



Archive of the Ages Series #7

Collage Art at the 420 Building
CLAYTON BOHNET
MARK MAHAGIN
JORJA TOWNER
JAMPA DORJE

October 4 : First Friday Artwalk
SHOW RUNS THROUGH THE MONTH OF OCTOBER AT THE CORNER OF 5TH AND PEARL IN ELLENSBURG

Curated by Bouvard Pécuchet

Title page group photo by Ricki-Lee Towner
Photos of artwork by Julie Prather and Bouvard Pécuchet



COLLAGE ART AT THE 420 BUILDING

Curated by

Bouvard Pécuchet



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D Press 2019 Ellensburg



Jorja Jean Towner

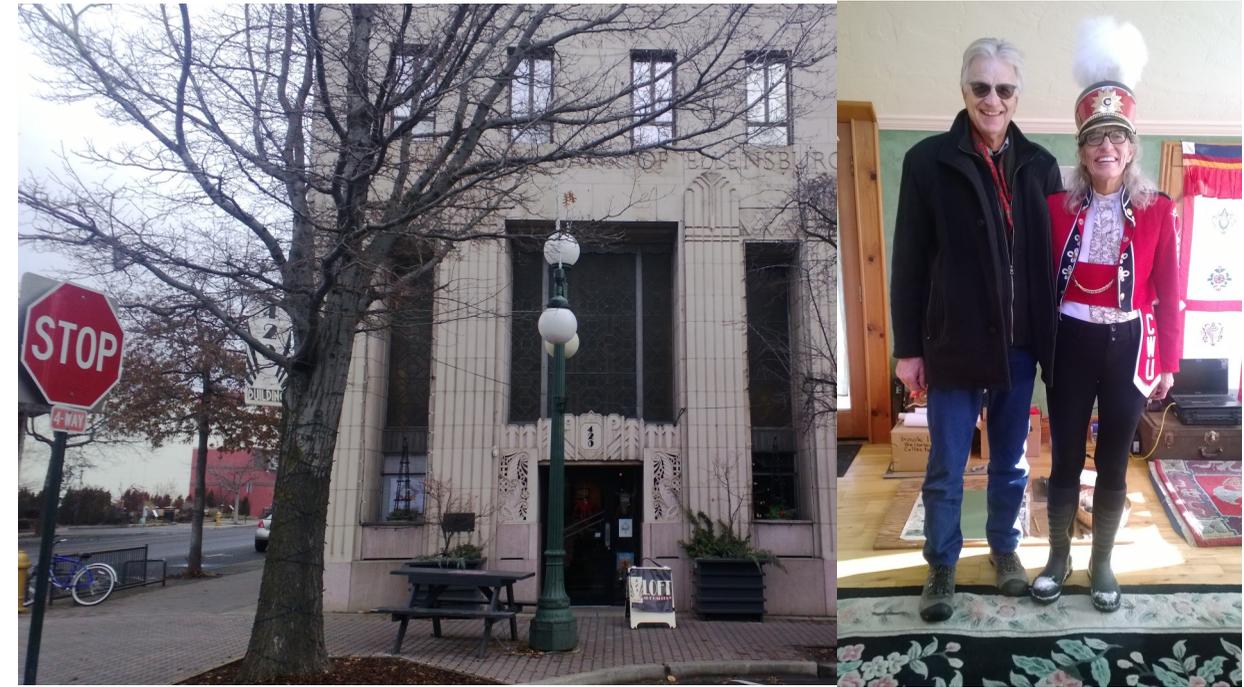
Jorja Jean Towner - first time art exhibitor, lifetime artist. Her passions include coloring and painting with her grandparents, spending time with her Pygmy goats and her family. A lover of all creatures big and small, an aspiring veterinarian. She enjoys caring for animals 🐶 🐱 🐰 and continues to work on her art 🎨.

7-year-old Artist from Ellensburg, WA.





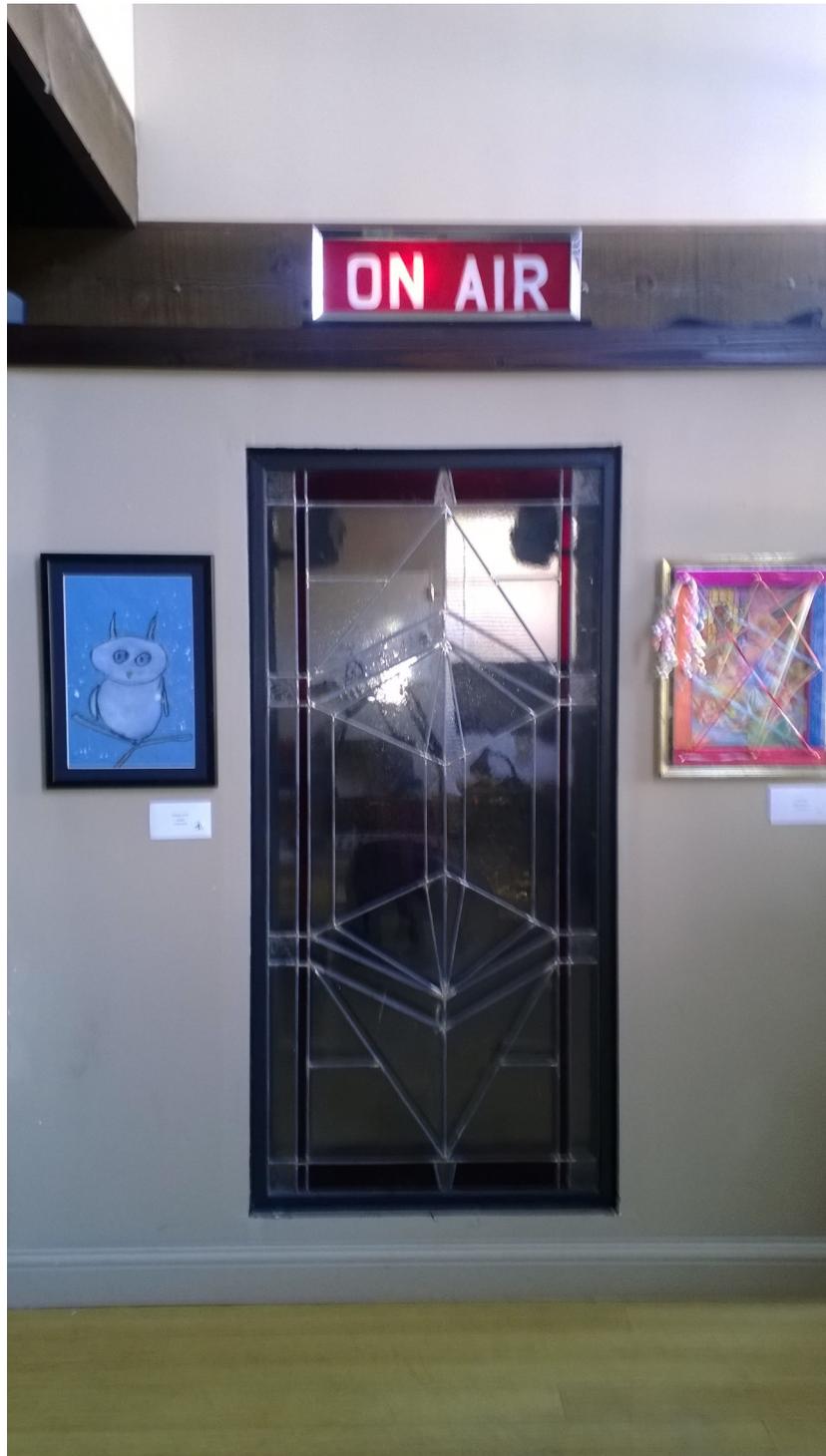
The Gift



Special Thanks to Molly Edison, George Ras, and others...

I was slamming together an assemblage in front of the 420 Building during the annual Paint Ellensburg event. Molly, who owns the 420, told me she had an opening in the main floor gallery. While I considered this, Melissa Denner, my daughter-in-law came along with Jorja, my great-granddaughter, and I asked Jorja if she wanted to be in an art show, and she said, "Oh, yes!" Later that day, I asked Clayton Bohnet, who teaches philosophy at C.W.U. and fabricates collages, if he would like to show his work. He and I walked down to the 420 and were looking at the space, when another friend of mine, Quentin Regan, an aviation student at Central, and his friend Ash Tweet, joined us. Ash said she was music student, and I asked her if she would like to play music at the opening of this upcoming art show. She said, "Yes," too. There is a lot of space to fill in this gallery, and I remembered that my neighbor, Mark Mahagin, told me he had a body of new work, so I asked him to join us in the show. George Ras, Molly's partner, said he would help me hang the show and set the lights. My son, Theo, said he would help Jorja frame her work.

And so, the Collage Art Show at the 420 Building came into being.



CLAYTON BOHNET

420 Gallery

Life by Design: Industry, Sales, and Wayward Hopes

Fabricator: Clayton Bohnet Contact info: claytonbohnet@gmail.com

These works represent three different periods in my life and the evolution of my approach to collage. I try to select materials that facilitate the play of satire and critique- both of myself and the industry of life. Topics explored seem to me, in reflection, to be: monological mind, the rational schematization of the basic human conditions and institutions and the adaptation of humanity to that schemata, subversion, and the value of caprice, accidents, and whimsical wanderings. Below is some information regarding the three 'eras.' I have included reference to the muse-ic that was inspirational for the respective compositions.



Works in the Middle: Agriculture, Kitchens, Plants & Animals

Timing: All but the center piece (2015) were completed during the last two weeks of September 2019. Materiality: Kitchen Design promotional material, a text documenting the violence of industrial agriculture, and a calendar. Musical inspiration: Arvo Part's *Da Pacem & Tabula Rosa*



Works at the Bottom: Advertisements from Life

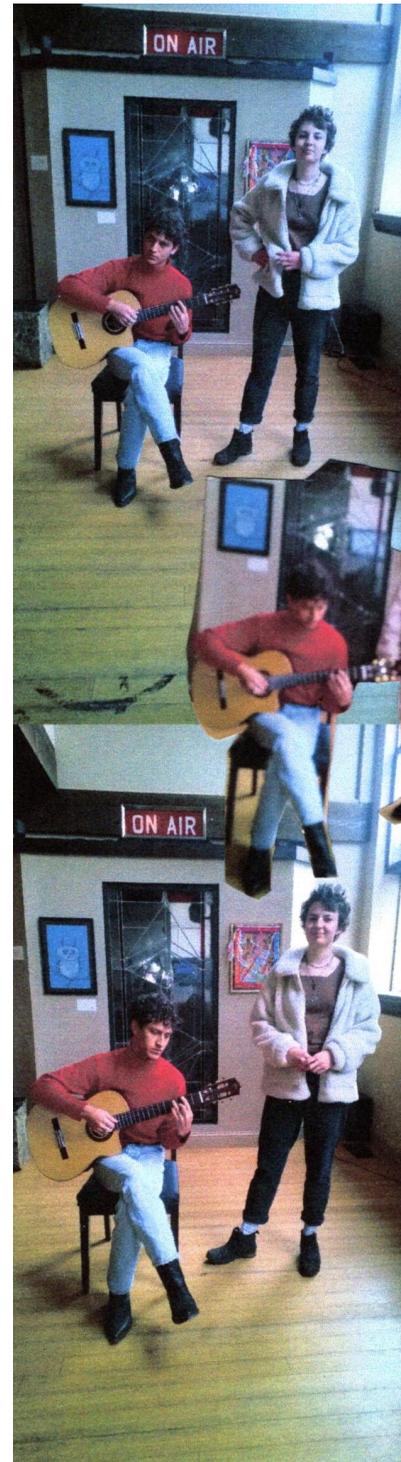
These works were completed in 2014-2015. Musical inspirations: Autechre's *Ep 7* and Nurse With Wound's *Joy in the House of DaDa*. Materials: The Economist and other magazines, and the subscription post cards found within. This is the time period in which my process of composition began to become a question and enigma to me.



The Weaves: Accidental Radicals

Completed in 2012-13. Musical Inspirations: the din of my own mind & Mos Def's *Kalifornia*, Tricky. Materials: brochures and flyers advertising the nobility of an education industry tied to job training and placement.

Clayton Bohnet



*...and there was music by
Quentin Ragan & Ash*

MARK MAHAGIN



Sandfish





In the early ninetys I made a hundred collages - then I quit. these pieces were a beginner's effort; fun to do, but not worth framing. That's why I quit. Two decades later, a friend of mine encouraged me to try again with some of his old magazines: "Backpacker", "outside" and "Climbing". From these three, I made a dozen collages, using scraps of colored paper like dabs of paint. Somehow, in those fallow years, I had grown as an artist. These new pieces worked, and I was hooked. I began looking for magazines like "Architectural Digest" and "National Geographic" - with that good glossy paper and vibrant color. A small stack would, I thought, provide years of source material.

The more pieces one produces, however, the more desire for variety grows. The more diverse your magazine collection becomes, the more options you see for composition. Novelty, relevance and visual impact eventually led me to striking human subjects placed in exotic, colorful settings. After all, what is more important; impressive artist or impressive Art?

So, combining models from different pages into a single scene, using landscape or architectural photos as backdrops was the answer to my Art problem. I call on film stars, fashion models, sports stars and pop icons in a nostalgic effort to please all of you who know and love these folks as much as I do. Look - I rely on other artists' photographs for my work. Some would say I don't deserve the title "artist", but I don't care about that. I choose the path of Art, not artist. The love within the frame is all that matters to me. Long live collage - long live Art!

- Mark Mahagin





Jampa Dorje

I move objects around until things "fall into place." I like there to be a fit, and I try to interlock the shapes of the objects to give structure to the piece—an architecture of mind—keeping nails, glue, wire, staples, screws, welding to a minimum. I bring disparate objects together—eggshell Styrofoam, curtain lace, blurry photos and plastic water pipe—hoping for a most fortunate accident of composition. Look for nothing behind the junk.

Although there are examples of combining found-objects and of pasting together paper images in the folk art of the 19th century, as well some mixed media in the early work of Picasso, it is Kurt Schwitters, a German artist of the 1920s who is considered the father of collage. He created what are known as "Mertz," after finding a scrap of newspaper torn from the word "commertz." The idea that this lowly fragment of commerce could be recycled into the economy intrigued him. That which is rejected, ignored, cast aside, is still a part of the system, and the artist threads it back into the fabric of society. This art was considered decadent, meaningless by the Third Reich, so Schwitters's work was burned, and he had to flee to America.

I am not a trained artist. I took printmaking and a class in drawing from Terrance Choy at the University of Alaska in the early 1970s. Mainly, I have hung out with artists that eat, drink and dream art, and I've watched them work and sat in cafes and walked the streets, talking with them. I go to museums and galleries and look at the pictures. I was 19 when I went to my first art show at the San Francisco Modern Museum of Art and saw Robert Motherwell's blue collages of Gualois cigarette wrappers mixed with paint. I saw an exhibit of Brancusi and Giacometti sculptures and a retrospective of Kandinsky paintings. All of these exhibits strongly affected me—the tearingness of collage in the work of Motherwell, the solid presence of the Brancusis, the organic economy of the Giacomettis, the ethereal precision of the Kandinskys.

Later, other famous and not so famous artists would have an effect on me. Rauschenberg's combines reveal to me that materials are everywhere. Luis Garcia made me feel at home in the world of art, although I still strive to find the sense of alignment I feel in his work. Claude Smith manages to fuse music and painting. He thinks compositionally, and his intensity and passion are a continuing source of inspiration to me.

I have used the skills of a carpenter, a plumber, a printer, a painter—trades I work at and enjoy—to make my artworks. The best carpenter is the one who can disguise his errors. However, here I like to see the errors, the crustiness, the broken, bent, wrinkled, burnt, twisted materials, the wire, thread, nails, and the seams in the cut paper. I paint with junk, exploring space, positioning this "trash" to reveal hidden beauty.



AN ART HISTORIAN'S PERSPECTIVE

Jampa Dorje, works with a variety of diverse media, yet traced throughout his oeuvre is the desire to identify a transcendent, harmonious experience underlying a fragmented, often brutal reality. Perhaps this is most present in his mixed media artworks that use appropriated materials taken from everyday surroundings. Beneath the literal associations of these found objects are subtle references to literary sources, art history, philosophical queries, and Buddhist teachings. These works contain unintentional and surprising connections that arise and are given form as the artist layers, alters, and manipulates the dense assemblages. Mixing disparate objects produces remarkable analogies. These materials, detached from their common purpose, are now free to signify on multiple levels. By employing a poetic language, Dorje creates compositions that establish a space in which one can be attuned to the present moment and the fluctuations of time and meaning. A spiritual world meets a stark reality in these works as past and present coalesce.

