

Seriality Assignment: Series is the process of occurring in a sequential manner; a serial arrangement; a succession.

- Goal: Create a series of 10 drawings examining sequences and successions. The total number is fixed. The outer size of all 10 drawings is fixed; all 10 need to have the dimensions the same size of your choice. Please note what your changes are within these parameters as you move through the series.
- Method: Select size, material, duration, complexity, and the spectrum of drawing content you wish. You may relate the series to your plan for the term or do this as a separate project. You may do a tiny series, a connected sheet series, or a programmed series. Be conscious of your decisions.
- Outcome: A drawing sequence of permutations, generations, or variations on a theme. Progression, digression, or accumulation may be evident. How do we consciously move through drawings to create a collection of ideas and outcomes? What is the thread or the fulcrum? What rules did you set up? What was discovered or subvented?

Read/view these items:

Meredith Malone *The Porous Practice of Drawing: System, Seriality, and the Handmade Mark in Minimal and Conceptual Art*

<https://risdcollegiateteaching.files.wordpress.com/2019/02/porous-act-of-drawing-by-malone.pdf>

Elena Nechita *Some Considerations on Seriality and Synchronicity*

<https://risdcollegiateteaching.files.wordpress.com/2019/02/seriality-and-synchronicity-by-elena-nechita1.pdf>

Ellen Gallagher's series works. <https://art21.org/artist/ellen-gallagher/>.

Sample Series: *Keith/Six Drawing Series* by Chuck Close

Close is the most famous portrait artist living, only he doesn't do portraits in the usual way--his are headshots--and he never does only one. Reynolds House has 6 drawings and one study sheet by Chuck Close in the American Art collection. They are all black-and-white. They are all "Keith." Appreciate Close's inventive response to his friend's face. By the time Chuck Close completed his Keith/Six Drawing Series in 1979, almost a decade had elapsed since his initial manipulation of the photographic headshot on which Keith, 1970, was based. It was part of the iconic series of eight large black-and-white airbrushed heads Close made between 1968 - 1970, Philip Glass, Richard Serra, Nancy Graves

Series of 5 Portraits 1979

1. *Keith* Ink Stick
2. *Keith* Random Fingerprint
3. *Keith* Round Fingerprint
4. *Keith* Square Fingerprint
5. *Keith* Watercolor

A Parallel in Poetry

The serial form in contemporary poetry, however, represents a radical alternative to the epic model. The series describes the complicated and often desultory manner in which one thing follows another. Its modular form--in which individual elements are both discontinuous and capable of recombination--distinguishes it from the thematic development or narrative progression that characterize other types of the long poem. The series resists a systematic or determinate ordering of its materials, preferring constant change and even accident, a protean shape and an aleatory method. The epic is capable of creating a world through the gravitational attraction that melds diverse materials into a unified whole. But the series describes an expanding and heterodox universe whose centrifugal force encourages dispersal. The epic goal has always been encompassment, summation; but the

series is an ongoing process of accumulation. In contrast to the epic demand for completion, the series remains essentially and deliberately incomplete. Joseph Conte 1992 *Seriality and the Contemporary Long Poem*

Reflection for stages of thinking about series works:

Neurodevelopment: constructs of drawing in a series. Myron Thurber and Kimberly Weber

<i>Attention:</i>	Mental energy, processing incoming information, regulating output.
<i>Temporal Sequential Ordering:</i>	Processing and production of material that is serial.
<i>Spatial-Ordering:</i>	Processing and production of material that is visual and/or spatial.
<i>Memory:</i>	Storage+ retrieval of Information (after brief/long delays)+mentally suspending information while in use.
<i>Language:</i>	Understanding and use of linguistic sounds, words, sentences, and discourse.
<i>Higher Order Cognition:</i>	Complex and sophisticated thinking (<i>Levine, 1998</i>).
<i>Rate Alignment:</i>	Working at optimal speed.
<i>Strategy of Use:</i>	Working and thinking tactically.
<i>Chunk Size Capacity:</i>	The amount of material that can be processed, stored or generated.
<i>Metacognition:</i>	Degree of knowledge about learning and insight into one's own neurodevelopmental strengths and weaknesses (<i>Levine, 1998</i>).