

The background of the entire poster is a dense, close-up photograph of pink cherry blossoms. The flowers are in various stages of bloom, with some showing bright yellow centers. The background is a deep, dark purple or black, which makes the pink blossoms stand out. The text is overlaid on this background.

KOLAJ **LIVE** **MILWAUKEE**

JULY 30th to
AUGUST 1st, 2021

Saint Kate – The Arts Hotel



Kolaj LIVE Milwaukee is a real time manifestation of *Kolaj Magazine* & Kolaj Institute.

**Friday, July 30th to Sunday, August 1st, 2021
at Saint Kate—The Arts Hotel.**

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Welcome

Kolaj LIVE Milwaukee is a real time manifestation of Kolaj Magazine and Kolaj Institute.

From the evening of Friday, July 30th, 2021 to Noon on Sunday, August 1st, 2021, artists, curators, and writers will gather for a weekend of collage making, slideshows, exhibition visits, and storytelling that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement.

We will meet, network, share community, camaraderie, and fellowship. We will leave armed with new ideas for our artmaking, writing, and curatorial projects, but more importantly, we will leave Kolaj LIVE Milwaukee prepared to champion this artform in our home communities.

Kolaj LIVE Milwaukee is based in The Arc Theater at Saint Kate—The Arts Hotel, the site of "The Money \$how", an exhibition that uses collage to unpack ideas about cash, labor, and capitalism.

Credits

Kolaj LIVE Milwaukee is produced by Ric Kasini Kadour and Christopher Byrne, the publishers and editors of *Kolaj Magazine* with support from Christopher Kurts, coordinator of Kolaj Institute.

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|-----------------------|----------------------|
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Thank You

Kolaj LIVE Milwaukee would not be possible without the generosity of the Silver Scissors and Golden Glue Members of Kolaj Institute whose monthly contributions support residencies, fellowships, publications, and traveling programs while receiving a piece of the collage community to their mailbox each month.

The organizers are also grateful to Frank Juarez, publisher of *Artdose Magazine*; Samantha Timm, curator of Saint Kate—The Arts Hotel; Matthew Smith, Senior Events Manager, Marcus Hotels & Resorts; and Ben DiNino, host of the Collage Making Space.

If you see them, say thank you! A special thank you to all the artists and presenters who stepped up in remarkable ways and got themselves to Milwaukee. When you see them, thank each and every one of them.

**kolaj
INSTITUTE**

**artdose
MAGAZINE**



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How-To Kolaj LIVE Milwaukee

REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the Welcome Reception in the AIR Space Gallery on Friday and the Cut It Up Salon on Saturday evening. If you purchased tickets to one of the optional events on Sunday afternoon, your nametag will have a color-coded dot.

PROGRAM BOOK

This Kolaj LIVE Milwaukee program booklet is a document of all things related to Kolaj LIVE Milwaukee. Here you will find a schedule and descriptions of sessions and website information for artists and presenters, descriptions of evening events and special programs and some helpful information about getting around and being in Milwaukee.

INFO TABLE

The Info Table is where you will check in upon arrival, find a staff person who can answer questions, as well as copies of *Kolaj Magazine* and other fun items. It will be located outside the AIR Space Gallery on Friday evening and in the Arc Theatre on Saturday and Sunday.

PLAN YOUR DAYS

Each day is a different configuration of activities, with Saturday being the main day. On Saturday, there will be 15 minute breaks after each session, as well as breaks for Lunch and Dinner (both on your own). After the Collage Congress, there are six sessions and then the Cut It Up Salon that starts at 7:30PM. Consult the schedule for what is happening and consult the Panel Descriptions for a deeper dive into what is taking place.

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 join the Collage Making Marathon.

BUDDY UP

Kolaj LIVE Milwaukee 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 LIVE Milwaukee activity, wear your nametag and introduce yourself to your fellow collagists. If you see someone by themselves, approach them.

WEATHER

Milwaukee is warm in the summer, with highs in the 80s and lows in the 60s. 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!

SOCIAL MEDIA

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

GETTING AROUND

Walking

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

Taxi, Lyft, & Uber

Lyft and Uber operate in Milwaukee and there are several taxi companies.

Public Transit

The Milwaukee County Transit System (MCTS) provides bus service throughout Milwaukee, including to and from the airport. Learn more at www.ridemcts.com

FOOD

Milwaukee has a lively and diverse food culture. Breaks for meals are on the schedule. Coffee will be served during the Collage Congress in the Arc Theatre. The Friday evening event takes place at the AIR Space Gallery and hors d'oeuvres will be served. Saint Kate-The Arts Hotel has several dining options, including Proof Pizza, the Bar, and Aria.

COVID-19 PANDEMIC

Kolaj Institute and *Kolaj Magazine* want to ensure that Kolaj LIVE Milwaukee is a safe and enjoyable experience for all attendees. The situation with COVID-19 is constantly changing. We are committed to following the safety procedures and guidelines set out by the City of Milwaukee and Saint Kate-The Arts Hotel.

The success of the event depends on all of us caring about each other's health and wellbeing. One way to care about others is to get vaccinated. If you cannot get vaccinated, please wear a mask and maintain social distance. Another way to care is to not attend if you feel ill. We will follow masking guidelines as directed by the Centers for Disease Control and the City of Milwaukee at the time of the event. We will care for one another's well-being.

OVERVIEW OF SCHEDULE & PROJECTS

Friday, July 30th AIR Space Gallery

Welcome Reception & Book
Launch in the AIR Space Gallery
7 to 10PM

COLLAGE PROJECTS

**I Was Here Until I Wasn't: Large,
Collaborative Collage**
Led by Ellen Gradman

**Found Poetry: Deconstructing
Legalese**
Led by Renée Reizman

Collage a Matchbox Journal
Led by Laura Fuller-Cooper

**EXHIBITION: The Money \$how:
Cash, Labor, Capitalism, & Collage**
Co-curated by Frank Juarez, the publisher of
Artdose Magazine, and Ric Kasini Kadour, the
editor of *Kolaj Magazine*.
AIR Space Gallery at Saint Kate-The Arts Hotel

**BOOK LAUNCH: *Oh, Money!*
Money! by Eleanor H. Porter**
Illustrated by the artists in the Money Money
Collage Artist Residency.

COLLAGE MAKING MARATHON

Collage making will take place 9AM to 10PM
on Saturday of Kolaj LIVE Milwaukee in the Arc
Theatre. The space has scissors, X-acto knives,
glue, and a collection of papers and materials.
Our collage making space is hosted by Ben
DiNino. www.bendinino.com

Saturday, July 31st Arc Theatre

Collage Congress
9:30 to 10:15AM
Ric Kasini Kadour, Renée Reizman, Laura
Fuller-Cooper, Ellen Gradman

**Collage in Practice:
PostCardPoems, Tiny Collage
Zines, Queer Ecology, Vintage
Materials**
10:30 to 11:45AM
Clark Lunberry, Jen Broemel, Angela Piehl,
Nathan Stromberg

**Collage Communities:
San Francisco Bay Area
Collage Artists**
Noon to 12:30PM
Julie Blankenship

Lunch Break
12:30 to 1:30PM

Decolonization in the Diaspora
1:30 to 2:30PM
Adetola Abatan and Johannes Boekhoudt

**The Situationist International
Today**
2:45 to 3:15PM
Ashley Pryor Geiger

**Collage as Bridge Between
Psyche and Cosmos**
3:15 to 3:45PM
Clive Knights

**Hybrid is the Future: Digital to
Analog to Digital to Analog**
4:00 to 5:30PM
Brian Pirman, David Wischer,
A. Morgan McKendry, Ron Buffington

Dinner Break
5:30 to 7:30 PM

Cut It Up Salon

7:30 to 10PM | The Arc Theatre
Host by Grand Impresario Daniel Lynds
with Renée Reizman, Clive Knights, slimebubble, and others

Sunday, August 1st Arc Theatre

The Great Collage Swap
9:00 to 10:30AM

Hotel Check Out
Noon

Bonus Programs on Sunday Afternoon

**Collage Scavenger Hunt at the
Milwaukee Art Museum**
Noon to 3PM

**Digital Decals
Collage on 3D Objects**
Noon to 2PM
Evelyn Davis-Walker

PROGRAMS & PROJECTS

opening & launch

Welcome Reception & Book Launch in the AIR Space Gallery Friday, July 30, 2021 7 to 10PM

Grab a drink at The Bar and meet us for hors d'oeuvres in the AIR Space Gallery for a welcome reception and book launch in the "The Money \$how" exhibition. Curators Ric Kasini Kadour and Frank Juarez will give a brief talk about the exhibition and Kolaj Institute will unveil the book, *Oh, Money! Money!* by Eleanor H. Porter, illustrated by contemporary collage artists.



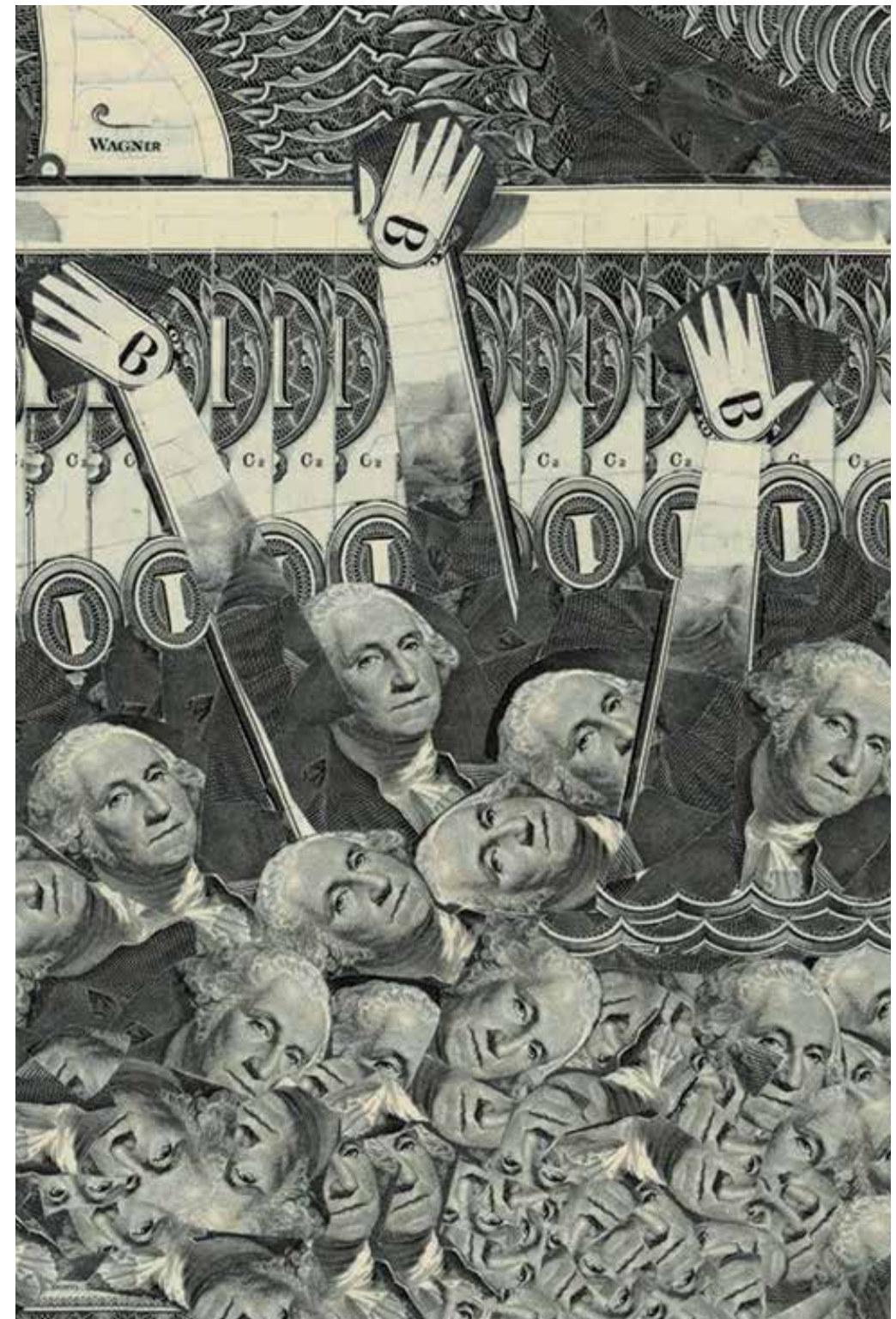
exhibition

THE MONEY \$HOW

Cash, Labor, Capitalism & Collage

"The Money Show" in the AIR Space of Saint Kate-The Arts Hotel takes guests on a tour of late-stage capitalism. Each artist in the exhibition uses collage to unpack ideas about money and its influence on our culture. Artworks speak about Black wealth, immigrant remittances, and how mid-20th century advertising informs present-day attitudes. Artists collage dollar bills into flowers and mine material remnants to tell stories about home economics. The exhibition is co-curated by Frank Juarez, the publisher of *Artdose Magazine*, and Ric Kasini Kadour, the editor of *Kolaj Magazine*.

The curators start from the premise that money is an idea that shapes contemporary life and present works that invite viewers to consider cash, labor, and capital. "To speak about money without using clichés is nearly impossible. It makes the world go round. An-



Mark Wagner

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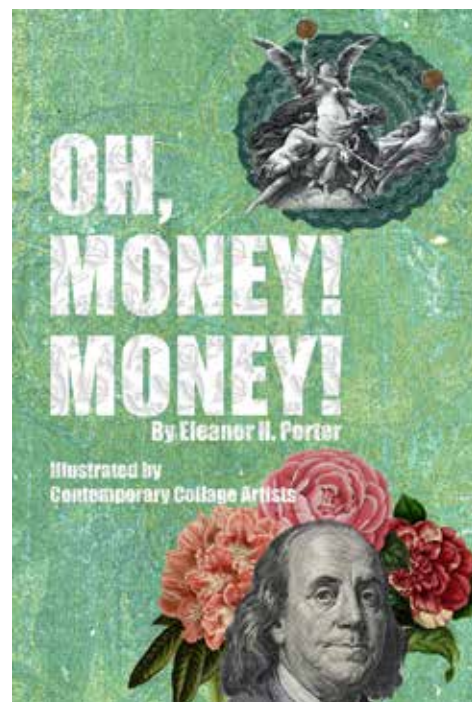
other day, another dollar. Worth its weight in gold. And so on. Money is ultimately an idea. A symbol of value we can use to exchange goods and services. Money is capital and debt, something to save and something to spend. In this sense, it is a fundamental part of humanity. At its best, a crisp ten dollar bill inside a birthday card from one's grandmother, it is delightful. At its worst, it is an excuse for deep cruelty, a permission to allow suffering to go unaddressed. At the beginning of the 21st century, late-stage capitalism has allowed money to become a powerful social force that influences nearly every aspect of our lives," said Kadour.

Featured Artists

Gavin Benjamin (Pittsburgh, PA)
 Mark Wagner (Lancaster, PA)
 Patricia Leeds (San Rafael, CA)
 Carey Watters (Milwaukee, WI)
 Paola De la Calle (San Francisco, CA)
 Terie Leicht (Fredonia, WI)
 Max-o-matic (Barcelona, Spain)
 Michael Koppa (Viroqua, WI)



Companion Book is available at the Kolaj LIVE Milwaukee Info Table



collage project

Book Launch: *Oh, Money! Money!* by Eleanor H. Porter, illustrated & interpreted by contemporary collage artists.

Kolaj Institute is pleased to announce the publication of *Oh, Money! Money!* by Eleanor H. Porter and illustrated by a collective of collage artists. In Porter's 1918 novel, a Chicago multi-millionaire struggles to decide to whom he should leave his money. As an eccentric experiment, he schemes to give his three distant cousins one hundred thousand dollars each to see how they handle the windfall. The book is a time capsule of early 20th century American life with a strong focus on the lives of women and observations about material culture and communities before the rampant consumerism of the 1920s and the Great Depression. In telling this story, Porter gives us a look at the role of and attitudes about money that

remain relevant today. The book raises important questions about the role of money in our lives: What good is money? Is money cruel? How should one handle money? How does money change us?

Artist Illustrators

Alicia Halpin (Glen Carbon, IL)
 Amanda Lynch (Somerset, UK)
 Elijah Guerra (Columbia, MO)
 G.E. Vogt (San Diego, CA)
 Indira Govindan (Springfield, NJ)
 Jimena Murabito (Miami Beach, FL)
 Kara Smith (Sheffield, MA)
 Mary A. Johnson (Denton, TX)
 mateo desant (Davis, CA)
 Susan Silva (Burke, VA)

To illustrate the book, Kolaj Institute organized a residency that brought together ten artists who worked collaboratively to make ten collages that interpret Porter's novel for a 21st century audience.

program session

Collage Congress Saturday, July 31, 2021 9:30 to 10:15AM

Kolaj Editor **Ric Kasini Kadour** will welcome attendees to Kolaj LIVE Milwaukee, review the schedule, and introduce a number of projects taking place during the event. We will hear from **Ellen Gradman** about the large, collaborative collage she is facilitating. **Renée Reizman** will introduce "Deconstructing Legalese," a collaborative found poetry project that will be running during the event. **Laura Fuller-Cooper**, ATRL-BC, President of the Wisconsin Art Therapy Association and Founding Member of the Milwaukee Art Therapy Collective will explain the matchboxes in the Welcome Packet and speak about mental wellness and the profession of art therapy.

collage project

I Was Here Until I Wasn't Large, Collaborative Collage

At Kolaj LIVE Milwaukee, Ellen Gradman will lead a project to create a large, collaborative collage: *I Was Here Until I Wasn't*. In the Collage Making Space, participants will find a large panel on which they are invited to contribute collaged elements. We encourage people to bring a fragment that represents their home community or make one there.

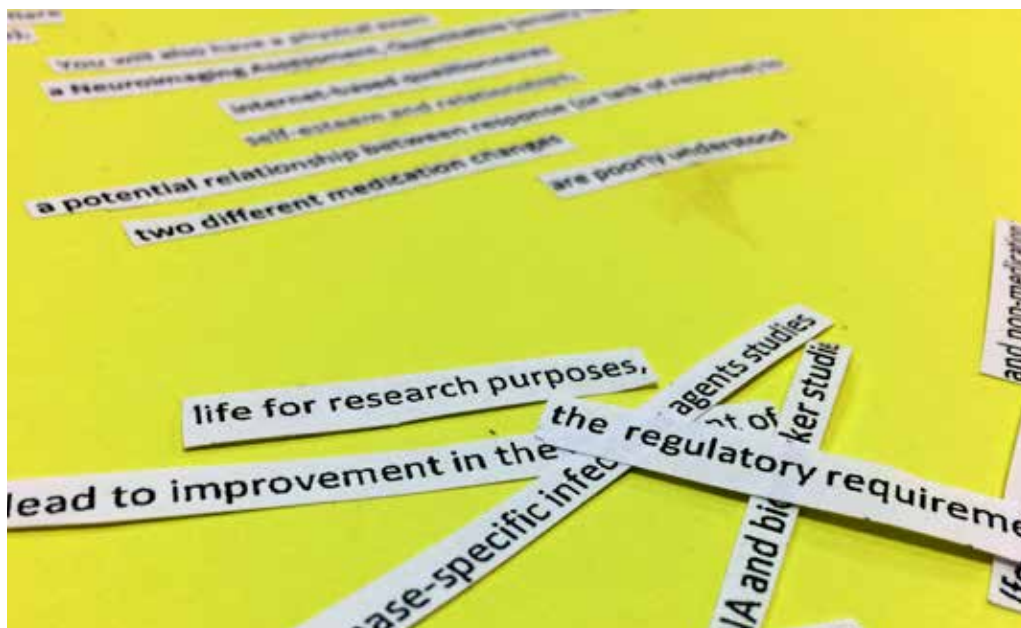
Ellen Gradman's (Chicago, Illinois) motto is "Teach Art! Create Art! Live Art!" For decades she taught art in Chicago-area schools and ran the studio, Spark Your Art. She maintains an eclectic studio practice where creates artist books, collage paintings, jewelry, and prints and works with paint, paper, beads, thread, clay, resin, and more. Her art practice often includes participatory action where the viewer is invited to leave their own mark in the artwork. "Thereby, the work changes due to the interaction between artist and viewer," writes the artist. www.ellengradman.com

collage project

Collage a Matchbox Journal

Making collage can be good for the heart, mind, and soul. The act is a way to focus one's mind and work through thoughts and feelings. A Matchbox Journal is a small, accordion-style art book that fits inside a matchbox that one can carry around with them. The object takes on totemic qualities and supports mindfulness. Board Certified Art Therapist **Laura Fuller-Cooper** will

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Renée Reizman

introduce this project at the Collage Congress. A blank matchbox is included in your Welcome Packet. If you have questions about the project or about the art therapy profession, Fuller-Cooper and members of the Milwaukee Art Therapy Collective and Wisconsin Art Therapy Association will be wearing purple dots on their nametags and be gathered at a table in the Collage Making Space.



collage project

Deconstructing Legalese Found Poetry

Renée Reizman (Los Angeles, California) is an interdisciplinary curator, artist and writer at the crossroads of social practice and creative placemaking. Working within diverse communities, she studies the ways infrastructures shape our culture, policy, and environment. At Kolaj LIVE Milwaukee, Reizman will lead a collective project

that uses a collection of legal documents to create a work of Found Poetry. She explains Deconstructing Legalese as a project that “examines contracts and codes imposed upon us by bureaucratic systems, and reconstructs the language to reclaim our personal histories. The nuances of our health, relationships, advocacy, creativity and identities are often dismantled through the use of legalese: the harrows of sexual assault becomes dismissed in a non-disclosure agreement, the declaration of gender identity becomes sanitized in medical records, the emotional brutality of divorce is reduced to capitalistic grievances. The found poetry work will be dramatically read at the Cut It Up Salon on Saturday evening. Reizman is the 2019-2021 Creative Catalyst, an Artist in Residence situated within the Los Angeles Department of Transportation. www.reneereizman.com

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Nathan Stromberg



program session

Collage in Practice Saturday, July 31, 2021 10:30 to 11:45AM

In this session we will hear from four artists about their collage practice: Nathan Stromberg, Dale Lunberry, Jen Broemel, and Angela Piehl. Where do collage artist's ideas come from? How does sourcing materials inform the artwork that is made? How have the last eighteen months shaped artist's practices? What communities are different artists speaking to and how are they putting their art out in the world?

Vintage Materials: Joys & Pains

Nathan Stromberg (Saint Paul, Minnesota) is a collage painter, meaning he treats magazine fragments as if they are strokes of paint. Focusing on the historical space of post-war America, Stromberg renders recognizable objects from the period as two-dimensional collage. By giving these iconic objects new life he asks, “Why do we assign memory and meaning to consumer objects of metal and plastic? How is it that we experience the past through relics and what will the visual culture of the present say to those in the future?” Stromberg will speak about his approach to collage painting and how he chooses his subjects and materials. He will lead a discussion about the use of vintage period papers and the potential archival problems of fading and other preservation concerns. Stromberg holds an MFA from the Art Institute of Chicago.
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Angela Piehl

Boston at Lesley University. His work is in the Green Bay Packers Art Collection at Lambeau Field in Green Bay, Wisconsin. nathanstromberg.com

Queer Ecology

Angela Piehl (Milwaukee, Wisconsin) makes collage that are equally dense and airy. The artist writes, "Through my work, I ask viewers to consider the relationship between accumulation and the feeling of alienation from nature, as well as question pre-conceived notions of nature and beauty. I quote imagery from media sources such as lifestyle magazines, which possess inherent, suggestive codifications for gender as well as seductive imagery of bourgeois lifestyle and behavior. Images I reference contain synthetic representations of nature and natural beauty, and this artifice is also layered throughout my work. The arrangements found in my compositions use style and decoration as a means of self-reflection. I incorporate a hybridization of aesthetic orders: synthetic and organic, flora and fauna, and bodily and constructed forms. Perceptions of gender are addressed in my work, as are notions of queer ecology." Piehl will present their practice and share how collage allows them to "investigate multiple layers of meaning." Angela Piehl is an Associate Professor and Area Head of Painting & Drawing at the University of Wisconsin-Milwaukee's Peck School of the Arts. www.angelapiehl.com

Tiny Collage Zines

Believing that "Art makes us see heaven in this world," **Jen Broemel** (Indianapolis, Indiana) makes "intuitively stitched, vibrantly colored, and geometrically ab-



Jen Broemel

stracted paintings with cloth and thread. My intention is to inspire others to look at the world around them more carefully, more mindfully, to see the extraordinary in the discarded, to notice the beauty in the mundane. And if they can't see it, to show them it is possible to look inward and to see things in a new and different way." When Jen Broemel turned fifty this year, she brought this philosophy into a collage project where each day she makes a tiny collage and at the end of the week, she makes a tiny zine that she gives away. Broemel will speak about her fiber works and show us how she makes tiny collages and tiny zines and speak about how the project is her way of building a legacy while sharing with others. Broemel holds a Bachelor of Architecture and Environmental Science from Ball State University. She worked as an architect until her third child was born, when she began to focus on her studio practice. www.jenbroemel.com



Clark Lunberry

PostCardPoems

Dale Lunberry (1927-2012) was a jeweler and watchmaker for many years in Phillipsburg, Kansas. For decades, when traveling, always with his wife, Barbara Lunberry (1929-2002), he often purchased postcards of the places they were visiting. Hundreds and hundreds of these were collected and carefully catalogued by him, no doubt intended as souvenirs, as a means of remembering the many places where they had been. On the backs of the postcards, along with the official captions identifying the locations, Lunberry would write a brief inscription of the dates of their visits. Lunberry bequeathed his collection of postcards to his son, **Clark Lunberry** (Jacksonville, Florida), who, during pandemic lockdowns, began adding fragments from Marcel Proust's *Remembrance of Things Past* as poetically clandestine captions. The artist writes, "To my pleasure and surprise, and before I knew it, my pandemic project had taken on a life of its own, offering me even a means of imaginative travel (in time, in place), while also allowing a collaboration of sorts with my deceased dad, an engagement with Proustian remembrances from his own past, my own present, and of our own time together, and apart." Clark Lunberry, Professor in the Department of English at the University of North Florida, is known for his large-scale, site-specific art and poetry installations on water and windows. www.clarklunberry.com



program session

San Francisco Bay Area Collage Artists

Saturday, July 31, 2021
Noon to 12:30PM

Julie Blankenship (San Francisco, California) will take us to San Francisco's art scene with a presentation on the Bay Area's collage artists. Blankenship studied with Bruce Conner and Linda Connor at the San Francisco Art Institute in the mid-1980s. She taught photography, interdisciplinary art, and collaboration at the Institute and San Francisco State University. As Executive Director of Visual Aid, an organization that supported the creative work of artists with AIDS and other life-threatening illnesses, she founded the Visual Aid Gallery and curated numerous exhibitions at the gallery and other Bay Area venues. Her own collage works explore history, loss and the changeable nature of identity in the context of an increasingly industrialized environment.

Blankenship will provide geographical and historical context and focus on the innovative ideas and techniques of individual artists and how their relationships to other artists and art movements. In looking at collage in the Bay Area, Blankenship offers us a model for considering our home collage communities, their histories, and the forces that shape them. Instagram @privateyesf



program session

Decolonization in the Diaspora

Saturday, July 31, 2021
1:30 to 2:30PM

Adetola Abatan (Seattle, Washington) is an artist and curator interested in how artists have used collage to reframe historical narratives about Africa and the Black Diaspora. In her practice, she asks, "What does it mean to be one's intersectional self when society—even within one's own community—can only see one layer, one box at a time? What does it mean that symbols of faith have been used to subjugate black people (particularly,



Julie Blankenship



Adetola Abatan

black women) in the West, and yet those same beliefs can provide resilience, fortitude, and even joy?...How can contemporary visual arts—including collage—be used to revisit historical narratives and challenge the single Eurocentric, colonial story?" As an artist, she uses "paper, fabric, scissors, and glue to express these abstract ideas in whimsical and accessible ways." As a curator, she creates exhibitions and speaks about artwork that "build artistic bridges to the past" and leads to the "decentering of the white Eurocen-



Johannes Boekhoudt

tric narrative to allow for multiple voices." Abatan will speak about her work and the work of others. Adetola Abatan is transitioning from a 14-year chemical engineering career to focus on curation and exhibition, as well her own collage practice. She is currently earning an MFA in Arts Leadership at Seattle University, with plans to continue creating and curating cultural stories of African descendants in the Diaspora. Instagram @asouliloquy

Abatan will be joined by **Johannes Boekhoudt** (Rockwall, Texas), a self-taught, fine art painter who also makes collage. Coming from the Dutch Antilles and Costa Rica, Boekhoudt blends influences from Europe, Africa and Latin America into his work, believing that "Between Basquiat, de Kooning, Miró & Picasso he also exists." Over many years, Boekhoudt has developed a

distinct visual language in his paintings using brush marks and crosses that carries over to his collage work. He works primarily in abstraction with figurative and other representational elements making their way into pieces. "Since the beginning, the core of his works has been his strong ideas on human rights, social justice, children's rights, and women's rights. He openly addresses atrocities such as child abuse, domestic violence, organ trafficking, as well as social injustice issues of political instability occurring around the world." www.johannesboekhoudt.com





Ashley Pryor Geiger

program session

The Situationist International Today

Saturday, July 31, 2021

2:45 to 3:15PM

In 1957, a group of avant garde artists, political activists, and Marxist intellectuals came together as the Situationist International, a movement that sought to reshape Dada and Surrealism into a mid-20th century critique of advanced capitalism. Among other things, they used collage to make posters and brochures that critiqued consumerism and social, political, and economic ailments. Guy Debord, a founding member, wrote extensively about the group's undertaking and published the "notoriously turgid" essay "A User's Guide to Detournement" in 1956 and the slightly more legible "The Society of the Spectacle" in 1967. In these essays is a social critique and a number of strategies that continue to inform collage practice today. Artist and scholar **Ashley Pryor Geiger** (Toledo, Ohio), Ph.D. Philosophy from The



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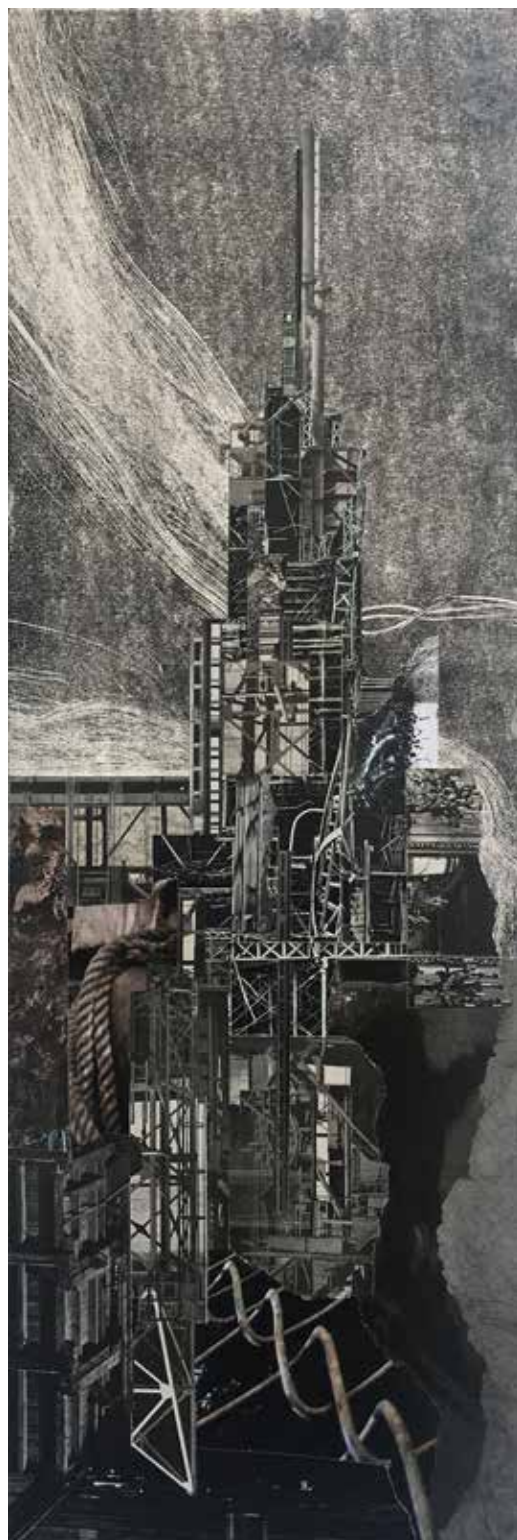
Pennsylvania State University, will draw on her extensive research and her own art practice to unpack these ideas into four practical tips for today's collage artists.

program session

Collage as Bridge Between Psyche & Cosmos

Saturday, July 31, 2021
3:15 to 3:45PM

Illustrated with handmade and digital collages created by graduate architecture students, **Clive Knights** (Portland, Oregon) will reveal the efficacy of handmade collage work as progenitor in exploring the cultivation of human community in a context of natural cycles. Addressing themes of human necessity such as feeding, sleeping, washing and congregating, one project challenges the commodified, introspective spatial realities of the contemporary home by effectively turning it inside out to respond to its broader context. The second project addresses mental health in the houseless population and deploys collage to consider places of communal experience in the city amidst the fragmented reality of human psychic diversity. 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 design degrees from Portsmouth Polytechnic in Hampshire, England and a Master of Philosophy from Cambridge University. www.cliveknights.com



Clive Knights

The Money \$how

April 10–September 12, 2021

Saint Kate – The Arts Hotel
Milwaukee, Wisconsin | www.saintkatearts.com

Each artist in the exhibition uses collage to unpack ideas about money and its influence on our culture. Artworks speak about Black wealth, immigrant remittances, and how mid-20th century advertising informs present-day attitudes. Artists collage dollar bills into flowers and mine material remnants to tell stories about home economics. Curators Frank Juarez and Ric Kasini Kadour start from the premise that money is an idea that shapes contemporary life and present works that invite viewers to consider class, labor, and capital.

Image: Heads of State #384 (detail) by Gavin Benjamin (20"x16"x2"; exhibition canvas, Moab Entrada paper, lacquers, Swarovski crystals; 2020)



program session

Hybrid is the Future: Digital to Analog to Digital to Analog

Saturday, July 31, 2021 | 4:00 to 5:30PM

Some collage artists hold to a strict analog practice while others only work with a computer. The analog and digital divide elicits strong feelings in each camp. However, a third camp is becoming increasingly visible in this debate: Those who do both. In this session analog and digital collage practice is explored from a variety of perspectives. Speakers are David Wischer, A. Morgan McKendry, Brian Pirman, and Ron Buffington.

Observations of The Absurd

David Wischer (Lexington, Kentucky) incorporates both digital and analog collage into his printmaking and print media work. "My work is heavily influenced by my personal daily observations of The Absurd. Social media, the internet, television, current events, and technology are a constant source of inspiration for me. Through my use of collage, printmaking, and photography, I meld topical humor, social commentary, nostalgia, and parody in my work, which functions as an inside joke for a generation of adults who grew up absorbing their knowledge through television and the internet," writes the artist. "Much of my artwork is built around appropriated images which may be familiar to the viewer. This recognition becomes the set-up to my visual punch line." Wischer will speak about his work with 35mm collage and printmaking and the use of appropriation, pop culture, and portraiture to speak to the viewer. www.davidwischer.com



David Wischer

Abstract Digital Assemblages

A. Morgan McKendry (Brooklyn, New York) works primarily as a digital artist creating video and abstract collages they refer to as digital assemblages. They source from various obsessions including cartoons, film, anime, video games, memes, to that of famed art historical works and critical theory. Much of their work is seeded in re-appropriating visuals to create a different narrative outside of power hierarchies; mining a background of art history imbued in visual and cultural theory. They are keenly interested in the impli-

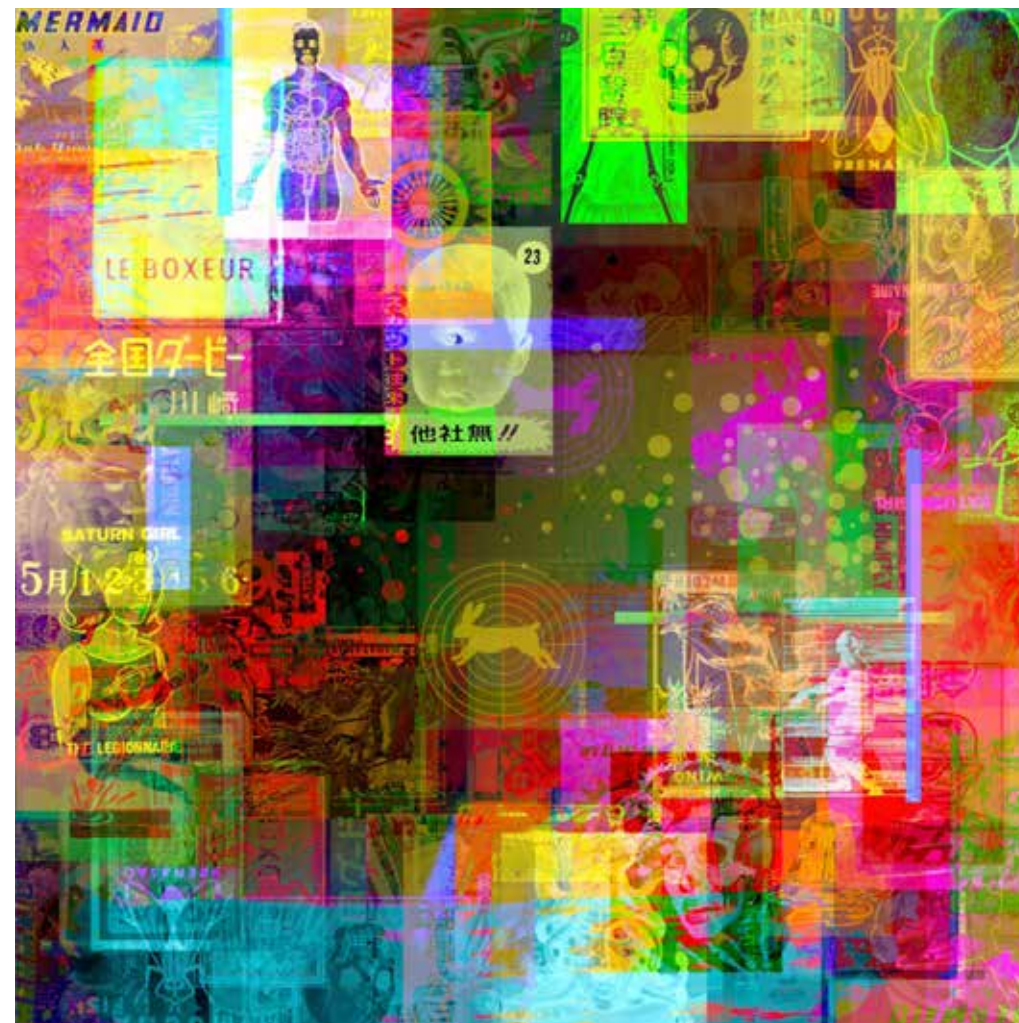


Ron Buffington

cations of technology on perception, experience, and artistic medium; working between multiple programs, screens, and files—layering to at once address the latent meanings within the visuals, whether still or moving, sampled while weaving an abstracted realm free of such earthly confines of gravity, falling past the expectations of reality. McKendry will speak about digital collage paintings and what they call digital assemblage. www.amorganmckendry.com

Collage as an Operation

Ron Buffington (Signal Mountain, Tennessee) builds “sculptural constructions comprised of found materials—floats detached from fishing nets, shards of burnished plastic, lost or abandoned toys, rough-hewn chunks of Styrofoam.” He writes, “I combine these materials in a manner reminiscent of collage, attaching or conjoining them, arranging them side-by-side on shelves, stacking them precariously on platforms...I choose to leave them intact, to present them, simply, to honor them—as things.” At the University of Tennessee, Buffington teaches the course, “Collage as an Operation”, during which he familiarizes students with the rich history of collage. Taking an expansive approach, students experiment with digital collage, assemblage, the book form, and the course culminates in an individual project of the students’ conceptions. Buffington will share his ideas about how collage is rooted in the act of cutting and pasting and present a slideshow of his work with assemblage and digital collage. www.ronbuffington.com



Brian Pirman

Color, Form, Texture & Patterns

Drawing from fine art, film, nature and popular culture, **Brian Pirman** (De Pere, Wisconsin) experiments with collage and digital imaging with a focus on color, form, texture and patterns. His primary goal is creating engaging and thought-provoking work. His “Alphabet Collage” series renders the complete alphabet (including ampersand and question mark) using animal imagery, vintage engravings, and letterforms. His “X” series renders one hundred versions of the eponymous letter using as many design strategies. His series, “Corona”, presents colorful visual patterns that reflect on the COVID-19 Pandemic. His practice moves back and forth between digital and analog. Pirman will speak about the evolution of his process and how he develops a project. Pirman has been designing professionally since the 1980s and has been teaching art and graphic design at St. Norbert College in De Pere, Wisconsin since 1997. www.brianpirman.com



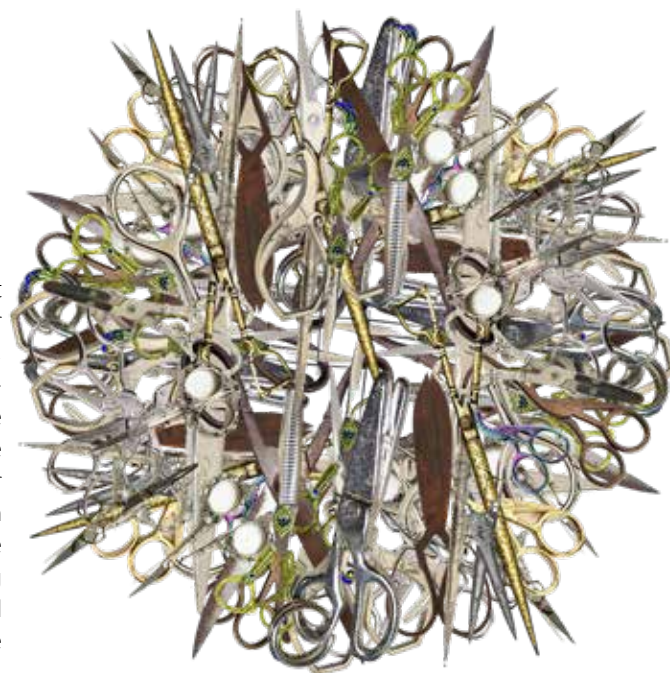


evening event

Cut It Up Salon Saturday, July 31, 2021

7:30 to 10PM

After dinner, we will meet back in The Arc Theatre for an evening of collage stories, show-and-tell, and animations. Daniel Lynds will serve as Grand Impresario for the evening and show his super cut videos. Renée Reizman will perform a reading of the Found Poetry made during the event. Clive Knights will read a short story about the deep human yearning to embrace horizons. We will present the large, collaborative collage, *I Was Here Until I Wasn't*. slimebubble relies on a synesthetic sense in order to match live visuals to how they perceive the sound at an event "feels" and/or "looks". The video-jockey will share remixed video works "heavily informed by the layering of imagery from an eidetic memory into a sequence oozing with a signature flair that contrasts bubblegum palettes with beautiful, yet wicked, images." One lucky recipient will be awarded the chance to crush the Golden Egg. Maybe a Kolaj LIVE Milwaukee attendee will want to read a poem or tell a story or perform an interpretive dance tentatively titled, *Dali's Cheesehead in Paris*. (Sign-up sheet at Info Table if interested.) Or, we can watch a documentary about the Situationist International, or not, we'll see how it goes. The doors open at 7:30. The fun starts at 7:37. Wear a hat or something. Dramatic clothing encouraged.



program session

The Great Collage Swap

Sunday, August 1st, 2021
9 to 10:30AM

The Great Collage Swap is a way to get to know other collagists and their work and be able to take some of their artwork home with you. The Swap happens Sunday morning at The Arc Theatre at Saint Kate-The Arts Hotel. To participate, bring a collage to exchange to the Info Table before 9AM Sunday. In return, you will be given a number. All of the collages will be displayed in The Arc Theatre. During the program, a collage will be selected and matched with a number and the holder of that number will receive the collage.



Evelyn Davis-Walker



bonus program

Digital Decals: Collage on 3D Objects

Sunday, August 1st, 2021

Noon to 2PM

Note: Space is limited. RSVP required. The material cost of this workshop is \$20. To sign-up, send an email to info@kolajmagazine.com or speak to someone at the Kolaj LIVE Milwaukee Information Desk. First come, first serve and we will create a waiting list if all the spaces are filled. Requirements: Participants must bring their own laptop with Photoshop installed and ready to use. One can try Adobe for free for a limited time at www.adobe.com/downloads.html.

Evelyn Davis-Walker (Hahira, Georgia) makes striking three-dimensional objects where she applies collage to everyday objects like milk bottles, ovens, and clothing irons. Her work uses the language of advertising copy to manipulate social messages that once bombarded women. By bringing this work into the third dimension, she is able to create an experience of collage that engages the viewer in a deeper way. Davis-Walker brings "excitement, enthusiasm, and knowledge in alternative techniques of collage, specifically as it relates to culture jamming and the reexamining of women's roles in our society."

Davis-Walker will teach others her Digital Decals technique. Working on their own laptops, participants will learn how to prepare files and achieve a variety of transparency outcomes through the use of five basic Photoshop tools. Participants will then print decal transfers and Davis-Walker will lead them through the application of the decals onto a blank white tin. Participants will end the workshop prepared to use this technique in their own art practice and with a collaged object to take home.

bonus program

**Collage
Scavenger Hunt
at Milwaukee
Art Museum
Sunday, August 1st, 2021
Noon to 3PM**

NOTE: Tickets must be purchased in advance by visiting www.mam.org/visit. Adult admission is \$19. Milwaukee Art Museum members and members with reciprocal membership through NARM or ROAM may simply show their membership card upon entry.

On Sunday afternoon, those who wish to spend a little more time in Milwaukee are invited to join us at the Milwaukee Art Museum at Noon for a Collage Scavenger Hunt. With a history dating back to 1888, the Milwaukee Art Museum's Collection includes over 31,000 works from antiquity to the present, encompassing painting, drawing, sculpture, decorative arts, prints, video art and installations, and textiles. The collection is an opportunity to look at how collage informs other media. The strong representation of folk and Haitian art in the collection invites us to imagine a different sort of art history canon than the one we are taught in school. For example, *City Scene* by Ralph Fasanella (American, 1914–1997) is an oil painting on canvas, but the liberties the artist takes with respect to scale and the use of colorful patterns in the windows reflect collage-thinking. This observation is confirmed by a remark made by his son, Marc Fasanella. Ralph "had an incredibly active mind, incessantly absorbing new information and forming a theoretical and visual collage of ideas from the events of his daily life."



Memento by Kerry James Marshall

Other exhibits we will explore include "American Memory: Commemoration, Nostalgia, and Revision". The museum writes, "The narratives about the history of our young nation are often told from a single perspective. The experiences of women, people of color, and LGBTQI+ individuals (to use the current term) were rarely

considered in the course of documenting historical events, and the incidents that impacted them most were frequently ignored, skewed, or outright erased. 'American Memory: Commemoration, Nostalgia, and Revision' exposes this selective editing of history as it seeks to relate the true price of pursuing the American dream. The exhi-

bition is divided into three chapters, two of which will be on view: 'People and Identity' explores the nature of portraiture. 'Activism and Terrorism' studies the normalization of racist, violent imagery. Drawing from prints, drawings, paintings, and photographs from the nineteenth and twentieth centuries and contemporary times, the ex-



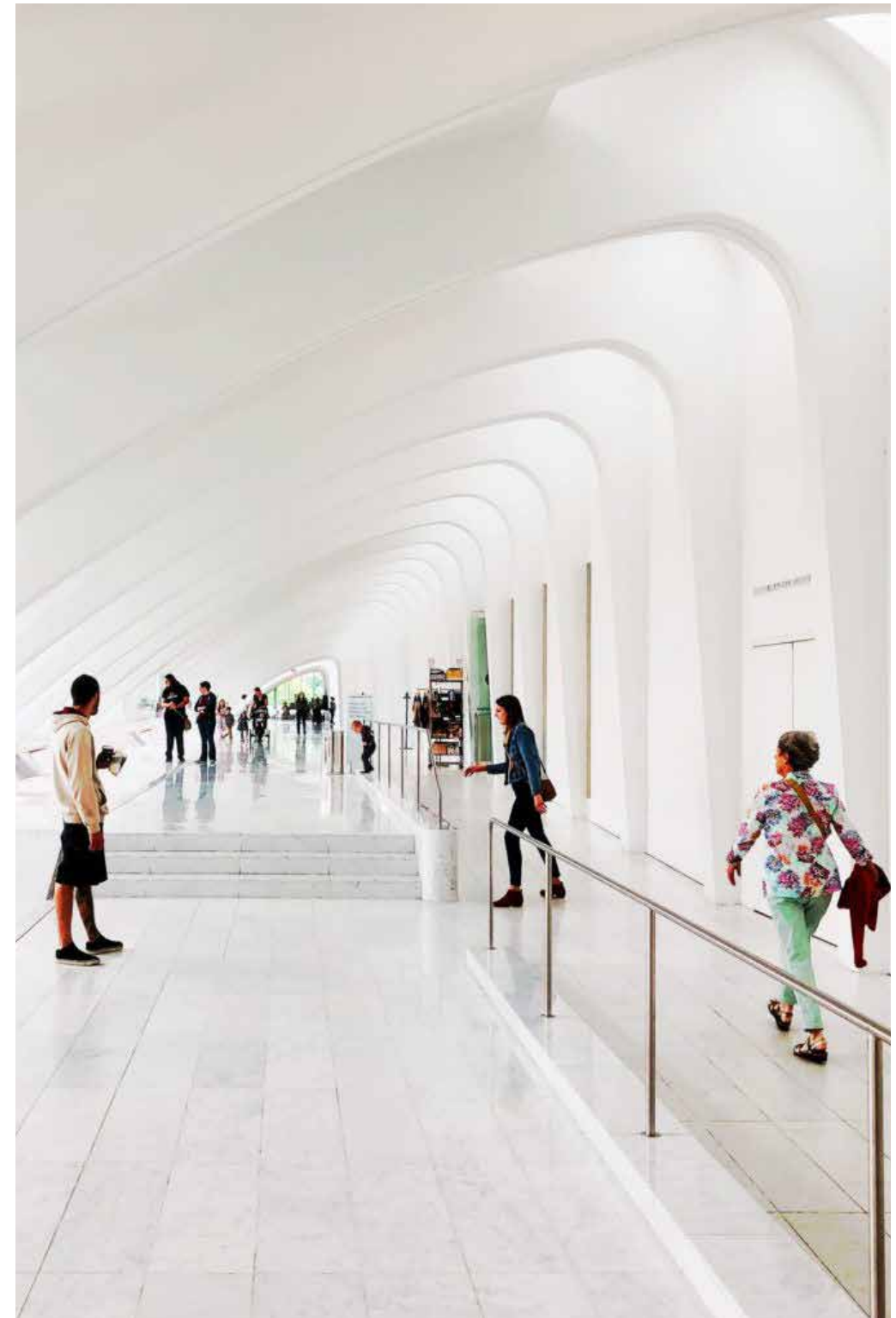
The Rock, The River, The Tree - Maya Angelou (detail) by Pauline Parker

hibition reveals a complicated view of past events. The exhibition is an opportunity to see how artists are using collage and the past to inform our present."

We will also look at the intersection of craft and collage in "The Quilts of Pauline Parker". The exhibition features more than thirty objects that showcase Parker's expressive approach to quilting, illustrating how the artist transformed a traditionally domestic craft into one that highlighted current events, historical and biblical figures, and her own travels and experiences. Parker studied painting at the School of the Art Institute of Chicago, but her work in fabric began in Wisconsin, where she moved upon retirement. She initially worked with traditional patterns and used techniques she had learned from her

mother and aunts, before expanding her subject matter, stitching more freely, and exploring a less traditional approach to quilting. The narrative quilts, or "fabric collages" as Parker termed them, featured in the exhibition were all made between the late 1980s and early 2000s.

Because of restrictions designed to keep us safe during the COVID-19 pandemic, we will explore the museum in small groups to permit appropriate social distancing. Artists will be given a list of collage-relevant works to seek out as they explore the museum. At 3PM, we will meet at East End (near the museum's Lakefront entrance) for a discussion of what we found and how these works inform our understanding of collage.





LEARN MORE AT WWW.KOLAJMAGAZINE.COM

ABOUT THE MAGAZINE

KOLAJ

Publishing & Community

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, gallerists, museums, 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.

Kolaj Institute

The mission of Kolaj Institute is to support artists, curators, and writers who seek to study, document, and disseminate ideas that deepen our understanding of collage as a medium, a genre, a community, and a 21st century movement. Kolaj Institute 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.

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.

Collage Books

The online directory, 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.

Workshops & Residencies

Kolaj Institute hosts workshops and residencies for artists who want to develop their sense of process and practice and how their work can go out into the world. These programs present 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.

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.

Publishing

Kolaj publishes books, catalogs, and 'zines focused on critical issues in collage and collage in the world today. Some recent titles include the *International Directory of Collage Communities*, *Radical Reimaginings*, *Unfamiliar Vegetables: Variations in Collage*, *The Book as a Place of Collage*, *Revolutionary Paths*, and *Cultural Deconstructions*.

