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# THE S<sup>y</sup>nthetic C<sup>E</sup>NTURY

COLLAGE FROM CUBISM TO POSTMODERNISM Selections from the Collection

Exhibition and catalogue by  
Elisabeth Hodermarsky

Yale University Art Gallery  
New Haven, Connecticut  
19 February–28 April 2002

Published in conjunction with the exhibition  
*The Synthetic Century—Collage from Cubism to Postmodernism*  
Yale University Art Gallery  
19 February–28 April 2002

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Library of Congress Control Number: 2001098338  
ISBN 0-89467-954-6

This exhibition and publication are supported by an endowment made  
possible by a challenge grant from the National Endowment for the Arts.

Editor: Lesley K. Baier  
Designers: Bjorn Akselsen and Sloan Wilson  
Printer: Herlin Press, Inc., West Haven, Connecticut  
Typeset in Bell Gothic and Scala

## FOREWORD

The Yale University Art Gallery's rich collections include many little-known caches of objects that are inherently sensitive to light and thus rarely placed on public view. Such is the case with the Gallery's collection of outstanding examples of collage. From fine early *papier collés* by Georges Braque and Pablo Picasso, to mixed-media works on paper by contemporary artists Carroll Dunham and Jessica Stockholder, the Art Gallery's collages span the twentieth century with few gaps in areas of stylistic concentration. Indeed, Yale's collection is virtually unrivaled in this country—either in numbers or strengths—save by a handful of larger civic museums.

This exhibition provides the opportunity to glimpse some of these rarely-seen treasures of twentieth-century collage, an art form invented by Braque and Picasso in 1912 that immediately transformed perceptions about two-dimensional representation and went on to influence nearly every subsequent artistic movement of the century. Following three early examples of Cubist *papier collé* by Picasso and Braque are varied selections of Futurist collage by such artists as Umberto Boccioni and Carlo Carrà; Dada and Constructivist collages by Kurt Schwitters, Ivo Pannaggi, Ella Bergmann-Michel, and Edmund Kesting; and Surrealist works by Joseph Cornell, Marcel Duchamp, and Kay Sage. Abstract Expressionist collage is represented in this exhibition by a rich group of works by Robert Motherwell, Willem de Kooning, and several of their contemporaries, who embraced the medium for the inherent freedom it provided. The late twentieth century has seen a continued and deepening interest in collage, as several Pop, Minimalist, and Postmodern artists such as John Fawcett, Joe Brainard, Lesley Dill, Carroll Dunham, Robert Reed, and Jessica Stockholder have committed themselves to the medium, forging ever more varied and far-reaching aesthetic paths.

In her catalogue essay, Elisabeth Hodermarsky, assistant curator of prints, drawings, and photographs, focuses on the wide array of new art media and consumer materials that sprang onto the marketplace in the late nineteenth and twentieth centuries as a result of advances made possible by the Industrial Revolution. Lisa describes how these new materials were eagerly embraced by the Cubists and Futurists, and how they served to expand the collage “palettes” of artists working in the medium to increasingly wider degrees throughout the subsequent decades of the twentieth century.

The collages in this exhibition have come to Yale from several different sources: most of the earlier examples (the Cubist, Futurist, Dada, and Constructivist works) were gifts from the rich collections of Katherine Dreier and the Société Anonyme; many others were gifts of other patrons of modernism:

Richard Brown Baker (B.A. 1935), Katharine Ordway, and John Hay Whitney (B.A. 1926, Hon. M.A. 1956). Some of the collages shown here were purchases made with funds established by generous friends and alumni: Janet and Simeon Braguin, Stephen Carlton Clark (B.A. 1903), Leonard C. Hanna, Jr. (B.A. 1913), and Susan Morse Hilles. In recent years several benefactors, including Molly and Walter Bareiss (B.S. 1940), Bernard and Ninon Lacey Chaet, Dr. and Mrs. Lawrence Dubin (B.S. 1955, M.D. 1958), Jane and John Fitz Gibbon (B.A. 1956), Mr. and Mrs. Cleve Gray, Roger Hollander (B.A. 1956), Werner and Sarah-Ann Kramarsky, Elizabeth McFadden, and Robert Motherwell have continued to add to Yale's late-twentieth-century collage riches. We are grateful and indebted to these past and present patrons whose dedication to the art of the twentieth century and generosity to Yale are celebrated in this exhibition.

Ms. Hodermarsky and I would like to extend our thanks to several members of the Art Gallery staff for their assistance on this project, and would like to acknowledge in particular Suzanne Boorsch, curator of prints, drawings, and photographs, for her steady support and encouragement of this project. We would also like to particularly thank Theresa Fairbanks-Harris, chief paper conservator, Mark Aronson, chief painting conservator, and Diana Brownell, preparator of works of art on paper, who contributed their time and expertise in identifying media and readying the works for exhibition. Much appreciation is also due the members of the department of prints, drawings, and photographs for their real as well as moral support: Russell Lord, administrative assistant; Pamela Franks, Florence B. Selden Fellow; Mariana Mogilevich (Yale College class of 2002), the Betsy and Frank H. Goodyear, Jr., B.A. 1966, Undergraduate Intern; Jessica Dimson; and Mimi Cole. As always, we are beholden to Burrus Harlow and our installations crew for their impeccable installation of the works; to the entire Digitization Department for their sensitive photography of the objects; to Marie Weltzien, public information director; and to Mary Kordak and Ellen Alvord, curators of education. Lastly, we extend our sincere appreciation to Lesley K. Baier for her sensitive and astute editing of this catalogue, and to designers Bjorn Akselsen and Sloan Wilson for their playful and inspired "team design" of the catalogue and installation.

A full ninety years after the invention of collage, this exhibition and publication celebrate the rich contribution of artists working in the medium to the Modernist and Postmodernist dialogues of the twentieth century.

*Jock Reynolds*  
The Henry J. Heinz II Director

# THE SYNTHETIC CENTURY

## Collage from Cubism to Postmodernism

The twentieth century was a period of tremendous social consciousness in the visual arts—of incessant referencings of contemporary life by artists working in all media. While modernist critics attempted to see art in its purity, at some remove from society, artists themselves continued to quote mass cultural phenomena in their work. Nowhere is this more apparent than in the remarkably rich, and varied, collage and *papier collé*<sup>1</sup> creations that have been produced throughout the past ninety years. Invented in 1912, during the intense collaborative explorations of Cubism by Georges Braque and Pablo Picasso, the media of *papier collé* and collage have incorporated actual objects from the real world (bits of newspaper stories, ticket stubs, cancelled stamps, scraps of fabric or plastic, etc.) on a two-dimensional surface. Artists working in these media have used the collage element to vastly different ends, from the literal to the metaphorical, including: as a straight representation of itself; as a formalist or abstract demarcation of an area of flat color (or pattern, texture, shape); or even to convey a metaphor or pun. Such direct citation of the world has been revolutionary for the visual arts. As Donald Kuspit remarked, “Collage destroys the effectiveness of the idea...that art’s highest achievement is not simply to create an illusion of life, but to function as a kind of representation of it. Life can be directly referenced—directly incorporated into art...Collage also destroys the idea that life is a stable whole.”<sup>2</sup>

Much has been written about the profound effect of the Industrial Revolution, of mass-production, on the visual arts in the nineteenth century, and its growing significance in the twentieth. For the Cubists, the infiltration into society at large of such a broad range of new media and materials ultimately led to the *physical* infiltration of such materials into their work in the forms of *papier collé* and collage. Several art historians, including

Thomas Crow, Christine Poggi, Rosalind Krauss, and Robert Rosenblum, have closely investigated this phenomenon of how “low,” mass-produced commodities such as newspaper and wallpaper found their way into canvases and drawings by Picasso and Braque to ultimately challenge the very nature of what was considered “fine” art. “The many machine-made materials and artifacts that turn up in Cubist collages establish a parallel between...previously distinct cultural codes. The resulting works do not celebrate the machine or the popular commodity so much as redefine originality.”<sup>3</sup> Would collage have had the same impact on the art of the twentieth century if Picasso and Braque had glued bits of old manuscript pages onto their works? Or if Picasso had limited his palette to traditional oil paints and not allowed himself to experiment with such recently developed media as Ripolin enamel?<sup>4</sup>

While such examinations of the incorporation of mass-manufactured materials into collage have been significant and enlightening, they have concentrated largely on Cubist, Futurist, and Dada works and specifically on the media available to artists before 1925. Yet it is important to note that the license the Cubists gave themselves to integrate into their vocabularies such unsanctioned materials gave subsequent generations of artists license to adopt an ever-increasing variety of nontraditional media and methods. It was the very nature of this collision of such disparate materials in Cubist collage—the coexistence of new, often commercially produced materials and more traditional, fine art materials—that informed the new medium and helped to facilitate its monumental impact on all Western art produced since 1912. Ultimately, this has spurred generations of artists to segue into new realms of artistic expression, and to continue to push the boundaries of what art is and can be.

1 In her introduction to *Collage: Critical Views* (Ann Arbor: UMI Research Press, 1989), 5, editor Katherine Hoffman gave a succinct description of the terms *coller* and collage: “The French word *collage*, from the verb, *coller*, means ‘pasting, sticking, or gluing’ onto a surface, for example, the application of wallpaper. (In slang, the word collage means an illicit love affair, which may have delighted Picasso and Braque. The past participle *collé* refers to something fake or pretend in slang.) *Papier collé* is a somewhat narrower form of collage referring only to the use of paper, and often referring to the paper collages of the Cubists. Picasso is usually credited with the beginnings of the use of collage by modern artists, while Braque is usually credited with the innovation of *papier collé* or pasted paper in modern art.”

2 Donald B. Kuspit, “Collage: The Organizing Principle of Art in the Age of the Relativity of Art,” in *Relativism in the Arts*, ed. Betty Jean Craige (Athens, GA: The University of Georgia Press, 1983), 142.

3 Christine Poggi, *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage* (New Haven: Yale University Press, 1992), xiii.

4 Enamel paint was one of these early industrial coatings. Based on a varnish-and-oil mixture rather than on straight oil as a medium, it was developed as an exterior coating for its great resiliency to heat, moisture, and light. One of these early gloss enamels, Ripolin, was

Collage is appealing largely because of its accessibility. Through its inclusion of recognizable, real-life elements, collage offers a natural entrée into what is often a quite abstract composition. Though highly complex and often enigmatic, collage provides even the individual most unfamiliar with modern art a tangible, identifiable element from the real world—a way to get beyond the abstraction and toward a deeper understanding of the work as a whole. Decontextualized from its original function, a collage element also presents the viewer with a new way in which to perceive the world. In a collage “[t]he artistic fragments refine the life fragments, giving them appeal to a more contemplative level of consciousness than is customary in everyday life, making them safely formal and aesthetically significant. ‘Laundered,’ the life fragments have... a ‘crispness’ they did not have in life.”<sup>5</sup> And this points to the other strongly appealing quality of collage: it is, typically, a less sober art form. There is a strong element of freedom in collage, a tendency to experiment more, to pun—qualities that are often missing in work by the same artist in another medium. As Robert Motherwell once commented: “I do feel more joyful with collage, less austere. A form of play. Which painting, in general, is not, for me, at least.”<sup>6</sup>

It is almost a cliché now, at the turn of the twenty-first century, to remark that the invention of collage<sup>7</sup> has had a greater and more profound effect on twentieth-century art than any other development. After all, collage is now so broad a term as to include under its rubric the assemblage, found object, and even certain film and video. By limiting this exhibition to a selection of paper-based collages, the aim is to focus more intently on the materials that form these works as two-dimensional creations, and hence on the concepts that *inform* them as cultural objects. (The paints, drawing materials, fabrics, papers, plastics, etc., referred to throughout this essay are discussed in further detail in the catalogue’s appendix on media and materials.) This essay is not meant to offer a comprehensive his-

torical overview of collage or of the various artists and movements that have embraced the medium.<sup>8</sup> Rather, using examples from the Yale University Art Gallery’s rich collection, it intends to offer a general look at the ever-expanding vocabulary of materials and media used by artists working in collage that have served not only to express individual artistic intent or to reflect the time in which a collage was made, but also to define the medium throughout its ninety-year history.

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From the September day in 1912 when Georges Braque purchased and later included in his charcoal drawing on fine artist’s paper three pieces of *faux bois* (imitation woodgrain) paper to create the first *papier collé*,<sup>9</sup> the medium of collage has been one in which traditional “high art” materials have commingled with cheaper, mass-produced consumer products, the ephemeral detritus of modern life. Just a few months before, in the spring of 1912, Pablo Picasso had glued to an oval canvas a piece of oilcloth with simulated chair-caning pattern and affixed to the outer edge a loop of heavy rope to create the first true collage.<sup>10</sup> In these playful explorations, neither Braque nor Picasso intended to “invent” a new medium.<sup>11</sup> Rather, they incorporated prefabricated materials into their Cubist compositions as short-hand substitutes for drawn or painted objects which, when pasted onto a picture surface, challenged the picture’s illusory power as well as the traditional separation of representation and reality. What is more, by using such non-traditional, real-life objects, Braque, Picasso, and subsequent artists working in collage challenged what they felt to be antiquated, nineteenth-century distinctions between fine or “high” art and amateur or “low” art. In so doing, they broadened the palette of materials available to twentieth-century artists and ultimately widened the parameters and definitions of art.

a favorite of Pablo Picasso. In several letters of 1912, Picasso mentions his preference for Ripolin, indicating his appreciation of its saturated, opaque color and smooth finish. In one letter Picasso speaks of his “Ripolin paintings, or *Ripolin genre*, which are the best ones” [Pablo Picasso, letter to Daniel Henry Kahnweiler, 20 June 1912, *Donation Louise et Michel Leiris: Collection Kahnweiler-Leiris*, Centre Georges Pompidou, 22 November 1984–28 January 1985, 169, quoted in Jo Crook and Tom Learner, *The Impact of Modern Paints* (London: Tate Gallery, 2000), 18.]

5 Kuspit, 124.

6 Robert Motherwell, in *An Exhibition of the Work of Robert Motherwell* (Northampton, MA: Smith College Museum of Art, January 1963), 8.

7 For clarity and simplification, this essay adopts “collage” as an umbrella term for *papier collé* and collage on paper.

8 For a comprehensive overview of the history of collage, see Herta and Paul Amirian Collection, *Collage*, trans. Robert E. Wolf (Cologne: Verlag M. DuMont Schauberg, 1968; New York: Harry N. Abrams, Inc., 1968).

9 Georges Braque, *Fruit-dish and Glass*, September 1912, pasted papers and charcoal on paper, Private collection.

10 Pablo Picasso, *Still Life with Chair-Caning*, spring 1912, oil and oilcloth on canvas, with rope frame, Collection Musée Picasso, Paris.

This is not to say that Braque included *faux bois* wallpaper in his still life because it was a commercially produced material or because it reminded him of his “low” art roots as the son of a housepainter. Rather, it is to point out that, for Braque and Picasso, such concerns about what was or was not a suitable fine art material were irrelevant. What *was* at issue was how to continue to create representational (non-abstract) works while producing ever more complex fragmentations of three-dimensional reality on a two-dimensional surface. What was also at issue for the Cubists was how to reintroduce color into their monochrome compositions without investing color with the connotative or emotional import it had for the Impressionist, Neo-Impressionist, and Symbolist artists who preceded them.

In the mid- to late nineteenth century such artists as Edouard Manet, Georges Seurat, and Henri de Toulouse-Lautrec relished the depiction of “low” culture (life in the café or brothel) in their canvases and prints. Yet it was not until the advent of Cubism in the twentieth century and specifically the advent of collage that the oozing of the low, the ordinary, the everyday into fine or “high” art became a tangible, *physical*, and henceforth inseparable part of two-dimensional artistic production. As Thomas Crow has noted, “The principle of collage construction itself collapses the distinction between high and low by transforming the totalizing creative practice of traditional painting into a fragmented consumption of already existing manufactured images.”<sup>12</sup> For the Cubists, as Christine Poggi has aptly observed, the very medium of collage undermined the process by which works of art themselves inevitably become commodities in the modern world. “Indeed, many of the formal and material properties of Cubist collages and constructions seemed designed specifically to elude the apparently inevitable process of commodification. Many collages and constructions, for example, were structurally fragile, made of bits of paper pasted or pinned to a paper support, the drawing executed in friable, unvarnished charcoal.”<sup>13</sup>

The Italian Futurist artists, working at the same time as the Cubists, enthusiastically embraced the new medium, finding in it a way to give physical form to the speed, dynamism, force, simultaneity, and motion of the machine age. In an article published in a June 1914 issue of the Italian journal *Lacerba*, Carlo Carrà advocated the use of any material in a work of art as long as it was true to the artist’s vision: “If an individual possesses a pictorial sense, whatever he creates guided by this sense will always lie within the domain of painting. Wood, paper, cloth, leather, glass, string, oil-cloth, majolica, tin and all metals, colors, glue, etc., etc., will enter as most legitimate materials in our present artistic constructions... Thus, if all categories become modified and destroyed, categories which were completely arbitrary in any case, and which made of art an *artificial game perpetrated with colors and canvas*, for art this will be an advantage, for it will be liberated from every prejudice and will manifest itself in its greatest sincerity and purity.”<sup>14</sup>

Certainly, many artists who have embraced the collage medium over the past ninety years have shared Carrà’s desire to free artistic production from any material rules. In their attempt to break away from the past—from its antiquated styles as much as from its narrow vocabulary of sanctioned materials—these artists have endeavored to create work that resonates with the avant-garde present, both stylistically and physically, through an incorporation of new media and materials. In 1923 Kurt Schwitters, a premier collage artist associated with the Dada and Constructivist movements in Weimar Germany, claimed: “Every means is right when it serves its end... What the material signified before its use in the work of art is a matter of indifference so long as it is properly evaluated and given artistic meaning in the work of art. And so I began to construct pictures out of materials I happened to have at hand, such as streetcar tickets, cloakroom checks, bits of wood, wire, twine, bent wheels, tissue paper, tin cans, chips of glass, etc. These things are inserted into the picture either as they are or

11 For an excellent description of the interactions between Picasso and Braque that led to the inventions of collage and *papier collé*, see William Rubin, *Picasso and Braque: Pioneering Cubism* (New York: The Museum of Modern Art, 1989).

12 Thomas Crow, “Modernism and Mass Culture,” in *Modernism and Modernity, The Vancouver Conference Papers*, ed. Benjamin H. D. Buchloh, Serge Guilbault, and David Sokin (Halifax: The Press of the Nova Scotia College of Art and Design, 1981), 246.

13 Poggi, *In Defiance of Painting*, 162.

14 “Vita moderna e arte popolare,” *Lacerba* (1 June 1914), repr. in Carlo Carrà, *Tutti gli scritti*, 38, as quoted in Poggi, 165–66.

else modified in accordance with what the picture requires.”<sup>15</sup> And in 1946, the Abstract Expressionist artist Robert Motherwell, another devotee to the medium of collage, stated: “The sensation of physically operating in the world is very strong in the medium of the *papier collé* or collage, in which various kinds of paper are pasted to the canvas. One cuts and chooses and shifts and pastes, and sometimes tears off and begins again... What an inspiration the medium is! Colors on the palette or mixed in jars on the floor, *assorted papers*, or a canvas of a certain concrete space—no matter what, the painting mind is put into motion, probing, finding, completing.”<sup>16</sup>

More than any other medium, collage has, throughout the twentieth century, united artists with otherwise widely varying aesthetic intents. Their embrace of the medium—of its inherent freedom, of its nonhierarchical inclusion of a wide range of materials—speaks to the fact that collage has served as a shared conduit through which artists have striven to come to terms with an increasingly materialized, consumer-based society: with the rapidity, the disposability, the abundance of the twentieth century.

### Artistic Investigations: The Integration of New Materials in Twentieth-Century Collage

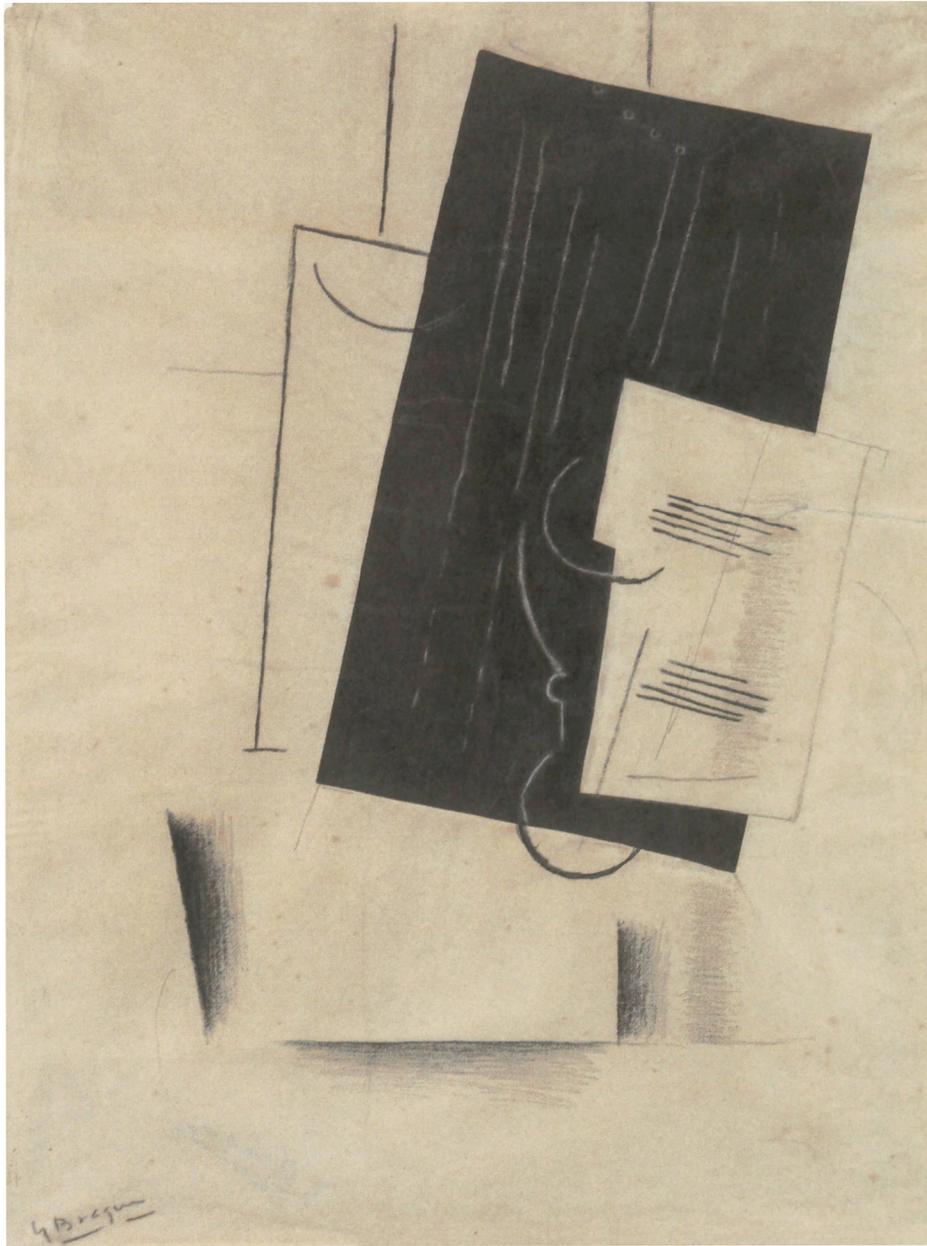
Georges Braque’s *Still Life with Violin* of 1912 and *Black and White Collage* of 1913 (cat. nos. 1, 2) are among the strongest examples of early Cubist *papier collé*. In these works, charcoal, graphite, and fine laid papers intermingle with *faux bois* wallpaper and cheap, brown wove papers to form intriguing mixtures of traditional and nontraditional media. Though quite different, each is constructed of no more than four pasted elements and only one or two drawing media, and thus is representative of Braque’s pared-down *papier collé* vocabulary—a quality practically unrivalled in collage of the twentieth century until Robert Motherwell.

Through its optical inversion of drawn and pasted elements, *Black and White Collage* (plate 1) cleverly addresses Synthetic Cubism’s concern with the manipulation of illusion and reality. At the right of the composition, what at first appears to be a piece of white paper (representing a sheet of music) *adhered onto* a black ground (representing a guitar or other stringed instrument), is in reality a form drawn directly on the fine white laid (Ingres) *papier collé* support. The collaged element is actually the sheet of painted *black paper*, notched out to create the illusion of the white paper overlay. By strictly limiting his palette to black and white papers and black and white chalks, Braque exploited this positive/negative, figure/ground reversal to confound the viewer’s expectations about the depicted versus the actual. Foreground and background are further confused by the artist’s use of chalk overdrawing: his continuation of drawn forms from the black onto the white ground through a simple switch from white to black chalk. In this *papier collé*, the flatness of the picture plane prevails: everything and yet nothing is on the surface—all elements appear to hover just above or just beneath. It was such manipulations of artifice and reality that caused many to mistakenly describe Braque’s *papiers collés* as *trompe l’oeils*, and led Braque to object emphatically in 1917: “The *papiers collés*, the imitation wood—and other elements of the same nature—which I have used in certain drawings, also make their effect through the simplicity of the facts, and it is this that has led people to confuse them with *trompe l’oeil*, of which they are precisely the opposite. They too are simple facts, but *created by the mind* and such that they are one of the justifications of a new figuration in space.”<sup>17</sup> Composed of two colors (black and white), two media (black chalk and white chalk), and two types of paper (painted black wove paper on a white laid paper support), Braque’s *papier collé* is remarkably complex despite its disarmingly simple palette.

15 Kurt Schwitters, *Merz 1. Holland Dada* (Hanover, January 1923), quoted and trans. in Werner Schmalenbach, *Kurt Schwitters* (New York: Harry N. Abrams, 1967), 94.

16 Robert Motherwell, “Beyond the Aesthetic,” *Design* (1946), quoted in E. A. Carmean, Jr., *The Collages of Robert Motherwell: A Retrospective Exhibition* (Houston: The Museum of Fine Arts, 1972), 91.

17 Georges Braque, “Thoughts on Painting,” *Nord-Sud*, Paris (December 1917), trans. in Edward F. Fry, *Cubism* (New York: McGraw-Hill Book Company, 1966), 147–48.



**PLATE I:** Georges Braque, *Black and White Collage*, 1913 (cat. no. 2)

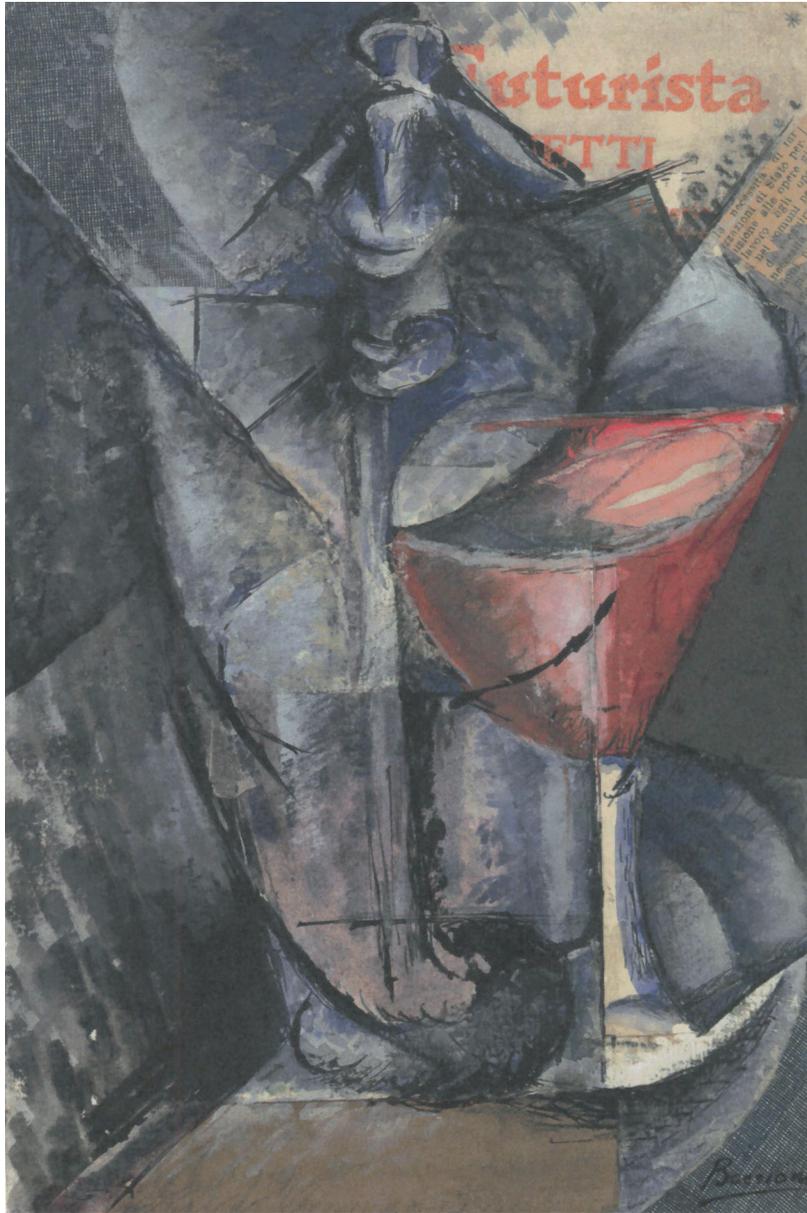


PLATE 2: Umberto Boccioni, *Still Life with Glass and Siphon*, ca. 1914 (cat. no. 4)



PLATE 3: Carlo Carrà, *Portrait of Soffici*, 1914 (cat. no. 5)



**PLATE 4:** Fortunato Depero, *New Marionette for Plastic Ballet*, ca. 1916 (cat. no. 6)



PLATE 5: Kurt Schwitters, *Merz 316. Ische Gelb*, 1921 (cat. no. 10)



**PLATE 6:** Kurt Schwitters, *Merz 380. Schlotheim*, 1922 (cat. no. 11)



PLATE 7: Ivo Pannaggi, *Postal Collage*, 1926 (cat. no. 20)

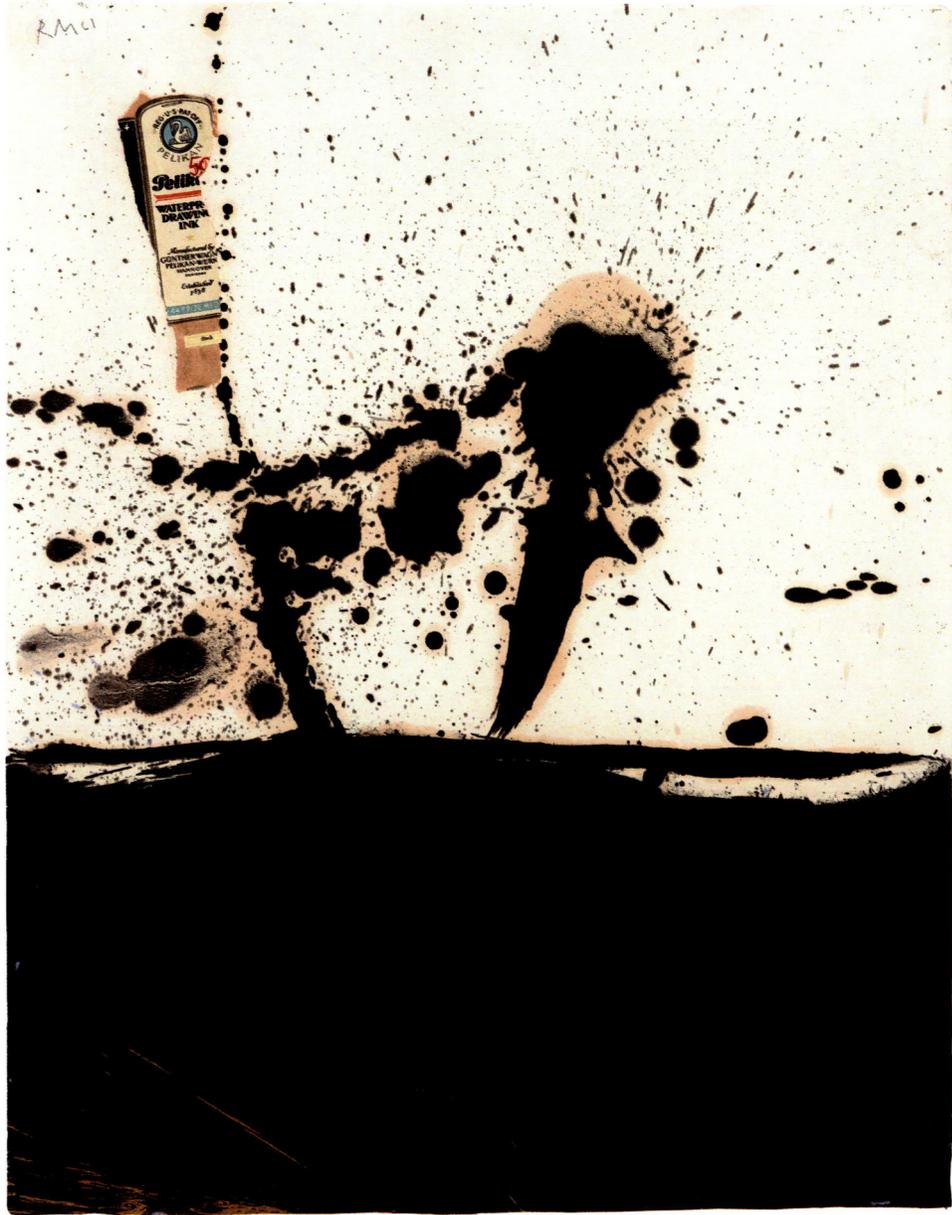


PLATE 8: Robert Motherwell, *Sky and Pelikan*, 1961 (cat. no. 34)

Although it displays a limited vocabulary of fundamental geometric shapes, the wider variety of media in Futurist artist Umberto Boccioni's *Still Life with Glass and Siphon* of ca. 1914 (cat. no. 4, plate 2) imbues it with a greater energy—or “dynamism,” as the artist himself would describe it. In Boccioni's composition several bits of mass-manufactured papers (kraft papers, tissue papers, newspaper, colored wove papers) neatly intermingle with finer, more conventional artist's laid and wove papers. This diverse array is unified by vigorously applied overwashes of water-based media—pen and ink, gouache, and watercolor—which define and give form to the glass and siphon. The composition itself is constructed around a strong vertical axis (the siphon), with planes fanning outward (and seemingly beyond) the edges of the work. Such an organization of formal elements is visually consistent with Boccioni's statement of the same year, “A picture is not an irradiating architectural structure in which the artist, *rather than the object*, forms a central core. It is an emotive architectural environment which creates sensation and completely involves the observer.”<sup>18</sup> The inclusion of a fragment of F. T. Marinetti's broadside on the “Founding and Manifesto of Futurism” in the upper right corner—



work as Boccioni's attempt to give visual form to Futurist principles, which celebrated the machine, new materials, slick forms, loud sounds, and colors of the industrial age. Yet, such an all-embracing reception of avant-garde forms and media was not intended to give license to unstructured, “free for all” compositions. Rather, the Futurist doctrine called for organization, for aesthetic integrity. True to this doctrine, Boccioni's complex selection of materials in this *Still Life* is eclectic yet cohesive, vibrant yet controlled.

Carlo Carrà's *Portrait of Soffici* (cat. no. 5, plate 3) was likely executed during the spring of 1914, when Carrà accompanied his friend and fellow artist Ardengo Soffici to Paris. The portrait is unified not only by its essentially monochrome tonality but also, like Boccioni's *Still Life*, by the coherency of its cut and pasted paper elements. It is not surprising that Carrà's strong, geometric portrait was created in Paris, for it is greatly indebted to the Analytic Cubist convention of a fractured planar representation of three-dimensional form in two dimensions. In this deceptively simple work, the number of collage elements is relatively few—and often what appears to be a semicircular or triangular cut piece is found, on closer examination, to be a section of pen-and-ink drawing. *Portrait of Soffici* is constructed from a handful of smooth brown machine-made wove papers with three cut-and-pasted newsprint letters added in the lower right quadrant of the composition. These letters (c-a-o) appear to be not only a signature, but also an amalgam of the names of *Carlo* (the portrayer) and *Ardengo* (the portrayed)—a typical type of Futurist word play.



18 Umberto Boccioni, “Futurist Painting and Sculpture,” Milan, 1914, quoted in *Futurist Manifestos*, ed. Umbro Apollonio, trans. J. C. Higgitt and Robert Brain (New York: The Viking Press, 1973), 177.

The high-color, coated paper collage of Futurist artist Fortunato Depero introduces a new strain of experimentation in Futurist collage. *New Marionette for Plastic Ballet* of about 1916 (cat. no. 6, plate 4) is a particularly strong example of Futurist ideals of speed, dynamism, force, simultaneity, and motion. It is also a collage consistent with the Futurist credo that the material used by an artist properly reflect his or her intention: here, Depero's choice of simple geometric-shaped cuttings of colorful, coated papers gives his marionette form its appropriately “plastic” (sculpted) appearance. Viewed individually, these coated paper elements are nothing but flat, geometric pieces of reds, yellows, and blues that abut one another but do not overlap or

intermingle—much like the plastic Colorforms used by children since the 1950s. Furthermore, the colors themselves (all variations on the primaries) are apportioned in a similarly pedestrian manner: various shades of glossy reds identify the “marionette” form; shades of blue signify shadow; and yellow signifies the sun. Three-dimensionality and spatial recession are indicated by the collage’s strong linear perspective and by the sharply implied light source at the upper right: manifested in the form of the marionette by the rectangular strips of darker red paper that identify the front planes of the body (in deep shade), and in the marionette’s shadow by four triangular areas of blue-toned papers. Yet, despite the overwhelming simplicity of the composition’s elements (color, shape, and positioning), Depero’s configuration of these elements energizes them into a remarkably active whole. His collage is almost a perfect visual manifestation of Carrà’s statement of 1913: “A pictorial composition constructed of right angles cannot go beyond what is known in music as plainchant (*canto fermo*). The acute angle, on the other hand, is passionate and dynamic, expressing will and a penetrating force. And the obtuse angle, as a geometrical expression, represents oscillation, the diminution of this will and this force. Finally, a curved line has an intermediary function, and serves, together with the obtuse angle, as a link, a kind of transitional form between the other angles.”<sup>19</sup>

While the Italian Futurists moved beyond Braque and Picasso in their integration of a broader range of nontraditional materials in their collages, their works demonstrated a selectivity of media and retained (at least in the earlier years) an aesthetic purity consistent with the Futurist credo that demanded attentiveness to materials. It was in their manifestos and other writings that the Futurists seemed willing to take greater risks, to call for greater experimentation than was, in practice, expressed in their collage work. It would be the German artist Kurt Schwitters who would raise the ante

and take collage to its next level. Schwitters began making collages in 1918, and throughout most of his career so completely embraced the medium that his name became virtually synonymous with both collage and three-dimensional assemblage construction. In many ways all collage produced since Schwitters is described in relationship to his work in the medium.

The German avant-garde, based in Berlin, had been dominated by Expressionism since the early years of the twentieth century, yet in the months following World War I, it began to be permeated by the spirit of a new movement known as Dada. Dada was founded in 1916 in Zurich by a group of avant-garde artists and writers who denounced the gross materialism and nationalism they believed had led Europe into World War I. Dada was not a style *per se*, but rather a rejection of all previous artistic or philosophical conventions, expressed through non-conformist art forms such as collage and performance that aimed to stun and spur the populace into greater social awareness and action. The spirit of Zurich Dada was quickly spread to other European cities such as Berlin by its proponents Hans Arp and Hans Richter. Dada maintained its dominance throughout Germany for a short period of three years, until about 1921, when it began to be adapted into even newer movements such as Constructivism. Despite its relatively brief heyday, Dada had a tremendous and lasting effect on all art of the twentieth century.

In 1918, Kurt Schwitters met Hans Arp in Berlin and began making collages and assemblages with a Dada flavor. The following year Schwitters began titling these works “Merz”—a word fragment from one of his early works in this new mode, which he later defined in *Merz 20. Katalog*: “I called my new way of creation with any material ‘MERZ.’ This is the second syllable of ‘Kommerz’ (commerce)... from an advertisement for the KOMMERZ- UND PRIVATBANK... You will understand that I called a picture with the word merz the ‘Merz-picture’ in the same way that I called a picture with ‘und’ the ‘Und-picture’... When I first exhibited these pasted

19 Carlo Carrà, “Plastic Planes as Spherical Expansions in Space,” published in *Lacerba*, Florence (15 March 1913), quoted in *Futurist Manifestos*, 91.

and nailed pictures with the 'Sturm' in Berlin, I searched for a collective noun for this new kind of picture, because I could not define them with the older conceptions like Expressionism, Futurism, or whatever. So I gave all my pictures the name 'MERZ-pictures' after the most characteristic of them and thus made them like a species."<sup>20</sup>

Schwitters's collages are constructed from such discarded detritus as newsprint fragments, streetcar or theater tickets, and product packaging labels. Such paper elements, whole or fragmentary, were often chosen as much for their human connections—their resonances with a specific (though lost) past—as for their formal qualities: their unique colors, patterns, and tactility.<sup>21</sup> All varieties of paper fascinated Schwitters: papers of various weights, colors, textures; fine artist papers as well as plain cheap brown woodpulp papers and machine-made papers with intricate, printed patterns. Schwitters frequented Molling, a lithographic print shop in his home city of Hanover, where he had permission to take what he wanted from the cellar, where rubbish and wastepaper (proofs and misprints) from the factory above were dumped through a chute. His friend and colleague Kate Steinitz later recalled that: "One day the chute in the ceiling suddenly opened and a mountain of paper came down. Standing safely at the door with the children, I watched as the avalanche hit Kurt Schwitters, threatening to bury him alive. He stood bent over, defending himself against the onslaught. Then, raising his head, he stood up in the midst of the rubbish, a new Gargantua, twisting and dancing in the whirl of papers."<sup>22</sup>

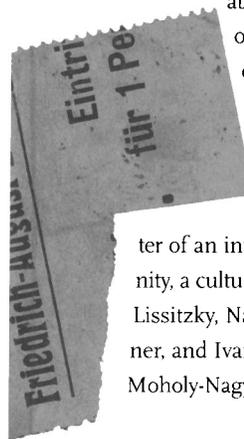
*Merz 316. Ische Gelb* of 1921 (cat. no. 10, plate 5) is just such a celebration of the remarkable variety of discarded papers and other daily human leftovers that Schwitters so coveted. As is true of nearly all of Schwitters's collages, the title offers a clue as to how to begin to read the work. Like the term *Merz*, *Ische* is a word fragment, which corresponds to the English "-ly" or "-ish"—meaningless in itself but adopting playful associations when used as a prefix for *Gelb* (the German word for yellow).<sup>23</sup>

The collage is constructed from an array of triangular and trapezoidal cut paper elements—many a coated "yellowish" variety, but others painted or printed with tones of blue, as well as pink striped,



silver foiled, red kraft, and coarse brown wove papers with letterpress printing. Commingling with these papers are fragments of theater and streetcar tickets, and even a snippet of purple fabric with white polka dots. This diverse spectrum of collage elements is arranged in a pyramidal structure which gives the impression that each is clambering over the other to reach the top of the work. There, a Gothic "O" (at the upper left) and a round

disk of brown wove cardstock (near the center top) hover, providing the only non-angular forms in the entire composition. Dorothea Dietrich has noted that in collages such as *Ische Gelb*, the sheer variety of papers suggests a playful opposition of the machine vs. the handmade, contrasting "shiny papers (suggestive of newness and anonymous machine productions of a technological era), [with] papers that have a more irregular, encrusted surface (suggestive of the passage of time and the handmade)."<sup>24</sup> In its range of materials and its playful arrangement, *Ische Gelb* is a collage that resonates with the joy of its creation and delight in the sheer abundance of modern life:



one can almost see Schwitters dancing amidst its cacophony of papers, letters, fabrics, foils, tickets.

In the early 1920s, Germany became the center of an international artistic community, a cultural hub for such artists as El Lissitzky, Naum Gabo, Antoine Pevsner, and Ivan Puni from Russia, László Moholy-Nagy from Hungary, Theo van

20 Kurt Schwitters, *Merz 20. Katalog* (Hanover, 1927) quoted in Schmalenbach, *Kurt Schwitters*, 93.

21 Richard Humphreys, "Kurt Schwitters: An Introduction," in *Kurt Schwitters* (London: The Tate Gallery, 1985), 16.

22 Kate Trauman Steinitz, *Kurt Schwitters: A Portrait from Life*, trans. Robert Bartlett Haas with an introduction by John Coplans and Walter Hopps (Berkeley and Los Angeles: University of California Press, 1968), 38–39, quoted in Schmalenbach, *Kurt Schwitters*, 90.

23 Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, *The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné* (New Haven: Yale University Press for the Yale University Art Gallery, 1984), 599.

24 Dorothea Dietrich, *The Collages of Kurt Schwitters: Tradition and Innovation* (Cambridge: Cambridge University Press, 1993), 62.

Doesburg from Holland, and Viking Eggeling from Sweden. In 1922, an important Dada-Constructivist conference in Weimar (home of the Bauhaus) had a great influence on Schwitters, who was already moving away from Dada, believing that it “had revealed ‘the vast stylelessness of our culture’ and ‘will awaken a great longing, a strong desire for Style.’”<sup>25</sup> At about the same time, in 1922–23, Schwitters’s work changed slightly to reflect this new Constructivist influence, as *Merz* 380. *Schlotheim* of 1922 (cat. no. 11, plate 6) attests. *Schlotheim* was a far more sober composition than *Ische Gelb*, and used a far sparer collage vocabulary.

*Schlotheim* is again characteristic of Schwitters’s playful titling—an amalgam of the words *Schlot* (smokestack) and *heim* (home, also frequently used as a suffix to indicate a village or town)—to create an invented word which suggests that it is an actual, rather than fictitious, place.<sup>26</sup> Whereas *Ische Gelb* had been constructed from a series of haphazardly overlapping angular shapes, *Schlotheim* is a strongly rectilinear work, made up primarily of a series of cut and pasted squares and rectangles arranged at 90-degree angles. Gone is the high color of *Ische Gelb* and earlier collages in this composition of muted grays and browns. Gone, too, is the contrasting of different types of papers (coated vs. matte, textured vs. smooth) in this pared-down work consisting of no more than three different matte paper varieties. The only colorful element is the bright red coated-paper strip clipped from a packaging label and placed at the upper right edge. This red element reads: *Inhalt*: (content)—perhaps alluding to the concern of Schwitters and many of his contemporaries that the form and content of a work of art maintain a united relationship.<sup>27</sup> A wash of gray ink and drawn charcoal additions has been laid over several of the collage elements, giving the work its appropriately sooty, industrial appearance.

Here, as Dietrich has noted, ink and charcoal—“natural” substances (as well as traditional drawing media)—become stand-ins for industrial soot—a *machine* bi-product—and ultimately point to one of Schwitters’s principal aims: “In [Schwitters’s] vocabulary, naturalist painting is intimately associated with the organic world (the depiction of landscapes), whereas the collages are associated with the urban environment and the world of the machine. Thus, in making naturalistic painting and abstract collages simultaneously, Schwitters acknowledged—and continues to acknowledge—tradition and modernity as two distinct spheres; by bringing these two spheres together in one collage, he announces his aim to create a new totality.”<sup>28</sup>

Schwitters’s inclusion of a broader range of materials than his predecessors—including items classified as “trash” (tickets, feathers, bits of product packaging labels, etc., cat. nos. 9–15)—was a radical development in collage and led several younger artists to broaden their own collage vocabularies. Ivo Pannaggi was one of these artists. Throughout his early career, Pannaggi closely associated with the Italian Futurists, yet in about 1925 began to gradually break away from this group, partly in opposition to Marinetti’s Fascist leanings. Pannaggi’s work reflects the influence of Schwitters as well as of the Dada and Constructivist movements, as two “postal collages” from 1926 (cat. nos. 19, 20) attest. These two collages were, in fact, the outer wrappings of packages mailed to a German-American collector of Pannaggi’s work, Katherine Dreier.<sup>29</sup> As such, they fit within the continuum of posted art—mailed drawings, doodles—yet are groundbreaking in their placement of such musings on the *exterior*, rather than interior of the packaging. In the mid-1920s, such an eclectic wrapping must have seemed quite bizarre to the various postal clerks who handled these parcels along the way. Pannaggi’s use of collage was decidedly avant-garde, introducing the concept that, once out of the hands of the artist, a work can continue to acquire meaning: in the case of these collages, rubber stamp cancellation marks,

25 Kurt Schwitters, *Merz* 1. *Holland Dada*, 7–8, quoted in Humphreys, *Kurt Schwitters*, 16.

26 Dietrich, 62–63, and Herbert et al., 600.

27 Herbert et al., 600.

28 Dietrich, 64; and see also 62–63.

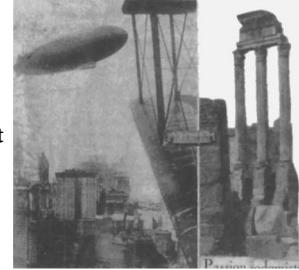
29 The Katherine Dreier bequest of European and American modernist art is one of the Yale University Art Gallery’s most important collections; see Herbert et al. Ivo Pannaggi’s postal collages and nearly all of the collages by Kurt Schwitters came into the Yale collection through Dreier’s generous bequest.

dirt, scuff marks, tears, accretions. Though it is doubtful that Pannaggi intended these collage packagings to be exhibited publicly, he did acknowledge them as works of art that remained incomplete until they reached their destination; in one letter addressed to Dreier he specifically requested a photograph of the “finished” work.<sup>30</sup>

Pannaggi’s *Postal Collage* of 16 October 1926 (plate 7) is Dada in spirit but Constructivist in structure: its rectangular cut collage elements are positioned in a formal rectilinear fashion, and the vertical-horizontal postal package netting on which the collage is composed further emphasizes the geometric grid. In addition, the simplicity and economy of Pannaggi’s overall placement of pasted elements as well as his integration of the syntax of high geometric abstraction into his “low” art package design, is further evidence of the influence of Constructivism. At the lower left of the composition is a photograph of Pannaggi himself, peeking out playfully at the viewer through what appears to be a ship’s porthole (in actuality, a rubber tire), announcing himself as the creator/sender of the package. Above his image, mounted on a background of red machine-made wove paper, are juxtaposed two magazine clippings that picture, at the right, a view of the Roman Forum, and at the left, an aerial view of New York City with a blimp hovering above: the package’s point of departure and its destination. A third clipped magazine reproduction of an ocean liner is pasted directly beneath Dreier’s address near the lower right, symbolizing the method of the package’s shipment



from Rome to New York. In its adoption of Surrealist wordplay, Dada detritus, and Cubist/Futurist interplays of drawn vs. cut-and-pasted lettering, this collage directly references contributions made to the medium by virtually every movement that had embraced it up to 1926. Pannaggi’s work is utterly of its time, both stylistically and literally: nearly every element in the work is or can be dated, from the just-snipped magazine reproductions to the tramway tickets and postal cancellation marks.



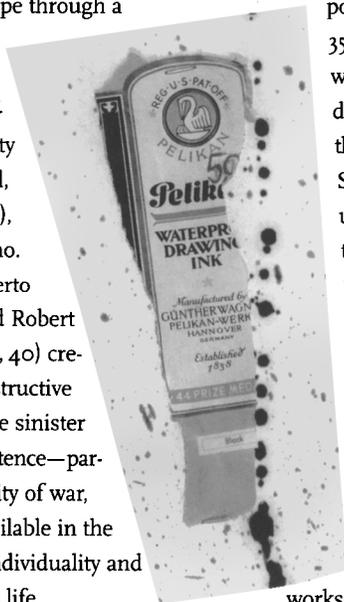
Pannaggi’s postal collages, bound for America, serve as ambassadors in this exhibition. In the years preceding, and directly following, World War II, there was an influx of European émigré artists to America—artists eager to escape the growing Fascist threat and subsequent postwar devastation of Europe. The effect of these European artists on their American colleagues was immediate and profound. Gradually, the center of modernist activity shifted from Paris and Berlin to New York. Collage activity followed, and several outstanding examples in the medium began to be produced in the United States at mid-century.

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Unlike many media, the collage process welcomes a great amount of experimentation—allowing an artist the ability to play with the positioning of elements before affixing them to the collage support, as well as the ability to tear away a mistake and to reaffix an element in a different way (or to discard it altogether in favor of another element). Part of the reason why artists have embraced the collage medium is because of this inherent adaptability: it is an art form that invites addition as well as subtraction.

Though the work produced by mid-century artists was stylistically varied—from more figurative, Surrealist works to Abstract Expressionist compositions—two basic strains of collage aesthetic crossed stylistic lines and manifested themselves at this time. While the more classical, compositionally balanced *collage*, with its roots in Cubism, Futurism, and Constructivism, continued, there emerged a new trend toward *décollage*—an outgrowth of Dada that revealed itself in an effacement or excavation of a work's surface through a physical burning, tearing, or cutting away. This deconstructive impulse seemed to rise from a realization among World War II-generation artists that along with material progress comes a dark side—a loss of individuality, environmental destruction—that there was a price to be paid for all the advantages provided by industrialist expansion.

American artists such as Joseph Cornell, Robert Motherwell, and Anne Ryan (cat. nos. 43, 32–35, 22–29) embraced the classical collage aesthetic, finding in collage a medium in which they could explore the formal properties of composing with color, pattern, texture, and shape through a reaffixing of diverse scraps of fabrics, papers, and found objects. Despite their stylistic differences there is a lyrical beauty about the works of Motherwell, Ryan, Alfred Leslie (cat. no. 38), and Willem de Kooning (cat. no. 36). Other artists, such as Alberto Burri, Conrad Marca-Relli, and Robert Rauschenberg (cat. nos. 30, 45, 40) created collages of a more deconstructive nature, responding to the more sinister forces of modern Western existence—particularly the tragedy and brutality of war, the abundance of products available in the marketplace, and the loss of individuality and autonomy endemic to modern life.



Robert Motherwell, an artist who found his early inspiration in Surrealism and who went on to become one of the founders of the Abstract Expressionist movement, used the medium of collage in part to escape the brutality of war that he was confronting so directly in his mural-size abstract elegies to the Spanish republic. Motherwell found in collage a medium in which he was able to take refuge in the pure joy of artistic creation, a medium in which he could work more intimately and playfully than in his large, better-known oil paintings. E. A. Carmean has noted that Motherwell realized that in collage “[c]ertain properties inherent in pasted paper—flatness, a spreading area, shallow overlapping planes—could be combined with the more fluid aspects of his style.”<sup>31</sup> Motherwell’s collages, including the four exhibited here, are full of recycled personal effects: the cover of a pad of French drawing paper in *The French Drawing Block* (cat. no. 32), a label from a tube of Pelikan drawing ink in *Sky and Pelikan* (cat. no. 34), the brown wove paper wrapping of a posted package in *N.R.F. Collage No. 3* (cat. no. 33), and a similar sheet of brown postal paper in *The Magic Skin* (cat. no. 35). “As was often the case, the materials were simply what was at hand in the studio, mostly having arrived by mail. In these cases I was indeed aware of Meyer Shapiro’s emphasis on the cubists having used studio life as a main subject, but tried to make it more fluid, a matter of ‘chance.’”<sup>32</sup> It was very much this preference for collage elements that could simply be plucked off his studio floor—objects that caught the artist’s eye for their color, texture, or allusionary possibilities—that dictated the more modest, human scale of Motherwell’s works in collage.

In a manner reminiscent of Braque’s works in the medium, all of Motherwell’s collages (which are essentially *papier collés*) are fabricated from a typically limited vocabulary of oil paint and a few found paper elements (of good or

31 Carmean, Jr., *The Collages of Robert Motherwell*, 11.

32 Conversation and written note to E. A. Carmean, Jr., 15 July 1972, in *ibid.*, 29.

poor quality) mounted on a good-quality paper support. *Sky and Pelikan* of 1961 (plate 8) is organized by a strong horizon line and, like many Cubist collages, plays metaphorically on the collage element(s) it contains—in this instance a label from a tube of Pelikan Waterproof Drawing Ink. “Sky” is, of course, the white top half of the composition, and “Pelikan” is the ink label itself, positioned so as to appear to be diving and splashing into the black sea it seems to have created. Two years later, Motherwell omits the strong horizon line in collages such as *The Magic Skin* of 1963 (plate 9). Here a torn piece of brown postal paper (the “Magic Skin”) dominates the center of the composition, separated from the bright ultramarine blue border by a torn sheet of thick white watercolor paper. Aided by this intermediary sheet of white paper, the warm brown paper plays optically against the cool blue. Alternately receding back into and popping forward optically from the picture plane, this brown sheet of paper calls into question whether it is in fact the collage support or the collage element. Thus, the “Magic” lies in the difficulty of perceiving just where the “Skin” resides. Furthermore, because of the hole in the center of this amorphous-shaped brown piece of paper, it loosely resembles not only a piece of skin (or hide), but also an artist’s palette—the real-life intermediary “skin” between the artist’s paint or drawing media and the plain white canvas on which the work of art is created. Like so many of Braque’s most interesting *papier collés*, Motherwell’s *Magic Skin* also calls attention to the flatness of the picture surface.

Willem de Kooning, another mid-century Abstract Expressionist painter who worked obsessively on paper, produced a handful of intriguing collages throughout the late 1950s and early ’60s. Like Motherwell’s works in the medium, de Kooning’s *Collage No. 2* (cat. no. 36, plate 10) includes recycled studio detritus—an old paint-smeared sheet of newspaper, used paper toweling, a cigarette butt—materials that were autobiographical in nature, physical relics that were used, discarded, and then rediscovered by the artist in his studio. Whereas Motherwell’s collages included discarded labels and papers in an *intentional* manner—arranging them on a fine-quality paper support—de Kooning’s collage has the look and feel of an object simply lifted off the floor of his studio. The collage is constructed entirely upon an ordinary sheet of newspaper with various accretions that indeed appear *unintentional*: pigment-and-oil-encrusted paper towels and a cigarette butt, stuck together by the gobs and smears of colorful oil paint that act as the collage’s “glue.” Ironically, *Collage No. 2* may have begun as just such an “accident.” Throughout this time, de Kooning often used newspapers to cover a wet canvas in order to slow down the drying time of the oil paint and keep it fresh until he could return to continue his work.<sup>33</sup> When de Kooning peeled off the newspaper he discovered not only a ghostly offsetting of type and image onto his canvas, but also a reciprocal offsetting of oil paint and other wonderful effects onto the newspaper sheet itself.

Yet, even if this oil-soaked, scumble-painted *Collage No. 2* began this way, it acquired a purposefulness through de Kooning’s subsequent additions. The work is organized by a standard, full newspaper sheet with serrated edges, turned sideways, which serves as the collage support as well as its frame. Throughout the composition, de Kooning has obscured the dates in the newspaper, rendering the newspaper an abstract, rather than literal, collage support.<sup>34</sup> Interrupting this contained, formal rectangle are the sheets of paper toweling, which poke out beyond the edge of the newspaper “frame” at

33 Thomas B. Hess, *Willem de Kooning Drawings* (Greenwich, Conn., New York Graphic Society, Ltd., 1972), 14.

34 Lesley K. Baier, *The Katharine Ordway Collection*, with an introduction by Alan Shestack (New Haven: Yale University Art Gallery, 1983), 76–78.

the bottom left—perhaps in homage to the modernist tradition. De Kooning pays homage to his own Abstract Expressionist past as well in his defiance of the flatness of the collage surface—here, the thick gobs of oil paint become actual, three-dimensional forms, as do the puckered sheets of paper toweling. (Such a three-dimensional treatment of paint and collage elements influenced subsequent generations of artists working in collage, including Robert Rauschenberg, Carroll Dunham, Janet Abramowicz, and Jessica Stockholder [cat. nos. 40, 49, 52, 55; plates 15, 17]). In this lively, optically and tactilely luscious collage, de Kooning asserts the primacy of the painter. Here, mechanical expression—represented by the sheet of newspaper—is conquered by individual artistic expression—the hand-applied oil paint. Here, too, color (pigment) triumphs over monochrome (black type), and the traditional, durable artist’s medium—oil paint—triumphs over the inferiority of woodpulp newsprint.

Anne Ryan, a contemporary of Motherwell and de Kooning, devoted the first fifty years of her life to raising her three children and to writing poetry and short stories. In the 1930s, Ryan managed a Greenwich Village restaurant called The Hearthstone at 104 4th Street, whose clientele included her artist-neighbors Hans Hofmann, Jackson Pollock, Barnett Newman, and childhood friend Tony Smith.<sup>35</sup> Finding it difficult to publish her writing, Ryan turned gradually to the visual arts, telling her friend Donald Windham, “With a painting all you have to do is hang it on a wall and all the world can see it.”<sup>36</sup> When Stanley William Hayter arrived in New York in 1940, he may have worked in Ryan’s apartment for a short time before finding a home for his transplanted French printmaking workshop, “Atelier 17,” at the New School for Social Research.<sup>37</sup> It was under Hayter’s influence—as well as the influence of European émigré artists Marc Chagall, Jacques Lipchitz, André Masson, and Joan Miró, and the Americans William Baziotes, Robert Motherwell, and Mark Rothko—that Ryan began

seriously to draw, paint, and make prints, enjoying a modicum of success throughout the 1940s. In January of 1948 Ryan’s work abruptly changed after she saw the first one-man show of Kurt Schwitters’s collages in the United States, at the Pinacotheca Gallery.

Ryan’s earliest collages are indebted to Schwitters in their intimate scale, their nearly complete lack of hand-drawing or painting, and their almost exclusive reliance on fabrics and papers. In *Collage No. 2* (cat. no. 22, plate 11), Ryan seems to be processing the various lessons she was learning from Schwitters through her own contemporary, Abstract Expressionist vocabulary. In this collage, the papers and fabrics play formally against one another in an ironic reversal of hard vs. soft: the hard-texture papers all have soft, irregular, torn edges while the soft bits of fabric are crisply scissor-trimmed.

Though it would not be fair to Ryan to read too much female “domesticity” into her collages, there is a strong homespun feel to this particular example of her work: from the blue slip of paper reading ALTERATIONS (snipped from some sewing material package) at the bottom center of the composition, to the bits of yarn and the two cut pieces of what appears to be light blue oilcloth (at the upper and lower left corners). Unlike her later collages, which have little or no hand-drawn additions, Ryan relies heavily on her own chalk drawing in this collage (most noticeably at the left edge of the composition). Thus, this collage reads strongly as a transitional work between Ryan’s earlier paintings and drawings and her almost exclusive devotion to collage during the last six years of her life (1948–54).

Ryan’s work in collage moved through various stylistic modes, from these early Schwitters-inspired works to collages with a Surrealist flavor (see, for example, *Collage No. 232* [cat. no. 24]), and finally settled on a more Cubist-influenced style. *Collage No. 40* (cat. no. 28, plate 12), for example, adopts the quintessential Cubist format of the oval as well as a typically strong geometric build-up of rectangles and squares. While these rectangular shapes

35 Claudine Armand, *Anne Ryan: Collages*, trans. David Wharry (Chicago: Terra Foundation for the Arts, 2001), 60.

36 Donald Windham, “Anne Ryan and her Collages: Balance, Elegance, Control,” *Art News* 73 (May 1974): 78.

37 Hayter’s establishment of a temporary studio in Ryan’s apartment was a recollection divulged in a letter from her daughter, Elizabeth McFadden, to Robert Koenig, assistant director of the Montclair Art Museum, Montclair, NJ, 10 February 1979, quoted in Armand, *Anne Ryan: Collages*, 60. Hayter later opened his “Atelier 17” workshop independently, at 41 East 8th Street.

dominate the composition, there is some deviation: occasionally a triangular piece of cut fabric or paper interrupts the regularity of the crisp squared edges, as do the pieces of fabric near the center of the collage whose edges have been trimmed into a toothy, triangular fringe using a seamstress's pinking sheers. The only non-angular form is the pristine oval shape of the collage itself, interrupted here and there by a playful, stray fray from one of the edge-defining fabrics. It is the varied colors, textures, and surfaces of the fabrics and papers that give life to this strongly formal work. With *Collage No. 40*, Ryan has hit her stride as a collage artist, creating a balanced yet visually dynamic composition: here, the dominant hot reds and pinks are offset by cool whites and light greens; here, too, the textures vary from soft, natural silks and supple wove papers to slick, high-sheen synthetic satins/rayons and coated papers to coarse jute/burlaps and thick, textured handmade papers. Occasionally pre-printed patterns (on both fabrics and papers) assert themselves amid the flat solids, weaving under and over one another as if clambering for a top position. Extending down from the top of the composition, just left of center, is a lone flat strip of wood, which interrupts the material purity of this paper-and-fabric collage, yet at the same time resonates texturally and coloristically with the coarse brown wove papers and earth-tone fabrics. Typical of Anne Ryan's collages, in this work handmade materials constantly challenge machine-made materials, and organic papers and natural fabrics forever confront the synthetic ones.

**Inherent** in the term collage is the coexistence of the concepts of *décollage* (ungluing, unpasting), *déchirage* (tearing), *découpage* (cutting out, cutting up), *brûlage* (burning or scorching), and *fumage* (smoking the surface to create patterns or tones). Collage would not exist without its antithesis—a placing something over something else so as to obscure it, a ripping or cutting away to reveal the

thing hidden. After all, an element (either whole or fragmentary) must first be removed from its original context in order to be included in a work of art. Even the act of collaging itself—an arranging of depicted and found elements on a two-dimensional surface—identifies the qualities that are most basic to the medium as those of decontextualization and recontextualization.

While many World War II-era artists sought compositional balance, connectedness, *construction*, in their collages, there were many others of this generation who used collage in a very different way: as a medium to express the *deconstructive* forces in modern life. Rather than creating balanced compositions through a complex layering of aesthetically harmonious cut-and-pasted elements, these artists focused instead on mining their collage layers in a physical way, through a use of the techniques of *décollage*, *brûlage*, and *déchirage*. These artists, among them Alberto Burri, Conrad Marca-Relli, Robert Rauschenberg, and even, at times, Willem de Kooning, quite literally excavated their collages through a ripping, cutting out, scorching, or burning of the collage strata.

Alberto Burri began his career as a medical officer with the Italian army, stationed in North Africa during World War II, until he was taken prisoner by British forces and subsequently turned over to the Americans. He was transferred to a prison camp in Hereford, Texas, and it was there that he began to paint. From the start, painting was a catharsis of sorts for Burri—a way to come to terms with the horrible physical realities of war he had witnessed in all its irrationality, flesh, blood, bandages. His paintings and collage compositions drew their inspiration from Burri's experience as a medical officer—his experience of “cutting, patching and healing”<sup>38</sup>—that is mirrored directly in the artist's choice of materials and mode of artistic expression.

38 Gerald Nordland, *Alberto Burri: A Retrospective View: 1948–77* (Los Angeles: The Frederick S. Wight Art Gallery, UCLA, 1977), 24.

If ongoing, peaceful human existence is manifested physically in a building up of societal layers—new buildings erected upon old foundations, scientific discoveries leading to new inventions—then war and natural disaster are manifested in a peeling away of those layers. In *Combustione 1* (10 of 1957 (cat. no. 30, plate 13), Burri reverses collage's traditional language. Here, the artist's brush becomes a blow torch; his material (layers of various wove papers) becomes a surface to be mined rather than built up; and his principal medium becomes the charcoal that has been rendered through the charring process. What Burri has done in this collage, quite literally, is to paste up layers of paper and then, using a blow torch, burn through these layers, in a manner that Gerald Nordland has described as "carving with fire."<sup>39</sup> Over this burnt, encrusted surface Burri has brushed a layer of shiny varnish (which acts as a fixative to arrest the further scattering of charred bits), and a contrasting opaque layer of matte black watercolor across the top of the composition. These added coatings point to the ex-physician's impulse to counter an act of destruction with an act of preservation—using paint and varnish symbolically to heal the blisters, to cauterize the exposed wounds.

Often World War II-generation artists working in collage bridged the aesthetic gap, simultaneously creating constructions and deconstructions, as is the case with Willem de Kooning. In the mid-1950s, de Kooning developed a process of cutting or ripping and then reassembling one or more drawings by pasting them down to a secondary support. A man haunted by periods of doubt and depression, de Kooning seems to have used this technique as much to exorcise this despair as to study his work from a fresh perspective. Thomas Hess, who wrote extensively on de Kooning's

works on paper, commented: "He was disgusted with Art and with his art; tearing a drawing gave this feeling a dramatic expression. And taping the torn drawings together often added a certain poignant—one might say tragic—look to the image: it assumes a scarred, embattled surface."<sup>40</sup> De Kooning's *Untitled* [Collage and Crayon] of 1960 (cat. no. 37, plate 14) is one of these compositions, created by tearing a crayon drawing and then re-pasting it over a second crayon drawing while leaving a gap between—giving the work a sense of violation and incompleteness. That is, the left and right portions of the collage are two halves of the same drawing that has been ripped vertically through the black section and then moved apart and reattached like curtains, so as to reveal a second drawing below. (Curiously, it is this "revealed" portion to which de Kooning adds his signature). The radical flatness of this work confounds one's perception of foreground and background—even on close examination it is difficult to decipher what piece is collaged over what, the edges of the torn elements appearing to belong to one, then the other, then to both elements. (De Kooning further confounds the viewer by smoothing over certain joins using what appears to be pigmented paste, making it virtually impossible—at least in the plain white portions of the composition—to decipher which elements are topmost.)

*Untitled* [Collage and Crayon] raises questions of "propriety" on several levels: can this boldly literal, tongue-in-cheek play on collage's traditional "cut and pasting" be considered a "true" collage work? And—even when one takes into consideration the radical drawing materials used by artists working in collage throughout its history—can one take seriously de Kooning's use of a selection of schoolchild's crayons as his medium? Even the artist's handling of these crayons takes on a

<sup>39</sup> *Ibid.*, 45.

<sup>40</sup> Hess, *Willem de Kooning Drawings*, 16.

21

childlike “scribbly” quality that is hard to read as “proper” for an established, mature artist working in the early sixties. Yet, while de Kooning’s choice of four standard Crayola colors—green, black, brown, and blue—may seem odd, the medium was entirely in keeping with his predilection for slippery, oily drawing materials: typically, soft graphite, chalk, pastel, charcoal, inks, enamels, oils.<sup>41</sup> Also evidenced here is de Kooning’s preference for hard, flat papers—even, at times, vellums or coated papers with slick surfaces—that served as ideal repositories for these drawing media.

In the fall of 1952 a young Robert Rauschenberg traveled to Italy and North Africa where he produced, among other things, a series of fairly traditional collage works. In March of 1953 Rauschenberg visited Alberto Burri in his Rome studio and was profoundly influenced by the artist’s work. The following year he invented “combine painting.”<sup>42</sup> Rauschenberg’s early combines (essentially, collages and assemblages on canvas) refuse to succumb to the impulse toward the beautiful or unified. What is more, because they are almost entirely assembled from found objects, Rauschenberg’s combine paintings also divorce themselves from—or at least thumb their noses at—traditional notions of artistic authorship. This has led Douglas Crimp and others to classify Rauschenberg’s combines as an early groundbreaking into a postmodern aesthetic: “The fiction of the creating subject gives way to the frank confiscation, quotation, excerptation, accumulation and repetition of already images. Notions of originality, authenticity and presence, essential to the ordered discourse of the museum, are undetermined.”<sup>43</sup>

*Well Nell* of 1959 (cat. no. 40, plate 15) is typical of Rauschenberg’s combine paintings, which contain several varied materials that yield to the formal and illusory needs of the composition while retaining their recognizability as objects: in a conversation with G. R. Swenson, Rauschenberg noted: “I don’t like to take advantage of an object that can’t defend itself.”<sup>44</sup> *Well Nell* contains such solid, rec-

ognizable elements as: oil paint, cut and pasted fabrics (parachute material, and a variety of coarse and sheer synthetic fabrics), fabric tape, offset newspaper or magazine reproductions, a flesh-colored plastic piece, and various printed and pasted papers mounted with polymer onto the canvas/mattress ticking(?) support. Unlike his Abstract Expressionist predecessors, Rauschenberg did not obtain his materials from the relatively clean environs of the artist’s studio, but rather off the street corner, from the trash bin. Such a gathering of human detritus is reminiscent of the practices of Schwitters—yet unlike Schwitters’s fragments, which were of a markedly impersonal nature (anyone’s streetcar ticket stub or discarded newspaper), there is something markedly *personal* about Rauschenberg’s choice of cast-away detritus. Rauschenberg’s fragments often have a human aura about them that sparks a desire in their viewers to know: if not the artist’s own possessions, whose discarded parachute, whose old mattress ticking are we looking at?

The circular, flesh-colored plastic disc affixed to *Well Nell* is jarring as much for its material oddness as its centered placement. Could this be a piece of a doll’s belly with its dimpled belly button-like center? If so, can the sheer white fabric, pasted below so as to form two splayed puckers, be interpreted as legs? And can the two pieces of off-white fabric that extend out from either side of the “belly” be interpreted as arms?<sup>45</sup> Such overtly interpretive analyses annoy Rauschenberg (as they do most abstract artists), because he feels they overly influence independent perusal and interpretation of a work. In 1991 Rauschenberg commented: “In the first place I don’t like explaining the whys of what I do because I think that robs the unique experiences and eliminates or makes it difficult for somebody to have an independent reaction. For example, in 1949 I said if somebody knows what something else means then the physicality and the actuality and the responsibility of the viewer dies... Understanding is a form of blindness. Good art, I think, can never be understood.”<sup>46</sup>

41 Idem.

42 Nordland, 33–34.

43 Douglas Crimp, “On the Museum’s Ruins,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle: Bay Press, 1983), 53.

44 G. R. Swenson, “Rauschenberg paints a picture,” *Art News* 62 (April 1963): 46.

45 This interpretation was posited by Joanna Weber, Assistant Curator of European and Contemporary Art at the Yale University Art Gallery.

46 Robert Rauschenberg and Donald Saff, “A Conversation about Art and ROCl,” *Rauschenberg Overseas Culture Interchange* (Washington, DC: National Gallery of Art, 1991), 179, quoted in Charles F. Stuckey, “Rauschenberg’s Everything, Everywhere Era,” in *Robert Rauschenberg: A Retrospective*, ed. Walter Hopps and Susan Davidson (New York: Solomon R. Guggenheim Foundation, 1997), 32–33.

In a much earlier, groundbreaking statement, Rauschenberg noted that: “Painting related to both art and life. Neither can be made. (I try to act in that gap between the two.) I am trying to check my habits of seeing, to counter them for the sake of greater freshness. I am trying to be unfamiliar with what I’m doing.”<sup>47</sup> This need to acknowledge the random order of modern life led Rauschenberg to an approach that Walter Hopps has interpreted as “improvisational rather than formulaic.”<sup>48</sup> Certainly, Rauschenberg’s combine paintings were creations that held the artist in this “gap between art and life” which so inspired his early work, and which again begs a comparison to Schwitters, an artist who also felt most strongly inspired when operating in this “gap.” The title *Well Nell* itself is reminiscent of Schwitters’s invented titles and invites interpretation. If the central plastic doll piece does indeed represent a person, could this title express a greeting, such as “Well, Nell?” Or, is the title a play on the expression “pell mell,” which would reflect the wild blend of media and materials present in the work?

**D**espite America’s engagement in the Korean (1950–53) and Vietnam Wars (1961–75), the 1950s and ’60s were boom years for the country. The first half of the century had witnessed the rapid development of several new synthetic materials (such as plastics, nylon, cellophane, vinyl, teflon, and polyethylene). These new amalgams continued to be improved upon and find their way into consumer products, including molded plastic dinnerware, housepaints, nylon stockings, nylon-bristle toothbrushes, Saran Wrap, vinyl upholstery, Teflon bakeware, polyethylene soda bottles and food storage containers, and styrofoam packaging.<sup>49</sup> Early in the century, there had been just a handful of cheap materials manufactured with the knowledge that they would degrade within a relatively short period

of time (materials such as newspapers and ticket stubs). In the second half of the century, eager to maximize profits and nurture an increasingly captive consumer culture, manufacturers began to perfect the concept of “planned obsolescence,” creating disposable or finite-lived versions of virtually every product from wristwatches to diapers, cars to pens.

Many American artists found themselves struggling to comprehend the contradictory circumstances of living in a country that was flourishing and churning out so many new consumer goods while simultaneously conducting a protracted series of wars overseas. In direct reaction to this sociopolitical dichotomy, these artists consciously began to adopt non-artist-quality materials—cheaply obtained, often ephemeral in nature—in their collages. Such materials ranged from Robert Rauschenberg’s odd flesh-colored plastic piece (cat. no. 40), to Theodoros Stamos’s colored tissue papers (cat. no. 44), John Chamberlain’s spiral notebook papers (cat. no. 41), and Frank Stella’s kraft papers and felt-tip pens (cat. no. 39). One has the impression from their work that these artists no longer frequented art supply stores, but rather acquired their materials at the local pharmacy, hardware store, market, or dumpster. The nature of these poor-quality materials seems as much a reaction to the sheer abundance of available commodities as it was a playful exploration of their fluorescent colors and diverse textures. Certainly, this is true for the contemporary artist Jessica Stockholder (cat. no. 55), who describes her work as “an attempt to gain a sense of control of, or at least comfort with, the material world.”<sup>50</sup> In a sense, much of late-twentieth-century collage can be read as a triumphant declaration of the supremacy of the artist over materialism.

47 Robert Rauschenberg cited in William Seitz, *The Art of Assemblage* (New York: The Museum of Modern Art, 1961), 21.

48 Walter Hopps, “Introduction: Rauschenberg’s Art of Fusion,” in *Robert Rauschenberg: A Retrospective*, 21.

49 See the “About Plastics” Web site at [www.americanplasticscouncil.org](http://www.americanplasticscouncil.org).

50 Jessica Stockholder, excerpt from the artist’s writing on her work *It’s Not Over ‘til the Fat Lady Sings*, 1987, in Barry Schwabsky, Lynne Tillman, and Lynne Cooke, *Jessica Stockholder* (London: Phaidon Press Limited, 1995), 106.

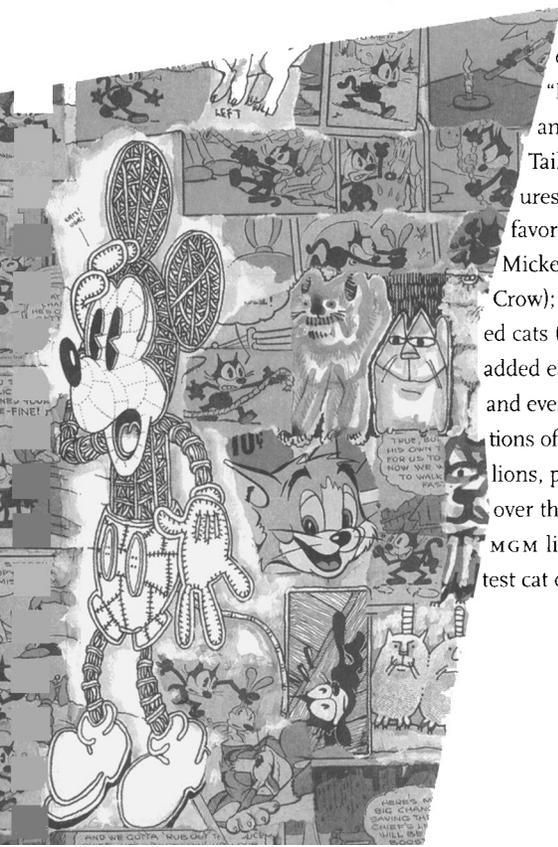
The first generation of Abstract Expressionist artists had distanced themselves somewhat from mass-commodification and focused instead on the expressive power of pure media on a good quality support, on using their materials to evoke the spiritual and emotional. The artists who followed in the wake of the Abstract Expressionists took a far different approach, and met the expanding materialism of the '50s and '60s head-on. John Fawcett, an artist closely associated with the Pop movement in the 1960s and '70s, embraced the comic strip as his personal mode of Pop expression. Earlier in his career, Fawcett had been employed as art director of a New York City advertising agency that did work for large American companies such as Buick, Coca-Cola, and Esso—creating large, colorful, attention-getting ad schemes that influenced his personal style.

Fawcett's *Felix and the Cats* of 1972 (cat. no. 46, plate 16) is a blend of comic book clippings and hand-drawn illustrations, cut and pasted together to form one large comic strip of sorts. Everything in this collage is in some way related to cats and cat lore: there are cats from comic strips (such as Krazy Kat or Felix the Cat), and cats from animated cartoons (such as Tom, of Tom and Jerry).

There are also puns on cats (the drawn "Heinz Catsup" bottle and the "Cat of Nine Tails"); animated figures representing a cat's favorite supper (such as Mickey Mouse and Jim Crow); completely invented cats (thumbprints with added ears and whiskers); and even drawn representations of real-life cats (tigers, lions, pussycats). Presiding over this feline zoo is the MGM lion (the biggest, fattest cat of them all).

The media in this collage range from traditional, "high art" materials (transparent and opaque watercolor, graphite, pen and black ink, brush and colored inks)—to the most basic, "low art" media (colored comic book and magazine clippings, felt markers, rubber stampings, thumbprints). Fawcett cleverly updates the decades-old Cubist play on actual real world elements vs. drawn or painted elements: here, in a witty turnaround, the comic book reproductions of wholly *invented* cat characters represent "real life," while the drawn representations of *actual* tigers and pussycats serve as the "invented" collage elements. In *Felix and the Cats*, Fawcett creates a complex, tongue-in-cheek play on high art (fine pen-and-ink drawing), low or popular art (comic strip reproductions), and daily life.

In the late twentieth century, several art movements classified under the rubric of Postmodernism dominated the art scene. Though widely varied in their modes of expression, what Postmodernist artists seemed to share was an attempt to create an art of eclecticism that could simultaneously embrace and deconstruct contemporary culture—fracturing the evidence of modernity in order to better understand it. Art historian Thomas Crow has noted that Postmodern artists have used the techniques of appropriation, pastiche, and deconstruction in order to challenge the staid, powerful grasp of modernism: "Avant-garde borrowing from below necessarily involves questions of heterogeneous cultural practice, of transgressing limits and boundaries. The Postmodernists, who profess to value heterogeneity and transgression, find modernist self-understanding utterly closed to anything but purity and truth to media."<sup>51</sup>



Many critics have written about Jessica Stockholder's work as belonging to a "junk" aesthetic and thus as an extension of Rauschenberg's combine painting. Though Stockholder does use "junk" in her sculpture and installations as well as her two-dimensional collage work, she combines these cheap (often used or worn) products with newer, often high-end materials in an attempt to replicate the high-to-low spectrum of commodities that one confronts in an average day. "By mixing together elements that most people take for granted as being part of the 'real world' with elements that I make, elements which in some way express or represent emotional experience, my work calls the 'real' elements into question. Don't they too represent and express emotional experience? And it follows then that the elements I make may be as 'real' as the rest."<sup>52</sup> And as much as she embraces castoff "junk" in her work, Stockholder also integrates many newer materials, often high-end consumer products which attract her eye for their increasingly broad range of colors and textures.

Like much of Stockholder's sculpture, *Turning Paper #61* of 1997 (cat no. 55, plate 17) is solidly rooted at the base of the composition: here, a scrap of thick orange plastic mesh—the kind one associates with construction sites—hangs over a thin sheet of wood veneer panelling (a collage element one cannot help but relate to Braque's *faux bois* wallpaper). Continuing the construction site theme are photographic screenprints picturing what appears to be scaffolding. Again and again, one is reminded in this collage of the things one sees every day but never acknowledges—such as the scrap of standard black-and-white checkerboard-pattern linoleum flooring at the left edge—to use Stockholder's own words, "elements that most people take for granted." In a clever reversal of hand vs. machine in this collage, the *machined* elements (such as the wood veneer, linoleum, and plastic mesh) are actually cut and affixed by hand; and conversely, what appear to be *hand* applied el-



ements (the thick cylindrical blobs of yellow, purple, and blue/green ink, extending up the left side of the collage) are actually applied by a contemporary woodengraving process.<sup>53</sup> Even the "photographs" are not actual photographs but *photoscreenprints*—another mechanical printmaking process, once removed from the photographic "original."

The high-key colors of Stockholder's *Turning Paper #61* are much like the bright, almost day-glo colors of the sculptures and site-specific installations for which the artist is best known. Stockholder purposefully uses bright colors in her work not only because she loves color and believes it is underused in sculpture, but also because she feels that bright color is bold enough to hold its own as a characteristic independent of the physical materials that constitute a work.<sup>54</sup> For Stockholder, color becomes a strategy to synchronize the seeming cacophony of materials that serve as her palette: "Life is a process of making order. My work brings the notion of chaos to the fore but all work, artwork and otherwise, makes order where there is little or none."<sup>55</sup> Like so many artists who have embraced the collage medium throughout the past century, Stockholder consciously fights against preciousness in her art, against the modernist view of works of art as creations of "genius": "I do feel like there is a rarefication of art cultivated in the art market that I am not interested in and that I fight against. I do want my work to seem like somebody could do it. That it is not a work of genius, some rare object that nobody else could do."<sup>56</sup>

52 Jessica Stockholder interview with Robert Nicklas, "The State of Things, Questions to Three Object-Conscious Artists," 1990 (extract), in Schwabsky et al., *Jessica Stockholder*, 110.

53 David Lasry, master printer and operator of Two Palms Press in New York, has perfected a technique for producing contemporary woodengravings on his new hydraulic press (capable of handling 750 tons of pressure). In this work, Stockholder drew her cylindrical forms into a block of wood which was subsequently cut more deeply using a router. To print these thick, three-dimensional forms, the deep grooves were filled with colored inks using large hospital syringes and then printed.

54 Jessica Stockholder interview with Lynne Tillman, in Schwabsky et al., *Jessica Stockholder*, 10.

55 Jessica Stockholder interview with Robert Nicklas, in *ibid.*, 113.

56 Jessica Stockholder interview with Stephen Westfall, 1992, in *ibid.*, 133.

## Collage and the Twentieth-Century Marketplace

Mid- to late-nineteenth-century French artists Edouard Manet, Georges Seurat, and Henri de Toulouse-Lautrec were representative of the first generations of modernists concerned with asserting their individual artistic voices rather than rigidly following the stylistic practices of their day. Yet, despite their concerns with artistic individuality, these early modernists were still creating works they hoped would be embraced by the public and, more importantly, by the artistic establishment: the French *Salon*, the museum. The advent of Cubism in the early twentieth century, and specifically the development of collage in 1912, marked a dramatic break with this philosophy. Unlike their predecessors, Picasso, Braque, and the other Cubists operated very much outside of the established art market, refusing to exhibit their work publicly but rather working at a remove from the art world and allowing their dealer, Daniel Henry Kahnweiler, to market their work privately. It would be the artists of the Futurist, Dadaist, and Constructivist movements that followed close on the heels of Cubism for whom the medium of collage quickly became a tool by which to directly address a wide audience. Significantly, the artists associated with these movements also operated largely outside of the artistic establishment, remaining little concerned with how their works were being received by the bourgeois, museum-going public, and instead publicizing their work to a broader populace via broadsides and manifestos. In his first Futurist manifesto of 1909, Marinetti argued: "Museums: cemeteries!... Identical, surely, in the sinister promiscuity of so many bodies unknown to one another. Museums: public dormitories where one lies forever beside hated or unknown beings. Museums: absurd abattoirs of painters and sculptors ferociously slaughtering each other with color-blows and line-blows, the length of the fought-over walls."<sup>57</sup>

As the century progressed, there arose a growing self-consciousness in the art world—an increasing awareness among artists of the critical as well as popular perceptions of their work and a concurrent shift back to the desire of many nineteenth-century artists to be accepted by the “establishment.” Jessica Stockholder sees this phenomenon (which, of course, gave rise to her particular discipline of installation art) as a natural outgrowth of the rising primacy of the institutions of the museum and gallery in the twentieth century: “The art objects of Western culture exist in an alienated space created by our framing of the work. Aside from literally framing the work or putting it on a pedestal, we frame it by placing it within the institution of the gallery; we then carry the institution with us, in mind, as the context or place for art. It becomes our ‘frame’ or reference; we use it to establish a ‘point of view.’”<sup>58</sup>

As we have seen, hand-in-hand with these gradual changes in the perception and reception of art throughout the past century came the development of a greatly expanded repertoire of artist materials as well as a whole host of commercial and consumer products adopted by artists for use in their work. Many of these new materials were of good quality, but many others were decidedly ephemeral, such as woodpulp papers, dye-based drawing materials, and a broad array of short-lived, disposable consumer goods. As artists became increasingly desirous of recognition by the museum establishment, they became increasingly aware that the use of poor-quality materials could dramatically shorten an object’s life, and thus render it less desirable or “collectable.” This realization has given rise to the development of media that imitate the inexpensive, the disposable, but are actually *archival* in nature—materials that maintain a “cheap” appearance without being either ephemeral or cheap—specifically manufactured *for* use by artists vs. for a commercial market (archival cardboards and newsprint papers, lightfast inks, archival adhesives, etc.). The irony, of course, is that the twentieth century has come full circle. What was for Picasso

57 F. T. Marinetti, “The Founding and Manifesto of Futurism 1909,” in *Futurist Manifestos*, 22.

58 Jessica Stockholder, excerpt from the artist’s writing on her work *Parallel Parking*, 1992, in Schwabsky et al., *Jessica Stockholder*, 142.

and Braque an attempt, at least in part, to come to terms with mass-production, with commodification, through a playful incorporation of new, often cheaply made media and materials into their two-dimensional work, has become an about-face attempt by late-century artists to mock the whole concept of commodification through a *feigning* of poverty—an incorporation of media that simulate cheap materials but that are in fact quite archival in nature, and help to preserve, rather than shorten, an object's life.

As Picasso had predicted, not only are his early collage works now treasured as cultural icons and housed in museums—so, too, the “low” materials of their making have now been co-opted by the museum and gallery establishment and gradually modified into increasingly stable, fine art materials. How the Futurists would laugh if they could witness these developments. How correct Marinetti was when he warned against the bourgeois attitudes of the museum, which has now, almost a century after the inception of the once-so-radical art form of collage, so successfully appropriated the medium into its “high” art culture.

## Conclusion

Collages are amalgams of artifice and reality, decodifications and recodifications, constructions and deconstructions. Such seemingly contradictory qualities are mirrored in the widely varying works of the artists who have embraced the collage medium—some having striven to compose, others to decompose what they perceive in contemporary existence. These are two strains that have manifested themselves throughout the twentieth century—the creation of collages whose inherent structure signals a material or pictorial fusion, and the creation of collages whose inherent structure signals a diffusion, a decomposition.

Artists working in collage over the past ninety years have used the collage element to express dramatically different stylistic messages: as a memento of a specific event; as a piece of self-referential ephemera; as a pun or metaphor; as an allusion to the natural or spiritual; or as an element incorporated into a collage for its textural and/or textual qualities. Remarkably, it is through an investigation of this rather narrow, esoteric twentieth-century art form of collage that we at the dawn of a decidedly postindustrialist new century can form a more comprehensive understanding of our recent past.

Collage is an art form that has self-consciously embraced the present, the avant-garde: that has consistently used the materials of its time to reflect—and reflect *upon*—contemporary culture. As Robert Rosenblum once commented, “[a]rtists, like the rest of us who live in the modern world, may choose, of course, to shut their eyes and ears to the overwhelming assault of urban life and popular culture; but they may also try to adapt to these urgent realities, to integrate the private and the public, the elite and the commonplace.”<sup>59</sup> If one of the purposes of art is to serve as an expression of its age, then collage is unquestionably the single most important medium to be developed in the twentieth century. Decidedly democratic in nature, collage has incorporated the new and used, “high” and “low,” fine and poor quality, to more accurately reflect twentieth-century culture as a whole—the political, social, and scientific conditions in which collage has been made—through the evolving, unique stylistic voices of its ever-expanding repertoire of creators.

<sup>59</sup> Robert Rosenblum, “Cubism as Pop Art,” in Kirk Varnedoe and Adam Gopnik, *Modern art and popular culture: readings in high & low* (New York: The Museum of Modern Art and Abrams, 1990), 128.



PLATE 9: Robert Motherwell, *The Magic Skin*, 1963 (cat. no. 35)



PLATE 10: Willem de Kooning, *Collage No. 2*, ca. 1957–65 (cat. no. 36)



#2

A Ryan



A Ryan

PLATE 11: Anne Ryan, *Collage No. 2*, ca. 1948–54 (cat. no. 22)

PLATE 12: Anne Ryan, *Collage No. 40*, ca. 1948–54 (cat. no. 28)

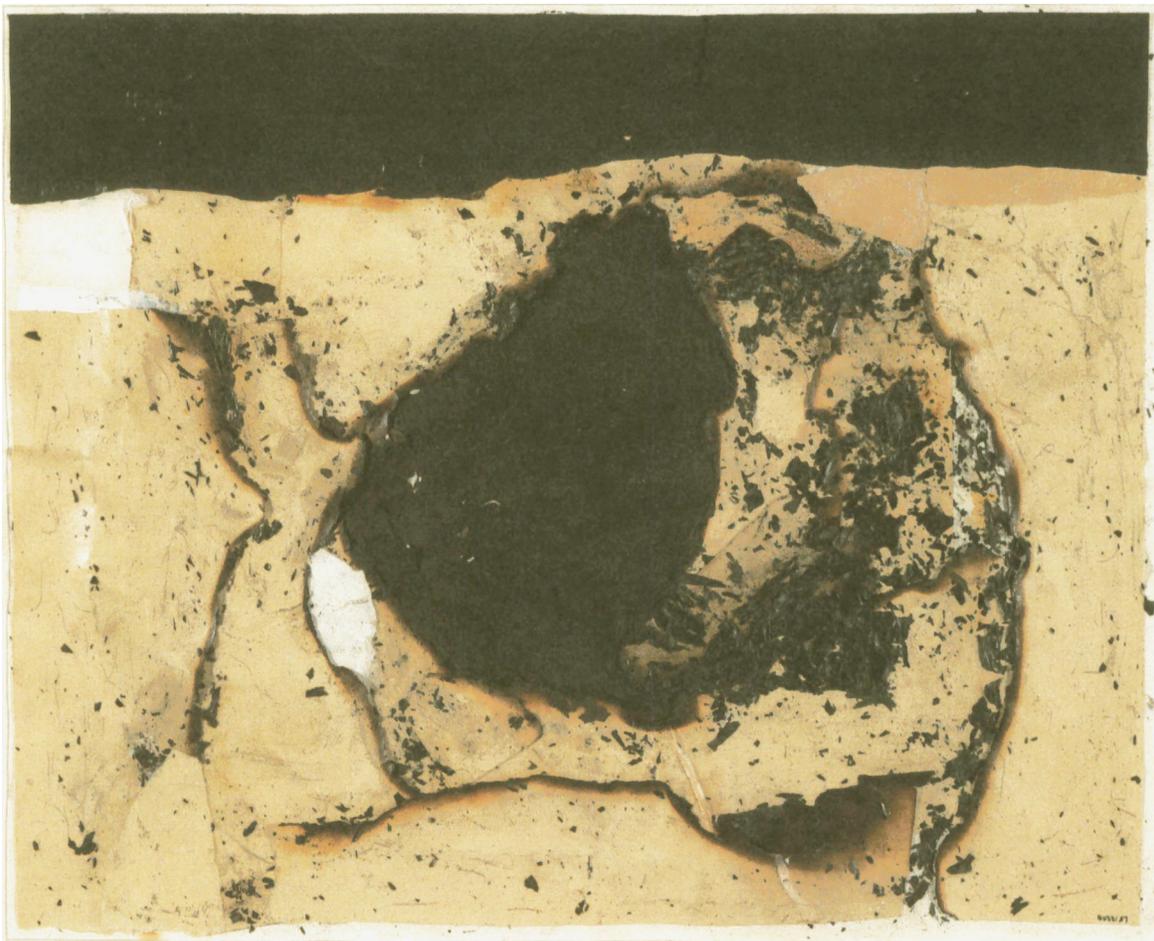


PLATE 13: Alberto Burri, *Combustione L10*, 1957 (cat. no. 30)



**PLATE 14:** Willem de Kooning, *Untitled* [Collage and Crayon], 1960 (cat. no. 37)



PLATE 15: Robert Rauschenberg, *Well Nell*, 1959 (cat. no. 40)



PLATE 16: John Fawcett, *Felix and the Cats*, 1972 (cat. no. 46)



PLATE 17: Jessica Stockholder, *Turning Paper #61*, 1997 (cat. no. 55)

## NEW MEDIA, NEW MATERIALS IN THE TWENTIETH CENTURY—A BRIEF OVERVIEW

The veritable flood of new paints, papers, fabrics, and drawing supplies into the twentieth-century marketplace provided a wealth of new media that could not help but tempt modern artists. Many of these products were initially developed for the commercial market but quickly embraced by artists eager to experiment with materials that gave their work a different, more avant-garde appearance. With specific attention paid to the materials used by artists in the collages that form this exhibition, a selection of these new media is briefly described below.

### PAINTS

All paints consist of two main components: the *pigments* (finely ground colored powders or dyes) and the *binder* (a transparent, film-forming component into which the pigments are dispersed). The binder's principal function is to convert the paint from a fluid state into a flexible and transparent solid film during the drying process, and thus to bind the pigments to each other as well as to a canvas, wood, or paper support. Fresco, egg tempera, gouache, watercolor, and oil paint all share this basic property. Yet it is oil—the quintessential artist's medium—that has been the virtually unrivalled paint over the past five hundred years, and remains the preferred choice of artists despite the advent of a variety of newer, synthetic coatings throughout the twentieth century. Extraordinarily versatile, the oil medium accepts a broad range of pigments and can be applied thickly or thinly to an array of surfaces.<sup>1</sup>

During the late nineteenth and twentieth centuries four different classes of synthetic-based paints were developed: *nitro-cellulose* (or *pyroxylin*), also known as lacquer, a mixture of plant cellulose and nitric and sulphuric acids—developed in 1875 but making its first impact on the paint market in the

1920s; *alkyd*, a mixture of alcohol and acid—developed in 1927, and now used as the standard binder in all oil-based housepaints; *polyvinyl acetate* (PVA)—developed in resin form in the 1930s and in water-borne emulsion form in the 1950s; and *acrylic*—developed in the 1930s in solvent form and in emulsion form in the 1950s.<sup>2</sup> Of these four, acrylic has been the most important synthetic resin used in artist's paints, and certainly the most eagerly embraced by those who have enjoyed painting on paper (see, for example, the collages by Lesley Dill and Robert Reed, cat. nos. 51, 54). Unlike oil-based paints, acrylics can be applied directly to unprimed canvas, papers, hardboards, and fabrics without the halo effect caused by leaching oil, and without otherwise discoloring or embrittling the paper support. Acrylics also dry with far greater rapidity and, because they are plastic, are more flexible and less likely to crack. In 1961, Leonard Bocour, the inventor of Magna (a popular early acrylic resin paint) spoke to the important twentieth-century contributions of synthetic media to the art world when he asserted: "I am constantly astounded at the attitudes of people living in the middle of the twentieth century. They refuse to believe that the centuries-old oil medium may not be the last word in painting binders. Technological discoveries of this century have produced much new information and many new materials. It is foolish to believe that the artist will continue as he has in the past. These synthetics are *new media*; Magna differs from oil as casein differs from watercolor, or egg tempera differs from fresco. The new media have absolutely unique contributions to make."<sup>3</sup>

As ever, I am indebted to Theresa Fairbanks-Harris, Chief Paper Conservator at Yale University, for her many hours of consultation and for extensive bibliographical information on nineteenth- and twentieth-century papers and drawing media. I have gleaned much information on various paint media from Mark Aronson, Chief Painting Conservator, Patricia Garland, Senior Painting Conservator, and Anne O'Connor, Conservation Fellow, and thank them for sharing their knowledge and time.

1 For a comprehensive survey of twentieth-century painting media, see Jo Crook and Tom Learner, *The Impact of Modern Paints* (London: Tate Gallery, 2000). Three other books have been of great assistance in writing this essay: Ralph Mayer, *The Artist's Handbook of Materials & Techniques* (London and Boston: Faber & Faber, 1991; revised & expanded); Lawrence N. Jensen, *Synthetic Painting Media* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1964); and Rutherford J. Gettens and George L. Stout, *Painting Materials: A Short Encyclopaedia* (New York: Dover Publications, Inc., 1966).

2 Crook and Learner, *The Impact of Modern Paints*, 12.

3 Leonard Bocour; interview with Lawrence Jensen, December 10, 1961, as quoted in Jensen, *Synthetic Painting Media*, 82.

Mass-production of paints (first oils and later the newer, synthetic types) began in the mid-nineteenth century, and by the mid-1880s factories had sprung up across the Western world, responding to an increasing demand for all types of paints and coatings to beautify, protect, and extend the life of all types of manufactured goods (machinery, signs, cars, boats, homes, etc.). Beginning in the 1930s in America, synthetic resin paints began to replace traditional, oil-based versions of housepaints, adhesives, and lacquers. These synthetic coatings naturally attracted several artists not only for their unique tactile qualities but often because they were readily accessible and far less expensive than oils.

Unfortunately, unlike most drawing media, which are to a large extent identifiable with the naked eye, it is often difficult to distinguish paint media (oil, say, from acrylic) without performing chemical analyses.<sup>4</sup> However, much work is currently being undertaken by conservators of modern paintings that will perhaps, in years to come, make identifying paint media easier.<sup>5</sup>

#### DRAWING MEDIA

Drawing media, too, have seen a number of important developments in the nineteenth and twentieth centuries. Historically, the traditional media for drawing have included graphite, charcoal, chalk, pastel, and ink. Artists working in the twentieth century have dramatically expanded this repertoire by choosing new media fabricated for the commercial and consumer markets, such as ballpoint and felt-tip markers, crayons, colored pencils, oil sticks, and a whole range of dyes and inks. Many of these materials, at least when first introduced, were extremely susceptible to light and age—cracking, fading, and otherwise deteriorating with relative rapidity.<sup>6</sup>

Colored pencils were first developed in 1835 by J. S. Staedtler and intended for use by draftsmen and children as much as by artists. Like graphite

pencils, colored pencils were made by mixing a binder with powdered graphite, and then combining this mixture with almost any colored pigment. Crayons, first developed in Europe in the nineteenth century, consisted of a mixture of colored chalks and oil, pressed into stick form. Wax was later substituted for the oil, making the sticks cleaner and easier to use. In 1903, the American chemical company Binney & Smith identified an educational market for the color sticks and developed a non-toxic, easy to manufacture version of the crayon, marketing it under the brand name Crayola (*craie* from the French word for chalk and *ola* from oleaginous). From the beginning, artists were attracted to crayons, especially at mid-century (the 1940s through the '60s) when dozens of new colors were introduced into the Crayola line. Willem de Kooning (cat. no. 37, plate 14) liked crayons for their bright colors and their waxy, textural qualities. Undoubtedly, he also enjoyed the childhood associations of the medium.

Ballpoint and felt-tip markers were developed in the late 1930s and early '40s in response to growing consumer demand for a wider range of inexpensive writing instruments. The first ballpoint pen was invented in 1938 by Hungarian journalist Ladisló Biró. He had noticed that printing inks dried more quickly, and smudge-free, than regular drawing inks, and ventured to create a writing instrument that could simulate this efficiency—fitting the tip of a pen with a ball bearing that, when drawn across a sheet of paper, rotated and picked up ink from the cartridge and then deposited it onto the paper. Artists such as Joseph Cornell liked the precision of ballpoint pen and often used it as an alternative to traditional pen and ink. In his *Classical Study* of 1965 (cat. no. 43), Cornell used ballpoint pen in combination with a compass to incise the circular lines over his pasted imagery.

4 While various paint media are present in several of the collages in this exhibition, this catalogue can only make informed assertions about what types of paint they may be. This is why, in the catalogue checklist, question marks occasionally follow various paint media. Again, I am grateful to Mark Aronson for assistance with these identifications.

5 I am grateful to Jay Krueger, Conservator of Modern Painting at the National Gallery of Art, Washington, DC, for discussing with me his current work on a comprehensive computer database of samples of post-1950s painting materials, which will make identification of contemporary paints a somewhat easier venture.

6 Much of the information on colored pencils, ballpoint pens, felt-tip markers, etc., provided here has been gleaned from Antoinette Owen, "Modern Materials in Drawings Part I—Media," in *Drawing* 7, no. 3 (1985). Another useful reference has been Ralph Mayer's *The Artist's Handbook of Materials & Techniques*, cited above.

Felt-tip markers are reservoirs of inks fitted with a felt or nylon tip. Many artists, including Frank Stella and John Fawcett (cat. nos. 39, 46 [plate 16]) have used felt markers in their collages likely because they enjoyed the bright colors and soft textures of the medium. Unfortunately, because the inks in early felt-tip pens were made largely from dyes, they were extremely fugitive and tended to fade with relative rapidity when exposed to light.

#### FABRICS

For millennia, a relatively narrow range of flax, cottons, silks, and woolens had dominated the textile market. With advancements in chemistry and the advent of mass-industry, many different types of synthetic fibers began to appear on the market in the late-nineteenth and twentieth centuries.<sup>7</sup>

In 1884 a chemist and industrialist named Hilaire Chardonnet, based in Besançon, France, obtained a patent for an “artificial silk” (derived from plant cellulose). In 1910, the American Viscose Company began the first commercial production of artificial silk in the United States, and by the mid-1920s American production of the fiber was growing to meet increasing demand. Artificial silk was renamed rayon in 1924 and could be purchased for half the price of raw silk. Another cellulose product, acetate, was invented in 1893 by Arthur D. Little of Boston for use as film. The first commercial textile production of acetate in fiber form began in America in 1924, by the Celanese Company.

Throughout the mid-twentieth century, E. I. du Pont de Nemours & Company, Inc., dominated the manmade fiber industry with its development of a number of new products made using synthetic petrochemicals. Nylon, the “miracle fiber,” was the first of these, beginning commercial production in 1939. In 1950, acrylic fiber was first produced, and in the summer of 1952 the term “wash and wear” was coined to describe a new blend of cotton and acrylic, known as polyester. Du Pont began commercial production of polyester in 1953.

Other manmade fibers followed, including spandex (1959), polypropylene (1961), micro fibers (1989), and lyocell (or tencel, in 1993). Despite these newer developments in the fiber industry, polyester remains today the most used manmade fiber in this country, with nylon as close second.

Artists such as Kurt Schwitters and Anne Ryan (cat. nos. 10 [plate 5], 22–29 [plates 11, 12]) often used synthetic fabrics—not only for their tactile qualities and domestic associations, but also for their ready availability, pre-printed patterns, variety of textures, and the visual effects made possible by their uncontrollable, fraying edges.

#### PAPERS

Even more than advancements in the manufacture of paints, drawing materials, and fabrics, it has been developments in papermaking over the past two centuries that have had perhaps the most profound influence on the visual arts, and specifically on collage. The earliest, most significant innovation in papermaking was the use of ground woodpulp—instead of traditional linen and cotton rags—to make paper. In 1844 a German weaver, Friedrich Gottlob Keller, began to manufacture paper out of ground woodpulp. Keller secured a patent for a wood-grinding machine that defibered blocks of wood by use of a wetted, revolving grindstone, mixing this defibered wood with a 40% rag fiber to give it strength. Though this groundbreaking process provided the industry a cheap, easily produced paper, there remained a need for a more durable paper—an intermediary between paper made from rags and paper made from ground wood. In 1854, Englishmen Hugh Burgess and Charles Watt invented a process that purified wood fibers by eliminating the resinous lignin. The Burgess-Watt procedure produced pulp by boiling wood in caustic alkali (a procedure known as the “soda process”) and yielded a paper of much stronger consistency. In 1857 the American C. B. Tilghman invented another chemical process, using sulfites (sulphuric acids) instead of alkali dur-

ing the pulping process. The use of woodpulp revolutionized papermaking: by the late nineteenth century, woodpulp papers were being produced faster, cheaper, and more plentifully, providing the world a wide variety of inexpensive papers in various colors, textures, weights, and sizes.<sup>8</sup>

Though a certain percentage of woodpulp is present in all common (non-archival) papers, it is newspaper that has the highest percentage of woodpulp—and thus the greatest tendency to turn brown and brittle (especially when exposed to light) within days or weeks. Clipped fragments from newspapers, broadsides, and magazines have been used by practically every artist working in collage since Picasso's initial use of the ephemeral paper in 1912. See, for example, the collages of Conrad Marca-Relli, Alfred Leslie, Willem de Kooning, and John Fawcett (cat. nos. 45, 38, 36 [plate 10], 46 [plate 16]).

Wallpaper—another mass-manufactured paper product—has had an equally long and important presence in collage beginning with George Braque's use of *faux bois* (imitation woodgrain) wallpaper in his very first *papier collé*. Hand-painted wallpapers had been commercially available in Europe since the mid-seventeenth century. Machine printing processes developed in the nineteenth century (using steam-powered, raised-surface cylinders capable of printing lithographically) allowed wallpaper to be printed on continuous rolls of paper<sup>9</sup> It is this technology that led to the increasing stylistic variation in wallpaper production, as well as to its increased popularity. By the early twentieth century wallpaper was so affordable that it could be found in even the most modest of homes.

The late nineteenth and early twentieth centuries witnessed the development of several new types of paper for industrial, professional, school, and home use. Commercially available throughout Europe and the United States, they were readily adopted by twentieth-century artists working in collage. In brief, the list includes: *coated papers*

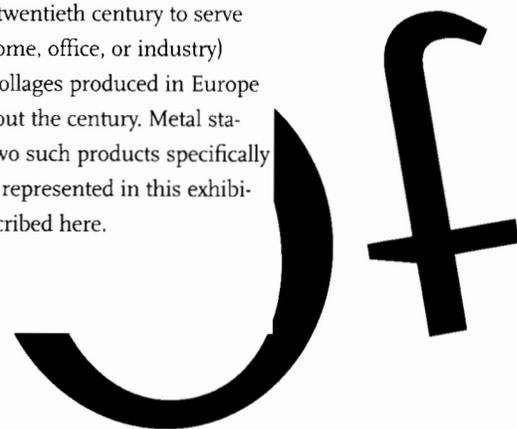
available in various colors, weights, and degrees of glossiness—see, for example, the collages of Fortunato Depero, Enrico Prampolini, and Romare Bearden (cat. nos. 6 [plate 4], 7–8, 42); *translucent papers* (tracing paper, tissue paper), used by artists such as Kurt Schwitters and Theodoros Stamos (cat. nos. 12, 44); *construction papers* and *kraft papers*—used by several artists, including Umberto Boccioni and Kurt Schwitters (cat. nos. 4 [plate 2], 12); *sandpaper*—see, for example, the collage by Edmund Kesting (cat. no. 16); and *paper toweling*—see the work of Willem de Kooning (cat. no. 36, plate 10). Many of these papers were woodpulp-based products pigmented with cheap, brightly colored dyes that are not light-fast and thus cause the papers to fade rapidly.

#### OTHER MATERIALS

The inclusion of societal detritus (ticket stubs, newspaper clippings, snips of packaging labels, cigarette butts, etc.) has given collages produced throughout the twentieth century their degenerative character. Such inexpensive, disposable materials were born of the industrial revolution and became more plentiful with the rise of consumerism and the ongoing, ever-increasing demand for goods that provided convenience and increased leisure time. By embracing such cast-off, “trash” objects—often manufactured from poor-quality materials—artists consciously separated their work from “high” art (by definition, art made from fine- or artist-quality materials), imbuing their collages with a bohemian, anti-establishment feel. Similarly, an array of products developed in the twentieth century to serve non-art uses (in the home, office, or industry) found their way into collages produced in Europe and America throughout the century. Metal staples and plastics are two such products specifically used by collage artists represented in this exhibition, and thus are described here.

8 Dard Hunter, *Papermaking: The History and Technique of an Ancient Craft* (New York: Alfred A. Knopf, 1967), 374–94. See also E. W. Haylock, ed., *Paper: Its making, merchandising and usage*, 3rd ed. (London: National Association of Paper Merchants in conjunction with Longman, 1974).

9 Christine Poggi, *In Defiance of Painting*, 135.



Though paper fasteners of one form or another have been around for nearly 300 years, it wasn't until the mid-nineteenth century that several new staple-like fastening devices began to be produced. Two early versions that bear resemblances to the present-day stapler were patented in 1866: the McGill Single Stroke Staple Press, and the model manufactured by the Novelty Manufacturing Company. These models were essentially constructed from loose wires mounted on a cardboard or metal core and driven forward by a powerful spring. They were recommended not only for fastening papers, but for binding books and pamphlets, as well as for fastening down carpets and upholstering furniture.<sup>10</sup> Several different devices followed that perfected this mechanism, and by 1914 the stapler was a common tool in American offices. Twentieth-century artists working in collage—especially those of the post-World War II generation—often chose such fastening tools as staplers (as well as pins, needle and thread, Scotch or masking tape, etc.) over traditional paste. Heavy-duty metal staples were used by Robert Motherwell (cat. no. 34, plate 8) and were especially prized by such artists as John Chamberlain (cat. no. 41), for the way they appropriately fit his “junk art” aesthetic, and all its issues of cultural waste and implied violence.

Plastic has probably been the single most important synthetic material to be developed in the past 150 years. The material was first shown by Alexander Parkes at the 1862 Great International Exhibition in London. Derived from plant cellulose, the material exhibited its ability to be molded into a shape while hot and then retain that shape when cooled.<sup>11</sup> The first commercial thermoplastic, Celluloid, was initially produced in 1866 by John Wesley Hyatt and was readily adopted for making photographic still- and motion-picture film. The first modern synthetic plastic was invented by the Belgian-born chemist Leo H. Baekeland in 1907. He mixed carbolic acid with formaldehyde to produce a soft, gummy resin. After years of experimentation, he developed this material into a substance

that could be molded and set by heat—and unlike earlier plastics not burn, boil, melt, or dissolve in any commonly available acid or solvent. This material was named Bakelite. Bakelite was chemically stable, resistant to electric currents, shatterproof and heat resistant—qualities for which it became (and continues to be) quickly adapted into a wide variety of products developed for military and commercial uses. Many artists working in collage in the twentieth century have embraced plastics, especially Postmodernists such as Robert Rauschenberg and Jessica Stockholder (cat. nos. 40 [plate 15], 55 [plate 17]).

#### THE ARCHIVAL NATURE, OR PERMANENCE, OF NEW MEDIA

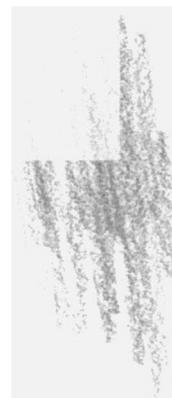
The disparate media used in collage in the twentieth century sometimes coexist well within a single composition but often react adversely to one another, or age at different rates, causing the composition itself to lead a fragile, somewhat ephemeral existence. *Papiers collés* and collages with fewer disparate elements tend to have the most stable conditions (see, for example, the works of Georges Braque—cat. nos. 1, 2 [plate 1], and Anne Ryan—cat. nos. 22–29 [plates 11, 12]), while collages with a greater assortment of dissimilar elements have a heightened risk of physical and chemical incompatibility of materials. The most common problem collages have faced has been the inferiority of the many adhesives that artists have used throughout the twentieth century. Poor-quality adhesives and fasteners (pressure sensitive tapes, staples that rust over time) have caused many collage elements to curl at the edges, to suffer staining, or even to detach from their supports. Despite the fugitive nature of many of these adhesives and fasteners as well as of the various papers, paints, fabrics, and drawing media used in collage, many artists working in the medium have nonetheless knowingly embraced them—often for their impermanent natures. The poor quality of so many collage materials has, therefore, served as physical evidence of

10 See the Web site: [www.swingline.com](http://www.swingline.com).

11 See the Web site: [www.americanplasticscouncil.org](http://www.americanplasticscouncil.org).

an artist's avant-garde intent: challenging and even defying the preciousness of fine or "high" art.

Ironically, in the latter part of the twentieth century, there has arisen a whole new market demand for *archival* artist materials that *simulate* the cheap look, bright colors, and tactile properties of their poor-quality predecessors. In recent decades, both machine- and hand-made archival artist's papers and boards have been developed that resemble their cheap counterparts, made from chemically treated woodpulp manufactured to archival standards. These papers are available in a variety of weights and sizes for those artists who desire the aesthetic appearance of newsprint, or kraft, tissue, construction, or even cardboard. Color Aid, Color Vue, and Pantone papers, developed in the 1960s, are representative of this trend and are the choice of artists who desire flat, solid-colored papers in both coated and uncoated varieties. The colors on the surfaces of these papers are printed by silkscreen, using relatively light-fast printer's inks, rather than light-sensitive dyes. Similarly, drawing media are now being produced that have the look of their earlier, cheaper ancestors but that are made from pigments instead of dyes—making them less sensitive to light as well as more water-resistant than most dye-based inks.



# CHECKLIST OF THE EXHIBITION

- GEORGES BRAQUE**  
French, 1882–1963
- 1 *Still Life with Violin*, 1912  
Charcoal and varnished *faux bois* paper, on handmade laid paper, 62.1 x 47.8 cm (24 7/16 x 18 13/16 in.)  
Leonard C. Hanna, Jr., B.A. 1913, Susan Vanderpoel Clark, and Edith Malvina K. Wetmore Funds. 1977.155
- GEORGES BRAQUE**  
French, 1882–1963
- 2 *Black and White Collage*, 1913  
Graphite, black chalk/charcoal, white chalk, and painted black paper (brown wove paper brushed with black water-based pigment/ink), on laid Ingres paper, 72.9 x 47.7 cm (28 11/16 x 18 3/4 in.)  
Gift of Katherine S. Dreier to the Collection Société Anonyme. 1949.138
- PABLO PICASSO**  
Spanish, 1881–1973
- 3 *Ace of Clubs*, 1914  
Pasted colored laid and wove papers, distemper (gesso), gouache, and soft graphite, on cardboard, 45.5 x 38.5 cm (17 15/16 x 15 3/16 in.)  
The John Hay Whitney, B.A. 1925, HON. M.A. 1956, Collection. 1982.III.2
- UMBERTO BOCCIONI**  
Italian, 1882–1916
- 4 *Still Life with Glass and Siphon*, ca. 1914  
Pen and brush with black ink, opaque and transparent watercolor, newspaper fragment, fragment from a Futurist handbill with stenciling with orange watercolor, laid papers, newsprint paper, brown kraft papers, gray and white striped wove papers, and tissue papers, on cardstock, 32 x 21 cm (12 5/8 x 8 1/4 in.)  
Gift of Collection Société Anonyme. 1941.353
- CARLO CARRÀ**  
Italian, 1881–1966
- 5 *Portrait of Soffici*, 1914  
Pen and brown ink and wash, scraping, pen and black ink and wash, and soft black graphite over four pieces of smooth brown machine-made wove paper and three scraps of newspaper fragments, on wove paper, 21.4 x 15.6 cm (8 7/16 x 6 1/8 in.)  
Director's Purchase Fund. 1985.37.1
- FORTUNATO DEPERO**  
Italian, 1892–1960
- 6 *New Marionette for Plastic Ballet*, ca. 1916  
Colored, coated papers cut and pasted onto cardstock, 55.6 x 43 cm (21 7/8 x 17 in.)  
Gift of Collection Société Anonyme. 1941.424
- ENRICO PRAMPOLINI**  
Italian, 1894–1956
- 7 *Landscape: White House with Brown Door*, ca. 1920  
Coated and uncoated colored papers cut and pasted onto matte gray wove paper with black chalk/charcoal underdrawing, overlaid with coarse wove gray windowmat, 60 x 39.8 cm (20 1/16 x 15 11/16 in.)  
Gift of Collection Société Anonyme. 1941.644
- ENRICO PRAMPOLINI**  
Italian, 1894–1956
- 8 *Still Life: Tapestry Design, No. 13*, before 1924  
Coated and uncoated colored papers with graphite underdrawing cut and pasted onto white wove paper, 40.6 x 47.6 cm (16 x 18 3/4 in.)  
Gift of Collection Société Anonyme. 1941.643
- KURT SCHWITTERS**  
German, 1887–1948
- 9 *Drawing I 9, Lever 2*, 1920  
Gray, black, brown, and white wove papers, black film label (red letterpress printing on black paper), red and black printing on brown paper, and red-coated paper, with feather, graphite, and gray wash, inset in beige cardstock windowmat, 13.7 x 11.4 cm (5 3/8 x 4 1/2 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.70
- KURT SCHWITTERS**  
German, 1887–1948
- 10 *Merz 316. Ische Gelb*, 1921  
Beige and brown wove papers (some with black, red, and yellow letterpress printing), newspaper fragments, ticket stubs, blue papers with gold printing, yellow- and pink-painted white wove papers, white wove paper with pink pattern printing, red wove papers, silver foil and purple fabric with white polka dots, inset in offwhite cardstock windowmat, 17.9 x 14.4 cm (7 1/16 x 5 11/16 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.71
- KURT SCHWITTERS**  
German, 1887–1948
- 11 *Merz 380. Schlotheim*, 1922  
Brown, beige, and offwhite wove papers of various textures, white paper with red printed color, graphite rule, gray ink or watercolor wash, and black chalk/charcoal, inset in gray cardstock windowmat with cut and pasted newsprint title, 18.7 x 15.2 cm (7 3/8 x 6 in.)  
Gift of Collection Société Anonyme. 1941.682

- KURT SCHWITTERS**  
German, 1887–1948
- 12 *Merz* 369. "ttt", 1922  
White wove paper, white cardstock, light-blue-painted white cardstock, transparent brown tissue paper with blue letterpress printing, and kraft paper with graphite and red crayon drawing, on dark-blue-painted laminated cardstock, on offwhite cardstock, 9.2 x 6.8 cm (3 5/8 x 2 11/16 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.72
- KURT SCHWITTERS**  
German, 1887–1948
- 13 *Mz.* 2012. *Orient*, 1924  
Newspaper fragment, red and black glossy coated papers, sandpaper, and white wove papers, on offwhite cardstock, 8.1 x 8.4 cm (3 3/16 x 3 5/16 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.73
- KURT SCHWITTERS**  
German, 1887–1948
- 14 *White-Blue*, 1946  
Machine-made white mailing label with black letterpress printing and black and red typewriting, stamp with blue letterpress printing, beige, gray, and blue wove papers, manufactured white paper with gray printed pattern, white and beige wove papers with black printing, fragment of Perrier package label with black and red offset printing, with graphite, blue and red crayon, and tempera on beige wove paper, on offwhite wove watercolor paper, 16.7 x 13.5 cm (6 9/16 x 5 5/16 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.75
- KURT SCHWITTERS**  
German, 1887–1948
- 15 *Carnival*, 1947  
Newspaper and magazine reproductions and illustrations, yellow painted paper, gray wove paper, and white wove journal cover printed in red ink, on cardstock, 15.6 x 12.4 cm (6 1/8 x 4 7/8 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.76
- EDMUND KESTING**  
German, 1892–1970
- 16 *Untitled*, 1923  
Pleated and folded white wove papers, brown wove kraft paper, fine wove beige fabric, sandpaper with black chalk, coarse black woven fabric net, beige open-weave fabric net, graphite, pen and ink and wash, on wove paper, 30.5 x 28.4 cm (12 x 11 3/16 in.)  
Gift of Collection Société Anonyme. 1941.530
- ELLA BERGMANN-MICHEL**  
German, 1896–1971
- 17 *Spectral Reflection* b209, 1925  
Black and white opaque and transparent paper collage elements with splattered black ink, clippings of black and white coated papers, and fragments of manufactured light spectrum color scale, on cardboard, 60.1 x 47.3 cm (23 11/16 x 18 5/8 in.)  
Gift of Collection Société Anonyme. 1941.348
- ELLA BERGMANN-MICHEL**  
German, 1896–1971
- 18 *Spectral Event* b219, 1926  
Squares of white wove papers with splattered black ink, clippings of black and white coated papers, pen and black and white ink/watercolor, graphite, and fragment of manufactured light spectrum color scale, on cardboard, 53.1 x 48.9 cm (20 7/8 x 19 1/4 in.)  
Gift of Collection Société Anonyme. 1941.347
- IVO PANNAGGI**  
Italian, 1901–1981
- 19 *Postal Collage*, 28 June 1926  
Pen and brush and black ink/watercolor, smooth machine-made wove papers with shiny red and shiny yellow coatings, imitated black stenciling, postage stamps with rubber cancellation stamping in black ink, and gelatin silver photograph, on water-resistant meshed brown packaging paper, 23.5 x 28.8 cm (9 1/4 x 11 5/16 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.63
- IVO PANNAGGI**  
Italian, 1901–1981
- 20 *Postal Collage*, 16 October 1926  
Newspaper fragments, pen and brush and red and black inks, postage stamps with rubber cancellation stamping in black and purple inks, photographs, magazine and newspaper photograph fragments, red and pink machine-made papers, and ticket stubs, on black stripping paper with openweave net, 38.7 x 51.1 cm (15 1/4 x 20 1/8 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.64
- MARCEL DUCHAMP**  
French, 1887–1968
- 21 *Genre Allegory*, 1944  
Offset lithographed die-cut coated paper sheet printed with black and blue inks, folded over embossed photolithograph with black, red, and gold printing, 31.8 x 24 cm (12 1/2 x 9 7/16 in.)  
Gift of the Estate of Katherine S. Dreier. 1953.6.350
- ANNE RYAN**  
American, 1889–1954
- 22 *Collage No. 2*, ca. 1948–54  
Hand- and machine-made papers, some with charcoal or watercolor additions, natural and synthetic fabrics, linen tape, and yarn, on cardstock, 17.5 x 11.4 cm (6 7/8 x 4 1/2 in.)  
Gift of Elizabeth McFadden. 1978.III.I
- ANNE RYAN**  
American, 1889–1954
- 23 *Collage No. 291*, ca. 1948–54  
Hand- and machine-made papers, natural and synthetic fabrics, printed candy wrappers, gold and silver foil, and oil paint and watercolor, on wove paper, 20.3 x 17.1 cm (8 x 6 3/4 in.)  
Gift of Elizabeth McFadden. 1978.III.10
- ANNE RYAN**  
American, 1889–1954
- 24 *Collage No. 232*, ca. 1948–54  
Hand- and machine-made papers, natural and synthetic fabrics, tissue papers, and watercolor, on machine-made yellow paper, 17.8 x 16.5 cm (7 x 6 1/2 in.)  
Gift of Elizabeth McFadden. 1976.38.2

- ANNE RYAN**  
American, 1889–1954  
25 *Collage*, ca. 1948–54  
Hand- and machine-made papers, natural and synthetic fabrics, and clipping from printed book, on wove paper, 21.6 x 20.3 cm (8 1/2 x 8 in.)  
Gift of Mrs. Paul Moore. 1961.2.2
- ANNE RYAN**  
American, 1889–1954  
26 *Collage No. 421*, 1952  
Hand- and machine-made papers, and natural and synthetic fabrics, on handmade wove paper, 16.8 x 13 cm (6 5/8 x 5 1/8 in.)  
Gift of Elizabeth McFadden. 1978.III.17
- ANNE RYAN**  
American, 1889–1954  
27 *Collage No. 426*, ca. 1952  
Hand- and machine-made papers, natural and synthetic fabrics, foil, and watercolor and oil paint, on handmade wove paper, 17.8 x 12.7 cm (7 x 5 in.)  
Gift of Elizabeth McFadden. 1978.III.18
- ANNE RYAN**  
American, 1889–1954  
28 *Collage No. 40*, ca. 1948–54  
Hand- and machine-made papers, natural and synthetic fabrics, wood splinter, and graphite, on handmade wove paper, 16.5 x 12.7 cm (6 1/2 x 5 in.)  
Gift of Elizabeth McFadden. 1978.III.4
- ANNE RYAN**  
American, 1889–1954  
29 *Collage No. 452*, ca. 1948–54  
Hand- and machine-made papers, natural and synthetic fabrics, and watercolor and oil paint, on handmade wove paper, 16.8 x 13 cm (6 5/8 x 5 1/8 in.)  
Gift of Elizabeth McFadden. 1978.III.20
- ALBERTO BURRI**  
Italian, 1915–1995  
30 *Combustione L110*, 1957  
Burnt papers and pasted papers with black and white watercolor, paintbrush hairs, varnish, and graphite, on heavy white wove paper, 30.5 x 38.1 cm (12 x 15 in.)  
Promised bequest of Richard Brown Baker, B.A. 1935. ILE1991.3.5
- KAY SAGE**  
American, 1898–1963  
31 *Blue Wind*, 1958  
Transparent watercolor over wove paper cut-outs pasted on wove paper with watercolor and black chalk, 33 x 48.3 cm (13 x 19 in.)  
Bequest of Alexandra I. Darrow, B.F.A. 1933, in memory of Judson S. Darrow. 1993.76.1
- ROBERT MOTHERWELL**  
American, 1915–1991  
32 *The French Drawing Block*, 1958  
Cover of French drawing paper block, reduced facsimile of Royal Institute of Public Health & Hygiene certificate, coated white paper, beige artist's paper, metal staples, and gray watercolor/ink wash, on artist's prepared paperboard, 45.7 x 38 cm (18 x 15 in.)  
Gift of the artist. 1963.80.4
- ROBERT MOTHERWELL**  
American, 1915–1991  
33 *N.R.F. Collage No. 3*, 1960  
Two pieces of brown and gray paper, one with purple postal cancellation rubber stamp, one folded with black letterpress printing and white oil paint, and black, blue, and brown oil paints, on Strathmore white wove paper, 72.2 x 57 cm (28 x 22 1/8 in.)  
Gift of the artist. 1963.80.3
- ROBERT MOTHERWELL**  
American, 1915–1991  
34 *Sky and Pelikan*, 1961  
Pelikan Waterproof Drawing Ink label torn and pasted, black ink, and black, blue, and ochre oil paints, and metal staples, on laminated white wove Strathmore paper, 73.2 x 58 cm (29 x 23 in.)  
Gift of the artist. 1963.80.2
- ROBERT MOTHERWELL**  
American, 1915–1991  
35 *The Magic Skin*, 1963  
Laminated brown wove paper with black and green underlayers, white wove torn and pasted paper, on blue oil? painted artist's prepared board, 101.1 x 68.1 cm (40 x 27 in.)  
Gift of the artist. 1963.80.1
- WILLEM DE KOONING**  
American, b. Holland, 1904–1997  
36 *Collage No. 2*, ca. 1957–65  
Oil paint, paper towels, and cigarette butt, on newspaper on prepared paperboard, 68.3 x 51 cm (26 7/8 x 20 1/16 in.)  
The Katharine Ordway Collection. 1980.12.30
- WILLEM DE KOONING**  
American, b. Holland, 1904–1997  
37 *Untitled* [Collage and Crayon], 1960  
Torn and pasted wove papers with crayon, on canvas, 33 x 38.1 cm (13 x 15 in.)  
Gift of Richard Brown Baker, B.A. 1935. 1995.32.11
- ALFRED LESLIE**  
American, b. 1927  
38 *Untitled*, 1950s  
Various paint media, opaque watercolor, newsprint fragment with halftone dot pattern, white wove papers, and newsprint fragment with white letterpress printing, on laminated paperboard, 16.5 x 14 cm (6 1/2 x 5 1/2 in.)  
The Katharine Ordway Collection. 1980.13.41
- FRANK STELLA**  
American, b. 1936  
39 *Untitled*, 1957  
Brown, red, and gray kraft papers, felt-tip markers with brown and black inks, opaque and transparent watercolor, and acrylic(?) paint, on wove paper mounted to cardstock with brown paper laminate, 35.5 x 43.3 cm (14 x 17 in.)  
Gift of Mr. and Mrs. Larom B. Munson, B.A. 1951. 1981.85.2
- ROBERT RAUSCHENBERG**  
American, b. 1925  
40 *Well Nell*, 1959  
"Combine painting:" oil paint, parachute fabric, gray, offwhite, and black sheer fabrics, opaque fabric, fabric tape, offset reproductions, flesh-colored plastic piece, and various printed and pasted papers, mounted with polymer on canvas/mattress ticking(?), 38.1 x 50.8 cm (15 x 20 in.)  
Promised bequest of Richard Brown Baker, B.A. 1935. RBB169:1959:39

- JOHN CHAMBERLAIN**  
American, b. 1927  
41 *Untitled*, 1960  
Cut and pasted papers and spiral notebook papers painted with opaque and transparent watercolor, various paint media, and corrugated cardboard, secured with metal staples to a white gessoed textured fiberboard, 29.2 x 29.2 cm (11 1/2 x 11 1/2 in.)  
Promised bequest of Richard Brown Baker, B.A. 1935. ILE1991.3.6
- ROMARE BEARDEN**  
American, 1914–1988  
42 *Village of Yo*, ca. 1964  
Magazine clippings, colored coated papers (some with printed patterns), pen and ink, graphite, and opaque watercolor, on laminated paperboard, 22.9 x 31.1 cm (9 x 12 1/4 in.)  
Leonard C. Hanna, Jr., B.A. 1913, Fund. 2000.28.1
- JOSEPH CORNELL**  
American, 1903–1972  
43 *Classical Study*, 1965  
Magazine halftone photographic reproductions incised with lines drawn with a compass, pen and ink and black wash, and ballpoint pen, 30.2 x 23 cm (11 7/8 x 9 1/16 in.)  
Gift of the Woodward Foundation. 1977.49.7
- THEODOROS STAMOS**  
American, 1922–1997  
44 *Mistra*, 1965  
Colored tissue papers with watercolor and wove papers torn and pasted on terracotta tissue paper, mounted on cardstock with orange acrylic paint, 51.4 x 40.6 cm (20 1/4 x 16 in.)  
Gift of Mr. and Mrs. Cleve Gray. 1981.99.4
- CONRAD MARCA-RELLI**  
American, 1913–2000  
45 *Untitled*, 1974  
Newsprint fragments with charred edges mounted onto fabric and cut and pasted onto white coated paper support, with graphite, brown ink (?) and oil paint (?) additions, 49.6 x 64.6 cm (19 7/8 x 25 1/2 in.)  
The Lawrence and Regina Dubin Family Collection, Gift of Dr. Lawrence Dubin, B.S. 1955, M.D. 1958. 1997.21.8
- JOHN FAWCETT**  
American, b. 1939  
46 *Felix and the Cats*, 1972  
Colored comic book clippings, colored pen and inks, graphite, transparent and opaque watercolor, brush and colored inks, thumbprints, felt marker, and rubber stamping on board, 76.2 x 55.8 cm (30 x 22 in.)  
Purchased with the aid of funds from the National Endowment for the Arts and the Susan Morse Hilles Matching Fund. 1973.39
- JOE BRAINARD**  
American, 1942–1994  
47 *Untitled*, 1975  
Label from cigarette paper package, black and white watercolor, and ripped white wove paper, on red cardstock cover from Grumbacher sketch pad, 28.6 x 21.6 cm (11 1/4 x 8 1/2 in.)  
Promised bequest of Richard Brown Baker, B.A. 1935. ILE1978.23.1
- VARUJAN BOGHOSIAN**  
American, b. 1926  
48 *Yellow*, 1985  
Paper butterfly with enamel paint/varnish (?), gold foil seal, and book closures with linen string, on brown wove album cover, 36.8 x 44.4 cm (14 1/2 x 17 1/2 in.)  
Gift of Bernard and Ninon Lacey Chaet. 1993.97.1
- CARROLL DUNHAM**  
American, b. 1949  
49 *Untitled*, 1985  
Casein, flashe, casein emulsion, carbon pencil, charcoal, colored pencil, ink, graphite pencil, and linen tape on rosewood, walnut, maple, and curl walnut veneers, on paper, 99.3 x 74.3 cm (39 1/8 x 29 1/4 in.)  
Gift of Molly and Walter Bareiss, B.S. 1940. 1999.9.8
- CAROLE SEBOROVSKI**  
American, b. 1960  
50 *Humble Temple*, 1984  
Oil stick, graphite, charcoal, and enamel paint chip on heavy fiberboard, 25.4 x 25.1 cm (10 x 9 7/8 in.)  
Gift of Werner H. and Sarah-Ann Kramarsky. 2000.66.27
- LESLEY DILL**  
American, b. 1950  
51 *Eye Stack (Much Madness is Divinest Sense...)*, 1993  
Heavy wove paper cutouts with charcoal drawing, black thread, stamped lettering in blue ink, and acrylic paint, on wove paper, 60.4 x 45.2 cm (23 3/4 x 17 13/16 in.)  
Stephen Carlton Clark, B.A. 1903, Fund. 1995.42.1
- JANET ABRAMOWICZ**  
American, b. 1937  
52 *Rome: Excavations*, from the *Roman Sites* series, 2001  
*Chine collé* collage: bitumen aquatint and hardground etching from two plates with two layers of *chine collé* (one adhered down; one cut into fragments, folded, and collaged over), with black and white chalk additions, 19.7 x 24.4 cm (7 3/4 x 9 5/8 in.)  
The Janet and Simeon Braguin Fund. 2001.103.1
- LARRY BELL**  
American, b. 1939  
53 *Fraction #8254*, 2000  
Cut piece of a discarded collage on canvas (with bits of various papers, iridescent fabrics, metals, mylar, acrylic paint, and watercolor) relaminated onto a sheet of watercolor paper at high temperature, 25.6 x 25.6 cm (10 1/16 x 10 1/16 in.)  
Gift of John Fitz Gibbon, B.A. 1956, and Roger Hollander, B.A. 1956. 2001.131.1
- ROBERT REED**  
American, b. 1938  
54 *Done Bar*, 2000  
Acrylic, oil marker, electrostatic printing, and painted pieces of cardstock, with brass screws, brads, and metal staples on heavy wove paper framed with balsa wood strips, 21.7 x 14.8 cm (8 9/16 x 5 13/16 in.)  
Gift of Bernard and Ninon Lacey Chaet. 2001.133.2
- JESSICA STOCKHOLDER**  
American, b. Canada 1959  
55 *Turning Paper #61*, 1997  
Linoleum, screenprint, wood veneer, plastic mesh, woodengraving, and embossment on handmade paper, 89.5 x 57.8 cm (35 1/4 x 22 3/4 in.)  
The Janet and Simeon Braguin Fund. 1999.87.1

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## COPYRIGHTS

### PLATE 1

Georges Braque, *Black and White Collage*  
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### PLATE 3

Carlo Carrà, *Portrait of Soffici*  
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Fortunato Depero, *New Marionette for Plastic Ballet*  
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Kurt Schwitters, *Merz 316. Ische Gelb*  
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### PLATE 6

Kurt Schwitters, *Merz 380. Schlotheim*  
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### PLATE 8

Robert Motherwell, *Sky and Pelikan*  
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New York, NY

### PLATE 9

Robert Motherwell, *The Magic Skin*  
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### PLATE 10

Willem de Kooning, *Collage No. 2*  
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### PLATE 11

Anne Ryan, *Collage No. 2*  
Courtesy Washburn Gallery,  
New York

### PLATE 12

Anne Ryan, *Collage No. 40*  
Courtesy Washburn Gallery,  
New York

### PLATE 14

Willem de Kooning, *Untitled* [Collage and Crayon]  
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### PLATE 15

Robert Rauschenberg, *Well Nell*  
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### PLATE 16

John Fawcett, *Felix and the Cats*  
Courtesy John Fawcett

### PLATE 17

Jessica Stockholder, *Turning Paper #61*  
Courtesy Jessica Stockholder and Gorney Bravin Lee Gallery

## DETAILS

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Left column, detail from Umberto Boccioni,  
*Still Life with Glass and Siphon*  
(cat. no. 4, plate 2)

### PAGE 17

Right column, detail from Carlo Carrà,  
*Portrait of Soffici*  
(cat. no. 5, plate 3)

### PAGE 19

Top and bottom, details from Kurt Schwitters,  
*Merz 316. Ische Gelb*  
(cat. no. 10, plate 5)

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Left and right, details from Ivo Pannaggi,  
*Postal Collage*  
(cat. no. 20, plate 7)

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Detail from Robert Motherwell,  
*Sky and Pelikan*  
(cat. no. 34, plate 8)

### PAGE 29

Detail from John Fawcett,  
*Felix and the Cats*  
(cat. no. 46, plate 16)

### PAGE 30

Detail from Jessica Stockholder,  
*Turning Paper #61*  
(cat. no. 55, plate 17)

Cover: Screenprinting over discarded make-ready press sheet

