



ART DEPT
THE
UNIVERSITY
OF CALGARY

2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4

color sep. sent
2/19/85

February 8, 1985

Louise Kaish
610 West End Ave
New York, New York 10024

Dear Mrs. Kaish:

Re: Masters of Acrylic Painting book

I'm beginning to see the light at the end of the tunnel.
Hopefully, I'll be finishing this book during the summer.

I like your work very much and would like to include
Layers and Levels, 1980, (10 5/8" x 11 3/4") in my publication.

Could you send me a transparency of this work--perhaps the
one used in the catalog?

I'll be sure to return it following publication.

Hope you had a good journey to the far east. My regards to
Morton.

Sincerely,

Nicholas Roukes

Explore Canvas Collage

In this technique, canvas and fabric—rather than paper—are used as the collage medium. These materials provide the flexibility required for developing the layered and sculptured surfaces in this unique collage idiom. Aside from canvas and fabrics, you'll also need the following: a "glue" with which to attach the cloth cut-outs; and selected acrylic paints for color and texture.

The principal collage elements are comprised of shapes made of painted canvas that have been cut into various configurations with a knife or scissors. They can be made to be precise, hard-edged geometric shapes; free-form shapes with irregular or frayed edges; or sculptured shapes with folded, crumpled, or monolithic form. The component shapes in the collage can be pre-painted or stained before being glued to the canvas' surface, or left unpainted before assembly for subsequent color treatment.

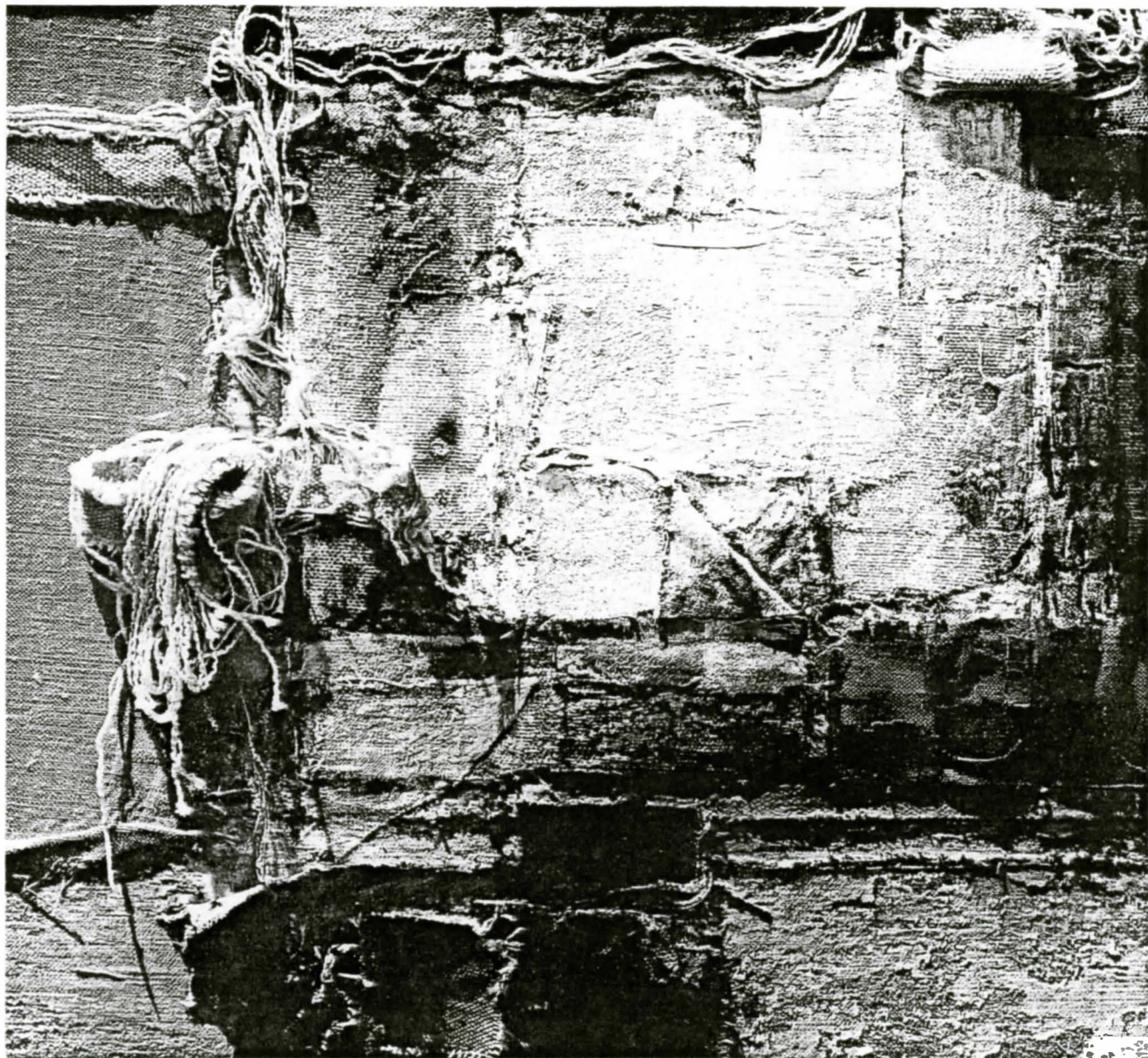
The most direct way of making a canvas collage is to lay a stretched and gessoed canvas (or a panel) face up on a table and then arrange the canvas and cloth cut-outs over its surface to develop the composition. In this pre-

liminary stage, you can either follow a rough pencil drawing on the canvas, or work directly and spontaneously without one. Before they are glued down on the canvas, however, some of the shapes may be further manipulated (or "distressed") by scorching, burning, abrading, or shearing processes. Worn sacking, burlap, yarn, and cloth remnants are other materials that can be incorporated in this collage technique.

After a satisfactory arrangement is made, the components are permanently attached to the canvas with a polymer adhesive. Recommended adhesives are Elmer's white glue, acrylic polymer medium, or Rhoplex medium (AC 234). The Rhoplex medium is probably the strongest "glue" for adhering cloth and miscellaneous objects to a painting ground. While arranging the component shapes on the canvas, however, you might try saturating some of them with the adhesive (mixed 1:1 with water). The glue-soaked shapes can be manipulated on the canvas to produce sculptured forms and textures. The impregnated materials will be firmly attached to the surface and will dry rock-hard.

The final stage in canvas collage involves the process of surface enrichment with acrylic colors. Scumbling and glazing techniques provide the finishing touches. In scumbling, the brush, which is charged with paint, is "dragged" over the textured areas. This technique enlivens the surface by depositing contrasting color over the salient parts of the collage. Glazing—the technique of applying thin washes of color—provides transparent color qualities, as well as "pools" of color contrast. Other techniques such as spattering or spraying color can also be used to complete the collage. Staining is also an effective technique, but should be used on unprimed canvas shapes.

Try to think of canvas collage as both an additive and subtractive medium—as an artform that is both sculpture and painting. Build up overlays of cloth, then cut back into them to reveal some of the underlying surfaces. Block out unsuccessful parts of your collage by simply painting them out with acrylic gesso, or by overlaying them with fresh canvas shapes.



AN
 LAYERS AND LEVELS
 by Louise Kaimb, 1980, canvas-collage and acrylic, 11½" x 10½" (29.2 x 26.7 cm)
 Courtesy: Taempfli Gallery, New York

Louise Kaimb likes to think of her composition as a "small world." Her heavily textured collage is fabricated with layers of canvas and cloth, lovingly "abused," colored and sandwiched together with acrylic mediums. With careful attention, she built, tore away, scraped, scorched, burned, and colored the layers and surfaces of the collage. Notice that an underlying

grid is evident in this composition—a device that serves to unite the various elements in a seemingly casual, yet controlled, horizontal/vertical alignment. Kaimb is a former sculptor who has turned to painting, yet an artist who retains the sensibility of the sculptor in her approach to canvas collage. Says the artist: "For me, working on a canvas, as a sculptor, has

always been like encountering a 'top here' sign. The canvas is impenetrable—a wall. I want to punch a hole in it, to see the light fall, sense the space. I want to create a window: a space for one's visual imagination to move, through and into. By using the burnt-canvas idiom, I was able to join my imagination with the physical needs of a sculptor."