

Exercise 2 Re-contextualising images

<http://www.mayamitten.com/collage.html>



<http://www.mayamitten.com/the-magic-wardrobe.html>



Storytelling
in the medium of collage
with Miss Mitten



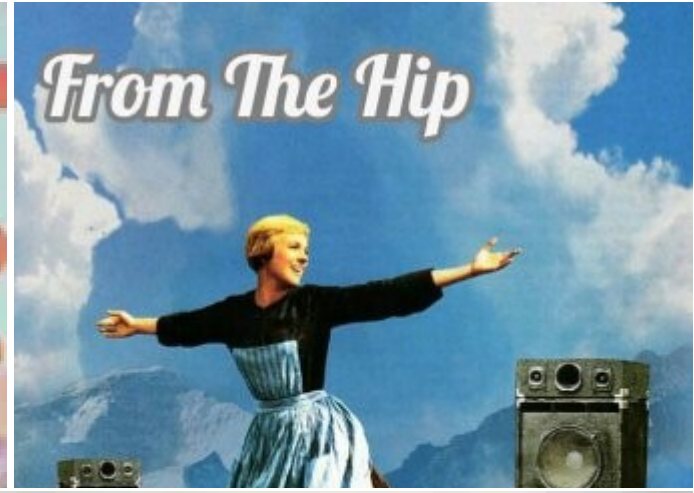
Costs £20 includes all materials, tea & cake
Bookings 01239 712820
or email glittermittens@gmail.com
August 16th 10am - 4pm
@ Canolfan Hermon SA36 0DT

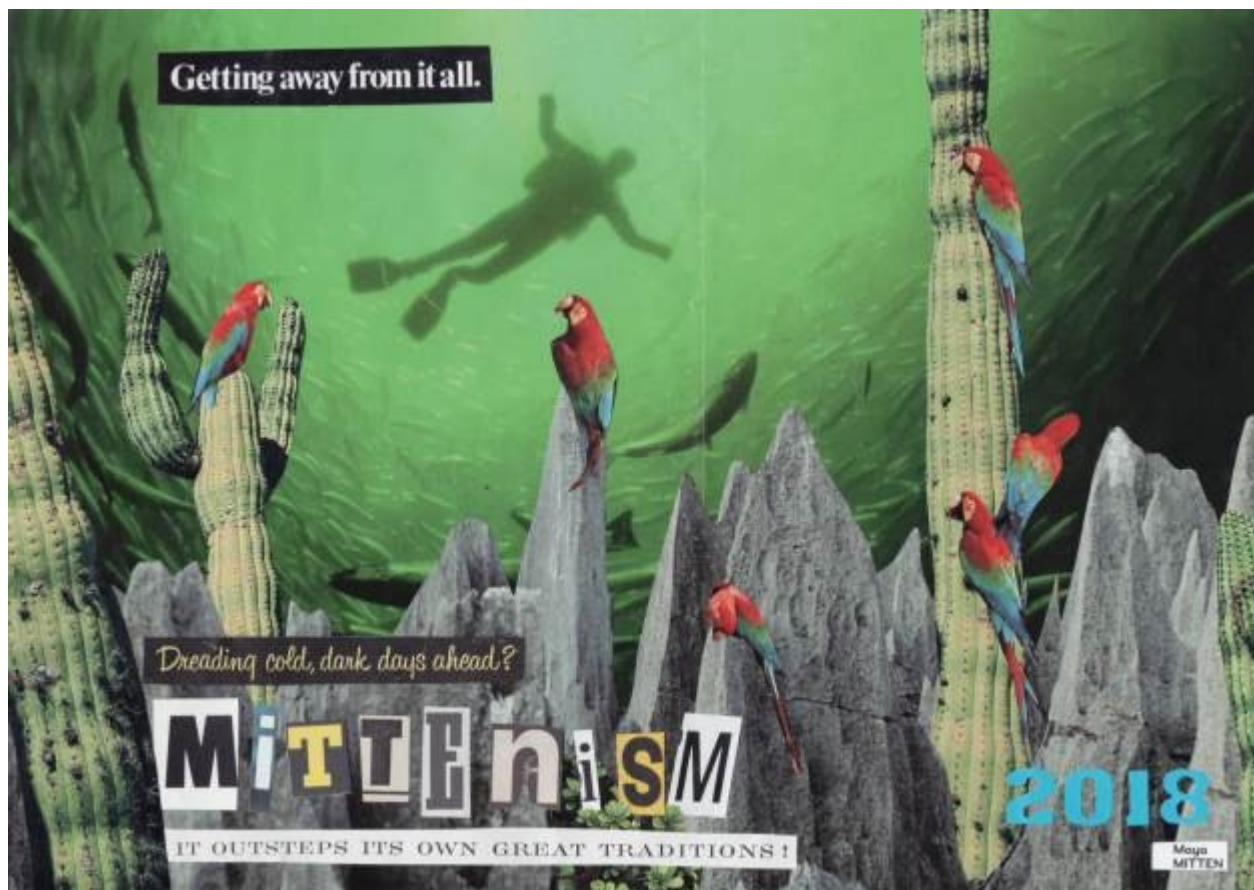


I thought it might be time to start writing a blog – so those of you who are genuinely interested in my art and music can follow this instead of Facebook calling the shots on who does and doesn't see my posts. Bear with me as I find my feet with writing again, it was something I used to do a lot of when I was young and I feel that 12 years of using social media has somewhat diminished my writing and concentration skills as well as distracting me from getting in as deep as I would like with my projects! There are some big changes coming up for me in the Summer of 2018 and this blog will be a diary of my journey forward at this stage of my life as well as providing links to other artists in art and music, informations on events, exhibitions, gigs and any courses I run.

So...watch this space!

First thing I want to write about is how I work as an artist – and as a DJ for that matter. I've always been quite fiercely proud of the fact my collage is old school cut and paste or that I play strictly vinyl but in this last few months finding that this has in fact kept me in one place creatively which is nice and safe however it kind of means I've not been evolving my practice. The last couple of gigs I've played at has been me rocking up with my laptop with no hassles of lugging around turntables and boxes of heavy records; I would say the last two sets have been the best ones of my DJ career as I've had this more fluid style dipping in and out of more eclectic styles and with literally 100's and 100's of tunes at my fingertips within seconds. Another major factor is also that I simply can't keep up with buying vinyl – its become so expensive; with most 7"s costing around £7. I'm still supporting the artists and use bandcamp and the like by buying the digital versions but able to get so many more tunes for my money! Of course I love vinyl..the feel, the art work and sleeve notes etc I'm also loving lightening my load and traveling light. This is also reflected in my visual art practice, no more do I want to be dragging around boxes of old National Geographics and crates of old books – they have provided me with wealth on my palette but again it's about lightening my load so I can fly high and some of my more recent artworks have been digital/analog crossovers as I find more confidence with using different software, though I will always have a sharp pair of scissors and a glue stick to hand.





John Heartfield Political Poster



May 13, 1928

Berlin, Germany

Curator's Comment:

The text on the poster translates to: “5 fingers has the hand! With these 5 grab the enemy!” The “enemy” was the Nazi Party.

This image appeared on and inspired text contained on a *System of a Down* album: “The hand has five fingers, capable and powerful, with the ability to destroy as well as create.”

One hand has the power to cast a vote that can prevent a dictatorship. In 1928, the KPD (German Communist Party) was Germany’s best hope to halt the political rise of Adolf Hitler and The Nazis. John Heartfield was not a typical party member. He was considered too independent minded. He often clashed with the “group think” of a communist system.

Many of Berlin’s most creative and talented artists also joined the KPD. The same was true in the United States at that time. Later, those American artists would suffer because of the shameless Joe McCarthy hearings. John Heartfield also suffered when he was forced to return to the repressive communist government of East Germany (GDR).

However, in 1928 Germany, there was no doubt that between the KPD and The Nazis, the communists were surely the lesser of two evils. An election that would determine the course of German history was approaching. The KPD was in desperate need of a symbol to inspire Germans to vote for the five KPD candidates. Heartfield stood up in a meeting to declare there was nothing more powerful than the human hand when the five fingers work together. The hand was a perfect symbol to oppose Hitler (or any dictator).

John Heartfield waited outside a factory. He had his photographer take photo after photo of worker’s hands until the exact image that was needed was captured.

<https://www.johnheartfield.com/John-Heartfield-Exhibition/john-heartfield-art/political-posters-sale>

Peter Kennard

born 1949

Biography

Peter Kennard (born 17 February 1949) is a London born and based photomontage artist and Senior Research Reader in Photography, Art and the Public Domain at the Royal College of Art. Seeking to reflect his involvement in the anti-Vietnam War movement, he turned from painting to photomontage to better address his political views. He is best known for the images he created for the Campaign for Nuclear Disarmament (CND) in the 1970s–80s including a détournement of John Constable’s *The Hay Wain* called “Haywain with Cruise Missiles”.

Because many of the left-wing organisations and publications he used to work with have disappeared, Kennard has turned to using exhibitions, books and the internet for his work.

Kennard has work in the public collections of several major London museums and the Arts Council of England. He has his work displayed as part of Tate Britain's permanent collection and is on public view as part of 2013's rehang *A Walk Through British Art*.

<http://www.tate.org.uk/art/artists/peter-kennard-10184>

Defended to Death

1983



Protest and survive: why Peter Kennard is political dynamite

Constable's Haywain with cruise missiles, oil explosions, the financial pages of a newspaper in shreds ... Peter Kennard's montages have defined modern protest. Ahead of a major exhibition, curator Richard Slocombe salutes the activist artist

Richard Slocombe

Fri 1 May 2015 10.00 BST Last modified on Wed 29 Nov 2017 11.48 GMT



Peter Kennard's Haywain with Cruise Missiles (1980). Photograph: Sam Drake

With a career spanning almost 50 years, Peter Kennard is without doubt Britain's most important political artist and its leading practitioner of photomontage. His adoption of the medium in the late 1960s restored an association with radical politics, and drew inspiration from the anti-Nazi montages of John Heartfield in the 1930s. Many of Kennard's images are now themselves icons of the medium, defining the tenor of protest in recent times and informing the visual culture of conflict and crisis in modern history.

Kennard defines his role as that of a "communicator" and is determined to make art that exists outside the confines of the art world, once stating that: "For me, getting the work out into the world and used is as important as its production."

This has served as both maxim and method for Kennard and since the early 1970s he has brought his art to street level, either as fly posters, protest placards or T-shirts in support of a variety of groups, including the CND and [Amnesty International](#).

Born in London in 1949, Kennard painted from the age of 13, using a coal shed as a makeshift studio. After securing a scholarship to attend Byam Shaw art school in London he undertook further study at the Slade and at the Royal College of Art.



[Facebook](#) [Twitter](#) [Pinterest](#)

Crushed Missile (1980) by Peter Kennard

It was at the Slade that Kennard underwent his political awakening. It was 1968, a year of youthful insurrection against the status quo. The art Kennard produced formed the basis of his career, as he recounted later: "I studied as a painter, but after the events of 1968 I began to look for a form of expression that could bring art and politics together to a wider audience ... I found that photography wasn't as burdened with similar art historical associations."

The result was his *STOP* montage series. The 31 works combined numerous, often classic, photographs of contemporary events with a myriad acetate overlays of abstract marks. Kennard sought in part to capture the disorientating atmosphere of the era as he experienced it himself as a student activist. The series also reflected his interest in Bertolt Brecht's theory of a *Verfremdungseffekt* ("distancing effect"), whereby events are stripped of familiar attributes to create fresh curiosity and astonishment.



[Facebook](#) [Twitter](#) [Pinterest](#)

Visual shorthand for Blair's controversial Iraq policy ... Photo Op, made by Cat Phillipps as part of the collaborative practice kennardphillipps. Photograph: kennardphillipps

These experimental pieces, with their exploration of distorted perceptions and perspectives, were typical of his dynamic milieu in the late 1960s. In the 70s, however, Kennard's simpler, starker imagery sought to raise awareness of human rights violations in Chile and Northern Ireland. These montages found a regular platform in the leftwing daily, *Workers' Press*, until disillusionment and editorial interference put paid to his involvement.

His work attained an early maturity in the 80s, amid the rising tensions of the [cold war](#) and the divisive policies of [Margaret Thatcher](#). Direct and often sardonic montages were made for CND, articulating fears in British society as the east-west stand-off pushed the world towards potential nuclear catastrophe. This culminated in Kennard's transposition of John Constable's [Haywain](#), shown bristling with American cruise missiles in response to their deployment in Britain. On the strength of this imagery, [Ken Livingstone](#), then leader of the Greater London Council, commissioned Kennard to give visual expression to his declaration that the capital was a "nuclear-free zone". *Target London*, a folio of 18 posters, bleakly satirised the Thatcher government's Protect and Survive nuclear attack directives; the critic Richard Cork described the series as the "most hard-hitting attack on government imbecility".



[Facebook](#) [Twitter](#) [Pinterest](#)

Newspaper 1 (1994) by Peter Kennard

In 1989 [the fall of the Berlin Wall](#) gave Kennard, like many, cause for hope. However, the emergence of the so-called “new world order” quickly dampened this initial optimism. He began experimenting with the creation of a number of three-dimensional artworks, later explaining that these arose from “a mixture of personal experience, disillusion with organised politics and the use by the media of innumerable digital photomontages” causing him to “question the effectiveness of photomontage as a critical, social probe”.

Works such as *Welcome to Britain*, an installation of placards and crates at the Royal Festival Hall, and *Reading Room*, an arrangement of newspaper lecterns shown originally at Gimpel Fils gallery in London, contemplated aspects of the developing post-cold war, pre-millennium society, from Britain’s dispossessed and homeless to the supremacy of the stock markets.

The Iraq war in 2003 prompted Kennard to reconnect with photomontage. A collaboration with Cat Phillipps used digital technology to create one of the archetypal images of the conflict. *Photo Op*, picturing a grinning Tony Blair posing for a selfie in front of burning oil wells in an arid landscape, became a visual shorthand for Blair’s controversial Iraq policy. Before this montage, Kennard created his *Decoration* paintings, a series of 18 three-metre high canvases that drew attention to the human cost of the war while simultaneously meditating on tokens of commemoration and military valour. Generated by a combination of digital printing and oil paint, the *Decoration* series’ concern with surface and finish also signalled Kennard’s desire to connect with painting. This too was emphasised by his series, *Face*, a group of 28 anonymous portraits which, merging in and out of darkness, stood for the voiceless and marginalised in a fragmented world.

Both series reveal the contemplative nature of Kennard's mature work. Now entering his later career, the artist has had cause for reflection on an oeuvre dedicated to the political and social causes of a turbulent half-century. This has inspired his latest work, *Boardroom*, an installation dwelling on aspects of modern conflict that incorporates some of his most familiar images and motifs.



[Facebook](#) [Twitter](#) [Pinterest](#)

Protect and Survive (1981) by Peter Kennard.

Boardroom will debut at the Imperial War Museum London as part of its retrospective exhibition *Peter Kennard: Unofficial War Artist*. This is the latest chapter in a long association between artist and museum; since the 1980s, the museum has collected Kennard's work, recognising his ability to tap into the zeitgeist and resonate with the British public.

In 1990 it hosted a major exhibition of his work, *Images for the End of the Century*. The show reflected the first 20 years of the artist's career, including work that contrasted the nuclear arms race with the plight of developing nations and the west's continued support of brutal dictatorships. The new exhibition will address the subsequent 20 years, incorporating Kennard's socially aware art forms, developed through his exploration of three-dimensional media and installations. It will capture, too, his recent reconnection with the painted surface, revisiting hitherto unexhibited student paintings that reveal his fascination with [Bacon](#), [Goya](#), [Giacometti](#) and [Rembrandt](#) in an extended celebration of the output and outlook of this unique, provocative and restlessly inventive British artist.

- *Peter Kennard: Unofficial War Artist* is at the Imperial War Museum, London SE1, from 14 May. iwm.org.uk. An accompanying book will be published on 31 May and is available from www.iwmshop.org.uk

- This article was amended on 4 May 2015. An earlier version carried a headline that referred to “the man who made Blair’s selfie” and the main photograph was a photomontage of Tony Blair taking a selfie in front of a burning oil field. The photomontage, which is not part of the Imperial War Museum’s exhibition, was made by Cat Phillipps in 2005 as part of the collaborative practice kennardphillipps.

Hannah Höch

German Photomontage artist

Movement: Dada

Born: November 1, 1889 – Gotha, Germany

Died: May 31, 1978 – Berlin, Germany

“I have always tried to exploit the photograph. I use it like color, or as the poet uses the word.”



Synopsis

Höch was not only a rare female practicing prominently in the arts in the early part of the twentieth century – near unique as a female active in the Dada movement that coalesced in her time – she also consciously promoted the idea of women working creatively more generally in society. She explicitly addressed in her pioneering artwork in the form of photomontage the issue of gender and the figure of woman in modern society. Her transformation of the visual elements of others by integrating them into her own larger creative projects evidenced a well-developed early example of “appropriation” as an artistic technique.

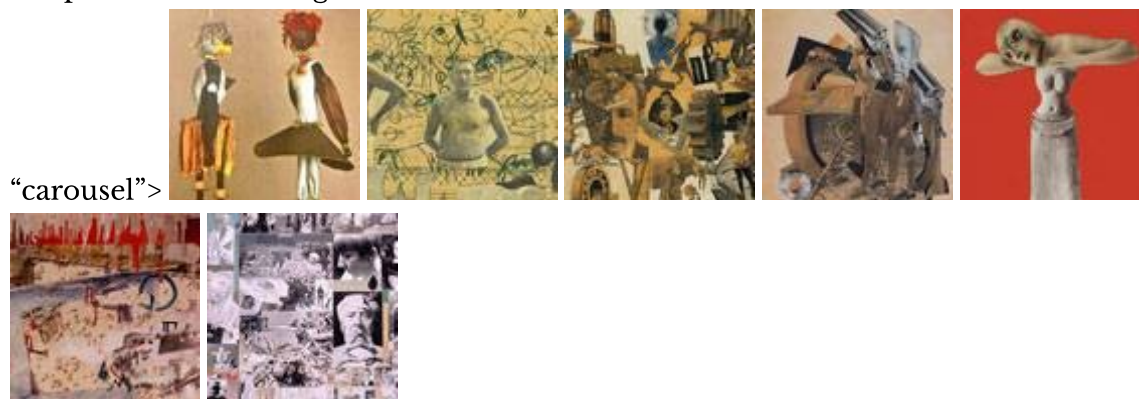
Key Ideas

Höch was a key progenitor of the self-conscious practice of collaging diverse photographic elements from different sources to make art. This strategy of combining formerly unrelated images to make sometimes startling, sometimes insightful connections was one that came to be adopted by many Dada and Surrealist artists of her era, and also by later generations of “post-modern” conceptual artists in other media, including sculptural installations, mixed media and moving images, as well as in still photography.

Höch also helped expand the notion of what could be considered art by incorporating found elements of popular culture into “higher” art. She was one of many Dadaists to take advantage of such means, but she was both among the first, and one of the most self-consciously explicit in describing the goals and effects of doing so.

A political iconoclast, she actively critiqued prevailing society in her work, and, implicitly, through many of her life choices. Her active interest in challenging the status of women in the social world of her times motivated a long series of works that promoted the idea of the “New Woman” in the era.

Höch’s darkly playful Dada Dolls are quite distinct from any work created by the others in the Berlin group of Dada artists with which she was affiliated early on. Given that the Berlin chapter of Dadaists only formed in 1917, these small-scale sculptural works suggest her awareness of Dada ideas more generally from its inception in 1916 in Zurich. She was likely influenced by writer Hugo Ball, the Zurich-based founder of Dada, given Höch’s doll costumes’ resemblance to the geometric forms of Ball’s own costume worn in a seminal Dada performance at the Swiss nightclub Cabaret Voltaire. Ball achieved notoriety for his declamation there of sound poetry, which he recited while wearing a mechanical looking outfit comprised of geometric shapes. The costume can be read as a commentary on contradictory feelings held towards developing technology. Technology was both revered and feared at this time, since it both aided social and economic progress but also threatened humanity with its destructive power. A common belief among Dadaists was that technology caused humans to become more machine-like themselves. One intent of the Dada movement was to use art as a satirical critique of such elements of culture that were both intimidating and absurd. As Paul Trachtman has portrayed it, in a description that is apt for both Ball’s and Höch’s work: “When Dadaists did choose to represent the human form, it was often mutilated or made to look manufactured or mechanical. The multitude of severely crippled veterans and the growth of a prosthetics industry struck contemporaries as creating a race of half-mechanical men.



Biography

Childhood and Education

Hannah Höch was born as Anna Therese Johanne Höch into an upper middle class family in southeast Germany. Her father Friedrich was the supervisor of an insurance company, while her mother Rosa was an amateur painter. She later claimed that her father believed that “a girl should get married and forget about studying art.” She was the eldest of five children. Her education began at the local girls’ high school, but it ended early when she was 15, as her parents needed her to stay at home and look after her youngest sister.

Her education was only picked up again six

years later, when in 1912 she joined the School of Applied Arts in Berlin. Here she studied glass design, discovering an interest in the applied arts and design that would inform her later practice. The school was closed at the outbreak of the First World War in 1914, and she returned home to join the Red Cross.

She was able to return to Berlin in 1915, and studied graphic arts at the School of the Royal Museum of Applied Arts under Emil Orlik. In the same year she met the Dadaist artist Raoul Hausmann. The pair went on to have an intense and stormy romantic relationship. She also became close friends with the artist Kurt Schwitters, who reportedly added the final “H” to her adopted name of “Hannah,” so that it would be palindromic.



Early Period



Between 1916 and 1926, Höch worked for the magazine and newspaper publishers Ullstein Verlag. She worked in the department dedicated to handicrafts and designed patterns for crochet, knitting and embroidery. In 1918 she wrote a manifesto of modern embroidery, which encouraged Weimar women to pursue the “spirit” of their generation and to “develop a feeling for abstract forms” through their handwork.

In the same year, Höch and Hausmann took a holiday to the Ostsee, where she later claimed to have discovered the concept of photomontage that would be fundamental to her artistic practice. They found images that German soldiers sent home to their families, with pictures of their faces pasted onto the bodies of musketeers. From these she claimed she discovered the power of collage to “alienate” images – that is, to give them new meanings when placed in conjunction with new elements and in new contexts.

Höch soon started to make the photomontage images for which she is best known. During the late 1910s and early 1920s she was part of the Dada movement in Berlin. She is the only woman to have been involved among this group of creative innovators and would-be avant-garde cultural revolutionaries, but that distinction was often something of a double-edged sword. Her work was exhibited at the First International Dada Fair in Berlin, but before the show's opening George Grosz and John Heartfield tried to stop her from being included. It was only when her lover Raoul Hausmann threatened to pull his own contributions from the exhibition that they relented. Dadaist Hans Richter's only memory of her is of the food she provided, writing in his memoirs of the "sandwiches, beer and coffee she managed somehow to conjure up despite the shortage of money."

Although Höch's aesthetic of borrowing from popular culture, dismemberment and collage fitted well with that of the Dadaists, the union was an uneasy one, not least because of the inherent sexism of the movement. She also felt uncomfortable with the exhibitionist element of the Dada circle, and was embarrassed by the behavior of some of her peers. In 1922, she ended her relationship with Hausmann.

Mature Period

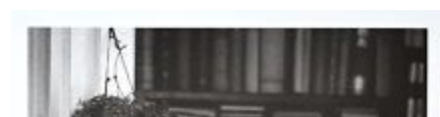
Towards the end of the 1920s, she had moved away from the group and was starting to make connections with other artists. She became friends with Piet Mondrian, Tristan Tzara and László Moholy-Nagy, and was influenced by the De Stijl movement. She settled in The Hague in the Netherlands in 1926, and started a lesbian relationship with Dutch writer Til Brugman. The couple lived together for the next decade.



During the rise of the Nazi party in Germany in the 1930s, Höch found herself under attack from the party as a producer of "degenerate art." She was supposed to have an exhibition of her work at the Bauhaus school in 1932, but it was closed by the local Nazi council. She had been designated a "cultural Bolshevik," along with many other Dadaists. She returned to Berlin permanently in 1936. While other artists fled Germany, Höch stayed in her own form of exile. She bought a house near Berlin and lived there throughout the Second World War, hoping that her neighbors would not guess her identity and give her away. She married Kurt Matthies, a businessman and pianist, in 1938. The marriage ended in divorce in 1944.

Late Period

After the War, Höch broke many of her pre-War ties, both artistically and socially. Her work moved away from her fig-



urative montages and veered into the territory of abstraction, which was being explored by many artists at the time. Although she still produced work on a fairly prolific scale, her pieces from this era are less well-known and generally less well-received by critics.

Art historian Dawn Ades visited Höch in her Berlin home in the early 1970s, and found that the artist was “as interested in nature as she was in art.” She recalls how “you had to crawl under apple trees to get through the front door. She incorporated leaves and twigs and other organic matter into her collages of the time.”



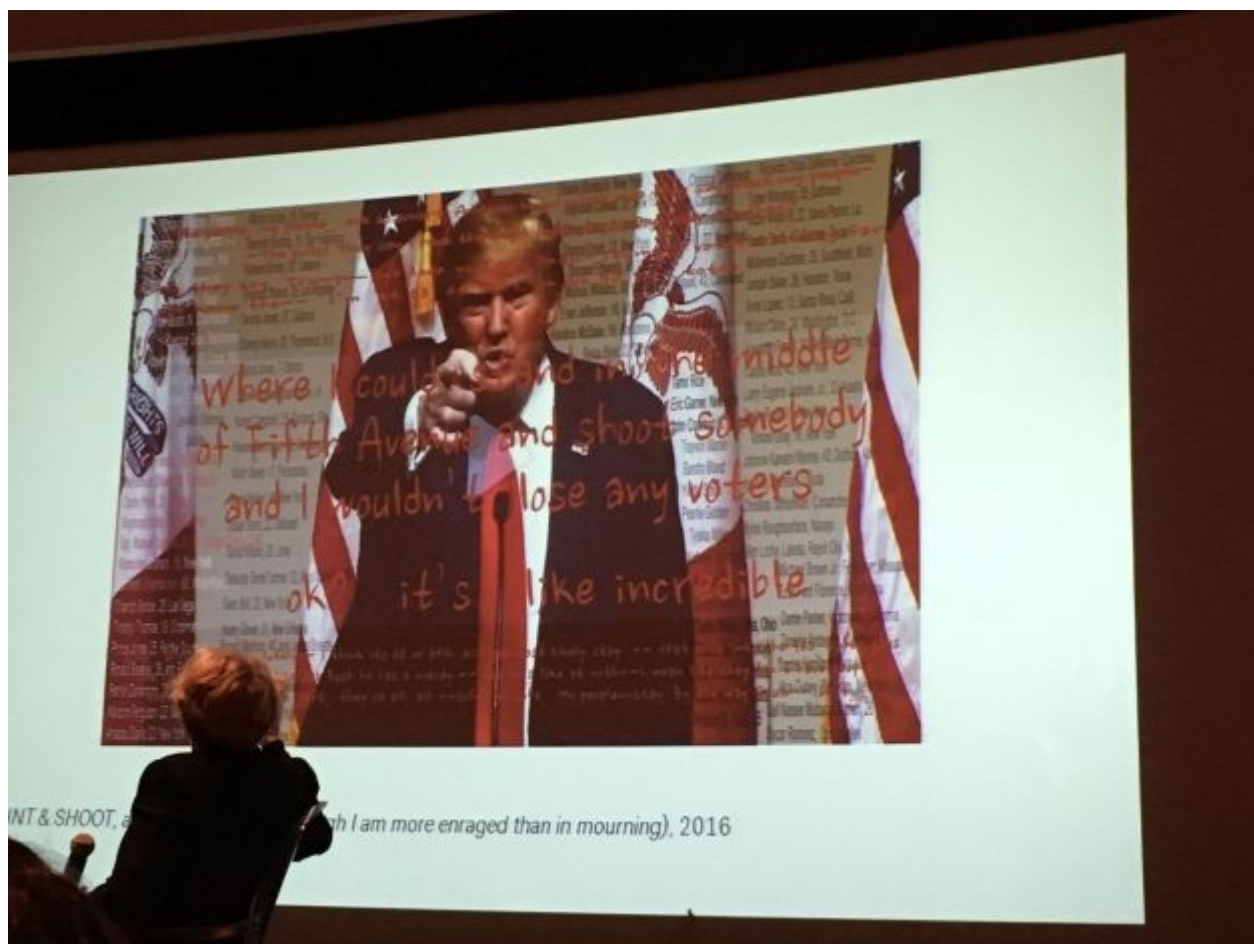
Legacy



Höch’s deliberate attempt to obscure herself during the Second World War, and the fact that she continued to live in her modest home on the outskirts of Berlin until the end of her life, may account for her relative obscurity. The art historian Dawn Ades notes that “she wasn’t interested in becoming a celebrity,” which perhaps speaks to her early embarrassment at the exhibitionism of the Dada group.

Nevertheless, her pioneering work in photomontage was influential for many later artists, especially for women artists. These include her near-contemporaries German-born Grete Stern and Surrealist artist Claude Cahun, as well as later artists such as Cindy Sherman. The influence of her style has also been traced in the cut-up aesthetic of the punk movement, which came in just after her death in the early 1980s.

Martha Rosler



Martha Rosler on stage at MIA with her work “POINT & SHOOT, a mourning thought (though I am more enraged than in mourning)”, 2016.

Rosler’s anti-war photomontages, reminiscent of Dada/Surrealist artist Max Ernst, came about in 1974 in resistance to the Vietnam War, and again in 2004 with the Iraq War, two wars she was very strongly against. “I did not invade Iraq. The U.S. did. I didn’t do it,” Rosler stated, as someone in the audience inquired about her anti-war images. Her desire to make anti-war images again came about in 2004 because of a desire to “repoliticize things that people were getting comfortable with.”

Shortly thereafter, a recent collage that Rosler had made of President Donald J. Trump flashed on the screen — it is a collage of Trump pointing, with a now-infamous quote back when he was still gunning for the Republican presidential nomination, where **he said**: “I could stand in the middle of Fifth Avenue and shoot somebody, and I wouldn’t lose any voters, OK? It’s, like, incredible.” – and beneath that she added the names of as many people as would fit of people of color who have been murdered by police.

<http://www.martharosler.net/index.html>

“What interested me about pop was it was directly engaging with the imagery ... I saw it as criti-

cal.”

Synopsis

Regardless of medium or message, Martha Rosler’s biggest contribution to the art world lies in her ability to present imagery that spotlights the veil between facade and reality, comfort and discomfort, and the myriad ways we keep our eyes wide shut or wide open. During the Feminist art movement of the 1970s, she explored the imposed versus exposed injustices of being a woman. As a member of the Pop art movement, she highlighted the media’s targeted seduction of people into a more consumerist-driven lifestyle. Today, she continues to focus on our still inbred aptitude for replacing dire global realities such as war with fluffy faux-reality distractions like reality television and advertisement-driven personal entertainments. Her knack remains in showing us the shadow side of society alongside the constructions we build to appease our souls for partaking in its enveloping fold. Neither is diffused in her making, as she honestly presents the existence of each.

Key Ideas

Her work often focuses on political issues such as war or injustice but in a way that challenges us to bring these topics into a more personal sphere, not just relegated to the pages of a magazine or a prime time news report. She asks us to pay attention to what is happening even if it is not occurring within our own environments and to consider the role that the media has in controlling how we perceive world events.

Pop art provided Rosler with a good vehicle to address themes she wanted to explore because of its use of photomontage and collaged imagery. It also allowed her to co-opt the very visuals she wished to critique, presenting them in her own pieces.

Rosler became a leading figure in the Feminist art movement because much of her work revealed the divide between how women were portrayed as individuals whose only place was within the confines of home, marriage, kitchen, and motherhood and the way they actually felt by being pigeonholed into said domestic roles. She also used brave new technologies such as video to differentiate herself from the male art stars and their traditional mediums that had come before.

Rosler is also known for her prolific writing and theory on the role of photography in art, as well as her interest in public spaces. Her 1981 essay on documentary photography discusses how people derive meaning from photographs and has been republished in multitude and widely translated.

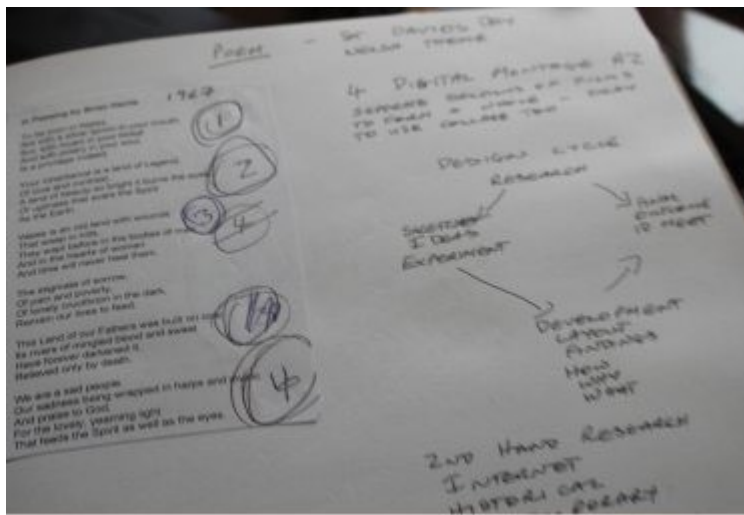
[MY COLLAGE](#)

with prosperous whites and poor blacks. The school has 98% blacks which is illegal but it happens anyway. The housing is divided with whites in one part and blacks in another, the same number of blacks own homes as 50 years ago. The report was based on research by Mark Levine an academic.



I started with a piece of board from an old chest with a slot cut in and using Maya Mitten as my inspiration started by painting the board with acrylics adding texture to it with a palette knife to give it some depth. I then added cutouts from the internet, the references are stuck on the back. The print outs are not the best as my printer does not print that well, but it is intended as a mock-up only. If it were ever to be finalised I would like it so people could see newsreel through the slot of the speeches of Martin Luther King, allowing them hopefully to reflect on the lack of advancement in equality (the evil of inequality). I think it is a bit overfussy, but as a first attempt it has potential and if it were on a bigger scale and some bits taken out could be more effective. It is not as powerful as it might have been, if the images were stronger and the overall piece larger. I am however not totally displeased with it considering it was a subject and a format which I am not comfortable with.

date as it evokes the strongest emotion in me. These were completed using Photoshop.





In Passing by Brian Harris

To be born in Wales,
 Not with a silver spoon in your mouth,
 But, with music in your blood
 And with poetry in your soul,
 Is a privilege indeed.

Your inheritance is a land of Legend,
 Of love and contrast.
 A land of beauty so bright it burns the eyes.
 Of ugliness that scars the Spirit
 As the Earth.

Wales is an old land with wounds
 That weep in hills.
 They wept before in the bodies of men
 And in the hearts of women
 And time will never heal them.

The stigmata of sorrow,
Of pain and poverty,
Of lonely crucifixion in the dark,
Remain our lives to feed.

This Land of our Fathers was built on coal.
Its rivers of mingled blood and sweat
Have forever darkened it,
Relieved only by death.

We are a sad people.
Our sadness being wrapped in harps and music
And praise to God,
For the lovely, yearning light
That feeds the Spirit as well as the eyes.

Text sourced from <http://www.users.globalnet.co.uk/~scrol/pws/miscellany.html>

John Heartfield: <http://www.getty.edu/art/exhibitions/heartfield/> (accessed 14/09/2017)

Peter Kennard: <http://www.tate.org.uk/art/artists/peter-kennard-10184> (accessed 14/09/2017)

Hannah Hoch: <https://www.artsy.net/artist/hannah-hoch> (accessed 14/09/2017)

Martha Rosler: <http://arthistoryarchive.com/arthistory/feminist/Martha-Rosler.html> (accessed 14/09/2017)