

TITLE: *Shoot*
ARTIST: Judith Page
DATE: 1993
SIZE: Dimensions variable
MEDIUM: Mixed media—pods
ACCESSION # : 97.3a1.21



Additional Works By Artist in Collection?

YES_ NO: X

ARTIST'S BIOGRAPHY

Judith Page is known for her unusual use of materials. In the work titled *Shoot* she draws on pages of old art history books. In her work titled *Portraits in Plasma* she prints photographs on canvas and then paints on top of the photographs. In her sculptural installation titled *The March of Time* she gives her concept of the history of the world by using black bunny characters made of tar gel. Numerous exhibitions throughout the United States have featured her inventive artworks.

Judith Page's father influenced her work. He was an amateur historian and photographer who valued the creative process. Judith Page was born in Lexington, Kentucky where she went to college but later lived and worked in Florida until she moved to New York City in 1992. She is still working in New York today. Her work can be found in eleven Florida public collections. These include not only the collection at the Florida State University Museum of Fine Arts but also the Florida House of Representatives in Tallahassee.

ARTIST'S STATEMENT

Judith Page's art focuses on the human condition and the figure. Page's art also includes a Gothic feeling, "a place where beauty and horror exist together." She says her forms change between "representation and abstraction and for the past 10 years my art has also included collage, drawing, photography, sound and text." Page says that her recent work looks at the human spirit through an exploration of the difference between her "personal history" and "political, social and cultural history throughout time." When she started working with the painting medium tar gel she says that her way of working became "a metaphor for the fluidity of our dreams and aspirations as well as the fluidity of historical interpretation—an endless flow of vision and voice."

CONTEXTUAL INFORMATION

As an artist Judith Page emphasizes process; the materials with which she works dictate the final outcome of her work. Her work is conceptual. In several pieces she selects old objects that have a bigger meaning behind them. She destroys each object's original appearance to make it her own or rather to communicate her commentary on the original idea or purpose of the object. In *Shoot* Page uses one of her old art history books by Jansen. She tears pages from the Jansen book, then makes ink drawings on the pages as a response to their original content. The drawings are crumpled into balls covered in colored acrylic gel medium and wrapped in wire. The small crumpled pieces are displayed on the floor scattered around the larger gourd-like sculptural shapes that resemble cannon balls or bombs.

MEDIA DESCRIPTION

Judith Page uses an unusual assortment of materials in her mixed media works. In *Shoot*, the artist combines small crumpled pages from Jansen's art history texts with sculptural gourd shapes. The 180 crumpled pieces consist of paper, acrylic medium and wire. In creating this piece, Page made drawings on each sheet of paper, then crushed and wired each into a little wad. *Shoot* also includes 21 pods made of chicken wire, plaster, gauze, celluclay (both gray and white), ivory black acrylic paint, and Dorlands wax medium.

GLOSSARY

Gothic—A style that began in France in the middle of the 12th century. The style mainly refers to cathedral architecture. Often these structures include beautiful flying buttresses, ornamental gables, crockets, and foils as well as darker elements such as sculptural gargoyles and other medieval monsters.

Installation—A 3-D art work normally with multiple pieces. The work creates the sense of a special place. Often the viewer can step into the space of an installation.

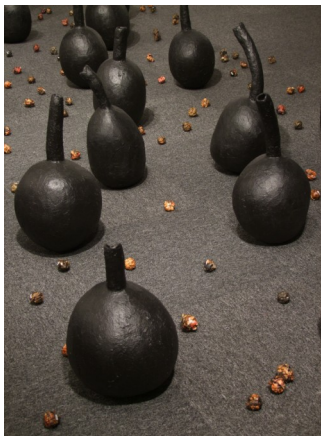
Conceptual Art—Art that places emphasis on the meaning and process of how and why the work was created rather than the actual finished product. The value of the art work comes from the idea communicated by the work.

RESOURCES

<http://www.judithpage.com/>

Completed Summer 2009, Jenna Mulberry

Transforming Objects: Your Own Interpretation Activity Lesson Plan: K-5



Detail: Judith Page, *Shoot*

Session Activity:

Judith Page often deconstructs objects to create her work. Her finished products reflect her personal opinions of the original meanings of the objects she uses. For instance in the work *Shoot* she deconstructs a book, that is, she rips out pages from an art history book by Jansen, paints on the pages, crumples them up and then wraps them in wire. The viewer of *Shoot* cannot make out anything on the pages of the finished artwork. Page transforms the original meaning and usage to create her art. Students will follow Page's lead. They will deconstruct objects with which to construct new objects—their artworks.

Objectives:

1. Students will create works of art that reflect their opinions, thoughts, or feelings about existing books or magazine pages.
2. The students will have a better understanding of the way their opinions can be reflected in works of art.

Vocabulary:

Deconstruction: breaking down, or analysis of something that exists.

Opinion: one's own view of a subject.

3-D: an object that has 3 dimensions: height, width, and depth.

Materials: books and/or magazines, glue, paint, markers, paper, scissors.

Activity Procedures:

Look at Judith Page's work, *Shoot*, specifically the little balls that are scattered about on the floor. Talk about how she has deconstructed the original idea/intention of these pages. Explore her reasons for deconstructing the book. What is she saying about the art history book by making art out of it? When looking at this part of the work note that we can no longer make out what was originally on the pages. Have students pick pages from books or magazines. Talk about the original meanings of the content. Then have students come up with new ways to present their pages. Use the materials to transform the pages into artworks. Deconstruct the books or magazines to construct new artworks. Book pages can be cut, crumpled, painted, or glued. They can become 3-D objects or they can remain 2-D. Have the students explain their reasons for transforming the pages. Have them tell the original meanings. Then have them tell the transformed meanings. Students can write this in a more formal way or simply share verbally with the class.

Sunshine State Stander: K-5

Strand D: Aesthetic & Critical Analysis

Standard: The student assesses, evaluates and responds to the characteristic of works of art.

Sunshine State Stander: 6-12

Strand C: Cultural & Historical Connections

Standard: The student understands the visual arts in relation to history and culture.

Comparing Transformations Art History Lesson Plan: 6-12

Session Activity: "Transformation" is a major concept of the work *Shoot* by Judith Page. Page takes existing books and transforms them in a way which highlights her commentary. When looking at Judith Page's work, the Dada art movement might come to mind. Dada artists often used "transformation" to create their work. In this session, the students, through research on the early 20th century Dada movement, will determine whether or not they think Judith Page was influenced by the Dadaists.

Objective: Students will learn about the Dada art movement and be able to identify elements of this movement within Judith Page's work, *Shoot*.

Vocabulary:

Dada—an art movement that originated in Europe in response to World War I (1916-1923). The Dadaists were a group of artists, writers and intellectuals that joined together to comment about the world under the stress of war. The group chose to use the nonsense word "dada" for their name in order to emphasize the illogical and the absurd (in French the term means "hobbyhorse," in German "there-there" and in Russian "yes-yes"). The Dadaists took existing objects and transformed them so they could no longer be used for their original purpose. These artists felt the insanity of war. Everything had changed and nothing was the same. Their art work reflected this. The Dada artists considered their art as "non-art" but each piece communicated an underlying meaning.

Activity Procedure:

Have the students look at Judith Page's work *Shoot* and describe what they see. As they do this describe how Judith Page made this work. Encourage the students to find other works by Judith Page that utilize "transformation." Next show them images by some Dada artists: Marcel Duchamp's ready-mades or Hannah Hoch's collages. Discuss the transformations of these Dadaist works. Discuss the old meanings of the materials from which these works were constructed. Discuss the new meanings or comments these artists conveyed through their transformations. Have the students break into small groups to discuss and describe the way elements of the Dada movement might have influenced Judith Page's work. Encourage each group to research Judith Page, Dadaism, and Dada artists. Have each group determine reasons as to why they think Page's work was or was not influenced by the Dada movement. Each group will present its arguments to the class.



Marcel Duchamp *Fountain*, 1916-17