Anika Toro

EXHIBITION
Fragment as Verse at Kolaj Institute Gallery

Through 14 June 2026
 2374 Saint Claude Avenue, Suite 230, New Orleans, LA 70117
www.kolajinstitute.org

How does this work at the intersection of poetry and collage operate on the gallery wall? In the exhibition, "Fragment as Verse," we bring together twelve artists, poets, and writers whose work provides us an answer to that question. A floating mobile of twelve double-sided collages and visual poems by Knoxville, Tennessee author and artist **Anika Toro** considers "the tension between what is visible and what is implied, and in how small edits to either the text or the visuals can open new interpretations of each other." A found work cut-up by Lancaster, Pennsylvania artist **Caitlin Downs** reflects the layers of paint and paper one finds in the urban landscape. A collage by Silver Spring, Maryland poet, artist, and scholar Leslie Polk is a cornerstone piece for a larger ekphrastic project that will include a collection of seven spoken poems and a play. A found letter poem by Vancouver Island, British Columbia, Canada collagist **Jessa Dupuis**, the 2026 World Collage Day Poster Artist, is rooted in a philosophy of persistent joy and beauty that works like a salve in these

troubled times. Some of the artwork on view draws from history. A diptych by Fort McMurray, Alberta, Canada poet and writer **Jamal-e-Fatima Rafat** uses poetry, collage, and assemblage to reflect on the history of indigo cultivation in Louisiana under the French and in India under the British. Brooklyn, New York artist and writer **S. Erin Batiste's** "Paper Bag Belle" series originated from her November 2022 trip to New Orleans, where she conducted research at the New Orleans Public Library. The series reflects on the history and legacy of the "Brown Paper Bag Test." Artists are responding to the present political moment. The process of Olympia, Washington artist **Teri Bevelacqua** is rooted in poetry and writing. Her art is an "ongoing conversation with the world and my anger at the current administration and the list of crimes they have committed and are committing." **Jennifer Roche's** choice of working with the physical game, Jenga, as a substrate for collage and poetry emerged from a desire to express the sense of tension, collapse, resistance, and possibility occurring in the United States in 2026 through a widely recognized household game. The artwork on view speaks to contemporary issues. A work by a Detroit, Michigan author considers the practicalities of domestic life in housing collective. His *A New Guide to Rational Living* is a poem within a poem that speaks to how "it's a powerful and challenging

political act to love someone in prison." In a third work, a playful domestic scene becomes the site of an erotic fantasy about a robot. Artwork is also speaking to personal experiences. A poeillage by Woodstock, Vermont artist and writer **Heather Wishik** is part of a larger series that is a "visual and verbal memoir of childhood in poetry and collage." St. Paul, Minnesota artist **Adriana Gordillo** uses photography, collage, and poetry to share her experience of being a woman without children. A blackout poem by **Ric Kasini Kadour** is a meditation on home and displacement.

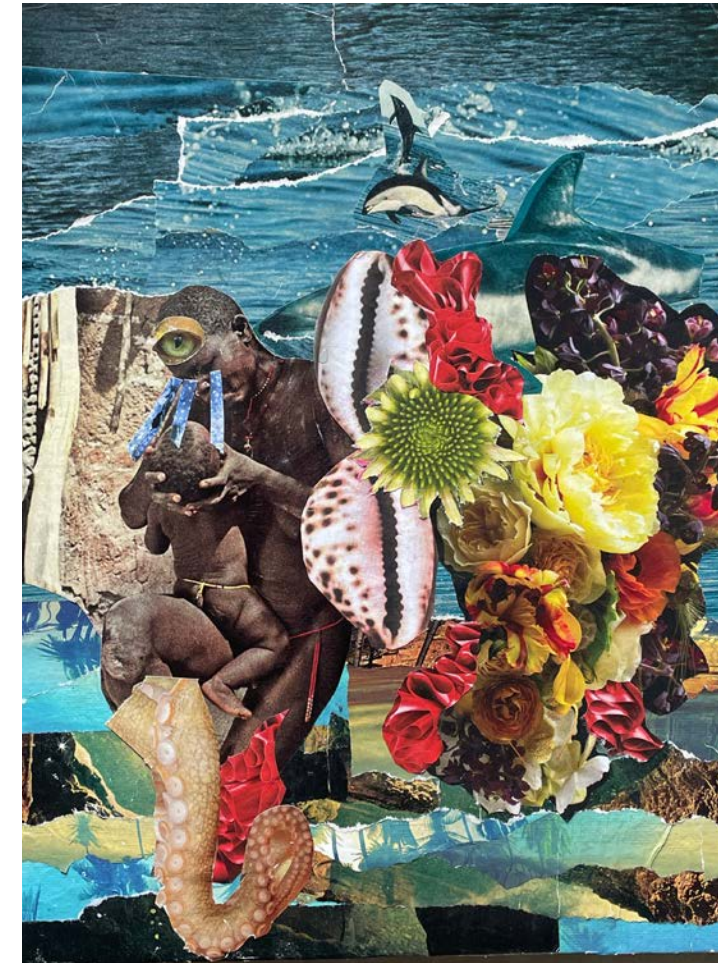


Artwork by Jason Laurits

COLLAGE ON VIEW
Jacob Laurits: Paste

Ongoing
 721 Royal Street (French Quarter), New Orleans, LA 70116
www.pasteusa.com

Jason Laurits created his graphics line "Paste" over 20 years ago in New York City as a comment on the overperfecting of Photoshop. Laurits wrote, "Named after the kids' adhesive we all first used (and maybe ate), Paste is digital-collaged, purposely 'bad Photoshop' images—unpolished and imperfect—as a way to keep things authentic (and perhaps human) in an age of Photoshop and now AI. Images are then hand-silkscreened onto gallery paper or high-quality, cotton t-shirts." Laurits opened this first, full-fledged Paste store in March, after moving down to New Orleans in 2024. Paste is open Thursday-Monday, 11AM-7PM.



Artwork by LaVonna Varnado Brown

EXHIBITION
Time is a Shapeshifter at The Front

12 June-5 July 2026
 4100 Saint Claude Avenue, New Orleans, LA 70117
www.frontnola.org

"Time Is a Shapeshifter" brings together female-identified artists of color 40+, based in Louisiana, whose work engages memory, survival, and the shifting relationship between past, present, and future. Inspired by the speculative thinking of Octavia E. Butler, the exhibition approaches time as lived and nonlinear: something that folds, stretches, and repeats. In Louisiana, the past is never separate from the present, and the future is something we are actively shaping. Work in the exhibition spans abstraction and representation, drawing on archives, landscape, the body, ancestry, spirituality, and the politics of survival. Curated by Angela Lynn Tucker. The exhibition is in Room 1 of the gallery. An opening reception will take place Saturday, 12 June 2026 at 6PM.

WEDNESDAY, 10 JUNE 2026

NOON to 3PM

VENUE TOUR
Trash as Materials:
Visit to the The Green Project

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

5PM to 6PM

DINNER

EVENING

EXHIBITION OPENING
Light on Cut Paper
New Orleans Photo Alliance
6-8PM

WORKSHOP
Collage the Tarot
Cafe Istanbul
7-9PM

SPECIAL EVENT
Seance: Sound Collage
Kolaj Institute
7-10PM

10:30PM

OPEN MIC
Poets on Poets
Cafe Istanbul

WEDNESDAY

VENUE VISIT

Trash as Materials: Visit The Green Project

Erin Gernrich

Wednesday, 10 June 2026, Noon-3PM
The Green Project, 2831 Marais Street

In the first hour, **Ric Kasini Kadour** will introduce Kolaj Institute's Trash as Materials project and then participants will meet with **Erin Gernrich**, Environmental Education Coordinator at The Green Project who will offer a tour of the facility. Those who are interested are invited to stay and work with Gernrich as she processes and experiments with recycled paint. (Note: If you stay for the second part of this visit, please wear clothes and shoes you can get messy.) SEE FULL DESCRIPTION ON PAGE 6.

WELCOME EVENT

Welcome Reception Let's Get This Party Started

Wednesday, 10 June 2026, 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 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 Colombian cuisine. Across the small street in St. Roch Market you will find more collage making in this vibrant community hub and modern food hall.

EXHIBITION RECEPTION

Light on Cut Paper Opening Reception

Wednesday, 10 June 2026, 6-8PM

New Orleans Photo Alliance Center,
7800 Oak Street, New Orleans

For the past two years, 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 fifth in the project.

WORKSHOP

Collage the Tarot

Bethanie Mangigian
Wednesday, 10 June
2026, 7-9PM
Cafe Istanbul

Since September 2025, New Orleans, Louisiana collage artist and clinical social worker **Bethanie Mangigian** has led the popular workshop series, Collage the Tarot, at Kolaj Institute Gallery. Participants explore the rich imagery of the tarot through intuitive collage-making. Each session invites participants to pull a card (bring a deck or use one of ours), reflect on its meaning, and set a personal intention. From there, participants will create an original collage inspired by the symbols, themes, and messages that arise. "I am passionate about gathering people—artists and non-artists alike—to create together," wrote Mangigian. "The act of making becomes an odyssey we travel together." The workshop "is a space to slow down, connect with inner wisdom, play, and express creativity." No experience with tarot or collage is needed, and participants are invited to bring a notebook if they'd like to journal as part of this practice. All materials are provided, and gentle guidance is offered throughout. Participants will leave with a piece of art that reflects their journey. Pre-registration required.



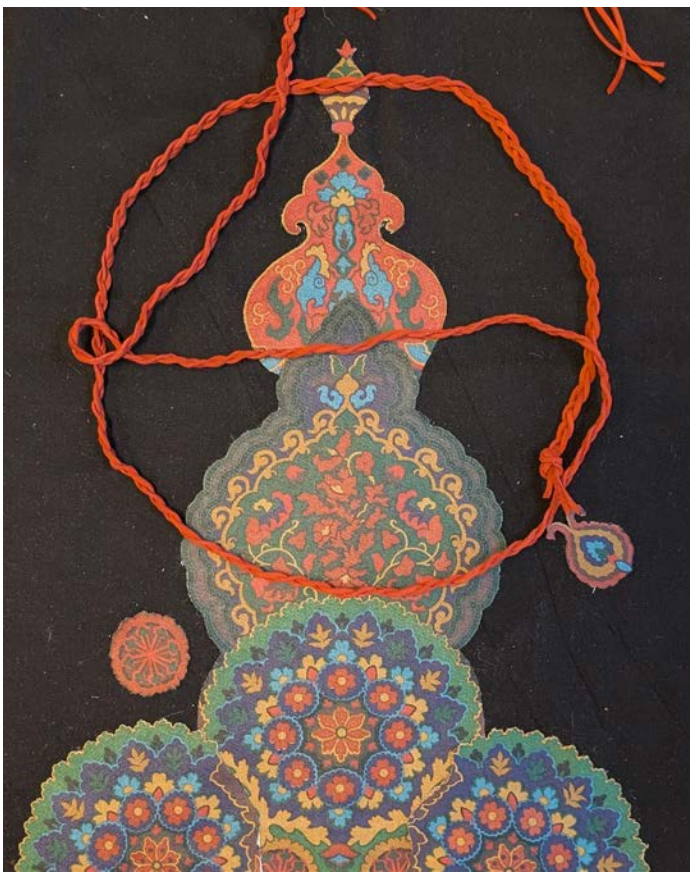
Artwork by Bethanie Mangigian

About the 2026 Poster

The background of this year's poster is digital mash up of the analog collages, *Redance The Florist (r)* and *Lert Y 03 (l)* by Ric Kasini Kadour.

As part of Kolaj Institute's Trash as Material Project, Kadour has been collecting old event posters collected off the telephone pole outside of Kolaj Institute and collaging them into abstract shapes.





Work in Progress from Nikola Janevski's "New Orleans-Magic and Protection" series of collage jackets.



National Spinning/Red/Spring (Cardboard) by Robert Rauschenberg 100"x98.5"x8.5"; cardboard and string; 1971. The Menil Collection, Houston. Purchased with funds contributed by the Brown Foundation, Inc., and the following Menil Board of Trustees: Louisa Stude Sarofim, Frances R. Dittmer, Estate of James Elkins, Jr., Windi Grimes, Agnes Gund, Janie C. Lee, Isabel S. Lummis, Roy Nolen, Charles B. Wright III, and Michael Zilkha ©Robert Rauschenberg Foundation. RRF Registration# 71.022

THURSDAY

DAILY CONGRESS THURSDAY

Welcome to Kolaj Fest New Orleans

Thursday, 11 June 2026, 10:30-11:15AM
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. 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.

Boston, Massachusetts artist **Nikola Janevski** will present "New Orleans-Magic and Protection", a collection of collage jackets made in collaboration with New Orleans artists during his Solo Residency at Kolaj Institute. In the series, the jacket becomes the substrate. "Each piece is about exploring some aspects of identity," said Janevski. "The series is inspired by the art and culture of New Orleans working with people that are from New Orleans or live here." At Kolaj Fest New Orleans 2025, Janevski debuted "Reveries: Fragments of Identity," a collection of collaged shirts made in collaboration with Andrea Burgay. During a December 2025 Solo Residency at the Kolaj Institute, Janevski worked with New Orleans artists LaVonna Varnado Brown, Cindy Green, Christopher Kurts, Chachi Lewis, and Michael Pajón to make the new series, which will debut as a fashion show during Thursday's Daily Collage Congress.

SYMPOSIUM

We Are All Collaborators in Someone Else's Journey: Robert Rauschenberg & Process

Carolyn E. Oliver & Robin Sanford Roberts
Thursday, 11 June 2026, 11:15-11:45AM
New Orleans Museum of Art

Robert Rauschenberg is recognized as the greatest collaborator of any major American artist. He fundamentally redefined art as a collective encounter rather than a solitary act. His philosophy that "ideas are not real estate" allowed him to share credit and creative space in a way that was revolutionary for the typically individualistic American art world. His use of found objects was defined by his desire to bridge the gap between "art and life" and that they were inseparable. This approach became a vehicle for Rauschenberg's commentary on social issues. His transfer and collage work from 1958 to 1970 played a critical role in opening conversations

THURSDAY, 11 JUNE 2026

10:30AM

DAILY CONGRESS
Welcome to Kolaj Fest New Orleans
New Orleans Museum of Art

11:15AM

SYMPOSIUM
We Are All Collaborators in Someone Else's Journey:
Robert Rauschenberg & Process
New Orleans Museum of Art

NOON

SYMPOSIUM
Divas, Blues, & Memories
New Orleans Museum of Art

12:30

SELF-GUIDED TOUR
OF NEW ORLEANS
MUSEUM OF ART

LUNCH

TRAVEL TO
THE HISTORIC
NEW ORLEANS
COLLECTION

2PM

SYMPOSIUM
Collage in the Collection
Visit with The Historic New Orleans
Collection
Williams Research Center

WORKSHOP
Stop Motion Animation
Kolaj Institute

3PM

SYMPOSIUM
Architecture as Collage,
Collage as Architecture
The Historic New Orleans Collection
Williams Research Center

5PM

DINNER

7PM

EVENING EVENT
Collage on Screen
Cafe Istanbul

COLLAGE MAKING
On Thursday, collage making will take place at the New Orleans Museum of Art from 10AM to 1PM and outside Cafe Istanbul from 7PM to 9PM.

INFO TABLE
The Info Table will be located at the New Orleans Museum of Art from 10AM to 1PM and The Historic New Orleans Collection Williams Research Center from 2PM to 4PM and outside of Cafe Istanbul from 6:30PM to 8PM.



Artwork by Beau McCall

about social justice, addressing the civil rights movement and the Vietnam War which sparked an unprecedented upheaval in politics, culture, and mores. Rauschenberg believed that his collages were a documentation of “a particular event at a particular time and is still being affected”. He described it as a “double document”, a record of the moment it was created and an ongoing, evolving entity affected by time and space.

During this presentation, **Carolyn E. Oliver** (Carlsbad, California) and **Robin Sanford Roberts** (San Diego, California) will present an overview of Rauschenberg’s life, work, and process. Oliver will share her experience with fashion designer Jason Wu, whose 2026 Spring/Summer Fashion Show at the Brooklyn Navy Yard paid homage to Rauschenberg. Rauschenberg’s transfer works were printed on large acrylic panels as the models wove in and out. Oliver wrote, “Wu’s art of layering and deconstructing fabrics offered the viewers a visual enchantment of distortion and fragmented beauty.” Rauschenberg’s art and Wu’s fashion created a “double document” of global interest. Set designer and professor Robin Sanford Roberts will share views of her theatrical set designs inspired by Rauschenberg.

SYMPOSIUM

Divas, Blues, & Memories

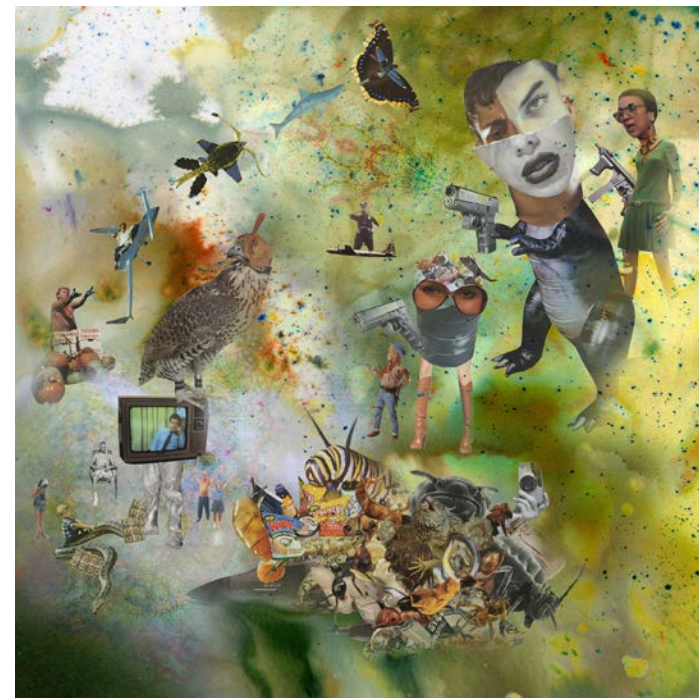
Artist Beau McCall & Curator Souleo
Thursday, 11 June 2026, Noon-12:30PM
New Orleans Museum of Art

In early 2026, Hammonds House Museum in Atlanta, Georgia presented the exhibition, “**Beau McCall: Divas, Blues, and Memories**,” curated by New York, New York curator **Souleo**. The exhibition included over thirty collages that together celebrate music’s role as a source of inspiration, cathartic emotional solace, and marker of significant life experiences. McCall created each collage by hand using his personal archival photos and papers, along with images from his button-embellished artwork. Once completed, the works were scanned and printed on metal for luminosity. The collage references two of McCall’s earlier series.

“Diva Worship” features portraits of both famous and underrepresented divas—of all gender identities—whose music inspired, empowered, and captivated McCall, particularly during his coming-of-age in the 1970s LG-BTQ+ community. Throughout history and within various cultures, divas have been “worshipped” or admired for their talent, personality, and achievements, especially by marginalized communities who identify with the diva’s own struggles against systemic prejudice and discrimination. Thus, McCall’s collages laud these divas whose music and personas reflect the ability to challenge, and sometimes even triumph over, oppressive forces, and offer a space for escapism, reflection, and aspiration.

The collages in McCall’s “REWIND: MEMORIES ON REPEAT” series spotlight music’s ability to forge bonds and serve as a “soundtrack” for our lives, conjuring memories. The collages feature some of McCall’s deceased friends from the late 1970s to the mid-1990s, from Philadelphia to New York, during the LGBTQ+ rights movement, the height of disco music, and the AIDS crisis. Within these friendships, music was a galvanizing force, whether they attended concerts, partied at the disco, shared playlists, impersonated their favorite divas, or pursued their own musical dreams of stardom. Thus, McCall invites viewers to celebrate music as a uniting force and keeper of memories.

In this session, McCall and Souleo will present the exhibition, focusing on how collage—and McCall’s use of clothing buttons—illuminates themes of identity and preserves memory.



Artwork by Emily Denlinger

WORKSHOP

Stop-Motion Animation

Emily Denlinger
Thursday, 11 June 2026, 2-5PM
Kolaj Institute Gallery, 2374 Saint Claude Avenue, Suite 230
Cape Girardeau, Missouri artist **Emily Denlinger**’s collage animation, *Angel Baby vs. Drone Eagle*, was part of the Collage on Screen program at Kolaj Fest New Orleans 2024. In 2025, Denlinger worked with Kolaj Fest New Orleans attendees to create short, stop-motion animations as part of her Gain of Function project. The film made with these animations will debut at Kolaj Fest New Orleans 2026. In this workshop, Denlinger will demonstrate how animation is an accessible artistic practice without a lot of tech or start-up costs. Participants will learn how to use their mobile phones, a phone tripod, and free apps to create collage stop-action animations. Working in small teams, participants will create short animations with a collage figure with movable joints.

SYMPOSIUM

Collage in the Collection: Visit with the The Historic New Orleans Collection

Robert Ticknor and Heather Green
Thursday, 11 June 2026, 2-2:45PM
Williams Research Center, 410 Chartres Street

The Historic New Orleans Collection (HNOC), a museum, publisher, and research center, was founded in 1966 and grew from the collection of its founders, Kemper and Leila Williams. “The Historic New Orleans Collection (HNOC) strives to expand our understanding of the past, present,



Gentleman by an unknown artist. 10.25"x13.75" (framed); watercolor, cloth, paper, ink; between 1795 and 1805. Courtesy of The Historic New Orleans Collection. 1973.21.1

and future through research, stories, objects, documents, and works of art,” wrote the organization. “We share our passion for the meanings of history and culture so people from our diverse communities and beyond recognize their own experiences and relevance to their own lives. Through our respect for the traditions, culture, and history of all people, we welcome everyone in our quest to build an equitable and enlightened future.” Through a no-charge museum on Royal Street and a research center on Chartres Street, HNOC makes history available to the general public and history researchers. HNOC has been an invaluable asset to collage artists who visit New Orleans to research and make art about the city.

During this session, we will hear from Outreach Historian **Robert Ticknor** and Head of Reader Services **Heather Green** from the Williams Research Center. Green will introduce HNOC and speak about how artists can use archives and collections to inform their work. Ticknor will present three examples of collage in the collection. While little is known about the collage artist who made them, a pair of antique appliqued embroidery and decorated paper under glass, *Gentlewoman* and *Gentleman*, are rare examples of late 18th-early 19th century collage. These works hung in the HNOC founders’ Santa Barbara, California home. William Henry Brown (1808-1883) was an itinerant portrait painter and silhouettist who first worked in New England and then went South to Charleston, South Carolina; St. Louis, Missouri; Natchez, Mississippi; and New Orleans. Sometime between 1837 and 1847, he made the four-panel collage series, *Hauling the Whole Weeks Pickings*, which shows an enslaved person transporting cotton. Made between 1887 and 1891, the Louisiana Cycling Club Spokes Scrapbook is full of “original artwork and collages, printed ephemera such as announcements, newsletters, programs, and race rules, as well as newspaper clippings and

photographs.” Ticknor wrote, “The guy who did it clearly had a whimsical sense of humor, very Python-esque.” Each of these examples counters the dominant narrative of collage as a fine art form created in the early 20th century and illustrates how too-often unrecognized artists were employing collage techniques in their creative production centuries before.

SYMPOSIUM

Architecture as Collage, Collage as Architecture

Clive Knights, Michael Eble, Robert Ticknor, Seth Ter Haar
Thursday, 11 June 2026, 3-4PM

Williams Research Center, 410 Chartres Street

Collage and modern architecture share a closely connected history. In the early twentieth century, as mass printing, photography, advertising, and illustrated magazines became increasingly accessible, artists and designers began cutting, combining, and recontextualizing printed images as a way to imagine new realities. At the same time, architects associated with modernism were embracing new materials, technologies, and spatial ideas, using photography, photomontage, drawing, and printed media to communicate buildings and material explorations. From avant-garde experiments in Europe to postwar design culture in the United States, collage and architecture careful curation became a tool for visualizing the modern world. New Orleans is a city that is an architectural collage in and of itself. Buildings from many different eras, cultures, and styles sit beside one another, forming the rich urban fabric that defines the city today. French, Spanish, Caribbean, Creole, Victorian, industrial, modern, and contemporary influences all overlap across New Orleans’ streetscapes, creating a built environment shaped by layering, adaptation, reuse, and memory. This panel is the beginning of a larger inquiry at Kolaj Institute into the relationship between Architecture & Collage

Based in New Orleans, West Michigan-born artist and curator **Seth Ter Haar** is the former Fellow of Docomomo US/Wisconsin, an architecture nonprofit dedicated to the documentation and conservation of the Modern Movement in Wisconsin. During this two-year fellowship, Ter Haar broadly studied 1920s–1980s Modernism across the state, specializing in research on the Layton School of Art, Wisconsin’s first art college, founded in the 1920s by a lesbian couple who introduced Bauhaus design principles to the region. He pays particular attention to queer legacies and their impact on architecture. In his artistic practice, Ter Haar extends these inquiries by using emerging technologies, including laser cutting and CNC machining, to reinterpret historical woodworking traditions through religious iconography. His work translates familiar faith-based imagery into queer frameworks of spiritual enlightenment, imagining a future in which queerness is directly intertwined with the literal architecture of daily life. On the

panel, Ter Haar will introduce Kolaj Institute’s Architecture & Collage Project and share examples of buildings and artwork at the intersection of these disciplines.

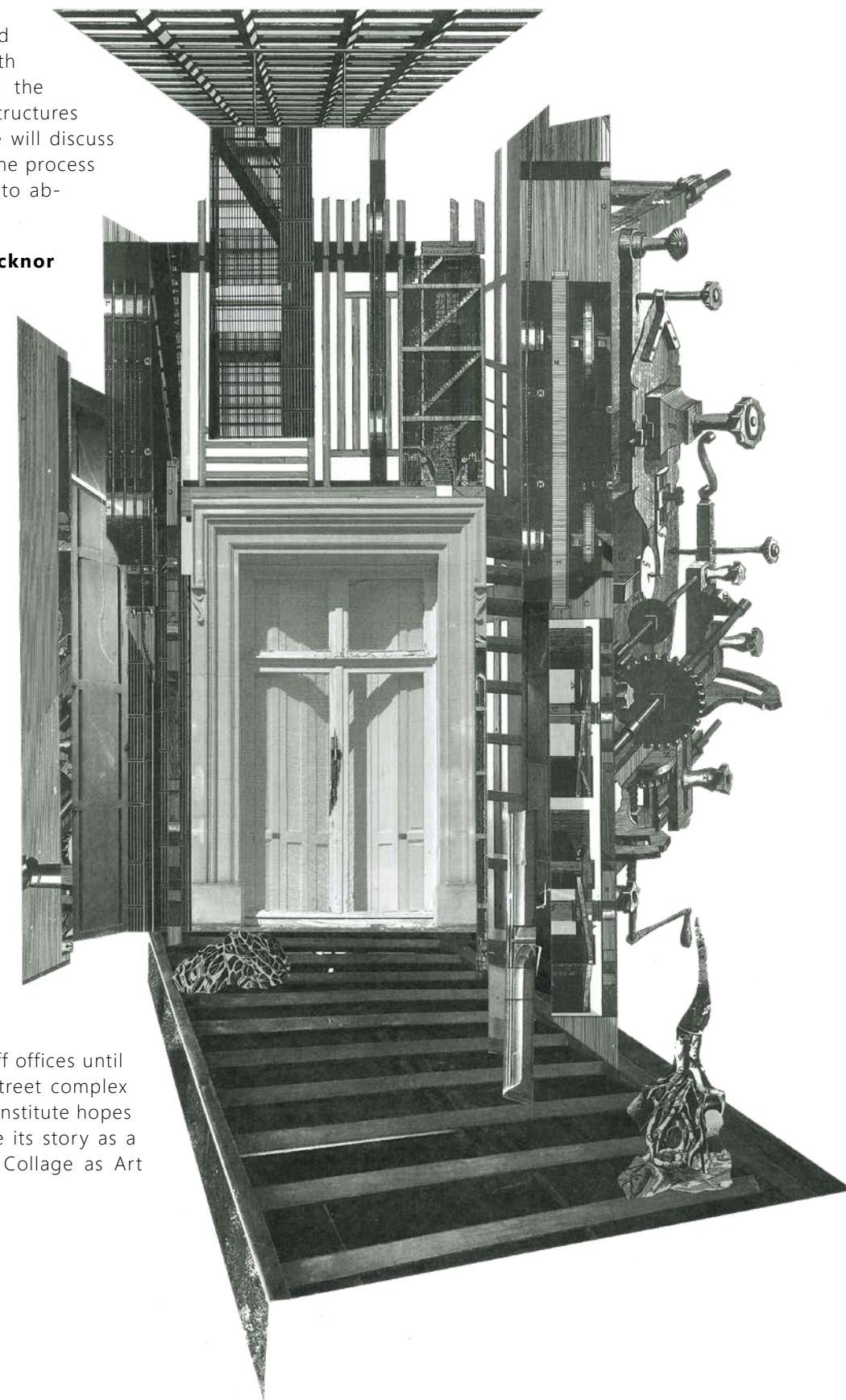
Portland, Oregon artist and architect **Clive Knights** will speak about An Architecture of Experiential Encounter. He wrote, “Architectural design is dominated by linearity. Ideas are fed through the mill of orthographic description: plan, section, isometric. Even perspective is a linear construction of geometric rules despite purporting to be a viewpoint. With the advent of digital modelling most architecture students are now taught to dwell and create entirely inside the scale-free non-space coded by computer software, trapped in an infinite, isotropic realm devoid of body and feeling. As such, new architecture tends to be conceived as complex arrays of lineaments made of explicit dimensions and form with little regard at the stage of its inception for conditions pertaining to human experiential encounter. Yet it is our bodies that interpret the world at the level of phenomena, and which perceive the qualities of an environment sensorially. In my architectural pedagogy over four decades, collage has been an effective means of exploring possibilities for new architecture emerging from a focus directed first upon corporeal experience, on spatial qualities that affect the body: such as light and shade (chiaroscuro), material (tactility), depth (close-up, middle-ground, and distant), and scale (proportionate to the human body). This presentation will share and discuss various examples of collages created by me and my architecture students to redirect emphasis in architectural creativity toward experiential encounter.”

How does architecture and design impact community, identity, and belonging? Based in Lafayette, Louisiana, New Orleans-born artist and educator **Michael Eble** “creates colorful abstract works that merge collage, acrylic, and drawn elements to explore the evolving legacy of abstraction through modernist visual languages.” During a solo residency at the Kolaj Institute in New Orleans, Eble turned his focus toward the city’s mid-century architecture, particularly regional modernism—a design approach that adapts modernist principles such as simplicity, geometry, and functionality to specific cultural, environmental, and historical contexts. His research examined iconic structures including the International Rivergate Center and the Louisiana Superdome, landmarks of the postwar architectural boom that helped position New Orleans as an international city. Alongside these well-known sites, Eble documented lesser-known buildings from the era, tracing their formal qualities and cultural significance. Drawing inspiration from this research, Eble developed a new body of collages and large-scale paintings that layer geometric forms, textures, and color palettes evocative of mid-century design. Architectural motifs inform the shapes and compositions within the work, grounding abstraction in a strong sense of place. His process of building up and

sanding through collage and painted surfaces mirrors both architectural construction and the gradual weathering of these structures over time.” On this panel, Eble will discuss his research and artwork and the process he uses to turn architecture into abstract collage.

Outreach Historian **Robert Ticknor**

from the Williams Research Center at The Historic New Orleans Collection (HNOC) will preview examples of an architecture and collage project from HNOC. In 1978, to commemorate the opening of the new Manuscript Division at 722 Toulouse Street, HNOC shared Koch & Wilson’s architectural drawings of the building and invited people to collage on them. One hundred and twenty-two made their way back into the collection. “This brick Creole townhouse has been used as a rental property, apartment building, boardinghouse, furniture store, garage, and offices. Most notably, it housed Tennessee Williams’s first apartment—a garret space located in the attic of the two-story building,” wrote the organization. “HNOC restored the building in the late 1970s to match the 1852 drawing of the building. It housed the staff offices until HNOC closed the 533 Royal Street complex for renovations in 2023.” Kolaj Institute hopes to study this project and share its story as a late-20th century example of Collage as Art Movement.



Artwork by Clive Knights

FRIDAY, 12 JUNE 2026

10AM	DAILY COLLAGE CONGRESS Being an Artist in the World: Contemporary Art Projects Cafe Istanbul			
11:15AM	SYMPOSIUM Consumerism, Context, and Action: Politics & Collage Cafe Istanbul			
NOON	LUNCH Pop-up Exhibition			
1PM	SYMPOSIUM Art on the Body: Fashion & Collage Cafe Istanbul	WORKSHOP Eat Your Heart Out NOHC Suite 250	WORKSHOP We Choose the Bear NOHC Suite 252	WORKSHOP New Orleans Wooden Postcards Kolaj Institute
2PM	SYMPOSIUM Words as Pictures, Collage as Text Cafe Istanbul			
3:15PM	SYMPOSIUM Fragments and Formulations: The Art of Assembling a Child's World Cafe Istanbul	WORKSHOP Prompt Means to Make Something Happen NOHC Suite 250	WORKSHOP A Fan of Collage: The Fan as Page and Substrate NOHC Suite 252	WORKSHOP The Sun as Glue: Cyanotypes & Lumen Prints Kolaj Institute
4PM	WORKSHOP More Is Required Cafe Istanbul			
5PM	DINNER			
7PM	EVENING EVENT Hot Dog in the Bayou Cafe Istanbul			

COLLAGE MAKING
On Friday, collage making takes place at Cafe Istanbul and in the New Orleans Healing Center from 10AM to 9PM.

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

FRIDAY

DAILY CONGRESS FRIDAY
**Being an Artist in the World:
Contemporary Art Projects**
Ric Kasini Kadour, Cyndi Coon and Kim Larkin, Valeri Clarke,
Jul Drake, Emily Morgan
Friday, 12 June 2026, 10-11AM
Cafe Istanbul

As artists, we love to make. We love play and research and process. But then what? A major focus of Kolaj Institute's Artist Development program concerns how we put our art out into the world. As collage artists, we have the added burden of moving our work through an ecosystem that may neither understand or appreciate what we are doing. The ongoing bifurcation of the Art Market and the collapse of mid-tier galleries that served as a bridge between spaces for emerging artists and the blue chip market adds to the struggle. During Friday's Daily Collage Congress, **Ric Kasini Kadour** will share his thoughts on how thinking about one's art making as a multifaceted contemporary art project can open doors to communities and institutions that are critical to getting one's art out in the world.

Cyndi Coon and **Kim Larkin** will introduce their book project, *We Choose the Bear*, that "uses collage to hold complexity, contradiction, humor, and grief, and to turn those fragments into something shareable." Now published, *We Choose The Bear* is taking on life as a participatory practice, "one that invites others to remix, respond, and carry the conversation forward."

In this historical moment, America is a tough pill to swallow. In the book, *Authoritarian Regime Survival Guide* (Kolaj Institute, 2025), Martin Mycielski writes about how authoritarian regimes "will call their supporters patriots, the only 'true Americans'...They will take over your national symbols, associate them with their regime, remake them into attributes of their power. They want you to forget that your flag, your anthem and your symbols belong to you, the People, to everyone equally. Don't let them be hijacked. Use and expose them in your fight as much as they do. Show your national symbols with pride, let them give you strength, not associate you with the tyranny they brought onto your country." Since Summer 2021, Cheyenne, Wyoming artist **Valeri Clarke** has been making collage using the U.S. Flag. "I am drawn to historical Americana, older flags, quilts, weather vanes, etc and another strong influence is the series of flag paintings by Jasper Johns." Johns painted the flag because he wanted to paint "things the mind already knows" and the flag's iconic nature makes it a powerful frame for artwork. The American



Artwork by Valeri Clarke



Artwork by Emily Morgan

flag distills a sense of country down to three colors and two shapes but America the country is wildly diverse, rich with complex histories and cultures. Clarke's flags invite the viewer to sit with all that complexity. In this sense, the Flag series is a meditation on America. "I sometimes use the collage to make a political comment, but more often it's an artistic exploration. I used text and images from newspapers that I cut up and collage. As I looked through the papers each week my eye hit on colors, textures, and images that I collected and cataloged for future projects. I sometimes included natural folds and flaws in the paper

because that is the history of that page,” wrote Clarke. The collages offer viewers an opportunity to resist authoritarian appropriation of national symbols and cultivate their own sense of patriotism.

Based in Washington DC, transgender, non-binary, and intersex collage artist, herbalist, and occultist **Jul Drake** will share their practice of engaging with their Irish-American and queer identities to explore and excavate duality and shadow. Drake will speak about how they use collage and magic to address systems of power and oppression. *“Eat Your Heart Out* is imbued with the magickal purpose of revealing the most disturbed parts of our world under white colonial capitalist patriarchy. By gazing into the mirror of our own subconscious, we witness how these systems may be alive in us, below the surface, perpetuating their existence. We experience ourselves as a portal to the past, present and future. This piece began as an avenue for my own decolonial shadow work as I began exploring my lineage of ancestral harm to break these patterns, but it has evolved into a larger conversation around the collective shadow we face more egregiously each day. As my piece and our reality reflects, the monster of white colonial capitalist patriarchy consumes the sacred, particularly children, and simultaneously consumes its own soul. I hope my work helps to plant these seeds of truth and healing in those that need it most.”

“For a long time, I wasn’t sure how to categorize my work, and I worried I was doing it wrong because it didn’t look like anyone else’s. Over time, I’ve come to understand that the unfamiliarity is the point,” wrote Columbus, Ohio artist **Emily Morgan**. “Because I use collage as a way to relieve my persistent overthinking and to tap into my subconscious, I am able to act as my own archaeologist—excavating meaning, place, state, and growth after the work is complete, sometimes weeks or even years later. My work sits in the space between beauty and unease, order and instinct. I hope viewers feel that tension and recognize something of their own inner landscape within it.” On this panel, Morgan will share how her collage practice led her to curate *“Pulp Stiction: Collage As an Act of Resistance,”* an ambitious exhibition that will open at the end of 2026 with a series of workshops and panels. She wrote, “The project is intended not only to provide a space for resistance, connection, and collective strength—particularly at a time when many people are experiencing heightened anxiety, fear, isolation, and uncertainty—but also to position collage as a vital and critical force within contemporary art.”

SYMPOSIUM

Consumerism, Context, and Action: Politics & Collage

Carmen Alcocer, Ginger Sisco Cook, Angela Lynn Tucker
Friday, 12 June 2026, 11:15AM-Noon
Cafe Istanbul

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. During this panel, we will hear from three artists who are engaged in this work.

Kolaj Institute's Politics in Collage project is a series of residencies, publications, discussions, and exhibitions examining complex socio-political issues that contemporary society is contending with, in order to spark meaningful dialogue and inspire deeper engagement. Kolaj Institute Director Ric Kasini Kadour will present a brief project update and speak about how collage artists can get involved.

New Orleans, Louisiana-based artist **Carmen Alcocer** works with trash, found objects, and pop culture ephemera—relics of mass production—in an attempt to reckon with the modern landscape and relational connections in an increasingly divided world. Alcocer graduated from Tulane University in 2026 where she studied “gas station convenience stores as the final frontier for battles between desire, consumption, and shame” and how the “personified packaging of Mexican food products perpetuates colonial white supremacy.” Her practice considers “the nature of human desire and memory as evidenced by traces of consumer culture.” She wrote, “My material choices aim to balance the absurdity of modernity with the necessity of connection and community to understand ourselves and each other. I am inspired by the tactile practicalities of the folk craft traditions that shaped my Appalachian upbringing as well as the practices of my Mexican heritage and its resourcefulness and esotericism to find a sense of autonomy and identity despite the adversity of the modern world, and in homage of its moments of infallible wonder.” On the panel, Alcocer will speak about the intersection of collage and consumption, and “how collage can serve as a method of coping with the oppressive reality of consumption under capitalism.” She will present art work that speaks to “pitfalls of an over-consuming modern age.”

How do we visualize the contemporary political moment? Based in Paris, Texas, **Ginger Sisco Cook** is an analog political collagist working on a four-year project to contextualize the Second Trump Administration by “combining vintage imagery with contemporary media to offer commentary on current political issues.” Cook wrote, “Drawing on my background in Political Science, I use collage to respond to current events, visually and narratively chronicling developments during the Trump second administration. Since January 20, 2025, I have produced 260 analog collages using watercolor paper, magazines, and political mailings, each accompanied by written reflections. My aim is to capture the trends, historic events, and public sentiment of this presidency, offering viewers a visual record that encourages reflection on the American political landscape.” Cook will present a table top exhibition in the Great Hall of the New Orleans Healing Center of collage

that collectively presents “a visual representation of political developments in America since January 20, 2025.”

Fusing collage, filmmaking, installation, and layered soundscapes, **Angela Lynn Tucker**, based in New Orleans, Louisiana, creates “sanctuaries for Black thought.” She wrote, “My work challenges the status quo by weaving together personal memory, cultural resistance, and historical texts—insisting on the full complexity and diversity of Black life in America. With rigor and whimsy in equal measure, I push viewers to engage with sidelined Black intellectual traditions, ensuring these stories remain vital and enduring.” In February 2026, Tucker premiered the film, *The Inquisitor*, at the Tribeca Film Festival and on PBS’ Independent Lens. The film uses historical footage, contemporary interviews, and collage to share the life and legacy of Barbara Jordan, “a trailblazing congresswoman, orator, and constitutional scholar from Texas who became one of the most powerful voices in American political history.” Tucker wrote, “Her conviction that more is required of us—as citizens, as artists, as human beings—feels urgently alive right now.” Since the film’s debut, Tucker is engaged in the collage project, “More is Required,” a participatory, traveling initiative that invites collage artists everywhere to respond to the prompt: More Is Required. “What does it demand of you? What does it demand of us collectively?” Tucker will speak about this project and how collage can be used to tell stories, build community, and speak to contemporary politics.

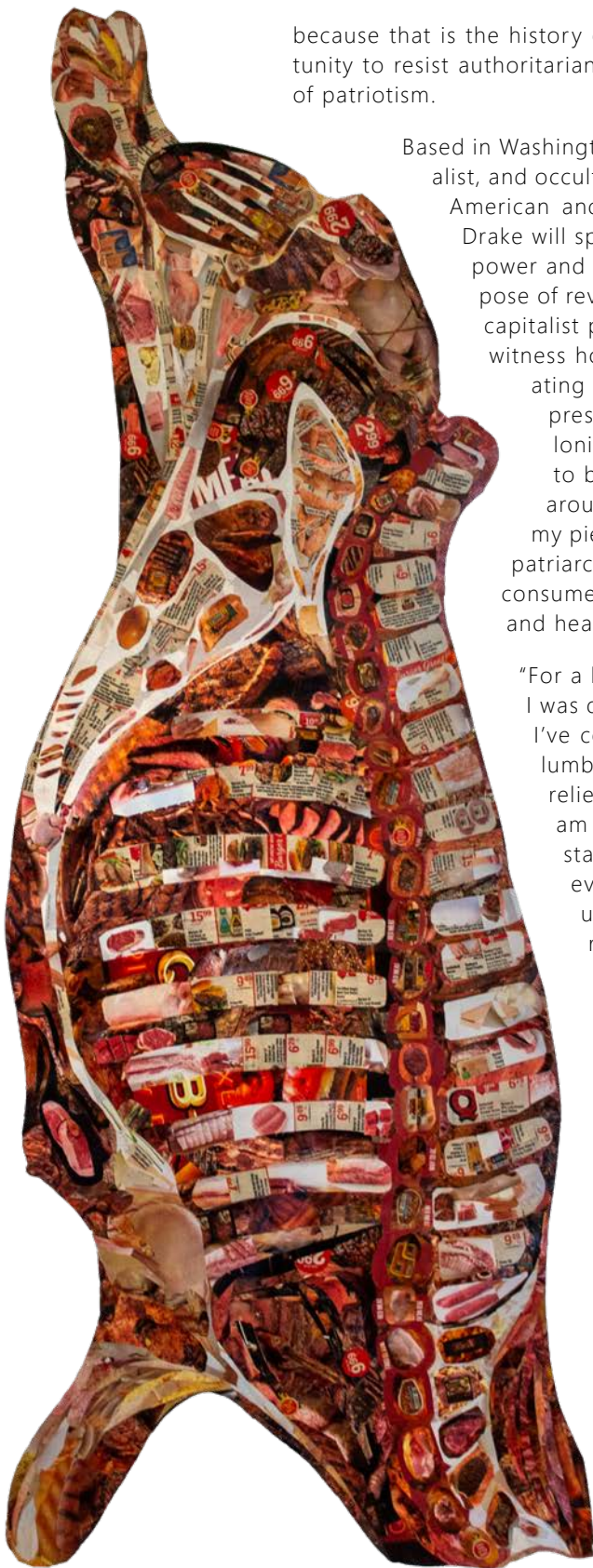
SYMPOSIUM

Art on the Body: Fashion & Collage

Michael Eble, Nikola Janevski, Bill Gaylord
Friday, 12 June 2026, 1-1:45PM
Cafe Istanbul

Fashion and collage seem to dance around each other. Visual artists draw from fashion magazines and as the American Academy of Fashion Design noted, “Designers have used fashion collages for years, and the technique can have a greater visual impact than a simple photograph or drawing.” Then a whole category of wearable art enters the room with mixed materials, fragmented embellishment, and juxtaposed design languages. In this panel, we will hear from three artists who are each dancing around fashion and collage.

A former art gallery owner and architect, Seattle, Washington artist and curator **Bill Gaylord** makes hand drawings, two and three dimensional collage, wearable art, painting, printmaking, photography as well as body art design and wearable art fashion creations often using repurposed cultural detritus, plastic, paper, wood and metal found objects in a maximalist fashion. On this panel, Gaylord will present “Collage and the Body: Artwear.” He wrote, “Hu-



Artwork by Carmen Alcocer



Artwork by Bill Gaylord

mans have adorned their bodies using art for millennia whether it be fabricated garments, textiles, papyrus accessories, jewelry, feathers as well as found and recycled materials. Adorning the body in a three-dimensional moving canvas for artful expression has many origins of human needs: protection, social identity, display of status, ritual and spirituality, politics and power, and human attraction, beauty and sexuality. Many contemporary artists collage a myriad of materials and techniques creating wearable art or artwear. The scope of the talk will include a variety of collaging techniques using recycled, repurposed, garbage, and new materials and technologies in contemporary fashion. 'Trashion', 'Haute Trash', 'Circular Design', 'Bio-Design', 'Slow Fashion' and 'Haute Couture' are some of the current movements that will be explored, focusing on the hand-made collaging of two- and three-dimensional in artwear where the body and movement create a new movement and direction in collage."

Based in Lafayette, Louisiana, New Orleans-born artist and educator **Michael Eble** is deeply engaged with both process and technique, and with the study of collage that is rigorously developed both conceptually and formally. Recently, Eble inherited a collection of vintage ties, sparking a deeper investigation into traditional men's fashion. This prompted him to consider the act of dressing as a form of collage, where the arrangement of ties, dress shirts, and



Artwork by Jul Drake

jackets mirrors the compositional relationships found in his artwork. This line of inquiry has led him to explore the repurposing of traditional garments and fabrics as both substrate and material for collage. Alongside this studio work, he is researching menswear conventions, including the history of the necktie and stylistic lineages connecting Ivy, Prep, Trad, Neo-Prep, Heritage, and Americana dress. On this panel, Eble will share insights from this ongoing research and discuss how these ideas are informing new directions in his studio practice.

On the panel, Boston, Massachusetts artist **Nikola Janevski** will speak about his new collaborative, fashion collage series, "New Orleans-Magic and Protection," that was developed with New Orleans artists during a December 2025 Solo Residency at the Kolaj Institute. The Mississippi River flows through a blue-themed jacket made with Cindy Green. Michael Pajón worked with Janevski on a pair of jackets about swamp magic. Cowrie shells and bone beads speak to ritual and Black female power in Janevski's collaborations with LaVonna Varnado Brown. The jacket made with Christopher Kurts and Chachi Lewis from the Mystic Krewe of Scissors and Glue focused on New Orleans street culture. Janevski sourced fabrics at ricRACK, a sewing and textile recycling non-profit in the French Quarter. "Materials are the conduit of the message," wrote Janevski. "I often learn techniques and experiment with new materials when I see them as appropriate to convey my artistic vision. Sewing, textiles, beading, embroidery, printmaking, collage, burning, and appliqué are some of the techniques I have used."

WORKSHOP

Eat Your Heart Out

Jul Drake

Friday, 12 June 2026, 1-3PM

NOHC Suite 250

Based in Washington DC, **Jul Drake** is a transgender, non-binary, and intersex collage artist, herbalist, and occultist. Using their 48"x48" collage, *Eat Your Heart Out*, as a stepping off point, Drake will share their practice of engaging with their Irish-American and queer identities to explore and excavate duality and shadow. Their wax "Spell Collages" "are each a magickal ritual I perform under a full moon. I harness that energy and direct it towards community protection, healing, and liberation. I do not manipulate the wax with my hands, instead using words, herbs and intention to channel each piece." In this workshop, participants "will learn to be more vulnerable in their work which overflows into all areas of their life" and "better understand the hidden aspects that drive their art and maybe discover a new direction they hope to take." Shadow work is about "confronting the parts of us we are ashamed of through collage and within a community space is spiritual and emotional alchemy," wrote Drake. "It allows the energy to be transformed so we can overcome these fears and reconnect with our most authentic selves." Through collage making and discussion, participants will explore how to excavate their own shadow through visual storytelling and consider the role of shame, personal history, lineage, and joy in that work.

WORKSHOP

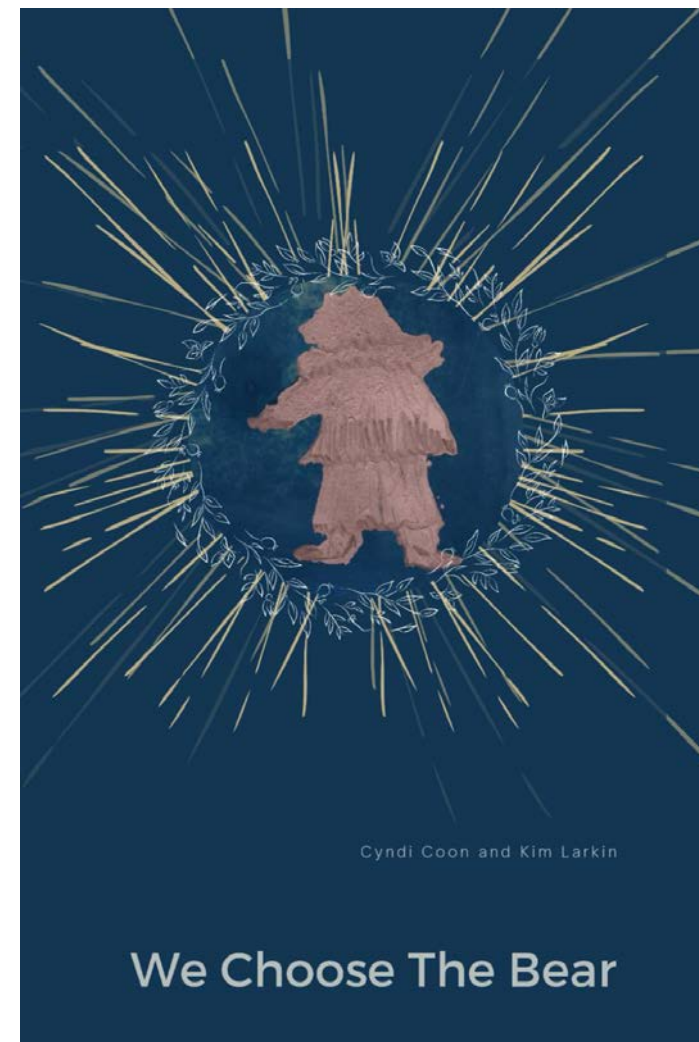
We Choose The Bear

Kim Larkin & Cyndi Coon

Friday, 12 June 2026, 3:15-5PM

HNOC Suite 252

During this workshop, participants will explore using collage as a tool for social justice storytelling, grounded in the themes and visual language of the book, *We Choose The Bear*. The work of New Mexico-based futurists and collage artists **Cyndi Coon** and **Kim Larkin** sits within a long lineage of collage as protest and resistance, from Dada and feminist art movements to contemporary activist zines and digital remix culture. Drawing from the book's collages, poetry, and storytelling, participants will explore how cultural narratives, fear, power, and protection are constructed and challenged. The session invites participants into an active dialogue around why many women and marginalized people express feeling safer choosing a bear over a man in the woods. The workshop treats collage not just as an art form, but as an accessible activist method for sensemaking, expression, and collective meaning-making. Participants will consider how collage has historically functioned as a low-barrier, high-impact tool for social justice storytelling and movement-building and how to translate complex emotional and political ideas



Cover of the book, *We Choose The Bear*

into clear, visual messages and activate them through reproduction and circulation to spark conversation, visibility, and engagement. During the workshop, attendees will create a social-activism collage that tells a personal or collective story related to safety, power, or protection, using both found materials and provided prompts from *We Choose The Bear*. Participants will leave with both a physical artifact and a deeper understanding of collage as a catalyst for conversation and visibility.

WORKSHOP

New Orleans Wooden Postcards

Carol M. Lynch

Friday, 12 June 2026, 1-3PM

Kolaj Institute, 2374 Saint Claude Avenue, Suite 230

New Orleans is offbeat, unusual, vibrant, and alive—all part of the gumbo that has simmered for 300 years in Spanish, French, Caribbean, African, Cajun and Southern ingredients to form a five-star, cultural repast. Ellis



Artwork by Carol M. Lynch

Marsalis, jazz pianist, once said, “In New Orleans, culture doesn’t come down from on high, it bubbles up from the streets.” It is a most colorful city: from the architecture to the historic cemeteries to the unforgettable food to the street musicians, performers, and visual artists. Each sunrise and sunset creates an unforgettable moment. Even the trash is ephemera for the creative collagist. Author Chris Rose wrote in *1 Dead in Attic* (2007), “It is impossible to capture the essence, tolerance, and spirit of South Louisiana in words and to try is to roll down a road of clichés, bouncing over beignets and beads and brass bands and it is just what it is.” Lead by collagist **Carol M. Lynch**, participants in this workshop will create an original 4”x6” wooden postcard, suitable for mailing, that explores their relationship between the New Orleans spaces and their emotions, using analog collage techniques to evoke a sense of connection and reflection on their time spent at Kolaj Fest New Orleans. After a brief introduction and demonstration of technique, participants will be provided with printed pictures of New Orleans and New Orleans-based literature that contain pictures, symbols and words. Once complete, the postcards will be sealed. Participants may also wish to bring their own pictures or other paper

memoirs to the workshop, such as ticket stubs, a small piece of a found paper object, or a picture they took which they printed out.

SYMPOSIUM

Words as Pictures, Collage as Text

Trish Crapo, Astrid Bant, Kirk Read, Christine Karapetian, Anthony D Kelly, Ric Kasini Kadour
Friday, 12 June 2026, 2-3PM

For COLLAGE::BOOKS which took place in October 2025 in Montreal, Brooklyn, New York collage artist Jennella Young wrote, “Publishing is more than documentation. It is itself a creative act that shapes how ideas are assembled and carried. It’s almost its own form of collage. Artist books and zines are not secondary to exhibitions for my art work—they are exhibitions in their own right—the kind you can carry and share and hopefully treasure.” Not simply illustration, when artists pair writing and artwork, an alchemy occurs where the words can become pictures and the collage can become text. Visual literacy and textual literacy mingle and build a new world for viewers and readers in the cosmology of the contemporary art project. During this panel, we will hear from collage artists and writers with overlapping, integrated practices.

Leyden, Massachusetts collage artist, writer and photographer **Trish Crapo** will speak about moving between writing and collage practices. She wrote, “As both a writer and a collage artist, I am always intrigued by the ways that language and visual imagery rub up against each other, and how they question, challenge, and inform each other. I go through streaks where all I want to do is make collage. I feel freed, then, from words, and I love it! But before too long, words come creeping back in—words are my first creative language, and also the currency with which I made my living. This tension—between what can be said with language and what can be articulated visually—feels central to my collage practice.” Crapo will also present the collage work of Alice Notley (1945-2025), author of forty books of poetry, who began working in collage in the 1970s. Crapo will lead a workshop centered around Notley’s use of fans as substrates elsewhere during the festival. Crapo’s article about Notley will appear in a future issue of *Kolaj Magazine*.

Astrid Bant is a Dutch-born collagist and writer based in Montevideo, Uruguay. During her 2025 Solo Residency at Kolaj Institute, Bant spent two weeks making collage to accompany her forthcoming novel, *Offering at the Altar of Impermanence*. The book is set in the history of the Hippy Trail, an overland route for those traveling from Europe to West and South Asia in the 1950s to the late 1970s. Trained to do ethnographic fieldwork in small-scale societies, Bant’s “collages are dense images with a lot of detail, cultural clues, ornamentation and intense colors. I also write,

and my fiction presents similar characteristics: dense plots and colorful descriptions...The through-line of the book is that the stories are set on coast lines, mangroves and beaches.” Bant will share her work and speak about how “collage can be a tool to present a critical analysis of cultural aspects of (contemporary) history in a poetic, visually interesting way, possibly engaging wider audiences in political, philosophical and artistic thought.” Seeing a number of projects that blend biography or biographical fiction and collage, she asks, Why do they go together so well? and seeks “new insights on how raw and contextualized memories can inform artists’ practice.”

Writing and Collage go hand-in-hand for Portland, Oregon writer and artist **Kirk Read** whose daily writing and analog collage practice often takes place alongside other artists. “I write fiction and memoir as well as performance essays. I believe in the power of handwriting, manual typewriters and the sanctity of notebooks,” wrote Read. “Art is a medicinal agent to fight against mind control, the two-party culture of agreement (pick yr poison) and an intricate but boisterous process of cultivating, protecting and nurturing eccentricity. Writing and collage are twin practices for me, informing and instigating one another.” On this panel, Read will share an essay about looking at Southern literature as a source for creative inspiration.

Jackson Heights, New York artist **Christine Karapetian** makes collage, assemblage and monoprints. She wrote, “I am Armenian-American, the offspring of a people whose history is rooted in Diaspora. My intuitive response to this lack of place and the negation of history, by some, is to make objects that trace to, and build onto a collective memory.” On this panel, she will speak about her book project, *A Scent of Otherness*, “an art-text homage to my father Jack Karapetian, born 100 years ago in Iran. He emigrated to the US in 1947 and was, and remains, a cultural icon in the international Armenian Diaspora community, known by his pen name Hakob Karapents.” In early 2026, Armenia commemorated the 100th year since his birth with a postcard stamp. Karapetian’s project is a much more personal remembrance. “In pairing memory-texts with collages, I’ve recognized and acknowledged my insights into how my sensibilities as an artist were formed through knowing him. My process of collage-making mirrors his aesthetic formation: materials gathered; each with a history, arranged, altered and made into something new, while still carrying traces of their past.”

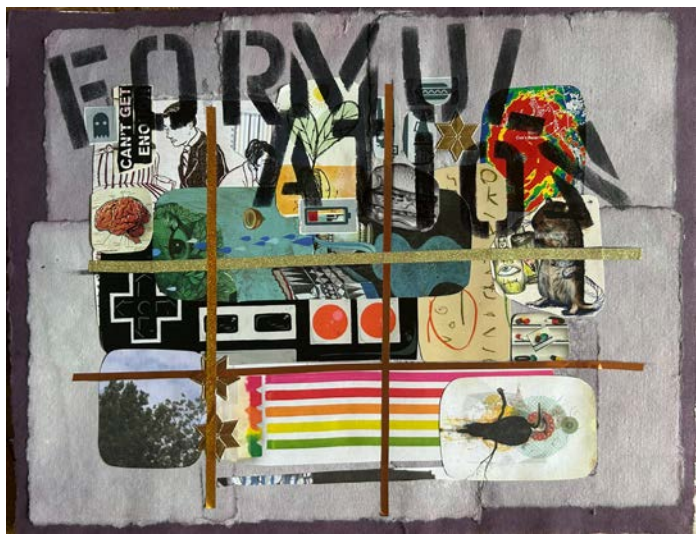
Writing and publishing has consistently flowed through Castlebar, County Mayo, Ireland artist, writer, and integrative psychotherapist **Anthony D Kelly**’s practice. At Kolaj Fest New Orleans 2025, he presented the project, “Lexicon of Wonder” which will soon be published as a book. For each of the collages in his “Rare Monster Sighting Archives,” Kelly writes a fictional “Recorded Sighting” report. He collaborated on the children’s book, *Fleedom Flea Circus*, with Marta Janik. He has



Artwork by Astrid Bant



Artwork by Christine Karapetian



Artwork provided by the LSU Child Psychiatry Program

also been an active contributor to *Kolaj Magazine* and *Kolaj Institute's Collage Illustration and PoetryXCollage* projects. Kelly will speak about the role writing plays in his collage practice.

Kolaj Institute's Collage & Illustration Project is a series of residencies, publications, discussions, and exhibitions that takes vintage, public domain stories and recontextualizes them for a 21st century audience with collaborative collage illustrations. The *PoetryXCollage* project explores and documents the intersection of poetry and collage through a series of residencies, workshops, exhibitions, and *PoetryXCollage*, a printed journal of artwork and writing that operates at the intersection. Ric Kasini Kadour will present a brief update to these projects.

SYMPOSIUM Fragments & Formulations: The Art of Assembling a Child's World

Dr. Nicole Crozat, Dr. Hannah Scott, Dr. Cody Roi
Friday, 12 June 2026, 3:15-4PM
Cafe Istanbul

What role can collage play in medicine? On this panel, three New Orleans-based child psychiatrists, **Dr Nicole Crozat, Dr Hannah Scott, and Dr Cody Roi** will share their experience using collage-based activities across three contexts: in their clinical work with children, as a medium to teach other physicians the complexities of working with family systems, and as a self-reflective process.

Child psychiatry occupies a singular position in medicine. Children are among our most vulnerable members, and the clinicians who care for them are, in a very real sense, on the front lines of humanity. The suffering that arrives in a child psychiatry clinic is rarely only individual—it is social, familial, and cultural. Children are the first place we see the cracks: the fractures in families, communities, and



Artwork by Kirk Read

institutions that have not yet become visible elsewhere. The rise in adolescent anxiety and depression, the effects of poverty and racism on developing minds, the toll of collective trauma—these are not merely clinical phenomena. They are early signals of where humanity is heading, and child psychiatrists are among the first to receive them. That position demands more than diagnostic precision. It demands the capacity to hold complexity, to bear witness, and to understand suffering in its fullest human dimensions.

Child psychiatry sits at the intersection of science, narrative, and art. Case formulation—the clinician's synthesis of a patient's history, presentation, and context into a working explanatory model—is fundamentally a creative act, yet medical training rarely frames it as such. The result is a generation of clinicians who are skilled diagnosticians but underequipped to sit with ambiguity, hold multiple interpretations simultaneously, or draw on humanistic traditions to enrich their clinical thinking.

Collage offers a corrective. As an artistic practice rooted in fragmentation, juxtaposition, and the recontextualization of found material, collage demands exactly the cognitive



Artwork by Trish Crapo

and affective capacities that good clinical work requires: tolerance of incompleteness, attention to the unexpected connection, and willingness to revise. Bringing collage into medical education is not a matter of decoration or wellness programming—it is a pedagogical intervention aimed at the core of clinical reasoning.

The work has taken three distinct but related forms: as a structured case formulation exercise in which providers build collages representing a patient's world; as a group reflective practice bringing provider teams together around shared clinical experiences; and as a component of a broader effort to integrate the humanities into psychiatric training. Together, these applications suggest that collage is a uniquely suited medium for the complexities of child mental health work.

WORKSHOP Prompt Means to Make Something Happen

Kirk Read
Friday, 12 June 2026, 3:15-5PM
HNOC Suite 250

"Creative practice is a series of tiny decisions that may seem insignificant, but, like a human or pet relationship, repetition leads to devotion. The seemingly banal elements of a practice can lead to sublime acts of resistance and revolution." In this workshop, Portland, Oregon writer and artist **Kirk Read** read will guide participants through a series of writing and collage prompts. "The practice is not about creating finished works but practicing tools as part of a daily practice that uses words and images in

relationship to one another to expose the hidden and shy parts of our psyches." Read will speak about icebreaking, visual and written listmaking and creating a visual glossary of obsessions. Participants are encouraged to bring their journals or sketchbooks but paper and pens will be provided.

WORKSHOP A Fan of Collage: The Fan as Page & Substrate

Trish Crapo
Friday, 12 June 2026, 3:15-5PM
NOHC Suite 252

Inspired by poet and collage artist Alice Notley (1945-2025), **Trish Crapo** has been making collage fans for over a decade. Notley, author of forty books of poetry, began working in collage in the 1970s. In an article in the journal *Poetry*, she wrote, "I started making collages because other poets were and they weren't that good at it, really." The skills and materials of collage, she continued, "...seemed available to anyone, and the form, with the addition of a few cut-out words, felt almost like that of a poem." While she made many rectangular collages, often on cardboard from boxes people sent to her, Notley became enamored of fans—mostly semicircular, but sometimes round—as substrates for her work. In this workshop, Crapo presents some of Notley's thoughts on how the fan affected her sense of composition, and how the act of collaging interacted with the act of writing poetry. In addition, Crapo will show some of her own collage fans, inspired by Notley's work, and talk about her experience—as both a poet and

a collage artist—working with this medium. Participants will try their hand at working with a folding paper fan as a substrate for collage. She will share tips, as well as informally display some of her fans as examples. “Supplies will be provided, but feel free to bring along any supplies, including small trinkets, beads, etc., that are of personal significance to you (or just intrigue you).”

WORKSHOP

The Sun as Glue: Cyanotypes & Lumen Prints

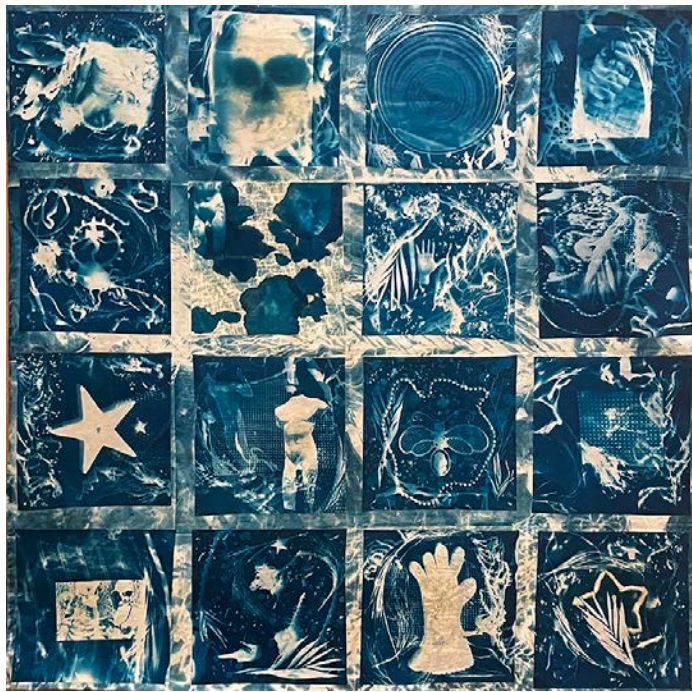
Robert A. Schaefer, Jr.

Friday 12 June 2026, 3:15-5PM

Kolaj Institute, 2374 Saint Claude Avenue, Suite 230

The cyanotypes and lumen prints of New Orleans, Louisiana artist **Robert A. Schaefer, Jr.** demonstrate how the medium is an example of collage process, where the fragments are bound together through the photographic process. The sun is the glue. “The process of collage allows and even encourages me to use prints that I might in earlier times have thrown away, but now have become key elements of my collage...Viewers are invited to explore the many layers in my imagery and consider meanings and relationships as well as how these relationships relate to them personally.” Lumen prints date back to William Henry Fox Talbot’s (1800-1877) experiments with cameraless photography in the 1830s, which led to Talbot’s copyrighting of the Calotype Process in 1841, using silver nitrate and potassium iodide to make a paper negative which is then put on other papers and exposed in the sun. Lumen prints are commercial photo paper exposed to negatives or objects in the sun and placed in a bath of fixer to preserve the image. László Moholy-Nagy and his wife, Lucia Moholy, popularized the technique as a fine art form in the 1920s. Cyanotypes, named for their distinctive cyan blue, were invented in 1842 by English polymath John Herschel (1792-1871). A friend of the Herschel family, Anna Atkins (1799-1871), used the process to document botanical and textile specimens. Starting in 1872, the process was commercialized and used to print on fabric, to copy technical drawings and blueprints, and to make banknotes and postage stamps. Artists from 18th century fabric makers to early 20th century Pictorialists, to Late Modernists like Francesca Woodman, Barbara Kasten, David McDermott, and Peter McGough have used cyanotypes in their work, as do a number of contemporary artists. In this workshop, artists will collaborate on a cyanotype and a lumen print using the sun to expose digital negatives or objects to the paper and then drawing out the colors by placing them in various chemical baths. After Kolaj Fest New Orleans, the resulting artworks will become part of Kolaj Institute’s collection and exhibited at an exhibition of photography and collage in December 2026. The artworks will be scanned and the images will be sent to the contributing artists.

Those interested in taking this workshop are invited to



Artwork by Robert A. Schaefer, Jr.

bring with them black-and-white negatives (analog or digital) or flowers and leaves or small translucent objects. Email Robert at rasjrpro@earthlink.net with questions. Space is limited. Pre-registration is required. Please sign-up at the Info Table.

WORKSHOP

More Is Required

Angela Lynn Tucker

Friday, 12 June 2026, 4-6PM

Cafe Istanbul

In this workshop, participants will respond to the prompt: More Is Required. What does it demand of you? What does it demand of us collectively? and assemble images and text to define what “more” means in their own terms, and to surface what remains unaddressed. SEE FULL DESCRIPTION ON PAGE 8.

EVENING EVENT

Hot Dog in the Bayou: Stories from the World of Collage

Friday, 12 June 2026, 7-9PM

Cafe Istanbul

SEE FULL DESCRIPTION ON PAGE 13.

SATURDAY

DAILY CONGRESS SATURDAY

Getting Down to Business

Kerrie Bellisario, Emily Morgan, Kirk Read

Saturday, 13 June 2026, 11AM-Noon

Cafe Istanbul

What possibilities are there for collage artists? Building on the previous day’s themes, at Saturday’s Daily Collage Congress we will hear from three artists who have taken wildly different paths to getting art out into the world. Kerrie Bellisario will speak about the artist as entrepreneur. In addition to running collage collectives, Emily Morgan will speak about her publishing project and Kirk Read will speak about how he uses collage in his social work. Andrea Burgay and Craig Deppen Auge will offer a preview of *Cut Me Up Issue 17: Razzle Dazzle*. We will get a preview of the Collage Art & Book Market taking place later in the day.

Working across photography, drawing, collage, and sculptural installation. Lafayette, Indiana artist, art leader and activist **Kerrie Bellisario** “explores the profound relationship between private memory and public narrative, and the ways in which our personal and collective histories shape our identities and perceptions of the world.” In November 2025, Bellisario turned her passion for collage into a new business, *It’s a Colorful Life*. She wrote, “My simple collages have become journals, coffee mugs, pillows, and even clocks. And they are beautiful, and brighten living spaces. The online shop is off to a good start, but after entering a local competition, *It’s a Colorful Life* will get its own brick-and-mortar pop-up shop for the month of April 2026.” Her business was featured at the Museum Store Association’s Annual Conference & Expo in Philadelphia. Bellisario will share her journey as a business owner developing a brand and product line that is the direct result of her collage art practice. “The focus is on joy: How the act of making, the act of transforming art into products, and the act of bringing beauty into the marketplace through these products have brought joy into my life, and how it impacts the lives of others.” She thinks of her new endeavor as a case study. “What began as a private act has now become public. I hope to inspire others to find their joy.” Bellisario will share practical tips on how to launch a business, build a brand, and follow a dream.”

Columbus, Ohio artist **Emily Morgan** founded the Columbus Collage Collective in 2023 “as a way to connect with other collage artists in Central Ohio. It quickly grew into a well-attended and well-received 501(c)(3) nonprofit organization that has built meaningful bridges between artists and local businesses across the city. Our efforts to bring collage parties to unexpected places have connect-



Artwork by Kerrie Bellisario

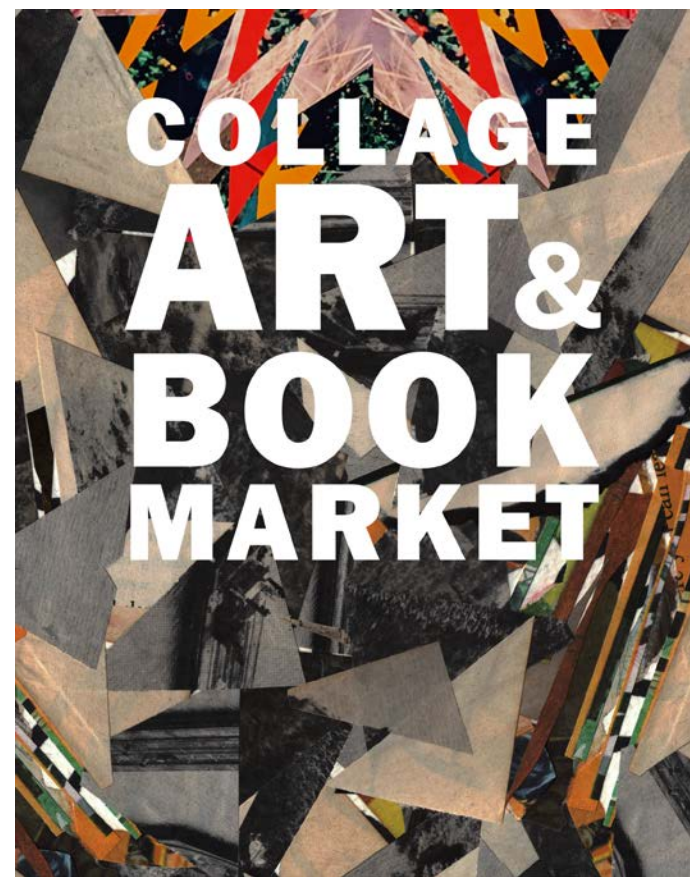
ed people across Columbus through a free and accessible entry point to collage, bringing hundreds of participants to our tables.” Morgan wrote, the Collective “would never have come to life without my discovering my own personal collage practice in 2022. I have schlepped my work through more than a hundred markets and art festivals and have since landed in galleries across Ohio, with hopes of continuing to share my work globally.” In 2026, Morgan launched a new zine series, “The Art of Coming Back”, which pairs contemporary and historic writers with her artwork. She wrote, “The series functions as both personal excavation and collaborative practice, expanding my work beyond visual art into shared storytelling. It introduces my audience to writers and poets they may not otherwise encounter, while bringing writers’ audiences into my visual practice.” On this panel, Morgan will speak about her experiences of starting a collage practice, creating a collage collective, and publishing a zine series.

SATURDAY, 13 JUNE 2026

11 AM	DAILY COLLAGE CONGRESS Getting Down to Business Cafe Istanbul			
NOON	LUNCH			
NOON to 5PM	Collage Art & Book Market New Orleans Healing Center Great Hall			
1PM	SYMPOSIUM Autochthonous Cities, Anthropology, & Unfamiliarity: Collage Theory & Practice Cafe Istanbul	WORKSHOP Success is Strategy NOHC Suite 250	WORKSHOP Collage & Consumption NOHC Suite 252	WORKSHOP Building Community with Collage Kolaj Institute
2:15PM	SYMPOSIUM Digital in the Real World Cafe Istanbul			
3:30PM	SYMPOSIUM Kolaj Institute Projects Cafe Istanbul	WORKSHOP Small-Scale Storytelling NOHC Suite 250	WORKSHOP The Fragmentarium NOHC Suite 252	WORKSHOP Collaging Over Time Kolaj Institute
4PM	WORKSHOP Preparing for the Big Ass Collage Cafe Istanbul			
5PM	DINNER			
7PM	EVENING EVENT Big Ass Collage: The Event The Great Hall of the New Orleans Healing Center			

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.



Portland, Oregon writer and artist **Kirk Read** is one of the co-leads of the Pacific Northwest Collage Collective. He will speak about his volunteer work with Write Around Portland, where he developed a collage curriculum to support some of the ten-week writing classes that take place in housing projects, jails and other socially oriented efforts. "I am committed to the idea that social practice in the arts must deliver more than cheesy, self-aggrandizing audience feedback sessions to fulfill neoliberal grant requirements," wrote Read. "Throughout my career I have created challenging programming that engages communities in the artmaking process, often commissioning new work on topics like barebacking, crystal meth, AIDS, gender, homelessness and sex work. I believe that inclusivity is a generative practice that has the potential to bring people with lived experience into the white-walled arts industrial complex. Part of an event curator's job is to protect artists from the disease of institutional blandness. The world, like sirens on a rock, whispers to artists 'Paint your soul beige.'"

MARKET

Collage Art & Book Market

Saturday, 13 June 2026, Noon-5PM

The Great Hall of the New Orleans Healing Center
2372 St. Claude Ave, New Orleans, LA 70117

The Collage Art & Book Market is an opportunity for the general public to meet artists and publishers and to take in the rich and diverse cultural production of the inter-

national collage community. The public will be invited to peruse vendor displays or attend a talk or demonstration. Some vendor highlights include: **Cyndi Coon** is selling copies of *We Choose The Bear*, co-written with Kim Larkin, and her original artwork. New Orleans-based, free-range bookstore Book Banter Books will have a table. **Ric Kasini Kadour** is offering original collages, a variety of zines, *Prayer Cards for Witches*, and Postcard packs. **Dolores Hooper** is selling packets of mixed papers, inked or stained paper, wallpaper samples, other papers she has collected from around the world, and items created out of paper, including handmade notebooks. **Kolaj Institute** is selling current and back issues of *Kolaj Magazine*, *PoetryXCollage*, *World Collage Day Special Editions*, and books including the recently published *Folklore Collage Society Volume 1*, *Frankenstein*, *Magic in the Modern World*, and *Authoritarian Regime Survival Guide*. From Uruguay, **Astrid Bant** is selling copies of her illustrated novel, *Offering at the Altar of Impermanence*, and prints of illustrations from the book. **Carol M. Lynch** is offering packets of printed papers printed on plates and/or hand-painted, sales of which benefit the People Program, a non-profit organization that provides social interaction and continued learning opportunities for adults 51+ in New Orleans. The papers were made by the collage class. Collagist **Jul Drake** is offering prints of their artwork. **C. Joi Sanchez** is offering limited-edition art journals, which are living archives, meditations, and acts of mutual care.

SYMPOSIUM

Autochthonous Cities, Anthropology, & Unfamiliarity: Collage Theory & Practice

Livia Marinescu, Chad Colby, Clive Knights
Saturday, 13 June 2026, 1-2PM
Cafe Istanbul

In this session, we will hear from three speakers, each with a unique take on collage theory and practice. Bucharest, Romania artist **Livia Marinescu** will speak about her collage series, "The Third", and the third space collage makes and her paper, "Between Unfamiliarity and Recognition: Collage as an Evocative Practice." Durango, Colorado artist and professor **Chad Colby** will speak about the role of collage in his teaching and artist practices and a forthcoming chapter in *Why Collage? Anthropology and Art in a Fragmented World* (edited by Cathy Greenhalgh and Susan Falls). Portland, Oregon collagist **Clive Knights** will speak about his series, "Autochthonous Cities," as a reflection on the contemporary city. The collages are "the result of a kind of stewardship; intimations of newly born landscapes and settlements as they emerge from the detritus of print media produced by civil society."

The Autochthonous Cities

The art critic John Berger observed, “We who draw do so not only to make something visible to others, but also to accompany something invisible to its incalculable destination.” Portland, Oregon collagist **Clive Knights** will speak about his series, “Autochthonous Cities,” as a reflection on the contemporary city. He wrote, “As the outcome of such acts of drawing, despite being comprised of a series of collages, the Autochthonous Cities are the offspring of a ‘drawing out’, a cultivation of sorts, a tillage of predominantly found materials that, in the spontaneity and hard graft of the art-making activity, coalesce their visual and semantic nutrients into new figurative outgrowths, rootings and sproutings, interments and dehiscences.”

“Autochthonous Cities’, a series of ongoing collage works that began to emerge in 2021, is the result of a kind of stewardship; intimations of newly born landscapes and settlements as they emerge from the detritus of print media produced by civil society. They are fictions, for sure, since the cities are only implied in the pushing and pulling of matter above and below the surface, that horizon, the edge between earth and atmosphere, soil and air, the chthonic and the celestial, where human life plays out. But, letting one’s imagination run free across the topography of each work, one will encounter the nascent evidence of transformation, the continuing duet of entropy and cultivation: building and dilapidating, constructing and excavating, piling and hollowing, towering and penetrating, reaching and nesting. They present, analogically, lands still in formation in which the vulnerabilities of the human species are revealed in the tentative structures fashioned from matter that purport to provide sanctuary for our fallible human actions within a formidable and transcendent kosmos.”

“The titles of the works reference deep etymological roots in the language human beings use to name their relationship with found terrain, in this case, since I am from England, the Old English terms that refer to land conditions and which have become embedded in thousands of place names, from the humblest homestead to the greatest cities, amidst the setting in which I was born and raised.”

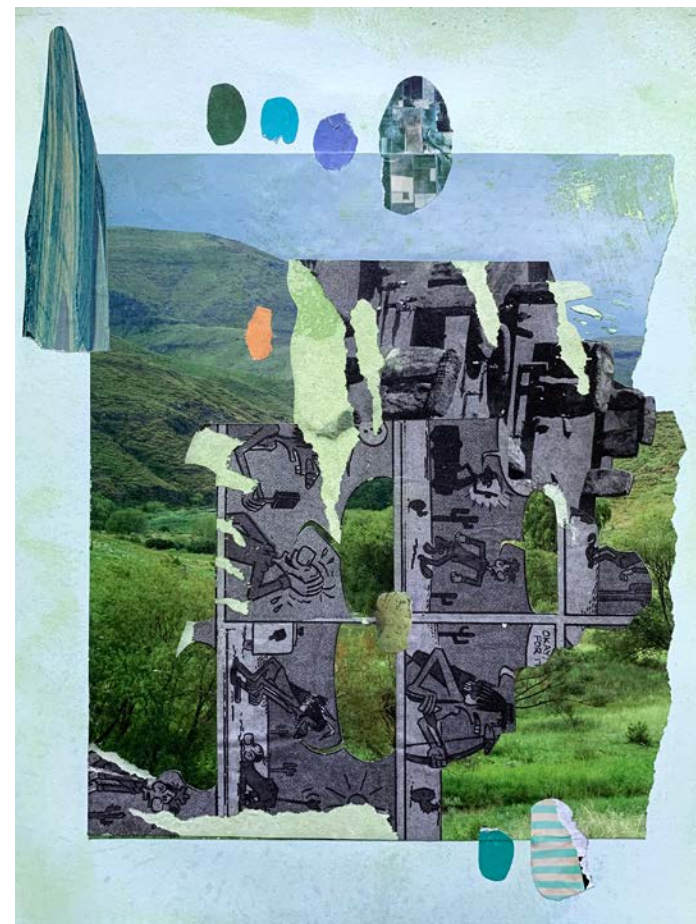
Between Unfamiliarity and Recognition: Collage as an Evocative Practice

How do you know when a collage is done? Each of the fourteen artworks in Bucharest, Romania artist and educator **Livia Marinescu’s** series “The Third” is collaged using two vernacular photographs. “While creating the series, I became increasingly interested in the moment when a collage felt resolved: not because it appeared harmonious or complete, but because a particular fragment suddenly seemed to belong in a way no other fragment



Artwork by Livia Marinescu

could, evoking an emotional space that, even without being named, appeared to transcend the private.” The artist wrote, “This shared recognition prompted me to reflect on the kind of perceptual space collage produces. Vernacular photographs, such as family snapshots, casual interiors, and everyday scenes, often lie dormant in albums and are typically consumed quickly. Their familiarity allows them to be read fluently and subsequently forgotten. By fragmenting and recombining them, collage interrupts that fluency. Based on this series, the paper proposes a distinction between descriptive and evocative collage. A descriptive image contains its meaning: it can be decoded and summarized. An evocative image, by contrast, resists that fixedness. It seeks to open a space to the viewer, inviting them to complete a perceptual and affective process that the image itself refuses to finalize. It operates in a space between the familiar and the unfamiliar, through a process of minimal intervention that produces an uncanny shift.” Marinescu will argue that collage makes a third space about which she wrote, “Situated between private memory and shared visual culture, this space allows rec-



Artwork by Chad Colby

ognition to occur without becoming fixed. Collage, when understood as an evocative practice, does not simply alter images, it reshapes the conditions under which meaning and memory are perceived.”

Collage on a Continuum of Pedagogy and Practice

How do we teach collage? How do we use collage in the classroom? Durango, Colorado artist and professor **Chad Colby** will speak about “role of collage as it applies to both my teaching and scholarly practice.” He wrote, collage “has had a significant influence on my pedagogy in studio arts. From painting to two-dimensional design, and multiple special topics courses investigating the intersection of collage, color theory, and mixed media, I’ve worked with students to explore the potential of this medium.” Colby’s essay, “Beyond Dada: Indigenous Reclamation through Contemporary American Collage,” considers how Native Americans have used collage and contributed to the medium. The essay was co-written with one of his former students at Fort Lewis College, collage artist Olivia Perea and will appear in the forthcoming publication, *Why Collage? Anthropology and Art in a Fragmented World* (edited by Cathy Greenhalgh and Susan Falls).

WORKSHOP

Success is Strategy

Kerrie Bellisario

Saturday, 13 June 2026, 1-3PM

HNOG Suite 250

“At It’s a Colorful Life, we believe that art shouldn’t be confined to gallery walls—it should be woven into the fabric of your daily experience. Our store transforms contemporary collage art into beautifully crafted everyday objects, from journals and mugs to home décor and accessories. Each piece is designed to spark joy, inspire creativity, and remind you that life is meant to be lived in full color. These aren’t just functional items—they’re daily companions that encourage you to pause, reflect, and find meaning in the ordinary moments.” In this workshop, Lafayette, Indiana artist, art leader, activist, and It’s a Colorful Life business owner **Kerrie Bellisario** will guide artists through the process of creative entrepreneurship. From creating art, providing services, or designing products, success begins with a business plan. She will work with participants through the process of developing a brand, identifying target audiences, exploring deliverables, and strategizing financial outcomes. Participants will develop a worksheet mapping brand to the audience to deliverables. Bellisario will speak about budgeting and partnerships. “This will not just be a boring business workshop.”

WORKSHOP

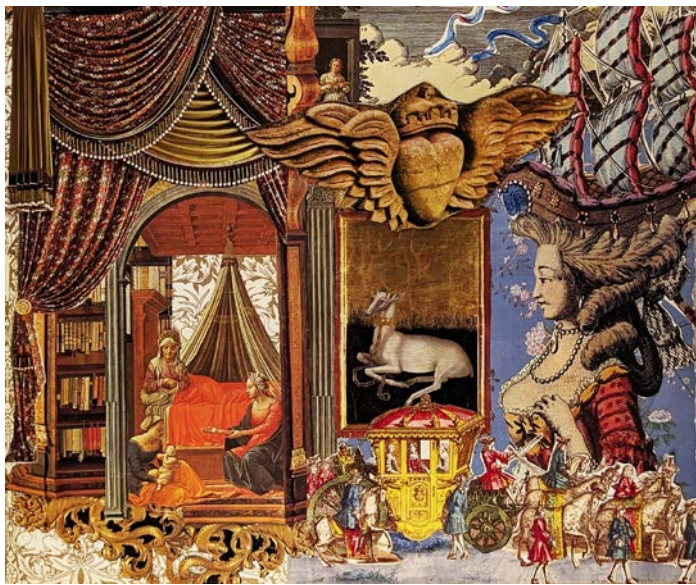
Collage & Consumption

Carmen Alcocer

Saturday, 13 June 2026, 1-3PM

HNOG Suite 252

The workshop “Collage & Consumption” will explore intersections between collage and consumption. What can be made with product packaging, receipts, tickets, and other ephemera? How can we transform our waste into something productive and fulfilling? How does making art with trash inform the politic of the artwork or comment on place as archive? Participants will learn “how collage can serve as a method of coping with the oppressive reality of consumption under capitalism.” Workshop facilitator **Carmen Alcocer** (New Orleans, Louisiana) wrote, “Collage’s application bears fascinating ties with relationships between scarcity and possession, and participants will have the opportunity to learn how collage can act as a crucial tool for retaining a sense of sustainability and open accessibility where other, more traditional materials can feel economically inaccessible.” Participants are encouraged to collect and bring to the workshop “ephemera of their day-to-day or search for freely-sourced materials they feel encapsulates their experience at Kolaj Fest New Orleans.” The small-scale compositions made during the workshop will “act as a portrait of a window or place in time.”



Artwork by Bethanie Mangigian

WORKSHOP

Building Community with Collage

Bethanie Mangigian

Saturday, 13 June 2026, 1-3PM

Kolaj Institute, 2374 Saint Claude Avenue, Suite 230

How can collage artists use collage to build community? Since September 2025, New Orleans, Louisiana collage artist and clinical social worker **Bethanie Mangigian** has led the popular workshop series, Collage the Tarot, at Kolaj Institute Gallery. That experience has led her to develop an approach to workshop facilitation that fosters connection, curiosity, and creative exploration for artists and non-artists alike. During this workshop, Mangigian will outline “the facilitation framework I have been developing over the last six months to support individual artists who want to bring their work into community spaces in an accessible way that promotes creativity, community cohesion, and confidence for artists and non-artists alike.” She wrote, “Art making can be a solitary act, yet, hundreds of artists flock to Kolaj Fest New Orleans every year to be in community with one another. We are all seeking more ways to contend with late capitalism, loneliness, political and social division and the general existential crisis we confront through daily living. Art making, specifically collage, is uniquely positioned to provide an accessible way for community members to come together to express themselves and engage with others. Through the framework of Creativity, Community, Clarity, and Completion, I’ll lead artists through a template that allows them to leave with a fully designed, replicable workshop model they can bring into their own communities.” Discussions will include how to translate personal process into accessible, recurring community-based structure; how to guide non-artists with confidence and create psychological safety in group

settings; and how to design time-bound workshops that lead to completion. Mangigian wrote, “Through both my personal artwork and my facilitation of creative spaces, I seek to nurture connection, imagination, and shared meaning. Collage models the world I want to inhabit: one where fragments are honored, where differences coexist in dynamic composition, and where beauty emerges through relationships.”



Artwork by T. Owens Union

SYMPOSIUM

Digital in the Real World

Marques DeLoney, T. Owens Union, Cody Roi, Chris Miller

Saturday, 13 June 2026, 2:15-3:15PM

Cafe Istanbul

Life in the 21st Century seems to exist in two places. Our bodies live in a physical, material world where we eat, sleep, and move about. Our minds are constantly drawn into a virtual world where we text and scroll; make connections and argue. Our civic, romantic, work, social, family, and creative selves exist in both of these places. To live in this time means to flow between corporeal and digital realities; it makes sense that artists are doing the same. On this panel, we will hear from four artists who bridge these worlds. **Marques DeLoney** is making analog art that responds to the digital age. **T. Owens Union** and **Chris Miller** are using digital tools to draw out social, cultural and historical narratives. **Cody Roi** will speak about using artificial intelligence to interpret artwork.

Selden, New York visual artist **Marques DeLoney** “uses collage to control the eye, pulling the viewer in and out of fiction or reality by combining painting and physical materials.” Re-contextualizing found material, he pushes the surreal aspect of his work further, creating a push-and-pull in and out of reality. On this panel, DeLoney will present his new series, “End of Expression” which he describes



Artwork by Marques DeLoney

as “a commentary on the attack on personal identity and self expression in this new digital age. He wrote, “I explore themes of identity, self-expression and its suppression in western society, and the flattening of culture through social media. Through my art I want to create a space for challenging conversations, acknowledging the good, bad and ugly emotions we feel in day-to-day life. Not only should collaborators walk away with a sense of emotional validation, but also validation of their practice as mixed-media and collage artists.”

Fairfield, Pennsylvania artist **T. Owens Union** makes digital collage about African American culture and history. She digitally blends “historical materials that include text and images from historical documents, photographs of vintage dolls, African sculptures, and textiles, and found objects from our rural Pennsylvania farm property.” She wrote, “My grandmother from Tuscaloosa, Alabama made tied, patchwork quilts, and the quilt, a symbol of protection and guidance in our community, is often incorporated into the art.” On this panel, Owens Union will speak about her process and how she goes about making her work. By unpacking digital collage, she hopes to “remove some of the mystery and otherness.” Owens Union will also speak about how her work is about repairing the visual record of history. “The lack of a fully realized and accurate historical portrait of our community in American society has resulted in invisibility and inadequate representation.” The artist wrote, “My art utilizes documented African American experiences to give current representation to those whose freedoms were too often erased. Some artworks evidence the strength, pride, and perseverance of people of color despite what has been experienced over decades. Others were informed by historical events instituted and normalized by governmental agencies, medical institutions, and/or existing societal norms to exact marginalization and suppression.”



Artwork by Chris Miller

How do artists develop narratives that speak to social or cultural narratives? How is that artwork received by the public? Ogden, Utah artist **Chris Miller** uses digital collage to transform “photographs into artistic workspaces for exploring the significance of reportorial or abstract elements identified by the artist, as symbols or metaphors for underlying social or cultural issues.” His recent work reflected on the nature of public discourse, spoke “to the decay and loss of historic and cultural resources”, and explored “the spirit, resolve, and creativity of dissenters.” While diffusing his work through local collaborative art and photography exhibits, he observed that “digital collage is artistically rewarding but can also be abstract and therefore confusing for viewers who expect more objective messaging in exhibits involving a combination of artists.” On this panel, Miller will share his experience exhibiting his work in “collaborative group exhibits that focus on public discourse, dissent, and community preservation” and speak about “the challenges of designing exhibits that include collage with other art forms” and public response to the collages. “My digital collages are often abstract to preserve artistic intent,” wrote Miller. “The abstraction can confuse viewers seeking more objective messages regarding social narrative, particularly when collages are presented next to fine art or journalistic photography.”

“We live in a time of relentless change. Collage, with its fragmented, layered, and intuitive nature, offers a uniquely suited medium for processing that change. Like a dream, collage can act as a bridge between the conscious and unconscious mind—surfacing symbols, associations, and emotional truths that resist verbal expression,” wrote New Orleans artist and clinical psychiatrist **Cody Roi**. “Yet because our internal experiences are often operating at the level of the unconscious, speaking through symbols, or blocked by fear and anxiety, we are often the least equipped people to objectively interpret our own inner world.” Is there a role for artificial intelligence (AI)? “AI tools capable of symbol recognition, cross-cultural analysis, and pattern detection offer a remarkable new lens

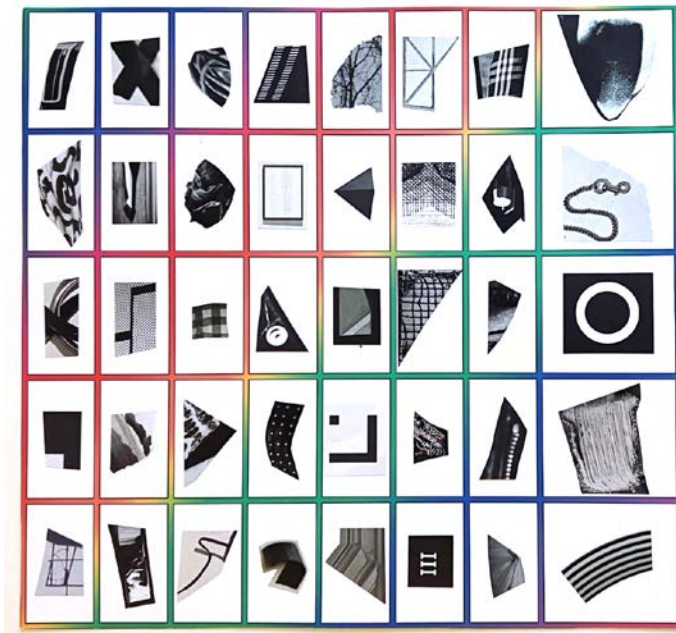
through which to examine collage work. But this technology also brings real risks—including projection, reductive interpretation, and the stripping of personal meaning in favor of algorithmic generalization.” On this panel, Roi will share his experience using collage as a reflective and transitional practice across life stages and share collage examples with AI-generated interpretations, including surprising findings and moments of genuine resonance. He will speak about the risks of relying on AI and speak about who or what gets to define meaning.



Artwork by Robin Sanford Roberts

WORKSHOP
Small-Scale Storytelling
Robin Sanford Roberts
Saturday, 13 June 2026, 3:30-5PM
HNOC Suite 250

San Diego, California artist **Robin Sanford Roberts** is “drawn to the beauty of what has been left behind,” She wrote, “Old books, objects, and fragments of ephemera captivate me, not only for their textures and histories, but for the stories they hold.” In the workshop, Small-Scale Storytelling, she invites participants to “step into the world of storytelling as we transform simple tin boxes into intimate works of art.” Participants will create a collage or assemblage inside a small tin container using a variety of vintage and contemporary papers and small found objects. Participants will learn about composition, layering, and the art of creating meaning within a small space. Roberts will invite participants to consider the container—whether working on the interior, the exterior, or both—and speak about strategies for making compositions in a limited but dimensional format.



Artwork by Craig Deppen Auge

WORKSHOP
The Fragmentarium
Craig Deppen Auge & Clive Knights
Saturday, 13 June 2026, 3:30-5PM
HNOC Suite 252

A Collaborative Workshop Celebrating the Tiny Fragment and the Array. Just as a word has its conventional pronunciation and meaning and yet comprises of elemental sound components such as syllables, consonants and vowels, what if we look beyond the recognizable visual image and focus on the elemental visual units that comprise it such as color, texture, shape, and size, for their own sake. In this collaborative workshop, participants will look beyond the recognizable image to engage with micro-units, tiny fragments of paper (less than one inch) that have been harvested from a wide mix of visual sources and collected into stockpiles of pure visibility, diverse morsels of color, texture, and form. Once released from the dogma of familiar origins, these distilled fragments are free to be re-organized into new patterns, constellations, rhythms, and dispositions.

In a roundtable collaborative collage-making process (where each emerging collage is created by several people) participants will explore the inventive possibilities of such new arrangements, placing arrays of tiny paper fragments across substrate sheets lightly inscribed with a variety of grid formations, like visual staves, to guide placement and organization. New visual vocabularies will emerge as the individual elements accumulate and begin to communicate with each other. Workshop leaders will provide multiple diverse bags of paper fragments and square format substrate sheets. A pop-up exhibition will

be mounted in a public area consisting of a contiguous array of all the collages created, forming one large quilt-like installation piece.

WORKSHOP
Collaging Over Time
Missy Arellano
Saturday, 13 June 2026, 3:30-5PM
Kolaj Institute, 2374 Saint Claude Avenue, Suite 230

Originally from Los Angeles, Cambridge, Massachusetts-based “community activist” **Missy Arellano** works with analog collage and photography, layering found imagery, and vintage ephemera to explore how Queer, disabled, and blended families and communities navigate belonging, grief, and joy. Her artwork asks, “Why does culture place such weight on bodies? What narratives can we rewrite by reimagining these constructs? How does time play a role in healing?” She wrote, “Through arts-based research exercises, I prompt participants to reflect on the role time plays in their lives and on how we move through life in all its forms...I believe that art has an intrinsic power to heal, especially visual art accompanied by music. Over the last year, I have engaged in analog artmaking with communities, bringing my collage supplies and record player to foster safe spaces where people can create freely and work to unravel wicked policy problems.”

“Collaging Over Time” is part of a larger project during which Arellano works with communities to make and exhibit collaged clocks as a way of encouraging conversations about the role time plays in communities and healing. In this art-based research workshop, participants will join Arellano in a conversation around the importance and value of time. They will begin their journey by getting to know one another, what goals and dreams they have, and then talk about what time means to one another. Participants will be given a 9.75” circle to collage their interpretations, memories, or dreams for the past, present, and or future which will then be placed inside a plastic clock. “By thinking carefully about the conversations we have with time, we can possibly unlock answers or ideas for growth, especially within our community.” “Collaging Over Time” is an opportunity to “to tune out of the digital world and focus on all things analog, learn and grow in community, and find a glimpse of inner peace or even love” as participants listen to vinyl records and collage an analog clock face.”

SYMPOSIUM
Kolaj Institute Projects
Saturday, 13 June 2026, 3:30-4PM
Cafe Istanbul

In this session, **Ric Kasini Kadour** and **Seth Ter Haar** will present an update on Kolaj Institute’s various projects and activities; speak about the future of the organization; and answer questions.



Artwork by Missy Arellano

WORKSHOP
Preparing for the Big Ass Collage
Saturday, 13 June 2026, 4-5PM
Cafe Istanbul

This workshop time is for those people who want to make elements to include in the Big Ass Collage, perform scenes in the mockumentary, or help out with the filming.

SPECIAL EVENT
Big Ass Collage
Saturday, 13 June 2026, 7-10PM
The Great Hall of the New Orleans Healing Center
2372 Saint Claude Avenue, New Orleans

On Saturday night, we are going to come together as a community and collaborate on a Big Ass Collage and film a mockumentary about the event. SEE FULL DESCRIPTION ON PAGE 12..



ARTISTS & PRESENTERS

Angela Lynn Tucker

New Orleans, Louisiana, USA. Angela Lynn Tucker is an Emmy- and Webby-winning filmmaker and multidisciplinary artist whose work confronts the trauma and beauty of living in a Black body in America. Her latest documentary, *The Inquisitor*, premiered at the 2025 Tribeca Film Festival and will broadcast in 2026 on PBS' Independent Lens. It completes her trilogy on Black women and political power in the South. Her work has screened globally and aired on NBC, Showtime, PBS, Netflix, and Lifetime, including the holiday film, *A New Orleans Noel*, starring Keshia Knight Pulliam and Patti LaBelle. Tucker has shown her art at the True/False Festival, Vassar College, Lawrence Arts Center, Brooklyn Historical Society, and The Diboll Gallery and been featured in *Cut Up Magazine*. A member of the Academy of Motion Picture Arts and Sciences and the New Orleans artist-run gallery The Front, she has received fellowships from Sundance Institute, Firelight Media, and Chicken & Egg. Raised in New York City, she lives between New Orleans and Mississippi and is an Assistant Professor of Practice at the University of Mississippi. Learn more at angelalynntucker.format.com and on Instagram @tuckergurl.



Artwork by Angela Lynn Tucker

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. Kelly lives and works in Castlebar, Co. Mayo, Ireland. Learn more at the Kolaj Magazine Artist Directory and www.freeformtrouble.com.

Astrid Bant

Montevideo, Uruguay. Astrid Bant has shown her work in solo exhibitions in Hanoi and Brasilia. Her collages and prints are in private collections all over the world and in the collection of the Dutch Ministry of Foreign Affairs, which purchased her collage of a 16th century Dutch-Vietnamese woman. She was a Kolaj Institute Solo Resident in May 2025 and took part in the Collage Publishing Workshop. Originally from the Netherlands, the artist lives and works in Montevideo, Uruguay. Learn more on Instagram @astridbantcollage.

de, Uruguay. Learn more on Instagram @astridbantcollage.

Beau McCall

New York, New York, USA. Beau McCall, whom *American Craft Magazine* proclaimed "The Button Man", creates visual and wearable art by hand-sewing clothing buttons onto mostly upcycled fabrics, materials, and objects. His artworks are held in the permanent collection of numerous public institutions including the Getty Research Institute; Museum of Arts and Design; The Museum at FIT; Philadelphia Museum of Art; Victoria and Albert Museum; and the Schomburg Center for Research in Black Culture. In 2024, McCall debuted his first-ever retrospective and exhibition catalog titled, "Beau McCall: Buttons On!" at the Fuller Craft Museum in Brockton, Massachusetts, and is now on a nationwide tour. Learn more at www.beaumccall.com and on Instagram @beau_mccall.

Anthony D Kelly

Castlebar, County 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* World Collage Day Poster Artist 2023. 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 and at Kolaj Fest New Orleans 2025. 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

SUNDAY

AFTER KOLAJ FEST

DAILY CONGRESS SUNDAY

Great Collage Swap

Sunday, 14 June 2026, 10:30AM-Noon
LeMieux Galleries, 332 Julia Street, New Orleans

On Sunday, we will gather one final time to say our goodbyes and to conduct The Great Collage Swap. To participate, bring a collage to exchange to the Info Table before 10AM Sunday. In return, you will be given a number. All of the collages will be displayed.

During the program, a collage will be selected and matched with a number and the holder of that number will receive the collage. As the collages are matched, each artist has a chance to share their story. The Great Collage Swap takes place at LeMieux Galleries on Julia Street, the site of the "Bird on a Wire" exhibition.

Our sincere hope is that you take the spirit of Kolaj Fest New Orleans home with you. **Start a Collage Community:** If you enjoyed making collage next to other people, consider starting a monthly meet up in your own community. **Join a Kolaj Institute Project:** Do you have a practice of working with folklore, poetry, photography, politics, architecture, or motion or an interest in developing such a practice? Let us know. Send us an email and we will let you know about how to submit to upcoming exhibitions and publications or about residencies you can join. **Plan a Solo Residency:** If you enjoyed New Orleans and want to spend more time making collage in the city, consider applying for a Solo Artist Residency at Kolaj Institute. **Join the Artist Development Program:** Want to develop your skills around curating, publishing, or writing? Or perhaps you want to engage in a wholesale review of your collage practice? Kolaj Institute's Artist Development Program is a collection of four core workshops for self-motivated artists, at any stage in their career, who want to develop and expand their collage-based artist practice and work towards professional goals, particularly in the areas of exhibitions and publishing. **Become a presenter at Kolaj Fest New Orleans, 23-27 June 2027:** Have an idea for a panel, workshop, or project for next year's festival and symposium? The submission portal will open this summer. **Be the Glue** that allows Kolaj Institute to continue to grow. Your donation helps make events like Kolaj Fest New Orleans possible. Find details at www.kolajinstitute.org

Bethanie Mangigian

New Orleans, Louisiana, USA. Bethanie Mangigian is a collage artist and clinical social worker. She has shown her work at Kolaj Institute, Second Story Gallery and in New Orleans art markets. In 2024, she participated in the Kolaj Institute Collage in Scotland Artist Residency, "Castles as Buildings, Metaphors, and Systems of Power." With Kolaj Institute, she created and leads the monthly collage workshop, Collage the Tarot, which was featured on Fox 8 WVUE. Mangigian incorporates her mental health training by providing collage workshops for community-based organizations in New Orleans, with a particular emphasis on collective art-making practice as a vehicle for emotional healing and personal meaning-making. Learn more on Instagram @glu_grlie.

Bill Gaylord

Seattle, Washington, USA, Bill Gaylord, FAIA, is an artist, art curator and former art gallery owner, and an architect. He holds degrees in Art and Architecture from the Rhode Island School of Design. In 2012, he was inducted as a Fellow of the American Institute of Architects, in the category "Service to Society". He has exhibited his artwear, collage-based art and multi-media installations extensively and provides art curation for private developers and individuals on the West Coast. He was a Kolaj Institute Solo Resident in June 2025 and has been artist-in-residence at the School of Visual Arts and Pratt Oaxaca, among others. His works were included in Kolaj Institute's "Trash as Material" exhibition, October-December 2025. A passionate advocate for the Art as Medicine movement, Gaylord serves on the Path with Art board in Seattle and is an Advisory Board Member for the Henry Gallery at the University of Washington. Learn more at www.thisisbonfire.com and on Instagram @thisisbonfire.

Carmen Alcocer

New Orleans, Louisiana, USA. Originally from Knoxville, Tennessee, Carmen Alcocer holds a BFA in Studio Art and BAs in Art History and Latin American Studies with a minor in Spanish from Tulane University. Her honors thesis explored gas station convenience stores as the final frontier for battles between desire, consumption, and shame. Her graduating thesis in Latin American Studies argued that personified packaging of Mexican food products perpetuates colonial white supremacy. She has attended residencies at Yale Norfolk Summer School of Art, Anderson Ranch Arts Center, and has held intern positions with the Carroll Gallery, the Middle America Research Institute, and the Knoxville Museum of Art. Learn more on Instagram @jardinesdecarmen.

Carol M. Lynch

Metairie, Louisiana, USA. In her sixties, Carol M. Lynch realizes that her life of crafting is art. She began creating collages on canvas in 2021. She is most known for her torn-paper collages of mosaic-like representational images. Since 1998, she has been heavily involved with the

Mardi Gras culture of New Orleans, designing and creating costumes, headpieces, queens' collars and trains, sequined appliques, graphic arts, centerpieces and shadow boxes to commemorate events. She served on the cast of the Louisiana Renaissance Festival for 15 years as the Garb Mistress, creating and designing garb and improvising the character of Lady Blarney. She wrote Opening Gate shows, created a tailor shoppe, and taught improvisation to the Cast. Currently she serves as a Board Member for the Joan of Arc Project. She teaches collage and Improv/Brain Games at the New Orleans People Program, a grant-based program for active seniors. She has been included in multiple exhibitions in New Orleans and has won numerous awards for her collages. She took part in the Collage Artist Residency Scotland: Folklore, Place, and Collage in September 2023 and Carnival as Folklore in January 2026. Learn more at the Kolaj Magazine Artist Directory and www.carolmlynchartist.com.

Carolyn E. Oliver

Carlsbad, California, USA. As a fine artist, Carolyn E. Oliver channels her passion and expertise into visual art, including collage, monotype, and mixed media. The artist was introduced to collage in 2024 at The Athenaeum in La Jolla, California by instructor Robin Sanford Roberts. Oliver was one of thirteen collage artists selected by the British publication *Contemporary Collage Magazine* to participate in COLLAGE LA in December 2025. Her interest in fine art includes her dedication to supporting the work of contemporary visual art by providing annual financial support to Southern California artists, exhibitions, educational programs, and art-oriented non-profit institutions, through her long-term board membership, Art Center 100, Art Center College of Design and the Pasadena Art Alliance, a non-profit founded in 1955 dedicated to supporting the work of contemporary visual art with the annual awarding of grants. Oliver's work was featured in an Artist Portfolio in *Kolaj* 42. Learn more at the Kolaj Magazine Artist Directory, www.carolyneoliver-art.com and on Instagram @carolyneoliverart.

Chad Colby

Durango, Colorado, USA. Chad Colby holds a BFA in Painting from Indiana University and an MFA in Painting from The American University. He began his career in teaching at the Metropolitan State College of Denver (now Metropolitan State University.) He exhibited work at Carson-Masuoka Gallery and Studio Aiello, receiving critical acclaim that resulted in a 2002 Colorado Council on the Arts Fellowship. He is currently a Professor in the Department of Art & Design at Fort Lewis College in Durango, Colorado. His work has been shown in solo exhibitions in Colorado, New Mexico, and Oklahoma. In the fall of 2007, he was named Fort Lewis College's Featured Scholar and in 2011 was awarded a full year sabbatical to pursue a creative project in western Mexico. Most recently, he was awarded a commission, along with teammates Hayley Kirkman and Lexis Loeb, as Colorado collaborating artists for Meow Wolf Denver's convergence

station. The artist lives with his family in Durango, where he maintains his studio. Learn more at www.chadwcolby.com.

Chris Miller

Ogden, Utah, USA. Chris Miller has worked in the field of natural resource and environmental management for more than 30 years. In his art practice, he originally concentrated on traditional black-and-white film and darkroom work, with training at the University of Michigan, the Smithsonian Institution, and a 2006 workshop with Bruce Barnbaum. His exploration of digital photography and collage started in 2012, while he was an officer and coordinator with the Wasatch Camera Club. Since 2010, he has participated in group shows around Ogden and received recognition through the Photographic Society of America and in statewide competitions at the Eccles Community Art Center. Learn more at www.substrateimage.com.

Christine Karapetian

Jackson Heights, New York, USA. Christine Karapetian's work includes collage, assemblage and monoprints, all of which rely on a shared process: the dialogue between intuition, thinking and the accidental. In 2025 she was included in "Ink, Press, Repeat: National Juried Printmaking and Book Arts Exhibition" at William Paterson University Galleries, Paterson, New Jersey and "RE-BOP! Obstructions and Disruptions" at Beverly Arts Center, Chicago, Illinois, an exhibit partly culled from inclusion in *Cut Me Up* Issue 15: Obstructions & Disruptions. With Kolaj Institute, she took part in Collage Artist Residency Scotland: Folklore, Place & Collage in Fall 2023 and is enrolled in Kolaj Institute's Artist Development program. Work she curated as part of the Curating Collage Workshop was featured in *Kolaj* 42 and her artist portfolio was presented in *Kolaj* 40. At Kolaj Fest New Orleans 2025, she took part in the Special Agent Collage Collective's Locative Kolaj project. Learn more at the Kolaj Magazine Artist Directory, at www.christinek-arapetian.com, and on Instagram @karapetianchristine.

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 monotype 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 and 2025. 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*, which they presented at Kolaj Institute's COLLAGE::BOOKS Symposium in Montreal in October 2025. The fine art publisher No Reply Press recently published two limited edition handmade books, *The Ones Who Walk Away From Omelas* by Ursula K Le Guin, accompanied by ten original collage interpretations; and *The Death of Ivan Ilyich* by Leo Tolstoy, accompanied by ten original monoprints. He was the founding director of the School of Architecture at Portland State University. Knights has presented at every Kolaj Fest New Orleans since 2018 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 Five. He is represented by Laura Vincent Design & Gallery in Portland, Oregon. Learn more at the Kolaj Magazine Artist Directory, www.cliveknights.com, and on Instagram @knightsclive.



Artwork by Cyndi Coon

ARTISTS & PRESENTERS

Cody Roi

New Orleans, Louisiana, USA. Dr. Cody Roi is a Child and Adolescent Psychiatrist and the training director for the child psychiatry program at the LSU School of Medicine. He specializes in community mental health and family work. His current focus is on helping families restore the structure and relationships within the home and reduce electronic device use to improve mental health. He has written and illustrated two children's books and is interested in exploring collage as a medium for understanding personal identity.

Craig Deppen Auge

Kansas City, Missouri, USA. Craig Deppen Auge is a multi-disciplinary artist and curator whose art primarily toggles abstract collage and ephemeral salvage assemblage. He holds a BA in Studio Art from the University of Missouri, Kansas City. He has exhibited throughout the U.S. and has been featured in many publications including *Cut Me Up*, *The Hand Magazine*, and *New American Paintings*. Auge has independently curated and organized artists since the late 1990s. He has worked professionally supporting artists with disabilities, developed exhibition programming at public libraries, co-directed artist-run nonprofits, and operates a roaming and online curatorial project called Lodger. His work was included in "Amuse-Bouche" at LeMieux Galleries during Kolaj Fest New Orleans 2025. Learn more at www.craigdeppenaug.com and on Instagram @craigdeppenaug.

Cyndi Coon

Los Ojos, New Mexico, USA. Cyndi Coon is a storyteller, author, and experiential applied futurist. As a creative, she wears many hats, including speaker, producer, writer, and futurist, all while spreading contagious positivity and high energy. As a time traveler, rule-bender, and data-driven science nerd, Coon's work invites participants to defy convention and unleash their own creative potential. With Kim Larkin, she is currently exhibiting collage constructions at the Millicent Rogers Museum in Taos, New Mexico. She chooses to support womxn and the community, whether it's a man or a bear. Learn more at thebraevething.com and on Instagram @labfive.

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. At Kolaj Fest New Orleans 2025, she introduced her "Gain of Function" project, which resulted in a zine, exhibition, and an animation. She also took part in Kolaj Institute's Collage on Screen Artist Residency in 2023, the Collage

& Illustration Residency: Frankenstein, and the Carnival as Folklore Residency. 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.

Erin Genrich

New Orleans, Louisiana, USA. Originally from the Midwest, Erin Genrich is the Environmental Education Coordinator at New Orleans' The Green Project and has been teaching environmental education there since 2013. With the heart of a mad scientist, but the mind of an English major, she developed the M.E.S.S. Lab (Math, English Language Arts, Science and Social Studies) as a way to give kids and community members a transparent and hands on recycling experience using paint as a medium. In an effort to support The Green Project's mission to cultivate a respect for reclaimed materials while diverting landfill waste, much of her job involves imagining how trash can be used creatively, connecting with others who share a similar vision and figuring out ways to get folks interested in the concept. Learn more about The Green Project at www.thegreenproject.org.

Emily Morgan

Columbus, Ohio, USA. Emily Morgan is the founder of the Columbus Collage Collective, a 501(c)(3) nonprofit organization established in 2023 to build an inclusive and accessible community for collage artists in Central Ohio. Working under the moniker, Lovely But Dead, Morgan's collage work reflects a journey through personal growth and self-reflection, engaging themes of dependency, resilience, and renewal while providing a space where unease and acceptance coexist. In addition to her studio practice and community leadership, Morgan creates commissioned work and collaborative projects including book covers, album artwork, and custom pieces for collectors and organizations. Her work has been exhibited in solo exhibitions and she is curating her upcoming exhibition "Pulp Stiction: Collage as an Act of Resistance" at Hopkins Hall Gallery in 2026. Learn more at www.lovely-butdead.com and on Instagram @lovely_but_dead.

Ginger Sisco Cook

Paris, Texas, USA. Ginger Sisco Cook holds an MFA and has taught photography, art appreciation, and graduate studies at Texas A&M University-Commerce. She is an analog political collagist engaged in a four-year project documenting the second Trump Administration through visual and narrative collage, combining vintage imagery with contemporary media to offer commentary on current political issues. Cook's work has been featured in galleries, museums, exhibitions, and private collections. With Kolaj Institute, she took part in the Politics in Collage

ARTISTS & PRESENTERS

Virtual Artist Residency in 2022. Her work was featured in the Kolaj Institute publications *Collage Saves the World* and *Kolaj 41*. Her collage, *Jesus Is Not a Republican*, was included in *Wissenschaft & Frieden 4/2025* (November 2025), along with work by other artists in the Politics in Collage Project. The artist lives and works in rural north-east Texas. Learn more on Instagram @gingersiscocook.

Hannah Scott

New Orleans, Louisiana, USA. Dr. Hannah Scott is a practicing Child and Adolescent Psychiatrist at LSU Health New Orleans. In addition to her clinical work, Dr. Scott is actively involved in the education and mentorship of medical students and psychiatry residents. She is deeply committed to integrating the humanities into medicine and has worked to bridge the fields of art and psychiatry throughout her career. She believes that art serves as a universal language that fosters connection, empathy, and understanding across diverse experiences and backgrounds.

Heather Green

New Orleans, Louisiana, USA. Heather Green is the head of reader services at the Williams Research Center, part of the Historic New Orleans Collection, where she assists researchers in the use of manuscript material, artworks, and artifacts related to New Orleans, Louisiana, and the Gulf South. She is happy to assist Kolaj Fest attendees with any questions they may have and can be reached at reference@hnoc.org.

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. At Kolaj Fest New Orleans 2025, he MC'd "Dinosaurs on the Moon: Stories from the World of Collage". 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.

Jul Drake

Washington, DC, USA. Jul Drake (they/them/theirs) is a Trans, Non-Binary, and Intersex collage and mixed-media artist, herbalist, and occultist based in Washington, DC. They are currently in a 6-year program studying Irish Herbal Medicine in Ireland. They have been working as a part-time artist in the DC art scene since 2022, selling their work regularly at art markets and events. They were commissioned to display their work in Spark Social House, an LGBTQ+ third space in DC. They worked full time as a program coordinator for Vital Voices Global Partnership for four years, curating programs for a network of 48,000 global entrepreneurs and leaders. Learn more at www.juldrake.com and on Instagram @juliascollaging.

Kerrie Bellisario

Lafayette, Indiana, USA.

Kerrie Bellisario works in photography, collage/ assemblage, and interdisciplinary, multi-media installations. She holds a BFA from the Maryland Institute College of Art and an MFA from the University of Connecticut. She was a member of the Studio Art faculty at the University of Connecticut, followed by ten years as an Associate Professor at Lesley University, where she taught studio art, art education, and community art courses. Bellisario's work has been written about in *The New York Times*, *The Boston Globe*, and *The Baltimore Sun*, among others. She has been actively involved in guest residencies and lectures in the United States as well as in Canada, Spain, Peru, Portugal, and Japan. Her works are included in the public collections of The Slater Art Museum, Lesley College of Art & Design, and the corporate headquarters of Courtemanche & Associates. Her work has been



Artwork by Kim Larkin

shown in solo and group exhibitions in New Jersey, New York, and North Carolina. The artist is currently the Executive Director and Chief Curator at the Haan Museum of Indiana Art. In 2025, she opened her online art boutique, It's a Colorful Life. Learn more at www.itsacolorful-life.shop and on Instagram @kerriellisario.

Kim Larkin

El Prado, New Mexico, USA. Kim Larkin builds portals to hopeful futures. She is a skilled experience curator, futures strategist, UN speaker, and artist, guiding individuals, organizations, and movements worldwide to uncover human insights, explore possibilities and potential challenges, and take steps toward a brighter future. She is passionate about collaborating with and supporting womxn who drive change with love and fierce compassion. With Cyndi Coon, she is currently exhibiting collage constructions at the Millicent Rogers Museum in Taos, New Mexico. Learn more at thebravething.com.

Kirk Read

Portland, Oregon, USA. Kirk Read is the author of *How I Learned to Snap*, which was an American Library Association Honor Book. He co-leads the Pacific Northwest Collage Collective. His collage has been seen in *Contemporary Collage Magazine*, *Cut Me Up*, *RFD*, *Khora* and *Collage Artist Trading Cards*, Pack 10. He co-curated "NO/STALGIA", an international collage exhibition of over 80 artists and "What Remains Now", a group show of Portland collage artists. His solo show, "You Should Have Gotten Here Sooner," was at Replicant in Portland in 2025. He co-organized the Radical Faerie Arts Festival and created the solo performance shows "This is the Thing" and "Computer Face". He toured with Sister Spit and the Sex Workers Art Show. He has been organizing artists and writers in Portland since 2020. With Kolaj Institute, he had work included in "Amuse-Bouche" at LeMieux Galleries in 2024 and 2025 and "Big Orange Monster". He was the editor in chief at Virginia's statewide LGBT monthly and has published writing in hundreds of newspapers, magazines and anthologies. He lives in Portland and works as a registered nurse with homeless people detoxing from street drugs. Learn more on Linktr.ee @kirkread and on Instagram @anotherkirkread.

Livia Marinescu

Bucharest, Romania. Livia Marinescu is a visual artist and educator, working across analogue collage, installation, and photography. She holds a degree in Art History from the University of St. Andrews and a degree in Psychology. She has shown her work at Kirkcudbright Gallery in Scotland and the Goethe-Institut and Palatul Bragadiru in Bucharest. She had a solo show at Art-An-Te Gallery in Bucharest. She has also worked as a curator, most recently for Tangible Tomorrows during Romanian Design Week 2025. Her collage and photography have been featured in *Why Collage*, *Contemporary Collage Magazine*, *Suboart Magazine*, and *Stereoscope Magazine*. She also develops and leads analogue collage workshops for festivals, cultural institutions, and corporate teams and has contributed to independent initiatives supporting the development of the collage scene in Bucharest, including exhibitions presented within the framework of Romanian Design Week, helping expand the visibility of collage within a broader contemporary cultural context. Learn



Artwork by Michael Eble

more on Linktr.ee @liviamarinescu and on Instagram @thisisliviamarinescu.

Marques DeLoney

Selden, New York, USA. A native of Long Island, New York, multi-media visual artist Marques DeLoney holds a degree from the School of Visual Arts in New York City, where his academic portfolio was displayed in their online directory and at the Chelsea Gallery. He has shown his work in exhibitions in New York, Ohio, and Washington, including "Road to the Heart" (2024), a solo pop-up show in Manhattan showcasing over a dozen original works. Learn more at www.marquesdeloney.com and on Instagram @marques.deloney.

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. Before his return to Louisiana, he served as Associate Professor of Studio Art and Curator of the Edward J. & Helen Jean Morrison Gallery at the University of Minnesota, Morris. His works have been shown in solo and group shows across the US, including solo shows at the Hilliard Art Museum and the Acadiana Center for the Arts, and he is the recipient of many grants and awards. He is represented by Cole Pratt Gallery in New Orleans, which presented a solo show of his work in May 2026. He was a Kolaj Institute Solo Resident in May-June 2025 and was a panelist at Kolaj Fest New Orleans 2025. Originally from New Orleans, he now lives and works in Lafayette, Louisiana. Learn more at www.michaeleble.com and on Instagram @michaelebleartist.

Missy Arellano

Cambridge, Massachusetts, USA. A native of Los Angeles, 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. She has exhibited work and facilitated arts workshops in California, Massachusetts, and Louisiana. In 2025, she was part of a team that designed and recommended children's programming for the Dadu Children's Museum at Qatar Museum, and, in 2026, she assisted in developing an arts-based wellbeing program for the Harvard community. She has received numerous artist grants and scholarships throughout her career. With Kolaj Institute, Arellano was part of the Joy & Grief Virtual Residency and Exhibition, presented a workshop at Kolaj Fest New Orleans 2025, and is enrolled in the Artist Development Program. Learn more at www.missyarellano.com and on Instagram @miss_collage_mom.

Nikola Janevski

Boston, Massachusetts, USA. Originally from North Macedonia, Nikola Janevski specializes in collage, textile printmaking, and fashion design. The large-scale collage series "Memento Mori" garnered critical acclaim, featured in exhibitions including the National Collage Society Juried Exhibition and the Northville Art Gallery in Michigan. Janevski's fashion work was showcased and published at the Costume Society of America annual conferences and the International Textile and Apparel Association annual conference. His *Blue Nights—The Complexity of Grief* earned multiple accolades, including Best of Show at West Virginia University's end-of-year fashion event and Best Presentation at a graduate-level creative design conference. He presented a collage fashion show at Kolaj Fest New Orleans 2025 and he was a Kolaj Institute Solo Resident in December 2025. Learn more at www.nikola-janevski.art and on Instagram @nikola_janevski.

Nicole Crozat

New Orleans, Louisiana, USA. Dr. Nicole Crozat is an Assistant Professor of Clinical Psychiatry at LSU Health Sciences Center and an attending physician at Manning Family Children's Hospital where she works with children and adolescents on an inpatient behavioral health unit. She enjoys teaching medical students, residents, and fellows both the art and science of practicing medicine. A New Orleans native, she identifies with the weird, wonderful, and eclectic artistic culture of her home city and enjoys leaning into her creative side through playing music, crafting Mardi Gras costumes and throws, collaging, making handmade cards, and bedazzling just about anything. When she isn't at the hospital, she can be found enjoying local music, drag, and performance art around the city or hosting crafts nights at home with friends.

Ric Kasini Kadour

New Orleans, Louisiana, USA & Montreal, Quebec, Canada. Ric Kasini Kadour, a 2021 Andy Warhol Foundation for the Visual Arts Curatorial Fellow, is a writer, artist, publisher, cultural worker, and the director of Kolaj Institute. His curation work includes exhibitions in Louisiana, New Mexico, Quebec, Scotland, Tennessee, Wisconsin, and Vermont. Kadour is the editor and publisher of *Kolaj Magazine*, as well as the editor of the Kolaj Institute journals, *PoetryXCollage* and *Folklore Collage Society*. He has written for a number of galleries and his writing has appeared in publications including *Hyperallergic*, *OEI*, *Art New England* (where he was the former Vermont editor), and *Wissenschaft & Frieden*. Kadour maintains an active art practice and his photography, collage, film and sculpture have been exhibited in and are part of private collections in Australia, Europe and North America. In January-February 2020, he was artist-in-residence at MERZ Gallery in Sanquhar, Scotland. He holds a BA in Comparative Religion from the University of Vermont. Kadour is the Director of Kolaj Institute. Learn more at www.rickasinikadour.com.

Robbie Morgan

New Orleans, Louisiana, USA. Musician, artist, writer, and filmmaker Robbie Morgan holds an MFA in Film and Theatre Arts with an emphasis in Film Production from The University of New Orleans and a BS in Entertainment Industry with an emphasis in Audio Production from the University of Southern Mississippi. Morgan researches film history and theory and has taught film in a variety of settings, from school-aged children to university students. At the 2021 University of New Orleans Film Fest, he won for Best Picture and Best Editing. His research interests include instructional design and pedagogy; Queer film theory; Kuleshov and Gestalt psychology and their role in movies; and applications of practical effects on modern productions. His solo exhibition, "Advanced Wound Healing Techniques", was at Kolaj Institute Gallery, August-October 2024. He is a faculty member for Kolaj Institute's Collage on Screen artist residencies. www.robah.net

Robert A. Schaefer, Jr.

New Orleans, Louisiana, USA. Robert A. Schaefer, Jr. studied architecture at Auburn University and the Technische Universität in Munich, Germany. He has shown his work in Austria, France, Germany, India and the US. The Huntsville Museum of Art in Alabama presented a 25-year retrospective of his work in 2000. Since arriving in New Orleans in 2015, he has taught cyanotype workshops at the New Orleans Center for Creative Arts. His cyanotype work was shown at the Goethe Institute in Delhi, India; at the Kirschman Arts Center in New Orleans; as part of two shows at LeMieux Galleries in New Orleans; and as part of Kolaj Institute's "Camera & Collage" exhibition (November 2024-January 2025) and "Pictures at the Intersection of Photography & Collage" (December 2025-January 2026). He is a member of the Special Agent Collage Collective and his locative collage appears in *Locative Kolaj*, a zine produced by the collective after Kolaj Fest New Orleans 2025. Learn more at www.schaefer-photo.com and on Instagram @ras2pro.

Robert Ticknor

New Orleans, Louisiana, USA. Robert Ticknor is the Outreach Historian for the Williams Research Center at The Historic New Orleans Collection, where he has worked since 2012. He holds a BA in History and Religious Studies from the College of Charleston and an MA in Medieval European History from Tulane University. He worked at the Stone Center for Latin American Studies at Tulane University. He also spent over a year as a Curatorial Assistant working for the Louisiana State Museum on their Colonial Documents Digitization Project before arriving permanently at The Historic New Orleans Collection. Learn about HNOC at www.hnoc.org.

Robin Sanford Roberts

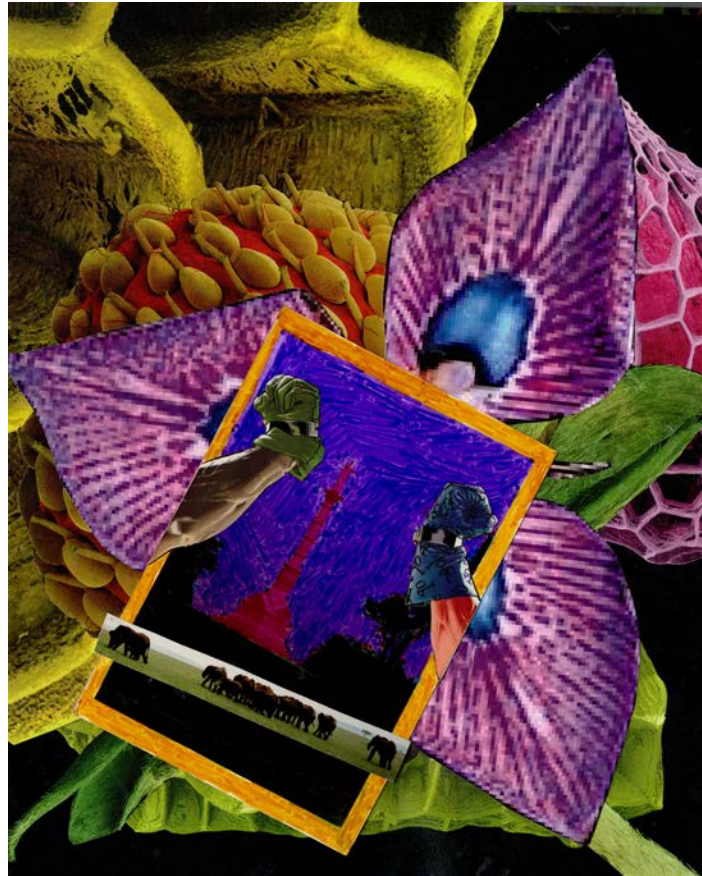
San Diego, California, USA. Robin Sanford Roberts is an artist and theatrical scenic designer working in three dimensional sculpture, models and mixed media. She has designed scenery for multiple theatres including the Old Globe Theatre, Denver Center Theatre Company, Port-

land 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 École des Beaux-Arts at Fontainebleau and at the Sir John Cass School of Art (London Polytechnic). Roberts teaches and designs scenery for the Department of Theatre at the University of San Diego and has a studio practice at Art on 30th in San Diego. In 2024, she was a recipient of the Denis Diderot A-i-R 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.

Seth Ter Haar

New Orleans, Louisiana, USA. Seth Ter Haar is an artist, woodworker, curator, and self-proclaimed "fisher of men", whose work explores the intersection of spirituality and contemporary gay culture. The 2024–2026 Fellow of Docomomo Wisconsin, Ter Haar studied modern art and architecture with particular attention to the queer femme-founded Layton School of Art and twentieth-century religious spaces across Wisconsin. His programming and research examined the ideologies behind making the sacred through postwar material experimentation and technical innovation, earn-

ing him the first-ever Student Documentation Award at Docomomo US's Modernism in America Awards (2025). His work has been recognized through awards and fellowships, including the International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award (2023), participation in the gener8tor Art x Sherman Phoenix grant program (2023), finalist status for Milwaukee's Nohl Fellowship (2025) and an Open Fund Grant from The Andy Warhol Foundation for the Visual Arts' (2025). Ter Haar is the Managing Director of Kolaj Institute. He has served as Gallery Director at the Milwaukee Artist Resource Network, preparator at the Haggerty Museum of Art, Jewish Museum Milwaukee and Tori Folliard Gallery and curated exhibitions for multiple organizations, including his alma mater the Milwaukee Institute of Art and Design. Learn more at www.seththerhaar.com.



Artwork by Robbie Morgan

Souleo

New York, New York, USA. Souleo has been hailed as an "Icon of Harlem" (Ruth Millington, art historian and author of *Muse*) and "Harlem's Heart & Soul" (*New York Daily News*). An acclaimed creative, curator, writer, impresario, consultant, and muse he seamlessly merges the worlds of visual art, fashion, literature, media, and the performing arts to document and amplify the stories of the emerging and underrepresented via exhibitions, events, and writing. Souleo has collaborated with noteworthy institutions and brands, including the New York Public Library, Schomburg Center for Research in Black Culture, Brooklyn Public Library/Center for Brooklyn History, Museum of Arts and Design, Columbia University, Barnard College, Newark Museum of Art, Stax Museum of American Soul Music, Leslie-Lohman Museum of Art, Nordstrom, and AARP. Souleo's work has been widely covered in outlets including the Associated Press, *The New York Times*, *The New Yorker*, *New York Magazine*, *The Cut*, *ESSENCE*, *EBONY*, and PBS. Learn more www.souleouniverse.com and on Instagram @souleouniverse.

T Owens Union

Fairfield, Pennsylvania, USA. T. Owens Union is a career scientist who holds an AAS degree in Fashion Marketing from Parsons School of Design (The New School). Since submitting artwork to juried competitions 2020, she has participated in multiple group exhibitions, resulting in 2nd place (Sulfur Studios, Savannah, Georgia), 3rd place (Pablo Center at the Confluence, Eau Claire, Wisconsin), and the Black Lives Matter award (FL3TCH3R Exhibit, Reese Museum, Johnson City, Tennessee). She was a presenter at Kolaj Fest New Orleans 2024 and her work was part of Kolaj Institute's exhibition, "Temporal Geolocation: How Place & History Form Identity in Collage" (October-November 2024). Her first solo and international exhibition was at Gibsons Public Art Gallery in Gibsons, British Columbia, Canada in 2025, representing Black History Month. Learn more at www.owensunion.com.



Artwork by Seth Ter Haar

Trish Crapo

Leyden, Massachusetts, USA. Trish Crapo has worked as an arts journalist, a fiction reviewer, and a graphic designer. She's also a published poet, with two books of poetry: *adrift, a rowboat* (Open Field Press, 2021) and *Walk through Paradise Backwards* (Slate Roof Press, 2004). In 2010, she participated in the War and Peace Project, in which over two dozen artists made 750 collages on pages of a Soviet edition of Leo Tolstoy's novel *War and Peace*. The project was exhibited at the Moscow Book

Festival and—through Yasnaya Polyana, Tolstoy's summer estate, now museum—in Tula, Russia, as well as at various venues in the US, including Hampden Gallery at UMASS/Amherst, and The New School in New York City. In 2016, Crapo led a collage-making workshop based on poet Alice Notley's fans at the Massachusetts Poetry Festival in Salem, Massachusetts. She participated in Kolaj Institute's in-person Carnival as Folklore residency in February 2026 and presented with colleague Missy-Marie Montgomery on their poetry and collage project at Kolaj Fest New Orleans 2024. Crapo and Montgomery's poetry/collage book, *Quickening: Poems and Collage in Conversation*, presents 30 collages with 30 poems in a "call and response" format. Learn more on Instagram @trishcrapo.

Valeri Clarke

Cheyenne, Wyoming USA. Valeri Clarke holds a BFA in Textiles and Printmaking (individualized degree) from the California College of the Arts. From 1998 to 2008, she had a textile printing studio in the San Francisco Bay Area, which served fashion and interior designers. She began making collage in 2018 after moving to Colorado and becoming a member the Art Gym in Denver, where she has shown her work in several shows. Her review of Dana Hart-Stone's work appeared in *Kolaj* 42. She is also enrolled in Kolaj Institute's Artist Development Program.

