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Exercise 1  SEQUENCE ONE: EXTRACTION

• The students were each given a 8” X 8” white board with a line drawn arbitrarily on it. They were asked to “do” a collage in twenty minutes. This was to test their assumption that the line was arbitrary and thus meaningless. What is it that we notice in the environment and what is it that we ignore?
Exercise 2  SEQUENCE ONE: EXTRACTION

• Each “collage” was cut in half and students were given two pieces arbitrarily. (Life’s Lesson number Two.) They had to unify - or in some way create a whole - out of the two sides.
I used white house paint to cover over and obliterate the entire surface of the “collage” that the students had worked on the previous week. (Life’s Lesson Number Three.) Students had to recover their design and/or in some way deal with the obliteration of their work.
Exercise 4  SEQUENCE ONE: EXTRACTION

• Students, in consultation with each other, had to take cut out small square mini-collages out of the boards. Using paper and moving it across the surface of the larger work, they extracted as many moments of aesthetic quality as they could find.
• Students were asked to frame the mini-collages in any way that they thought suitable. The frame was a way to protect and enhance works that are otherwise insubstantial or fragmentary. The frame also, obviously, defines the nature of the viewing condition.
Exercise 6  **SEQUENCE TWO: EXPANSION**

- Students were asked to write up a description of a one-inch square piece of any painting. The purpose here, as with the previous exercises, was to get the students to look intensely and closely at the surface; to see details. At stake is more than just the premise of observation, but also the psychology of intimacy. How close can one get to a surface or color to know it?
Students were asked to “paint” a collage using the descriptions from fellow students as an instruction booklet. The purpose here was to get students who might never have mixed colors before to begin to think with color. The lesson was also about the productive insubstantialities that exist between text and image.
Exercise 8  SEQUENCE TWO: EXPANSION

• Students were then given the small paintings and asked to interpret them by producing three dimensional models of the colors. These models were the end products of Sequence Two.
At the beginning of Sequence Three, two students were asked to work together to produce a collage. They were only allowed to use paper. They had to design the specifics of their “relationship” beforehand in order to be clear about their methodological intentions. The end result had to be framed and finished.
The class went to the Fogg Art Museum, where the curators exhibited collages and other works on paper for the class. We also went to the MIT Museum to look at their Peruzzi drawings.
To move from the small scale of a few square inches to a larger scale, the students, still working as a team, began to prepare the base for a collage the size of a door. The principles here were chaos and addition.
• Two students, in different combinations from before, worked on each prepared door. They took turns in twenty minute intervals playing “king” and “worker.” The king instructs and the worker performs. The principle here is economy and control. The aesthetic choices have to get harder and more nuanced as the king struggles to make sense of the large picture.
Exercise 12  SEQUENCE THREE: RELATIONAL

• The students held a review of their work with visiting critics and guests.