

Illustration & Heritage:
Sharing Histories to
Draw Out Futures

14th International
Illustration Research
Symposium

22–23 November 2024

In *Illustration and Heritage* (Bloomsbury, 2024), Rachel Emily Taylor explores the relationship between heritage and illustration, and poses a broad set of questions that initiated this symposium. How can we better identify and understand the similar functions of heritage and illustration? How can an illustrator 'give voice' to a historical person? How can illustration disrupt an archive or museum? For *Illustration & Heritage: Sharing Histories to Draw Out Futures*, these questions, and many more, require a broader discussion, more diverse cultural and historical contexts, as well as the perspectives of heritage and non-illustration practitioners.

Over the next two days, our keynote speakers, panelists, workshop facilitators, and poster exhibitors will present active processes of heritage-making through digital, institutional, and communal archives and collections, illustrative and co-illustrative methodologies, the making and giving of a 'voice', understanding artefacts and communicating their significance, and looking at architecture as historical material, among other fascinating practices. Important issues such as resistance, inheritance, displacement, collective memory, ventriloquy, subjectivity, and plurality will be discussed, as well as the roles played by technology, education, and the media.

We are delighted to welcome our expert practitioners and researchers from across the world who are speaking on panels and presenting posters, and our keynote speakers: Dan Hicks, Professor of Contemporary Archaeology at the University of Oxford, UK, and Curator of World Archaeology at the Pitt Rivers Museum, Oxford; Yeni Kim, illustrator and Associate Professor at Hongik University, Seoul, South Korea; and Chris Lee, graphic designer and Assistant Professor at the Pratt Institute, New York, US.

The 14th International Illustration Research Symposium has been organised by Illustration Research and Camberwell College of Arts, University of the Arts London, in partnership with Quentin Blake Centre for Illustration, the Association of Illustrators, and Illustration Educators.

Day 1 – Friday 22 November 2024

9.00–10.00	Registration and coffee
10.00–10.30	Welcome Address – Banqueting Hall: Maria Chatzichristodoulou, Dean of Research and Knowledge Exchange
	Opening Statement – Banqueting Hall: Rachel Emily Taylor, Course Leader BA (Hons) Illustration, Camberwell College of Arts
10.30–11.20	Keynote – Banqueting Hall: Dan Hicks, <i>'Realistic Degeneration'. Or, How Illustration can Change the World.</i> Chair: Rachel Emily Taylor
11.30–12.50	Panel – Banqueting Hall: Archives Panel – Red Room: Learning
1.00–1.50	Lunch
2.00–2.50	Keynote – Banqueting Hall: Yeni Kim, <i>Dot-to-Dot: Drawing Connection in Heritage Through Illustration</i> Chair: Luise Vormittag, Reader in Illustration, Camberwell College of Arts
3.00–4.20	Panel – Banqueting Hall: Resistance Panel – Red Room: Architecture
4.30–5.50	Panel – Banqueting Hall: National Story Panel – Red Room: Institutions
6.00–7.30	Poster Session – Triangle Space Refreshments will be provided

Day 2 – Saturday 23 November 2024

9.00–10.00	Coffee
10.00–10.30	Banqueting Hall: Nanette Hoogslag, Principle Editor of <i>Journal of Illustration</i>
10.30–11.20	Keynote – Banqueting Hall: Chris Lee, <i>Historiography as Indictment</i> Chair: Kam Rehal, Senior Lecturer, BA (Hons) Graphic Design, Camberwell College of Arts
11.30–12.50	Panel – Banqueting Hall: Heritage-Making Panel – Red Room: Technology
1.00–1.50	Lunch
2:00–3:20	Panel – Banqueting Hall: Community Panel – Red Room: Biography Workshop – Triangle Space: Vicki Aimers, <i>Obedient Play</i>
3.30–3.50	Coffee
4.00–5.20	Panel – Banqueting Hall: Voice Panel – Red Room: Materiality
5.20–5.30	Closing Statement – Banqueting Hall Rachel Emily Taylor
	The poster exhibition will be open for the duration of the symposium

Keynote – Dan Hicks

*'Realistic Degeneration'. Or,
How Illustration Can Change the World.*

This talk considers a theory of illustration concerning the transmission of images and ideas over time, and between generations, developed in the late nineteenth century. Put into today's context, and new possibilities for how illustration can transform the past, shape memory, and represent a form of counter-monumentality, Hicks will discuss the position of drawing as a manifestation of thought comparable to the transmission of language.

Dan Hicks is Professor of Contemporary Archaeology at the University of Oxford, UK, Curator of World Archaeology at Pitt Rivers Museum, Oxford, and a Fellow of St Cross College, Oxford. His most recent books are *The Brutish Museums* (Pluto 2020), and *Lande: the Calais 'Jungle' and Beyond* (with Sarah Mallet, Bristol University Press 2019). His next book, *Every Monument Will Fall*, will be published in 2025.

Keynote – Yeni Kim

*Dot-to-Dot: Drawing Connection
in Heritage Through Illustration*

What can illustration do for heritage? This talk explores how illustration bridges cultural and historical gaps, positioning it as a creative, intellectual act in heritage-making. Through *Tamrarok*, which documents Jeju's Jomnyeo culture, Kim demonstrates how illustration preserves and shares intangible heritage via storytelling, ethical research, and community engagement, connecting past, present, and future.

Yeni Kim is an award-winning illustrator, designer, researcher, and Assistant Professor at Hongik University. Centering her practice on visual storytelling, she is conducting doctoral research at Kingston University, where she explores the role of illustration in representing and preserving lived experiences.

Panel – Archives

Chair: Joanne Morra

Catrin Morgan
*Satan was a Lesbian: Pulp Fiction Covers
in the Lesbian Herstory Archive*

Rudy Loewe
*State Secrets & Black Power: Transforming Archival
Research into Painting*

Amy Goodwin
Exploring Heritage and Longevity: Taking up Space

Panel – Learning

Chair: Darryl Clifton

Barnaby Lickens-Richards
*The Alphabet Tree: Concerning Image-Text Relations,
Medieval Schematics, and Material Visions*

Desdemona McCannon
*An Unsophisticated Art: Tracing the Lineage of Popular
and Folk Arts within Contemporary Illustration Practice
and Pedagogy in the UK*

Philip Kennedy, Tenaya Steed
*Streets & Stories: Exploring the Intersection of Illustration
and Community Narratives in The Liberties, Dublin*

Panel – Resistance

Chair: Nadine Monem

Marwan Kaabour

*The Queer Arab Glossary: The First Published
Collection of Arabic Slang*

Ahmad Barclay

*Visualizing Palestine: Pursuing Narrative Change
for Social Justice*

Fionnuala Doran

*Resisting Inattention: Narratives of Resistance
for a Mass Audience*

Panel – Architecture

Chair: Gareth Proskourine-Barnett

Howard Read

*Urban Street Markets: Illustrative Practice
as Heritage – a Subjective Visual, Historical,
and Literary Exploration*

Judit Ferencz

*Demolition or Refurbishment? The Role of Illustration
Research in the Future of Social Housing*

Ian Chamberlain

*The Synthetic Landscape: Architecture
as the Material to Support History*

Panel – National Story

Chair: Fionnuala Doran

Jaleen Grove

*The White Page: Illustration Research and Illustration
Studies Applied to Old Magazines*

Andrew Howells, Ari Chand, Chloe Killen

*Activating Artefacts: Recontextualising the Illustrative
Works of Margaret Senior and her Contribution
to the Visual Narrative of Australian Wildlife*

Ravista & Zarna

Redefining the 3RD WRLD

Panel – Institutions

Chair: Adrian Holme

Olivia Ahmad

Framing New River Head

Rachel Emily Taylor

*Illustrating Pirates: Illustration Consultancy
at the National Maritime Museum*

Kirsty McCarrison, Lorna Batty

*Drawn from History: Amplifying Youth Voice
through Illustration*

Keynote – Chris Lee

Historiography as Indictment

This presentation will deliver an overview of two projects that explore history as a genre of graphic design praxis. The first makes a case for narrating a history of graphic design populated by bureaucracies and the documents that constitute them, while challenging the modelling of graphic design's story based on the methods of art history, and animated by a techno-progressive teleology. The second project involves the creation of a so-called 'chop suey' typeface in three 'weights'. Rather than being motivated by practical application, it is an exploration of the capacity of a typeface to prompt historical narration, putting into relief the occluded operations of white supremacy in graphic design history.

Chris Lee is a graphic designer based in Lenapehoking (Brooklyn), New York, US. He is an Assistant Professor in Undergraduate Communications Design at the Pratt Institute, New York, and author of *Immutable: Designing History* (Onomatopoe/Library Stack, 2022).

Panel – Heritage-Making

Chair: Amy Goodwin

Lizzie West

*Bridging Heritage Interpretation and Visual Creation:
A Personal Journey of Integration*

Jim Butler

Fitzwilliam's Dublin: Shining a Light on a Colonial Legacy

Lucy Roscoe

Illustrating Raby Castle

Panel – Technology

Chair: Sheena Calvert

Ksenia Kopalova

*Towards the Politics of Photogrammetry Archives:
Polycam*

Andrew Howells

*Activating Artefacts: Illustration Thinking and Process
as Tools for Developing Visual Narratives to Contextualise
Historical Artefacts and Cultures*

Kivilcim Göksu Toprak

*Audial Snapshots: Capturing Urban Transformation
in Everyday Soundscapes*

Panel – Community

Chair: Luise Vormittag

Karen Sung
(Un)welcomed Inheritance? Considering the Weight of Heritage through Culturally Specific Understandings of Semiotics in a Co-Illustration Session among South Koreans

Jhinuk Sarkar
Quentin Blake Centre for Illustration: Community Illustrators

Becky Shaw
How Deep is Your Love? Social Art Practice as Infrastructure

Panel – Biography

Chair: Geoff Grandfield

Fred Lynch
Visiting the Relatives: Drawing the Past, Place by Place

Hannah Kershaw (Rollings)
A Tea Planters Archive

Louise Bell
The Granddaughter-Illustrator as a Performing Agent of Postmemory

Panel – Voice

Chair: Rachel Emily Taylor

Lamya Sadiq
Always Already Spoken For: Reflections on Hauntings

James Walker
Specters of the Past: Illustrating Generational Heritage and Cultural Memory

Amelia Huw Morgan
A Charabanc to Disneyland? In fear of Monoculture: Wonder, Participation, Memories and the 'Close Third Person' – Towards Ventriloquial Experiences in Heritage and Inherited Contexts

Panel – Materiality

Chair: Adrian Holme

Laura Copsey, Sara Perry,
Anna Simandiraki-Grimshaw, Helen Wickstead
Supermarket Ruins: Archaeological Stories for Our Times

David Lemm
Roots, Ruins, and Remnants

Rachel Lillie
Some Chingford Walls

Workshop – Obedient Play

Vicki Aimers

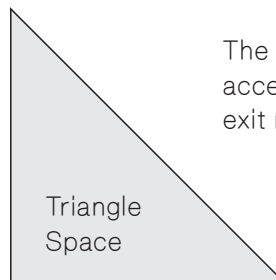
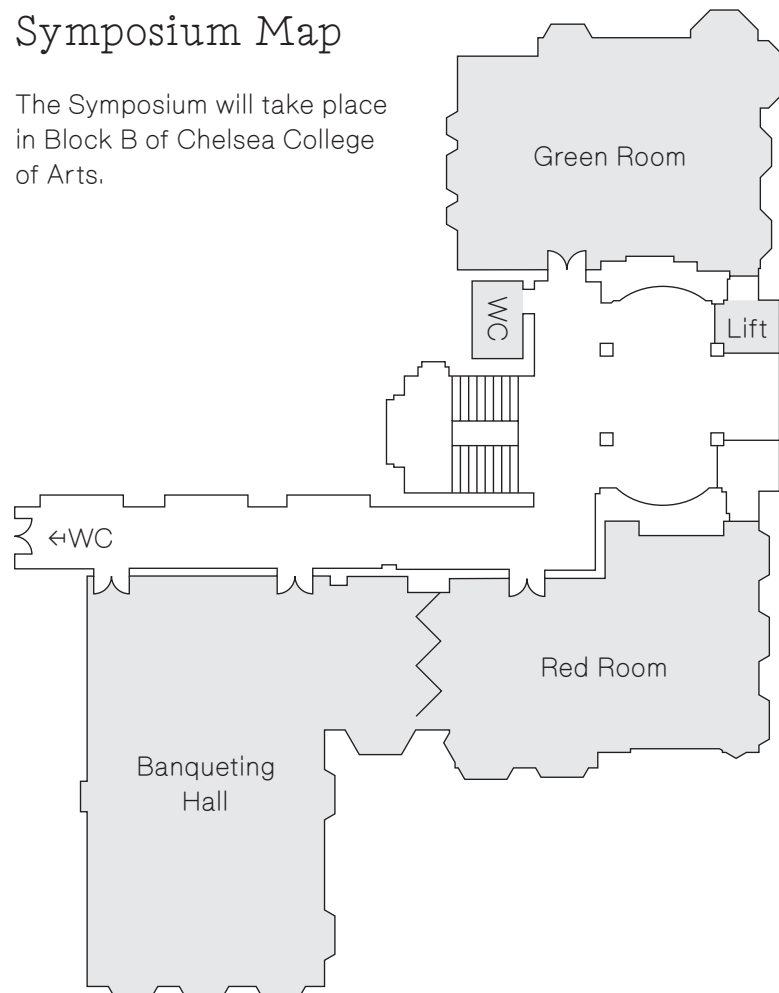
In this workshop, attendees will create a simple rag doll, or 'Pew Doll', from plain fabric.

Poster Presenters

Abigail Mooney, Amy Dover, Andy R Davis, Bazar Kurnaz, Ben Jones, Carole Papion, Catherine Paiano, Chris Gray, Christy Burdock, Dilek Yordem, Esther McManus, Ethan Pennel, Ezgi Aysever, Frances Moffatt, Gemma Burditt, Gemma Marr, Geoff Coupland, Geoff Grandfield, Hannah Ackroyd, Hyunjin Seo, Iro Tsavala, Izzy Argent, Jahnavi Innis, Jawa El Khash, John Kilburn, Kate Ducker, Katie Forrester, Katie Tooke, Kathirine Sentas, KC Wilcox, Kimberly Ellen Hall, Kremena Dimitrova, Laura Bracey Currey, Lee Shearman, Lindsay Baker, Lois Pawson, Louise Hung, Luke Waller, Lydia Hounat, Maija Nurnberger Purins, Maisy Summer, Marcus Diamond, Catarina Silva, Maria Sanchez Rosas, Matt Booker, Micheala Clarence, Migomeow Chang, Nicola Sewell, Niki Groom, Panita Siriwongwan-Ngarm, Phyllida Bluemel, Rachael Brown, Rose Feather, Sally Hsiao, Sara Nesteruk, Sharpay Yuan, Shreyas Ravikrishnan, Sophie Pélissier, Steph Parr, Sudeshna Saxena, Tonka Uzu, Yanqi Liang, Yuansheng Luo.

Symposium Map

The Symposium will take place in Block B of Chelsea College of Arts.



The Triangle Space is accessible via the courtyard exit near reception.

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Hosted by the Illustration Programme at Camberwell College of Arts.

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illustrationandheritage.com

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