

SEQUENCE in PHOTOGRAPHY

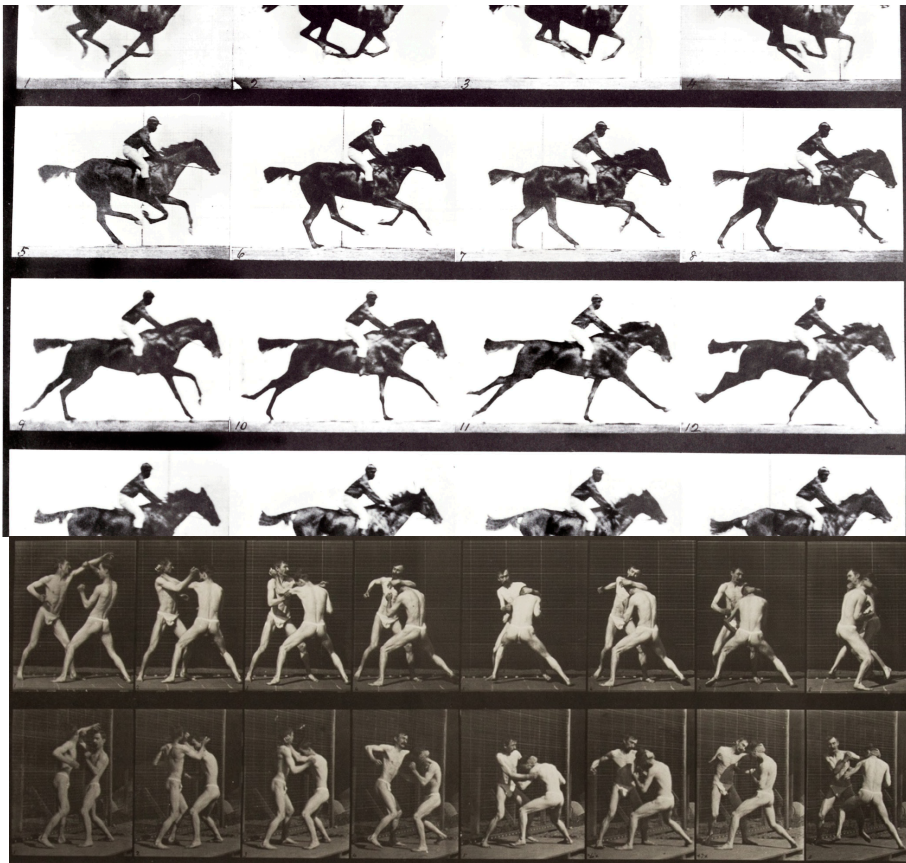
Photography does not always have to be about a single image. Many photographers work with sequences of images in order to intensify an idea, tell a story, suggest the passage of time, describe movement or to suggest the banal nature of existence (!)

The idea of creating images in sequence necessitates the use of pattern and repetition. These two qualities in art, design, advertising or any other type of image making are a really effective way of increasing visual interest attracting a viewer's attention – which is all we really want for our images anyway right – for people to look at them?

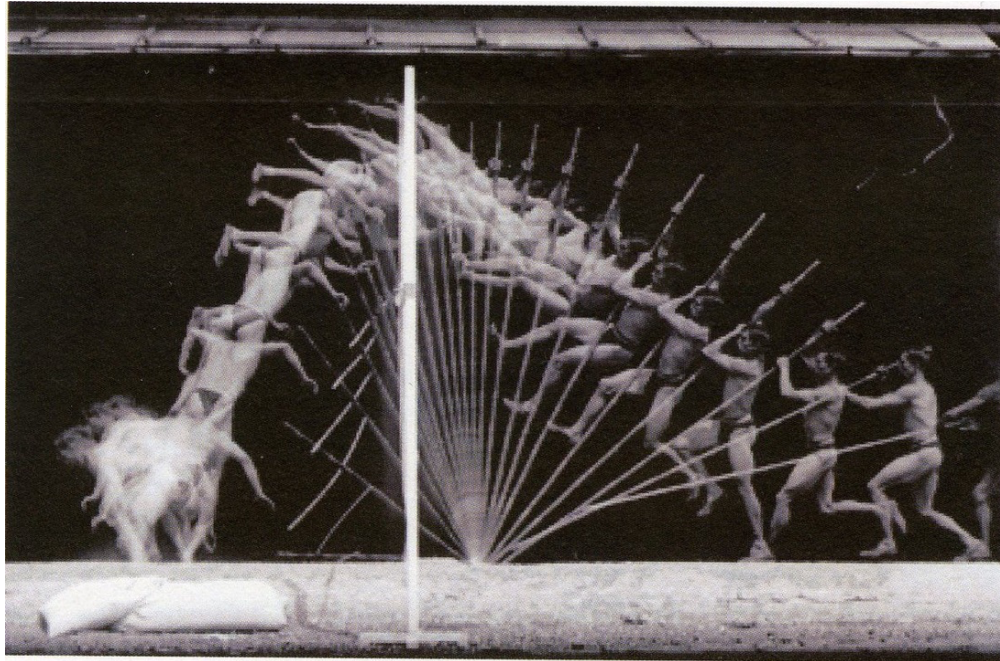
MOTION

Sequential images can be used to suggest motion or movement. By taking pictures in rapid succession one can often “freeze” or slow-down events that happen too fast for the naked eye to completely understand or capture the dynamism of animals or athletes in action.

Eadweard Muybridge was a fascinating figure in the history of photography. He after a bad bump to his noggin he changed his name and career from unsuccessful bookseller to influential photographer who spent most of his career creating innovative sequential images analyzing animals and people in motion. He also tracked down and murdered his wife's lover at one point, being acquitted after a sensational trial.



Influenced and inspired by Muybridge, the French Photographer **Etienne-Jules Marey** was also obsessed with capturing movement through photography. He developed a photographic gun that fired the shutter rapidly over the course of a few seconds on the same piece of light-sensitive material. He called these pictures chrono-photography.



STORY TELLING

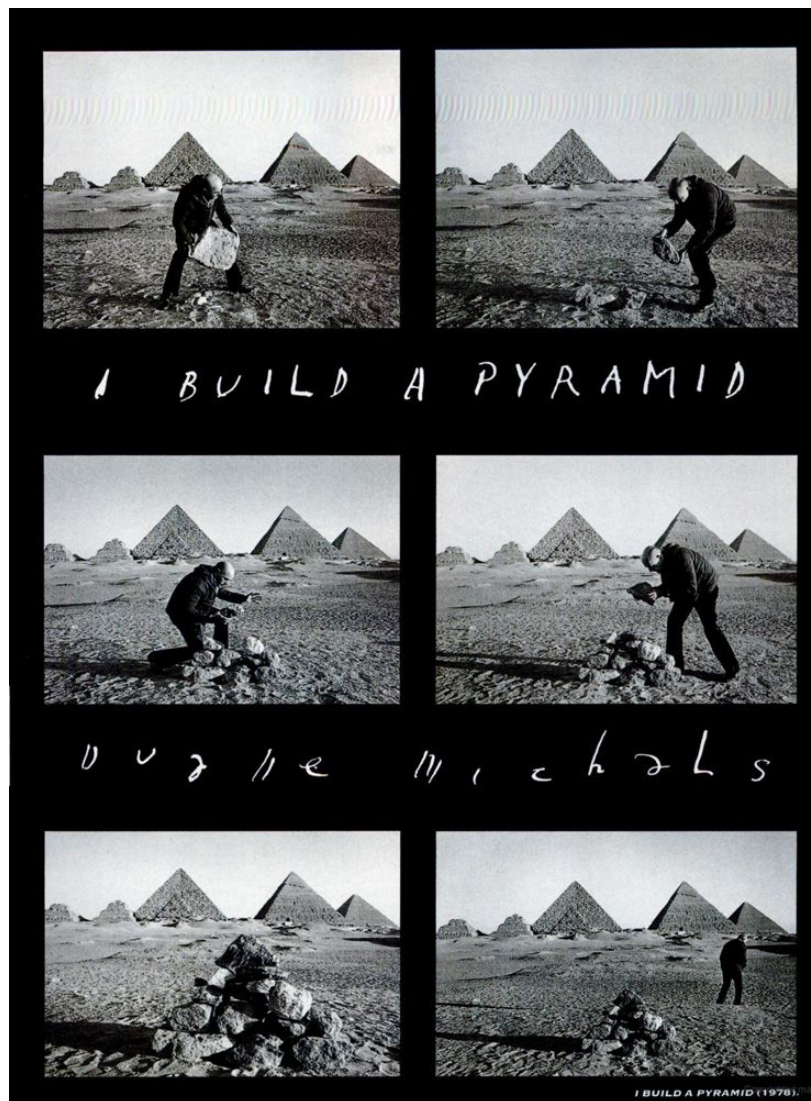
Much like a comic strip, the sequential presentation of images can suggest a narrative or story. Like words, when presented in sequence, images are “read” with connections made chronologically to create a bigger story.

Duane Michals stages sequences of photographs using friends, models, props and costumes to create narrative images. These stories often ruminate on larger ideas of societal prejudice such as in *Chance Meeting (1970)*:

CHANCE MEETING



Or humorous and tragic meditations on human nature such as in *I Build a Pyramid* (1978):



Elliott Erwin creates funny stories through sequencing photographs, often with surprise endings such as in *Not That Naïve* (1980):



INTENSIFYING EXPERIENCE

The repeated image can create a more intense viewing experience for the viewer. This often happens because of the element of time that is introduced by this strategy. At its simplest, the amount of time a viewer needs to consider multiple images instead of one is much greater. A good photographer can manipulate this experience by, in a manner, slowing down time. The banal can be intensified by dragging one boring moment into several OR a quick intense experience can be dragged out to several agonizingly painful and scary moments such as in **Peter Beard's** sequence of a lion charging while on safari:



Peter beard is fascinating figure in photographic history and one of my favourites. He was a fashion photographer who grew bored, went to Africa and started documenting wildlife and its rapid decline due to poaching and European and western influence. He also had a really cool technique of adding collage and drawn elements to his photography. If you ever have a chance to check out his book *End of Game* you should – it's incredible.