

Extra Credit

## APPROPRIATION



One of the most striking things about many of the curriculum projects was the routine use of appropriated materials. Whether created in the spirit of Romare Bearden's histories of the African-American experience composed of fragments of found photos (Bearden & Henderson, 1993) or Kenny Scharf's *Junkie*, in which painted purple vines entwine on a yellow field of retro insecticide ads (Tony Shafrazi Gallery, 1998), the student artwork often used print materials as the stuff out of which their art was composed. For the students, recycling imagery felt comfortable and commonplace. If one lives in a forest, wood will likely become one's medium for creative play. If one grows up in a world filled with cheap, disposable images, they easily become the stuff of one's own creative expression.

## RUBRIC

### Angles

High Angle  
Low Angle

### Shots

Long Shot  
Medium Shot  
Close Up  
Extreme CloseUp

### Editing

Promotes your point.

### Post Modern (Contemporary) Principles

Juxtaposition

Layering

Text and Image

*Xtra: Appropriation*

### Genre

Romance / Horror / Comedy / Sci Fi, etc.

or

### Theme

Obsession / Psychology Study  
Religion, Spirituality, Redemption  
Memory  
Love / Betrayal  
Loss of Innocence / Toll of War  
Isolation, Connection, Alienation  
Human Condition  
Generational Conflict  
Coming of Age

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Make It Happen

## POST-MODERN (CONTEMPORARY) PRINCIPLES OF ART IN FILM



What *does*  
*contemporary* mean?

1. happening, existing, living, or coming into being during the same period of time
- 2 : simultaneous b : marked by characteristics of the present period : modern, current

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## POST-MODERN (CONTEMPORARY) PRINCIPLES OF ART

### JUXTAPOSITION



Robert Rauschenberg revolutionized expressive painting when he substituted the seemingly random juxtaposition of found images for personally generated abstract marks (Forge, 1972). The modernist principle of contrast is not adequate to describe the energy generated by bringing together radically disparate elements, an artistic strategy utilized since Dada photomontage and Surrealist objects such as Meret Oppenheim's fur-covered teacup (Burckhardt & Curiger, 1996). The term juxtaposition is useful in helping students discuss the familiar shocks of contemporary life in which images and objects from various realms and sensibilities come together as intentional clashes or random happenings.

*PUT two images side by side to create new meaning./feeling/idea*

*Definition: : to place side by side juxtapose unexpected combinations of colors, shapes and ideas*

### LAYERING



Students explored their fears and hopes after the tragedy of September 11 by muting and layering images and text onto the headline newspaper pages of those terrible days. Are You There Yet? by high school student Kristy Puritan created at Spiral Workshop 2001.

Though deconstruction has a more specific meaning in the theory of Jacques Derrida (Glusberg, 1991), in everyday art world parlance, recontextualization and deconstruction can often function synonymously. The magazine Adbusters has many examples of deconstructing contemporary advertisements by pairing the original ads with fragments of other images and texts that contextualize the consumer fantasies within environmental and global justice discourses.'

*Combine two or more layers using film, puppets, text, shadows, or whatever you can dream up. You can use the layering to create the juxtaposition.*

### INTERACTION OF TEXT AND IMAGE

In a 1990 montage, artist Barbara Kruger paired a photograph of a woman, peering through a magnifying glass, which greatly enlarges our view of one of her eyes, with the text "It's a small world but not if you have to clean it" (Emerson,

1999). The text does not describe the work, nor does the image illustrate the text, but the interplay between the two elements generates rich,



(and ironic), associations about gender, social possibilities, and cleanliness. Students making and valuing art in the 21st century must be taught not to demand the literal matching of verbal and visual signifiers, but rather to explore disjuncture between the two modes as a source of meaning and pleasure.

*Text is required. It can create the juxtaposition and layering.*