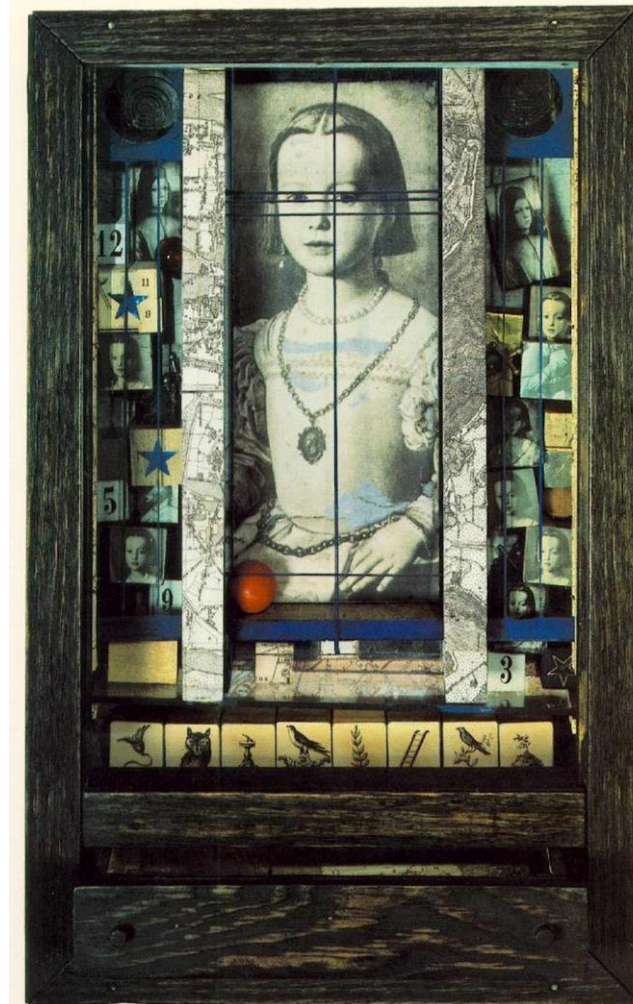
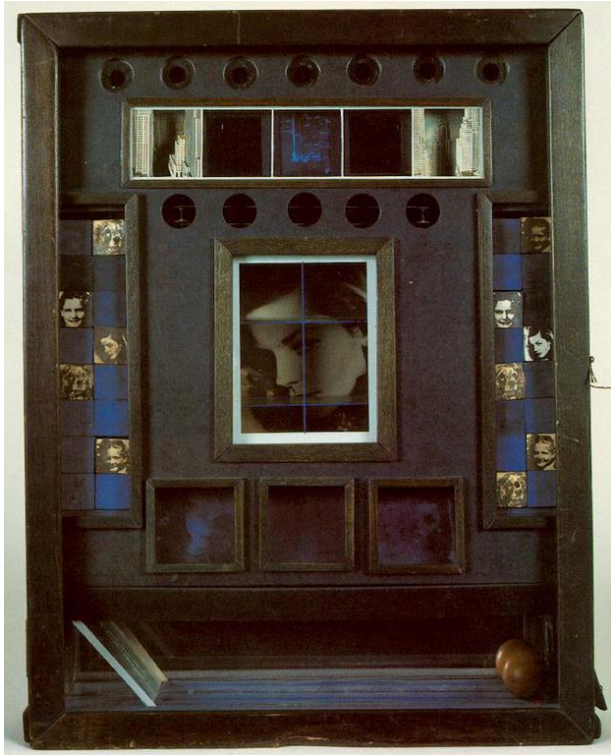


# Autobiographical Assemblage



An *assemblage* is a work of art made by grouping found or unrelated objects. Assemblage could be thought of as the sculptural equivalent of collage.





The Surrealists were some of the first artists to explore the potential of assemblage, which they used to create surreal objects. The Surrealist assemblages often employ the artistic technique of *juxtaposition*.



Man Ray, *Cadeau*, 1921



Salvador Dalí, *Lobster Telephone*, 1936



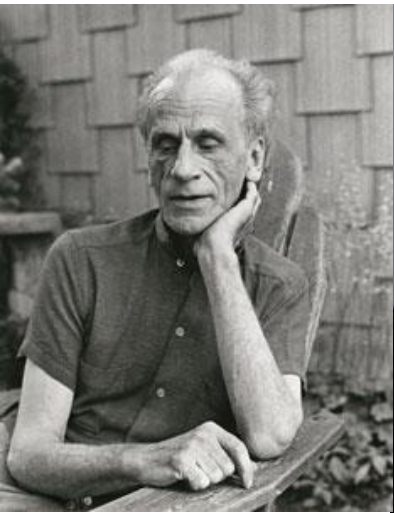
Meret Oppenheim, *Object*, 1936



Man Ray, *Objet à Détruire*, 1923

*Juxtaposition* is the act of placing things/images side by side or close together for comparison or contrast.

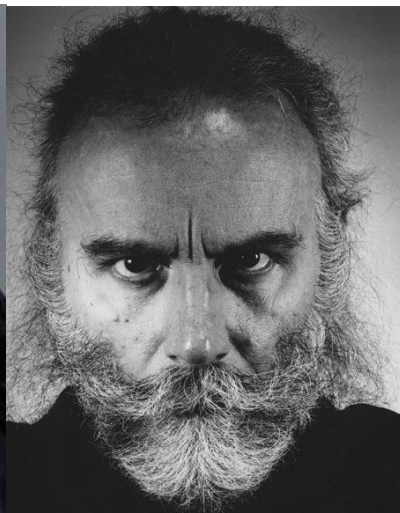
Some artists known for their assemblages include:



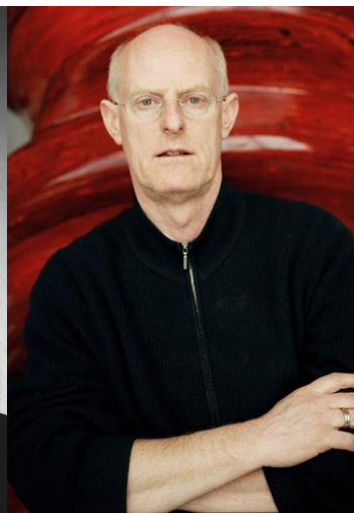
Joseph Cornell



Louise Nevelson



Lucas Samaras



Tony Cragg



Janine Antoni



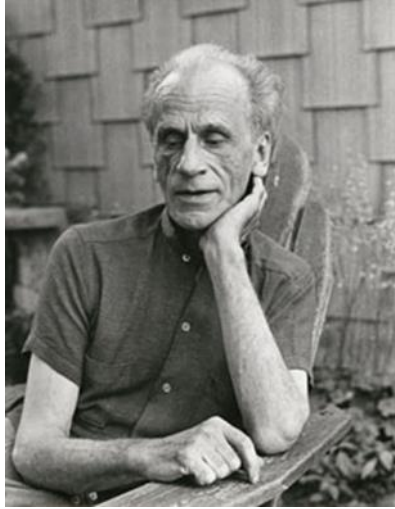
Tim Noble and Sue Webster





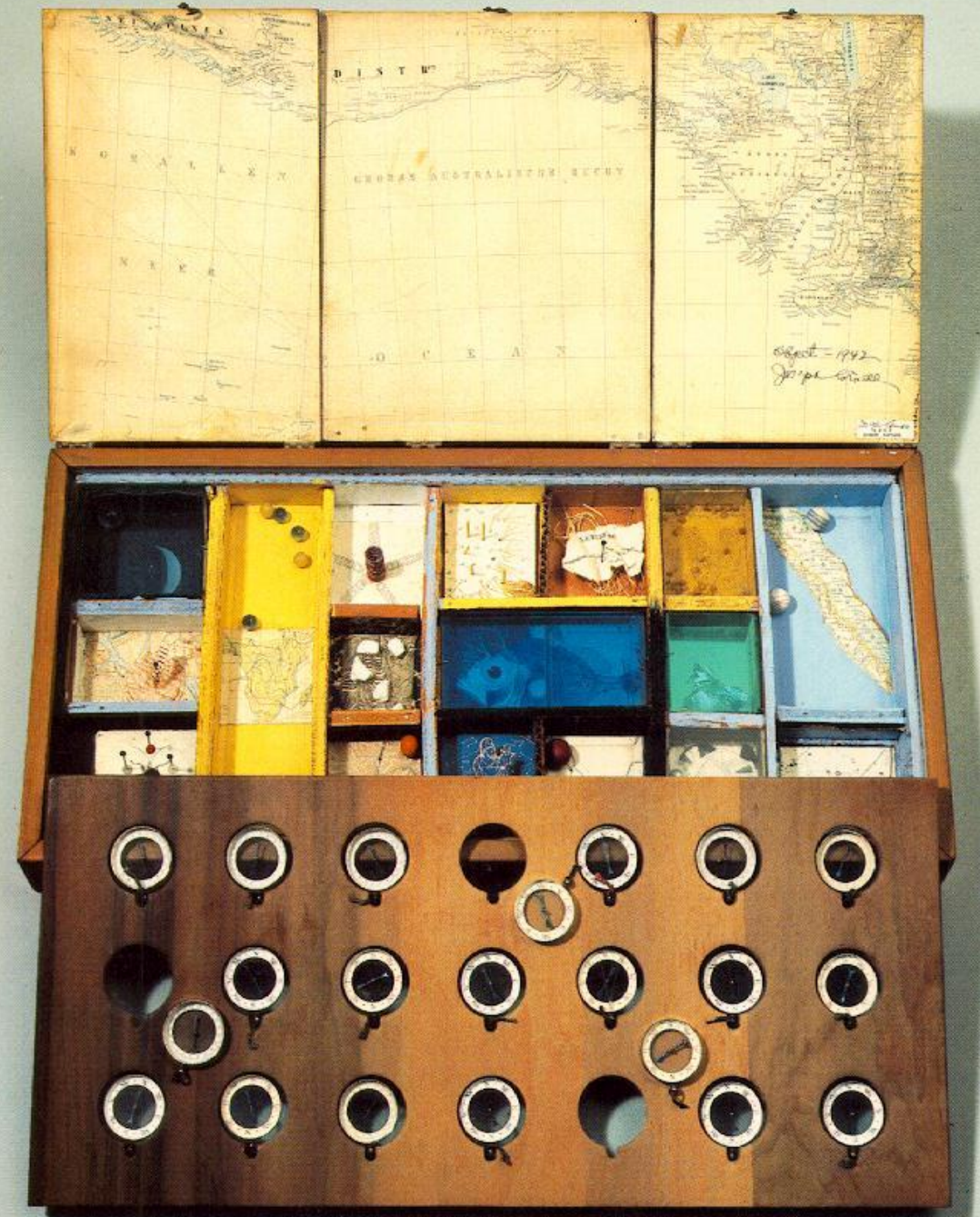
# Joseph Cornell

1903-1972  
American



American sculptor, Joseph Cornell, was a pioneer of assemblage art although he had no formal art training. He is best known for his highly distinctive and mysterious boxes. In these boxes Cornell arranged various photographic images and found objects that he collected, employing the Surrealist technique of juxtaposition.

*Roses des Vents*, 1942-53





Cornell built up a vast collections of objects including books, magazines, postcards, playbills, records, shells, rubber balls, butterflies, compasses, clay pipes, and corks which became the art materials he used to construct his sculptures.



*Butterfly Habitat, c.1940*



*Habitat for a Shooting Gallery, 1943*

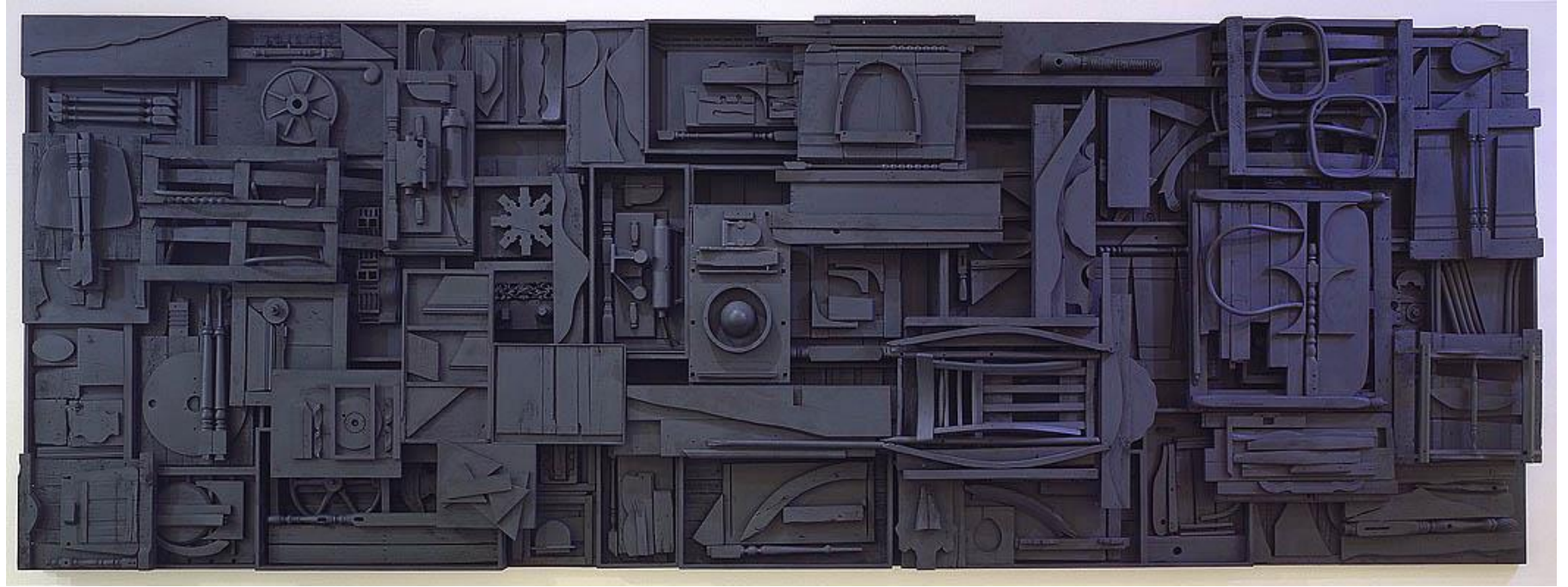


*Untitled, 1950-1952*

His early boxes used readymade cases but eventually he began to build the frames himself. He would age the boxes with multiple layers of paint and varnish, sometimes leaving them in his yard or baking them in the oven.

# Louise Nevelson

1899-1988  
American



Sky Cathedral, 1982

Louise Nevelson was an American sculptor best known for her monochromatic wooden assemblages. During the 1950s, she began to create unique arrangements contained in wooden frames assembled from a range of found objects (carpentry scraps, pieces of furniture, musical instruments, etc.) that were then painted a uniform black, white, or gold.



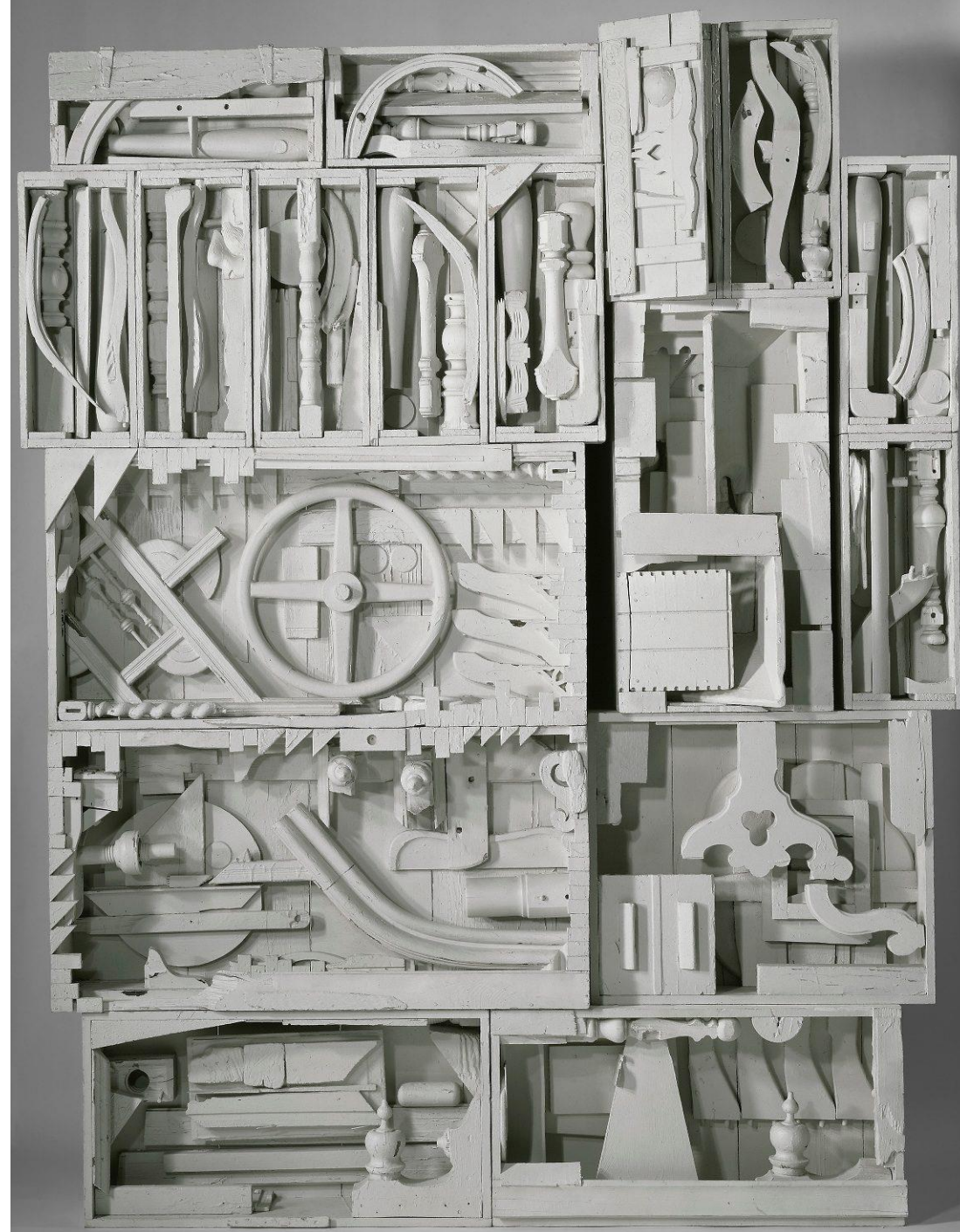
# Louise Nevelson



*Royal Tide (detail), 1960*

“When you put things together, things that other people have thrown out, you’re really bringing them to life – a spiritual life that surpasses the life for which they were originally created.”

*Dawn’s Wedding Chapel IV, 1959-1960*

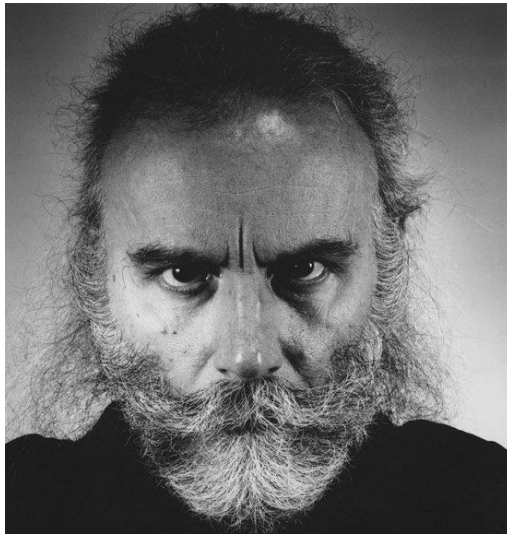




# Lucas Samaras

b. 1936

Greek-American



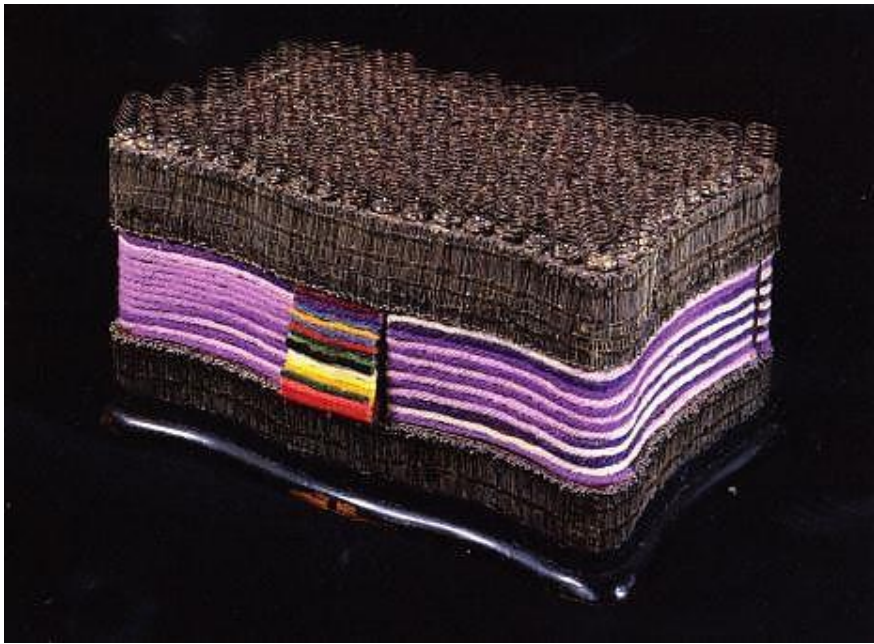
Lucas Samaras is an artist that has worked in many artistic disciplines including photography, installation and sculpture. In the 1960's he began constructing assemblages using boxes as the structure.



*Untitled, 1963*

# Lucas Samaras Boxes

Samaras's boxes delve into the subject of identity, allowing viewers access into the artist's mind through personal and found objects or manipulated self-portraits, which are sometimes guarded by pins or broken glass.



Box #10, 1963



Box #25, 1964



Box #61, 1967

From the 1960's to the 1980's Samaras created 135 numbered box assemblages



# Lucas Samaras Boxes

"I think I was interested in the idea that when something became useless I could rescue it and give it a dignity it never had."



Box #85, 1973



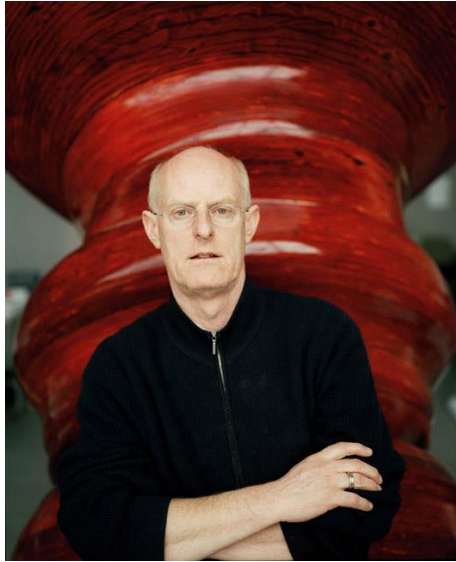
Box #124, 1988



Box #130, 1989

# Tony Cragg

b. 1949  
British



From the mid-1970s through to the early 1980s Cragg presented colourful assemblages on the floors and walls of gallery spaces.





# Tony Cragg

Cragg constructed these early works by systematically arranging found materials, often according to their colours and shapes, to form larger images.



*Leaf*, 1981



*Britain Seen from the North*, 1981

# Janine Antoni

b. 1964  
Bahamian-American



In 2001 Antoni started an assemblage called *Moor* that took existing objects and materials and wove them into a rope. To 'moor' is to tie a boat so that it stays in place.





# Janine Antoni

The materials for *Moor* are gifts given to the artist by my family and friends. Each item included connects to a person's life. *Moor* is an object made up of individual stories that have been entwined together to make a rope. It will continue to grow as Antoni does, and will reflect the people that come into her life. As Antoni says: "*Moor* is a lifeline."



# Tim Noble & Sue Webster

b. 1966 British

b. 1967 British



Tim Noble and Sue Webster are a collaborative art-making duo best known for their sculptural installations. Their *Shadow Sculptures*, which use light and shadow, as well as wire, found objects and garbage, set up narratives referencing punk culture, consumerism, and love.





# Tim Noble & Sue Webster



*Cheap 'n' Nasty, 2000*



*Untitled (Rat and Trap), 2005*

# Your Assignment

Make an autobiographical assemblage or sculpture using a variety of materials (found objects, found images, drawings, etc.)



*Student example created using an old suitcase*



# Student Example



This example was made using a tin storage bin which the student cut up and distorted using tin snips and pliers. The box was painted and filled with collaged images, melted wax and other objects that were personally meaningful to the artist. The piece was displayed by hanging it on a wall by its latches.

# Student Example

This example was made using an old suitcase. The suitcase contains found objects and is covered and filled with paintings, drawings and graffiti that the student created, referencing his interest in street art, hip hop and popular culture.





# Student Example



This student picked his childhood as the focus for his Autobiographical Assemblage. He began by bringing together objects from his childhood, or objects that reminded him of his childhood interests. When he was playing around with a way to present or organize the materials he came up with the idea of freezing them in blocks of ice. The finished assemblage explores ideas about memory and permanence.