

Colouring In: The Past A Symposium

Timings

Friday 9 Dec 2022, 9:00 – 17:00
Chelsea College of Arts, UAL
& online

Hosted by the CCW Design School

This symposium is concerned with illustrative strategies that unearth, activate and re-position our relationship to the past.

Colouring In: The Past (PDF publication)
to be published Spring 2023

www.colouring-in.com

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Coffee

9:30 – 9:55 WELCOME
Simon Maidment (Dean, CCW Design School)
Dr Stephanie Black & Luise Vormittag (Colouring In)

9:55 – 10:45 KEYNOTE: Dr Alexandra D’Onofrio

Break

11:00 – 12:00 PANEL 1: *Working with Archives:
Approaches, ethics and impact*

12:00 – 12:15 Illustration X Recycle Archaeology
Student project (UAL & KSA)

Lunch / Canteen

13:15 – 13:45 PANEL 2: *Comics and the Past*

13:45 – 14:15 PANEL 3: *Visual Histories of Labour*

Break

14:25 – 15:25 PANEL 4: *Empathy and the Past:
Outlining, erasing and colouring in*

Snacks

15:45 – 16:35 KEYNOTE: Dr Jaleen Grove

16:35 – 16:45 Closing comments (Colouring In)

Drinks / Pub

Keynote

Keynote



Dr Alexandra D'Onofrio

Visual Anthropologist (University of Manchester)
Chair: Dr Mireille Fauchon

Drawing and Animating Futures Past: Exploring existential possibilities of migratory experiences

People's perception of the future and their imaginative worlds form part of the narration of their lived experiences. By referring to research I carried out with a group of Egyptian migrants who crossed the Mediterranean illegally to reach Italy in search of better life opportunities, this talk will look at how drawn animation may be employed as collaborative storytelling practice to envision and explore people's imaginations and memories in relation to critical life events.

If we are to understand and represent people's experiences, as anthropologists and visual researchers, we need to find ways to investigate other realms of being, which go beyond the visible, the factual, the verbal and the material. The intention of this talk is to give an account of how participatory drawn animation can play a crucial role in addressing epistemological and methodological questions regarding the interrelation between people's experiences of 'reality' and their imaginations. This interrelation, emerging clearly during processes of recollecting through creative practice, influences the meaning people attribute to past choices and events, and their possible future trajectories. By enabling new interpretations of life events and experiences, hand-drawn animation places research in a 'subjunctive mode' where new possibilities for knowledge creation emerge, alongside more complex narratives of im/mobile lives that challenge the objectifying categories through which migration is commonly understood.

Alexandra D'Onofrio is a visual anthropologist, documentary film-director and community arts facilitator. In 2017 Alexandra obtained her PhD in Anthropology Media and Performance at the University of Manchester, one of the very first practice-based PhDs in Anthropology, combining the anthropology of migration, memory, imagination and storytelling with collaborative, observational and experimental filmmaking, theatre improvisations and participatory animation as research methods and outputs.



Dr Jaleen Grove

Assistant Professor of Illustration (RISD, USA)
Chair: Rachel Gannon

The Lacuna's Calling: A graphic reckoning with history

In this presentation I probe history-telling less as a science and more as an imaginative act. A lot is asked of history. Seeking self-knowledge for every individual, and world peace for all, we demand history-tellers fill in lacunae with facts, figures, images, and other kinds of evidence. Imagination, interpretation and abduction are criticised as fiction, myth, and bias, underappreciated for their gifts of narrative, cultural identity, and bonding. What if we consider history-tellers' creative engagement with the unseen/unspoken as a form of incantation?

Mixing pigment, exposing chemicals, combining poetics – artists use media but they are also themselves mediums. So too historians, who, Janus-like, link past with future. The etymological root of medium is middle, to be in-between, with a more ancient meaning of to measure. The lens is an oft-invoked metaphor for a manner of understanding and the English language is rife with optical terms that equate sight with perception: point of view, perspective, worldview, etcetera. Lenses take measure. But what we really crave is a third eye with second sight; insight.

Lacunae – what the lens misses – are productive voids that resist received methods of dehumanized history-telling and image-making. Intentionally collapsing the usual barrier between personal and professional life, and between artistic and scholarly work, I present some visual-verbal 'timepieces' that use lens and lacuna to reckon with my colonial-settler ancestry, my birthplace on Canada's west coast, my scholarship on illustrators and illustration, what is wanted of history-telling, and how these might interconnect.

Jaleen Grove is a Canadian artist and art historian whose area of focus is the history of illustration in the US and Canada. An associate editor of the 'History of Illustration' (2018), Grove has also served as associate editor for the 'Journal of Illustration'. She maintains a studio practice alongside her research, writing and teaching.

Panel 1

Panel 4

Working with Archives: Approaches, ethics and impact

convened by Serena Katt (UCA)

Participants:

Iqbal Singh regional community partnerships manager
(National Archives)

Dr Mireille Fauchon illustrator and educator

Esther McManus cartoonist and educator (CSM, UAL)

Liv Taylor visual strategist and cultural researcher
(University of Brighton & Atelier Index)

Chair:

Serena Katt

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This panel brings together four panellists, who bring with them a wealth of experience of working within and interpreting different archival spaces. Archives are traditionally specific physical spaces, which bring with them particular smells, textures, and sounds. In our digital world, physical archives can now be accessed in a disembodied, digitised and remote manner. And in this digital age, the newest forms of archives were never physical, and require new forms of looking and searching from the outset.

Our panellists will discuss what it means to search for and interpret archival materials, what the value is of using visual arts to re-interpret archival materials – be that artistic, historical, anthropological or other – and what impact these processes can have on communities.

Empathy and the Past: Outlining, erasing and colouring in

convened by Dr Rachel Emily Taylor (CCW, UAL)

Presenters:

Catherine Anyango Grünewald (Konstfack, Sweden)

Dr Rachel Emily Taylor

Respondent:

Dr Sharon Kivland artist, writer, editor, publisher,
Visiting Professor (Kingston University)

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This panel will examine how illustrative projects can interrogate empathy and the past. Dr Rachel Emily Taylor will present research undertaken at the Foundling Museum, where she worked with children to examine an 'imagined' historical foundling child through drawing and painting. She will discuss their process and an illustrator's moral responsibility when representing the past.

Catherine Anyango Grünewald will discuss her project *Last Seen*, a series of graphite drawings made with both direct and indirect reference to CCTV footage and police photography of the last known recorded image of a person before or at their disappearance or death, as well as her work with graphic novel adaptations of *Heart of Darkness* and *Dead Man Walking*.

Dr Sharon Kivland, artist and author of *A Case of Hysteria*, *Freud on Holiday*, and *ABÉCÉDAIRE*, will act as the respondent to these two presentations. Sharon Kivland is a research associate at the Centre for Freudian Analysis and Research and has exhibited and published internationally since 1979.

Panel 2: Comics and the Past

Dr Ian Horton (LCC, UAL) & Dr Maggie Gray (Kingston School of Art): *Seeing Comics through Art History: Alternative approaches to the form*

Gareth Brookes (graphic novelist & researcher): *Soaking as a Method of representing Memory across/between/through/against the Comic's Page*

Chair: Dr John Miers (KSA)

Panel 3: Visual Histories of Labour

Sharpay Chenyue Yuan (illustrator): *Pearl's Daughters: Female workers in Pearl Delta during 1980s and 1990s*

Anushka Tay (LCF, UAL): *Illustrations of Chinese Labourers in the Kew Gardens Archive*

Chair: Dr Nanette Hoogslag (ARU)

Illustration X Recycle Archaeology

Poster Exhibition: A group of illustration students (Camberwell College of Arts & Kingston School of Art) create new interpretations and narratives for archaeological finds.

Project convened by Laura Copsey (Kingston School of Art) and Dr Rachel Emily Taylor (CCW, UAL) with generous input from Dr Helen Wickstead (Kinston School of Art).

with Chris Allen, Jada Bogie, Laura Bracey Curry, Alice Cakebread, Sichang Chen, Yuan Gao, Phoebe Gitsham, Mrudula Kuvalekar, Nurl Mohd Sham, Likun Shu & Hao Zheng

Online video panels

Click on **PANEL NAMES** to watch!

Password: **ThePast2022** (available online 2 Dec – 27 Jan)

LAYERED CITIES

Susanne Käser (FHNW HGK, Switzerland): *Subjective Aspects of the Top-View Perspective*

Dilek Yördem (Mimar Sinan University, Turkey) & Merve Akdağ (Özyeğin University, Turkey): *Building a Historical Layer on a City with AR Images: Illustrated guide book project for the church of St. Polyuktos*

DRAWING AND REMEMBERING

Kimberly Ellen Hall (University of Gloucestershire): *Drawing Trash*

Yue Mao (Leibniz Institute for Regional Geography) & Ksenia Kopalova (illustrator & researcher): *Memory is a Black Hole*

HISTORY AND IDENTITY

Lydia Donohue (Granada Centre, University of Manchester): *The Quilt: Illustrations of a life in fabric*

Gary Spicer (Manchester Metropolitan University): *The Happening of Drawing: An exploration of Holocaust sites using drawing and writing practices*

HOME TIME

Lihong Liu (CCW, UAL): *Sensing the Continuity of the 'Home' through Familiar Images in the Darkness of a New Residence*

Guglielmo Rossi (University of Greenwich): *The House as Recurring Motif in Radical Publishing*