

Bibliotekarstudentens nettleksikon om litteratur og medier

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Collage

(_litterær_praksis) Ordet “collage” er avledet av det greske ordet “kollàn”, som betyr liming og klebing (Roters 1990 s. 195). “Collage” brukes om ulike teknikker og praksiser som innebærer sammenkobling og -komponering av tekstbiter, avisutklipp, bilder etc. til en kunstnerisk helhet. Collager forekommer ikke bare i bildekunsten, men også i mange versjoner i litteratur (ikke minst tegneserier). Bildecollager kan brukes som bokillustrasjoner, eventuelt i bøker med collagepreget innhold.

Komponenter stilles inntil og over hverandre for å skape en kunstnerisk effekt, ofte er komponentene tatt fra aviser, reklameplakater, malerier osv. Disse komponentene mister altså mye av sin egenart og inngår i et kunstverk som i stor grad må skapes av den som ser eller leser (Philipp 1980 s. 262). Mening rives halvveis løs fra sin etablerte, gamle sammenheng og slippes halvveis inn i et metaforisk assosiasjonsrom (Philipp 1980 s. 265). Nye sammenstillinger får ofte noe hittil uoppdaget i materialet til å tre fram. Prinsippet er “konvergens i det divergente” (Roters 1990 s. 195), eller en hybrid sammenblanding av det atskilte (Segeberg 1987 s. 294).

“Ordet stammer fra det franske “opklæbning” og henviser til en kunstnerisk teknik, der blev udviklet i det 20. århundrede. I en collage er billedet sat sammen af dele, som er klippet ud af andre materialer, fortrinsvis papir, pap, tøj o.l. De første forsøg i denne retning blev gjort af franskmændene Georges Braque (1882-1963) og spanieren Pablo Picasso (1881-1973) i 1912, dels for material-kontrastens skyld, dels for at markere en ny virkelighedsforbindelse i deres stærkt abstraherede malerier. Dette indledte en række eksperimenter med usædvanlige kombinationer af materialer, hvor også tredimensionale effekter indgik. Sidstnævnte kaldes ofte “assemblage”, efter det franske assembler: Samle sammen.” (Harald Flor i <https://www.leksikon.org/art.php?n=482>; lesedato 25.05.21)

“According to [Horst Waldemar] Janson, Picasso and Braque turned from brush and paint to “contents of the wastepaper basket” because collage permitted them to explore representation and signification by contrasting what we in the digital age would call the real and the virtual. They did so because they discovered that the items that make up a collage, “ ‘outsiders’ in the world of art,” work in two

manners, or produce two contrary effects. First, “they have been shaped and combined, then drawn or painted upon to give them a representational meaning, but they do not lose their original identity as scraps of material, ‘outsiders’ in the world of art. Thus their function is both to represent (to be part of an image) and to present (to be themselves).” ” (Lunenfeld 2000 s. 157)

“Storindustriens nye produktionsmetoder – montagen af færdige dele – afspejler sig også i nye kunstneriske teknikker – montagen som mønsterdannende princip i litteraturen og billedkunstens collager. Det romantiske billede af kunstneren som den guddommelige håndværker, bliver afløst af kunstneren som montør – dada-montør John Heartfield. [...] Braques og Picassos “papiers collés” fra 1911 markerer et brud med det traditionelle borgerlige begreb om kunstværket som en organisk helhed og en verden for sig. De avis- og tapetrester der bliver revet ud af deres normale sammenhæng og limet ind i de kubistiske malerier, sprænger den absolutte grænse mellem erfaret og indbildt realitet, mellem virkelighed og kunst. I en periode af deres samarbejde lod Picasso og Braque være med at signere deres billeder. Ved at give afkald på varemærket for originalitet og individualstil, opfordrer de også betragterne til en ny holdning. Kimen er lagt til dadaismens og surrealismens forsøg på at knuse den borgerlige kunstinstitution.” (Jan Brochmann i <https://www.leksikon.org/art.php?n=1761>; lesedato 25.05.21)

“The painting invites us to identify familiar forms and objects (a guitar string? an elbow? a knee? a lamp?) at the same time as it prevents us from applying the test of consistency. It is impossible to “read” such a painting as a coherent image of reality. Whatever interpretation we advance is put into question by the appearance of contradictory clues. The ambiguity of the image is thus impossible to resolve. [...] tension between reference and compositional game, between a pointing system and a self-ordering system” (Perloff 1993 s. 72).

“[T]he materials used are pictorial and textual representations of recognizable objects. When placed next to each other, however, these representations may lose their autonomous meaning by creating a new, collective [...] Humor and irony are important elements of collage, often expressed through textual puns.” (Emily Bell i <http://humstatic.uchicago.edu/faculty/wjtm/glossary2004/collage.htm>; lesedato 03.10.16) En dikter kan gennem collage med bilder/metaforer skape “en billedernes terrorbalance” (Brostrøm 1964 s. 149).

“[T]ingene foregår på flere planer samtidig. Man kan godt være til stede her og nu med bord og stol og bil og bus og samtidig føle sig hensat til et helvede. Hvem ved hvad der foregår i hovedet på passageren ved siden af? [...] I fiktionsarbejdet må det i den subjektive “sandhed”s navn understreges at vi er til stede mangfoldigt, selv i et øjeblik. Collage-teknikken muliggør en sådan simultan tilstedeværelse, og det paradoksale er, at massemedierne har lært os allesammen at aflæse og lave collager, selv om de gerne lader som om de fremstiller en ordnet sammenhæng.” (den danske dikteren Henrik Bjelke i Skyum-Nielsen 1982 s. 221)

“Collagens kritiske metode peger også indirekte på de ideologiske forklædninger, som er tilstede i den billedflom, som det kapitalistiske samfund til daglig sprøjter ud. Med saks og lim kan collagekunstneren skære gennem det “harmoniske” og “naturlige” og rekonstruere de egentlige og modsætningsfulde sammenhænge. Dette har gjort fotomontagen til en udbredt billedform i publikationer fra venstrefløjen og “undergrunden.” (Harald Flor i <https://www.leksikon.org/art.php?n=482>; lesedato 25.05.21)

Medieprofessoren Gregory L. Ulmer argumenterte i artikkelen “The Object of Post-Criticism” (1983) for at “collage is the single most important innovation in artistic representation to occur in our century” (Lunenfeld 2000 s. 259-260). Den danske dikteren Peter Laugesen har hevdet at “*collagen* [er] det 20. århundredes kunstneriske princip.” (Skyum-Nielsen 1982 s. 242) “As the mode of detachment [...], of graft and citation, collage inevitably undermines the authority of the individual self, the “signature” of the poet or painter.” (Perloff 1986 s. 76)

Den tyske dikteren Christian Morgenstern “turned his hand to collage in the 1890s. These were often added as illustrations to his poetry.” (Wolfram 1975 s. 12) Den franske journalisten og forfatteren Gustave Geffroys roman *Lærlingen* (1904) har kapitler som består av collage av en type tilfeldig lesestoff som den kvinnelige hovedpersonen tilbringer mye tid med å lese (Hamon 1996 s. 135). Den tyske filosofen Walter Benjamin lagde på 1930-tallet en flere hundre siders historie-filosofisk tekstcollage med tittelen *Passasje-verket*. Verket dreier seg om bestemte arkitektoniske konstruksjoner i Paris på 1800-tallet og kulturen rundt disse.

Den amerikanske poeten John Ashburys dikt “Europe” (1960) er “a long collage with extreme fragmentation” (Perkins 1987 s. 616). “One that seems to give people the most trouble is a long poem called ‘Europe’ [...] I cannibalised a book for teenage girls published in England during World War One, that I found in a bookstall along the Seine in Paris, called *Beryl of the Biplane*. Ah... and the only idea, if there is one, in the poem, is that this poem contains a lot of things that can be found in Europe. But of course they can also be found anywhere else. The title ‘Europe’ was suggested to me by the title of one of the stations of the Paris Metro which is in a section called ‘Europe’, where all the streets are named after European capitals.” (Asbury sitert fra <http://jacketmagazine.com/02/jaiv1988.html>; lesedato 21.06.22)

Innen teaterkunsten i Russland “notable collage work was done by Alexandra Exter and Michel Andreenko (born 1894). In 1916, Exter designed settings for one of Tairov’s productions for his Chamber Theatre in Moscow using Suprematist geometric elements such as large cubes, cones and cylindrical shapes. The following year she made a model for a stage production representing a cityscape with houses, bridges, staircases, smokestacks and electric advertising hoardings, with plaster of Paris, sheet metals, newspapers and shreds of posters. At Tairov’s theatre in 1921, for a production of *Romeo and Juliet*, she achieved striking effects

of lighting and space by mounting vertical planes of glass and mirror between palace facades and behind staircases.” (Wolfram 1975 s. 63)

“It seems that Andreenko took his stylistic cues from Exter in both paintings and his theatre design; he often executed his design drafts for settings in a collage paste-on technique. In 1923 he settled in Paris, where he continued to expand the possibilities of collage in theatre, making his own speckled marbled papers and using sandpaper and granulated textures of paint and cork chippings. For the presentation of [dadaisten] Tristan Tzara’s *Mouchoir de Nuages* at the Théâtre de la Cigale in Paris in 1924 he used collage on the model for the sets which grouped arches, bridges and columns in front of a dark background which helped to accent the whole feeling of spatial depths [...] on one occasion he designed a curtain for the stage onto which he pasted brightly coloured confectioners’ papers reminiscent of Sonia Delaney’s book collages.” (Wolfram 1975 s. 63)

Den russiske kunstneren Serge Ferat lagde like før 1. verdenskrig en collage kalt “Still Life with Lacerba” for det italienske magasinet *Lacerba*. “This magazine was edited by Soffici, at the time a close friend of his, and the collage was obviously included in the magazine because of its Futurist dynamic virtues. It is made up of fragments of music, newspapers, a page torn from a magazine and a reproduction of a clock face, all pasted into it, and juxtaposed with painted areas of fragments of musical instruments most incisively rendered. In 1917 Ferat also used collage materials in important ways in his settings and costumes for Apollinaire’s [surrealistiske skuespill] *Les Mamelles de Tirésias*, with very brightly coloured papers pasted on top of newsprint.” (Wolfram 1975 s. 25)

“One can paint with whatever one likes, with pipes, postage stamps, postcards or playing cards, candelabras, pieces of oilcloth, starched collars.” (den franske dikteren Guillaume Apollinaire sitert fra Perloff 1986 s. 54)

Den første collagen innen bildekunsten som ble anerkjent som “stor kunst”, skal ha vært et bilde av Pablo Picasso der han limte ordet “journal” fra en avis inn i en av sine egne tegninger. Dette bildet ble lagd ved årsskiftet 1911-1912.

Berlin-dadaisten Hannah Höch sa i et intervju i 1959: “I believe we were the first group of artists to discover and develop systematically the possibilities of photomontage.” (sitert fra Kuenzli 2006 s. 231) Dadaistene i Berlin var aktive under 1. verdenskrig og noen år inn i mellomkrigstiden. Den tyske dramaturgen Erwin Piscators politiske teateroppsetninger omfattet forestillingen *Tross alt!* (1925; *Trotz alledem! Historische Revue*) som han beskrev som “en enorm montasje av autentiske taler, artikler, avisutklipp, opprop, traktater, fotografier, krigsfilmer, revolusjonsfilmer, filmer med scener fra historiske hendelser og personer” (sitert fra Kowzan 1975 s. 74).

“The early Soviet period does also contain perhaps the first instances of putting a film together out of distinct, and previously autonomous, material, the pre-existing archival material used by Esfir Shub in *The Fall of the Romanov Dynasty* (1927) [...]; but in this case, great care is taken to make the transitions between footage as smooth as possible, to promote the greatest narrative continuity.” (Dyer 2007 s. 11)

“In February 1927, Aby Warburg embarked in earnest on a project that he never completed, the *Bilderatlas Mnemosyne*, which is now one of his most famous works. The *Bilderatlas* was conceived over the course of more than two and a half years, as the summa of his life’s work. The project consisted of a work-in-progress series of wooden panels, covered with black Hessian, on which he pinned clusters of images (photographic reproductions, photos, diagrams and sketches, postcards and various kinds of printed material including adverts and newspaper clippings), developed in several stages. The selection of images, number of panels and the arrangement of images were constantly changing, and during this period the panels were photographed three times. The aim of the first two photographic shoots was to produce an aide memoire [hukommelseshjelp/påminnelse] of the process, while Warburg kept trying to reach a definitive layout of the future large-scale *Bilderatlas* plates. The first series of panels was photographed in May 1928 and the second in more than one session between late August and mid-September 1928; both helped Warburg to advance the project during absences from his working materials in Hamburg. The last and best known series, 63 panels with 971 items, was photographed after Warburg’s death (on 26 October 1929), recording the final stage of the unfinished project.” (<https://warburg.sas.ac.uk/archive/bilderatlas-mnemosyne>; lesedato 13.03.24)

Den engelske-amerikanske dikteren T. S. Eliot hadde som litterær praksis å utelate i sine tekster “linking passages, building up larger shapes of meaning through collages of unexplained scenes, images, and quotes. The meaning is enriched by literary borrowings, and echoes of myth, philosophy, or anthropology. Such a method of fragmentation and allusion was needed, Eliot felt, in order to express the experience of the modern world which had become infinitely complex and where the sense of a shared set of traditions and beliefs had been lost.” (Ro 1997 s. 157) Den franske surrealisten André Breton ga ut romanen *Nadja* (1928) som en collage der “prose is supplemented by images, including sketches by Nadja herself, prints of surrealist paintings, and numerous photographs” (Boxall 2006 s. 322).

Den amerikanske forfatteren John Dos Passos tok inn mange typer tekster mellom hovedhistorien i romantrilogien *U.S.A.* (1930-36): “(1) Documentary “Newsreels” (speeches, headlines, popular songs, and advertising slogans of the time), (2) thumb-nail “Biographies” in free-verse-like prose of influential historical figures ranging from Teddy Roosevelt to Woodrow Wilson and Henry Ford, and (3) semi-autobiographical “Camera Eye” impressions written in surrealistic stream-of-consciousness style which link subjective consciousness and historical fact.” (Ro 1997 s. 185)

Den amerikanske forfatteren William S. Burroughs “discovered the cutup in 1959 in Paris through his friend Brion Gysin, a painter. When Gysin began experimenting with cutups in his own work, Burroughs immediately saw the similarity to the juxtaposition technique he had used in *Naked Lunch* and began extensive experiments with text, often with the collaboration of other writers. [...] Throughout the 1960s Burroughs and Gysin collaborated on cutup experiments in many media, the most significant collaborations being three films done in 1965 with English film maker Antony Balch (*Towers Open Fire*, *Cut-Ups*, and *Bill and Tony*) and *The Third Mind*, a book first completed in 1965 but not published in English until 1978. The final version of *The Third Mind* is both a historical collection of cutup experiments from 1960 to 1978 and a manifesto that sums up the cutup’s significance for Burroughs and Gysin. [...] The cutup is a mechanical method of juxtaposition in which Burroughs literally cuts up passages of prose by himself and other writers and then pastes them back together at random. This literary version of the collage technique is also supplemented by literary use of other media. Burroughs transcribes taped cutups (several tapes spliced into each other), film cutups (montage), and mixed media experiments (results of combining tapes with television, movies, or actual events).” (Jenny Skerl m.fl. i <https://www.languageisavirus.com/creative-writing-techniques/william-s-burroughs-cut-ups.php>; lesedato 12.04.23)

“As Burroughs experimented with the technique, he began to develop a theory of the cutup, and this theory was incorporated into his pseudoscience of addiction. [...] Drugs, sex, and power control the body, but “word and image locks” control the mind, that is, “lock” us into conventional patterns of perceiving, thinking, and speaking that determine our interactions with environment and society. The cutup is a way of exposing word and image controls and thus freeing oneself from them, an alteration of consciousness that occurs in both the writer and the reader of the text. For Burroughs as an artist, the cutup is an impersonal method of inspiration, invention, and an arrangement that redefines the work of art as a process that occurs in collaboration with others and is not the sole property of artists. Thus Burroughs’s cutup texts are comparable to similar contemporary experiments in other arts, such as action painting, happenings, and aleatory music. [...] Here is another Burroughs take on the cut-up method: “The cut-up method brings to writers the collage, which has been used by painters for seventy years. And used by the moving and still camera. In fact all street shots from movie or still cameras are by the unpredictable factors of passersby and juxtaposition cut-ups. And photographers will tell you that often their best shots are accidents ... writers will tell you the same. The best writings seems to be done almost by accident [...] You cannot will spontaneity. But you can introduce the unpredictable spontaneous factor with a pair of scissors.” ” (Jenny Skerl m.fl. i <https://www.languageisavirus.com/creative-writing-techniques/william-s-burroughs-cut-ups.php>; lesedato 12.04.23)

Den italienske komponisten Luigi Nono skrev et slags musikkstykke med tittelen “Tenk på det vi gjorde mot deg i Auschwitz” (1965), men “musikken” består av en blanding av lyder fra lydbåndopptak fra Auschwitz-rettssakene i 1963-65, elektronisk deformerte instrumentklanger og deformerte stemmer, alt sammen fragmenter som dukker opp og forsvinner (Faulstich 2008b s. 132). Rettsakene foregikk i Frankfurt og gjaldt personer som hadde ansvar for at Holocaust ble gjennomført i og utenfor leirene.

Tyskeren Helmut Heissenbüttels roman *D’Alemberts slutt* (1970) er en “collage av henspillinger, sitater, fragmenter fra samtaler og tilsynelatende sammenhengløse tekster” (Gelfert 2010 s. 56). I romanen “in which nine people in one day exhibit the linguistic habits, the colloquialisms, the jargon of their class and their profession in exchanges which flatten out plot and character in a tortuous display of language in use. That novel has been more acknowledged than admired” (<https://www.independent.co.uk/news/obituaries/obituary-helmut-heissenbuttel-1364958.html>; lesedato 05.01.21).

Den amerikanske dikteren William Carlos Williams “relied on the same collage and montage method as Pound, Eliot, Crane and, in prose fiction, John Dos Passos”. Williams’ *Paterson* (1946-58) er en “epic, panoramic presentation of man in the modern city [...] achieved not in a clear and simple story, but through a fragmented picture composed of scraps of local history, letters, character sketches and lyrical passages. At the same time Williams’s composition technique owes something to the influence of the visual arts on his work.” (Ro 1997 s. 160-161)

Den argentinske forfatteren Julio Cortázers *Fantomas mot de multinasjonale vampyrer* (1975) er en kombinasjon av tegneseriecollage og en førstepersonsfortelling. Fantomas er navnet på en forbryter fra en fransk krimserie.

Den tyske forfatteren Rainald Goetz’ roman *Forvillelse* (1983) bruker i første del cut-up-collage med “drømmer, visjoner, forskjellige bevissthetsprotokoller, talkshow-scener, ruserfaringer, bruddstykker av diskusjoner osv. Disse tekstbitene er helt kaotisk ordnet” (Schäfer 2000 s. 238). Skotten Peter Mansons bok *Adjunct: An Undigest* (2005) består av “every scrap of advertising robot-talk, talk-show drivel, SPAM, and poetic utterance to float by over the final years of the twentieth century in a council flat in Glasgow.” (Boxall 2006 s. 946) Marte Hukes lyrikk-samling *Ta i mot* (2008) er en collage av “funnet tekst”, bruddstykker fra litteratur og sitater fra bøker og internett-tekster (om blant annet teknikk, geologi og zoologi). Disse tekstene er flyttet ut av sin opprinnelige kontekst og inn i Hukes diktsamling, som handler om barneleker, språk og spill.

Den østerrikske nobelprisvinneren Elfriede Jelineks tekst “Skyer. Hjem” har blitt kalt en “sitatcollage” der blant andre filosofer som Hegel, Heidegger og Fichte blir sitert sammen med dikteren Kleist og terrorister i RAF-gruppa (Bark, Buck, Franke m.fl. 2006 s. 230).

Den britiske forfatteren og kunstneren Graham Rowle skapte boka *Woman's World* (2005) ved å klippe ut ord fra 1960-tallets dameblader. "For five years Rawle [...] has laboured 17 hours a day, seven days a week, assembling 40,000 fragments of text from women's magazines to produce a tale that moves with the pace of a thriller, with as many cliffhanging chapter endings and swerves of story. But there's the added excitement of a typographical rollercoaster: each page features nearly 100 variations as we lurch from sedate Times Roman to the fullblown exclamations of advertisers' fancy capitals. [...] Chapter 14, for example, starts with the words: "I hadn't wanted to touch the trousers." Already four typefaces are in play; the word "touch" is amplified to capitals 4.5 cm high while "trousers" look unappealing in brushstroke italics." (Tom Phillips i <https://www.theguardian.com/books/2005/oct/15/featuresreviews.guardianreview15>; lesedato 25.05.20)

Amerikaneren Lynda Barry har lagd *What It Is* (2008) og andre "tegneserier" med collage: "While collage has, obviously, been a staple of modernism for nearly a century now, and juxtapositions of found text and image are fairly commonplace, here Ms. Barry successfully grafts collage onto comics and in so doing gives us something that is charming, engaging, beautiful and new. Barry's collages integrate items heavily laden with emotional baggage such as "found" drawing and writing by children, personal letters and snapshots, and text and images cut from children's school books, along with more neutral items such as postage stamps (with an accent on President Lincoln), book and magazine clippings and all sorts of odds and ends. All of these collaged objects – often altered by overpainting and/or overdrawing – are intertwined and held together to varying degrees with Barry's own visuals created in a variety of media – primarily employing the ink brush – and thereby deftly worked into fully composed pages." (<http://home.earthlink.net/~copaceticcomicsco/WhatItIs.html>; lesedato 07.12.16)

Barrys *What It Is* "explores the nature of creativity through essays in collage form that mix her own words and pictures with found material, a great deal of which was originally collected by a retired primary school teacher during her long career. [...] Barry also describes methods and exercises one can use to enhance creativity and express the stories one has always had inside but never managed to get out, finishing with a series of entries from her own notes. Lynda Barry is at her best here in this exploration of the creative process that is both a continuation and a reflection upon her own comics." (Gravett 2011 s. 891)

Mesteparten av Paal Bjelke Andersens bok *The Grefsen address* (2010) "er såkalte *cut-ups*, eller kollasjer, av de norske, danske, finske og islandske statsledernes nyttårstaler, henvendt til sine respektive folk, mellom årene 2000 og 2010. Andersen har altså klippet i disse talene og, med utgangspunkt i bestemte prosedyrer, limt dem sammen på ny. Slik forflyttes et materiale fra politikken institusjoner til en poetisk kontekst." (*Morgenbladet* 10.–16. september 2010 s. 38)

Den svenske forfatteren Jan Stenmark har lagd bøker ved bruk av collage, der visuell nostalgi og galgenhumor er sentrale virkemidler. “I bland vet man inte om man ska skratta eller känna vemod inför Jan Stenmarks kluriga collage. Vackra stereotypa reklambilder med det perfekta livet bryts mot en kommentar som får oss att sätta skrattet i vrångstrupen. [...] - Det är bra om läsaren får känslan att man kan vara sig själv när man betraktar bilderna, kanske få ett nytt perspektiv eller ny formulering kring nått, säger Jan Stenmark.” (<http://sverigesradio.se/>; lesedato 15.05.13)

Tore Renbergs bok *Varmelager fem* (2001) handler om å flykte fra virkeligheten. “Mens Kurt Vonnegut jr. bygde sin roman “Slaktehus fem” på en dyster erfaring med høyst virkelige bomber, har Tore Renberg lagd en slags fotoroman etter hele livet å ha blitt utsatt for et veritabelt mediebombardement. Renberg har klippet, limt og skrevet tekster, og resultatet er en collage av inntrykk: en slags popkunst anno år 2001. I og for seg et velkjent cut up-triks, “virkeligheten” klippes opp og settes sammen på ny i håp om å skape en kilde til ny innsikt. Dersom man skal trasse noe tema ut av denne billedlitterære forundringspakka, må det bli mennesket fanget i et spinn av medieklisjeer og absurde sammenstillinger av motsetninger. Denne leseren fikk verken latterutbrudd eller aha-opplevelser under lesningen. Man slås derimot av en viss undring hos Renberg, som snart har form av understatement, snart av burlesk og småfrekk overdrivelse. Fotografier, naivistiske tegninger og tekster utgjør en løst sammensatt helhet, ispedd brokker av fortellinger eller oneshot vitser” (<http://www.dagbladet.no/kultur/2001/04/26/254304.html>; lesedato 21.05.13).

Einar O. Risas *Maskineriet. Listene: En besettelse* (2012) er en collageroman som bruker mange historiske dokumenter om deportasjonen av de norske jødene.

Disperse Exclamatory Phase (1965; italiensk tittel *La verifica incerta*; regissert av Gianfranco Baruchello og Alberto Grifi) er en 35 minutter lang “collage film [...] each shot has a different source and that there is no logical connection, but the rules of mainstream film editing are strictly adhered to, producing an illusion of an impossible spatio-temporal continuity. A character looks at something off-screen and there is a cut to someone responding to being looked at, creating a sense that two people are looking at each other; but the startling changes in background, costume, colour, lighting and stock between the two shots also emphasise that they are taken from radically different sources.” (Dyer 2007 s. 18)

Den chilenske kunstneren Cecilia Barrigas *Meeting of Two Queens* (1991; varighet 14 minutter) er en collagefilm (ifølge Dyer 2007 s. 17). Den viser samspill mellom Greta Garbo og Marlene Dietrich, to kult-skuespillere som i virkeligheten aldri opptrådte sammen.

Den amerikanske forfatteren Donald Barthelme har sagt at “the principle of collage is the central principle of all art in the twentieth century in all media” (Ro 1997 s. 261).

Postmoderne collager uttrykker ofte dissonans, med deler som ikke henger sammen (Bessières 2011 s. 8).

Den tysk-franske kunstneren Max Ernsts *Kvinnen med hundre hoder* (1929) er en collageroman som “consists of 147 seemingly random collages grouped into nine “chapters.” Each collage has a quintessentially surreal caption below it – “The might-have-been Immaculate Conception,” “The charm of transportations and wounds will be increased in silence by boiling laundry,” “Loud chirpings of Sunday phantoms,” “So he who speculates the vanity of the dead remains the phantom of repopulation.” Among the pictures are a tiny statue grabbing a man’s crotch (with the caption “The exorbitant reward”); a woman’s nude torso draped around a guy’s neck; a fountain spouting from a top hat; a fishing net hauling in naked people; a man relaxing in a chair situated atop a crashing wave; a woman going down on a rendering of Cezanne; a “swamp of dreams” flowing through Paris. As for narrative continuity, that’s up to the individual reader to decipher for him/herself. Characters (identified by the captions) include a wise monkey who pops up periodically; Loplop the “Bird Superior,” a recurring figure in Ernst’s art who initially appears as a bird and later takes on the guise of a human; and the spectral Hundred Headless Woman (sic), who assumes many identities throughout the book--as one caption reads, “It’s enough for me to see the Hundred Headless Woman to know. It’s enough for you to demand an explanation, not to know.” That essentially sums up this maddening but altogether extraordinary work.” (http://www.fright.com/edge/surrealism_in_collage.htm; lesedato 15.05.13)

Ernsts *En uke med godhet* (1934) er også et collage-verk. “It has seven chapters split across five booklets and was produced from old French pulp novels and Gustave Dore’s illustrations for Milton’s *Paradise Lost*. [...] It is a novel in pictures: Max Ernst wanted to subvert the term “novel” and shock the literati.” (Gravett 2011 s. 86)

Andre eksempler på collagebøker (også kalt utklippsverk):

Rolf Dieter Brinkmann: *Roma, blikk* (1979) – med fotografier, postkort, kvitteringer, bykart, brev til Brinkmanns kone, hans venner og kolleger m.m.; en bok kalt en “amorf ad hoc-protokoll, som ikke tar noen hensyn til leseren” (Schäfer 2000 s. 225)

Herta Müller: *De bleke herrene med morkakoppene* (2005) – surrealistiske korttekster der alle sidene består av små firkanter med enkeltord og stavelser klipt ut av aviser og ukeblad, med bilder som illustrerer tekstene

Engelskmennene Edward Verrall Lucas og George Morrors bok *What A Life!* (1911) “used illustrations from Whiteley’s Catalogue and scissors and paste to illustrate the imaginary and eventful autobiography of an aristocratic Englishman. Published in 1911 by Methuen & Co.” (<http://jahsonic.wordpress.com/2008/05/01/a-2005-collage-novel/>; lesedato 26.04.13) “Many whimsical publications of the turn of the nineteenth/twentieth centuries provided examples of image driven narratives. In the UK, E.V.Lucas’s and George Morrow’s *What a Life* of 1911 reallocated goods from trade catalogues in narrative ways that the young Max Ernst might have seen.” (Chris Mullen i <http://www.fulltable.com/vts/g/gn/menu.htm>; lesedato 26.04.13)

Da den amerikanske sykehusvaktmesteren Henry Darger måtte flytte fra sin lille leilighet i Chicago i 1972 var det ingen som visste at han også var forfatter og bildekunstner. I årene 1911-72 skapte Darger det som sannsynligvis er verdens lengste roman. Fantasy- og science fiction-romanen *Realms of the Unreal* omfatter 15.145 sider, og til den maskinskrevne teksten lagde Darger hundrevis av illustrasjoner. Mange av illustrasjonene er collager, og noen er over 3 meter lange og 1 meter høye. En av største collagene viser en stor slagscene og fikk tittelen *The Battle of Calverhine*. Han arbeidet så lenge på denne komposisjonen at den til slutt hadde tre eller fire nivåer med bilder, der alle de synlige komponentene inngår i en tett, intens mørje av former. I de tonnevis av aviser og blader som han så igjennom, vanligvis tatt fra folks søppelkasser, samlet han først og fremst på bilder av små barn, og bearbeidet dem til sin egen bruk som illustrasjoner.

“This reclusive hospital janitor led the secret life of a monumental visual artist and epic novelist, despite his lack of formal training. When his cluttered, two-room apartment in Chicago was cleared out shortly before he died, a vast collection of creative work was discovered – most notably some two to three hundred watercolor, pencil, collage, and carbon-traced drawings as well as seven typewritten hand-bound tomes, thousands of bundled sheets of typewritten text, plus numerous journals, ledgers, and scrapbooks.” (Michael Bonesteel i Harrigan og Wardrip-Fruin 2009 s. 253)

“In real life, Darger routinely cut out newspaper and magazine photos from articles about children as well as advertisements and catalog illustrations of children. He also collected storybooks and coloring books with children depicted in them. Darger would use these sources as models for the characters traced into his story, painting over them and altering their facial expressions, hairstyles, or styles of dress – and undress.” (Michael Bonesteel i Harrigan og Wardrip-Fruin 2009 s. 261) Dargers kunst innordnes ofte som “so-called outsider art (highly personal and idiosyncratic artwork with little or no connection to the mainstream art world, created by eccentrics, visionaries, outcasts, and the mentally ill, known in Europe as *l’art brut* or “raw art”).” (Michael Bonesteel i Harrigan og Wardrip-Fruin 2009 s. 253)

“The action of *In the Realms of the Unreal* is set on an imaginary planet “that is a thousand times as large as our own world, and with our earth as (its) moon.” This planet is in the throes of a horrific world war fought between Christian and satanic nations over the practice, instituted by the latter, of child slavery. The saga was modeled on events transpiring during World War I, which was occurring at the time of its inception, and also incorporated aspects of the American Civil War along with borrowings from children’s and adult literature – mainly L. Frank Baum’s *The Wonderful Wizard of Oz* and Harriet Beecher Stowe’s *Uncle Tom’s Cabin*. Fictionalized autobiographical elements entered into the tale at periodic intervals as well.” (Michael Bonesteel i Harrigan og Wardrip-Fruin 2009 s. 253)

Heltinnene i *Realms of the Unreal* er “the seven Vivian princesses, who lead an uprising against the child slaves’ sadistic oppressors, known as the Glandelinians. They are supported by their father, Robert Vivian, the emperor of Angelinia; Robert’s brother, General Hanson Vivian; their guardian and protector, Colonel Jack Ambrose Evans; and their Christian armies and allies. The adventures of the Vivian girls (Violet, Jenny, Joice, Catherine, Hettie, Daisy, Evangeline, and Gertrude Angeline, their adopted sister), and those of their comrades, are played out in countless ways and in infinite detail over the course of some fifteen thousand pages. While never sexual in nature, the violence perpetrated on this war’s victims, who are mostly children, is intense, culminating at times in graphic descriptions of mass strangulation, crucifixion, evisceration, dismemberment, and even cannibalism. Detailed depictions of this carnage are faithfully depicted in the visual art as well.” (Michael Bonesteel i Harrigan og Wardrip-Fruin 2009 s. 253)

“Young Darger was brought up in a Catholic poorhouse in Chicago, then a Catholic boys’ home, and finally an asylum for “Feeble-Minded Children” in Lincoln, Illinois, which held the notorious reputation of being one of the most abusive institutions of its time. [...] The *Realms*, then, can be seen a massive – and in some respects, brilliant – projection of Darger’s own traumatized psyche, and his attempt to reconcile and heal the many parts of his wounded personality.” (Michael Bonesteel i Harrigan og Wardrip-Fruin 2009 s. 254)

Dikteren Olav H. Hauge lagde en “klippbok. På 1930-tallet limte han inn dikt han klippet ut fra aviser. Boka han brukte var opprinnelig en engelsk lærebok i epledyrking, skrevet av George Pyne. På forsida limte han over den opprinnelige tittelen med en lapp der det sto: “Avis-utklipp DIKT” og Huges signatur, datert 1931. Han var altså 24 år gammel.” (*Dagbladet* 4. september 2014 s. 2)

“In the 1960’s, British artist Tom Phillips, began to transform the 1892 Victorian novel *A Human Document* by W. H. Mallock, into a work of art. The word *HUMUMENT* is a short version of HUMAN docUMENT. So it was in a similar vein that most of the original words and phrases on the pages from that book were trunkated. The pages were richly arted over using drawings, painting, collage...you name it. All the while leaving a few of the original words intact, creating really

cool “found poetry”. ” (<http://www.earmark-decorative-painting-studio.com/hument.html>; lesedato 30.11.12) “[B]ased on a 19th century novel he bought in 1966, *A Human Document*, by W. H. Mallock, and which subsequently served as the basis for numerous drawings, paintings and collages made directly on the book’s pages, [...] monumental masterpiece of visual poetry, *A Hument: A Treated Victorian Novel*, first published 1973 with several expanded reissues since” (<http://continuo.wordpress.com/2010/05/31/obscure-9-tom-phillipsgavin-bryars-irma/>; lesedato 24.08.12).

“Swedish concrete poet Bengt Emil Johnson’s voice collage *Gubbdrunningar* (Old man’s drownings) (1965) came with both a record and a book which could function as a kind of score for the reader. This combination of record and book introduced a mode of reading of literature quite rare in history – what German scholar Reinhart Meyer-Kalkus has called *Hörlesen* (“hear-reading”), listening to the words and sounds of a poem while also reading them silently to oneself.” (Rubery 2011 s. 70)

Tyskeren Walter Kempowskis over 9000 sider lange *Echolot*-prosjekt (1993-2005) er en collage av selvbiografiske fortellinger, bilder, brev og andre dokumenter om 2. verdenskrig.

“Scrapbooking er en av de raskest voksende hobbyene i USA. [...] Scrapbooking, altså en slags blanding av fotoalbum, dagbok og minnebok, har røtter langt tilbake. Men den moderne varianten begynte da Marielen Christensen, en fingernem dame fra småbyen Spanish Fork i Utah, stilte ut sine femti bøker på messen World Conference on Records på slutten av 70-tallet. Siden har det tatt helt av. Nå finnes det spesialbutikker over hele den vestlige verden. Også i Norge har scrapbooking-utstyr fått anelig plass i mange hobby- og papirbutikker. Her finner du til dels hårreisende overpriset og masseprodusert krimskrams som skal gi akkurat din scrapbook et personlig og unikt preg. Fra informert hold meldes det at scrapbook-parties, selskaper der kvinner møtes for å klippe og lime, avholdes med ujevne mellomrom landet over. [...] Hvordan hun valgte ut de beste feriebildene, de flotteste barnebildene og klistret dem inn i album. Sidene pyntet hun med biter av papir i andre farger, sløyfer og bånd, morsomme klistremerker, små dingser av metall og plast – og så videre.” (*Dagbladets Magasinet* 21. november 2009 s. 83)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>