



**KOLAJ
LIVE
KNOXVILLE**

**NOVEMBER 5-7, 2021
KNOXVILLE MUSEUM OF ART**



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

**Friday, November 5th to Sunday, November 7th, 2021
at Knoxville Museum of Art.**

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Welcome

Kolaj LIVE Knoxville is a real time manifestation of *Kolaj Magazine* and Kolaj Institute. From the evening of Friday, November 5, 2021 to Noon on Sunday, November 7, 2021, artists, curators, and writers will gather for a weekend of collage making, slideshows, exhibition visits, and storytelling that deepens 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 Knoxville prepared to champion this artform in our home communities.

Kolaj LIVE Knoxville is based in the Auditorium of the Knoxville Museum of Art, the site of "Under Construction: Collage from the Mint Museum", an exhibition that explores the growth and impact of the collage technique from the 1950s to the present.

Credits

Kolaj LIVE Knoxville 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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Thank You

Kolaj LIVE Knoxville 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 Natalie McLaurin, Exhibitions Manager, Knoxville Museum of Art; Miles Davis of By the Tracks Catering; Bernadette's Crystal Gardens; and the Mystic Krewe of Scissors & Glue, 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 Knoxville. When you see them, thank each and every one of them.



KNOXVILLE
MUSEUM OF ART



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How-To Kolaj LIVE Knoxville

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 books. It will be located at Bernadette's Crystal Gardens on Friday evening from 5-7PM and outside the auditorium at the Knoxville Museum of Art on Saturday from 9:30AM-5PM and Sunday from 9:30AM-1PM.

REGISTRATION

Your registration includes access to all the panels and presentations. Your nametag is your ticket to the Welcome Reception at Bernadette's Crystal Gardens (26 Market Square on Friday) and all activities at the Knoxville Museum of Art. If you purchased tickets to the optional event on Sunday afternoon, your nametag will have a color-coded dot.

PROGRAM BOOK

This Kolaj LIVE Knoxville program booklet is a document of all things related to Kolaj LIVE Knoxville. 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 Knoxville.

BUDDY UP

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

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 a break for Lunch (provided). After the Collage Congress, there are three sessions and then two tours in the museum. Consult the schedule for what is happening and consult the Session 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 the museum or join the Collage Making.

WEATHER

Knoxville is still relatively warm in early November, with highs in the mid-60s and lows in the mid-40s. The weather is usually dry, but keep an umbrella or poncho handy for whatever the skies may bring.

SOCIAL MEDIA

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

FOOD

Knoxville has a lively and diverse food culture. Coffee will be served during the Collage Congress. Lunch will be provided in the early afternoon on Saturday. Coffee and snacks will be served during Sunday morning's events. The Friday evening event takes place at Bernadette's Crystal Gardens in Knoxville's Market Square which offers a cash bar. Many dining and bar options are in that area.

COVID-19 PANDEMIC

Kolaj Institute and *Kolaj Magazine* want to ensure that Kolaj LIVE Knoxville 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 Knoxville, Knox County, and the Knoxville Museum of Art.

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. Another way to care is not to attend if you feel ill. We will follow masking guidelines and mandates as directed by the Centers for Disease Control, the City of Knoxville, and the Knoxville Museum of Art at the time of the event. We will care for one another's well-being.

GETTING AROUND

Walking

Knoxville has several walkable neighborhoods. Explore the area around where you are staying.

Taxi, Lyft, & Uber

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

Public Transit

Knoxville Area Transit (KAT) offers a system of free trolleys that serve downtown, the University of Tennessee and the Transit Center. The Knoxville Museum of Art is off of the Orange Trolley Line. There is also an extensive, fixed-route bus system. Learn more at: www.katbus.com.



OVERVIEW OF SCHEDULE & PROJECTS

Friday, November 5th Downtown Knoxville

Meet & Greet
at Bernadette's Crystal Gardens
5 to 7PM

First Friday Knoxville
7 to 9PM

COLLAGE PROJECTS

Identiblocks: Portrait #001
Mark Vargo

Collage Confessional
Christopher Kurts

EXHIBITIONS

**Under Construction:
Collage from the Mint Museum**
Knoxville Museum of Art

**Empty Columns Are
a Place to Dream**
Bailey Hall of the Knoxville Museum of Art

**Lesley Eaton:
Shaping Maternal Lineage**
at The Emporium Center

COLLAGE MAKING

Collage making takes place 9:30AM to 5PM on Saturday and 9:30AM to Noon on Sunday of Kolaj LIVE Knoxville in the Sarah Kramer Education Center of the Knoxville Museum of Art. The space has scissors, X-acto knives, glue, and a collection of papers and materials. Our collage making space is hosted by the Mystic Krewe of Scissors & Glue (New Orleans).

Saturday, November 6th Knoxville Museum of Art

Collage Congress
10 to 10:30AM
Ric Kasini Kadour, Mark Vargo,
Christopher Kurts

**Our Place in the World:
How Collage Sorts Identity**
10:45AM to 12PM
Southerner: Assembly required
(no instructions): Lillian Trettin

Nostalgia & Memory: Sharon Shapiro

Smoking: The collage of Fatima Garcia

Lunch
12 to 12:30PM
Picnic-style lunch is included with
registration

Fabric & Nature
12:30 to 1:30PM
Collage as Feminist Practice:
Marika Christofides

Pattern and Decoration: Lou Haney

Collage as a Tool for Social Justice:
Sanchana Krishnan

**The Underexplored Collagist:
Salvatore Meo (1914-2004)**
1:45 to 2:15PM
Kelli Bodle, Assistant Curator,
Boca Raton Museum of Art

**Collage Pedagogy:
Teaching Collage**
2:30 to 3:15PM
Billy Renkl, Joshua Field, Christopher Kurts

Empty Columns
3:30 to 4PM
Ashley Pryor, Christopher Kurts,
Ric Kasini Kadour

Uncollage Tour
4 to 5PM
Todd Bartel

Sunday, November 7th Knoxville Museum of Art

Collage Techniques
10 to 11:30AM
Enhanced Collage: Jean Hess

Do Doodling, Digital: Thomas Gillespie

Luscious Encaustic: Beth Guipe Hall

Great Collage Swap
11:30am to 12:30PM

Kolaj Institute Info Session
12:30 to 1PM

BONUS PROGRAM
Collaging with Encaustic Workshop
Sunday, November 7th, 1 to 3PM | Beth Guipe Hall
In the Sarah Kramer Education Center
of the Knoxville Museum of Art
Pre-Registration Required



East-West: Gardens by Howardena Pindell. 30.5"x40.5"x8.5"; acrylic, gouache, tempera, postcards; 1983. Courtesy of the Mint Museum

exhibition

**Under Construction:
Collage from the Mint Museum
through November 7, 2021 at the Knoxville Museum of Art**

"Under Construction" features nearly seventy collage works by more than thirty international artists. The exhibition explores the growth and impact of the collage technique from the 1950s to the present. It explores not only classic collages by Romare Bearden (1911-1988), but the technique's role in inspiring artists and other forms of art during recent decades. Collage, in which materials from different sources are cut, torn, and layered to create new meanings and narratives, experienced a renaissance after World War II thanks in large part to Bearden. Complementing more than a dozen works by Bearden are examples by Radcliffe Bailey, Sam Gilliam, Kojo Griffin, Robert A. Nelson, Man Ray, Kristina Rogers, Tim Rollins and K.O.S., Howardena Pindell, Robert Rauschenberg, and James Rosenquist. Organized by the Mint Museum, Charlotte, North Carolina.



No. 9 A Force of Small: Line No. 2 by Kojo Griffin. 60"x48"x2.75"; acrylic on canvas; 1999. Courtesy of the Mint Museum.



Lesley Eaton

exhibition

**Lesley Eaton:
Shaping Maternal Lineage
November 5-23, 2021
at The Emporium Center, 100 South Gay Street, Knoxville**

In the Display Case, Lesley Eaton presents a collection of painted paper collage, "Shaping Maternal Lineage". Having worked as a collage artist for years, this collection of cut paper work reveals a significant shift in Eaton's process and the resulting artwork. Letting the imagery for the work reveal itself to her and letting her intuition guide her, she became surrounded by a trove of lush velvety green, bright florals, and obscure kitchen tools. At first it seemed the connecting thread of this imagery was her maternal grandmother's kitchen, but a deeper examination of these images that kept appearing revealed a deeper connection with her own mother's kitchen, and a realization of the beauty and love passed down through simple, often uncelebrated, habits: trimming stems at the sink for the large vase filled perennially with cut flowers, lining the window sills with African violets, and meticulously chopping, sifting, grating, stirring, and perfecting each savory and sweet offering of nourishment. Lesley Eaton lives and works in Knoxville. Learn more at www.lesleyeaton.com and on Instagram @lesleyeatonart.



exhibition

Empty Columns Are a Place to Dream November 1-7, 2021 at the Knoxville Museum of Art

Winner of a 2021 National Heritage Award in Ireland. Eighteen international collage artists repurposed an 18th century imperialist monument as a focal point for 21st century values. "Collage artists have unique skills that are particularly useful in our historical moment. They understand that something beautiful, something meaningful can come from chaos. They understand that destruction is easier than creation, which takes patience, precision, thoughtfulness, and intuition. They know how to bring things together; to work towards harmony," said Kadour.

Each of the artists in "Empty Columns Are a Place to Dream" used the photograph, *The Square, Parsonstown* by Robert French (1841-1917) from the Lawrence Photograph Collection, to imagine a monument that speaks to a world where all people enjoy safety, security, well-being, and dignity on their own terms. The photograph shows the 18th-century sandstone column in the centre of the town square that has stood empty since 1915, when the town council voted to remove a statue of the Duke of Cumberland who is best known for a bloody defeat of Jacobite rebels at Culloden, Scotland in 1746. The column and its statue was an act of imperialism, a message to the Irish people that a similar fate awaited them should they, too, resist the English. Working with the Birr Historical Society and performing their own research, artists present an idea of what the monument could be moving forward.

"Empty Columns Are a Place to Dream", curated by Ric Kasini Kadour, took place as part of the 53rd Annual Birr Vintage Week & Arts Festival, 13-20 August 2021. A forthcoming book about the exhibition, *Empty Columns Are a Place to Dream*, is available for pre-order at Kasini House ARTSHOP.

ARTISTS

Inas Al-soqi

San Francisco, California, USA

Simon Blake

New Orleans, Louisiana, USA

Kevin Geronimo Brandtner

Vienna, Austria

Danielle Cole

Toronto, Ontario, Canada

Caroline Conway

Birr, County Offaly, Ireland

David Crunelle

Brussels, Belgium

Lynne Hoare

Cadamstown, County Offaly, Ireland

Marta Janik

Warsaw, Poland

Ric Kasini Kadour

New Orleans, Louisiana, USA
& Montreal, Quebec, Canada

Anthony D Kelly

Castlebar, County Mayo, Ireland

Christopher Kurts

New Orleans, Louisiana, USA

Duduetsang Lamola

Cape Town, South Africa

Rashad Ali Muhammad

Hyattsville, Maryland, USA

Mark Murphy

Birmingham, England, United Kingdom

Ashley Pryor

Toledo, Ohio, USA

Elyana Shamselangeroodi

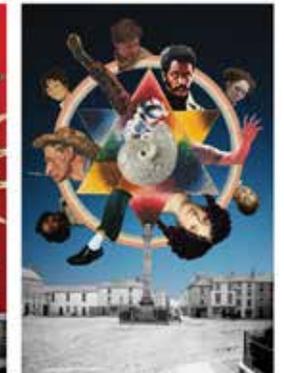
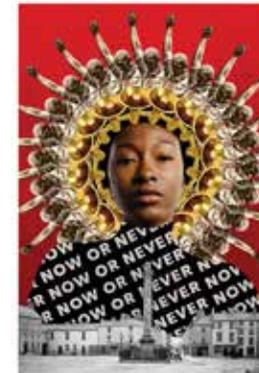
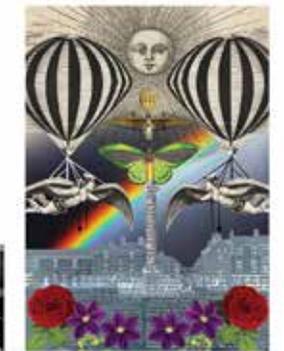
Tehran, Iran

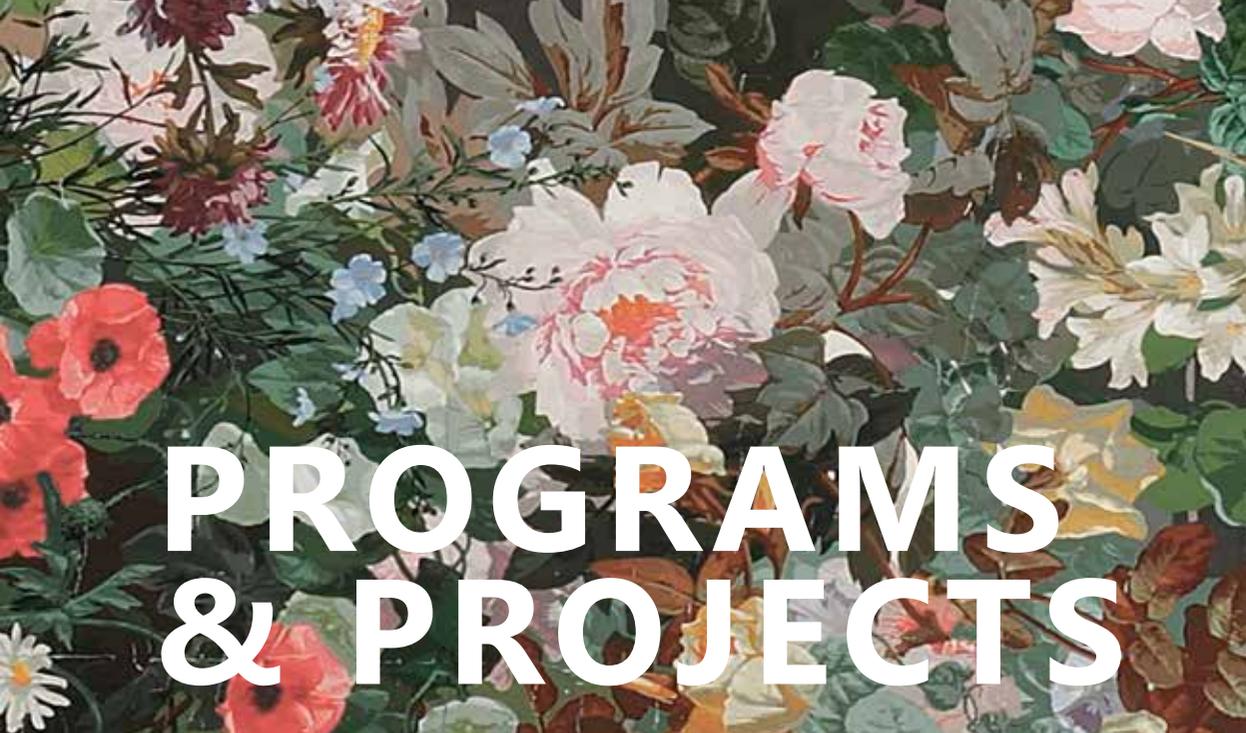
Avi Yair

Tel Aviv, Israel

Denise Zygadlo

Dumfries, Scotland, United Kingdom





PROGRAMS & PROJECTS

welcome event

Meet & Greet

Friday, November 5th, 2021 | 5:00 to 7:00PM

at Bernadette's Crystal Gardens | 26 Market Square

Stop into Bernadette's Crystal Gardens in Knoxville's Market Square, pick up your event packet, and meet other Kolaj LIVE Knoxville attendees. Inside Bernadette's Crystal Gardens, you are surrounded by a variety of gemstones from around the world that have been painstakingly forged into works of beautiful art. Creating gemstone art is a highly specialized talent and many of the pieces inside Bernadette's are done using unique processes that are known only to the artist. The bar offers cocktails, beer and food and is located in Knoxville's Market Square.



evening event

First Friday Art Walk Knoxville

Friday, November 5, 2021

7:00PM to ...

Downtown Knoxville

Explore Knoxville's art scene. First Friday is celebrated throughout the city, encouraging people to venture out and enjoy great art and great company in all of Knoxville. The city's galleries and venues feature a variety of artists' displays and live music. Discover the city's great murals. Downtown anchors include The Art Market and the downtown Visitors Center, home of the WDVX Blue Plate Special, all conveniently located on Gay Street. A free art trolley takes you between Market Square, Gay Street, and the Old City. Be sure to stop by The Emporium (100 South Gay Street) where Lesley Eaton's cut paper collages are on view from the street. Stroll, sip and shop throughout the evening! Meander over to Market Square and the Old City for additional art, entertainment and dining options.





art making

Collage Making

**Saturday, November 6, 2021
9:30AM to 5PM**

**Sunday, November 7, 2021
9:30AM to Noon**

Bring your scissors and grab your glue and enjoy the day making collage in The Regal Common of the Knoxville Museum of Art. Attendees are invited to drop-in or step-out throughout the day. Because The Regal Common is also the site of the Symposium, artists are welcome to continue their collage making as presentations are made. The collage making space is hosted by The Mystic Krewe of Scissors & Glue from New Orleans. The space will have scissors, X-acto knives, glue, and a collection of papers and materials. Collagists are invited to bring their own supplies or use the supplies available.

COLLAGE MAKING HOSTS Mystic Krewe of Scissors & Glue

The Mystic Krewe of Scissors & Glue, founded in 2018 by Hope Amico and Christopher Kurts, 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.



program session

Collage Congress

**Saturday, November 6, 2021
10:00 to 10:30AM**

Kolaj Magazine Editor Ric Kasini Kadour and Natalie McLaurin from the Knoxville Museum of Art will welcome attendees to Kolaj LIVE Knoxville, review the schedule, and introduce the projects taking place during the event. Mark Vargo will introduce his Identiblocks: Portrait #001 project and speak about how attendees can participate. Christopher Kurts will explain the Collage Confessional.



program session

Our Place in the World: How Collage Sorts Identity

**Saturday, November 6, 2021
10:45AM to Noon**

How does collage help us understand who we are and our place in the world? Lillian Trettin, Sharon Shapiro, and Fatima Garcia each make artwork that informs this question. Lillian Trettin and Sharon Shapiro wrestle with the idea (and history) of Southernness. Imagery of smoking in Fatima Garcia's collage are a cross-cultural bridge and a commentary on how technology is shaping who we are and how we relate to each other.

Southerner: Assembly required (no instructions): Lillian Trettin

A Southerner from East Tennessee who now lives in Mount Pleasant, South Carolina, Lillian Trettin is haunted by the South. After earning a doctorate in American Culture and a career in academia, Trettin became a practicing artist after retiring. Her collage on Tyvek scrolls hangs in tempo-



Lillian Trettin

rary living spaces like camping tents. Her colorful cut paper collages are inspired by Southern literature and lore: Flannery O'Connor, Edgar Allan Poe, and others. At Kolaj LIVE Knoxville, Trettin will share a small collection of collages that illustrate her attempts to grapple with a personal sense of Southernness. She writes, "Southerners of all kinds have debated what it means to be 'Southern' since the Civil War and Reconstruction. Is there a definable Southern culture today? How do issues of gender, race, ethnicity, religion, and class complicate any such definition? For me, it's an unresolved personal debate."

Nostalgia & Memory: Sharon Shapiro

"A visual storyteller, Sharon Shapiro creates work that embodies what it means to have grown up as a white woman in the American South in the 1980s—well after segregation was no longer the law, yet still lived every day," wrote Elyana Shamse-



Sharon Shapiro

langeroodi in *Kolaj 32*. "Her work confronts the past and examines the present using nostalgia and memory. She often uses artifice, including patterns and decoration, to compel her viewer to stay both within and outside the narrative. Her work contributes to visual culture by raising questions and awareness of societal norms." From Charlottesville, Virginia, Shapiro will share her current work and speak about how she uses collage to explore gender, race, identity, and womanhood.

Smoking: The collage of Fatima Garcia

Born in Mexico to Cuban parents and Spanish grandparents, Fatima Garcia now lives in Chicago, Illinois. At *Kolaj LIVE Knoxville*, Garcia will present a series of collages that uses the visual language of smoking as a tool of social critique. "I do not paint; I destroy to create. Strong words, but that is what I do. Why do I

make my art with cigarettes? Because I practice my freedom every time I light a cigarette." She writes, "What did Picasso, Coco Chanel, Albert Einstein, Frida Kahlo, Churchill, Greta Garbo, Fidel Castro have in common? Everyone smoked. They did not have cell phones...I feel the need to teach the new generations (full of stress, anxiety, loneliness, sadness, hopelessness, worries) how happy, creative, free and inventive we were when we could smoke anywhere. It is to show them that technology is equal to or more destructive than cigarettes. It is to show new generations how electronic devices dry our sensations, affections, passions, feelings and sensitivities."

◀▼▶
LUNCH
 Noon to 12:30PM



Fatima Garcia



Marika Christofides

program session

Fabric & Nature

Saturday, November 6, 2021

12:30 to 1:30PM

After presenting their work, Marika Christofides, Lou Haney, Sanchana Krishnan will lead a discussion about collage as a feminist practice. How does such a view inform our understanding of the medium's history? How do the material choices of artists inform our experience of their artwork? How can collage be a tool for social justice?

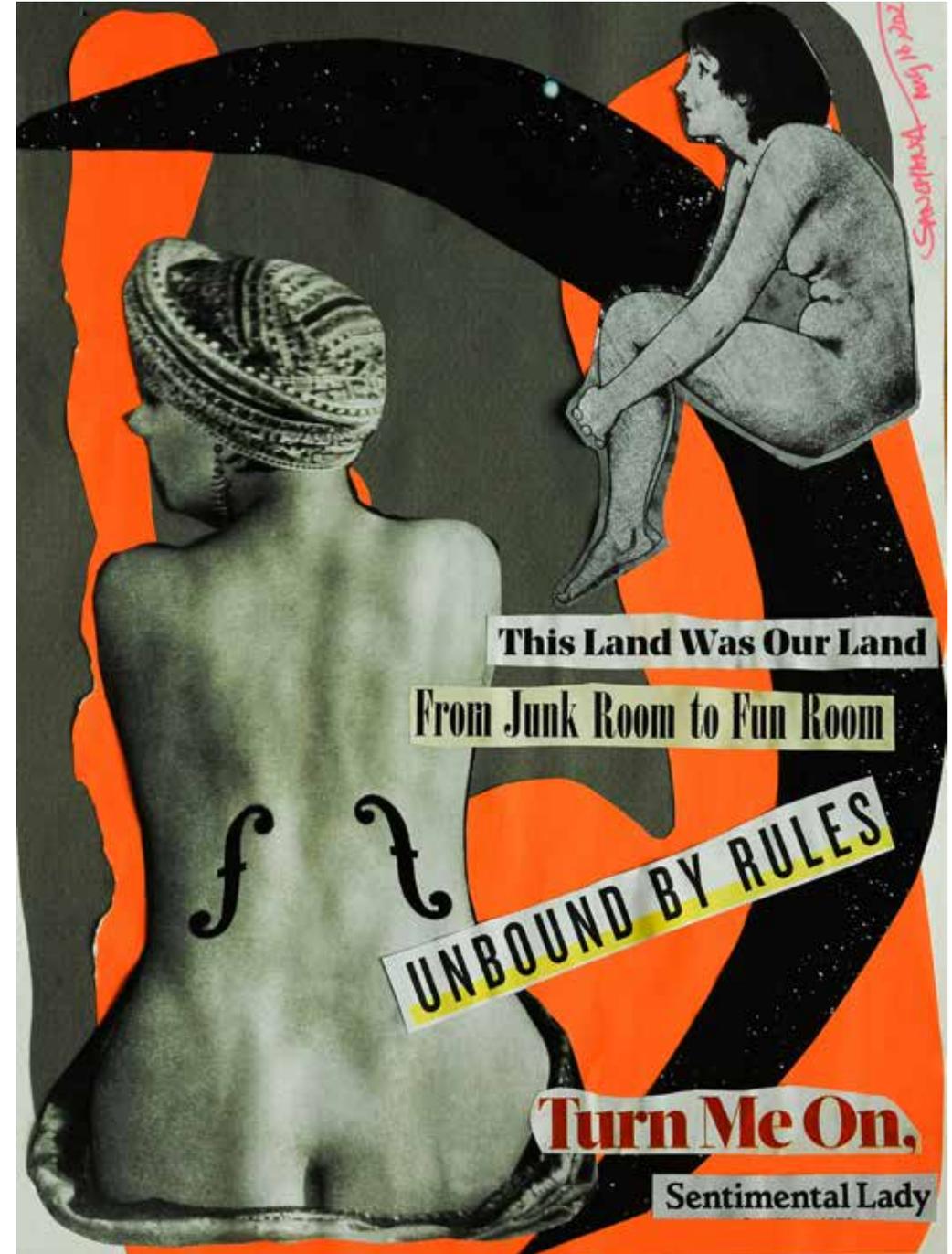
Collage as Feminist Practice

From Lexington, Kentucky, Marika Christofides "uses illustrations from feminine-coded mid-century print ephemera, which she translates into print-based works." She writes, "My work abstracts the struc-

tures of bio-scientific knowledge production, representing philosophical questions of identity, ontology, and epistemology through a feminist lens...I consider my work as part of a longer lineage of feminist collage-based practices, from the dada-ist collages of Hannah Höch to the riot grrrl movement and zine culture." At Kolaj LIVE Knoxville, Christofides will present her artwork and discuss the history of collage as a feminist practice.

Collage as a Tool for Social Justice: Sanchana Krishnan

From New York City, Sanchana Krishnan will share collages she's made over the past two years, ignited during the worst of the pandemic's endless lockdown in New York. Her work serves as an honest commentary on today's sociocultural climate in America (and across the globe)—from climate change to religious monopoly, as



Sanchana Krishnan



Lou Haney

well as identity explorations—into her life as a queer, Indian, mental health professional with lived experience of mental illness. Language plays a crucial part of Krishnan's collage. She does not pre-decide the words—she cuts words, phrases and images that speak to her, and creates pieces resplendent with radical honesty. She will speak about “art as a tool for social justice and identity formation, and as a practice of honoring and reconnecting human with nature,” a topic about which she is deeply passionate.

**Pattern and Decoration:
Lou Haney**

From Charlottesville, Virginia, Lou Haney's artwork comes from a “love of interior design and is heavily influenced by the feminist movement of Pattern and Decoration.” Her recent work draws on her past experience working as an interior designer in

a small southern town. The installation combined “all of my interests, encompassing printmaking, embroidery, found objects, textiles, photography, drawing, and painting.” She writes, “By turning wallpaper into a psychedelic painting and taking flat strips into a dimensional drapery painting, I added texture and dimension to inherently flat surfaces.” In doing this, Haney pulls from a history of quilting and applique that predates Picasso. She will present her own work and how “looking at the work of Bisa Butler, Coulter Fussell, and Luke Haynes, one can see the possibilities of fabric collage that compete visually with painting.”



Salvatore Meo

program session

**The Underexplored Collagist:
Salvatore Meo (1914-2004)
Saturday, November 6, 2021
1:45 to 2:15PM**

Hidden from history for some sixty years, Salvatore Meo represents a significant evolution in the post-war narrative of collage and assemblage. A proto-Arte Povera artist, Meo's primary materials were discarded objects found on the street: torn fabric, rusted metal, wood, clothing scraps, dolls, bones, and dresser drawers. Included in the landmark 1961 Museum of Modern Art exhibition “The Art of Assemblage” featuring Marcel Duchamp, Kurt Schwitters, and Pablo Picasso, Meo exhibited in the US and Italy regularly until the 1970s. After his early success, and as Pop Art rose, Meo rejected the art world and became a recluse but continued to produce work in obscurity in his Roman studio until his death at age ninety. At Kolaj LIVE Knoxville, Kelli Bodle, Assistant Curator at the Boca Raton Museum of Art in Florida, will present Meo's extraordinary career and post-humous preservation and resurrection of his career made possible through the efforts of his friend, the artistic director of Sala 1, Italy's oldest non-profit art space.





Joshua Fields

program session

Collage Pedagogy: Teaching Collage

Saturday, November 6, 2021 | 2:30 to 3:15PM

How do we teach collage? How is collage being used to teach art? These are some of the questions being raised during this panel. University professors Joshua Field and Billy Renkl will join Kolaj Institute Coordinator Christopher Kurts for a discussion about the collage pedagogy.

Joshua Field is a nationally and internationally exhibited artist and Assistant Professor of Foundations and Foundations Coordinator at Tennessee Tech University in Cookeville. He writes, "My work examines the human condition by twisting the familiar ways in which elements are rendered or arranged leading to the suggestion of disjunctive narrative" At Kolaj LIVE Knoxville, he will present a paper on the role of collage in the higher education art studio-classroom. "I have used collage as an integral part of both my own studio practice and my Foundations and 2D Design curriculum. While I frequently talk about the role of collage in my work, I

rarely get the opportunity to talk about the power of collage to transform the way that college art students engage with creative ideation, mindful appropriation, compositional experimentation. Collage has proven invaluable in helping students build confidence, develop methods of 'serious play', and ultimately become more competent creative problem solvers and image makers."

Collage artist **Billy Renkl** teaches drawing, illustration, and collage at Austin Peay State University in Clarksville, Tennessee. Encoded in his work is a deep understanding of paper as a cultural force. He writes, "Paper carries its history in a

moving way. It is like a body: it ages, gets scarred, bears the marks of what has happened to it, an indication of the person that owned it and how they used it." In addition to sharing his art practice, at Kolaj LIVE Knoxville, Renkl will speak about the prompts he uses in the university classes he teaches—many of which are based on historical precedents like Kurt Schwitters, Max Ernst, Hannah Höch—and examples of student work made from the prompts.

From New Orleans, Louisiana, **Christopher Kurts** is a storyteller, artist, and co-founder and lead organizer of The Mystic Krewe of Scissors and Glue, a group of creatives in New Orleans who meet monthly to collage, converse and foster community. In his capacity as Coordinator for Kolaj Institute, Kurts has been leading residencies and workshops around such topics as curating, illustration, street art, and politics. Rooted in Paulo Freire's theories of popular education, the working artists in these spaces are exploring ideas and learning new skills; often teaching and learning from each other as much as from the faculty and guest speakers. Kurts will share some of his observations and what he has learned about how collage is taught.



exhibition tour

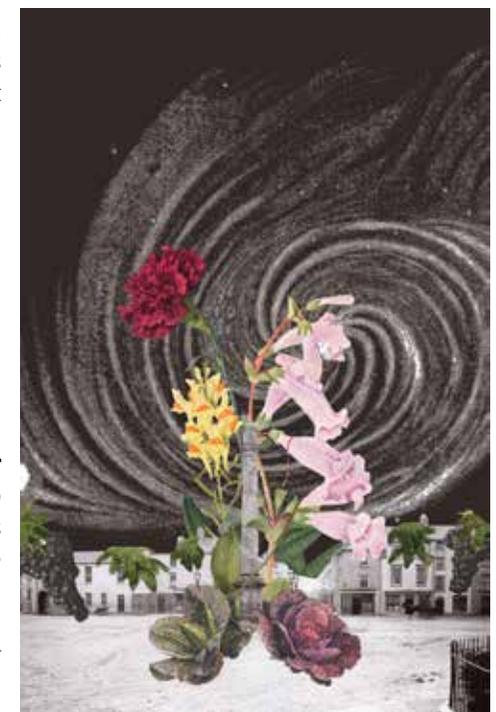
Empty Columns Are a Place to Dream

Saturday, November 6, 2021
3:30 to 4:00PM

Artists **Ashley Pryor** and **Christopher Kurts** will join curator **Ric Kasini Kadour** to give a tour of the exhibition, "Empty Columns Are a Place to Dream", and discuss how the project came to be, what it meant to participate, and where it is going next, and how you can get involved. See exhibition section for more information.

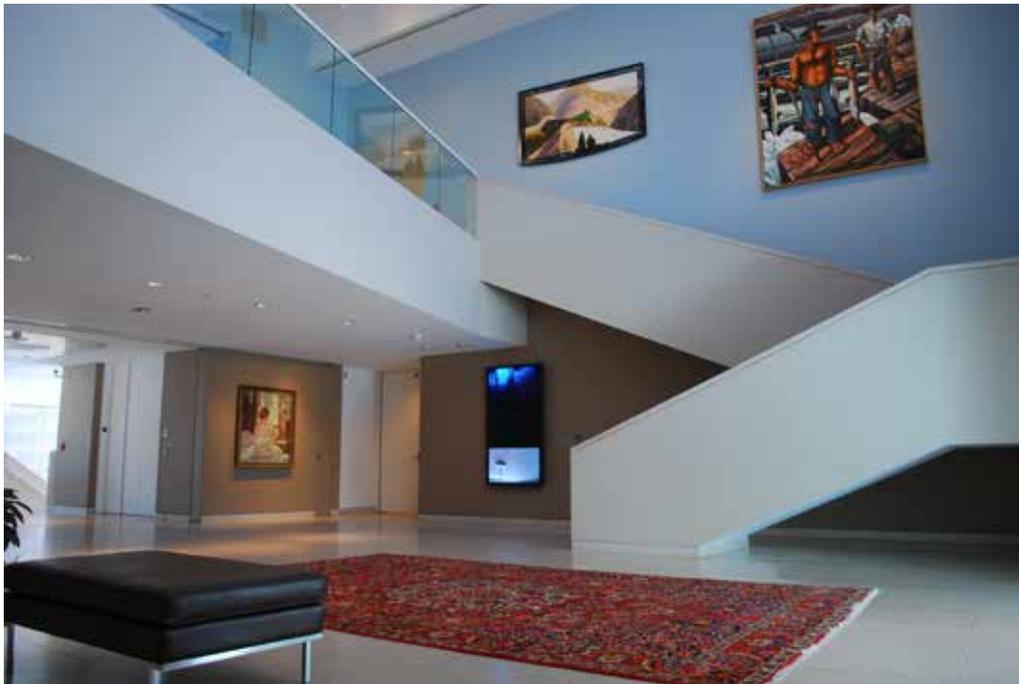


Billy Renkl



Christopher Kurts

November 5-7, 2021 | 23



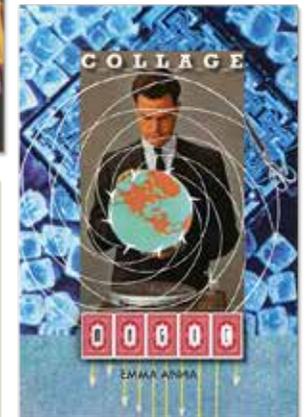
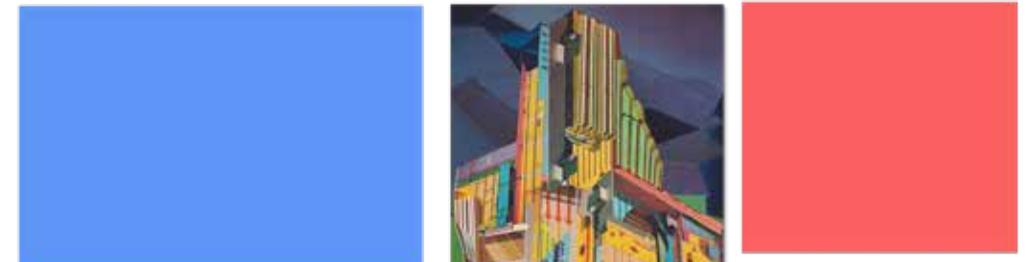
program session

Uncollage Tour

Saturday, November 6, 2021
4:00 to 5:00PM

Uncollage is the idea that artists have, for a very long time, used collage operations to make art. Such practices often include a masking process to make the collage elements unseen. In the pages of *Kolaj Magazine* and at Kolaj Fest New Orleans, Todd Bartel has been unpacking and exploring the idea of Uncollage and the artists who use this practice. At Kolaj LIVE Knoxville, Bartel will take us on a tour of the Knoxville Museum of Art and focus on those artists whose respective practices “are dependent upon collecting images and employing collage processes that are not always visibly evident in the work. Artists such as these, and many more, prompt us to expand the definition of collage and divide the term to attribute some of its wider applications.” Looking at art in this way unveils the deep impact collage has had throughout art history.

Todd Bartel is a collage-based artist. His work assumes assembled forms of painting, drawing and sculpture that examine the roles of landscape and nature in contemporary culture. Since 2002, Bartel has taught drawing, painting, sculpture, installation art and conceptual art at the Cambridge School of Weston, Weston, Massachusetts. He is the founder and the Director of the Cambridge School’s Thompson Gallery, a teaching gallery dedicated to thematic inquiry, and “IS” (Installation Space), a proposal-based installation gallery. Bartel holds a BFA in painting from Rhode Island School of Design and an MFA in painting from Carnegie Mellon University.



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EAT SOMETHING.**
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program session

Collage Techniques Sunday, November 7, 2021 10:00 to 11:30AM

On Sunday morning, collage artists will share unique collage techniques.

Enhanced Collage: Jean Hess

From Knoxville, Tennessee, Jean Hess' collage work is influenced by her studies in cultural anthropology. Known for her experiments with found materials in collage, abstract textiles, and three-dimensional constructions, Hess will share her strategies for enhancing collage as well as using collage to expand other disciplines. She writes, "At its best collage is a disruptive force that leads inevitably to experimentation as one scrambles to 'correct' or incorporate the unexpected. Collage can contribute interest and mystery to paintings, assemblages, drawings, textiles and other art forms. Small passages hidden among other media evoke a sense of mystery and surprise. On the other hand, as a goal in and of itself, a finished collage can be greatly enhanced by the use of paint, ink, pencil, natural materials like pressed plants, dry pigments, and especially layers of acrylic resin to add resonance and depth to the composition."



Jean Hess



Beth Guipe Hall

Luscious Encaustic: Beth Guipe Hall

From Indianapolis, Indiana, Beth Guipe Hall makes luscious, sometimes abstract works from old postcards, photo albums, and other ephemera often found in antique and thrift shops that she scans and prints on Japanese printmaking papers. These collages are then bolstered using an encaustic wax technique which lends them a dreamy, finished quality. In this session at Kolaj LIVE Knoxville, Guipe Hall will present her art practice. Later, in the afternoon, she will lead a full, 2-hour workshop for those who want to learn more.

Do Doodling, Digital: Thomas Gillespie

When Thomas Gillespie started out, he worked mostly with clay, cardboard and found objects. He writes, "I have made art with glaziers putty, dead nutria, waffles, hot sauce and a bunch of other stuff over the years, a lot of them." Now his practice is entirely digital. "I do doodling, digital collage with neural styling using AI mostly." Gillespie will speak about his practice and introduce us to some of the tools he uses to make his art: DeepDream, Playform, TensorFlow. He will also share with us his experience with the NFT movement on the Blockchain.





program session

Great Collage Swap

Sunday, November 7, 2021 | 11:30AM to 12:30PM

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 in the Atrium of the Knoxville Museum of Art. To participate, bring a collage to exchange to the Info Table before 10:30AM Sunday. In return, you will be given a number. All of the collages will be displayed in Atrium. During the program, a collage will be selected and matched with a number and the holder of that number will receive the collage. This session is the closing event to Kolaj LIVE Knoxville.

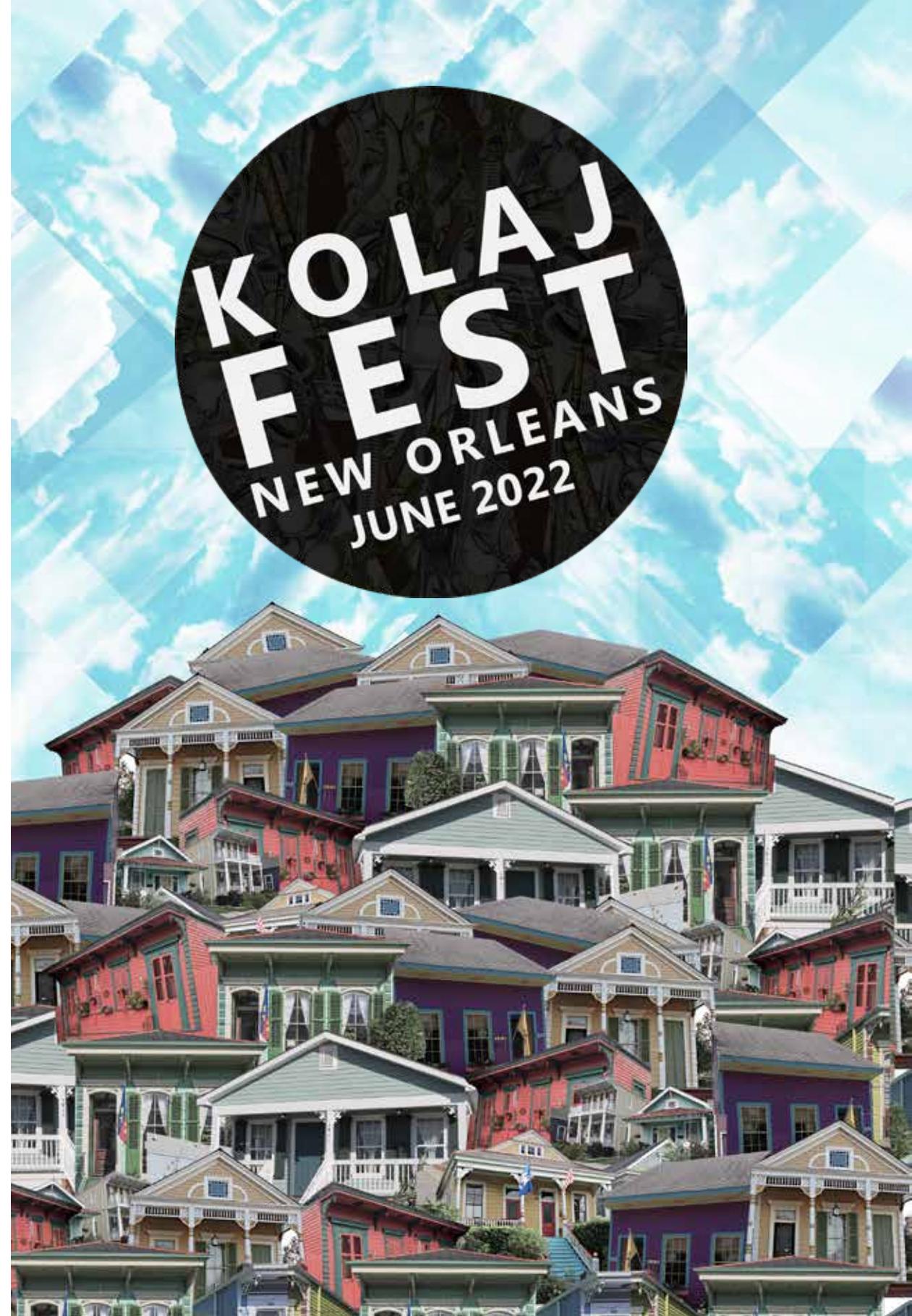


program session

Kolaj Institute Info Session

Sunday, November 7, 2021 | 12:30 to 1:30PM

Want to know more about getting involved with Kolaj Institute? Perhaps you are curious about joining a residency or taking a workshop? Maybe you want to contribute to or be featured in *Kolaj Magazine*? This session is for you. *Kolaj Magazine*'s Editor Ric Kasini Kadour and Kolaj Institute Coordinator Christopher Kurts will lead an information session about upcoming programs and artist opportunities.





Christopher Kurts

collage project

**Identiblocks:
Portrait #001**

From North Wilkesboro, North Carolina, **Mark Vargo** makes "artwork that draws you into the known and then reveals details and perspectives that are unexpected to the viewer." He is known for his work made from collected and found materials that are bound with thread. He writes, "This act of finding and drawing together is essential to my process, an act at once both therapeutic and empowering—giving life to discarded and unnoticed things—elevating paper, thread and other materials to the level of art." At Kolaj LIVE Knoxville, Vargo will debut an interactive, dynamic, wearable collage mask that can be reconfigured by each user. Made of fifteen rotating collage blocks, the mask allows the wearer to reconfigure a unique collage face or to change their look "depending on their preferences, artistic vision and

emotions at the time." At Kolaj LIVE Knoxville, Vargo will demonstrate the mask and photograph attendees wearing it. To participate, sign up at the Info Desk.



collage project

Collage Confessional

What does collage mean to you? Sign up for Kolaj LIVE Knoxville's Collage Confessional and tell us what draws you to collage, how it has affected your life, and where you see collage going in the future. **Christopher Kurts** will be recording responses throughout the weekend with the collected interviews being used to create videos that will be posted on Kolaj's YouTube channel. We'll work with attendees to schedule interviews around the other goings on during the event. To participate, sign up at the Info Desk.



Mark Vargo



WORLD COLLAGE DAY

**Saturday
14 May 2022**



bonus program

Encaustic Collage Workshop

Sunday, November 7, 2021 | 1:00 to 3:00PM

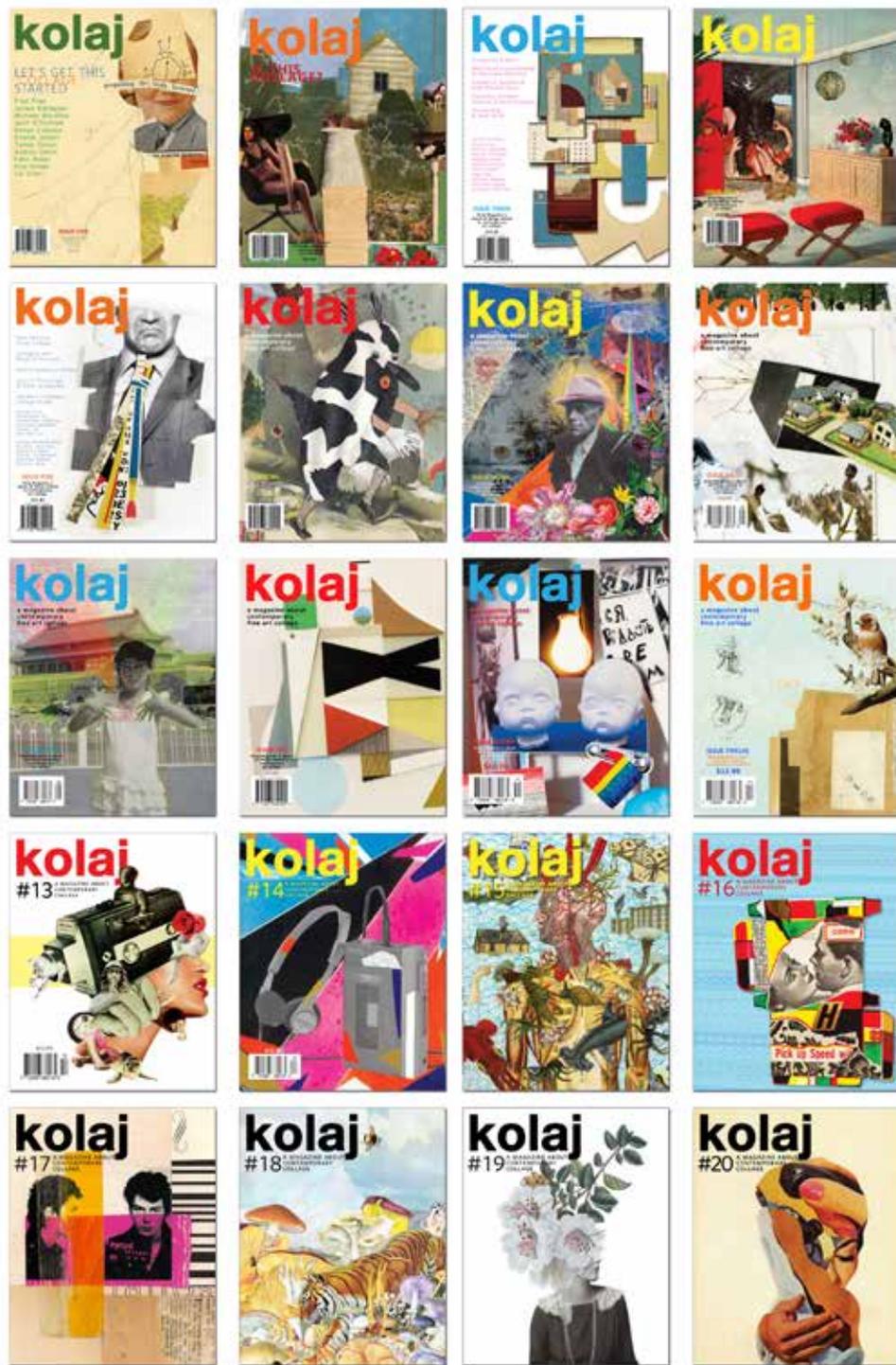
Participants in this workshop will learn how to use encaustic medium (encaustic without pigment) as an adhesive and a transfer medium. After sharing the history of encaustic, Beth Guipe Hall will demonstrate how to apply the medium, embed paper into the wax surface, fuse the surface with each application of medium, and three different transfer techniques. Working on 12x12 Masonite panels, participants will make an encaustic collage they can take home with them.

About the instructor:

Continuing a lifelong interest in collage, artist and educator Beth Guipe Hall has been experimenting with encaustic since 2006 to create 2D art in three dimensions. Her pieces incorporate mixed media and successive layers of natural beeswax, both clear and pigmented, painstakingly applied by brush and sealed with heat. The work has been shown at galleries and events from New York to Miami to Hong Kong. She holds an MA in ceramics from the University of Indianapolis and maintains a studio at the Harrison Center in Indianapolis. www.bethguipehall.com

Pre-registration is required and space is limited.

The material cost of the workshop is \$15 for registered participants of Kolaj LIVE Knoxville or \$25 for the general public.



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*.

