# *MashUp:*

# *The Birth of Modern Culture*

**4th FLOOR:** Early 20th Century: Collage, Montage and Readymade    at the Birth of Modern Culture



Hannah Höch
*Untitled (Large Hand Over Woman's Head)*, 1930
photomontage
Collection Art Gallery of Ontario, Toronto, Purchase 2012

# TEACHER'S STUDY GUIDE
# WINTER 2016

Vancouver
Artgallery

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# Vancouver Art Gallery
# Teacher's Guide for School Programs

Taking over all four floors of the Vancouver Art Gallery, the groundbreaking exhibition *MashUp* will offer an international survey of <u>mashup</u> culture, documenting the emergence and evolution of a mode of creativity that has grown to become a dominant form of cultural production in the early 21st century. This tour will focus on the 4th floor of the exhibition:

### *Early 20th Century: Collage, Montage and Readymade at the Birth of Modern Culture*

In the early 20th century, artists broke down barriers between disciplines, redefined "fine" art and embarked on collaborations that addressed the emergence of mass production and the changing nature of creativity in modern life. New art practices such as collage, <u>photomontage</u> and the <u>readymade</u> emerged as a result. Redefining the "everyday" by using found objects, images and words proved to be one of the major themes of artistic practice over the next century. Artists represented on the 4th floor include Pablo Picasso, Georges Braque, Hannah Höch, Joseph Cornell, Marcel Duchamp and others.


## DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibition *MashUp: The Birth of Modern Culture – 4th Floor*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *MashUp: The Birth of Modern Culture –4th Floor* has three main goals:
- to introduce students to the work of historical <u>Modern</u> artists,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks within historical, social and cultural contexts.

# THE EXHIBITION:
## *MashUp: The Birth of Modern Culture – 4th Floor*

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**The 4th floor of the exhibition *MashUp* features works from the early 20th century, including <u>collage</u>, <u>photomontage</u> and the <u>readymade</u>.**

Although <u>mashup</u> strategies now permeate nearly every creative discipline, this approach to cultural production is barely a century old. The emergence of mechanical reproduction technologies in the 19th century—such as steel engraving, offset lithography and photography—marked a fundamental shift in the public perception and circulation of images. This was particularly significant within the visual arts, where copies and reproductions had become ubiquitous.

Early 20th-century <u>Modernism</u> was defined by the incorporation of found materials into art production, an innovation that can be traced to two artists. During a period of intense experimentation between 1912 and 1914, Pablo Picasso and Georges Braque invented <u>collage</u> and basic <u>assemblage</u> practices. Their introduction of found materials into drawings and paper constructions addressed questions raised by representing three-dimensional objects on a two-dimensional picture plane, and established a mode of representation that did not previously exist. Hannah Höch layered magazine images to construct fragmented figures that expose representations of race and gender in emergent mass media. Perhaps most significantly, by presenting mass-produced objects in a gallery context, Marcel Duchamp's <u>readymades</u> exposed questions of originality and aesthetics in art.

# ARTISTS' BACKGROUND

The following background information highlights some of the artists whose work may be explored in the school tour.

### Georges Braque (1882-1963)
Born in 1882 in Argenteuil, France, Georges Braque was a 20th century French painter who invented Cubism with Pablo Picasso. From 1897 to 1899, Braque studied painting at the École des Beaux-Arts in the evenings. Wanting to pursue artistic painting further, he moved to Paris and apprenticed with a master decorator before painting at the Académie Humbert from 1902 to 1904. Along with Cubism, Braque used the styles of Post-Impressionism, Fauvism and collage, and even staged designs for the Ballet Russes. Through his career, his style changed to portray somber subjects during wartime and lighter, freer themes in between. He never strayed far from Cubism, as there were always aspects of it in his works.  Braque's work between 1908 and 1912 is closely associated with that of his colleague Pablo Picasso. Their respective Cubist works were indistinguishable for many years, yet the quiet nature of Braque was partially eclipsed by the fame and notoriety of Picasso. Braque's cubist paintings reflected his new interest in geometry and simultaneous perspective. He conducted an intense study of the effects of light and perspective and the technical means that painters use to represent these effects, questioning the most standard of artistic conventions. Braque died in Paris in 1963.

### Joseph Cornell (1903-1972)
Joseph Cornell was born in 1903 in Nyack, New York. From 1917 to 1921, he attended Phillips Academy, Andover, Massachusetts. He was an avid collector of memorabilia and, while working as a woolen-goods salesman in New York until 1931, developed his interests in ballet, literature, and opera. From 1934 to 1940, Cornell supported himself by working as a textile designer in New York. During these years, he became familiar with Marcel Duchamp's readymades and Kurt Schwitters's box constructions. Cornell was included in the 1936 exhibition *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art, New York. Always interested in film and cinematic techniques, he made a number of movies as well. His most famous and distinctive works are boxes he created out of wood, glass, and innumerable objects and photos he collected in New York City's antique and secondhand shops, which convey a poetic and magical aura. He is one of the pioneers and most celebrated exponents of assemblage.

### Marcel Duchamp (1887–1968)
Marcel Duchamp was born in 1887 near Blainville-Crevon, France. He became famous for his "readymades," which heralded an artistic revolution. In 1904 he joined his artist brothers in Paris, where he studied painting at the Académie Julian until 1905. Duchamp's early works were Post-Impressionist in style. He exhibited for the first time in 1909 at the Salon des Indépendants and the Salon d'Automne in Paris. His paintings of 1911 were directly related to Cubism but emphasized successive images of a single body in motion. In 1912 he abandoned traditional painting and drawing for various experimental forms, and introduced his readymades—common objects, sometimes altered, presented as works of art—which had a revolutionary impact on many painters and sculptors. Largely ignored during his lifetime, Duchamp was in his seventies when he emerged as a master whose entirely new attitude toward art and society changed the future of visual arts. He died in 1968 in France.

### Hannah Höch (1889–1978)
Born in 1889 in Gotha, Germany, Hannah Höch was a German artist and the only woman associated with the Berlin Dada group. She is known primarily for her provocative photomontage compositions

that explored gender and ethnic differences in the Weimar period. The daughter of a painter and insurance company manager, Höch attended the College of Arts and Crafts in Berlin and studied glass design and graphic arts. She also studied calligraphy, embroidery, fabric and wallpaper design. Höch experimented with non-objective art through painting, collage, photography and graphics. She pieced these together and worked with a style that would later become known as photomontage. More often than not her work centred on women as they are depicted in media in comparison with reality. She formed women from mannequins, brides, children and dolls—everything deemed small or unimportant in society. To combat stereotyped, objectified images of women she created many pieces combining males and females. Photomontage became an accepted and celebrated medium during the late 1920s, and Höch became recognized as a great pioneer of the art form.

### Barbara Kruger (b.1945)
Born in Newark, New Jersey on January 26, 1945, Barbara Kruger is an American conceptual artist who challenges cultural assumptions by manipulating images and text in her photographic compositions. With a short declarative statement, she synthesizes a critique about society, the economy, politics, gender, and culture.
Kruger attended Syracuse University (New York) and continued her training in 1966 at New York City's Parsons School of Design. Best known for laying aggressively direct slogans over black-and-white photographs that she finds in magazines, Kruger developed a visual language that was strongly influenced by her early work as a graphic designer (at magazines including *House and Garden*, *Mademoiselle*, and *Aperture*). Informed by feminism, Kruger's work critiques consumerism and material culture, and has appeared on billboards, bus cards, posters and in public parks, train station platforms, and other public spaces. In recent years, she has extended her practice, creating site-specific installations in galleries and museums comprised of vinyl lettering, video, film, audio, and projection. In the Vancouver Art Gallery installation, the walls, floors, and ceilings are covered with images and texts, which engulf the viewer. Kruger's work appears in the permanent collections of several major museums, including the Whitney Museum of American Art and the Museum of Modern Art, both in New York City.

### Pablo Picasso (1881–1973)
Born in Málaga, Spain, in 1881, Pablo Picasso became one of the greatest and most influential artists of the 20th century, and the creator (with Georges Braque) of Cubism. His father worked as an artist, was a professor at the school of fine arts and also worked as a curator for the museum in Málaga. Picasso initially studied under his father, then attended the Academy of Arts for one year. In 1901 he moved to Paris, which he found to be the ideal place to practice new styles and experiment with a variety of art forms. It was during these initial visits that he began his work in surrealist and cubist styles, and to create many distinct pieces inspired by these influences. A Spanish expatriate painter, sculptor, printmaker, ceramicist and stage designer, Picasso was considered radical in his work. After a long, prolific career, he died in 1973, in Mougins, France. For nearly eighty of his ninety-one years, Picasso devoted himself to an artistic production that contributed significantly to the development of Modern art in the 20th century.

### Luigi Russollo (1883-1947)
Luigi Russolo was an Italian Futurist painter and composer, and the author of the manifesto The Art of Noises (L'Arte dei Rumori ,1913). He is often regarded as one of the first noise music experimental composers with his performances of "noise concerts" in 1913–14 and then again after World War I, notably in Paris in 1921. Russolo was perhaps the first noise artist. His 1913 manifesto stated that the industrial revolution had given modern men a greater capacity to appreciate more complex sounds. Russolo found traditional melodic music confining and envisioned noise music as its future replacement.

He designed and constructed a number of noise-generating devices called Intonarumori and assembled a noise orchestra to perform with them. A performance of his Gran Concerto Futuristico (1917) was met with strong disapproval and violence from the audience, as Russolo himself had predicted. None of his intoning devices have survived, though recently some have been reconstructed and used in performances. Although Russolo's works bear little resemblance to modern noise music, his pioneering creations cannot be overlooked as an essential stage in the evolution of the several genres in this category, and many artists are now familiar with his manifesto.

### Kurt Schwitters (1887–1948)

A German artist born in Hanover, Germany, in 1887, Kurt Schwitters is generally acknowledged as the 20th century's greatest master of collage. He worked in several genres and media, including Dada, Surrealism, poetry, sound, painting, sculpture, graphic design and typography. In 1918 he made his first collages, and in 1919 he invented the term Merz, which he applied to all his creative activities: poetry, collage and constructions. In these works, Schwitters used materials such as labels, found images, bus tickets and bits of broken wood. He participated in the *Cubism and Abstract Art* and *Fantastic Art, Dada, Surrealism* exhibitions of 1936 at the Museum of Modern Art, New York. The Nazi regime banned Schwitters's work as "degenerate art" in 1937, which caused him to flee to Norway and later to England. In 1948, Schwitters died in Kendal, England.

# MODERN ART MOVEMENTS and TERMS

**abstract/abstraction:** a style of art that can be thought of in two ways:
  a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
  b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

**Cubism:** A style that originated with Pablo Picasso's 1907 painting *Les Demoiselles d'Avignon,* and progressed through his collaborations with Georges Braque. In a radical departure from traditional art, a cubist work abstracts and dissembles its subject, presenting it at different angles and times simultaneously. Cubist compositions often appear fragmented, with geometricized forms broken into shallow planes.

**Collage:** A technique and resulting work of art in which fragments of paper and other materials are arranged on and glued to a supporting surface.

**Conceptual:** art that is intended to convey an idea or a concept and does not conform to traditional art techniques and objects such as a painting or sculpture

**Dada** or **Dadaism:** An art movement of the European avant-garde in the early 20th century. It was a form of artistic rebellion born out of an aversion to the social, political and cultural values of the time. It embraced elements of art, music, poetry, theatre, dance and politics. Dada was not so much a style of art like Cubism, it was more a protest movement that attacked traditional artistic values. Dada artists are known for their use of found materials and readymade objects - everyday objects that could be bought and presented as art with little manipulation by the artist. Although the Dadaists were united in their ideals, they had no unifying style.

**Futurism:** an artistic and social movement that originated in Italy in the early 20th century. It emphasized speed, technology, youth and violence, and objects such as the car, the airplane and the industrial city.

**Installation:** art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent.

**Photomontage (photocollage):** The process and the result of making a composite photograph by cutting, gluing, rearranging and/or overlapping two or more photographs into a new image. Sometimes the resulting composite image is photographed so that a final image may appear as a seamless photographic print.

**Readymade:** A word coined by Marcel Duchamp to describe ordinary mass-produced objects that he designated as art. The use of the readymade forced questions about artistic creativity and the very definition of art and its purpose in society.

# PRE-VISIT ACTIVITY: About the Artists
# (intermediate and secondary students)

**Objective:**
Students read, research and share information about some of the artists represented in *MashUp: The Birth of Modern Culture – 4th Floor.*

**Materials:**
- ❑ writing materials
- ❑ Internet. Some useful websites:
  www.artcyclopedia.com
  www.wikipedia.com
- ❑ Artist Information Sheet (p. 9), Modern European Art Movements and Terms Sheet (p. 7), Student Worksheet (p. 10)

**Process:**
1. Divide the students into eight groups. Cut up the Artist Information Sheet (p. 9) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (p. 10) and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and search the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by each artist on a separate piece of paper. Do not label with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images and have the class guess which image is by which artist.

**Conclusion:**
Discuss:
- What were some of the most interesting things that students learned or discovered?
- Which artists and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to find out more about?

# Artist Information Sheet

**Georges Braque**
- Born and died in France (1882-1963)
- Accredited with inventing <u>Cubism</u>, along with Pablo Picasso
- Used other styles such as <u>Fauvism</u> and <u>collage</u>
- His cubist paintings reflected his interest in geometry and simultaneous perspective

**Joseph Cornell**
- Born and died in New York (1903-1972)
- Was an avid collector of memorabilia
- Was always interested in film and made a number of movies
- His most famous works are boxes he created out of wood, glass object and photos he collected in New York City's antique and second-hand shops

**Marcel Duchamp**
- Born and died in France (1887–1968)
- Abandoned traditional painting to experiment with other art forms, which led to the "<u>readymades</u>" for which he is best known
- Was ignored throughout most of his life, and his work was considered controversial

**Hannah Höch**
- Born and died in Germany (1889–1978)
- The only woman associated with the <u>Dada</u> group
- Known primarily for her <u>photomontage</u> works, which she pioneered
- Her work focused on women as they were depicted in the media in comparison with reality

**Barbara Kruger**
- Born in Newark, New Jersey in 1945
- Best known for layering words and direct slogans over black-and-white photographs from magazines
- She critiques society, gender, politics and culture
- Her work has appeared on billboards, bus cards, posters, public spaces, museums and galleries

**Pablo Picasso**
- Born in Spain, died in France (1881–1973)
- One of the most influential artists of the 20th century and considered radical for his time
- Credited with creating Cubism, along with Georges Braque
- Experimented with a variety of styles and abstract art forms

**Luigi Russolo**
- Born and died in Italy (1883-1947)
- Was an Italian Futurist, composer and builder of experimental instruments
- He is often regarded as one of the first noise music experimental composers with his performances of Noise music concerts
- He designed and constructed noise generating devices called 'Intonarumori'

**Kurt Schwitters**
- Born in Germany, died in England (1887–1848)
- Generally acknowledged as the 20th century's greatest master of collage
- Worked in several styles including Dada
- Incorporated found materials such as labels, bus tickets and bits of broken wood

# Student Worksheet

| | Personal Information | Type of Art | Known for | An Artwork |
|---|---|---|---|---|
| Georges Braque | | | | |
| Joseph Cornell | | | | |
| Hannah Höch | | | | |
| Barbara Kreuger | | | | |
| Pablo Picasso | | | | |
| Luigi Russolo | | | | |
| Kurt Schwitters | | | | |

# PRE-VISIT ACTIVITY: Cubist Perspectives
# (adaptable to all levels)

**Objective:** Students explore ideas of <u>Cubism</u> and emphasize the flatness of the picture surface by breaking objects down into geometric shapes.

**Discussion:**
Cubism was a radical and daring art movement that challenged centuries-old techniques of representation. Picasso, Braque and other cubists wanted to show the whole structure of objects in their paintings without using techniques such as perspective or graded shading to make them look realistic. They wanted to show things as they really are, not just what they look like. The artists did this by emphasizing the flatness of the picture surface, breaking objects down into geometric shapes and showing them from many different angles at once. In this way, they could suggest the three-dimensional quality of objects without making them look realistic.

**Materials:**
- ❑ drawing pads, or clipboards and sheets of paper
- ❑ pencils, coloured pencils, paint (optional)
- ❑ background paper
- ❑ camera (optional)
- ❑ printer for printing out photographs

**Process:**
1. Have students look at cubist paintings online or in the library, and notice the way the features in the paintings are formed from a mixture of angles. Some famous cubist artists to reference might be Pablo Picasso, Georges Braque, Paul Cézanne and Juan Gris.

2. Choose three simple objects and group them together (e.g., a shoe, telephone, apple, headphones, etc.).

3. Have students sketch or photograph the group of objects from four different viewpoints (from the front, from above, from each side, from close up, from far away...).

4. Have students work until each one has 3 or 4 sketches or printed photographs in total.

5. Students then cut up each sketch or photograph into 3 or 4 sections.

6. Have each student choose two sections from each original sketch or photograph and put them together to form one image.

7. Students glue the selected pieces onto paper.

8. Encourage students to add colour and design elements to their work using coloured pencils or paint.

**Conclusion:**
- Discuss the process: how easy or hard was it to create the work? What were the differences between making the sketch and arranging the cut pieces?
- How does the object look different? How do students perceive the object after completing the activity?

# Examples of Cubism



Georges Braque, *Glass on a Table,* 1909–10



Pablo Picasso, *Le Pigeon aux Petits Pois,* 1911

# Examples of Student Work
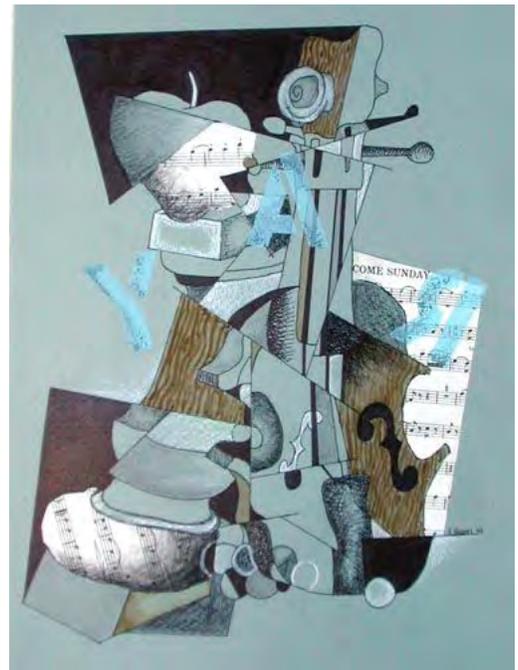




(source: www.tate.org.uk)

# PRE- or POST-VISIT ACTIVITY: Collage Portraits
## (adaptable to all levels)

**Objective:**
Students are introduced to the strategy of <u>collage</u> and explore how artists incorporated materials from everyday life into their works of art, including images from mass media.

**Discussion:**
Many <u>Dada</u> and <u>Surrealist</u> artists were critical of the dominant social structures and political strategies that led to World Wars I and II. To critique the systems that shaped society, they turned to new art-making strategies, including collage. Collage could rely on chance and prefabricated sources, particularly magazines, newspapers and other printed mass media, thus incorporating popular and commodity culture into a work of art.

Portraits can represent individuals in many different ways. A portrait can be a literal representation of a person or it can represent a person symbolically. Rather than seeking to capture a particular person's physical appearance, Dada and Surrealist artists often sought to represent character, disposition and the inner psyche. In order to represent such subjective and symbolic aspects of their models, artists often developed new compositional devices and used non-naturalistic colour and scale, as well as non-traditional materials, to reveal aspects of their subject.

**Materials:**
- ❑ background paper
- ❑ several photographs or magazine cutouts of people
- ❑ scissors
- ❑ glue

**Process:**

1. Discuss portraiture with the students. What is a portrait? Why do portraits exist? What kinds of portraits have they seen before? Do all portraits look realistic? Ask them if they have ever sat for a portrait, perhaps for a school photo. Ask them if they do anything special in preparation for having their picture taken. Why or why not?

2. Show students a <u>photomontage</u> made by the German artist Hannah Höch, who took much of her source material from the mainstream press and advertisements (p. 15).

3. For intermediate and secondary levels, inform students that Höch was interested in examining and critiquing the representation of women as well as other social and political issues in Weimar Germany.

4. Now that the students have explored different ways artists have created portraits, and have been introduced to the work of Hannah Höch, have them make a photomontage portrait or caricature.

5. Have students use source images from magazines, postcards, photocopies and/or photographs. Have them gather photos of facial profiles, three-quarter views and front views.

6. Students should decide whether to make a self-portrait, a portrait of someone they know or a portrait of a famous political figure or entertainer.

7. Have students cut out parts of the images, such as lips, eyes, noses, chins and necks.

8. Once the features have been laid out, students glue the pieces onto the paper background.

**Conclusion:**
- Ask the students how the realistic and <u>abstract</u> portraits differ.

- Do portraits need to be realistic? Why or why not?

- After completing the project, students should present their portraits and explain how and why they chose to render their subjects as they did.

(source: www.moma.org)

# Works by Hannah Höch
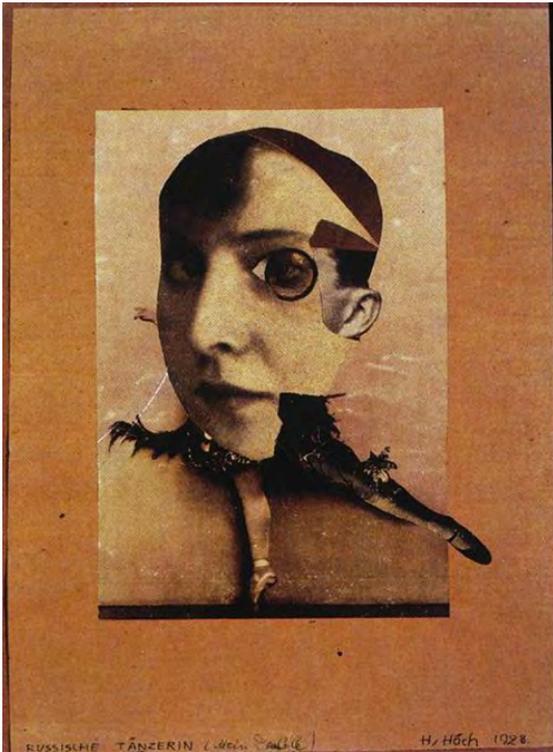
Hannah Höch, *Russische Tanzerin (russian dancer)*
photomontage/collage, 1928

Hannah Höch, *The Bride*
photomontage/collage, 1933

Hannah Höch, *Fashion Show*, photomontage/collage, 1925–35

# PRE- or POST-VISIT ACTIVITY: The Readymade: What makes it art? (intermediate levels)

## Objective:

Students consider their own criteria for something to be called a work of art, and explore a work of art that may challenge their definitions.

## Discussion:

Dada and Surrealist artists questioned long-held assumptions about what a work of art should be about and how it should be made. Rather than creating every element of their artworks, they boldly selected everyday manufactured objects, and either modified and combined them with other items or simply selected them and called them "art." To challenge accepted notions of art, Marcel Duchamp selected mass-produced, often functional objects from everyday life for his artworks, which he called "readymades." He did this to shift viewers' engagement with a work of art from what he called the "retinal" (intended to please the eye) to the "intellectual" (in the service of the mind). By doing so, Duchamp challenged the traditional notion that beauty is a defining characteristic of art.

## Process:

1. Ask students to take a moment to think about what makes something a work of art. Does art have to be seen in a specific place? Where does one encounter art? What is art supposed to accomplish? Who is it for?

2. Ask each student to create an individual list of criteria.

3. Divide the students into small groups to discuss and debate the results, and to come up with a final group list.

4. Ask each group to share with the class what they think is the most important criterion and what is the most contested criterion for something to be called a work of art.

5. Write the criteria on the board for the class to review and discuss.

6. Show students the image *Bicycle Wheel* by Marcel Duchamp (p. 18). Ask them if Duchamp's sculpture fulfills any of their criteria for something to be called a work of art. Ask them to support their observations.

7. Inform students that Duchamp made this work by fastening a bicycle wheel to a kitchen stool. Ask your students to consider the fact that Duchamp rendered these two functional objects unusable. Make certain your students notice that there is no tire on the bicycle wheel.

8. Inform the students that *Bicycle Wheel* is the third version of this work. The first, now lost, was made in 1913, almost forty years earlier. Because the materials Duchamp selected to be readymades were mass-produced, he did not consider any readymade to be "original."

9. Ask students to revisit their list of criteria for something to be called a work of art. Ask them to list criteria related specifically to the visual aspects of a work of art, such as beauty or realistic rendering.

10. Tell the students that although Duchamp selected items for his readymades without regard to their so-called beauty, he said, "To see that wheel turning was very soothing, very comforting . . . I enjoyed looking at it, just as I enjoy looking at the flames dancing in a fireplace."

11. Once the discussion is complete, ask students to think of their own readymade artwork.

12. If possible, have students bring a readymade to school, *or* have groups create readymades in the classroom and explain their work to the rest of the class.

(source: www.moma.org)



Marcel Duchamp, *Bicycle Wheel*, 1951, metal wheel mounted on painted wood stool

# PRE-VISIT ACTIVITY: Image ConText
## (intermediate and senior levels)

**Objective:** Student use found images and text to create new meanings and bring awareness to social issues, stereotypes and identity.

**Discussion:**

Barbara Kruger is known for works that provocatively integrate photographs and text (or as she says "pictures and words.") Her art reveals and challenges the ways in which images used in the commercial media often perpetuate stereotypes, objectify women, and encourage conformity. Informed by her earlier profession as a graphic designer, her imagery draws from American films of the 1940s and 50s, television, and advertisements. To her images she adds her own blunt slogans that challenge how the viewer might otherwise interpret the pictures. Because she alters images and uses text taken from other sources, her work is sometimes referred to as appropriation art. Kruger takes images from their original context in magazines and sets them as the background against which she places confrontational phrases.

**Materials:**
- ❑ Old magazines
- ❑ Background paper
- ❑ Glue
- ❑ Scissors

**Process:**

9. Introduce students to the work of Barbara Kruger (use Google image search or images provided on p.11)

10. Have students make artworks that make use of two hallmarks of Barbara Kruger's work: dramatically cropped found imagery and the addition of text.

11. Distribute old magazines or black- and-white copies of magazine images, prepared in advance. Instruct students to select an image and crop it into a square or rectangle, bearing in mind the importance of what they crop out and what they retain

12. Have students mount cropped image to construction paper with glue. Instruct students to create a short sentence that makes use of pronouns to change the meaning of the picture.

13. This text should be written on a strip or square of paper and glued on the image. Advise students to think about where they place the text.

14. Display student work

**Conclusion:**

- Discuss the process: how easy or hard it was to create the work?
- How did the image change from its original form?
- How did the text change the meaning of the image?
- Compare student work. How are they similar? How are they different? Consider subject matter, composition, layout etc.

# Works by Barbara Kruger



*Your Body is a Battleground*, 1989



*Untitled*, 1987



*Belief + Doubt*, 2012

# VOCABULARY

**abstract/abstraction:** a style of art that can be thought of in two ways:
c) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
d) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

**appropriation:** the act of using imagery, often without permission, in a context other than originally intended. In the visual arts, appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects.

**assemblage:** an artistic form or medium usually created on a defined substrate that consists of three-dimensional elements projecting out of or from the substrate. It is similar to collage, a two-dimensional medium. It is part of the visual arts, and it typically uses found objects, but is not limited to these materials.

**collage:** the technique and resulting work of art in which fragments of paper and other materials are arranged and glued to a supporting surface.

**conceptual:** art that is intended to convey an idea or a concept and does not conform to traditional art object such as a painting or sculpture

**Cubism:** an early-20th-century avant-garde art movement pioneered by Georges Braque and Pablo Picasso. In cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form. Instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints in one image, to represent the subject in a greater context.

**Dada, or Dadaism:** An art movement of the European avant-garde in the early 20th century. It was a form of artistic rebellion born out of an aversion to the social, political and cultural values of the time. It embraced elements of art, music, poetry, theatre, dance and politics. Dada was not so much a style of art like Cubism, it was more a protest movement that attacked traditional artistic values. Dada artists are known for their use of found materials and readymade objects - everyday objects that could be bought and presented as art with little manipulation by the artist. Although the Dadaists were united in their ideals, they had no unifying style.

**degenerate art:** a term adopted by the Nazi regime in Germany to describe virtually all Modern art. Such art was banned on the grounds that it was un-German, Jewish or Communist in nature. Those identified as degenerate artists were subjected to sanctions, including being dismissed from teaching positions, being forbidden to exhibit or to sell their art and, in some cases, being forbidden to produce art.

**Futurism:** an artistic and social movement that originated in Italy in the early 20th century. It emphasized speed, technology, youth and violence, and objects such as the car, the airplane and the industrial city.

**genre:** a category of artistic composition, as in music or literature, characterized by similarities in form, style or subject matter.

**installation:** art that is created from a wide range of materials and installed in a specific environment. An installation may be temporary or permanent.

**mashup:** a mixture or fusion of disparate elements from different sources as related to music, visual art, literature, film, fashion and other creative forms.

**Modern/Modernist:** a historical period of art practice—from 1850 to 1970—during which approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

**photomontage:** a collage that includes cut, torn and/or layered photographs or photographic reproductions.

**portraiture:** a genre in painting whose intent is to depict the visual appearance of the face of the subject, usually a human subject.

**Post-Impressionism:** a visual art movement that grew directly out of Impressionism, but rejected its limitations. Artists continued to use vivid colours, thick paint and real-life subject matter, but were more inclined to emphasize geometric forms, to distort form for expressive effect and to use unnatural or arbitrary colour.

**readymade:** an artwork made from ordinary mass-produced objects. The term was coined by Marcel Duchamp. The use of the readymade forced questions about artistic creativity and the very definition of art and its purpose in society.

**site-specific:** created for a specific site or venue; usually a site-specific work is destroyed by the process of dismantling it.

**Surrealism: a** cultural movement that began in the early 1920s, best known for its visual artworks and writings. Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself and/or an idea or concept.

**Weimar era:** the period 1919 to 1933 in Germany, between World War I and the ascension of Adolf Hitler. The nation state during this time was known as the Weimar Republic, so called because the assembly that adopted its constitution met at Weimar from February 6 to August 11, 1919.

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