

**UCIA7002**

MA Project Proposal & Professional Development  
#1014707 / Dwayne Bell

Reportage Illustration





## INTRODUCTION

As an Illustrator and Artist, the Creative Practice postgraduate studies continue to represent a valuable opportunity to expand upon practical and theoretical aspects of my practice; developing my skill set and reinvigorating creative practises that, despite being professionally proven, have become stale, disappointing and uninspiring over time.

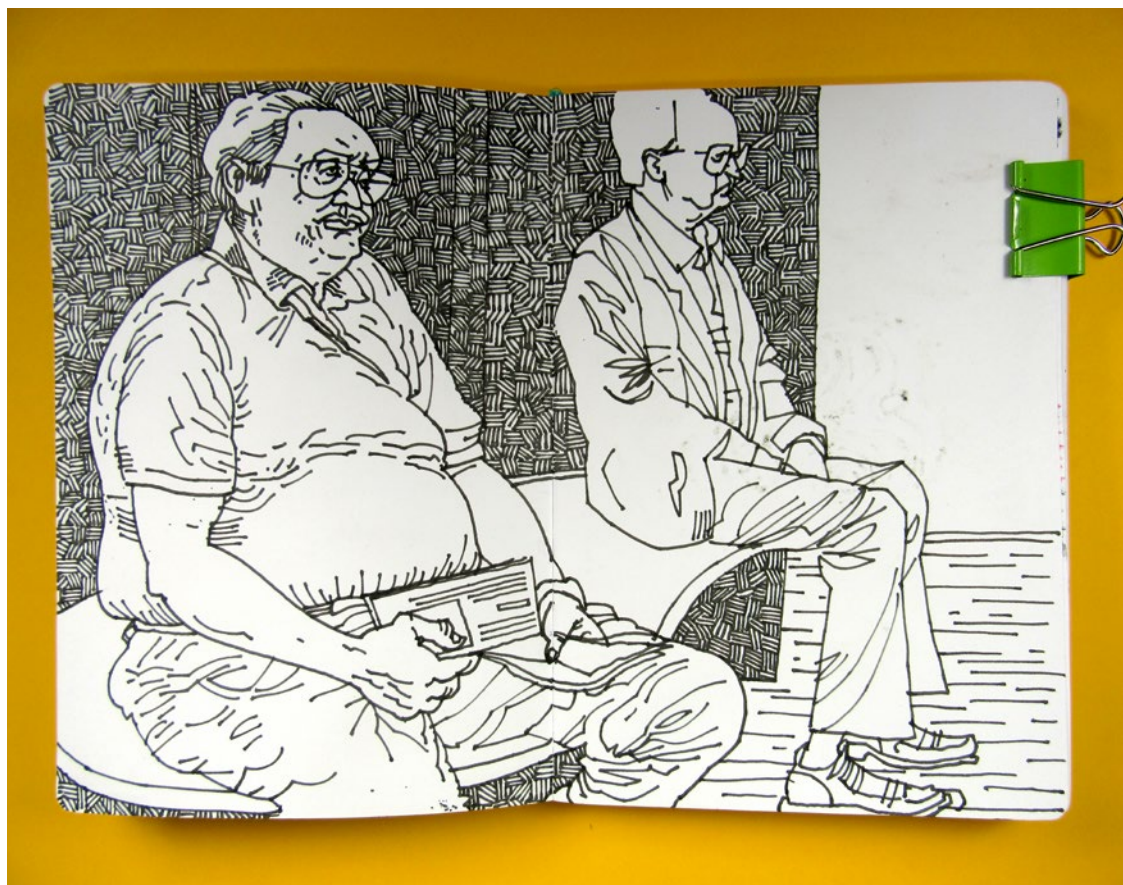
Previous to these studies my creative output focussed mainly on editorial illustration- an arena where I experienced considerable professional success, producing work for clients such as The Guardian and The Hollywood Reporter. Within the industry I became known for creating an identifiable aesthetic that was heavily influenced by mid-century (mainly American) illustration. It's certainly true that during my studies and subsequent career, I have been continually visually inspired by this era, particularly the painterly style of illustrators Bob Peak, Robert Weaver, Bernie Fuchs and Austin Briggs. I developed a way of working that utilised traditional, analogue processes and mark making enhanced by the use of digital media (Photoshop in particular), capturing the visual signifiers recognisable as belonging to the style of American mid-century modern illustration. Perhaps because a large number of my creative decisions were based upon an attempt to capture the essence of such a specific visual identity- one which belonged not only to other artists but to another time and place- my greatest satisfaction was ultimately in creating an image which could have been created by another person. This led to a growing sense of dissatisfaction and unease as time progressed. Although my illustrations had a clear identity, it wasn't necessarily a true reflection of me.



*'Everyone's a Designer Now'.  
Illustration Commissioned by  
Creative Review, 2013  
Art Editor, Paul Penson*

Committing to two years of study provided me with an opportunity to indulge in processes in order to satisfy my own creative appetite without the focus of a potentially restrictive ‘commercial viability’ checklist that commissioned illustrators experience in professional contexts. Upon enrolling on these postgraduate studies, I chose to step away from all aspects of my working practice and have subsequently attempted to use each module to explore and develop a new direction for my work. Rather than viewing these last 18 months as an opportunity to flex existing muscles and rely upon a proven skill-set, I have endeavoured to find new understandings by adopting novel approaches, processes and theories that do not directly relate to my previous professional experiences. As a consequence of this reflection and exploration, my core aim has become to not only make a different kind of work, but also to create work I would not have previously been able to.

Aside from my previous illustration work, I regularly produced a large number of ‘daily sketches’ which although unrelated to my professional output in both style and technique, did benefit paid work. I viewed the sketchbook aspect of my practice in the same way a musician would view practicing scales. Sketching kept me visually ‘tuned in’ and flexible. Studying for a Master of Arts presented a valuable opportunity to explore the untapped potential of this habitual observational drawing practice, offering a platform to develop this style of work as the ‘end result’ in itself, rather than a means to an end. Once this notion evolved, I instinctively felt I had identified the central focus of my postgraduate studies.



*Example of sketchbook work  
Tourists drawn on location  
V&A Museum  
London, Summer 2017*



My daily sketching concentrated on the observation and recording of people- their behaviour, posture, clothing and conversations or interactions as they went about their lives, mainly whilst travelling on my daily bus commute. Despite not consciously acknowledging this when I began this daily practise, it became clear that the visual recording of ordinary people in a situation or setting such as this, could clearly be identified as 'reportage illustration'. I had existing knowledge of 'reportage illustration', but up until this shift in my perception, I had not considered myself a practitioner. In 'Reportage Illustration: Visual Journalism' by Embury and Minichiello, 'reportage illustration' is given the following definition:

***“Reportage drawing has much in common with the work of photographers and film-makers. The difference is that a reportage illustrator tells the story through hand drawn imagery. This process is unlike the digital, chemical or machine process of a camera as the artist’s thoughts are directly translated by hand to the picture surface. This highly tactile process helps form the artist’s kinaesthetic learning and tacit knowledge, which gives the artist a unique insight and a visual communication”***

*(Embury & Minichiello, 2018)*

The notion of a reportage illustrator transferring evidence of their own perceived personal experience of a subject, place, event or moment into their work struck a chord with me, perhaps because in my previous commercial role I was required to actively manufacture a perceived significance (this could actually be considered a core function of an editorial illustrator). The distinction that the reportage illustrator is allowed to infuse the work with their genuine feelings felt important and refreshing. I could see a clear distinction between significant communication being added to a piece of work via calculated means and the organic and natural human responses represented in reportage illustration.

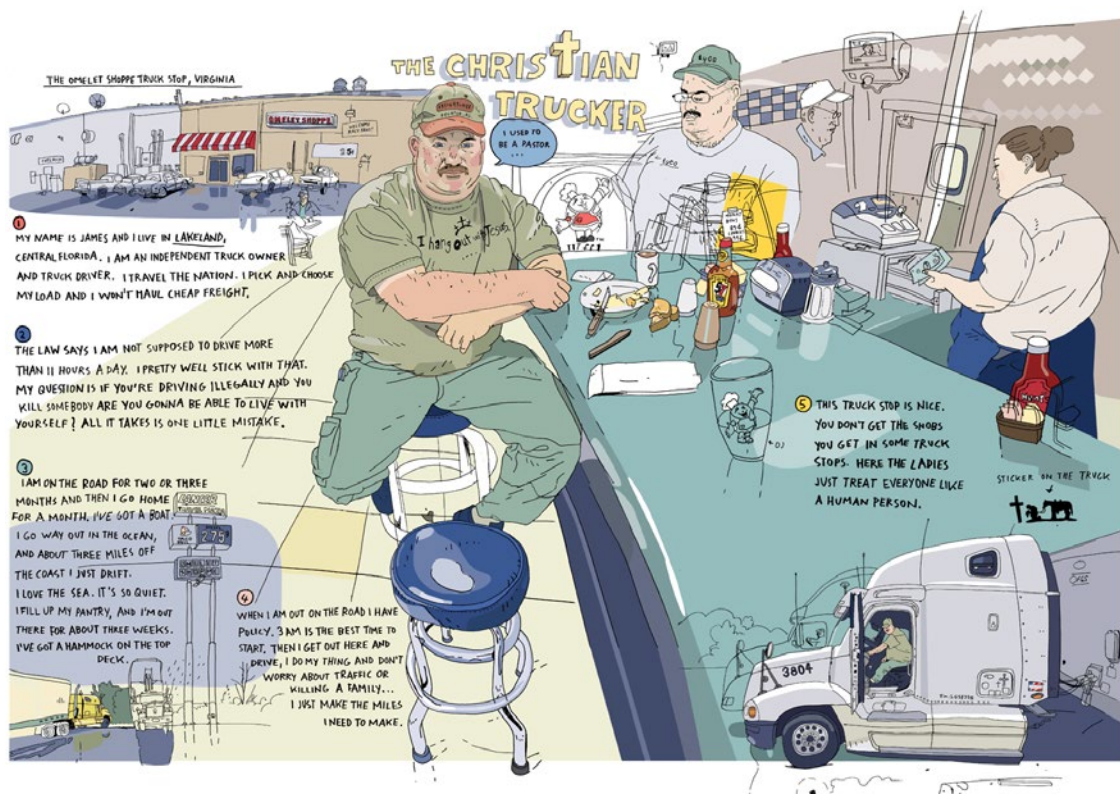
## REFLECTION

Throughout the three previously completed reportage projects, I have challenged myself to consider alternative approaches when creating work. I have endeavoured to 'expand my comfort zone' by introducing new elements to my practise - interviewing subjects, creating audio recordings of both conversations and environments and taken extensive photographs. I have drawn on location, filled numerous sketch-books, created large scale prints, published books/compendiums, overhauled my website and crafted animated elements. I will reflect upon these endeavours and consider how these ongoing developments are informing my intentions for future projects.

It was my intention that each self-written project would relate- project 1 directly informing project 2 and so on- building toward one large body of understanding rather than several smaller, unrelated ideas. It was also my ambition that upon completion of the M.A, the resulting work should form a singular cohesive portfolio evidencing development and growth AND simultaneously an on-going, expansive project.

As we have progressed through these postgraduate studies, I have reflected upon successes and failures in order to further my growth and understanding. The results of this reflection has formed bridges from one project to the next. I have also taken advantage of having access to a peer group and have found discussion with fellow students to be a very useful tool towards forming and assimilating new understandings. Furthermore, I have utilised industry expertise by accessing key social networks and contacts, leading to a series of important conversations with industry-recognised reportage artists such as Olivier Kugler and Richard Johnson, who offered pertinent feedback and guidance including the importance of clarifying my communication via clearly legible handwriting. Here I will try to present and consolidate my reflections and having done so, consider how these might best guide me towards my final, most ambitious and important project thus far.

(Kugler, 2017) (Johnson, n.d.)



Olivier Kugler:  
Christian Trucker.

An example of Olivier's instantly recognisable work which has become synonymous with reportage illustration through commissions from clients such as The Guardian and Rolling Stone Magazine

## NARRATIVE

The focus of all three completed reportage projects has been ‘human narrative’. I am instinctively compelled to capture and record people ‘in the moment’ - it’s what I naturally did long before I considered these projects. I particularly enjoy attempting to capture the individual character, physicality or ‘essence’ of a person - conjuring a sense of their humanity from a drawn line on paper - as well as an understanding of the surrounding environment or the activity in which a person is engaged; building an understandable narrative around a person in an everyday, often unrecorded or overlooked situation.

Perhaps the most famous illustrator of all time Norman Rockwell, had this to say of his own fascination with drawing/painting people:

*“I say what I want to say in terms of ordinary people in everyday situations. Fine pictures can come out of ordinary human experience”*

*(Guitar, 1964, p. 175)*



*Norman Rockwell  
Breaking Home Ties  
Commissioned by The Saturday  
Evening Post, 1954  
Private collection*

There is an art to capturing human personality and individual quirks, both physical and otherwise, just as there is an art in capturing a legible narrative in a single image. Rockwell was a master of both.

It is the activity of looking for, identifying and capturing ‘individuality’ that I find most engaging, attractive and compelling – both when creating my own work and when analysing the work of others. This instinct is at the heart of all of my postgraduate work and could be considered to be a thread that binds all projects together.

When we observe other people, our minds subconsciously seek out narratives and personal storylines, subliminally extracting meaning from physical and facial expressions, clothing and language. The activity (or even the inactivity) that a person is engaged in is potentially loaded with narrative value that it is in our nature to read. If I can capture the ingredients of that value in a drawing, I am automatically creating a ‘human story’ for the viewer to engage and therefore connect with.

In an interview, artist Louis Netter, talks about the importance that human narrative has on his work.

***“The gesture is crucial for the narrative and speaks to the self-worth of the drawn individuals, and the facial expressions are key in unlocking the story. There are often hints at a background, but these are often enough to piece the story together. Reportage manages to be both singular in its depiction of a specific people and be universal, making the real symbolic”***

*(Embury & Minichiello, 2018, p. 120)*

If these physical representatives of a narrative are considered subtle or even subliminal then more prominent forms manifest themselves in the words that people choose to share and the stories that they tell. If these projects have told me anything, it’s that everyone has a story to tell. I have come to understand that an effective reportage artist is a lot more than a skilled drawer or painter - that is, in fact, the least of it. The reportage artist is an interviewer, a keen observer and a social commentator. Drawing is perhaps not even the most important skill to a reportage artist, just as typing is not the most important aspect of being a writer or journalist. If I was required to rank the different understandings that these projects have uncovered in order of importance, this key finding would most likely go straight to number one.



Olivier Kugler, goes so far as to say:

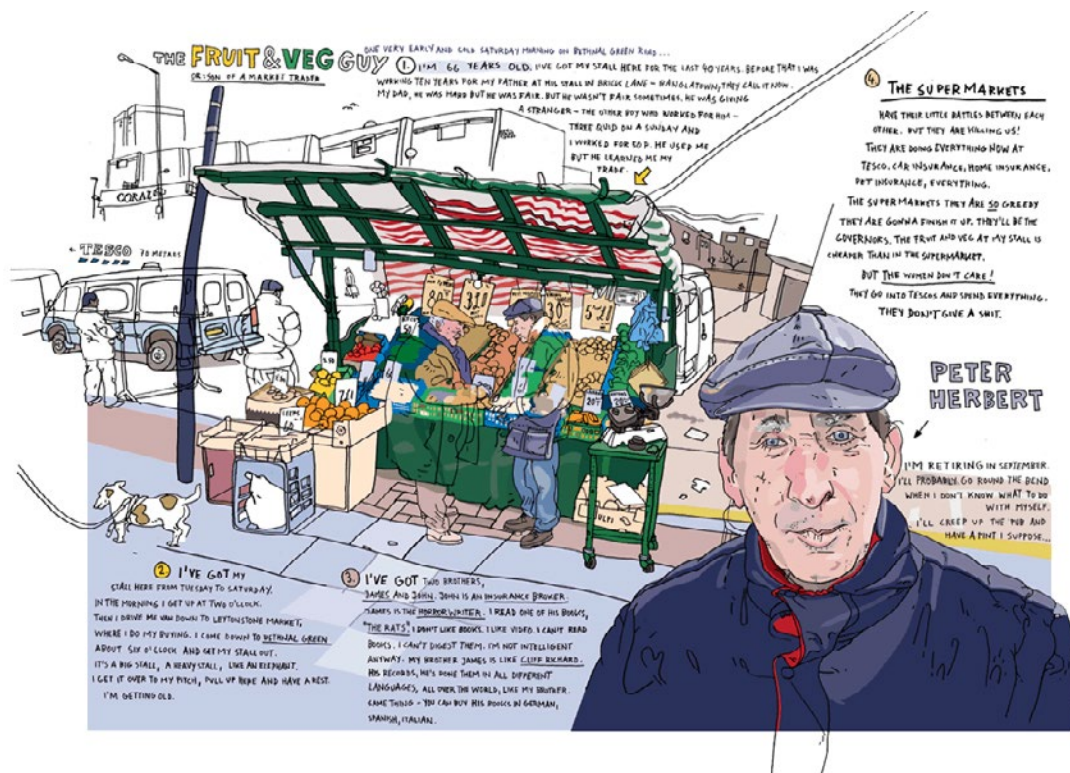
*“What I am most interested in is talking to and meeting people”.*

*(Embury & Minichiello, 2018, p. 63)*

Including written elements within a reportage illustration creates unique opportunities for creative development beyond the traditional approaches to drawing. Similar to comic book artists, reportage artists often incorporate conversational aspects alongside personal inner monologues into the fabric of their work - Olivier Kugler being perhaps the most obvious example of a contemporary reportage illustrator who does so. To some degree I have also injected written elements into my own work often led more by instinct than by conscious decision-making. Here's what Olivier has to say on the subject:

*“Whilst I was drawing I would overhear what people were saying and started writing the dialogue into the drawings. I then showed them to my teachers and friends and they thought they were very good. So I continued working in this way and after a while the people I was drawing started telling me longer narratives about their life”*

*(Embury & Minichiello, 2018, p. 61)*



Olivier Kugler:  
Kugler's People (series)  
Commissioned by The Guardian  
Newspaper

Example showing Olivier's use of  
handwriting in conjunction with  
illustration to create, in this instance,  
a visual interview.

Upon reflection of my completed projects, in each case I have found the narrative elements to lack strength. As I wrote the paragraphs above it was clear how important narrative is to reportage illustration and to my own work in particular, yet it is something which I believe I have yet to cultivate and exploit fully when producing the work- distracted by mark making, the narrative is perhaps neglected. Often I am not conscious of this until after the fact. It is easy to look at examples of reportage illustration and appreciate only the artistry, the draughtsmanship, the effective use of materials and the clear demonstration of technical skills. To do so, however, is to overlook the core purpose of the work itself. To use Paul Hogarth's phrase,

***“Reportage illustration, the artist as reporter”***

*(Hogarth, 1967).*

To look at reportage illustration and not consider the subject and experience that is being shared with us (i.e. the narrative), is to look at a piece of writing and appreciate it solely for its graphic display of letter forms. It is also all too easy to become distracted by technical aspects of a drawing, both as an observer and as a creator of reportage illustration. It's therefore crucial, moving forward, that I continually analyse both the clarity of communication and the technical execution, being careful to strike the right balance.

In each separate project, I have set out with the aim of producing drawings that are more about communicating an evocative narrative than they are about being ‘good’ drawings in a traditional, technical sense. In project 2 (Drawn Together) I referenced the artist Alan E Cober, who's work ‘The Forgotten society’ (1972) depicts the lives of people living in 3 ‘forgotten societies’- a prison, an elderly care home and a mental institution. Cober's expressionist drawings are in turn delicate, torturous, painful and distorted; in other words, they're less about providing us with an idea of what those places and the people in them looked like in any literal sense (as Rockwell, might have done) and more about telling us what those places felt like, and indeed what Cober's experience of visiting them was. They are at once both biographical and autobiographical. Of one drawing, titled ‘Tommy’ Cober said:

***“This is one of those drawings that come to life. I love it as I love the old man in it. It is he”***

*(Cober, 1975).*



They are an incredibly evocative and at times painful collection of drawings that manage to remain with the viewer long after their initial viewing. Cober's ability to capture atmospheric and emotional narratives has had a lasting effect on me and it remains my intention to produce a body of drawings that capture something similar.

If the purpose of reportage illustration is to depict something beyond which the artist sees with their eyes, then we must consider how this relates to semiotic theory (the study and formalisation of how visual 'signs' communicate- essentially the mechanics of all visual communication). How does an artist's choice of method or their depiction of a scene, person or moment communicate a particular sensibility, emotion or idea? How has Cober, for example, managed to communicate frailty, pain, suffering and anguish in the depictions of the mental institute patients, abandoned elderly and captive prisoners? Varying line qualities alongside the unconventional or 'incorrect' perspectives, the proportions as well as singular viewpoints all work together to help create a seemingly 'unpleasant' tone that affects our interpretation of the image. Papers such as Barthe's 'Rhetoric of the Image' (Barthes, n.d.) have broadened my appreciation of semiotic theory. Understanding semiotics is to comprehend what illustration aims to achieve. There is a case to be made that many illustrators have an instinctive comprehension of semiotic theory without fully understanding that this is what they're doing. I would previously have put myself into that category. Reading papers by Barthes and a further exploration of David Crowe's 'Visible Signs' (Crow, 2016) have helped strengthen my own understanding in this field, allowing me to more confidently apply this to future work.

Of course, there's nothing new in the idea that artists may utilise fundamentals such as mark making, colour and composition to communicate in their work something beyond what is literally being shown, but in the case of reportage illustration the artist is tied to depicting actual events, people and places rather than crafting a narrative assemblage from fictional but potent signifiers. Richard Johnson's advice and core belief that funds all of his work is "draw only what you see" while reportage illustrator, Lucinda Rogers, refuses to work anywhere other than in the presence of her subject:

***"It's all made on site, directly in front of the subject. I draw on site because it's just more interesting to be there on the spot. The response to something directly into my eye goes straight into the line on the page"***

*(Hobbs & Rogers, 2018)*

Cober's work shows us that this fine line between reality and expression can effectively be straddled. Reportage illustration can be expressive and even experimental, whilst also being true to its subject; providing the 'reader' with an honest, if personal, account of events and experiences.



## PROJECTS

As previously identified, my ongoing exploration into reportage illustration has been formed around the subject of people and their stories.

Project 1- 'Forester' was based around the subject of my father within the context of his 35-year long career as a Forester, unwittingly touching on the topic of our father/son dynamic. As my first foray into a formal reportage illustration project (certainly the first body of work I created whilst aware that it was technically 'reportage'), 'Forester' became about 'learning whilst doing'. My creative approach to the work was informed by research into other artist's practises which inspired the use of a camera to record images on site, which I would later draw from in my studio. It was at this point in the process I began to question my motivation in choosing a camera to record the subject rather than to create a direct, drawn response. I questioned whether this decision was based upon what best suited the specific aims of the project or if it was in fact a less 'risky' option? If the essence of reportage is to ingrain the artist's experience into the work, does drawing from reference photography potentially create a barrier between the subject/experience, the creator and therefore the final work? Certainly, with hindsight, I can identify my reliance on the camera as something I intend to challenge in project 4.

Here's what Austin Brigg's has to say on the use of the camera in this way:

*"But the camera cannot be used as a substitute for drawing. You cannot draw from a photograph without thought or feeling. There is also a danger in becoming used to one-eyed vision so that you fail to appreciate the value or the experience of seeing with two"*

*(Guilar, 1964)*

and Lucinda Rogers

*"Things move, things change and sometimes the picture has to respond to that. With a photograph, the viewpoint and much else has already been decided for you, leaving little to re-interpret"*

*(Hobbs & Rogers, 2018)*

*Lucinda Rogers:  
Ridley Road Market.*

*Part of a series of work, drawn on location at London's Ridley Road Market. The Market faces closure as a result of encroaching gentrification.*





During the development process, I attempted to bring colour into the work (which was created initially in black line only). Upon reviewing the work, Olivier Kugler suggested that colour would enhance its appearance, making it more commercially attractive to prospective commissioners. I felt however my efforts led to an unwanted cartoon-like aesthetic and whilst I appreciated Olivier's feedback, potential commercial viability wasn't something I was striving for. There is something timeless and focussed about the use of simple, refined, black marks on white paper; directly and honestly communicating form, getting straight to the point. The successful development of introducing effective colour applications remains unresolved and whilst I do enjoy the simple, monotone aesthetic, I continue to attempt techniques ranging from collage to water colour and digital painting.



Forester 2017  
Example of colour (unused, digital painting) and monotone final version.

Project 2- Drawn Together followed on naturally from #1 but rather than focus on the individual at work, I chose to examine a carefully selected collection of locals from my home town. I was particularly interested in the professions that sustain them and in turn, the town itself. Occupations included Paramedic, Hotelier, Newspaper Editor, Shop-owner and Craftsperson. This shift away from the familiar was completely intentional. I wanted to be challenged to draw people and environments that I had no personal ties with and therefore preconceptions of. Drawing my father had been surprisingly easy, presumably because I am so familiar with his face and mannerisms. I was also previously employed, working in forestry myself so the tools and the environment also held personal meaning for me. During Project 2, I challenged myself in regards to the approaches that I adopted. Using images of Olivier Kugler at work as a key influence (Walters & Levene, 2017), I added a digital audio recorder to my tool kit, as a traditional journalist might. When making initial visits to review my subjects and their environments, I extensively photographed them and their surroundings whilst recording our conversations. All final drawings were created back in the studio removed from the subject, using the photographs as source material, whilst listening to the recorded conversations. Snippets of phrases or pertinent stories were woven into the drawing via handwritten elements (I also created an original font made from my own script in order to battle the illegibility which Olivier Kugler in particular had highlighted in review of Project 1). Whilst I was satisfied by many aspects of the final work and felt I had made some significant steps forward, I felt unhappy with the lack of location drawing. Following a period of honest reflection where I asked myself difficult questions about my motivations, I concluded that a fear of drawing publicly in front of the subject and therefore potentially opening myself up to scrutiny was the main factor in the decision to draw from photography. My unwillingness to feel 'exposed' reminded me of my reluctance to produce drawings that may not be considered 'good' in the traditional, technical sense. This vulnerability became one of the key issue I wanted to challenge directly in Project 3.



Eye magazine, No.90 Vol.23  
Olivier Kugler: Bearing Witness.

This article offers insight into Olivier's process, including the use of camera and voice recording



For Project 3- 'Irving', I was determined to draw directly on location in order to prompt a more instinctive and honest immediate visual response. Disappointed that I had not been braver in my approach during Project 2, seeking motivation and inspiration, I referred back to the artistic confidence evident in 'The Forgotten Society'. In 'Irving' I set out to relay aspects of a family member's personal biography- this time my father's older brother, Irving. Finding a new equilibrium following a series of life changing events including a period of acute mental instability, and an episode of very poor physical health and subsequent treatment, Irving presented as an interesting and very 'human' subject. With my family connection to Irving, we had an obvious level of familiarity (though not to the same extent as with my father) and our relationship meant the potential, much feared judgement issue no longer informed my creative process. With hindsight, this project enabled me to take a positive step toward feeling relaxed about drawing with the subject present (confronting the fear of being faced with unknown subjects and unfamiliar surroundings was to come next). Further developing the approaches previously utilised in 'Drawn Together', I again recorded conversations with Irving and his visitors and also utilised a camera, drawing aspects of Irving and his environment from the resulting collection of photographs. I combined these results with location drawings, allowing myself to create looser, more expressive and less traditional drawings. This process allowed me to explore my subject in a more 'rounded' fashion and I feel the more relaxed results added another much needed dimension.

'Irving' is perhaps the most developed and evolved of the projects, partly due to the modes of presentation. Utilising the audio recordings that I captured whilst talking with Irving, I created 6 short animated sketchbook pieces ([www.dwayne-bell.com/irving.html](http://www.dwayne-bell.com/irving.html)) which provide the viewer with an unfolding narrative of Irving's story or rather my relationship and history with Irving. The animations guide the viewer through the sketchbook pages as they are created and deconstructed, whilst a sense of place or context is provided by the audio element. My narration relays the surface of Irving's story whilst conversations and environmental sounds such as the TV or radio, form a background soundscape, allowing the viewer to experience more fully Irving's domestic environment, providing a deeper understanding of his personal narrative than an explicit description or explanation could. Screen-based presentation allows for the inclusion of audio in a way that Cober could never have hoped for in his work and this is something I hope to explore and utilise in future projects as I feel I only scratched the surface of its potential during Project 3.



*Irving 2017  
A sample photograph taken whilst  
on location with Irving. An audio  
recorder can be seen in shot, between  
Irving and myself.*

Project 4- the tentatively titled 'Hospital' project is currently in scoping phase. Via consultations with an art-based charity organisation which has been set up at The Cumberland Infirmary (Susie Tate, Dr Paul Counter), I will be making regular visits to the hospital and building a body of reportage work which will be drawn on site. At this point, the project's subject matter is broad so I am planning for my initial visits to focus on orientation and logistical investigation. I aim to avoid approaching the project in an overtly self-conscious manner, in the hope that key aspects present themselves organically over a number of visits. Helpfully, I have been encouraged to access almost all areas of the hospital, including surgical spaces. One potential barrier is the fact that, for the most part, reference photography may be impossible due issues of compromising confidentiality and patient privacy. I am choosing to frame this positively, challenging on-going issues regarding relinquishing control. This 'open' attitude will hopefully prompt a less self-aware visual response, as seen in the work of 'Cober' or 'Rogers'. Almost all work may be derived from sketchbook/location drawing; tackling directly the very essence of reportage illustration. In his book 'Illustration. A Theoretical and Contextual Perspective', Alan Male, perfectly reflects current intentions:

*“The sketchbook is an all-important tool for illustrators. It is where the action of visual note taking manifests and where the process of developing one’s visual vocabulary begins. The sketchbook will function for the initial stages of ideas development for visual communication and will provide place for personal and observational studies. The conveyance and utilisation of a sketchbook constantly and routinely, is important for one’s perception of the immediate environment and should be encouraged for use in any situation, formal or informal. The most common practice of visual note taking is to draw on location and document or record elements of interest that could be used as reference later or to specifically target subjects required by a given brief. Either could appear as ‘reportage’ illustration, imagery used in published form that was actually produced on site, usually in sketchbook. Examples can be extremely varied in both subject matter and contextual use. The following is typical: a journalistic-style commentary of a particular event anywhere in*



*the world, stylistically narrative and providing a 'hands-on' record of atmosphere and sense of place. This is broadly generic and provides very general description. It may be that specifics are inherent in the imagery, such as capturing of certain aspects of everyday life with people of all descriptions interacting in some way. In this instance it may be important to visually record aspects of gesture, movement and body language, dynamics and scale with all the elements depicted within the setting of their time and place.*

*Observational drawings of this nature can be less formal regarding visual language, particularly when compared to detailed scrutiny of subject matter required of purely academic objective drawing. A 'looser' and more economic approach to mark making will enable the associative and atmospheric nature of what one is visually recording to be a priority. Creative and ambient approaches can be developed. This way of working can often record the 'soul' and influence of a subject or location, and goes beyond documenting surface features, It also goes beyond the 'cold' visual representation of people and there can start to be a capturing of human emotion, mood, character and personality."*

*(Male, 2017, p. 52)*

Male is explaining that wholly 'accurate' drawing is neither possible or appropriate in a reportage context and that gestural, loose, expressive and technically less accurate depictions can actually enhance a narrative or provide more 'soul', as he puts it. I have resolved that I need to be open to working in a more responsive way and that resistance is directly counterproductive to my core aim. After all, the evidence and validity of Male's words are clear to see in the work of Cober, Kugler, Rogers et al.

## **OUTCOMES & AIMS**

Outcomes from the project will be curated and exhibited within the hospital's public spaces. A dedicated 'gallery' (a plain length of wall with board at either end), is positioned just inside the main entrance but appears to be a largely ignored area. My initial instinct is to instead disseminate my work throughout the hospital to increase engagement opportunities. My intention is to approach the potential modes and methods of presentation in a creative manner, to mirror the essence of the work itself. I am broadly considering options at this point, including the production of a document or book. I recently enjoyed perusing a copy of 'Forward Always'- a collection of illustrated poems by Leeds based illustrator Matthew The Horse. I was struck by the traditional, almost old fashioned production of the paperback book format. Printed on a pleasing, tactile stock, it reminded me of a vintage Penguin book. I contacted Matt and was subsequently provided with quotes for a similarly printed and bound edition. Whilst not drawing any final conclusions at this point, the production of a book is something I am most likely to action as, having produced a publication for each of the 3 projects thus far (by hand and in single editions), a fourth book would add continuity, linking the final work to the overall brief - to create what could be considered a large body of understanding (i.e. Project 1-4 being cohesively presentable as a whole).

We're all familiar with the omnipresent stack of outdated and uninspiring magazines lying dormant in medical waiting areas, or the rack of often doom-laden pamphlets which only serve to increase health anxieties. As a response to this generic supply of materials, my publications could be accessibly placed around the hospital's public spaces. An easy to access visual diary of the environment the reader is currently in would add a level of interactivity – a human to human connection. Visiting and attending hospital is often stressful and as the people accessing my work may well appreciate a reassuring message, might my work act as a friendly voice? Certainly, I should want to avoid producing or presenting material openly which might serve to increase the typical discomforts associated with hospital visits. Similar to journalism, Reportage Illustration can present ethical or moral dilemmas as an artist's primary job is to represent a reality- something which may not always be 'palatable'. Indeed, when presented with an uncomfortable 'truth', an unwelcome response is likely. This was an issue I tackled when presenting Project 3 as I felt naturally protective towards my Uncle Irving and concerned about his vulnerability and privacy. The desire to protect felt directly at odds with my brief to report an honest account. Due to the personal nature of Project 4, I will be presented with similar predicaments, where I will have to find a balance between truth and integrity.

I'm also considering the potential of several currently undesignated walls and spaces, questioning whether they may be feasible as presentation solutions. Alternatively, might my work be scattered throughout the hospital awaiting discovery? I'm also considering the use of projection and sound, particularly as an outcome of Project 3 was to build upon screen-based potentials. From an accessibility point of view, still and moving image works will also be presented publically online, via my personal website and social media feeds (I have a reach of 32k + via instagram alone). I am currently unable to pinpoint specific outcomes but it is fair to say that I will continue to utilise a multimodal delivery and dissemination, across a variety of platforms.

Finally, as the projects moves towards development stage, it is key to utilise the expertise and advice of those who have come before me- to sample Cober’s work from The Forgotten Society, to re-read Lucinda Roger’s advice in regards to location drawing, reconsider Richard Johnson’s thoughts on the bond between artist and subject and Olivier Kugler’s advice about listening. It’s also important to widen this pool of references to include other important voices e.g Ronald Searle, David Gentleman and Paul Hogarth, in order to find new strands of creative inspiration. To achieve this, I have created a private online ‘research base’ on my website ([www.dwayne-bell.com/research.html](http://www.dwayne-bell.com/research.html)), where I am able to store a variety of sources including video, audio, podcasts and online article links. An easy to access cache of relevant inspiration and practical advice will hopefully help me to avoid previously encountered pitfalls by offering alternative perspectives and creative, honest solutions.

DWAYNE BELL ILLUSTRATION

### CRPR7002

CRPR7002  
 BRIEF  
 EYE  
 ALAN E COBER  
 ROBERT WEAVER  
 JASON LATOUR  
 J & B KRUSH  
 RACHEL GANNON  
 DAWNING REALISATION  
 PAUL HOGARTH  
 SWASKY  
 JONATHAN EDWARDS  
 URBAN SKETCHING  
 FLOW STATE

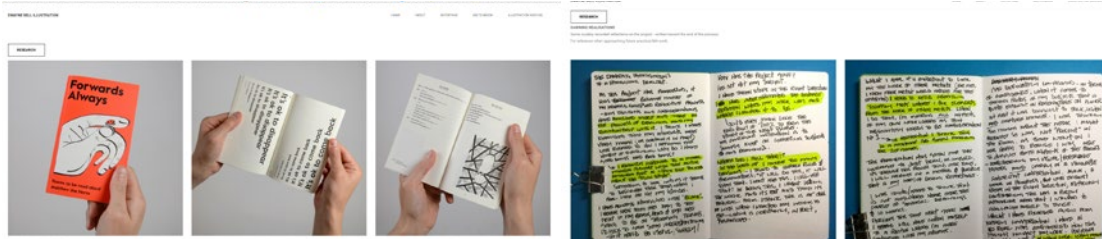
### CRPR7002

CRPR7002 SUBJECTS  
 SCOTT  
 RACHEL  
 BILLY  
 MAUREEN  
 JOE  
 DEEVE  
 KATHERINE  
 LISA

### UCIA7002

UCIA7002  
 REPORTAGE ILLUSTRATION  
 MATERIALS AND TOOLKIT  
 LAURA CARLIN / TEN DAYS IN TOKYO  
 ARREST ALL MIMICS / OLIVIER KUGLER  
 BRUCE GILDEN  
 VIVIAN MAIER  
 FRED HERZOG  
 ART & HEALTH PAPER  
 MATTHEW THE HORSE  
 SELECTED ACADEMIC PAPERS  
 HOSPITAL MEETINGS  
 LUCINDA ROGERS / RIDLEY ROAD MARKET  
 DRAWING FRAE PHOTIES  
 OLIVIER KUGLER  
 RICHARD JOHNSON  
 ALAN E COBER ALAN E COBER

*DMB*



*dwayne-bell.com/research*  
 Samples of research pages housed  
 within my personal website

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