VAROOM!

The award winning Varoom magazine was established in 2006 to address the lack of opportunity for writing and as a vehicle and platform for enquiry within the specialist subject of illustration.

Rick Ponor, in his paper The Missing Critical Link, suggests that the lack of critical framework for the subject leads to it being marginalised as a discipline, describing Varoom as "a ray of light in this poorly lit area".

An invitation from the AOI to academic institutions to form strong partnerships through VaroomLab as a catalyst for innovation in illustration in the 21st Century has been instrumental in fostering essential discourse between the practice of illustration and relatively emergent academic research, building upon the success of Varoom magazine in asserting its cultural value.

This unique collaboration between the UK's professional subject association and representatives from respected academic institutions with critical support from its panel of peer reviewers is testimony to an ambition to cultivate a symbiotic beneficial relationship. The exchange facilitates both an interrogation and nourishing of the rich complexity of practice, drawing upon and optimising areas of expertise.

Received by major institutions internationally, Varoom magazine makes research available to a diverse international audience: design houses including the Nike graphic design studio in the USA, Pentagram, Universities, illustration and design professionals in Europe, the Far East, USA, South America, Russia and the Middle East. Through symposia and publication of papers in this digital format VaroomLab augments this effective mechanism for dissemination, seeking optimum impact.

Issue One contains papers submitted and peer reviewed from the call for papers for the Plymouth University/VaroomLab Boundaries Illustration symposium held at Plymouth University on 14/15 September 2012.

Dr. John O'Reilly was the Boundaries keynote speaker, and his paper was not presented for peer review. It is included in the Journal as an important contribution to the Boundaries symposium.

Papers

VaroomLab research network members
• The Arts University in Bournemouth, UK •
Birmingham City University, UK • Manchester
Metropolitan University, UK • Middlesex University,
UK • Plymouth University, UK • Savannah College of
Art & Design, USA • Swansea Metropolitan University,
UK • University of Derby, UK •

VaroomLab Peer review submissions
This peer-reviewed publication invites researchers
and scholars worldwide to contribute to this resource.
Research submissions are reviewed on an ongoing
basis and successful pieces will be published within
one of the Varoom publications
Submissions can either take the form of:

1. Abstracts
• Research question (no more than 50 words)
• A summary of content (no more than 250 words)
• Keywords
Please include the title, presenter's name, affiliation,
email and postal address together with the title of the
paper, a CV and a 150 word biographical note on the
presenter. These can be as PDF or Word documents.

2. Articles/manuscripts
Final Papers should be 4/5000 words including
bibliography. Should a Paper be selected for
publication in Varoom an abridged version of 3000
words would be required.

All papers are considered with the understanding
that they represent original material, have not been
previously published and are not currently under
review by any other publication.

Selected articles and abstracts will be refereed by
selected professionals and scholars around the world
– all material will be "blind" read and commented
by, at least, two reviewers. The background and
guidelines for this process are attached for your
interest. In general, allow 1-3 months for this process.

Submissions should be sent to Derek Brazell at
Derek@varoom-mag.com
Note that should you be approached to submit your
paper you will need to follow the attached guidelines.

Please note requirements concerning images
referenced. Where images are referenced, individuals
submitting their paper must have sought permission
to use these images for the following applications:
• Academic presentation
• Publication in Varoom publications and Varoom
website
• Please submit high resolution images with the
correct caption and credit information.

Boundaries Symposium

VAROOM! LAB

online journal - issue one

Hosted by Plymouth University, Boundaries was the first VaroomLab symposium. Acknowledging a notion that the traditional context for illustration is evolving rapidly, the call invited abstracts for both professional and academic papers seeking to identify research locating illustration, within the context of rapid technological innovation and cultural development. Blind selection of absracts by the editorial panel from the member partners of Varoomlab resulted in an ecelctic collections of papers for peer review, upholding standards of academic rigour.

The texts cumulatively contextualize illustration as a creative process and as a diverse system of communication: practice-based academic research in illustration alongside research exploring how illustrative practice has been reassigned and developed narratively.

The issues addressed by Boundaries hold currency for educators, practitioners and students as we navigate though new frontiers of visual literacy.

Jo Davies
Editor-in-Chief VaroomLab Journal

Jo Davies is a co-founder of Varoom. She is a practicing illustrator, author, editor, curator and Associate Professor in Illustration at Plymouth University

Cover illustration by Katerina Manolessou

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Boundaries:
Making and breaking illustration's frontiers

Calls for papers

Dates 14 - 15th September 2012

Venue: Plymouth University

This Plymouth University/VaroomLab conference offers an intellectual platform to debate issues around the subject of illustration, sharing of knowledge and experience whilst pushing the frontiers of critical engagement and redefining the limits of professional practice.

Theme – Making and breaking illustration's frontiers
Illustrators find themselves increasingly working in interdisciplinary spaces that are difficult to classify. This event will explore how new technologies, media, concepts, and professional issues are encouraging innovation, broadening the limits of the field and pushing the illustration community to practice in new ways.

The Conference
Programming will fall within two important categories: Research and Theoretical Industry and Practical and will include keynote speakers, peer reviewed papers, workshops and panel-led sessions

Submissions
The organisers make an open call for contributions that enlarge our understanding of illustration within it's conference theme and welcome abstracts from unexpected places of enquiry, including scholars, research students, academics, practitioners, curators and clients. We are interested in considering the range of research questions currently being addressed by academics internationally, relevant to the conference theme.

Themes and topics that might be addressed include, but are not limited to:
• new platforms
• communication
• concepts
• form and function • positions
• meaning
• definition
• autonomy and authorship • narrative
• commentary
• relationships
• globalism

The areas that could be addressed may include, but are not limited to: publishing, editorial, children's books, authorial practice.

Those wishing to participate are invited to submit proposals that can be presented as research papers or professional presentations addressing the theme as outlined above.

Outcomes
The conference aims to:
• disseminate and showcase practice from the subject
• facilitate the dissemination and debate of research
• provide networking opportunities for participants

Taste - The Indecisive Moment

Dr John O'Reilly

Keynote speech at Boundaries

I've been incredibly lucky to be invited into this community, firstly by the AOI as editor of Varoom, and secondly to speak at the Boundaries conference in particular by Plymouth University, and the partners of VaroomLab. I feel especially lucky to be part of this community because I'm not an illustrator. As editor and part of the team that produces Varoom, we look to explore and push and extend the boundaries of what is considered illustration, but how ever much we push it, I'm still an ex--philosopher, journalist and copywriter still at the border, the boundaries of illustration, outside looking in. Inside a community, outside a discipline.

But perhaps these boundaries, these borders, are less clear. Perhaps there is an idea, a kind of thinking by philosophy, and a kind of thinking by illustration that meet somewhere, on some boundary. It's a very particular kind of boundary, a boundary whose line is mobile and fluid, on the move... changing.

A boundary of Taste.

Taste as the moment when colour and line create a tangible idea and physical sensation.

Taste as the act of Tasting something, trying out a mark, feeling around the space. Probing, thinking along a line, laying out a boundary of figuration and narrative.

And Taste as the idea and image which has been created, that defines and names and regulates and sets out rules for whatever it is we are drawing, or writing. Taste as that boundary of the physiological, the conceptual and the aesthetic that helps us understand the world.

Like Cartoonist Ben Jennings' cartoon for The Guardian which reframes the symbols, branding and narrative of Taste created around the Olympics. There's the Cyclops--like, Union Jack--clad mascots Wenlock and Mandeville, marksmen perched on London rooftops with telescopic rifles – what else could these singular eyes be for? The five Olympics rings become crosshairs.
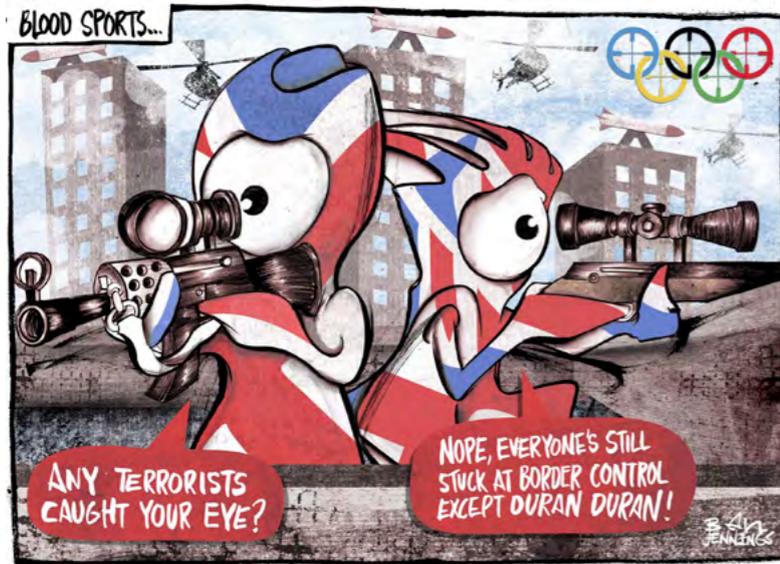
The Guardian cartoon, Ben Jennings, May 2012

It's a dense narrative composition of colour and shape: the white--out--of-- ruby--red speech bubbles, the patriotic clothes, the muted skyscrapers, rockets and choppers in the background, to the final observation that raises a quiet eyebrow to a very British kind of apocalypse: "Everyone is stuck at Border Control except Duran Duran." (And we may want to ask what is it about Taste that allows Duran Duran to crossover).

Taste is something that has traditionally been about a kind of "Border Control", between highbrow and lowbrow, between the educated and the vulgar, between those with economic and social power who assert their ideas of Taste (in the words of Friend Sociologist, Pierre Bourdieu) as a form of 'Cultural Capital'. The Border Controls between Fine Art, Graphic Design and Illustration. And these Border Controls, like in the world at large, are often economic ones. In an imaginary letter to artist Claes Oldenberg, Frieze magazine Senior Editor, Dan Fox, reflects on the contemporary idea in the 2000s that the Art industry is extreme shopping for the one percent. In issues of taste, Money, and the culture which supports it, is always a formidable factor in Border Control.

We devote issue 19 of Varoom to the issue of Taste. Varoom, as a vehicle for illustration was born around the issue of Taste. Adrian Shaughnessy's founding issue of Varoom was a controversial issue for some members of the Association of Illustrators (publisher of Varoom), as the images and illustration in it went beyond the boundaries of what they considered illustration to be, it was indigestible, it wasn't to their Taste.

And while Varoom tries to continue the pathbreaking legacy of Adrian, readers seem more comfortable -- perhaps it's an issue of acquired Taste. Yet, each issue I'm always alerted to this question of Taste very quickly at the front of the magazine by the work of regular columnist, illustrator, Paul Davis.

And it's not so much the idea of Taste as a set of commonly held values, but Taste as the way in which Davis' work continually seeks out new forms, tasting and testing the space, in a way familiar to most illustrators through drafts, changing colour, probing volume, figure and objects. And the little blobs of colour, stray thoughts, looking for somewhere to settle, but mobile, unattached, on the surface. Which is the most exciting thing about his mark--making is that it is always on the surface. It's not about authenticity, self--expression, they're little signals, floating on the edge of the image.

Tongue in pig's cheek, Paul Davis, Varoom 19, 2012

This issue he imagines a conversation between a cognac and Marcel Proust's famous Madeleine. *In Remembrance of Thing's Past,* Prousts's epic early 20th Century novel, the narrator's Taste of a Madeleine opens up a wave of nostalgic memories. The tragedy of nostalgia is remembering all too vividly. Davis rethinks it through humour as a moment of freedom.

Taste as a blend
All illustration practice is a negotiation of Taste; between the abstract expectations of the client delivered in the brief and the concrete, sensual visualization of it by an illustrator. The modern form of this idea of Taste as a blend (another taste metaphor) between an idea and its physical expression is rooted in the Aesthetic philosophy of 18th Century German philosopher Immanuel Kant, a key figure for Romanticism.

In his *The Critique of Judgment,* Kant argued that judgements of Taste are subjective, personal, based on feeling and pleasure, and also universal – we believe our judgements should be recognised by everyone else.

What's more our judgment should be 'disinterested'. "Taste is the faculty of estimating an object or mode of representation by means of delight or aversion apart from any interest. The object of such a delight is called *beautiful.*"

'Be cool' implies Kant, our sense of what is Beautiful shouldn't be based on whether an image, for example, is of my boyfriend/girlfriend, child, favourite pet...

And while Kant's ideas on Aesthetics were used by Art critics such as Clement Greenberg to champion modernist, abstract Fine Art, it's equally possible to find supporting ideas that illuminate the practice of illustration. Beauty' for Kant involves creating a new order, a new way in which we can taste the world.

Testing out the space
In issue 19 of Varoom we look at the work of illustration duo, M/M Paris, who take existing forms and languages of Taste and reshape them, whether it's the idea of Taste contained in briefing from a fashion client for example, or the idea of Taste expressed in the expensive photography that is shot for the campaigns they are working on. Then they draw over it, adding another dimension of Taste that is not just an expression of their own taste but an exploration of the idea of Taste, of how we 'taste' things visually. It's illustration that explores and
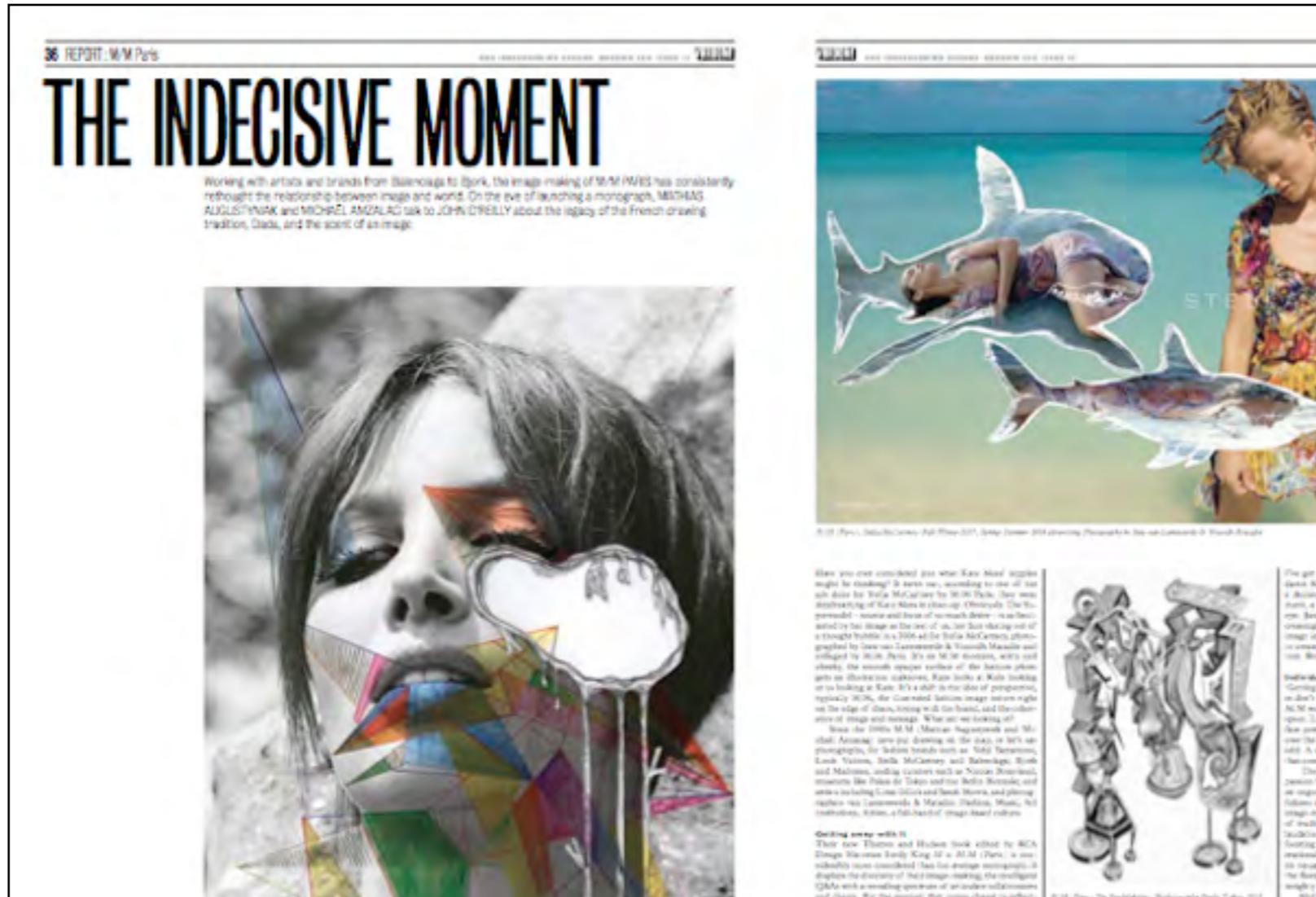
M/M Paris article in Varoom 19, 2012

questions the idea of Taste in an industry (fashion) built to commercially define Taste over a period of time. It's a kind of illustration that tastes Taste. The drawing, inking, and resampling of the images, their image-- making uses the pen as 'sensor', testing out the space of an existing image, trying to learn its visual form, trying to communicate with it.

M/M Paris talk about this work as a 'conversation' with an existing image. But these are conversations that are taking place in different languages – between an official language and a vernacular, idiosyncratic, playful language. And this space is reflected in the wider cultural space occupied by M/M Paris. Their work sits between a rigid, hierarchical, official French state culture and the popular, vernacular culture they are interested in, in particular the more fluid English Pop culture. Two different Taste cultures.

It is not difficult to see how French sociologist Pierre Bourdieu would arrive at his idea that Taste is based on social class in a country with deeply hierarchical structures around Taste. But the work of M/M Paris also signals a different moment in visual culture, a moment when Illustrative practice itself is becoming a default mode for visual culture as it creates, defines and thinks a visual space between the aesthetic and demotic.

In an interview in *M to M/M (Paris)* Michaël Amzalag, who met at Mathias Augustyniak at Les Art Decos, says he was seen by staff as a kind of heir to the Grapus tradition in France. The Grapus school was a politically committed tradition of French design founded in 1970 by Graphic Designer Pierre Bernard. Politically Grapus was aligned with the French left, the Communist Party, and originally only sought work from public bodies, the Trade Unions and Communist party.

Their politics has consequences for their image-- making, as modern Swiss Design and Typefaces where regarded by Grapus as belonging to the visual language of corporations and advertising. According to Amzalag the Swiss tradition at Les Art Decos was kind of taboo.

Amzalag tells Emily King who edited the new book, "Because my parents were left--wing drawing teachers and I was playing the role of the poet, so for the Grapus teachers I was their obvious son, or it was obvious I had the legacy in my hands." Amzalag was at Les Art Decos for a year before going to the Royal College of Art in London. They shared an interest in 1950s commercial French design, the kind of work suspected by Grapus. Neither graduated, Amzalag was working at the French music magazine *Les Inrockuptibles.*

What they took from Les Arts Deco were ideas, courses taught by "brilliant people": on 'the History of Objects'; lectures on the difference in editing styles of Jean Luc--Godard and Eric Rohmer; seminars on Opera heroines where the teacher would sing; lectures on theories of design, and of communication, which are played out in their work and even their name – M/M. In the Structuralist theory of language a sign, a meaningful mark, is composed of a signifier (the form, a word for example) and a signified (the concept or mental image). The formula for The Sign is written signifier/signified – like the sign M/M. They are a Sign, a sign of Taste whose meaning is mutable and fluid.

Their image--making pushes the idea of the image as something ephemeral and unfinished. Think of it as children's illustration for adults, where there's a fluid and adaptive relationship between "reality" and the "imagination" of the reader. By 2000 and 2001 the M/M imagery for Balenciaga, from promotional invitations to advertising began to meld drawing and photography to a work that looked unfinished, unresolved, an illustration idea on the way to something. Drawing on the photograph feels marvelously anarchic and childish. It's not graffiti, it's not Art Direction, the marks are more akin to grafts of living organic matter, it's a form that can only be described as drawing.

"We think the idea of drawing is looking at the world around you," Augustyniak told me, "drawing is looking at the world and making an act of understanding. You are putting this understanding on paper. This is where it starts."

Though Augustyniak argues that there is a classicism in their work, "coming back to that idea of drawing, there are rules of construction, like in the 15th century, to build a space you are building it according to the rules of perspective." But there are points, zones of chaos in their images, spaces where the surface erupts into another image with a different perspective.

From recording to editing
The treatment of photography by M/M Paris underlines the shift in power in visual culture from recording to editing, from reporting to narrating, from the frozen and the static to the plastic and the mobile image. Photographer Cartier--Bresson wrote in his 1952 benchmark book, *The Decisive Moment* that, "to me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

Cartier--Bresson revealed an 'ontology' of the photograph, an ontology of the image by which I mean that there was some necessary truth about the world revealed and unveiled through the mechanism of the photographic image.

Yet beyond this question of some necessary Form revealed via the camera, his idea of a Decisive Moment also reveals a very different relationship to the unfolding of time and how it is represented by an image. The 1950s was the age of daily newspapers and magazines, pre-- satellite TV, pre internet, where the relative scarcity of photography in comparison to today, and the distribution of images, was a decisive factor in itself in determining what counts as a decisive moment.

In the age of still cameras (excluding the mind--bogglingly fast scientific cameras) shooting multiple frames per second, the idea of a decisive moment moves away from the shoot to the edit. It's the aftermath of the 'moment', the edit that matters. Technological innovation means photography is much closer to the idea of a continuous data feed, a sampling of 'reality'. It's no accident that in 2012 an Artist/Illustrator, John Stezaker, whose work constructs indecisive moments, won the prestigious Deutsche Borse Photography Prize.

This idea of the Indecisive Moment is to some degree a question of technology. It is related to the concept of Taste in that it becomes more difficult to settle on agreed ideas of Taste. When the physical or technological world changes so does our Taste, we frame and absorb the world differently. In issue 19 of Varoom, Bryony Quinn examines illustrators and animators, such as David O'Reilly, Quayola, Grant Orchard and Kolchoz, with a crunchy aesthetic, who create with old software or exploit 'glitches' as a kind of new visual shorthand. What's more, this basic aesthetic fosters a new kind of storytelling which Quinn argues, is one where "the image--maker can use to successfully bounce between ideas and mini--narratives much quicker, communicating much faster and in a manner we've become accustomed to in our digital lives."

Technology and Taste
Technology is shaping our Taste for different visual and narrative forms, mixing the illustrative and the photographic images leading to image-- making that is feeling out the idea of Taste. *External World* by David O'Reilly harks back to the classic cartoons of childhood, of Warner

Brothers, where visual forms exceed received social norms, rules and conventions. The deadpan descriptor for the film on Vimeo simply says, "A boy learns to play the piano."
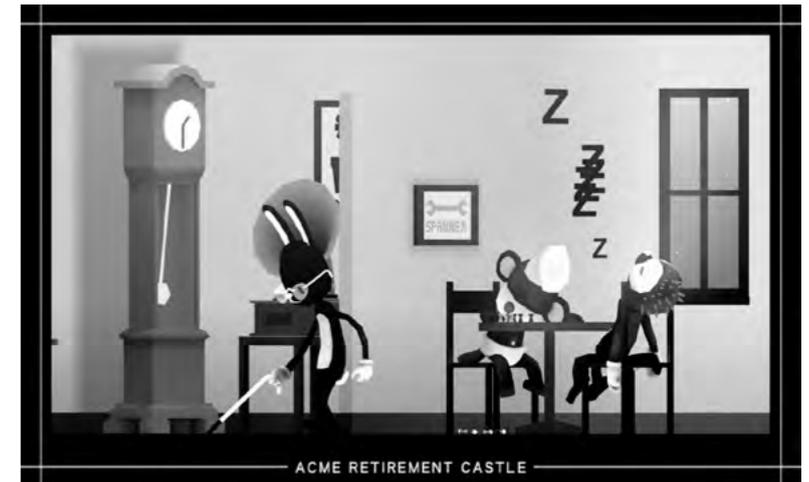
The External World, David O'Reilly, 2011

The film is built from a series of mini--narratives which push the boundaries of the cartoon grotesque: a blind old 'rabbit' in an 'acme' retirement home, slips on a banana skin and splats flat on the floor inky black blood spilling out; a patient with a 'spiky' depression cloud hovering over 'him' listens to the soothing tones of a doctor but gets the prescription – 'go fuck yourself'; one bird sings to another expressed in visual notes and the other turns round and 'poos' on

the other bird; the episode of mock TV programme "Father and Son" where a game of Frisbee results in a decapitation which is telegraphed for it's shock--humour. O'Reilly uses grotesque Taste to visualize personal relationships as a kind of wound – the horror of human desperation. If the Chapman Brothers deconstructed Looney Tunes, it might look something like this.

Another example is illustrator, Daniel Sparkes, who creates hybrid forms of drawing and photography. Sparkes was nominated for the prestigious Jerwood Drawing Prize in 2009 for his work Organ System, which captures a significant feature of the contemporary grotesque, a fascination with blurring the boundaries between inside and outside, between different media, in a fusion of the drawn and the photographic that draws on the work of Theodor Geisel and Doctor Seuss. It's no accident that one of Geisel's most effective and popular for children invitations to explore language, and how we taste the world, was through the image and grotesque taste of Green Eggs and Ham.

Daniel Sparkes uses Seussian to refer to "the more abstract fur--like sections of my drawings inspired by the surreal landscapes in Theodore Geisel's books. These areas of the work take on the form of sublime

moss matter, that envelopes photographic features and occasionally assumes the shape of subjects beneath. The progression in the intricacy of these Seussian landmasses has lead to the incorporation of geographical and architectural features, battle scenes, gallows--poles, sink holes, siege towers, swimming pools and sewerage works to name only a few." Taste is a visceral kind of mapping. It's why Theodor Geisel's imaginary landscapes are so compelling for kids as they explore their world with a delicious sense of how disgust, fun, laughter and horror are essential tools for tasting the boundaries of the world.

Michael Salu, Artistic Director of Granta Magazine explores the unique properties of Horror as taste in recent issues of the magazine, where he published the entire graduate show work of Thai artist Kanitta Meechubot, from Central St. Martin's in 2011.

The Horror issue features the delicate gothic imagery of *A Garden of Illuminating Existence* is a meditation on her grandmother's fight with cancer. Meechubot's work features on the cover of the new Medicine issue, where a wound is projected into the photograph of a body, inside the 'wound' sits Meechubot's illustrations.

The question Salu raises at the end of his reflections around Art Direction is at least as challenging as any of the work he discusses. In an age where all sorts of visual artists and musicians work across the range of our creative industries, Salu asks, "I often wonder what the term 'Illustration' now means. Maybe Illustration is ripe for re-- contextualisation? Or maybe as a medium it might need to do more than vocationalise aesthetics and cultivate a broader palate of profundity for its own survival."

We're in an age where the tastemakers are changing, from the trade and creative magazines to bloggers and design companies such as It's Nice That and The Church of London who, through websites and magazines, have gathered hard--earned Cultural Capital, gathering fans for their cultural products and clients for their commercial work, but they are heralding a major shift in taste. Increasingly commissioners of illustration are bypassing the old channels, and using sites like these as research for hiring illustrators. If the idea of Taste feels au courant, as the French tastefully say, it's because benchmarks of Taste are shifting. Tasting is something we do, daily, hourly, on blogs, sharing and sending images, rather than something we seek or something which supports our sense of self.

Illustration included on cover of Granta 120, the Medicine issue, Kanitta Meechubot, 2012
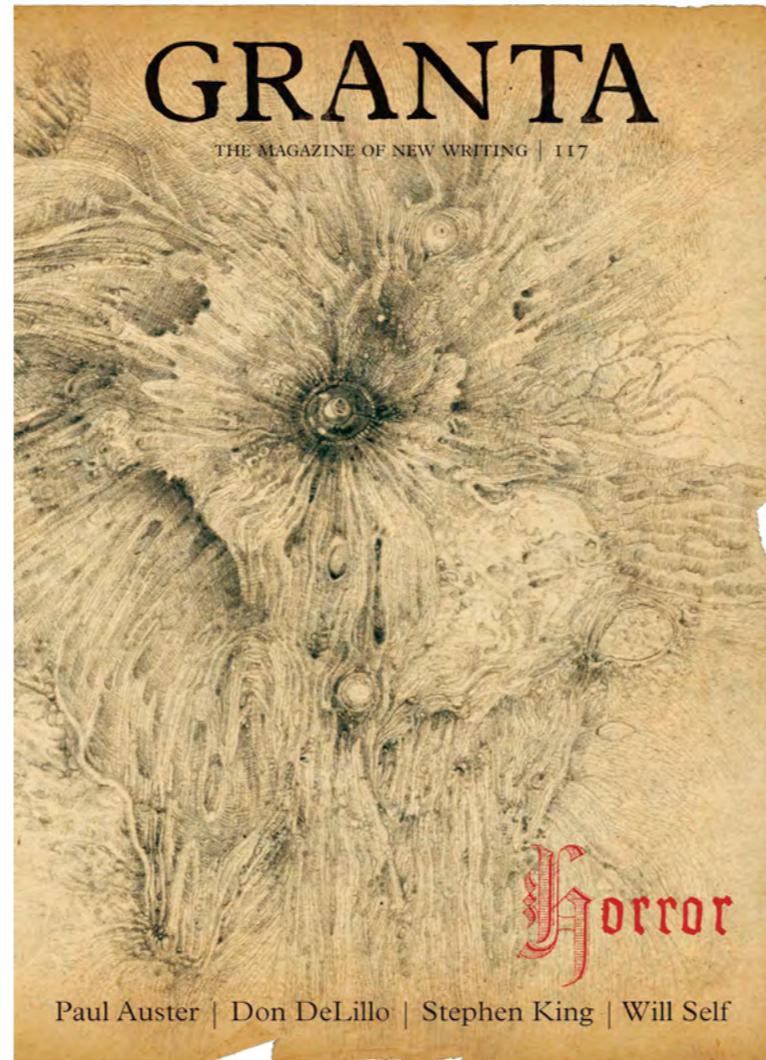
The Chapman Brothers, Granta 117 cover, the Horror issue, 2011

*A 20th Century Palate, The Gourmand, Jamie Brown, 2012*

The rules of Taste

The boundaries of Taste, between what one considers Illustration, Animation, Fine Art and Graphic Design are changing. I was most struck by this in conversations around a visual essay in the recently launched *The Gourmand* magazine. Designer Jamie Brown uses real food to illustrate food illustrating great art movements. In the current issue of Varoom Nicholas Blincoe writes of Brown's visual essay, "Bauhaus reveals itself in strongly German elements -- pumpernickel, sausage and mustard -- arranged in stark geometric designs, while Arts and Crafts is represented through floral designs carved from vegetables in a palate restricted by both colour and flavour." It's Art as illustration.

For sure there are rules of Taste which define the menu of these areas. This menu which divides and organises our Taste is historically relevant and functions in Universities, in the professional world to some degree (creative professionals will defend a division of labour, where some graphic designers and art directors hang on to the idea that they are a managerial class), among the general public of a certain generation, and lastly among illustrators who look to familiar flavours, the comfort food of what we've always known.

Which brings me back to the intimate connection between philosophy and illustration. The self--perception, and public perception of philosophy, is often governed by very traditional ideas, boundaries tastes. As a student in Ireland, when people asked me what I was studying, and I told them, 'philosophy', "Aah" they'd say knowingly, "so you're going to be a priest are ya?" Now, when anyone asks what I studied, and I tell them, in the post--Alain De Botton world, people assume I'm some sort of self--help guru, that can advise on how to live a life – God help them!

Philosophy worthy of our attention, like good illustration analyses and creates, interpreting and working with governing conventions and tastes, ideally stimulating and exciting an audience with a new taste, a new way of thinking and interacting with the world. An illustrator will bring this innovation to a client, to a brand, to a story. Philosopher, J.F. Lyotard writes in the *Postmodern Condition*, "the postmodern artist or writer is in the position of a philosopher: the text he writes or the work he creates is not in principle governed by pre--established rules and cannot be judged according to a determinant judgment, by the application of given categories to this text or work.
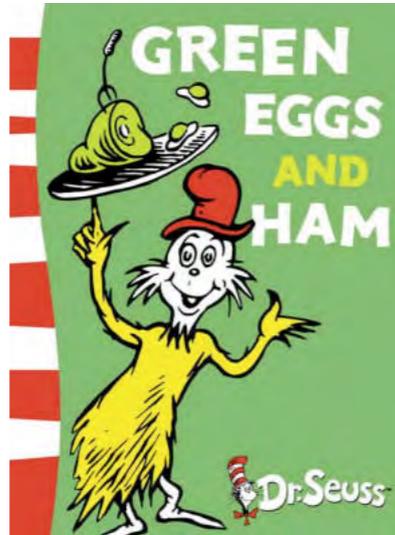
Such rules and categories are what the work or text is investigating. The artist and the writer therefore work without rules, and in order to establish the rules for what *will have been made."* Philosophy and Illustration. Green Eggs and Ham. The disciplines of thinking the and of Green Eggs and Ham, of thinking and imagining new, different rules for tasting the world. Taste as the edge of our physiological, aesthetic and conceptual take on the world. An exciting indecisive moment.

"Try them! Try them!
And you may.

Try them and you may, I say. Sam!
If you will let me be,
I will try them.
You will see. Say!
I like green eggs and ham!
I do! I like them, Sam--I--am!
And I would eat them in a boat.
And I would eat them with a goat...

And I will eat them in the rain.
And in the dark. And on a train.
And in a car. And in a tree.
They are so good, so good, you see!"

Green Eggs and Ham, Dr. Seuss,
Published by HarperCollins Children's Books in UK,
Random House in USA, 1960.

Boundaries Abstracts

Stephanie Black
Rear View Mirror

The traditional context for illustration is changing rapidly, with digital platforms offering us the possibility of moving images and audience interaction. Illustration is in a position to shape the nature of visual communication as it develops in this regard, if we identify the strengths of the field and use these to challenge the boundaries of what is expected from both the work and the medium. This paper seeks to explore one quality of
illustration, time, in order to argue for an identifiable contribution from our field to bring to these interdisciplinary opportunities.

Digital poster sites and the screen based gadgets we carry with us offer visuals that are often time-based seemingly for the sake of being able to do so. Our visual environment has been plastered indiscriminately with Adobe After Effects, and to offer an alternative the temporal feats performed by static works will be explored.

These examples characterise illustration's relationship with its audience differently, and include sequential illustration in book form, the use of unstable materials, and (in the case of music and literature) the development of a relationship between viewer and illustration over a timescale influenced by the work it accompanies.

The wider implications of these achievements within illustration will be highlighted, namely the contribution of complex performative examples showing different ways of negotiating time within practical work to extend the debate that uses time as a defining feature of the age we live in. Thereby arguing for illustration's place as generative of ideas, not 'merely illustrating' them.

James Brocklehurst
Tap My Drawings: The State of Play in
Illustrated Book Apps.

The books category in the iPad app store contains
more titles than any other, reaching nearly 20,000
since the launch of the device in 2010. The majority
of these contain some form of illustrated content,
with many being aimed at children. A rush to get titles
delivered quickly, along with Apple's insistence that
book apps must contain some form of interactivity,
has lead to some less than successful attempts at
fusing the worlds of the printed illustrated book and
interactive digital device, with illustration becoming a
secondary consideration in lieu of interactive function.

This paper will critique existing examples and argue
that their use of interactivity distracts the user from
engagement with image-story. It will offer suggestions
for ways of integrating interaction with image more
successfully, deriving concepts observed from
existing game apps such as environmental triggers,
augmentation and interactive punctuation.

Dr Julia Moszkowicz
Time and Narrative

Paul Ricouer is a philosopher who wrote three volumes on the theme of Time and Narrative, highlighting the capacity of story-telling to touch and reconfigure people's lives (temporarily). His work suggests that narrative has the capacity not simply to re-present events but to provide rich contexts of experience wherein ideas can be explored and, to some extent, lived-through. This paper will argue for the value of applying such ideas to the reading and development of illustration within an educational context, encouraging students to develop aspirations for their practice that include making sense of the world, exploring its referential function and its claims on truth, and the re- structuring experience.

Quoting Aristotle, Ricoeur argues that drawing resemblances to and from the world can enhance people's understanding of it: 'bringing together terms that at first seem 'distant' ... suddenly 'close.'' Through the application of such understandings, this paper suggests that illustrators might see their function in terms of providing 'semantic pertinence,' unifying miscellaneous elements in order to secure deep understandings. The paper will explain the themes of mimetic and metaphoric value, arguing for a re-examination of the poetic potential of illustration in the educational context. The work of Eric Drooker and Tom Gauld will be used as examples of this poetic potential, leading to the question: is the metaphoric potential of an illustration in the hands of the art worker or audience?

Keywords: time, narrative, metaphor, semantic pertinence and mimesis.

Professor Mario Minichiello
Political Illustration as a means to break boundaries
in a mass mediated world

Political illustration is now rarely commissioned in
editorial publications unless it is in the form of a
cartoon. This paper discusses examples of political
satirical cartoons as well as illustration that is not
satirical in its intent but is designed to communicate
a persuasive message or to advocate an ideological
view of the world. I will briefly discuss political art that
is made by individual artists; by the term artists
I include illustrators and graphic communicators
that challenge governments and established views
of society.

Finally I will reflect on an example of my own work
for the Sydney Morning Herald covering 2007 APEC
(Asia-Pacific Economic Cooperation a political
gathering held in Sydney). I use this commission as a
Case Study to reflect on my role as a visual political
journalist illustrating ideas and events in ways, which
could be achieved solely through photography or the
written word.

Keywords : Political illustration, satirical cartoon,
Drawing, Graphic Design, visual journalism.

Gary Embury
Reportager, visual journalism

Opportunities for illustrators have vastly increased over the last few years partly due to new technologies and the growth and easy availability of visual material.

There is a theory we are approaching an era of new visual literacy, (Kress & Van Leeuwen 1996 p.16 &19) brought about by the change of balance between image and text. Every week we open the colour supplements to see yet another several page photographic visual essay or photo illustrated report on ecological, geopolitical, or social issue from our inner cities. Much current illustration, of which there are very good examples, exist either as ambient decoration, or page filler, and only really engages us on a purely aesthetic level. Much contemporary illustration doesn't really comment, debate or inform, but merely exists on a secondary level to support the text.

There are examples where illustrators are acting as visual journalists, proactively, authorially making work about issues and subjects, which interest them. Illustrators are being commissioned as reporters to go out and document on a range of subjects, locations and issues.

www.reportager.org is a new online journal which supports, initiates, and showcases projects involving drawing as reportage. Reportager is interested in projects, which use the made image to interrogate a diverse range of themes and is interested in projects which are issue based, including those which use new and emerging technologies.

This paper/presentation aims to demonstrate documentary drawing and reportage is alive and kicking and increasingly relevant in the 21st Century. www.reportager.org

Kress, G. and Van Leeuwen, T. (1996) Reading Images, The Grammar of Visual Design, London, Routledge

Nanette Hoogslag
The Signifier Of Incompleteness

...today's process of transition allows us to perceive what we are losing and what we are gaining - this perception will become impossible the moment we fully embrace and feel fully at home in the new technologies. In short we have the privilege of occupying the place of vanishing mediators (Žižek, 1997 p.131)1.

In this paper I want present a particular group of editorial conditions that enable editorial illustration in newspapers (illustration in newspapers and magazines) to be successful. Editorial illustration has established itself as a distinct and integral part of printed newspapers, but it is my hypothesis that some of the enabling factors present in print are diminished or absent in online news media, the current driver of news media. I will argue that the changed structure of news stories and audience expectations have introduced a new style of management and presentation of news content which has had a major impact on the specific image/text relationship, necessary for illustration. This I see as the underlying reason for the reduction of the efficacy and use of editorial illustration in online editions. Present in print but reduced in online news media, the incompleteness

of text, the overt ambiguity of the handmade image and the incomplete intertextual relationship between them, are essential for editorial illustration.
I wish to start by laying out my understanding of editorial illustration and then by describing the conditions prevailing in print media, which enable illustration to be effective. Following the new media theories of Dean and Zizek, I will show that current online news media present an entirely different set of conditions and that these profoundly affect the quality of editorial illustration.

Finally I wish to point to trends in present and developing formats, in particular the slate - the iPad and tablet readers - and the walled garden model, which may present those communication landscapes with the ability to recuperate some of the qualities and create an environment that retains the sense of incompleteness.

James Brocklehurst

James is a researcher and lecturer in Communication Arts at Plymouth University.

His current research examines the impact of digital interactivity on graphic narrative design. In particular, he is investigating the new publishing forms made possible by tablet and mobile devices, and the implications these have for visual storytelling. This research manifests itself through academic publications and the creation of digital artefacts such as mobile device apps.

His teaching aims to foster a recognition of digital practices and culture, within the context of 'traditional' 2D art and design. Past students have been category winners for the D&AD and Computer Arts Magazine for digitally animated and interactive media works. He currently lectures on the BA (Hons) Illustration, BA (Hons) Graphic Communication with Typography and MA Publishing programmes at Plymouth University.

Under the name of MightyMeta, James produces privately commissioned web and mobile apps, has written articles for internationally renowned blogs, provided digital mentoring for SMEs and delivered interactive media training for creative professionals.

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Tap My Drawings:
The State of Play in Illustrated Book Apps

James Brocklehurst

The launch of the iPad in 2010 saw the introduction of a new format for illustrative practice, that of the illustrated 'book app'. Since this time, the number of available titles has grown significantly, yet the standard of illustration within this emerging field does not compare favourably with that of it's printed equivalent. In examining why this might be, this paper surveys the impact of interactivity on illustration in existing book apps, making comparisons with game apps and instances of 'historical' media forms during equivalent emergent phases. It asserts, through consideration of restrictions imposed by Apple, that image quality has become distinct and of secondary concern to the development of interactivity within book app production. By drawing upon Bolter and Grusin's (1999) theories of remediation and Gray's notion of a *story + distraction model* (Walters, 2012) the argument that integration of interactivity and image is key to the evolution of the medium is put forward. The paper concludes by proposing methods for interactivity that would allow greater space for experiencing visual narratives. In recognition of the stranglehold that Amazon has on the text-centric eReader market, Apple has been working hard to position the iPad as the go-to platform for 'visually-biased' digital publications. 2011 saw the introduction of *Newsstand*, a mechanism that allows both independent and mainstream

publishers alike to receive subscription revenues from virtual periodicals that are beamed instantly to the iPad user's home screen. More recently we have seen the release of *iBooks Author*, a consumer-level eBook authoring environment. This enables, through a drag-and-drop interface, the creation of iPad-only multimedia editorial. Touch Press, considered to be a leader in the field of image-focused reference titles, has seen every one of their apps chosen for the coveted 'New and Noteworthy' spot on the app store. Meg Geldens (2011), CFO of Touch Press, whilst speaking at the *Publish! A Day of Innovation on the Future of the Book* conference, stated that this selection was partially determined by Apple's desire to choose titles that, in their view, epitomised the capabilities of the platform. With the release of the 'New iPad' and it's 'retina' high-resolution screen touted as a key selling feature, it would seem that the iPad will continue to be promoted on its visual merits for some time.

Yet if Apple is keen to encourage publishers to 'think visually' when producing content for their device, the message is not being heard, at least not where illustrated book apps are concerned. Of the existing titles available, many contain low-grade illustration and a type of interactivity that tends to obstruct, rather than support, engagement with the content.

It would seem that there are opportunities for illustrators to be had here. The 'Books' category within the App Store contains more items than any other; almost 20,000 titles have been added in the space of two years. The majority of these contain illustrated content of some description. Most are children's storybooks, a mainstay of illustrative practice. To the professional illustrator this is perhaps heartening news. Yet a quick browse through book app titles reveals a stark absence of richness and invention, something that can be found easily within a range of printed picture books. Searching for fresh takes on work by children's favourites such as Blake, Hughes, Bemelmans, Sendak, et al, or more recent innovators such as Tan, Crowther or Waldron, draws a blank. Dave McKean's work for Richard Dawkins' story/reference hybrid *The Magic of Reality* (Random House, 2011) provides an exception. This sees McKean's signature mixed-media drawings that accompany Dawkins' science-evangelism become animated and mildly interactive in response to page swipes and touch stimuli. Using an established practitioner such as McKean is highly unusual, though. Makers of other reference titles prefer to rely on photography or generic vector-based diagrams, it would seem. Within the field of graphic literature there is greater breadth of experimentation, most notably from indie comic house Top Shelf Productions via the *Comixology* app,

which allows for the purchase, collation and viewing of comics from a range of publishers. Much of Top Shelf's catalogue is available, including work by Jeremy Tinder and James Kochalka, but these tend to be straightforward lifts of existing printed titles.

Dave McKean *The Magic of Reality* Random House, 2011.

In addition to there being limited representation from established artists, there are no obvious emerging talents to be found within the illustrated book app form. Furthermore, most titles do not credit the artist used and it often becomes apparent that imagery has been produced using cheap, inexperienced labour.

There is, however, a rising commercial demand for book apps, which seems at odds with this cut-price approach. According to research conducted by independently by Comscore (2011) and Frank N. Magid Associates (2011) there is a significant and expanding audience of iPad owners who fall largely within the 25+ age bracket, are split fairly evenly between the genders and enjoy an above-average income. The large majority of those interviewed were regularly buying apps, although the research did not segment types of apps in terms of book apps. A collation by Carisa Kluver (2011) of forum responses from her *Digital Storytime* picture book review website sheds some light on this. It suggests that parents, at least, are regularly and enthusiastically buying illustrated book apps to use with their children. This may account for the relatively large number of available titles, and implies that an injection of higher quality items into the market would be received favourably.

The bulk of current titles are by small independent producers with little to lose and there is a general belief that the majority of these are not profitable. Larger publishers therefore remain skeptical and reluctant to take the plunge. Companies that have achieved critical and commercial success with book apps, such as Somethin' Else, Agant, Touch Press,

ustwo and Nosy Crow are not 'traditional' publishing houses and have established connections with media production teams. Could a lack of familiarity within the publishing industry be clouding the decision to hire experienced creative talent when it comes to making book apps? Certainly, book app development requires specialist skills that do not reside within the traditional publishing house, and this presents a series of difficulties. Perhaps the largest of these is knowing where to begin with the book app construction process. Chris Stevens (2012), creator of *Alice for the iPad* claims that this often results in publishers assigning control of the authoring process to programming rather than creative teams, because the programmers claim to know how to 'make apps'. By doing so, they shift emphasis from content curation to technology, rather like giving a reprographics bureau editorial jurisdiction over a printed publication. This is unfortunate, not least because the technical aspects of developing a book app are relatively simple, compared to that of game apps, for instance.

Games may require artificial intelligence algorithms, simulated physics, database connectivity, and other black arts. Not so for book apps, which on a technical level, are a much more straightforward affair. There are several tools and frameworks readily (and sometimes freely) available for easing the job

of building an app publication – *Baker*, *PugPig*, *Padify*, *Demibooks Composer*, *MAG+* and *PressPad*, to name a few. Games engines, on the other hand, tend to be written by specialist programmers from the ground up and are locked down under NDAs.

Despite this greater technical complexity, there is visual innovation apparent in iPad game apps, that is above and beyond anything to be found within the book app genre. Games like *Sr. Mistu* (We Choose Fun, 2011), *Sir Benfro's Brilliant Balloon* (Explore and Create, 2011) and *Gesundheit! HD* (Konami, 2011) contain drawn aesthetics that add warmth and conviction to their fictional story worlds. *Superbrothers: Sword & Sworcery EP* (Capybara Games, 2011) and *Kami Retro HD* (GAMEEVIL, 2011) take an opposing stance and celebrate the pixel, with pared down, blockily-rendered retro characters and landscapes. The small, independent companies producing these games regard image design as a significant part of their development process, and in some cases, a distinct visual approach has lead to their success. Yet they have access to tiny budgets and arguably require greater technical resourcing compared with those working on book apps. What they have, instead, is a difference of approach – one that sees the involvement of image-makers as an intrinsic and essential part of the authoring process.
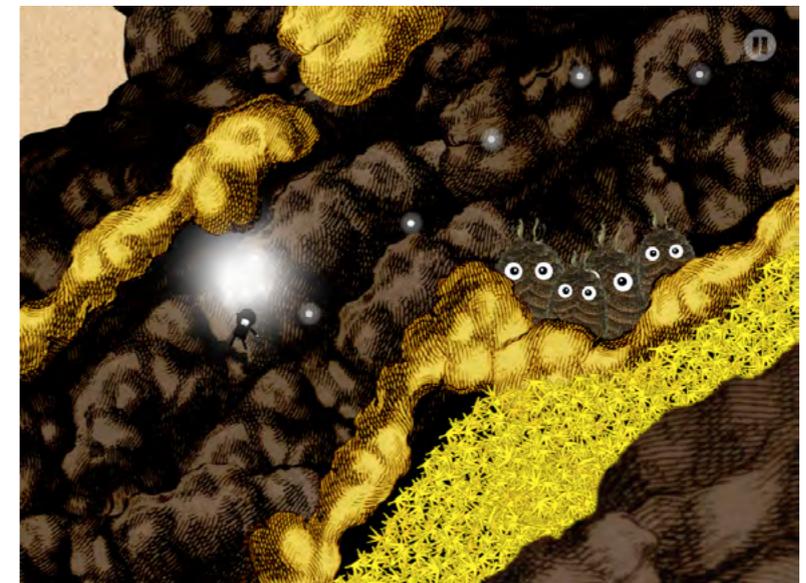
Tim Fishlock *Sir Benfro's Brilliant Balloon*
Explore and Create, 2011.

Craig D. Adams *Superbrothers: Sword & Sworcery EP* Capy, Superbrothers, 2011

Why is this? Are publishers to blame for placing creative control of book apps into the hands of computer science graduates? An answer may rest within the App Store publishing process. Apple provides an online document, the *App Store Review Guidelines,* which establishes the qualities that an app must contain, for it to be considered for publication. Fail to adhere to these rules and your app is 'rejected'; its route to the general public thwarted at the first hurdle. Amongst statements that are to be expected (you must own the rights to reproduce material, the app has to actually work, etc.) there is a more curious clause:

> **2.21** … Apps that are simply a book should be submitted to the iBookstore.

The iBookstore is where eReader documents (known as eBooks) are sold. eBooks are a text-based electronic publication format that *can* contain images, but offer limited options in terms of design or interactivity. Think of them as an enhanced word-processor document, that you can buy. They are best suited to long-form written publications such as novels, or factual textbooks. 'Fixed Layout' eBooks allow for more advanced image handling, but at the cost of compatibility and functionality. Apple's decision to clearly delineate between the

categorisation of eBooks and book apps means that in order to be allowed on the App Store, illustrated book apps can't just be a series of navigable static pages, they *must contain some form of advanced interactivity*. This, then, presents a problem, and one that may be at the crux of why quality illustrated content is being viewed as a lower priority. Although Apple encourages book app makers to celebrate the visual, the need to develop unique forms of interactivity is enshrined in Apple law. And if publishers are being forced to focus their attentions on interactive mechanisms to get titles published, what logistical, budgetary (or even conceptual) room does that leave for the consideration of illustrated content?

Certain examples reinforce the notion that illustration quality is a secondary concern over the development of interactivity in book app design. In *Bartleby's Book of Buttons, Vol. 1* (Monster Costume, 2010), for instance, the emphasis is almost certainly on interactivity over image. The book, targeted at a Key Stage 1 audience, follows Bartleby across a number of locations, as he collects various sliders, switches and knobs that can be interacted with through the iPad touch screen. The interactivity relies on a cause-and-effect response that the authors equate to that of a pop-up book, a link that is often made by those discussing the book app form. Interaction

appears well-crafted, and the imagery performs its function to a point. The depiction of Bartleby's world comprises of digitally coloured line work, some of which has suggestions of texture. Scene and prop designs contain little to surprise or delight; they consist of clichéd representations of their subjects that are there simply to serve their purpose. The design of Bartleby himself tips us into the realm of the ill-advised, as we are presented with a children's character whose dubious attributes are a long brown overcoat, a handlebar moustache and soulless black eyes. The buttons themselves employ a different aesthetic, utilising glossy lighting effects and a forced perspective to create a semi-illusionary state, in the style of clip-art, with a baffling 'steampunk' twist. The two styles are at conflict with one another, leading to a disjointed and unconvincing story world. In focusing on interactive mechanics, and ignoring the importance of integrated image making, the producers of this title leave us with an experience that struggles to compel.

More successful is *The Three Little Pigs* (2011) by the award winning print and digital publisher Nosy Crow, although interaction has still been given higher regard over image. This project benefitted from the employment of an illustrator and animator with experience in the games industry, Ed Bryan. Bryan's approach appears reminiscent of Axel Scheffler's
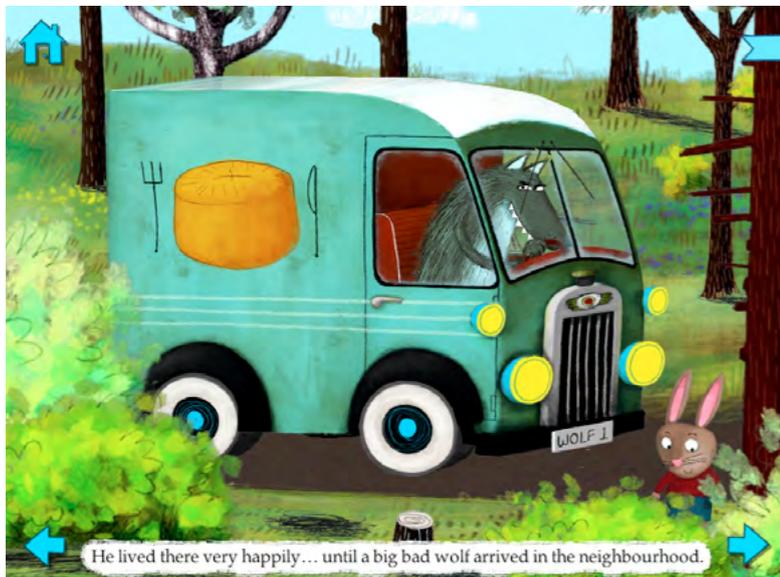
Ed Bryan *The Three Little Pigs* Nosy Crow, 2011.

character work, with touches of Marc Boutavant's digitally painted technique. The artwork is generally well executed, yet would not stand out amongst a typical selection of current and popular printed titles. That is to say, this is hardly ground-breaking territory, illustration-wise. The interactive elements of the title, on the other hand, demand our attention, and include such innovations as a parallax effect background and the ability for children to physically puff on the houses to "blow them down". It is clear that a lot of research and experimentation has gone in to the development of these mechanisms, whereas the processes behind the illustration, however competent, have not explored possibilities to quite the same extent.

High standards of illustration in book apps can be found in attempts to repurpose existing classics. Using archive illustration for interactivity is not without its issues, however. Because the imagery has not been made for the purpose of interaction, functions must be imposed upon the existing works. This can lead to clumsy reworkings, where original elements are made to bounce and cascade around the page with a flick of the finger or a tilt of the screen. When this novelty occurs, interactivity is once more brought to the fore, overshadowing the drawings themselves. A clear example of this can be seen in *Alice for the iPad* (Atomic Antelope, 2010).

This is one of the earlier and better-known attempts at an illustrated book app that cleverly grabbed Tenniel's out-of-copyright illustrations from *Project Gutenberg* before anyone else, then made them tap-able and shake-able. The title now has over 500,000 installs and presumably provides the app's creator, a previously out-of-work journalist, with a comfortable living. It initially wows but the mechanism quickly loses its appeal. Drawings are additionally obscured with 'tea-staining' effects and page-turn metaphors that look back rather than forwards. *Mother Goose Original 1 for iPad* (Our House Interactive, 2011) similarly takes Frederick Richardson's watercolours for Volland and lets you push them around the screen until the novelty fades. Several Dr Seuss favourites, such as *The Cat in the Hat* and *Green Eggs and Ham* (Oceanhouse Media, 2010) are available as apps. These pan and zoom around Theo Geisel's original artwork, whilst allowing us learn the spelling and sound of object nouns with a quick tap on the said item. As entertaining as all these examples may be, in making archive imagery interactive, and pushing the mechanism to center stage, illustration is relegated to the status of 'library asset'. There is no hope here for those wishing to be commissioned to produce new work, work that is made for purpose and with specific interactions in mind.
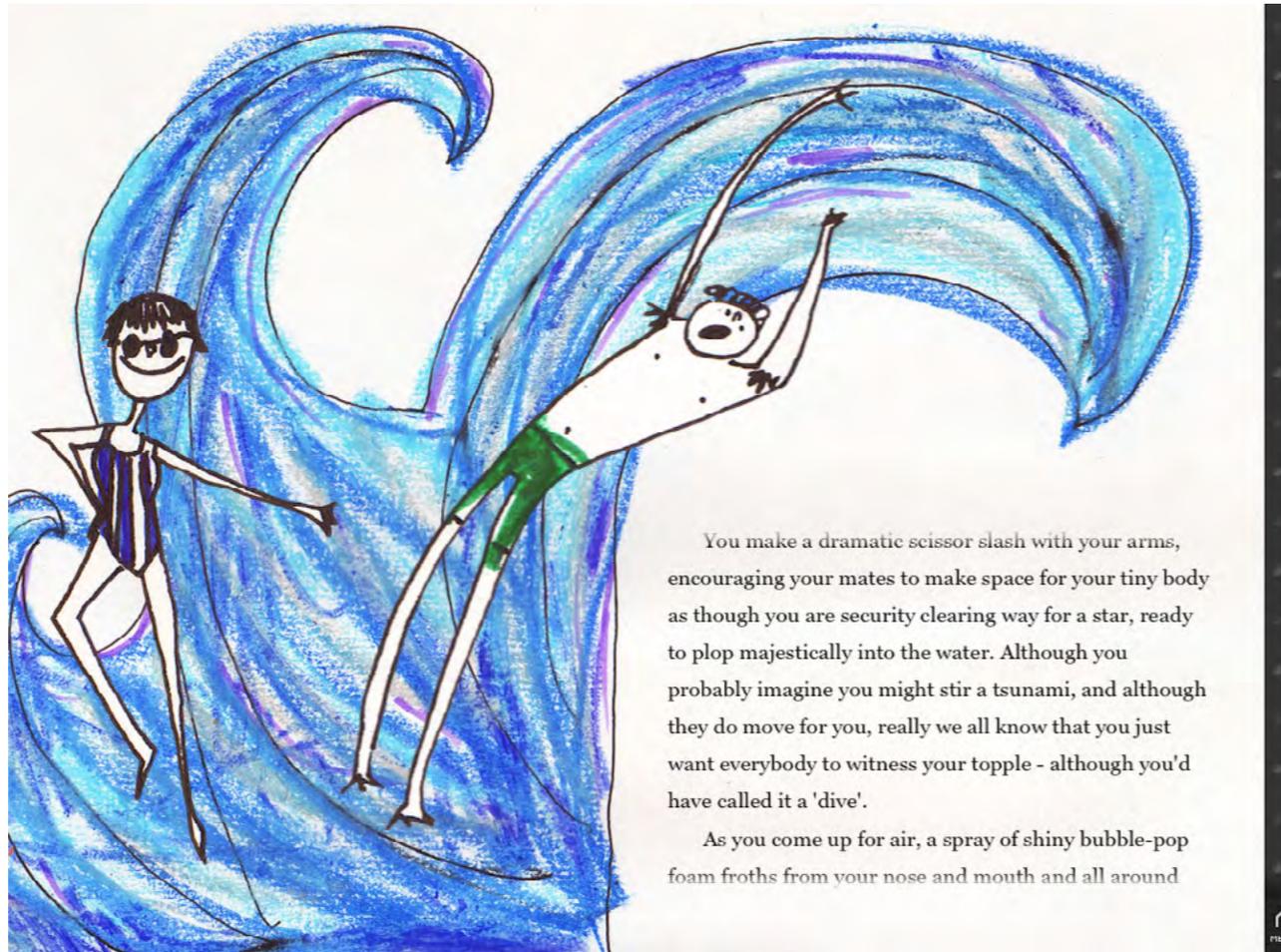
Laura Dockrill *PAPERCUT* ustwo, 2011.
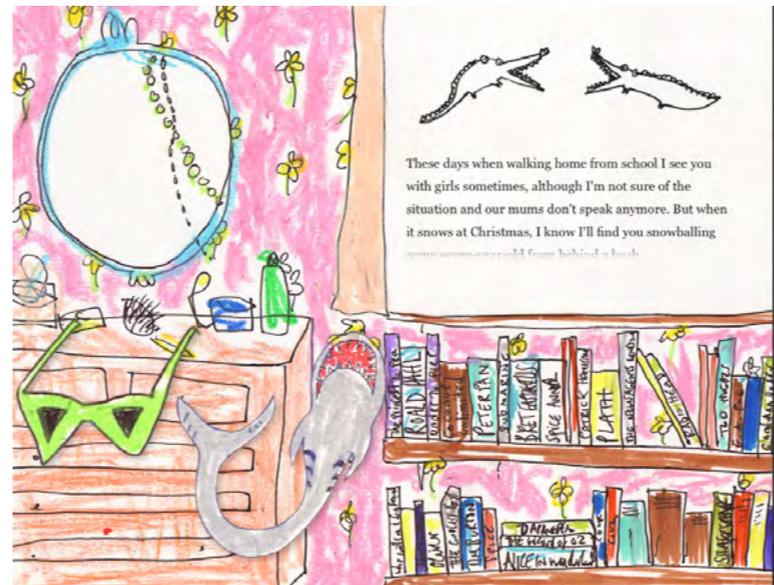
Limited examples of current practitioners producing more adventurous work do exist. Laura Dockrill provided her illustrated short story *Topple,* previously available as an eBook, as one third of the 'experimental enhanced reading experience' app *PAPERCUT* (ustwo, 2011). Each book in PAPERCUT is presented as scrollable text that is accompanied with animated imagery and sound. As we move through Dockrill's contribution, direct and playfully crayoned illustrations burst out of the page at us, accompanied by noises and a curiously out-of-sync voice-over. *Timbuktu* (Elena Favilli, 2012), an interactive 'magazine app' targeted at children, deals with a different theme each issue, and has illustrated content at its core. Having been produced by a small team of Italian new media, education and design graduates, the publication has a bold and consistent visual identity, underpinned by pedagogic theory. Each issue calls upon a selection of illustrators to create arresting tableau concerned with colour, shape and simple interactivity. The refreshingly deranged *The Magic Cat* (Yes We Can Can, 2012) may not be strictly classified as a book, but takes us through a series of nonsensical interactive scenes featuring the creature of the title. It features the erratic character design and outsider-esque line-work of Danish artist Stine Maria Aalykke, which forms a suitable vehicle for the depicted content and jarring audio.

Illustrations by Philip Giordano

QUIZ!

Where to seek vampires at the end of the night?

In the wardrobe.

Under the pillows of the sofa.

In between the pages of very fat books.

In the peach jam jar.

Inside a heart chocolate box.

Tap My Drawings:
The State of Play in Illustrated Book Apps
James Brocklehurst
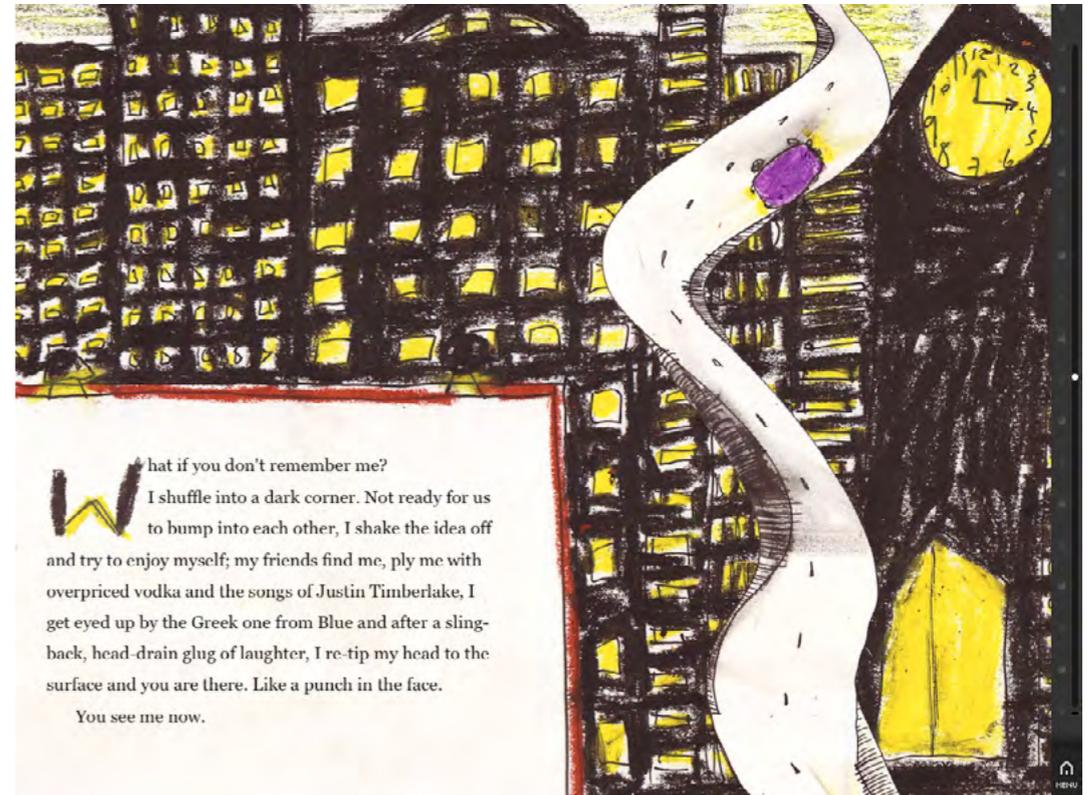
What if you don't remember me? I shuffle into a dark corner. Not ready for us to bump into each other, I shake the idea off and try to enjoy myself; my friends find me, ply me with overpriced vodka and the songs of Justin Timberlake, I get eyed up by the Greek one from Blue and after a sling-back, head-drain glug of laughter, I re-tip my head to the surface and you are there. Like a punch in the face.

You see me now.

Above: Laura Dockrill *PAPERCUT* ustwo, 2011.

Left: Philip Giordano *Timbuktu Magazine* Timbuktu Labs Inc., 2012.
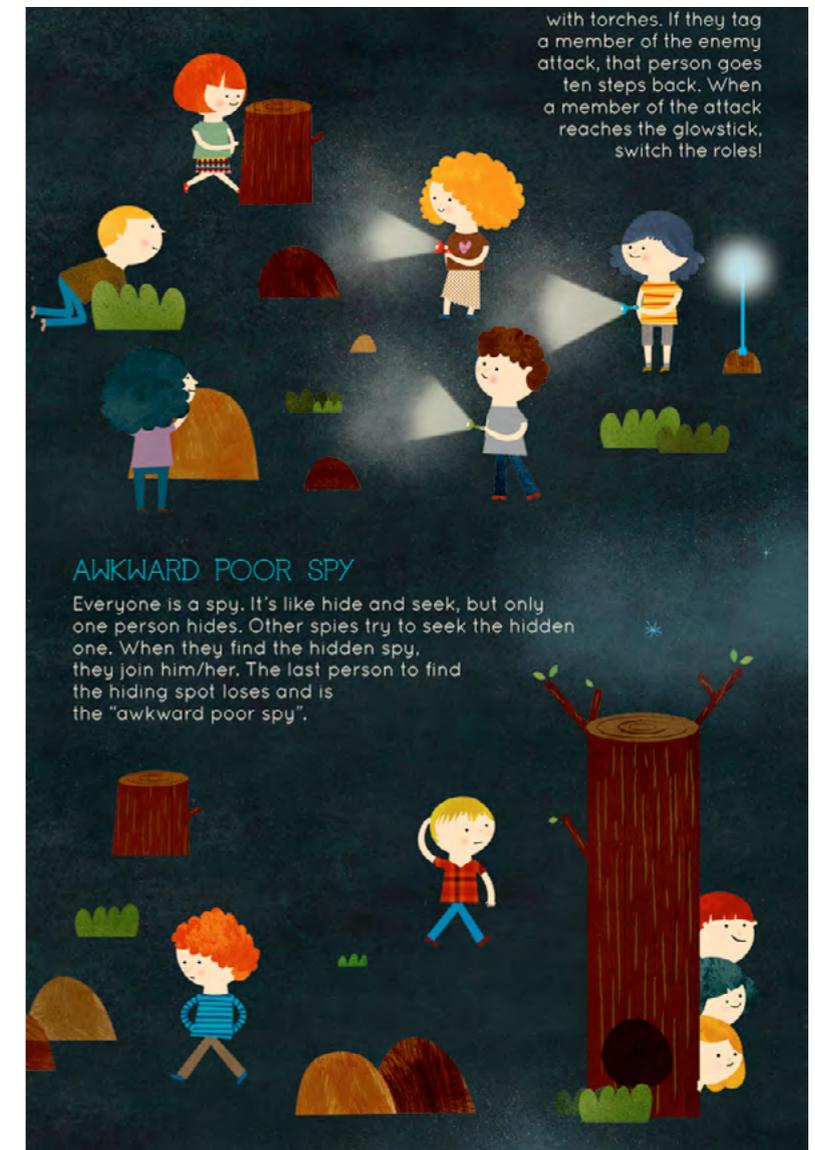
Above: Bianca Gómez *Timbuktu Magazine* Timbuktu Labs Inc., 2012.

Left: Andrew Kolb *Timbuktu Magazine* Timbuktu Labs Inc., 2012.

Stine Maria Aalykke *The Magic Cat* Yes We Can Can, 2012.
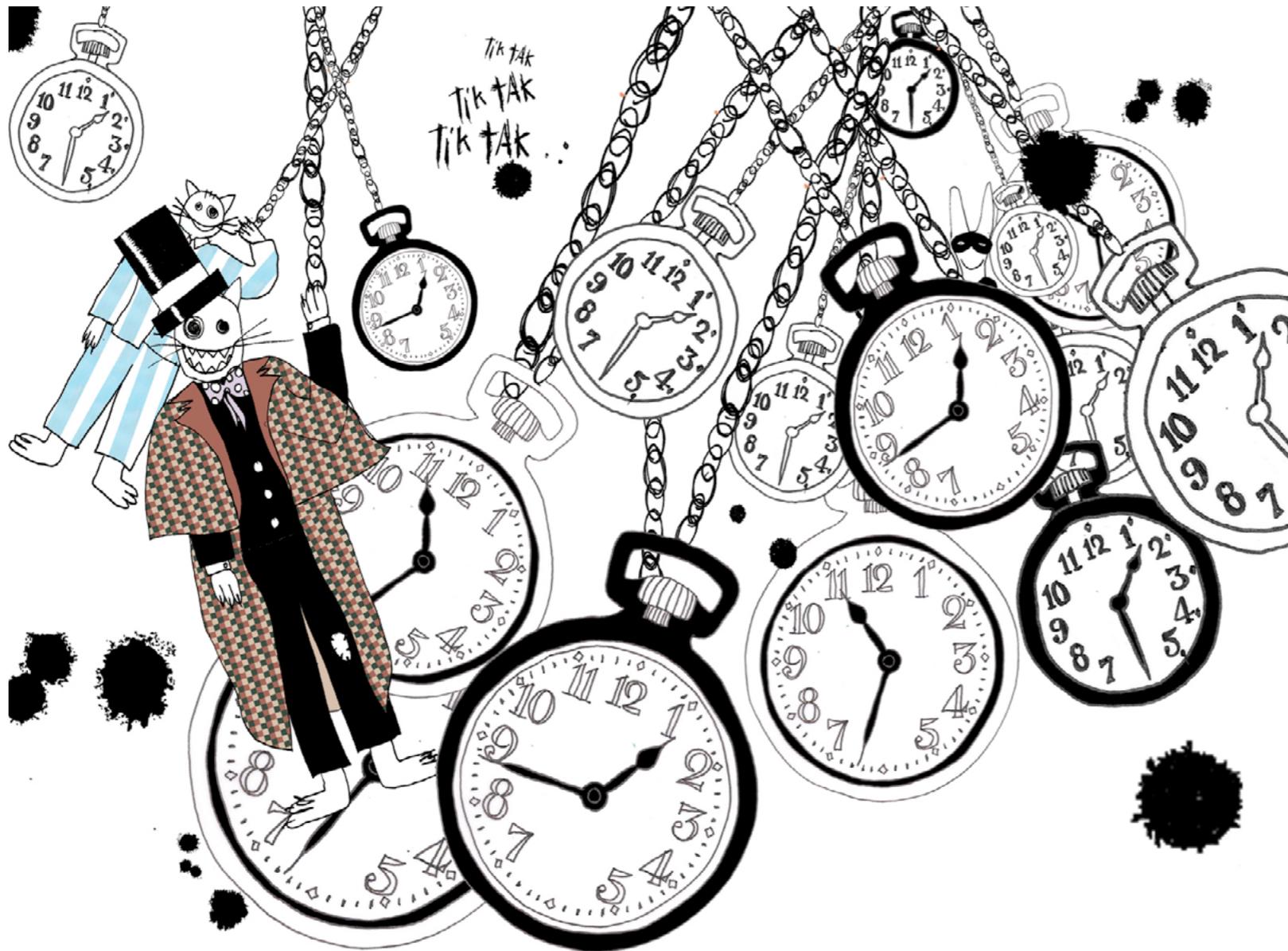
Stine Maria Aalykke *The Magic Cat* Yes We Can Can, 2012.

Examples of good practice are few, but suggest at a way forward that, perhaps unsurprisingly, necessitates the engagement of experienced artists and illustrators within the production process. In the games genre, this need has been recognised sooner. This is because the within game app development Apple's insistence on 'interactivity first' is less of an issue. Previous gaming models are already digital and interactive. Existing game development teams will also contain those with interactive expertise. This arguably gives them more room to focus on visual content. Publishers who want to make book apps are faced with the problem of how to reinvent a known (and cherished) format within an unknown virtual space and with a limited understanding of how best to go about it. In turning to external developers for possible answers, the buck is passed. And whilst the dilemma of interactivity in book apps in contended with, less attention is given to illustrated content. Therefore if illustrated content in books apps is to be given a higher status, the problem of interactivity in book apps needs to be solved.

In searching for a solution, book app developers have naturally looked to the past, but history suggests that this will provide only a partial answer. Current book app interaction design is steeped in this approach. Some aim to evoke or emulate the familiar

form of the physical book. Others add a barrage of animated and audio/visual elements, and unusual navigation methods, akin to a CD-ROM from the 1990's. Many book app formats tend to favour a return to 'card-based' pagination first popularised by Apple's Hypercard application from 1987. And of course several methods appropriated from the web can be seen, such as vertically scrolling columns, resizable text and a 'home' screen. Most titles feature at least some of the above, in varying quantities.

As the book app form is ostensibly in the early stages of it's evolution, it follows the trajectory of older media forms such as photography and cinema, which similarly reworked older practices before finding unique voices. This can be seen in the transition from Fox Talbot's technical photographic studies of leaves and windows to Thomas Annan's use of photography to critique living conditions in Glasgow slums a mere 30 years later. The move from fixed-frame theatre-inspired moving image spectacle, as pioneered by the Lumière brothers, to the complex cinematic story devices used in Edwin S. Porter's *The Great Train Robbery,* can also be mentioned. In both of these latter cases, the medium is integral to and supportive of the content. The subjects of Annan's images are given greater weight because they are photographs. Enjoyment of Porter's film

comes from the interweaving of visual narratives made possible through moving imagery. The goal of the illustrated app book should be similar; to use interactivity for the purpose of communication through images. Unfortunately, with most of our current examples, one can see a use of interactivity *in spite of* communication through images.

David Bolter and Richard Grusin's (1999:11-34) definition of remediation can be a useful way of interpreting the disjuncture between medium and content apparent in book apps. They argue that the medium used to communicate meaning has a tendency to oscillate between states of immediacy and hypermediacy – either the medium is not apparent when experiencing content or the viewer becomes aware of the medium. They state that this is particularly evident in emerging digital media forms, although it can be identified as a feature of all forms of representation, past or present. So in these terms, the prevalence of interactivity over illustrated content in book apps could be said to result in a heightened awareness of the medium by those experiencing the work. This opacity of medium, in turn, becomes the main focus, and distances the viewer from the illustrated work.

By returning to *The Three Little Pigs* we can see this distancing in action. Pages are navigable via blue arrows at the bottom of the screen. Each page contains looped animations that see characters shuffle or walk on the spot until an interaction takes place. The main form of interaction is conducted by touching portions of the drawing to see what happens. This can involve flicking the pigs to make them squeal and inexplicably somersault into the air, to the delight of any child who has used the app. This particular form of interaction has no logical connection to the progress of the narrative, and in fact interferes with the immediacy of the image-story. Better integration of interaction and illustrated content can be seen with the 'rabbit' and 'spider' sub-characters that are to be found on each page. These are revealed by shifting scenic elements out of the way, leading to narrative rhythm and a sense of suspense. Yet even this mechanism ultimately results in a frenzied prodding of all areas of the screen until the desired result is achieved, an activity that wholly breaks from the any sense of engagement with the depicted story. As with *Bartleby's Book of Buttons*, interaction has been given precedence over content. But if *Bartleby* failed to create cohesion within it's visual elements, here there is a mismatch between image-story and *function*.

Theodore Gray is said to have described this phenomenon as the *story + distraction model* (Walters, 2012), inferring with this term that a disjuncture is indeed present and that interaction often serves to obstruct or deviate from engagement with content. Other examples can be given. The aforementioned *Alice for the iPad,* was an early proponent of the method, much to the public disgust of *Gruffalo* author Julia Donaldson (Rustin, 2011). An equally celebrated title *The Fantastic Flying Books of Mr Morris Lessmore* (Moonbot Studios, 2011), based on an animated film of the same name, aggravates the problem further by preventing progress through the story until touch gestures are performed on each image. Some of these are so arbitrary that arrows, spelling out what the user must do, have to be placed over the imagery. A more recent title *The Artifacts* (Slap Happy Larry, 2012) follows a young man who, rather ironically, learns to use his imagination through reading traditional library books. As is the case in many of these titles, interaction sometimes distracts from the content so much that movable elements obscure the text, making it impossible to read.

Nighty Night HD (Shape Minds and Moving Images, 2011) shows that the distraction model can work, as long as the story is simple enough. With this title, aimed at pre-school children, illustrations of farm

Heidi Wittlinger *Nighty Night HD* Goodbeans, 2011.

animals by Heidi Wittlinger can be put to bed by flicking switches to turn off lights. The interaction is straightforward, yet initiates some sort of bond between the user and the depicted characters. The strength of this connection is reinforced by the lure of Wittlinger's digital collages, subtle use of sound to instill mood, and the directness of the touch interface. Image and interaction work in support of each other, without one predominating. We are drawn into the world of the animals, yet at the same time derive pleasure from the interactive mechanism; a balance between hypermediacy and immediacy appears to have been struck.

Nighty Night HD presents us with a solution, but one with limited scope for transference to other subjects or audiences. There is also a nagging suspicion that the book app form should be able to offer more than a simple 'tap my drawings and see what happens' procedure. By persisting with this approach, book app producers will not move us beyond the primordial features of an emergent form. Instead, we should be looking at what fresh possibilities the iPad as a device offers the illustrated book. What unique characteristics does the gadget itself possess? Could one utilise the array of built-in inputs and sensors to cause less distraction and incessant screen tapping? Could drawing information from the internet be

useful? Is the fact that the device is *portable* relevant? Once again, developers within the game app genre are already discovering answers to these questions. Three distinct approaches come to light by looking at games that employ environmental triggers, the augmenting of the external world with pre-rendered imagery and the punctuation of interaction and narrative. *Inception – The App* (RJDJ, 2010), an iPhone game released to promote Chris Nolan's blockbuster film, uses the 'environmental trigger' method. Users are transported into a 'dream world' through the use of processed sound. Content within the app is accessed according to certain conditions – some 'dreams' are only made available, for instance, if you are travelling on a train, in a quiet room, or outdoors when the sun shines. This is made possible through sensory input from the phone's accelerometer, microphone and camera. *Inception – The App* is predominantly an aural experience, but these techniques could equally be used to control the display of pictorial content. Could depicted characters change their appearance when viewed at bedtime? Perhaps certain images only become apparent when the book is viewed in the back of a moving car, or when it's raining, or when it is your birthday. What if the illustrations disappear completely if you are making too much noise?

The 'augmentation' approach is apparent within *Helicopter Taxi* (Toca Boca, 2011). This iPhone game mixes a live video feed from the phone's camera with a cartoon helicopter and a collection of animal and human characters. The helicopter can be 'flown' around the room and placed on surfaces where it collects and drops off passengers. This clever use of augmented reality effectively turns the inhabited space into a stage for a simple narrative. A similar mechanism could be extended to convey a more complex unfolding fiction. A tabletop could become the foundation for a mediaeval castle, or a sitting room carpet could be transformed into African savanna. Another option could be to use elements of the camera feed to provide dynamic textures to

Emil Berner *Helicopter Taxi* Toca Boca, 2011.

Cinta Vidal *Sr. Mitso,* We Choose Fun, 2011
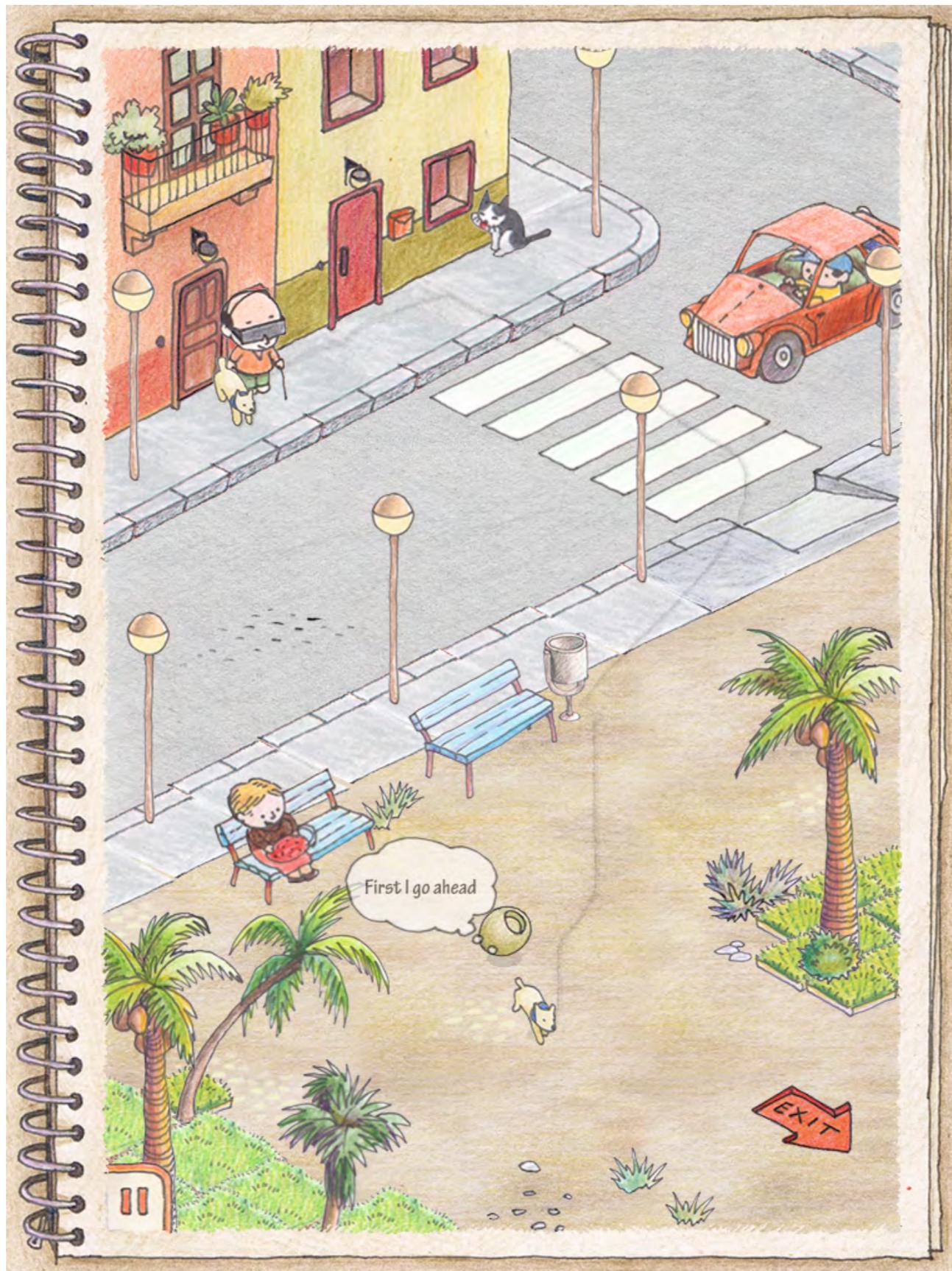
Tap My Drawings:
The State of Play in Illustrated Book Apps
James Brocklehurst

designated areas within an illustration, so that it's appearance changes subtly upon each viewing.

The 'punctuating' interaction method asks the player to perform an action, then pause and watch as the results unfold. *Sr. Mistu* (We Choose Fun, 2011) falls into this group, whereby the participant traces a path on the screen to aid the blind protagonist and his guide dog across a range of charming yet treacherous hand-drawn scenes. The journey does not commence until the path has been fully plotted, and then takes a little while to unfold, creating a much slower pace of events as compared to most games. This model could be applied to a larger pictorial narrative, with the path drawn across a map or landscape determining the direction of a forthcoming story. The input need not rest with path-drawing either, as the map itself could be constructed and rearranged from a library of fixed components.

All these suggestions share a common element, in that the interactive mechanisms give the user time to experience the content. Rather than interrupting engagement with continual tap and swipe requests, they either collect influence from the surrounding environment, as with *Inception*, quietly blend the external world with the drawn, as in *Helicopter,* or create pauses between activity and storytelling,

Cinta Vidal Sr. Mitsu We Choose Fun, 2011.

as in *Sr. Mitsu*. In doing so, they prevent Gray's concerns for "distraction" and any predominance of hypermediation that exists due to interface opacity.

As soon as more accomplished interaction methods for illustrated book apps are devised, and shown to be successful, energies can hopefully shift from a focus on interaction to quality of content. This may lead to an acceptance that great illustrators are needed, and that they, along with great writers, great designers and experienced coders, should all form an essential part of the book app development process. Establishing teams of people with these skills will be key. Giving priority to software engineering over content should be avoided, and a continual reliance on Gray's *story + distraction model* will ultimately effect audience engagement with book content and the book app form as a whole. Methods such as environmental triggers, blending, and punctuation suggest at a way forward, but adoption of these require a change of approach from that currently in use.

It is impossible to say whether the illustrated app book as a format has a sustained future, but it presents some intriguing possibilities to those who are willing to lift the form from its current state. Doing so will require time, financial commitment and some creative thinking, but Apple's willingness to promote both visual and functional innovation means that getting it right could lead to exposure on a significant and global scale. In an industry where mainstream popularity can mean creative restriction, we should view such a prize as a tantalising prospect.

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Time and Narrative:
How philosophical thinking can support the discipline of Illustration

Julia Moszkowicz

Paul Ricoeur is a philosopher who wrote three volumes on the theme of time and narrative, highlighting the capacity of storytelling to touch and reconfigure people's lives (temporarily). His work suggests that narrative has the capacity not simply to re-present events but to provide rich contexts of experience wherein ideas can be explored and, to some extent, lived-through. This paper will argue for the value of applying such ideas to the reading and development of Illustration within an educational context, encouraging individuals (particularly within the art school sector) to enhance existing aspirations for their discipline that include making sense of the world, exploring the referential function of illustration, and the potential of narrative to re-structure life experiences.

This paper will argue that by foregrounding philosophical thinking within the curriculum of Illustration, the work of writers such as Paul Ricoeur can assist in highlighting a range of methodologies that are currently embedded (implicitly) within its histories, and everyday thoughts and actions. It can begin the process of making these existent practices explicit, re-conceiving them as strategic methodologies for the undergraduate practitioner to explore in the present day. A conscious retrieval of philosophical thinking, such as this, allows individual

approaches to be retrieved as elements of a wider discipline, one where practitioners consciously adopt or acknowledge an attitude or position within their field of expertise. Whether Illustration is recognized as a place of business, education and/or social commentary, philosophical thinking can assist in developing a sense of common ground within this diverse system of communication.

At undergraduate level, for example, it can enable students to find points of similarity and difference within a range of common practices: a shared sense of discipline can be identified and explored in relation to these philosophical modes of analysis. For these points of similarity and difference are ultimately based on shared understandings that already underpin contemporary and historical practices; it is not a question of imposing from the outside but reinforcing a sense of discipline from the inside. One can use philosophical thinking to re-conceive existing teleologies, for example, such as those running from narrative artists such as William Hogarth and Honoré Daumier to Sue Coe and Russell Mills (Heller and Chwast 2008). Within such a methodological framework, individual practitioners can be seen as exemplars of narrative depth; that is to say, as practitioners who use linguistic techniques in order to communicate socially shared meanings. This would

support existing histories around satire and utopianism, for example, and provide a timely corrective to highly individualistic accounts that focus on contemporary illustrators as significant points of reference in-and-of themselves (Wiedemann 2011; Klanten 2006).

Educator and illustrator Lawrence Zeegen, is among those who express the timeliness of such a methodological review. He describes contemporary Illustration in terms of a tight-knit community of individuals that has become 'entrenched in navel-gazing and self-authorship' (2012: 52). In a recent article in *Creative Review*, Zeegen delineates a discourse that has lost touch with a wider social purpose; he argues that Illustration has forgotten its sense of critical engagement and contact with those outside its immediate community. 'It's all style over content … Illustration has withdrawn from the big debates of our society to focus on the chit-chat and tittle-tattle of inter-sanctum nothingness' (52). While the article can be read as personal polemic, it is also indicative of the timeliness of the debate around the social and narrative role of Illustration. It highlights, for example, the value in locating implicit philosophical tendencies within contemporary practice; at the very least, it poses a methodological solution to a discipline that appears to have lost contact with its explicit philosophical traditions.

The study of Ricoeur's ideas could offer a way of overcoming this period of apparent social confinement and of reaching out to a wider range of audiences, histories and motives for illustrational practice. The philosophical thinking of Ricoeur is offered, therefore, as an intellectual model for developing socially minded and content-driven narratives. It provides an opportunity to focus on the visual and textual language of Illustration - across its diverse genres and functions - and to generate an analysis that foregrounds the relation between form and cultural meaning (rather than form and individual style, for example).

Quoting Aristotle, Ricoeur argues that drawing resemblances to and from the world can enhance people's understanding of it, 'bringing together terms that at first seem "distant" … suddenly "close"' (Aristotle in Ricoeur, 1984: x). Through the application of such philosophical understanding, this paper suggests that young illustrators can see one function of their discipline as providing 'semantic pertinence,' unifying miscellaneous elements in order to secure deep understandings. Using the ideas of Ricoeur, the paper will explore the themes of mimetic and metaphoric value, arguing for a re-examination of the potential of illustration to take the viewer beyond the image and/or illustrator itself to 'the elsewhere' of social and fictional narratives.

*Time and Narrative: How philosophical thinking
can support the discipline of Illustration*
Julia Moszkowicz

Hope 2012.

Change 2012.

The illustrational work of Tim Vyner has been selected in order to explore the ways in which this metaphoric value of illustration might be achieved and utilized in relation to contemporary practice. Perhaps there are more immediate and knowing examples to be found in the sequential work of illustrators such as Maurice Sendak, Quentin Blake or Anthony Browne. However, Vyner's work - situated in the field of visual journalism - offers an example of a narrative approach that has the same capacity of comics, graphic novels and children's picture books to tell independent stories and yet finds itself situated in a closer relationship to the highly negotiated world of art directors and commissioned illustration (Taylor-Gill, 2012). In this respect, there is potential to develop new themes and teleologies beyond the consideration of highly authored or openly political work. This paper argues that Vyner's work, specifically his drawings of sporting events, provide an a-typical example of narrative and metaphor. It shows how non-sequential or single panel illustrations, even those located in the mediated domain of agency work, can also afford an opportunity to explore the elements that enable illustrators to exert control over content. Vyner is a good example of a practitioner who might be conceived as a reluctant author and yet, may still be viewed as an intuitive philosopher. As the paper now argues, Ricoeur's analysis helps to make this subtle and everyday process of interpretation more overt.

What is philosophical thinking?

Existing literature in the field of Illustration is already dominated by ideas of narrative and storytelling, although this is largely confined to the area of comic novels. In *Graphic Storytelling*, for example, Will Eisner discusses the historical effort of individual practitioners to tell 'stories of substance' (1996: 1). He identifies Frans Masereel, La Feuille and Otto Nucker as practitioners who have transformed the comic book genre into a serious medium, believing that storytelling comprises a significant cultural practice with regards to the wider social scene. He argues that graphic storytelling assists in the preservation of knowledge and tradition, and states that: 'Stories are used to teach behaviour within the community, to discuss morals and values or to satisfy curiosity' (7). Furthermore, Eisner describes how this discipline is characterized by the imaginary and material construction of stories; narrative structure is seen as key to understanding this area of Illustration. He proposes that: 'While words are a vital component, the major dependence for description and narration is on universally understood images, crafted with the intention of imitating or exaggerating reality' (2). Eisner uses the term 'graphic narrative' to describe such practices, outlining how images are employed to transmit ideas (sometimes with the help of words) in highly organized and sequentially motivated ways.

In order to develop this argument, *Graphic Storytelling* builds up and utilizes a repertoire of key terms that can be seen as characteristic of such treatises on Illustration: empathy, structure, social symbolism, human experience and productive imagination.[1] There is evidence of an underlying conceptual proposition at work here, one that is revealed through its precise use of terms and ideas. In the process of speaking directly from experience as an individual practitioner, Eisner intuitively draws on shared understandings of narrative that, as this paper will explain, echo established modes of philosophical thinking (such as the work of Ricoeur). The first instance of this parallelism is when Eisner expresses the belief that illustration can establish a deep connection with its audience, working by a process of 'empathy' in order to gain and retain the reader's attention. He explains that empathy is a 'visceral reaction' that can bind the reader to the story, arguing that: 'The ability to "feel" the pain, fear or joy of someone else enables the storyteller to evoke emotional contact with the reader' (47). A second example of his philosophical thinking is revealed through his generalized understanding that ideas can be meaningfully conveyed through the use of symbolism and sophisticated storytelling structures. Finally, Eisner reveals his philosophical aspirations for Illustration by claiming that comic

books and other graphic narratives have the capacity to carry serious content: they are a medium for adults as well as children. As this paper will demonstrate, Eisner is typical of contemporary illustrators in the sense that he draws intuitively on established philosophical thinking in order to communicate his practice (phenomenological thinking, to be precise).

 Although Eisner's writing is maintained and developed through established philosophical principles, these terms are proposed in a spirit of independence. *Graphic Storytelling* offers, on the surface, a highly personal understanding of practice. The book presents itself as one man's observations on creative process, as though any common ground to emerge from the text is incidental and merely the product of a coincidental empathy with the text. The inference is that those who share his deep experiences of - and engagement with - life processes will understand his mode of expression; the visual and textual languages will make the right kind of sense to audiences who can *empathize* with Eisner's approach. Those who approach life in the same way as Eisner can apprehend him (intuitively). Ultimately, the authority of Eisner's treatise on graphic narratives is located solely on his active engagement with - and tacit understanding of - craft; it is his deep commitment to the endeavour of illustration that enables him to

communicate ideas effectively to audiences (who trust and understand his work). It is also aligned with the specific media of comics and graphic novels, which specialize in narrative sequence.

Yet, as this paper will now explain, the recurrent use of specific concepts and terminology is far from incidental to Eisner's work. Eisner is, in effect, drawing on a body of philosophical ideas that maintain and develop his process-oriented approach to Illustration.[2] Arguably, he appears to be, intuitively, a phenomenologist, working with first hand experience to develop a fuller understanding of his own activities and thought processes. He places value on gaining knowledge empirically; that is to say, he believes one can learn by direct experience of the world, such as the direct experience of reading and creating stories. In conclusion he clearly states that 'an image is the memory of the object or experience recorded by a narrator' (15).

What is phenomenology?
An established mode of philosophical thinking that supports this belief in learning from direct experience is Phenomenology. This philosophical discipline can be usefully summarised as one that investigates the immediate context of the subject-object relation. In other words, this approach tends to study

relationships, as they unfold in real time, between people and things. It is interested, for example, in the relationships that comprise the experience of reading, the way in which the illustrator 'reads' and recreates the world and the way in which the viewer 'reads' and recreates the illustration. As a body of philosophical principles, phenomenology is often advanced as a way of exploring the interplay between the interiority (or thought-processes) of an individual, and the exteriority (or the outward orientation) towards the immediate environment. This approach tends to emphasize the physiological relationship that unfolds between a person and the space s/he inhabits, focusing on the micro level of empirical experiences generated by contact with other people and other things. It asks: where is this relationship taking me? What does this relationship feel like? How do I move me from one experience to the next? For this reason it is frequently understood as an empirically-based discipline, one that encourages the retrieval of 'immediate' data from the physical contexts of worldly relations. It is a discipline, moreover, that bases its observations in the act of doing and how that relates to thoughts about doing. It is for this reason that it lends itself to the analysis of illustration practices, specifically those already working with Eisner-esque understandings and graphic sequences (that prove to be phenomenological and narrative understandings, respectively).

Phenomenological thinking acknowledges that even the most basic experience of contact with, and perception of, the world, carries some 'baggage' from the past: an accumulation of past experiences. This 'baggage' does not constitute the object of analysis however. Phenomenology does not use the present in order to offer an interpretation of the past; rather, it uses the present as its intended object(ive). One of the goals of phenomenology is to heighten awareness of what is present and to understand the mechanisms by which an understanding of presence comes into consciousness, such as the visual organization of a story through relations established between words and image. In general terms it is about learning to pay more attention to the immediate unfolding of subject-object and subject-subject relationships, and appreciating the present-ness of the subject in each moment as it unfolds (Bergson 2004). This calls for a focus on both the spatial and/or temporal orientations generated by the material object (in a single panel or sequential illustration format, for example) and its relations with the maker and/or reader.[3]

The Work of Paul Ricoeur
The philosophical ideas of Paul Ricoeur are linked to the discipline of phenomenology, although his own attention is specifically focused on the relations of reading; that is to say, the act of reading a text. This

Figure One: *Hutong Volleyball*

gives Ricoeur's approach an hermeneutic emphasis, one where the focus is on the process and relations of interpretation. Ricoeur argues that his own deployment of phenomenological concerns proposes a conscious counterpoint to a linguistic analysis of the image, which tends to focus on the internal workings of an artefact and on excavating its 'hidden' meaning. Ricoeur believes that a phenomenological-hermeneutic approach to literature can augment this linguistic model because it addresses the *practical* experience of reading and producing a text. It identifies the key elements engaged in the *relations* of reading, highlighting the dynamic or interactive aspects of this process of emplotment or storytelling. It opens up the possibility of recounting other stories about the process of making the initial stories themselves, seeing texts as a life force that comes out of everyday experiences. As Ricoeur explains, 'The reader belongs at once to the work's horizon of experience in imagination and to that of his or her own real action' (Ricoeur in Wood, 1991: 26): reading is 'a way of living in the fictive universe of the work' (27).

In this way, Ricoeur makes an appeal to both a practical/physical and metaphysical/imaginative appreciation of a text. A single story makes one event - the event of reading - out of a multiplicity of life happenings and experiences, integrating concordant

and discordant elements into a unified narrative structure or 'temporal totality' (Ricoeur in Wood, 1991: 22). A narrative might be understood as performing a significant social function in this regard, as it can bring deep structures to life/light. Ricoeur believes that in the process of engaging with stories, readers can experience the triumph of narrative concordance over otherwise discordant and simultaneous life elements.

In relation to such philosophical thinking, one can therefore propose the idea of an illustrator as someone who configures life through narrative and who, thereby, facilitates the reconfiguration of the lives of others (temporarily) through the act of 'reading' an illustration. This can be seen clearly in the work of Tim Vyner, which advances an historical narrative around single panel illustrations of live sporting events (see Figure One). In an interview at his studio, Vyner describes how his aim is to capture 'the emerging stories' around major competitions (Vyner 2012). These stories are less to do with the players and participants and more to do with the effects of sporting events on the everyday lives of people at the host location. Vyner states that: 'My illustrations comment on a place in a state of change and transformation; a kind of journalism that captures records a moment in time … at an extraordinary moment in history.'

Tim Vyner in his studio.

For example, Vyner went to China to document the impact of the Olympic Games on the inhabitants of Beijing. What he discovered was the collision of two worlds: the residual world of indigenous living and the emergent world of an accelerated tiger economy. This story is composed of discordant visual elements that are meticulously plotted within the unifying landscape format of a single panel illustration. The viewer is presented with an elevated perspective that surveys the overlapping monochromatic rooftops of lowly tenement dwellings and their proximity to the expansive and spectacular hoardings of global brands. While the viewer is clearly embedded in a specific place - at an iconic moment in time - the narrative is constructed in such a way as to offer a deep perspective or long view. The illustrator configures the world in visual and conceptual terms, using the diminishing horizon to function practically and metaphorically. This technique amplifies Ricoeur's thesis about narratives having practical and abstract aspects. It is as though Vyner has articulated philosophical thinking, wherein the language of illustration takes on a double meaning in narrative terms: the single panel or non-sequential work also provides 'a longer story.' As Vyner concludes, Beijing 'is grey, apart from the hoardings'.

Through such philosophical framing, the visual language and processes of illustration retrieve their depth and highlight an ongoing dedication, by illustrators such as Vyner, to providing social content/context (even when they are not cast in this role). When Vyner describes his own approach to illustration, in absence of such framing, he tends to convey the story of his own practice in understated ways. He speaks pragmatically about choosing a subject matter that has 'a ready made audience,' identifying collectors for his illustration work among those who are already interested in sporting activities (such as the Chief Executive of the Professional Footballer's Association, who collects work on the basis its footballing content). He identifies those who collect his work as people who are looking for something 'beyond the headlines … to the reporting of an event.' Vyner describes how he 'nurtures' the emerging stories around sporting events and how he believes that people simply want to look at them, and to pick up on the atmosphere and mood of a place. However, in the context of phenomenological-hermeneutic thinking, one begins to pick up on additional resonances in his otherwise no-nonsense account. He talks about spending months on planning trips to host locations, of having 'been, recorded and drawn.' At other moments he uses the same words to evoke different meanings and allusions, describing

how he was 'drawn' to reportage work while studying at Camberwell College of Art in the 1980s, and drawn to 'the colour and character of a place.' If one takes a philosophical view, one can see an overlap between different life practices, different moments in time and, most importantly, an overlap between the readily acknowledged mode of practical action and the more marginalized mode of metaphoric imagination.

As Ricoeur states, every narrative presupposes a familiarity with its signs: 'In a sense, there is no structural analysis of narrative that does not borrow from an explicit or implicit phenomenon of "doing something"' (1984: 56). Ricoeur believes that people can only represent or configure real-world action through a having pre-understanding of those activities of life. At the initial stage of transforming a three-dimensional world into a two-dimensional structure, Ricoeur describes how the transcriber needs to be perceptive of resemblances and those aspects of the world's story that carry 'semantic pertinence' (64). He describes how the prefiguration of the world, or its production as image, requires a productive imagination to constitute the world in terms of significant moments or elements of plot. The choice, he suggests, is based on a familiarity and experience with everyday life. In the process of transcription, the transcriber brings distant things close and enables the viewer to 'see

as' though he was there. In this way, the use of a personalized perspective in Vyner's illustrations allows the viewer to view the event 'as if' he was there. As such, following Ricoeur's thinking, these illustrations 'could be the revealer of a being as on the deepest ontological level' (1984: xi). Maybe so … but Vyner prefers to speak of this process another way, as building 'a kit of parts that can be read by anyone.'

Ricoeur describes the process of transcribing the world as an act of mimesis, which he then divides into three parts. The first part is where the illustrator uses metaphor to prefigure the world as plotted elements (as outlined above). The second part to mimesis is the production of the illustrated work itself, which stands alone as a composition wherein events have been organized and configured in terms of a story. It is in this area of configuration – that surrounds the construction of an illustration as an independent artefact – that each practitioner can develop different strategies and intentions. Vyner, for example describes how he uses the landscape or setting to carry the story. While in Ghana for the World Cup, Vyner tried to capture the spirit of this international sporting event from the situation of a nation who had qualified for the first time. He describes how, 'I was trying to draw the atmosphere and mood from an African perspective' (See Figure Two).

Figure Two: *Mantse Palace.*

In order to bring the distant events in Accra up close, Vyner painted discrete or single image compositions of urban space that are populated by barefooted children with 'no fixed kit' who are playing football in the town square. In 'Jamestown Mantse Palace,' for example, Vyner captures the impressive stature of a large white building, marked out in contrast to a monochromatic foreground of monolithic sand. He accumulates visual elements that start to configure a story through the careful detailing of the location, which is presented as an everyday stage for unfolding social events. As well as capturing the gestures of enthusiastic amateur footballers, Vyner records evidence of local advertising campaigns and documents various other pieces of vernacular writing, which eventually build up to form a set of subtle signs or clues. Vyner explains that, 'The image carries a lot of narrative … local adverts appear in contrast to the adverts of the World Cup's legitimate sponsors … and the building at the back refers to a darker history.' With subtlety, the impressive architectural structure slowly reveals itself to be a Museum of Slavery, captured through the images of canon and crouching human forms on its front aspect and the eponymous title of the image itself. In this way, a powerful historical narrative is gently articulated through the understated emplotment of visual identifiers. As Vyner concludes, 'It's an opportunity for your voice to be portrayed; you can't draw everything.'

At this second stage of mimesis - the appearance and circulation of the configured illustration - narrative offers a network of actions, captured in symbolic form, that are imbued with conceptual potential. These illustrated actions are structured, symbolized and given a sense of time; that is to say, in addition to their descriptive or documentary currency, they have been given a metaphoric value that can take the viewer elsewhere. Speaking about the specific metaphoric value of colour, Vyner summarises this view as follows: 'Colour is a funny one for me. I've just reacted to what feels right. I'm observing the colour that is actually there but actively looking for a palette that represents a place.' This additional value is achieved through a process of assembling different visual elements within a frame but also through the conscious application of allusions to take the viewer somewhere beyond the frame (establishing a potential for paradigmatic correspondences). As 'Jamestown Mantse Palace' demonstrates, an illustration can be viewed descriptively in terms of what the image contains (in terms of syntax) but also, philosophically, in terms of a heightened and mediated experience of the world (in terms of paradigms of colour, for example). Ricoeur therefore refers to such work as engaged in 'the symbolic mediation of action' (54). According to Ricoeur, people don't simply plot action;

they allow actions to be re-experienced in the act of reading. Indeed, the final act of this three-fold mimesis occurs at the point of reading the configured story. Reading, he suggests, reactivates the time of the initial act of productive imagination (wherein the illustrator prefigures the world with semantic pertinence). In the process of reading, narrative structures contribute to the process of life – it offers an experience of life in microcosm. The reader unlocks the diachronic structures of the illustration, allowing the metaphors to take them somewhere beyond the image (to the time of slavery or to a consideration of the processes of globalization, for example). In the case of Vyner's practice, it allows one person to re-experience elements of an original event through the productive life of the illustrator/illustration; it is literally seeing the world through his/its eyes. In this way, the viewing of an illustration can be seen as more than a viewing of a thing; there is a complex temporality at work here. In the process of engaging with a narrative form, Ricoeur argues that readers are opened up to the experience of a three-fold present; they witness the *coming to be* of the illustration (there are traces of prefiguration in its semantic pertinence), the *making present* of the illustration as a configured object (in the eyes of the beholder who is being there with it), and the *having been* of the illustration (where past experiences are re-

figured). Ricoeur concludes that, 'I may now add that is in the act of re-telling rather than that of telling that the structural function of closure can be discerned' (67). This closure can be understood as temporal, for the ultimate function of narrative involves the care of the reader; the illustrator is actively engaged in getting someone to a place of a fully integrated *being here.*

Conclusion

Using the ideas of Ricoeur, this paper has demonstrated how explicit philosophical thinking towards narrative adds to practical understandings of the function of illustration. By a process of mimesis and metaphor, narrative has been shown to integrate and configure historical and fictional meanings, working through three different stages towards the effective integration of the life, the observer and the reader in the work. The paper has explored these themes of mimetic and metaphoric value, arguing for a re-examination of the potential of illustration to take the viewer beyond the immediate image (or even the illustrator himself) to 'the elsewhere' of larger social 'truths' or narratives.

This paper works with an assumption that there is value in consciously applying philosophical ideas to the reading and development of Illustration as

a discipline, demonstrating that there is implicit philosophical content evident in a wide range of contemporary practices (even those that are not obviously embedded in social and political traditions). In this sense, there is more to Illustration than meets the eye; at the very least, through a discussion of narrative and metaphor, it appears that illustrational practices are open to the horizon of time and care of the reading subject. With this in mind, the paper hopes to encourage individuals (particularly a pedagogical remit) to develop explicit philosophical methodologies for their discipline. This would amount to a retrieval of existing content that is currently camouflaged by understated and largely descriptive accounts of process. Through the application of Paul Ricoeur's thesis on time and narrative, the paper has shown how practitioners - such as Tim Vyner - are already making sense of the world, exploring the referential function of illustration, and realizing the potential of narrative to re-structure life experiences.

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Interview

Tim Vyner interviewed by Julia Moszkowicz at his studio in Bath, UK. Monday 12 March, 2012.

Endnotes

1   In *Pictures and Words: New Comic Art and Narrative Illustration*, for example, Roanne Bell and Mark Sinclair highlight the capacity of illustration to offer visual prompts that encourage readers to 'fill in the blanks' with productive acts of imagination (2005: 10).

2   Paul Wood argues for the influence of phenomenological thinking on art practices from Cubism onwards, specifically the work of Henri Bergson in *Creative Evolution*. At first explicit, he believes that the precise philosophical principles became lost in an eclectic mix of ideas, contexts and influences. See Paul Wood (2003).

3   This approach is far from unique in demonstrating an interest in these matters. Psychoanalysis, for example, has also emerged as a significant humanistic discipline, and is one that covers similar territory: the subjective experience and conditions as an individual moves through the world/life. However, whilst the underlying epistemological interests bear a resemblance to one another, the methodological concerns of psychoanalysis and phenomenology are starkly different. Firstly, these may be summarised as different spatio-temporal orientations towards the object of study.

Gary Embury

Gary is a senior lecturer at the University of the West of England, and an illustrator with over 20 years experience.

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Gary has exhibited his work nationally and internationally in group and one man shows, and selected as one of the jurors in the international 3X3 Illustration awards in 2009. He is editor of the online journal of documentary illustration and drawn reportage www.reportager.org, and involved in a drawing project based at the Bristol Bike Project. Gary is the external examiner for the BA(Hons) Illustration course at Norwich University College of the Arts.

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The new visual journalism

Gary Embury

Opportunities for illustrators have vastly increased over the last few years partly due to new technologies and the growth and easy availability of visual material. Kress & Van Leeuwen (1996) suggest we are approaching an era of new visual literacy, brought about by the change of balance between image and text. Every week we open the colour supplements to see yet another several page photographic visual essay or illustrated report on social, ecological, or geopolitical issues from around the world. Much current illustration, of which there are very good examples, are commissioned either as ambient decoration, or page filler, and only really engages us on a purely aesthetic level. Much contemporary illustration doesn't really comment, debate or inform, but merely exists on a secondary level to support the text. There are examples where illustrators are acting as visual journalists, proactively, authorially making work on issues and subjects which interest them and there is recent evidence Illustrators are being commissioned as reporters to go out and document on a range of subjects, locations and issues.

This essay has resulted directly from the development of the online journal, Reportager.org which was produced as a response to the dearth of drawn visual journalism projects being commissioned. The essay examines if there exists a revival in drawn reportage, why there is a lack of reportage commissions for illustrators, and can the drawn image compete with the photographic image? The essay draws upon discussions and interviews undertaken with reportager members, educators and practitioners during the production of the website.

Much illustration work produced at undergraduate level and beyond can lack ambition in terms of content and subject. Beautifully constructed, quiet narratives, aesthetically pleasing but often introspective, inward looking and lacking any real issue-based content, which attempts to challenge, or prompt debate. Take a look at some of the projects going on in the film and media departments or on the documentary film modules and you'll be amazed at the scope and ambition of these projects covering a wide range of issues from locations all over the world.

There is currently a real interest in on the spot sketching particularly through the Urban Sketchers movement. Many of these artists draw beautifully, scenes in cafés, people on the subway, architecture, cityscapes. However, what is really interesting is work that has real content, is actually saying something or is taking a stance. Work which is issue based, or perhaps showing something people haven't already had an experience of.

Bristol bike project drawings: © G.Embury

Reportager was set up with the aid of a research bid through the University of the West of England in order to support, initiate, and showcase projects involving drawing as reportage, visual journalism, documentary drawing and illustration as visual essay.

The artists featured on reportager all use the experience of location and primary drawing on site to make their work. They are diverse, including Olivier Kugler's visual essay projects documenting narratives afar afield as the Shetlands to Iran. Paul Davis's Irreverent psychogeographic social commentary, Mitch Millers Dialectograms and Bo Soremsky's non-linear interactive reports. Some are produced in response to location, or direct reporting of an activity or issue, others explore personal experiences.

An exhibition at the Saatchi Gallery earlier this year showcased the work of photographers who have contributed to the Sunday Times Magazine since its launch in 1962. Photo essays from Don McCullin, and Ken Griffiths demonstrate the huge range of subjects which can be investigated through photo visual essay. Why can't there be more of this kind of work for visual journalists? Illustrators who are able to draw on the spot, reportage artists armed with a pencil rather than a camera?

Side Splitting: © Sue Coe

Times magazine rejected cover for the death penalty
1984 © Marshall Arisman

It is possible one of the reasons there aren't as many good drawn reportage commissions is due to the public not necessarily believing in the drawn line. Artwork as opposed to photography represents time. Susan Sontag in 'On photography' believed the camera to be 'The instrument of fast seeing.' however; Bresson suggested it might be too fast. (1977)

Marshall Arisman, head of the MFA programme, Illustration as Visual Essay at the School of Visual Arts in New York, discussed an image he was commissioned to make for the front cover of 'Time' magazine on the subject of the death penalty. "They said they wouldn't print it, as it's too violent." Marshall believes the public is willing to accept violence in photographs, however, "When we look at artwork, it represents time and we don't look at the reality of the violence, it becomes why would this artist make these images". He continued, "When I look at photographs I don't think of the photographer but when I look at, for instance, 'Slaughterhouse,' I think of Sue Coe." (Arisman M. 2012)

The issue of time and the visibility of the artist through the content and production of the work is an interesting one. Sue Coe maintains the public are looking at the content of the work. They are

Elephant Sketchbook: © Sue Coe

Apec: © Mario Minichiello

not relating to Sue Coe or her drawing style, they are desperate to see the content. Sue Coe's work although interpretive is informed by on the spot drawings in sketchbooks. She has worked in the prison system and produced drawings of HIV patients and produced a large body of work on the subject of the food industry and its abuses of animal nations. Sue believes the public are more likely to engage with the subject matter because it is drawing. "It has the intimacy of drawing the photograph doesn't have" (Coe S. 2012)

Mario Minichiello in his essay 'I fought the law and the drawer won' suggests it is a misunderstanding to say drawing and photography do the same thing. He believes the two processes require very different ways of thinking. He wrote, "A drawing extends time, representing many moments and decisions, incorporating thoughts and conversation. This gives drawing its deep connection to memory". (Minichiello M. 2009)

Ron Burnett In his book 'How images think' describes how 'The appearance of photography in the nineteenth century resulted in the accusation that mechanically produced images would lead to the destruction of truth and therefore undermining human memory. That there exists a sense that

photographs can and do lie. This has increased as digital technologies have made it possible to alter photographs'. (Burnett R. 2004) Julia Midgely, Reader in documentary drawing at Liverpool John Moores University has worked on many reportage projects and argues, 'Documentary drawings, unlike documentary photography, capture minutes and hours as opposed to fractions of a second'. (Midgley J. 2010) The Brooklyn based illustrator Jorge Columbo reiterates this. He considers instead the compression of time in a reportage drawing rather than the slowing down of time. Discussing a reportage project he completed documenting a conference, he said, "None of these people were together at the same time, People need to take a leap of faith that this was seen from life" (Columbo J. 2012)

Columbo is a photographer who doesn't take photos, he feels with drawn reportage there exists a certain sense of reality and narrative, which is different from what you'd get from a photograph. Jorge believes drawn visual narrative and reportage brings back an "elusive kind of performance elitism" and that photography has been devalued. Technology has enabled everyone to perform. He believes this is positive and democratizing but the downside is that everyone assumes photography is easy. This perhaps opens up the way for a revival of drawn reportage. He

Apec Summit: © Mario Minichiello

said, "The public has to trust I am actually seeing this, I'm not making any of this up" (Columbo J. 2012)

The public's apparent perception of drawn reportage not being as reliable a medium for recording objective reality is considered by Milton Glazer in an introduction for an exhibition catalogue of the illustrator Julian Allen. Glazer wrote about an objective almost neutral quality Allen's work possessed, which intensified its sense of being real. He wrote, 'Most illustrators go to some lengths to conceal the photographic origins of their work. Here those references were intensified and because of our belief in the reality of photography, the images were convincingly authentic.' (Glazer M. 2006) However Mario Minichiello believes that seeing and working in highly representational ways or copying a photograph as a means of capturing a moment or displaying a skill ends up being neither drawing nor photograph. (2009)

Can the illustrator be completely objective if he or she is on the spot, experiencing the event? In the late 60's the "New Journalism" practiced by writers Tom Wolf and Hunter S Thompson amongst others was in fact a combination of journalism mixed with literary techniques in order to document events in a less dispassionate way but more effectively than in a novel. (Glazer M. 2006)

Rather than rely on second-hand accounts and background information, Wolfe considered it necessary for the journalist to witness events first hand, and to recreate them for the reader. The recording of dialogue established character and involved the reader. The main participants were treated like characters in a novel and the environment was seen as important as the characters. (Wolfe T.)

This 'New Journalism' had a parallel movement in illustration. Practitioners such as Robert Weaver, and Alan E Cober were reinventing journalistic illustration. However Milton Glazer observed that although the new American illustrators were outstanding they were not interested in representing a kind of objective reality. Glazer and Clay Felker who started New York magazine were interested in bringing back illustrative journalism in a sort of 19th century idea. Julian Allen had an ability to create convincing illustrations of unwitnessed events and subsequently was commissioned by Glazer on many occasions. Glazer wrote, 'No other illustrator was capable of creating the deadpan, seemingly objective paintings as he could' (Glazer M. 2006) Can an illustrator be completely neutral if they are 'on the spot' experiencing an event? This raises the question of neutrality in respect of drawn reportage. Should a documentary illustrator be objective or subjective?

Veronica Lawlor of studio 1482 believes that an illustrator can set themselves up to hold an opinion, but maintains with drawing, "your opinion comes out with your line" Lawlor believes it is very difficult to hold an opinion entirely and just document things in order to be neutral. Lawlor stated "I think the illustrator has to have an opinion and that's why potentially you would send an illustrator as opposed to pulling photos off a wire service" (Lawlor V. 2012) Sue Coe, who has produced many issue based visual essays, believes that a personal obsession can become a public preoccupation very quickly, and maintained that "Neutrality is a position, but one we can no longer afford". (Coe, S 2012)

Jorge Columbo drawing Manhattan:
© Gary Embury

New developments

Recent developments in technology have suggested new ways in which illustrators can market themselves in the production, distribution and dissemination of work. For instance, Jorge Columbo makes work on his iPhone preferring this to the ipad due to the weight and ease of use when drawing on the spot. The technology enables speed of execution, and communication. "You finish and send, then you are done! It's the speed of reaching people, the have and have not's, the technology is democratizing society" Jorge is excited by the potential to reach people using social media. "you can set up a blog in a café and immediately get an audience" (Columbo J. 2012)

Bo Soremsky's 'Der Kachelmann-Prozess', explores the possibilities of the virtual space, and the potential of digital narratives and interactive, non-linear storytelling suggesting new forms of illustrated reportage. The Berlin based illustrator created a screen based interactive court report 'Der Kachelmann-Prozess' documenting the legal proceedings against the popular weathercaster Jörg Kachelmann. The project includes interactive and non-linear modes of presentation. However Bo believes drawing gives him a deeper understanding of the case, some of which are used in the final project, others preliminary drawings for additional

Der Kachelman Prozess: © Bo Soremsky

Apology, Der Kachelman Prozess: © Bo Soremsky

illustrations. The online project explores the potential of interactivity using non-linear narratives. Bo visited Mannheim several times to draw the

Participants in the trial although often finding himself being excluded from the proceedings. The project shows the courtroom, including participants of the trial. The user can select and click on the most important participants to gain access to their testimonies. In this way additional drawings reveal themselves in order to illustrate the statements and arguments of that person. Soremsky B. 2012) Bo's project demonstrates the great potential of digital narratives. In the future increasingly complex ways of interactive, multi modal non-linear storytelling incorporating media rich content may provide completely new forms of illustrated reportage.

Olivier Kugler completed his masters degree in illustration at the School of Visual Arts in New York under Marshall Arisman. Since then Olivier has worked as an illustrator for clients all over the world and produced visual essays in Cuba, Laos and Iran. Olivier Kugler was the overall winner of the 2011 V&A Illustration Awards for his depiction of a truck driver's journey across Iran. The 30-page illustrated journal tells the story of his trip with Massih, a truck driver Olivier met in Tehran. Olivier accompanied

him for a four-day journey carrying bottled water to a small island in the Persian Gulf. Kugler's work has rejuvenated reportage, and the visual essay genre by offering extra content albeit on a single linear plane, but one that can be read in a non-linear manner.

Olivier works by compositing many scanned drawings digitally. He combines drawing and text in large multi layered complex compositions creating non-linear narratives including annotations and diagrammatic content. Kress and Van leuwen (1996) suggest 'where illustrations are non linear, the reader can choose to impose their own narrative meaning on the images, … they will communicate themselves through the readers attitude towards the characters and actions'. Kugler's images are very suggestive of screen-based images, containing 'click through meaning'. In effect his work is an analogue version of a screen-based image containing hyper links and Meta data. In this way they compete with digital media in the way in which they offer extra multi-layered content. (Kugler O. 2011)

Mitch Miller is an artist looking at new ways to document society through Dialectograms. These are documentary, psychogeographic drawings of places in Glasgow that are marginal, under threat or disappeared. His work centering on the notorious Red Road housing scheme depict offices, flats,

underground bingo halls and memoryscapes of its residents. Mitch is particularly interested in documenting hidden, marginal or threatened parts of Glasgow. The drawings reveal the psychogeography of a place and their connections and relationships with each other. Mitch starts with a floor plan then fills this shell with the furniture, objects, people and the stories that accrue there. In effect these work in a similar way to Kugler's images as they also offer multiple readings in a non-linear manner.
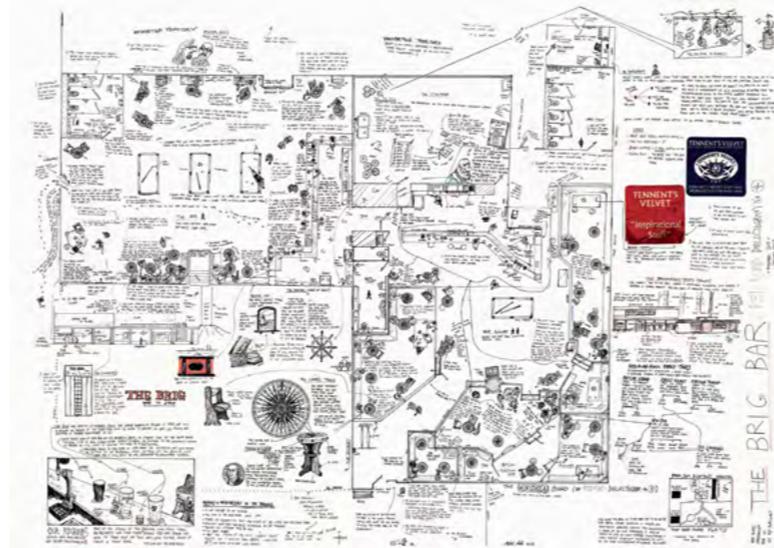
Brig: © Mitch Miller:

Reportage as visual essay and documentary illustration is something which may be experiencing a renaissance, especially where practitioners are making self initiated work authorially, self publishing or proactively finding a commercial context for the work. Other interesting developments are in the form of visual essay within the Graphic novel genre. For example Marjane Satrapi's Persepolis, Joe Sacco's Palestine, and Olivier Kugler's Un Thé en Iran, a self-directed project which has subsequently been published in XXI magazine, going on to win the V&A illustration award. This way of working, creating a self contained visual essay and then finding an outlet or context for it, is something Sue Coe has been doing successfully for years.

Veronica Lawlor definitely sees herself getting more into self-initiated projects. For her own development as an artist, she believes self-directed projects is where it's going. (Lawlor V. 2012) Eddie Pena, another of the studio 1482 artists, reiterated this by stating, "I've created self-initiated jobs and they've developed into other projects or I've sold the work. It's important to stay busy and never wait for someone to give you a job" (Pena E. 2012) however Greg Betza another member of studio 1482 believes, "It would need an intelligent art director to see how this can fit into their world" (Betza, G. 2012)

Lower ninth ward New Orleans: © Veronica Lawlor

There appears to be a drawing zeitgeist taking place and evidence of a real interest in documentary drawing and reportage. Steven Heller in '*The artist as illustrator, The illustrator as journalist*' wrote, "despite our current reliance on photographic, electronic and now digital media, for the transmission, and reception of objective information, the artist continues to be a valuable interpreter of critical events".

Reportager.org has received much attention since launching in March 2012. There are various initiatives planned for the future including a Reportager award for a drawn documentary project, a broadsheet version, and a possible symposium and exhibition. Reportager will continue to promote, initiate and showcase reportage and documentary illustration projects, challenging what kind of forms this could possibly take.

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Mario Minichiello

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Professor Minichiello has had a long career as a practitioner, researcher, educator and academic advisor in the UK, America and Australia. His research is focused on the role of design and visual communication in issues of climate change, economic betterment and human behaviour.
He is also committed to developing a greater understanding of the role of drawing as both a language for art and design practice and as a means of thinking and researching social and personal issues.

"I believe that 'design--thinking' can be universally applied and that it traverses all disciplines within a University – that at its core it captures the interdisciplinary ethos of my School and attracts many international partners and friends".
Minichiello continues to practice and has recently worked with Film and Television commissions as well as a number of print publications. His recent research outputs include books and papers.
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Political Illustration and Propaganda in a Mass Mediated World

Mario Minichiello

Political illustration is designed to communicate a persuasive message or to advocate an ideological view of the world. Political art has a long history and can be found in almost every country. Many scholars would argue that making art is in itself a political act and inherently a form of propaganda.

This paper aims to briefly compare the history and approaches taken by some of the political visual communicators around the world. In doing so the paper will consider the following questions:

• What have been the historical contexts of political illustration?

• Has Illustration begun to lose its political purpose? Is work that challenges and questions established political perspectives now being made and disseminated by different means?

• Is there a growing reluctance to publish illustration that develops a political or ideological critique of the world?

To address these questions I will consider examples of political art that have been made in service of the state (by artists employed by Governments or ruling elites). I will also consider political art that is made by individual artists (by the term artists I include illustrators and graphic communicators) that challenge governments and established views of society. As Guardian journalist, Will Henley states in comment on the works of Steve Bell:

> If the deputy prime minister wants to thump you, you know you've touched a nerve.[1]

Fig:1. Bell, S., 2001. *Prescott Bournemouth* - Observational drawings for Prescott. (Drawing) Guardian Newspaper [Accessed 23 August 2012].

1 http://www.suchsmallportions.com/feature/steve-bell-art-comedy
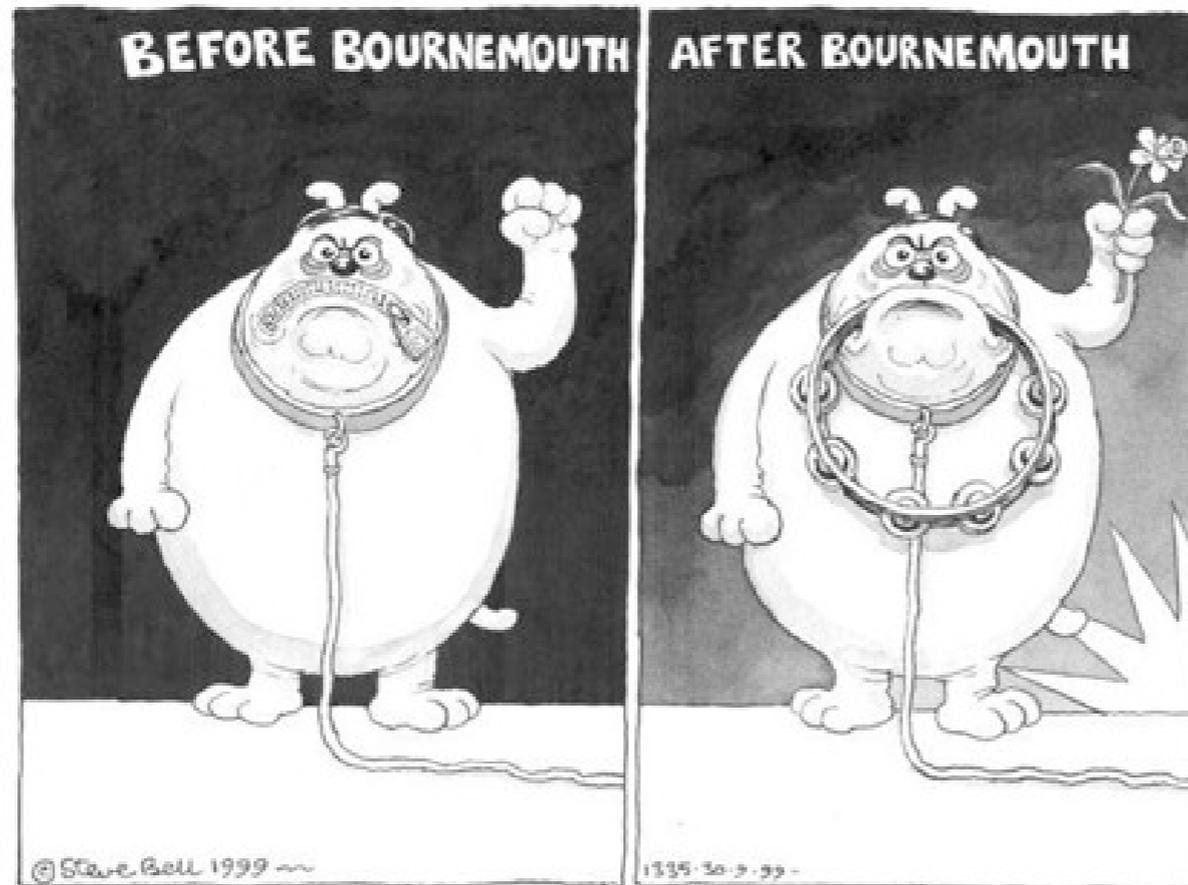
*Fig:2. Bell, S., 2001. Prescott Bournemouth - Before and After
(Drawing) Guardian Newspaper [Accessed 23 August 2012].*
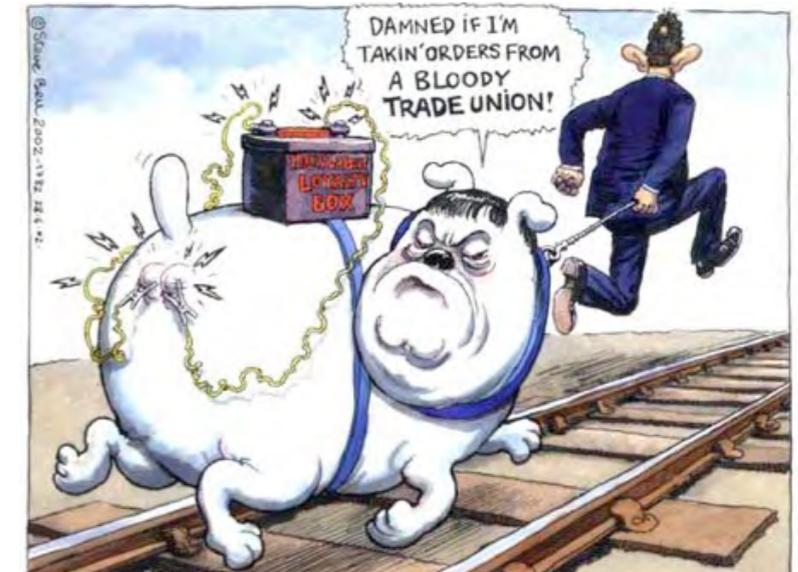
Fig:3. Bell, S., 2001. *Prescott Bournemouth – Tony and John .*
(Drawing) Guardian Newspaper [Accessed 23 August 2012].

I will also discuss a case study as an example of a
process and approach taken to create illustration in a
highly restricted and heavily policed environment.

Political Illustration and Propaganda in
a Mass Mediated World
Mario Minichiello

Main Paper

Artists and Illustrators working in the political field
have inevitability tested the limits of taste as well as
cultural or legal restrictions. Twelve editorial cartoons
published in *Jyllands- Posten* in September 2005
were supposed to encourage debate about aspects
of Islamic law. Their actual effect was to worsen
international relations between Denmark and the
Islamic world resulting in worldwide violent protests
that lead to over a hundred deaths.

Britain has had a wealth of contemporary practitioners
who seem able to run very close to the 'edge' without
occurring drastic problems. They include: Sue Coe,
Ralph Steadman, Gerald Scarf, Robin Harris, Sol
Robins, Steve Bell, Fluck and Law and recently
Louis Netter. The majority of mainstream published
political illustrators have turned to the 'cartoon or
graphic novel form'. Being able to apply a label to a
drawing-form may be a reassurance to editors and
readers alike, alongside the frequent mixture of text
and image to further 'spell out' the artists' message.
'Non-cartoon' illustration may be less predictable to
interpret and therefore to editorially position within
broadsheet and tabloid press. Sue Coe, Sol Robins
and Robin Harris's works provide examples of a more
expressionistic focus.

Fig:4. Netter, L., 2001. *Too dumb for revolution*. (Drawn Ink illustration) Corruption Comics [Accessed 23 August 2012].

Fig: 5. Bell, S., 2001. *Vote Sharon* (Drawing) Guardian Newspaper [Accessed 23 August 2012].
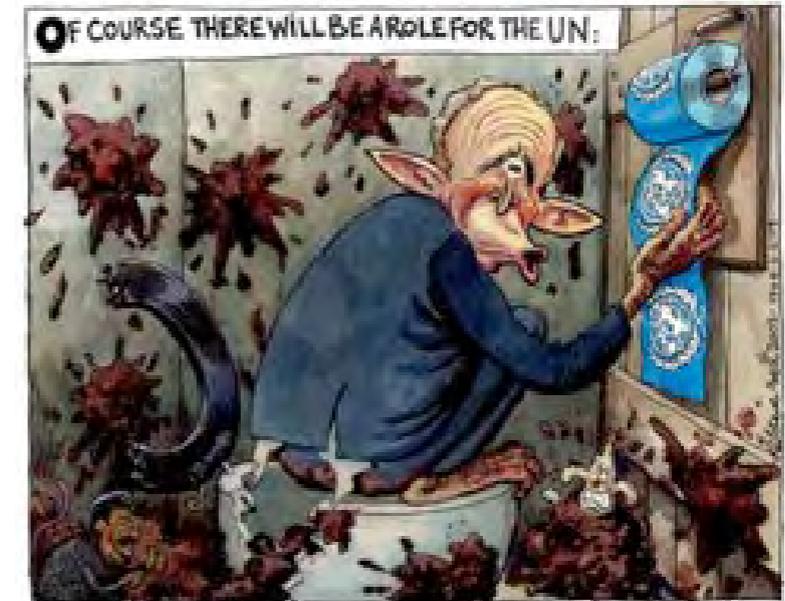
Fig:6. Bell, S., 2001. *More Shit, Less paper.* (Drawing) Guardian Newspaper [Accessed 23 August 2012].

Traditional publishing opportunities that once provided a platform for political Illustration have begun to move their operational centres to the Internet with mainstream news publications becoming increasingly conservative. Many are part of larger business concerns and sensitive to 'difficult' imagery reflecting adversely on advertising and its associated revenue. Many newspapers have been redesigned to reduce their printed size and 'improve their look'. As Joy Lo Dico reveals when interviewing Harold Evans:

"I don't want to be in a position of criticising modern design. I think it's wonderful. But I do utter these cautions: don't dismiss the classic news photograph in black and white; don't exaggerate the use of colour; and do think, as well as the visual appearance, 'What the hell is it saying?' Why are newspapers losing circulation?" The answer to his question is of course content.[2]

Some forms of illustration, in particular the cartoon, have continued to provide political commentary. But for other artists and illustrators around the world the lack of sympathetic publishers has resulted in them seeking other public platforms. These include galleries, graphic novels, posters and the opportunities provided by the Internet to disseminate their work. Many are also making greater use of public environments (the street) in the form of 'graffiti' and murals.

The practice of state propaganda often gives rise to a counter culture which produces politically challenging art. Propaganda predominately advocates the ideas of the status quo and in some senses these are similar to advertising in that it seeks to control and condition our response, as McQuail notes,

"The ideology of advertising is essentially achieved by constituting our environment for us, and telling us what we really want. In the critical perspective, all this is illusory and diversionary"[3].

Political art and Illustration is used as a means to disrupt the dominance of the government propaganda and challenge the 'written word' as the established form of journalistic critique and/or social narrative. This form of art has functioned historically mainly outside of the mainstream systems, struggling to survive. In contrast art and graphic communicators supported by powerful political elites often thrive but rarely make memorable work, Saatchi's campaign *Labour still isn't working* was a rare success in this regard.

2 Dico. J.L. The Independent Newspaper UK Harold Evans
Thursday 23 August 2012

3 McQuail 2002:343

Fig: 7. Saatchi. Saatchi. C., 1978. *Labour isn't working.*
For The Conservative Party. [Accessed 23 August 2012].

In 1978 Saatchi and Saatchi agency were relatively new in the world of advertising. They were hired by the British Conservative party to help elect Margaret Thatcher. The Saatchi brothers created an iconic poster, which has since been voted 'poster of the century' by the advertising magazine *Campaign*. It was a brilliant work of propaganda art; people remember the image and not the 'numbers'. A million people were out of work in 1978. After Thatcher had been in Government five years that number had nearly doubled from 5.6% of the work force to 10.9%.[4]

In any argument the opposing forces will adopt the best means at their disposal to ensure that their communication is the most persuasive.

Many of the images included in this discussion were designed as archetypes in that they are emblematic of a cause or political message. These are highly impactful and are typically front-covers, posters or murals. They are the pictorial equivalent of a headline or slogan.

On these terms and conditions these images can immediately accommodate symbolic meaning, thus enabling the audience to see the world through the artist's point of view.
Betty Edwards notes:

> "The magical mystery of drawing's ability seems to be, in part at least, an ability to make a shift in brain state to a different mode of seeing/perceiving."[5]

The image through its visual language invites the viewer to enter its domain and to consider the social context or the intellectual/ emotional viewpoint in which they [the viewer] is being placed.

The 16th Century and the Reformation were particularly significant in this regard, splitting Europe along sectarian lines and using art as an overt instrument in claiming authenticity and authority. The rival sectarian groups (the Roman Catholics and the Protestants) used images to engage with a largely illiterate public. This was seen again to great effect for the Russian Revolution with painted trains performing the function of newspaper or cinema.

This was an example of 'remediation' turning an idea or ideology into a graphic experience. The concept

4 Source http://www.tradingeconomics.com/united-kingdom/
unemployment-rate

5 Edwards 1981:3

of 'remediation' is seen as a modern phenomena associated with the digital paradigm but this is not so, as Bolter and Grusin argue,

> "Remediation did not begin with the introduction of digital media. We can identify the same process throughout the last several hundred years of Western visual representation. A painting by the seventeenth century artist Pieter Saenredam, a photograph by Edward Weston, and a computer system for virtual reality are different in many important ways but, they are all attempts to achieve immediacy by ignoring or denying the presence of the medium and the act of mediation". [6]

This view suggests that mediated forms simultaneously borrow from previous models of visualisation, (the art of the past) but innovate through the applications of new visual languages and new technologies.

Fig: 8. Frare. T., 1990. *Dying of AIDS activist David Kirby.* (Photograph) Benetton [Accessed 23 August 2012].

Fig: 9. Giotto.,1266/7. *Lamentation or pieta, the Deposition of Christ* (fresco painting) Cappella degli Scrovegni Italia. [Accessed 23 August 2012].

The image of the Kirby family (above) was first published as a black and white photograph in *Life* Magazine and seen by Tibor Kalman, who was working with Oliviero Toscani on a branding for *Benetton* products. They included the image in their billboard campaign reverting to the original colour rather than the more journalistic black and white to better fit the values of advertising. By doing so the aim was to increase the shock of the image. The composition is also impactful because it

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6 Bolter & Grusin 2000:11

references a collective memory of religious images, for example: Giotto's *Deposition of Christ.* The similarity of the compositions creates a sense of clear association between the death of an aids patients and the death of Christ.

Religious images offer the possibility of a shared legacy of powerful visual iconography that can still form reference points around the world. This can be seen on the walls of the streets of Northern Ireland – revisited and adapted by Banksy in a recent exhibition in the Ulster Museum 2011.

The French Revolution also provided a number of reference points, including the idea of the artist as revolutionary hero. A compelling example was the life of Jacques-Louis David, a radical political thinker and artist who was at the centre of propaganda for the new republic and was jailed for his role in Maximilien Robespierre's Reign of Terror. France has had many political conflicts reflected in its national creative outputs.

One of the foremost current figures is Thierry Guetta who works under the assumed name Mr Brainwash. Guetta is regarded by some as the 'French Banksy'. He is not a revolutionary but more a media hero - a highly self-promoted, self-taught graphic maker. He

uses scanners and photocopiers to create images that his team of 'makers' apply to the streets of Los Angeles (Guetta no longer lives in France). His work is playful rather than satirical or overtly political. However it is vogue-ish enough to have been used by 'pop stars' such as Madonna.

Like the French, the British also enjoy a long history of political art. James Gillray and William Hogarth attacked the English ruling elite with satire.

Fig: 10. Banksy. 2011. *Virgin Mary*. (Stencil Illustration) the Ulster Museum [Accessed 23 August 2012].

Fig: 11. Gillray. J., 1787. *Monstrous Crows*. (Aqua Tint) [Accessed 23 August 2012].

Fig: 12. Hogarth.W., 1751. *Gin Lane.* (Etching)
[Accessed 23 August 2012].

Image (Fig 11) depicts King George, dressed as an old woman, with the Queen, and the Prince of Wales rapidly consuming gold coins in excess in comment on their gluttonous greed for money at a time of great poverty.

Hogarth's 'Gin Lane' is a famous example of his work - starkly satirical and keenly observed. Hogarth helped develop the cartoon strip or sequential image through a series of drawings entitled 'Modern Moral Subjects'. His work was highly influential not just upon other pictorial artists but also upon writers and political thinkers of the period. Both Gillray and Hogarth remain influential to artists and illustrators today.

> "I look back at them and I take great
> comfort in seeing what they were doing
> 200 years ago. Gillray was doing some
> incredible stuff. He was very, very
> political. It's astounding he got away with
> the stuff he did. He made them dance to
> his tune."[7]

Government propaganda directors, Lord Beaver-Brook and Lord Northcliffe made public opinion dance to their tune in 1917 as they mobilised the media to reinforce the British public's confidence in

the justification for the First World War. Wars are rare instances that engage the public deeply in the affairs of the state and in an era of social deference the news paper barons were able to exploit trust in the social system. In the question of whether Art has begun to lose its political purpose one might consider alongside this the numbers and sizes of concurrent world conflicts.

During WW1, British Government propaganda worked well, for example, there was little public sympathy for Conscientious Objectors. By the end of the 1918 however it became clear that the soldiers had fought a largely futile war and few had survived the 'Flanders killing fields'. In Germany Kathe Kollwitz (1867-1945) documented the impact of many years of war on ordinary people. Her work remains as humanising as it is haunting.
Europe was changing and by the time of the Second World War, Berlin was the home of the avant-garde. Modern Art gave the twentieth century a vast legacy of visual languages, new styles and means of expression, which had their roots in political and social ideas. Particularly impactful were the movements of Expressionism, Cubism, Dada, Futurism Surrealism, Symbolism and Fauvism.

7 Bell S: 2011

Hitler called the Avant -garde 'degenerate art' but he understood imagery's potential as propaganda. As he wrote in *Mein Kampf*:

> "Propaganda tries to force a doctrine on the whole people... Propaganda works on the general public from the standpoint of an idea and makes them ripe for the victory of this idea." [8]

He appointed failed playwright Dr Paul Joseph Goebbels as Director of Communications. (Goebbels had a PhD in romantic drama). The latter embarked on the project of re-designing almost everything from typography to the key early learning materials for children, with illustrated books entitled 'The Poisonous Little Jew'.

> "Nazi propaganda was used to make Germans feel proud of themselves but also superior to others, as a country and also as a race. No criticism was allowed, so all "un-German" books, art, and culture were banned. The Jews are described everywhere as a threat to Germany and the German way of life that had to be dealt with quickly and harshly. They were even compared to rats and cockroaches. Other groups such as Gypsies, Socialists and Blacks were also described in the media as a danger to Germany". [9]

Many of the techniques developed at this time are still used around the world.

In opposition to Nazism, John Heartfield Gorge Grosz, Otto Dix, Max Ernst, Kurt Schwitters came together to form Dada as a reaction to the terrors of war and to the Nazi rule of Germany. Heartfield and Grosz were the most politically disruptive, finding themselves in court many times.

Grosz served in the army in 1914 but after suffering war trauma (shell-shock) he attempted suicide. He failed and this resulted in an army court passing the death sentence on him.

He managed to avoid being shot by the firing squad and was dismissed to returned to his work. His work was about attacking the whole of Nazi society through political illustrations.

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8 Adolf Hitler *Mein Kampf* (1926:322)

9 Anne Frank Museum

As Robert Hughes observed about Grosz's Germany:

> "The world is owned by four breeds of
> pig: the capitalist, the officer, the priest
> and the hooker, who's other form is the
> sociable wife. He was one of the hanging
> judges of art".[10]

Helmut Herzfeld anglicised his name to "John Heartfield" in protest against the Nazi party's hatred of the British. Heartfield photomontage images attacked the Nazi state. Illustrations such as the montaged bloodied axes tied together to form a swastika mocked the "New" Reich slogan: *Blood and Iron*. An illustration *Adolf, the Superman: Swallows Gold and Spouts Junk,* is both surreal and satirical. The *Cross Was Not Heavy Enough* (1934) is uncompromising in its political massage. It illustrates Jesus carrying a Nazi cross on the way to his death, implying that Germany's religious leaders had become part of the Nazi project.

Nazism had reached its extremes; the work of the Dada movement implored the world to recognise what was taking place. However in Britain the public were exhausted and disillusioned by war and they no

longer had the same unquestioning trust in class or government. Even the information about Nazis death camps (concentration camps) was not believed.

The images created by war artists such as Nash and Spencer had an authentic language and an individual point of view. The war artists' work and the mass observation reports of their fellow citizens were filled with affection, honesty and hopefulness. This was a very gentle form of political art, both poetic and fitting of British sensibilities at that time. Kenneth Clarke director of the National Gallery devised the scheme as a way of preventing the artistic talents of the nation being killed in battle.

The United States in the 1940 was still suffering from the Great Depression. The Second World War helped to bring America out of economic gloom by manufacturing/ mechanisation. But the underclass could not break from the years of poverty, desperation and deep social divisions that marked American society. This can be seen in the works of many American artists of that period such as Charles Alston, Milton Bellin, Willem de Kooning, Olin Dows, Ben Shahn and particularly in the work of black artists of the time such as Horace Pippin, John Brown, William H. Johnson and Charles Sebree.

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10 Hughes. R, 1991: 56)

It was the Vietnam War,however, that enabled artists to expose the contradictions and even schizophrenia at the heart of America's conduct of war and its affects on its own citizens. This process as exposed by Illustrators Such as Tomi Ungerer whose work is exceptional in its directness in dealing with these issues.

This, and the Cold War with the Soviets, resulted in political witch-hunts that made gallery art of any critical political content increasingly difficult to produce.

Abstraction avoided direct identification with social issues and many illustrators and writers turned to the graphic novel. Pulitzer Prize winning cartoonist Art Spiegelman was forerunner to this. His Graphic novels *Maus, Arcade* and *Raw* set new trends and he helped to develop many international artists.

One of the most effective Graphic novels was entitled *'Brought to Light' (a Graphic Docudrama)* by Bill Sienkienwicz and Alan Moore published by the *Christic Institute* a public interest law firm founded by Daniel Sheenhan, Sara Nelson and William J. Davis. The publication documented 30 years of secret service activities and alleged dodgy dealings in Nicaragua, including the *La Penca* bombing which

badly injured Nicaraguan leader Eden Pastora. The publication drew the attention of the world to secret service activities and alleged state terrorism; it ended in a million dollar lawsuit, which closed the Christic Institute.

Written by Northampton based writer Alan Oswald Moore and American Joyce Brabner with art work by comic veterans Bill Sienkiewicz, Tom Yeates and Paul Mavrides. The quality of this rare publication is excellent in every detail. But due to restrictions images from the Novel cannot be shown in this paper.

More recently the work of Joe Sacco and his graphic novel, *Palestine* broke new ground by documenting the conflict between the Israelis and Palestinians with the detailed eye of a reporter. Sacco is an example of a politically motivated Illustrator developing new ways of engaging with an international audience as well as revitalising and adapting existing formats. As part of the development of his novels Sacco travelled to Sarajevo at the end of the Bosnian War. His Graphic Novels include *Safe Area Gorada, The Fixer* and *War's.* He won the *Guggenheim Fellowship* in 2001 and the *Eisner Award* for Best Graphic Novel. His work has helped to provide an alternative form of communication beyond text based journalism or lens media. Sacco's work is a blending of Reportage and
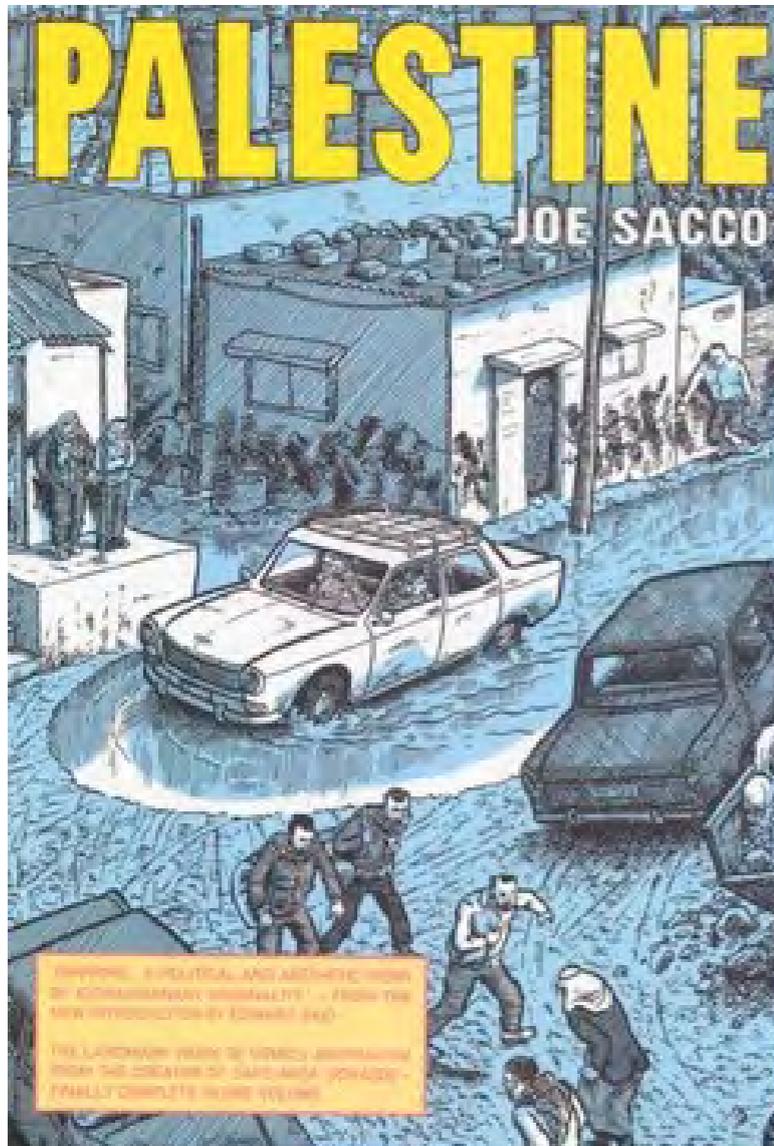
Fig:13.Sacco.J., 2003. *Palestine*. (Drawing) Jonathan Cape [Accessed 23 August 2012].

the Graphic sequential narrative. His work at times has the qualities of film because of the strength of his storyboarding. Much of his illustrations could work without words as the images explain issues in detail and in the manner that his drawings form the graphic experience for the viewer.

Frank Shepard Fairey is more moderate in comparison. His images are largely adapted from secondary sources. Fairey used 'wheat pasting', fixing multiple posters to urban spaces, which captured the public's imagination**.**

Latin America's artists work in the public / social space, increasingly a common feature of political art globally, but here conveyed through traditional painting techniques developed with reference to the legacy of indigenous cultures. Muralismo or Muralism is an expression of this blending that has spread through Latin America. The work of Diego Rivera is the best known outside of the continent but the mural work and publications of this region are complex and extensive. This includes the work of: David Alfaro Siqueiros, Jose Clemente Orozco, Jose Venturelli, and Miguel Alandia Pantoja, among many others.

As has been shown the twentieth century in particular abounded in conflicts to comment on and fight

Fig:14. Fairey**.** SF., 2009. *Hope* (Illustration) *campaign poster of Barack Obama* [Accessed 23 August 2012].

against. The Russian Revolution resulted in a mass mobilisation of artists, illustrators and designers working for the good of the Soviet State. Those who declined became 'dissidents', many were removed to labour camps. Some escaped to, what was then called, the West.

"It's a story the art world has etched in stone. After Stalin died in 1953, the frozen Soviet Union saw Khrushchev's Thaw. Artists and intellectuals found themselves suddenly uncensored, which catalyzed an unprecedented period of creative experimentation. But following the humiliation of the Cuban Missile Crisis in 1962, Khrushchev refroze Soviet culture. Denounced artists sat in their rooms and produced art as an act of resistance. Eventually they were exiled, and found recognition and respect in America instead."[11]

Ilya Kabakov began his career as a book illustrator working for the Soviet state. His work increasingly became concerned with ways of escaping the reality of life. His most famous work *The Man Who Flew Into Space from His Apartment,* created in 1984, was 'disapproved' of and regarded as highly political although this may not have overtly been his intention. He suffered many difficulties as a result of his

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11 Jimmy S: 2011

work, which has since become highly regarded and collected around the world.

China's growing wealth and increasing openness in the arts is challenging the ability of the party to keep control of its citizens. Beijing has many galleries and the arts district is booming on an industrial scale, creating new millionaires. But free minds cannot be trusted and there have been a number of shocks for the political elite. Artist and political activist Ai Wei Wei continues to be under house arrest for his work, which illustrates forms of cultural criticism.
The tension between state and the arts is well illustrated in apartheid South Africa particularly in the work of John Muafangejo and Dan Rakgoathe, Sue Williamson, Norman Catherine and William Kentridge. Art after Apartheid sees new abuses of power, illustrated by the recent painting by Brett Murray's, 'The Spear'. Brett Murray is a political activist and satirist. The painting shows South African President Jacob Zuma adopting a Soviet styled pose (after Lenin) but with his penis on display.

This was a highly charged political act as 'exposing a penis' is a grave cultural insult. The image may also reference Zuma's appalling personal behaviour:

Fig:15. Murray B. 2012. *The Spear'.* (Painting) [Accessed 23 August 2012].

"Before he was president Zuma was prosecuted for raping the HIV positive niece of a political rival in 2005, and he claimed during the trial that he didn't need to take a HIV test because he 'showered' after the act. After using political and financial influence to beat his rape rap, Jacob Zuma continued a life of overzealous sexual behaviour that is both legendary and embarrassing to many political elites in the country. He is an avid polygamist, with 6 wives, various mistresses and potentially dozens of illegitimate children throughout the country. When you combine that history with a collection of corruption charges longer than a …. Spear…. you can see why Zuma is the target of such political satire and criticism in his home country." [12]

What Murray appears to have articulated with such clarity is that Zuma has always used his penis for personal and political gain.

12 Johnson. J, 2012

Fig: 17. Meek., 2000-2004-. *Keep your Coins I want change.* (Spray Stencil) [Accessed 23 August 2012].

I am a humanist. I believe in human beings. After what I have seen in the world, I don't think women are better than the men. See what the women soldiers did in Iraq that was not better than the men. Margaret Thatcher was a woman, look what she did to Great Britain. Or Madeleine Albright? So the women are not better than the men. [13]

In Australia, Street Artist Meek 's mural *'Keep your coins I want change'* has come to symbolise an attitude felt by many about the social circumstances of the poor in the world's most prosperous cities. Individuals photographing the work and posting it on the Internet disseminate Meek's illustration. It is one example of how political art is now adapting to new media environments and how citizens have become complicit in its dissemination.

These examples serve to illustrate the range of work being produced and the platforms for the illustrators and artists. While there are differences there are many things, which they share.

13 Anne Tully 2004

Fig:16. Satrapi. M., 2001. *The Trip.* (Drawing) Pantheon [Accessed 23 August 2012].

Case study

In contrast to politically charged work motivated and created though the personal moral impulses of the artist, instances where political illustration has been commissioned by mass media to provide a critical intervention has become less common in the twenty first century. The Case Study here may provide one example of the thought process and methods of one instance. The APEC (Asia-Pacific Economic Cooperation: A cooperative forum of 21 Asian-Pacific states) gathering held in Sydney in 2007 was one vehicle for outcomes. At the invitation of Professor Colin Rhodes (Dean of The Arts at Sydney University), the author was to explore aspects of reportage drawing through a 3 month long visiting professorship at Sydney University. This resulted in *The Sydney Morning Herald* Newspaper commissioning the author to work as their reportage journalist to cover the conference. As a case study this provides some insights into a particular approach to political reportage. Political reportage as visual journalism helps to form editorial context, as the process acts as an analysis of the material conditions in which we live. The process of making the illustrations proved to be challenging. The series of illustrations were authored and edited by Andrew Taylor and published in *Sydney Morning Herald* daily, from September 27th 2007.

During the conference policing was excessive, high fences divided the city and police with dogs (and occasionally riot armour) made daily life difficult. Photography seemed to have been banned, the policing was heavy handed: one famous female photojournalist from America was violently knocked to the ground. People were 'discouraged' from using cameras. The 'approved photography' was of official portraits and leadership meetings.

In these circumstances the author had to consider how this imagery might be best received, outside of the established forms of photojournalism and the written editorial. Illustration work is at its most effective when it operates as an authored process of critique, to be read as a language on the same terms and conditions as a 'text' whilst occupying the pictorial space, which is usually associated with photography. We refer here back to paper's earlier thinking on remediation. All languages are a means of thinking and communication, constructed around a set of personal as well as historical concerns – these concerns have often long since been forgotten but the language remains. As Pinker states: "Language is so tightly woven into human experience that it is scarcely possible to imagine life without it'.[14]

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14 Pinker 1995:3

Drawing encourages and develops the connection between thinking and doing which must take place at intuitive, as well as more consciously determinative levels. In making a drawing, artists utilise a way of incorporating the observed world into intuitive as well as a systematic intellectual process as previously endorsed as Wells explains:

> "One of the most important characteristics of drawing embedded within these approaches and processes is the way in which it facilitates thinking about narrative and encourages the visualisation of ideas and concepts"[15]

The case study's particular approach was to use drawing's potential for immediacy and directness to provide a more overt form of 'authorship' in the direction and representation of a 'political point of view'. As we have seen in graphic novels, this is one of drawings' most significant qualities. In this context it was used as a means to 're-observe' unobtrusively what might not be able to be captured by photography, or if captured photographically, somehow remaining 'unseen' through its everyday familiarity. Crucially, this is not merely about

'recording' a moment, but 'recalling': as much about what is known, as what is seen. This is the space where drawing can 'still' life and re-mediate the constant waves of information, a collaboration of many moments and ideas, not one distilled moment. These images work as examples of comparative reportage. It is important for the artist to breach the role of 'journalist' and engage with authorial agendas**.**

Fig: 18. Minichiello M., 2007. George *Bush JR dressed as the cannibal with micky mouse ears.* (Graphite and eraser Drawing) *The Sydney Morning Herald* Newspaper.

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15 Wells & Quinn 2008:10

Fig: 19. Minichiello M., 2007. '*Kings Cross Sydney girls at Porky's sex club APEC* (Lino print) *Sydney Morning Herald* Newspaper

Fig: 20. Minichiello M., 2007. *Sports bar tension with diverted population.* (Graphite and eraser Drawing) *The Sydney Morning Herald* Newspaper.

Fig: 21. Minichiello M., 2007. *Riot police* (Graphite and Eraser Drawing) *The Sydney Morning Herald* Newspaper.

Fig: 22. Minichiello M., 2007. *The Pigs will fly (in)- into Sydney* (Graphite and Eraser Drawing) *The Sydney Morning Herald* Newspaper .

Fig: 23. Minichiello M., 2007. *The dope smokers of Kingscross – want more unreality* (Graphite and Eraser Drawing) *The Sydney Morning Herald* Newspaper.

Fig: 24. Minichiello M., 2007. The Chief of Police whispers to the evil in the land. (Graphite and Eraser Drawing) The Sydney Morning Herald Newspaper.

As we have seen in the other examples of political art around the world, illustration allows the viewer a greater sense of intimacy with a subject, seeking to combine the immediacy of the moment in what is arguably the journalistic 'instant'. Memory and experience are suggested by the 'action' of the drawing itself.

These drawings were made with line and graphite tone on cartridge paper in sketchbook form, for ease of portability and unobtrusiveness. Drawing, like writing, has to be read through the marks made and the way they are 'reordered and organised' on a surface. This ensures that the viewer is able to read the codes, and internalise the experience contained in the visual narrative. The remediation of experience is through drawing's formal grammar of replicating or remaking reality through observation, and the use of formal systems such as perspective, mark making, tone and texture. Thus, communication occurs.

This form of remediated communication gives rise to the question of how viewers understand the relationship they develop to the images, and to the media that carries the image. These themes are explored in author's published papers such as *Head Heart and Hand* [http://mariominichiello.cgpublisher. com/product/pub.29/prod.221], which suggests that

drawing acts as a provocateur of memory, significantly 're-mediating' the photorealist nature of recalled imagery into an emotional and sensory image. This alters perception.

Memory is an intrinsic factor in the construction of drawing, both in itself and in relation to animated forms. Arguably, animation itself is a hard copy of psychological memory, not only in how the personal context of the animator influences the look of the final creation, but also in using what the experimental Animator Len Lye called "the bodily stuff", i.e. the meaning at the heart of expression.[16]

A seminal moment in the understanding of how media transforms human perception occurred in 1895 through the work of the Lumiere brothers. In 1895 they first screened "the arrival of a train at La Ciotat station, [and] the newspapers reported at the time that the audience in the theatre were so shocked at the stark realism of a train driving towards them that they ran for their lives"[17]. At first this story seems to

16 Wells&Quinn2008:26
17 Gunning 1993: 38

illustrate how powerful a medium can be and how it takes time for an audience to accommodate the affect it has on their senses, however, in recent years there have been some revisions to this tale. Bolter and Grusin remark of Gunning's observation:

> What astonished the audience, he thinks, was precisely the gap between what they knew to be true and what their eyes told them. They admired the capacity of the film to create so authentic an illusion in the face of what they knew to be true. [18]

Very quickly, the scenario by which a train entered a station was parodied by other film-makers, demonstrating that images could be familiar to an audience, yet still remain inventive in the act of image making.

This sense of 're-invention' in the image is a common factor in all forms of visualisation. This paper contends that it is most naturally determined by the primal and intrinsic nature of mark-making in illustrative drawing. The significance in the act of image-making is not only how formally or technically innovative it is, but how it communicates and makes an audience feel

and respond. Drawing mediates the tension between the authenticity of the illusion, and what the audience evaluates they 'know to be true'.

This was central to the APEC illustration project. Relative editorial freedom allowed the author to make images that offered a number of critical political scenarios, which contrasted to the official communications emanating from government press offices. It enabled the audience to better evaluate the meaning and significant of the APEC event using their own judgement.

CONCLUSION

If there has been reluctance in mainstream publishing to use political illustration it is perhaps, as Harold Evans suggests, that the news industries have forgotten how much images can add to the editorial narrative. Illustrations that develop personal, political, or ideological critiques can be difficult to place with other newspaper elements. As Wells & Quinn note: 'Representational drawing echoes social realist or established drawing conventions, but also challenges them either through aesthetic restyling and / or the particular content of the image'[19].

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18 Bolter & Grusin 2000:155

19 Wells & Quinn 2008: 35

Political Illustration and Propaganda in
a Mass Mediated World
Mario Minichiello

The visual communication industries and their traditional values have been subject to a rapid fashion of change and trend. It may be that art directors and editors have simply lost the knack of using political illustration, in the same way that they no longer use black and white photographs but automatically prefer colour.

In mass mediated contexts, socially engaged illustration has largely been viewed as the 'political cartoon'. Illustration has increasingly become a model of 'decoration' to illustrate articles rather than as an authored process of critique to be read on the same terms and conditions as the 'text'. It is this latter definition that this paper as well as the author's own work in the mass media has been concerned with. Illustration is *'slow art'* in that it requires the viewers attention and engagement, like *'slow food '* its good for you. What this means is that todays political art may be able to provide an effective vehicle for a different kind of social discourse and learning, and consequently, for the pedagogies of visual communication.

For these reasons Political Illustration survives but in different and more diverse forms than ever has been the case before.

Political art has always formed a vital element of public scrutiny of ideas, questioning and channelling viewpoints. Advances in communication technologies (digital and in printing) have changed both the nature of political discourse, and the ways in which we access information. Historically, changes in technology have had similar affects globally. The internet, for example, has allowed artists, illustrators and designers to exchange ideas and to learn from each other. What this means is that todays political art may be able to provide an effective vehicle for social learning, and consequently, for the pedagogies of visual communication. This will occur as audiences gain both an understanding of the 'how' of what is drawn, and are directed to the 'why' of its achievement.

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Nanette Hoogslag

After her MA illustration at the Royal College of Art in London, Nanette Hoogslag (1964,The Netherlands) started her illustration practice in Amsterdam, The Netherlands and here for more than twenty years she worked in various fields of illustration, design and design education. Her interest in both new media and illustration brought her to initiate various curatorial projects, which explored the power of illustration, new media technologies, and the then emerging public platforms such as news media websites, social media and urban screens.

In 2008 she moved from Amsterdam back to the United Kingdom where these explorations and her own practice became the basis for a PhD practice-based research at the Royal College of Art, funded by the AHRC.

The research explores the emerging field of online editorial illustration, and is concerned with the understanding of the particular position and qualities of illustration within editorial contexts. It investigates the role and signifying relationships of the illustration within current publications, both in print and online, and queries its potential to shape new modes of reading and user experience within developing new media platforms. Nanette lives in Brighton with her husband and two daughters.

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Introduction

Editorial illustration came into being at the end of the 19th century[1] (Hoogslag, 2012) in the setting of the news periodical. Over the last 150 years it has become appreciated as a vehicle for visual commentary and aesthetic engagement. With its distinctive visual tradition, symbiotic with journalism (Male, 2007) it has become a unique and staple part of a newspaper's make-up. Many illustrators see editorial illustration as a fundamental part of the job of illustration, but equally, as a touchstone for quality and reputation, it is invaluable for an understanding of the wider practice of illustration. (Brazell and Davies, 2011; Kraus, 2009; Male, 2007; Zeegen, 2005) Born within the limitations of print and and set within the ideology of the newspaper, the illustration with

its suggestive and dialogical power does not aim to resolve this incompleteness. Instead its power lies in the way it uses visual language to engage the reader and guide understanding of the meaning. It does this not only through representational and aesthetic means, but through the imaginative use of visual codes that bind the world of the paper to the world of the reader.

As is well known, the newspaper industry is going through an important change as traditional forms of publishing, built around the printed edition, no longer seem viable. It is now online editions which set the agenda for news publishing (Pew Research Center 's Project for Excellence in Journalism, 2010,2012). In over twenty years of development, the evolution of news media towards online media has not yet crystallized into a stable form, but it now informs the way we read and understand news. Though founded on the same basic tasks of selecting and analysing newsworthy events, and the same core elements of text and image, nevertheless the web edition of the newspaper is a very different medium. Within the online edition traditional elements are also evolving into new and distinct forms. For instance, interactive slideshows of news photographs, video footage, live video links and interactive information graphics have all been introduced. But for editorial illustration there

has been no equivalent transformation. Illustrations in online editions are mostly republished versions of the image originally commissioned for print. Furthermore there seems to be fewer illustrations published online than in the printed editions featuring the same articles[2]. I question whether this is an effect solely of a change in commissioning structures, due to temporary financial constraints, technological limitations or style tends or whether it points to a very different but profound shift in the construction of news stories, which with its focus on providing *much and continuous* information, foregoes the primary conditions on which the success of editorial illustration depended, namely the conditions of incompleteness.

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1 In earlier research I found that the shift in printing technologies of the late 19th century periodicals was crucial to the moment editorial illustration became distinct. The change from wood engraving to halftone printing brought not only the reproduction of photography but also a direct copy of the illustrators drawing into the papers. This brought an end to the tradition of translating the illustrator's sketch onto a wood engraving and led to the birth of the illustrator as the individual expressive visual contributor. (Beegan, 2008; Benjamin1936; Carrington, 1905; Hutt, 1973, Reed, 1997; Ruskin 1872; Sinnema, 1998)

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2 Based on a sample study of the Guardian in April May 2011 and 2012. Further from dialogue and observation presented in the workshop Think Editorial Illustration November 2011. To fully confirm these details a more thorough research will be needed

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Editorial illustration

Today the best editorial illustration is thought provoking and contentious. Normally couched within the journalistic remit of political, economic and social commentary it challenges both popular and alternative opinion, it obfuscates and presents arguments; it poses questions and leaves them unanswered; it makes provocative statements; it also disregards aesthetics or notions of 'good taste' regarding subject matter or visual language; mark-making sometimes rendered with an objurgatory energy and bite! (Male 2007, p119)

Editorial illustration relates to a specific category of articles; never news stories, but stories of analytical reflection on current issues and subjective opinion. They are most likely to be found in the comment or debate columns, lifestyle and review sections and also in the supplements. (Grove, 2009; Heller, 2000; Kraus, 2009; Male 2007). This is where the editorial voice is most strongly represented; these stories set the questions and suggest the answers that bind the imagined community of readers with the editors.(Kraus, 2009). In the confines of the printed newspaper, because of material restrictions of size, paper and print and layout, and due to the limitations of the written language - the alphabet, the semantic and grammatical constructions and cultural and political assumptions and taboos,

there are limits on what can be printed. In print the text can only be a selection of all the information available. What must remain incomplete in words can to a degree be compensated with visual media, but even here much information will remain absent or inferred. (Barthes,1977; Kittler, 1999). Here editorial illustration differentiates itself from any other form of visualization, such as news photography, graphic decoration or information graphics[3]. Where a photograph aims to validate the story through the presentation of a layer of visual evidence, showing real events, real people and objects, illustration can do no such thing. As a constructed image it will always be an interpretation. Linked to the text, it can only refer to what is *not* said, to the incompleteness of the written text.

Although an illustration presents a self contained image where the meaning is confined within the

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3 Though very much part of the editorial tradition and sometimes overlapping in form, content and qualities, I wish to make a distinction for the political cartoon as a separate category with its own distinguished history and use of visual language (Male; 2007). Where the editorial illustration is related to a specific text, the cartoon is seen as a independent contribution of the illustrator as author.

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narrative (Hillis Miller, 1992), it does this based on visual clues taken from the written story, visualizing elements from the text as well as referring to its underlying ideas. Specifically, editorial illustration aims to create meaning by interpreting the story through the creativity of an illustrator. By commissioning the illustrator, the newspaper places him or her in the role of the ideal[4] reader. The illustration represents an informed interpretation, an example for the rest of the readers to follow. It also stresses the autonomy of the

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4 This use of the term ideal and ideology perhaps needs some further definition, where it is not referring to a political idea, but to a psycho-analytical concept comes from the term Ideology defined by the French psychoanalyst Jacques Lacan (Lacan, 1949; Žižek n.d.). It refers to an instilled desire to become the perfectly imagined – ideal – self, which Lacan calls the Other. This sets our values, ambitions and boundaries. Outside ourselves this Other is present in the culture we inhabit, and the values to which we relate. This in turn determines our actions, builds our ideas, judgments and (visual) language. It is language that allows us to connect with the Ideal and we use this index of subconscious references, codes and signs to create meaning, to verify and understand what we see. It's through the media we choose, including newspaper and its images, that this Ideology is continually reaffirmed and updated.

illustrator (Kraus, 2009), but this is restricted within the confines of the newspaper[5], which directs the reader to a *preferred meaning* (Hall,1972, p. 513). This last is a term used by Hall referring to television media and the process in which the initial intended meaning is guarded in the process of creation: '*the meaning we see before others, come from the way we order institutional, political, ideological sets of meaning.'* (Hall,1972).

According to Hall, meaning can only be relinquished where the visual codes used are understood in the same way by both the sender and the receiver – here the newspaper, the commissioned illustrator and its readers. Its entire constructed content, the style and layout, the use of metaphor and imagery, connect the reader beyond the story to the underlying values of the newspaper. With its aim to bind all expression

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5 No matter how controversial the image might seem, ultimately the illustrator commissioned and the illustration approved are consented by the editors and therefor representing what the paper stands for. (Kraus, 2009; Holland 2000) The amount of control by the art director and the artistic freedom are much debated issues amongst illustrators and often referred to in terms of quality of the newspaper and art director .

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within one editorial context, and with illustration expressing the editorial voice that lies behind the accompanying articles, editorial illustration is an instrument par excellence of a newspaper's ideology.

Roland Barthes (1977) describes the principles of the relationship between image and text within a newspaper setting and presents them as two independent yet co-operative structures, one visual and one textual. The image is placed in direct relation to captions, headlines, introduction, body-text, etc., and the development of meaning comes from the physical closeness of the structures. The understanding of the article emerges through this co-operation of image and text. Where in the first instance the image engages and directs the initial reading, it is the text that in turn shapes the interpretation of the image. This process of understanding can come through a conscious analysis of both independent structures as well as the meaning built between them, but importantly, it equally comes through a continuous but semi-conscious awareness of the image, which directs the interpretation. Because of the visual dominance of the image over text, it is the image that first engages and directs the decision to read, thus affecting the way the story will be read (Berger, 1972; Barthes, 1977; Hillis Miller,1992). It presents a hierarchical, symbiotic and fluid shaping of meaning, where in reading, the image loads the

text, followed by continuous mutual influence of one on the other. Meaning hovers somewhere between the headline and the image and is continuously present throughout the reading of the story.

Barthes points to the presence of the caption next to the editorial image as having an important first role in verifying this image. This might well be true for a photograph or info-graphic, but in contemporary editorial contexts, an illustration does not have a caption[6]. Illustration does not verify or explain, rather it *reflects and suggests.* As a coded handmade image it can not offer explicit answers or clear solutions, no facts are given. It is suggestive and ambiguous, it demands interpretation by the reader and proudly so.

In order for the illustration to be able to give meaning to a news story, a core quality of the illustration, the story needs to be reflective and contained, the illustration and story should be directed at a homogeneous public and set within

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6 In Victorian newspapers where illustration held an evidencing task and still in some contemporary (children's) literature, where illustration refer to a precise phrase or event described in the text, captions are used. In present editorial context captions can be present, but are part of the illustration and have a deliberate connotation function (Hillis Miller,1992, p.66).

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the distinctive ideology of the newspaper. I call these the conditions of incompleteness and I would like to propose that these are essential for editorial illustration to flourish. I propose that the incompleteness of text, the overt ambiguity of the handmade image and the incomplete intertextual relation between them, to be filled in by the reader, are essential for an editorial illustration.

Something's deliberately left unanswered, other than through the vagueness of the notion of belief, and trust in an ideology, present in the condition of the printed form. (Žižek, 1997)

The online information setting
When it comes to servicing our need to remain permanently informed (Newton, 2000), online editorial news media seem to be the logical extension of the printed newspaper. Online a multitude of information streams, sources and media types are available and online news media follow these ways of information distribution. They offer a wide range of sources and media types woven into a single website, into a single interface. Digital technologies brought together the network capabilities of the internet, the archiving and the computational capacities of computers and multi media techniques for collating text, (moving) image, sound and interaction. (Kittler, 1999) All this can be updated and distributed through an automated *content*

management system which allows for the continuous flow of information. Where the aim of news media is to keep the readers informed, paradoxically, this superfluity of information has only heightened the sense of 'unknowing'. (Žižek, 1997, Dean,2010) On the one hand it highlights a failure of the message to reach its audience, and on the other a loss of the ability to create meaning. The message can no longer be trusted or accepted as finite and therefor definitive. On the web, browsing or surfing can bring all kinds of unexpected information, which can be surprising and enhancing, but without first understanding its intertextual and coded cultural contexts, it can equally lead to false understanding (Dean, 2010). Jodi Dean calls this a *failure of transmission* – when the designated message fails to reach the designated audience. Stuart Hall (1972, p.128) described this as breaking the essential chain of communication. A chain of communication demands that all the signs contained in one particular message are presented within one specific ideology, in order for the signs to be continuously coded and decoded in the intended way – *the symbolic efficiency.* It depends on the sender and receiver sharing the same codes. (Dean, 2010). Online the direct linkage between the sender and receiver is no longer contained. It has become unclear where the information comes from, whether it is 'complete' and whether we have all the

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information and background to decode it sufficiently. It leads us to ask whether we *can* create a stable understanding, and whether meaning can be trusted. Online the possibility for acquiring information is a broad, continuous and open offer. The web might give us more information but doesn't help support the formation of meaning. Whereas in a contained environment the *trust* is founded on a shared ideology, online trust seems to be in the information itself.

The contemporary setting of electronic mediated subjectivity is one of infinite doubt, ultimate reflexivization. There's always another option, link, opinion, nuance or contingency that we haven't taken into account. Some particular experience of some other who could be potentially damaged or disenfranchised, a better deal even a cure. The very conditions of possibility for adequation (for determining the criteria by which to assess whether a decision or answer is, if not good, then at least adequate) have been foreclosed. It's just your opinion. Additionally, as the efficiency of the symbolic declines, images and affective intensities may appear all the more powerful, relevant, and effective. A picture is worth a thousand words. (Dean,2010 p.6)

Dean points to the power of the image, but images, too, suffer in this context, where their connotative

relations are undermined by the same mechanisms. This is particularly true for editorial illustration, which is commissioned to be linked to a specific text and context. In editorial illustration the *loss of symbolic efficiency* reduces the meaning that comes from both its close link to the story and its ideological setting and with this meaning no longer fixed, the illustration is *lost for words*.

Online news media
With the following example of a typically illustrated article in the Guardian online I can show how these ideas from Žižek and Dean appear within the context of a news webpage and further how the editorial web conditions impact on the illustration.
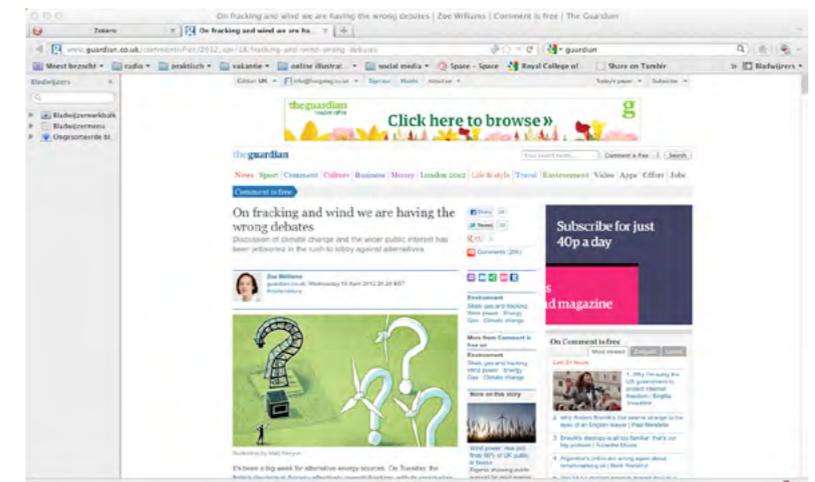
Screenshot webpage Guardian online dd 18th of April 2012 (text: Zoe Williams, illustration: Matt Kenyon)

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The first thing you notice when you arrive at the *primary* window of the web page – the part of the page which is visible when you first open it – is the diversity and quantity of potential information. In this particular window there are almost one hundred links to information elsewhere. The links all lead to other locations, some within the same section, but many bring you to different web environments either within the Guardian or elsewhere.

Continuing down the page, the amount of visible page elements can fluctuate with every visit. This depends on personal and screen settings, as well as the size of the advertising which frequently changes. But in all cases it follows the format where the top six to eight horizontal rows of information are menu bars, including those of the browser window and advertising. From the three vertical columns, two present more selection options and advertising; only one column is dedicated to the story.

The story column presents the headline, a short introduction text, the author and the illustration. But because the layout of the page is not set, it is quite possible that the illustration is only partially visible and can even be pushed below the primary window; it can only be seen when you scroll further down. Scrolling down brings the reader to the news story

and comments; once reading begins all previous text and image elements are soon out of sight.

Most news media websites are based on a strict design format implemented through a Content Management System which allows for the automation of various editorial, visual design, navigation and storage processes, such as the formatting of text, embedding multi-media, hyperlinking, metadata and archiving. Furthermore it also controls readability on the diverse range of screen standards and screen settings of the readers. This system is hugely beneficial for the linking and distribution of all kinds of content and media, and brings with it a system of reading based on the individual's preferences and selection from the multitude of sources. This in favor over the intertextual relationships, where the particular positioning of the elements is believed to be important and meaningful.

For the image this means there are limited options for positioning, scaling and subtle interplay with the text and context. In print the placement of the image is an important design decision and the particular alliance of text and image are part of the creation of meaning. (Barthes, 1972; Kraus, 2009 p.88, p.172) The present Content Management System cannot provide these kind of relationships. There is no longer the guarantee of a continuous intertextual relationship, neither with

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the title nor with the text, since on the crucial first online page it might be altogether absent or randomly cropped.

While there is no longer a guarantee that an illustration can function as an element of first attraction, it has also lost the ability to create meaning through the co-operation of image and text. The physical closeness and the fluid interplay between text and image are no longer guaranteed. To view an illustration within this editorial space will have to be a deliberate act and it forces the illustration into a more independent position, more likely to be read as a piece of associated information.

This subtle shift in position presents two particular negative effects for the traditional form of editorial illustration. When meaning coming from the intended subliminal reading is lost, editorial illustration is in danger of becoming a predominantly decorative experience. Secondly, placed in a more isolated position, its meaning needs to be self contained within the image, and so loses its ability to relate to *the gaps* in the text. Online, traditional editorial illustration as an aid to reflection and engagement is severely disabled. Where the approach to content and the way it is enabled through design run counter to the necessary conditions for effective editorial illustration, it is unsurprising that in its present form it is

rarely commissioned. As long as editorial media websites value the *fullness of information* above *incompleteness*[7] as the way to create meaning and understanding, editorial illustration will struggle to function.

The reflective role

Should we conclude that editorial illustration is inseparable from the printed editorial environment and unsuitable for the fast paced environment of online editorials? With the ongoing development of new media, this conclusion would be premature, especially where the entire publishing industry is undergoing an existential crisis and is searching for a more satisfactory publishing model, not only in business

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7 The issue of *too much information, 'information overload',* and the problems of the loss of control with the internet and computer as operative tools is widely recognized and discussed. In the Plague of Fantasies, Slavoj Žižek (1997) disseminates these issues and presents the risks of the internet and the computer as all consuming information systems. He pleads for the importance of a mental space left open, not filled with (virtual) experiences and information, but something that is deliberately left unanswered, *other than through the vagueness of the notion of belief, and trust in an ideology* ; he makes a plea for the importance of incompleteness.

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terms but also for the consumer's reading experience. Within the current arrangements and structures of web based platforms, editorial illustration can still play an important reflective role. Exploring the position of the illustration as an independent editorial option could bring a much needed reflective alternative to text and evidential image. Beyond the political cartoon and with the developing interest in authorial illustration (Braund et al, 2012) the illustrator's potential for critical and expressive image making can give alternative insight into complex current issues as well as putting forward the newspaper's point of view.

Online there are examples such as the experimental platforms like OOG[8] - a visual commentary platform in a Dutch online Newspaper 'de Volkskrant', the independent *Illustration Daily*[9] or individual illustrators like Christophe Niemann who tweeted a real time visual reportage of his attempt to run the New York Marathon in the online edition of the New York Times (Niemann, 2011).

But other than in the web editions of editorials, at the moment the only real opportunity to extend the relational qualities of editorial illustration is most likely to be found in the development of newspaper and magazine editions for the slate - *iPad* or tablet readers - made available through a mobile app. Though still in its infancy, it is hailed by the magazine industry as a possible way forward (Pogue, 2012) and offers a more reflective experience as Alan Rusbridger, editor of the Guardian, stated at the launch of the tablet edition (Guardian, Anon, 2011). It follows the so-called *walled garden model*, a publishing model in which the users access to internet content and services is controlled. This move, however, is also not without controversy, given the extended control held by the publisher over access, content, media and platform (Arthur, 2012).

The tablet echoes the content, design and production cycle of print, but allied with the material and technological qualities particular to this medium including multimedia, interactivity and haptic navigation, it holds the potential for a fluid relationship between text and image, extending that of print. With this model based on the deliberate setting of limits and boundaries and setting the richness of the reading experience as a primary concern, it can offer a solution for the intrinsic need for reflective space to be filled in by the reader, and I suggest that illustration might be its guide.

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8 http://www.hoogslag.nl/curatorial-practice/oog

9 http://www.illustrationdaily.nl/

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Stephanie Black
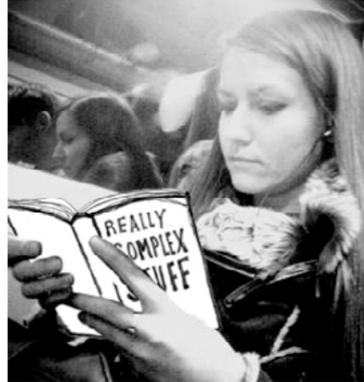
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Rear View Mirror: Lessons from Old Media

Stephanie Black

In the world of smartphone devices, iPads and digital billboards, our visual landscape is changing fast - from static display to moving, time-based displays. Yet traditional illustration often manipulates time with more grace than many of the slightly awkward digital examples, such as those clamouring from screens on cashpoint displays and digital posters on bus stops and London's rail and tube stations. It must be acknowledged that the occasions where such displays seemingly move for the sake of being able to do so (where the elements of their design move over time but do not always develop the content over time) may be a teething problem. This essay will extract some highly relevant lessons from non-digital illustration in order to encourage a deeper understanding of how illustration negotiates time, as a significant characteristic of the field and one that allows us to explore the work's relationship with the viewer.

Therefore this piece is an exercise in tentative mapping from an illustrator's perspective, it is an invitation to discussion, and responds to Adrian Holme's suggestion in his Illustration Research conference paper that illustration can make use of a number of existing theoretical approaches (Holme, 2011). And by starting with practical examples and looking outwards towards relevant ideas the proximity to other disciplines can be gauged, bridged, and used to reflect upon the qualities that might help us to articulate our strengths. The outcome

of this can be applied to the shifts in context outlined at the outset; if illustration *is* a time based activity, then perhaps we can argue for illustration's place within this landscape with certainty. We can certainly ask for digital illustration to become more sensitive to its content, and to use the possibilities afforded by the technology to enhance the relationship between image and viewer.

Duration and sequential illustration

The concept of time crops up repeatedly within writing on illustration, with illustrator Sue Coe's comment on art's purpose being "slowing time down" being of notable influence, and taken up by Steve Braund in his paper *Slowing time down: correspondences, ambiguity and attendance* (Heller, 1999; Braund, 2011). If we examine how illustration achieves such temporal manoeuvring we can identify methods and principles that may be transferable to other media, and root any theory introduced within concrete and accessible examples. Sequential illustration provides some curiously complex examples of how time can be made multi-directional within the form of the book. David Hughes' *Walking the Dog* (2009) and Andrzej Klimowski's *Horace Dorlan* (2007) both spring a surprise on the reader in that they each produce an experience of looped time. Hughes stratifies time by presenting simultaneous events separately and simultaneously, as uniquely navigable until sequences converge and they

become constituent parts of the looped whole. At which point the reader finds himself or herself at the end of the sequence they have followed and also at the end of another sequence, which invites them to return to the top of the page and pursue that sequence in turn. Hughes also merges past and present times by employing an unsettling memory of events documented elsewhere in the book to accompany the events pictured. *Horace Dorlan* alternates text and image in lengthier passages and produces a sense of déjà vu by repeating an early written passage later on in a visual sequence. Both sequences end in the central character suffering an accident on the stairs, with the visual account culminating in his crashing out of the rigid boundaries of the linocut images and, in full-bleed, falling out of the picture in parallel to the events that occurred in writing near the start of the book. Although the events are familiar, the reader hasn't *seen* it before and this introduces an element of doubt as the pages are retraced to ascertain exactly what has happened – and why it is happening in duplicate. By doing so, it raises questions of linearity and parallels in time, whilst eroding any preconceptions the viewer may have held about the veracity or otherwise of text, image, art, or science.

Both Hughes and Klimowski have produced sequential narratives that use the structure of the story on the page and the respective abilities of images and text to run time in different directions and parallels within each book.

Andrzej Klimowski (2007) spread from *Horace Dorlan.* London: Faber & Faber.

They accomplish this within the two-dimensional pages of a traditional book format, and this spatial aspect of the page is what allows sequential narratives such as comics to manipulate time so extensively. They do so by working with the principle outlined in Will Eisner's *Comics and Sequential Art* and Scott McCloud's *Understanding Comics* that space and time are the same thing in comics, and therefore more space equals a greater length of time, and the overview of a portion of space can also show us an overview of different points in time (Eisner, 1985:28; McCloud 1993:101). Dividing time into units such as pages and panels as Klimowski and Hughes do complicates early 20th century French philosopher Henri Bergson's assertion in *Time and Free Will* (1910) that our common sense understanding of time confuses time with space, and this quantitative approach to thought (through the strictures of language) prohibits us from experiencing time as it really is: duration. Duration is instead an inexplicable concept that can only be grasped through thought experiments, for language isn't capable of appreciating the diverse nature of duration (with its past, present and future intermingling). Words such as simultaneity and succession will give a good indication of what duration is, but remain inappropriate as Bergson finds them irredeemably quantitative and spatial in that the terms require us to divide time into units placed in front of or next to other units if we try to understand duration this way. And yet both Hughes and Klimowski have woven together past, present and future by doing so, they present time in units such as pages and panels. Yes, Klimowski's division of time into separate panels mirrors the photographic sense of time quantified as discrete units (rather than the temporal flow within an image as McCloud explains and Hughes shows) but the sequencing of these in relation to the written chapters and the other visual passages is akin to duration, if we're to pursue the thought experiment route. The transition between images has been smoothed by balancing the number of elements changing and staying the same between each page, whilst the intertwined stories slip in and out of one another in a manner that reflects the uninterrupted qualitative change of duration more than quantitative simultaneity. Therefore the division of time into units that concerned Bergson doesn't seem to be an insurmountable barrier to the fluidity of time, and enables us to imagine it as more complex than the single direction he emphasised. The issue of how we experience time was more than a theoretical question for Bergson, as it impacts upon our personal and psychological development. Bergson argued that real time needs to be reconciled with common sense (spatial) time to avoid the trap of our choices being pre-determined; not involving our conscious decisions in response to the world. And this "automatism" is a useful concept to hold up to digital platforms. Whilst the smoother transitions between images might offer the fluidity of duration by showing us what happens between the images (where the action is in comics), digital poster

Henrik Drescher (2001) *Turbulence.* San Francisco: Chronicle
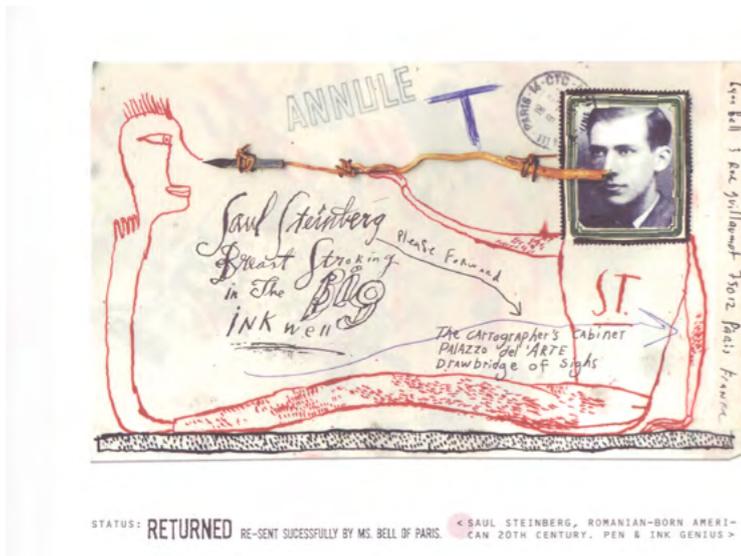
Henrik Drescher (2004) *Postal Seance,* book page.

sites such as those provided by CBS Outdoor and Clear Channel do not (widely) encourage the choices borne of free will in the same way as these two books. Hughes and Klimowski offer a lesson in communication that we as viewers navigate, which the touch screen navigation of mobile devices may be better able to replicate. The use of gesture recognition and touch screens within digital poster sites offers us the possibility of combining fluidity with choice, but at this stage they characterise the viewer as a consumer, which the reader of these two books isn't limited to. As the technology develops, the availability of choice is complicated by the precise categorisation of the audience enabled by incorporating facial recognition software within digital poster sites. These can assess us on the basis of features outside of our control to offer us gender-specific messages, raising the question of whether choice in response to stimulus (that constitutes free will) is limited if we're being offered increasingly narrow options to choose from. The book's technological limitations in this regard could be seen as more respectful; the book does not have the capacity to monetise our free will in the same way that app or web-based content can, books don't use tracking cookies to observe our behaviour.

Spanning the gaps

Acknowledging the viewer's abilities and role in communication is a theme that reappears when examining Henrik Drescher's book *Turbulence* (2001). The book is a collection of sketchbook excerpts, so the links between the majority of pages aren't causal in the same way as those between images in *Horace Dorlan*. They don't show scenes linked in time as a sequence to the extent that *Horace Dorlan* does, and instead comprise a collection, or series.[1] The disjuncture between the images in *Turbulence* corresponds to the 'gaps' implemented by graphic designer Tibor Kalman, who in the 1980s and 1990s used divergent text and image as a method for making communication harder won but grasped more tightly. Kalman stated:

> "…sometimes if you make things clear it's not as penetrating as if you leave gaps. The trick is to make sure the gaps are spannable" (Farrelly, 1998:12)

In order to span the gaps Drescher has employed subtle links across the series, such as the written snippets introducing Hindu mythology that serve to anchor the sketchbook fragments under a unifying theme, lasercut

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1 This description runs contrary to the use of the same terms by Keith Smith in his thorough and insightful *Structure of the Visual Book*. Smith does suggest that it is more important recognise the distinction between the two than to quibble over the misapplication of terms (Smith 1996:106-7).

pages acting as chapter breaks, and smoother sequences featuring a man with a boat. These elements give an identifiable structure to the book, and such rhythms within the series are comparable to the mnemonic that Peter Storkerson (2006) writes of in *Communication Research: Theory, Empirical Studies, and Results*. He argues that such patterns (as found in songs and poems) help us to remember things even if we don't understand them at the time, such as the lateral ruminations of Drescher's sketchbook. Not only that, but if we persevere and *do* draw a narrative interpretation from the collection of images and text we remember the meaning more successfully. Storkerson suggests that "by making a learning task more difficult, learning is slower, but what is learned is better retained" (Storkerson 2006:177). By making the images and text cryptic Drescher gives us a lot of work to do, but the task is surmountable and made compelling by the visual richness of his visceral images. If Storkerson's findings are accepted the benefit of this approach is that it extends the temporal experience for the viewer by exercising their cognitive functions.

The role the viewer plays in creating the narrative or recognising the rhythms in Storkerson's experiments is useful to note here, as it might work to alleviate some of the concerns raised by Fredric Jameson regarding the fragmentation of time being a feature of postmodernism and its cultural forms (Jameson, 1985). Furthermore,

exploring Jameson's ideas in turn allows us to reflect upon how illustration might be a useful cultural form to consider whilst formulating definitions of different epochs, given that different ways of conceptualising and experiencing time have been used to define the different periods such as modernism, postmodernism, and attempts to characterise the present. In brief, Jameson laments postmodernism's focus on quotations and references that don't go any further than mimicking the surface of past forms – they have none of the wit or understanding of parody, and are therefore limited to pastiche. This transforms history into a resource to be ransacked and consumed, rendering it a selection of unlinked moments. The impact of this is that capitalist thought triumphs by emptying out any troublesome political meaning the work may have and instead making it available for painless consumption without commentary, much like the adoption of propaganda styling within advertising. And yet despite the lack of connection with continuous historical time, Jameson defines the postmodern cucltural form as a temporal one. It seems from the examples he discusses that we can only recognise the fragmented form in sequential works where the fragments are gathered together to emphasise their discontinuity Self-published collections of sketchbook snippets produced by illustrators gives us examples of this within contemporary practice, the prevalence of zines at graphic arts fairs being a case in point. Whilst these are commendable for their

entrepreneurial spirit, the lack of organising principle (such as an identifiable theme) in some creates products with unspannable gaps, which raises questions as to their impact upon the viewer's experience and upon the industry as Lawrence Zeegen's agitated response to the *Pick Me Up* fair of 2012 acknowledges (Zeegen 2012).

 Drescher's *Turbulence* can also be viewed as an example of the fragmentation of time that Jameson writes of, and how both Drescher and his audience have compiled a collection of fragments is politically important, if we consider the dulling effect of fragmentation upon subversive content (or *any* contextually-relevant content, for that matter), which in turn would diminish the variety of illustration with repercussions for how it relates to its audience. Jameson uses Lacan's understanding of schizophrenia as a disorder of language to explain his characterisation of cultural forms as temporal, and is scrupulous in outlining his use of the term as a purely cultural proposition. Lacan uses a structuralist understanding of language to explain that the schizophrenic's dislocated sentences are broken down into the individual units (signifiers) they are built from, which prohibits the experience of the flow of the sentence, of language as something with a past and future. The effect of this on the schizophrenic, as Jameson summarises, is that the disjointed signifiers become frighteningly material, in that they become literal. This experience

might sound familiar to the viewer faced with an overly complex visual sequence, whose reading of it is limited to a formal analysis of the illustrations as the gaps are too large to be spanned. Or the collection of unrelated, unexplained works in a zine that become visual noise when divorced from purpose. But Drescher has used visual methods (structure, order, and visual relationships between images) combined with text to span the gaps and make the book a more coherent entity, and in light of Storkerson's findings we viewers make an effort to use narrative to formulate a meaningful reading from what is presented. It is a challenge, but we can use narrative to span the gaps, with enough signposts from Drescher. So all might not be lost in the way that Jameson foretold, for even when faced with fragments we are skilled enough to think the fluidity of duration from a collection of unitised parts. Furthermore, the use of fragments with spannable gaps allows us as viewers to be flexible and dictate our experience of time. Therefore these examples from illustration can be used to support a case for us not being limited by the capitalist thought of postmodernism, and provide respite from modernism's measured and strictly governed timetables where our time is assigned a value by our employers and thoroughly tangled up with social class.

Form, function and process

Time therefore is of direct *and* wider relevance to the viewer of illustration; how such work reaches the viewer is worth considering in light of the issues discussed so far – namely, the temporal work's relationship with the viewer. Presenting a temporal experience that can meet the viewer on their terms and at a time of their choosing acknowledges the symbiotic relationship between illustration and viewer, and the examples discussed have all utilised the book as a circulating vehicle to do so. The use of physical, crafted, three-dimensional forms to circulate illustration may be viewed as anachronistic in light of Grant Kester's comments regarding the rise of work where the process by which the work comes about *is* the work:

> "…there is a shift towards participatory, process-based experience, and away from what I'd describe as a 'textual' mode of production in which the artist fashions an object or event that is subsequently presented to the viewer for decoding"
> (Stott & Kester, 2006:45)

However, working in such a way and deliberately avoiding the production of objects and their problematic implications (as described by Hal Foster in his essay *Chat Rooms,* 2004), the artist can make work that could be missed by the viewer, leaving them bewildered. Whereas

by embracing objects (such as the book form) to circulate their work, haven't the illustrators discussed here created a "participatory, process-based experience"? The productive role of these old media objects might go some way to addressing the problems arising from the uneasy relationship between process and object in work featured in discussions of art critic and curator Nicolas Bourriaud's book *Relational Aesthetics* (Bourriaud, 2002), most notably in the exchange between Claire Bishop and Liam Gillick within the journal *October.* Of relevance here was Bishop's account of a rather disappointing and confusing experience when visiting a time-based processual piece of work (Rirkrit Tiravanija's soup kitchen *Untitled: Free*) when there was no activity taking place (Bishop, 2004; Gillick, 2006). The relevant aspect of this was the mistaking of objects (leftover rubbish from the soup kitchen) for the social relations that constituted the work. This is curious for the fact that none of the illustration examples discussed here allow the viewer to miss the work in such a way, and it is precisely because they have presented the viewer with an object (a generous and desirable one at that) that the work can perform its processes directly in front of the viewer, or itself be performed by the viewer and therefore offer a temporal experience. It is not solely a record of something happening elsewhere at another time. An example of how documentation can become new pieces of work all allowing the viewer a way into a geographically- and temporally-specific piece of work

Helene Pertl (2011) *The Case* detail showing the
book's disintegration. Penryn: Atlantic Press

is Joe Magee's time-lapse film and exhibition catalogue showing the development (or rather 'decomposition') of a wall-based image in the 2009 exhibition *Humming Paradise* as visitors bought and removed sections of it (Magee, 2009). Magee offers us different yet parallel pieces of work that adequately reflect the exhibited work's temporal qualities by using an appropriate medium.

Helene Pertl's book *The Case* (2011) marries form and content in a symbiotic relationship to go one step further and offer the viewer of a circulating object the contributory role available within the exhibition space that eludes the viewer of Magee's film and catalogue. By choosing an unstable binding to sew its three printed sections together Pertl has produced a form that has a lifespan to mirror its contents. It is a quietly violent book, a catastrophe made poetic by presenting it as a collection of fragmented, hallucinatory texts and carefully observed drawings of banana skins, which are sprawled and contorted in wildly uncomfortable positions. In contrast to the previous examples the fragments don't add up to a coherent whole. The written passages flicker between past and present tense, but don't flow smoothly from one to the other. They seem to be confused and conflated, which is reflected in the relationship between text and image. These paired elements remain in parallel but never fully articulated into a single message, and here the staccato sequence of carefully observed details echoes Jameson's

heightened sensations as a result of the breakdown of the whole. The result of all of this is that the book takes on the character of the indecipherable trauma within, which is ably demonstrated at the same time through the disintegration of the form used to present it. In this example, then, fragmentation has a purpose. What is noticeable about the book's organic lifespan being exploited to support its meaning is that it differs from the decay (through obsolescence, for example) of digital data. The reader is complicit in the destruction by handling the book, creating an overlap between their and the book's lived time.

Creativity dialogue

The lived time of the viewer and their actions within the work are central to the *Evil Twins: Haunted House* installation by Container and Simon Husslein, and gives the work its sequence and duration. Here, visitors were invited to enter a labyrinthine construction containing various illustrated interludes through a portal under a desk. Container's Luise Vormittag describes it as "a narrative environment where visitors were physically and psychologically immersed", and used bewildering changes of scale and darkness to achieve this (Vormittag, 2012). The experiential aspect of this work was central to the project's play on fiction becoming real, and grew in importance as Container realised they had facilitated dialogue amongst the disconcerted visitors. They

Container (2008) photograph documenting *The Evil Twins: Haunted House* [exhibition] London

developed this aspect of the work by building events into the exhibition that encouraged such exchanges, such as tea parties and a confessional activity. Container have pursued this interest since, with their current project in conjunction with Vital Arts hinging upon dialogue and collaboration, thus bringing the social relationships so important to Bourriaud into the making of the work, which also finds a communicative role for the object.

Digital poster sites aren't always successful in using the form in a manner that is sensitive to and enhances the content, whereas Pertl's and Container's work uses a form that requires negotiation by the viewer as a constituent part of the content. This allows the viewer to devise their own meaning from the relationships between signs, and both *The Case* and *Haunted House* involve the embodied viewer travelling through time and space to encounter signs. And if we pause for a moment to look outwards at what other disciplines do with these elements it becomes a rather contrary activity. In his catalogue essay for the Tate's triennial of 2009 entitled *Altermodern,* its curator Nicolas Bourriaud comments on how signs are transported by artists within their work. This is of note to Bourriaud as artists moving through time and space to borrow signs differentiates altermodern time (the time we live in now) from the previous period (postmodern time) as Fredric Jameson described it. This is meant to have returned history to us, in the form of a continent

that can be traversed, although how it differs from pastiche's borrowed signs is elusive (Bourriaud, 2009).

And yet the viewer is still fixed in time; they do not participate in the time travel or geographical roaming of the altermodern sign. It appears that Pertl's book and Container's installation offer more of a temporal experience to the viewer than the works discussed by Bourriaud, as it is the viewer moving through space and time to compile signs rather than the artist. For Bourriaud, the line constituting the journey of the artwork is as important as the points along its length, but for the viewer intersecting with the journey at these unique points an overview of the journey needs to be made accessible for the work to be comprehensible – much like Magee's delivery of numerous ways to visualise this and the viewer undertaking the journey within Container's narrative environment. Illustration has provided examples that could have complicated Bourriaud's formulation of altermodern time; if altermodernism can be characterised by multiple temporalities (as Bourriaud suggests) it follows the examples from illustration that instead offer an experience of this to the viewer. Whilst altermodernism may not have caught on entirely, it is telling that illustration wasn't factored into the deliberations. But we won't be in a position to contribute to the discussion of how our understanding of time defines this period without adequate scrutiny of such

work within illustration and raising awareness of these examples amongst a wider audience. Scrutinising and articulating the methods and principles used equips illustrators for pushing the perceived boundaries of illustration *and* creating provocative pieces of work that extend the debate surrounding the time we live in.

Valuable practice

The lesson we need to draw from this examination of just one facet of illustration and the issues arising when we scratch the surface is that illustrators need to articulate their understanding of how illustration operates in order to be given any opportunity to contribute to broader cultural discussions. Illustration has a great deal to offer in this regard, by virtue of its close relationship with the audience as we have seen here. As a mirror of the society that it speaks to and on behalf of, illustration is arguably a valuable practice to consider alongside more respected disciplines. And if you're of the persuasion that mass communication doesn't just reflect but shapes our lives (and illustration is part of that) it puts even more power in the hands of illustrators and gives us more reason to examine their work. However, in order for this to become feasible, the examples that form the basis of our arguments need to be better represented. It isn't always appropriate to judge the cover without the book, and therefore we need to develop more appropriate ways

of representing temporally complex, three-dimensionally installed and dialogical aspects of illustration in order for their purpose and efficacy to be evaluated alongside the visual qualities of the work. Otherwise they are likely to be viewed as surface alone, Jameson's easily-consumed, non-threatening pastiche, if the context that contributes to its depth is omitted. This can diminish any political tendencies the work may have, which has implications for the numerous and varied self-directed projects that extend the field. If illustrations are to be shown out of context in order to promote a project to a wider audience (as Poynor 2012 notes is all too prevalent) one option is to pursue the lessons championed earlier concerning the temporal accomplishments of books. There is also a need to explore the strengths of screen-based work in this regard; from film to recent developments in augmented reality there are a number of avenues to explore that are suited to representing the experiential and dialogical aspects of work such as Container's. Whilst doing so we need to identify and bear in mind the central principles of illustration so that we are aware of and can tackle questions that arise regarding the accessibility of technology.

Breakthroughs in technology that focus on touch, movement and the affective qualities of communication offer encouraging steps towards communication that responds to the specificity of each audience member, but ought not to overshadow illustration's achievements

to date with their dazzling newness. Illustrators are already accomplished at doing this using analogue forms, as demonstrated within this article. But as these developments become more widespread a number of possible outcomes are created; that the understanding and demand for this aspect of communication increases with its familiarity, that illustrators have useful cross-disciplinary skills that help to expand another avenue of employment as the traditional marketplace changes beyond recognition, and that illustrators may ask the right questions in order to make technology-dependent communications accessible. Using these same skills illustrators may wish to adopt a deliberately oppositional stance. All of these options require further discussion based on examples, and all show illustration to have a broad and healthy future that isn't confined to what Zeegen (2012) characterised in recent commentary as the cul-de-sac of a craft-based cottage industry.

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David Hughes (2009) scan of original artwork for *Walking the Dog.* London: Random House.

Andrzej Klimowski (2007) spread from *Horace Dorlan.* London: Faber & Faber.

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Container (2008) photograph documenting *The Evil Twins: Haunted House* [exhibition] London