



Top, left: *Triebwerk 4* – a collection of comics from professor Hendrik Dorgathen's Illustration and Comic class. Top, right: *Triebwerk 6* – winner of the award for best student publication of 2014, at the International Comic-Salon Erlangen. Bottom: Professor Hendrik Dorgathen (second from the right) and his students receiving the award for best student publication at the 2014 edition of the International Comic-Salon Erlangen.

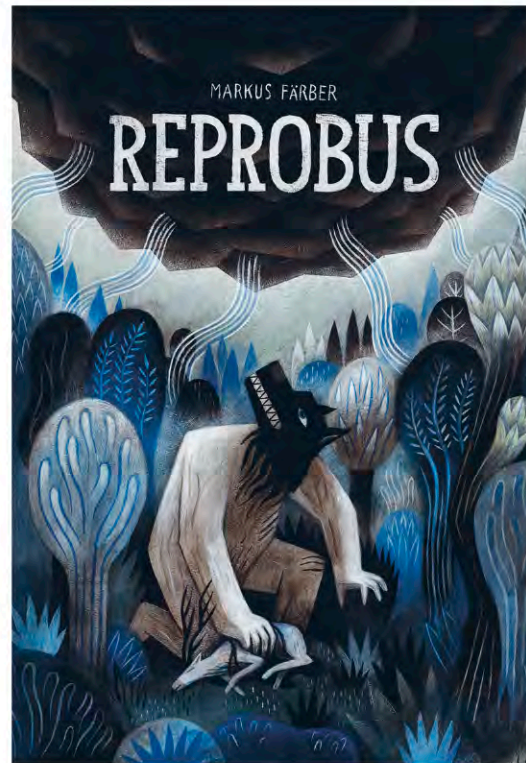
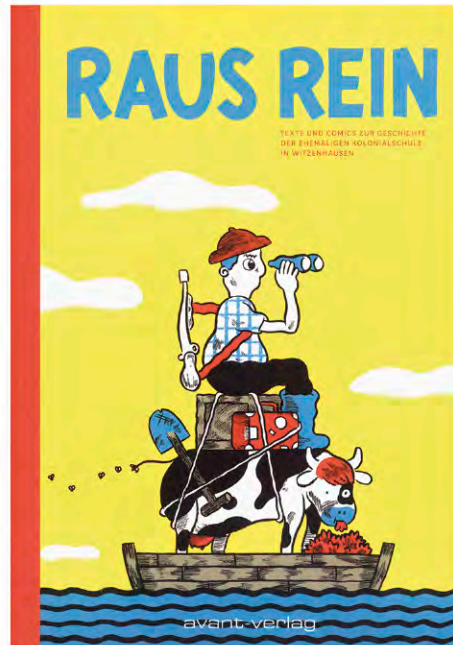
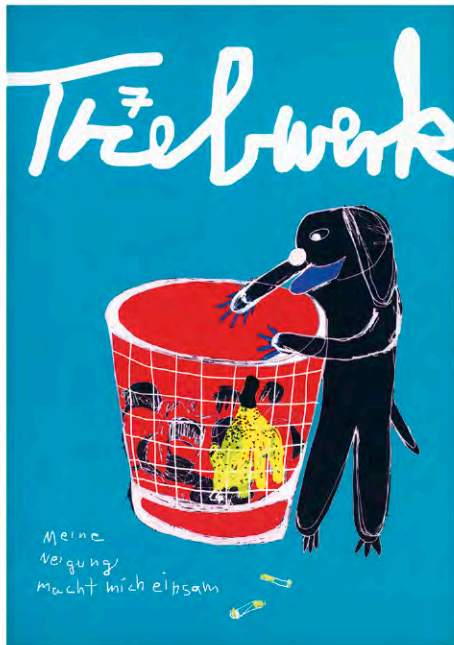
## INTRODUCTION

by Hans Lijklema

The initial idea for this project came to me while teaching at an art school. Several of my students expressed interest in creating comics, but cartooning was not a structural part of the school's curriculum at the time. I noticed that there is a real need for art students to be able to work on projects that relate to their own interests, like gaming, comics, and the internet. They do not want to limit themselves to 'classic' subjects such as painting, sculpture and graphic arts. I found, however, that thanks to their knowledge of these more traditional art subjects, students use cartooning in a less conventional way. Most of them are not trying to make their work fit within existing comic genres, but they see the medium as an interesting opportunity to express themselves by telling stories with the help of their art.

It is interesting to see how things such as computers, the internet and smartphones have prompted people of both sexes to spend their free time in the same way. These changes in society have had the effect that in recent years more women have started to pay attention to comics – which used to be a typical form of male entertainment. This trend has been developing both on the consumer and the creative side of comics. If you look through the *Incubator* book, you will find confirmation of this in the output of the art schools that were included. The number of women involved in comics is growing exponentially – which is a good thing. As the function of comics as mass entertainment has been declining over the past couple of decades, comics have to redefine their purpose, and I feel that women bring to the table a different sensibility which will be able draw





Top, left: *Triebwerk 7* cover. Top, right: *Raus Rein* – an anthology collecting comics about Germany's colonial past, by professor Hendrik Dorgathen's students. Bottom, left: *Alien* graphic novel and thesis project by Kunsthochschule Kassel alumna Aisha Franz. Bottom, right: *Reprobus* graphic novel and thesis project by Kunsthochschule Kassel alumnus Markus Färber.

new audiences to the medium. From the point of view of art schools, this development is important as well, because the increased number of potential students that are interested in comics makes it economically viable to open a dedicated cartooning program.

Wanting to accommodate the need of my students, I started to look for ways of creating space in the school's existing curriculum and activities. My friend Hendrik Dorgathen had been sending me the annual *Triebwerk* books he was producing with his students of the Illustration and Comic class at the Kunsthochschule in Kassel, Germany. These books made me realize that the best way to help my students would be to create a platform for them to get their work published, because comics are made to be read by others. It would give students more satisfaction than investing time in something that was only going to be shown to their teachers and end up in a drawer. I started to plan a publication for my own students, which materialized in the form of a sixteen-page free comic book. There was not a large enough budget to finance a larger publication, but 3,000 copies were printed and given away to potential students of the art school and to comic collectors.

Simultaneously I was working on a narrative illustration curriculum for the school, and I was looking at the work that was done at other schools. I was obviously curious myself to see what they were doing, and it seemed only natural that others might be interested in seeing this work as well. This gave me the idea to do a broader survey of student comics being done in different art schools from around the world. Although the art school where I was teaching never followed through on creating a fully fledged cartooning program, I pushed forward with the *Incubator* project.

The book that you have in your hands has been several years in the making, and I had to overcome many hurdles to see it through to its completion. It would not have been possible without the help and enthusiasm of the educators and students involved in the project. Their work was the inspiration for this book. Sadly enough I was not able to include all the great work that was submitted, due to the limited space I had available or due to the length of some of the stories.

I hope the *Incubator* book will serve as a guide for potential students to find an art school where they want to study, as an inspiration for art schools to add cartooning to their curriculum and as a way for teachers and students of cartooning to see what is being made in other art schools. Most important is, of course, that whoever picks up this book will have a great time reading the included comics and get to experience the immense possibilities of this ever-evolving art form.



own process so when things aren't going well, they can step back and figure out how to move forward. Having a language to articulate this process is critical.

*Do you appreciate it when a student's work starts to develop in a similar direction as your own, or do you consciously steer them in a different direction?*

I don't encourage or discourage. When any artist, writer or cartoonist develops, they are going to incorporate many influences along the way – that's just part of the process. Cartooning is so laborious that after drawing thousands of panels one's unique style is bound to come through.

*To what extent have things like the internet influenced your teaching?*

Things have definitely changed over the years. I'm seeing more and more people just working digitally and publishing their comics online.

To be able to publish your work online and build an audience and peer group is an amazing thing. The internet is really a miracle, but it can also be a distraction, especially when you're more concerned with "likes" than making quality work. I had one student who posted her work online every week. This can be a great practice, but I felt that the work of this particular student wasn't getting deeper. I suggested to her to step back and spend more time on her work. This student was resistant to this suggestion because she felt that she would lose the audience that she was building. Most young cartoonists, of course, want to make good work, but they also are also impatient to establish themselves. I think it's later, as you mature a little bit, that making the good work eclipses the need to just get your comics out there. I think there are pressures to maintaining an online presence and managing one's social media.

As a cartoonist I never had to contend with the trap of the instant feedback loop. It can be exciting, but it can also be a little bit destabilizing too. I rarely put stuff online. My students have a different relationship to it perhaps, but I do think there is a difference between reflect and reflex. The kind of comics that I'm drawn to have layers of meaning that might not be right there on the surface. That kind of work is hard to make when you are just trying to get as many eyeballs as you can and you're preoccupied with "likes". It's necessary to come up with a strategy for dealing with social media for today's students.

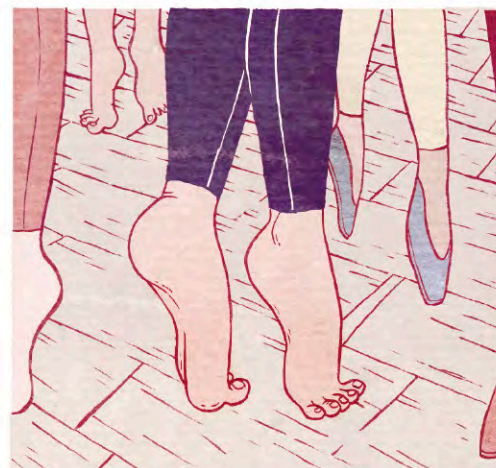
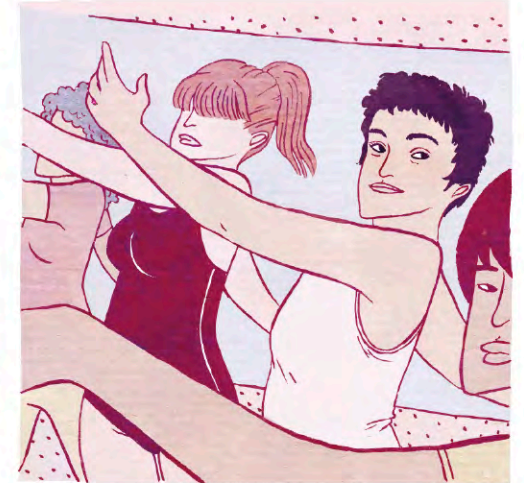
*You are coauthor of the hugely popular series of children's comics Adventures in Cartooning, that you created together with your former students Andrew Arnold and Alexis Frederick-Frost. How did you come up with the idea of combining a narrative with educational content on how to make comics?*

I always ask my first-year students to buy this book for children called *Make a World*, by Ed Emberley. The book shows how to construct simple pictograms of all kinds of things – from cars, to bikes, to people, to ships, to buildings. I give the students an assignment where they have to make a comic using Ed Emberley's visual language. It's almost like doing a comic in stick figures. This assignment gets to the heart of comics – storytelling. Emphasis is on panel-to-panel transitions and panel and page design.

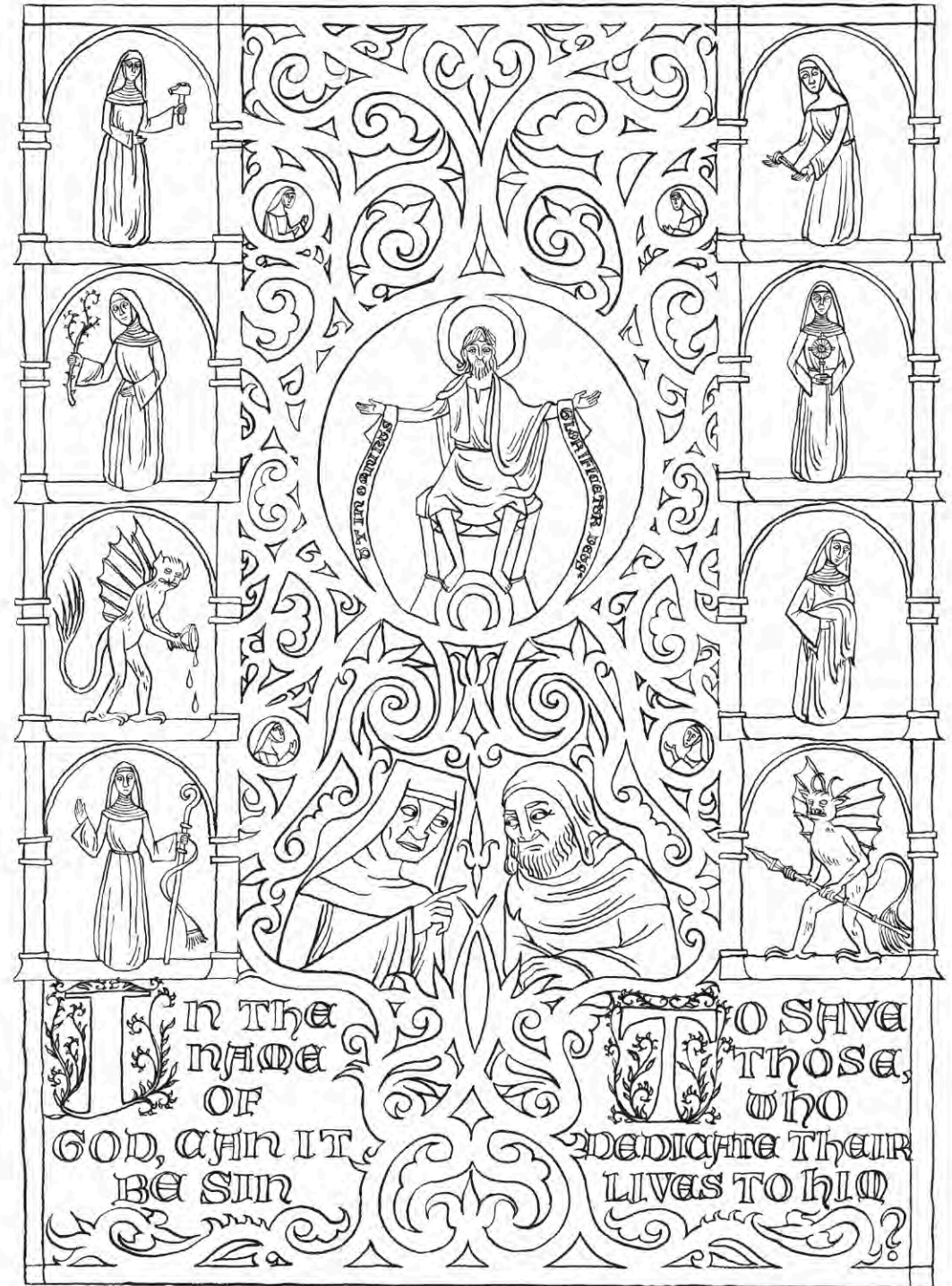
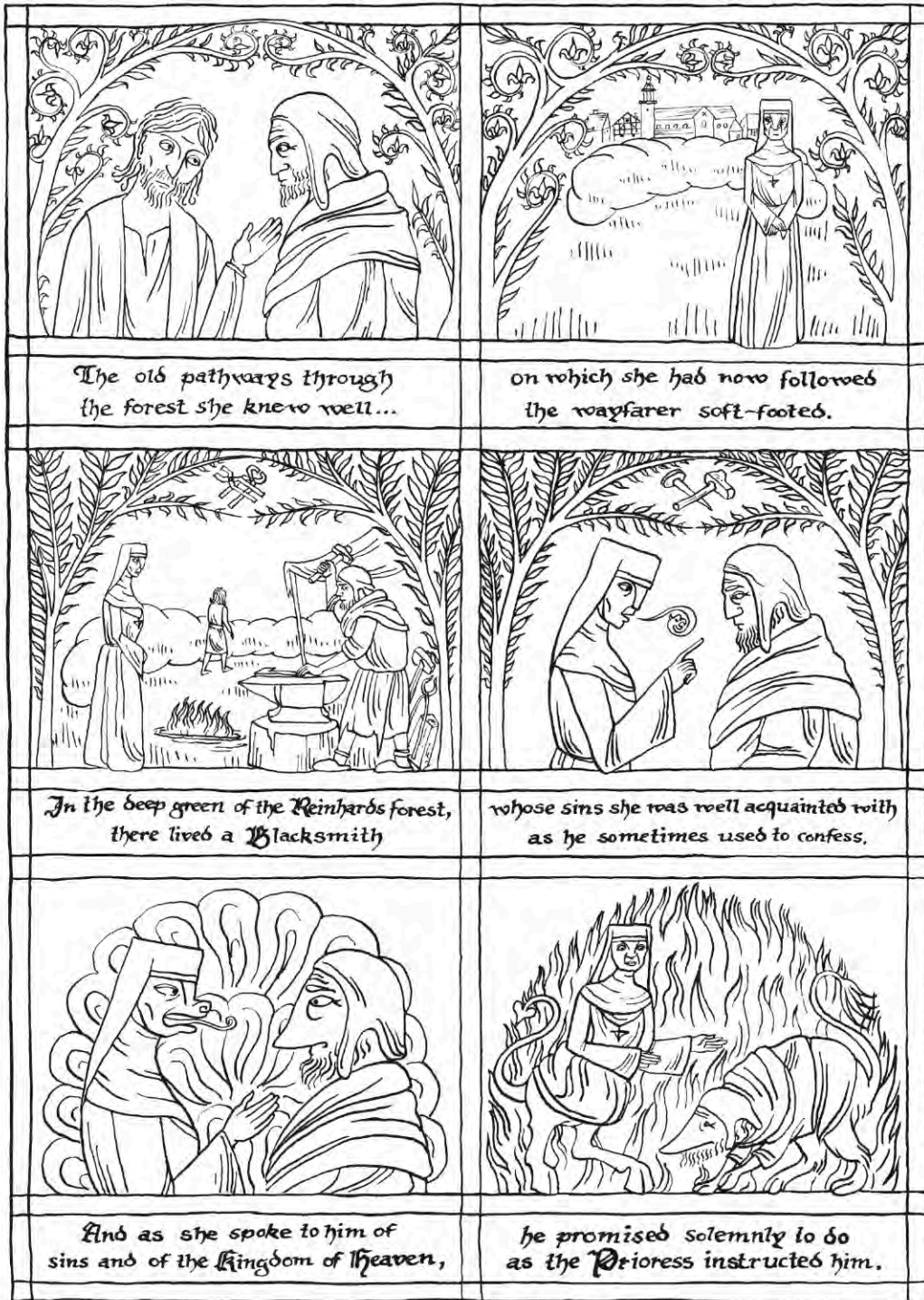


Top: Visiting artist and *Hickville* author Dylan Horrocks giving a lecture. Middle and bottom: preparations for a guest lecture. Photos © Abram B. Olson. Page 20: *Adventures in Cartooning*, published by First Second.



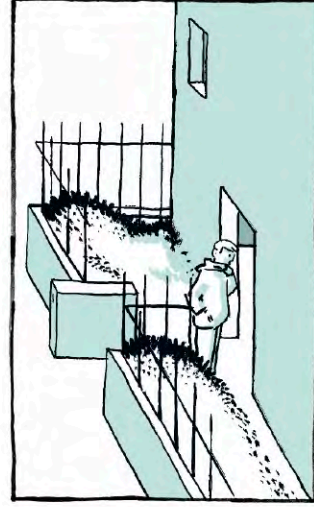
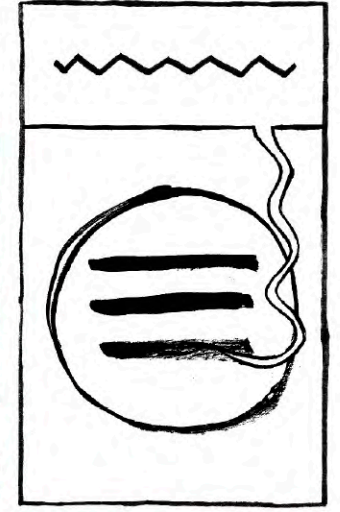
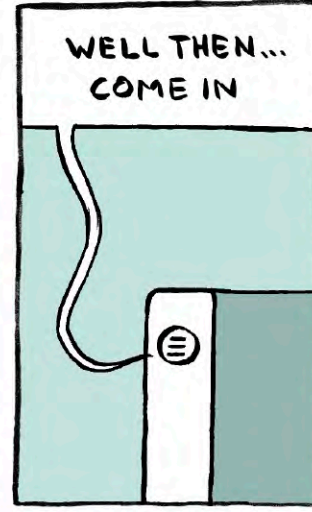
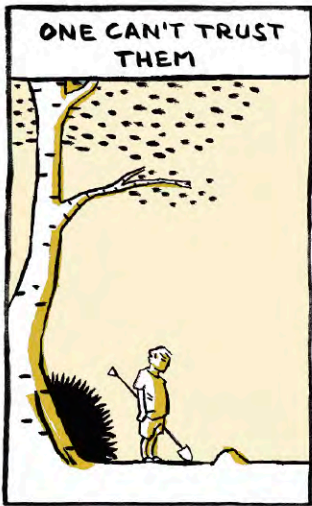
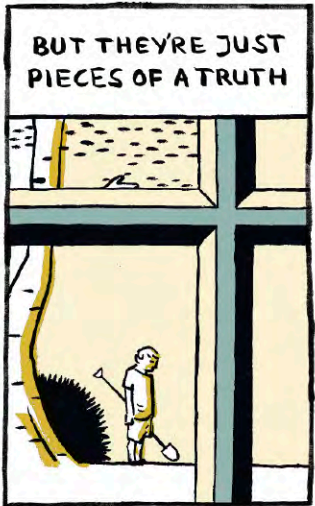
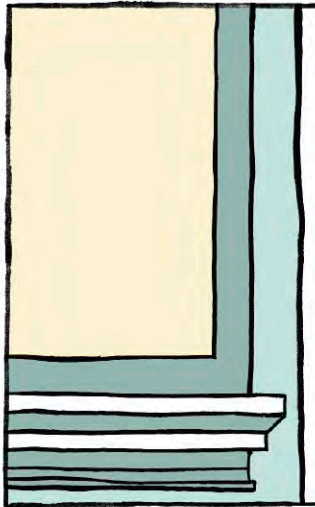
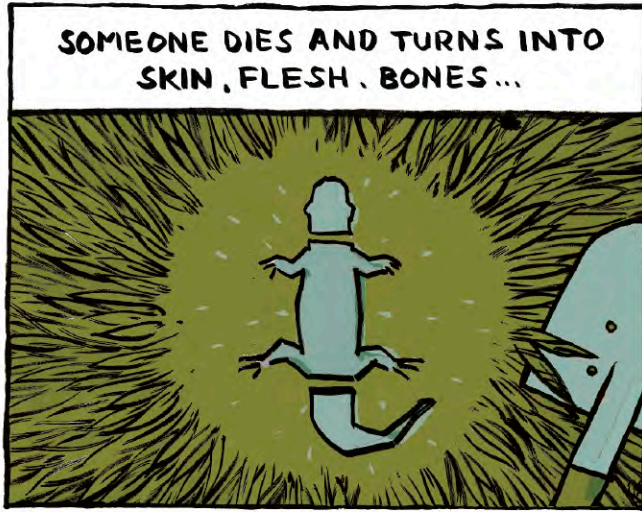
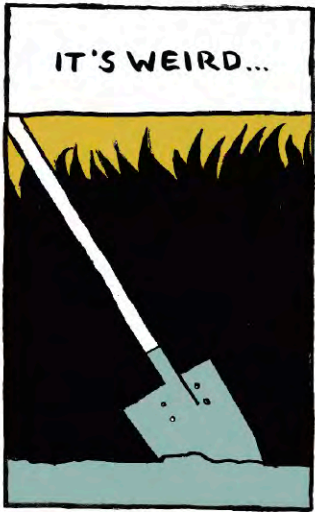


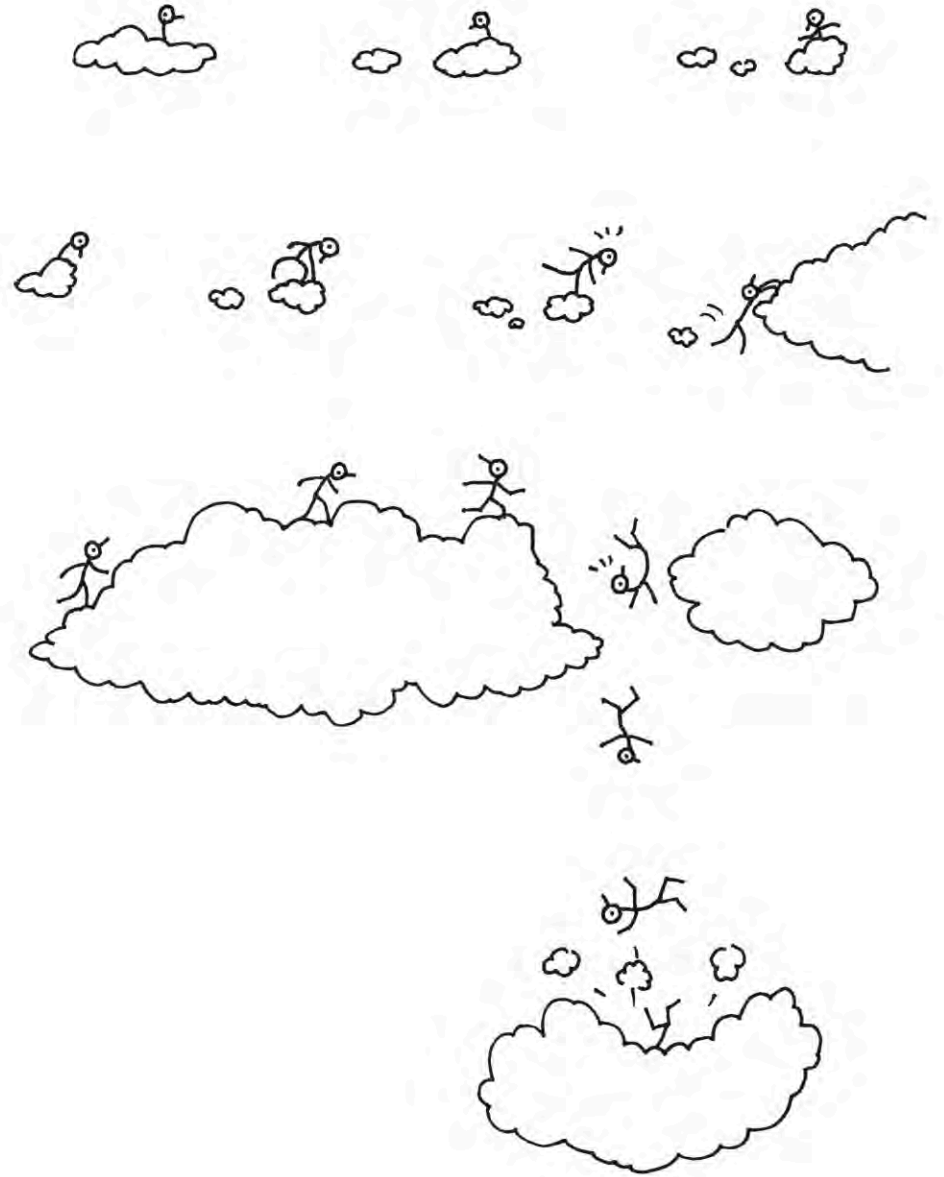
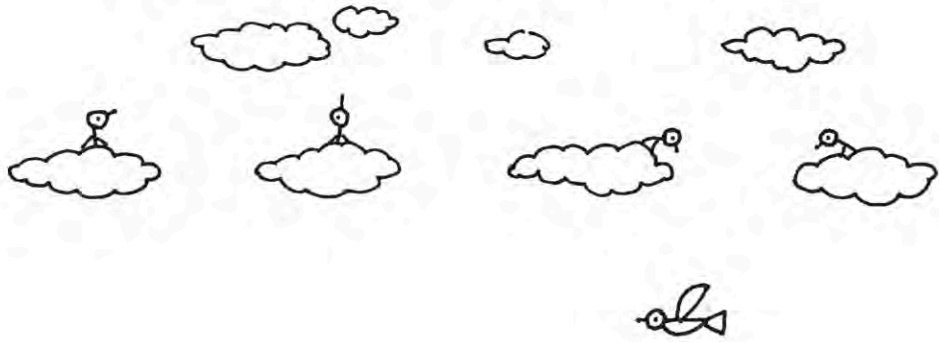
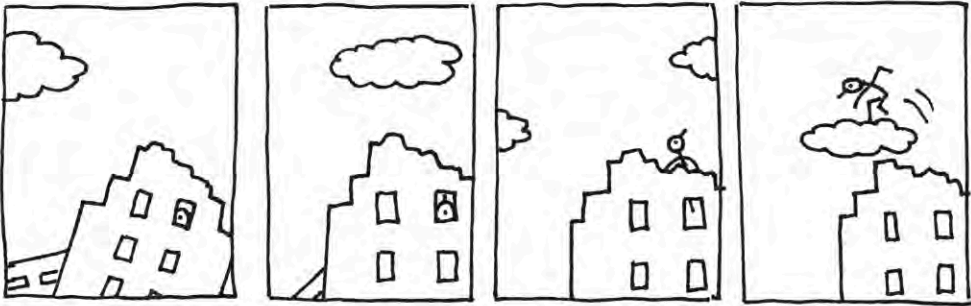
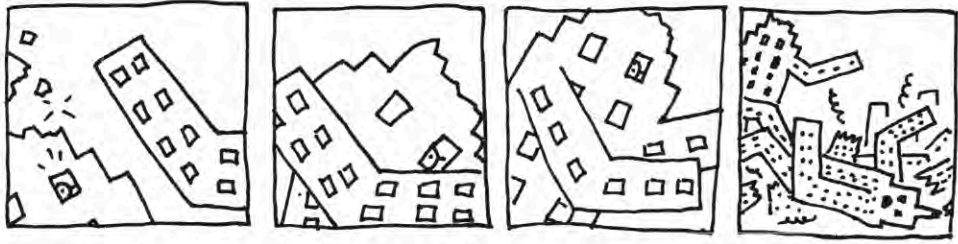




"So that God may be glorified by everything!"











Before I left that country, which I love, and that city, which I miss dearly, my friends and I drove up into the mountains, to the Adonis Valley.



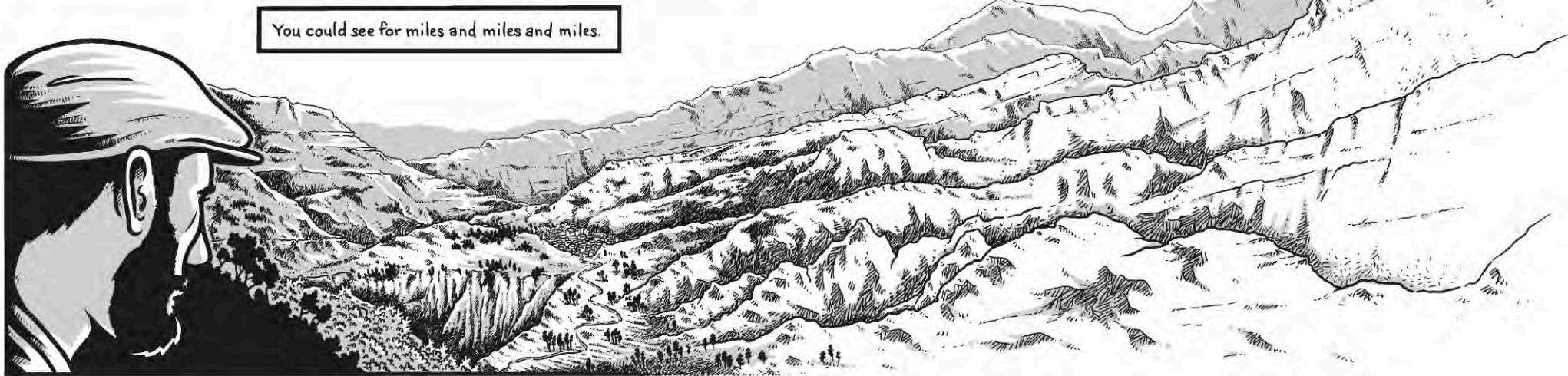
As we gained elevation the smoggy haze that hangs over Beirut in the summer cleared and the air turned crisp and clean.



We bought fresh cherries and nectarines from roadside farm stands and ate them as we drove, spitting the pits out onto the dusty country road.

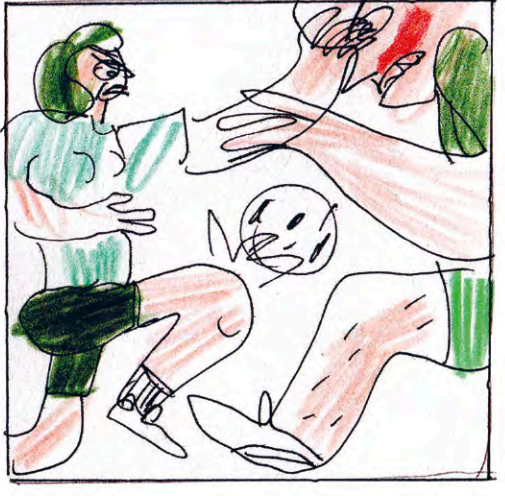
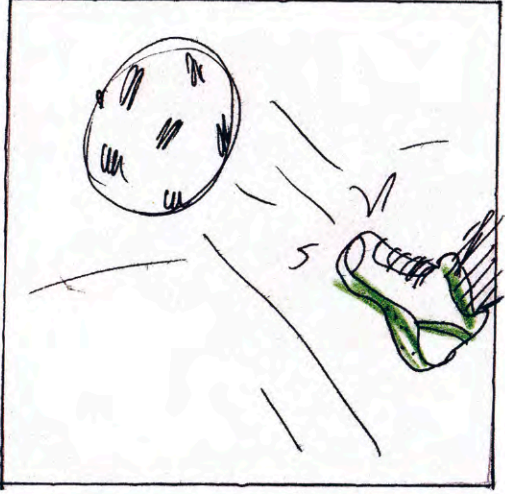


We stopped the van and got out to gaze at the soaring mountain peaks and deep, chiseled valleys.

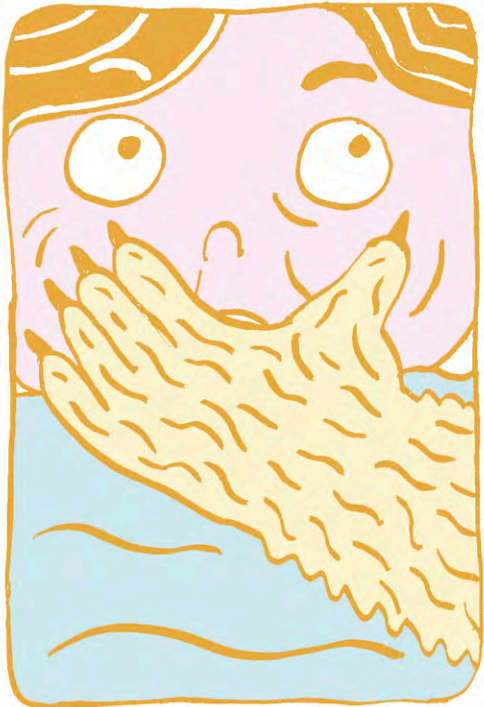
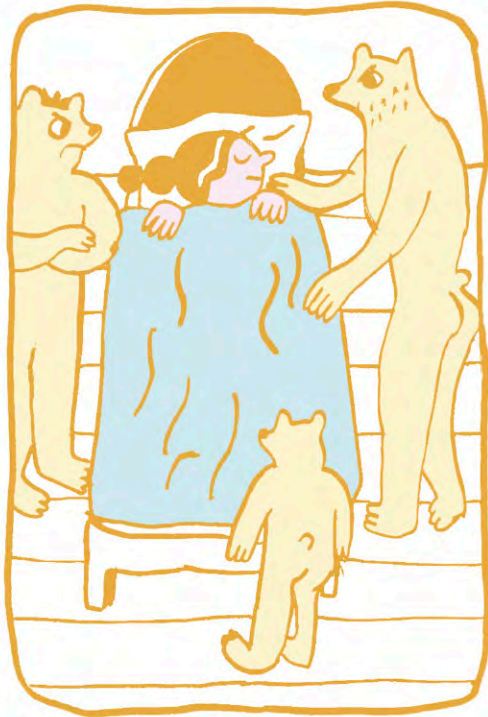
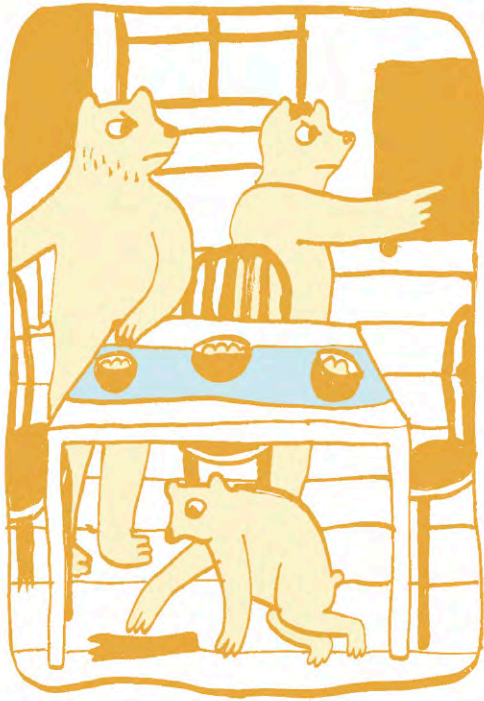


You could see for miles and miles and miles.









# FOLKWANG UNIVERSITÄT DER KÜNSTE

teacher: Martin tom Dieck

Bearskin | Jennifer van de Sandt  
[www.jennifer-van-de-sandt.de](http://www.jennifer-van-de-sandt.de)

155

Brandstifter | Jonathan Kröll  
[www.jonathankroell.de](http://www.jonathankroell.de)

160

Intimes | Picmutter  
[www.facebook.com/picmutter](http://www.facebook.com/picmutter)

168











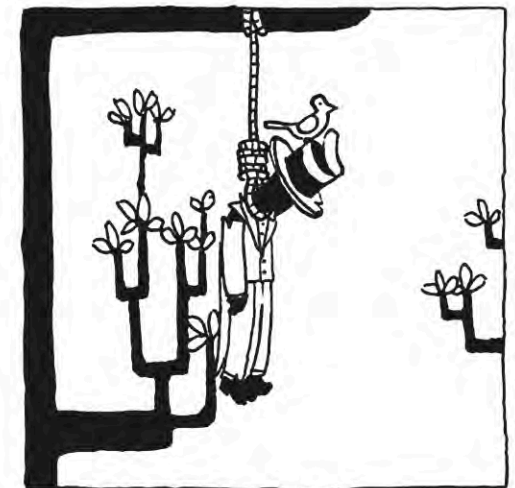
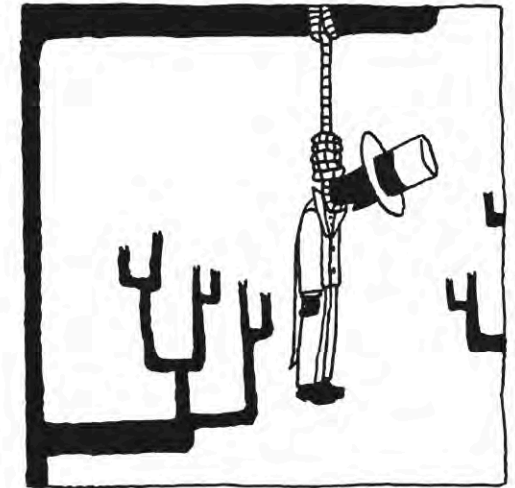
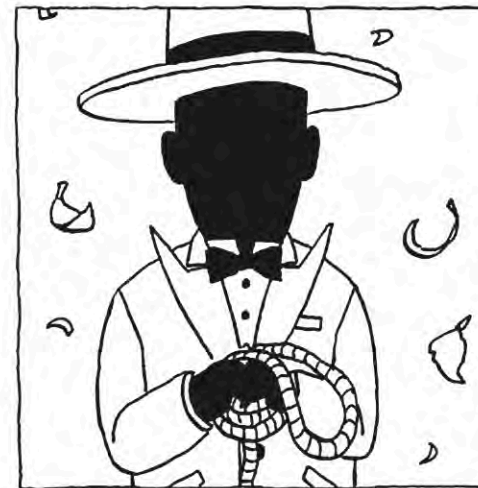
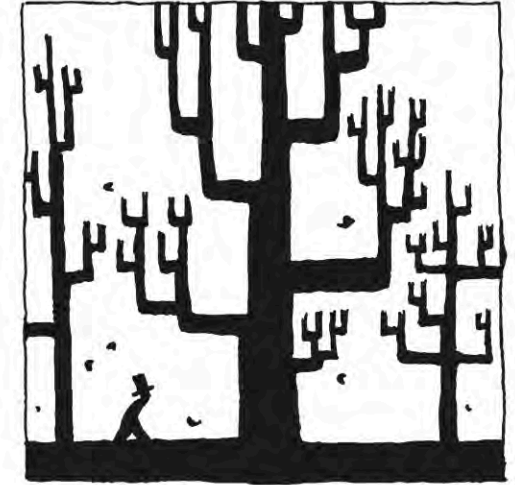
ArtEZ is the only art school in the Netherlands offering a BFA degree in comic design. The program is part of the school's design department in Zwolle. Renowned Dutch comic artists like Hanco Kolk and Sam Peeters are part of the permanent faculty. ArtEZ stimulates a collaborative creative environment where students from the various study programs such as Animation Design, Illustration Design and Creative Writing work together. As part of the program, students go to comic festivals as well as to an international comic boot camp, and they have access to guest lectures on subjects like comic lettering.

[www.artez.nl](http://www.artez.nl)



Hanco Kolk was born in Den Helder, but his comic roots lie in the city of Arnhem, where he was raised. This successful Dutch cartoonist published his first comics in various magazines throughout the seventies. He founded the magazine *De Omelet* together with Ben Jansen, René Meulenbroek and Aloys Oosterwijk, with whom he started Studio Arnhem in 1980. The members of this comic artists collective worked for major Dutch and Belgium comic magazines. Kolk himself created the series *Gilles de Geus*, which he has been writing together with Peter de Wit since 1985. They continue to work together on various comic projects, including their hugely popular comic strip *Single* – since 2000 appearing daily in *Het Parool* and many other Dutch newspapers. *Single* was even adapted into a TV series. In 2007, Kolk completed his four part magnum opus *Meccano* – 18 years after its first installment was published in the French magazine *L'Écho des Savanes*.

[www.hancokolk.nl](http://www.hancokolk.nl)





The comic art department of l'École européenne supérieure de l'image (EESI) is situated in the French city of Angoulême, where every January the most important European comic convention takes place. The school was founded in 1972, the same year the comic convention was first organized. In 1990, the municipalities of Angoulême and Poitiers made a joint decision to unite their resources and create a regional art school. They offer BFA and MFA degrees in comic art and digital art. EESI alumni include renowned comic authors like David Prudhomme, Blexbolex and Nicolas de Crécy.

[www.eesi.eu](http://www.eesi.eu)



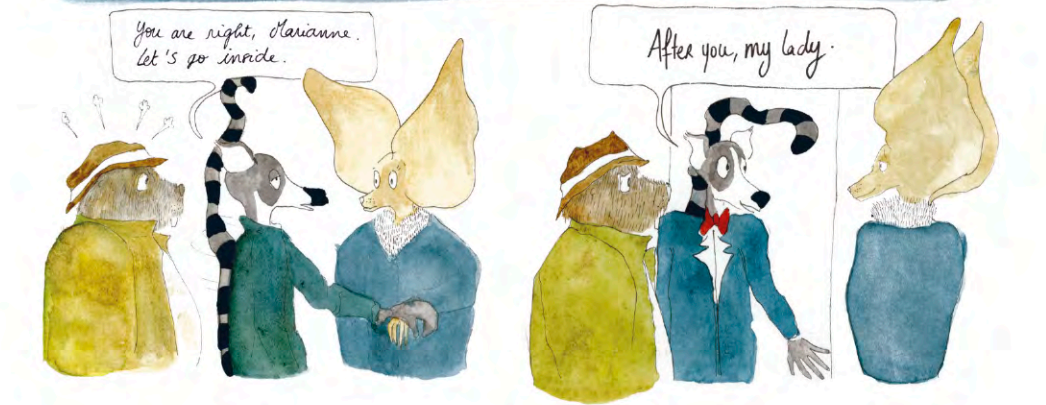
**Johanna Schipper** is a French cartoonist who was born in Taiwan to Dutch parents. When moving with her parents to France, Schipper fell in love with comics. They helped her overcome the language barrier she was confronted with, knowing only Dutch and Chinese. In 1991, she received her MFA in comic art from l'École européenne supérieure de l'image. After her graduation Schipper divided her time between publishing short stories in different fanzines and working as a colorist for other comic artists. In the second half of the nineties she began organizing traveling exhibitions for the Ministry of Foreign Affairs, promoting French comics abroad. In 2000, Schipper published her first book entitled *Les Phosfées*. The central figure in this children's comic is Nana, a character which she first used in her short stories. Schipper has continued to grow her body of work with books like *Le Printemps reflleurira* (*Spring Will Bloom Again*) and *Nos âmes sauvages* (*Our Wild Souls*).

[www.johannaschipper.com](http://www.johannaschipper.com)

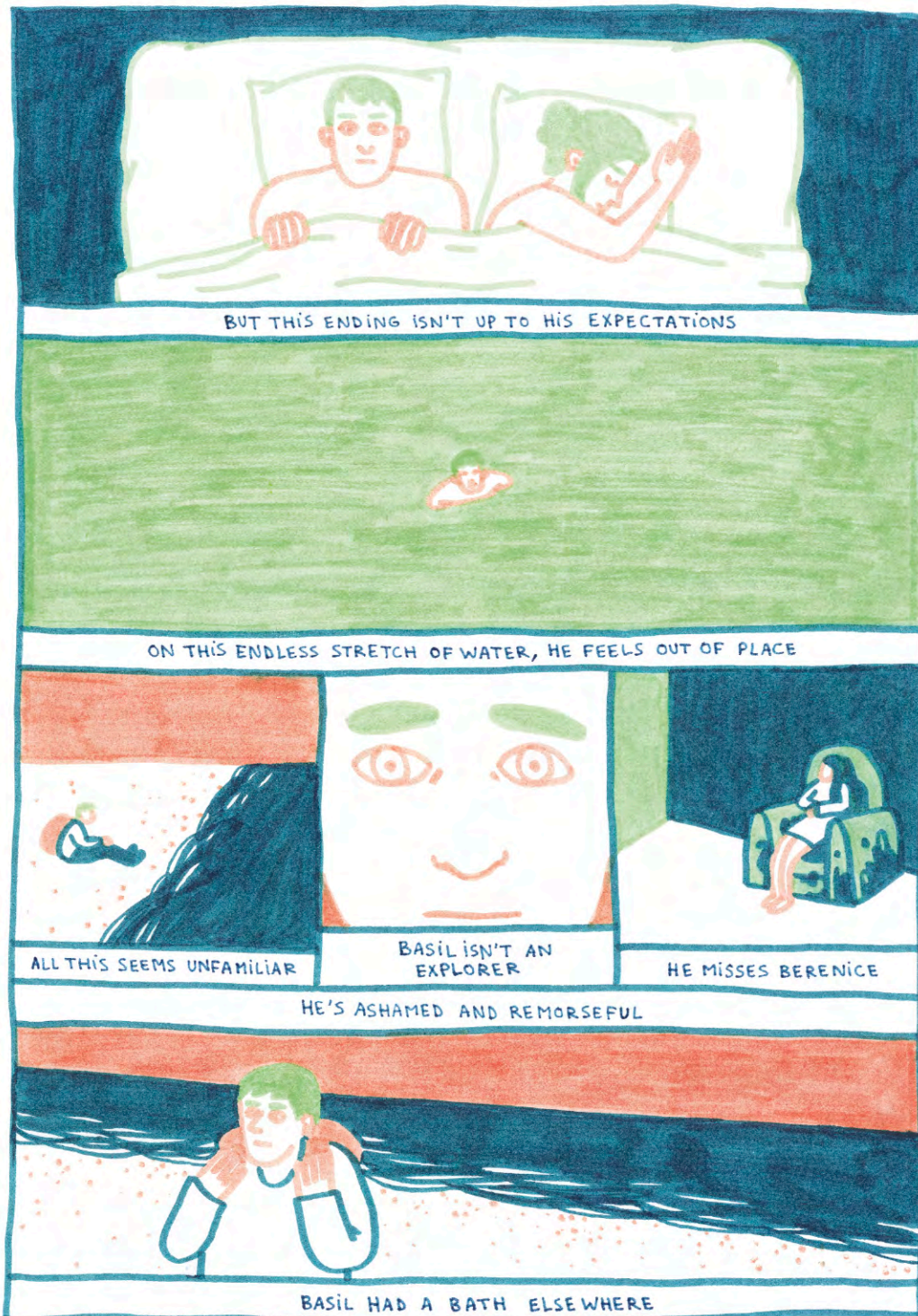


HENRI L. 2014









5

# SINT-LUKAS BRUSSELS

teacher: Johan Stuyck

- Killing Time | Phaedra Derhore 235  
[www.phaedraderhore.wixsite.com/portfolio](http://www.phaedraderhore.wixsite.com/portfolio)
- Mireillie | Sam Peeters 252  
[www.lamelos.nl](http://www.lamelos.nl)
- Lint and Lighters | Maria van Driel 256  
[www.mariavandriel.blogspot.com](http://www.mariavandriel.blogspot.com)
- Celestial Bodies' Loneliness | Exaheva 260  
[www.exaheva.com](http://www.exaheva.com)



