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## BIOGRAPHY

As the child of a family that moved all over the country, living in 8 cities before starting high school, I sometimes wonder if my affinity for collage came from piecing together all the disparate experiences of my youth. I still remember making my first collage as a second grade art project and feeling empowered that I could rearrange reality at will.

My uncle was a professional artist and often visited for extended periods. He always encouraged me to explore all sorts of art-making -- I've considered myself to be an artist for as long as I can remember. It was an identity that always helped me find my purpose and place as the "new kid" wherever we moved. I've been a resident of Illinois (3x), Michigan, Ohio, Iowa, California (2x), Oregon, and now Colorado (with significant time also spent at the Oregon Coast).

I studied art and design at Oregon State University, then became a graphic designer, eventually owning my own design consultancy in Denver, Colorado. In the course of my graphic design work, especially when art-directing photo shoots, the background imagery's importance in supporting the subject matter to advantage was intriguing. Studying the details in photos, I felt that some were so wonderful that they should be given a second life. My interest in collage was rekindled by those collected scraps, along with the advent of the computer in design: I wanted a way to continue working with my hands.

I began to seriously explore my interest in collage in the late 1990s. For several years, I spent one afternoon a week in an advanced abstract painting class where I was the only one not painting, but instead using paper/glue. It was a tremendous learning experience. Meanwhile, I fumbled about trying different gluing methodologies. I did not have access to a collage community in those days so my wet working technique is the result of many influences and years of experimentation. I also adopted a rip/tear approach to working with papers (as opposed to cutting) that I feel is an artistic gesture akin to drawing. So, if you see a straight line in my work, it is the edge of a paper/photo or a line already present within an image that I'm including.

My design work and my collage work have fed each other for years. In 2022 I phased out of my design practice and am now working almost exclusively on my own artwork. It's not retirement so much as a change of focus. I'm passionate about my creative work and continually collect items that may someday be needed to solve these visual puzzles of my own making. I love to see artwork in person and to read about art/art history.

Interested in all forms/variations of collage thinking, I'm a signature member of the National Collage Society and participate in Denver Collage Club exhibitions. I regularly make presentations about my work, including a workshop/lecture at KolajFest in 2018 and 2019. In 2022 I began to explore the relationship between poetry and collage while participating in a residency hosted by the Kolaj Institute.

Several years ago I adopted the habit of making a small collage in a diary every day. It's been a constant companion and a steadying influence, somewhat meditative at times. The daily practice reminds me that all the little efforts we make in life really do add up when repeated over time. This project also sustains my art practice even when life gets chaotic. I post the results every day in my Instagram story, @janicemcdonaldart.

My collages have been included in numerous solo and group exhibitions around the US and the world. I'm grateful that my work finds homes with individual collectors, in site-specific commissions, and in corporate collections -- including those of the Adolph Coors Foundation, IMA Financial, CoBank, Beaver Run Resort, Castle Rock Adventist Hospital, Denver Health, Denver Seminary, Aspen Arbor Animal Hospital, Boulder Community Hospital, and the Doug + Laurie Kanyer Art Collection.

Here's to keeping things glued together...