

X poetry collage



Specs Doc

Image Specs

Spreads with Bleed: 12.25" wide x 9.25" tall

Margins: .25"

This means that a non-bleed image on a single page is 5.375"x8.5". (grey box)

Bleed: .125"

This is the strip around the edges that will be lost during the printing process. (pink box)

Gutter: .4375"

This is the strip down the middle of the spread that will be lost in the spine of the book. (yellow box)

Resolution: 300 dpi

(or 3675 pixels wide by 2775 pixels tall)

Files types: JPG

File Name: "Artist Name-Title of spread"

Note: This spread may be used as a template.

Text Specs

General Artist Narrative

This includes a statement of practice and general, relevant biographical information. How does your practice stand at the intersection of poetry and collage? 100-200 words.

Note: Gather the texts below for each page spread (jpg).

File Name

Title of Spread

Caption

Material, size, date of artwork plus type of poem and/or type of collage (e.g., blackout poem)

Page Spread Narrative

2-4 sentences about the page spread that speak to how this spread is at the intersection of collage and poetry; the process the artist and writer used to make the page spread; and how they want to impact the reader/viewer. If the work contained within the page spread have their own titles, include them here. Also include other related information including sources, collaborators, and co-authors, as relevant.



SAMPLE PAGES



JANICE McDONALD
DENVER, COLORADO, USA

Janice McDonald is an artist, working most often in the collage medium, who attempts to solve puzzles of her own making—pushing imagery into new relationships and creating connections that challenge the viewer to consider the inherent beauty of recycled materials.

An avid collector of paper fragments, Janice considers tearing to be an artistic gesture, whereby compelling bits are stripped of their original context and meaning. Through combination, layering, and sometimes further alteration, selected elements are transformed into compositions that often speak to the environment, the passage of time and attempts at balance.

While participating in this residency, Janice began to explore the relationships between poetry and collage by first considering the poem as a visual object without regard for its content or meaning—experimenting with how poetry sits on the page, with its tentacle-like lines of type interacting with the surrounding white space. She tried asemic writing, pieced together bits of poetry, and introduced text as somewhat narrative, versus simply abstract, elements into her collages. She also produced her first digital collage/poems. Now even more intrigued by the closely-allied relationship between collage and poetry, Janice plans to intermingle the two disciplines further in a new series of works.

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KINETIC / POETIC

Collage with collage poem by Janice McDonald
(9.5"x7" and 11"x8"; collage; 2022)

Frenetic Balance, on the left, uses elements ripped from pages of *Vogue* that had been covered with asemic writing in white ink, then assembled. *Gesture*, on the right, utilizes asemic writing in white ink on Hermès ad from *Vogue*, with added paper elements.

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POETIC RHYTHM / SHAPES

Collage poem with collage by Janice McDonald
(6.5"x6" and 10.5"x8"; collage; 2022)

What When, on the left, is inspired by the first stanza of Samuel T Franklin's poem, "Questions, Answers", published in *Tiny Spoon* (Issue 8), and uses paper elements on watercolor paper. *Suspended Modulation*, on the right, is a personal blurred photograph of a poem on the page of a book, printed, then layered with collage elements.

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RAGGED RIGHT

Two collage poems by Janice McDonald
(7"x5" and 9"x8"; collage; 2022)

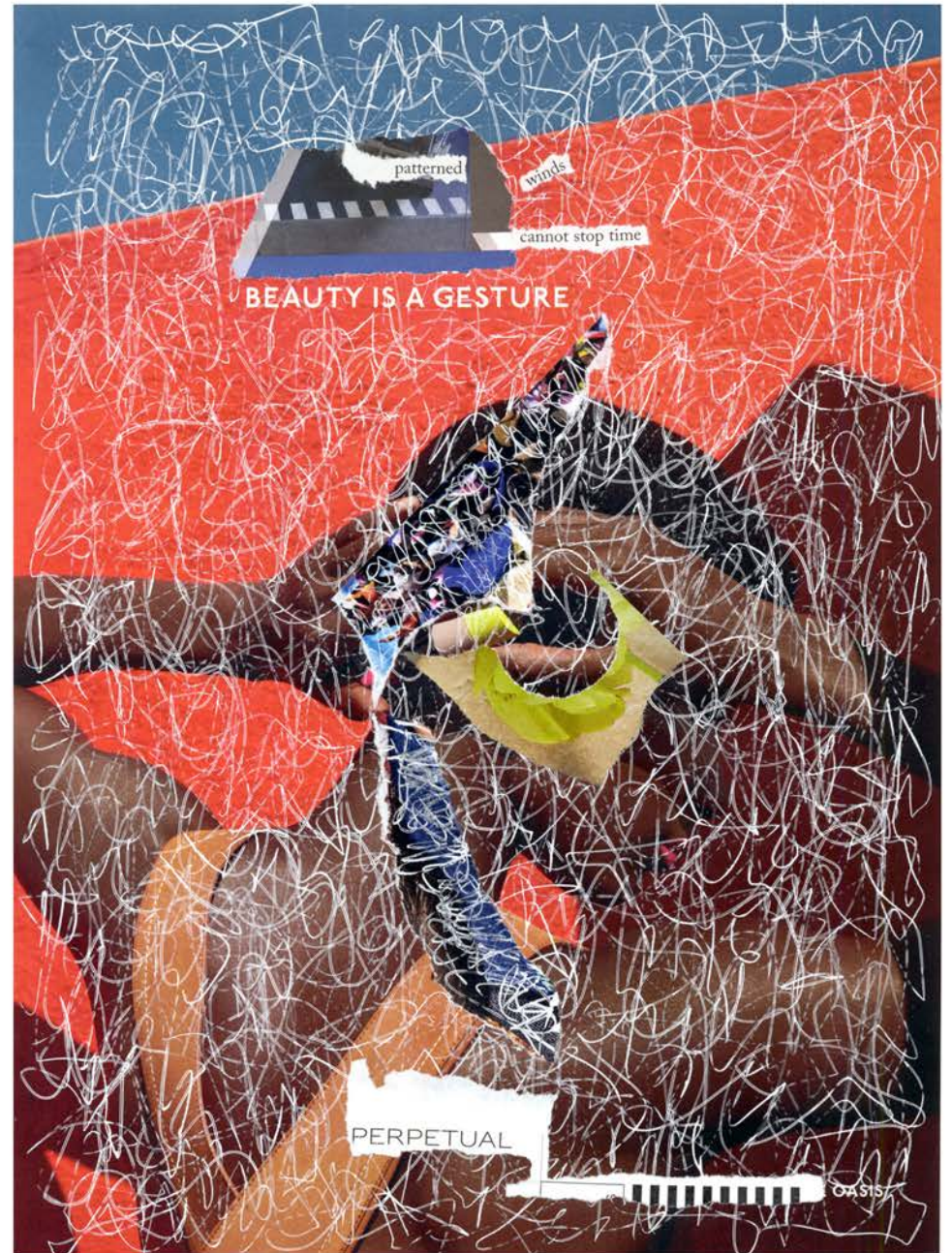
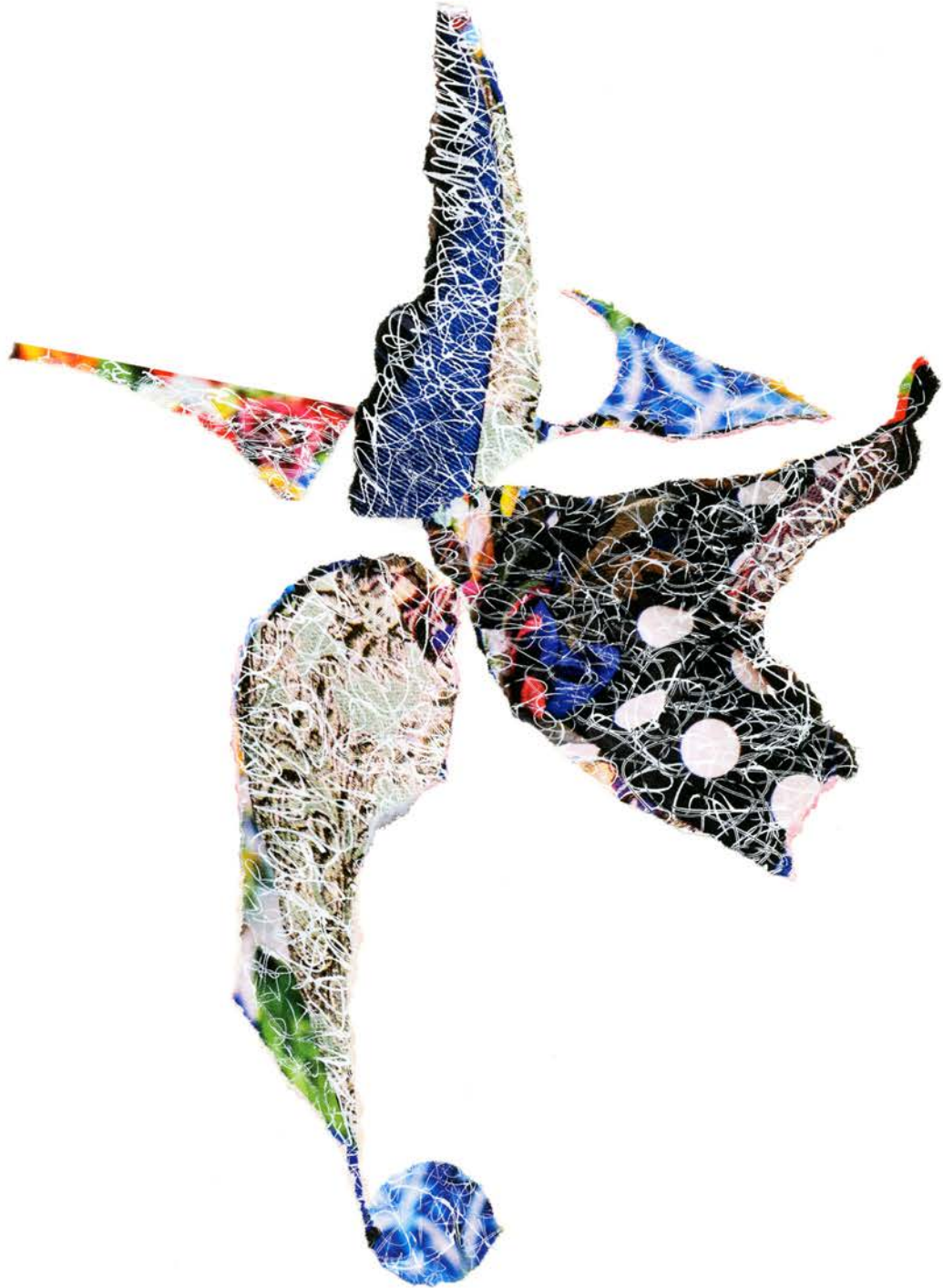
Vestiges, on the left, uses line-ending words of the poem "Calypso Bean" by Melissa Ginsburg from *The New Yorker* (December 20, 2021), combined with imagery from *Vogue*. *Island*, on the right, uses imagery and line-ending words from a portion of the poem "Marlin" by Brewster Ghiselin, combined with added words, to create a new poem.

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ASSEMBLED FRAGMENTS

Two collage poems by Janice McDonald
(each 9.25"x6.25"; collage and digital collage; 2022)

Sinuous, on the left, is a whiteout collage made in response to Carla Reyes' floral blackout poetry/collage, composed primarily from pieces of the poem "A Walk in Late Summer" by Theodore Roethke, on watercolor paper. *Navigate Memory*, on the right, is an altered personal aerial landscape and shadow photographs, layered with asemic writing and graphic elements, to support a haiga-influenced poem.

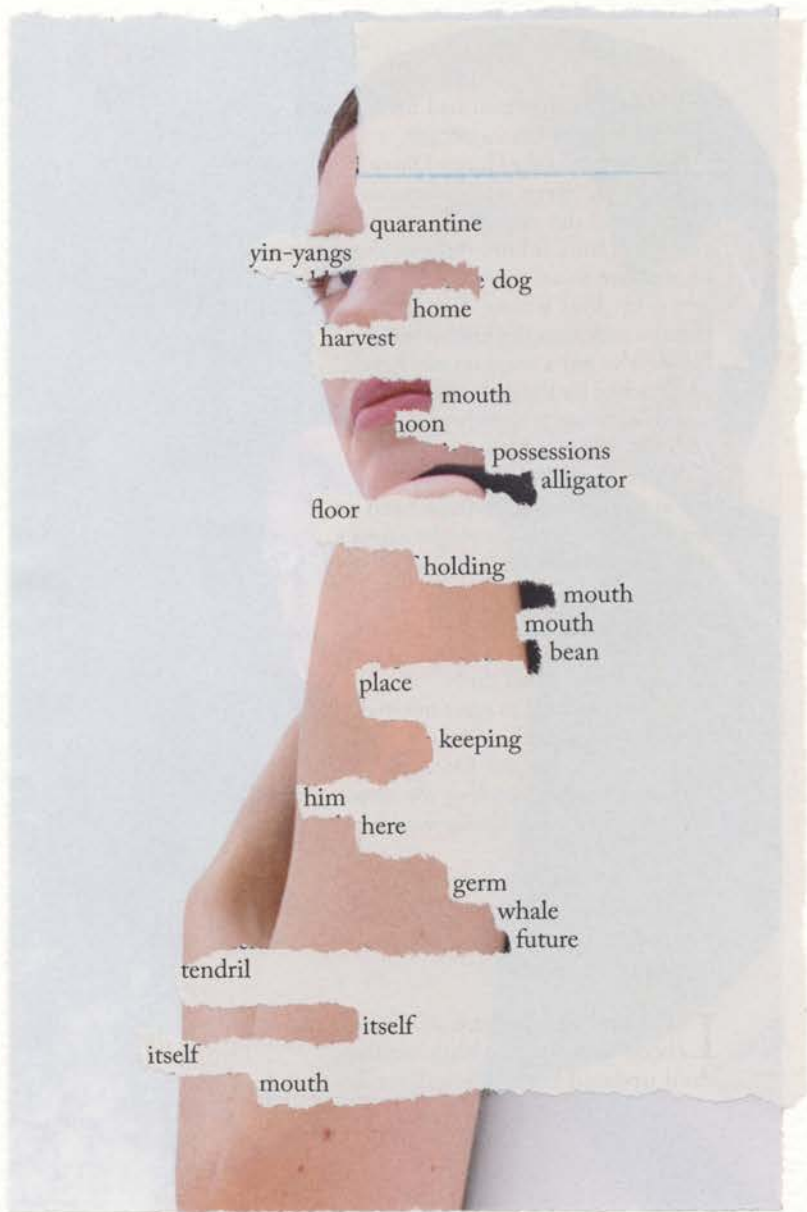




O restless midnight,
what happens
when the moon bends her wrists
and braids silver mist through the trees?

from Samuel T Franklin's poem, "Questions, Answers"





THE SUMMER

of a dream,
ling on a stone;
creatures come;
ch alone.
now their ways;
yes.
em singing clear
soft summer air.

ar on the cliffs
ne gift of light, le
than ours, that
orld and took th

.HT

en the poles h

atering our d
te the high p.
delagos of barg.
and the moon o
dering from her

understand?
ure inane?
lies with the wind,
ot a man!
pearances
that is;
vent in decay;
that's eternity.

our life and over her night is curling and curv
our night will long have been

blue
the whales' breath:

eadland
ward,
toward the turn of the land,
iles,
ols of calm on the coast of deserts:

as me I am dying with the year.
way of coming near
understand.
rain end
of time.
te
tral stem.
casual eye.

an of the beasts
ing in the wind
curve of the world,
ing and misting,
Into mist
into distance
into light.

all waters:
y with a slow current,
a me,
rinkled crevice,
g with the river,
down in the ripples,
ing back the sunlight.

pretend of
navigate
destination
memory

points of reference

navigate memory

pretend destination