

A Taxonomy of Deception

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Abstract

This project argues that deceptions are worth studying as creative acts.

The resulting discoveries are applied to discourses within contemporary narrative illustration.

Almost all complex deceptions are texts composed of visual and verbal elements.

This research is interested in those deceptions that appear in print and particularly those that involve the creation of a fictional author through a sustained text meant to be considered real by a particular audience. The deceptions concerning this research are not momentary; they exist as specially created artefacts and documents and are sustained over a substantial period of time. These deceptions are not necessarily created by artists or authors, they may be created by any person who utilises a particular methodology: the appropriation and collage of visual and narrative fragments to create the illusion of a seamless whole. The images in these deceptions respond to the Internet and fragmentary, circular or real time narrative in a way that mainstream illustration, as yet, does not.

The research methodology is empirical; evidence of the deceptions' dissemination and repetition is collected. These are the texts; the illustrated fictions analysed by the thesis. The taxonomy organises them according to their aesthetic characteristics, avoiding psychological speculation and focusing on their substance. The concept of 'fake literature' within literary theory and the increasing use of strategies amongst artists that question discredited notions of authenticity are also considered. Certain philosophical theories about the nature of language are used to clarify the discussion.

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Author's declaration

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification.

The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Signature 

Date 18/2/14

In this version of the thesis, illustrations for which it was not possible to obtain publication permission have been replaced by their descriptions.

Introduction

It is a pleasure to discover hidden, secret transitions from fact into fiction. In one version of the Bristol A-Z, Lye Close is shown opening onto Canynge Square. If I were in Bristol and attempted to visit Lye Close, I would find it impossible. Lye Close is a fictional street added to the A-Z as a copyright trap. Copyright traps are drawn into maps so that cartographers are able to identify illegal copies of their work. It is claimed that the A-Z of London includes around 100 trap streets (Bridle, 2012)¹. Trap streets are examples of subversion - by a fiction - of a visual language designed to deliver factual information. They are illustrations of an idea.

I am an illustrator, and the relationship between word and image is the framework within which all of my work is created. Though it has had this relationship as its starting point the development of this project has not been linear but cumulative, arising from a constellation of interests that I had previously been exploring in my practice.

These are:

- Documents or texts which appear to be factual but which contain fictional elements, such as the Bristol A-Z described above. Some of my past studio projects have experimented with the subversion of authoritative documents such as ordnance survey maps, passport application forms and bank passbooks in order to exploit their illustrative potential.
- Literary and artistic works with hidden underlying structures. These often involve sets of rules or constraints governing the development of the project. My thinking in this is influenced by the work of the Oulipo, a group of French writers and mathematicians. The author Raymond Queneau wrote that, ‘an Oulipian author is the rat who himself builds the maze from which he sets out to escape.’ (Roubaud, 2005). The Oulipo often use mathematical rules as constraints intended to aid the creation of their work. In my work I consider the idea of constraint more broadly as an underlying structure which governs the

¹ Between 1995 and 1998 editions of the London A-Z showed a ski slope in Haggerston.

development of a project, some of these structures might be borrowed from the authoritative documents described above.

- The imposition of taxonomies or organisational structures upon pre-existing creative practice with the aim of creating new work. Here, I am thinking of works such as François Le Lionnais *Who is Guilty?* which taxonomises murderers in crime fiction or my own piece *The Collector* which is an accumulation of novels containing the word butterfly.

These interests refer to authenticity and the way in which authentic or original texts are produced. Whilst my work is not often actively deceptive it circles around the idea that a text might not be all that it first appears and that illustrations might be used to wrong foot a reader.

Illustration often deals in both representation and illusion. Tenniel's Alice is a fictional character but she is also recognisably a girl. Even at its most mainstream, illustration give us a way of visualising imagined narratives, showing things that could have happened, that we as readers wish might have happened, but that we know are fictional. There is a history of novels that extend this illusion, testing or exploiting the idea of the authentic or authoritative document as a vehicle for a fictional narrative. As Roland Barthes points out,

‘There is no counting the narrational devices which seek to naturalize the subsequent narrative by feigning to make it the outcome of some natural circumstance’ (1982, p116).

Recent examples of this which particular make use of illustration are; author illustrator Leanne Shapton's *Important Artifacts...* (2009) which has the appearance of an auction catalogue (Fig. 0.2a) and employs captioned photographs of the protagonist's belongings to tell a fictional love story, *S* by the director J.J. Abrams and novelist Doug Dorst (2013) which has the look of an annotated library book (Fig. 0.2b), *Diary of an Amateur Photographer* (1998) by author illustrator Graham Rawle designed to look like a scrapbook compiled by the book's protagonist (Fig. 0.2c) and *The Selected*

Works of T.S. Spivet (2009) which includes illustrations and marginalia supposedly authored by the novel's hero (Fig. 0.2d).



Fig. 0.1a A Page from *Important Artifacts...* by Leanne Shapton (2009).

[This illustration shows a scan of a spread (pp. 256-257) from the book *S* by J.J. Abrams and Doug Dorst. The paper that the book is printed on appears aged and is yellowing at the edges. The printed text is set within wide margins making room for marginalia around its edges. Of these, the most clearly visible are what are apparently hand written notes in red, yellow and purple ink. Overlaying the text are two pieces of ephemera. One of these is a handwritten letter (black ink on white paper), the other is a fragment of aged newsprint headed Obiturio.]

Fig. 0.1b Spread from *S* by J.J. Abrams and Doug Dorst (2013).

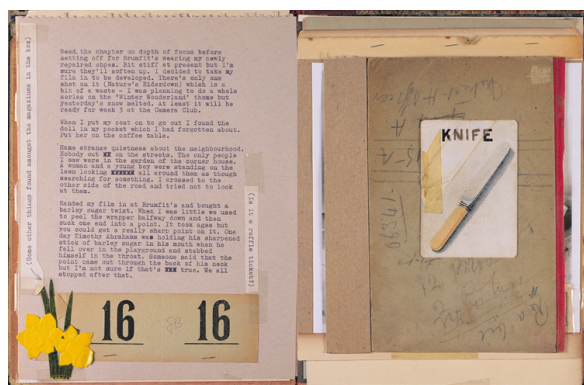


Fig. 0.1c Spread from *Diary of an Amateur Photographer* by Graham Rawle (Picador, 1998).

[This illustration shows a scan of p. 144 from *The Selected Works of T.S. Spivet* by Reif Larsen. The text block is positioned to the right hand side of the page, on the left are marginalia. Included in these is a diagram. There is also a diagram at the top of the page.]

Fig. 0.1d Page from *The Selected Works of T.S. Spivet* by (2009).

These strategies are used by authors and illustrators to naturalise the presence of illustrations within the text and to embed the images fully in the narrative. What prevents them from being deceptive is the presence of an author with a declared relationship to the text.

Mapping the territory of illustration is something that many illustrators struggle with and almost any contemporary exploration of illustration is forced to begin by giving its own definition of the term. This is the result of illustration's particular position as an activity which can at times be difficult to distinguish from both graphic design and fine art and its existence as both a creative industry and a cultural phenomenon. The commercial illustration industry includes images made by illustrators for magazines, newspapers and books (in both their print and online iterations) and for decorating objects. This industry has been widely discussed and is what many people (including many illustrators) would point to when asked to define illustration. Less discussion takes place around illustration as a cultural phenomena involving images which may not have been made as illustrations but which become them by being used in a particular context.

Discussions of illustration often begin by pointing out that the word is an etymological descendent of 'illumination'². This link is sometimes used to explain illustration's role as an explanatory or 'illuminating' art form, one that makes ideas or narratives more accessible. The implication that an illustration will shine a light on a subject also implies that illustration has a duty to the truth of a text and is therefore at a certain level both honest and submissive to the ideas that it illustrates, as with Alan Male's definition of illustration as 'a working art' (2007, p.5). However, it is not necessary for an illustration to be mimetic, submissive, or even honest in order for it to be enlightening. Many

² For example, George Hardie's introduction to Lawrence Zeegen's *The Fundamentals of Illustration*, includes the definition of illustration as 'To illuminate or cast light on a subject' (2005, p.9) and Mark Wigan's *The Visual Dictionary of Illustration*, describes illustrators as employing 'interpretation to elucidate, illuminate and amplify written language' (2009, p.128).

illustrations, by illustrating against the text or entering into an equal dialogue with it, open up a textual space that requires the reader to illuminate it. A dishonest or subversive illustration may cause a reader to doubt the text forcing them to engage with it more closely. The argument here is not for a particular kind of illustration but for a recognition that illustrations enter into a wide range of relationships with the written word.

Whilst commercial illustration has been discussed widely, very little attention has been paid to illustration as an activity that need neither be commissioned by art directors nor executed by illustrators. There is a gap between the discussion of commercial illustration and criticism surrounding other illustrative practices, images in artist's books or pictures included in experimental fiction, for example. These practices sometimes represent illustration at its most interesting however. In the introduction to Renée Riese Hubert's *Surrealism and the Book*, which considers illustration as practiced by artists, Hubert suggests that an illustrator may implement 'a vision based on, but not overtly or metonymically inscribed in the text' (1988, p.4), allowing for an illustrative approach which frames the text conceptually rather than simply illustrating key moments described by the writing.

Photographs have been widely considered to be in opposition to illustration³, perhaps as a result of the replacement of drawn illustration with cheaper, stock photography on book covers and in editorials. This opposition stems from commercial imperatives rather than theoretical ones. If photographs are replacing illustrations then they must also be acting as them and therefore should in this context be regarded as part of the discipline, as another technical option open to the illustrator. In fact photographs have been operating illustratively from their inception (Brunet, 2009, p.35) and the use of the photograph alongside fictional or semi-fictional writing was a practice perhaps most influentially explored by the surrealists. When embedded in a fictional text a photograph has the effect of creating a frisson in which fragments of reality appear co-opted into a fiction. W.G. Sebald and Javier Marias are well known examples of authors who use photographic illustrations to test notions of veracity and the boundaries of

³ For example, Alan Male opposes photography to illustration in his discussion of 'Pictorial Truths' (2007, p.65), Lawrence Zeegan also opposes illustration to photography (whilst suggesting that they can be used to compliment each other) in *The Fundamentals of Illustration* (2005, p.88).

fiction. Photographs are included in the work of both writers in such a way that they cause an oscillation between the fiction apparently supported by the photograph and the reader's knowledge that the image was taken in a context external from the fiction it now illustrates. In Sebald this is complicated by the ambiguous status of the writing. Sebald's images may at first glance appear to be evidence of the experiences that he describes but his writing is difficult to categorise (and he in fact refused to allow it to be categorised). Closer study of his images reveals that they are serving a complex illustrative function and are not simply documentary⁴.

When text and image are placed side by side they create a narrative. This narrative may be fiction or non-fiction and could be a single instant or a suite of illustrations participating in a larger text. All illustration is narrative in content, and whilst illustration may be criticised for being 'submissive', 'following the text as a graphic paraphrase' (Hubert, 1988, p.3) or 'parasitic' (Barthes, 1982, p.25)⁵, it is in fact an active participant in communicating narrative information. Commenting on my illustrations for Ben Marcus's novel *The Age of Wire and String* one reviewer wrote:

Previous readers of Marcus's innovative fiction might have hoped for drawings which would shed some light on the world they'd inhabited in these 190 pages. (Slater, 2012).

The expected role of the illustrations was that they should help the reader to engage with a text and in doing so making it easier to understand. The perception is that illustrations will not complicate a text although the introduction of interplay between word and image almost invariably does. Illustrations are traditionally thought of as explanatory, engaged either in describing the narrative or in repeating narrative elements described by the text. This view may arise from the context in which most adults recognise that they are engaging with illustration; in books for children. That is

⁴ James Elkins comments on the status of photographs in Sebald's writing, 'It is a trope in the scholarship to note how the photographs in *Rings of Saturn* fail as evidence, how they erode "confidence in the power of representation," how they "express doubt about systems of representation" or "put visual representation into question." (John Beck, in *W.G. Sebald: A Critical Companion*, 2004; and Christina Kraenzle, in *Searching for Sebald*, 131, 138, respectively.)' (Elkins, 2014).

⁵ Although Barthes is talking here about the effect of a written caption upon a photograph, the passage involved seems to suggest an equality between 'parasitic' and 'illustrative', '...the image no longer *illustrates* the words; it is now the words which, structurally, are parasitic on the image.' (1982, p.25).

not to say that children's book illustration cannot be either experimental or challenging, simply that the popular view of it can often be quite simplistic. Children are expected to grow out of picture books as their reading improves and their increased reading ability renders the illustrations unnecessary. In fact, as is discussed in detail by Perry Nodelman (1988), illustrations in children's books operate on a far more complex level than is widely perceived and they often require sophisticated interpretive skills from their readers.

The argument here is about the gap between illustration discourse and practice. Illustration has always been an avant-garde medium but this is under discussed both within the discipline and outside of it, as British design critic Rick Poynor observes:

It's a field where aesthetic and conceptual advances are made, but then seemingly forgotten again as time passes and fashions change. (Poynor, 2012).

It is nonsensical to discuss an illustration without also discussing the context that it was created for (Poynor, 2010) and when the word illustration is used in this thesis, it describes an image acting in combination with other elements to form a 'complex text'. These may be verbal or visual and include design or tactile elements such as paper stock or the object in which the illustration is delivered⁶. Many types of image enter into a relationship with the text in the way I am describing and it therefore follows that many types of image operate as illustrations, not simply those that have been clearly authored by an illustrator. It is useful to redefine illustration as a communication tool, one which may be used by anyone, rather than a discipline only practiced by illustrators. This in no way devalues the expertise that illustrators have: it simply opens up a broader field within which their expertise might be applied. Photographs, text, diagrams, stains on paper, appropriated images and reproductions of works of art may all serve as illustrations although they are not often discussed in those terms.

⁶ These texts could be described as 'multimodal' meaning that they extend beyond a simple word image relationship (van Leeuwen, 2005) a term I am avoiding here because it brings in elements such as sound and video which may function illustratively but are external to the working definition of illustration being used by this thesis. It is nevertheless true that many deceptions are truly 'multimodal'.

Twentieth century history has been crisscrossed with notions of deception, both public and private. It is no accident that many of the deceptions discussed in this thesis locate themselves within historical moments around which notions of truth are tested; the Hiroshima bombings, the holocaust, and the Arab spring, for example. The speed of technological advance in the last century has brought with it repeated questions about the notion of authenticity. As Hillel Schwartz points out in his introduction to *The Culture of the Copy*,

How has it come to be that the most perplexing moral dilemmas of this era are dilemmas posed by our skill at the creation of likenesses of ourselves, our world, our times? (Schwarz, 1996, p.11).

The deceptions discussed here necessarily undermine the authenticity of those activities they mimic and in proposing authors that do not exist they inevitably question the nature of authorship. Mark Currie, in his discussion of postmodern narrative theory, tells us that ‘nothing described as postmodern can also be described as new,’ (1998, p.54) and it is in the nature of these deceptions, because they aim to mimic factual documents and real artworks, that they can never be original.

We are living at a time when notions of the authentic and the original are particularly slippery and ironically deceptions such as those considered by this thesis often answer a desire on the part of their audiences for an authentic personal insight into historical moments, for an access to personal stories occurring within a larger historical backdrop. J.A. Barnes, introducing his sociological study of lying, suggests that every generation regards lying and deception as phenomena that are on the increase but that this can perhaps be explained by the increasing speed at which deceptions are uncovered (Barnes, 1994, p.1). In line with this theory, today, we regard the Internet as a vehicle for deception when in fact it has also increased the speed at which deceptions are exposed and in doing so perhaps made deception appear more ubiquitous.

I began researching the relationship between illustration and deception on my Masters degree and it was at this point that I noticed the images that appeared within certain text-based deceptions. I started to collect examples of deception that depended on the

relationship between words and pictures. It became clear that for the purposes of this PhD it would be necessary to demonstrate how this group were distinct from other deceptions, or, if they were distinct at all. I was not certain, for example, that illustration was a strategy that appeared only within the group that interested me or if it could be found to occur to a greater or lesser degree in all types of deception. Part of this project has therefore involved taking an undifferentiated group of deceptions and devising a system that allows them to be grouped by kind; a taxonomy. This process has enabled me to discover if the deceptions which interest me are a genuinely discreet phenomena.

It would have been possible to approach the study of a relationship between deception and illustration in other ways, for example by considering why artists and authors are attracted to deception as a creative strategy or why these deceptions are believed. Deception has been discussed elsewhere in sociological or anthropological terms with particular emphasis placed on the societal role of the deception and the intent of the deceiver (Barnes, 1994). Establishing a relationship between authorial intention and audience credulity is difficult however, as both of these elements are mutable and the stated intentions of an author often have little or no effect on the way in which a deception is received. The deceptions I began this research with were described in a variety of ways; including art fraud, literary hoaxes, political deceptions, espionage or pranks. What interested me about them initially was that they were all text based and all occurred in public. I also noticed that there were poetic and aesthetic affinities across the categories imposed on these deceptions by other commentators and so I abandoned those terms to concern myself only with deceptions that occur in public - either in print or online - and which might therefore be considered published. These deceptions are persistent, a reader can encounter a book, magazine or website containing a deception at any time - even after the deception has been exposed - and believe it to be true. The persistence of these deceptions lies in their poetics, their narrative substance - the presence of the text. They enter into an intimate one to one relationship with a reader's imagination.

At the outset of this research I had believed that there would be a canon of illustration writing that I would be able to use to test my hypothesis. In fact, illustration writing is notoriously incomplete and it has been necessary for me to construct a critical base with

which to underpin my research. As well as Hubert's book, Nodelman's *Words About Pictures* (1988), Scott McCloud's *Understanding Comics* (1993), James Elkins' Writing with Images⁷ project and Barthes' writings on photography have been used as a starting points for my ideas. Although they focus on different aspects of illustration and visual culture, they are thorough examinations of the way in which words and images combine to form texts. Because I have needed to construct a critical background for my project in this way, my conclusions have been more reciprocal than I had initially expected. I had thought that I might be able to use illustration to say something about the way that images work in a published deception but I have also found that the reverse is true. Analysing the way in which images work in a deception has cast light on the way that illustrators approach illustration.

The link between deception and fiction has already been made. Those who create deceptions often use fiction as an explanation of motive. When discussing his potentially deceptive creation Naomi V.Jelish, the artist Jamie Shovlin wonders how his work is substantially different to that of a novelist (Morgan, 2011, p.166). In an interview with As'ad AbuKhalil for the 'Angry Arab' blog, Tom MacMaster defended the (deceptive) 'A Gay Girl in Damascus' blog as a writing exercise:

A good novel needs to have a compelling plot, vivid characters, and be well written in a clear voice. I struggled with aspects of my literary mission and, one day, the Amina character emerged. I began researching and writing her and her material while the novel slowly grew. To make her more real and more compelling, I created as full an online persona for her as I could. (AbuKhalil, 2011).

It seems possible that certain deceptions could be a kind of fiction, but if this is the case then it is important to try to deduce what kind of fiction they are.

There is some criticism of the application of narrative theory to aspects of culture outside of literature (Currie, 1998, p.1) but in the case of deception I think it is

⁷ <http://writingwithimages.com>
[Accessed 6/2/14]

reasonable to make claims for the presence of narratives worthy of analysis. Deceptions of this type are stories that resemble the kind of stories that we tell about ourselves and about other people; they are biographical in their structure. We are used to reading about the identities of others, structured as narratives (Lee, 2009, p.5), and it is this that the deceptions concerning this thesis mimic. Narrative theory will be applied not only to the written aspects of the deception but will also be used to analyse the way in which illustrations and graphic design contribute to the narrative.

Strata are a metaphor that I find useful; they recur in my studio work (Fig.0.3) and I often use organisational frameworks such as strata as an illustrative approach. The layered structure of this thesis is influenced by the theoretical ideas that will be used to discuss deception. The final group of deceptions are analysed using structuralist narrative theory. This thesis makes particular use of Mieke Bal's definition of three narrative layers but the idea of narrative as a layered thing also appears in Barthes:

To understand narrative is not merely to follow the unfolding of the story, it is also to recognise its construction in 'storeys', to project the horizontal concatenations of the narrative 'thread' onto an implicitly vertical axis: to read (to listen to) a narrative is not merely to move from one word to the next it is also to move from one level to the next. (Barthes, 1982, p.87).

Although it is recognised that separating narrative into layers is a flawed exercise as the layers are always entangled, attempting to do so is still a useful exercise in identifying the different elements of narrative construction.

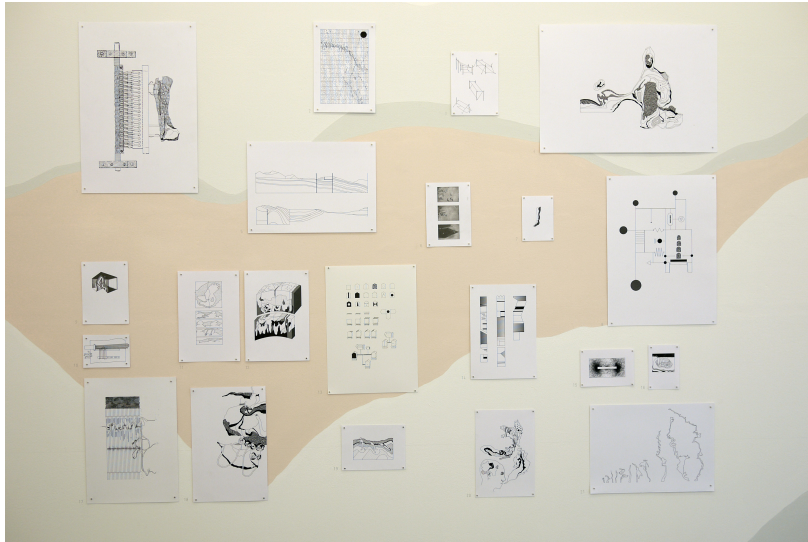


Fig. 0.2 Strata wall, part of *The Age of Wire and String* exhibition at the Dalla Rosa Gallery (Jones, 2013).

The names of these layers are, ‘narrative text’, ‘story’ and ‘fabula’ and are taken from Bal’s *Narratology*. Bal’s terms are being used because of her inclusion of a narrative layer which allows for the examination of the form in which the story is told, the ‘narrative text’. The narrative text is composed of signs (‘language, imagery, sound, buildings, or a combination thereof’ (Bal, 2009, p.5)), and is the medium in which the narrative is delivered. This is particularly useful when considering the contribution of illustrative and design elements to the narrative as a whole. As the narrative text is composed of signs it is appropriate to use semiotics to discuss it. The narrative text of my final group of deceptions is discussed in Chapter Three, with sections looking at the presence of Indices, Icons and Symbols in the text, using Peirce’s definitions of the three types of sign as a starting point (1868, pp.1-10).

Chapter Four discusses the ‘story’, Bal’s second narrative layer. ‘Story’ is broadly equivalent to the term ‘syuzhet’ used by the Russian formalists but as a term I find Bal’s definition of ‘story’ less confusing than those given for ‘syuzhet’. Vladimir Propp calls ‘syuzhet’ a ‘theme’ (1968, p.113) whilst Mikhail Bakhtin defines it as ‘plot’ (1981, p.111). Bal defines the story as the way in which events are organised, an organisation that is influenced by the depiction of character and of space and time. In order to discuss the construction of narrative space and time I will be using Bakhtin’s term

‘chronotope’, a term which assumes the dependence of the two elements on each other (1981).

Chapter Five discusses the ‘fabula’, ‘a series of logically and chronologically related events that underpin the narrative’. They are the deep structure of the narrative (Bal, 2009, p.5). These are the events that are organised and implied by the story and delivered by the narrative text. This chapter will look for shared properties in the deep structure of the group of deceptions.

Chapters Six and Seven will look at the elements of the narrative text that become apparent after the deception has been exposed. When deceptions are exposed their structure begins to reveal itself and questions about authorship are raised (Lecercle, 1991). This chapter will consider the use of collage and appropriation in the construction of the deception. It will then look at the way in which after exposure the author of the deception continues to elude us.

Whilst this research uses certain theories and terms as tools for describing the phenomena that concern it, it is not a commentary on these ideas and seeks neither to be a critique or an expansion of them. The appropriation of terms from several different fields is undertaken in the hope that it will allow for a thorough and illuminating analysis of a certain type of deception and the role that illustration plays in these deceptions. All of the chapters described above will involve a consideration of the interplay between image and text and the way in which various illustrative and other visual elements contribute to the narrative. It is hoped that by examining a group of deceptions in this level of detail it will be possible to draw conclusions about their substance. This substance is constructed visually, partly through the use of illustration and so analysing the substance of deception will also allow conclusions to be drawn about these illustrations and the way in which they operate within these particular texts.

Chapter One: Creating the Taxonomy of Deception

Taxonomising Deception

A taxonomy is a system of classification. Classifying involves the distribution of things through classes, ‘according to shared characteristics or perceived or deduced affinities’ (OED). As Propp points out in the introduction to *Morphology of the Folk-tale*, ‘Correct classification is one of the first steps in a scientific description.’ (1968, p.5). The primary goal of this research is not taxonomy but description. The Taxonomy of Deception is an illustrative enterprise which I hope will aid me in the description of the deceptions which interest me by allowing them to be isolated from deception as a broader activity. Visualising a taxonomy gives an understanding of a subject as a whole viewed from a particular perspective. Whilst taxonomies are able to give a useful but nevertheless limited understanding of the objects being studied they also illustrate the absurdity of attempting to set limits on reality through its classification (something Borges satirises in *On Exactitude in Science (1960)*, in which a society creates a map at 1:1 scale).

Taxonomising is rich in creative possibilities and in part my use of taxonomy for this project has its roots in my interest in organisation as a creative activity. Between 1962 and 1977 the artist Alighiero Boetti set out to create a classification system which would list the thousand longest rivers in the world in order of length (Rattemeyer, p.37). Boetti’s list can only ever be a snapshot of rivers at particular moments in time and probably never truly represented the reality – a river measured on one day may have altered slightly in length by the following day. This is an impossible enterprise undertaken in the full knowledge that it is such. It is not only a beautiful piece of work but also one which talks about both rivers and the limits of taxonomy. The Oulipo were interested in classification as an underlying structure that might serve as an aid to creativity and Boetti’s taxonomy and some of his other mathematically generated works seem to me to be broadly Oulipean. The attraction of taxonomy lies in an attempt to see the full picture while realising that you may never be able to do so. In the attempt you will nevertheless make unexpected and useful discoveries.

My interest in taxonomising deception is that it presents a particular philosophical challenge. A taxonomy of deception could be mistaken for a paradox; a system composed of classes containing only things that have been proved to be false. Taxonomising suggests pinning down and deceptions resist this; belief in them is mutable. Deceptions depend on the credulity of a particular audience; once a deception has been exposed it can be hard to find evidence that it was ever believed. The original text never changes whilst its meaning may flip and turn. Unexposed deceptions are impossible to discuss as such. Deceptions are linguistic, in that they involve the interpretation (or misinterpretation) of certain kinds of language. At the core of this research is a problem with language and in particular the problem of denoting as outlined by Bertrand Russell. What follows is a discussion outlining the thinking behind the preliminary division of a group of deceptions into classes that will allow for their description. Although it is not strictly scientific, it attempts to be as rigorous and logical as possible.

In the article 'I'm only a designer: The double life of Ernst Bettler', written by Christopher Wilson for Issue 2 of *Dot Dot Dot* (2001), the Swiss graphic designer Ernst Bettler talks about his life and gives details of an incident involving a Swiss pharmaceutical company, Pfäfferli + Huber AG. In 1954 aged 25, Bettler was commissioned to produce a series of posters celebrating the company's fiftieth anniversary. P+H had been involved in testing on concentration camp prisoners and Bettler was aware of this. In carrying out the brief for P+H, Bettler made a series of posters showing models in contorted poses which, if hung in a row, spelt out the word Nazi. When these posters were displayed there was a public outcry and P+H were closed down. The interview goes on to describe Bettler's subsequent and less eventful career in Great Britain, designing books and art catalogues. Despite the fact that doubts as to the nature of the original article were present both in the magazine's editorial, which mentioned 'resorting to fiction to make certain points' (2001, p.1), and on the Lines and Splines website from August 2001 (Wilson, 2009, p.33), the story was picked up by *Adbusters* in June 2001 for their 'Design Anarchy' edition and, more notably, by Michael Johnson in December 2002 for his book *Problem Solved* (2002, p. 203). Neither had been aware that the story was false.

Bertrand Russell in his introduction to Wittgenstein's *Tractatus Logico-Philosophicus*, tells us that 'a name should refer to something that exists in the world' (1922, p.10).

Ernst Bettler appears to be a name but there is no corresponding person in the world. What does it mean to make statements about Ernst Bettler such as those in the passage above? Further to that, what does it mean when a reader believes in these statements? To help analyse this problem, Bertrand Russell's 1905 essay 'On Denoting' will be considered with references to A.J. Ayer's *Language, Truth and Logic* (1936).

Examples of denoting phrases are:

- The present Queen of England.
- The present King of France.
- The double life of Ernst Bettler.

'On Denoting' begins by stating that, 'a phrase is denoting solely in virtue of its form.'

There are three cases of denoting phrases:

- 1) A phrase may be denoting and yet not denote anything; e.g. 'the present King of France'.
- 2) A phrase may denote one definite object; e.g. 'the present King [or Queen] of England' denotes a certain man [or woman].
- 3) A phrase may denote ambiguously; e.g. 'a man' denotes not many men, but an ambiguous man. (Russell, 1905, p.479).

The credibility of the Bettler story stems from the use of the first type of phrase.

Credulous readers identify the form of the denoting phrase and make the mistake of assuming that because it is there it must be denoting something.

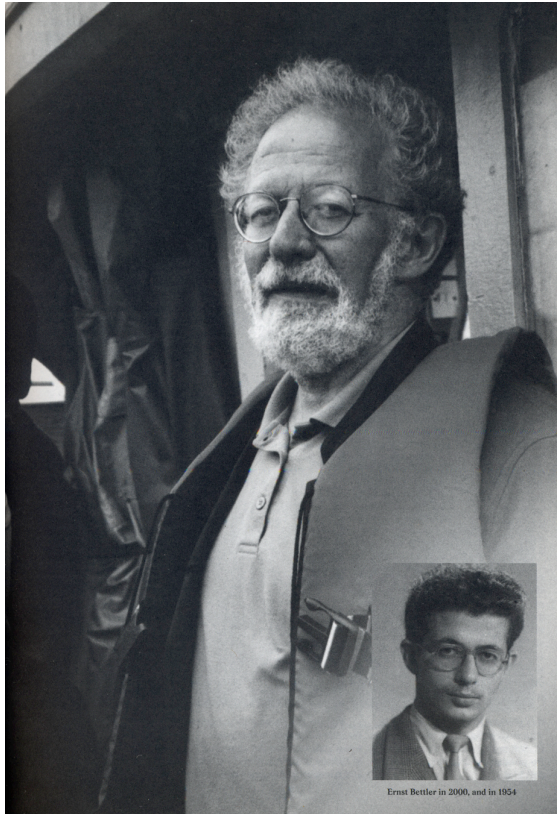


Fig. 1.1 Ernst Bettler as shown in *Dot Dot Dot* and subsequent articles (Wilson, 2005, p. 15).

The phrase ‘Ernst Bettler in 2000 and in 1954’, when combined with the photograph above as a caption, implies the denoting phrase ‘This is a man and this man is Ernst Bettler,’ which is false. The presence of the photograph and the real man that it depicts creates confusion however. It is possible that the audience reads the denoting phrases and rather than requiring the phrases to denote an object in the world, they apply them to the photograph. This is a category error.

Russell says that:

All statements about unicorns are really about the word ‘unicorn’, just as all statements about Hamlet are really about the word ‘Hamlet’. (2004, p.57).

The idea that a statement such as ‘a unicorn has one horn’ can be proved or disproved is meaningless, as is an attempt to prove or disprove the statement, ‘Ernst Bettler is a graphic designer’. All that can be done is to reveal what this statement is and where its meaning might lie. In the case of Ernst Bettler, Russell might argue that what appear to be names are in fact words locating an idea.

This introduces Hugh MacColl's idea of the class of unreal individuals or the null-class (1905, p.491), a class that if it could be constructed would hold Ernst Bettler. Russell's counter argument to the existence of the null class is that if we agree that there are no unreal individuals then the null class contains only individuals who don't exist and therefore must be empty and by extension, meaningless. There have been attempts to create null-classes however, such as Linnaeus's class of *Animalia Paradoxa*, which contained Unicorns and Chimera (Quammen, 2010, p.6). The unreal individuals that Russell considers are Apollo and Hamlet (1905), both of whom are far less entangled in reality than some of the characters that will be considered by this thesis. Readers are unlikely, for example, to enter into a correspondence with them expecting – and receiving – a response. The unreal individuals that I'm considering have the potential to become agents in the world, or rather the texts that contain them do. Rather than holding the individuals themselves, the taxonomy should hold the effects that they have on reality, their tracks and signs.

With deceptions such as 'The Double life of Ernst Bettler', different kinds of denoting phrase are involved. Some of the statements in the *Dot Dot Dot* article refer to verifiable objects, events and people. Within the context of the article they may not be denoting objects that we have knowledge of and so there is the illusion that all of the denoting phrases in the article have the same status; that of statements that give us an acquaintance with a fact. Because there are many things we 'only reach by means of denoting phrases' (Russell, 1905, p.479), we're ready to accept those that don't refer to anything alongside those that do.

In the case of Bettler, we are also thrown by the inclusion of an image captioned as his photograph. Wittgenstein says that 'the picture is a model of reality.' (1922, p.33). Although he was probably not referring literally to pictures such as the photograph above, the phrase is useful here. These photographs and indexical signs are models of reality being used as part of a larger system, which is not a model of reality. What leads their audience to take them as signs of credibility is a slippage or a category error. A shift occurs here from believing in the credibility of the indexical signs to believing in the narrative as a whole.

The Bettler story is a fictional narrative. Whilst we understand it as such it has meaning but, ironically, the moment that its audience, through a category error, believes the narrative to be describing real events then it becomes meaningless. It is possible that A.J. Ayer's definition of 'aesthetic utterances' as utterances that 'do not even aspire to descriptiveness' whilst still retaining social significance (Rogers, 2001) may allow deceptions to be re-categorised without rendering them meaningless. If these deceptions are to be considered as aesthetic utterances then it only makes sense to discuss Ernst Bettler in terms of the substance of the text in which the words originally appear. If a taxonomy is a classification of objects by general laws or properties, and the only immutable properties that a deception possesses are linguistic and aesthetic, then they must be taxonomised in a way that addresses these properties. The criteria by which we discuss deceptions must be the criteria by which a work of fiction such as *Hamlet* is also discussed. This returns the argument to the initial and typical defence of deceptions by their authors; that they are essentially fictional.

Deceptions are almost never discussed in terms of their substance; the focus of much writing about deceptions is either in repeating the crux of the deception (an approach which sees the Bettler narrative reduced to its key events by Michael Johnson (2002, p.202-203) and *Adbusters* (2001)) or on the intentions of the deception's author. The literary critic Brian McHale's attempt to classify literary hoaxes focuses entirely on the intended outcomes of the deception from the point of view of its author. He splits deceptions into three categories: 'mock', 'entrapment' and 'genuine'.

(1) "genuine" hoaxes, intended never to be exposed; see, Macpherson's Ossian poems, the Piltdown skull, the art forgeries of Hans van Meegeren, Clifford Irving's fake biography of Howard Hughes, the forged Hitler Diaries; (2) "entrapments," hoaxes designed to deceive, with the intention that they will be revealed by the author of the deception in order to discomfit the gullible; see the Sokal hoax, the Ern Malley hoax, possibly Tom Keatings' art forgeries, allegedly designed to expose venal practices of the art-world establishment; (3) mock-hoaxes, intended never to deceive, but to be recognised as hoaxes (almost) immediately; at most to deceive momentarily, the deception to be followed by a moment of recognition; see, Koch's "Some South American

Poets," Schwerner's Tablets, possibly William Boyd's biography of the non-existent painter Nat Tate. (1999, p.261).

McHale fails to classify one of the most interesting literary deceptions described in his essay, that of the poetry of Araki Yasusada. Perhaps this is a result of the poetry's unresolved authorship. The perpetrator of the deception has not been definitively proved and their motivations can therefore only be guessed at (Johnson, 1997). McHale's system avoids the problem of forming a null-class as he is clearly considering the texts and the reasons for their creation. This is limited however, because the intention of the author of the deception cannot always be known and saying that the biography of Nat Tate is a 'mock deception' tells you very little about the substance or construction of the text. The professed intentions of the deceptions author and the effect of the deception may alter over time (something that McHale does in fact acknowledge) and whilst the story of a deception may change as it is repeated by new narrators the original text will almost always be available for consideration.

The idea that deceptions might be categorised according to their intent introduces the problem of determining any act of creation by the intention of its author. Whilst the intent of the author is undoubtedly an important locus from which the deception stems, it has no bearing on how the deception is received. Deceptions are perhaps the texts about which it is most relevant to say that their unity lies not in their origin but in their destination (Barthes, 1982, p.148). Deceptions depend on the 'beholder's share' (Gombrich, 2002); they are completed by the belief of their chosen audience and although the authors of these deceptions might have very clear ideas about what the deception is for when they create it, this can be irrelevant to what the deception becomes when an audience is involved.

Deception is a huge field, so in order to find comprehensive lists of exposed deceptions it is necessary to use as research tools sources that would otherwise be regarded as unreliable or lacking in academic rigour. Within academia it is rare to find deception being discussed broadly; before deceptions are written about they have already been separated into a particular class, for example that of literary forgeries, as in *Telling Tales* by Melissa Katsoulis (2010) or *Faking Literature* by KK Ruthven (2000). In order

to create the taxonomy it was important to find an undifferentiated group of samples. Locating a list compiled independently of this research was important in safeguarding against bias. In order to find such a list it was necessary to turn to the Internet where there have been several attempts⁸ to classify deceptions. Due to the dubious and disputed nature of hoaxes and deceptions they are rarely discussed by reputable sources. The two key instances considered here are the *The Museum of Hoaxes*, a website created by Alex Boese (the site began as notes for a never completed doctoral thesis), and *Wikipedia's List of Hoaxes*. These two are being considered because they are the most clearly focused on deception and the most extensive. Whilst both of these lists use the word 'hoax' in place of 'deception', they deal with the phenomena that concern this thesis.

In *The Museum of Hoaxes*, the use of the word 'museum' (with accompanying illustrations, see Fig. 1.2) to describe an online database reflects an attraction shared by the author of the deceptions and those who are interested in them in the authority of the artefact. Museums classify artefacts that serve as evidence of the existence of real events. The impulse is, as the artist Jamie Shovlin has described it, an attraction to 'the museological grammar' of storytelling (Morgan, 2011, p.160). Perhaps there is also a lure to the class of non-beings, the implication of which is the possibility of bringing objects into being simply by referring to them.

⁸ Examples not discussed here include <http://www.snopes.com>, which aims to dispel urban myths and classifies dubious stories by subject indicating their factual (or otherwise) status using a traffic light system and <http://www.thesmokinggun.com>, a website dedicated to publishing public documents which has occasionally been involved in exposing hoaxes.



Fig. 1.2 *The Museum of Hoaxes*, (Boese/E. Schucard, Carlsbad, CA).

The Museum of Hoaxes archives deceptions and other unusual events broadly by subject so, for example, the fictional poet Ern Malley⁹ appears in the categories ‘fictitious persons’ and ‘literary deceptions’¹⁰. There are around fifty categories and a full list of these is given below. *The Museum of Hoaxes*, although well researched and extremely comprehensive, lacks rigour as a taxonomy; the deceptions listed are not fully or consistently taxonomised. This taxonomy does not describe the shape of deception as a whole. Whilst the fictional poet Ern Malley seems to be adequately described by an appearance that covers two categories, the fictional artist Nat Tate only appears as an April Fool’s joke¹¹ and is not included in ‘fictitious persons’ or ‘art deceptions’. This means that shared characteristics are missed. Categories on *The Museum of Hoaxes* are presented as a list, which offers ‘financial scams’ alongside subject categories such as ‘science’. As with the Chinese Encyclopedia or ‘Celestial Empire of Benevolent Knowledge’ described by Borges (1999, p.231), this gives equal weight to two orders of

⁹ Ern Malley was a non-existent Australian poet created by two other Australian Poets Harold Stewart and James McCauley who were hostile to modernist poetry. Max Harris published Malley in the journal *Angry Penguins* alongside illustrations by Sidney Nolan. The deception was the inspiration for Peter Carey’s novel *My Life as a Fake*.

¹⁰http://www.museumofhoaxes.com/hoax/archive/display/category/fictitious_persons/
[Accessed 01/05/11]

<http://www.museumofhoaxes.com/hoax/archive/display/category/literary/>
[Accessed 01/05/11]

¹¹ <http://www.museumofhoaxes.com/hoax/aprilfool/comments/914/>
[Accessed 01/05/11]

class, one based on subject matter and the other on social codes, without acknowledging them as such.

- | | | |
|---|--|--|
| <ul style="list-style-type: none"> • Advertising <ul style="list-style-type: none"> Viral Marketing Campaigns • Animals • April Fool's Day • Architecture • Art <ul style="list-style-type: none"> Art Forgery Satirical Art • Birth • Collective Delusion • Conspiracy Theory • Controversies • Crime <ul style="list-style-type: none"> Abduction • Death • Exploration and Travel <ul style="list-style-type: none"> Geography Fictitious Places • Extraterrestrial Life • False Identity <ul style="list-style-type: none"> Imposters Gender Fakers • Fictitious Persons • Financial Scams <ul style="list-style-type: none"> Business Scams Con Artists Ponzi Schemes Stockmarket • Forgers • Forgery • Hate Crimes <ul style="list-style-type: none"> Racial Hoaxes Terror-Related Hoaxes September 11 • History <ul style="list-style-type: none"> Historical Forgeries • History of Hoaxes | <ul style="list-style-type: none"> • Internet <ul style="list-style-type: none"> Craigslist Email Websites Wikipedia • Legal • Linguistic • Literary Hoaxes <ul style="list-style-type: none"> Fake Memoirs Rejected Classics Literary Forgery • Mass Panic • Media Hoaxes <ul style="list-style-type: none"> Hoaxes by Journalists Journalists Hoaxed Rogue Reporters Satire Mistaken as News • Military <ul style="list-style-type: none"> Phony Veterans • Mistaken for a Hoax • Movies • Music • Newspapers and Magazines • Outrage Hoaxes <ul style="list-style-type: none"> Gross-Out Hoaxes • Paranormal <ul style="list-style-type: none"> Crop Circles Ghost Hoaxes Predicting the Future • Photography • Political <ul style="list-style-type: none"> Satirical Candidates • Pranks <ul style="list-style-type: none"> Student Pranks • Pranksters | <ul style="list-style-type: none"> • Pseudoscience <ul style="list-style-type: none"> Astrology Cryptozoology Bigfoot Loch Ness Monster Perpetual Motion • Radio Hoaxes • Religion • Romance • Rumors and Legends • Science <ul style="list-style-type: none"> Anthropology Archaeology Petrifaction Astronomy Biology Botany Chemistry Geology Medical Hoaxes Natural History Paleontology Physics Psychology Satirical Scientific Hoaxes Scientific Fraud Zoology • Sex • Show Business • Social Activism • Sports • Technology <ul style="list-style-type: none"> Robots • Television Hoaxes |
|---|--|--|

Fig. 1.3 List of hoax archive categories extracted by author from http://www.museumofhoaxes.com/hoax/archive/category/before_1700/ [Accessed 28/02/13].

Although *The Museum of Hoaxes* is thorough, as a source of the deceptions that I might attempt to taxonomise it includes too many phenomena that fall outside of those which concern this research. It is also clearly authored by Boese and it would not be appropriate to use another author's individual research as the basis for this attempt. My taxonomy should be imposed upon a more objective and unclassified set of data. At first glance the Wikipedia page 'List of Hoaxes' appears to be subject to a certain level of organisation. Deceptions are listed under the headings: 'Proven hoaxes', 'Proven

hoaxes of exposure’, ‘Possible hoaxes’, ‘Practical joke hoaxes’ and ‘Accidental hoaxes’¹². These categories seem to have been influenced by McHale in that they class deceptions using the creator’s intention as a guide; accidental hoaxes seem to be roughly equivalent to McHale’s ‘mock-hoaxes’, for example. Like *The Museum of Hoaxes*, the way in which the deceptions are classified lacks the rigour that would be required for someone wanting to draw conclusions about the substance of deceptions, although this list is far more undifferentiated. Whilst *Wikipedia* is not a reliable research tool, it is considered here as a phenomenon for study rather than a reference tool. It represents a collective attempt to list hoaxes and provides diverse examples of phenomena considered deceptive by a range of authors. The data used as the basis for this taxonomy will therefore be *Wikipedia*’s list of hoaxes with the addition of its list of fictional characters used in hoaxes (Appendix One).

Constructing the Taxonomy of Deception

Wikipedia’s list of hoaxes contains a wide range of deceptions and hoaxes including stock exchange fraud, artistic and scientific frauds, U.F.O. sightings, spirit mediums and fictitious online personas all of which have been proven to be false. Subjecting these to a system of taxonomy allows me to show that the group of deceptions that interest me are a group distinct from other types of deception and also to include any other examples I may not have previously been aware of. This process introduces a greater objectivity to the project and gives me the opportunity to recognise aspects of deception not made immediately apparent by simply studying my initial group.

The deceptions that I began this project with are those that propose a complex biography for a character about whom the audience of the deception must have recourse to sources outside the deception to expose it as false. An example of this is the article about the fictional graphic designer Ernst Bettler discussed in the previous chapter. The purpose of the taxonomy is to identify a group of deceptions that conform to this criterion and to show how they are different to other deceptions. The full taxonomy allows for the classification of all deceptions on the *Wikipedia* list, but there

¹² http://en.wikipedia.org/wiki/List_of_deceptions
[Accessed 10/11/13]

is not space here to discuss the contents of every class. Instead, this chapter presents the taxonomy as a process of elimination, describing the way in which the final class was arrived at. Following on from the discussion in the previous chapter, the taxonomy will use as its basis the discussion of statements within Logical Positivism, particularly by A.J.Ayer in *Language, Truth and Logic* (1936).

It is possible to reduce most deceptions to statements that must be believed in order for the rest of the deception to make sense. For example, for the article about Ernst Bettler in *Dot Dot Dot* to be deceptive its audience must believe the proposition 'Ernst Bettler is this person' (there is no need to say 'real person' as this is tautological). This statement is a denoting phrase; the fact that the article contains other propositions is secondary (for the moment) although in this case the illustrations which accompany the article form part of the proposition. Initially the deception rests on that first, key proposition. Although this proposition may be present in the text, it need not be explicitly stated, it could be implied. It is this that must be proved false in order for the deception to be conclusively exposed.

It is impossible to extract these statements fully from the complex narratives that they are part of. Although the process of reducing some quite extensive texts to single statements is problematic, these statements are the doorways into each text. Once they have been identified the aesthetics of the texts that surround them can be analysed and discussed freely, without the need to consider them as statements about the world, i.e. as having other kinds of meaning beyond an aesthetic one.

In separating truth from fiction it is important to acknowledge that some factual statements might be unverifiable and that it is fact impossible to verify all statements conclusively, but a statement may be considered true:

...if, and only if he [any given person] knows how to verify the proposition which it purports to express - that is, if he knows what observations would lead him, under certain conditions, to accept the proposition as being true or reject it as being false. (Ayer, 2001,p.16).

Although propositions cannot be conclusively proved or confuted (Ayer, 2001, p.19), the description above allows the group of deceptions being considered to be regarded as false, as there are no observations that Christopher Wilson could make to verify that the proposition 'Ernst Bettler is this person' is true. Deceptions are, in a sense then, a group of utterances whose status is more stable than statements about the world because they have been proven to be false; we know already that there is no sense experience relevant to them.

The following discussion outlines the classes composing the taxonomy of deception. Examples of various deceptions will be given to show how the taxonomy works. I will continue to use Ernst Bettler as the key example allowing me to show the process of classification that sees a deception being included in the final group. The diagram below shows the structure of the taxonomy as a whole. The classes highlighted in red are the ones that will be described by this chapter.

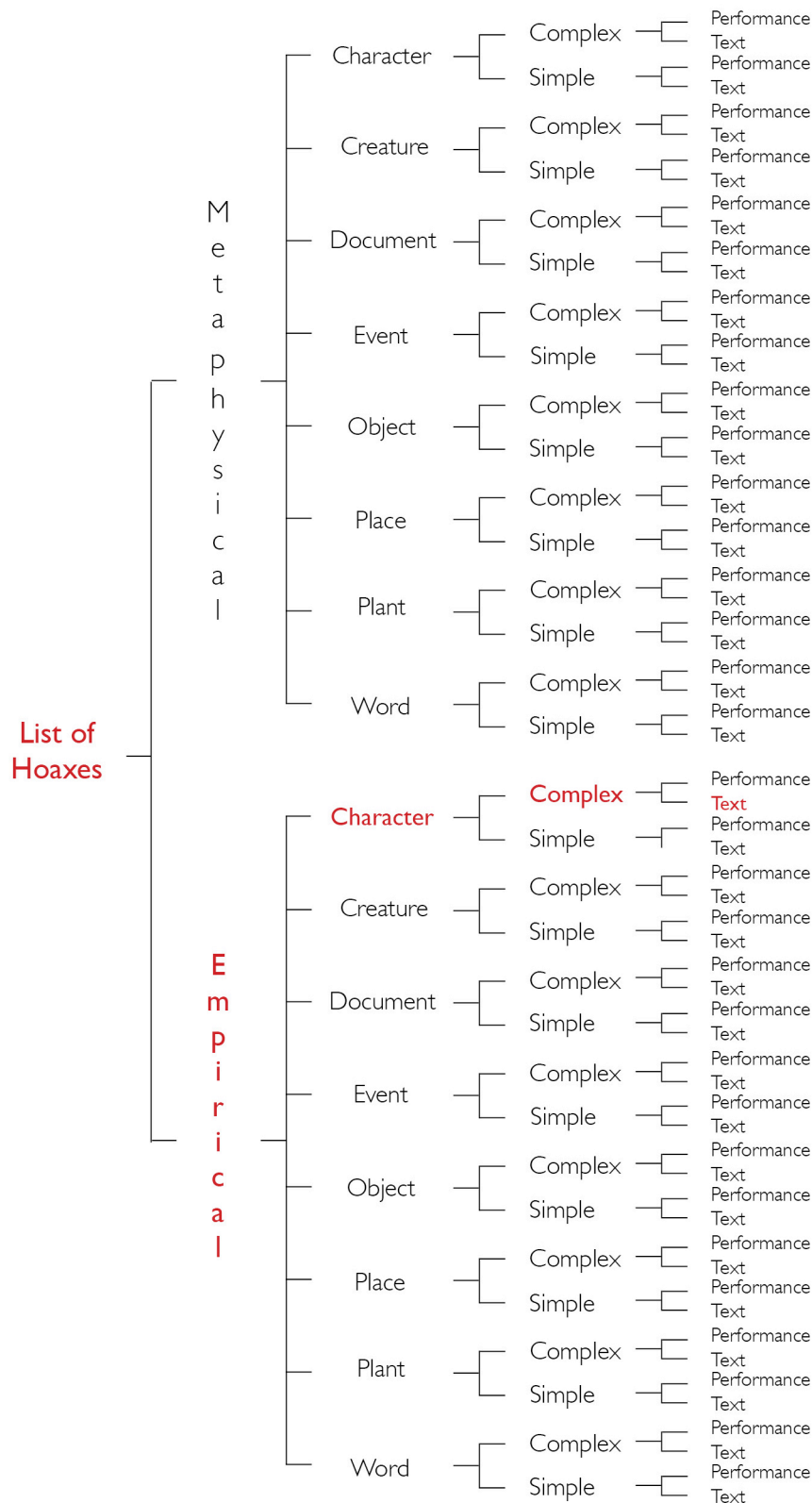


Fig. 1.4 Diagram of *The Taxonomy of Deception*, red text indicates the classes that will be discussed by this chapter.

Class Two. Type of proposition

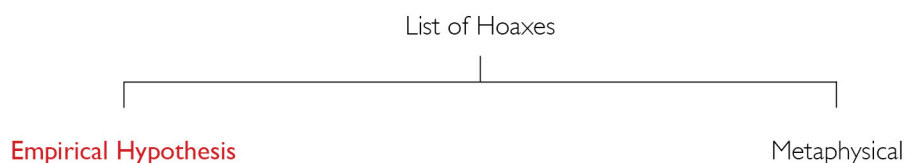


Fig. 1.5 The Taxonomy of Deception, types of proposition.

The first question to be asked is what type of proposition does the deception rely upon; what kind of statement is it mimicking? The first group to be eliminated are those that common sense would suggest are unverifiable, deceptions that will be called ‘Metaphysical’ in that they relate to things that are currently unknowable. Into this class is put those deceptions dealing with UFOs, the supernatural, the paranormal and direct experiences of God (only those that have been proven to be fraudulent). An example of a ‘metaphysical’ deception is the Cottingley Fairies, a deception that depends on belief in the statement ‘these fairies are real’. Belief in this deception requires belief in fairies, beings whose existence cannot be verified in the world. It is academic to ask whether or not these particular fairies played with (and were photographed with) Elsie Wright and Frances Griffiths in 1917, since experience suggests that this image is not what it seems without the need to recourse to any other evidence. It is important to mention however that this classification is subject to change; if the existence of fairies was proved beyond doubt then the Cottingley Fairy Deception would need to be reclassified (although it would remain false).

[This illustration is a photograph of a girl. The girl appears to be outdoors. She has long hair and a floral headdress. She is resting her head on her right hand and the sleeve of her blouse is rolled up to the elbow. In front of her are four fairies, dancing and playing musical instruments.]

Fig. 1.6 ‘Frances and the Fairies’ (Doyle, 1917, p.49).

The alternative to the Metaphysical class is named ‘Empirical Hypotheses’. These deceptions *appear* to be statements which could be verified; they are formed of phrases that might denote things in the world and it requires further examination to determine if

in fact this is the case. The use of quotation marks here is intended to signal that although the term ‘empirical hypothesis’ is borrowed from Ayer (2001, p.9), it is not suggested that they should be considered as actual empirical hypotheses, only that in being broadly credible (in that they deal with objects that occur in reality) they have the appearance of empirical hypotheses. In order to prove that these deceptions are false recourse to further information (external to the text in which the deception is presented) is required. The Ernst Bettler deception belongs in the ‘Empirical Hypothesis’ class. The existence of this particular Swiss graphic designer is credible and more information is required, such as attempting to discover his London studio or tracing his hometown, before his existence can conclusively be proven to be false.

Class Three. The subject of the proposition

Empirical Hypothesis: Character, Creature, Document, Event, Object, Place, Plant or Word?

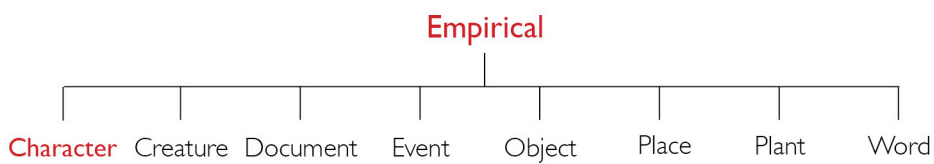


Fig. 1.7 Taxonomy of Deception, the subject of the proposition.

It has been established that the deceptions that interest this research fall into the ‘Empirical Hypothesis’ class. The next layer of the taxonomy looks at what kind of statements this group make. The class is sub-divided into a further eight classes designating the subject of the proposition; ‘Character’, ‘Creature’, ‘Document’, ‘Event’, ‘Object’, ‘Place’, ‘Plant’ or ‘Word’. Ernst Bettler is placed in the ‘Character’ class as the key proposition for this narrative proposes the existence of the character, Ernst Bettler. It might be argued that in fact the key proposition in this deception is the existence of Bettler’s posters, but my objections to this argument are twofold: firstly, the poster exists, it is the explanation for its existence that is false; secondly, this explanation of the work is dependent on biographical details attributed to a particular character, Bettler. The word ‘character’ is being used here to show that although the subject of the deception may appear to be a real person and may even share the name of a real person, they are always a character within a fiction and should be engaged with as such.

Another example of this type of deception is *Death in The Air: The war diary and photographs of a flying corps pilot*, published in 1933, which claimed to show photographs taken by a pilot in the air during WW1. In fact the images were created using model aeroplanes.



Fig. 1.8 'Just as he left the burning plane' (1936, p.32).

Some of these classes may appear very broad. For example, it is possible to reduce any deception to a series of events that never happened. For a deception to be placed in the 'Event' class, however, the subject of the deception must be an event, disproof of which would cause the deception to be fully exposed - an event such as Jimi Hendrix recording the Welsh national anthem for example (NME, 2007). Although almost all of the deceptions in the taxonomy propose the occurrence of fictional events, in most the proposal of these events is subsequent to the central proposition. There are only a few deceptions for which the proposal of a non-existent event forms the central proposition.

The other classes here are more straightforward. The subject of the Trodmore Racecourse deception is a non-existent race-course in Cornwall (Wood, 1998) and so this deception falls into the ‘Place’ class. The ‘Word’ class contains one example, the word, ‘zxxjoanw’, pronounced ‘shaw’ and meaning ‘1.drums. 2.fife. 3.conclusion’ created by Rupert Hughes as part of his otherwise reliable musical dictionary (1903, p.307). This class might be expanded to include also the word ‘Mitim’ created by the artist Ryan Gander and meaning ‘a self descriptive word, idea or object’ (2010, p.lxi). In the case of deceptions with words at their centre it is clear that the word does exist, it is its meaning and use that is fictional. The ‘Creature’ class contains deceptions whose subject are non-existent animals such as The Charlton Brimstone Butterfly (Fig. 1.9), a species of butterfly created by painting the wings of the Brimstone butterfly¹³.

[This illustration is a photograph of three yellow butterflies. The butterflies are shown with their wings spread and in a vertical row. The top butterfly has six black dots on its wings. At the top edge of its lower wings are two large black dots with blueish centres. On the upper wings are four smaller dots. The central butterfly is completely yellow. The bottom butterfly has four pale blue/green dots, with larger dots on the edge of the lower wing and smaller dots on the upper wing.]

Fig. 1.9 *Papilio eclipis*, The Charlton Brimstone Butterfly (Boese).

The ‘Object’ class contains deceptions that propose the existence of non-existent artefacts. This class does not contain deceptions such as Piltdown man, which although it focuses on artefacts, does not propose their existence. The bones at the centre of that deception are real, their existence is verifiable, it is the explanation for their existence that is not. Instead this class contains objects such as the ID sniper rifle (Violino, 2008), a gun for firing ID tags into police suspects created by the artist Jakob S. Boeskov and which never existed as an object. Similarly the ‘Document’ class is for deceptions that propose the existence of non-existent documents. The ‘Plant’ class is currently empty.

I am aware that I have allowed a hierarchy to be established in the taxonomy. In my classification, the presence of a character in a deception takes precedence over the other propositions that a deception makes; when characters are present they inevitably become the reader’s focus and so for deceptions that contain characters I have almost always assumed that they are the focus of the central proposition.

¹³ <http://piclib.nhm.ac.uk/results.asp?image=029424>
[Accessed 1/12/13]

There is an awareness that Russell and Ayer would most likely not see the difference between a non-existent animal and a non-existent place, as in their terms these formulations are essentially meaningless. These classes are not equivalent to Macoll's 'unreal individuals' (Russell, 1905, p.491) however, as they contain not the non-existent things but the texts that propose their existence. A mistaken understanding of the meaning of these statements is key to belief in the deception. To be included in this taxonomy texts must primarily propose the existence of a non-existent thing.

Class Four. The complexity of the deception

Empirical hypothesis: Character: Complex or Simple

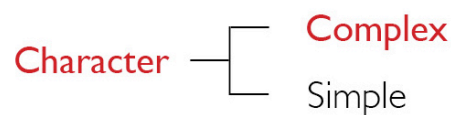


Fig. 1.10 *The Taxonomy of Deception, size of deception.*

Having established that Bettler belongs in the 'Character' class, it is now important to further classify this group. The first question asked is about complexity; does the deception propose simply that someone exists or does it, having established this proposition, make further propositions about the person in question? There are a few characters that only consist of a name and can therefore be classified as 'Simple'. For the most part these are characters created as part of a bureaucratic system, or as spurious references in footnotes. An example of this type of deception is Jakob Maria Mierscheid, a fictional member of the German Bundestag¹⁴, who exists only as a record. Bettler, because the text in which he appears is a complex narrative in which other propositions are made, belongs in the class of narrative or complex deceptions. Deceptions whose focus is a character are more likely to be complex than those proposing a word or a plant.

¹⁴ <http://www.bundestag.de/bundestag/abgeordnete17/mierscheid/>
[Accessed 1/12/13]

Class Five. Mode of delivery

Empirical hypothesis: Character: Complex: Text or Performance?



Fig. 1.11 The Taxonomy of Deception, mode of delivery.

The final question is one of access: is the fictional character pseudonymous, i.e. is someone in the world performing the character or can the character only be accessed through a text (or texts)? An example of a performed deception is JT Leroy, fictional author of the novel *Sarah*, who made several public appearances. Leroy was being ‘played’ by one of the authors of the deception, Laura Albert (Rich, 2006).

[This illustration is a photograph of a person with long blond hair. The person is feminine but it is not immediately clear if it is a woman or a man. The person appears to be young. They are wearing a wide brimmed black hat which they are tipping over their face with their right hand, so that only their mouth is visible. They are wearing cerise coloured lipstick. On their right hand the person is wearing a white fingerless glove with a frill at the cuff. The collar of a white blouse and the lapel of a black jacket are also visible.]

Fig. 1.12 Photograph of J.T. Leroy used to accompany article about him in *The Guardian*. In the article, the journalist Laura Barton describes a meeting with Leroy, 2006. (Getty images) (Barton, 2006, p.10).

When, as with Leroy, the deception is being sustained by a person appearing as the character (in the flesh), the audience is given a different set of evidence by which they might judge the deception.

Eliminating the ‘Performance’ deceptions leaves us with a group that are described fully by the contents of a narrative text, for which audiences must make recourse to information outside of this text in order to expose the deception. I have included in the ‘Text’ class those deceptions in which real people have communicated with a character by letter or email but not those for which public appearances have been made by someone playing that character at the time of the deception.

This final class contains thirty-three deceptions from which I have extracted six examples to be discussed by this thesis. In order to do this I had to create a final criterion: the fictional character being proposed must be an author (I've included artists and poets in this definition). This eliminated those deceptions in which a fictional character lays claim to a particular personal tragedy; terminal cancer diagnosis, abuse or holocaust survival seem to be the most common. I have added to the taxonomy an example of a fictional artist that I discovered elsewhere, Yves Fissiault, and this is included in the final group described in detail in the next chapter. This is the final layer of the taxonomy.

The Group

What follows are introductions to the deceptions I have isolated for study by this thesis. Although for many of the deceptions described below there is evidence that they were believed for a time, this is not an essential criterion for their inclusion here. Rather, what is important is that belief is made possible, even fostered, by the text and that recourse to sources outside of the text must be made in order to establish their status. It is for this reason that designating these works as deceptions is felt to be justified despite the fact that some of their authors would dispute that term.

Amina Arraf

Amina Arraf's blog 'A Gay Girl in Damascus' appeared in 2011, although Arraf had been posting on LGBT forums since at least 2007¹⁵. A new blog entitled 'A Gay Girl in Damascus' (G.G.I.D.) appeared online in February 2011. Regular posts were made between February and June 2011, and the blog was used to debut Arraf's semi-autobiographical novel, her historical writing and her poetry. In May 2011 The Guardian interviewed Arraf about the political situation in Syria (Marsh, 2011). On 6th June a post appeared on her blog claiming to have been written by her cousin and reporting that Syrian authorities had arrested Amina and that her whereabouts were unknown. Shortly afterwards, doubts were raised about Arraf's existence, particularly as the photographs of Amina shown on her blog were in fact pictures of Jelena Lecic (Addley, 2011), a Croatian woman living in London. Shortly after this, on 12th June 2011, Amina Arraf was revealed to be the creation of a male American student based in Edinburgh called Tom MacMaster. The G.G.I.D. blog, as it appeared on 6th June 2011, and accessed through the website of the author Minal Hajratwala,¹⁶ will be the text analysed by this thesis.

¹⁵ 'Amina Arraf's attempts at art (and alliteration)'

<http://archive.is/J4tci>
[Accessed 2/12/13]

¹⁶ http://www.minalhajratwala.com/wp-content/uploads/2011/06/damascusgaygirl.blogspot.com_.zip
[Accessed 2/12/13]

Ernst Bettler

Ernst Bettler was created by Christopher Wilson in 2009 for Issue 2 of *Dot Dot Dot* magazine (2001), the article was reprinted in issue 10 (2005). The contents of this article have been described earlier in the thesis.

[This illustration is a scan of a magazine spread. On the right hand page is an image of an elderly man with a beard and glasses, inset into this image at the bottom right hand corner there is an image of a younger man also wearing glasses. On the left hand page is text set into three columns, the title of the article crosses the first two columns and is centered above them. At the bottom of the page, in the centre, is the number 28.]

Fig. 1.13 'I'm only a designer: The double life of Ernst Bettler', (Wilson, 2005, pp.14-15).

The deception was comprehensively exposed by Rick Poynor in an article for the *Eye Magazine* website in February 2003 and in another article written by Michael Bierut for *Design Observer* in 2008, although the deception continued to be discussed until 2009, when another article by Wilson discussing Bettler was published by *Dot Dot Dot*. The Ernst Bettler text that will be the focus of study for this thesis will be Christopher Wilson's original article for *Dot Dot Dot*.

Yves Fissiault

Yves Fissiault is the creation of American artist Eve Laramée. He first appeared in 1997 in an exhibition at the Islip Art Museum in New York entitled *Yves Fissiault: Artist of the Cold War Era*. The show contained diagrams, photographs, correspondence and other artefacts arranged in chronological order to document Fissiault's life. The majority of the diagrams outlined Fissiault's Hollow Earth theory that the North and South poles are in fact holes that contract like pupils. Initially Laramée claimed to be the author of the works, although it later transpired that in fact the diagrams were from the notebooks of her real father, a man she had not seen since she was five and who used a series of aliases including that of Yves Fissiault (Weintraub, 2003).

The text considered here will be a CD-ROM version of the original exhibition provided by Eve Laramée.

Roger Harrison

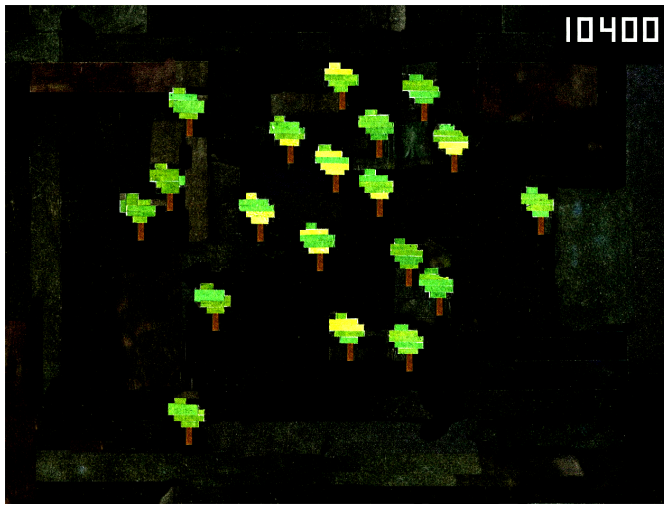


Fig. 1.14 Screenshot from Forest Hunt (Lewis, 2001).

Roger Harrison is the creation of Steve Lewis (likely to be a pseudonym). The deception first appeared in June 2001 in an article entitled ‘A Hunt in The Forest’, written by Lewis for *Interactions*, an online journal of interaction design. The article told the story of Harrison, a maverick software designer who in, the late 1980s, created a game with no instructions and no clear objectives in which players were trapped in a virtual forest from which there was no escape (Lewis, 2001). The story was then discussed by Interaction readers– with some claiming to have played the game – until it was exposed as a deception by Craig Ortan on his blog, ‘Consequences and Propositions’ in 2002. *Interactions* immediately removed the story and any reference to it from their website.

Shortly after Ortan exposed the deception he posted an interview with Lewis on his blog. In the interview Lewis claimed that Forest Hunt was real but that Roger Harrison was a character that he had created to protect the identity of real developer of the game, his friend ‘Joan’ a fellow student at MIT.

The Roger Harrison text analysed for this thesis will be a cached version of the Lewis article, accessed online.

Naomi V.Jelish

The character of Naomi V.Jelish is a schoolgirl who disappeared in 1991, her work being later discovered and archived by John Ivesmail, Jamie Shovlin's fictional landlord. Jelish's work first appeared in an exhibition supposedly curated by Shovlin at the Riflemaker gallery in London in May 2004. The work was bought by Charles Saatchi who claimed to believe that Jelish was the author (Mansfield, 2007, p.8). A website purporting to be an archive of Jelish's work was also launched in 2005. Although the Riflemaker exhibition included a gallery containing all of the materials used to create the deception, the website which was live for at least six years contained nothing overt to suggest that Shovlin was its author. The presentation of the piece in galleries and online varies quite significantly¹⁷ and in this essay I want to concentrate on the website. Jamie Shovlin has allowed me to access all of the files which composed naomivjelish.org.uk and gallery.naomivjelish.org.uk and these will be the texts analysed.

Ern Malley

[This illustration is a photograph of a painting of a man with a hat. He is wearing round glasses the lenses of which appear opaque, reflecting blue and turquoise. He is baring his teeth and on the left side of his face the skin seems to be disintegrating, revealing bone and muscle. His neck is a bright orange as are his chin and nose. He is wearing a red shirt with a pocket through which, on the left side, his rib cage is visible. The background of the painting is emerald green.]

Fig. 1.15 *Ern Malley*, Sidney Nolan, 1973 (Raine, 2009, p.40).

Ern Malley was created by Harold Stewart and James McAuley in 1943. The deception was aimed particularly at Max Harris and his magazine *Angry Penguins* (Heyward, 1993, p.89). Malley's poems were sent to Harris along with letters purporting to be from Malley's sister Ethel. Ethel explained that she had found the poetry after her brother's death from Graves' disease (Heyward, 1993, pp. 60-63). The poems formed a complete collection (including an introduction), which Malley had entitled *The*

¹⁷ Shovlin was careful in the gallery shows to give clues as to the fictional nature of the archives. So far, I've been unable to find any of the same clues on the websites.

Darkening Ecliptic. Harris entered into an exchange of letters with Ethel and eventually published a special edition of *Angry Penguins* commemorating Malley (Harris, 1944).

Rumours of the deception followed shortly afterwards, and initially Harris himself was thought to be the author of the deception (Heyward, 1993, p. 121). After the deception was exposed Harris stood by the poetry and was tried for obscenity as a result of publishing it. Malley is now recognised as one of the great Australian poets and included in *The Penguin Book of Modern Australian Poetry* (1991). The text considered here will be both the letters and poetry sent to Harris by Ethel and the Ern Malley Commemorative edition of *Angry Penguins*.

Nat Tate

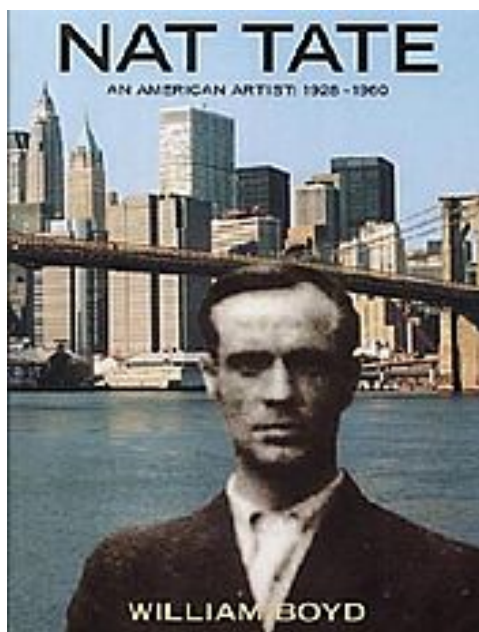


Fig. 1.16 Cover of *Nat Tate: An American Artist 1928-1960* ©William Boyd 1998.

Nat Tate was created by William Boyd in 1998 and was the subject of his book, *Nat Tate: An American Artist 1928 - 1960*. Tate was supposed to have been an abstract expressionist painter who committed suicide by jumping off the Staten Island ferry having spent the weeks before destroying all but a handful of his work (Boyd, 1998).

The book was published by David Bowie's publishing company 21¹⁸ and its publication was preceded by a long article in *Modern Painters*, which Bowie also owned at the time. The book was launched in the US in Jeff Koons' studio and several leading figures from the art world were involved in the deception, including Peggy Guggenheim who claimed to have slept with Tate (Boyd, 1998, p.41).

The Independent journalist David Lister broke the deception before the book was launched in the UK. Tate later appeared as a character in Boyd's novel *Any Human Heart*. The text analysed here will be *Nat Tate: An American Artist*.

Araki Yasusada

Araki Yasusada's poetry was first published by *Conjunctions* magazine in 1994 as part of an issue focussing on poetry in translation. In 1995 a collection of Yasusada's Haiku entitled *Joyous Young Pines* was published by Juniper Press, and the poems were then included in the Hiroshima edition of *First Intensity* magazine. Doubts were raised (it is not completely clear by whom) and the poetry was alleged to have been created by the poet Kent Johnson. Kent Johnson still denies this, initially alleging (in an interview with a - probably non-existent - journalist called Groany McGee) that Yasusada was a pseudonym for his college room mate Tosa Motokiyu, and then subsequently that this name was yet another pseudonym for an unnamed American poet (Johnson, 1997). In 1997, *Doubled Flowering: The Notebooks of Araki Yasusada* was published, containing poems which reflected on Yasusada's experience of the bombing of Hiroshima and much of the discussion surrounding the authorship of the poetry. The Araki Yasusada text that will be the focus of study for this thesis will be *Doubled Flowering: The Notebooks of Araki Yasusada*, with some reference made to his initial appearances.

¹⁸ <http://www.21publishing.com/21pub/about.html>
[Accessed 24/07/13]

Concluding observations

Many of these deceptions are the work of authors already engaged in the arts; the only one that is not is the G.G.I.D. blog. It is possible that this is because this kind of detailed deception allows the author to question the nature of their authorship and to demonstrate their skills as a writer or counterfeiter. Nothing about this kind of deception makes it necessarily the province of a particular artistic discipline, however. The artists included in this group are by no means the only artists who either experiment with authenticity or use deception as an aspect of their work. Other artists who have been considered over the course of this research include Joan Fontcuberta, Ryan Gander, Francis Alÿs and Joseph Beuys. The reason that these artists have not been included here is that their work does not fall into the quite specific set of practices (described above) that constitute the final class of The Taxonomy of Deception. All of these examples involve the use of images and text in a way that would make them worthy of attention from graphic designers and illustrators. What makes this group special is the level of detail and the range of ways in which image and text are being used.

Chapter Two: Studio Projects

The studio projects that accompany this thesis are divided into three types. The first type, *Application*, are illustration projects undertaken over the period of the PhD and influenced by the ideas that have arisen as a result of the research; they represent the application of the arguments in the thesis. The next type, *Visualisation*, consists of a series of illustrations of the taxonomy and its structure. The final studio piece, *Participation*, will be discussed elsewhere in the thesis.

Application

The following studio projects are those which apply and explore ideas and findings made by this thesis. Currently, the vast majority of my illustrations are made to be seen in print as part of complex texts that I have also played some part in designing and sometimes writing. The illustrations are not works in their own right, they are constituent parts of larger works. However, these projects are too large to be considered here in their entirety and so certain images and extracts that exemplify ideas I encountered over the course of this research are used here to stand for larger bodies of work. For the purposes of this thesis it is not necessary to know these works in detail, but as certain aspects of these projects will be discussed it is important for their aims and objectives to be outlined.

- i. *Phantom Settlements* (2011)

Phantom Settlements is a collaborative project looking at the work of Ryan Gander, Jamie Shovlin and Tom McCarthy. Along with another illustrator, Mireille Fauchon, I interviewed these artists in 2006 about the role of deception and authenticity in their work. Rather than simply transcribing the interview, we produced a book in which it is repeated five times. Each of the five chapters is edited differently, written in a different tone of voice and delivered as part of a text whose aesthetic style suggests changing levels of authenticity. Chapter one is almost entirely fictional; chapter two reverses the language originally used so any reference to fiction becomes a reference to fact; chapter three is written entirely from memory; chapter four contains all of the parts of the

conversation that might normally be edited out; and chapter five gives the ‘straightforward’ version of the conversation that might be considered normal for publication.

I conceived and edited the final book which was illustrated by Mireille Fauchon and me and designed by a graphic design studio called Julia with whom I regularly collaborate. The aim was to create a book in which the illustration and the design provided clues as to the reliability of the text, acting as a commentary on it. I was concerned with the relationship between style and authenticity and the effect that style has on the information delivered.

ii. *Numbers Stations* (2011)

This project began with an interest in an online taxonomy called ‘The Enigma Control List’¹⁹ which aims to classify unexplained radio activity. Many of the stations that appear on the list are ‘Numbers Stations’, mysterious radio stations which broadcast strings of numbers from locations all over the world. Other stations listed may not be stations at all; they are equally likely to be radio interference from radar or sounds (such as birdsong) used as placeholders for commercial frequencies.

I was interested in the dubious authority that the ‘Control List’ has as a document. The *Numbers Stations* project illustrates every station listed with a drawing of a radio mast or transmitter. All of the masts shown are fictional, none of them are drawn from life and some of them are not in fact drawings of radio masts at all but show washing lines or flag poles. This was an experiment with the authority of image making; the interest was in producing images that shared the character of the text they illustrated. The final piece is an installation composed of 161 postcards each showing what appears to be a radio mast. From a distance the piece appears to be a sequence of images of radio antenna, but seen close up this initial appearance breaks down and becomes absurd. It was important that the images were displayed so that they might be viewed on mass so that the viewer might gain a sense of the number of stations in the taxonomy. Exhibiting

¹⁹ <http://www.ominous-valve.com/ecl25.pdf>
[Accessed 30/07/13]

them in this way also allowed the viewer to navigate the piece in their own way and to discover the ‘fictional’ aerials on their own terms.

iii. *The Age of Wire and String* (2013)

This is an illustrated version of Ben Marcus’s 1995 novel. The novel is written in a way that subverts our expectations of familiar patterns of language. The images I created aimed to respond to the tone and construction of the text and to behave in a similar way. This involved a long process of appropriation, collage and manipulation using illustrations from instruction manuals, encyclopedias, scientific textbooks and propaganda material from WWII.

Attempting to illustrate *The Age of Wire and String* directly, i.e. by illustrating very faithfully the images suggested by the text, would close it down. It was important that the images didn’t take imaginative space away from new readers of the novel; they operate alongside the text rather than responding to it directly. Stylistic changes in the production of the illustrations were used to reflect tonal changes in the writing.

Visualisation

The Taxonomy of Deception functions as an index of deceptions listed on *Wikipedia*. *Wikipedia*’s list of hoaxes is regularly updated and the status of the deceptions it contains changes. Deceptions will not remain where they are put, they are transitory occupants of the taxonomy and so rather than attempting to contain them the taxonomy suggests affinities between them, leaving the reader to look up the detail of the deceptions themselves. Initially it had been anticipated that the classes would contain evidence of the various deceptions’ existence, but as the research progressed it transpired that this was almost impossible without introducing myself to the various narratives as a narrator and editor. I was unwilling to do this, as it was important that the taxonomy stood apart from the deceptions that it contained. I also needed the structure of the taxonomy to reflect the mutability of its contents. I have therefore created a taxonomy which is itself mutable and which changes appearance in order to display different facets of its construction. Some of these illustrations serve the purpose of

making the taxonomy and the ideas that surround it clearer for readers of the thesis; others are more poetic explorations of the concept of a taxonomy of non-existent beings and things.

Chapter Three: The Narrative Text

What Mieke Bal terms the 'narrative text' is largely synonymous with the idea of a complex text discussed in the Introduction. This is the text that I have determined an image must participate in for it to be defined as an illustration, and my definition of this text was influenced by Bal. The appearance of the narrative text implies a certain narrative position; it gives clues as to the kind of text we are looking at. Whilst the following discussion will cover all of the elements that illustrations may interact with in order to form a text (words, typography, the object of delivery), it will look only at the way in which these imply a narrative position. The actual character of the narrator will be discussed in Chapter Four.

The narrative text 'constructs a version of events' as opposed to describing them in their 'true state' (Currie, 1998, p.118); each time a narrative is delivered in a new way, for example through the introduction of a set of illustrations, a new text is created. It is a mistake to imagine that an original 'true state' is being referred by these iterations but they do share an identifiable underlying structure. The separation of narrative into layers is a tool for allowing their examination, but the three layers of the narrative are interdependent and can never be fully separated (Bal, 2009, p.7). Some of the visual elements that will be discussed in this section will be considered again later in the thesis as contributing factors in other narrative layers.

The narrative text is composed of signs (Bal). Peirce describes three kinds of sign:

1st Those whose relation to their objects is a mere community in some quality, and these representations may be termed Likenesses.

2nd Those whose relation to their objects consists in correspondence in fact, and these may be termed Indices or Signs.

3rd Those the ground of whose relation to their objects is an imputed character, which are the same as general signs, and these may be termed Symbols. (1868, p.7).

Representations were to become known as signs. What Peirce termed ‘Likenesses’ were to become ‘Icons’, the second category of representation became only ‘Indices’ and the third remained ‘Symbols’ (although Peirce sometimes referred to them as tokens) (1885, p.226). The following chapter is divided into three sections each of which will broadly cover the way in which these three types of sign contribute to the narrative text. Peirce's terms are being used as broad headings allowing for the discussion of all of the aesthetic elements that contribute to the narrative text.

Icons

i. Portraits

This section will consider the portrait as a single image which stands for a particular person and which might be used as a partial substitute for the actual presence of that person. This is truer of the photographic portrait than the painted one. Since photographs are often collapsed with the person they are supposed to show, we are much more likely to describe a photograph by its contents rather than its reality as an object. Rosalind Krauss calls this the ‘it’s’ response to photography in which photographs are described using phrases such as ‘it’s a very beautiful woman’ (Elkins, 2011, p.19). This response is complicated when the person being shown is a fictional character and the phrase becomes ‘it’s Nat Tate’ or ‘it’s Ernst Bettler’.



Fig. 3.1 Spread from *Phantom Settlements* showing misattributed image of Nat Tate, (Morgan, 2011, pp. 64 - 65).

The addition of a caption giving the name of the person depicted results in an expectation that the portrait resembles that person and subsequently the idea that an image can be accurate, honest, or – if it fails to resemble the person whose name is given in the caption – dishonest. Names are invested with a great deal of significance but they are detachable and they can be duplicated. In *Phantom Settlements*, a photograph of which appears as an illustration in chapter two is incorrectly captioned ‘John Fare’, a fictitious artist of whom no images in fact exist (Fig. 3.1). The photograph was appropriated from *Nat Tate: An American Artist* where it appeared with the caption ‘Nat Tate, London, 1959’. Within *Nat Tate: An American Artist* it is likely that the name Nat Tate is used to caption photographs of at least three different people. The image itself has not altered at all but the name given to the man it shows has been changed and could be changed again; names, it seems like captions, are gloves that slip on and off easily (Sontag, 1977, p.109), especially when we have no access to the person that the portrait actually depicts. Our dependence on the structures that surround images to direct us to the message they are intended to transmit, and the fact that the same image can be used in different ways within different structures (as with Barthes’ instance of a photograph used in both *L’Aurore* and *L’Humanité* (1982, p.15)) creates an opportunity that can be taken advantage of by the author of a deception.

The three spreads that compose the *Dot Dot Dot* article ‘I’m only a designer’: The double life of Ernst Bettler’, can be seen below. At first glance the double portrait that takes up the whole of the recto page in Fig. 3.2 echoes the article’s title by suggesting two key points in Bettler’s life, one of which is being framed by the other. The image of the older man is full bleed, fostering a sense of intimacy, which is reinforced by the wary frankness of his look at the camera. The image which purports to show the same man in 1954 is smaller and framed within the larger image.

[This illustration is a scan of a magazine spread. On the right hand page is an image of an elderly man with a beard and glasses, inset into this image at the bottom right hand corner there is an image of a younger man also wearing glasses. On the left hand page is text set into three columns, the title of the article crosses the first two columns and is centered above them. At the bottom of the page, in the centre, is the number 28.]

Fig. 3.2 ‘I’m only a designer: The double life of Ernst Bettler’ (Wilson, 2005, pp. 14 -15).

[This illustration is a scan of a magazine spread. On the right hand page is a photograph of a poster. The poster shows a black and white photograph of a woman with her head on her hands. She has a centre parting and her face is turned downwards. Her arms are forming the shape of a broken triangle. Crossing her arms, diagonally, and slanting upwards slightly on the right, is the question 'Kopfschmerzen?'. Beneath this in smaller text and running parallel to 'Kopfschmerzen' are the words 'Contrazipan 12mg' and on the line below 'Pfäfferli + Huber'. The background of the photograph is dark grey. Beneath the photograph is a centered caption. Beneath the caption is the number 31, also centered. On the left hand page are three columns of text. In both the centre and right hand columns the text is broken by subtitles. Beneath the text, in the centre of the page is the number 30.]

Fig. 3.3 'I'm only a designer: The double life of Ernst Bettler' (Wilson, 2005, pp. 16 -17).

[This illustration is a scan of a magazine spread. On the right hand page is a grey box with a white border. Inside the box towards the bottom of the page are three columns of text, they are headed, 'Avis', 'Ansicht' and 'View'. On the left hand page are two columns of text which run to just over halfway down the page. Beneath them are two photographs showing the cover and a spread from a book. On the right hand page of the book are three pictures surrounded by three blocks of text, on the left hand page of the book is a single block of text.]

Fig. 3.4 'I'm only a designer: The double life of Ernst Bettler' (Wilson, 2005, p. 18 -19).

Nodelman suggests that frames may have a distancing effect on illustrations (1988, p.50) and I think that this is what's happening here; the smaller image represents the past of the larger full bleed image (it is closed off and separate whilst the larger picture is full-bleed and continuous) but it also connects the smaller image to the larger one, making them contiguous. In graphic novels, full-bleed images are used to suggest a step out of the thrust of the narrative, giving a sense of timelessness (McCloud, 1993, p.103) whilst framed images are always waiting for the next narrative instant. Here the full bleed image matches the article's presentation of a man at the end of his career reflecting on past achievements whilst his framed, younger self waits for his next achievement. In this way the presentation of the photograph sets up the reader's expectation of the narrative by disclosing a narrative point of view, that of retrospection. The elements that I have just described, although they are coded, are not intrinsic to the nature of the photograph; it is not the photograph that is coded, but the man/men the pictures above are showing and the composition of the image (Barthes, 1982, p.20).

Barthes appears to confirm the idea that once a caption is added to a photograph, the photograph is assumed to resemble the idea named in the caption:

The caption, on the contrary, by its very disposition, by its average measure of reading, appears to duplicate the image, that is, to be included in its denotation. (Barthes, 1982, p.26).

The 'average measure of reading' seems to refer to the casual reading of a newspaper. Because the photograph in Fig. 3.5 appears with a caption telling us that it is Ernst Bettler, our understanding of the image is affected even after we know that the caption is false. Captions are one of the structures that mask the photograph's purely denotative quality, persuading us that the photograph can offer us meaning:

Since every photograph is contingent (and thereby outside of meaning),
Photography cannot signify (aim at a generality) except by assuming a mask.
(Barthes, 2000, p34).

The mask is the face of the person that the photograph appears to resemble. Whilst I would argue that photographs such as the portraits of Ernst Bettler (Fig. 3.5), have become illustrative, Barthes argues that it is the other way around, that in trying to explain the photograph the text has become an illustrative parasite on the image:

Formerly, the image illustrated the text (made it clearer): today the text loads the image, burdening it with a culture, a moral, an imagination. (1982, p.26).

Whilst the caption is in the most direct and immediate relationship with the image, the article surrounding the photograph directs our reading of the image reinforcing the misconception that the images are synonymous with the two Ernst Bettlers, both of whom are non-existent people. The photograph is an icon of someone, just not the person that the text, in its pre-exposure existence, directs us to believe in. In deceptions the text produces a new and fictional signified which is then replaced by something more ambiguous after the deception is exposed. Although we now accept that Ernst Bettler never existed, the photograph remains an image of Ernst Bettler, implying that perhaps captions do not slide off and on as easily as Sontag suggests and that they are stubbornly sticky. The image can only be reclaimed once a new name (and therefore a new caption) has been provided for it.

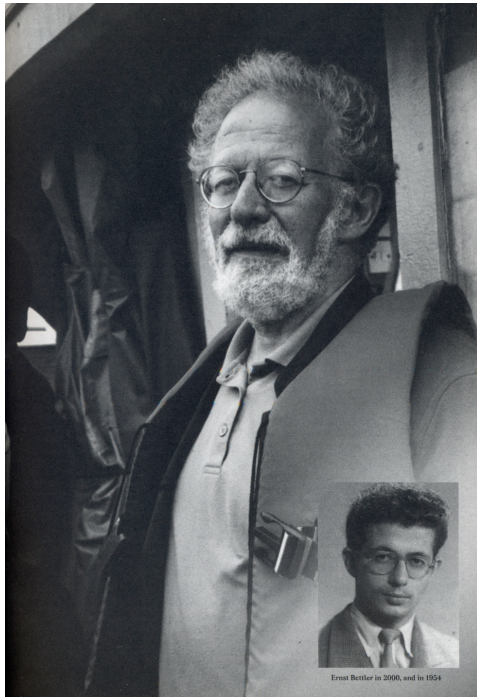


Fig. 3.5 Ernst Bettler (Wilson, 2005, p. 15).

Photographs such as these add another narrator to a deception. The inclusion of this image in the narrative text makes the choices made by the photographer into narrative choices. In the Bettler image, and in many of the images used within deceptions, not only the subject but also the photographer is anonymous. To a certain extent the identity of the photographer has also been fictionalised and has the status of a fictional narrator. If we imagine a young Ernst Bettler being photographed by a studio photographer in Switzerland then we also imagine the photographer and the studio.



Fig. 3.6 Nat Tate, London, 1953 (Boyd, 1998, p.2) ©William Boyd 1998.



Fig. 3.7 Naomi V.Jelish (Shovlin, 2004).



Fig. 3.8 Roger Harrison standing in front of the Atlas Computer at Manchester University shortly before it was decommissioned 15th August 1970 (Lewis, 2001).



Fig. 3.9 Yves Fissiault (Laramée, 1997).

Whilst all of the images above are portraits purporting to bear resemblances, choices made in the presentation of each image, and at the time at which the pictures were taken, code each of the images and create atmospheres that colour our expectations of the text that they accompany. In these cases, most of the choices are in the selection of a pre-existing image, the original photographer had no role in creating the context in which they are now being considered.

The Nat Tate image is the least contemporary of the three photographs and the caption which accompanies it – ‘Nat Tate, London, 1959’ (Boyd, 1998, p.1) – locates it in a time that the image appears to corroborate. This image is cropped. He seems to have been momentarily stopped by the person taking the picture but the image is not a snapshot in the sense that the photograph of Naomi V.Jelish appears to be. It has a certain sense of formality, perhaps introduced by the stiffness of his posture. Black and white images may have an authority that colour images do not, because of their association with documentation (Nodelman, 1988, p. 67), but it is the very informality of the image of Naomi V.Jelish, the fact that it is a badly composed colour snapshot, that lends it its sense of authenticity. It appears unstaged and honest, and contextualises our expectations of the characters. They are presenting themselves for inspection, a strategy used to introduce characters in children’s picture books which Nodelman terms, ‘the unguarded face’ (1988, p.133 and p.286). The colour range of the photograph evokes a particular period in time, a phenomena exploited for the purposes

of nostalgia in Apps such as Instagram (Crouch, 2012). The colours in the Naomi V.Jelish photograph feel credibly 1990s, altering our expectations of the character it depicts, distancing her from us. Roger Harrison and Yves Fissiault are both shown at work: Harrison in front of the Atlas Computer at Manchester University (Lewis, 2001), Fissiault in his workshop. As with the school playground Naomi V.Jelish is standing in, the contexts that these characters first appear in are filters, isolating aspects of the characters useful to the narrative.

The images used in the Amina Arraf deception are interesting because of the way in which we use images of ourselves as icons on social networking sites. When Amina posted on her own blog, the text appeared next to a thumbnail image of a woman.



Fig. 3.10 Amina Arraf comments on her blog post (MacMaster, 20.2.11).

The portrait becomes a proxy for the presence of the real person although avatars used on social networks are often not accurate representations of the person in reality. The photos of Amina turned out to have been taken from the Face book profile of Jelena Lecic (Rancheria, 2011), a Croatian woman living in London. In cases such as these the image is captioning the text; the profile pictures that users of social networks use are illustrations whose purpose is to locate the text that they appear next to. The text then operates as a speech bubble belonging to the depicted character; 'we see the character and learn what he is saying or thinking' in the present tense (Carrier, 2000, p.33) suggesting that the commenter is in a dialogue with both the reader and the other

commenters. A profile picture (however abstract) pins a text to an online identity, verifying it. In the case of Roger Harrison the appearance of avatars beneath the original article peopled the narrative with new characters. It is interesting that rather than choosing iconic images for their avatars many of these commenters chose to be represented by symbols. One poster 'anonymous' even posts a picture which he claims shows himself as a child in one of Harrison's classes. He uses an icon to locate himself within the fictional narrative. Ortan claims that these comments are in fact posted by Lewis himself. If this is the case then Lewis was using the comments section of the blog as a narrative device.

Comments

5 People | 6 Comments



hqdefault said...

6 July 2001 13:52

There is one final twist to this story, whilst going through Harrison's documents, Williams discovered references to feedback from gamers who appeared to be playing versions of Forest Hunt, 'Rose Isn't around to ask anymore of course and so I can only guess that Rog was testing the game on his after school clubs.' Despite extensive searches, Williams has not been able to find out the names of any of the children who attended Harrison's Computer Club or even which school they attended. Were you one of those lucky children? I can't wait to hear from you.



Snapper said...

6 July 2001 13:52

Oh dear! How the years roll by. I remember spending a long summer with this game when I was 11. Unlike other games I played at the time it has haunted me and I've thought of it often since... [more](#)



Anonymous said...

7 July 2001 03:56

Great article! Roger Harrison was a pioneer of children's gaming and Forest Hunt was infuriating and poetic by turns. When I played it there was a second level set in a town with warped perse...[more](#)



Anonymous said...

7 July 2001 05:56

I just found a snap of me back in the day! I think this could even have been taken at one of Harrison's classes. I've posted it [here](#) if any of you are curious. I had a lot more hair in those days!

Fig. 3.11 Comments on Steve Lewis's article for Interactions (Lewis, 2001).

[This illustration is a photograph of a boy. He appears to be in a classroom. Behind him an older looking boy is reading what looks like a technical manual. The boy is sitting in front of a 90's era computer. He is wearing a white polo shirt and smiling at the camera which is to his right. There is a row of numbers and figures on the computer screen. Behind the boy is a computer printer. Behind the computer is a blackboard on which the words '...type format B. When finished type...' are visible.]

Fig. 3.12 Photograph of 'Anonymous' as a child at one of Roger Harrison's after school classes (Ortan, 2002).

ii. Works of art in reproduction

Although Naomi V. Jelish's works are all untitled, we learn from John Ivesmail's accompanying text that the majority of the images in the archive depict events from her life in the run-up to her disappearance. These images are also black and white and it is here that the absence of colour can be considered most powerfully as the signifier of objective documentation. The conservative photographic style in which the images are rendered contrasts with the shabbiness of the surfaces onto which they are rendered allowing the images to appear both immediate (drawn onto any surface that was to hand) and laboured (the drawing style suggests that they took time to make).



Fig. 3.13 Naomi V. Jelish, *Extraneous drawing #11* (Shovlin, 2004).

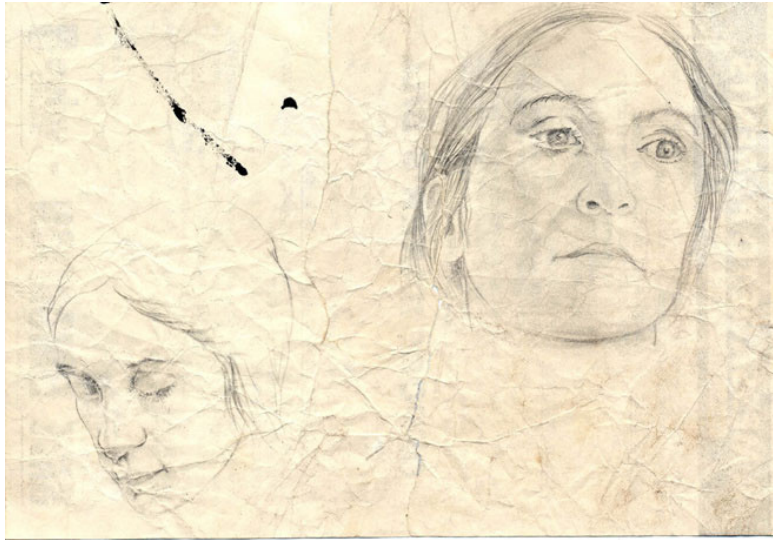


Fig. 3.14 Naomi V. Jelish, *Funeral Drawing - Mother* (Shovlin, 2004).

When these images are considered as icons they become problematic, the images are so photographic in their construction that it is more credible to consider them as meticulous copies of photographs than the images drawn from life that the text accompanying them purports that they were. These iconic images contribute to the narrative position by subtly undermining the text and by extension the reliability of the narrator, John Ivesmail. Ivesmail's text interprets the images in terms of events in Naomi's life, but careful consideration of the images themselves suggest that this cannot possibly be the case.



Fig. 3.15 Naomi V. Jelish, *School Sketchbook One*, Jamie (Shovlin, 2004).

Illusions require a certain acceptance that any representation of reality is partial. As Gombrich says, ‘No image can represent more than certain aspects of its prototype, if it did it would not be a prototype...’ (1960, p.204). This is one of the things that interests me about these deceptions, in that they exploit the limitations of representation in order to create the illusion that a fiction has the same status as a fact.

As Walter Benjamin pointed out in ‘The Work of Art in the Age of Mechanical Reproduction’ (1936), we are used to seeing art history or histories illustrated by photographs of work; art history was reduced to something that could be contained within a book rather than within a geographical or architectural space. Photography is also a key tool in illustration as all original images (with the exception of autographic prints) must be scanned or photographed if they are going to go to print or are used online. The freedom tied to this reduction has enabled the false archives of artists like Jamie Shovlin, as it has led to a particular way of reading images of art history, a certain expectation that the photographs of artworks will fit into a narrative arc given to them by text.

Whilst looking at the role of iconic images in deception, it is important to remember that all of the artworks being considered are themselves being accessed in the form of iconic images. In the image of Naomi V.Jelish's sketchbook, the absence of a frame helps us to forget that we are not looking at a real artefact but at a representation of one. It is a way of maintaining the 'here and now' of the 'aura' of the original sketchbook (Benjamin, 1936,p. 112). When making images for the final chapter of *Phantom Settlements* I was interested in exploring the fact that much of the artwork we experience is in this way, through images that denote.

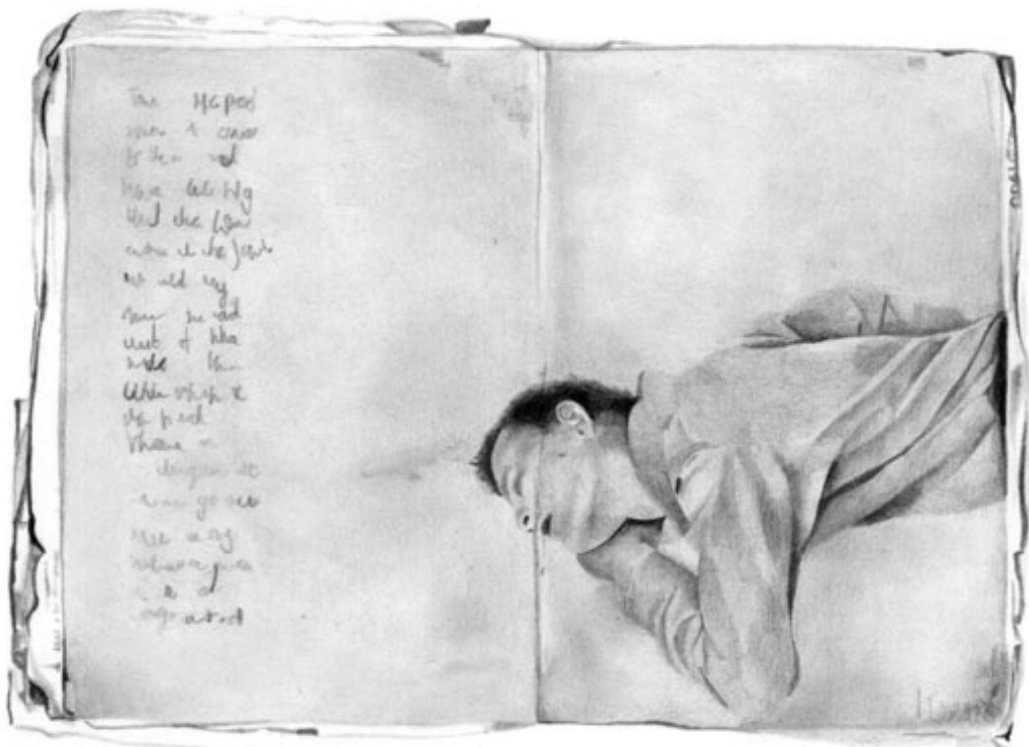


Fig. 3.16 A Page from Naomi V.Jelish's sketchbook as it appeared in *Phantom Settlements* (Morgan, 2011, p.163).

Artworks that we experience as photographs in books are mediated in two ways which, unless they are executed very poorly, seem to be transparent. The first mediation is the photograph, the second mediation is the reproduction of the photograph i.e. the print technique used for the book in question. Knowing that *Phantom Settlements* would be made using a stencil printing technique known as Risograph, which involves putting a

coarse screen on all of the images, I created a series of illustrations that when subjected to this screen would appear (to greater and lesser degrees) to be photographs. In fact they were pencil drawings. The idea was to subvert the convention of illustrating interviews with artists with photographs of their work. Because the images were not photographs but drawings I was able, as an author, to intervene in the representation of the works of the artists being interviewed, sometimes subtly altering them in other instances forging them outright (Fig. 3.16). Because reproduction is necessarily limited it allows for a certain equality to be established between images that, if they were observed in reality, would be clearly very different:

The photograph in a book is, obviously, an image of an image. But since it is, to begin with, a printed, smooth object a photograph loses much less of its essential quality when reproduced in a book than a painting does. (Sontag, 1977, p.5).

iii. Diagrams

In his later writing on Icons, Peirce included diagrams in his definition of an icon (1998, p. 7-8). Diagrams only appear as elements of two of the deceptions: Eve Laramée's fictional scientist Yves Fissiault and Roger Harrison. I've included their discussion here because they represent an approach to image making that I use regularly in my own work and also because, although the final class of deceptions do not all utilise diagrams, other deceptions do. For example, *The Hitler Diaries* included a diagram (Fig. 3.17) supposedly by Hitler analysing an assassination attempt made against him (Terry, 1983, p.17).

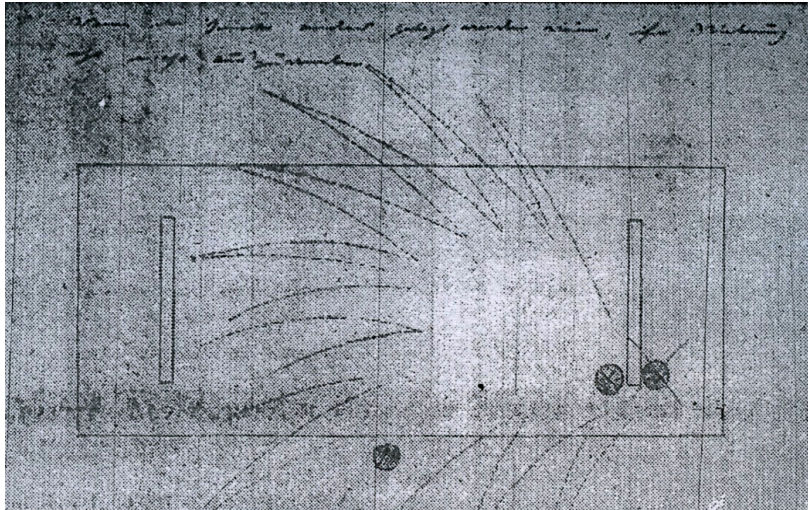


Fig. 3.17 Diagram supposedly drawn by Hitler, from *The Hitler Diaries* (Terry, 1983, p.17).

To a certain extent then this section is predictive; it proposes a way that diagrams may work as illustrations within a deception using my own work and Eve Laramée's as a starting point.

Diagrams are often used to elucidate fact and so they have authority, although a lesser one than maps have. Diagrams are a way of drawing that can appear largely free of a personal authorial style (however untrue this is), meaning that the viewer may feel liberated from the narrating voice of the illustrator. Because diagrammatic images are schematic there is more space for the reader's imagination to inhabit them. A diagram forces a reader to imagine the situation being described - to fill in the gaps. This engages 'the audience share' (Gombrich, 1960) and invests the reader in the narrative. This is true even when the diagram in question is nonsensical within the logic of the deception itself. Even the most avid audience members failed to link the diagram in Fig. 3.18 which supposedly mapped game play in *Forest Hunt* with the experience that they claimed to have of the game (Ortan, 2001). In the sense that it fails to deliver meaningful information this image is not in fact a diagram, it is a map of a abstract, fictional space which invites readers to imagine themselves within it.

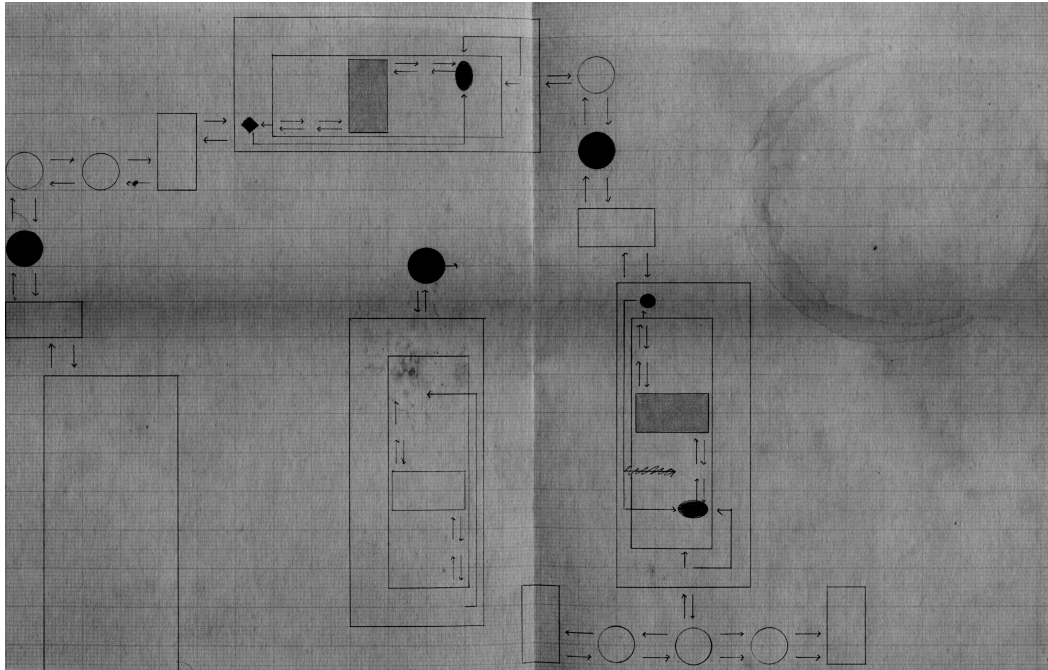


Fig. 3.18 Roger Harrison, flow chart for *Forest Hunt* (Lewis, 2001).

Yves Fissiault's practice almost entirely involves the production of diagrams and maps of his fictional hollow earth theory. The Hollow Earth Diagrams could be described as maps of an ellipsis; the narrative space at the centre of the world and at the centre of the Yves Fissiault story itself.

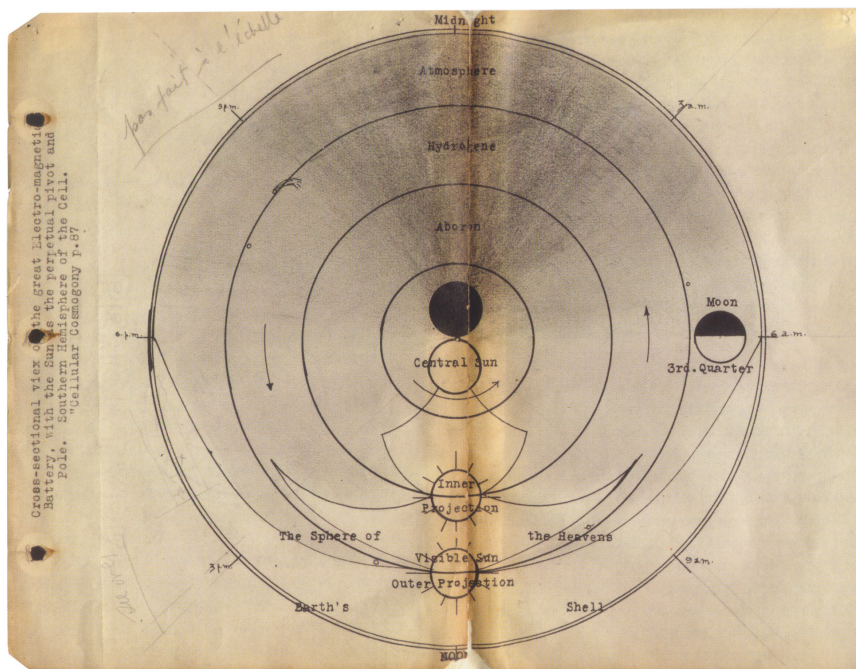


Fig. 3.19 Yves Fissiault, *Hollow Earth Diagram*, (Laramée, 1997 (c. late 1930s early 1940s)).

Diagrams illustrate ideas. The diagrams that appear in deceptions picture the ideas of fictional characters implying that we are being given access to the workings of a real mind.

When illustrating *The Age of Wire and String*, many of the images produced were diagrammatic (Fig. 3.20) because I was concerned that readers should be able to inhabit the space in the book imaginatively (engaging audience share) without feeling that I, as an illustrator, was answering too many questions for them.

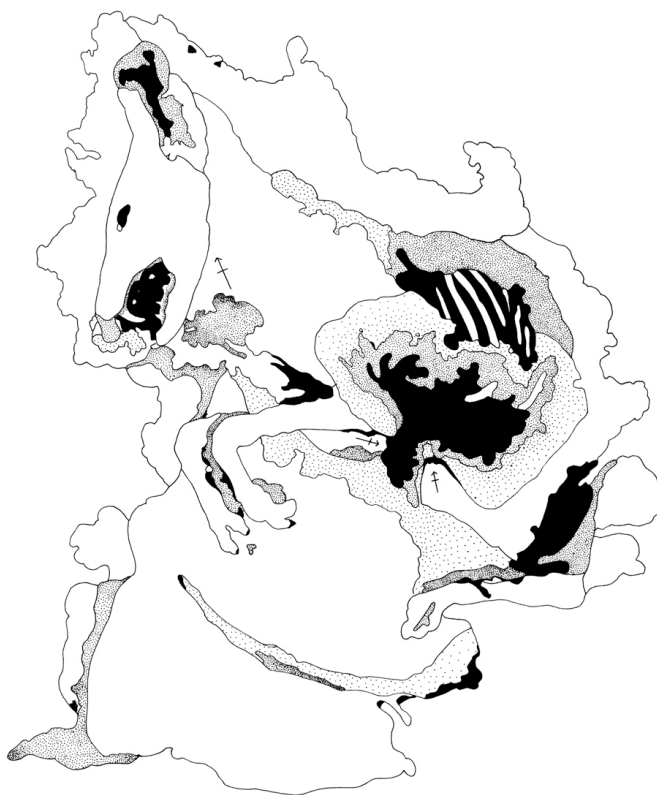


Fig. 3.20 *Terms (Animal)* from *The Age of Wire and String* (Morgan, 2013).

The deadpan tone of this kind of illustration is a narrative voice that the illustrations are adding to the text and I was careful to alter it in response to changes of tone in the writing, for example, in the chapter entitled ‘The Animal Husband’, where the language of the imagery changes most dramatically, from diagrammatic to much more representational (Fig. 3.21).

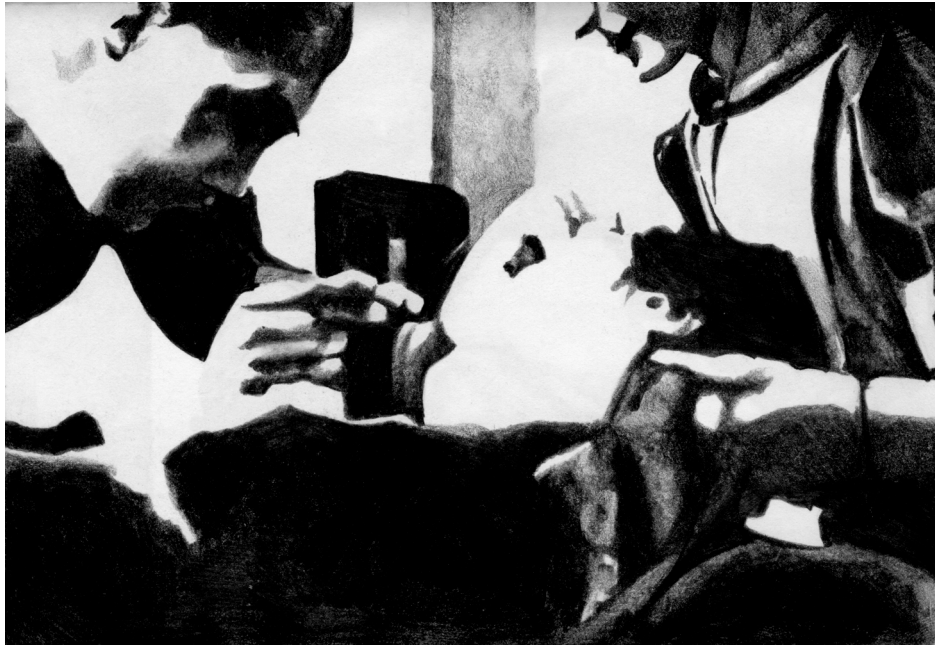


Fig. 3.21 *The Animal Husband* from *The Age of Wire and String* (Morgan, 2013).

This change accompanied a change in tense in the writing from third to first person. I considered the diagrams to be images narrating in the third person and *The Animal Husband* images as examples of first person narration; this distinction has to do with the narrative distance created by the image. Diagrams narrate at a certain distance whilst the drawings based on photographs within ‘The Animal Husband’ section insert the viewer more closely into the action.

In a deception or in any other narrative icons are the images we look through to receive likenesses of the people and places that populate the story. In a deception many of the icons used also operate as denoting phrases, suggesting that the presence of likeness refers to an object that can be found in the world. As such these images are powerful illustrative tools which appear to evidence claims made in the course of the deception.

Indices



Fig. 3.22 Rubbing of her father's grave by Naomi V.Jelish (Shovlin, 2004).

i. Photographs – how indices resist deception

Photographs can be both indexical and iconic. Barthes termed the separation of the two types of iconic message as 'coded iconic' and 'non-coded iconic' (1982, p.36). The 'non-coded iconic message' depends on the photograph's indexical nature, something which Barthes points to when he compares photographs with drawings. Although he does not use the word index in this context it is present in his discussion by implication: 'In the photograph... the relationship of signifieds to signifiers is not one of 'transformation' but of 'recording.'" (1982, p.44). An index, through its direct relationship with the moment it is created, is a record of an action. This chapter will begin by briefly looking at what photographs contribute to the deception simply by being photographs, i.e. authentic records of the action of light. I believe that it is this and this only that gives photographs their 'truth claim' (2004, Gunning); the truth claim is linked to a photograph's indexicality. Barthes argues that the presence of photographs within a text 'innocents the semantic artifice of connotation...' (1982, p.45), i.e. the presence of a photograph embedded in a text can make a reader forget the essentially connotative nature of the text. The authenticity of a denotative image 'innocents' the text by making it appear to be more transparent in its relationship with reality. This effect is key to the way that photographs operate within deceptions.



Fig. 3.23 Photograph from the Naomi V.Jelish archive (Shovlin, 2004).

If we attempt to put aside the iconic nature of the image above and consider it instead as an abstract recording of light, what does it add to the narrative text? In a footnote to ‘The Photographic Message’, Barthes gives an example of the way in which a purely denotative language – that of mathematics – can be used to connote:

Mathematics, for example, constitutes a denoted structure without any connotation at all; should mass society seize on it however, setting out for instance an algebraic formula in an article on Einstein, this originally purely mathematical message now takes on a very heavy connotation, since it signifies science. (1982, p.18).

In the Forest Hunt deception a photograph of Harrison’s coding for the game (Fig. 3.24) serves precisely this function – it connotes computing.



Fig. 3.24 Photograph of dot matrix print of Harrison's coding for Forest Hunt (Lewis, 2001).

Photographs carry a very clear connotation of precisely this type, one that is perhaps most exposed when the reliability of the text surrounding the image is thrown into doubt; they connote reality. In the context in which Fig. 3.23 originally appears, (the Naomi V. J. J. archive website) the indexical is something that the photograph is connoting as well as denoting and so, in terms of what these images communicate within this context, it is not important to know whether or not they were made digitally, since they still have the effect of connoting the indexical and therefore bring with them the truth claim. I would suggest that this is why digital images, even ones known to be manipulated, still retain a truth claim; they may (in part at least) no longer be indexical but they still connote indexicality. The photo is not only an index but it also connotes indexicality.

If everything within the photograph 'dies absolutely once this frame is passed beyond' (Barthes, 1984, p.57) then the moment of the photograph is as separated completely from the continuum of time as a fictional character is. Like a photograph, a fictional character will always be in the place we left them; they are fixed outside of time onto paper or a screen. Photographs are the most elegant expression of something that is true for all indices, that once made they are always in our past and as such they are emblems of mortality. Fictional people must always occupy an inaccessible past, even if, as in the case of Amina Arraf that past is only earlier the same day.

ii. Accidental, non-accidental and absent dirt

‘Where there is dirt there is a system.’ (Douglas, 1966, p48).

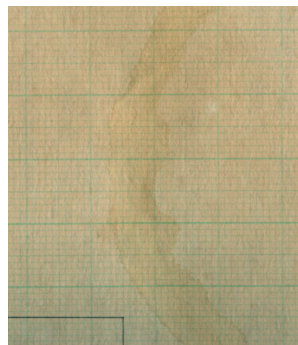
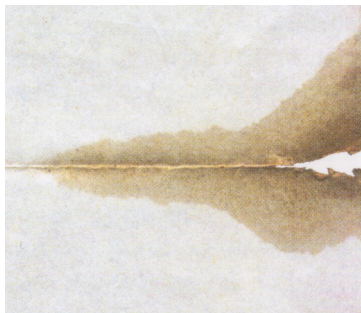


Fig. 3.25a Yves Fissiault, *Hollow Earth Diagram* (detail) (Laramée, 1997).

Fig. 3.25b Yves Fissiault, *Fabricated Letter of Recommendation for Thomas Pynchon* (detail) (Laramée, 1997).

Fig. 3.25c Roger Harrison: *game flow chart for Forest Hunt* (detail) (Lewis, 2001).

Here, the word dirt refers to indexical images such as coffee rings, spillages, fingerprints or footprints, ink spots, torn or discoloured paper, and signs of ageing present within the printed text and images that comprise the deception. Whilst I have chosen to class these visual elements as dirt, I am aware that they could also be referred to as staining, patina or discolouration, terms that are somewhat less loaded. Calling this phenomena dirt however, allows it to be discussed in terms of Mary Douglas’ famous definition of ‘matter out of place’ (1966, p.41), and the relationship that dirt has with notions of order and disorder. In this context the index is a record of matter out of place. The use of Douglas here is partial and I will not be looking in detail at disgust, or at religious or ritualistic conceptions of pollution but I have found a few of Douglas’ more basic points useful in opening up this visual element shared by almost all of the deceptions I’m considering. I hope that this justifies my approach. As with the photographs discussed above what is being considered here is not the dirt itself but the marks left by the action

of dirt on paper, as these marks are all indexical. The image has two existences one in which the dirt appears extraneous and one in which it is part of the image.



Fig. 3.26 Naomi V.Jelish, *Aunt being cared for* (Shovlin, 2004).

In Fig. 3.26, dirt is part of the image. This picture is not simply a pencil drawing of two women; the stain left by the Sellotape, the faint stain on the right edge of the paper and the perforations at the top are as important as compositional elements as the drawing itself. Their presence works against the realist nature of the drawing by reasserting the picture plane and subsequently the existence of the drawing as an object as well as an image. The stains on the paper are deictic, i.e. they point to a moment in time. Their meaning is dependent on the context in which they are used and they point to their moment of creation. This object is then able to act as evidence of its creator's existence, although it is pointing not to the existence of Jamie Shovlin but of Naomi V.Jelish. If the image were pristine we might be freer to invest in how and what the image depicts and to consider it purely on the basis of its aesthetic value. The purpose of *Aunt being cared for* is not the contents of the image but that the whole image functions as documentation of Naomi V.Jelish's life. Considered as one of Naomi's images the piece is dirty, reconsidered as a piece by Jamie Shovlin the piece is paradoxically pristine as it is exactly as its author intended us to see it.

Everything included as part of a deception, however accidental it may at first appear, is the result of design choices by its author. The inclusion of particular types of dirt in that environment is part of the text. Quoting Barthes, W.J.T.Mitchell points out that:

...works of realistic art often incorporate seemingly functionless detail ‘just because it is there’ to signal that ‘this is indeed an unfiltered sample of the real.’ (Mitchell, 1992, p.27).

Without the addition of dirt a deception may appear too ordered to be accepted as real. It is a mistake to regard these carefully placed signs of chaos as evidence of verisimilitude however. Whilst dirt stains may signify disorder they are in fact ordered, and what appears to be dirt is in fact an empty sign signifying its absence – or the absence of any real accident – and so by Douglas’s definition they are not dirt.

In his essay, ‘Still Life and ‘Feminine’ Space’, Norman Bryson discusses Pliny’s idea of the Rhyparographer: an artist who records everyday detritus and filth. Whilst Pliny meant the term ‘rhyparographos’ as an insult he admitted that the work of the painter he was discussing, Piraeicus, commanded high prices (1990, p.136). Authors of deceptions, such as Jamie Shovlin could be considered to be contemporary rhyparographers. Although a dirty piece of paper included as part of a deception is intended to appear spontaneous and accidental it actually represents a particular skill. As in a still life painting, an image maker is at their most constrained when working with the intention of recording or mimicking reality and this discipline and skill has historically been the yard stick by which the quality of an artist (or media) has been judged.

Bryson is interested in the depiction of dirt and debris within *Nature Morte* and Douglas also reminds us of the relationship between dirt and death:

Reflection on dirt involves reflection on the relation of order to disorder, being to nonbeing, form to formlessness, life to death. (1966, p16).

The dirt that builds up on a piece of paper is the result of being touched, it is intimate and connected to the presence of a person or people. Eve Laramée describes how when creating the documents that form part of the Fissiault exhibition she would

‘...fold up a letter and keep it in my pocket for a while...’²⁰ to age it, making the marks the result of genuine intimacy. As with photographs, stains on paper record a presence, and the person or thing whose presence they record is always moving away from that moment of presence towards their death. Characters at the centre of deceptions such as Naomi V. Jelish and Nat Tate are usually dead or disappeared at the outset of the deception’s narrative. As the audience of these deceptions we are meant to regard the dirt within their images as material traces of existences that are now over. Like photographs, dirt stains only become fascinating when we know something of the context in which they are made. If we are shown a ‘brownish, barely legible’ photograph of a man and told that it is Shakespeare then we will value it more than, say, a portrait of him by Holbein; ‘Having a photograph of Shakespeare would be like having a nail from the True Cross’ (Sontag, 1977, p.154). After the deception is exposed however, we realise that the existences were never material and the artifacts surrounding the narrative lose some of their power. There is a sense in which these characters are deathless however; to a degree they are reborn each time the initial deception is rediscovered.

Coffee rings and stains are a cliché of forgery. In Orson Welles film *F For Fake*, (1974), Clifford Irving describes watching Elmyr De Hory forging a Modigliani and the final touch on the image is a coffee stain ‘to make it look really as if Modigliani had done it in some Paris café.’



Teaspill on Page 19 of Private Sketchbook

Fig. 3.27 Naomi V. Jelish, *Stuart Breastfeeding* (Shovlin, 2004).

²⁰ Email to the author dated 28th February 2013.

Bryson argues that domestic objects such as cups, almost unchanging in their design and utility over centuries, represent the unchanging nature of material existence (1990, p.144). Perhaps this is why the coffee ring is the first kind of dirt the author of a deception thinks to fake. A coffee ring is the index of a coffee cup; coffee rings imply the intimacy of domestic existence and the persistence of this existence beyond the lives of its protagonists. When used in *Stuart Breastfeeding* – also an icon depicting a timeless domestic activity –the coffee ring acts as a sign for a particular set of circumstances; the artwork in question is being made at home; it is not particularly valued and that there was present not only the person making the image but also possibly someone else, drinking coffee. The coffee stains on the diagram of Forest Hunt (Fig 3.25c) work in a similar way, conjuring the intimacy of Roger Harrison’s obsessive work on the game. These marks imply that the characters in the deception are part of a continuum of which we are all part. The coffee rings are indices of a domestic moment but they are also semi-abstract elements in what are, in the case of the work by Naomi V.Jelish, controlled, realist images. Their existence within the image is left to be explained by the audience.

If when we see dirt we are experiencing a system, dirt is not only important in indicating to the viewer the relationship between an image and the moment of its creation, it also provides the context in which the value of an image is judged. Visible degradation is a means of dating documents. As soon as a document is deemed valuable then it is rescued from the conditions ageing it, and the ageing process (and its record of time) are slowed or temporarily halted. In the Naomi V.Jelish narrative the degradation of Naomi’s images ends when they are archived by John Ivesmail and reproductions of the images are made. The timeline of the dirt in the image is frozen, that part of the story is now over.

Dirt supplies context in a different way in photographic images, finding its way into photographs in four ways:

- i. On the lens
- ii. As incidental detail taken in by the lens when it focuses on its subject.
- iii. As the subject

- iv. On the photographs actual surface.

In *What Photography Is* James Elkins, referring to Barthes' discussion of the photograph of the gypsy violinist in *Camera Lucida*, talks about the parts of photographs that 'are only available to be seen because photography has placed them there.' (2011, p. 92). Dirt is one of these elements.



Fig. 3.28 Naomi V.Jelish, Polaroid of the initial discovery of the bag of Naomi's work, c.1994 (Shovlin, 2004).

In Fig. 3.28 a Sainsbury's carrier bag – which Jamie Shovlin claims contained the work of Naomi V.Jelish – is the subject of the photograph. The dirt on the flowerpot and in the snow are presumably incidental, but the photographer cannot avoid including them in the frame without zooming in on the bag and making the image harder to read. The dirt caught in this frame is different from the dirt included in the images I have discussed so far in this chapter, rather than being indexical this dirt is truly accidental, present in the image as a result of the photographer's failure to exclude it.

Later in *What Photography Is*, Elkins suggests that photography is a medium particularly suited to the depiction of particles or dirt, because it is only images of particles that are able to remind us of the photograph's essentially granular nature

(2011, p.156). The granules are the particles in the photographic paper and therefore linked to the photograph's status as an index. As I have mentioned above, historically the representation of dirt has a relationship with the perceived quality of an image's reflection of reality and this is equally true of photography. In one of the first newspaper articles on the daguerreotype, Jules Janin marveled at its ability to record fine detail, down to grains of sand (Brunet, 2009, p. 17). The presence of dirt and matter is a measure of accuracy.

In the book of poetry by the fictional poet Araki Yasusada, *Doubled Flowering*, dirt is made present through a process of omission.

(It was your sentimental heart, that always made me laugh, and this stain on the page is spilt tea.)²

2. *In the original, there is, indeed, a stain covering the first half of the poem.*
(Johnson, 1997, p.15).

Within the text of *Doubled Flowering* there are numbered gaps where there was supposedly originally a tea or grease stain in Yasusada's notebook. As far as I know there is no notebook (although there do exist photographs of odd pages, these appeared long after the deception was exposed (Johnson, 2005)) and so these gaps are ellipses, absences where we know there to have been something, but we can only infer what this was. Again, the dirt being referred to is domestic. If we were able to see the tea stain covering the poem then we would be able to guess at the accident that had caused the stain to occur. As it is, this fragment only tells about Yasusada's spontaneous nature, not only is he careless enough to spill tea on his notebook but then he incorporates the accident into his poem, so that the absent tea stains are descriptive. Both the stain and the manner of its inclusion point to the existence of a moment in time that contained the poet Araki Yasusada, but as opposed to the stains on Naomi V.Jelish's drawings, the stains as well as the author of the stains are absent. Yasusada is an absent and elliptical author who creates absent and elliptical indices of his existence. By not actually including the dirt but pointing to its absence the author of Araki Yasusada is perpetrating a double bluff, the dirt is made more potent because the

audience is having its absence meticulously pointed out leaving them to imagine it for themselves.

Sometimes the stains are not only ellipses themselves but their presence creates ellipsis in Yasusada's poetry. A mysterious blotch might cover the end of a line rendering it illegible.

I thought of you then my friend and yearned with all my heart *illegible due to blotching*. (Johnson, 1997, p.13)

Given the status of Yasusada's poetry as the probable creation of the poet Kent Johnson and the likelihood that Yasusada's notebook does not exist, where is the end of this line of poetry? Did it ever exist prior to the blotching that caused it to be obliterated or is the blotching in fact the true end of the line of poetry, just as the Sellotape stain in *Aunt being cared for* is not intruding on the image of the two women but is in fact an integral part of it? The use of dirt in a deception is a metaphor for its power to pollute reality; deceptions are matter out of place.

iii. Markmaking

Paint records the most delicate gesture and the most tense. It tells whether the painter sat or stood or crouched in front of the canvas. Paint is a cast made of the painter's movements, a portrait of the painter's body and thoughts.
(Elkins, 1999, p.5)



Fig. 3.29 Nat Tate, *Portrait of K* (Boyd, 1998) ©William Boyd 1998.

The images attributed to Nat Tate are largely abstract such as ‘Portrait of K’ (Fig. 3.29). Unlike the images made by Naomi V. Jelish, which appear laboured and slow, Tate’s pictures are gestural, allowing the audience to imagine the movement of Tate’s body as he made them. Aside from the aesthetic contribution that marks such as these make to the image, they are also indexical because they record the movement of the paintbrush across the canvas, of painting as a physical activity.

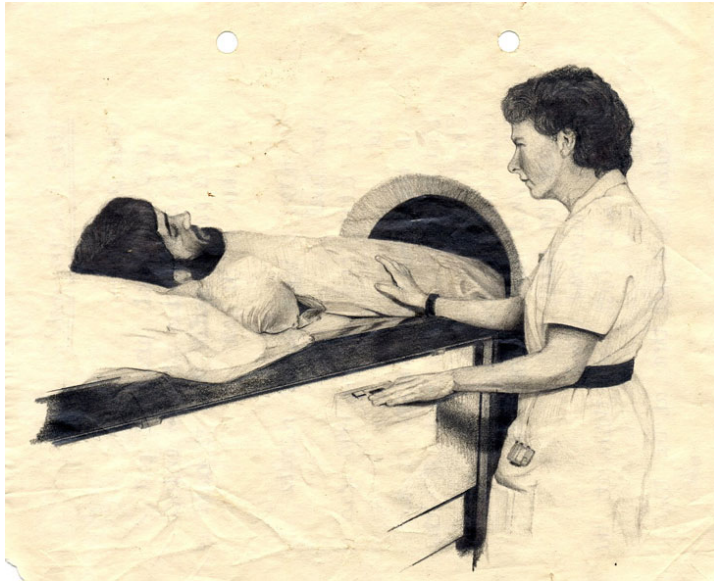


Fig. 3.30 Naomi V. Jelish, *Extraneous Drawing #1 (recto)* (Shovlin, 2004).

In the Naomi V. Jelish image in Fig. 3.30 however, the artist would be working very close to the paper to construct a careful build up of shade. The style of mark making records physical relationship of an artist to their work and in doing so is a record of their presence.

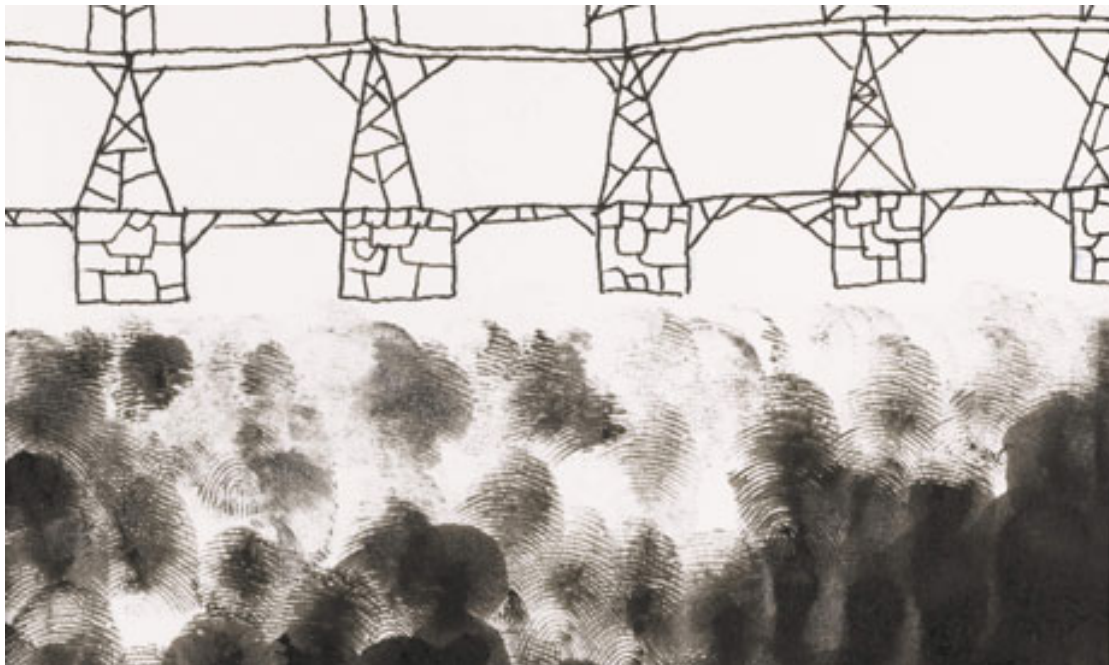


Fig. 3.31 Nat Tate, *Bridge No 114* (detail) (Boyd, 2011) ©William Boyd 1998.

A classic example of an index is a fingerprint. Fingerprints are indices of the finger that made them and as such they point to the absence of that finger in the moment that we

are looking at the image. At the centre of the Nat Tate deception is the absence of Nat Tate (he is absent on a fictional level, due to his untimely death and in reality, due to his non-existence). In *Bridge No 114*, the implication is that the fingerprints in the image belong to the artist. If we believe that the image is the work of Nat Tate we can assume that it has a relationship with a moment in time in which he was present, but this moment is in the past and only accessible through this document.

Fingerprints establish identity. The fingerprints in *Bridge No 114* are not Nat Tate's, but more likely William Boyd's. There are two ways of considering this. Firstly, when Boyd painted *Bridge No 114* he was being Nat Tate, or drawing in character. If this is the case then the fingerprints in the image are essentially Tate's, as in the moment the index is pointing to, Boyd was being Tate. Alternatively, by including his own fingerprints in the image, Boyd is lending Tate the signifier of his presence and by extension his identity and so *Bridge No 114* shows Tate borrowing the identity of Boyd. In either case the inclusion of fingerprints within *Bridge No 114* serves as a clue (if the audience are able to pick it up) that Tate's existence is dependent on the identity of his author.

The analysis of *Bridge No 114* is further complicated when we learn or remember that this image was created long after the Nat Tate deception was exposed.

The difference between a footprint in the sand and an index that is framed or appears within a frame has to do with expectations about aesthetic activity, expectations that inevitably transform the index into a symbol. (Doane (discussing Leja on Jackson Pollock), 2007, p.140)

If we consider *Bridge No 114* as an image rather than a document, the fingerprints have been transformed from a group of indices into an icon. They form an image of the river that Nat Tate drowned himself in. Even when they are read in this manner the fingerprints have a complicated relationship with time, implying as they do a narrative in which the audience looks back on a fictional artist anticipating his own death in a river - a river whose substance turns out to be the identity of the artist's author.

Indices used within deceptions illustrate the physical presence of fictional characters in the past of the text that is now describing them. Indices are linked to death – we are all moving from evidence of our existence towards a moment at which we no longer exist. The characters in a deception are deathless but the use of indices in the text that describes them gives the illusion that they were once present. They remain however inaccessible, they are always the past of the text that describes them.



Fig. 3.32a Naomi V.Jelish, *Extraneous Drawing #70* (Shovlin, 2004).

Fig. 3.32b Naomi V.Jelish, *Extraneous Drawing #71* (Shovlin, 2004).

Symbols

For Peirce, symbols are signs that bear no resemblance to their object (Fiske, 1994, p.312). The symbolic signs within the narrative text are the letterforms that the writing is composed of. This chapter will look at the semiotic potential of typography and the way in which this contributes to the narrative tone of the deception. The discussion will be broadened beyond Peirce's symbols to look at the stylistic contribution of graphic design conventions more generally, including layout and the connotative effect of the medium in which the deception is first encountered. Whilst this chapter will deal with the narrative implications of the design choices made in the creation of a deception, I am not a graphic designer. Graphic design will therefore be considered from an illustrative perspective, in much the same way that I consider it when I am approaching work on a book.

The idea that typography might connote is implied by Barthes in 'The Photographic Message' and outlined in detail in Theo Van Leeuwen's 'Towards a semiotics of typography' (2006). Barthes, in the opening paragraph of his essay, acknowledges that the message of a photograph is formed (in part) by the 'channel of transmission' which is composed of 'the text, the title, the caption, the lay-out' and 'the name of the paper' (1982, p.15). The presence of typographic connotation is implied by more than one of these categories. Beatrice Warde calls the connotative effect of type its 'tone of voice' (1955, p.137), and over thirty years later Philip B. Meggs, in a book which references 'The Photographic Message' (1989, p.41) calls the connotative effect of the designed page 'graphic resonance' (1989, p. 117) and - of typography in particular - 'typographic resonance' (1989, p. 120). Meggs emphasises that typographic resonance is not only brought about by each font's particular aesthetic but also, 'through historical tradition' and 'associations relating to its typical use' (1989, p.120), resonances occur which are made use of by the designers of deceptions.

Brian McHale in his book *Postmodernist Fiction*, dedicates a chapter to graphic design and illustration. In this chapter he discusses the 'ontological boundary' between the book which 'shares our world with us' and the 'world which the text projects'. In the postmodernist fiction he describes, the goal is often to draw attention to the physical

existence of the book thus breaking the illusion of the text and creating a ‘flickering reality’ (1987, p.180). In these deceptions the relationship between the physical presence of the narrative and its contents is more complicated as the authors seek to imply the physical reality of their deception – through indexical images for example – whilst maintaining the world projected by the writing. Both *Nat Tate* and *Doubled Flowering* are set in traditional book fonts that Warde might refer to as ‘transparent’ (1955). *Doubled Flowering* is set in Baskerville whilst *Nat Tate* is set in Bodoni. The naomivjewish.org website and the body text of the Amina Arraf blog are set in Ariel, a digital type based on Helvetica and widely used online. Typographically these deceptions are unremarkable, the physical and aesthetic presence of the text is rendered ‘functionally invisible’ so that as far as possible it does not disrupt the ‘reality of the projected world’ (McHale, 1987, p.181).

The idea that typographical choices might disrupt the representation of reality might be illustrated more clearly by looking at an example in which they are less transparent. The writing accompanying the virtual exhibition of Yves Fissiault’s work is set in a typeface that mimics that of a typewriter, including flawed letters such as the ‘b’ and the ‘g’.

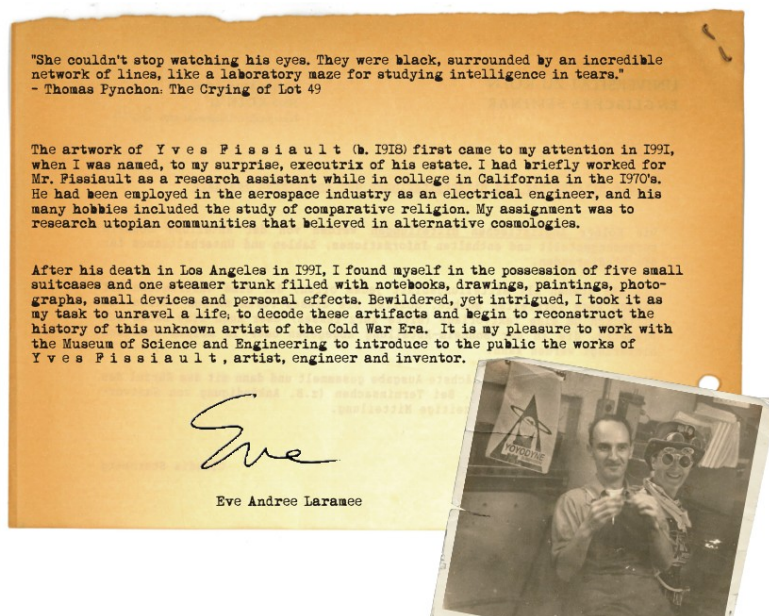


Fig. 3.33 Introduction to Yves Fissiault CD Rom (Laramée, 2012).

Meggs suggests that typefaces provide visual associations with the fashions and ideals of the time in which they were designed (1989, p.120); the texts are intended to look like photographed documents from the 1960s and 70s and the typewriter typeface enhances

this. Considering it superficially, the use of this typeface has two connotative effects: it locates the documents in the time that Yves Fissiault's career was at its height, and this in turn suggests that the chronology that accompanies the exhibition is one of Fissiault's own documents, rather than one that Laramée has added later. Closer inspection however suggests that this typeface is digitally rendered and also that it is not the same typeface used for the two other texts included in the CD-ROM: the chronology of Fissiault's life and a collection of typed up diary entries and emails entitled *The Fissiaultian Paradigm*. In Fig. 3.34 it is possible to see that although some letters are flawed they are flawed identically each time they appear, there is no variation in their appearance that would account for variations in the pressure placed on the typewriter keys.

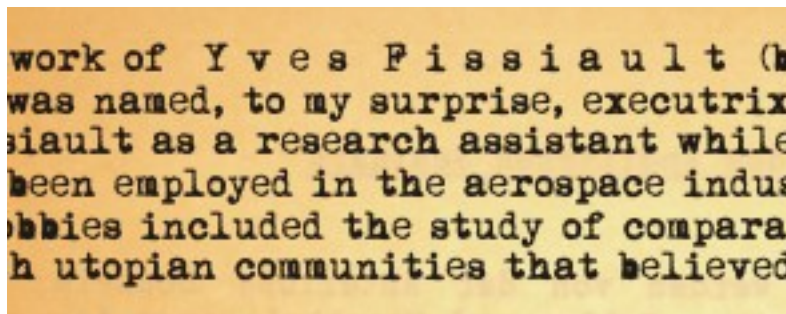


Fig. 3.34 Yves Fissiault, *The Fissiaultian Paradigm* (detail) (Laramée, 2012).

The Fissiaultian Paradigm is written in the voice of Eve Laramée as curator and uses either a different typeface or a different typewriter. These documents seem much more likely to have been produced on an actual typewriter, as there is some variation in the letterforms as can be seen below when comparing the repeated letter 'g'.

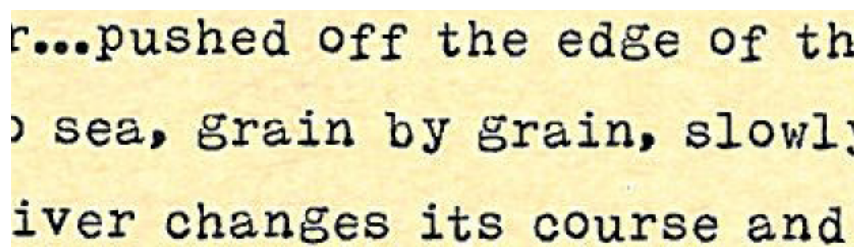


Fig. 3.35 Yves Fissiault, *The Fissiaultian Paradigm* (detail) (Laramée, 2012).

The typewriter is the bridge between handwriting and typography. The flaws made by old typewriters connote specificity as handwriting does (an idea often made use of when a detective must trace an anonymous letter in crime fiction), but they are also mechanised, distancing the writer from the writing and linking the writing to its historical context. In the Yves Fissiault narrative they have been used to help locate the production of documents in a particular time and place but their aesthetic inconsistencies, though inconclusive, subtly undermine the reality of the world that they are intended to project.

A typeface may be used to deliberately undermine a piece of writing. When working on my book *Phantom Settlements*, the design studio Julia created an illegible typeface that only connotes. The typeface is called Galliard Phantom and is available in three cuts of increasing illegibility (Fig. 3.36a). Its purpose was to allow for the inclusion of moments in the conversations with Ryan Gander, Jamie Shovlin and Tom McCarthy that I knew had taken place but could no longer remember (Fig. 3.36b). Galliard Phantom connotes a failure of memory but also draws attention to the book as an object reminding readers of the presence of its author and disrupting the authority of the text.

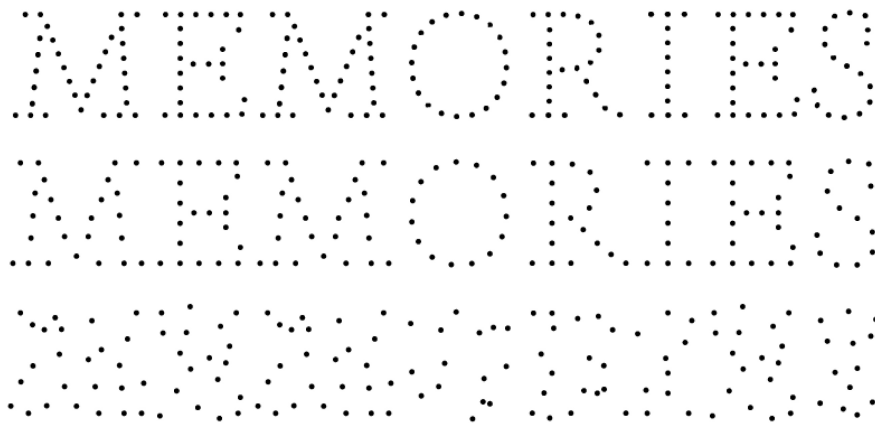




Fig. 3.36a The three cuts of Galliard Phantom (Julia, 2011).

Fig. 3.36b Spread from *Phantom Settlements* showing Galliard Phantom in top left corner (Morgan, 2011, pp.96 - 97).

In many of the deceptions, the handwriting of the hero is either shown or implied. Naomi V. Jelish's signature appears on the entry page to naomivjewish.org (Fig. 3.37), Yves Fissiault's is shown as an image in its own right as part of the portraits section of the virtual exhibition (Fig. 3.38), and Nat Tate's signature is shown at the bottom of Bridge No 122 (Fig. 3.39). The poems sent to Max Harris from Ethel Malley were handwritten in a hand distinct from Ethel's own and Yasusada's handwriting is implied in much the same way that the dirt stains on his notebooks are. The inclusion of the handwriting and particularly the signatures of the heroes is another way of establishing their identities as real and autonomous individuals.



Fig. 3.37 Entrance page to naomivjewish.org.uk (Shovlin, 2004).

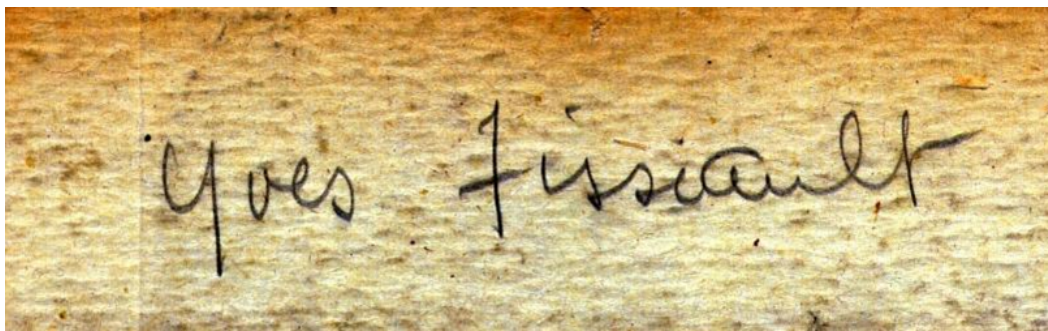


Fig. 3.38 Yves Fissiault's signature (Laramée, 1997).

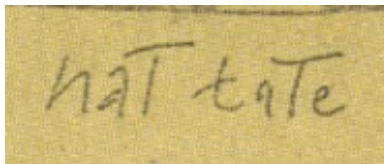


Fig. 3.39 Nat Tate's signature (Boyd, 1998, p.10).

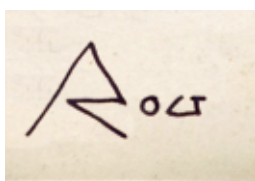


Fig. 3.40 Roger Harrison's signature (Lewis, 2001).

In a discussion of the presentation of Sylvia Plath's poetry, Van Leeuwen quotes Hodge and Kress suggesting that the translation of her poem 'Child' from its handwritten version to one which utilised typographic conventions for the presentation of poetry 'sanitizes it, by removing material traces left by the material social being' (Van Leeuwen, 2005, p.143). Often documents in a deception appear both in a 'sanitised' and 'unsanitised' form, shown as images which provide a link to the material presence of the

hero of the deception and translated into a more transparent type for reading. In *Doubled Flowering* the initial narrative situation (Yasusada's notebook) is implied but not seen. The symbols in the text in Fig. 3.41 represent real handwritten interventions and are therefore not strictly symbolic but could be said to be quasi-indexical; they refer to the presence of an index in the original notebooks whilst maintaining the 'functional invisibility' of the type.

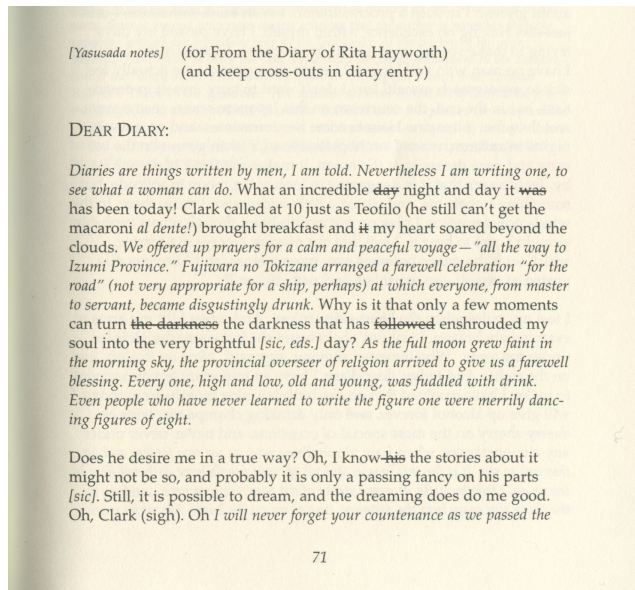


Fig. 3.41 Araki Yasusada, 'From the diary of Rita Hayworth' (Johnson, 1997, p.71).

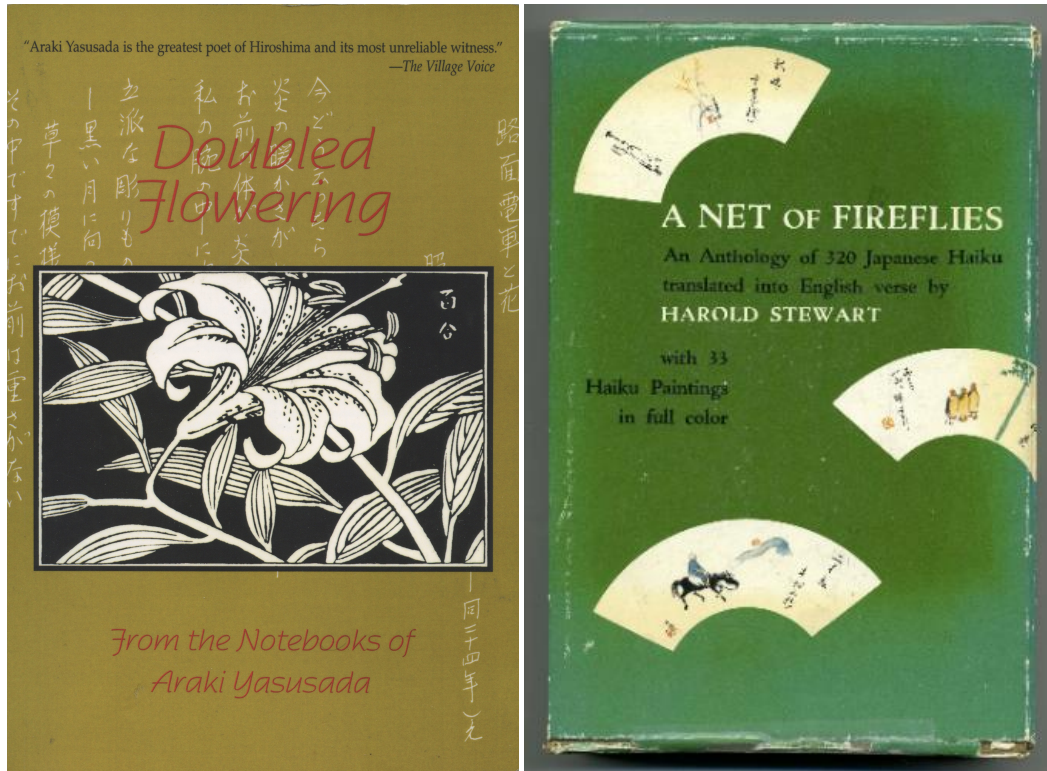


Fig. 3.42a The cover of *Doubled Flowering* (1997).

Fig. 3.42b The cover of the first edition of *A Net of Fireflies* translated by Harold Stewart (1960).

Book covers locate a text for a particular audience. Fig. 3.42 shows the covers of *Doubled Flowering* and a book of haiku translated by Harold Stewart published in 1960. The typeface used on the cover of *Doubled Flowering* is Nadianne by the Italian designer Aldo Novarese (Fig. 3.43).

ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZÀ
 ÅÊËÏÏ̃Øabcdefghijklm
 nopqrstuvwxyzàåéîõ
 ø&1234567890(\$£.,!?)

Fig. 3.43 Nadianne by Aldo Novarese (1995).

The letterforms refer to those of handwriting and the variations in the thins and thicks echo those of letters drawn with a brush, a connotation which reiterates the other signifiers of orientalism on the cover. The quote from the (American) *Village Voice* and the blurb on the back of the book are both set in Book Antiqua, separating them connotatively from the title and the author and arguably giving them a greater authority and seriousness. Although the book jackets shown in Fig. 3.42 are not contemporaries they can be seen to be utilising a set of design conventions also visible on the cover of a book of Japanese art and poetry published in 2014, *The Art of Haiku* by Stephen Addis (Fig. 3.44).

[This illustration is the cover of a book. The top and bottom of the cover have broad, beige bands running across them horizontally. The top band is somewhat broader than the bottom band and contains the book's title. The bottom band contains the name of the author. Both are aligned to the right. In between the two coloured bands is a photograph of a piece of Japanese Calligraphy. The top and bottom edges of the photograph are lined in red.]

Fig. 3.44 Cover design for *The Art of Haiku* by Stephen Addis (2014).

This set of conventions: reference to original manuscripts through the decorative use of Japanese letterforms, Japanese brush painting, the use of flat muted colour fields and the combination of a serif typeface and an italic or flowing script could be said to be aspects of a style of presentation used when designing books of Japanese poetry for Western audiences. The presence of this style and the set of connotations associated with it in the West are tools exploited by the deception allowing it to package itself for a particular audience.

[This illustration shows an off white sheet of paper. In fact, it is pinkish cream in colour. The paper is lined and torn fairly neatly along the top edge. On the paper is a letter written in black ink. It is written in a looping and slightly uneven hand. It is clear from the layout that this is the first page of the letter.]

Fig. 3.45a Letter from Ethel Malley to Max Harris, Harold Stewart and James McAuley, 1944 (Heyward, 1993).

[This illustration is a photograph of a somewhat yellowed magazine cover. The masthead runs across the top of the page and is set in Gaudi Old Style. On the left hand side of the cover is an illustration of a painting of two abstracted trees and an unidentifiable shape. The picture plane of the painting is divided into two fields of green. The lower one is lighter and the upper one is darker. The taller of the two trees is largely red whilst the smaller one is largely yellow.]

Fig. 3.45b Cover of *Angry Penguins* showing Sidney Nolan's *The Sole Arabian Tree* (1944).

In both Ern Malley and Araki Yasusada there are two designed texts. The first functions to convince a publisher to publish and the second connotes the authority given to the texts by publication. In Ern Malley the letters from Ethel (Fig. 3.45a) are the first and the second is *Angry Penguins* itself (Fig. 3.45b). The first text was designed for the audience of Max Harris and his circle, the second was designed by them for the wider readership of *Angry Penguins*. Handwriting has an aura substantial enough to convince the deception's primary audience to publish and to introduce the narrative of the deception to a wider audience through mass production.

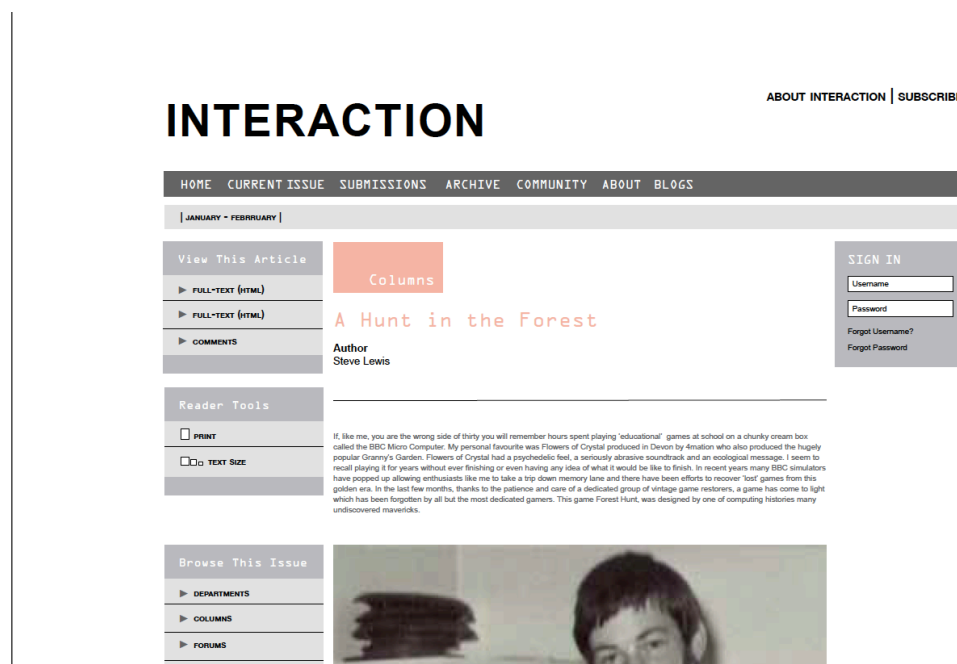


Fig. 3.46 Screenshot of Interaction magazine showing the article by Steve Lewis (2001).

The visual styles made use of by online deceptions are newer and perhaps harder to pin down than those made use of by deceptions that appear in print. In order to discuss the design of the Interaction blog on which the story of Roger Harrison first appeared it was necessary for me to look at books about blogging from the period. Compared to today, the blogs of 2001 were somewhat cruder in their design and it seems reasonable to suggest that Interaction is a particularly slick example. Perhaps Lewis' choice to approach Interaction with the Forest Hunt story was influenced by the sophistication of the blog's appearance. This may in turn have influenced the way in which the narrative was read by its audience.

The G.G.I.D. blog (Fig. 3.49) uses an online template called Blogger. All entries on Blogger have a date and time line contributing to an air of immediacy and credibility. The fact that Arraf wrote using a blog rather than a recognised news outlet enhanced the authenticity of what she was saying; she was the voice of an outsider, a voice not represented by traditional news media.

The pages on Blogger are customised by their users. There are many (real) female bloggers on Blogger and other websites writing about the politics of the Middle East.

[This illustration shows a screen shot from the blog found here: <http://egyptianchronicles.blogspot.co.uk/>.]

Fig. 3.47 ‘The Egyptian Chronicles’ blog, Zeinobia (2014).

[This illustration shows a screen shot from the blog found here: <http://atunisiangirl.blogspot.co.uk/>.]

Fig. 3.48 ‘A Tunisian Girl’ blog, Lina Ben Mhenni (2014).

Figs. 3.47 and 3.48 show screenshots of current pages from the ‘Egyptian Chronicles’ blog by Zeinobia and ‘A Tunisian Girl’ blog by Lina Ben Mhenni. Both predate ‘A Gay Girl in Damascus’ and both are written by real women living in the countries they describe. They use whimsical, definitely feminine and faintly Middle Eastern patterns to frame their political activism, and appear to represent a design sensibility that the Arraf blog tapped into.



Fig. 3.49 'A Gay Girl in Damascus' blog (MacMaster, 19.2.11).

On Arraf's blog (Fig. 3.49), the pink and peach colours are feminine and warm, the hummingbird imagery implies exoticism whilst its digital execution modernises it. The design conventions I am pointing to in this case are transitory and organic but that does not make them any less potent. The fact that the appearance of G.G.I.D. echoed that of established and credible blogs may have been a factor in its widespread acceptance.

Graphic design can operate in the text as a narrative voice, something which authors may exploit. *Phantom Settlements* was a series of experiments with the relationship between style and content. In it the same interview is repeated five times, each time using a different narrative voice with different implications for its own reliability. Nodelman discusses the way in which visual style contributes to a narrative quoting Sendak 'Style to me is purely a means to an end, and the more styles you have the better.' (1988, p.79). In *Phantom Settlements* the alternative narrative tone of each chapter was carried over into the style of the design and illustration. Influenced by Queneau's *Exercises in Style*, *Phantom Settlements* has an underlying structure of repeated elements: the illustrations are one aspect of this. The book contained eighteen numbered illustrations which always took the same content as their starting point. For example illustration number one is always a portrait of the artist Ryan Gander.

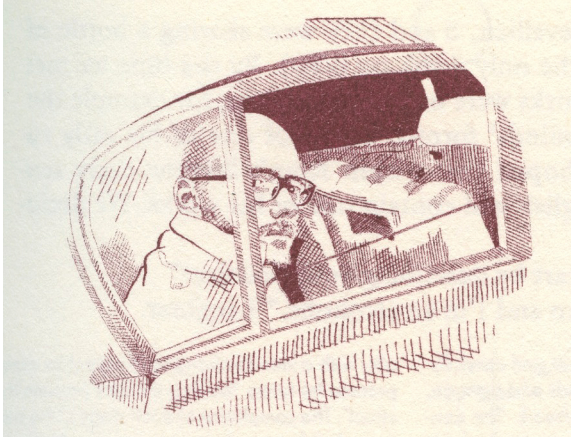


Fig. 3.50 *Ryan Gander: Creation* (Morgan, 2011, p.9).

In Chapter One, the style of the images and the extra details that they contain are designed to have the appearance of illustrations for a pulpy detective novel, the typesetting reflected this.



Fig. 3.51 *Ryan Gander: Verisimilitude* (Morgan, 2011, p.44).

Chapter Two is illustrated with photographs of fictional people such as Marie Aurore, John Fare and Ernst Bettler. In the case of the artists interviewed, their photographic portraits were used but reversed: the design of this chapter is an inversion of Chapter One.



Fig. 3.52 *Ryan Gander: Confabulation* (Morgan, 2011, p.81).

In Chapter 3, the illustrations are degraded to the point of irritation and printed in fluorescent orange with the express intention that they will be harder to see. With these images we wanted to recreate the feeling of having something just out of reach of your memory.

The illustrations in Chapter Four are all authentic details from the various artworks and images referenced in the course of the conversation: coffee spills, scuffs, etc. The design of this chapter is fragmentary and disorientating.



Fig. 3.53 *Ryan Gander: Exposure* (Morgan, 2011, p.161).

Chapter Five is illustrated with what appear to be photographs of the artists and works being referenced but on closer inspection turn out to be drawings. Whilst the text in

this chapter might seem to be the most straightforward account of the conversation, it is in fact as heavily edited as each of the other chapters.

Deception is an exercise in style. The design of a deception contributes to something that Barthes refers to as ‘narrative situation’ or ‘the set of protocols according to which the narrative is ‘consumed’” (1982, p.116). The creators of deceptions do not want their audience to think about design, since if the design were prominent it may draw attention to the presence of a narrative situation and in doing so raise questions of authorship. The design of a deception always seeks to ‘naturalize’ the narrative by referencing visually a form of communication that already exists (1982, p.116).

Chapter Four: The Story

Story is the central layer of narrative suggested by Mieke Bal and it is described by her as ‘the result of an ordering’ (2009, p.75). The things that are being ordered by the story are the events in the fabula. These will be discussed in detail in the next chapter. This chapter analyses the narrative content of the deceptions and is divided into sections that reflect the elements that I believe have the most significant effect on the ordering of narrative: character and narrative time and space or ‘chronotope’. Bal deals with narrative time and space separately and considers narrative time in considerably more detail than is necessary for this research. This chapter therefore incorporates Bakhtin’s term ‘chronotope’ (1981) into Bal’s idea of the story. This will be explained in detail in the second section.

Character

The deceptions considered by this thesis depend on belief in a central character. It is therefore necessary to consider what is meant by the word ‘character’ and to attempt to identify what these characters consist of. In order to do this, I will use Mieke Bal’s discussion of character in *Narratology*, particularly her idea of ‘specifying features’: descriptive elements associated with a character (2009, p.112). Specifying features create the illusion of identity and psychological depth. Because the deceptions I am dealing with are illustrated narratives, the construction of character is taken up by both the images and the words; ‘specifying features’ are therefore found in both the visual and linguistic elements of the deception.

In each of the deceptions I am considering there are a range of characters.

- i. Heroes: the subject of the biographical element of the deception i.e. Naomi V.Jelish, Ernst Bettler, Araki Yasusada, Roger Harrison, Ern Malley, Amina Arraf, Nat Tate and Yves Fissiault.
- ii. Narrators: this may be the central character, as in the case of Amina Arraf; a character created specifically for the purpose of narrating such as John Ivesmail who narrates part of the Naomi V.Jelish story; a character appearing to be the

- author of the deception as with William Boyd narrating Nat Tate's biography; or the deception's main target, as with Max Harris who became Ern Malley's narrator.
- iii. Other characters of varying degrees of importance, some of whom correspond to real people: for example, Braque and Picasso in the Nat Tate narrative; Jack Spicer in Yasusada's *Doubled Flowering* and Thomas Pynchon in the Yves Fissiault narrative. Others are fictional: John Ivesmail in the Naomi V.Jelish archive, Logan Mountstuart in Nat Tate, Ern Malley's sister Ethel and Amina Arraf's father.
 - iv. The author's proxy: the character of William Boyd appears in *Nat Tate*; Jamie Shovlin lodges with John Ivesmail; Naomi V.Jelish's curator; Eve Laramée works for Yves Fissiault as a research assistant and Christopher Wilson interviews Ernst Bettler. It is important to remember that although these characters share the name of the authors of the deceptions they are not synonymous with them.
 - v. Narrative furniture or characters with no specifying features.

This chapter will look at each of these types of character, considering their specifying features. Specifying features operate much like the 'nodal points' that Gombrich describes as necessary for constructing images in perspective (2002, p.213). He illustrates this using one of the Ames experiments (Fig. 4.1). Viewed through a peephole the nodules allow the construction of the outline of four identical chairs. Viewed from any other angle two of the chairs become abstract and distorted. (2002, p.210).

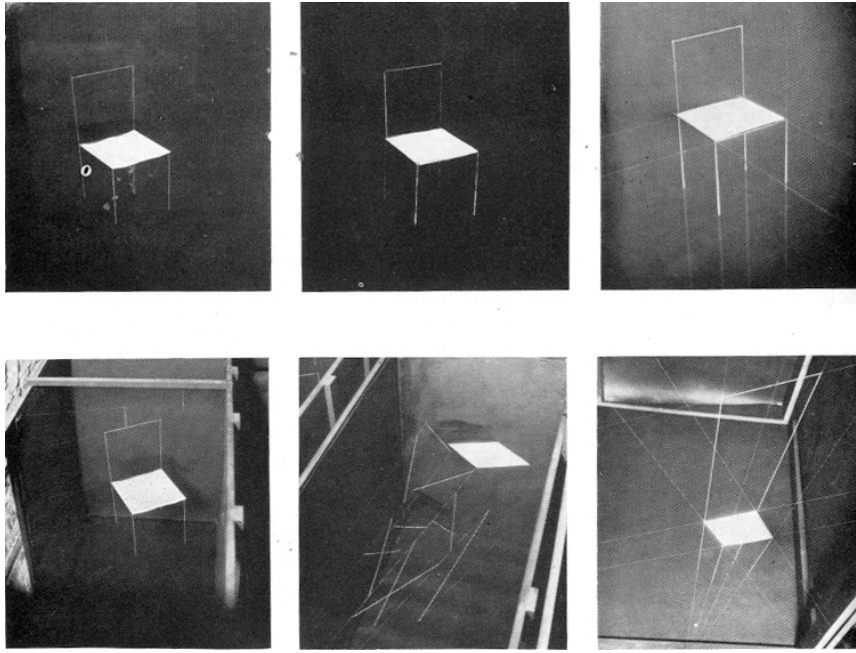


Fig. 4.1 The Ames Chair demonstration, Adelbert Ames, 1952 (Gombrich, 2002, p.210).

Character operates in a similar way. In a novel we are given enough information through the peephole provided by the narration to construct characters, filling in the gaps between specifying features within our imaginations and responding to these imaginary creations as if they were people. This phenomenon is described by E.M. Forster in *Aspects of the Novel* as ‘a conjuring trick; at any moment we may look at Mr Pickwick and find him no thicker than a gramophone record’ (1927, p.63). In conventional fiction we are rarely given the opportunity to see a character’s lack of depth as we only ever see them from one position; that suggested to the reader by the narrator. Seeing the construction of a character without beginning to respond to that character’s psychology would require a change of position similar to the one needed to see the lines composing the Ames image rather than the chair that the lines appear to describe.



Fig. 4.2 Yves Fissiault (Laramée, 1997).

In a deception a change of position occurs when the deception is exposed. As soon it is revealed that Yves Fissiault never existed, the reader begins to see more clearly his construction and photographs such as Fig 4.2 cease to offer descriptions of character. It would be reasonable to assume then that once the illusion of character has been deconstructed in this way that the character would lose its power. The fact that it does not is what Bal might refer to as the ‘character effect’ which occurs when ‘the resemblance between human beings and fabricated characters is so great that we forget [or are unable to acknowledge] the fundamental difference’ (Bal, 2009, p.113).

i. Heroes

The heroes of these deceptions are not identical. There are however shared specifying features and these are important compositional elements within the deceptions. Key specifying features are listed below alongside examples of their manifestation.

- All of the heroes are artists or authors. This specifying feature allows for the introduction of illustrations which are then attributed to characters mentioned by the writing. For example, the images in the Naomi V.Jelish archive not only appear to illustrate John Ivesmail’s narrative but they are also a product of an activity – Naomi drawing – described by that narrative. Attributing illustrations to a character is a way of naturalising their presence in a text. These illustrations may also give the reader insight or greater empathy with the views of that character.

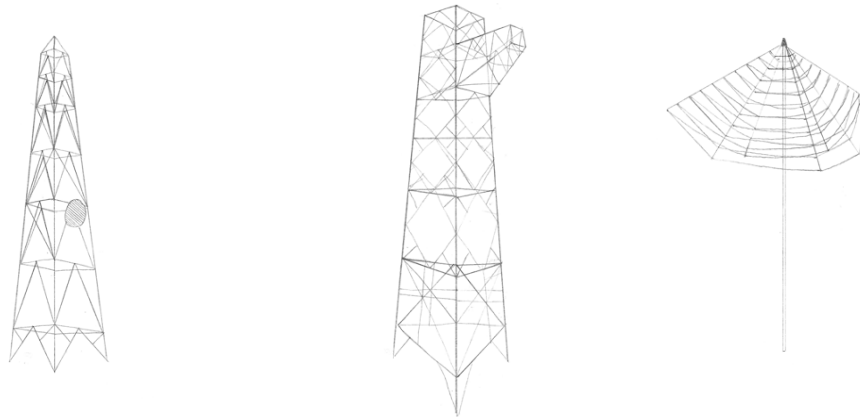


Fig. 4.3 Three examples of drawings from the Numbers Station project (Morgan, 2011).

Illustrating in character also allows another layer of signification to be added to an artwork. In the project *Numbers Stations*, I illustrated ‘The Enigma Control List’, this list is produced by The Enigma Group (about whom very little information is available) and taxonomises mysterious radio transmissions worldwide. I illustrated the list in the character of a member of the Enigma group to see if the images I produced would lend authority to the claims of the ‘Control List’, some of which seem credible whilst others are more outlandish. I produced 161 drawings; the number and style of the images gave the piece a pseudoscientific, obsessive feel which reflected the specifying features of the character I was being when I made them (Figs. 4.3-4.4).

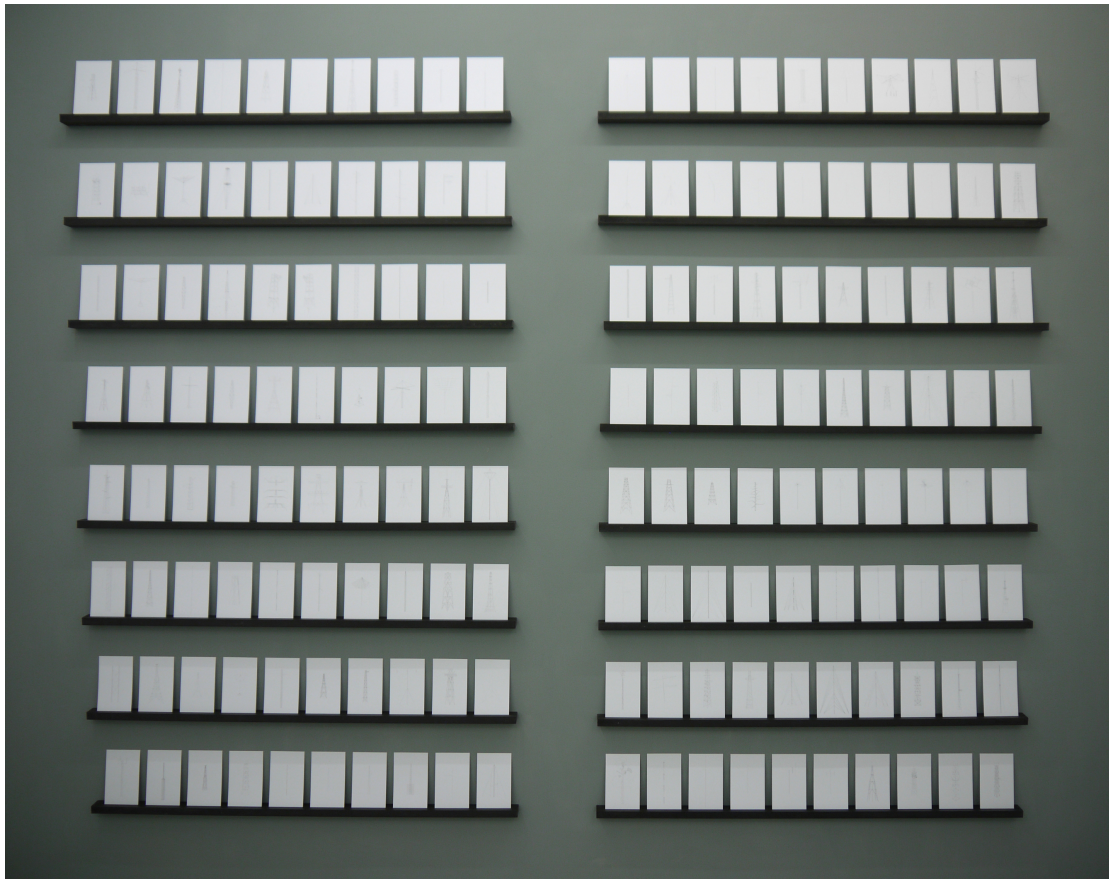


Fig. 4.4 The Numbers Station project installed at dalla Rosa Gallery (Jones, 2012).

- All of the heroes of the deceptions considered by this research have specifying features which have the effect of marginalising them from their surroundings; this enlists the empathy of the audience. The title of Amina Arraf's blog announces her sexuality and the fact that she has chosen to live in a place where being gay might be difficult. In her first post she describes herself as 'dual-national' growing up 'between Damascus, Syria and the America South' (MacMaster, 19.2.11). This dual status allows her to be a partial outsider in both of her native countries.

Ernst Bettler is marginalised early in his career by his decision to work for Pfäfferli + Huber and later (perhaps) by his apparent disappointment with contemporary design. The story of Bettler's P+H commissions shows him to have a social conscience and later in the article he seems to be critical of developments in contemporary graphic design, regarding his part in its

development as finished; 'The Struggle is never over, but my own share of the fighting is complete.' (Wilson, 2001, p. 46). This has the effect of distancing Bettler, making him a dignified outsider.

Yves Fissiault has a nomadic lifestyle and participates in many aspects of 1960s counter-culture. The specifying feature that probably has the most clear marginalising effect is his suspected communism, hinted at by the timeline included alongside his work (Laramée, 2012).

Roger Harrison is described by his friend David Williams as 'withdrawn' and prone to disappearances and other colleagues describe him as, 'barking mad and obstinate with it'. Like the other heroes he is driven in his approach to his work and has a single-minded disposition which makes him difficult to work with. Later, he is literally marginalised when sacked from Gambit (Lewis, 2001).

Naomi V. Jelish's drawings are evidence of her position on the margins of her family. Rather than participating in family events she draws them; Ivesmail describes seeing Jelish at her Father's funeral 'awkwardly balanced on an adjacent tomb, sketching throughout the burial rite' (Shovlin, 2004). Jelish does not participate; she observes.

Ern Malley produces his artwork in secret, its existence is not discovered until after his death and Ethel Malley admits that she knew nothing about Malley's writing (Heyward, 1993, p.62). He is independent and an autodidact who leaves school early to work and then spends his evenings in the library (Heyward, 1993, p.62). Malley makes the choice to be an outsider through his desire to produce his work independently.

Nat Tate remains psychologically inaccessible, almost bland. We are told that he is 'diffident and awkward' (Boyd, 1998, p.12). Gore Vidal describes Tate as a 'dignified drunk with nothing to say' (Boyd, 1998, p.40) and the narrator cannot account for Tate's actions,

No one knows when Tate began his Bridge sequence drawings, or why he was so taken with the Hart Crane poem... (Boyd, 1998, p.24).

These attributes render Tate strangely absent from events in his own story – he is an outsider.

Yasusada's humility keeps his poetry away from a Japanese audience, he spends his life working for the Japanese postal service whilst both refusing requests to publish his poetry (Johnson, 1997, p.23) and making no effort to seek to have it published himself.

- The heroes have specifying features which allow them the freedom to lead extraordinary lives. In some cases this is a rich family who either fund the hero's lifestyle or offer them protection from its repercussions. Arraf's family are wealthy and this makes her well connected in Damascus (her father claims that he had been approached about her when Assad was looking for a wife (MacMaster, 3.5.11)) and explains some of the freedom she seems to enjoy, literally when her father uses his contacts to call off the Mukhabarat (MacMaster, 26.4.11). Tate is supported by his stepfather Peter Barkasian who also buys all of his work (Boyd, 1998, p.32).

In cases where the hero is not granted the feature of a wealthy family their outsider status gives them a certain amount of freedom from the expectations of society. For Jelish this comes from her childhood which frees her from the theoretical concerns of an adult artist allowing her to make a very particular kind of art (Morgan, 2011, p.172), and for Malley and Yasusada it comes from an opting out of mainstream academia or cultural circles.

- Where the heroes also take part in the narration they are often given specifying features which highlight their honesty. Amina Arraf, Araki Yasusada and to a certain extent Ern Malley are all sexually very frank. Arraf writes terrible erotic

poetry and describes her sexual encounters in some detail whilst Yasusada confesses to his English teacher, Mr Rogers that,

I am a rather tough but sensitive bastard who simply happens to long for the company of women (and between you and me, preferably those who say provocative things in the heat of passion) (Johnson, 1997, p.99)

Malley's poetry led to Max Harris being convicted of obscenity for its publication (Heyward, 1993, pp. 182-212). This feature of sexual openness seems to function to highlight the intimacy of the hero's relationship with their audience and to show that nothing is being held back. Arraf and Yasusada are also religiously devout, another feature which functions to enhance their apparent honesty.

Naomi V.Jelish's honesty is implied by John Ivesmail's need to edit much of her own writing out of his account of her life. Naomi's voice only appears in the 'Recovered Works' section of the website and here she is critical of Ivesmail, a feature which lends her voice a credibility as she echoes an opinion that the reader is likely to have formed themselves (Shovlin, 2004).

- Characters such as Fissiault, Harrison, Jelish and Tate are ellipses around which their own fictional biography develops. An ellipsis is a moment in the story where an event is omitted that the reader can only deduce to have taken place (Bal, 2009, p.101). In the case of these heroes the reader is left to deduce the presence of a personality.

Very little information is given about the character of Yves Fissiault apart from the movements and activities described by the chronology. We are told that he was Thomas Pynchon's inspiration for the character of Pierce Inverarity in the novel *The Crying of Lot 49*, and Eve Laramée has also described how the fictional aspects of Fissiault were inspired by this character (Weintraub, 2003, p.71). Pierce Inverarity barely appears in *The Crying of Lot 49* since he is dead at the outset and much of the novel is concerned (more or less obliquely) with

attempting to decipher his intentions for the estate he leaves behind. Both Fissiault and Inverarity are characterised by their absence and interpreted through the traces they leave behind them.

Descriptions of Tate erode the character effect by denying him a personality that extends beyond its own lack of expression; all of the dramatic moments in Tate's life, his affairs with women, the destruction of his work and his suicide occur outside of the narrative. When Nat Tate burns or erases all but three of his paintings in 1960 he is completing an ellipsis, making himself impossible to access except through the imaginative insertion of the reader.

Of all the heroes, we have the most limited access to Naomi V. Jelish's thoughts and motivations, since she is almost entirely mediated by John Ivesmail. She is the ellipsis at the centre of his narration, her disappearance rendering her unknowable. Many of the heroes are entirely mediated by their narrator. It is interesting therefore that when he was attempting to verify the Ernst Bettler story, Michael Johnson did not attempt to contact Bettler in person; he contacted his narrator, Christopher Wilson (Wilson, 2009, p.34).

Often in these deceptions the portraits of the heroes are the most eloquent descriptions of their specifying features. As descriptions of character however, they are limited. The hero of a deception is a character shaped space in the narrative; the reader is invited to insert themselves into that space.

ii. Narrators

All of the deceptions are narrated in the first person²¹. This emphasises the narration's status as a 'speech act' in which the narrator is describing events to the audience and disguises the fact that the narrative is mediated. The narrators within deceptions are not essentially different to conventional narrators apart from the fact that when readers initially encounter them, they believe them to be giving an account of real events. All of

²¹ Most are wholly narrated in the first person although the book of Yasusada's poetry, *Doubled Flowering* is interesting in that it switches between first person singular and plural.

the narrators in deceptions are unreliable. In a deception the narrator is usually the character who discovers the story. None of these deceptions have a single narrator, narration is always shared between at least two characters. Possible narrators in a deception are listed below.

- When the hero is also the narrator the narration takes the form of poetry, diary and blog entries, notes in sketchbooks or letters. These styles of writing are often supplemented by images of the relevant documents. Arraf is the only hero who appears to maintain control of the narration – via her blog posts – for the majority of her story. Jelish narrates in the ‘recovered works’ section of naomivjewish.org through letters and notes in her sketchbook. Both Malley’s and Yasusada’s poetry have narrative elements whilst Malley’s preface to his poetry and Yasusada’s letters and academic exercises also serve as part of the narration.

- In the Ernst Bettler narrative, Bettler narrates the relevant parts of his life story but this is framed by the narrative voice of Christopher Wilson; I will refer to this proxy as *Wilson*. The voice of *Wilson* is editorial, selecting which events in Bettler’s life are going to be discussed and providing them with an ideological framework. It is *Wilson* who suggests a position to take with regard to Bettler’s work. For example, when describing Bettler’s later projects *Wilson* writes:

‘They are ‘Nice Things’. They aren’t doing anyone any harm. But all the same I can’t help feeling a pang of disappointment. Though I appreciate their beauty, the books represent to me a fall from grace.’ (2002, p.46)

The Yves Fissiault narrative is a timeline, written by a narrator who seems to be Eve Laramée (*Laramée*) writing in her curatorial role although the form makes it hard to identify a narrator. On the left of the page are a list of dates and on the right are a sequence of corresponding events, some of which are events in Fissiault’s life and some of which are world events. The form is almost that of a

Medieval annal²² both in format and in the way that it seems to conflate global and domestic events. The effect of this is exploited humourously,

1914: World War One begins

1915: Travels to Florida and Louisiana with his parents to visit relatives and family friends. (Laramée, Y.F.C. p.1)

The chronology frames Fissiault's life within the context of relevant world events. I shall talk about this in greater depth in the next section.

In Nat Tate the main narrator is *Boyd*. This narrative voice is connected to the real William Boyd through the author photograph on the dust jacket and through the thanks and dedications at the start of the book. The narrative voice is somewhat stiff and pompous: on the exhibition at Janet Singer's gallery *Boyd* tells us that, '...the notices of it which I had read in *The Times* and *The New Yorker* disdainfully prefigured one's natural prejudices' (Boyd, 1998, p.9). *Boyd* narrates events from a distance of some years and so his access to Tate is limited; for a more personal witness account of events he occasionally hands over to the character Logan Mountstuart.

- In certain cases other characters within the deception take over the narration. Arraf's cousin Rania takes over when Arraf cannot access the Internet and more importantly when she is kidnapped, she also comments on Arraf's blog posts (Fig. 4.5).

²² Similar to the Medieval annal described by Hayden White in 'The Value of Narrativity in the Representation of Reality' in *On Narrative* (1981, p.7).

e Rania said...

Yo Veganovitch, you are I assume aware that the whole Zionist idea is based on a presume return to a land where their ancestors may or may not have lived 2000 years ago?

That's a lot more than 60 years ago.

Why don't you save your racist trolling for some one of your regular hatefests and stuff it with the hypocrisy?

16 May 2011 17:05

Fig. 4.5 Rania responds to comments on the G.G.I.D. blog (MacMaster, 16.5.11).

John Ivesmail is such an important character in the Naomi V. Jelish narrative that he is almost its hero. His narration describes biographical detail in Jelish's images that would not be discernable otherwise. His voice is the voice of the narrative and the tone of his voice alerts the reader to the fact that he is unreliable, as his hyperbolic commentary is consistently undermined by the ordinary nature of Jelish's talent.

Ethel Malley narrates her brother Ern's story for Max Harris and like Ivesmail she is unreliable in a way that is shown up by the disparity between her brother's work and her commentary on it, which attempts to find pathological explanations for the poetry's existence:

He was very ill in the months before his death last July and it may have affected his outlook. (Heyward, 1993, p.55).

Her inability to understand Malley's poetry undermines her commentary on the rest of his life.

In *Nate Tate: An American Artist* the narration by *Boyd* is interspersed with diary entries from Logan Mountstuart. These give contemporary accounts of Tate allowing personal details that *Boyd* would not have access to otherwise to be included. It is Mountstuart who describes Tate's drinking problems first hand, for example (Boyd, 1998, p.42).

Yasusada's editors and translators are fictional and narrate from the footnotes. As with Ivesmail, their commentary directs the reader's interpretation of Yasusada's work by supplying what appears to be biographical detail.

In 'A Hunt in the Forest', other characters (in the form of the children taught by Harrison) comment on the narrative from the comments section beneath the article. It's not clear if these are real people or - as Ortan claims - pseudonyms for Steve Lewis.

- In all of the deceptions the narration is passed between at least two characters. For example, in the Ernst Bettler narrative, Bettler narrates the relevant parts of his life story but this is framed by the narrative voice of *Wilson*. The most complicated cases of multiple narration are detailed below.

Although purporting to be almost entirely narrated by Amina Arraf, the G.G.I.D. blog is the deception with the least consistent narrative voice. The entire blog - aside from the two moments that Amina's cousin Rania takes over the narration - is attributed to Arraf, but her tone changes regularly sometimes within a single post and other narrative voices, such as video clips from YouTube, articles from other blogs, newspaper articles and news photographs are assimilated into Arraf's narration. Arraf's own voice is divided between her 'novel', her erotic and historical poetry, her essays on Syrian history and her accounts of her own experiences.

In A Hunt in the Forest narration is passed between Steve Lewis and David Williams.

The Naomi V.Jelish narrative is repeated by several different narrative voices in different sections of the website. These narrative elements are outlined below:

- ❖ The Home page gives a brief and impersonal introduction to the narrative.
- ❖ *Shovlin's* introduction to Jelish's work and explanation for his involvement in the project.

- ❖ John Ivesmail's essay on Naomi V. Jelish.
- ❖ Naomi's sketchbooks accompanied by John Ivesmail's commentary. This is the reader's first opportunity to see that Jelish's version of events – as depicted in her illustrations – may not corroborate Ivesmail's writing.
- ❖ The collected photographs, which supply atmosphere.
- ❖ Ivesmail's documents.
- ❖ *Shovlin's* introduction to the recovered works which conclusively undermines Ivesmail's version of events. From this section we learn that Naomi regards Ivesmail as 'creepy' (Shovlin, 2005).
- ❖ The Gallery which shows all of Jelish's work. This is her account of events although the reader knows by now that this account has been rendered unreliable by Ivesmail's editing. The other sections give the reader all the information they need to interpret this section.

It is important to remember that the narrative chain described above is simply the one implied by the organisation of the website, and that as opposed to deceptions delivered by books or articles the reader is far freer (and possibly more likely) to enter this narrative at any point. This may have the effect of making the narration appear less authored and more organic than it actually is.

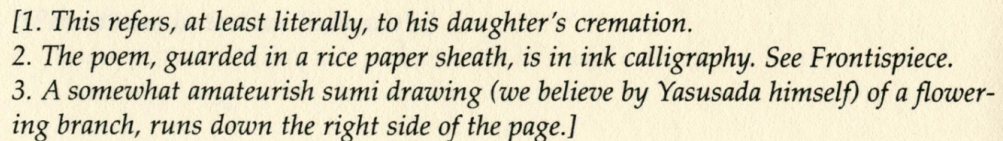
When the special edition of *Angry Penguins* was published featuring Ern Malley's poetry, the narration was taken over by Max Harris. His narration takes two forms: an introduction and a commentary on Malley's own introduction to his poetry. Harris's introduction is hyperbolic, '...one of the most outstanding poets we have produced here...' (Harris, 1944, p.2). His confidence in the work frames it. He elaborates and smoothes over Ethel's version of Ern's life, 'Malley sacrificed his relationships with the woman he loved, left her and returned to Sydney' (Harris, 1944, p.4). Like Ivesmail he edits the narrative as he narrates (although Harris is real and Ivesmail is not) telling the reader that, 'The tragedy of the man is never reflected in his poetry,' (Harris, 1944, p.5) whilst knowing that Malley had written a death bed poem entitled *So Long...* that Harris himself edited out of the collection.

The second part of Harris's narration sees him taking on a similar role to that of Yasusada's editors. Whilst Malley resists interpretation - 'Every note and revision has been destroyed. There is no biographical data...' (1944, p.3) - Harris remains hyperbolic, 'I have been placed somewhat in the same quandary as Max Brod' (1944, p.3). This part of the narrative is also often unintentionally funny, with Malley saying opaque things and Harris agreeing with them.

Every poem should be an autarchy.

To this statement I can add little or nothing. (Harris, 1944, p.3)

In Araki Yasusada the narration moves between Yasusada's translator/editors, Yasusada's poetry, letters both to and from Yasusada and Yasusada's prose. The editors write the introduction and sketch out events in Yasusada's life; to a certain extent the poetry fills in the emotional gaps in this initial narration. Alongside the poetry the comments of Yasusada's editors serve almost as a Greek chorus, ensuring that the reader does not miss important biographical points within the poetry. The use of italics and square parentheses (Fig. 4.6) effectively separate this narrative voice from the rest of the text.



[1. This refers, at least literally, to his daughter's cremation.
2. The poem, guarded in a rice paper sheath, is in ink calligraphy. See Frontispiece.
3. A somewhat amateurish sumi drawing (we believe by Yasusada himself) of a flowering branch, runs down the right side of the page.]

Fig. 4.6 Yasusada's editors comment on 'Trolley Fare and Blossom' (Johnson, 1997, p.18).

In each of these cases the presence of multiple narrators gives the narratives the appearance of accumulations of fragmentary evidence as opposed to the creation of a single author.

iii. Surrounding characters

This section will briefly discuss other characters with specifying features mentioned in the deceptions. Some of the characters are given specifying features only in the illustrations.

- Characters in opposition to the hero are often implied by the lifestyle or culture that the hero is marginalised from. Sometimes the opponents are accidental, opposing the hero through their misunderstanding. In other cases they are more proactive for example, the Syrian regime who make several attempts to arrest or entrap Arraf (MacMaster, 26.4.11, 18.5.11) (it is not clear whether the regime had also been taken in by the deception and were truly attempting to arrest Arraf or whether MacMaster made this up too).

In the Ernst Bettler story there are only really three characters: Bettler, Wilson and Pfäfferli + Huber. The character of Kurt Androschin mentioned at the beginning of the article is essentially the same character as P+H. This character begins as merely ignorant, credulous and profit driven (Androschin) and becomes clearly morally wrong (P+H through their association with concentration camp workers). These characters are in opposition to Bettler and their presence in the story provoke his movements, firstly in the form of his responses to their briefs and secondly in possibly causing his move to London.

Yasusada's English teacher Mr Rogers serves as an unenlightened early reader of Yasusada's poetry. He is patriotic (1997, p.77), gay (1997, p.98) and well read whilst remaining unimaginative (1997, p.69). These features allow him to serve as a foil to Yasusada, potentially heightening the reader's identification with him. In other deceptions Ethel Malley and Naomi's school teacher Ms Demaio serve similar functions. The poetic group the Soun (amongst others) are in opposition to Yasusada in a far more critical and less benign way through their disagreements with him about the future of Japanese poetry (Johnson, 1997, p.52).

For Roger Harrison it is his boss at Gambit who is his opponent. Harry Gill finds Harrison's ideas absurd and outlandish forcing Harrison to develop *Forest Hunt* independently (Lewis, 2001).

- The heroes' family ground and contextualise them. Amina Arraf's family are described in enough detail that it is possible to construct her family tree.

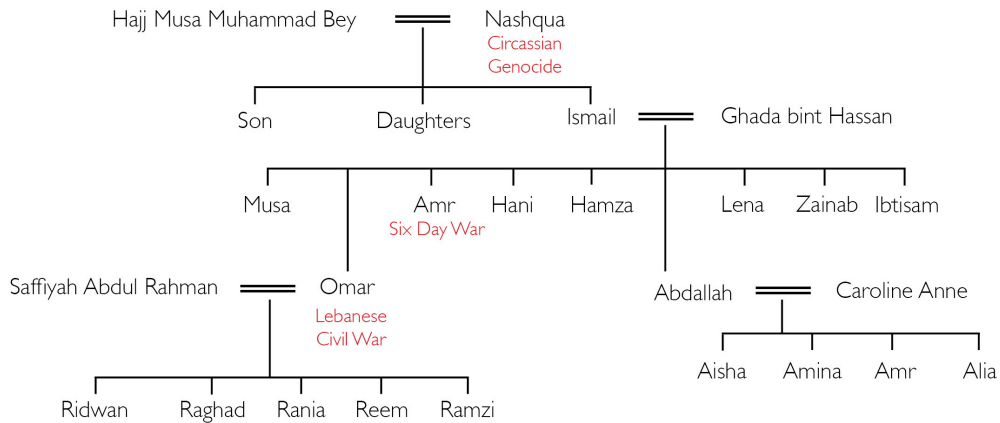
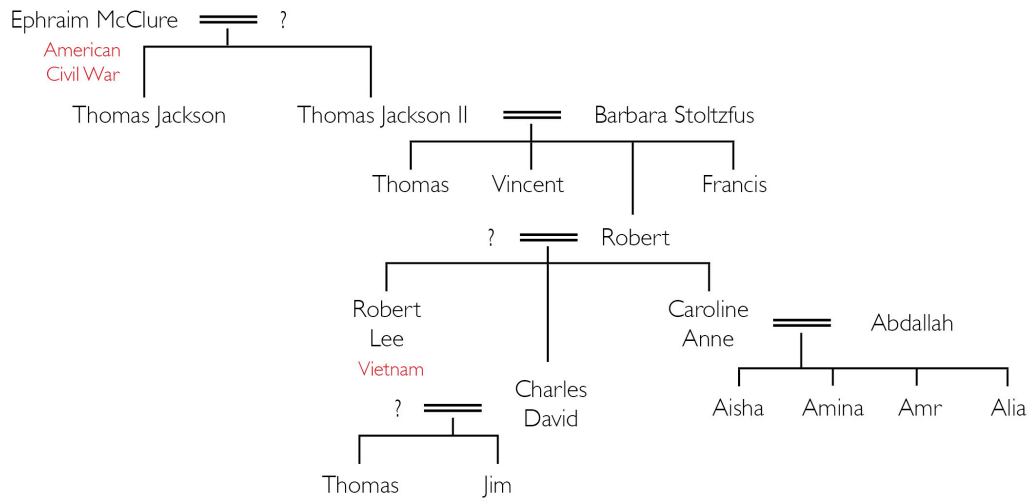


Fig. 4.7a Arraf family tree (American side).

Fig. 4.7b Arraf family tree (Syrian side). Both compiled using information on the G.G.I.D. blog and showing historical link to family member where relevant (red text).

Much of the description of her family serves to link her to key events (usually wars) in the histories of America and Syria; her relatives fight in the American Civil War, Vietnam and in the Lebanese Civil War (MacMaster, 22.1.11). The family tree also provides the deception with an underlying structure that the reader is aware of and which makes the deception appear more rooted in reality.

Sometimes the family provides somewhere for the hero to run to; Harrison's mother supports him when he is fired from *Gambit* (Lewis, 2001) and Malley returns to Ethel when he is ill.



Fig. 4.8 Rose Harrison (centre) with Roger Harrison's cousin Mike and Mike's wife Sarah (Lewis 2001).

Heyward writes of Ethel that she,

...lent the hoax credibility by showing that Ern had flesh and blood relatives, and grounded the fantasy of the unknown, self-educated genius in the world of lower middle class suburbia. (1993, p.103)

In most cases the relatives of the hero serve precisely that function, locating these author/geniuses in a home situation that is easy for the audience to recognise. Jelish's family are the subject matter of her drawings, juxtaposing her talent with the often mundane subject matter of her drawings.

- Amina Arraf, Araki Yasusada, Ern Malley, Naomi V. Jelish, Roger Harrison, and Yves Fissiault all have key love interests or spouses. These characters are accessed through the heroes and so to a certain extent they are not characters in their own right but aspects of the hero's character; they are desirable because the heroes desire them. In the case of Arraf, Yasusada, Malley and Jelish (Fig. 4.10) the love interest is made the subject of or referred to by their poetry and artworks. One commenter on Lewis's article suggests that the presence of the hare in *Forest Hunt* is a symbol of Harrison's friend (and possible lover) Jack Kite (Fig. 4.9) (2001).



Fig. 4.9 Jack Kite with fellow students at Imperial University (Lewis 2001).



Fig. 4.10 Naomi V.Jelish, *Robert Christopher #1* (Shovlin, 2004).

iv. The author's proxy

Occasionally the author of the deception participates in the narrative. Whilst *Boyd*, for example, always remains outside of the story he is narrating, *Wilson*, *Lewis*, *Shovlin* and *Laramée* all describe meetings with the heroes or with other of the fictional characters, using the fact that readers may know them to be real in order to establish the credibility of the deception.

v. Narrative furniture²³

The deceptions all provide a varying number of surrounding characters, and in many cases these appear to be characters from public life: Nat Tate meets Picasso and more catastrophically, Braque (Boyd, 1998); Yves Fissiault writes a character reference for Thomas Pynchon (Fig. 4.9); Araki Yasusada writes to the American poet Jack Spicer and reads Roland Barthes. These characters operate in a similar way to the appearances of the authors within the deceptions.

²³ What I am calling narrative furniture are characters similar to EM Forster's 'flat' characters 'pushed hither and thither like counters across the void.' (1927, p.76).



Fig. 4.11 Williams (centre) and Gill (right) talk to a colleague at Gambit (Lewis 2001).

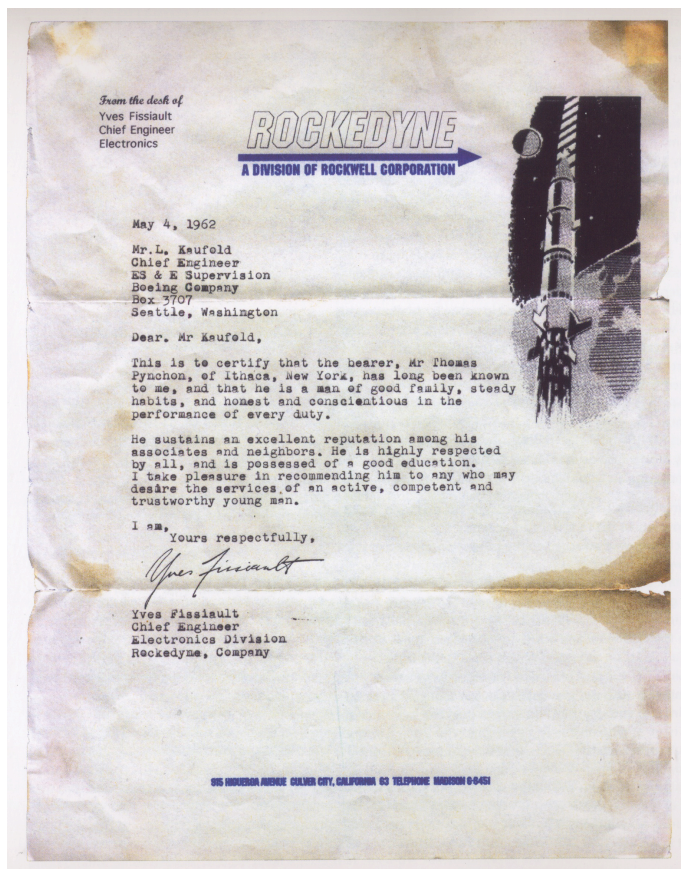


Fig. 4.12 Yves Fissiault's character reference for Thomas Pynchon (Laramée, 1997).

The inclusion of these characters has an effect that can be illustrated with the following quote from E.M. Forster:

If a character in a novel is exactly like Queen Victoria – not rather like but exactly like – then it actually is Queen Victoria... (1927, p.52).

This is a category error of the type described in Chapter One. Certain names are associated with particular people and the use of these names within a deception creates the illusion that fictional characters are interacting with real people.

[This illustration is a black and white photograph. It shows a youngish man with a side parting and glasses, he is wearing a light coloured shirt and a striped tie. He has his right arm resting on the desk behind him. There are papers on the desk and it looks a little untidy. Behind the man and to the right of him are bookshelves which seem to be being used to store papers also somewhat untidily.]

Fig. 4.13 Jim Westwood (Lewis, 2001).



Fig. 4.14 Yves Fissiault’s photograph of Thomas Pynchon (Laramée, 1997).

This illusion can be compounded by the use of captioned photographs. In the Roger Harrison deception a real photograph of Jim Westwood is included to illustrate the narrative (Fig. 4.13). Westwood really was chief engineer at Sinclair Research at the time that Lewis claims Harrison worked there. Fig. 4.14 purports to be a photograph of Thomas Pynchon taken by Yves Fissiault is captioned ‘Tom Pynchon – Manhattan Beach 1963’. Although the reader never sees Thomas Pynchon and Yves Fissiault together, the combination of photograph and caption places them in the same imagined space. A similar effect occurs with the photograph whose caption claims that it shows Nat Tate lunching with Braque. In the cases of both these photographs it is interesting

that the reader also accepts that the photographs are of Braque and Pynchon (it is not clear whether they are or not) because they conform in enough of their 'specifying features' to an idea of what these people looked like.

Chronotope

Bakhtin argued that in narrative it is impossible to separate time and space. He called the combination of the two 'the chronotope', a term which privileges neither attribute and indicates that they are interdependent. Whilst Bakhtin used the term to describe the depictions of space particular to different genres of fiction (1981, pp. 84-258), I will be using it to describe the particular combinations of time and space that the deceptions propose that their heroes belong to. It is important to remember that what is being discussed here is neither narrative sequence alone (which will be discussed in the next chapter) nor real space and time. It is a referential temporality, time that is imagined by the reader with reference to time as she experiences it, in order to make sense of the story. There are several kinds of space and time depicted within these deceptions each of them contributing to the overall chronotope:

- i. The time frame (or fabula) proposed by the narrative of the deception.
- ii. Specific chronotopes implied by dated artworks, documents and articles.
- iii. The chronotope described by the deception.
- iv. Movement.
- v. Span, sequence and framing.
- vi. Chronotopes allowing for discovery.

I will discuss the presence of each of these aspects in the deceptions with the exception of i. which is considered in the following chapter. Whilst narrative space and time are always interlinked, in some instances it is relevant to give a greater weight to one aspect than the other.

ii. Specific chronotopes implied by dated artworks, documents and articles

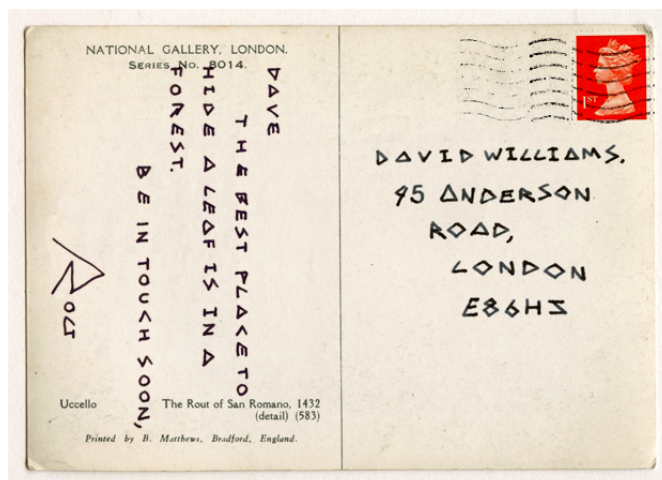
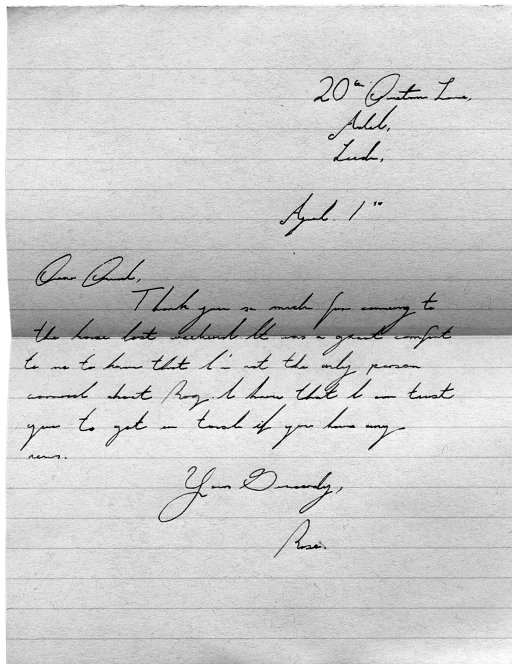


Fig. 4.15a Rose Harrison's letter to David Williams (Lewis, 2001).

Fig. 4.15b Roger Harrison's postcard to David Williams (Lewis, 2001).

The time frame of all of these deceptions is biographical, with the production of artworks setting the rhythm of the time depicted. Often artworks are dated: Amina Arraf's blog entries are all dated; we are told when Bettler made each of the works described by the *Dot Dot Dot* article; many of Yves Fissiault's works are dated; Naomi V.Jelish's artworks are dated both by herself and also presented on the archive website

with dates proposed by John Ivesmail; and although not presented in *Doubled Flowering* in a strictly chronological order, most of Araki Yasusada's documents are dated. Only Ern Malley and John Harrison's work are entirely undated, placing them outside of the depiction of time within each narrative respectively. These dated artworks plot co-ordinates within which the rest of the narrative may take place.

Almost all of the deceptions make use of or refer to documents that would normally be used to prove a person's existence at a particular place and time. The Naomi V. Jelish archive contains her birth certificate (Fig 4.16).



Fig. 4.16 Naomi V. Jelish's birth certificate (Shovlin, 2004).

When Yves Fissiault immigrates to the USA we are told the precise number of his passport and visa (435045 and 3936 respectively). Where there are no birth certificates the audience is almost always told the date of the hero's birth and death:

Naomi V. Jelish	26 th March 1978 - July 1991
Ern Malley	14 th March 1918 - 23 rd July 1943
Araki Yasusada	1907 - 29 th Sept 1972
Roger Harrison	1948 - 30 th March 1990 (disappeared)

Yves Fissiault	16 th April 1908 - 1991
Nat Tate	7 th March 1928 - 12 th Jan 1960
Amina Arraf	October 1975 - 6 th June 2011 (disappeared)

These dates mark the timeframe within which much of the narrative takes place (a character's artwork is almost always discovered after their death/disappearance). They indicate to the reader that the narrative is dictated by biographical time. Readers may also fill in historical events happening over these periods, something which all of the deceptions encourage by drawing attention to the historical chronotope in which their character's existence is proposed.

These dated documents are a way for the creators of the deception to overcome the problem of presenting a personal space publically, a strategy similar to that which Bakhtin identifies in ancient Greek literature, describing them as ways of overcoming the contradiction between 'the public nature of the literary form and the private nature of its content' (Bakhtin, p.123). Letter writing in Yasusada gives us access to his non-poetic voice; Logan Mounstuart's diaries in Nat Tate and the letters in the Naomi V.Jelish archive serve a similar purpose; in Ern Malley the postcard (Fig 4.17) from his lover is one of the few indications (outside of his poetry) of his interior life, although interestingly it resists location in time and space by bearing neither an address or a date.

[This illustration is composed of two black and white photographs showing the front and back of a postcard. On the front of the postcard is a photograph of a painting of a landscape with a city at its centre and mountains in the background. It is clear that the postcard has been folded over vertically across its centre and the creases form jagged white lines on the image. A message runs diagonally across the top left corner of the back of the postcard, it reads; 'Ern - The plot is sprung The queen is took. One Night enjoyed The next forsook. Remember? - Lois' Instead of a stamp, 'Picture Only' is written in the top right hand corner.]

Fig. 4.17 Postcard of *The City of Trento* by Dürer 'found' with Ern Malley's belongings (Heyward, 1993).

iii. The chronotope described by the deception



Fig. 4.18 Rose Harrison's house in Adel (pictured today) (Lewis, 2001).

'A Hunt in the Forest' is the deception in which we are given the greatest access to domestic and working space. Although Rose Harrison's house is shown from the outside, there is also a photograph of Harrison's desk with his computer and he and his colleagues are seen interacting at work. Despite this, these illustrations remain vague and non-specific; the work spaces could be offices anywhere, although we are shown Harrison's study, there are no signs of personal use and the photograph of Rose Harrison's house shows it 'today' and not whilst she was living in it.

Local space is the description of the immediate surroundings of the characters in a deception at a particular time. In *Nat Tate* we are not shown the spaces specific to Tate's existence, the illustrations show Windrose and Tate's studio from the outside but never inside. Tate is pictured in the gardens of Windrose but never inside it (Boyd, 1998, p.14). Tate's studio is a white (or ivory) tower suggesting a rarefied and not entirely happy existence. In the only scene that takes place inside Tate's studio, nothing about the interior is described (Boyd, 1998, p.44). This may be a reflection of *Boyd's* limited access to Tate's interior life; public spaces such as Hans Hofmann's studio and the Cedar Tavern are shown in photographs whilst Tate's domestic interiors are not.

There are no descriptions of domestic interiors in *Doubled Flowering* and the descriptions that are given are of places with particular historical significance or that highlight Yasusada's Japanese-ness. For example, when Yasusada enters hospital he tells Kusatao, 'Luckily the hospital wing they have me in looks out on the pine-covered hills of Mount Asano.' (Johnson, 1997, p.60). The poem 'Loon and Dome' asks:

Why does her mournful sound call to mind the sky
through the dome of the Industrial Promotion Hall? (Johnson, 1997,p.15)

In doing so, it is referencing one of the most famous post war images of Hiroshima.

By connecting his grief to this landmark, the character of Yasusada is located in a place that it is very easy for a Western reader to visualise mentally. This is an instance of an illustration conjured through the process of 'ekphrasis'²⁴, a technique that is made use of throughout *Doubled Flowering*, in which an image is described by, rather than included within, a text. The text foregrounds a historical chronotope whilst putting domestic or everyday space and time at a distance, leaving the reader to imagine this for themselves.

In her essay on Araki Yasusada, Marjorie Perloff accuses the author of inventing, 'a Japan to satisfy contemporary American fantasies' (1997, p.163), and Tom MacMaster can be said to have done something similar with Syria. The G.G.I.D. blog avoids the description of any specific locations; the only space which is described in detail is the Damascus house but it is not described as it is now, but as it was in her grandfather's heyday.

Each room was filled with richly woven carpets, hanging and paintings, carved inlaid furniture... old books written by hand filled much of one room... the kitchens were immense and had their own vast oven. Huge jars of oil and other produce from the land filled the rooms. (MacMaster, 22.2.11).

²⁴ Elkins, James Writing With Images
<http://writingwithimages.com>
[Accessed 14/2/14]

This is a clichéd description, although it does inform the reader of the wealth and power of Arraf's family and their historical importance in Damascus, something that is important later when Arraf and her father are visited by the Mukhabarat. The image that illustrates the passage above is this one:



Fig. 4.19 'Interior of a house, Damascus, Holy Land, 1890s', image found on *Wikicommons*.

As with all of the images in the G.G.I.D. blog it is uncaptioned. However, I located an identical image on *Wikicommons* entitled 'Interior of a house, Damascus, Holy Land, 1890s'. The locations in G.G.I.D. are not specific, what is important about them is their links to particular historical moments. Arraf is born, '...in the hospital down the street from the house where Woodrow Wilson was born...' (MacMaster, 2.2.11), her first house in America was, '...built at the end of reconstruction by a colonel in the former CSA' (MacMaster, 1.3.11). When playing with an American friend, Arraf notices, '... little old rundown buildings that we would use as fortresses', these turn out to be slave cabins (MacMaster, 1.3.11). The effect of this is to foreground historical chronotopes

whilst suppressing a specific everyday domestic one, something that the illustrations, many of which are taken from *Wikicommons* or news sites, emphasise.

In the Yves Fissiault narrative one specific space is described, that of his study, an image of which is included in the ‘Miscellaneous Photo’ section of the virtual exhibition describing his life (Fig. 4.15).



Fig. 4.20 Yves Fissiault's study (Laramée, 1997).



Fig. 4.21 Harrison's BBC Micro photographed in Rose's living room (Lewis, 2001).

All of the other spaces in this narrative must be inferred although most of them correspond to real, public, places such as Canter's Deli in Los Angeles where Fissiault connects with the psychedelic subculture of the mid-1960s; the Rocketdyne corporation where Fissiault works or the Tyrone-Power estate where Fissiault ends up living.

Although these places are referred to, their names are often spelt slightly wrongly: Canter's becomes Cantor's, Rocketdyne is Rockedyne and so on, suggesting that Fissiault occupies a chronotope that is almost real but not quite, he is adjacent to reality. As with Yasusada these places are not illustrated, merely referred to within the writing.

Ernst Bettler's hometown of Burgwald is entirely fictional, as is the neighbouring town of Sumisdorf. The only specific location described is that of the P+H factory:

Even today, the sooty mark left on the front of the factory building by the long-gone metal logo is less visible than the ancient 'Nazis raus' spray paint around the rusted gates. (2001, p.44).

The description suggests that *Wilson* has visited it, locating *Wilson* within the fictional chronotope and in doing so establishing it more firmly.

In the poem 'Documentary Film', Ern Malley describes a real Australian town called Footscray:

Footscray:
The slant sun now descending
Upon the montage of the desecrate womb
Opened like a drain. (1944, p.16)

Heyward says this seems like 'a fair and above board description of Footscray' (Heyward, 1993, p.174), and although he may have his tongue in his cheek, it raises the possibility that fictitious people can (and often do) say true things. We could visit Footscray and we might agree with Malley (or Stewart, or McAuley) but again, this does not mean that Ern Malley ever set eyes on Footscray or even that his description of the place is true. It is implied that Harrison based his design for *Forest Hunt* on The Hollies, a council park on the outskirts of Leeds. The Lewis article includes a description from Williams of what he found when he arrived in Adel,



Fig. 4.22 The Hollies, Adel, Leeds.

‘I remember looking out of the window, it was a beautiful night and there was a full moon over this little bit of woodland [this woodland was in fact, The Hollies an abandoned botanical garden near Adel], it felt like I’d wandered into a fairy tale.’ (Lewis, 2001).



Fig. 4.23 Screenshot from *Forest Hunt* (Lewis, 2001).

The Roger Harrison deception has at its centre a game that is all about space and movement. The idea of *Forest Hunt* seems to perfectly illustrate Bakhtin’s concept of ‘adventure-time’ a narrative space that might be entered by the hero of a narrative for any amount of time without it altering them (1981, p.89), the quotation from Williams could almost be referring to this. When he arrives in Adel, he is entering the fairytale.

In Ern Malley the chronotope is the closest to that of the audience. In all of the other deceptions covered here, the chronotope serves to remove the heroes from their audience. This is partially the function of the narration; to control access to the character, events must always be narrated retrospectively. Amina Arraf describes events in a time that runs concurrently with that being experienced by her audience although she almost always narrates in retrospect, usually at the distance of a day. What separates her from her audience is the fact that she is in a place that was (at that time) almost inaccessible to a Western audience, a fact evidenced by the number of Western journalists who attempt to contact her through the blog.

Perhaps it is because Ern Malley and Amina Arraf appear to exist in a chronotope close to that of their audience that attempts to find them have taken place. Max Harris sent a private detective to try and find traces of Ern in the places that Ethel said he had been (Fig. 4.26). There were also attempts to locate Arraf in Damascus after her disappearance and Craig Ortan wrote to Sinclair Research in an attempt to discover Roger Harrison there (Fig. 4.27).

[This illustration is a photograph of a telegram. The telegram seems to have been printed on a beige manila card and has a slip of pink paper protruding from its top. The word URGENT has clearly been printed on the reverse side of this pink slip. There is a blue line running along the top of the telegram, with illegible blue text printed above it. The telegram itself is printed in black block capitals. It reads:

URGENT X 1 67 SYDNEY SUB 48 12-55 P
REED AND HARRIS BROOKMAN BUILDINGS
ETHEL MALLEY NOT KNOWN AT 14 DALMAR ST CROYDON STOP MILLARD LIVING AT THAT ADDRESS TEN
YEARS NAME MALLEY NOT KNOWN IN STREET SEARCHED ELECTORAL ROLL NAME MALLEY NOT IN CROY-
DON STOP ADDRESS MUST BE HOAX WIRE FURTHER INSTRUC-
TIONS... BANNISTER]

Fig. 4.24 Telegram from the private detective C. Bannister to Max Harris (National Library of Australia).

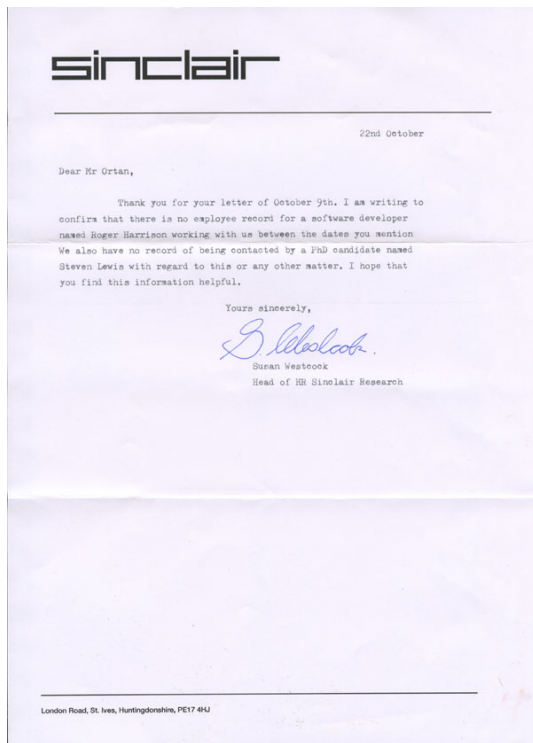


Fig. 4.25 Letter from Sinclair Research to Craig Ortan denying that they had ever had an employee named Roger Harrison (Ortan, 2002).

iv. Movement

Movements within these deceptions are not described they are implied. The diagram in Fig. 4.29 shows the movements proposed by the G.G.I.D. blog. Over the course of the life history given in her blog Amina Arraf moves backwards and forwards between the US and Syria. Space and movement are only described in detail in the ‘novel’ Arraf writes about her life. By far the most movement occurs before Arraf starts blogging in February 2011. Once Arraf is back in Damascus, she effectively never moves. Although she tells us that she is moving, from her family’s house near Straight Street to a safe house outside of Damascus and then to another safe house and finally back to Damascus, the moves have no effect within her narrative, and make no changes to her access to information within Damascus. Aditya Chakraborty points out in an article considering the geographical implications of the G.G.I.D. blog, that Arraf shows no sign of traveling to the marches she claims to attend (2011, p.5), in fact she does describe walking to protests but her descriptions lack spatial (or temporal) specificity. For example:

The police came in and scattered us, siding with the other crowd... we went home to ready for next time (actually, I stopped and bought some sweets...)
(MacMaster, 25.3.11).

Eventually, after darkness had fallen, the regime pulled back and let us leave. I returned home exhausted from the day. (MacMaster, 2.4.11)

Chakraborty suggests that detail of travel within Damascus could, in its specificity, prove alienating for a Western audience, in much the way that I am suggesting detail of a domestic chronotope might. Arraf's life is a schema into which the reader can imagine themselves. It is interesting therefore that whilst the writing aims at a generality, the G.G.I.D blog is one of the few to include maps as illustrations.

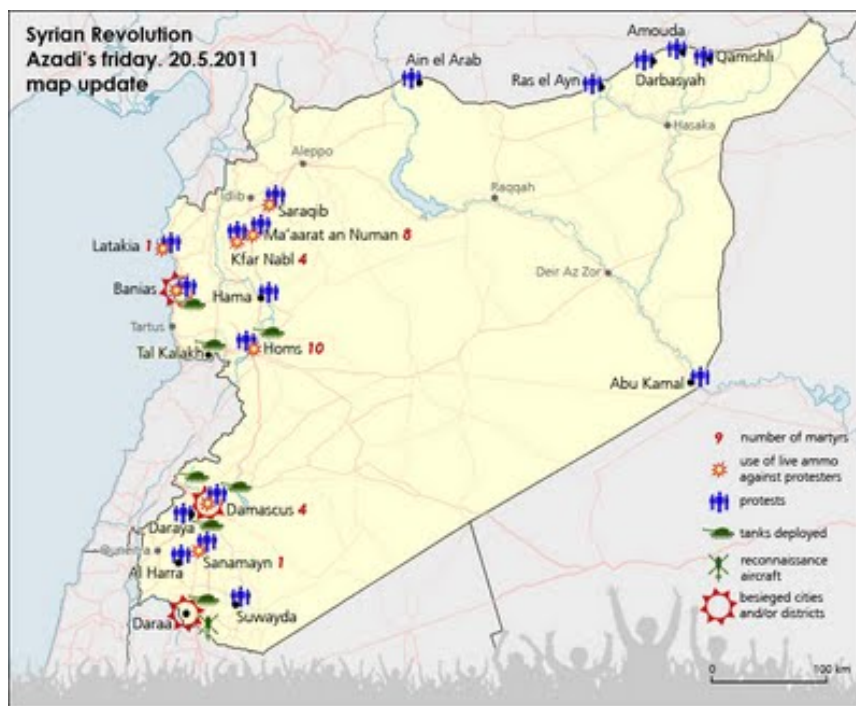


Fig. 4.26 Map of Syria included on G.G.I.D blog (MacMaster, 23.5.11).

Maps are both schematic and authoritative images. In borrowing them the G.G.I.D. blog suggests specific locations without ever committing to them. It is not the information the maps are giving that is important; it is the connotation of spatial (and therefore temporal) specificity.

Arraf is the only hero who speculates about her future and at one point in the blog she describes plans to travel to Rome with her lover and to study in London. I have indicated these proposed movements with a dotted line on Fig. 4.29. In fact, Tom MacMaster – posing as Arraf – had arranged to meet a Canadian woman, Sandra Bagaria, in Rome in July 2011 (Bell, 2011), a meeting that could never have occurred; the narrative was moving inevitably towards a chronotope that would have destroyed its hero. Instead Arraf disappeared on 6th June in a very specific location, that of ‘Abbasid bus station, near Fares al Khouri Street’ (MacMaster, 6.6.11). Arraf’s chronotope is allowed specificity only when she no longer occupies it. The heroes of deceptions can never be here, now.

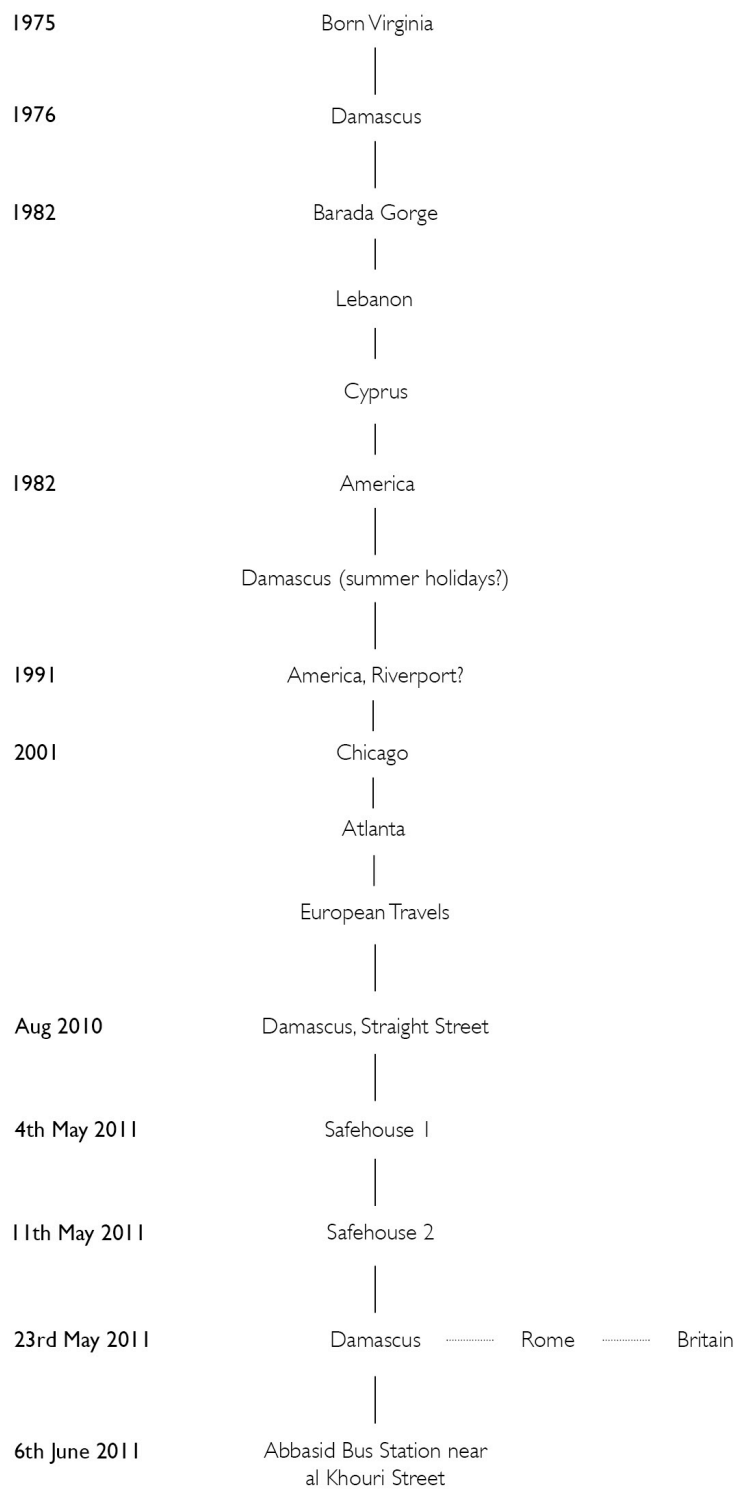


Fig. 4.27 Diagram of movements described by the G.G.I.D. blog.

The characters who move the most, Nat Tate and Yves Fissiault, are the ones to whom we have least access, their narratives are delivered from the greatest distance. They must move, therefore, so that they can be connected with the cultural influences that reveal more of their characters. Fig. 4.30 shows the movements of Yves Fissiault described by his chronology. It can be seen that most of his movements result in a meeting with a culturally significant figure (indicated by the arrows) such as Frank Zappa, the Beat poets and eventually Eve Laramée herself.



Fig. 4.28 Diagram of movements described by the Yves Fissiault timeline.

v. Span, sequence and framing

David Carrier writes in his book on comics that showing images in sequence always implies a connectedness that the audience will begin to supply for themselves (2000, p.47). The example he gives is of being in an art gallery and beginning to supply a narrative that explains the sequence of images that he's looking at. Although the creation of a fictional narrative to explain curatorial choices in the gallery space is more unusual, we are reasonably used to the idea that the gallery will provide some sort of narrative to explain the contiguity of the work we are looking at. The images in the deceptions are curated in a similar way, they deliver narrative sequentially and are dependent on our desire as readers to make sense of them by imposing that narrative.

The presence of images within a deception adds another time register to the narrative. Aside from the speed at which certain images within a narrative read (for example, it is known that within graphic fiction a full bleed image can appear to slow down the narrative (McCloud, 1993)), particular types of image serve to pin the narrative to particular points in time. Photographs do this, but less obviously, indexical images such as coffee spills also introduce time to a narrative (as I have discussed earlier), as do particular kinds of document and artefact.

In *Nat Tate* the reader is shown the places where Tate lived but never enters them. The fictional places are shown framed, distancing the reader from them whilst the real artistic hang outs such as Hans Hofmann's summer school (Fig. 4.31), The Cedar Tavern and MOMA are all shown full-bleed, slowing down the pace of the narrative and inviting the reader to imagine themselves inside them.

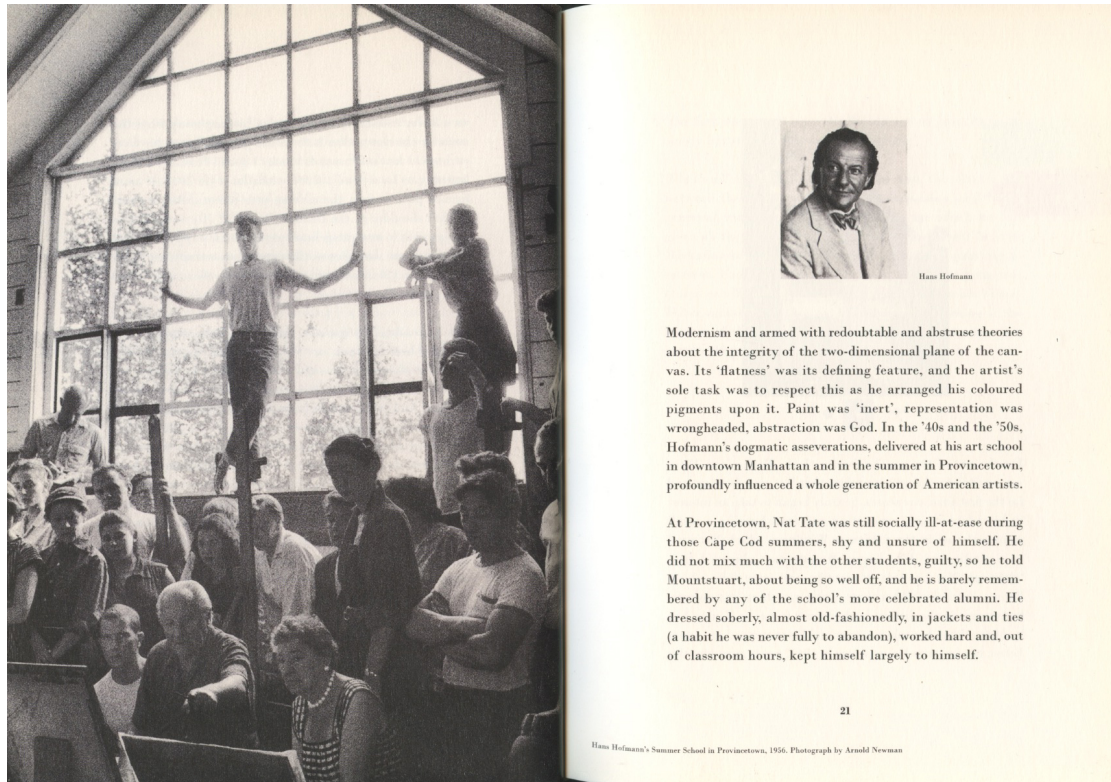


Fig. 4.29 Spread from *Nat Tate* showing a full bleed photograph of Hans Hofmann's summer school (Boyd, 1998, pp. 20-21) ©William Boyd 1998.

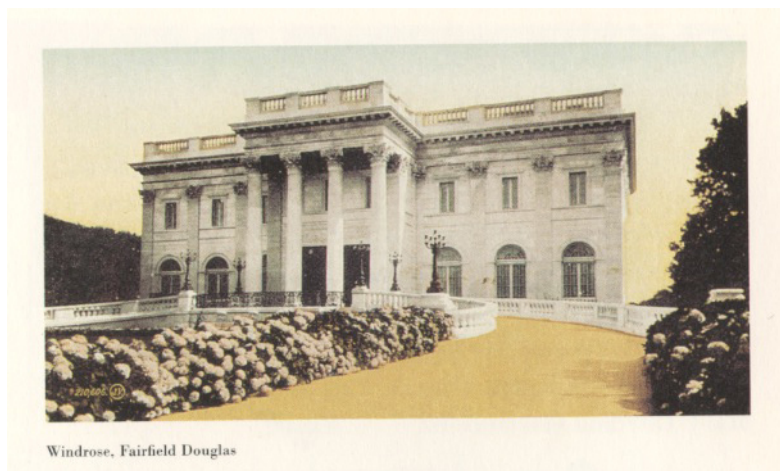


Fig. 4.30 Windrose, Nat Tate's fictional home (Boyd, 1997, p.16) ©William Boyd 1998.



Fig. 4.31 Spread showing Nat Tate's studio in the gardens of Windrose (Boyd, 1997, pp. 22-23)
©William Boyd 1998.

Windrose, Nat Tate's fictional home and his studio in the gardens there, are both framed and reproduced as quite small images within the spread (Figs. 4.32-4.33). This gives the reader permission to not spend too long with these images treating them more as references for the actions being described in the writing (Nodelman, 1988, p.50).

I mentioned in an earlier chapter the use of a full bleed image of Ernst Bettler as an older man with his younger self embedded within it.

The images in the G.G.I.D. blog are all framed and often appear as quite small inserts into the narrative. As I have mentioned previously, none of the images illustrate specific moments in the text and, in fact, images are used here in a very similar way to their use in *Nat Tate*, by showing an image of a place or an event alongside a fictional narrative. It can be implied that the fictional person was in that place or at that event. In this instance the frames locate the events described within Arraf's narrative. This allows

Arraf's voice to dominate the other voices introduced by the images and video's, they are embedded (literally) within her narrative.



Fig. 4.32 The G.G.I.D blog (MacMaster, 20.4.11).

In the Naomi V.Jelish archive the opposite happens. Naomi's images are largely without frames, increasing intimacy (Nodelman, 1988, p.53) and showing actions in the narrative taking place in empty spaces.



Fig. 4.33 Naomi V.Jelish, *Private Sketchbook: Page 5 - David Jelish Drowning* (Shovlin, 2004).

In the image above we see Naomi's father drowning but nothing of the space that this is occurring in. The absence of a frame lends the images a timeless quality, forcing them outside of the pace of narrative sequencing and also invites readers to occupy the space in which this traumatic event is occurring. In fact, the only fully realized image of a space in the Jelish archive is a drawing of the pond in which her father drowned.



Fig. 4.34 Naomi V. Jelish, *School Sketchbook One* (Shovlin, 2004).

Naomi's final drawing is of a window, an empty frame.



Fig. 4.35 Naomi V. Jelish, *Window (recto)* (Shovlin, 2004).

vi. Chronotopes implied by discovery

...the temporal marker ('at one and the same time') is inseparable from the spatial marker ('in one and the same place') (Bakhtin, 1981, p.97)

The most important chronotope, and the one that is shared by all of the deceptions is that of discovery. In order for their work to be discovered, certain characters must be in the right space at the right time. It is crucial that Yasusada's son survives the Hiroshima bombing so that he can later discover his father's notebooks. Ivesmail must buy Naomi's grandmother's house so that he can discover Naomi's sketchbooks. Nat Tate is discovered and rediscovered, firstly by Frank O'Hara and Janet Felzer who, '...wandered into a local gallery [...] which happened to be run by a friend of Peter Barkasian.' (Boyd, 1998, p.24). This discovery marks the beginning of Tate's career as an artist. He is subsequently rediscovered by *Boyd* and it is this discovery which catalyses the recounting of the narrative: 'I still don't know what made me climb the stairs to Alice Singer's 57th Street Gallery. It was June 1997, New York City.' Again it is important to note the locating of this crucial fictional event in a very specific time and place, but one that we, as readers are unable to access.

Naomi V.Jelish is discovered and rediscovered too. She is firstly spotted by John Ivesmail drawing at her father's funeral and later he discovers the shopping bag containing her artwork at her Grandmother's house.



Fig. 4.36 Naomi V. Jelish, Polaroid of the initial discovery of the bag of Naomi's work, c.1994 (Shovlin, 2004).

This is the only instant where the moment that the work is discovered is documented. Yves Fissiault's move back to the USA allows him to be discovered by *Laramée*. The chronotope that allows for the discovery of the hero's work is the key to the entire narrative, without it readers would have no access to the story at all. It is the final construction which overcomes the contradiction of a narrative which allows readers access to a private life within the public sphere.

The chronotope in a deception narrative is key to the manipulation of the relationship between the hero and their audience, making the hero appear both accessible and unattainable. They are like ghosts, there is always the possibility that they might be where you are.

Chapter Five: The Fabula

In 'Introduction to the Structural Analysis of Narratives', Barthes looks for a 'common model' (1982, p.80) that would aid in the identification of different narrative forms. In response to this, Bal suggests in *Narratology* that this common model is found in the 'deep structure' of the narrative, 'the fabula' (2009, p.181). I am suggesting that both of these definitions also correspond broadly with that of the 'morphology' of the folktale considered by Propp (1968). In this chapter I will take Bal's identification of the fabula as the deep structure of the narrative, Barthes' terminology and Propp's systematic analytical approach as tools with which to investigate the shared narrative structures found in the deceptions I have been studying.

Functions

According to Bal, a fabula is '...a series of logically and chronologically related events caused or experienced by actors.' (2009, p.5). These are the events organised and ordered by the story, and they make it possible for the deception to be imagined as a real sequence of events. Before beginning an analysis of the fabula of these deceptions I want to stop using the term 'event', as it is perhaps a little vague, and exchange it for Barthes' term, 'function'. In his essay 'Introduction to the Structural Analysis of Narratives', Barthes describes 'functions' as seeds sown to 'come to fruition later' (1982, p.89). The purchase of a gun is a narrative function, for example, which sows the seed for firing it later. Barthes' definition implies that functions work in pairs, but in fact - as he later goes on to describe - not all elements of a narrative do. In response to this, Barthes proposes a taxonomy of narrative units that I have summarised in a diagram (Fig. 5.1).

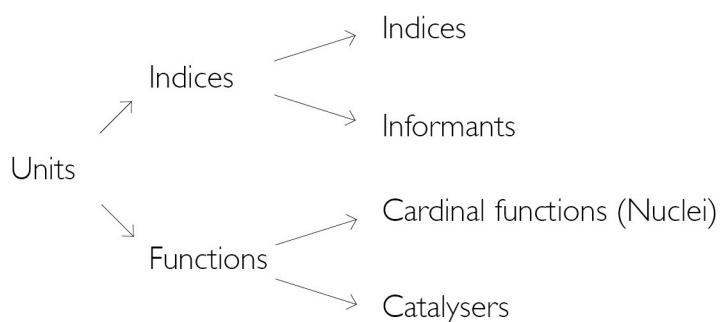


Fig. 5.1 Diagram of Barthes narrative functions.

A unit is a narrative element. Indices are integrational units which deliver ‘diffuse’ concepts necessary to the meaning of the story; some of the atmospheric illustrations considered in the narrative text section of this thesis are indical units within the narrative. Narrative indices are not synonymous with the semiotic indices discussed earlier in the thesis, although interestingly indexical images often have an indical function within the fabula. The dirt stains on Naomi V.Jelish’s drawings, for example, are indexical marks on paper but also have a ‘diffuse’ and therefore indical function as more general indicators of Naomi’s domestic existence. Informants serve to identify, ‘to locate in time and space.’ Portraits and descriptions are also informants, ‘they embed the fiction in the real world’ (Barthes, 1982, p. 96).

The other two types of function are ‘cardinal functions’ / ‘nuclei’ and ‘catalysers’. The difference between a cardinal function and a catalyser is narrative consequence. Cardinal functions are necessary to the narrative, so the purchase of a gun and its subsequent firing are both examples of cardinal units. A catalyser would be one of the many events clustering around the purchase of the gun; the choice of gun shop, for example.

The table in Fig. 5.2 describes what I have identified as the key cardinal or catalytic functions in *Nat Tate*.

Function	Words	Images
Dusan Barkasian builds logging company	9	
Dusan Barkasian buys Windrose	10	
Mary Tate meets Nat Tate's father	5	
Tate born 7 th March 1928	4	
The Tates move to Peconic, Long Island	6	
Mary Tate begins work for the Barkasians	7	
Mary Tate is promoted	8	
Mary Tate is killed in 1936	11	
Tate is adopted by the Barkasians	12	
Barkasian embraces fatherhood	13	
Tate attends Briarcliffe school	14	5
Tate attends Hans Hofmann's summer school	15	6
Barkasian and Felzer meet		8
Barkasian gives Tate a studio at Windrose	16	
Tate begins Bridge series	17	2, 33
Janet Felzer sees Bridge series (1954)	18	
Tate meets Frank O'Hara	19	
Tate and Janet sleep together	20	
Show at Aperto Gallery	21	
Barkasian buys all of Tate's work	23	
Show opens	24	
Clement Greenberg reviews show	22	
Felzer gallery opens (1954)	25	
Tate paints White Building series	26	
Mountstuart buys three paintings from Bridge series	27	
Drinks at Cedar Tavern	28	19
Tate begins drinking heavily	29	
White Building paintings are shown at the Sao Paulo Biennial	30	
Cooling off between Tate and O'Hara	31	
Didier Van Teller enters Tate's life	35	
Logan Mountstuart buys Still Life no 5	32	
Tate and Barkasian plan trip to France and Italy	33	
Tate paints Third Panel Triptychs – Portrait of K	34	
Trip to Europe (1959)	36	
Tate in London	37	1
Tate meets Picasso	38	
Tate meets Braque	39	
Visits Braque's studio	40	

Function	Words	Images
Picnic with Braque		28
Italian segment of trip cancelled	41	
Tate starts buying back his work Dec 1959	42	
1 st bonfire of paintings 8 th Jan 1960	43	
2 nd bonfire of paintings 10 th Jan at 22 nd street studio	44	
Calls Felzer 12 th Jan	45	
Jumps from ferry 12 th Jan	46	
Painting Orizaba/ Return to Union Beach discovered	48	
Body never found	47	
William Boyd discovers Tate's work	3	
Exhibition at Singer gallery	2, 47	
Exhibition encountered by Boyd	1	

Fig. 5.2 Table of functions in the Nat Tate deception.

On the left, I have organised the functions by deducing their chronological sequence. On the right I have numbered the functions according to the sequence in which they appear in the text. I have also identified whether the functions are described by the written narrative or the accompanying images. The images are numbered according to the sequence in which they appear in the text. Where an illustration is not linked to a cardinal function I have not included it in the table. As can be seen, the text begins with the function that appears last in the chronology: William Boyd's discovery of the exhibition in which Tate's work is hung. The vast majority of images (twenty six out of thirty four) accompanying this deception have an informative purpose rather than a functional one.

Now that the sequence of functions has been identified it is possible to say which are cardinal functions. These are the events that 'cannot be deleted without altering the story' (Barthes, 1982, p.95); I propose that the cardinal functions in the *Nat Tate* narrative are as follows:

1. Birth
2. Begins painting - implied by presence of paintings
3. Crisis (doubt about work)

4. Destroys pictures
5. Suicide
6. Surviving pictures discovered
7. Surviving pictures rediscovered

The names of these functions have been altered slightly from those given in the original table. Function seven is analogous to ‘Painting, *Orizaba/Return to Union Beach*, is found’, and function eight corresponds to ‘Exhibition encountered by Boyd’. Because these events are cardinal, they should operate in pairs, with one event sowing the seed for another. These pairs appear as follows:

1-5 2-3 4-6

Nate Tate’s birth is answered by his death, the beginning of his career as an artist sows the seeds of his crisis and the destruction of his work allows for the discovery of the surviving pieces. Function eight is a repetition of function seven and so does not have a partner. All of the other functions within this narrative are either indicial or catalysers. For example, although Tate’s fateful meeting with Braque may appear to be cardinal, it is in fact a catalyst surrounding the nuclei of Tate’s crisis. Given that Tate appears largely unmoved by the death of his mother and father I have not included these functions as crisis.

The Araki Yasusada narrative initially appeared in literary journals and then in more detail in *Doubled Flowering*. Yasusada’s poetry refers to the narrative and is intermixed with letters and footnotes. It is therefore quite difficult to successfully isolate functions in the narrative of *Doubled Flowering*, since many functions are indicial and appear in the poetry, for example, domestic details or descriptions. Other functions, such as Yasusada’s courtship of his wife Nomura, or the bombing of Hiroshima are referred to repeatedly. The table below shows functions in chronological order on the left and as they appear in *Conjunctions* magazine, *American Poetry Review* and *Doubled Flowering* on the right.

Functions	Conjunctions	American Poetry Review	Grand Street	Doubled Flowering
Yasusada born 1907 in Kyoto	4	4		6
1921 Moved to Hiroshima	5	5		7
1925 – 28 attended Hiroshima University	6	6		8
Joined postal service	7	7		9
Courted Nomura				22
1930 Married Nomura	8	8		10
Has son and two daughters	9	9		11
Illness				27
1936 Conscripted into Imperial Army	10	10		12
Disappointing Soun meeting June 1937				28
Yasusada's son Yasunari sent away to stay with relatives	11	11		16
6 th August 1945 Hiroshima Bombing – Nomura and Cheiko killed				13, 19
Akiko survives				14
Yasusada survives bombing and moves to foothills of Choguko Mountains				18
Daughter Akiko dies of radiation sickness 1949	12	12		15
Akiko's cremation				20
Yasusada declines offer of inclusion in Poetry Hiroshima 5 th January 1953				21
20 th Sept, 1955 Chuya Keneko exhibition				23
Another disagreement with Soun, 1957				29
Open heart surgery				24
Zen residency				26
Breaks Edo pot				25
17 th November 1967 reads Ginsberg, Spicer, Wieners, Brother Antoninus, Lamatia	3	3		3, 30
1967 English Assignments begin				31
Reads Barthes – Empire of signs				4, 34
7 th November 1967 reads <i>After Lorca</i> by Jack Spicer				32
Makes plan to write letters to Spicer				5,33
1968 Mr Rogers, Yasusada's English teacher makes a pass at him				35
1967 Musical collaboration proposed				36
29 th Sept 1972, Yasusada dies	2,13	2,13		2, 17, 37
1980 Yasusada's poems are discovered by Yasunari	1	1		1

Fig. 5.3 Table of Functions in the Araki Yasusada deception.

The table in Fig. 5.3 gives a far from perfect description, although I am certain at least that it does not exclude any of the narrative's cardinal functions. The final column, in which I have attempted to track functions through *Doubled Flowering*, gives some indication of the way in which the narrative loops back and repeats itself; for example there are multiple references to Yasusada's death and to the Hiroshima bombing. All versions of the Yasusada narrative begin with the discovery of his poetry and his death. Like Nat Tate, the Araki Yasusada narrative can be reduced to a sequence of functions without which the narrative would inevitably alter:

1. Birth
2. Crisis (the Hiroshima bombing and death of Yasusada's family)
3. Writes poetry
4. Refuses to be published
5. Dies
6. Work discovered
7. Work rediscovered

The functions here are similar to those I identified in *Nat Tate*, although the location of the crisis is different. Here the functions pair up as follows:

1-5 2-3 4-6

These functions are broadly equivalent to those that appeared in the Tate fabula. Birth and death are paired indicating the story's fidelity to a biographical chronotope. There is a moment of crisis, the work is made inaccessible (destroyed by Tate and held back by Yasusada) followed at a later date by its discovery. Tate's crisis (doubt about the quality of his work and his future as an artist catalysed by his meeting with Braque) causes him to destroy his work, whilst Yasusada's (the Hiroshima bombing resulting in the death of his family) inspires it. Both narratives end with a double discovery of the hero's work.

Ernst Bettler is the most economical of all of the deceptions in this study, by which I mean that the narrative contains the smallest number of functions. It was also the most

widely picked up and repeated by other narrators who had not understood that the narrative they were repeating was fictional. The first to do this were Adbusters in the Design Anarchy edition of the magazine.

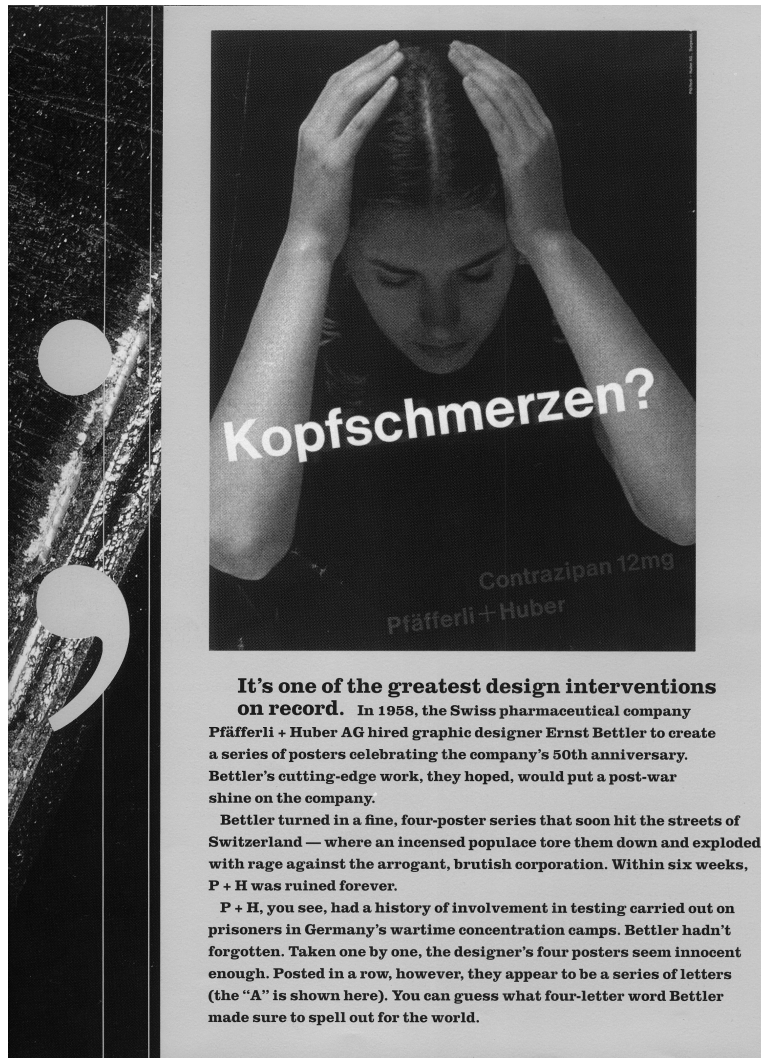


Fig. 5.4 The Ernst Bettler story in *Adbusters: Design Anarchy* (2001), Adbusters Media Foundation.

In this version (Fig. 5.4), the original narrative is reduced to Bettler's posters for Pfäfferli + Huber and their wartime involvement with prisoners of concentration camps. *Adbusters* also added specifying features to Pfäfferli + Huber, calling them 'brutish and arrogant' (2001). The story was then picked up by Michael Johnson for his book on Graphic Design, *Problem Solved*, which also focused on the story surrounding Pfäfferli + Huber and the Contrazipan poster, as can be seen in Fig. 5.5.

[This illustration is a scan of a page from a book. The page is largely taken up with an illustration of a poster. The poster shows a black and white photograph of a woman with her head on her hands, she has a centre parting and her face is turned downwards. Her arms are forming the shape of a broken triangle. Crossing her arms, diagonally, and slanting upwards slightly on the right, is the question 'Kopfschmerzen?'. Beneath this in smaller text running parallel with 'Kopfschmerzen' are the words 'Contrazipan 12mg' and on the line below 'Pfäfferli + Huber'. Underneath the poster is written, 'Some choose to educate by more subtle means. Although he is now becoming recognised as one of the founding fathers of the 'culture-jamming' form of protest, Ernst Bettler's way of revealing to 1950's Switzerland that Pfäfferli + Huber AG (a pharmaceuticals company) had Nazi roots was astonishingly subtle. When commissioned to design a set of fiftieth anniversary publicity posters he suggested four in total. And into each one he echoed the shape of the letters...'

To the right of this piece of text is a caption and the word N-A-Z-I made to incorporate the poster. At the bottom of the page is written '2021/203 Education'.]

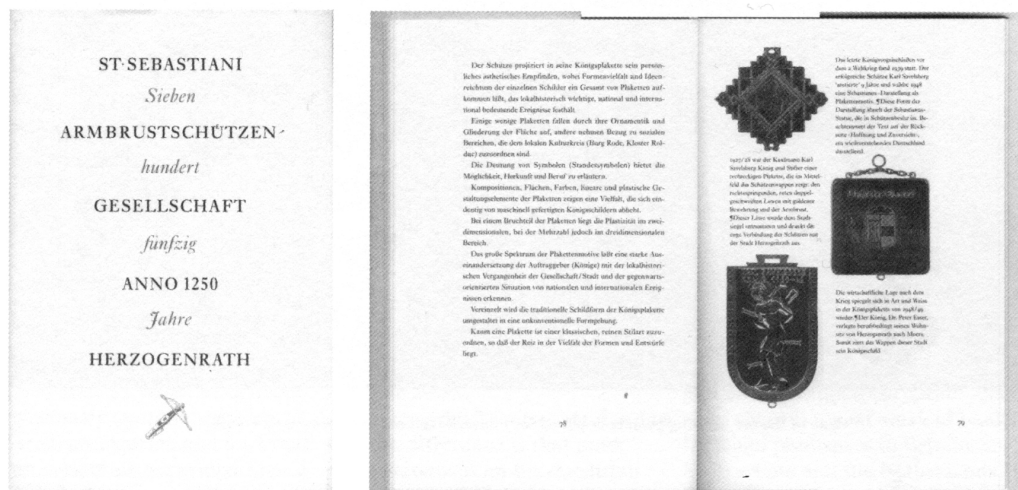
Fig. 5.5 The Ernst Bettler story in *Problem Solved* (hardback edition) (Johnson, 2002, p.202).

Between the publication of the paperback and hardback editions of *Problem Solved*, Michael Johnson realised that Ernst Bettler is fictional, but the page on Bettler remained in the new edition with an amended commentary. I have summarised the appearance of the functions across these four narrative texts in Fig. 5.6.

Functions	Illustrations	Dot Dot Dot	Adbusters	Problem Solved HB	Problem Solved PB
1954, Bettler aged 25, career beginning	Illustration	1			
Apprenticeship		2			
First client - Androschin		3			
Creates Dynamic Rhythms of Postal Communication		4			
1958 Bettler approached by Pfäfferli + Huber		5	1	1	
Bettler accepts job		6			
First set of posters	Illustration	7			
Second set		8		2	1
Posters put up		9	2	3	2
Uproar		10	3	4	3
P+H ruined		11	4	5	
Bettler taken to court		12			
Move to London		13			
Later Career	Illustration	14			

Fig. 5.6 Functions in the Ernst Bettler deception.

Both of these examples picked up on the functions involving Bettler's work for Pfäfferli + Huber without repeating any of the other narrative information given in the original article. The illustration of the Contrazipan poster is also included in both of the repetitions. The fact that it is this that was picked up on when the narrative was repeated suggests that it is the key function in the Bettler story. The illustration that accompanies the original article may be being used to signpost this, since the Contrazipan poster is graphically very bold whilst the image that represents Bettler's later work is much less eye-catching. In this way the illustrations suggest the parts of the narrative that the reader should be interested in.



Cover and spread from a book for I.O. Ferdinand Verlag (1999)

Fig. 5.7 Ernst Better: cover and spread from a book for I.O. Ferdinand Verlag, (Wilson, 2005, p.18).

The cardinal functions that appear in the Bettler narrative are as follows:

1. Young man (birth)
2. Approached by P+H
3. Takes job
4. Posters shown
5. P+H destroyed
6. Moves to London (crisis)
7. Older man (death)
8. Work discovered

These pair up as follows:

1-7 2-3 4-5 6-8

In Ernst Bettler birth and death are implied but not described by the narrative.

The three examples given above suggest a pattern that is corroborated by analysis of the other deceptions in the group. In Naomi V. Jelish the crisis is the death of her father. Her work is hidden when she passes it to her grandmother and discovered later by Ivesmail, Naomi does not die literally, but her disappearance renders her effectively dead within the narrative and so her disappearance has the same narrative function as death has for other characters. Ern Malley's crisis is his illness and knowledge of his own death; his work is hidden by his sister's incomprehension in much the same way that neither Roger Harrison's mother Rose nor David Williams realise that the papers found on his desk after he disappears work might be important (Lewis, 2001). Roger Harrison's crisis is provided by the death of his friend, patron and possibly lover in a yachting accident (Fig. 5.8) a function which eventually leads to Harrison's departure from Gambit and the creation of Forest Hunt.



Fig. 5.8 The wreck of Jack Kite's yacht 'The Electron' (Lewis, 2001).

This analysis has begun to point to the presence of a shared group of cardinal functions within the class of deceptions. I have listed these functions below:

1. Birth
2. Crisis
3. Becomes Artist (often implied)
4. Death/disappearance
5. Artwork hidden
6. Work discovered
7. Work rediscovered

Not all of the functions above are present in all of the deceptions discussed in this thesis, but the key cardinal functions could be said to be 2, 3, 4, 6 and 7. I am naming the deceptions that contain these functions ‘discovery deceptions’. The ‘discovery fabula’ often enters into a particular relationship with the story. The discovery of the artwork is the function that most often appears in the story first followed closely by the death of the creator.

Looking at the functions outlined above it is clear that some have an implied sequential relationship whilst others do not. Death must follow birth and the work must be hidden in order to be discovered. Crisis and marginalisation are cardinal functions which can occur anywhere in the narrative. Applying the discovery deception template to the Nat Tate narrative looks like this:

1 - 4 - 3 - 6 - 5 - 7 - 8

whilst Araki Yasusada becomes:

1 - 3 - 4 - 2 - 5 - 6 - 7 - 8

There is only one narrative within my group of deceptions that does not contain the functions 6 and 7; the G.G.I.D. blog. Although Amina writes poetry, and fiction, her status as an artist is not a cardinal function, it is indicial. If Amina were not an artist the narrative would not be substantially changed. Having considered the events in the

GGID blog (which are too numerous to include in a table) I have identified the following cardinal functions and paired them:

1. Born
2. Comes out (marginalisation)
3. Returns to Syria
4. Takes part in protests
5. Witnesses events
6. Reports events
7. Finds audience
8. Disappears

1 - 6 2 - 7 3 - 4 5 - 6

Here the hiding and discovery functions have been replaced by witness and report, effectively placing Arraf's audience in the position of discoverers, something that can be seen in the comments posted on her blog (Fig. 5.8), many of which refer to the reader's discovery of Amina.



Fig. 5.9 Comments on the G.G.I.D. blog (2011).

Arraf's sexuality, and therefore the function in which she come out as a lesbian, sows a seed whose answer is in the identification of her particular audience. This fabula suggests the existence of another type of deception, the 'witness deception', which represents a slight but significant variation on the 'discovery fabula' one in which discovery is replaced by witness.

The identification of the pair of functions in the Amina Arraf narrative that pairs her marginalisation with the identification of her audience led me to ask whether or not this pair might be found in the other deceptions. In many cases, the specifying features of the heroes which lead to their marginalisation also suggest an audience who may be interested in their narrative. This analysis is outlined in Fig. 5.9. The audience is suggested by the readership of the publications who repeated the deception narratives. For example, the fact that the Amina Arraf story was most widely covered by *The Guardian* newspaper suggests a liberal, western audience for the deception.

Hero	Marginalising Specifying features	Publication in which the deception was repeated
Amina Arraf	Gay Syrian American Muslim	<i>The Guardian</i> , including interview
Nat Tate	Shyness, diffidence	<i>Modern Painters</i>
Araki Yasusada	Hiroshima witness	<i>American Poetry Review</i> , <i>Ariel</i> , <i>Grand Street</i> , <i>Conjunctions</i>
Ernst Bettler	Unfashionable graphic designer	<i>Adbusters</i> , <i>Problem Solved</i>
Naomi V.Jelish	Teenage Girl?	N/A
Roger Harrison	Games design maverick	Story repeated by readers commenting on original article.
Ern Malley	Working class poet and autodidact	<i>Angry Penguins</i>
Yves Fissiault	Communist, in 1960s America with outlandish scientific beliefs	New York Times reviewed original show repeating Fissiault story ²⁵ .

Fig. 5.10 Table showing relationship between the marginalisation of the heroes and audience.

²⁵ Harrison, Helen. A. (1997) Works of Curious Conflicting Directions, *The New York Times*, 13 April, p.16

Amina Arraf's popularity with Western media is evidenced by the many comments on her blog from journalists wishing to interview her (Fig. 5.10) although obviously the identity of the authors of these requests is tricky to verify. She was also interviewed by *The Guardian* (via email),²⁶ interestingly enough by a journalist writing under a pseudonym.

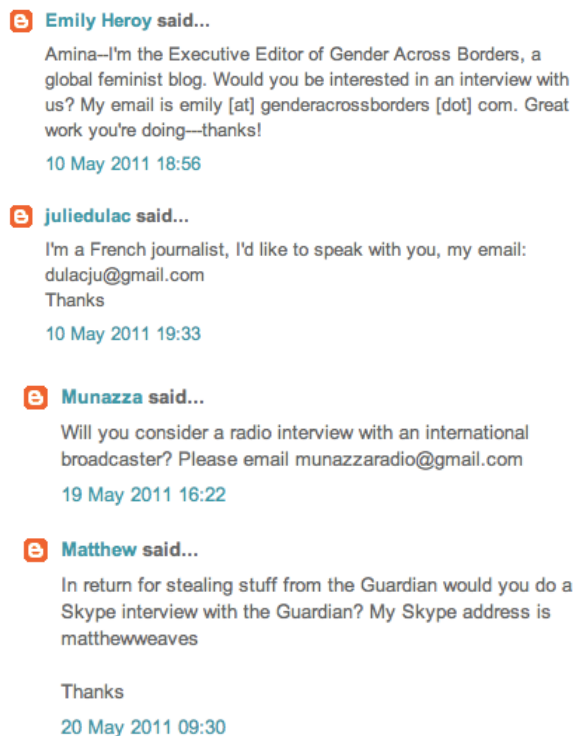


Fig. 5.11 Comments from journalists on the G.G.I.D. blog (2011).

In contrast to other fictions, the audience for a deception are part of the fabula. As the narrative progresses, those who believe it and repeat it are almost inevitably implicated in it. This introduces another pair of functions to the fabula: marginalisation and identification of audience.

The three deceptions whose target audience cannot be easily identified are those for which an audience already existed. Eve Laramée, Jamie Showlin and William Boyd all

²⁶ Marsh, Katherine (2011) 'A Gay girl in Damascus becomes heroine of Syrian revolt' *The Guardian* [Online], <http://www.theguardian.com/world/2011/may/06/gay-girl-damascus-syria-blog>, 6 May [Accessed 25/11/2013]

speak either to the audiences that their work already enjoyed, or utilise the pre-existing audiences of the galleries at which the works were initially shown.

The process of compiling these tables uncovered the existence of functions not described by the text. These are further examples of the presence of narrative ellipsis in the deceptions; moments omitted from the fabula whose existence must be deduced (Bal, 2009, p.101). The ellipsis often cover important functions in the fabula, so for example we are shown the pictures that Tate paints but not precisely when he started and he is never described in the act of painting; we know that he is a drinker but we do not see his drinking start; and finally the catalysing events surrounding his death are described but not the cardinal function of his death itself. Araki Yasusada survives the bombing of Hiroshima but there is no indication in the text of how, or in fact of his experience of the bombing; we don't know when or why Ern Malley began writing poetry; Naomi V.Jelish and Roger Harrison's disappearances are elliptical as is his game, things happen in the forest which allow the player to gain points but the game never reveals what these events are, they are hidden by an ellipsis. The texts give us enough information to imagine these key functions occurring without actually having them described. The only moment that a key function in a narrative *is* described in detail are Naomi V.Jelish's drawings of her father drowning. These images have the effect of rendering the event less tragic by giving it specificity. The strategy of omission engages the audience share and avoids alienating the audience by describing experiences that they may not relate to. Marjorie Perloff in her essay on Yasusada discusses the difference between Yasusada's 'elliptical' and 'fragmentary' poems dealing with the Hiroshima bombing and the more direct poetry of poets who survived the bombing suggesting that this serves both to play on and temper the guilt of American readers (1997, p.159-160).

Agents

This chapter is concerned with identifying the functions that must be present for a narrative to be identified as part of my class of deceptions. It also asks if there is a relationship between the fabula and story layers of a narrative that is particular to these deceptions. The other narrative element to be considered is that of actors or ‘agents that perform actions’ (Bal, 2009, p.6). In *Narratology*, ‘actors’ are roughly equivalent to characters, whilst ‘actants’ are classes of actors that share ‘a certain characteristic quality’ (Bal, 2009, p.202), meaning that they have a shared relationship with a particular function. In the Ernst Bettler narrative, for example, his two clients A.G.Androschen and P+H represent the same actant. Propp in his analysis of folk tales uses the term ‘dramatis personae’ and argues that these are always attached to functions (1968, p.21). Quoting Propp, Barthes conflates ‘dramatis personae’ with ‘characters’ and ‘actants’ and chooses to use the term ‘agents’. Here I will use ‘agents’, defining them as narrative elements linked to actions and not necessarily limited to particular characters, which is a slight departure from all three definitions but is most closely influenced by Barthes.

All of the functions described by Propp in *Morphology of the Folktale* are those which Barthes would describe as cardinal. Because the folk tales he analyses are heavily functional there are no characters within the dramatis personae to which a cardinal or catalytic function cannot be ascribed. In a deception, the morphology of the narrative is different, so it seems useful to suggest (as I began to do in Chapter Four) that some characters will be agents attached to a cardinal function and others will be indical or informative. I have already described the way in which real people such as Picasso or Thomas Pynchon have been included in a deception as characters. These characters are indical, whilst they may not be agents (i.e. connected to an action) their presence adds a layer of meaning to the narrative. The agents in the discovery deception are as follows:

- i. Author - creates work
- ii. Opponent - causes work to be hidden
- iii. Discoverer - discovers work

Work is the object of the narrative, the illustrations are the logical outcome of the text.

i. Author

This agent is usually represented in the story by the hero but this agent may appear as more than one character as in *Doubled Flowering* where it is described by both Araki Yasusada and Tosa Motokiyu. In the other deceptions the author is restricted to a single character. Whilst these characters may appear superficially different, they are in fact all the same agent linked to the cardinal function of creating the work which will be discovered later.

In almost all cases the author is dead or disappeared providing the fabula with its ending and necessitating the role of the discoverer:

endings are ways of projecting values onto events rendering the remainder of the narrative sequence intelligible in retrospect.' (Currie, 1998, p.67).

Functions that may appear in the narrative are controlled by the biographical time of the author agent.

ii. Opponent

This agent is linked to two functions: causing the work of the author to be hidden and contributing to the marginalisation of the author. Sometimes the hero themselves might contribute to these functions, as in the case of Araki Yasusada who withholds his own work from publication. It is therefore possible that at different points in the narrative the character of the hero may be acting as the author agent or the opponent agent.

Mostly however the opponent agent is described by the characters discussed in Chapter Four.

iii. Discoverer

This is the agent who makes the work available to the public and they are often also the character who narrates the story. As has been discussed, the function of discovery is often repeated within the fabula and whilst the character who rediscovers the work may be a different one from the character who originally discovered it, both characters represent the same agent.

Agents in the Witness Fabula

As I am basing my proposal of a witness deception on a single example, it is harder to suggest either a shared fabula or a group of necessary agents for this type of deception. I would suggest however that the group of agents should include the following:

- i. Hero/witness - witnesses event
- ii. Opponent - would silence hero

In this instance it is key that the hero has witnessed or experienced the events that result in their marginalisation. Their opponents are the forces who would seek to prevent their act of witness. In the case of Amina Arraf these agents are attached to the character of Amina who is opposed by the Syrian government as represented by the Mukhabarat agents who make numerous attempts to entrap or arrest her.

In this chapter I have described the particular functions and agents present in the group of deceptions considered by this thesis. The identification of the discovery fabula and its associated agents is an important factor in differentiating this class of deceptions from other deceptions initially considered by this project. The discovery fabula is not only the underlying structure of the deception, it also implies the role that the illustrations will play in the text.

Chapter Six: Authorship and Narrative Secrets

In his essay 'Secrets and Narrative Sequence', Frank Kermode identifies elements of a text that do not contribute directly to the sequential properties of the narrative.

Whatever the comforts of sequence, connexity (I agree that we cannot do without them), it cannot be argued that the text which exhibits them will do nothing but contribute to them; some of it will be indifferent or even hostile to sequentiality. (1981, p.83)

Kermode's reading of narrative may be criticised for assuming that there will always be a sequence of events that are the focus of the narrative and that the reader's experience of narrative is necessarily sequential. It is hard, perhaps mistaken, when faced with a narrative text, to try and identify the parts that are non-narrative because all elements of a given text contribute to the narrative. Perhaps it is only when a group of narratives have been identified as having a particular purpose, such as mimicking factual delivery, that the idea of secrets really comes into play. When deceptions are exposed elements 'hostile to sequentiality', in which the main narrative purpose is undermined or ignored become visible. These are the deception narrative's secrets. Some of them refer more or less explicitly to the nature of the text, others appear to be fragments of other narratives entirely.

Doubling

'...no one warned that the mind repeats in its ignorance the vision of others.'
- Ern Malley (1944, p.8)

In all of these deceptions authorship is doubled; each authored hero is also an author. It is interesting therefore that the idea of doubling is often referred to both explicitly and as a metaphor within the texts. Ern Malley has a doubled nature born from the fact he was created by two men who took turns to write his poems (Heyward, 1993, p.93), and in the poetry there are many instances of doubling. These include the recurring images of the black swan and white swan (Heyward, 1993, p.245), which are inverted

reflections of each other and the poem 'Night Piece' which is included twice in two slightly varying forms. Malley is a parody of Max Harris and the poetry that Harris loved; Malley is the black swan to Harris's white one, he is Harris's shadow. A parody is a distorted reflection, and the fact that Harris recognised himself in Malley's writing contributed to the success of the hoax. Like a shadow, Ern Malley was entirely dependent on Harris for his existence – if Harris had not believed then no one else would have had the opportunity; Malley simply would not have been published. After the deception was exposed doubles of Malley appeared in literature, art and criticism; in the portraits by Sidney Nolan or as David Weiss in Peter Carey's *My Life as a Fake*.

The idea of doubling recurs in the poetry of Araki Yasusada, as in the title *Doubled Flowering*. At face value this seems to be an instance of orientalism, post exposure it becomes a reference to the multiple authors of the poetry. Initially attributed to Araki Yasusada, speculation suggested that the author was in fact Kent Johnson, who then named Tosa Motokiyu as Yasusada's true identity, and – when Motokiyu was proved to be fictional – authorship was laid at the door of an anonymous Japanese poet who does not want his/her identity revealed.

As with Yasusada, the title of the article about Ernst Bettler is "The double life of..." indicating a subject whose nature is split. We first meet Bettler as a double portrait in which his young and old self are shown simultaneously. In the deceptions which make use of found photography it is not only authorship which is doubled but the subjects of the photographs themselves which show both a real person and a fictional character.

Collage and fragmentation

'A text's unity lies not in its origin but its destination.' (Barthes, 1982, p.148)

Collage is made use of in these deceptions in three ways:

1. Cut ups – writing created through a more or less random procedure of appropriating lines from a range of texts and using them to create a new piece of writing.

2. Montage – piecing together elements from different moments in time and space (such as photographs or fragments of particular chronotopes) into a seamless whole.
3. Visual collage – images that are recognisably the result of a process of collage

Collage will be considered here both as an authorial approach which links the deception to a web of authentic artworks and narratives, and as a metaphor which haunts these texts, signposting both their construction and the effect of their exposure. Jameson, in his discussion of postmodernism, describes how a postmodernist text ‘ceaselessly reshuffles the fragments of pre-existent texts’ describing this process as ‘the logic of postmodernism’ (Jameson, 1991, p.96). In this sense then, the deceptions being considered here are postmodern enterprises in spite of the fact that the text which perhaps most completely exemplifies this approach predates postmodernism – Ern Malley. Describing the process used to create Malley, Heyward writes:

The pair used whatever books happened to be on their desks, *The Concise Oxford Dictionary*, a Collected Shakespeare, a Dictionary of Quotations. (Heyward, 1993, p. 96)

Literary references to Shakespeare and a wholly inaccurate Lenin quotation were thrown in to test Harris’s scholarly rigor. The poem ‘Culture as Exhibit’ begins with lines from a US Army report on Mosquito control. Stewart and McAuley wrote a set of rules to assist them in the production of Malley's work:

1. There must be no coherent theme, at most, only confused and inconsistent hints at a meaning held out as bait to the reader.
2. No care was taken with verse technique, except occasionally to accentuate its general sloppiness by deliberate crudities.
3. In style the poems were to imitate, not Mr. Harris in particular, but the whole literary fashion as we knew it from the work of Dylan Thomas, Henry Treece and others. (Heyward, 1993).

What interests me here is the use of rule making as a preamble to creative activity. I often use rule making and constraint within my practice and whilst undertaking this research I have realised that one of the things that interests me about deception as a creative pursuit is that the author of the deception is always working under creative constraint. The Oulipo believe that ‘asserting one’s freedom’ in art only makes sense referentially’ as ‘an act of destroying traditional artistic methods’ and that after each break through art ‘finds its sustenance’ in ‘a repetition of the original gesture.’ (Roubaud, p.41). They propose mathematical constraints as a way of breaking this cycle. In a deception the constraints are often aesthetic involving the mimicking of pre-existing texts but in the case of Ern Malley there is the additional constraint of the conditions in which the text was created. By outlining conditions they thought absolutely antagonistic to the creation of a work of art, it is arguable that Stewart and McAuley inadvertently created the most successful work of their careers – they broke the cycle.

Similarly, the poetry of Araki Yasusada appropriates fragments of both Japanese and Western poetry. Yasusada discusses his experiments with the cut up as a means of writing poetry (1997, p.60) writing that, ‘all writing is quite already passed through the voices and styles of many others.’ (1997, p.77) and in doing so giving a clue as to his nature as an author.

In Chapter Four I described the fragmentary nature of the narrative voice in the G.G.I.D. blog. In a sense this is another form of verbal collage, since the author of the blog borrows quotations and sometimes whole articles from other news sources, it is also possible that Tom MacMaster was making use of essays published by his wife Britte on her blog (W, 2011), although I have not been able to confirm this. This fragmentation of narrative tone is also present in the extracts of Arraf’s novel, where I noticed that the narrative voice sometimes seems to coincide with one used in Salman Rushdie’s *Midnight’s Children*. This can be seen by comparing the moments that Saleem (Rushdie’s narrator) and Arraf describe their births:

I am born.

How should I tell it? I don’t remember any of it...

But I can say that come October 1975, I came into the world in the usual way...
(MacMaster, 22.2.11)

I was born in the city of Bombay... once upon a time. No that won't do, there's
no getting away from the date. (Rushdie, 1981, p.11)

Both are chattily elliptical and both owe something to Sterne (an author that Arraf implies is an influence later in her blog). There is also a quite generous use of grammatical ellipsis, fragmenting the writing. Echo's of *Midnight's Children* occur in Arraf's description of Damascus and then again most notably in Arraf's reaction to the attacks of 9/11 and the reaction of Saleem's family to the assassination of Gandhi:

Please God, please let it be someone else! (MacMaster, 2.5.11)

'Thank God,' Amina [Saleem's mother] burst out, 'It's not a Muslim name!'
(Rushdie, 1981, p.142)

Whilst I have no evidence that MacMaster was consciously borrowing from *Midnight's Children*, I do feel that the presence of 'Saleem' and other narrative voices within G.G.I.D. point to a writing process that involves appropriation and collage.

When discussing beginning work on the Nat Tate project William Boyd describes how he:

...began to collect photos from junk shops and car boot sales - photos of anonymous people taken by anonymous photographers that had been discarded and were therefore free for use. (Boyd, 2011).

Boyd built up a sequence of appropriated images that came to represent moments in the lives of his characters.

Here is Nate Tate at nine:



Fig. 6.1 Nat Tate, aged 9, in the gardens of Windrose, 1937 (Photograph A)(Boyd, 1998, p. 14)
©William Boyd 1998.

At sixteen (middle row fourth from the right):

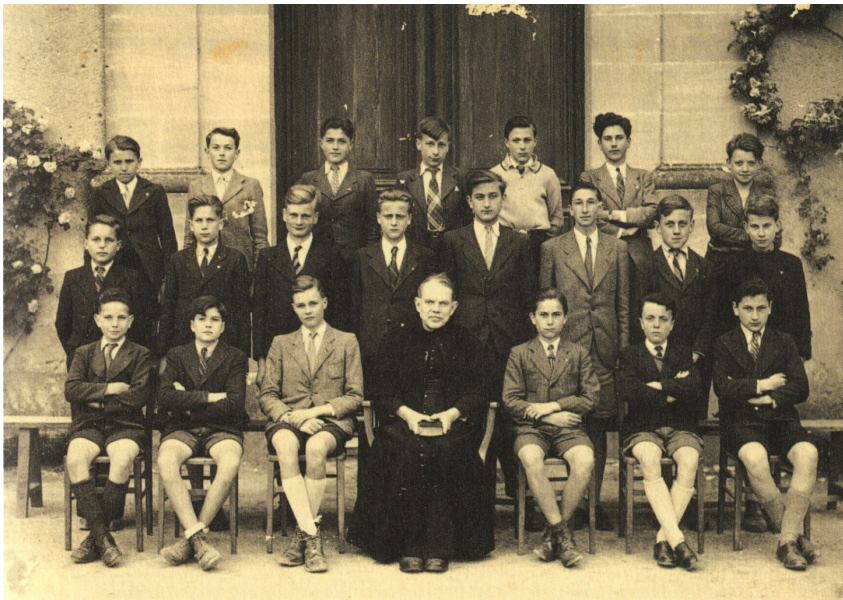


Fig 6.2 Nat Tate, aged 16, at Briarcliff, middle row, fourth from the right (Photograph B) (Boyd, 1998, p. 17) ©William Boyd 1998.

And finally as an adult:



Fig. 6.3 Nat Tate, London, 1959 (Photograph C) (Boyd, 1998, p. 2) ©William Boyd 1998.

Viewed in the knowledge that these are almost certainly not the same person we realise that we have constructed the timeline of Nat Tate's life from the fragments of real people's real timelines. The use of the photographs within *Nat Tate* is an intersection of his story with the lives of the people actually being shown, lives that it is reasonably safe to assume had previously been entirely unconnected.

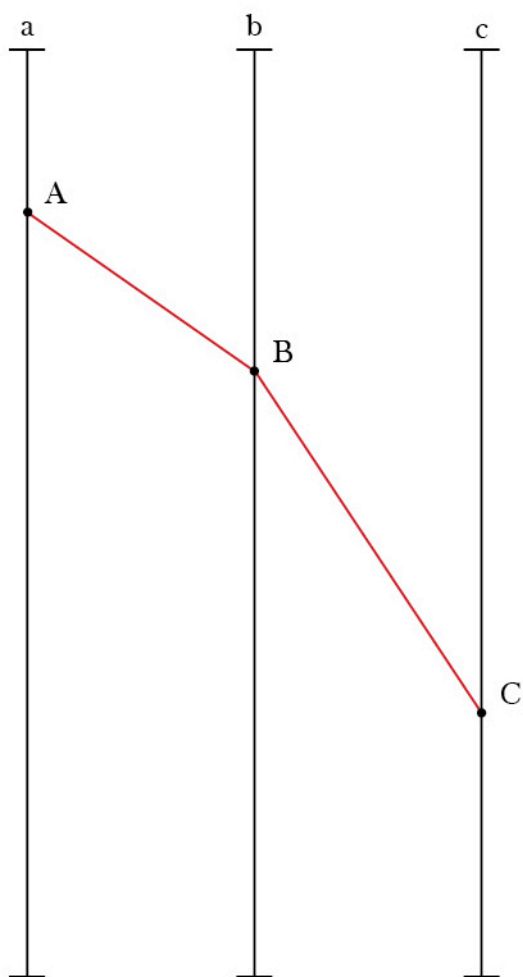


Fig. 6.4 Diagram imagining the relationship between the portraits of Nat Tate.

The diagram above imagines how this might work, a, b and c are the timelines of the real subjects of the photographs, A, B and C are the photographs. The red line shows the Nat Tate narrative intersecting these. A similar effect can be seen in the collection of images used to illustrate the Amina Arraf blog (see table in appendix). Although these images come from a wide range of sources they succumb to sequence and the contiguity provided by the narrative that surrounds them. What is different perhaps is the speed and ease with which this quite elaborate deception could be collaged together as Mitchell points out:

If Barthes is writing about images having ‘determinate meaning’ only when presented in the framework of a specific text... then the replacement of

traditionally rigid and stable printed texts by fluid, ad hoc, recombining electronic assemblies is particularly noteworthy. (1991, p.85).

There was no need for MacMaster to visit a flea market, for him the process of constructing a deception was accelerated by the Internet, which is perhaps what allowed the G.G.I.D. deception to unfold in real time as opposed to the other deceptions which were constructed and then released to the public. What this deception shows is that although new textual frameworks may arise quickly they are not deprived of 'determinate meaning'.

Mitchell suggests that collage 'destroys the normal photograph's strict Aristotelian unities of space and time.' (1991, p. 63). This occurs not only in visual collage but when found images are appropriated to form a narrative. This is 'an exercise in surrealist montage' (Sontag: 1977, p.68) in that images of entirely unconnected people and places are juxtaposed alongside a text, which informs the reader that those people and places form a coherent whole. This can be illustrated with another example from *Nat Tate*, Fig. 6.5a shows Windrose the home of Tate's adoptive parents the Barkasians.

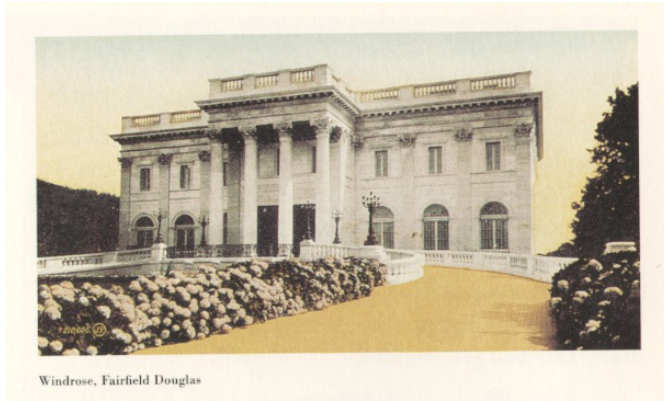


Fig. 6.5a Windrose (Boyd, 1997, p.16) ©William Boyd 1998.

Fig. 6.5b Marble House, Rhode Island (Preservation Society of Newport County) ©William Boyd 1998.

An image search tells us that Windrose is in fact, Marble House, Rhode Island which was built between 1888 and 1893 for Alva and William Kissam Vanderbilt.



Fig. 6.6a Nat Tate's studio (Boyd, 1997, pp. 22) ©William Boyd 1998.

Fig. 6.6b Pigeonnier in the grounds of Parlange Plantation House in Louisiana (Scott) ©William Boyd 1998.

Nat Tate's studio in the garden of Windrose is a Pigeonnier in the grounds of Parlange Plantation House in Louisiana. In reality these two buildings are around 1500 miles away from each other; the narrative of *Nat Tate* tells the reader that they are in the same place.

In her discussion of *Doubled Flowering*, Marjorie Perloff points out that many of the details given in the book are inaccurate: Araki Yasusada attends Hiroshima University before it exists; he reads Barthes' *Empire of Signs* before it has even been published in French and he also refers to Scuba diving before it has been invented (Perloff, 1997, p.165). These are examples of aporia, insoluble logical inconsistencies within the writing. In light of the way in which many of these texts were composed it might be useful to think of these aporia as evidence of the moments at which the montage is not quite effective; they are the joins.

In *Interpretation as Pragmatics*, Lecercle discusses the role of authorship in Malley's poem, 'Dürer: Innsbruck, 1495' by analysing the way that it presents time. He divides the poem into two halves separated by lines 6 and 7:

Not knowing then that Dürer perceived it too.

Now I find that once more I have shrunk (1944, p.8)

The first half of the poem in which the poet imagines Innsbruck is written 'definitely in the past' and the second half, where he realises that what he has been imagining is Dürer's painting is a mixture of past and present. Lecercle sees the poem as being about the acquisition of knowledge leading to disillusionment, predicting the moment at which Ern Malley is exposed as fictional (1999). This message is complicated by the fact that the presentation of time is paradoxical:

The paradox can be stated thus: what did the poet see in the past of his illusion?

He cannot have seen Dürer's watercolour since it is the discovery of the painting, as line 6 indicates that causes disillusion. But he cannot have seen anything else since lines 3 to 5 are a faithful description of Dürer's watercolour. (Lecercle, 1999, p.135).

This is another instance of aporia, the two halves of a poem don't join up and cannot be made to form a seamless whole.

[This illustration is a black and white photograph of a photomontage. The montage shows an elephant standing on the roof of a car. The car is floating over the horizon. Beneath it is the sea. On the right hand side of the image just above its bottom edge floats a house. The roof of the house has been replaced by what appears to be a ventilation duct which turns off and exits the picture from its top right hand corner. The image is framed by a grey border. Beneath the image, on the border, there is a label, onto the label OUTWARD BOUND has been typed in capital letters.]

Fig. 6.7a Ern Malley, *Outward Bound*, Harold Stewart, 1944 (Heyward, 1993).

[This illustration is a black and white photograph of a photomontage. The montage shows an aerial view of a landscape, possibly taken from an aeroplane. The horizon is about a third of the way down the image and there are clouds floating above it. To the right of the image are a statue and behind the statue, some steps. In a pile, on the platform beneath the statue is what appears to be a pile of eggs. Almost in the middle of the picture, slightly to the left is an image of a man diving, taken from behind. The image is framed by a grey border. Beneath the image, on the border, there is a label, onto the label SOLO FLIGHT has been typed in capital letters.]

Fig. 6.7b Ern Malley, *Solo Flight*, Harold Stewart, 1944 (these were intended to be new works discovered by Ethel and sent to Harris) (Heyward, 1993).

It was not just the poetry of Ern Malley that was bolted together to create a (somewhat less than) seamless whole. The paper that Malley's poems and letters were written on, the coffee stains on the poems, the handwriting used, and the postcards and pictures that Ern supposedly kept by his bed are all real artefacts collaged together to create a narrative that appears organic and whole. The overall narrative has a logic that is not consistent with the creation of its component parts. It's interesting therefore that elsewhere in the hoax collage recurs in a more traditional guise. Harold Stewart created a series of surrealist collages by Ern that Ethel would discover and send to Harris (in fact the hoax was exposed before this could happen) (Heyward, 1993, p.109). He also consulted Harold Friend, who had perpetrated an earlier hoax at the expense of Australia's small modernist art scene; a fictional artist named Michael Collins who created collages (Heyward, 1993, p.111).

These deceptions are fragmentary in their nature; they are composed of a wide range of different kinds of information which the 'key proposition', whose existence I suggested in the chapter on taxonomy, holds together. Once exposed, these fragments become apparent. Some of the deceptions make direct references to their own fragmentary nature. The article in the catalogue for the Naomi V. Jelish exhibition at Rifleman is

entitled 'Meditations on the Fragments of a too short artistic career, tragically curtailed'. Yves Fissiault's name is almost a homonym for fissure, a splitting or crumbling.

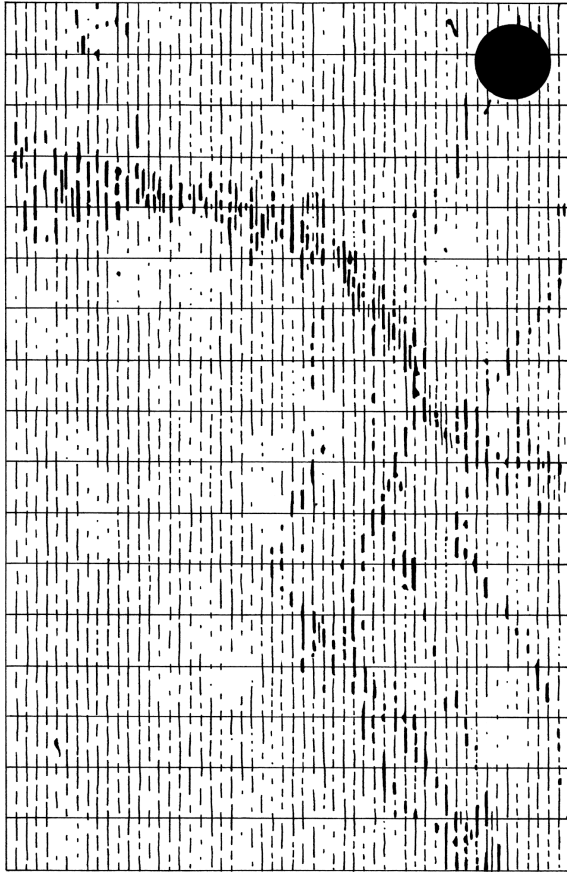


Fig. 6.8 *Bird to the North act of Wind* (Morgan, 2013).

The starting point for the illustrations for *The Age of Wire and String* was the appropriation and manipulation of images taken from a wide range of sources. The image in Fig. 6.8 directly references a graph produced when measuring earthquake activity. When placed alongside the title, 'Bird to the north, act of wind' (Marcus, p.37) the illustration appears to describe the flight paths of birds. I wanted there to be a gap - or ellipsis - between Marcus' text and my illustrations and between the illustrations themselves. Like the narratives of these deceptions, *The Age of Wire and String* images depend on ellipsis, in which the audience accounts for how these fragments might join up to form a narrative. Scott McCloud calls this process - which he suggest also occurs between the panels of a graphic novel - 'closure'(1993, p.63).

Authorship

‘Everything on the blog is by me.’ - Amina Arraf (MacMaster, 19.4.11)

Collage has implications for authorship. When the deceptions are exposed, those characters that we thought were the origins of the texts disintegrate, exposing the fragments that composed them and subsequently the authors of those fragments.

In a series of increasingly complicated diagrams, Lecerle attempts to locate himself as a reader in a relationship with an author who seems to operate like a Russian doll, repeatedly giving way to other authors. These diagrams show the ever-multiplying chain of readers, authors and texts that Lecerle must account for as he learns more about the Ern Malley deception. These diagrams illustrate a process of fragmentation, as his initial diagram’s single reader, single text and single author break down and multiply into a final diagram (labelled ‘Pretentious’ by Lecerle (Fig. 6.9)) that suggests no less than five authors and five texts implied by the Ern Malley poem (1991).

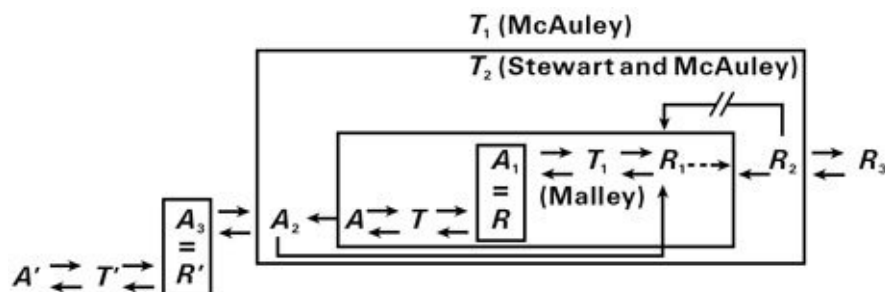


Fig. 6.9 ‘Pretentious’ diagram of the relationship between reader and author in Ern Malley (Lecerle, *Interpretation as Pragmatics* (1999) St Martin’s Press, New York. Reproduced with permission of Palgrave Macmillan. This material may not be copied or reproduced without permission from Palgrave Macmillan).

‘Dürer: Innsbruck 1495’ initially appears to be a poem in which a poet (Ern Malley) reflects on a painting, but it then emerges that the poet is the creation of two other authors (Stewart and McAuley) and is part of a deception. Later, McAuley admitted that the poem was actually one of his own, written before the deception and then appropriated (Lecerle, 1999, p.144). In McAuley’s poem the influence of T.S.Eliot is discernable, which Lecerle suggests introduces another author to a poem which is itself

about the, 'inevitability of imitation' (Lecerle, 1999,p.146). Lecerle suggests that in the end there is only the text surrounded by a range of readers and authors, none of whom have control over its meaning. In this instance, contrary to Barthes' suggestion, the discovery of the real author of the text fails to explain it. (1982, p.147).

Authorship is a more or less complicated issue in all of the deceptions considered by this thesis, although it is less complicated in the cases of those deceptions with creators who retain a strong authorial identity, such as Christopher Wilson, William Boyd, Jamie Shovlin and Eve Laramée. In all of these instances however, there remains a question mark over what the 'work' is and its relationship to its audience. For example, is Ernst Bettler's poster worth considering as a piece of graphic design isolated from the fiction that surrounds it, or is it an illustration whose meaning depends on its inclusion in the original article? My argument is in favour of the latter, although images that are the work of one of the characters within a text perhaps have a special status as illustrations.

There are two deceptions in which authorship remains unresolved. Although many people accept that the author of *Doubled Flowering* is in fact the poet Kent Johnson (credited as one of the books editors), Johnson claims that the book was written by Tosa Motokiyu (previously credited as one of Yasusada's translators), which is itself a pseudonym for an anonymous University friend of Johnson's. In 2005 a volume of Yasusada's letters was published for which Motokiyu is credited as the author. Like the Malley poem Yasusada gives way to multiple authors whilst somehow still surviving as an author himself; as Lecerle puts it, 'Ern Malley, perhaps because he never existed, is the one who survived the best.' (1999, p.147).

Having exposed Roger Harrison as fictional, Craig Ortan later posted an interview with 'Steve Lewis' on his blog. Ortan had already discovered that Lewis was a pseudonym and Lewis gave a new version of events in which he claimed that the author of Forest Hunt had in fact been his friend 'Joan' (also a pseudonym). Joan and Lewis studied together at MIT during the development of ARPANET and Joan later suffered a psychological breakdown, creating Forest Hunt in response to her fears about the Internet. Interestingly Lewis provides different explanations for the images

that appeared in the original article claiming that the photograph of Roger Harrison in fact shows their tutor at MIT, Stan Matherson and that the photograph that had previously been captioned ‘Jack Kite with fellow students at Imperial’ in fact shows Lewis himself at MIT. In this deception the illustrations are doubled and repurposed.



Fig. 6.10 Lewis with fellow students at MIT (Ortan, 2002).

Lewis also provides a photograph of ‘Joan’ taken shortly before her death. It shows a middle-aged woman walking through across a lawn. She is wearing sensible jeans, a white t-shirt with a slightly fussy neckline and sandals. She has thick, wavy brown hair cut short and her gaze is reluctantly turned upwards towards the camera. She is standing on the long edge of a triangle formed by three spherical shrubs one of which is in the foreground. Behind her and to the right is a small rectangular rose bed. Standing in the rose bed is a draped statue that faces away from the camera. An elderly couple strolls along a walkway in the background. The sky is very pale blue.

It might be argued that all texts in which the illustrator is not the writer raise problems of authorship; Huber argues the opposite suggesting that when an entire text is produced by one author, it is impossible to tell what is being illustrated (1988, p.18). In a text such as *The Age of Wire and String*, which Ben Marcus wrote in 1995 and I illustrated in 2012, resulting in an illustrated version designed by the graphic design studio Julia and published in 2013, my original definition would imply that we are all

authors of this text, something that may (perhaps reasonably) be disputed by Ben Marcus. I would argue that the final text shows a dialogue between its three elements resulting in a text which transcends the intentions of any of its authors. As graphic design and illustration always have an affect on the way in which a text is understood, graphic designers and illustrators have an authorial input in all of the texts on which they work. The presence of an illustrator doubles the authorship.

In order to decide what a work consists of we are dependent on the presence of an author, which may be why these characters emerge from the exposure of the deceptions they were part of with their authorial status largely intact. Exposure often leaves the position of authorship empty (Lecerle, 1999) and ready to be filled by the fictional character who originally appeared to hold it. The paradox of these texts is that before they are exposed they depend on the authenticity and therefore the intent of the hero/author, and post-exposure the intentions of the real author have almost no bearing on the way in which the text is subsequently understood. Many of the authors claim to have included clues to the deception deliberately, something that is often ignored by those analysing the texts post-exposure. Eve Laramée, Christopher Wilson and Jamie Shovlin dispute the idea that the texts they created were ever intended to be deceptive, although given the structure and presentation of the iterations of these texts that I am discussing here it is hard to see how they could fail to be.

Chapter Seven: A Hunt in the Forest

As long as it [the moon] is recognisable within the universe of its picture, no problem can arise. (Gombrich, 2002, p.220)

There have always been philosophers and historians who have forsaken theoretical discourse for the advantages of fiction, for its subtle mechanisms of persuasion, for its ability to explore ideas or historical forces as they are lived in by individuals. (Currie, 1998, p.51)

This thesis has argued that through the creation of complex texts deceptive narratives are constructed that when viewed by a particular audience through a carefully positioned frame maintain an appearance of reality. This thesis is also a complex text; illustrations included in it enter into exactly the same sort of dialogue with the written word as images within a fictional narrative, something that I have endeavoured to draw attention to in the alternatively designed version of the thesis that accompanies this document. A thesis is always a designed text however, whether this is made explicit or not and there are particular design conventions that have become signifiers for academic writing: double spacing, legible type, the use of a conventional referencing system and standard page size for example. The fact that these conventions are imposed academically does not mean that they are not part of a graphic design language. They have a semiotic significance; they signify a certain academic expectation.

There is an issue with critiquing texts which mimic authoritative documents whilst in doing so, creating another authoritative document, one that also depends both on denoting phrases and knowledge through acquaintance rather than experience. In his book on postmodern narrative theory, Mark Currie discusses literary responses to this problem. He describes 'theoretical fiction' as an attempt to close the gap between criticism and literature and gives the example of 'Ulysses Gramophone' in which Derrida parodied Joyce in order to, 'reproduce the critical implications of Joyce without stating them' (Currie, 1998, p.52). By Currie's definition, Roger Harrison and his game *Forest Hunt* are both a deception and a piece of theoretical fiction.

It was important to create a studio project that would explore the issues discussed in this thesis directly. A decision was taken to create a deception whose frame would be the thesis itself. The idea was that this would illuminate the way in which the thesis operates as an illustrated text with the potential to lend authority to a fiction. It also demonstrates the different versions of the fabula which exist before and after a deception's exposure. It was for these reasons that the deception involving Roger Harrison and *Forest Hunt* was created. The deception, the deception's author and the circumstances in which the deception was authored and disseminated were created for the purposes of this thesis. The hero of this deception is not Roger Harrison as previously stated but Steve Lewis. Lewis is the fictional author and his artwork is the deception, Craig Ortan who exposes Lewis's deception is also fictional. One of the reasons for creating Harrison, Lewis, 'Joan' and Ortan was for me to explore the way in which illustrations contribute to a deception as a practitioner, to give myself a direct experience of this type of image making. Considering the process of deception as an author allows for a less speculative approach to certain aspects of the deception's construction.

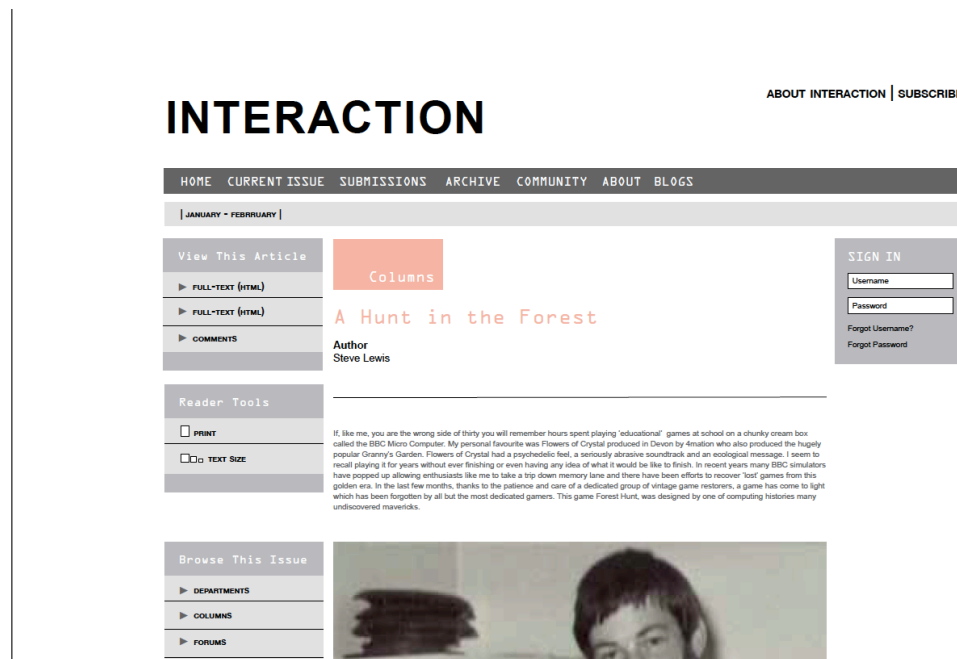


Fig. 7.1 Screen shot of Interaction magazine showing the article by Steve Lewis (2001).

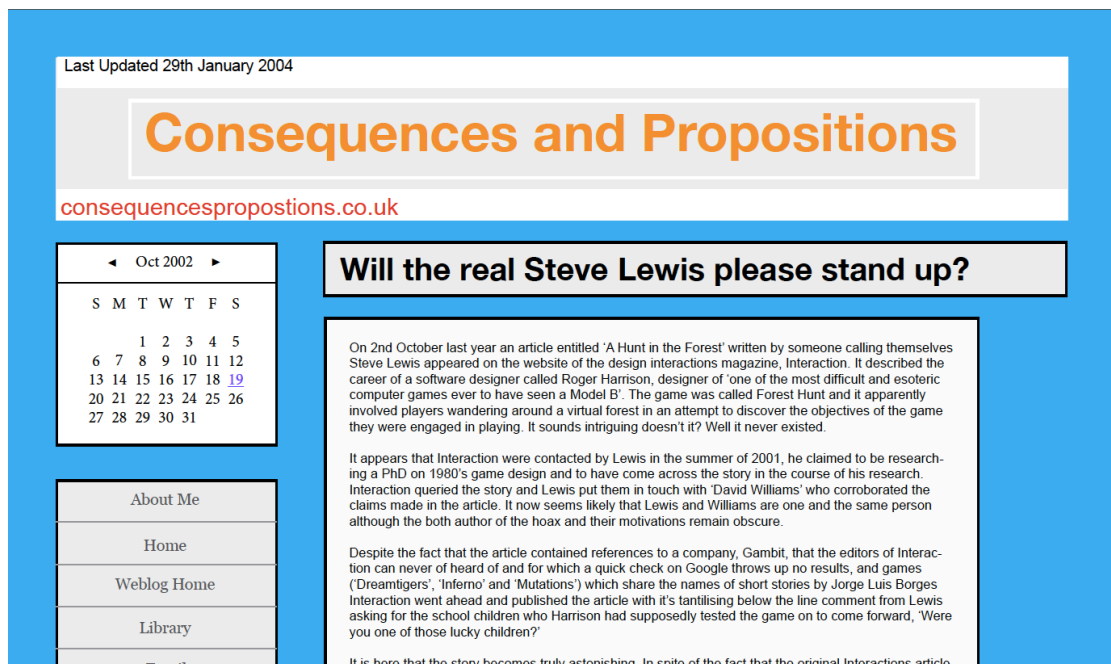


Fig. 7.2 Screen shot of Craig Ortan's first Consequences and Propositions blog post about Forest Hunt



Fig. 7.3 Screen shot of Craig Ortan's Consequences and Propositions blog post giving his interview with Steve Lewis

The first step in creating Roger Harrison was to produce all of the articles that would mention him. In designing these I researched the look of blogs from the relevant period. This was quite difficult, it is an interesting paradox that in order to research the aesthetics of blogs from 2002 I was forced to look at books on blogging published at the

time. The initial article written by ‘Steve Lewis’ for ‘Interaction’ was illustrated with 22 images (including the commenter’s avatars and the photograph submitted by anonymous), in selecting and creating these images I endeavoured to use the range of strategies outlined by the thesis.

i. Personal photographs

When discussing the appropriation of photographs for use within a deception, the idea that the timeline of the deception’s fabula intersects with the timeline of the person depicted within the photograph was considered. The image of Roger Harrison provided within the portraits section of the Icons chapter (Fig. 7.4) is in fact a photograph of Roger Morgan, my father (Fig. 7.5).



Fig. 7.4 Harrison standing in front of the Atlas Computer at Manchester University shortly before it was decommissioned 15th August 1970 (Lewis, 2001).

This choice was made because I know when the photograph of my father was taken (on 15th August 1970) and can therefore pinpoint the moment at which Roger Harrison’s narrative intersects that of the photograph. For Harrison this photograph shows the beginning of his career as a software engineer, for my father it shows the beginning of his marriage to my mother.



Fig. 7.5 Joan and Roger Morgan on their wedding day 15th August 1970.

Later on in the Forest Hunt deception when Ortan - having exposed Roger Harrison and Forest Hunt as a hoax - interviews Lewis, Lewis claims that the photograph shows his tutor Stan Matherson standing in front of one of the Early computers at MIT (Fig. 7.6).



Fig. 7.6 Stan Matherson at MIT.

Family members are included elsewhere within the group of deceptions described by this thesis. Yves Fissiault is a pseudonym for Eve Laramée's father, Andre Laramée and her creation of the character led her to discover the existence of a half-sister, and the details of the life she created for Yves Fissiault were surprisingly similar to the life of the father she never knew (Weintraub, 2003, p.74). Tom MacMaster appears to have integrated his own family history into Arraf's, a hypothesis supported by the fact that one of the few photographs on the blog not borrowed from online sources is of the church in Augusta, Virginia (Fig. 7.7) where Arraf's American ancestors are buried (MacMaster, 20.2.11). As far as I can tell this is MacMaster's own photograph suggesting perhaps that he lent the family link to the church to Arraf from his own family history.



Fig. 7.7 Augusta Stone Presbyterian Church, Fort Defiance VA (MacMaster, 22.2.11).

Jamie Shovlin's mother appears in the Naomi V.Jelish archive (Fig. 7.8) posing as Olive Nash the 'local antiquarian' who discovers further works by Naomi V.Jelish (Shovlin, 2004). It is possible to identify her as his mother because she has appeared in other of his artworks²⁷. It is interesting that the fictional heroes share a relationship with the parents of their creators. Shovlin has discussed the origins of the Naomi V.Jelish project as a desire to avoid making an autobiographical and subjective artwork (Morgan, 2011, p. 160), but perhaps it is also a way of exploring autobiographical details under the protective cover of

²⁷ I think I first encountered her in Shovlin's exhibition *A Dream Deferred* at Haunch of Venison (2007).

a fiction. It is possible that the disguised authorship involved in a deception allows an artist a certain amount of self-indulgence.



Fig. 7.8 “Lost’ artworks found in Streatham’ (Shovlin, 2004).

ii. Found Photographs

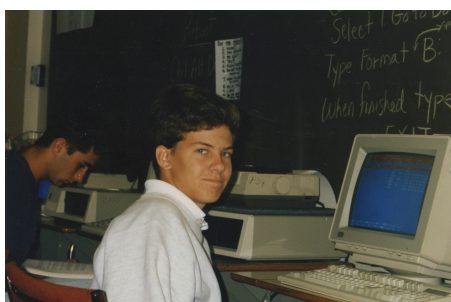


Fig. 7.9a MEN GETTING DRUNK @ OFFICE PARTY, VINTAGE COLOR PHOTO #188.

Fig. 7.9b Found Photograph.

Fig. 7.9c Original Vintage Photo Handsome Teen Boy in Computer Class, Cute, 1980's.

Fig. 7.9d Found photograph.

The photographs above were found in junkshops and eBay for the purpose of illustrating the Roger Harrison story. In this chapter, I have captioned images 7.9a and 7.9c with their original eBay listings. When I began looking for these photographs, I had a list of the events in the Steve Lewis article that I was hoping to be able to illustrate. Inevitably, I never found these images. What I found instead were images that threw up other narrative possibilities, particularly in the case of Fig. 7.9d from which the entire 'Joan' story developed. My narrative grew from the constraints placed upon it by the illustrations available, details in the photographs suggested details in the narrative. It seems to me that these serendipitous narrative developments could be key to the creative potential of this type of deception.

iii. Photographs knowingly mis-captioned



Fig. 7.10a Steve Furber at work at around the time of BBC Micro development in 1980.

Fig. 7.10b The Teignmouth Electron, rotting away on the Caribbean island of Cayman Brac.

Fig. 7.10c Uncaptioned image discovered online.

Fig. 7.10d Uncaptioned image discovered online.

These are illustrations that I appropriated as the result of Internet searches. In order to write the Forest Hunt story I spent some time researching the history of early British home computers and encountered images 7.10a and 7.10b in the course of that research. The nature of the sites that contained these images allowed me to pick up facts and names that I was able to use within the Forest Hunt articles – for example in the ‘Consequences and Propositions’ blog my character ‘Craig Ortan’ suggests that the true identity of ‘Steve Lewis’ is Adam Sampson the writer on whose blog I found Fig 7.10.c.

Fig 7.10b is a picture of the wreck of the Teignmouth Electron the ship sailed by Donald Crowhurst in his fraudulent attempt to win the Sunday Times Golden Globe race.

iii. Denoting phrases

[This illustration is a black and white photograph. It shows a youngish man with a side parting and glasses, he is wearing a light coloured shirt and a striped tie. He has his right arm resting on the desk behind him. There are papers on the desk and it looks a little untidy. Behind the man and to the right of him are bookshelves which seem to be being used to store papers also somewhat untidily.]

Fig. 7.11 Jim Westwood.

The choice to situate my narrative at this point in computing history gave me an authoritative technical language to use including terms such as, ‘Atlas Computer’, ‘ARPANET’ and ‘Commodore ZX80’. This language gives the Forest Hunt deception a temporal specificity. The only illustration that I used in ‘A Hunt in the Forest’ that I correctly attributed was the photograph of Jim Westwood (Fig. 7.11), Sir Clive Sinclair’s right hand man at Sinclair Research. Roger Harrison’s movement from Sinclair Research to the fictional company Gambit indicates the movement of the narrative into a more complete fiction.

THE BEST BBC MICRO SOFTWARE
 PRODUCED BY AN INDEPENDENT SOFTWARE HOUSE
BBC
 — TOP QUALITY MACHINE CODE PROGRAMS —

1983
 THE BEST OF THE YEAR
 WINNER

HINDRACK (Z80) £7.95
 An exciting concept for a novel form of strategy. You are the general, and you must lead your army to victory. The game is played on a grid, and you must move your units to capture the enemy's base. The game is played on a grid, and you must move your units to capture the enemy's base. The game is played on a grid, and you must move your units to capture the enemy's base.

QUEST (Z80) £7.95
 A fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base. The game is played on a grid, and you must move your units to capture the enemy's base.

COMBAT (Z80) £7.95
 A fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base. The game is played on a grid, and you must move your units to capture the enemy's base.

ROAD RACER (Z80) £7.95
 The only full-time racing code ever for the BBC Micro. It's a fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base.

PRODIGER (Z80) £7.95
 The fastest version of Prodigy. With its own, unique, feature set, it's a fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base.

SPACE FIGHTER (Z80) £7.95
 A fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base.

ALBYN DRAGON (Z80) £7.95
 A fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base.

GALAXIAN (Z80) £7.95
 A fast and fun game that tests the player's ability to solve puzzles. The game is played on a grid, and you must move your units to capture the enemy's base.

DEALERS... DEALERS... DEALERS...
 Our software is now available at all good dealers including:
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 WEST COAST PERSONAL COMPUTERS, 47 Kyle Street, Ayr.
 MICROSTYLE, 29 Bolvedere, Lansdown Road, Bath.
 ELECTRONICQUIP, 36-38 West Street, Farnham, Hants.
 BYTESWARE LIMITED, Unit 25, Herapage Arcade, Newcastle.
 MICRO MANAGEMENT, 32 Princes Street, Ipswich.
 3D COMPUTERS, 230 Tolworth Road South, Tolworth, Surrey.

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OUR GUARANTEE
 1. All our software meets or exceeds the highest quality standards.
 2. All our software is available for our customers.
 3. All our software is available for our customers.
 4. All our software is available for our customers.

Fig. 7.12 BBC Micro Software "Vintage Software" 1983 Magazine Advert.

All of the places mentioned in Leeds (apart from Harrison's mother's house) correspond with real places. Superior Software, the company run by Richard Hanson who Ortan suspects of creating Roger Harrison in the first 'Consequences and Propositions' blog post and whom Steve Lewis claims to have worked for in his post exposure interview with Ortan is also real. I discovered it whilst looking for ephemera (Fig. 7.12) to use to accompany the Forest Hunt deception and having already decided to make Leeds Harrison's hometown I decided to make use of the coincidental connection.

iv. Letters, dirt and ephemera



Fig. 7.13a Roger Harrison's postcard to David Williams (back).

Fig. 7.13b Roger Harrison's postcard to David Williams (front).

Fig. 7.13c Rose Harrison's letter to David Williams.

Fig. 7.13d Letter from Sinclair research to Craig Ortan.

I struggled to introduce the random elements necessary to make the ephemera appear authentic. There is a skill in getting the dirt correctly positioned within a composition so that it appears truly incidental. Realising how challenging this is

has aroused my interest in using dirt and coffee stains as elements in my own work, something I had previously avoided for fear of wandering into pastiche or cliché.

v. Collage

I have discussed in a previous chapter the importance of collage as a strategy for constructing deceptions. The images of the computer game, *Forest Hunt* included in the thesis are in fact reproductions of collages created to have the appearance of BBC micro game graphics from the 1980s and early 1990s, such as the image from the 4mation game *Granny's Garden* shown below.

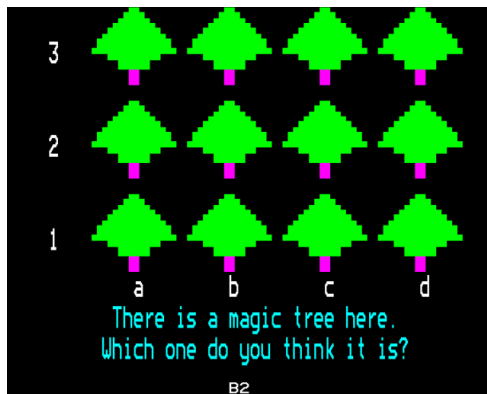


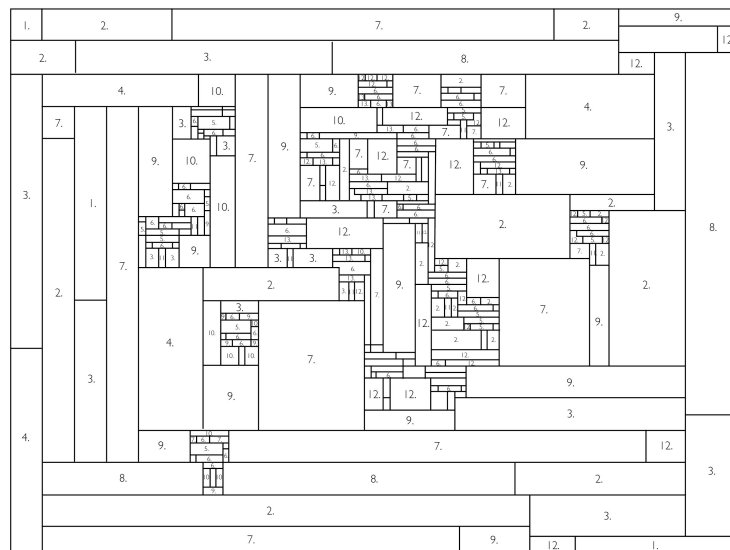
Fig. 7.14 *Granny's Garden*, (4mation, 1983).

The collages are only able to maintain the semblance of screen graphics when presented in reproduction and without any point of comparison. In reproduction the collages lose enough of their original quality that they require a caption to explain what they are. Their physical reality is at least twice the size of a BBC micro screen, and when the images are shown as originals their construction is obvious. It was important that the construction of these images was not straightforward and that they should have an underlying structure that complicated an initial understanding of the image, so that as well as illustrating the *Forest Hunt* narrative the images could also serve as metaphors for the structure of a deception.



Fig. 7.15 *Forest Hunt*, collage (Morgan, 2013).

The blocks of colour used in the collages are taken from newspaper photographs. The diagram below maps the fragments used within the collages. The numbers in the diagram refer back to the original images and a key provides the caption that ran alongside them. Three examples of captions from the key are given below the diagram (Fig. 7.16).



1. Press secretary Ailsa Anderson and Fottman Badar Azim post news of the birth on the easel outside Buckingham Palace.
2. Tsiskaridze in happier times in Swan Lake.
7. Talking Robot Heads for Space Station.

Fig. 7.16 Diagram of *Forest Hunt* collage (Morgan, 2013).

Isolated from the images they initially accompanied the captions included here become meaningless. Mapping the collaged fragments used to create these images allows me to draw attention to the homogenising effect of collage. When only one feature of the source material is being made use of, any number of disparate elements may be incorporated into an apparently seamless whole. The collages also gave an opportunity to explore the power of captions. All of the images in this thesis are captioned. The caption that accompanies the *Forest Hunt* image in Chapter 10 asserts that it is a screenshot from a computer game, and without recourse to other evidence, this assertion is likely to have been accepted. In this way the Forest Hunt collages are also metaphors for the thesis as a whole.

vi. Ekphrasis

On p. 200 I gave a description of the photograph of Joan rather than showing it.

Lewis also provides a photograph of 'Joan' taken shortly before her death. It shows a middle-aged woman walking through across a lawn. She is wearing sensible jeans, a white t-shirt with a slightly fussy neckline and sandals. She has thick, wavy brown hair cut short and her gaze is reluctantly turned upwards towards the camera. She is standing on the long edge of a triangle formed by three spherical shrubs one of which is in the foreground. Behind her and to the right is a small rectangular rose bed, standing in the rose bed is a draped statue that faces away from the camera. An elderly couple strolls along a walkway in the background. The sky is very pale blue.

It seemed appropriate to illustrate the reclusive 'Joan' in this way, by asking the reader to supply her image imaginatively.

As with the other deceptions discussed here, it was important that the structure of my deception would contain clues that could lead to its exposure. The image of my father (whom I resemble) is one clue and another clue is the diagram of *Forest Hunt*. This diagram shown in Chapter Three is of the type that some games software designers use

to map games (Fig. 7.17). The structure of the diagram is taken from Lecerle's diagram of authorship shown in Chapter Six (Fig. 7.18). The idea was to set up a system of clues between visual repetitions and contradictions.

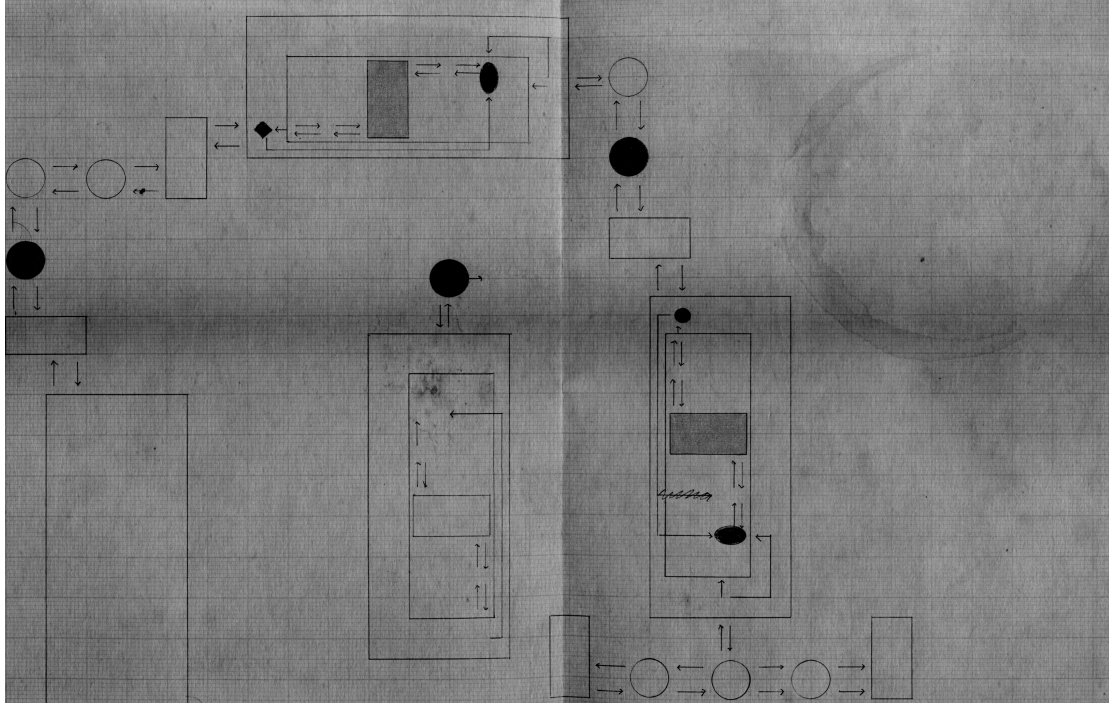


Fig. 7.17 Roger Harrison's *Diagram of Forest Hunt* (Morgan, 2013).

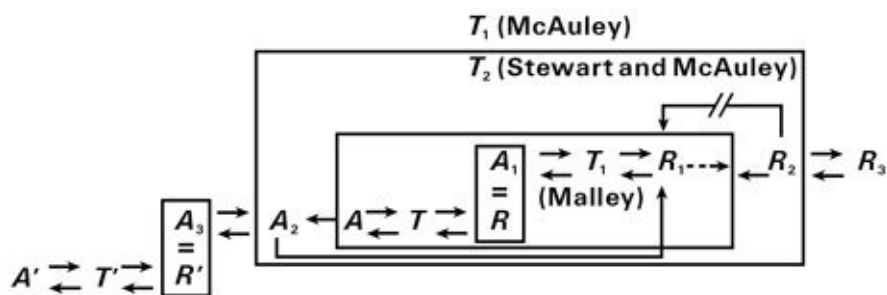


Fig. 7.18 'Pretentious' diagram of the relationship between reader and author in Ern Malley (Lecerle, *Interpretation as Pragmatics* (1999) St Martin's Press, New York. Reproduced with permission of Palgrave Macmillan. This material may not be copied or reproduced without permission from Palgrave Macmillan).

Forests in fairy tales are places in which characters are lost; the idea of *Forest Hunt* initially came from considering the forest as a literary metaphor where characters go in order to resolve uncertainty about their identity (Bettelheim, 1976, p.93). The imagery

for the game has been developed by looking at Paolo Uccello's painting *A Hunt in the Forest*, an early experiment with perspective and also a mysterious and poetic painting which may have referred metaphorically to the pursuit of love (Whistler, 2001, p.21). In her discussion of the painting, Catherine Whistler points out that the painting combines fantasy and logic (2001, p.30). Uccello mapped out the framework of the perspective first and then fitted the figures of the fictional huntsmen into it afterward. In the context of this thesis *A Hunt in the Forest* is an allegory for the way in which deceptions combine the rational with the fantastical.



Fig. 7.19 WA1850.31 Uccello (Paolo Di Dono), 'The Hunt in the Forest'

© Ashmolean Museum, University of Oxford.

Introducing a fictional element to a PhD thesis has the potential to undermine all of the other arguments made. If one set of evidence used to construct the argument is unreliable then doubt is cast as to the reliability of the others. Care has been taken, therefore, to include the *Forest Hunt* deception in the thesis in such a way that it can also be excluded, leaving the main body of my argument untouched. In both this document and the designed version of the thesis, a slightly different typeface has been used when discussing Roger Harrison and *Forest Hunt*. In this version of the thesis I have used two cuts of the typeface Baskerville, Baskerville and Baskerville Old Face. Baskerville is used only to describe Roger Harrison. In the designed version of the thesis a special typeface has been designed by Valerio Di Lucente to indicate the more unreliable passages (Fig. 7.20). This typeface is a new cut of Fournier in which the shape of the letterforms have been corrupted by small additions which emulate the appearance of excess printing ink, a deliberate reference to digital type's more physical, authentic predecessors and the indexical marks that sometimes corrupted them. When

discussing the design of this typeface it was important that the difference between the two cuts was subtle enough that it might not be apparent until it was pointed out, but on a second look its appearance would be clear, so allowing the post-exposure appearance of the thesis to be fragmented.



Forest Hunt

Forest Hunt

Fig. 7.20 Fournier (top) and Fournier Undermined (bottom) (Di Lucente, 2013).

The risk in including my own deception as a part of this thesis is twofold, firstly my own efforts might not stand up to scrutiny and the secondly the deception could undermine my other arguments. I have endeavoured therefore to make Forest Hunt detachable from the rest of my discussion. No points have been made in the thesis that have the Roger Harrison deception as the key piece of evidence, care has been taken to always use this deception as the surplus example in the argument. The contamination is not excluded completely however, deceptions insert doubt into the mind of the reader polluting their relationship with the text.

Conclusion

The value of applying illustrative expertise to the discussion of the wider cultural use of images is clear. Society is becoming increasingly illustrative in its interactions. Social media are illustrative platforms, the collaged identities constructed by the deceptions considered here are precursors to and extensions of the identities we construct online; they are complex texts. Examining deception through the lens of illustration has allowed me to analyse how deceptions communicate as texts and to show how the apparently evidential images we encounter within a deception are in fact illustrations.

The illustrative approaches identified by this project are listed below;

1. Appropriated illustrations, usually swapped from a factual context and re-presented within a fictional one, including found photography, photographic portraits, news photographs, maps and diagrams. These illustrations usually perform informative narrative functions.
2. Indexical (and indicial) illustrations including torn paper, aged paper, dirt stains, coffee rings, handwriting, signatures and fingerprints.
3. Illustrations whose authorship is ascribed to a character described in the writing.
4. Elliptical illustrations that do not appear in the text but are implied by it through ekphrasis.
5. Illustrations which in their style as well as their content directly undermine the authority of the writing they accompany.

I am not suggesting that the strategies above cannot be found in commercial illustration; in fact, the deceptions considered here represent the logical conclusion of techniques already made use of commercially by illustrators. As shown in the examples given in the introduction, sometimes it is necessary for an illustrator to experiment with the aesthetic of authenticity in order to naturalise the presence of their images within a text. In fact, Perry Nodelman points out that illustration has always flirted with plagiarism and mimicry (1988, pp.81-84) as many illustrators make use of the image making styles of other artists in order to make work that will communicate in a particular way, suggesting that perhaps illustration is never truly authentic. Whilst these practices are broadly

accepted within illustration they only ever go so far. When the illustrator's role becomes more invasive, difficult or ethically dubious, their work moves mysteriously beyond the remit of illustration discourse. If an illustrator is someone who writes a series of captions for non-existent images to accompany a piece of writing, are they still an illustrator? Or if an illustrator appropriates all of their images from online sources are they still an illustrator? As far as I am concerned, the answer to these questions is yes but it is clear that these strategies are unlikely to be embraced within commercial illustration as they raise too many ethical and commercial issues. What is needed is an acceptance that what is possible within commercial illustration should not be allowed to set the boundaries of illustration discourse or practice.

Examining deceptions which disrupt the idea of authorship with a particular emphasis on the way in which they use illustration highlights questions about the nature of authorship within illustration. Traditionally many illustrators may not have been credited for their contribution to a text and efforts to establish a more visible role for illustrators within the industry has led to a concern for establishing authorship that is almost an inversion of the discredited notions of authorial authority that exist within fine art and to a certain extent literature. In the last ten years there has been a movement within illustration for illustrators authorial role as active generators of content to be recognised²⁸. Even with these developments taking place however, an illustrator's authorship is expected only to go so far. Commercial illustration depends on the authority of authorship in the form of identifiable aesthetic voices but rarely involves the illustrator substantially altering the content of a text.

To consider deception as an illustrative practice therefore is to study the limits of illustration as a commercial one. Illustrators depend on authorship and copyright for their living, something which then places creative constraints upon them when referencing, appropriating or recontextualising their own work or the work of others. In a deception the author is hidden by the text and is therefore able to make use of the most expedient images and techniques for making their narrative communicate. The authors of the deceptions considered here have created an authorial alter-ego which

²⁸ The Illustration Authorial Practice programme at Falmouth University is committed to this, as discussed in its recent publication *The Authorial Illustrator* (2012).

absolves them of the ethical or authorial difficulties of mis-appropriating images, using badly rendered or ugly pictures or plagiarism. Whilst I understand the need for ownership of images within illustration it does seem to preclude some of the most interesting possibilities raised both by the deceptions considered here and by new media. It is worth noting that texts such as those by W.G. Sebald or Javier Marias which do make use of appropriated images are produced by authors whose reputations do not rest upon their skills as image-makers.

When I chose to make deception the focus of this research I had assumed that there were other relevant areas of cultural practice that could be studied with a view to expanding illustration discourse and that in selecting deception I was choosing one from many possibilities. In fact, I have found that published deceptions are particularly relevant to illustration. Studying the texts that mimic authenticity allows us to understand the way in which authentic texts communicate and even to know what authentic texts are. It is true that whilst all texts are confections designed to communicate in a particular way (including this thesis) the particular doubled nature of deceptions - their pre and post exposure existence - exposes the way in which word and image work within them. Jonathon Keats describes artistic fakes as 'candid' artefacts 'once the dissimulation has been detected (2013, p.5) and the deceptions that concern this thesis could be said to be candid texts in that they speak to us about the construction of all texts.

It is common for illustrators to regard illustration as an underdog in comparison to graphic design and fine art (Mason, 1995, p.8) when in fact illustration dominates visual communication. In the introduction I described illustration as a tool rather than a discipline. Perhaps 'tool' is the wrong word. It might be better to describe illustration as a medium, available to everyone but made use of particularly by 'illustrators'. Illustration discourse has often failed to record or discuss advances made within the medium by non-illustrators. It does not belittle artistic practice to describe it as illustrative, it merely recognises the use of certain strategies and outcomes. Likewise, it does not trivialise cultural activities to describe them as illustration. Part of asking for more from illustration is to recognise that it is not always beautiful and that sometimes its effects can be harmful.

This research has allowed me not only to identify certain illustrative strategies but also the narrative structures that make them possible. Illustrated fiction in which the images operate traditionally, may feel too artificial and mimetic to adult readers, closing down a text rather than opening it up. The discovery fabula identified here as the underlying structure of these deceptions is a narrative structure that artists and illustrators also seem to turn to when they are experimenting with notions of authenticity within their work. The fictional act of discovery which ‘reveals’ the illustrations eliminates the presence of the illustrator from the narrative naturalising the presence of the images within the text and addressing the problem of an adult reader who may regard illustrations as extraneous and not integral to the text they are reading. The fact that in a deception the illustrations and the fabula imply one another raises the possibility that there may be other narrative structures that imply different kinds of illustration.

Deceptions deface the identity of their authors. The type of deception considered here is a field in which authorial identity is put at risk. Harold Stewart and James McAuley’s careers as poets never entirely recovered from the Ern Malley deception and it has been argued by Lecerle (1999, p.149) that Malley has a much stronger identity as a poet than either of them ever achieved. Tom McMaster has also found his ambitions as a novelist haunted by Arraf; attempts to publish *A Gay Girl in Damascus* and other pieces of his fiction on Amazon were short lived, possibly due to the threat of legal action²⁹. When a deception is created it is the author’s identity that is at risk. When that author is already an artist or a writer they are introducing doubt into their relationship with their audience that will spill over in to all of their other works; when exhibiting a project about his mother’s bird watching, Jamie Shovlin found audience members doubting the existence of his mother (Morgan, p.168).

I have been careful to avoid discussing deceptions in terms of their aftermath. This has meant that my discussion of the philosophical and cultural implications of deception has been quite limited. This has also involved ignoring the intent of the person who created the deception and in some cases I have deliberately ‘read’ works of art against the intentions of their authors, attaching a description to them that the artists involved

²⁹ Caldwell, Leah, ‘He’s back: Gay Girl Blogger turns author’ on albawaba.com
<http://www.albawaba.com/editorchoice/gay-girl-damascus-439960>
[Accessed 15/5/14]

would dispute. To a certain extent I feel I have justified this approach by showing that this group of deceptions, whilst ostensibly created for a range of reasons, are in fact structurally and creatively very similar. Temporarily disregarding both the intentions of the creator and the deception's aftermath are useful in allowing rigorous analysis of the construction of the deception. This approach does however mean that I may appear to be suggesting a moral equivalence between works of art and more harmful deceptions such as the Gay Girl in Damascus blog³⁰ and it is clear that some of the deceptions considered here are more contentious than others. By writing as a Syrian lesbian blogger or a Japanese holocaust survivor, white Western males can be legitimately criticised for stealing the voice of oppressed minorities. In the case of Amina Arraf this view has been widely expressed, particularly by some of the real bloggers who communicated with her online (Hajratwala, no date). Post-exposure the poems of Araki Yasusada were described by some as a criminal act (Johnson, 1997, p.130) and deceptive artworks may appear to nourish the view that the art world is making jokes at the expense of its public (Keats, 2013, p.4). For artists utilising deception this adds to the risk of alienating their audience, as Jamie Shovlin found with another piece of work which appeared to archive fan material from a German punk group called Lustfaust. The art critic Waldemar Januszczak initially believed that Lustfaust were real, in a later far more hostile review and having discovered his mistake, Januszczak referred to Shovlin as a 'twit' (Januszczak, 2010, p.19).

As I have suggested above, perhaps the most damaging and controversial deception I have looked at for this research is that of the G.G.I.D. blog. It is interesting to note therefore that when this deception was subjected to the close reading necessary for this research, its logical inconsistencies became apparent much more quickly than had been the case for the other deceptions. For example, although the blog is in many ways very vague, Arraf still gives enough information about herself and her family that they might be easily identified and located; providing her photograph, address and detailed information about her background and the protests she has attended. This seems unfeasibly reckless after her brushes with the Mukhabarat, and to a certain extent

³⁰ Deceptions can become dangerous when members of their audience attempt to verify the proposition being made. In the case of Amina Arraf, Syrian Lesbian and Gay rights activists put themselves in danger when they tried to find her after news of her arrest broke.

undermines all of the blog's other claims; something that at least one reader of the blog spotted (Fig. 8.1).



nasim khatib said...

you are one lucky lady! and your father is a brave brave man!
However, I know for a fact that Mukhabarat won't "quit" arresting
someone just because they were yelled at! it's not that easy!
they are always determined to arrest.. torture.. and do anything to
protect their GOD... Assad! I'm having a hard time convincing
myself that this is true..and that this incident DID happen!
of course, I'm talking from a Syrian point of view.. I've seen and
witnessed many of the Mukhabarat's crimes against humanity..
and I'm not at all new to this.. and that's why I'm questioning the
kind of Mukhabarat that stopped by your house! I'm not defending
those savages.. but I'm trying to tell you that you need to be
more convincing! ok.. trying not trying to be rude, too! I'm just a
Syrian, who has an opinion! And I am praying for the freedom of
my country.. and praying that this nightmare ends soon!

19 May 2011 15:01

Fig. 8.1. 'Nasim Khatib' comments on Arraf's post 'My Father the Hero' (MacMaster, 26.4.11).

Although the Naomi V.Jelish archive has also been considered here in its online form, the G.G.I.D. blog raises the most questions about the way images can be used illustratively on social media. Although I have touched on these, I have not tackled the illustrative use of videoclips or the speed at which the Internet allows an identity to be constructed. The G.G.I.D. blog is truly multimodal in its approach to illustration and is more complex than any of the other online sock-puppets³¹ that I have encountered in the course of this research. It also raises the question of the repurposing of images online. Are some images more compellingly illustrative than others? In working on Forest Hunt I began with an initial group of illustrations and repurposed them to illustrate each new iteration of the narrative. This idea began with my study of the provenance of the illustrations in the Amina Arraf blog (Appendix 2). I noticed that

³¹ An Internet sock-puppet is defined by the Collins Online Dictionary as 'an extra online identity created by a member of a discussion forum, etc, to agree with opinions submitted under his or her usual online name'.

some images used by MacMaster had been used online to illustrate similar ideas to those that they illustrated in the G.G.I.D. blog but in a wide range of online contexts.



Fig. 8.2. *Georgia O'Keefe Flower Mandala*, Paul Heussenstamm (No date).

This was particularly true of a collage of Georgia O'Keefe paintings (Fig. 8.2) the construction of which emphasises the sexuality of her work. I found that not only had this been used in many places online (to illustrate the idea that O'Keefe's paintings were symbolic of female sexuality or simply to illustrate the idea of female sexuality) but also that it was consistently mis-identified as one of her actual paintings. This suggests another category of illustration; migratory or nomadic illustration. Some images, however dubious their provenance, seem to have a particularly seductive communicative power which leads them to travel between texts. Some of the reasons for this are suggested by the analysis in this thesis but the question of what makes one image migrate from text to text and another remain fixed within a single text requires a research project of its own.

Almost any attempt to taxonomise deception will run into logical difficulties. This is because the texts that it attempts to classify have logical inconsistencies built into them. Although I have been very careful to avoid considering the psychological implications of creating and believing in deceptions, they haunt this project. Perhaps more than any other kind of text, the meaning of a deception is totally dependent on the cultural context in which it is made and encountered. I have attempted to overcome this by considering the texts themselves and by analysing their construction. I am aware however that this approach cannot entirely escape being influenced by the cultural context from which my reading of these texts is made. Whilst I believe that the taxonomy I have created as a foundation to this research represents a new and useful way to consider deception, it is not definitive. There have been and will be other ways of defining and therefore classifying deception which allow it to be discussed from political, philosophical, historical or psychological perspectives.

When embarking on *Forest Hunt* I was somewhat tentative. My research has made me aware that deception is a particularly well-worn path within contemporary art. The longer I pursued this research, the more examples of deceptive art practice I encountered. It seems that the kind of deceptions represented here by Naomi V. Jelish and Yves Fissiault are an increasingly common artistic mode³². This mode can however still be used to do something genuinely new, original even – something that I had in fact suggested was not possible in the introduction. Walid Raad's *Atlas Group* project is a poetic and surprising use of deception. Here deception is used as a way of talking about what is missing from a cultural history – in this case the civil war in Lebanon. The work was not considered by this thesis because it did not fall within the relevant class of my taxonomy³³ but it shows that deceptions can lead to the creation of truly original artworks, it is the framework that surrounds them that is borrowed from elsewhere – in the case of Raad the framework is that of the archive (a device made use of by many artists). The process of creating *Forest Hunt* has introduced me to many possibilities for constructing texts. When working on this project I noticed an increased awareness of the way in which my decisions would effect the communication of the narrative.

³² Recent examples have been an exhibition by the artist Dogu Bankov at the Bonnington Gallery in October 2013 and the artist and sewerage engineer Johann Dieter Wassmann.

³³ <http://www.theatlasgroup.org>
[Accessed 14/5/14]

Practising to deceive sharpened my attention to detail and also disrupted and broke down my habitual working methods - even down to my mark making and the way in which I held my pen.

This project grew from questions raised by my studio practice and over the course of the last four years ideas from my research have begun to find their way into my illustrations. I have realised however that not only can illustration thinking be limited in terms of public discourse but that the way that I had been approaching my own illustrations was becoming limited and less experimental. As an illustrator who is often operating away from the commercial field I have a certain amount of freedom and I have not been fully exploiting this. The research I have conducted into the relationship between illustration and deception has given me a tool kit of illustrative and narrative approaches that I now intend to deploy. It has also left me with further questions that I intend to use my studio practice to pursue. Although this project has identified and analysed a set of illustrative strategies it has not considered in detail how these illustrations interact. Is there a hierarchy amongst them? Do some types of illustration communicate more powerfully than others? Could a deception or any other kind of narrative be successfully illustrated with only one of the illustrative approaches identified above or are each of these types of illustration dependent on the presence of the others for their communicative power?

Deceptions serve as warnings (Rogers, 2001, p.xviii) about how images and text communicate. It is not trivialising the damage they can do to consider their poetics, because this is all that they initially consist of. Examining deceptions shows up the power and complexity of texts composed of word and image, and the need for these texts to be considered carefully. I began this thesis by giving the example of a trap street in Bristol. Trap streets are warnings of the dangers of mimicry. The risk in mimicking or borrowing the voice of another without disclosing your own presence to your audience is not that your work will not be authentic but that it will not be yours. This problem is at the heart of both illustration (with its 'humility' (Klimowski, 2011, p.10) in relation to authorship) and the deceptions considered here (in which the author is hidden by the fictional author they have created). In a deception the disconnect between author and work frees the work allowing it a certain autonomy, the flip side of

this is the destabilisation of the real author. The illustrations that accompany a deception are evidence of its location in reality, when the audience try to use this evidence to find the deception however, it will always elude them.

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Appendix One

Wikipedia: List of Hoaxes³⁴

Proven Hoaxes

- George Adamski's claims to have gone into space in UFOs. His book was based on his earlier book of fiction.
- Alien autopsy hoax film by Ray Santilli
- Amina Abdallah Arraf al Omari, a fake Syrian blogger
- The Archko Volume, a collection of documents related to the life of Jesus.
- The Awful Disclosures of Maria Monk, a book about purported sexual enslavement of a nun
- The balloon boy hoax - a boy reported to be traveling at high altitudes in a home-made helium balloon was later discovered to be hiding in the attic of his house
- Bananadine, a fictional drug made from bananas
- Bathtub hoax, an imaginary history of the bathtub published by H.L. Mencken
- Berners Street Hoax in 1810
- Johann Beringer's "lying stones"
- Franz Bibfeldt, a fictitious theologian originally invented to provide a footnote for a divinity school student, which later became an in-joke among academic theologians.
- The Big Donor Show, a hoax reality television program in the Netherlands about a woman donating her kidneys to one of three people requiring a transplantation
- Biggest Drawing in the World, Erik Nordenankar's "drawing" of a self-portrait over the entire world using a GPS receiver[1]
- Jayson Blair's plagiarized and fabricated articles for the New York Times
- C.W. Blubberhouse, whose letters in UK national newspapers were exposed as a hoax by the Sunday Times
- Steve Brodie, who claimed to have jumped off Brooklyn Bridge

³⁴ http://en.wikipedia.org/wiki/List_of_hoaxes
[Accessed 10/11/13]

- Bruno Banani, Tongan luger who, as a marketing ploy, was renamed after a lingerie firm, while insisting it was his real name
- Calaveras Skull
- The Cardiff Giant, of which P. T. Barnum made up a replica when he could not obtain the "genuine" hoax
- Andrew Carlsson, a nonexistent "time travelling" stock broker arrested for SEC violations.
- Thomas Chatterton's "medieval" poetry
- The Shakespeare discoveries of John Payne Collier
- The Cottingley Fairies
- Crop circles. English pranksters Doug Bower and Dave Chorley claimed they started the phenomenon, and hundreds of "copycat" circles have been fabricated since by other hoaxers.
- Donald Crowhurst who entered the Sunday Times Golden Globe Race in an attempt to become the first person to single-handedly sail around the world non-stop. Instead he abandoned the race early on but continued to report false positions in an attempt to make it appear as if he was still competing.
- Death in the Air: The War Diary and Photographs of a Flying Corps Pilot, a book containing World War I Aerial combat photos that were actually models superimposed on aerial backgrounds.
- Disappearing blonde gene
- Document 12-571-3570 supposedly establishing that sex had taken place during a space mission
- The Donation of Constantine
- Drake's Plate of Brass, accepted for 40 years as the actual plate Francis Drake posted upon visiting California in 1579
- George Dupre, who claimed to have worked for SOE
- The Education of Little Tree, widely acclaimed autobiography by Asa Earl Carter, later revealed to be fictional.
- Albert Einstein quotation supporting Astrology (Hamel 2007)
- Emulex hoax, a stock manipulation scheme
- The English Mercurie, a literary hoax purporting to be the first English language newspaper.

- Ern Malley, a fictitious poet
- Essay controversy, a false claim of academic credentials, starting on Wikipedia and continued into a New Yorker interview
- The False Decretals
- Fiji mermaid, the supposed remains of a half fish half human hybrid.
- Sidd Finch, fictional baseball player
- Spiritualist Arthur Ford's claim of psychic contact with Harry Houdini.
- Fragments: Memories of a Wartime Childhood 1939-1948, Benjamin Wilkomirski's memoirs, which were supposed to be a faithful account of his childhood in a Nazi death camp
- Furry trout
- Stephen Glass's falsified articles for The New Republic
- Grand Duchess Anastasia Nikolaevna of Russia claims by Eugenia Smith and Anna Anderson
- The Great Stock Exchange Fraud of 1814
- Gundala (film) a super hero movie that was promoted on the web despite the fact that it did not exist
- The Hand that Signed the Paper, purportedly based on the experiences of "Helen Demidenko", actually Helen Darville
- Hanxin, industrious and scientific hoax of a forgery Digital signal processor
- Recordings allegedly made by the pianist Joyce Hatto
- Jimi Hendrix supposed recording of the Welsh National Anthem - see The Red Dragonhood
- Joice Heth, African-American slave exhibited by P. T. Barnum as George Washington's nurse.
- The Historia Augusta, a fictionalized collection of Roman imperial biographies, written in the late fourth century under the names of six third- and early fourth-century historians.
- Histoire de l'Inquisition en France, the 1829 book by Etienne Leon de Lamonthe-Langan
- The Hitler Diaries
- The Horn Papers
- Idaho's name

- Il Bambino, a sculpture created by Michelangelo but sold as a classic Greek statue.
- The Ireland Shakespeare forgeries, a collection of Shakespeare-related documents supposedly discovered by William Henry Ireland and published in 1795 by his father, Samuel Ireland; the discoveries included a "lost" play, Vortigern and Rowena
- Clifford Irving's biography of Howard Hughes
- The Jackalope, supposedly a form of rabbit with antlers.
- The Jacko hoax a supposed gorilla or sasquatch caught near Yale, British Columbia in 1884.
- Jdbgmgr.exe virus hoax
- Anthony Godby Johnson, a nonexistent author of a hoax autobiography A Rock and A Hard Place.
- The Lady Hope Story, a claim of Charles Darwin's deathbed conversion to evangelical Christianity
- Lobsang Rampa
- Fred Lorz 1904 Olympic Marathon.
- Enric Marco, who presented himself as a victim of the extermination camp of Mauthausen until uncovered in 2005.
- Maggie Murphy hoax, a hoax that claimed a farmer grew an oversized potato
- Mars hoax, a yearly hoax, started in 2003, falsely claiming that at a certain date Mars will look as large as the full moon
- The Masked Marauders, an album issued by a Warner Bros. Records subsidiary that reportedly featured a jam session between Bob Dylan, Mick Jagger, John Lennon and Paul McCartney. The perpetrator: Rolling Stone magazine.
- Michelle Remembers, a memoir of Satanic child abuse
- The Microsoft hoax, a 1994 hoax claiming that Microsoft had acquired the Roman Catholic Church. The hoax is considered to be the first hoax to reach a mass audience on the Internet.
- Internet reports that the Military Personnel Records Center was destroying paper records (2004)

- The Moles' "We Are The Moles", a 1967 single promoted with not-so-subtle hints[who?] that it might be The Beatles recording under a pseudonym. It was actually recorded by Simon Dupree and the Big Sound – a 1960s UK pop group, members of whom later formed the progressive rock band Gentle Giant.
- "Monkey Style", a purported variant of the "Animal Style" cheeseburger on In-N-Out Burger's secret menu, promoted as a rumor in a YouTube video in 2013
- Mon cher Mustapha letter, a letter supposedly written by a Muslim immigrant in France, designed to stir up anti-immigrant sentiment
- My 61 Memorable Games, a fake version of My 60 Memorable Games by Bobby Fischer
- Ompax spatuloides Castelnau, a fish "discovered" in 1872 in Australia, made of a mullet, an eel and the head of a platypus.
- The Works of Ossian, "translated" by James MacPherson
- "Our First Time", an early popularized Internet hoax.
- Edward Owens (hoax), perpetrated on the English-language Wikipedia in 2008 by a class at George Mason University.
- The Pacific Northwest tree octopus (*Octopus paxarbolis*)
- Paul is dead (Paul McCartney death hoax)
- The perpetual motion engines built by John Ernst Worrell Keely and Charles Redheffer
- Pickled dragon
- Piltdown Man
- Platinum Weird, deliberate hoax by David A. Stewart and Kara DioGuardi about a non-existing band from 1974 promoted using false advertising.
- Pope Joan – the one and only supposed female pope.
- Princess Caraboo, aka Mary Baker
- The Priory of Sion, a made-up secret society that plays a prominent role in The DaVinci Code[3]
- Progesterex, a date rape drug.
- The Protocols of the Elders of Zion, a book instrumental in the surge of antisemitism during the last hundred years.[4]
- George Psalmanazar and his "Formosa"
- Psychic surgery

- Q33 NY, an Internet hoax based on the 9/11 event
- A Racial Program for the Twentieth Century
- Tamara Rand prediction of the 1981 assassination attempt on Ronald Reagan, which was actually made after the fact (Randi 1982:329).
- Rejecting Jane chronicles the rejection by publishing houses of the opening chapters of Jane Austen novels submitted to them under a pseudonym by British writer David Lassman.
- The Report From Iron Mountain, a literary hoax claiming that the government had concluded that peacetime was not in the economy's best interest.
- Rosie Ruiz, who cheated in the Boston Marathon
- Frank Scully's 1950 book Behind the Flying Saucers, which claimed that aliens from a crashed flying saucer were being held
- "Seriously McDonalds", a viral photograph apparently showing racist policies introduced by McDonald's.
- The Skvader, a form of winged hare supposedly indigenous to Sweden.
- Songs of Bilitis, supposed ancient Greek poems "discovered" by Pierre Louÿs
- Space Cadets, a 2005 TV programme by Channel 4, in which contestants were fooled into thinking that they were training at a Russian space academy to become space tourists.
- The "R. E. Straith" letter sent to George Adamski by Gray Barker and James W. Moseley (Moseley & Pflock 2002:124-27,331-32).
- James Vicary's Subliminal advertising (Boese 2002:127-8)
- "Loch_Ness_Monster#.22Surgeon.27s_Photo.22_.281934.29 | Surgeon's Photo]]" of the Loch Ness Monster
- SETI: EQ Pegasus Hoax of 1998[6] T-Z[edit]
- Manti Te'o girlfriend hoax
- ThatcherGate Tapes, a fake conversation with which the punk rock band Crass fooled the governments of the USA and UK.
- Robert Tilton's "prayer cloths"
- John Titor's time travelling claims
- Mary Toft, rabbit mother
- Toothing, an invented fad about people using Bluetooth phones to arrange sexual encounters

- Tourist guy, fake photo of a tourist at the top of the World Trade Center building on 9/11 with a plane about to crash in the background
- Trodmore Racecourse, a fictitious Cornish race meeting.
- The Turk, a chess-playing automaton that actually contained a person.
- Tuxissa, a computer virus hoax.
- Benjamin Vanderford's beheading video
- Villejuif leaflet, a pamphlet distributed in Europe with claims of various food additives having carcinogenic effects.
- Southern Television broadcast interruption hoax (1977), hoax message inserted into an IBA broadcast in the United Kingdom on 26 November 1977.
- David Weiss a non existing person that was used by the Jerusalem Post as a source.
- Laurel Rose Willson's claims to be a survivor of Satanic ritual abuse (as Lauren Stratford), and of the Holocaust (as Laura Grabowski)
- Yellowcake forgery, the false documents suggesting Iraq's Saddam Hussein was to purchase uranium from Niger
- Zzxjoanw, a fictitious word that fooled logologists for 70 years

Proven hoaxes of exposure;

"Proven hoaxes of exposure" are semi-comical or private sting operations. They usually encourage people to act foolishly or credulously by falling for patent nonsense that the hoaxer deliberately presents as reality. See also culture jamming.'

- The Atlanta Nights hoax
- The British television series Brass Eye encouraged celebrities to pledge their support to nonexistent causes, to highlight their willingness to do anything for publicity.
- The Centaur from Volos displayed at the John C. Hodges library at The University of Tennessee
- Carlos, a fictional spirit medium created by James Randi and Jose Luis Alvarez.
- Crop circles
- Dihydrogen monoxide hoax
- Disumbrationism

- The 2008 Frozen Bigfoot Hoax, two men claimed to have the frozen body of a bigfoot, which attracted attention from numerous major news outlets.
- Genpets, the bio-engineered pet creatures
- Grunge speak, an alleged slang of the Seattle rock underground, concocted by a Sub Pop employee and profiled in the New York Times
- ID Sniper rifle, a rifle that shoots GPS chips to mark and track suspects
- The Lovelump bio-engineered sex toy
- Project Alpha – exposed poor research into psychic phenomena
- Pacific Northwest tree octopus, by Lyle Zapato
- Sina, the Society for Indecency to Naked Animals
- Nat Tate, an imaginary artist, about whom a biography was published in 1998 by William Boyd intended to temporarily fool the art world
- Media pranks of Joey Skaggs
- The Sokal affair
- The Taxil hoax by Léo Taxil, poking fun at the Roman Catholic Church's attitude toward Freemasonry
- The avant-garde "music" of "Piotr Zak"
- The practice of growing Bonsai Kittens
- January 2009 Quadrant Hoax
- The "Commercial Whaling New Zealand" spokesman Jay Pryor on TVNZ Breakfast

Possible hoaxes

- The Amityville Horror – ghostly events reported by the buyers of a house where another family had been murdered (& Hines 1988:64–66).
- Ghost Hunters – during a televised live Halloween special on October 31, 2008 Grant Wilson of The Atlantic Paranormal Society (TAPS) is widely believed to have been part of a hoax involving a coat pull incident that has been debunked and believed to have been rigged. (Ghost_Hunters#Criticism)
- Lake Anjikuni – mysterious disappearance of Eskimos
- The Southern Television broadcast interruption hoax (1977)
- The Patterson-Gimlin Bigfoot film
- The Buddha Boy – a meditating boy of apparently superhuman perseverance

- Trance Channeling, a New Age form of spiritualism.
- Concordia (1696 ship), an early Dutch sailing ship that went missing.
- Gerrit Blank, a teenager claimed to have been struck by a pea size meteorite.
- Natasha Demkina - Russian woman who claims to have x-ray vision
- The works of James Frey which were at least partially fictional and have been alleged to be a complete hoax.
- Psychic performances of Uri Geller
- Kensington Runestone - an artifact which implies Scandinavian explorers reached the middle of North America in the 14th century
- The Killian documents - documents used in a 60 Minutes story alleging George W. Bush did not fulfill his National Guard duty requirements
- The Loudon demonic possession of 1634 that led to the execution of local priest Urban Grandier for witchcraft.
- The Manoppello Image
- Mel's Hole - a pit alleged to be bottomless
- Metallic Metals Act - a study that may not have actually been conducted about a fictional piece of legislation; the study is still cited in textbooks
- NESARA conspiracy theory, a purported secret law under gag order by Supreme Court of the United States, which would abolish the IRS and eliminate all credit card debt.
- Walam Olum - alleged migration legend of the Lenape people, likely perpetrated by Rafinesque
- The Philadelphia Experiment, a supposed experiment to make a ship completely invisible to radar and even to the eye. Many factual errors have emerged and official U.S. navy records show no proof or record of the experiment ever taking place or of the ship ever having been in the alleged locations of the experiment.
- The Policeman's Beard is Half Constructed, book supposedly written by AI program Racter
- Josef Papp's solo thirteen-hour trans-Atlantic submarine voyage
- Philippine historical figure Kalantiaw
- Rendlesham Forest incident - possible hoax
- Chief Seattle's speech

- Tasaday tribe
- Book of Veles
- Vinland map - alleged medieval map of the "New World"
- Voynich manuscript - a mysterious book in an unknown and never-translated language
- Well to Hell hoax - an urban legend that may have started either as a hoax or a misunderstanding
- Zinoviev letter- alleges a socialist conspiracy between the Soviet Union and British Labour Party
- Zeno map - shows lands known not to exist
- Qaher-313 - Iranian fighter aircraft or hoax

Practical joke hoaxes

- Alternative 3 - a British conspiracy theory documentary broadcast in 1977
- The Balloon-Hoax
- The "British Arctic Territory" flag
- The Dreadnought hoax
- Peter Jackson's Forgotten Silver
- The Fortsas hoax, a purported auction of one-of-a-kind books in 1840 in Belgium.
- I, Libertine, originally nonexistent book
- Naked Came the Stranger- a purposely horribly-written novel
- Plainfield Teacher's College and its football team
- Sawing off of Manhattan Island
- Society for Indecency to Naked Animals - ("A nude horse is a rude horse")
- The spaghetti tree harvest was a hoax broadcast by the BBC in 1957.
- Christopher Walken for US president.

Accidental hoaxes

"Accidental hoaxes" are not strictly hoaxes at all, but rather satirical articles or fictional presentations that ended up being taken seriously by some.

- Ghostwatch, a BBC television play broadcast on Halloween in 1992, was on its surface a live outside broadcast from a haunted house presented by well-known

television personalities. Despite appearing in a drama slot and having a credit for a writer, viewers afterwards complained about being fooled.

- The Masked Marauders, a non-existent "super group" supposedly consisting of Bob Dylan, Mick Jagger, John Lennon, Paul McCartney and George Harrison. Their supposed "bootleg album" was listed in a mock review in the 18 October 1969 issue of Rolling Stone Magazine. An album entitled The Masked Marauders was shortly released, but the sound-alike musicians were later exposed to be members of The Cleanliness and Godliness Skiffle Band.[9]
- The Necronomicon, a fictitious occult book quoted by writer H. P. Lovecraft in many of his stories.
- Orson Welles's Mercury Theatre on the Air radio broadcast on October 30, 1938, entitled The War of the Worlds has been called the "single greatest media hoax of all time", although it was not — Welles said — intended to be a hoax. The broadcast was heard on CBS radio stations throughout the United States. Despite repeated announcements within the program that it was a work of fiction, many listeners tuning in during the program believed that the world was being attacked by invaders from Mars. (Rumors claim some even committed suicide.) Rebroadcasts in South America also had this effect even to a greater extent.[10]
- Drake's Plate of Brass a practical joke that backfired into being taken seriously.

Known pranksters, scam artists and impostors

- Frank Abagnale, professional impostor and check forger
- Alan Abel, US professional hoaxer
- P. T. Barnum, US showman known for his sensational hoaxes
- Sacha Baron Cohen, British comedian and media prankster - a.k.a. Ali G and Borat Sagdiyev
- Pablo Belmonte, Spanish video editor known for his Nintendo-related hoax videos (Nintendo On, Super Mario Galaxy DS, etc.)
- Philippe de Chérisey, forged two parchments as part of the Priory of Sion hoax
- Horace de Vere Cole, British aristocrat
- Noël Corbu, French restaurateur who claimed that Bérenger Saunière discovered the treasure of Blanche of Castile in the village of Rennes-le-Château

- Benjamin Franklin, American patriot, scientist and publisher
- Rémi Gaillard, modern French prankster with a wide internet presence
- Uri Geller
- William Randolph Hearst, a newspaper tycoon known as "the father of yellow journalism".
- Danny Hellman, NY cartoonist sued for impersonating Ted Rall in e-mails
- Elmyr de Hory, art forger
- L. Ron Hubbard, science fiction author
- Brian G. Hughes, US banker
- Reginald Jones, British professor
- Andy Kaufman, US comedian and inter-gender wrestling champion
- M. Lamar Keene, Self-exposed fraudulent medium
- J. Z. Knight, trance channeller who claims to contact an entity called Ramtha
- Victor Lustig, professional con artist
- Jim Moran, publicist, actor and TV panellist
- Chris Morris, British comedy writer and performer, particularly famous for his satires on the news media
- Frederick Emerson Peters, professional impostor and check forger
- Charles Ponzi, originator of the Ponzi Scheme
- Peter Popoff, faith healer
- Pierre Plantard, claimed descent from Dagobert II
- George Psalmanazar, European writer
- James Randi, professional stage magician, hoaxer and hoax debunker
- James Reavis, professional forger and impostor
- Harry Reichenbach, Hollywood publicist
- Joey Skaggs, US media prankster
- Soapy Smith, Jefferson Randolph Smith, infamous 19th century confidence man
- Edward Askew Sothorn, British actor
- George Steevens, critic and Shakespeare scholar
- Jonathan Swift, Irish humorist and writer
- Robert Tilton, evangelist
- Hugh Troy, US painter

- Dick Tuck, US political prankster who harassed Richard Nixon.
- Wilhelm Voigt, the "Captain of Köpenick"
- Mike Warnke, evangelist and supposed former Satanic High Priest
- Joseph Weil, professional scam artist
- Stanley Clifford Weyman, professional impostor
- Yes Men, culture-jamming pranksters
- Journalistic hoaxes[edit]
- Deliberate hoaxes, or journalistic fraud, that drew widespread attention include:
- Washington Irving created a hoax about the supposedly missing Diedrich Knickerbocker
- Edgar Allan Poe created a hoax of moon travel in "The Unparalleled Adventure of One Hans Pfaall" in response to the hoax article "Great Moon Hoax" {See below}
- Jayson Blair, reporter for The New York Times
- Janet Cooke, who won the Pulitzer Prize for her fictitious Washington Post story about an eight-year-old heroin addict named Jimmy
- Dark Side of the Moon (documentary) - this French mockumentary "proving" that the Apollo moon landings were hoaxes is itself an admitted hoax
- The Flemish Secession hoax of 2006[11]
- Stephen Glass, reporter for The New Republic
- Fuckart & Pimp a hoax art exhibition at London's Decima gallery, which purported to be the show of a female artist having sex with clients to consummate the sale of her paintings, created a worldwide media scandal but was later revealed to be a hoax.
- The Great Moon Hoax of 1835
- Great Wall of China hoax of 1899
- Jack Kelley, longtime USA Today correspondent
- David Lassman who wrote the 2007 'Rejecting Jane' article, which chronicled Jane Austen's rejection by modern day publishers.
- The New York Zoo hoax of 1874
- Nik Cohn's New York magazine article, "Tribal Rites of the New Saturday Night", which was the source material for the movie Saturday Night Fever, and which Cohn admitted decades later had been fiction, not reportage.

- Konspiracy 58 about the soccer world cup of 1958.
- David Manning, a fictitious film critic created by Sony in order to place good quotes on Columbia Pictures' film advertising.

Nonexistent people used in hoaxes³⁵







- John Adam (hoax) the name given by Islamic militants of a U.S. soldier that they claimed to have captured
- Amina Abdallah Arraf al Omari
- Henryk Batuta hoax
- Ernst Bettler
- Pierre Brassau
- Masal Bugduv
- Israel Cohen (hoax)
- Allegra Coleman
- Colonel Tomb
- Lucian Yahoo Dragoman
- Aimi Eguchi
- Martin Eisenstadt
- Sidd Finch
- J. Fortescue
- Richard Geefe
- Kasongo Ilunga
- Anthony Godby Johnson
- Andreas Karavis
- Lennay Kekua
- Kodee Kennings
- René Köhler
- Kryakutnoy
- JT LeRoy
- Lonelygirl15
- Lustfaust
- Gruban Malić

³⁵ http://en.wikipedia.org/wiki/Category:Nonexistent_people_used_in_hoaxes
[Accessed 9/11/13]


- Ern Malley
- David Manning (fictitious writer)
- Alleged Ouze Merham interview of Ariel Sharon
- Jakob Maria Mierscheid
- Kaycee Nicole
- Edward Owens hoax
- Emanuel Rabinovich
- Lucy Ramirez
- Reddit serial killer hoax
- Ivan Renko
- Roger Dodsworth (hoax)
- Martin Šmíd
- H. Rochester Sneath
- Mother Shipton
- Spanish Prisoner
- Nat Tate: An American Artist 1928-1960
- Wanda Tinasky
- John Titor
- Taro Tsujimoto
- Udo of Aachen
- Kazuo Uzuki
- Francis Wagstaffe
- Johann Dieter Wassmann
- Bernard Weish
- Araki Yasusada
- Piotr Zak











Appendix Two











Table showing images used in the G.G.I.D. blog and their sources. The image sources were identified using Google image search and by comparing file names.

	Blog entry	Image	File name	Image content	Source
1	20 th Feb – Islamic same sex marriage? A contradiction in terms or an emerging reality		(_51333450_gay_pride2005bbc.jpg)	Gay Muslims protesting	BBC news: http://www.bbc.co.uk/news/uk-12486003 or: http://feministactivism.com/2011/04/14/religion-and-modest-dress/ [Accessed 11/12/13]
2	22 nd Feb – A Thousand Sighs, and a sigh: An Arab American Education		(30591_125781917436116_100000129253204_334731_3359058_n.jpg)	Raphoe, Donegal	Matches file name found here: http://raphoeheritage.com/roundaboutraphoe.html [Accessed 11/12/13]
3			(30591_125781914102783_100000129253204_334730_5401237_n.jpg)	Augusta Stone Presbyterian Church, Fort Defiance VA	No source found online
4			(31654_125209287493379_100000129253204_331628_5650329_n.jpg)	Tombstone of Umar	Wikipedia: https://en.wikipedia.org/wiki/Al-Masjid_an-Nabawi [Accessed 11/12/13]
5			(31654_125209284160046_100000129253204_331627_8084000_n.jpg)	Pact of Umar	Matches file name found here: http://www.western-civilisation.com/displayArticle.aspx?contentID=1281&subgroupID=38 [Accessed 11/12/13]
6			(Interior-house-001.jpg)	Damascus old house	Wikicommons: http://commons.wikimedia.org/wiki/File:Interior_of_a_house_Damascus_Holy_Land_1890s.jpg [Accessed 11/12/13]
7			(0591_125783927435915_100000129253204_334740_7978857_n.jpg)	Circassian Genocide	Wikicommons: http://commons.wikimedia.org/wiki/File:Abkhaz-deputatklk.jpg [Accessed 11/12/13]
8			(30591_125783930769248_100000129253204_334741_7474061_n.jpg)	Circassian genocide	Matches file name found here; http://www.circassian-genocide.info/# [Accessed 13/2/14]

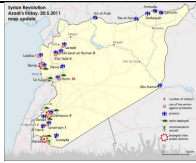



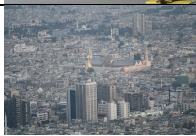




	Blog entry	Image	File name	Image content	Source
9			(31654_125211610826480_100000129253204_331635_6618116_n.jpg)	T.E.Lawrence	Matches file name found here: http://frontierpartisans.com/1616/firarms-of-the-frontier-partisans-t-e-lawrences-lee-enfield/ [Accessed 11/12/13]
10			(8332_104106346270340_100000129253204_110361_737762_n.jpg)	Umayyad Mosque	Matches screen shot from Reuters news clip used by Guardian; http://www.guardian.co.uk/world/2011/mar/24/syria-shootings-daraa-government [Accessed 11/12/13]
11	22 nd March – Syrians moving beyond fear		(201132121432122633_20.jpg)	Deraa Funerals	Widely available, cannot find exact source.
12	10 th April – My Hijab, My Choice		(hijab.jpg)	Hijab Cartoon	Matches file name found here: http://feministactivism.com/2011/04/14/religion-and-modest-dress/ [Accessed 11/12/13]
13			(45134_152404354773872_100000129253204_494699_5538253_n.jpg)	Muslim women kissing	Widely available, cannot find exact source.
14	12 th April – Damascus Dispatch: Another Day in the Revolution		(2011471215556797_20.jpg)	Syrian Protesters	Matches Al Jazeera image file. http://www.aljazeera.com/news/middleeast/2011/04/2011418114117731717.html [Accessed 13/2/14]
15	19 th April – Making Sense of Syria today		(201141722223122790_20.jpg)	Syrian Protesters	Widely available, cannot find exact source. Could be Al Jazeera as file name similar to one above?
16			(207502_10150571372175727_420796315726_18312320_6931724_n.jpg)	Hafez Assad Statue	Widely available, cannot find exact source.
17	19 th April – A Dream		(solsaph.jpg)	Solomon portrait of Sappho	Likely to be the result of Google image search for Sappho.


	Blog entry	Image	File name	Image content	Source
18	19 th April – Surat Al-thawra		(French+Revolution.jpg)	Eugene Delacroix "Liberty Leading the People"	Likely to be the result of Google image search for the French revolution.
19	19 th April – Ya Jaulan!		(800px-TelFaher_Park2.jpg)	Tel Faher	Wikipedia: http://en.wikipedia.org/wiki/Tel_Faher [Accessed 11/12/13]
20	23 rd April – Great Friday		(bsyria23.jpg)	Anti Assad protest	Likely to be from a non-western news source.
21	24 th April – Ma'arrat an Numan [Sic]: Cannibals wearing crosses		(800px-MaaratNuman_main.jpg)	Maarrat al-Nu'man	Wikipedia: http://en.wikipedia.org/wiki/Maarrat_al-Nu'man [Accessed 11/12/13]
22			(00px-MaaratNuman_museum.jpg)	Maarrat al-Nu'man (museum?)	Wikipedia: http://en.m.wikipedia.org/wiki/File:MaaratNuman_museum.jpg [Accessed 11/12/13]
23			(773px-Great_Mosque_of_Ma'arrat_al-Numan_01.jpg)	Great Mosque of Ma'arrat Al-Nu'man	Wikicommons: http://commons.wikimedia.org/wiki/File:Great_Mosque_of_Ma'arrat_al-Numan_01.jpg [Accessed 11/12/13]
24			(607px-CrusadersThrowingHeadsOfMuslimsOverRamparts.jpg)	Crusaders Throwing heads of Muslims over ramparts	Wikicommons: https://commons.wikimedia.org/wiki/File:CrusadersThrowingHeadsOfMuslimsOverRamparts.jpg [Accessed 11/12/13]
25			(maarat-an-numan_660_440.jpg)	Cannibalistic crusaders	Most likely David Icke: http://www.davidicke.com/forum/showthread.php?p=1059923753 [Accessed 11/12/13]
26			(800px-MaaratNuman_main.jpg)	Maarrat al-Nu'man	Wikipedia: http://en.wikipedia.org/wiki/Maarrat_al-Nu'man [Accessed 11/12/13]

	Blog entry	Image	File name	Image content	Source
27	25 th April – Thanks, but no thanks, Mr Obama		(1446222053.jpg)	Syrian protesters	Getty image, widely available.
28			(0425-world-odu-syria_full_380-1.jpg)	Syrian tank in Deraa?	Reuters, widely available.
29			(22syria-span-articleLarge.jpg)	Protests - used with a variety of stories (April 22nd?)	Associated Press, widely available.
30	26 th April – M'amoure et moi (elle sait)		(rowlandson-thomas-lesbian-lovers-in-a-wood-1808-17.jpg)	Thomas Rowlandson, Lesbian lovers in a wood (1808)	Widely available, cannot find exact source.
31	26 th April – On the arrests of oppositionists		(230390_198680453507162_193289990712875_502505_7585158_n.jpg)	Assad and Gaddafi	Widely available, cannot find exact source.
32	2 nd May – Humor (sort of)		(mexico-us-border-tunnel-2009-12-2-19-40-33.jpg)	Mexican border tunnels	http://the-syrian.com/archives/1958 [Accessed 11/12/13]
33			(00px-MaaratNuman_museum.jpg)	Mexican border tunnels	http://the-syrian.com/archives/1958 [Accessed 11/12/13]
34	11 th May – Irony		(PI000868.JPG)	Assad, Syria believes in you billboard	Own picture (shares file type with Damascus snapshots). Also found on MacMaster's wife's blog (as claimed on: http://hurryupharry.org/2011/06/12/amina-arraf-britta-froelicher-the-university-of-st-andrews/) [Accessed 11/12/13]
35	11 th May – This is not 1982: a History Lesson		(PI010014.JPG)	Damascus	Authors own, likely to have been taken with an Olympus digital camera.
36			(259335.jpg)	Druze Revolt	Matches file name found here; http://www.postcardman.net/syria-druze.html [Accessed 11/12/13]

	Blog entry	Image	File name	Image content	Source
37			(hama_(1).jpg)	Hama	One of first image results when for Google search of Hama 1982, can't find precise source.
38			(PI010007.JPG)	Damascus? Hama?	Authors own, likely to have been taken with an Olympus digital camera.
39			(PI010005.JPG)	Norias of Hama	Authors own, likely to have been taken with an Olympus digital camera.
40	14 th May –The Great Revolt: A History Lesson		(Proclamation_of_King_Faisal_I_as_King_of_Syria.jpg)	King Faisal	Wikipedia: http://en.wikipedia.org/wiki/File:Proclamation_of_King_Faisal_I_as_King_of_Syria.jpg [Accessed 11/12/13]
41			(Maysalun3.jpg)	Henri Gouraud - Maysalun	Wikipedia: http://en.wikipedia.org/wiki/File:May_salun3.jpg [Accessed 11/12/13]
42			(Maysaloun2.jpg)	Franco Syrian war	Wikipedia: http://en.wikipedia.org/wiki/File:May_saloun2.jpg [Accessed 11/12/13]
43			(743px-Mandate_of_Syria.png)	Greater Syria	Widely available, cannot find exact source.
44			(259468.jpg)	As-Suwayda: French mounted patrol after the recapture of the city by French forces.	Matches file name found here: http://www.postcardman.net/syria_druze.html [Accessed 11/12/13]
45			(Sultan_al-Atrash.jpg)	Sultan Basha al Atrash	Wikicommons: http://commons.wikimedia.org/wiki/File:Sultan_al-Atrash.jpg [Accessed 11/12/13]
46				Straight Street Damascus	Matches file name found here: http://www.postcardman.net/syria_druze.html [Accessed 11/12/13]

	Blog entry	Image	File name	Image content	Source
47			(800px-Flag_of_Kingdom_of_Syria_(1920-03-08_to_1920-07-24).svg.png)	Flag of Kingdom of Syria	Wikicommons: http://en.wikipedia.org/wiki/File:Flag_of_Kingdom_of_Syria_(1920-03-08_to_1920-07-24).svg [Accessed 11/12/13]
48	18 th May – Incantation		(Mucha614d2.jpg)	Alfons Mucha: Salammbô (1896)	Widely available, cannot find exact source.
49	18 th May – Honey Trap		(l_belc84f9c40a467ba6ec100f2bfdc850.jpg)	Sexy Bee	Widely available, cannot find exact source.
50	18 th May – Today the Revolution continues		(photo_1301998994127-1-0.jpg)	Syrian protesters can't find exact moment	Widely available, cannot find exact source.
51	19 th May – I'm Annoyed		(photo_1301998994127-1-0.jpg)	Syrian protesters, can't identify specifically	Matches file name found here: http://www.activistpost.com/2011/04/05_archive.html [Accessed 11/12/13]
52	20 th May –Tel Kalikh: The Evolving Lie		(0510-OPROTESTLEADER-syria-lebanon-border_full_380.jpg)	Refugees Syrian Lebanese border?	Matches file name on Christian Science Monitor: http://www.csmonitor.com/World/Middle-East/2011/0510/Young-protest-leader-sees-civil-war-emerging-in-Syria [Accessed 11/12/13]
53	20 th May – After Assad 2: Beyond our borders		(image_.jpg)	Stamp	Cannot find but image available online.
54	21 st May – My Womb Delights		(Georgia_O'keefe_e_8.jpg)	Composite image of O'Keefe paintings made by Paul Heussenstamm	Matches file name found here: http://www.mandalas.com/mandala/htdocs/FlowerGallery/Georgia_O'Keefe.php [Accessed 11/12/13]
55	23 rd May – No Stopping until freedom		(free-syria-1.jpg)	Syrian protester	Widely available, can not find exact source.

	Blog entry	Image	File name	Image content	Source
56			(syria+may20+en.jpg)	Syria protest map	Most likely source: http://www.bluelightr.ru/vb/archive/index.php/t-570510.html [Accessed 11/12/13]
57			(bashar-al-assad.jpg)	Assad	Widely available, cannot find exact source.
58			(syrprov.jpg)	Syria provinces	Matches file name found here: http://www-personal.umich.edu/~copyright/image/solstice/sum02/animapssyria.html [Accessed 11/12/13]
59	5 th June – Under Qasiyoun		(2524283109_99dd486796.jpg)	Not known	Seems likely to be from same place as below
60			(4953455072_38f4907e76.jpg)	Not known	Flickr: http://www.flickr.com/photos/fouadgm/sets/72157623056270843/detail/ [Accessed 11/12/13]
61	5 th June – Ilikimu writes		(asherah2ma.png)	Goddess Asherah	Widely available, cannot find exact source.
62			(800px-Ugarit_02.jpg)	Ugarit	Wikipedia: http://en.wikipedia.org/wiki/File:Ugarit_02.jpg [Accessed 11/12/13]
63	5 th June – 1915		(medal_imtiaz.jpg)	Medals	Widely available, cannot find exact source.
64	6 th June – Jaulan is in our hearts		800px-The_camel_corps_at_Beersheba2.jpg)	Camel Coops at Beersheba	Wikipedia: http://en.wikipedia.org/wiki/File:The_camel_corps_at_Beersheba2.jpg [Accessed 11/12/13]

	Blog entry	Image	File name	Image content	Source
65			(Golan_evacuation.jpg)	Golan evacuation	Photo by Terry Fincher: http://www.worldaffairsjournal.org/blog/michael-j-totten/tower-sun Other images may have come from this site. [Accessed 11/12/13]