

Merav Salomon*- External Expert review in the Recruitment process of:
Professor of visual communication, specializing in Illustration and Visual Storytelling-
The Department of Visual communication and Master Program- Konstfack.

A. Candidates that you think should be called to the trial lecture and interview

No. 1

Sara Teleman

Mrs. Teleman's application depicts an experienced enthusiastic, energetic and practical artistic practitioner and researcher, who possess the qualifications and the charisma of a leader. I was very impressed with Sara Teleman's application to the position of Professor of visual communication, specializing in Illustration and Visual Storytelling in the Department of Visual communication and Master Program at Konstfack and strongly recommend to continue her assessment process.

Since Teleman's graduated with an MA degree in Visual Communication at 1998, she has been working steadily in the professional field of illustration, in a wide and diverse platforms, formats and audiences. In addition to her illustration practice, Teleman established a successful career as a writer, journalist and editor, dealing with subject matters related to the field of illustration, visual communication, art and culture, encompassing and conquering the different aspects of storytelling and visual communication. Teleman's contribution to the integration and acknowledgment of design within the Laspis programs (Swedish arts grants committee), for 5 years, is a good example of her mission and commitment of promoting the field. Teleman holds a unique ability to work within the system, without compromising her agenda, hence harnesses her pro-activity to big projects. Such her co-editing the "Swedish Illustration- A Visual History 1900-200" Anthology, and later turning it in to a major exhibition accompanied by lectures and workshops.

Alongside Teleman's professional practice and cultural activities, she is constantly engaged in academic teaching and development of visual communication and illustration, where she presents an impressive wide experience, being involved in many Swedish design programs, in a variety of roles and missions. Her vast acquaintance of different educational approaches to teaching visual communication, validates her support of the Norm-Creative program at Konstfack. Teleman's pedagogical point of view enhances the importance of students of visual communication recognizing and familiarizing with norm critical ideas and methodologies, in order to be able to formulate independent opinions, develop critical thinking and recognize their personal point of view, vocation and identity as visual communicators. It is impossible to ignore the vast changes in social discourse in

the last 10 years, Teleman points out. Traditional and historical perceptions are being challenged by new ideas in which demands a new vocabulary and a new discourse. The new discourse in return fertilizes the visual communication professional and theoretical fields, contributes to new points of view, includes new participants, and opens up to new thoughts and perceptions. Teleman signifies Konstfack's Norm Creative program as a unique opportunity to examine the practice of visual communication under the new discourse and widen the discipline's horizon. Whilst she recognizes the programs assets she also identifies its responsibilities, i.e. norm creative and norm critical agenda fosters conditions that obligate the teachers to maximum transparency, awareness and sensitivity, not to overuse their power of influence, not to become to dogmatism, and be true to critical thinking and doubt. Furthermore, Teleman acknowledges the need to open up the field to more cultural diverse teachers and students, trusting that constant commitment to reexamining the properties of visual communication will allow new perceptions and structures to emerge.

Teleman defines the teacher's role to identify each student's potential and assist their development, by creating the conditions for them to act safely outside their comfort zone, utilize the opportunities of academic studying to experiment, explore beyond their habits, free from the fear of failure.

Teleman believes in first hand observation. She aspires for her students to see and experience reality directly, without mediation, so they are less influenced and manipulated and are able to recognize their personalized form of expression. In addition, students should be prepared to be able to constantly continue learning and developing, therefore, according to Teleman, students should be motivated to become interested in the world, beyond their common and regular knowledge.

Teleman stresses the importance of asking questions as a methodology as well as an ethical tool. What is the illustrator's role and place as a citizen? What is the Illustrators' social responsibility? In her eyes, questions, reflective thinking and critical thinking are tools to assist the students to formulate a confident professional identity, as well as be useful in the daily process of decision making as an artist.

Teleman's personal experience in the history of the discipline, asserts her stand, that it is crucial for the students to learn the fields' history. Understanding the reasons why we do things the way we do, the motives of our choices, background and circumstances that determine the outcome of one's creation inevitably influence its meaning. Therefore, Teleman concludes, Visual communication does not exist in a vacuum, but rather it is a part of a consisting changing context. The visual communicator must be responsible to the message of its work, it's possible interpretations, context and its power to influence the world.

Eligibility

- demonstrated both artistic and teaching expertise

Demonstrated rich artistic expertise.

Demonstrated teaching expertise.

- specific expertise in the field that the position concerns

Demonstrated expertise in illustration as well as in storytelling.

Demonstrated expertise in norm creative.

- completed university teacher training or acquired the equivalent knowledge in some other way.

Demonstrated sufficient experience in teaching.

Assessment criteria

- An internationally recognized or comparable current artistic practice that is strongly rooted within the field (visual communication, specializing in illustration and visual storytelling)

Proved to have a significant Swedish recognized artistic practice and status in the field of Illustration, Illustration history, editing and writing.

Failed to demonstrate significant international artistic recognition other than the Sweden.

- very good knowledge of and many years' documented practice within illustration and visual storytelling

demonstrated a very good knowledge and a continual successful practice of illustration and storytelling.

- documented extensive experience of a norm-creative practice (investigating and revealing structural power relationships through the own artistic practice)

Demonstrated extensive experience of norm-creative practice, within her practice, subject matters, as well as in her journalism, and involvement of Norm critical debates, seminars and lectures.

- documented experience of conducting a critical and reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts

Presented sufficient experience of conducting a critical and reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts, in her personal practice, with subject matters such as feminism, Sexual education, refugees and immigration, and the History of Swedish Illustration.

- extensive documented experience of teaching, tutoring, academic opposition or the equivalent at the university level

Demonstrated extensive experience of teaching, tutoring, academic opposition or the equivalent at the university level

Though, Mrs. Teleman never held a regular teaching position.

- good ability to express themselves in one of the Scandinavian languages and in English

The English version of Mrs. Teleman's application was flawless.

- documented organizational experience and good ability to cooperate

Presented very convincing evidence to her experience and ability to cooperate in a variety of collaborations and interactions, from artistic co working, to managing responsibilities, initiatives, organizing abilities, and leadership.

- a very good ability to develop artistic research within the field of illustration and visual storytelling

Presented a very good ability to develop artistic research with in the field of illustration, both theoretical and practice based. Also presented a very good ability to write ad edit which I consider an asset in visual communication studies.

- Good ability to develop the field and conduct educational development work together with professorial colleagues and other faculty members

presented a very good ability to develop research in the field and to work together with professorial colleagues and other faculty members

Presented a less articulated and convincing proof for her ability to promote Teaching Development.

- very good theoretical knowledge of the field

Presented a very good theoretical knowledge of the field

- very good knowledge of the history of visual storytelling and illustration

Presented an excellent knowledge of the history of visual communication and illustration.

- ability to interact with surrounding society

Her practice, institutional experience, and education experience implies that she has the ability to interact with surrounding society

- a network of contacts of relevance to research and education within the field

Proved to have deep connections with multiple artistic and cultural communities in Sweden.

Failed to prove having relevant international practice, research and education network and connections.

No. 2

Catherine Grunewald

Katherine Grunewald's application to the position of Professor of visual communication, specializing in Illustration and Visual Storytelling in the Department of Visual communication and Master Program at Konstfack is an impressive articulated applicant. Based on her application materials I recommend to continue her assessment. Her artistic and pedagogic agendas constructed upon more than 10 years of international professional artistic practice as well as an impressive teaching experience.

Katherine Grunewald field of action lies on the axis between fine arts, storytelling, image making and mix media. She is native in both the traditional drawing and painting whilst at the same time she habitats mediums such as animation, sculpture and installation art.

Her wingspan is wide and dynamic, acting in the range between the creation of meaning, examining properties and traces of materials such as pencil, paper and soap, investigating conceptual spaces, and social constructions.

Grunewald's artwork involves challenging preconceptions of themes such as social injustice, domestic violence, racism, war and more. Through practice research she does not only explore those subject matters, but also promote norm criticism, and examines materials, formats and mediums of expression and communication. Grunewald's Graphic novel "Heart of Darkness" had been highly appreciated and granted her with international recognition. Its value was acknowledged by both the artistic and academic communities. This could be said about Grunewald's work in general, where she is active in many disciplines, such as drawing, storytelling, typography, ethnography and many more, bringing her distinguish voice and vocabulary to the front.

Her educational agenda originates from the same point of view, regarding the academic studies of illustration an intellectual territory in which the students are expected to ask questions regarding the ethics of the represented image and the statues of the image in contemporary society. At the same time Grunewald is aware of the educational program's mission to cater to different approaches, various motivations and divers modes of action within the students community, which invites the teachers to design multiple methodologies and opportunities for learning, both intellectual and poetic, analytical and abstract.

Grunewald's suggest that as a result of the digital revolution new reality, students are required to address new ethical dilemmas concerning the concept of Privet and Public, Information Ownership. The new democratization of information, of distribution and communication evokes new challenges. Grunewald identify a new reality characterized by its dynamic and instability, which opens a new role for storytelling as an emerging format adapted and relevant to the needs of the times. Hence new

forms of media become useful for documentation, description and representation. Such are Digital games and virtual reality, in Grunewald's eyes, allow the examination and exploration of new forms of storytelling and of points of view. These new opportunities, offer new conditions to construct new stories, which could become a platform for norm creativity.

Beside the explorations of new medias and formats, Grunewald portrays the teacher's responsibility to identify the students' needs, direction and vocation and to equip them with the ability to realize their work. Grunewald believe that the teacher's duty is to both nurture and be an expert, by empowering students to feel efficacy in all visual communication territories and means.

Visual Research is a practice based methodology Grunewald testify to develop, based on her artistic and teaching experience since 2013, for enhancing students' ability to organize complex ideas, conceptualize their intentions, and identify the means in their disposal in order to conduct a deep, thorough and meaningful visual research. This methodology demonstrates Grunewald's commitment to meaningful teaching, alongside her dedication to practice based research, and to her ambition to norm creativity and norm critical thinking and doing. In all her fields of action, Grunewald presents high achievements. From her art, through her work with refugees, to the exhibition and culture events she initiated, alongside her work as a teacher, she proves to be able to work with people and for people.

Eligibility

- demonstrated both artistic and teaching expertise

Demonstrated artistic expertise, mostly in storytelling and fine art.

Demonstrated teaching expertise.

Demonstrated limited experience in commercial illustration (editorial, children's, image making)

- specific expertise in the field that the position concerns

Demonstrated expertise mostly in storytelling, less in illustration.

Demonstrated expertise in norm creative.

- completed university teacher training or acquired the equivalent knowledge in some other way.

Demonstrated significant experience in teaching – a senior lecturer in illustration.

Assessment criteria

- An internationally recognized or comparable current artistic practice that is strongly rooted within the field (visual communication, specializing in illustration and visual storytelling)

Proved to have an international recognized artistic practice as a Graphic Novelist (storytelling), and a

fine art artist.

Failed to demonstrate significant international recognition other than the UK and Sweden.

- very good knowledge of and many years' documented practice within illustration and visual storytelling

demonstrated a good and continual knowledge in the practice of visual storytelling

Failed to demonstrate good enough and long enough knowledge in commercial illustration, such as editorial illustration, Children's illustration, cartoon, image making for posters etc.

- documented extensive experience of a norm-creative practice (investigating and revealing structural power relationships through the own artistic practice)

Demonstrated extensive experience of norm-creative practice, within her one artwork's subject matters, as well as in her modes of action and fields of action.

- documented experience of conducting a critical and reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts

Presented an impressive experience in conducting critical and reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts, with in her artistic career, as a senior lecturer and a tutor, in conferences, lectures, workshops, discussions and debates.

- extensive documented experience of teaching, tutoring, academic opposition or the equivalent at the university level

From 2016 a Senior Lecture in illustration at Konstfack VC department with all it entails. 2006-2015 a Tutor of Visual Research at the RCA London

Since Mrs. Grunewald gained most of her experience in teaching from the VC department at Konstfack, I wonder whether it is not the department's interest to fill the position with a candidate that does not come from its direct educational culture and can contribute to it by bringing fresh new challenging ideas to the task?

- good ability to express themselves in one of the Scandinavian languages and in English

Perfect English.

- documented organizational experience and good ability to cooperate

Presented convincing evidence to her experience and ability to cooperate in a variety of collaborations and interactions.

Presented little evidence to her experience and abilities in management and organization.

- a very good ability to develop artistic research within the field of illustration and visual storytelling

Presented a very good ability to develop artistic research with in the field of illustration.

- Good ability to develop the field and conduct educational development work together with professorial colleagues and other faculty members

presented a very good ability to develop research in the field of education, and to promote the field of Teaching Development.

- very good theoretical knowledge of the field

Presented a very good theoretical knowledge of the field

- very good knowledge of the history of visual storytelling and illustration

Presented a very good knowledge of the history of visual storytelling.

Not sure about the history of illustration.

- ability to interact with surrounding society

Her practice and education experience implies that she has the ability to interact with surrounding society

- a network of contacts of relevance to research and education within the field

Proved to have deep connections in the UK, with multiple artistic and cultural communities,

Proved less to have relevant international relevance research and education network beside the UK and Sweden.

No. 3

Gunnar Krantz

There is no doubt of Mr. Krantz's "Hand print" on the contemporary Swedish Comics scene since his first steps as a young enthusiastic artist in the 1980's until today, where he is an established appreciated and influential authority in the field.

Hence my impression of Mr. Krantz's application to the position of Professor of visual communication, specializing in Illustration and Visual Storytelling in the Department of Visual communication and Master Program at Konstfack is positive.

In direct reference to the eligibility and assessments criteria; Mr. Krantz's Artistic activities have been persistent and valuable for the last 5 decades. His devotion to Comics as an art form as well as a literary and social field of action has been deep and vast, spreading from the Alternative Fanzine scene of the 1980's and maturing in to a recognized and established representative of the Genre. As such, Mr. Krantz's comics (books, strips, TV segments and digital) have been awarded and recognized as significant and valid contribution to Swedish visual culture. Unfortunately, I have not found Mr. Krantz to have a recognized international voice.

Mr. Krantz's artistic work as a comic artist has been dynamic, in terms of subject matter and the exploration of the medium. As a comic artist it seems that his work and style has been of great influence, positioning him as a driving force in the Swedish alternative adult comics community, in initiating, organizing and developing platforms for young emerging local artists to collaborate with the "founding fathers" of the Swedish scene.

Mr. Krantz's scope of activities as a comic artist extends further to other platforms of expression to include Education, Editing and Publishing, Fine Art exhibitions, all dedicated to the acceptance of comics as an art form and to its dissemination.

Krantz regards comics in general, and his work in particular, as a representational instrument of society, that could and should participate in changing perspectives, hegemonies and ideas. As an alternative art form that is struggling to be accepted, Krantz identifies similarities between the medium's status and other excluded and underprivileged groups. From this point of view, Krantz's involvement and experience as a member in the Swedish Arts Association and in the Swedish Comics Association is presented as a Norm-Critical action. It is clear that Krantz has done an important service to promote the medium of comics in Sweden and has a role in introducing and implementing comics in culture, art and academic education, but his motivation, I sense, is more to promote the medium rather than to use the medium to promote social change and norm critical ideas.

Since 2003 onwards Krantz's involvement in academic education of the medium of comics has increased. He is an experienced lecturer, course developer, and manager.

It appears that Krantz is able to tie together his professional practice and his academic identity to his vocation in regard to the medium of comics. In both channels he has established beneficial connection, more inside Sweden, but also outside.

Although Krantz has demonstrated his worthy experience in education, I failed to identify in his application, any opinions, ideas or expressed interests in investigating, promoting or reflecting on pedagogy and research practices in the academy, unless it serves to promote his field of interest.

In conclusion, I have observed Mr. Krantz's artistic practice, social and culture involvement and initiatives, and his educational work as significant in promoting the medium of comics as an independent art form, and a literary legitimate form of expression, of documentation, and of communication. His entire successful career has been dedicated to this mission, proving he is a good candidate to the position at Konstfack, where I'm convinced he would be an asset with his knowledge in comics, drawing, editing, and storytelling. I'm less convinced that Mr. Krantz is the best candidate in terms of his ability and experience to support, guide, cultivate and nurture aspects of Visual Communications in general, and illustration and Norm critic in particular, which are not related in particular to comics.

Reviewing Mr. Krantz's application, CV and Portfolio, I have the impression his is completely dedicated to the field of comics, observing everything through its prism.

Eligibility

- demonstrated both artistic and teaching expertise

Demonstrated Artistic expertise in the medium of comics, sequential art, storytelling and visual communication, and a published artist, editor and lecturer.

Demonstrated teaching expertise in academic education since 1999, in several institutions and positions.

Did not specify methodologies, pedagogy ideas or formats of teaching.

- specific expertise in the field that the position concerns

Expert in comics.

Did not present any other expertise in the professional field of Illustration, Children's Illustration, Picture books, Image making etc.

- completed university teacher training or acquired the equivalent knowledge in some other way.

Demonstrated knowledge in academic teaching.

I recommend attention to student's feedback and recommendations.

Assessment criteria

- An internationally recognized or comparable current artistic practice that is strongly rooted within the field (visual communication, specializing in illustration and visual storytelling)

Proved to have a valid and established artistic practice as a recognized and appreciated Comics Artist in Sweden.

Failed to demonstrate significant international recognition of his work.

- very good knowledge of and many years' documented practice within illustration and visual storytelling

Working nonstop since the 1980's. Published 14 books and has been of influence serving in associations and committees.

Failed to demonstrate knowledge in practices within Illustration and Visual Storytelling that are not Comics.

- documented extensive experience of a norm-creative practice (investigating and revealing structural power relationships through the own artistic practice)

Presented his efforts to have alternative comics be accepted as a legitimate and valid form of art and literature in Swedish culture, and his committed actions to establish, maintain and promote the medium of comics in Swedish culture and education as a norm-creative practice.

Failed to convince me that his ongoing dedication to promoting the medium of comics, alternative as it is, could be regarded as extensive experience in norm- creative actions.

- documented experience of conducting a critical and reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts

Has a strong argument presenting his involvement in promoting the medium of comics, as a form of art and literature, and as a mean of expression that can be instrumental to anyone. Also by introducing Comics to vast audiences as readers as well as creators.

- extensive documented experience of teaching, tutoring, academic opposition or the equivalent at the university level

Presented extensive experience of teaching, tutoring etc., since 1999 onwards, with increasing responsibilities and influence.

- good ability to express themselves in one of the Scandinavian languages and in English

The English version of his application was fluent, coherent and well expressed.

- documented organizational experience and good ability to cooperate

It is evident from Mr. Krantz's CV that he has a rich and stable professional experience in collaborative work, as a team member, leader, chairman, and manager.

- a very good ability to develop artistic research within the field of illustration and visual storytelling

In the field of Comics, it is already demonstrated that he has a good ability to develop artistic research. He has already been successfully involved in academic, historical and practice based research in this subject matter.

The question is whether he would be able to develop interest and motivation in other subject matter, beside comics.

- Good ability to develop the field and conduct educational development work together with professorial colleagues and other faculty members

Mr. Krantz's proactive contribution to the development of the field of comics, leads me to conclude that he has the ability to perform well in developing other fields as well.

Demonstrated good ability to work together with professional colleagues and faculty members in K3 and HDK.

Not convinced that he has good ability or interest at all, in educational development.

- very good theoretical knowledge of the field

Very good theoretical knowledge of comics.

Not sure about theoretical knowledge of illustration, storytelling, image making and VC.

- very good knowledge of the history of visual storytelling and illustration

Very good knowledge of the history of comics.

Not sure about theoretical knowledge of the history of illustration, storytelling, image making and VC.

- ability to interact with surrounding society

Demonstrated experience and ability to interact with surrounding society, peers, students, administration, colleagues and more.

- a network of contacts of relevance to research and education within the field

Has a relevant network and contacts within the field of comics in Sweden.

Has limited, but developing, relevant international network and connections only in the field of comics.

No.4

Karin Sunvisson

My impression of Mrs. Sunvisson's application to the position of Professor of visual communication, specializing in Illustration and Visual Storytelling in the Department of Visual communication and Master Program at Konstfack is positive and I recommend to continue her assessment process.

Karin Sunvisson presents an articulated point of view on the power of the illustrated image in society and culture, and of the ethical responsibility of its creator.

In her application Mrs. Sunvisson identifies the practice of illustration as an important communication and influential tool, to challenge hegemonies, social norms and structures. She regards the illustrator as responsible over the interpretations and meanings driven from reading an image, therefore placing a crucial importance on understanding context, and its implications in the deciphering process of the illustrated image.

Sunvisson recognizes the responsibility of the illustrators' practice as an ethical obligation to the conclusion of the images messages, suggesting to examine the "goodness" of an illustration not based on its effectiveness or kindness but rather on its creators' ethics.

Sunvisson argues that ethics, responsibility and ownership are the foundations of Norm creativity. Hence she suggests that affective academic program, that aims to form responsible norm creative creators, should be founded upon norm and source criticism.

Her pedagogic point of view calls for fostering and encouraging students to practice critical thinking, openness, awareness and observations of processes and connection between history, culture and politics. Students, stresses Sunvisson should trust themselves, think independently, and be able to process knowledge, analyze it, in order to form and express an independent point of view.

Independent-critical thinking students, she believe, can dispute and influence existing norms and hegemonies. In particular, Sunvisson would like to promote woman illustrators expressing opinions in political matters.

In Sunvisson's eyes the teacher is responsible to challenging the students to be independent thinkers, stimulate their intellectual savviness and to encourage them to develop analytic tools for thought and research. Sunvisson recognizes that the teachers' role is accompanied with heavy burden of responsibility and power, therefore demands sensitivity and cautious, to be able to attend to the different development pace of each student.

In her professional practice, Sunvisson demonstrates her interest in politics. She has been working as an independent freelance illustrator, since 2010, mostly in editorial illustration, specializing in politics. As one of few woman political cartoonist, Sunvisson act to promote the discipline of the political

cartoon, by being a part of an ongoing traveling international exhibition of cartoons. As one of the initiators of the exhibition, Sunvisson has also given several lectures, workshops, and was able to develop connections with international artists- mostly in eastern Europe.

Sunvisson's Master dissertation and in the future her Phd, are mostly qualitative ethnographic research that doesn't require practice based research. Though Sunvisson's involvement with the Cartoon exhibition, could be regarded as research, she does not present it as such.

Reviewing Mrs. Sunvisson's application, I have noticed a gap between her impressive and articulated ideas about the Illustrated Image, The practice of illustration, the role of the Illustrator, and their connection to Academic Education. I was also impressed by Sunvisson's dedication to promoting woman cartoonist, and political satire in general as a medium to provoke and evoke norms. On the other hand, Mrs. Sunvisson has very little, to no experience at all, in teaching, in course development, student assessment, teacher's performance, tutoring, feedback, evaluating, and managing. This, I'm afraid, puts her in a clear disadvantage to the position. In addition, her professional experience as an illustrator and storyteller is limited and at its infancy, as well as her international status and connection.

Eligibility

- demonstrated both artistic and teaching expertise

Demonstrated artistic expertise, mostly in editorials and cartoon.

Did not demonstrate teaching expertise, rather than theoretical articulated ideas.

- specific expertise in the field that the position concerns

Demonstrated expertise in technical skills, such as drawing, print making, digital painting, and in illustration, image making and visual communication.

Demonstrated expertise in norm creative.

Did not demonstrate expertise in storytelling, sequential arts, picturebooks and children's illustration.

- completed university teacher training or acquired the equivalent knowledge in some other way.

Did not demonstrate university teachers training or any equivalent knowledge.

Assessment criteria

- An internationally recognized or comparable current artistic practice that is strongly rooted within the field (visual communication, specializing in illustration and visual storytelling)

Proved to have a valid artistic practice as an editorial illustrator.

Failed to demonstrate significant international recognition of her work (did not win international prizes, participated in international competitions, exhibitions, fairs or publications).

- very good knowledge of and many years' documented practice within illustration and visual storytelling

Working as a freelance illustrator and graphic designer, in her one studio and print workshop, since 2010.

Failed to demonstrate a very good knowledge and experience in other forms expressions and formats of illustration, beside editorial illustrations and cartoon.

- documented extensive experience of a norm-creative practice (investigating and revealing structural power relationships through the own artistic practice)

Presented her engagement in norm creative practice in her commissioned work as a female political editorial illustrator and cartoonist, and as one of the initiators of an international cartoon's exhibition.

- documented experience of conducting a critical and reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts

Presented a reasonable experience in her practice and in her lectures and workshops promoting female cartoonists expressing opinions in political matters, and the concept of source criticism in reference to political and social events.

Presented very little experience involving in academic and public reflective dialogue concerning illustration and visual storytelling in relation to broader social, cultural and economic contexts.

- extensive documented experience of teaching, tutoring, academic opposition or the equivalent at the university level

Presented no experience of teaching, tutoring, academic opposition or the equivalent at the university level.

- good ability to express themselves in one of the Scandinavian languages and in English

The English version of his application was impressively fluent, rich, coherent and well expressed.

- documented organizational experience and good ability to cooperate

Mrs. Sunvisson presented very little organizational experience what so ever.

Presented some experience in co-organizing a cartoon exhibition with 5 partners.

- a very good ability to develop artistic research within the field of illustration and visual storytelling

Mr. Sunvisson has a master degree in which she conducted a qualitative research, in an ethnographic subject matter.

Mr. Sunvisson did not demonstrated a very good ability to develop artistic research within the field of illustration and visual storytelling

- Good ability to develop the field and conduct educational development work together with professorial colleagues and other faculty members

It is hard to determine whether Mrs. Sunvisson will have a good ability to develop the field and conduct educational development work together with professorial colleagues and other faculty members, since she does not have valid experience in teaching, although her application demonstrate a fascinating articulated concept of the field, and a well formulated pedagogy, with interesting ideas for educational development. Hence, Mrs. Sunvisson lack of experience could be a short term hurdle, to overcome by quick and dedicated learning curve.

- very good theoretical knowledge of the field

Based on her education and vocation I suggest a very good theoretical knowledge of the field of Illustration, Visual Communication, Image making, Cartoon, Print making.

Not sure about storytelling

- very good knowledge of the history of visual storytelling and illustration

Based on her education and vocation I suggest a very good historical knowledge of the field of Illustration, Visual Communication, Image making, Cartoon, Print making.

Not sure about storytelling

- ability to interact with surrounding society

Demonstrated little experience in interaction with surrounding society, peers, students, administration, colleagues and more.

- a network of contacts of relevance to research and education within the field

Proved to have some connections in France where she lives and work for the last 10 years, eastern Europe and Sweden.

Failed to prove relevant international network and connections in West Europe (beside Sweden), the UK, the USA and more.

B. Other qualified applicants

- Vitali Konstantinov
- Samuel Nyholm
- Lefteris Heretakis

I recommend the candidates: Vitali Konstantinov, Samuel Nyholm and Lefteris Heretakis **not** to be considered for the position of Professor of visual communication, specializing in Illustration and Visual Storytelling in the Department of Visual communication and Master Program at Konstfack in the first instance. Although their application answers to the Eligibility criteria's, I found that these three candidates don't fulfil the assessment criteria in a satisfying way. I found that their record, portfolios, professional career in illustration and storytelling experience, alongside their experience and motivation in Norm creative and norm critical thinking is poor and deficient.

I found that they lack leadership qualities, savviness to educate, explore and challenge social norms as well as the discipline's properties. Their applications presented poor demonstration of practice relevance, and practice based research, as well as theoretical and cultural knowledge and network. Their professional portfolios, depicting their illustration and storytelling work was somewhat conservative and limited. In some cases, I had a sense of "Old time Machoism" and of forcefulness. Hence I concluded that these candidates have little to offer to the position, and fail to present abilities that will able them not only to integrate within the delicate intellectual and creative human fabric at Konstfack, but also pose a role model and inspiration to both students and colleagues.

C. Not qualified applicants

Jan Borzymowski - **No teaching experience. No Norm Creative experience.**

Elana Ilichova - **No experience in Illustration and Storytelling. No Norm Creative experience.**

Gavin Keeney - **No experience in Illustration and Storytelling and Visual Communication**

Patric Lacey - **No experience in Illustration and Storytelling.**

Jenny mortsell - **No experience in teaching. Limited professional experience.**

Raqee Najmuldeen - **No experience in Illustration and Storytelling.**

28/10/18

Merav Salomon



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