**Actual Texture Transformations**

**Studio Objectives**
- analyze how artists alter the experience or meaning of an object through the transformation of its texture
- create visual interest with actual texture
- explore ways to re-see or re-think the way we experience a common object

Meret Oppenheim, Object, 1936. Fur Covered Teacup, saucer, and spoon, cup diameter: 4 3/8" (10.9 cm); saucer diameter: 9 3/8" (23.7 cm); spoon length: 8" (20.2 cm); overall height: 2 7/8" (7.3 cm). Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Art © Estate of Meret Oppenheim/Artists Rights Society (ARS), New York.

This Studio Experience asks you to alter the texture of an object or collection of objects through the process of juxtaposing what’s expected with the unexpected. Take a close look at the works above. How has each artist achieved this? How do the textures added alter the way we experience the objects as well as their potential meanings?

**Before You Begin**
Collect objects and potential textures to combine or search through your teacher’s collections. Begin with everyday objects that can be transformed, such as utensils, drinking glasses, clothing (such as gloves, hats), and tools. Then choose a variety of found textures that can be added to the objects. This can include materials such as rubber, tin foil, beads, cotton, and natural elements (sticks, small rocks). Consider the meanings associated with various objects and materials you are collecting.

**Materials**
- found objects and textured materials
- hot glue, glue guns
- other adhesives such as white glue, tape

**Create**
1. Begin to experiment with how your found objects and textures can come together in unique ways that alter our experience of the object. Consider any experiences, issues, or stories you associate with the objects. How can you change the object to add humor, a meaningful message, or symbolism?
2. Ask classmates for their reactions to certain potential combinations. Which combinations get the reaction you were hoping to achieve? What new insights have you learned from getting peer feedback?
3. Decide on a combination of object and material that alters the viewer’s experience of the object.
4. Begin to carefully bring the two elements together and make sure you’re using adhesives in a way that do not distract from the viewer’s experience. For example, Meret Oppenheim didn’t leave traces of glue all over the teacup, saucer, and spoon.

**Reflect**
What kinds of objects and materials did you bring together? How do the chosen materials affect the way we see the object?
Does your sculpture incorporate humor or a social or political message?
Does symbolism play a role, and if so, how?

**Digital Option**
Follow the process above, but use photo editing programs to carefully combine a photo of an everyday object with an image of an unusual textured material. Export a high-resolution JPEG or Tiff file to share with your class.

**Presenting Your Work**
Select a context for your sculpture. For example, if you brought together a hammer and glass beads, how might this be shown? In a toolbox with other tools? Hung on the wall alongside other tools? Or even in a tool belt? How did you choose to display your work? What about this context helps the viewer understand or experience it more meaningfully?

**Write about Art**
Research other artists that have taken this approach to sculpture utilizing contrasting textures. A good place to start is the Museum of Arts and Design’s *Second Lives: Remixing the Ordinary* exhibition from 2008/2009. Answer the following questions in your journal, sketchbook, or blog: How do the works by one or two other artists compare to your own? What kinds of similarities and differences exist between the works? Are there elements of these artworks that are missing from your own? What risks did the artists take?