



Mock up of magazine

CCM In Print! Issue #1

PRE-ORDER NOW FROM OUR WEBSITE | £22 + POSTAGE

We're extremely excited (and slightly apprehensive) to announce the launch of our first printed Contemporary Collage Magazine.

When we launched the magazine in September 2021 we wanted it to be easily accessible and affordable for collage artists across the world and that's why we chose to go digital. However, it will come as no surprise to know that we've had many requests since then to produce a printed version. Well, we've finally got around to it. Of course, a printed magazine is significantly more costly to produce than a digital magazine. As such, we've chosen to base our initial print run on pre-orders (so we're not sitting on expensive unsold stock). When it goes to print, we'll print a few extras, but the only way to guarantee your copy is to pre-order. And you need to do that by the 8th December.

Our first issue features 144 pages of full-on collage inspiration from artists across four continents, including Eduardo Recife, Cecil Touchon, Hollie Chastain and Jack Felice to name just a few. So, head to the website and get your order in and please spread the word. As we go forward, the more orders we get, the more we'll be able to bring the cover price down.



Cecil Touchon:

The Cuernavaca Papers

WILLIAM CAMPBELL GALLERY | UNTIL 11 JAN 24 | TEXAS, USA

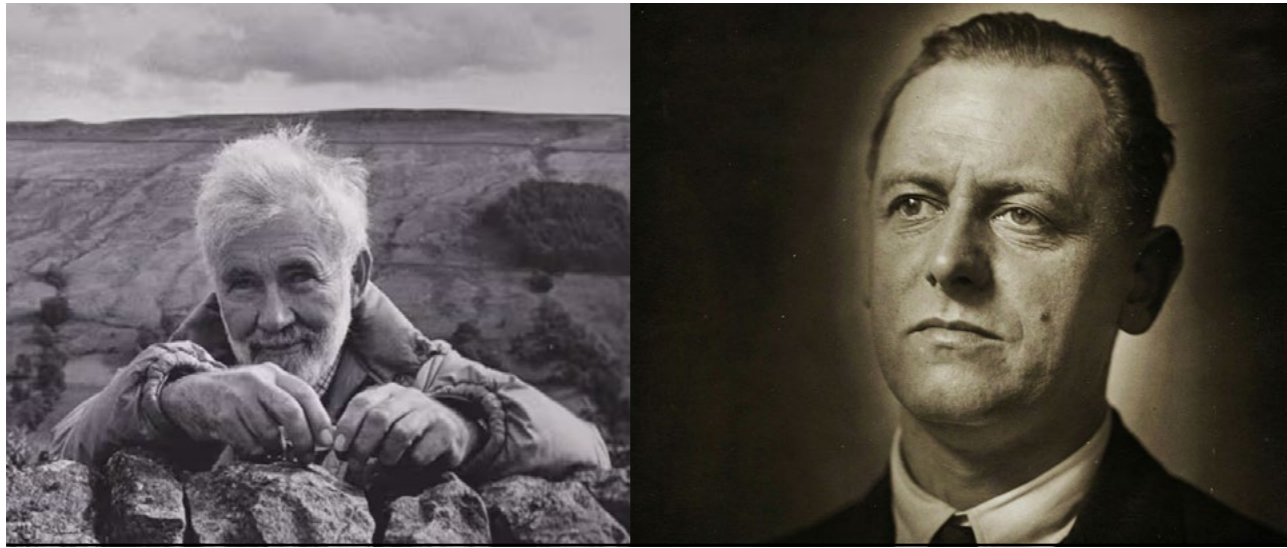
The William Campbell Gallery in Fort Worth has opened a new exhibition by legendary American collage artist, **Cecil Touchon**. The *Cuernavaca Papers* is an extraordinary exhibition that showcases a brand new collection of artworks inspired by Touchon's years living in Cuernavaca, Mexico.

The Cuernavaca Papers features 25 new small works and larger paintings. The series is set apart from the artist's more recent work by a robust infusion of colour. After several years of producing work predominantly in rich tones of reds, blues, and blacks against a lighter background. Touchon's new collages embrace greens, yellows and various shades of pink and orange inspired by the vivid ephemera from the Cuernavaca region. The work features innovative assemblage of the re-purposed paper materials' stylised lettering and text, creating captivating optical illusions across the picture plane.

Touchon's artistic journey predominantly centres around collage-based paintings and works on paper. The Cuernavaca Papers are part of his larger, ongoing series called Post Dogmatist Paintings (PDP) which champions a free-flowing, open approach to abstract art by rejecting rigid conventions and embracing creative experimentation. His work is characterised by the intricate layering of found materials, torn paper, and a harmonious interplay of colour and form that invites viewers to contemplate the beauty of abstraction.

Works from this exhibition are featured in an interview with Cecil Touchon in the first printed Contemporary Collage Magazine.

More information at: williamcampbellcontemporaryart.com



Derek Hyatt & Kurt Schwitters: *Emissaries Of The Land*

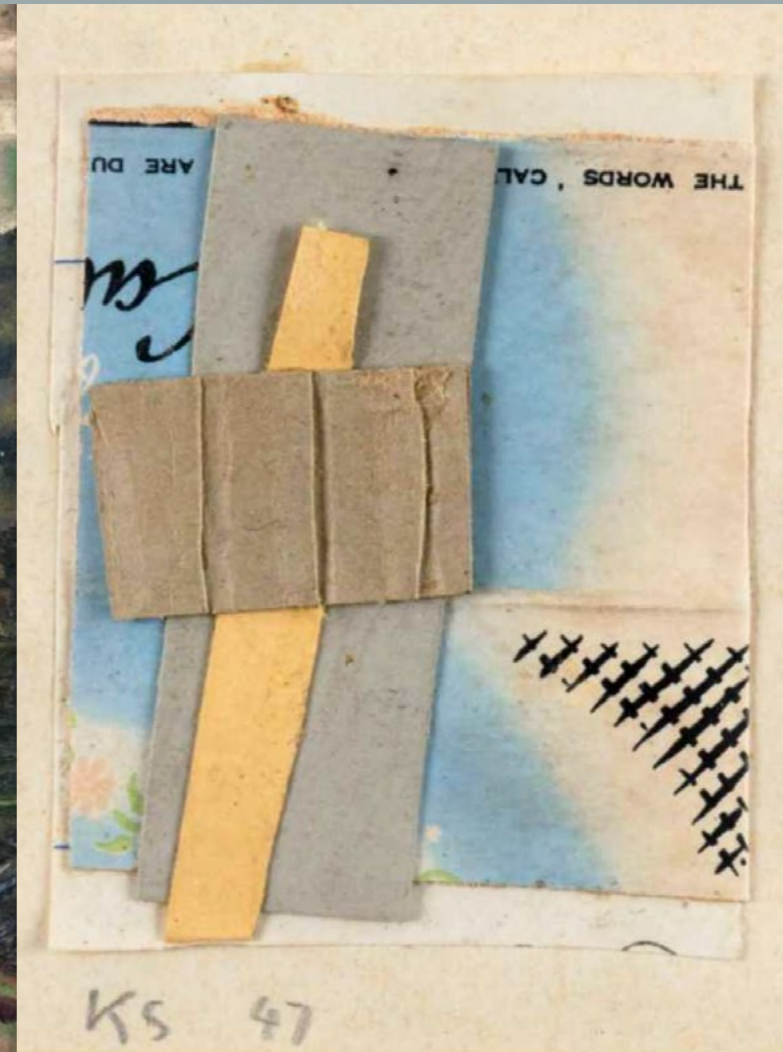
ART SPACE GALLERY | UNTIL 19 JAN 24 | LONDON, UK

This exhibition brings together a group of **Kurt Schwitters'** collages, constructions and paintings made during the last years of his life in Ambleside, kindly loaned from the family of Edith 'Wantee' Thomas and seen together for the first time in London. They will be shown alongside paintings by the Yorkshire landscape artist Derek Hyatt (1931-2015) in an exhibition that follows a trail leading back to the Kurt Schwitters exhibition held at the Lord's Gallery, London in 1958.

Kurt Schwitters, born in Germany in 1887, was a painter, poet and, most famously, a collagist of found objects rescued from the detritus of his surroundings. He died in 1948 in obscurity in the Lake District but would come to be seen as one of the most inventive visual and literary artists of the 20th century and a major influence on a young post-modern, Pop-Art scene that emerged during the 50s and 60s in the USA and the UK.

'The more we know about Schwitters today – his work in the Lake District, Merzbau, etc – the more we realise that he was interested in how landscape imagery could be related to collage, which is usually thought of as an urban medium... I felt Schwitters held an important key, even from the first viewing.' Derek Hyatt.

More information at: artspacegallery.co.uk





Duncan Hannah : *On Paper*

KASMIN GALLERY | UNTIL DEC 16 | NEW YORK, USA

The Kasmin Gallery in New York is hosting a solo exhibition of work by American artist **Duncan Hannah** (1952–2022) from the collection of the artist's estate. *Duncan Hannah: On Paper* will feature not just drawings and collages but paintings of collages, book covers and magazines, foregrounding Hannah's uniquely personal relationship to paper as subject, substrate and influence in his practice over several decades.

Throughout his career and life, Hannah had a close relationship with paper. An avid reader from an early age, he devoured entire adventure series such as Tarzan, The Rover Boys, Sherlock Holmes, and Fu Man Chu, quickly moving onto a huge and eclectic variety of writers. Hannah began keeping journals as a teenager which were as much scrapbooks as writing. Filled with images cut out from magazines of contemporary and period film, music and literature, plus rock concert stubs, candy wrappers, Victorian erotica, ink doodles and an impressive gift for rendering Art Deco typography, these journals were a prototype of the paintings on show in this exhibition.

It was perhaps inevitable that collages became an important outlet for Hannah. Influenced by Kurt Schwitters and Peter Blake, he kept extensive boxes of paper and ephemera organised by colour and texture. Hannah once stated, "*Collages, by necessity, are very quick, and you can change them so quickly. Cut it up and, since you are using found colour, it's very liberating and so wide open. It suits my magpie nature.*"

From 2013–15, Hannah made a series of oil paintings based on already-created collages. Verging on trompe l'oeil, he painted corrugated cards, erotic photographs, Penguin book covers, gingham wrapping paper and anything else that had caught his magpie's eye.

More information at: kasmingallery.com



The Meaning of Gravity: *Ken Graves*

RELEASE DATE: 9 DECEMBER 2023 | \$75 | ORDER [HERE](#)

Luhz Press has published *The Meaning of Gravity*, the first monograph of collage works by **Ken Graves**. Ken Graves created hundreds of collages from the mid-1970s until his passing in 2016, using medical journals, technical manuals, advertisements, and found objects. Highly influenced by Surrealism's aim to reveal the subconscious through dream-like scenes, he reconfigured the material of popular culture to unveil the social undercurrents embedded in commercial imagery.

Graves' collages examine the tension of societal roles – from intimate relationships, to duty, to one's sex or station – and masterfully reveal the hidden rituals that have been erected to create and maintain a set of social orders. Yet, each scene resists finality, presenting work that is fluid, contingent and inquisitive. While Graves' reputation as a photographer precedes him, the artist's rarely seen collage work complements his photography, revealing an artist who engaged with the politically charged climate of late twentieth century America, not only by documenting it, but also by re-imagining it.



Fragmented Lucidity:

The Art of Collage and Photomontage

ROSEGALLERY | SANTA MONICA | 9 DEC 23 - 13 JAN 24

ROSEGALLERY in Santa Monica, California, is pleased to present *Fragmented Lucidity: The Art of Collage and Photomontage* – a presentation of works by **Katrien De Blauwer**, **Ken Graves**, and **Kensuke Koike**. The exhibition opening will be hosted in collaboration with *Luhz Press*, which is debuting with *The Meaning of Gravity*, the first monograph of collage works by Ken Graves.

Originating in the early 20th century, modern collage and photomontage revolutionised art by re-imagining traditional forms of expression. Collage, pioneered by artists like Picasso and Braque, combined diverse materials to create abstract compositions. Photomontage, an offshoot of collage popularised by Dadaists like Hannah Höch, used cut and reassembled photographs for satirical and political commentary. These innovative styles continue to influence modern art, offering new avenues for creativity and social critique.

A self-described 'photographer without a camera', **Katrien De Blauwer** constructs visual compositions utilising recycled photographs from magazines and newspaper. She works as a neutral intermediary between the original authors of the photographs she uses and the narratives that she is communicating. Through re-appropriation and re-contextualisation, De Blauwer rejuvenates the residual, giving to life forgotten memories.

Ken Graves' collages reveal the wit and precision of his mind and hands. Re-arranging found photographs from early to mid-twentieth century American magazines and inserting a range of materials, Graves creates surreal images that open a world of interpretive narratives. His collages reconfigure the material of popular culture, unveiling the social undercurrent embedded in commercial imagery.

Japan-born, **Kensuke Koike** creates unique artworks by manipulating found, vintage, photographic material. Kensuke's approach revolves around the idea of using the assets found within an image to create a contemporary visual with a new narrative. The process for the artist often starts as a puzzle begging to be solved with each image setting its own unique challenges.

More information at: rosegallery.net

Katrien De Blauwer



Kensuke Koike



Ken Graves