

From Aardvark to Army, from Wales to Zoos: Using Collage Practice to Examine  
Messages in Children's Pictorial Encyclopedias

Jaynus O'Donnell

A Thesis

in

The Department

of

Art Education

Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts (Art Education) at  
Concordia University  
Montreal, Quebec, Canada

September 2008

© Jaynus O'Donnell, 2008



Library and  
Archives Canada

Bibliothèque et  
Archives Canada

Published Heritage  
Branch

Direction du  
Patrimoine de l'édition

395 Wellington Street  
Ottawa ON K1A 0N4  
Canada

395, rue Wellington  
Ottawa ON K1A 0N4  
Canada

*Your file* *Votre référence*

*ISBN: 978-0-494-45524-1*

*Our file* *Notre référence*

*ISBN: 978-0-494-45524-1*

**NOTICE:**

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

**AVIS:**

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protègent cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

---

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

  
**Canada**

## ABSTRACT

From Aardvark to Army, from Wales to Zoos: Using Collage Practice to Examine Messages in Children's Pictorial Encyclopedias

Jaynus O'Donnell

By engaging in art making and analytic activities I seek to answer the question: **How can collage be used to examine, critique and interrupt the meaning of images and objects in individual visual and material culture experiences?** Through the use of arts-based research methods and auto-ethnographic inquiry, I show that intellectual insights can be garnered through reflective art production and that this production is a form of inquiry and critique, particularly useful when examining individual encounters with visual and material culture. This method is essential in helping to answer the research question; engaging in art production using personal visual and material culture artifacts (children's pictorial encyclopedias) helps me connect with these objects in a way different from my initial childhood interactions and from my adult viewing and allows me to recognize recurring themes, which are utilized in the analytic process.

## ACKNOWLEDGEMENTS

People from many areas of my life offered support and enabled the completion of this project. Without the dedication of the following individuals, this thesis may never have come to be.

I would first like to thank my supervisor, Dr. Lorrie Blair, for consistently being available to enthusiastically engage in issues surrounding my topic and writing. Her insights on material and visual culture were invaluable and her easy nature made meetings and discussions an education as well as a pleasure.

My thesis committee members, Dr. Paul Langdon and Dr. David Pariser, deserve many thanks for their time both in and outside of the classroom. I am thankful to Dr. Langdon for initially encouraging me to undertake the thesis project and for his presence in the early stages of its conception. I am thankful to Dr. Pariser for consistently offering a thorough and critical outlook of my ideas. Through his insights I find the motivation to improve my writing and expand my knowledge.

For their work with me in the classroom I would like to thank Dr. Richard Lachapelle and Dr. Linda Szabad-Smyth for their dedication to education and their innumerable insights and encouragement.

Lastly, I would like to thank my friends and family for their years of emotional and intellectual sustenance. This thesis is dedicated to these important people. And especially to my parents, Donna and Ken O'Donnell, who have selflessly offered ears, eyes and hearts throughout the duration of my life and education.

**TABLE OF CONTENTS**

List of Figures.....	vi
List of Tables.....	ix
Introduction.....	1
Chapter One: Background.....	4
Chapter Two: Literature and Visual Review.....	12
Chapter Three: Art Production Process.....	29
Chapter Four: Analysis.....	38
I. Looking at the Golden Book Encyclopedias.....	38
II. Interpreting the Collages.....	57
III. Comparison of Thematic Messages.....	67
IV. Features of Collage: Physical and Psychological Spaces.....	73
Chapter Five: Implications for Art Education.....	78
Bibliography.....	81

## LIST OF FIGURES

1. Jaynus O'Donnell (2002-03). *Plaque, from the RCL Project*. Photograph.....5
2. Jaynus O'Donnell (2002-03). *Stage, from the RCL Project*. Photograph.....5
3. Jaynus O'Donnell (2004). *Scanned Value Village Grab Bags*. Digital Images of Found Objects.....6
4. Jaynus O'Donnell (2006). *Untitled (Mixtape Cover)*. Photocopy, Collage and Ink.....7
5. Jaynus O'Donnell (2008). *Untitled (Mixtape Cover)*. Collage.....7
6. Film still from *The Navigator*, 1924. In Knopf, R. (1999). *The Theatre and Cinema of Buster Keaton*. Princeton, NJ: Princeton University Press.....11
7. Georges Braques (1911). *The Portuguese*. Oil and Collage. In Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.....17
8. Pablo Picasso (1912). *Guitar, Sheet Music and Wineglass*. Pasted paper, gouache and charcoal on paper. In Hoffman, K. (1989). *Collage: Critical Views*. Ann Arbor, MI: UMI Research Press.....19
9. Carlo Carrá (1914). *Free Word Painting Patriotic Celebration*. Collage. In Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.....20
10. El Lissitzky (1924). *Taitlin Working on the Third International Statue*. Pencil, gouache and collage. In Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.....20
11. Jean Arp (1916-17). *Collage with Squares Arranged According to the Laws of Chance*. Torn paper on paper. In Hopkins, D. (2004). *Dada and Surrealism*. New York: Oxford University Press.....22
12. Raoul Hausmann (1920). *Dada Cino*. Collage. In Taylor, B. (2004). *Collage: The Making of Modern Art*. London, UK: Thames and Hudson Ltd.....23
13. Kurt Schwitters (1919). *The Worker Picture*. Assemblage. In Taylor, B. (2004). *Collage: The Making of Modern Art*. London, UK: Thames and Hudson Ltd.....24
14. Hannah Höch (1919). *Bourgeois Wedding Couple*. Photomontage. In Hopkins, D. (2004). *Dada and Surrealism*. New York: Oxford University Press.....24

15. Max Ernst (1929). *L'Immaculée Conception Manquée*, from *La Femme 100 Têtes*, Collage. In Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.....26
16. Georges Hugnet (1936). *Blood in Proverb*, Collage. In Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.....27
17. Eileen Agar (1939), *Marine Collage*, Collage. In Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.....27
18. Jaynus O'Donnell. (2008). Photograph of Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia*. New York: Simon & Schuster and Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles*. Paris: Éditions des Deux Coqs d'Or.....31
19. Jaynus O'Donnell. (2008). Photograph of Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.....39
20. Jaynus O'Donnell. (2008). Photograph of Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....40
21. From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....44
22. From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....45
23. From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....47
24. From Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.....48
25. From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....49
26. From Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.....51
27. From Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.....52

28. From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....54
29. From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....55
30. Jaynus O'Donnell (2008). *Lessons in Flight*. Collage on Found Board.....60
31. Jaynus O'Donnell (2008). *Country Wedding*. Collage on Found Board.....62
32. Jaynus O'Donnell (2008). *Swimming Hole*. Collage on Found Board.....64
33. Jaynus O'Donnell (2008). *Lakeside Resort*. Collage on Found Board.....66



**LIST OF TABLES**

1. Themes found in Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster and Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.....41
2. Themes found in Jaynus O'Donnell (2008). *Lessons in Flight*. Collage on Found Board; Jaynus O'Donnell (2008). *Country Wedding*. Collage on Found Board; Jaynus O'Donnell (2008). *Swimming Hole*. Collage on Found Board and Jaynus O'Donnell (2008). *Lakeside Resort*. Collage on Found Board.....59
3. Synopsis of childhood, adult and post art-making interpretations.....72

“Doing collages means creating a new world with elements of this existing world”

(Thomas Hirschhorn, 2006. In New Museum (2007). *Collage: The Unmonumental Picture*. New York: Merrell).

### ***Introduction***

This project began both serendipitously and deliberately. Preliminary ideas and pursuit of the project appeared to come out of nowhere, but closer consideration revealed that the inspiration for the project had been fermenting for many years. I believe this indicates two things: that my artistic and research processes are partially intuitive and sub-conscious and that my previous personal, artistic and educational backgrounds have culminated to inform and direct the undertaking.

The project was first instigated by a collection; since early 2007 I have been gathering children’s pictorial encyclopedias from second-hand stores. The collection was fueled mainly by curiosity about the encyclopedias, a nostalgic recognition of the images within them and a general desire to search for and acquire second-hand curios, including old books. In the last fifteen years I had also been collecting other books from the 1950s and 1960s on a variety of topics such as home repair, geography, etiquette and assorted school textbooks. Eventually my interest in these, mainly instructional texts, was narrowed down to pedagogical children’s texts. Through a process of collection, analysis (looking), casual cataloguing and personal relation to the encyclopedias, I began to better understand my attraction to these texts and saw purpose and merit in further use and investigation of them. I view this process as directly analogous to research processes where activities include the collection and analysis of information and artifacts.

During the spring of 2007, the development and consideration of this collection coalesced with another desire, which resulted in the inception of the artwork created for this project. During this time, I began questioning the serious tone of my photographic practice and became disenchanted with my methods of communication through art making. This led to a desire to incorporate humour as a means to critique and investigate personally pertinent issues. My initial intention in making collages was to create comical and absurd narrative worlds to communicate serious issues to the viewer using satire and farce. My main desire was to create an entry point either through humour, confusion, repulsion or recognition of the images used, depending on the viewer. It was not important to me that viewers understood the narrative in the same way that I understood it. In creating this artwork in the beginning stages, I was mostly interested in two things: the multiple, viewer dependent messages that emerge from a critical examination of the collages and the differences of messages found in the images in the encyclopedias versus those found in the collages through my personal interpretation. For this project I focus on the latter to answer the question: **How can collage be used to examine, critique and interrupt the meaning of images and objects in individual visual and material culture experiences?**

In order to understand what experiences have effected and influenced the path of this research it is essential to recognize some aspects of my background, especially those which show the personal framework onto which this project was constructed and grew. The idea that this project was constructed *and* grew reinforces the conscious and sub-conscious conceptualization of the beginnings of this research; not only was the direction planned and realized, but it was also conceived intuitively, ultimately the result of

interests, goals and value systems acquired and developed throughout my personal, artistic and educational experiences. In the following chapter I describe aspects of my personal, artistic and educational backgrounds that relate to the project.

## ***CHAPTER ONE: BACKGROUND***

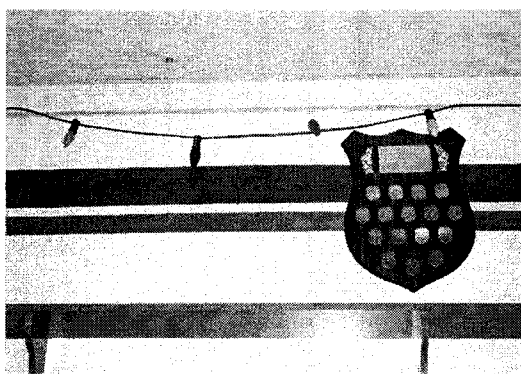
### ***Personal Background***

My visual and material culture encounters were dictated by the era and place where I spent my childhood. I grew up during the 1970s and 80s in a middle-class and ethnically diverse neighbourhood in a suburb of Vancouver, British Columbia. Here, I was exposed to many of the objects and products typical to that period and location. From food packaging to furniture, cartoons to collectibles, board games to books, picture albums to postcards, I visually consumed my era and place with curiosity and awe. During this part of my life I was also exposed to objects from the 1950s and 60s due to my grandparents' tendencies to keep many of the books and objects acquired throughout their life, including the time of their children's childhood. Toys and books from this era were readily available for me to view and play with in their home and I recall spending hours looking at the pictorial encyclopedias I am now using as the main resource material for collage production. In their home, I also explored the leftover 1960s décor, which led to certain fascinations with and possibly preferences for images and objects from this era. Here, there were decorative objects that were much different from those in my own home, which was more modern to the period of the 1970s and 80s. Because of the exoticness of my grandparents' home, the objects there seemed all the more interesting. Spending long periods of time staring at ornate wallpaper or a pattern on a paisley velvet couch were my common visual activities. Since these material and visual culture encounters and those in my own home are associated with my childhood, I see them as especially significant in the formation of my identity.

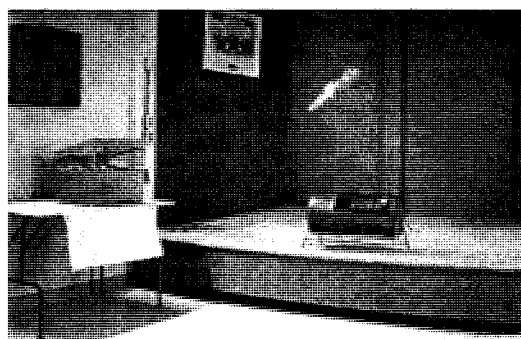
### ***Artistic Background***

My current collage work and interest in the research question are shaped by concerns related to my previous art practice as well as personal and educational experiences. Personal experiences relate to the aforementioned childhood visual and material culture encounters, while educational influences include exposure to collage and other art from my initial school experiences to the present. I view these experiences as influencing both the outcome of collages I produce and my initial desire to revisit the art form.

My previous art practice was mainly situated in photography, and has been ongoing for the last twelve years, with more serious projects conducted during my time studying at the University of British Columbia. One such self-conceived project was a documentary-based project that examined décor, functions and patrons of one Royal Canadian Legion (RCL) in Vancouver, British Columbia.



**Figure 1**  
Jaynus O'Donnell (2002-03). *Plaque*, from  
*the RCL Project*. Photograph.



**Figure 2**  
Jaynus O'Donnell (2002-03). *Stage*, from  
*the RCL Project*. Photograph.

Throughout my photographic practice and especially during this project, I became fascinated with issues of representation, especially in terms of documentary practice, and in attempting to portray a reality other than my own. These issues were never fully resolved and I began to find it absurd to strive for a level of photographic truthfulness while maintaining disbelief in such a notion. I believe the recognition of this inconsistency and my subsequent disillusionment with documentary practice was the first step towards my abandonment of the camera as my tool for art making; the choice to revisit collage stems partly from the theoretical and ethical dilemmas brought up during photographic projects.

Over the years I also made many, more lighthearted works using discarded and second-hand materials. These artworks were mostly made as gifts, decorations, jokes, mail art and covers for CDs, records and tapes.

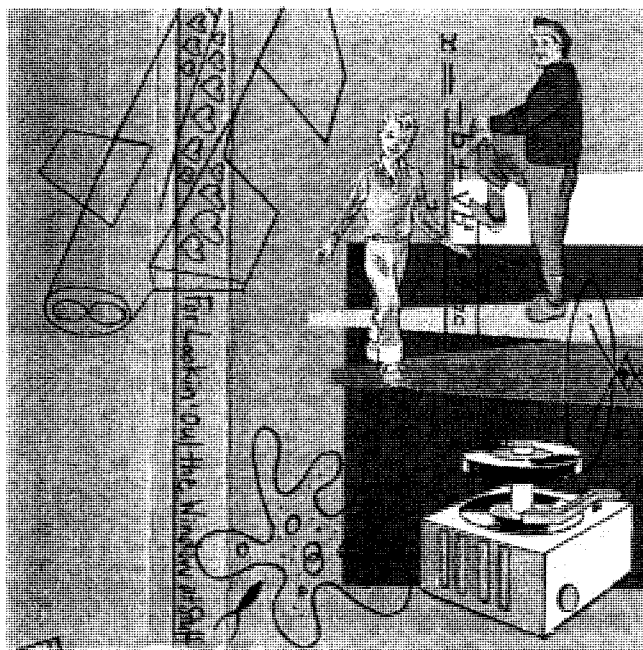


**Figure 3**

Jaynus O'Donnell (2004). *Scanned Value Village Grab Bags*. Digital Images of Found Objects.



**Figure 4**  
Jaynus O'Donnell (2006). *Untitled (Mixtape Cover)*. Photocopy, Collage and Ink.



**Figure 5**  
Jaynus O'Donnell (2008). *Untitled (Mixtape Cover)*. Collage.



Many of these works, such as the *Untitled (Mixtape Covers)*, employed collage and used items such as scraps of fabric, mass-produced and one-of-a-kind objects, photocopies, old books and photographs. And others, such as the *Scanned Value Village Grab Bags*, were made from discarded, found or second-hand material culture objects. The concern with many of these works was to reuse personally recognizable objects and utilize economically feasible ways to produce art. Photography was always an expensive medium to work in, so working with objects that were photocopied, found or purchased cheaply allowed more freedom to experiment. I also enjoyed looking in second-hand shops, and purchasing reusable materials was somewhat of a political choice as well as an economical one.

### ***Educational Background***

Educational experiences are also relevant to my current collage work and the desire to conduct this project. There were three major educational influences on my current collage work: exposure to collage during pre-university schooling, educational and artistic endeavours outside of formal schooling and contact with art as an adult.

Prior to attending university, my educational experiences with collage at school were fairly ill considered. There was little discussion regarding collage in an art historical context or of the conceptual implications of its techniques and resource materials. Like much of my art educational experience until university, the main focus of art activities involving collage (and any other media) was on transmitting art-making techniques rather than discussing conceptual or historical understandings of art. I view this as something

that hindered me as a learner and artist and inhibited the development of my critical abilities. Additionally, my art classes were not connected with other disciplines, interrupting potential intellectual links between art and my surrounding world.

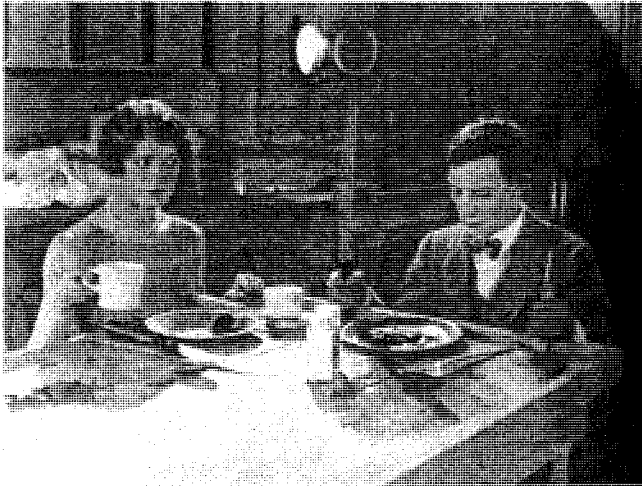
We were often asked to produce collages in art class, but were given seemingly random materials. These materials were old scraps of paper and two-dimensional materials such as magazines, which had little connection to most of the students' realities. In twelve years of pre-university schooling, only once was I asked to bring materials from home to use in collage production. I was ten years old when this project was introduced. Our class was asked to bring in two and three-dimensional objects that were indicative of our interests or personalities. Because of the connection to my life outside of the art class, this project has remained a memorable and stimulating project. It helped me to understand that relating personally to resource materials in collage production (or any art production for that matter) increased my intellectual and emotional understanding of art and enriched the potential messages in the completed artwork.

Collage was used frequently in pre-university art classes, likely due to economic affordability, easy clean up and accessibility of the media; almost anyone possessing the appropriate motor skills could complete a collage in an art class. For these reasons and for reasons of sustainability, this art process does seem suitable and desirable for diverse student populations. However, for me, this process was almost never introduced or investigated in a way that was stimulating or relevant. Again, lessons in collage lacked conceptual or historical discussions and the resource materials were often insignificant to me. These two drawbacks led to art-making activities that were superficial and extraneous, offering little connection between art and life. These negative educational

experiences fueled my desire to re-explore collage as a potential pedagogical tool and as a thought provoking art making process.

Although I developed a critical outlook prior to university, it did not blossom during my formal education. It was a product of social interactions outside of school. These interactions included my involvement in subcultural music and artistic communities, which began in my early teenage years. Activities such as attending music and art shows introduced me to ideas that were not part of my formal education in school. Through social interaction and community oriented activity I learned to become an independent thinker and acquired skepticism toward authority, including hierarchical systems of image and ideology creation. This disturbance in my formal school education, which focused on the institutional acceptance of power systems, instigated critical thinking. These skills became better attended to and refined throughout my post-secondary education.

As an adult, and formally beginning only in my post-secondary education, I was introduced to conceptual notions of art production, art history and interconnectivity between different forms of art, other disciplines and greater society. One example that has had great affect on my collage work occurred in a film class on silent cinema. In this class I was introduced to the films of Buster Keaton (Knopf, 1999).



**Figure 6**

Film still from *The Navigator*, 1924. In Knopf, R. (1999). *The Theatre and Cinema of Buster Keaton*. Princeton, NJ: Princeton University Press.

These films and the way they were discussed were a major influence on the initial intention and direction that my collage work began to take. I was highly influenced by discussions of comedy as a social critique and Keaton's influence on Surrealism. During this time, both in and outside of my undergraduate studies, I was introduced to a variety of art practices from many different periods that influenced the way I think about art, art production, its relevance and its relation to other disciplines. As well as studying the work of Buster Keaton, I was introduced to the work of artists such as Henry Darger, Joseph Cornell and Max Ernst, all of which had an impact on my art practice. These insights, as well as my past art production and reexamination of my childhood visual and material culture experiences have lead me to pose my research question within the context of art education. In addition to these personal recounts, in the next chapter I discuss issues pertinent to visual and material culture and collage as they relate to art education and my art practice, providing theoretical and historical lenses through which to view and understand the project.

## ***CHAPTER TWO: LITERATURE AND VISUAL REVIEW***

### ***Visual Culture and Material Culture***

The first step in attempting to understand the images to be studied is to define their nature and context. In this instance, I am investigating imagery from children's pictorial encyclopedias from the 1960s. My interaction with these encyclopedias was mainly outside of formal school environments, during leisure time in my home. These were objects of my visual world, which also included toys, furniture, décor, games, clothes and other "things". In other words, these pictorial encyclopedias were part of my visual and material culture as a child.

Art Educator June King McFee (1961), an early advocate for the formal study of visual and popular culture in schools wrote, "Considering the impact of television, motion pictures and all other visual means of learning about the culture, it seems important for children to realize that all this visual learning is going on, so that they can learn to be discriminating about what they accept..." (McFee, p. 23). The recognition that these visual culture experiences (and others) were shaping my understanding about the world did not occur in my formal education until about the age of 16. This lack left me vulnerable to many years of passive acceptance of visual imagery, effectively displacing my ability to question and critique visual information.

Visual culture has a variety of definitions in existing literature and the fact that studies in visual culture borrow concepts and methods from so many (and sometimes philosophically contradictory) disciplines makes it difficult to define. For the purpose of this study I define visual culture as including cultural images and objects that educate citizens about what to think, believe, desire, feel and how to behave (Smith-Shank, 2004).

And I understand visual culture studies as the critical investigation and understanding of constructed meanings in cultural objects and images, the goal of which is to better understand how encounters with these artifacts shape one's expectations of their unique proximate cultures, and, in turn, how these expectations form one's principles, identity and ideologies (Burgin, 1995; Mirzoeff, 1998; Sturken, 2001; van Leeuwen & Jewitt, 2001).

Bolin and Blandy (2003) describe material culture as including forms, objects and expressions constructed and modified by humans. They consider it a broader discipline, better suited to the multifaceted discipline of art education, where forms of art and cultural objects studied are not solely visually based. There seems to be a trend toward acknowledging material culture studies as relevant and useful to art education and toward understanding visual culture as a branch of material culture (Bolin & Blandy, 2003; Ulbricht, 2007). In light of this and due to my resource materials for the collages being material objects (books), I take into account definitions of visual culture but identify more fully with definitions of material culture as given by Bolin and Blandy (2003) above and as considered by Prown (1988), "Material culture is the study through artifacts of the beliefs – values, ideas, attitudes and assumptions – of a particular community or society at a given time" (p. 17). Burkhart (2006) considers the study of material culture relevant because it is omnipresent and surreptitiously pedagogical and because material culture creates, exemplifies and disseminates our ideas about the ideologies of different cultures, regions and identities. In the case of this project, studying such beliefs auto-ethnographically, through looking at and making art out of personal artifacts, helps relieve the imposition of my cultural perspective onto unfamiliar material culture objects.

The study of material culture and the use of material culture objects in this project is essentially a semiotic investigation. Art educators including Terry Barrett (2003) use Roland Barthes' (1967, 1972, 1977) ideas regarding connotative and denotative messages and his semiotic investigations of cultural objects in discussing visual and material culture. Barrett (2003) uses Barthes' (1977) methods of analyzing an Italian advertisement to exemplify the system used by fellow art teachers and students in deciphering meaning in cultural objects from their daily lives. Included in this discussion are Barthean ideas regarding linguistic messages, denotations and connotations, which are deemed useful considerations in investigations of popular, visual and material cultures.

Criticizing traditional semiotics (including Barthean semiotics), Hodge and Kress (1988) show how readings garnered from these methods remain static and lack greater socio-cultural considerations,

Traditional semiotics likes to assume that the relevant meanings are frozen and fixed in the text itself, to be extracted and decoded by the analyst by reference to a coding system that is impersonal and neutral, and universal for users of the code. Social semiotics cannot assume that texts produce exactly the meanings and effects that their authors hope for; it is precisely the struggles and their certain outcomes that must be studied at the level of social action, and their effects in the production of meaning (p. 12).

They propose a system of 'social semiotics' to consider not only the connoted and denoted messages at play in cultural objects, but also to take into account viewer dependent interpretations and images' fluctuations in meaning over time and space.

Lastly, in regards to art-making practices, there is a strong analogy between collage practice and semiotics, wherein many collage processes involve the taking apart of semiotic codes in visual imagery or material culture objects. In discussing collage-making and analyzing strategies Holmes (1989) states that collagists, "...employ languagelike visual symbols that are distinct from illusions, and that collage introduces material references into an already mixed...collection of signs" (in Hoffman (ed.), 1989, p. 197). Artists from many different periods have employed this type of collage strategy. Some examples arise in the next section, discussing historical contexts of collage in Cubism, Dada and Surrealism.

### *Collage*

This discussion situates my artwork in a historical discourse in order to better understand how collage has been used to disrupt mainstream ideologies, including those proliferating in visual imagery, and to show my current collage work as tied to established and reoccurring, yet defiant art processes. Understanding collage within its multiple histories also helps to supplement the transmissive, process-oriented art education I received in my pre-university schooling, which lacked conceptual and historical understandings of collage.

Collage is a media that is particularly well suited to discover and disrupt constructed meanings connoted by images. Historical examples of its disruptive usage, including conceptions typical to Cubism, Dadaism and Surrealism can be used to contextualize collage practice as it has been useful to avant-garde art movements, "...for



a number of artists and critics the medium of collage, in its diversity of materials and format and its potential for multiple and layered meanings, is one that can answer the call of the avant-garde” (Hoffman, 1989, p. 5). Through looking at and researching collage from these periods I have found that, with little aesthetic overlap, each movement uses collage subversively but with very diverse targets: Cubists for formal disruption, Dadaists for political disruption and Surrealists for psychological disruption.

Though the motivations to interrupt images and art processes through collage practice can be historically different, common threads of subversion emerge in each of the aforementioned art movements. These subversive tactics and activities have been vital to collage development and to the evolution of our abilities to view and critique our proximate visual and material cultures.

### ***Collage in Cubism***

The Cubists are credited with officially introducing collage to modern art. They were already rebelling against traditional painting conventions through their multiplicity of planes and spatial organization, but the introduction of real material elements to the painting surface further subverted traditional painting techniques; Cubist collagists altered the messages of their resource materials and altered the appearance and definition of traditional painting in startling ways. Georges Braques and Pablo Picasso are considered the founders of modern artistic collage techniques, initiated by Braques' work

*The Portuguese*, considered the first usage of the ‘papiers collés’<sup>1</sup> technique in modern art, in 1910-12 (Hoffman, 1989; Wolfram, 1975).



**Figure 7**

Georges Braques (1911). *The Portuguese*. Oil and Collage. In Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.

While speaking about Braque and Picasso’s use of collage, Wolfram (1975) states, “Common, mundane, discarded junk and scrap, the paraphernalia of the litterbins of contemporary society, were incorporated into the world of fine art; they lost forever their humble origins and were on their way to be regarded as possessed of the enviable elitist status of profound cultural identity” (p. 18). During the analytic phase<sup>2</sup> of Cubism Braque became apprehensive about Cubist painting becoming too abstracted and removed from

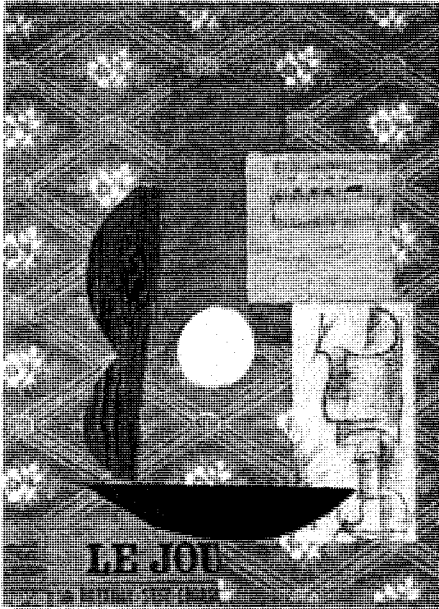
---

<sup>1</sup> The term ‘papiers collés’ is derived from the French noun ‘papier’ meaning paper and the French verb ‘coller’ meaning to paste, to stick or to glue. This term refers to a type of collage, which utilizes only paper and is associated with Cubist paper collage techniques.

<sup>2</sup> Analytic Cubism refers to a period between 1910-12 where Cubists were increasingly concerned with the breakdown of form, simultaneity, super-imposition and plane fragmentation.

reality. The abstraction instigated by the flattened, super-imposed and multi-dimensional planes of Cubist paintings threatened to render them self-referential realities; painting could potentially become no more than pieces of canvas with painted marks on them (Wolfram, 1975). Braque and Picasso were in close communication during this time and in regards to this development Picasso noted, “The purpose of the *papiers collés* was to give the idea that different textures can enter into a composition to become the reality in the paintings...this strangeness was what we wanted to make people think about because we were quite aware that our world was becoming very strange and not exactly reassuring” (Gilot & Lake, 1964, p. 70). These anxieties regarding the abstraction of Cubist painting initiated Braques’ first experiments with ‘*papiers collés*’. He began using paper and textual references in order to reintroduce and super-impose reality into Cubist painting, to transform realities and to play with ideas of illusion.

Picasso also adopted this technique in his paintings as well but with more experimental fervour. Described as having an exceedingly impulsive personality, Picasso took the conception of ‘*papiers collés*’ a step further to include not only plain paper and text, but also newspaper; wallpaper; decorative paper; wood; pieces of cloth; playing cards; matchbox covers; tobacco wrappers and other discarded objects (Wolfram, 1975).



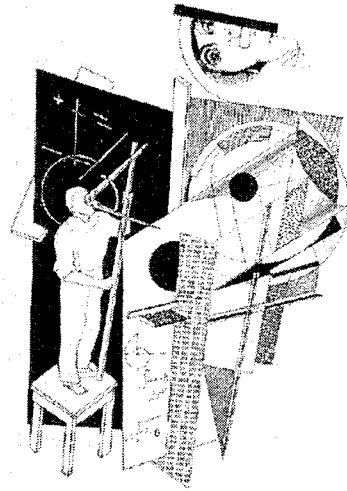
**Figure 8**

Pablo Picasso (1912). *Guitar, Sheet Music and Wineglass*. Pasted paper, gouache and charcoal on paper. In Hoffman, K. (1989). *Collage: Critical Views*. Ann Arbor, MI: UMI Research Press.

Both artists eventually began using diverse resource materials in their collage work, the techniques became more complex and the influence spread to other artists within Cubism as well as to simultaneous movements such as Futurism, as can be seen in the work of Carlo Carrá, and the Russian Experimentalism, as shown in an example of work by El Lissitzky.



**Figure 9**  
Carlo Carrá (1914). *Free Word Painting-Patriotic Celebration*. Collage. In Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.



**Figure 10**  
El Lissitzky (1924). *Taitlin Working on the Third International Statue*. Pencil, gouache and collage. In Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.

These works are meant only to express the diversity of collage use and the influence of Cubist collage on concurrent art movements; they show a very different agenda than Cubist collage, which mainly concerned itself with formal disruptions. These aspects of Cubist collage including subversion of traditional notions of painting and the introduction of everyday materials in art making helped pave the way for the often mischievous and humorous activities of the Dadaists.

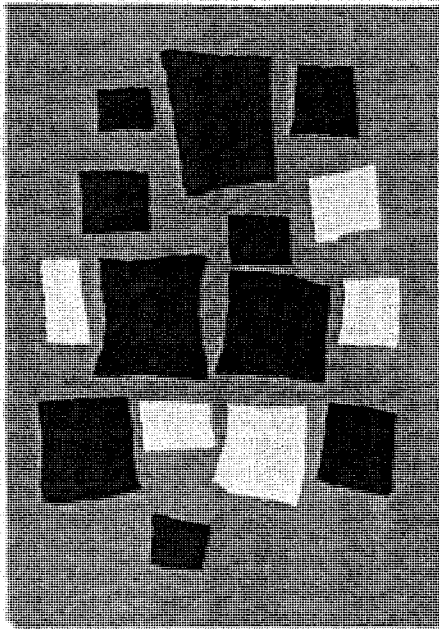
### ***Collage in Dada***

Disobedient inclinations associate Dada with many avant-garde movements. However, unlike Cubist's revolutions in form, materials, and their subversion of

reality/perspective and of painting itself, Dadaists shared a distinctive opposition to and distaste for the workings of early twentieth century social and political ideals, including those of the art-world and issues surrounding the First World War. They sought to actively subvert the ideas beholden to Modernism in a way that has been considered outwardly antagonistic, absurdist and satirical. While Cubists worked within the systems they were rebelling against, Dadaists attempted to break down and subvert these systems and critique them through their art (anti-art) practices, making their work more politically defiant. As Wolfram (1975) states, Dada, “is best understood not simply as a stylistic and visually aesthetic manifestation but as an all-embracing cultural and social revolt against nineteenth century attitudes” (p. 67).

Perceived as the founder of Dadaism, the German Expressionist poet and theorist Hugo Ball instigated the first Dada activities with the introduction of the Cabaret Voltaire. He opened the multidisciplinary venue/bar in Zurich, Switzerland in 1916 to play host to numerous activities including poetry readings and cabaret and musical performances (Hopkins, 2004; Taylor, 2004). Figures such as Tristan Tzara, Marcel Janco, Richard Huelsenbeck and Jean Arp (also known as Hans Arp) were participants in these events and in other Dadaist anti-art pursuits such as collage and photomontage.

The work of Jean Arp is a good example of Dadaist collage that works to subvert prominent ideals of the period. As Taylor (2004) shows, “Arp and his friends rejected the technological civilization that from the Renaissance had exalted reason and above all the model of individual agency associated with ‘great art’” (p.38). In 1916-17 Arp protests reason and rationality and the role of the artist with his *Collage with Squares Arranged According to the Laws of Chance*.



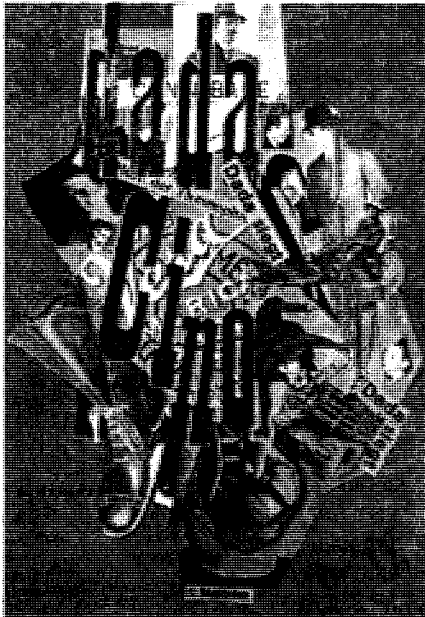
**Figure 11**

Jean Arp (1916-17). *Collage with Squares Arranged According to the Laws of Chance*. Torn paper on paper. In Hopkins, D. (2004). *Dada and Surrealism*. New York: Oxford University Press.

With this work Arp has titled the work to refer not only to collage but also to the element of chance. He describes chance as a law, paying satirical homage to rational approaches of scientific practice. This satire and the element of chance implied in the title questions the role of art and of the artist. Although Arp is considered to have likely intervened in the arrangement of the torn paper rather than to have simply glued the pieces where they fell (Taylor, 2004), the concept behind this collage process metaphorically relinquishes artistic intention and attempts to subvert the hand of the artist in the completion of artwork.

Dadaists are noted for their skepticism toward rationality and reason; partly as a product of the upheaval of World War I, the Dadaists began to rely on chance and absurdity as a remedy. Collage played a large part in allowing these attitudes to manifest

in the artwork and also allowed Dada artists to make social and political statements using an art process that was mostly undefined and untainted by (art) historical canons and conventions. Arp's subversion of his social, political and artistic climate through the production of chance related collages and the work of other Dada artists such as Raoul Hausmann, Kurt Schwitters and Hannah Höch effectively widened the uses, messages, definitions and materials of collage.



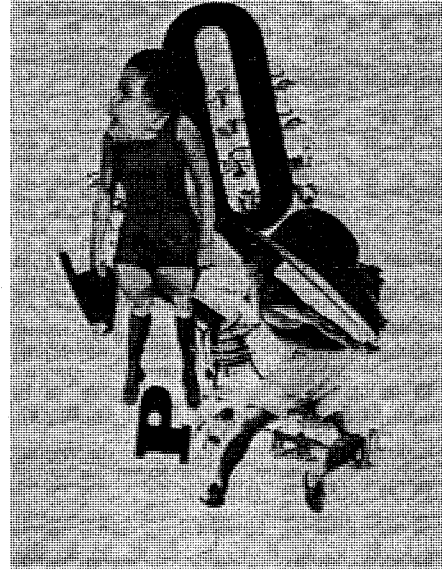
**Figure 12**

Raoul Hausmann (1920). *Dada Cino*. Collage. In Taylor, B. (2004). *Collage: The Making of Modern Art*. London, UK: Thames and Hudson Ltd.





**Figure 13**  
Kurt Schwitters (1919). *The Worker Picture*.  
Assemblage. In Taylor, B. (2004). *Collage:  
The Making of Modern Art*. London, UK:  
Thames and Hudson Ltd.



**Figure 14**  
Hannah Höch (1919). *Bourgeois  
Wedding Couple*. Photomontage  
In Hopkins, D. (2004). *Dada  
and Surrealism*. New York: Oxford  
University Press.

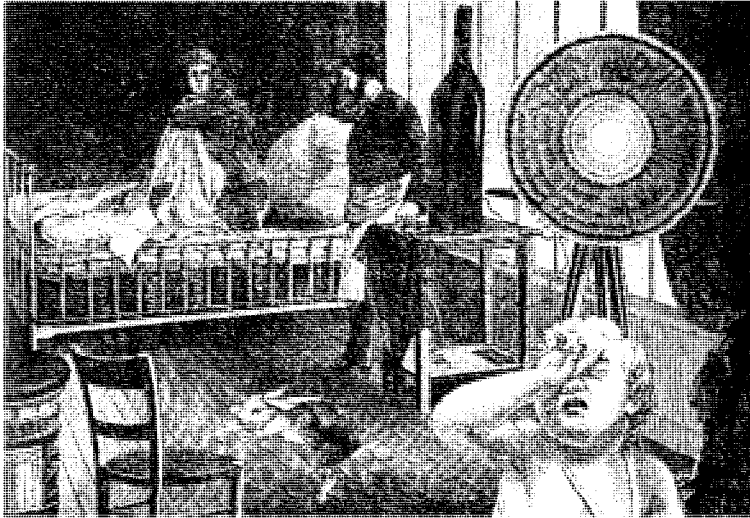
As Taylor (2004) states, “Perhaps adaptability was Dada’s greatest asset: ‘anti-everything’ could function...as a slogan of protest applied haphazardly in a ludic and provocative fashion...” (p. 38). This antagonistic ‘anti’ attitude and its seemingly infinite possibilities secured Dada collage in a political frame where the artists and medium subverted their politically disagreeable surroundings.

### ***Collage in Surrealism***

The definition of collage was now so wide and the possibilities so vast that it was possible to use the technique without direct reference to preceding art movements. The versatility revered in Dada was eagerly exploited by surrealist artists and meant that the

surrealist agenda could be dissimilar from Dada ideals while using comparable artistic processes and materials. Although there was a distinct desire to separate from Dada, the Surrealists did use and expand on ideas developed by Dada artists. Notions of irrational order, which were anarchically brought up in Dada, now became systematically explored in Surrealism; spurred by Freudian psychoanalysis and the influence of Dada, the Surrealists methodically explored the subconscious, free-association, play and psychic automation in writing and art (Hopkins, 2004; Wolfram, 1975). Wolfram (1975) proposes Surrealist collage as a significant method for exploring these associative activities and notions of the irrational, “It was by the means of collage, the chance of bringing together hitherto totally averse elements, images and materials, and allowing them in such autonomy to conspire to new and unprecedented consequences of association...” (p. 95). And as Adamowicz (1998) states, “The Surrealists’ concerted exploitation of the accidental, the aleatory and the chance encounter, makes collage an essential agent in the grand epic of the rout of rationalism following the 1914-1918 war” (p. 13). In this section I explore examples of Surrealist collage to highlight psychological disruption through collage production using dichotomous combinatory methods.

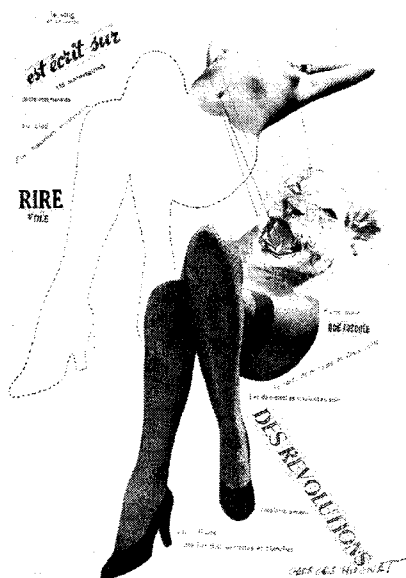
The pairings of seemingly unrelated materials or subject matter in Surrealist collage produce new meanings and relationships that disrupt viewers’ expectations of reality and create psychological reactions such as repulsion, humour, attraction and confusion. For example, Max Ernst has been described as pairing, “...the constructive and the destructive, the rational and the irrational, the beautiful and the ugly, the sane and the insane...” (Hoffman, 1989, p. 17).



**Figure 15**

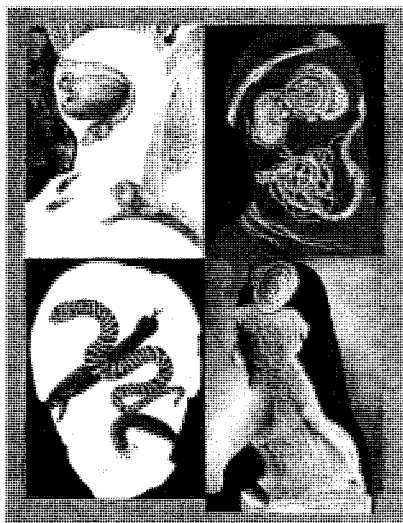
Max Ernst (1929). *L'Immaculée Conception Manquée*, from *La Femme 100 Têtes*, Collage. In Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.

An example of coupling the rational with the irrational can be seen in the collage work above, where Ernst has juxtaposed elements from scientific and Victorian publications, creating a perplexing scene. The wine bottle, on what appears to be a medical table transformed into a bedside table, is enormous in relation to the human figures placed beside it. The relationship of these figures is vague and appears somewhat tense or medical. An illustration of what seems to be the iris and pupil of an eye rests on a tri-pod near the window, below which a child appears to be in great despair. And in the centre of the room a rabbit hops in mid air. The combination of all of these elements and the seeming randomness of their amalgamation leads to considerable psychological disruption. Confusion and the combination of rational and irrational elements further implicates the audience in this work. The creation of this level of psychological and intellectual investment by the viewer is common in Surrealist collage and can also be seen in the two works below.



**Figure 16**

Georges Hugnet (1936). *Blood in Proverb*, Collage. In Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.



**Figure 17**

Eileen Agar (1939), *Marine Collage*, Collage. In Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.

These works also combine contrary themes and subject matter, which cause psychological instability in their readings. In Hugnet's work he has amalgamated human and animal features creating a disturbing hybrid lion-woman. This hybridization creates

an irrational scene using familiar (rational) elements. However, in this case, Hugnet not only includes text to more direct the viewer's interpretation, but he has actually provided a map for the viewer to understand how the images have been combined. Unlike Ernst's seamless combination of imagery, Hugnet highlights the process of collage and creates another level of psychological/intellectual investment in the viewer. In other words, he disturbs the expectations of the viewer, but shows how this disturbance was constructed.

Finally, in Agar's work the viewer is again faced with a disruption of reality. Images of unsettling undersea creatures and classical sculptures are used to create faceless portraits. In this case, the viewer must not only compare the convention of the portrait with the deep-sea organisms, but the four portraits are placed together on the same page, allowing them to be read together and understood as somehow related to one another. Alternative psychological states such as dreams and nightmares are implied in the inundation of disturbing creatures inside the physical body (and mind) of the people represented in the portraits.

In these examples and in the former discussion of Cubist and Dada collage, collage production is shown to disrupt formal, political or psychological norms in the respective periods. Elements of collage such as the type and selection of resource materials, technique, chance and pairing of disparate thematic subjects are shown to aid in these disruptions and are often used purposefully by avant-garde collage artists seeking to upset the established formal, political, social, artistic and psychological orders. These and other interruptive features of collage are further discussed in the analysis section.

### ***CHAPTER THREE: ART PRODUCTION PROCESS***

A description of my art process precedes the analysis, situating my art activity within a broader framework of research and inquiry. This inclusive illustration of art production is comprised of three categories: Collecting, looking/reflecting and constructing. Although I will speak about these activities separately it is important to note that these three processes were simultaneous and ongoing throughout the construction of collages. The categories have been developed to offer a definition of the activities involved in my art process and not to present a conclusive chronology or classification of things; the collecting is ongoing, I tend to work on two or more collages at the same time, categorization fluctuates, I am constantly re-looking at the encyclopedias throughout construction and there is consistent personal reflection and relation throughout the creation processes.

Collecting, looking/reflecting and constructing contribute to my process of collage making in ways analogous to traditional research processes. Combined with the personal and historical contexts discussed in the first two chapters, these categories give a deeper understanding of process as an integral element to my art-making practice and research. I utilize arts-based research to further my understanding of art production as an alternative method to decipher messages in visual and material culture images and objects. In deciphering Barone and Eisner's (1997) text on arts-based research practices, Ulbrich (2007) defines this process as an, "...investigation that creates believable realities and empathetic understandings through expressive and contextual language embedded in an aesthetic form that reflects the author's stylistic signature" (p. 61). Interpreting the same text by Barone and Eisner (1997), Davis and Butler-Kisber (1999) describe the

parameters of arts-based research as including, "...the creation of virtual reality; the existence of ambiguity; the use of expressive, contextualized and vernacular language; the promotion of empathy; the personal signature of the writer; and the presence of aesthetic form" (p. 3). From these statements, I understand my arts-based research processes as openly analyzing my art-making activities to elucidate intellectual insights, to create empathy of process and to create a greater conceptual understanding of my art process in order to compose a multifaceted picture of the activities and resource materials. In addition to this, my seemingly non-analytic art production also cultivates visual savvy and knowledge. During the construction of collages prior to analysis my interaction with the resource materials was an intuitively investigative activity that produced many intellectual connections and insights. In light of this, I do not feel that arts-based research processes need to mimic other research processes; although my form of inquiry uses a structured analysis, the definitions as described above offer many different manifestations for this qualitative method.

### ***Collecting***

I was initially fascinated with my main resource materials, *The Golden Book Encyclopedia* and the *Encyclopédie du Livre d'Or*, for nostalgic reasons and aesthetic predilection as well as a general interest in searching for and collecting second-hand curios.



**Figure 18**

Jaynus O'Donnell (2008). Photograph of Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia*. New York: Simon & Schuster and Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles*. Paris: Éditions des Deux Coqs d'Or.

I became interested in educational and instructional texts from the 1950s and 60s in the last ten years and have been collecting, looking at, using and disposing of them in cyclical fashion throughout this time. Recently I have been fixated on collecting mainly children's pictorial pedagogical texts, including the abovementioned encyclopedic series, atlases, dictionaries and science encyclopedias. I see this refinement in my collective activities as the collision of my curiosity regarding historic artifacts and my interest in education and material culture.

The actual collection process takes place exclusively at second-hand shops. Besides the political and social value of re-using discarded, but perfectly functional objects, I find stimulation in this activity because of the element of chance and discovery and because of the active pursuit of my "treasure". There are times when I find nothing and other times when I struggle to carry home the mass of books and objects I acquire.



Because these items have been pre-owned and have a social history, I also find great pleasure in wondering about previous owners and their uses of the books prior to my ownership of them. I often find little notes, dried leaves, flowers and drawings inside that give hints to the activities and interests of the previous owners, but the overall ambiguity remains intriguing.

Actions of second-hand collecting benefit my art-making practices in many ways. I often gain inspiration from the clutter and chaos of a second-hand shop and almost always come away with an unexpected item or experience that furthers my research or motivation. Physically digging through piles of banal, yet intriguing, objects from everyday life stimulates creative processes and allows for the conception of connections and ideas different from those conjured in my studio. While work in the studio may be purposeful and focused and, at times, frenzied, work collecting in the shops is usually fortuitous and slow, producing a tangential but complimentary process of production and a link between that production to my surrounding world. Smith-Shank (2004) describes the significance of objects of visual culture as, "...the powerful synergy between aesthetics, informal and formal education, technological innovation, economics, and personal and cultural histories" (viii). And so, in collecting, I begin to make connections between these diverse characteristics of my resource materials.

### ***Looking/Reflecting***

Similar to the process of collecting, looking/reflecting is a relatively intuitive activity consisting of the following endeavors: browsing and visually ingesting the

encyclopedias, miscellaneously categorizing images, reflecting on my experiences with these images and considering the original context of the images. These four activities form the analytic core during the art production process and can be seen as purposefully cerebral, though not necessarily segregated from each other. As with all activities in my collage production, these four occurrences overlap and interact continuously throughout the process. The reflection process is not individually discussed below and should be considered as an activity that is weaved throughout the browsing, categorizing and consideration of context.

Upon purchasing new volumes of encyclopedias my first step is to look through them and actively observe the images and themes found within. During this seemingly casual perusal, my thoughts are working to conceptualize narrative themes for the collages based on the nature and topical categories of the images found. Often one image will strike me in some way, possibly due to its uniqueness, peculiarity, aesthetic quality or my personal relation or repulsion to it. Whatever the reason, one image often triggers a strong reaction and will become the focal point around which the rest of a collage will be constructed. This step is when the original messages in the images begin to become confused, combined and altered to create the messages that will eventually be relayed or interpreted in the collages. For example, I may see an egg incubator in a section describing incubation techniques. In a passing glance I see this incubator as an alien spacecraft, because it bears a resemblance to stereotypical notions of such a craft. I may tear out this image and begin to combine it with other images that would imply this identity and construct an entire collage around this topic.

This browsing leads to activities of categorization. I loosely organize the images in the encyclopedias by removing them from the books and setting them into piles or envelopes. Depending on the nature of the imagery or the theme of the collage, the categories are grouped by conceptual or aesthetic similarities. Sometimes this activity is performed with a specific collage already in mind, but it can also be done as a way to inspire the conception of a new collage. These groupings are also transient and images may be in several categories at once (due to having multiple copies of the same volume of encyclopedia) or may be switched from category to category as the consideration of their meaning and relation to other images and categories becomes more complex. There are also images that remain uncategorized. It seems easy enough to find all the images of starfish from the different volumes and place them together, but not all of the images are as easily categorized and many remain scattered throughout my worktable, in plain view, through the creation of many collages before they are used. As described above, this portion of the looking/reflecting process is extremely variable and, while there is a specific logic and purpose in categorizing the images once they are removed from the encyclopedias, there is not necessarily a defined method to this activity. The categorization is dependent on many factors and is freely malleable and manipulatable.

The original context of the images in the encyclopedias is one of the factors that can alter categorization processes. This consideration of context is the last component of the looking/reflecting activity, although it is important to stress again that all components comprising this activity are not linearly defined. In this step, the messages in the original context are considered and compared to the potential messages of completed collages. Although, at this point the potential messages cannot be fully known, they can be

speculated. This conceptual process begins my discernible critique of material culture messages. My contemplation of the images' messages in their original context in the encyclopedia and my understanding that the messages change once the images are removed from the books is the recognition of contextual significance when attempting to decipher meaning in material culture imagery. Further, using these now decontextualized images in the construction of new contextual surroundings (collages) offers yet another modification to the messages transmitted. This consideration of an individual image's relationship with other pictures and surroundings in the encyclopedias and subsequently in the collages allows me, as an artist, to empathize with image construction processes and to see a completed image as a collection of individual gestures, photographs, drawings, etc. This realization, through art production, puts other images I see into question and piques my curiosity about their creation.

### ***Constructing***

Construction of my collages is basically a combination of the abovementioned undertakings including expansions on the following physical processes: selecting and removing images from the encyclopedias; more complex categorization and fine cutting; arranging, rearranging and composing; gluing and glossing. Although the numerous definitions of collage are complex and inclusive of multiple techniques, my construction activities palpably adhere to very basic ideas about collage, recalling the definition of papier collé, wherein paper is torn or cut and pasted down to a surface. The final step of glossing is used to create cohesion between the cut images and the background surface to

produce a more seamless interaction between the collaged pieces and the background board images.

In tandem with these physical processes are the cerebral activities during construction of collages. My mental construction process is also an amalgamation of thought processes analogous to collecting and reflecting/looking endeavours. However, it is much more complex than the seemingly straightforward act of cutting and pasting implied by my physical process. The intricacies of the intellectual activities during the construction of collages positions my work into some of the more richly defined notions of the technique, where collage occupies and creates psychological and physical spaces, which interact and play off one another. This mental side to collage process has been described as "...bringing into association unrelated images and objects to form a different expressive identity" (Wolfram, 1975, p. 14) and "...taking a more anthropological interest in the category of the discarded, the unwanted, the overlooked..." (Taylor, 2004, p. 8). And as Richard Newman (1989) states, "...collage/assemblage presents me with a framework for the integration of contrasting values, opposing ideas and emotional tensions" (in Hoffman, ed., 1989, p. 328). These statements reflect the intellectual awareness and complexities occurring during my collage construction and show this portion of art production as a combination of physical processes and cerebral activity such as appropriation, juxtaposition, integration, hybridization and expression.

Here, art production, as a form of inquiry and arts-based research echoes the earlier sentiments stated in interpretations of Barone and Eisner's (1997) text on the subject; my art production is an aesthetic investigative activity, producing unique and empathetic insights regarding image construction and messages connoted by images. And

in the creation and exhibition of artwork, I pass the research onto the viewer to be uniquely considered relative to their experiences. According to Adamowicz (1998), in the case of collage construction, the viewer can become so implicated in their viewing of collage works that they become co-creators of meaning, “The absence of pictorial cohesion or semantic coherence in collage disturbs the viewing or reading subject; information seemingly withheld frustrates and thus implicates the addressee, inducing her active engagement in constructing the work” (21).

## **CHAPTER FOUR: ANALYSIS**

The analysis consists of the results from four activities: a thematic description of the encyclopedias and collages, my interpretation of the encyclopedias and collages, a thematic comparison of the messages found in each and an analysis of the features of collage prominent in my work. I use a thematic description to portray the encyclopedias and collages and to expose analogous thematic recurrences in both. These thematic recurrences are then used to cultivate interpretations. I also utilize elements of Barthean semiotics (Barthes, 1967; 1972; 1977) and social semiotics (Hodge and Kress, 1988) in the interpretation process to determine meaning of material culture objects and artwork based on connotative and denotative messages. Interpretation occurs in three areas which require both active viewing and self-reflection: my interpretations of images in the encyclopedias as a child, my interpretations of images in the encyclopedias currently and my interpretations of the artwork. These three readings are compared and used to understand the disruption of messages. Understanding these disruptions leads me to an awareness of the features of art making, and specifically collage that foster critical looking skills in individual material culture encounters.

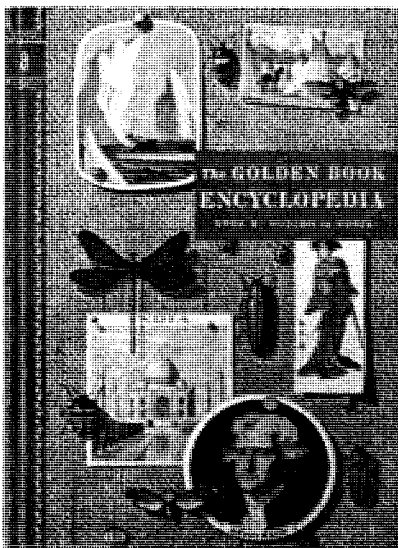
### ***I. LOOKING AT THE GOLDEN BOOK ENCYCLOPEDIAS***

The encyclopedias vary little from volume to volume in terms of their layout and themes, therefore one volume from the English series and one volume from the French series are used to highlight the themes common throughout. For this portion of the analysis I looked at *The Golden Book Encyclopedia Book 8: Hudson to Korea* and *Encyclopédie du Livre d'Or Livre 6: Électronique à Fleur*. As typical samples for the

entire series, I describe these two volumes in terms of their content and presentation. I then delineate themes found by viewing and describing these two volumes. Finally, I illustrate my childhood and current interpretations of the encyclopedias based on reflection of my childhood interactions with the books and a critical examination of the thematic implications. It is important to note, that the childhood interpretations are recollections based on memory and are unavoidably filtered through my adult perception. However, I am aware of this consequence and have worked to maintain integrity in the childhood interpretation sections.

### *Thematic Description*

*The Golden Book Encyclopedia Book 8: Hudson to Korea* establishes contact with its audience first through the cover image.



**Figure 19**  
 (2008). Photograph of Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.



Displayed in a collage-like manner, there are images and insects pinned to a burlap background. Thirteen different varieties of insects, illustrations of icebergs and a ship, teepees and an Aboriginal man on horseback, a Japanese kabuki actor or warrior, the Taj Mahal with the word “India” written above it and a portrait of Thomas Jefferson with the word “Jefferson” written below give the reader a preview of the conceptual and stylistic nature of the imagery to be found inside the volume.

The cover of the *Encyclopédie du Livre d’Or Livre 6: Électronique à Fleur* is rendered in an aesthetically similar manner.



**Figure 20**  
(2008). Photograph of Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d’Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d’Or.

The images and objects on this cover are pinned to a wooden background that appears to be a fence or the inside wall of a wooden house or shack. There is a hole in part of this wood background through which one can see a farmer plowing his field. The objects and images on this cover consist of the following: renderings of fish, a playing card, a scientific illustration of a human face in profile with overlapping diagrams, four flowers,

a fingerprint on a piece of paper, a piece of ribbon and an illustrative portrait of General La Fayette with the words “La Fayette” written in script below.

Themes garnered from viewing the contents of these two volumes were vast but fell into two general categories, Science and Nature and Human Concepts as can be seen in the table below.

<i>Science and Nature</i>	<i>Human Concepts</i>
Animals	Arts
Botany	Colonization
Ecosystems	Communication
Industry	Exploration
Inventions	Family and Human Relations
Medicine	History
Products and Resources	Leisure
Space Exploration	Sports
Technology	War

**Table 1**

Themes found in Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster and Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.

These themes embody classic pedagogical categories and do not seem particularly out of place when considering the contents of an encyclopedia. But as I will show in the interpretation, it is not so much the thematic categories that require closer examination; rather it is how these themes are visually represented that necessitates interrogation.

### ***Interpretations***

My childhood interaction with these encyclopedias occurred during the early 1980s outside of school and within the home. I recall viewing these books both before and after I was able to read, consequently my first knowledge of them was based on the

images alone. In light of this fact and due to the purpose of this study, I do not analyze the textual contents of the encyclopedias but focus only on the messages received through images. As a child I recall believing the contents of books to be either factual information or fictional stories; I considered the contents of the encyclopedias to be from the factual category of books. I had been read to from books and had many picture books available to look at during leisure and play time. I understood that books held information and that there was information both in the pictures and words, although there appeared to be no reason for me to question this information or to understand how it was pieced together; the purpose of books seemed to be to show me things about the world. However, as a child, I did not realize that the pictures present in the encyclopedias were complex and multidimensional yet tended to portray a homogenized view of the world. And it was this view that partly shaped my ideas, morals, identity, desires and goals as a child.

Being that I was not aware of political and social agendas at work in the encyclopedias, or in books in general, my childhood interpretations of them were mostly based on my limited experiences of the world around me and of my interaction with other books; knowing what a book is, what it contains and being able to differentiate between types of books (such as the difference between fiction and non-fiction books). These childhood interpretations were also not entirely concrete or static because my ideas about the world were still forming and because books were not my only source for knowledge acquisition. I recall being exposed to both familiar and unfamiliar things in the encyclopedias and the entire experience of viewing these books became an interior relation game, wherein I would associate the images with my own reality and try to

understand them in a comparative manner. Of course, as a child, I did not cognize this process, but it seems to be a reflection of curiosity and some level of self-awareness.

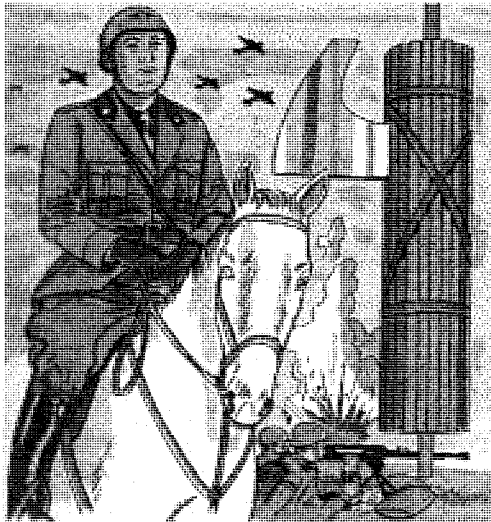
Some of the images and their conceptions that I was drawn to as a child are present in the aforementioned list of themes. Images portraying animals, industry and family and human relations are used as examples from the two encyclopedic volumes described above to help interpret the messages received during my childhood and current interaction with the encyclopedias. In this discussion I first describe my childhood interpretation of the encyclopedic images followed directly by my current reading. After which is a current interpretation of my collages, and finally, a synopsis of these interpretations and a comparison of thematic messages found.

### ***Animals***

Growing up, I had pets and was exposed to domesticated animals as well as animals in zoos, aquariums and museums. In the following passages I describe and interpret the encyclopedias' portrayal of domesticated animals, wild animals and the use of animals as products. My perception of these images was and is based on my experiences with animals, my knowledge of animals and my familiarity or unawareness of the surrounding physical, social and political contexts in which the animals are portrayed.

An example of domesticated animals is shown in volume 6 of the *Encyclopédie du Livre d'Or* in a section describing Fascism. Here we see an example of a domesticated

horse (p. 553). This image depicts a man in military dress atop a horse with actions of war in the background.



**Figure 21**

From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.

I did not fully recognize the horse's military use as a child as I did not have a comprehension of war. However, it was clear that the man in control of the horse, that the horse was not a threat to the human and that there was some action associated with the horse, as can be seen in the background scene and the specialized dress of the man atop the horse.

My current interpretation of this image is influenced by my knowledge of war and of other images I have seen of war in various forms of media. I still view the man as controlling the horse, but now understand that the horse's military role implies its potential harm in combat. The horse does not seem to have a choice in this matter. The scene appears violent and I view the man atop the horse to be some kind of military authority figure due to his high physical position on top of the horse, his lack of engagement in battle and his inclusion in this section's subject: Fascism.

Animals in the wild were of particular fascination to me as a child since none of my foremost experiences with animals involved seeing them in the wild. The only wild animals I saw at an early age in a suburb of Vancouver, British Columbia were birds, raccoons, squirrels and the occasional skunk. In a section describing balance in nature in the *Encyclopédie du Livre d'Or* there is an example of a family of deer in the wild (p. 499).



**Figure 22**

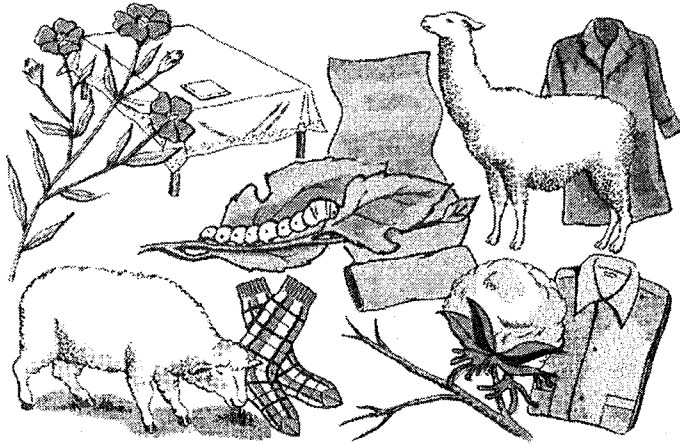
From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.

There are three deer in a setting that resembles the Pacific Northwest of North America. One deer is clearly a baby, one is a male and one is a female. In childhood, this setting appeared familiar because of camping experiences and growing up in that region of the world. My interpretations of this scene were that this type of animal lives in groups and that they live in wooded and mountainous areas, that some have horns and some do not, that they are four legged animals with tails, large ears and fur. I don't think I was

consciously aware that there was a male and female deer, but the way they were positioned in the image seemed clear that they were a family.

Seeing this image now, I am aware that there is one male (stag), one female (doe) and one baby (fawn) deer in the image. I read the doe as tending to the fawn and the stag as dominant, engaging the viewer through direct eye contact. I see this as a metaphorical reference to human relationships. The hetero normal roles played out in human relationships are reinforced in the animal world and shown to be the natural operations between men and women. This interpretation is based on my experience growing up as a woman and learning many early ideas of this gender division, of learning how to break these classifications and of seeing this lesson subtly suggested throughout the encyclopedias. The entire image seems idyllic; the animals do not appear to be hunted and the natural setting is sublime, creating, for me, a sense of false idealism.

As products, animals are shown in many instances in the encyclopedias. They are most often portrayed as sources of natural materials used to create products and as food. An example of the former is shown in a section discussing natural fibres in the *Encyclopédie du Livre d'Or*. The image depicts five products and each of these products' natural sources (p. 567).



**Figure 23**

From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.

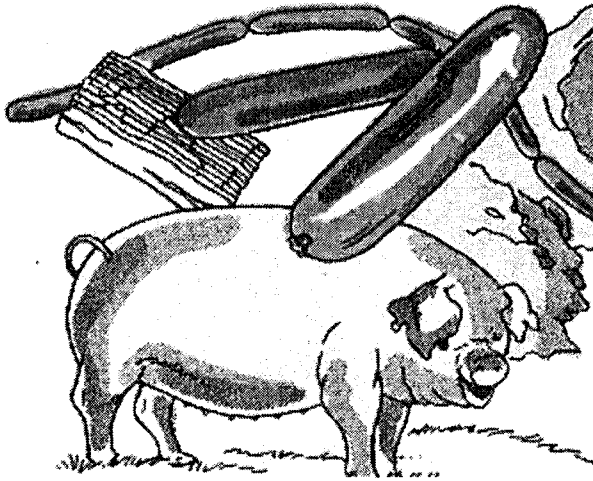
This image alone was not enough for me to understand that the image of the sheep next to the socks meant that the socks were a product of the sheep's wool or that the coat was made from the wool of alpacas, but this strategy of pairing products with their source materials is very common throughout the encyclopedias. The recognition of this pattern of pairing enabled me to comprehend that these two things were related somehow even if I could not fully comprehend the relationship between them.

This relationship of resource materials and products is now clear. I now know that sheep and other animals are sheared to produce wool, although they are not engaged in this activity in the image above. The hidden process of product manufacturing appears often in society and seems an indication of an assumed distaste for understanding from where our food, clothes and other products come. I interpret, in this image, the removal of production processes and all of the consequences that these may bring (pollution, unethical labour and treatment of animals, etc.). It appears as if there are two states: the



natural source and the product, and that the transition from one to the other is a magical conversion, free of messiness, suffering or human effort.

An animal as a source of food is shown clearly in the *Golden Book Encyclopedia*. At the bottom of the page in a section discussing the state of Illinois there is an image of a pig (p. 691).



**Figure 24**

From Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.

Above the pig are images of sausage and bacon. It seemed slightly more obvious that these were products of the animal due to my inquisitiveness about food and my consumption of these products as a child. Added to this experiential information was, again, the tactic of pairing products with their resource components as a method to infer a relationship between the images. As is also the case with the sheep and alpaca, the pig appeared at ease, unharmed and happy. As a child, this demonstrated the process of using animals to create products to be a natural and ethical cycle.

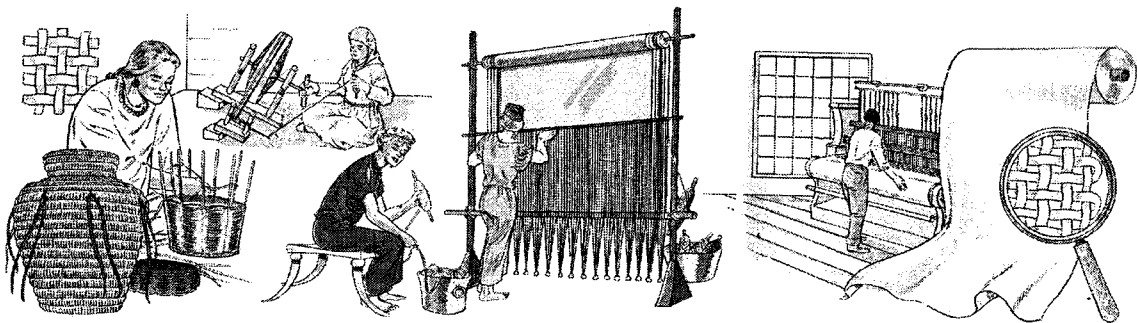
Being that I have been a vegetarian for the last decade I now find this image particularly paradoxical. As well as the production process again being eliminated, I find

the pig's seeming contentedness to be turned into food outrageous to the point of humourous. Although, it seems too much to assume that the pig understands its role as a food source, the irony of its joy in the face of its death makes the pig appear naïve and comical. There is also no indication that it is necessary for the pig to die to produce the sausage and bacon, in fact, the image appears reassuring that the pig will not be harmed.

### *Industry*

The second theme as part of my childhood interpretation is industry. Industrial activities shown in the encyclopedias are diverse, but they are all shown as a positive indication of progress. Most examples of industry are shown either in a chronological manner depicting the evolution of an industry or depict an industry's association with a specific product. Following is a discussion of my childhood and current interpretations of images from these two areas of the industrial category.

An example of the evolution of an industry is shown on in a section discussing spinning and weaving in the *Encyclopédie du Livre d'Or* (p. 570, 571).



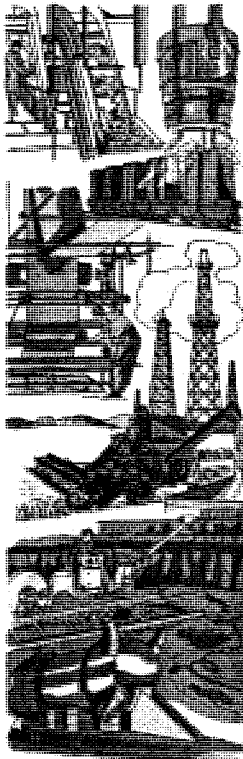
**Figure 25**

From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.

There are five situations depicted from different regions and a variety of eras, using assorted methods of spinning and weaving. The different regions and eras were understood by me, as a child, through the variations in dress of the people and in the assortment of tools and machines used. There are two close-up images of the woven material that indicated the outcome or product of the process. Having experiences with fabric from using items such as clothing, towels, sheets, furniture and other items in the household, I understood these images as showing how these items were produced. All of the images except for the last, and most modern depiction are of women doing the work. At the time I related most to the last image due to the modern dress of the man and because I was learning from other sources that men are more associated with modern industry. As well as seeing this idea throughout the encyclopedias, this was a notion that I recall learning in other books in my home on the subject of occupations wherein there were alphabetized lists of occupations and very gender specific delineation of positions within these jobs.

I now interpret this gender separation as intentional, with the objective to remove modern, Western women from occupational environments. I see, in the images where women are engaged in labour, that they are either designated from a different era or culture by their variation in dress. This creates a political and social statement that Western women are not present in industrial environments. In this image I also see a move in modern industry away from hand-made objects to machine aided and mass-produced goods. My knowledge of Capitalism and especially notions of efficiency, productivity and progress bring about this reading of the image.

In the category of *Industry* in the *Golden Book Encyclopedia* seven industries are depicted, stressing their associations with specific products: fishing, iron and steel, textiles, oil, farming, mining and atomic power (p. 707).



**Figure 26**

From Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.

As a child, I saw these as different activities, although it was not clear exactly what each activity was or what industry it belonged to. I understood that men and/or machines controlled all of these activities; some images show men using machines and others show only machines on their own. I also recognized that there were different men and machines performing a variety of activities in unique situations.

When I look at this image now I see problematic environmental practices; all seven of these industries have had unique destructive effects on the state of the environment. Again, there are mass-production practices with high yields as well as the

suggestion of destruction and depletion of natural resources. And as with many of the other images, I see a gendered division of labour shown through the exclusion of women in these industrial situations.

### *Family and Human Relations*

The final category for interpretation is family and human relations. Human relationships depicted in the encyclopedias are both blatant and insinuated. The complexity and variety of ways these relationships are shown is beyond the scope of this study, so I use three examples of blatant attempts to portray human relationships to decipher my interpretations of these as a child and as an adult.

First, in the *Golden Book Encyclopedia*, a scene describing knighthood is illustrated (p. 764). There is a castle and medieval setting in the background with four interacting male humans and a horse in the foreground.



**Figure 27**

From Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vol. 8). New York: Simon & Schuster.

In this scene the male representing the knight clearly appeared dominant to me as a child. He appeared to be the authoritarian figure in the relationship with the three other males, who I understood as helpers or aides, subservient to the knight figure. A familiarity with fairy tales was helpful in this interpretation, as I understood that knighthood required a higher social status. The knight's and subservient males' positioning also helped to indicate a difference in status as the knight appeared the largest and the other males were gathered in waiting around him.

The social positioning of each of the people present in this image now seems very blatant. The knight appears smug in his superior position, while the younger men seem more than happy with their subordinate status. These men attend to the knight with joy and perform duties seemingly simple for the knight to execute himself. Because the tasks that these lower status men execute (holding a horse, holding a helmet and adjusting equipment) are all things that the knight could do himself, they do not appear to be doing necessary work; rather they are performing symbolic duties that emphasize their status in relation to the knight. My current interpretation of this image is that it serves to demonstrate hierarchical systems as congenial and passively accepted by all ranks of individuals involved in such a structure.

The second example of a conscious portrayal of human relationships can be found in the *Encyclopédie du Livre d'Or* (p. 520). Depicted here are four examples of human greetings in a section discussing etiquette; two cavemen, two Chinese men, two African men and a medieval woman and man are shown exchanging greetings.



**Figure 28**

From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.

As a child, these images were interpreted based on my knowledge that humans acknowledge one another's presence upon meeting. Paying a visit to relatives and friends often involved a physical or verbal greeting and although the content of the scenes depicted in the encyclopedia were not directly relatable to me, the context was. As with my childhood interpretation of the industrial act of weaving and textiles, clothing and extraneous features in the images indicated that there were regional and temporal differences in the way humans performed the act of greeting.

I still view this image similarly, as acts of greeting between humans. For example, I interpret the cavemen to be depicted as normally violent, but here they are putting down their clubs in a gesture of cordial greeting. However, I now believe the choices of

cultures and eras represented in the images to be specifically chosen. I view these choices as purposefully exotic to emphasize formalities outside of the reader's direct experience. Especially in the example of the cavemen there seems to be no way for the reader to have experience with this type of practice, eliminating the ability to question the images. By making all of the examples outside of the majority of the readerships' experience, the content of the image becomes accepted by the reader. Also, in the last image of the medieval scene, I interpret a reinforcement of gender roles and chivalrous behaviour shown in the woman's diminutive stature and downcast gaze, while the male appears dominant yet gracious in his acknowledgment of the woman.

The last example of a deliberately portrayed family and human relations is found in a section discussing family in the *Encyclopédie du Livre d'Or* (p. 548). Here we find a composite image of three family situations. They are identified with text in the encyclopedia as: a prehistoric family, a Laplander family and an American family.



**Figure 29**

From Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vol. 6). Paris: Éditions des Deux Coqs d'Or.



All of these families comprise of a male and female parent and at least one child and all are shown in different outdoor contexts, dressed in a variety of clothing. The most relatable to me as a child was the American family, both due to a familiarity of the activity they were engaged in (an outdoor barbeque) and due to the modern American dress. The knowledge of this American scene as a familial situation would have provided an entry point to understand the other, unfamiliar scenes as examples of families from different times and/or places. These scenes all showed me that a family consisted of an adult man and woman, at least one child and perhaps a pet. The women seemed to be mostly tending to children and the men acted as food providers.

I now view this composition as a chronological generalization of the conception of family, wherein the woman is the main caretaker and the man is the foremost provider. Family is shown to be a childbearing heterosexual relationship. The composed scene appears to be split into two planes. On the right I interpret a modern family surrounded by symbols of material wealth (cars, kitchen equipment, processed food). Their interaction with nature appears to be an augmentation of their home rather than a representation of their normal dwelling; they have brought tools from their home into nature rather than using elements of nature as their tools. In contrast, the prehistoric and Laplander families on the left of the image are shown to be primitive in comparison to the American family. These families are both living in nature and using elements of their surroundings for their daily routine and survival. They are shown as content and integrated into their natural environments with little regard for extraneous material goods, as they have almost no commodities besides those required for survival (clothing, food and shelter).

In general, my childhood interpretations of the images in the encyclopedias were more like instructions supplemented by associations and experiences. There was little room for questioning. The authoritative nature of these particular books and of my understanding of books at the time served to dictate the functions of familiar and unfamiliar worlds in ways that dissuaded individual inquiry. I viewed these books as sources of indisputable information and the messages within them as universal. Besides my understanding of books at the time, this likely has much to do with the way our society has understood the nature of images, especially within the context of pedagogical use. In books, pictures have been used to explain what words cannot, to educate, to illustrate and to authenticate text; they are often used to replace direct experience and reality. Although the images found in the encyclopedias are mainly illustrations, they are all realistically rendered and are used in lieu of photographs. The placement of these images within the context of a pedagogical text served to normalize the activities, objects and ideas within them. As a child, functions of the world including the issues discussed above within the themes of animals, industry and family and human relations were regulated in a way that deemed them universal, indisputable and conventional.

## ***II. INTERPRETING THE COLLAGES***

Seeing the encyclopedia images now, I understand some factors that have altered my willingness to digest visual information without interrogation. Through many experiences, and especially through the production of art, I have developed tools to more clearly understand the fluid nature of meanings associated with some of my material

culture images. I understand these pictures as having intentions, agendas and purposes beyond offering an impartial visual explication of a concept or object. Along with other educational and life experiences, constructing images myself (art making) has led to several understandings about their nature. Making artwork has allowed me to understand that there are individual choices and thought processes involved in the creation of an image. There is intention, conscious or otherwise, involved in the construction of an image. The individual creating a visual representation has beliefs and understandings about the world that are transferred to an image in some way. All of these realizations occurred because of the activity of producing and analyzing my own images and are the product of one general understanding: that images are constructed and that their construction cannot be fully separated from the individual producer or group of producers nor from the unique audience or reader.

### ***Thematic Descriptions and Interpretations***

The thematic investigation of the collages is based on looking at four completed collages as a body of work: *Lessons in Flight*, *Country Wedding*, *Swimming Hole* and *Lakeside Resort*. Following the recognition of thematic occurrences, I offer a brief description of each collage followed by my interpretation. This interpretation is aided by the thematic description and Barthean-inspired visual inquiry. The examination of these collages led to the discovery of numerous themes that were placed into the same general categories as the themes found in the encyclopedias. Although the categories are the

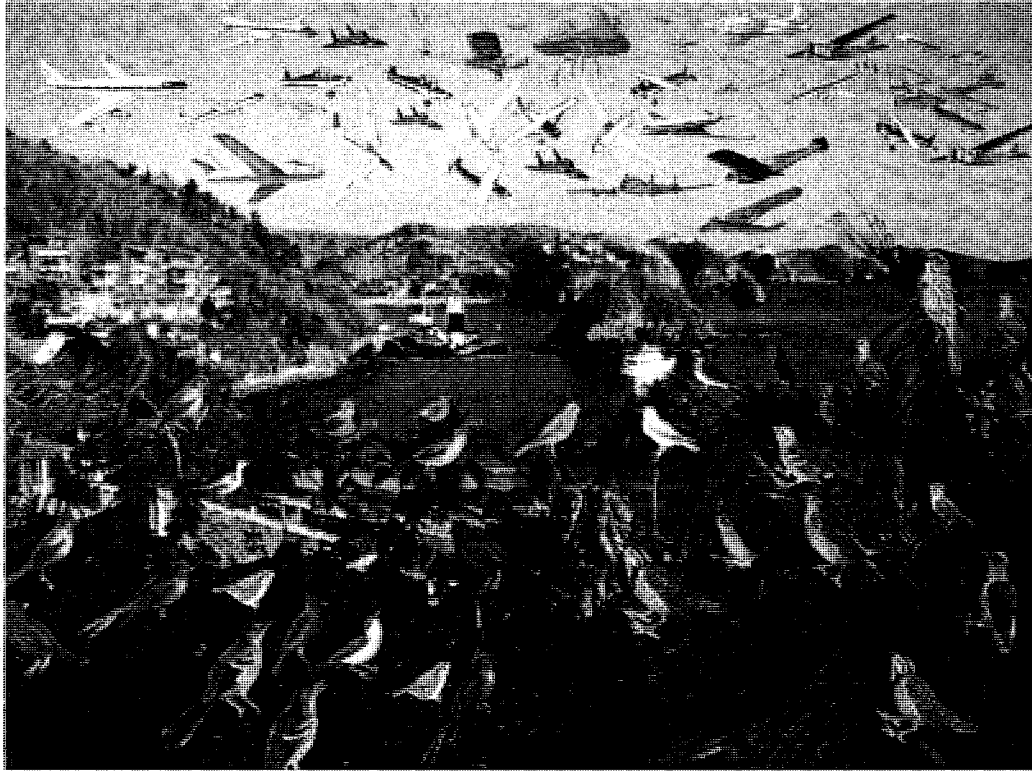
same, the themes found in the artwork are different from those found in the encyclopedias, insinuating a preliminary modification in the messages.

<i>Science and Nature</i>	<i>Human Concepts</i>
Dominance	Ceremony/Ritual
Humans' Interaction with Nature	Dominance
Humans vs. Nature	Escape/Escapism
Industry	Personal Relationships

**Table 2**

Themes found in Jaynus O'Donnell (2008). *Lessons in Flight*. Collage on Found Board; Jaynus O'Donnell (2008). *Country Wedding*. Collage on Found Board; Jaynus O'Donnell (2008). *Swimming Hole*. Collage on Found Board and Jaynus O'Donnell (2008). *Lakeside Resort*. Collage on Found Board.

*Lessons in Flight* is constructed on a found background board. The original photograph on this unaltered board is a tropical landscape scene featuring trees, houses, water, islands and boats. Added to this board are images from the encyclopedias including thirty-three airplanes, thirty-five birds, a cloud with lightning and a lighthouse. The airplanes take up most of the sky and are arranged in a haphazard manner flying in all directions from the left and right sides of the image, converging roughly in the centre. The airplanes are commercial planes, military planes and pleasure crafts. The birds are arranged sitting in trees and on top of houses in the bottom third of the board and are all looking at the planes or each other. The species of birds is assorted. The cloud and lightning are placed at the very top of the board, just right of centre among the airplanes. The lighthouse is placed in the water in the middle third of the image.



**Figure 30**  
Jaynus O'Donnell (2008). *Lessons in Flight*. Collage on Found Board.

In this work I see the airplanes as domineering yet impulsive and reckless. They successfully dominate the entire airspace, but do so in such an unorganized manner that it seems as though they will be unable to maintain such an authority. It looks as if they will all collide at any moment and crash to the ground. The perched birds appear dominated but patient and wise. They seem perplexed by and interested in the airplanes' behaviour, as though they are watching and attempting to understand. It seems as if the birds know that the airplanes' control of the airspace will eventually cease. The airplanes' greed for airspace is contrasted by the lack of rivalry among the birds. This is a clear example of the themes of industry, domination and humans vs. nature. The collage shows the progress of industry as a fallible and negative development through the implied collision

and subsequent destruction of the airplanes. The birds, symbolizing nature, appear to be waiting out the pandemonium while silently judging the overconfident industrial and human conquest of owning the skies. As a metaphor for humans' relationship with nature, I see this collage as telling a somewhat bleak tale. It shows me humans' industrial ambitions as attempts to conquer and use natural surroundings and animals for human gains with reckless abandon; the entire idea for human flight was borrowed from birds and the airplanes here appear to pay no homage to them and show no desire for a symbiotic relationship. Ultimately, I view this collage as foretelling the excess-induced self-destruction of human industry in contrast with the adaptability and patient self-preservation of nature.

*Country Wedding* is composed on a found background board with the original image being a sloping, snow-covered hill in a forest. There are rocks and natural debris on the hill in the foreground and the background consists of pine trees and dark shadows. Onto this board, I placed two houses, a hill, a log, brass containers, gems and the representation of a woman and man. The woman is placed in the far left of the board and is made of a skeleton topped with a woman's head. She is wearing a scarf, old-fashioned style boots and a head adornment and she has two red jewels in her midsection. The skeletal portion of her right hand is covered with an over-sized flesh hand holding transmitters. The man is placed in the centre of the board and is composed of an image of the human circulatory system topped with a man's head. He is wearing a scarf, winter boots and has a head adornment in the likeness of a bird. His left circulatory hand is covered with an over-sized flesh hand grasping a bird. These two figures are standing side-by-side and holding hands with clouds above each of their heads.



**Figure 31**  
Jaynus O'Donnell (2008). *Country Wedding*. Collage on Found Board.

In this image I see themes of ceremony/ritual and personal relationships. As is implied in the title, the image depicts the wedding ceremony of a heterosexual humanlike couple. The positioning of the couple, their dress and other features of the image all indicate the theme of ritual. They seem to be standing in pose, waiting for a formal portrait. They are dressed similarly with boots, scarves and headdresses, implying a type of uniform or formal attire. The couple appear to be bearing gifts for one another as can be seen in each of their flesh hands. Finally, the jewels to the right of the couple indicate a ceremonial ritual and lavishly elevate this scene beyond ordinary activity.

Within this relationship, both of the humanlike entities are given equal importance in terms of their size and direct eye contact with the viewer. They both appear powerful due to this gaze, yet their skeletal and circulatory compositions also make the couple appear fragile and vulnerable. The nature of their relationship seems intimate yet disconnected due to their physical contact holding hands and simultaneous detached facial expressions. The implied intimacy through physical contact appears forced or tedious when coupled with the indifference shown in their expressions. I interpret the clouds atop each of their heads in two ways: as either empty thoughts or as an impending storm.

*Swimming Hole* is constructed on a found background board with a photograph of an outdoor waterfall scene. The original scene is composed of smooth rocks, pools of water, a small waterfall, trees, dried leaves and natural debris. Collaged onto this setting is an additional waterfall covering the original photograph of the waterfall, rocks, a tree, a person in industrial protective gear, three automobiles, a dog, five male sunbathers, one female sunbather, one surfer, a Petri dish filled with sulfuric acid, a water pump, some



trash and a row boat. The cars are parked at the top of the image, under which the waterfall, rocks and tree can be found. The surfer is surfing down the waterfall while the man in the protective gear stands behind the tree observing the bottom of the scene, which contains sunbathers, a dog, the water pump, trash and sulfuric acid Petri dish.



**Figure 32**  
Jaynus O'Donnell (2008). *Swimming Hole*. Collage on Found Board.

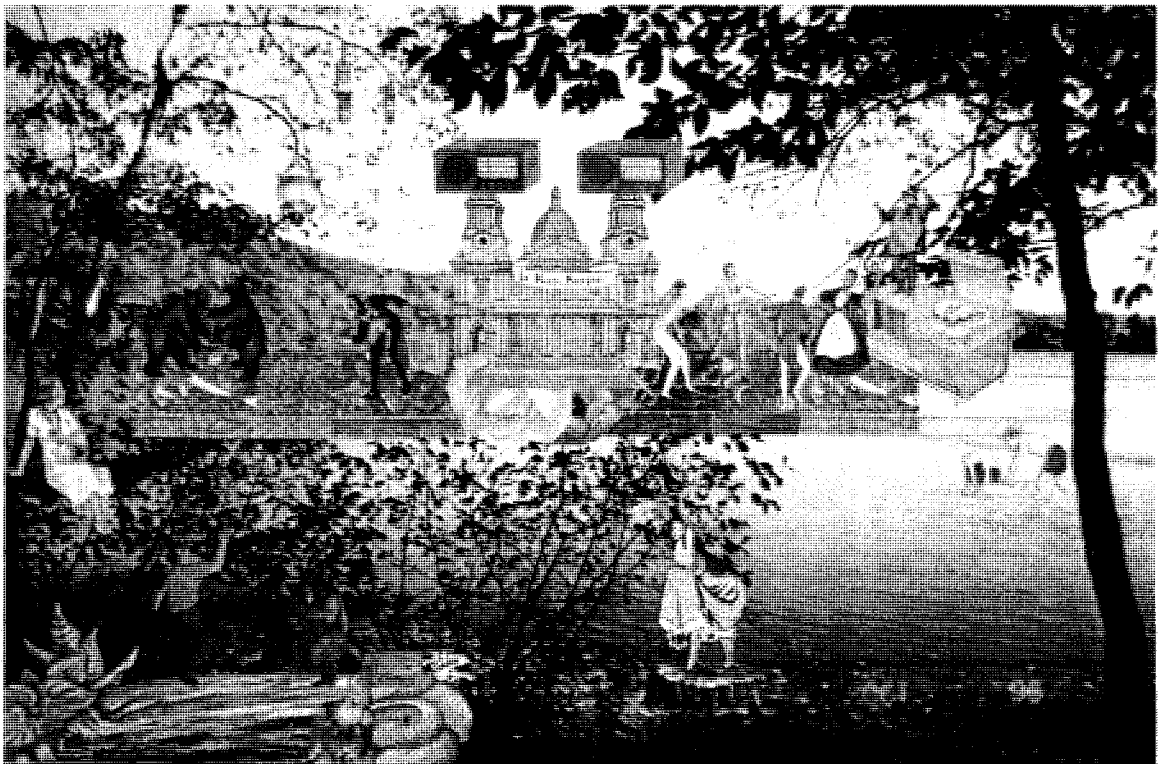
As the title implies I view this image as a swimming area, more specifically, a makeshift swimming area, not necessarily ideal or appropriate for swimming. Humans and industry have appropriated this natural area for the purposes of play and disposal. I see this image as an example of humans' use of nature, escapism and industry.

In the image, I see humans using nature with naïve regard for the current or future condition of it. Besides the one male figure near the bottom left of the image who is holding his nose to fend off the smell of the garbage beside him, the other humans seem not to realize or care that they are swimming in potentially polluted waters. The person in industrial protective gear serves as a warning that the area is unsafe. I see this figure as an ominous watcher, possibly overzealous in his self-protection, and skeptical of the other peoples' behaviour. I see this person as an allegory for the future of the swimming hole, possibly even an apparition that only the dog can sense. The dog seems to be acting as a protector, but only succeeds in protecting the humans from their warning sign, the attempt to help them realize their mistakes. The humans' do not seem to be heeding the warning and remain in the landscape, park their cars on it and to use it as an area for escape.

I interpret the people in this image as using the area for escapist purposes; they are playing, swimming, surfing and relaxing. I see them as having temporarily fled their regular urban environment in favour of nature. But their escape seems somewhat futile due to the reminders of industry and pollution surrounding them in this supposed natural environment. Here, I see industry not as a positive indication of progress, but as a pollutant and reminder of urban proximity. Examples of this negative association are shown in the water pump spewing out trash and in the Petri dish, filled with sulfuric acid

used in lieu of sand. Having said this, I do not see the humans present in the image as directly responsible for the condition of the swimming area; rather they represent a desire to escape from psychological and physical spaces of modern life, although in doing so they continue to propagate the cycle from which they are escaping.

The original photograph onto which *Lakeside Resort* is constructed consists of an outdoor lake scene in the autumn. There are trees in the foreground with a lake and a tree-lined hill in the background. Collaged onto this board are tree decorations, marble slabs, a palace-type structure with speakers on top and a banner reading “Le Palais Bourbon”, dancing humans and animals, a record player and radios, logs, plants and a man drifting glasses filled with liquid through the water.



**Figure 33**  
Jaynus O'Donnell (2008). *Lakeside Resort*. Collage on Found Board.

Similar to *Swimming Hole*, I see this image as representing the desire to escape urban atmospheres and the inherent difficulty of city life. As with some vacations (such as all-inclusive resorts), these people and animals have come to nature to unwind. They are dancing and relaxing and using the natural world as a place of distraction, although they have recreated a pseudo-urban atmosphere within these natural surroundings. I see this place as a resort, where people come to play, socialize and (over)indulge. As can be seen in the diversity of dress, it seems that these are people that have come from many different regions (and possibly time periods?) to engage in temporary escapist activities. Even the bears are anthropomorphized and seem to be living in harmony with the humans. The decorative elements of the resort are decadent and made of natural materials. Consisting of marble, flowers and a stone palace, it seems as though they are attempting to blend into the natural surroundings. Together, these elements create for me an over-idyllic scene, representing the participants' conscious and self-imposed break with reality.

### ***III. COMPARISON OF THEMATIC MESSAGES***

When I review my interpretations of the imagery from the encyclopedias and the messages discovered in these interpretations during each step: as a child, as an adult and post art production in the collage work, I see a marked difference in the messages found in each analysis. The most startling and informative to the conception of myself as a learner are the differences between my childhood and adulthood interpretations. In this instance, I found that both experiential and pedagogical occurrences such as art historical

and other knowledge acquisition altered my ideas regarding the images' messages. For this study, however, I am interested in art production and, specifically, collage production as a means for more critical examination of material culture objects. In asking the question: **How can collage be used to examine, critique and interrupt the meaning of images and objects in individual material culture experiences?** I aim to understand whether producing collages catalyzes deeper examination, critique and interruption of the messages in material culture objects of personal significance. Therefore, in comparing the messages found, I will look mainly at the differences in meaning between the pre and post art production analyses. I offer a brief and comparative synopsis of the nature of my interpretations as a child, as an adult and post art production. For the sake of brevity, I compare my interpretations only of the theme of animals in my pre and post art production analyses and view the synopsis of this theme as a typical sample of the transformation in relation to thematic readings.

### *Synopsis of Childhood Interpretation of Encyclopedias: Animals*

As a child, animals and most other visual content in the encyclopedias were interpreted using complex comparison to my existing experiences and knowledge, but these understandings remained superficial in content. I routinely compared visual information about animals to my life experiences and knowledge when attempting to come to understandings about meaning; however, this supplementary information was very limited. I interpreted an image of deer simply as relaying information about their physical aspects and surroundings and I saw other animals as happily and naturally being

transformed into human-used products and food. In essence, I saw exactly what was shown to me on the page and did not read beyond that. In these instances of evaluation, occurring during early years of childhood, I had limited comprehension of my surrounding world to draw from and trusted books as unbiased sources of information. Due to these lacks in practical experience and knowledge, I view these interpretations as naïve. They seem to be surface evaluations based on my unwavering acceptance of information in pedagogical books, sparse peripheral knowledge and lack of visual understanding at the time. I do not mean to sound severe in the synopsis of my childhood interpretations and I do feel that they were appropriate considering my experiential and intellectual knowledge. It is important here only to elucidate that the interpretations based on my childhood readings did not delve into issues surrounding the images and tended to deal with nothing more than directly what I saw on the page.

### ***Synopsis of Adult Interpretation of Encyclopedias: Animals***

This fact changed significantly in my adult interpretation of the encyclopedic images. Obviously many things have changed since my childhood reading that lead to this. I have gained a healthy distrust of constructed information including written and visual, as well as skepticism towards the media through which this information passes. Books, television, images, films, art and other means of visual communication I now read critically. I have also had many more years of experiences and formal and informal education that have shaped my opinions and reactions and swirl around every decision and analysis regarding messages received from material culture objects. In my adult

reading of the theme of animals, I now see the image of deer as a reflection of idealistic examples of family and nature, hetero normal gender roles in families and over idyllic natural scenes. In instances of animals as products, I no longer see a symbiotic relationship between the animal and the resource taken from the animal. I understand that the animals are often harmed or killed in the process of being turned into products and feel empathic of their situation. In other words, in my adult interpretations, I have moved beyond the image presented and use other intellectual resources and belief systems in attempting to decipher meaning. I consider implications of the actions implied, not only in the present tense of that image but also in temporal realms prior to and beyond the representation of the image.

### ***Synopsis of Interpretation in Artwork: Animals***

In order to summarize my interpretations of animals in the collages, it is necessary to make a small leap to include the theme of animals into the more specific themes found in the artwork. Due to the great alteration in meaning of the images during the art production process, the general theme of animals no longer exists. Animals are now encompassed in more specific themes such as dominance (*Lessons in flight*), ritual (*Country Wedding*), humans' use of nature (*Swimming Hole*) and escapism (*Lakeside Resort*). The necessity for this leap indicates a change in meaning so great that the categorical themes themselves have changed. Here, I look at the interpretation of animals within these more specified themes dictated by the artworks.

In *Lessons in Flight* the mass of birds were interpreted as wise and patient. They are seen as confused by the actions of the human-flown airplanes. These birds were read in contrast to the industrial human activity of flying airplanes and were seen, ultimately, as superior, with the ability to outlast fleeting human exploits. Here, the birds are given symbolic autonomy in the reading that the planes (and humans) will eventually self-destruct and the birds will be free from their control. In *Country Wedding* there is one animal shown in the image, a bird being held in the hand of the skeleton-man. I saw this animal as a gift in a human ritual. I interpreted the bird as not having a choice in its implication in this ritual. It is used as an emotional commodity in the exchange of sentiments between the couple. *Swimming Hole* also features only one animal. I interpreted the dog in this image as a protector. It is domesticated by the humans and views the allegorical warning of the person in the industrial protective gear as a threat to them. I saw this dog as the naïve and paradoxical guardian who, in attempting to protect its masters, ultimately enables the destruction of nature, its former home. Lastly, in *Lakeside Resort*, animals are associated with the theme of escapism. The bears shown in this collage are basically given human characteristics. They are dancing with each other and with humans and exist side-by-side with the humans, sharing their desire to escape by socializing and carousing. I interpreted these bears as living harmoniously with the humans, who are taking over their natural home for escapist purposes. However, this harmony is satirized as there is a reference to domesticated dancing bears used in circus shows, where the bears do not have free choice of their activities. These bears are shown as empathic of human desires and as willing participants in the indulgences of human relaxation activities.



### *Comparison of the Three Interpretations*

My interpretive summary in the three analytic categories is shown in the table below.

<i>Animals in Encyclopedia: Childhood Interpretation</i>	<i>Animals in Encyclopedia: Adult Interpretation</i>	<i>Animals in Artwork</i>
<p>They are creatures with specific physical features different from humans.</p> <p>They appear happy and unharmed.</p> <p>Using them for making products is a natural process.</p>	<p>They are analogies for hetero-normal human relationships.</p> <p>They symbolize idyllic aspirations.</p> <p>They are used as commodities and can be harmed in this process.</p>	<p>They are more patient, wise and cautious than humans.</p> <p>They are used as gifts in human ritual.</p> <p>They are loyally domesticated to the point of self-destruction.</p> <p>They are Anthropomorphized and have human desires.</p>

**Table 3**

Synopsis of childhood, adult and post art-making interpretations.

As can be seen in this table, in the encyclopedic readings, there is a move from surface evaluation in the childhood interpretation to a deeper and more politicized reading in the adult interpretation. Different still is the interpretation of the images within the artwork, wherein animals are often shown in comparison to their relationships with humans and in opposition to their original contextual meanings in the encyclopedias. The messages of these images in the collages often draw on the adult interpretations of the encyclopedic images. The pre art production adult readings have been satirized, opposed and exaggerated in the process of art production to emphasize what I considered to be problematic messages in the images' original context in the encyclopedias, resulting in

more specified themes and different messages regarding images of animals. In the next analysis section, collage characteristics that help to produce these different readings are briefly discussed.

#### ***IV. FEATURES OF COLLAGE: PHYSICAL AND PSYCHOLOGICAL SPACES***

Adamowicz (1998) describes collage as, "...a material practice which deliberately subverts traditional models of representation and bourgeois value systems, through strategies of displacement and perversion" (p. 11). In this section I discuss the physical and psychological features of collage that facilitate this subversion of messages found in the interpretation of my material culture, causing a shift in the images' meanings in the finished collages. Characteristics of collage falling into these two categories are gleaned from earlier theoretical and historical discussions of collage (Adamowicz, 1998; Gilot & Lake, 1964; Hoffman, 1989; Hopkins, 2004; Taylor, 2004; Wolfram, 1975) and from personal knowledge gained in constructing and analyzing the collages for this project. These features, in tandem with the work of the artist and audience allow the messages of my resource materials to be reinvented and reconsidered. For the purpose of providing concrete examples of collage characteristics, physical and psychological features found in my collages are related to Cubist, Dada and Surrealist collage practices. While physical characteristics are associated mainly with Cubist collage and psychological aspects are associated mainly with Dada and Surrealist collage, there are no definitive boundaries and overlap occurs in the discussion. In its formal alterations Cubism *does* create

psychological spaces, just as the psychological spaces created in Dada and Surrealism also use and create formal disturbances.

### *Physical Features*

The first physical characteristic of collages and collage making that I utilized for subversive purposes was destruction. This includes the act of removing images and entire pages from the encyclopedias, thus ruining the books' intended purpose. This almost violent treatment of the resource materials occurs often in collage processes. Just as Cubists and Dadaists sought out, appropriated/found, and altered or destroyed materials from daily life to construct artworks, I similarly examine and use the debris in my surrounding world narrowing the divide between art and life. This disruptive process effectively displaces the original meaning of images and objects through decontextualization and physical alteration; images in the encyclopedias are removed from their categorical identities, accompanying text and surrounding illustrations.

This decontextualization as a feature of collage, initiates several other physical characteristics that create disruptions in meaning during the construction and viewing processes. Re-creation and juxtaposition strategies stem from the initial removal of images from the encyclopedias. These were also formal devices used by the Cubists as they reintegrated and shifted notions of reality in their paintings and collages. Other physical disturbances that emerge include interference of perspective and size expectations and fragmentation and hybridization, strategies employed often in Dada and Surrealist collage. During re-creation (or the creation of artwork), the original messages found in the encyclopedias are considered and purposefully altered. Similar to Surrealist

activities of combining disparate and often contradictory images, I remove pictures from different encyclopedic categories to create new narratives. The original meanings are sabotaged. I see juxtaposition as an example of this re-creation, as it performs a similar disruptive task, but it also begins to involve the viewer in meaning creation by compelling them to make sense of unanticipated and confusing narratives, “Juxtaposition not only tells us about the individual sign, but also forces us to make sense of the juxtaposition, and make further meaning” (Smith-Shank, 2004, p. 4).

These reconfigurative features create visually disturbing elements, which further compel the viewer to question the believability and construction of the collages. In his essay entitled *Space Craft: Collage as Discourse* Harry Polkinhorn (1989) understands the audience as being integral to these disturbances and that collages’ work is in the, “...violation of strict, sequential development, the breaking of the narrative line, upsetting systematizing preconceptions about how a work should develop given its own aesthetic premises. The spectator must perceive this rupturing for collage to come into existence, to do its work” (in Hoffman, 1989, p. 216). In my collages, imperfect perspective, unrealistic size comparisons and juxtaposition create irrational narratives and may cause the viewer to be drawn into the work in a diagnostic manner. Fragmentation and hybridization do similar work in perplexing the viewer to the point of wonderment, causing the potential for further intellectual engagement with the work.

### ***Psychological Features***

This cerebral investment in looking leads to collage features that psychologically further the interruption of meaning. States of attraction, confusion, repulsion,

disorientation, curiosity, amusement and disruption of assumptions and associations are examples of this feature of collage. These states, caused by physical characteristics of collage, lead to changes in meaning and were heavily relied upon by Dada and Surrealist collagists in their attempts to disrupt political, social and artistic conventions.

Psychologically implicating the artist *and* audience creates a dialogue between the two wherein the artist does not necessarily control readings of their work. As would have delighted many Dadaists, the artists' intention is partially nullified. Instead, viewers' unique experiences and associations are brought to a collage, which shapes its reading; because collage resource materials are often recognizable materials from the everyday, and in the case of my collages very recognizable to certain populations, it can be said that the audience may bring prior knowledge and experience to a collage when engaging with the artwork.

This notion works to change the messages of resource materials not just as the artist intended, but also in surprising new ways. The psychological involvement of the viewer can alter messages in ways that the artist could not have ever imagined. For example, during academic critiques of my collage work prior to this project, I was consistently taken aback at the diversity of readings that evolved from each viewer's perspective. Because I have made artwork in other mediums that did not garner the wideness in variety of interpretation, this gave me a preliminary feeling that there is something inherently unpredictable yet concurrently relatable about collage; everyone seems to react relatively differently to collage works, but most everyone has something to say about it.

It also seems that since some psychological states induced by the physical properties of collage construction are contradictory, sometimes within the same collage and with the same viewer, that this would trigger a second level of instability in the viewer's (and artist's) reading of the work. In my experience, being simultaneously repulsed by and attracted to an artwork creates a new level of fascination that requires deeper cerebral investment in looking at that artwork. The Surrealists depended greatly on this polarity in combating conventional notions of consciousness and rationality. By pairing together incongruous images that created contradictory emotional and intellectual reactions, Surrealist collagists were able to subvert rationality in a way that left room for viewer-created meanings, even if these meanings were propelled outside of ordinary states of perception.

In collage there seems to be so much room for individual readings. But this extra space does not feel psychologically empty; rather it feels rich with possibility. Meaning shifts and subversive activities are accomplished by individual art-makers and passed on to viewers to be further changed. From the beginning of my collage production process to the exhibition of work, the physical and psychological features of collage allow the examination, critique and interruption of the messages in my material culture world to seem very instinctual. What promotes this feeling is the idea that the collage characteristics discussed above are inherently useful systems for criticality and disruption, leading to meaning subversion. And this subversion of messages in personal material culture artifacts through collage production undermines the authority of those meanings, allowing for more critical examination.

## ***CHAPTER FIVE: IMPLICATIONS FOR ART EDUCATION***

Using collage and studio practice to view, interpret and critique personal visual and material culture objects utilizes a unique method of criticality that melds creative and intellectual pursuits to examine personally pertinent visual materials. It is at once specific and personal but also transferable and relatable to other disciplines and visual experiences. This way to decipher meaning of visual worlds can and has been used to look at film, literature, art history and any field that requires a critical view; however, the method proposed in this studio thesis is particularly well suited to investigating visual elements of daily life, such as individual material culture experiences, within the disciplines of visual art and art education.

Using images from my personal visual and pedagogical experiences and learning to look at these images more acutely through art production processes and arts-based research has distinguished material culture studies in art education as a vehicle to aid in the construction of informed citizens and societies. Considering the amount of visual information I have encountered throughout my life and cultural surroundings, it seems especially important to develop an astute understanding of the effect, purpose and meaning of this visual inundation. And in this understanding, I reinstitute my choice in how and what to visually accept.

Connected to this idea, McFee (1961) brings up an interesting aspect of popular, visual and material culture and one that, alone, necessitates the formal study of encounters with material culture objects. The implication that many children (and adults also) are unaware of the learning occurring during material culture encounters means that their choice of accepting or denying the messages is eliminated; or, at the very least, that

they are being educated surreptitiously. Smith-Shank (2004) believes that pedagogical functions of media and material culture are often ignored and chalked up to entertainment and that this detached interaction with material culture amounts to a passive acceptance of the messages within it. And that formal education regarding consumption and interpretation of material culture and the production of visual savvy (e.g. visual and material culture studies) can help to reinstitute an individual's informed consumption and choice during visual engagements.

In my educational experience material culture was not often analyzed or regarded as pedagogical, though I do feel it would have been beneficial to my development as an artist and learner to possess more visual discernment earlier in my life. I view art production as a potential method for actively viewing to the point of interaction. And, in the case of collage, I consider this interactivity to enable more profound interpretation and understanding through destruction and reconstruction of personally relatable resource materials. For me, this taking apart and rebuilding produced a disorienting effect. It altered messages and enabled me to view familiar and nostalgic imagery from a fresh perspective in order to better understand the pedagogical consequences of visual and material culture exposure, including specific expectations regarding my immediate surroundings and unfamiliar worlds.

The creation of these expectations and the resultant identity formation garnered through material culture encounters *are* educational activities and demonstrate how material culture encounters and formal (art) education perform similar tasks within different contexts. And since the discipline of art education aims to teach not only the creation of visual information, but also the critical consumption of visual information



(Smith-Shank, 2004), it seems that studies in material and visual culture should be a part of this discipline from the very beginnings of one's formal studies in art. Art educators find many beneficial incentives to study material culture within the framework of art education such as: that the promotion of critical understanding of cultural objects can prevent manipulation by them and that studying material culture inquires about inclusive objects/images and not only those of the elite (Bolin and Blandy, 2003; Burkhart, 2006).

In addition to these concerns, I found that producing art using materials I was attempting to better understand led to a more general criticality and curiosity regarding the construction of all images and objects; the de/recontextualizing features inherent to collage practice made me question how other objects and images around me were made. The implications of not considering visual and material culture studies in formal art education are unpleasant at best and can lead to manipulation of the values of entire communities and societies. But this does not have to be the case. Diverse populations of learners can effectively decode the inundation of visual and material culture messages if given the opportunity and the strategies to do so (Barrett, 2003). Through conducting this project I consider collage production as a method to successfully unite art education and material culture through both creation of and conscientious consumption of visual information. And in this duality, I see a strategy capable of endowing many citizens with the tools necessary for critical consumption and interpretation of their unique cultural surroundings.

## ***Bibliography***

- Adamowicz, E. (1998). *Surrealist Collage in Text and Image*. Cambridge, UK: Cambridge University Press.
- Barnard, M. (2001). *Approaches to Understanding Visual Culture*. New York: Palgrave.
- Barone, T., & Eisner, E. (1997). Arts-based education research. In R. Jaeger (Ed.), *Complementary methods for research in education*. Washington: American Educational Research Association.
- Barthes, R. (1967). *Elements of Semiology*. New York: Hill and Wang.
- Barthes, R. (1972). *Mythologies*. New York: Hill and Wang.
- Barthes, R. (1977). *Image, Music, Text*. New York: Hill and Wang.
- Bochner, A. P. & Ellis, C. (Eds.). (2002). *Ethnographically speaking: Autoethnography, literature and aesthetics*. Walnut Creek, CA: Altamira Press.
- Bolin, P. & Blandy, D. (2003). Beyond Visual Culture: Seven Statements in Support of Material Culture Studies in Art Education. *Studies in Art Education*, 44(3), 246-263.
- Burgin, V. (1995). *In/different spaces: Place and memory in visual culture*. Berkley: University of California Press.
- Burkhart, A. (2006). Object Lessons: Thinking About Material Culture. *Art Education*, 59(2), 33 – 39.
- Chaplin, S. & Walker, J. (1997). *Visual Culture: An Introduction*. Manchester: Manchester University Press.
- Cole A. L. & Knowles, J. G. (Eds.). (2001). *Lives in Context: The Art of Life History Research*. Lanham, MD: AltaMira Press.

- Davis, D. & Butler-Kisber, L. (1999). Report for the Annual Meeting of the American Educational Research Association. *Arts-based Representation in Qualitative Research: Collage as a Contextualizing Analytic Strategy*. Montreal, Quebec.
- Efland, A.D. (2005). Problems Confronting Visual Culture. *Art Education*, 58(6), 35-40.
- Emmison, M. & Smith, P. (2000). *Researching the Visual: Images, Objects, Contexts and Interactions in Social and Cultural Inquiry*. Thousand Oaks, CA: Sage Publications Inc.
- Foster, H. (1993). *Compulsive Beauty*. Cambridge, MA: MIT Press.
- Galleria Civica d'Arte Moderna e Contemporanea Turin (2007). *Collage/Collages*. Milan: Mondadori Electa.
- Gierstberg, F. & Oosterbaan, W. (Eds.). (2002). *The Image Society: Essays on Visual Culture*. Rotterdam: NAI Publishers.
- Gilot, F. & Lake, C. (1964). *Life with Picasso*. New York: McGraw-Hill.
- Hodge, R. & Kress, G. (1988). *Social Semiotics*. Ithaca, NY: Cornell University Press.
- Hoffman, K. (1989). *Collage: Critical Views*. Ann Arbor, MI: UMI Research Press.
- Hopkins, D. (2004). *Dada and Surrealism*. New York: Oxford University Press.
- Knopf, R. (1999). *The Theatre and Cinema of Buster Keaton*. Princeton, NJ: Princeton University Press.
- McFee, J.K. (1961). *Preparation for Art*. San Francisco: Wadsworth Publishing.
- Miller, D. (Ed.). (2001). *Home Possessions: Material Culture Behind Closed Doors*. New York: Berg.
- Mirzoeff, N. (Ed.). (1998). *The Visual Culture Reader*. New York: Routledge.
- New Museum (2007). *Collage: The Unmonumental Picture*. New York: Merrell.

- Parker, B. M. (Ed.). (1959). *The Golden Book Encyclopedia* (Vols. 1-16). New York: Simon & Schuster.
- Piobetta, J. B. (Ed.). (1960). *Encyclopédie du Livre d'Or pour Garçons et Filles* (Vols. 1-16). Paris: Éditions des Deux Coqs d'Or.
- Prown, J. D. (1988). Mind in Matter: An Introduction to Material Culture Theory and Method. *Material Life in America*. Ed. R. B. S. George. Boston: Northeastern University Press, 17–37.
- Smith-Shank, D. (2004). *Semiotics and Visual Culture: Sights, Signs and Significance*. Reston, VA: National Art Education Association.
- Sturken, M. & Cartwright, L. (2001). *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press.
- Tavin, K. (2005). Opening Re-Marks: Critical Antecedents of Visual Culture in Art Education. *Studies in Art Education*, 47(1), 5-22.
- Taylor, B. (2004). *Collage: The Making of Modern Art*. London, UK: Thames and Hudson Ltd.
- Ulbricht, J. (2007). Reflections on Visual and Material Culture: An Example from Southwest Chicago. *Studies in Art Education*, 49(1), 59-72.
- van Leeuwen, T. & Jewitt, C. (Eds.). (2001). *Handbook of Visual Analysis*. London, UK: Sage Publications.
- Walker, J. A. & Chaplin, S. (1997). *Visual Culture: An Introduction*. Manchester, UK: Manchester University Press.
- Wolfram, E. (1975). *History of Collage*. New York: Studio Vista.