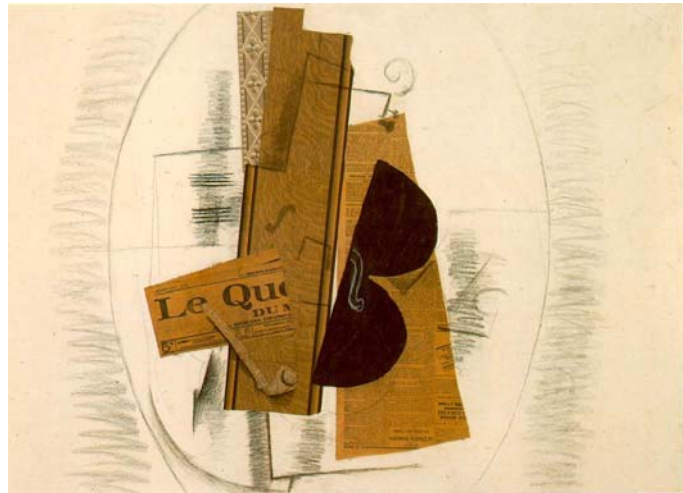


You can see that some work in our Summer Exhibition uses methods of assembling, layering, reworking and other types of manipulation.

These methods are used in ‘collage’.

‘Collage’ (from the French word *coller*, to glue) is a term said to have first been coined by Braque and Picasso at the beginning of the twentieth century. Collage became known for its distinctive application of materials, often using the *objet trouve*, and fixing these ‘found objects’ to a two-dimensional surface. Art historians often attribute the conception of collage as a reflection of the disorientation that resulted from the pace of the modern world.

The definition of collage, as found in the *Oxford English Dictionary*, is ‘an abstract form of art in which photographs, pieces of paper, newspaper cuttings, string, etc. are placed in juxtaposition and glued to the pictorial surface.’



The materials used may be visual and textual representations of recognizable objects. When placed next to each other, however, these representations may lose their autonomous meaning and create a new identity.

Georges Braque stuck simulated oak-grain wallpaper to his charcoal drawings. Picasso immediately stuck patches to his canvases; the patches ‘collided with the surface plain of the painting’. Other additions, fragments of newspaper, tickets and posters, allowed artists to reference current affairs and external events. Collage was seen to be both serious and ‘tongue-in-cheek’.

Image: *Violin and Pipe*, Georges Braque

Violin and Pipe is an example of Braque’s *papier collé* (pasted paper) work. He has used newspaper, wallpaper and wood-grained paper to represent the various parts of the violin and pipe, highlighting the subjects of attention. The fragments of contrasting types of paper, mixed with charcoal drawing, emphasises the tension between representation and abstraction, leading to a multiple perspective of the objects.