

COLLAGISM

Curated by Christian Julien Siroyt, Museum of Strathroy-Caradoc



"Collagism" aims to explore the state of international contemporary collage practice. The call to artists generated submissions from Argentina, Brazil, Chile, Canada, the United States, the United Kingdom, Italy, Greece, Indonesia, Germany, Iran, the Netherlands, Australia, Taiwan, Peru, Romania, France, Egypt and many more countries around the world. The scope of submissions ranged from classical analogue collage to the most cutting-edge digital, video, sculptural, and other experimental forms of the medium.

Christian Julien Siroyt, Curator at Museum Strathroy-Caradoc, has long been interested in collage. He studied the Dadaists and their early collage practices and wanted to contextualize "collage today" with a contemporary international exhibition in a public gallery. This exhibit is a small sampling of the submissions received. With the constant evolution of technology, definitions of what "collage" is become increasingly difficult to define. This exhibition hopes to contribute to the conversation of what collage is, and how its practitioners execute it.

"Collagism: A Survey of Contemporary Collage" was presented at Museum Strathroy-Caradoc in Strathroy, Ontario, from 1 July to 1 August 2016. This Exhibition-In-Print is a brief selection of collage from the exhibition.

Talisman by Will Ursprung

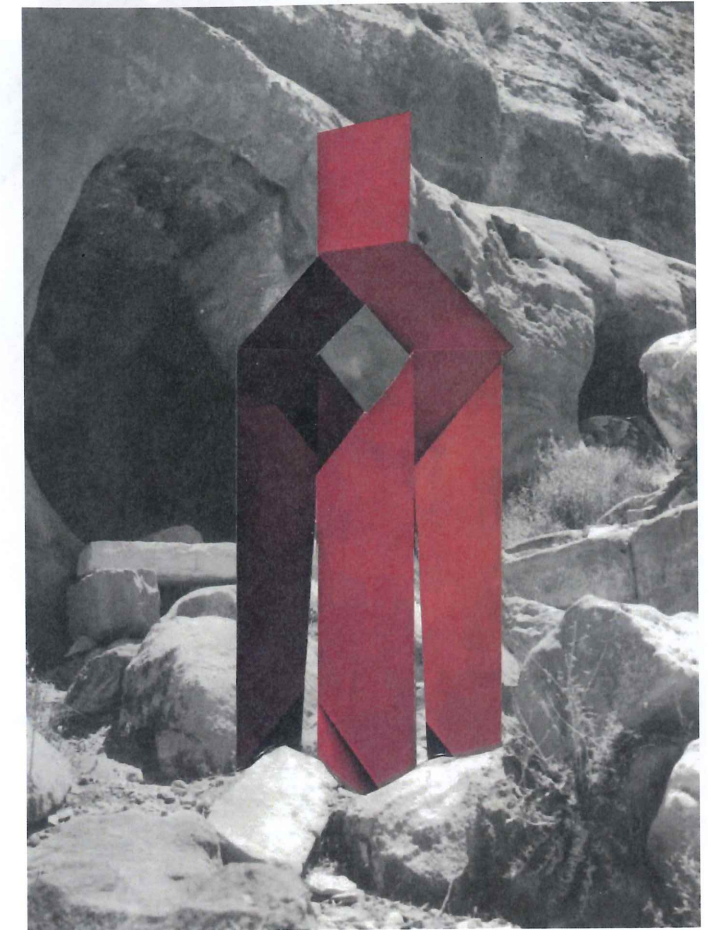
5" x 13", found objects (steel, paper)
Discussion is on page 38.



Colouring Book 03 by Catalina Schliebener.

12" x 9", mixed media

Catalina Schliebener is a Buenos Aires-based Chilean artist. Her "Colouring Book" series combines collage, ink and varnish on paper, producing chaotic scenes on sparse backgrounds. Disembodied limbs are re-animated with detailed cross-hatching—lines of ink evoke this classic cartooning technique, complimenting the cartoony style of the collaged colouring book elements. The playful qualities of the figures, designed in such a way for their intended child-age primary audience, are retained despite the violent and disjointed manner in which Schliebener reassembles them. For more information visit catalinaschliebener.com.



KVRN by Gabriella Garcia

11.8" x 9.4", mixed media

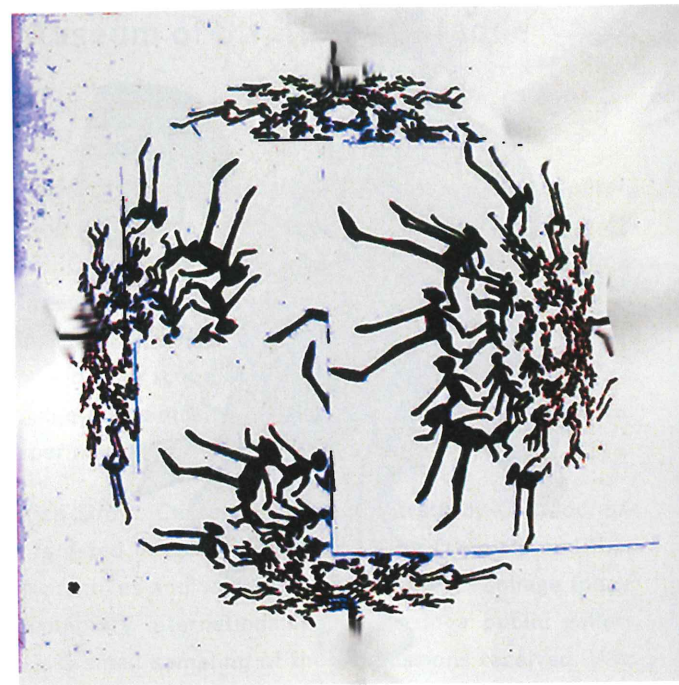
KVRN by the São Paulo, Brasil-based artist Gabriella Garcia (COLLA GG) is a study in contrasts. An abstract, bright-red geometric structure stands in stark contrast against a muted black and white landscape of stones and brush. The mysterious object resembles something from the future transposed to an ancient, natural setting, not unlike the monolith in Stanley Kubrick's *2001: A Space Odyssey* (1968). The scene of *KVRN*, its title also resembling something out of science fiction, is calm, but foreboding. What is this red object? What is KVRN?



Stripes
by Will Ursprung

5" x 7", found objects (oxidized steel, paper)

Will Ursprung, a member of the National Collage Society's Board of Advisors, is an artist based in Gilbertsville, Pennsylvania. His works *Talisman* (page 36) and *Stripes* are both composed of paper on found steel objects. Ursprung describes these metal scraps he found on the side of the road in Gilbertsville as "roadkill." The oxidization of the steel object in *Stripes*, paired with the vintage paper affixed to it, gives a weathered, post-industrial look. *Talisman*, a clean and symmetrical alternative to *Stripes*, speaks to a separate sensibility, moving from materiality to mysticism. These collage works move away from the traditional 2-dimensional collage work into a more 3-dimensional model, shifting to a realm of collage that is based in the sculptural.



The World in 4 Dances
by David Griffin

14" x 14", mixed media

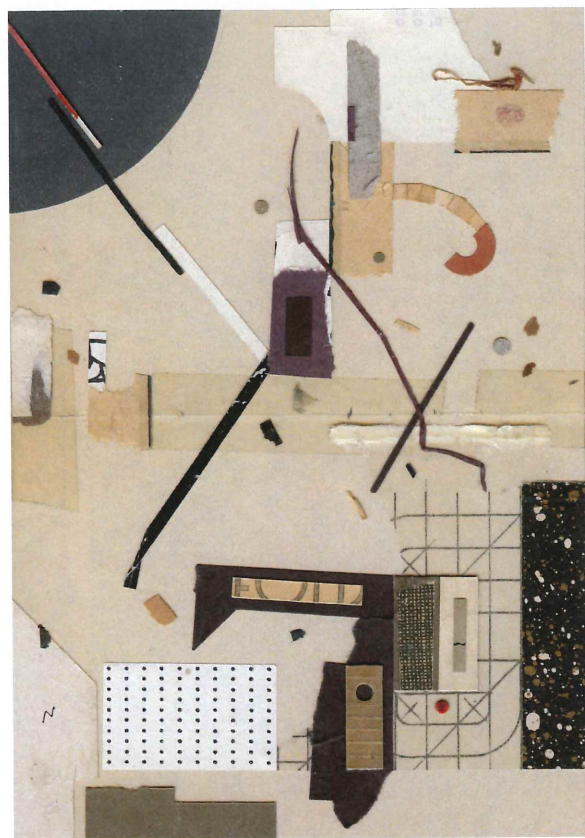
Toronto-based artist David Griffin describes his work *The World in 4 Dances* as a "notation for music and dance, using just one piece of paper, torn and recomposed to be a kind of visual music." The composition of the work, rooted in the duplication and rotation of an image, is on its surface quite simple. Four rectangular planes compose the spherical structure of the work when viewed in conjunction with one another—but up close, the materiality of the individual sections takes precedence. The overall spherical unity of the piece is lost to an investigation of small flecks of colour and the manner in which the leaves overlap one another.



Air Conditioner Monologues
by Maya Ben David

Video still

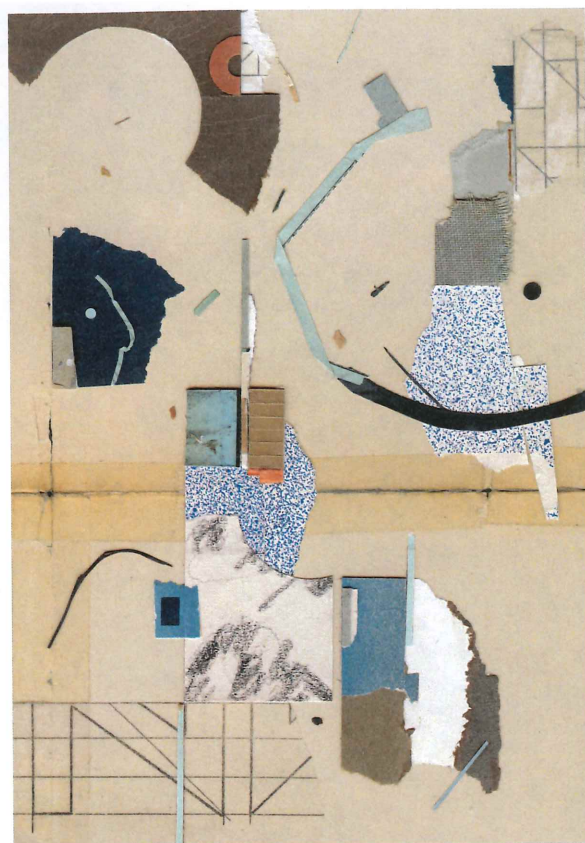
The Air Conditioner Monologues is an exploration of anthropomorphism in cartoons and animation. In this video, Toronto-based artist Maya Ben David personifies the Air Conditioner character in Jerry Rees' *The Brave Little Toaster* (1987) and re-performs the Air Conditioner's final, melancholic monologue. By using her own body to re-perform this character, Ben David re-genders it, providing a female voice and narrative. Ben David uses chroma key video editing techniques to create a manifold audio-visual collage into which she inserts herself: the audio of the original is blended with her appropriative voice, the costumed Ben David appears amid the original animated footage, sometimes in triplicate, and there is a moment when the green screen is revealed, exposing raw footage, breaking the fourth wall and calling attention to the alteration of Rees' work. For Ben David, video montage and the chroma key effect become the primary tools for her particular style of collage, blurring boundaries between multiple forms of representation. For more information visit mayabendavid.net.



ofd-
by Jacob Robert Whibley

11.5" x 9", mixed media

Jacob Robert Whibley is a Toronto-based artist whose collage practice is informed by a sense of randomness, creating abstract compositions that embrace accident and chance. Whibley's works *emn-* and *ofd-* are presented together as a diptych embodying this philosophy. The titles of the works are pulled from fragments of printed matter on the collages themselves, and mirror the decentered composition in the abstraction of the pieces. Whibley's collage process often begins with the random placement of a scrap of paper as a starting point, with scraps added as outward expansions from that point. Reading into Whibley's collage, interpreting the abstraction between title and work, is something akin to attempting to solve a riddle. Visit jacobwhibley.com to learn more.



emn-
by Jacob Robert Whibley

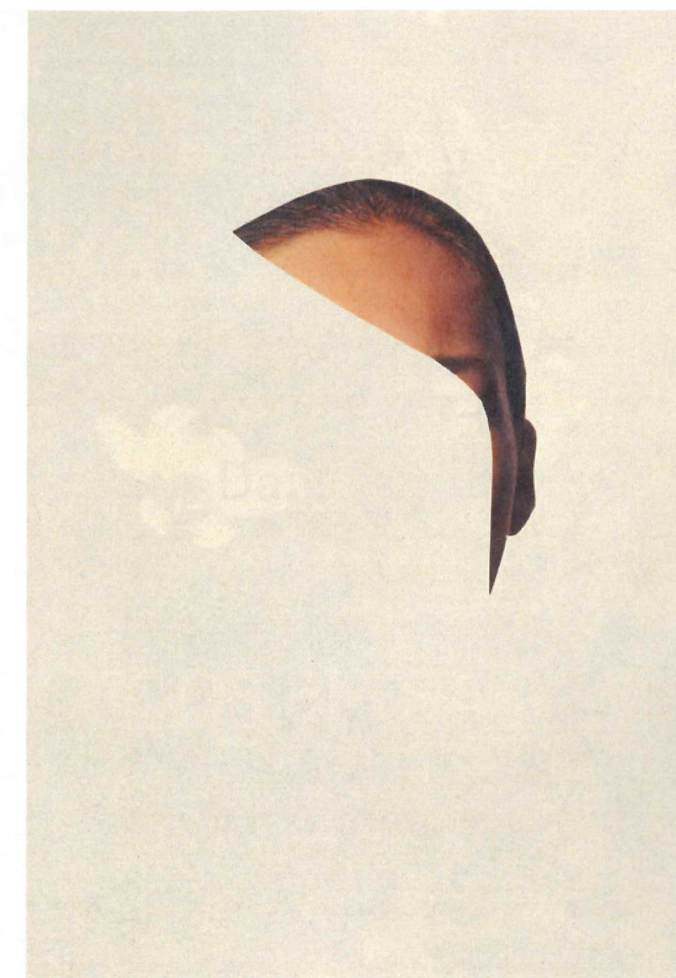
11.5" x 9", mixed media



Splendours of Versailles 1
by Ebony Jansen

36" x 36", mixed media

Toronto-based artist Ebony Jansen combines analogue collage with digital manipulation techniques in her piece titled *Splendours of Versailles 1*. Jansen has reassembled and remixed an image of classical Renaissance luxury, gilded ornamentation and gleaming grape bunches, to produce a mosaic. The analogue nature of the collage's composition is evident in the overlapping edges of the mosaic's component parts. The physicality of the act of scanning the collage is also visible: the warped, languid drip of Red-Green-Blue pixels distorts the circular shape of the mosaic and indicates the movement of the collage atop the glass surface of a digital image scanner. For more information visit ebonyjansen.com.



face | left
by Isabel Reitemeyer

9.25" x 7", mixed media

face | left by Berlin-based artist Isabel Reitemeyer is a prime example of minimalist collage. The piece is largely defined by what is lacking. The human face is mostly divorced of its recognizable components, and is instead filled with negative space. The viewer can only focus on the contour of the cut, and the shadowed periphery of the face and its hairline. In this piece, devoid of juxtaposition between images, the background takes precedence by seeping into the foreground and negating our expectation of "what ought to be there," that is, a recognizable visage. For more information visit isabel-reitemeyer.com.