

SCHOLASTIC

DECEMBER/JANUARY 2001

Vol. 31, No. 3  
ISSN 1060-832X.  
Published in cooperation  
with the National  
Gallery of Art.  
Formerly ART & MAN

ART

# JOSEPH CORNELL

Working With Fantasy





**COVER:** Joseph Cornell (1903-1972), *Medici Slot Machine*, 1942. Construction, 15 1/2 x 12 x 4 3/8 in., Private Collection, Courtesy of the Menil Collection, Houston.

The Medici were one of the most important families of the Italian Renaissance (14th-16th century).

## SCHOLASTIC ART

Maurice R. Robinson, founder of Scholastic Inc., 1895-1982

### FOR THE NATIONAL GALLERY OF ART

Director EARL A. POWELL, III

Head of Education LINDA DOWNS

Head, Education Resources RUTH R. PERLIN

### FOR SCHOLASTIC INC.

President, C.E.O.,

Chairman of the Board

Editor

Art Director

Photo Editor

Contributing Editors

Production Editor

Copy Chief

VP Editor in Chief

Edit. Director, Clsrn mags

Exec. Mng. Ed. Clsrn mags

Director, Editorial Design

Director, Manuf. & Distrib.

Editorial Systems Manager

VP Sales and Marketing

VP Marketing

RICHARD ROBINSON

MARGARET HOWLETT

ALBERT AMIGO

DIANA GONGORA

DENISE WILLI

ALRICA GOLDSTEIN

RENEE GLASER

DAVID GODDY

REBECCA BONDOR

DWIGHT CUNNINGHAM

AUDREY SHACHNOW

MIMI ESQUERRA

DAVID HENDRICKSON

GREG WORRELL

JOCELYN FORMAN

### SCHOLASTIC ART ADVISORY BOARD:

Lana Beverlin, Harrison R. IV School, Gilman City, Missouri • Carol Little, Charles F. Patton Middle School, Kennett Square, Pennsylvania • Lydia Narkiewicz, Pioneer High School, Whittier, California • Sue Rothermel, Wynford Middle School, Bucyrus, Ohio

### POSTAL INFORMATION

Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 9360) is published six times during the school year, Sept/Oct., Nov., Dec./Jan., Feb., Mar., Apr/May, by Scholastic Inc. Office of Publication: 2931 E. McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710. Periodical postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to SCHOLASTIC ART, 2931 East McCarty St. P.O. Box 3710 Jefferson City, MO 65102-3710.

### PUBLISHING INFORMATION

U.S. prices: \$8.95 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$19.95 student, \$34.95 Teacher's Edition, per school year. Single copy: \$5.50 student, \$6.50 Teacher's. (For Canadian pricing, write our Canadian office, address below.)

Subscription communications should be addressed to SCHOLASTIC ART, Scholastic Inc., 333 Randall Rd., Suite 130, St. Charles, IL 60174 or by calling 1-800-387-1437 ext 99.

Communications relating to editorial matter should be addressed to Margaret Howlett, SCHOLASTIC ART, 555 Broadway, New York, N.Y. 10012-3999. Art@Scholastic.com. Canadian address: Scholastic-TAB Publications, Ltd., 323 Newkirk Rd., Richmond Hill, Ontario L4C 3G5. Available on microfilm through Xerox University Microfilms, Inc. 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Copyright © 2000 by Scholastic Inc. All Rights Reserved. Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher.

Printed in U.S.A.

# DREAMS BOXE

The work on our cover is called *Medici Slot Machine*. In it, a figure dressed as a Renaissance prince stares out at the viewer through a sheet of glass. The box confining him contains rows of faces and looks a little like a modern vending machine. A compass, rubber balls, and children's jacks have been placed below the figure. Why is the boy in the box, and what does this mysterious work mean?

The creator of this piece, 20th-century American artist Joseph Cornell, loved travel, adventure, and mystery. The magical, miniature worlds he constructed are among the most famous images in modern art. But perhaps the most amazing thing about this artist is that, in a world of frequent fliers and world travelers, Joseph Cornell never went more than a few miles from home. Home was the house in

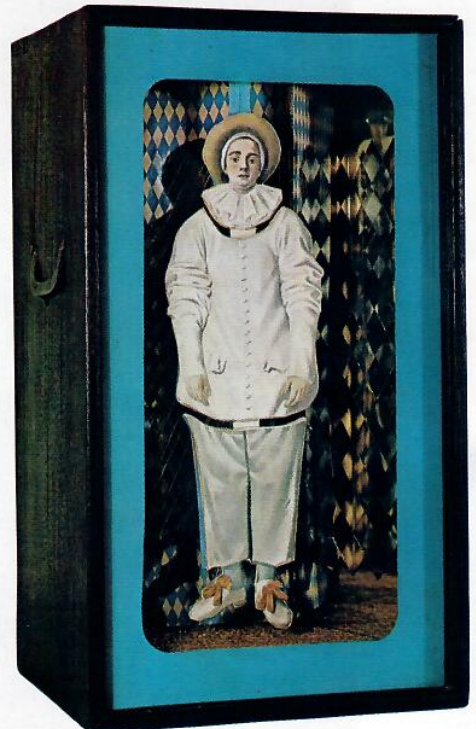


Joseph Cornell in his mid-30s.

National Museum of American Art, Washington, D.C.

Queens, a borough of New York City, that he shared with his mother and brother for most of his life.

Born in 1903, Cornell was the oldest of four children. When Joseph was 14, his father died and, as his mother put it, Joseph became "the man of the family." His disabled younger brother, Robert, was also "Joseph's responsibility." Mrs. Cornell sent Joseph to school in Massachusetts, where he spent three years of high school. But he never graduated. At 17, he went back to



**"My shadow boxes are poetic theaters that reflect childhood dreams."—Joseph Cornell**

*A Dressing Room for Gille*, 1939. Construction, 15 x 8 5/8 x 5 11/16 in. Private Collection.

# IN ES

**“The world of Surrealism was one of white magic, without which I don’t know where I’d be today.”  
—Joseph Cornell**

*A l’Égypte de Mlle. Cléo de Mérode cours élémentaire d’histoire naturelle, 1940. Construction, 4 11/16 x 10 11/16 x 7 1/4 in; Collection Richard L. Feigen, New York*

New York City to look for work so he could support his family. He got a job selling fabric samples in lower Manhattan. Walking around the city between appointments, Cornell began wandering into bookstores and junk shops. He started collecting books, records, photos, theater programs—everything that caught his eye. In addition to collecting, he went to art galleries by day and to the opera and ballet at night.



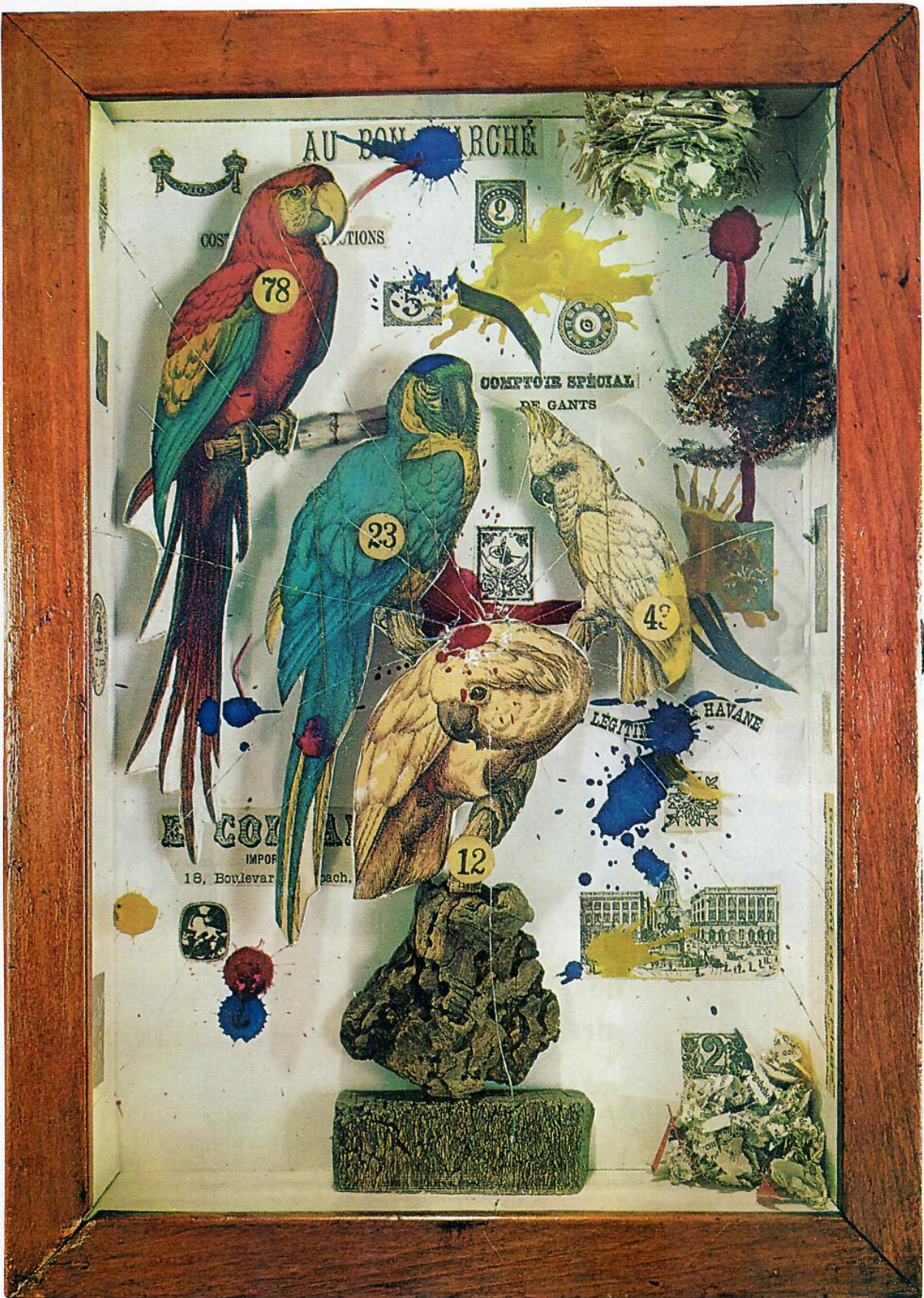
**“My collection is a diary journal, picture gallery, museum, and clearing house for dreams and visions” —Joseph Cornell**

He was fascinated by the work of the *Surrealists*, a group of European artists who combined unrelated objects based on memories, feelings, and dreams.

Cornell couldn’t draw or paint, but he felt the need to create something visual. So he began cutting images out of his vast collection. First he made collages. Then he started to combine, or *juxtapose*, flat images with small real objects, setting them inside shallow boxes. This format separated the objects from the real world—a tiny imaginary universe in a box. One of his early boxes (left) is called *A Dressing Room for Gille*. In it, Cornell has set a

cutout figure in front of a mirrored, three-dimensional stage set. The artist identified with this figure, a clownlike character with an unhappy fate.

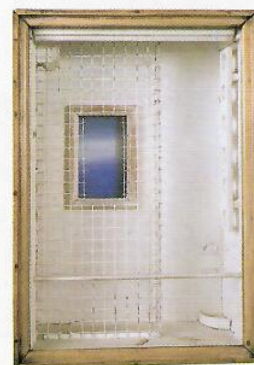
Another early but more complex work is shown above. Inspired by a dancer Cornell admired, this oak box lined with marbled paper suggests a treasure chest or a jewel box. It is filled with rows of small glass bottles containing everything from feathers to red sand to toy butterfly wings. The ancient Egyptian goddess featured inside the lid suggests a miniature tomb, one that contains all the objects a loved one will need in the life after death.



**“When I start a piece, I never know what a certain object will tell another.”—Joseph Cornell**

Joseph Cornell, *Habitat Group for a Shooting Gallery*, 1943; construction, 15 1/2 x 11 1/8 x 4 1/4 in; Des Moines Art Center, Coffin Fine Arts.

# BIRD IN A CAGE



**“The question is not what you look at, but what you see.”  
—Joseph Cornell**

Joseph Cornell, *Toward the Blue Peninsula (for Emily Dickinson)*, 1953; construction, 14 1/2 x 10 1/4 x 5 1/2 in. Collection Robert Lehrman, Washington, D.C.

Each box Cornell created had a theme—the magic of the theater, the sadness of passing time, the fascination of games, the mysteries of the past, a longing for faraway places, the fantasy of the movies. And the theme of every box, however indirectly, relates to the artist’s very restricted life.

One of his favorite themes was that of the caged bird. The idea that imprisonment sets free the creative imagination obsessed Cornell, because this was the way he saw himself. Running through his diaries are comments about being confined inside his house because of his family responsibilities. All the works shown here look different, but they all have to do with birds trapped in, protected by, or escaping from cages.

Cornell based many works on memories of the past. While growing up, he recalled many of his neighbors keeping pigeons in birdcages called *dovecotes*. *Forgotten Game* (right), is a white box into which have been cut a number of round holes. Inside each hole is the image of a bird. The diagonal zigzag patterns of the circles are balanced by the rectangle below. The rectangle contains a ball and a bell. Cornell designed many boxes, like this one, to be “played” with almost as if they were toys. The sound of the ball going down the ramp inside, then striking the bell adds the element of movement to the work. The blues and oranges of the organic (natural) shapes of the birds contrast with the geomet-

ric white circles. Peeling paint heightens the feeling of age.

Some of Cornell’s most-effective “bird boxes” seem to have nothing in them. *Toward the Blue Peninsula* (above) is filled with **negative** (empty)

**space**. The few **positive shapes** are a wire grid and some circular shapes on the right. The focal point is a flat blue shape near the center of the box. What do the deserted perch and blue windowlike frame suggest? What might the artist be saying about himself in this work?

**“My boxes give me a world of complete happiness.”**

**—Joseph Cornell**



Few of Cornell’s works ever referred to politics, social causes, or violence. His art is usually dreamlike and self-contained. In *Habitat Group for a Shooting Gallery* (far left), images of four birds appear inside a glass-fronted box. Numbers are placed on each. The glass has been shattered and blobs of color seem to have been thrown against the back wall of the box. The hole, broken glass, and red color act as a **focal point** to tie the composition together. They also, along with the jarring **scale changes** in the work, suggest something more violent than a shooting gallery. Since this work was created in 1943 at the height of World War II, some critics think the birds may be an indirect reference to the victims of that conflict.

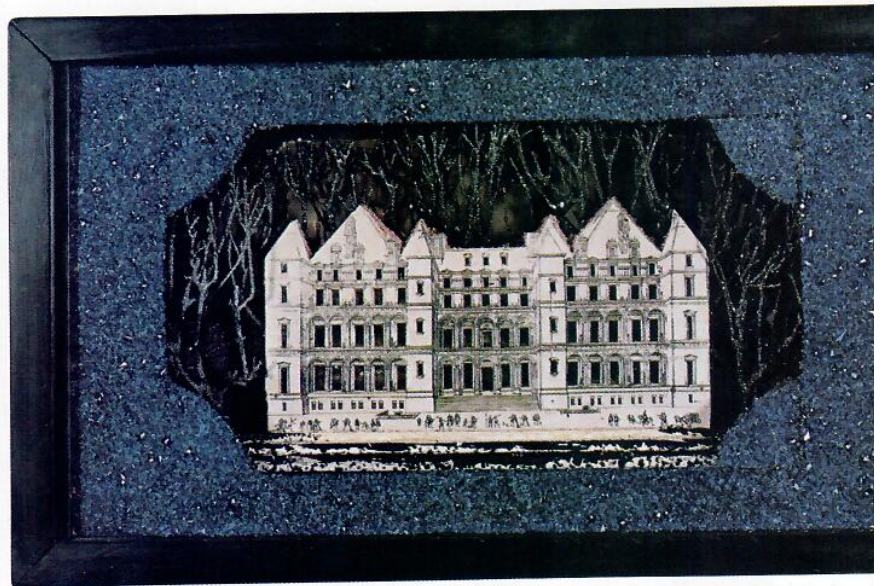
**“Many people used to keep birds years ago—now no one even knows what a dovecote is.” —Joseph Cornell**

Joseph Cornell, *Forgotten Game*, 1949. Construction, 21 1/8 x 15 1/2 x 3 13/16 in. Lindy and Edwin Bergman Joseph Cornell Collection, The Art Institute of Chicago. Photo © The Art Institute of Chicago.

# INNER VOYAGE

**A**lthough he spent his whole life in one place, many of the objects Joseph Cornell collected referred to faraway places—maps of remote islands, exotic train schedules, planetary charts, compasses, diagrams of the stars. *Pink Palace* (right) features a Renaissance building within a glittering frame that suggests snow. The palace sparkles in the moonlight, while a forest of painted twigs hovers above. Light reflects from tiny mirrored windows. The **contrasting textures** and the **symmetrical** (same on both sides) **composition** add to the calm, magical feeling.

In spite of the fact that Cornell never traveled, *Hotel du Nord* (below) captures the feeling of being alone in a hotel room at night in a strange city. The word “Hotel” and other words in



“My work is a natural outcome of my love of fantasy”.—Joseph Cornell

Joseph Cornell, *Untitled (Pink Palace)*, c. 1946-48; construction, 10 x 16 7/16 x 3 3/4 in. Museum of Modern Art, San Francisco.

**“One of my boxes should be regarded as a journey that carries viewers beyond the subject and into time and space.” —Joseph Cornell**

foreign languages add to the sense of loneliness. The column on the left represents the classical elegance of distant places. The kneeling figure on the back wall was taken from an old chart of the heavens. This figure can be “read” as a constellation seen through the window, or as a ghostly presence in the room. The **asymmetrical composition**—all the objects are on the left—heightens the sense of uneasiness and isolation.

Cornell didn’t travel physically, but he was able to escape into the fantasy worlds of theater and film. A dance performance he saw inspired *Pantry Ballet* (pages

8-9). In this work, classical ballet is seen as a kind of seafood dinner. Place mats, napkins, and doilies form the stage and curtains, while forks and spoons hang from the ceiling. Small, red plastic lobsters—their eyes made of pushpins—dance across the stage.

The artist was also fascinated by a movie he had seen featuring film star Lauren Bacall. This led to the creation of one of his best known works,



# ES

*Penny Arcade Portrait of Lauren Bacall* (right). The focal point of this dark, mysterious construction is the face of the star, peering out from behind two glass shelves. Surrounding her are film stills and photos of Bacall as child and adult. Cornell has even included photos of the star's dog. The New York City skyscrapers on top refer to Bacall's glamorous life. *Penny Arcade* is also a game. A wooden ball is placed in the opening, top right. It rolls down a series of inside ramps, past all the stages of Lauren Bacall's life, coming to rest in a mirrored compartment at the bottom. The box resembles an old-fashioned film projector; its dark-blue color suggests the inside of a movie theater.

Whenever Cornell was moved by an actress's performance, as he was by Lauren Bacall's, he made her a box. He was usually too shy to present his box directly, so he might send it anonymously. He would

**The expansiveness of the heavens is like a great breathing, deep, harmonious, elemental, cosmic force.**—Joseph Cornell

Joseph Cornell, *Hotel du Nord*, 1953. Construction, 19 x 13 1/4 x 5 1/2 in. Whitney Museum of American Art, New York City.



**"Sights and sounds of the motion picture take us into childhood, into fantasy, through city streets, basking in the warmth of tropical skies."**—Joseph Cornell

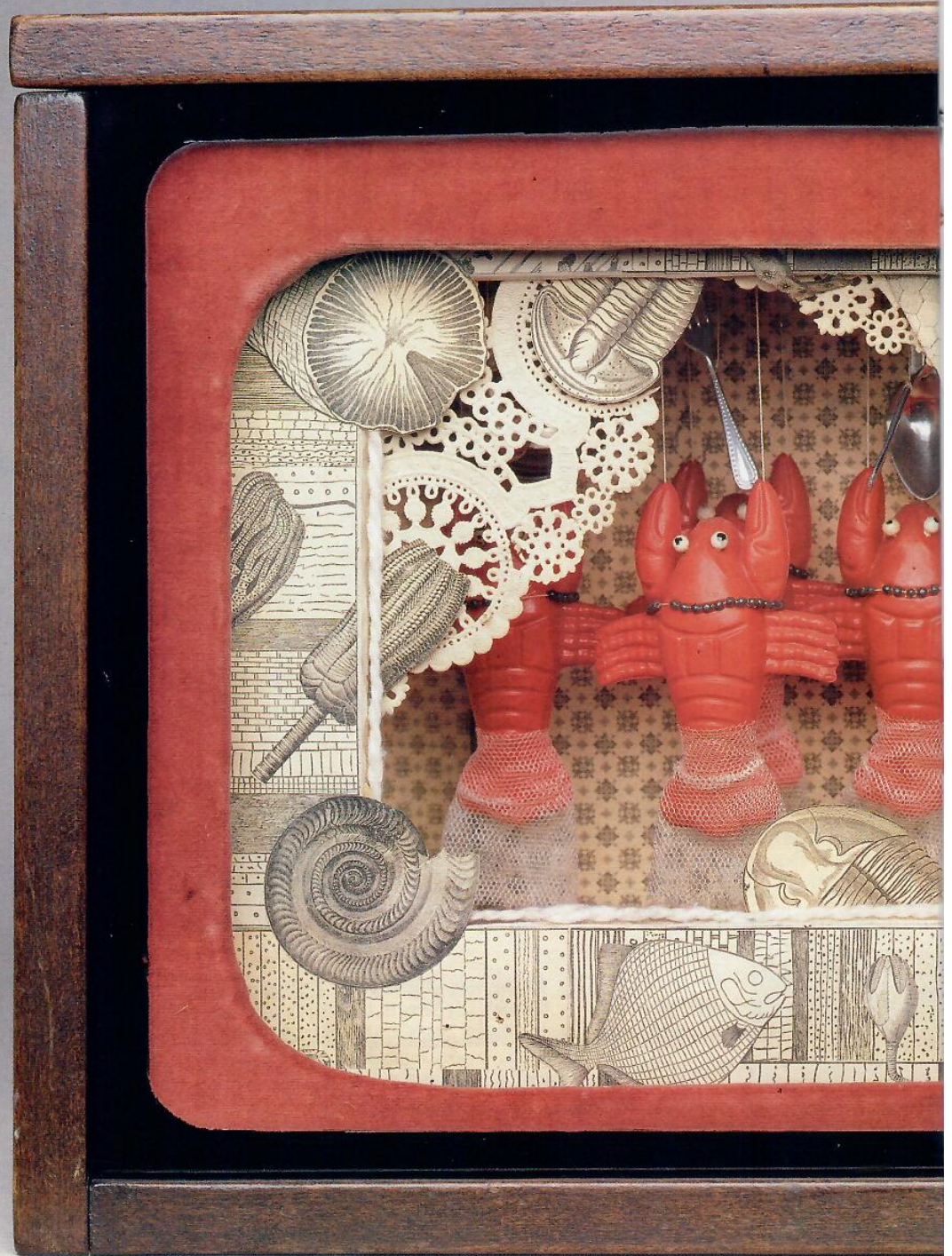
Joseph Cornell, *Untitled (Penny Arcade Portrait of Lauren Bacall)* 1945-46; Construction, 20 1/2 x 16 x 3 1/2 in; Lindy and Edwin Bergman Joseph Cornell Collection, The Art Institute of Chicago.

sometimes arrange to have a friend who had invited the star to dinner hang Cornell's box on his wall. If the star noticed and admired the box, she could have it. If not, Cornell would take it back.

In the final decade of his life, Cornell's art gained in popularity. After his mother and brother died, Cornell continued to live alone in his house working and corresponding with a large number of people. He died at his home in December 1972. On the day of his death, he told his sister on the phone, "I wish I had not been so reserved." He was cremated; his ashes buried in a small wooden box.



“The willingness to risk excess on behalf of one’s obsessions is what distinguishes artists from entertainers. It is what makes some artists adventurous on behalf of us all.”  
—Joseph Cornell



# A PANTRY **BA**



Joseph Cornell (1903-1972), *A Pantry Ballet (for Jacques Offenbach)*, 1942. Construction, 10 1/2 x 18 x 6 in.  
The Nelson-Atkins Museum of Art, Kansas City, Mo. Gift of the Friends of Art.



**ALLET**

by Joseph Cornell

## ART SPOTLIGHT

### FAKE FOOD

Cornell was one of the first artists to include discarded objects in his works of art. In his boxes, he expressed his personal view of the world. However, many of the Pop artists who followed Cornell used discarded, mass-produced items to criticize modern society's value systems. Pop artist Claes Oldenburg was inspired by everyday objects. But he didn't use the actual objects; he created his own grotesque versions.

In *Pastry Case I* (right), Oldenburg built a life-size glass box in the form of a restaurant display case. The shelves are open so the viewer can easily see the plaster replicas inside, constructed to represent various foods. The rough surfaces of the objects have been dripped with shiny, garishly colored enamel paint.

Here, Oldenburg makes us conscious of modern society's preoccupation with food. He attempts to change the viewer's desire to consume these products by making them repulsive. The artist may also be commenting on the stark contrast between the overabundance of food in some societies, and the lack of any food at all in others.

Claes Oldenburg, b. 1929. *Pastry Case I*, 1961-62. Enamel on nine plaster sculptures in a glass showcase. 20 3/4 x 30 x 14 3/4 in. The Museum of Modern Art, New York City, Sidney and Harriet Janis Collection.



**"I have developed a great affection for the food in my supermarket, which has made me want to imitate it."**

**—Claes Oldenburg**

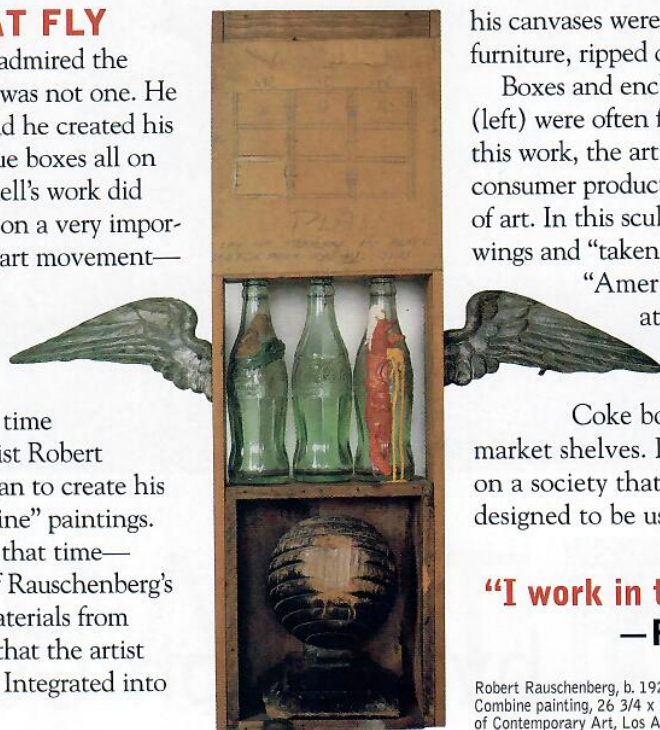
# CORNELL'S LEGA

Three 1960s Pop artists whose works were inspired by Joseph Cornell's

### BOXES THAT FLY

Joseph Cornell admired the Surrealists, but he was not one. He was an original, and he created his personal and unique boxes all on his own. But Cornell's work did have an influence on a very important 20th-century art movement—Pop Art.

Cornell's boxes gained fame in the late 1950s, around the time American Pop artist Robert Rauschenberg began to create his innovative "combine" paintings. The new and—at that time—shocking aspect of Rauschenberg's works were the materials from "popular culture" that the artist included in them. Integrated into



his canvases were large discarded objects such as old tires, furniture, ripped quilts, torn pillows, stuffed birds.

Boxes and enclosures like the one in *Coca Cola Plan* (left) were often featured in Rauschenberg's combines. In this work, the artist not only uses a world-famous consumer product, he has turned the product into a work of art. In this sculpture, Coca Cola has grown wooden wings and "taken off" to become a symbol of the

"American way of life." The globe-like shape

at the bottom may symbolize the magnitude of "the plan." The box-

like space in which three empty

Coke bottles have been placed suggests supermarket shelves. In this work, Rauschenberg comments on a society that constantly produces new products designed to be used and thrown away.

**"I work in the gap between life and art."**

**—Robert Rauschenberg**

Robert Rauschenberg, b. 1925. *Coca Cola Plan*, 1958. Combine painting, 26 3/4 x 25 1/4 x 4 3/4 in. The Museum of Contemporary Art, Los Angeles, Calif.

## A PRICKLY PERSONALITY

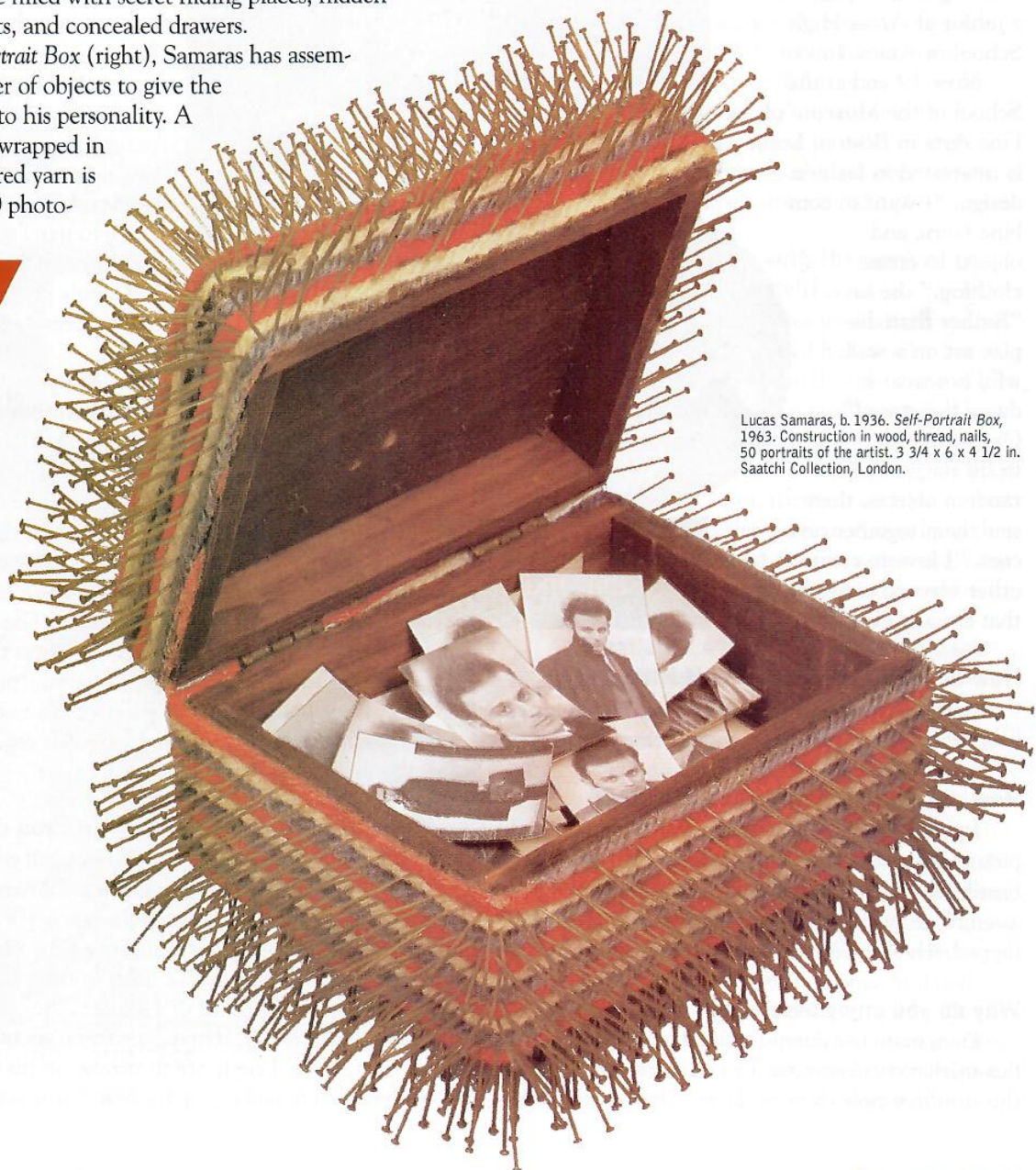
Like Joseph Cornell, Pop artist Lucas Samaras (Sa-MARE-as) creates surreal fantasies, many of them enclosed in small boxes. But, unlike Cornell and most of the other Pop artists, much of Samaras's work has menacing and sinister Surrealist overtones.

Born in Greece, Samaras bases many of his works on his childhood memories, growing up during World War II. Since there were no toys, he remembers playing with some of the objects that now appear in his works—pins, knives, hypodermic needles, razor blades. Covered with mirrors and ornate textures, Samaras's books, objects, and boxes are filled with secret hiding places, hidden compartments, and concealed drawers.

In *Self-Portrait Box* (right), Samaras has assembled a number of objects to give the viewer clues to his personality. A wooden box wrapped in brightly colored yarn is filled with 50 photo-

graphs of the artist, taken at various ages. The outside is completely covered with nails. Like many of his other works, this box contains a collection of treasures booby-trapped by hundreds of ordinary objects that are arranged in threatening ways. In this work, Samaras combines the beauty of the familiar, with the surprise and pain of the unexpected.

**“The box, the cube, the container are just as important an art form as any other.”—Lucas Samaras**



Lucas Samaras, b. 1936. *Self-Portrait Box*, 1963. Construction in wood, thread, nails, 50 portraits of the artist. 3 3/4 x 6 x 4 1/2 in. Saatchi Collection, London.

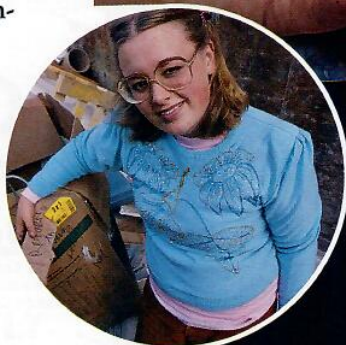
ACY  
boxes.

## ARTIST OF THE MONTH

# Leslie Hall: BOXING HER FANTASIES

Leslie Hall loves creating mixed-media “assemblages.” She did the award-winning one on page 13 as a junior at Ames High School in Ames, Iowa.

Now 19 and at the School of the Museum of Fine Arts in Boston, Leslie is interested in fashion design. “I want to combine fabric and objects to create clothing,” she says. “Rather than display art on a wall, why not wear it down the street?” One of her ideas is to fill Baggies with random objects, then sew them together on a coat. “I love to create other ways to view objects that already exist.”



“When I collect objects, I choose whatever catches my eye. But when I put my pieces together, I usually work with a theme or idea that means something to me.”

try to create images or stories with leftovers—the stuff that belonged to people who are probably dead. It’s my way of remembering and honoring them. When I collect, I choose whatever catches my eye. But when I put my pieces together, I usually work with a theme or idea that means something to me. I get a lot of ideas from history classes, or old family photos. I’ll make up their history.

### How did you do this award-winning piece?

I was taking a history class on World War II, and that inspired me to create this work. I already had the American flag and the meter. Most everything else was found. The only thing I purchased was the book of

prayer and the photograph. It was my wartime piece, I guess. I was in independent painting class at the time. My teacher accepted this piece as extra-credit work. She was pretty happy with it.

### How did you first get involved with art?

In elementary school, the art teacher told me to keep working. She said art was something I was good at.

### How did you discover assemblage art?

In sophomore year, I bought a shadow box (a deep picture frame that you can fill with objects) and combined a number of items inside it. That was my first assemblage. When I brought it to class, my art teacher flipped, which made me want to continue doing it.

### Why do you enjoy assemblage art?

I’m a first-class dumpster-diver and a professional flea-market checker-outer. I go to these places and see all this stuff that nobody buys. That’s what I take home. I

### Why did you choose the elements you did?

I wanted to create a “used” effect. All the elements are really dirty, which to me says a lot. There’s nothing happy or exciting going on in the piece. It’s a portrayal of a life. When I saw the numbers on the meter, it reminded me of the death counts in the war. The piece became about the death of a soldier. The hands holding the key give the sense that everything about his life has been forgotten. People are throwing out his things, like this photo. I’m making up his past, but it could be real.

## What was it about that particular photograph that made you choose it?

I have a million old photographs. I guess there was a dead stare in this soldier's face. I have no idea who he is. He could be anybody.

## Why did you put the elements inside a box?

The box is a window panel from an old door. It's two-inches deep, perfect for a shadow-box construction. I put everything in a box like this because I think it's important not to be able to touch what's inside. It's closed, sealed off, like this person's life was. There's no way, in this box, for objects to move around or fall out.

## How did you put it all together?

The first thing I did was to lay out all the objects so

I could see everything. Then I started putting them all together inside the frame. Once I decided where I wanted to place things, I used very strong glue, staples, and a staple gun to fasten them down.

I like to work in layers. I'll use many pieces of Plexiglas, with a different object behind each piece of glass. In this case, I used 10 layers. I had to be very careful that the glue didn't show and that the glass stayed clear. The piece was really heavy by the time I was done. I took it to a frame shop, and had them seal the edges of the frame. By layering the Plexiglas, things in the background became less and less visible. The glass got a milky color, and the work took on great depth.

## Were you satisfied with the work?

Yes. But I'm from Ames, Iowa, and a lot of people didn't know how to relate to my assemblages. They'd say, "What is it? You're not painting or drawing. You're just putting objects together." Now that I'm in Boston, people say, "Wow, that's cool work!" I feel like I've found a category and a place.

## Are you familiar with the work of the artist Joseph Cornell?

Yes. I looked at his work after I started doing mine and realized how similar our ideas were. I even started to use some of his materials. But now I'm mostly inspired by the people I'm around, like in art classes. How people respond to what I'm doing plays a big role. In Iowa, there aren't any museums or galleries—at least not in Ames. Now that I'm in Boston, next door to a museum, I can look at other people's work and get ideas.

## What advice might you have for aspiring artists like yourself?

I realized that working in class puts me in a certain state of mind. I can get more and different ideas when I'm able to get out of the classroom and work by myself. Being able to work for long periods of time can be important as well. So I would say, try to find time alone to work on your art. I think you come up with better ideas. You're not thinking about school or family, and how everyone will react to what you're doing. And don't create work just so you can turn it in. Be motivated by your idea, not your assignment. In order to be an artist, you have to believe in what you're doing, just for yourself.

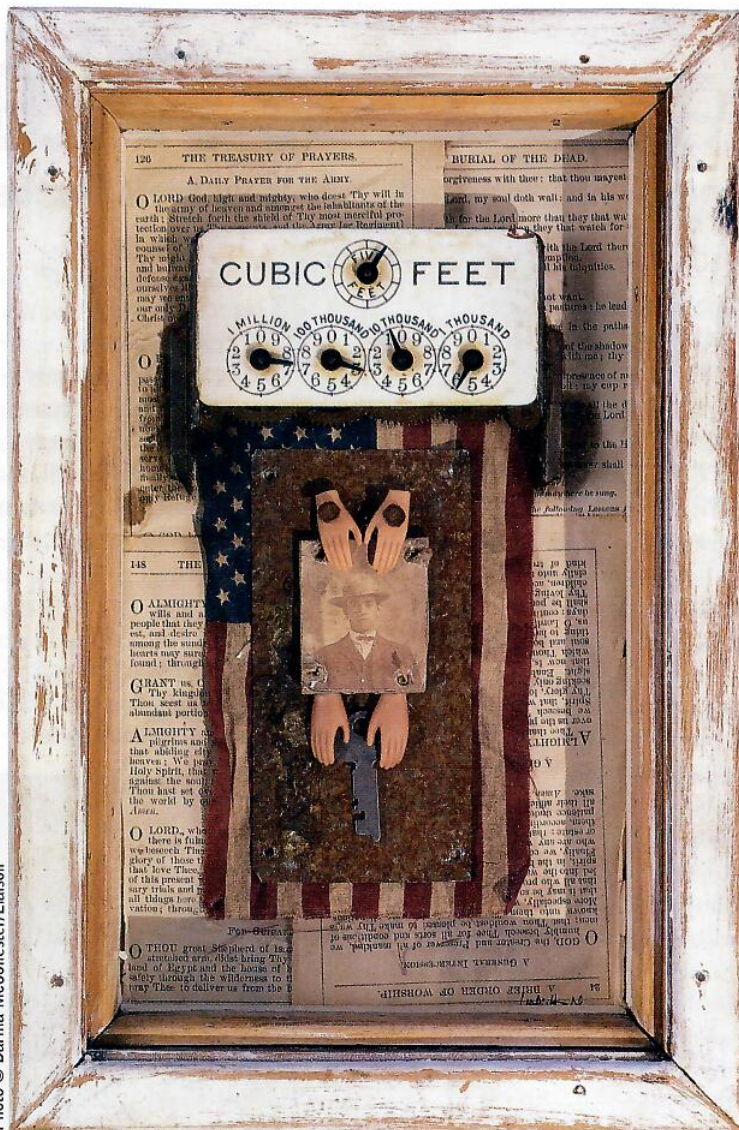


Photo © Darma McColleston/Liatson

## SCHOLASTIC ART WORKSHOP



# CREATING A FANTASY

“When I start a piece, I never know what a certain object will tell another.”

The box became a well-known art form largely due to the work of Joseph Cornell. In his mysterious boxes, Cornell combined discarded items in an effort to re-create the past. He also wanted to create new connections based on the way his objects related to one another.

Constructing a box requires many techniques—*sculpture*, *collage* (combining two-dimensional objects), *assemblage* (combining three-dimensional objects). In this workshop, you’ll use all these skills to create a box inside which you can combine objects in entirely new ways.

### MATERIALS

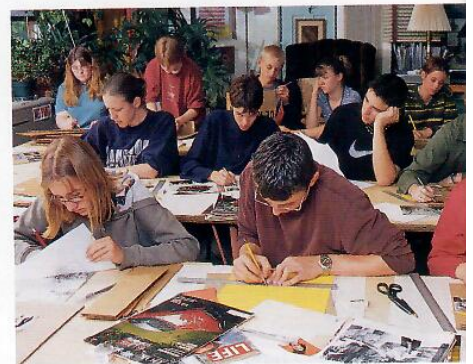
- Cardboard boxes (thick for background; thinner for sides and exterior)
- Sturdy shoe boxes
- Wallpaper books
- Fabric swatch books
- Old magazines (*Life*, *Look*, *National Geographic*)
- Contemporary magazines (*Esquire*, *GQ*, *Details*, *YM*, *Travel & Leisure*, *Seventeen*, *Sports Illustrated*)
- Nature theme magazines (*Ranger Rick*, *Outdoor Life*, *National Geographic*)
- Old road maps
- Old art-history books for art reproductions
- Personal and family photographs
- Scissors
- Elmer’s Glue-All
- Hot-glue gun
- X-acto knife
- Straight pins
- Colored foil paper
- Single-edge razor blades
- Access to copy machine that enlarges/reduces
- Variety of small (2" or smaller) interesting found objects
- Small mirrors

### STEP 1

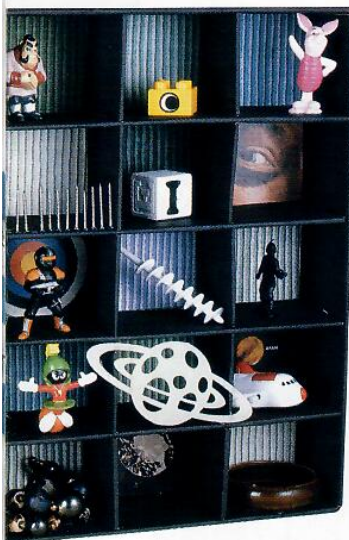
Two weeks before this assignment, bring in small, interesting found objects. Also bring in contemporary and old magazines, if possible. You should be able to cut up these magazines. Bring in family and personal photographs (which can be reproduced on copy machines). Get a variety of cardboard boxes from stores.

### STEP 2

Select a theme that you find meaningful—personal, family, friends, heroes, public figures, social commen-



Prepared by Ned J. Nesti, Jr., Morrison (IL) Junior High School. Assisted by Andrea D. Beveroth, Northern Illinois University, DeKalb, IL. Photos by Larry Gregory



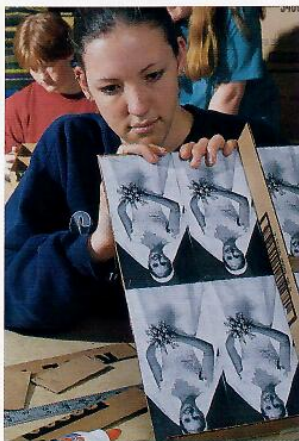
# BOX

—Joseph Cornell

tary. Sketch your ideas for a box on this theme, then do a full-size drawing. Your measurements should be exact; you will be using this drawing as a guide when constructing the three-dimensional box. The outside of the box should be no more than 15" x 15", the individual units between 2" x 2" and 5" x 5".

## STEP 3

Using your sketch as a guide, measure the back of the box on thick cardboard, the sides and interior units on thin cardboard. Carefully cut with an x-acto knife. Tack pieces together (no glue) with straight pins to see if they fit. Collect images related to your theme from magazines, books, personal photos. Make copies of those you may use more than



once. Use fabric, foil paper, tissue, wallpaper on surfaces of box.

## STEP 4

Cut out/assemble images you plan to use. Select three-dimensional objects that contribute to the understanding of the theme and add them. Try different arrangements. Unity is very

important in this project; too much variety will destroy the composition. **DO NOT GLUE** until composition is balanced, unified, and the theme is obvious. When satisfied, permanently glue down images. Use pin point size dots (to avoid wrinkling) of white glue to fasten two-dimensional paper/cloth to interior and exterior surfaces. **Craftsmanship is very important.** Assemble cardboard pieces using glue and straight pins. Last, use hot glue to adhere three-dimensional objects.

## SOME SOLUTIONS

Can you guess the theme the artist has chosen for each of the boxes

shown above? Your box can be vertical or horizontal, as can each of the individual units inside. Images can be fragmented, spill from unit to unit, and/or brought forward from the background for variety. Silhouettes of two-dimensional objects can extend beyond the unit. Some objects can be attached outside the box. Individual units can be completely filled, or they can be left empty. Consider framing an individual unit, forcing the viewer to look inside. You can repeat, reverse, rotate, or use mirror images. Contrast geometric with organic shapes, smooth surfaces with rough



textures, positive with negative shapes. Consider hanging and balancing objects. You might even incorporate lights or use electronic sounds.

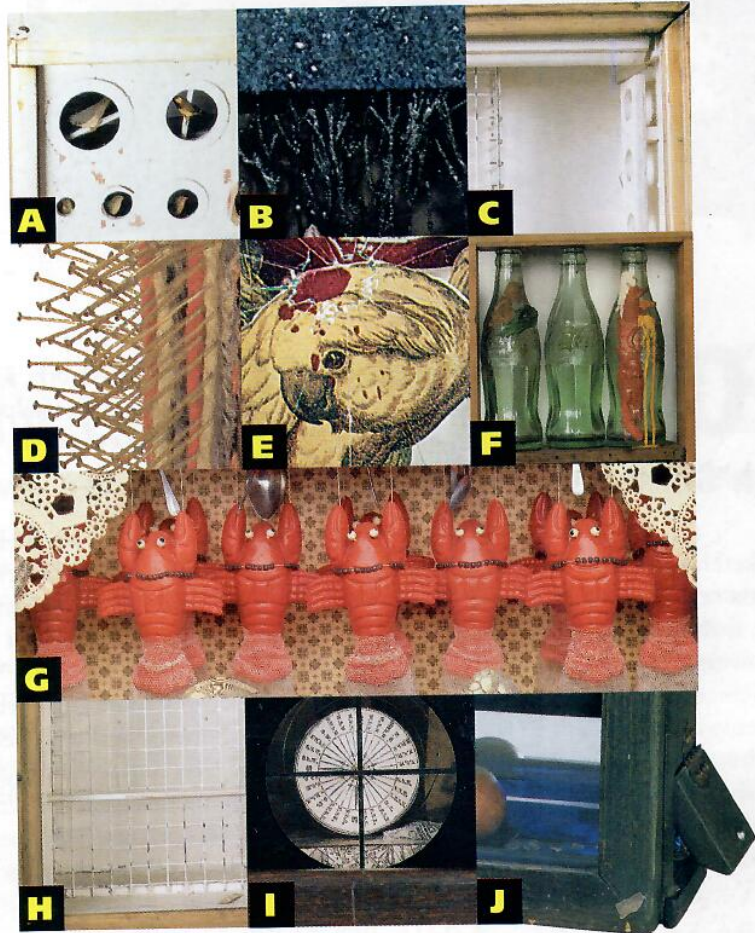


# MYSTERY BOXES

Can you identify the images that make up this box?

Each of these details is part of a box that appears somewhere in this issue. Most were created by artist Joseph Cornell. Every image is associated with a different art principle, term, or theme.

Write in the letter of the work that most closely corresponds to each of the following words or phrases. (At least two of the phrases apply to each detail.)



- |  |  |   |
|--|--|---|
| <input type="checkbox"/> 1. Theater      | <input type="checkbox"/> 8. Organic/geometric shapes | <input type="checkbox"/> 15. Focal point    |
| <input type="checkbox"/> 2. Pop Art      | <input type="checkbox"/> 9. Symmetrical composition  | <input type="checkbox"/> 16. Pink palace    |
| <input type="checkbox"/> 3. Dovecote     | <input type="checkbox"/> 10. Symbol of travel        | <input type="checkbox"/> 17. Movement       |
| <input type="checkbox"/> 4. Wire grid    | <input type="checkbox"/> 11. Consumer product        | <input type="checkbox"/> 18. World War II   |
| <input type="checkbox"/> 5. Empty cage   | <input type="checkbox"/> 12. Contrasting textures    | <input type="checkbox"/> 19. Penny arcade   |
| <input type="checkbox"/> 6. Slot machine | <input type="checkbox"/> 13. Surrealist overtones    | <input type="checkbox"/> 20. Self-portraits |
| <input type="checkbox"/> 7. Movie star   | <input type="checkbox"/> 14. Positive/negative space | <input type="checkbox"/> 21. Caged bird     |