

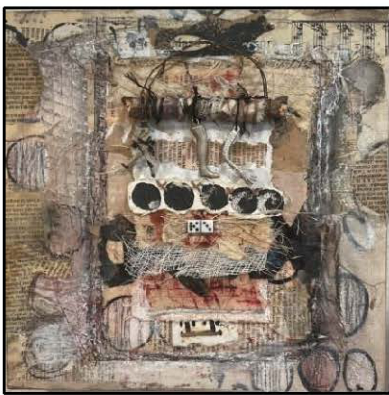


Heel, Toe and Away We Go

Northwest Collage Society
Members Juried Spring Exhibit

March 25 - April 30, 2023

Artist & Show Information



Left to right, top row: Benjamin Thomas-Kennedy *batshitsermons 10/8* • Kathy Parker *Single Bloom* • Cheryl Chudyk *bottom of leg, top of leg, F-THOOM!*

Bottom row:: Connie Glinsmann *Heel Toe Away the Game of Life We Play* • Victoria Raymond *Summer in the City* • Nelson Wilbur *Merc 70 & the flower storm*

Meryl Alcabes
Lisa Alden
John Arbuckle
Janet Atlas
Suzanne Bailie
Sarah Banks
Judy Bjorling
Colleen Foye Bollen
Elsa Bouman
Marilee Clark
Susan Cook

Torea Frey
Stella Gausman
Gina Hanzsek
Victoria Foster Harrison
Nan Harty
Judith Heim
Kathryn Kim
Anne La Fever
Lynne Conrad Marvet
Nancy Meldahl
Nicole Mertes

Marcia Meckelson Miller
Andrew Miracle
Colleen Monette
Arlene Mraz
Karin K. Mueller
Lynn Skordal
Debbie Smith
Martha Soriano
Robert Stockton
Michele Unger
Kim Weers

Meryl Alcabes*Doing Heelies**Tippy Toes*

When I was a child, my father purchased still cameras and home movie cameras with the goal of mastering their operation. We loved watching the video of my baby brother's first haircut backwards, with the hair jumping from the floor to his head, because dad couldn't get the film strip loaded properly. I inherited all of the abandoned photography equipment and by high school I was making video clips for humanities class and editing a yearbook filled with my photographs for a regional youth group.

In college I was introduced to the 35mm camera and the darkroom and I enjoyed creating unspectacular images for many years, taking the odd photography class or art class when time permitted. I spent a fulfilling year in Barcelona at art school, but just before the second year began, my first son arrived. When he was a few months old, our homework assignment was to cover our bodies in blue paint and roll around on white butcher paper to create an image. This activity did not sit well with my idea of new motherhood so I dropped out.

Fast forward through several careers (travel agent, publicist, furniture store owner) to the moment when I had the opportunity to return to school, study photography more seriously, and establish my own business—creatively named Meryl Alcabés Photography.

But, fast forwarding a few more years, Covid hit and most of my assignments (portraits, events) vanished. So I set up an art studio in my dining room and binged art classes online. None of them demanded I cover my body in blue paint. I practiced collage, mono printing, encaustic, and abstract acrylic painting, and dabbled in photo compositing on the side.

I am an incorrigible collector and I use the everyday objects that fill my home as inspiration. When I find an expressive face and the person is willing to be photographed, I add those images into the mix.

For this exhibit, I was inspired by the title "Heel, Toe and Away We Go" to create figures out of corrugated cardboard with a background of collage and paint.

Lisa Alden*Dancing Forager**Graceful Dancer**Wisdom Seeker*

Lisa Alden vividly remembers feeling called to be an artist as far back as kindergarten. A collage and mixed media artist, she earned her MFA in Textiles and shared her passion as an art educator for almost forty years. Living in the PNW, she draws inspiration from nature, personal ephemera and her spiritual curiosity. When working in

her studio, she starts with a theme or a concept, often without a fixed plan. Combining bits of paper, paint and a variety of mark making tools, she explores imagery using tiny, loose ideas, making them grow into something meaningful. Lisa seeks to communicate an engaging, soulful experience through her art, incorporating her fascination with bold, bright color, pattern shape and texture.

John Arbuckle

KiKy

Roy Brown

No Paps

Visual art has always been part of my life whether I was appreciating others work or creating my own. There is something within me that drives me to take paint, paper and recycled materials to create a new art piece. I love the satisfaction of ending up with a part of my imagination in a form that I can share with others but most of all something that develops out of my mind, hands, and heart for own appreciation and satisfaction. My art is an extension of myself, an expression.

Inspiration can come from just about anywhere. I might be reading a book or looking through a magazine and all of a sudden an idea pops into my head driving me forward to my next piece of art. I wake up in the morning and a thought that has been circling inside my head over night pushes me forward to create. A song or a poem or a random overheard conversation may spark a lead into a new piece of art. I haunt garage sales and flea markets for 2D treasures that will either promote a new art lead or enhance one that I am already working on.

When I begin the process I do not I know where I am going with a collage or paintings or book arts. I usually just start. Blank white paper does not cause worry. I always go with the first thought that comes into my head which may be to get a certain color or a texture down. It is as if my art has a life of its own, it leads me.

My greatest happiness when creating comes from problem solving. I frequently work myself into a corner and have to figure out the next step. There is always a solution. That solution may take a bit of time to gel but it is always there somewhere. That is why I work on three, four, or five pieces of art at a time. I move back and forth between them as if doing a self-choreographed dance. Leaving a piece for a while allows for new perspectives to surface. It is like seeing something with a new set of eyes. I thrive on trying new techniques and pushing myself into directions that I have never been or using materials I have never used. That is the challenge; that is the soul of my process.

Janet Atlas

Following a Pattern

Collage allows me to express my own emotional and intellectual questions. Juxtaposing images, colors & textures exposes these questions at a depth which is meaningful to me.

Like the small tiles on the floor of an ancient Italian villa; pieces of paper are put together to form what I hope is an intriguing and beautiful piece of art.

Suzanne Bailie

How Swiftly

Suzanne Bailie is an artist and writer. Since childhood Suzanne loved manipulating paper. Her first creation was a covered wagon made from orange construction paper and all the tape she could find her parents' house. Her award-winning collages are vibrantly whimsical or darkly disturbing. A published playwright and poet, her writings celebrate the unusual world of everyday people. Her artistic creations are described as in your face reality whipped together with humanity, truth and unexpected laughter.

Sarah Banks

At the Well

The Dance

The Chase

At the Well and *The Chase* have reimagined a medieval town and well by mixing elements via collage – first as paper cuts and then serigraphs. *The Dance* collages cut outs over monotype and reduction print cut outs.

Judy Bjorling

Android Love

The Performer at Rest

I have been a painter for many years now, and color and texture never cease to amaze me!

Colleen Foye Bollen

Perspective

Magical moments occur when I shift my perspective and catch glimpses of everyday scenes from a different angle. This altered viewpoint influences all my artist endeavors - collage, photography and writing.

The process of creating collages is as multi-layered as the collage itself. For me, the alchemy of collaging begins with a single image. Sometimes the final product has no visible similarity to the original subject. Instead it captures the desired essence/quality I am striving to achieve. Many of my collages represent snap shots of an emotional state or perspective.

Elsa Bouman

Agnes Had Trouble Sleeping

Betty Always Wore the Right Shoes

Gretchen Calls in Sick

Whether creating or teaching, my art is spiritual testimony and where I find my truest self.

Cheryl Chudyk

Bottom of Leg, Top of Leg, F-THOOM!

India has over 300 million cows, and this cattle, as well as goats and other ruminant animals, produce over 13 tonnes of methane yearly. Methane is a potent greenhouse gas that has over 80 times the global warming power of carbon dioxide, and methane has contributed to over 30% of global warming to date.

Methane could be captured from both the manure and burps of livestock. This methane could then be transformed into urea for cattle feed, electricity, fuel, plastics, plexiglass, aerosol propellants, antifreeze, fire extinguisher fluid, neoprene, teflon, solvents and more. I would love to see the pursuit of this technology in India, and processes developed could be shared with other large methane producers including China, the United States, Russia and Brazil.

Marilee Clark

Cheetah Walker

Stepping Out

The Elephant in the Room

I am drawn to mixed media because it falls in line with my strong belief that we must all recycle and reuse. Some of my work involves using old paintings as a base and of course lots of ephemera which I collect with a passion. For me everything deserves a second life!

Lynn Conrad Marvet

Traveling Toes

I am a visual, installation, and performing artist. My visual art is primarily abstract mixed media and *miksang* (Tibetan for 'good eye') photography. I work spontaneously without preconceived ideas by juxtaposing sometimes incongruous images of nature, architecture, and landscapes. I create abstract images with bold contrasting patterns and textures and often use *trompe l'oeil* techniques to integrate elements of the composition. I like to add found objects, recycled materials, wire, beads, string, etc. to my mixed media work. My imagery offers multi-faceted portals into various experiences, realms, and both mental and physical spaces.

When I photograph, I love to notice scenes that catch light and reflections in vivid ways and reveal abstractions in all forms of natural vegetation and urban landscapes.

Making art is a source of tremendous joy and satisfaction for me and it is a bonus when others enjoy my creations.

Susan Cook

Lovely Day, Darling

I love to tell a story with my collages. I love images and paper. My desire is to put images together to create a story, one that the viewer can imagine, can interrupt or come up with their own story. I love surrealism – something that doesn't belong, yet makes sense anyway.

Torea Frey

Dancing in the Hurricane

I Hate to Do It and Yet I Must Go

The Words of Man

Collage is a transformative, regenerative medium that offers myriad adventures for reconstituting the status quo. My work wrestles with the possibilities of material destruction and the agency in salvaging the parts of yesterdays we'd like to retain, as well as in altering remnants of the past in a way that coheres with the world I want to see.

Stella Gausman

Rolling in the Jungle

Artist experiments with materials such as found objects, paints, graphite pencils, paste and finishes in her collage work. Because of 20 years of experience in interior design, her work tends to use strong design principles.

Connie Gllinsman

Beneath Raindrops

Heel Toe Away the Game of Life We Play

Beneath Raindrops depicts the movement of raindrops, nature that grows, and all the layers that form beneath. In *Heel Toe Away the Game of Life We Play*, found and collected objects creating the idea that we move throughout our lives with the energy we bring to this adventurous game. The Milagros hang from the peace of nature symbolizing our attachment to the universe.

Gina Hanszek

In Tune

Meet Me in the Marseille

Wind Tossed

I love the hands-on exploration and discovery of collage and assemblage. I enjoy the active arrangement and rearrangement of elements that take me down unexpected paths and inevitably lead me to surprise juxtapositions. I draw inspiration from my family history, my travels and hikes, and my sketchbooks.

Victoria Harrison

*Emerging
The Big O II*

'Start each day with a spirit of adventure to encourage discovery'

A working artist and workshop instructor from the Pacific Northwest, Victoria specializes in Encaustic Printmaking (creating one-of-a-kind monotypes with beeswax and paper), and embraces the wabi-sabi theory of 'perfectly imperfect' in her monotypes, urban collages, contemporary landscapes and paintings featuring mark-making and asemic writing. A right brain & left brain thinker, her work is a combination of active detail along with calm atmospheric fields of soft rustic texture.

Encaustic printmaking is a contemporary process with a refreshing approach. Free, fluid, fast and fun, touching a warmed palette with pigmented beeswax and manipulating the flowing strokes with tools, naturally result in exploration at deep levels. A sheet of paper is then laid on the wax and by making pressure with one's own hand and without a printing press, the image is embedded into the paper. The direct result of the lifted paper is an original, one-of-a-kind monotype.

Nan Harty

Old Woman in a Shoe

Art I love emotionally moves me. I strive to say something universal with my work.

Judith Heim

*Blue Horse Cafe
Cats Have More Fun!
Midnight Pajama Walk*

I am an interdisciplinary artist with a background in design. Visual spontaneity and narrative are important to me. I work in a variety of materials including water media, torn paper collage and found object assemblages from recycled treasures. My work reflects a wide range of reflection and quirkiness as I often see life as theater of the absurd!

Kathryn Kim

Joy

Kathryn appreciates the power of words, and she often frames her pieces around a phrase or sentiment of import in the moment. Her prints and collages generally reflect the ephemeral nature of our world and the important role that art plays in capturing and preserving fleeting moments of beauty or significance.

Anne La Fever

Gender Bender Class of 1938

The Snake Charmers
Wonders of the World

I have a lifelong passion for antiquities, Renaissance art, papercraft and history. I combine this passion for history with a desire to add drama, wit and updated sensibilities to my art. I am fascinated by the fact that certain human conditions, emotions and situations span the centuries and can still evoke feelings in the modern viewer. My goal is to entertain, amuse and initiate conversation with the viewer.

I comb thrift stores, estate sales and garage sales searching for 19th and early 20th century medical, astronomical, zoological, and literary volumes for the images I use in my collages. I also extensively collect old photos, memorabilia and quality frames to use in my art.

The majority of the photographs, tintypes and engravings I use are hand colored and inspired by old tinted family images. In this way the subjects found abandoned at estate sales and thrift shops seem to come to life again and embark on a new adventure which the viewer can share.

Nancy Meldahl
The Sighting

Nancy Meldahl, a Montana State University graduate, taught high school art and pottery before establishing and operating her own pottery studio in Montana for twenty five years.

After dismantling the studio and moving to Washington with her husband, she explored other art media. A workshop with Tacoma sumi and collage artist Fumiko Kimura piqued her interest in collage. The color, pattern, and texture that characterized her pottery transitioned into her collage pieces.

An outdoor enthusiast, her artwork is usually created as a response to the natural surroundings of the Puget Sound and her native Montana. Her time is now divided living in Gig Harbor, Washington and Flat Lake, Montana.

Nicole Mertes
Flip that Funk

I cut and paste to discover and reveal transformative perspectives to bring new faces of the human spirit forth. Glue stick, scissors, and magazine tear outs are the tools I use to turn the mundane into something new and vital. When I am able to evoke a slice of light from throwaways, I feel I have contributed something significant in the name of second chances.

I am drawn to movement, especially the motivations that drive it. I relish bringing intention out of the shadows to test it, see how malleable it is, find the truth in its

direction, and in the end, to have an insight or chuckle at the infinite variety of foibles that present themselves.

Can a collage be a healing force? I think so. A gorgeous contour, a color with just the right intensity, and balance at the edge of a precipitous are attractors that hopefully, invite one to a new space for grace.

I never imagined that I would call myself an artist. I founded a training/software company, but now beauty has hold of me. It calls me into the warmth and wonder of an eternal embrace that can rekindle life. I never know when an epiphany will appear to bring the glow of order, coherence, and unity. When these needs are met, my soul feels at home in the world.

Marcia Meckelson Miller

Community

You have to look harder to see the hidden value of your community. Strangers all around you are like flowers growing together to make life beautiful, strong, vibrant and rewarding.

Andrew Miracle

A Day at the Races

The Dream Waltz

My collage making process involves appropriating and recontextualizing twentieth-century print ephemera in an attempt to create new, cryptic but evocative images charged with a sense of levity and subversion. I'm interested in exploring how the past informs the present. I try to imbue my work with a thread of narrative while leaving enough ambiguity so that each viewer can generate a unique interpretation.

Colleen Monette

Call Me

Pretty Perfect

Nothing to Wear Mary

I am a salvage artist. My style of collage, my aesthetic, is much like a historian or archaeologist, to preserve what I unearth. I love the ancient, I swoon over beautiful penmanship and old love letters. There's a deep connection I feel to the past, to the person who penned the letter, the faces in a photograph, the beauty and the decay. Bits of ephemera, some centuries apart, are combined through folding, tearing, layering and peeling back, exposing an identity lost and creating a new history. To give them a further feeling of permanence and stop any decaying, encaustic medium (beeswax and damar resin) is added and unexpected details emerge.

The Japanese word *mottainai* meaning 'too good to waste,' was used to describe boro fabric: textiles that have been mended and patched over and over. This resonated with

me, so every scrap of antique paper or vintage fabric is saved until it finds a home in my art. I also feel the importance of using the original materials, not copies, to lend authenticity to myself and the voice I'm hoping to bring to the original owner of the document.

Arlene Mraz

Waiting for Poirot

Of Bohemian descent, I credit a large part of my creative abilities to those fine people whose blood sluggishly (at times) runs through my veins.

I began my artistic journey during the 2nd trimester when my attention was captured by luminous light filtering through my mother's womb.

That first blast of earthly light was a real eye opener. I started to use any material that I could find to help express my artistic urges. Cereal was an early and versatile medium. I moved on to coloring books and crayolas. I spent many an hour fine tuning my artistic voice.

This early education, combined with the teachings of many fine artists, has helped me continue to explore the many facets of the painting world.

Karin K. Mueller

Beaker Babe

Beyond Stylish

Outside the Box

I am a mixed media artist who has been in the found object & repurposed style of art for fifteen years. I now have been completely fascinated with collage and have moved onto that medium. I love the many opportunities to discover all things associated with collage. It is exciting and artful.

Kathy Parker

Single Bloom

The Flowered Stall

My choice of papers dictate the final outcome. Handmade, translucent, and colorful, these papers create entertaining images.

Victoria Raymond

Angel Food

Summer in the City

I am inspired by the natural world around me, it's shapes, colors and shifting light.

My pieces develop organically as I work on them, and are comprised of many

materials: polymer clay, paint, paper, ink and found objects. Some pieces incorporate things I intentionally break to depict grief and loss, but integrating them with other materials repurposes them in new and beautiful ways.

I make quick paintings in my garden from different angles to capture the array of flowers, stems and leaves. Then I cut the paintings into pieces, and layer them onto paper. A picture slowly emerges, transforming the elements into a beguiling landscape.

By combining and arranging elements in my collages and assemblages, I open my pieces to exciting possibilities and create art that is imaginative, vibrant, and tactile.

Lynn Skordal

He Couldn't Tell If He Was the Sky or the Blackbird

Mare Boreum

The Reality Show

I live and work in the far Northwest on the banks of the Swinomish Channel, near the beautiful Salish Sea. After retiring from the practice of law in 2008, I began making artist's books and small works on paper. Old-style cut & paste collage has been and remains a favorite medium, and I frequently also incorporate sewing techniques, thread, fabric, metal, wood, and other materials into my pieces. For me, collage is about juxtaposition -- in materials, methods and content -- and there's always a story with a little bit of mystery to it. I often mix historical images and popular culture, with a little dash of magical realism. The goal is always to startle, amuse or provoke.

Debbie Smith

Dance Me to the End of Love

Inner Child

Collage has been the single most profound influence on me as an artist. In the digital age, the tactile, somewhat messy work of collage keeps me grounded in the present moment. Through tearing and glueing paper, I am able to lose myself completely in the process of creating I am free to play and explore. I work very intuitively, without preconceived expectations. In my work I use scraps of found and vintage papers, as well as hand-painted papers.

Martha Soriano

Each Step Makes a Flower Bloom

Kiss the Earth with Your Feet

Walk and Touch Peace Every Moment

I strive to show in my art what I believe is important in life-- spirit, passion, love, kindness and service. I strive to be in touch with my heart and soul, and to notice what they want to say. I am using more intuition than in the past. I am forever learning to be more still and allow the process to come through, to let go of the final product and just have fun. By recognizing what is important to me, I hope to find my unique path and

that it will reveal imagery that is meaningful to me.

Robert Stockton

Deluge After Drought

Dictionary of Improbably Prototypes

San Andreas Two-Step

I am a mixed media artist incorporating both 'found' and traditional artist's materials into my work. I was born in 1946 and grew up in California's San Francisco Bay Area, attending The California College of the Arts in Oakland, California, where I received a BFA in 1970, and an MFA in painting in 1971. In 1972 I moved to the Puget Sound region of Washington State, where I taught high school art for 33 years. My home and studio are located in Mukilteo, Washington.

In addition to materials such as acrylic paint, gouache, watercolor, ink, gold leaf and colored pencil, others such as worn or weathered paper, fabric or wood, old maps and illustrations and other ephemera find their way into my work. My working process tends to rely heavily on the intuitive, often leading to chance encounters between various materials and ideas which would be impossible to plan. Working in this way allows for unusual juxtaposition of elements often leading to surprising visual connections. I often think of my finished pieces as glimpses of fragments of the everyday details of a life lived in another place or time.

My work has been exhibited locally, and, among other places, in Pennsylvania, Connecticut, and Naples, Italy. I have had work published in several books: *The Pulse of Mixed Media*, the *Incite Series*, volumes 1,2, and 3, and had my artwork and an interview published in *Featuring Magazine*, issue #4, entitled 'No Brain for Math or Science'.

Michele Unger

Keel, Tow, and Away She Blows

I need to be creative. If I am not painting, art journaling, printing, making a book or working on a collage, I find myself arranging and rearranging the fruit and vegetables in my kitchen into a pleasing composition. Cooking, gardening, many of minutiae of daily life can, and do, give my creativity an outlet.

My art is focused on what feels right to me. I love texture, color, layers and most especially, the process of creation. When I am immersed in creating it feels like dancing, creating seems effortless and time doesn't exist. I treasure the internal conversation with myself when I am 'in the zone.' I am much more concerned with the process, not so much the product, of creativity.

If someone else finds my artwork speaks to them, I am glad. I hope that the joy I find in creating can be shared with others and that they, on some personal level, can share that creative energy.

Kim Weers

Where to Next

Surface design on paper is an important part of the work I do whether it is done with recycled papers, pens, or watermedia on watercolor or handmade paper, painting papers for handmade boxes, or choosing magnificent Yuzen for journal covers. In creating my own designs I mostly use dyes, inks, watercolors, paint sticks, and acrylics which may be sponged, brushed, or sprayed on the surface.

Nelson Wilbur

Merc 70 & the Flower Storm

Nelson Wilbur is a local Bellevue architect and artist with a drive for self-expression through the exploration and practice of art and design.

Fundamental to his collage work is the use of found imagery, vintage ephemera and traditional media.

Nelson works to blend mediums, challenge the expected and remodel artistic tradition.

He will often integrate architectural design concepts with layers of loose imagery, color forms and detailed patterns.

Attention to presence, color, and composition are consistent in his process of art; creations to endure time and dismiss superficial understanding.

"The pursuit of an idea through the lens of creating is a never-ending endeavor, attempting capture beauty inspires the timelessness of always."

Upcoming Activities for Members

You should join us! Membership is \$40/year, due each September.

Visit nwcollagesociety.org to complete the membership form only and submit dues.

Membership Meeting with program by Sherry Ying Ruden

Saturday, April 15, 10:30 am
Shoreline Masonic Center

Sherry is an award-winning artist based in Seattle whose paintings have been widely exhibited nationally. Inspired by her life in the East and West, Sherry uses Chinese Xuan (rice) paper, which, though fragile, is surprisingly versatile. Sherry's work nods to traditional Chinese brush painting but goes well beyond the expected, connecting her surfaces to our contemporary world.

Membership Meeting with program by Deborah Gardner

Tuesday, June 20, 10:30 am
Shoreline Masonic Center

Deborah (Debs) Gardner makes nature-inspired collage art, using tiny bits of paper from her (too many) old copies of The New Yorker magazine to create intricate mushrooms, butterflies, bees, birds, and more. She works on art when possible outside her main job of working as a public health professional focused on maternal and child health equity.

Zoom Collage Night, April 27

NWCS hosts monthly collage nights by Zoom on the 4th Thursday of the month to connect members no matter where they are located.

Spring Collage & Poetry Activity

The Collage Society was asked to once again to participate with the Cancer Lifeline poetry group in creating original pieces of collaged art that illustrates the poems. The poets will create 30 poems from which our members will choose one for their art inspiration. The art will be non-juried and will be hung at the Cancer Lifeline in August. Details about this activity will come out in April.

About Northwest Collage Society

The NWCS was established to advance the stature of collage as a major art medium. The organization provides a forum for the exchange of ideas among members through:

- bi-monthly meetings, which include presentations by local artists or similar programs
- workshops
- annual retreats
- member activities like collage exchanges
- opportunities to enter juried and non-juried exhibitions
- circulation of an online newsletter and other publications
- recognition of members' accomplishments

The Northwest Collage Society meets at Shoreline Masonic Center (Shoreline, WA) five times a year, September through June. Meetings offer a variety of programs such as guest speakers, demonstrations, and slide presentations.

Although the organization draws most of its members from Washington, Oregon, Idaho, Alaska and British Columbia, members are welcome nationwide.

Website: nwcollagesociety.org

Instagram: @northwestcollagesociety

Facebook: NorthwestCollageSociety