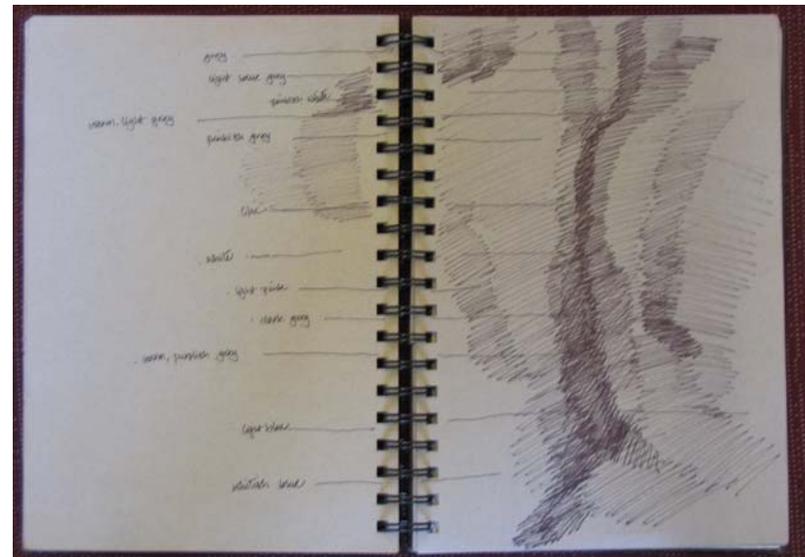


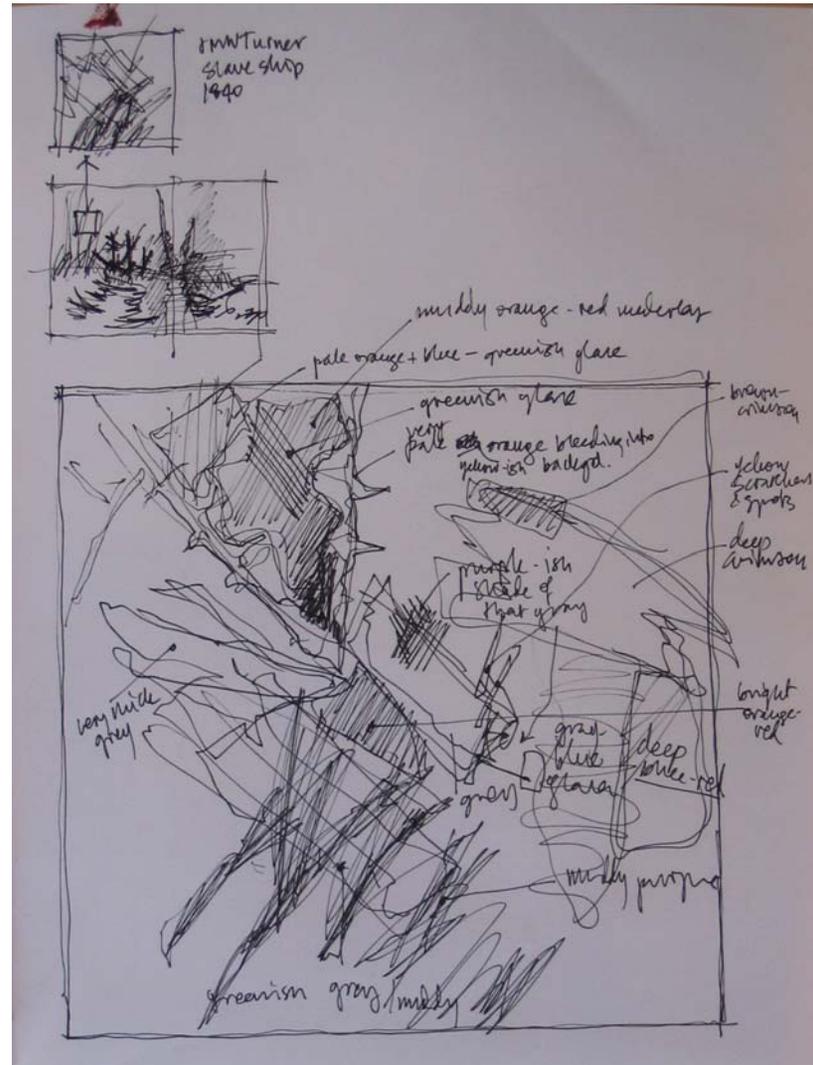
## Exercise 6 SEQUENCE TWO: EXPANSION

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?



# Exercise 6 SEQUENCE TWO: EXPANSION

JELENA PEJKOVIC



## Exercise 7 SEQUENCE TWO: EXPANSION

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 7 SEQUENCE TWO: EXPANSION



Exercise 7 SEQUENCE TWO: EXPANSION



Exercise 7 SEQUENCE TWO: EXPANSION



## Exercise 8 SEQUENCE TWO: EXPANSION

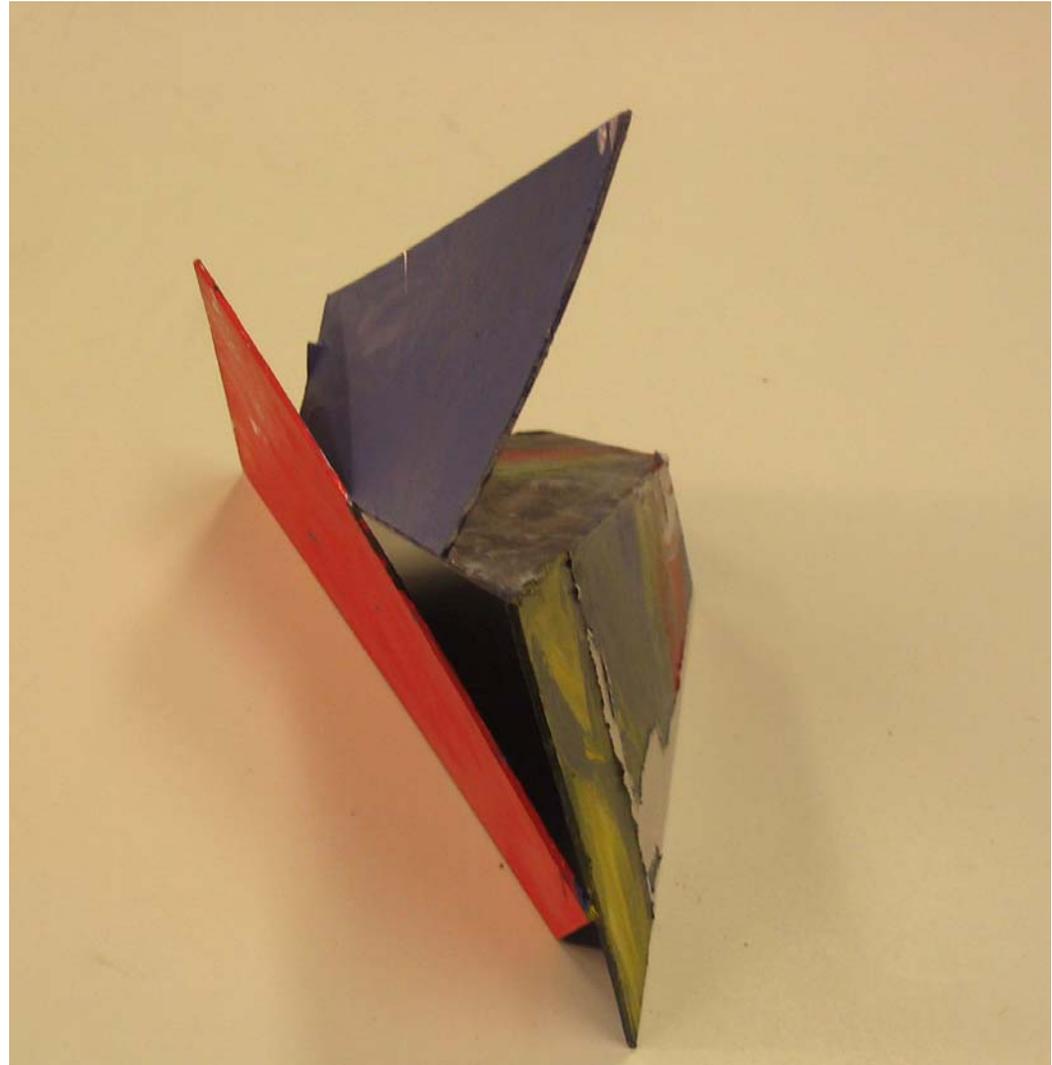
PABLO WENCESLAO

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.



## Exercise 8 SEQUENCE TWO: EXPANSION

PABLO WENCESLAO



# Exercise 8 SEQUENCE TWO: EXPANSION

CHRISTOPHER KEMPSTER



## Exercise 8 SEQUENCE TWO: EXPANSION

MARK JARZOMBEK



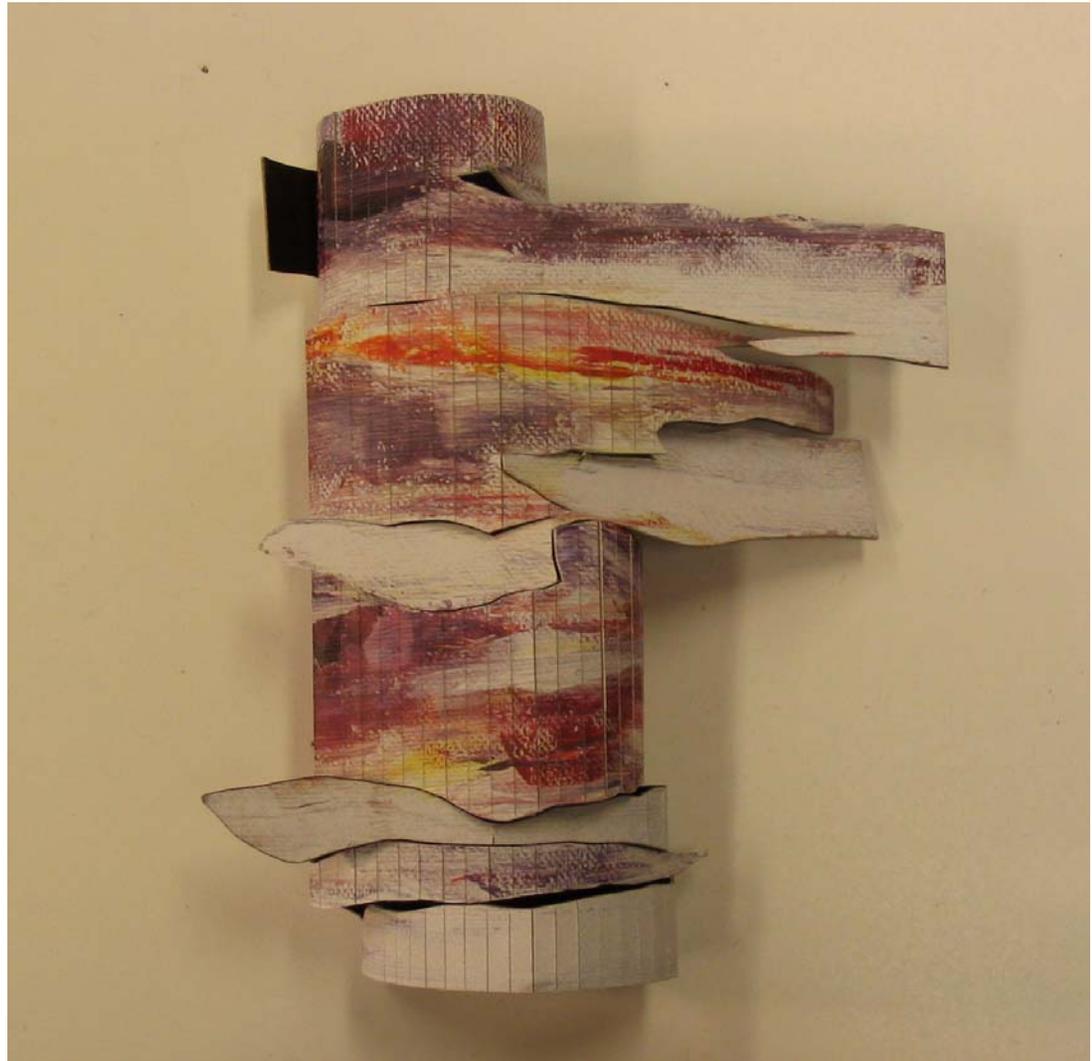
## Exercise 8 SEQUENCE TWO: EXPANSION

NAVEEM MOWLAH



# Exercise 8 SEQUENCE TWO: EXPANSION

KWAN CHAN



## Exercise 8 SEQUENCE TWO: EXPANSION

JELENA PEJKOVIC



