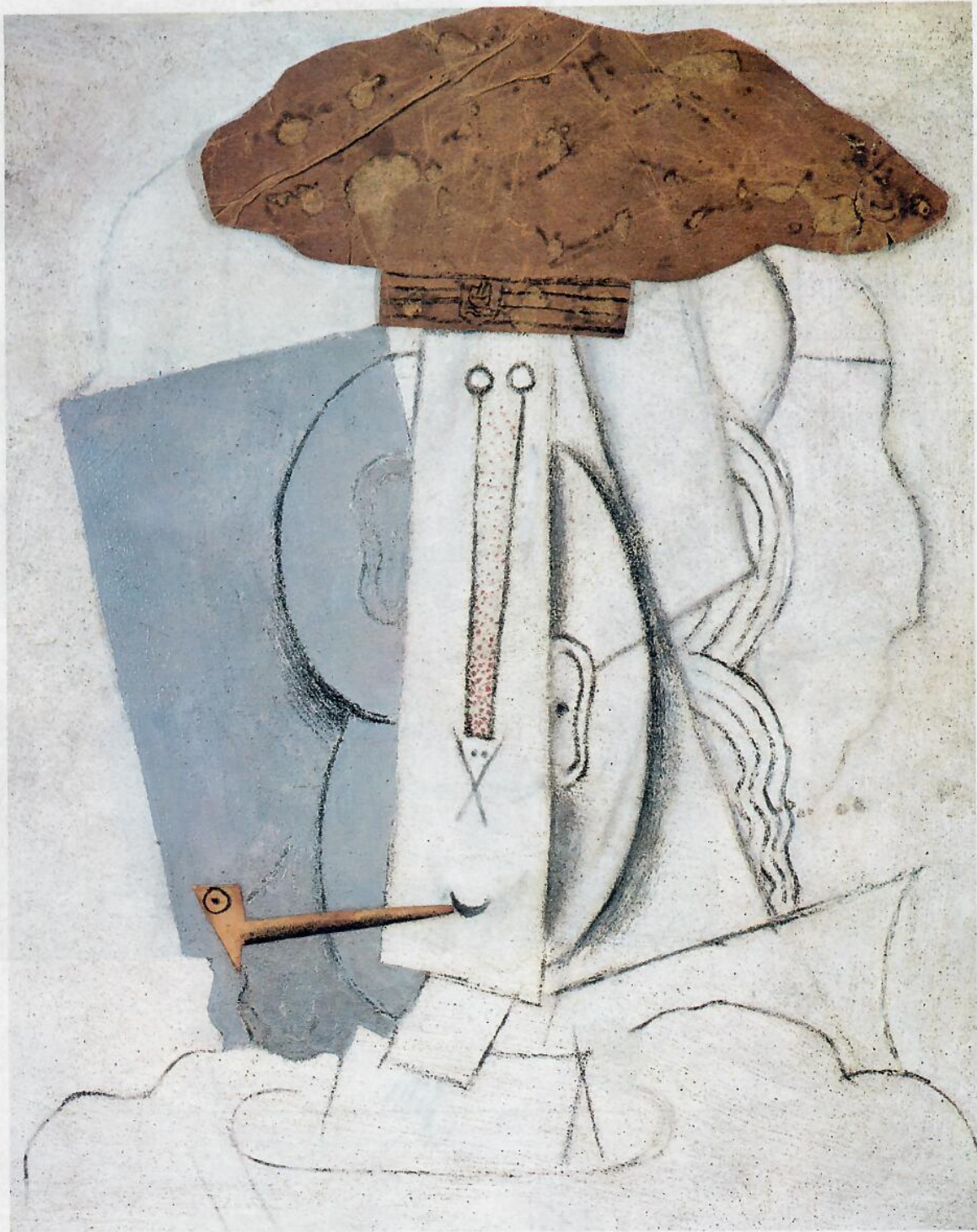


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man

Published by Scholastic under the direction of the National Gallery of Art Vol. 9, No. 5, March 1979

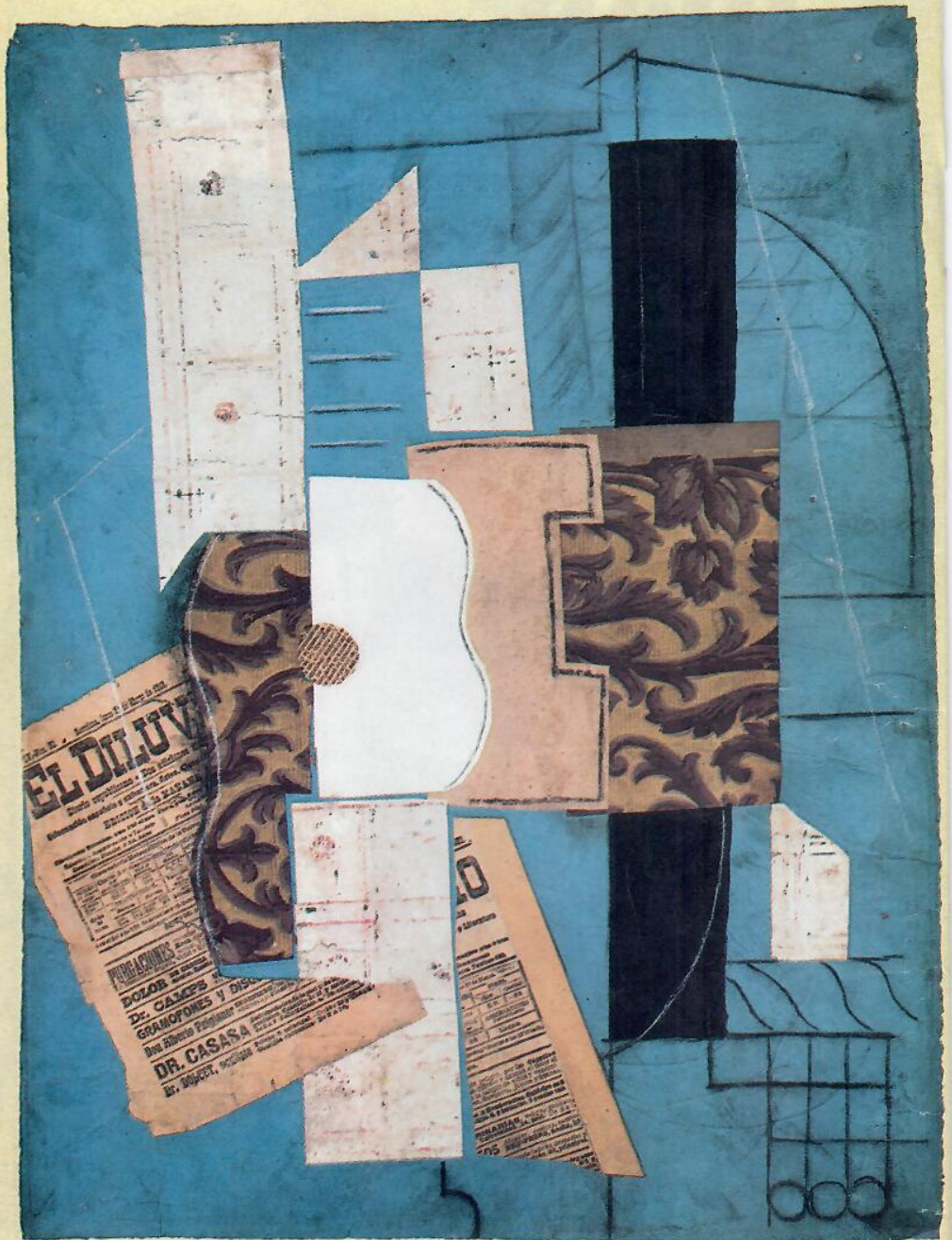
Picasso

and The Art of Collage



The First Collage

When Pablo Picasso pasted the first scrap of newspaper on his canvas, he changed the entire history of painting.



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Art & Man (Pub. #839120), Vol. 9, No. 5, March, 1979. Published by Scholastic Magazines, Inc., under the direction of the National Gallery of Art, six times in the school year. Second-class postage paid at Dayton, Ohio. Copyright © 1979 Scholastic Magazines, Inc. All Rights Reserved. U.S. SUBSCRIPTION PRICES: Student Edition, \$2.50 per school year, for

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Adventures of the Artist

It was 3 in the morning. Pablo Picasso was hard at work as usual. This was the time he loved to paint. The rest of the world was asleep and there was no one around to disturb him. But that night, the work wasn't going so well. He sat down and looked at the painting he was working on. It was made up of little squares and straight lines. He'd done a lot of paintings like it, and up to now, creating each one had been exciting.

He remembered the very first painting of its kind he'd ever done, back in 1907. It was a painting of people, but he had broken the figures up into flat planes and cubes. What a scandal that picture had caused! Everyone had just hated it. Some people thought he'd gone crazy, and the rest were furious that he could have done anything so hideous. Only a few people were able to understand what he was trying to do. It was all very exciting.

But that was five years ago. Now every artist in Paris seemed to be painting works like Picasso's and they all looked the same. You couldn't tell a painting of a still life from that of a person. They were all

made up of nice, neat little squares. And here he was, painting yet another one. Picasso was bored.

He wandered around his studio, stopping to wipe his brush on some old newspapers. An article caught his eye, and he smiled as he reached for the scissors and cut out an ad for a mouthwash. He pasted it on a piece of cardboard and, with a few quick lines, drew a mouth and nose on top of the newspaper. He added several squares of colored paper and drew the rest of the figure. The first *collage* (French, for "paste") had been created. Picasso was delighted. By putting actual objects in his works, he felt his art had begun to live again.

In the next few months, just about everything Picasso saw around him ended up as a work of art. A crumpled paper bag became a hat for the work on our cover, "Student With a Pipe." (French students at the time wore hats shaped just like this.) He used wallpaper, newspaper, linoleum, and cloth in the collage at the left, "Guitar." Can you find the different parts of the instrument—the body, the sound hole, the keys? And look at the article at the bottom of the newspaper in "Guitar." It's an ad

for an eye doctor. What might Picasso be saying about the people who had trouble figuring out his "cubist" collages?

Picasso did scores of collages, but only for a year or two after this. Once he had explored the medium of collage, he went on to new challenges. Even at 92, he was still searching for new ways to show "reality" as he saw it.

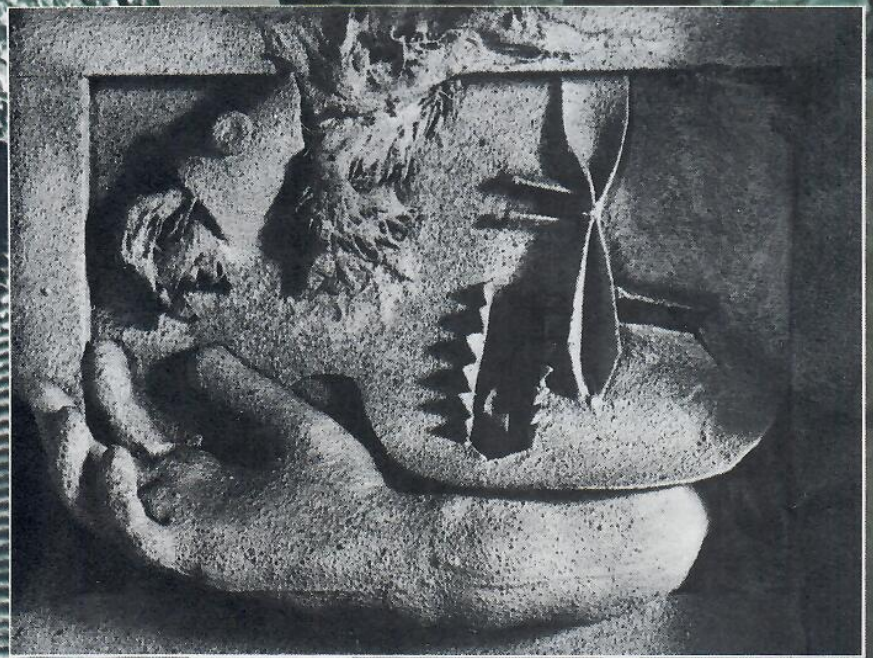


COVER: Pablo Picasso (1881-1973). *Student With a Pipe*, 1913. Private collection.

LEFT: *Guitar*, 1912. Private collection.

A New Reality

With his collages and “found-art” sculptures, Pablo Picasso proved that anything can be art.



What do you think of when you hear the name Picasso—cubist paintings, posters, prints of bulls and monsters, huge metal sculptures, giant murals or painted ceramics? He's created all of these and more, but one of the most important art forms introduced by Picasso was *collage*, the process of combining various different materials into one art work.

Picasso is probably the most famous artist of this century. He lived for 92 years and his work has influenced the entire history of modern art. He was born in 1881 in Spain. His father was a painter who taught and encouraged his son. Pablo went to art school for awhile, but soon learned all he could. At 19, in the year 1900, he went to Paris, which was at that time the art capital of the world.

It was the beginning of a new century and everything was changing. New discoveries in science and technology were altering the way artists, writers, and musicians saw the world. The development of photography made the old ways of painting obsolete. The art of other cultures, such as that of Africa, was being discovered. Picasso saw all of this and knew the old art forms could never express all the changes taking place.

At one point, Picasso said the only way to represent a real object on a flat canvas was to create a painting which would show every side of the object. This is exactly what he did when he created the first *cubist* painting. But Picasso's main concern was always getting closer to reality. Soon he began using real objects in



his collages, such as "The Bottle" (above). He showed the world that art doesn't always have to take the form of a perfect oil painting or a finished marble sculpture. It can be *anything* meaningful—scraps of newspaper, labels or string.

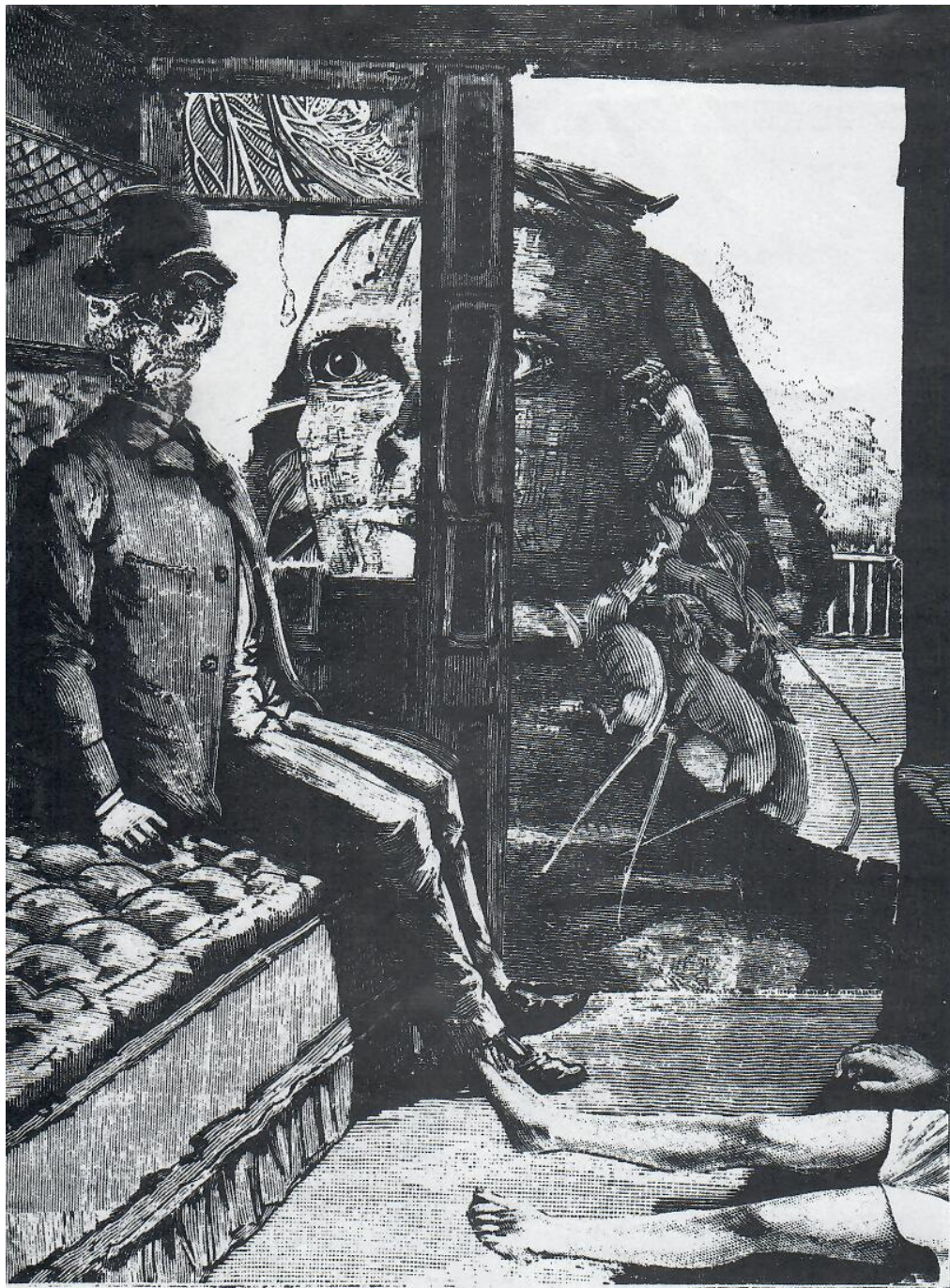
Soon two dimensions were not enough, and Picasso began making three-dimensional collages (called *assemblages*). He said, "I can make works of art from the contents of wastebaskets." An old rubber glove, and plaster and cardboard covered with sand make up the eerie work at bottom left, called "By the Sea."

And the "waste" materials at the left—chicken wire, corrugated cardboard, another glove and the top of a pot—become a strange little figure.

Picasso created the first collages, but artists who worked later developed collage into an important art form. In this issue, you'll see the works of some of the most famous collage-makers, as well as more masterpieces by Picasso. You'll meet a young artist doing imaginative collages, and finally, you'll learn a new technique for creating your own collage.

LEFT: Construction With Glove (*By the Sea*), 1930. Private collection.

RIGHT: *The Bottle of Suze*, 1913. Washington University Gallery of Art, St. Louis, MO.



Max Ernst (1891-1975). Collage from *Une Semaine de Bonte*, 1934.

The Fantasy World of Collage

You can do things in collage that you can't do in any other medium. Find out how these artists used collage in exciting new ways to express their own fantasies and dreams.

MAX ERNST: CREATING NIGHTMARES

The German artist Max Ernst, who worked in the 1920's, created some of the most frightening images in art. Books and newspapers at the time were illustrated with very detailed, realistic line engravings. Ernst loved to use the most conservative and old-fashioned engraving he could find, and change just a few crucial elements. He might show a man sitting very properly in an ele-

gant railroad carriage. Everything looks fine for a minute. Then, all of a sudden, you notice that over the man's high, starched collar, is the head of a chicken.

He's made even a few more changes in the scene above. How many strange and unexpected elements can you find in this work? How many different engravings do you think Ernst used? He's chosen

very ordinary elements—a statue, a man in a carriage, part of a figure lying down and some little animals. But how does the combination of these things make you feel?

Technically, everything is carefully fitted together, as if it all belonged in the same scene. Compare this technique with that of Picasso and some of the other collage-artists on these three pages.

JOSEPH CORNELL: DREAMS IN A BOX

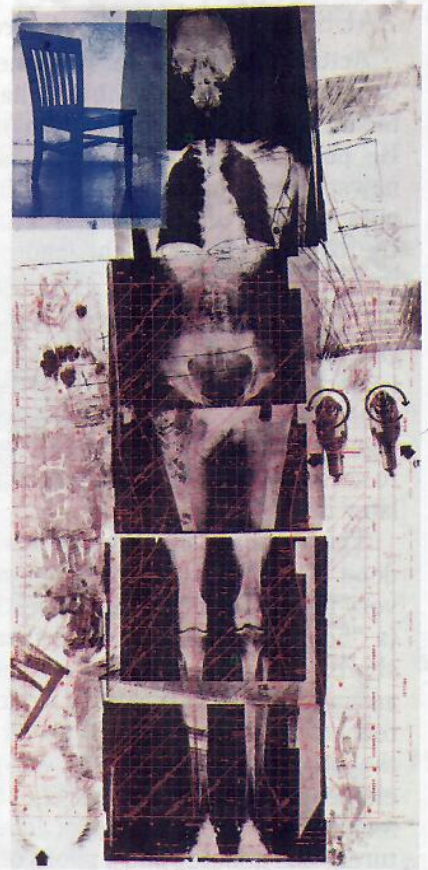
Joseph Cornell, an American artist who died just a few years ago, invented a very different kind of collage. Each of his collages is contained in a small, wooden, glass-covered box. These collages are three-dimensional, and contain small objects that Cornell spent his life collecting, such as shells, toys, stamps, pipes, maps.

Below is his most famous work, called *Medici Slot Machine*. What does it remind you of? Have you ever been in a booth where you can take your own photo, or in a shooting gallery at a fair? Cornell was very interested in the new art of motion pictures. Look at the strips of repeated photos on each side. What

might they be? What about the lines that cross in front of the boy's face? Have you ever looked into a camera, or a microscope and seen lines like these?

The boy in the center is taken from a Renaissance painting. Medici was the name of a famous Renaissance family. There are pieces of old portraits of members of the Medici family on each side. A map of Rome is pasted on the frame. A compass is below the boy. Why do you think real toys — jacks, dice, marbles, and a ball — have been combined with a Renaissance boy? What might Cornell be saying about time and place, the past and present? What could the title, *Medici Slot Machine*, mean?

Joseph Cornell (1903-1972). *Medici Slot Machine*, 1942. Private collection.



Robert Rauschenberg (b. 1925). *Booster*, 1967. Gemini G.E.L. Los Angeles, CA.

ROBERT RAUSCHENBERG: GHOSTLY IMAGES

This artist puts absolutely *everything* in his enormous collages, some of which cover entire walls. Beds, doors, tires, bathtubs, all kinds of clothing and stuffed birds and animals appear in his work.

The collage, above, is a kind of self-portrait. Rauschenberg has placed six X-rays of himself over a large chart showing the phases of the moon. He has put the transparent image of a chair in the upper left. He has then used a very unusual technique, which you can see when you look at the images on either side of the central figure. Can you make out the shape of a jumping figure at the bottom right, and that of a pilot's head on the left? Can you tell if these images are photos or drawings?

(Continued on next page)

RAUSCHENBERG: (Continued)

Actually, they're both. Rauschenberg has invented a new collage technique called *transfer drawing*. He puts solvent on the front of a newspaper or magazine photo, then puts it face down on paper and rubs the back. The ink of the photo is *transferred* to the paper. The resulting images have a very indistinct, *ghostly* quality. They can be overlapped, colored, drawn over or used as in this work, along with other collage techniques. You'll discover how to create your own transfer collages later in this issue.

This work is called *Booster*. It was done at a time when the artist was very interested in space exploration (a "booster" rocket gives a spaceship extra power, then is discarded), and in showing the effects of modern technology on humans. What does the combination of all the various elements — the X-ray series, the moon chart, ghost images of adventurers and athletes and a photo of an ordinary chair say to you? Could this message have been conveyed in any medium other than collage?



Romare Bearden (b. 1914). *Reunion*, 1971. Courtesy, Shorewood Publications, NY.

ROMARE BEARDEN: TRANSFORMING REALITY

What do you think this collage is about? Can you find strange elements in unexpected places — such as the clothing of the two figures, the fragments of flowers and bushes, and the house above the figures (which is actually a photo of an old fence)? And notice the difference in *scale*. The hands are much bigger than the rest of the figures, while the feet are too small. Look at the face on the left of the collage. It's not a photo of a human face; it's an African mask. Is the face on the right a face

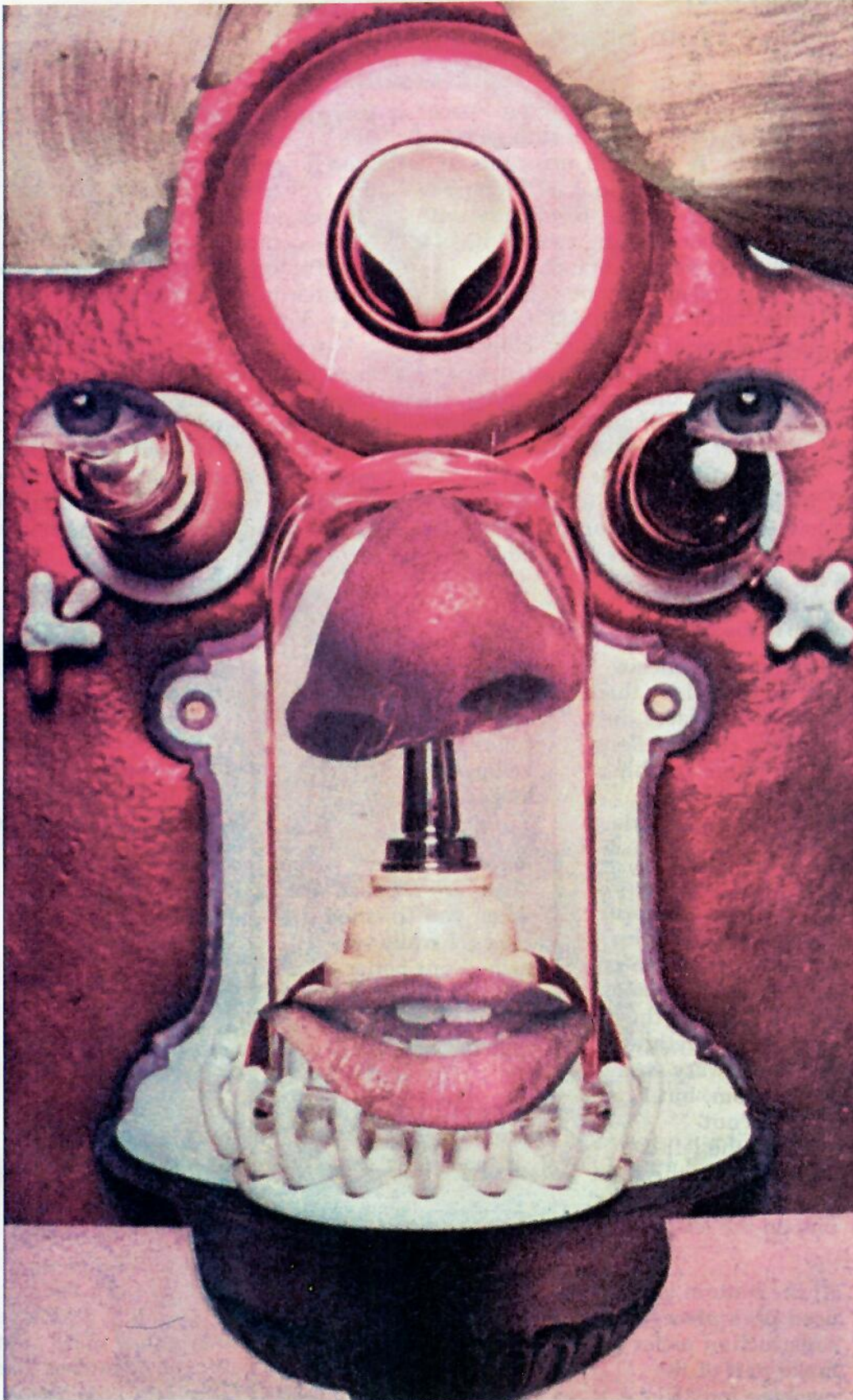
at all, or just black paper? What is the overall effect of all these elements?

The American artist Romare Bearden combines the usual collage materials — colored paper, magazine photographs, cloth and wall-paper — but does it in very unique ways. You saw how Max Ernst carefully constructed his nightmarish images, so they looked like they were all done as one work. Bearden cuts and tears his fragments out raggedly. He pastes layer over layer, ripping off pieces he doesn't

like. He doesn't try different combinations of elements before pasting them down, but immediately puts down the images that he finds, improvising and changing his concept as he goes along.

Bearden's themes are usually Afro-American. He uses images from his own memory, from African art and from African and American folklore. He is able to contrast these traditional elements with modern urban images directly and effectively using the medium of collage.

Student Artists of the Month



JAMES FURR AND HIS “FACE FROM SPACE”

It's creepy, isn't it, this "Face From Space"? Find out how 14-year-old James Furr created this collage.

James Furr, 14, Allen Jr. H.S., Greensboro, NC



James Furr and His "Face From Space"



Did you know you wanted to do a face in the beginning?

No, not at first. I was just browsing through these old magazines looking at the different pictures. And I found this picture that looked kind of like a machine. I kept looking at the shape of it and I thought, "Hey, it looks like a face—the face of a Martian or some kind of space creature." So I decided to make it look even more like a face.

What did you do next?

Well, I really liked that machine, and I wanted to keep as much of it as I could. So I kept going through more magazines looking for the right eyes, nose, and mouth. The nose came from a Santa Claus.

Did it take you very long to find what you wanted?

Yes. I worked on it every day in art class for a week. It's harder than you think. I'd see lots of different pictures of people and all, but there weren't a whole lot I could use. Then I spent hours switching around

The eyes of the "Face From Space" seem to float out from strange metal sockets. A big, red nose tilts at a crazy angle. And look at the bulb in the center of the forehead, with blonde hair swirling around it? Is it this eerie being's brain?

This collage may be very different from most collages you've made or seen. Look at it carefully. How many pieces were actually pasted down? You'll find only nine, counting the two pieces of pink construction paper at the bottom and the three pieces of hair at the top.

James Furr used to make collages with lots of different parts and pieces. Whenever he'd have some

spare time, he'd work on one. Some of them took several weeks to do. But then he came to the conclusion that this type of collage was "confusing." "It looked like somebody threw a bunch of pictures on a cardboard and glued them down," he told us. The pictures didn't really mean anything. They didn't have a focus.

Last year he started making his collages differently. He used fewer pictures, but he'd say more with them. One of his "new" collages was "Face From Space." It went on to win a medal in the Scholastic Art Awards. We talked with James Furr about his collages and this is what he had to say.

different eyes, noses, and so on. I'd try them in different places, in different combinations. I didn't glue anything down until I was completely satisfied.

I like the way you did the eyes. You placed them away from the sockets, not in the middle, and it makes them look as if they're floating. Something else looks very strange about them, but I can't figure it out.

I took the left eye and put it on the right side and put the right one on the left side.

At the bottom you used pink pieces of construction paper to make part of the machine look like a

chin. Why did you choose pink?

I tried other colors—blue, yellow—but pink looked the best.

Were you happy with "Face From Space" when you finished it?

Yes, I really was. It turned out better than I thought it would. Everything went together.

How did your friends react to it?

They thought it was weird.

Do you do any other kind of art?

I doodle a lot—monsters, superheroes, and other cartoon characters. When there's nothing to do, I

just whip out my pad and start drawing.

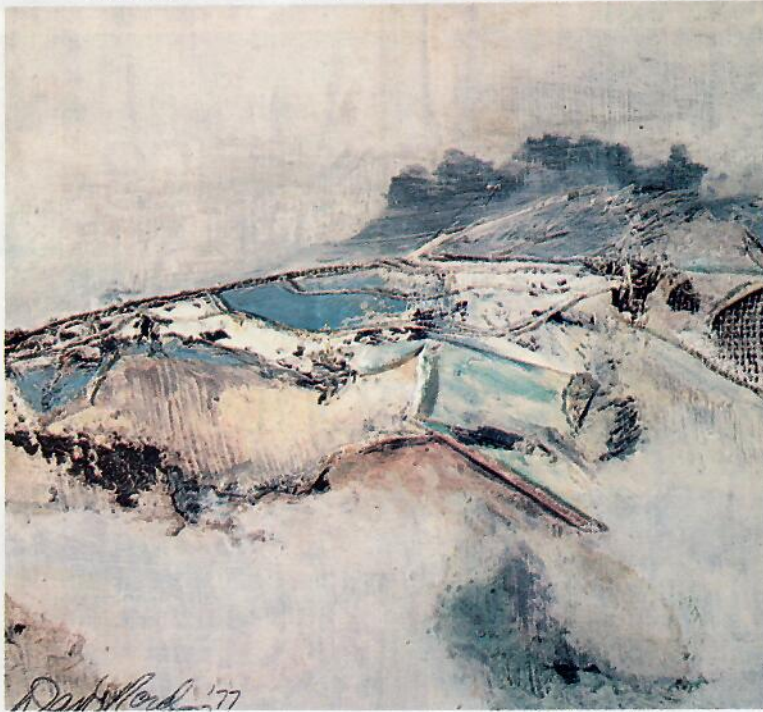
A lot of people would rather watch TV or read in their spare time. What do you get from art?

The feeling that I did it.

What is it that you especially like about collages?

A collage is *my* original piece. No matter how hard somebody might try, they couldn't make one just like it. You can't even compare it to anything else.

I can do so many different things in a collage. I can use my imagination and make it any way that I want. It's more fantasy than real, and I like that.



Student Artists of the Month

The work of these two young, award-winning artists shows that there are as many approaches to collage as there are artists.

James Furr created his prize-winning collage out of magazine photos. Daniel Nord, 17, and Alfredo Llop, 18, also won Scholastic Art Awards for the two very different collages you see on this page.

Look at the work on the top. This artist has created an abstract "painting-collage." All kinds of three-dimensional materials — sticks, screening, and sand are combined with blobs of paint. Notice how the artist uses white space and very light colors. Look at the title of this work. Is it really an abstraction after all?

The work at the bottom is called "My Mother." In it, the artist combines meaningful elements — photos, a letter, and the faint image of a woman. The photos are joined by extending them in the form of drawings. What effect does this technique give?



Alfredo Llop, 18, Killian H.S., Miami, FL

Creating With Collage

How can you do a work of art without drawing or painting? You've already seen some of the collage techniques used by famous artists. Now you'll have a chance to create a photomontage (a kind of collage) of your own.

When Picasso created his first collage, he introduced an entirely new art form. Before this time, artists had hardly ever included outside elements in their drawings and paintings. With collage, the artist could expand his/her vocabulary to use any objects and materials he/she wished. This radical idea opened up a whole new world. Now, instead of working only with charcoal and pencil, the artist could put photographs, newspaper, pieces of burlap or any foreign material into his drawing, and combine them in any way. This also raised a very fundamental question about art. What is the difference between the "real" object and the illusion, or representation, of the object? A drawing of a book, for example, is a representation of a real object; but, if the artist tears out an actual book page, and glues it to the drawing, does this make the drawing more "real"? In a way, the art of collage narrows the gap between the "real" and its representation. In other words, collage narrows the gap between "art" and life.

By using collage, the artist can often combine totally different images to form new associations and meanings. This is why so many collages have an elusive quality that enables each viewer to interpret them differently. You may find that when you make your own collage, you might have combined images that even you don't understand. But somehow you *know* that they are "correct."

This month, our workshop will explore collage in two ways. We will follow several classes that worked on a collage project using magazine pictures. Then, we will look at a different collage technique called "transfer" drawing.

Photos by Richard Hutchings

Special thanks to the Packer Collegiate Institute, Brooklyn, NY

Creating A Photo- montage

We will be creating a collage from photographs that combines some drawing (pencil, pen and ink, watercolor, marker, etc.) elements with it. Try to think of the reason why you choose certain images, and create a theme, even though the "subject" of your collage does not have to be obvious. Be sure that you think about the design (shapes, colors) of your collage, and the way you integrate the drawn with the cut-out elements.

MATERIALS

- Drawing paper (18" x 24" is good).
- Drawing materials — pencil, pen, brush, and ink, etc.
- Scissors and utility or X-Acto knives.
- Rubber cement or white paste.
- Magazines, or other materials to use in your collage.



1 Start out by selecting photos or materials you want to combine. Does a "theme" emerge, or are your selections random? ("Randomness" may be your theme.)



5 Do you want to combine drawing elements — like pastel...



2 Tear or cut out elements.



6 or pen and ink...



3 Lay out all the pieces, and arrange in different ways. Experiment with the placement of your figures.



7 or Magic Marker...



4 Glue everything down.



8 or watercolor?

Keep working until you have achieved a solution. You will have to think about the position and intensity of the white paper. Should you eliminate some of the white "negative" shapes, or tone them down with ink wash or color? Sometimes a title gives an added dimension.



The Park, Karen Greene, 10th grade.

Rituals, Matthew Greenbaum, 12th grade.

HERE ARE SOME OF THE RESULTS

DNA Building Block, Carl Koefoed, 12th grade.

Christmas Scrapbook, Antoinette Farrugia, 9th grade.



Encounters, Barbara Morris, 10th grade.



Pen and ink and "white space" can be used very effectively.

The Falls, Dana Miller, 9th grade.



You can have a large light background which ties all the small figures together.

Burning City, Lois Gargiulo, 10th grade.



Double images of the same subject give another kind of feeling.

Dog Days, Allen Chan, 10th grade.



Ads and type you see around everywhere can be put into new combinations.

Creating A Transfer Collage

When is a collage not a collage? When it's a **transfer** drawing. Using this technique, you can create a work like the one you saw by the artist Robert Rauschenberg on page 7.

MATERIALS

- Turpentine.
- Drawing pencils.
- Wash brush.
- Drawing paper and scrap paper.



1. Pick out the photos you want to use. You should experiment to see which type of magazine gives the best transfer. Most covers do not work as well as inside pages.



5. You might vary your effects by placing the original photo next to the transfer.



9. You could combine the transfers with other collage elements.



2. Wet the image with the turpentine. Let it soak for half a minute or so.



3. Transfer by placing the image face down where you want to locate it and rubbing the back. Or, you may want to put the drawing paper over the transfer (as in the photo above).



4.



6. You can cut the transfers out and combine them like a photomontage.



7. You may want to cut the shape of the object out, but transfer the other side. This creates different kinds of "ghost" images.



8. You can emphasize some parts by drawing. Try to integrate the drawing so you don't lose the vague, ghostly quality of the transfer.

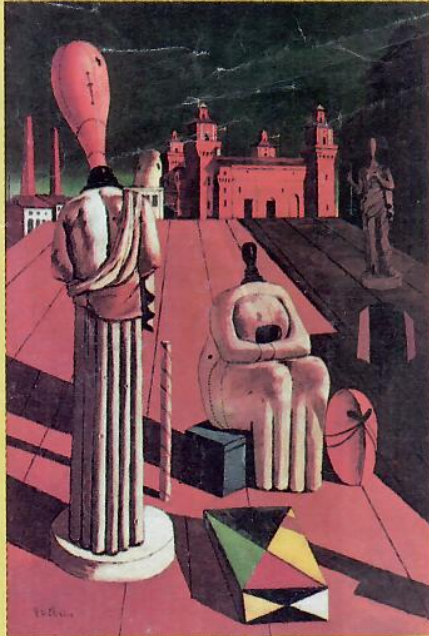


10. White space can serve to tie all your elements together.
How many different uses of transfer drawing can you find in this finished work?



Whatever form of collage you decide to try, be as free and imaginative as you can in picking different images. As a last step, you may wish to present your collage to the class in a "critique." You can explain your intentions and see what others feel works or doesn't in your collage.

ARTS ALIVE



Private collection, Milan, Italy.

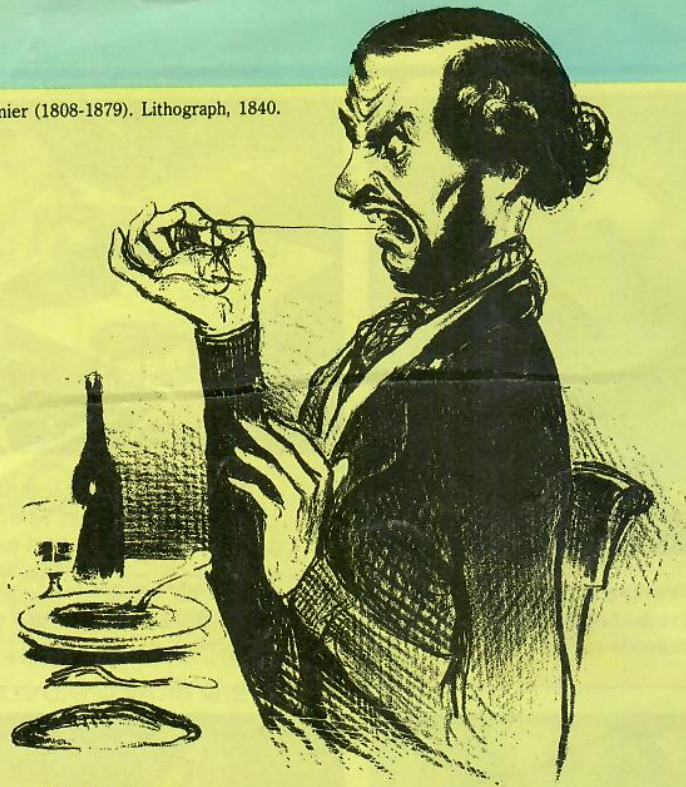
PAINTER OF DREAMS: GIORGIO DE CHIRICO (1888-1978)

At the same time that Picasso made his first collage (1912), another artist, Giorgio de Chirico of Italy, began painting in a new way. He began to paint not the everyday world, but the world of our dreams. De Chirico, like Picasso and other early modern artists, upset the art world with his new vision of reality. He died late last year at the age of 90.

His canvases were a mysterious blend of old and new. Look at *The Disquieting Muses* (above). In the background we see a medieval castle and a modern factory building. In the foreground, stand eerie figures that are part classical statue, part dressmaker's dummy. What makes them so disturbing? What makes this scene so dream-like?

De Chirico had a big influence on Max Ernst, the collage artist of nightmares, you read about on page 6. Compare *The Disquieting Muses* with Ernst's collage. Are there any similarities?

Honoré Daumier (1808-1879). Lithograph, 1840.



THE BITE OF HUMOR

Honoré Daumier, an artist of 19th-century France, had a sense of humor that got him into a lot of trouble. A cartoon of the French king landed him in prison. His series on the middle class enraged lawyers, doctors, liberated women, and others. Less controversial but just as funny were his scenes of everyday life like the cartoon "Madame hostess, I like the soup bald." Even in this cartoon Daumier makes us laugh not

just *with* the man but *at* him too. He's so dignified in his fine jacket and tie. But how dignified is his reaction to the hair in his soup!

If you live in Southern California, you can see this cartoon and over 500 other works by Honoré Daumier at the Los Angeles County Museum of Art. The exhibition is running from March 6 to May 27 to honor the 100th anniversary of his death.

IMITATION ART

Have you ever been to a museum and bought a print of a famous work or a little copy of a sculpture? You probably spent a few dollars or less for such reproductions. They didn't really compare with the original, but they made you remember it.

Now, people are spending more than a few dollars on copies. They're spending thousands! Former Vice President Nelson Rockefeller, who was a major art collector, began selling high-priced reproductions before his recent death. Museums, too, are offering expensive imitations.

Many people are criticizing this new trend in art. Will people stop buying original art by today's artists in favor of these imitation masterpieces? Will we forget that there's a difference between the original masterpiece and its imitations? And how would the artists feel if they knew that people were now prizing machine-made imitations of their works instead of the real thing? Or do these



Nelson Rockefeller with a reproduction of a 19th-century copper racehorse weathervane. Wide World photo.

copies serve a useful purpose? Do they make people more familiar with great art and give them a chance to have a "masterpiece" in their own home? What do you think?