
EDITORIAL

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This issue marks twenty years of *Image & Text*. It is therefore appropriate that it opens with a Foreword by Jacques Lange, one of the founding members of the journal. In 'Foreword. Evaluation, reflection, comment and analysis: Twenty years of *Image & Text*', Lange gives his personal views on the origins and development of the journal and highlights its contributions. What Lange shows in admirable detail is that although *Image & Text* has been influenced by disciplinary and stylistic fads, it has also kept pace with the demands of international scholarship and has established itself as a reputable journal.

In keeping with the trajectory of the 'new' *Image & Text*, this issue offers six research articles that include design history, architecture and interior design, cinema and social media. As in most previous issues, the complexities of identity and narrative, and how they manifest in a range of historical and contemporary visual culture underlie most of the articles. The first two articles focus particularly on the domain of South African design history; the next two deal with a novel approach to post-graduate supervision in design and the contested relationship between architecture and interior design. The last two articles turn their attention to the contemporary moving image, specifically cinema and social media filmmaking.

The first article, by Deirdre Pretorius, Grietjie Verhoef and Marian Sauthoff, is entitled 'The printed propaganda of the Communist Party of South Africa during World War II.' This article builds on the research that has been

done by Pretorius with regard to visual propaganda material produced in South Africa for political organisations. The article points out that the material disseminated during World War II focused on promoting the notion of Communist 'respectability' by means of an iconography that centred on the gentleman, intellectual, leader and soldier. Each of these images is interrogated in terms of its iconographical associations and some persuasive insights are offered by the authors. The authors thereby indicate the subtle ideological shifts that informed these images that supported the precarious Communist cause in the 1940s in South Africa.

The second article also adds to a much-needed investigation of South African design history. In "'Cloudless skies" versus "vitamins of the mind": An argumentative interrogation of the visual rhetoric of *South African Panorama* and *Lantern* cover designs (1949-1961)', Lizè Groenewald uses a case study of the mentioned journals to demonstrate notions related to nationalism and national identity. She skilfully 'demonstrates the agency of graphic design in the strategies of propaganda and education as utilised by *Lantern* and *Panorama*' (p 50) but also points out that other, more nuanced interpretations are possible, and indeed necessary. Groenewald argues this by applying Perelman and Ohlbrechts-Tyteca (1971) 'new rhetoric' to unpack the covers of the two journals for the 13 years under discussion. Groenewald reaches a number of new insights regarding the audiences and purposes of the journals, and points the way forward for continued interrogation of these cultural products.

A great deal of deliberation has been devoted recently to mechanisms by which the process of postgraduate study may be facilitated and enhanced in a meaningful way. The third article adds to this debate by means of a meticulous case study of an innovative co-creative approach to supervision. “‘I participate, therefore I learn’”: A process of co-creative graduate supervision in design research in Cape Town’ by Alettia Chisin and Mugendi M’Rithaa tackles the context of changing pedagogical concerns in relation to their experiences at the Cape Peninsula University of Technology. They document the founding of the *Design Research Activities Workgroup* (DRAW), which aimed to ‘provide an academic and social support forum for postgraduate students’ (p 88). Drawing on the experiences and perceptions of both supervisors and postgraduate students, they discuss the types of peer support that were offered and in particular, the kinds of ‘conversational and narrative methods to support postgraduate students’ that were successful (p 102).

Although *Image & Text* has carried articles in the past that deal with either architecture or interior design, the fourth article in this issue examines the fraught and complex relationship between these two disciplines in some detail. ‘Architecture’s “other”’: An ontological reading of the abject relationship with interior design’ by Raymund König and Karel Bakker offers an intriguing reading of the dialectic and hierarchical relationship between the two disciplines. They chart the origins and unfolding of this troubled connection and attempt to understand it by means of a discussion of the politics of the abject in terms of Kristeva. The contested boundaries and tensions between the two disciplines are unpacked and the authors propose strategies whereby complementary and autonomous identities may be developed for this ontological pair.

Cheryl Stobie’s article ‘Dirty alien shadow-selves: Delving into the dirt in *District 9*’ offers an astute reading of

this controversial film, directed by Neill Blomkamp (2009). Stobie skilfully weaves together a number of theoretical positions, ranging from film criticism to anthropology, to investigate the ideological and metaphoric meanings of dirt and synthetic dirt in the film. She demonstrates that it is particularly the South African setting of the film that colludes in revealing ‘the embeddedness of dirty habits of power’ (p 142). Stobie’s discussion of dirt and abjection derives mainly from the seminal work of Mary Douglas, and she combines this with Nicolas Bourriaud’s ‘relational aesthetics’ to offer a sophisticated view of the role of art in contemporary society, specifically societies that have been exposed to systems of oppression.

Image & Text ends with an article by Jodi Nelson that looks at some of the issues concerning the use of social media and the creation of ‘a variety of social media landscapes’ (p 146). ‘Social media as a filmmaking narrative tool’ is based on a case study of the author’s own experiences derived from her film project, *What does a 21st century feminist look like?* (2010). She is particularly interested in how documentary filmmakers can use narrative devices to involve new global audiences, engage meaningfully with virtual communities and also ‘utilise crowd funding support and fan-building initiatives’ (p 146). Nelson explores the challenges and constraints associated with social media platforms, but is optimistic about the potential of new technology and participatory modes to change both filmmaking and its audiences.

In conclusion, it is encouraging that contributions for *Image & Text* are being received from a broader base of academic institutions and that the content of the articles resonates with key concerns across a range of disciplines. It has been an honour for me to be involved with the journal for twenty years, and I am grateful in particular to the inspirational contributions that have been made by Marian Sauthoff and Jacques Lange.