

MY SUMMER WORK

A Level Art



NSCG

NEWCASTLE
AND STAFFORD
COLLEGES GROUP

Welcome

Transforming Everyday Objects

Many artists utilize everyday objects—like beds, bicycle wheels, and teacups, to challenge assumptions about what constitutes art and how it should be made.

This Task will introduce you to ideas about artistic choices, and the creative acts of inventing and transforming everyday objects.

There are THREE Tasks:

Task 1 - Research

Task 2 - Drawing

Task 3 - Make a 'Readymade'

Stretch Task - Draw your Readymade

Remember to present your Summer Homework in a clear and professional context



Louise Nevelson. *Sky Cathedral*. 1958.

Task 1 - Research

Research & make notes about these THREE key works of art;

- Marcel Duchamp; 'Bicycle Wheel' 1951
- Meret Oppenheim; 'Object' 1936
- Robert Rauschenberg 'Bed' 1955

See 'Support Materials' on *slide 8* for further guidance

Research Stretch Task – See if you can find and document any other artists who also include 'Everyday Objects' in their work.

Before you start:

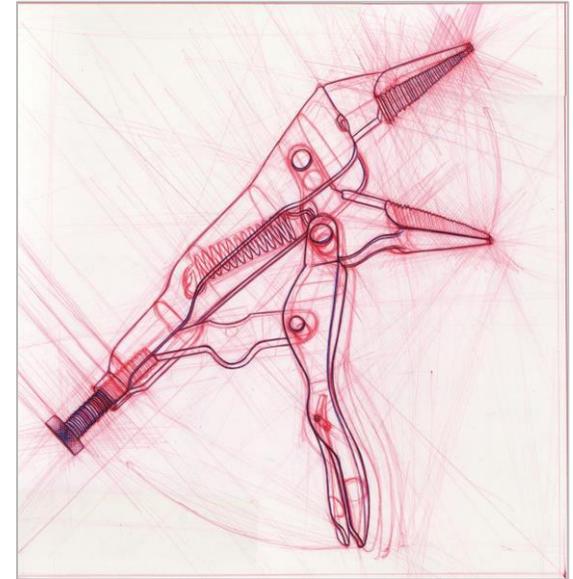
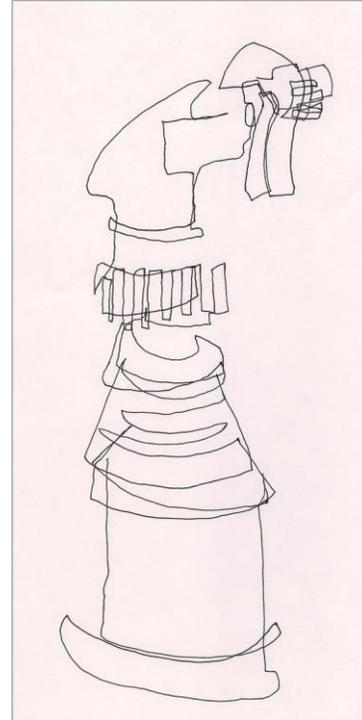
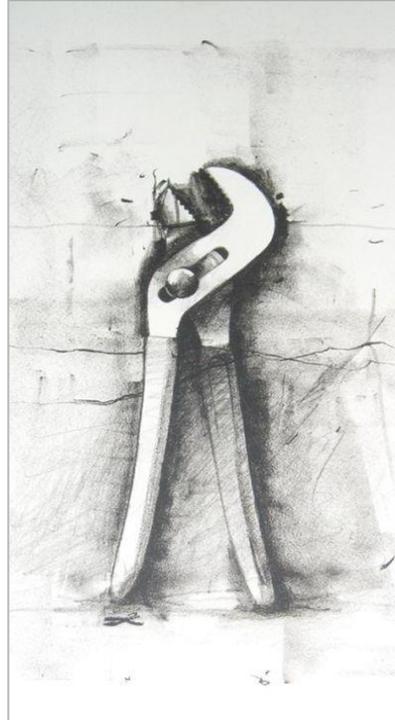
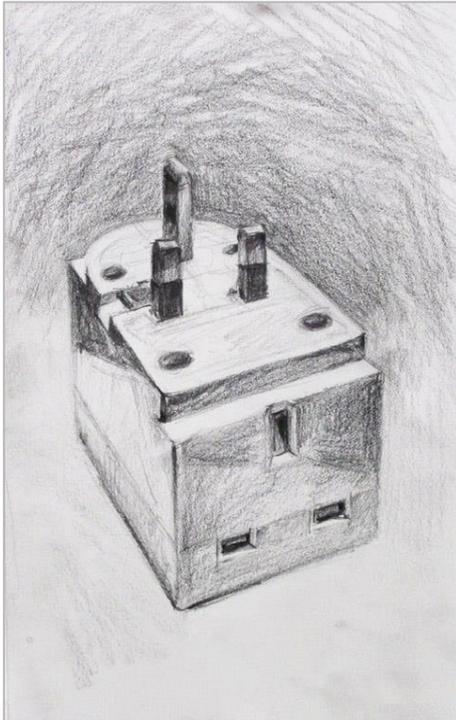
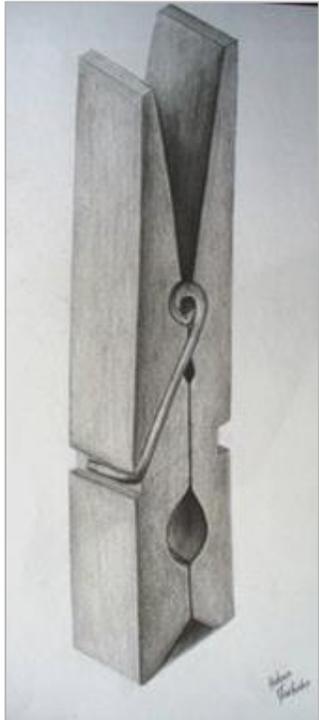
- *Create an INSTAGRAM account for your ART; "yournamenscg_art"*
- *Follow us on NULC_Art_ALEVEL*
- *Add #nscgtransforming22 to each 'summer homework' post*



Robert Rauschenberg, Bed, 1955.

Task 2 - Drawing

- Select three objects which you think could be combined to make a 'Readymade' (see *slide 12*)
- Draw each object separately, viewed from interesting and unusual viewpoints
- Use at least 3 different drawing media.
- Take a photograph of your drawings and post them on your 'Art' Instagram account adding [#nscgtransforming22](https://www.instagram.com/nscgtransforming22)



Task 3 – Make a ‘Readymade’



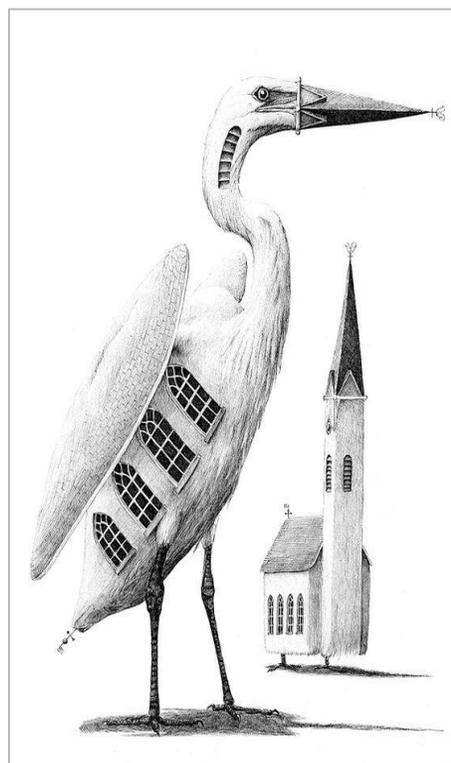
Marcel Duchamp. *Bicycle Wheel* 1913

- Now combine your 3 selected objects to create your own ‘readymade’ - think carefully about how the objects can be imaginatively positioned together
- Give your ‘readymade’ an imaginative title
- Take photographs of your ‘Readymade’ from different viewpoints and post it on your ‘Art’ Instagram account adding [#nscgtransforming22](https://www.instagram.com/explore/tags/nscgtransforming22/) and include its’ title

Stretch Task

Make a drawing of your 'Readymade'

- Use any media of your choice (except pencil)
- When finished, post it to your 'Art' Instagram account [#nscgtransforming22](https://www.instagram.com/nscgtransforming22)



Artists can 'transform' everyday objects simply through the process of drawing them!

GET IN TOUCH

FOR ANY HELP OR COURSE
INFORMATION PLEASE EMAIL:

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A Level Art

Support Materials

My Summer Work - Transforming Everyday Objects

Please read ALL the
slides in this presentation



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Marcel Duchamp was a pioneer of Dada, a movement that questioned long-held assumptions about what art should be and how it should be made. In the years immediately preceding World War I, he found success as a painter in Paris. But he soon gave up painting almost entirely, explaining, “I was interested in ideas—not merely in visual products.”

In this spirit, he began selecting mass-produced, commercially available, and often utilitarian items, designating them as art, and giving them titles. These “Readymades,” as he called them, disrupted centuries of thinking about the artist’s role as a skilled creator of original, handmade objects. Instead, he argued that “an ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist.”

Duchamp claimed he selected objects regardless of “good or bad taste,” defying the notion that art must be pleasing to the eye.

Duchamp’s Readymades challenged everything about art;

- Should art be pleasing to look at?
- What makes a work of art?
- Should art be made by the artist?

His readymades paved the way for modern art for decades

Marcel Duchamp. *Bicycle Wheel* 1913. Metal wheel mounted on painted wood stool, 51 x 25 x 16 1/2" (129.5 x 63.5 x 41.9 cm).

Meret Oppenheim. *Object*. 1936. Fur-covered cup, saucer, and spoon; cup 4 3/8" (10.9 cm) diam.; saucer 9 3/8" (23.7 cm) diam.; spoon 8" (20.2 cm) long, overall height 2 7/8" (7.3 cm).

Artist Meret Oppenheim made a place for herself in the male-dominated Surrealist movement, whose members primarily regarded women as subjects of and muses for their work. Though she filled these roles for her male artistic peers, Oppenheim was also aware and critical of women's place in both Surrealism and society. Her work is suffused with wry humor, eroticism, and darkness, reflecting her explorations of female identity and exploitation.

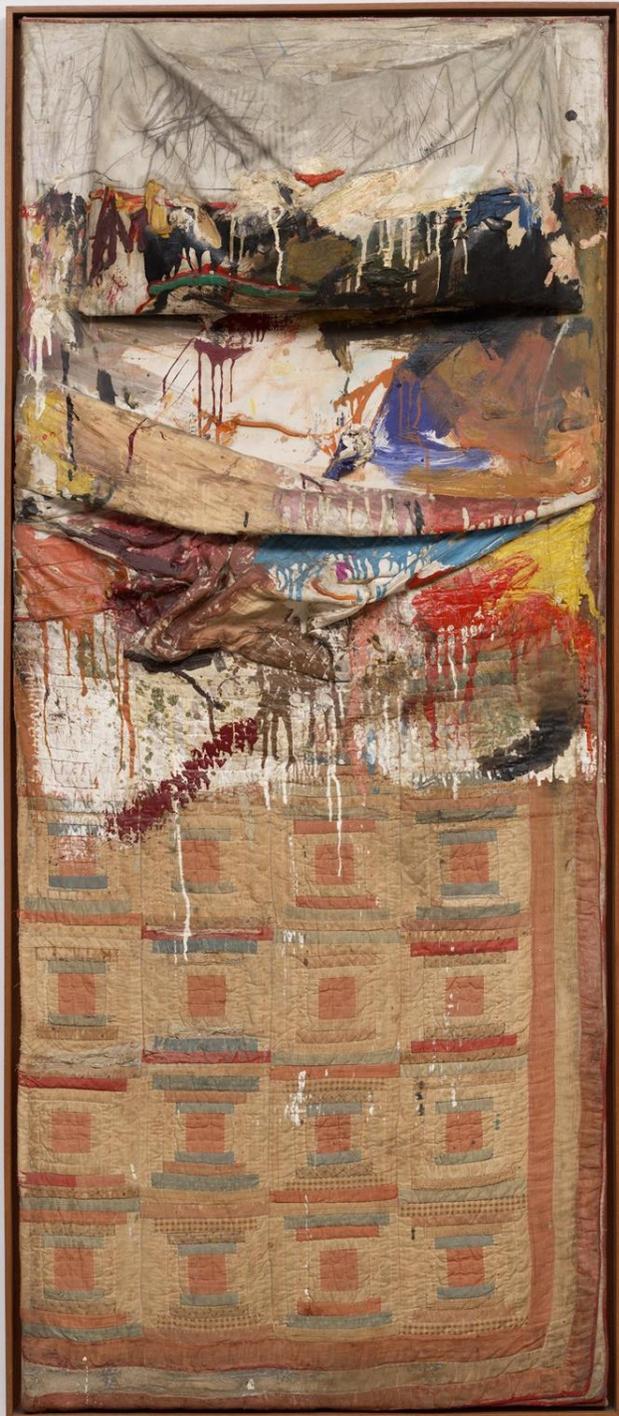
To make *Object*, she wrapped a store-bought white teacup, saucer, and spoon in the fur of a Chinese gazelle, transforming items traditionally associated with decorum and feminine refinement into a confounding Surrealist sculpture. It caused a sensation when it was first exhibited and almost immediately became iconic. French poet and founder of Surrealism André Breton deemed it the perfect Surrealist object. The work exemplifies Breton's argument that mundane things presented in unexpected ways had the power to challenge reason and to urge the inhibited and uninitiated (that is, larger society) to connect to their subconscious.



Oppenheim's 'Object' was viewed as threatening & repulsive.

André Breton declared it the perfect surrealist object.

Oppenheim claimed, it was a fluke.



Robert Rauschenberg. *Bed*. 1955. Oil and pencil on pillow, quilt, and sheet on wood supports, 6' 3 1/4" x 31 1/2" x 8" (191.1 x 80 x 20.3 cm).

Though the Abstract Expressionists dominated the New York City art scene when Robert Rauschenberg was getting his start as an artist, he chose to rebel against these artists' conception of their work as personal expressions of themselves, entirely separate from the outside world.

He did this, in part, through works like *Bed*, which is one of his first "combines," a term he coined to describe compositions combining elements of painting and sculpture and into which he incorporated such found objects as tires, furniture, trash, and even taxidermied animals.

To make this work, Rauschenberg took a well-worn pillow, sheet, and quilt, attached them to wooden supports, and vigorously scribbled and painted on them (thereby lampooning Abstract Expressionist painting). Hung vertically on the wall like a traditional painting, *Bed* embodies the artist's assertion that "painting relates to both art and life...I try to act in that gap between the two."

'Bed' was Robert Rauschenberg's response to Abstract Expressionism.
He called it 'Bed' because it was his quilt and pillow.
It was called art because it was on the wall.
Critics didn't know what to call it. Was it a painting? Was it a sculpture?
Rauschenberg ended up calling it a 'Combine'
He helped art to be more than just paint on a canvas

What is a 'Readymade'?

A term coined by Marcel Duchamp in 1916 to describe prefabricated, often mass-produced objects isolated from their intended use and elevated to the status of art by the artist choosing and designating them as such. The term "assisted Readymade" refers to works of this type whose components have been combined or modified by the artist.



Man Ray
(Emmanuel
Radnitzky)

Gift

c. 1958 (replica of
1921 original)



Marcel Duchamp
In Advance of the Broken Arm
August 1964 (fourth version, after lost
original of November 1915)