

A Practice-Based Study of
Worldbuilding & Autofiction in Autobiographical Bandes Dessinées

by

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ABSTRACT

This study explored the practice of creating subjective autobiographies through reflective methods and relevant theoretical concerns. Autobiographical *bandes dessinées* (autobioBDs) is a trend in European comics that is characterised by highly imaginative and subjective representations of the autobiographical self. autobioBD stories attempt an emotional truth by depicting the author-artist's authentic reactions to people, places or events.

Autofiction and worldbuilding theory provide a theoretical basis for the study's reflective outcomes. Autofiction is a literary concept used to describe ideas like the autobiographical pact, whereas worldbuilding describes systems of creating and understanding the imaginary worlds found in texts. Together, a lexicon emerges that conceptualises the autobiographical protagonist as a textual self, playing through autobiographical events in a textual world.

By systematically reflecting during engagement with an autobioBD practice, specific insights were generated. A Practice-Based Research (PBR) methodology with reflective methods serves to excavate and engage with previously tacit knowledge of creative practice. This study contributes towards the existing autobioBD scholarship by demonstrating insights against a reflection from the artist-researcher's point of view.

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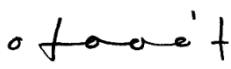
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GLOSSARY OF TERMS

BDs	An abbreviation of <i>bandes dessinées</i> . BDs are comics predominantly shaped by European readership and translates literally from French as “drawn strips” (Groensteen 2009:130).
AutobioBDs	An abbreviation of autobiographical <i>bande dessinée</i> . Coined by comic theorist Ann Miller and Murray Pratt in 2004, “autobioBD” is singular and “autobioBDs” is plural (Miller & Pratt 2004:1).
Autofiction	A concept used to discuss subjective, altered and imagined autobiographies (Miller 2007; Missinne 2019). Coined by writer and literary theorist Serge Doubrovsky in the late 1970s (De Bloois 2007).
Imaginary world	A fictional world that can be immersed in. This term is broad and encompasses other, more specific terms for imaginary worlds (Wolf 2012).
Worldbuilding	A broad academic discipline that includes the practical, ontological and literary perspectives on imaginary worlds (Wolf 2012).
Album	A BD book that contains one or more full stories (Grove 2010).
Author-artist	A person that conceptualises, writes and draws a text. In the context of this study, this term is used to acknowledge that an autobioBD practice consists of one individual that both writes and draws an autobioBD album (Miller 2007).
Text	Any interpretable and thereby decodable work. Used by this study in the semiotic sense, a text is constructed and received in two separate instances; encoded by the author and decoded by the reader (Lotman 1977).
Textual self	A protagonist of an autobiographical or autofictional text (Miller 2007; Struth 2019).
Textual world	A specific term for a fictional world created by a text, used both in the context of worldbuilding theory and autobiography (Ryan 2001; Shen & Xu 2007). In the context of this study, textual worlds always refer to autobiographical textual worlds.
Extratextual self	A synonym for the author-artist of an autobioBD album, emphasising the relationship between the author-artist and their protagonist (Miller 2011).
Autobiographical pact	A shared identity between the author-artist, narrator and protagonist of a text (Berthou 2011). Coined by autobiography scholar Philippe Lejeune (1975) in the 1970s.
Artist-researcher	A term used in practice-based research to refer to the author of an academic work, implying both research activities and the making of artistic artefacts (Cole & Knowles 2007).

CHAPTER ONE: INTRODUCTION

This study endeavours to explore the phenomenon of an author-artist creating autobiographical stories through the depiction of autobiographical fictions and imaginary worlds. Specifically, this study aims to examine the practice of creating autobiographical *bandes dessinées* (autobioBDs)^{1,2}, a distinct vector within comics (Berthou 2011:195).

Within autobioBDs, an author-artist draws fictive stories based on autobiographical experiences (Miller 2007:218). AutobioBD albums are highly subjective and imaginative, as author-artists reconstruct and reimagine their autobiographical stories (Miller 2007:216; Berthou 2011:195; Kunka 2018:60). This study applies a Practice-Based Research (PBR) approach, in order to build knowledge of the practice through its application and its resulting outcomes (Candy 2006:1).

The research discusses my own autobioBD practice and the resulting autobioBD albums, *The inner room* (2020), *Tavi & Hasie* (2020) and *Finaliteite* (2020). The discussion will be structured through specific theoretical concerns. Firstly, a discussion of autofiction will inform autobioBD author-artists' reconstruction of autobiographical experiences (Bode 2019:367). Secondly, worldbuilding³ theory is applied in combination with autofiction to discuss the imaginary worlds within which author-artists reconstruct their autobiographical experiences (Jacobs 2008:60). In summary, this study engages with and reflects on an autobioBD practice, as structured by its characteristics, to explore the creation of imaginary worlds around autobiographical depictions of themselves.⁴

¹ As this study relies heavily on Ann Miller's work to define autobiographical *bandes dessinées*, this study will use her terms; namely "BDs" and "autobioBDs" (Miller & Pratt 2004:1).

² Theorists who use the term "BD" over "comic" also apply French-language conventions to the term. This means that they favour the singular form of a noun and, when writing in French, use an article before the noun in order to imply the general concept, such as "*la BD*" (Crocker 1999:8). As this study is in English, English-language conventions will be followed instead, using the plural "autobioBDs" in the same way that theorists use the word "comics".

³ The term "worldbuilding", as used by this study, is also written as "world-building" or "world building", seemingly interchangeably (Smith 2014.:[sp]).

⁴ This view of an autobioBD, as a partially fictionalised autobiographical account set in an imaginary world, is similar to a recent exhibition at the Johannesburg Art Gallery. The exhibition, called *The art of comics: French bandes dessinées & South African comics in conversation* (2019) and curated by Thierry Groensteen. It explored South Africa's relationship to BDs and identified autobiography and imaginary worlds as key areas of concern, using the terms "personal histories", "autobiography", "new worlds" and "worldbuilding" (The art of... 2019:[sp]).

AutobioBDs are well-defined, and are discussed as a form of multi-modal literature. Ann Miller’s seminal writing on autobioBDs (Miller & Pratt 2004; Miller 2007; Miller & Beaty 2014), Benoit Berthou’s *L’autobiographie: Pour une nouvelle bande dessinée?* (2011)⁵ and books such as Andrew Kunka’s *Autobiographical comics* (2018), Charles Hatfield’s *Alternative comics* (2005) and Elisabeth El Refaie’s *Autobiographical comics: Life writing in pictures* (2012) have documented and advanced autobioBDs on a theoretical level. These texts are introduced in the following section and discussed in Chapter Three.

Briefly, the history of autobioBDs can be understood as a part of the larger history of BDs. AutobioBDs have developed into a central concern in contemporary BDs (Hatfield 2005:x; Groensteen 2007:19; El Refaie 2012:36; Kunka 2018:1). The surge of autobioBD works in the 1990s, cemented autobioBDs’ fictional approach to autobiography (Miller 2007:10; 2007:216). A group of French and Belgian publishers formed in the 1990s to promote “experimental”, “expressive” and often “intensely confessional” works (Kunka 2018:51). The *nouveau réalisme*⁶ BD movement around the 1960s preceded autobioBDs in Europe, aiming to estrange reality (Screech 2004:100; Grove 2010:283). Some of the characteristics of autobioBDs began to emerge during the small press and do-it-yourself BD movements of the 1970s, spurred by these movements’ departure from mainstream BD genres (Kunka 2018:3). AutobioBDs are also heavily influenced by the American underground, or “comix” movement (Miller 2007:217; El Refaie 2012:3). This history is elaborated on in Chapter Three.

This study applies worldbuilding theory specifically to aid in the creation of and discussion of imaginary worlds as represented in autobioBDs. A variety of terminology is used when discussing imaginary worlds, each corresponding to particular disciplines and their primary concerns. Imaginary worlds are an interdisciplinary object of study and each discipline uses terms according to the features of imaginary worlds relevant to the aims of the discipline (Wolf 2012:3).

As stated previously, this study applies a PBR approach in the tradition of creative-production projects; producing artefacts in order to understand and evolve the production of those artefacts (Scrivener 2002:12). In order for a creative-production study to be successful, the response to the phenomenon must be original, be reflective of cultural preoccupations and reveal the relationship between artefacts and the phenomenon (Scrivener 2000:6). Considered within this study, the combination of theories that make up the theoretical

⁵ *Autobiography: Towards a new comic strip?* (2011). Translated from French by the author.

⁶ *New realism*. Translated from French by the author.

component, worldbuilding and autofiction, provide an original approach to autobioBDs. AutobiobDs as a cultural preoccupation is clear in the proliferation of the genre across the world, for the last three decades (Hatfield 2005:x; Groensteen 2007:19; El Refaie 2012:14; Kunka 2018:1). By documenting and discussing the practice of creating autobioBDs, the relationship between the artefacts and phenomenon has been explored.

1.1 Background and context

This section aims to acknowledge the cross-disciplinary nature of investigating an autobioBD practice. As a topic of study, autobioBDs, autofiction and worldbuilding is complicated by theorists writing with a diverse range of motives, using a variety of terms. This section aims to locate key authors and their terminology in relation to this study's aim.

This study participates in the relatively young academic focus on autobioBDs. Serious BD scholarship began around fifty years ago and has historically been rooted in Francophone concerns (McQuillan 2005:13; Miller 2007:67). BDs are distinct from comics as a whole and have their own unique culture of stories, styles and readership (McQuillan 1994:8). The culture of BDs is predominantly read, created and curated by French and Dutch-speaking countries and has extended to the rest of Europe and Africa (Miller 2007:10).⁷

While AutobiobD scholars use different terms, they identify the same key texts and share primary concerns. The terms “autobiobDs”, “autobiocomics” and “autobiographical comics” are used synonymously, with a general focus on the autobioBD author-artist's insertion of themselves into the text (Miller & Pratt 2004:1; Hatfield 2007: 114; Berthou 2011:197; Kunka 2018:64). AutobiobD theorists identify author-artists such as Fabrice Neaud (1986 –), Julie Doucet (1965 –), Edmond Baudoin (1942 –), Christophe Menu (1964 –), David B (1959 –), Lewis Trondheim (1964 –), Justin Green (1945 –), Robert Crumb (1943 –), Art Spiegelman (1948 –) and Marjane Satrapi (1969 –) as the founders of the genre (Miller & Pratt 2004:1; Miller 2007:218; Berthou 2011:196; El Refaie 2012:3; Kunka 2018:51). While AutobiobD scholars discuss the Francophone background of autobioBDs, they prioritise autobioBD's characteristics (Hatfield 2005:26; Miller 2011:235; El Refaie 2012:40; Kunka 2018:51). These characteristics are discussed in Chapter Three.

⁷ It must be conceded that the cultural identity of BDs is complex and interwoven with American comics and graphic novels, Japanese manga and the broader art historical canon (Miller 2007:16, McKinney 2008:4; Screech 2005:100). The scope of this study's historical review of BDs, therefore, has been limited according to which features are salient to the research question and is appropriate to the mini-dissertation format.

AutobioBD theorists use the term “autofiction” to discuss autobioBDs’ propensity for the artful altering of memories in the retelling of personal stories (Miller 2007:216; El Refaie 2012:11; Groensteen 2011:4). AutobioBD scholars refer to Phillipe Lejeune’s (1975:36) “autobiographical pact” to explain and define autofiction, or the divergences of the textual self from the extratextual self (Hatfield 2005:124; Groensteen 2011:98; Miller 2011:17; Kunka 2018:5; Klepper 2019:442). An autobiographical pact is established between the author, narrator and protagonist of a text when they share the same name and identity (Lejeune 1975:15). This is because, when a text is considered to be autofictive, the text blurs the boundaries between the author-artist, protagonist and narrator (De Bloois 2007:5; Shen & Xu 2007:47; Berthou 2011:197; Bode 2019:365).

The idea of autofiction first developed in literary scholarship. In the *Handbook of autobiography/autofiction* (2019), literary theorist Lut Missinne (2019:468) explains that the idea of autofiction developed as a critique against autobiography as infallible “truth”. Coined by writer and literary theorist Serge Doubrovsky in the late 1970s, the term “autofiction” is now used in Visual Art (De Bloois 2007:2). Contemporary uses of the term, argues Missinne (2019:468), indicate the experimental space between fiction and memory that author-artists create to explore themselves.

This study uses the terms “extratextual self” and “textual self” as synonyms for the author-artist and the autobiographical protagonist, respectively. When discussing autobioBDs, Miller (2007:216) conceptualises the author-artist as the autobiographical character’s “extratextual model”. These terms thereby imply a divergence in identity between the author-artist and their representation of themselves in a text, an idea echoed by other autobioBD theorists (Hatfield 2005:124; Groensteen 2011:98; Miller 2011:17; Kunka 2018:5; Klepper 2019:442). This divergence is crucial in contemporary writing on autobiography as analysing autobiography involves both the textual and extratextual worlds (Shen & Xu 2007:46). The extratextual world is the author-artist’s factual reality whereas the textual world refers to the imaginary world constructed within the text.

Although a variety of terms are used for the textual self, this study makes use of Miller’s terminology to draw attention to the way in which the textual reality is modelled on, yet distinct from, the author-artist’s reality. Miller (2011:244) refers to “the extratextual model” and “the drawn character”. Frederik Byrn Køhler’s *Serial Selves: Identity and Representation in Autobiographical Comics* (2019:1) uses terms that focus on the process of drawing the self in multiple panels, referring to “serial selves” and “drawn lives”. In the *Handbook of autobiography/autofiction* (2019), Martin Klepper (2019:442) refers to the autobioBD author-artist’s visual “I-con” as representing their “avatar” in the story. In Hatfield’s (2005:114) terminology, this is the “cartoon self”.

Whilst being associated with literary theory, the logic of worldbuilding theory is applied to a wide range of subdisciplines (Gavins & Lahey 2016:2). The first worldbuilding texts, led by J.R.R. Tolkien's *On fairy-stories* (1947), eventually developed into a "how-to" guide for creative writers (Wolf 2012:6). The 1960s saw imaginary worlds incorporated in philosophical and literary studies, namely Possible Worlds Theory and Text Theory (Wolf 2012:7). Possible Worlds Theory seeks to discuss how engaging with imaginary worlds can generate imagined possibilities (Gavins & Lahey 2016:2). Texts such as *Possible Worlds in Literary Theory* (Ronen 1994), *Heterocosmica: Fiction and Possible Worlds* (Doležel 1998) and *The possible worlds of hypertext fiction* (Bell 2010) lead the Possible Worlds Theory approach and write toward creating models to explore the ontological functions of imaginary worlds (Scott 2016:135). Building on possible world logic, the Text World Theory described in *World building: Discourse in the mind* (Gavins & Lahey 2016) and *Text worlds: representing conceptual space in discourse* (Werth 2000) is concerned with how imaginary worlds communicate complex, subjective and layered stories.

This study's perspective on worldbuilding is informed by worldbuilding from the perspective of the author-artist, Text World Theory and Possible Worlds Theory, and thereby forms part of the contemporary movement in worldbuilding that attempts to amalgamate these previous perspectives (Wolf 2012:6). This study predominantly employs text such as *Possible worlds, artificial intelligence and narrative theory* (Ryan 1991), *World Building: Discourse in the mind* (Gavins & Lahey 2016) and *The Routledge companion to imaginary worlds* (Wolf 2018) that consolidate previous perspectives on worldbuilding.

This study uses the terms "textual world" and "imaginary world", as these terms are used by theorists that synthesise the numerous approaches to worldbuilding (Ryan 1998:128; Gavins & Lahey 2016:1; Langdon 2018:142; Wolf 2018:3). As worldbuilding consists of subdisciplines, there are numerous synonyms for imaginary worlds. An imaginary world, or what can be understood as "the real world of everyday human experience", is referred to as "the subcreated world" or "the secondary world" by practical worldbuilding texts (Wolf 2012:14). Imaginary worlds are described as the "textual actual world" in Text World Theory and the "nonactual possible world" in Possible Worlds Theory (Bridgeman 2005:117; Scott 2016:135).

To frame the research to come, a Venn diagram of theoretical concerns is presented below. The specific theoretical overlaps that inform this study can be seen on the right side of Figure 1. Theory on BDs overlap with autofiction to form theorists' understanding of autobioBDs. Autofiction theories that overlap worldbuilding follow discussions on subjective textual lives. Theory on subjective textual worlds and textual selves are visualised as navy, or a combination of blue and purple. When worldbuilding overlaps with BDs, theorists discuss

how textual worlds are constructed and decoded in BDs. Theory on textual worlds in BDs is visualised as green, or a combination of blue and yellow.

This study applies an understanding of subjective textual worlds and textual selves to autobioBD. This overlap can be seen in the navy, brown and green facets of Figure 1. The creative production component of the research has been shaped by practical tools for worldbuilder and BD author-artists (in overlaps of blue, pink and yellow), as seen on the left side of Figure 1.

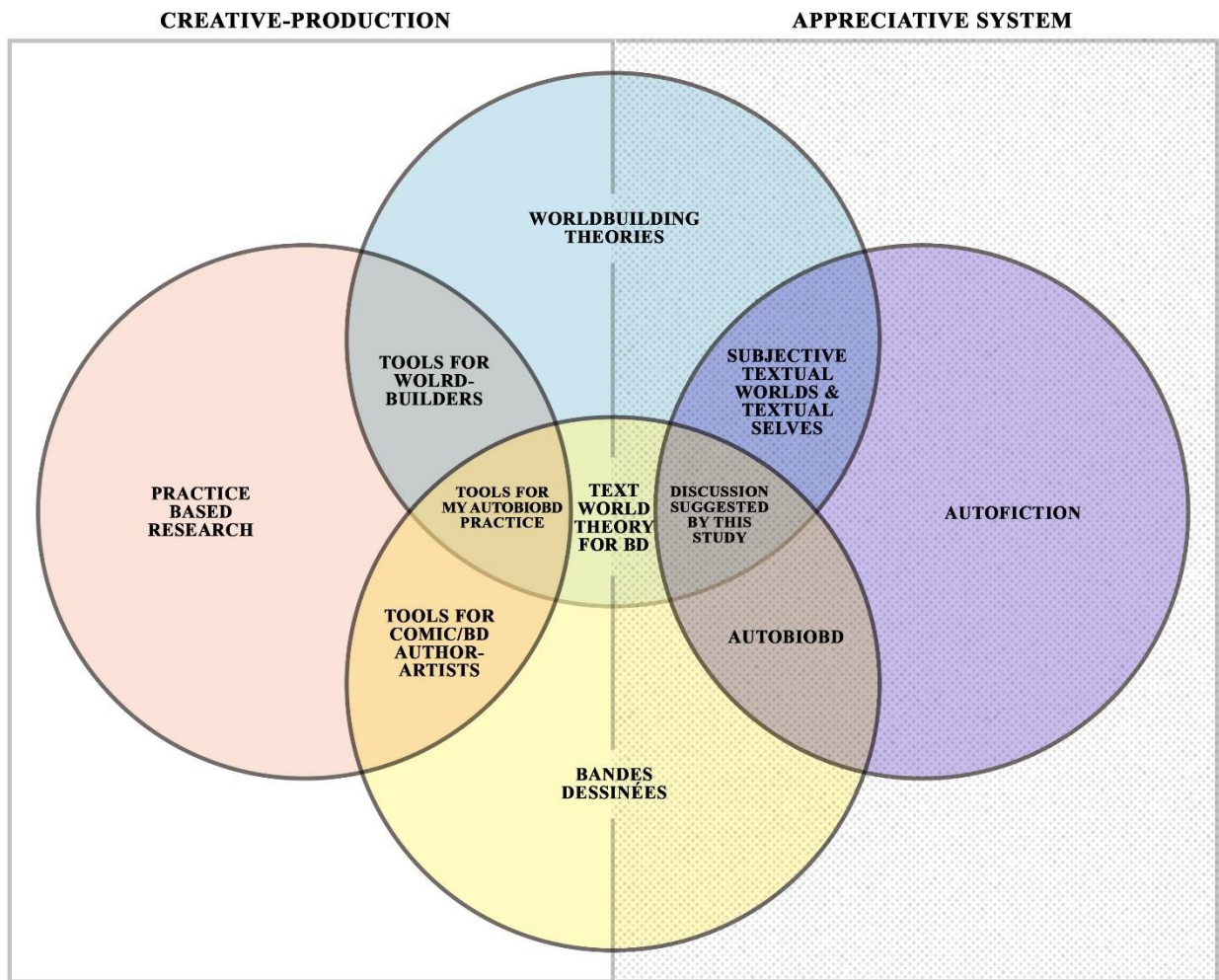


Figure 1: Venn diagram of relevant theoretical concerns, 2020. Provided by the author.

1.2 Aims of the study

This study employs an explorative PBR approach, to provide systematic knowledge about the phenomenon of an author-artist creating autobiographical stories. AutobiobDs albums are produced to be discussed as

products of autofiction and worldbuilding. The researcher's art practice has produced reflective outcomes and autobioBD albums for review and discussion.

1.2.1 Objectives

1. Introduce the scholarly context of the following concepts:

- autobioBDs;
- autofiction and how it applies to autobioBDs;
- worldbuilding and how it applies to autobioBDs.

2. Develop an applicable methodology based on the following concepts:

- Practice-Based Research (PBR);
- reflective methods used during practice;
- a creative-production project report (Scrivener 2000:12).

3. Engage with an autobioBD practice:

- generate a body of creative work that performs the fundamentals of autobioBDs and simultaneously write a creative-production project report, led by theory on reflective practice;
- develop an appropriate text to accompany the body of work.

4. Develop a critical discussion that explores and discusses my autobioBD practice:

- amalgamate theory on autobioBDs, autofiction and worldbuilding into a body of knowledge suited to discuss my autobioBD practice;
- consolidate the findings of my reflective practice.

5. Develop a conclusion:

- synthesise the aforementioned body of knowledge with the reflective data generated by an autobioBD practice to develop a critical and detailed conclusion with awareness of potential future research.

1.3 Research Question

Can the practice of creating autobiographical stories through the depiction of autobiographical fictions and imaginary worlds be opened to theorists and other practitioners through an explorative PBR approach and reflective practice? Specifically, can a reflective perspective, informed by autofiction and worldbuilding theory, contribute to knowledge on autobioBDs at large?

1.4 Ethical considerations

This section considers the study's ethical issues as it pertains to the artist-researcher's values and the artist-researcher's treatment of anyone involved in the research. As this study's data is gathered through personal reflection, the resulting arguments must be understood as inevitably influenced by the artist-researcher's subjective values. When working with participants, the research must consider confidentiality, anonymity, consent and courtesy (Walliman 2011:43).

Within the context of autobiographical texts and PBR, the artist-researcher occasionally draws other's people's likenesses in their autobioBD albums. In the *Handbook of autobiography / autofiction* (2019), Stephen Mansfield (2019:268) writes that an ethical approach to autobiography must consider such aspects as "a subject's right to privacy versus the public's right to know various versions of a life or historical event". During PBR, participants should be provided accurate and comprehensible information about the aims of the study, as well as any possible risks, discomfort or inconveniences (Candy 2000:9). To this end, the completed model release forms can be found in Appendix Two.

1.5 Overview of chapters

This mini-dissertation is structured according to a PBR methodology. The flow of chapters follows Scrivener's (2000:13) creative production project report, to emphasise the process of creative production. As laid out in Figure 2 to follow, Chapter One serves to identify the phenomenon (autobioBD) and introduce the main theoretical concerns (autofiction and worldbuilding). Chapter Two describes the constructivist research paradigm, PBR methodology and specific reflective methods that this study employs. Chapter Three reviews and contextualises the theoretical concerns. The data generated and gathered through disciplined bouts of reflection can be found in Appendix One. Chapter Four reframes the phenomenon and theoretical concerns in response to this data. Chapter Five concludes the study, by reflecting on the phenomenon and the reflective methodology.

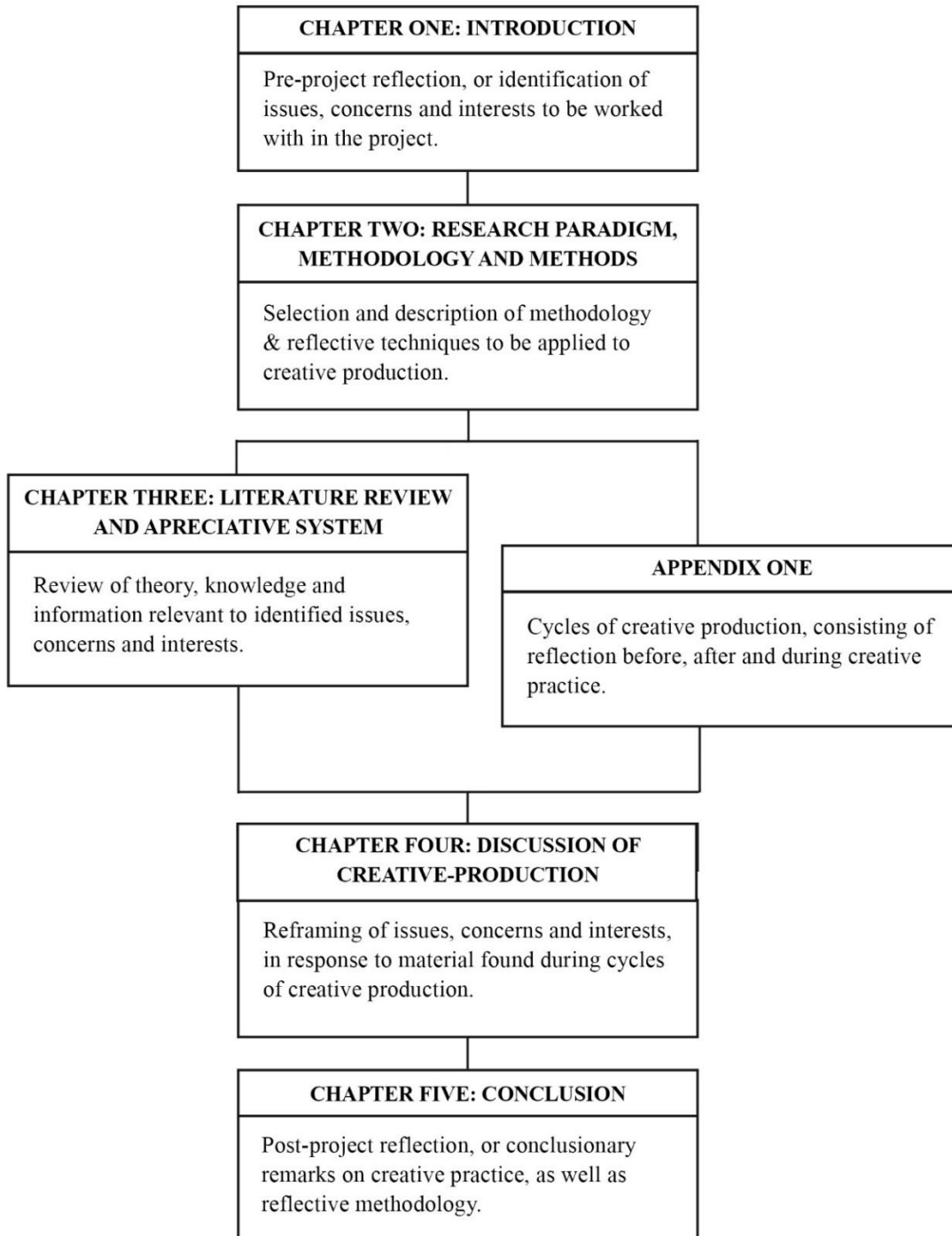


Figure 2: Overview of chapters, as informed by Scrivener's (2000:13) creative-production.

CHAPTER TWO: RESEARCH PARADIGM, METHODOLOGY AND METHODS

This chapter describes the constructivist research paradigm, PBR methodology and reflective methods that are applied in this study. These fields are contextualised both in the broader field of research and its application. The section on the study's research paradigm locates the study in a larger movement in research toward a subjective view of knowledge creation. The section on a PBR methodology acknowledges the broader context of action research and arts-based research. The section on reflective methods describes how reflective data is generated and structured.

While a PBR methodology in the arts can take many forms, this study's approach to PBR is motivated by the practical application of reflective techniques. The broader complexity of the PBR field in artistic research is described in texts such as *Artists with PhDs* (Elkins 2014), *Artist Scholar: Reflections on writing and research*. (Daichendt 2011) or *The debate on research in the arts* (Borgdoff 2006).

2.1 Constructivist research paradigm

This study explores autobioBDs in a qualitative manner, as informed by a constructivist research paradigm. To work within a constructivist research paradigm is to turn away from positivist assumptions that research may bear down on “immutable natural laws and mechanisms” (Guba & Lincoln 1994:109). A constructivist research paradigm regards knowledge as being produced through the interaction between the researcher and the topic at hand and “assumes multiple, apprehendable and sometimes conflicting social realities that are the products of human intellects” (Guba & Lincoln 1994:111).

A constructivist view emphasises the value of subjective notions of experiences and circumstances (Leavy 2017:13). Within a constructivist paradigm, subjective reports are an important mechanism for the “transfer of knowledge from one setting to another” (Guba & Lincoln 2017:114). In this case, knowledge is transferred from the setting of a practitioner engaging with autobioBDs to that of an academic format. While autobioBDs are in the process of being defined in recent years, to the knowledge of this study, no academic studies exist that create, reflect on and examine autobioBDs from the subjective view of the autobioBD practitioner.

Subsidiary to working within a constructivist research paradigm, this study aims to explore and describe my autobioBD practice. Exploratory research aims to generate new insights and address gaps in previously under-researched phenomena. Descriptive research obtains information about a phenomenon from the perspective of those engaging with the phenomenon (Leavy 2017:5).

The descriptive function of the research relies on methods that systematically measure and observe (Dulock 1993:157). In the context of this study, the reflective methods compile and extract insights from an autobioBD practice. Previously held constructions on autobioBDs are then explored through reviewing the autobioBD albums, the reflective data and the artefacts themselves. The exploration is informed by worldbuilding theory and ideas on autofiction, in order to synthesise and develop a critical, detailed and comprehensive conclusion.

2.2 Practice-Based Research

This study designs its research methodology and methods according to PBR conventions. Research design considers the kind of data gathered and how it pertains to the research question (Kirshenblatt-Gimblett 2006:16). This study's research question specifically seeks to answer to autobioBDs' characteristics as a creative practice and thereby employs PBR to gather, structure and synthesise data on an autobioBD practice.

PBR belongs to the larger context of arts-based research, which researchers are still in the process of precisely defining (Taylor, Wilder & Helms 2007:8). James Haywood Rolling, in his broad analysis of arts-based research and its implications for education, suggests that a precise definition is ineffective in characterising this expanding field of study. Despite the diversity of approaches to arts-based research, Rolling claims that the various branches all attempt to provide alternatives to traditional research methods (2012:103). Many other theorists echo the idea that arts-based research challenges traditional assumptions about research (Deleuze & Guattari 1983:70; Barone 2006:5; Cahnmann-Taylor 2008:4).

Artistic practice has recently become a primary concern in PBR (Skains 2018:82). "Arts-based", "studio-based", "practice-centered", "practice-led" and "practice-based" research have all been used synonymously by PBR theorists (Skains 2018:83). Of these terms, arts-based research appears to be used most broadly, in reference to a discipline that continuously excavates "the processes, products, proclivities, and contexts that support [artistic practice]" within the academic context (Sullivan 2005:84). Theorists such as Gaylene Perry (2008), Robyn Stewart (2006), Michael Biggs & Henrik Karlsson (2011), J. Gary Knowles & Ardra L. Cole (2012), Hazel Smith & Robert T. Dean (2019) and Graeme Sullivan (2005) all share a focus on scholarly knowledge produced by creative practice.

A PBR approach to artistic practice fundamentally includes the creation of original artefacts alongside a written thesis (Biggs 2000:2; Candy 2011a:33; Candy & Edmonds 2018:64). Artefacts are not simply created as objects in themselves, but in order to study, explore, understand, communicate, justify and enhance creative practice for the artist-researcher and others (Frayling 1997:13; Scrivener 2002:12;

Borgdorff 2011:46; Candy 2011a:33; Johnson 2011:144). To incorporate creative artefacts into a research environment further stimulates creativity and generates ideas in the art practice (Candy 2011a:57).

Linda Candy is the first to distinguish between practice-led research and PBR (Skains 2018:83). PBR is specifically used to indicate the inclusion of the products of said artistic practice as research outcomes. Conversely, practice-led research may be conducted without including a creative product (Candy 2006:1). Allegedly, this distinction is often more ambiguous when applied (Skains 2018:83). Candy and her collaborators' books and articles understand PBR as distinct from other branches of arts-based research (Candy 2006, 2011a, 2011b, 2019, 2020; Candy Amitani & Bilda 2006; Candy & Edmonds 2011a, 2011b, 2018).

In both practice-led research and PBR, artist-researchers work reflectively to provide systematic knowledge of how they engage with their practice (Candy 2011a:33). Candy states that “[c]reative practice is a learning process and reflection is a mechanism for learning through practice” (2020:252). Candy’s work on reflective practice culminates in her most recent book; *The creative reflective practitioner* (2020) a study of reflexivity in arts-based research, supported by a series of interviews with artist-researchers. In the light of the interviews, Candy (2020:251) suspects that reflexivity may correlate with greater creativity and possibly provide an avenue to develop new skills in a variety of fields.

Candy’s reflective approach builds on ideas expressed in Donald Schön’s *The reflective practitioner* (1983) (Candy 2011a:41; Candy 2011b:4). Using philosopher John Dewey’s ideas on reflection and thinking through experience, Schön proposed a crucial relationship between reflection and the development of practitioner knowledge (Candy 2011b:37). According to Candy (2011a:41), creating an artefact during research activates “thinking-in-action” and is similar to Schön’s idea of “reflection-in-action”. This refers to heightened sensitivity to one’s actions during the creation of an artefact, which prompts the practitioner to document their experiences (Schön 1983:56).

In *The reflective practitioner* (1983), Schön makes a case for the urgency of studying processes instead of merely outcomes. Schön argues that positivist assumptions around scientific thought has rendered professional knowledge impenetrable to those outside of a specific professional paradigm (Schön 1983:20). These ideas also developed in tandem with major changes in scientific thought in the 1980s. Schön (1983:49) describes a public swell of interest in tacit knowledge and urges researchers to reconsider the role of practice:

Among philosophers of science no one wants any longer to be called a Positivist, and there is a rebirth of interest in the ancient topics of craft, artistry, and myth [...]. Let us search

[...] for an epistemology of practice implicit in the artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness, and value conflict.

Schön developed this methodology to enable researchers to engage with their intuitive process by strategically reflecting while in the act of problem-solving (Schön 1983:49). Upon studying a variety of professions, Schön (1983:5) argued that professionals are constantly depending on “tacit recognitions, judgements and skilful performances” to fulfil their tasks. These skilful performances often transcend any research-based theories. This is referred to as “tacit knowing-in-action”.⁸ In an arts-based context, the constant reflection during the creation of artefacts allows the artist-researcher to begin to excavate and engage with their tacit knowing (Candy 2011a:40).

The generation of artistic work thereby becomes a research activity in itself and the body of work produced through an autoethnographic practice supports claims of originality and contributes to the practice at large (Scrivener 2000:3; Candy 2006:1). In support of the inclusion of the artefact in PBR, Candy (2011a:42) maintains that the artefact embodies multiple subjective interpretations. She argues that the subjective meanings of the artefact affect the perception of the research, and the research, conversely, affects the artefact.

The role of creative artefacts is still debated in the PBR discourse, however (Candy 2011b:9). In *The art object does not embody a form of knowledge* (2002), art educator Stephen Scrivener (2002:2) warns that it is at the expense of art’s subjective value when artefacts primarily function as “servant[s] of the knowledge acquisition enterprise”. Instead of justifying the artefact as a form of knowledge, Scrivener (2002:12) suggests that art objects must assist in accomplishing clearly defined research goals.

In summary, this section situates PBR in the still-developing context of arts-based research, specifically as a discipline that includes the creation of creative artefacts alongside research. Reflective, artistic practice aims to identify and engage with the artist-researcher’s knowing-in-action, or skilful decisions that transcend theoretical frameworks. This study prioritises Candy’s work on reflexivity in arts-based research, which builds on Schön’s seminal *The reflective practitioner* (1983). The creative artefact, while disputed as an embodiment of knowledge, will be understood to both affect the research and be affected by the research produced here.

⁸ Scientist and philosopher Michael Polanyi coined the term “tacit knowing” in *The tacit dimension* (1966), referring to knowledge that one is partly unconscious of and unable to articulate (1966:4).

2.3 Reflection-in-action and -practice and reflection-on-action and -practice

This study integrates Scrivener's (2000:12) creative-production project report into the format of the mini-dissertation and creative practice. As is the case with PBR studies, this study has customised and designed the methodology to suit the project's needs (Candy 2011a:43).

Scrivener's (2000:12) creative-production project report requires an evaluative framework of theoretical concerns to contextualise the reflective data and the report. Scrivener (2000:12) calls the sum of these theoretical concerns an "appreciative system"⁹ and this system shapes the reflective data to be comprehensible to others, in order to substantiate the analysis (Scrivener 2000:13). In relevance to this study, the literature review in Chapter Two acts as the appreciative system, whereas the reflective data is captured in Appendix One.

This study observes and collects reflective data through two reflective methods; reflection-in-action and -practice (RIAP) and reflection-on-action and -practice (ROAP). Scrivener first described these methods in *Reflection in and on action and practice in creative-production doctoral projects in art and design* (2000). Building on Schön's ideas in *The reflective practitioner* (1983), Scrivener developed these methods to reflect on practice as a whole instead of specific moments of problem-solving (Gray 2014:67).

In his PHD dissertation, Andrew Lee Gray theorises that Scrivener's expansion of Schön is successful and appropriate by referring to Schön's use of Dewey's ideas. Gray (2011:158) argues that Scrivener's view of reflexivity in art adheres to Dewey's *Art as experience* (1934) and another text that builds on Dewey's work, Mark Johnson's *Embodied knowing through art* (2010). Both Dewey (1934:35) and Johnson (2010:142) keep visual art distinct from other traditional forms of research, in order to ensure a visual art practice is successfully investigated. Their rationale focuses on art's "unifying qualities", meaning it rather "presents or enacts" qualities, as opposed to solving and explaining them. Scrivener thus develops Schön's ideas into tools that allow artist-researchers to investigate and explore their artistic practice (Gray 2014:67).

Schön's reflective practice methodology can be used to describe, systematise and reflect on creative-production. Scrivener's (2000:12) RIAP and ROAP generate a creative-production project report; a specific structure that orders the reflective data. Whereas RIAP happens during practice, ROAP evaluates a situation

⁹ See Figure 1 and Figure 2.

after it has taken place (Candy 2020:18). RIAP is thereby prompted by the artist-researcher’s reaction to outcomes while working, whereas ROAP is a disciplined summary of the experience (Scrivener 2000:10).

According to Scrivener’s (2000:9) lexicon, the artist-researcher engages in numerous cycles of RIAP, framed by overarching cycles of ROAP. Reflection is cyclical in that it begins from the superficial, initial understanding of the event, analyses the event and then returns to the initial understanding with more complexity (Gibbs 1988:49). As depicted in Figure 3 below, creative practice is divided into reflective work episodes (Scrivener 2000:12). A work episode contains cycles of reflection during action, which bring about certain outcomes. When creative practice is suspended or completed, the artist-researcher must reflect on the culminated set of outcomes and the project as a whole.

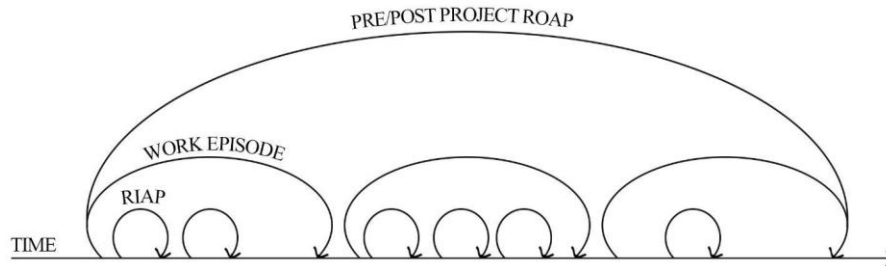


Figure 3: Cycles of RIAP and ROAP, derived from Scrivener’s (2000:10) reflective methods.

RIAP is triggered by an outcome, in the context of the particular objectives of the work episode. The outcome is either “undesirable” or “desirable or neutral”, and the artist-researcher reacts to outcomes either with “surprise” or “no surprise” (Schön 1983:153). This creates four possible departure points for an individual instance of RIAP, pictured in Figure 4 & 5.¹⁰ When surprised, the artist-researcher encounters an opportunity to learn, take a new direction, reject previous approaches or rethink established approaches (Candy 2020:67). The artist-researcher must then reflect on the outcome, the actions that led to the outcome, as well as the intuitive knowledge that guided the action (Schön 1983:56). In other words, the artist-researcher momentarily removes themselves from action and becomes highly mindful of past actions and

¹⁰ Scrivener suggests that, concerning Schön’s four type schema, only type one and four (a surprising undesirable outcome and an unsurprising undesirable outcome) necessitates RIAP, as an obligation to help other practitioners avoid undesirable outcomes. Type two (surprisingly desirable to neutral outcomes) also refutes the theory of action at hand, but Scrivener states that there is no obligation here (Scrivener 2000:12).

outcomes (Scrivener 2000:9). This makes constant reflection a discipline rather than an impetus for change (Scrivener 2000:10).¹¹

	Consequences in relation to intention	Desirability of all perceived consequences, intended or unintended
1.	Surprise	Undesirable
2.	Surprise	Desirable or neutral
3.	No Surprise	Desirable or neutral
4.	No Surprise	Undesirable

Figure 4: Schön’s (1983:153) schema to measure level of surprise during problem-solving.

The meticulous documentation of reflection has become a leading strategy under artist-researchers working with PBR. Logbooks must be appropriate to the project and may take the form of diaries, weblogs and handwritten records. Logbooks enable artist-researchers to simultaneously record and respond to their intuitions, even as they are faced with the developing challenges that their research generates (Candy 2020:241). During practice, the artist-researcher reflects on the nature of the surprise, the actions taken and the associated tacit and implicit knowledge (Gray 2014:76).¹² Once removed from practice, the documentation provides an opportunity for deeper reflection (Candy 2020:241). My reflective logs, found in Appendix One, has created a visual shorthand of these four departure points, as seen in Figure 5 below. These smiley faces capture the emotional reaction described by Schön.

¹¹ Establishing a reflective habit in practice can additionally benefit practice by increasing self-awareness in the practitioner and developing the practitioner’s emotional intelligence and relationships with their peers (Candy 2020:11).

¹² Seminal author on reflexivity, Graham Gibbs (1988:49) provides the basis for reflection. Gibbs describes a singular cycle of reflection as moving through description of the event, the feelings attached to the event, an evaluation of the positive and negative experiences of the event before analysing, concluding and planning for a similar event.

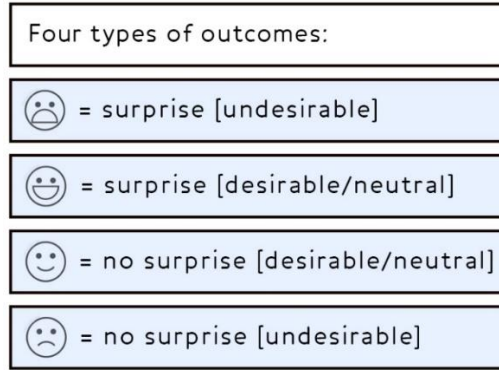


Figure 5: Schön's (1983:153) schema visualised in my reflective logs as smiley faces.

This study makes use of customised, hand-written reflective logs that are appropriate to the many hours spent drawing autobioBDs on paper. An example of one of these reflective logs can be seen in Figure 5. The individual album receives a number, a working title and the date that the album was commenced with. The beginning and end of work episodes are defined by a specific set of objectives. Work episodes are measured and dated. These objectives are listed numerically. During the work, outcomes are listed and classified according to Schön's four type schema (seen in Figures 4 & 5), with ample space for note taking. After the completion of a work episode, the instances of RIAP are then reflected upon in a paragraph of ROAP.

STORY: #		BEGUN:		WORKING TITLE:	
WORK EPISODE: #		BEGUN:		ENDED:	RECORD OF WORK:
OBJECTIVES OF WORK EPISODE:					NOTES:
1.					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
2.					
REFLECTION ON WORK EPISODE (ROAP):					
Four types of outcomes: 😞 = surprise [undesirable] 😊 = surprise [desirable/neutral] 😐 = no surprise [desirable/neutral] 😄 = no surprise [undesirable]					

Figure 6: Blank reflective log. Provided by the author.

The reflective data serves as evidence to any subsequent claims made about creative practice (Scrivener 2000:11). Chapter 3 provides a background of the relevant theory and concepts that support the study, also known as the appreciative system. In other words, this study has ascribed value to various ideas found in

worldbuilding theory and discussions of autofiction. New issues emerge from the reflective data, and merit a “reappraisal of appreciative systems” (Scrivener 2000:1).¹³

In summary, this chapter has selected the relevant reflective methods, while acknowledging the larger research context. A PBR approach subscribes to constructivist tenets in research, such as the view that knowledge is constructed during the exchange between the researcher and the research (Guba & Lincoln 1994:111). PBR in creative production is well-defined and this study combines ideas by Candy (2020), Schön (1983) and Scrivener (2000) on systematic reflection during practice.

Scrivener’s (2000:12) creative-production project report has been elaborated on and applied to an autobioBD practice. Systematic reflection during practice is positioned to allow the artist-researcher to identify outcomes that may contain previously tacit insights (Candy 2020:17). Cycles of reflection, specifically RIAP and ROAP, are positioned to be conducted and captured in customised logs. Finally, the cycles of reflection are contextualised according to theoretical concerns, known as an appreciative system (Scrivener 2000:12).

¹³ Scrivener’s use of the term “appreciative system” implies a constructivist approach to theory, as the term is associated with tolerance towards ambiguity and reconciliation of the “human”, subjective element in knowledge creation (Vickers 1983:43).

CHAPTER THREE: LITERATURE REVIEW AND APPRECIATIVE SYSTEM

The aim of this chapter is to construct Scrivener's (2000:12) aforementioned appreciative system by identifying key concepts in the relevant theoretical concerns. Firstly, this chapter provides a brief overview of the history of autobioBDs and the key ideas found in scholarship on autobioBDs, autofiction and worldbuilding. Secondly, this chapter puts forth this study's views on textual worlds and textual selves in autobioBDs by utilising relevant points of overlap between autobioBDs, autofiction and worldbuilding.

This chapter demonstrates that the separate theoretical concerns are able to amalgamate into a coherent lexicon that describes and explores autobioBDs. AutobiobD and worldbuilding theorists are both interested in the relationship between textual reality and the extratextual reality it is modelled upon (Ryan 1991:48; Miller 2011:242). While autobioBD scholars look at the relationship between the author-artist and their work (as well as the possibility of embodiment, autobioBDs visual nature, memory and subjectivity), worldbuilding theorists look at the relationship between the textual world and extratextual world to discuss the immersive nature of fiction (Scott 2016:136; Klepper 2019:441).

3.1 A short history of autobioBDs

Some of autobioBDs' characteristics can be understood as having developed from certain historic trends and discussing these historic trends may add nuance to this study's definition of autobioBDs. Firstly, autobioBD albums' tendency to visualise the psychological, irrational and symbolic experience of the author-artist may be argued to stem from BD movements of the 1930s and 1960s. Secondly, autobioBD albums' experimental and confessional tendency may be argued to stem from alternative comix and changing trends in BD publishing since the 1960s.

The tendency in autobioBD to combine realistic and referential storytelling and drawing with irrational, psychologically-rich images first appeared in BDs as early as the 1930s. Author-artists Hergé (1907 – 1983) and Edgar P. Jacobs (1904 – 1987) imbued their drawings with irrational and dream-like scenes, similar to surrealist painters such as René Magritte (1898 – 1967) and Paul Delvaux (1897 – 1994) (Miller 2007:20). The *nouveau réalisme* BD movement in the 1950s and 60s further blurred the boundaries between characters' psychological states and external reality. Matthew Screech (2005:103) argues that the *nouveaux réalistes* aimed to undermine the rational and chronological stories, heroic characters and optimism of the albums that were mainstream during this time. Instead, Francophone author-artists such as Chantal

Montellier (1947 –), Jean “Moebius” Giraud (1938 – 2012), Jacques Tardi (1946 –) and Jean Teulé (1998 –) emphasised their characters’ irrational mental realities (Screech 2005:104).¹⁴

When used in reference to autobioBDs, the terms “surrealism” or “*nouveau réalisme*” can be argued to point to the simultaneous combination of referentiality and imagination in drawing. Specifically, surreal autobioBDs visualise the author-artist’s interior reality in the autobioBD album. André Breton’s second *Surrealist manifesto* (1934:4) describes surrealist values as confronting the “interior reality” with the “external reality”. Similar to Miller’s (2007:20) abovementioned reference to the surrealist painters of the 1920s and 30s to describe early surrealist BDs, Screech (2005:112) refers to the *Surrealist manifesto* (1934) to associate the *nouveau réalisme* BD movement with surrealist values.

AutobioBD theorists agree that autobioBD’s confessional nature, adult readership and experimental approach resulted from the anti-authoritarian sentiments cultivated during the 1960s in Europe and America (Hatfield 2005:129; Miller 2007:21; El Refaie 2012:31). Laurence Grove (2010:261) claims that the socio-political dissidence of the European student movements and the American “hippy generation” in the 1960s both employed BDs as expressions of subversions against the mainstream and governmental censorship. Together with shifts in the BD industry, the alternative pamphlets and zines during this time are described as causing a lasting shift in BD culture (Michallat 2007:289; Castaldi 2010:7). The BDs that emerged from this shift experimented with style and content, as well as aimed at adults and highly critical towards the established status quo (Horn 1991:22).

The variety of author-artists divulging their interior reality in autobioBD albums, what Miller (2011:257) refers to as “radical intimacy”, can be understood as a result of alternative publishing. These strategies broke down the barriers to entry into creating autobioBD albums (Jacobs 2008:73). New publishing formats and strategies emerged around the 1960s, following a wave of BD author-artists leaving traditional publishers to pursue their own projects (Michallat 2007:290). A number of independent presses were established around the 1990s to publish a surge of autobioBD works (Miller 2007:54). Notable independent presses *L’Association* and *Ego comme X* brought previously unexplored spheres of life to the autobioBD genre in France, while *Drawn & Quarterly* was simultaneously established in Toronto (Miller & Pratt 2004:2).

¹⁴ Miller (2006:545) states that *nouveau réalisme* is a more challenging and debated term than is indicated in Screech’s work on this movement in BDs, even whilst supporting Screech’s approach.

3.2 Autofiction in autobioBDs

AutobioBDs, when scaled down to their fundamental characteristics, consist of autofictive stories that prioritise a so-called “emotional truth” above factual correctness (Kunka 2018:3). This section posits that autobioBDs are occupied with memory and truth, depicting a subjective, multifarious view of the self and the author-artist’s life is often read as part of the larger context around the album itself.

AutobioBD albums are described as a surreal collage of childhood memories, stories of real events, dreams and impressions (Berthou 2011:195). Hatfield (2005:128) argues that, in his words, “surreal” and “expressionistic” approaches to autobioBD stories may serve to achieve emotional authenticity. Similarly, Elisabeth El Rifaie (2012:137) describes a “visual authenticity” that the autobioBD author-artist establishes through the use of visual symbols and drawing style. By including strange, unreal and symbolic images, a story may “offer readers a frank account of the limitations of memory and the possibility of error” (El Rifaie 2012:166). The visual symbols and drawing style may also convey the author-artist’s attitude to what is being represented (Miller 2006:123).

Autofiction in autobioBDs specifically function in depicting the author-artist’s psychological experience as opposed to the historical or biographical self (Miller 2007:216). The author-artist therefore has the protagonist relive memories while allowing feelings and fantasies to distort it (Miller 2007:219). This strategy that can be understood as oscillation between memory and fantasy. In other words, autobioBD stories are remembered but also constructed, blending “memory and artifice” (Hatfield 2005:114). AutobioBD scholar Mounir Laouyen (cited by Miller 2007:216) regards memory and fantasy as becoming confused when autobioBD author-artists reflect on repressed events, further demonstrating how fantasy especially affects emotive reactions to autobiographical events.

AutobioBDs reject a static, single interpretation of the self. It depicts the multi-faceted, erratic self that allows for repressed memories and desires (Miller 2006:216). Hatfield argues that identity in autobioBDs are especially fluid in relation to other genres of autobiography. He writes: “The syntax of comics—specifically, its reliance on visual substitution to suggest continuity—puts the lie to the notion of an unchanging, undivided self, for in the breakdowns of comics we see the self (in action over a span of time) represented by multiple selves” (Hatfield 2005:126).

The act of drawing an autobioBD album further imbues it with subjectivity. Hatfield argues that autobiography necessitates a level of “exaggeration, distortion and omission” and, in autobioBDs, these tendencies are amplified (2005:114). When drawing, the author’s strengths and weaknesses manifest as a unique sense of character. This means that the artist’s process of overcoming their own drawing deficiencies

become unique stylistic elements (Lord 2005:30). A layer of individuality results from author-artists' idiosyncratic drawing "style" (Kunka 2018:60).

AutobioBD stories are read in the context of the album's cover, blurb and foreword "*autour du texte*", or around the text (Genette 1997:4). According to Lejeune (1975:15), the autobiographical pact spills out of the text itself and into the paratext and metatextual commentary. The text, paratext and metatextual commentary are read in a general autobiographic environment, or what Lejeune (1975:41) refers to as "*espace autobiographique*" (translated as autobiographic space). In the case of autobioBDs, the paratext could include the author-artist's name on the cover, introductions or epilogues, blurbs and any other external information on author-artists and their extratextual reality.

3.3 Worldbuilding

An imaginary or textual world fundamentally describes how characters in a text experience their environment, instead of only where they are located (Wolf 2012:25). This section posits that textual worlds are deeply related to the extratextual world and that worldbuilding, as an act, consists of imagining attributes of that world.

Textual experiences are inherently dependant on extratextual experiences. Text World Theory is highly mindful of the fact that any textual world is modelled on the author-artist's world (Stockwell 2016:151). Text World Theory further acknowledges that language, and therefore a textual world, is fundamentally constructed through a socio-cultural context (Gavins & Lahey 2016:3). As seminal worldbuilding author Marie-Laure Ryan (1991:48) explains: "The pragmatic purpose of counterfactuals is not to create alternate possible worlds for their own sake, but to make a point about [the actual world]".

Textual worlds can be mapped in relationship to one another, similar to a universe. Textual worlds can function similarly to "semantic models shaped like a universe, that is, like a system of worlds" (Ryan 1991:16). This concept was developed in Possible Worlds Theory in response to Enlightenment thinker Gottfried Leibniz's ideas on an infinite number of possible worlds existing in the mind of God (Ryan 1991:16).

When building worlds, the author imagines an environment with coherent qualities that may affect anything from their world's geography, its gravitational pull or its fauna and flora (Cook 2012:13). Additionally, worldbuilding may include the imaginary world's socio-political workings, such as "money, clothing, territorial boundaries, tribal customs, building materials, imports and exports, transportation, sex [and] food ..." (Wendig 2013:[sp]). Often, an imaginary world becomes a character in its own right, and as the

protagonist reacts to the world, the author-artist develops both the character and the world simultaneously (Genesse 2012:59). When successful, these worlds “feel natural” and logical, meaning its many facets are in harmony with one another (Hergenrader 2019:10).

3.4 Textual selves and textual worlds

This section puts forth this study’s views on textual worlds and textual selves in autobioBDs. It is informed by theory on autobioBDs, autofiction and worldbuilding, extratextual and textual realities, the role of memory and fantasy and the textual self.

This study conceptualises the relationship that an autobioBD author-artist has to their practice as extratextual and textual realities¹⁵. In the *Handbook of autobiography/autofiction*, literary theorist Frauke Bode (2019:364) proposes that all autobiography and autofiction alternate between extratextual reference and textual worldbuilding. AutobioBDs thereby inherently work with two sets of world “rules”: firstly with the inherent rules of the extratextual world and, secondly with the constructed rules of the textual world (Miller 2004:3).

In parallel to a textual reality and an extratextual reality, worldbuilding in autobioBDs negotiates between the remembered world and the imaginary world. The extratextual content can therefore be conceptualised as a set of memories, whereas the textual content is a set of fantasies written and drawn around those memories. As visualised in Figure 7 below, the author-artist, or extratextual self, lives out a particular story, reconstructing events in the extratextual world. The protagonist, or textual self, relives the story, modelled after the extratextual world. The textual self and the extratextual world is created and drawn by the extratextual self and can be created and drawn many times over, in different works.

¹⁵ This study uses the term “reality” to group together the self and the world, whether textual or extratextual. The use of the term “reality” in worldbuilding can be used in reference to the extratextual world or broader philosophical questions (Ryan 1991:16; Wolf 2012:23).

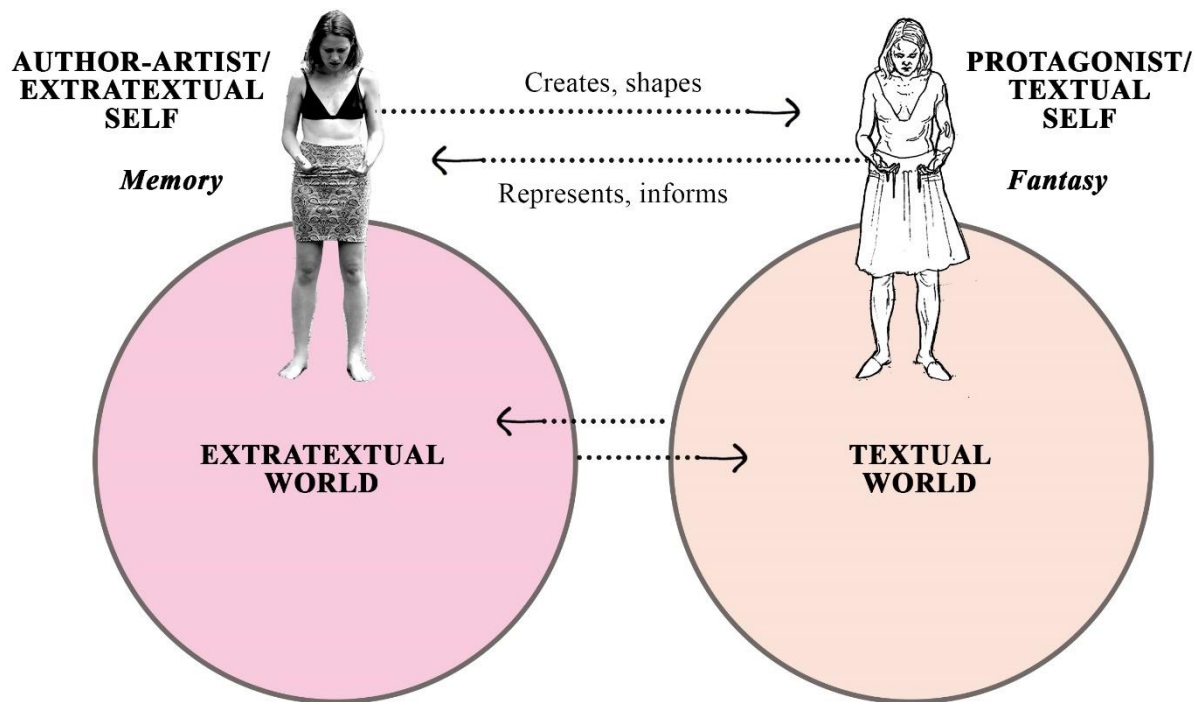


Figure 7: Extratextual reality and textual reality, 2020. Provided by the author.

When one engages with an autobioBD album, one becomes temporarily and deeply immersed in and affected by the textual world. Figure 7 thereby depicts a left facing set of arrows to indicate the textual reality's effect on the extratextual self. In Text World Theory, deep immersion in a textual world is referred to as a process of "recentering", as the reader's "realm of possibilities is thus recentered around the sphere which the narrator presents as the actual world" (Ryan 1991:22). The textual reality "pushes the reader into a new system of actuality and possibility" (Ryan 1991:22). Furthermore, textual worlds can be argued to have a "symbiotic" relationship to reality, acting as spaces of healing for their author-artists or constructing the author-artist's identity in the process of creating an autobioBD (Zanger 1982:227; Miller 2007:216; Wolf 2012:4).

The textual world in autobioBD is designed and drawn and therefore expressly shows many facets of its reality. As touched on in Chapter One, according to Ryan (1991:97), visualising a textual world immediately increases its "fictionality". She writes: "There is an element of make-believe inherent to all pictures: the sender (artist, photographer, etc.) presents spectators with a surface covered with lines and colors, and asks them to regard these marks as an object – to pretend that they see this object." Ryan (1991:97) and other seminal worldbuilding theorist Mark JP Wolf (2018:17) argue that building a visual world is different to textual worldbuilding, as worlds are often visualised in great detail. Wolf (2018:17)

further claims that single images, such as paintings, rarely elaborate on worlds in the way that sequential stories, such as BDs, do.

Drawing the textual selves implies and shapes the relationship the author-artist has with their body. Miller (2007:232) believes that drawing autobioBD allows the author-artist to deeply immerse themselves in the image of their body. El Refaie coins the term “pictorial embodiment” to refer to the author-artist’s psychological projection onto the textual self. She (2012:91) writes:

[T]he requirement by autobiographical comics artists to produce multiple portraits of themselves and of other people in their lives provides the opportunity for them to engage explicitly with their own body images and with the sociocultural assumptions and values that render bodies meaningful. The graphic memoir genre’s unique capacity for what I have termed “pictorial embodiment” may even provide entirely novel ways of understanding the body, both for the graphic memoirist him-or herself and for the wider reading public.

Kunka (2018:9), in agreement with El Refaie’s definition of pictorial embodiment, argues that drawing multiple autobiographical bodies offers a kind of autobiographical “truth”, but admits that this point is contended.

Specific autobioBD theorists, such as Jared Gardner (2008:12), disagree with and reject the notion of embodiment in autobioBD, arguing that the composing and drawing of stories is highly fabricated and thereby perpetually dissociating the author-artist from any true events. Berthou (2011:196) describes the textual self as separate from the extratextual self and refers to Lejeune when arguing that the drawings of textual selves in autobioBD develop their own agency and identity, separate from the author-artist’s memories and identity. He describes the textual self in autobioBD as more of a point of divergence than the convergence of textual and extratextual selves that Lejeune’s pact describes.

While the abovementioned autobioBD theorists believe the relationship between textual self and extratextual self to be either embodied or dissociative, other theorists integrate both approaches and describe this relationship as paradoxical. In other words, the textual self is understood to both assimilate to and dissociate from the extratextual self; and is both authentic and distorted, or even false. Michael A. Chaney (cited by Klepper 2019:442) describes drawing the self as equivalent to intimately exploring and expressing the author-artist’s identity, while simultaneously creating an external form that is detached from the author-artist. In accordance with Chaney, Hatfield (2005:124) describes this paradox as the autobiographical pact being “upheld even as it is abused”. Miller (2007:216) describes the referential relationship of this pact between the author-artist and the textual self as allowing for both deformation and deep authenticity.

Just as the textual self is always in a referential pact with the extratextual self, a common identity can be found between the textual world and the extratextual world and its other inhabitants. Worldbuilding theorist Peter Stockwell (2016:151) argues that any textual person is similarly constructed first through extratextual reality:

Just as we do not build a world from scratch, neither do we build our mental representations of other people from nothing. It seems most plausibly to be the case that we start off with a rough template of person-ness, and then the patterns of the text drive that model into the specific form of the character who is being drawn in the reading.

This chapter has identified the key concepts that form this study's appreciative system. Ideas in autobioBDs, autofiction and worldbuilding were introduced before combining these three departure points. An appreciative system has two functions, as understood through PBR conventions: firstly, to aid and stimulate the study's creative-production component and, secondly, to render its dissertation component valuable to others (Candy 2011:57). The general relationship between the extratextual self, extratextual world, textual self and extratextual world was discussed. Furthermore, rules in imaginary worlds, recentering onto a textual world, embodiment of the textual self and the various arguments around embodiment were considered.

CHAPTER FOUR: DISCUSSION OF CREATIVE-PRODUCTION

This chapter demonstrates how the practice of creating autobioBD albums, containing autobiographical fictions and imaginary worlds, can be opened to theorists and other practitioners through reflective methods. The worldbuilding and autofiction ideas discussed in Chapter Three are synthesised with selected reflective outcomes generated through engaging with an autobioBD practice. The raw data, or handwritten reflective logs, can be found in Appendix One. The auxiliary drawings produced during practice can be found in Appendix Three. This chapter is organised into three sections, with 4.1 briefly introducing my creative practice and the relevant albums, 4.2 discussing the autobiographical pact in an autobioBD practice and 4.3 discussing this study's view of textual realities in an autobioBD album.

The outcomes that are referred to here have been directly transcribed from my handwritten reflective logs. These logs were generated during episodes of creating autobioBD albums. The albums mentioned here were constantly reflected on during their creation. The reflective logs accompanied all creative activities and its handwritten nature provided a convenient extension of my already substantially hand drawn practice. Outcomes describe specific moments of RIAP, most of which are triggered by a feeling of surprise (as discussed in Chapter Three). Outcomes mentioned here are, firstly, contextualised according to the work episode they formed part of and, secondly, categorised according to Schön's (1983) four type schema, as unpacked in Chapter Two. Finally, the relevant examples of the outcomes are discussed. In evidence of claims made, this chapter refers both to the selected reflective outcomes as well as my practice-generated autobioBD albums *The inner room* (2020), *Tavi & Hasie* (2020) and *Finaliteite* (2020).

4.1 Introduction to creative practice and autobioBD albums

This section briefly introduces the history of my creative practice and the three albums I specifically created in relationship to this study. My practice is framed as an enduring desire to insert myself into imaginary worlds. *The inner room* (2020), *Tavi & Hasie* (2020) and *Finaliteite* (2020) are summarised and their initial objectives are described.

Since childhood, I have spent time creating and drawing detailed imaginary worlds. Furthermore, I understand the frequent return to imaginary worlds throughout my life as shaping my identity and providing a meaningful space in which to express emotion. Research on child development and creativity suggest that engagement with an imaginary world can serve as a tool to develop empathy and social skills (Taylor, Mottweiler, Naylor & Levernier 2015). This is because, similar to worlds in other forms of fiction, imaginary worlds provide a space in which to simulate and investigate complex social realities (Mar & Oatley 2008).

My lifelong tendency toward creating imaginary worlds and autofiction has become the foundation for my creative practice. I am a professional illustrator and artist. I have been working in both a commercial and Fine Art context for the last four years. My work is deeply influenced by BDs and I create drawings and stories in the style of BDs. I have written and drawn a number of short or unfinished BDs since childhood. An example of early work that inserts a textual self into an autofictive story can be seen in Figure 8 below, created when I was seventeen. Figure 8 shows my textual self in emotional turmoil, interacting with a fictional cat.



Figure 8: Octavia Roodt, *Machiavelli: Die kat met die goue hart*, 2013. Gouache on paper. 42 x 42 cm.

The inner room (2020), *Tavi & Hasie* (2020) and *Finaliteite* (2020) were produced in overlapping work episodes throughout 2020. These three works all insert a textual self into a textual world, but were created with different sets of objectives. Their subject matter and the autobiographical experiences they depict differ widely. Broadly speaking, all three albums follow the same technical process in which thumbnails are created, followed by the generation or collection of reference photographs that are collaged together and subsequently drawn into pages. The pages are drawn on paper with pencil, retraced in ink, scanned and coloured before being printed either digitally or by risograph printing.

The inner room (2020) is the longest and most expansive of the three stories, with many reflective insights encountered during its creation. *The inner room* (2020) was created between November 2019 and November 2020. It depicts romanticised and fantastical versions of several real events I experienced from mid-2019 to the end of 2020. These events include time spent living on a farm and experiences in therapy, as well as dreams I found meaningful during this time. The story begins with a snake encounter, partially modelled on real events that transpired in 2019. This album follows my textual self and the textual representation of my partner. One of the climactic spreads in the story, where these two character's storylines are depicted simultaneously, can be seen in Figure 9 below.



Figure 9: Octavia Roodt, pages 14 & 15 of *The inner room*, 2020. Risograph print. 41 x 23.5 cm.

The rest of the story in *The inner room* (2020) attempts to recreate inner states I've experienced, as opposed to physical events. The story follows my textual self as she falls into a dreamworld, where she has an experience with a mysterious woman and her dogs. While in this other realm, my partner's character searches for my textual self and finds a large serpent with a large egg inside. When my textual self exits the dreamworld, she is shocked to find that objects inside the dreamworld cannot exist outside of it. The last few pages have the characters discuss the implications of the dreamworld.

With *The inner room* (2020), my hope was to finally complete a story long enough to allow for deeper development of my textual self and textual world. In terms of BDs, a longer format story provides the

opportunity to engage with storyline, pacing, finish, continuity and more expansive worldbuilding. This stands in contrast to my previous works' brief exploration of the characters and the textual world.

Tavi & Hasie (2020) and *Finaliteite* (2020) are considerably shorter than *The inner room* (2020) and stand as auxiliary experiments in style, format and subject matter. Work on *Tavi & Hasie* (2020) started shortly after *The inner room* (2020). This work is as an attempt at a story that would be appropriate for children and an opportunity to develop a more simplistic drawing style than employed in *The inner room* (2020). *Tavi & Hasie* (2020) departs from childhood memories of playing hide and seek with my brother and my cousins. When my young textual self goes to hide, she discovers a large dog holding a rabbit, seen in Figure 10. The story ends with the other characters joining my textual self to look at the rabbit.

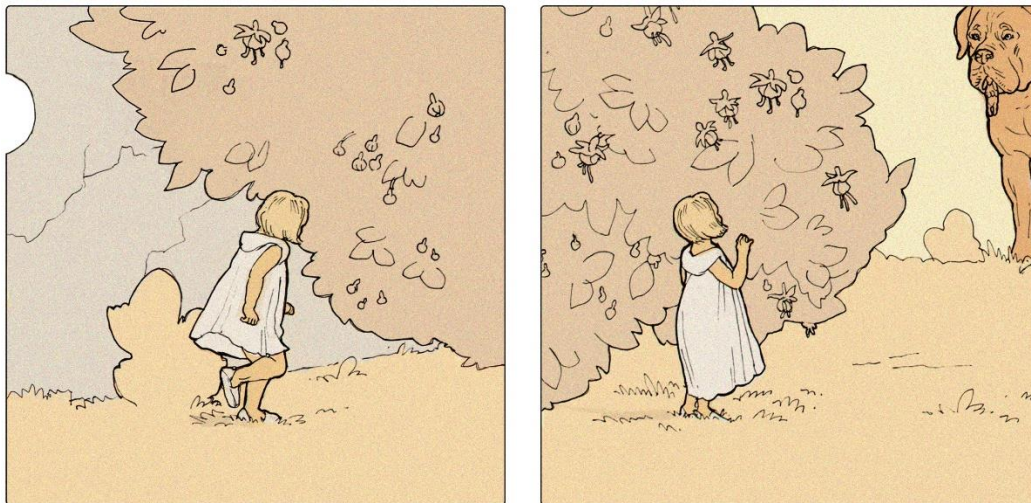


Figure 10: Octavia Roodt, crop of *Tavi & Hasie*, 2020. 10.8 x 97 cm.

Finaliteite (2020) shows my textual self reacting to crises, in response to the Covid-19 pandemic and its effects in 2020. I began work on *Finaliteite* (2020) while living in Secunda, Mpumalanga, South Africa, during the nationwide lockdown in April 2020. I finished drawing this work in a considerably shorter time than was spent on the other two albums, in order to exhibit it and its supporting drawings at the Turbine Art Fair in September 2020. This means that this work differs from the other two albums in that it was created with an awareness of the commercial context of drawing autobioBDs.

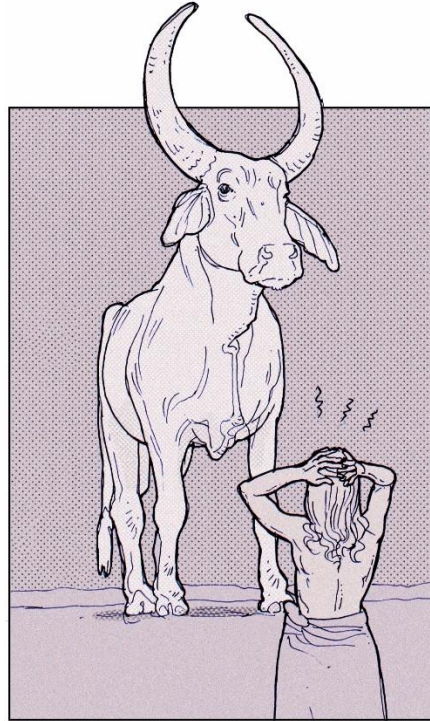


Figure 11: Octavia Roodt, page 8 of *Finaliteite*, 2020. 17.6 x 20 cm.

My overarching goal present in the making of all three autobioBD albums was to produce finished products that allowed me to explore more of the complexities of autobioBD. This idea is reflected on below in my first reflective cycle, or my pre-project reflection.

The inner room Work
Ep. 1

Pre-project reflection

I have read *The artist's way* (1992) to creatively unblock... I have stocked up on pens & paper. I am bursting with excitement to begin!

I have been developing my imaginary world for so long, and in many different works. It is time that I set a full story in this world and engage in the BD-making process; dialogue, storyline, panelling, character development and more complex worldbuilding! I've had a few false starts already, but am feeling confident that Scrivener's (2000:13) creative-production project report and RIAP and ROAP will benefit my practice; help reach my goal of creating a 10+ page BD.

I am still uncertain about the exact autobiographical event I will be retelling, but vaguely know which anxieties it I want to address.

Table 1: The inner room, Work episode 1, Pre-project reflection. Original found in Appendix One.

The reference in the pre-project reflection to the “anxieties” I wanted the autobioBD albums to address seems to hold true to the work I eventually created, in that all three stories attempt to visualise overwhelming emotional reactions toward autobiographical experiences. Broadly speaking, *The inner room*

(2020) depicts anxiety around relationships and reproduction, as well as my experience in therapy. *Tavi & Hasie* (2020) depicts powerlessness against larger forces in childhood and *Finaliteite* (2020) attempts to visualise feelings of powerlessness during the pandemic.

4.2 The autobiographical pact in practice

This section demonstrates that the autobiographical pact may simultaneously manifest as convergent, divergent, embodied and dissociative throughout an autobioBD practice, instead of these ideas being in contention, as discussed in Chapter Three. My practice demonstrates that convergence, divergence and embodiment of the autobiographical pact may coexist throughout the numerous decisions made during practice. The autobiographical pact, or the relationship between the extratextual self and the textual self, is therefore constantly changing throughout an album's production. Specifically, this coalescence of ideas on the autobiographical pact is argued through discussing my practice and its use of thumbnails, reference photographs and digital collage.

As unpacked in Chapter Three, theorists either argue for or against embodiment of the textual self, or describe the autobiographical pact as paradoxical. To reiterate, the autobiographical pact refers to a shared identity between the extratextual self, the textual self and the narrator of a story (Lejeune 1975:36). Berthou (2011:196) and Gardner (2008:12) argue against the shared identity between the textual self and extratextual self, whereas El Refaie (2012:91) and Kunka (2018:9) describe the textual self as expressing or embodying the extratextual self. Hatfield (2005:124) and Miller (2007:216) argue that both sets of ideas may exist and conceptualise the autobiographical pact as paradoxical.

Reference photographs can be understood to imbue the textual reality with the extratextual reality. According to Kunka (2018:72) and El Refaie (2012:159), autobioBD author-artists employ techniques such as reference photographs to “signal” and “perform” authenticity to the reader of an autobioBD album. A drawing style that attempts to capture details from reference photographs thereby attempts to insert details from the extratextual reality into the textual reality.

All three of my autobioBD albums employ reference photographs, with the drawings in *The inner room* (2020) and *Finaliteite* (2020) relying specifically on self-generated reference photographs. This process is as follows; after drawing thumbnails through which I decide on specific poses, I take numerous reference photographs in imitation of my thumbnails. I generated reference photographs numerous times throughout all work episodes on *The inner room* (2020) and *Finaliteite* (2020). As seen in the Figure 12 below, small and roughly drawn thumbnails contain information such as character poses, body language, basic dialogue

and panelling solutions. These are created with a developing sense of the world that the characters inhabit and are often surrounded by notes.

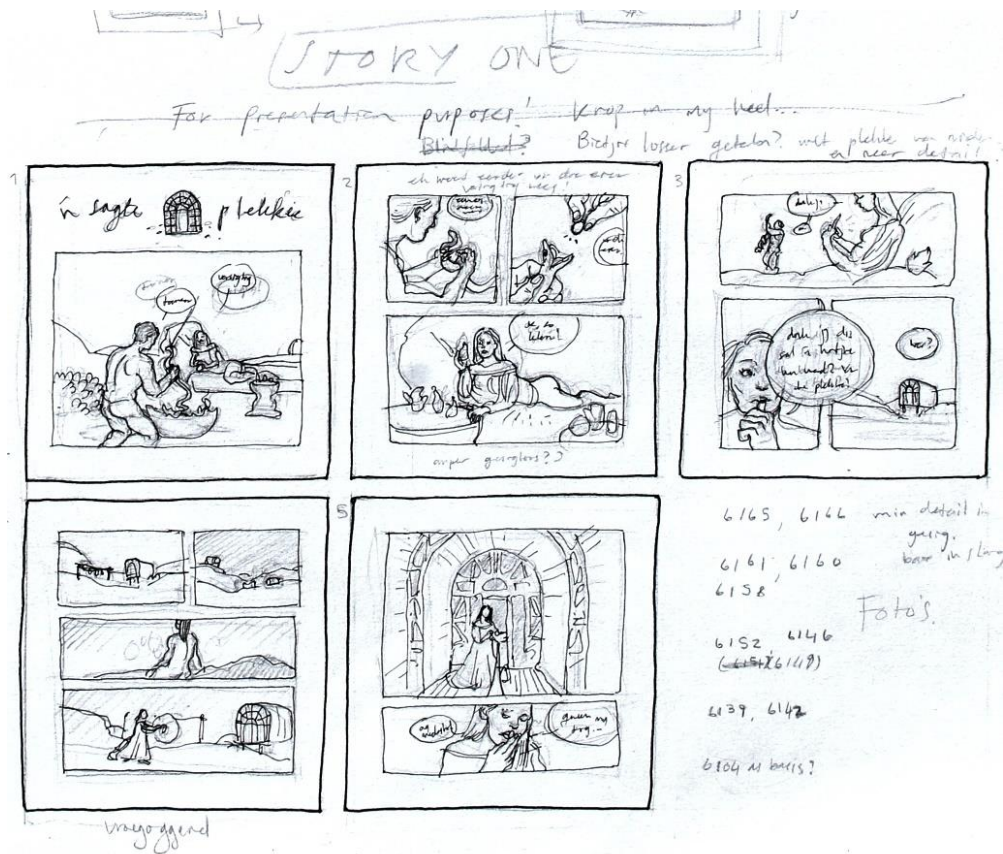


Figure 12: Crop of the first thumbnails of *The inner room* (2020), found in Appendix Three.

At the very beginning of my creative, reflective practice, I believed that a reliance on reference photographs indicated a lack of drawing ability. In the reflective outcome below, I describe my choice to rely on and lean into the use of reference photographs. My initial apprehension toward this method is described to be resolved upon learning that two competent artists do the same and are open about their process.¹⁶

The inner room Work

Surprise
[desirable/
neutral]

AutobioBD author-artist Alison Bechdel uses photographs of herself to construct her compositions. I do the same and am usually ashamed of this fact,

¹⁶ Alison Bechdel's use of self-constructed reference photographs are discussed in *The Space Between: A Narrative Approach to Alison Bechdel's "Fun Home"* (Warhol & Warhol-Down 2012) and Fabrice Neaud's *autobioBD Journal 1* (1996) depicts himself taking photographs of subjects and drawing them for his autobiography (Miller & Pratt 2004:6).

Table 2: The inner room, Work episode 1, Outcome D. Original found in Appendix One.

Contemporary autobioBD author-artists have digital tools at their disposal, and may create “digital compositions”, or collages, out of the reference images (Grove 2010:27). An example of one of my digital collages can be seen in Figure 13. Reference photographs are created to match specific thumbnails (the scene depicted in Figure 13 corresponds to the second of the five thumbnails in Figure 12), after which the photographs are combined into the panels set forth by the thumbnail. Photographs found online can also be collaged over self-generated reference images, such as the snake head that I have pasted over the pipe in my partner's hands, or the objects I have juxtaposed onto the table.



Figure 13: Reference images created for page 2 of *The inner room* (2020). Provided by the author.

The abovementioned page of *The inner room* (2020) demonstrates simultaneous divergence and convergence between the extratextual reality and textual reality. Divergence can be seen in the fact that photographs are staged, collaged and edited, as opposed to depicting clear and factual accounts of the

original event. As seen in Figure 14, photographs are combined and edited through drawing. When comparing Figure 13 and Figure 14, further changes are made to the shape of my textual self's dress, the fruit on the tables and the cushions. The drawing style, such as the use of line and colour, further diverge the final drawing from the photographs.

Convergence can be seen in how the characters are depicted, their relationship and their reaction to the event. As their creator, I experience the interaction of the characters as authentic and their expressions and body language as familiar. Together with minor details (such as the appearance of my partner's extratextual watch), this page converges the extratextual with the textual by depicting events that transpired in reality. My partner is a competent snake handler and I have looked on anxiously during these events.



Figure 14: Octavia Roodt, page 2 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.

During my practice, the process of constructing reference photographs continuously influences and shapes the autobioBD album at hand. Even when meticulously staged, reference photographs contain micro-expressions and body language that inadvertently change the initial thumbnails. Reference photographs are taken throughout work on an autobioBD album and thereby continuously update the original reaction to the

autobiographical event. The influence of reference photographs can be seen in the difference between the thumbnails in Figure 12 and Figure 15. Where the first set of thumbnails was drawn before any reference photographs had been taken, the second set of thumbnails reconceptualises the story in the context of changes brought on by the reference photographs.

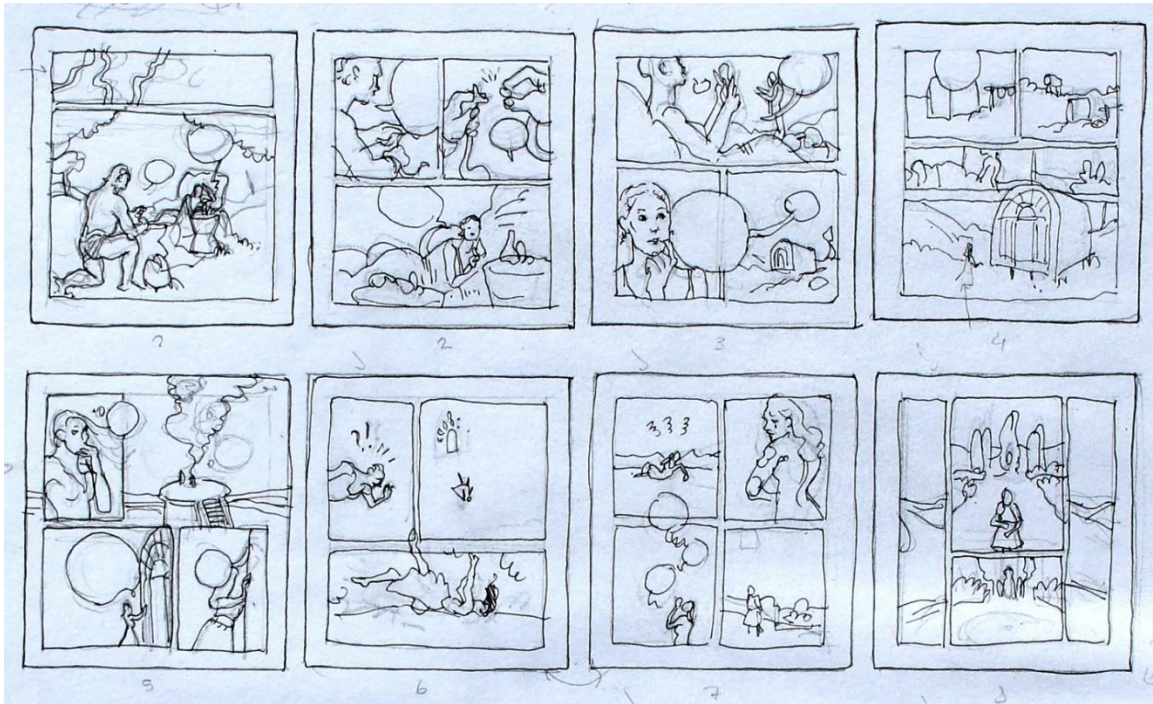


Figure 15: Second set of thumbnails for *The inner room* (2020), found in Appendix Three

When drawing other people’s likenesses in an autobioBD story, other people may have an opportunity to embody their textual self through my work. The nature of autobiographical work often involves the people who have an interest in seeing themselves and the “shared past” represented accurately or authentically (Mansfield 2019:273). During the reference photographs stage, the subject of the photographs may become curious and the ensuing discussion provides a platform for them to share their interpretation of their role in the story. The reflective instance given below shows my realisation of the possible collaborative effect of reference photographs.

<p><i>The inner room</i> Work Ep 1 Outcome H</p>	<p><i>No surprise [desirable/neutral]</i></p>	<p>Using others to model for photographic reference ends up subtly changing the final work. It becomes a collaboration, as models have their own ideas of how they want to be portrayed.</p>
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Table 3: The inner room, Work episode 1, Outcome H. Original found on page 62 of Appendix One.

Others' embodiment of textual selves is exemplified by the numerous interactions with snakes in *The inner room* (2020), where specific changes were brought about by my partner's knowledge of snakes and how to approach them. Figure 16 shows the result of asking my partner to pose for a violent scene. He made his own decisions around which weapon would be best to slay the snake, and how he would attack. This may have nullified some of my initial thumbnails (that depicted him opening the snake's jaws with the weapon) but imbued this scene with his authentic reaction to the textual event.

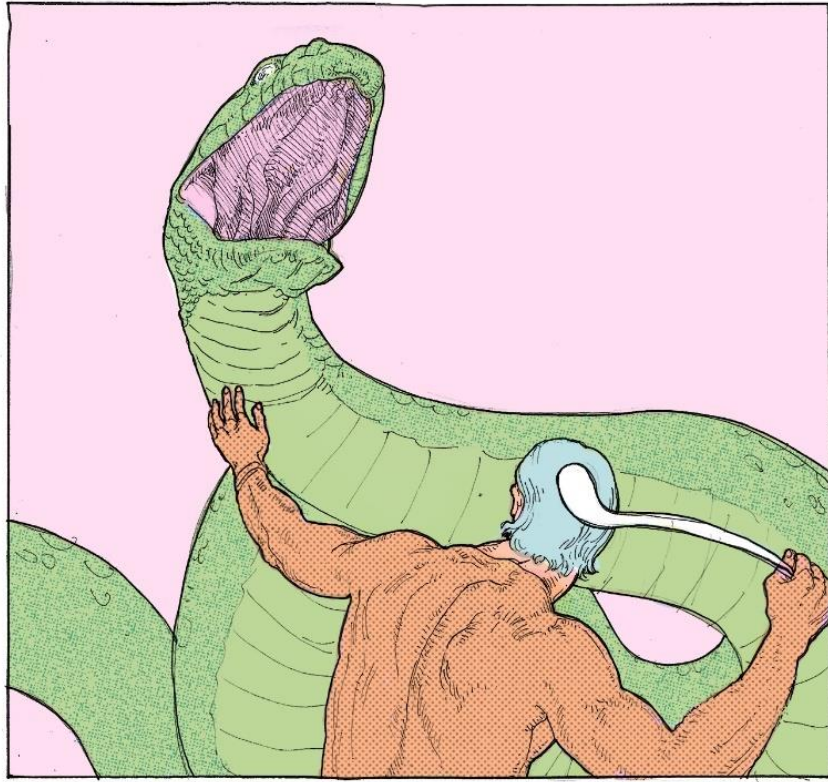


Figure 16: Octavia Roodt, crop of page 14 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.

The autobiographical pact is affected by the passing of time in the extratextual world. When working with autobiographical events that are still unfolding during the creation of the autobioBD album, an autobioBD practice may function like a diary in that it may provide a “fixity to the passing of time” (Miller 2007:217). When creating an autobioBD album over months, however, the textual world may begin to diverge from the extratextual reality it aims to represent. The outcome below describes my realisation that time passing in the textual world influenced *The inner room* (2020).

The inner room Work Ep 4

Reflection on work episode (ROAP)

Drawing takes so long! People's hairstyles, lives and interests change! My interest & feelings about the work changes. Such a long term commitment is so difficult, but so fulfilling. Some changes in reality manifest in the album. My boyfriends' hair has grown, I have lost earrings I wore at the beginning of the story and we wear different clothes in the reference photographs as seasons change. It's like the album and the "real world" unfold on different timelines, but are still so interconnected...

Table 4: *The inner room*, Work episode 4, ROAP. Original found in Appendix One.

Divergences between the extratextual reality and the textual reality may be incorporated into the final autobioBD album. I incorporated the time passed in the extratextual world since commencing work on *The inner room* (2020) by having the story end a few months later in the textual world as well. The passing of time is indicated by the narrator at the top of the first panel of Figure 22, shown in the next section. Figure 17 is a crop of a page that was added around October 2020 and most notably shows a passing of time in my partner's hair, that has grown over the course of the album.

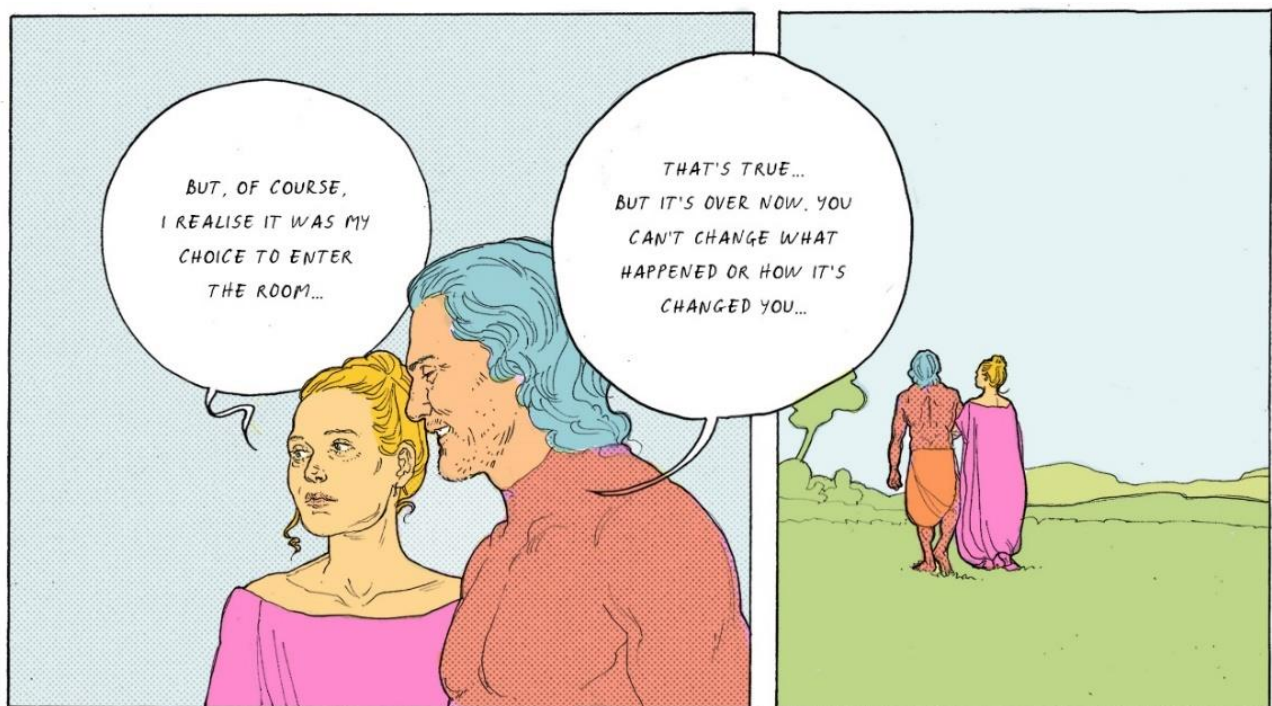


Figure 17: Octavia Roodt, crop of page 21 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.



Figure 18: Reference image constructed for *Tavi & Hasie* (2020).

In contrast to the fixity of time in *The inner room* (2020), reference photographs may provide an opportunity to diverge from autobiographical events in the past. Figure 18 and Figure 19 shows how I incorporated photographs from a single event, a family Christmas around 1999, into *Tavi & Hasie* (2020). My family photographs sparked ideas in the thumbnailing process and thereby allowed me to diverge from of an autobiographical event. My young self's seemed perfectly posed to insert the fictional rabbit character into her arms.



Figure 19: Octavia Roodt, crop of *Tavi & Hasie*, 2020. 10.8 x 97 cm.

Tavi & Hasie (2020) demonstrates how a textual self may be constructed from reference photographs of an event, even if the memories of the event are vague or lost. Because the memories of the extratextual context is far vaguer than that of *The inner room* (2020), the characters and textual world is condensed into what

Miller (2011:250) refers to as “a kind of scale model”, or a simplified character created in response to an “amorphous” self. The decision to use old family photographs is noted in the reflective instance below.

Tavi & Hasie
 Work Ep 2
 Outcome F

Surprise
 [desirable/
 neutral]

I started drawing from my childhood photographs for study, and they subsequently ended up in the final drawings as well! This is an emotionally charged experience!

Table 5: Tavi & Hasie, Work episode 2, Outcome F. Original found in Appendix One.

A past self may be embodied during the act of condensing vague memories into a so-called scale model. As El Refaie (2012:91) argues, constant engagement with self-portraiture opens the textual self for embodiment by the extratextual self. In worldbuilding terms, this may be understood as the author-artist designing a textual model that the extratextual self may recenter onto. Figure 20 demonstrates the process of creating a more concrete version of the textual self through drawing self-portraits from reference photographs. Reference photographs which were studied were synthesised into a coherent character.



Figure 20: Studies of children and dogs, found in Appendix Three.

Further evidence of the textual self as embodied can be found in the textual self experiencing physical or psychological pain. As the author-artist maps the experience of the textual self onto themselves, the textual self's pain will be an uncomfortable experience. As seen in Figure 21, I have my textual self in *The inner room* (2020) fall from a dangerous height. Her wounds can be seen in the few pages following the fall. The reflective outcomes from *The inner room* (2020) and *Tavi & Hasie* (2020), seen below, express surprise at the level of emotion experienced by drawing myself getting hurt.

<i>The inner room</i> Work Ep 2 Outcome K	<i>Surprise [undesirable]</i>	Intense emotional experience to do violence to my intra-textual self!
<i>Tavi & Hasie</i> Work Ep 2 Outcome G	<i>Surprise [desirable/neutral]</i>	Heart-wrenching to have my young self feel sad. It remains a melancholic experience to read this short story.

Table 6: The inner room, Work episode 2, Outcome K and Tavi & Hasie, Work episode 2, Outcome G. Originals found in Appendix One.



Figure 21: Octavia Roodt, crop of page 6 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.

This section described various manifestations of the autobiographical pact in my practice. This includes my initial shame about the use of reference photographs, how others may embody their textual models in my work, how time may create divergences in the autobiographical pact, the ability to construct a textual self from vague memories and emotional reactions to having an embodied experience in autobioBDs.

4.3 Creating authenticity in textual realities

This section demonstrates how the construction of a textual reality may provide an autobioBD author-artist a space in which to insert themselves into new contexts. My practice demonstrates a number of the characteristics of such a space. Firstly, worlds are deliberately and meticulously designed and conceptualised. Secondly, there is a desire for the textual people to behave and look like their extratextual models. Thirdly, the textual world is constructed to articulate the meaningful or surreal experiences of the textual self. Lastly, the textual world can be conceptualised as containing cycles of attempts at authentic representation of people, places and events. The resulting autobioBD album is thereby an expression of embodied textual characters, moving through a textual world that is designed to grapple with, accept or understand their autobiographical experiences.

Textual worlds may be as complex and deliberately designed as the textual characters that inhabit them. Figure 22, below, shows my design for the dreamworld shown in Figure 23. This design includes renderings of the garden that appears in the dreamworld in different angles. By mapping a textual world, the author-artist is able to unify the world's various depictions and “bring disparate fictional locations together” (Hynes 2018:98).

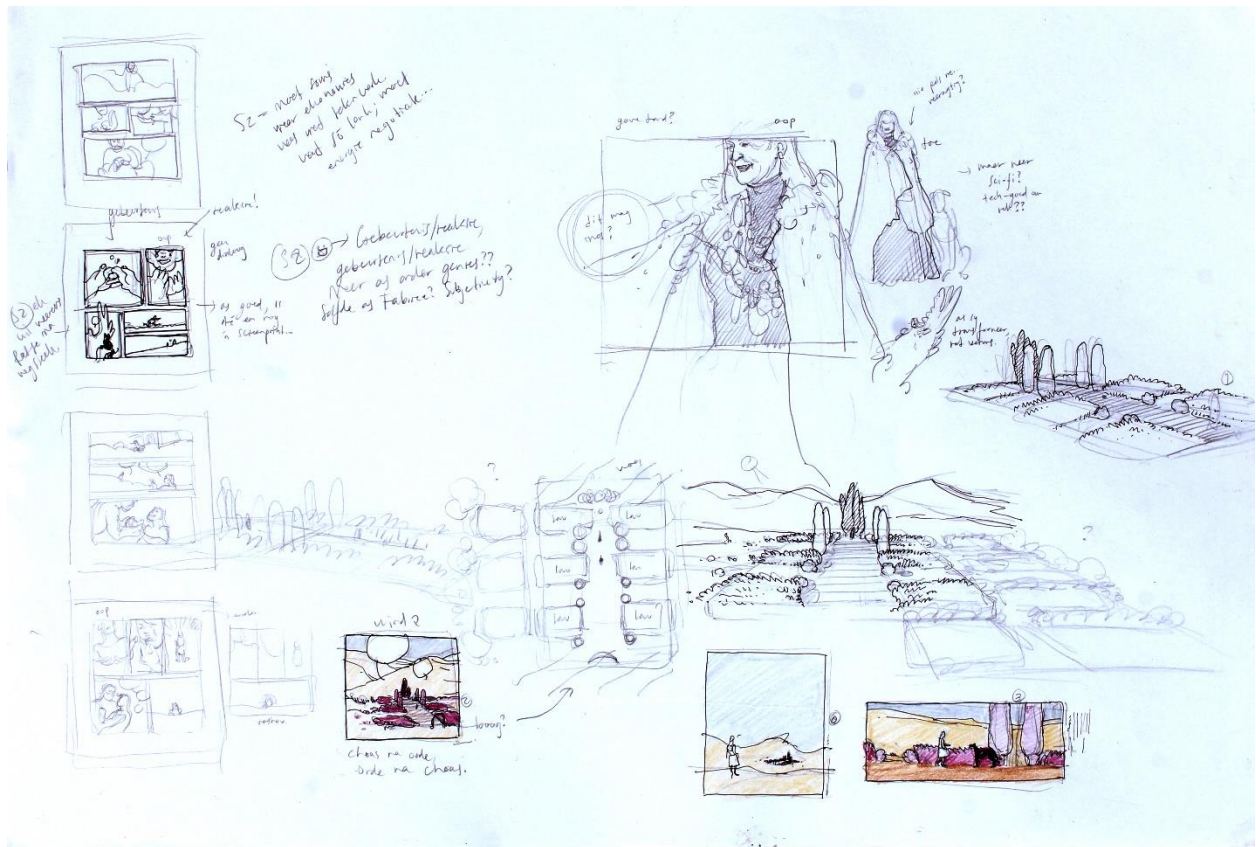


Figure 22: Designs for the dreamworld in *The inner room* (2020), found in Appendix Three.

The “personality” of the textual world can determine how characters “are going to be treated by the setting” (Genesse 2012:61). On page 5 of *The inner room* (2020), my textual self enters through a portal into a dreamworld, seen in Figure 23 below. Portals allow for the creation of “new worlds with new rules” (Harwood-Smith 2018:56). The new rules of this world are implied by a different colour scheme to the rest of the album and surreal events, such the woman’s transformation in Figure 23, occur here.

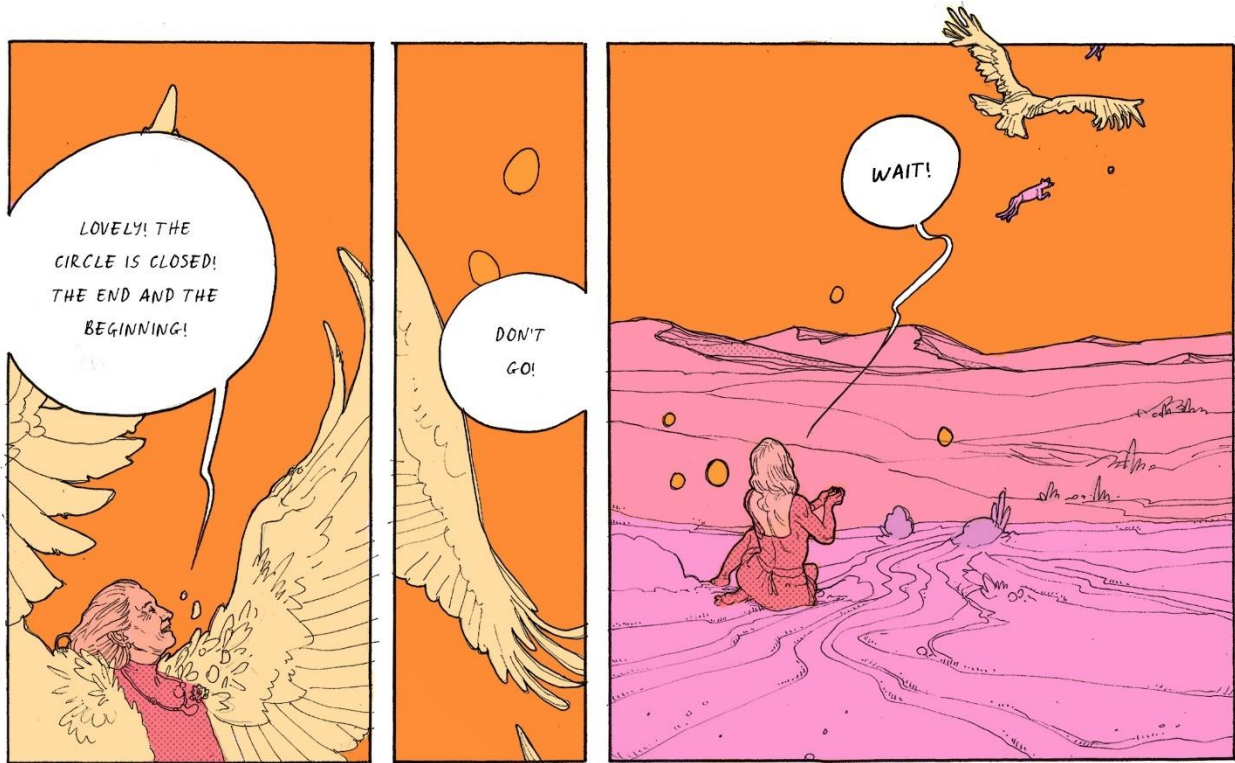


Figure 23: Octavia Roodt, crop of page 16 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.

Designing the small elements of the world can be a laborious process, yet remain energising. Each character, environment and artefact can be designed according to their role in the story. In Wolf’s (2018:30) words, “[...] artifacts are related to concepts and beliefs, since the latter usually help determine the design of the former”. Examples of possible concepts and beliefs in artefacts can be seen in the number of interiors drawn in *The inner room* (2020). Figure 24, for example, depicts a meditation chamber that includes artefacts used during meditation sessions.

<i>The inner room</i> Work Ep 2 Outcome C	<i>Surprise</i> <i>[desirable/neutral]</i>	Worldbuilding is totally exhilarating. Had to force myself to sleep and not draw interiors, characters and objects through the night.
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Table 7: *The inner room*, Work episode 2, Outcome C. Original found on page 63 of Appendix One.

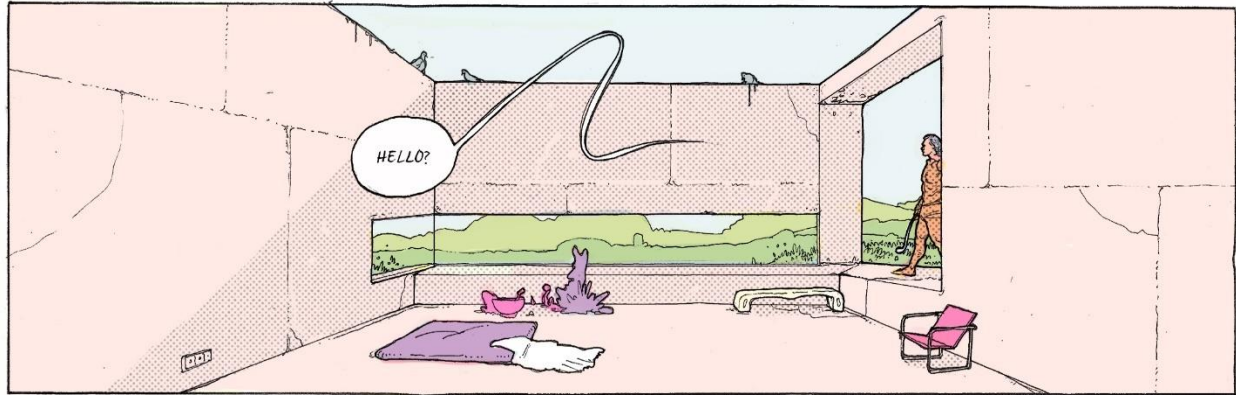


Figure 24: Octavia Roodt, crop of page 19 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.

The abovementioned concepts and beliefs that may be implied by artefacts in the textual world can be seen in the larger textual environment. Figure 25 shows an example of worldbuilding intended to communicate specific emotional states. This example from *Finaliteite* (2020) depicts a few isolated, dispirit little houses to represent the loneliness and isolation during the nationwide lockdown.

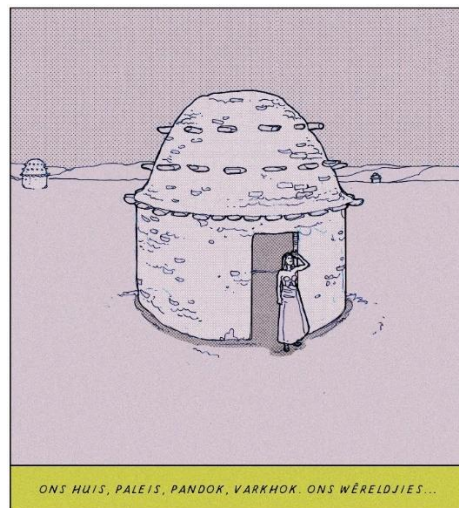


Figure 25: Octavia Roodt, page 6 of *Finaliteite*, 2020. 17.6 x 20 cm.

Introducing surreal imagery allows the textual world to be modelled on dreams that are found meaningful by the author-artist. My textual self's exploration of the dreamworld she falls into (seen in Figure 23) combines imagery from a number of dreams I had in 2019 and 2020. More specifically, the building that features on pages 19 and 22 of *The inner room* (2020) (seen in Figure 26) has been inserted after being dreamt by my partner and described to me.

The inner room
Work Ep 3
Outcome L

Surprise
[*desirable/neutral*]

The Maropeng-inspired temple was dreamt, one night, by my boyfriend. While explaining the temple to me, I drew it to match the description.

Table 8: The inner room, Work episode 3, Outcome L. Original found in Appendix One.

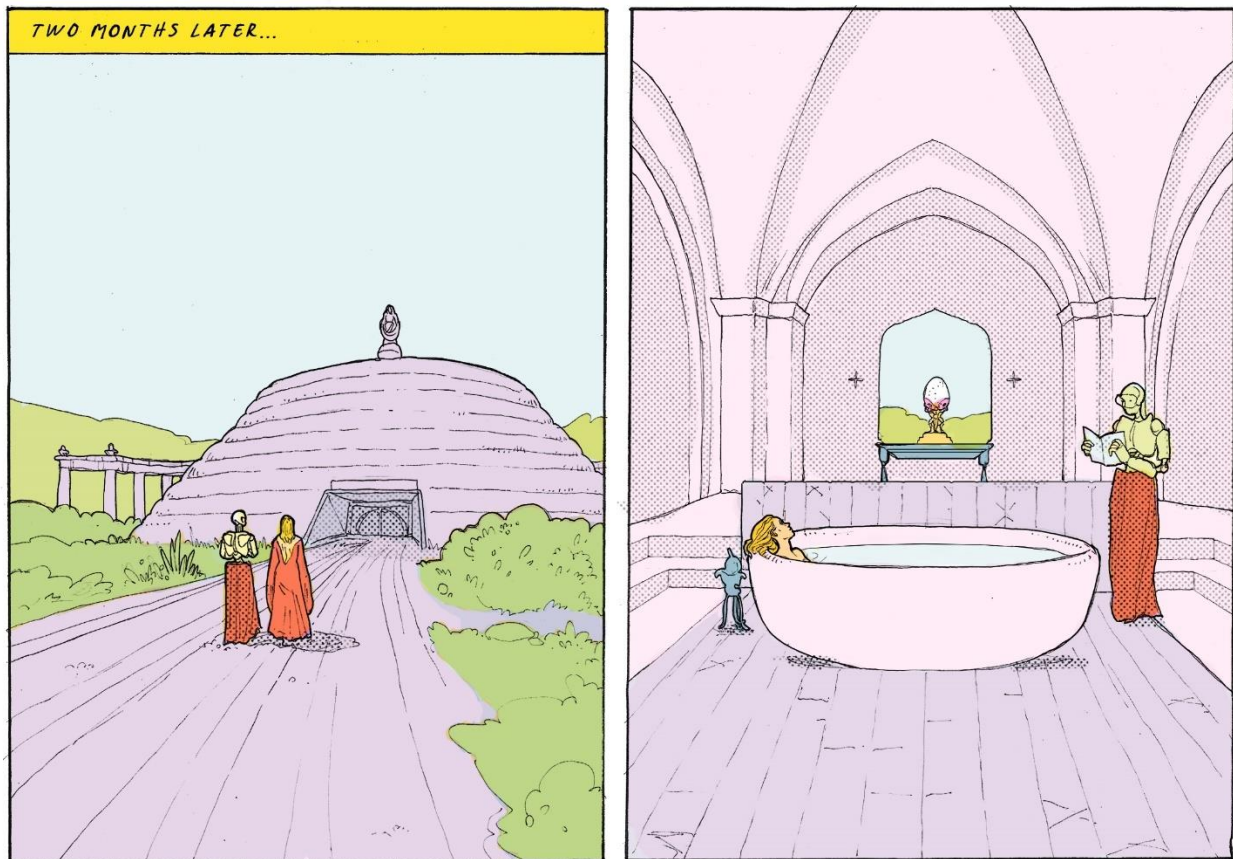


Figure 26: Octavia Roodt, crop of page 19 of *The inner room*, 2020. Risograph print. 20 x 23.5 cm.

The desire to represent others in an authentic manner manifests in my practice as a fear of failing to do so. The reflective outcomes below show my fear that my drawing ability may keep me from achieving satisfying likenesses, as well as a fear that characters are not behaving in a way that they would in the extratextual world.

Tavi & Hasie
Work Ep 1
Outcome A

Surprise
[*undesirable*]

I could not draw my own parents/grandparents/brothers. I don't feel comfortable perhaps because I will not depict them accurately. Lack of skill is daunting! Could imply that drawing someone must "honour" them in some way? It feels like this!

*The inner
room* Work Ep
4 Outcome R

*Surprise
[undesirable]*

In an anxious spirit, I rewrite dialogue a few times to try and capture the essence of conversations held during the autobiographical events I am portraying. It is difficult to recreate, as I do not feel the same now. I have a sense that it is highly important to my psychological wellbeing to describe the events well, or “accurately”.

Table 9: Tavi & Hasie, Work episode 1, Outcome A and The inner room, Work episode 4, Outcome R. Originals found in Appendix One.

In order for the textual world to be a valuable space of exploration, the various details must align with the extratextual life. In my practice, my anxiety stems from a desire to construct a value system in the textual world that may guide my textual self. The designs of the robot character mentioned in the outcome below can be seen in Figure 27. When designing the character, I fretted that the robot must have a sustainable role in my textual self’s life. I experimented with a robot in religious dress, before deciding on the androgynous and expressionless robot seen in Figure 22. The character designs in Figure 27 exemplify my anxiety around the role of religion in my extratextual life, as I attempt to have the robot be a positive influence on my textual self. The question of its gender mentioned in the reflective outcome below echoes this religious anxiety, in that I am attempting to give a face to the role of religion in my extratextual life.

*The inner
room* Work Ep
3 Outcome M

*Surprise
[undesirable]*

In an anxious spirit, I decide who the thera-bot/robo-therapist is; is it more masculine or feminine? What relationship does my textual self have with it?

Table 10: The inner room, Work episode 3, Outcome M. Original found in Appendix One.



Figure 27: Designs for therapeutic robot, found in Appendix One.

Evidenced by the ideas mentioned in this section thus far, the autobioBD album may be understood as a space in which to simulate experiences. This means that, if the characters, settings and the textual self is experienced as authentic by the author-artist, the textual world can be used to earnestly experiment with interpretations of their identity and personal history. As seen in Figure 28, I am able to experience a largely fictional traumatic event, in order to grapple with my textual reaction to it. *Tavi & Hasie* (2020) ends in an implication of the rabbit's death. I initially felt guilty about implying that the rabbit was harmed, as seen in the reflective outcome below. Because my feelings toward *Tavi & Hasie* (2020) have since matured, I now feel comfortable to include a poem that explicitly states the rabbit's death. Through these choices, I have experimented with my value system and its views toward childhood, innocence and trauma.

Tavi & Hasie
Work Ep 2
Outcome B

Surprise
[desirable/ne
utral]

I feel guilty about immediately veering away from a child-friendly story, into slightly sad, melancholic tones. I set out to write something more positive, but the tension between the rabbit and dog characters seems to make for a slightly melancholic tone. Perhaps the next instalment is more positive?

Table 11: *Tavi & Hasie*, Work episode 2, Outcome B. Original found in Appendix One.



TAVI & HASIE



as die dood
jou kom haal
in die kake
as jy nuutskep
en jou stertjie
'n toertjie word
dankie

Figure 28: Octavia Roodt, crop of *Tavi & Hasie*, 2020. 10.8 x 97 cm.

The textual world, subsequently, consists of numerous decisions made in the pursuit of emotional truth. With every satisfying representation of autobiographical people, places or events, the author-artist has an opportunity to gain a deeper understanding or sense of acceptance about what they are representing. As seen from the outcomes above, my practice is underpinned by a desire to create a textual self and textual world. This desire may manifest as anxiety or excitement.

In closing, this section argues that the creation of autobioBD albums may be driven by an animated desire to create what Kunka (2018:8) calls an “emotional truth”. El Refaie (2012:44) describes this desire as an autobioBD author-artist’s interest in “reflecting their feelings toward their own past in an authentic manner”. From the perspective of the author-artist, there may be an equally or more powerful intent to signal or perform the authenticity of their work to themselves.

In summary, the extratextual self’s relationship with the textual self can be argued to play out in cycles of a desire to represent a specific autobiographical element authentically, followed by a satisfying representation that is able to bring deeper understanding or acceptance to those elements. As visualised in Figure 29 below, my desire to represent authentically is either anxious or excited. An anxious desire is created by a fear that the representation will not feel true to the element, whether a person, a place or an event. An excited desire is fuelled by the pleasure of creating a world that can be more romantic, surreal or

representative of my value system than the extratextual world is. If the attempt at authenticity is unsuccessful, the work is discarded and does not form part of the textual reality.¹⁷

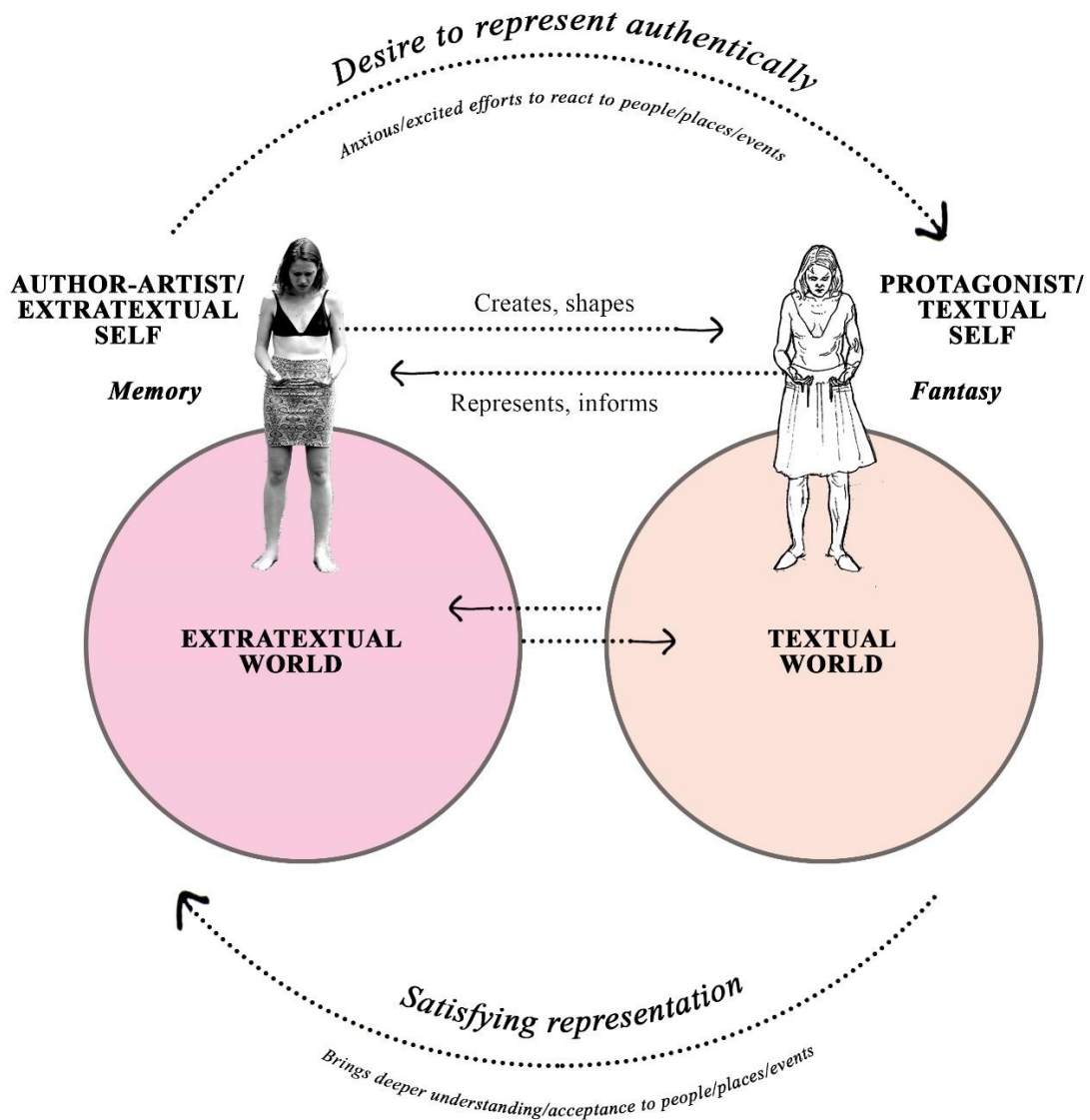


Figure 29: Cycles of attempts at authentic representation in autobioBDs. Provided by the author.

¹⁷ Discarded work can be seen in the archives, marked as “attempts”.

CHAPTER FIVE: CONCLUSION

The aim of this study was to employ an explorative PBR approach to provide systematic knowledge about the phenomena of an author-artist creating autobiographical stories in the medium of autobioBDs. The art practice produced reflective outcomes and autobioBD albums which were reviewed and discussed. This study found that reflective methods generated knowledge on an autobioBD practice, as structured by an amalgamation of theory on autofiction and worldbuilding.

By documenting and discussing my practice while creating autobioBD albums *The inner room* (2020), *Tavi & Hasie* (2020) and *Finaliteite* (2020), the relationship between the artefacts and the phenomenon was established and explored. This exploration included developing an understanding of research design, PBR, reflective methods and creative-production reporting. This understanding was further supported by the developing concerns within the research, which included autobioBDs, autofiction and worldbuilding.

Chapter One introduced the study's key concepts and the scholarly environment that this study forms part of. The aims of the study, the research question and the various objectives were described. Chapter Two located this study in the larger constructivist paradigm and PBR methodology, and selected RIAP and ROAP as reflective methods. Chapter Three provided a brief history of autobioBDs and constructed an appreciative system that synthesised autofiction and worldbuilding, as applied to autobioBDs. Chapter Four reframed the appreciate system in relationship to the cycles of reflection that I engaged in during my creative practice.

This chapter serves the double function of concluding the research and completing the final step of Scrivener's (2000:12) creative-production project report, namely a post-project reflection. Reflexivity in creative practice was found to provide an effective and sustainable strategy to develop and share the process of creating autobioBD albums. Engaging in the practice of creating autobioBDs has made me aware of the differences between RIAP and ROAP, the difficulty of being both artist and researcher and the results of constant reflection.

I found reflective methods to be highly effective for providing the distance needed in my practice to generate new insights. Ideas are captured when they are most poignant and the reflective logs provide a summary of a given work episode's most important outcomes. When reading these outcomes together, while removed from their emotional context, broader insights could emerge (Candy 2020:8). These insights were considered in Chapter Four and had a significant impact on my understanding of the study at hand and my own art practice.

Furthermore, reflecting on creative practice has made me aware of the need for both RIAP and ROAP, as the two methods function differently. Although Candy (2020:52) argues that there is a variety of reflective activities available to the artist-researcher, she similarly notes a “divide” between “reflection-in-action” and “reflection-on-action”. I experienced RIAP as being more emotionally charged than ROAP. Where ROAP provides time to consider outcomes, RIAP requires a more immediate reaction to the issues that arise in practice (Candy 2020:56). My handwritten logs are highly emotive and often employ chaotic language for both RIAP and ROAP. Bouts of ROAP allow the emotionally charged RIAP outcomes to settle, mature and be read for general trends.

I found it difficult to integrate the roles of the artist and the researcher. Scrivener (2000:2) warns that, while the artist-researcher is interested in research that will develop their on-going practice, an excessive focus on the making of artworks may become problematic. Specifically, my handwritten reflective logs can be argued to omit the researcher’s voice; intuitive, chaotic and emotional reactions to outcomes run over into the reflective logs and may even render the outcomes difficult to discuss, once in the role of researcher. Candy (2020:8) argues that logs are authentic to the practitioner’s voice, however, and states that first-person accounts provide “invaluable inroads into the tacit and private world of the creative practitioner”, even while they are “fragmentary and partial in a way that systematic field studies would try to avoid”.

Lastly, I experienced the reflective methods as a way to introduce a general sense of discipline into creative practice. Beyond its ability to share insights with others and develop a mindful attitude towards practice, I believe that the reflective methods allowed me to systematically approach and finish a long-term project. As an album consists of many facets (character and world design, anatomical study, storytelling, pacing, panelling, dialogue, lettering, colour and its autobiographical authenticity), structuring practice into work episodes and Schön’s (1983:153) four type schema allowed me to keep track of objectives and outcomes. Furthermore, I found it easier to discuss my work with my peers, possibly because the reflective methods dictated that I verbalise my often-unspoken insights and strategies.

The following post-project reflection seeks to reflect on the project as a whole. Deeper insights were gained about an autobioBD author-artist’s practice, as outcomes were generated without the structure of questionnaires or interviews. Through a combination of practice and the application of theory, this study contributed to autobioBD scholarship by building knowledge on the autobiographical pact and the textual reality, relevant to how these two ideas play out in an autobioBD practice.

The autobiographical pact was found to manifest as convergent, divergent and embodied throughout specific moments in an autobioBD practice, as opposed to these ideas being in contention with one another. The relationship between the extratextual self and the textual self is fluid and may change with each new decision made in practice. The author-artist's embodiment of their textual self may be enabled by the use of reference photographs that introduce extratextual information in the album, character design that concretises the textual self or having the textual self experience pain.

The textual reality was found to provide the author-artist with a space to experiment with their identity and personal history. Textual worlds can be designed to aid the textual self's experimentation and contain emotionally authentic representations of extratextual people. Furthermore, the textual world is constructed through cycles of anxious or excited attempts at authentic representation. An autobioBD album can thereby be conceptualised as a space in which an embodied textual self may grapple with, accept or understand their autobiographical experiences.

In the sense that exploratory research provides points of concern for further research, this study provides many: 1) The role of the psychoanalytic concept of self, as applied to autobioBDs, 2) Text World Theory schemas in autobioBDs, 3) drawing style in autobioBDs, 4) BDs and autobioBDs in South Africa, 5) the role of drawing competence in autobioBDs, 6) other people as collaborators in autobioBDs, 7) self-harm in autobioBDs, 8) drawing meaningful objects into the textual world in autobioBDs, 9) wish-fulfillment through autobioBDs and, 10) the uses of figure studies in the creation of autobioBDs. These could also be combined to develop more robust cultural research.

All research is limited, as it must retain a focused understanding and impetus. The research completed can be understood as limited according to the autobioBD's highly subjective nature and its PBR methodology, which is always understood in the context of the practitioner's values. Creative-production research is successful when presenting engaging and original responses to issues and concerns (Scrivener 2000:6). The subjective nature of the research means that the study it is not replicable and only some aspects of the research could be generalized beyond my own practice.

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APPENDIX ONE: HANDWRITTEN REFLECTIVE LOGS

① Suprise/adjustable ② Suprise/desirable/unavoid
 ③ no suprise/desirable or natural ④ No suprise/adjustable

① Reflection-in-action and-practice, RIAP.
Failure or unintended consequence

② Reflection-on-action and -practice, ROAP.
End of day, week, supervisor and completion.

ROAP
 RIAP ROAP

Creative - Production Project Report

<p>Main Body</p> <ul style="list-style-type: none"> • Pre-project reflection on practice (including identification of issues, concerns, interests) • Review of theory, knowledge and information (related to identified issues, concerns, interests) • Re-framing of issues, concerns and interests (in response to material found in research) <p style="text-align: center;">~~~~~</p> <p style="text-align: center;">Continuing cycles of</p> <ul style="list-style-type: none"> • Summary of work episode - when, what objectives, who, how long, what outcomes • Reflection of work episodes - moments of RIAP, and needs of working • Post-project reflection on action and practice (ROAP) (as a whole) • Reflection on ROAP (critical take on reflective work). 	<p>(Schworer 2000:8)</p> <p>Appendices</p> <ul style="list-style-type: none"> • Accumulated theory and knowledge (theorist?) • Description (records) of designing. • Analysis of RIAP
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Schworer's project report fits at its "core".

Structure of Thesis (Evan's et al. 2014:11)

background literature, current practice → Core design of your build with proposal, results → synthesis/evaluation/decision → Core design of your build with proposal, results → background literature, current practice

Structure of Thesis (Evan's et al. 2014:11) includes: micro-level problem statement, aims + scope, thesis overview.

Why? Linda Cardy, Donald Schön, David Schworer

Pre-project reflection:
 I have read The Artist's Way (1992) to creatively unblock... I have stocked up on pages of paper. I am bursting with excitement to begin!

I have been developing my imaginary world for so long, and in many different works. It is time that I set a full story in this world and engage in the BD-making process; dialogue, storyline, parelling, character development and more complex worldbuilding! I've had a few false starts already, but am feeling confident that Schworer's (2000:13) creative-production project report and RIAP & ROAP will benefit my practice; help reach my goal of creating a 10+ page BD.

I am still uncertain about the exact autobiographical event I will be retelling, but I know which anxieties I want to address.

Figure 30: Pre-project reflection, October 2020. Provided by the author.

STORY: #		BEGUN: 5 Nov 2019		WORKING TITLE: SAGTE PLEURETE	
WORK EPISODE: 1#		BEGUN: 5/11/19		ENDED: 3/12/19	
RECORD OF WORK: Thumbnails					
OBJECTIVES OF WORK EPISODE:				NOTES:	
<ol style="list-style-type: none"> Develop appropriate reflective systems, as well as strategy to incorporate cycles of ROAP/RIAP into mini-assertation. Create a playlist with immersive music and list of podcasts that interview author/BD author-artist. Once I am satisfied with the reflective infra structure... Begin ideating first story. Create reference photography that correspond to my thumbnails. Settle on visual style, speech bubbles, panels. 				<p>"Make it them tells everybody" is a podcast on making BDs.</p>	
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<p>a. → ☹️ - Two ideation strategies emerge! I can either draw my thumbnails chronologically, one after the other (like a book), or have every scene branch out in any direction (like a map). My ideation process may unfold totally illogically. (may start at any point and branch out).</p> <p>b. ☺️ → I am constantly writing down what I want to achieve in my story, in the margins of my thumbnails. It leaves a trail of my ideas, such as one proclaiming the story to be about "somewhere, tactile, tantric pleasure".</p> <p>c. ☺️ → I design the smaller elements and objects of my imaginary world in the margins.</p> <p>d. ☹️ - Author/BD author-artist Alison Bechdel used photographs of herself to construct her compositions. I do the same and am usually ashamed of this fact, but my research has shown not that this is a valid strategy. I am especially relieved to discover Fabrice Weiland's reliance on photo reference.</p> <p>e. ☺️ - Great pleasure in re-rendering, refining drawings! Spending time on delicate details in the background and subtle features in character's faces.</p> <p>f. ☹️ - The use of pencil in the ideation phase allows me to make decisions, to "commit" to ideas. When I am finally convinced by an idea, I use pen. Bad quality paper seems to be paramount, as it becomes a space to make mistakes, or not to take things too seriously.</p> <p>g. ☺️ - There is no pressure to achieve likeness in the thumbnails, so emotion and expressive positives take precedent. This freedom is also very exciting.</p> <p>h. ☹️ - Using others to model for photographic reference ends up subtly changing the final work. It becomes a collaboration, as models have their own roles of how they want to be portrayed.</p>				<p>→ Like a book: </p> <p>→ Like a map: </p> <p>→ Like: </p>	
REFLECTION ON WORK EPISODE (ROAP):					
<p>Primarily, this work episode resulted in the planning, drawing, inking and editing of the first four pages of my story. Additionally, I succeeded in my first four objectives and completed the necessary infrastructure to begin the project. My reflective documents are designed to be convenient and appropriate to the subject at hand, and I have discussed the creative production project report with my supervisor.</p> <p>The story is, thus far, a retelling of my time as a farm in the summer of 2019. The year that I was there, a variety of snakes started appearing on the property. As the number and frequency of snake sightings grew, the farm's household became increasingly superstitious about the presence of the snakes. The snakes were often discussed as highly symbolic and bringers of change. Snakes had to be caught and removed from time to time, as depicted on page 7.</p>					
Four types of outcomes: ☹️ = surprise [undesirable] ☺️ = surprise [desirable/neutral] 😐 = no surprise [desirable/neutral] 😐 = no surprise [undesirable]					

Figure 31: Reflective log of *The inner room* (2020), Work Episode 1. Provided by the author.


STORY: #		BEGUN: 5 Nov 20A		WORKING TITLE: SAGTE PLEKKIE	
WORK EPISODE: 2 #		BEGUN: 4/12/19		ENDED: 16/01/20	
RECORD OF WORK:					
OBJECTIVES OF WORK EPISODE:				NOTES:	
<ol style="list-style-type: none"> 1. Finish ideating pages 4-15. 2. Read favourite BDs to understanding. 3. Pitch story to friends and other artists. 4. Map out the various spaces and how they are situated in relationship to one another. 5. Design the character's costumes. 6. Design the oasis garden. 7. Design the agricultural robots. 8. Construct/take all the reference photographs. 9. Finish drawing and inking pages 4-15. 				<p>1. I have added more pages! Even though not the intent -</p> <p>Sad to have started with the final version, very different process.</p>	
					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<p>a. 😞 - Very difficult to pick up story again after finishing a few pages. After already knowing what the final drawing style looked like, it becomes difficult not to get bogged down by stylistic implications during the thumbnail process. Ideation is, at least initially, more constrained.</p> <p>b. 😞 - I read a few extracts of Jean van Haanen & Grzegorz Rejzinski's <i>Thogall</i> (1977) and was surprised to find that cinema in the story do not have to build up over several pages to be effective. Furthermore, one page can contain a few jumps in time and setting, without the reader struggling to decode it. It is a relief to apply this thinking to my work.</p> <p>c. 😞 - Worldbuilding is totally exhilarating. Had to force myself to sleep and not draw intentions, character and object through the night.</p> <p>d. 😞 - I return to music to ground myself and my story, in the right atmosphere again, after making a note of the particular song.</p> <p>e. 😞 - The size of the panels indicates where the reader must be spent by the reader and attempts to control their reading pace.</p> <p>f. 😞 - I am superstitious about drawing myself and my story, seems anxious to write a bad ending!</p> <p>g. 😞 - Each panel and its composition are drawn according to my intra-textual self's emotion. A small face, half-cropped out of the panel, for example, indicates shyness.</p> <p>h. 😞 - Whilst I have been working with the notion that a successful page is one that has three-dimensional, I eventually solved page 8 by opting for less three-dimensionality. In that case, one point perspective gave the desired effect.</p> <p>i. 😞 - There seems to be a pattern in the way I am depicting character motion. In the thumbnails, I would draw the character's motion first, then the action. When I would read it later, I would switch them around so it would be action, then the character's emotional affect.</p>				<p>h. 😞 These emotional responses do not relate to my intra-textual self!</p> <p>1. Some worldbuilding doesn't make it into the final story! 😞</p> <p>This might be the fact that auto-bio BD must still read as a narrative, i.e. it still a work for audiences, and not be crafted as such. This NYT also change the narrative/approach to auto-bio BD with both atmosphere & important. Better than for?</p> <p>So... it's like I'm still leading myself, making decisions in this reality? Not as free as it seems!</p> <p>What does it mean to make things more/less three-dimensional? Grounding it in the real? "Question de réel" has a lot to do with perspective! "correct".</p> <p>Implies a possible distinction between affect / action. Reading/writing?</p>	
REFLECTION ON WORK EPISODE (ROAP):					
<p>During RIAP I originally thought that my intuitive decisions around framing were unique to BD, but upon further thought, basic compositional strategies still apply (be it film, design or painting). That is, of course, a strategy also applicable to comics! (the "my" composition). Regarding the speech bubbles, however, the use of these seem to be tied to the way in which sound functions.</p> <p>Whereas the first work episode was internalised, (starting with worldbuilding as I go along, 'building what I need'), it quickly burst outside in. Perhaps because the first scene started a practical concern I needed to draw the world later to be able to sketch my characters in situ. I already, but perhaps more importantly, the time spent on worldbuilding allows not to pad the implications and meaning behind the world. Why would we be wearing this? One can often, what worldbuilding practices are playing out during the <u>auto-bio</u> process?</p> <p>Clearly accidentally positive experience! Begun that it's difficult to extract, and separation, that is clearly because I'm not beginning to pull everything apart. I have been drawing comics for a long time, but if done organically, take some time to sit down and draw one's life thing, it is a commitment. Narrative - write it; framed me on less the primary concern; found all the main symbols + throw. Truly get to world-build this episode. Still not...</p>					
<p>Four types of outcomes: 😞 = surprise [undesirable] 😊 = surprise [desirable/neutral] 😐 = no surprise [desirable/neutral] 😌 = no surprise [undesirable]</p>					

Figure 32: Reflective log of *The inner room* (2020), Work Episode 2. Provided by the author.

STORY: 1#		BEGUN: 5 Nov 2019		WORKING TITLE: SAGE PLECKIE	
WORK EPISODE: 3 #		BEGUN: 31/01/20		ENDED: 20/02/20	
RECORD OF WORK:					
OBJECTIVES OF WORK EPISODE:					NOTES:
<ol style="list-style-type: none"> 1. Complete ideation phase for this story. 2. Design therapeutic (and/or) characters. 3. Design template in which I recuperate. 4. Write dialogue. 5. Write the end of the story. 6. Take last reference photographs. 7. Plan cover, draw and paint. 8. Finish drawing, ink and writing all pages. 					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<ol style="list-style-type: none"> a. 😊 - Building levels of commitment through photographs, I realize the plots change so much about the initial thumbnails, I draw out everything again in thumbnail form to re-understand everything. b. 😊 - I'm intuitively applying design rules to layout. c. 😊 - Large panel I considered the page layout (where pages are across which) too late! It luckily worked out, but I've been designing as if it is read digitally (one page at a time), instead of in print. d. 😊 - Large panel for split in time, re-setting of scene. e. 😊 - I must become more economical with pages, it's taking too long and it's like I'm not reaching the point, so I merged pages 16 & 17. f. 😊 - Dialogue only becomes important now. Everything else has been highly visual, with dialogue totally up to change. g. 😊 - I started with a cover design and eventually scrapped it completely. Perhaps impossible because the story isn't done yet. h. 😊 - I cannot decide on a title either, it still feels flimsy and inappropriate. i. 😊 - I could not, as planned, take photographs with real dogs. The end result reads as unreal and "pasted together", but I am surprised to find I enjoy that effect! j. 😊 - Whilst showing my work to others and when I writing the post-episode reflection, I use the pronoun "me", "my" and "mine" in reference to the character of me. k. 😊 - The maropeng-inspired temple was dreamt, one night, by my boyfriend. While explaining the temple to me, I drew it to match the description. l. 😊 - I did not anticipate for other characters to feature as much as they did. I started by thinking it would mostly be my story. Perhaps the collaborative effects of the photography start pulling into the story? When I felt stuck, I followed my boyfriend's character instead, breathing new life into my story (making me excited again!). 					<p>m. 😊 - In an anxious spirit, I decide who the hero-bot/robo-therapist is; is it more masculine or feminine? What relationship does my textual self have with it?</p> <p>- "single pleckie" / "op 'n lee manag" ... "die broekies?"</p> <p>a dream, and I'm so excited to (lavender fields) are somewhat similar the children I have not had yet.</p>
REFLECTION ON WORK EPISODE (ROAP):					
<p>I did not quite reach all my objectives. Clearly, the title cover still eludes me! I wanted to be done, but the album remains unfinished.</p> <p>Dialogue only became important at the end. The rest of almost completely visual, with a vague idea of what characters are saying.</p> <p>Photography really shaped reality. Also, dreams! I want the story to feel like inside the maropeng-like temple from my boyfriend's dream. The dream I had about finding unborn children in a field, as if they are I've also designed it according to the farm, being surrounded with empty fields.</p> <p>When referring to "me" as I discuss the album, I suspect that I feel deeply in tune with the character.</p> <p>It's as if the story does not feel it is finished yet! I am considering adding even more pages to the end...</p>					
Four types of outcomes: 😊 = surprise [undesirable] 😊 = surprise [desirable/neutral] 😊 = no surprise [desirable/neutral] 😊 = no surprise [undesirable]					

Figure 33 Reflective log of *The inner room* (2020), Work Episode 3. Provided by the author.

STORY: 1#		BEGIN: 5 Nov 2019		WORKING TITLE: SAGE PLECKIE	
WORK EPISODE: 4 #		BEGIN: 4/9/20		ENDED: 20/11/20	
RECORD OF WORK: Last pages of archive, colored + written album.					
OBJECTIVES OF WORK EPISODE:					
<ol style="list-style-type: none"> 1. Finish drawings & dialogue, plan execute cover page and finalize the title. 2. Edit lineart to achieve best possible likeness/perspective. 3. Apply colour to all pages. 4. Upload to platform to receive feedback from my supervisor & peers. 5. Apply for Tilly Emergency Art Fund. 6. Research reprinting of contact South African into printing. 7. Lay out final pages into an album format. 8. Share snippets of work on social media. 9. Decide on font strategy! 					
NOTES:					
<p>g. ☹️ = I added another page (21) to add more dialogue. Dialogue only became important toward the end.</p> <p>v. ☹️ - In an anxious spirit, I rewrite dialogue a few times to try and capture the essence of conversation held during the autobiographical events I am portraying. It is difficult to recreate, as I do not feel the same now. I have a sense that it is highly important to my psychological wellbeing to describe the events well, or "accurately".</p>					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<p>a. ☹️ - I lean too much white space around characters and lineart. Initially as a design strategy to make post seem quiet & elegant, a second look makes it feel empty and unfinished.</p> <p>b. ☹️ - I redraw some figures and posted them over the original drawing, using Photo-shop. I was uncertain if this would be effective, but I am happy with the outcome.</p> <p>c. ☹️ - Because I cannot fetch my scanner from my studio on campus, I am forced to take high-quality photographs of all my drawings. This inevitably distorts them.</p> <p>d. ☹️ - Very satisfying & informative to be able to page through narrative on Google photos (everything together). The format, however, demands digital (lineart, one page id. & fibre), and I have to constantly refer to me planning to remember which pages will stand next to one another when printed.</p> <p>e. ☹️ - Although I think the absolute majority of drawings are potential, I am not perfectly happy with any of them and will feel as to revise & adjust every page!</p> <p>f. ☹️ - I enjoy the fragments of pencil lines and notes scribbled along the side of my scan, that I haven't erased yet. I am uncertain whether these should be incorporated into the final text, however.</p> <p>g. ☹️ - Seeing the drawings at a smaller size seems to be forgiving toward my many errors in scale, anatomy and perspective. The final print will be around 30% smaller than the original drawings.</p> <p>h. ☹️ - Riso printing, supposedly more cost effective than other traditional printing methods, is rather very expensive! Especially for numerous pages. As my story sounds at 21 pages, my plan to use the entire canvas seems short-lived unrealistic...</p> <p>i. ☹️ - I have still not written any dialogue and am considering simply typewriting in Sage's handwriting, instead of hand lettering.</p>					
REFLECTION ON WORK EPISODE (ROAP):					
<p>Upon finishing, I'm reminded of John Porter's ideas on courses: "you need a product, not a project". The said projects can drag on forever, whereas products require the author - artist to commit, test themselves, deal with limitations, actually finish! This episode was truly the product, "frustration" of my work, presenting obstacles like readability, cost, acceptance of imperfection.</p> <p>I want the reader to realize the significance of the recurring eggs, and that the dream world (the sub world) is separate from the character's reality. Colour makes me realize my work is not complete as the work, even though it's certainly a viable strategy for others. Colour adds a lot to it's meaning.</p> <p>Drawing takes so long! People's hairstyles, likes and interests change! My interest & feelings about the work changes. Such a long term commitment is so difficult, but so fulfilling. Some changes in the reality manifest in the album. My boyfriend's hair has grown, I have lost the earnings I wrote at the beginning of the story and we wear different clothes in the reference photography as seasons change. It's like the album & the "real world".</p>					
<p>Four types of outcomes: ☹️ = surprise [undesirable] ☺️ = surprise [desirable/neutral] 😊 = no surprise [desirable/neutral] 😐 = no surprise [undesirable]</p>					
<p>↳ unfold on different timelines, but are still so interconnected...</p>					

Figure 34: Reflective log of *The inner room* (2020), Work Episode 4. Provided by the author.

STORY: Z#		BEGUN: Early December 2019		WORKING TITLE: KINDERSTORIE	
WORK EPISODE: 1 #		BEGUN: 3/12/19		ENDED: 16/12/19	
RECORD OF WORK: First thumbnails.					
OBJECTIVES OF WORK EPISODE:					NOTES:
<ol style="list-style-type: none"> 1. Together with plotting out a children's story, I want to develop a less detailed, less hand-drawn style. 2. Form a habit of alternating on online or real figure studies with every week. 3. Discuss & read children's BD. 4. Explore other parenting & format strategies. 5. Attempt to develop hand-drawn style. 					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<ol style="list-style-type: none"> a. 😞 - I could not draw my own parents/grandparents/brothers. I don't feel comfortable perhaps because I will not depict them accurately. Lack of skill is daunting! b. 😞 - My technical skill also influences which childhood memory I select to capture the kind of emotion I have in mind. c. 😞 - Alterage/Nickname is a necessity here, it seems. d. 😞 - This phase of ideation is all about thinking about another's opinion or its reception. Especially in this case, because a children's story is a new approach in my body of work. e. 😞 - Whilst I knew that I needed to study children's form & anatomy, my knowledge wasn't even enough to clearly imagine my thumbnails, so I had no idea if they would work or not! f. 😞 - After reading strips like the Little Nipper in Stumbleland (1905-1927) & Creative Allies (1918-), I realised the benefits of creating a format that allows for weekly/monthly additions. No limits to the amount, and each story must be self-contained. Lots of opportunity for learning here. g. 😞 - Like with the previous story each level allows me to commit more, but with this story, each level brings more fear, not less. 					→ Could imply that drawing someone with "honour" than in some way? It feels like that!
REFLECTION ON WORK EPISODE (ROAP):					
<p>Clearly, the whole thing crashed because I was not confident enough in my shorthand of children, animals and a more simplistic style. It seems as if the focus should be on the story in this phase, but formalistic and practical concerns derailed the story, and I could not advance.</p> <p>It is also strange looking into childhood memories I began with clear memories (probably heavily distorted over time) and had my character immediately retreat into parallel universes.</p> <p>The protagonist here is also a different different person than me. The fact that I have immediately given her a nickname seems to indicate this, too. She is Tavi, I am Octavia. I sense a lot of emotion under the surface.</p>					
Four types of outcomes: 😞 = surprise [undesirable] 😊 = surprise [desirable/neutral] 😐 = no surprise [desirable/neutral] 😐 = no surprise [undesirable]					

Figure 35: Reflective log of Tavi & Hasie (2020), Work Episode 1. Provided by the author.

STORY: 2 #		BEGUN: 7/12/19		WORKING TITLE: KINDERSTORIE	
WORK EPISODE: 2 #		BEGUN: 15/01/20		ENDED: 31/01/20	
RECORD OF WORK:				NOTES:	
OBJECTIVES OF WORK EPISODE:					
<ol style="list-style-type: none"> 1. Study photographs of children. 2. Study my own childhood photo album. 3. Study canine anatomy. 4. Experiment with Word-Reference. 5. Study hands & feet & apply these studies to develop a less detailed drawing style. 6. Draw new thumbnails for this project album. 					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<ol style="list-style-type: none"> a. ☹️ - Various studies were absolutely necessary, and helped so much! Study is a long life process, to draw from life & photographs. b. ☹️ - I feel guilty about immediately veering away from child-friendly story, into slightly sad, melancholic tones. I set out to write something more positive, but the tension between the rabbit and dog characters seems to make for a slightly melancholic tone. Perhaps the next installment is more positive! c. 😊 - Colour coding characters made it easier to understand my thumbnails, as they still aren't that descriptive. d. 😊 - Dialogue important here, especially as I am attempting to imitate a child's register. e. 😊 - I snop roles during the thumbnail process, trying them on. Do I hide, or do I seek? It's the specific facts about important, and I can easily move myself around in the situation. f. 😊 - I started drawing from my childhood photographs for study, and they subsequently ended up in the final drawings, as well! This is an emotionally charged experience! g. 😊 - Heart-wrenching to have my young self feel sad. It turns a melancholic experience to read this short story. 				<p>→ children have such large trapezius muscles! It helps so much to know this, as my drawings of children are so much more child-like. That, and round bellies and large foreheads...</p> <p>→ I had a dream that I climbed into old family photographs to explore myself and the situation... It was a sad dream, and my father was disso dissociative. Subsequently had a therapy session to discuss some of these dreams experiences.</p> <p>In my dream, I could see more of the environment inside the photographs, and get to meet my younger self. In a sense, this is what autoethnography can do: engage deeper with personal histories and past selves. "Climb in" with a measure of "control".</p>	
REFLECTION ON WORK EPISODE (ROAP):					
<p>The exact details of the memory are not important. The characters and their interactions must be authentic, or at least, feel that way to me! It's like... self as memory, world is fantasy? But, of course, it cannot be that simple, as how can we know what we truly would do/would be done in any situation? The self is too complex... I also realize that the self is a larger concept than my study allows for.</p>					
Four types of outcomes: ☹️ = surprise [undesirable] 😊 = surprise [desirable/neutral] 😐 = no surprise [desirable/neutral] 😐 = no surprise [undesirable]					

Figure 36: Reflective log of Tavi & Hasie (2020), Work Episode 2. Provided by the author.

STORY: Z#		BEGIN: 7/12/2019		WORKING TITLE: KINDERSTORIE	
WORK EPISODE: 3 #		BEGIN: 5/4/20		ENDED: 22/11/20	
RECORD OF WORK:					
OBJECTIVES OF WORK EPISODE:				NOTES:	
<ol style="list-style-type: none"> 1. Finish first page, thereby first "episode" in the narrative. 2. Lay out, draw, ink, scan the first episode. 3. Edit lineart for best possible "cleanliness". 4. Edit lettering for uniformity. 5. Apply colour. 6. Upload to platform to receive feedback from my supervisor & peers. 7. Begin to investigate printing methods. 8. Research conventional booklets, binding methods. 9. Design cover. 10. Make booklet. 					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<p>a. 😊 - I am satisfied with the short story. It continues to spark emotion in me, and I have received positive feedback, despite being very strict about this new direction.</p> <p>b. 😞 - I cannot make time to draw more than one Tavi story. I am sad to realise that it took weeks to complete just one story, and that I have underestimated the amount of time I need to spend earning a living. I am faced with the tension between my economic situation and the short amount of work it takes me to draw an album.</p> <p>c. 😊 - Development of a shorthand drawing style nullifies a lot of photo reference. If, for example, drawing the same dog from different angles using photographs, the likeness of the dog changes with each photograph found on the internet. I thereby try to find a standardized character across photographs.</p> <p>d. 😞 - Pacing of story changes considerably when all of the information is laid out on one page.</p> <p>e. 😊 - I have not yet successfully developed a shorthand for children's characters, or any characters, for that matter. I did suspect that that would be the case, however, and I try to console myself that it's still taken one of the first big steps in that direction.</p> <p>f. 😞 - I did not, like I should have, study rabbit anatomy and am definitely paying the price for it.</p> <p>g. 😞 - I cannot conceptualise the effort I put into this "first page", or first episode, with the work I put into 7 pages of "Single Plekka" (2020), because it takes me far longer to work with less detail!</p> <p>h. 😊 - Finally settled on a title "Tavi & Lappie". I had not expected the rabbit to be such a large part of the story, but it seems right, after seeing the final drawings. Lappie because of "lapin", in French.</p> <p>i. 😊 - The less detail in the themes, the better! I painted over much of</p>				<p>→ This problem is frequently described to "make it then tell everybody", a podcast about ADHD artists that is so laborious to make an album, that to justify financially (in relation to merely selling a work!)</p> <p>→ This is also the case for my family photographs. My hairstyle and age and clothes are different with each photograph. Only my close-up baby pictures heavier as reference photographs.</p> <p>→ The rabbit from behind is just a mess.</p> <p>→ Hm. I have changed it, finally, to "Tavi & Anne" instead.</p>	
REFLECTION ON WORK EPISODE (ROAP):					
<p>The original lines for a softer, more elegant, visual style.</p> <p>j. 😊 I emphasized colour from the same colour family, and I find the end result so soothing...</p> <p>This work episode was slowed down quite a bit because of the pandemic. Regardless, I more or less achieved my objectives, in that I could draw out a full episode and learn a lot from the process! There was a lot of time between work episodes, so it was hard to return to it each time.</p> <p>A big driver behind this project was to create a story appropriate outside (and perhaps also inside) a street fine arts context, i.e. something that could delight a wider audience, and something that is simpler (although I didn't neglect symbolism and my emotional reactions).</p> <p>It will take some time to move away from the realism role of the spectrum! I'm still finding my feet with the drawing style.</p>				<p>Figure studies help immensely, but boy nothing to do with storytelling. Simply a tool to render and draw more convincingly.</p>	
Four types of outcomes: 😞 = surprise [undesirable] 😊 = surprise [desirable/neutral] 😐 = no surprise [desirable/neutral] 😐 = no surprise [undesirable]					

Figure 37: Reflective log of *Tavi & Hasie* (2020), Work Episode 3. Provided by the author.

STORY: 3 #		BEGUN: 19th of April 20		WORKING TITLE: Finaliteite	
WORK EPISODE: 1 #		BEGUN: 1/10/20		ENDED: 04/20	
RECORD OF WORK: Thumbnails, reference photography.					
OBJECTIVES OF WORK EPISODE:				NOTES:	
<ol style="list-style-type: none"> 1. Plot out story, its symbols, world, characters. 2. I will experiment with lettering (again) 3. Attempt to incorporate some poetry. 4. Design an imaginary version of the Apple factory and design a socially distanced village. Throughout the episode, I will make work in paper or social media. 5. 6. Colour the drawings, or at least decide on a colour strategy 7. Study cattle anatomy. 					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<ol style="list-style-type: none"> a. ☹️ - If I just start to think about the story, so it plays ahead like a film, it comes easier, i.e. not consider how it'll happen in BD format, yet. b. ☹️ - I want to include designs/worldbuilding as final pieces, instead of merely loose sketches or low quality pieces around the final pieces. c. ☹️ - Before starting I compile a folder full of visual research, to show the curator what I'm working with. When someone asks in at this stage of the process, there is more pressure on the symbols chosen being ethically sound in that they are socially sustainable and politically correct. d. ☹️ - I don't thumbnail for the aesthetic pieces that attend in BD panels. The text are almost plain in themselves. e. ☹️ - I do feel guilty selling these "unfinished" pieces, though. I find it difficult to imagine my loose sketches as having value, even though I can see that these works have a lot of life. f. ☹️ - I seem to have built on the self-contained episode model I started to develop in the second story. g. ☹️ - There is less pressure to develop and produce lovely lettering in this story, as I have prioritised the meaning behind the text. I therefore have the narrator speak in emoji at points and poetic language at others. h. ☹️ - It becomes a collaboration, somewhat, between the curator and I, but the photographs and ideas are my own, and the only characters with agency, myself. i. ☹️ - Contrary to the use of reference photography that I stage for the cost scene, I use photographs that I have taken without clear intention of use in BDs later. i.e. I scroll through the photographs I've taken during lockdown and choose some to draw, add meaning to. j. ☹️ - I further construct/play with the autobiographical part when marketing/discussing my work/labelling it as autobiographical. 					
REFLECTION ON WORK EPISODE (ROAP):					
<p>I attempted to depart slightly from my own cultural context here, to show that the pandemic/any national crisis, affects all South Africa.</p> <p>The BD format holds its own benefits for storytelling and does lead the story, but I also had to remove the story from the BD format, mostly and for a few moments, to see it "fully". i.e. I have to make logical & emotional sense before considering images, panels, text and so on.</p> <p>A lack of time saw me not I could not manage my time to study cattle, or start drawing in earnest.</p>					
<p>Four types of outcomes: ☹️ = surprise [undesirable] ☺️ = surprise [desirable/neutral] 😊 = no surprise [desirable/neutral] 😐 = no surprise [undesirable]</p>					

The engineers I like with were building and experimenting with a kind of oven (a wood rocket stove), so I started photographing them. Because their company is doing poorly during lockdown, their situation seemed appropriate to my autoBioBD work and this story's theme of the apocalypse.

Figure 38: Reflective log of Finaliteite (2020), Work Episode 1. Provided by the author.

STORY: 3 #		BEGUN: 1st of April		WORKING TITLE: Finaliteite	
WORK EPISODE: 2 #		BEGUN: 6/05/20		ENDED: 20/11/20	
RECORD OF WORK: Fill album & submitting work.					
OBJECTIVES OF WORK EPISODE:					NOTES:
<ol style="list-style-type: none"> 1. Complete all 6 works that form part of this story in order to do this, I must finish drawing & ink the final page, and the supporting work, scan that on. 2. Combine some of the smaller drawings. 3. Apply colour, hatching & font. 4. Upload to secured platform, and discuss with supervisor & peers, as well as the relevant creation and stakeholders from the RMBB about the linked process. 5. Market my work. 6. Answer unknown questions about the stories of apocalypse. 					
OUTCOMES OF "ON THE SPOT" EXPERIMENTATION (RIAP):					
<ol style="list-style-type: none"> a. 😊 - Every time I push for more expressive use of line/texture, it mellows out so when in final product, in favour of "correct". b. 😊 - I wanted so much more time to spend on lovely detail. c. 😊 - Difficult to break from my usual approach, clear in the difference in style between my first story's drawings and these. d. 😊 - Largest scale drawing ever. Difficult to imagine what it would look, so I sketched it together afterwards. Definitely hurt the overall composition, as the negative spaces pull too much visual focus. e. 😊 - I set up a camera to film my hand drawing for the first time, and received positive feedback after showing it on social media. Mesmerising to see my hand move. f. 😊 - Hatching have such potential! Although I only explored black and white hatching here, clearly a versatile tool. g. 😊 - I do feel like there is more to explore here, that these characters & symbols are interesting beyond this project. I am frustrated to not be able to, now! 					<p>→ This is not the case anymore, as I have split the panels into a book, instead. been</p> <p>h. 😊 - I am more satisfied with my drawing! since I have split it into a book!</p>
REFLECTION ON WORK EPISODE (ROAP):					
<p>Because I wanted to finish the prints (not the book!) before and for the Turbine Art Fair 2020, I felt constrained by deadlines.</p> <p>I have not yet sold any of the archival drawing I created in tandem with "Finaliteite"; in accordance w my theory that no other person can care about my pieces if I don't care deeply about them first. I did sell the A1 version of the album, as well as an original drawing of "The inner room" (2020) through the fair.</p> <p>I am reminded, once again, that I must always start on paper, paper is king...</p> <p>BDs provide a way of encoding very complex visual stories as one person. More than a drawing and a piece of prose, I get to visualise my fictive onto biography! without censorship, a cast, a scriptwriter. I had freedom, only constrained only by my lack of imagination and drawing ability.</p>					
					<p>→ I get to visualize new realities, whilst providing a lot of new possibilities for myself in the album.</p>
<p>Four types of outcomes: 😊 = surprise [undesirable] 😊 = surprise [desirable/neutral] 😊 = no surprise [desirable/neutral] 😊 = no surprise [undesirable]</p>					

Figure 39: Reflective log of *Finaliteite* (2020) Work Episode 2. Provided by the author.

APPENDIX TWO: SIGNED MODEL RELEASE FORMS

MODEL RELEASE

In valuable and good consideration of my engagement as a model/participant upon the terms herewith stated, I, Alexis Jacques Levendis (Model/Participant), hereby give to Octavia Roodt (Artist), the Artist's assigns, and those persons acting with the Artist's authority and permission, the right to take and illustrate photographs (in any format) and other graphical depictions incorporating my likeness, in any and all media, whether now known or hereafter created.

I hereby agree that all rights to the photographs, including copyright, are and shall remain the sole property of the Artist, free and clear from any claims, by me or anyone acting on my behalf. I have no right to approve the final images or to additional compensation.

The Artist's rights include, but are not limited to, the rights, in perpetuity to: use, reuse, publish, and re-publish the photographs; combine the photographs with text and/or with other images and/or media; alter the photographs, in any manner the Artist desires; and, use the photographs for illustration, promotion, art, editorial, educational, advertising, trade, publishing, Internet publishing or any other purpose whatsoever.

I hereby release, discharge, and agree to hold harmless the Artist, the Artist's heirs, legal representatives and assigns, and all persons acting under the Artist's authority or those from whom he/she is acting, from any liability arising from any use of the photographs or any changes or modifications made thereto. I am of full legal age and have the right to contract in my own name. I have read the above authorisation, release, and agreement, prior to its execution, and I am fully familiar with the contents thereof. This release shall be binding upon me and my heirs, legal representatives, and assigns.

FULL NAME: Alexis Jacques Levendis

ID NO: 9204015048084

SIGNATURE: 

DATE: 25 November 2020

MODEL RELEASE

In valuable and good consideration of my engagement as a model/participant upon the terms herewith stated, I, Charmaine Botha (Model/Participant), hereby give to Octavia Roodt (Artist), the Artist's assigns, and those persons acting with the Artist's authority and permission, the right to take and illustrate photographs (in any format) and other graphical depictions incorporating my likeness, in any and all media, whether now known or hereafter created.

I hereby agree that all rights to the photographs, including copyright, are and shall remain the sole property of the Artist, free and clear from any claims, by me or anyone acting on my behalf. I have no right to approve the final images or to additional compensation.

The Artist's rights include, but are not limited to, the rights, in perpetuity to: use, reuse, publish, and re-publish the photographs; combine the photographs with text and/or with other images and/or media; alter the photographs, in any manner the Artist desires; and, use the photographs for illustration, promotion, art, editorial, educational, advertising, trade, publishing, Internet publishing or any other purpose whatsoever.

I hereby release, discharge, and agree to hold harmless the Artist, the Artist's heirs, legal representatives and assigns, and all persons acting under the Artist's authority or those from whom he/she is acting, from any liability arising from any use of the photographs or any changes or modifications made thereto. I am of full legal age and have the right to contract in my own name. I have read the above authorisation, release, and agreement, prior to its execution, and I am fully familiar with the contents thereof. This release shall be binding upon me and my heirs, legal representatives, and assigns.

FULL NAME: Charmaine Botha

ID NO: 6312170003084

SIGNATURE: 

DATE: 2020/11/25

MODEL RELEASE

In valuable and good consideration of my engagement as a model/participant upon the terms herewith stated, I, Emily-Kate Olivier (Model/Participant), hereby give to Octavia Roodt (Artist), the Artist's assigns, and those persons acting with the Artist's authority and permission, the right to take and illustrate photographs (in any format) and other graphical depictions incorporating my likeness, in any and all media, whether now known or hereafter created.

I hereby agree that all rights to the photographs, including copyright, are and shall remain the sole property of the Artist, free and clear from any claims, by me or anyone acting on my behalf. I have no right to approve the final images or to additional compensation.

The Artist's rights include, but are not limited to, the rights, in perpetuity to: use, reuse, publish, and republish the photographs; combine the photographs with text and/or with other images and/or media; alter the photographs, in any manner the Artist desires; and, use the photographs for illustration, promotion, art, editorial, educational, advertising, trade, publishing, Internet publishing or any other purpose whatsoever.

I hereby release, discharge, and agree to hold harmless the Artist, the Artist's heirs, legal representatives and assigns, and all persons acting under the Artist's authority or those from whom he/she is acting, from any liability arising from any use of the photographs or any changes or modifications made thereto. I am of full legal age and have the right to contract in my own name. I have read the above authorisation, release, and agreement, prior to its execution, and I am fully familiar with the contents thereof. This release shall be binding upon me and my heirs, legal representatives, and assigns.

FULL NAME: Emily-Kate Olivier

ID NO: 9204010048089

SIGNATURE: EOlivier

DATE: 25.11.20

MODEL RELEASE

In valuable and good consideration of my engagement as a model/participant upon the terms herewith stated, I, Petrus Frederick Botha (Model/Participant), hereby give to Octavia Roodt (Artist), the Artist's assigns, and those persons acting with the Artist's authority and permission, the right to take and illustrate photographs (in any format) and other graphical depictions incorporating my likeness, in any and all media, whether now known or hereafter created.

I hereby agree that all rights to the photographs, including copyright, are and shall remain the sole property of the Artist, free and clear from any claims, by me or anyone acting on my behalf. I have no right to approve the final images or to additional compensation.

The Artist's rights include, but are not limited to, the rights, in perpetuity to: use, reuse, publish, and re-publish the photographs; combine the photographs with text and/or with other images and/or media; alter the photographs, in any manner the Artist desires; and, use the photographs for illustration, promotion, art, editorial, educational, advertising, trade, publishing, Internet publishing or any other purpose whatsoever.

I hereby release, discharge, and agree to hold harmless the Artist, the Artist's heirs, legal representatives and assigns, and all persons acting under the Artist's authority or those from whom he/she is acting, from any liability arising from any use of the photographs or any changes or modifications made thereto. I am of full legal age and have the right to contract in my own name. I have read the above authorisation, release, and agreement, prior to its execution, and I am fully familiar with the contents thereof. This release shall be binding upon me and my heirs, legal representatives, and assigns.

FULL NAME: Petrus Frederick Botha

ID NO: 9109065023087

SIGNATURE: 

DATE: 25/11/2020

MODEL RELEASE

In valuable and good consideration of my engagement as a model/participant upon the terms herewith stated, I, Tristan Roodt (Model/Participant), hereby give to Octavia Roodt (Artist), the Artist's assigns, and those persons acting with the Artist's authority and permission, the right to take and illustrate photographs (in any format) and other graphical depictions incorporating my likeness, in any and all media, whether now known or hereafter created.

I hereby agree that all rights to the photographs, including copyright, are and shall remain the sole property of the Artist, free and clear from any claims, by me or anyone acting on my behalf. I have no right to approve the final images or to additional compensation.

The Artist's rights include, but are not limited to, the rights, in perpetuity to: use, reuse, publish, and re-publish the photographs; combine the photographs with text and/or with other images and/or media; alter the photographs, in any manner the Artist desires; and, use the photographs for illustration, promotion, art, editorial, educational, advertising, trade, publishing, Internet publishing or any other purpose whatsoever.

I hereby release, discharge, and agree to hold harmless the Artist, the Artist's heirs, legal representatives and assigns, and all persons acting under the Artist's authority or those from whom he/she is acting, from any liability arising from any use of the photographs or any changes or modifications made thereto. I am of full legal age and have the right to contract in my own name. I have read the above authorisation, release, and agreement, prior to its execution, and I am fully familiar with the contents thereof. This release shall be binding upon me and my heirs, legal representatives, and assigns.

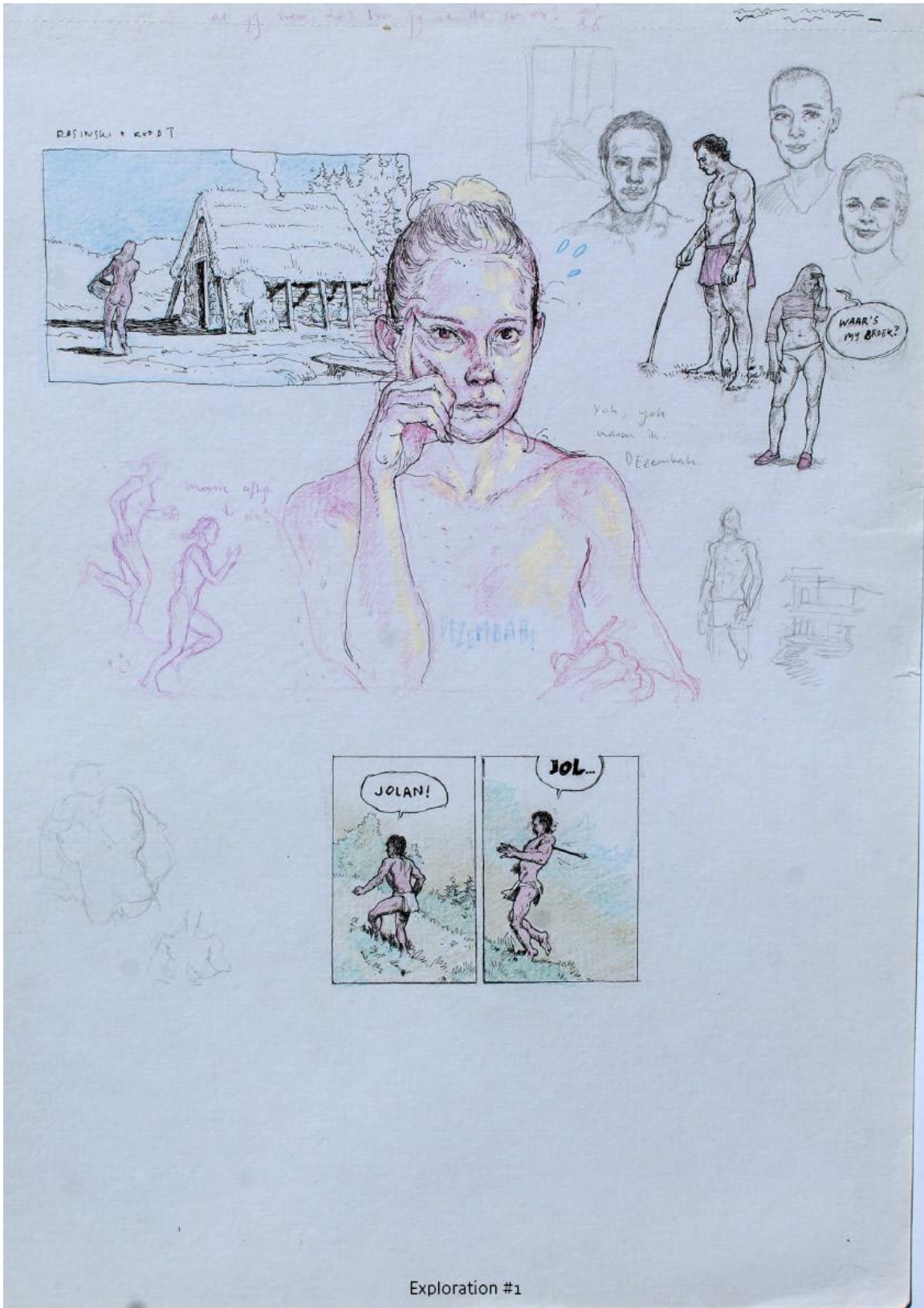
FULL NAME: Tristan Roodt

ID NO: 950713 5044 084

SIGNATURE: 

DATE: 24.11.2020

APPENDIX THREE: ARCHIVES



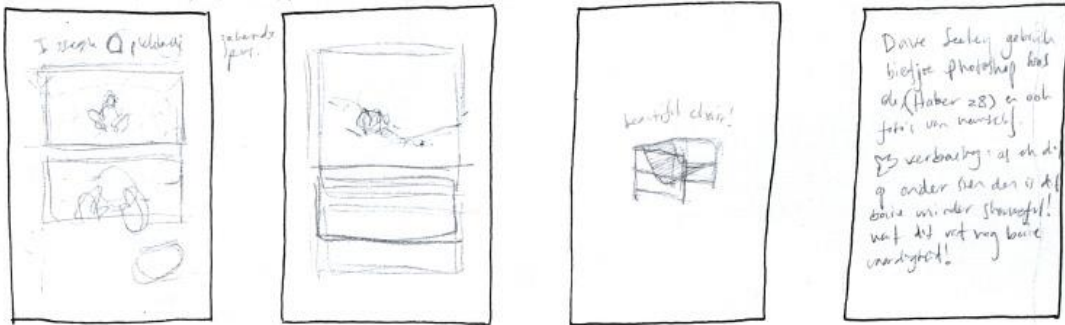


Life studies #1

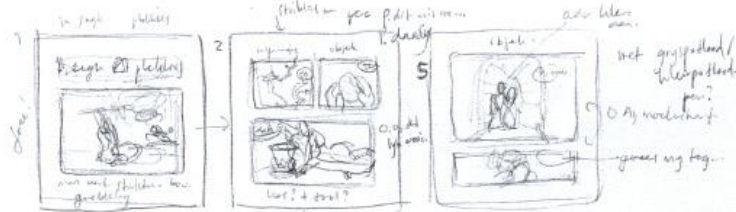
Janil
2017

Chivener: ① original ② responds to issues/uncertainty/artist ③ issues should manifest in color + layout ④ human experience
 (2000:5)

missies, kleiner, postcard?

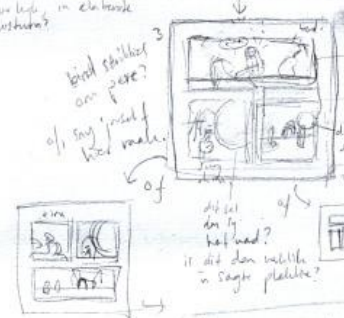


kleine - Rijk!



→ Chom
 → klein Rijk!
 → m

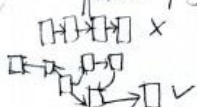
→ versing!



→ 'geuking' word nte (pyn → verstand → ver, nee! Pyn en moeilike keurde! Een stogge.

→ 'keurde' of 'keurde' wat by out m'n stog?

RIAP no. 1.
 ② Surprise - desirable/neutral when I plot out stories, but hard to draw out every panel separately, like a map, instead of with great structure. From podcasts and Youtube I know some artists go page by page, with a lot of structure. With my way of working, however, I get to visualise scenes as a map rather than a linear progression.



→ my vish wil per?



→ somer plekkie...
 → tondre plekkie...
 → tondre plekkie...

Kanga Pointings: deliberate manipulation of space

→ wrap append

6165, 6166 min detail in...
 6141, 6160...
 6158...
 Foto's
 6152, 6146...
 6137, 6142...
 6104, 6105?

The inner room (2020) Thumbnails #1



The inner room (2020) Thumbnails #2

STORY 2: Die wonder - storie!

LITTLE NEWS!

as Linda BD today, it wishes it was so good too!

Barbedilla been child been my more rit...

BD
small
tiny -
line of paper
be will
be will
be will

kept on drawing
enough, then decided
not to copy a few
times, so as
not to waste my drawing!

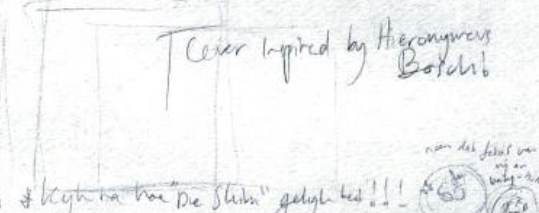
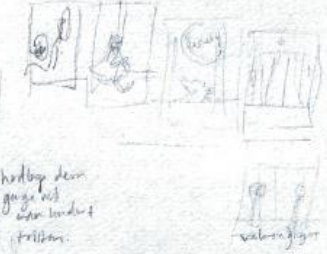
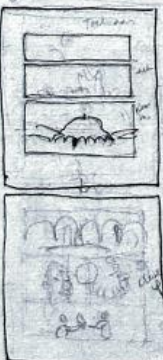
Surprise →
delicate / retral:

I don't feel comfor-
table drawing my
good points or fun
scenes, more than I'm
giving them in the
background. It's like I
don't want to draw
them and not do
them justice. What does
this imply (strong words!)
that showing it - honoring?

Surprise 2:
with each new level,
at evening, I'm allowed to
go into the sea of myself,
I want to raise fear,
like person page, but
it's strong but more fear!
Begin each time...

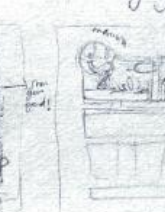
Surprise 3:
other ways / behavior if
relating her, secret.

Surprise 4:
et, may come me in die
joke dit is wat de wonder
gave dit me is

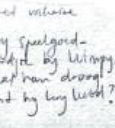


Center inspired by Hieronymus Bosch's

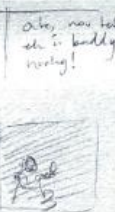
High na toe Die Skink" gelike tes!!!



nickels
it funny
realist but
doreel met
roomy!

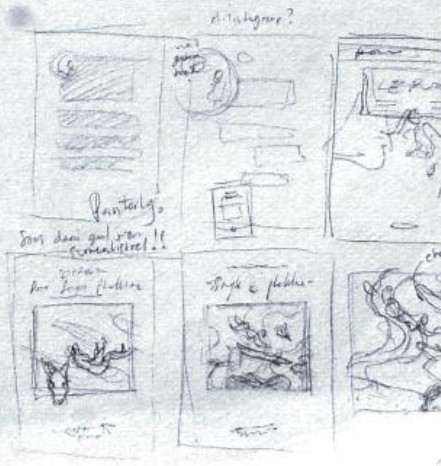


any, most
hand? just
saw, white
paper white?



high na daai by the god
more in experience!

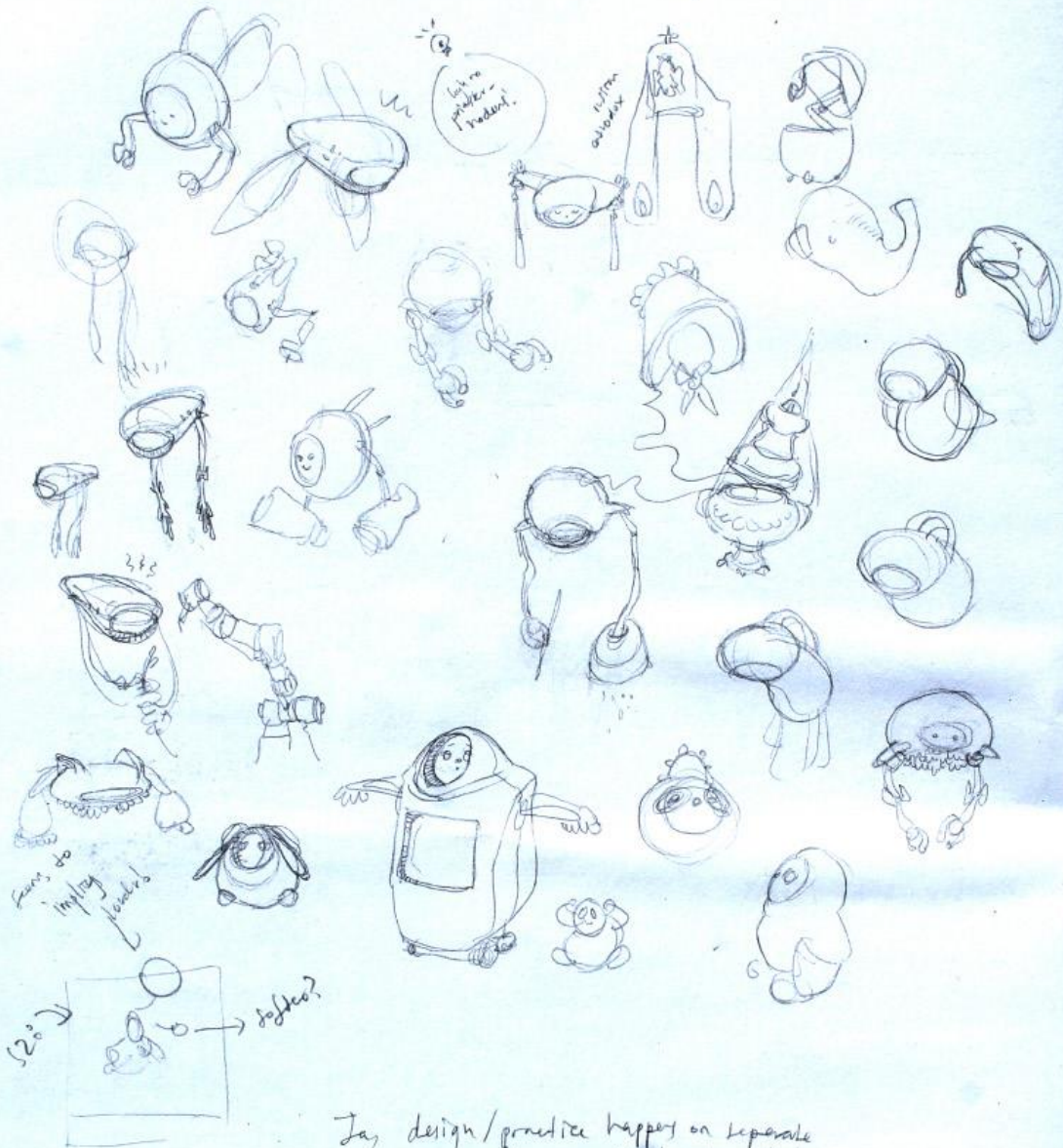
Surprise: indelible! character design if
needed here, before I can tell if it will
work!!! I don't know how to draw birds!
work!!!



Tavi & Hasie (2020) Thumbnails #1

Story 7: Design.

spirituelle technologie!



Just design/practice happy on separate paper, to be compiled! Where all plans + RIAP + thumbnails happy in this book

The inner room (2020) Worldbuilding #1



The inner room (2020) thumbnails #3

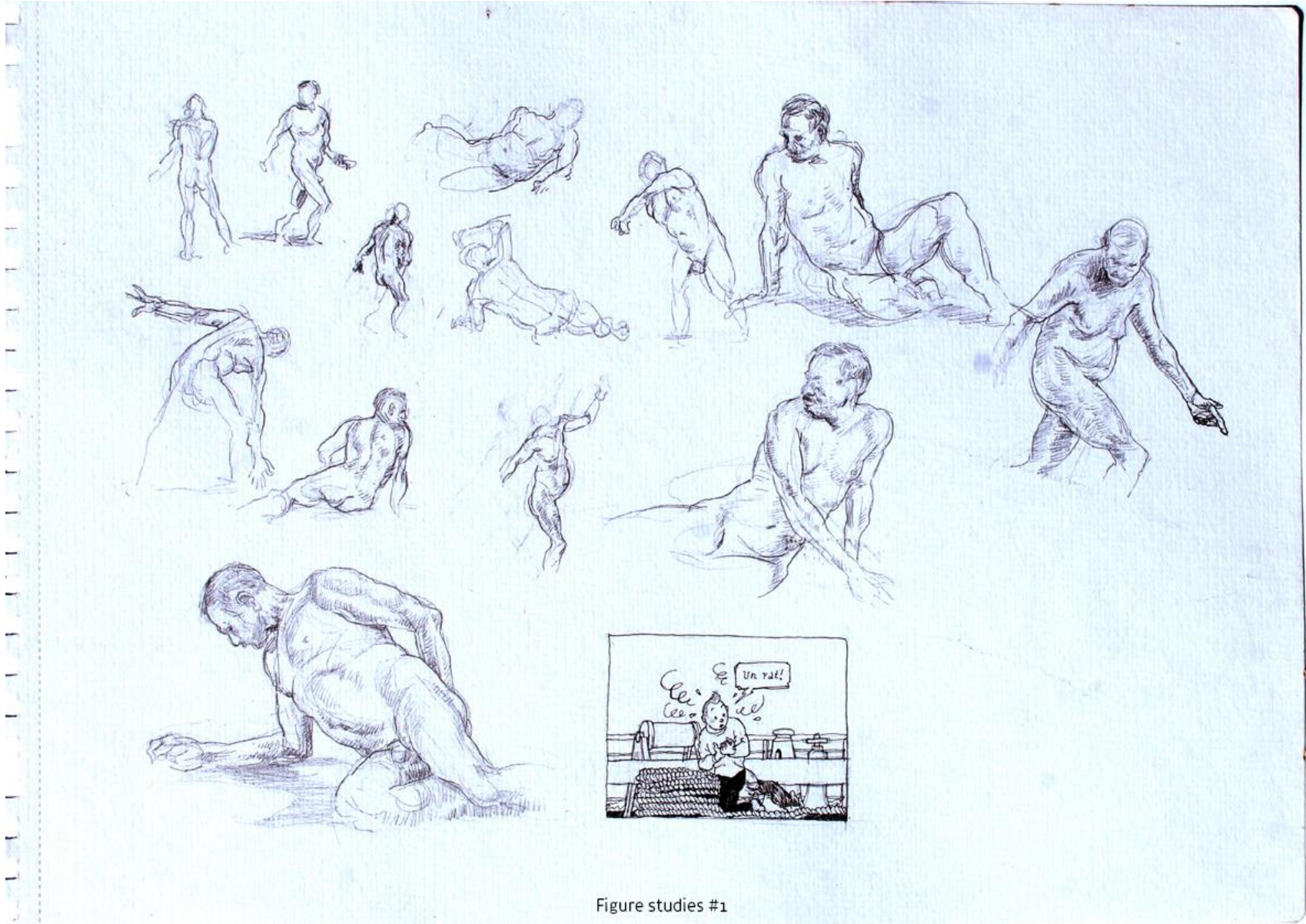
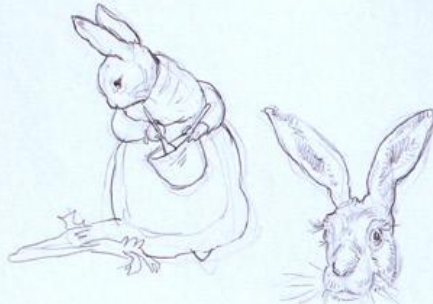


Figure studies #1



→ Montale Attek oor deadline?

010 594 5544

→ antwoord → Cataluog.

- Claire
- Cardonspotes
- Math

→ geen soek Beatrix Potter boek.

Mamm-good!

→ Begin 'Sagte' Plekbe op tekenaar uitte?!

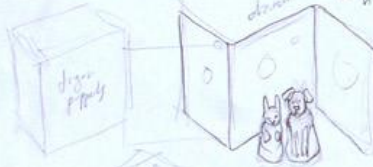
→ Breinstorm van hard/werk/talke storie! lig te hard by ene mag we moet uitbreik nie, so goed n vr mettie Condut by gedissiplineer was (was n baby!) mee naar den verrasi wet hante... hoe kan dit eindigdet hard leer?

→ Kad na Reet se ma...
 n paar woi aante
 den end, hul ee
 hie. moedlikheid
 we glasboek na hantie se hiedere,
 na dinnalstiese toede met babaf,
 kate... baba haites. En MAta.
 van Aportheid? Er, of color manlike
 magpie. Meer waterShipdown
 as Beatrix Potter...

Loop 8

→ n Aq boekevr
 many pages

?D Script?



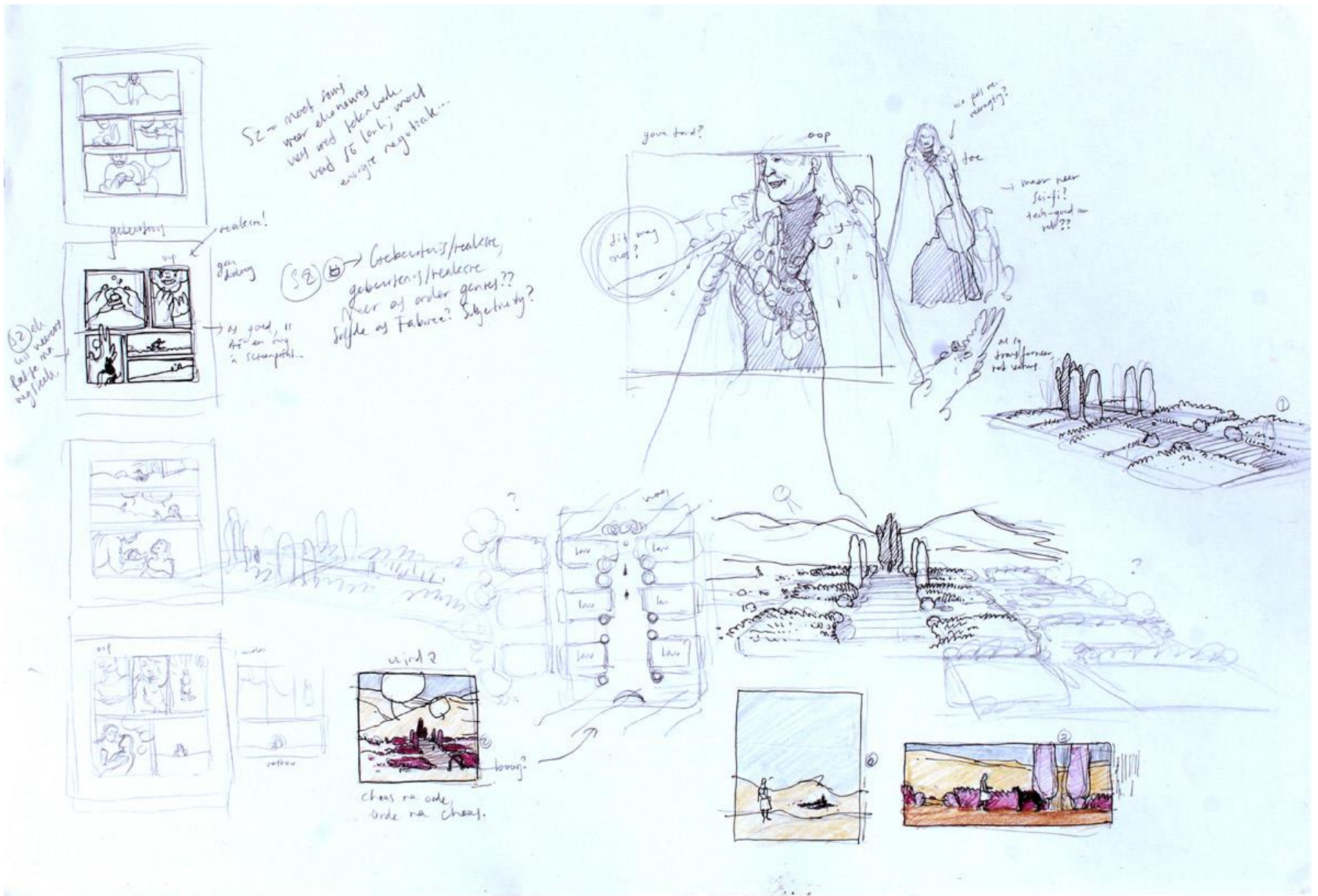
in hiederehaal oor
 nie mag uitbreik
 nie! Die boekebol
 an de hantie! so ook
 my gepolke met Reet,
 Odelette, oor maet wat
 mag uitbreik...
 Is Regertijde de wedder?
 Is hante die lilmals van
 de vermaal?



primo-hand!



Figure studies #2

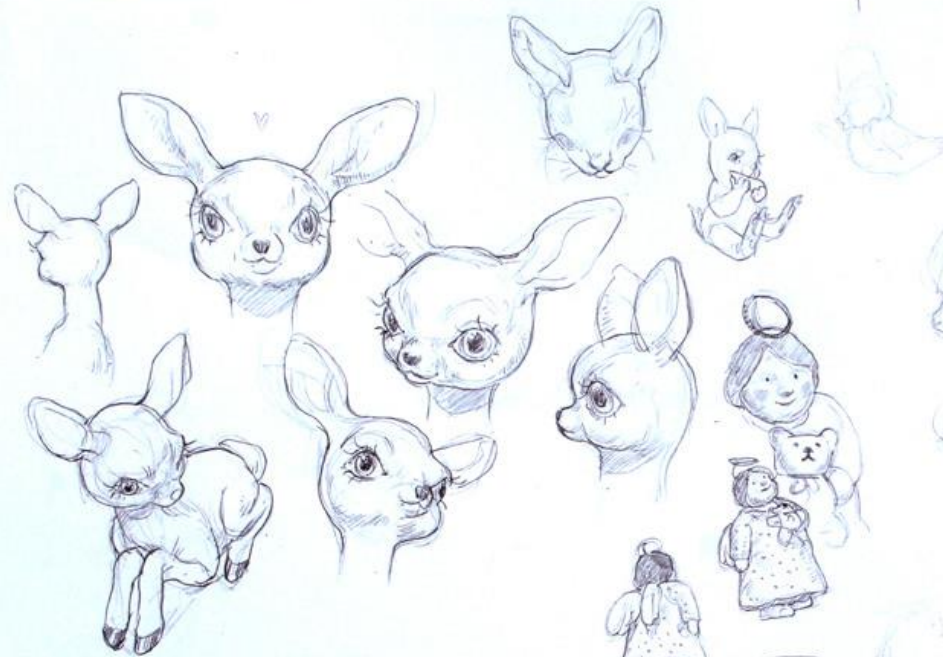


The inner room (2020) Worldbuilding #2



Figure studies #3





Outline journal pages:
 On to local ring-bird?
 Need ver to mound!

- Frodo
- medicine
- yoga
- esfer Cphys as a system
- memory pages.



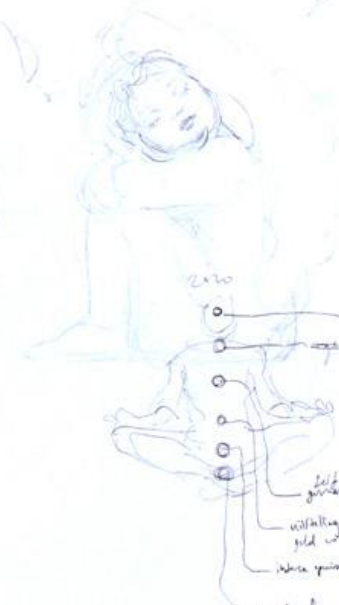
Neurons,
 o + over +

→ Lela
 → Neurons, Fern #2
 → Neurons, Fern #1

55%

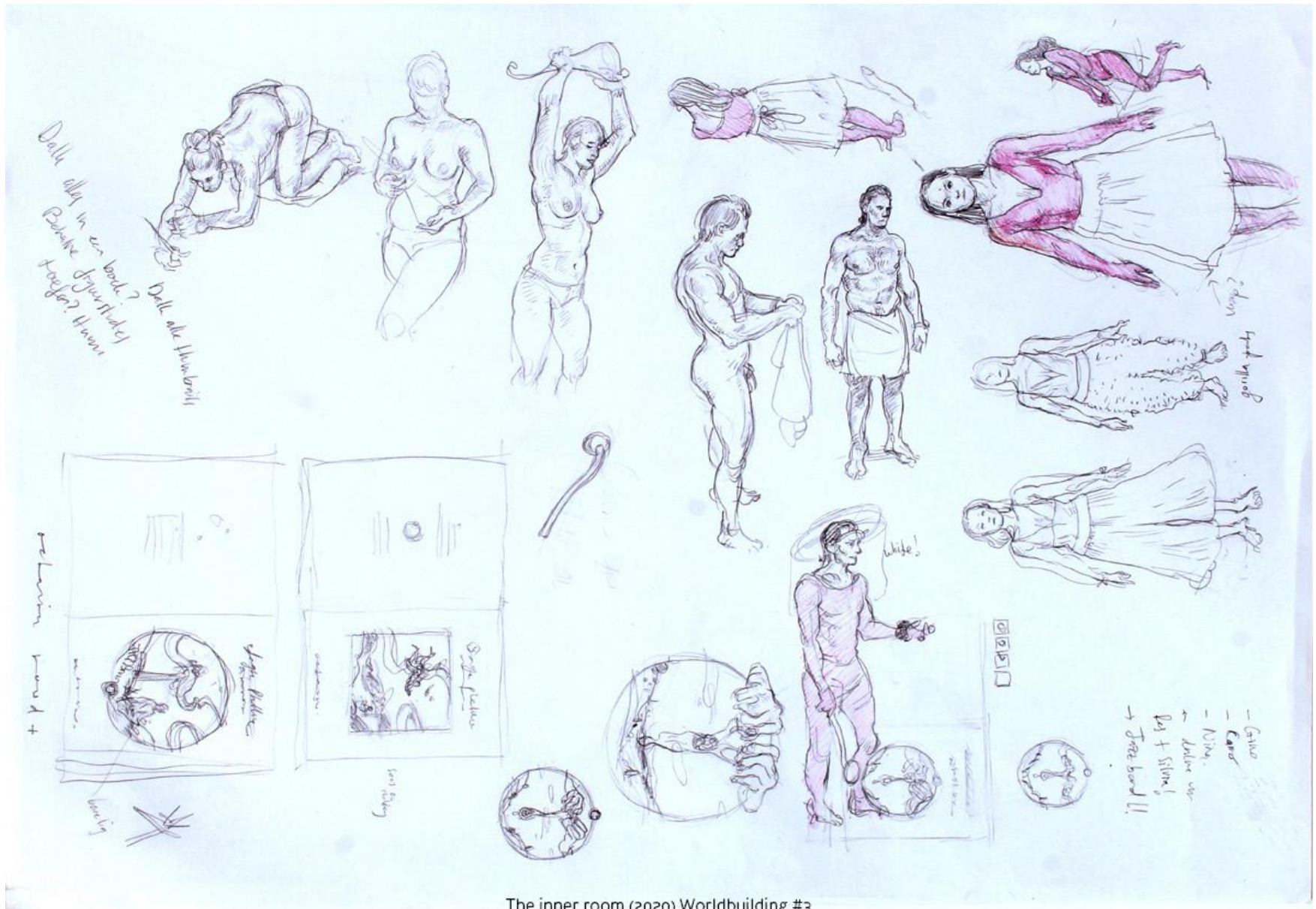


8309	8341	5362	8640
8321	8365	8372	8657
8323!		8821 (over)	8698
		8390	8667
		8399	



2120
 - my hands; am paying good to work.
 - my wings, am made, am very well liked.
 - left shoulder: forehead, dark hair, am very good, am very
 - with the... into... make a... and... at...
 - where... my... into... dip...
 - am...
 - ...

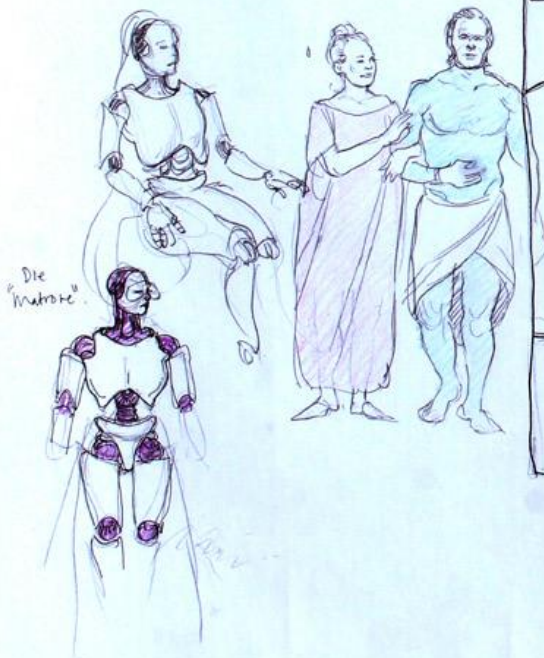
Exploration #2



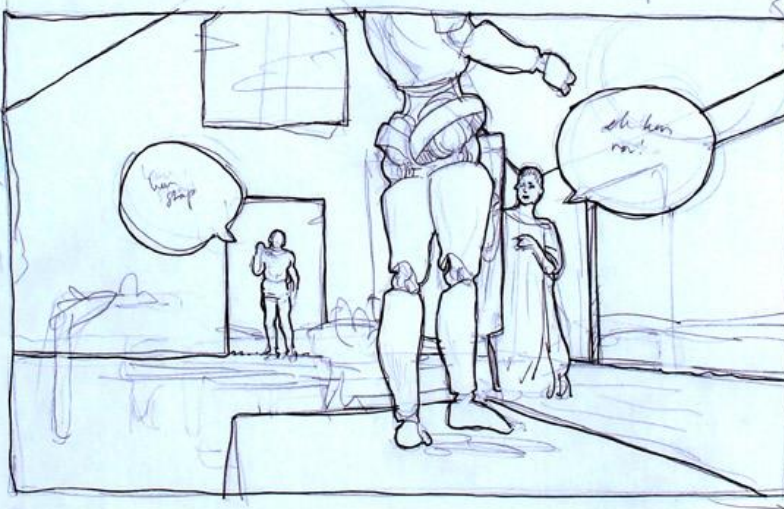
The inner room (2020) Worldbuilding #3



Non-agony
myth?



Die
"Matrie"



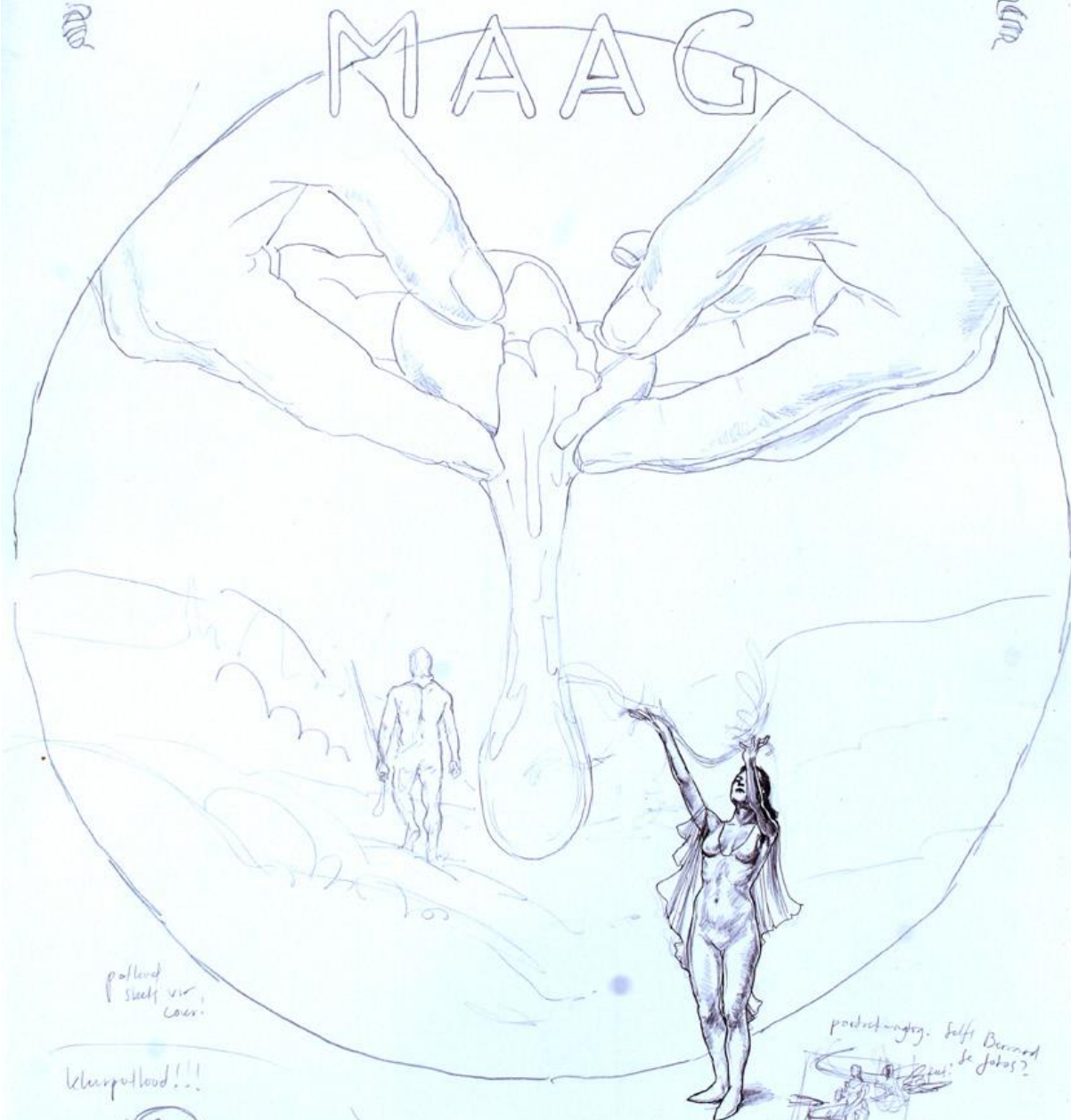
(S2) Speed bubbles float
in 3-dimensional, as
well as determining frequency.

The inner room (2020) Worldbuilding #4



Figure studies #5

OP 'N LEEË MAAG



potlood
steek vir
laer!

kleurpotlood!!!



sit in minimalist
verval, lyk na
jaar!

Written and drawn
by Octavia Roodt

myself, vol rit en teken???

keimiel dier
Pekker, my bone element?

podestering. Selfs Bernard
de Joubert?



slag!

32:1 follow
making in my
week by my painting...



ligges, typer
vaeltje weg!

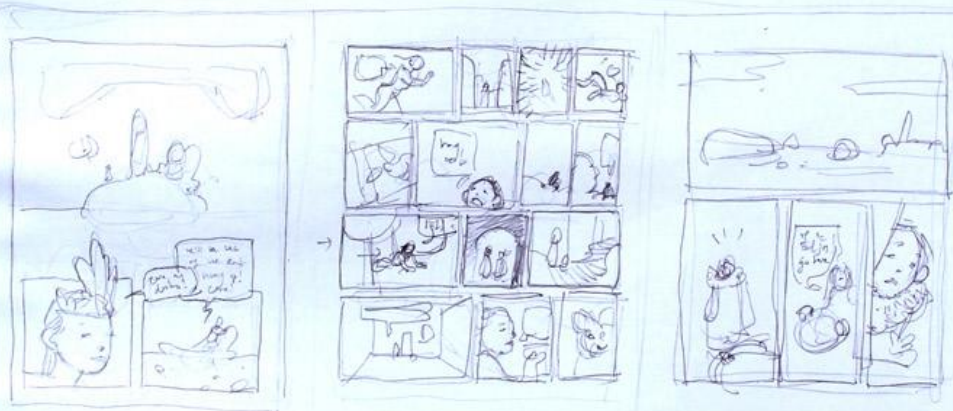


The inner room (2020) Cover attempt #1

post Soy/Soy
antwoord Floor.



Dath is Netherlandse rug bekeer! -> Soete na Jesus?
verhaal oor Jesus wd? bekeer op Suzanne van Leonard Gern.

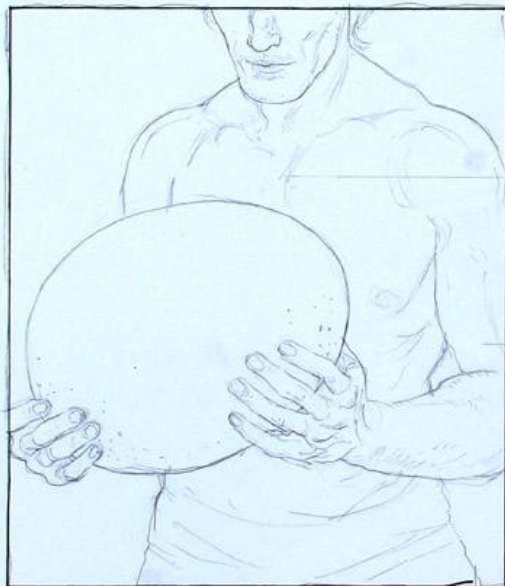
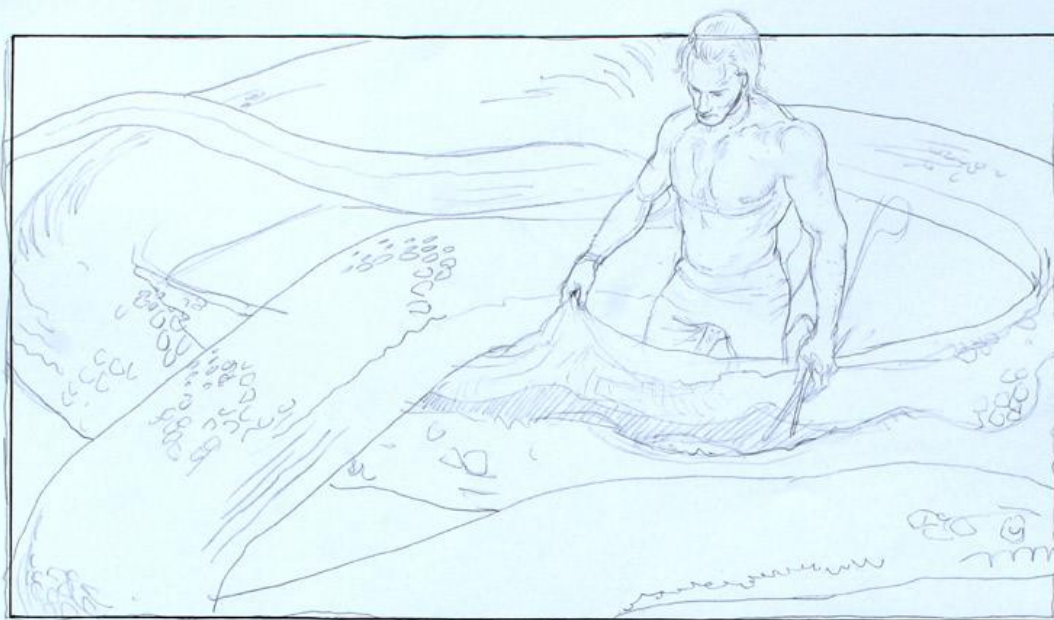


off show
so for soft
but walked for
and decide to
have a nap or
a game.

Free, but
wonder. We
want see her
oh, next
did den!



Thumbnail attempt #1



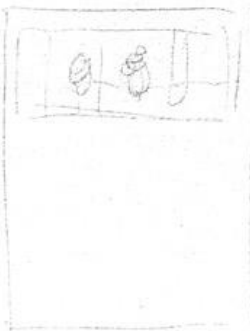
The inner room (2020) Page attempt #1

Story 2!

Romulus + Remus vir hindors.



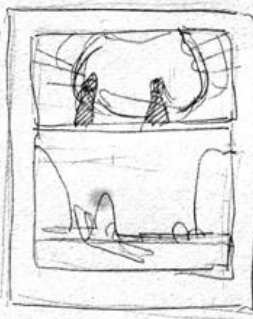
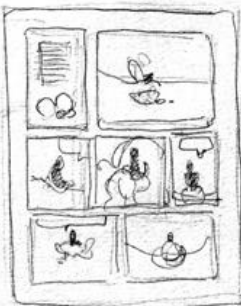
as feller



as wylknifer



Story 3



wage



Figure studies #6



Sq:Eu doam el
uui in a foto
u, en get
negatred.

Figure studies #7



The inner room (2020) Cover attempt #2

(met ketting om
wingsel hang.)

Feet/ret met
Fulcrum !!



Thirion
(Tika)
Oetava
(Tavi,
Tami)
Emily-
LATE
(EMI)
ALEXII
(LEXI)



Tavi droom-
Tavi & Hasie



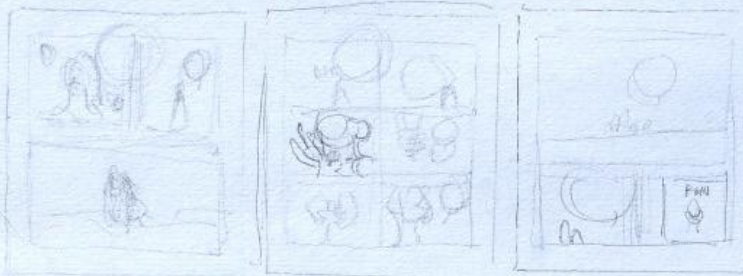
SJ: Skuldgevoel
oor sinned stome
verkel...

☺ want
hoef
nie te
slaf nie



Tavi & Hasie (2020) Thumbnails #3

Design: Robot, outfit van myer pad.



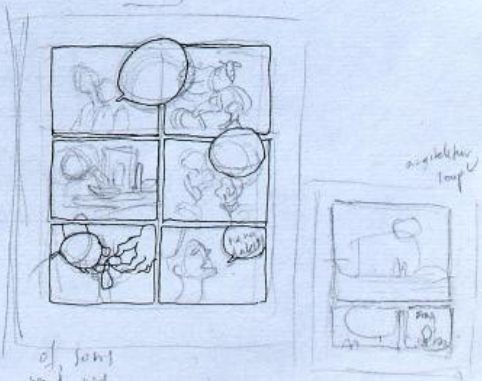
super sound!
 color: hand page?
 gelyk white

old set makes us as ever normale here it, haba... Design is still!!!



7673
 =895

- Titles & Single
 (1) Public
 (2) Boerhoof
 (3) of in kei many
 (4) Boerhoof.



The inner room (2020) Thumbnails #4...



Finaliteite (2020) Thumbnails #1