

Defining Illustration

text

image

Illustration has been described as...

'Chimera-like' (Gannon and Fauchon, 2021)

'difficult to distinguish' (Morgan, 2014)

The 'critical discourse is limited (Black, 2014)

'Rarely been subjected to deep academic scrutiny' (Journal of Illustration)

Illustrare (verb) referring to activities such as 'illuminating, and also encircling and traversing'.

commercial

authorial

Illustration (noun) is a tangible and final outcome. It can be a commercial practice, but it is not limited to this. The work can rely on a relationship with a client or agent. The work is often considered as an application in publishing, advertising, packaging. But it can also be self-directed and autonomous.

Illustrative (verb) is an intangible process that can take place within multiple disciplines and practices. An artwork, design, performance, image, or object can act illustratively. It is a process that occurs between the viewer/reader and the object/image, whether intended or not.

Rachel Emily Taylor, *Illustration and Heritage*, page 25.

Defining Heritage

Heritage is a 'process' (Harvey, 2010).

tangible

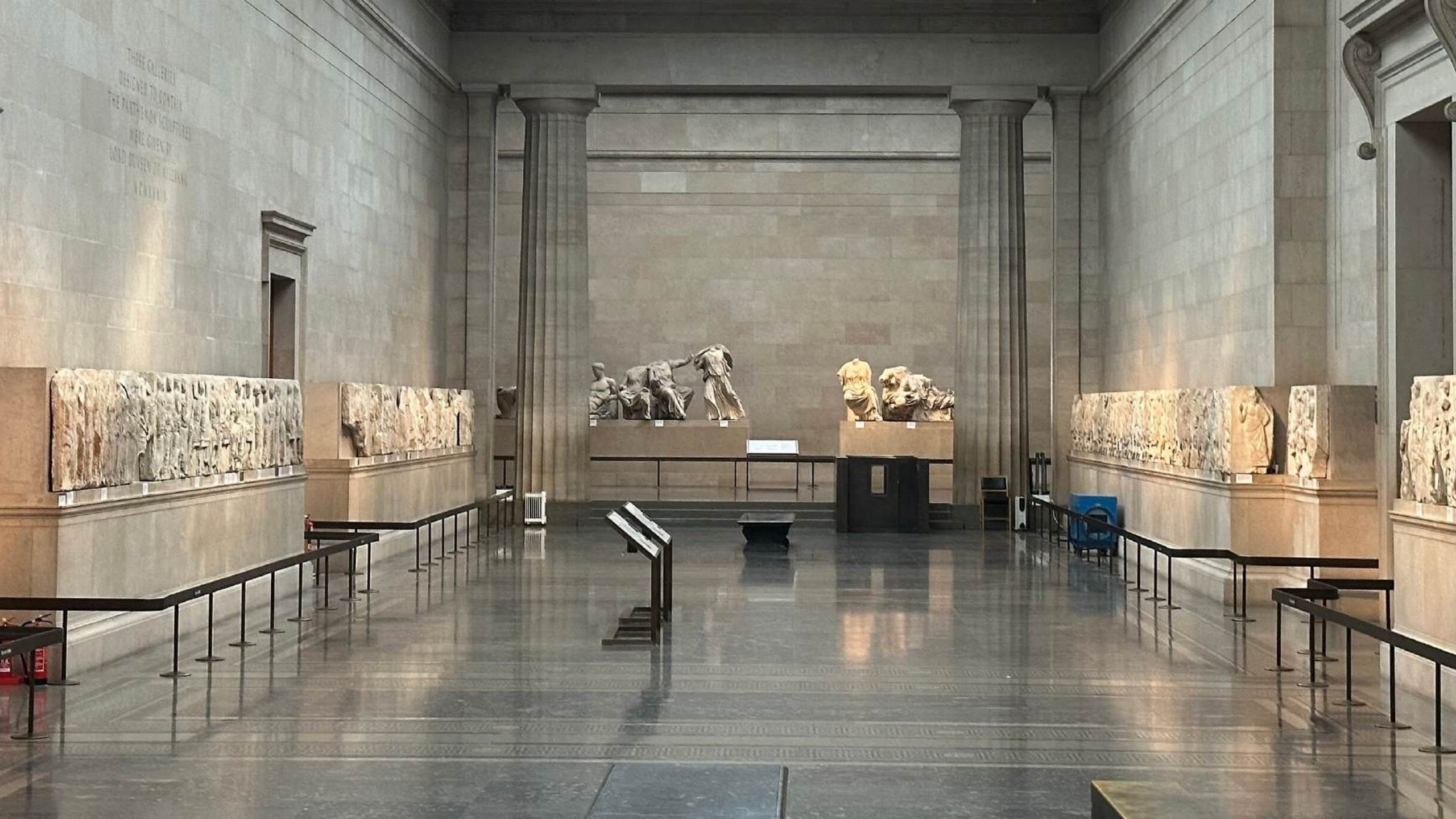
intangible

Heritage is not history.





THIS GALLERY
DESIGNED TO CONTAIN
THE PARTHENON SCULPTURES
WAS GIVEN BY
JOHN DUFFY OF BIRMINGHAM
1858



Authorised Heritage Discourse (AHD)

Illustration and Heritage

tangible

intangible



experts

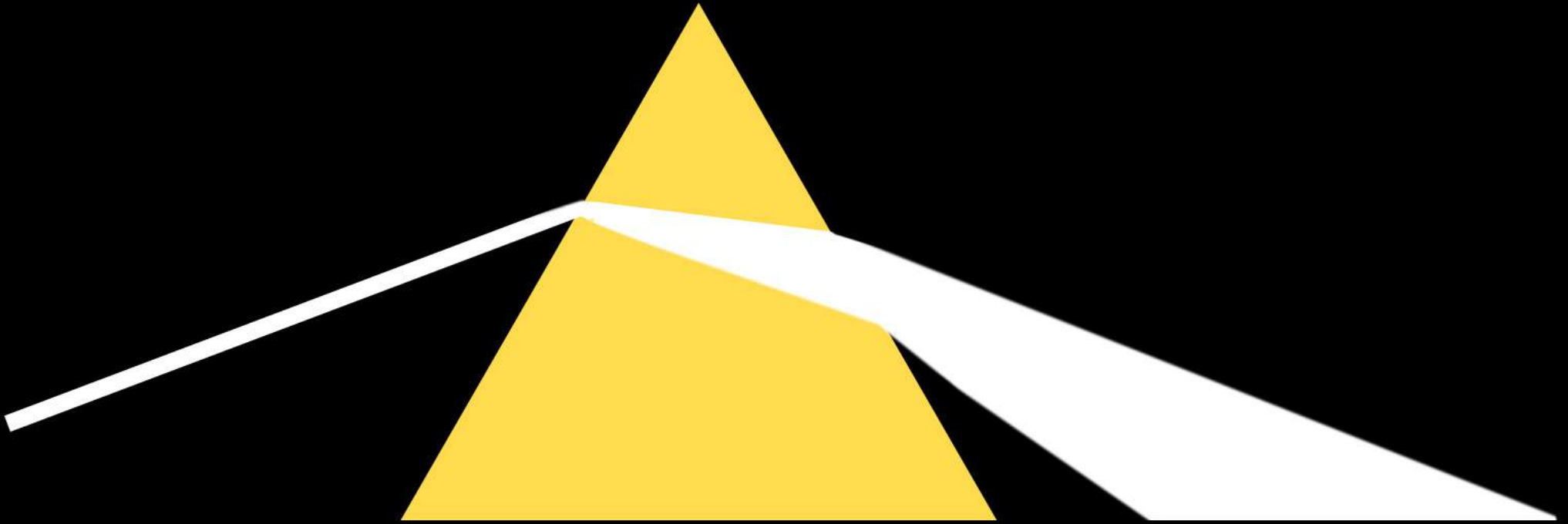
inexperts



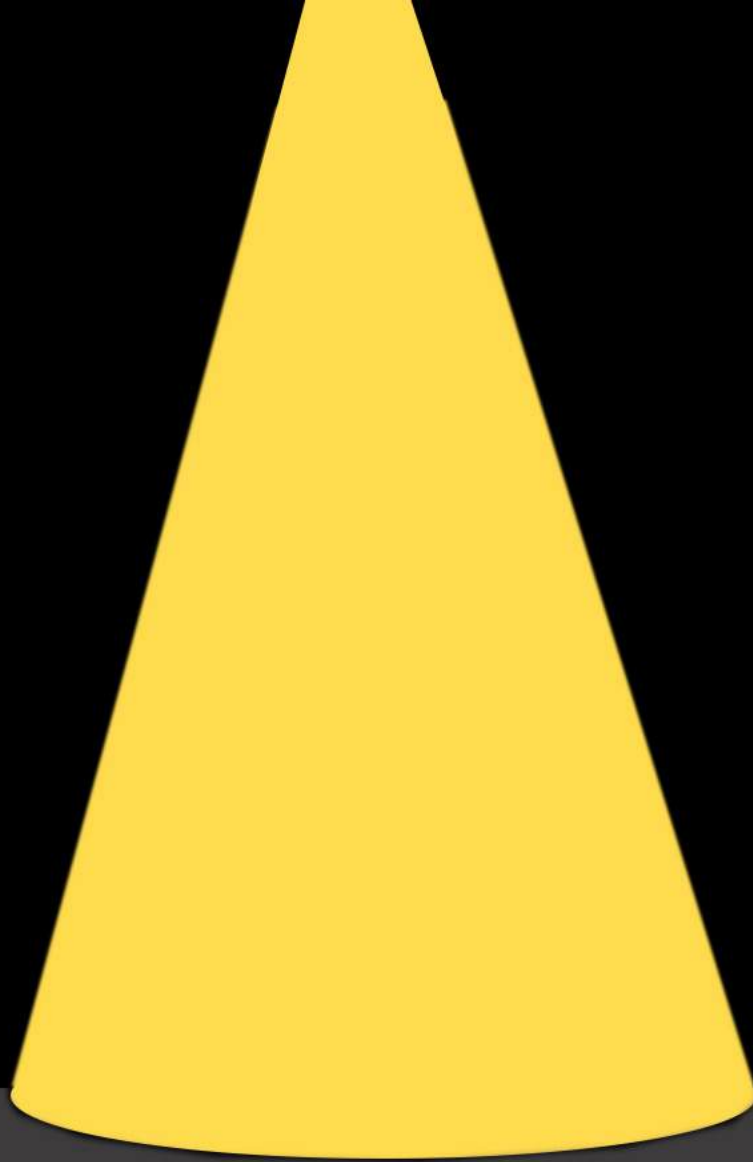
image



text



‘I regard the illustrator with the metaphor of a “prism”’ (Taylor 2018, 2024)



‘Both heritage and illustration can favour the narrative of the individual over the many and create a spotlight effect’ (Taylor 2024)



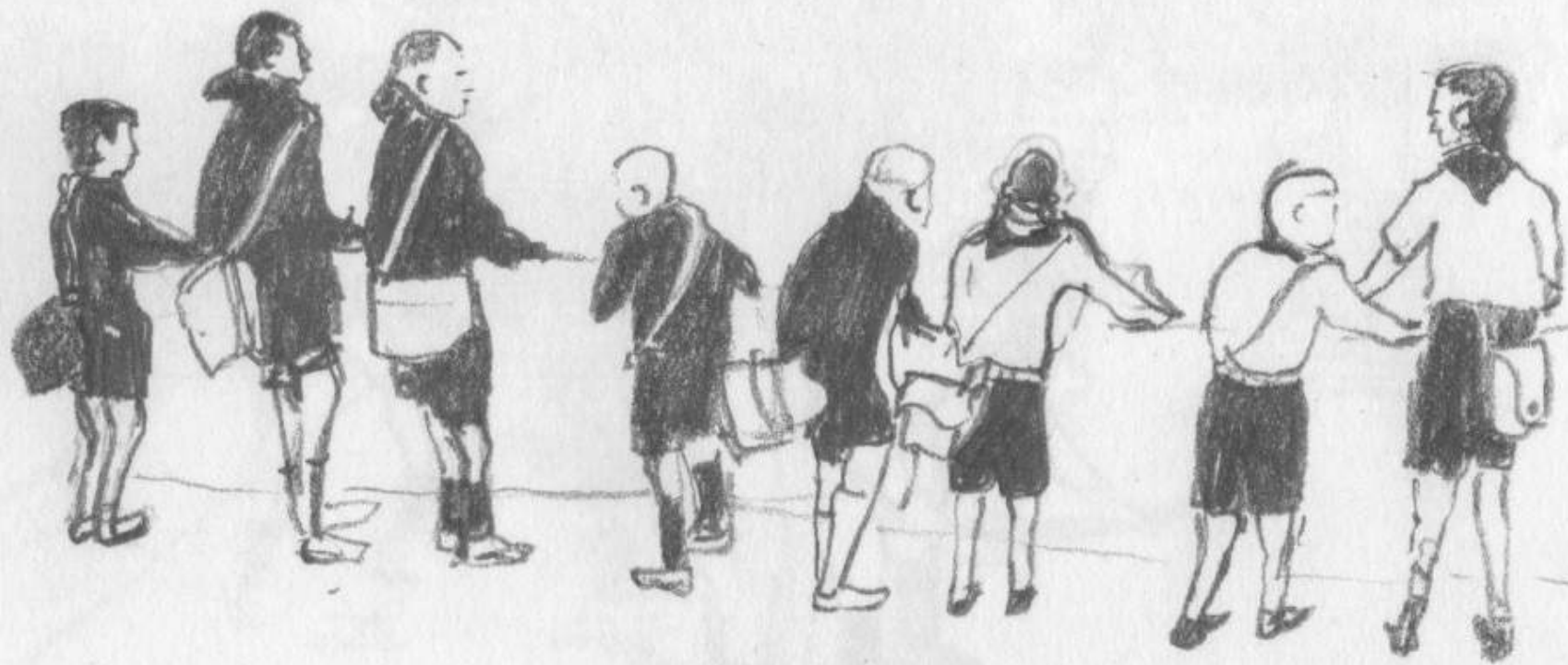
‘The diameter of the beam can be used as a metaphor for the
illustrator’s practice.’ (Taylor 2024)

Heritage and Illustration

Illustrator as *subject*

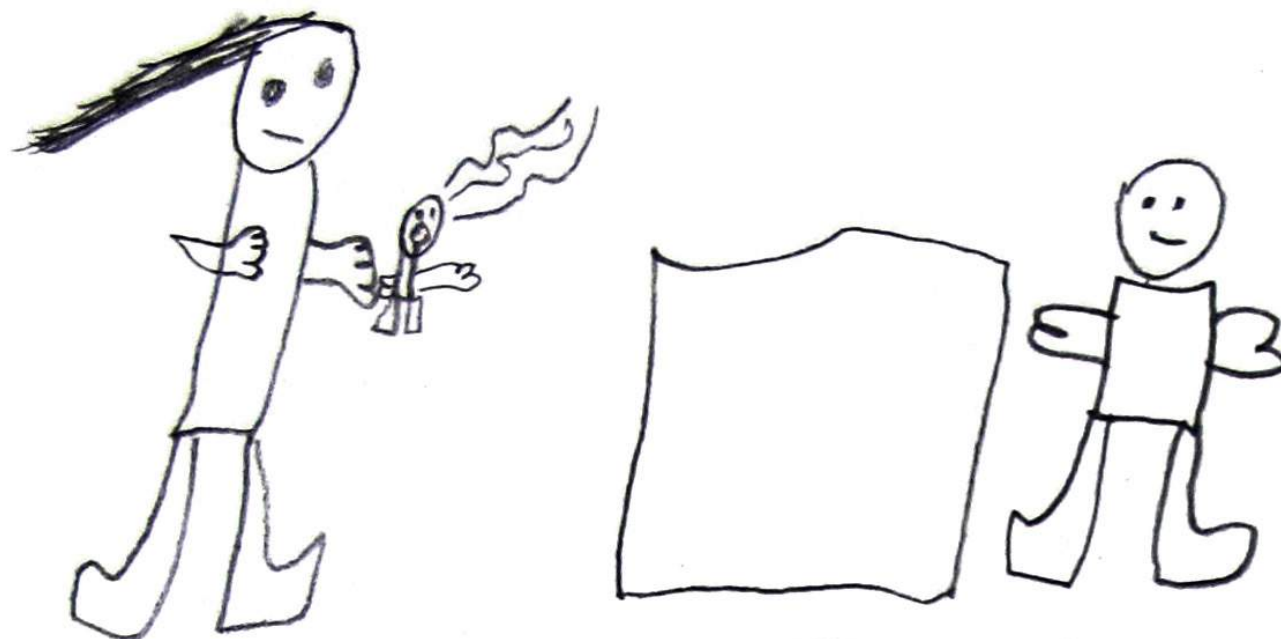






Illustrator as *director*





A child's drawing made in a workshop led by Rachel Emily Taylor



A child's painting made in a workshop led by Rachel Emily Taylor





Rachel Emily Taylor
Kept Within the Bounds
The Foundling Museum

Illustrator as *inventor*



Laura Copsey & Phillip Crewe
New River Folk
Quentin Blake Centre



William 'Mollusque' Smythe
MOLE CATCHER

MOLCS have been the subject of much folklore since the years, most of a century. Some evidence from the folk tale, some evidence from the scientific world, suggest a connection between the two. The folk tale says that the mole is a creature of the earth, and that it is a creature of the earth. The scientific world says that the mole is a creature of the earth, and that it is a creature of the earth. The folk tale says that the mole is a creature of the earth, and that it is a creature of the earth. The scientific world says that the mole is a creature of the earth, and that it is a creature of the earth.



John Smythe
Mole Catcher

John Smythe was a famous mole catcher in the 19th century. He was known for his skill in catching moles and for his knowledge of the habits of the mole. He was a very successful mole catcher and was known throughout the country. He was a very successful mole catcher and was known throughout the country. He was a very successful mole catcher and was known throughout the country.



Illustrator as *assembler*



Miriam Elgon,
Pablo Fanque's Circus
Royale Picturebook

And he's my Dad!

They call me Lionel Pablo or Lionel Fanque.

This is his circus, but it's my circus too.

I'll show you around.



Before he owned a circus, he was a great performer.

He did tumbling and rope dancing but most often he did fancy horse riding. They call it 'equestrian gymnastics.'

He once performed in front of Queen Victoria!



I'll get Emily Jane to show you.

Emily!



'gaps'



Amy Goodwin
The Archive as Illustrated Space

Illustration, Heritage, and AI

Is AI a form of Authorised Heritage
Discourse (AHD)?

AHD

AI

AHD

Multiple Sources
Singular Voice
Authority

AI

AHD

Multiple Sources
Singular Voice
Authority

AI

Multiple Sources
Singular Voice
Authority

Is AI a form of Authorised Heritage
Discourse (AHD)?

Authorised Heritage Discourse can
overshadow the multiplicity of the
meaning of heritage (Smith and
Waterton, 2012).



Paul Klee,
Angelus Novus [New Angel] (1920).

‘An angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.’

Walter Benjamin, *Illuminations*, ed. by Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1968), pp.257-8.

[Über den Begriff der Geschichte, 1940.]



Paul Klee,
Angelus Novus [New Angel] (1920).

www.illustrationandheritage.com

Thank You.

Instagram: @dr_rachelemilytaylor / @illustration_and_heritage