Welcome

Kolaj Fest New Orleans is a multi-day festival and symposium that celebrates contemporary collage and its role in art, culture, and society. The festival is presented by Kolaj Magazine, a quarterly, printed, art magazine reviewing and surveying contemporary collage with an international perspective and Kolaj Institute, a 501c3 Louisiana-based, non-profit organization 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. The event brings together collage artists and art professionals to elevate the status of collage through panel discussions, exhibitions, and activities. Attendees will meet, network, and share community, camaraderie, and fellowship. We will leave the event with new ideas for artmaking, writing, and curatorial projects, and will be inspired to champion collage in the year to come.

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

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How To Kolaj Fest New Orleans

REGISTRATION
Your registration includes access to all the panels and presentations. Your nametag is your ticket to the evening events, Welcome Reception and College Making at The Domino on Tuesday, and The Pixel Party on Thursday. Vapors & Papers, Gin & Glue: Collage Show & Tell at The Domino on Friday, and The Art Bar at The Kolaj Institute at The School Art Studios on Saturday. Registration also includes free admission to Ogden Museum of Southern Art on Thursday. Free bottled water is available at the Kolaj Fest Info Desk.

Your registration provides you with an access code to reserve free tickets to College on Screen at The Broad Theater on Tuesday and a 50% off discount code for tickets to Street/Art, NOLA: A Collaboratively Collaged Atlanticle to The Bywater. For these events, you must visit Eventbrite to order your tickets. (See Kolaj Fest website for details or visit Eventbrite to order your tickets.

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 everyone. Plan for meals during Kolaj Fest New Orleans. Cafe Istanbul is located just across from the New Orleans Food Co-op in the New Orleans Healing Center. Across the street is St. Roch Market, an upscale food hall with a bar. Two of our evening events take place at The Domino, which is near Junction (specialty burgers), Galaxie (tacos) and N7 (upscale French-Japanese fusion), among others.

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

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 College 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 90°F (32°C) and the average low is 74°F (23°C) 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!

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

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

DAY-TO-DAY
Each morning, we will come together in the Daily Collage Congress. We will review the day’s agenda. Speakers will share ideas about the state of collage. And we will hear updates about special projects taking place during the festival. Doors open at 9:30AM. We start meetings at 10 AM on Thursday at the Ogden Museum, on Friday and Saturday at Cafe Istanbul, and Sunday at the Kolaj Institute at The School Art Studios.

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.

GETTING AROUND
New Orleans is a walkable city. The streets are laid out in grid fashion. Explore the neighborhoods around where you are staying.

Walking
Taxi & Ride Shares
Lyft and Uber operate in New Orleans and there are several taxi companies.

Public Transit
Fares: $1.25/ride. One-day and multi-day Jazzy Passes are available online, at the RTA office on Canal Street, through the RTA’s Le Pass app, at ticket vending machines and at select vendors.

Various Art Galleries
Collage on view as a number of art galleries around town. See our selections on page 38.

SITES & LOCATIONS
Kolaj Fest New Orleans is a decentralized festival with events taking place at six 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 at The School Art Studios
2135 Japanoia Street, New Orleans 70117
www.kolajinstitute.org
The Kolaj Institute is the home of Kolaj Fest New Orleans. The School is the home of Kolaj Institute’s year-round studio and meeting space and the site of collage workshops and exhibitions. On Sunday we will meet there for the Great Collage Swap.

The Domino
3044 St Claude Avenue, New Orleans 70117
www.dominoa.com
The Domino is the site of the Welcome Reception on Wednesday evening from 5PM to 7PM. The Broad Theater will take place from 1PM to 7PM on Thursday, Friday, and Saturday. It is also the site of Collage Show & Tell on Friday evening.

The Broad Theater
636 North Broad Street, New Orleans 70119
www.thebroadtheater.com
The Broad Theater is the site of the Collage on Film screening on Thursday evening.

The Broadsidor
600 North Broad Street, New Orleans 70119
www.broadsidora.com
The Broadsidor is the site of The Pixel Party on Thursday evening.

Info Table
Kolaj Fest New Orleans is a decentralized festival and the Info Table moves around depending on the event. Here is a list of where the Info Table is at any given time.

Wednesday, 7 June
4:30-7PM
The Domino

Thursday, 8 June
9:30AM-3:45PM
Ogden Museum of Southern Art

Friday, 9 June
9:30AM-4PM
Cafe Istanbul

Saturday, 10 June
9:30AM-4PM
Cafe Istanbul

Sunday, 11 June
9:30-11AM
Kolaj Institute at The School Art Studios

Walking
New Orleans is a walkable city. The streets are laid out in grid fashion. Explore the neighborhoods around where you are staying.

Taxi & Ride Shares
Lyft and Uber operate in New Orleans and there are several taxi companies.

Public Transit
Fares: $1.25/ride. One-day and multi-day Jazzy Passes are available online, at the RTA office on Canal Street, through the RTA’s Le Pass app, at ticket vending machines and at select vendors.

Kolaj Fest New Orleans 2023

Programs

Kolaj Institute wants to ensure that Kolaj Fest New Orleans is a safe and enjoyable experience for all attendees. We are committed to following the safety procedures and guidelines set out by the City of New Orleans, the State of Louisiana, and our partners. The success of the event depends on all of us caring about each other's health and wellbeing. Remember to drink water and rest when needed. As you move about the city, pay attention to your surroundings. When we all do our part, we got this!
Kolaj Magazine is pleased to partner with the Ogden Museum of Southern Art as part of the 2023 edition of Kolaj Fest New Orleans. Established in 1999 and located in The Arts District of New Orleans, the Ogden Museum of Southern Art holds the largest and most comprehensive collection of Southern art and is recognized for its original exhibitions, public events and educational programs which examine the development of visual art alongside Southern traditions of music, literature and cultural heritage to provide a comprehensive story of the South.

“The Ogden Museum’s remarkable collection and exhibitions will allow Kolaj Fest attendees to explore the role collage plays in the visual arts and culture of the American South and witness how collage speaks to communities of people,” said Kolaj Magazine’s editor, Ric Kasini Kadour.

On Thursday of the festival, Kolaj Fest New Orleans will embed Kolaj Magazine’s editor, Ric Kasini Kadour, at the Ogden Museum of Southern Art, based in the Patrick Taylor Library. The day begins with the Collage Congress, “The Rise of Abstraction, Vernacular Art and Photography” and “The Contemporary Dialogue” which focuses on how present day artists “explore concepts of process, material and identity through diverse media and practices.” The museum writes, “these works illustrate how Southern artists are actively engaging with their region and with the rest of the world through their practice and how Ogden Museum is filling a critical role in confronting the past, embracing the future and bridging the reconciliation of both.”

The current, three part exhibition on view, “Knowing Who We Are: A 20th Anniversary Exhibition,” is a museum-wide exploration of the ever-changing story of the South through the evolving permanent collection of Ogden Museum of Southern Art. “Drawing predominantly from the permanent collection at the Ogden Museum of Southern Art, Knowing Who We Are traces the development of art in the American South, beginning with academic traditions in landscape and portraiture in the 19th century.” From there the exhibition explores “The Rise of Abstraction, Vernacular Art and Photography” and “The Contemporary Dialogue” which focuses on how present day artists “explore concepts of process, material and identity through diverse media and practices.”

The museum writes, “these works illustrate how Southern artists are actively engaging with their region and with the rest of the world through their practice and how Ogden Museum is filling a critical role in confronting the past, embracing the future and bridging the reconciliation of both.” Unsurprisingly, collage, in all its forms, plays a central role, one which Ric Kasini Kadour will explore in a tour of the exhibition on Thursday of Kolaj Fest New Orleans and in an article that will appear in Kolaj 38.

The Krewe was founded in July 2018 when Christopher Kurs and Hope Amico met at Kolaj Fest New Orleans. They wanted to connect with other collage artists in New Orleans so they organized a monthly collage meet-up. The loose collection of collageists met once a month for a casual collage making session. Over time, the group started to take on projects. They partnered with the local non-profit Whole Village Art Therapy for a World Collage Day 2019 event that hosted an all ages collage meetup. They organized a submission-based exhibition “Unfamiliar Vegetables” and created “Collage Starter Kits” for the 2019 edition of Kolaj Fest New Orleans. They also facilitated the “CollabSlab”, a mural-sized collaborative collage that was made during the event.

The Krewe hosts a Collage Night at the Domino on St. Claude every third Wednesday of the month where anyone can join in some casual collage making.

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

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

The Krewe hosts a Collage Night at the Domino on St. Claude every third Wednesday of the month where anyone can join in some casual collage making.

Collage Making during Kolaj Fest
Collage Making takes place Wednesday-Saturday, primarily at The Domino (3044 St Claude Avenue). The space has scissors, X-acto knives, glue, cutting mats, and a collection of papers and materials. Folks are welcome to come and go as they please. Some artists will be hosting demonstrations in the space. See the schedule and program descriptions for full details. The Collage Making Space at Kolaj Fest New Orleans is hosted by the Mystic Krewe of Scissors & Glue.

A limited selection of collage materials will be available at the Ogden Museum of Southern Art and Cafe Istanbul for those who wish to make collage and participate in the Symposium presentations. If this interests you, we recommend making a “To Go” box of materials to use. Please return scissors, X-acto knives, cutting mats, and glue sticks when you are done with them.

A limited selection of collage materials will be available at the Ogden Museum of Southern Art and Cafe Istanbul for those who wish to make collage and participate in the Symposium presentations. If this interests you, we recommend making a “To Go” box of materials to use. Please return scissors, X-acto knives, cutting mats, and glue sticks when you are done with them.

Let’s Go to the Museum! Kolaj Fest Day at the Ogden Museum of Southern Art

The Ogden Museum's remarkable collection and exhibitions will allow Kolaj Fest attendees to explore the role collage plays in the visual arts and culture of the American South, beginning with academic traditions in landscape and portraiture in the 19th century. From there the exhibition explores “The Rise of Abstraction, Vernacular Art and Photography” and “The Contemporary Dialogue” which focuses on how present day artists “explore concepts of process, material and identity through diverse media and practices.” The museum writes, “these works illustrate how Southern artists are actively engaging with their region and with the rest of the world through their practice and how Ogden Museum is filling a critical role in confronting the past, embracing the future and bridging the reconciliation of both.”

The Krewe hosts a Collage Night at the Domino on St. Claude every third Wednesday of the month where anyone can join in some casual collage making.

Collage Making Times

Wednesday, 7 June, 5-7PM as part of the Welcome Reception
Thursday, 8 June, 1-7PM
Friday, 9 June, 1-9PM Open collage making all day
1-3PM, Exquisite Face Zine with David Wischer & Lisa Wicka
3-5PM, Tunnel Books with Jessa Dupuis
7-9PM, Evening event
Saturday, 10 June, 1-7PM Open collage making all day
1-3PM, Trading~Focus with Alexander Knapik
3:15-4:30PM, Letters Home with Bonniediva Shorr

Kolaj Festival New Orleans 2023
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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>5PM to 7PM</td>
<td>Welcome Reception Information Desk Open Registration &amp; Check In The Domino</td>
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<tr>
<td>9:30AM</td>
<td>Information Desk Open Registration &amp; Check In Ogden Museum of Southern Art</td>
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<tr>
<td>10AM</td>
<td>DAILY COLLAGE CONGRESS Welcome to Kolaj Fest New Orleans Ogden Museum of Southern Art</td>
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<tr>
<td>10:45AM</td>
<td>SYMPOSIUM Making Sense, Making Meaning Ogden Museum of Southern Art</td>
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<td>12:15PM</td>
<td>LUNCH BREAK</td>
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<td>12:45PM</td>
<td>SYMPOSIUM Exploring &amp; Healing Place Ogden Museum of Southern Art</td>
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<td>2:30PM</td>
<td>SYMPOSIUM Call Newcomb Archives 3PM to 4PM Tulane University</td>
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<td>3:15PM</td>
<td>Collage Tour of the Ogden Museum of Southern Art</td>
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<td>3:15PM</td>
<td>WORKSHOP Collaging Our Way Through the Curriculum Ogden Museum of Southern Art</td>
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<tr>
<td>5PM</td>
<td>Collage IN MOTION Screening The Broadside</td>
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<tr>
<td>5:30PM</td>
<td>EVENING EVENT The Pixel Party The Broadside</td>
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<td>EVENING EVENT The Broadside</td>
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**THURSDAY, 8 JUNE 2022**

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<tr>
<td>10:45AM</td>
<td>SYMPOSIUM Making Sense, Making Meaning Ogden Museum of Southern Art</td>
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<tr>
<td>2:30PM</td>
<td>SPECIAL EVENT Exploring &amp; Healing Place Newcomb Archives 3PM to 4PM Tulane University</td>
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<td>3:15PM</td>
<td>COLLABORATION Exploring &amp; Healing Place Newcomb Archives</td>
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<td>5PM</td>
<td>DINNERT BREAK</td>
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<td>5:30PM</td>
<td>COLLABORATION Exploring &amp; Healing Place Newcomb Archives</td>
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<tr>
<td>7PM</td>
<td>EVENING EVENT The Pixel Party The Broadside</td>
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**THURSDAY**

**DAILY COLLAGE CONGRESS**

Welcome to Kolaj Fest New Orleans Thursday, 8 June 2023, 10-10:45AM Ogden Museum of Southern Art

We will officially open Kolaj Fest New Orleans at Thursday’s Daily Collage Congress and hear from a number of artists about projects and exhibitions taking place during the festival. Artists will be invited to contribute to the Great Collage Swap taking place on Sunday. Alexandra Knapik will introduce the ‘Trading-Focus: Liberated Art Practice Networking Activity’ that she will be guiding throughout the festival. Bernadette Floresca will introduce the Newcomb Archives and share details of the visit taking place later that day at Tulane University. Lance Carlson will speak about the monumental artwork he will be making at The Pixel Party later that evening. Thursday’s Congress is the primary orientation to Kolaj Fest New Orleans.

**SYMPOSIUM**

Making Sense, Making Meaning

Ana Reguera Hernández, Andrew Rice, J Dylan, & Lisa Wicks
Thursday, 8 June 2023, 11AM-12:15PM Ogden Museum of Southern Art

Max Pensky wrote about how the great philosopher and culture critic Walter Benjamin thought about Surrealism: “While the Surrealists surely desired a political effect from their projects, the technique of montage was surely one that made most sense when seen as the logical outcome of an institutionally structured history of painting: rejecting the model of the solitary creative genius, the method stuck together otherwise useless or discarded found objects--paper scraps, portions of painted canvas, newspaper, ticket stubs, cigarette butts, buttons--in a construction whose power to disorient and to shock lay to a large degree in the defamiliarization effect of seeing otherwise meaningless material objects suddenly removed from the context that determines their meaninglessness. To be sure, the shocking aspect of Surrealist montages presupposes the capacity of the audience to reflect upon the very activity of aesthetic reception and appreciation." Montages got their meaning from the work the viewer did to make sense of them but for all their "quite extravagant notions of 'objective chance,' automatic writing, intoxication, dream-states, and so forth" they need the artist to...
SPECIAL EVENT
Visit the Newcomb Archives
Thursday, 8 June 2023, Noon-4PM
Newcomb Archives at Tulane University

The Newcomb Archives and Nadine Robbert Vorhoff Collection are part of Newcomb Institute of Tulane University, an interdisciplinary academic institute dedicated to developing feminist leaders, discovering solutions to intractable gender problems of our time, and providing opportunities for Tulane students to experience synergies between curricula, research, and community engagement. Newcomb Archives collects, preserves, and makes available records that document the history of women and gender in the Gulf South. The Nadine Robbert Vorhoff Collection is a non-circulating special collections library devoted to acquiring and making accessible print resources on the themes of gender and sexuality, women’s education, prescriptive literature, culinary history, feminist and justice-centered tarot and oracle decks, feminism and horror genre, artists’ books, third-wave feminist zines, and other topics.

On Thursday of Kolaj Fest New Orleans, archivists and other topics.

Between Noon and 1PM, a shuttle service will take visitors from the Ogden Museum of Southern Art uptown to the Newcomb Archives. (Visitors may also travel on their own via Street Car.) After an introductory presentation, small groups of visitors will be guided on a tour of the collection. While not touring the collection, visitors can make collage with the material provided or enjoy refreshments on hand.

Visitors will be provided with a zine about collage in the archives. Visitors will also have the option to donate their analog collages and other creations made during their visit to the Newcomb Archives, or may digitize their work and donate a digital surrogate to the Archives (scanning equipment will be provided).

"Making Sense, Making Meaning" four contemporary collage artists will present their work and lead a conversation about how collage helps us make sense of the world and how meaning is made.

Ana Reguera Hernández (aka Madame Milton) mixes "pop icons and images from fashion magazines of any era with consumer objects extracted from image banks and catalogs, trying to represent our reality (changing, nostalgic, self-referential and contradictory) with women as protagonists." Reguera Hernández will present "Un montón de ilustraciones que me habría gustado no tener que hacer." A lot of illustrations I wished I never had to do that was made for Pikara Magazine, a feminist magazine in Spain, and exhibited in MCC in Mieres, Spain during a week-long event that included conferences, art exhibits and concerts against gender violence. The Oviedo-based artist writes, "Collage is, nowadays, a perfect technique to represent our reality. The pop visual culture from past eras and presenting it as new. " Salt Lake City, Utah-based Andrew Rice is "drawn into the youthful optimism the comic book imagery holds. This idea of the future we were promised. A future that never came." The artist draws on the late culture theorist Mark Fisher’s (aka k-punk) work on Capitalist Realism and Jacques Derrida’s concept of hauntology, the idea that contemporary culture is “haunted” by a lost future of modernity. He will speak about "how remixing the ephemera of the past as a means to help us to make sense of the endless repetition and re-circulation of the already familiar. In a neoliberal globalized world, our entire culture is a mash-up of what we did before and collage is the medium to best reflect that.”

Lisa Wicha is a printmaker who collages her own made material to “question the solidity and accuracy of things we hold true.” She writes, "My work is a surface where this dialogue becomes visible explorations of my surroundings and my identity, a surrogate self with limitless possibilities. Her "Gather" series reflects on parts of ourselves that are difficult to hang onto. What we see as important can wax and wane, as parts of our lives are forgotten or taken away out of our control. This explores the moments I wished I would have paid more attention to, times I was the happiest, and memories with loved ones that are no longer here. By loosely referencing wall shrines, mausoleum alters, and reliquaries, I attempt to hang onto these parts of myself a little longer... By focusing on these memories, I can remember, grieve, and try to come to terms with that which is out of my control.”

J Dylan uses “photographs as fragments of disassembled structures, creating a metaphor for the absence of pre-determined architecture for human life.” They will speak about Walter Benjamin’s ideas about fragmentation, and present their piece titled (re)Bild. J will discuss collaging their own photographs, highlighting the process of working with images of their own body. The New York City-based artist writes, "I dismantle structures like my body to articulate malleability. I (re)design my body in the same way that I (re)design ‘natural’ structures like gender identity and sexuality. I continue to think about (re)forming the frameworks that I was born into as uncertainty emanates with the right to make decisions about one’s own body rapidly shifting, as I witness the threats of antisemitic and anti-queer hate increase, and as so many other institutional collapse and unravel.”

"Making Sense, Making Meaning" is an opportunity for us to consider how collage functions in the world and the mechanics of how collage resonates with ourselves as artists and with viewers.
Exploring & Healing Place
With Mike Durkin, Monica Church, Bettina Homann, & Ann Keeling
Thursday, 8 June 2023, 12:45-2PM
The Ogden Museum of Southern Art
How do collage artists engage with a place as an explorer and healer? How does the artwork we make activate memory and history? On this panel, four artists share their art practices and speak about how their work engages with place.

From Philadelphia, Pennsylvania, Mike Durkin writes, “The root of my work is ‘Place’ focused. How we occupy space and the place we are currently guiding the way I construct my practice. The environment, the neighborhood, the residents, how they pass time and work, and what stigmas/connotations are in existence all contribute to the body of my work. Understanding our roots to where we were born, where we live now, and where we hope to live. My work explores the micro and macro versions of place.” Durkin’s The Mending Quilt project was born out of the need to repair communities and people. “The Mending Quilt is a collaborative art project exploring the idea of repairing communities through artistic practice and textile-based collage work.” In Philadelphia, the artist guided over sixty participants in a collaboration to make a collage-style quilt. The artist will speak about the impact of the project in a community experiencing houselessness, addiction, and food insecurity. He will also speak about a collaborative collage-style quilt project made at a women’s shelter; using reclaimed fabric as material; and the relationship between art-making, art-therapy, quilting, collage, storytelling, and community building. Durkin writes, “A whole person and neighborhood-centered inclusionary experience that welcomes, dissolves stigma, understands barriers, and builds bridges. I seek to understand how neighborhoods work and the individuals that occupy them, what is happening on a day-to-day level, and be sensitive to current stigmas or associations.”

Monica Church lives in Rough & Hues, New York, but in 1992 the artist was living in Hanoi, Vietnam on a research visa. She writes, “At that time, Vietnam was sanctioned by the United States government and US citizens could not travel there. While in the country, I made a series of over thirty collages in my sketchbook called, ‘From the Streets of Hanoi’. Post war Vietnam was poor, so finding paper to work with was difficult. There was no litter and the dirt streets were literally swept clean. Eventually, I found Hang Ma Street (Paper Street), in the Old Quarter which sold some of the only paper readily available—Joss Papers. Joss papers—or ghost money—is burned to venerate ancestors. In 1992, I didn’t understand the cultural implications of using these papers in my own works. Naively, they were a solution to a paper source. Joss papers were made of handmade paper and printed by hand—extremely beautiful and thin, perfect for collage. Using them as source material directly connected what I was making to where I was living. This began my practice of making collage based on materials found in situ while traveling. I also used my receipts, toilet paper, plastic bags, lottery tickets, pages from old soviet books and watercolors. I continue to make collages when I travel that are made from litter & papers collected, and have works representing over fifteen countries and many US cities.” On this panel, Church will present the collages that speak to the uncredited and unfinished labor of the region. Keeling’s series of collages responded to the Sanquhar Post Office, the ghost in the castle, and the town’s war memorial. Her collage, Ode to Black Joan, responds to Robert Burns’ poetry writing in the region and her own experience of returning to the lands of her ancestors. The artists will speak about their experience during the residency and how visiting a place informed their art process.

Collé & Atelier Pardon
Mario Zoots
Thursday, 8 June 2023, 2:30-3PM
Ogden Museum of Southern Art
Collé is a groundbreaking publishing project whose mission is to provide an elevated platform to collage artists around the world and to start conversations around collage as both a medium and philosophy. By fostering a network of talented individuals, Collé aspires to enrich the artistic landscape and facilitate the growth of its community. Collé serves as an opportunity for both emerging and established artists to gain exposure, and for art enthusiasts to discover new talent and connect with the collage community.

Collé, curated by Mario Zoots and brought to life by Atelier Pardon, is an email series exploring the world of contemporary collage. This digital publication, arriving to the inboxes of subscribers each weekday morning, strives to connect its audience with a diverse array of global artists by elegantly showcasing and analyzing their work in an approachable manner. Collé papers were made of handmade paper and collected while traveling, and the idea was to foster a sense of community and heightened consciousness surrounding the contemporary collage landscape.

With his artwork, Zoots manipulates popular culture in a variety of mediums. His vision is both playful and disturbing simultaneously. His strange sensibility questions reality and challenges assumptions about the way things are. Appropriation and collage inherently involve nothing less than altering the shared existence of the world. By collecting found objects and images, Zoots reimagines the perception of the everyday. Separate from the concerns of any loosely-affiliated movement, Zoots describes his practice from a more personal perspective, “I would like to think that my work is about tapping into the unconscious and setting up parameters to allow chance to work its magic.”

In this session, Zoots will speak about his art practice and the curatorial endeavor with Atelier Pardon. The presentation will bring attention to the diverse range of collage styles, techniques, and perspectives that the Collé daily email publishes. Attendees will gain an appreciation for the power of collage and the innovative ways in which it is evolving. Through this partnership, Zoots and Atelier Pardon aim to celebrate the beauty and complexity of contemporary collage while supporting the artists who continue to push its boundaries.

Collage Tour of the Ogden Museum of Southern Art
Thursday, 8 June 2023, 3:15PM to 4PM
Ogden Museum of Southern Art
Meet at 3:15 just outside the 5th Floor Elevators of the Ogden Museum of Southern Art for a collage-centric tour of “Knowing Who We Are: A 20th Anniversary Exhibition,” a museum-wide exploration of the ever-changing story of the South through the evolving permanent collection of the museum. Ric Kasini Kadour will speak briefly about a number of artworks and how shifting the axis of art his-
tory from painting and sculpture to collage helps us see the history of art in a more complex and inclusive manner. See page 6 for more information about the Museum.

WORKSHOP

Collaging Our Way Through the Curriculum: An Interactive Workshop for Educators

Thursday, 8 June 2023, 3:15PM to 4:30PM

Ogden Museum of Southern Art

Toledo, Ohio-based collage artists and educators Barbara Miner and Ashley Pryor Geiger and Asheville, North Carolina artist and educator Kate Chassner will lead an interactive workshop aimed at educators who want to incorporate collage into their curriculum. The artists write:

It is no secret that higher education in the United States is in crisis mode in the long wake of the COVID-19 pandemic. Not only has the pandemic brought a new wave of financial woes to our institutions of higher education—many of which were already suffering from declining enrollments due to demographic shifts, culture wars, and decreased state funding for our public universities, but also of incoming students who have suffered unprecedented social and emotional deprivations due to extended lockdowns, quarantines, loss of loved ones, and extended periods of online-only educational opportunities. Not surprisingly, when these students arrive on campus, many face significant problems finding their footing. Not only are many of these students arriving academically underprepared, but many are finding it hard to sustain focused attention, participate in class discussions or find a true purpose or meaning in their studies—and sometimes even in their lives.

Traditionally, collage has been viewed as a most wonderfully egalitarian artistic pursuit: inexpensive materials, intuitive response, “low-brow” art making with an Outsider Artist panache. Collage can be taught as an entrée, an invitation to students to use their hands with physical materials rather than the ubiquitous digital tools to move purposefully through ideas. Collage’s very nature of employing ephemera, ready-made content, and some quirky slap-dash approaches can liberate students concerned that the burden of “ART”-making is too much and poses an impediment. Assignments (such as the Making Meaning and Self-Portrait projects) that include content can be difficult to tackle, but the medium of collage seems to open options for every student to be self-expressive. These low-stakes explorations of foundational concepts help ease students into the practice of trial and error.

Similar to higher education, students of all ages have been faced with new ways to experience their schooling and art education. The value of art as an outlet for these young learners to express themselves continues to grow. As an elementary and middle school art educator, Chassner will bring experience and ideas of ways to add collage lessons to the K-12 classroom. Collectively, these educators and artists will offer a wide range of projects for many age groups that can all be altered for the appropriate skill level in your classroom. This interactive workshop for educators (K-12 and college instructors) and homeschoolers shares a variety of proven strategies for integrating collage into a broad range of curricula. The first part of the workshop will share examples of assignments Chassner, Miner and Pryor Geiger use in their classrooms (art and general humanities). The second half of the workshop will be dedicated to working with participants to identify areas of their curriculum that the integration of collage could enhance.
Collage on Screen, an eclectic evening of moving images, is part of Kolaj Institute’s Collage in Motion project, which explores collage and the moving image, a broad, loosely defined category that includes animations, film cut-ups, collage film, stop-motion, documentaries about collage artists, and other forms of media in which collage—as medium or genre—is present.

The ninety minute program presents twenty-seven films by over thirty artists from ten countries (including one collaborative collage film that has seventy-nine contributors). In the 2023 program, artists are working across disciplines and using painting, puppetry, dance, sound, collage, comics, clay and other forms of craft to make films. Some artists use traditional methods of stop motion animation and collage film to make music videos, documentary films, and storytelling works while others are adapting the terrain of experimental video and video installation.

The subjects are as diverse as the methods. Absurdist takes on technology, consumerism, advertising, skateboarding and Sports Illustrated, a celebration of Kurt Schwitters and Hannah Höch, the film Battleship Potemkin, the quirky English strangeness of Britain’s youngest post-punk band and an early 20th century, Black, queer Brazilian writer. Films explore failure as an artist, American art history, and art movements in the Scottish countryside. A busy Berlin crosswalk becomes a metaphor for how quantum physics understand the behavior of subatomic particles. Artists draw from the visual legacy of wacky 90s television, 70s girl comics, and vintage science education, landline telephones, linozip safety cutters, and philosophical cycles in the garden. Filmmakers wrestle with migration, historical memory, the romantic melancholy of childhood, symbols in social media, and rage at the state of race relations in America. Films reflect on the pandemic and the war in Ukraine from the perspective of Argentinian, Israeli, and Germany. Yankee whaling-inspired puppetry retells the Greek myth of Scylla & Charybdis.

“We see our role as not one of defining ‘collage in motion’, but as one of asking what ‘collage in motion’ can be,” said screening curator and Kolaj Institute director Ric Kasini Kadour. “Our hope is that this presentation inspires audiences to seek out Collage in Motion and revel in the complex and diverse cultural expression it offers us. We hope it inspires artists to make new works that challenge our understanding of what this film genre can be.”

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 manifest 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.

Tickets
One ticket to Collage on Screen is included with registration for Kolaj Fest New Orleans 2023. Due to limited seating, attendees are required to reserve a seat via the Collage on Screen Eventbrite. A link directly to the ticket was emailed to Kolaj Fest New Orleans 2023 registrants. Due to limited seating, a maximum of two tickets can be purchased. If you do not have the code and would like to register, see us at the Info Table before 4PM on Thursday. Tickets for the general public are $10.00 each.

Bookings
Collage on Screen is available to travel and be shown at film and animation festivals, art events, anywhere collage in motion fits in with programming. Contact Kolaj Institute at info@kolajinstitute.org if you or your organization is interested in screening Collage on Screen at your event.
EVENING EVENT

Pixel Party & La Joconde
Thursday, 8 June 2023, 7PM-9PM
The Broad Theatre

Lance Carlson is an Atlanta-based artist with an architectural background. He is a founding member and past co-president of the Atlanta Collage Society and has been a Signature member of National Collage Society. In 2012, he designed and helped implement “The Marilyn Project” with the Atlanta Collage Society. This monumental (8-foot square) work is made of 841, three-inch square collages that assemble to form a giant image of Andy Warhol’s iconic portrait of Marilyn Monroe. At Kolaj Fest New Orleans, Carlson will assemble and present “La Joconde”, a similar project, started in Orquevaux, France in March 2020.

At The Pixel Party at The Broadside on Thursday Evening, the Kolaj Fest community will assemble a monumental 12-foot by 8-foot artwork. As you enter the event, you will be handed a pixel in the form of a 3-inch square collage and be invited to place it on a grid. As the evening progresses, an image will emerge. In doing this, we perform in a full-bodied, living, breathing way what occurs in digital space.

Featured Artists
Amara Hartman (New York, New York, USA) | Caelina March (Paris, France) | Daniel Hedin (Varberg, Sweden) | Elizaveta Velikanova (Moscow, Russia) | Jennifer Roche (Chicago, Illinois, USA) | Jody Zellen (Santa Monica, California, USA) | Julie Eisenberg Pitman (Brooklyn, New York, USA) | Katherine MacDonald (Vancouver, British Columbia, Canada) | MJ Connors Davison (Portland, Oregon, USA) | Nicole Czapinski (Pittsburgh, Pennsylvania, USA) | Robert Matejeck (La Junta, Colorado, USA) | Sarah Amacker (Zachary, Louisiana, USA) | Serguei Silva (Novo Lima, Minas Gerais, Brazil)
developing an ontology of collage, that is, a description of the nature and being of collage. Ulmer defines collage in terms borrowed from the 20th century Belgian collective Group Mu: “To lift a certain number of elements from works, objects, preexisting messages, and to integrate them in a new creation in order to produce an original totality manifesting ruptures of diverse sorts.”

On this panel, Buffington and Pryor Geiger will introduce Ulmer’s ideas and present their own artwork as a way to start a discussion about phenomenology as a corrective to the ontology of collage.

SYMPOSIUM
The Mystical, The Esoteric, & The Magical
with LaVonna Varnado Brown, Josiah Gagosian, & Ric Kasini Kadour
Friday, 9 June 2023, 1-2PM
Cafe Istanbul
"Art, like magic, is the science of engineering shapes, symbols, texture, and emotion to achieve a change in consciousness," writes Louisiana collagist LaVonna Varnado Brown. On this panel, artists will speak about how their work is in dialogue with the mystical, the esoteric, and the magical.

LaVonna Varnado Brown is currently focused on developing her visual body of work which is Afro Astro futuristic in aesthetic with odes to history and floral daydreams abounding to inspire joy, hope, resistance, and rest in mixed media collage, water color, and acrylic. She writes, "Afro Futurism's alchemizing power is in its ability to collapse time and space to make room to explore the width, depth, and breath of the sea of abundance at rest between Earth and sky. Whose work is paid? Whose work is visible? Whose work is valid? Dignified? Acknowledged? Is care work invisibilized because it is feminized? Is your perception of all these things a result of being socialized in a cis-hetero-patriarchal society that centers whiteness?"

She will speak about how she "employs symbols like circles, celestial bodies, and crystals to incite divine feminine vibrational energy and inspire transformation."

Josiah Gagosian’s current artistic practice has become rooted in the worlds of the literary and the linguistic. Deriving metaphorical motifs from a variety of disparate cultural and religious traditions, his work is a tool for self-examination and psycho-spiritual development. His current trajectory was born out of a yearning to reconcile the complex fragments of his own unusual life and family history, placing them within a more universal historic and mythic context. He views this task as a mystical one, a divine, even futile, attempt to make work that serves as a vehicle to the other shore of human consciousness. He writes, "My work is often not readily identifiable as collage-related, but collage remains an intrinsic part of how I construct and develop a composition and it lends the work a specific visual aesthetic and style I don’t believe it would possess otherwise."

Brown and Gagosian will be joined by Ric Kasini Kadour who will speak about magic in New Orleans and how Kolaj institute’s Collage & Folklore Project is interpreting ideas about magic, fairies, and witches for a 21st century audience.

Inspired from an early age by the imagery and mythology of the Nahua, whose pictographic writing system culminated in a conceptualization of painting that was synonymous with poetry, Josiah Gagosian’s current artistic practice has become rooted in the worlds of the literary and the linguistic. Deriving metaphorical motifs from a variety of disparate cultural and religious traditions, his work is a tool for self-examination and psycho-spiritual development. His current trajectory was born out of a yearning to reconcile the complex fragments of his own unusual life and family history, placing them within a more universal historic and mythic context. He views this task as a mystical one, a divine, even futile, attempt to make work that serves as a vehicle to the other shore of human consciousness. He writes, "My work is often not readily identifiable as collage-related, but collage remains an intrinsic part of how I construct and develop a composition and it lends the work a specific visual aesthetic and style I don’t believe it would possess otherwise."

The process begins by each participant laying down an initial ‘backdrop’ surface (imagine the back wall of a room), then all of these first gestures rotate clockwise around the table. The next stage of input proposes the floor surface of the chamber. Then throughout further rotations an overhead condition is added, then walls to the left and to the right. Each time openings, apertures, thresholds, doorways, windows can be included to modulate enclosing surfaces. Then after a further rotation, a human figure enters.

Collage & Folklore Project is interpreting ideas about magic, fairies, and witches for a 21st century audience.

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artwork curated by David Wischer

(24) Kolaj Fest New Orleans 2023 | Kolaj Fest New Orleans 2023

artwork by Scott Finch

(25) Kolaj Fest New Orleans 2023

artwork by Bonniediva Shorr

(27) Kolaj Fest New Orleans

artwork by Janice McDonald

(29) Kolaj Fest New Orleans 2023

artwork by Janice McDonald

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In this workshop, inspired by Mary Shelley's 1818 novel *Frankenstein*, E. Francis Kohler will lead participants through an exquisite corpse method of creation to build a larger-than-life-sized monster out of a collage of body parts. Each participant will be given their own body part to collage, with the goal of drawing out the themes of the story and their own interpretation of *Frankenstein* through the use of the found materials provided. The creature will be assembled and displayed in the studio at the end of the workshop for other Kolaj Fest attendees to view.

**Symposium**

**The Stuff We Use & How We Use It**

**Ben DiNino, Mackenzie Reynolds, Lisa Gostev & Kate Chassner**

Friday, June 9, 2023, 3:30-4:30PM

**Cafe Istanbul**

How do collage artists source their materials and, more importantly, what decision-making process do they use to identify those materials? How do aesthetic decisions reconcile with ethical and moral values in one's practice? In this session, four collage artists will make presentations and lead a discussion about material sources.

**Ben DiNino** will present an abbreviated version of his essay, "Reconsidering Source Material—An intended Life disrupted", where the Minneapolis, Minnesota-based artist will survey the history of collage art and discuss the conceptual ideas attached to source material; how it affects the work and changes the meaning; and how this can broaden the context in which viewers see collage. DiNino will consider these ideas in light of his own art practice with the goal of inspiring others "to think more closely about sources and try to venture into new conceptual territory with what they use in their collages." His essay will appear in a future issue of *Kolaj Magazine*.

**Mackenzie Reynolds** is a Digital Imaging Specialist at the University of Wisconsin Digital Collections where she manages the photography studio and works to create accessible collections that inspire artists. She is also an artist whose collage work uses cultural heritage photography. Reynolds will present her own work and speak about Federal Agencies Digitization Guidelines Initiative (FADGI) and how the program is establishing best practices for working with digital images. Reynolds will also touch on practical considerations of workflow and quality control. 'Artists everyday look at all different types of digital collections and find themselves exploring Archives online to source materials for their artwork. It is important for artists to understand the standards and concepts of high quality digital images.' She writes, "I would love to understand what others may be looking for in digital collections when it comes to source materials. There are a large amount of resources online and I would love to connect with artists and discuss what inspires them."

**Kate Chassner** uses found images and home photos to create collages. "I am curious about the connection we have, as a society, to lost memories and traces of human history. In my work I am thinking about memory mishaps, when our mind recalls only part of a story, and we are then called to fabricate the rest." The Asheville, North Carolina artist writes, "I am currently exploring how collages and quilts (specifically from the South, as it connects to my background) are connected as a way to represent a beautiful gathering of individual parts that create a cohesive whole." She will speak about her practice and how collage is in dialogue with other artforms.

**Collage Workshop**

**Thy Creature, Thy Collage**

**E. Francis Kohler**

Friday, June 9, 2023, 2:15-3:15PM

**Kolaj Institute at The School Art Studios**

In this workshop, inspired by Mary Shelley's 1818 novel *Frankenstein*, E. Francis Kohler will lead participants through an exquisite corpse method of creation to build a larger than life-sized monster out of a collage of body parts. Each participant will be given their own body part to collage, with the goal of drawing out the themes of the story and their own interpretation of *Frankenstein* through the use of the found materials provided. The creature will be assembled and displayed in the studio at the end of the workshop for other Kolaj Fest attendees to view.

**Collage Demonstration**

**Tunnel Books**

**Jessa Dupuis**

Friday, June 9, 2023, 3-5PM

**The Domino**

In the mid-18th century, innovative bookmakers were inspired by theatrical stage sets to create books where sections were carefully cut out to create the illusion of depth and perspective. Originally called ‘peep shows’, some of these early books were made to celebrate the building of the tunnel under the Thames River in London. They were often sold as souvenirs to tourist attractions. Today artists continue to make these wonderful objects to the delight of viewers. At Kolaj Fest New Orleans, Canadian artist **Jessa Dupuis** will conduct a demonstration of tunnel book making and be available to speak to those interested in learning how to make these marvelous works of art.

Posted in the Collage Making Space, Dupuis will speak about how books are made, answer questions about the best cutting tools and glue; sources for books and collage materials; and offer tips and tricks for cutting book covers and pages. For those who want to make their own tunnel book, she will offer guidance on planning and composing layers within the tunnel to create a unique visual environment. This is a drop-in demonstration and attendees are welcome to stay and long or as little as they like.

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This year at Kolaj Fest, Porter and Kirages will host a collage making session centered on collaboration. “Collage artists tend to be solitary workers, and some might not have encountered or sought out opportunities to collaborate. Collaborative exercises can be a mind-opening experience. There is a certain amount of trust and respect that can be gained between the artists,” writes Porter. “Stacy and I have worked on several pieces and projects together, and I feel that we have a great trust and respect for one another because of it. Because of this trust we have been able to create bigger projects together as well as host a number of collage making workshops. Another benefit from working collectively is that you learn from other artists. You can learn about new collage techniques, practices, and tools for example. Ultimately, working collectively builds community and helps to grow a network of artists and friends.”

During the collage making session, participants assemble in groups of two to four people and together they will create a work for each person in the group. Artists will start one piece then pass it along to another artist and so on until every person has added to each work of art. All participants will leave with a collaborative artwork that they helped create. This project is all about community and working together.

WALKING TOUR
Street/Art, NOLA: A Collaboratively Collaged Ramble to The Bywater
Friday, 9 June 2023, 5:30PM
Meet in the French Quarter with the option of accompanying drinks for the 1.5 hour walk through Marigny to The Bywater. This collaboratively designed walk is a collaboration by Chasity Porter, Stacy Kirages, Kevin Sampsel, & Jay Berrozes.

COLLABORATIVE COLLAGES
With Chasity Porter & Anastasia “Stacy” Kirages
At Kolaj Fest, 2023
Collaborative Collage Workshops
The public is invited to create works as Chasity Porter & Anastasia “Stacy” Kirages facilitate workshops and provide substrates. Participants will create two quick starter collages which they will exchange to finish a set, keep one piece and give the other back to the original artist. This Glue Smackdown consists of many different glues; the participants will vote on which glue each collage was created with. Participants will also vote on which glue they think is the best. Chudyk will provide substrates and informally determine: What is the Best Glue? Chudyk will provide substrates and informally determine: Which glues are the least bubbling/warping? Which ones play nice with cement, spray adhesive (but please don’t bring those last two with you, since we will be inside). Which glues do you have on hand? Which glues do you want to try? Which glues do you want to shelf? Chudyk will provide substrates and informally determine: Which glues are the least bubbling/warping? Which ones play nice with cement, spray adhesive (but please don’t bring those last two with you, since we will be inside). Which glues do you have on hand? Which glues do you want to try? Which glues do you want to shelf?

EVENING EVENT
Vapors & Papers, Gin & Glue: A Collage Show & Tell
Friday, 9 June 2023, 7-9PM
The Domino
Gin & Glue is open to patrons of any glue modality. UHU, Yes Paste, Golden/Nova, Nori, gel medium, matte medium, PVA, rubber cement, spray adhesive (but please don’t bring those last two with you, since we will be inside). Which glues have the least bubbling/warping? Which ones play nice with Life Magazine vs tissue paper vs acetate, etc?

EVENING EVENT
Vapors & Papers, Gin & Glue: A Collage Show & Tell
Friday, 9 June 2023, 7-9PM
The Domino
Got a story to tell or a collage poem to read or show? This event is for you. If you have something to share, send an email. We will also open the mic to Kolaj Fest New Orleans attendees who have a story to share or collage to show. This is one of Kolaj Fest’s most popular events. Jessa Dupuis will reveal the Tunnel Book she made at Kolaj Fest. Alexandria Knappik will share the results of the Trading-Focus: Liberated Art Practice Networking Activity. Janice McDonald will present collage poetry. Sign-up at the Info Table to join the program.

As part of Friday night’s Show and Tell event at The Domino, Cheryl Chudyk will host a collaborative collage gathering where artists will glue things and informally determine: What is the Best Glue? Chudyk will provide substrates and participants will create two quick starter collages which they will exchange to finish a set. Keep one piece and give the other back to the original artist. This Glue Smackdown is open to patrons of any glue modality. UHU, Yes Paste, Golden/Nova, Nori, gel medium, matte medium, PVA, rubber cement, spray adhesive (but please don’t bring those last two with you, since we will be inside). Which glues have the least bubbling/warping? Which ones play nice with Life Magazine vs tissue paper vs acetate, etc?

Amy Eir Stocky is an artist and writer from Portland, Oregon. For many years her photos focused on urban decay, industry, power lines crossing over the beauty of this land, and ironically extreme close ups of flowers. She also made collages, but never mixed her own photos in. “It never occurred to me to use my photos in my collage work until a few years ago when I realized the trees I was snapping random photos of on walks were calling out to me to be expressed. Since then, I have been on a three year exploration of my tree photo mixed media collages.” She writes, “I built a strong friendship with some trees in my neighborhood. They began to show me their faces and personalities and I translate for them. I visit a number of trees on my daily walks, and each has its own attitude and beliefs, just like any of our neighbors, but they have seen so much more, so many changes! It’s funny how people often ignore our oldest living neighbors.” At Kolaj Fest, Stocky will make friends with some of the grand oak trees of New Orleans and share what she learned at Friday’s Show & Tell event. She will speak about her relationship with the trees and how the portraits she makes of them come about.
SATURDAY, 10 JUNE 2023

9:30AM
Information Desk Open
Registration & Check In
Cafe Istanbul

10AM
DAILY COLLAGE CONGRESS
To the Moon & Beyond!
Cafe Istanbul

11AM
SYMPOSIUM
Five Years of Cut Me Up
Cafe Istanbul

12PM
LUNCH BREAK

12:30PM
COLLAGE WORKSHOP
Uses of the Erotic
Kolaj Institute at The School Art Studios

1PM
GALLERY VISIT
Visit to Dave Beech Exhibition
UNO St. Claude Gallery

WORKSHOP
Our Sense of Self
Kolaj Institute at The School Art Studios

1:45PM
COLLAGE ART & BOOK MARKET
Cafe Istanbul

3:15PM
WORKSHOP
Exquisite Corpse
Kolaj Institute at The School Art Studios

5PM
ARTIST TALKS
Passing Place & Street Art Residents
at Kolaj Institute at The School Art Studios

6PM
EVENING EVENT
Art Party & Exhibition Reception
at Kolaj Institute at The School Art Studios

7PM

10AM
SATURDAY, 10 JUNE 2023

10AM
DAILY COLLAGE CONGRESS
To the Moon & Beyond!
Cafe Istanbul

At Saturday’s Daily Collage Congress, we all get aboard a spaceship and travel to the moon and beyond, metaphorically speaking of course. In reality, we will explore the number of ways collage makes its way in the world. Tony Campbell, Director and Curator of the U.N.O. St Claude Gallery, will stop in to tell us about Dave Beech exhibit that will be open for a special visit later in the day. We will get a preview of the Collage Art & Book Market, and we will hear about what’s coming next for Kolaj Institute as we work to create opportunities for artists to diffuse their artwork.

SYMPOSIUM
Five Years of Cut Me Up
Andrea Burgay with Cheryl Chudyk, Clive Knights, Janice McDonald, Michael Oatman, Rosanne Walsh, Naomi White
Saturday, 10 June 2023, 11AM- Noon
Cafe Istanbul

Cut Me Up is a participatory magazine of visual call and response founded by Andrea Burgay. Each issue presents a call—a curated selection of original collage images that become raw material for reader-artists to respond by cutting, reconfiguring, and transforming them into new artworks. The newly created responses form the content of the next issue. Each issue of Cut Me Up includes 18 reproductions of the selected artworks. It is a compact exhibition, received primarily through the mail, that can be viewed and revisited at any time and place. Guest curators for each issue bring in unique perspectives on what the magazine can do and become. The curatorial calls expand how we think about collage as an art form and how it can address issues of contemporary concern. The calls introduce new processes, techniques and conceptual approaches. Cut Me Up reaches a worldwide community of collage artists. As they consider another artist’s process and psychological motivations when choosing and transforming their pieces, artists make authentic connections to each other’s work. In this way, artists collaborate from afar. They continue to develop these bonds through the Cut Me Up community on social media, where artists interact and comment on each other’s work.

At Kolaj Fest New Orleans, Andrea Burgay will host a panel of artists and curators who have been a part of Cut Me Up over the last 5 years. Cheryl Chudyk is a Canadian artist with a background in wedding photography, ballet, jazz and contemporary dance, and dabbles in painting, poetry and comics. She co-founded and co-curates Sharp Hands Gallery and is always looking to make collaborative pieces with other artists. Clive Knights is an Englishman living in the western United States and his background is

SUNDAY, 11 JUNE 2023

10AM
Great Collage Swap
Kolaj Institute at The School Art Studios

artwork from Cut Me Up
in architectural design, history and theory. He has taught architecture for 39 years and incorporated collage as a mainstay of his pedagogy throughout. Clive has exhibited his collages and monotype prints internationally in many group shows and is currently represented in the USA by Laura Vincent Design and Gallery, Portland, Oregon, with whom he has had 2 recent solo exhibitions (2021, 2022). He also writes on collage, transcendent space and the human creative impulse. Michael Oatman is an artist who works with torn elements of color and texture, making subtle collage practice for over five years. Janice loves working with torn elements of color and texture, making subtle connections, and attempting to create a dynamic balance between disparate forms and ideas. Michael Oatman is a teacher and artist in Troy, New York where he teaches in the School of Architecture at Rensselaer Polytechnic Institute. His large-scale installations and collages have been exhibited internationally and take inspiration from the geopolitical landscape of his Vermont childhood, 19th & 20th century industrial folklore, mainstream cinema and experimental filmmaking. Ongoing themes include eugenics, institutional collections, paradigm shifts in scientific inquiry and filmmaking. Oatman’s work is internationally recognized and includes his own contributions to the field of architectural collage as a significant form of expression. His work focuses on the exploration of space, the erotic and its use as a source of power, healing, and self exploration. The erotic is a conduit to harness energy from a heart centered space. By engaging in collage exercises and exploring our will to intentionally create space to begin to reclaim our right to our own erotic power. We will just have to intentionally explore the use of the Erotic as power through symbols, printed image, and composition work ending with a collage in process. The power of the Erotic awakens the knowledge that satisfaction is possible. Join with intention to explore as we make, discuss, and contemplate our will to access pleasure.

COLLAGE WORKSHOP
**Uses of the Erotic**
LaVonna Varnado Brown
Saturday, 10 June 2023, 12:30-1:30PM
Kolaj Institute at The School Art Studios
Louisiana-based LaVonna Varnado Brown is a multidisciplinary artist and community worker. She has developed her practice around intentional engagement to inspire action through creative expression. AfroFuturism is a cultural aesthetic that explores the intersection of art and history with intention to inspire action in the now by healing beyond trauma. In addition to her intentional work, LaVonna creates works using acrylic, hand drawn form, and sculpture that speak from the experience of a Black mother creatively navigating the American landscape with a focus on healing and raising spatial awareness. Through her work she hopes to uplift the narrative of rest, joy, resistance, and wholeness. The title of this workshop comes from an essay by Audre Lorde which begins, “There are many kinds of power, used and unused, acknowledged or otherwise.” This workshop is a process by which we will raise our awareness of the erotic and its use as a source of power, healing, and self exploration. The erotic is a conduit to harness energy from a heart centered space. By engaging in collage exercises and exploring our will to intentionally create space to begin to reclaim our right to our own erotic power. We will just have to intentionally explore the use of the Erotic as power through symbols, printed image, and composition work ending with a collage in process. The power of the Erotic awakens the knowledge that satisfaction is possible. Join with intention to explore as we make, discuss, and contemplate our will to access pleasure.

**COLLAGE PROJECT**
Trading-Focus: Liberated Art Practice Networking Activity
Alexandra Knapik
Saturday, 10 June 2023, 1-3PM
The Domino
Alexandra Knapik describes her practice as “anti-focus.” She creates artworks as a means of exploring meaning and making meaning, work centers on emphasis at will. During Thursday’s Daily Collage Congress, the Chicago, Illinois artist will share her experience “justifying creation in terms of other intersections of society, my practice, and my personal goals, including collaging with found objects/made objects/digital which I sometimes refer to as assemblage, a connected form.” Throughout Kolaj Fest New Orleans, Knapik will be leading a Liberated Art Practice Networking Activity which guides participants through a collage making project that introduces people to each other. New prompts will take place at each Daily Collage Congress and the final results will be revealed at the Saturday evening event. During this time in the Collage Making Space, Knapik will be on hand to answer questions about networking activity and to make collage with folks.

**EXHIBITION & GALLERY VISIT**
“Dave Beech: When the news hit shore”
Saturday, 10 June 2023, 1-2PM
U.N.O. St. Claude Gallery
2429 St. Claude Avenue, New Orleans, LA 70117
Dave Beech was born into a working class community in Elgin, Illinois. Beginning in the mid-1960s, Beech uses photobooks as an archive of people, places and events and things that are more than isolated facts when they are combined, aggregated, organized and interwoven into new patterns, new relations and new narratives. This is a practice of making meaning and storytelling in which the narrator is missing and therefore the viewer is invited to construct the links themselves either from their own knowledge of events or from great imaginative leaps. Beech makes montages from photographs cut out of an archive of books that he collects from second-hand bookshops. Books are one of the ways in which photos pass into the world as things to be carried, held, moved, stored, owned, gifted, cherished, thumbéd and passed around. Sources for Beech’s collages include books from the library of the artist’s father who was a member of his family to go to university. Lacking the cultural capital that art students tended to demonstrate, he compensated by spending a greater and greater proportion of his time in the library. His preference for the library over the studio initially led to him becoming a theoretically supercharged artist but since 2017 he has turned his office into a studio that is both a library of picture books and a space to make photomontages from them. Beech uses photobooks as an archive of people, places, events and things that are more than isolated facts when they are combined, aggregated, organized and interwoven into new patterns, new relations and new narratives. This is a practice of making meaning and storytelling in which the narrator is missing and therefore the viewer is invited to construct the links themselves either from their own knowledge of events or from great imaginative leaps. Beech makes montages from photographs cut out of an archive of books that he collects from second-hand bookshops. 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COLLAGE WORKSHOP
Our Sense of Self
Erika Shallcross
Saturday, 10 June 2023, 1:45-3PM
Kolaj Institute at The School Art Studios
Working and teaching artist Erika Shallcross is a visual artist based in New York. A photographer, abstract painter, and collage technician, her pieces are whimsical and evocative. Regularly experimenting with new techniques and touching on various themes, Shallcross believes these parameters simultaneously anchor, free, and guide her work. Her recent exhibition, "From Every Angle: Through the Female Gaze", was a collage-based exploration of femininity and womanhood. Her photographic work focuses on portraits. During this workshop, participants explore identity and self using selfies that are printed out. If you plan to attend this workshop, please send up to four selfies to selfie@kolajinstitute.org by 12:30PM on Saturday, 10 June 2023. Alternatively, artists may bring printouts of their own selfies to collage.

COLLAGE WORKSHOP
Exquisite Corpse
Jennifer Evans and Merrilee Hepler
Saturday, June 10, 2023, 3:15-4:30PM
Kolaj Institute at The School Art Studios
In the Dictionnaire Abrégé du Surréalisme, surrealists André Breton and Paul Éluard described Exquisite Corpse as "a game of folded paper which consists of having several people compose a phrase or drawing collectively, none of the participants having any of the nature of the preceding contribution or contributions. The now classical example, which gave its name to the game, is the first phrase obtained in this manner: The exquisite—corpse—shall drink—the young—wine." Collage artists often use Exquisite Corpse as a tool for collaborating. Denver, Colorado artist Jennifer Evans has been participating in an Exquisite Corpse project with artists across the United States where the artists add to a collage and then mail it to another artist. "Collaborative art-making is quite different from working as an individual artist," writes Evans. "The idea of trusting—and letting go—is forefront; as is the concern of 'Does my art measure up to the other artists' work?' Or: 'Will my art bring down the quality of the final piece?" During this workshop, Evans and fellow Highland Park, Illinois artist Merrilee Hepler will share their experience of the project, guide participants in the making of an Exquisite Corpse, and speak about how to start and maintain an Exquisite Corpse project of your own. Artists Lanie Gannon of Nashville, Tennessee and Elissa Freud of Cambridge, Massachusetts also participated in this project with Evans and Hepler.

COLLAGE PROJECT
Letters Home: Mail Art
Bonniediva Shorr
Saturday, 10 June 2023, 3:15-4:30PM
The Domino
Mail art is the practice of sending small works through the postal service. The practice came out of the Fluxus movements of the 1960s and was refined by Ray Johnson’s New York Correspondence School. Today Mail Art is a global art movement. Collage plays a major role in it. Inspired by Bonniediva Shorr’s practice of mail art, at Kolaj Fest New Orleans we will set up a Post Office where artists are invited to submit their mailing address or drop off pieces of mail art to send to other people. A month after Kolaj Fest, Kolaj Institute will mail these works. If you receive a work of mail art, we encourage you to post it to Instagram with the tag #kolajfestmailart. If you want to learn about Mail Art, spend an hour making some with Bonniediva in the Collage Making Space.

SUNDAY
DAILY COLLAGE CONGRESS
Great Collage Swap & Goodbyes
Sunday, 11 June 2023, 10-11:30 AM
Kolaj Institute at The School Art Studios
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.
Part of Kolaj Fest New Orleans, the Collage Art & Book Market is an opportunity for the general public to meet artists and publishers and to take in the rich and diverse cultural production of the international collage community. The public will be invited to peruse vendor displays or attend a talk or demonstration. The event is free and open to the public.

Andrea Burgay is offering **Cut Me Up 10: Reconnect and Cut Me Up 11: Souvenir.** Andrea Lewicki is selling zines with collage and poetry, matchbook collages, and zines from Special Agent Collage Collective projects. Barbara Miner is selling high resolution, archival reproductions of collage originals. Chasity Porter is debuting a new zine, as well as selling original collages, mixed media works and zines. Craig Auge is selling small-format collages, framed and unframed; ranging from 3"x3" to 9"x12"; one-of-a-kinds collage pin-back buttons; collage; cards and digital collage prints; artist books (various sizes and collaged accordion books); little curated collage "kits" formed with curated found materials. New Orleanian Dolores Hooper hopes that the packets of the unusual and beautiful papers she has collected over the years, including hand-printed and inked papers, will entice Kolaj Fest attendees, as well as pages from old books. Emily Denlinger is offering buttons and stickers that are cropped versions of some of her collages; small prints; postcards. Tunnel Books and collages on book covers are on offer from Jessa Dupuis. Kolaj Magazine will have Kolaj Magazines, as well as Kolaj Institute books and postcards. Lynn Gall is selling copies of her first book, Collage Brain; her second book, Mythic Creatures; and collections of small, original collages. Monica Church is selling small scale, original unframed collages on paper. Paloma Trecka's small and medium-sized original collage artwork is ready to hang; and she will have unframed sketch pieces, and limited editions of mini-zines. Ric Kasini Kadour is selling original collages. Rosie Schinners has paper-based jewelry, featuring her collage-based pieces, blank collage greeting cards and stickers. Stephen Tomasko is selling original collages, both as 13"x19" finished pieces or postcard alterations. Susan Lerner will have original handcut collages.

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

Each issue presents six movements of work by artists and curators. Page spreads are meant to be free zones of thinking where the contributor has chosen all elements of the layout: font, image place, composition, etc.

Learn more at www.kolajinstitute.org
Collage in the Crescent City

EXHIBITION
Amuse-Bouche at LeMieux Galleries
7-11 June 2023 during Kolaj Fest New Orleans
332 Julia Street, New Orleans, LA 70130
www.lemieuxgalleries.com

An amuse-bouche is a small tasting of what is offered on the menu, often served as an hors d’œuvre or appetizer. With this culinary tradition in mind, we would like to invite registered participants of Kolaj Fest New Orleans to submit to an exhibition that will take place at LeMieux Galleries during the event. The exhibition is being juried by Christy Wood, the director of LeMieux Galleries, and Kolaj Magazine Editor Ric Kasini Kadour. Hours: Monday-Saturday, 10AM-5PM.

EXHIBITION
Mash Buhtyduxs at New Orleans Photo Alliance
7800 Oak Street, New Orleans, LA 70118
www.neworleansphotoalliance.org
Opening Saturday, 10 June 6-9PM. Mash Buhtyduxs, the New Orleans-based collaborative art duo of Barbie L’Hoste and Brandt Vicknair, presents works in collage. Unlike characters aid in the invention of imaginative landscapes that become metanarratives in a series of surreal events and disappointments left up for interpretation. Heavy use of satire, nostalgia, and absurdity punctuate each story as we more closely examine our predisposition to assign a greater meaning to the ridiculous events of our own lives. Hours: Wednesday-Sunday, 11AM-4PM

EXHIBITION
“Knowing Who We Are: A 20th Anniversary Exhibition”
The Ogden Museum of Southern Art
925 Camp Street, New Orleans, LA 70130
www.ogdenmuseum.org
Through 3 March 2024, the Ogden Museum of Southern Art presents three exhibitions under the banner “Knowing Who We Are: A 20th Anniversary Exhibition”, a museum-wide exploration of the ever-changing story of the South through the museum’s evolving permanent collection. “The Rise of Abstraction, Vernacular Art and Photography” showcases how Southern artists incorporated Modernism and Abstract Expressionism into their practice while preserving their distinct regional identity. “From 19th Century Academic Painting through Southern Regionalism” traces the development of art in the American South beginning with academic traditions in landscape and portraiture in the 19th century. “The Contemporary Dialogue” considers the many ways artists throughout the region explore concepts of process, material and identity through diverse media and practices. Hours: Daily, 10AM-5PM.

EXHIBITION
Connect at Second Story Gallery
In the New Orleans Healing Center,
2372 St. Claude Avenue, New Orleans, LA 70117
Instagram @secondstorygallery
6-11 June 2023. New Orleans is a collage. The persistence of so many cultures and narratives in this small city is apparent visually every time you take a walk and see the murals next to the graffiti, the modern buildings beside the ancient ruins. The same is true as soon as you hear our music, appreciating that no category has been entirely erased: styles and strains invented here a hundred years ago are played everyday, danced to every night, and recombined with newer genres, in just the way that Jazz grew was something new made from old materials, African, European, and Indigenous American. Second Story Gallery members’ mixed media collages and found object sculptures make new connections, and reflect the myriad juxtapositions and connections that make our city what it is, and what it is becoming. Hours: Daily, 9AM-7PM

Collage on View

EXHIBITION
Dave Beech: When the news hit shore at U.N.O. St Claude Gallery
2429 St. Claude Avenue, New Orleans, LA 70117
www.unostclaudegallery.org
Opening reception: Saturday, 10 June, 6-9PM
10-25 June 2023. British artist Dave Beech makes montages from photographs cut out of an archive of books that he collects from second-hand bookshops. Sourcing photobooks from charity shops and second hand bookshops means collecting pictures that were once owned by diverse members of the community. These montages, therefore, are a portrait of that community through a representation of its interests, values, preferences, fascinations and biases. This is a practice of making meaning and storytelling in which the narrator is missing and therefore the viewer is invited to construct the links themselves either from their own knowledge of events or from great imaginative leaps. Hours: Saturday-Sunday, Noon-5PM.
EXHIBITION

Passing Place: Reflections on Sanquhar, Scotland
June 2023
Kolaj Institute at The School Art Studios

In the exhibition, “Passing Place”, a cohort of International Collage Artists reflect on Sanquhar, Scotland as Place.

The rural Scottish town becomes a laboratory for exploring this idea of place and its elements and developing a practice of incorporating those elements into artwork so that others may engage, reflect, and consider what Sanquhar was, is, and can become in the 21st century.

Literary critic Michael Sherringham spoke about place as archive in a 2016 interview. “Many archives combine all sorts of matter; some of it vitally important and a lot of it just stuff, dross, repetitious bumph. But the other crucial ingredient is the idea of the archive as a process, something that takes place by virtue of the activities of compilation, preservation, juxtaposition, accumulation and so forth, that actually make archival space—at least potentially—active and dynamic. It’s the archive as a dynamic process that combines heterogeneous timescales, scrambles origins and meshes up elements from different horizons. That is what is exciting to us today…So, to think of a city as an archive is to think in terms of dynamic process, restless motion, multiple chronologies and levels of meaning.” Approaching the social, physical, and spiritual landscape in this way is fertile terrain for artists who can draw out elements of a place in ways that they are seen and thought about in new ways.

Understanding place is critical to survival and resilience in the 21st century where hostile factors of climate change and late-stage capitalism threaten community cohesion already stressed by Modernity. Lucy Lippard writes about the fragmented nature of contemporary life. “Most of us live such fragmented lives and have so many micocommunities that no one knows us as a whole. The incomplete self longs for the fragments to be brought together. This can’t be done without a context, a place.”

The exhibition has two parts: The first is organized around how artists are identifying and incorporating elements of place into their artwork.

The second part shows the results of artists who were in residency in Sanquhar in April 2023. This artwork along with an exhibition made in September 2023 will be published in a forthcoming book by Kolaj Institute that documents how collage artists respond to and make art about place.

The rural Scottish town becomes a laboratory for exploring this idea of place and its elements and developing a practice of incorporating those elements into artwork so that others may engage, reflect, and consider what Sanquhar was, is, and can become in the 21st century.

Also on view are selections from Cut Me Up magazine. See page 31 for a description.

ABOUT KOLAJ INSTITUTE IN SCOTLAND

Kolaj Institute partners with MERZ Workshop in Sanquhar, Scotland to offer week-long residencies for collage artists in April and September. Residencies are organized around a theme which results in a project that brings focus to the group’s engagement with one another. Submissions are reviewed on a rolling basis until space is filled. Artists are encouraged to apply well before deadlines. Collage Artist Residency: Scotland is a week-long artist residency designed for artists working in collage who seek to make art in community with other artists and develop their practice. Learn more at: www.kolajinstitute.org

Also on view are selections from Cut Me Up magazine. See page 31 for a description.

Collage Artists reflect on Sanquhar, Scotland as Place.

Artists

Ron Buffington (Signal Mountain, Tennessee, USA), Deb Douglas (Joshua Tree, California, USA), Michelle Echenique (San Francisco, California, USA), Jennifer Evans (Denver, Colorado, USA), Colleen Monette (Seattle, Washington, USA), Ashley Pryor Geiger (Swanton, Ohio, USA), Richard Vergez (Dania Beach, Florida, USA), Shelby Bo nihil (South San Francisco, California, USA), Paige Bridges (Huntington Beach, California, USA), Stacey Burgay (Astorina, New York, USA), Joan Cunningham (N Hancock, New Hampshire, USA), Kira Evans (Knoxville, Tennessee, USA), Naomi Friedman (New York, New York, USA), Tracey Gillespie (Victoria, British Columbia, Canada), Bettina Homann (Berlin, Germany), Sarah Jane Hoppe (Tacoma, Washington, USA), Janice Lynn Horne (Bandon, Oregon, USA), Patricia Juppert (Santiago, Chile), Ric Kasini Kadour (New Orleans, Louisiana, USA & Montreal, Quebec), Gats Are Ann Keeling (Morro Bay, California, USA), Vicki Leggett (Boston, Massachusetts, USA), Beverly Logan (Washington, DC, USA), Brittany Mahberg (Milwaukee, Wisconsin, USA), Miriam Mandeli (Cambridge, Massachusetts, USA), Carol Murdock (Haarlem, The Netherlands), Michal Nachmany (New York, New York, USA), Jessica O’Leary (Ottawa, Ontario, Canada). Cristina Rodriguez (Los Angeles, California, USA), Jennifer Sabolchik (Austin, Texas, USA), Johanna Schulman (Cambridge, Massachusetts, USA), Anita Nagpal Schwartz (Boulder, Colorado, USA), Heather Stearns (White River Junction, Vermont, USA), Eleanor Struweing (Minneapolis, Minnesota, USA), Bobbi Studstill (Chicago, Illinois, USA), Tom Suttle (London, England, United Kingdom), Diana Terry (Oldham, England, United Kingdom), Cecil Touchon (Albuquerque, New Mexico, USA), Justin Tuttle (Portland, Oregon, USA), Cynthia Borges Warshaw (McLean, Virginia, USA).

ABOUT MERZ WORKSHOP IN SANQUHAR, SCOTLAND

MERZ Workshop in Sanquhar, Scotland offers residencies for collage artists in April and September. Residencies are organized around a theme which results in a project that brings focus to the group’s engagement with one another. Submissions are reviewed on a rolling basis until space is filled. Artists are encouraged to apply well before deadlines. Collage Artist Residency: Scotland is a week-long artist residency designed for artists working in collage who seek to make art in community with other artists and develop their practice. Learn more at: www.kolajinstitute.org

Also on view are selections from Cut Me Up magazine. See page 31 for a description.
In November 2022, G. E. Vogt led twelve artists in a month-long virtual residency with the goal of creating work that examines complex socio-political issues that contemporary society is contending with, in order to spark meaningful dialogue and inspire deeper engagement. Each artist chose specific issues to explore through the medium of collage. Their artwork allows viewers an opportunity to reflect on various forms of racism, colorism, ableism, and sexism; the war in Ukraine; climate change and the importance of permaculture; beauty standards and women’s autonomy.

ARTISTS

Teresa HR Lane
Matauri Bay, Kaeo, New Zealand

Amanda Lynch
Castle Cary, Somerset, England

Anna Sellen
Aberaeron, Ceredigion, Wales

Ava Paterson Werner
Los Osos, California, USA

Diego Bexar
Missoula, Montana, USA

KVSS Varshini
Ahmedabad, Gujarat, India

Liz LaGarde
Frederick, Maryland, USA

Ginger Sisco-Cook
Paris, Texas, USA

Kim Rae Taylor
West Palm Beach, Florida, USA

Rachel Thomas
Southfield, Michigan, USA

LaVonna Varnado Brown
New Orleans, Louisiana, USA

Karina Walter
Charlotte, North Carolina, USA

Under the art direction and creative leadership of Nancy Bernardo and Christopher Kurta, a dozen international collage artists collaborated to illustrate Kate Chopin’s 1899 novel, The Awakening. Set in New Orleans, The Awakening touches on 19th century feminist, identity, and societal themes that are still relevant today, such as: What does it mean to be a woman? What are the expectations that society puts upon women? Are we bound to what we are born into? What does it mean to transform? What does patriarchy look like in 2022? Working as a group, the artists analyzed the story, discussed themes, uncovered symbols, asked questions to visually interpret this seminal feminist text for a 21st century audience.

“Kolaj Institute engages in these projects and publishes these books because we feel that collage can help us make sense of these vintage texts for a 21st century world,” writes Ric Kasini Kadour. “While widely read as a proto-feminist text, The Awakening is rooted in the fin-de-siècle mood of modernism, world-weariness and self-indulgence. The Awakening’s treatment of gender, race, and class is worthy of 21st century reflection. Our hope is that the collage illustrations in the book inspire new thinking by its readers.”

Selections from the project are on display at The Domino. Nancy Bernardo will read from the book at the Evening Event on Friday.
A week-long, in-person residency that coincides with Kolaj Fest New Orleans, during which artists will explore the city, learn about the history and materials of street art, and make artwork for public display that Kolaj Fest attendees and New Orleanians will be able to view.

In this week-long, project-driven collage residency, artists will delve into the history, methods and major artists of the “street art” movement with a particular emphasis on collage. Participants will endeavor to put some of those methods into practice, taking their collage art out into the streets. Documenting the entire process will be integral to the project, as the resulting work will be published in a Kolaj Street Krewe book to be announced at a later date. The residency is being led by FANCLUB13, Rosie Schinners, and Christopher Kurts.

This residency is an extension of the ongoing Kolaj Street Krewe project, Kolaj Street Krewe, an informal group of artists interested in this subject, which explores the role of collage in street art as a practice and phenomenon. The group formed out of a chance meeting of FANCLUB13, Rosie Schinners, and Christopher Kurts. This residency is an extension of the ongoing Kolaj Street Krewe project, Kolaj Street Krewe, an informal group of artists interested in this subject, which explores the role of collage in street art as a practice and phenomenon. The group formed out of a chance meeting of FANCLUB13, Rosie Schinners, and Laurie O’Brien at Kolaj Fest New Orleans in 2018. Realizing the three of them shared an interest in collage street art, they decided to form a group and pitch a project at Kolaj Fest New Orleans in 2019. During COVID-19, the Krewe led a forum as part of Kolaj LIVE Online which resulted in a Call to Artists. This history is documented in the book, Wallflowers: Collage as Street Art. Today, the project manifests as residencies, presentations, articles, and publications. Artists will arrive in New Orleans on the Sunday before Kolaj Fest begins and will spend the next three days coming together to learn about the work and methods of several established artists and discuss new techniques and strategies, with topics such as Placement, Materials, Visibility, Message, and Legality. Each day, we will challenge participants to get their work out onto the streets, document the process, and share it with the group for discussion and critique. There will be sanctioned walls where artists will have permission to put up their work and during Kolaj Fest attendees will be encouraged to seek them out as they tour the city. Once Kolaj Fest starts, the artists in this residency will be let loose from the formal sessions and encouraged to participate in Kolaj Fest programming while also keeping an eye out for street art opportunities. As Kolaj Fest comes to an end, the residency will meet once more on Sunday to debrief and digest the experience together.

**ARTISTS IN RESIDENCE**

**Collage as Street Art Residency: New Orleans**

at The School Art Studios

4-11 June 2023

Meghan Larimer  
(Brooklyn, New York, USA)

Aisha Shillingford  
(Brooklyn, New York, USA)

Erica Bryant  
(Rochester, New York, USA)

Kristina Corre  
(Ottawa, Ontario, Canada)

Yazmin “Yazz” Atmore  
(Denver, Colorado, USA)

LaVonna Varnado Brown  
(New Orleans, Louisiana, USA)

William Wallace III  
(Columbia, Missouri, USA)

Melissa Sutherland Moss  
(Brooklyn, New York, USA)

Re Howse  
(New Orleans, Louisiana, USA)

Madeline Sorel  
(Brooklyn, New York, USA)

**Faculty**

FANCLUB13  
(Saint Petersburg, Florida USA)

Rosie Schinners  
(Salt Spring Island, British Columbia, Canada)

Christopher Kurts  
(New Orleans, Louisiana, USA)

Meet the artists, hear about their experience, and see their work at the Kolaj Institute Studio at The School Art Studios at 6PM on Saturday before The Art Party.

**September 2023**

**Upcoming Residencies from Kolaj Institute**

Kolaj Institute operates a number of programs designed to support the growth and development of artists and to develop projects that bring together community, investigate critical issues, and raise collage’s standing in the art world. Often in partnership with other organizations, programs may take place in-person or virtually.

Visit [www.kolajinstitute.org](http://www.kolajinstitute.org) for Calls to Artists.

**August 2023**

**artwork by Aisha Shillingford**
Artists & Presenters

Ron Buffington
Ron Buffington teaches Painting and Drawing at the University of Tennessee in Chattanooga, where he served as head of the department for six years. He holds an MFA from the College of Design Architecture, Art, and Planning at the University of Cincinnati. Buffington’s work has been featured in numerous curated exhibitions, including at Watkins College of Art and the Creekwood Museum in Nashville, the Knoxville Museum of Art in Tennessee; Muse in Philadelphia, Pennsylvania; and Gray Contemporary in Houston, Texas. He has also participated in residencies at the Bar Harbor Centre for Arts and Creative Activity in Albertville; Mudhouse in Agios Ioannis, Crete; SÍM (Reykjavik) and Fjúk (Husavik) in Iceland; the Vermont Studio Center in Johnson; Yaddo in Saratoga Springs, New York; and MERZ in Sanquhar, Scotland. www.ronbuf-fington.com

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

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

Tony Campbell
Tony Campbell holds an MA RCA in Fine Art Printmaking from The Royal College of Art in London and a BA (Honours) in Fine Art from DeMontfort University. He is a founding member of New Orleans’ Good Children Gallery and is also the Trish Hollis endowed professor at the University of New Orleans’ Director and Curator of the U.N.O. St. Claude gallery, which is presenting Dave Beech’s “When the news hit shore” during Kolaj Fest New Orleans. www.unostclaudegallery.org

Kate Chassin
Kate Chassin holds an MFA from Western Carolina University and a BA in Art History from Florida State University. She currently lives in Asheville, North Carolina, where she is an elementary and middle school art teacher and grants and scholarships for her art, including the chance to attend Penland School of Craft, and has shown in galleries across the Southeast. www.katechassinerart.com

Cheryl Chudyk
Cheryl Chudyk is a Canadian artist currently emerging out of Seattle. She has a background in wedding photography, but she doubts her value in painting, comics, and poetry, and by day she is a practicing pharmacist. Her collage work has been published in The Artists Project, Cults of Life, OLÆRE: transitional MOMENTS, and 4 issues of Cut Me Up magazine, and she has exhibited her work in the US and Europe. She is the newsletter editor of The Collage Society, a member of @thecollageclub on Instagram, and co-curator and co-founder of Sharp Hands Gallery. Instagram @stitchpixie.

Monica Church
Originally from Middlebury, Vermont, Monica Church now makes her home in New York’s Hudson Valley. She holds BFA in Visual Arts from Bennington College and an MFA in Painting from the University of Kentucky, with continuing studies in printmaking at the Rhode Island School of Design. Her work has been shown in numerous solo shows in Kentucky and New York, as well as being featured in both the Dublin and Edinburgh Art Fairs. She is the 2023 recipient of the Centre Residency Grant at Women’s Studio Workshop in Rosendale, New York. Church has won two Arts Mid-Hudson Valley’s Arts Holst Fellows (one each for photography and painting), as well as The Billboard Gallery; the Silvermine Guild Arts Center’s Steven Madwed Prize for Photography and The Rosenthal Foundation Best in Show Award, and a Carolyn Grant from Vassar College. www.monicachurch.org

MJ Connors Davison
MJ Connors Davison is a lifelong mixed media artist specializing in collage. She holds an MFA in Book Arts/Printmaking from the University of the Arts. She has been showing her work solo and group shows for decades. A previous teacher of paper making, bookmaking and printmaking, the artist currently teaches in-person workshops using found and mixed media compositions applied to collage. Her work is held in collections including the San Francisco Museum of Modern Art, the Museum of Modern Art in New York, the Victoria & Albert Museum, the Smithsonian Institution Libraries, as well as numerous university, college and private collections. Davison lives and works in Portland, Oregon. www.mjmixedmediaart.com

Ben DiNino
Ben DiNino holds a BFA in Sculpture with a minor in Art History from the Tyler School of Art. He posts work every day on Instagram and has participated in numerous print and online publications. He is also the recipient of a public art grant from the city of Minneapolis. He is one of the co-founders of the Twin Cities Collage Collective. Originally from York, Pennsylvania, the artist lives and works in Minneapolis, Minnesota. www.bendinino.com

Jessa Dupuis
Jessa Dupuis is an Indigenous mixed media artist living and working in the beautiful Coquihalla Valley on Vancouver Island, British Columbia. Her work is a delicate balance of losing, winning, observing, wondering, letting go, and reclaiming. Merging art and design, abstraction and order, truth and fiction, her intention is to create pieces that allow people to laugh, cry, wonder, and connect with their own narratives in her visual storytelling. She favors the weird and fantastic bits of life and this is reflected in the weird and wonderful that comes out of her lovely (and very messy) studio. www.jessadupuis.art

Mike Durkin
Mike Durkin (he/him/his) is a large-bodied multidisciplinary social practice performance artist residing in Philadelphia and New York City. He holds an MFA in devised Performance with the Pig Iron Theatre Company/University of the Arts and has worked on numerous interdisciplinary projects and productions exploring housinglessness, food access, place, and gentrification. Mike’s work has been presented at universities, museums, art centers, cemeteries, and farms and in parks, churches, fields, diners, virtually, and in-person at the Museum of Modern Art in a collaborative quilt making project with the Color Me Back Same-Day work program. www.mikedurkin.info

Andrea Burgay
www.andreaburgay.com
Jennifer Evans

Jennifer Evans of Denver, Colorado works in several media: paper collage, fabric and textile collage, found object mosaic, and assemblage. She draws inspiration from diverse sources, including folklore, which was her major at the University of California, Berkeley, as well as ancient traditions and concepts of feminism and cultural inequities. Evans has shown her work at The Art Students League of Denver, The Highland Park Art Center in Illinois, The Foothills Art Center in Colorado, and the Spark Gallery in Denver. Her work has been featured in Studio Visit Magazine, Volume 32 and in Wabash Magazine. In September 2022, Evans took part in the Collage Artist Residency. Scotland, presented by Kolaj Institute and MERZ. www.thefolkloremajor.com

Josiah Gagosian

Josiah Gagosian was born in Focatello, Idaho and raised in Idaho and Oregon. He holds an MFA from the University of New Orleans and a BA in English Literature and History from the University of Oregon. His father is a descendant of Ottoman Armenian converts to Mormonism, and his mother is the daughter of a devout Mexican Catholic and a lapsed Mormon of Scandinavian extraction. They were both deeply religious and keenly interested in the world and humanity’s place in it. The artist lives and works in New Orleans. www.spillmanblackwellart.com/artists/josiah-daniel-gagosian

Rich Garr

Rich Garr is an interdisciplinary collage artist having historically through traditional 2D collage, walking tours, and newspaper and paper publications. He offers monthly public walks near his art studio next to Brooklyn’s Gowanus Canal. Garr moved to Cleveland in 2002 and set up an art studio in a laundromat while studying postgraduate art and history in 2006. He moved to New York City in 2006 to work at the Bronx Museum of Art for a year. He taught at the Bronx Museum of Art and was a member of the MFA in Painting from New York University. He holds a BFA in Painting from Indiana University and a BA in Painting from the University of Pennsylvania. He is currently an Assistant Professor of Art at Nicholls State University in Thibodaux, Louisiana. He has exhibited her work in Indiana, Louisiana, and New York. At the Maryland Institute College of Art, she received the Presidential Award. She also received a Young Artist Award and a Bethesda Painting Award. www.lisagostevstudio.com

Merrilee Hepler

Merrilee Hepler has been an artist since childhood. Her training is limited to workshops at places like Arrowmont School of Arts & Crafts, Truro Center for The Arts at Hildene, and Kadour Institute. Her work includes printmaking, painting, collage, and drawing. She has shown her work in three exhibitions at the Highland Park Art Center, Additional, her collage was featured in Hyperallergic and The Oblique Edge (2022). The artist lives and works in Highland Park, Illinois. www.merrilleehepler.com

Betina Homann

Betina Homann studied art history and literature in Berlin, Munich and Frankfurt am Main. While her work as a journalist and editor focuses on rational explorations of art, the artist’s work is about intuitive explorations. It usually starts with finding snippets of images and materials (in scrap paper or on the side of the road), which are then put together in the studio and sometimes worked on with acrylic paint. Originally from Vienna, the artist lives and works in Berlin. Instagram @thomgillespie

Thom Gillespie

Thom Gillespie has been making art, mostly collage, for decades. He has made art with oil, acrylics, clay, broken glass, found wood, cardboard, glazier’s putty, dead nutria, waffles, hot sauce, Affinity Photo, Blender and a bunch of other stuff over the years, a lot of them. He also exhibited his work for decades, but stopped showing to travel and for education. He now shows his work on Instagram and some other sites. The artist lives and works in Bloomington, Indiana. Instagram @thomgillespie

Rich Kasini Kadour

Rich Kasini Kadour, a 2021 recipient of a Curatorial Fellowship from The Andy Warhol Foundation for the Visual Arts, is a writer, artist, publisher, and cultural worker. With the Vermont Arts Council, he curated “Connection: The Art of Coming Together” (2017), and Vermont Artists to Watch (2018, 2019, 2020). In New Orleans (2018-2019), he curated “Revolutionary Paths” at Antenna Gallery and “Cultural Deconstructions” at L’Emeux Galleries. As Curator of Contemporary Art at Rokeby Museum in West Burke, Vermont (2019-2020), he curated “Rokeby Through the Lens”, “Structures”, and “Mending Fences: New Works by Carol McDonald”. At the Southern Vermont Arts Center (2019), he curated “Contemporary American Regionalism: Vermont Perspectives” and “Where the Sugar Cane Cast No Shadow: Postcards from the Creative Crossroads of Quuito, Ecuador”. With Frank Juarez, he co-curated “The Money Show: Cash, Labor, Capitalism & Collage” at Saint Kate-The Arts Hotel in Milwaukee, Wisconsin (April-September 2021). For the 52nd Annual Birr Vintage Week and Arts Festival in Ireland (August 2021), Kadour curated “Empty Columns Are a Place to Dream”, which was also shown at Knox College Museum of Art (January-February 2022) and MERZ Gallery in Sanquhar, Scotland (May 2022). As a result of the two Collage Artist Residencies in Sanquhar, Scotland, he was nominated for the Thalheimer and Presidential Scholarships. He received the Thalheimer and Presidential Scholarships. He also received the Thalheimer and Presidential Scholarships.

Lisa Gostev

Lisa Gostev was born in Kiev, Ukraine. She holds an MFA in Painting from Indiana University and a BA in Painting from the University of Pennsylvania. She is currently an Assistant Professor of Art at Nicholls State University in Thibodaux, Louisiana. She has exhibited her work in Indiana, Louisiana, and New York. At the Maryland Institute College of Art, she received the Presidential Award. She also received a Young Artist Award and a Bethesda Painting Award. www.lisagostevstudio.com

Bettina Homann

Betina Homann studied art history and literature in Venice, Munich and Frankfurt am Main. While her work as a journalist and editor focuses on rational explorations of art, the artist’s work is about intuitive explorations. It usually starts with finding snippets of images and materials (in scrap paper or on the side of the road), which are then put together in the studio and sometimes worked on with acrylic paint. Originally from Vienna, the artist lives and works in Berlin. Instagram @thomgillespie

J Dylan

J Dylan (they/any) lives and works in New York. They use and hold a BFA with an emphasis in Sculpture and the Vorhoff Collection at Newcomb Institute at Tulane University. They attended the School of Visual Arts, where they were included in multiple group and solo exhibitions including “Becoming” and “The Mentors Show.” www.jdjylan.art

Bettina Homann | Photographs by Melanie Buczek

Josiah Gagosian | Photograph: Jason Grinnell

Merrilee Hepler | Photograph: Michael Breslin

Scott Finch | Photograph: Kevin Smith

Rich Garr | Photograph: Roy Bittan

Thom Gillespie | Photograph: Mandy Pettersson

Rich Kasini Kadour | Photograph: Julianne Bajsel

Lisa Gostev | Photograph: Summer Solan

Bettina Homann | Photograph: Melanie Buczek

J Dylan | Photograph: Willie Workman

Bettina Homann | Photograph: Melanie Buczek

Ana Lala | Photograph: Michael Breslin

Rich Kasini Kadour | Photograph: Julianne Bajsel

Lisa Gostev | Photograph: Summer Solan

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Ana Lala | Photograph: Michael Breslin

Rich Kasini Kadour | Photograph: Julianne Bajsel

Lisa Gostev | Photograph: Summer Solan

J Dylan | Photograph: Willie Workman

Bettina Homann | Photograph: Melanie Buczek

Ana Lala | Photograph: Michael Breslin
Ann Keeling
Ann Keeling holds an MFA in Creative Writing from Goddard College and an MA in Dance from the University of California, Los Angeles. As a dancer/choreographer, she was co-director of two professional dance companies and a University Lecturer and Guest Faculty member at many California colleges and universities. As a writer, Keeling was Editor-in-Chief of the Goddard College’s Pitkin Review. Currently, she is a fiction/poetry reader for Wild Roof Journal. The next chapter of her life is emerging through visual collage. Her writing and collages have been or will be published in Jellyfish Review, The Disappointed Housewife, Quarterly West, defunct magazine, Lucky Jefferson, and Commuter Lit, among others. Keeling’s works were short-listed for the 2022 Force Majeure flash contest and won Honorable Mention twice in the Women on Writing Contest. Originally from Kansas, Keeling teaches writing on the central coast of California. Instagram @annkeelingwrites.

Stacy Kirages
Anastasia “Stacy” Kirages, a Houston-based collage artist and zinester, holds a BA in Art History from the University of Texas at Austin, and certificates from the University of Pennsylvania’s School of Social Policy and Practice and the University of Houston’s SURE™ Program, in Arts & Cultural Strategy and Entrepreneurship, respectively. Currently, she is working toward her M.Ed in Reading Education at Texas Woman’s University. She has been a lead organizer for Zine Fest Houston (ZFH) since 2013. In addition to her work with ZFH, she is also a member of DAMN GXRL, a feminist booking collective, and volunteers with Girl’s Rock Camp Houston and The Montrose Center. Her work has been shown in exhibitions in Texas, Ukraine and The Netherlands. Instagram @klilages.

Alexandria Knkapik
Alex Knkapik is a Chicago-based emerging arts administrator, curator, and creator with over seven years of experience working in the visual arts industry. She currently holds an AA from College of DuPage in Business, a BFA Magna Cum Laude from Columbia College Chicago in Visual Arts Management, and an MS from Northwestern University in Leadership for Creative Enterprises. Professionally, Alex is connected throughout Chicago and beyond as a museum worker and activist. She has spoken at the Death to Museums conference, co-facilitated the 17th and 18th Chicago Food Justice Summit, hosted the “Honest Museum Labels” activist art project, and more. Alex is passionate about sustainable, human, civil, and equitable rights, specifically in labor, environmental, the arts, and everything in between. www.alexknkapik.com

Clive Knights
Clive Knights practices both art and architecture, in particular mixed media collage, monotype printmaking and the design and installation of unique festival structures in collaboration with colleagues and students from Portland State University School of Architecture, where he is a professor. He holds professional arts and architectural degrees from Portsmouth Polytechnic in Hampshire, England and a Master of Philosophy from Cambridge University. www.cliveknights.com

E. Francis Kohler
Born and raised in Sacramento, California, Francis Kohler lives and works in San Francisco. He holds a BFA in Sculpture and Film from the San Francisco Art Institute. He currently works in the Creativity Explored as Lead Teacher (Person-Centered Services), where he has also curated numerous exhibitions, as well as conducting workshops for the public in the Creativity Explored studio. Kohler is one of the founding members of the San Francisco Bay Area-based Collage & Diorama League. He is also a member of The Kut-Ups, through which he has participated in collage actions, as well as group exhibitions at Groove Merchant Records, and Rochester Contemporary Art Center. Instagram @keynoeye

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

Janice McDonald
Janice McDonald holds a BFA with a concentration in design from Oregon State University. Her work has been widely exhibited and is in many private and corporate collections. She has also received several in-site-specific commissions. McDonald lives and works in Denver, Colorado, where she has had a design practice for over 40 years. www.janicemcdonald.com

Barbara Miner
Barbara Miner holds the position of tenured Professor and Chair in the Department of Art, at the University of Toledo. Her mixed media sculptures, installation works, and paintings, have been exhibited nationally and internationally (in 107 exhibitions). She has curated three events, including a lecture/workshop with the noted Photographer Rosamond Purcell and the sculptor Dewey Blocksm. Miner has participated in numerous national and international artists’ residences. She has presented at national and international conferences and contributed articles to Ceramics Monthly, Dialogue/Arts in the Midwest, and the journal published for the International Ceramic Artists’ Association. Her work has received both internal and external grants in support of her research and art practice, as well as numerous Awards for Excellence/Merit. www.barbarafminner.com

Michael Oatman
Michael Oatman lives in Troy, New York, where he teaches in the School of Architecture at Rensselaer Polytechnic Institute. His large-scale installations and collages have been exhibited internationally and take inspiration from the geopolitical landscape of his Vermont childhood, 19th & 20th century industrial folklore, mainstream cinema and experimental filmmaking. Ongoing themes include eugenics, institutional collections, paradigm shifts in scientific inquiry and the exploration of space. Oatman is the 2003 recipient of the Nancy Graves Foundation Award. He was also invited to work with the archives of Apollo 11 Astronaut Neil Armstrong. Instagram @michaeloatmanartist

Chasity Porter
Chasity Porter holds a BFA from the University of Houston-Clear Lake. She has worked as a Gallery Director, Floral Designer, Art Instructor, and Custom Frammer, all of which influences her artwork. Porter has exhibited her work locally and internationally. She is the owner of Dormalou Project, an art studio and experimental mobile art gallery located in Missouri City, Texas. www.dormalouproject.com

artwork by Rosie Schinners

Ashley Pryor Geiger
Ashley Pryor Geiger is a photographer and digital artist specializing in collage. She resides on a small homestead farm in rural northwest Ohio. Her recent work is dedicated to capturing and preserving the largely forgotten rural landscapes of Foltson County, Ohio. Her work has been widely published and exhibited. Most recently her work appeared in “Mythical Landscape: Secrets of the Vale”, which was shown at MERZ Gallery as part of the 2022 Festival of Folklore in Sanquhar, Scotland before traveling to the Knoxville Museum of Art in Tennessee. Ashley holds a Ph.D in Philosophy and is an Associate Professor of the Humanities at the University of Toledo.

Chloe Raub
Chloe Raub is Head of the Newcomb Archives and Varroff Collection at Newcomb Institute of Tulane University. She holds a BA in Anthropology with a minor in Women’s Studies, an MA in Anthropology and Museum Studies, an MLSIS in Library Science and Cultural Heritage Information Management, and is a Certified Archivist. She is a past board member of the LGBT+-Archives Project of Louisiana, former Co-Chair of the Society of American Archivists Women’s Collections Section, and former member of the Executive Committee of the Association of College and Research Libraries Women and Gender Studies Section. She is active in the GLAM Wikimedia community and Art+Feminism, a global movement dedicated to closing information gaps related to gender, feminism, and the arts. newcomb.tulane.edu
Mackenzie Reynolds
Mackenzie Reynolds holds an MFA from the University of Wisconsin-Madison. Originally from Northern New York, the artist currently lives and works in the Madison, Wisconsin area, where she works as a Digital Imaging Specialist in the University of Wisconsin Digital Collections. www.mnreynolds.com

Andrew Rice
Andrew Rice is currently Lecturer, Printmaking and Printmaking Studio Manager at Weber State University in Ogden, Utah. He holds an MFA from the University of Utah and a BFA from the University of Colorado Boulder. He has shown his work widely at national and international venues in China, Lithuania, Montana, Oregon, Poland, Sweden, and Utah. Originally from Aspen, Colorado, Rice lives and works in Ogden, Utah, where he runs the erosion_SLC pop-up gallery out of his private studio. www.andrewriceart.com

Rosie Schinners
Rosie Schinners is a collage artist who resides on Salt Spring Island, British Columbia, Canada. She holds a BA from the University of Guelph as well as a BFA from the Nova Scotia College of Art and Design. Although focusing on painting during her formal art education, returning to collage art as a primary medium was a natural transition. From a young age, she has been cutting, pasting, and leaving trails of scrap paper around the house. In 2019 she was selected as Kolaj Magazine’s World Col- lage Day featured artist. She is also one of the founders of the Kolaj Street Krewe Project. www.roseschinners.ca

Erika Shallcross
Erika Shallcross is a visual artist based in New York. A photographer, abstract painter, and printmaker, her pieces are whimsical and evocative. Regularly experimenting with new techniques and touching on various themes, Shallcross believes these parameters simultaneously anchor, free, and guide her work. Instagram @ newyorkpaperarts

Bonndiiva Shorr
Bonndiiva Shorr (known as simply “Bonndiiva”) is a member of the Internation Union of Mail Artists (IUOMA), who started sending Mail Art back in 2004, and now sends hundreds of her pieces all over the world. Her work has been featured in Mail Art exhibitions, as well as collaborations and other art exhibitions. Bonndiiva is a high school fine arts and special education teacher. Originally from New Orleans, the artist lives and works in Chicago.

Amy Eir Stocky
Originally from Calumet City, Illinois, Amy Eir Stocky now delights in the wonders of the Pacific Northwest. An artist and writer, she sporadically attended classes in her youth, but mostly has learned from experience. With a lifelong love of photography, she also works in collage, print, and assemblage sculpture, and spends time as a journalist, vanilla maker, gourmand, and professiona publisher. In 2013, she spoke at Harvard University about her 2007-8 road trip project spent searching America in the “Great Downturn”, producing a catalog and a book. She has written two cookbooks, a lowbrow homemaking guide, sci-fi tales, and even an award-nominated adult film.

LaVonna Varnado Brown
LaVonna Varnado Brown is a multidisciplinary artist and community worker. She holds a BA from Southeastern University Louisiana with a focus on Theatre and Liberal Arts. She has worked as an installation artist, artist advocate, teaching artist, and tutor in and around New Orleans. Anjingo Artistry is the artistic practice sustained by her work. Varnado Brown’s work has been exhibited at Tulane University’s Newcomb Art Museum in support of environmental justice and she had a creative residency (2021-2023) with Longue Vue House and Gardens in New Orleans, where she lives.

Rosanne Walsh
Rosanne Walsh is a graduate of the Rhode Island School of Design, who worked in the film industry prior to becoming a public school art educator for many years. Comfortable with several mediums, and with stretching a budget, she prefers to work as a mixed media collage and assemblage artist, feeling a connection to the nuances of objects and materials and the subsequent language conveyed upon combination. Whether painted paper, discarded candy wrappers, old frying pans or hangers, she introduces pieces until an instinctual understanding is felt that guides the rest of the work through experimentation. ladkedinestudio.wixsite.com/rosannewalsh

Naomi White
Naomi White is an abolitionist feminist, artist and educator, working on ideas at the intersection of political ecology and photography. Throughout her work, White addresses an array of complex contemporary issues, questioning dominant ethics and narratives throughout history, and asking how we can shift our focus away from the current racist, capitalist model of domination to one of equity and collective voice, for the sake of all people, animals and the planet. www.naomiwhite.com

Lisa Wicka
Lisa Wicka is a mixed media printmaker and educator. Wicka holds an MFA from Purdue University and a BFA from the University of Central Florida. Her work has shown both nationally and internationally and she has participated in numerous residencies and workshops including SparkBox Studio, Women’s Studio Workshop, Al- gjarden workshop in Sweden, and Officina Stamperia del Nario in Sicily. The artist is currently Associate Professor of Printmaking at the University of Wisconsin, Green Bay. www.lisawicka.com

David Wischer
David Wischer is an Assistant Professor of Digital and Print Media at University of Wisconsin, Green Bay. Originally from Calumet City, Illinois, Amy Eir Stocky now delights in the wonders of the Pacific Northwest. An artist and writer, she sporadically attended classes in her youth, but mostly has learned from experience. With a lifelong love of photography, she also works in collage, print, and assemblage sculpture, and spends time as a journalist, vanilla maker, gourmand, and professiona publisher. In 2013, she spoke at Harvard University about her 2007-8 road trip project spent searching America in the “Great Downturn”, producing a catalog and a book. She has written two cookbooks, a lowbrow homemaking guide, sci-fi tales, and even an award-nominated adult film.

Mario Zoots
Mario Zoots holds an MFA from the University of Denver and taught New Media art at Metropolitan State Univer-

HOW DO YOU

artwork by Erika Shallcross

artwork by Lisa Wicka

artwork by Erika Shallcross

artwork by Lisa Wicka

artwork by Lisa Wicka
Kolaj Magazine is an internationally-oriented, printed, quarterly magazine about contemporary collage. In 2012, Ric Kasini Kadour co-founded Kolaj Magazine with Benoit Depelteau. At a time when printed publications are under stress, Kolaj Magazine is thriving. Its growing subscriber base comes from thirty-six countries, on every continent except Antarctica. We approach collage broadly and, as such, we have included in our territory of inquiry such media as traditional cut-and-paste collage, digital collage, assemblage, photomontage, fibre art when it has an element of juxtaposition, and painting when it appears as if multiple visual languages are in use or cut paper fragments are used as a compositional tool of the painter in a manner that is evident in the final work. This approach has afforded us a unique position to observe contemporary collage and make connections between the historic and the current practice of artists, curators, historians, and critics. Kolaj is more than a magazine. We operate a number of initiatives meant to bring together community, investigate critical issues, and raise collage’s standing in the art world.

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 operates a number of initiatives meant to bring together community, investigate critical issues, and raise collage’s standing in the art world. Kolaj Institute works in partnership with Kolaj Magazine to communicate, market, promote, publish, and distribute the work of the Institute. Kolaj Institute is the recipient of Kolaj Magazine’s archives and collections.

Collage Books
Collage Books takes an inclusive approach to documenting collage-related publishing efforts and is open to trade editions, ‘zines, artist books, catalogues, and literary endeavours. The online site, Collage Books, contains listings for all collage-related titles, and like the magazine, the site takes a broad view.

About Kolaj Publishing & Community

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

Residencies & Workshops
Kolaj Institute organizes Residencies, Workshops and Labs for artists who want to develop their sense of process and practice and how their work can go out into the world. Each is a series of activities, presentations, and discussions with experts that result in a final project or proposal from each of the participants. Our goal is to create accessible, community-based education that furthers our understanding of collage as a medium, a genre, and a 21st century movement.

Artist Directory
The Kolaj Magazine Artist Directory is a tool for organizing and cataloguing artists who work in the medium of collage. Its audience includes the general public as well as independent curators, art venues, and writers. The editorial staff uses the Artist Directory to select artists to feature in the publication and to select artists for various curatorial projects.

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