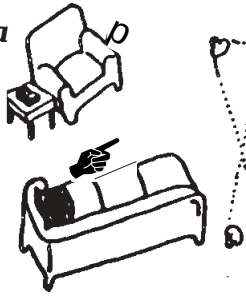


WHY MAKE COLLAGE.

1. Collage functions as a transitional object — a dynamic, evolving, transformational third

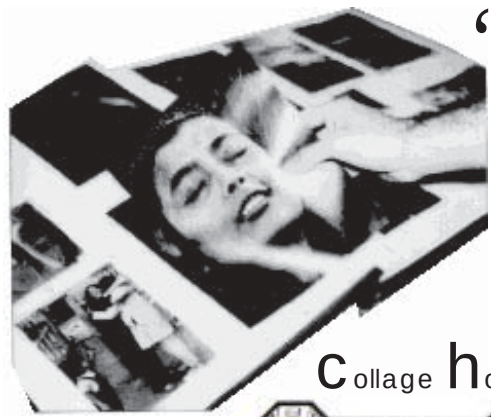


object — which helps to contain projective identifications, and transform them into interpretable transference. Collage is *child's play for grownups*.

“

The brain centers closest to the ones which are directly involved in speech, and therewith in conceptual acts, are those activating and controlling the hands.”

— S.K. Langer
Mind: An Essay on Human Feeling, Vol. III, 1982



“First *images* ... arise in the spirit. Then *words*, applied to images. Finally, *concepts*, possible only when there are words — the collecting together of many images in something nonvisible but audible (word).”

— F. Nietzsche
“Principles of a New Evaluation,” 1884/1901

“

Uses of words by persons grouped around a common object is a central and vital human activity... If the common object is lacking, communication may break down and the same words may occasion different results in different hearers.... We develop language in the context of looking: the metaphor of vision again.”

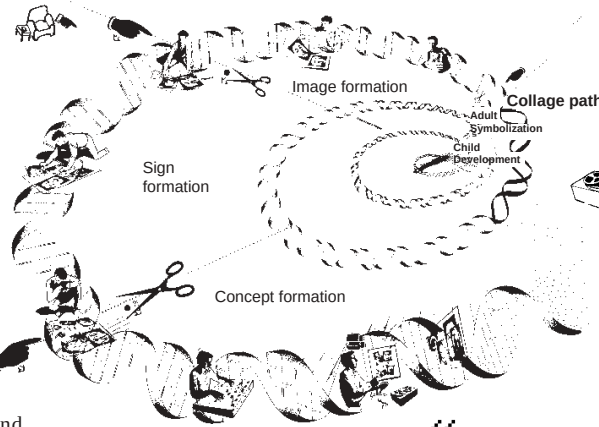
— I. Murdoch The Sovereignty of Good, 1970

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The extraordinary contribution of collage is that it is the first instance within the pictorial arts of anything like a systematic exploration of the conditions of representability entailed by the sign... What is systematized in collage is ... the very system of form... Within the collage system all of the other perceptual *données* are transmuted into the absent objects of a group of signs.... [The] *impersonal* operations of language ... are the subject of collage.”

— R. Krauss “In the Name of Picasso,” 1981

2. The collage process is a projective, developmental homology, in the sense that in physically making and transforming a collage one passes again through the sequence of points essential to childhood semiosis, as well as to everyday adult symbolization. The collage process is a *trajective method* that models and symbolizes symbolization: a formative gyre.



“

There are a few further points which we ought to note. In the first place, we must remember that we live our childhood as our future. Our childhood determines gestures and roles in the perspective of what is to come. This is not a question of the mechanical reappearance of montages... [The] gestures and roles are inseparable from the project which transforms them... For this reason a life develops in spirals; it passes again and again by the same points but at different levels of integration and complexity.”

— J.-P. Sartre “The Progressive-Regressive Method,” Search for a Method, 1960

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Everything had broken down and new things had to be made out of the fragments. Collage was like an image of the revolution within me.”

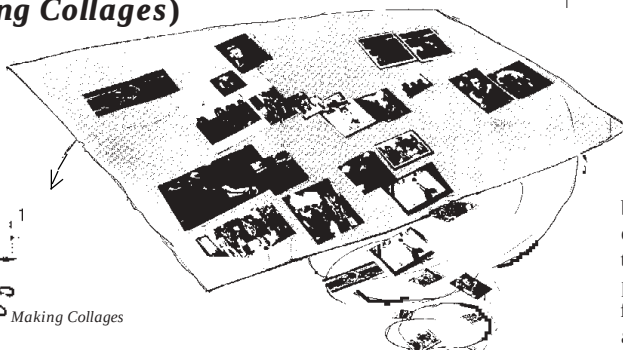
— K. Schwitters In J. Russell, The Meanings of Modern Art, 1975

3. The collage process is a tool for dynamic linking, in the sense that it supports the different sorts of relation between image (Making Collages) and word (Speaking of Collages) that characterizes the three formative zones of development;

Speaking of Collages



Making Collages



Light Source

and also in the sense that it links the active elements in one's history to the form in which those elements are active in the present. Because it provides a screen for co-temporaneous projection of biographically discrete moments, one could think of the collage surface as a *psychological retina*.

“

The individual cannot grasp the course of a complex process except with great difficulty.”

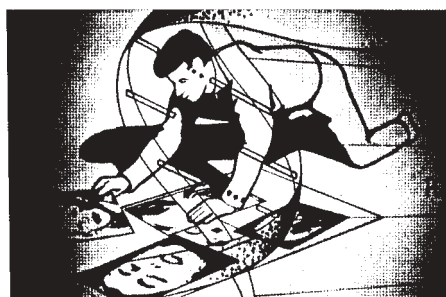
— A. Frutiger Type Sign Symbol, n.d.

— H. Searles Quoting L. Kubie, in “The Differentiation Between Concrete and Metaphorical Thinking in the Recovering Schizophrenic Patient,” 1962

“

In the collage, our modern method of thinking, in which reality only becomes understandable when interpreted by human intelligence, is epitomized in an abbreviated model which is itself graspable by consciousness. Characteristic civilizatory processes and substantive situations can, with the help of the collage principle, be re-experienced without the emergency-causing consequences that would accrue in actual life.”

— F. Mon Prinzip Collage, 1968



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[The] form of an object is a ‘diagram of forces’, in this sense at least, that from it we can judge or deduce the forces that are acting or have acted upon it...”

— D. Thompson On Growth and Form, 1917/1961

4. Collage is a tool for identity formation, because the collage gives access not only to one's core images, but also to the patterns — the configurations — these images comprise. In this sense a collage is like a psychological fingerprint.



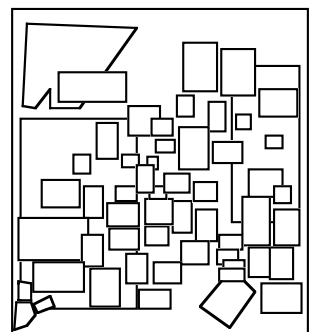
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...when two dissimilar aspects of reality are juxtaposed on a plane which would not appear to suit them ... [the] very fact of their being put next to one another leads to a mutual exchange of energy. (‘Collage’ is the word for this, in plain speech.) This exchange may proceed calmly and steadily, or it may take the form of an explosion accompanied by lightning and thunder. I am tempted to consider it as the counterpart, in either case, of the phenomenon known to classical philosophy as IDENTITY....

“

Identity formation, finally, begins where the usefulness of identification ends. It arises from the selective repudiation and mutual assimilation of childhood identifications and their absorption in a new configuration.”

— E.H. Erikson “Identity Confusion in Life History and Case History,” 1968



... IDENTITY (to paraphrase André Breton's remark) MUST BE CONVULSIVE OR WILL CEASE TO BE.”

— M. Ernst “Beyond Painting,” 1936

