

Alternative Comics An Emerging Literature

The Thing. Daredevil. Captain Marvel. The Human Fly. Drawing on DC and Marvel comics from the 1950s to the 1990s and marshaling insights from three burgeoning fields of inquiry in the humanities—disability studies, death and dying studies, and comics studies—José Alaniz seeks to redefine the contemporary understanding of the superhero. Beginning in the Silver Age, the genre increasingly challenged and complicated its hypermasculine, quasi-eugenicist biases through such disabled figures as Ben Grimm/The Thing, Matt Murdock/Daredevil, and the Doom Patrol. Alaniz traces how the superhero became increasingly vulnerable, ill, and mortal in this era. He then proceeds to a reinterpretation of characters and series—some familiar (Superman), some obscure (She-Thing). These genre changes reflected a wider awareness of related body issues in the postwar United States as represented by hospice, death with dignity, and disability rights movements. The persistent highlighting of the body’s “imperfection” comes to forge a predominant aspect of the superheroic self. Such moves, originally part of the Silver Age strategy to stimulate sympathy, enhance psychological depth, and raise the dramatic stakes, developed further in such later series as The Human

Read Book *Alternative Comics An Emerging Literature*

Fly, *Strikeforce: Morituri*, and the landmark graphic novel *The Death of Captain Marvel*, all examined in this volume. Death and disability, presumed routinely absent or denied in the superhero genre, emerge to form a core theme and defining function of the Silver Age and beyond.

Comic Books Incorporated tells the story of the US comic book business, reframing the history of the medium through an industrial and transmedial lens. Comic books wielded their influence from the margins and in-between spaces of the entertainment business for half a century before moving to the center of mainstream film and television production. This extraordinary history begins at the medium's origin in the 1930s, when comics were a reviled, disorganized, and lowbrow mass medium, and surveys critical moments along the way—market crashes, corporate takeovers, upheavals in distribution, and financial transformations. Shawna Kidman concludes this revisionist history in the early 2000s, when Hollywood had fully incorporated comic book properties and strategies into its business models and transformed the medium into the heavily exploited, exceedingly corporate, and yet highly esteemed niche art form we know so well today. Can comics be documentary, and can documentary take the form of, and thus be, comics? Examining comics as documentary, this book challenges the persistent assumption that ties documentary to

Read Book Alternative Comics An Emerging Literature

recording technologies, and instead engages an understanding of the category in terms of narrative, performativity and witnessing. Through a cluster of early twenty-first century comics, Nina Mickwitz argues that these comics share a documentary ambition to visually narrate and represent aspects and events of the real world.

Fanzines have been one of the liveliest forms of self-expression for over 70 years. Their subject matter is as varied as the passions of their creators, ranging across music, comics, typography, animal rights, politics, alternative lifestyles, clip art, thrift shopping, beer drinking... This book is a high-impact visual presentation of the most interesting fanzines ever produced. From the earliest examples, now incredibly rare, created by sci-fi fans in the 1930s, it takes us on a journey of subcultures through the decades. Superhero comics inspired a flush of zines in the 1950s and 60s. In the 1970s, the diy aesthetic of punk was forged in fanzines such as Sniffin' Glue and Search and Destroy, while the 80s saw a flourishing of political protest zines as well as fanzines devoted to the rave scene and street style. The riot grrrl movement of the 90s gave voice to a defiant new generation of feminists, while the arrival of the internet saw many fanzines make the transition to online.

In one of the most rapidly growing areas of literary study, this volume provides the first comprehensive

Read Book Alternative Comics An Emerging Literature

guide to teaching Latino/a literature in all variety of learning environments. Essays by internationally renowned scholars offer an array of approaches and methods to the teaching of the novel, short story, plays, poetry, autobiography, testimonial, comic book, children and young adult literature, film, performance art, and multi-media digital texts, among others. The essays provide conceptual vocabularies and tools to help teachers design courses that pay attention to: Issues of form across a range of storytelling media Issues of content such as theme and character Issues of historical periods, linguistic communities, and regions Issues of institutional classroom settings The volume innovatively adds to and complicates the broader humanities curriculum by offering new possibilities for pedagogical practice.

The most comprehensive reference ever compiled about the rich and enduring genre of comic books and graphic novels, from their emergence in the 1930s to their late-century breakout into the mainstream.

- Includes over 330 entries on comic books and their creators
- Presents the work of 80 contributors—accomplished academics and librarians who are also fans of comic books and graphic novels
- Offers selected bibliographic listings with the entries
- Provides a comprehensive index of artists, writers, works, characters, genres, and themes

One of the most eclectic and distinctive writers

Read Book Alternative Comics An Emerging Literature

currently working in comics, Grant Morrison (b. 1960) brings the auteurist sensibility of alternative comics and graphic novels to the popular genres—superhero, science fiction, and fantasy—that dominate the American and British comics industries. His comics range from bestsellers featuring the most universally recognized superhero franchises ("All-Star Superman," "New X-Men," "Batman") to more independent, creator-owned work ("The Invisibles," "The Filth," "We3") that defies any generic classification. In "Grant Morrison: Combining the Worlds of Contemporary Comics," author Marc Singer examines how Morrison uses this fusion of styles to intervene in the major political, aesthetic, and intellectual challenges of our time. His comics blur the boundaries between fantasy and realism, mixing autobiographical representation and cultural critique with heroic adventure. They offer self-reflexive appraisals of their own genres while they experiment with the formal elements of comics. Perhaps most ambitiously, they challenge contemporary theories of language and meaning, seeking to develop new modes of expression grounded in comics' capacity for visual narrative and the fantasy genres' ability to make figurative meanings literal.

Collects stories featuring the inhabitants of a mythical South American town called Palomar and the interconnected lives of its unusual inhabitants.

Read Book Alternative Comics An Emerging Literature

Despite their commercial appeal and cross-media reach, superheroes are only recently starting to attract sustained scholarly attention. This groundbreaking collection brings together essays and book excerpts by major writers on comics and popular culture. While superhero comics are a distinct and sometimes disdained branch of comics creation, they are integral to the development of the North American comic book and the history of the medium. For the past half-century they have also been the one overwhelmingly dominant market genre. The sheer volume of superhero comics that have been published over the years is staggering. Major superhero universes constitute one of the most expansive storytelling canvases ever fashioned. Moreover, characters inhabiting these fictional universes are immensely influential, having achieved iconic recognition around the globe. Their images and adventures have shaped many other media, such as film, videogames, and even prose fiction. The primary aim of this reader is twofold: first, to collect in a single volume a sampling of the most sophisticated commentary on superheroes, and second, to bring into sharper focus the ways in which superheroes connect with larger social, cultural, literary, aesthetic, and historical themes that are of interest to a great many readers both in the academy and beyond. Comic book studies has developed as a solid academic discipline, becoming an increasingly vibrant field in the United States and globally. A growing number of dissertations, monographs, and edited books publish every year on the subject, while world comics represent

Read Book Alternative Comics An Emerging Literature

the fastest-growing sector of publishing. The Oxford Handbook of Comic Book Studies looks at the field systematically, examining the history and evolution of the genre from a global perspective. This includes a discussion of how comic books are built out of shared aesthetic systems such as literature, painting, drawing, photography, and film. The Handbook brings together readable, jargon-free essays written by established and emerging scholars from diverse geographic, institutional, gender, and national backgrounds. In particular, it explores how the term "global comics" has been defined, as well the major movements and trends that will drive the field in the years to come. Each essay will help readers understand comic books as a storytelling form grown within specific communities, and will also show how these forms exist within what can be considered a world system of comics.

Jack Kirby (1917-1994) is one of the most influential and popular artists in comics history. With Stan Lee, he created the Fantastic Four and defined the drawing and narrative style of Marvel Comics from the 1960s to the present day. Kirby is credited with creating or cocreating a number of Marvel's mainstay properties, among them the X-Men, the Hulk, Thor, and the Silver Surfer. His earlier work with Joe Simon led to the creation of Captain America, the popular kid gang and romance comic genres, and one of the most successful comics studios of the 1940s and 1950s. Kirby's distinctive narrative drawing, use of bold abstraction, and creation of angst-ridden and morally flawed heroes mark him as one of the most influential mainstream creators in comics. In this

Read Book Alternative Comics An Emerging Literature

book, Charles Hatfield examines the artistic legacy of one of America's true comic book giants. He analyzes the development of Kirby's cartooning technique, his use of dynamic composition, the recurring themes and moral ambiguities in his work, his eventual split from Lee, and his later work as a solo artist. Against the backdrop of Kirby's earlier work in various genres, *Hand of Fire* examines the peak of Kirby's career, when he introduced a new sense of scope and sublimity to comic book fantasy.

The *Cambridge History of the Graphic Novel* provides the complete history of the graphic novel from its origins in the nineteenth century to its rise and startling success in the twentieth and twenty-first century. It includes original discussion on the current state of the graphic novel and analyzes how American, European, Middle Eastern, and Japanese renditions have shaped the field. Thirty-five leading scholars and historians unpack both forgotten trajectories as well as the famous key episodes, and explain how comics transitioned from being marketed as children's entertainment. Essays address the masters of the form, including Art Spiegelman, Alan Moore, and Marjane Satrapi, and reflect on their publishing history as well as their social and political effects. This ambitious history offers an extensive, detailed and expansive scholarly account of the graphic novel, and will be a key resource for scholars and students.

Distinctive Styles and Authorship in Alternative Comics addresses the benefits and limits of analyses of style in alternative comics. It offers three close readings of works

Read Book Alternative Comics An Emerging Literature

serially published between 1980 and 2018 – Art Spiegelman's *Maus*, Alison Bechdel's *Dykes to Watch Out For*, and Jason Lutes' *Berlin* – and discusses how artistic style may influence the ways in which readers construct authorship.

This Companion offers an extensive examination of how new technologies are changing the nature of literary studies, from scholarly editing and literary criticism, to interactive fiction and immersive environments. A complete overview exploring the application of computing in literary studies. Includes the seminal writings from the field. Focuses on methods and perspectives, new genres, formatting issues, and best practices for digital preservation. Explores the new genres of hypertext literature, installations, gaming, and web blogs. The Appendix serves as an annotated bibliography.

"Human Diastrophism" is the only full graphic novel length "Palomar" story ever created by Gilbert. In it, a serial killer stalks Palomar, but his depredations, hideous as they are, only serve to exacerbate the cracks in the idyllic Central American town as the modern world begins to intrude. "Diastrophism" concludes with the death (the suicide, in fact) of one of Palomar's most beloved characters, and a postscript that provides one of the most hauntingly magical moments of the entire series as a rain of ashes drifts down upon Palomar. Also included are all the post-"Diastrophism" stories, in which Luba's past (as seen in the epic *Poison River*) comes back to haunt her, and the seeds are sown for the "Palomar diaspora" that ends this dense, enthralling book.

Read Book Alternative Comics An Emerging Literature

The zombie has cropped up in many forms--in film, in television, and as a cultural phenomenon in zombie walks and zombie awareness months--but few books have looked at what the zombie means in fiction. Tim Lanzendörfer fills this gap by looking at a number of zombie novels, short stories, and comics, and probing what the zombie represents in contemporary literature. Lanzendörfer brings together the most recent critical discussion of zombies and applies it to a selection of key texts including Max Brooks's *World War Z*, Colson Whitehead's *Zone One*, Junot Díaz's short story "Monstro," Robert Kirkman's comic series *The Walking Dead*, and Seth Grahame-Smith's *Pride and Prejudice and Zombies*. Within the context of broader literary culture, Lanzendörfer makes the case for reading these texts with care and openness in their own right. Lanzendörfer contends that what zombies do is less important than what becomes possible when they are around. Indeed, they seem less interesting as metaphors for the various ways the world could end than they do as vehicles for how the world might exist in a different and often better form.

In the 1960s American South a young gas station attendant named Toland Polk is rejected from the army draft for admitting 'homosexual tendencies' and falls in with a close-knit group of young locals yearning to break free from conformity through civil rights activism, folk music and attending gay-friendly nightclubs.

This study offers a critical examination of the work of Gilbert and Jaime Hernandez, Mexican-American brothers whose graphic novels are highly influential. The Hernandez brothers started in the alt-comics scene, where their 'Love and

Read Book Alternative Comics An Emerging Literature

Rockets' series quickly gained prominence. They have since published in more mainstream venues but have maintained an outsider status based on their own background and the content of their work. Enrique García argues that the Hernandez brothers have worked to create a new American graphic storytelling that, while still in touch with mainstream genres, provides a transgressive alternative from an aesthetic, gender, and ethnic perspective. The brothers were able to experiment with and modify these genres by taking advantage of the editorial freedom of independent publishing. This freedom also allowed them to explore issues of ethnic and gender identity in transgressive ways. Their depictions of latinidad and sexuality push against the edicts of mainstream Anglophone culture, but they also defy many Latino perceptions of life, politics, and self-representation. The book concludes with an in-depth interview with Jaime and Gilbert Hernandez that touches on and goes beyond the themes explored in the book.

Alan Moore and Dave Gibbons's *Watchmen* has been widely hailed as a landmark in the development of the graphic novel. It was not only aesthetically groundbreaking but also anticipated future developments in politics, literature, and intellectual property. Demonstrating a keen eye for historical detail, *Considering Watchmen* gives readers a new appreciation of just how radical Moore and Gibbons's blend of gritty realism and formal experimentation was back in 1986. The book also considers *Watchmen*'s place in the history of the comics industry, reading the graphic novel's playful critique of superhero marketing alongside Alan Moore's public statements about the rights to the franchise. Andrew Hoberek examines how Moore and Gibbons engaged with the emerging discourses of neoconservatism and neoliberal capitalism, ideologies that have only become more prominent in subsequent years. *Watchmen*'s influences on

Read Book Alternative Comics An Emerging Literature

the superhero comic and graphic novel are undeniable, but Hoberek reveals how it has also had profound effects on literature as a whole. He suggests that *Watchmen* not only proved that superhero comics could rise to the status of literature—it also helped to inspire a generation of writers who are redefining the boundaries of the literary, from Jonathan Lethem to Junot Díaz. Hoberek delivers insight and analysis worthy of satisfying serious readers of the genre while shedding new light on *Watchmen* as both an artistic accomplishment and a book of ideas.

These essays from various critical disciplines examine how comic books and graphic narratives move between various media, while merging youth and adult cultures and popular and high art. The articles feature international perspectives on comics and graphic novels published in the U.S., Canada, Great Britain, Portugal, Germany, Turkey, India, and Japan. Topics range from film adaptation, to journalism in comics, to the current manga boom.

When Art Spiegelman's *Maus* won the Pulitzer Prize in 1992, it marked a new era for comics. Comics are now taken seriously by the same academic and cultural institutions that long dismissed the form. And the visibility of comics continues to increase, with alternative cartoonists now published by major presses and more comics-based films arriving on the screen each year. Projections argues that the seemingly sudden visibility of comics is no accident. Beginning with the parallel development of narrative comics at the turn of the 20th century, comics have long been a form that invites—indeed requires—readers to help shape the stories being told. Today, with the rise of interactive media, the creative techniques and the reading practices comics have been experimenting with for a century are now in universal demand. Recounting the history of comics from the nineteenth-century rise of sequential comics to the

Read Book Alternative Comics An Emerging Literature

newspaper strip, through comic books and underground comix, to the graphic novel and webcomics, Gardner shows why they offer the best models for rethinking storytelling in the twenty-first century. In the process, he reminds us of some beloved characters from our past and present, including Happy Hooligan, Krazy Kat, Crypt Keeper, and Mr. Natural. In the 1980s, a sea change occurred in comics. Fueled by Art Spiegelman and Françoise Mouly's avant-garde anthology *Raw* and the launch of the *Love & Rockets* series by Gilbert, Jaime, and Mario Hernandez, the decade saw a deluge of comics that were more autobiographical, emotionally realistic, and experimental than anything seen before. These alternative comics were not the scatological satires of the 1960s underground, nor were they brightly colored newspaper strips or superhero comic books. In *Alternative Comics: An Emerging Literature*, Charles Hatfield establishes the parameters of alternative comics by closely examining long-form comics, in particular the graphic novel. He argues that these are fundamentally a literary form and offers an extensive critical study of them both as a literary genre and as a cultural phenomenon. Combining sharp-eyed readings and illustrations from particular texts with a larger understanding of the comics as an art form, this book discusses the development of specific genres, such as autobiography and history. *Alternative Comics* analyzes such seminal works as Spiegelman's *Maus*, Gilbert Hernandez's *Palomar: The Heartbreak Soup Stories*, and Justin Green's *Binky Brown Meets the Holy Virgin Mary*. Hatfield explores how issues outside of cartooning—the marketplace, production demands, work schedules—can affect the final work. Using Hernandez's *Palomar* as an example, he shows how serialization may determine the way a cartoonist structures a narrative. In a close look at *Maus*, *Binky Brown*, and Harvey Pekar's *American Splendor*, Hatfield teases out the complications of

Read Book Alternative Comics An Emerging Literature

creating biography and autobiography in a substantially visual medium, and shows how creators approach these issues in radically different ways.

Fans and scholars have long regarded the 1980s as a significant turning point in the history of comics in the United States, but most critical discussions of the period still focus on books from prominent creators such as Frank Miller, Alan Moore, and Art Spiegelman, eclipsing the work of others who also played a key role in shaping comics as we know them today. *The Other 1980s* offers a more complicated and multivalent picture of this robust era of ambitious comics publishing. The twenty essays in *The Other 1980s* illuminate many works hailed as innovative in their day that have nonetheless fallen from critical view, partly because they challenge the contours of conventional comics studies scholarship: open-ended serials that eschew the graphic-novel format beloved by literature departments; sprawling superhero narratives with no connection to corporate universes; offbeat and abandoned experiments by major publishers, including Marvel and DC; idiosyncratic and experimental independent comics; unusual genre exercises filtered through deeply personal sensibilities; and oft-neglected offshoots of the classic “underground” comics movement of the 1960s and 1970s. The collection also offers original examinations of the ways in which the fans and critics of the day engaged with creators and publishers, establishing the groundwork for much of the contemporary critical and academic discourse on comics. By uncovering creators and works long ignored by scholars, *The Other 1980s* revises standard histories of this major period and offers a more nuanced understanding of the context from which the iconic comics of the 1980s emerged.

This book will teach you how to draw ships and boats in a fun and unique way step by step.

Read Book Alternative Comics An Emerging Literature

The Midwest has produced a robust literary heritage. Its authors have won half of the nation's Nobel Prizes for Literature plus a significant number of Pulitzer Prizes. This volume explores the rich racial, ethnic, and cultural diversity of the region. It also contains entries on 35 pivotal Midwestern literary works, literary genres, literary, cultural, historical, and social movements, state and city literatures, literary journals and magazines, as well as entries on science fiction, film, comic strips, graphic novels, and environmental writing. Prepared by a team of scholars, this second volume of the Dictionary of Midwestern Literature is a comprehensive resource that demonstrates the Midwest's continuing cultural vitality and the stature and distinctiveness of its literature.

"Hellboy, Mike Mignola's famed comic book demon hunter, wanders through a haunting and horrific world steeped in the history of weird fictions and wide-ranging folklores. Hellboy's World shows how our engagement with Hellboy is also a highly aestheticized encounter with the medium of comics and the materiality of the book. Scott Bukatman's dynamic study explores how comics produce a heightened 'adventure of reading' in which syntheses of image and word, image sequences, and serial narratives create compelling worlds for the reader's imagination to inhabit. In Mignola's work, the imaginative space that exists on the page and within the book becomes a self-aware meditation upon the imaginative space of page and book. To understand the mechanics of creating a world on the page, Bukatman draws upon other media--including children's books, sculpture, pulp fiction, cinema, graphic design, painting, and illuminated manuscripts. Hellboy's World delves into shared fictional universes and occult detection, the riotous colors of comics that elude rationality and control, horror and the evocation of the sublime, and the place of abstraction in Mignola's art to demonstrate the pleasurable and multiple complexities of the

Read Book Alternative Comics An Emerging Literature

reader's experience. Monsters populate the world of Hellboy comics, but Hellboy's World argues that comics are themselves little monsters, unruly sites of sensory and cognitive pleasures that exist, happily, on the margins. The book is not only a treat for Hellboy fans but will entice anyone interested in the medium of comics and the art of reading"--Provided by publisher.

Comics studies has reached a crossroads. Graphic novels have never received more attention and legitimation from scholars, but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies. As a result, comics studies has begun to cleave into distinct camps—based primarily in cultural or literary studies—that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself. The consequence is a growing disconnect in the ways that comics scholars talk to each other—or, more frequently, do not talk to each other or even acknowledge each other's work. *Breaking the Frames: Populism and Prestige in Comics Studies* surveys the current state of comics scholarship, interrogating its dominant schools, questioning their mutual estrangement, and challenging their propensity to champion the comics they study. Marc Singer advocates for greater disciplinary diversity and methodological rigor in comics studies, making the case for a field that can embrace more critical and oppositional perspectives. Working through extended readings of some of the most acclaimed comics creators—including Marjane Satrapi, Alan Moore, Kyle Baker, and Chris Ware—Singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics.

A teenage boy uncovers a horrific family secret. A widower seeks vengeance on the creatures that killed his wife. A drug

Read Book Alternative Comics An Emerging Literature

addled writer stalks the woman of his dreams, a woman much more sinister than she appears. A federal agent races to find the cursed relic powering this city full of spooks, spirits, and serial killers. The lives of these and others will collide in the dark and dangerous streets of Adderlass. A seed of evil was planted under Adderlass, a city where monsters hide behind masks of humanity and ordinary people shuffle anesthetized and addicted by the sickly supernatural power wafting up from below. The city was built over the crystalline skull of a bloodthirsty beast. Now, the hunt is on for this lost treasure and whoever finds it first will control the fate not only of Adderlass but of the entire world. Sixteen-year-old Simon Cubbins, young and naive, may be the key to unlocking the mystery buried in this twisted labyrinth of hidden agendas. He also unknowingly harbors a secret that could destroy the Cubbins bloodline. As different characters fight for control over Simon, he will have to decide whether or not to carry on his family's legacy.

Steve Gerber (1947–2008) is among the most significant comics writers of the modern era. Best known for his magnum opus Howard the Duck, he also wrote influential series such as Man-Thing, Omega the Unknown, The Phantom Zone, and Hard Time, expressing a combination of intelligence and empathy rare in American comics. Gerber rose to prominence during the 1970s. His work for Marvel Comics during that era helped revitalize several increasingly clichéd generic conventions of superhero, horror, and funny animal comics by inserting satire, psychological complexity, and existential absurdism. Gerber's scripts were also often socially conscious, confronting, among other things, capitalism, environmentalism, political corruption, and censorship. His critique also extended into the personal sphere, addressing such taboo topics as domestic violence, racism, inequality, and poverty. This volume follows Gerber's career through a

Read Book Alternative Comics An Emerging Literature

range of interviews, beginning with his height during the 1970s and ending with an interview with Michael Eury just before Gerber's death in 2008. Among the pieces featured is a 1976 interview with Mark Lerer, originally published in the low-circulation fanzine Pittsburgh Fan Forum, where Gerber looks back on his work for Marvel during the early to mid-1970s, his most prolific period. This volume concludes with selections from Gerber's dialogue with his readers and admirers in online forums and a Gerber-based Yahoo Group, wherein he candidly discusses his many projects over the years. Gerber's unique voice in comics has established his legacy. Indeed, his contribution earned him a posthumous induction into the Will Eisner Comic Book Hall of Fame.

Describes changing public attitudes towards comic books
Contributions by Jordan Bolay, Ian Brodie, Jocelyn Sakal Froese, Dominick Grace, Eric Hoffman, Paddy Johnston, Ivan Kocmarek, Jessica Langston, Judith Leggatt, Daniel Marrone, Mark J. McLaughlin, Joan Ormrod, Laura A. Pearson, Annick Pellegrin, Mihaela Precup, Jason Sacks, and Ruth-Ellen St.

Onge This overview of the history of Canadian comics explores acclaimed as well as unfamiliar artists. Contributors look at the myriad ways that English-language, Francophone, Indigenous, and queer Canadian comics and cartoonists pose alternatives to American comics, to dominant perceptions, even to gender and racial categories. In contrast to the United States' melting pot, Canada has been understood to comprise a social, cultural, and ethnic mosaic, with distinct cultural variation as part of its identity. This volume reveals differences that often reflect in highly regional and localized comics such as Paul MacKinnon's Cape Breton-specific Old Trout Funnies, Michel Rabagliati's Montreal-based Paul comics, and Kurt Martell and Christopher Merkley's Thunder Bay-specific zombie apocalypse. The collection also considers some of the conventionally

Read Book Alternative Comics An Emerging Literature

"alternative" cartoonists, namely Seth, Dave Sim, and Chester Brown. It offers alternate views of the diverse and engaging work of two very different Canadian cartoonists who bring their own alternatives into play: Jeff Lemire in his bridging of Canadian/US and mainstream/alternative sensibilities and Nina Bunjevac in her own blending of realism and fantasy as well as of insider/outsider status. Despite an upsurge in research on Canadian comics, there is still remarkably little written about most major and all minor Canadian cartoonists. This volume provides insight into some of the lesser-known Canadian alternatives still awaiting full exploration.

Alternative Comics An Emerging Literature Univ. Press of Mississippi

Contributions by David M. Ball, Ian Gordon, Andrew Loman, Andrea A. Lunsford, James Lyons, Ana Merino, Graham J. Murphy, Chris Murray, Adam Rosenblatt, Julia Round, Joe Sutliff Sanders, Stephen Weiner, and Paul Williams Starting in the mid-1980s, a talented set of comics artists changed the American comic book industry forever by introducing adult sensibilities and aesthetic considerations into popular genres such as superhero comics and the newspaper strip. Frank Miller's *Batman: The Dark Knight Returns* (1986) and Alan Moore and Dave Gibbons's *Watchmen* (1987) revolutionized the former genre in particular. During this same period, underground and alternative genres began to garner critical acclaim and media attention beyond comics-specific outlets, as best represented by Art Spiegelman's *Maus*. Publishers began to collect, bind, and market comics as "graphic novels," and these appeared in mainstream bookstores and in magazine reviews. *The Rise of the American Comics Artist: Creators and Contexts* brings together new scholarship surveying the production, distribution, and reception of American comics from this pivotal decade to the present. The

Read Book Alternative Comics An Emerging Literature

collection specifically explores the figure of the comics creator—either as writer, as artist, or as writer and artist—in contemporary US comics, using creators as focal points to evaluate changes to the industry, its aesthetics, and its critical reception. The book also includes essays on landmark creators such as Joe Sacco, Art Spiegelman, and Chris Ware, as well as insightful interviews with Jeff Smith (Bone), Jim Woodring (Frank) and Scott McCloud (Understanding Comics). As comics have reached new audiences, through different material and electronic forms, the public's broad perception of what comics are has changed. The Rise of the American Comics Artist surveys the ways in which the figure of the creator has been at the heart of these evolutions. Unlocking a new and overdue model for reading comic books, this unique volume explores religious interpretations of popular comic book superheroes such as the Green Lantern and the Hulk. This superhero subgenre offers a hermeneutic for those interested in integrating multiplicity into religious practices and considerations of the afterlife.

In this entertaining cultural history of British comic papers and magazines, James Chapman shows how comics were transformed in the early twentieth century from adult amusement to imaginative reading matter for children.

Beginning with the first British comic, Ally Sloper—known as “A Selection, Side-splitting, Sentimental, and Serious, for the Benefit of Old Boys, Young Boys, Odd Boys generally, and even Girls”—British Comics goes on to describe the heyday of comics in the 1950s and '60s, when titles such as School Friend and Eagle sold a million copies a week. Chapman also analyzes the major genres, including schoolgirl fantasies and sports and war stories for boys; the development of a new breed of violent comics in the 1970s, including the controversial Action and 2000AD; and the attempt by American publisher, Marvel, to launch a new hero for the

Read Book Alternative Comics An Emerging Literature

British market in the form of Captain Britain. Considering the work of important contemporary comic writers such as Alan Moore, Grant Morrison, Ian Edginton, Warren Ellis, and Garth Ennis, Chapman's history comes right up to the present and takes in adult-oriented comics such as Warrior, Crisis, Deadline, and Revolver, and alternative comics such as Viz. Through a look at the changing structure of the comic publishing industry and how comic publishers, writers, and artists have responded to the tastes of their consumers, Chapman ultimately argues that British comics are distinctive and different from American, French, and Japanese comics. An invaluable reference for all comic collectors and fans in Britain and beyond, British Comics showcases the major role comics have played in the imaginative lives of readers young and old.

In the twenty-first century, the field of comics studies has exploded. Scholarship on graphic novels, comic books, comic strips, webcomics, manga, and all forms of comic art has grown at a dizzying pace, with new publications, institutions, and courses springing up everywhere. The field crosses disciplinary and cultural borders and brings together myriad traditions. Comics Studies: A Guidebook offers a rich but concise introduction to this multifaceted field, authored by leading experts in multiple disciplines. It opens diverse entryways to comics studies, including history, form, audiences, genre, and cultural, industrial, and economic contexts. An invaluable one-stop resource for veteran and new comics scholars alike, this guidebook represents the state of the art in contemporary comics scholarship.

Offers undergraduate students with an understanding of the comics medium and its communication potential. This book deals with comic books and graphic novels. It focuses on comic books because in their longer form they have the potential for complexity of expression.

