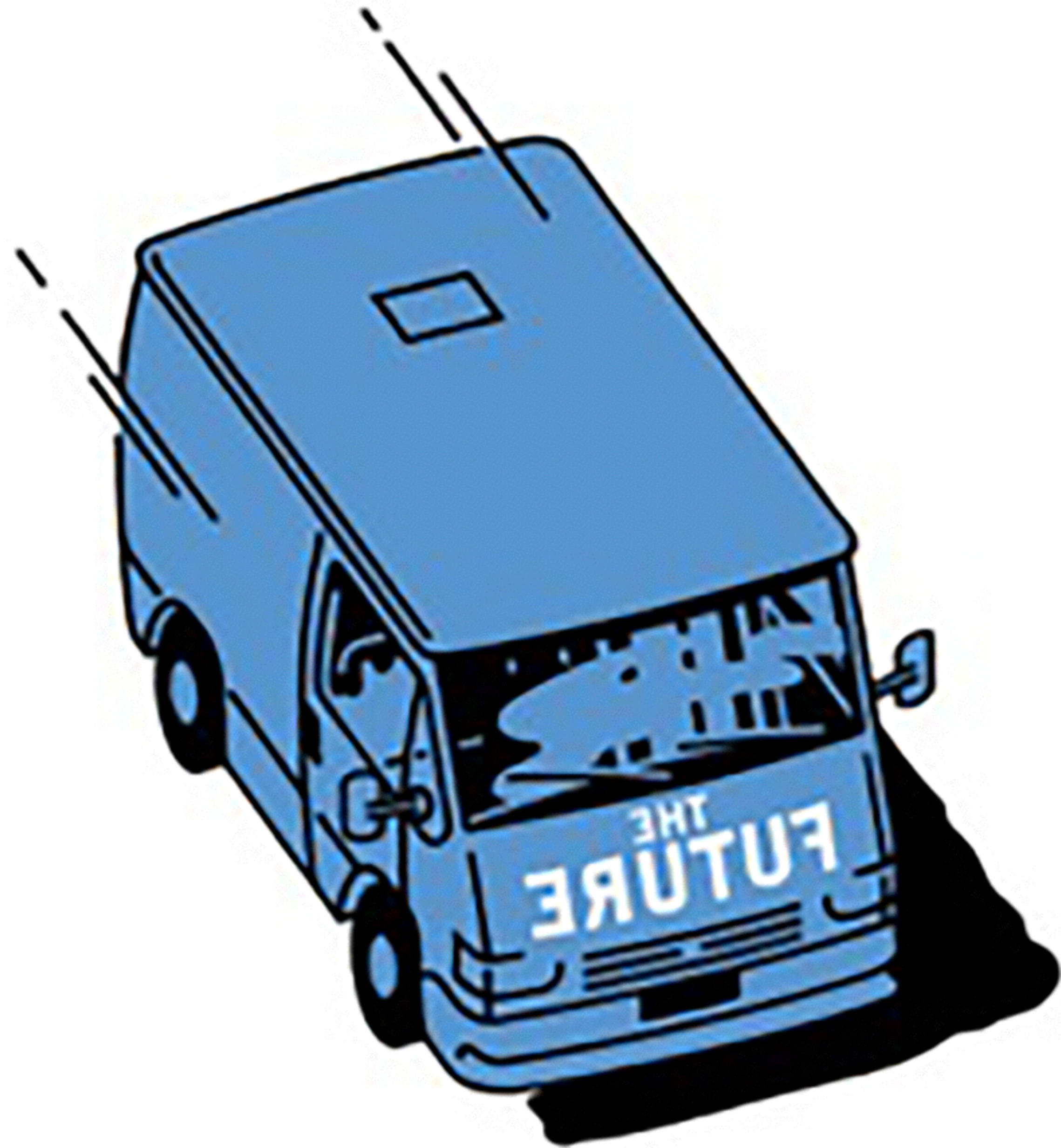


ILLUSTRATION AS AN EXPANDED FIELD OF PRACTICE: A SPECULATIVE DISCOURSE

Illustration Across Media: Nineteenth Century To Now
Washington University, St Louis, Missouri, USA March 21-23 2019

Roderick Mills MA (RCA)
Course Leader BA (Hons) Illustration University of Brighton
Board of Directors Association of Illustrators



“We look at the present through a rear-view mirror. We march backwards into the future.”

–Marshall McLuhan

“The popularity of illustration among commissioners over the last decade has been driven by the digital age. While our contact via the internet with companies and people often feels remote, illustration signals something familiar, emotionally warm, and most of all tangible. For brands, it’s a signifier of provenance, made-by-hand and trustworthy.

This driver is accelerating and illustration is becoming divergent - both more digital and more animated. It’s becoming less like the illustration we are familiar with, as art directors and designers explore the boundaries of various editorial and advertising contexts. At the same time it’s becoming more three-dimensional and more about delivering a tangible experience through its physicality...”

John O’Reilly Computer Arts issue 235



Keywords:

- Access / Diversity
- Speed / Movement
- Interdisciplinary
- Authorial Illustration
- Commercial / Research
- Ambiguity
- Illustration as Verb
- Mirror / Media Bubble
- Community / Critical Position

2018

WE CALL ON ILLUSTRATORS late at night, in the early morning and on deadline. The subjects are complex: #MeToo, the immigration debate, climate change. We ask them to address these topics with sensitivity, wit and feeling — to add fresh perspective and avoid cliché. Also, “Can you send a sketch in a few hours?”

We call on them because, at a time when the news cycle can feel relentless and overwhelming, these images make a different kind of

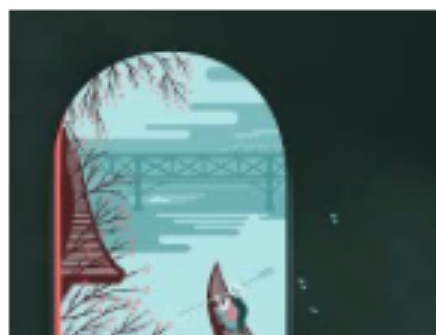


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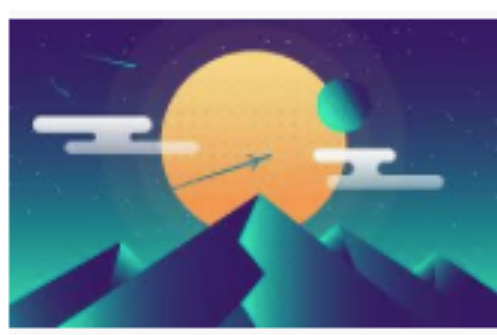
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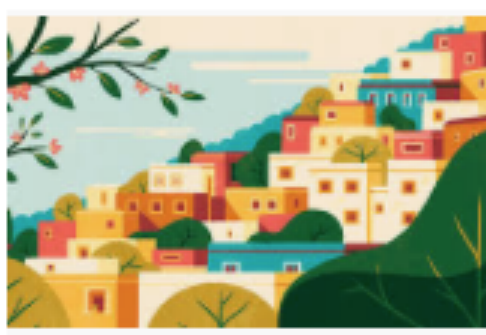


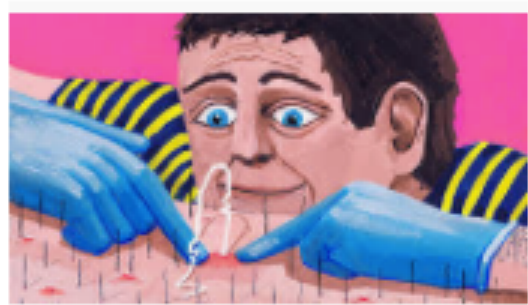
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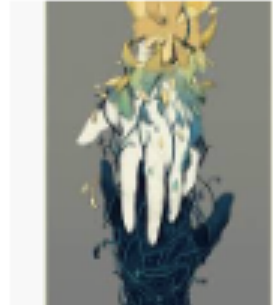
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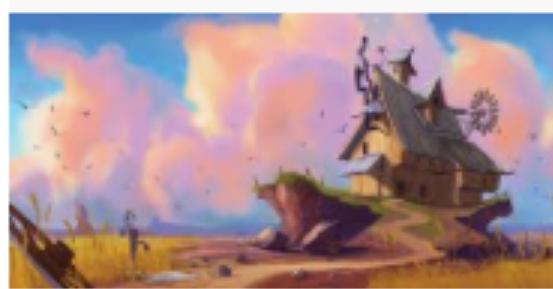
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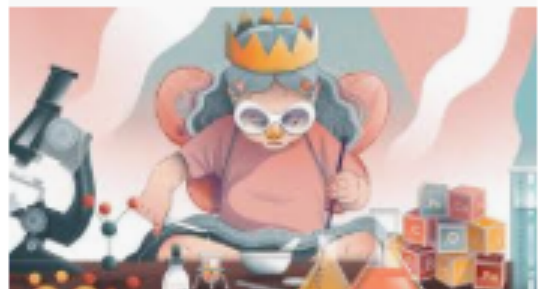


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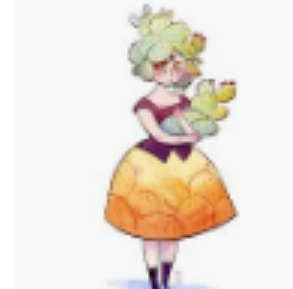
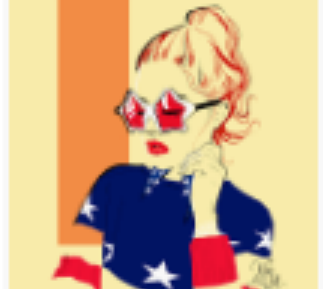


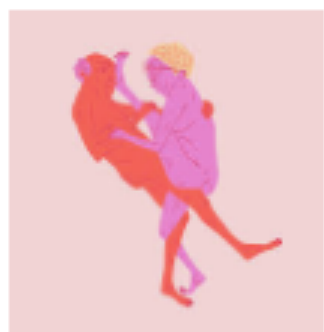
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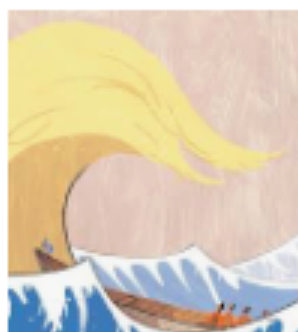
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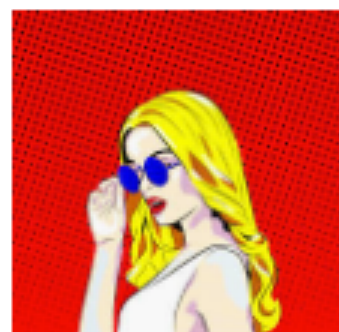
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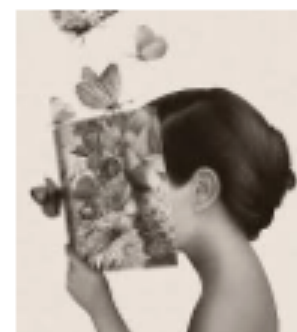
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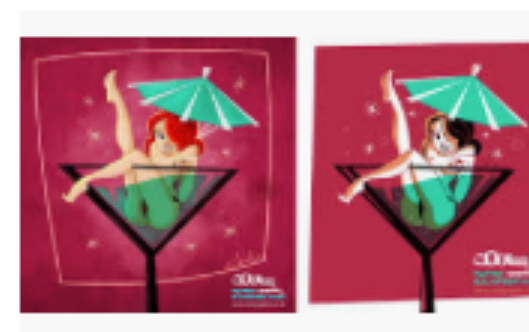
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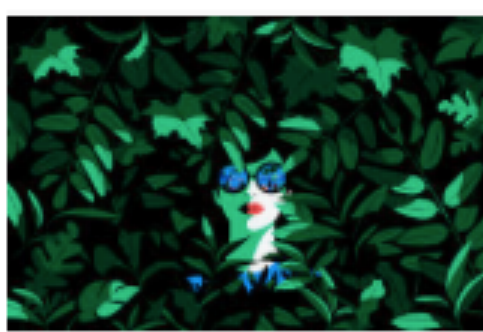
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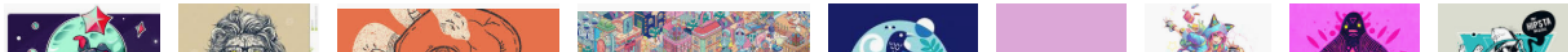
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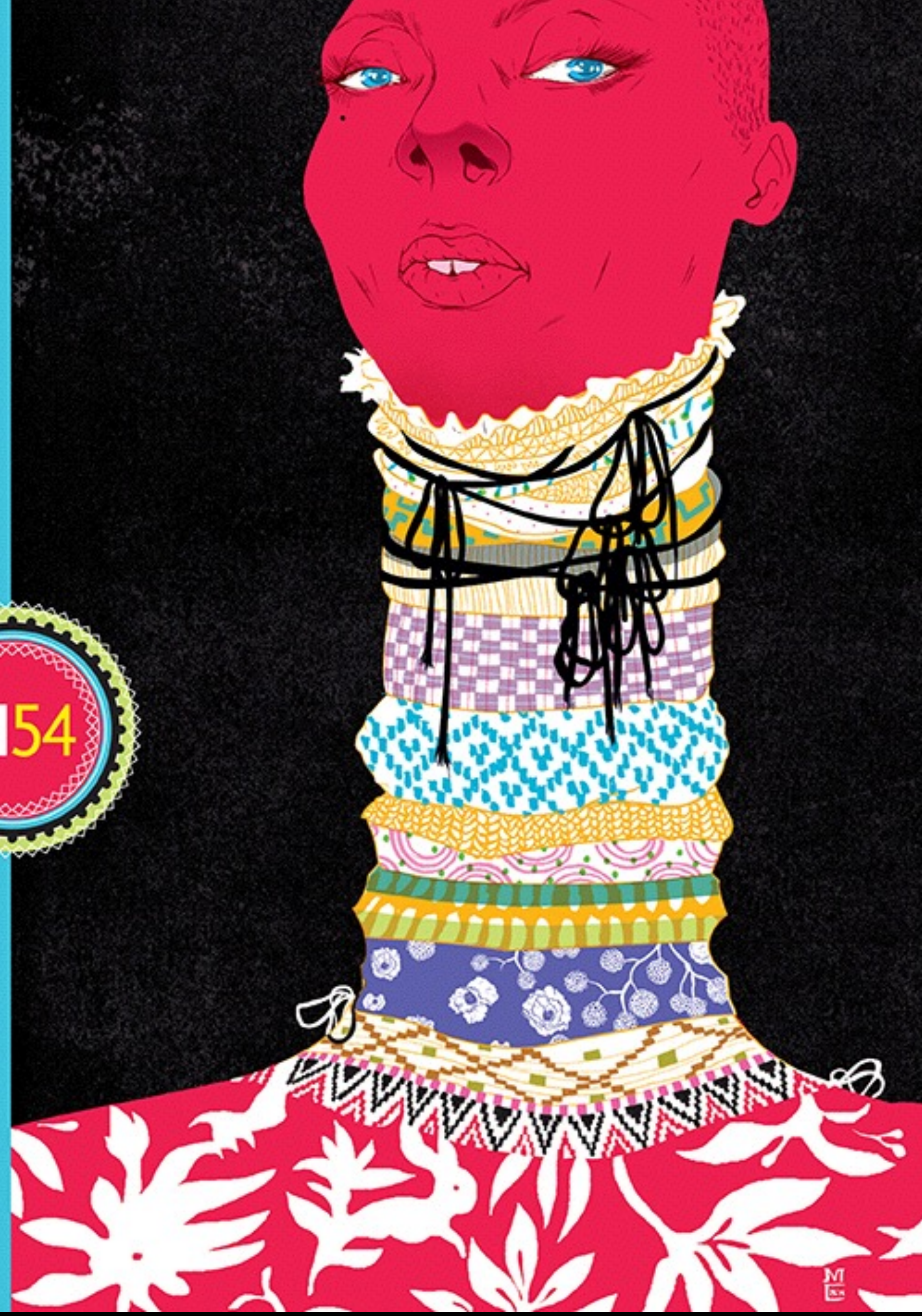




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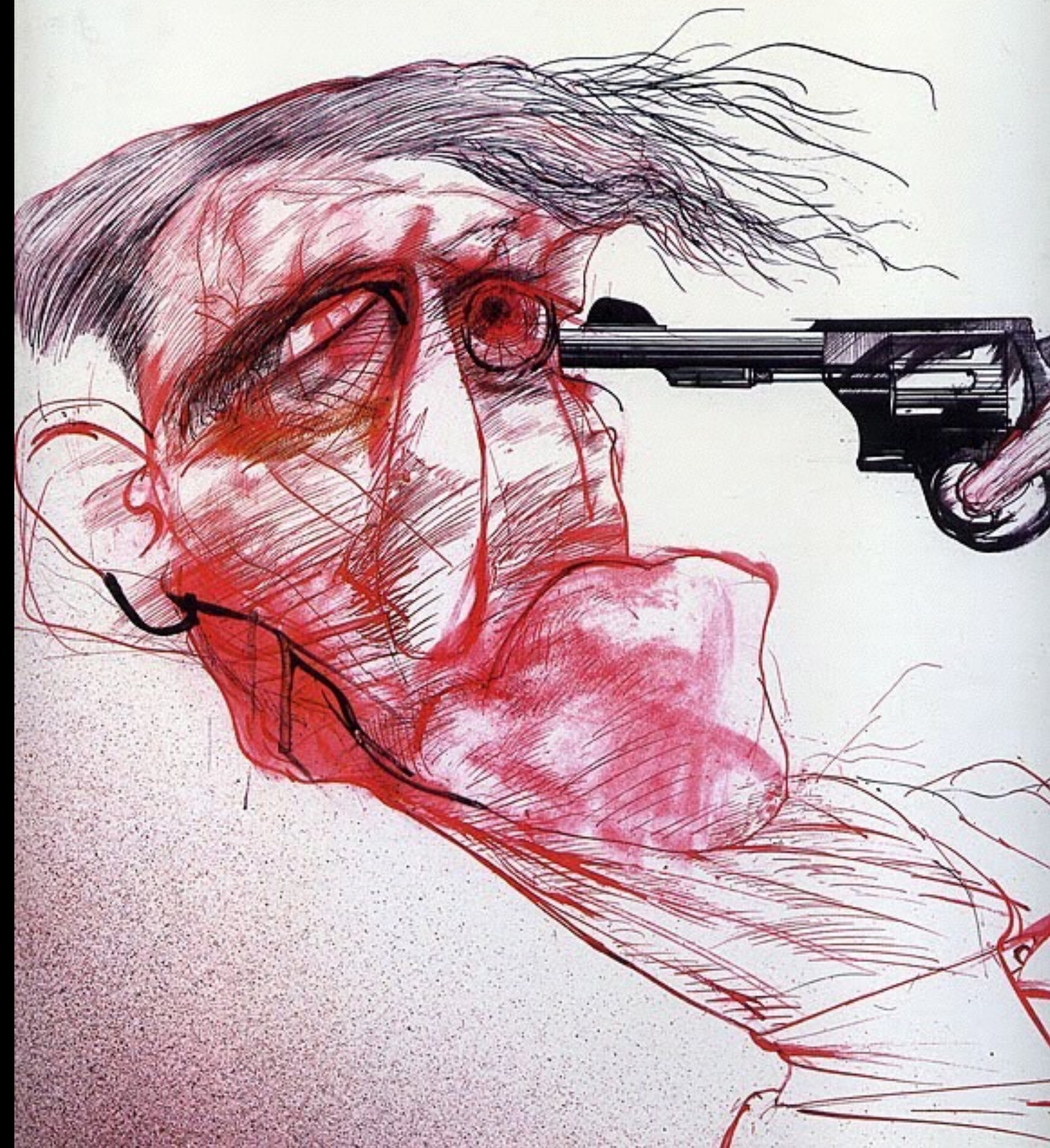


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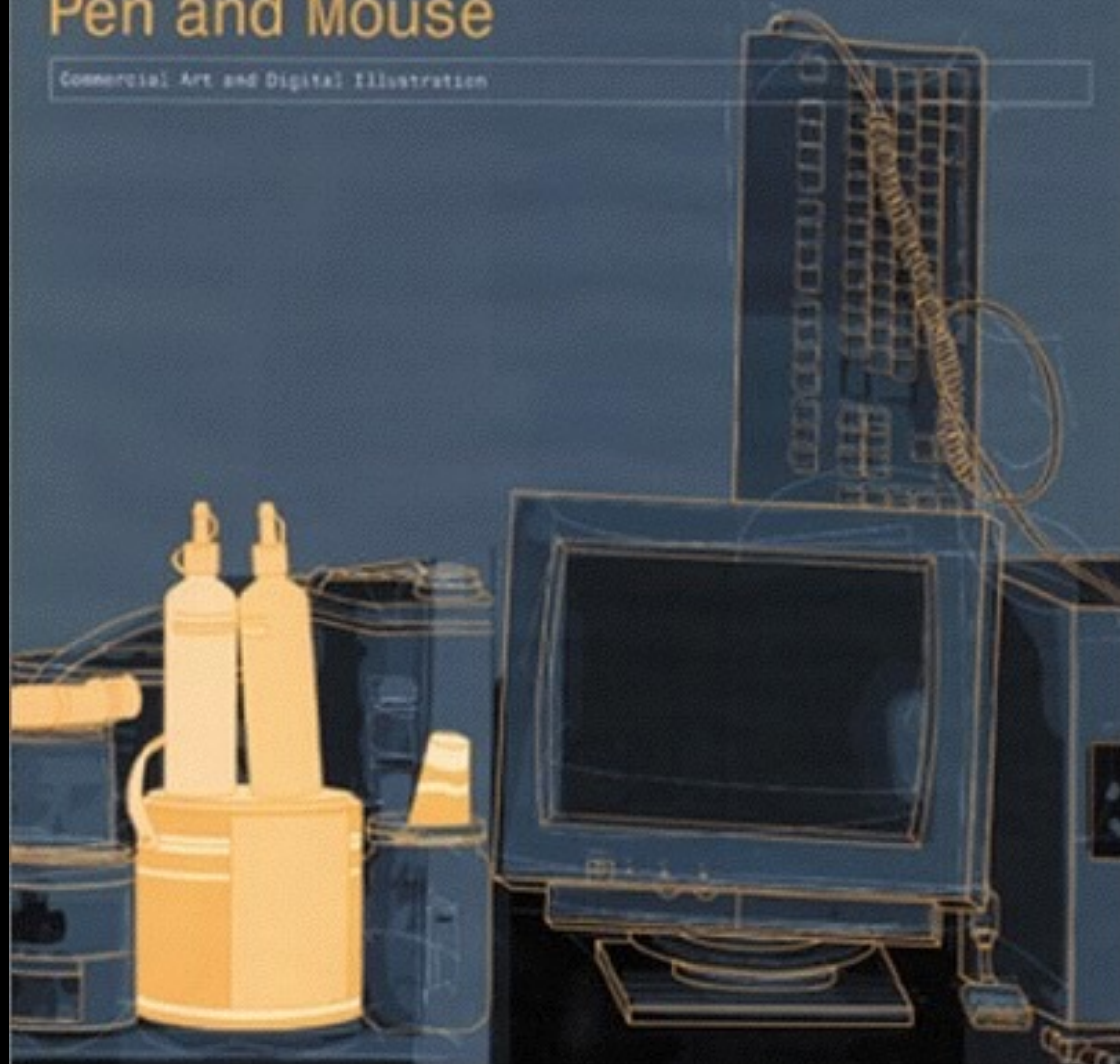


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4

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THE FUNDAMENTALS OF ILLUSTRATION

How to Generate Ideas, Interpret Briefs and Promote Oneself. Practicality, Philosophy and Professionalism are Explored in both the Digital and Analogue Worlds of Illustration.

Lawrence Zeegen
Crush



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> Darrel Reiss

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MARCH 6, 1944

15¢



Norman Rockwell

“For, within the situation of postmodernism, practice is not defined in relation to a given medium - sculpture - but rather in relation to the logical operations on a set of cultural terms, for which any medium - photography, books, lines on walls, mirrors, or sculpture itself - might be used.”

Rosalind Krauss

NOBROW / 2



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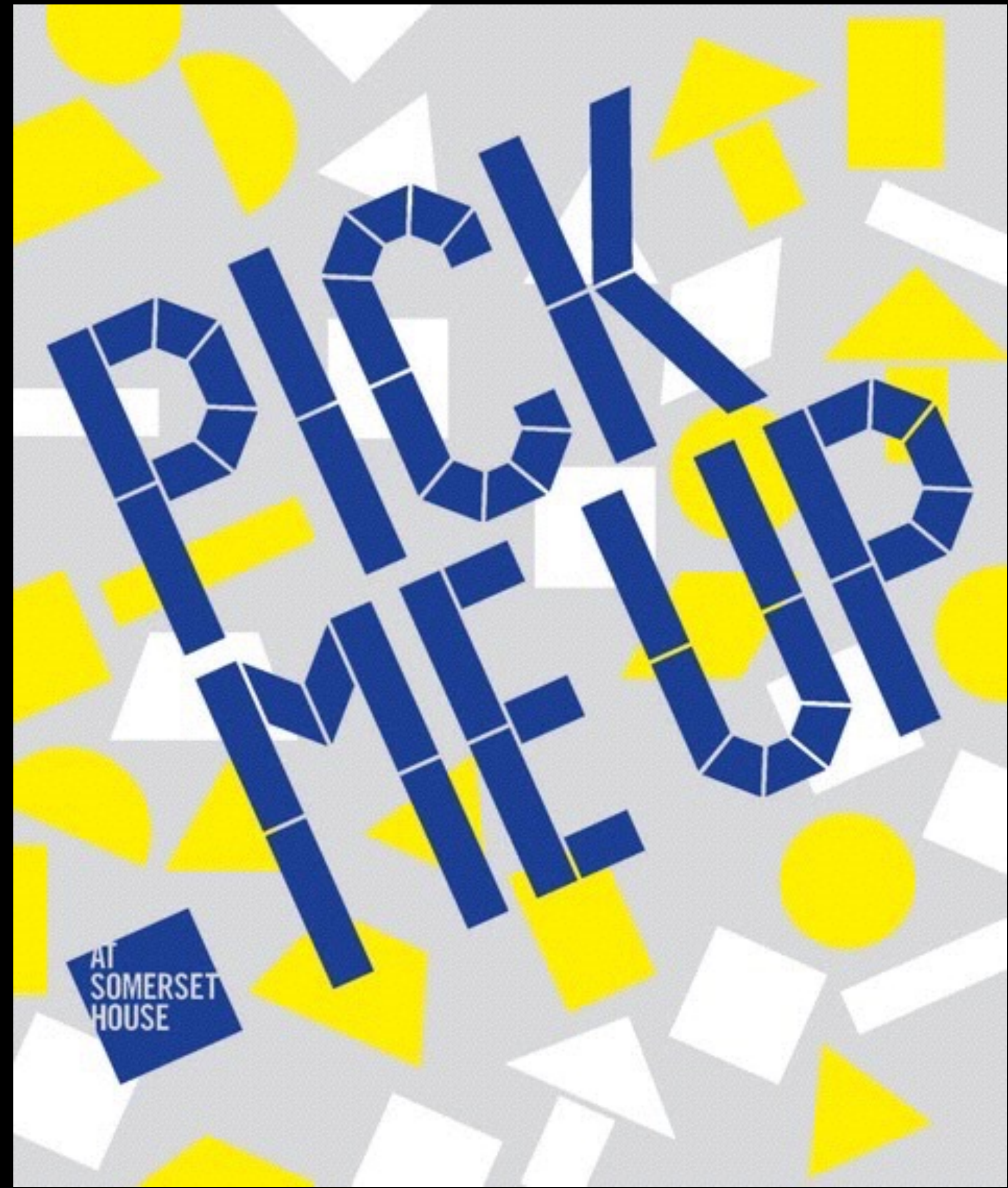
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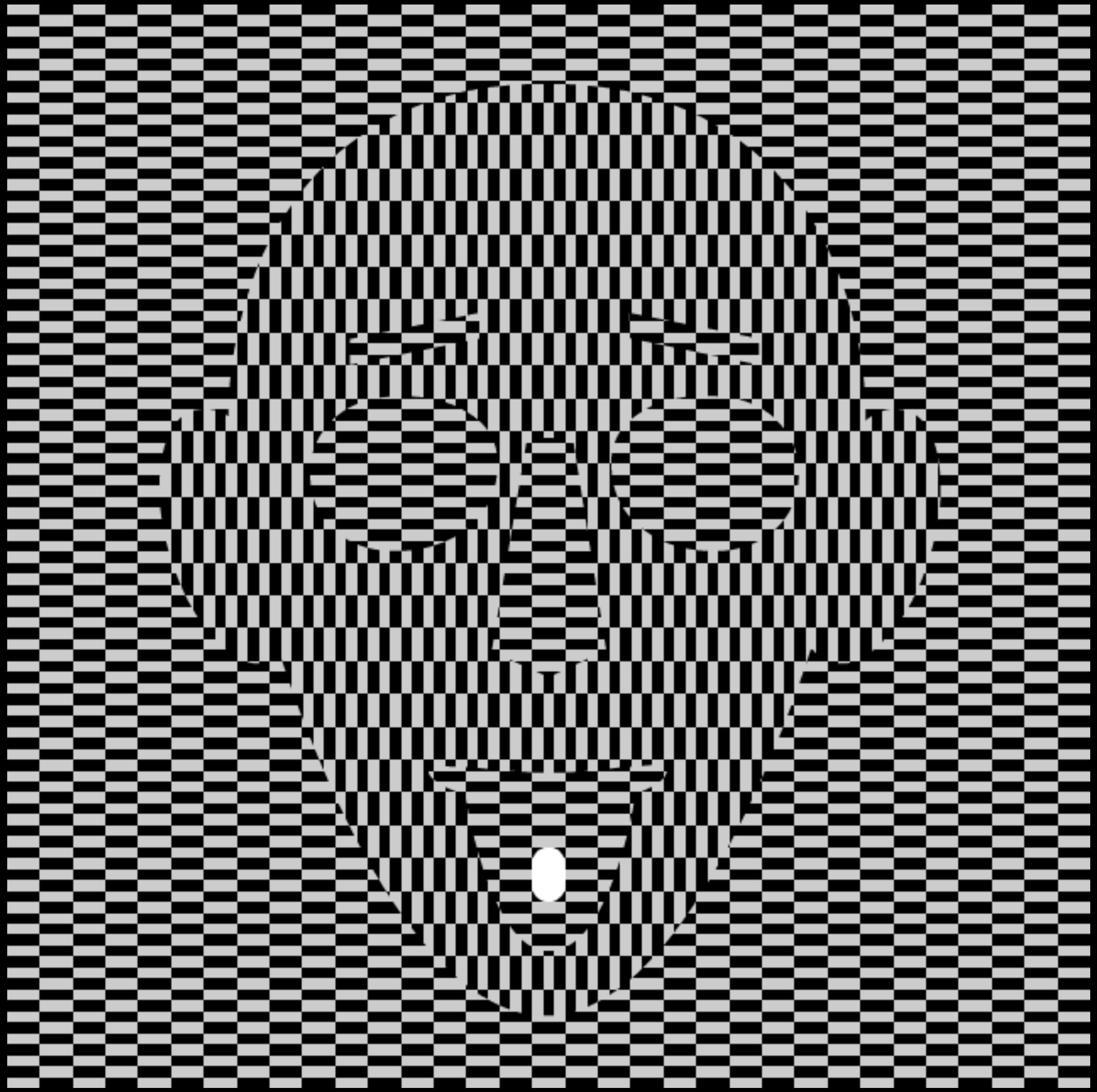
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Magazine

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Just One More Game ... Angry Birds, Farmville and Other Hyperaddictive 'Stupid Games'



Jon Huang/The New York Times, based on the original game by Rootof Creations HB

By SAM ANDERSON
Published: April 4, 2012

In 1989, as communism was beginning to crumble across Eastern Europe, just a few months before protesters started pecking away at the Berlin Wall, the Japanese game-making giant Nintendo reached across the world to unleash upon America its own version of freedom. The new product was the Game Boy — a hand-held, battery-powered plastic slab that promised to set gamers loose, after all those decades of sweaty bondage, from the tyranny of rec rooms and pizza parlors

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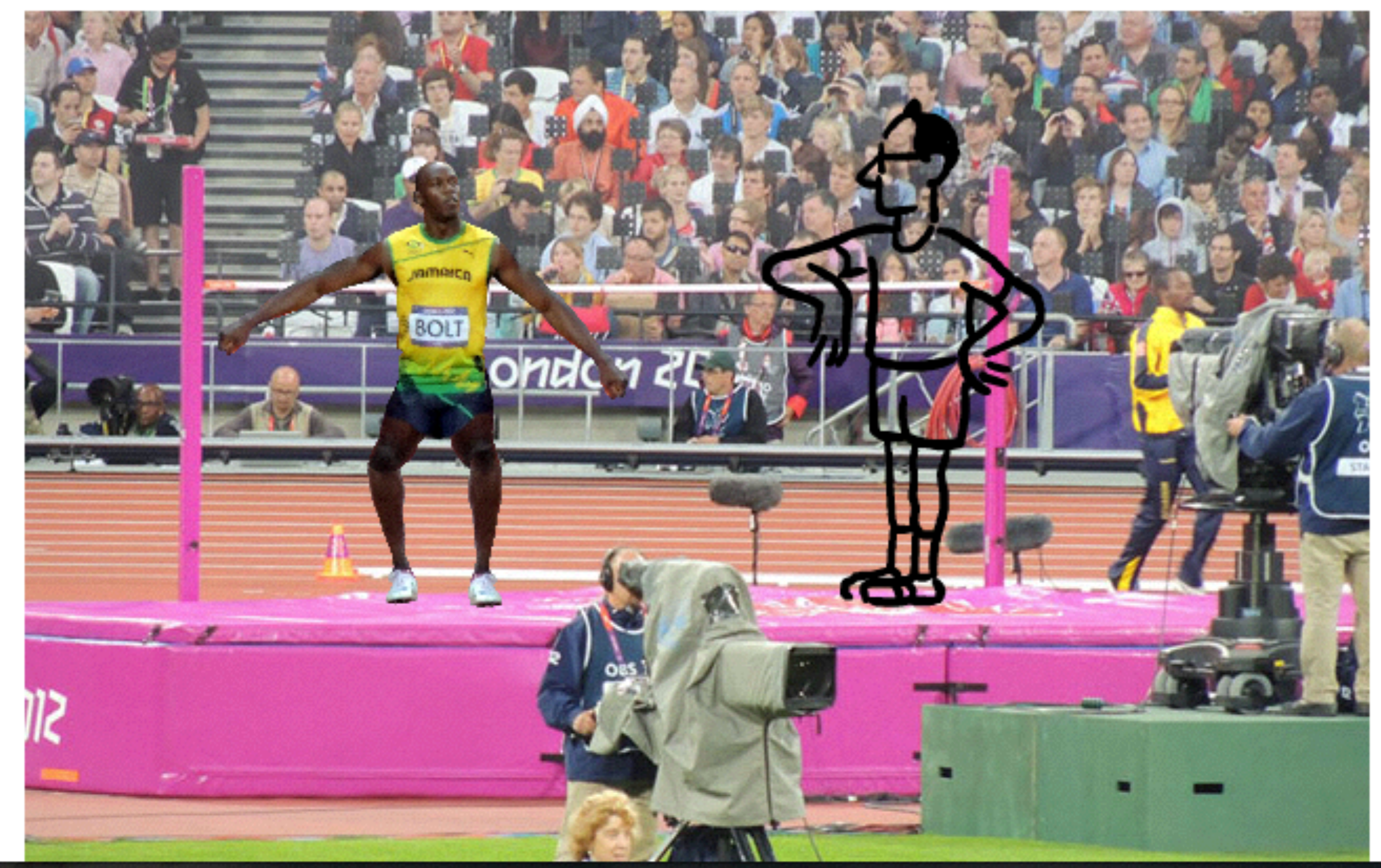
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Abstract Sunday

CHRISTOPH NIEMANN

Competitive Armchair Olympics: Rocket Man



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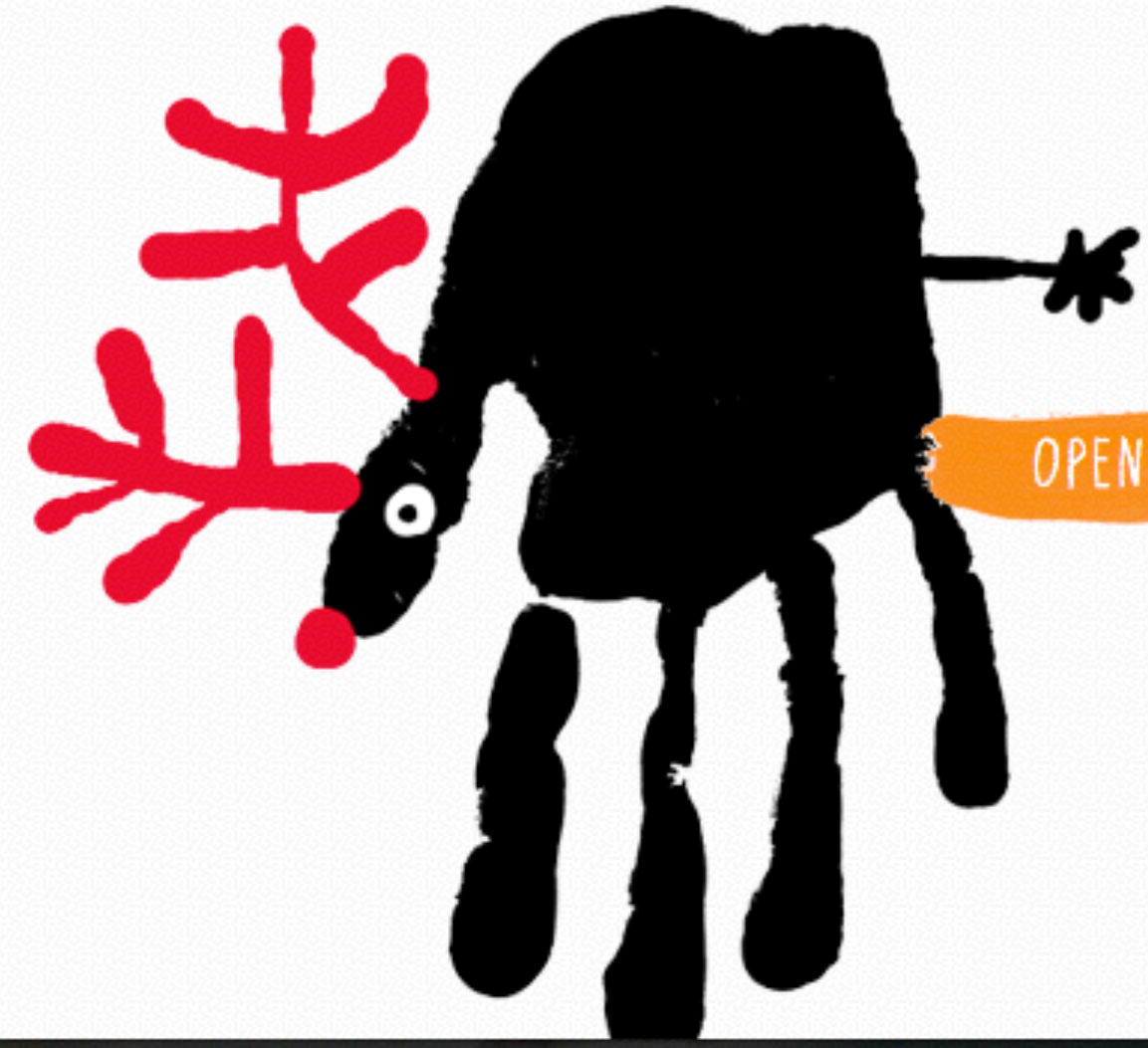
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Art Proposal for Storm Drain Murals Pilot Program: *Wildlife Gems*

Designs by Michael Bartalos

concept

San Francisco Bay is a precious resource for both people and wildlife. My proposal is designed to protect our marine ecosystems by raising awareness of the Mission Bay storm drains that lead directly into our waters. Making these drains publicly recognizable is key to reducing the amount of pollutants that reach the Bay via these conduits.

My project, titled *Wildlife Gems*, takes the Bay's diverse animal species as its focus. It superimposes a different creature onto each drainage area, integrating the drain's rectangular shape with the animal form. By combining drain and animal, these text-free murals communicate the idea that feeding the drain is equivalent to feeding the animal.

mural format



The shape of the murals capitalize on the the concrete trapezoid surrounding each drain. My compositions fill this area and extend up the curb and onto the sidewalk. The sidewalk portions of the murals mirror the street trapezoids, creating gem-like configurations that reinforce the concept of treating the Bay as a natural treasure.

Any type of Bay animal can be configured to fit the gem-shaped mural format. Viewers will enjoy the manner in which various life-forms inhabit the shape, and how animal shapes accommodate the drain's grille.

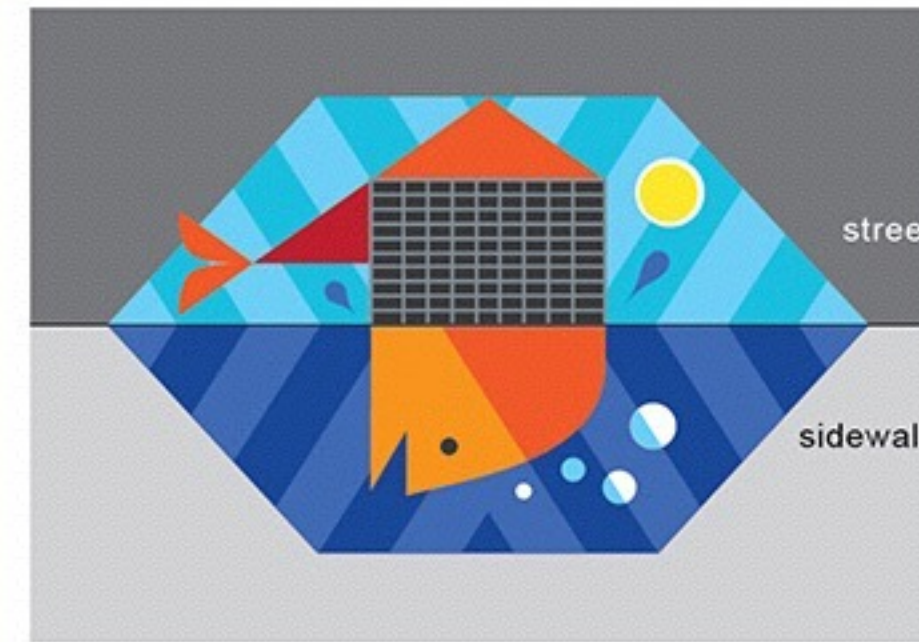
content

This presentation uses a fish, crab, and heron as examples of the many animals readily identified with San Francisco Bay. My 'everyfish' is representative of the many fish varieties found in the Bay's waters. The crab is likewise an amalgam of several species along our extensive shoreline. The heron, shown here in white, strikes a stance typical of these charismatic birds that dot our region.

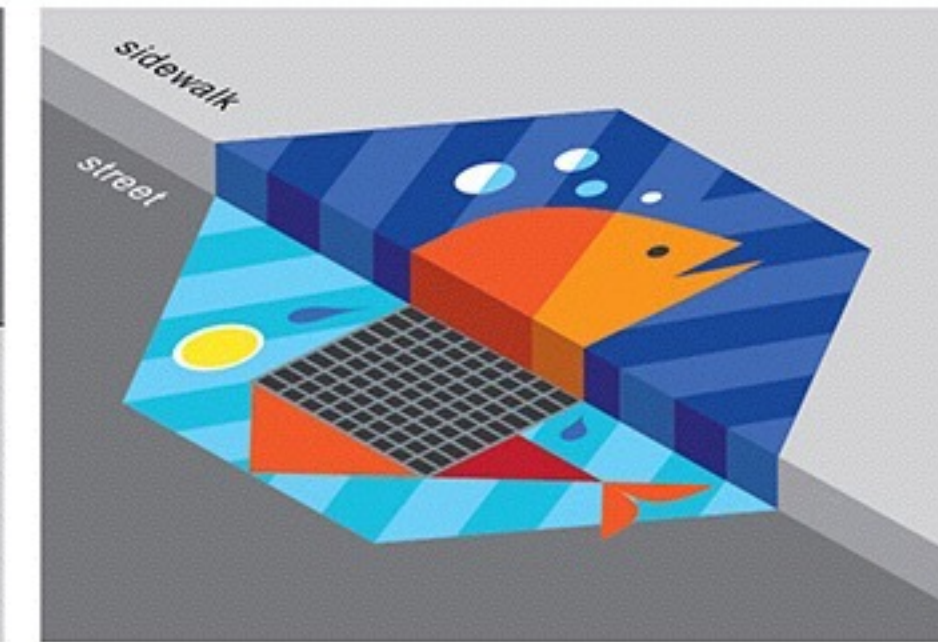
Since each drain features a different animal, passersby may be inclined to seek out the entire collection. Distributed across several blocks of Mission Bay, the mural series can function as a 'walking tour' of local marine creatures who rely on clean water, a healthy environment, and human conservation to thrive.

design features

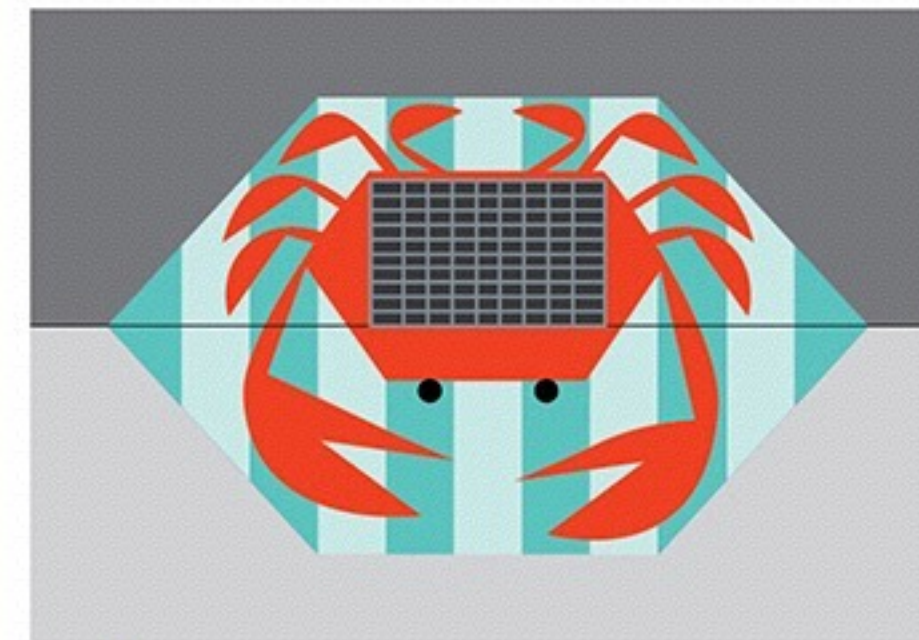
Wildlife Gems is executed in a bold, graphic style, making the murals perceivable from a distance. The series is conspicuously colorful and features an array of vibrant background patterns. Each artwork is customized to its surroundings, taking parking meters and other permanent fixtures into consideration as shown in the crab mural graphic. As a collection, the murals will function to engage the public, lend cheer and color to Mission Bay, teach good stewardship, and ultimately help protect and improve our Bay's waters.



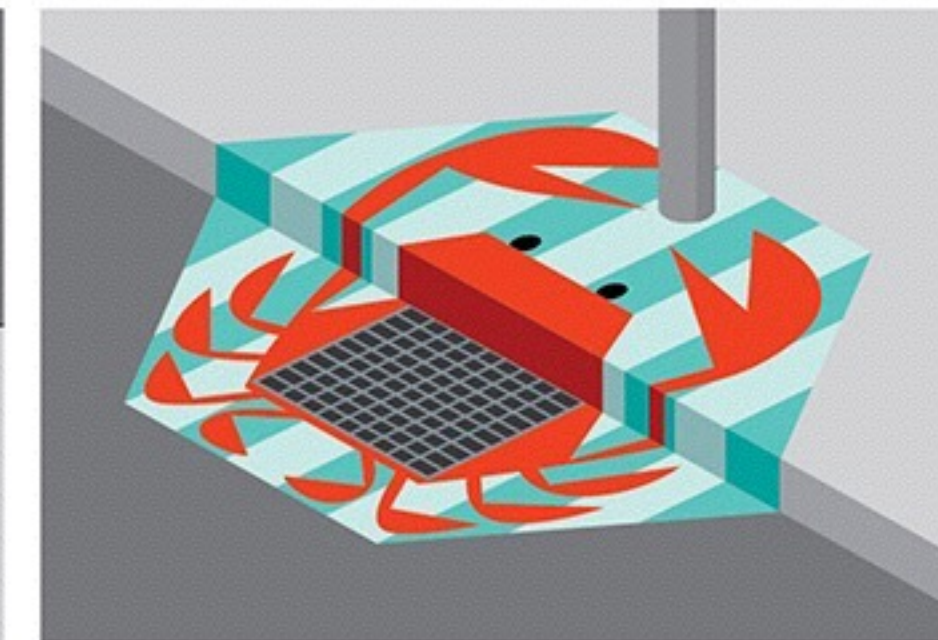
fish: view from sidewalk



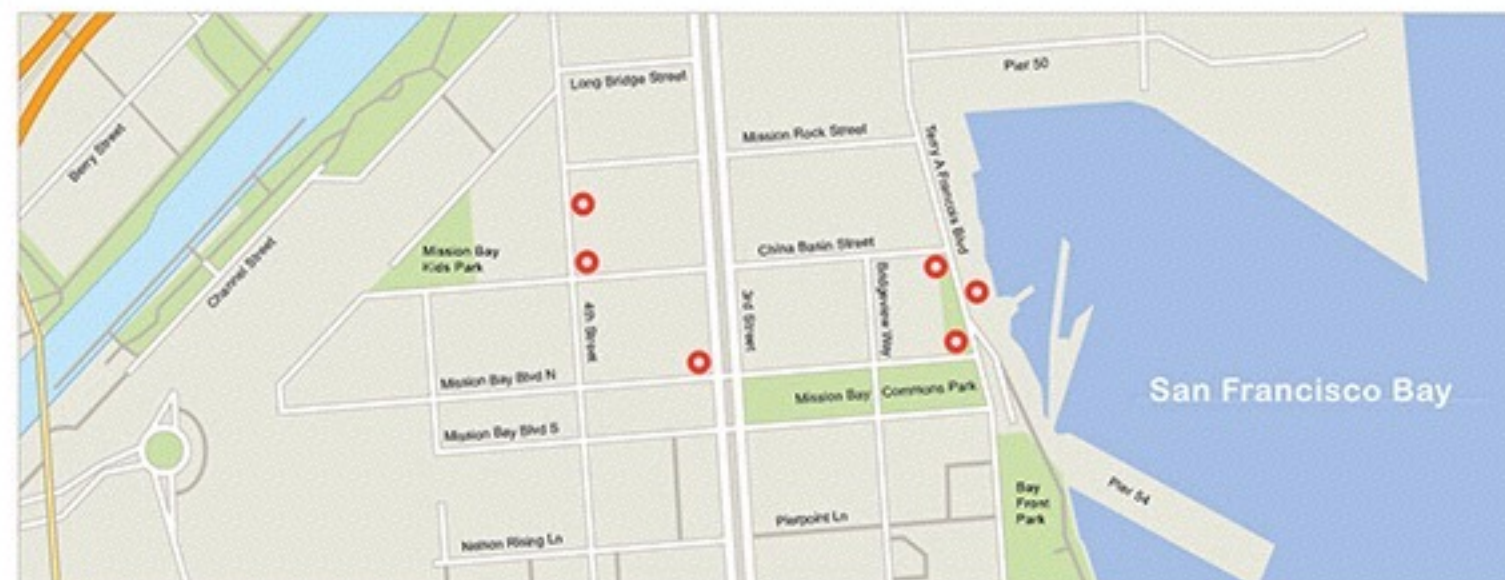
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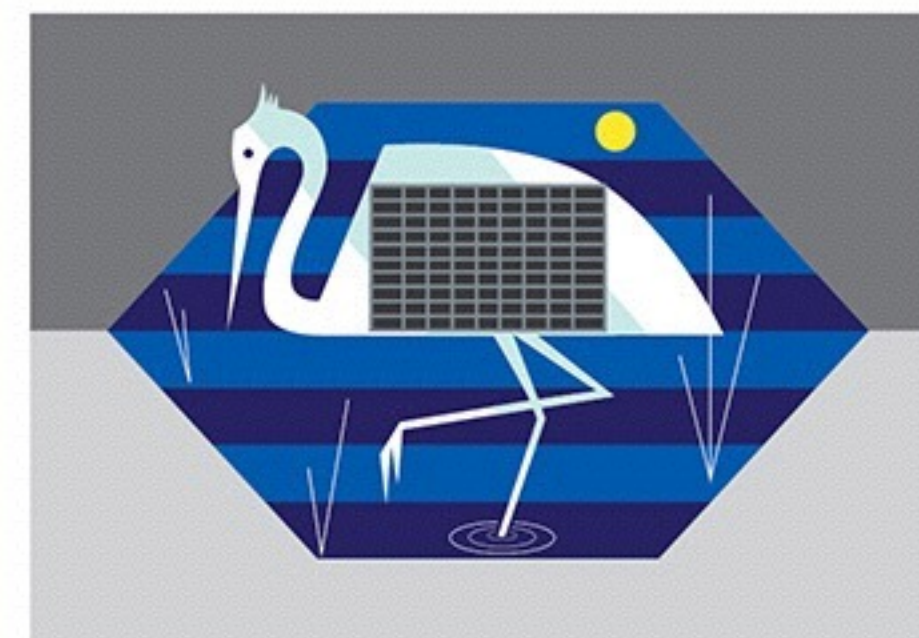
crab: view from sidewalk



view from street



drain mural locations proposed by SFPUC

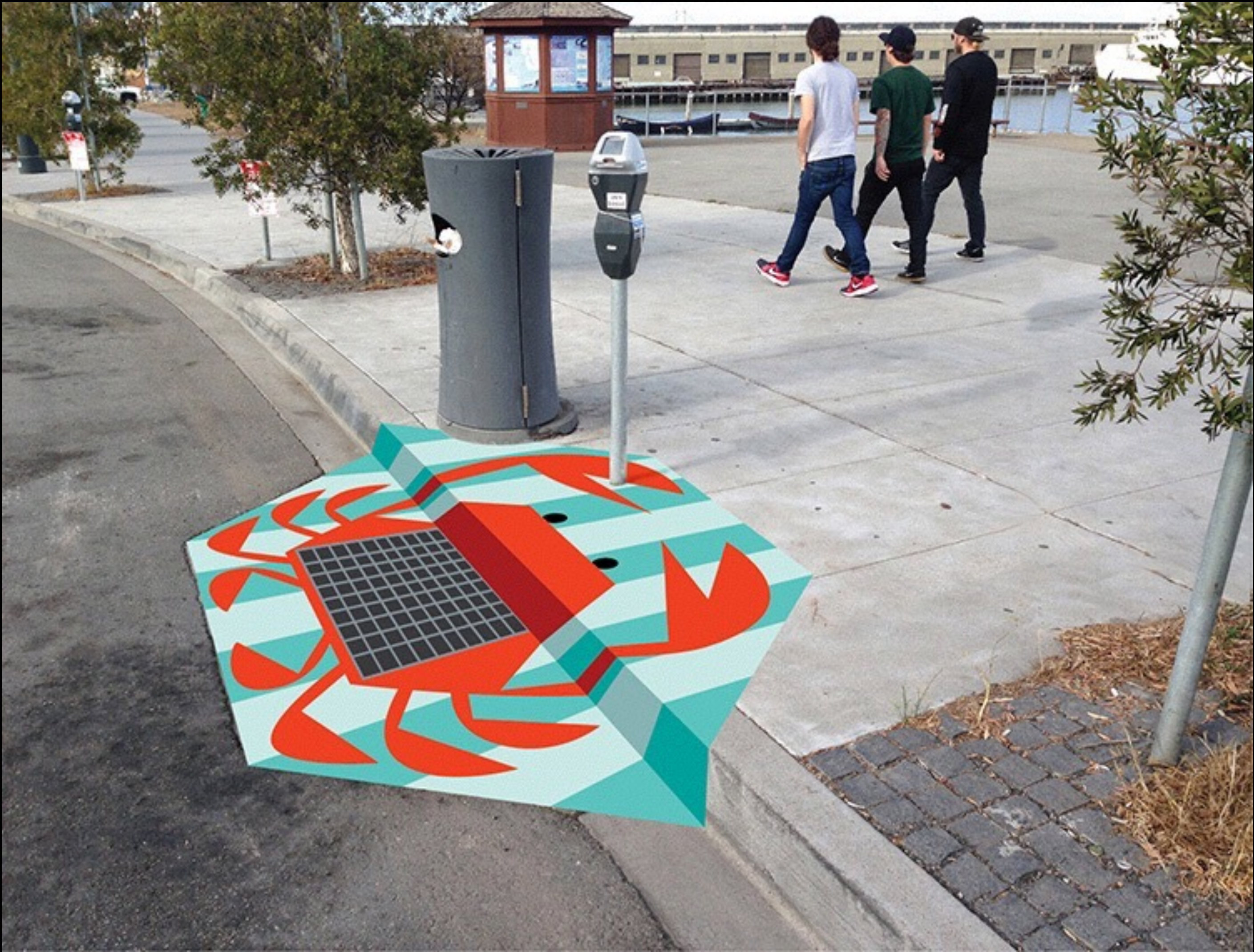


heron: view from sidewalk



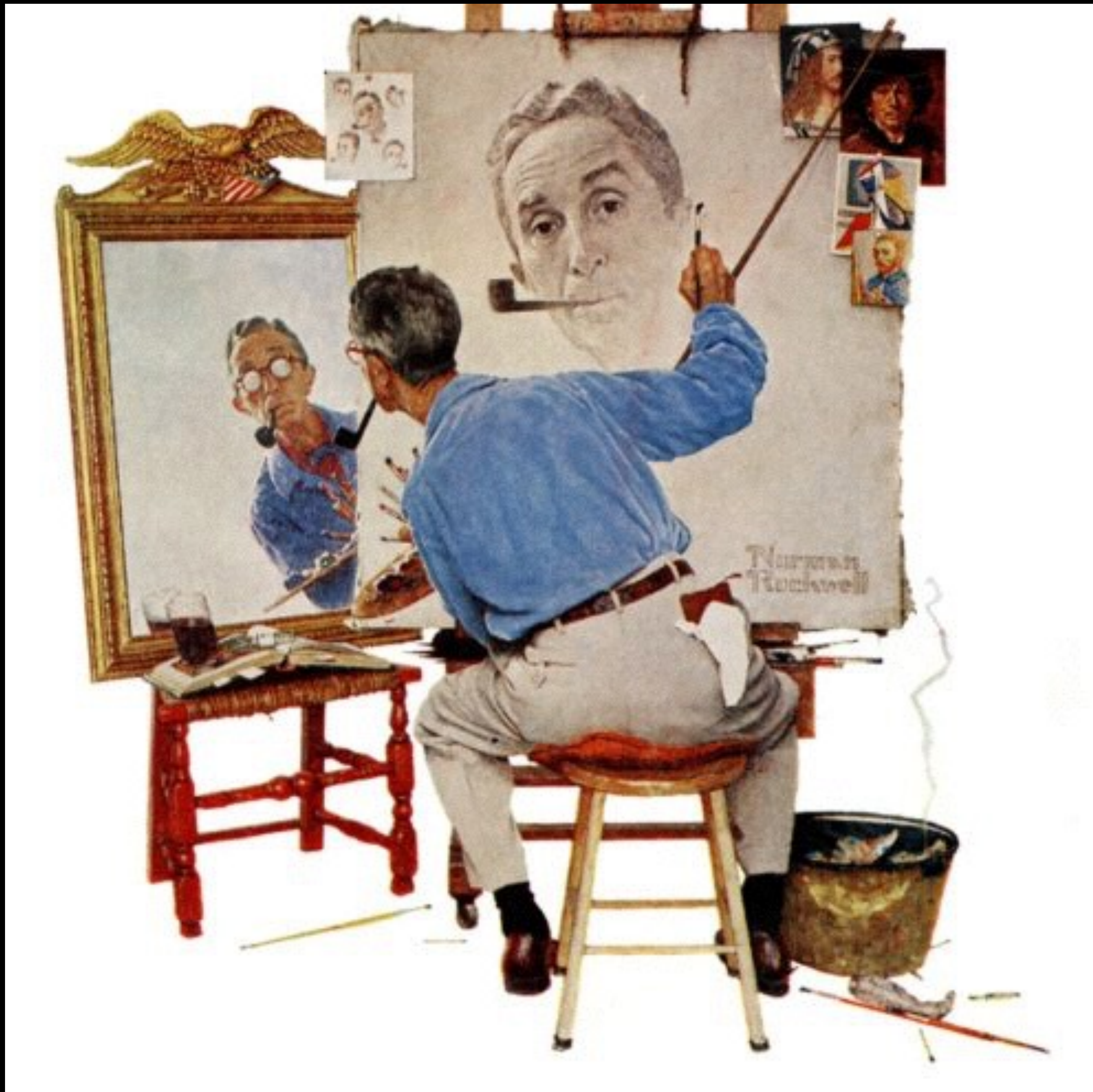
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“This means one cannot understand reality without understanding cinema, photography, 3D modelling, animation, or other forms of moving or still image. The world is imbued with the shrapnel of former images, as well as images edited, photoshopped, cobbled together from spam and scrap. Reality itself post produced and scripted, affect rendered as after-effect.”

Hito Steyerl - Too Much World is the Internet Dead?





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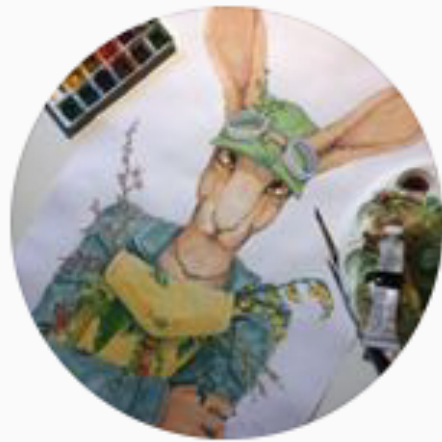
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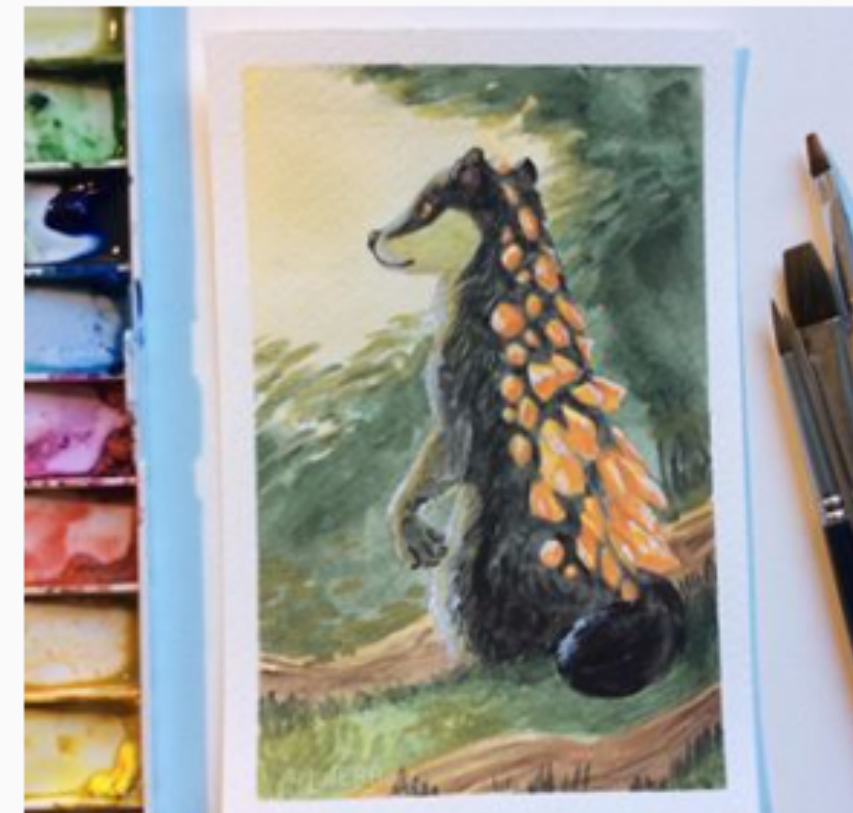
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Alan Male is Professor Emeritus, Falmouth University, UK. He is an internationally recognized academic, writer, illustrator, and lecturer on communication, historical and cultural studies, and professional illustration practice. Professor Male is author of *Illustration: A Theoretical and Contextual Perspective*, *Illustration: Meeting the Brief*, and *The Power and Influence of Illustration*, has won numerous international awards and has illustrated more than 170 books.

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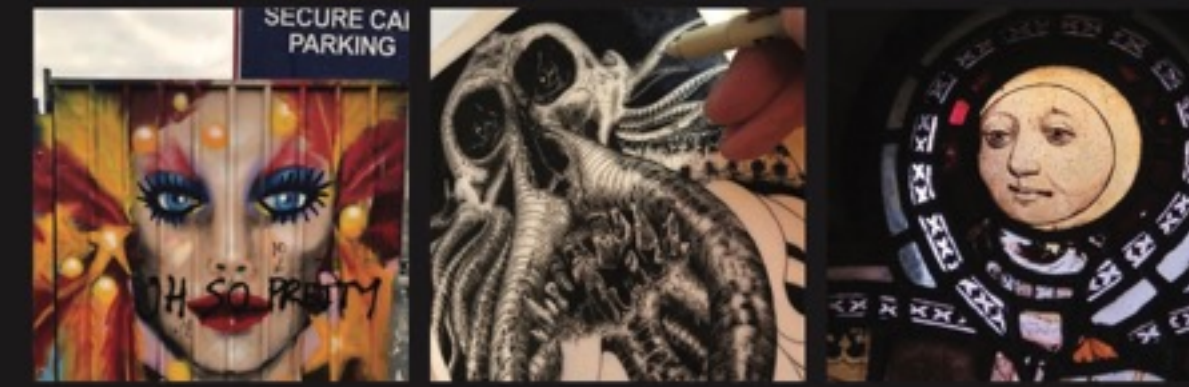
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SOPHIE VAN DER LINDEN

BOOK AUTHOR, RESEARCHER, LECTURER

Sophie Van der Linden is a renowned essay and novel author, editor, researcher and lecturer with a focus on children's literature and illustration.



KEYNOTE SPEAKER

ESTHER LESLIE

BIRBECK COLLEGE - UNIV. OF LONDON

Leslie lectures and has research interests in politics aesthetics and culture, with a focus on W. Benjamin and T. Adorno. She also researches areas like animation, visual culture, avant gardes, colour among others. She has published books and is actively involved in editing three journals.



ILUS TRAFIC

2nd INTERNATIONAL CONFERENCE ON
ILLUSTRATION, ART AND VISUAL CULTURE
VALENCIA (SPAIN) 1, 2, and 3 OCTOBER 2015



Ben Newman

NEWS

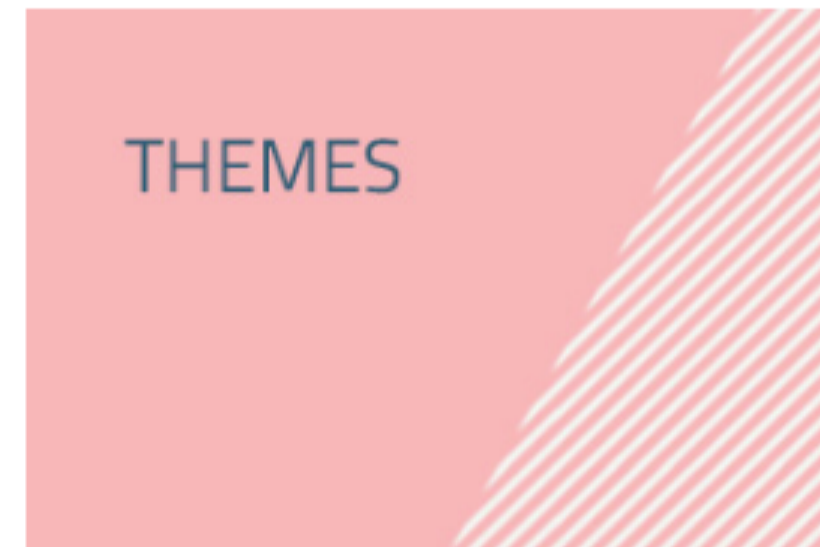
THANK YOU

All the team wants to thank you for attending the conference. There have been three nice days in which we have been fortunate to have great illustrators of the international scene with us and also excellent artists who have shared with us their work processes at the Showrooms area. We are very happy with the result!

THANKS TO ALL!



LAST DAY FOR THE EARLY BIRDS DISCOUNT!





MOKITA

9.13.2014

MOKITA: STYLE



MOKITA: Style

Friday, 10 October 2014

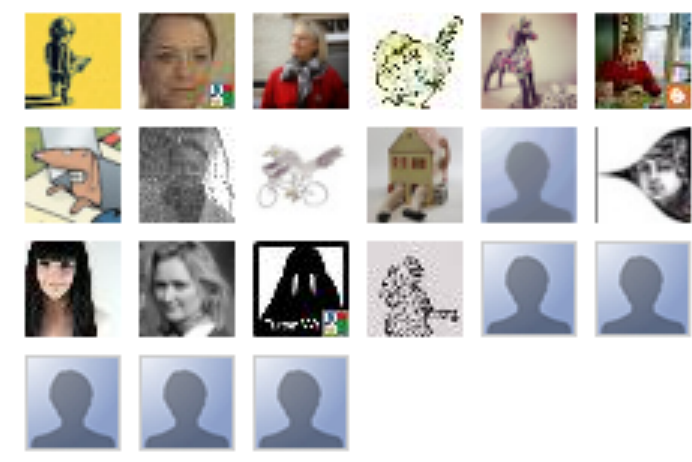
10.00-16.30
The Screening Room
£25

For some it's a creative straitjacket, for others the Holy Grail – whether it be mimicry or origination, style in illustration can mean polar opposites, and is the subject of the third MOKITA conference at Somerset House. Planned in spring 2014, the subject has been explored in the current issue of *Varoom* magazine and discussed at September's Crowd Talks at Hoxton Gallery. This is an opportunity to further debate and define the term.

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THANK YOU

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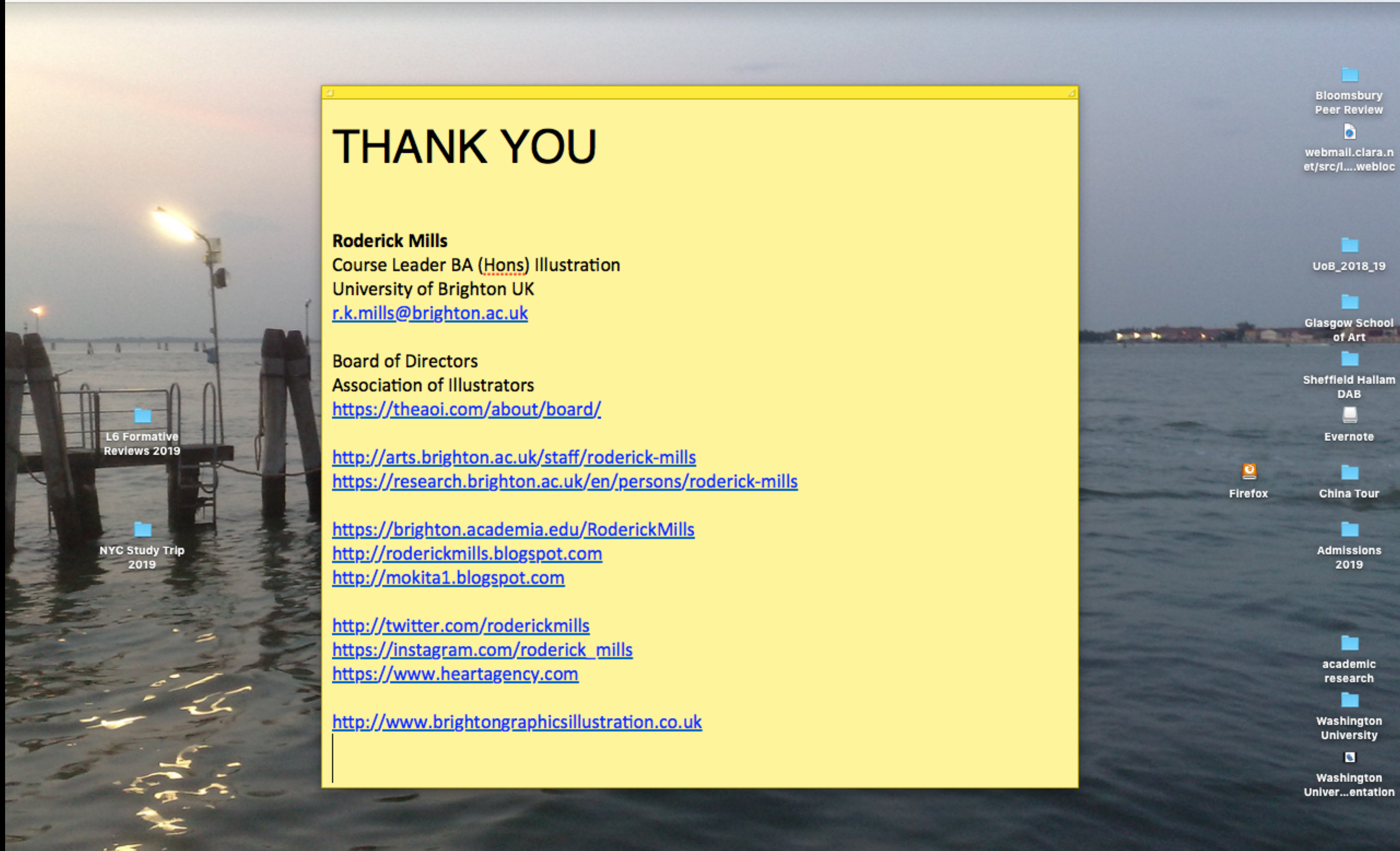
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