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.
Exercise 9  SEQUENCE THREE: RELATIONAL

CHRISTOPHER KEMPSTER
NICHOLAS RADER
Exercise 9  SEQUENCE THREE: RELATIONAL

CHRISTOPHER KEMPSTER
NICHOLAS RADER
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 11 **SEQUENCE THREE: RELATIONAL**

CHRISTOPHER KEMPSTER and KYLE STEINFELD
Exercise 11  **SEQUENCE THREE: RELATIONAL**

NICOLAS RADER, PABLO WENCESLAO AND MARK JARZOMBEK
JELENA PEJKOVIC