12 references

1: ON STYLE - Sontag, Susan

In this article, Sontag expresses the idea that content and style go hand in hand, which got me thinking about when I want to interpret a theme and make a visual representation of it. When I work on layout and typography, or illustration, it's in the service of the theme and the content on the one hand, and on the other hand, it's in the service of aesthetics, which in this case is also represented by style. Therefore, does this decorative style, which makes the whole object beautiful but not meaningful, have an impact on the viewer's perception of the object, and is this decorative style inseparable from the content, as Sontag suggests? This has inspired me to make visual experiments where I can better integrate style into the content, so that the viewer may be able to perceive the general idea of the project from my style alone.

Sontag, S., (2009) *Against interpretation and other essays*. London: Penguin Books, pp.15–36.

2: Visualisation and Cognition: Drawing Things Together - Bruno Latour

In the article, the author mentions the use of various visualizations in the past and expresses how such visualizations can easily and efficiently combine all the pieces of information in the world from ancient times to the present day into a communicative "map of information", which makes it easier for people to form an understanding of a specific food and to communicate about it in a positive way. This gives me a methodological inspiration for my new theme, whether I can also integrate all the information into one map, as the author says, "drawing things together", connecting all the details and trying to integrate them into one image with different recording methods, in order to perceive the whole picture. I would also like to see how the whole picture can be distilled into a new and inspiring perspective, as the author says, "drawing things together".

Latour, B., (1986) 'Visualisation and Cognition: Drawing Things Together', *Knowledge and Society: Studies in the Sociology of Culture Past and Present*, 6, pp.1–40.

3: The Death of the Author - Barthes Roland

In this article, Barthes mentioned that when we read works, we should not over-interpret the author's own intention, but should understand the content from our own perspective. This is a completely new challenge for me. In my previous education, I was often required to understand: What is the author's intention in writing the article and what message does the author want to convey? Therefore, I would think that the content of an article always seems meaningful due to the author's own achievements, and over-interpretation makes the content seem so. And now I realize that when I depict a visual scene from the first-person perspective, the information obtained by the audience is the most important. Therefore, in the following project, I can create a project with the audience's feedback as the core theme, no longer focusing on the content that I, as the author myself, want to express.

Barthes, R., (1977) 'The Death of the Author', *Image, Music, Text*. London: Fontana Press, pp.142–148.

4: Exercises in Style - Queneau, R

The author of this essay mainly uses different language rhetorical devices to interpret the same content of the essay. Even though the language styles are different, the message is the same. However, this inspired me to look at these different styles of application from a reader's point of view and see how the different styles of application can create different understandings and feelings about the same story, because some of the language is exciting and some of the

language is humorous, which can make me see the story in a different way. This makes me wonder if the different artistic interpretations I choose to use in interpreting my images will also distort the reader's understanding of the images. The creation of such distortions would be an interesting direction to explore.

Queneau, R. (1998) *Exercises in Style*. London: John Calder, pp. 9–16, 19–26.

5: Max, Maria, Andi & Co. - Stefan Marx

This drawing project by Stefan Marx is a collaborative illustration book with a museum, which depicts many historical scenes and tells the whole history with simple line drawings. It's interesting that the author doesn't use symbols of power in the images, so that when I read the content as a reader I tend to get a sense of the whole history through the images, without a strong sense of class. The whole thing is to turn historical stories into simple depictions that could happen in our daily lives, so that people can understand the content of the images without knowing the history. It inspired me to also make the images as simple as possible when making my project, mainly because I want the reader to be able to empathize with the experience.

Marx, S., (2020) *Max, Maria, Andi & Co.* In collaboration with Tiroler Landesmuseen. First edition. Leporello, concertina, b/w offset. ISBN 978-3-907179-24-6.


6: Rebel Without A Cause - MarxKeller

In this painting project, Stefan Marx created associative paintings based on Christoph Keller's traffic tickets. This reminds me of the scribbling and drawing in my textbooks when I was in primary school. These pictures are creative and nonsensical. When I watch them as an audience member, I tend to ignore the seriousness of the background tickets and focus on the humorous lines drawn instead. My perception of the pictures also stays on the images. This

inspired me. In understanding the information of the picture, the image might take precedence over the text content. The image itself might be insignificant, and in such cases, we would overlook the important information. The visual center of a person can also be attracted by such content that breaks the rules and regulations.

MarxKeller, (2015) *Rebel Without A Cause*. First edition. Softcover, colour offset, 21 × 29.7 cm, 188 pages. Available on Apple Books. ISBN 978-3-905999-61-7.
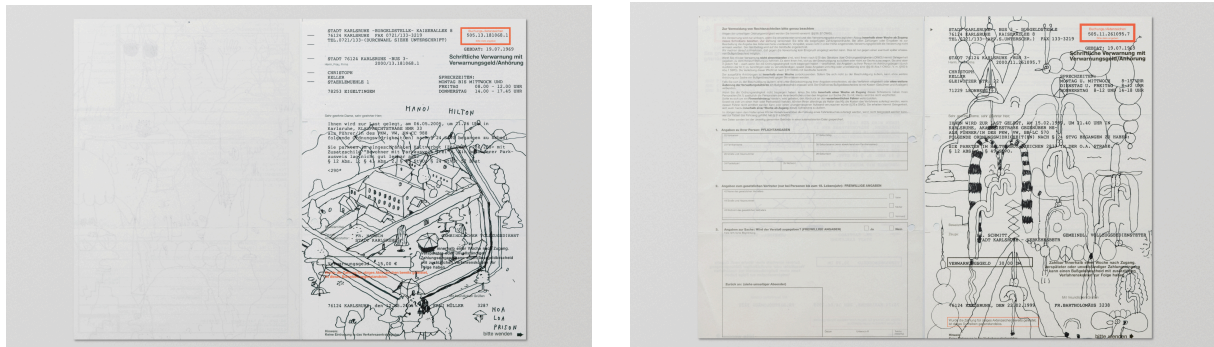
7: Sloppy Sleep - Ingo Giezendanner

This work was created by Ingo Giezendanner on the spot for several hours, depicting her perception of the city. During the drawing process, due to the long time, she would also fall into meditation, and thus the process of drawing also led to differences in her perception of the city. For my project, if I want to start by interpreting my personal perceptual experiences to create the project, can I also make readers have different responses by depicting different perspectives and styles of the experiences? Is it sometimes possible to resonate with me, and sometimes to have a different perception of the interpretation of my experiences?

Giezendanner, I., (2020) *Sloppy Sleep*. First edition. b/w offset, 160 pages, 13.2 × 18 cm. ISBN 978-3-907179-23-9.

8: The Sensible World and the World of Expression - Maurice Merleau-Ponty

In this literature, the author discusses the relationship between expression and perception. Perception is an interactive process with the world. During the process of obtaining information, people also participate in the world. Expression within it is a further manifestation and transmission of perception, and thus perception can be shared with more people through expression. In terms of the project, if I want to express my perception of my past experiences to the public, then this action is to create a version of my perception for the audience and share it with them. Perhaps, when I look back on my past experiences, I can consider what forms my perception of the scenes that are characteristic memories, and how these five senses can further be expressed to other audiences through my retelling, to explore whether their perception of me can resonate?

Merleau-Ponty, M., (2020) The Sensible World and the World of Expression: Course Notes from the Collège de France, 1953. Translated by Bryan Smyth. Evanston, Illinois: Northwestern University Press.

9: Operationism and the concept of perception. - Garner, W.R., Hake, H.W. and Eriksen, C.W

This article mainly introduces what perception is. From it, I have learned that perception is not merely a measured value or a simple reaction. Perception often exists in people's psychology and physiology and is a multi-dimensional parallel concept. Therefore, this reminds me that when I am researching my project, I cannot simply interpret my perception of the past. The way of interpretation and the key points of perception also need to be considered. Only in this way can this information be better conveyed to the audience. At the same time, it is worth considering that viewers in different states can also affect their perception when watching. Just as the author mentioned, perception is subjective and can be influenced by many factors.

Garner, W.R., Hake, H.W. and Eriksen, C.W., 1956. Operationism and the concept of perception. *Psychological review*, *63*(3), p.149.

10: Without Title [Subway Drawing] Larry Weiner - William Anastasi

William Anastasi visualized his swaying on the subway and this journey in this subway painting project. This is a brand-new way of expression for me. I once thought that detailed content and realistic content were needed as the form of communication, and this random line and passive movement record can also have a strong impact. As an expression of emotion or rhythm, it might be more explicit in a simple way. This can also serve as a way for me to present my past perceptions in the future. Perception itself is a multi-dimensional content that emerges from the five senses, so it should be abstract rather than deliberately distorted by the concrete form of real memories to reflect perception. If that were the case, it would confuse memory and perception.

Anastasi, W., (1997) *Without Title [Subway Drawing] Larry Weiner*. Graphite pencils on wove paper, 20.1 × 31.0 cm. Gift of the Modern and Contemporary Collectors Committee, 2008.

11: The Address Book - Sophie Calle

This article by Sophie Calle is mainly about her picking up a contact list and getting to know the owner by contacting the people in the list. The article records the information she learned from others. This way of getting to know a complete stranger through others' mouths is a new perspective for me. If I expect others to understand my past experiences and believe, would it be a more reliable way not to convey information from my first-person perspective? If that's the case, then would there be countless versions of my "this experience", and would others perceive my life differently? This makes me wonder if, in connection with knives and gestures, we can re-establish a tool usage rule, and if we want to know this rule, it must be obtained from others. Then, will the concept of functionality based on postures also change?

Calle, S., (1983) *The Address Book*. Paris: Éditions Actes Sud.

12: The Line - Osvaldo Cavandoli

This is a very simple line stop-motion animation. The picture tells the story of a person's journey. Combined with my project, stop-motion animation can better integrate the scenes in realistic memories with my perception, and perception thus becomes the existence of some decorative lines. Similarly, this form is also very suitable for the growth journey of the past that I want to explore. For this stop-motion animation mode, it also makes it clearer for me to present my story. Can this also enable the audience to better perceive the signals I convey? Using the simplest pictures to convey the most intense emotional color can better fill the pictures with the emotions perceived by me.

Cavandoli, O., (1970–1991) *La Linea [The Line]*. Italy: Gamma Film.
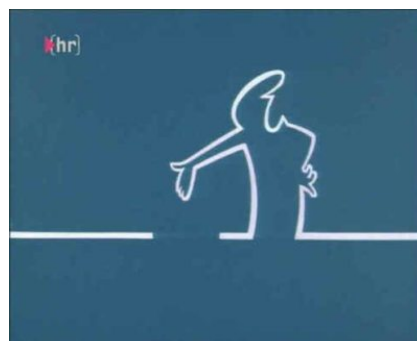
Critical Analyses

- Susan Sontag 《On Style》

Susan Sontag's article "On Style" discusses the author's view that style and form are elements related to the message of the content and not just decorations floating on the surface. The author uses many examples to support this view, such as Franz Kafka, whose work is itself a demonstration of this view in modern literature-content and form are interdependent and inseparable. Style plays a role in enriching the content of his works, expressing emotions and narratives. I chose this article as a reference for my project because in my project I tried to use illustration (both realistic and abstract) to show my memories of my upbringing and to try to perceive the situation from the point of view of who I am in the present. Illustration is an important form of expression in my projects and a way to show my personal style, while at the same time it becomes the content. In this project, the content is for me an image, a graphic, a composition, not just words. This style is therefore very important in the application of my work, and the article has given me a new perspective on how to use illustration as a way of integrating style and content, and the writing style of Susan Sontag shows the central thesis of the article, where all the arguments and the logic of the article are rational, and the content conveys the message and helps us to build the logical framework step by step. The content conveys information to us while helping us to build a logical framework step by step to help us better understand the concept of parallelism between style and content. Therefore, the author's style of writing already conveys the message to us, which also inspired me how to convey what I want to show - the gap between memory and perception - through the overall layout and style without focusing on the specific content of the illustration, and at the same time, her article challenges the modern graphic communication design, which needs to be accurate in conveying the message in our daily study, but the style of form is more important when it fits the theme. In everyday learning we need to convey information accurately, but style and form are more aesthetically pleasing when they fit with the subject matter. In the text, the author suggests that style is not a meaningless adornment, making it clear to me that I need to consider the rationality of style when creating visual presentations, not just the aesthetic. My abstract graphic or realistic memory images are used as a way to express "memory" and "perception", and I have spent more energy thinking and trying to harmonize these two very different forms of illustration, while at the same time, better expressing My past and present mental state. Therefore, I thought that I could try to use unstable lines to express my perception. Memory may have a relatively small gap with the past, while the part of perception may change in understanding due to the passage of time, and unstable lines and structures are a way of visual presentation to reveal the emotions of the past. On the level of memory, I think I can use a more stable and realistic way to show the vague memories of the past, and use simple lines to collide with the sense of perception. Because the perception of the past that I am presenting now is a mode of delayed understanding of the mental state at that time, there is a gap between it and the memory, and this gap is also unstable. The two intertwined ways as my visual style also show my struggling inner emotions, which is also an inner phenomenon, in line with the author's idea that style and content are inextricably intertwined.

- Ingo Giezendanner 《Sloppy Sleep》

The illustration Sloppy Sleep is Giezendanner's sketches of cities and environments he has traveled or lived in. Giezendanner tends to stay in one place for a long time during the creative process, so he even falls into meditation during the drawing process, and completes the work in such a "half-asleep, half-awake" state. I chose this project as a reference because Giezendanner uses only the simplest of tools to draw the ever-changing environment, and because he has traveled to many countries and cities, it is more of a perceptual travelogue with a sense of wanderlust. This is related to my theme of the gap between memory and perception in the process of growing up, where one arrives at a completely new environment according to the experience of time. In his works, the images drawn down are uncertain, some are a big trash can, some are a big building scene, near and far, which also inspired me to choose the content of the images when I go to depict memories in illustration. From the perspective of his art style, he uses a black and white color palette, and only uses a simple black water brush to outline the content of the environment and the details of the objects, with no decorative lines present. The whole picture is only concerned with recording the perception of the moment and what is seen in front of the eyes, without spending a lot of attention on how to start thinking about the composition of the picture. The black lines and color blocks also weaken the realism of the scene and perfectly fit the theme of Giezendanner's perceptual sketches. Rather than replicating a real scene, Giezendanner's art style is more subjective and random than traditional graphic communication design, in my opinion. Often when we record a picture, what we are looking for is the beauty of the composition, the structure of light and shadow, so that people can visualize the environment or scenery as soon as they see the picture. For Giezendanner, this kind of illustration without copying is more about letting people perceive his inner activities at the moment, not only in the picture, so the picture is more emotional and dynamic, which also resonates with the theme of On style, and Giezendanner's artwork brings me great inspiration for my visual presentation style. Giezendanner's artwork was a huge inspiration for my visual presentation style. Thematically, although I initially aspired to portray the gap between memory and perception of a whole journey of growing up, seeing that all of his artworks may have a subject matter made me wonder if I could narrow down the scope of the experience of growing up and turn it into something more tangible. So I came up with the idea of a suitcase as a clue to presenting the experience of growing up, a suitcase that has accompanied me through both relocations and many moments of change of heart. In terms of drawing style, I am also deeply influenced by Giezendanner, which makes me start to think whether I can also give up the fine details and try to draw these sketchy lines to depict the scenes in my memory, so that my images may also have a sense of dynamics like Giezendanner's, and at the same time, incorporate the blurred feelings of my own recollections. In terms of the structure of the picture, we can see that some of Giezendanner's scenes, such as the sketch of the tent, are very smooth, whereas in the drawing of the street signal, it is off-center with a lot of floating and messy lines. This kind of artistic line drawing can also be applied to my memory and perception images, so that there is a contrast and the reader can empathize with my perception and memory.