

THE 12th INTERNATIONAL ILLUSTRATION RESEARCH SYMPOSIUM

Illustration and Design by Linda Scott

Illustration Research

TRANSITUS



KEYNOTE SPEAKERS

OLIVIER KUGLER &
ANDREW HUMPHREYS
HILDE KRAMER

JULY 15th - 16th 2022
FALMOUTH
UNIVERSITY

Foreword

Approximately 12 months ago Carolyn Shapiro offered Falmouth University to host the 12th International Illustration Research Symposium. We were very excited when Desdemona McCannon of *Illustration Research* accepted this offer. Consequently, we quickly formed a team to move the project forward. Carolyn Shapiro, Laurence North and Linda Scott began by considering a theme. The idea of illustration as being representative of translation or transposition of actions and concepts became a reoccurring subject of our conversations. This developed via many twists and turns into “Transitus: Illustration as Crossing Ground.” Following two years of Covid lockdown we optimistically committed our planning to organising an in-person on campus event. However, as we progressed, the post-Covid state of the global transport infrastructure and the possibility of further waves of pandemic caused us to rethink. We were also receiving requests from delegates who had attended the previous online symposium at Kingston School of Art, who, based outside of the UK were very keen to be part of the 12th Illustration Research Symposium. Consequently, we changed tack. At the time of writing this introduction we have around 250 delegates from approximately 28 different countries. This international and enthusiastic engagement with the symposium has more than compensated for our initial disappointment at not being able to realise our first plan for an on-campus event.

We have organised the very broad and stimulating range of presentations as best we could into themed panels that we hope will spark discussion and new ideas. We have also included two workshops that we hope will allow a more active engagement with the symposium theme. There has also been a collaborative project between students from MA Authorial Practice at Falmouth University and The Royal Academy of Fine Arts (KASK), School of Arts of University College Ghent. The students have dedicated an edition of their collaborative webcomics project to this symposium. *The Promise* webcomics project has allowed two institutions to cross ground and author a special edition webcomic in response to themes of the symposium. The new works will be available to view from the first day of the conference at <http://www.the-promise.net/>

We would like to thank all of those who proposed papers and workshops for the symposium and Desdemona McCannon, Nanette Hoogslag and Adrian Holme from the The Illustration Research Group, Camilla Kjaernet for her technical support and Mandy Jandrell our Director of the Institute of Photography and the Falmouth School of Art for her supportive enthusiasm and financial investment in this research project. We would also like to thank our guest speakers Olivier Kugler, Andrew Humphreys and Professor Hilde Kramer for agreeing contribute to the Transitus: Illustration as Crossing Ground, 12th International Illustration Research Symposium.

Laurence North

Friday events

Friday morning, 15th July

1 Schedule for Friday morning, 15th July

Keynote presentation

2 Olivier Kugler & Andrew Humphreys, Abstract and bibliographies

Workshop, YOUR FLIGHT HAS BEEN CANCELLED, part 1 of 2

3 Ksenia Kopalova & Masha Krasnova-Shabaeva, abstract and biographies

The Near and the Far

4 Tania A. Cardoso, abstract and biography

5 Georgie Bennett, abstract and biography

Dynamics, Power, Trans subjectivity and Ethical Responsibility

6 Linda Scott, abstract and biography

7 Robyn Phillips-Pendleton, abstract and biography

Friday afternoon, 15th July

8 Schedule for Friday afternoon, 15th July

Translation and Audience Engagement

9 Carolyn Shapiro & Laurence North, abstract and biographies

10 Dr Rachel Emily Taylor, abstract and biography

11 Elaheh Toosheh & Jose Santaemilia, abstract and biographies

12 Serpil Karaoğlu, Ayşe Defne Akalın & Ilgim Veryeri Alaca, abstract and biographies

Corporeal Crossings: Reparative Visual Language

13 Anna Logan abstract and biography

14 Johanna Roehr, abstract and biography

15 Subir Dey & Monika, abstract and biographies

Narrative and the Paper Artefact

16 Nigel Owen, abstract and biography

17 Clara Daly, abstract and biography

18 John Kilburn, abstract and biography

Workshop, Anarchic Writing, part 1 of 2

19 Konstantina Benaki Chatzispasou & Myrna Marianovits, abstract and biographies

Saturday events

Saturday morning, 16th July

20 Schedule for Saturday morning, 16th July

Workshop, YOUR FLIGHT HAS BEEN CANCELLED, part 2 of 2

3 Ksenia Kopalova & Masha Krasnova-Shabaeva

Transcultural Visual Autobiographies

21 Cecila Hei Mee Flume, abstract and biography

22 Sarah Laura Nesti Willard & Urwa Mohammed Tariq, abstract and biographies

23 Sayra Begum, abstract and biographies

Dynamics, Power, Trans subjectivity and Ethical Responsibility

24 Mat Osmond, abstract and biography

25 Beverley Irving-Edwards, abstract and biography

26 Peter Blodau, abstract and biography

Intermediary Processes; Narratives in the Margins

27 Paul Jackson, abstract and biography

28 Gilly Nevin, abstract and biography

Saturday afternoon, 16th July

29 Schedule for Saturday morning, 16th July

Social Maps, Cultural Spaces

30 Adrie Haese, abstract and biography

31 Matt Booker, abstract and biography

32 Pat WingShan Wong, abstract and biography

Cultural Archives: Questioning Heritage

33 Carys Boughton, abstract and biography

34 Laura Copsy & Philip Crewe, abstract and biographies

35 Shreyas R. Krishnan & Aggie Toppins, abstract and biographies

Workshop, Anarchic Writing, part 2 of 2

19 Konstantina Benaki Chatzispasou & Myrna Marianovits, abstract and biographies

Plenary Presentation

36 Professor Hilde Kramer, abstract and biography

37 Nanette Hoogslag, Biography

The Promise webcomics project

38 Students from MA Illustration Authorial Practice Falmouth and The Royal Academy of Fine Arts (KASK) and the Royal Conservatory constitute the School of Arts of University College Ghent

Transitus: Illustration as Crossing Ground

The 12th International Illustration Research Symposium, Falmouth University, July 15-16, 2022

Friday morning, July 15 th													
9.00 – 9.55	<p>Welcome and Introduction Dr Carolyn Shapiro & Nanette Hoogslag</p> <p>Keynote - Olivier Kugler & Andrew Humphreys, The Fish and Chip Project chair – Linda Scott</p> <p>“the stories that make up our book cover a diverse array of topical issues including, but not limited to, immigration, cultural identity, the economics of global shipping and trade, the growth and decline of industrial Britain, Brexit and conflict over fishing rights, the conservation of natural resources, and whether it’s ever right to eat fish & chips with gravy”</p>												
9.55 – 10.15	Q&A												
10.15 – 10.25	Break 10 mins												
10.25 – 10.55	<p>YOUR FLIGHT HAS BEEN CANCELLED: stock landscape as a digital non-place Workshop, first of two parts, limit of 50 persons Ksenia Kopalova, Independent, Armenia & Masha Krasnova-Shabaeva, Willem De Kooning Academy, Rotterdam. Chair – Laurence North</p>												
10.55 – 11.10	Break 15 mins												
	<table border="1"> <thead> <tr> <th>Strand 1</th> <th>Strand 2</th> </tr> </thead> <tbody> <tr> <td>The Near and the Far</td> <td>Transmediation: Visualising the Transatlantic Slave Trade</td> </tr> <tr> <td>Panel Chair Intro, Carolyn Shapiro</td> <td>Panel Chair Intro, Mat Osmond</td> </tr> <tr> <td>Tania A Cardoso, University of Amsterdam, NL</td> <td>Linda Scott, Falmouth University, UK</td> </tr> <tr> <td>Georgie Bennett, Falmouth University, UK</td> <td>Robyn Phillips-Pendleton, University of Delaware, USA</td> </tr> <tr> <td>Q&A</td> <td>Q&A</td> </tr> </tbody> </table>	Strand 1	Strand 2	The Near and the Far	Transmediation: Visualising the Transatlantic Slave Trade	Panel Chair Intro, Carolyn Shapiro	Panel Chair Intro, Mat Osmond	Tania A Cardoso, University of Amsterdam, NL	Linda Scott, Falmouth University, UK	Georgie Bennett, Falmouth University, UK	Robyn Phillips-Pendleton, University of Delaware, USA	Q&A	Q&A
Strand 1	Strand 2												
The Near and the Far	Transmediation: Visualising the Transatlantic Slave Trade												
Panel Chair Intro, Carolyn Shapiro	Panel Chair Intro, Mat Osmond												
Tania A Cardoso, University of Amsterdam, NL	Linda Scott, Falmouth University, UK												
Georgie Bennett, Falmouth University, UK	Robyn Phillips-Pendleton, University of Delaware, USA												
Q&A	Q&A												
11.10 – 11.15													
11.15 – 11.35													
11.35 – 11.55													
11.55 – 12.15													
12.15 – 1.00	Lunch 45 mins												

Olivier Kugler and Andrew Humphreys

The Fish and Chip Project

“the stories that make up our book cover a diverse array of topical issues including, but not limited to, immigration, cultural identity, the economics of global shipping and trade, the growth and decline of industrial Britain, Brexit and conflict over fishing rights, the conservation of natural resources, and whether it’s ever right to eat fish & chips with gravy”



Biography - Olivier Kugler is a German-born London-based editorial illustrator and visual journalist. He has travelled to Iran, Laos, Iraqi Kurdistan, Cairo, Ghana and many other places on assignment for a variety of publications including *The Guardian*, *New Yorker*, *Harper’s Magazine*, French journal *XXI* and German *GQ*. He has done extensive reporting on Middle Eastern refugees in Europe and a book collecting this work called *Dem Krieg Entronnen* was published in German by Edition Moderne – and in the UK and North America as *Escaping Wars and Waves*. The book has won

two major European design and illustration awards. Oli is also a past winner of a V&A Illustration Award and World Illustration Award. You can visit his portfolio at www.olivierkugler.com.

Andrew Humphreys is a journalist and writer who has lived and worked in Cairo, Tallinn, Beijing, Mumbai and Melbourne. He has written more than 20 guidebooks to places including Siberia, Central Asia, Egypt, Syria, Iran, Israel, Istanbul, Marrakech and Shanghai for publishers including Lonely Planet, National Geographic and Time Out. His journalism has appeared in the *Financial Times*, *Sunday Times*, *Observer* and *Time Out* magazine. He has written two books on intrepid early travellers in Egypt published by the American University in Cairo. He is now based in London where he runs an independent publishing house, Paradise Road, specialising in non-fiction books about his home city.

Ksenia Kopalova and Masha Krasnova-Shabaeva

YOUR FLIGHT HAS BEEN CANCELLED: stock landscape as a digital non-place, Workshop

The workshop aims to explore our visions of physical space, travel and migration through stock landscape illustration. The participants will be invited to draw a 5-step sequence of images customising a stock landscape by turning it into a view out of their window, thus making a transition from an ultra-inclusive and alienating abstraction of a digital non-place to a highly personal representation of a particular location. The resulting sequences of images will be put together into a 'travel map' exploring how a visual digital 'airport', a utopian hub of a stock landscape, disintegrates into particularities of individual experiences.

DAY1:

We will share the ideas behind the workshop and introduce the brief. All participants will be given a starting point: a CC0 stock illustration of a city landscape, and will be asked to draw a view out of their window, which will become their 'end point'. The participants will be asked to draw a 5-step transition between these points and share their thoughts and process in a shared Padlet page by 8pm (GMT+1).

DAY2:

We will share the results on Padlet and invite the participants for a public discussion. Which artistic strategies do we use to personify a generic landscape and what for? How does a personal mark affect this process - is it about claiming property or about making an abstraction more 'humane'? Was the process connecting or, on the contrary, did it highlight the lack of connections and impossibilities of movement?



Biography - Ksenia Kopalova is an illustrator, illustration educator and a researcher with a background in sociology, currently based in Armenia. Her list of clients includes Google, GQ, Nina Ricci Perfume, Adidas. She is a co-founder of Slonvboa.ru, a non-profit online magazine about illustration aimed at locating illustration within a broader cultural and social context and building a stronger, well informed community of illustrators. Ksenia's current professional interests evolve around the idea of illustration as knowledge making and exploring

the possibilities of illustration research within academic environment.



Biography - Masha Krasnova-Shabaeva is an illustrator, visual artist and educator based in Rotterdam, The Netherlands. She is represented by Heart Agency. Her client list includes The New Yorker, The Guardian, The New York Times, The Financial Times, Telegraph. She has also been involved in art projects for the Museum Boijmans van Beuningen and Zeeuws Museum. Masha is one of the members of the soundboard group for riso-printed Wobby magazine. Since 2019 she has been working as a tutor of illustration at Artez academy in Zwolle, and Willem de Kooning academy in Rotterdam, where she is working on decolonizing the curriculum of the illustration department and making the education in the department more inclusive.

Tânia A. Cardoso

The curious case of transcribing zoom meetings into illustrated spatial atmospheres

“How We Stopped And Listened To The Birds” is an ongoing illustrated reportage that follows my subjective experience in Amsterdam during the COVID-19 pandemic and a series of formal Zoom interviews with inhabitants and specialists in urban studies. More than transcription, the process deals with imagining the entanglement of memories, stories and geographies provided in the participants’ words and expressions in hopes of creating a sense of place through an affective storyworld. By entangling my and the participant’s experiences, the illustrations become a privileged space of analysis that contains simultaneous traces of reality and imagination, creating a unique affective atmosphere.

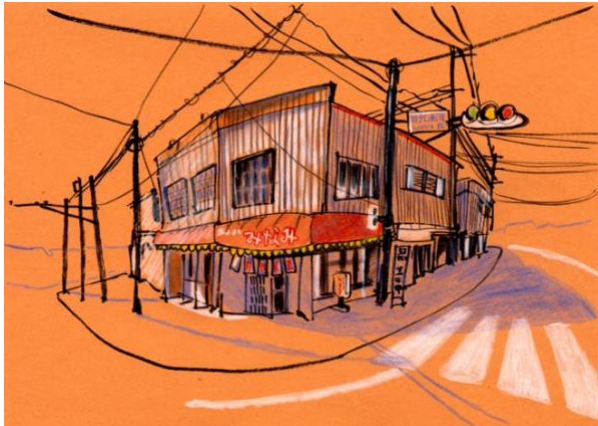


Biography - Tânia A. Cardoso is an illustrator, urbanist, and PhD candidate in artistic research at the University of Amsterdam investigating the potential of illustration as a form of urban communication. Her artistic practice as research is based on the ground-based experience of the illustrator and explores the poetics of everyday life connecting urban experience, place and imagination. Her illustration work has integrated several international collective exhibitions; was awarded the “Worldwide Picture Book Illustration Competition” 2015 in the Netherlands, the “Gorsedh Kernow Creativity Award” 2017 in Cornwall, UK and was a finalist for the “Women Cartoonists International Award” 2019 in Normandy, France.

Georgie Bennett

The Virtual Traveller: Drawing from a digital world

This presentation explores the use of virtual travel as a visual research tool for illustration. It will discuss the experience of drawing from Google Maps, Earth and Street View and the opportunities and limitations that drawing from a photographed world can bring. In relation to the online workshop series Sketchbook eVenture, the presentation will consider the benefits of drawing together as a community of virtual travellers, utilising Google map features such as the 3D option and timeline tool to transcribe landscapes, learn, practice, and discover.



Biography - Georgie Bennett is a lecturer at Falmouth University and a freelance illustrator. Based in Cornwall, Georgie is interested in reportage and narrative-based projects. She enjoys making work inspired by real locations and loves to draw en plein air. In January 2021 Georgie launched a monthly, online, drawing series called Sketchbook eVenture.

Linda Scott

Time Travel, Transmedia and The Transatlantic Slave Trade

This paper explores themes including trans medial storytelling with a focus upon the work of highly acclaimed author and Afro Futurist Octavia Butler, whose most widely known novel *Kindred* has been adapted in the form of a graphic novel. The original novel shines a light on the transatlantic slave trade of 1815 in Antebellum America, and the abuses suffered by those caught within its devastating grip. Butler's black, female protagonist Dana transcended the boundaries of Science Fiction writing of the time, which was predominantly a white, male preserve.



Biography - Linda Scott is a Senior Lecturer in Illustration at Falmouth University. She has a background as an Illustrator responding to an eclectic range of briefs spanning decades and has been an Academic for 26 years at a variety of institutions. Research interests include a range of themes such as *Adaptation and Illustration*, the evolution of illustration within the genre of science fiction, using illustrated narratives as a catalyst to explore philosophy for children, the role of illustration in activism as related to climate change and conservation of birds, and illustrated narratives and shadow theory.

Over the past 7 years, Linda has been a regular presenter at the CONFIA Illustration and Animation conference in Northern Portugal and for the past several years has undertaken the roles of peer reviewer of conference papers and panel moderator. She has also presented papers in Dijon and Nancy.

<https://repository.falmouth.ac.uk/cgi/users/home?screen=Items>

Robyn Phillips-Pendleton

The Role of Illustration in the Adaptations and Trans Mediation of the Uncle Tom's Cabin Narrative

Uncle Tom's Cabin, an anti-slavery novel by Harriet Beecher Stowe in 1852, was the bestselling literary work of the 19th century. Six original illustrations by Hammett Billings created global entertainment by bringing the written pages to life. Characters originally and illustratively created by Hammett Billings to illuminate the atrocities of slavery became catalysts for imagery recreated for opposing purposes. Despite the varying social and political viewpoints in the theater adaptations, the *Uncle Tom's Cabin* narrative became a worldwide phenomenon through transmediation into children's literature, advertisements, theatre posters, graphic novels, toys, figurines, sheet music, memorabilia, and film.



Biography - Robyn Phillips-Pendleton is an illustrator, curator, designer, US Air Force Artist, and professor of Visual Communications, Department of Art & Design, University of Delaware, Newark. She is the interim director of the MFA in Illustration Practice program at MICA, Baltimore, MD. Her work appears in national and international exhibitions; Illustrated the recent picture book *Homework for Breakfast*; on the Board of Directors of New York's Society of Illustrators. Her essay, "Race, Perception, and Responsibility in Illustration," appears in *A Companion to Illustration*, by Alan Male, Wiley Blackwell. Co-curated the exhibition "Imprinted: Illustrating Race," at the Norman Rockwell Museum, June 2022.

Transitus: Illustration as Crossing Ground

The 12th International Illustration Research Symposium, Falmouth University, July 15-16, 2022

Friday afternoon, July 15 th		
	Strand 1	Strand 2
	The Uncanny and Transmediality: Mask Making Workshop	Translation and Audience Engagement
1.00 – 1.05	Intro	Panel Chair Intro, Nanette Hoogslag
1.05 – 1.25	Carolyn Shapiro, Falmouth University Speaks on the Transmediality of the Uncanny	Dr Rachel Emily Taylor, Camberwell College of Arts, London, UK
1.25 – 1.45	Laurence North Falmouth University Briefs the workshop	Elaheh Toosheh & Jose Santaemilia, University of Valencia, Spain
1.45 – 2.05	Mask Making – posting images onto Microsoft whiteboard	Serpil Karaoğlu, Ayşe Defne Akalın & Ilgim Veryeri Alaca Koc University, Turkey
2.05 – 2.35	Mask Making – posting images onto Microsoft whiteboard	Q&A
2.35 – 2.50	Break 15 mins	
	Corporeal Crossings: Reparative Visual Language	Narrative and the Paper Artefact
2.50 – 2.55	Panel Chair Intro, Mat Osmond	Panel Chair Intro, Carolyn Shapiro
2.55 – 3.15	Anna Logan, Falmouth University, UK	Nigel Owen, Falmouth University, UK
3.15 – 3.35	Johanna Roehr, University of Dundee, UK	Clara Daly, Falmouth University, UK
3.35 – 3.55	Subir Dey & Monika, Indian Institute of Technology Delhi, India	John Kilburn, University of Plymouth, UK
3.55 - 4.25	Q&A	Q&A
4.25 – 4.40	Break 15 mins	
4.40 – 5.10	Anarchic Writing Workshop first of two parts, Konstantina Benaki Chatzispasou, Ravensbourne University, UK & Myrna Marianovits, Independent, UK. Chair – Laurence North	
	End of day 1	

Carolyn Shapiro & Laurence North

The Uncanny and Transmediality: Mask Making Workshop

The Uncanny is characterised by transmedial necessity. This paper looks at the inherent and even constitutive transmediality of the Uncanny as established by the writer and visual artist ETA Hoffmann in his seminal story, "The Sandman." My analysis of this story, referred to by Ernst Jentsch and Sigmund Freud as the original Uncanny, will show that, as inaugurated by Hoffman, "uncanniness" sets into motion a transmedial storytelling operation within the story itself. Furthermore, this story lends itself to adaptation beyond the original format, re-iterated through opera, stop-motion, novella, and graphic novel.



Biography - Shapiro has been teaching at the Falmouth College of Art, University College Falmouth, and Falmouth University successively since 2002 across disciplines, with the majority of her teaching devoted to Illustration research. She received her PhD in Performance Studies in 2004 from New York University. Carolyn's scholarly approach uses psychoanalytical theories and deconstruction, from the particular perspective of feminist theory. She is active in Postgraduate Research, supervising 9 PhD students and teaching seminars in Critical Writing. In 2013, Carolyn was Coordinator for an international conference, "Performing Objects," and is currently co-organiser for the "Transitus": the 12th Annual Illustration Research, with Laurence North and Linda Scott. She has recently gained the title Associate Professor of Visual Culture, Falmouth School of Art.



Biography – Laurence has been teaching both studio practice and Critical Studies at Falmouth University since 1991 across a number of courses that include Illustration, Architecture, Drawing and Broadcasting. Laurence has published *Architecture and the Graphic Novel*. in the Journal of Illustration, and also *Learning from the Past, from Giotto to Transport For London: Travels in Space and Time*. In A Companion To Illustration: Art and Theory. He is currently co-organiser for Transitus: Illustration as Crossing Ground, The 12th International Illustration Research Symposium.

Dr Rachel Emily Taylor

Remote Sensing

Remote Sensing explores material and digital approaches to fieldwork and how this area of research continues to function as a rich source of enquiry for creative practitioners during and post-pandemic. We are working with students on MA Illustration at Camberwell College of Art to build a new understanding of research methodologies, allowing us to question future approaches to fieldwork and engaging 'remotely'. They have been engaging with implicit and explicit acts of translation within illustrative practice: the transformations, movements and reproductions that take place between tangible media and formats and processes, but also between concepts and data forms and contexts.



Biography - Rachel Emily Taylor is an illustrator, artist, researcher, and is Course Leader on BA Illustration at Camberwell College of Arts. She uses interdisciplinary research methods drawn from theatre, archaeology, history, and anthropology, in both the analysis and making of practical work.

In 2018, she completed a practice-based PhD, fully-funded by the AHRC, titled *Heritage as Process*, and the study focussed on the representation of biography, historical narratives, and 'voice' in the Foundling Museum, London. She is currently writing *Illustration and Heritage* for Bloomsbury, which will be printed in December 2023. www.rachelemytaylor.co.uk

Elaheh Toosheh and José Santaemilia

This paper discusses the role of book illustrator from the perspective of Intercultural mediation and purports that book illustration can be considered as a kind of mediated visual translation to accommodate the target readers as well as respect the value of the source text. The inviolability of wording of The Holy Qur'an causes translators to prioritize formal equivalence and most of the time render ST oriented translations. Since the 1980s, translation theories have tended to encompass a socio-culturally oriented conception of the translation process. With the advent of cultural turns, translators changed their reactions to other cultures from ethnocentric local reactions to a more global perception; and this shift changed their role into cultural mediators (Katan 2009). As a kind of intersemiotic translation, book illustration can be considered as a purposeful action. Sandow Birk's *American Qur'an* (2016) provides an interesting case for the study of such connections. The first section of this paper deals with the theoretical bases upon which illustrator can be regarded as an intercultural mediator, concentrating on theories of intercultural mediation, as an illustrator is viewed essentially as the re-creator of the text in a visual form. This paper will show that book illustration can be considered as mediation, not distortion. The second section discusses the particular ways through which illustrator mediated an old text for modern readers.



Biography - Elaheh Toosheh is a Ph.D. student at the University of Valencia, Spain. Her research interests are literary translation, cultural and intersemiotic translation, and translation in language teaching about which she has published and presented a number of papers. She is also a qualified and experienced translator from Persian and English to French and vice versa.



Biography - José Santaemilia is Full Professor of English at the *Universitat de València*, where he teaches legal translation in the Degree in Translation and Interlinguistic Mediation, as well as professional deontology and ethics and introduction to research in the MA in Creative and Humanistic Translation. He has organised a number of academic seminars and conferences, starting with *The Gender of Translation/The Translation of Gender* (2002), the first seminar on the topic in Spain. Recently he has edited *Traducir para la igualdad sexual / Translating for Sexual Equality* (2017), *Feminismo(s) y/en traducción/Feminism(s) and/in Translation* (2019) and (with Eleonora Federici) *New Perspectives on Gender and Translation: New Voices for Transnational Dialogues* (London/New York, 2022). He is the director of the GENTEXT research group (<http://gentext.blogs.uv.es>), on gender and sexual (in) equality issues, and was Editor-in-Chief of the journal *MonTI – Monographies on Translation and Interpretation* (<https://web.ua.es/monti>).

Serpil Karaoğlu, Defne Akalın and Ilgim Veryeri Alaca

Transitions to Old Age through Transformative Materialities: Empowering Exchanges in the Depiction of Elderly in Picturebook, My Grandma's Photographs

The portrayal of the elderly in picturebooks may transfigure social well-being due to its impact on evolving intergenerational relationships. Thus, this paper aims to reflect on how narrative strategies can manage to present aging in a constructive way depicting the transition as a cumulative experience that focuses on degrees of maturation rather than physical deterioration, through *My Grandma's Photographs* (2019). Overall, the paper discusses how illustration (techniques, materials, etc..) can be synthesized to aid the portrayal of transitions in time and space by empowering exchanges between generations.

Keywords: transformation of time, aging, intergenerational transfusion, photography and collage, picturebooks, material culture



Biography - Serpil Karaoğlu is a designer and researcher involved in many design projects. She received Bachelor's degree in Industrial Design (BID) from Middle East Technical University, M.Sc degree in Project Management from Royal Holloway University of London, and an MA degree in Industrial Design from Mimar Sinan Fine Arts University. Currently, she is studying on her Ph.D. in Design, Technology and Society Program at Koç University. Her research interests are the intersections of picturebooks and aging in the context of older adults' wellbeing, crossover picturebooks, intergenerational relationships and cultural heritage. Her research questions are mainly generated around searching for ways to empower aging through picturebooks. <https://orcid.org/0000-0001-8416-4704>



Biography - Ayşe Defne Akalın is a bachelor's student at Koç University, Department of Psychology and Department of Media and Visual Arts. Having studied in various projects in the area of psychology, she is currently working on the subjects of the depiction elderly, cultural objects and houses in children's picturebooks. Her research areas are gerontology, cultural heritage, intergenerational relationship, developmental psychology, and world cinema. <https://orcid.org/0000-0001-6274-2876>.



Biography - Ilgim Veryeri Alaca is an Associate Professor at Koç University, Department of Media and Visual Arts. Her articles appeared in *Journal of Graphic Novels and Comics*, *Bookbird*, *Leonardo*, *Studies in Comics*. She contributed to *The Routledge Companion to Picturebooks* and *The Routledge International Handbook of Early Literacy Education*. She authored *Consumable Reading and Children's Literature: Food, Taste and Material Interactions* (2022) published by John Benjamins: <https://benjamins.com/catalog/clcc.12> <https://orcid.org/0000-0002-7512-1507>.

Anna Logan

Authorial Illustration: A Reparative Approach, why feelings are important

Affect theory and reparative aesthetics have been widely used to interpret the visual arts and, I believe can also usefully be applied to Authorial illustration. Illustration can create a transitional space where change or repair can occur through its relationship with audience. This space exists as both a social space, where the image is encountered and in an internal preconscious bodily space where visceral feelings are experienced. Framed by queer affect theory, I will argue that the illustrator's aesthetic and compositional choices can result in an illustration that is performative in the creation of repair.



Biography - Anna Logan is an Authorial Illustrator and artist based in Cornwall, England. She graduated from Falmouth University in 2021 with an MA in Authorial Illustration. Since then, she has co-coordinated *Passages*, Falmouth University Illustration Festival 2022 and has been awarded a place on the *Cultivator Graduate Start Up Business Programme*. Anna's practice is research-led in conversation with speculative science and orbits notions of repair. She uses physical processes and materials to explore invisible relations such as exchanges of energy and feelings. Her research interests are reparative illustration framed by queer affect theory. Anna has a background in arts and health and in addition to her Illustration practice she works at Cornwall Royal Hospital delivering workshops and 1:1 arts-based activities with patients to promote recovery.

Johanna Roehr

Illustration as a Medium to Transfer Knowledge Across the Neurodivide

The world of academia is designed for people who can access, process, and share information through (very fancy, often supererogatory) words. By default, this means that many neurodivergent people who *do not* communicate with words are excluded from meaningfully contributing to - let alone challenging - research conducted about them. This presentation will introduce you to an emerging research methodology that uses illustration-based methods which include people with complex communication needs as *mentors*, rather than research *subjects*, in studies that concern them. Please bring Post-It notes and writing utensils!



Biography - Johanna Roehr is an illustrator and animator who enjoys collaborating with people who think and communicate differently. She graduated with a Bachelor of Animation from Griffith University in 2007 and completed her MA Illustration (Authorial Practice) at Falmouth University in 2012. During her master's degree, she developed a keen interest in utilising illustration methods to communicate individual perceptions of reality across the neurodivide. This research interest prompted her to work in several different roles in the care sector over the

past decade, most recently as an Independent Mental Capacity Advocate, using creative practice as an alternative communication method to establish the wishes and feelings of people who do not predominantly communicate with words.

Johanna is a member of Studio Ordinary, an interdisciplinary meeting place for design research and disability studies based at the University of Dundee. She is a PhD student on the 'Imagining technologies for Disability futures' project, a Wellcome Trust funded collaboration investigating connections between disability, culture, design and technology. Her practice-based PhD explores non-linguistic communication between neurotypical and neurodivergent conversational partners through creative practice.

Subir Dey, Monika

Transitioning from suffering to drawing Alopecia: A first-hand GenZ experience

In this article, a student/patient with severe Alopecia discusses the transition from being a patient to being an author of her condition by illustrating a graphic narrative. This article discusses the crucial attributes in a classroom situation to make such successful transitions.

The creation of the graphic narrative was a part of the classroom course named "Sequential Art for Mental Health," offered to postgraduate Master of Design students. The article thus stands at the intersectional transition point of pedagogy, illustration, and expression that opens further directions for educators and learners.



Biography - Subir Dey is an Assistant Professor in the Department of Design at the Indian Institute of Technology Delhi, India. His research areas include comics studies, the visual language of illustration, and designing for children. He is also an illustrator and graphic designer. More info can be seen at www.subirdey.net.



Biography - Monika is an architect and a post-grad student at the Department of Design, Indian Institute of Technology Delhi, India. Her interest lies in crafting human experiences that resonate with human needs, behaviors, and emotions. Monika's current work explores the intersection of different domains in design for inclusivity, learning, mental health, and pedagogy for young children with autism. She loves hiking, space, and buildings. She creates art in her free time.

Nigel Owen

The Storyteller as Time Traveller: the potential influence of 'alternative bindings' on the development of narrative structure

Within the conventional setting of a book the temporal framework of a narrative is delivered via the 'page turn'. This seemingly innocuous act in real terms represents the audience's ability to control the passage of time. The paper will propose that the 'page turn', as a key narrative device, should not be exclusive to the conventional codex binding. The hiding and revelation of the past, present and future can be applied in a variety of innovative alternative book bindings. In doing so the paper will outline a range of bindings including a binding that allows the audience to travel through time.



Biography - Nigel Owen has worked at as an Illustration lecturer at Falmouth University for 21 years. He has also been a successful freelance illustrator since graduating from Central St Martins in 1989, being represented by both Bernstein & Andriulli (U.S.) and Central Illustration Agency (U.K.) for many years. He was a member of the Big Orange Illustration studio (London) between 1998-2001. His clients include amongst others; *The Lancet*, *National Geographic*, *The Guardian* and *Penguin Books*. Having performed the role of Head of Illustration at Falmouth University between 2011-2019 Nigel has just completed the first year of a PhD.

Clara Daly

The Realms of the Ambient Forest

“The Realms of the Ambient Forest” combines illustration, paper engineering and bookbinding to create a 360 perspective of an imagined writer’s map. In this presentation we explore the evolving ideas around the 2D map concepts that are transformed into a 3D paper structure. Evoking new perspectives and exploring the shared space between author and audience to create an immersive narrative experience. Immersive storytelling has the ability to transport the audiences. As illustrators how we can apply new perspectives that adapts the methods of how a narrative can be told?



Biography - Clara Daly is an Illustrator, Designer & Print Maker. A former fashion designer for UK Fashion brands such as ANGELEYE, Yumi, Red or Dead. passionate about print techniques and surface design she is now redirecting her career into illustration. A current Falmouth MA student about to embark on her final project. Redirecting her career from fashion in the aim to create with a more versatile approach, designing more consciously and combining her illustrations practice to evoke more immersive storytelling whilst questioning what it is we value.

John Kilburn

Pandemic Pop-ups

Emerging and cheaper technologies, such as home cutting machines and downloadable templates have created new opportunities for illustrators. Whereas publishing pop-up books was previously expensive or time consuming, this process can now be streamlined and democratised bringing new possibilities for authorial illustration, small publishing, educational and collaborative projects. During the pandemic many of us turned to craft as a way of supporting personal wellbeing. This paper presents a playful, practice-as-research inquiry into pop-up books and health and suggests how pop-up elements might add value to ongoing transdisciplinary knowledge exchange and research projects at the University of Plymouth.



Biography - John Kilburn is course leader for MA Illustration at University of Plymouth. He is interested in the exploration and expansion of critical and interdisciplinary activities and debates around visual language, sustainability, and health. John has a track record of leading community-focused and/or inter-disciplinary projects such as Fresh Air World and the Eel Suitcase supported with funding from the Global Challenges Research Fund, Explore Awards, HEIF, the Sustainable Earth Institute's Creative Associate Awards and the Arts – Health Collaboration Fund. John's illustration work includes pop-up books, live-drawing and expressive mark-making for a range of local, national, and international clients

John.kilburn@plymouth.ac.uk

Konstantina Benaki Chatzispasou and Myrna Marianovits Anarchic Writing Workshop

The aim of the Anarchic Writing Workshop is to investigate -through visual communication- ways of enforcing one's expressive skills and confidence regarding their ability to share a thought or a story by implementing non-verbal or alternative narrative tools. There are three main channels of expression that we identify as crucial in this process of exceeding conventional writing forms and replacing them with creative visual practices: abstraction, playing and performance. In this framework, we would like to focus on: asemic writing, collective storytelling and performative delivery of language. The two 30min sessions will mainly consist of short exercises.



Biography - Konstantina Benaki Chatzispasou is a multi-disciplinary designer, with a professional background in art direction and graphic design for branding & packaging and advertising agencies. During her studies she implemented her experience in leading large projects and working in teams, in various collaborative projects, designing, facilitating and hosting creative events, talks and workshops with contemporary international guest artists. Many of these projects aimed to challenge the traditional teaching methodologies and the use of language in academic environments. Having struggled a lot with the stigma of Dyslexia as a school student, she is

trying to build her professional practice in the field of Art & Education and investigate ways in which education can be more inclusive. She currently works as a Visiting Lecturer at Ravensbourne University, where she provides support, constructive feedback and mentorship to students in the MA of Design Communication, combining this way her professional experience hitherto and her creative practice



Biography - Myrna Marianovits is an architect and illustrator with a professional background mainly as a conservation and studio architect. Since the beginning of her studies, she started developing a practice that consisted of participatory design projects, entailing on-site, inclusive research methodologies, such as workshops, interviews, exchange practices and mapping. Myrna's aim was always to challenge the existing possibilities of self-representation in the public discourse, for certain groups and individuals. Her practice includes the planning and coordination of literary workshops in a Daily Care Centre for Mental Health, creative workshops focusing on language learning through drawing and physical play, for refugee children, online collective writing workshops for students

internationally and creative writing workshops for the homeless community in East London. Currently, she is channelling these experiences in her professional practice, planning and delivering creative workshops at a Care Home in South London.

Transitus: Illustration as Crossing Ground

The 12th International Illustration Research Symposium, Falmouth University, July 15-16, 2022

Saturday morning, July 16 th															
9.00 – 9.30	<p>YOUR FLIGHT HAS BEEN CANCELLED: stock landscape as a digital non-place Workshop, second of two parts, limit of 50 persons Ksenia Kopalova, Independent, Armenia & Masha Krasnova-Shabaeva, Willem De Kooning Academy, Rotterdam. Chair – Laurence North</p>														
9.30 – 9.45	Break 15 mins														
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%; text-align: center;">Strand 1</th> <th style="width: 50%; text-align: center;">Strand 2</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Transcultural Visual Autobiographies</td> <td style="text-align: center;">Dynamics, Power, Trans subjectivity and Ethical Responsibility</td> </tr> <tr> <td>9.45 – 9.50</td> <td>Panel Chair Intro, Nanette Hoogslag</td> </tr> <tr> <td>9.50 – 10.10</td> <td>Mat Osmond, Falmouth University, UK</td> </tr> <tr> <td>10.10 – 10.30</td> <td>Beverley Irving-Edwards, Ulster University, UK</td> </tr> <tr> <td>10.30 – 10.50</td> <td>Peter Blodau, Arts University Plymouth, UK</td> </tr> <tr> <td>10.50 – 11.20</td> <td style="text-align: center;">Q&A</td> </tr> </tbody> </table>	Strand 1	Strand 2	Transcultural Visual Autobiographies	Dynamics, Power, Trans subjectivity and Ethical Responsibility	9.45 – 9.50	Panel Chair Intro, Nanette Hoogslag	9.50 – 10.10	Mat Osmond, Falmouth University, UK	10.10 – 10.30	Beverley Irving-Edwards, Ulster University, UK	10.30 – 10.50	Peter Blodau, Arts University Plymouth, UK	10.50 – 11.20	Q&A
Strand 1	Strand 2														
Transcultural Visual Autobiographies	Dynamics, Power, Trans subjectivity and Ethical Responsibility														
9.45 – 9.50	Panel Chair Intro, Nanette Hoogslag														
9.50 – 10.10	Mat Osmond, Falmouth University, UK														
10.10 – 10.30	Beverley Irving-Edwards, Ulster University, UK														
10.30 – 10.50	Peter Blodau, Arts University Plymouth, UK														
10.50 – 11.20	Q&A														
11.20 – 11.35	Break 15 mins														
	Intermediary Processes; Narratives in the Margins														
11.35 – 11.40	Panel Chair Intro, Carolyn Shapiro														
11.40 – 12.00	Paul Jackson, London College of Communication, UK														
12.00 – 12.20	Gilly Nevin, Falmouth University. UK														
12.20 – 12.40	Q&A														
12.40 – 1.25	Lunch 45 mins														

Cecilia Hei Mee Flumé

There is no place like home

I am a Swedish Korean adoptee in my second year of artistic practice-based research in Visual communication focusing on illustration at Konstfack, Stockholm.

I will introduce you to my phd project and thesis “There is no place like home” a graphic novel with a critical, intimate and personal story about transracial, international adoption from South Korea. I explore how to visually engage the topics of race, class and betweenship in a format that focus on the vehicle of the images, rather than the text whilst showing how adopted children crossed borders, separated from their origin families after a transaction had been made. The transaction of money and child.



Biography - Cecilia Hei Mee Flumé is an artist and illustrator, located in Sweden who has a BA in art history from Södertörn University (2012) and graduated from the Visual Communication MA program at Konstfack in 2016. She is now studying an artistic, practice-based Ph.D. program in Visual Communication at HDK Valand in collaboration with Konstfack.

Her research project explores how to use illustration and storytelling as a method of communicating norm critical perspectives of image hierarchies and languages in the graphic novel format, whilst accounting for the problems of international adoption.

With work experience from the gaming industry and an interest in popular visual culture, Cecilia has formed a storytelling practice that stems from diverse and varying image cultures as a tool for observing, comparing, interpreting, and analysing historical and contemporary issues of identity, class, and betweenship.

Sarah Laura Nesti Willard & Dr. Urwa Mohammed Tariq

The Emergence of Emirati Comic Artists and Illustrators on Instagram

For centuries, images belonging to specific cultures have constantly been borrowed, reinserted, and rearticulated in new geographical and social contexts. With the advent of the Internet and then social media, the process of exchange and re-articulation of images has fastened more than ever before. In the United Arab Emirates, unedited forms of visual expression have started to flourish among the local youth and are now populating social media platforms. This research study analyzes a collection of illustrations and comic strips posted on Instagram by a selected group of Emirati artists by relating these posts to their socio-cultural context. It employs a qualitative approach implicating personal interviews to identify points of view linked to the existing visual material created by these groundbreaking illustrators. The results show that a new trend of illustration stemming from Japanese animé and manga is emerging among young Emirati artists, whose Instagram posts constitute a subtle commentary about local traditions and cultural inhibitions. The study also reveals how these illustrators' artwork impacts their followers and how these, reciprocally, contribute to shape the artists' work. Ultimately, the research discusses the challenges Emirati illustrators face, and offer reflections on how to grow their practice to reach a wider audience. **Keywords:** Animé, Culture, Emirati, Identity, Illustration, Instagram, Social Media.



Biography - Sarah Laura Nesti Willard has been working as a free-lance illustrator, graphic artist and muralist in different European countries before becoming an art educator, in 2010. She had specialized in Animation and Book Illustration from Kingston University and afterwards she received a master's in Visual Communication & Design from the Royal College of Arts in London. Sarah is currently working as an instructor in the Fine Arts department at the United Arab Emirates University (UAE), and she is a PhD candidate at Plymouth University; her research interests are: Middle Eastern illustration, Islamic children's books, Middle Eastern comics, and fandom trends. She also illustrates children's books for British and Emirati's publishing houses. www.sarahnestiwillard.com
[@sarahnestiwillard](https://www.instagram.com/sarahnestiwillard)

Biography – Dr. Urwa Tariq (RA) is a part time research assistant in Department of Innovation, Technology & Entrepreneurship, College of Business & Economics, UAE University. She has a dual MBA degree with honors in Marketing and International Business, from University of Dubai and holds Ph.D. in Mass Communication from Department of Media and Creative



Industries from UAEU. She recently got her certified professional diploma in Digital Media and Marketing licensed from MOE. Dr. Urwa carries 15 years of senior administrator experience within higher education, plus 5 years of additional experience in FMCG companies and research agencies. In 2012 and 2013, she won the first place in Unilever Idea Trophy (twice). Dr. Urwa was also awarded Emerging Scholars Award twice, under CGS in Canada, 2021 and IAMCR Conference in 2019. In 2021, she was awarded with under Cross Culture Program fellowship from, Institut für Auslandsbeziehungen, Germany and represented Media and Culture section, representing UAE. Her first research paper in 2019, on foreign media among Emirati youth was featured in local and international media outlets.. Her current research interests involve media marketing, youth culture, consumer behavior, advertising, social media entrepreneurship, citizen journalism and digital media and its impact

Sayra Begum

Memories of Islamic Girlhood

The simplification of people contributes to division, it's us and them in the 'clash of civilisations.' Comic books are being utilised by authors as a vehicle to share their lived reality of Islamic girlhood. We can see similarities and vast differences between works such as *Persepolis* (2000), *Mongrel* (2020), *The Roles We Play* (2021) and *Piece by Piece* (2021). Their visual and verbal testimonies add more complexity to the discourse, as they use their transcultural memories to reflect upon the 'clash' while providing space for readers to draw their own conclusions. How are these creators utilising the medium of comics.



Biography - Sayra Begum is an illustrator based in Nottingham. She studied MA Illustration at Falmouth University, graduating in 2016, and now works as a lecturer on the course. She released her debut graphic novel, *Mongrel* in 2020 (supported by ACE, published by Knockabout). *Mongrel* tells the story of a British Muslim woman who grew up in-between two cultures. The protagonist, Shuna (her alter-ego) challenges conventions, looking beneath the surface to celebrate differences and reveal our common

humanity. Since then, Begum has contributed to the 10 Years to Save the World comic anthology and taken part in the Comics Cultural Exchange Residency in Prague. Begum's style is influenced by Islamic miniatures and Surrealism. She is interested in theology, our relationship to the environment, to each other, and the reality that exists beyond our perception.

Mat Osmond

What use is art?

Towards a manifesto for authorial practice as a work of cultural hospice.

Faced with lethal global heating on the one hand and entrenched socio-political paralysis on the other, this talk approaches authorial illustration as a work of palliative care whose primary function is to foster instances of healing, disenchantment and transition within the dying body of a radically unsustainable cultural paradigm. In considering the reparative potential of this perspective it looks to a recent pedagogic project initiated by the Brazilian academic Vanessa Machado de Oliveira and the GTDF (Gesturing Towards Decolonial Futures) network: *Hospicing Modernity*.



Biography - Mat's a writer, visual artist and MA lecturer in Falmouth School of Art. He's co-director of the eco-arts research collective Art.Earth with whom he convened a 2021 online summit on ecological grief and death cultures, *Borrowed Time: on death, dying & change*. His most recent illustrated poetry pamphlet *The Black Madonna's Song* was published by Atlantic Press in 2020. In 2021 he commenced a practice-based PhD: *Borrowed Time: how might poetic practice foster adaptive response-ability to socioecological collapse?*

<https://borrowed-time.info/>

<https://borrowed-time.uk/>

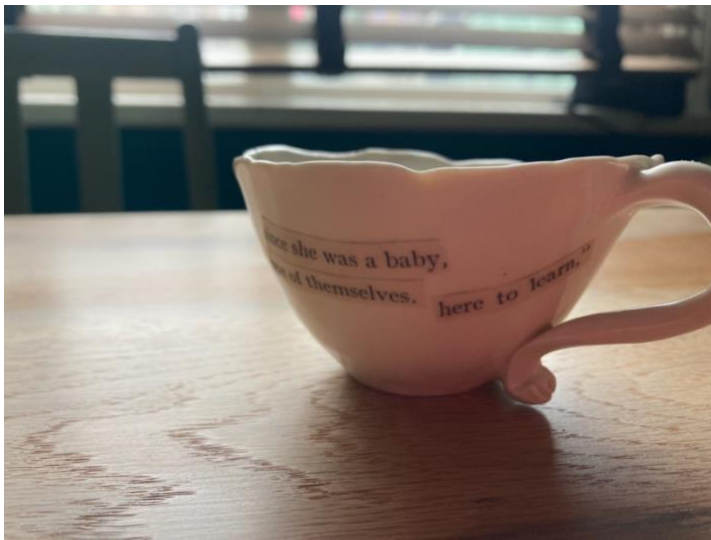
<http://www.strandlinebooks.co.uk/>

Beverley Irving-Edwards

Transgenerational Body Image: Using Illustration Methodology to Generate Critical Dialogue

My doctoral research explores how illustration, clay, and the museum can generate critical thinking and discussion on Western women's body image ideals. I respond to cultural discourse and gendered visual messaging transmitted through an authoritative space; ideals that are entangled in racist ideology. Through creating object illustrations mimicking domestic objects, I locate the home as a significant environment for the transmission of body image ideals by unpacking my own experience.

Close engagement with these object illustrations will be compared to 2D illustrations through a series of exhibition engagements; how can object illustrations be utilised ethically to generate critical discussion?



Biography - Beverley Irving-Edwards is an illustrator and PhD researcher at Belfast School of Art and is an alum of Manchester School of Art and Cardiff School of Art and Design. Her authorial illustration practice predominantly explores gender stereotypes and their effects on mental health. Her doctoral research involves two case studies; one responds to gendered visual messaging and Western idealised representations of women within museum collections, the other being an autoethnographic practice illustrating personal experience of poor body image within the childhood

home to critique cultural discourse across generations. The research explores using clay to create unique object illustrations.

Peter Blodau

Drawing on (trans)subjectivity

The aim of this paper is to explore issue of trans-subjectivity, within the context of reportage illustration. Working in various contexts I have encountered the problematic of the subject/viewer dilemma. Who is the viewer (artist) who is the subject and what is their relationship? In this paper I will show some examples of work I have undertaken in Calais and Cairo to look at this relationship and also show some examples of work in which I try and re-examine my own working methods by working in different and more interactively in an attempt to overcome the position of power of the artist vis à vis the potentially vulnerable and disempowered subject.



Biography - I was born in Berlin and grew up in Ireland. I graduated in Fine Art Printmaking at Limerick School of Art and started my professional life as an artist in Paris where I exhibited in situ drawing and painting created on the streets of that city. I continued with printmaking, working in the famous Champfleury Printworkshop in Paris. In the early 1990s, I moved on to Berlin, where I continued to sell and exhibit work, as well as printmaking at the Bethanien studios, and to travel for more subject matter. The olive groves of Greece, the streets of Cuba, and the highways of the United States were all subjects which inspired me, both for the human stories and the colour and contrasts of those different landscapes. In 2014 I moved to Cairo work at the German university in

Cairo where I lectured in Drawing and illustration. While there I continued my work as a reportage artist working on stories in Cairo and beyond. I am currently working as a freelance illustrator and Graphic Recorder between Germany and England and doing a part time MA in Illustration at Plymouth university of the Arts.

Paul Jackson

Adventures in the Copyworld

A *storyworld* is a form of narrative discourse, exploring how a reader makes sense of a text-world - the semantic domain of a story text. As an illustrator, I am most often commissioned to make *visual* sense of a piece of editorial copy. Editorial copy is not often written in the form of a story. And yet, acts of reading, sense-making and understanding narrative information are essential to the translation of a text into a visual world. This paper takes a narratological approach to the world of the copy, and the communicative discourse formed by illustrator and art director.



Biography - Paul Jackson is Course Leader for MA Graphic Branding & Identity at London College of Communication. He has worked as a commercial illustrator & occasional graphic designer for 17 years, largely under the pseudonym Wesley Merritt. Wesley is represented by Debut Art, and works mainly in editorial and advertising illustration.

Paul is pursuing a practice-led PhD, also at London College of Communication. His research explores the role of narratology, discourse and world-building in the communication processes at the heart of commercial illustration practice.

Gilly Nevin

Helen Chadwick's Viral Landscapes

Helen Chadwick regarded the five *Viral Landscapes* of 1988-89 as a celebration of the invasion and dissolution of the self by the other, highlighting the concept of viral infection as a metaphor for a productive process in which boundaries dissolve and new formations evolve. Chadwick noted, 'the living integrates with other in an infinite continuity of matter and welcomes difference not as damage but as potential' (2004). My paper will consider Chadwick's working process in the light of her interests in cellular biology, quantum physics, the construction and maintenance of identity, embodied in-betweenness and her overriding concern with making.



Biography - Gilly Nevin is a PhD student in Illustration at Falmouth University, Falmouth, United Kingdom. Her research focuses on Helen Chadwick's practice, The Helen Chadwick Archive, Luce Irigaray's texts on Feminist Philosophy and Maternal subjectivity. Gilly holds a Master of Arts in Art History from the Courtauld Institute, University of London, United Kingdom and a Masters of Arts degree in illustration from Falmouth University, Falmouth, United Kingdom.

Transitus: Illustration as Crossing Ground

The 12th International Illustration Research Symposium, Falmouth University, July 15-16, 2022

Saturday afternoon, July 16 th		
	Strand 1	Strand 2
	Social Maps, Cultural Spaces	Cultural Archives: Questioning Heritage
1.25 – 1.30	Panel Chair Intro, Linda Scott	Panel Chair Intro, Carolyn Shapiro
1.30 – 1.50	Adrie Haese, University of Johannesburg, SA	Carys Boughton, Falmouth University, UK
1.50 – 2.10	Matt Booker, Falmouth University, UK	Laura Copsey & Philip Crewe, Kingston University, London, UK
2.10 – 2.30	Pat WingShan Wong, Kingston School of Art, UK	Shreyas R. Krishnan & Aggie Toppins, Washington University in St. Louis, USA
2.30 – 3.00	Q&A	Q&A
3.00 – 3.15	Break 15 mins	
3.15 – 3.45	Anarchic Writing, part 2 Workshop, second part, Konstantina Benaki Chatzispasou, Ravensbourne University, UK & Myrna Marianovits, Independent, UK. Chair – Laurence North	
3.45 – 4.00	Break 15 mins	
4.00 – 4.45	Plenary Speaker, Professor Hilde Kramer, University of Bergen, Norway. Chair – Carolyn Shapiro How may the contemporary illustrator address topics of shared memory and representation of the Holocaust? Inside Litzmannstadt ghetto Arie Ben Menachem and Mendel Grossman developed graphic collages that seem stunningly modern and bold. As bystanders 80 years later - what can an illustrator do to pay homage to their work?	
4.45 – 5.05	Q&A	
5.05 – 5.15	Closing words, Dr Carolyn Shapiro and Nanette Hoogslag	
	End of Symposium	

Adrie Haese

Co-creating wordless picturebooks for adult audiences: a South African community engagement project

In the context of South Africa, the wordless genre may be a valued way of facilitating access to a reading culture. However, the production of such books in South Africa is limited, with little literature exploring the genre's use with adult audiences. I report on a project in which two wordless books are co-created with participants at a South African Adult Basic Education and Training centre. The project is participative and practice led, in which the researcher as illustrator and reflexive practitioner interrogates the representation of authors' lifeworlds, transcription of collected stories and the illustrator's role in community engagement.



Biography - Dr Adrie Haese is Senior Lecturer with the Department of Graphic Design at the University of Johannesburg. She holds a PhD in Visual Arts from Stellenbosch University. Her research interests centres around wordless picture books, and how these can facilitate access to a reading culture, increase self-confidence among inexperienced readers and allow readers to create a story in a language of their choice, the latter of which is important in a multilingual society such as South Africa. She also looks at approaches to book creation that seek to positively impact communities through partnerships with higher education institutions, non-governmental organisations, corporate funders, and communities.

Matt Booker

Conversations and new perspectives on people's relationship to significant sites

Matt Booker will be discussing two recent projects based in the cities of Peterborough and Bristol in relation to exploring how illustration can be used to facilitate conversation and encourage new perspectives on people's relationship to significant sites. This will include analysing participatory methods of first hand research, the experience of spending time at the locations and looking at the importance of conversation in different forms to gather content and maintain an inclusive approach.



I am an illustrator, arts facilitator and lecturer currently working at Falmouth with an interest in how illustration can be used to engage people with places, encourage conversation, build fresh perspectives and use participation to explore people's relationships with locations. This interest has led me to often working on site, holding interviews, workshops and conversations about place in order to see how this can translate into illustration practice.

Pat WingShan Wong

Barter Archive

Conventional archiving approaches have been criticised for being intransparent and highly institutionalised, many untold stories might have been omitted during the process (Powell, 2018). The presentation will share Pat's recent project Barter Archive(2019-ongoing), a community-led archive built in collaboration with fishmongers at the Billingsgate Fish Market at Canary Wharf London, uses a hybrid approach — combining analogous and digital methods — to document disappearing voices in a market vulnerable to urban expansion. She curated the archive by engaging with the barter idea physically and symbolically. Memorable objects that are 'bartered' by using her observational drawings of the happenings in the space.

@barter_archive

Biography - Pat WingShan Wong is a community-based visual artist. Her illustrations that portray community stories, which range from people to landscapes and objects from my surroundings, are evocative meditations on urban development and its public and personal significance. Her recent project Barter Archive(2019-ongoing) is a research library that provides the most comprehensive collection on bartering activities between artists-researchers and mongers in the Billingsgate Fish Market. The project is funded by Arts Council England(2021), the Varley Memorial Award (2020), and Hong Kong Art Development Council(2020). This has manifested in two exhibitions held in the Billingsgate Fish Market(2021), Canary Wharf Group(2021), and an interactive online archive of oral histories on barter-archive.com.



Carys Boughton

Withdrawing Empire: exploring illustrated movements towards decoloniality within art history and heritage

Applying Aníbal Quijano's epistemological understanding of decolonisation (as "decoloniality") to two examples of practice - Mohammed Nasser's Egypt's Dispersed Heritage project comics and Lauren Redniss' Oak Flat - this paper will explore the particular potential of illustration to contribute to the essential work of decolonisation within the realms of art history and heritage.



Biography - Carys Boughton is a freelance illustrator and student on the MA Illustration: Authorial Practice course at Falmouth University, UK. Her MA practice explores the intersections between her background in art history (BA (Hons), University of Cambridge) and climate justice, with an evolving focus on manifestations of coloniality and decoloniality within arts and heritage contexts, particularly in Cornwall. Alongside her MA, she works for Friends of the Earth, campaigning to cut the ties between the fossil fuel industry and the Parliament of the UK.

Laura Copsey and Philip Crewe

New River Folk (re-enactment as translation)

Laura Copsey and Philip Crewe undertook a residency with House of illustration in response to the heritage of the New River, creating a speculative *museum* of storied objects and ephemera that celebrates the lives of three *real* characters found in the archive, with artefacts inspired and informed by traditional craft and site-specific process.

Each character's collection adopts a 'para-fictional' quality which in museum contexts creates ethical tension. We will consider our intentions for the framing the work as 'immersive heritage' where interpretation is enacted by an audience and maker.



Biographies - Laura Copsey is an experimental illustrator and researcher from East Anglia; and Philip Crewe, a designer from the Isle of Wight. They met and collaborated whilst students at the RCA in 2016 and share an interest in heritage places and objects - particularly how time, experience and traditional craft can inform visual story-telling.

During summer 2021 they collaborated for the 1st Engine House Residency with the House of Illustration - exploring the heritage of the New River and New River Head in response to the remarkable history of the new HOI site. During

their residency, they focused on historic trades and superstitions associated with water with the intention of discovering the names of working class trades people, often omitted from the New Rivers official history. The outcome, is a layered, fictional museum of storied objects, images and ephemera that speculate upon their lives of marginalised characters from the New Rivers past.

Instagram: <https://www.instagram.com/laurachops/> @laurachops

Website: www.lauracopseyart.com

Shreyas R. Krishnan & Aggie Toppins

TL;DR Zine Archive: A Case Study in Transgressive Scholarship

This paper positions zines as a valuable reimagination of traditional scholarship in illustration and graphic design with a case study: the TL;DR Zine Archive at Washington University in St. Louis. TL;DR (meaning “too long; didn’t read”) supports critical investigations in illustration and graphic design by collecting research in formats that are illustrated and designed. The authors argue that making is research, center the zine as an alternative artifact for academic dissemination, discuss the challenges and tensions of building a zine archive within an institution, and discuss metrics for success.



Biography - Shreyas R. Krishnan is an Assistant Professor in Illustration, Comics and Visual Storytelling at Washington University in St. Louis. She is interested in the ways gender and visual culture impact and influence each other, and makes non-fiction comics and zines that are grounded in research. Shreyas is an editor of the 2021 Ignatz-nominated *Bystander Anthology: Stories, Observations and Witnessings from South Asia*.



Biography - Aggie Toppins is an Associate Professor in Communication Design at Washington University in St. Louis. She works at the intersections of studio practice and critical writing to explore the ways that visual communication bears on social realities. She is interested in the appraisal of history, the negotiability of meaning-making, and in using these critical orientations to decouple design from universalist narratives of capital. Her recent writing has been published by *Design and Culture*, *AIGA Eye on Design*, *Slanted*, and in *Baseline Shift: Untold Stories of Women in Graphic Design History*.

Professor Hilde Kramer

How may the contemporary illustrator address topics of shared memory and representation of the Holocaust? Inside Litzmannstadt ghetto Arie Ben Menachem and Mendel Grossman developed graphic collages that seem stunningly modern and bold. As bystanders 80 years later - what can an illustrator do to pay homage to their work?



Biography - Hilde Kramer has been a Professor of Illustration at the Bergen Academy of Art and Design since 2014. She has illustrated a number of books, particularly picture books for children. Among other things, she has written the texts to her own books and worked on animated films. Kramer's illustrations use various techniques such as drawing, graphics, painting and computer art. Kramer holds a degree in graphic design from the Norwegian National Academy of Craft and Art Industry in Oslo (Statens håndverks- og kunstindustriskole i Oslo) and the Kraków Academy of Fine Arts, Poland. She has also studied creative communication at Akershus University College and Entrepreneurship in Education and Management at the Norwegian Academy of Music.

Kramer's artistic research largely deals with identity and occupational roles in general, and with highlighting the illustrator's role, identity and occupational opportunities in particular. In the context of identity, Kramer examines the use of visual rhetoric, semiotics and semiology. Since semiotics is an integrative discipline embracing both music, art and design, can it serve as a common language within a constellation of these fields?

Nanette Hoogslag

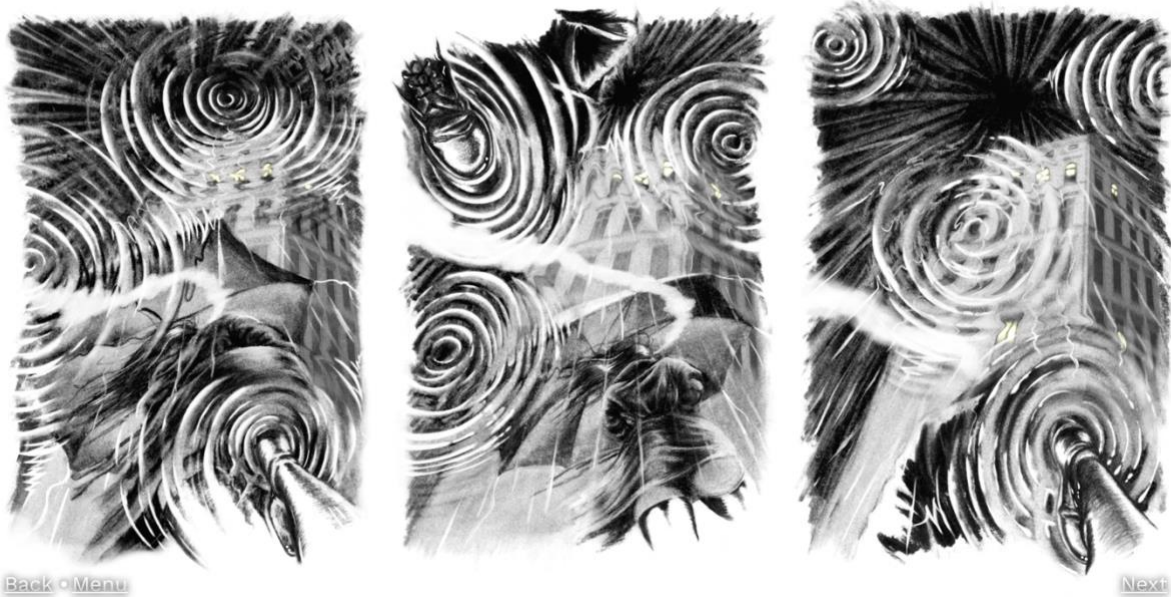


Biography - As an illustrator, designer, lecturer and researcher, Nanette Hoogslag's practice and approach come from a deep interest and understanding of the role and expression of illustration in communication and visual media. In practice and theory, she explores this role and its structures in traditional Western print-based contexts and in the light of the ongoing digital transformation.

Nanette Hoogslag is currently Course Leader of the MA Illustration and Framework Leader Visual Communication at the Cambridge School of Art, Anglia Ruskin University

MA Illustration Authorial Practice Falmouth and The Royal Academy of Fine Arts (KASK) and the Royal Conservatory constitute the School of Arts of University College Ghent The Promise Webcomics project

[The Promise](http://www.the-promise.net/) is an annual student webcomics project at Falmouth running across both Illustration BA and MA Illustration Authorial Practice. To explore *Transitus* in the run-up to the symposium, all works were made with notions of crossings, evolutions, passings and other related themes in mind. For the first time this year the project also saw participation from students at KASK in Belgium. The development of the works took place through a number of student-led crits, including an online mixed crit between Ghent and Falmouth. The new works will be available to view from the first day of the conference at <http://www.the-promise.net/>



Top image - Marthe Amerlynck, The Royal Academy of Fine Arts (KASK), School of Arts of University College Ghent.
Bottom image – Tim Street, BA Illustration, Falmouth University