

**Juxtaposition :  
Collage & Montage**

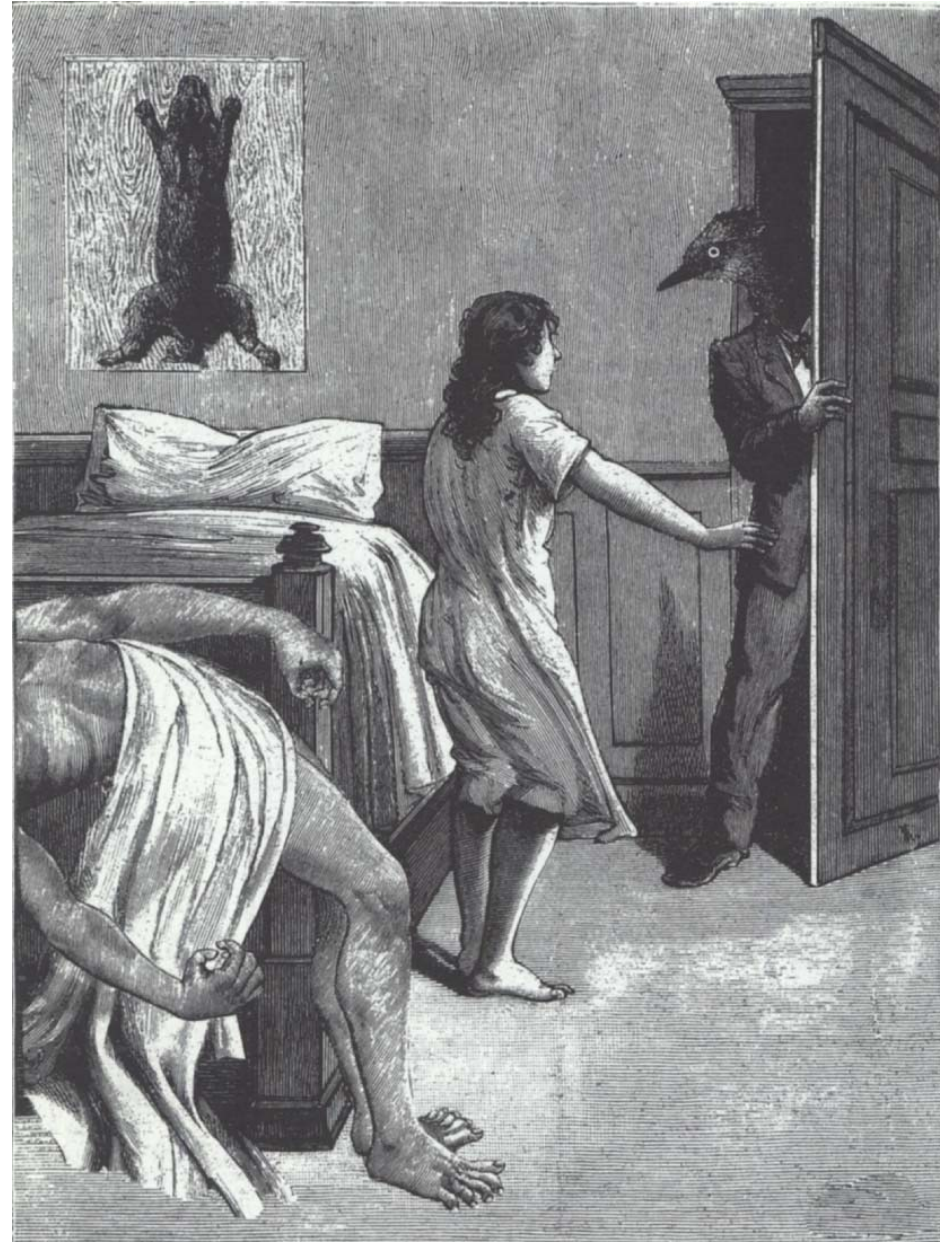
**Prof. Dr. Julia Gelshorn**

|                          |             |
|--------------------------|-------------|
| Propädeutische Vorlesung | FS 2023     |
| Thematische Vorlesung    |             |
| Mittwoch                 | 13:15-15:00 |
| Raum                     | MISO2 2029  |
| Beginn                   | 22.02.2023  |

3. Mai 2023  
Collage und  
Flatbed Picture Plane



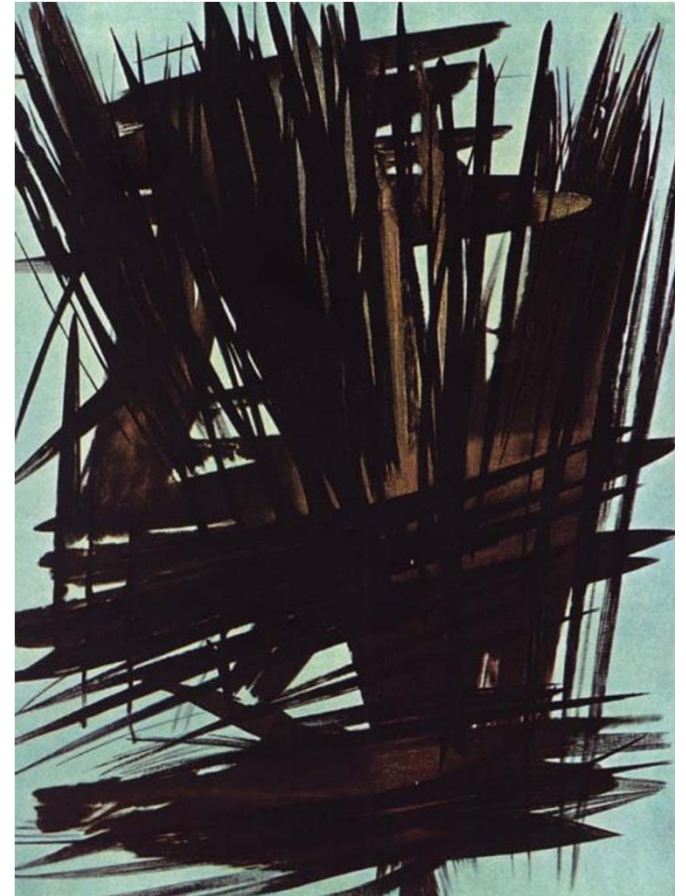
Max Ernst, *Une semaine de bonté, Ödipus 25*,  
1934



Max Ernst, *Une semaine de bonté, Ödipus 11*, 1934



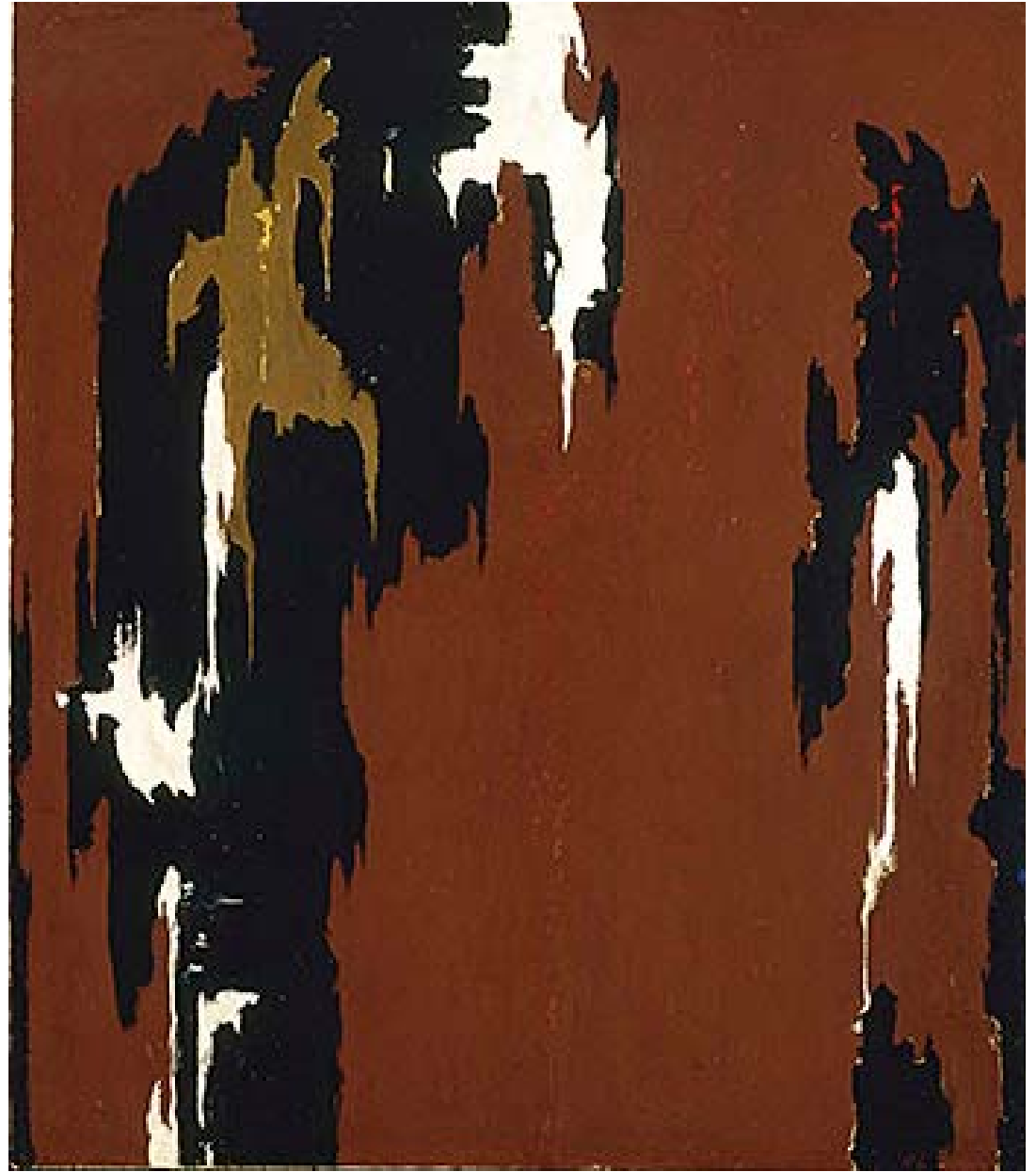
Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950



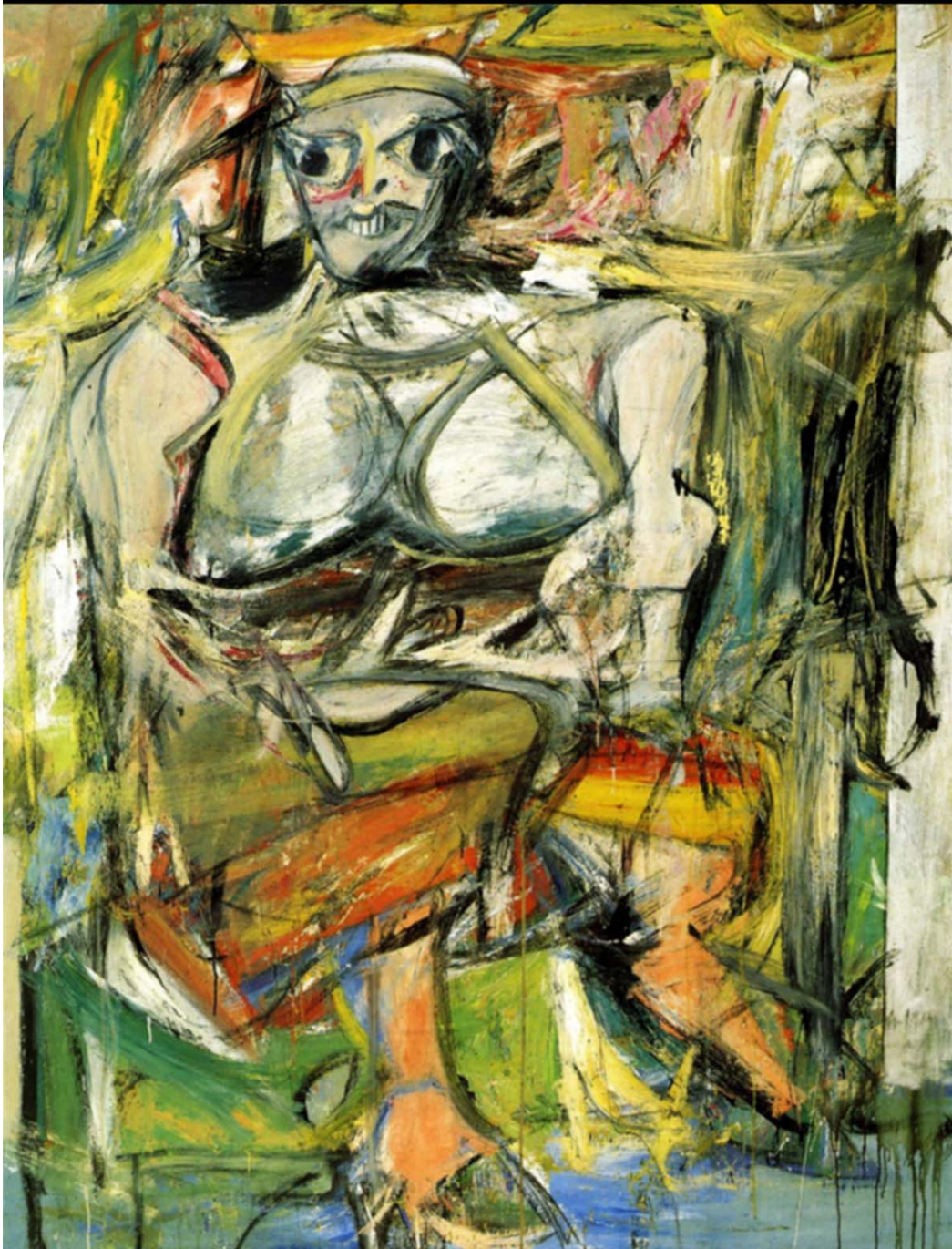
Hans Hartung, *T 1956-9*, 1956



Jackson Pollock, *Totem Lesson I*, 1944



Clyfford Still, *1946-H (Indian Red and Black)*, 1946



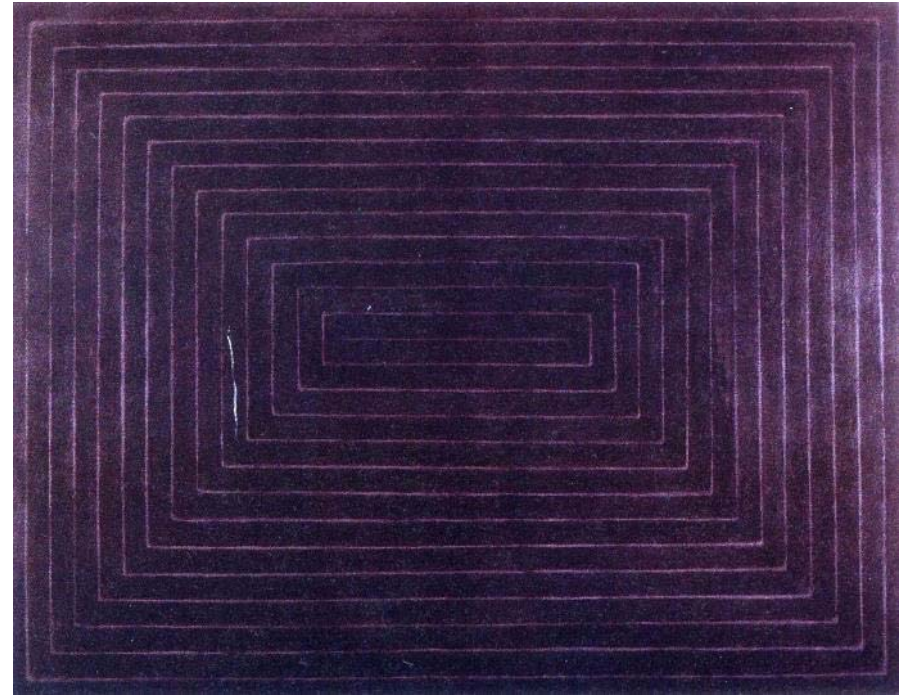
Willem de Kooning, *Woman I*, 1950-52



Jackson Pollock, *No. 5*, 1948



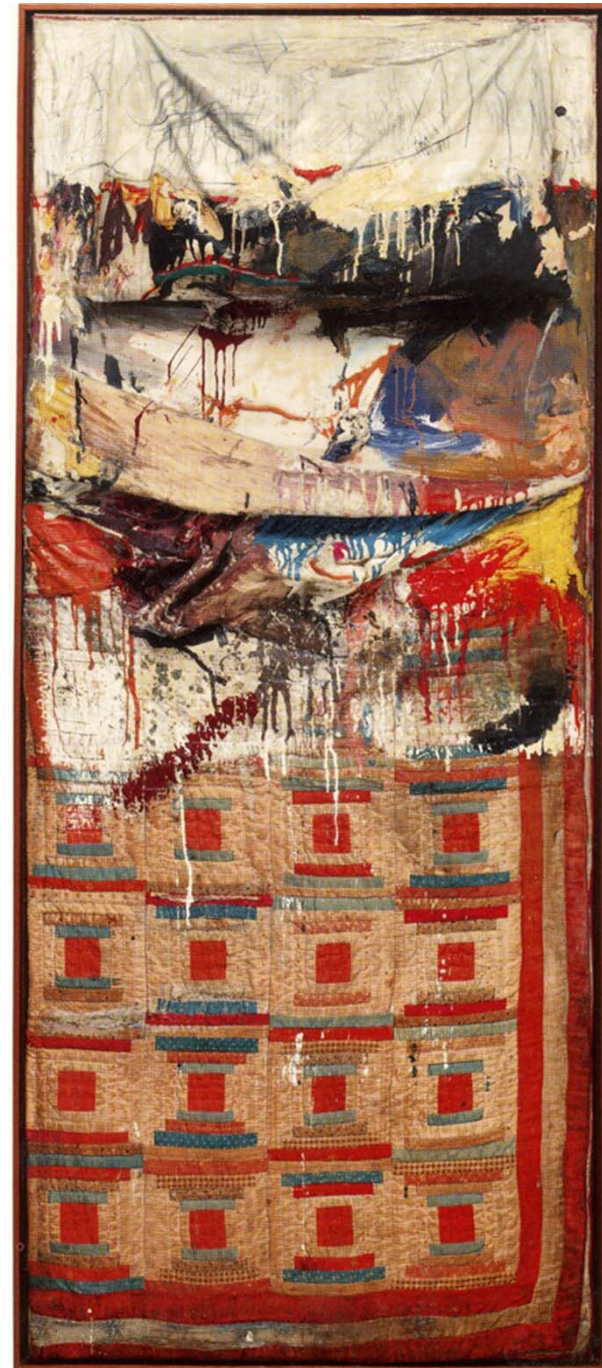
Jasper Johns, *Flag*, 1954-55



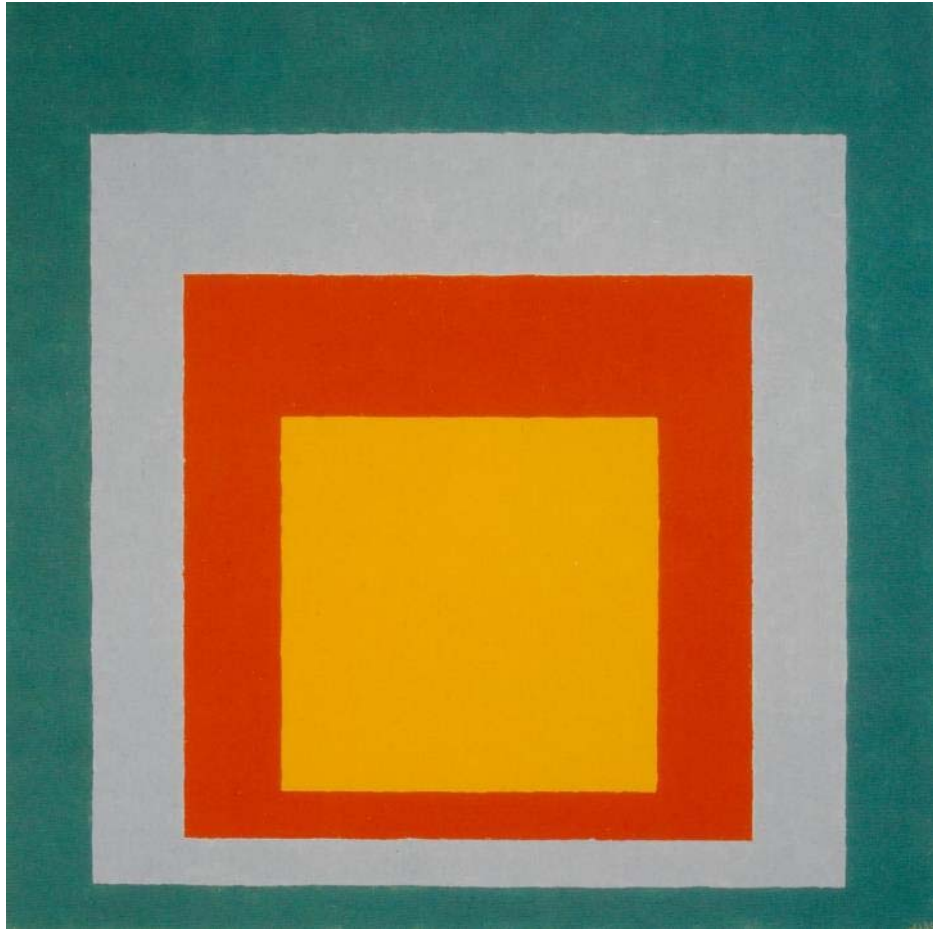
Frank Stella, *Tomlinson Court Park, 1. Version*, 1959



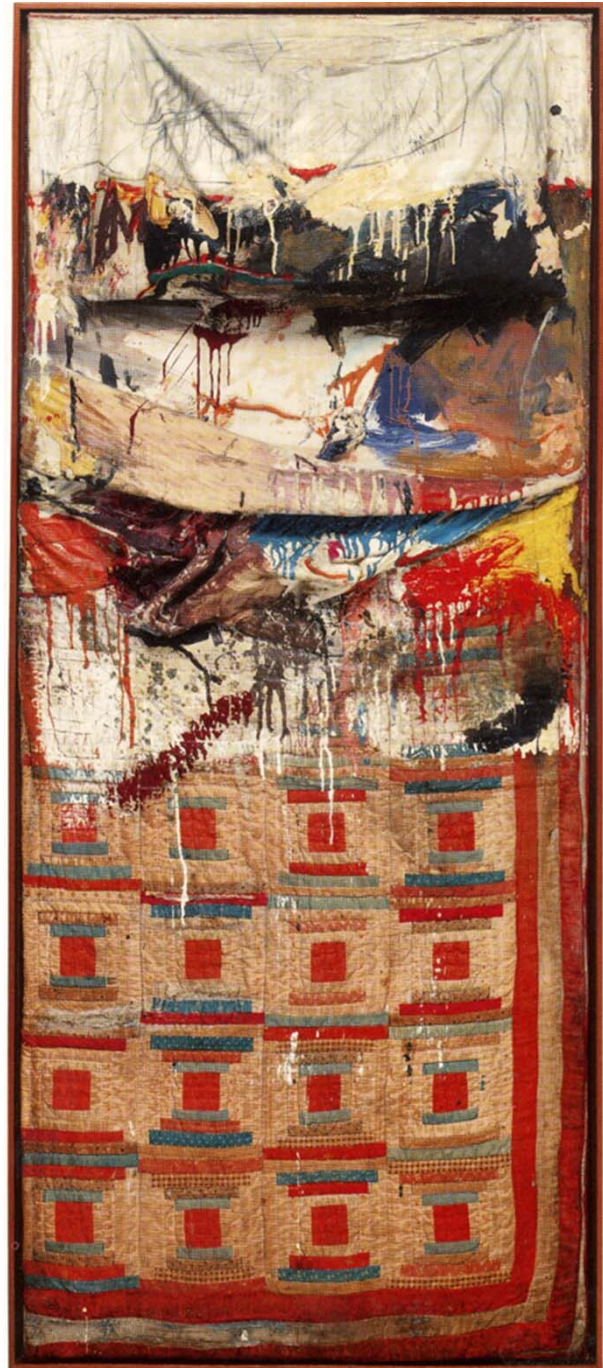
Kunsthändler Leo Castelli in seiner Galerie



Robert Rauschenberg, *Bed*, 1955

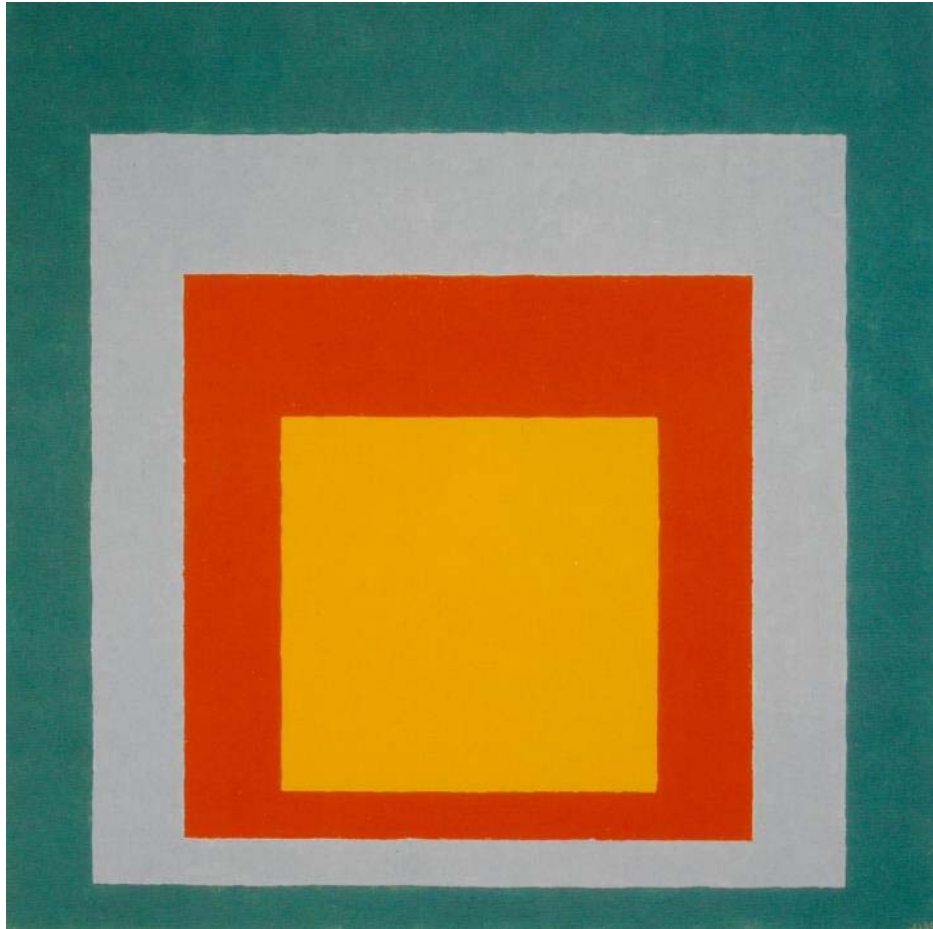


Josef Albers, *Homage to the Square*, 1950

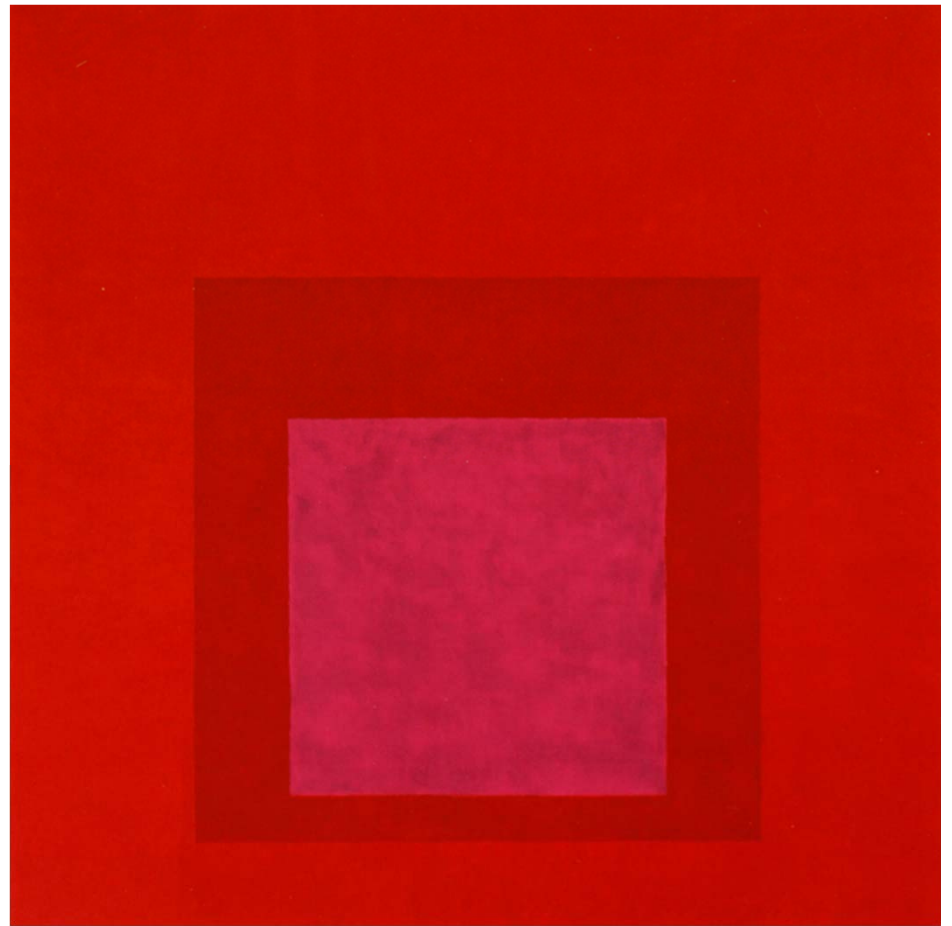


Robert Rauschenberg, *Bed*, 1955

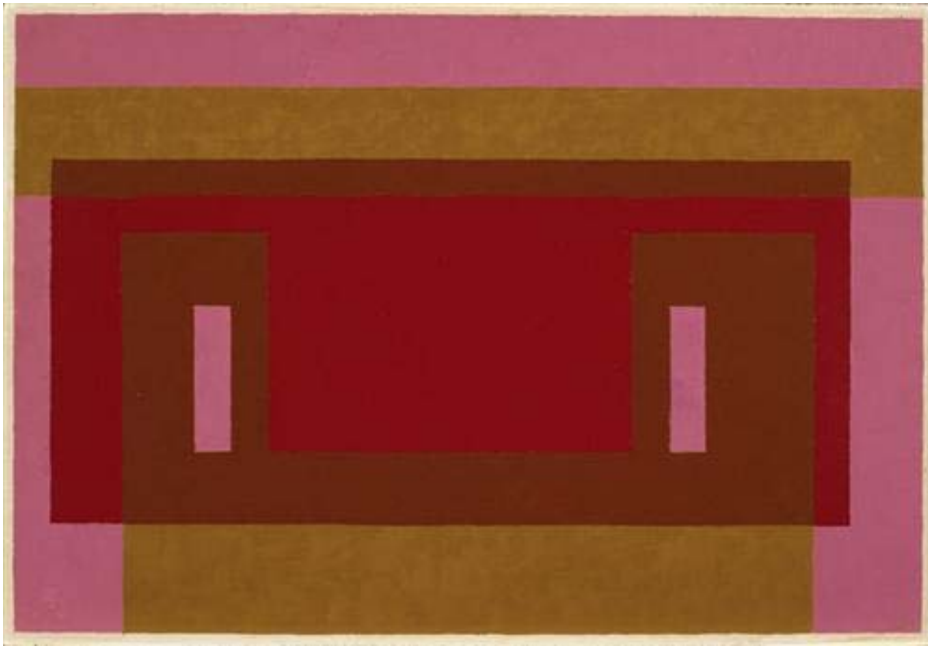




Josef Albers, *Homage to the Square*, 1950



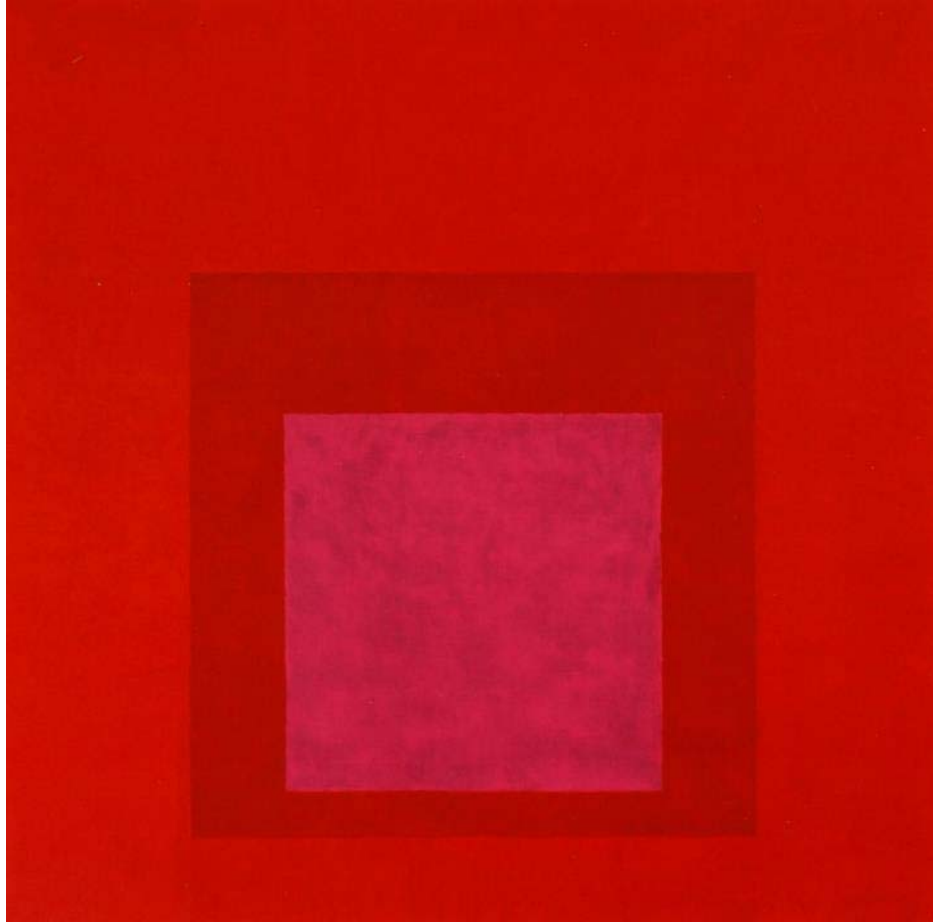
Josef Albers, *Homage to the Square*, 1951



Josef Albers, *Variant*, 1948



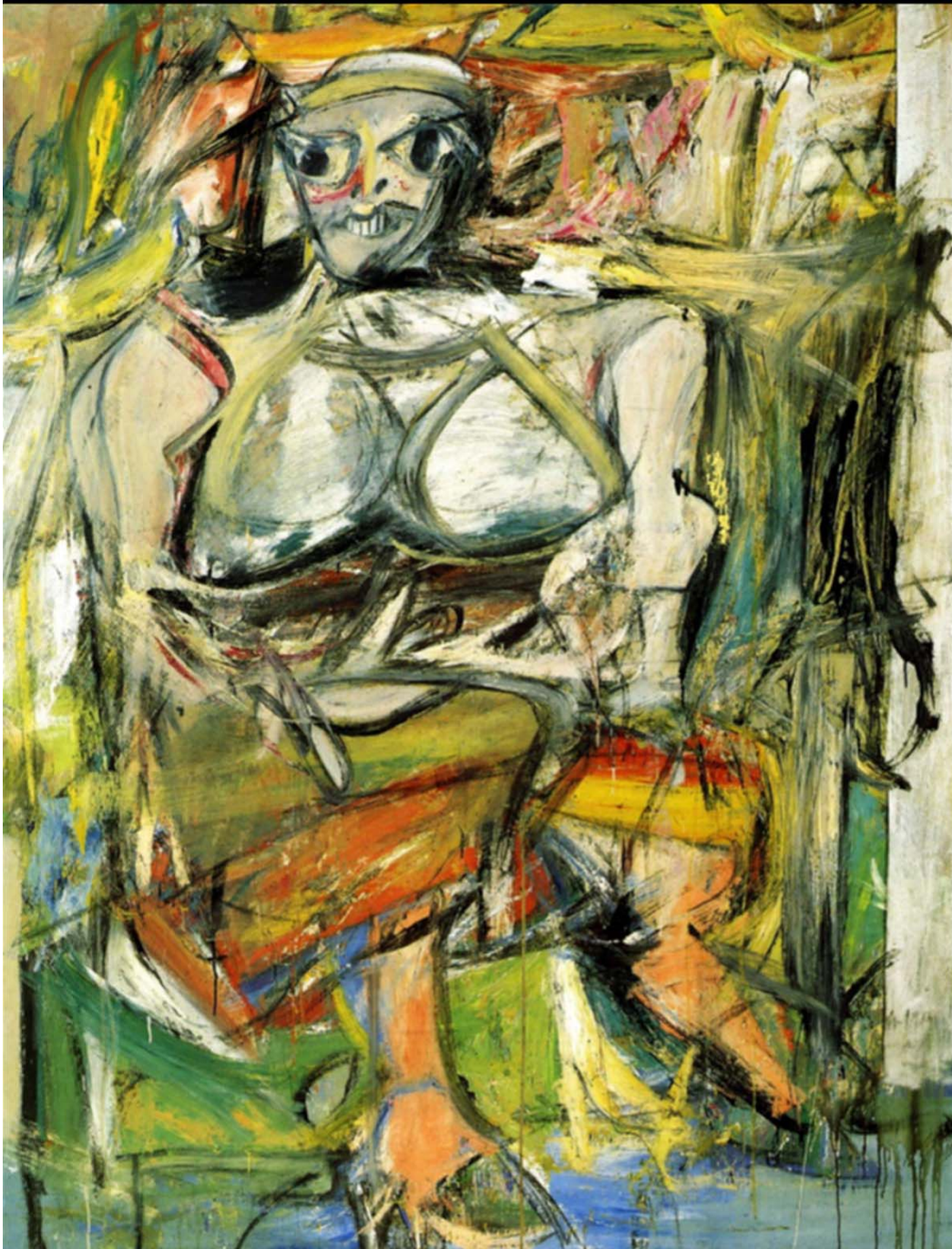
Anni Albers, *Wandbehang*, 1925



Josef Albers, *Homage to the Square*, 1951



Robert Rauschenberg, *Bed*, 1955



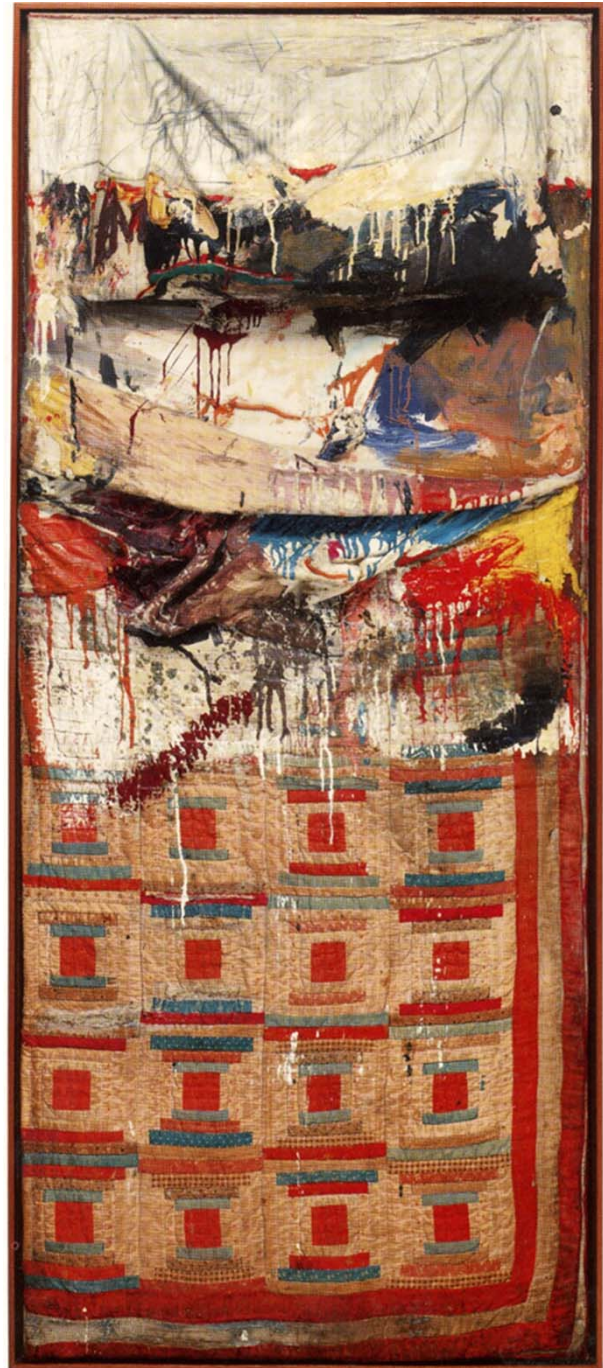
Willem de Kooning, *Woman I*, 1950-52



Jackson Pollock, *No. 5*, 1948



Robert Rauschenberg, *Bed*, 1955 (Detail)



Robert Rauschenberg, *Bed*, 1955



Robert Rauschenberg, *Trophy I (for Merce Cunningham)*, 1959



Daniel Spoerri, *Tableau piège*, 1972



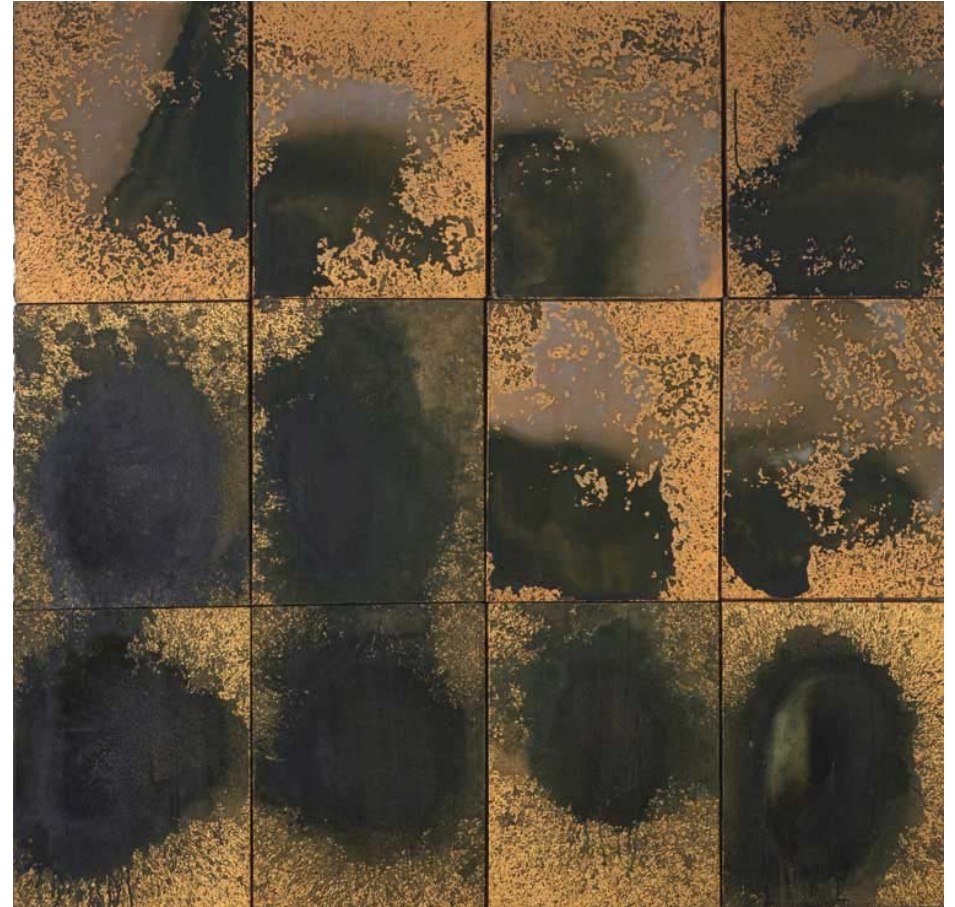
Robert Rauschenberg, *Dirt Painting (for John Cage)*, um 1953



Jackson Pollock, *No. 5*, 1948



Dieter Roth, *Schimmelbild*, 1968

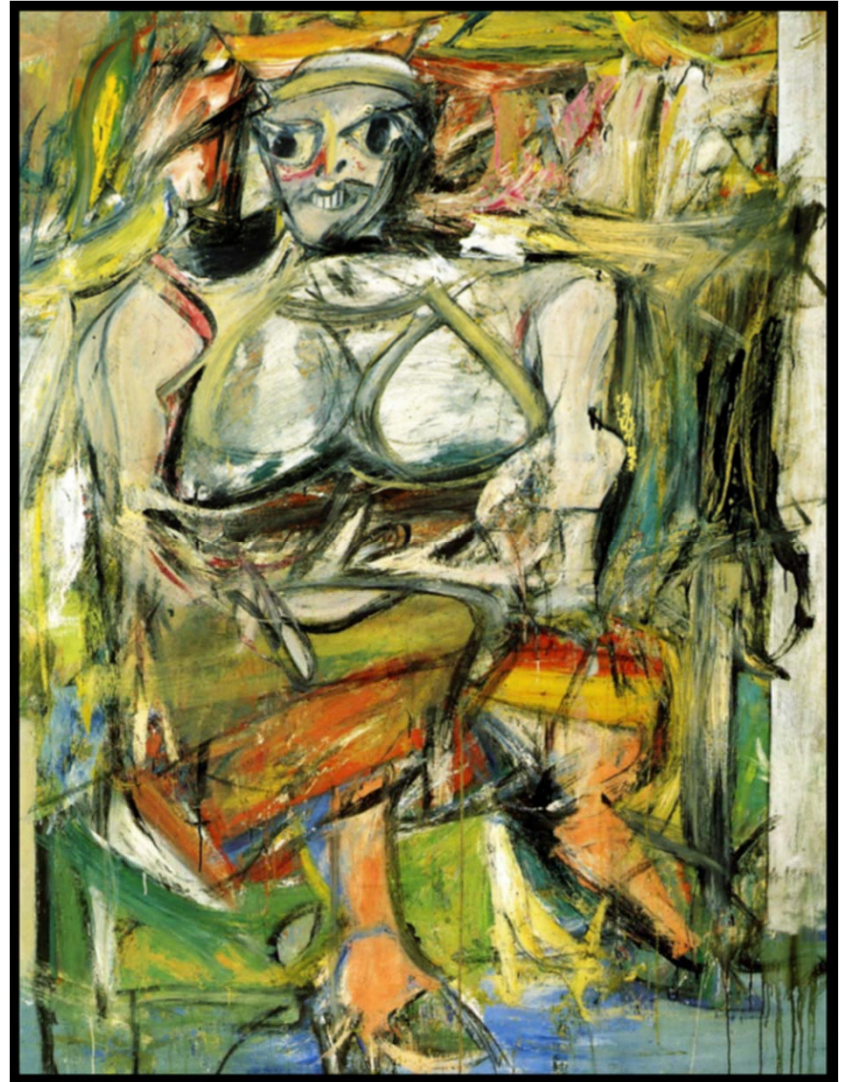


Andy Warhol, *Oxidation Painting (in 12 parts)*, 1978

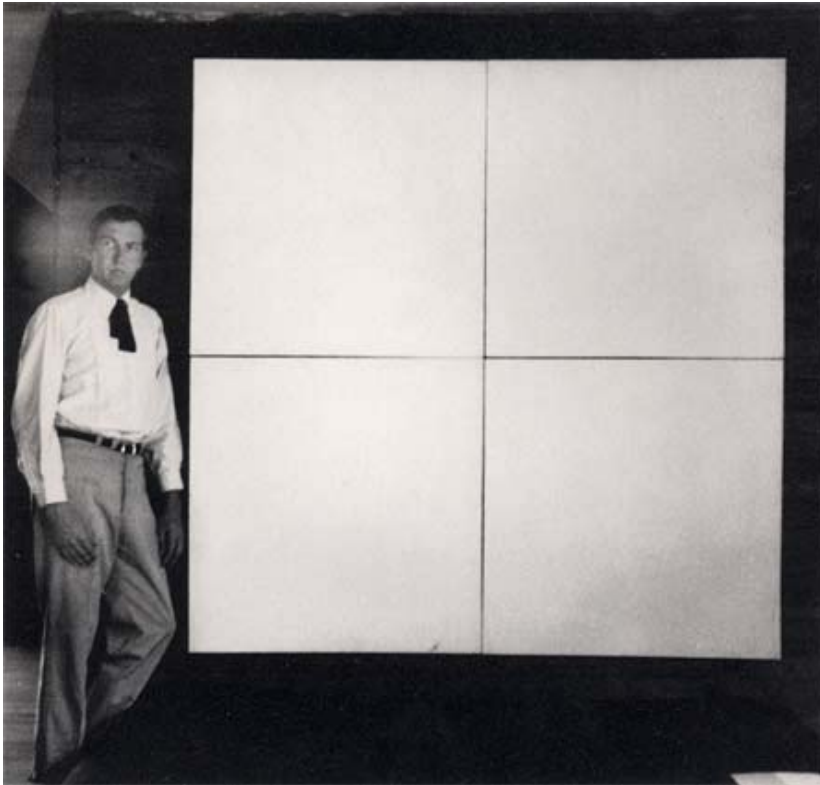




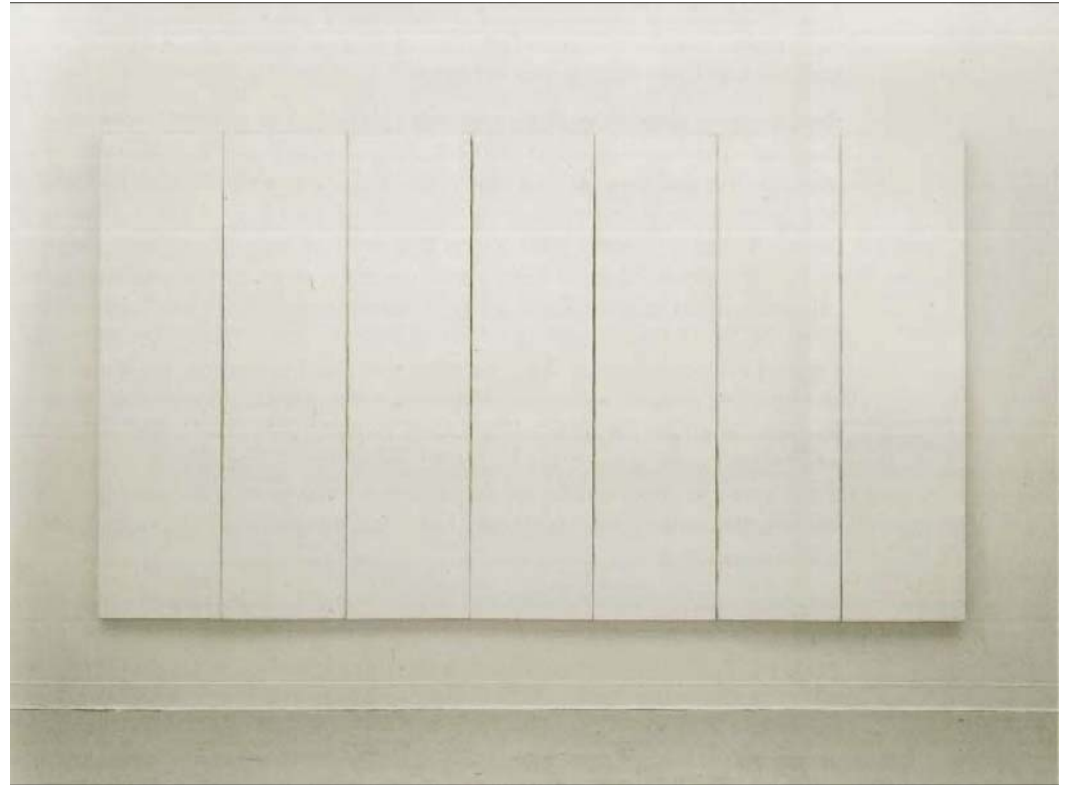
Robert Rauschenberg, *Erased de Kooning Drawing*, 1953



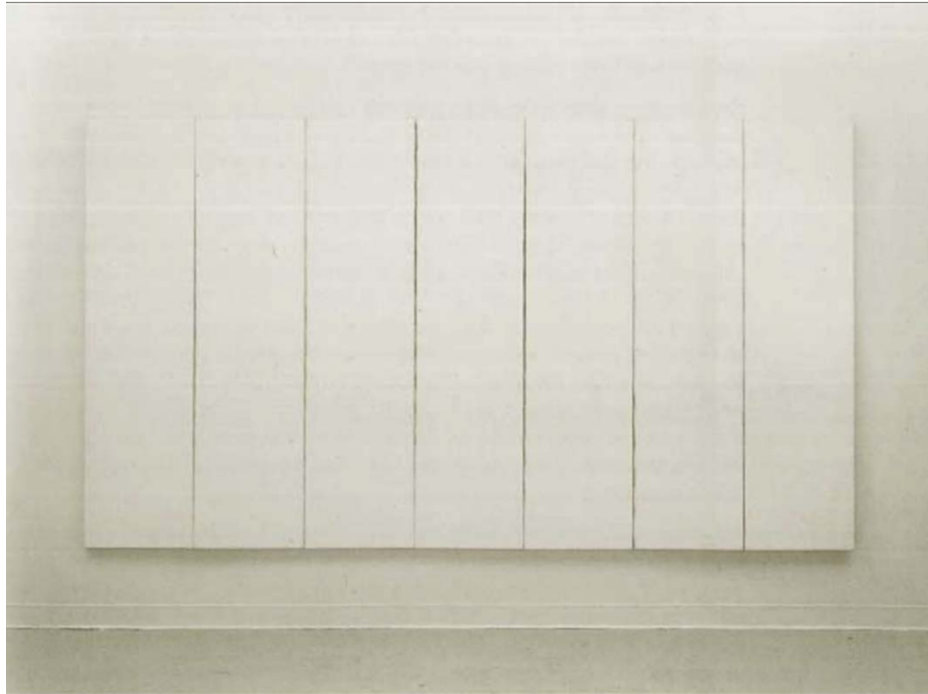
Willem de Kooning, *Woman I*, 1950-52



Robert Rauschenberg mit *White Painting*, 1951



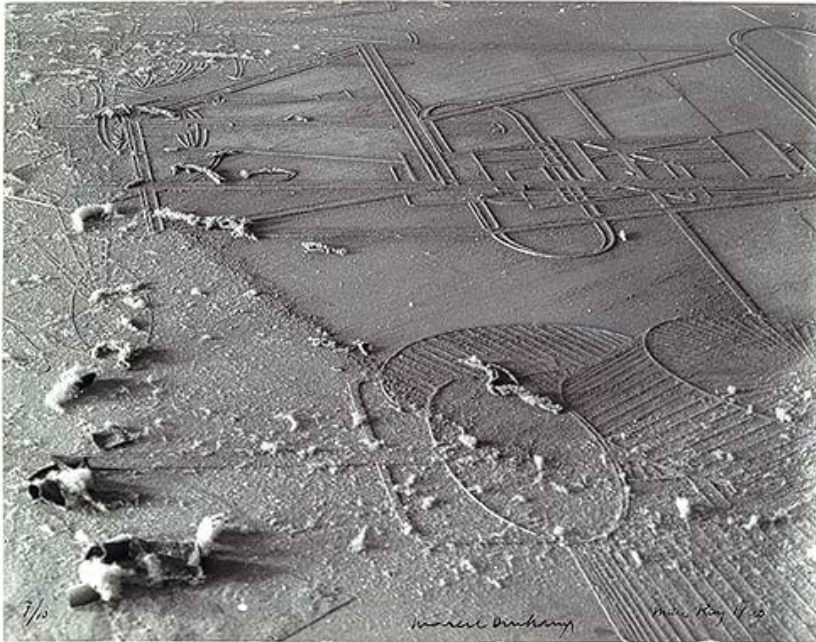
Robert Rauschenberg, *White Painting*, 1951



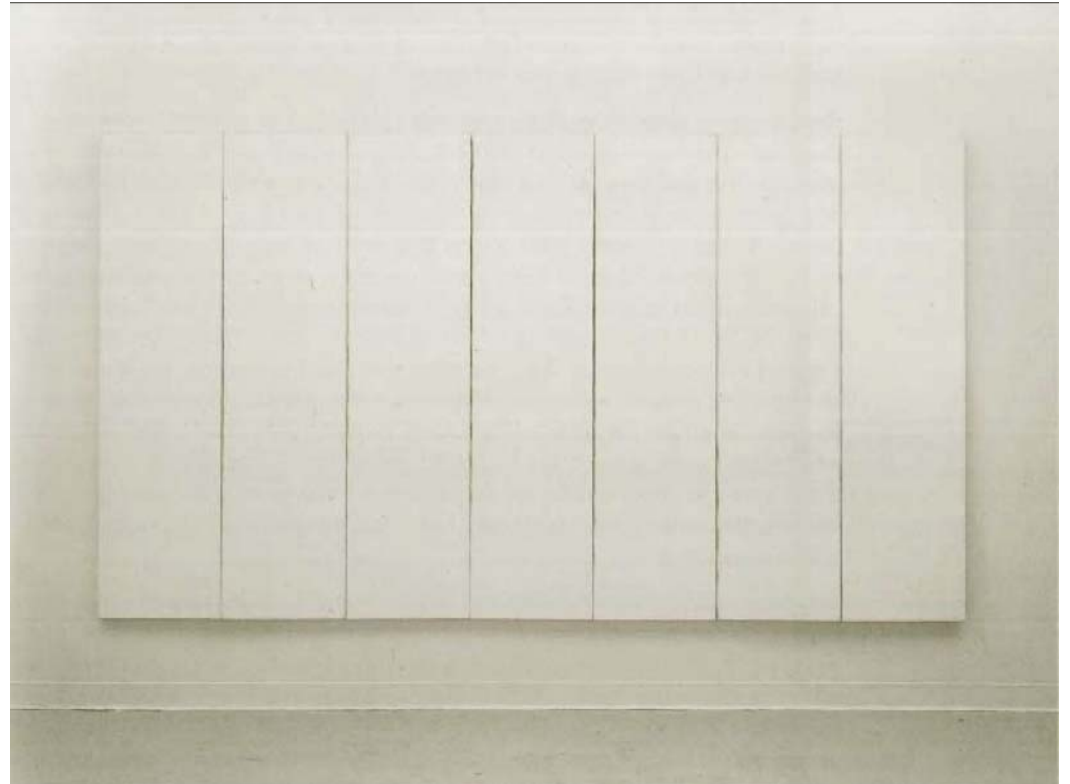
Robert Rauschenberg, *White Painting*, 1951

- “The white paintings were airports for the lights, shadows, and particles. [...] The white paintings caught whatever fell on them; why did I not look at them with my magnifying glass?”

John Cage. «On Robert Rauschenberg, Artist, and His Work», in: ders., *Silence*, Cambridge, Mass./London: MIT Press, 1966, S. 98-108.



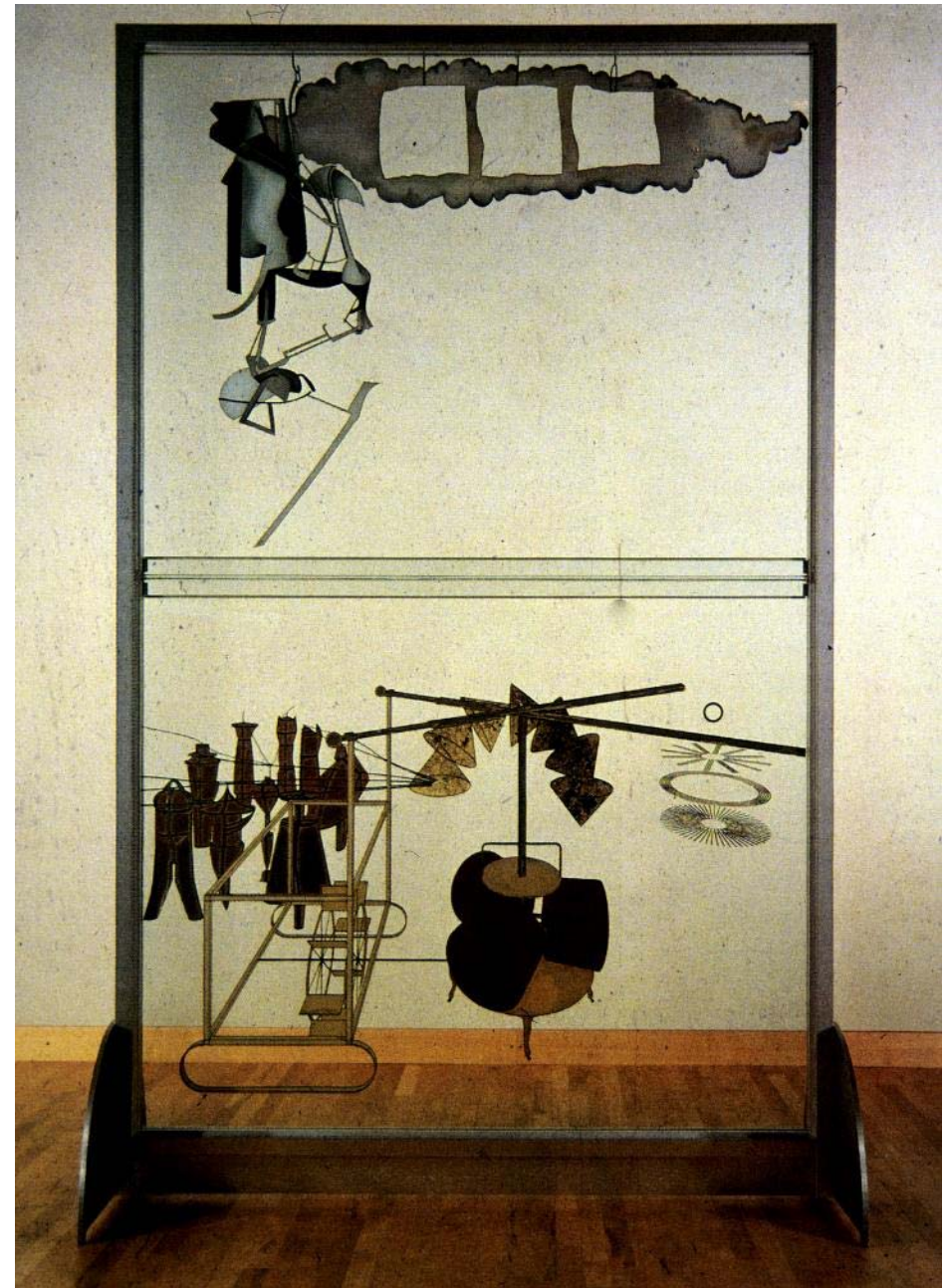
Marcel Duchamp, *Elevage de poussière*, Fotografie von Man Ray 1920, 1964



Robert Rauschenberg, *White Painting*, 1951



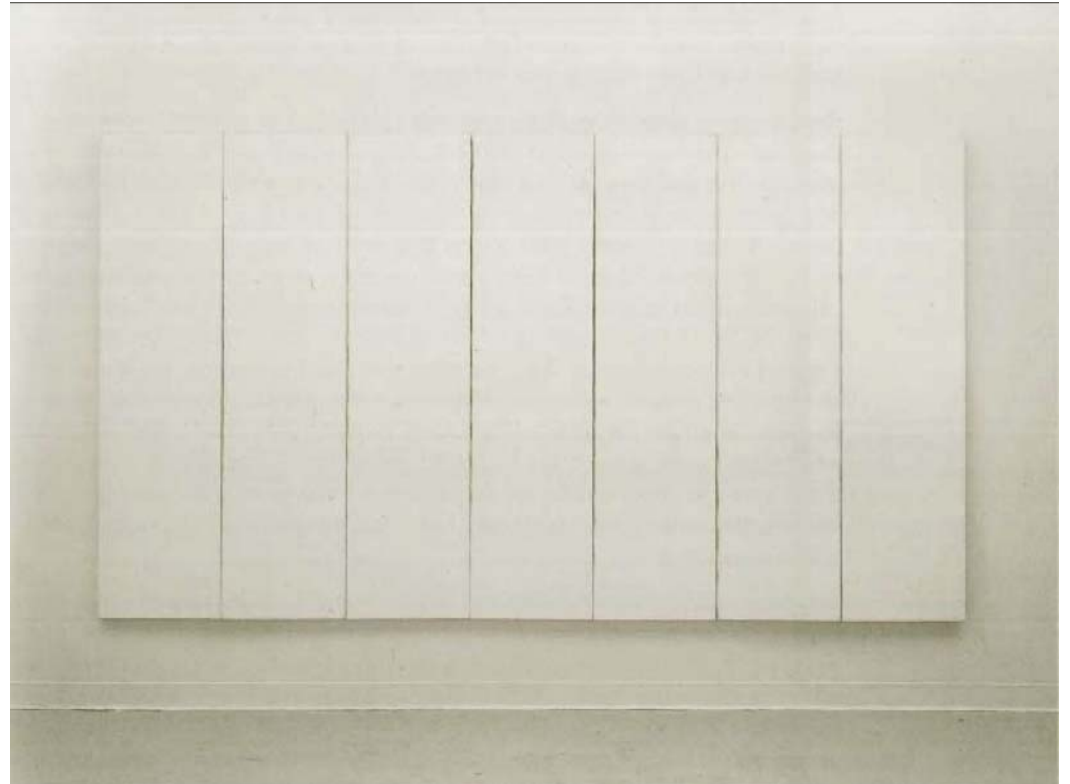
Marcel Duchamp, *Elevage de poussière*, Fotografie von Man Ray 1920, 1964



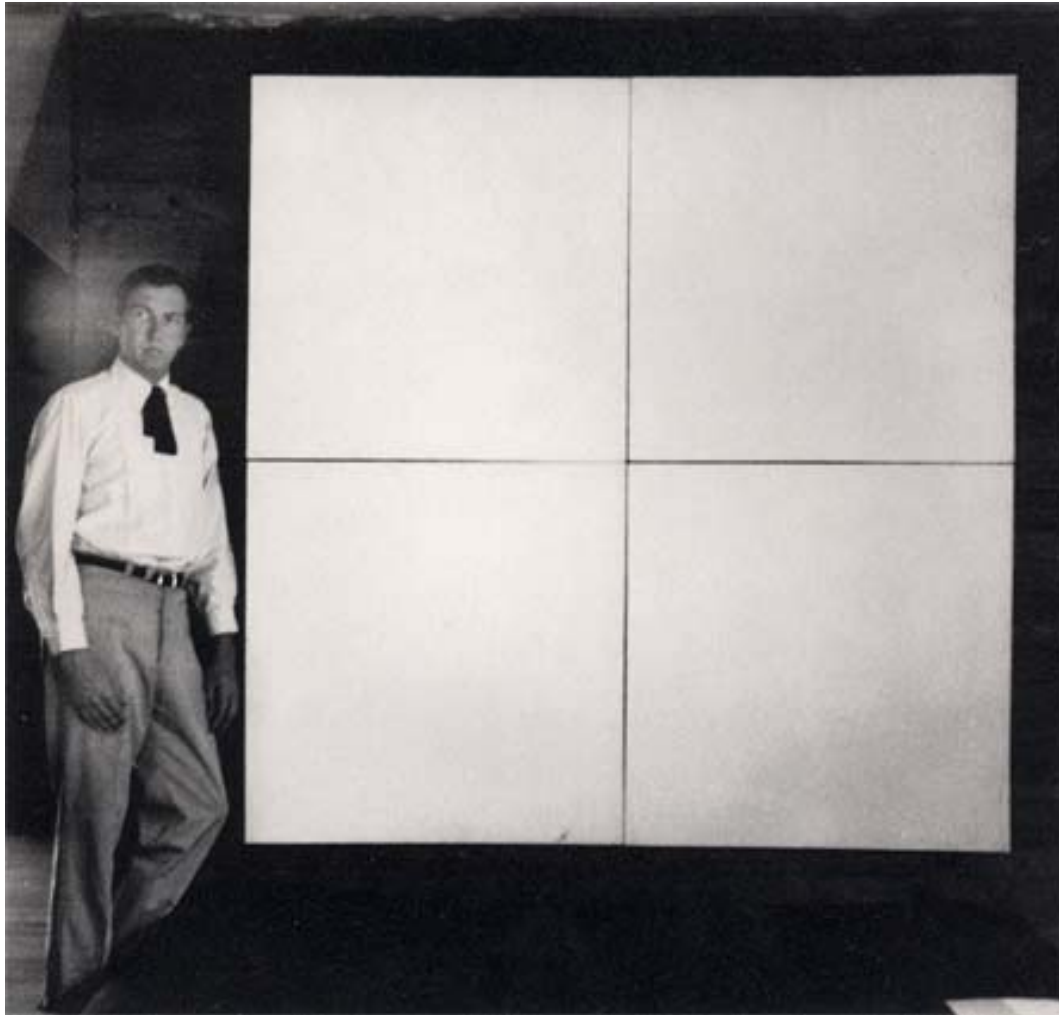
Marcel Duchamp, *Le Grand Verre*, 1915-23



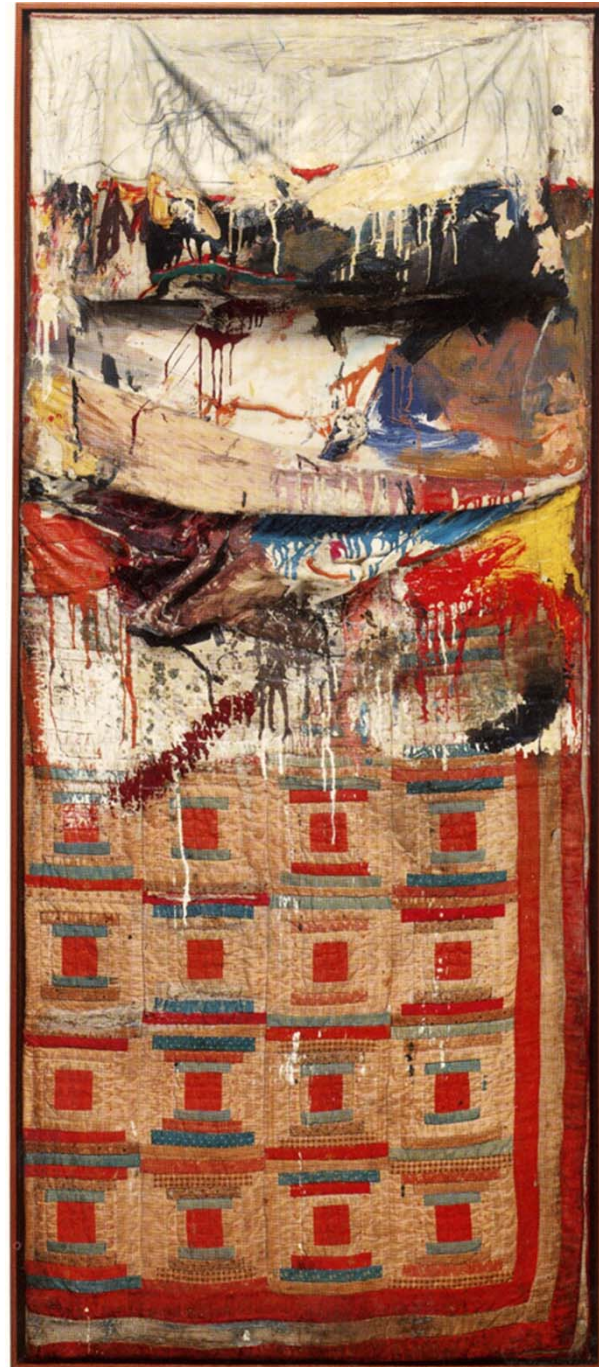
John Cage, *Silent Piece 4'33*, 1952 (Detail der Partitur)



Robert Rauschenberg, *White Painting*, 1951



Robert Rauschenberg mit *White Painting*, 1951



Robert Rauschenberg, *Bed*, 1955

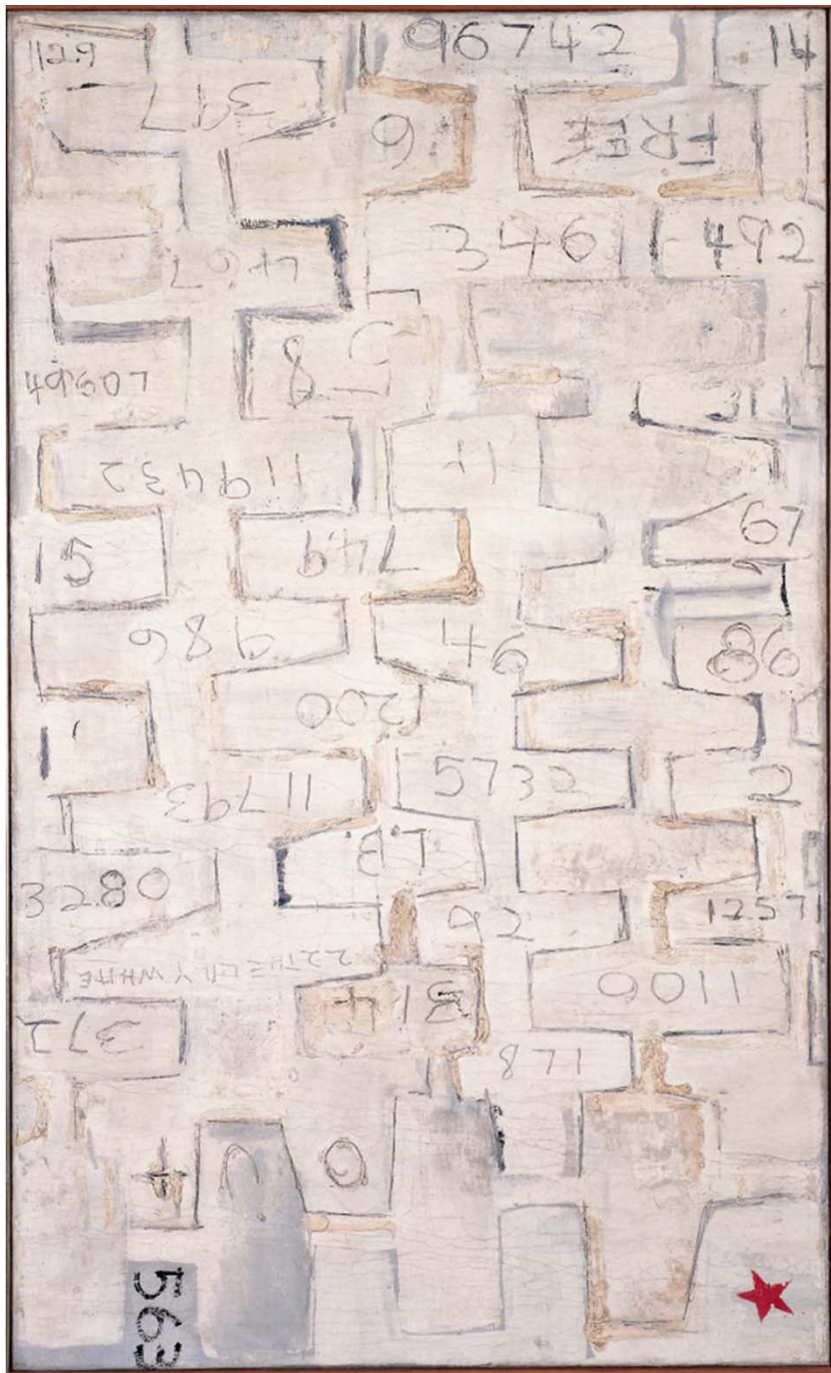


Marcel Duchamp, *Elevage de poussière*, Fotografie von Man Ray 1920, 1964



Kurt Schwitters, *Merzbild Rossfett*, ca. 1919

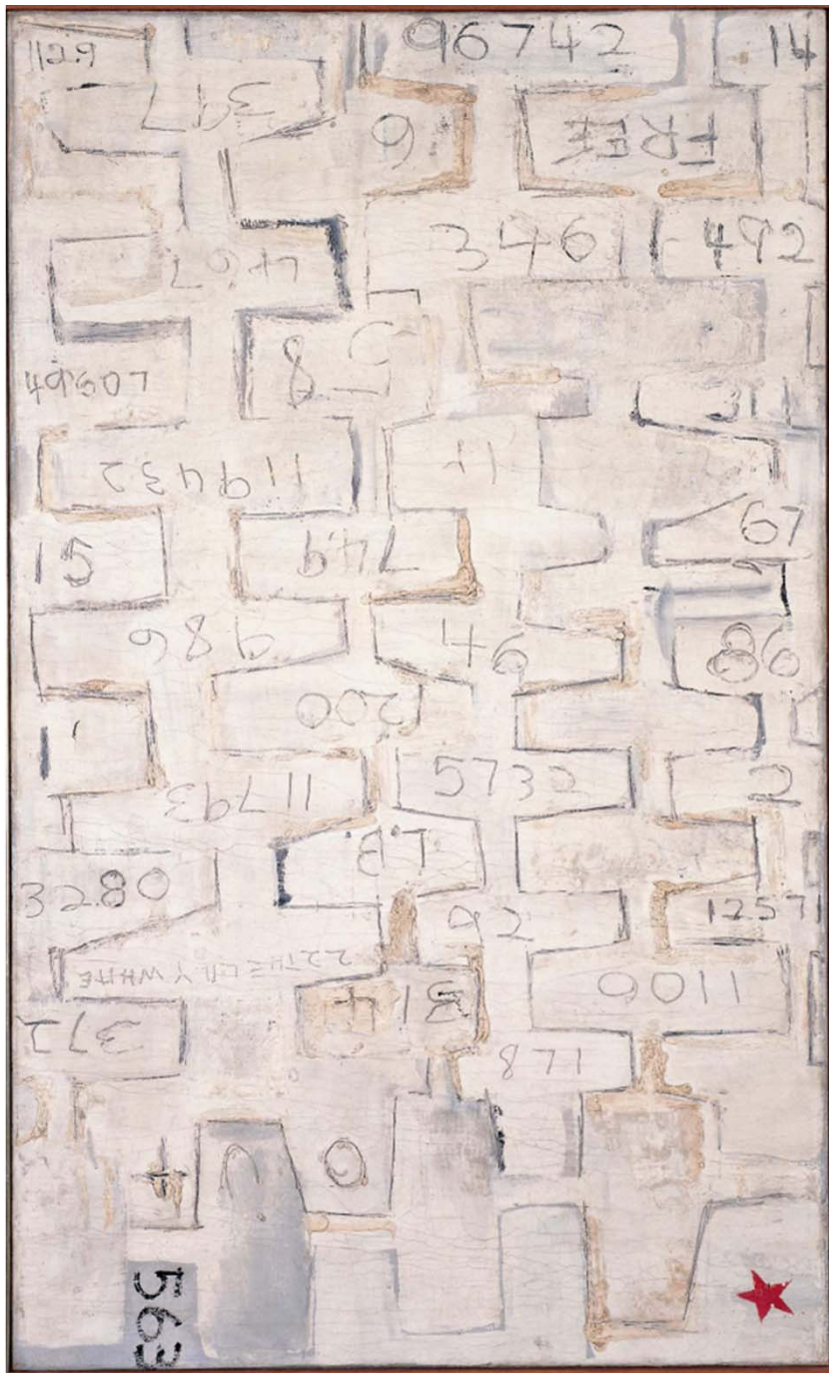




Robert Rauschenberg, *The Lily White*, 1949



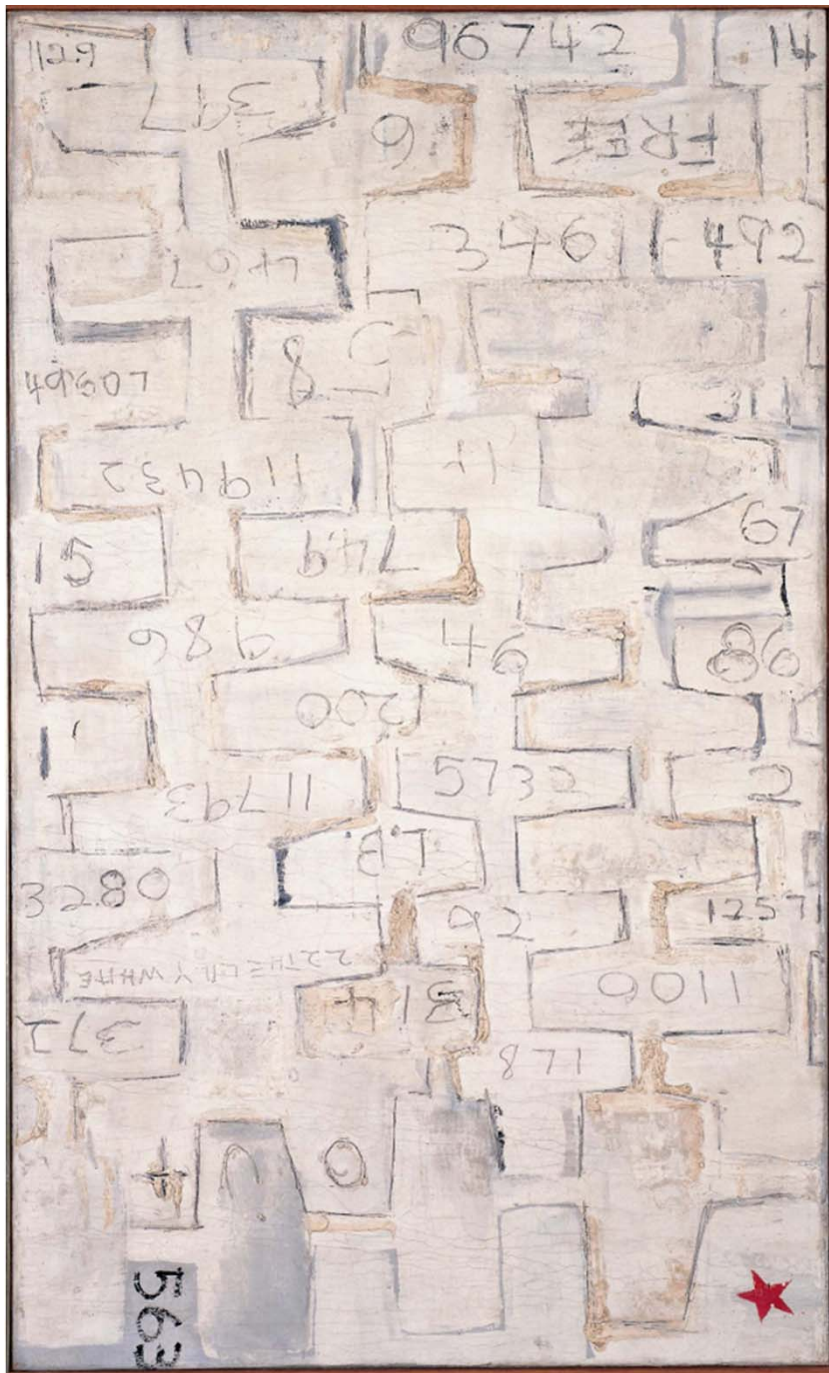
Jean Dubuffet, *René Drouin: main ouvertes*, 1946



Robert Rauschenberg, *The Lily White*, 1949

» We can still hang their pictures – just as we tack up maps and architectural plans, or nail a horseshoe to the wall for good luck. Yet these pictures no longer simulate vertical fields but opaque flatbed horizontals. They no more depend on a head-to-toe correspondence with human posture than a newspaper does. The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards – any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed – whether coherently or in confusion. The pictures of the last fifteen or twenty years insist on a radically new orientation, in which the painted surface is no longer the analogue of a visual experience of nature but of operational process.«

Leo Steinberg, "Other Criteria", in: ders., *Other Criteria. Confrontations with Twentieth-Century Art*, Chicago/London: The University of Chicago Press, 1972, S. 55-91



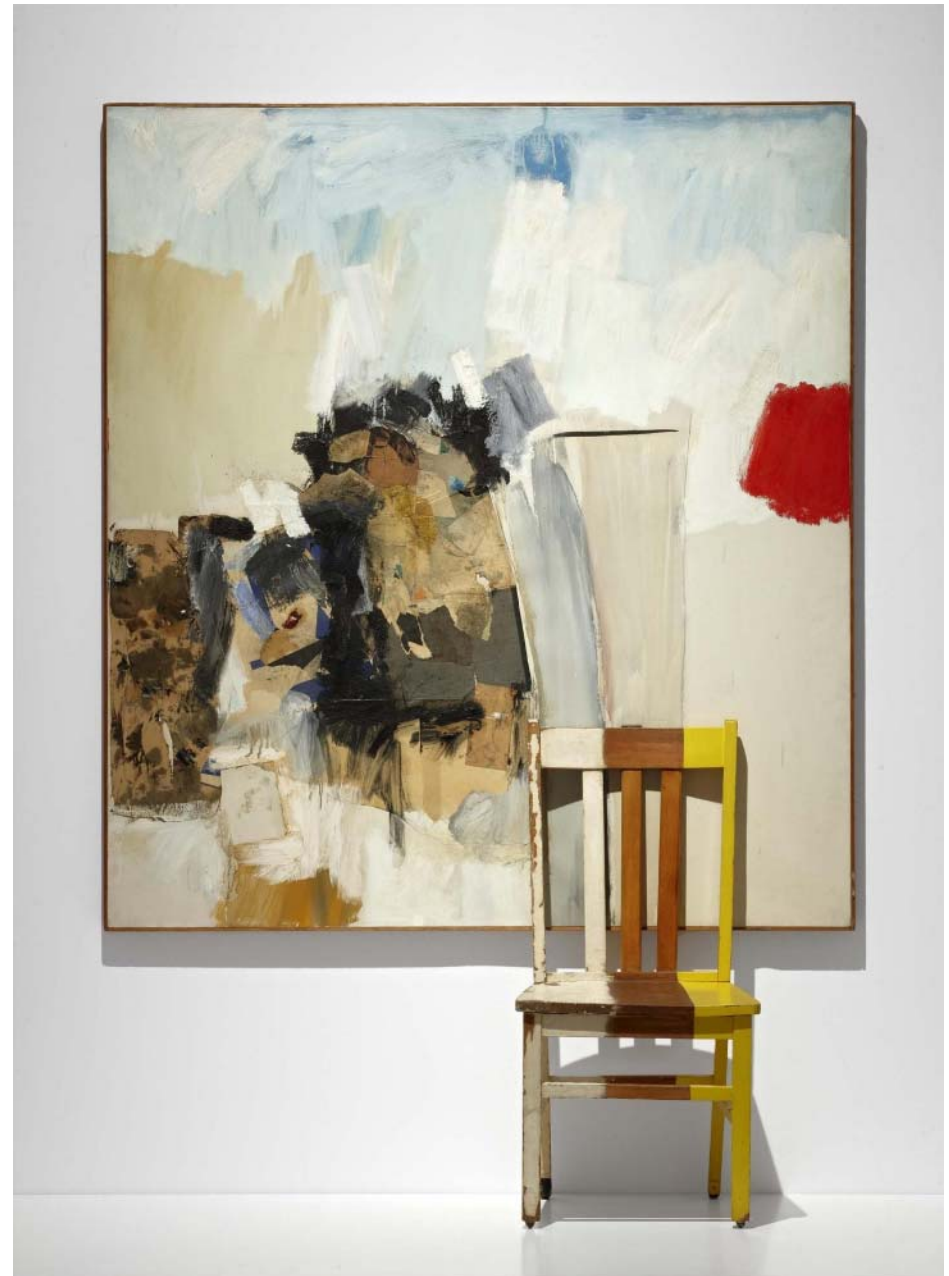
Robert Rauschenberg, *The Lily White*, 1949

»Rauschenberg's picture, with its cryptic meander of lines and numbers, is a work surface that cannot be construed into anything else. Up and down are as subtly confounded as positive-negative space or figure-ground differential. [...], and the cyphers read every way. Scratched into wet paint, the picture ends up as a verification of its own opaque surface.«

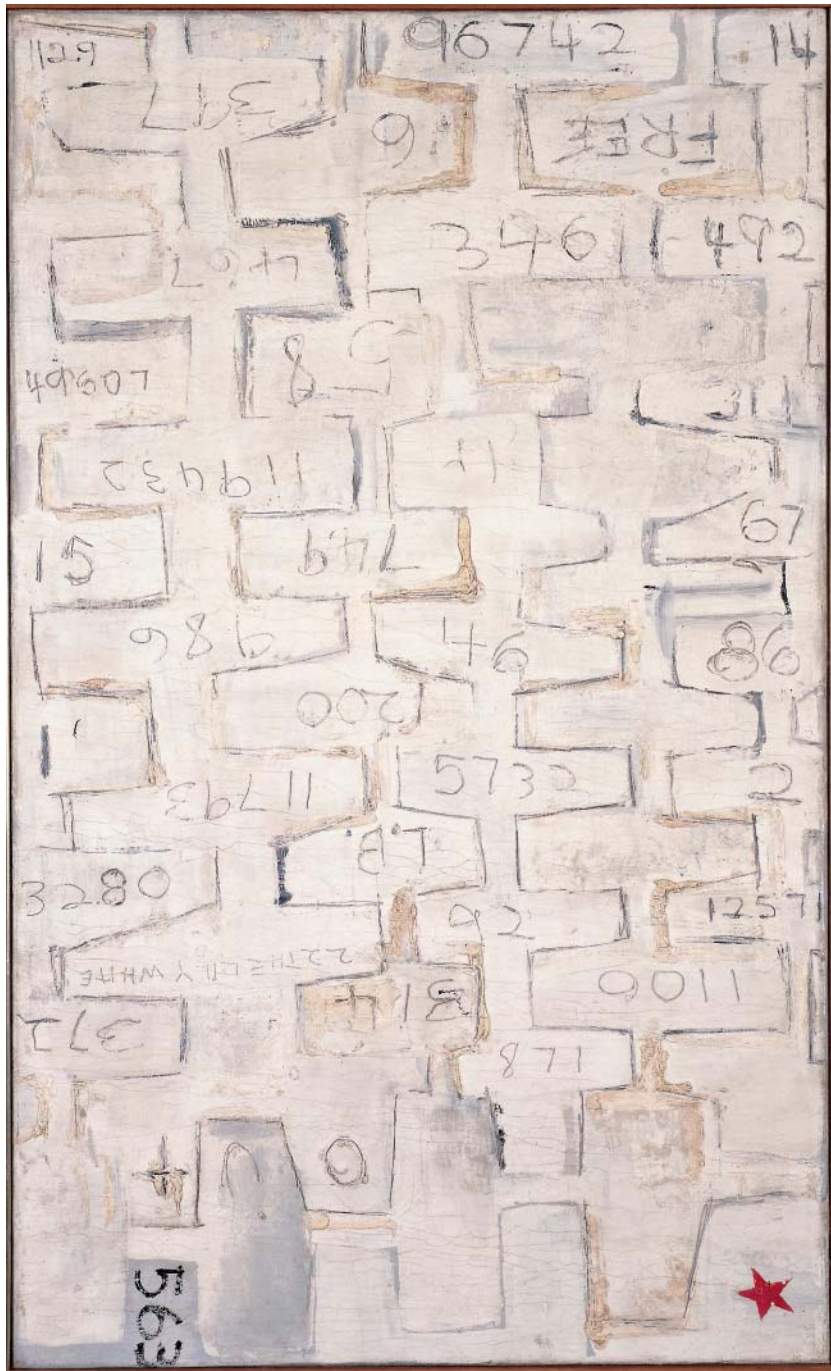
Leo Steinberg, "Other Criteria", in: ders., *Other Criteria. Confrontations with Twentieth-Century Art*, Chicago/London: The University of Chicago Press, 1972, S. 55-91



Robert Rauschenberg, *Canyon*, 1959



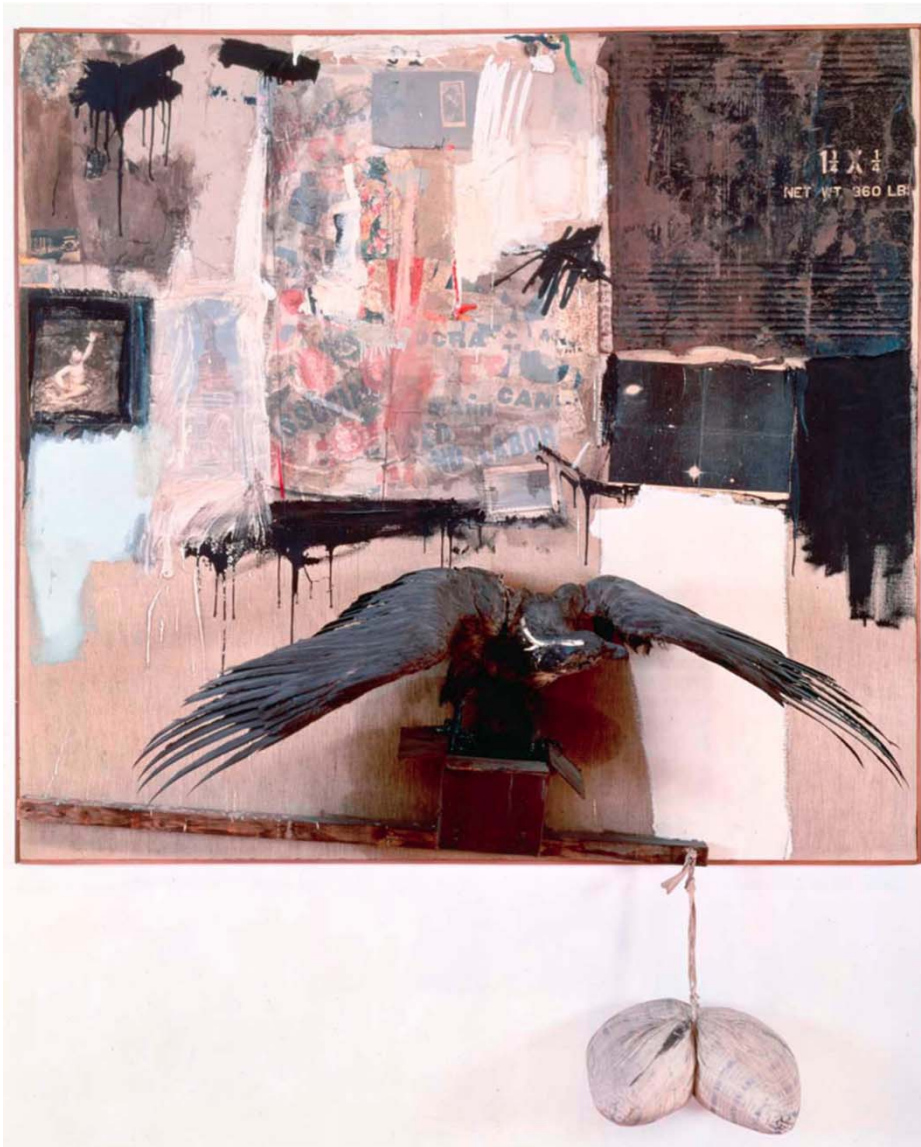
Robert Rauschenberg, *Pilgrim*, 1960



Robert Rauschenberg, *The Lily White*, 1949



Robert Rauschenberg, *Erased de Kooning Drawing*, 1953



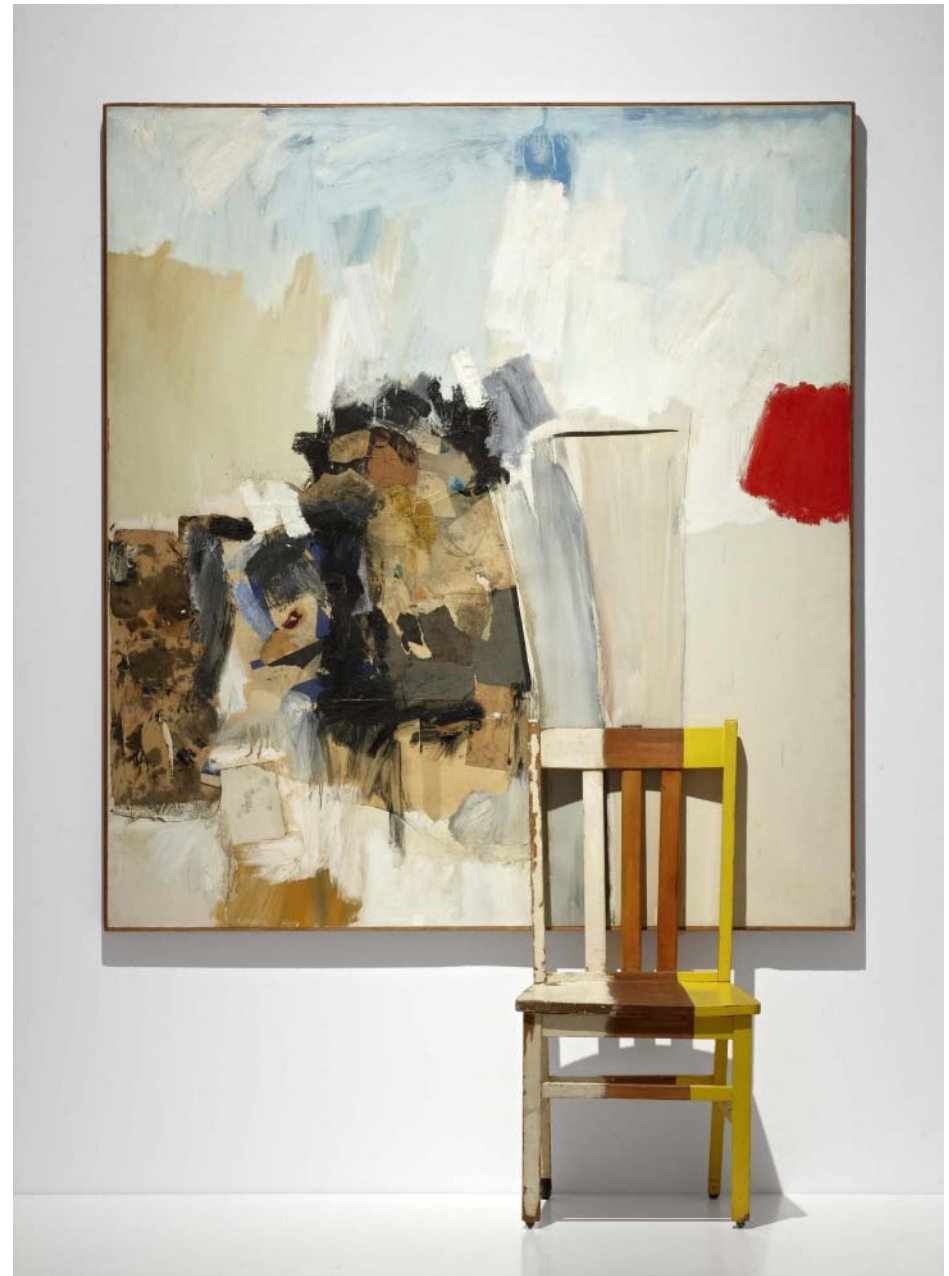
Robert Rauschenberg, *Canyon*, 1959

» The „integrity of the picture plane“ – once the accomplishment of good desing – was to become that which is given. The picture’s „flatness“ was to be no more of a problem than the flatness of a disordered desk or an unswept floor. Against Rauschenberg’s picture plane you can pin or project any image because it will not work as a glimpse of a world, but as a scrap of printed material. And you can attach any object, so long as it beds itself down on the work surface.

«



Robert Rauschenberg, Canyon, 1959



Robert Rauschenberg, *Pilgrim*, 1960



Robert Rauschenberg, *Canyon*, 1959

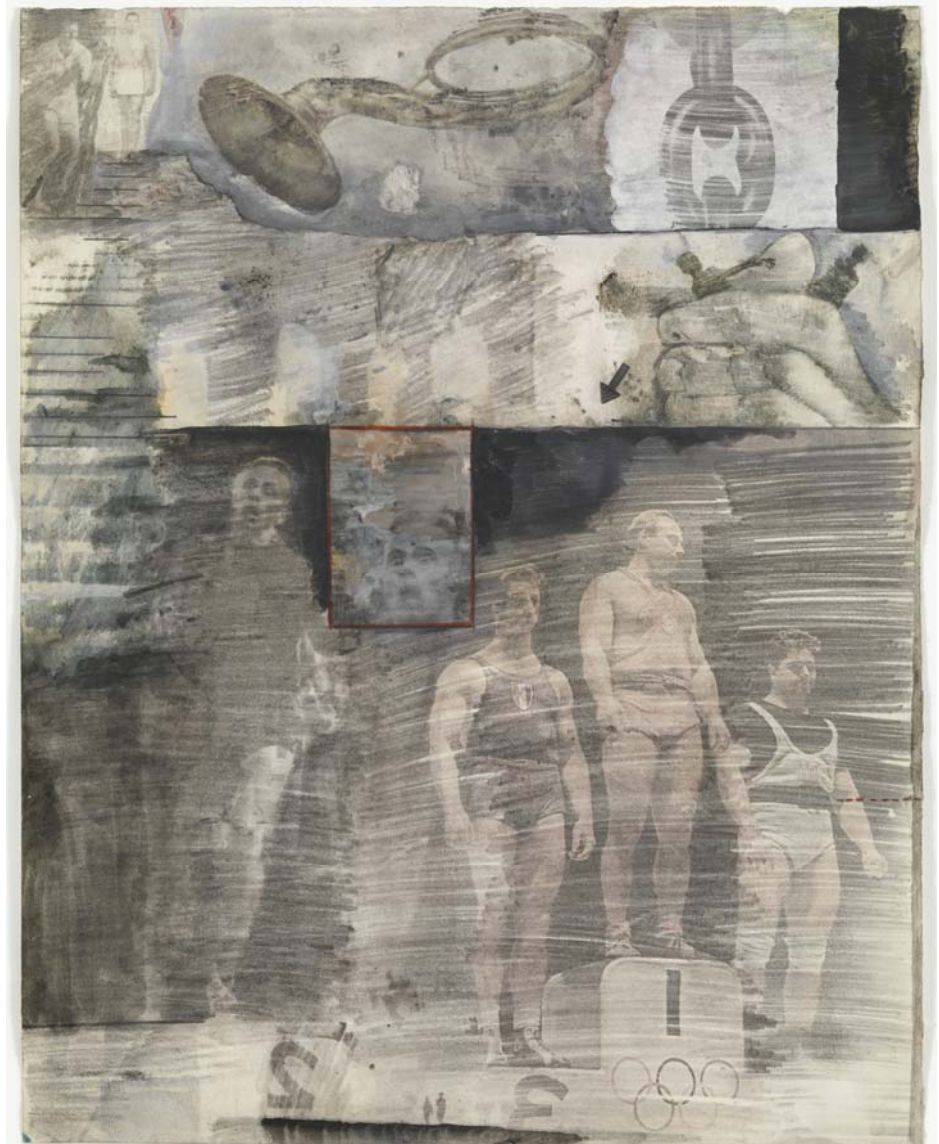


Robert Rauschenberg, *Monogram*, 1955-1959

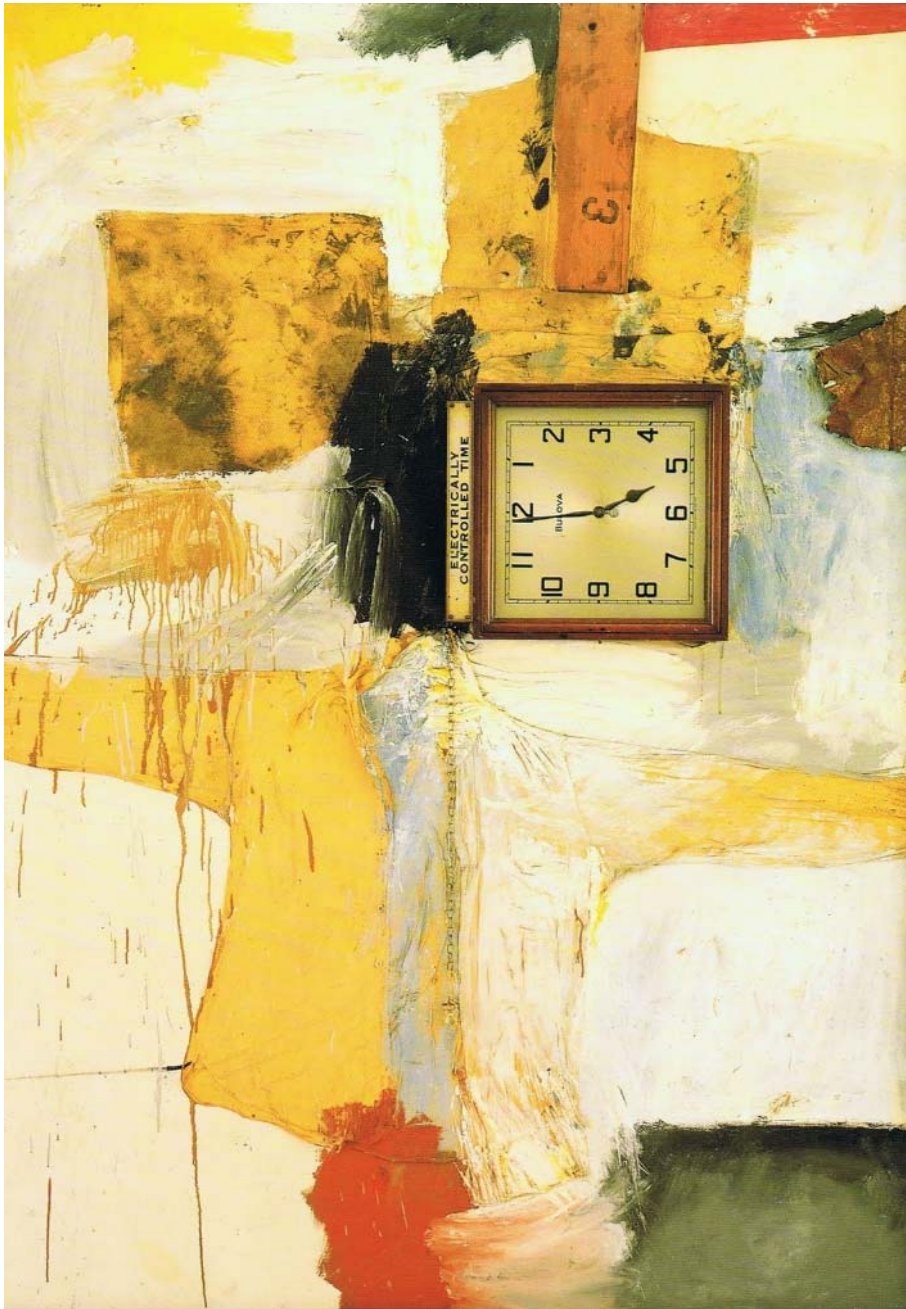




Robert Rauschenberg, *Canto XIV: Circle Seven, Round 3, The Violent against God, Nature and Art*, 1959-60



Robert Rauschenberg, *Canto XIV: The Central Pit of Malebolge, The Giants*, 1959-60



Robert Rauschenberg, *Third Time Painting*, 1961



Robert Rauschenberg, *Estate*, 1963