



2022 DESIGN + WRITING FELLOWSHIP

A Visual Essay Poster Exhibition

SURFACE
AIGA National Design Conference
Seattle, Washington
October 20–22, 2022



This exhibition of posters features the work created by the **2022 AIGA DEC Design + Writing Fellows**. Starting in January, this group has been working individually and collaboratively to discuss and investigate the history and future of an often overlooked communication artifact, the Visual Essay. This format of visually displaying and combining writing and images offers an avenue for designers to conduct and disseminate their research through making practices. Together, members of this fellowship investigated the origins, influences, and possibilities for this specific format and aim to share their learnings with the greater design community.

Experimental Peer-Review Process

We invite you to participate in reviewing the work displayed here and anonymously share your feedback and perspectives. Your contribution will impact the designers' process as they prepare for formal publication. Complete an online review form via the QR code provided on each individual poster and next to each poster in this booklet.

Following this conference and this “experimental” review process, the fellowship participants will have the opportunity to contribute to a special peer-reviewed issue of Dialogue. Dialogue is the ongoing series of fully open-access proceedings of the conferences and national symposia of the AIGA Design Educators Community.

Visual Essays in Design Education

Isabel Bo-Linn, ibolinn@illinois.edu
Teaching Assistant Professor,
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Design foundation courses often center around individual projects with an emphasis on final outcomes towards individual students. While this system generally functions well, there is opportunity to develop a deeply collaborative culture through active learning within these studio courses. Collaboration is widely considered a threshold skill for today's design practice. The process of design itself is intrinsically collaborative and modern design problems are increasingly uncertain and complex. Various factors including institutional barriers, student discontent, and uneven or inaccurate assessments can result in a haphazard, imprecise collaborative project. Visual essays provide an opportunity to empower students to develop new confidences and hone interpersonal communication skills. The creative production of these essays can be a transformative process of meaning making, one that enhances writing skills, an increased understanding of design principles, and immerses students in a participatory and critically-constructive learning environment.



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VISUAL ESSAYS IN DESIGN EDUCATION

How can we utilize visual essays as a pedagogical tool to teach collaborative practices in a design foundation course?

Design foundation courses often center around individual projects with an emphasis on final outcomes towards individual students. While this system functions well, there is opportunity to develop a deeply collaborative culture through active learning within these studio courses. Collaboration is widely considered a threshold skill for today's design practice. The process of design itself is intrinsically collaborative and modern design problems are increasingly uncertain and complex. I am examining the use of visual essays as a pedagogical tool to teach collaborative practices to undergraduate students in a design foundation course.

**Visual essays are *IMAGES*
+ *WORDS* + *LAYOUT* +
DESIGN resulting in new
ways of understanding.**

WHAT IS A VISUAL ESSAY?

Broadly, visual essays combine prose and imagery within a constructed layout to illustrate an informed narrative. Visual and verbal languages are combined and arranged to communicate knowledge and achieve ways of understanding that text alone could not – text and image become companions of one another.

Visual essays can be presented as print material, digital work, videos, presentations, interactive websites, or participatory experiments with linear and non-linear narratives.

SUBJECT MATTERS

The flexibility of the medium is also the appeal of the medium – visual essays can illustrate social and cultural issues, present or exemplify an argument, or it can articulate a personal story. Visual essays harness narratives and storytelling to engage audiences and effectively communicate ideas to a potentially wide audience.

PERSONAL NARRATIVE



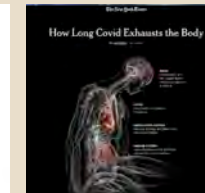
- personal experiences
- descriptions of (creative) process
- first person perspective
- reflective

COMMENTARY



- text as image
- deliberate layout design
- formal writing (citations, poetic, descriptive)
- critical, reflective

EDUCATIONAL



- how-tos, deep dives
- appeal to expert and non-expert.
- visualizations (compare/contrast, data viz, charts, etc)
- interactive

PERSUASIVE



- specific points of view
- social commentaries
- statistics and data visualization
- interactive

PEDAGOGICAL BENEFITS

Visual essays provide an opportunity to:

- empower students to develop new confidences
- hone interpersonal communication skills
- encourage an alternative way critical thinking and intellectual exploration into design
- give voice to lived experiences through the power of storytelling

The creative production of visual essays can:

- be a transformative process of meaning making
- enhance writing skills
- improve understanding of design principles
- immerse students in a participatory and critically-constructive learning environment

WHAT'S NEXT?

Graphic Design Toolbox is a foundation design course where students focus on the makings of a creative process with an emphasis on the organization and visual presentation of content across media and systems.

In small groups, students will critically and collaboratively engage in explorations of design history, relevant designers, and the impacts of both on the design industry and discipline.

Two visual essays will be produced – one as a group and one individually. One primary goal is to engage students in collaborative learning practices through relevant activities and projects. Another goal is to develop effective and constructive assessments to measure aspects of collaborative learning for potential interdisciplinary use.

Claire Bula, cbula@bu.edu,
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Lecturer, Boston University

Because visual design can confer authority before content is consumed it should be noted and analyzed that: first, this construct exists; second, this visual authority can be connected to real legal authority and power, or not; and third, visual authority can be used to support and validate any structure or endeavor, whether it is striving to be beneficial, just, and egalitarian or corrupt, manipulative, and oppressive.



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What if design scholars created a new form, the public research notice, that made public understanding as significant as scholarly findings?

Audrey G Bennett, agbennet@umich.edu
Professor, University of Michigan

This poster explores the visual essay's role in publicly disseminating new knowledge by scholars at research universities. Designed as a diptych, it speaks to the dual needs of the public, whose ways of knowing are rich but underutilized, and researchers, whose ways of knowing are precise but esoteric to the lay public. Because designers in academia function as researchers and creative practitioners, they have a unique opportunity to mediate between these ways of knowing. How could one share dense or complex scholarly information that resonates with a diverse readership? I believe the emerging design convention of a visual essay applied to creating a public research notice may be the answer.



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PUBLIC NOTICE

Wicked Solution to Food Insecurity (as of Aug. 27, 2022)




Figure 1: The Wicked Solution to Food Insecurity. A stylized flower graphic with red petals and a green center, representing a wicked solution to food insecurity.

Use the QR Code on the left to view this work of art or create one of your own with the new Quilting CSDT.

Next Steps

creative outcome or data

BIBLIOGRAPHY

Bennett, Audrey. "Technocomputational creativity in STEAM education: A cultural framework for generative justice." *Technoculture, Journal of Digital Culture and Social Movements*, 13.2 (2014): 587-612.

Eglash, Ron, A. Bennett, Casey O'Donnell, Sybilyn Jennings, and Margaret Cincovino. "Culturally Situated Design Kiosk: Ethnocomputing from Field Site to Classroom." *American Anthropologist* 108(2): 347-362. AWARD: General Anthropology Division Award for Exemplary Cross-Field Scholarship.

What if design scholars created a new form, the public research notice, that made public understanding as significant as scholarly findings?

Communicating scholarly findings multimodally for equity, inclusion & justice

by Audrey G. Bennett, University Diversity and Social Transformation Professor, University of Michigan

This poster explores the role the **visual essay** could play in the dissemination of new knowledge by scholars at research universities. It is also a diptych in form to speak to the dual needs of the public, whose ways of knowing are rich but underutilized, and researchers, whose ways of knowing are precise but esoteric to the lay public. Because designers in academia function as both researchers and creative practitioners, they have a unique opportunity to mediate between these ways of knowing.

Critical issues of public health and safety are now routinely captured by white supremacists, foreign interests, anti-vaxxers and others who degrade the public sphere by utilizing communication forms that better speak to a lay audience. On the other hand, academic designers are typically required to have publications or exhibitions in refereed or scholarly venues that could benefit from the findings or new knowledge. Thus, this poster asks the provocative question above. Depending on the media venue, the form of a public notice has different constraints than a paper for a journal, a manuscript for a book, or an art piece for an exhibition. A public notice can also reach marginalized communities through media venues that are more accessible, and can themselves become platforms for research dissemination.

Using multiple modes to communicate research findings can potentially save lives by reaching a broader and more inclusive readership. The question becomes: how could one design a public notice that visually translates sometimes dense or complex scholarly information into a communicative public notice that resonates with a diverse readership? I believe the emerging design convention of a visual essay applied to the design of a public notice may be the answer as exemplified on the left.

This poster was presented at the AIGA Design Educators Community's 2022 Design + Writing Fellowship Poster Exhibition at the AIGA National Design Conference in Seattle, Washington, October 20-22, 2022.

PUBLIC NOTICE

Wicked Solution to Food Insecurity (as of Aug. 27, 2022)

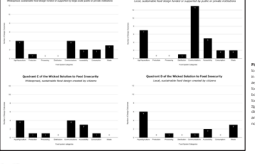


Figure 1: The Wicked Solution to Food Insecurity. A bar chart showing the distribution of food insecurity levels across different regions, with a legend indicating the data source.

Use the QR Code on the left to view this work of art or create one of your own with the new Quilting CSDT.

Next Steps

creative outcome or data

BIBLIOGRAPHY

Food and Agriculture Organization of the United Nations (FAO). 2008. "Food Security Information for Action: An Introduction to the Basic Concepts of Food Security." EC. FAO Food Security Programme. <https://www.fao.org/3/ajb36e/ajb36e00.pdf>.

United States Census Bureau. n.d. "Quickfacts: United States." Accessed May 24, 2022. <https://www.census.gov/quickfacts/US>.

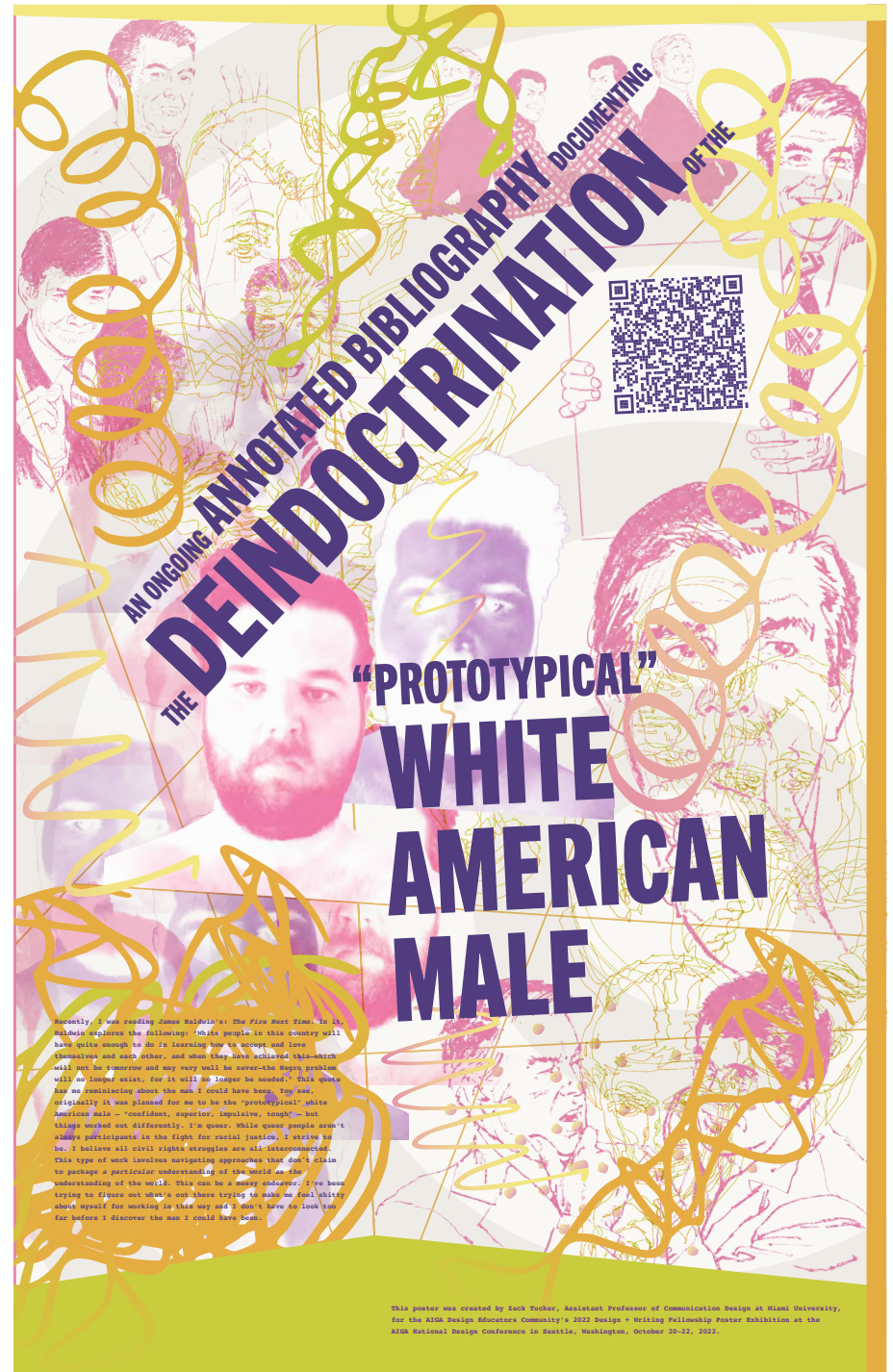
An Ongoing Annotated Bibliography Documenting the Deindoctrination of the “Prototypical” American White Male

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Assistant Professor, Miami University

In this project, I use the visual essay to reflect on positionalities and subjectivities that influence my own relational practice using design as a tool to address issues of racial justice and civic engagement in my place-based creative practice around Freedom Summer 1964. I am a queer man who grew up poor in rural Missouri. I’m married to an East Asian man and we split our time between two small (relatively conservative) towns in Ohio. I am an activist, designer, teacher, friend, and many other identities one may imagine for an adult, white male. By using autoethnographic methods, I account for myself and my story through layered reporting that blurs the boundaries of these various identities to liberate myself from a lifetime of indoctrination I have faced as a queer, white male presenting person in the United States (Chang, Ngunjiri, & Hernandez, 2016; Hansberry, 1964; Holman-Jones, 2005; Holman-Jones, Adams, & Ellis, 2013; Lyotard, 1988; Ronai, 1992). My intention is radical acceptance for myself and others for who they are and the things they have experienced. The annotated bibliography is a first (and ongoing) step in fulfilling this intention through the development of a visual essay.



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Reconstructing Ephemeral Experiences with Design Artifacts

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Assistant Professor of Graphic Design, UNC Charlotte

This visual essay interprets a precedented argument—that certain objects have the ability to elicit memories. The collages in this essay combine a collection of South Korean ephemera, which elicit autobiographical memories the author reveals through writing. The writing is a combination of personal writing and a literature review–type analysis of concepts discussed in Don Norman’s book *Emotional Design: Why We Love (or Hate) Everyday Things*.



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RECONSTRUCTING EPHEMERAL EXPERIENCES WITH DESIGN ARTIFACTS

FIRST-PERSON ACTION RESEARCH: A VISUAL ESSAY REFLECTIVE MAKING

Jones and Martin coined the term “mnemonic-active” to describe objects that can elicit and activate individualized, autobiographical memories (Jones, 2006). This visual essay examines concepts like this while exploring a reflective, first-person account of making a series of collages from ephemera that I collected and personally value.



(Jones) selections from a series of collages

THE WORK Making this work through a process of deconstructing and reconstructing both personal memories and ephemeral design artifacts was an intimate experience. I collected these scraps of paper and packaging from South Korea while living and traveling there over the span of seven years. These objects are from personal experiences with my first love, and from a time thereafter while I was experiencing the loss of that relationship. She was Korean, fierce, brilliant, exciting, and—a woman. As a young woman from the Bible Belt, that was an extremely intimidating reality to confront at the time.

I am interested in the personal, reflective experience from this process of tearing up these objects that I valued and saved, and creating something new from them. Memories that this process resurrected allowed for processing and healing that I did not anticipate. These pieces of paper were hidden in a box for a while. Confronting these pieces during the pandemic and making in this way had an unexpected, restorative affect as I reflected on the loss and how far I have come with pride as an openly queer person.

LITERATURE REVIEW

ON EMOTIONAL DESIGN

In Don Norman’s book, *Emotional Design*, he describes “reflective design” as a quality of a designed object that can tell a story, regardless of aesthetics or functionality (Norman, 2004). This visual essay echoes the concept that designed objects, a ticket stub for instance, can evoke strong emotions independent of the designer’s intent.

REFERENCES

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SECONDARY RESEARCH

DESIGNERS WHO COLLECT AND USE EPHEMERA

It is pertinent to note other designers whose work I was familiar with at the time I was making these collages in 2020. A few designers who have collected ephemera and/or use(d) it in their work—which influenced my work—include Elaine Lustig Cohen, Tamar Cohen, and Nicholas Bonner.

poster by Christina Singer

UNC Charlotte
AIGA National Design Conference
Seattle, Washington
October 20-22, 2022

San Diego 1972

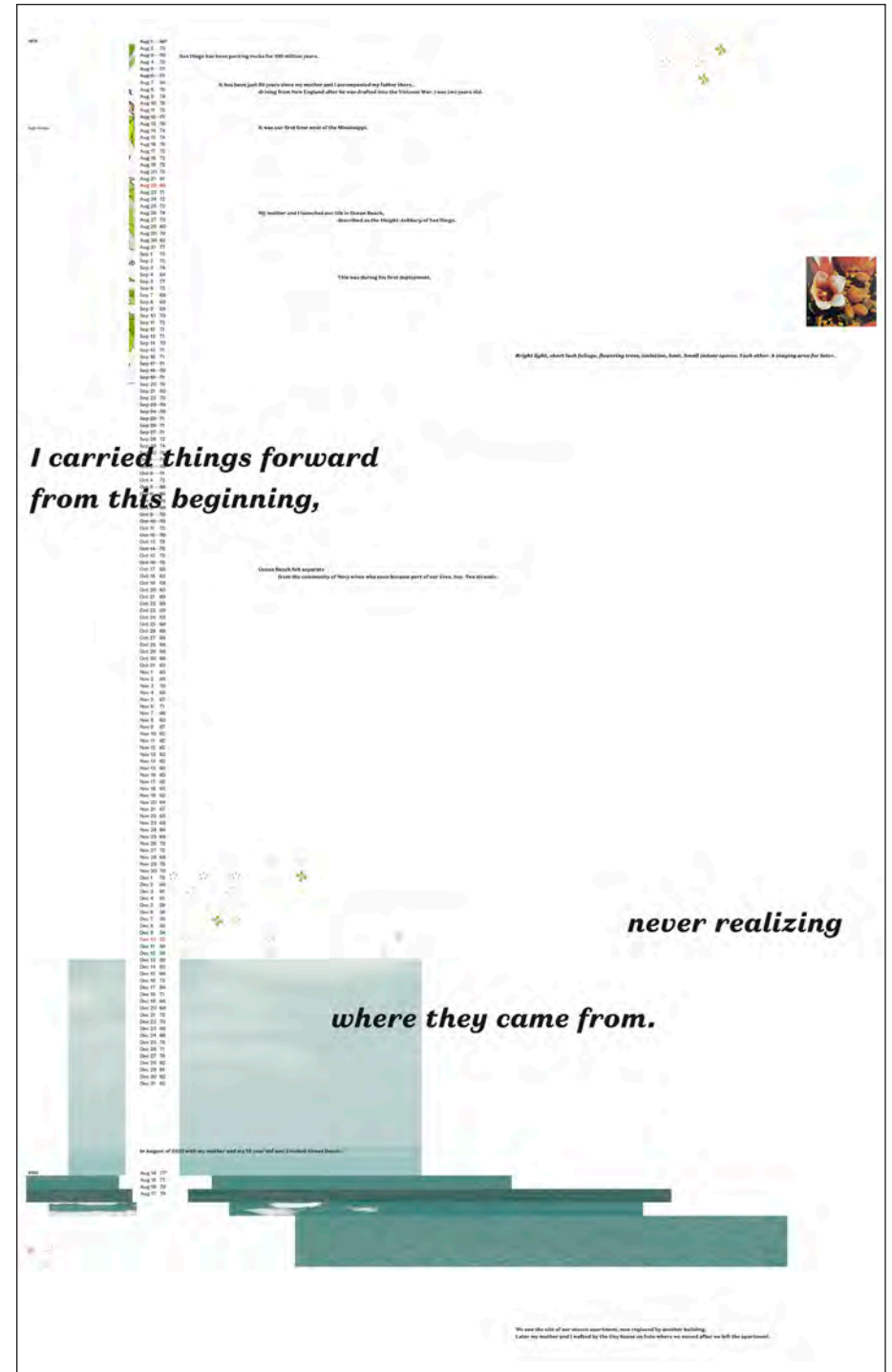
Heather Corcoran, hcorcoran@wustl.edu

Halsey C. Ives Professor, Washington University in St. Louis

I am interested in intersections between creative non-fiction writing and visual design. This poster is part of a set of projects, both written and visual. I lived in San Diego with my mother when I was a very young child. My father, who had just joined the Navy after he was about to be drafted, was deployed to Vietnam for most of the time that we were there. For this work, I have been studying the geology and naval history of San Diego, and the textures and colors of Ocean Beach, which is the area where we lived. I have interviewed my mother several times. My larger consideration is how lived experiences can map onto place. In this poster, I attempt to use language, typography, data visualization, and image to tell part of a story, one that I hope resonates beyond just me.



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No Freedom in Motherhood

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Assistant Professor of Graphic Design, Director of Graduate Studies,
School of Art, University of Arkansas

This visual essay is concerned with the many choices (and loss of choice) associated with womb-bearing bodies, pregnancy, birth and parenting. Inspired by personal pregnancy experiences, the essay explores the reproductive life cycle through the lens of a designer. The recent Roe v. Wade decision disrupted the original writing of the piece, shifting the focus to choice and the many reproductive-related decisions made throughout a single lifetime. Whether it is the choice to have children, the method of preventing pregnancy, the means of becoming pregnant, the choices made while pregnant or during birth, recovery, or parenting, all these decisions are politicized to the degree that they are barely decisions at all. The poster here contains personal photographs and writing reflecting upon choices made during pregnancy and the absence of choice. Artifacts were scanned and collaged digitally and reproduced on a Risograph printer to emulate protest posters' hand-made, raw quality. The two-color print was then digitally scanned and reprinted at full size.




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Cheryl Beckett, cbeckett@minordesign.com
Associate Professor, University of Houston



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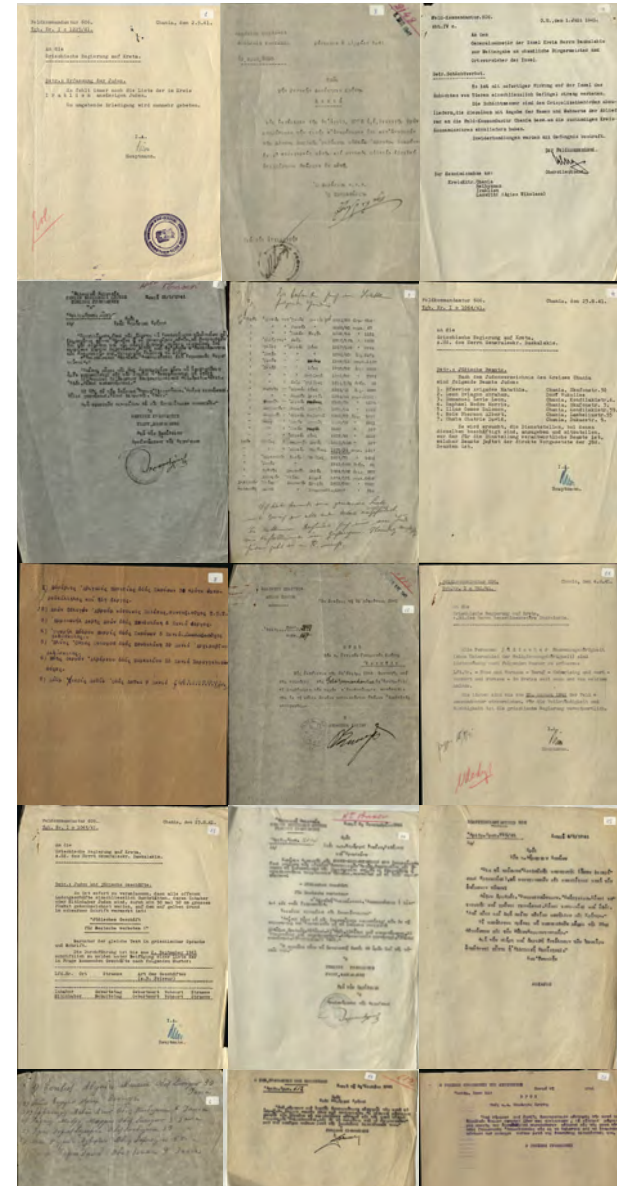
Document: On the Jews of Crete (1941–1944)

Joshua Unikel, joshua.unikel@gmail.com, joshuaunikel.com
Assistant Professor, School of Art, University of Houston

“Document” is part of a series of visual essays on the history and extermination of Cretan Jews during WWII. The essays use text, image, and the interplay between the two as a meditation on hate-based violence, cultural memory, and erased multiculturalisms.



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Clockwise (left to right): Evidence for specifiers or a trial like the aftermath (forthwith, forgetting and never again at once), in four cargo holds loaded ash and long since, rushed into Greek history like rubble yet it names names, or secret or the memory of an Asha ship twice sunk and hidden, 18000 meters beneath the twentieth century like a sentence of Jewishness remembered, sent with British weapons within minutes, or sent into the sea the last day with the Tanaka sent into unguessed and, the Jewish of all the anti-Fascist and Orthodox dissident and all the Jewish, Cretans too Cretan and doomed knowing of the ownership or the final solution, an argument of stamps and signatures, no monuments or statues, no defendants just victims and 0.

Using Sketchnoting to Explore Approaches to Visual Essay

Omar Sosa-Tzec, omarsosa@sfsu.edu, tzec.com

Assistant Professor of Visual Communication Design, School of Design,
San Francisco State University

Despite designers' recognition of the visual essay as an artifact that reflects thinking and application of design skills, design scholars still struggle with its characterization and evaluation, fundamental activities to legitimize the visual essay within academia. This project utilized sketchnoting to reflect on the 2022 Design + Writing Fellowship experience and literature pertinent to visual essays. One idea captured in this exercise is a definition of visual essay centered on multimodality and argumentation. This definition urges scholars to think of visual essays beyond the text-image dichotomy and embrace the multiple modes employed in its development. The project outlines four approaches for developing and evaluating visual essays—a poetic, semiotic, rhetoric, and aesthetic approach, respectively. Another captured idea is the possibility of genres, which implies scrutiny to identify exemplars for each genre and its central themes, theories, and design strategies.



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Using Sketchnoting to Explore Approaches to Visual Essay

Omar Sosa-Tzec
San Francisco State University



PROJECT DESCRIPTION

Visual essays are a distinctive form of writing where image displaces text, providing evidence of the power of visual design and art to communicate ideas, experiences, and sentiments. Although designers recognize visual essaying as a legitimate practice of inquiry, reflection, and discussion, the visual dimensions of visual essays and how it relates to the textual one complicates their evaluation, particularly as a research or scholarship outcome.

This sketchnoting project reflects on visual essays' nature and explores approaches that can help designers produce and evaluate visual essays within academia. These sketchnotes represent a form of pre-writing and scholarly reflection based on the discussions and activities of the AIGA Design Educators Community 2022 Design + Writing Fellowship as well as on literature review applicable to design and visual argumentation.

This project proposes a definition of a visual essay: a multimodal argument that intentionally leverages the visual mode, layout, and time expressions to realize a designer's understanding, perspective, or knowledge concerning a personal, public, or disciplinary matter. This project posits a visual essay as multimodal gestalt and argument whose intent centers on communication and meaning as aesthetic experience.

Moreover, the project suggests four approaches to framing and evaluating visual essays within design academia: poetic, semiotic, rhetoric, and aesthetic. It also urges designers to consider visual essays beyond the text-image dichotomy and the notion of text plus image, to be attentive to the connection between visual essays, information design, and visual arts, and to recognize the layout as a distinctive semiotic mode of visual essays.

Concerning peer evaluation, this project concludes that a homogeneous perspective for such an evaluation is unfruitful as visual essays come in different genres. This project urges applying the suggested approaches to help shape peer evaluation, identify genres in visual essaying, and promote visual essaying as a form of research-through-design.

KEYWORDS

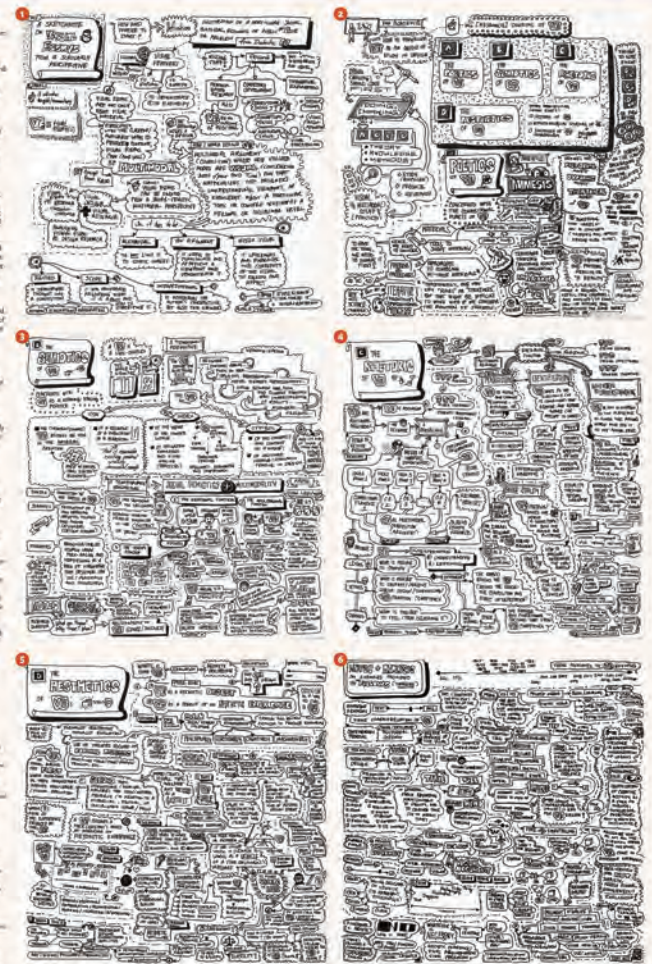
Visual Essay, Sketchnoting, Theory, Multimodal Argument, Peer Evaluation

TAKEAWAYS (PER PAGE)

1. A historical visual essay that includes multimodality (text, image, sound) is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument.
2. A poetic approach to visual essays is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument.
3. A semiotic approach to visual essays is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument.
4. A rhetorical approach to visual essays is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument.
5. An aesthetic approach to visual essays is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument.
6. Visual essaying is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument. The visual essay is a multimodal argument that includes multimodality (text, image, sound) and is the most significant element in the visual essay as a multimodal argument.

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Subversive tactics that use annotation, an insertion of a critical or explanatory note, call attention to specific issues by openly challenging established assumptions. Annotated propaganda can displace a dominant voice with one previously silenced. Seen in action, the original and its annotation deliver not a single meaning but an abundance of complicated motivations in a palimpsest of oppositional voices. Their symbolism does not stand for the transgressive action, it is the action—a gesture and a sign fused together. Like a megaphone, annotation amplifies voice. As a resource, it may be authored and leveraged when circulated across cultures. It can shape how opinion is articulated and impact whose opinion rises to the surface. And it can help to produce resistance and critiques of privilege, as it proposes the value of alternative perspectives.



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THROUGH ANNOTATION, DIVERGENT RESPONSES DEMONSTRATE WHAT FOUCAULT REFERS TO AS A POWER RUNNING THROUGH THE WHOLE SOCIAL BODY.

Alexandra Bell's "Counterstatements" produce a critique of privilege and the value of alternative perspectives. The revealing another point of view that isn't often considered. That's what a counterstatement is. I also want to show how these little tiny changes fit the scale, and can fully change perspectives."

Alexandra Bell, interview with New York Magazine, 2017

The Boston Globe: "On Columbus Day, statue in Providence vandalized: Stop toppling genocide!" Michelle L. Smith's (Credit: AP) 2019

Alexandra Bell, "A language with Promise, Annotations," 2017. (Wet print on newsprint, 16x24). <https://www.moma.org/inside/shows/2019/03/20>

Ernest Wright, "I Am a Man, Sanitation Workers Strike, Memphis, Tennessee, March 28, 1968." Gelatin silver print, printed 1994

Buzzfeed News, "A Man and Woman Were Charged With A Hate Crime For Putting Over A Black Lives Matter Mural." Salvador Hernandez, <https://www.buzzfeednews.com/article/salvadorhernandez/erest-wright-black-lives-mural> (last visited 4/24/2020)

Artist News, "A Man and Woman Were Charged With A Hate Crime For Putting Over A Black Lives Matter Murals." Salvador Hernandez, <https://www.foxnews.com/entertainment/black-lives-matter-murals> (last visited 4/24/2020)

Post, "Post and essayist Robert O'Hara has offered a poignant response to the #MeToo movement, using apology statements from celebrity sexual predators to create powerful essay poetry." Scott Radel, <https://www.postmagazine.com/book/visual-minimum-duplicate-labeled-char-essay-poetry-celebrity-sexual-abuse> (last visited 4/24/2020)

A palimpsest of visual dialogue, questioning norms, expressing emotion, asking questions

A visual essay brings a conversational element to the interaction by supporting written word with visual context.

An annotation brings a dialogic element by bolstered the ways in which people access, read, interpret, and ultimately respond.

On the streets, annotation, like a megaphone or a can of paint, is a tool.

VISUAL SUBVERSION.

SPEAKING THROUGH POWER THROUGH ANNOTATION

As educators, we recognize that it is vital to make room for multiple voices within our field, including all voices within design's established communities of dialogue dynamically enriches the profession, in our classrooms we cultivating participation using diverse types of communication and perspectives. To counter students' prevalent connection to graphic design through the historical descriptions and award-winning projects found in the canonical textbooks and internet web site, our department's design theory course provides an alternative to the required chronological narrative of graphic design history.

However, we also recognize that, for many students, the most striking graphic forms represented in the past few years are grass roots protest signs. How do we reconcile the appearance of high-level design culture, the images on our streets and news feeds with the images on dedicated "design" websites. Interpreting these forms can help to explain how the experience and knowledge we embody are encoded and shared. These everyday forms, although rarely included in the graphic design canon, are essential to our cultural lineage. And that understanding is essential to our student's visual literacy.

The course, built around a series of conceptual topics (manifestos, stereotypes, decolonization, sustainability) studies learning with a content that draws connections from students' lives. The "lived experience" context helps to make theory more relatable and motivates students to take control of their learning. Using the mechanisms of picture interpretation, students determine and analyze semantic signs using Charles Sanders Peirce's models. As they explore the processes used to make meaning, group discussions explore varied, nuanced. Using their life experiences to interpret provides a method for analysis of both implicit and power signs. And they participate in the process of constructing signs through the annotation of an existing image or object. The benefit of this analysis is that the investigation cannot rely on the use of static, isolated visual features. They must recognize to socio-semantic significance. Evaluate cultural ideology is based on the contextual cues from the entire classroom's body of cultural experience.

The visual voice in conversation

One tool that has allowed previously unheard voice to enter the national dialogue is subversion. The development of media-oriented tools and systems allows for the byways of hegemonic control. By exposing and contradicting divisive national and corporate divide values, we can attempt to transform the established structures of power and authority.

When the methodologies for subversion draws from BPOC, experience it reflects on issues of identity, normality, marginalization, and community. Communicate through a sign system distorts the intentions of producers and evokes contradictory feelings in the audience. In "Encoding/Decoding," Stuart Hall identifies the idea of a lack of effect between the two sides in a communicative exchange. "So a challenge to the dominant narrative tends to agitate the issues.

The application of subversion can appear as a process of annotation that creates a cultural palimpsest. As it shifts perspective, it literally and symbolically can amplify marginal voices. Examining the visual manifestations of ideological signs—the cause and effect relationship between the sign and the meaning of the sign can reveal a silenced voice that now resonates. e.g., I can't breathe signifies racial brutality. Its literal denotation of language and voice connotes imminent death.

Techniques like culture jamming, an art and consumerist social movement opposes mainstream cultural institutions, seeks to subvert methods of domination of mass society. Its goal is to reshape the flow of dominant media. Like the act of proudly co-opting a slur as representation, one participates acknowledge the mechanism they adopt it.

Annotation is the method visual artist Alexandra Bell uses in her posters that revise and reimagine articles from the New York Times. By "deploying marginal, obscuring whole passages with fat black ink, and rewriting headlines, captions, and other text," Bell challenges the newspaper's use and proliferation of racial stereotypes. In her 2017 public exhibit "Counterstatements," her posters appeared on the walls of buildings and near subway entrances throughout New York City's boroughs of Brooklyn and Queens. These annotated headlines and articles act as a material and multimedia annotation of the built environment.

The visual language of Bell's design features positions provides a shortcut to meaning. By pointing to an accepted social construct, The New York Times as a neutral transmission of fact, it questions it. Bell didn't receive permission from the Times to annotate the articles, a subversion that undermines its authority as it declares another truth, an alternate voice. A viewer may see reporting in a new light, or may completely disagree with Bell's thesis and her tactics. But in either case, her provocation has generated a response.

From Martin Luther King's thesis posted in 1957 to the door of the Wittenberg Church, to Bell's contemporary work, forms of handwritten, illustrated, and public annotation have sought to change minds and actions. Playing with this trope demonstrates Michel Foucault's statement that "power is everywhere," diffused and embodied in discourse. "Power/knowledge" signifies that power is constituted through accepted forms of knowledge, scientific understanding and truth."

Directly addressing this power through annotation can generate discourse. The pragmatic nature of this technique stresses the notion that ideas borrow their meanings from their consequences and their truths from their verification. Thus, these images of performance are essentially plays of action. In this way—though, as design, subversion provides a catalyst for at least a reaction, at most, change. These coded narratives conveying ideas through visual symbols, words and pictures. Through this action, the document becomes "current." Through dissemination, content becomes a container that represents itself, a media-subversion. This container becomes the text, supported by its parent of hyper-text to similar pronunciation, or other words, a subversive hacking of the system.

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Chicano Publication Design and its Impact

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This poster shares work from our visual essay, *En El Frente*, which uses the framework and visual language of the Chicano independent publications to make observations about the design practices of the designer-activists working toward social justice.


CHICANO PUBLICATION DESIGN AND ITS IMPACT!

BY ALEXANDRIA CANCHOLA & JOSHUA DUTTWEILER

Our visual essay *En El Frente*, uses the framework and visual language of the Chicano independent publications to make observations about the design practices of the designer-activists working toward social justice.

Which translates to "On the Front"

Newly accessible and affordable design technologies such as offset printing brought about a rise of independent publishing and the rise of the activist-designer.

Documenting and studying the Chicano publications held by institutional archives in California and Texas, we observed patterns in the cover designs of the Chicano publications, and we argue that these constitute a distinctive Chicano visual language encompassing inventive use of imagery, icons, and masthead typography. Chicano independent publications, and the visual language they deployed, were critical to the formation of the Chicano identity and movement.

The eagle and snake symbol refers to the ancient myth in which the presence of these two creations indicated the founding site of the Aztec capital Tenochtitlan.



Activists of the Chicano community designed these publications to serve as a record of events and encourage the readership to act (unionizing, boycotting products and marching) to fight for social justice.

The ability to disperse information quickly through these publications allowed for the correction of misinformation in the traditional white press or mass media.

CALIFORNIA — CALIF, AZTLÁN

TEXAS — TEXAS, AZTLÁN

SOUTHWEST — S.W., AZTLÁN

1970-1972 were peak years for these publications coming from communities in California.

The ability to disperse information quickly through these publications allowed for the correction of misinformation in the traditional white press or mass media.

1970-1972 were peak years for these publications coming from communities in California.

Publication Language and Affiliation Key

English	Spanish	Indigenous	Community
English	Spanish	Indigenous	Community

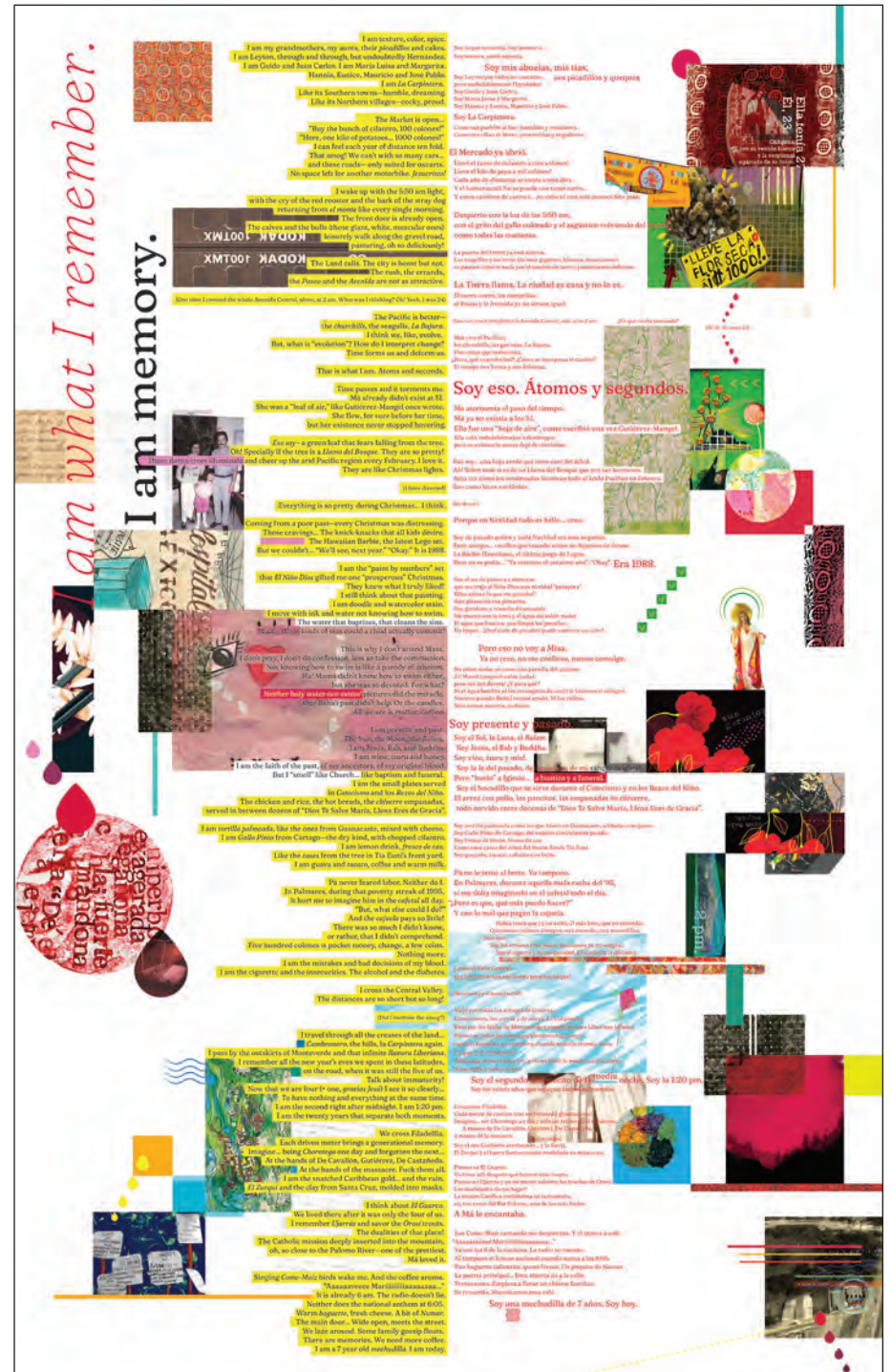


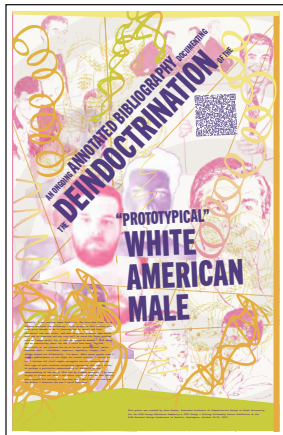
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