

ILLUSTRATIO

Journée d'étude « La Naissance des images »

Dijon, 4 avril 2014

One-day Symposium "The Birth of Images"

Dijon, 4th April 2014



JIM BUTLER, GUEST SPEAKER

"Seeing With Your Hands"

Artist, printmaker and lecturer Jim Butler (Seamus de Buitleur) was born in Dublin. He now lives in Cambridge where he runs the B.A. in Illustration & Animation at Cambridge School of Art, Anglia Ruskin University. He combines his own practice—centred around drawing, printmaking and artists' books—with university teaching. His work has been exhibited widely in galleries in the UK, Ireland, France, Belgium, Holland, Portugal, Mexico and the USA, while his commissioned illustration work has included national and international clients such as Adidas and Siemens. In 2008 he designed and commissioned a book of new drawings from leading illustrators including Quentin Blake, Ronald Searle and David Hughes to celebrate the 150th anniversary of the opening of Cambridge School of Art. The title of his talk today is "Seeing With Your Hands".

<http://www.jimbutlerartist.com/>



MARTIN ROWSON, GUEST SPEAKER

"Graphic Novels, Static Films and The First 32,000 Years of Visual Satire"

Artist, writer and editorial cartoonist Martin Rowson is famous for having successively illustrated and adapted *The Waste Land* (1990), *Tristram Shandy* (1996; 2010) and *Gulliver's Travels* (2012). In 2008 he published *Stuff*, a memoir. As an editorial cartoonist he is a regular freelance contributor to the cartoon section in *The Guardian* and *The Independent on Sunday* where he retells the story of World Literature in the form of limericks. *F*ck: The Human Odyssey* is a revisited diachronic vision of the history of mankind that comically resonates with the many possible uses of a single swearword. Other books of his are *The Dog Allusion* (2008) and *Giving Offence* (2009), a manifesto in which he emphasises how much he sees himself as a follower of visual and vitriolic satirists the likes of Hogarth and Gillray. Martin is a multi-award winning cartoonist, chairman of the British Cartoonists' Association, and also a trustee of the London Cartoon Museum. The title of his talk today is "Graphic Novels, Static Films and The First 32,000 Years of Visual Satire".

<http://www.cartoons.ac.uk/artists/martinrowson/biography>



CATHERINE ALLAMEL-RAFFIN

« La question de l'objectivité et l'illustration scientifique contemporaine »

Comment produire des images scientifiques les plus objectives possible ? J'ai tenté d'apporter des éléments de réponse à cette question depuis quelques années en me penchant plus particulièrement sur leurs modes de production. Cela m'a conduit, à travers des études ethnographiques en physique des matériaux, en astrophysique et en pharmacologie, à relever l'existence d'un certain nombre de stratégies mises en place par les communautés scientifiques afin d'obtenir les images les « plus objectives » possible – sachant par ailleurs que l'objectivité est à penser sur le mode d'un continuum et non en termes de tout ou rien (Allamel-Raffin & Gangloff, 2012 ; Allamel-Raffin 2009 ; 2010). Cependant, il me semble qu'en se limitant ainsi à ce point de vue – celui qui consiste à se pencher sur les modalités de production des images – on aboutit à une vision passablement mutilée des traits caractéristiques des images scientifiques à leur sortie du laboratoire et des exigences des chercheurs eux-mêmes en matière d'objectivité. Pour éviter cette réduction abusive, il convient donc d'adopter également un point de vue téléologique (dans quel but l'image a-t-elle été produite ? Quelle est la meilleure forme de représentation pour atteindre un tel but ?). C'est à travers une étude ethnographique (entretiens et observations) auprès d'illustrateurs scientifiques contemporains et leurs commanditaires (chirurgiens, archéologues) que j'essaierai de donner à voir comment ces facteurs téléologiques interviennent dans la conception même de l'illustration scientifique, et quelles conséquences la prise en compte de ces facteurs entraîne quant à une réflexion plus générale relative au concept d'objectivité.

“Objectivity and Contemporary Scientific Illustration”

Is it possible to produce unbiased scientific images? I have been trying to answer that question over the last few years by focusing on the way images are produced. Through ethnographic studies in the fields of the physics of materials, astrophysics and pharmacology, I have noticed the existence of a number of strategies designed by the scientific community in order to obtain images that are as “objective” as possible—objectivity being construed as a continuum rather than as an absolute quality (Allamel-Raffin & Gangloff, 2012 ; Allamel-Raffin 2009 ; 2010). However, it seems that focusing merely on the way scientific images are produced reduces the scope and characteristics of images stemming from lab work. In order to avoid oversimplification, one also needs to address the issue from a teleological perspective—why is an illustrative image produced? For what purpose? What is the best type of representation to achieve that purpose? This paper is based on an ethnographic study involving contemporary scientific illustrators and the scientists that give them commissions (such as surgeons and archaeologists). It aims to show the role such teleological factors play in the elaboration of scientific illustrations and how these factors contribute to shape the concept of objectivity.

Biographie/y

Catherine Allamel-Raffin est maître de conférences en épistémologie et histoire des sciences et des techniques à l'Université de Strasbourg. Elle est membre, au sein de cette université, du laboratoire IRIST (Institut de Recherche sur les Sciences et la Technologie - EA 3424). Ses recherches portent d'une part sur les images en astrophysique, en physique des matériaux et en pharmacologie, et d'autre part sur les pratiques expérimentales dans les sciences de la nature. Depuis peu elle travaille également sur la thématique des relations entre Art et Sciences.

Catherine Allamel-Raffin is a senior lecturer at the Université de Strasbourg and a member of IRIST research centre. Her research focuses on images in astrophysics, materials physics and pharmacology, and on the way experiments

are conducted in natural sciences. She has recently started working on the relationship between art and science.

http://irist.u-strasbg.fr/index.php?option=com_content&task=view&id=15&Itemid=26

NANETTE HOOGLAG

“The Birth, Death and Rebirth of Editorial Illustration”

Using historiographical, socio-technological and media-theoretical insights, this paper will present the story of the birth, death and rebirth of editorial illustration (the illustration that accompanies articles in newspapers and magazines) driven and shaped by technology. Editorial Illustration has always performed a unique role in the formation of meaning in news-publication through its relationship with history and ideology. But my hypothesis is that this kind of relationship, and with it the existence of editorial illustration, are continuously questioned through the technological traumas that have shaped editorial publishing. I will present my hypothesis based on three significant moments. First of all: 1842, the birth of editorial illustration, the wood-engraved image, a source of information and reflection. Its rapid success was a result of the advancement of printing technologies, the commercial understanding of growing literacy, and the power of pictures. Secondly: the end of the nineteenth century, when halftone printing devastated the wood-engraving industry and enabled photographs to be reproduced in newspapers. This questioned the validity of illustration as a source of information. Though no longer evidencing, it retained a particular status but was remediated towards the overtly expressive and subjective image we know today. Thirdly: the present, with online technologies having completely changed the structure of news media. The print-based model of editorial illustration is no longer valid. I will propose the idea of rebirth,

whereby such illustration follows the logic of programmable media, responding to the fluid nature of news stories, with data and algorithms as materials. Though its position, its material expression, audience reception and text-relationships have changed, its role is as vital as ever and is still based on the semiotic, ideological and reflective qualities which go all the way back to 1842.

Biography

Nanette Hoogslag (1964, The Netherlands) is in the final year of a PhD research in practice (AHRC awarded) at the Royal College of Art in London, exploring the emerging field of online editorial illustration. Her PhD research is concerned with understanding the particular position and qualities of editorial illustration. It investigates the role and signifying relationships of illustrations within the current printed and online publication platforms, and queries its potential to shape new modes of reading and user experience. Nanette specialises in illustration and image-based communication design. Over the years she has worked for a wide range of projects for clients worldwide – from single images for magazines, and web design through to large communication design projects. At present she researches the consequences of online media on the way we create, perceive and understand illustration as part of social and editorial media.

www.hoogslag.co.uk



HELENE IBATA

“From Landscape Illustrations to Illustrated Travels: David Roberts in Egypt and the Levant”

According to John Roland Abbey, David Roberts’s and Louis Haghe’s lithographs of Egypt and the Holy Land (1842-49) are “one of the most elaborate ventures of nineteenth-century publishing” and “the apotheosis of the tinted lithograph”. They certainly provided an unprecedented panorama of the Near East, and some of the first topographic transcriptions of landscapes and monuments which exerted a strong imaginary fascination on nineteenth-century audiences. This paper intends to examine the origins of this ambitious “venture”, an independent and uncommissioned initiative which was both a personal quest and a commercial wager. It will emphasize especially the publishing and artistic context within which it took place, and the significance of David Roberts’s previous work in “landscape illustrations” and “landscape annuals” in the 1830s. The commercial success of illustrated landscape folios and book illustrations that gave Victorian audiences the possibility of vicarious travel clearly played a part in Roberts’s decision to publish his own impressions of Egypt and the Levant as a sequential progression of views. What is more, his earlier illustrative practice, which had brought him in contact with artists like Turner and engravers like the Finden brothers, provided him with a graphic style, picturesque conventions and an awareness of the historical layeredness of landscape which greatly influenced the way he represented the region. Finally, although Roberts was no longer illustrating pre-given texts or producing commissioned work, his watercolour sketches suggest that he still had in mind the format of book illustrations and the interaction between text and image which is specific to it. The bound volumes in which the lithographic transcriptions of these sketches were eventually published, with their

alternation of full plates and vignettes, and the eventual addition of a text by William Brockedon, were illustrated books of an unconventional type which reversed the hierarchy of text and image.

Biography

Hélène Ibata is a senior lecturer at the Université de Strasbourg. She wrote her doctoral thesis on William Blake, and her research focuses on British art in the eighteenth and nineteenth centuries. Her most recent publications include articles on Turner and Blake, published in journals like the *European Romantic Review* (October 2008, February 2010), *Romanticism on the Net* (2011), or *Revue Anglaise et Nord-Américaine*. She is currently working on a monograph on the sublime in British Romantic art.

<http://search.unistra.fr/index.php/membres/userprofile/ibata>

ELISSAR KANSO

“Le croquis numérique comme préalable à l’acte de peindre”

Notre propos est de révéler comment le croquis numérique par rapport au croquis traditionnel sur papier pourrait être en soi un processus de réflexion et conduire la création vers des cheminements imprévus. Nous traitons de l’utilisation d’outils numériques tels que Photoshop et Illustrator, qui nous ont permis de produire des croquis numériques comme préalables à notre acte de peindre, utilisant uniquement des matériaux traditionnels, comme l’acrylique et l’huile sur toile. Ces croquis influencent considérablement notre processus créatif d’élaboration, du début du parcours jusqu’à l’œuvre finale. En tant que peintre, nous abordons ces technologies numériques sous un angle différent de celui des artistes employant le numérique en tant que médium. Pourtant, nous montrons comment ces croquis, engendrant des images, s’imposent

comme une étape non seulement préparatoire, mais aussi destinée à être révélée et donc exposée. Nous les proposons comme une réponse à la question soulevée par Baudrillard : « rien de tout cela n'est vrai et chaque représentation est une image servile, [...] dont la singularité a été anéantie, comment le peuple de miroirs révoltera-t-il ? » (Jean Baudrillard, *Le Crime parfait*, 1994, p. 206).

“Digital Sketching, an Essential Step to Painting”

This presentation will address the issue of digital sketching and the influence of the technique on my work. I will show how digital sketching has changed the way I paint and also led to the creation of works to be exhibited. I will focus on the use of tools such as Photoshop and Illustrator not only as a preparatory stage, but as part of the creative process.

Biographie/y

Ellisar Kanso a été formée aux Beaux-Arts au Liban, où elle a exposé ses œuvres, ainsi qu'en France et en Espagne. Elle est actuellement doctorante à l'université Michel de Montaigne, Bordeaux 3, et sa thèse porte sur « Le Recours de la Peinture à l'Image Photographique dans le Post pictural ».

Elissar Kanso studied the Fine Arts in Beirut, Lebanon and is currently a PhD student at the Université Michel de Montaigne-Bordeaux 3. Her thesis is entitled “Painting using Photographic Images in the Post-pictorial moment”. Elisar is also a freelance artist.

<http://www.elissarkanso.com/>



CAROLINE LEHNI

“From Travel to Book: the Making of the Illustrations of Travel Books on Egypt Published in Nineteenth-Century Britain”

Egypt was an object of fascination for Britain throughout the nineteenth century. Even as the country was being visited by an ever-widening circle of travellers no longer limited to the wealthiest sections of British society, travel books on Egypt were becoming highly popular among British readers: between 1798 and 1914, 501 travel accounts on Egypt were published in Britain. Of these, no less than 317 contained at least one illustration. This is a sign of the high “illustrability” (Le Men) of the genre. That travel accounts are particularly likely to be adorned with images is not the sole element that differentiates the genre from other types of literature in terms of illustration. The genesis of the illustrations of travel books is indeed very different from that of other texts, and in particular from that of novels. The analysis of the corpus of nineteenth-century British travel accounts on Egypt shows that, although there are exceptions, most travel book illustrations cannot be approached as interpretations of a pre-existing text as they derive from sketches or photographs made by the authors during their trips. Although the final images often involved the intervention of a professional draughtsman as an intermediary, images and texts were often produced in parallel, and it was sometimes the text that was produced as a reinterpretation of travel images. The objective of this paper is to shed light on the particular processes and strategies involved in the making of travel book illustrations, by analysing the illustrations and the paratext of several travel accounts on Egypt published in Britain in the nineteenth century, among which Edward Lane’s *Manners and Customs of the Modern Egyptians* (1836), George

Alexander Hoskins's *Visit to the Great Oasis of the Libyan Desert* (1837) and Amelia Edwards's *A Thousand Miles Up the Nile* (1877). Through the comparison of published illustrations and travel sketches, we will show the influence of two major conventions – the “picturesque” and the “scientific” modes of imaging – over the making of travel book illustrations.

Biography/ie

Caroline Lezni is a senior lecturer at the Institut d'Études Politiques of Strasbourg. Her research is at the crossroads of art history and cultural studies, and it focuses on the visual representations of other cultures. In 2007 she defended a PhD thesis on the representation of Egypt in British illustrated travel books. She has written many essays on the representation of Egypt and the American West in illustrated travel books.

Ancienne élève de l'École Normale Supérieure de Cachan et agrégée d'anglais, Caroline Lezni est maître de conférences à l'Institut d'Études Politiques de Strasbourg où elle enseigne la langue et la civilisation des pays anglophones. Ses recherches s'inscrivent aux convergences entre histoire culturelle et histoire de l'art et portent sur les représentations visuelles de l'autre et de l'ailleurs. Elle a soutenu en 2007 une thèse intitulée « Lire l'Égypte en images : la représentation de l'Égypte au Royaume-Uni à travers l'illustration des récits de voyage (1798-1914) ». Elle est l'auteur de plusieurs publications sur les illustrations des récits de voyage en Égypte principalement, mais aussi sur un récit d'exploration dans l'Ouest américain.

PHILIPPE NIETO

« Illustrer le fait divers : entre fiction, réalisme et hyper-réalisme »

L'acte de naissance de la photographie dans la presse précède la photogravure. L'amélioration de la zincographie par Charles Gillot permet notamment le report photographique direct sur zinc. Certains titres de la presse illustrée offrent très tôt à leurs lecteurs des gravures aux allures de clichés photographiques. Dans l'illustration du fait divers, en particulier du fait divers criminel, la photographie reste limitée à quatre figures possibles : le cliché des lieux du crime ou des pièces à conviction, le portrait des criminels, souvent de type « anthropométrique » à partir de la fin des années 1880, le portrait des victimes, toujours souriantes, et la photographie du criminel entre deux gendarmes. Mais la presse illustrée affectionne particulièrement le moment crucial, l'acmé du fait divers : la grimace du meurtrier et l'épouvante dans les yeux de la victime. Le dessin est donc resté la technique privilégiée du fait divers criminel, du supplément dominical du *Petit Journal* aux célèbres *Unes* d'Angelo Di Marco pour *Bravo* ou *Le Nouveau Détective*, en passant par l'extravagant *Ceil de la police*. Notre communication interrogera ces images, photographies ou dessins, en lien avec les objectifs affichés et le style du journal, mais également en résonance avec l'anthropologie, l'histoire et la structure du « fait divers ». La photographie s'y veut réaliste, mais elle obéit à des codes qui renvoient à des stéréotypes de criminels et de victimes. Le dessin tente une reconstitution fictionnelle qui n'accède à la réalité qu'en devenant paroxystique et hyper-réaliste.

“Illustrating the Sensational Press: Between Fiction, Realism and Hyperrealism”

The paper explores of the depiction of crime in the nineteenth-century French sensational press. It focuses on the four types of photographic illustrations that were then available: photographs of crime scenes or of incriminating evidence, portraits of criminals—which were of an anthropometric nature from the late 1880s— and of victims, and photographs of criminals being taken away by policemen. Hand-drawn illustration, however, has remained the most popular technique when it comes to illustrating crime-related articles. I will focus on these illustrative photographs and drawings, and will explore their relationship with anthropology, history, and the very structure of the sensational press. Although photographs aim for realism, they rely on stereotyped representations of what a victim or a criminal ought to look like, while drawings that seek fictional accuracy provide a hyper-realistic vision of facts.

Biographie/y

Conservateur des bibliothèques, actuellement en poste aux Archives nationales, Philippe Nieto y dirige la Bibliothèque historique. Il est l'auteur d'un ouvrage sur le centenaire de la Révolution à Grenoble et à Vizille. Il a publié des travaux en histoire du livre, notamment sur la cartographie de l'imprimerie au XVe siècle. Il s'intéresse aujourd'hui aux relations entre le crime et l'imprimé, et a notamment participé, en 2010, à l'exposition de Robert Badinter et Jean Clair au musée d'Orsay : « Crime et châtement ». Il est actuellement doctorant en co-tutelle à l'Université de Genève et l'EPHE, sous la direction de Michel Porret et de Frédéric Barbier. Le titre de sa thèse est: « L'occasionnel fait le larron. Les délits et les peines dans l'imprimé d'information (1570-1870) ».

Philippe Nieto is curator and head librarian at the Archives Nationales. He is the author of a book on the centenary of the French Revolution in Grenoble and Vizille, and has published essays on the history of the book and fifteenth-century print culture. He was part of the organising committee of the exhibition "Crime et Châtiment" at the Musée d'Orsay in Paris (March – June 2010). As a PhD student, his research focuses on the relationship between crime and the printed press.



ASHLEY POTTER

“Girl & Bird—an investigation into visual inspiration and subsequent processes of development”

Based on *Girl & Bird*, an investigation into visual inspiration and subsequent processes of development, this paper explores the source of inspiration and the origination of illustration. Within numerous illustration compendiums and collections, images which feature the elements of a girl and a bird are many and varied. This commonplace combination has a multitude of aesthetic, conceptual and symbolic outcomes and so is suitable content with which to highlight the underlying inception, development and individual processes and thinking paths which culminate in original illustrations. Participants in *Girl & Bird* are required to record their process, from initial brainstorming, research gathering (descriptive, inspirational and contextual) initial drawings and conceptual ideas generation along with thumbnails and visuals. Final outcomes are also submitted. The resulting empirical evidence is analysed and contrasted, resulting in a cross-section insight into and an exploration of the creative spark in contemporary illustrative practice. This will be a pedagogic tool for examining the development of illustrative personal visual voices, as well as one of interest to the general public who love beautiful and thought-provoking illustration. Participants range from Illustration undergraduates through to established professionals. As an illustrator I work under a variety of pseudonyms, each with their own visual identities, and as an educator I am fascinated by the processes

involved in the development of individual visual languages. I am the Programme Leader of BA Hons Illustration at Plymouth University— which is a founding member of Varoom-Lab.

Biography

Ashley Potter is a programme leader at Plymouth University (BA Hons Illustration), as well as a freelance illustrator. His research question is “How do people communicate a sense of themselves?” He has taught in various institutions around the UK. His clients as a freelance illustrator include BBC TV, Cartoon Network, *The Sunday Times*, Penguin, and many others. He also directed a number of short films, among which BAFTA winning “The Canterbury Tale, The Nun’s Priest’s Tale”. You can find some examples of his work on one of his blogs: <http://eastwing.co.uk/>.

<http://www.plymouth.ac.uk/staff/ajpotter>



JOHN STANKO

“Originals in a Digital Age”

Digital medium in illustration has become the standard over the past fifteen years. This medium offers many advantages. For Example, it allows illustrators to work faster and take more chances with tools such as “undo’s”. For all the benefits of digital illustration, there is one glaring drawback. There is not an original. There is nothing to touch and hold; nothing to stand in front of and admire. It is just a collection of ones and

zeros. For some illustrators the income earned off of the sale of originals can be significant, and the loss of that revenue stream could be devastating. So the question is, how can illustrators take advantage of the benefits offered in a digital medium, while still producing one of a kind illustration? This presentation will look at various strategies to create originals in a digital age and examples from different illustrators.

Biography

John Stanko earned his Master of Fine Arts from Virginia Commonwealth in 2005, and is an assistant professor of graphic design at the University of South Florida Saint Petersburg with over 15 years of teaching experience. He has created hundreds of illustrations for the gaming industry. Some of the projects he has worked on include Sony Entertainment’s Legends of Norrath, Hasbro’s Magic the Gathering, Star Wars Galaxies TCG, Lord of the Rings LCG, Star Wars LCG, Dungeons and Dragons 4e and World of Warcraft TCG. His work has been recognized at both Gen-Con and DragonCon and in 2008 he was nominated for a Chesley award. His work was accepted into the prestigious Spectrum 18, 19, 20: The Best in Contemporary Fantastic Art. He also created cover art for TOR, ImagineFX and Nightshade Publishing. In Spring/Summer 2014 his book titled *Mastering Fantasy Art: Drawing Dynamic Characters* will be published by Impact Books.

<http://stankoillustration.com/>