



Collage and Assemblage

COLLECTive Concerns: Collage and Assemblage

Works by

Judy Bowman, Elaine Crivelli, Kristy Deetz,
Virginia Derryberry, Reni Gower, Craig Hill, Errin Ironside, Sue Johnson,
Axelle Kieffer, Edwin Shelton, Alexandra N. Sherman, and Michele Stutts

COLLECTive Concerns: Collage and Assemblage

Twelve artists explore collage and assemblage
as a coping mechanism, siren call, or cautionary warning for collective concerns that impact our culture.

Their “collections” are focused on environmental, emotional, and societal stressors;
collective concerns that address climate change, covid, grief, identity, and politics.

Whimsical to macabre; refined to raw, poetic to strident;
these intimate works pack a hefty punch that belie their small scale.

Assembled from discarded but highly curated materials,
each artist presents a unique collection of works
that speak to the challenges posed by unprecedented times.

Presented in collective groupings or grids,
the exhibition includes wall mounted and pedestal situated works.

Venue provides one way shipping to following venue.

Reasonable booking fee.

Affordable shipping in easy-to-manage boxes.

For more information

Contact: Reni Gower

rgower53@Comcast.net

(804) 550-2616



Sue Johnson / Richmond, VA

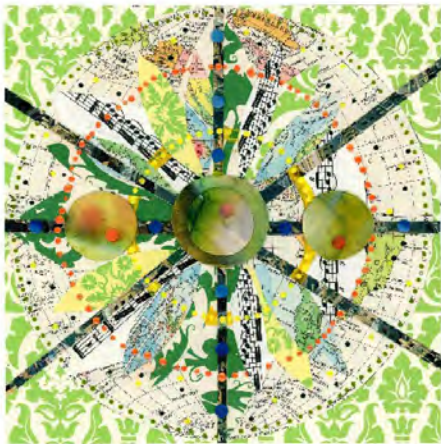
*Hall of Portraits from The
History of Machines Series*
Mixed Media Collage / Image
Transfer / Acrylic on panel
12" x 9" / each
42" x 57" / Grid
2020-21



Judy Bowman / Romulus, MI

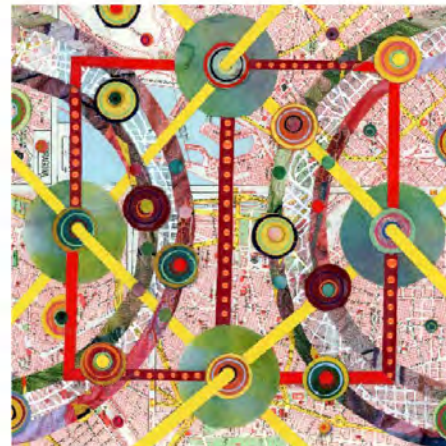
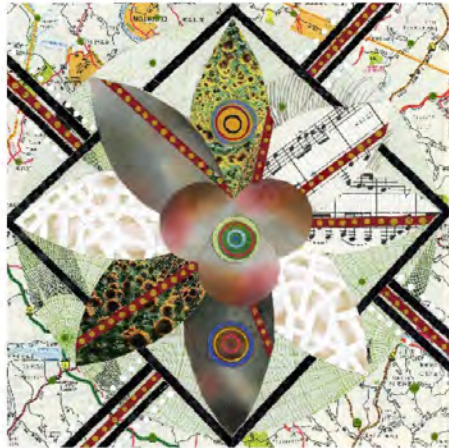
Living Golden Series
Mixed Media Collage on canvas
12" x 12" / Each
48" x 48" / Grid
2023-2024

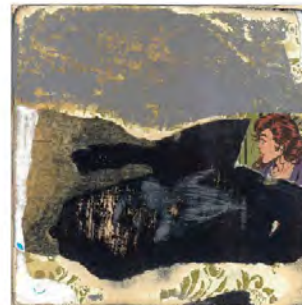




Reni Gower / Richmond, VA

Covid Collage Series
 Collage / Acrylic paint on paper
 13¼" x 13¼" each
 47¾" x 47¾" / Grid
 2020-2022





Craig Hill / Gambier, OH

*Collage / De-Collage Series Mixed
Media / Collage on panel
9" x 9" / Each
35" x 48" / Grid
2017*

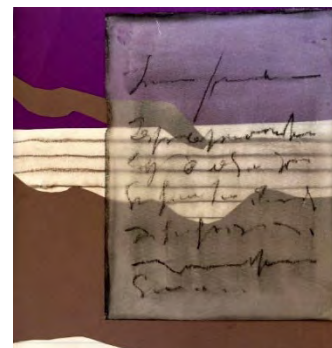
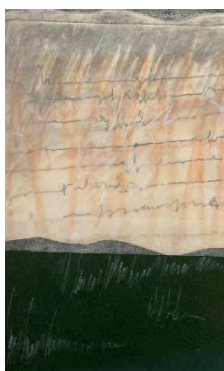
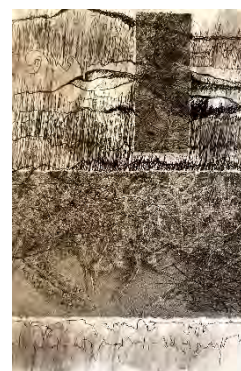
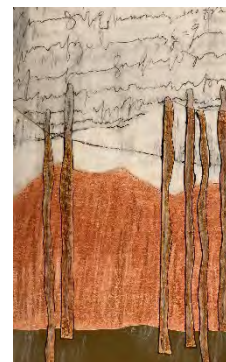
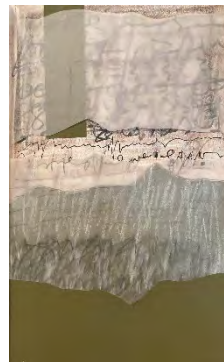
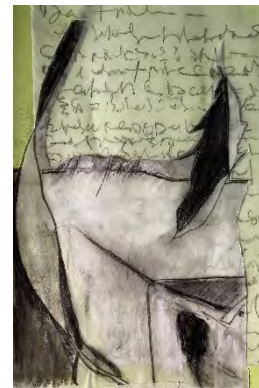
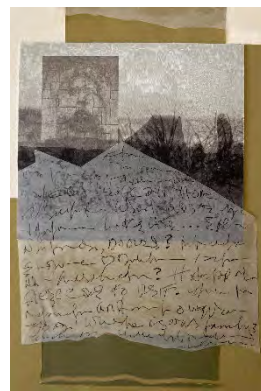


Virginia Derryberry / Asheville, NC



Truth to Tell Series
 Dimensions Variable
 42" x 40" / grid
 Collage / Found Objects on canvas
 2017 - 2023





Elaine Crivelli / Philadelphia, PA

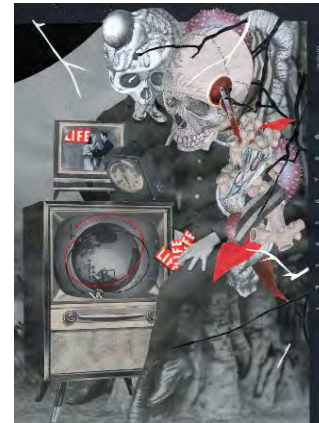
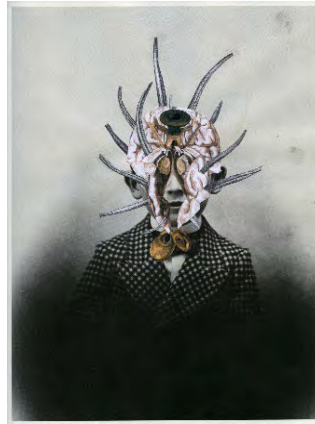
Letters to My Sister Series

Dimensions Variable: Approx. 35" H x 50" W / Grid

Collage / Mixed Media

2021-2023

Axelle Kieffer / Savannah, GA



Portraits and Mechanism of Death Series
15" x 12" / Each
33" x 72" / Grid
Paper, photographs, book covers
2017 - 2023

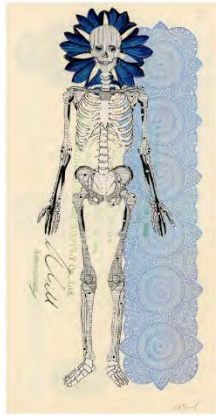
Errin Ironside / Kalamazoo, MI



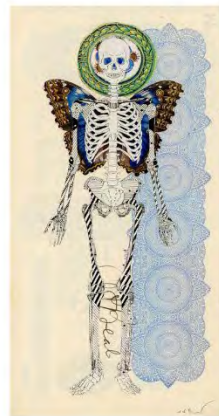
Central Conversations Series
8" x 6" / 12" x 9" / each
34" x 42" / Grid
Found Paper / Book Covers on
panel
2020 - 2023



Alexandra N. Sherman / Round Hill, VA



Checks and Balances Series
Vintage paper collage on
1930's bank check
8" x 6" or 6" x 8" / framed
Freestanding
2018





Kristy Deetz / DePere, WI

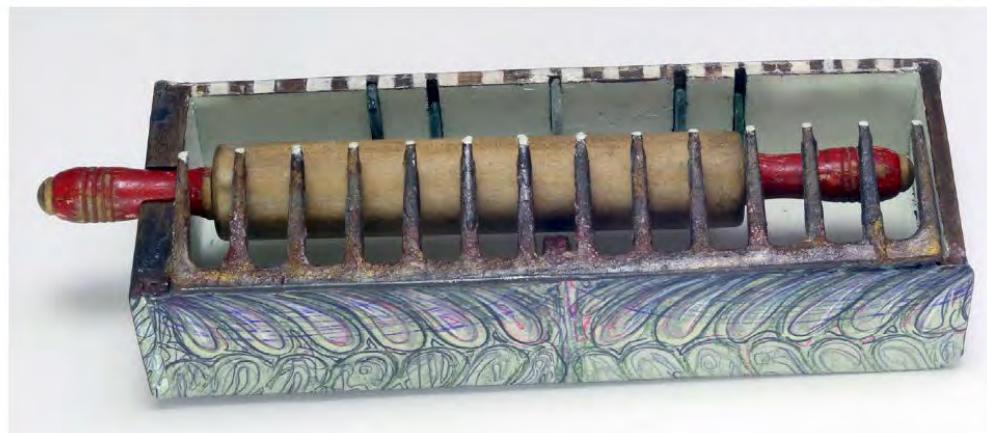
Specimens Series
Encaustic and found materials
Dimensions Variable
2022-2023





Michele Stutts / Chicago, IL

Assemblage Series
Found Objects
Dimensions Variable
2018 - 2023





Edwin Shelton / Michigan City, IN

Poupee Series

Discarded objects covered with fabric, upholstery thread, fluorescent paint, paper mâché, faux jewels, and glitter

Dimensions Variable

2023

COLLECTIVE CONCERNS: COLLAGE AND ASSEMBLAGE

FACT SHEET

Twelve artists explore collage and assemblage as a coping mechanism, siren call, or cautionary warning for collective concerns that impact culture. Their “collections” are focused on environmental, emotional, and societal stressors; collective concerns that address climate change, covid, grief, identity, and politics. Whimsical to macabre; refined to raw, poetic to strident; their intimate works pack a hefty punch that belie their small scale. Assembled from discarded but highly curated materials, each artist presents a unique collection of works that speak to the challenges posed by unprecedented times.

SIZE OF EXHIBITION:

Approximately 110 - 150 running feet (walls) + open areas for pedestal works.

Exhibition may be sized to suit your gallery specifications.

NUMBER OF WORKS:

12 “collections” that include 92 small wall mounted works and 45 small 3-d works to be installed collectively on pedestals, shelves or in cabinets / cases

- Pedestals, shelves, or cases provided by the venue. Pedestal bonnets preferred
- Condition Report with detailed installation instructions travels with exhibition
- Special installation hardware travels with exhibition
- Catalog (1) travels with exhibition / [Link](#) to purchase additional copies

ADDITIONAL SUPPORT MATERIAL PROVIDED BY VENUE:

Signed contract, pedestals (with bonnets preferred), invitations, mailing, e-vite, gallery signage and labels, press material to appropriate media list, reception, installation / de-installation / repacking, security (guard/gallery attendants during the day - alarmed doors/windows at night), onsite insurance with transit insurance to next venue, and a non-refundable fee of \$2500 - paid at point of booking.

TRANSPORT:

Packed in reusable museum quality boxes

Each venue to provide one-way insured shipping to the next venue

- Free shipping estimates available through –
- Artisan, Inc / Contact Shlomo Ben-Yaacov: artisanshipping10@gmail.com / 917-613-0338
- TCI International / Contact India Crawford: india@shippingmadesimple.com / 813-685-7399
- See prospectus for detailed box information
- Art Handler Preferred (may require a 53' cab / truck) / May ship FedEx upon approval
- If shipped FedEx Ground using Shipper's FedEx Account # (VA – CA) +/- \$1295 (6-days)
- If shipped FedEx LTL Freight using Shipper's FedEx Account # (VA – CA) +/- \$643 (6-days)
- Cost and transit time will vary – dependent upon distance

AVAILABLE ON REQUEST:

High Resolution Digital Image Files / Press Packet

Gallery Talk / Panel presentation / workshops by artist(s) when funding permits

Extra Catalogs / Available at venue expense (link pending)

ITINERARY:

Museum of Arts & Sciences, Macon, GA; Nov 8, 2024 – Mar 15, 2025

Mills Station Arts & Culture Center, Rancho Cordova, CA; May 8 – 24, 2025

Available June 15, 2025 – September 15, 2025

University Art Gallery, Central Michigan University, Mount Pleasant, MI; Oct 10 – Nov 8, 2025

Phillips Museum of Art, Franklin and Marshall College, Lancaster, PA; Jan 20 – Apr 23, 2026

Gumenick Family Gallery, Cultural Arts Center at Glen Allen, Glen Allen, VA; May 14 – July 12, 2026

Piedmont Art Museum, Martinsville, VA; Aug 28 – Oct 31, 2026

Available December 2026 and beyond

COLLECTIVE CONCERNS: COLLAGE AND ASSEMBLAGE

BOX AND CARE SHEET / (L x W x D)

1 box @ 24" x 18" x 18" @ 31 pounds @ \$63	(Box 1 – Bowman)
1 box @ 24" x 18" x 18" @ 30 pounds @ \$63	(Box 2 – Crivelli)
1 box @ 24" x 18" x 12" @ 12 pounds @ \$49 (Yellow Box)	(Box 3 – Deetz)
1 box @ 24" x 18" x 18" @ 15 pounds @ \$63 (Blue Box)	(Box 4 – Deetz)
1 box @ 24" x 18" x 18" @ 21 pounds @ \$63 (Red Box)	(Box 5 – Deetz)
1 box @ 36" x 12" x 25" @ 26 pounds @ \$93	(Box 6 – Derryberry)
1 box @ 20" x 20" x 20" @ 35 pounds @ \$64	(Box 7 – Gower)
1 box @ 24" x 24" x 14" @ 30 pounds @ \$64	(Box 8 – Hill)
1 box @ 16" x 12" x 12" @ 10 pounds @ \$31	(Box 9 – Ironside)
2 boxes @ 21" x 15" x 16" @ 10 pounds @ \$48 / each	(Boxes 10, 11 – Johnson)
2 boxes @ 20" x 20" x 20" @ 9 pounds @ \$64 / each	(Boxes 12, 13 – Kieffer)
4 boxes @ 22" x 18" x 18" @ 15 pounds @ \$60 / each	(Boxes 14, 15, 16, 17 – Shelton)
1 box @ 24" x 21" x 6" @ 15 pounds @ \$36	(Box 18 – Sherman)
1 box @ 24" x 21" x 6" @ 17 pounds @ \$36	(Box 19 – Sherman)
4 boxes @ 21" x 15" x 16" / 15 pounds @ \$45 / each	(Boxes 20, 21, 22, 23 – Stutts)
1 boxes @ 24" x 18" x 18" / 15 pounds @ \$59	(Box 24 – Stutts)
1 box @ 17" x 17" x 5" / 5 pounds @ \$26	(Box 25 – Support Materials)

Total # Boxes: 25 – **Total Weight (lbs):** 416

Total Cubes / Volume of Boxes Stacked: 90 cubic feet / Freight Shipping Class 70 / NMFC # 16180

Total Value Artwork: \$83,100.00 – Total Value

SHIPPING BY ART HANDLER PREFERRED Free Shipping Estimates Available from Artisan, Inc

Contact: Shlomo Ben-Yaacov @ artisanshipping10@gmail.com / 917-613-0338
or TCI, International

Contact: India Crawford @ india@shippingmadesimple.com / 813-685-7399

Shipping via FedEx Ground upon approval

If shipped VA – CA using the Shipper's Fed Ex Account # (Total Estimate: +/- \$1350 @ 6 days)

Shipping via FedEx LTL Freight

If shipped VA – CA using the Shipper's Fed Ex Account # (Total Estimate: +/- \$643 @ 3 days)

Actual cost will vary by distance

Shipping Insurance provided by Outbound Shipping Venue

Estimate Updated August 2024

Transport / Storage / Care of Works

- Wear white cotton gloves when handling unframed works. (Gloves provided)
- Use a climate-controlled van for shipping or FedEx Ground or FedEx LTL Freight
- Ask for an early-evening pickup to minimize the time work spends in transit
- Store away from direct heat, out of direct sunlight, in a climate-controlled storage room
- Save all packing materials for repacking
- Consult Condition Report / Installation Instructions for repacking guidelines

JUDY BOWMAN www.judybowman.com

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Art has given me the space and freedom to reframe narratives about African American people and culture. My art is not an imagined existence, it is one rooted in scenes that have nurtured my upbringing in Detroit's Eastside community and Black Bottom neighborhood. It is the narratives of my family, friends, and the everyday people in the community and how we loved each other. Although my art reflects the personal memories of my family, it is also the memories of families in my community. My work is one founded on the vision to uplift humanity and leave a legacy that highlights the beauty and dignity of Black people.

Working primarily in figurative collage, my technique style is intuitive. After finding the right papers, colors, and textures, I create moments in time that give off a feel-good elixir reminiscent of Detroit's Black Bottom and the Harlem Renaissance era. I begin with the eyes and allow my subconscious to connect with a rhythm and freely allow the story play out on the canvas. I have been working in this style over the last five years.

I am often told my collage work recalls the style of Romare Bearden's photomontage compositions. I see my collages in the traditions of Kerry James Marshall and his use of black skin tones and a focus on details and emotion. I am also inspired by the aesthetic and talents of Charles White, Gordon Parks, Elizabeth Catlett, and Benny Andrews. Like their works, my collages serve as archives of Black life and resilience; style and pride; music and spirituality. I envision myself as a visual griot with a mission to illustrate the story of how I see my people, how we lived and the power of our being.

Through my artistry, I aspire to leave a legacy for my children and grandchildren that paints our rich and complex history. I want my art to serve as a gift of joy from me to the universe and continue to make an impact long after I am gone.

BIO: Judy Bowman is a mixed-media collage artist who was born and raised in Detroit, Michigan. Her art practice centers on exalting America's Black culture. Bowman's work appears in private and public collections—nationally and internationally—including Institutional Collections of the Sarasota African American Cultural Coalition, Sarasota, Florida; The Free Press building, Detroit, Michigan; R.W. Norton Art Gallery/ Museum, Shreveport, Louisiana; Georgetown University Library, Booth Family For Special Collections, Washington DC, US Department of State, Art Bank Program, Washington, DC; and the Flint Institute of Arts, Flint, Michigan. After Bowman retired as principal of Detroit Academy of Arts and Science in 2008, she rebooted her career as an artist. She lives in Romulus, MI and works throughout Metro Detroit.

ELAINE CRIVELLI

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Over the years, I have worked in various media that include sculpture, drawing and photography. My themes often focus on familial connections and influences derived from childhood memories, cultural links to the past, the remembrance of love ones lost, or present-day interactions. My newest series, *Letters To My Sister*, remembers a brilliant life cut tragically short by the debilitating mental disease, Frontotemporal Dementia. My sister died on December 27, 2019. Three months later, I was isolated from family because of COVID. While sheltering in place, I turned to journal writing. In

the solitude of my home, I focused on the grief I felt deeply as I tried to find solace and peace through writing. During the quiet days, I wrote letters to remember her love of the natural world, her brilliance as a scholar and writer in the field of public health, and her devotion to helping others navigate paths of their own well-being. I also recalled our connection as sisters, the bonds we shared, the secrets we kept, and her tragic end. In so doing, a more spiritual connection evolved between us.

The intimate collages in *Letters to my Sister* are visual documentations of the letters I wrote during that time. They are not literal interpretations, but rather conceptual imaginings of what our conversations would look like if two people could communicate between a spiritual and physical world. To simulate these realms of existence, I combined assorted drawing media with layers of photos from past work, translucent layers of vellum, and printed papers. By making these works, I am able to keep alive a vital link with a loved one who has passed.

BIO: Elaine Crivelli is an artist, educator, administrator, curator and writer. As an artist, her work has incorporated mixed media sculpture, installation, photography, drawing, collage and printmaking. Her artwork has been exhibited internationally in England and China and from coast to coast in the United States. Her work is included in numerous collections, including the Free Library of Philadelphia; Tasis, the American School in England; and The Addison Gallery of American Art. As an art educator / administrator, she has taught studio art, art history, interdisciplinary studies and curatorial practices at the Delaware Art Museum, University of Delaware, University of the Arts, Savannah College of Art and Design, and Kutztown University. She has also chaired two art departments (The American School in London and the Phillips Academy, Andover) and she launched the low-residency graduate program at Moore College of Art and Design. As an independent curator, she has co-curated exhibitions for Philadelphia Sculptors that include *Shelter*, at DaVinci Art Alliance – 2018, *Flow*, an international exhibition of floating sculptures, at Independence Seaport Museum - 2019, and *Voices and Visionaries*, at the Cherry Street Pier - 2021. Her current project *In Pursuit: Artists' Perspectives on a Nation* is in collaboration with the National Liberty Museum, Philadelphia, PA and is scheduled to open in May 2024. Crivelli holds an MFA from the University of Delaware and a BFA from West Chester University, PA.

KRISTY DEETZ <https://kristydeetz.com/>

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Specimens are three-dimensional paintings that combine encaustic (warm wax and pigment) with natural materials and trash I find on my daily walks. These hybrids are the physical byproducts of conceptual experiments on a post-apocalyptic environment, one where nature has evolved. By fusing the found materials with plants, fungi, rocks, and skeletal remains, *Specimens* are a unique way to synthesize and positively reshape environmental pollutants. I use encaustic to bind these materials together as it can be manipulated to mimic many surfaces and substances found in

nature. In the spirit of Fluxus, *Specimens* are political, experimental, playful, often humorous, and emphasize the practice and process over the product. Usually completed in an hour but no more than a day, the content of each piece unfolds during its making. The objects are intended to ask the viewer to determine the validity of the “artwork” and their response to an environmental statement. The objects invite the viewer to make their own existential DIY proposals.

During extraordinary times impacted by climate change, economic stressors, pandemics, and toxic politics we need to slow down and open-mindedly consider new perspectives to solve these problems and strengthen our fragile connection to each other and the environment. While artists can individually reveal alternative ways of making, thinking, and seeing that serve as catalyst for positive change for our planet; the question remains. How does what we practice individually impact everyone?

BIO: Kristy Deetz is a Professor Emerita at the University of Wisconsin-Green Bay. Her art has been exhibited internationally and from coast to coast. It has also been featured in *Encaustic Art in the Twenty-First Century*, *Encaustic Art: The Complete Guide to Creating Fine Art with Wax and Full-Range Color Painting for the Beginners*. She frequently serves as a visiting artist and has led many painting and drawing workshops at Haystack, Oxbow, Penland, Anderson Ranch, and Arrowmont. With Reni Gower, she co-curated the 4-year traveling exhibition *FABRICation*. Her awards include SECAC’s 2016 Award for Excellence in Teaching, 2015 Graphis Design’s Silver Award, and the 2011 University of Wisconsin-Green Bay’s Founders Award for Excellence in Scholarship. Recently she held an Erasmus Visiting Lectureship at the University of Kassel, Germany and attended a residency at The Burren College of Art in Ireland and the University of Florida- Gainesville. She has published two illustrated books with Elm Grove Publishing: *The Singular Adventures of Rabbit and Kitty Boy* and *Holidays Unfolding: The Continuing Adventures of Rabbit and Kitty Boy* with Edward S. Lewis (pen name for Edward Ridsen). Deetz holds an MFA from Ohio State University and a BFA from Bowling Green State University.

VIRGINIA DERRYBERRY www.virginiaderryberry.com

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In *Truth To Tell*, I construct small-scale, mixed media collages sewn on fabric and placed over wooden stretchers. In these hybrid constructions, I combine “remnants” of old paintings, sections of fabric, small found objects, thread and embroidery to address the theme of memory and its fleeting quality. Because of the collage-like placement of forms, there are disturbing and often humorous aspects within each composition. During the process of making these pieces, I have also found that collecting is a fundamental way of bringing order out of chaos—a fitting choice in these days of cultural divisiveness. I am literally trying to “put pieces together again”.

Each piece in the series involves creating a non-traditional narrative based on mythology and symbols from alchemy, the forerunner of modern science. For example, my use of contrasting elements such as male/female, dark/light and flat/volumetric space reflects the alchemical concept of “rebis” interpreted as dual or double matter. Because of the collage-like placement of forms, the viewer is drawn in to solve these puzzles placed in front of them and to seek resolution for the discovered conflicts. Each piece is designed to explore new approaches to narrative, fabrication and materiality and to move beyond a specific story line into the creation of a virtual, shifting world where nothing is quite what it seems.

BIO: Virginia Derryberry is a Professor Emerita at the University of North Carolina, Asheville where she has been recognized as the Distinguished Teacher of the Year and awarded the Feldman Professor Award for Scholarship. Additional awards include residencies at the American Academy in Rome and Moulin a’ Nef in Auvillar, France. She received artist grants from the state of Georgia and the 2013 SECAC Award of Excellence in Research and the 2005 SECAC Annual Artist Fellowship. Her work has been shown widely throughout the Mid-Atlantic, Mid West and Southeast regions and has been featured in an extensive list of publications, including *New American Painting* in 2009. Her drawings and paintings are in the collections of the Carnegie Museum of Art; the Morris Museum of Art; the Museum of Contemporary Art of Georgia; the Bank of America Southeast Collection; the Tennessee State Museum and a site-specific installation of 16 paintings at the Hartsfield-Atlanta International Airport. Derryberry holds an MFA from University of TN-Knoxville, a MA from Peabody College, and a BA from Vanderbilt University.

RENI GOWER www.renigower.com

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During the pandemic, I was fortunate to have daily access to my studio. The *Covid Collage* series was initiated as a coping strategy while I sheltered in place. The daily collage practice helped me alleviate unprecedented levels of anxiety and to stay productive while isolated. Even though COVID numbers are down, my concerns have not completely abated. The playful concentration required to make the collages continues to bring me comfort. As such, my original and ongoing goal is to produce at least 100 works using only materials I have at hand. Constructed out of my large collection of recycled, vintage, and decorative papers, the collages are ultimately embellished with acrylic paint. Riffing on my ongoing research in Sacred Geometry, these pieces incorporate geometric shapes culled from patterns I invent for my large papercut works. Through materiality and dense details, an expansive plasticity defies the works' small scale. Viewers are encouraged to linger on, make associations, or go down the proverbial "rabbit hole."

BIO: Reni Gower received a 2023 Virginia Commission for the Arts Fellowship for Works on Paper. In 2020, she also received a Pollock-Krasner Foundation Grant. In 2017, she was awarded SECAC's Award for Outstanding Artistic Achievement. In 2014, she received the College Art Association's Distinguished Teacher of Art Award, as well as distinguished teaching awards from Virginia Commonwealth University and VCUarts. Her work has been exhibited at international and national venues for over 40 years. Her art work is represented in many prestigious collections such as the Global Centre for Drawing, Melbourne, Australia, the Library of Congress Print Collection, the Tweed Museum of Art, the American Embassies in Lima, Peru and Osaka Japan, the Encaustic Art Institute, Capital One, and the Federal Reserve Bank. In addition to her painting practice, she curates award winning traveling exhibitions that include *The Garden*, *FLASHPOINTS: Material / Intent / Fused*, *Geometric Aljamía: a Cultural Transliteration*, and *Pulped Under Pressure: The Art of Handmade Paper*. After 37 years, Professor Emerita Gower retired from Virginia Commonwealth University in December 2018. Gower is represented by Chroma Projects, Charlottesville, VA. Gower holds an MFA from Syracuse University, an MA from the University of MN-Duluth, and a BS from the University of WI-Madison.

CRAIG HILL www.craighillart.com

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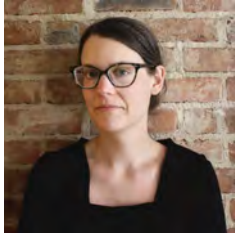


I have always collected random objects. Some of my collections include, comic books, cheap plastic toys, vintage wallpaper, old magazines, unique scraps of wood, sewing patterns, and porcelain figurines. I am inspired by the object's history and how it informs modern urban life. My collage works examine everyday temptations; such as sex, power, escapism, violence, knowledge, and entertainment. For me, found objects and images become meaningful through new associations. As meaning is assigned and interrelations develop, the specific content of each work eventually emerges as a byproduct of process. I'm interested in visual tension, whether through chance, the use of humor, odd relationships, or the reexamining, rehashing, or reinterpretation of intimate encounters with the detritus of life.

BIO: Craig Hill's studio art practice spans painting, collage, and mixed media sculpture. His work has been exhibited in group and solo shows in Washington D.C., New Orleans, Minneapolis, Boston, Atlanta, Providence, Philadelphia, Brooklyn, and Columbus, Ohio. His work has been acquired by numerous collections and he has been a visiting artist at several universities. Currently, he teaches painting and drawing as an Assistant Professor at Kenyon College in Gambier, Ohio. He earned an MFA in Painting and Printmaking from the Rhode Island School of Design and BFA in Drawing from the Atlanta College of Art.

ERRIN IRONSIDE www.errinironside.com

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Collage is my art therapy. It provides me an intuitive process to examine fragments of my personal experience with grief, trauma, and anxiety. A large part of my art practice is to work with what I have on hand and to explore how the materials push the art in unexpected directions. When I do seek out supplies for my collages, I search secondhand shops and estate sales for items that can be reused and recycled. Old book covers get repurposed as surfaces to collage onto, and vintage magazines are cut and pasted into new compositions. Some

themes that emerge in my work address anxiety, loss, climate change, and memory. While I focus heavily on the composition and color, I enjoy incorporating typography for poetics or social commentary. The practice of making a collage by hand helps me focus and slow the rapid anxiety in my mind and body. I also see this haptic process as an important counterbalance to my digital graphic design work.

For my series *Central Conversations*, I draw from my experience as a graphic designer when choosing and combining the typographic elements. Working only with type I can find in old books and magazines makes each piece feel unique. My pieces in *Central Conversations* start with an intimate notion of something I am trying to work through. Nonetheless, I think of each completed piece as a universal sentiment or narrative anyone can understand even though the works begin on a personal note.

BIO: Errin Ironside is an artist, graphic designer, and gardener from Kalamazoo, Michigan. Her main art practice is focused on handmade collage, where she uses discarded books and magazines to create small scale pieces that inhabit concepts of mental health and commentary on societal concerns. She is deeply interested in the therapeutic quality of collage and sees it as an exceptionally accessible form of art. Ironside holds a BFA in Graphic Design from Western Michigan University and has enjoyed the opportunity to teach a variety of collage workshops. Her collage work is included in the book *The Dictionary of Obscure Sorrows*, by John Koenig and the limited-edition postcard collection *Cut & Post*, from the Edinburgh Collage Collective. She has also created an extensive series of collage pieces for textbooks and educational material for grades 6-12. Her work has been in the group exhibitions *Corporeal Gestures: Fragmentary Explorations in the Cultivation of the Human Body* in Portland, Oregon and *we talk about the weather, the weather talks about us* in Kalamazoo, Michigan. Additionally, her work has been showcased at the Kalamazoo Institute of Arts and Midtown Gallery in Kalamazoo, Michigan. She is also a member of the global Special Agent Collage Collective.

SUE JOHNSON <https://www.suejohnson1.com/>

3401 Kenmore Road Richmond, VA 23225 301-481-2396 c srjohnson@smcm.edu



The Hall of Portraits from The History of Machines imagines a future-past in which cyborgian women populate the event horizon – a point of no return. Works construct a disquieting satire that proposes an alternative pictorial history in which two objects of desire become one — the household convenience object and the modern New Woman. Seeking an origin story, the project looks back to 20th century consumer culture when women were openly idealized as sharing attributes with objects of domestic convenience, efficiency, and planned obsolescence. My research-based project mines the

archive of material culture from advertising to the manufactured objects themselves, creating surreal images for contemplation in which labor-saving domestic machines merge with the body – or vice-versa. Like artifacts from a cabinet of curiosities come alive, the painted and digitally stitched together hybrid women challenge the logic of rigid, outmoded classification systems that separated the realms of the artificial and natural. Taken together, these images complete an implied narrative arc in which women are and have been constructed to be both consumers and the consumed at the same time.

My artworks and multiple media installations are revisionist in method creating plausible fictions that run both parallel and counter to canonical histories. Projects focus on topics that include the origins of museums, cabinets of curiosities and “lost” collections, the picturing of nature and women, the domestic universe and consumer culture – and collectively, defy easy categorization.

BIO: Sue Johnson is an internationally exhibited artist whose works combine installation, painting, drawing, printmaking, photography, found objects and artist books. Her work has been the subject of over forty solo exhibitions at museum and gallery venues throughout the United States and abroad. She has been awarded grants and fellowships from the Pollock-Krasner Foundation, National Endowment for the Arts / Mid Atlantic Arts Foundation, New Jersey State Council on the Arts, Maryland State Arts Council, Virginia Commission for the Arts and the Virginia Museum of Fine Arts. Selected residencies include MacDowell, Millay Arts, Art Omi, Sam and Adele Golden Foundation, Studios at MASS MoCA, Arts/Industry - John Michael Kohler Art Center, City of Salzburg/Salzburg Kunstlerhaus, Scuola Internazionale di Grafica Venezia, I-Park Foundation, and the Jentel Foundation. She has held library research fellowships at the American Philosophical Society, American Antiquarian Society, and Winterthur Museum, Garden and Library. Johnson served as a yearlong Visiting Scholar-in-Residence at the Centre for Medieval & Renaissance Studies in Oxford, England, and has twice been in residence at the American Academy in Rome. Johnson served as the Steven Muller Distinguished Professor of the Arts at St. Mary's College of Maryland (2003-2007) where she was also awarded the Norton T. Dodge Award for Outstanding Creative and Scholarly Achievement. She currently lives and works in Richmond, VA and St. Mary's City, MD. She earned an MFA from Columbia University and a BFA in Painting from Syracuse University.

AXELLE KIEFFER <https://axellekiefferart.com>

405 Cranman Drive Savannah, GA 31406 912-433-6297 c Axelle1334@yahoo.fr



After moving to the United States from France, I started wandering around flea markets and collecting all sorts of old books. Many of these books were filled with medical illustrations. I also collected vintage photos and other small treasures. Exploring this imagery helped me connect to my new home country. For me, the fragile ephemera and old papers spoke loudly and I started to experiment with these materials. Through a collage process, the appropriation of these objects became a palimpsest revealed through the cutting, covering, hiding, (re)assembling. The collages continue to evolve and change depending on what material is found and available. Selecting an image, cutting a piece of paper or using papercuts to create another image with a different meaning is my way of being in touch with the world around me. Collaging opens a new perspective on my identity that simultaneously conflates collective memories with individual interpretations. My trans-Atlantic move has definitely reshaped my creativity.

BIO: Born and raised in France, Axelle Kieffer currently lives and works in Savannah, GA. After obtaining a license in comparative literature at the University of Strasbourg, France, she began studying the Logogrammes poems of Christian Dotremont, founder of the artistic movement CoBrA. This research brought her closer to the world of the visual arts and awakened her artistic passion. Since then, she has embarked on a career as a visual artist. Her works have been exhibited extensively in Europe and the United States and can be found in numerous private collections in France, Belgium, Great Britain, New York and Los Angeles. Her artwork has appeared in several publications that includes MAAV (Mail Art Vienna), Kolaj Magazine, La tranchée Racine #40, and Page Rippers. In 2021, she received a grant from the Jerry Goldstein Foundation.

EDWIN SHELTON <https://edwinshelton.com>

1115 Ohio Street Michigan City, IN 46350 219-561-6134 c edwinshelton@currently.com



To me, life is full of paradoxes. My art practice reflects contradictions that I see in the world around me. My eccentric assemblages are personal expressions that explore nonduality. Simply put, nonduality is a way of seeing that all that exists is part of a greater whole. My sculptures are poetic compositions reflecting my inquiry into this deep metaphysical way of looking at the universe. This artistic vision has been evolving for decades, as has my research into the mysteries of existence. The work is intuitive and continues to evolve as it mirrors my spiritual inquiries. Hilda af Klint, Howard Finster, Nancy Rubins, and other exceptional artists have inspired my work over the years.

I strive to engage the viewer with the formal yet unexpected qualities of these assemblages. The recombination of the discarded, unloved and broken are the building blocks of my innovative sculptures. These commonplace objects are assembled and camouflaged with layers of recycled fabric, fluorescent acrylic paint and glitter to create mysterious compositions of half recognizable leftovers of contemporary life. These new hybrid forms are then covered with upholstery thread, spray paint, faux gems, more glitter, paper mâché, fake fur, and other materials. The visual chaos I create is contrasted by my obsessive-compulsive attention to the distinctive surfaces.

BIO: Edwin Shelton has had a long career as an arts educator. He is currently the art teacher at Marquette Catholic High School, Michigan City, IN, where he also had the opportunity to be an exchange teacher in Zibo, China. Previously he taught at two Catholic elementary / middle schools and the John G. Blank Center for the Arts. At the art center, he designed and managed The Faux Fish Factory, a summer camp for children that focused on the creation of art from discarded materials. As a bellwether indication of our current climate crisis, the camp earned a 2003 Governor's Environmental Award. In that same year, the John G. Blank Center for the Arts was renamed the Lubeznik Center for the Arts. Shelton was promoted to a full-time position as the exhibitions and program director. He later focused on the programs and education. Concurrently in a collaborative business venture called Izwin, Shelton created ceramic objects, jewelry, ornaments, and whimsical dinnerware for almost twenty years with his wife Laurel Izard. Shelton earned an MFA in sculpture from the University of Wisconsin-Madison and a BFA in sculpture from Virginia Commonwealth University. Currently his studio is the St. Mary Studios in Michigan City, IN, which has allowed him to create large sculptures again.

ALEXANDRA N. SHERMAN <https://ansherman.com/>

20008 Woodtrail Road Round Hill, VA 20141 202-538-3050 c art@ansherman.com



My art depicts the spaces in-between, the seen and unseen, through multiple mediums. My painterly watercolors are created from my subconscious using pareidolia, and I create hand-cut collages and assemblages sourced from antique and vintage ephemera as well as installations that employ found objects juxtaposed in order to shift meaning. I seek to give viewers an intimate experience that explores the uncertainty and mystery inherent in life and our connections with one another, the natural world, and the need for conservation.

The “Checks & Balances” collage series was set in motion by the discovery of a cache checks from the 1930s in an antique writing box. Each check is a vignette with an ambiguous narrative, which is intended to invite the viewer to complete the story by layering their own on top. I created the series in response to angst over the state of the environment, world events, and American politics. I feared the checks and balances enshrined in our Constitution were being tested and might not safeguard the integrity of our institutions. As a result, the collages in this series reflect these uncertain times by addressing themes of war, reproduction, immigration, racism, loss of reason, and human impact on the environment and other species.

The time period in which these checks were created parallels our own. By the early 1930s the stock market had crashed, creating ripples of economic hardship around the world. Fascism was on the rise, Hitler was soon to take power, World War II on the horizon, and the United States failing to engage, claiming “America First”! What do we have in common with the people who used these checks, who lived through those harrowing times? How can we harness their experience to help guide us through these dangerous times?

BIO: Growing up and working in the antiques business, has inspired Alexandra N. Sherman’s love of fine and decorative arts. Her artwork has been exhibited internationally and nationally at museums and galleries throughout Northern Virginia and in Los Angeles, CA; Buenos Aires, Argentina; and Doha, Qatar. Selected residencies include the Henry Luce III Center for the Arts and Religion at Wesley Theological Seminary, Washington, D.C. and Proyecto ‘ace PIRAR Fundación’ ace para el Arte Contemporáneo, Buenos Aires, Argentina. Her curatorial experience includes assistant curator for Mobil modern art collection, and curator of The Dadian Gallery. She earned an MFA from the University of Wisconsin-Madison in painting and she trained in ateliers L’Eclat De Verre and Gold Leaf Studios where she studied framing, and the art of cartonnage.

MICHELE STUTTS www.michelestutts.com

944 North Trumbull Avenue Chicago, IL 60651 773-501-5895 c mstutts7@yahoo.com



My experience with picking up a found object in the streets of Chicago is as exciting as combining it with other ones previously discovered. These remnants obviously forgotten by time and seasoned by the phases of nature have a particular attraction to me. Their unique color, texture and warped form, cries out to me for a rediscovery. I see so much beauty in these abandoned objects that I don't paint them or do any intervention to change their patina. I attach commentary and sometimes humor to my titles to convey the newly assembled piece's conceptual underpinnings, which examine socio-political ethics, mental health, beauty and sexuality.

BIO: Michelle Stutts is a Chicago-based, Black, contemporary fine artist. Born in Liverpool, UK, Stutts relocated with her family to the United States at the age of 11. Though her home in Liverpool was in the poor working-class neighborhood of Toxteth, her new home on Chicago's Southside seemed more impoverished and extremely segregated. The culture shock this caused greatly influenced how Stutts sees the world and the socio-political themes behind much of her artwork. She received her BFA from Chicago State University and earned her MFA from Columbia College in Chicago. While a local and active member of ARC Gallery and Educational Foundation since 1991, Stutts has exhibited her work nationally and internationally. She's been teaching at the American Academy of Art College since 1990. Stutts has worked with multiple mediums across the visual art spectrum, but has spent the past decade creating assemblages with found objects. Though the items used in her work are worn, broken, rusted and warped, they often add humor to pieces meant to address issues concerning beauty, mental health, poverty and sexuality.

COLLECTIVE CONCERNS: COLLAGE AND ASSEMBLAGE
CHECKLIST (H x W x D)

JUDY BOWMAN www.judybowman.com

33363 Sand Piper Drive Romulus, MI 48174 313-320-3045 c judymcreynolds52@yahoo.com



Living Golden #1
2024
Collage on canvas
12" x 12"
\$2500



Living Golden #2
2024
Collage on canvas
12" x 12"
\$2500



Living Golden #3
2023
Collage on canvas
12" x 12"
\$2500



Living Golden #4
2023
Collage on canvas
12" x 12"
\$2500

Judy Bowman, continued



Living Golden #5
2024
Collage on canvas
12" x 12"
\$2500



Living Golden #6
2024
Collage on canvas
12" x 12"
\$2500



Living Golden #7
2024
Collage on canvas
12" x 12"
\$2500



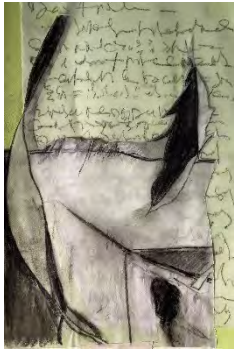
Living Golden #8
2024
Collage on canvas
12" x 12"
\$2500



Living Golden #9
2024
Collage on canvas
12" x 12"
\$2500

ELAINE CRIVELLI

413 E. Front Street Media, PA 19063 978-337-8694 c elaine.crivelli@gmail.com



Letters to My Sister #4

2021

Vellum, charcoal, graphite, color paper, collage

9" x 6" / unframed - 12¼" x 9¼" / framed

\$500



Letters to My Sister #5

2021

Vellum, charcoal, graphite, color paper, collage

9" x 6" / unframed - 12¼" x 9¼" / framed

\$500



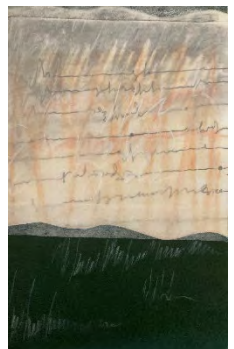
Letters to My Sister #6

2021

Vellum, charcoal, graphite, color paper, collage

8" x 5" / unframed - 11¼" x 8¼" / framed

\$500



Letters to My Sister #8

2021

Vellum, ink, pastel, graphite, color paper, collage

8" x 5" / unframed - 11¼" x 8¼" / framed

\$500

Elaine Crivelli, continued



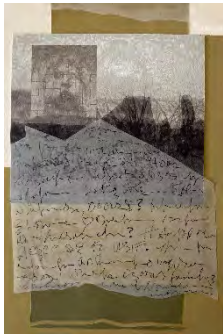
Letters to My Sister #9

2021

Vellum, ink, charcoal, graphite, color paper, collage

8" x 5" / unframed - 11¼" x 8¼" / framed

\$500



Letters to My Sister #10

2021

Photo, vellum, ink, color paper, collage

9" x 6" / unframed - 12¼" x 9¼" / framed

\$500



Letters to My Sister #11

2021

Vellum, ink, pastel, graphite, color paper, collage

8" x 5" / unframed - 11¼" x 8¼" / framed

\$500



Letters to My Sister #12

2021

Photo, cotton rag paper, ink, watercolor, collage

8" x 5" / unframed - 11¼" x 8¼" / framed

\$500

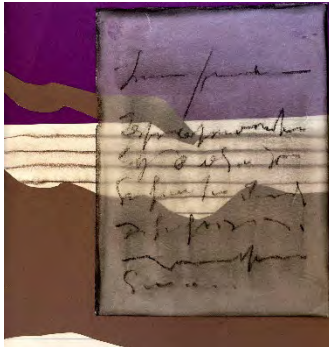
Elaine Crivelli, continued



Letters to My Sister #14

2022

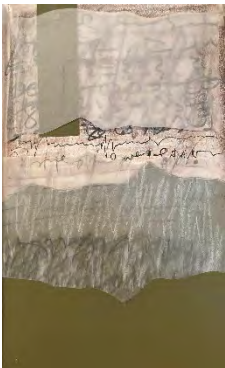
Photo, vellum, charcoal, graphite,
7" x 7" / unframed - 10¼" x 10¼" / framed
\$500



Letters to My Sister #16

2022

Vellum, ink, graphite, charcoal, cotton rag paper, color paper, collage
7" x 7" / unframed - 10¼" x 10¼" / framed
\$500



Letters to My Sister #17

2023

Vellum, ink, graphite, charcoal, color paper, collage
8" x 5" / unframed - 11¼" x 8¼" / framed
\$500



Letters to My Sister #18

2023

Vellum, ink, photo on rice paper, surgical tape, color paper, collage
8" x 5" / unframed - 11¼" x 8¼" / framed
\$500

KRISTY DEETZ <https://kristydeetz.com/>
811 E Gile Circle DePere, WI 54115 920- 819-7334 c deetzk@uwgb.edu



A-Tasket
2023
Encaustic, found materials (burned electric wire, stones, pipe cleaners)
8" x 6½" x 6½"
\$500



Brush Off
2022
Encaustic, found materials (stack of tree branch slices, latex bladder from speed bag, wire, hair from bristle paint brush, burned wood, plastic seal)
10" x 7" x 5"
\$500

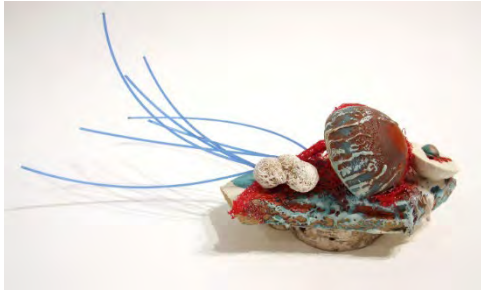


Cyano-Hot-Tub
2022
Encaustic, found materials (concrete scraps, recycled bottom of plant vase, electronic cord, used paper towel, tree branch slice)
9" x 11" x 10"
\$600



Evolving Mycelium
2022
Encaustic, found materials (cheese cloth, section of tree branch, steel pipe, wire, weed trimmer line, blue satin cord found at burned down building)
15" x 7" x 10"
\$600

Kristy Deetz, continued



Filament

2022

Encaustic, found materials (piece of ceramic bird bath, plastic yard trimming line, tree branch slice, fossil)

9" x 11" x 4½"

\$400



Five Pack

2022

Encaustic, found materials (wooden drawer knob, dried seed cones, walnut, tree bark, computer USB cord, plastic milk carton pull tabs)

6" x 6" x 7"

\$500



Glass Mushrooms

2021

Encaustic, found materials (plastic, pottery shard, glass, branch sections)

7½" x 5½" x 4"

\$400



Go-Round

2023

Encaustic, found materials (tree slice, twigs, wasp's comb, seed pod, crocheted doily, lace)

11" x 11" x 11"

\$600



Just Desserts?

2022

Encaustic, found materials (wire, recycled plastic wrap, burned wood bits, unraveled/burned plaster board & carpet, bird's nest, stones, gravel, metal wire, base (pipe, flanges, wire, recycled plastic wrap))

14" x 11" x 10"

\$600

Kristy Deetz, continued



Plug-in

2023

Encaustic, found materials (birch branches, plastic wrap, miniature plastic icicles, tree slice, power cord)

13" x 11" x 11"

\$600



Re-Flower

2022

Encaustic, found materials (knee-high hose, stones, pebbles, ceiling tile from burned building, nails, guerrilla glue)

4" x 7" x 6"

\$500



Backhanded

2022

Encaustic and found materials (section of tree branch, bead, assorted recycled plastic items, wire)

8" x 11" x 4"

\$500



Warning

2021

Encaustic, found materials (rocks, sections of sticks, cigarette butts, cancer warning label)

7½" x 3½" x 3½"

\$400

VIRGINIA DERRYBERRY <https://www.viriniaderryberry.com>

252 Hillside Street Asheville, NC 28801 828-273-7632 c vderryberry@gmail.com



Abandoned

2017

Embroidery, found objects, fabric remnants, sections of oil on canvas paintings, areas of acrylic paint wash stitched onto canvas on stretcher

10" x 8" oval

\$500



Pathways

2023

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting, areas of acrylic paint wash stitched onto canvas on stretcher

10" x 8" oval

\$500



All Tied Up

2022

Embroidery, found objects, fabric remnants, sections of oil on canvas painting stitched onto canvas on wood panel

6" x 6"

\$350



Best in Show I

2023

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

12" x 11"

\$500

Virginia Derryberry, continued



Best in Show II

2023

Embroidery, found objects, fabric remnants, scrap of oil on canvas
painting stitched onto canvas on stretcher

12" x 11"

\$500



Happy Valentine

2022

Embroidery, found objects, fabric remnants, scrap of oil on canvas
painting stitched onto canvas on stretcher

12" x 10"

\$750



The Boys

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas
painting stitched onto canvas on stretcher

9" x 12"

\$750



Vanitas II

2023

Embroidery, found objects, fabric remnants on panel

8" x 8"

\$500

Virginia Derryberry, continued



Nativity

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

15" x 12"

\$750



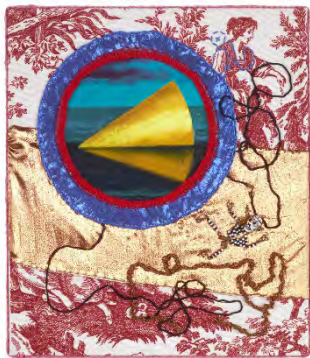
Presentation

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

12" x 12"

\$750



Platonic Solid

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

12" x 10¾"

\$750



Steamboat Springs

2024

Fabric, embroidery, found objects and acrylic paint

9" x 9"

\$500

RENI GOWER <https://www.renigower.com>

10407 Morning Dew Lane Mechanicsville, VA 23116 804-357-5442 c renigowerwylieinc@gmail.com



CC-60

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



CC-20

2020

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



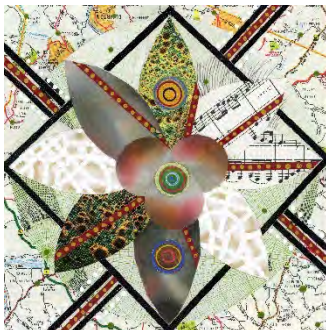
CC-58

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



CC-72

2022

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450

Reni Gower, continued



CC-52

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed
\$450



CC-55

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed
\$450



CC-70

2022

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed
\$450



CC-27

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed
\$450



CC-61

2022

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed
\$450

CRAIG HILL <https://www.craighillart.com>

206 Kokosing Drive Gambier, OH 43022 740-398-3539 c hillc@kenyon.edu



Frog King

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed – 9" x 9" / framed
\$250



My Alter Ego

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed – 9" x 9" / framed
\$250



I Can Tame Lions

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



Let's Get Entertainment

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250

Craig Hill, continued



I Won't Wait

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



Pink Noise

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



Wing Off a Plane

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



Seventies Flick

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250

Craig Hill, continued



Ciao America

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



Undermining

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



I am a Pioneer

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250



Hair Style of a Smug Bastard

2017

Paper Collage / De-Collage on panel
8" x 8" / unframed - 9" x 9" / framed
\$250

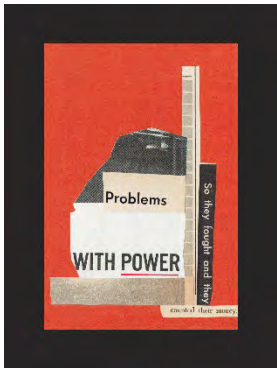
ERRIN IRONSIDE <https://www.errinironside.com>
32268 29th Street Paw Paw, MI 49079 269-873-4365 c errin.ironside@gmail.com



Unending
2023
Collage mounted on panel
8" x 6"
\$200



Missing
2020
Collage mounted on panel
8" x 6"
\$200



Heart of It
2022
Collage mounted on panel
8" x 6"
\$200



Hypervigilant
2020
Collage mounted on panel
8" x 6"
\$200

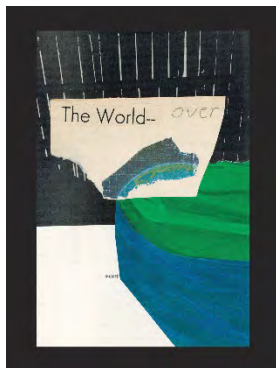
Errin Ironside, continued



Secure
2020
Collage mounted on panel
8" x 6"
\$200



Accumulate
2021
Collage mounted on panel
12" x 9"
\$300



Upended
2020
Collage mounted on panel
12" x 9"
\$300



Low Down
2021
Collage mounted on panel
12" x 9"
\$300

Errin Ironside, continued



Crushing

2022

Collage mounted on panel

12" x 9"

\$300



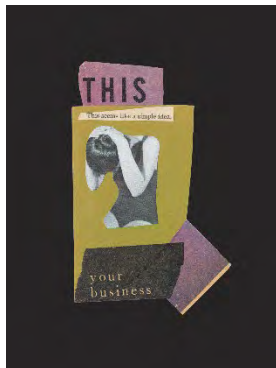
Lose Sight

2020

Collage mounted on panel

8" x 6"

\$200



Your Business

2022

Collage mounted on panel

8" x 6"

\$200



Clench

2023

Collage mounted on panel

8" x 6"

\$200

Errin Ironside, continued



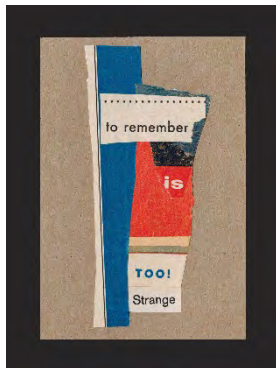
Unmistakable

2020

Collage mounted on panel

8" x 6"

\$200



Too Strange

2023

Collage mounted on panel

8" x 6"

\$200

SUE JOHNSON <https://www.suejohnson1.com/>

3401 Kenmore Road Richmond, VA 23225 301-481-2396 c srjohnson@smcm.edu



Mixie

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Queen for a Day

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



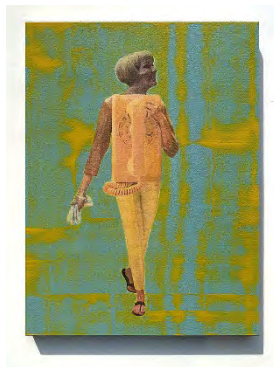
Regina

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Neo-Grady

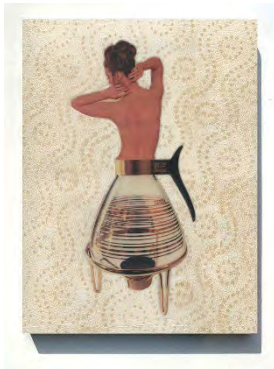
2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500

Sue Johnson, continued



Pyrexia, Sister of Ready-Maid

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



(I am) Not an Iron

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



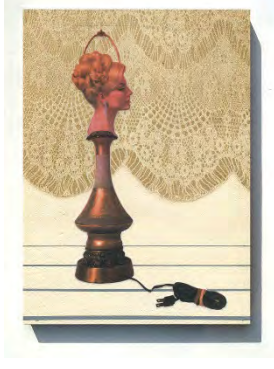
Pour Me

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Headlight

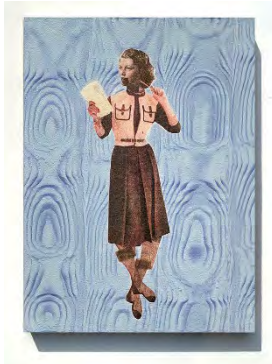
2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500

Sue Johnson, continued



Blue Bambi

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Ready Maid

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Briinng

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Nyloona

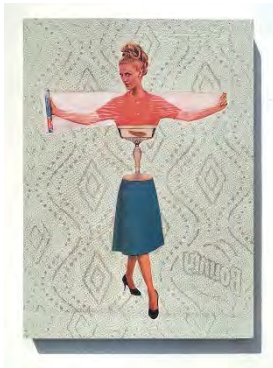
2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500

Sue Johnson, continued



Visible Woman

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Traveler

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Neo-Hobble Skirt

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500

AXELLE KIEFFER <https://axellekieberart.com>

405 Cranman Drive Savannah, GA 31406 912-433-6297 c Axelle1334@yahoo.fr



Mechanism of Death I

2016

Hand cut Collage

10" x 8" / unframed - 15" x 12" / framed

\$500



Mechanism of Death III

2017

Hand cut Collage

11½" x 9¼" / unframed - 15" x 12" / framed

\$500



Mechanism of Death IV

2016

Hand cut Collage

10½" x 8½" / unframed - 15" x 12" / framed

\$500



Mechanism of Death V

2017

Hand cut Collage

9½" x 8½" / unframed - 15" x 12" / framed

\$500

Axelle Kieffer, continued



Thea

2016

Hand cut Collage

10" x 7½" / unframed - 15" x 12" / framed

\$500



Cath Palug

2016

Hand cut Collage

10" x 8" / unframed - 15" x 12" / framed

\$500



Je ne vois rien

2017

Hand cut Collage

10½" x 8" / unframed - 15" x 12" / framed

\$500



Apophis

2015

Hand cut Collage

10" x 7½" / unframed - 15" x 12" / framed

\$500

Axelle Kieffer, continued



Makara

2017

Hand cut Collage

10½" x 8" / unframed - 15" x 12" / framed

\$500



Siren

2017

Hand cut Collage

10½" x 8" / unframed - 15" x 12" / framed

\$500

EDWIN SHELTON <https://edwinshelton.com>

1115 Ohio Street Michigan City, IN 46350 219-561-6134 c edwinshelton@currently.com



Nonduality Avatar

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

16" x 11" x 10"

\$800



Nonduality Ascension

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

13" x 12" x 8"

\$800



Nonduality Chariot

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

10" x 14" x 7"

\$800



Nonduality Column

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

14" x 9" x 9"

\$800

Edwin Shelton, continued



Nonduality Orrery

2023

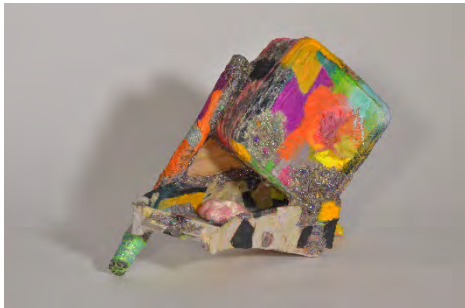
Found objects, recycled fabric, fluorescent acrylic paint, glitter
13" x 16" x 16"
\$800



Nonduality Radar

2020

Found objects, recycled fabric, fluorescent acrylic paint, glitter
8" x 16" x 8"
\$800



Nonduality Ramp

2023

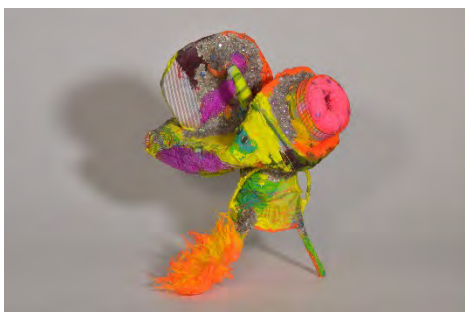
Found objects, recycled fabric, fluorescent acrylic paint, glitter
13" x 16" x 7"
\$800



Two Spirits, Fire

2020

Found objects, recycled fabric, fluorescent acrylic paint, glitter
12" x 14" x 14"
\$800



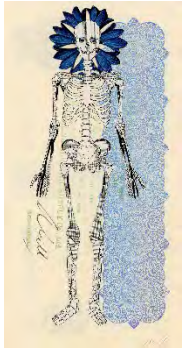
Two Spirits, Mercy

2020

Found objects, recycled fabric, fluorescent acrylic paint, glitter
14" x 15" x 12"
\$800

ALEXANDRA N. SHERMAN <https://ansherman.com/>

20008 Woodtrail Road Round Hill, VA 20141 202-538-3050 c art@ansherman.com



Under Our Skin (Checks & Balances)
Vintage paper collage on 1930's bank check
7¾" x 4" / unframed - 8" x 6" / framed
2018
\$250



The Expulsion (Checks & Balances)
Postal Stamp, antique, vintage and decorative paper collage on 1930's bank check
7¾" x 4" / unframed - 8" x 6" / framed
2018
\$250

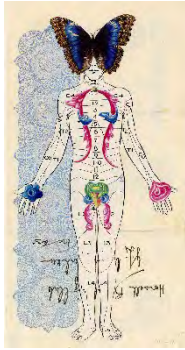


Vengeance (Checks & Balances)
Decorative paper collage on 1930's bank check
7¾" x 4" / unframed - 8" x 6" / framed
2018
\$250



Sleep of Reason (Checks & Balances)
Vintage paper collage on 1930's bank check
7¾" x 4" / unframed - 8" x 6" / framed
2018
\$250

Alexandra N. Sherman, continued



Exquisite Creature (Checks & Balances)

Vintage and decorative paper collage on 1930's bank check

7¾" x 4" / unframed - 8" x 6" / framed

2018

\$250



Apprehension (Checks & Balances)

Vintage and decorative paper collage and watercolor on 1930's bank check

4" x 7¾" / unframed – 6" x 8" / framed

2018

\$250



Tempting Fate (Checks & Balances)

Vintage paper collage on 1930's bank check

4" x 7¾" / unframed – 6" x 8" / framed

2018

\$250



Weasel Convention (Checks & Balances)

Vintage paper collage on 1930's bank check

4" x 7¾" / unframed – 6" x 8" / framed

2018

\$250



Patience (Checks & Balances)

Vintage paper collage on 1930's bank check

7¾" x 4" / unframed - 8" x 6" / framed

2018

\$250

Alexandra N. Sherman, continued



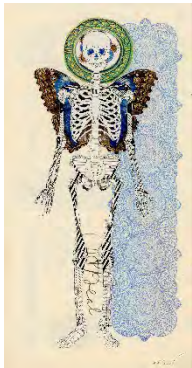
Religion (Checks & Balances)

Vintage paper collage on 1930's bank check

7¾" x 4" / unframed - 8" x 6" / framed

2018

\$250



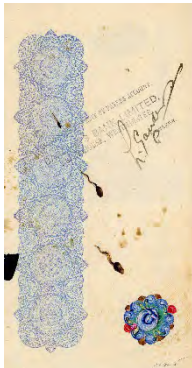
Exquisite Corpse (Checks & Balances)

Vintage and decorative paper collage on 1930's bank check

7¾" x 4" / unframed - 8" x 6" / framed

2018

\$250



Little Swimmers (Checks & Balances)

Vintage paper collage on 1930's bank check

7¾" x 4" / unframed - 8" x 6" / framed

2018

\$250



Rein in Your Dogs, Sir! (Checks & Balances)

Newspaper and vintage paper collage on 1930's bank check

7¾" x 4" / unframed - 8" x 6" / framed

2018

\$250

MICHELE STUTTS <https://www.michelstutts.com>

944 North Trumbull Avenue Chicago, IL 60651 773-501-5895 c mstutts7@yahoo.com



Bikered
2020
Found objects
10" x 10" x 7"
\$800



Bike Blue
2020
Found objects
10" x 10" x 7"
\$800



Bikeboned
2020
Found objects
10" x 10" x 7"
\$800



Death Weave
2018
Found objects
12" x 5" x 5"
\$900

Michele Stutts, continued



Dry Then Wash
2020
Found objects
16" x 6" x 3"
\$1000



Fibber
2020
Found objects
15" x 5" x 3"
\$700



Miss Blue
2022
Found objects
10" x 5" x 5"
\$800

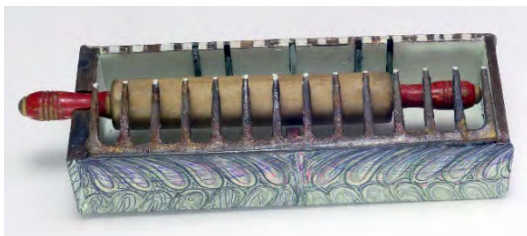


Pipe Dream
2022
Found objects
12" x 4" x 5"
\$900

Michele Stutts, continued



Sweet Chariot
2018
Found objects
8" x 5" x 4"
\$900



Rake Then Bake
2020
Found objects
16" x 6" x 3"
\$1000

Options for Outreach Programming: COLLECTive Concerns: Collage and Assemblage

The following are some ways to add outreach programming to *COLLECTive Concerns: Collage and Assemblage*. I would be delighted to discuss options with you that suit your interests and budgets. I have indicated ballpark costs for your information. I have listed artist availability for the different options.

Onsite Workshop (\$1500/ per presenter plus travel, lodging, per diem)

This option could also include a curator / artist PPT lecture and/or gallery talk.

(See attachments for detailed descriptions)

- Kristy Deetz / Ed Riden: *Ekphrasis and Specimens*
- Virginia Derryberry: *Putting the Pieces Together*
- Reni Gower: *Motif Matrix-Collage*
- Craig Hill: *Artist Trading Card (ATC) Collage Workshop* (Summer onsite visits only)
- Sue Johnson: *Make Mini-Books and Play Surrealist Games*

Onsite Visiting Artist PPT Lecture or Gallery Talk (\$1000 per artist plus travel, lodging, per diem)

This could also include studio visits with students.

- Judy Bowman (Not available)
- Elaine Crivelli
- Kristy Deetz
- Virginia Derryberry
- Reni Gower (Curator and/or Artist Lecture or Gallery Talk)
- Craig Hill ((Summer onsite visits only)
- Errin Ironside (Local to Kalamazoo, MI only)
- Sue Johnson
- Axelle Kieffer (On a limited basis)
- Alexandra N. Sherman
- Edwin Shelton (Not available)
- Michele Stutts (Not available)

Virtual Zoom Conversations with 2 or more artists (\$100 - \$300 per participant)

- Judy Bowman (Not available)
- Elaine Crivelli
- Kristy Deetz
- Virginia Derryberry
- Reni Gower (Curator / Moderator)
- Craig Hill
- Errin Ironside
- Sue Johnson
- Axelle Kieffer (On a limited basis)
- Alexandra N. Sherman
- Edwin Shelton (Not available)
- Michele Stutts

Ekphrasis and Specimens
Workshop conducted by Kristy Deetz and Edward Ridsen

Ekphrasis and Specimens is a 30-minute virtual program. It will begin with a brief presentation of the meaning of ekphrasis (poetry that is a vivid description of a work of art) that includes slides and discussion of Kristy Deetz's *Specimens* series. It will continue with a brief sampling of Edward Ridsen's poems that respond to Deetz's sculptures, and conclude with a Q&A session.

Deetz is also available for an in-person visit that can include a slide lecture on her work, individual and/or group critiques, plus 30-minute program listed above with Deetz in-person and Ridsen via Zoom. This program could be presented to studio art / creative writing classes as an introduction for a class assignment or interdisciplinary project on ekphrasis between creative writing students and art students.

As a Zoom event: \$200-\$350 per person.

Combined with an onsite visit by Deetz (with Ridsen zoomed-in): Deetz's fee \$500-1000 plus travel, lodging, meals. If Ridsen is part of the program, then \$200-350 extra for his participation.

Sample videos of Deetz and Ridsen lectures:

Courtesy of newARTSpace, De Pere, WI (run by photographers/artists Terry Warpinski and David Graham). <https://www.newartspace124.com/podcast/book-club-volume-1>

Courtesy of Peninsula School of Art. <https://www.youtube.com/watch?v=El4jtr1zEnY>

Kristy Deetz is a Professor Emerita at the University of Wisconsin-Green Bay. Her art has been exhibited internationally and from coast to coast. It has also been featured in *Encaustic Art in the Twenty-First Century*, *Encaustic Art: The Complete Guide to Creating Fine Art with Wax* and *Full-Range Color Painting for the Beginners*. She frequently serves as a visiting artist and has led many painting and drawing workshops at Haystack, Oxbow, Penland, Anderson Ranch, and Arrowmont. With Reni Gower, she co-curated the 4-year traveling exhibition *FABRICation*. Her awards include SECAC's 2016 Award for Excellence in Teaching, 2015 Graphis Design's Silver Award, and the 2011 University of Wisconsin-Green Bay's Founders Award for Excellence in Scholarship. Recently she held an Erasmus Visiting Lectureship at the University of Kassel, Germany and attended a residency at The Burren College of Art in Ireland and the University of Florida- Gainesville. She has published two illustrated books with Elm Grove Publishing: *The Singular Adventures of Rabbit and Kitty Boy* and *Holidays Unfolding: The Continuing Adventures of Rabbit and Kitty Boy* with Edward Lewis (pen name for Edward Ridsen). Deetz holds an MFA from Ohio State University and a BFA from Bowling Green State University. <http://kristydeetz.com/>

Edward S. Louis is the pen name of **Edward Ridsen**, Professor Emeritus of English at St. Norbert College in De Pere, Wisconsin, USA. With specialties in English medieval and Renaissance literature and language, over thirty-seven years of college-level teaching he offered more than sixty different courses, workshops, and independent investigations. His nearly 180 publications include thirty-two books ranging from literary scholarship and theory to fiction, poetry, drama, translation, and pedagogical materials. Current work includes a study of literary spatiality, a consideration of the ongoing historical and aesthetic importance of film noir, and science fiction in both novel and short-story formats. Under the pen name Edward S. Louis, he has published, among other works, *The Singular Adventures of Rabbit and Kitty Boy* and *Holidays Unfolding: The Continuing Adventures of Rabbit and Kitty Boy* in collaboration with artist Kristy Deetz. [Edward S. Louis \(edwardslouis.com\)](http://edwardslouis.com)



Collective Concerns: *Putting The Pieces Together*
Workshop conducted by Virginia Derryberry
vderryberry@gmail.com 828-273-7632 www.virginiaderryberry.com

Workshop: (3 hours – 6 hours)

Under Derryberry's guidance, participants will work on individual, small scale 2-D projects in response to her pieces that are included in the *Collective Concerns* exhibition. Materials involved in the workshop will include fabric, sewing or embroidery thread and, most importantly, the use of collected remnants. The latter might include sections of unused fabric, found objects, and even remnants of canvas paintings that can be attached by hand sewing. Each participant will choose a cut out section of fabric (fabric provided by the venue) for the starting point/base of their piece. The fabric "backdrop" will incorporate patterning that encourages participants to attach their collected remnants in individual and hopefully meaningful compositions. To assist in the initial design process, Derryberry will discuss how layering of shape and color in sections can be used as a way to make separate parts whole and to create a bigger and more personal vision. The overall intent is to keep the layouts simple in order to showcase the collage elements that are brought to the workshop. Given the time allowed, the individual pieces may not be completed in 3 hours but could be completed with ease after the class is over. The workshop can accommodate up to 12 participants in one 6-hour workshop with a lunch break or 24 participants in two independent 3 hour workshops that could coordinate with 2 different (AM and PM) art classes.

Materials per person

- Small fabric remnants of any kind
- Other small scale 2D items to attach/sew onto fabric, such as sewing notions (fringe, buttons, ribbon, etc)
- Found objects such as cutouts of unfinished paintings on cloth or canvas, pendants, shoelaces, *Mardi Gras* favors, etc.
- Several needles and some sewing thread and/or embroidery thread

Materials to be provided by venue:

- A bolt of patterned, mid-weight cotton fabric with low-intensity color
- Scissors
- A box of straight pins
- Fold-out tables and enough chairs for participants

BIO: Virginia Derryberry received a 2023 North Carolina Artist Support Grant, was named as a finalist for the annual grand prize at Manifest Gallery, Cincinnati in 2022, received the 2017 College Art Association's Distinguished Teaching of Art Award, was chosen to be a visiting artist at the American Academy in Rome in both 2016 and in 2010. Other awards include the Southeastern College Art Association's Annual Artist Fellowship and the Outstanding Artist Achievement designation. She also received the Annual Distinguished Teacher of the Year Award from the University of North Carolina, Asheville where she taught art from 1996 – 2015. Her drawings and paintings are in numerous private and public collections, including the Carnegie Museum of Art in Pittsburgh, the Asheville Art Museum, the Tennessee State Museum, the State of West Virginia Permanent Collection and the Morris Museum of Art. Two public art installations include 16 paintings at the Hartsfield-Atlanta International Airport and a 10 piece multi-panel at the Knoxville Convention Center.



MOTIF MATRIX / COLLAGE
Workshop conducted by Reni Gower
renigowerwylieinc@gmail.com / (804) 357-5442 c

Workshop: (3 hours – 6 hours)

Under Gower's guidance, participants will collage motifs inspired by Sacred Geometry (Celtic knotwork / Islamic tile patterns / Amish piece quilts). Two unique but interchangeable 7" square motifs will be provided by Gower. Using a heavy weight white card stock paper, the art center will provide multiple copies of each design to the workshop participants. To explore collage, one design will be cut apart into shapes that will be used as stencils for cutting out the corresponding shapes in colored, patterned, or recycled papers. The paper shapes will be glued / collaged onto a base sheet with the original motif intact as a visual guide. Participants may modify or elaborate upon the initial patterns. Each participant must incorporate the color red in at least one place in their designs. After the designs are collaged, the participants and workshop leader will collaboratively tile the motifs into a large grid. Pattern making through motif repetition, tessellation, mirror imaging, rotation, and tiling variations will be explored. The quilt-like result may be taped together on the back to be displayed at the art center or individual motifs will be returned to the makers. Gower will introduce the workshop with an overview of sacred geometry. The workshop can accommodate up to 20 participants in one 6-hour workshop with lunch break or 40 participants in two independent 3-hour workshops that could coordinate with 2 different (AM & PM) art classes.

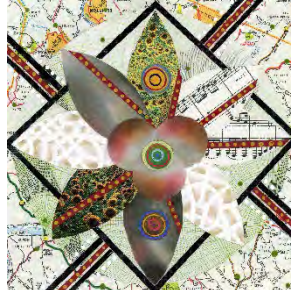
Materials per person

- Pre-printed designs on heavy weight white cover stock paper.
- Colored papers* - may include solid colors, patterned papers, origami paper, maps, greeting cards, preprinted scrapbooking papers, recycled papers, decorative tapes, old letters, must include something red. *Encourage participants to bring collage materials to share.
- Glue / gel medium / brush / glue sticks, scissors.

Additional Supplies

- Blue painter's tape or masking tape

BIO: Reni Gower received a 2023 Virginia Commission for the Arts Fellowship for Works on Paper. In 2020, she also received a Pollock-Krasner Foundation Grant. In 2017, she was awarded SECAC's Award for Outstanding Artistic Achievement. In 2014, she received the College Art Association's Distinguished Teacher of Art Award, as well as distinguished teaching awards from Virginia Commonwealth University and VCUarts. Her art work is represented in many prestigious collections and has been exhibited at international and national venues for over 40 years. In addition to her painting practice, she curates award winning traveling exhibitions that include *COLLECTive Concerns: Collage and Assemblage*, *The Garden: Thistle and Thorn*, *FLASHPOINTS: Material / Intent / Fused*, *Geometric Aljamía: a Cultural Transliteration*, and *Pulped Under Pressure: The Art of Handmade Paper*. After 37 years, Professor Emerita Gower retired from Virginia Commonwealth University in December 2018. Gower is represented by Chroma Projects, Charlottesville, VA. www.renigower.com



CRAIG HILL www.craighillart.com
206 Kokosing Drive Gambier, OH 43022 740-398-3539 c hillc@kenyon.edu

Workshop Proposal: Artist Trading Card (ATC) Collage Workshop

"Artist trading cards (ATCs) is a conceptual art project initiated by the Swiss artist M. Vänçi Stirnemann in 1997. He called it a *Collaborative Cultural Performance*. Artist trading cards are 2.5 by 3.5 inches in size, the same format as modern trading cards (hockey cards or baseball cards) or playing cards. They are self-made unique works or small series, signed and dated on the reverse by the artist/producer, exchanged and collected by the people who participate in the collaboration." (Wikipedia) This one day workshop will focus on creating trading cards with collage. Participants will investigate how to combine unlikely materials to re-contextualizing images and ways of using the inherent meaning of a found image to produce personal and meaningful works of art. This workshop is very adaptable to individual needs and is suitable for everyone, from beginner to professional artist.

Materials Provided by Participants: (Venue may also supply a range of collage material to be shared)

A collection of materials related to a person, event, or memory that you want to deconstruct and transform. This could include: letters, postcards, photographs, paper ephemera, books, magazines, previously created artwork, paper or fabric from the associated era, colors, textures, symbols, and images that remind you of the subject.

Additional Tools and Materials Provided by Venue per Participant: Several 2½" x 3½" artist trading cards per participant ([Strathmore Artist Trading Cards 2.5"X3.5" 20/Pkg-Bristol Smooth | Michaels](#)) PVA glue in small jar, glue brush, small container for holding water, glue stick, scissor, and optional exact-o blade with cutting mat.

Number of Participants: The workshop can accommodate up to 20 participants in one 6-hour workshop with lunch break or 40 participants in two independent 3-hour workshops that could coordinate with 2 different (AM & PM) art classes. Participants need to bring personal collage materials.



Artists Talk:

In addition to presenting an Artist Trading Card (ATC) workshop I would be willing to give a public lecture on my work and studio practice. This artist talk would address my collecting and collage techniques and how I use this collected materials in the creative process. I will also further contextualize my work by showing examples of historic and contemporary collage artists.

Bio: Craig Hill's studio art practice spans painting, collage, and mixed media sculpture. His work has been exhibited in group and solo shows in Washington D.C., New Orleans, Minneapolis, Boston, Atlanta, Providence, Philadelphia, Brooklyn, and Columbus, Ohio. His work has been acquired by numerous collections and he has been a visiting artist at several universities. Currently, he teaches painting and drawing as an Assistant Professor at Kenyon College in Gambier, Ohio. He earned an MFA in Painting and Printmaking from the Rhode Island School of Design and BFA in Drawing from the Atlanta College of Art.

Sue Johnson

Workshop Proposal: Make mini-books and Play Surrealist Games

(3 hours or 6 hours)

In this hands-on workshop participants will learn how to make miniature books while playing the games that 20th century Surrealists in Europe invented to jumpstart creativity and explore the imagination. These playful procedures and games of chance provided keys to unlock the door to the unconscious and to release the visual and verbal poetry of collective creativity. In this workshop we will use found and recycled materials along with drawing to create artworks and easy book structures that combine words and images in unexpected ways. Basic art supplies and some collage materials provided. Participants are encouraged to bring their own favorite art supplies (markers, color pencils, collage materials such as paper scraps, postcards, old photographs – no wet paint). Johnson will introduce the workshop with an overview of Surrealism and Surrealist gaming practices plus artist bookmaking. The workshop can accommodate up to 20 participants in a 3-hour session, which can be repeated for two different class groups for a total of 40 students. If preferred, the workshop can run for a 6-hour session for 20 students with a lunch break allowing participants to immerse themselves in exploring a full range of Surrealist gaming strategies and further developing individual and collaborative poetry, and making more books and collage works.

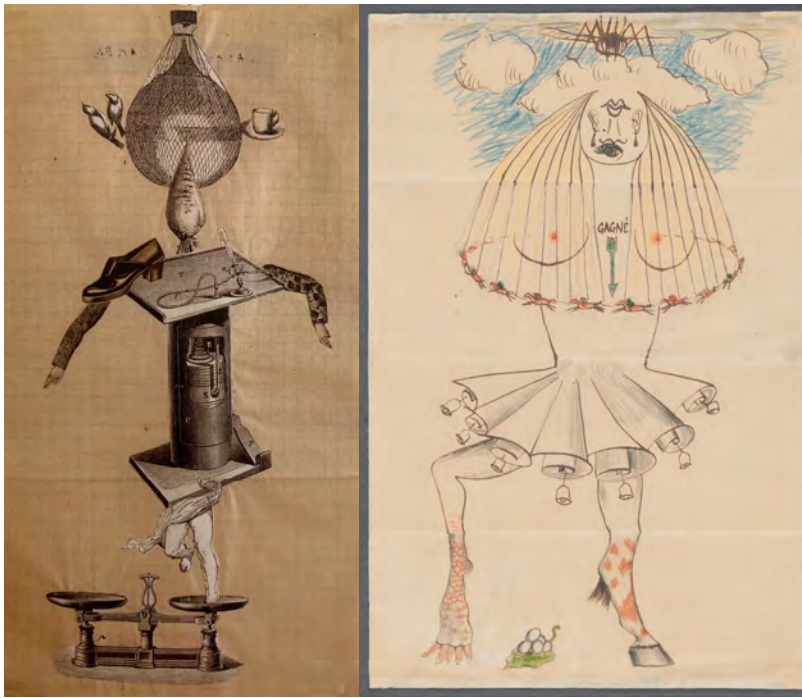
Materials provided by venue: assorted inexpensive papers, index cards, glue sticks, assorted markers & color pencils, scissors, bone folders (if available), and cutting mats or cardboard to protect tables.

Participants are encouraged to bring: collage materials such as old books, postcards, photographs and magazines and markers and color pencils.

Optional materials: if possible, get deaccessioned books and magazines from a local or university library

Artist Bio:

Sue Johnson (American, born San Francisco, CA). Johnson's artworks and multiple media installations are revisionist in method creating plausible fictions that run both parallel and counter to canonical histories. Works combine installation, painting, drawing, printmaking, photography, textiles, found objects and artist books. Projects focus on topics that include the origins of museums, cabinets of curiosities and "lost" collections, the picturing of nature and women, the domestic universe and consumer culture – and collectively, defy easy categorization. Often invited by museums and university galleries to develop research-based exhibition and intervention projects, she has collaborated with the Pitt-Rivers Museum (University of Oxford, UK), The Rosenbach Museum and Library (Philadelphia, PA), Salisbury and South Wiltshire Museum (Salisbury, UK), and the American Philosophical Society Museum (Philadelphia, PA). Johnson has been awarded grants and fellowships from the Pollock-Krasner Foundation, National Endowment for the Arts/Mid Atlantic Arts Foundation, New Jersey State Council on the Arts, Virginia Commission for the Arts, and Maryland State Arts Council. Residency fellowships awarded include MacDowell, Millay Arts, Art Omi, Sam and Adele Golden Foundation, Studios at MASS MoCA, Virginia Center for the Creative Arts, I-Park Foundation, the Arts/Industry Program of the John Michael Kohler Art Center and library research residencies at the American Philosophical Society, the American Antiquarian Society and most recently at the Winterthur Museum, Garden and Library. Johnson earned an MFA in Painting and Printmaking from Columbia University and a BFA in Painting from Syracuse University and is a Professor of Art and Art Department Chair at St. Mary's College of Maryland. For more information on the artist: <https://www.suejohnson1.com/>



Exquisite Corpse, drawing and collage examples

Left: participants: André Breton, Jacqueline Lamba and Yves Tanguy, 1938

Right: Man Ray, Joan Miró, Yves Tanguy, and Max Morise, 1928

STUDENT WORK (mini-accordion books inspired by Surrealist gaming)



