

## **STRUCTURING/SEQUENCING/SERIES**

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SPRING 2019, Mondays 9am to 4pm

### **COURSE DESCRIPTION**

Sequences and series are the ubiquitous ways we most often see photographic images. This class concentrates on producing and looking at how series of images are structured and the significance those structures hold. We will be examining various applications and understandings of sequential and serial imagery by engaging narrative and non-narrative strategies in simple sequences, books, zines, web-based projects, installations, videos, and projected presentations.

### **GOALS**

- Expand seeing, thinking, creating and communicating with a critical mind and eye
- Extend knowledge of historical and contemporary art and cultural production
- Experiment with technical and conceptual approaches to your production
- Establish ongoing development of personal work including professional development connecting to opportunities

### **ATTENDANCE**

Please email me at your earliest convenience if you are going to be absent.

SAIC policy states that students are expected to attend all classes regularly and on time.

Students should miss class only with reasonable cause. If a student needs to miss class with reasonable cause, it is the student's responsibility to contact the instructor to receive instruction for how to make up for the missed class. It is the instructor's responsibility to give this information to the student as his/her/their schedule permits. Missing class for other than a reasonable cause may jeopardize the student's academic standing in the class.

SAIC's recommended institutional policy is as follows: If a student misses MORE than three classes, whether or not for a reasonable cause, the student will fail the class, if the student does not withdraw from the class prior to the deadline for withdrawal with a grade of "W." Deadline for withdrawal: October 30th for fall semester.

Reasonable cause to miss a class might include:

- Illness or hospitalization (contact Health Services)
- Observation of a religious holiday
- Family illness or death

## **RECEIVING CREDIT - CLASS & DEPARTMENT EXPECTATIONS**

Personal involvement and enthusiasm is vital to making the collective experience engaging for all. In order to receive credit (CR) for the class, ALL requirements must be fulfilled and the quality of work produced **MUST** meet the standards of the individual instructor. Students will be held to a rigorous standard of excellence in their work production. This means that doing the minimum will not be sufficient for a CR grade if the quality of your work and the effort you put into your work is inadequate.

You will receive credit when you successfully complete all of the requirements:

- Be fully engaged with your classes and your own practice as an artist
- Be on time, prepared to work and collaborate
- Participate in all class activities: discussions, critiques, field trips
- Complete all assignments on time and to the best of your ability
- Treat all colleagues, classmates, instructors, TA's, guests, student workers, school, and museum employees- with courtesy and respect!
- Build a creative and productive environment
- Maintain a process notebook throughout the semester and keep track of all information, exercises and research
- Less than 3 days of absence and/or the equivalent in cumulative lateness
- You are required to be at every scheduled critique - missing the final critique will result in a grade of NCR - this is not open to debate. Schedule vacation travel only **AFTER** each of your classes has ended - the academic calendar can be found on the SAIC website.

## **LATE WORK POLICY**

All work, reading assignments, writing assignments, or any other assignments made by your instructor or TA, are to be on time according to the dates outlined. Whether these are in the syllabus, an email, or verbal announcement, you are required to follow due dates. If for some reason beyond your control you are not able to complete an assignment on time, you **MUST** contact the instructor in advance. If work is late, it is the prerogative of the instructor to accept it or not.

## **EXTRA CREDIT POLICY**

There are no extra credit opportunities associated with this course. All assignments for course credit are required as stated in this syllabus, and students should fully utilize all these assignments in order to successfully complete the course. Students requesting individual extra credit opportunities will be referred back to their copy of the syllabus and this course policy.

## **PROTOCOL DURING CLASSES**

**DIGITAL DEVICES** in class (LAPTOPS, PHONES, TABLETS, etc.): The use of various digital devices in class such as laptops, phones, tablets, etc. should be limited only to appropriate use given the lecture and discussion format of the class. Use of digital devices in class to do non-class related work will not be allowed or tolerated. Similarly, use of digital devices in class during screenings will not be allowed or tolerated.

This means no phone calls or text messaging during class time. Check your messages during class breaks.

Laptops are to be closed during class when the instructor/classmate/guest is presenting material. The only exception to this is if instruction is related to a program on your laptop. Notes should be taken and kept in a notebook. During class time, students CANNOT surf the web or go to any Internet site including social networking sites.

Full attention should be directed toward what is taking place in the classroom.

Lab time is to be spent working. It is not free time to waste, or an opportunity to leave for the rest of the day. If you are not in the lab working and have not made other arrangements with the instructor, you will be marked absent for the day.

## **ACADEMIC MISCONDUCT**

From the SAIC Student Handbook: "Academic misconduct includes both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources. Academic misconduct also includes the falsification of academic or student-related records, such as transcripts, evaluations and letters of recommendation. Academic misconduct extends to all spaces on campus, including satellite locations and online education. Academic integrity is expected in all coursework, including online learning. It is assumed that the person receiving the credit for the course is the person completing the work. SAIC has processes in place, including LDAP authentication, to verify student identity." Specific procedures for faculty to follow in the case of academic misconduct are detailed in both the Student Handbook and SAIC Bulletin. Additional resources for students:

- Read "Plagiarism: How to Recognize It and Avoid It: a short guide prepared by the Faculty Senate Student Life Subcommittee in 2004.
- Read the Flaxman Library's quick guide titled "When to give credit."

## **ACCOMODATIONS FOR STUDENTS WITH DISABILITIES**

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule an appointment. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located within the Wellness Center on the 13th floor of 116 S Michigan Ave. and can be reached via phone at 312.499.4278 or email at [dlrc@saic.edu](mailto:dlrc@saic.edu).

Writing Center Information Resource Material: Writing Center Lakeview Building, 116 S. Michigan Ave., 10th Floor [writingcenter@saic.edu](mailto:writingcenter@saic.edu), 312.499.4138  
<http://www.saic.edu/academics/academicresources/writingcenter/>

Appointments Schedule in advance:

<https://www.supersaas.com/schedule/saic/WritingCenter>

Short-notice: Call 312.499.4138 to see if there are any openings

Hours Monday – Thursday: 9:00 AM - 7:15 PM Friday: 9:00 AM - 5:15 PM Walk-in hours: Monday – Thursday: 4:15–7:15 PM

## STRUCTURING/SEQUENCING/SERIES



(still from Dennis Adams' *Malraux's Shoes*, 2012, single-channel video, 42 minutes)

**SCHEDULE IS SUBJECT TO CHANGE**  
**READ CLASS RELATED ANNOUNCEMENTS THROUGH CANVAS**

LAB ACCESS: OVERNIGHT ACCESS for Digital Lab and B+W Darkroom offered through ONLINE CERTIFICATION. Students are responsible to sign up – signs will be posted in the lab regarding authorization schedule. The lab determines overnight authorizations and when they expire.

**ROUGH OUTLINE OF BASIC ASSIGNMENTS**

**Work-print archive-** You are required to produce work prints throughout the entire semester. Print all images you are considering for your presentations for critiques, artist lecture, exhibition package, book, and class portfolio. I recommend printing at a consistent manageable scale such as roughly 4 x 6, 5 x 7, or 8 x 10 inches – these prints need not be perfectly rendered but image clarity will help make important editing and sequencing decisions.

**Influences archive & presentation-** Throughout the semester collect documentation of compelling uses of multiple images. Your presentation must include one book you discovered in the Joan Flasch Artist Book Collection, one book in my library, and one book you found on your own. Present your selection of serial imagery, installation views, presentation styles, text and image, narrative sequences...found in galleries, museums, books, journals, online...

**Group critiques-** Prepare an Artist Statement directly related to the project you are presenting with at least five specific questions for critique group response. Your project statement and stated questions should begin to address how this experience relates to your artistic production and detail relevant reference materials such as readings/artists/art movements. This exercise will facilitate the introduction of your project ideas and direct our discussion towards your specific concerns.

**Curate photo display cases-** Collect work from students in the photo department that you admire. Ask for up to 20 images, print size to physically fit into the display cases, preferably photos that can be pinned into the borders for best installation, artist name, image and/or series title and artist statement if available. Collectively we will curate the display cases and install new work every two weeks.

**Digital portfolio-** Carefully edit and sequence a cohesive digital portfolio of your images that could be used for a website, exhibition package and/or part of a submission for exhibition opportunities/residencies/grants/grad school.

**Zine edition-** Produce an edition of zines to exchange with everyone in class. Consider making a simple 8.5" x 11" copier print layout folded with one cut to make a six inner page zine with front and back covers or a smaller accordion also from one piece of paper that folds down to 18 total pages.

**Self-published book-** Consider forms such as digital print-on-demand from a service bureau or an artist bound book that could be unique or in a limited edition. Check out options through our service bureau and online resources like lulu.com and blurb.com.

## **COURSE SCHEDULE**

**At least one class announcement will be sent through CANVAS each week reviewing assignments with relevant information to prepare for upcoming classes. Schedule is subject to change – adjustments will be shared in class announcements.**

### **Week one – 1/28/2019**

Lecture/Screening/Discussion: Reading photographs, Camera motivation and Exhibitions/installation styles, basic zine and diy production

Assignment: 5 x 5

Read: 'Editing Strategies', 'Recurring Visual Motifs', 'Metaphors and Symbols'

Assignment: digital portfolio

Collect work for display cases

### **Week two – 2/4/2019**

Critique: "5 x 5"

In class: Photo display case installation

Assignment: Zine edition

Read: 'Types of Organizations' and 'Picture Relationships'

### **Week three – 2/11/2019**

Critique: Zine edition exchange

Lecture/Screening/Discussion - strategies for preparing book materials

Assignment: digital portfolio, work prints for book & individual meetings

Read: 'Macro Editing'

Collect work for display cases

### **Week four – 2/18/2019**

Critique: Digital Portfolio

Lecture/Screening/Discussion: specific use & general exhibition packages

In class: Photo display case installation

Read: 'Sequencing' by Gerry Badger

**Week five** – 2/25/2019

Book viewing at Joan Flasch Artist Book Collection (10am – 3pm) and my Logan Square studio for the morning or afternoon – class splits in two groups

In class: publishing options from DIY, artist-made, print-on-demand, to conceptual book designs

Collect work for display cases

**Week six** – 3/4/2019

Scheduled Individual Meetings and Open Lab

In class: Photo display case installation

Assignment: work prints, sequence, text, layout, design ideas for book project

**Week seven** – 3/11/2019

Critique: Work-in-progress book review - edit and sequence your work prints; possible format and design of your book

Collect work for display cases

Assignment: Flipping the Grid & Mark Making with Titles

**Week eight** – 3/18/2019

Lecture/Screening/Discussion: Your Influences Presentation – must include material discovered in JFABC and personal library studio visit

In class: bring 5 prints to consider for the portfolio print exchange

In class: Photo display case installation

**Week nine** – 3/25/2019 – **CRITIQUE WEEK – OPEN LAB**

**Week ten** – 4/1/2019

Critique: Flipping the Grid and Mark Making with Titles

structure, sequence, series; grouping, classification, taxonomy; pattern, rhythm, recurring visual motif; the third effect, narrative; cluster, array, constellation

Collect work for display cases

Assignment: Your Influences Presentation

**Week eleven – 4/8/2019**

Critique: Flipping the Grid & Mark Making with Titles

structure, sequence, series; grouping, classification, taxonomy; pattern, rhythm, recurring visual motif; the third effect, narrative; cluster, array, constellation,

In class: Photo display case installation

**Week twelve – 4/15/2019**

Assignment: Your Book Dummy

Critique: 9:30am-12:30pm Artist Book/Dummy with Doro at Joan Flasch Artist Book Collection – produce a dummy as close as possible to scale, layout, & format / Scheduled Individual Meetings and open lab to prepare for final critique

Collect work for display cases

**Week thirteen – 4/22/2019 –**

Scheduled Individual Meetings and open lab to prepare for final critique

**In class: FINAL Photo display case installation**

**Week fourteen – 4/29/2019**

**FINAL CRITIQUE MORE THAN A BOOK – PART ONE**

**Week fifteen – 5/6/2019**

**FINAL CRITIQUE MORE THAN A BOOK – PART TWO**

**Some Artist Books**

Some Artist Books exploring the Self: Sophie Calle: Appointment with Sigmund Freud, Suite Vénitienne, Exquisite Pain, Take Care of Yourself, Anna & Bernhard Blume: Joy Knows no Mercy, Dan Eldon: The Art of Life, The Journey is the Destination, Burt Payne: The World is Getting to be a Funner Place or how I applied to CALArts , Cindy Sherman: A Play of Selves, Working Girl, Centerfold, Danica Phelps: A Book of D's, Natacha Merritt: Digital Diaries, Damien Hirst: On the Way to Work, Stephen Shore: American Surfaces, Ed Templeton: Deformer, Leigh Bowery: Violette Editions, John Coplans: A Body

Some Artist Books portraying Family and Friends: Ralph Eugene Meatyard: The Family Album of Lucybelle Carter, Kaylynn Deveney: The Day-to-Day Life of Albert Hastings, Chris Verene: Chris Verene, Twin Palms Publishers, Mark Morrisroe: I, Mark Morrisroe, swear to coldly use and manipulate everyone who can help my career..., Richard Billingham: Ray's a laugh, Philip-Lorca diCorcia: A Storybook Life, Larry Towell: The World From My Front Porch Larry Clark: Tulsa, Dayanita Singh: Sent a Letter, Corinne Day: Diary, Tierney Gearon: Daddy,



where are you?, Ryan McGinley: Ryan McGinley, index books, Jan Family: Plans for other days, Nan Goldin: Couples and Loneliness, Mary Kelly: Post-partum document

Some Artist Books looking at Others: E.J. Belocq: Photographs from Storyville, the Red-Light District of New Orleans, Walker Evans: Many Are Called, Chris Verene: Camera Club, Bill Owens: Suburbia, Taryn Simon: The Innocents, Susan Meiselas: Pandora's Box, Merry Alpern: Dirty Windows, Shopping, Jim Goldberg: Raised By Wolves, Larry Sultan: The Valley, Diane Arbus: Untitled, Polly Borland: The Babies, Juergen Teller: Go-Sees, Christian Boltanski: La Vie Impossible, Kaddish, Arthur Tress: The Dream Collector, Aura Rosenberg: Headshots, Robert Frank: The Americans, Dayanita Singh: Myself Mona Ahmed, Olaf Breuning: Ugly, Eikoh Hosoe: Ba-ra-kei Ordeal by Roses, Nancy Burson: Faces, Augustus F. Sherman: Ellis Island Portraits 1905-1920

Artist Books on Appropriation and the Archive: A Morning's Work: Medical Photos from the Burns Archive, Collier Schorr: Jens F. (Andrew Wyeth: The Helga Pictures), Mike Disfarmer: Disfarmer: 1939-1946 Heber Springs Portraits, Joan Fontcuberta: Fauna, Kara Walker: My Enemy, My Oppressor, My Love, Malick Sidibé: Chemises, Robert Frank: Me+My Brother, Thank You, Adam Lowe: Power Smile, Vik Muniz: Clayton Days: Picture Stories, Tacita Dean: Floh, Marcel Duchamp: Etant Donnés, Richard Prince: Inside World, Mike Mandel & Larry Sultan: Evidence, Jake & Dinos Chapman: Insult to Injury Shots in the Dark: True Crime Pictures, Dear Thank You Yours Sincerely Snapshot Chronicles, Crime Album Stories: Paris 1886-1902, Evidence: NYPD Crime Scene Photographs 1914-1918, Wisconsin Death Trip, Death Scenes: A Homicide Detective's Scrapbook, New York Noire, Without Sanctuary: Lynching Photography in America, Photo Trouvée

Some Artist Books about Place: Simon Norfolk: For most of it I have no words: Genocide, Landscape, Memory, Deborah Turbeville: Newport Remembered. A Photographic Portrait of a Gilded Past, Isak Dinesen (Karen Blixen): Longing for Darkness Kamante's tales from Out of Africa, A New Life: Stories and Photographs from the Suburban South (The Lyndhurst Series on the South), Wolfgang Tillmans: Concorde, Robert Frank: Come Again, Hold Still – Keep Going, Anders Petersen: FrenchKiss, Dayanita Singh: Go Away Closer, Victor Burgin: Some Cities, Jeff Burton: Dreamland, Untitled, Jan de Vries: Co-Relief, Stephen Gill: Hackney Flowers, Roni Horn: Another Water, Jack Pierson: The Lonely Life, All of a Sudden, Nathan Lyons: Notations in Passing, Marc Rader: Scanscape, Sally Mann: What Remains, Anselm Kiefer: The High Priestess, Eleanor Antin: 100 Boots, Jake & Dinos Chapman: Insult and Injury, Sunil Gupta: Picture from here, Boris Mikhailov: Am Boden, Die Dannerung, Masao Yamamoto: é