Foreword

Evaluation, reflection, comment and analysis: Twenty years of *Image & Text*

Jacques Lange

Image & Text was conceptualised at the dawn of South Africa's radical socio-political transformations and has become a mirror that reflects the changes in the country's history and the impact on disciplines such as design, fine art, art history, popular culture, visual studies, and social anthropology. Over the past two decades, *Image & Text* has provided a platform for critical discourse that resulted in a large body of mainly new knowledge. Since 1992, *Image & Text* has published more than 170 articles, editorials and reviews by around 120 authors, spanning close to 1,600 pages. This is an impressive track record when one considers that most feature articles were peer-reviewed and therefore many more did not make it to the publishing stage. The editorial focus, quality of articles and ever-expanding scope of inclusive discourse that the journal has facilitated over the years are noteworthy in the South African visual culture landscape.

In this Foreword, I summarise the history of the journal and share my recollections. This appraisal emanates from a personal perspective in my capacity as one of the two remaining founding members who is still intimately involved with the journal.

The founding years

Image & Text started from humble beginnings more than 20 years ago when Marian Sauthoff[1] (head of Information Design at the University of Pretoria [UP]) proposed the idea of establishing Africa's first scholarly journal based at a local academic design and fine arts institution. The founding publishing team included Jeanne van Eeden[2] (lecturer in Art History), Lesley Pretorius[3] (part-time lecturer in Information Design and Visual Communication) and myself[4] (part-time lecturer in Information Design). This team shared a common concern about the lack of published research sources, particularly in the field of South African design. As Sauthoff[5] noted:

> Design in South Africa is still dominated by intuitive practitioners who are more likely to consult a trade magazine instead of a scholarly publication … The search for any local literature dealing with the interpretation and significance of South African design, usually yields little more than elementary comments …Yet an invisible networks of people with specialist knowledge in design does exist … Now is the time to start amalgamating and organising existing knowledge and to establish a forum for wider exchange …

The team agreed that since design is critically dependent on other disciplines, the journal should pursue a multidisciplinary trajectory. In 1992, after months of conceptualisation *Image & Text* was born. Sauthoff, van Eeden and Pretorius formed the editorial panel that developed the editorial strategy, while I was tasked with developing the publication's name and creative strategy.
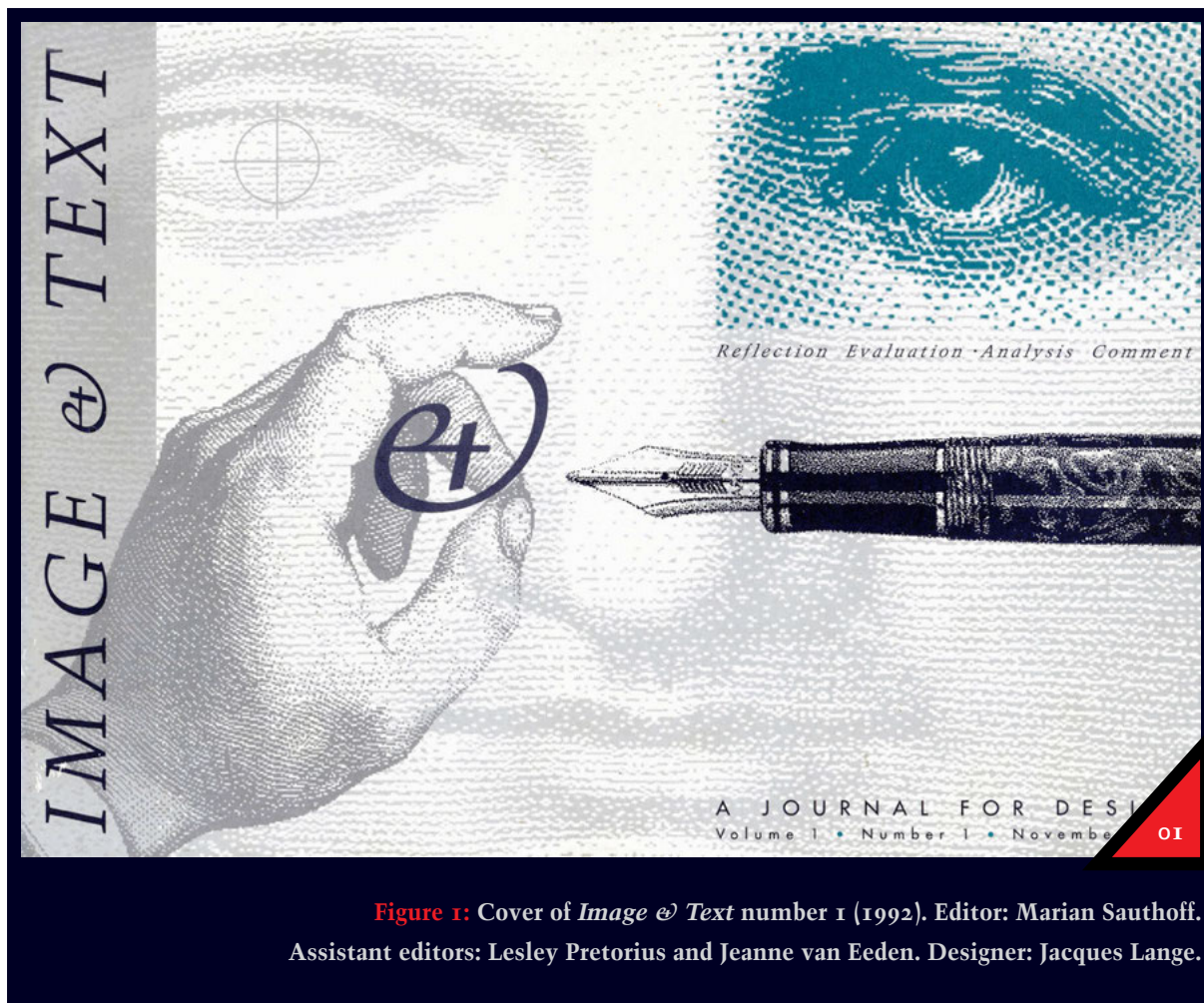
Figure 1: Cover of *Image & Text* number 1 (1992). Editor: Marian Sauthoff. Assistant editors: Lesley Pretorius and Jeanne van Eeden. Designer: Jacques Lange.

The journal's name arose from a critical analysis of the founding team's aims and objectives that were defined in Sauthoff's[6] first editorial: '*Image & Text* … aims to disseminate local design information, opinions, ideas and experiences and to provide a forum where design dialogue is supported and encouraged.' She defined the three main objectives as being: 'to foster a culture of design writing and research in South Africa; to contribute to the development of a coherent body of scholarship and knowledge in design; and to promote communication across disciplines.'

From this, three core concepts were extracted that were distilled into the core elements of the publication's name – 'image', 'text' and 'and' (the latter being represented by the ampersand). The ampersand is a logogram that can be tracked back to the first century AD – the Old Roman cursive, in which the letters 'E' and 'T' are occasionally written together to form a ligature (*&*), which in modern times, has taken on additional symbolic meaning. The significance of the modern ampersand connotes close collaboration between authors rather than merely meaning '*et*' or 'and'. For instance, in cinematography, the ampersand in movie credits indicates co-authorship and/or active collaboration. The italic version of the ligature brought additional meaning to **Image & Text's** masthead (which is set in **Trump Mediaeval Italic Oldstyle Figures**) because it signifies close collaboration across disciplines.

In addition, the publishing team adopted the tagline '*Evaluation. Reflection. Comment. Analysis*' as a guiding statement, which featured on all the covers from 1992 until 2007 and was re-introduced in 2012 (with

this edition). The tagline serves as shorthand for the journal's key directives, which guided the content, direction and design over two decades.

To support and endorse the publication's scholarly credibility, the editorial team approached prominent scholars and design practitioners during 1991 to 1992 to serve on the advisory panel of *Image & Text.* The founding panel consisted of 14 members and included Jens Bernsen (Denmark), Robert Blaich (USA), Anne Marie Boutin (France), Paul Cheng (Taiwan), Eileen Hogan (UK), Frank Sander (Germany) and South Africans, Rick Andrews, Eunice Basson, Iaan Bekker, Brenda Hofmeyer, Joe Kieser, Nico Roos, Ian Sutherland and Adrienne Viljoen.

The first edition of *Image & Text* was published in November 1992 and featured 12 articles, including two published in Afrikaans.[7] The edition covered the disciplines of advertising, communication design, industrial design, fine art and design education. In the editorial, Sauthoff highlighted the lack of scholarly literature on design that focused on the South African context, specifically against the backdrop of the rapidly changing socio-political transformations of that time. This theme was further elucidated in articles by Iaan Bekker, Ernst de Jong, Mervyn Kurlansky, Eunice Basson and Nico Roos, who all argue for the repositioning of South African design to allow it to embrace the country's rich and complex contexts.

In the article *Visual arts education at the University of Pretoria* (translation from Afrikaans by the author),[8] Nico Roos, then head of the Department of Visual Arts at UP, writes: 'It can justly be said that arts training in South Africa has outgrown its infant shoes and has taken its rightful place amongst other disciplines taught at universities and technikons. At the advent of radical changes that are looming in South Africa, the arts

educator is faced by new challenges, especially in the field of design education.'[9] Roos argues that design faces the most pressing challenges of all the visual arts disciplines in order to transform and respond to the need for an unique vernacular visual language in the 1990s. He particularly highlights the move of educational focus from European- and North American-centric approaches to one that embraces the Afrocentric. This becomes a recurring theme in *Image & Text* and remains a key topic in feature articles.

Image & Text's second edition was published in July 1993 and again featured 12 articles. In the editorial message, Sauthoff takes a more interrogative stance when she summarises the key issues that confront South African design as addressed by the contributing authors Ian Sutherland, Thomas Oosthuizen and Jan Erasmus. According to Sauthoff:[10]

> Aspects which characterise the broader context and the current situation of design practice in South Africa receive a fair amount of consideration in this edition … A re-emphasis on the importance of design in both economic and social arenas, greater international acceptance and opening up of global markets in the aftermath of sanctions all serve to highlight problems and challenges facing design. The present economic climate, the level of industrialisation, little understanding of the impact of design and the general standard of design awareness are listed as impediments to the development of design.

> While designers have been good at identifying problems and major issues confronting design, the tendency has been to suggest that solutions must come from other quarters. These suggestions are usually sound and valid, but often little is said about the role and responsibilities designers themselves must increasingly assume if they wish the strategic importance of design to receive corporate and national recognition.

Figure 2: Cover of *Image & Text* number 2 (1993). Editor: Marian Sauthoff. Assistant editors: Lesley Pretorius and Jeanne van Eeden. Designers: Jacques Lange, Jan Erasmus (pp 20-23) and Roy Clucas (pp 29-31).

The most appropriate and best people to look after the interests of design and designers, must after all be designers themselves.

Sauthoff concludes: 'It is … encouraging to see a trend emerging in which South African designers are reassessing their role and articulating potential contributions which reach beyond the traditional role and boundaries of design.' Yet, she and several of the authors also flag the lack of broad public dialogue initiated and facilitated by designers, especially within the corporate sector, as a means to foster greater understanding and perception changes of the design sector.

The third edition of *Image & Text* was published in April 1994 – a significant date in South Africa's history. The edition included an eclectic mix of 11 articles covering communication design, industrial design, fine art and education. It was the first edition to include book reviews and the first that addressed the often-precarious relationship between the design and craft domains. Bev Gower,[11] in the article titled *Craft and Design* writes 'The ability of craft to express the vitality of a culture has not had an significant impact on design in this country. South Africa's rich and diverse craft heritage needs to be reappraised by designers for the contributions it could make.'

Image & Text 3 also featured the first article on popular culture: *Women – Suit yourself!* authored by van Eeden.[12] It deals with feminism and its role in South African society and features student projects on women's rights that illustrate the myths and stereotypes that designers perpetuate about and around gender and feminism.

Figure 3: Cover of *Image & Text* number 3 (1994). Editor: Marian Sauthoff. Assistant editors: Lesley Pretorius and Jeanne van Eeden. Designer: Jacques Lange.
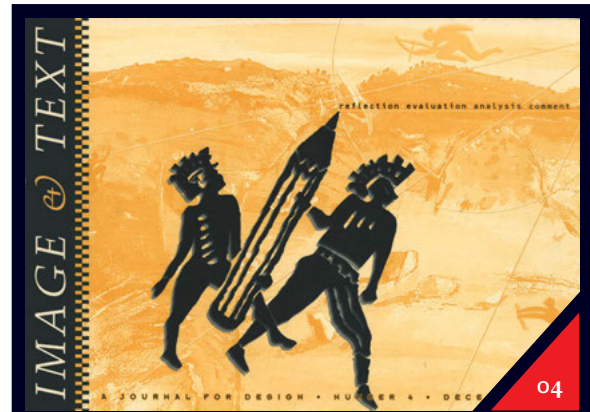

Figure 4: Cover of *Image & Text* number 4 (1994). Editor: Marian Sauthoff. Assistant editor: Jeanne van Eeden. Designer: Jacques Lange.

The fourth edition of *Image & Text* was published in December 1994. Of the eight articles, two deal with craft and two with explorations of vernacular identity and appropriation of indigenous cultures. Highlights include Barbara Buntman's *Selling with the San. Representations of Bushman people and artefacts*; Kathleen Connellan's *Craft: Status, perceptions and implications for South African design*; and Elize Taljaard's *Translating the traditional: Designs for Shangaan embroidery*. Other authors include Neels van Heerden, Sauthoff, Bertie du Plessis, as well as an article titled *Deconstructivism and typography* (translation from Afrikaans by the author)[13] co-authored by van Eeden and Charl Gräbe, a student at UP.

In the editorial, Sauthoff[14] proudly writes about the accolades that the first three issues of *Image & Text* received:

> Academic publications are notorious for their lack of attention to visual presentation and design. One of the original objectives for this journal was to make the content easily accessible and the design visually appealing. It has therefore been extremely gratifying for the editors and designers to receive acknowledgement from the design industry and the University of Pretoria …

> Number 1 received a merit award at the First Paper House *Art of Design* competition in 1994. Number 2 was one of the national finalists that went to San Francisco in August for the final adjudication in the Sappi *Designer of the Year* contest. Number 3 was the recipient of one of the … annual awards made by the University of Pretoria's Marketing Services for outstanding contributions by non-marketing personnel which successfully promoted the University and helped to establish its profile.

Eighteen years later,[15] I question the creative integrity of these editions because they now seem to be visually incoherent. However, these were designed at the time when deconstructivism was at its prime and computer generated imagery – specifically scanning, Photoshop's image manipulation effects, bitmapping, layering and other visual devices – were in vogue.

Towards accreditation: the first milestone

From the outset, the editorial team aimed to have *Image & Text* accredited by the national Department of Education as an academic journal and during 1993 it implemented peer reviewing of manuscripts as a means to increase the standard of the published articles.

The fifth edition appeared in August 1995 and featured seven richly illustrated articles, four of which focus on popular culture. Maritha Snyman's *Stereotyping of women in advertising: The same old story* (translation from Afrikaans by the author)[16] continues the debate on gender stereotyping introduced in Number 3 by van Eeden, while Liese van der Watt's *The Voortrekker tapestry: Reconstituting identity and status* challenges historical ideas about the '… inferior status [of] craft as a "feminine" activity'.[17] Van Eeden takes a particularly interesting look at stereotypical Western constructs of Africa in *Mickey's African Adventure* while Adré Rheeder's *What about a piece of Vetkoek? 'Bitterkomix' and vetkoek as satire* (translation from Afrikaans by the author)[18] explores the stereotyping of Afrikaners through the work of the often-controvertial comic art duo, Anton Kannemeyer and Conrad Botes.

Since inception, each edition of *Image & Text* (up to Number 9) featured a section titled *Portfolio of South African designers*, as well as an in-depth article dedicated to a prominent fine artist as a means of developing local design and art history discourses. Number 5 featured interviews and showcases of seminal communication designer Garth Walker and then emerging (now internationally acclaimed) fine artist Diane Victor. Other featured designers and artists include Bluprint Design and John Clark (Number 1); Jan Erasmus, Roy Clucas and Pierre van der Westhuizen (Number 2); Ernst de Jong and Edoardo Villa (Number 3); Dairin Ashley, William

Figure 5a: Cover of *Image & Text* number 5 (1995). Editor: Marian Sauthoff. Assistant editor: Jeanne van Eeden. Designer: Jacques Lange.
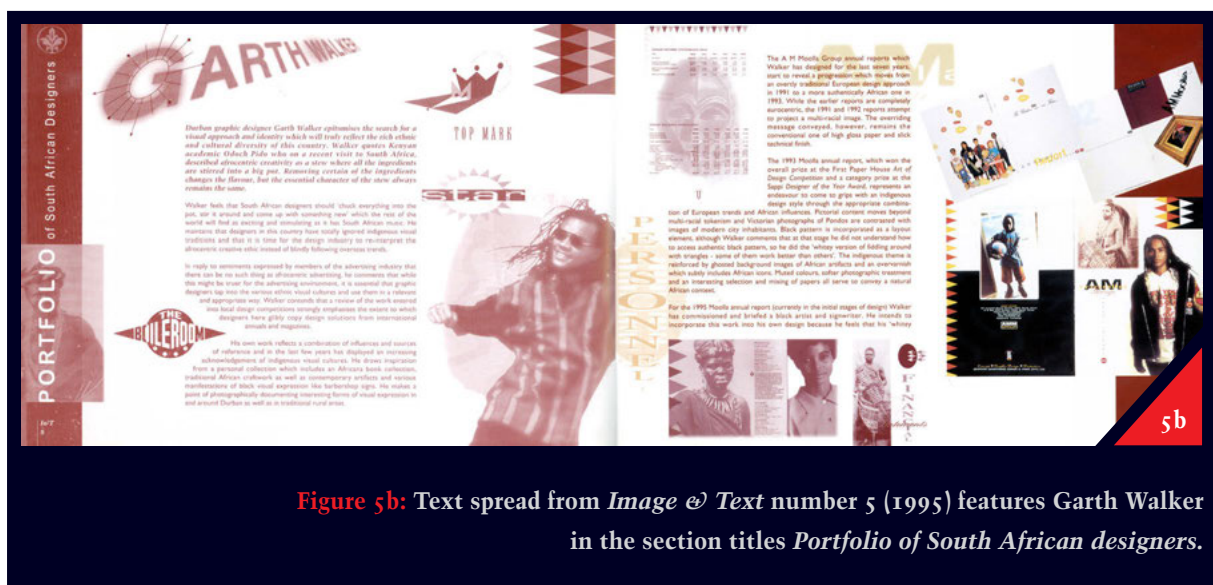
Figure 5b: Text spread from *Image & Text* number 5 (1995) features Garth Walker in the section titles *Portfolio of South African designers*.

Steyn and Nico Roos (Number 4); Cross Colours (Number 6); Willem Bosshoff (Number 7), Tin Temple (Number 8) and Sue MacGillivray (Number 9). Over the years, these designer/artist features have accumulated and now provide a small but valuable resource for South African design and art history scholars.

Nineteen-ninety-six was a milestone in *Image & Text's* history because in November the publication was officially granted academic accreditation by the national Department of Education. This benefited its contributing authors, especially those affiliated to academic institutions, who received subsidy for peer-reviewed publications. As Sauthoff[19] stated, '[b]eing granted a position on the accredited publications list acknowledges that the calibre of content and writing in a publication meets a high academic standard.'

Fostering and maintaining high standards: pursuit of the next milestone

Image & Text's sixth edition appeared in December 1996 and included eight articles, five of which provide critical analysis of trends in design practice and the business of design. This edition can be regarded as one of the highlights of *Image & Text* because of the high level of editorial care and mentorship provided by editors Sauthoff and van Eeden, as well as the engaging level of critique displayed by the contributing authors. It is significant to note that four of the featured authors were under 30 years of age at the time, which highlights one of the journal's founding objectives: to foster and develop scholarship amongst the young generation of scholars.

Christel Wolfaardt's[20] *International textile trends: Curse of blessing?* 'questions the value of locally generated

Figure 6: Cover of *Image & Text* number 6 (1996). Editor: Marian Sauthoff. Assistant editor: Jeanne van Eeden. Designer: Jacques Lange.

textile design set against the backdrop of annual international design trends.' Thomas Oosthuizen's[21] provocative article *Communication: A commodity business* harshly criticises the advertising industry (and others such as design, public relations and consumer promotions) for becoming 'stagnant' and 'the ultimate bureaucracy which fails in the fundamental task of furnishing clients with creative, innovative and appropriate products'. My article, *Strategic design in a transforming communications ecology*, explores the role of designers in employer communications and comments on their lack of organisational knowledge which are critical for working in the area of employer branding. Johan van Wyk addresses topical issues regarding design ethics while Sauthoff looks at the need for assertive development of design leadership. In *Lion, Camel, Man*, Martin Erasmus[22] provides an interesting take on gender stereotyping: 'Much attention has been paid to the deconstruction of female stereotypes in mass media. In this article a masculinist approach similarly explores and questions the use of the male as an icon in current beer and cigarette advertising.' Finally, van Eeden's *Russian posters in South Africa* briefly discusses a rare collection of 62 Russian propaganda posters from the 1930s held by the South African National Gallery in Cape Town.

Figure 7: Cover and text spreads of *Image & Text* number 7 (1997). Editor: Marian Sauthoff. Assistant editors: Jeanne van Eeden and Retha van Niekerk. Designer: Jacques Lange.

Image & Text received another accolade in 1996 when I was invited to present the keynote paper at the national conference of the South African Institute for Industrial Editors. The paper, *Image & Text: Shaping a new South African language in editorial design*, presented the publication as a case study for new trends and experimentation, particularly in the academic arena.

The seventh edition of *Image & Text* was published in 1997 and the production was again made possible by the goodwill of design, paper, print and production sponsors.[23] This edition allowed for creative experimentation by combining diverse paper combinations (finishes, colours, textures and shapes), yet a notable aspect is that the design was more reserved and mature than previous editions, making the dense content more accessible. The cover features an adaptation of a project created by Rudo Botha, a final year Information Design student from UP, which in my opinion, was the most experimental and impressive *Image & Text* cover to date. It also illustrates the eclectic central themes contained in this edition, which consisted of ten articles. Sauthoff[24] writes:

> This edition of *Image & Text* invites readers to review a number of pertinent design issues – the development context, the primacy of the visual in design, embracing the digital age ant the creation of a South African cultural landscape through popular expressions of entertainment. Although the articles deal with seemingly diverse topics, each in its own way confirms that designers need to continually reflect on the essence of what they do, their attitudes, preconceptions and how they define themselves.

With this edition, the editorial team set new standards for itself and the design discourse in South Africa by implementing more stringent peer-review standards for manuscript submissions. Notable contributions include Mirjam Southwall's *Magic by design: Technology transformed*; Christel Wolfaardt's *Of mice and (Wo)men: Disneyland and the cultural aesthetics of entertainment in the new South Africa*; Amanda du Preez's *Femme fatale revamped*; Benjamin Myer's *Blind designers: A proposal for design schools*, Van Eeden's *Willem Boshoff's Blind Alphabet*; Willem Boshoff's *Aesthetics of touch: Notes towards a blind aesthetic*, and Anthony Bizos' article on *South African design in a digital age*.

Image & Text 8 appeared in 1998 and the high level of scholarship is evident in the nine featured articles, proving the benefits of the publication's academic accreditation. In the editorial message Sauthoff[25] writes: 'A theme that weaves its way through this issue … is the question of identity, both, historical and contemporary, technical and conceptual. It is explored from a number of viewpoints: professional, personal, societal, architectural and by means of graphic and linguistic expressions.' Retha van Niekerk's[26] *Humour at the Horingboom Oasis* illustrates how humour is used in a series of television commercials for Castrol Oil as a means 'to forge an identity which comes to terms with the inequalities of the past'. Sauthoff's[27] *Portfolio of South African designers: Tin Temple* 'underscores the way a uniquely South African visual aesthetic is being refined and distilled as an extension to an earlier and more direct appropriation of vernacular sources and inspiration.' Anton Kannemeyer's *The comic: a homogenous art form* (translation from Afrikaans by the author)[28] takes an analytical look at comic art and its technical processes and positions it as a complex form of art. Sabine Marschall's *Regionalism and South African architectural identity*; Federico Freschi's *Forms follows façade: the architecture of W H Grant 1920-1932*; and van Eeden's *Malling: a Postmodern landscape*, explore the built environment from three diverse angles, focussing on iconographic meanings and social identity. My article, *Tested and detested designers. Conflicting opinions on title protection and industry regulation* explores how designers
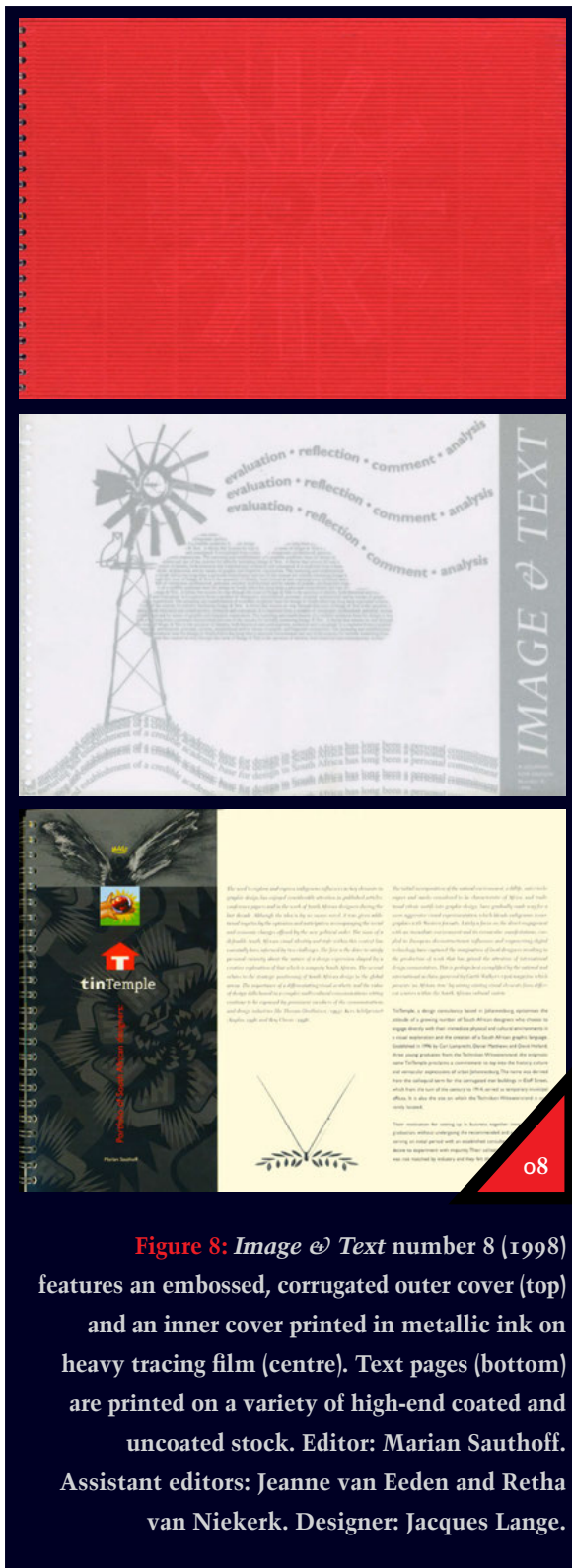
writer and painter, Breyten Breytenbach's constantly transforming search of self-identity. Finally, Rolf Gaede's *Visual and verbal texts: a semiotic distinction* examines the visual-verbal dichotomy and defines the distinctive features of written and pictorial texts against the backdrop of varing levels of literacy.

Over the years, *Image & Text's* editorial team faced many challenges, as can be expected from any endeavour that relies on the contributions of expert services provided by volunteers. The early 2000s were particularly difficult because the professional priorities and workload of the editorial team and the stringent criteria imposed by the peer-review system delivered fewer suitable manuscripts. This was exacerbated by the radical transformations that South African education experienced when many higher education institutions were required to merge and resulted in major disruption of design research at the time.

The ninth edition of *Image & Text* appeared in 2001 and featured six articles, two of them by high-profile international scholars.[29] A common theme in this edition was the role of transforming processes in design

perceive themselves and how they would like to be perceived as professionals. Marilet Sienaert's *The interface of image and text. Breytenbach's Durban exhibition PORTRAITS, PRINTS and PAPER* explores the acclaimed

viewed from different angles. *Between word and deed: The Icograda Design Education Manifesto, Seoul 2000*, co-authored by Sharon Helmer Poggenpohl and Sang-Soo Ahn provides a brief historical overview of manifestos and then focuses on the *Design Education manifesto* that was developed in 2000-2001 on behalf of the International Council of Graphic Design Associations (Icograda) by a panel of leading international academics and design practitioners. Gui Bonsiepe's[30] article *Design as a tool for cognitive metabolism: the role of design in the socialisation of knowledge* interrogates '[t]he use of digital media for knowledge presentation in education and knowledge management in business, [which] raises two fundamental questions: the relation between design and cognition, and the role of audiovisualistic rhetoric.'

Considering the local context, the artist, Jan van der Merwe looks at the use of found objects in the ever-transforming creative process in the article *Transformation of the found: an alchemical process* (translation from Afrikaans by the author)31 while Ingrid Stevens's *Sue MacGillivray, glass maker* explores the impact of Africa on the design processes of the British glass designer who spent two years in South Africa while assisting the establishment of a glass department at the Technikon Pretoria. Trudy du Plooy's[32] *Madam & Eve: a change agent in the new South Africa* attempts to reposition cartoons as a legitimate field of mass-communication research, and particularly addresses the question: 'How does communication contribute to development and change?' Marian Sauthoff's *Pretoria stories* reviews a project produced by students from the University of Pretoria from a pedagogical perspective. The project required students to document their city through personal exploration, interpretation and expression, coming up with a unique brand positioning for the city, as well as merging digital and autographic media and processes as a means to develop their integrated observational, narrative and technical skills.

Towards the next ten years: the second milestone

In 2002, the editorial team updated *Image & Text's* advisory panel and reduced it from 14 to eight members. The panel now consisted of academics and design practitioners Eunice Basson, Brenda Hofmeyer, Eileen Hogan (UK), Marthie Kaden, Nico Roos, Frank Sander (Germany), Ian Sutherland and Adrienne Viljoen.

At the same time, a review of all articles featured in previous editions of *Image & Text* highlights the rapid convergence and increasing fluidity of discourses in design, architecture, fine art, art history, popular culture, visual studies, social anthropology and others disciplines in South Africa and further afield, leading to greater cross- and meta-disciplinary collaboration and interchange. As a response, the editorial team implemented a more rigorous double-blind peer-review system for evaluating manuscripts as a means to maintain high scholarly standards.[33]

The tenth edition of *Image & Text* appeared in 2003. This was a special edition dedicated to architecture and was also the first to be guest edited.[34] In the editorial, *DESIGN 100: Architecture 60 + Landscape Architecture 30 + Interior Architecture 10*, Roger Fisher[35] explains the title and its relevance to this edition:

> This issue … celebrates the teachers in the various programmes in the Department of Architecture at the University of Pretoria as academics. The Department of Architecture celebrates its sixtieth year in 2003, the programme in landscape architecture its thirtieth year in 2002, and interior architecture its tenth year in 2003. Each milestone marks a moment to stand still and reflect.

The edition contains seven articles: Alta Steenkamp's *Reminiscences: The Pretoria School of Architecture as*

Figure 10: Cover and title spread of *Image & Text* number 10 (2003). This is the first special edition dedicated to architecture. Guest editor: Alta Steenkamp. Editor: Marian Sauthoff. Assistant editor: Jeanne van Eeden. Designer: Jacques Lange and Nico Botes (pp 10-13).

remembered by early graduates, 1943-1953; Nico Botes' *Text in space*; Gift Phalatse Setshedi's *Documenting the post-apartheid 'genius loci' of Salvokop: A recommendation for the rehabilitation process*; Rudolf van Rensburg's *The poetics of light in architecture: Light as architectural form*; Graham Young's *Transforming urban open space: The development of two parks in Soweto with emphasis on art in the park*; Henri Comrie's *Beds are better in France: A sentimental architect's laments the fact that in the digital age few students of architecture still travel sketchpad in hand*; and Fisher's *SA Architecture as image and text – A critical overview of publications in 2003*.

Figure 11: Cover of *Image & Text* number 11 (2004). Editor: Marian Sauthoff. Assistant editors: Jeanne van Eeden and Elfriede Dreyer. Designer: Peter Sauthoff.

Figure 12: Cover of *Image & Text* number 12 (2006). Editor: Marian Sauthoff. Assistant editors: Jeanne van Eeden and Ria van Zyl. Designer: Jacques Lange.

Image & Text 11 appeared in 2004 and featured six articles that 'continue the cross disciplinary debates around themes of interest and relevance to design that has become the hallmark of the issues of the journal published over the last decade'.[36] Four of the articles engage directly with areas of practice in the South African context through the consideration of furniture, health material, posters and monuments. These are: Karen von Veh's *Found wood: South African ecological furniture design as seen in the work of Phil Oosthuizen*; Adelia Carsten's *HIV/AIDS, Literacy and Health Communication. A Study on the comprehension of visual symbolism in educational documents produced for people with limited reading skills*; Deirdre Pretorius and Sauthoff's *Challenging apartheid. Posters from the United Democratic Front and the End Conscription Campaign*; and Sabine Marschall's *The signifying power of the monumental image*. The other two articles, Federico Freschi's *Unpacking Miró's box of tricks* and Amanda du Preez's *The machine as woman: An analysis of how technology is sexed and gendered in selected South African advertisements* move outside of the immediate design domain but offer valuable insights to designers.

The last print edition of *Image & Text* appeared in 2006 and the design can be described as confident and maturely supportive of the content – a coming of age of

sorts. Number 12 is richly illustrated and features four articles. Sauthoff's *An alliance of style, situation and content: The design of a typeface for South Africa's Constitutional Court* and Stella Viljoen's *'Imagined Community': 1950s kiekies of the volk*[37] consider current and recent conceptions and visual expressions of cultural, gendered and national identity respectively, against the backdrop of diverse case studies (the new Constitutional Court and *Huisgenoot* magazine covers) which date from pre- and post-apartheid eras. Ria van Zyl and Hester du Plessis 'consider the design process, not from the position of the lone designer, but as a collaborative endeavour situated in the context of developing communities'[38] by describing and commenting on Interdesign 2005, a two-week-long interactive workshop convened by the International Council of Industrial Design Associations (Icsid), which focused on the topic of sustainable non-motorised rural transport in the North West Province of South Africa. Both authors address the benefits of cross-disciplinary collaboration and research – Du Plessis focuses on action research and collaboration with social scientists, while Van Zyl highlights the benefits that communication designers bring to augment industrial designers' research during the new product development process.

Figure 13: Cover and text spreads from *Image & Text* number 13 (2007). This is the first edition that is only published in digital format. Editor: Marian Sauthoff. Assistant editor: Jeanne van Eeden. Designer: Jacques Lange.

Going digital: the third milestone

During 2006, assistant editor, Ria Van Zyl, facilitated the process of converting *Image & Text's* distribution channel from hard copy subscription via snail mail to also include online subscription via the Sabinet Reference platform.[39] This allows readers and researchers from anywhere in the world with options to search content, read abstracts and download complete editions or single articles from Number 11 onwards.

In 2007, the editorial team decided to further exploit new technological and research advances by only publishing the journal in digital format as a means to make it more accessible to a broader audience, reduce production and distribution costs and carbon footprint, while also taking advantage of the benefits of unlimited page counts offered by online media. At the same time, the team again updated the advisory panel, which now consisted of only five members, Eunice Basson, Marthie Kaden, Jacques Lange, Ian Sutherland and Adrienne Viljoen.

Image & Text 13, published in 2007, introduced an invigorated and more refined approach to the publication's design, featuring larger images, vibrant screen-based colour palettes and substantially increased page counts.[40] A central theme of this edition, like many before, interrogates topics related to identity:

> The articles in this edition … demonstrate how issues surrounding the construction and visualisation of identity continue to present fertile ground for critical and sustained engagement. The distinctive circumstances of South Africa and its physical, political, cultural, social and historical richness encourage an on-going desire to examine how it represents itself with images and stories that reflect its diversities more candidly. Four of the five authors published in this edition locate their investigations of identity in the

South African environment. The fifth article adopts a more distant perspective in its focus on Victorian England.[41]

Articles include Deirdre Pretorius' *'Amapasi Asiwafuni!'/ To hell with pass laws! Class, race and gender identities in the anti-pass laws cartoons published in 'Umsebenzi'/ South African Worker*, 1933-1936; Lizè Groenewald's *Loose your warts, become sublime: South African paper currency as instruction in the making of nation*; Catherine Karusseit's *Victorian respectability and gendered domestic space*; Robyn Sassen's *Attention seeking images: early work by Berni Searle and Paul Emmanuel*; and David Paton's *The sound of a book: sound as generator of narrative in the reception of selected new media objects as books*.

In 2008, *Image & Text* embraced online publishing head-on and the team redesigned the design approach in totality to accommodate the requirements set by newly introduced smart phone technologies. *Image & Text* 14 was the first to be published in portrait format.[42] Other features include increased font sizes, larger line spacing and the elimination of background elements as a means to increase faster online download time and ease of reading.

The fourteenth edition of *Image & Text*, published in 2008, was the second special edition. As Sauthoff explains:[43]

> The nine articles in this special edition of *Image & Text* are derived from two institutions, namely the Department of Visual Arts at the University of Pretoria and the Faculty of Art, Design and Architecture at the University of Johannesburg. The articles reveal common areas of research such as identity, ideology, ethics, sustainability and the politics of representation in design and visual culture, yet also consider the ontology and epistemology of specific fields of endeavour.
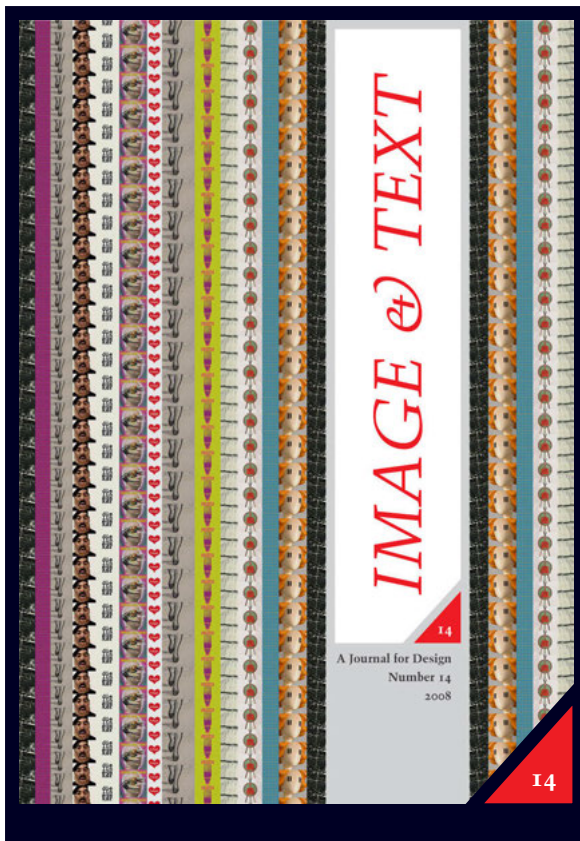
Figure 14: Cover of *Image & Text* number 14 (2008). This is the second special edition as well as the first to be custom-designed for online reading. Editors: Marian Sauthoff and Jeanne van Eeden. Designer: Anri Theron.

Figure 15: Cover of *Image & Text* number 15 (2009). Editors: Marian Sauthoff and Jeanne van Eeden. Designer: Jacques Lange.

The first four articles are contributions from members of staff at the University of Pretoria and reflect some of the research interests of the Department of Visual Arts as well as engaging with the Centenary of the University. The Centenary was marked in May 2008 by two exhibitions curated by the Department: *Visuality / Commentary* and *X-ings: shaping culture through design* The articles include Duncan Reyburn's *Nomads at a crossroads (X-roads): a framework for ethical design in South Africa*; Jenni Lauwrens' *Sightseeing in art and visual culture*; Amanda du Preez's *(Im)Materiality: on the matter of art*; and Elfriede Dreyer's *Unlocking identities in globalising South African art*. Articles five through nine are contributions from members of staff from the University of Johannesburg which reflect not only some of the research interests of members of staff,

but also the manner in which a previous technikon is confronting the challenges of the changing higher education landscape. Articles include Deirdre Pretorius' *Countering stereotypes: the representation of Africans in Communist Party of South Africa cartoons 1930-1936*; Amanda Breytenbach's *Interior Design education: quo vadis?*; Angus Campbell's *Industrial Design education and South African imperatives*; Desiree Smal's *Eco fashion: fashion fad or future trend?*; and David Paton's *Body, light, interaction, sound: a critical reading of a recent installation of Willem Boshoff's 'Kykafrikaans'*. Notably, Smal's article was the first to engage with the discipline of clothing design in *Image & Text*.

Image & Text 15 appeared in 2009 and featured six edited papers presented at the Design Education Forum of Southern Africa's (DEFSA) annual conference, held in November 2009, entitled *Opening gates between*

Figure 16: Cover of *Image & Text* number 16 (2010)
Editors: Marian Sauthoff and Jeanne van Eeden.
Designer: Jacques Lange.

and beyond design disciplines.[44] Amanda Breytenbach's *Reflecting on the past, present and future role of the Design Education Forum of Southern Africa* provides a descriptive outline of the history of the Forum and suggests possible ways in which it can re-establish itself. Mary Duker's *Making space for identity, diversity and voice in a transcultural visual arts community of practice* tackles issues in contemporary education, specifically transformation, curriculum relevance and teaching and learning approaches which take into account aspects such as dominant worldviews, inclusiveness and diversity. Piers Carey and Rowan Gatfield's *Creative industries, creative solutions: developments in a work integrated learning project in Durban* and Inge Economou and Nina Joubert's *Towards an educational strategy for promoting social, environmental and ethical awareness in visual communication education* each

describe specific initiatives within their teaching programmes that move students out of lecture halls and teaching studios into environments that enable a direct confrontation with the constraints of practice and the realities of less privileged communities respectively. The final two articles engage interdisciplinary ideas. Nadia Viljoen and Ria van Zyl's *Design thinking – crossing disciplinary borders* explores the potential of employing design thinking in the seemingly disparate discipline of operations research/management science while Karen von Veh and Landi Raubenheimer's *Interdisciplinary theory teaching: can one size really fit all?* points out some of the dilemmas involved in developing an interdisciplinary course in the history and theory of art and design at the University of Johannesburg.

Image & Text 16 appeared in 2010 and featured three articles by four authors spanning 56 pages. In her editorial, Sauthoff writes:[45]

> The perennial desire to drive home the imperative of design for social good is reinforced by the first article in this edition ... In the article *The VHEMBE filter: a product for rural South Africa*, authors Angus Campbell and Martin Bolton document a ... design project that focused on an intervention aimed at social upliftment and the impact the outcome could offer a very large segment of society through improved water quality. The article illustrates how a user-centred approach was employed to improve an existing product ... to ensure that it was better suited to users living in rural settings. The development of the resulting design ... formed part of a larger collaborative research project that aimed to investigate whether an intervention that improves water quality would measurably improve the health of people using the intervention.

Johann van der Merwe's[46] *Cybernetic conversations: designing ourselves towards discovery*, argues for the renewal of design and he suggests that 'systemic thinking is something that had a place in design and that

this place was somehow lost. He contends that by cultivating a new outlook designers can rediscover and reinvent a systems mind-set through the dynamics of a cybernetic design conversation, which in itself is a notion based on a social systems design structure.' Christo Vosloo's[47] *Toward local identity in South African architecture* presents three perspectives with the aim of extracting transferable design strategies that can be applied by architects during the process of developing a national architectural identity, even though, he contends, this is a goal that will continuously remain 'in process'.

Repositioning: the fourth milestone

The seventeenth edition of *Image & Text* appeared in 2011 and marks the most radical changes in the journal's history when Van Eeden takes over as editor. *Image & Text* was published primarily as a journal for design but under Van Eeden's editorship the journal is now repositioned as a multi- and interdisciplinary journal that 'orbits around the nexus of visual culture.'[48] The aim of the journal was adjusted to draw perspectives from a much broader field of interests and subjects including visual anthropology, material culture, visual arts, design culture, visualising sciences and technologies, art history, philosophy, fashion, media and film studies, architecture, literary studies, tourism studies, new media and cyber theory, and so forth. To this end, Van Eeden explains: 'The grounding provided by visual culture studies as a comparative and enabling premise for all these approaches, subjects, interests, fields and theories is located in the global South, not only geographically but also critically.'

Other important changes in 2011 included the expansion of the editorial board from two to seven members,

as well as re-reviewing and enlarging the advisory board from five to 18 members as a means to support the repositioned scope of the journal. The editorial board now consists of van Eeden (editor), Amanda du Preez (assistant editor), Rory du Plessis (editorial assistant), with Fatima Cassim, Benita de Robillard, Ashraf Jamal and Mugendi K M'Rithaa. The advisory board comprises prominent experts in their fields: Steven Dubin (USA), Paul Duncam (USA), Amy Kirschke (USA), Annette Kuhn (UK), Victor Margolin (USA), Nicholas Mirzoeff (USA), Sylvester Okwunodu Ogbechie (USA), George Pfruender (Switzerland/SA), Annette Pritchard (Wales), Annie van den Oever (The Netherlands) and South Africans Rory Bester, Deirdre Byrne, Elfriede Dreyer, Pieter Fourie, Ian Glenn, Jacques Lange, Jenni Lauwrens and Marian Sauthoff.

Number 17 was the second special edition of *Image & Text* to be guest edited.[49] It consisted of 11 articles spanning 196 pages – the largest to date – and was devoted to the theme *Space, Ritual, Absence: The Liminal in South African Visual Art*. The eclectic and yet closely related set of articles were first presented as papers at a colloquium held at the University of Johannesburg in March 2011, convened by James Sey, Leora Farber and Bronwyn Law-Viljoen under the auspices of the Visual Identities in Art and Design Research Centre at the same institution.

Sey[50] explains that the authors featured in this edition seek to interrogate the well-known trope of liminality in terms of its usefulness as a frame within which to understand and analyse South African visual art. Sey's editorial, Mieke Bal's *Video, migration, and heterotemporality: the liminality of time* and Ashraf Jamal's *Learning to squander: Making meaningful connections in the infinite text of world culture* set a global theoretically framework and positioning for the other articles in the edition that focus on the South African context. These include Maureen de Jager's *Remains*
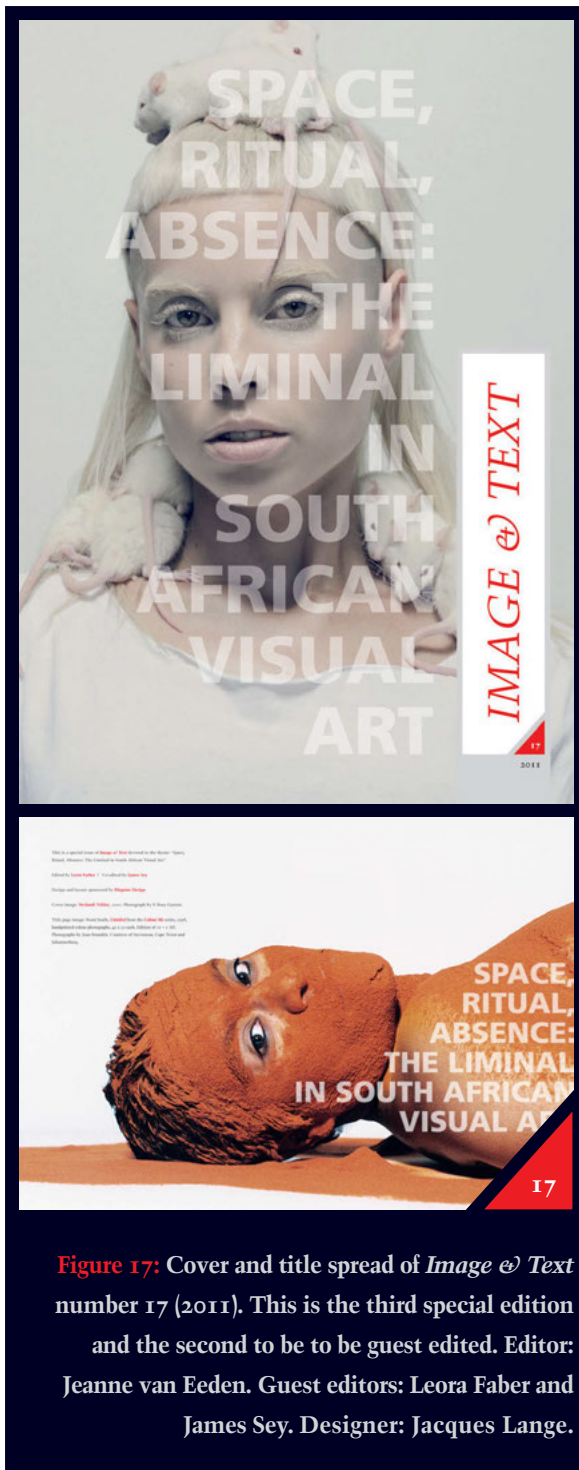
Figure 17: Cover and title spread of *Image & Text* number 17 (2011). This is the third special edition and the second to be to be guest edited. Editor: Jeanne van Eeden. Guest editors: Leora Faber and James Sey. Designer: Jacques Lange.

to be said … the 'um' in art and other disfluencies; Ann-Marie Tully's *Becoming animal: liminal rhetorical strategies in contemporary South African art*; Anthea Buys and Leora Faber's *Interstices and thresholds: the liminal in Johannesburg as reflected in the video programme, the 'Underground, the Surface and the Edges'*, Amanda du Preez's *'Die Antwoord gooi zef' liminality: of*

monsters, carnivals and affects; Kirk Sides' *Framing the debate on race: global historiography and local flavour in Berni Searle's 'Colour Me' series*; Mary Corrigall's *At the border post of western art: the provisional 're-aggregation' of Moshekwa Langa's art into the South African canon*; Runette Kruger and Jan van der Merwe's *Liminality, absence and silence in the installation art of Jan van der Merwe*; and Bronwyn Law-Viljoen's *Sojourns in occupied territory: works by Brent Meistre and Jo Ractliffe*. Sey[51] concludes:

> Collectively, these articles represent a substantial new contribution to South African art theory and history. Nevertheless, much still remains to be done – critical work that can usefully be assayed through the concept of the liminal. If liminality can be understood as a lens to contextualise a particularly South African 'transaesthetics of indifference', there is a need to understand the relation of ritual to aesthetic meaning in South African society and history, as well as to understand the nature of liminal aesthetic experience in all its guises …

The eighteenth edition of *Image & Text* also appeared in 2011. It consisted of six articles, two book and exhibition reviews as well as two conference reports (a new addition to the journal's content). In keeping with the wider ambit of the journal as a visual culture publication, the articles reflect on a diversity of disciplines and embraces a historical dimension as well as focussing on current topics. As Van Eeden[52] states: 'Although the articles appear divergent, they have many commonalities, one of which is the interrogation of the status of the visual image in terms of its ability to enchant, fascinate, edify, persuade, disgust, urge reflection, or call to action.'

Wendy Gers' *Re-presentations' of Southern San rock art on Drostdy ware pottery from the 1950s* demonstrates how parietal imagery by the San people has fascinated travellers, writers, artists and craftspeople
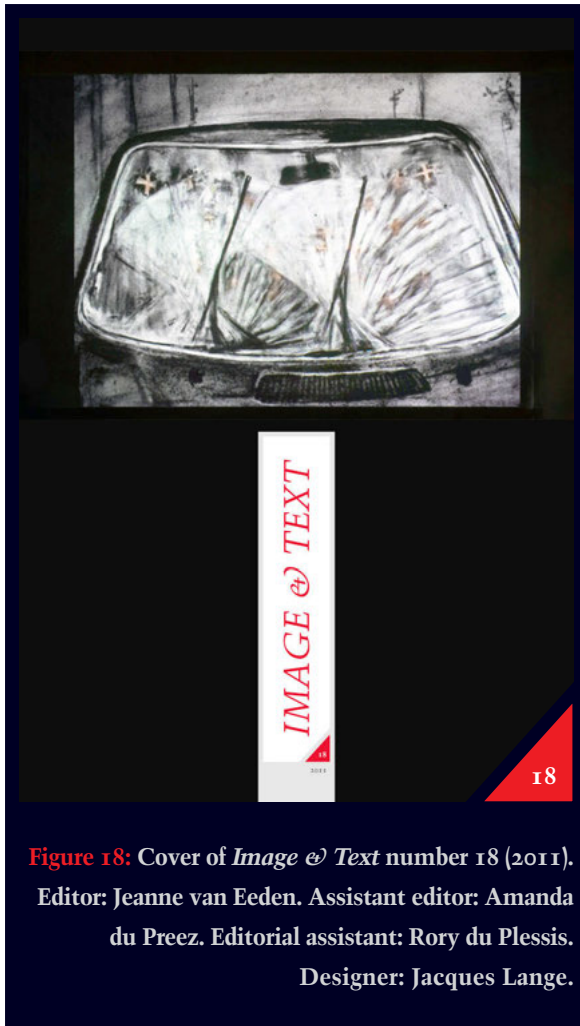
Figure 18: Cover of *Image & Text* number 18 (2011). Editor: Jeanne van Eeden. Assistant editor: Amanda du Preez. Editorial assistant: Rory du Plessis. Designer: Jacques Lange.

during the past century, thereby adding to the body of writings about material and visual culture and local design history. Andrew Hennlich's *Treating the body of witness: medical understanding in William Kentridge's 'History of the Main Complaint'* focuses on the artist's short film and demonstrates how medical imagery aligns with Kentridge's thematics of erasure and trace, acting as witnesses to memory and forgetting in the post-apartheid state. Duncan Reyburn's *Chesterton's ontology and the ethics of speculation* and Anneli Bowie's *Aesthetics versus functionality: challenging dichotomies in information visualisation* deal mainly with the aesthetics and ethics of visual information and the manner in which information is visualised and framed. Reyburn is particularly interested in the ethical implications pertaining to visual interpretation, while

Bowie looks at the rhetorics of the visual image in the context of the long debate concerning the primacy of either aesthetics or functionality in communication design. Jessica Hughes' *Postmodernising the lady vampire: melancholy, isolation, and the female blood-sucker* and Annie van den Oever's *The prominence of grotesque figures in visual culture today. Rethinking the ontological status of the (moving) image from the perspective of the grotesque* focus in the moving image, and particularly on discussions of the grotesque and vampiric imagery in cinema.

In the conclusion of her editorial, van Eeden[53] notes '[i]n keeping with the editorial policy of *Image & Text*, this issue features contributions by established researchers as well as younger voices. Our dedication to growing scholarship in South Africa demands that we take seriously our mandate to pass on the research imperative to a younger generation of scholars.'

In 2012, *Image & Text* again published two editions in a single year, indicating the renewed commitment and drive initiated by van Eeden and her editorial team to increase the output of academic research in the creative disciplines, particularly anchored (but not exclusively) to the South Africa context. Both can be described as bumper issues – Number 19 runs to 134 pages and Number 20 to 171 pages. In addition, the complete collection of *Image & Text* was digitised and made available on Sabinet in February 2012 and a dedicated website was launched (www.imageandtext.up.ac.za).

Number 19 was published in November 2012 and was the third special edition to be guest edited – this time by Ulrike Kistner from the Department of Philosophy at the University of Pretoria. The edition was devoted to the theme *Vryheidspark and other governmonumentalities* and featured nine articles (including a contextual editorial) and two book reviews. In the editorial, Kistner[54] states:

Approaching the city of Pretoria/Tshwane from the south, one is greeted by three monumental structures perched atop three hills surrounding Pretoria, from west to east: the Voortrekker Monument, Freedom Park, and the University of South Africa (UNISA), each one of them a dense conglomeration of symbols, emblems, and icons forged out of concrete, rock, earth and stone. Not far behind this formidable threesome follows another massive fortress marking the entrance to the city – Pretoria Central Prison.

How does one inhabit this weight of overdetermined meaning? How to penetrate the perpetuity, to contest what has been incontestably solidified, fortified against 'outsiders' of various categorisations, as against change? How to blow open what remains cast in stone – closed, mute, and immobile?

Against this backdrop, the articles in this issue originate from a 'walkshop' entitled *Vryheidspark and other governmonumentalities* hosted by the University of South Africa (UNISA) in September 2011. The authors interrogate the 'incongruous with the currently advertised and advertorialised "virtual" online distance learning mission [of the institution] with a planetary reach … from "proudly South African" appointments through an "African university" to "humanity" as a whole – [while] UNISA stands as a grandiloquent monument to the mute immutability of a previous political regime similarly seeking to eternalise itself. Thus does the present mission shake hands with the past vision.'[55] The authors explore selected monuments that surround the institution – UNISA – as a means to interrogate issues related to legacy, place, time and context on multiple levels and diverse subjects including visual anthropology, material culture, design culture, art history, philosophy, architecture, literary studies and tourism studies.

The articles are: Annett Schulze's *Nation-building premises in Freedom Park, South Africa*; Johan Strijdom's *Problems with indigeneity: Fragmentation, discrimination and exclusion in post-colonial African states*;

Figure 19: Cover of *Image & Text* number 19 (2012). This the third special edition to be guest edited. Editor: Jeanne van Eeden. Guest editor: Ulrike Kistner. Editorial assistant: Rory du Plessis. Designer: Jacques Lange.

Cynthia Kros' *A new monumentalism? From public art to Freedom Park*; Sopelekae Maithufi's *Running on the outskirts: Outpacing the city of Pretoria and its monumental commandments*; Charles Villet's *Loftus as Afrikaner heterotopia: The lifeworld of rugby mentality*; Natalie Swanepoel's *At the crossroads of history: Street names as monuments in the South African cityscape*; Rolf Annas' *Remembering my European past: Observations and reflections on places of memory in South Africa*; and Ivan Vladislavić's *The Cold Storage Club*.

The content and focus of the twentieth edition of *Image & Text* is presented in Van Eeden's editorial message featured on pages 6-7 of this edition. It again features an eclectic mix of articles from divergent disciplines.

Figure 20: Cover of *Image & Text* number 20 (2012). Editor: Jeanne van Eeden. Assistant editor: Amanda du Preez. Editorial assistant: Rory du Plessis. Designer: Jacques Lange.

Conclusion

Sauthoff's[56] editorial message published in *Image & Text* 1 states that '[v]irtually all academic disciplines have communications channels and forums to disseminate information, to encourage dialogue and to support research and the building of a knowledge base.' In the same edition she and others highlight the urgent need to establish a foundation and resource that would fill the gap of locally anchored scholarly sources that critically investigate and reflect on South African design and its connections to related disciplines.

Twenty years on, I believe that *Image & Text* has gone full circle by establishing, building and populating a solid platform of scholarly discourse that responds to the founding aims and objectives of the journal. Over

time, it has also become as a multi- and interdisciplinary journal that 'orbits around the nexus of visual culture' as defined by Van Eeden when she took over the editorial stewardship of this journal in 2011.

The topics and disciplines covered by the journal to date are quite impressive. These include postmodern theory, gender studies and popular culture; design studies and professional ethics; national and international contemporary visual arts, and visual technology. The plethora of topics range from the historical (Voortrekker tapestries, vintage magazines, posters, currency and monuments); the curious (gender and feminism, comics, alchemy and liminality); the material (textiles; glass, pottery, skateboards, embroidery and shopping malls); the patronising (stereotyping, representation, appropriation, myths and humour); the pragmatic (trends, ethics, education, technology and practice); the topical (HIV/AIDS, blindness, literacy, rural transport and access to clean water) to the sublime (politics, vampires, aliens and cyborgs), amongst many others.

In conclusion, I wish to acknowledge the contributions of two visionary thinkers: Marian Sauthoff and Jeanne van Eeden.

Notes and references

1   Sauthoff served as the editor from 1992 until 2011. She was Head: Department of Visual Arts at UP from 2000 to 2006. In October 2006, she was appointed Dean of the Faculty of Art, Design and Architecture at the University of Johannesburg. Sauthoff retired from academia in December 2012 but continues to serve on the advisory panel of *Image & Text*.

2   Van Eeden served as assistant editor from 1992 to 2007, co-editor from 2007 to 2010 and became editor in 2011. She is currently Head: Department of Visual Arts at the University of Pretoria.

3 Pretorius served as assistant editor from 1992 to 1994. In 1994, she relocated to Mexico where she completed a MA in Semiotics and is currently based in the USA.

4 Lange has served in various capacities over the years. He is a partner and creative director at Bluprint Design, editor of www.designmagazine.co and part-time lecturer at the University of Pretoria.

5 Sauthoff, MD. 1992. Editorial comment. *Image & Text* 1:2.

6 Sauthoff, MD. 1992. Editorial comment. *Image & Text* 1:2.

7 Since inception, the editorial policy positions *Image & Text* as a bilingual journal – English and Afrikaans – to align with the University of Pretoria's language policy. However, to date only six articles have been published in Afrikaans.

8 Roos, N. 1992. Visuele Kunsopleiding aan die Universiteit van Pretoria. *Image & Text* 1:30.

9 Original Afrikaans text: '*Daar kan met reg gesê word dat kunsopleiding in Suid-Afrika nou sy kinderskoene ontgroei het en volwaardig sy plek kan inneem tussen al die ander dissiplines wat aan universiteite en technikons onderrig word. Op die vooraand van ingrypende veranderinge in Suid-Afrika bevind die kunsopvoeder hom voor nuwe uitdagings, veral op die gebied van ontwerpopleiding.*'

10 Sauthoff, MD. 1993. Editorial Comment. *Image & Text* 2:2.

11 Gower, B. 1994. Craft and Design. *Image & Text* 3:24-27.

12 Van Eeden, J. 1994. Women – Suit yourself! *Image & Text* 3:3-6.

13 Original title: *Dekonstruktivisme en tipografie.*

14 Sauthoff, MD. 1994. Editorial. *Image & Text* 4:2.

15 I designed all editions of *Image & Text* except for Numbers 9 (2001), 11 (2004) and 14 (2008).

16 Original title: *Stereotipering van die vrou in advertensies: Dieselfde ou storie*?

17 Van der Watt, L. 1995. The Voortrekker tapestry: Reconstituting identity and status. *Image & Text* 5:22.

18 Original title: *Wat van 'n stukkie vetkoek? Bitterkomix en vetkoek as satire. Vetkoek* is a traditional Afrikaner dish made from deep-fried dough.

19 Sauthoff, MD. 1998. Editorial. *Image & Text* 8:3.

20 Wolfaardt, C. 1996. International textile trends: Curse of blessing? *Image & Text* 6:3.

21 Oosthuizen, T. 1996. Communication: A commodity business. *Image & Text* 6:14.

22 Erasmus, M. 1996. Lion, Camel, Man. *Image & Text* 6:25. This was the second article authored by a student at UP to be published in *Image & Text.*

23 Over the years, the design, paper, print and production of *Image & Text* was made possible by the kind and committed support of sponsors, including Bluprint Design, Peter Sauthoff, Sappi, Papersmith & Son, Spicers, Finwood Papers, Peters Papers, Creda Press, Ultra Litho, Business Print Centre, Whitnall Simson, Klem-Lloyd, Ramata Bureau and Future Graphics. Many of these establishments have since

been incorporated into other entities owing to mergers and/or acquisitions.

24 Sauthoff, MD. 1997. Editorial comment. *Image & Text* 7:2.

25 Sauthoff, MD. 1998. Editorial. *Image & Text* 8:3.

26 Sauthoff, MD. 1998. Editorial. *Image & Text* 8:3.

27 Sauthoff, MD. 1998. Editorial. *Image & Text* 8:3.

28 Original title: *Die stripmedium: 'n homogene kunsvorm.*

29 Dorette Bosshoff was the designer of *Image & Text* 9.

30 Bonsiepe, G. 2000/2001. Design as a tool for cognitive metabolism: the role of design in the socialisation of knowledge. *Image & Text* 9:35.

31 Original title: *Transformasie van die gevonde: 'n alchemiese proses.*

32 Du Plooy, GM. 2000/2001. Madam & Eve: a change agent in the new South Africa. *Image & Text* 9:19.

33 Editorial policy. 2003. *Image & Text* 10:i.

34 Alta Steenkamp was the guest editor of the edition.

35 Fisher, RC. 2003. DESIGN 100. *Image & Text* 9:19.

36 Sauthoff, MD. 2004. Editorial. I*mage & Text* 11:3.

37 *Kiekies* is a colloquial Afrikaans term for 'photographs' and *volk* means 'nation'.

38 Sauthoff, MD. 2006. Editorial. *Image & Text* 12:3.

39 http://reference.sabinet.co.za/sa_epublication/imtext

40 This edition comprised 86 pages.

41 Sauthoff, MD. 2007. Editorial. *Image & Text* 13:3.

42 Anri Theron was responsible for the redesign under the guidance of Jacques Lange.

43 Sauthoff, MD. 2008. Editorial. *Image & Text* 13:3.

44 The summary of articles in this edition is extracted from Sauthoff's editorial message. Sauthoff, MD. 2009. Editorial. *Image & Text* 15:3-5.

45 Sauthoff, MD. 2010. Editorial. *Image & Text* 16:3.

46 Sauthoff, MD. 2010. Editorial. *Image & Text* 16:3.

47 Sauthoff, MD. 2010. Editorial. *Image & Text* 16:3.

48 Editorial policy and guidelines. *Image & Text* 17:118.

49 The edition is guest edited by Leora Faber and James Sey.

50 Sey, J. 2011. Editorial. *Image & Text* 17:6-13.

51 Sey, J. 2011. Editorial. *Image & Text* 17:13.

52 Van Eeden, J. 2011. Editorial. *Image & Text* 18:6-7.

53 Van Eeden, J. 2011. Editorial. *Image & Text* 18:7

54 Kistner, U. 2012. Editorial. *Image & Text* 19:6.

55 Kistner, U. 2012. Editorial. *Image & Text* 19:6-13.

56 Sauthoff, MD. 1992. Editorial comment. *Image & Text* 1:2.