



The Art Students League of New York

215 West 57th Street, New York, NY 10019 TEL: 212-247-4510 FAX: 212-541-7024
www.theartstudentsleague.org EMAIL: info@artstudentsleague.org

MARIANO DEL ROSARIO

Collage and Assemblage

Most of the following supplies may be purchased at the League's art supply store, located in the lobby. It is advisable to speak with the instructor before buying supplies.

INITIAL CLASS MATERIALS

- 12" x 12" primed canvas or gesso panel
- Polymer varnish (gloss or satin)
- A pair of scissors or a cutter
- 1 flat Bristle brush (one inch wide)
- 1 no. 4 round sable or nylon brush
- Acrylic colors (primary colors + black and white)
- Magazine clippings
- Ruler
- A plastic cup or a bowl of water

***NOTE:** You are encouraged to start collecting different materials, found or purchased, for subsequent collage and assemblage projects*

Stores:

- ASL ART STORE, First Floor Lobby, 215 West 57th Street, NYC 10019
- PEARL PAINT, 308 Canal Street, NYC 10013 Tel: 212.431.7932
- UTRECHT, 11 Fourth Ave (bet 11th and 12th Sts) Tel: 212.777.5353
- NY CENTRAL ART SUPPLY, 62 Third Ave, NYC 10003, Tel: 212.473.7705
- BLICK ART MATERIALS, 1-5 Bond St, NYC 10012 Tel: 212.533.2444
- LEE'S ART SUPPLY (across from ASL)
- TALAS, 20 West 20th Street (bet 5th and 6th Aves), NYC 10011 Tel: 212.219.0770

soaking creasing crinkling bleaching staining rusting batiking smearing charring burning
compositing marbling scoring tearing sanding scratching scraping painting spattering spraying
folding burnishing



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PROJECTS

LINEAR COLLAGE

- Concepts and techniques
- Black and white image and text cut-outs; color magazine clippings on watercolor, mat board or canvas ground; glazing

ORGANIC COLLAGE

- Staining process and other techniques
- Paper cut-outs and canvas strips; shaped and non-rectilinear format

KITSCH PROJECT

- Exploring folk, camp, outsider, comic, “bad” art, and other ideas
- Paper, plastic, film, vinyl, fabric, wire, tin, fiber, (mo)hair, and other materials

QUILT PROJECT

- Maps, diagrams, colors, and patterns
- Weaving / sewing or gluing

ECYCLOPEDIA CONCEPTS (DIARIES)

- Exploring personal voice and identity
- Post-consumer products, purchased paper, and other found materials

LOW RELIEF

- Sculptural characteristics of 2D art
- Foil, corrugated boards, paper, wood, synthetic materials, tin, metal, wire, sand, leaves, shells, beads, and etc.

BOXES AND ENCLOSURES (assemblage)

- Creating environments and psychological states using found boxes made of wood, board, metal or plexi-glass
- Wrappings and decoupage techniques

FREE STANDING

- Dimensionality of objects
- Combines and assemblages

WALL TO FLOOR ASSEMBLAGE

- Defining and redefining space
- Bridging opposing disciplines (painting and sculpture)

HANGING PIECES

- Mixed media and basic installation art
- Exploring multi-disciplinary art

Note: Students are encouraged to bring to class one independent work every 4 weeks (end of each month)



Creativity

The ability or power to create. Productivity with originality and expressive qualities, imagination and newness. This typically requires getting comfortable with not knowing what you're doing.

Among other activities, both remembering and forgetting are crucial to the creative process, as are also acts of destruction.

Creativity is the act of grasping and nurturing inspiration.

Brainstorming is a process for stimulating the generation of ideas.

The most prominent enemies or inhibitors of creativity are commonly known as “blocks to creativity.”

Stages of the Creative Process

1. Finding or formulating a problem. George Kneller (American psychologist) called this stage “first insight.”
2. Researching and drawing from life experiences (memory), networking, etc. This stage is variously called “discovery” and saturation.”
3. Mulling over the problem in a sort of chaos of ideas and knowledge, letting go of certainties (forgetting). Jacob Getzel (American psychologist) called this stage “incubation” – engaging the intuitive, non-sequential, or global thinking at the core of creativity.
4. One or more ideas surface. This is also called “immersion” and “illumination.”
5. The idea is tested as a potential solution to the problem. Getzel called this “verification.” This final stage often involves revision – conscious structuring and editing of created material.

Quotes:

- *“It would be a mistake to ascribe this creative power to an inborn talent. In art, the genius creator is not just a gifted being, but a person who has succeeded in arranging for their appointed end, a complex of activities, of which the work is the outcome. The artist begins with a vision – a creative operation requiring an effort. Creativity takes courage.”*
– Henri Matisse (1869-1954), French modern artist.
- *“What a strange machine man is! You fill him with wine, bread, fish, and radishes, and out comes sighs, laughter, and dreams.”* - Nikos Kazantzakis (1885-1957), Greek novelist.
- *“Creative minds have been known to survive any sort of bad training.”*
- Anna Freud, *The Ego and the Mechanisms of Defense*, 1946.
- *“The dimension that counts for the creative person is the space he creates within himself. This inner space is much closer to the infinite than the other, and it is the privilege of the balanced mind – and the search for an equilibrium is essential – to be as aware of inner space as he is of outer space.”* - Mark Tobey (1890-1976), American modernist painter.
- *“A man paints with his brains and not with his hands.”* – Michelangelo Buonarroti (1475-1564), Italian Renaissance artist.



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Art Terms

PAINTERLY - A painting technique in which forms are created with patches of color, exploiting color and tonal relationships. The opposite approach is known as linear, in which things are represented in terms of contour, with precise edges. Claude Monet's (French, 1840-1926) *Water Lilies* is an example of a work done in this manner. Works by Rembrandt Van Rijn (Dutch 1606-1669), Robert Henri (American, 1865-1929) are also painterly and so are Wilhelm deKooning, Joan Mitchell and Susan Rothenberg (post 1940s) while the linear style is typical of paintings by Leonardo da Vinci (Italian, 1452-1519), Charles Sheeler (American, 1883-1965), and Keith Haring (American, 1958-1989).

COLLAGE (pr. Kuhl-lahzh') - A picture or design created by adhering such basically flat elements as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface - a familiar technique in contemporary art. Collage was introduced and popularized by the Cubist artists in the early 20th century.

ASSEMBLAGE - A three-dimensional composition made of various materials such as found objects, paper, wood, and textiles.

BRICOLAGE - Something made from whatever materials happen to be available. From the French (*bricoleur*) *bricole*, meaning a trifle, and which the French used even earlier to mean catapult. Bricolage may be related to bric-a-brac.

Quote:

"My main interest is bricolage, in why and how people make things, from cars to concentration camps. I love Calder, who's the ultimate bricolage artist - he was trained as an engineer. Bricolage is a French word. It means to build it yourself." Tom Sachs, contemporary American artist. In an interview by Deborah Solomon about his part in a Nazi-inspired exhibition and the connection between fashion and fascism, *New York Times Magazine*, March 10, 2002, page 19. See fascist aesthetic, fashion, and mobile.

Also see *Arte Povera*, construction, *coulage*, *decoupage*, *femmage*, *frottage*, *fumage*, *montage*, *parsemage*, *pastiche*, and *photomontage*.

MIXED MEDIA - A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition. Also called combined media. (Don't confuse mixed-media with multimedia.)

INSTALLATION ART - Art made for a specific space, exploiting certain qualities of that space, more often indoors than out. The term became widely used in the 1970s and 1980s, largely replacing the term "site-specific," which means the same thing. Installations may be temporary or permanent, but most will be known to posterity through documentation. As a consequence, one aspect of installations is often the difficulty with which they can be commodified. Artists especially identified with installations are Walter De Maria (American, 1938-), Nancy Holt (American, 1938-) and Mary Miss (American, 1944-).

APPROPRIATION - To take possession of another's material, often without permission, reusing it in a context which is different from the original one, most often in order to examine issues concerning originality/authenticity or to reveal meaning not previously seen in the original. This is far more aggressive than allusion or quotation, it is not the same as plagiarism however. An image reused in collage is an example, but more complete are the photographs that *Sherri Levine* (American) made of photographs by earlier photographers. Also, *Richard Prince* (American, 1949-), *Untitled (Cowboy)*, 1984, *ektacolor print*. This is a picture "rephotographed" (As Prince called it) of the "Marlboro Man" - a character recurring for many years in advertisements for Marlboro cigarettes.



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CONTENT – What a work of art is about; its subject matter. Content should not be confused with form (a work's physical characteristics) or context (a work's environment – time, place, audience, etc.), although each of these effect each other, and a work's total significance. On the other hand, some feel that content is the meaning of a work beyond its subject matter – denotations – that it consists also of its connotations, levels of meaning which are not obviously apparent. *Content* has three levels of complexity. The first includes literal iconography; straightforward subjects and imagery, describable facts, actions, and/or poses. The second includes the basic genres, figurative meanings like those afforded by conventional signs and symbols, basic tropes, and/or performance qualities. The third represents the effect on the subject of form and context.

CONTEXT – The varied circumstances in which a work of art is (or was) produced and interpreted. There are three arenas to these circumstances, each of them highly complex. The first pertains to the artist: attitudes, beliefs, interests, values, intentions and purposes, education and training, and biography (including psychology). The second is the setting in which the work was produced: the apparent function of the work (to adorn, beautify, express, illustrate, mediate, persuade, record, redefine reality or redefine art), religious and philosophical convictions, sociopolitical and economic structures, and even climate and geography. Third is the field of the work's reception and interpretation: the traditions it is intended to serve, the mind-set it adheres to (ritualistic, perceptual, rational, and emotive), and, perhaps most importantly, the color of the lenses through which the work is being scrutinized – i.e., the interpretive mode (artistic biography, psychological approaches, political criticism, feminism, cultural history, intellectual history, formalism, structuralism, semiotics, hermeneutics, post-structuralism and deconstruction, reception theory, concepts of periodicity [stylistic pendulum swinging], and other chronological and contextual considerations. Context is much more than the matter of the artist's circumstances alone.

CONTOUR – The outline and other visible edges of a mass, figure or object. About contour: Also see contour drawing, contour lines, and volume.

Contour Drawing – Drawing in which contour lines are used to represent subject matter. A contour drawing has a three-dimensional quality, indicating the thickness as well as height and width of the forms it describes. Making a contour drawing with a continuous line is a classic drawing exercise (sometimes modified as a “blind continuous-line contour”): with eyes fixed on the contours of the model or object, drawing the contour very slowly with a steady, continuous line, without lifting the drawing tool or looking at the paper. There are other variations on this method. Also see contour and perception.

Contour Lines – Lines that surround and define the edges of a subject, giving it shape and volume. These should not be confused with a form's outlines.

CONCEPTUAL ART – Art that is intended to convey an idea or a concept to the perceiver, rejecting the creation or appreciation of a traditional art object such as painting or a sculpture as a precious commodity. Conceptual Art emerged as a movement in the 1960s. The expression “concept art” was used in 1961 by Henry Flynt in a Fluxus publication, but it was to take on a different meaning when it was used by Joseph Kosuth (American, 1945-) and the Art & Language group (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell, Ian Burn, Mel Ramsden, Philip Pilkington, and David Rushton) in England. For the Art & Language group, concept art resulted in an art object being replaced by an analysis of it. Exponents of Conceptual Art said that artistic production should serve artistic knowledge and that the art object is not an end in itself. The first exhibition specifically devoted to Conceptual Art took place in 1970 at the New York Cultural Center under the title “Conceptual Art and Conceptual Aspects.” Because Conceptual Art is so dependent upon the text (or discourse) surrounding it, it is strongly related to numerous other movements of the last century.

COLOR FIELD PAINTING – Paintings with solid areas of color covering the entire canvas, as exemplified in the work of Mark Rothko (American, 1903-1970), Kenneth Noland (American, 1924-), and Jules Olitski (American, 1922-) – a type of Abstract Expressionism. These artists were interested in the lyrical or atmospheric effects of vast expanses of color, filling the canvas, and by suggestion, beyond it to infinity.

ACID-FREE – Said of papers with a 7 pH, or very close to 7 pH. Below 6.5 pH or above 8.5 pH