



SWAN ICE CREAM

a scoop of advance allegorical illustration

by athina pappa

■ SWAN ICE CREAM ■

UNCENSORED*

a scoop of advance allegorical illustration

for the unicorn seekers

Athina Pappa

Birmingham 2013

KEY



IMPORTANT FACTS



KEY WORDS



REFERENCES



MY NOTES



I.ntro.....p.5

A.Allegorical Illustration.....p.9

B.Hybrid Elements.....p.17

C.My Prism.....p.33

0.utro.....p.45

B.ibliography.....p.46

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WHAT IS THE FUNCTION OF ILLUSTRATION?

in terms of audience and medium illustration can be divided in several categories like editorial illustration, children picture book illustration, visual narrative, character design illustration, film pre production illustration etc. Each genre serves a different purpose of communication and illustration as a whole is a branch of visual communication. In terms of different approaches, illustration can be identified as humorous, allegorical, literal, 'opposite-editorial', hyperbolic, sarcastic, ironic and a few more. We could state however that the major categories are two: 'the observed and the imagined' (Hall, 2011, p.27). This publication will guide you through the 'imagined' or more specifically, the **allegorical illustration**. Allegorical illustration is directly related to the notion of metaphor which is considered a cornerstone of human civilization and a basic thinking mechanism (Lakoff and Johnson, 1980). Consequently, illustration will be viewed as a tool to describe the unknown, the unseen, the fictional and imagined, the allegorical.

✚ allegory, metaphor

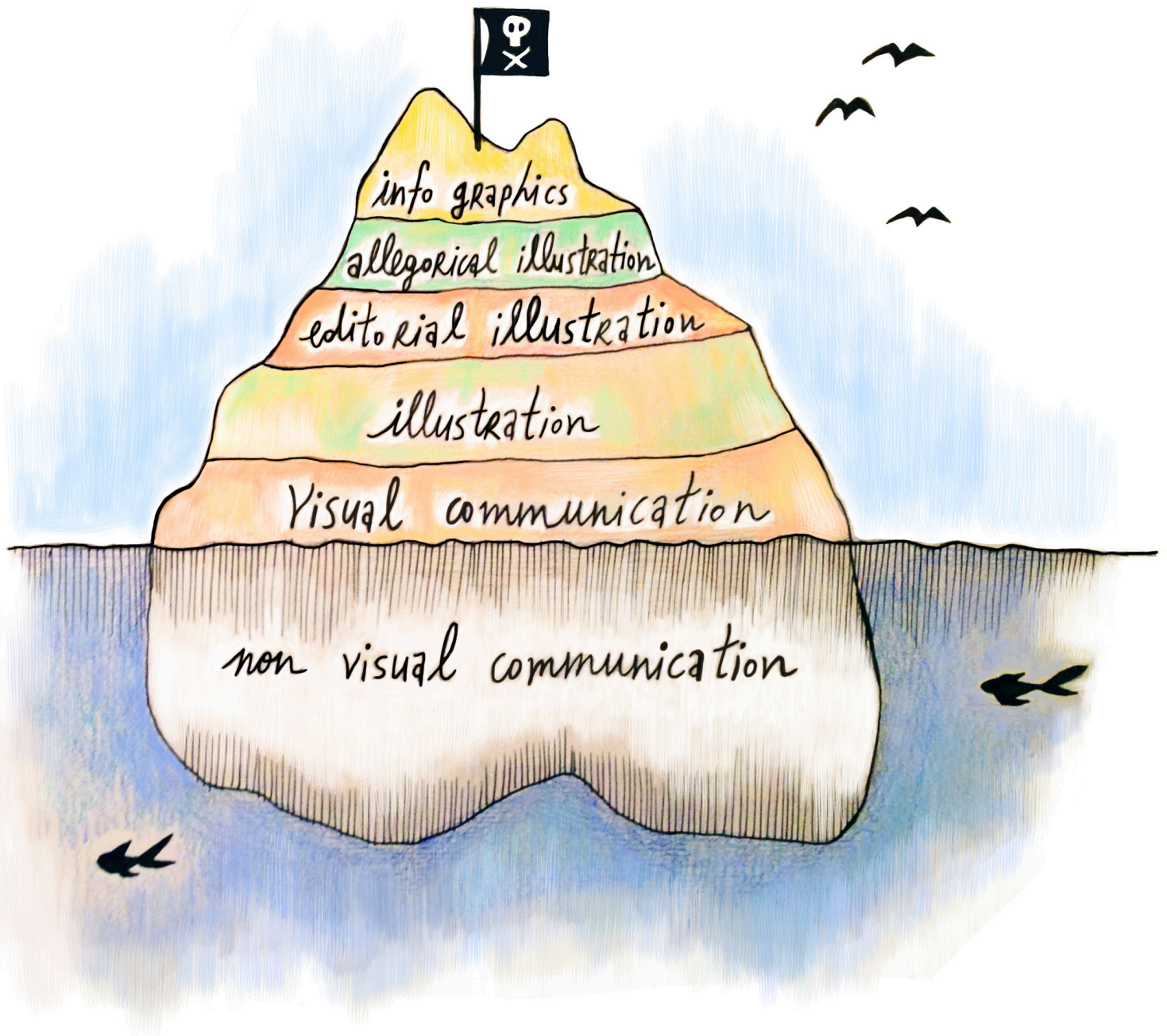
☠ (image): detail, Bae Haijin, 2013

☠ Lakoff and Johnson



 (images): Personal Project 2013.

This is the (part of the) island of visual communication I discovered.



□ These designs show the connections between different parts of visual communication and more specifically my transitions from one area to another. I discovered the 'op-ed' approach while researching editorial illustration, which led me to allegory. I then focused on visual metaphors as diagrams and structure to convey specific information which led me to the study of infographics combined with illustration.



(image): Ryden Mark, The angel of meat, 1998

A. ALLEGORICAL ILLUSTRATION

What does allegory mean? and how can it be achieved visually?

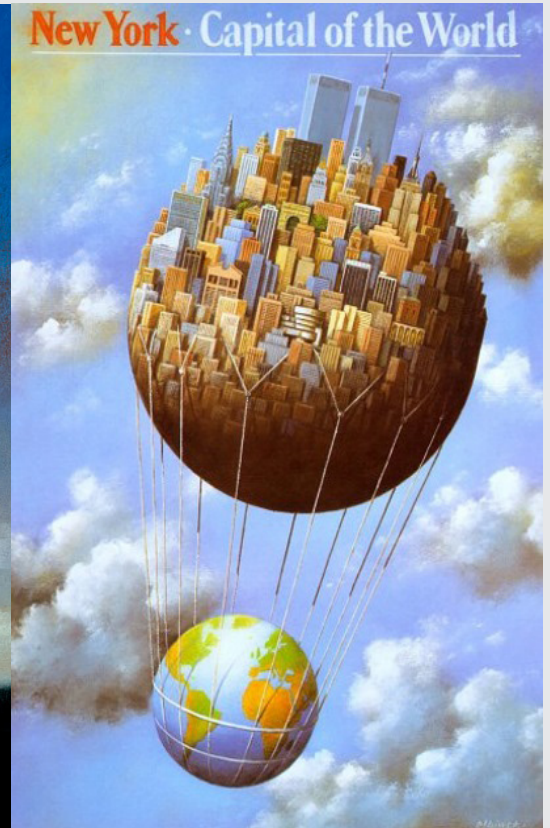
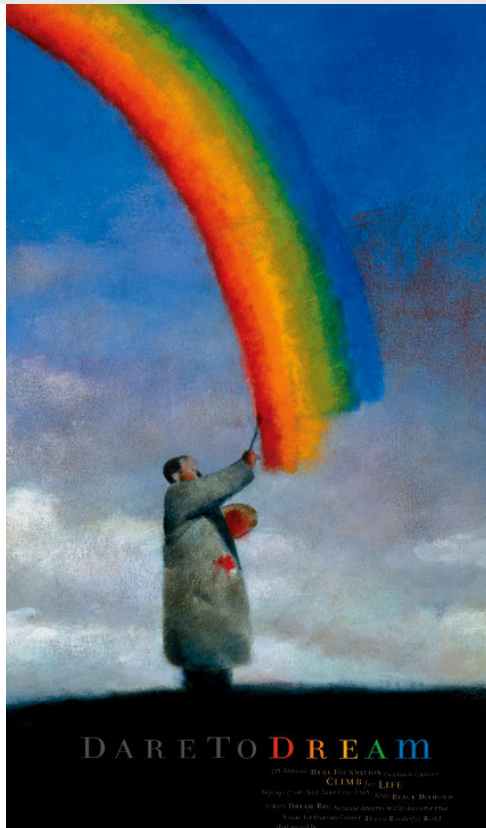
‘Allegory is the representation of abstract ideas by characters, figures or events in a dramatic, narrative or pictorial form’ (Farflex dictionary). In terms of etymology, ‘Allegory means ‘other speech’, from Greek allos(other) and agoreuein(to speak openly); it signifies an open declamatory speech which contains another level of meaning. It thus possesses a double intention.’ (Warner,2010,p.19) In this explanation by Warner, I would replace the word ‘speech’ with ‘text’, because allegory is a generic term directly linked to the concept of metaphor and can be generated in many codes of communication, from literature and proverbs to drawings and films. It is a fundamental conceptual approach whose origins go back to the ancient world, both timeless and transcultural and this is mainly because of the plethora of its forms and functions. For instance, the figure with the scales and the sword, is an allegory of justice. Conducting the allegory is rather useful for the illustrator who intends to create a rich-in-content visual text that apart from stating the obvious points of an article or theory, expands the given concept (Zeegen, 2006) and even allows an individual interpretation (Holland,2010).



(image: Unknown, source: the creature from the pit.tumblr, a new hope,2013



Warner Marina, Zeegen Lawrence ,Holland Brad



☠ (images, left to right): Shimizu Yuko, unpublished, 2001
 Holland Brad, Dare to dream, 1995, Olbinski Rafal, New York Capital of the world, 1995, (below) Baseman Gary, Sweet surrender 2003

The allegorical approach is often used by artists in the 'opposite editorial' section, which originated in the New York Times in 1970. In this section people not affiliated with the newspaper would express their independent opinion and artists (op-artists) would transcribe and interpret these articles using metaphor and allegory (Holland, 2010). Artists Brad Holland and Rafal Olbinski are both considered veteran op artists. Almost during the same period (mid 70's), a new art movement emerged in the U.S., mostly in California, known as 'lowbrow' or 'pop surrealism' adopting a more illustrative, representational style, using streetwise aesthetics.





☠ (images, left to right) Ryden Mark, The apology, 2006 Ryden Mark, The Piano Player 2010

‘The term lowbrow is used as opposed to highbrow meaning fancy, sophisticated, elitist or intellectual’ (Alonzo, 2008). Mark Ryden is considered the godfather within this oddly defined movement, a significant proportion of which is flirting with allegory in a post surrealism context. His images are highly symbolic, rich in cultural references and there is an implication of social commentary through his ambiguous and conversational outcomes. Critic Carlo McCormick suggests that there is ‘the application of irony that in no way constitutes a critique’ (McCormick, 2001). However, the focusing point is to identify any techniques behind the creation of the allegory a fact that might be responsible for the given controversy and dialogue around his work.

✚ op-ed, pop surrealism, lowbrow, symbolism

▲ The opposite editorial movement, the pop surrealism movement and allegorical illustration are all related as one approach that basically uses metaphor, symbolism and other techniques to reinforce these notions.



☠ (image):Ryden Mark, allegory of the four elements, 2006

Observing a wide range of allegorical illustrations, I established a list of **principles** that appear to the majority of them. Naturally, these principles can also be viewed as guidelines to create allegorical visuals. The list is demonstrated through the analysis of a chosen example, Mark Ryden's 'Allegory of the four elements' painting:

- metaphors**/i)log as a table, ii)human babies as birds, iii)animals as the badges-hats of the girls, iv)girls as the natural elements-air, fire, earth, water.
- referencing **archetypes**/use of two cliches minimum in a single composition
- altering fixed **structures**/misplacement, replacement, inversion, rotation
 - i)baby birds or eggs would be the logical connotation inside a bird nest, in this case they are replaced with three minimized human babies.
 - ii)another misplacement is the animals on the girls' heads.
- creating **contrast** between elements (extracting elements from their original context and i)either presenting them isolated or ii)in a contradicting context: Eg)The girls are well dressed and seem as if they live on that set, but no sign of civilisation is presented beyond the tea cups on the log-table. Their figures are in a way extracted from a residential area we can't see, and relocated in what seems to be a pure natural set
- use of **hybrid characters** or elements(personification, merging of two different elements, replacing a fixed characteristic with something else) in this case the girls' instead-of-hats animals on top of their heads.

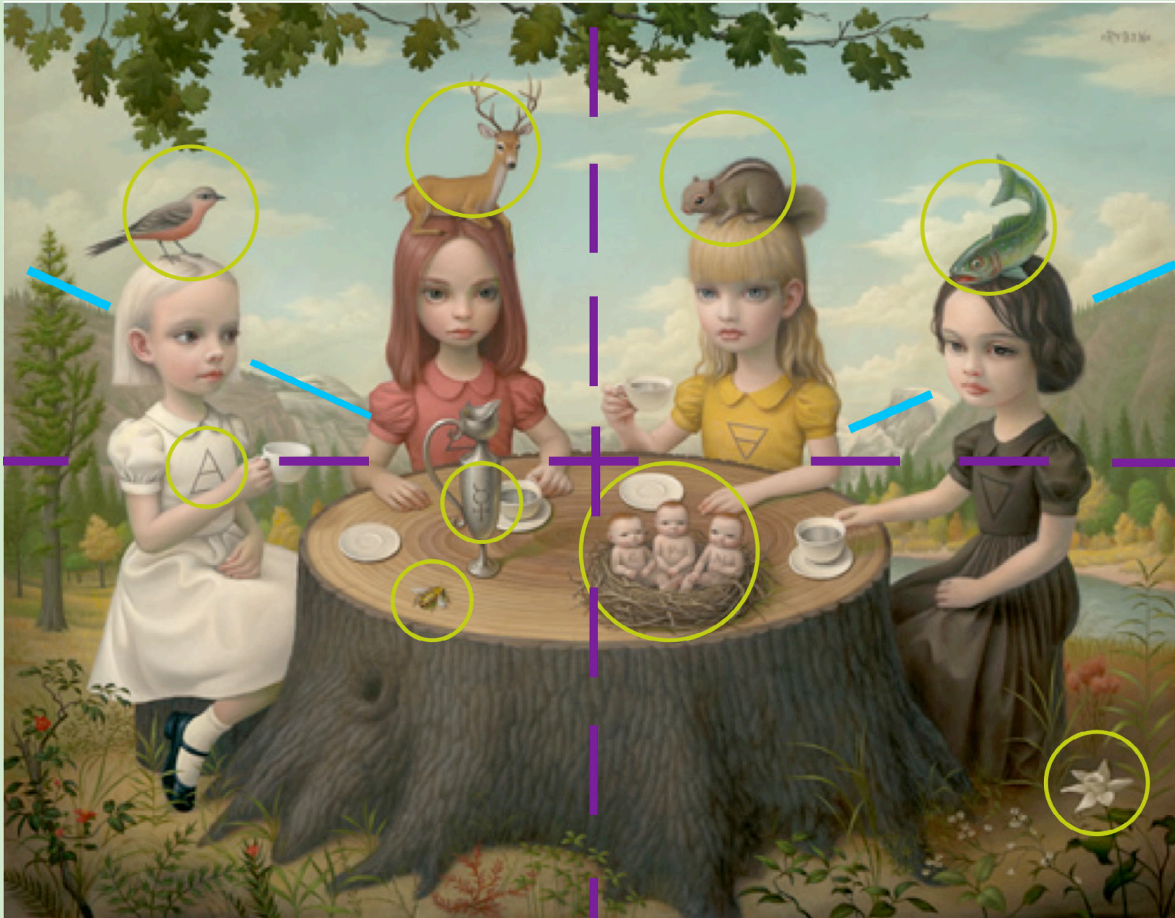


image:Ryden Mark, allegory of the four elements, 2006, with notes

- presence of at least one human character(connection to the human condition in order to make a philosophical statement)
- tight structured** images, use of symmetry, axis, golden section.
this image is tightly cropped and there is symmetry on both the horizontal and the vertical axis
- use of **details**, sometimes hidden in unexpected places, to create the urge to be discovered. In this case, hidden and edited female symbol on the teapot and the triangle symbols on the girls' dresses, bee on the table, minimised babies, detailed drawn flower
- use of famous/**recognizable** figures, objects, symbols in this example previously mentioned symbols
- scale distortion**/i)the girls' heads are oversized, ii)the human babies are minimised, iii)the animals are equally sized which is unrealistic
- symbolistic use of color**/the same color is used for the hair and dress of the girl and it is matching the element they represent(e.g. white for air)
- descriptive or explanatory **titles**/ 'allegory of the four elements' both descriptive and explanatory
- style**/atmospheric and dreamy result, reminiscent of (catholic) religious illustration, vintage aesthetics, nostalgic sensation, pop, kitsch.
- drama**/very often the characters are presented during an action/here the four elements are drinking tea.



Observing the nature of these they are promoting some kind of fictional interruption of normality. linked to the notion of a 'text which

definition of allegory. Allegory suggests an intermediate stop to a hypothetically unrelated subject between the observed and the signified, the exact same way metaphor does (Peirce C.S. 1903) Therefore and under this prismatic analysis, these principles lead to the strengthening of the allegorical quality. Additionally, the atmospheric painting style and human characters, create a nostalgic sensation that looks like new age religious illustration that isn't really about the existence of god but merely about the potential human explanations of life. In Ryden's case as well as other artists, it is the bold juxtaposing of trivial objects with loaded religious or political figures, or irrelevant elements in general, that opens the gate to philosophical thought as the viewer forces connotations questioning established facts (Okazaki, 2009). The allegorical approach also leaves a conceptual margin for the viewer to fill in with their own opinion. The descriptive meaning is threefold: a) the obvious b) the implicated c) the viewer's interpretation.

principles, it could be stated that duality, often presented as forced Thus, these statements are directly contains another meaning' initial



(images, left): Personal project, Fishfall, 2012, (below left) Bosch Hieronymous, Garden of earthly delights, -1500, (below right) Goya Francisco, Hasta su abuelo, 1799.



‘Visual metaphors are a powerful aid to human thinking. From Sanskrit through hieroglyphics to the modern alphabet, we have used ciphers, objects and illustrations to share meaning with other people, thus enabling collective and collaborative thought’ (Van Heerden, 2008, p.5) Early types of allegorical illustration are to be found in the first religious artwork created by civilizations around the world. Some of the primal attempts to illustrate parables, folk tales, epic poems and mythology, form the first archive of ‘illustration for allegory’ which could be considered as a pre stage of allegorical illustration. Hieronymous Bosch, the Flemish painter, illustrated religious themes in a darker way than his contemporaries and branded his work with symbolism and pre surrealism style. Within this research, the term ‘allegorical illustration’ is defined as a counter term to ‘literal’ or ‘realistic’ illustration. Almost the same distinction that Andrew Hall suggests as ‘the imagined and the observed’ (Hall, 2008 p.27). Allegorical illustration attempts to represent the unknown, the unseen, the fictional, the fantastical, the implicated. From symbolism to surrealism and dadaism but also in 19th century illustration, Salvador Dali, Rene Magritte and Francisco Goya have the use of allegory in common.

Surrealism shaped and influenced the lowbrow movement and contemporary illustration (Hall, 2011). Other influences include the kitsch movement, comic book art, science fiction, pin-up, psychedelic & punk rock art, graffiti art, tattoo art, pornography, music art, posters, animation and more(Williams, 2004). Contemporary allegorical illustration is referencing and repurposing art movements, creating new versions of archetypes in a more defined context, aiming to convey specific messages. It also interferes with the theories of archetypes, the field of semiotics and cognition, literature & other forms of communication, freudian theories, cosmogony, existentialism and philosophical thought. It appears to be the infusion of dual meaning in an element or a character for the sake of communicating an idea through symbolistic mechanisms. This indirect potential is able to unlock certain parts in our subconscious, while we create new connotations avoiding the disciplines of a rational systemic approach. This is a fact that can be proved rather dangerous given a case of misuse for the likes of propaganda, but this is a different case. What emerges as important is that some of the mechanisms of allegorical approach evoke existential thinking just as it happens with allegorical stories: The end of allegorical stories does not include a compressed sentence of the communicated message, at least in the original versions. They leave the reader with a sense of ambiguity while wondering if they correctly grasped the concept. This is also what great conversations and interesting dialogues are created upon: an allegorical text that triggers the imagination and our desperate innate need to respond to the loads of existential questions.



B. HYBRID ELEMENTS



What is a hybrid element? How is it related to allegory? How can I create one?



'chimera was a monstrous beast which ravaged the countryside of Lykia. It was a composite creature, with the body and maned head of a lion, a goat's head rising from its back, a set of goat-udders, and a serpentine tail.'(Chimera ancient Greek mythology)

Hybrid elements or crossbreeds are terms primarily used in genetics and biology but in a meaning expansion it is 'anything partaking of the natures of two different things'. In terms of visual communication and within this research, 'crossbreed' is any character or element that derives from the juxtaposition or merging of two or more separate elements that on some level are irrelevant to each other and therefore form a surreal/fictional image. Another principal is that the crossbreed must be at least partly representational, the term is not referring to any solely abstract creations. The same visuals may be referred to as 'hybrid characters'. The crossbreed is a type of visual metaphor in the sense that the metaphor is a comparison between two or more elements that are brought together and form a conceptual and-in this case visual-entity. Regardless of the theoretical argument, the important part is the impact of a crossbreed to the viewer. It doesn't really matter if the elements are merging or simply juxtaposing, the outcome of both actions is the same in the mind: the receiver is encouraged and forced to create new connections. This process is valuable as it might mean imagination expansion, creative thinking, problem solving, entertainment and sometimes humour.



(images, left to right): Magritte Rene, Home sickness, 1940
Weber Sam, Glengarry Glenn Ross by David Mamet poster, 2009

S T R U C T U R E

All crossbreeds have a basic **structure** as they consist of two elements minimum. Let's use an example: two random generated nouns: **swan, ice cream**

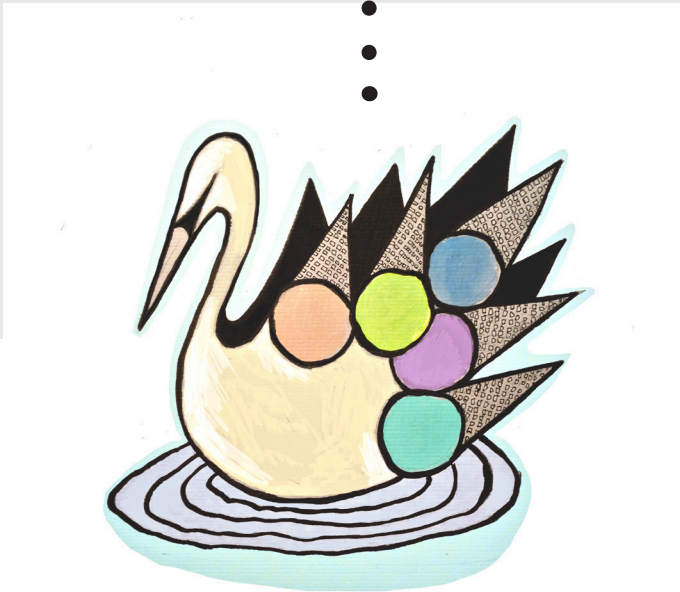
In metaphor the order of the nouns is important because it affects the meaning. The first one is the one we wish to describe, the primary whereas the second one is the secondary component from which we are borrowing characteristics to attribute to the first one. So there are instantly two metaphors deriving from a single juxtaposition as there are two order possibilities.

It could be either:

a. ice cream as swan

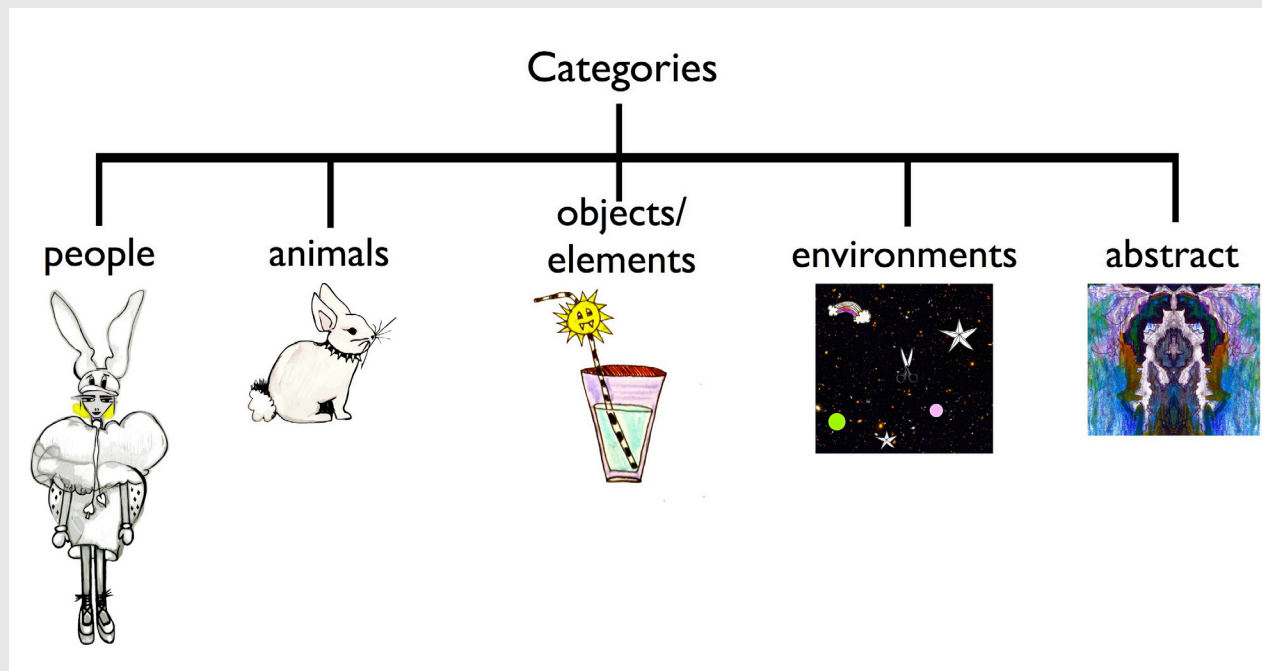
OR

b. swan as ice cream



T A X O N O M Y

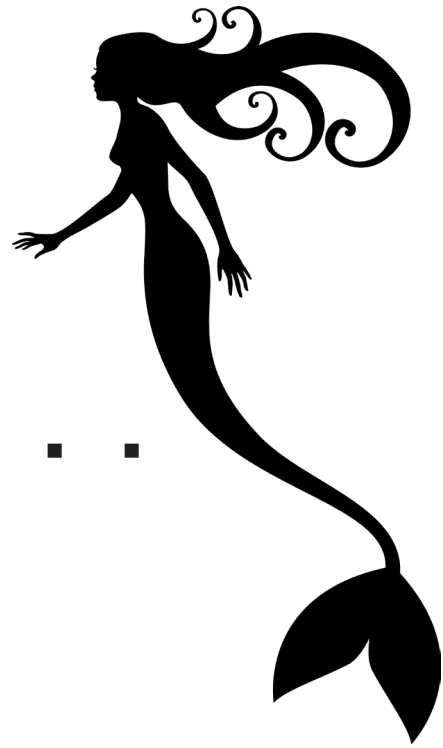
A basic categorisation of all visual elements could be the following:



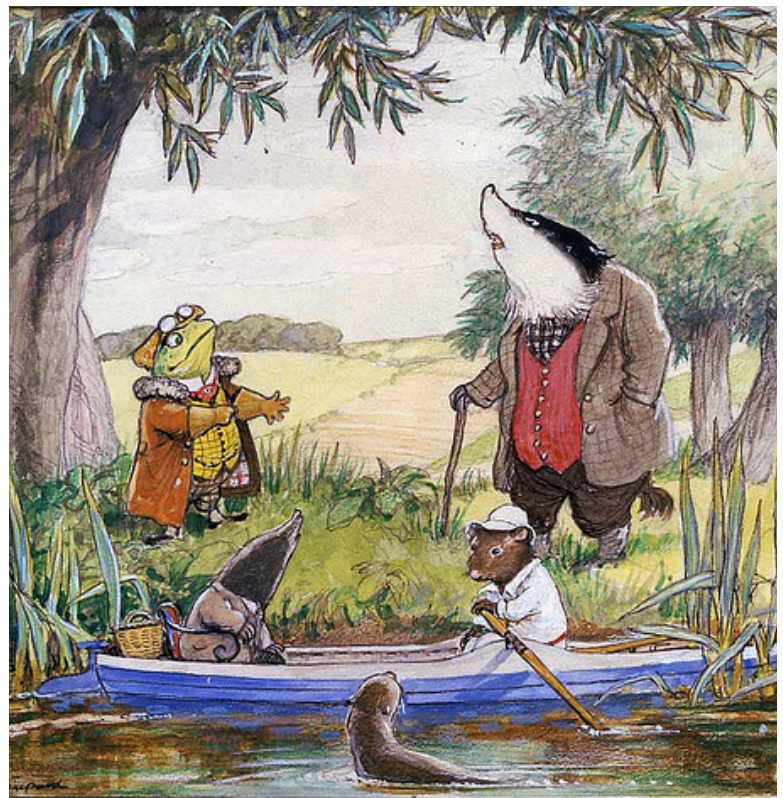
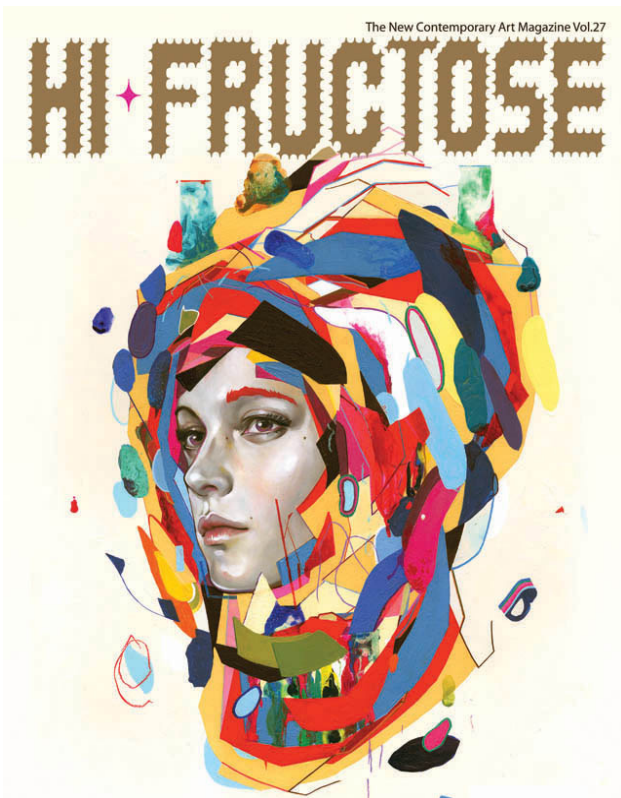
Crossbreeds can be generated from juxtaposing elements from the same category or different categories as well. The only exception is that you can't juxtapose 'abstract' with 'abstract' as it is against the principles of 'at least one representational' component in the structure of a crossbreed. The broad categories above include almost anything physical that can be represented and more*(*abstract) and are the evidence of the extreme possibilities and combinations in crossbreed creation. Moreover, a crossbreed doesn't necessarily mean the juxtaposition of only two elements. It might be two or more, all included in one entity and forming a more complex image.

✚ hybridity, crossbreed, juxtaposition, merging

☠ images(left): Personal project, Swan Ice cream, 2013, (right): Personal project, Crossbreeds diagrams, 2013.



☠ (images, left to right, above): Olivia Charmaine, Medusa, 2011, Unknown, source: iusb.edu (left to right, below): Jones Eric, Galena, Shepard E.H., The wind in the willows, 1931.





(left to right):Unknown, Pinocchio,(right):Ngai Victo, Utopia.



anthropomorphism, zoomorphism

Medusa's figure from Greek mythology, who had snakes instead of hair is a very old example of hybrid character. In terms of structure, it is person+animal(snake). The snakes are not randomly placed on her head, they have replaced her hair so the hybrid element could be considered the hair+animal but the big picture is the human+animal visual juxtaposition. Also, it is rather common in children picture books to come across animals acting like humans. This phenomenon is called **anthropomorphism** and it is a genre in the crossbreeds family that focuses on the animals or objects transforming into humans. Another common reference of a crossbreed is the representational+abstract part. This type of drawing can be interesting as it portrays the clash of reality and illusion without being figurative and surrealistic. A very famous crossbreed example in many cultures is the mermaid, even the word is hybrid(mer:french sea and maid). She is half human and half fish and the center of many fictional tales written by sailors. 'Pinocchio' the hero of another known tale is a hybrid character as he is the juxtaposition of element/object(wood)+person. His hybridity was his 'special feature' and what differentiated him from all the other children and naturally the basic idea of the story. The frog example(above right):the natural landscape exists inside the giant frog, whereas the destructed urban landscape functions as a context. The whole picture is characterized by a mythic and epic quality because of the exaggerated dimensions of the frog and the hybridity as well.

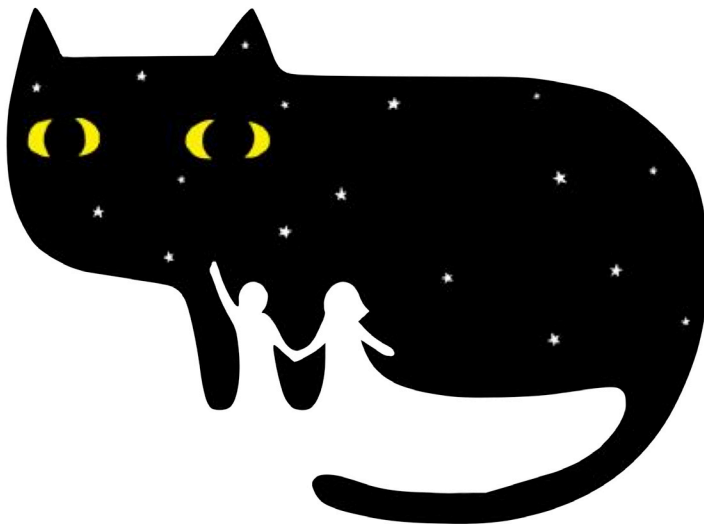


Following the examples on this page identify the juxtapositions in the opposite page :)

CHEAT SHEET CATEGORIES

- a. people
- b. animals
- c. objects/elements
- d. environments
- e. abstract

object(glass)+environment+people



this page

(above): Weber Sam, Untitled

(below): ilovedoodle, 4 moons

opposite page

(above, left): Fan Zhou, Untitled

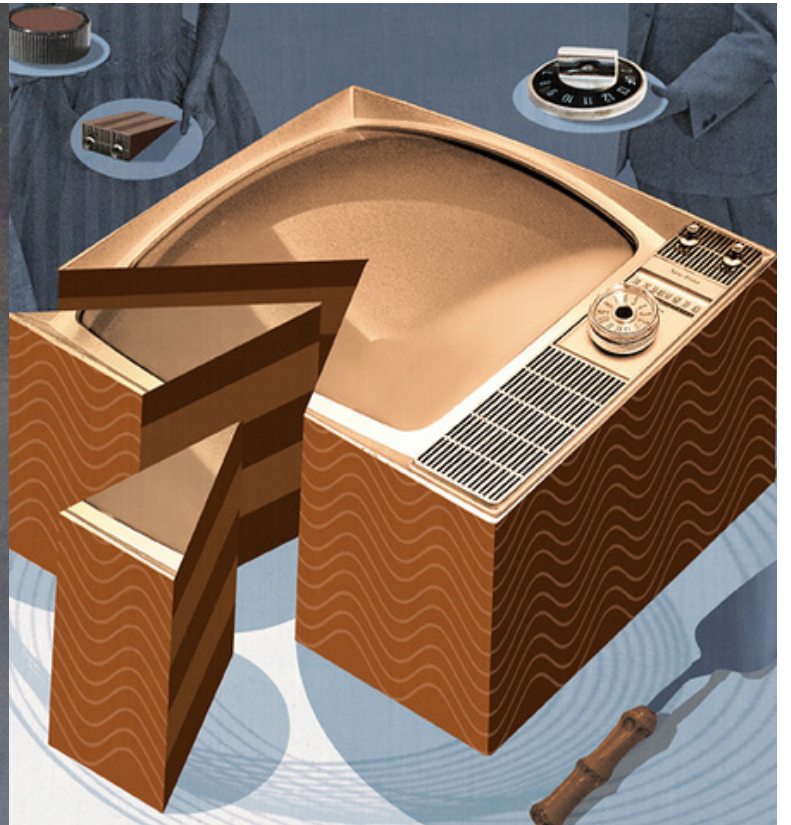
(above right): db art, Untitled

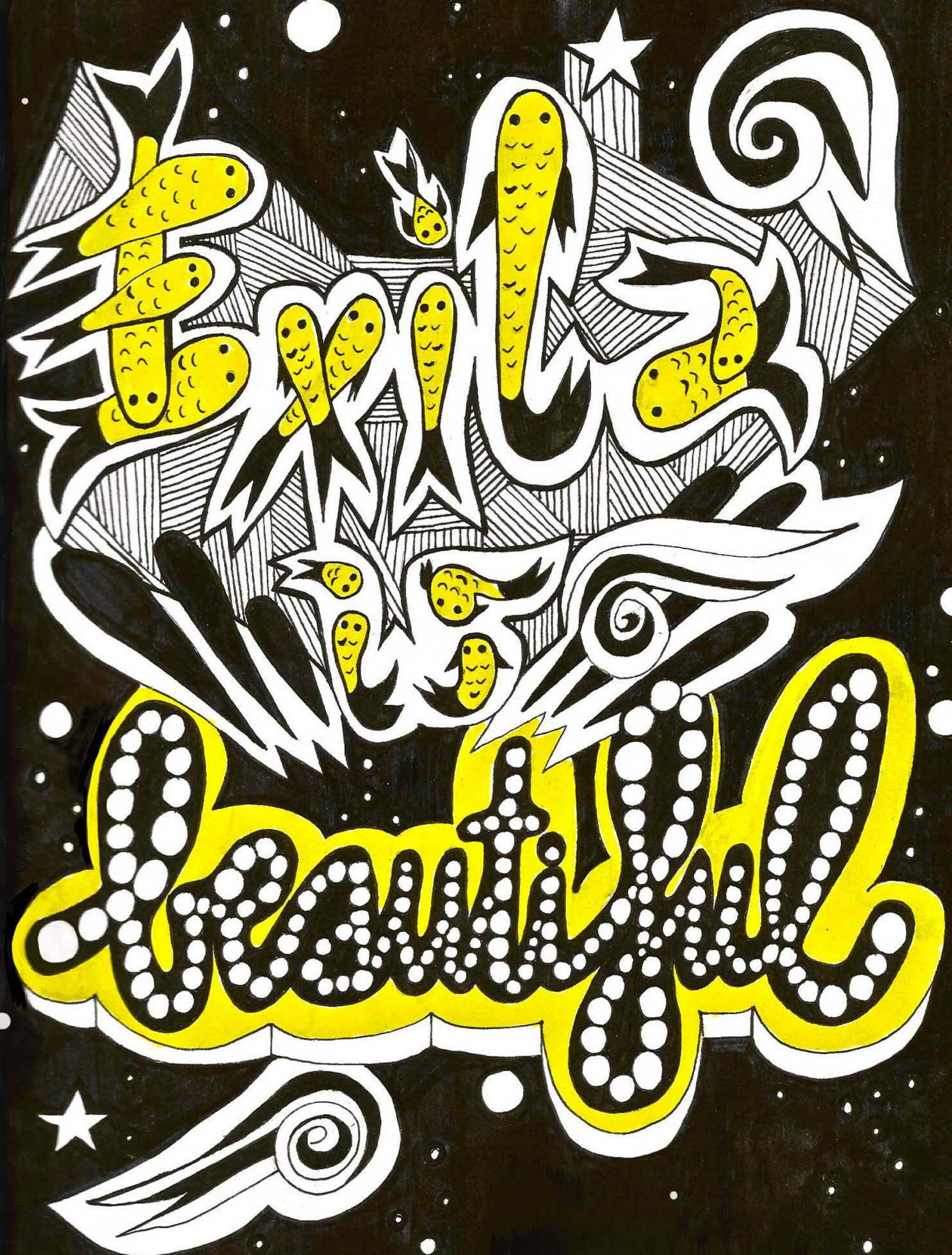
(below left): Weber Sam, Green Swans

(below right): Longo Pier Luigi, The share, 2009

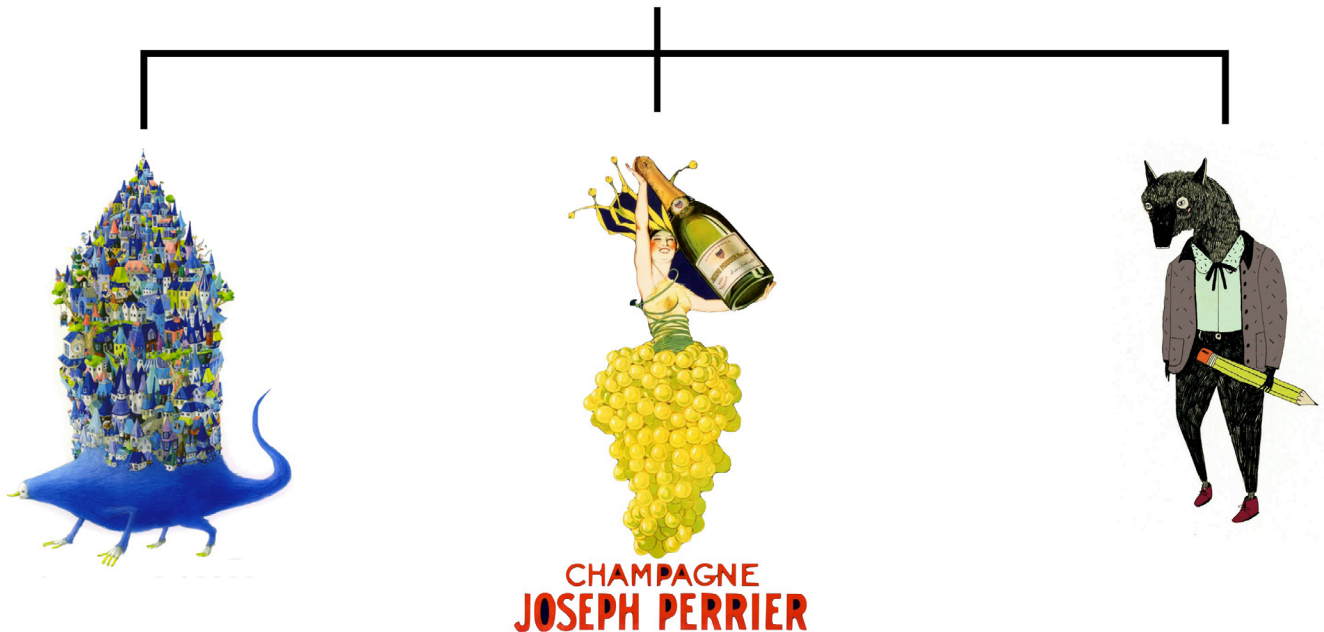
animal(cat)+ environment(night sky)+people







Level of merging
difference between juxtaposition and hybridity



I created this diagram to illustrate the line of merging process and how there appear to be three different stages:(left to right) Junaida's image is a juxtaposition between a town and a monster that carries it. The monster and the town are two separate items visually but still their union provides a different angle for story telling around a magic city e.t.c. The image in the middle is a case of 'half and half' creature, a 'Chimera' and this example is from a champagne advertising poster by J.J.Stall, picturing a hybrid character who is half woman and half grape. The last image on the right is a fully humanized wolf wearing clothes. This image represents the concept of anthropomorphism and it is the highest level of merging that you can have between two elements: when one of them is fully transformed into the other.


▲ In general, the term 'level of merging' is suggesting that a Crossbreed may be an entity of two elements who are juxtaposing, to a half and half Chimera version, to a fully transformed object/creature where it might even be hard to see the qualities of one out of the two components, and of course all the in between versions which are practically limitless.


☠ (left page):Personal project, Evita, 2013. I created this image during my experimentation on 'hybrid typography', object(type)+animal(fish).

D E M O N S T R A T I O N



The visual elaboration of a single representable noun (Eg ice-cream) happens as we experiment on the paradigmatic axis while keeping its syntagmatic axis intact. This is the process that generates new groups of fictional elements. The reason I am referring to them as 'groups' is because of the 'level of merging' factor which really increases all the possible versions as well as the fact that the paradigmatic axis on its own, is limitless as the outcomes belong to the fictional sphere. This (above) is the result of my experimentation on a specific topic: the ice-cream, along with an example I found that fits in the collection.

 (image opposite page): Personal project, Red Hybrid Elements, 2013

 (image above): Personal project, 2013 except for the ice-cream on the left: Diaz Hugo, 2013

(left to right)

a. element/object(ice-cream)+abstract

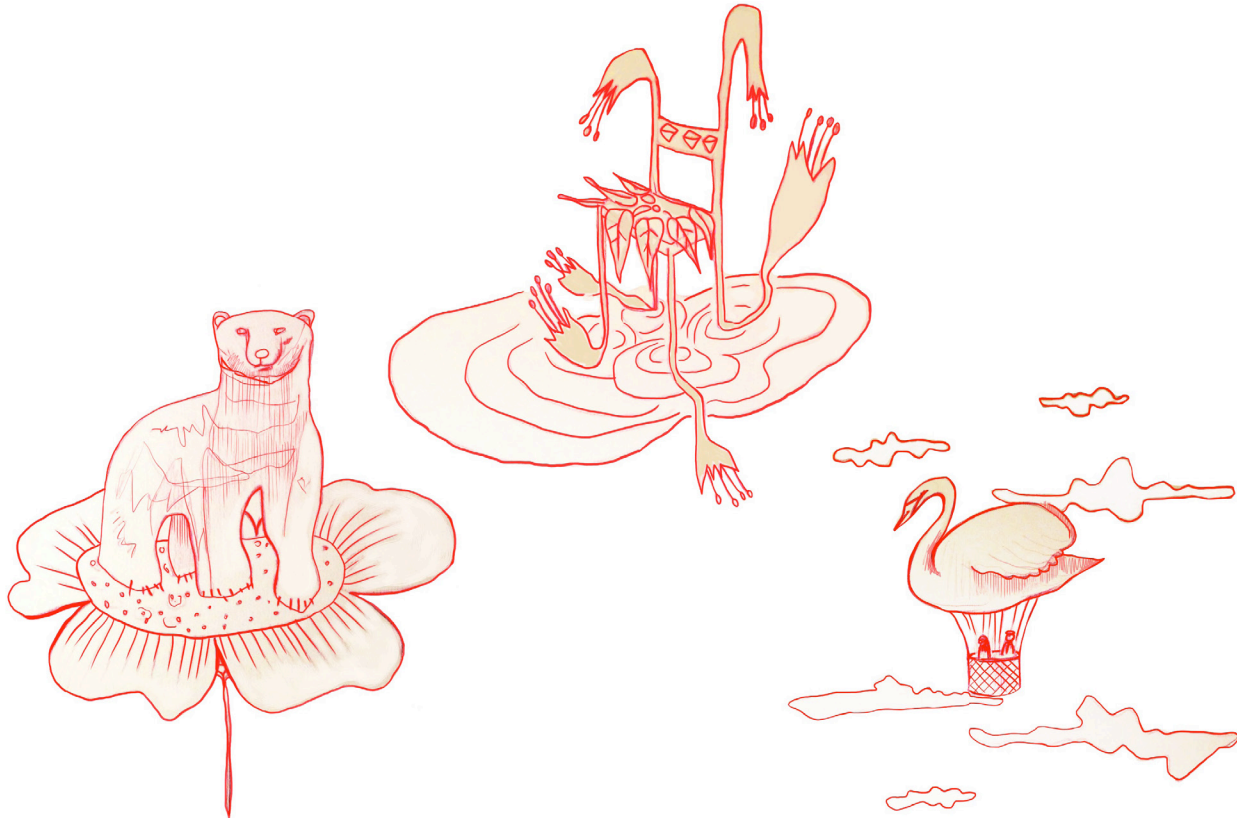
b. element/object(ice-cream)+animal(swan)

c. element/object(ice-cream)+element/object(planets)+environment(starry sky) as a pattern

d. element/object(ice-cream)+element/object(yin yang symbol)

e. (small one) element/object(ice-cream)+element/object(Mickey Mouse)

P U R P O S E + U S E



Various forms and functions of the crossbreeds:

-creative thinking method/the creation of crossbreeds is primarily a way of expressing, expanding and generating ideas.

-character design/character design is really relevant to the crossbreeds research as humanized objects or animals are often the response to a character design brief and this happens for multiple reasons. One of the reasons is the value of allegory: by telling a story using humanized objects or animals as the main characters, you create a distance between the story and the viewer, kind of tricking them into initially believing that the story isn't about them. Then getting the audience's full attention the artist or writer develops the argument which looks simpler because of the metaphor and symbolism and this way the delivery of the message is actually simpler.

-efficiency/to broaden the audience. 'If George Orwell had written an academic treatise on the problems connected with communism, few people would have read it. However, by turning this complex subject into the allegorical novel *Animal Farm*(1945), Orwell succeeded in communicating his doubts about communism to many millions of people' (Hall, 2008,p.70)

-originality/for a creative and original representation of an old or a new idea, or to make new meaning by redeveloping the over used, fixed signs, also known as cliches. 'Two visual cliches put together, create a new powerful image'(Glazer Milton quote).

- explanation**/ 'a sign in isolation is meaningless, we need another sign to create meaning' and 'anything can be a sign'(Slocombe P.,quote,2012)
- editorial illustration**/to illustrate an article by expanding its meaning instead of just re stating the facts with an image(opposite editorial movement)
- entertainment**/viewing hybrid elements is generally entertaining because it challenges the mind but in a liberating rather than a restricting way.
- humor**/the unexpected merging of elements sometimes triggers the humor centers in our brain causing reactions that vary from a 'smile in the mind' to laughter or simply a kind of satisfaction for decoding the message. All these reactions are attributed to evolutionary psychology, according to which we laugh with a joke or an image because we are happy to have decoded it because this means we are smarter than the others who don't understand it and therefore we have more possibilities in surviving(Slocombe P.,quote,2012)
- children's book illustration**/crossbreeds can be found in children's books, because they work both as an imagination stimuli as well as an educational tool. Understanding a hybrid element, requires thinking, decoding and analysis.
- fiction**/inspiration for literature pieces may derive from a crossbreed and vice versa, meaning that a suitable short story or fairy tale or science fiction piece can be illustrated with the use of visual crossbreeds.
- sociology**/creating models and describing social matters through metaphors.
- mythology**/religion, theology, cosmology: the presence of crossbreeds is common in many cultures around the world. From ancient Egyptian religion(god Ra) to ancient Greece(E.g. Centauros creature) to Hindu gods in India, there are many examples of zoomorphism(the case of hybridity where a human is borrowing animal traits, the exact opposite of anthropomorphism).
- toy design**/there is a genre of inspired toys created in correspondence to hybrid characters design.
- game design**/hybridity can be used as a stimuli for conversation and analysis and with the right development it can become a game. For example 'Dixit' is an award winning board game that employs the ambiguity of its illustration cards that are full of hybrid characters, elements and environments, to create a discussion around meaning and interpretation among the players. Eventually the best one in decoding, wins.
- psychology**/in some cases, psychologists use metaphors(visual and non visual) to help the patients describe emotions and thoughts that is normally hard to extract from them using direct questions. Also, by listening to a patient's interpretation of an ambiguous or metaphorical text, the psychologist is able to determine facts about the patient's condition.
- product design**/there are plenty examples of hybrid elements in product design. In some cases-for example designing products for children hybridity is extremely common if not a principal. Meaning that in order to make an object friendly, for example a mug you can make it look like a fish sculpture with an open mouth instead. This is a hybrid element and a basic approach to children and creative product design in general.

-narrative/returning to the notion of metaphor: another fact about metaphor is that it is the shortest story(in the sense of sequential narrative) that exists. Two words in a fixed order, many possible connections and therefore natural creation of a story, an argument, a dialogue, a hypothesis, a justification. Stating for example that 'the mind is a diamond' creates new ways of picturing the mind and what the mind does and how the mind works and all this under a new prism, the word 'diamond' and whatever this word represents. Consequently, our brain builds a story around the juxtaposition of the two nouns, 'illustrating' it as well. Furthermore, it is a very common introduction to a fiction story a description that looks like this: 'there was a far away land where the buildings were giant cakes, the streets were made by piano keys and spade shaped yellow trees grew in the gardens.' These metaphors have the ability to transfer us to fictional and magical places where another world exists and this is an approach used by both writers and artists who desire to free the reader's mind and capture their attention with interesting imagery and original stories.



(images, left to right): Hordijk Linda, The birds,Kolsti Paul, drugs, Bahiano Romulo, Eiffel Scissors, 2012.

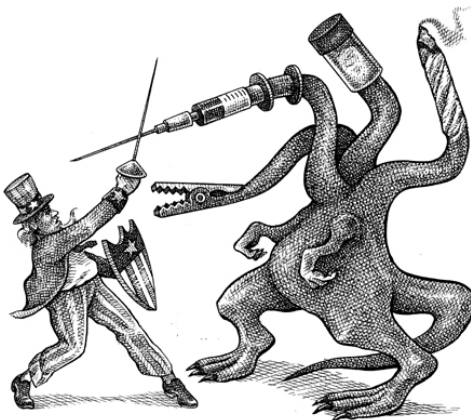
ROD TAYLOR

JESSICA TANDY



ALFRED HITCHCOCK'S
THE BIRDS

INTRODUCING
TIPPI HEDREN





C. MY PRISM

This section is about my view on the allegorical approach and the

effect of its principles in my work. It is also about the

application of some basic semiotics while

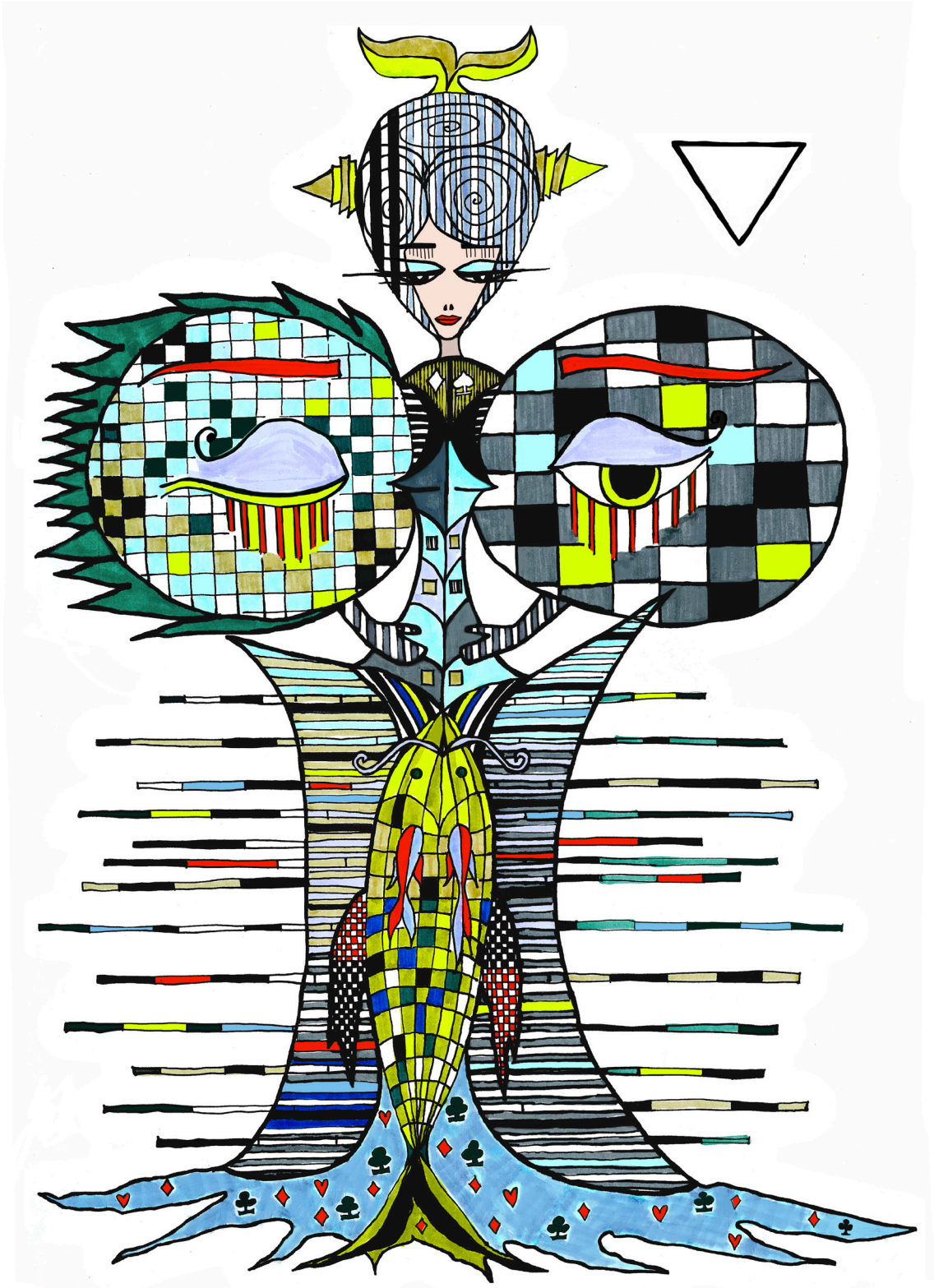
revolving around the ideas of identity, paradigm

and creating atmospheric allegorical compositions.



(image opposite page): Personal project, grandma pixel dress, 2013//simple digital collage technique bringing together two different styles and eras, black and white vintage portrait picture with colourful big pixel pattern to replace the dress.

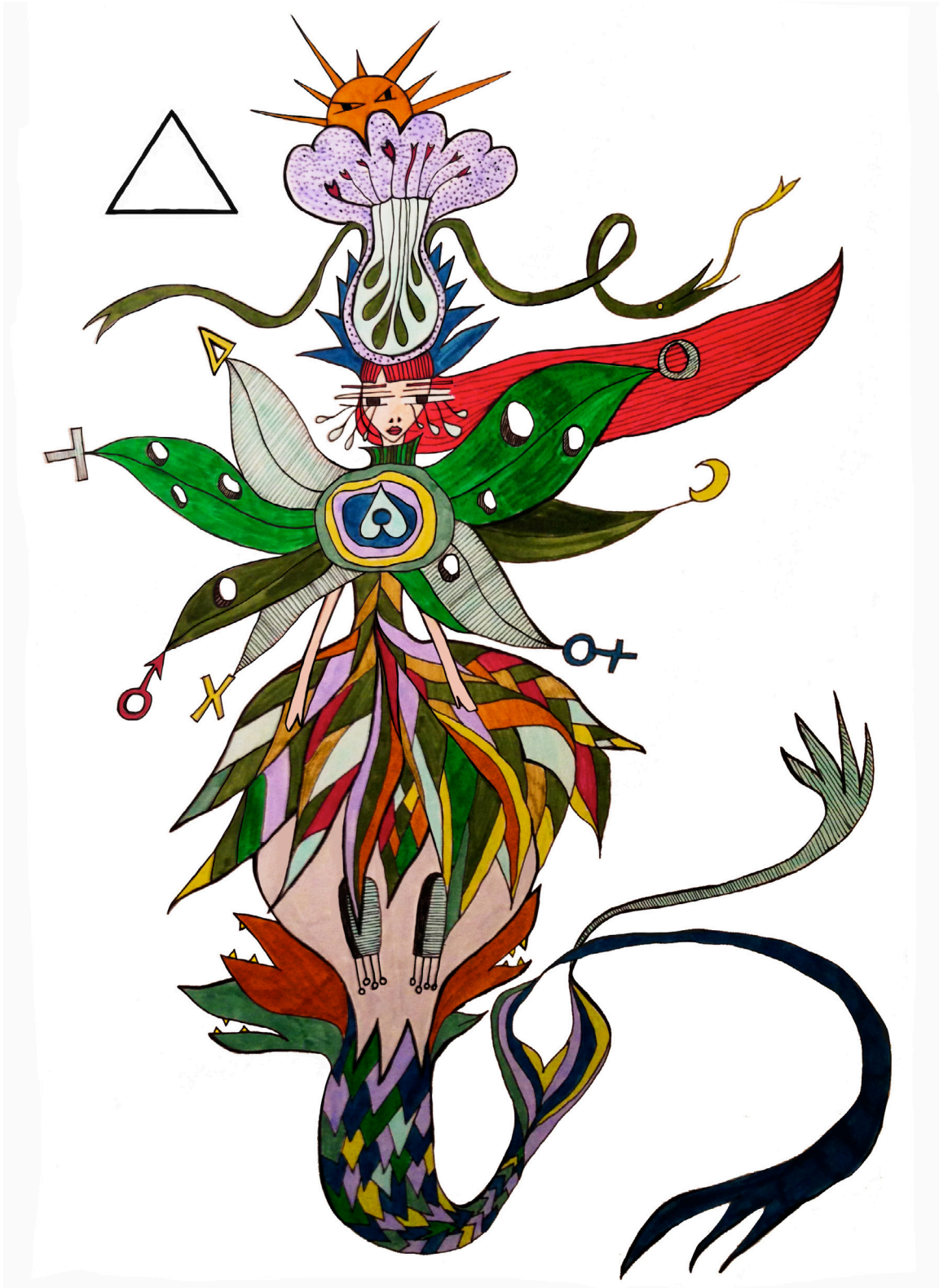
MY FOUR ELEMENTS



water: a game of chess//architecture: plan drawing//outline:steady-strict

† water, sea, power, danger, strategy, game, chess, card, luck, fate, sea monster, mermaid, evil, fish, risk

This project is my version of the 4 fundamental elements. My intention was to portray them as these female figures-identity cards who bear symbols that are not related to the elements in an obvious manner. I provide some key words as aids to my interpretation.



fire: the clash//architecture: section//outline:nervous-neurotic-moving

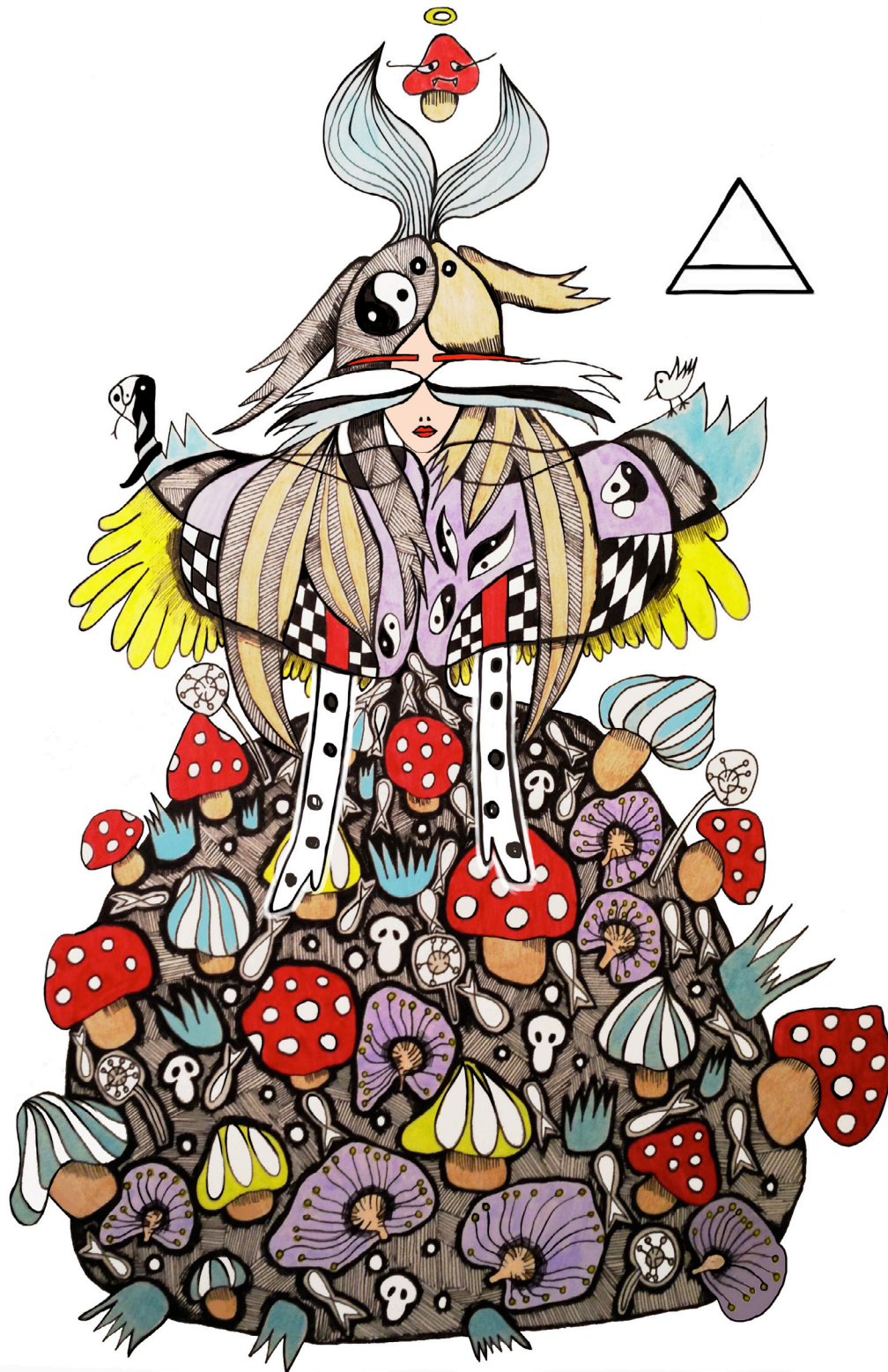
✚ fire, clash, opposites, red-green, female-male, love-anger



earth: (d)ea(r)th//architecture:facade/outline:pointy lines-dry nature



earth, death, skull, skeleton, infinite circle, narcosis, opium, poppy flower



air: illusion void//architecture: 3d design/outline: balloon like

✚ air, void, illusion, hallucination, floating, flying, mushrooms, yin yang, snake, poison



DEITIES

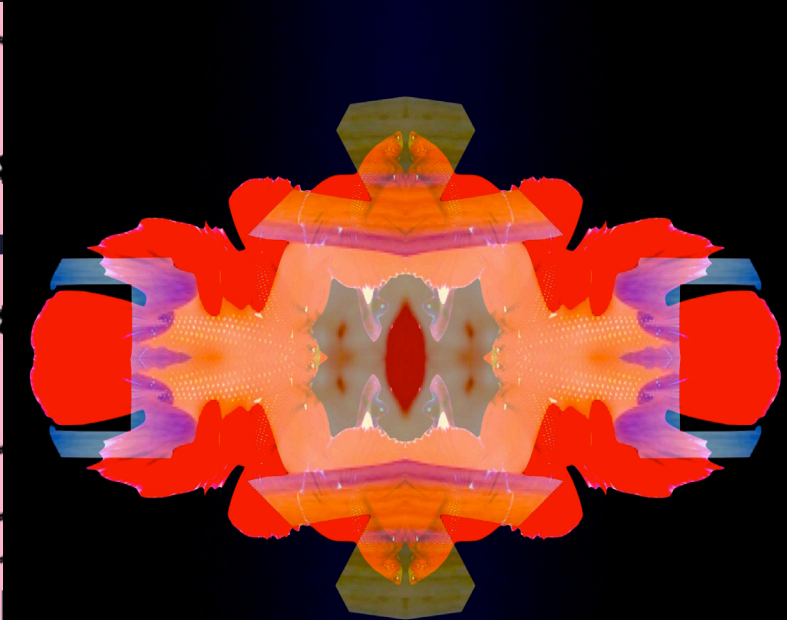
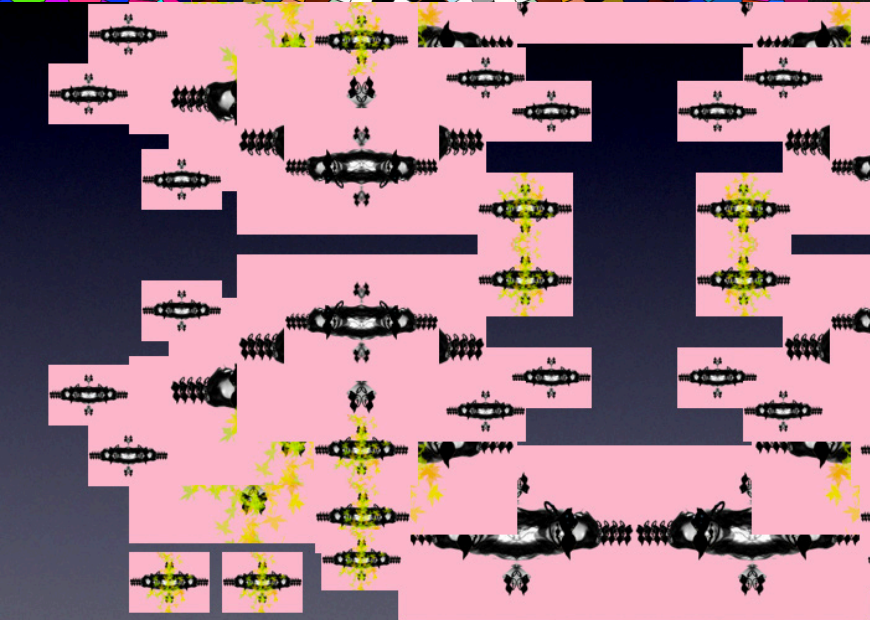
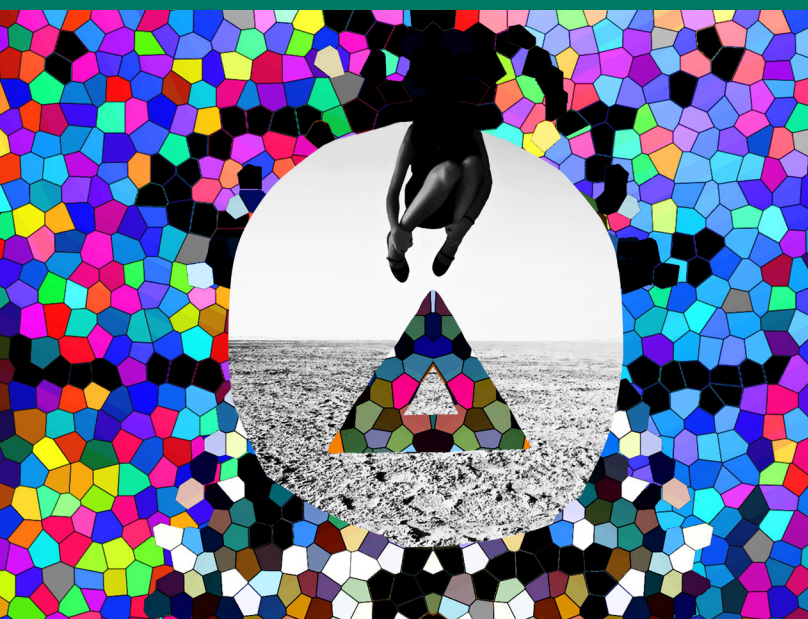
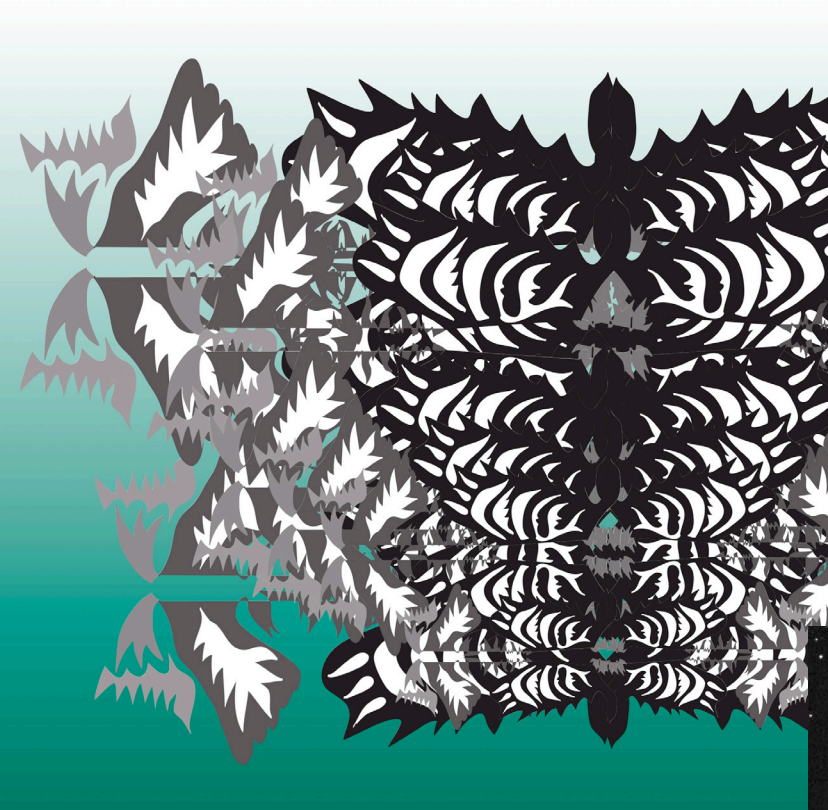
The 'Deities' project is about creating contemporary versions of ancient Greek gods and goddesses. Contemporary in terms of drawing style and/or symbol interpretation to items of the modern world.



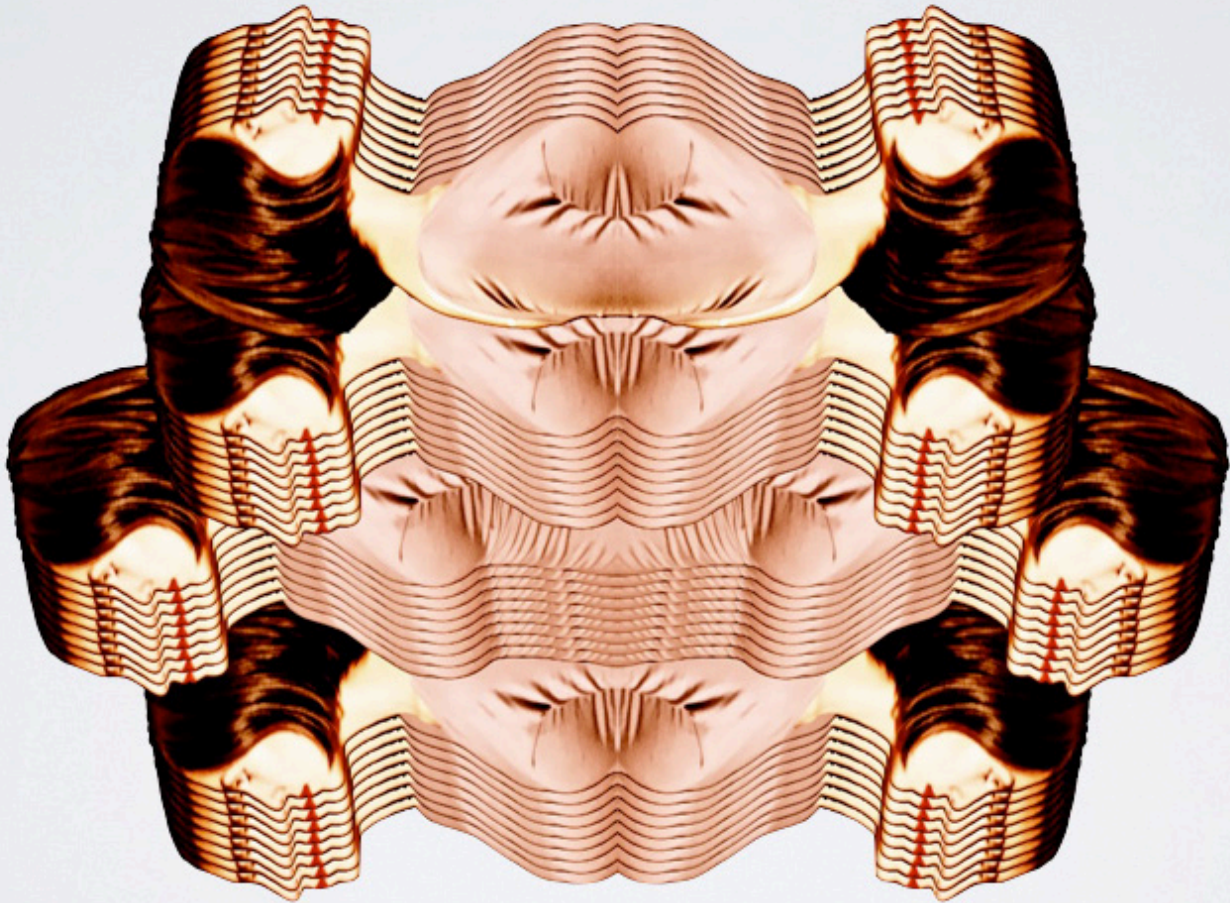
(above): 'Eos' means morning and the deity is holding a mirror shedding light on an abstract version of a globe.

(opposite page): 'Nyx' means night and the deity is presented as part of a liquid black paint background dropping black paint on earth which symbolizes the gradual darkening of the sky at night time.





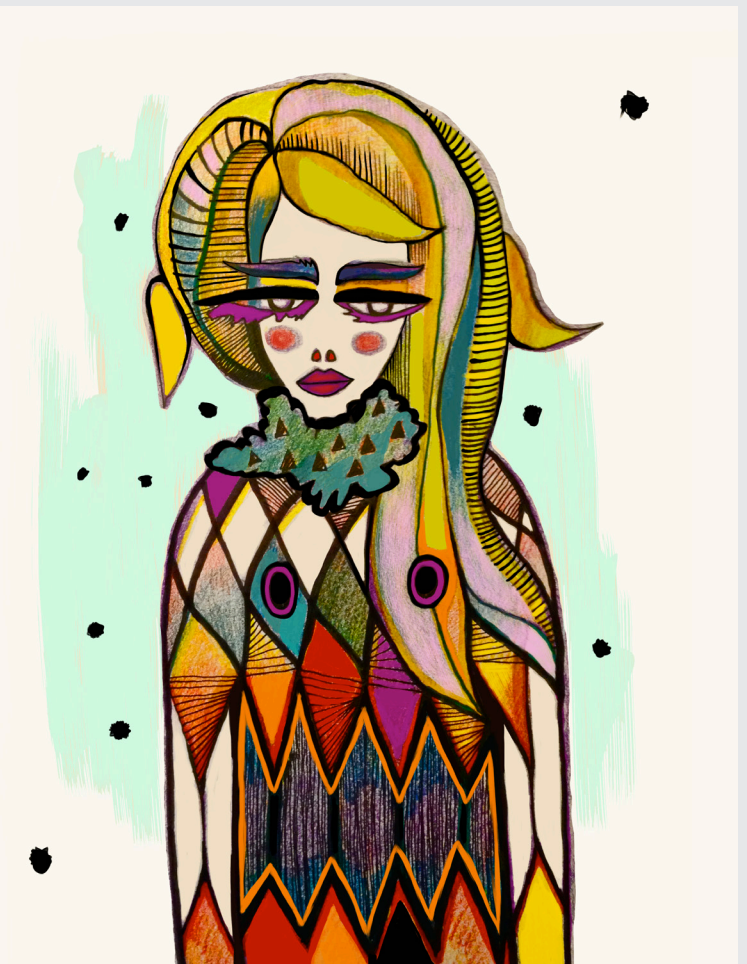
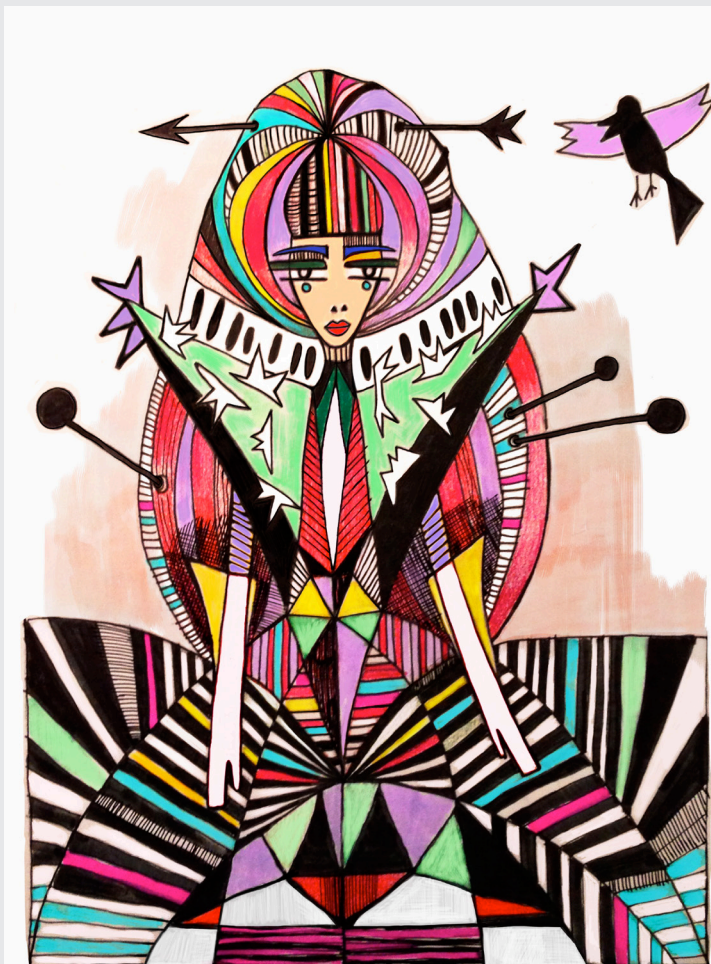
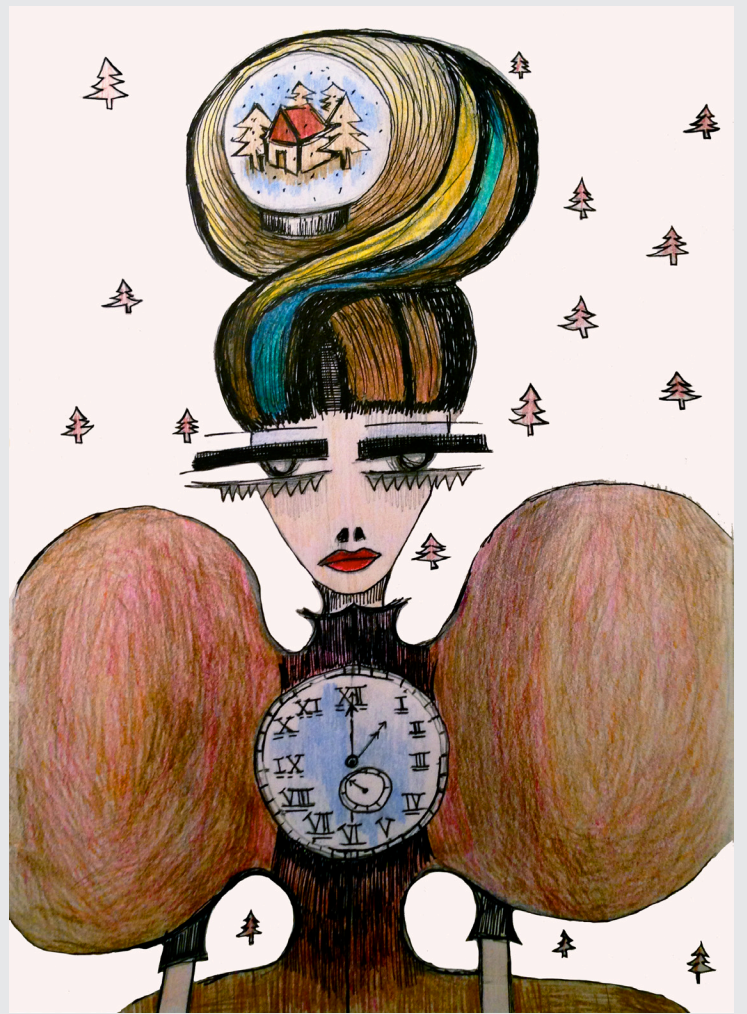
FAUX RELIGIEUX AND POP SYMMETRY

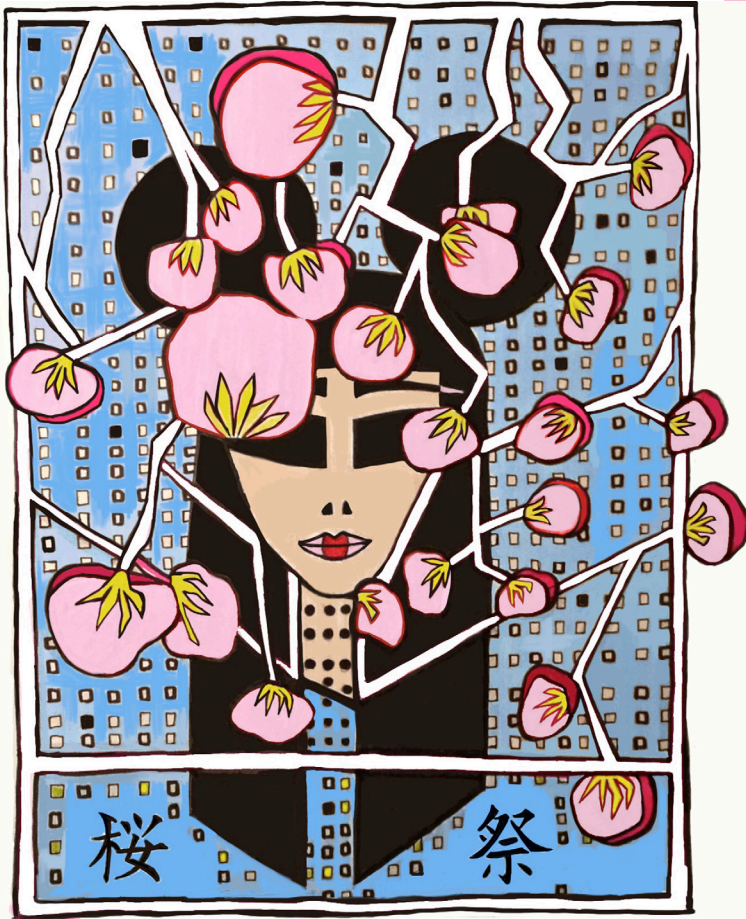


(opposite page and this page): all images part of the 'faux religieux and pop symmetry project', personal project, 2012-2013.

Inspired by music artists the Knife, Niki and the Dove, Grimes and Massive Attack

The 'faux religieux and pop symmetry' project is about applying some allegorical illustration principles to create atmospheric visuals for music album illustration, posters and wallpapers. Some of these principles include symmetry, juxtaposing irrelevant items, scale distortion, hybrid elements, applying patterns to specific forms and using tight structures. From the project description: 'There is something purely mystical and sacred that relates to symmetry and at the same time something purely logical and wise. The power of symmetry can be a threatening philosophical argument, destroying all other kinds of thinking on the way. Don't let the pseudo divine get you.'





☠ (opposite page, upper row, left to right): Ayako 'design child', 2011, Izanami 'person who invites', 2012 (lower row, left to right): Momo, 'peach', 2013, Nori 'model, rule, standard', 2013

(this page, left to right): Sakura 'cherry blossom', 2013, Kyoko 'child of the capital/child of the city', 2013.

The 'Sakura Identities' project is about creating a series of female characters that look alike visually, still expressing different ideas through different details in their appearance. The intention was to form a character design alphabet, a paradigm to explore the level of difference that has to be applied in order for the characters to look unique but still seem like they are part of one big story. All 'Sakuras' have Japanese names as they were inspired by the 'sakura matsuri' festival which celebrates the blooming of the cherry trees.



A few words about the authoress:

I was born in Thessaloniki, Greece in 1986. I studied architecture in Greece and afterwards visual communication in England. I like to experiment and mix references in my designs, as well as play around modern philosophy. My current work revolves around terms like 'identity' and 'heterotopia' and the creation of infographics. Amongst my many influences is Foucault, pop culture, Japan, the feminist movement and Grimes.

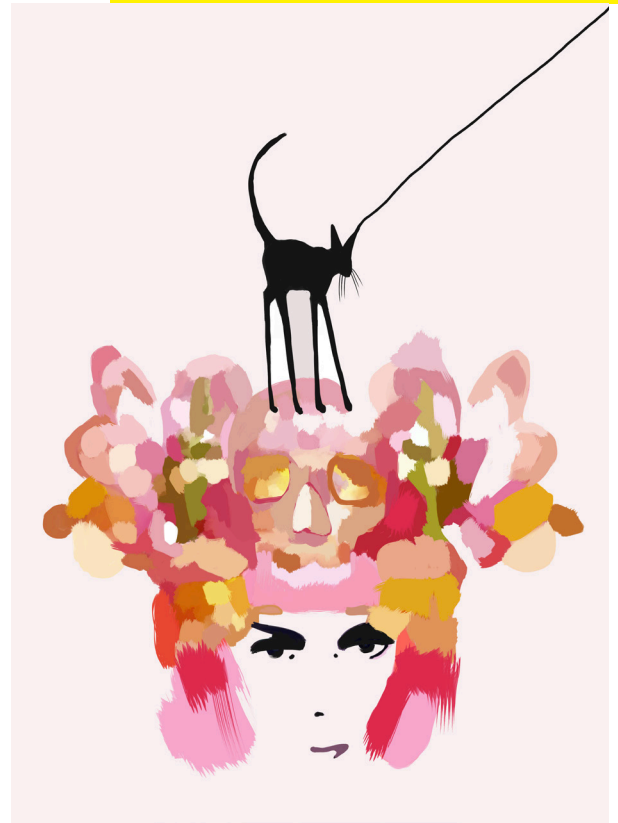
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(opposite page): Personal project, My academic journey map, 2013,
 (this page, upper row): Personal project, Self portrait with cat and scull, 2013
 (this page, lower row): Personal project, Felix Felis self branding cats, 2013.

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