

FOREWORD

Reiterated in Wendy Coates-Smith's brief survey at the beginning of this book is the compelling argument that the hardest test for an artist is to work in the field of reportage and documentary illustration. The demand for strong drawing skills, and a clear awareness that the form of the reporting must emerge out of the content witnessed, appear the keys to success. It is also true that the discipline has, in the past, come in for criticism for recording visual appearances and incident without identifying the moral and social issues which underlie many of the subjects reported upon.

This Forum brings together a diversity of approaches, with subject matter ranging from political, social, and environmental issues, to urban landscape and the world of music and entertainment. Each speaker's practice will provide insight into the scope of possibilities for visual journalism that arise from the content chosen, and how the first-hand witnessing of subject matter is graphically translated and documented for its intended audience.

A statement by Anna Cattermole, from her recent reportage exhibition at The National Maritime Museum in Falmouth, captures one approach '*A drawing cannot record the "real" like a photograph can, but working only while the subject is present has become my way of truthfully documenting what I see.*' In contrast, artists like Sue Coe clearly like to take some of their directly witnessed drawings back into the studio where further contemplation, adaptation and composition serve to amplify issues of critical importance.

Steve Braund

Course Coordinator

MA Illustration: Authorial Practice

MA Illustration: Authorial Practice presents



THE REPORTAGE AND DOCUMENTARY FORUM

Chaired by Gary Embury

with guest speakers

Sue Coe

Anne Howeson

Lucinda Rogers

Fumio Obata

Jenny Soep

Anna Cattermole

Including the Falmouth Reportage Competition results
announced by Nigel Owen, Head of Illustration

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Contents

<i>Acknowledgements</i>	7
<i>Reportage Illustration in a Contemporary Context: A Brief Survey by Wendy Coates-Smith</i>	9
<i>Thoughts from the Chair: Gary Embury</i>	13
<i>Thoughts from the Speakers</i>	
<i>Jenny Soep</i>	16
<i>Fumio Obata</i>	18
<i>Anne Howeson</i>	20
<i>Lucinda Rogers</i>	22
<i>Sue Coe</i>	24
<i>Illustrations</i>	25
<i>Index of Illustrations</i>	35
<i>Reportage Drawing: An Essay by Anna Cattermole</i>	37
<i>Biographies</i>	44
<i>Links</i>	48

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Reportage Illustration in a Contemporary Context

A brief survey by Wendy Coates-Smith

By the time Paul Hogarth published his book *The Artist as Reporter* in 1967 he had been an active 'artist reporter' for over 40 years. His book describes the origins, history and practice of the 'documentary tradition' in a way that invites the broadest and most creative responses to what has remained from the earliest times 'an artist's greatest challenge'.

David Driver, former Head of Design at *The Times*, defines it in the following way:

'Reportage is the most difficult form of illustration, because it involves everything: observing, being able to draw people, working with moving figures, focusing on particular incidents, having a strong graphic sense, and being able to tell a story.'

In a striking example he tells of his experience of commissioning Ralph Steadman for *The Radio Times* in the nineteen seventies:

'Test cricket against the Australians is notorious for aggressive play and tactics, rarely is this conveyed in photography, and on television the moment is short lived. To celebrate coverage of the Jubilee Test in 1977, The Radio Times sent Ralph Steadman ahead of the home Test to Australia to draw the events around the Centenary match in Melbourne. As travel funding at the BBC was tight, he obtained a cheap student rate ticket.

'Australia had the most powerful team in the world, fast bowlers Dennis Lillee and Geoff Thomson were the scourge of batsmen, they were frighteningly fast, the audience would be chanting "lil-lee... lil-lee... kill... kill..." and there was blood. As England's cerebral captain Mike Brearley commented, "It's not easy to bat when people are baying for your blood."

This seemed ideal for Ralph Steadman's reportage skills, and he produced a powerful set of observations. The Australian team were very impressed with the coverage and bought them. However the Radio Times followers were hostile, it was simply "not cricket".'

Paul Hogarth born Kendal 1917, his British contemporary Ronald Searle born Cambridge 1920, and Americans Robert Weaver born Pittsburgh 1924 and Ben Shahn born Lithuania 1898 were among those who created a refreshing alternative approach for the commissioning of reportage for editorial illustration and corporate advertising. The pages of *Fortune*, *Holiday*, *Sports Illustrated*, *Esquire* and *Playboy* reflected a break with the painterly precedents set by Andrew Wyeth and the mythologised vision of American life offered by Norman Rockwell.

Weaver was to have a lasting influence on editorial illustration as an innovator whose experiments with the use of the editorial page conveyed sophisticated awareness of multiple viewpoints and the ambiguities of human perception for works of fiction and non-fiction. Teaching at The School of Visual Arts in New York allowed him to challenge the assumptions of the student reporter. Interviewed by *American Artist* in 1959, Weaver spoke critically of the then popular trend in fine art toward abstract expressionism:

'On the simplest level it is an incredible oversight on the part of the artist that he neglects to use his eyes. A true avant-garde might today proclaim the return of subject matter! In my own teaching I am trying to remedy this deficiency by ordering students out onto the streets with sketchpads. Once the initial shock of life wears off the student can begin to discover the magnitude of the world.'

Hogarth's journeys to record post war civil engineering and reconstruction projects in China and Europe led eventually to his recording the experience of travel itself. After illustrating two books as a result of travelling in the company of Brendan Behan to Ireland and New York, he devised a project to illustrate every location used by Graham Greene in his fiction. The resulting book, entitled *Graham Greene Country* is the ambitious, perhaps natural outcome of having illustrated all Greene's book covers in Penguin editions where the

space for images was necessarily confined. Greene confessed himself awed by the feat.

In the case of Searle, his period as a prisoner of the Japanese provided the impulse for his witness reportage – itself an experience that drove his social commentary and satire, and there are much-cited examples of this in his depictions of English schoolgirls as they appeared in his St Trinian's cartoons.

One established war artist who is also a contemporary reportage illustrator is Matthew Cook who covered conflicts in Iraq and Afghanistan for *The Times* in the mid-nineties as well as providing a series of drawings and paintings to follow the life of the newspaper before it moved to new premises in 1996.

Another, Lucinda Rogers, has drawn celebrity chefs for the pages of *The Independent* and explored the public spaces of the V & A Museum where her commission required her to describe the visitor experience for the pages of their Annual Report. As with Christopher Corr she uses her own travels to create works for exhibition – free of commissioning constraints. Compulsive traveller Christopher Corr has always drawn on location and the portfolios that led to exhibitions and advertising projects are recognisably the descendants of those reporters of an earlier age. Now a younger generation is developing a new approach to recording the everyday.

Before his gathering fame through the pages of *Arkle News* the day to day street diaries of Peter Arkle might have seemed an isolated, slightly eccentric phenomenon. Derived from a schoolboy exercise begun in a Scottish classroom and destined to be unread by a wider audience, a long stint illustrating for the *Big Issue* led to something more substantial in New York, where art directors found the intense but apparently inconsequential private world he shared with his readers, a mode of communication right for a new generation.

What these all have in common is acceptance of challenge in describing the world around them through research and drawing. In an age of mobile phones with camera and video facilities drawing is being used to express something more universal yet highly personal. The use of photography may be easily discerned in the work of Olivier Kugler who tells us he has drawn on the spot but now works

from his own photography. Does this matter? Kugler is clear-eyed about this:

'I am inspired by the world around me, particularly the simple, banal things that are often overlooked, but I am also interested in photojournalism. In the future I see myself returning to observational drawing. There is something about drawing, a certain intimacy with your subject matter that can't be achieved with a camera.'

A contemporary reportage artist much admired by Searle is Sue Coe. I showed him her work in the book, *Dead Meat*, published in 1995 by Four Walls Eight Windows. Her experience had been first hand, drawing in innumerable abattoir on the killing floor. She had been allowed to make drawings – but not use a camera. Her working method involved enormous amounts of time planning itineraries for drawing opportunities in meat processing plants and abattoir, and by various means negotiating to gain access to these mostly hidden places through sympathetic contacts. Then given access, she had to deal with the noise, the smell and the heat of the killing floor. The project entailed six years of gruelling travel and harrowing experiences and combined informed research of the work of the butcher, with drawing on site, observing the reality of killing large and small animals in an exhausting and de-humanising momentum of continual slaughter. The synthesis of all this may be seen in her studio based studies which reveal her emotional and intellectual response to what she has seen and drawn – engagement to compel understanding and compassion.

For Coe it is a mission and her status as a social/political artist reporter has enabled her to become a passionate activist in support of the Animal Rights movement. Lecturing about her work and the subject of Animal Rights on many college campuses, she and her fellow activists have driven changes to the law on the treatment of animals in many States supported by an international movement that sees connection between abused animals and people.

The notion of a detached reportage artist drifting through life without conviction is surely wrong. For reportage drawing has often, perhaps surprisingly, led to radical change for the field of drawing and illustration as a whole.

Thoughts from the Chair

by Gary Embury

Drawing is currently undergoing a renaissance in the disciplines of fine art, applied art, graphic design and illustration. There appears to be a drawing zeitgeist taking place in art schools and evidence of a particular interest in documentary drawing and reportage.

More recently the phenomenon, known as 'on the spot' sketching has received much attention particularly through Gabriel Campanario and the 'Urban Sketchers' movement. Many of these artists draw everyday scenes in cafés, people on the subway, architecture and cityscapes. They publish their work online through blogs and social media. Conferences and symposia are held internationally with keynote speakers and master classes, and thousands of artists in many countries now participate in drawing. This communal, global participatory activity probably wouldn't have happened without the development of social networks and online activity.

The drawing of everyday scenes and situations in an objective way is a very different discipline to the much more dynamic and proactive activity of drawn visual journalism, which aligns itself more closely to photojournalism and the visual essay. Illustrators such as Olivier Kugler in effect work as journalists, interviewing, sketching and photographing their subjects, often compositing and interpreting the visual, aural and textual material in a layered interpretive way. Much of the narrative and commentary finds its way to the published artwork through annotated notes and transcribed conversations.

In the preface to *The Decisive Moment* - Cartier-Bresson's 1952 book of 126 photographs - Bresson reflects on the '*fractions of a second of the significance of an event.*' Interestingly the original title of the book, *À la Sauvette* translated into English literally means 'images on the run'.



The Indecisive moment may in many ways describe more accurately the practice of reportage drawing, which often captures minutes or hours rather than seconds. However, a purely visual descriptive approach to drawn reportage may not be enough to expose underlying issues inherent in subjects or locations. Work not made necessarily on the spot may be more effective at showing and exposing underlying social and moral issues. Drawn Reportage, Documentary illustration, reportorial drawing or visual journalism all describe the practice of the 'artist as reporter', author, or subject as storyteller and doesn't just rely on direct 'on the spot' observational drawing.

Drawn reportage and documentary illustration is increasingly relevant today especially when one considers the rise and ubiquity of citizen journalism. Practitioners are making self-initiated work, authorially, self-publishing or proactively finding a commercial context for their work.

There has in recent years been a notable rise in publicity on and offline concerning drawing and reportorial projects. However, Reportage artists need to take advantage of the opportunities digital media can offer by considering new directions in the way work is produced, recorded and distributed. Inspiration can be taken from the way in which photojournalists and documentary filmmakers are using the 'Meta Image' creating multiplatform projects to tell their stories and reach new audiences.

Is this the beginning of a new era of drawn visual journalism, or, considering the ubiquity of mobile phones and cameras, just an offshoot or parallel strand of citizen journalism, and if so, what are our responsibilities as producers and consumers of this material?

Drawing the Experience, Music (and other things)

by Jenny Soep

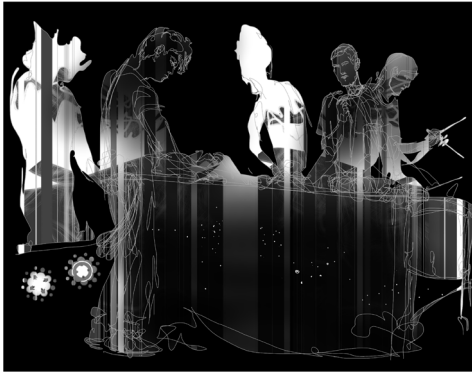
Souvenir, noun: (keepsake: from event) (to remember)

It's that 5D experience. The thoughts inside your head, what you hear from the people behind you, beside and to the front, how you emotionally feel in response to the music, how you *physically* feel as the beats reverberate in your body along with the warmth and excitement of a thousand other revelers who have come to experience the same event. (Be responsible to the audience around you – try to add to their experience rather than detract.) Write down lyrics sung, or banter from the crowd, anchor this fleeting moment to a date and time.

Try to creatively document a situation that is difficult to document. Attempt to draw Modest Mouse in the pissing rain at an outdoor festival where all you're left with are some shadowy representations and the sediment of pencil. Draw in the mosh pit when everyone is getting funky to Prince, or perhaps improvise when a plastic cup of merlot hurls through space from the crowd to come splashing down all over your depiction of Björk. Utilise the unexpected while creating an artwork evocative of the time-frame it was created in.

However, it's not just about capturing a moment, it's also the before and after, the nuts and bolts that sustain you as an artist.

Before you draw an event, plan the logistics, contact the musicians/performers, scout the location, find a good spot to draw from, experiment with different papers and materials until you find something that helps you draw as fluidly as the subject you're



depicting. (Always have spares when you're documenting in case you run out. If you have an iPad, make sure it's 100% charged, plus have a spare battery.)

Draw every day to keep up your skills – after all, you only have a short period of time to maximise on your experience – and constantly think of how you can make enough money at what you do to support your artistic pursuit.

Afterwards, it's about follow up, getting your work published or online immediately after the event with hash tags, on Facebook, Instagram, Twitter, Tumblr, Flickr etc. Email your image(s) to the musicians and to everyone you got in touch with beforehand, and get them to link back to you. Also edit properly so that you have at least one high resolution version that can be made into prints. Keep updating your portfolio, have exhibitions, engage in other drawing projects to keep yourself refreshed, build up your contacts and keep them informed. Respect your talents.

Whatever you choose to document, just learn about your subject matter, get the drawing skills necessary in capturing it, and find the platforms for it to be appreciated and paid for. Whether it's rehearsals, amateurs, your friends, your family, a visual diary – just keep drawing from life, let that be your ritual, your discipline, so you can truly enjoy and get the most out of whatever moment you wish to draw.

See <http://livemusicexchange.org/blog/drawing-livemusic-a-different-kind-of-listening-jenny-soep/> for more tips and examples. Includes pretty pictures.

My Reasons to Document

by Fumio Obata

Every country has its own visual culture that is well tied in with the country's history and religion. I come from the far-east where the visual culture has developed differently from the ones in Europe. The reason why I started drawing is that I loved Manga comics so much and I have many friends who also became interested in visual art because of Manga and Anime. Those two have such presence in my country that you would find things related to them anywhere you go.

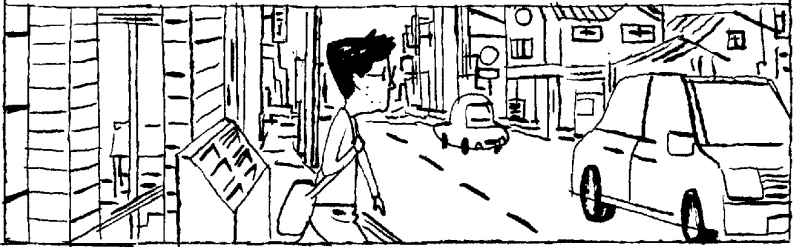
It was inevitable after joining art schools in the UK that I struggled to adjust my approaches and styles of drawing. I simply didn't share the same visual culture with the fellow students and tutors on the course. Strangely during all this time what impressed me was the importance of communication to avoid prejudices. And I liked Nick Broomfield and Michael Moore's documentary films more than Hockney, Warhol and talking about the next Turner prize winner.

I loved Nick Broomfield's approaches and his subject matters and also Louis Theroux's humour and spontaneity. These filmmakers were entering into the worlds which they were not so familiar with and opened a door for us to new knowledge. It was something that I could easily relate to from my own perspective as a foreigner.

It was during late 1990's that documentary films were gaining the recognition and status of today but it taught me the theme can be more important than visual aesthetics and beautiful images without losing much of makers' personalities. This spirit was also something that I could find in Manga comics in which the authors express themselves in stories more than inventing their own styles of illustration.

For those reasons I believe we should think more carefully about what we look for within a piece of artwork. Is it a pure beauty, conceptual message, pictorial advancement or just a time-killing entertainment? I value all of these but I also add knowledge and information in the list. For many centuries paintings documented history for us before Photography was invented. Cave paintings came before writings. Drawing can still function as a potent recorder of our lives and world that can also provide a space for the makers' artistic expression.

Last year's earthquake and tsunami left more than 38,000 people either killed or missing in here. I heard it was the highest number in total par town.



However I became fully aware of it due to the triple disaster which struck the northern coast of Japan back in March 2011. When a disaster of this multitude takes place with nuclear reactors going out of control, we get confronted by a big question- what art can do to help in a very practical sense. Artwork doesn't provide food, shelter and stop radiation contaminating the land. But when it all started I picked up my pencil and began recording whatever I could lay my hands on. Unfortunately my documentation still goes on after nearly 3 years passed and I'm still searching for what I can tell in response to such extreme incidents.

Thoughts on Reportage & Documentary Illustration

by Anne Howeson

Perhaps I'm an imposter. If the definition of a reportage artist is to document and record a 'newsworthy item' then it doesn't really describe me. There's an element of the visual journalist in my outlook and the idea of recording directly from life is important, but I'm not so interested in documenting dramatic events.

Working from life is mesmerising - it reminds me of meditation. I love to draw outside, especially in the summer months, in a garden or a landscape. How delicious to forget yourself for a while, and experience a sense of 'flow' through the sheer pleasure of focusing. I suspect this feeling of 'being in your element' is shared by all reportage artists.

A good subject, in my opinion, is a place or a person of no special attraction or obvious interest - whose hidden beauty or mystery I try to evoke. As Sir John Tavener said recently, shortly before he died, beauty and joy need a higher profile. To look at the 'ordinary' in place, situation or person is an important starting point, because when you observe carefully and hard enough, the unexpected emerges.

Last summer I held a master class with Topolski Studio and asked students to look closely at the faces of people travelling alone on the Underground. I hoped they'd be astonished by the variety and uniqueness of each person sitting surrounded by strangers, and experience the extraordinary in the everyday. I'm always moved and inspired by these Metropolitan travellers, suspended in time.



In addition to reporting directly from life, I asked them to draw an incident seen on the Underground - from memory - because I believe memory is a key to the imagination. This is a difficult exercise, possibly the opposite of documentary and reportage drawing, but I think it can enhance and strengthen these practices.

My last two projects have been about 'place'. The first, *Remember Me* at the Guardian Media, was a kind of document about the changing and regenerating area of Kings Cross, commemorating, recording and sometimes reinventing the buildings - which became like personalities to me (although the pictures themselves had no people in them).

The second is an ongoing series of drawings called *The Present in the Past*, which started from a collaboration with the Museum of London, responding to earlier artists' prints and drawings about King's Cross and St Pancras. I appropriate and subvert the originals, doing reportage drawing as research for some of the figures, while inventing and developing others from original sources.

Perhaps the best way to describe this new series is 'Fictional Documentary'.

Reportage & Documentary Drawing

by Lucinda Rogers

At night in a closed-off area of the former World Trade Centre site standing to draw sleeping firemen on small camp beds before they woke up, I realised I was 'reporting' in a way that could only be done using drawing. Photography had been banned on the site for some reason and drawing was the only way to record unique scenes during the clearing operation in the months after September 11th 2001, giving an unusual urgency to the task.

When I see something interesting for the first time I often feel the same sort of urgency to put it down on paper. It might be something I see only very briefly, like through the window of a moving car, but it makes an imprint on my mind's eye. I note down the location of these sightings with a three second sketch. After that the task becomes practical: checking the weather, choosing materials, finding somewhere to sit and then hoping that I will be able to make the drawing convey that first impression.

Sometimes a place is too crammed with stimulation and I'm overwhelmed and can't decide how to narrow it down to a handful of pictures in a limited time. This happened in Marrakech where in just one small street market there are incredible numbers of different happenings, colours, textures, shapes and characters, and where each person's stall or patch has been laid out to attract the customer, as if demanding to be drawn. I sometimes take photographs to remember things by (not to draw from) but it feels too easy. The photo that you bring home rarely has the same resonance as a drawing that carries with it memories of the time spent sitting in a place and absorbing it.

Reportage drawing remains a very important practice, especially now when so many people are capturing everything digitally and producing billions of images. As drawers we need to convey the more subjective, contemplative views of the world. We can't record split-second moments like riots and goals but we can use drawing to document the aftermath, the things that happen in a slower way, the out-of-sight places or the things that deserve more careful observation. I think that ideally the artist gains deeper understanding through documentary drawing and passes this on to the viewer.



Selected Comments by Sue Coe

Sue Coe makes artwork that is challenging: it educates, influences and she hopes, will inspire change. Coe has said that she doesn't think it is politics as such which has driven her art, so much as a sense of injustice, and the idea that art can be used to speak for those that cannot.

In an interview for 3x3 magazine, Coe described her practice stating that:

'It starts with direct seeing of some event, that is disturbing, and needs the light of day to shine on it, or an attempt at illumination, such as the most obvious weapons of mass destruction, like factory farming, and poverty – so much is concealed in this culture, so it is my trying to find out the information about these subjects. The images could stay in my mind for years, or minutes, before that scene is filtered through my memory to the paper. Around an image, I do a lot of research to make sure that the series of works is accurate; I tend to work sequentially, in a mode that I think of as reportage, or visual journalism. The work process is one of reminding myself, that content creates the form, not the other way around.'

In another interview Coe said that:

'The more you are yourself, the more confident and unique is your vision, but the more you deal with the reality of getting work published, the more you learn roads and different paths, to say what you want, and cunning ways to circumvent barriers, the stronger artist you will become.'

Asked for words of wisdom to young aspiring artists in an interview at Savannah College of Art and Design, Coe answered:

'The most important question is: the content of your work -- what can you show in art that is not shown? What is important to say at this time? What is your mission? What are you passionate about? Focus on being really good at drawing, the basis of everything, whether it be computer animation, or painting, if you can't draw, you can't think. No intelligent artist, no intelligent art.'



THE TIGER AND THE MAN. Illustration by the author. See also 'The Tiger and the Man' in the book 'The Tiger and the Man'.



I somehow
expect
you'll
find
me there...

Nobody's listening
Nobody's listening
Nobody's listening
Oh God
I miss
you



Wood things seem to happen to you ... and I would go to my own house alone & cold, that

Bonnie Prince Billy

What am I living for if not for you?

Damn McCarthy



Jenny Seep
29/05/2013

Final what about can
falling in the morning
with a wonderful day today

mean / McCarthy head violators that stayed up - in white with was (piano) (left) back - great part of the picture was suggest / these your might - damn this my long

was - I'm not really, please, want and find (piano) in your handstand - the your heart's your lips - for - in all - so think and I looking for a new - you

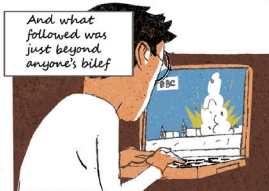
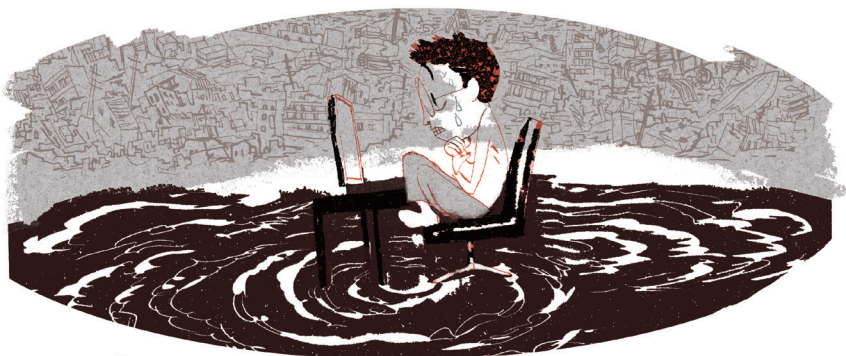




\$100
0015







And what followed was just beyond anyone's belief



Japan was plunged into a total chaos



I was in safety far and far away



Now 1 year on

Except the first year anniversary the media here rarely talk about it

There are other new things to talk about



It slips off my mind sometimes too

And that's when the devil tells me



... Unless it happens to you as well

People don't really care.

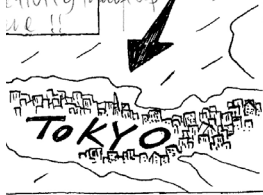
So why do you care?

Stop posing
Forget it

©Fumio Obata 2012

Some parts of Tokyo
also more of the
activity that's up
at !!

What were such a contamination? It
is the first case ever to take place
here in the capital!!



I still can't believe there
are nuclear particles
hidden in those beautiful
sceneries!





The sketch shows a plan view of the interior. There are pipes and a structure in the foreground. The sketch is done in pencil and watercolor. The overall color palette is dominated by greens and blues.

a pile of wood

a red plastic bag is hanging behind the tank

1/2 liter

11 JAN 68

Jack is shaping the next structural plate to a storage bin size, then at the end. The back edge of the plate needs to be completely flat with the rest of the plate. The sketch shows a plan view of the interior. There are pipes and a structure in the foreground. The sketch is done in pencil and watercolor. The overall color palette is dominated by greens and blues.

The sketch of the plate is changed slightly and position one of them. The sketch is done in pencil and watercolor. The overall color palette is dominated by greens and blues.

(b)

19 JAN 68

Phil Thompson connected the circuit to his 1/2 liter.

Index of Illustrations

<i>Barcelona</i> by Gary Embury	14
<i>Fuck Buttons drawn live</i> by Jenny Soep	17
<i>Internazionale Fukushima</i> by Fumio Obata	19
<i>King's Cross Station (detail)</i> by Anne Howeson	21
<i>'As Not Seen'</i> by Lucinda Rogers	23
<i>Sue Coe drawing a Tiger Play in the Sunderbans, on border of Bangladesh</i> by Sue Coe	25
<i>PJ Harvey, live ink drawing</i> by Jenny Soep	26
<i>Bonnie Prince Billy and Dawn McCarthy drawn live</i> by Jenny Soep	27
<i>14th Street subway booth</i> by Lucinda Rogers	28-29
<i>King's Cross Station</i> by Anne Howeson	30
<i>Bike Project</i> by Gary Embury	31
<i>Internazionale Fukushima</i> by Fumio Obata	32
<i>Internazionale Fukushima</i> by Fumio Obata	33
<i>Steaming the Planks</i> by Anna Cattermole	34
<i>The Perpetual Cup</i> by Anna Cattermole	36



-- for the breeder of the
Champion ridden hack

won by Jane Cooper the perpetual cup.

Reportage Drawing

by Anna Cattermole

'When people look at my pictures I want them to feel the way they do when they want to read a line of a poem twice.'

Robert Frank

(Greenough, p.53)

A few years ago, I saw a retrospective exhibition of Robert Frank's photographs. While there, I made notes in my sketchbook about how Frank's photographs told stories as documentary. Included in the exhibition were several less familiar works such as his unsolicited photo essay Switzerland: The Motherland, about the Landsgemeinde, (a form of democracy used in certain rural areas to elect authorities and decide community issues). Frank documented a potentially mundane story in the most poetic way. The meeting is a serious event with everyone from the community present. A normal documentary approach to this story would be to find an angle, either political or sensational, and show only this viewpoint. Frank chooses to document the crowd, the relationships between different generations, friends and family. By not taking an obvious journalistic angle on the story he reveals the heart of the community. Seeing these images made me question how obvious and literal a documentary narrative needs to be.

I left the exhibition realising that I wanted to do in my drawings what Frank does in his photographs, to document but not in a literal way. My drawings needed to make the audience question what it sees. They should suggest a theme or feeling by the way that they are composed and edited. A title and perhaps an occasional comment should be all the writing that is necessary. I wanted to

use the techniques Frank had used and which I had noted in my sketchbook to make my drawings more interesting and dynamic. He uses proximity and similarity to make associations within a single image or between groups of images. He composes his pictures with large flat areas of tone that give the eye somewhere to rest, and he uses repetition and sequence to achieve cohesion, for example the repetition of the American flags throughout his photo book, *The Americans*.

The question that the Frank exhibition and my conclusions from it raised in my mind was: how could I develop my drawing further so that I could tell the stories I witnessed? I had always made observational drawings. During my Illustration degree, I filled sketchbooks with drawings of people in cafes or at the local tea dance. My aptitude seemed to lie in drawing what I could see. But I struggled to draw from my imagination or to a brief. Auguste Rodin expressed something of what I felt:

'I tell you flatly, I am totally devoid of ideas when I have nothing to copy, but as soon as I see nature showing me shapes I find something worth saying – worth developing, even.'

(Knipe, p.142)

There was always a disparity between the practices we were taught at art school, such as brainstorming for ideas that would answer a brief, and my ability to draw them. I hated working from photographic reference as it made my drawings stiff, inaccurate and poorly observed. And because I found it so difficult to draw the images in my mind I stopped trying. Instead I drew symbols to represent things. I no longer drew real people as I had done in my sketchbooks; I drew two dots and a smile. Soon I had a whole vocabulary of symbols that I could draw without reference and in time to meet a deadline. I had found a way to work to commercial briefs and did so. But the work I did had no connection to the thing I had an aptitude to do and which I loved. At best it was an unsatisfactory compromise.

In his book *On Drawing* John Berger suggests three distinct ways in which artists draw:

'There are those which study and question the visible, those which put down and communicate ideas, and those done from memory...

In the first kind of drawing (at one time such drawings were appropriately called studies) the lines on the paper are traces left behind by the artists gaze, which is ceaselessly leaving, going out, interrogating the strangeness, the enigma, of what is before his eyes, however ordinary and everyday this may be...

In the second category of drawings the traffic, the transport goes in the opposite direction. It is now a question of bringing to the paper what is already in the mind's eye...often such drawings were sketches or working drawings for paintings. They bring together, they arrange, they set a scene. Since there is no direct interrogation of the visible, they are far more dependent upon the dominant visual language of their period...

Thirdly, there are the drawings done from memory. Many are notes jotted down for later use – a way of collecting and of keeping impressions and information...'

(Berger, On Drawing p.46)

When I read John Berger's thoughts on drawing, I understood why I found it so hard to complete the traditional illustration brief as I had been taught. My stimulation came from recording the world around me. I realised my strength lay in what Berger calls the first kind of drawing. I love to draw 'the visible'. The process of making an observed drawing or study forces an examination of what is before my eyes 'however ordinary and everyday this may be', and this is the essence of reportage. It is an account of an observed or documented act or event.

Subsequently, when I looked at the drawings of some well-known artists who worked in reportage, I realised that they combined in their work all three forms of drawing that Berger describes and did not confine themselves to observational drawing on location alone. So I looked at documentary and street photography in preference to the work of reportage artists because here, it seemed to me, I would find examples of reportage that was made only whilst on location, and it was observational drawing on location that I wanted to pursue.

Initially my research centred on photo-journalism from the Second

World War. At the time magazines like Picture Post used both photographs and drawings to illustrate their stories. This allowed me to analyse the different ways in which drawings and photographs functioned in telling a common narrative. From Roland Barthes I learnt that a photograph, unlike a drawing, is denoted; without a connoted message it cannot tell a story. A press photograph is different. Its treatment - the layout, text, titles and captions - give it a connoted message. A photograph depends upon the writing that accompanies it and the contexts in which it is seen to tell a story. In a drawing, however, the artist's mark-making and interpretation convey a narrative in addition to any narrative derived from the captions and titles that accompany it. I concluded that I wanted somehow to combine drawing's intrinsic ability to tell a story with a photograph's ability to capture a moment.

The photographer Henri Cartier-Bresson refers to 'the decisive moment', the instant during an event that captures its very essence. Often when I was drawing, a story would reveal itself. This was the 'decisive moment' that I had seen in photographs and that I wanted to capture in my drawings. I realise now how impossible a task I had set myself. I am not a camera. I cannot freeze time like a photograph, capture all the details of a story in a fraction of a second. But at the time I failed to understand what I was trying to do. I did not realise how profound was the influence photography had had on how I saw the world.

While I drew on location, I absorbed what was happening around me. Through drawing I was trying to document what I saw and to give some impression of what I heard, smelt or observed. When things happened, I wanted to blink and freeze a memory, recording not just the visual appearance of the moment but all the other details that make up human experience and our memory of it. I wanted to show my memories to others as drawings.

'What served in place of the photograph; before the camera's invention? The expected answer is the engraving, the drawing, the painting. The more revealing answer might be: memory. What photographs do out there in space was previously done within reflection.'

(Berger, About Looking p.50)

I have grown up with photographs in newspapers and magazines and with news stories on television. I cannot imagine a time before there was a 'photographic way of seeing'. I have experienced the world through photographs taken by other people. Images that show me the view from Mount Everest or the war in Iraq, places I have never been to and situations I will never see. I wonder how much of what I know of the world is a result of my own experiences and how much is a result of seeing photographs of someone else's experience. Of my childhood memories how many did I really remember and how many were from the photographs others took and the stories they told me about them. Our memories seem pale versions of the ones reflected in the photographic image.

'Photographs do not simply render reality - realistically. It is reality which is scrutinized, and evaluated, for its fidelity to photographs... Instead of just recording reality, photographs have become the norm for the way things appear to us, thereby changing the very idea of reality, and of realism.'

(Sontag, p.87)

Sontag describes how our lives are so saturated with photographic images that we rarely question how the 'photographic way of seeing' shapes how we perceive the world; how it shapes our memories and, as artists, how it shapes our visual language. The stories that I have wanted to communicate have been conceived within a 'photographic way of seeing'. I have tried to tell them as a photograph would, attempting to draw fast enough to capture the decisive moment. I have copied reality meticulously, hoping that the more accurate my drawings and the more similar to photographs they were, the more effectively they would tell a story. I hoped that accuracy would imbue my drawings with the qualities of truth and objectivity that we associate with a photograph. Now, having rejected these aims, I can see the intrinsic value of a drawn reportage account of an event.

There is no equivalent to the photographic decisive moment within observational drawing. Instead, a drawn account of an event captures time as we actually experience it. It is a record made over time, not a record of a fraction of a second. And my experience of time is, I think, the most valuable element to my reportage. As Sontag says:

'The photographed world stands in the same, essentially inaccurate relation to the real world as stills do to movies. Life is not about significant details, illuminated a flash, fixed forever. Photographs are.'

(Sontag, p.81)

The series of drawings, *From The Loft Floor* is an example of my recent practice which, I think, illustrates the points I wish to make. It documents the building of a 42 foot wooden sailing boat by Working Sail in a boatyard in Cornwall. The boat took 20 months to complete, from the plans being transferred onto the loft floor to the launch. Through each step of the construction, I sat in a corner drawing on large pieces of paper pinned to a drawing board, while trying not to get in anyone's way. I was attempting to record some of the technical aspects of traditional boat building, but I was also fascinated by the story of the people in that place at that time, skilled shipwrights and experienced sailors, people who were passionate about what they did.

Each drawing, from this series of fifty, took me eight hours or more to complete. During that time I was absorbed in the location, aware of the cold and the damp, the activities of the shipwrights working around me and aware also of the aspect of the boat's construction I was trying to record. I could not record every piece of wood shaped, every fastening fixed or every technical detail of the build. Nevertheless, my attention was intensely focused on observing and recording what was going on.

I restricted my location to the interior of the boat shed to give contextual cohesion to the series of drawings. This forced me to look hard and to consider carefully what I should include in a drawing, and where the focus should fall. Every time I drew I noticed something different, either in the fixed elements of corrugated sheds and scaffold poles or in the changing elements of people, tools and the progression of the build.

The shipwrights were used to my presence and carried on as if I was not there, speculating on each other's love lives, squabbling over which radio station to listen to or arguing over the merits of a lugger versus gaff rig. Effectively, I was ignored. Drawing an event is an

unthreatening activity. It is as passive a way of recording as possible. I believe that my presence changed the behaviour of those around me very little, unlike the usual reaction to being documented by a camera or a microphone.

My drawings would change as the world around me changed. My carefully planned composition would have to adjust as the scaffold poles I was drawing were knocked away or clamps were removed. A Jack Russell owned by one of the shipwrights would run around settling in front of what I was attempting to draw and would get included in my drawing. The narrative I was telling would develop as the narrative in front of me developed. The process of drawing my environment forced me to be hyper-aware of everything that happened around me; not just what I saw, but what I heard, smelt and touched. I was aware of the sound of angle grinders and shouting, the smell of boiling pitch and sawdust and coffee, the feel of the wooden plank I was sitting on and the mud beneath my feet.

Every colour chosen, every mark made in every drawing was a result of multiple different decisions made one after another during a sustained period of concentration. All of these decisions were a reaction to my environment during a specific time frame. This reflected my experience of time and my experience of the place. So, paradoxically, I would argue that a drawn record is a more accurate record of an event than the dominant form of reportage, photography. The photograph may be a minutely accurate record of an instant but it is less in accord with our experience of an event. A drawing more accurately shows the way we experience time and the fragmented way we remember.

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Greenough, S (2009) Looking In Robert Franks The Americans, Washington, National Gallery of Art.

Knipe, T (1983) Drawing in the Air: An Exhibition of Sculptor's Drawings 1882-1982, Sunderland, Ceolfrith Press No. 70.

Sontag, S (1973) On Photography, New York, Farrar Straus and Giroux.

Biographies

SUE COE

Multi award winning artist Sue Coe is from Staffordshire where she started drawing at the age of 5. She once recalled how, not long after the Second World War, she would question adults why so many had to die, and of not receiving logical answers. Coe first developed her passion to stop cruelty to animals through the experience of growing up close to a slaughterhouse with a small factory farm at the back of her house. She has said, *'It was living among innocents who were about to die, and the war memorials of the dead.'* In addition to animal abuse, Coe's subject matter also includes homelessness, racism, hunger, AIDS, war, rape and apartheid. Coe studied at the Royal College of Art from 1970-73, and has lived in America since graduating. Coe is known for her confrontational art which exposes social problems ignored or concealed by governments, corporations, society and the media and through this work has been compared to great artists of the past, such as Honore Daumier, Kathe Kollwitz and Francisco Goya. Coe's drawings have appeared in numerous newspapers and in publications such as the New Yorker, Village Voice, the Nation, Time, Newsweek, Rolling Stone, Esquire and Mother Jones. Coe's books include *How to Commit Suicide in South Africa*, *Paintings and Drawings by Sue Coe*, *X (The Life and Times of Malcolm X)*, *Dead Meat*, *Pit's Letter*, *Bully: Master of the Global Merry-Go-Round*, *Sheep of Fools: A Blab! Storybook* - Voted "Book of the Year" by PETA, and *Cruel and Topsy*. Coe's work is in the Museum of Modern Art and she has had numerous major solo exhibitions, produced documentary film and various computer works including an AIDS Prevention Mural for RedHot Organization. Coe has described how during art school demonstrations in the sixties some of the visitors to their strike were artists who had political content in their work, *'they made posters and agit prop work, and I saw that it was possible to integrate art and content, this was a revelation.'*

ANNE HOWESON

is an award-winning artist (the Jerwood Drawing Prize 2000), and tutor at the Royal College of Art. Her work is included in the permanent collection of the Museum of London. Currently she works on self-initiated drawing projects, including a solo exhibition of drawings, *'Remember Me'*, on the regeneration of King's Cross: Guardian Media October 2009.

Anne was a selected artist of Time Out critic Ossian Ward in the Discerning Eye Mall Gallery exhibition, November 2011. Network Rail commissioned a digital print series of her work in 2012. These prints are now part of a permanent exhibition to mark the reopening of the multi-million pound redevelopment of King's Cross Station. Her current project, *'The Present in the Past'* is a collaboration with the Museum of London's prints and drawings archives. The work for the current drawing project responds to prints from several London print archives by appropriating digital fragments from source material, reworking and transforming them in scale and content to evoke a sense of passing time. Her work as a lecturer is concerned with drawing and visual research. She initiated, developed and now leads DRAW and the VR Course at the RCA.

LUCINDA ROGERS

studied illustration at St Martins and Edinburgh College of Art and started working as an illustrator soon after. She has worked for the press consistently, including the Guardian, the Times, the Telegraph, the New Yorker and the Independent, drawing The Weasel column for 13 years. Other clients include British Airways, Waterstones, The Post Office, The Globe Theatre as well as books such as *The Dictionary of Urbanism* and a wide variety of one-off commissions: a mural for a restaurant in New York and painted hoardings in Kings Cross. Lucinda's work relies on drawing from life and she is often sent out to draw at a particular location. She does her own work for exhibition and sale and for many years has drawn New York and parts of London, in particular their out-of-sight aspects, particularly in urban East London where the built environment and ways of life are in a state of change. Lucinda recently started some new New York work, which will appear in a limited edition book of her New York drawings over fifteen years.

FUMIO OBATA

was born in Tokyo and grew up reading all sorts of Manga comic books. It helped him to develop a strong interest towards visual art from a very early age.

He came to Britain in 1991 and studied illustration at Glasgow School of Art. He later obtained an MA in Communication Design at the Royal College of Art in London. Between 2003 and 2008 he worked extensively in animation field and settled in Edinburgh. He built his experience by working with clients such as Duran Duran, Channel 4, and DC Thompson. In 2008 he took an artist residency for comic book artists in Angoulême, France, a programme supported by Cité Internationale de la Bande Dessinée et de l'Image.

Subsequently he published his first Graphic novel *L'incoyable Histoire de la Sauce Soja*, (the incredible tale of the Soy sauce) with a Quebecoise publisher La Pastèque. His second Graphic novel '*Just So Happens*' by Jonathan Cape will be available in early 2014. His next project is a comic book style reportage over the Tsunami and nuclear disaster which hit Japan in March 2011.

In 2013 He became a senior lecturer for the BA Illustration at the University of Gloucestershire.

ANNA CATTERMOLE

Reportage illustrator Anna Cattermole uses observational drawing combined with written notes, diary entries and records of conversations to create a multi-layered documentary. She only records whilst she is on location, preferring this to working from photographs or photographic reference. She believes that to draw a subject well you must be able to observe it first-hand.

"I sit in a corner and hopefully blend in and record, not like a photographer, not copying the scene in front of me exactly. I am trying to record my experience. There are times when it would be easier to take a photograph or make a quick sketch and work on the drawing later in the studio. Particularly when it is so cold that I can no longer feel my hands and feet, or when the subject I want to draw moves before I can capture it. But I would find this a less honest way of working."

Anna's recent self-initiated project *From The Loft Floor* documents the building of a wooden sailing boat. This series of drawings formed the narrative element in an installation at the National Maritime Museum Cornwall and was awarded an Association of Illustrators Award in 2013.

JENNY SOEP

is an alternative illustrator who specialises in drawing live original and experimental music and art(s) events, where the live sketch is the final artwork.

Bridging the gap between audience and performer, illustrator and fine artist, Jenny has 'recorded' live debates, music, dance, theatre, animation and poetry events throughout Europe, with drawings becoming an integral part of the performance itself. For the past four years she has worked with the prestigious Polar Music Prize, documenting the likes of Björk, Patti Smith, Yo Yo Ma and Paul Simon and looks forward to being involved with the this year's celebrations too.

Drawing on paper or iPad, from the length of a poem to an entire concert, Jenny responds creatively while simultaneously experiencing each individual event. Utilising the music, words/lyrics heard, personas, patterns, atmosphere and limited time frame, she creates her dynamic style of artwork which can be published online or in print immediately following the event.

Jenny Soep has used her unique approach to drawing in other ways such as evolving textable pictures, interactive scenography, time-lapse/animations and drawing workshops. She is also currently collaborating on a Creative Scotland funded project, creating a graphic novel with award winning playwright Lynda Radley.

GARY EMBURY

is a senior lecturer at the University of the West of England, and an illustrator with over 20 years experience. Clients include The Guardian, The Daily Telegraph, Radio Times, Aardman Animations, BBC, New Scientist, The Sunday Times Review, and many other advertising, editorial and publishing clients. He was Awarded Gold, in Images 30, The Best of British Contemporary Illustration 2006 and took part in a discussion on Radio 4's Front Row programme hosted by Kirsty Lang on the future of illustration in the digital age.

Gary's work has been published in many illustration books and annuals and he has exhibited his work nationally and internationally in group and one man shows. He was selected as one of the jurors judging the international 3X3 Illustration awards in 2009

Currently involved in documentary illustration, and reportage projects, he co-delivers the reportage drawing programme at The Topolski Studio in London. He is editor in chief of Reportager.org an online journal showcasing and initiating projects in the area of drawn reportage. The website is an editorial space for reportage projects and a virtual space and forum for the dissemination of projects and good practice in the area of reportage drawing.

WENDY COATES-SMITH

On graduating from the Royal College of Art Wendy Coates-Smith worked as a designer and illustrator in television. Part time teaching, freelance and writing about illustration led to a full time post teaching illustration at Saint Martins School of Art. Between 1980-1993 she wrote and launched a new Postgraduate Diploma in Illustration and took responsibility for the team that created the Illustration Pathway of the merged Graphic Design degrees between Central School and Saint Martins.

After a short period doing research at the RCA she returned to teaching at Ronald Searle's old college, Cambridge School of Art (part of Anglia Ruskin University). Together with colleague Martin Salisbury she founded and wrote for the specialist journal LINE. The first issue, 'REPORTAGE' featured work by former students who specialised in 'documentary drawing', including Ronald Searle and Julian Allen, and others outside such as Robert Weaver and Sue Coe was published by the University in 2000.

Currently working on a book about Searle's Reportage based on many hours of recorded interview, she is also preparing a catalogue for the collection of student's illustrations and paintings she acquired during her time at Central Saint Martins.

STEVE BRAUND

From a career in commercial illustration throughout the 80's and 90's, working mostly in publishing for companies including Puffin, Macmillan, Heinemann, Radio and TV Times, Sunday Times and Scholastic, Steve developed as an educator and independent publisher. He is creator and course leader of the highly influential MA Illustration: Authorial Practice award at Falmouth University, Director of graphic literature publisher Atlantic Press and International Advisory Group member for The House of Illustration. He is currently external examiner for MA Visual Communication at the RCA. Steve is currently collaborating on an illustrated book about traditional yoga with Anna Bhushan.

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steve.braund@falmouth.ac.uk
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