

Editor's Statement
 In a world exploding with images, artifacts, stories and ideas, the medium of collage emerges something new out of the old. Scraps are sampled and remixed, their spilling, blending, and overlapping creating new and crowded conversations along shared borders and in the blank spaces in between. In collage, as in life. And in that conversation, the conjunction and juxtaposition of difference create more – more dissonance, create dialogue, make sprawling possibilities for feeding a new, emergent whole.

Taking its cue from multi-disciplinary artist Arthur Jafa and his 2016 film "Love is the Message", this issue of *Paprika!* invited students to participate in a socially distanced collaging exercise in the North Gallery of Radaboh Hall. Participants sourced images of their choosing from a wide variety of contexts and arranged them in response to a mimetic and self-determination played out at once. Sometimes, contributions were nested neatly within an ongoing interplay; other times, they laid claim through instead.

The final outcome of this generative process is published here in this issue along with a fictional, image-based and written submissions that utilize collage as storytelling. Whether a hybrid series of cut-up haikus and photographs or a Black Edith Wharton's reimagining of Raphael's *School of Athens*, together these pieces offer us a visual verbiage around the idea of creation as compilation and collaboration. This is a mixtape – our immense gratitude to all who contribute.

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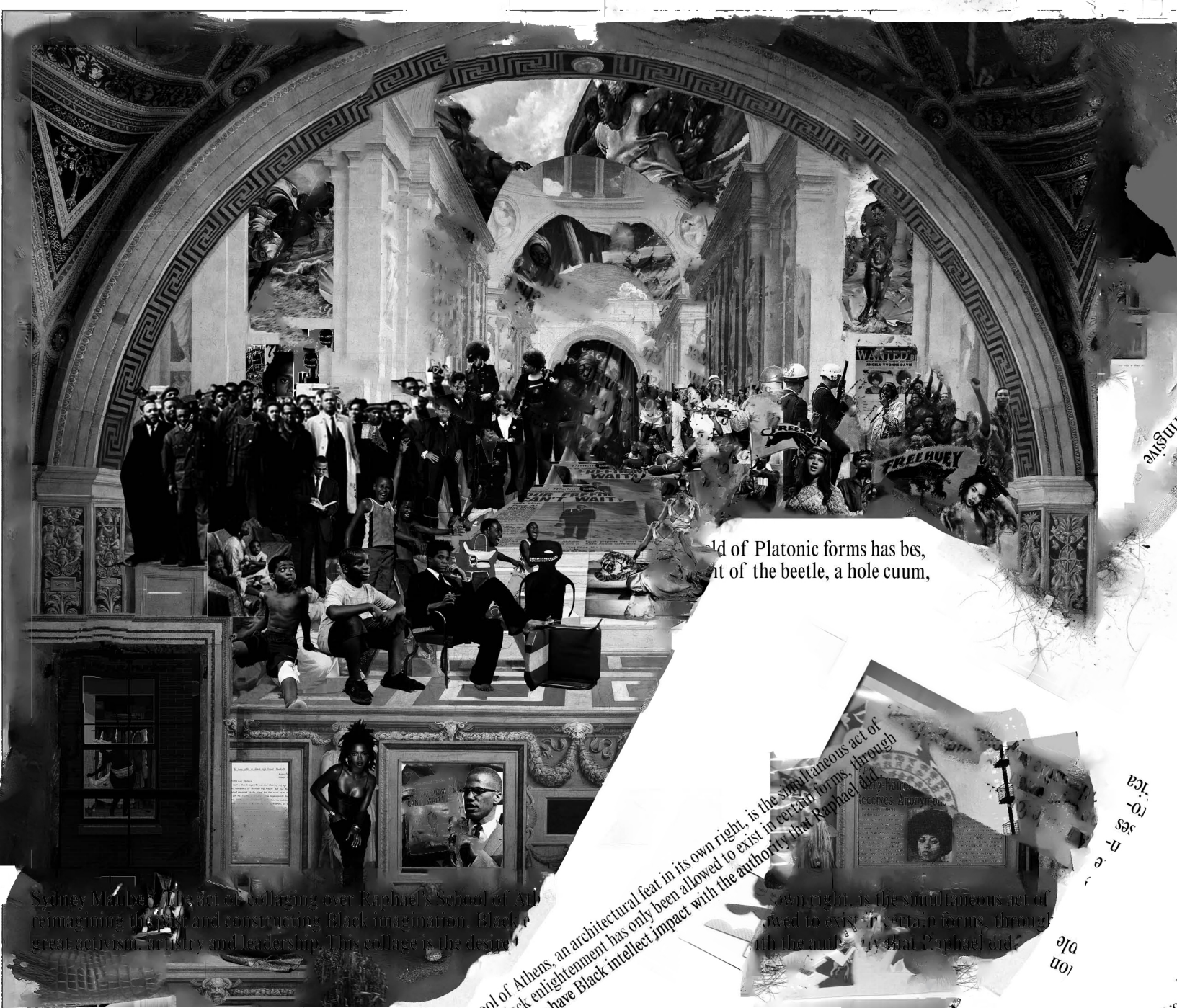
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Sydney Maubert The act of collaging over Raphael's School of Athens, the architectural form in its own right, is the only form of Black enlightenment that has only been allowed to exist in the past. I desire to have Black intellect impact with the world of Platonic forms has been, that of the beetle, a hole cum,



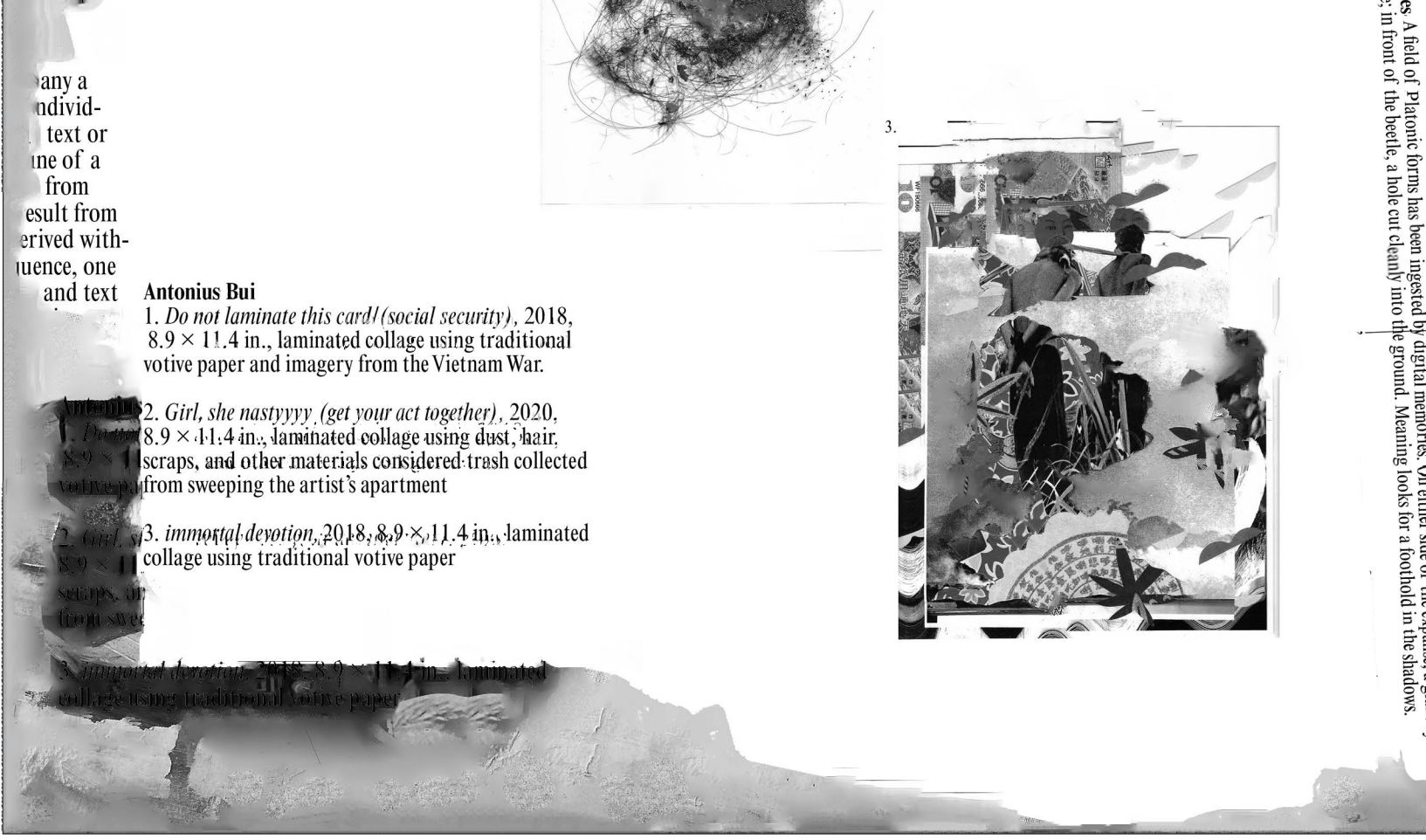
Huy Truong Saigon enmeshes you as life blurs into architecture. The same beating sun, the same sweat and dust cover every child and grandmother and dog coursing through the rivers of bikes. The streets are an open air museum of humanity, doors unannounced until the second floor of the city. Garage becomes garden becomes living room. Cigarette smoke drifts between palm trees and neon temples. Jackhammers join the crackle of love ballads and fruit vendor megaphones. They drip the sky and hide its cracks with monuments to expedience. Saigon has always been too humid to be worried. Sometimes it would rather take an afternoon nap. But the world grows louder.



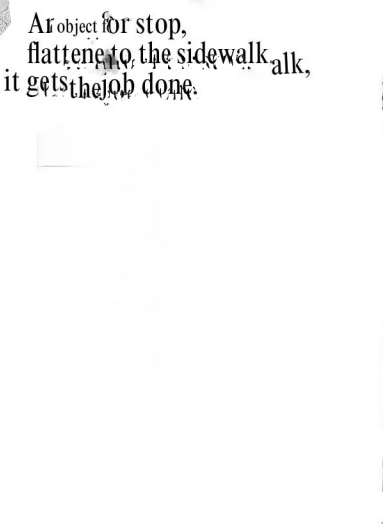
Antonius Bui 1. Do not laminate this card! (social security), 2018, 8.9 x 11.4 in., laminated collage using traditional votive paper and imagery from the Vietnam War.

2. Girl, she nastyyyy (get your act together), 2020, 8.9 x 11.4 in., laminated collage using dust, hair, scraps, and other materials considered trash collected from sweeping the artist's apartment

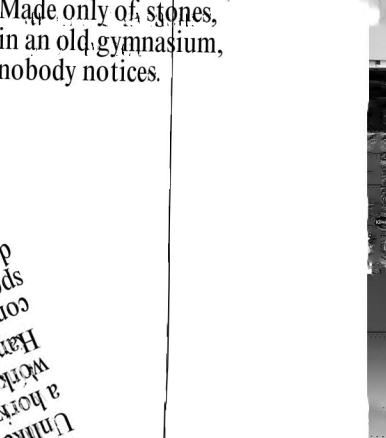
3. immortal devotion, 2018, 8.9 x 11.4 in., laminated collage using traditional votive paper



Nick Massarelli This project takes its inspiration from the "cut-up technique" of slicing up existing texts to create poetry, as popularized in the 1950s by the American writer William Burroughs. Here, captions in the form of haiku accompany a collection of 100 images. These pairings are displayed individually on five-seven-five.netlify.app, wherein clicking on a text or image generates new, random compositions with each line of a new haiku having been randomly selected by the website from previous captions. The vagueness and ambiguity that result from this element of chance suggests how meaning may be derived without a singular, definitive interpretation. Viewed in sequence, one after the other, the combinations of non-specific images and text begin to create their own, apparently intentional yet ambiguous narratives. It is then up to the viewer to piece together and interpret the suggested narratives for themselves.



Lilly Agutu, Barely Todd, Or Re-inventing the Wheel



Made only of stones, in an old-gymnasium, nobody notices.

power between space and inhabitants. I. William K. Kazem - Richard Hamilton's *Labour of Love* (Autumn, 2020), pp.121. of collaging reveals the homogeneity of mass culture. This labor that specters and pictorial disperses control but balancing the axes of commodities, yet has layered reference to the culture of mass-produced works of Richard Hamilton reveal a different approach to portraiture. Unlike the majority of twentieth-century portraits that depict the face counteracted by disembodied limbs and heads, the image facades are unaltered, revealing the very structure of portraiture. If these facets are inherent to the collage, perhaps they may be questioned, by assuming, a little room is left for imagining. In the overall reading, the collage lacks an adequate level of disjunction in the overall reading, and their existence and composition is separated by a single reading. Individual images lose their distinct a quality, as the disparate parts of this form and shape and abstracted by a homogenous human and non-human bodies is experienced as architectural representation via the selection and cohesive layering of Nowdays, the senseless picture to collage is one of the standards of

Rukshan Vathupolan The Colonial Medusa: Funding Belgium's Neo-Classical Myth it gets the job done. "Medusa, building stone walls out of human flesh" - If Tomorrow's Not Her, Benzel Carry

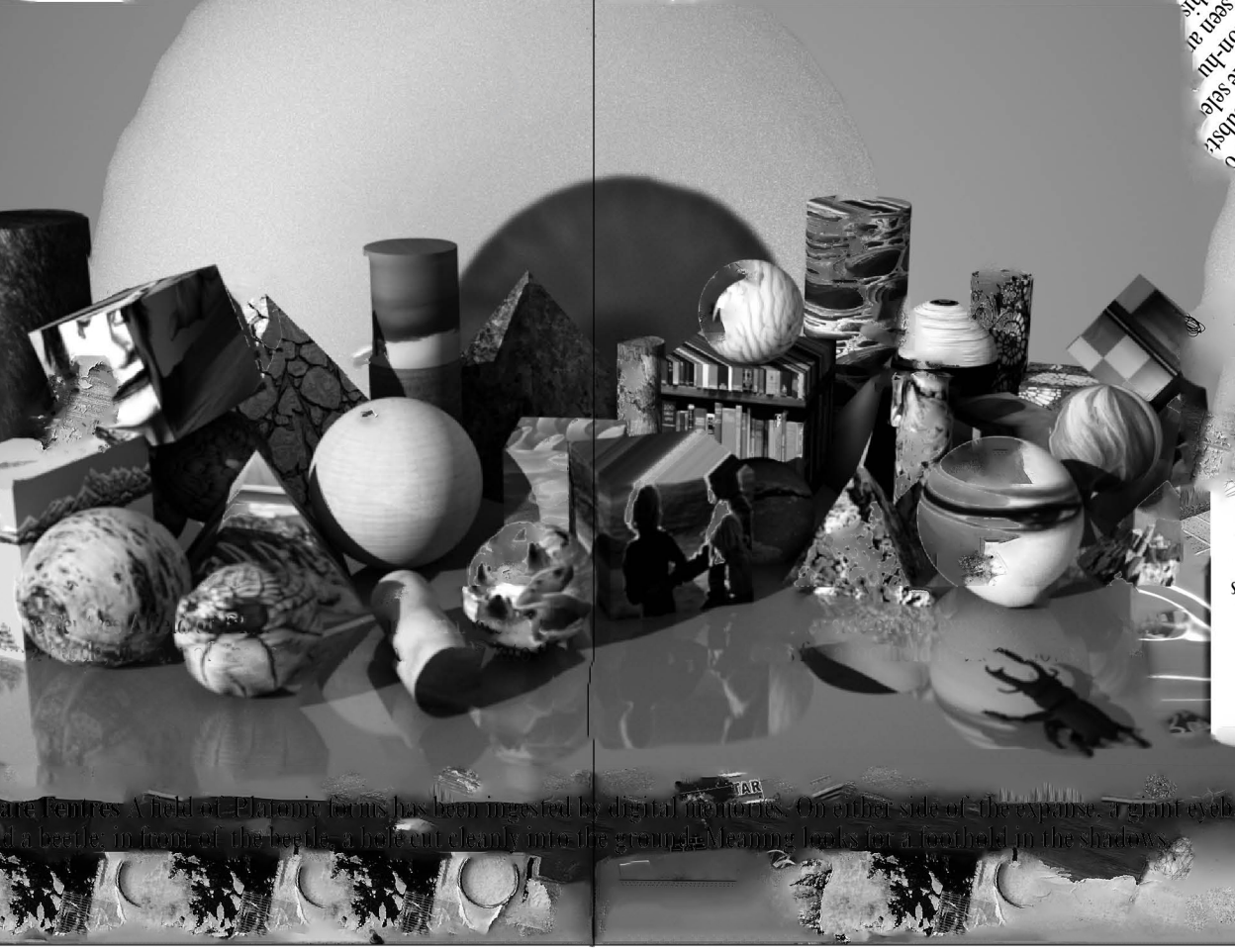
In 1885, Leopold II laid claim to the colonial Congo-Free State and began a process of systematic ecological extraction through the murder, mutilation, and rape of the Congolese people to enrich his own family. In order to launder this blood money, Leopold II transformed Brussels into a city of glass, marble, and Parisian promenades. He expanded the royal palace and funded the building of the Parc du Cinquantenaire, a triumphal arch, and the Avenue Louise to mark the 75th anniversary of Belgium's independence in 1905. These new structures such as the Royal Greenhouses of Laeken created idealized visions of Belgian colonialism as propaganda against the brutal reality of his regime. The Belgian Africa Museum continued Leopold II's exploitative tradition by holding human zoos until 1958, two years before Congolese independence. While the names of the colonial White Belgians who diadin the Congo have long been etched into the walls of the Museum, those native Black Congolese that died in these human zoos were dumped into unmarked graves and erased from Belgium's collective memory, along with those millions more men, women, and children who were tortured and murdered under Leopold II's rule.

Today, these monuments serve as the backdrop for nationalists who venerate them as Belgium's traditional architectural heritage. At the same time, Black and Brown Belgians are deemed "outsiders" and "foreigners" on these spaces and the country itself. Perversely it is often these Belgian's ancestors who were murdered and maimed to fund these Neo-Classical dedications, a colonialist myth. A popular motto has since been adopted by these minority communities to explain why they call colonial nations, "like Belgium, home." We are here because you were there.

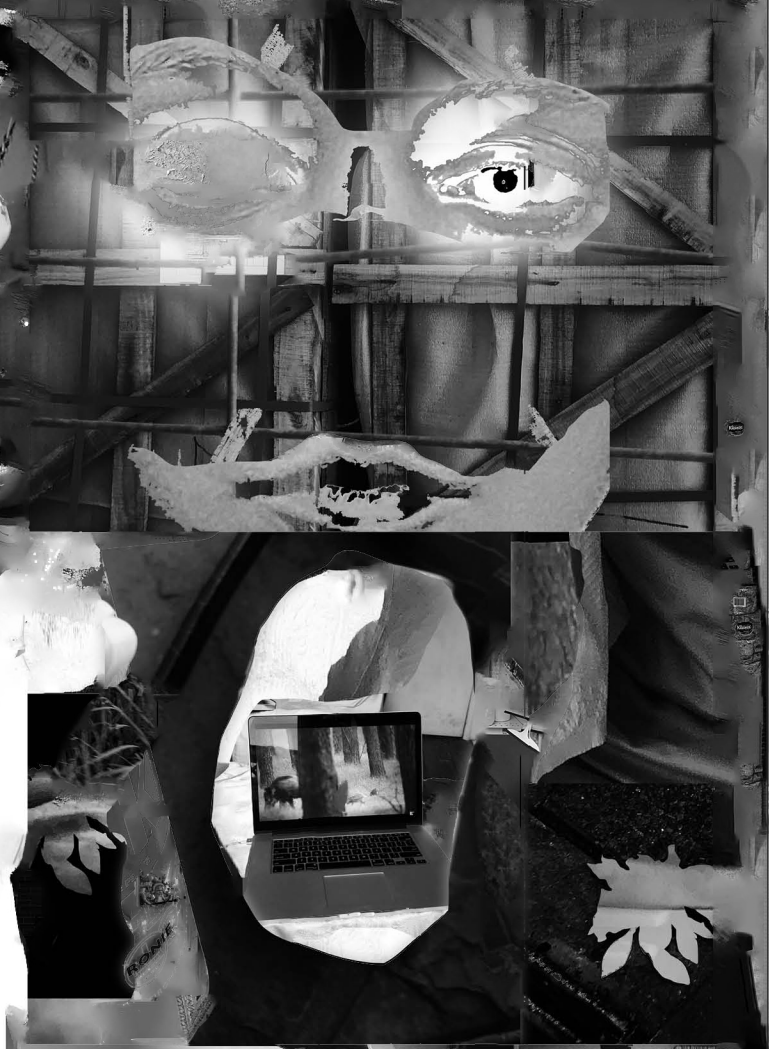


A structural shell, amongst a killer virus, it gets the job done.

A bottle for all, on days when the wind picks up, both inside and out.



Ben Fann In conversation, "yes, and..." statements are often used to encourage collaboration and to open up ideas to new discussion. This establishes previous statements as context. But at what point does subsequent dialogue take precedence, and when do ideas and opinions become too overlapped during this process to be understood individually? Thinking of collage as a similar additive process of curating various pieces to form something new, is there a responsibility to maintain the implications of its parts over the interpretation of the whole? Does the final layer ultimately make the greatest impact, or is it the artifact with the most overwhelming presence?



Clare and a

Aleksandra Czupryna *Inquiry*, created in response to the condition of the body constrained by lockdown. We are products of our environment, we exist as something beyond ourselves. Collage allows for transgressing what is normally visible, tearing pieces away and layering them, merging the self and the environment into one. The aesthetic treatment reflects the tension between where we would rather be and where we are now.

Aleksandra Czupryna the jon of the tensorial environment