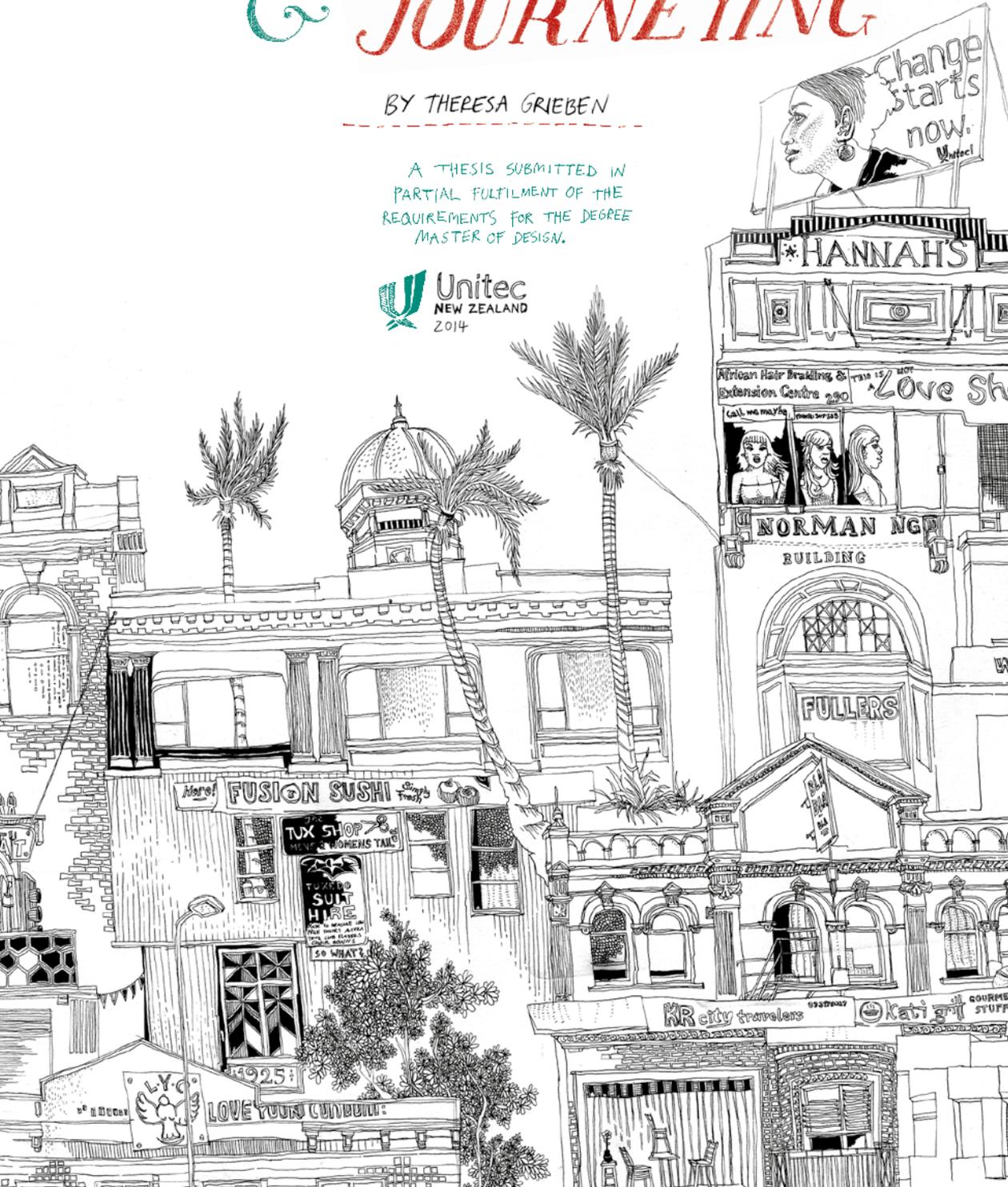


VISUAL STORYTELLING & JOURNEYING

BY THERESA GRIEBEN

A THESIS SUBMITTED IN
PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF DESIGN.





*VISUAL
STORYTELLING
& JOURNEYING*

BY THERESA GRIEBEN

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DECLARATION — ATTESTATION OF AUTHORSHIP

This Thesis/Dissertation/Research Project entitled *Visual Storytelling and Journeying* is submitted in partial fulfilment for the requirements for the Unitec degree of *Master of Design*.

I confirm that:

> This Thesis/Dissertation/Research Project represents my own work. To the best of my knowledge, it contains no material previously written or published by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or institution of higher learning, except where made explicit in the references.

> Research for this work has been conducted in accordance with the Unitec Research Ethics Committee Policy and Procedures, and has fulfilled any requirements set for this project by the Unitec Research Ethics Committee.



Theresa Grieben
28/01/2014
Student ID: 1400422



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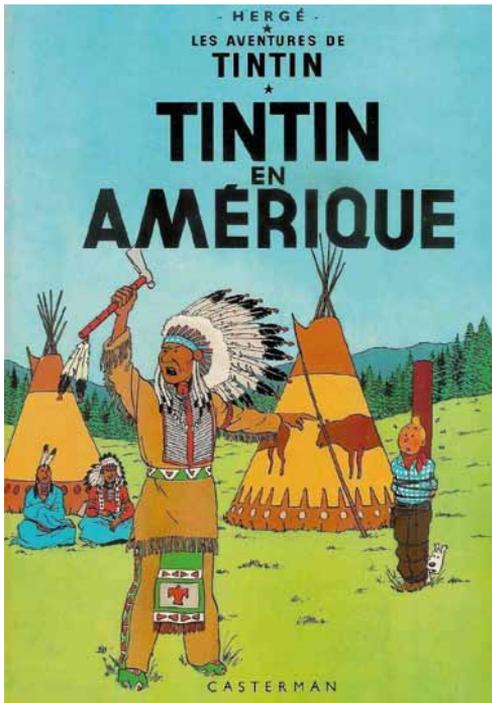
Last but not least thank you to Carolina for your creative advise and support during the last phase of my thesis.

ABSTRACT

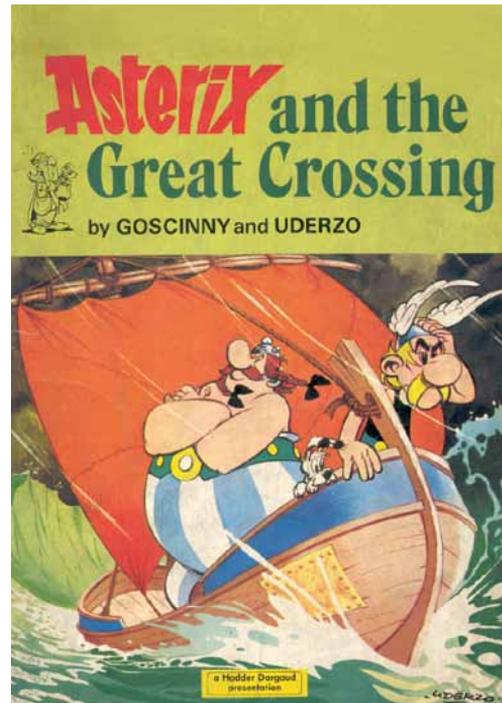
Illustration is a medium that can enhance and interpret storytelling. When part of sequential art, like comics or graphic novels, it can effectively communicate ideas using specific visual conventions. This masters by research project investigates how visual conventions can convey the experience of travelling and cultural displacement. By using the form of a graphic novel I have converted my personal journey of moving from Germany to New Zealand into a visual narrative.

Previous research has helped me to identify the format of the graphic novel as a suitable medium for stories about journeying. It has also shown me the lack of academic research in that specific context; thereby my project can make a significant contribution to this field of creative inquiry.

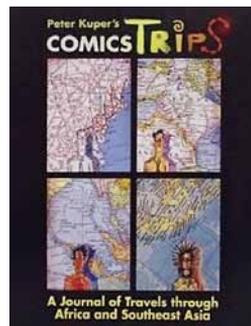
A heuristic method has led me to generate a body of work that spans a variety of visual conventions that convey notions of travelling, displacement and cultural shift. Further visual experiments have led me to explore a range of illustrative conventions and new graphic approaches. I have identified six overarching themes that have informed my journey, namely memory, discovery, transition, freedom, knowledge and the quest for belonging. On this basis I have created a graphic novel which not only encompasses my personal story of living in New Zealand, but which also reflects these universal themes of travelling and cultural displacement in its content, structure and design. Nevertheless, the outcome of my research is subjective: it does not claim to be complete. There are many more ways to convey a travel experience visually.



1



2



3



4

1 Hergé.
Tintin en Amérique.
Tournai: Casterman,
1998. 1. Print.

2 Goscinny, R. and A. Uderzo.
Asterix and the Great Crossing.
London: Hodder & Stoughton,
1976. 1. Print.

3 Kuper, Peter.
Comics Trips.
New York: NBM
Publishing, 1992.
1. Print.

4 Barry, Lynda.
My Perfect Life.
Scarborough: Harper
Collins Canada, 1992.
1. Print

INTRODUCTION

1. *Graphic novel travelogues: an overview*

Graphic novels are a very suitable medium for stories about journeys, as their sequenced nature aptly mirrors a travel experience and their rich images can trigger a sense of immersion in the worlds depicted. Narratives about journeying are not purely confined to just the physical movement of a body through space – there is also significant psychological journeying, together with increased self-awareness. In the field of mythology, biblical lore, and literature, there are many stories featuring journeys, often structured in a way that depicts the hero/heroine's trials and tribulations, increased self-knowledge and victorious return. For instance, the biblical story of *Jonah*, Homer's *Odyssey* with Ulysses, Geoffrey Chaucer's *The Canterbury Tales* – in all of these examples there are both external challenges encountered while travelling, together with inner journeying. One could say that the graphic novel medium, with its union of text/image, is ideally equipped to portray both inner and outer states.

In Europe, the French-Belgian art of the *Bande dessinée* ("comic book") traditionally showed a tendency towards semi-realistic depictions of foreign countries drawn in the style of the *ligne claire* ("the clear line").

The popular *Tintin* series by Belgian artist Hergé accompanies reporter Tintin and his dog Milou (English "Snowy") on adventures around the world (Figure 1). In those carefully laid out comics the colourful and detailed backgrounds are a work of art on their own. The *Asterix* series, illustrated by Albert Uderzo takes mythic, Odyssey-like sagas and integrates them within its structure: there's a repeated circular narrative within each book, starting with the peaceful village, the introduction to our heroes, adventure and conflict, then a triumphant return home (Figure 2).

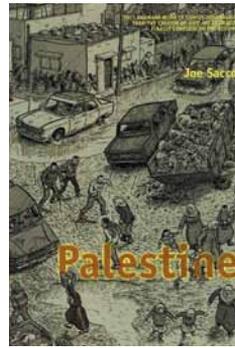
The comics industry in the U.S. followed a different direction, as it was more focused on superheros and action stories. While any sort of fictional trip into space, fantasy or the future did indeed take the reader on a journey, depictions of actual real-life travels were hard to find. Illustrator Peter Kuper was one of the first artists in 1992 to publish a sketchbook-like comic about his journey around the world called *Comics Trips* (Figure 3). Since then, the graphic novel movement has seen a rapid growth, with outstanding autobiographical landmarks such as *Maus* (Art Spiegelman 1986) and *Persepolis* (Marjane Satrapi 2004). *My Perfect Life* (1992) by Lynda Barry is an example of considerable interior voyaging and reflection (Figure 4).



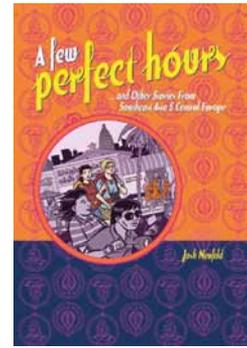
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By the mid 2000's a wave of travel-related graphic novels hit the international market, amongst them Craig Thompson's *Carnet de Voyage* (Figure 5), a quirky excerpt from a sketchbook he filled during a trip to Europe, and Guy Delisle's ironical series about long term stays in Asian metropolises ruled by dictatorships, such as *Shenzhen* (Figure 6), *Pyongyang* and *Burma Chronicles*. Another important example is *Palestine* (Figure 7), in which Joe Sacco merges journeying with the documentary genre, and his graphic novels about the Bosnian conflict, *Safe Area Goražde*.

A real backpacker's adventure is being told in *A Few Perfect Hours* by Josh Neufeld (Figure 8), who dared a 18-month backpacking trip from Hong Kong to Prague in order to find those few hours of felicity that make travelling worth it. Last but not least there is the outstanding wordless graphic novel *The Arrival* by Shaun Tan, which was one of the main inspirations for my research project (Figure 9). In this surreal, yet photorealistic narrative the reader accompanies an immigrant on his silent journey to a utopian city, where he struggles to build a new life.

II. Graphic novel travelogues in New Zealand

The New Zealand comic and graphic novel scene has witnessed a strong development in the past decades, with the first graphic novel, *Hicksville* by Dylan Horrocks being published internationally in 1998 (Figure 10). The story about a Canadian writer visiting the fictional comics-lovers town of Hicksville in New Zealand mirrors the internal journey of its protagonist to find a cultural identity.

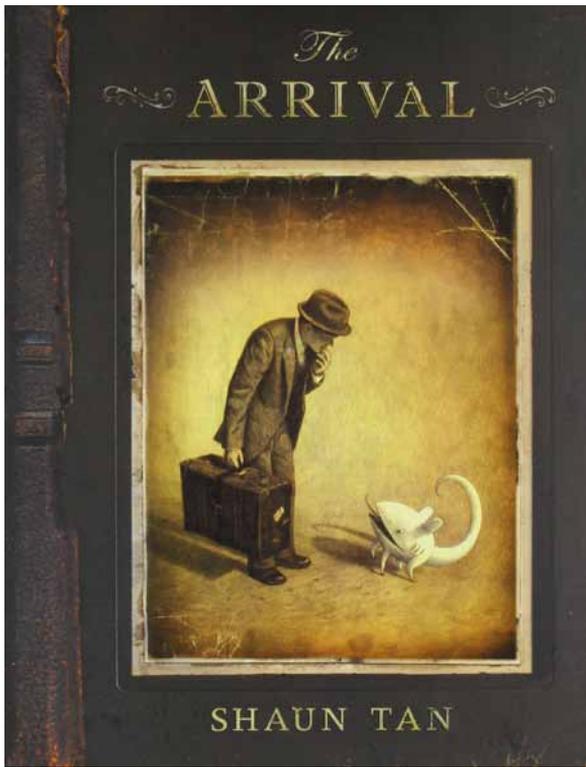
Further research revealed a rich pool of recently published graphic novels by New Zealand artists, nevertheless the only travel-related work I could find was Toby Morris' expatriate story *Alledaags: A Year in Amsterdam*, which is a funny collection of sketches depicting his everyday life in the European capital (Figure 11).

5 Thompson, Craig. *Carnet de Voyage*. Portland: Top Shelf Productions, 2004. 1. Print.

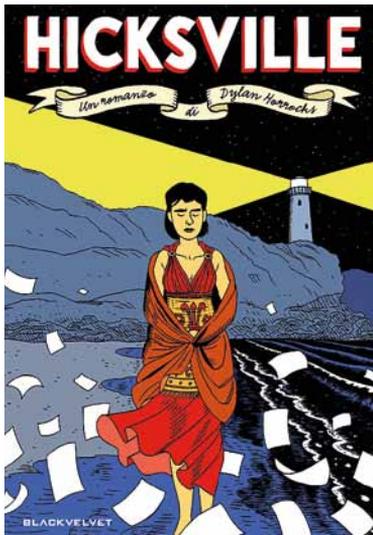
6 Delisle, Guy. *Shenzhen*. Outremont: Drawn & Quarterly, 2012. 1. Print.

7 Sacco, Joe. *Palestine*. Seattle: Fantagraphics, 2001. 1. Print.

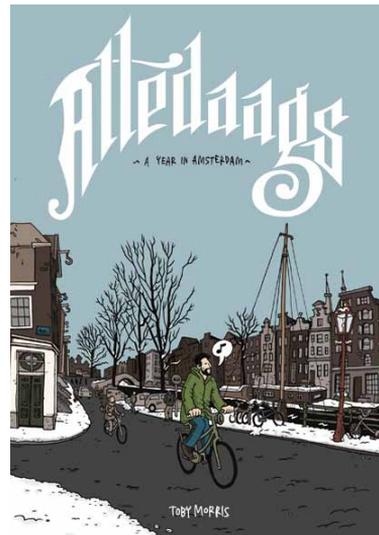
8 Neufeld, Josh. *A Few Perfect Hours*. Cupertino: Alternative Comics, 2004. 1. Print.



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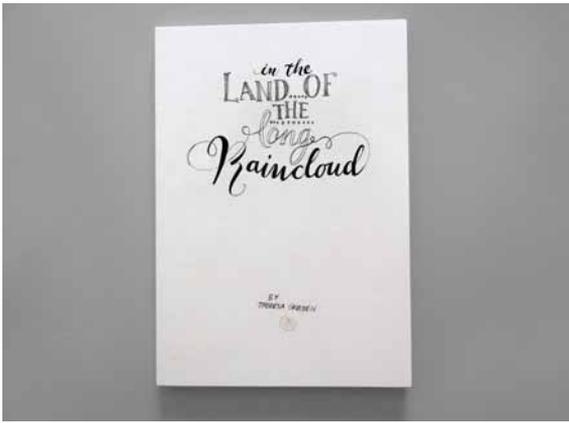


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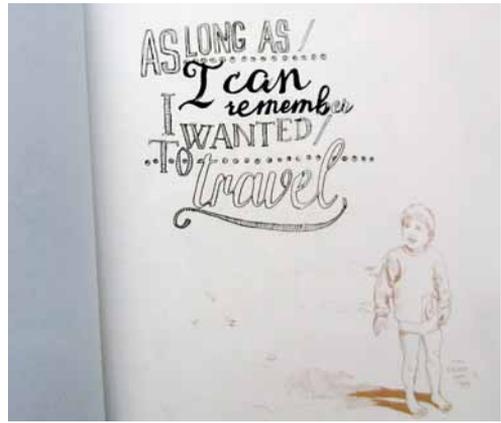
- 9 Tan, Shaun.
The Arrival.
New York:
Arthur A. Levine,
2007. 1. Print.

- 10 Horrocks, Dylan.
Hicksville.
Outremont:
Drawn & Quarterly,
2010. 1. Print.

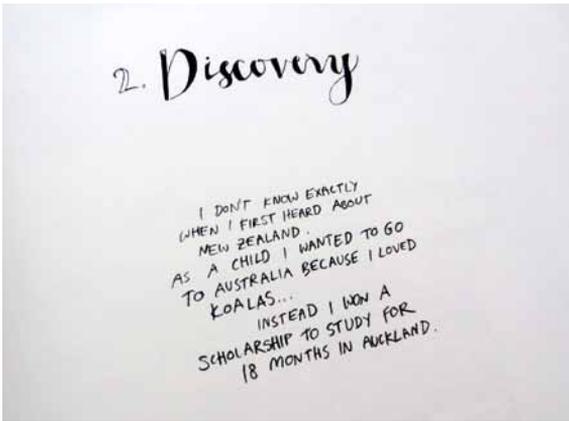
- 11 Morris, Toby.
Alledaags: A Year in Amsterdam.
Amsterdam: XTOTL Press,
2011. 1. Print.



12



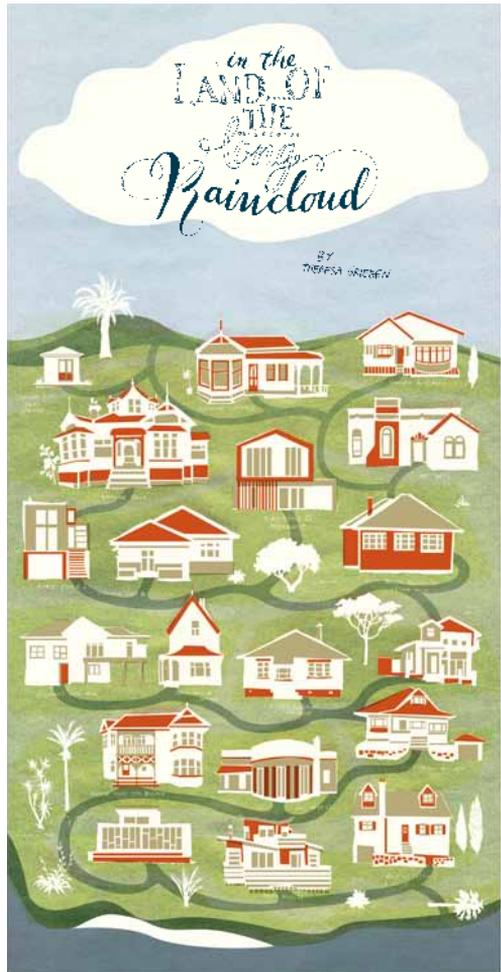
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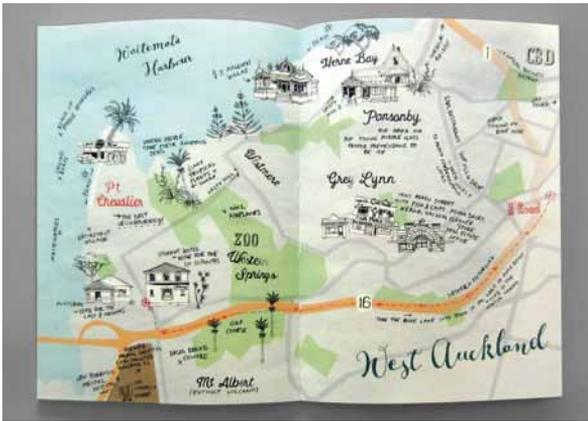


15



18

18 Grieben, Theresa.
In the Land of the long Raincloud.
 Graphic novel alternative cover design.
 2013. Digital collage.
 341 mm x 165 mm.



16



17

III. Research Focus

To my knowledge there is no published graphic novel, comic or illustrated story yet about a person of German or any other nationality, travelling to New Zealand. I was not able to locate any specific academic research about how such a travel experience can be translated into and through illustration. My research question reads as follows:

Can illustration communicate the experience of journeying based on personal storytelling and how do visual conventions support this notion?

This research project aims to represent my personal account of moving from Germany to New Zealand by translating that travel experience into a graphic novel narrative called *In the Land of the long Raincloud* (Figures 12–17). It reflects different modes of journeying, from the actual physical trips I undertook in New Zealand, to the quest for freedom and the emotional inner search for a place to belong. To achieve this I have explored visual conventions that communicate notions of travelling, displacement and cultural shift. I have focused on the process of assessing and subsequently applying these illustrative conventions to visual storytelling.

12 Grieben, Theresa.
In the Land of the long Raincloud.
Graphic novel cover design.
2013. 1. Photograph by author.

13–17 Grieben, Theresa.
In the Land of the long Raincloud.
Graphic novel p. 7, 21, 30–31, 40–41, 52–53.
2013. Photograph by author.

IV. Function of a story

In *Graphic Storytelling & Visual Narrative* cartoonist Will Eisner points out that the main purpose of a story is to coherently convey abstract ideas or knowledge by dramatizing human relations or acting out fantasies. Storytellers can choose from a wealth of narrative methods, amongst them instructive, how-to, symbolic or plotless stories (Eisner 7–36). I have chosen to explore the graphic novel in the manner of a *slice-of-life* story: this approach has allowed me to focus on a range of events that have happened to me in New Zealand and to examine these events from different viewpoints. The story's impact depends on the reader's previous experience and imagination.

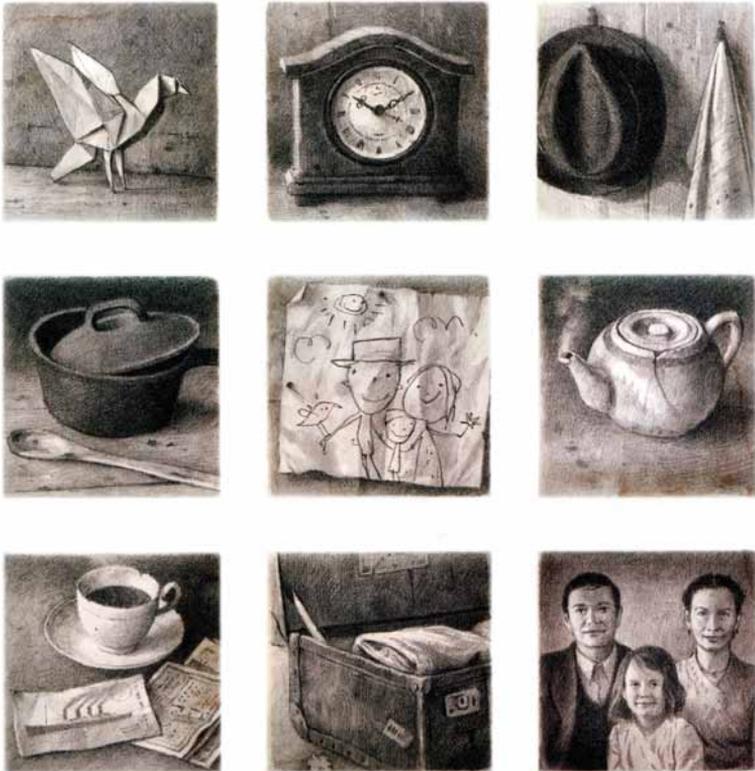
Slice-of-life stories often lack a coherent plot, dramatic conflict or neat ending and focus more on internal conflicts and emotions than on action. They generally have an overarching idea that holds the story together. In the preface to *Three Plays by Brieux*, Irish playwright Bernard Shaw describes the *slice-of-life* story as follows: “*The moment the dramatist takes ‘slices of life’ as his material, he finds himself committed to plays that have no endings. The curtain no longer comes down on a hero slain or married: it comes down when the audience has seen enough of the life presented to it to draw the moral*” (Shaw xv).

V. Evolving narrative of the self

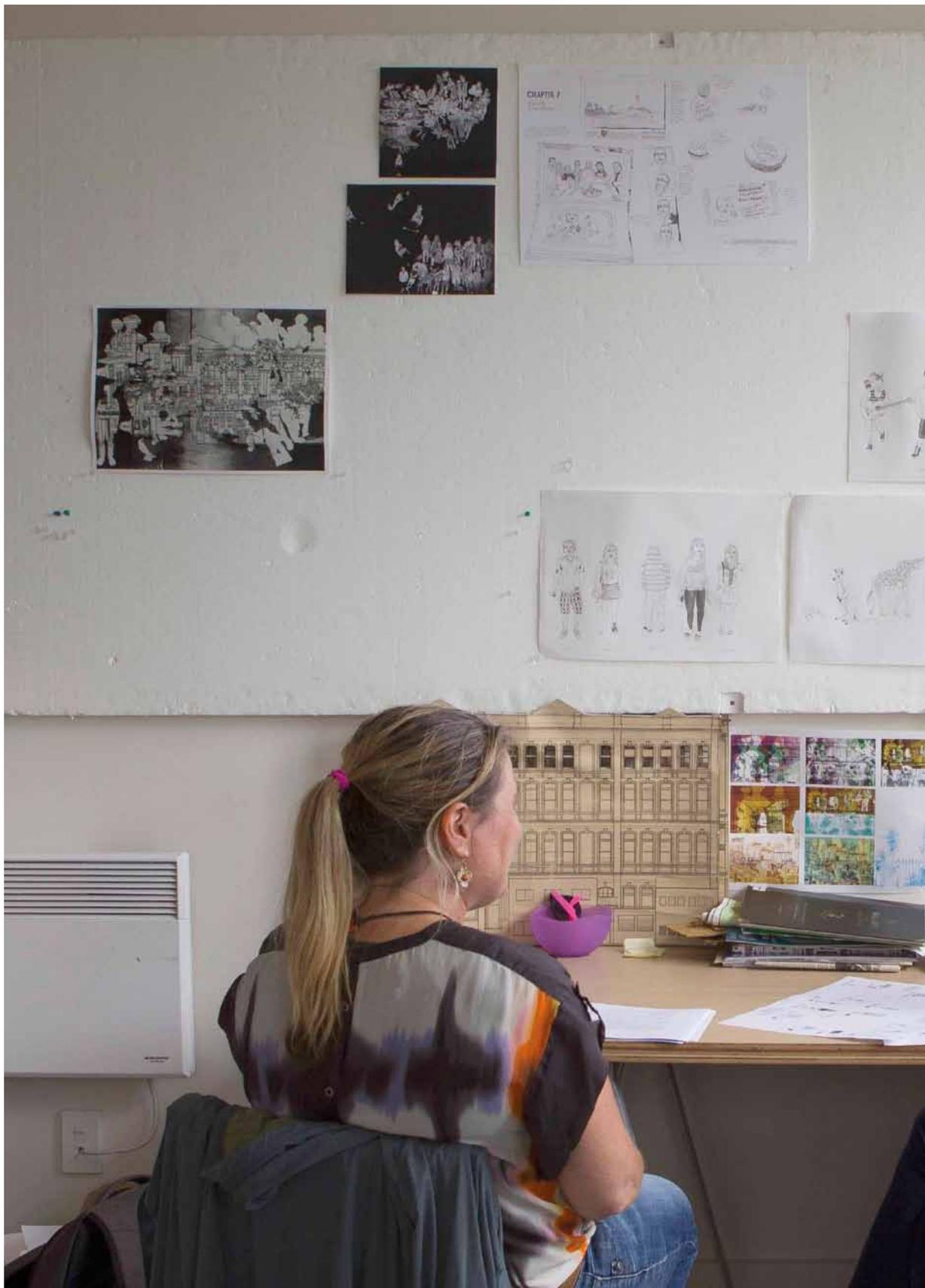
Reflecting on the reasons why I want to tell my story of coming to New Zealand I have considered illustrator and storyteller Shaun Tan who describes the journey of making his much acclaimed graphic novel *The Arrival* in his book *Sketches from a Nameless Land*. He observes that: “*Above all there is a governing desire to draw some kind of coherent memory from the messy, fragmented experience of life, a meaningful story that can be passed on to others*” (Tan 6).

In *The Redemptive Self*, psychologist Dan P. McAdams demonstrates that each individual accumulates a wealth of personal stories in the course of his or her life, which, according to his *life story model*, can be viewed as “*internalized and evolving narratives of the self*” (McAdams 86). Stories encompass how an individual sees him or herself both in the past and in the present, and how he or she envisions the future. In this way stories help us create a sense of purpose and unity in life. By means of personal myth, each person develops a “*narrative identity*” (Singer 437), which includes characters, settings, plot and scenes just like a traditional story (Figure 19), providing personal meaning rather than facts (McAdams 95–115).

This graphic novel not only allows me to share a part of my narrative identity but it has given me the means to find universal meaning in my individual experience of going abroad. Like Shaun Tan I wish to engage with the reader in the “*common currency of emotion*”. According to Tan, every character in a story can become familiar to us if we “*are allowed to know their feelings, and so be invited to walk for a moment in their shoes*” (Tan 10).



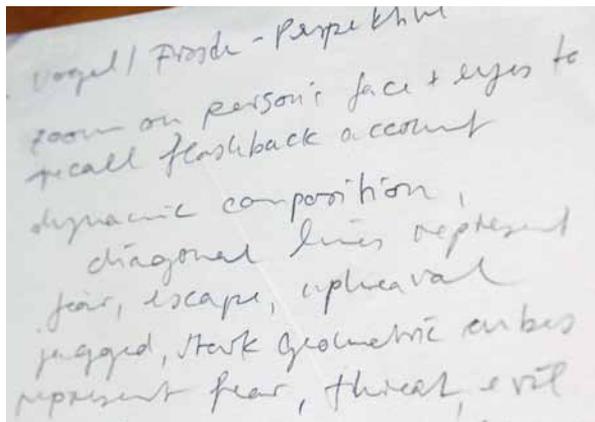
19 Tan, Shaun.
The Arrival.
 New York:
 Arthur A. Levine,
 2007. 7. Print.







21



22

VI. Methodology

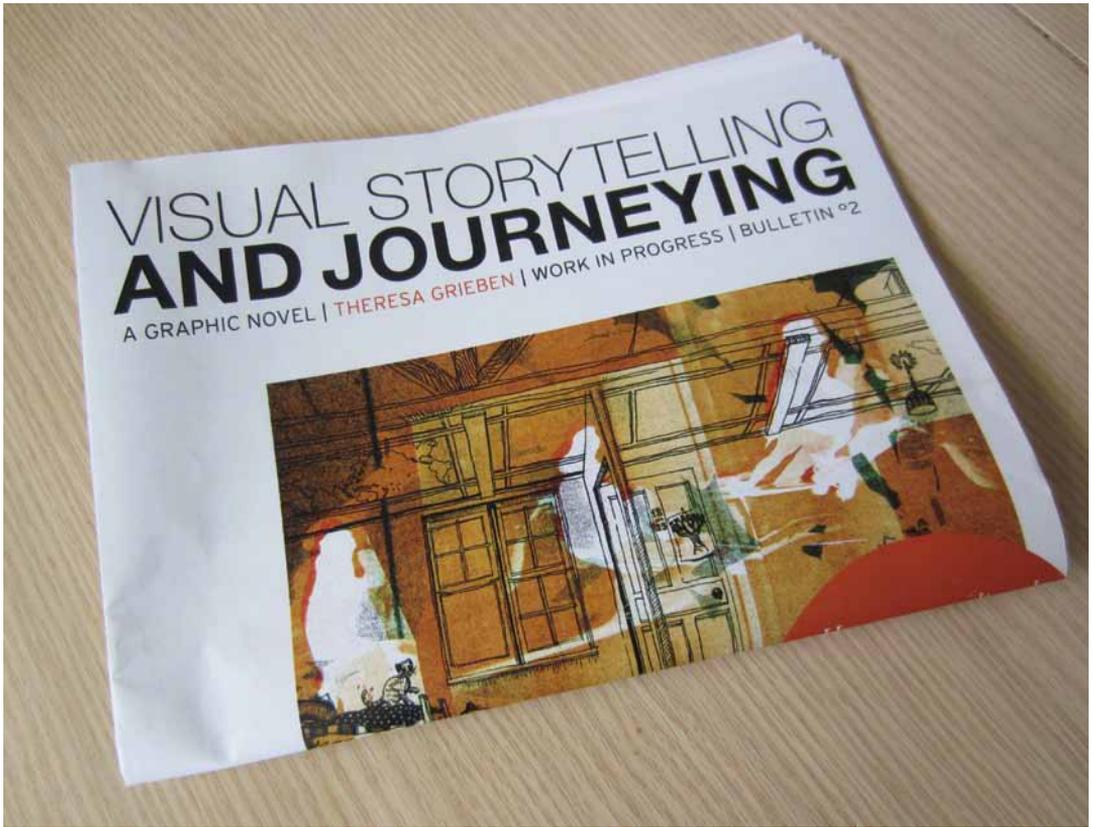
During the course of my research project I have been following a heuristic approach basing my problem solving on experience and discovery. The major learning process happened through visual experiments and trial-and-error. Since the story of *In the Land of the long Raincloud* was derived from my personal experience of living in New Zealand I had to develop it simultaneously with my visual investigations. For a long time it was not entirely clear to me what the story was about, because I hadn't yet lived through the experience. Consequently I tackled the research project by following a fragmentary strategy, which consisted of mini-projects and phases. However, this fragmentary approach mirrors the nature of travelling itself.

I started my practical research by keeping an extensive collection of visual diaries, which I used for recording my journeys around the country (Figure 25; see section 4.1 “**Visual diary – a passport to the terra incognita**”). This was followed by drawing a large panorama of K’Road as a means to chart discovery and the first impression of a foreign place (see section 2.3 “**Aspect-to-aspect transition – the street as environment**”). I continued by setting up a character design brief based on new friends I had found in my student hostel (see section 3.1 “**Colour association with characters**”).

This was followed by an experimental phase of copying, distorting and overlaying my illustrations, which has led me to innovative compositions (see section 2.2 “**Mental snapshots – the illustrator as supertourist**” and section 2.4 “**The Uncanny – a strange familiarity**”).

I then utilized the visual language of architectural drawings as a means to map the transient experience of living in a student hostel (see section 3 “**Transition**”), which was followed by an investigation into visualizing sound based on a phone call with my father (see section 6.2 “**Onomatopoeia – translating sound into images**”).

It was only after this phase that I gained more clarity about the structure of my story. During an intense phase of project evaluation I wrote down possible story lines and characterisations for the protagonists; I designed flat plans for the graphic novel, and I mapped the entire visual research on large posters (see section 2.1 **Mapping travel – time and space**). From this wealth of material I derived the story, after that I finalized the layout of my graphic novel and edited and synthesized elements from my preceding research.



23



24



25

20–22 TePuni, Vicky.

24 *Theresa at Unitec's Master studio.*
Work with supervisor /note taking.
20 March 2013. Photograph.

23 Grieben, Theresa.
Work in progress bulletin °2.
Publication for Master's Workshop II.
2012. Photograph by author.

25 Grieben, Theresa.
NZ Visual diary 1–6.
28 December 2013.
Photograph by author.



26

VII. Masters Exhibition

After 18 months of working on my research project I had my final examination and exhibition opening on the 6th of August 2013 at the Ironbank Building on Karangahape Road. The venue was really appropriate because Karangahape Road is not only the starting point of my graphic novel, but also the inspiration for my panoramic drawing (see section 2.3 “Aspect-to-aspect transition – the street as environment”).



27

26 TePuni, Vicky.
Theresa's show.
Chapter 4 on the wall.
6 August 2013. Photograph.

27 TePuni, Vicky.
Theresa's show.
6 August 2013. Photograph.



28



29



30

28 TePuni, Vicky.
Theresa's show.
 Portraits of my Kiwi friends.
 6 August 2013. Photograph.

29 TePuni, Vicky.
Theresa's show.
 The pop-up venue at the Ironbank.
 6 August 2013. Photograph.

30 TePuni, Vicky.
Theresa's show.
 Postcards & prints for sale.
 6 August 2013. Photograph.

VIII. Outlook

The discussion in this exegesis will follow the chronological order of the story within my graphic novel, which is based on six major themes of travelling.

> The *first section* will discuss the role that *Memory* plays in my desire for travelling; this is complemented by an examination of drawing as a means to materialize memory, and the use of old photographs as witnesses of the past.

> In *section 2* I will investigate *Discovery* by discussing maps as a medium to illustrate travel experience, the concept of the illustrator as *supertourist*, aspect-to-aspect transitions as a means to visualize environment and visual conventions in relation to the *Uncanny*.

> *Section 3* is an all-encompassing discourse about spatio-temporal *Transition*; this is accomplished by examining visual convention such as colour associations ascribed to characters; framing and bleeds as a means to show the development of a friendship; the ability of image sequences to condense a complex event into a few images; animated props as a way to represent the passage of narrative time; the visual qualities of speech bubbles and their emotional impact on

the reader; the architectural exterior and interior as a storytelling device; the notion of a building becoming a character in its own right; the everyday displayed in word-image constellations; and last but not least the concept of the reader as urban *flâneur*.

> *Freedom* is the major theme that informs *section 4*: I will demonstrate how keeping a visual diary has helped me to map my trips in New Zealand and how an epistolary approach has contributed to my research.

> *Section 5* talks about *Knowledge* by showing how indirect illustration can be used to communicate a sense of cultural displacement, as well as the concept of puppet theatre as a medium to convey narrative and teach knowledge.

> The *last section* examines *Belonging* by focusing on how onomatopoeic images can foster a sense of disconnection, followed by a personal discourse on the concept of belonging.

2. DISCOVERY

Discovery is the underlying theme I wish to address here, not only the sense of temporal displacement created during a long-distance flight, but also the confusion and awe that arises when visiting an unfamiliar place for the first time. I have explored the terrain of how maps can serve to illustrate experiences of journeying and the concept of the illustrator as *supertourist* who draws mental snapshots of unfamiliar people. As a means to visualize the street as a setting for the characters to exist within, I have delved into aspect-to-aspect transitions and investigated visual conventions that seek to communicate uncanny notions of the street as a place that both strange and familiar at once.



- 43 Grieben, Theresa. *Finding my way around Auckland*. Graphic novel p. 33. 2013. Pencil. 240 mm x 330 mm.

FROM GERMANY

1. Berlin

1:40hrs

2.

+1 g.m.t.

Sunday,
February 19th,
2012, 12:35pm



3. Los Angeles

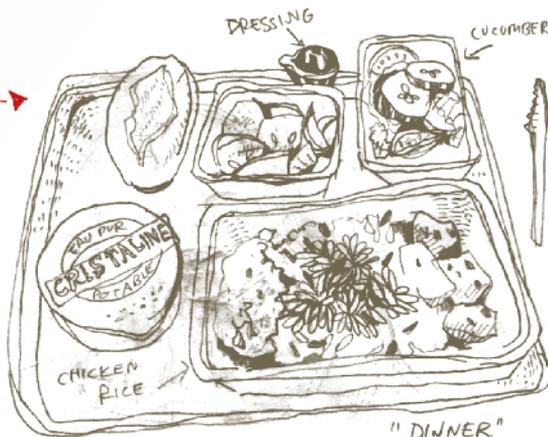
14 hrs

Rocky
Mountains
-7 g.m.t.



18 hrs

Tropic
of Cancer
-9 g.m.t.



South Pac
-12/+12 g.m.t.

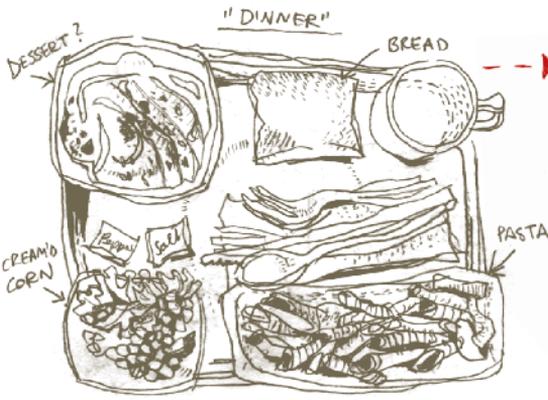


London

0 g.m.t.



BLOODY MARY



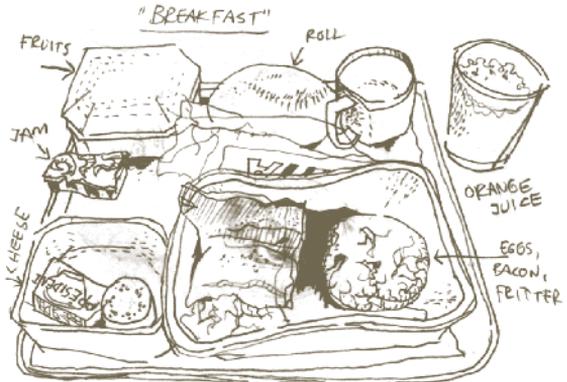
Atlantic
-3 g.m.t.



"LUNCH"

9 hrs

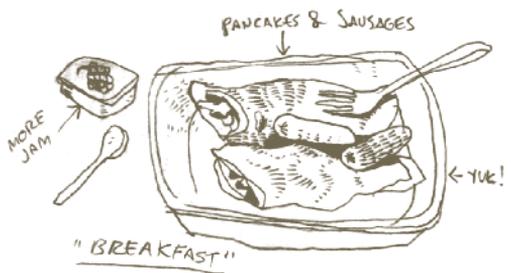
Newfoundland



30 hrs total

TO
NEW
ZEALAND

ific



4. Auckland

Tuesday,
February 21th,
2012, 07:15am

2.1 MAPPING TRAVEL

-time and space

I have explored the map as a visual metaphor for the passage of time as well as for its ability to offer the reader a way to navigate my subjective perceptions. Literary scholar Franco Moretti argues that stories themselves are connected to topography in such a way that they can be visualized through maps. Just like maps they are constructed around specific places, times and characters (Moretti 5).

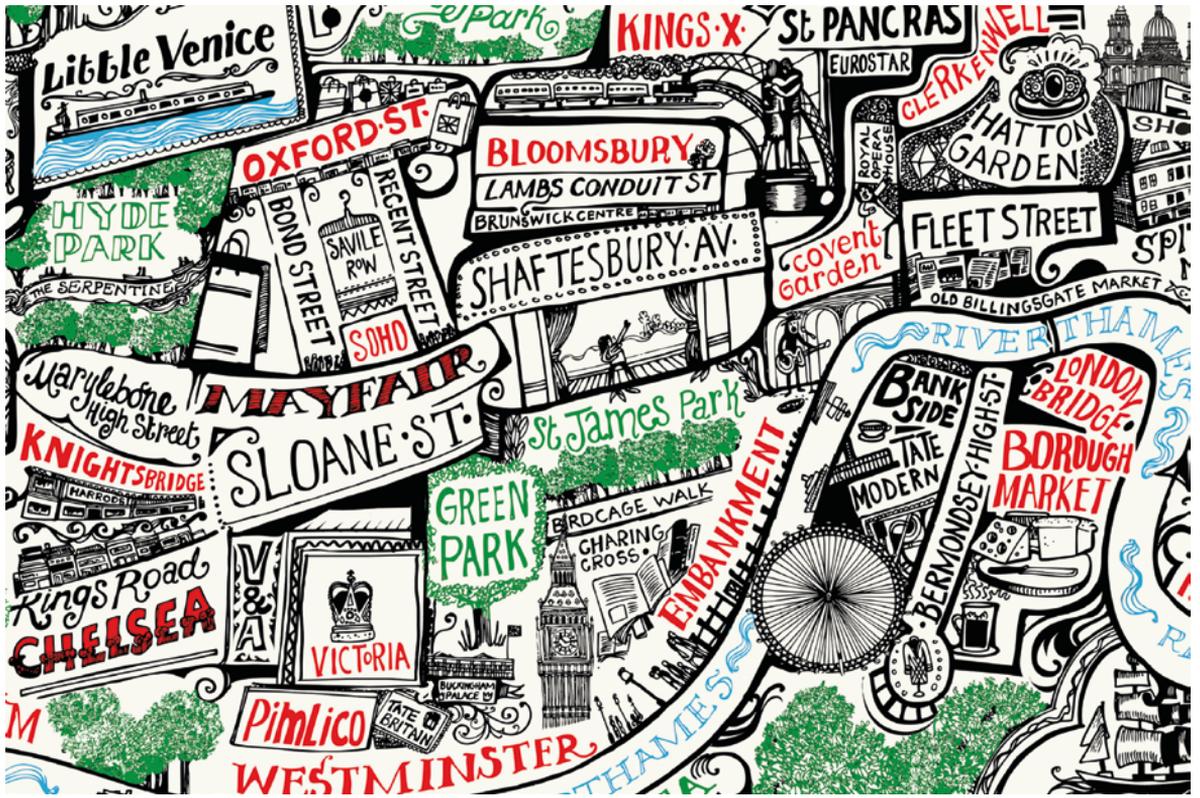
Maps may represent any real or imagined space; they can be used as a symbolic depiction highlighting relationships between people, objects, and themes. They can tell stories, generate moods, and characterize local scenes (Figure 45). In *Atlas of Emotion* professor of visual studies Giuliana Bruno suggests:

"The map creates an itinerary for the one who travels with it, or who navigates its landscape in the travail of (interpretive) life"
(Bruno 225).

In this way my graphic novel works as a cumulative map too: It aims to record and subjectively interpret my experience of living in New Zealand in all its visual wealth.

A specific example is the map I created in order to chronicle my flight to New Zealand (Figure 44, p. 38–39). During this flight I not only moved through space, but also through 12 different time zones, following the daylight from East to West. When the plane crossed the international dateline the clocks went forward 24 hours, catapulting the passengers into the next day. What's more, I left on a Sunday noon in winter and arrived on a Tuesday morning in summer. Mapping both the data and my personal perceptions (the temporal and the emotional) enabled me to contemplate visually the paradoxical nature of long distance travel.

I have furthermore referred to maps as an intentional strategy throughout my entire research project by using them as a visual device to chart, record and reflect on my experience (Figure 46, p. 42–43). Maps have helped me to win clarity about ideas that were too abstract to articulate in any other way. During the research phase I have resorted to maps as a way to gain an overview of my collected material; to lay out a flat plan of my story; and to understand relationships between characters and places (Figure 47, p. 44–45; Figures 48–50, p. 46–47).



- 45 Lee, Vic.
London Map (Detail).
 In Robert Klanten, Sven Ehmann,
 Hendrik Hellige, Antonis Antoniou.
A Map of the World. Berlin: Gestalten
 Verlag, 2012. 52–53. Print.

Waitemata Harbour

2 MILLION VILLAS



STAND UP
X PADDLE BOARDERS

SAILING
X BOATS



BEACH

WHERE PEOPLE
TAKE THEIR ANNOYING
DOGS



Pt
Chevalier

GIANT
TROPICAL
PLANTS +
SWAMP

NASTY HILL

Westmere

THE BEST
NEIGHBOURHOOD!

X WW2
AIRPLANES

X KITESURFERS

X RETIREMENT
VILLAGE

ZOO

Western
Springs

STUDENT HOSTEL
= HOME FOR THE
1st 10 MONTHS



FLATSHARE
= HOME FOR THE
LAST 8 MONTHS



GOLF
COURSE

DRUG REHAB
X CENTRE

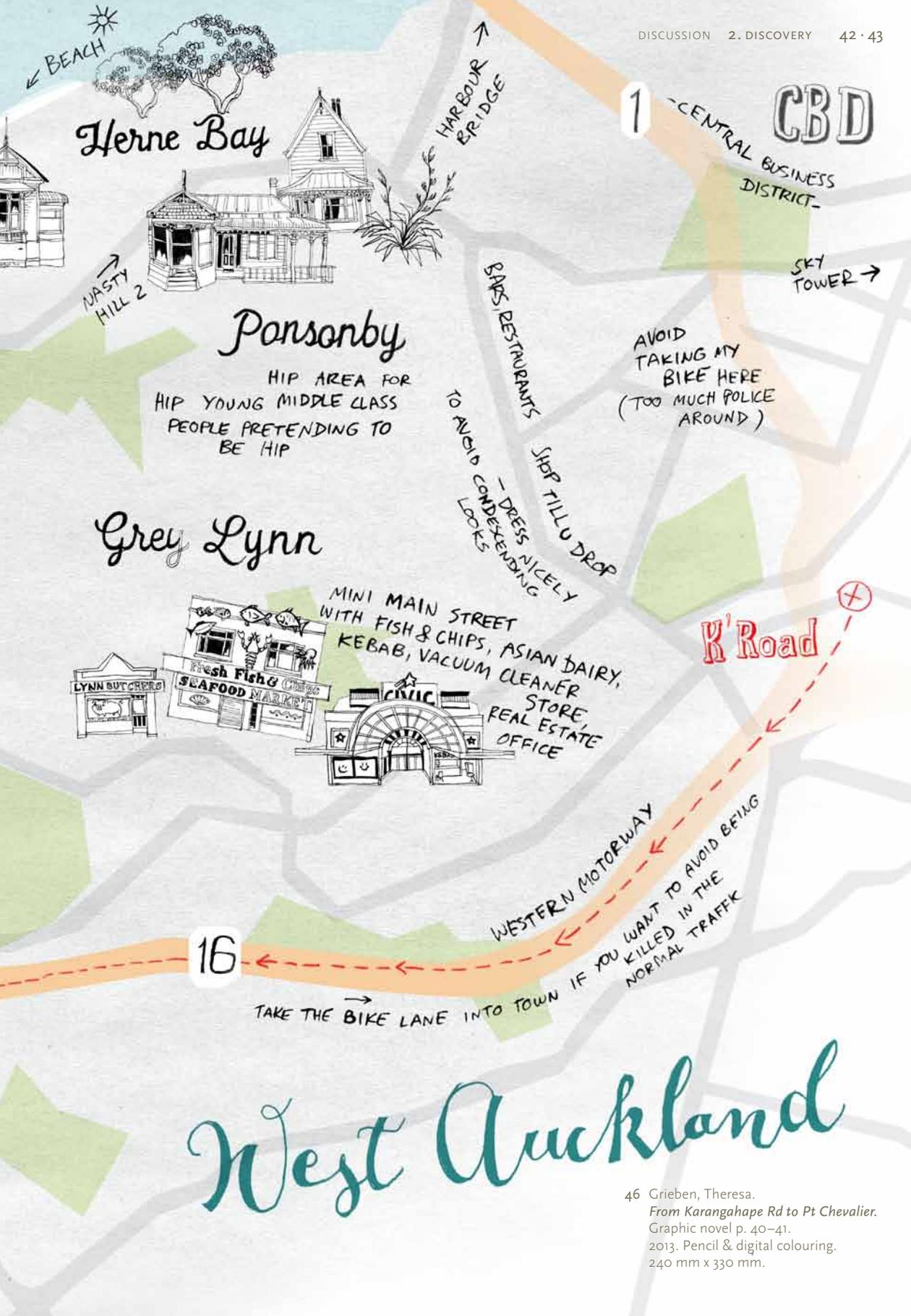
FORMER
MENTAL HOSPITAL
(NOW HAUNTED
BUILDING 1)

NEW FORENSIC
MENTAL
HOSPITAL
YAY!



UNI
CAMPUS +
STUDIO

Mt Albert
(EXTINCT VOLCANO)



← BEACH

Herne Bay

→ NASTY HILL 2

↑ HARBOUR BRIDGE

1

CBD
CENTRAL BUSINESS DISTRICT

→ SKY TOWER

Ponsonby

HIP AREA FOR HIP YOUNG MIDDLE CLASS PEOPLE PRETENDING TO BE HIP

↑ BARS RESTAURANTS

AVOID TAKING MY BIKE HERE (TOO MUCH POLICE AROUND)

↑ TO AVOID CONDESCENDING LOOKS
↑ SHOP TILLO DROP
↑ DRESS NICELY

Grey Lynn

MINI MAIN STREET WITH FISH & CHIPS, KEBAB, VACUUM CLEANER STORE, REAL ESTATE OFFICE



K'Road

WESTERN MOTORWAY

↑ WANT TO AVOID BEING KILLED IN THE NORMAL TRAFFIC

16

→ TAKE THE BIKE LANE INTO TOWN

West Auckland

46 Grieben, Theresa. From Karangahape Rd to Pt Chevalier. Graphic novel p. 40-41. 2013. Pencil & digital colouring. 240 mm x 330 mm.

Studio

MY 2ND
HOME

- BUILDING 202 -

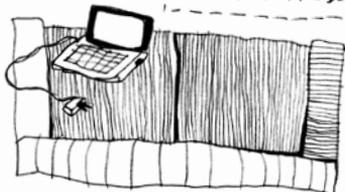
Ko te manu e kai ana i te
matauranga, nona
te ao.



YOU ARE MY
FAVOURITE
GERMAN!



Theresa
FROM: BERLIN / GERMANY
STUDIES: GRAPHIC DESIGN



Vicky + Deane
FROM: GISBORNE / AUCKLAND
STUDY: PHOTOGRAPHY (BOTH)

Meeting Room

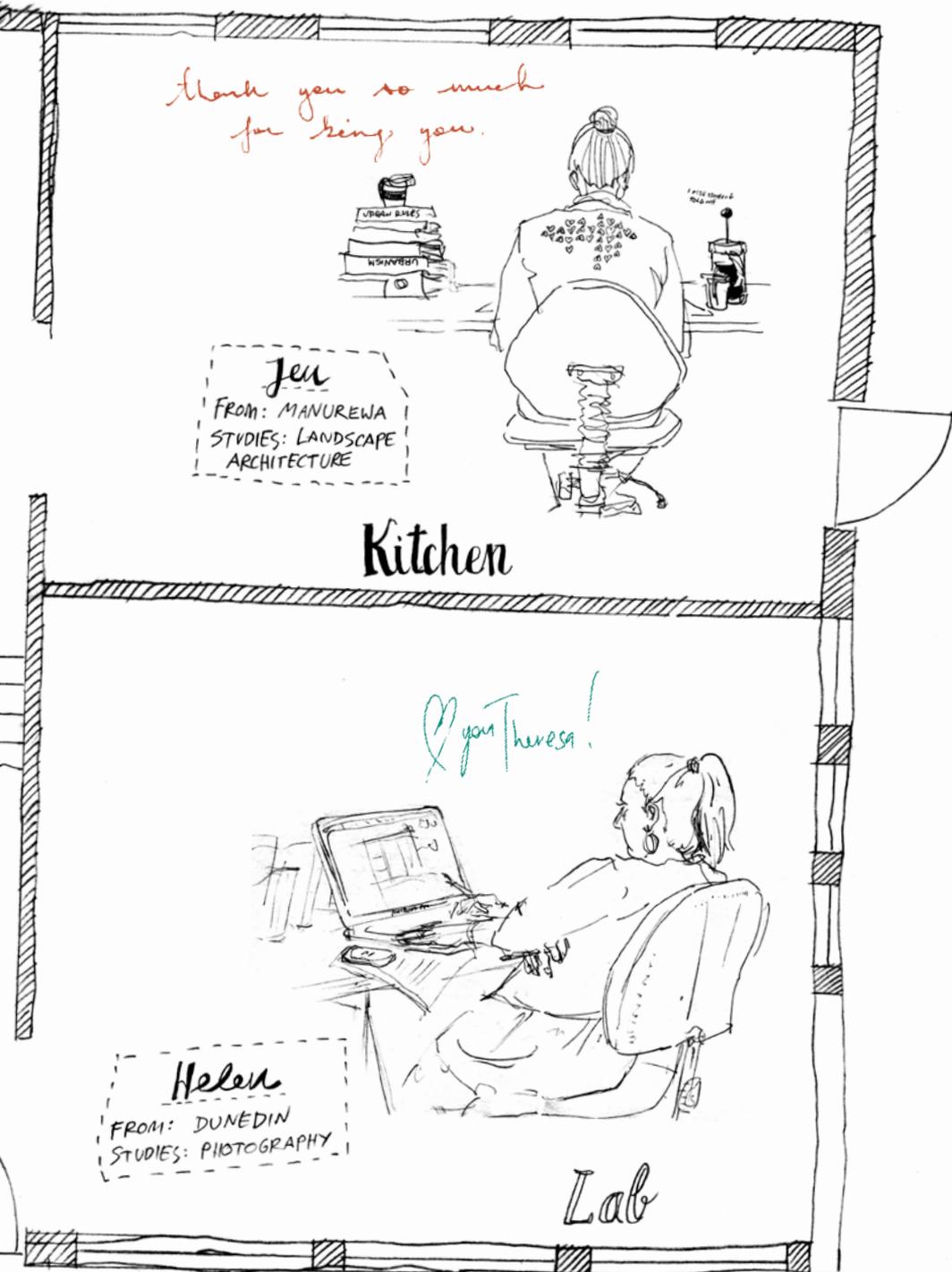
I will miss having you around
to share food - stories - troubles
and just simply this Master's Space!

Love Juliana



Juliana
FROM: PAPUA NEW GUINEA +
FIJI
STUDIES: INTERIOR DESIGN

Desks

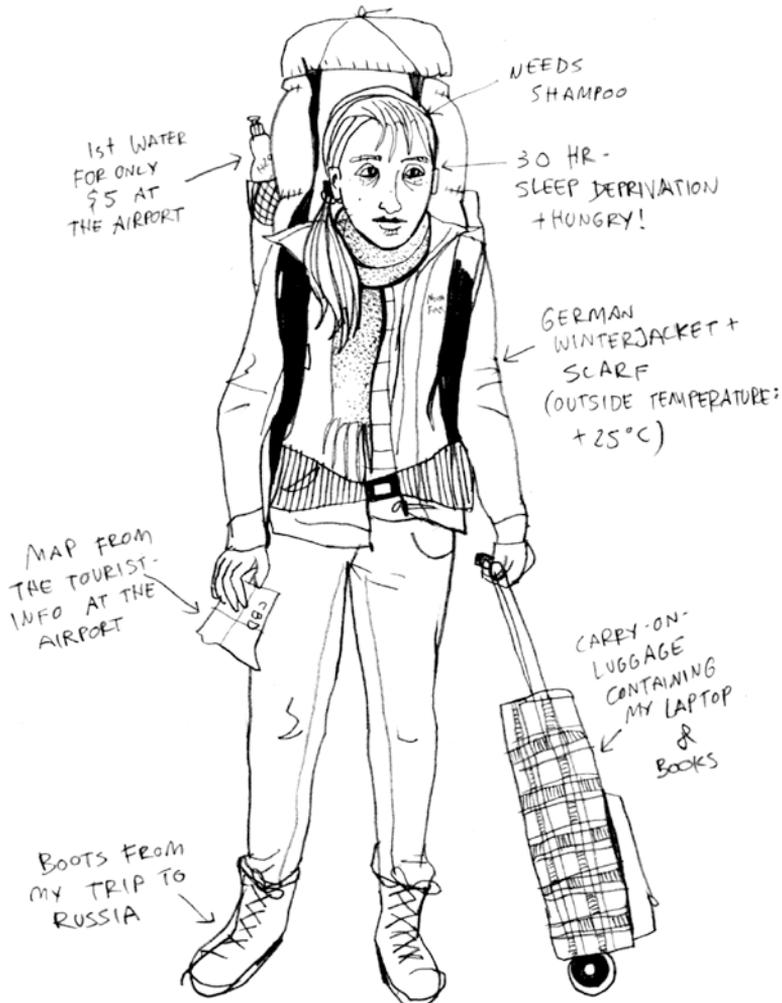


47 Grieben, Theresa.
Studio friends.
Graphic novel p. 78–79.
2013. Pencil & digital collage.
240 mm x 330 mm.

2.2

MENTAL SNAPSHOTS

—the illustrator as supertourist



In her book *On Photography* literary critic Susan Sontag observes:

“The whole point of photographing people is that you are not intervening in their lives, only visiting them. The photographer is a super-tourist, an extension of the anthropologist, visiting natives and bringing back news of their exotic doings and strange gear” (Sontag 42).

Accordingly, the third chapter of my graphic novel starts with a layout of interesting characters I remember seeing when I first arrived on Auckland’s Karangahape Road (abbreviated K’Road; Figure 53, p. 50–51). Like every stranger I walked along the unfamiliar street with my eyes wide open, overwhelmed by the wealth of new impressions, taking mental snapshots of the people around me as if I were a photographer. These mental snapshots were later turned into drawings.

By using clear lines and laying the figures out as if on a table I am displaying them for examination. The viewer may recognize features of the depicted characters and compare them to his own experience, but mainly he is invited to look at them like a visitor in a museum would gaze at curious specimens. My intention was that the reader is seeing what I see, which opens up all sorts of individual perspectives, just as photographs are proof of what someone sees but at the same time an evaluation of the world (Sontag 88).

The underlying message is a notion of multicultural diversity: Auckland is a melting pot of people from all sorts of nationalities. I am just another foreigner in a city that is, to a large degree made up of immigrants. Each person has his or her own story to tell about New Zealand, just like me.

In a series of extra drawings (Figures 54–57, p. 52–59) I pushed the concept of mapping the unknown world of New Zealand further. I collected different specimen of New Zealand fish, birds and butterflies as well as architecture (West Auckland shops). I labelled and displayed each figure next to the other, creating an overview that works like a souvenir.

I originally came up with the idea when I browsed through a range of tea towels in a New Zealand souvenir shop – up until then it hadn’t occurred to me how diverse and popular they are. Accordingly, my drawings could also function as real printed tea towels – this reflects yet again the idea of the supertourist. Even though the tea towel drawings haven’t made their way into the graphic novel, they were still a valuable tool for my investigation.

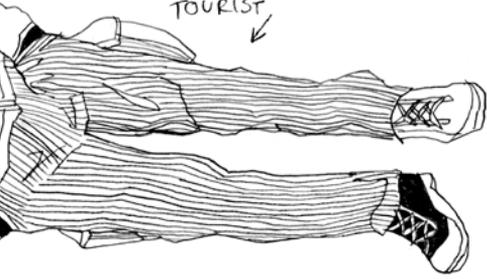


52 *Good Food from New Zealand*
Vintage tea towel. NZ Design reg.
no 8891. 28 January 2013.
Photograph by author.

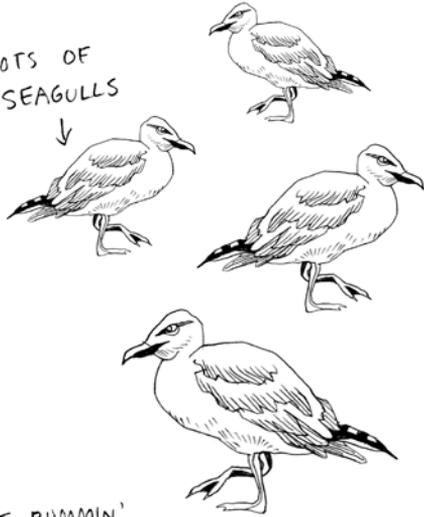
People on K'Rd



GERMAN
TOURIST
↓



LOTS OF
SEAGULLS
↓



HAPPY - JUST - BUMMIN'
AROUND
→



GRAFFITI
↙



ASIAN
KID
↗

West Auckland SHOPS

GREY LYNN,
GREAT NORTH ROAD



PT CHEVALIER,
GREAT NORTH ROAD



PT CHEVALIER ROAD

WESTMERE,
WEST END ROAD



GREY LYNN,
RICHMOND ROAD



PONSONBY,
JERVOIS ROAD

PASADENA,
GREAT NORTH ROAD/
PREMIER AVENUE





PT CHEVALIER,
GREAT NORTH ROAD



NORFOLK
PINE

GREY LYNN,
GREAT NORTH ROAD/
SURREY CRESCENT



GREY LYNN,
GREAT NORTH ROAD

GREY LYNN,
RICHMOND ROAD/
WARNOCK STREET

GREY LYNN,
RICHMOND ROAD



NIKAU PALM

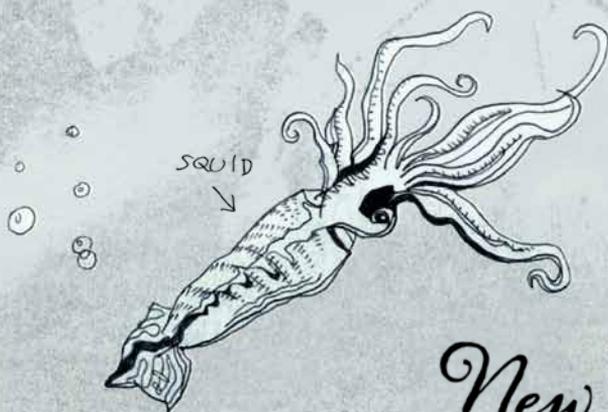
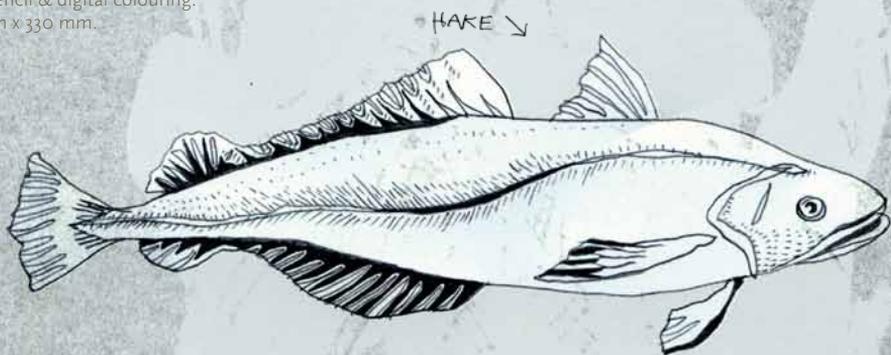


PT CHEVALIER ROAD/
WAKATIPU STREET

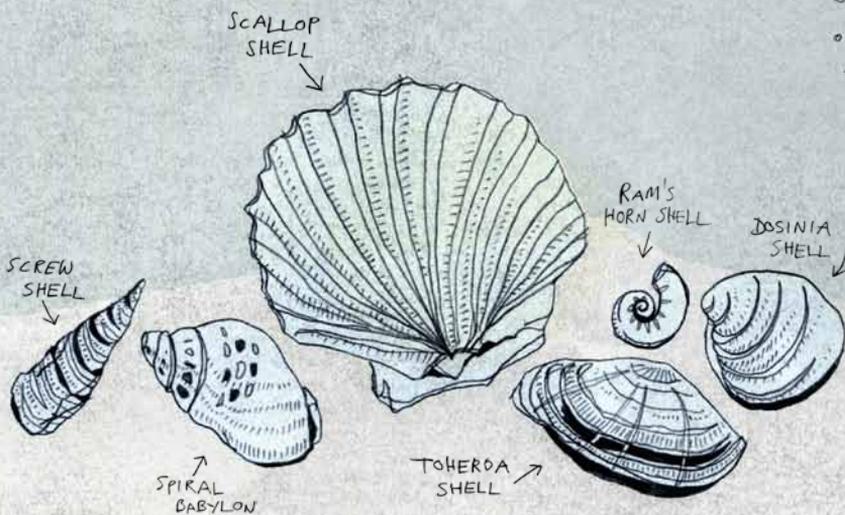
PT CHEVALIER BEACH,
RAYMOND STREET

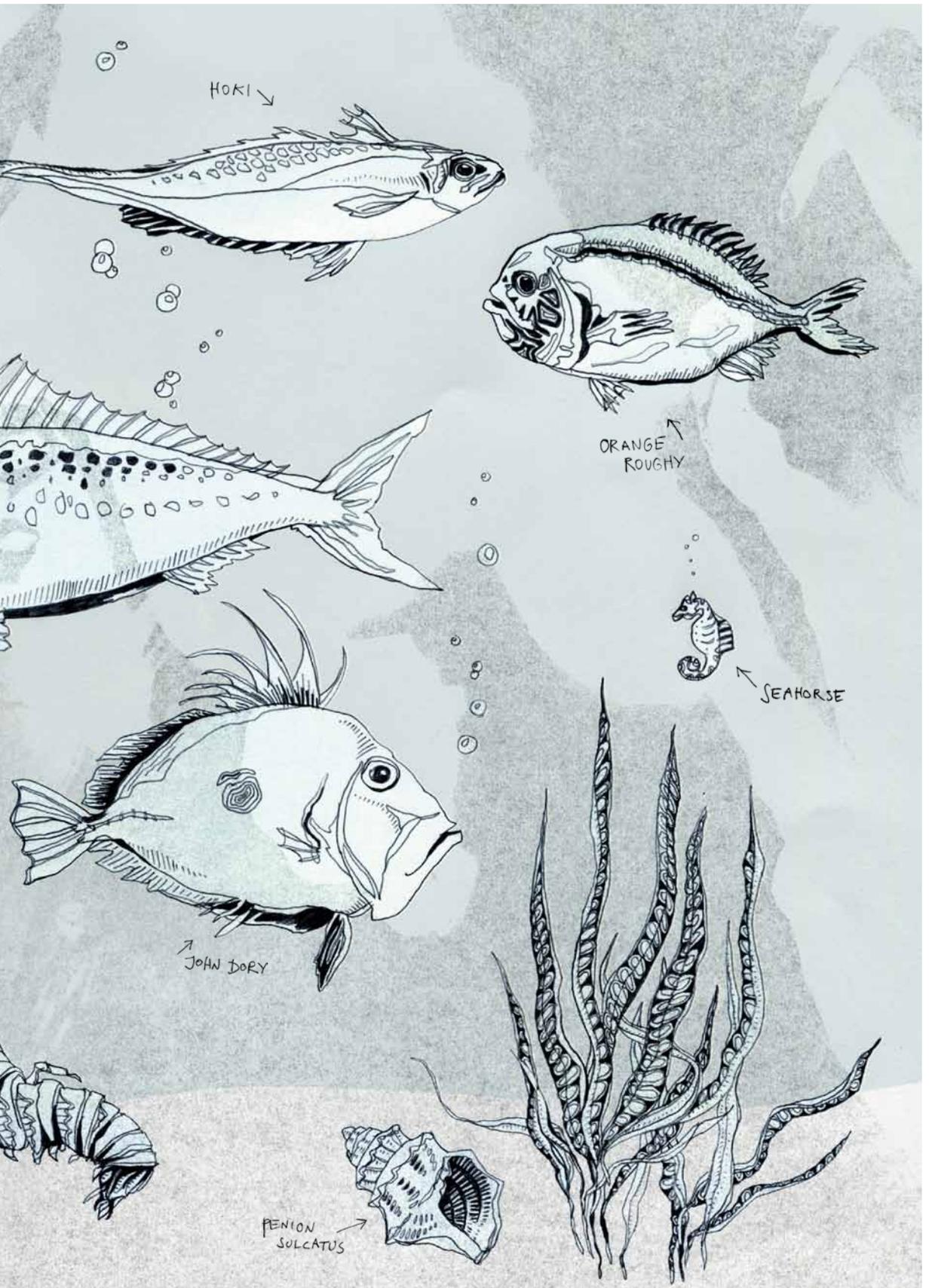
54 Grieben, Theresa.
West Auckland shops.
Tea towel design.
2013. Pencil.
240 mm x 330 mm.

55 Grieben, Theresa.
New Zealand sealive.
Tea towel design.
2013. Pencil & digital colouring.
240 mm x 330 mm.



New Zealand SEALIFE

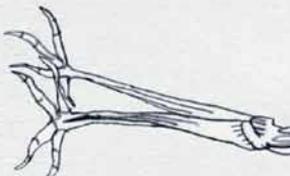




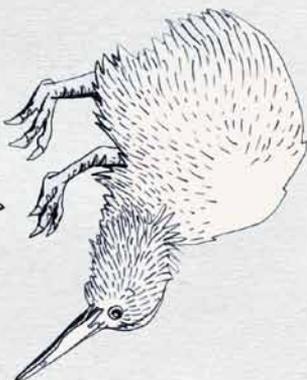
56 Grieben, Theresa.
New Zealand birds.
Tea towel design.
2013. Pencil & digital colouring.
330 mm x 240 mm.

LITTLE →
BLUE PENGUIN

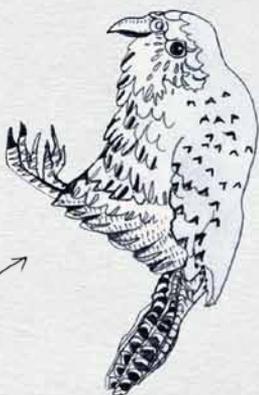
TAKAHÉ →



KIWI →



KAKAPO →



PUKEKO →



KEA →

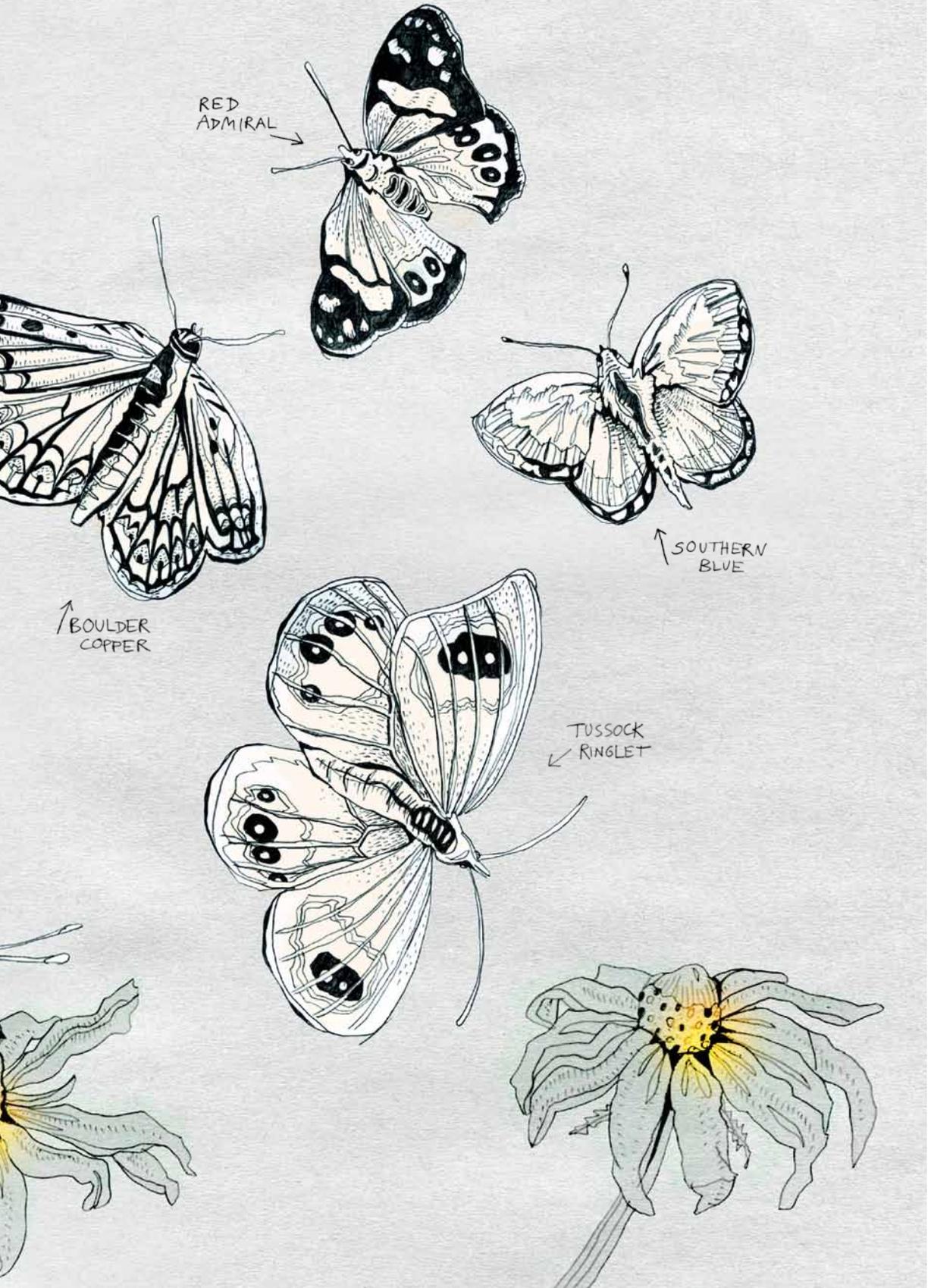


New Zealand BIRDS



New Zealand BUTTERFLIES





RED
ADMIRAL

BOULDER
COPPER

SOUTHERN
BLUE

TUSSOCK
RINGLET

IMPRESSUM

Visual Storytelling and Journeying

- > Printer: MAGENTUR Berlin, Germany
- > Paperstock: Extrasmooth white 150 g/m²,
Extrasmooth warmwhite 150 g/m²,
Sirio Dark Blue 290 g/m²,
Nettuno Bianco Artico 280 g/m².

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www.theresagrieben.com



ABOUT THE AUTHOR

I am an illustrator from Berlin, Germany. Born in 1985 I studied communication design in Halle and Budapest before coming to New Zealand for my Master project: a graphic novel about my experience of living in Auckland for 18 months, the quirks of being a foreigner, my trips around the country and observations about the people I met. After my return from New Zealand I am currently living and working in Berlin.

This thesis demonstrates the development of my graphic novel and investigates chapter by chapter how my travel experience can be turned into a visual narrative that is at once gripping, funny and rich in detail.



154 TePuni, Vicky.
The grass is always greener on the other side.
Theresa on Unitec Campus.
2 November 2012. Photograph.

THIS THESIS EXPLORES HOW MY
EXPERIENCE OF MOVING FROM GERMANY
TO NEW ZEALAND CAN BE TURNED INTO
A GRAPHIC NOVEL. BY USING PANORAMIC
DRAWING, IMAGE SEQUENCE, SPEECH BUBBLES
AND MANY MORE I DEMONSTRATE HOW
NOTIONS OF TRAVELLING, DISPLACEMENT
AND CULTURAL SHIFT CAN BE
EFFECTIVELY CONVEYED WITHIN A VISUAL
NARRATIVE.

