ILLUSTRATION

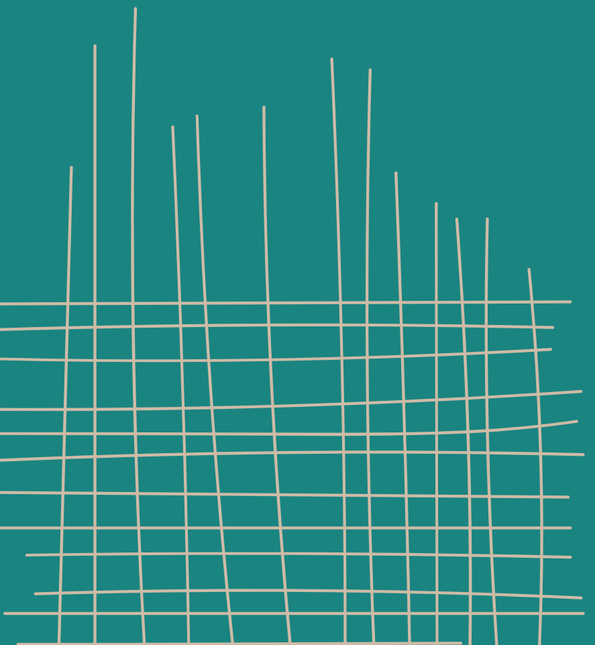
CANON

What is illustration ?

in my opinion, illustration is the art of stroytelling through visuals. Where it allows you to communicate an idea, emotion or message using elements which .

my criteria

What are your criteria for an illustrator or work to make it into your canon?



- Communicate something
- Intended audience
- Intentional visual language
- Influence on the audience

So i'll ask ...

What does this work commnicate to us?

Who is trying to communicate it to?

How does it try to communicate its meaning?

How does it affect the audience?

Standard of Ur

Communication?

power, wealth, warfare, and social hierarchy in Sumerian society.

What audience?

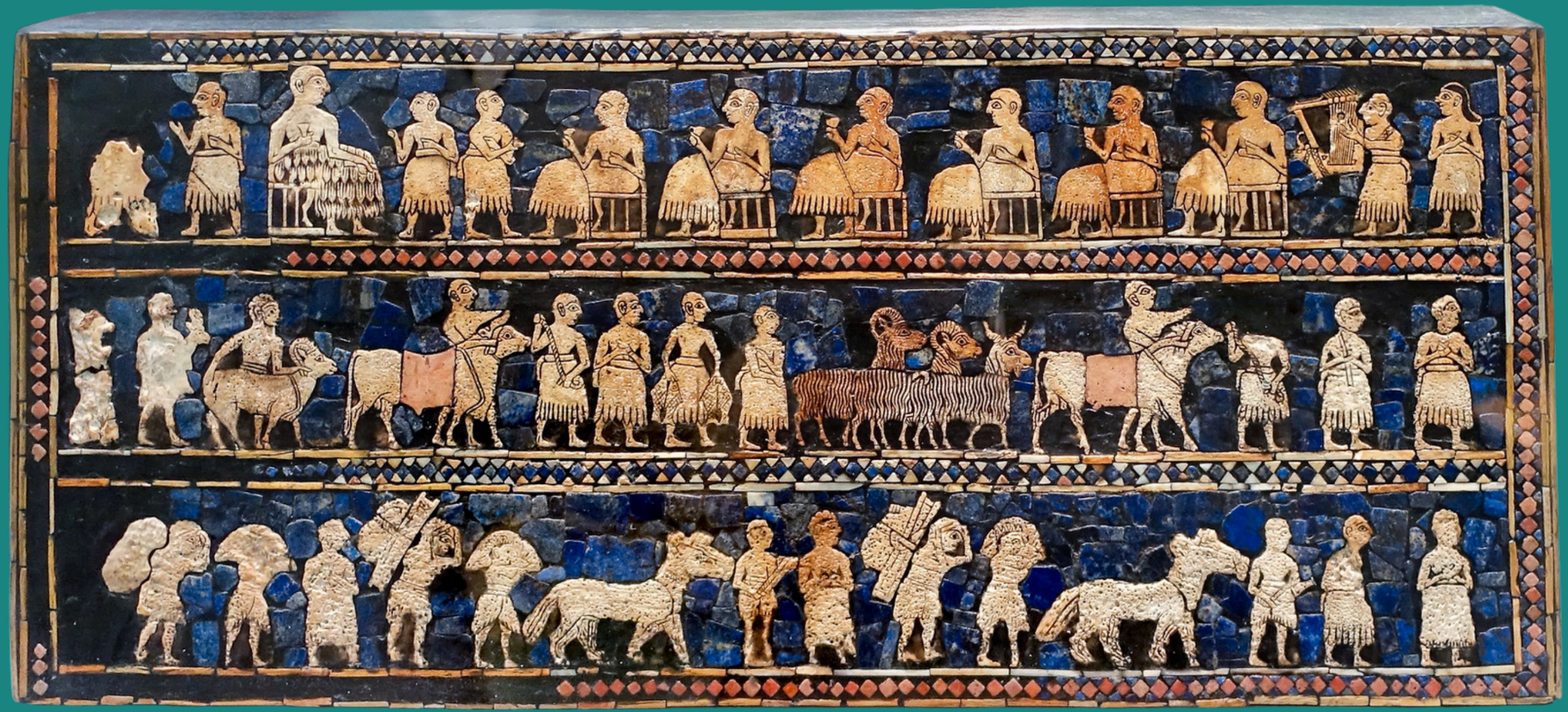
The sumerian elite and royal society.

Visual language?

hierarchical scale, horizontal registers and contrasting colours organise the narrative.

Influence on audience?

reinforces the rulers power and the importance of social order.



Lamassu



Communication?

Divine protection, royal power, adn the strength and authority of the Assyriam Empire.

What audience?

Palace visitors, foreign dignitaries, and people entering the kings' royal spaces.

Visual language?

combines a human head, bulls body, eagles wings and five legs to symbolise wisdom, strength and moement. Its monumental size makes it imposing

Influence on audience?

creates awe and intimidation while reinforcing the king's power and suggesting divine protection over the palace



Liberty Leading the People

Eugène Delacroix



Communication?

Freedom, revolution, and the fight agaisnt oppression durin the July Revolution in France.

What audience?

The French public and people who supported political freedom and revolutionary change.

Visual language?

liberty is personifed as a woman holding the french tricolour, while a rising pyrmid composition, dramatic lighting, and contrasting colours emphasise the struggle and determination of the revolutionaries

Influence on audience?

inspires patriotism, courage, and solidariity while presenting revolutionas a powerful fight for freedom.

The Stone

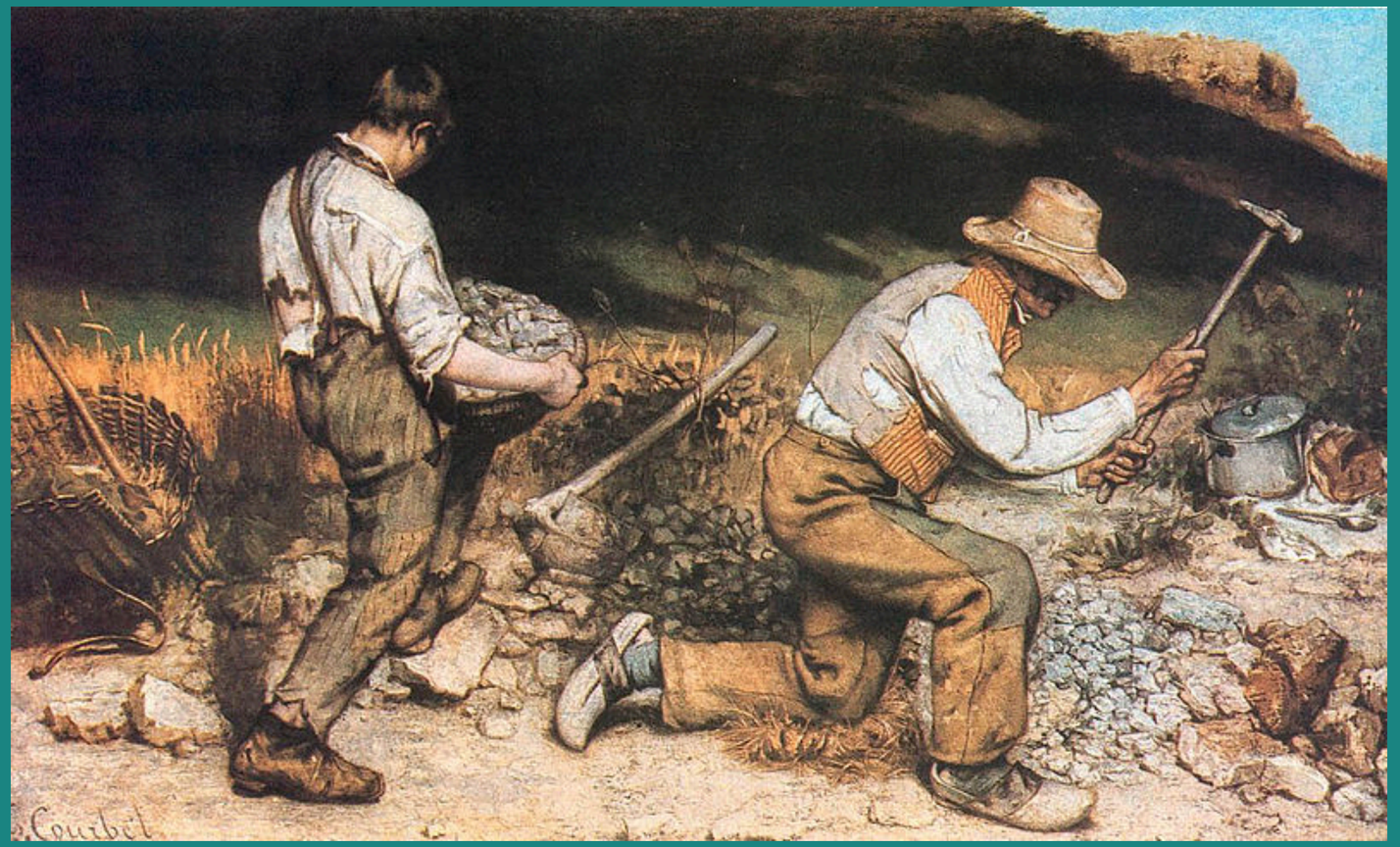
Gustave Courbet

Communication?

The ahrsh reality of manual labour, poverty, and the struggles of the working class

What audience?

The French public, particulary those exposed to debates about social inequality and woring class conditions.



Visual language?

Realistic figures, earthy colours, worn clothing, and a roadside setting emphasise the workers difficult lives without idealising them

Influence on audience?

Encourages viewers to recognise the hardships of ordinary workers and question social inequality.

Breakers

The Ardabil Carpet



Communication?

Spiritual devotion, harmony, and the importance of islamic art and Prayer

What audience?

Worshippers and visitors to the Safavid shrine for which the carpet was created

Visual language?

Intricate floral patterns, symetrical design, rich clours, anad a central medallion create balance and drsw attention towards the center.

Influence on audience?

Creates a sense of peace and wonder while encouranging spiritual reflection through its detailed, harmonius design.





Night Attack



Communication?

The violence and political conflict of the Heiji Rebelion in 1159 Japan

What audience?

Japanese viewers interested in historical events, warrior culture, and political power.

Visual language?

Dynamic figures, vivid colours, overlapping scenes, and flowing compositions create movement and communicate the chaos of the attack

Influence on audience?

Creates tension and urgency while showing the destructive consequences of political conflict and warfare



Dancing at the Louvre

Faith Ringgold

Communication?

Challenges racial and gender inequality in the art world while celebrating Black identity, family, and cultural representation

What audience?

Art audiences and people interesed in Black history, feminism, and racial equality

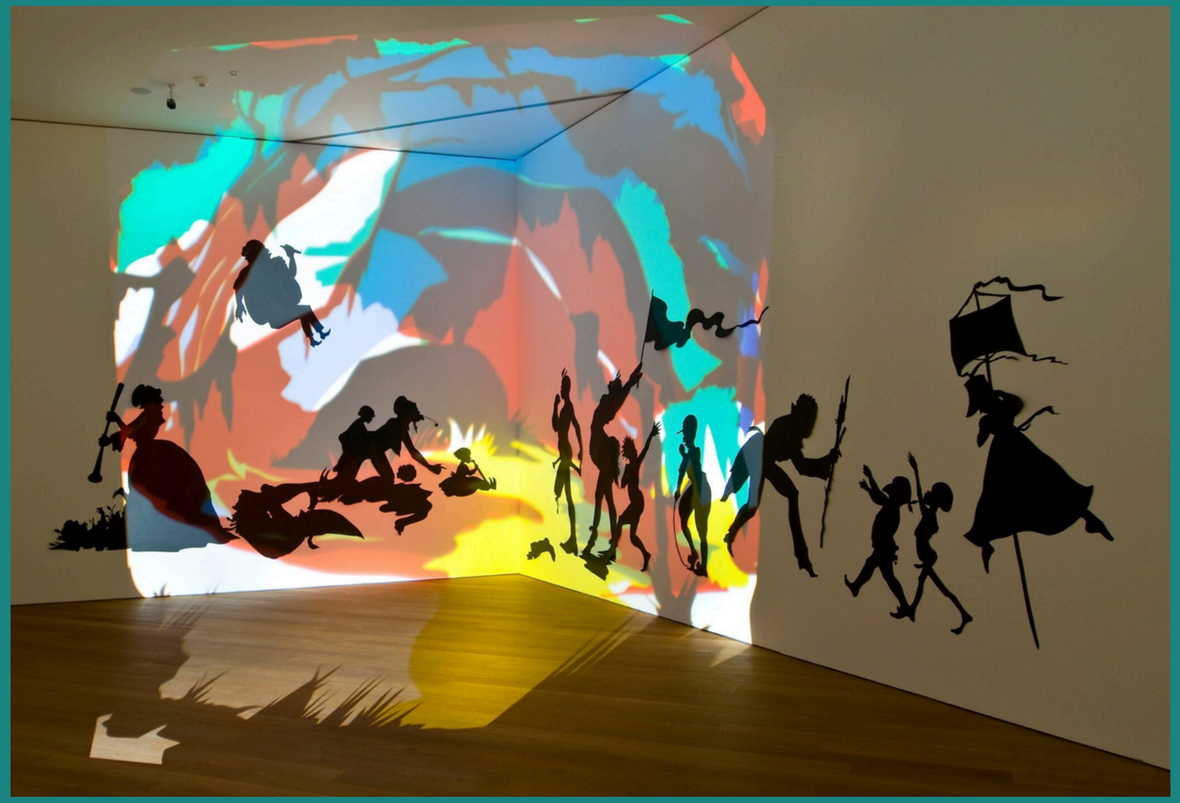
Visual language?

Combines painted fabric, patterned borders, and storytelling text to show a Black family dancing in front of the Louvre's famous artworks

Influence on audience?

Encourages viewers to question who is represented in musuems and challenges traditional ideas about art and cultural identity.





Darkytown Rebelion

Kara Walker

Communication?

The legacy of slavery, racial stereotypes and racial violence in American history.

What audience?

Contemporary musuem visitors and audiences who can reflect on racism and historical injustice

Visual language?

Black paper silhouettes, exaggerated figures, and colourfiul ilght projections contrast decorative beauty with disturbing scenes of violence.

Influence on audience?

Makes viewers uncomfortable and encourages them to question racial stereotypes and their own interpretation of history, especially as their shadows become part of the instalation.

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Bibliography

Image
Kara Walker, Darkytown Rebellion, 2001, cut paper and projection on wall, 4.3 x 11.3 m, (Musée d'Art Moderne Grand-Duc Jean, Luxembourg; photo: Andrés Lejona) © Kara Walker

Image
Faith Ringgold, Dancing at the Louvre (The French Collection Part 1: #1), 1991, quilted fabric and acrylic paint, 186.7 x 203.2 cm (The Gund, Kenyon College, Gambier; photo: Steven Zucker, CC BY-NC-SA 4.0) © Faith Ringgold Estate

Image
Night Attack on the Sanjô Palace fully unrolled (right side above, left side below), Illustrated Scrolls of the Events of the Heiji Era (Heiji monogatari emaki) Japanese, Kamakura period, second half of the 13th century, 45.9 x 774.5 x 7.6 cm (Museum of Fine Arts, Boston)

Image
Medallion carpet, The Ardabil carpet, Unknown artist (Maqsud Kashani is named on the carpet's inscription), Persian: Safavid Dynasty, silk warps and wefts with wool pile (25 million knots, 340 per sq. inch), 1539–40 C.E., 10.51m x 5.34 m, Tabriz, Kashan, Isfahan or Kirman, Iran (Victoria & Albert Museum, London)

Image
Gustave Courbet, The Stonebreakers, 1849, oil on canvas, 165 x 257 cm (Gemäldegalerie, Dresden [destroyed])

Image
Eugène Delacroix, Liberty Leading the People (July 28, 1830), September–December 1830, oil on canvas, 260 x 325 cm (Musée du Louvre, Paris)

Image
Winged human-headed bull (lamassu or shedu), 721–705 B.C.E. (reign of Sargon II, Neo-Assyrian Period, Khorsabad, ancient Dur Sharrukin, Assyria, Iraq), gypseous alabaster, 4.20 x 4.36 x 0.97 m, excavated by P.-E. Botta 1843–44 (Musée du Louvre, Paris; photo: Steven Zucker, CC BY-NC-SA 2.0)

Image
Peace (detail), The Standard of Ur, 2600–2400 B.C.E., shell, red limestone, lapis lazuli, and bitumen (original wood no longer exists), 21.59 x 49.53 x 12 cm (© The Trustees of the British Museum; photo: Steven Zucker, CC BY-NC-SA 2.0)