

IN THIS ISSUE *Layered Visions • Featured Product • ATC Project Ideas • Visual Journal Workshops • Questions From Our Artists*

Layered Visions

By Peter Jacobs

Max Ernst said, “Collage is the noble conquest of the irrational, the coupling of two realities, irreconcilable in appearance, upon a plane which apparently does not suit them. Likewise it could be said of montage, that it is an art of connecting disparate parts to create order from difference, and assemblage is an activity of the mind projecting the supernormal in the organization of junk.”

For me, collage is that and visual jazz. Improvisational cuts of paper play solos and also in harmony. Each work has an underlying structure, but freely moves through the dialogue of the layers. I am the architect of these layers, their rhythms, their radical juxtapositions, their perceptual harmonies and visual ironies. My collages are social landscapes, theaters of form and gestures of symbolism. I abstract small truths and intuitively build visual rhythms that imbue surreal narratives that say a lot about who I am and the world we live in.



Maze 1

From first series of collages 1982. ©2011 Peter Jacobs



Structure 2

From first series of collages 1982. ©2011 Peter Jacobs

I made my first series of collages in 1982 when I was a senior at Purchase College where I received my BFA, majoring in photography. I had great admiration for the social landscape photographers, Henri Cartier Bresson, Bruce Davidson, Helen Levitt, and Walker Evans and followed their path in my photography. I loved to walk aimlessly in the city and record my responses and perceptions. This art of seeing and capturing I embraced, but the processing and printing became a labor and I wanted to have greater hands-on engagement in the process of my art. Having studied color theory and figure ground, collage was natural visual language for me. My work was constructivist at heart and remains so to this day.

In having this compositional freedom through geometry, I am able to entwine gesture and expressionism with greater ease. I have continued working in traditional

collage methods, but have also incorporated new digital and printmaking techniques. I have kept up with most of the latest technologies with relation to imaging and printing. This evolution has expanded my possibilities as well as the interactions of media.

In my Bergen Museum exhibition, "Layered Visions" in 1998, I digitally output large scale prints, which I then collaged for works up to 70". By incorporating 21st century technology, I was able to create collage works to a scale that I could never have done before. This series of work brought collage, a medium that has always been small and intimate, to a human scale.



Florence

From "Layered Visions" exhibition at the Bergen Museum 1998.
©2011 Peter Jacobs



Garden of Eden

From "Layered Visions" exhibition at the Bergen Museum 1998.
©2011 Peter Jacobs



Pompeii

From "Layered Visions" exhibition at the Bergen Museum 1998.
©2011 Peter Jacobs

In 2002 I had a major installation, "Face to Face," for the inauguration of the new wing of The Montclair Art Museum. This series comprised of 27 large scale (36" to 50") mixed media portraits of artists, actors, musicians and dancers. Again, I output digital prints, collaged them, painted into them and worked wax into the surface. This series of portraits hung on one 25' x 40' wall. This wall faced a main street through a huge glass window, which allowed the exhibit to be public as well.

On March 31st 2005, I created a 9" x 12" collage using that day's newspaper, and have continued that process without interruption every day since. I produce a collage solely from the images and texts of that day's newspaper. The Collage Journal's 2000 plus collages reside in over 170 Strathmore® books. I have thus far



Installation of "Face to Face" at The Montclair Art Museum 2002. ©2011 Peter Jacobs



Left - "David Plakke" Right - "Charlee Swanson" From the "Face to Face" exhibition at The Montclair Art Museum 2002. ©2011 Peter Jacobs

used 46 cutting boards, 273 Exacto blades, and 184 glue-sticks. As consistent as the newspaper is printed, each day I sit down and construct/reconstruct my visual response and internal feelings in that morning's collage. Like a written journal, a visual journal incorporates both personal and external experience. The Collage Journal extends the external experience to the world, having the palette of the newspaper's dissection of stories and images. The newspapers also bring the world of advertising, which is



10.14.10
From The Collage Journal. ©2011 Peter Jacobs

somewhat surreal in their placement to their neighboring articles. I believe this juxtaposition creates a de-sensitizing and detachment in the reader/viewer to the gravity of the news. The Collage Journal has become integrated in my daily life as a meditation, contemplation and re-evaluation of culture and identity. I have not decided on an end

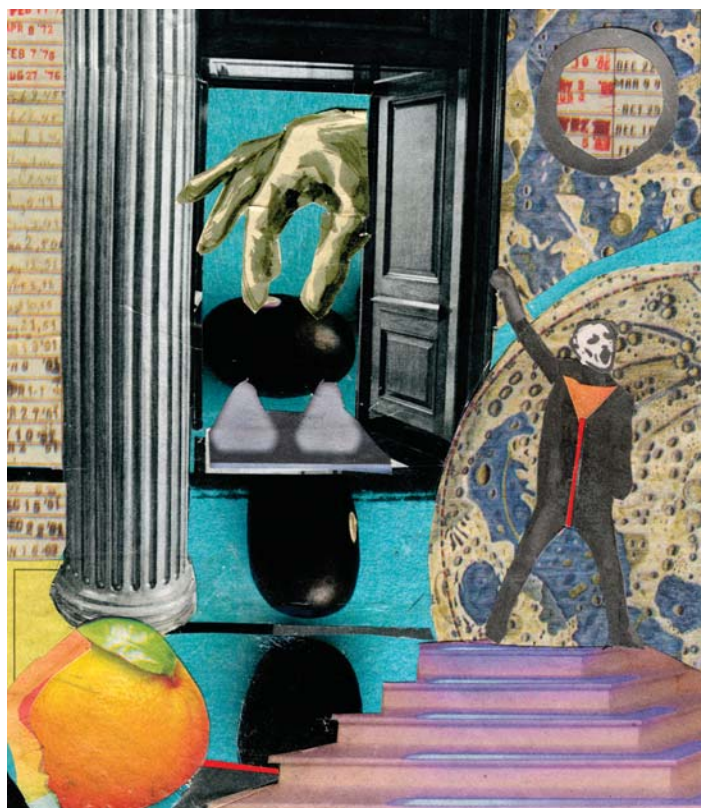


9.30.10
From The Collage Journal. ©2011 Peter Jacobs



6.10.09

From The Collage Journal. ©2011 Peter Jacobs



3.7.10

From The Collage Journal. ©2011 Peter Jacobs

date for this series. Quite possibly, the newspapers will stop production before The Collage Journal ends.

I strongly believe that one must challenge the previous day's perceptions and find a new way to see and create this day.

I have a blog (thecollagejournal.blogspot.com), where I have posted for the past year and continue to each day. My website (thecollagejournal.com) has the complete first five years of The Collage Journal. The sixth will soon be added.

About the Author

Peter Jacobs has widely exhibited his art for close to three decades both nationally and abroad, including six museum exhibitions and two biennials. His work is included in museum, corporate and private collections. Jacobs has received the top fellowship award from the NJ State Council on the Arts.



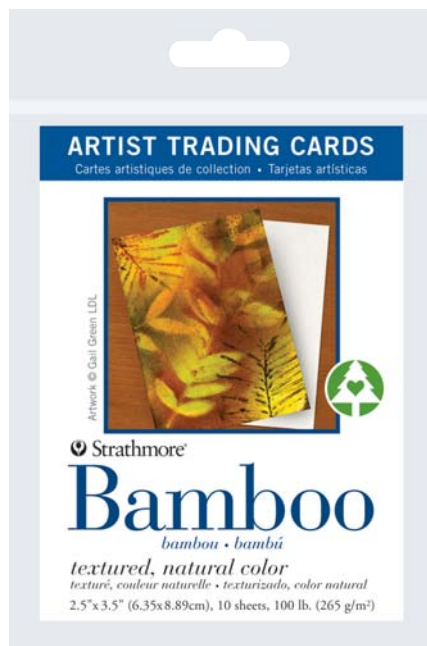
His work is currently on exhibition in the main gallery of The Montclair Art Museum and will also be exhibiting in January 2011 at The Studio Montclair Gallery.

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Featured Product

Artist Trading Cards

CREATE SWAP COLLECT



Introducing new Greener Options papers to the Artist Trading Cards product line.

Bamboo

90% tree-friendly bamboo and 10% cotton. Textured surface is perfect for painting, printing and collage. Acid free. Cards are 2.5" x 3.5", 10 sheets in a package.

Black Board

100% cotton fiber, archival surface is perfect for art, collage and mounting artwork. Acid free. Cards are 2.5" x 3.5", 10 sheets in a package.

Strathmore® is committed to giving artists the greener choices you want, with the high quality you expect.

What are artist trading cards?

Artist trading cards (ATCs) are miniature pieces of art that are traded around the world. Artists create, trade and collect art at organized "swap" events, either in person or online. The only official rule for ATCs is the size: 2.5" x 3.5".

How do I create ATCs?

Most swaps are open to any media, materials or techniques as long as the card fits into a standard trading card sleeve. ATCs are traded, not sold. However, there are some artists who choose to sell cards. Cards that are sold are called Art Card Editions and Originals (ACEO).

How do I trade cards?

You can locate an in-person swap in your area, find an online swap, or organize your own swap. There are a number of Web sites that others have created to help artists get started. They can be found by doing online searches using key words such as "artist trading cards."

Artist Trading Card Project Ideas

with Strathmore® Bamboo and Black Board ATCs



Supplies used on example include: Bamboo Artist Trading Cards; dye ink pads.



Supplies used on example include: Black Board Artist Trading Cards; Sweet PETatoes® by Gail Green Rubber Stamp; quick drying pigment ink; color pencils.

Artwork © Gail Green Licensing & Design Limited

Bamboo

Create Your Own Leaf Stamped and Stenciled ATC

Materials Needed: Strathmore Bamboo ATC, fresh leaves, scrap corrugated cardboard, glue, color dye ink and a sponge wedge.

Step 1: Gather small fresh leaves, sprigs or new growth tips from bushes, twigs and/or other natural items that have flat surface for imprinting.

Step 2: Attach some of the items onto scrap corrugated cardboard pieces using dry adhesive dots or glue. Trim excess cardboard around leaves, etc.

Step 3: Using direct-to-paper technique, apply light color dye ink over entire Bamboo ATC. Let dry. Place 1 to 3 loose leaves or sprigs on ATC. Hold items in place with finger and, using a cosmetic sponge wedge, gently sponge medium color dye ink around and over the items. Remove leaves; let ink dry.

Step 4: Apply dark color dye ink to attached items; stamp images as desired over stenciled images on ATC.

Black Board

Create Your Own Stamped and Color Penciled ATC

Materials Needed: Strathmore Black Board ATC, image of choice for stamping, light pigment ink and color pencils.

Step 1: Using a light color quick drying pigment ink, stamp image of your choice on the Black Board ATC. Let dry completely per manufacturer's instructions.

Step 2: Color image with color pencils, layering color to create dimensional effects and incorporating the black ATC ground for black lines and shadows.

Step 3: Loosely color the background area around the image with directional diagonal strokes or technique of your choice.

Strathmore®
Visual Journal
ONLINE WORKSHOP SERIES

**Our Visual Journal Workshops
are now in session!**

Journal page from instructor Pam Carriker.



Our new Visual Journal Online Workshop Series started January 1, 2011. If you haven't registered yet, no need to worry! You can register now and get immediate access to the first workshop. Our workshops are free, self-paced and will continue through August 1, 2011.

The workshops are being held in our virtual classroom website. Students learn visual journaling techniques from experienced artists through online videos and downloadable instructions. You can also get inspired and share with other students by participating in the discussion boards or uploading your work in the photo gallery. Each workshop consists of four video lessons and supporting downloadable instructions.



Below: journal pages from online workshop students.



Sherri Donlon, Diamond Springs, CA



Karen R. Davis, Louisville, KY



Lisa Cousineau, Glen Ellyn, IL



Sydney Harper, Florence, AL

“We literally have students from all over the world participating in the workshops right now,” says Jeanette Gile, workshop organizer. “As of mid-January, over 3,400 students have entered the classroom!”

“Although we are just getting started, the class is extremely active,” continues Jeanette. “It’s really exciting! Students are sharing the results of the lessons, exchanging product and technique tips and establishing new friendships.”

Workshop Schedule

Workshop 1. Recycled Journal Pages

Instructor: Pam Carriker

Start date: Open now

Workshop 2. Start Where You Are

Instructor: Linda Blinn

Start date: March 1, 2011

Workshop 3. Building Your Visual Journal from the Page Up

Instructor: Roz Stendahl

Start date: May 1, 2011

Discover the creative and emotional benefits of journaling. For more information or to join our Workshops today, visit: strathmoreartist.com

Questions From Our Artists

What types of trees and wood fiber are used to make art paper?



Traditional art papers are made from either wood and/or cotton fibers. Wood fibers come from two basic types of trees: hardwood trees and softwood trees. Hardwood trees produce short, dense fibers that deliver strength.

Hardwood trees typically have leaves and include maple, elm, birch, aspen and poplar. Softwood trees produce long fluffy fibers necessary for bulk. These trees typically have needles versus leaves and include pine, spruce, cedar and fir.

Most papers use a combination of fibers from hardwood and softwood trees. Since strength, especially surface strength, is an important attribute of fine art papers, our wood-pulp papers have high levels of fibers from hardwood trees.

Wood fibers naturally contain lignin which is tree sap. If not removed, lignin deteriorates paper and turns it yellow and brown. Lignin is removed from the wood pulp of our papers prior to the papermaking process. The wood pulp we use for our papers does not come from slow growth trees.

Where does the cotton fiber come from that is used in 100% cotton papers?



Cotton fiber comes from cotton rag waste and cotton linters, which is a byproduct of the ginning process. The cotton rag waste provides sheet strength and the cotton linters add absorbency. Cotton cellulose (main component of plants) is extremely strong, about 10 times stronger than wood cellulose.

Cotton fibers are soft, flexible and bulky which are ideal traits for paper making. Fibers are put through a “beating” process that causes them to interlock and become very strong. Cotton fiber has a neutral pH and is naturally lignin free, making it the ultimate fiber in contributing to the permanence of paper.

Look for papers with 100% cotton fibers in our **500 Series** line. These products use a combination of both cotton rag and cotton linters for maximum strength, softness, durability and permanence.

What about recycled and alternative fibers?



Over the last few decades, other fibers beyond traditional virgin wood pulp have been used to create art paper. Recycled papers include post-consumer waste fibers.

Alternative fibers are fibers from plants such as hemp, bamboo and sugar cane, and are known for their environmental benefits. These plants grow faster than trees and typically require less energy and water to process into paper. For more information about papers that contain recycled and/or alternative fibers, see our **Greener Options** products.

