Picasso is credited with producing the first collage when he pasted an image of simulated chair caning on a cubist painting in 1912. Collage comes from the French “coller”, literally meaning to glue. Collage and assemblage are sometimes used interchangeably. Colloquially, collage is used for two-dimensional work, assemblage (the act of assembling) for three-dimensional. They both point to compositions using various materials. Collage is usually used when gluing onto a surface. Assemblage is often referred to when making a composition out of pieces of junk, things. Photo Montage is the joining of various parts of photographs to make a new whole. Montage is a term from cinematography, referring to the temporal juxtaposition of shots that may or may not be related to each other in terms of subject matter, but which nevertheless share a common thematic element or achieve a determinate overall effect.

Sometimes the parts being assembled are scraps of unrecognizable things. Sometimes they remain recognizable and namable as discreet objects -- a toaster for example. Traditionally they are at least in part made out of found objects, not originally made by the artist. In combination, elements can take on new and unforeseen meaning. Picasso used his chair caning towards constructing a somewhat recognizable image. The surrealists and Dadaists used their collage elements to construct images with unexpected and rather mysterious connotations. The unexpected, the discovery, a mixing of a number of unknown chemicals to result in a surprising chemical reaction is in the spirit of the collage and assemblage.

We are working in a realm a medium where we are going to partake in assemblage, montage and possibly collage.

In this exercise you will construct an animated scene using elements from your previous work. You should start with a new, blank scene and proceed to import one or more scenes from your previous work. You may not create any new visible objects; however, you may delete some of the imported objects. You may also create new (invisible) group objects, lights and/or cameras. You may translate, rotate or uniformly scale objects; however, you may not change their shapes by manipulating vertices, applying deformations or applying non-uniform scaling transformations. You may break composite objects into parts by “unparenting”; however, you may not cut individual surfaces into parts. You may not change the material properties or texturing of imported objects. Objects with channels that were animated in the original scene will come along with the keys that define their motion. You may not delete or modify keys on channels that are already animated; however, you may add new keys at the beginning or end of the time period over which a channel is already animated. You may also animate channels that are not animated in the original scene. You may also use temporal translation and/or scaling operations that change the start, end and duration of time intervals over which imported objects are moving. You may also use the “infinity” mechanism to arrange for motions to repeat in a linear or cyclic fashion. You may also animate the camera, if you like.

Think of this as an opportunity for reinvention, reuse, reevaluation, transformation, and an embrace of the quirky.