



Scroll-ology

Northwest Collage Society
Members Juried Spring Exhibit

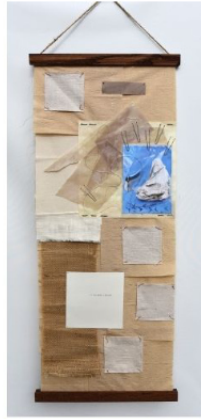
August 1 - October 31, 2024
Rosehill Community Center
Mukilteo, WA

Artist & Show Information



The Northwest Collage
Society Presents:

NWCS Juried Fall Show 2024 Scroll-ology



Rosehill Community Center Art Gallery

304 Lincoln Ave., Mukilteo, WA 98275

August 1, 2024 - October 30, 2024

ARTIST RECEPTION - August 15, 2024

6-7:30p

Images: (From Left To Right)

Carol Tanner Birdsong. Victoria Harrison Diversity. Kri Yamada Spiritual Materialism. Karin K Mueller Alignment of the Universe. Kathryn Kim Apron Strings.

Also Featuring Works By:

Susan Akers-Smith • Sharon Gottula • Lynn Skordal • Gary Gillespie • Karin K Mueller • Carol Tanner • Judy Bjorling • Nancy Meldahl • Cheryl Chudyk • Elsa Bouman • Andy Pletz • Diana Robbins • Kri Yamada • Amy Duncan • Victoria Harrison • Nan Harty • Susie Arnold • Andrea Lewicki • Christie Houston • Peggy Ostrander • Liz Byrd • Torea Frey • Kim McIver • Debbie Smith • Stella Gausman • John Arbuckle • Jeannine Romero • Janice Clem • Sally Little • Susan Wilson • Robert Stockton • Kathryn Kim • Lisa Alden • Lynn Bensinger

www.nwcollagesociety.org

mukilteowa.gov/287/Rosehill-Community-Center

Susan Akers-Smith (Snohomish, WA)
www.SusanAkersSmith.com

Solitude

The subject of my art is mainly focused on nature. Morning coffee in the garden watching its inhabitants provide me with daily inspiration.

I approaches each collage piece by starting with a layer of paint and successive layers of paper. Fiber paste, ink, charcoal and/or markers are sometimes added until the desired look is achieved. I allow the piece to let me know when it is complete. The papers I use are hand painted on junk mail or collected from magazines, old books, maps, tea bag tags, fortune cookies, sheet music or just about any other paper that catches my eye. I find myself picking up pieces of paper, labels, tags, receipts wherever I go. My favorites are vintage letters or postage stamps. The history they carry with them is special.

Lisa Alden (Mukilteo, WA)

Great Aunt Lucy's Affair

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 Pacific Northwest, 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. Her work can be found on her Instagram @lisaalden24.

John Arbuckle (Mountlake Terrace, WA)

The Children of Santa Fe

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 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.

Susie Arnold (Kirkland, WA)

Undercurrent

I am a collage artist who is inspired by old and beautiful things, items that others might consider trash, and the natural world.

Lynn Bensinger (Seattle, WA)

Victorian Weirdness

Victorian Whimsy

I love to do collage and multi-media artwork! It is the whimsy and randomness that appeal to me. I've taught art/craft classes to seniors in White Center and to middle schoolers at Seattle Girls' school in a collage internship program.

Judy Björling (Woodinville, WA)

Lyrical Leaves

Scroll of Unknown Origin

The Trellis

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

amaze me! Sculpting and glasswork taught me to appreciate even more the variable texture of my paintings. Currently I find myself using collage and mixed media to create additional texture and variety in my work.

Elsa Bouman (Lake Forest Park, WA)

Escape

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

-Elsa Bouman

Liz Byrd (Renton, WA)

Golden Years

Always colorful and apparently random, my collage style is influenced by the punk movement and a rebellious spirit. Using vintage and modern magazines as well as other ephemera, I make pretty pictures from garbage!

Cheryl Chudyk (Kirkland, WA)

*Jacob's Ladder - Paperdolls from the Desk of the Great Michael Toti
Handpainted (not to scale) on Rule (not ruler)
Nostalgia*

I love bold, punchy colors, and I am fascinated by constraints, whether it is constructing a camera from pages within a textbook, or using only weathered papers I find on a telephone pole.

Janice Clem (Edmonds, WA)

Head, Shoulders, Knees & Toes

I'm a Mixed Media Artist influenced by Popular Culture.

Amy Duncan (Everett, WA)

*On My Way
Word on the Street*

My studio focuses on the creative use of materials that others have thrown away, weaving together the elements of time and history, with color, texture, pattern and tone. It's not uncommon to find used envelopes, receipts and letters, leftover wallpaper, old book pages, or snippets of torn maps as components in my compositions. An obsession with things that are old, rusty and dilapidated and then

uncovering their hidden beauty is the final layer of these collages, adding a 3-dimensional element to each creation, giving new life to recycled remnants.

In recent years, my love of vintage has cultivated a photography interest that spins the story of these forgotten relics; a marriage of collage, photography and digital artistry melds the past with the present into a contemporary image.

Torea Frey (Clackamas, OR)

All These Years

The Beauty Who Thinks

As is my wont, I did some research on historical scrolls and their storytelling power. *The Beauty Who Thinks* is a response to the Admonitions Scroll, traditionally ascribed to Gu Kaizhi. That narrative painting can be read as a bit of a rulebook for women of the imperial court, structured in to highlight paragons of the past, a mountain scene, and the lives of palace ladies ... with the final panel featuring the “instructress” penning admonitions for those who’ve fallen out of line.

I sought to upend the notion that there’s any sort of “proper” behavior for us gals. Be who you want, do what you want, and to heck with the rest of it. In the upper third, I depict some rule-breaking women who I’ve long admired — Josephine Baker, Katharine Hepburn, Rachel Carson, &c — an Everest view, and snippets from a Life feature where comedian/TV host Buff Cobb parodies a behind-the-scenes day-in-the-life of a starlet. Then I added a wash of paint and a collaged giantess on top of it all, accompanied by a snippet of text (in translation) from the original scroll: “the beauty who thinks she is beautiful is quickly found fault with.”

Stella Gausman (Bellevue, WA)

Safari Five

My work is based on the elements of design, such as, composition and form. The work is meant to be abstract rather than representative. I have been influenced by the Fine Arts Degree with an emphasis on the elements of interior design and the use of these elements during my 20 plus years as an interior designer.

Gary Gillespie (Kirkland, WA)

Helen of Troy

Ozymandias

Rhapsody in Blue

Deeply inspired by art history and the profound emotions it evokes, my work is a journey into the abstract realm where existential meaning intertwines with cultural iconography. My collage-based approach, utilizing diverse materials such as

colored tissue, disassembled newspaper clippings, and Fred Meyer grocery ads, allows me to create unique interpretations of universal imagery. These become enigmatic entities when placed in new contexts.

Sharon Gottula (Kenmore, WA)

We Ought to Wonder Where There Are

How do we hold onto the key moments in our life? How do we organize our memories as they drift further back in time? This work delves into how we mark time, the seasons, the day to day, and even the dramatic moments of birth and death.

Sharon Greenberg (Seattle, WA)

Umbrella Pine, Rome

How do we hold onto the key moments in our life? How do we organize our memories as they drift further back in time? This work delves into how we mark time, the seasons, the day to day, and even the dramatic moments of birth and death.

Victoria Harrison (Port Townsend, WA)

Blending Generations

Diversity

Shim Shim Shiree

Victoria Foster Harrison - Curly Girl Art Studio

'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 (Sultan, WA)

Garden Scroll
One for the Ages

Art I love emotionally moves me.

I strive to say something universal
with my work.

Christie Houston (La Conner, WA)

Earth Day

Both scroll-ology hangings represent both the fragility and strength of fragments when woven together. Imagine the community absorbing the beauty and delicate balance of a peaceful earth. As an artist I am fond of using paper and color to explore techniques and elements that can create a conversation or mood that lead to a story that in the end connects me to the viewer.

Kathryn Kim (Seattle, WA)

Apron Strings
Variations on a Poem by WH Auden

Kathryn Kim is a printmaker and collage artist. She has been a member of the Northwest Collage Society since 2014, and she is currently the Program Coordinator. In this role, Kathryn has spearheaded the NWCS's exploration of virtual methods for presenting artistic and technical content, as well as for transacting business and socializing as a group. She has conducted workshops for NWCS members, including "Marble-ology," (about the history and methods of marbling paper and other materials), "Text-ology" (concerning ways in which text may be incorporated into a collage), and "Scroll-ology" (regarding the ancient and modern ways of making scrolls). 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. Kathryn's work has been exhibited at various venues.

Andrea Lewicki (Duvall, WA)

An Ode to Stains of Newsprint Ink and Melted Otter Pops
Dear Diary I Hate to Burst Your Bubble but We Were No Shows for the Reunion

I dig poetry of the surreal and prose-y variety, and my art tends toward that direction. It's often collage, which just means that I cut things up and mix them

together until I get the level of weird I'm looking for. There's a story somewhere in the layers of each piece that leaves my studio. Joan Miró, Cy Twombly, and Hilma af Klint hang out in my brain along with a lifelong practice of handcrafts traditionally seen as women's work: sewing, mending, knitting, and crocheting.

Writing and making visual art are symbiotic processes for me. I move fluidly between them, letting one influence the other. In either medium, I am motivated by finding surprise, divergence, and catharsis.

Peculiarities, or things I love, in no specific order: crossword competitions, jigsaw puzzles, beans, sadcore music, washed rind cheeses, forest bathing, and PNW geology.

Sally Little (Edmonds, WA)

Cast Paper
Gelli Prints and an Old Purse
The Ancestors

Mixed media artist who loves to explore textures.

Kim McIver (Kirkland, WA)

Collage by the Foot

Inspired by my love of paper, collage allows colors and patterns to emerge defining spatial and temporal dimensions.

Nancy Meldahl (Seattle, WA)

Journey

Collage offers the joy of transitioning my affinity for color, pattern, texture, and design into an outlet for my creativity.

Karin K. Mueller (Bellingham, WA)

Alignment of the Universe
Waiting for Color

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.

Peggy Ostrander (Kirkland, WA)

Looking East
Now Serving Heirloom Scallops

From quilting to gardening, and now, to reducing her paper stacks, Peggy is new to collage and likes the people and the results.

Andy Pletz (Bellevue, WA)

Rock and Roll Will Never Die
Temptation

I recently retired from a 40 year career in commercial banking and I've been thrilled to leave the narrow confines of the corporate world. Without formal training as an artist I've found the collage community to be very supportive and encouraging and the medium to be an open door to a new way to view the world.

Diana Robbins (Seattle, CA)

Six Generations in the PNW

I am a photographer, collagist, and multi-media artist. I have been photographing for most of my life and in the past few years have started exploring collage and multi-media. All art and artists can be sources of inspiration!

Jeannine Romero (Chula Vista, CA)

The Red Scroll

I have been painting since 2017. I have no formal education in art--in fact, I have degrees in mass communication, social work and public health. In my art practice, I find that I lean toward mixed media and collage. The beauty of abstract collage for me is not knowing how it will turn out, solving the design elements as you go, and the surprise that you may even recognize something, during the meditative process of painting and pasting.

Lynn Skordal (La Conner, WA)

Modern Women
We Made a Map of the World but Never Got to Use It

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 (Woodinville, WA)

A Path to Joy
Unsettled

My approach to art is joyful and intuitive. I love the freedom of working with mixed media. The process of experimenting with a variety of water based media as well as collage is deeply rewarding. Earlier in life I was trained to draw and paint realistically, but these days I prefer abstract shapes and compositions.

Robert Stockton (Mukilteo, WA)

Mid-Century Time Machines
Ambivalent Artifact

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'. -Robert H. Stockton

Carol Tanner (Kenmore, WA)

Birdsong

Buzz

Rooker in May

My scrolls were inspired by nature. Near my home is a Great Blue Heron rookery. I was able to observe the birds nesting through the spring. 'Rookery in May' has a wide variety of materials including fabric, embroidery, watercolor paper, paint I made from plants, grommets, glass beads, local bamboo and yarn. I wrote the haiku specifically for this piece. 'Birdsong' has watercolor painting depicting the four seasons since the Black Capped Chickadee is found in my neighborhood year-round. There is also watercolor paper, ink jet prints, cherry twigs, original poetry, sheet music and other vintage publications. 'Buzz' is a whimsical play on scale with an oversize hive, painted with watercolor I made from local plants, large bees with button eyes as well as small bees I made from clay and old lace. Most of the piece is made from fabric with embroidery.

Susan Wilson (Seattle, WA)

An Enigma

Bright Moon

Path in the Woods

After many years of creating art through varied mediums and processes, I am happiest doing collage. I love to use paper, paint, glue, beads, jewelry, and other embellishments in my work. I lose myself in the process and feel spiritually fulfilled as I complete an inspired piece.

Kri Yamada (Covington, WA)

Spiritual Materialism

Kri Yamada is self-taught visual artist working in textile craft, encaustic mixed media and photography. Her work explores identity, spirit, ecologies of relation and non-linear time as invitations to deeper connection and belonging. Kri's process is intuitive, like her background in fashion and facilitation of healing work, which become integrated through her art. She has been featured in Marie Claire, W, and Elle UK among others, and is an alumna of the Fashion Institute of Technology (New York City) summa cum laude and Polimoda (Italy).

Upcoming Activities for Members

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

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

Membership Meeting with program by Katie Blake

Saturday, September 21

10:30am (Pacific) in Shoreline and via Zoom

Please join artist, information professional, and author of the book *What Kind Of Collage Is That?* Katie Blake for a lively discussion about all things collage. Blake's educational background includes a bachelor in fine art, a masters in library and information science, and a masters in art history. Blake lives with her dogs in Eagle River, Alaska, where she enjoys working in collage and reading, especially if the books are about collage or visual information. Blake is a NWCS member.

Membership Meeting with program by Jack Ravi

Saturday, November 16

10:30am (Pacific) via Zoom

Jack Ravi is a collage and mixed media artist who creates with found objects. His work, particularly with old black and white photos, aims to transform anonymity into identity, creating visual poems that evoke memory. His work is rooted in curiosity and wonder, and he approaches it as a personal, meditative journey. With a deep reverence for forgotten papers, he celebrates their beauty and potential in his art. Jack Ravi is the author of the book *Artful Memories: How to create unique art with old photographs*. He lives and works in Scotland and offers classes and workshops online and at various locations.

Zoom Collage Night

NWCS hosts monthly collage nights by Zoom on the 4th Thursday of the month to connect members no matter where they are located. Starts at 7pm and runs for around 2 hours.

In-person Collage Meetups

Join fellow NWCS members on the 2nd Thursday of the month at The Commons at Third Place Books in Lake Forest Park, WA. 10:00am - 2:00pm.

NWCS also organizes collage retreats, interactive member activities, and collaborations with other organizations.

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 five times a year, September through June. November and February meetings are held via Zoom. April, June, and September meetings are held in person at Shoreline Center (WA) and the programs are presented on Zoom. Programs vary, including 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 from all reaches of the globe.

Website

nwcollagesociety.org



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