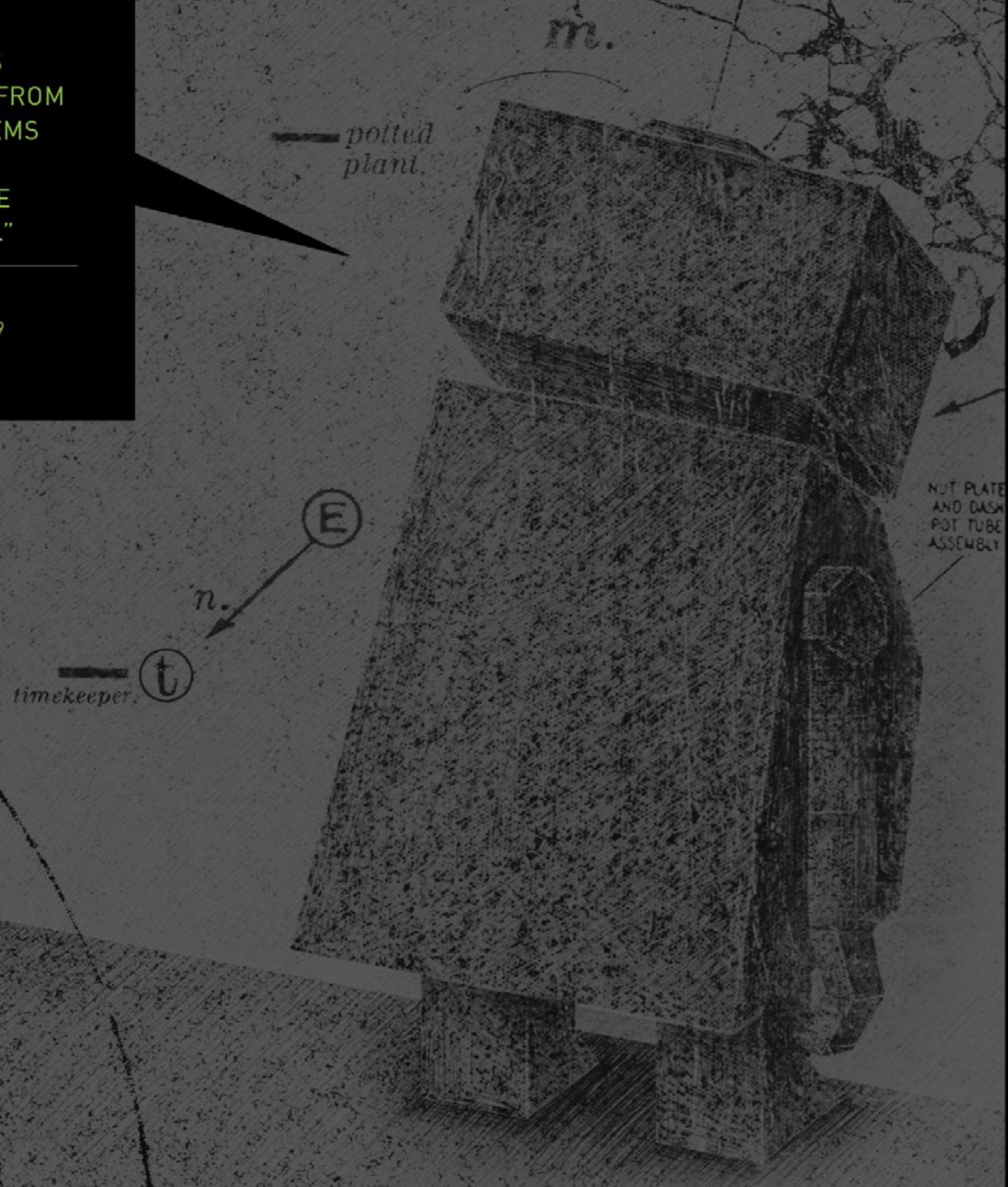


"THE MACHINE DOES NOT ISOLATE MAN FROM THE GREAT PROBLEMS OF NATURE BUT PLUNGES HIM MORE DEEPLY INTO THEM."

Saint-Exupéry,  
*Wind, Sand, and Stars*, 1939



MAKE YOUR MARK: I, HUMAN inspired by I, Robot

MAKE YOUR MARK

I, Human







MAKE YOUR MARK

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1, Human

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# FOREWORD

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“TO HAVE THE COURAGE  
TO MAKE THAT BLACK  
MARK ON A SPARSE  
WHITE PIECE OF PAPER  
YOU HAVE TO BE VERY  
CONFIDENT. IT’S THE  
DEFINITION, THERE’S  
NO GREY AREA. IT’S  
BLACK OR IT’S WHITE.”

---

Rugman

## **MAKE YOUR MARK**

Welcome to Make Your Mark, a series of experimental books designed to celebrate the fringe scientist, the artist, the visionary, the out-there thinker, the mark maker that is in us all.

The history of the intentional mark is also the history of the evolution of the human, and crucial to this history has been the means with which we have made that mark. However, if the brush, the chisel or the wrench are tools from which we can – and have – conceivably imagined whole real worlds, then the computer, for all its extraordinary usefulness, receives short shrift as a maker of real marks. The digital is not, so goes the argument, the hand, and where there is no evidence of the hand, so there is nothing of the human. Unrecognizable, it alienates. It fails to move us.

The reality, of course, is that the computer is nothing like this. On the contrary: it is an enormously creative tool, and in the hands of some, the super few, it is the most radical mark maker we can possibly imagine. Make Your Mark seeks to uncover and so celebrate these super humans, their marks and their mark maker, the computer. In doing so, we celebrate ourselves, our humanity, the joys of the imagination.

Please, join us. Be moved.

# INTRODUCTION

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## I, HUMAN

Greetings human. It is the year 2014. Isaac Asimov's deeply prophetic *I, Robot* is sixty-four years old. Neither fear monger nor deferential treatise, it is the work of a great humanist. In nine short stories Asimov examines and puts to test – via its now famous governing ideology, The Three Laws of Robotics – the future of man's relationship with machine. His conclusion: the machine, developed and used properly, is the keeper of everything that makes us human.

Asimov's belief in the good of technology, of the machine as tool, is born of the understanding that it is – and always has been – a great friend of human imagination, of the maker, the creator, the artist in all of us. Humans have ideas. Ideas need bringing out into the world. Technology is the great enabler of the idea, the solution. From rudimentary stone tools to the invention of the wheel to the computer, technology has been the primary facilitator of human imagination.

At its forefront has been, as Asimov might say, the human of the future, the individual captivated by the potential of technology, the artist, the interfacer, the one prepared to experiment with and make use of our technology in ways as breathtakingly original as they are intelligent. They are our techno-guerrillas, our tool adapters, our practical futurists. They are our artists on the edge.

And it is to these, Asimov's super humans, that we pay homage. Inspired by *I, Robot*, and by the advent of our greatest tool, the computer, Make Your Mark invites a talented and purposely diverse group of painters, illustrators, graphic novelists, street artists and designers to make their own technologically enabled mark, to create a work made entirely with stylus and tablet; and in doing so, explore the future of the computer as the art maker's tool, as Asimov's perfect technological enabler, as a machine capable of bringing out the artist in all of us.

Super humans: It is time.  
Inspire us.  
Make your mark.



# ROBBIE

by Luke Waller

## MAKING EMOTION ART

Luke's love for *I, Robot* – and in particular for the story *Robbie* – boils down to its emotional content, the first chapter's character-led plot, the little girl's strength of personality, the multi-meaning of New York, the final and seemingly impossible reconciliation of Gloria and her robot. Turning 'the emotion into colour', Luke creates a retro-futurist world as seen through the on-a-mission eyes of a girl in search of her best friend.

“MY AIM IS ALWAYS TO TRY AND GET THE VIEWER OF THE IMAGES TO NOT JUST SEE WHAT THE CHARACTERS ARE FEELING BUT TO TRY TO HELP THEM FEEL IT. IF I CAN GET THEM TO LIVE PART OF THE STORY I AM HAPPY.”

## DELICATELY DIRTY

If Luke Waller's art owes much to the digital, there is no doubt that his is a look born of the real-world unpredictability of the pencil mark. The challenge here was how to translate his delicately dirty style electronically. Fortunately, there was no delay in the pencil mark, even when making quick confident lines, which is, as he says, key to creating good work. Speed. Accuracy. Immediacy.

Feted for his intelligent and deliberately dirty style, Luke Waller is one of Britain's newest and brightest illustrators, his work regularly commissioned by the likes of the Financial Times and Italy's Panorama Magazine, his client list including Nike, Samsung and La Revue.

[lukewaller.co.uk](http://lukewaller.co.uk)

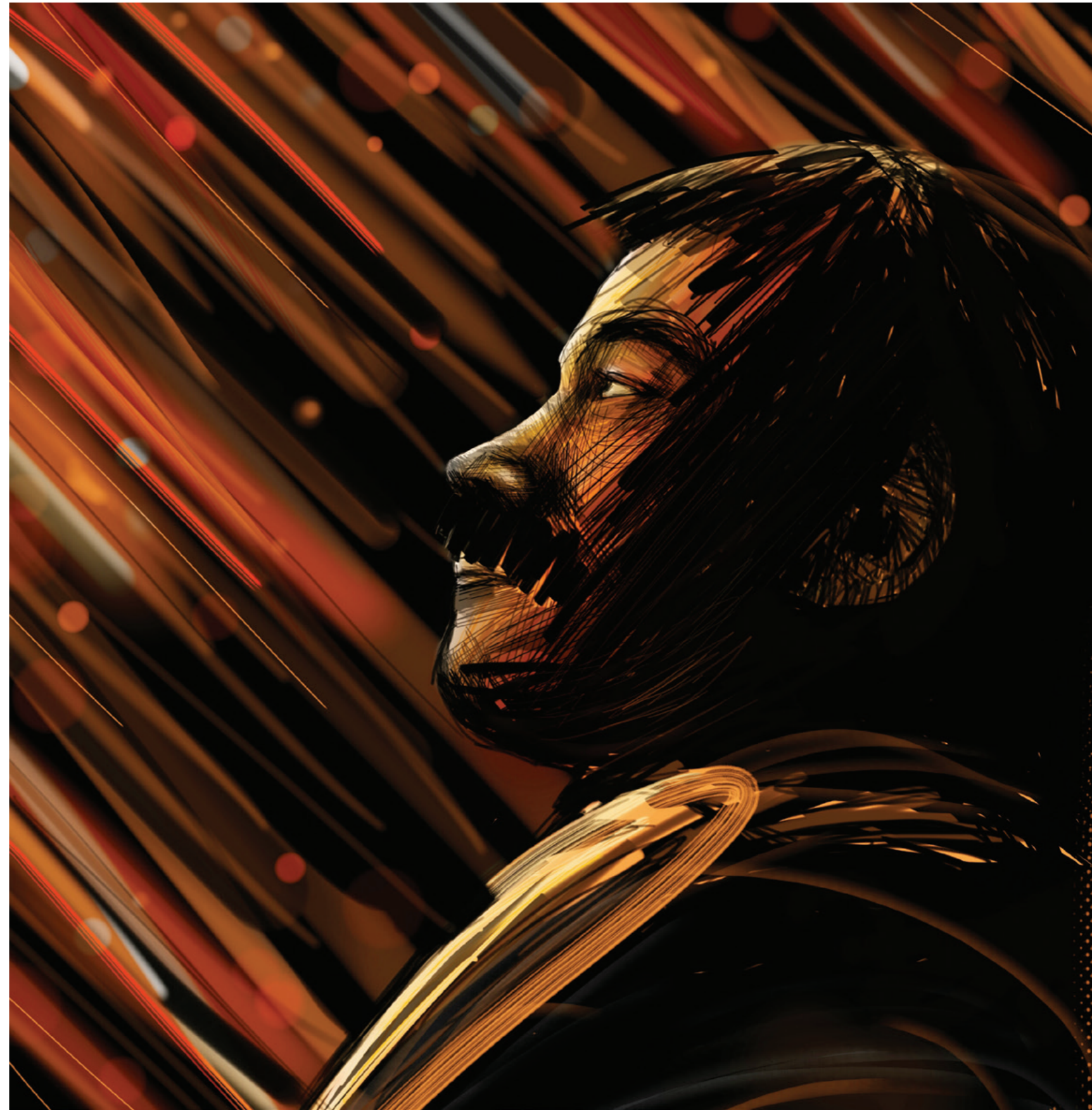




“IF YOU REMOVED  
THE DIGITAL ELEMENTS  
FROM MY WORK  
I WOULD BE ALMOST  
NON-EXISTENT.”

---

Luke Waller





# RUNAROUND

by Kathrin Jacobsen

## FOR THE OVER-LOVE OF POSITRONIA

Inspired by the 'trusty comically straight forward old school' look of the robots, the clunky suited astronauts and by a super-robot drunk on its own 'sophisticated-ness', Kathrin's immediate idea was one of great movement, a mixture of wild robotic prance and Mercury poisoned faint-walk, the final jaunty lines complementing perfectly a story about the dangers of being too clever for one's own good.

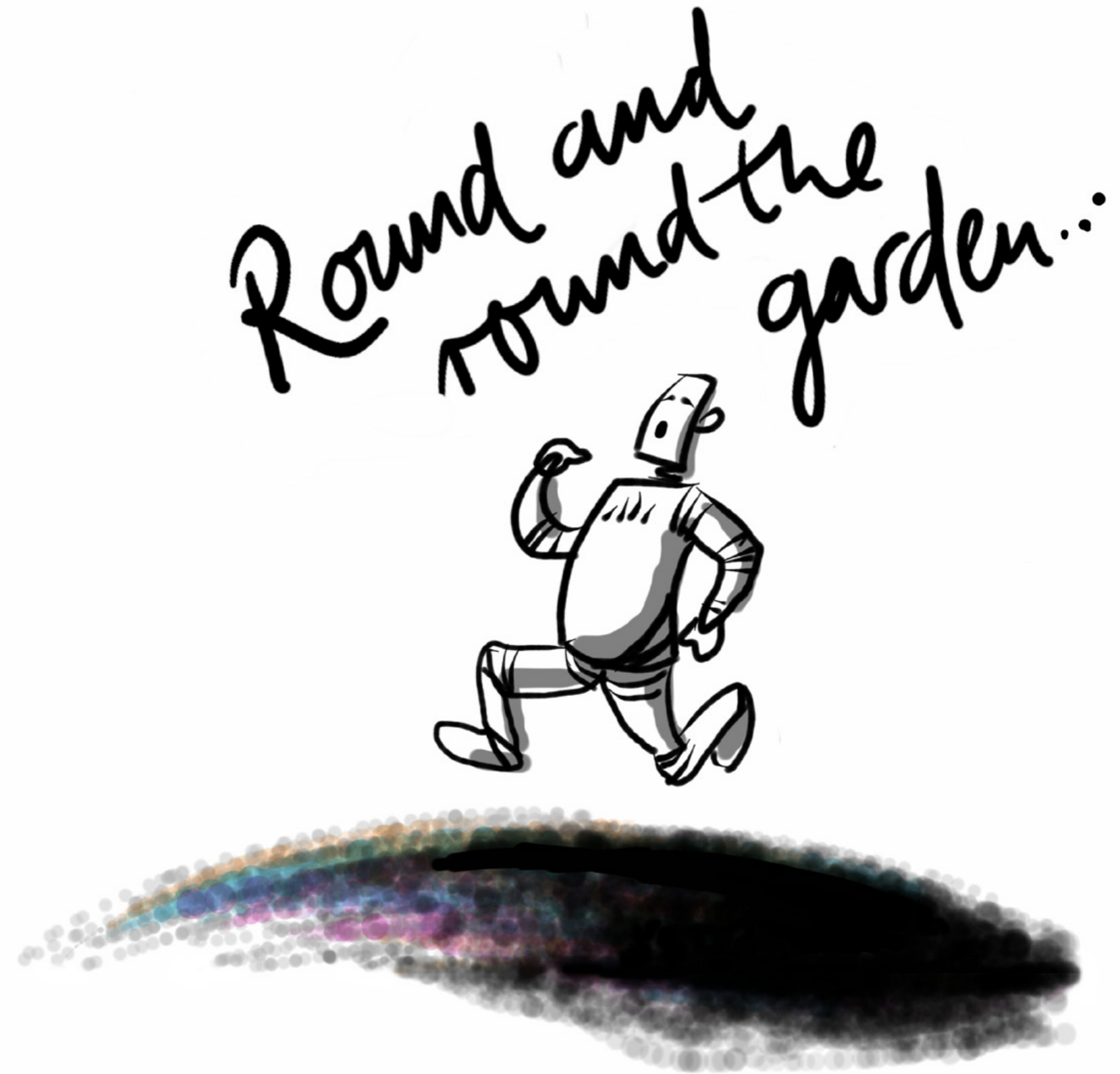
## TECHNIQUE RUNAROUND

For the purposes of developing a typically Runaround style for what she calls her 'idea-line', Kathrin Jacobsen was after a technique that was as definite as it is confident, lines that would emulate drawing with ink. Pleasantly surprised by a stylus capable of 'making beautiful lines', she was able to work fast, the quick comic nature of the story reflected in a bold, experimental style, one that finished with the unexpected inclusion of a whipped-out phrase of cursive text.

A highly accomplished illustrator and graphic designer, German artist Kathrin Jacobsen is a veritable polymath. She has designed books and brochures for the Royal Academy of Arts and exhibition graphics for the likes of Sony, MTV and Samsung; illustrates for a range of print and digital media; and has recently been commissioned to write and illustrate her first picture book.

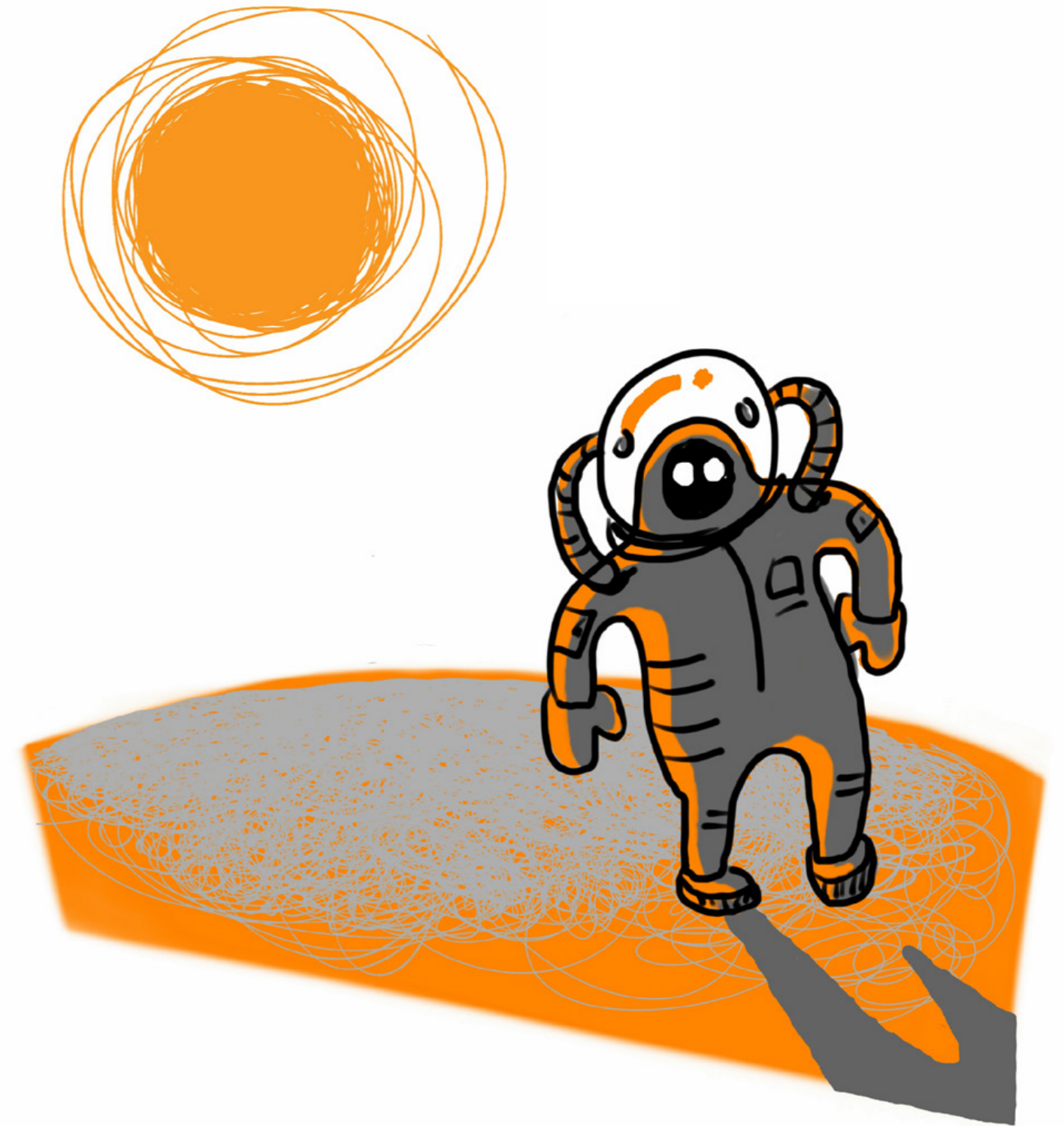
[kathrinjacobsen.com](http://kathrinjacobsen.com)

“MY WORK IS LINE-  
AND IDEA-BASED;  
SOMEHOW MOST  
OF THE TIME THE  
FIRST DRAWING GETS  
THE SPIRIT OF THE IDEA  
OR CAPTURES THE  
MOVEMENT RIGHT  
(WHICH EACH TIME  
I ONLY REMEMBER  
AFTER DOING QUITE  
A FEW DRAWINGS).”



“THE FUTURE OF ART LIES WITH PEOPLE WHO USE THE RIGHT REFERENCES, THEIR OWN IDEAS AND FINALLY THE APPROPRIATE TOOLS (MAY THAT BE ANALOGUE OR DIGITAL - I CAN'T SEE ONE BEING MORE VALID THAN THE OTHER) TO CREATE SOMETHING THAT IS RELEVANT TO TIME & PLACE AND SPEAKS TO PEOPLE, AS IT ALWAYS HAS BEEN.”

Kathrin Jacobsen





# REASON

by Rugman

## MESSIAH COMPLEX

Brought up a Catholic, on a diet of the supernatural, Rugman's take on a story that examines the megalomaniacal results of a machine that believes itself a god is suffused in a litany of religious symbol, sign and gesture, the traditional context a nod to both his own early work and to Asimov's portrayal of a 'robotic Jesus Christ.'

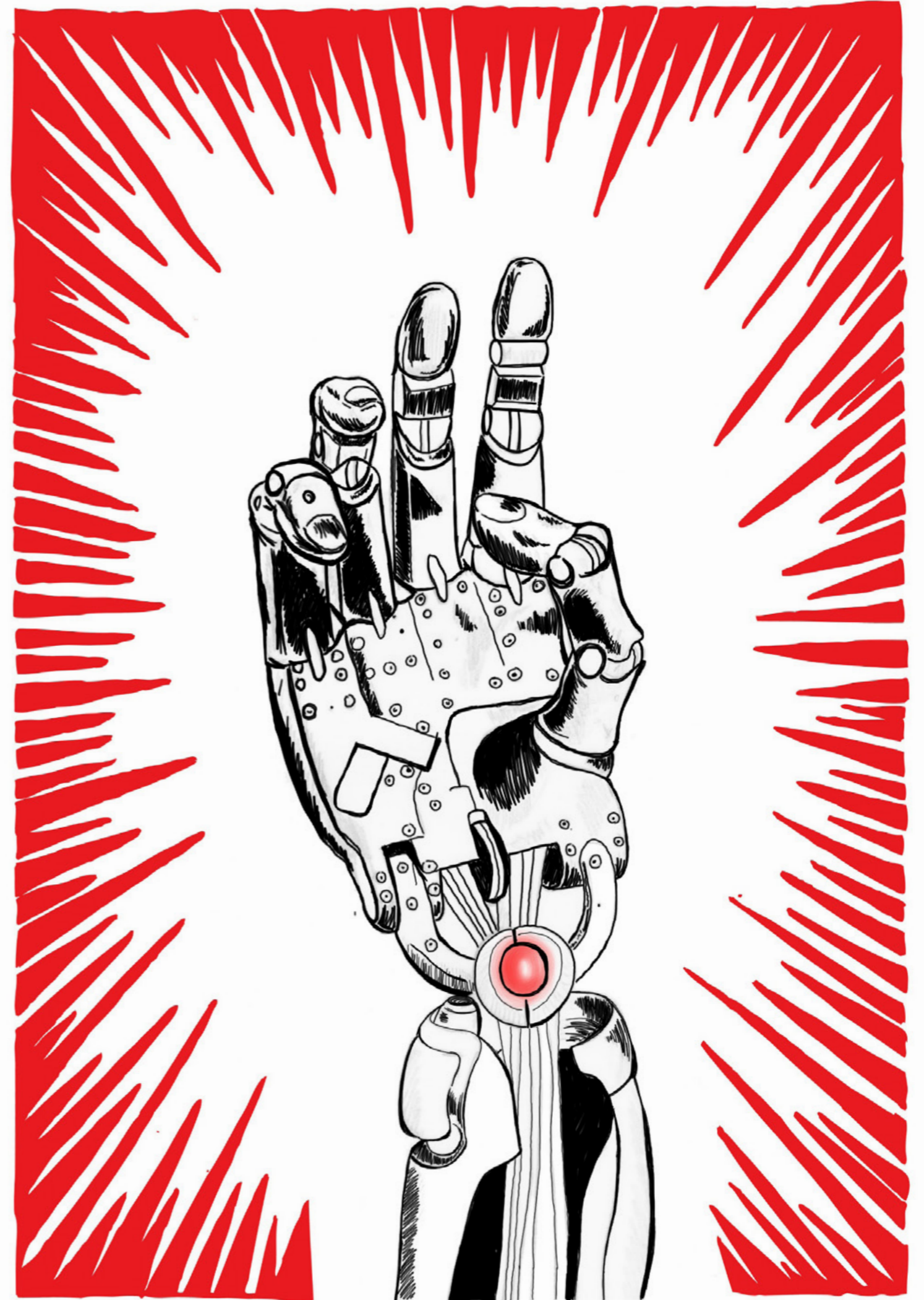
## BLACK LINE, PUNK ZINE

Having never previously drawn with stylus and tablet, Rugman's first dally with the world of digital freehand is an irreverent romp through a learning process that is all about keeping it bold, the emphasis placed firmly on the line. Aided by the stylus's natural precision, it is a style taken from the street and applied with grinning knowingness to a story ripe with religious iconography.

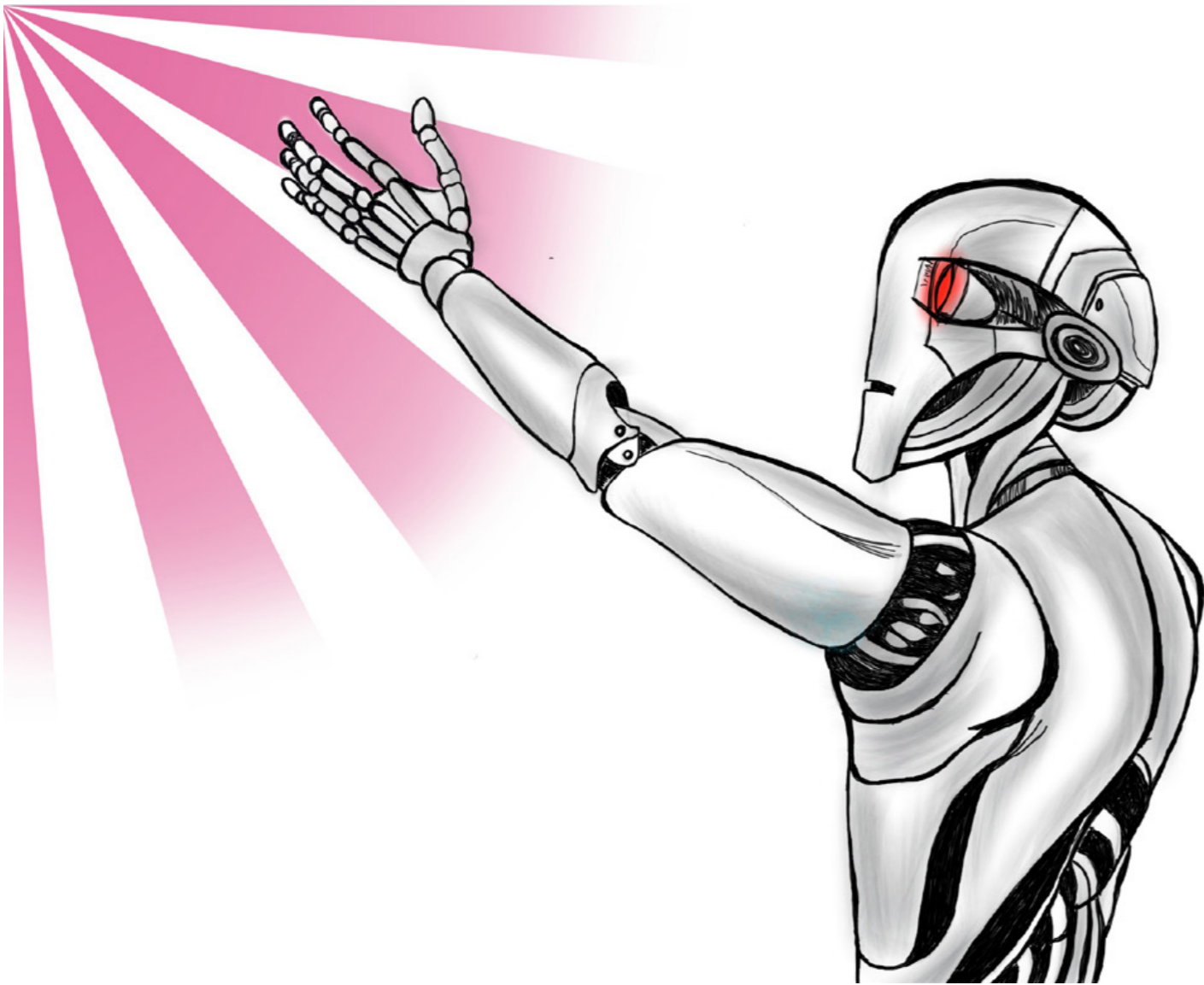
Very much of the once a skate-punk always a skate-punk school, Glaswegian Rugman's talent for graphic design – as well as for drawing, illustration and the nocturnal worlds of the stencil – has seen him work in Europe and the US, exhibit in the likes of Barcelona, Berlin and California, and set up his own street wear company Rum Knuckles.

[rugmanart.com](http://rugmanart.com)

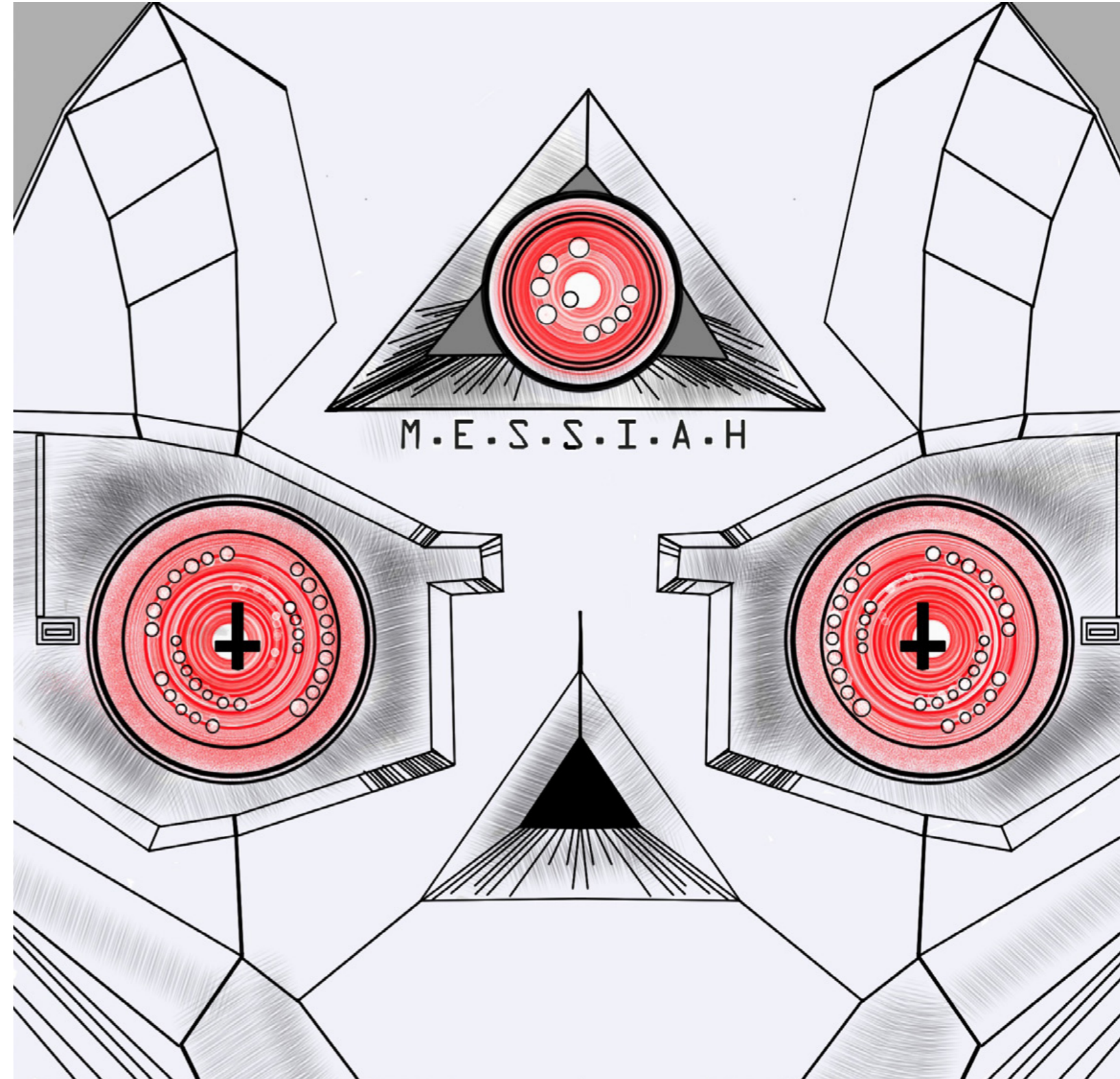
“I’VE ALWAYS BEEN  
A MASSIVE LOVER  
OF OLD SCHOOL TATTOOS,  
THE DEFINITE MARK.”







“THERE IS NO GREY AREA,  
IT'S BLACK OR IT'S  
WHITE. MY PHILOSOPHY  
IS IF IT LOOKS GOOD  
IN BLACK AND WHITE  
YOU CAN ADD COLOR  
LATER ON.”





# CATCH A RABBIT

by Ahn Zhe

## THE BINARY OF ANXIETY

Ahn's fascination for Catch a Rabbit's overriding atmosphere of frustration and anxiety serves as an excellent catalyst for his portrayal of mathematics gone awry. A picture of the temporarily confused, he captures both the humour and the teetering self-consciousness of a robot that both knows and does not know. It's sad. It's funny.

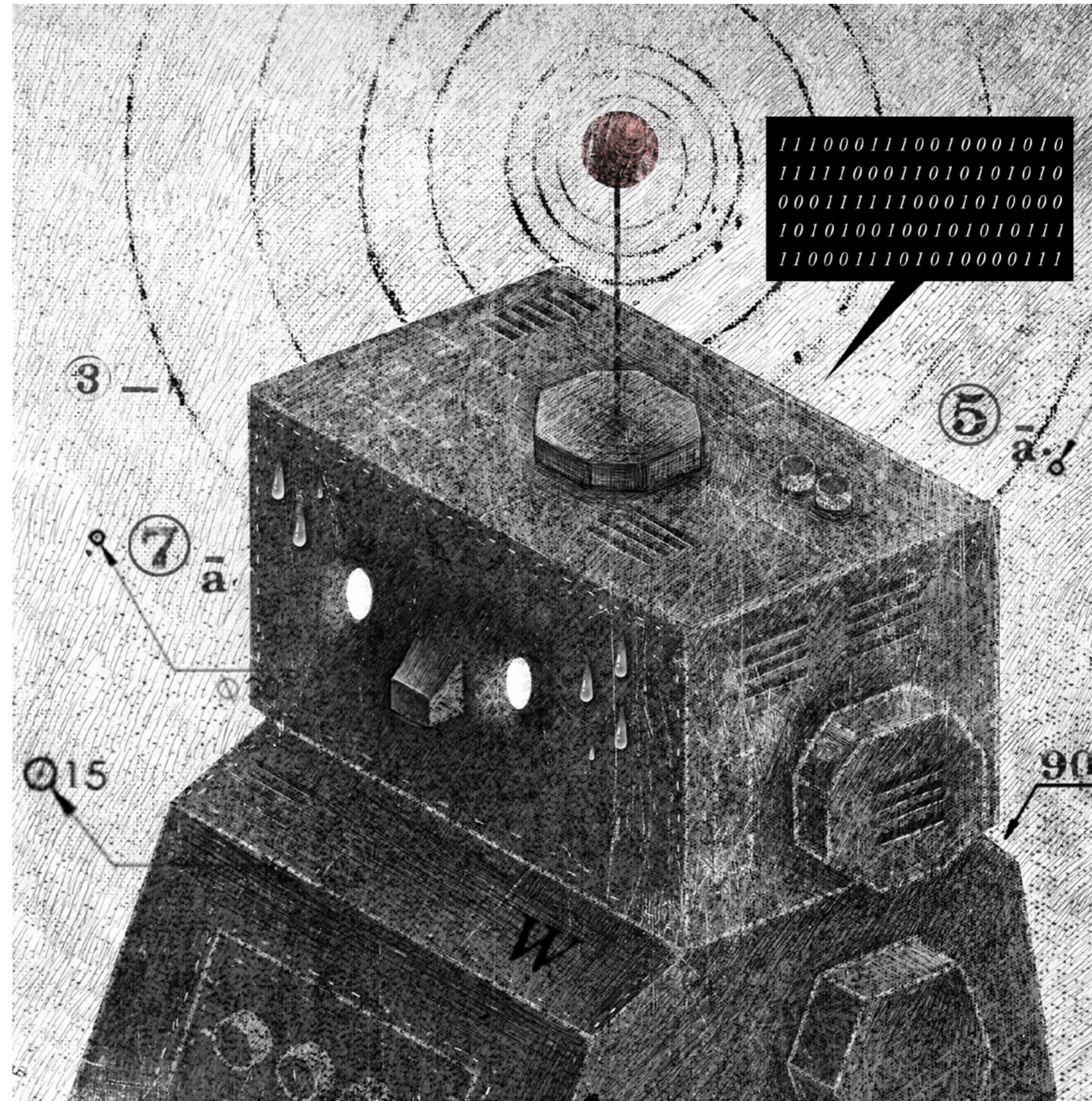
## TECHNIQUE GEOMETRY

Crucial to Ahn Zhe's working technique is the fact that he should be given free rein to explore a style designed to render his malfunctioning robot both alien and human. Almost impossible, he manages by using Sketchbook Pro, combining the heavily pencilled geometry of the machine with the very occasional sign of emotion – tears or anger. Direct, varied, heavy or light, the lines show a delicate and sure touch. Superb draftsmanship.

A compulsive drawer, Taiwanese artist Ahn Zhe's childhood passion for comics provides the platform and archive for an extraordinary talent, one that has resulted in a style as at home in graphic design as it is illustration. He won first prize in 2013 at Switzerland's Fumetto Comix-Festival Lucerne, while his work was recently nominated for the Angouleme International Comics Festival.

ahnzhe.com

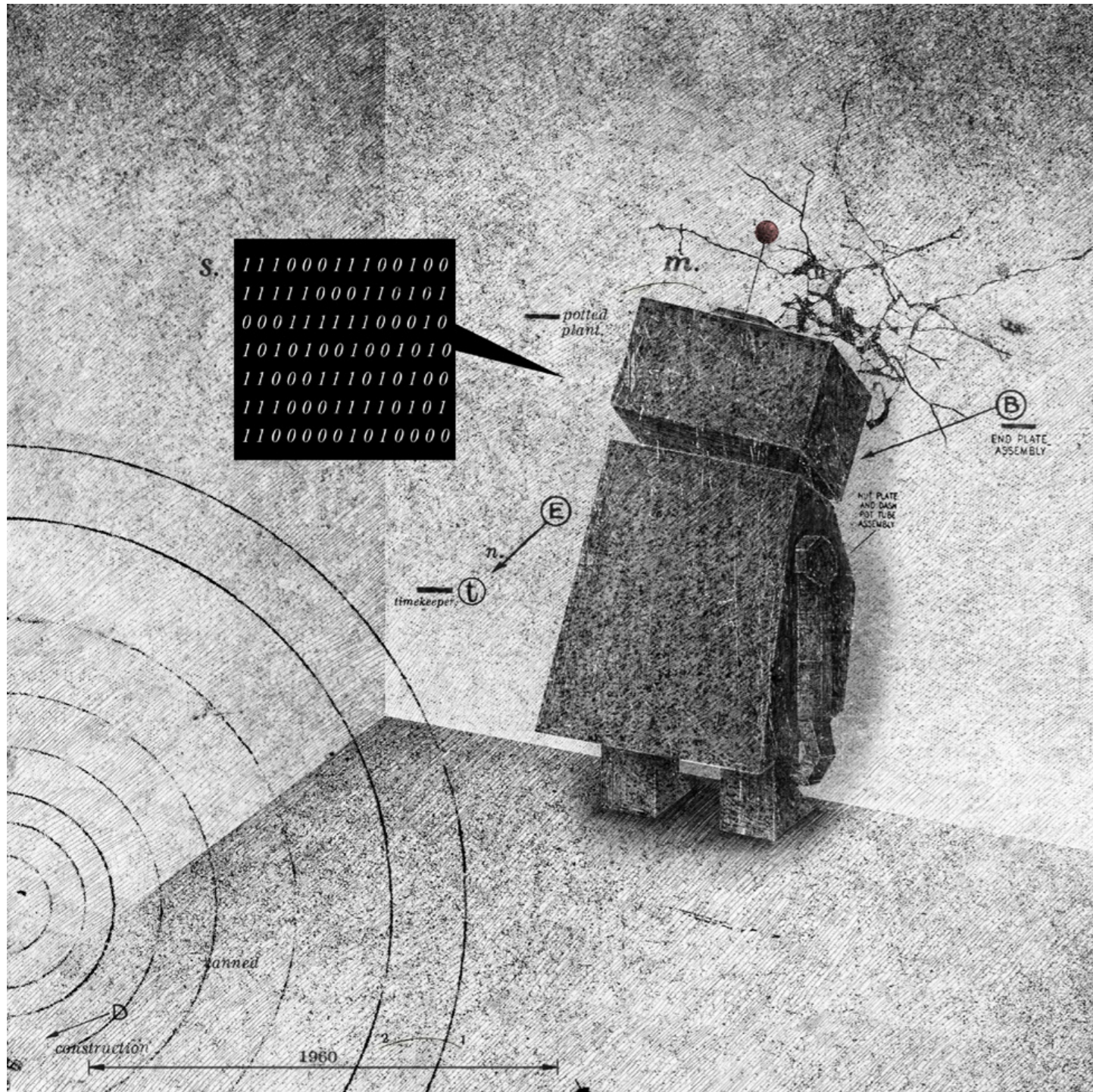
“I BELIEVE  
THERE IS  
SUCH A THING  
AS A  
MACHINE SOUL...”





“THE FUTURE OF ART LIES WITH THE DIGITAL. ART WILL BE EXPRESSED IN DIVERSE WAYS – AND PEOPLE CAN RECEIVE ART INFORMATION IMMEDIATELY.”

Ahn Zhe





# LIAR!

by Jing X Hu

## THE ART OF A FAILED ETHICS

Inspired by the unhooking of Herbie's ethics programming, and by the seemingly robotic-like nature of the principle human character, Jing's is variously a literal, figurative and deeply emotional interpretation of Liar!: Herbie is driven mad; Dr Calvin is lied to; Herbie and Dr Calvin merge in a cyborgian tangle of mis-meaning. With just stylus and tablet, she captures beautifully the story's unhappy logic, its philosophical poignancy, the essential differences between code and human.

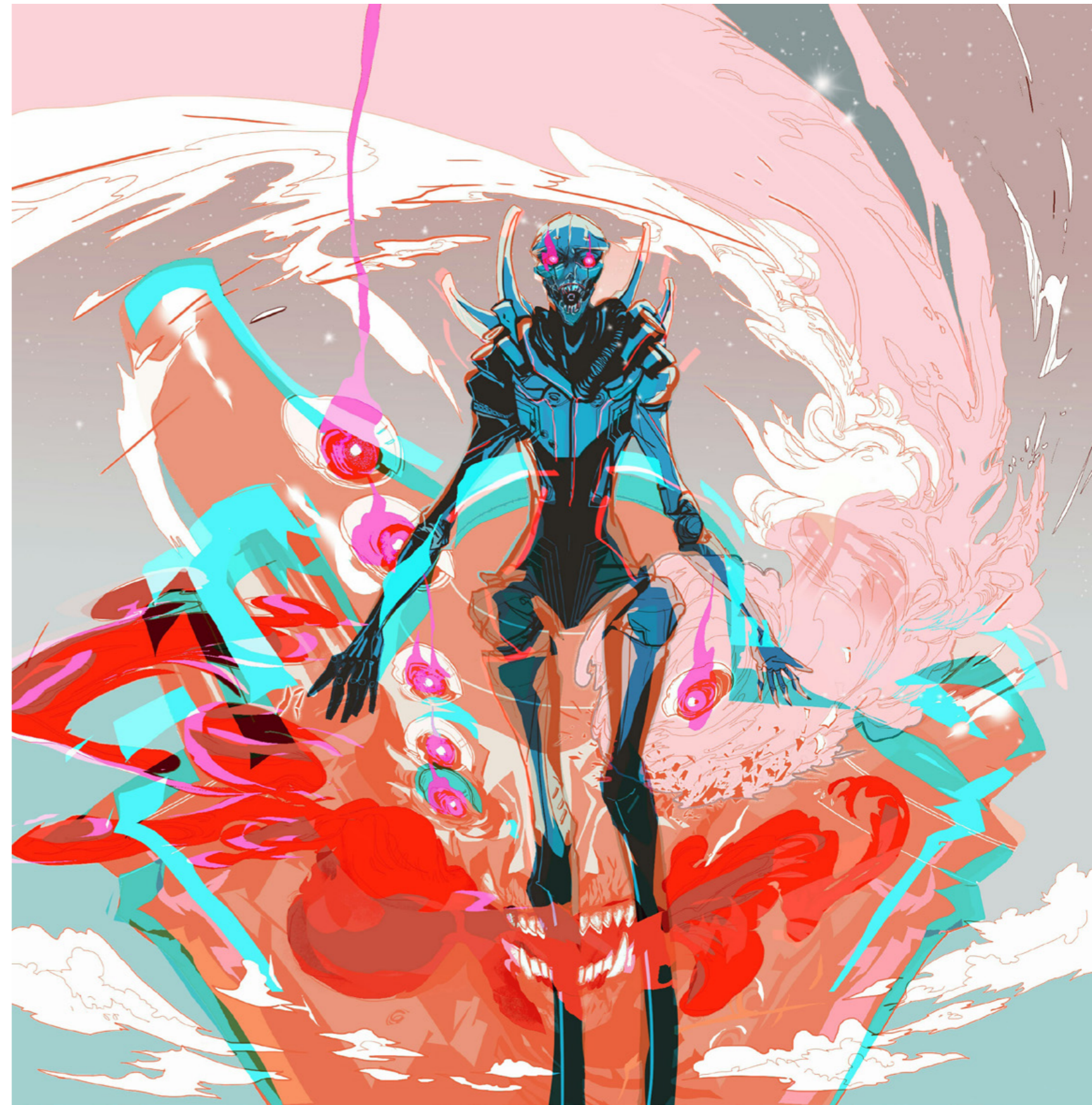
“EVERY DAY BEFORE I GO TO SLEEP, I SPEND ABOUT 10 OR 20 MINUTES JUST CLOSING MY EYES AND THINKING OF THE NARRATIVE OF A STORY. I USUALLY THINK OF MYSELF AS THE MAIN CHARACTER.”

## RENDER THE DARK

Intent on properly rendering Herbie the mind reading robot's emotionally charged dilemma, Jing X Hu opts for a two-pronged attack, as an illustrator and a painter. Sketching in layers, the fluid diversity of the stylus allowing for two very different 'line heavy' styles, she chooses in the last of her experiments for a more delicate and painterly harmonising of colours. Rich, dark and wonderfully uncomfortable.

A prodigious talent, the Singaporean illustrator, graphic novelist and painter Jing X Hu describes her work as an art of the surreal wastelands. A hyper-opulent form born of her love for Manga, it is a talent that has seen her publish her graphic novel Lament, write and illustrate for a national newspaper in Singapore, and exhibit work in Singapore Capital, Chicago and London.

[pinkjellyo.daportfolio.com](http://pinkjellyo.daportfolio.com)







"I FEEL THAT REALITY  
IS OFTEN DARKER  
THAN IMAGINATION."

Jing X Hu





# LOST LITTLE ROBOT

by Vaan Tsao

## BRAIN PICKINGS

Typically, Vaan's reading of *Lost Little Robot* is supplemented by a diverse set of influences – a line from a Pulp song, the works of Alex Grigg, E.H Gombrich's thoughts on optical illusion, recent zines – all of which condense in a set of menacingly surreal interpretations, the linking visual motif a series of brain operations, metaphors for a programme on the blink.

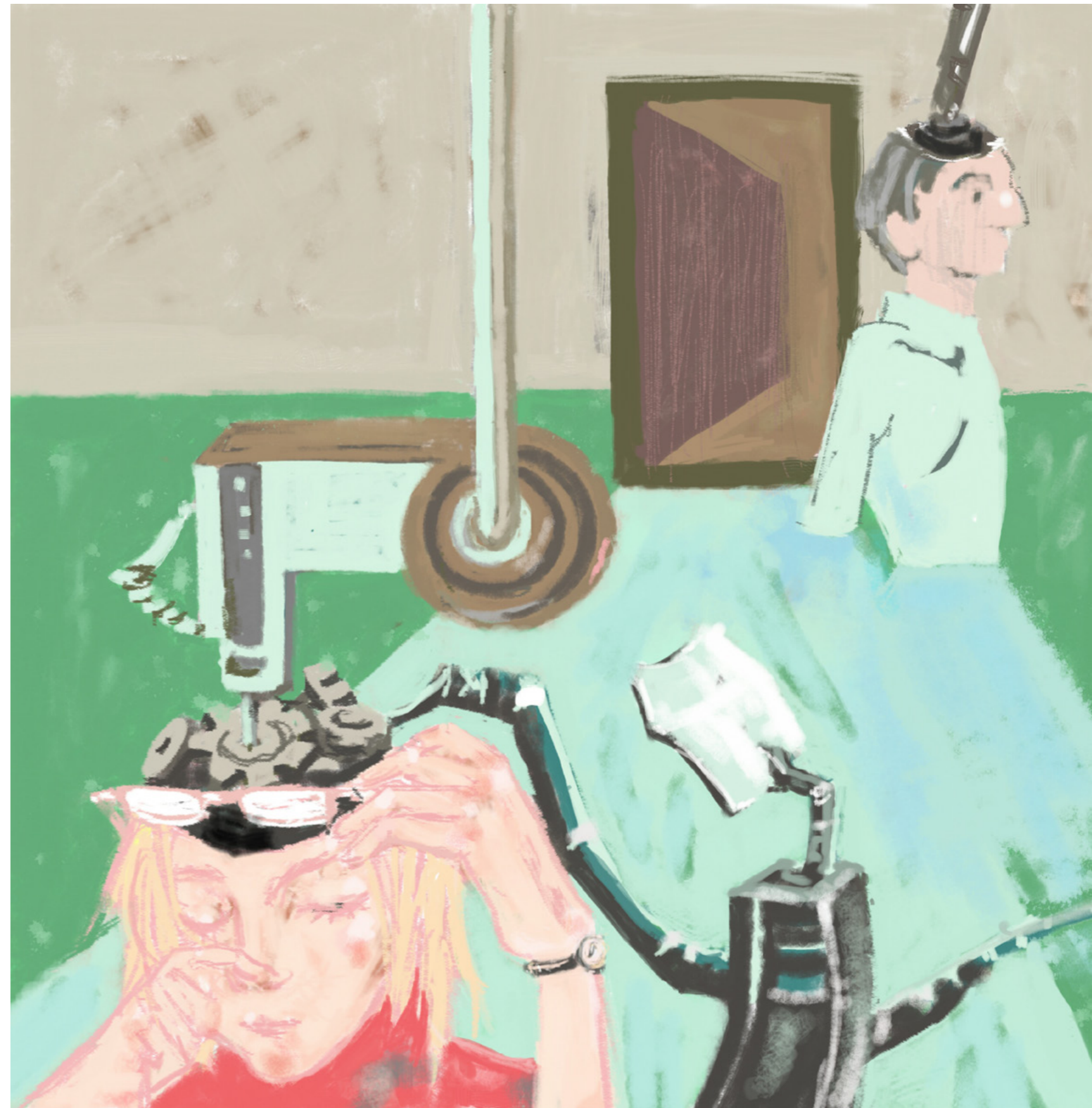
## FRENZIED STYLUS

Her multifarious interests in the fragment, puzzles and overlapping patterns perfectly suited to a story of a robot lost and potentially dangerous, Vaan Tsao's delicate, painterly finish belies plenty of freehand drawing. For composition purposes she opts for the Colour Pencil, while brushing in the background, sculpting in the principle objects and finishing with a series of dense 'surface lightening' rub-out strokes.

Already a face in the twin worlds of Chinese illustration and graphic design, London-based student Vaan Tsao's painterly style has already seen her design typography and graphics assets for a game developer, appear in solo exhibitions at the China Academy of Art in Hangzhou, and intern as editorial illustrator for *The European Business Review*. She was published in *Sassy Zine* in 2013.

[vaantsao.co.uk](http://vaantsao.co.uk)

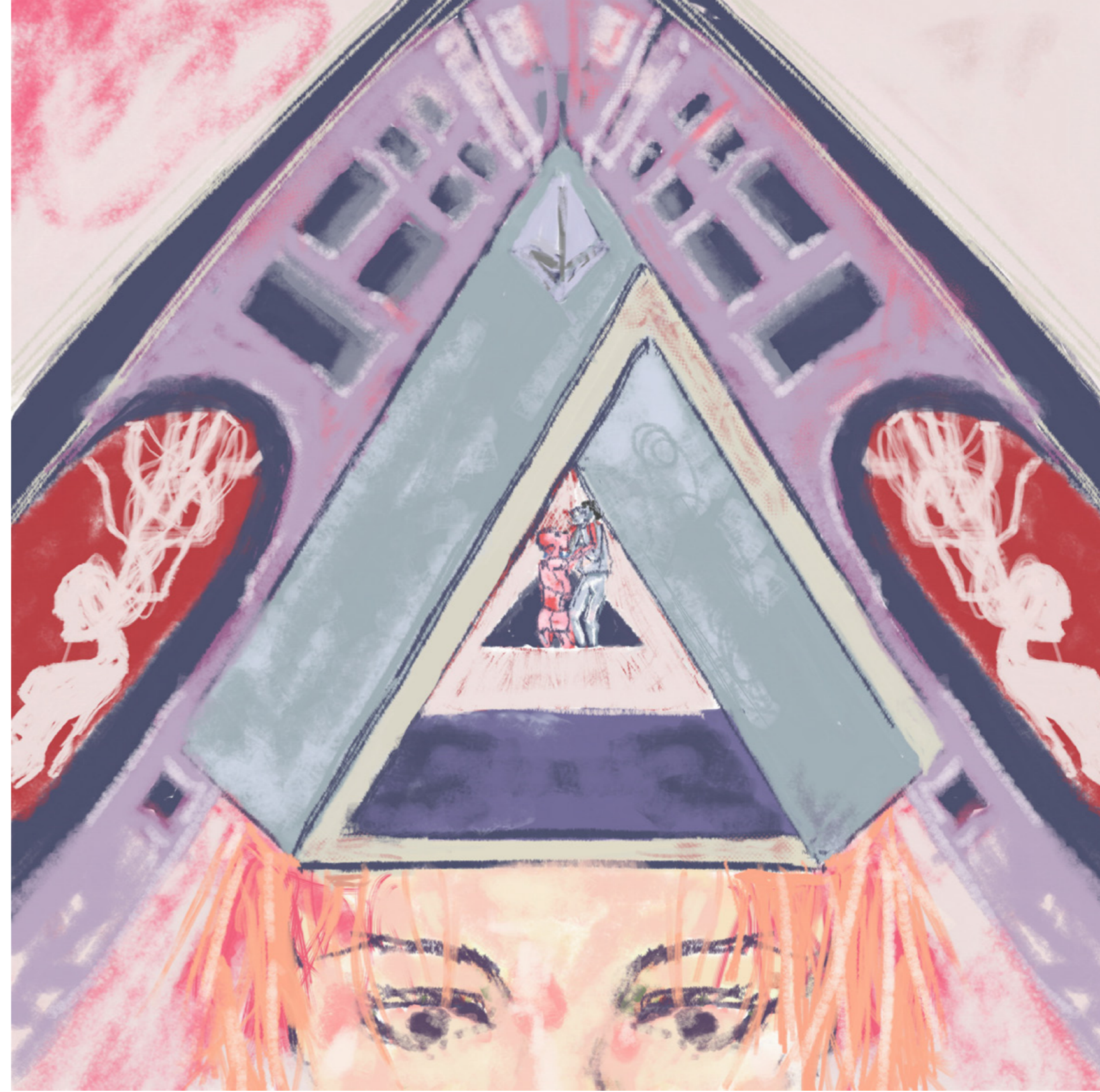
“REALISTICALLY,  
ARTIFICIAL INTELLIGENCE  
IS A MANMADE TECHNIQUE.  
IT CANNOT BE EQUAL  
TO CONSCIOUSNESS OR  
MENTAL AWARENESS.  
I PONDER WHETHER A  
MECHANICAL FUNCTION  
CAN DISTINGUISH WITH  
REAL SOUL.”





“TRADITIONAL ARTISTIC CREATION CAN COEXIST WITH DIGITAL APERTURE BUT I WOULDN'T SAY THAT ONE CANNOT LIVE WITHOUT THE OTHER.”

Vaan Tsao





# ESCAPE!

by Wes Louie

## SUBSTANCE OVER STYLE

In keeping with the demands of an eclectic practice, Wes's approach to Escape! sees style dictated by the varied substance of the story: Asimov's descriptions of Brain, a static robot capable of enabling hyperspace travel; the eerie interiors of a ship stripped of the usual functions and amenities; the moment when the travellers cease – in theory – to exist. Atmospheric art making at its very best.

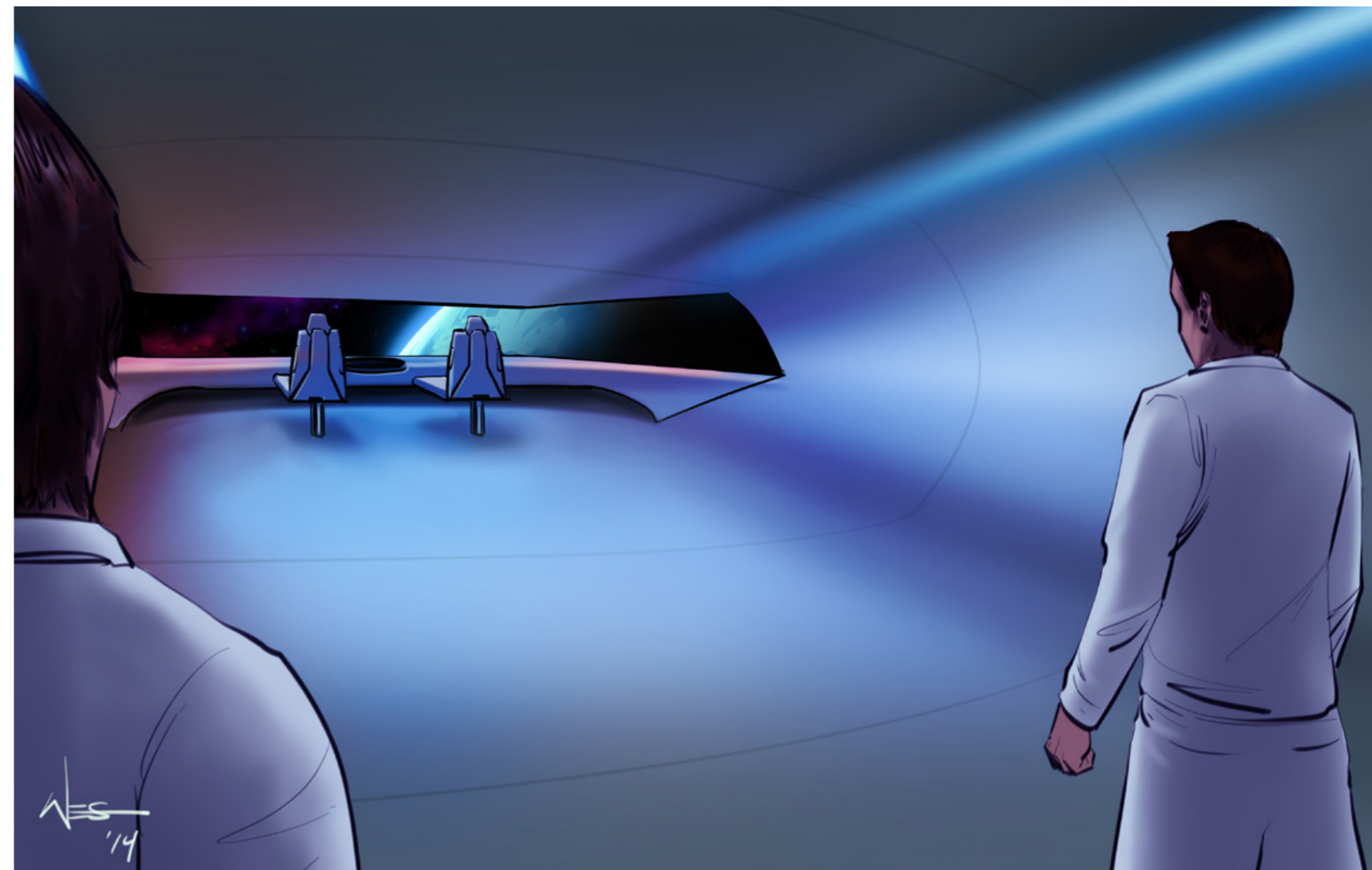
## MASTER OF THE FREEHAND

Given his decade's worth of experience in whole-digital art making, the techniques required for Wes Louie's illustrations are born of a backpack rammed with experience, each sketched and then drawn on different layers, the stylus's real-world press and turn feel fully utilised, the sense of 'drag' helping cancel out the other-worldly glass effect that normally characterises drawing on tablet. A masterclass in digital freehand illustration.

American concept artist, illustrator and digital veteran, Wes Louie is a leading CGI and gaming storyboard creative. He has worked on the likes of Star Wars, Thor, Skylanders and SimCity Creator, while clients include Zoic Studios, Digital Domain and Disney.

[weslouie.com/work](http://weslouie.com/work)

“THE PROCESS OF CREATING FOR ME IS JUST A WAY TO EXPRESS MYSELF OR MY THOUGHTS AND THAT STARTED AT A REALLY YOUNG AGE.”







“SO WHEN I START A NEW PROJECT  
I GO AS CRAZY AS POSSIBLE  
AND THEN PULL IT BACK IN.”



# EVIDENCE

by Joseph Baker



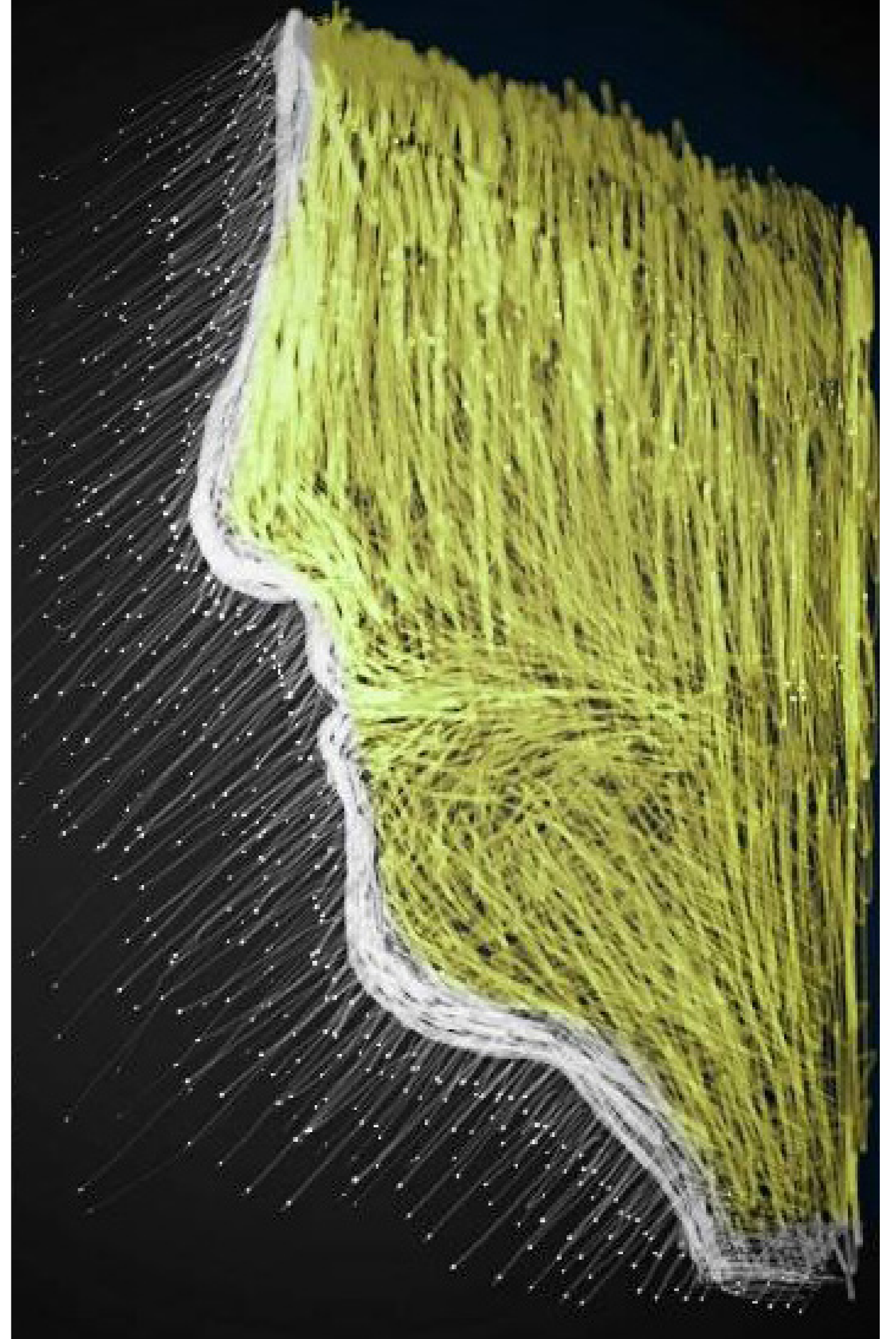
## FACIAL CONFUSION

Sparked by the wonderful possibility that the principle character— a prominent citizen about to stand for mayor of New York – might simply be the result of a ‘build up of digital data’, Joseph’s two different interpretations concentrate entirely on the face, the ‘is he, isn’t he?’ theme concentrated exactly where we would usually seek a definitive answer. Portraits of the unknown, the unknowable and the never to be known.

## STYLED EXPERIMENTS

In developing techniques in response to a story that at base examines whether it is possible to define the human by what it is to be a moral being, Joseph Baker explores two stylus-heavy styles, the options vis-a-vis thickness of line, choice of mark maker and method of stroke an ongoing fascination. It is a technique suited to the ambiguity of a tale that will eventually sidestep final resolution.

Just 15 years old, British, a pupil at Claires Court School in Cookham, an athlete, martial artist and budding illustrator, Joseph Baker has the world to come, his talent for drawing a serious string to what looks like a very fine bow.





# THE INEVITABLE CONFLICT

by Kako

## A MATHEMATICS OF THE SYMBOL

Isaac Asimov's final I, Robot story examines the ethics of collateral damage, the rational of justifiable loss set against the ideological basis for once seemingly airtight laws, all of which results in an omnipresent machine, and so provides rich pickings for Kako to import ideas as represented by the likes of the binary code, the I Ching, the Eye of Horus and the endless knot. Symbol-maps of the machine as god, a hidden code that is as prehistoric as it is other worldly... For the wonderful Kako, the past is a whole other planet.

## VECTOR WIZARD

A seasoned digital artist, Kako's approach borrows heavily from his experience with vector-based art works, the heavy use of patterning the combined result of a super steady hand and his in-depth understanding of how best to approach work of a sculptural – as opposed to painterly – nature. A detailed study of the technology, it's a TouchDraw piece of wizardry.

A highly original thinker, illustrator and graphic design artist, Sao Paulo-based Brazilian Kako works for advertising, publishing and editorial clients across the globe, is published in several books and was recently awarded a Gold Lion at the Cannes Advertising Festival.

[kakofonia.com](http://kakofonia.com)

“THE WORD UNLESS GOT STUCK IN MY MIND. I DIDN'T KNOW HOW, BUT THAT UNLESS WOULD BE SOMEHOW USEFUL. WHEN I GOT BACK TO SAO PAULO, I WAS STILL STUCK WITH THAT UNLESS. NOT SURE WHAT TO DO WITH IT I PUT IT ASIDE AND KEPT RESEARCHING FOR OTHER IDEAS...”



```
(define zeroth-law (humanity)
  (not-harm-and-protect humanity))

(define first-law (humanity human)
  (and (zeroth-law humanity)
        (not-harm-and-protect human)))

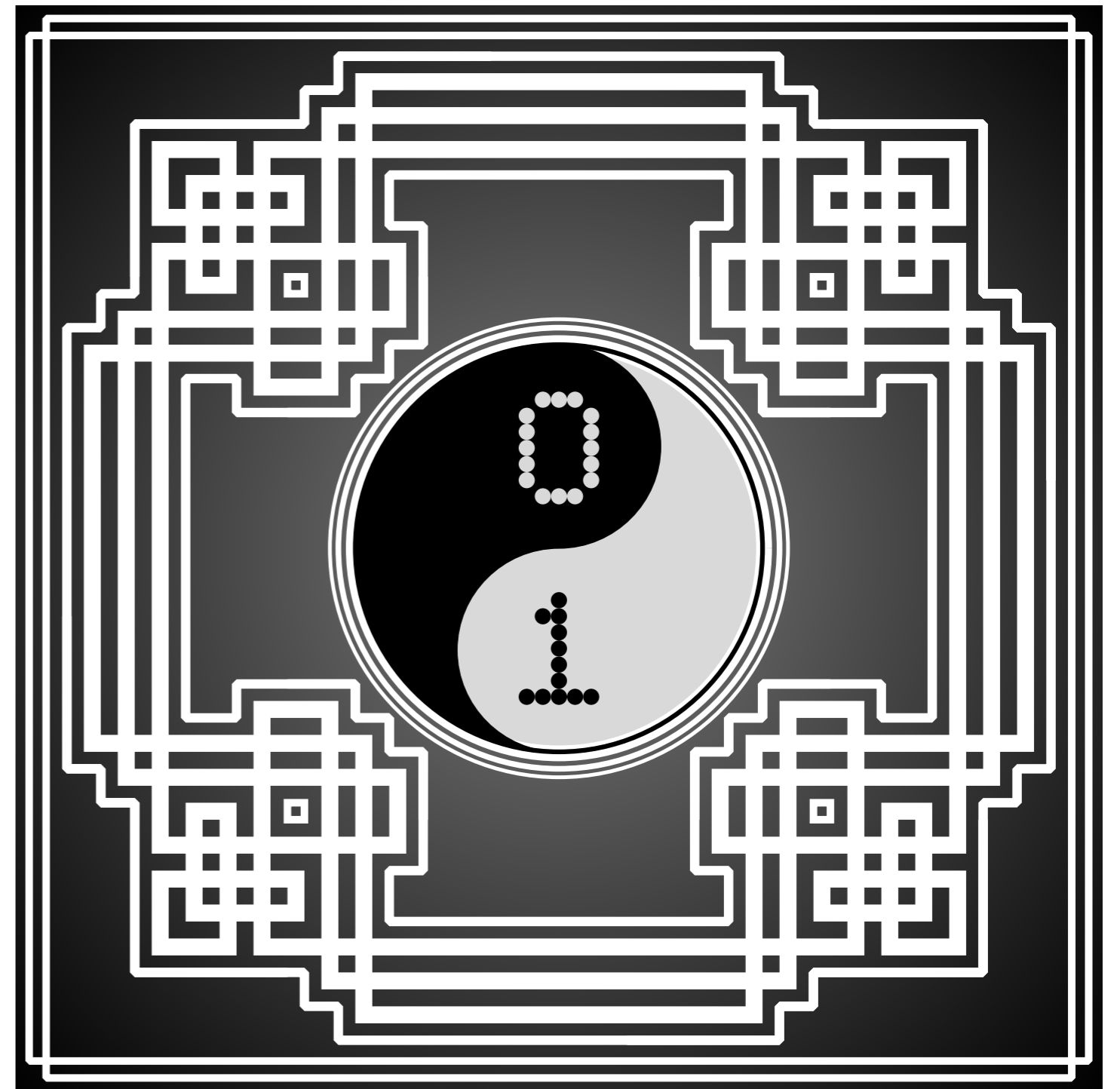
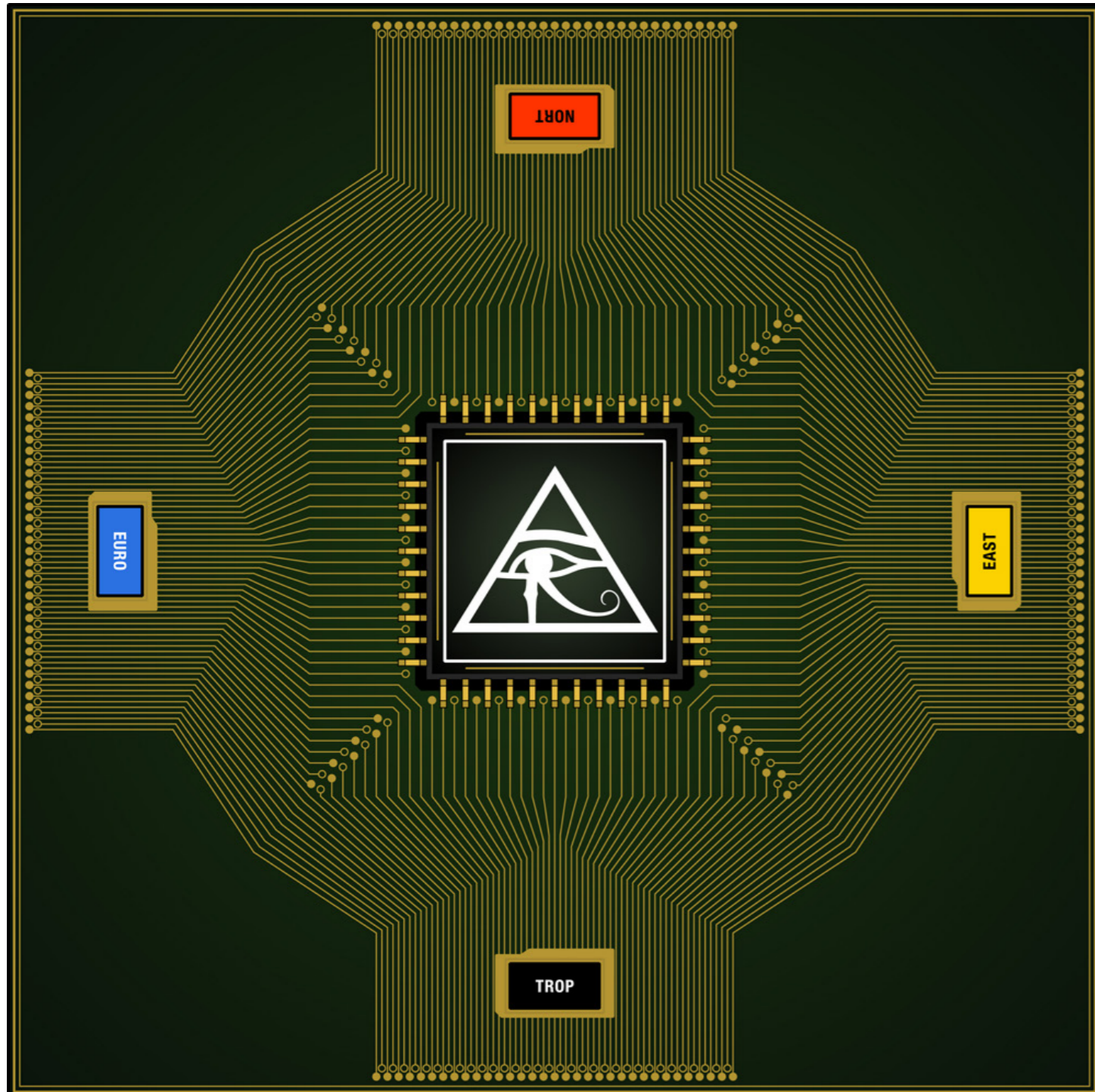
(define second-law (humanity human)
  (and (obey human)
        (first-law humanity human)))

(define third-law (humanity human self)
  (and (protect self)
        (second-law humanity human)))
```



“...ONE EARLY MORNING  
IT CAME TO ME:  
COMPUTER PROGRAMMING  
IS BASED ON CONDITION.  
MOST OF THE TIME,  
THESE CONDITIONS ARE  
TRANSLATED BY IF OR  
UNLESS. THAT’S IT.”

Kako





The artwork for I, Human  
was created in the spring of 2014  
using NVIDIA DirectStylus technology,  
as driven by Tegra processors

“ASIMOV IS THE  
FOUNDATION OF MODERN  
SCIENCE FICTION.  
WHENEVER YOU READ  
A BOOK OR WATCH A FILM  
YOU FIND HIS DNA ON IT.”

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Kako



