

Professor in Illustration at Konstfack — opinion of the candidates, Siri Dokken

The candidates are ranked in the following order:

- A.
1. Catherine Anyango Grünewald
  2. Sara Teleman
  3. Samuel Nyholm
  4. Karin Sunvisson
  5. Gunnar Krantz

As all candidates in group A meets the spesific criteria, I have emphasized their individual competence in my statement.

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- B.
1. Patrick Lacey
  2. Jenny Mörtzell
  3. Lefteris Heretakis
  4. Vitali Konstaninov

The candidates in group B have obvious qualifications, but do not meet the specific criteria for this position, either when it comes to pedagogical experience, or in their professional orientation. Three out of four does not speak any Scandinavian language.

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- C.
1. Gavin Keeney
  2. Ilene Ilicheva
  3. Jan Borzymowski
  4. Raqee Najmulden

The candidates in group C does not meet the criteria for the position, either because their field of expertise is in entirely different areas, or because their qualifications are in some way insufficient.

GROUP A:

Catherine Anyango Grünewald

A1

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Catherine Grünewald is an accomplished and internationally acknowledged illustrator with experience in sequential storytelling. Her first graphic novel, an adaptation of Joseph Conrad's "Heart of Darkness", rightfully won her great acclaim. She also works with temporary and permanent installations, and has several graphic projects in the making.

Grünewald's work has a humanistic and urgent approach. Her work explores illustration as a tool to process human suffering, disease or violent death. Her work has great poetic qualities, and her storytelling technique is sublime.

In line with the requirement for a norm creative practice, the candidate conveys a critical, alert approach to what illustration can be, and how it can be exploring, critical and influential in interaction with society. It is noteworthy that she is the only applicant to comment on illustration's potential in gaming and virtual reality.

Catherine Grünewald is an experienced lecturer, both from her ten years of teaching at Royal College of Art in London and from Konstfack, where she currently holds a position as Senior Lecturer in Illustration. Her references from RCA are outstanding, and she has an extensive professional network abroad.

Catherine Grünewald presents an impressive and articulate vision for teaching illustration, and her ideas for projects are both ambitious and original. She has administrative and collaborative experience from curating, presentation and publishing, as well as experience in research.

In addition to a degree in Illustration from St Martins, she holds a degree in English Literature from University of London, which should prove advantageous when teaching textuality versus visual language.

Teleman is an accomplished illustrator, as well as a prolific writer and editor, and holds a degree in publishing, in addition to her master's degree from Konstfack.

As an editor, she has worked on several publications in the field of illustration, among them the ambitious anthology on Swedish illustration ("Svensk Illustration – en visuell historia 1900 – 2000") which she initiated. The book was made in collaboration with prof. Andreas Berg.

As a writer, practitioner, moderator and participant in debate, Sara Teleman is an important and respected contributor to the dissemination of illustration and visual communication in Sweden, which provides her with a relevant professional network.

Her role as news editor in "Tecknaren" provides insight in the situation for illustrators in Sweden, which her students surely will benefit from.

The illustrated book "Rösträtt för kvinnor" (LL-förlaget 2016), made for challenged readers, is a powerful demonstration of her skills both as a writer and as visual storyteller. The illustrations are exceptional.

Teleman's fresh, unconstrained work often focuses on topics like equal rights and fair representation. In her letter of motivation, she argues that norm creativity can enrich the field of illustration. Her vision of the illustrator as a conscious and critical conveyer of ideas corresponds with Konstfack's current perspective in these matters.

Sara Teleman has not held a permanent position in teaching, but has ample and varied teaching experience from several institutions, among them Konstfack, Berghs School of Communication and Beckman's College of Design.

Her vision for what she wants to achieve at Konstfack is well articulated and she comes forward as an enthusiastic and committed candidate.

Samuel Nyholm is an internationally active and interesting candidate with an impressive professional record.

He has an explorative and challenging approach to illustration and Nyholm's expressive, uninhibited work is clearly different from that of the other applicants'. He works on a variety of platforms and genres, also in the form of sequential storytelling.

His work is representative for the "anti-aesthetic" expression emanating from Konstfack in the late nineties. As such, his work detours from the norm of "artistic brilliance".

Nyholm sets out to explore stereotype, both socially/culturally and aesthetically. Under the signature of *Sany*, he copies the style of old gag cartoons, infusing it with new meaning that challenges the reader's prejudiced expectations. The message may seem ambiguous, sometimes disturbing, but both his work so far and his current projects shows a committed probing in visual communication as carrier of language and demonstrates the potential in interdisciplinary exchange between the sciences and visual studies.

This kind of exploration is decidedly necessary for the future development of our field.

Samuel Nyholm has extensive teaching experience and currently holds a position as professor in Illustration at Hochschule für Künste Bremen. He also has experience in lecturing from Konstfack and Ecole cantonale d'art de Lausanne.

The ideas for his workshops demonstrates ambition and originality.

In his letter, he candidly reflects on his early experience of teaching, showing that he implements his professional experience in a productive manner.

Nyholm has a vital professional activity, and he obviously has a wide international network. He has documented organisational experience, as well as experience from several projects of collaboration.

His own works may lean towards visual art more than traditional illustration, and his approach may not be fitting for all students, but Samuel Nyholm's concept and intellectual/philosophical approach is rare.

Karin Sunvisson is an accomplished and internationally renowned editorial illustrator with an emphasis on satire and political and social commentary.

Her intelligent ideas are analytically complete, yet emotionally charged, and the execution is flawless.

Though Sunvisson usually does not work with sequential art, her outstanding abilities in storytelling and narrative in single images outweighs this, and in my opinion, this competence is easily transferable to teaching sequential storytelling.

Karin Sunvisson has no formal pedagogical training, but has ample experience as a lecturer. She has held a series of lectures on satire in historical and postcolonial context, addressing the problematic and outdated imagery still conveyed in illustration, and how to challenge it.

Her insight and research on how visual culture reflects social and cultural history represents an important contribution to our field, especially so in the recent controversies regarding satirical drawing, where Karin Sunvisson has been an active and bold participant in the current debate.

She is positive to norm criticism but states that also source criticism is essential and reflects widely on how critical thinking is acquired and the teacher's role in this process. Her project, both as a teacher and as a satirist, is to challenge the embedded colonialism in our culture and make way for unfettered critical thinking.

Karin Sunvisson has thorough knowledge of illustration history, and her formal competence from *École Nationale Supérieure des Arts Décoratifs* includes extensive studies of historical printing techniques. This ensures valuable insight in technology as a perimeter for the development of illustration.

Karin Sunvisson is educated in France and is currently living partly in Belgrade, partly in Stockholm, working for French, Belgian and Swedish publications. As a result, her extensive professional network covers both East and West Europe— a fruitful combination that surely would be an asset at Konstfack.

Gunnar Krantz is a professional comics creator and an unquestionable authority on sequential storytelling. He is also an experienced teacher.

Krantz has been central for the development of the comics' scene in Sweden, for the establishment of the Comic Art School in Malmö and the concept of "Seriestaden", a concept designed to promote Malmö as a centre for comic creators and audience alike. In his career, Gunnar Krantz has tenaciously promoted comics as an art form in its own right, and has reflected comprehensively on the place of comics in the juncture between art and popular culture.

On experience with norm creativity, he refers to actively promoting publishing of female and/or queer comics creators, holding lectures on comics and feminism, and initiating a project on power structures within the art scene, which in turn lead to his participation in a working group developing procedures for instituting equal rights at Malmö Högskola.

Gunnar Krantz has written, edited and contributed to multiple publications of professional literature on the subject and curated or taken part in several exhibitions and collaborative research projects, nationally and abroad. Through his activities, he has developed an extensive international network and substantial organisational competence.

Krantz has formal pedagogical training and many years of pedagogical experience from Academy of Design and Crafts in Gothenburg and the School of Arts and Communication at Malmö University. He holds a Certificate in Higher Education for Folk High School Education and has attended pedagogical courses for higher education.

As an illustrator, Krantz is first and foremost a comics artist. He clearly states that his commitment is to the art of comics, in particular. This may be a slightly narrow focus for this position.

GROUP B:

B1

Patrick Lacey is a highly regarded designer, known from the design collaborative Åbåke. Lacey has pedagogical experience and an impressive work record. It shows interesting projects drawing on exchange with surrounding society, but judging from his work examples — with the possible exception of ex. H — his practice is rooted in graphic design, not illustration or sequential art.

He does not appear to speak any Scandinavian language.

B2

Vitali Konstaninov is a renowned lecturer and an accomplished illustrator, but his letter of application is somewhat summarily, failing to articulate how he intends to carry out the position in question.

There is no mentioning of him speaking any Scandinavian language.

B3

Jenny Mörtzell is a professional illustrator based in New York. She does commercial work for a notable client list and assumedly has an interesting network, but she has no pedagogical experience.

B4

Leteris Heretakis is a professional illustrator and lecturer. In this group of candidates, Heretakis' professional strength is his substantial pedagogic background, more than his practice as an illustrator.

He does not appear to speak any Scandinavian language.

GROUP C:

Gavin Keeney C1

Jan Borzymowski C2

Raqee Najmulden C3

Ilene Ilicheva C4

Oslo, 27<sup>th</sup> of December, 2018 —

