



The Collage Journal

The First Decade: 2005-2015

Peter Jacobs



Paris, France 2012

This is an amazing body of work. Each piece speaks worlds. Just the idea that Peter did this every day for 10 years is remarkable. The discipline required unimaginable...and then add in the never ending poetry and politics.

Joan Snyder / Artist

In his ongoing dialogue with the newspaper, Jacobs contextualizes the daily news, transforming it into artwork that is both personal and universal.

Mary Birmingham
Curator at The Visual Arts Center of N.J.

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The First Decade: 2005-2015

Peter Jacobs

May 17 - September 6, 2015

Hunterdon Art Museum

The Bird That Creates Its Own Cage is Free

Self-imposed limitations and the 3,652 daily collages (and counting) of Peter Jacobs.

by Eric Levin

Even in the golden age of newspapers, few subscribers ever anticipated the daily thump on the doorstep as eagerly as Peter Jacobs has for the last decade. And none who still relish, as he does, the morning ritual of perusing the paper over coffee at the breakfast table, get out of it what he has every single day since March 31, 2005: a finished work of art in about two hours.

A photographer, printer, curator and oft-exhibited artist, Jacobs, 54, has been making collages since 1980. Many are more than five feet wide. But the Collage Journal, which he began in the kitchen of his Montclair home that morning, is intimate in scale. He makes each day's collage from photos, ads and illustrations he cuts with an X-Acto knife from that day's *New York Times* and pastes into a 9-by-12-inch, spiral-bound Strathmore watercolor pad.

He may begin by excising whole chunks of color or pattern and setting them aside. Selecting figurative components, he guides the tapered blade adroitly around faces, intricate objects and intriguing gestures. Tentatively assembling the pieces with an acid-free glue stick, which releases easily before it hardens, enables him to dismantle and rearrange the collage, snipping here and there as he goes.

"It's both an additive and a subtractive process," he says. After pasting the finished collage into the pad, he scans it and posts it to his followers on Facebook and thecollagejournal.blogspot.com.

In presenting "The Collage Journal: The First Decade," the Hunterdon Museum celebrates a rare kind of artistic creation—total long-term dailyness, executed at a consistently high level of craft and creativity that shuns obviousness and redundancy and renews itself as reliably as the new day's *New York Times*. In fact, Jacobs's response to the paper's arrival has become Pavlovian. That is, his imagination begins to salivate even before the paper hits the porch. If it is delayed, as sometimes happens, "I get really edgy," he admits, "like if there's a blizzard and the paper doesn't come. I've had four or five occasions like that, where I've gone to

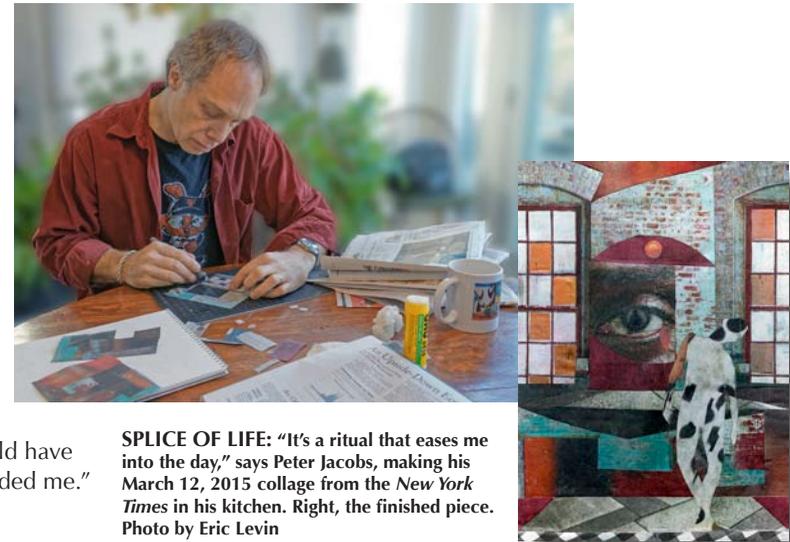
the *Times* website and printed out the images and cut those up."

On March 30, 2015, Jacobs completed his 3,652nd consecutive collage (2008 and 2012 were leap years). He has always found a way to get it done. "One time," he says, "when my wife was having surgery, I brought my stuff to the hospital waiting room and did it. Not only did it take my mind off stuff going on around me, it made the waiting easier. The surgery worked out fine. That was a situation where, conceivably, I could have dismissed the day, but doing the collage actually aided me."

He has not become the project's prisoner, hopelessly housebound. "I've always been able to find a newspaper when we travel," he says. "We plan our trips so that there will be some access to a newspaper. There was a time we thought about going on a cruise, and I thought, *I don't know; I don't think I'll have a newspaper if I'm stuck on a boat*. I think they said they print them out, or something." He shakes his head. "It seemed too risky," he concludes with a chuckle. "No cruises for me!"

Looking for parallels or precedents for such creative constancy, I emailed my friend Richard Lacayo, the art critic of *Time* magazine. Richard responded with a reference to the late Japanese artist On Kawara, who happened to be having a retrospective at the Guggenheim Museum at the time of this writing.

"Kawara," Richard wrote, "made 'date' paintings with just the date in white on a black background. There were long unbroken periods when he did them every day. Also, in old age right up almost until her death, Louise Bourgeois is said to have made a drawing a day. In old age Renoir painted or drew pretty much every day, but that's a bit harder to prove as every single day. The weirdest one is that for quite a few years, starting in 1968 or '69, Jonathan Borofsky counted for three or four hours a day, as a work of art, writing each number in sequence, beginning with one, on a piece of paper. He got well up into the millions by the time he eased off. He was up over 2.3 million when he first did a show of them in 1975."



SPLICE OF LIFE: "It's a ritual that eases me into the day," says Peter Jacobs, making his March 12, 2015 collage from the *New York Times* in his kitchen. Right, the finished piece. Photo by Eric Levin

In sports, the obvious comparison is to Cal Ripken Jr., the Baltimore Orioles shortstop who broke Lou Gehrig's seemingly unreachable streak of 2,130 consecutive games played. Gehrig's record held from 1939 until 1998, when Ripken voluntarily removed himself from a late September game, having racked up 2,632 consecutive games over 17 seasons.

Art-making—emphasis on the verb rather than on theorizing about it—has always been essential to Jacobs. His first collages date to his undergraduate years at SUNY/Purchase, where he majored in photography and earned a BFA in 1982. "I loved the act of seeing and capturing," he says of photography, "but the process of printing wasn't as engrossing to me. I like to have my hands involved."

Collage is a sure cure for idle hands. At first glance, it seems a quiet, even modest, medium. Collage scurries around gathering materials, sorting and storing them up for a winter of its own invention. Collage is the waste-not-want-not medium. It would seem to lack the swagger of painting and sculpture, which, godlike, create worlds from blank surfaces, squiggles of pigment, hunks of wood, steel and stone.

"But not so fast," as Lucky, the haggard slave, says in *Waiting For Godot*, arresting his spew of a speech. Collage is actually no mere mouse. As a medium it has its own arrogance, its own sense of entitlement. It is, in fact, rapacious. Collage takes what it wants from any source, rips it from its moorings, and places it in a new and often subversive context. Collage weaponizes juxtaposition, using it to mock, indict or reveal insidious relationships. But it can also turn juxtaposition into visual Vaudeville. Collage is a reaper, but as the first decade of the Collage Journal shows, it needn't always be the grim reaper. In the hands of Peter Jacobs, collage's audacity delights.

A decided puckishness was evident in Jacobs's earliest collages. While still an undergraduate, he was delighted to discover that if he brushed solvent on the hallowed color photographs in *National Geographic*, "the inks would bleed really nicely, so they had this painterly quality." When the pictures dried, he cut them apart and reassembled them, leading to his first solo exhibition of collage, at the MARI Gallery in Mamaroneck, New York, in 1983. Where the solvent thoroughly blurred the line between abstraction and representation, the collaging both fractured it and reassembled the pieces into a coherent new whole.

"Structure," the title Jacobs gave the first collage in that series (which was also the first collage he ever made), would prove not only resonant but a rudder for the long haul. "My internal vision—even, to an extent, my philosophy of life—is that there's an underlying structure, a basic architecture and geometry to everything," he says. "Once I get that in my head, I'm able to build from that intuitively, poetically, with abandon. It's been there for 30 years, always the building block that enables me to find new ways to create a new work."

Now flash forward to the unremarkable morning of March 31, 2005. Jacobs and his wife, Elizabeth, a sculptor, were having breakfast, reading the *New York Times*. As usual. (Do you suppose Gehrig or Ripken knew, when they took the field on the day their respective



"Structure" 1982

streaks began, that they had, in fact, begun something historic? While it's true that the longest journey begins with a single step, saying so gilds that first step with retrospective significance.)

Looking at that March morning, the date that resonates actually lies farther back. In 2002, Jacobs had finished a series of large-scale, mixed-media portraits of artists, called "Face to Face," which had been commissioned to open the new wing of the Montclair Art Museum.

After that, he began "thinking about scaling down to more intimate pieces and my roots in collage," he recalls. On the otherwise quotidian morning when he first took a knife to the *New York Times*, "I realized that I wanted to do something daily as well."

When I first interviewed Jacobs about the Journal, in October 2005, he was halfway to meeting his initial goal of creating 365 collages in 365 days—a goal that now sounds almost quaint, but at the time seemed quite a long hill to climb. How did the decision to begin come about? Back then, he described it this way:

"We were sitting around talking about the value of discipline in making art, and about finding projects that have some weight. Elizabeth said, 'Why don't we do something every day?' I thought, *Okay, what is part of my everyday world? The newspaper.* She was going to do an assemblage every day, and she did do some. But for me, somehow, it really felt right. I took it

as a serious call to duty."

In our conversation for this essay, Jacobs mentioned another motivating factor: "I felt a general need to have a visual dialogue with the state of politics, the environment and the divisions in the country." In 2005, the irony, or aptness, of deciding to slice apart

pictures from an American newspaper was that America was already in pieces. Neither politics nor religion nor popular culture had an all-purpose glue, or even a solvent that would make the pictures bleed nicely. The blood was all too real, and it was everywhere, from the bombed London subways to the tsunami-crushed villages of Indonesia to the war zones of Iraq and Afghanistan and the culture wars at home. References to these and other issues surfaced jarringly and recognizably in the early collages, juxtaposed with famous faces tugging various emotional strings: Michael



4/13/2005

Jackson, Pope John Paul II, Justice Sandra Day O'Connor, Tiger Woods, Secretary of State Condoleeza Rice, George W. Bush, Liberace. Pieces of text were incorporated. The references and visual mash-ups were not always subtle.

One of the most powerful topical collages came when the journal was just two weeks old. The collage titled 4/13/2005 showed an outstretched hand filled with wild strawberries on which had been superimposed the disembodied faces of American soldiers in military berets. Under that was a band of patterned green overlaid with miniature American flags. Below that was a hard-to-read strip of black & white images suggesting the logoed microphones of Middle Eastern news agencies. The rolling heads were shocking; the lower strips, especially the murky black & white bottom strip, unsettling. At the same time, the collage in its

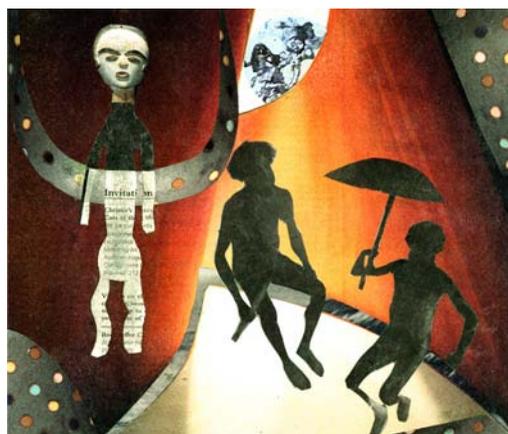
entirety was colorful, balanced and frankly beautiful. Which was unsettling in itself, given the subject matter. Though the pieces had been glued in place, the push-pull continued.

Beauty is a thorny issue. As the preceding example shows, beauty can be prickly. It can soothe or stimulate, deceive, disguise, seduce. However you define it, beauty in all its forms is ever present in the Collage Journal. The colors, whether subtle or ravishing, are beautiful. The patterns and textures are beautiful. The details and contrasts are beautiful. It makes you stop and ask yourself, *Is the newspaper really this beautiful?*

No, it isn't. Collage, remember, is the art form that gathers, that uproots and transplants, that violates existing contexts. But here's the saving grace: What collage swipes, it also (in the hands of a Peter Jacobs) transforms. Placed in a new context, a new community of transplants, the ordinary becomes extraordinary. The pictures transcend their origins (a wish fulfillment we can all relate to). Collage, as practiced by Jacobs, rescues and redeems. Hovering with his blade, he lifts what he severs to immortality. An anonymous immortality, it is true. But it sure beats the recycling bin, not to mention echoes of Mick Jagger singing, "Who wants yesterday's papers?"

Slowly, over the first few years, Jacobs moved away from topicality, away from recognizable faces and images, toward what he calls "a poetic narrative... not being so obvious that you can recognize the components. I started to realize that I liked the purity of art being more mysterious."

A good example of poetic narrative—which is no narrative, but rather an invitation to imagine a narrative based on the set of mysterious objects and images presented—the collage of 6/1/2007. Its characters float in an unreal but tangible space. It's no accident that this and, indeed, many of the collages feel



6/1/2007

dreamlike. "I'm up by 7, 7:30 latest," Jacobs says. "I feel as if I'm still dreaming a little bit when I'm working on the collages." Sitting at the round oak table in the renovated kitchen of his house—one of those capacious Victorians with large foyer, high ceilings and beautiful woodwork that Montclair is known for—Jacobs works steadily. Soft light pours in from the north-facing windows, which overlook the backyard. His wife, Elizabeth, is there, and so are their children, Ian and Zoë, having breakfast.

"Distractions are going on around me in the kitchen," he says, "but I can half pay attention to them. They don't affect the trance kind of state I'm in." He sips coffee as he works, but postpones breakfast. "That would interrupt the process. I get pretty obsessed with doing it."

The Journal evolves, but not at a steady rate. "There are periods," Jacobs says, "if you look at my work, you will see certain degrees of similarity from one collage to the next, because I'm exploring something new, and I want to kind of keep it going. But I don't like getting bored, so I move on."

Apart from topicality and narrative, literal or poetic, the regular follower of the Journal begins to discern certain structural styles or strategies. The components can be few and simple (6/3/2014) or quite complex (see 10/24/2010, page 16). Both extremes are daring in their own way. Some collages read like geometric dances choreographed on a flat surface. They accept flatness as a rule of the game, then push the rule to its limits (see 11/13/2009, page 14).

More often there is a sense of three-dimensions, of depth. These are, to me, the most fascinating. Viewing them, we tumble through the looking glass into



6/3/2014

surreal worlds. We become explorers, roaming around, wide-eyed. These collages bring to mind the phrase associated with the novels of Gabriel Garcia-Marquez: magical realism.

I subdivide the 3D collages into two categories: fairly realistic-looking spaces and physically impossible ones. The latter are feats of imagination and visual manipulation. Some come about in the following way. In the later stages of assembly, Jacobs will slice the entire collage into strips or sections and radically reposition them—not so much upsetting the apple cart as inventing a new one.

"I love the idea of playing with spatial relationships," he says. "You have a two-dimensional paper and you create depth and perspective—and the beauty of it is that it doesn't have to be real perspective. Your lines of perspective don't have to go to a normal Renaissance choice."

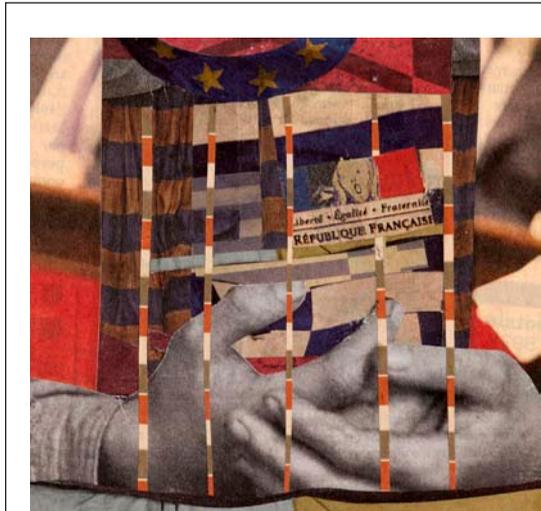


3/19/2015

This is not to sell the more realistic-looking ones short. A collage like 3/19/2015 brings to mind a theatrical stage. Its reference to something familiar, and its willingness to keep the reference straightforward, makes the collage inviting and pleasing in a way the impossible spaces deliberately are not.

Whichever structural category the collages fall into, the creative process remains the same. “It’s a visual game,” Jacobs says, “a puzzle I try to create a different ending to each time. When I start each collage, I have no idea where I’m going to end up. When I’m done, I look at it and go, ‘Whoa, it’s amazing that I arrived here, because I had no idea.’ That, to me, means I’m never compromising.”

All games have rules. Jacobs makes up his own. On a micro scale, he is free as a bird. But on a macro scale, he has put the bird in a cage. True, he built the cage. But he built it knowing he would lock himself in and, for about two hours a day, pretend he had thrown away the key.



Paris, France, *Le Figaro* 2/22/2012

ON THE ROAD: The Collage Journal is a moveable feast. While traveling, Jacobs has made collages from, among others, *Le Figaro* and *Le Monde* (Paris), *Minneapolis Tribune*, *Chicago Tribune*, *Toronto Star*, *Columbus (Ohio) Dispatch*, *Los Angeles Times*, *New Orleans Times-Picayune*, *Miami Herald*, *Portland (Oregon) Tribune*, *Vancouver Sun*, *Seattle Times*.

To the observer, the bars of the cage are invisible. Jacobs, having created them, no longer needs to give them much thought. This is the alloy, the set of rules, they are forged from: 1) Make one collage every single day. 2) Make it only from that day’s newspaper. (With very few exceptions, usually involving travel, the paper has been the *New York Times*.) 3) Start the collage first thing in the morning, or as

early as possible, and complete it in about two hours. 4) Once work commences, continue until the collage is finished. Do not put it down, incomplete, think about it, and come back to it later. 5) The finished collage must form some kind of square or rectangle. 6) It can be of any size as long as it can be glued, whole, onto one page of a 9-by-12-inch Strathmore watercolor pad.



3/31/2005
(First collage of *The Collage Journal*)

“Through the years,” Jacobs reflects, “I have found, through limitations, freedom. The freedom comes from the knowledge that you’re the one holding you back. If you open yourself up to doing something you wouldn’t normally do, if you take those risks, you discover new perspectives and new ways of being and creating.”

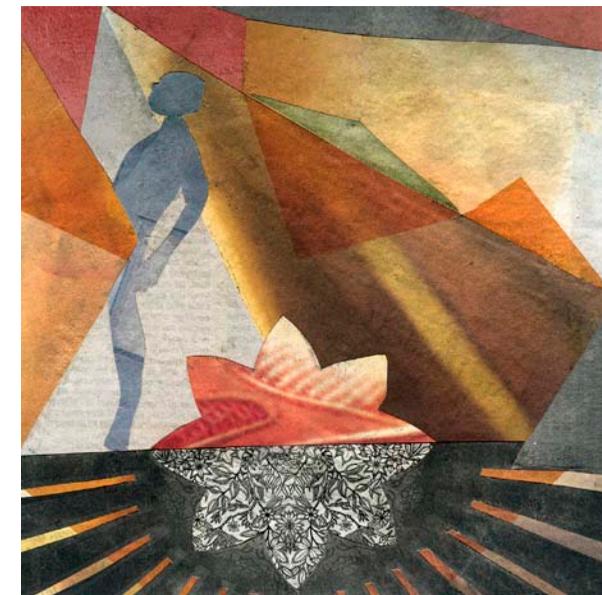
The idea of solving a puzzle at the same time one creates it brings to mind the famous 1948 M.C. Escher lithograph, *Drawing Hands*, in which one hand draws another hand that simultaneously draws the first hand. For Jacobs, the collage is not the only puzzle being solved, or entered into. “Making the collage,” he says, “kind of wakes me up, but it also gets me in the mood for the day. It creates a certain interaction of my thoughts with what’s going on in the world. Because I do read parts of the newspaper as I do this. I don’t read it fully, but I am reading along with it.

“I try to detach myself from being too intellectual about what I’m pulling out. I try to react visually, more from the soul of what I’m trying to do.”

When Jacobs started, he thought he would continue for a year, then see how he felt. He discovered that he felt good. He saw that he could bring each piece to an acceptable conclusion in a reasonable amount of

time. Reflecting on this, he says, “If you have a different disposition toward a project like this, doing something every day, it could take over your life and become torture. A work of art can be pushed too far, and it loses its character, its soul. This is why I continue to enjoy making the daily collage, because I know when it’s done. I’ve found my peace for the day.”

The key word in the title “The Collage Journal: The First Decade” is the one that promises more to come. As Jacobs puts it with characteristic humor, “I can’t see myself stopping. I would have withdrawals, like a drug addict. I’ve always made the joke that the *New York Times* will go out of business before I stop making my daily collage from it.” Solving the puzzle as he creates the puzzle opens the cage and releases him into the day with the hopeful sense that it, too, may fall into place.



3/30/2015 (Final collage of the 10th year)

Eric Levin, deputy editor/dining editor of *New Jersey Monthly*, is also an exhibiting photographer whose most recent solo show, *Unscheduled Stops* (2014), is now a book available from blurb.com. His website is ericlevin.net.

Year One 2005-2006



5/04/2005



5/9/2005



6/10/2005



8/25/2005



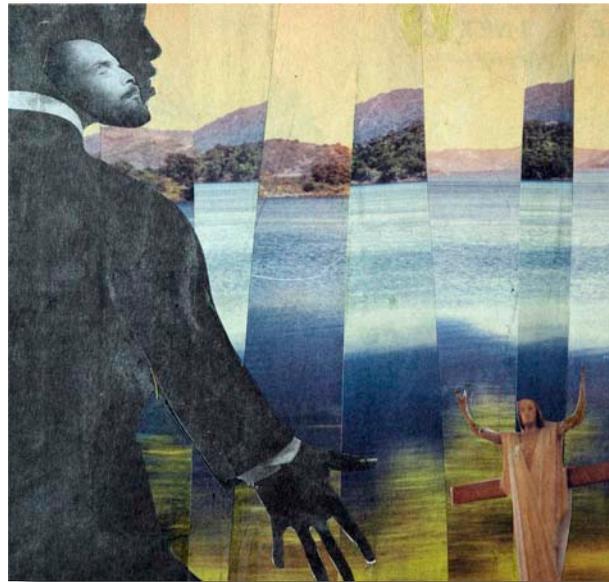
9/18/2005



9/23/2005



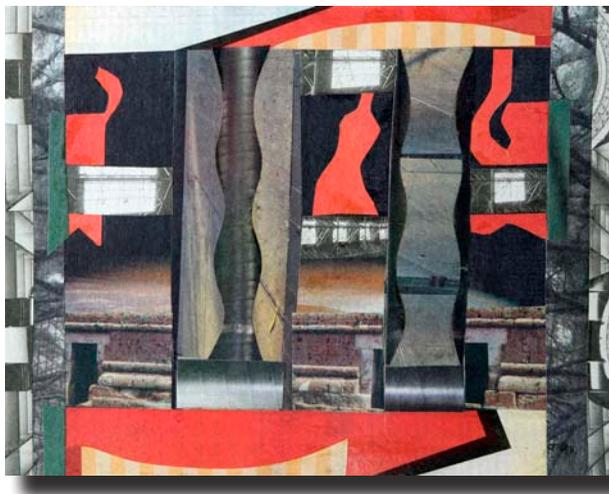
9/30/2005



10/5/2005



10/19/2005



2/20/2006



2/25/2006



3/7/2006

Year Two 2006-2007



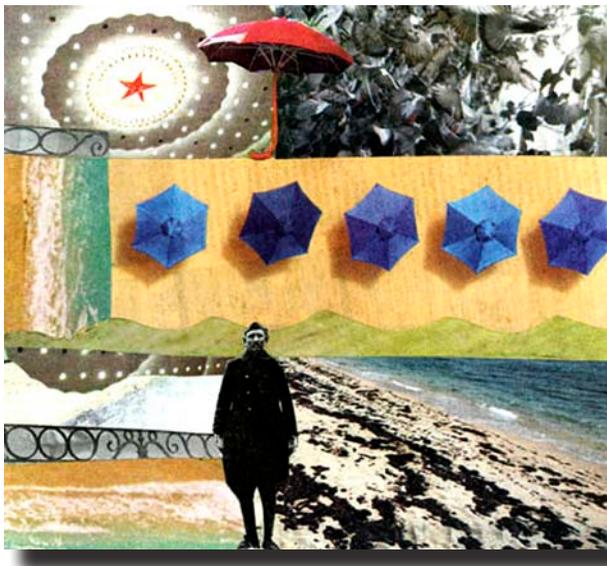
4/22/2006



4/28/2006



5/3/2006



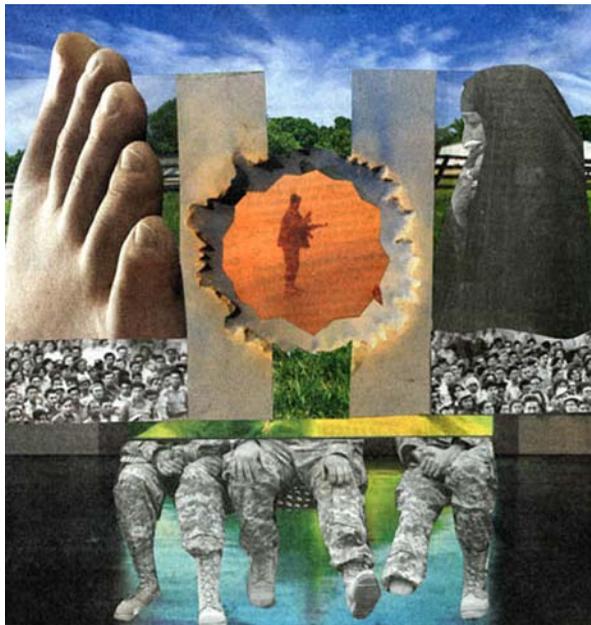
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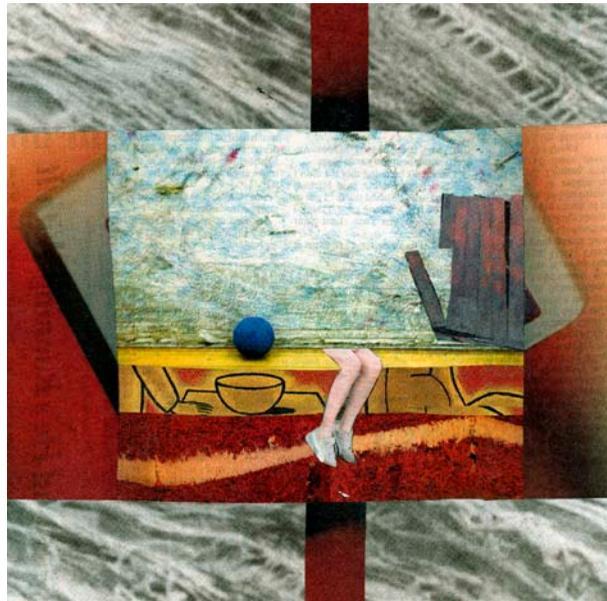
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1/14/2007



1/30/2007



2/14/2007



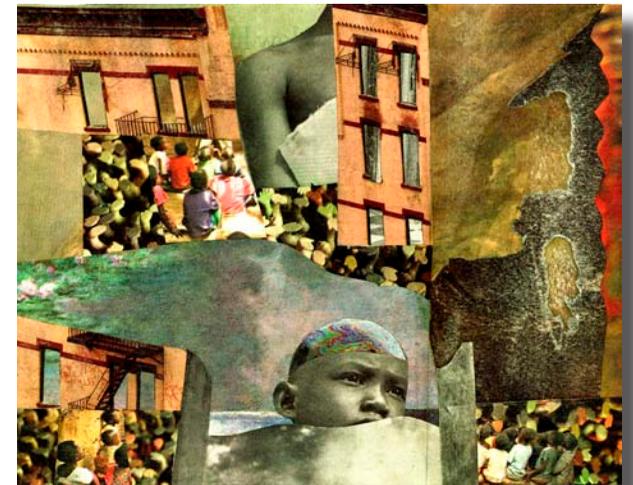
3/1/2007



3/18/2007



3/21/2007

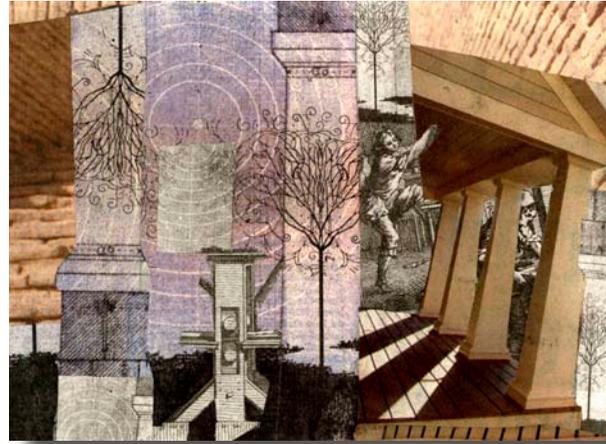


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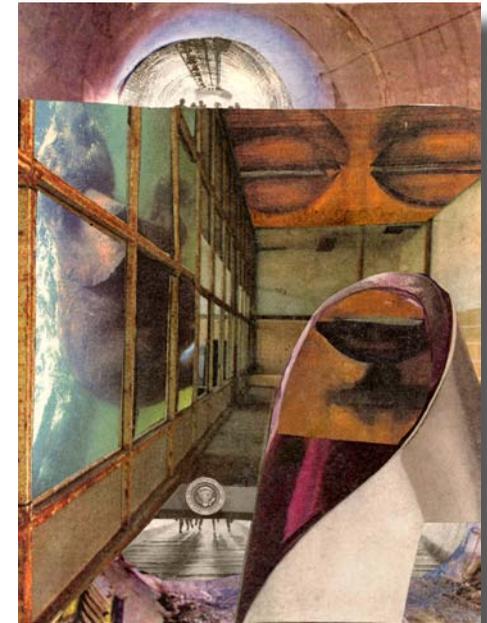
Year Three 2007-2008



4/15/2007



4/21/2007



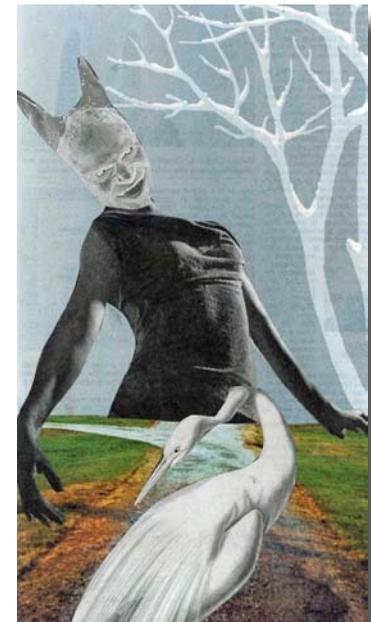
5/11/2007



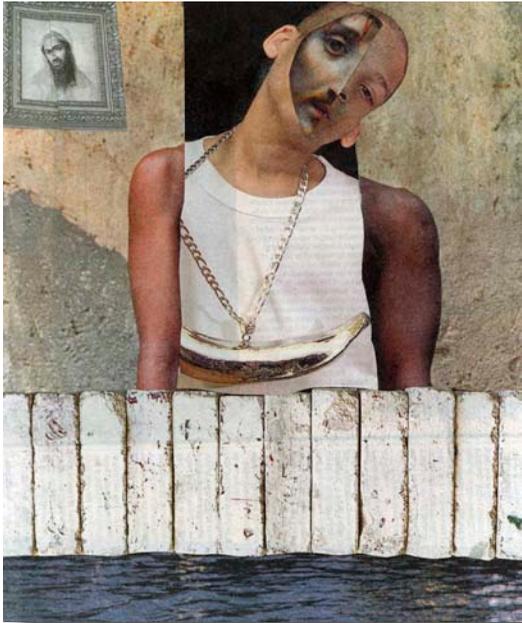
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6/13/2007



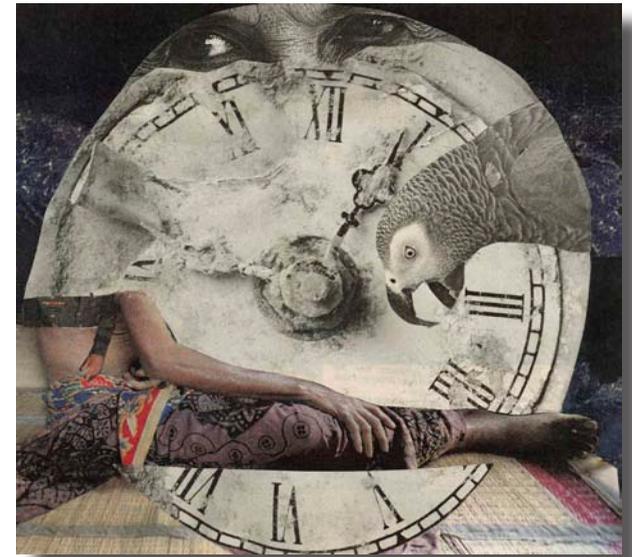
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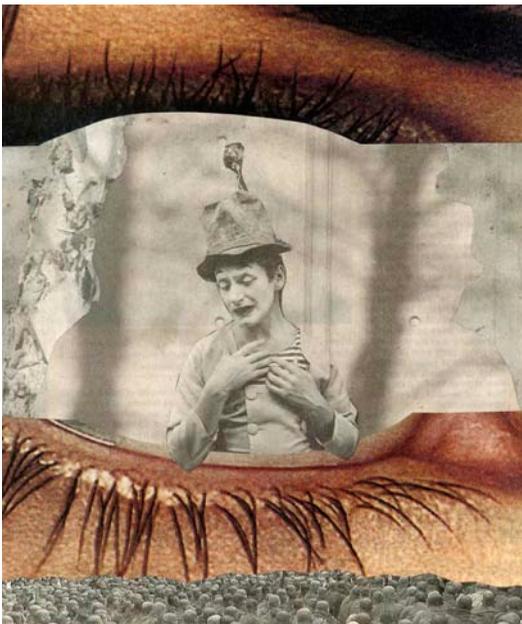
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9/4/2007



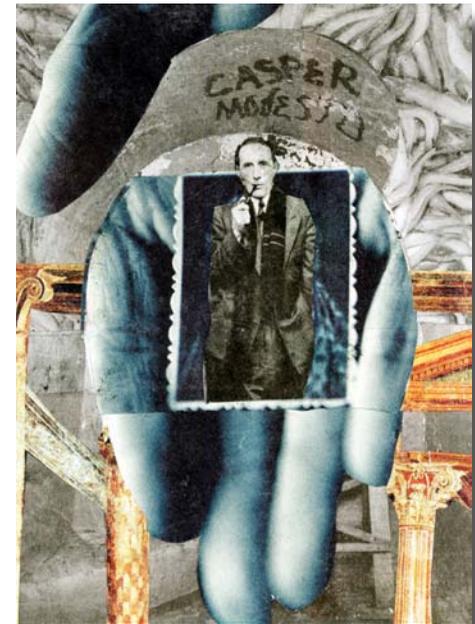
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9/24/2007



1/8/2008

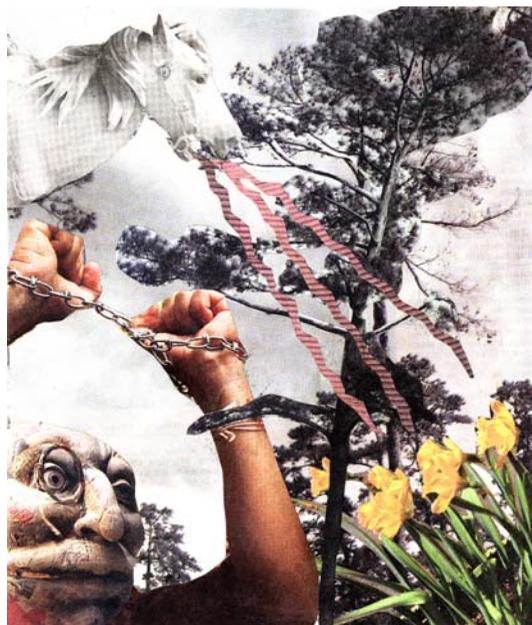


1/18/2008

Year Four 2008-2009



4/9/2008



4/11/2008



4/23/2008



4/24/2008



5/29/2008



9/21/2008



10/13/2008



1/19/2009



1/27/2009



2/5/2009



2/22/2009



3/5/2009

Year Five 2009-2010



4/9/2009



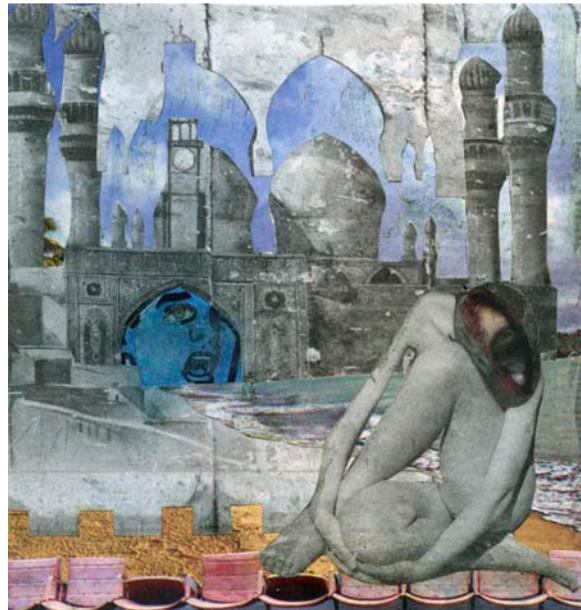
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11/3/2009



11/13/2009



11/24/2009



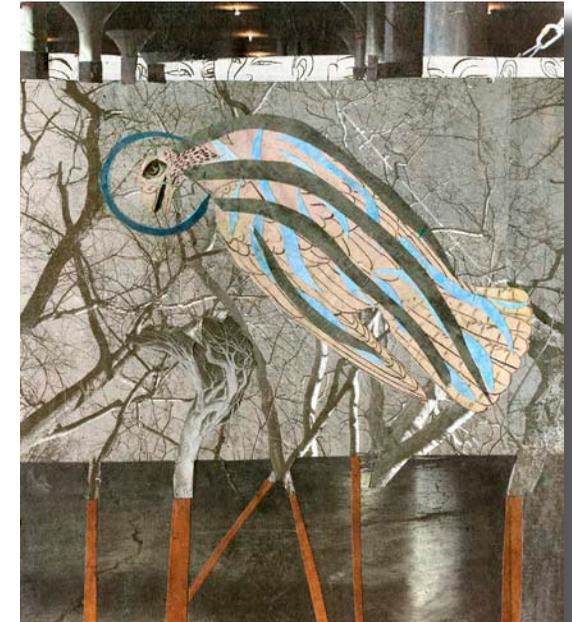
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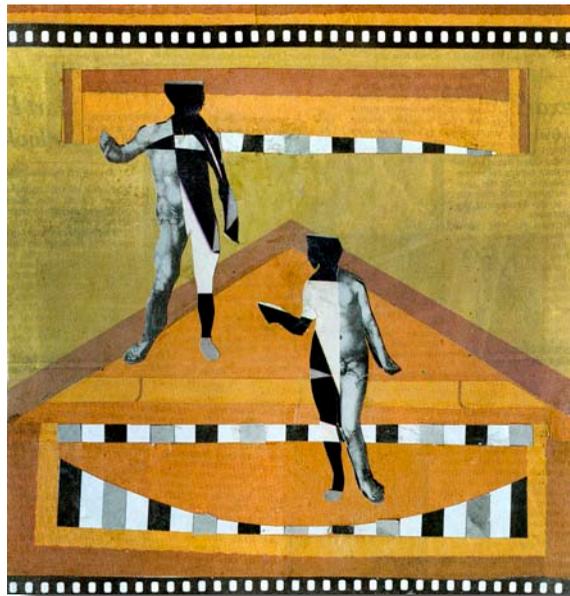
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1/24/2010



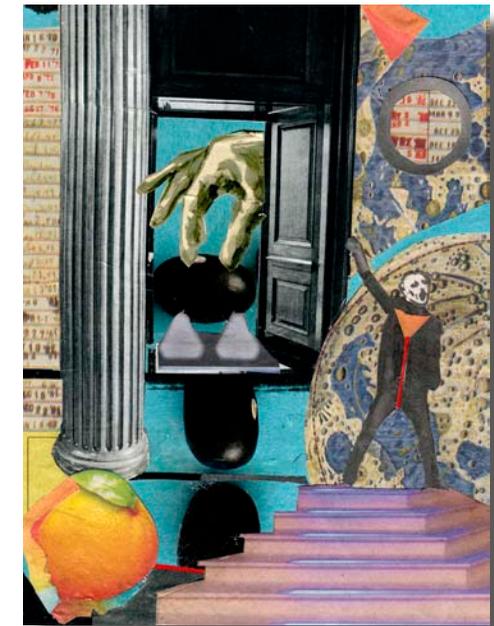
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2/19/2010

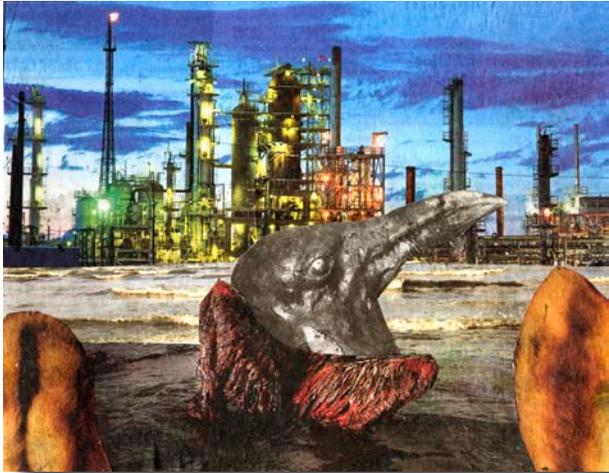


2/26/2010



3/7/2010

Year Six 2010-2011



6/5/2010



7/5/2010



9/5/2010



10/17/2010



10/24/2010



11/11/2010



12/6/2010



12/9/2010



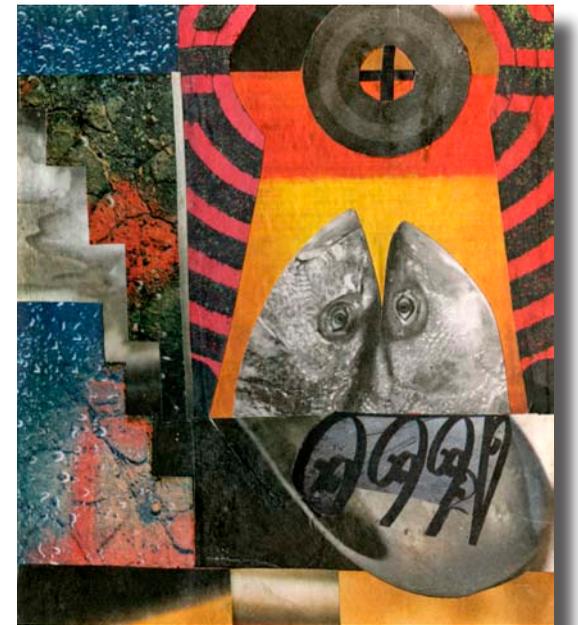
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2/2/2011



2/20/2011

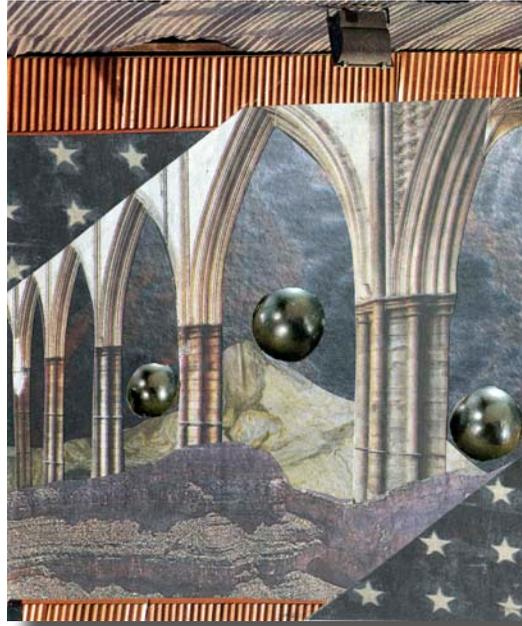


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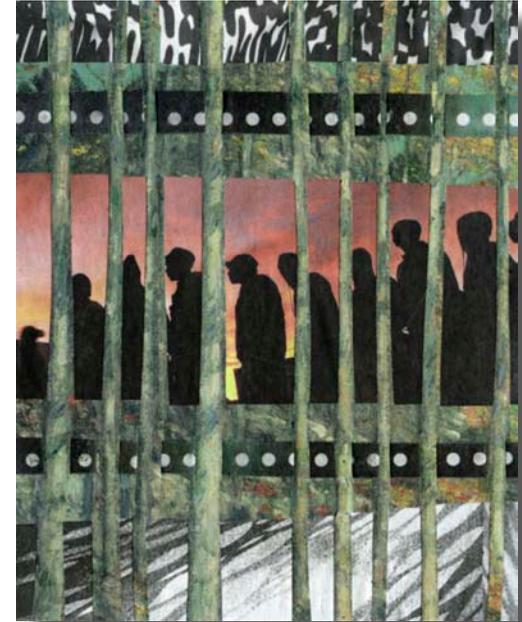
Year Seven 2011-2012



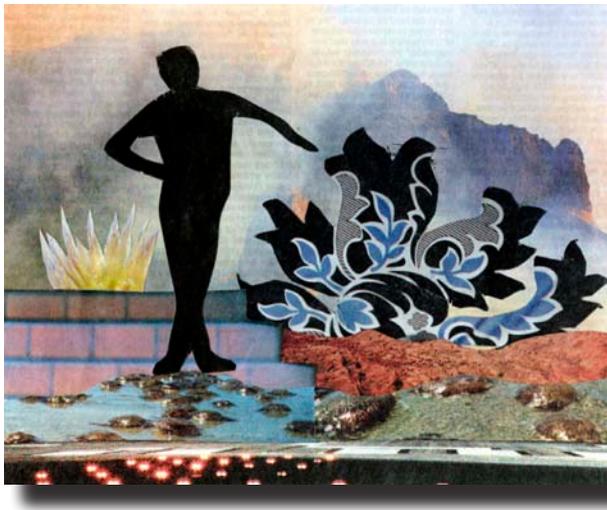
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4/24/2011



5/19/2011



6/2/2011



6/10/2011



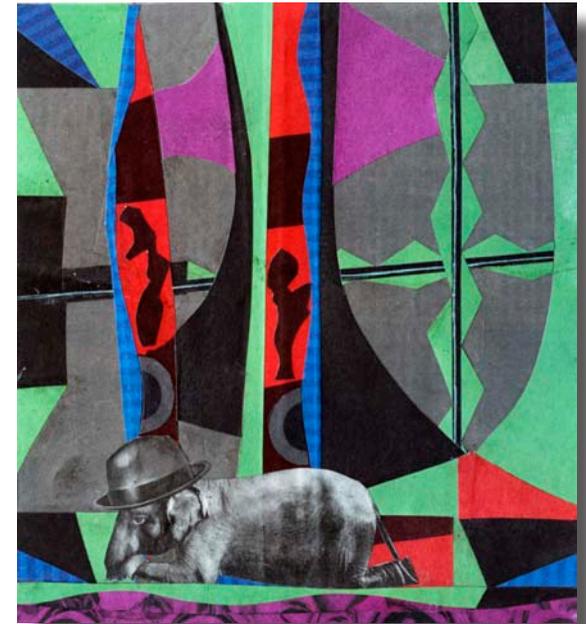
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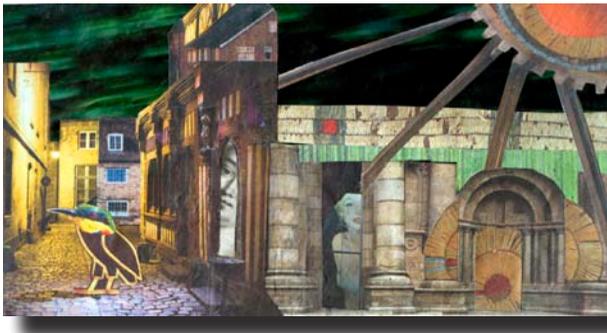
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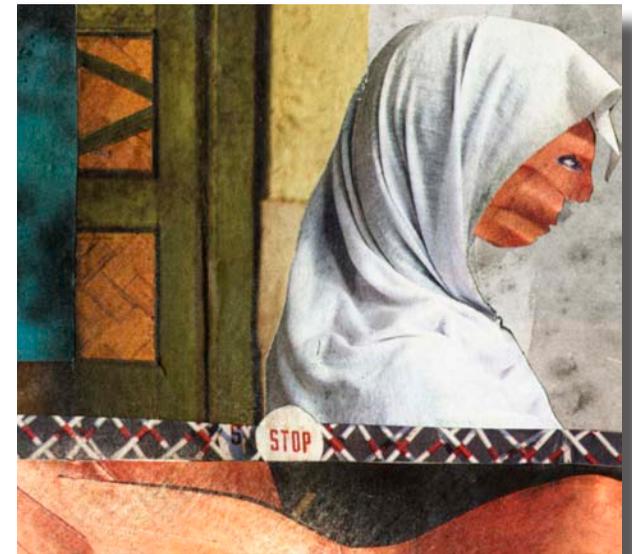
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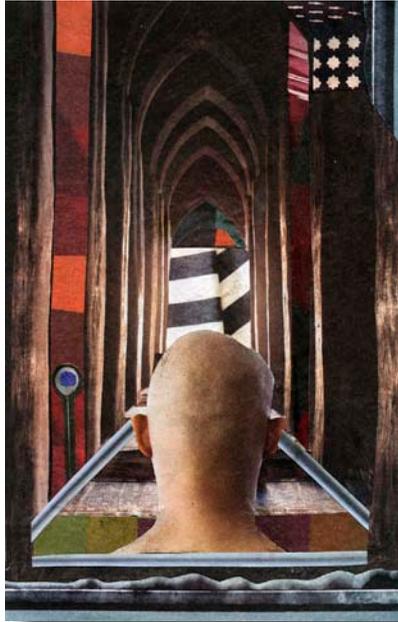


2/18/2012



2/17/2012

Year Eight 2012-2013



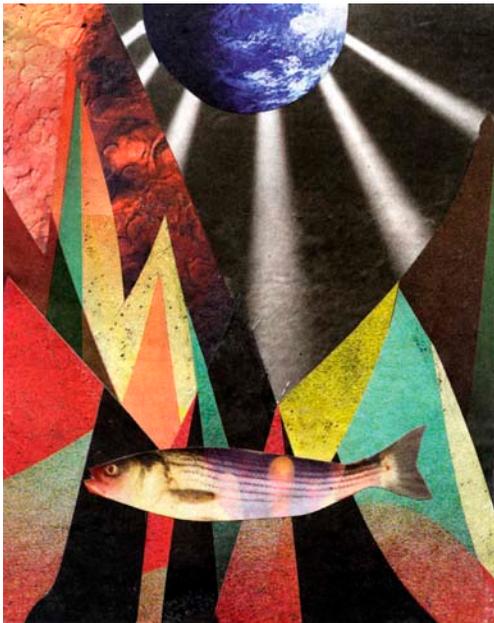
4/19/2012



6/20/2012



6/22/2012



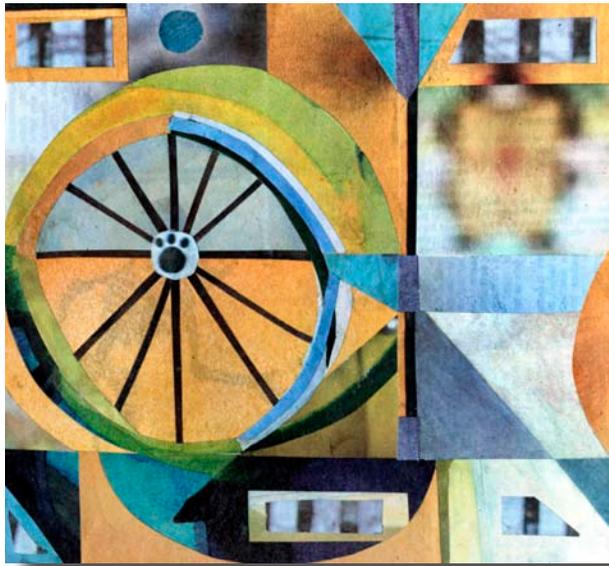
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11/2/2012



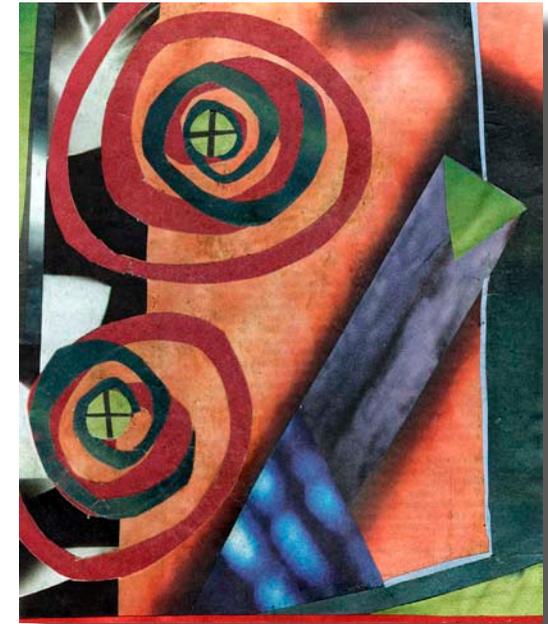
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1/4/2013



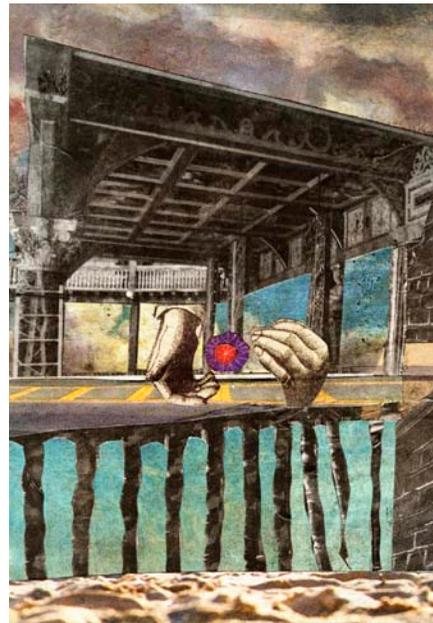
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1/18/2013



1/24/2013

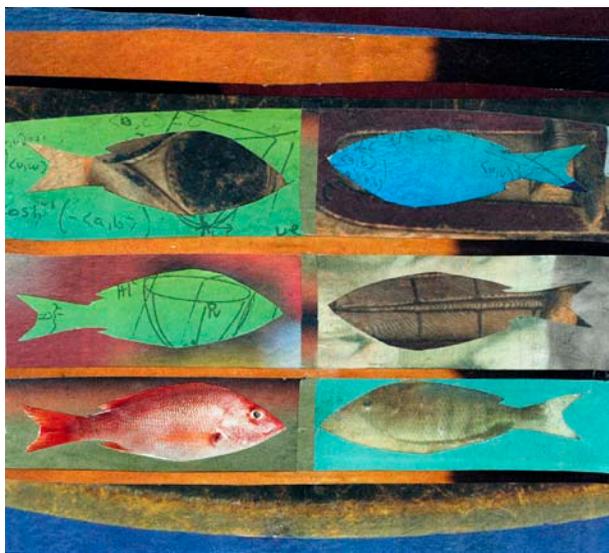


1/25/2013

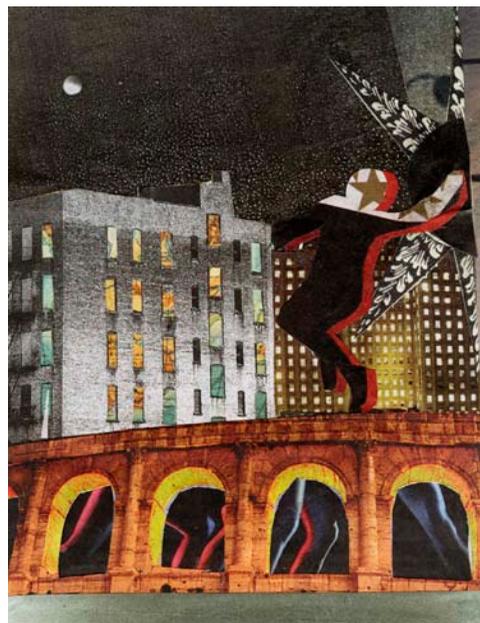


1/31/2013

Year Nine 2013-2014



4/17/2013



6/3/2013



7/26/2013



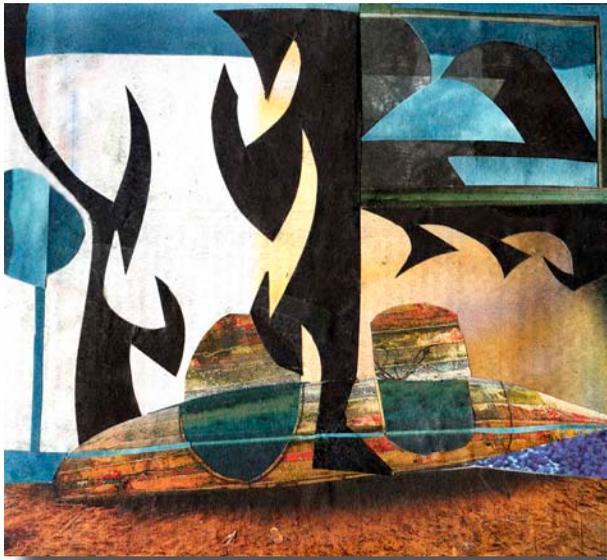
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8/3/2013



8/25/2013



10/14/2013



10/16/2013



1/5/2014



1/28/2014



3/15/2014

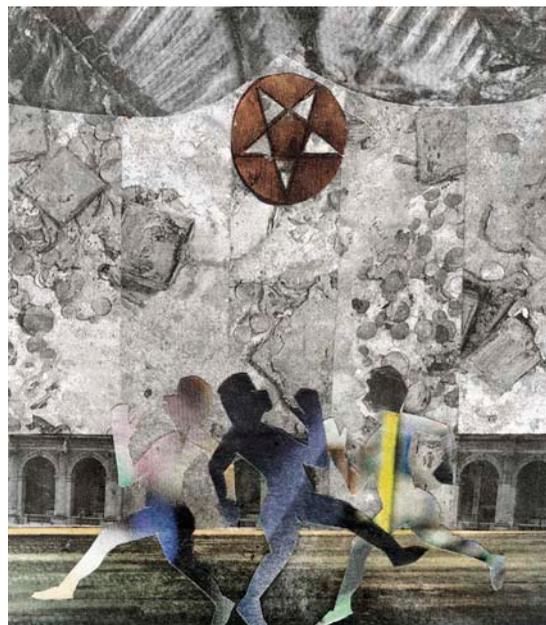


3/30/2014

Year Ten 2014-2015



5/26/2014



7/29/2014



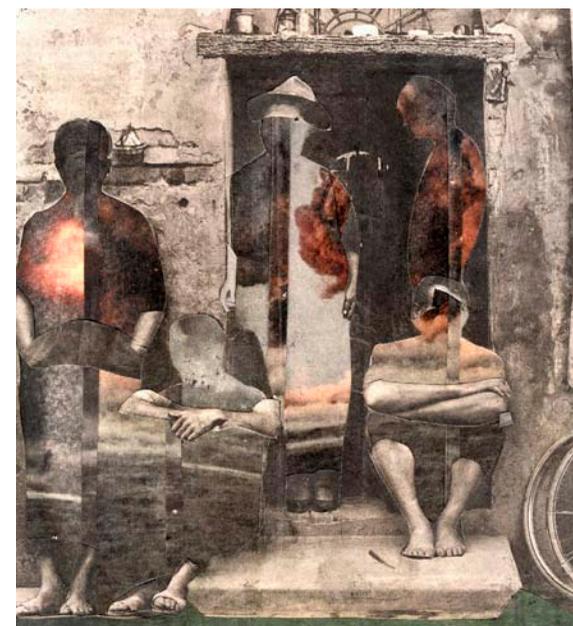
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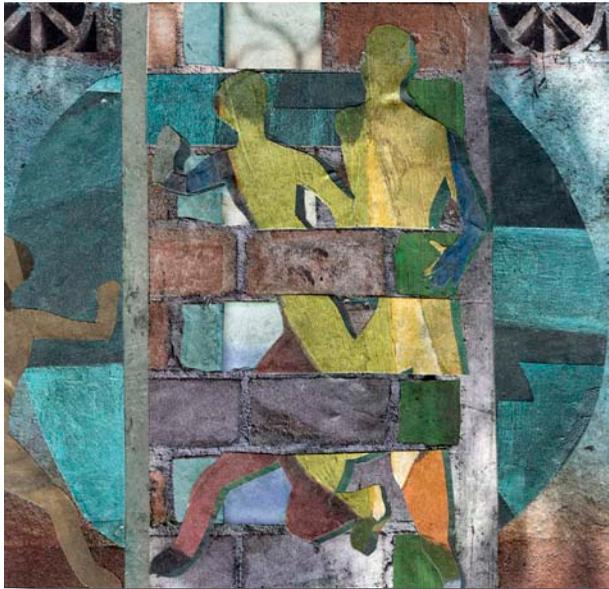
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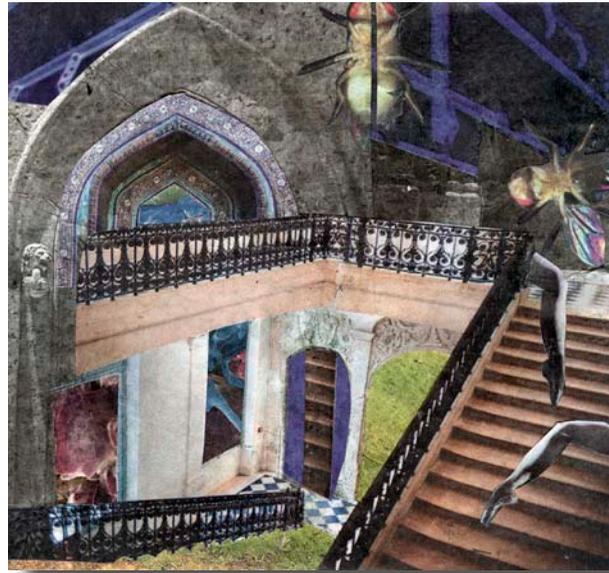
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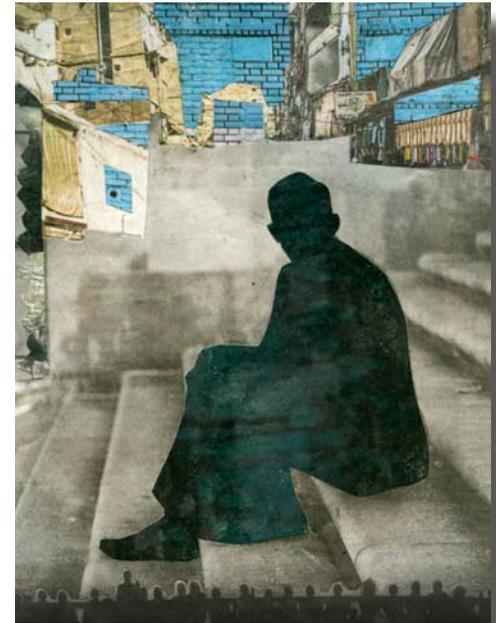
10/24/2014



10/26/2014



10/28/2014



11/29/2014



3/3/2015



3/12/2015



3/22/2015

SELECTED EXHIBITIONS

- 2015 Hunterdon Art Museum, Clinton, NJ "The Collage Journal: The First Decade: 2005-2015" May 17 - September 6
- 2013 Better Being 940, NYC, "Selected Works" Solo Exhibition, November 7 - March 7
- 2013 The Arts Guild of New Jersey, "By The Numbers: More or Less", Curated by Donna Gustafon (Zimmerli Museum) Oct. 13 - Nov. 7
- 2012 Visual Arts Center of NJ, "Changing Times: Seven Years of The Collage Journal" Solo Exhibition May 4 - July 1
- 2011 Saint-Gervais Mont-Blanc (Haute-Savoie), France "Exposition en Plein Air", Ponts et Passages June 14 - September 15
- 2010 The Montclair Art Museum, "What is Portraiture?" September 24 - January 2, 2011
- 2010 Gallery MacEgan, Morristown, NJ Solo Exhibition, "The Collage Journal: Fifth Year", Solo Exhibition April 13 - May 2
- 2009 BID GALLERY 542, New Rochelle, NY Bits and Pieces, curated by Jonathon Talbot October - November 2009
- 2008 The McGraw Gallery, Newark Academy, Livingston NJ, "The Collage Journal: Three Years" September 1 - 27
- 2008 Luna Stage, Montclair, NJ Installation of five silk collage prints in conjunction with Theater's Play, "Elliot A Soldier's Fugue"
- 2007 Firehouse Art Gallery, Nassau Community College, NY "Organic Meets Inorganic" March 5 - 29
- 2007 Ben Shahn Gallery, William Patterson University, Paterson, NJ "Sanctuary" January 28 - March 2
- 2006 Pierro Gallery of South Orange, "Headlines" Curated by Mary Birmingham May 7 - July 16
- 2005 Robert Miller Gallery, Chelsea, NYC, "Postcards From The Edge"
- 2004 The Montclair Art Museum, "Evolving Identities: Figurative Works from the 18th Century to Now", March 20 - August 1
- 2004 The Creative Center, Chelsea, NYC, "Six Men Working: Metamorphosis" February 14 - March 30
- 2003 CFB Space, Chelsea NYC "Freaks", October 22
- 2003 Museum of Humour and Satire, Grobovo, Bulgaria "The 16th International Biennial of Humour and Satire in the Arts"
- 2003 Selected by the "Internal Committee" to exhibit at the Florence Biennale
- 2002 Johnson & Johnson Gallery, New Brunswick, NJ "Swing Lens Prints & Curved Wood Panoramas" Solo Exhibition Dec. 16 - Jan. 13
- 2002 Montclair Art Museum, "Face To Face" Grand Re-Opening of the Museum February 23 - April 28
- 1999 The Islip Art Museum, Anthony Giordano Gallery, NY "Selections: Collage" June 9 - August 1
- 1998 The Bergen Museum of Art, NJ, "Large Scale Collage" Solo Exhibition Catalog May 15 - June 21
- 1998 Simon Gallery, Morristown, N.J. Two Person Exhibition April 17- May 16
- 1997 The Montclair Art Museum, "The Montclair Art Colony: Past & Present" February 1- April 13
- 1990 S.H.L.R.C. Gallery; College at Morris, N.J. Solo Exhibition April 5 - May 2.
- 1989 AMB Gallery; Hoboken, N.J. Collage 1983-1989 Solo Exhibition Nov. 13- Dec. 23.
- 1984 ABC No Rio Gallery, N.Y.C. Window Series, Silver Prints Solo Exhibition Jan. 2 - 28.

COLLECTIONS

- 2007 David Carr, The New York Times
- 2006 VMS Media Company, NYC
- 2005 Johnson and Johnson, NJ, PA.
- 2004 Massachusetts Audubon, Wellfleet Mass.
- 2003 Museum of Humour and Satire, Grobovo, Bulgaria
- 1999 The Montclair Art Museum, Darwin 1997
- 1998 The Bergen Museum, Birth and Passing II 1997

LECTURES \ TELEVISION

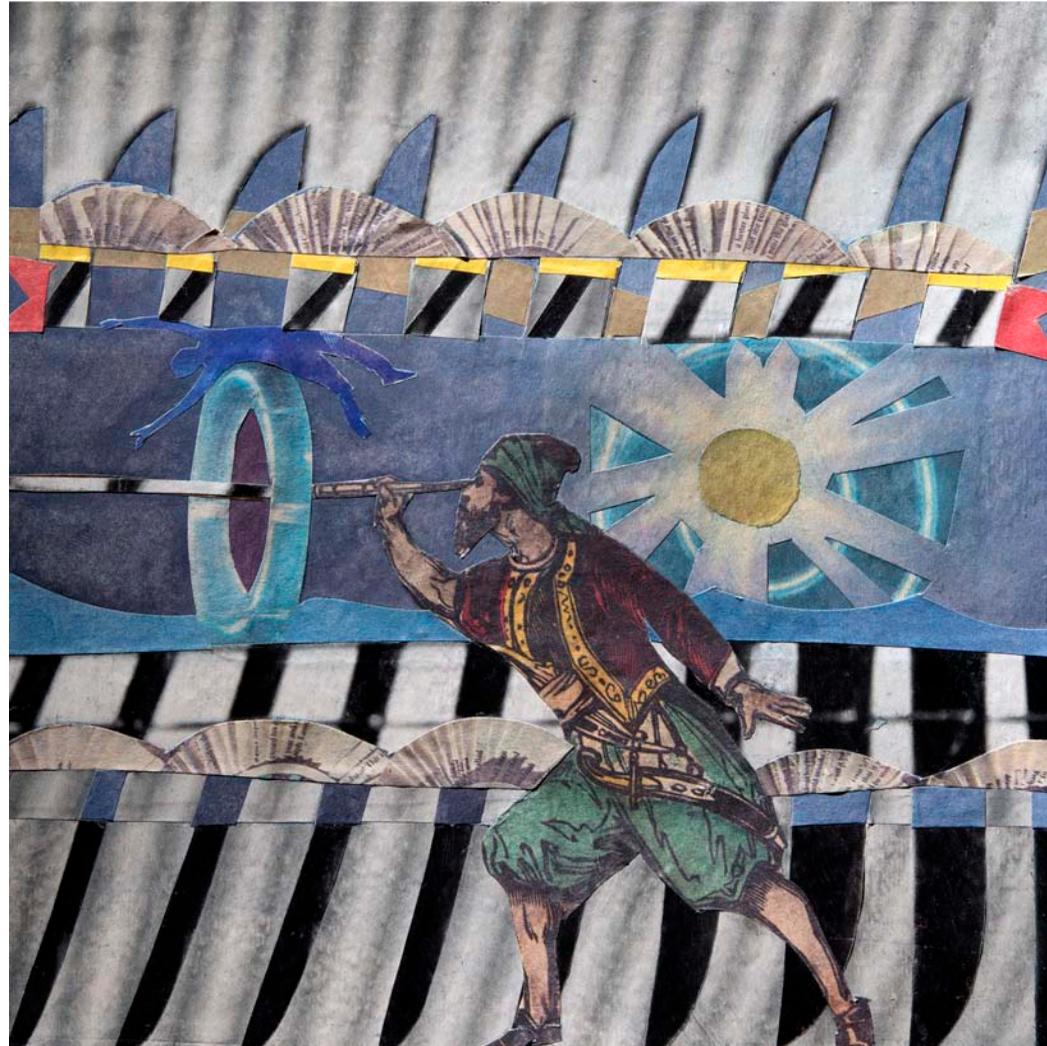
- 2013 PBS, State of The Arts, Profile on Peter Jacobs: Collage Artist
- 2002 Montclair Art Museum, Lecture on my Exhibition "Face To Face".
- 1999 Flushing Council on the Arts, Flushing Queens; Speaker at Symposium
- 1995 Suburban Cablevision, TV3, Featured on "EXPOSURE" Artist Profile Series.
- 1994 Montclair Art Museum; Promoting Yourself As An Artist
- 1990 College at Morris, Randolph, N.J. Honorarium Lecture; "Influence & Process"

BIBLIOGRAPHY

- 2012 The Star Ledger, Dan Bischoff, "Peter Jacobs' Collage Journal in Summit"
- 2011 Strathmore Fine Artist Papers Winter/Spring Newsletter, Featured Artist, "Layered Visions"
- 2010 The Montclair Times, Arts, Joan Finn, "What is Portraiture" November 18
- 2010 NJ Monthly, Lifestlye, Eric Levin "Cutting and Pasting the News" April
- 2006 The New York Times, Ben Genocchio, "The Medium is the Medium", Arts & Entertainment, pp. 12
- 2005 The Montclair Times, "Knifing the News", Eric Levin Oct. 13 Cover Story, pp.3 & pp.4,
- 2002 The New York Times, William Zimmer , "Melding Tradition With Modernity" March 3 N.J. Section, pp. 11
- 2002 The Montclair Times, Elizabeth Ludas "Face To Face Brings Eyes To Montclair", D1, Feb. 21
- 1997 The New York Times, Art Review; Barry Schwabsky, Feb. 16, pp. 12
- 1996 The New York Times, Art Review; Vivien Raynor, July 7, pp. 13
- 1998 The New York Times, Matt Muro, "Real Exhibitions, Experienced Virtually"

FELLOWSHIP AWARD

- 1991 The New Jersey State Council on the Arts; Recipient of the top New Jersey State Council on the Arts Individual Fellowship Award



12/12/2010

*I strongly believe that one must challenge the previous day's perceptions and find a new way to see **this** day.*

-Peter Jacobs

On March 31st 2005, I created a collage from that day's *New York Times*. I have continued that process without interruption every day since. There are now more than 3,652 collages, which reside in 308 Strathmore watercolor pads. In creating these collages, I have used about 342 X-Acto blades, 244 self-healing cutting mats and 374 Uhu glue-sticks.

thecollagejournal.com



thecollagejournal.blogspot.com

