ARTS 670  
THE PHOTOGRAPHIC BOOK  
Marion Belanger  

This class is both an introductory survey of the photographic book and a studio course where students will make simple books, utilizing page sequences, scale and layout. You will utilize on-demand book printing services such as Mag Cloud, Blurb, and others. The photographic book will be studied while visiting collections Art Book collections at Wesleyan, along with others at nearby universities.

TEXTS:


Online:
http://www.artistsbooksonline.org
http://cphmag.com
https://www.photocye.com

Reserve Books
I will place books, including those listed above (to be checked out for 2 days) on reserve in the Art Library. You may borrow the other books for 4 days. Please request the book with its call number. The class reserve list can be acquired on line by going to Library> Reserve Lists.

http://www.benson.readandnote.com/allvideo

Making books: In this class you will be making at least 2 books. Ordering a book to be printed on demand requires planning ahead in respect to time as it will take from 10-14 days before you have it in hand.

Libraries: We will make trips to a number of libraries, but I also expect you to explore book collections on your own, and to discuss books that inspire and inform your work as part of our critiques.

Critique: On-screen versions of your book will be utilized, but you must have a physical photographs to sequence during critiques. Later we will also focus on the materiality of your book – paper choice, scale, etc.
**Presentation:** Each student will study in depth one photographic book and present that to the class.

**Grading:** Your final grade is a letter grade based on the quality and timeliness of your work, and the thoughtfulness of your class participation.

**Evaluation:**
- Visual assignments 30%
- Books 30%
- Class participation 20%
- Class presentation 20%

**Attendance:** Attendance in the course is crucial as we are completely a semester worth of work in just five weeks.

**Some Books (see all the other books by these artists)**
- Brassai, *Paris by Night*, 1933
- Walker Evans, *American Photographs*, 1938
- Helen Levitt, *Ways of Seeing*, 1965
- Danny Lyon, *The Bikeriders*, 1967
- Larry Clarke, *Tulsa*, 1971
- Diane Arbus, *Diane Arbus*, 1972
- Mike Mandel & Larry Sultan, *Evidence*, 1977
- Gilles Peress, *Telex Iran*, 1984
- Sally Mann, *Immediate Family*, 1992
- Martin Parr, *British Food*, 1995
- Lewis Baltz, *Industrial Parks*
- Tim Davis, *Lots*, 2002
- Alec Soth, *Sleeping by the Mississippi*, 2004
- An-My Lê, *Small Wars*, 2005
- Tanya Marcuse, *Undergarments and Armor*, 2005
- Anne Carson, *Nox*, 2009
Anne Carson, *Nox*, 2009
Paul Graham, *Shimmer of Possibility*, 2010
Mickalene Thomas, *Origin of the Universe*, 2012
Jason Fulford, *This Equals That*, 2014

**BEFORE THE FIRST CLASS:**
Watch Benson, Talk 1
http://www.benson.readandnote.com/allvideo

**BRING TO THE FIRST CLASS**
Bring in a favorite photo book from home or a photo sequence you’ve made.

**WEEK ONE**
**Class meeting 1**
INTRODUCTION & Library Visit

Reading:

Visual Assignment: Make photographs in your home/yard. Bring in 10 5x7 images from the series to sequence in class. Due Class 3.

**Class meeting 2**
**FIELD TRIP TO THE WATKINSIN LIBRARY AT TRINITY COLLEGE**

*Exploration and science*
http://digitalcollections.nypl.org/collections/ocean-flowers-anna-atkinss-cyanotypes-of-british-algae#/?tab=navigation
Mark Klett, *Second View: The Rephotographic Survey Project, with Ellen Manchester and JoAnn Verburg*, University of New Mexico Press 1984
*Third Views, Second Sights, A Rephotographic Survey of the American West, Museum of New Mexico Press 2004*

Reading:
Fox, William, *Viewfinder: Mark Klett, Photography, and the Reinvention*
Of Landscape: Chapter Two, Chapter Four (packet)
Assignment: Consider the photographic “archive” as you make or repurpose a collection of images.
Larry Sultan and Mike Mandel,
Evidence  http://larrysultan.com/gallery/evidence/
Mark Ruwedel
http://galleryluisotti.com/artists/mark-ruwedel/images/

WEEK TWO
Class meeting 3
The emergence of the commercial photobook / European and American avant-gardes
Blossfeldt. Urformen der Kunst. 1928
Alfred Steiglitz, Camera Work, 1903-1917
August Sander. The Face of Our Time, 1929
Moholy-Nagy. Malerei Fotografie Film. 1925
Paul Morand and Brassai. Paris de Nuit. 1933.
Man Ray and Paul Eluard. Facile 1935
Henri Cartier Bresson. The Decisive Moment. 1952

Reading

Double page spreads.
Go to the library and look at books studying the use of the double-page spread. Make copies of 4 spreads you find particularly effective. DUE NEXT CLASS
Visual Assignment (for two weeks)
Using August Sander as a base, create a series of portraits of a specific population.

Class meeting 4
Visit to the BEINECKE RARE BOOK LIBRARY
Photo-textual documents of mid-20th century America
Berenice Abbott. Changing New York. 1939
Walker Evans. Let us now Praise Famous Men. 1941
Weegee. Naked City. 1945
Dorothea Lange. An American Exodus. 1939
Roy de Carava and Langston Hughes. The Sweet Flypaper of Life. 1955
Visual Assignment: Portraits, cont.

**Double page spreads.**

**4 double page spreads of your own**
Print 6 double page spreads
-4 Images with equal sizes, white space around them (rather than full bleeds) ¼ inch extra for the gutter. No text. Create a relationship between the images considering the form and content of the images.
-2 spreads using full bleeds. DUE NEXT CLASS

**WEEK THREE**

**Class meeting 5**

**Landscape**
Ansel Adams. Yosemite and the Range of Light.
Eliot Porter. The Place No One Knew.
Robert Adams, From the Missouri West, 1980
Zoe Strauss. America. 2008
Barbara Bosworth and Anne Kelley: The Meadow, 2015
Shristina Seely: Lux, 2016

Reading
Assignment: Utilize stream of consciousness as described in Chapter 8 above to photograph a landscape that you know well. We will work with these images in class, focusing on image sequence and spreads as a vehicle of expression. You may work with the balance of the double-page spread and right or left facing image as part of your work with sequence. The sequence need not be narrative; it can be purely visual and/or conceptual.

**Class meeting 6 CRITIQUE**

**The social fabric**
Robert Frank. The Americans. 1958
http://www.nytimes.com/2015/07/05/magazine/robert-franks-america.html
William Klein. Life is Good and Good for You. 1956
Larry Clark. Tulsa. 1971
Gilles Peress. Telex Iran. 1983.
Jim Goldberg. Raised by Wolves. 1995
Carrie Mae Weems. *Selected Books*

Reading


http://www.nytimes.com/2015/07/05/magazine/robert-franks-america.html

Assignment: Choose one photobook that you strongly respond to and use that as a model for this weeks assignment: **Sequence, plus text**. Due class 8.

**WEEK FOUR**

**Class meeting 7**

**The artists’ book movement**

John Baldassari *Brutus Killed Cesar* 1976
Richard Long. Selected books such as *River Avon Book*. 1979
Roni Horn. *Verne’s Journey (To Place)*, 1995

Reading


Assignment: Final Project

**Class meeting 8**

**Contemporary strategies**

Doug Aitken. *Diamond Sea*.
http://www.lannan.org/art/exhibition-program/doug-aitken-diamond-sea/
Marnix Goossens, *Yonder*. 2013
http://www.ideabooks.nl/9789491843013-marnix-goossens-yonder
http://josefchladek.com/book/rosangela_renno_-_a01_cod191143_a27_s_cod23
Melissa Cantanese, Dive Dark Dream Slow, 2012
Elizabet Tonnard, In This Dark Wood, 2013

Reading
Parr and Badger, Volume II, Chapter 8, “The Dusseldorf Tendency: The New Objective Photobook,” focusing on the overview, Bernhard and Hilla Becher, Thomas Struth, Rineke Dijkstra

Assignment:
Found/Appropriated. Due 10/28
Create a book using found or appropriated materials. Materials may be scanned, or photographed.

WEEK 5
Class meeting 9
The Artist/Publisher & Small Presses
Surveys & Reviews
Conscientious
http://cphmag.com/archives/
Photo Eye
http://www.photoeye.com/bookstore/index.cfm
http://blog.photoeye.com

Ron Jude
http://www.a-jumpbooks.com/Home.html

Jason Fulford
http://jandlbooks.org/JL.info.html
http://www.artbook.com/iceplant.html

Ed Panar and Melissa Catanese
http://www.spacescorners.com/about.html
http://cphmag.com/conv-catanese/

Conveyor Editions
http://www.conveyoreditions.com/shop

Class meeting 10
Final Critique