INK PLOTS
THE TRADITION OF THE GRAPHIC NOVEL
@ SCHOOL OF VISUAL ARTS

MARSHALL ARISMAN
THOMAS WOODRUFF

ESSAY BY JOHN GARLIN

The ALUMNI SOCIETY of School of VISUAL ARTS
In our many years having taught (and been chairs) at SVA, we have seen styles change, regimes fall and business fluctuate. We’ve observed (and responded to) cartooning changing from a testosterone driven, team-organized profession involved primarily with tales of adventure and fantasy into more fluid art practice. The genre has become less gender specific, internationally hybridized and diverse; and the content is no longer limited to spandex and artillery but has expanded to include stories about our most complex desires, dilemmas and dramas.

Some of the things that have not changed are brilliantly committed faculty and outrageously talented students. These components, when properly mixed can create fireworks that light the skies brighter than the Grucci Brothers. This exhibit has given us a chance to honor both teacher and student. The school is indebted to the hundreds of faculty members who have given so much of themselves over the years, not only those seen and mentioned here, so the honoring of our faculty is much wider in breadth than these gallery walls. We also celebrate the young artists who once were our even younger students. We are so proud of their achievements, and we feel confident that this art form is in secure, capable hands to go into the future. This show marks a moment in the “Platinum Age” of cartooning, and we are honored and humbled to have been able to play a small role in its creation.

To mount an exhibition of this scale takes a group effort. We would like to thank all those involved with special thanks to Anthony Rhodes, Executive Vice President of SVA and Creative Director of the Visual Arts Press. We would also like to thank Sam Modenstein, Carrie Lincourt, Leigh Winter, Michael Walsh, Brian E. Smith, Joseph Jones, Angel Ibanez, Kim Ablondi and Francis DiTommaso and his staff at the Visual Arts Gallery. A special thanks to David Rhodes, President of SVA, for his continued support.
EVERY PICTURE TELLS A STORY
In the beginning was the image. Of the word. That came later. Much later when people needed to make a record of what they owned, what they traded and how they felt. Before that, pictures preserved memories and people's emotional relationship to the world. That was considered "primitive." It still is.

ne of the great innovations in 19th century American culture was a trend away from the word and toward visual literacy. Media—movies, music, newspapers, magazines, comics—the Internet—became the place where people amused and entertained themselves. Eventually it became how people formed their identities and how artists created something uniquely American and "EW."

**THE SPIRIT OF THE COMICS**

In the middle of this trend toward visual (as opposed to verbal) culture many forms of degraded or pop culture became hotbeds of creativity and complex artistic expression. This was particularly true of comics—the lowest of the low—where funny drawings helped people avoid the news in newspapers and lose themselves in alternative worlds of comedy and adventure. The hybrid of images and words made comics intrinsically relevant and enormously popular in the early 20th century.

The "comic book," as opposed to the "comic strip," began as a printed supplement to color newspaper funnies in the 19 Os. One of the earliest artists to take advantage of the format was Will Eisner, who created a folded comic book inside a newspaper called *He Jinxed It* in 1900. The 16-page folded supplement eventually had combined distribution of roughly five million copies each Sunday. Eisner is also credited with creating one of the first graphic novels, *A Contract with God*, and was one of the first two people to teach the art and craft of comic books, as opposed to cartooning, at the School of Visual Arts.

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1 The expression "comic strip" seems to have arisen as a more or less artistic expression of the name of the strip.  E.g., "the comic strip is a chapter in the history of the American newspaper," but I'm not sure if that's the way things are used.  The term "comic strip" itself seems to have been coined in the 1920s.

2 The term "comic book" seems to have been coined in the 1950s.  It's not clear when the term was first used or how it came to be associated with comic books specifically.  It's possible that the term has been in use since the early 1900s, but it doesn't seem to have been widely used before the 1950s.
he pint was the thinking person's comic book. Eisner not only helped invent the comic book form, he also owned his copyrights; something that was virtually unprecedented at a time when syndicates and corporations owned artists' work "for hire." From the start Eisner was a serious artist in one of the most degraded media for visual expression. So much so that the comic book artist in Michael Chabon's *he Am in A ent res o rier C* is partially based on Eisner. Chabon explains "Right from the beginning, he Eisner saw comics as art. He didn’t have any compunction about it. He wasn’t apologetic. He didn’t have that ‘yeah, sorry, I draw comics’ kind of attitude that almost every other artist at the time did."

*he pint* was published from 190 through the early 1950s. After the first wave of comic book commercial success waned, Eisner survived by producing commercials and industrial illustrations for commercial clients. By the early 1970s he created one of the earliest "serious" comic books, based upon his experience growing up as a Jewish-American on the Lower East Side of Manhattan. Around the same time, a group of three students at SVA approached Silas Rhodes, who co-founded and ran the school, and advocated for more advanced classes in cartooning and comic books.  

By that time the School had been around for over 20 years. It was founded in the late 19 0s by Rhodes and Burme Hogarth, a well-known illustrator who drew the *Tarzan* Sunday comic strip for 1 years between the late 19 0s and ’Os. In 19 Hogarth started the Manhattan Academy of *Newspaper Art*. It did not succeed, in part, because it could not take advantage of the G.I. Bill, which underwrote the cost of education for soldiers returning from the War. At the time, Rhodes was working not just for soldiers who wanted an education, but for someone who wanted to start a school. In 197 Rhodes opened an art school with Hogarth, called the Cartoonist

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Eisner wrote later that he owned during *he Spirit*... "...in the very latter. Always regarded comics as legitimate medium, my medium. Stripping a comic strip cartoon character would provide me the same sure vehicle for the kind of stories I could have told. He published a series of four one-off agreements with... [1] in my first dissertation with Roy Arrow, his thinking centered around a super-tight kind of character... a serious comic strip, as didn't use the word 'super-hero' in those days... and equip itself rapidly. I knew I had, but not in the form of crime stories but fiction and genre. [2] In the first strip, around three in the morning, I was still working, writing to the ideas I had drawn a week a half in two weeks to which produced the first strip. The whole strip was done in quite a weekend... and I come up with an idea of making... I couldn't buy a sufficient... "Will Eisner Interviews," R.J. Glass/Journal, Mill Hill 1979, p. 8. Interview conducted Oct. [1979].

Interview with Will Eisner by Bill Endsley, Elf-Eye - soil free, January 3, 1959.

Official Spirit cover by John Romita.

The Spirit cover by John Romita.

First Spirit cover by John Romita.

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9 Interview with Silas Rhodes, July 1, 1979. The students were Allen Schwimmer, Barney Block and John Vollkom. Harrisson was an editor of *Will Eisner in 80 years* lives one of the few publications to develop a visual style of the Beiner Fine Arts around the skull C confirm the mid-’30s.

10 The most important was at Commencement Day meetings in the 1960s, which means that the first important independent artists in New York City. [2] and The New School were both involved in doing visual political ephemera during the Great Depression.

11 Will Eisner received the Spirit comic strip in 1960 in Bob Mankin first drew the bastard page.

12 The G.I. Bill had a remarkable influence on American on the second half of the 10th century. For example, before Reischergberg was able to attend the Black Mountain College when serving in the army. Black Mountain College has a long as off, but was critical in bringing together important American artists such as Joseph Albers and Walter Gropius and turning them with young American's most in new ideas such as Reischergberg, G. Blumenthal, the American Pole and John Cage.
Eisner, and his predecessor Hogarth, shared a faith in sequential narrative as an important form of expression as well as a desire to teach the new form and pass it on to the next generation of artists. While Eisner was teaching at SVA, he published two seminal books on visual narrative, *Corin’s n e e n t! Art and r phi t e i n n i s r r l1*! Most of that information was viscerally and influ-
entially prefigured in he *paint* where splashy covers drew readers in while complex characters, interesting stories and intelligent layouts kept them coming back for more.

In general, artistic comics are distinguished by their ability to be read on multiple levels simultaneously. The simplest example is the combination of reading panels one after another in a linear sequence like literature, with reading the visual relationship of elements next to each other on the page like visual art. Eisner’s crucial innovation was to extend the formal character of comics to sequences of multiple pages within an individual story, which was not possible in newspaper comics because stories were extended over successive Sundays rather than printed and read together.3

**MA MAN**

At the same time that Eisner was getting serious about graphic novels as an art form, SVA hired another seminal cartoonist whose approach was the exact opposite. Harvey Kurtzman, who created MAD magazine among other impressive feats, was seriously funny.4 At the beginning of the comic book form he was already injecting satire and parody into its D”A. MAD magazine savaged popular culture and in the process ensured that irony was essential to its growth and survival.5

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1. Hogarth single out a subset of artists in the comic book, including art history, animators and perspective. But there are no such limits to the book is that the school began. Hodges and has been expanded to a wider range of conceptual art, such as animation, advertising and design, rather than just cartooning. The key moment was in 1968 when Milton Glaser joined the faculty followed by Pentagram and other studio figures in shaping first and fifth-century American cartoon toward. By 1984 Bob Gosin and Marshall Robinson joined the faculty.


3. There were several key, sequential, comic strips as early as 1900 when Maurice Ravel’s *Ma Man* showed his cartoonist’s Black. Also many among comic strips and their influence on advertising and design, rather than just cartooning. The key moment was in 1968 when Milton Glaser joined the faculty followed by Pentagram and other studio figures in shaping first and fifth-century American cartoon toward. By 1984 Bob Gosin and Marshall Robinson joined the faculty.

4. According to his classmates, the cartoonist’s teaching style was also diametrically different. Eisner ran the class “like he ran his studio.” Any generator was given and then criticized in terms of the class. cartoonist was more casual and playful, expecting his students to take what he was saying in content but not the teaching directly.

5. Richard Green, in *Page 13* magazine, “MAD was the first comic magazine that got its message across outside of newspaper, other kind of popular magazines.” Beiley that Eisner was an influential member of American comedy to congratulate the cartoonist. Almost all American writers today follow in the footsteps that Harvey Kurtzman changed up.” *Dear Old Friend* (Hale & Hartman May 5, 2014).
Prior to MAD, Kurtzman had a remarkable career working at EC Comics for Bill Gaines and Al Feldstein, who together originated the lowbrow pulp comic books that gave the industry a bad reputation at the time, and devoted followers today. While most of EC was dedicated to horror and shock comics, Kurtzman developed a notable body of work devoted to war, based on his personal experience in Korea. These comic book stories, such as Corpse on the Imjin, are now seen as precursors to independent comics and graphic novels because of their profound personal point of view as well as the use of the formal aspects of the medium to reinforce the emotional depth of the story. Much as low budget filmmakers such as Samuel Fuller, Godard and Fassbinder were celebrated and revived by European filmmakers and critics decades after their work first appeared, Kurtzman was understood as an innovator and seminal figure in American culture by later artists such as Art Spiegelman, R. Crumb and Joe Sacco.

But in the 1950s the lurid quality of EC Comics got the company in trouble with social censors who went on a campaign to blame its comics for corrupting young Americans. To sidestep the issue, Gaines and Kurtzman published a humor “magazine,” as opposed to comic book, which they called “MAD.” It turned out to be much more subversive than anything else in American culture at the time. Kurtzman’s formula was to parody the medium itself by tearing apart popular icons and conventional ideas. He wrote most of the early episodes and worked with some of the best draftsmen and illustrators of the era, notably Will Elder, Wally Wood, Jack Davis and John Severin.

RAW POWER

By the mid-1970s SVA had the first university program devoted to the art of comic books and the two most important early innovators on its faculty. Eisner and Kurtzman transformed the approach at SVA from one of pure craft, under the aegis of Hogarth, into one devoted to formal innovation, which established comics as a medium for artistic expression and not just a form of applied art or illustration. This set the stage for adding Art Spiegelman, a disciple of Kurtzman’s (as were most so-called underground comic book artists of the 1960s and ’70s such as R. Crumb) to the faculty
in 1979, Spiegelman had already been lecturing in a serious manner about the history of comics in downtown Manhattan at the Collection for Living Cinema after being encouraged and invited by his favorite teacher, independent filmmaker Ken Jacobs.

At the time, Spiegelman was experimenting with the form of comics in a way that was influenced by Jacobs' interest in the importance of aesthetics over the tendency toward what he termed "communication" in popular media such as film or comics. Within a few years, Spiegelman would become the seminal figure in the contemporary history of artistic comics by founding and editing A magazine (along with his wife Françoise Mouly) and creating Maus, which transformed the medium by telling a harrowing and emotionally complex story about his parents during the Holocaust. The book won the Pulitzer Prize and is widely considered a seminal work of contemporary art. So much so that the lowly term "comic book" was deemed too vulgar and the term "graphic novel" came to define the work of a new generation who used comics as a form of self-expression as much as painting, video, performance or music; rather than as something degraded that catered to the limited interests of an adolescent audience.

THE BATTLE BETWEEN GRAF T AND SELF-EXPRESS

After having three of the most influential comic book creators in history on its faculty, you might think that the story of the graphic novel at SVA continued to grow and expand in the last two decades of the 20th century. But that was not entirely true. Eisner moved to Florida, Kurtzman passed away and Spiegelman’s success allowed him to lecture around the country about the history of comics in the style of a celebrated author rather than as a man who drew pictures for a living and had supported himself creating cultural ephemera such as Wacky Packs and Garbage Pail Kids while working for the Topps Bubblegum company.

Consequently while comics culture was flourishing in the mid-19 Os art world, cartooning at the College started to become more about craft than innovation and creativity. The faculty in this era included legendary artists such as Joe Rubano and Carmine Infantino, the central figure at DC comics in the late 1960s and ’70s, resulting in the 1984 book How to Draw Comics the Heavy Metal Way. The 1984 book published in the late 1980s was a serious attempt by Spiegelman to introduce his students to the full range of comics possibilities, but they should be to the service of something else, which he defined as "the service of something more important than comics."

Spiegelman remained on the faculty through 1990. He was a force to be reckoned with in the comic book world, and he was joined by Bob rigid, who established a similar program in the mid-1980s and was later succeeded by Paul Karasik, who continues the tradition today.

In 1989, Spiegelman published his first graphic novel, Maus: A Survivor’s Tale, which was expanded in 1992 with an extensive chronicle of his life and the life of his parents. The book was a critical and commercial success, and it helped to establish the graphic novel as a respected form of literature. It is considered one of the most influential and significant works of the genre, and it has been widely praised for its combination of storytelling and historical documentation.

Spiegelman continued to teach at SVA through the late 1980s, and he later founded a publishing company with his wife, Françoise Mouly, called Top Shelf Productions. The company has published a number of successful graphic novels, including works by other well-known comic book creators such as Art Spiegelman and Daniel Clowes.

In 2006, Spiegelman was inducted into the Will Eisner Award Hall of Fame, and in 2019, he received the National Medal of Arts from President Donald Trump. He has also been awarded numerous other honors and distinctions throughout his career, including the prestigious MacArthur Fellowship and the National Book Award.

Spiegelman’s work has been widely acknowledged for its impact on the comics medium, and it has helped to bring comics to a wider audience than ever before. His graphic novels have been praised for their narrative skill, their emotional depth, and their unique approach to storytelling. Spiegelman has continued to produce work in the comics medium, and he has remained a prominent figure in the world of comics for many years.
Students aspired to be inkers and colorists at big comic book publishing companies such as Marvel and DC and the superhero and fantasy genres became more central than finding eccentrics personal stories to tell.

Meanwhile a few blocks away a new form of pop art was burgeoning in the East Village led by SVA alumni such as Keith Haring and Kenny Scharf and hangers on such as Jean Michel Basquiat. They were effacing the boundaries between funny drawings and serious expression by drawing on the subways, clubs, bathroom walls and fine art galleries where their work quickly became immensely successful.

At the same time, the next generation of graphic novelists was coming into their own inspired by Eisner, Kurtzman and Spiegelman to explore the boundaries of the medium and to push it further. Many of the key artists, such as Dan Clowes and Chris Ware, worked outside of "ew "ork and the SVA orbit; but others such as Mark w egarden, Kaz, Ben Katchor, Peter Kuper, David Mazzucchelli and Jessica Abel were students and/or faculty at the College.

The importance of comics culture grew so large that preeminent American novelists at the turn of the 1 century such as Dave Eggers, Michael Chabon and Jonathan Lethem folded the history and myths of comic books deeply into their work. In Lethem's prowess, for example, the main character's adventure and identity is constructed from a blend of superhero comics, experimental film and funk music.

All of these, visual artists and comic book creators were expressing that they were in a new kind of lost generation. " of lost amid the stylizing values of the faceless 50s post-War generation like the Beat Generation or restless and drifting like the Americans who fled to Paris in the 1 Os; but lost in media. In many ways this was the result of the new American nature that Andy Warhol first captured in his early 60s pop icons a world in which the physical landscape had been replaced

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by industrial signs. By the end of the 19th century many Americans were living in media rather than in a natural world reflected and represented by media. The relation to mass media echoed what Ralph Waldo Emerson famously asked about the railroads in the middle of the 19th century, "are we riding it or is it riding us?"

All of a sudden the difference between so-called "high" and "low" was eviscerated.

So, a few independent art schools such as SVA leap into the future by teaching the actual craft of media culture, which made sense in terms of getting a job upon graduation but also opened the possibility that some of those students had the tools to comment upon and challenge the culture they were taught to master.

Eisner, Kurtzman and Spiegelman led this charge in the area of cartooning by creating great works of art as well as understanding the history and unique possibilities of comics. After 100 years, the medium is a real and uniquely American form of expression along with movies, recorded music, graphic design and other forms of mass culture. For young artists at the beginning of the 21st century, it is a significant form of serious artistic expression on par with painting, video, performance or sculpture.

IN THE END (A NEW BEGINNING)

In the beginning was the image—and in the end. But now we consume and construct visual information with the complexity and formal ability that Western culture traditionally invested in the written word. Even mainstream TV shows and advertising are imbued with the self-aware irony that comics artists such as Kurtzman and Spiegelman snuck into the margins of pop culture. However visual literacy still is not something taught to young people in most high schools or universities. It is only schools like SVA where groundbreaking teachers in cartooning and design teach people how media is made and how to understand it from the inside out.
In the early 1st century, cartooning is flourishing at SVA in a department led by Thomas Woodruff with a faculty that has included some of the most talented and influential artists in the world including Gary Panter, Joe Sacco, Jerry Moriarty, Jessica Abel, Ben Katchor, Peter Kuper, David Sandlin and David Mazzucchelli; each of whom has found a completely unique and remarkable way to use the medium of narrative comics as a form of self-expression.

Panter was one of the key artists who gave a magazine a vibrant contemporary visual identity. His imagery adorned the cover of some of the most striking issues and his ongoing cyber-punk epic “Jimbo” helped create the post-modern style of comics in which a variety of different drawing styles and formal effects are combined in one narrative to display the psychological state of the characters and the rich potential of the medium.

Panter and Spiegelman developed this new approach to comics at roughly the same time, which opened up important possibilities for their own work and virtually all graphic novelists who came after them. Prior to the mid-1970s, virtually all comics were drawn in one consistent style and formal layout no matter how experimental underground comics, inspired and supported by Kurtzman in the mid-1960s, brought newly radical personal and subversive subject matter that pushed the boundaries of what could be published and distributed. Artists such as R. Crumb also developed a much more personal drawing style that paid tribute to older styles of illustrations while at the same time defining the style of the 1960s; but they stayed consistent with one particular style throughout individual stories.

Panter and Spiegelman, on the other hand, began exploring and publishing stories with radically different types of drawing and page designs as part of their fundamental identity. Rather than synthesizing various influences and approaches, they let them coexist on the page to dramatic effect. This disjunctive style opened a new chapter in the history of artistic comics, which resonated with overall cultural
changes at the time. In many ways the linear progression of cultural and social history ended in America in the 1970s, replaced by the synthetic appropriated culture we now live in, accelerated by the digital revolution, in which different eras and styles are appropriated and combined rather than inventing new forms per se.

Among contemporary graphic novelists, Chris Ware and David Mazzucchelli have taken this innovation and made it central to their own creative self-expression as if it were a given and that disjunctive combinations of different graphic style was a necessary part of how to reflect the world we live in. Mazzucchelli launched his career working as a comic book artist, notably for Marvel Comics on Daredevil and DC on Batman: Year One. He then began branching out by creating a graphic novel from Paul Auster's City of Glass (with Paul Karasik) and recently published one of the most interesting and experimental contemporary graphic novels, Asterios Polyp, a tour de force example of how the form of comics has grown to the heights that Eisner and Kurtzman first gleaned a half-century earlier. In 2010, the book was the first graphic novel to win the Los Angeles Times Book Prize.

Spiegelman has continued this approach in his reflection on 9/11, In the Shadow of No Towers, and other work, but Maus took a different tact, burying its formal innovations within a seemingly straightforward narrative that balanced the author's contemporary life with the harrowing experiences his parents endured during World War II. This approach was highly influential upon another group of great contemporary graphic novelists, such as Ben Katchor, Marjane Satrapi and Joe Sacco, who foregrounded the subject matter of their work over overt formal innovation or graphic experimentation.

In some ways, these two approaches broadly define two schools of creative expression in contemporary graphic novels—those that are more literary in character and those that are more visual. But this is a specious division because what makes graphic novels such an important form of contemporary culture is the unique synthesis of these two ways of expressing the world around us. In a distinctly visual culture, language remains a significant way of communicating and organizing information; however it is incomplete without a visual component. The degree to which graphic novelists have developed a language of visual communication makes them central to contemporary experience in a way their precursors and teachers could only dream.
Sal Amendola started in comics in 1969 doing stories for Dick Giordano’s The Witching Hour and became Dick’s assistant editor at DC in 1970. At DC he did coloring, inking, lettering and page headings for such titles as Batman, Flash, Aquaman and Teen Titans.

He went on to become an associate editor at Marvel, doing lettering, coloring and backgrounds. Marvel turned out to be not the right fit, so he headed back to DC, where Archie Goodwin published his Batman story, Night of the Stalker, which was nominated by ACBA as Best of the Year.

Amendola began teaching at SVA, (where he’d later earn his BFA and MFA, after having received a certificate in 1969) in 1974, and also taught at the Kubert School in the early 1980s and the Fashion Institute of Technology in 1988.

He has contributed to the following publications: Black Egg of Atlantis, Left at East Gate, Witnessed, Streetwise, Other Intelligences, Perspectives for the Artists, Illustrated Comic Art Workshop. He is a member of the Society of Illustrators, National Cartoonist Society and the Wyman Institute for Holocaust Studies.

Amendola is currently working on a series of Young Adult books, The Yoo-mee Adventures.

R. O. Blechman created The Juggler of Our Lady (a graphic novel published before that term was ever used). He subsequently wrote and illustrated seven more books, his latest being Dear James: Letters to a Young Illustrator and Talking Lines, a collection of his graphic narratives penned over the past half-century.

His illustrations have appeared in many leading publications including Harper’s Bazaar, Rolling Stone, Wired, The Paris Review and The Atlantic. He has had 14 covers published by The New Yorker. In 1999 Blechman was elected to the Art Directors Hall of Fame.

An animated filmmaker, he produced Simple Gifts, a one-hour Christmas program for PBS in 1978, and an Emmy award-winning version of Igor Stravinsky’s The Soldier’s Tale in 1983. His studio films were honored with a retrospective at the Museum of Modern Art in 2003.

This fall the French publisher Robert Delpire will issue R. O. Blechman, a collection of his illustrations, and Georgie, a graphic novel about a man’s obsession with his dog.
Sue Coe

Sue Coe is considered one of the foremost political artists working today. Born in England in 1951, she moved to New York in the early 1970s. In the years that followed, she was featured on the cover of Art News and in numerous museum collections and exhibitions, including a retrospective at the Hirshhorn Museum in Washington. A firm believer in the power of the media to effect change, Coe has seen her work published in The New York Times, The New Yorker, Rolling Stone and countless other periodicals. Similarly, Coe sees printmaking as a way to reach a broad audience. Accessible and affordable, Sue Coe's etchings, lithographs and woodcuts have become extremely popular.

While Coe's work covers a variety of subjects, she has spent years documenting the atrocities committed by people against animals and continues to generate both prints and unique works of art on that subject. Her series of prints The Tragedy of War examines the atrocities that humans commit against one another, specifically revealed by the horrors of war. Recent projects include her publication Bully: Master of the Global Merry-Go-Round (2004), a scathing critique of the Bush administration, as well as the book Sheep of Fools (2005), which gives a broad history of sheep farming, highlighting the abuses of the animals for human gain. Coe's most recent series of works, Elephants We Must Never Forget was exhibited at the Galerie St. Etienne in 2008, and will shortly be published in book form by Last Gasp Press.

Will Eisner

Will Eisner (1917–2005) was a giant in the field of comics. His long career spanned eight decades, beginning at the birth of the comic book industry. His syndicated feature The Spirit was an innovative newspaper insert reaching five million readers weekly during the 1940s, and continues to be reprinted and read today. During World War II and in civilian life afterward, Eisner pioneered the development of educational comics for clients ranging from General Motors to the U.S. Army (PS magazine). His A Contract with God, published in 1978, was the first commercially successful graphic novel, revolutionizing the comics industry. Eisner went on to create nearly 20 more graphic novels and three instructional books on sequential art (a term he invented) in his later years, some of which have been translated into more than 15 languages. The comics industry's most prestigious annual award for excellence is named after him.
Tom Gill began his career as a staff artist with the newspaper the New York Daily News. In 1946, he moved to the New York Herald Tribune, where his work included the three-year comic strip Flower Potts, about a "cauliflower-eared" boxer turned cab driver.

Beginning with Dell Comics’ The Lone Ranger #38 (Aug. 1951), Gill and writer Paul S. Newman teamed up to chronicle the stories of that Western hero. Gill drew every issue through #145 (July 1962), a 107-issue run that marks one of the longest of any artist on a comic book series.

Gill’s other comic book work includes The Lone Ranger spin-offs Hi-Yo Silver and Jonto. He also illustrated children’s books for Golden Press and Simon & Schuster. For roughly 50 years, Gill taught cartooning and children’s book illustration in New York-area colleges and institutions, including the School of Visual Arts, where he served as a department chair in 1948, alumni director in 1969, and consultant well into the 21st century.

He served several terms as vice president of the National Cartoonists Society, winning its Silver T-Square award in 1964 and its Best Story Comic Book Artist award in 1970. Gill won an Inkpot Award at the 2004 Comic-Con International, in San Diego, California.

Edward Gorey (1925-2000) was an artist, author, playwright, book illustrator, ballet enthusiast, publisher and printmaker. Born a child prodigy, Gorey’s artistic pursuits led him from taking classes at the Art Institute of Chicago to Harvard where he began publishing poems and plays. After joining the army, he would go on to work in the art department of Doubleday Publishers where he designed over 100 books. He would later publish his first book, The Unstrung Harp, to great critical praise. The illustrated 64-page novella stands today as one of the precursors of the graphic novel. He exhibited his art widely, most notably at Gotham Book Mart, with whom he had a long association. He also designed a production of Dracula that would become Edward Gorey’s Dracula, opening on Broadway and touring through the U.S., London and elsewhere. Gorey’s writings and artwork began to receive serious critical reviews and praise, and by 1972 he published his first anthology, Amphigorey, containing 15 of his earlier works. Three more anthologies would follow and have become classics and the cornerstone of his large body of work. Leaving his long-time home of New York City for Cape Cod in 1983, Gorey would spend his later years working on small experimental plays and continuing to publish widely and exhibit his art. A longtime animal lover, he ultimately left his estate to a charitable trust, which he established for the welfare of all living creatures. After his death, his home in Cape Cod was converted into the Edward Gorey House, a museum whose profits benefit animals.
Burne Hogarth (1911-1996) enjoyed a remarkable career that spanned more than 60 years and engaged him in the worlds of fine art, illustration, advertising, art education and publishing. He achieved worldwide recognition for his illustrations for the internationally syndicated Sunday feature comic strip *Tarzan*, which he drew from 1937 to 1950. In addition to his fine art paintings, drawings and illustrations, Burne Hogarth is the author of six books recognized worldwide as classics in the art instruction field: *Dynamic Anatomy (Revised and Expanded Edition)*; *Drawing the Human Head*; *Drawing Dynamic Hands*; *Dynamic Figure*; *Dynamic Light and Shade*; and *Dynamic Wrinkles and Drapery*. Hogarth is also famous for groundbreaking illustrated adaptations of the Edgar Rice Burroughs novels *Tarzan of the Apes* and *Jungle Tales of Tarzan*. A co-founder of the School of Visual Arts in New York, Hogarth was one of the most influential figures in art education and remains so today.

Klaus Janson was born in 1952, comic book artist Klaus Janson emigrated from Germany with his family in 1957. As a young child, he learned how to read and write English by putting the words together with the pictures he saw in American comics. He began his career interning for Dick Giordano, who became his mentor and role model. Janson's first published work was as an inker in *Jungle Action*, featuring Black Panther, published by Marvel Comics in 1974. In subsequent years, he worked as a penciler, inker, writer and colorist for most of the major comics companies. He recently received the Harvey Award for Best Inker 2009. Currently Janson is working on inking *The Avengers* by John Romita, Jr., penciling a Daredevil mini-series by Bill Sienkiewicz, and penciling and inking a Spider-Man series for Marvel Comics. Janson started teaching at the School of Visual Arts in 1991. Since then he has developed a storytelling workshop, an intensive three-day seminar for up-and-coming artists and a workshop at Savannah College of Art and Design. He has lectured at various comics conventions.
FRANCES JETTER

Her work has been shown at NYU Broadway Windows; Art of the Imes (x Hour) at the Uersten Gallery, Princeton University; Art of Democracy; Art and Empire, Mendan Gallery, San Francisco and Neo-Integrity at the Museum of Comic and Cartooning Art, among others. In November, her recent book, Cry Uncle, will be exhibited in a solo show at NYU Medical Center’s Smilow Gallery.

Her work is in the collections of the Fogg Art Museum at Harvard University, Detroit Institute of Arts and the New York Public Library Print Collection. She received a fellowship from New York Foundation for the Arts in 2003, and a grant from the Puffin Foundation in 2010. Her awards and publications include: Graphis, Print, Society of Illustrators, American Illustration, Communication Arts, Society of Publication Designers. She is on the Illustrator’s Advisory Board of the Norman Rockwell Museum, and has been on the faculty at the School of Visual Arts since 1979.

FRANCES JETTER
CRAWLING WALLING MAULING
FROM CRY UNCLE, 2009
LETTERPRESS TYPE, LINOLEUM CUT ILLUSTRATION, 19 X 50”

BEN KATCHOR
Ben Katchor’s picture-stories and drawings have appeared in The Forward, Metropolis Magazine, and The New Yorker. His weekly strips include: Julius Knip, Real Estate Photographer, The Jew of New York, The Cardboard Valise, Hotel & Farm and most recently, Shoehorn Technique. He was the recipient of a Guggenheim Memorial Foundation Fellowship, a MacArthur Foundation fellowship, as a fellow at the American Academy in Berlin and the Cullman Center for Scholars and Writers at the New York Public Library.

Katchor’s libretto and drawings for The Carbon Copy Building, a collaboration with Bang on a Can, received an Obie Award for Best New American Work.

More recently, he has collaborated with musician Mark Mulcahy on The Rosenbach Company, a sung-through musical biography of Abe Rosenbach, the preeminent rare-book dealer of the 20th century; The Slug Bearers of Kayrol Island, which won an Obie Award in 2008; and A Checkroom Romance, a love story about the culture and architecture of the coat-check room. He is an associate professor at Parsons The New School for Design in New York City.

BEN KATCHOR
THE DECORATIVE IMPULSE
2001, DIGITAL PRINT, 24 X 24”
Harvey Kurtzman (1924 –1993) was a cartoonist, writer and editor with enormous influence on several generations of cartoonists and readers. Kurtzman created humorous pages called Hey Look! for Stan Lee at Marvel Comics in the 1940s, but he is best known for creating visionary war comics for EC Comics and MAD in the early 1950s. MAD, under Kurtzman, vigorously and fearlessly lampooned American institutions, including other comic strips and television. He developed Alfred E. Neuman, MAD’s moronic gap-toothed mascot, created the distinctive logos, drew many early covers and wrote most of the material for the historic first 28 issues, before leaving abruptly in a bitter dispute over equity with E.C. publisher William M. Gaines in 1956.

After MAD, Kurtzman created Trump, a lavish but short-lived satire magazine for Playboy publisher Hugh Hefner. Kurtzman followed with Humbug, an innovative but ill-fated satire publication. In 1959 Kurtzman created Jungle Book, one of the first graphic novels. His last magazine, Help!, gave the first national exposure to young cartoonists R. Crumb, Gilbert Shelton, Jay Lynch and Skip Williamson. Kurtzman finished his fascinating career doing Little Annie Fanny, a lavish color feature running in Playboy from 1962 until 1988. The comics industry’s Harvey Awards are named after him.

Keith Mayerson has been exhibiting his art in galleries and museums since 1993. His exhibitions are often installations of images that create larger narratives. Each work is imbued with allegorical content that relates to our world, yet allows through its formal nuances for the transcendent and sublime. Like a walk-in comic strip on walls, seen in context as a series, the viewer creates the ultimate content of his installations as he or she experience how the images relate to one another to form meaning. Keith Mayerson is in the permanent collections of the Museum of Modern Art, New York, the Museum of Contemporary Art, Los Angeles, the Los Angeles County Museum of Art, the San Francisco Museum of Modern Art, the Cleveland Museum of Art, and the Corcoran Gallery, Washington D.C. He is on the board of trustees of the Museum of Comics and Cartoon Art, New York. Mayerson is a faculty member or the School of Visual Arts, where he is also the coordinator for the Cartooning Department.
David Mazzucchelli has been making comics his whole life—from superheroes to literary adaptation, from kid’s comics to art comics. Renowned for his collaborations—with Frank Miller on seminal Batman and Daredevil stories, and with Paul Karasik on an adaptation of Paul Auster’s novel, *City of Glass*—he began publishing his own stories in 1991 in his anthology magazine, *Rubber Blanket*. Since then his comics have been published in books and magazines around the world. He is the recipient of numerous awards, including a Japan-U.S. Friendship Commission/National Endowment for the Arts Fellowship. His graphic novel, *Asterios Polyp*, was *The New York Times*’ Notable Book for 2009, and also won a Los Angeles Times Book Prize, a Reuben Award from the National Cartoonists Society, and three Will Eisner Comic Industry Awards.

Jerry Moriarty was born in 1938 and grew up in Binghamton, New York. A self-described “art kid,” he would go on to attend the Pratt Institute, where he earned a BFA in 1960. He was an abstract-expressionist, and also did illustrations for magazines and children’s books. In 1963 he gave up abstract expressionism and magazine illustration, and started teaching at the School of Visual Arts, where he remains on the faculty to this day. He began collecting comic books in the 1970s.

In 1977 he received an NEA grant, and began making *Jack Survives*, published by *Raw* magazine. He created four SVA posters for Silas Rhodes in the 1980s and ’90s. He had a retrospective at the SVA Museum in 1999.

Referring to himself as a “paintoonist,” he began a painting series called *Sally’s Surprise* in 2000. He has shown his work at the Society of Illustrators, Cue Foundation, Phoenix Museum and Vancouver Gallery, among others. Sally and other paintings were published in Kramer’s *Egot and Unlinked: The Complete Jack Survives* was published by Buenaventura Press in 2009.
Mark Newgarden

Cartoonist Mark Newgarden has been a creator of novelties (Garbage Pail Kids), a graphic artist (including RAW magazine and The New York Times), and a writer for TV, film and multimedia projects (including Microsoft and the Cartoon Network) among his numerous careers. His artwork has also graced such venues as the Smithsonian Institute, the Cooper-Hewitt, the Brooklyn Museum, The Art Institute of Chicago, the Institute of Contemporary Art in London and the Picasso Museum in Lucerne, Switzerland.

He is the author ofCheap Laughs a picture history of novelty items from Harry N. Abrams, and We All Die Alone, a collection of his comics and humor. His first children's book Bow-Wow Bugs a Bug (with Megan Montague Cash) was released in June, 2007 from Harcourt Books and won the Society of Illustrators gold prize for that year and has spawned a series of six additional titles.

He currently teaches a class entitled Humor Clinic at the School of Visual Arts in New York City and has also taught at Parsons The New School for Design, Maryland Institute College of Art and the Hochschule Luzern, Switzerland.

Gary Panter

Gary Panter was born in Oklahoma and raised in Texas. He studied painting at the East Texas State University and moved to Los Angeles in 1977 where he worked on multiple fronts, including painting, design, comics and commercial imagery.

In the late 1970s he exhibited his first major suite of paintings and drew posters and fliers for the likes of The Germs and The Screammers. He also began a long association with the various incarnations of Pee-wee Herman, as well as creating the early adventures of his punk nuclear hillbilly alter ego, Jimbo. In 1980 Gary published The Rozz Tox Manifesto, a highly influential document that directed his generation to infiltrate the mainstream with underground ideas and culture.

Gary's paintings occupy a large portion of a very prolific 1980s, during which he also designed the sets and puppets for Pee-wee's Playhouse, created album artwork covers for the likes of The Red Hot Chili Peppers, and maintained an active comics output through his own mini-comics and his contributions to RAW magazine and other anthologies.

Returning to comics in the early 1990s, Gary drew seven issues of a Jimbo comic book. He then began delving into light shows, staging elaborate psychedelic performances in his studio space. In 2006-2007, Gary was a featured artist in the touring exhibition, "Masters of American Comics." His paintings and drawings have recently been exhibited at Dunn and Brown, Dallas and Clementine Gallery, New York. In 2008, Gary was the subject of a one-man show at the Aldrich Contemporary Art Museum.

His books include a comprehensive monograph, Gary Panter (PictureBox), and four graphic novels: Jimbo in Purgatory (Fantagraphics); Jimbo's Inferno (Fantagraphics); Cola Madness (Funny Garbage); Jimbo: Adventures in Paradise (Pantheon). Gary has won numerous awards, including three Emmy Awards for his production design on Pee-wee's Playhouse, as well as the 2000 Chrysler Award for Design Excellence.

Gary Panter lives and works in Brooklyn.
Jerry Robinson began his cartooning career in 1939 at the age of 17, creating the Joker, comics' first supervillain, for Batman. He also helped develop other characters, including Robin, the Penguin, Two-Face and Alfred. Robinson is the editorial director of CartoonArts International and Cartoonists & Writers Syndicate.

Robinson's 30 published works include The Comics: An Illustrated History of Comic Strip Art (acclaimed as the definitive study of the genre), Skippy and Percy Crosby and The Best Political Cartoons of the Decade. His award-winning features Still Life and Life with Robinson were syndicated daily for 32 years. His drawing appeared regularly in Playbill. In addition, he was co-art director of the animation Stereotypes and co-authored the musical Astra: A Comic Book Opera.

He has been president for both the Association of American Editorial Cartoonists and the National Cartoonists Society. He produced major exhibitions for the United Nations in Rio de Janeiro, Vienna, Cairo and New York; and produced the first in-depth exhibition of the comics genre, The Superhero: The Golden Age of Comic Books, for the Breman Museum, Atlanta.

Robinson has taught at the School of Visual Arts and Parsons The New School for Design. An exhibition of his color photography was held at the SVA Gallery. In 2000, Scriptorium Films produced a 90-minute television documentary on Robinson's career for Brazilian television.

David Sandlin was born in Belfast, Northern Ireland, in 1956, and has lived in the U.S. since 1972. He currently lives in New York City and teaches at the School of Visual Arts. His paintings, prints, books, and installations have been exhibited extensively in the U.S., Europe, Japan and Australia. His illustrations and comics have been published in The Best American Comics, The New Yorker, The New York Times, and other publications. He is a 2010-11 fellow at the Cullman Center for Scholars and Writers at the New York Public Library, where he will work on his current project, a graphic novel.
WALTER SIMONSON

Walter Simonson was born in Tennessee, grew up in Maryland, and went to the Rhode Island School of Design in Providence. As an Illustration major, he wrote, penciled, lettered and inked a 50-page SF comic entitled The Star Slammers as his degree project. After graduation, he took the Slammers portfolio to New York City to try to become a professional artist in the mainstream comic book industry. That worked out, and after a few years, he began writing comics as well as drawing them.

Over the years, Walter has written and or drawn a lot of comics for various companies, including Alien, a The New York Times' best seller, as well as Manhunter, The Metal Men, Superman, Batman, Thor, X-Factor, Fantastic Four, RoboCop vs the Terminator, X-Men vs the Teen Titans, Orion, Wonder Woman, and Elric: The Making of a Sorcerer (the last written by Michael Moorcock).

On August 28, 2010, Walter received the Hero Initiative Lifetime Achievement Award at the Harvey Awards ceremony held at the Baltimore Comic-Con.

Currently, Walter is writing and drawing a long graphic novel for DC Comics.

WALTER SIMONSON

THE CONJUNCTION OF A MILLION SPHERES FROM MICHAEL MOORCOCK'S MULTIVERSE, NO. 12 (PAGES 19 – 20), 1997, PENCIL AND INDIA INK ON BRISTOL BOARD, 16 X 20" DC COMICS, MICHAEL MOORCOCK (WRITER)

ART SPIEGELMAN

Born in Sweden and raised in Queens, New York, Art Spiegelman graduated from the High School of Art and Design in Manhattan. Spiegelman was a major figure in the underground comics movement of the 1960s and '70s, contributing the publications such as Real Pulp, Young Lust and Bizarre Sex.

In 1976, Spiegelman met Françoise Mosly, who he later married. Together they started RAW in 1980. Among many other innovative works, RAW serialized Maus, which retraces Spiegelman’s parents’ story as they survived the Holocaust. The two volumes, Maus I: A Survivor's Tale (also known as Maus I: My Father Bleeds History and Maus II: And Here My Troubles Began), attracted an unprecedented amount of critical attention, including an exhibition at the Museum of Modern Art in New York and a special Pulitzer Prize in 1992.

Spiegelman also worked for 20 years at Topps Bubble Gum, where he invented Garbage Candy, the Wacky Packages card series, Garbage Pail Kids and countless other hugely successful novelties. In 1992, he was hired by Tina Brown to work for The New Yorker, where he created the post-9/11 cover for the September 24 issue in collaboration with his wife Françoise Mosly, Art Editor of the New Yorker, which received wide acclaim and was voted in the top ten of magazine covers of the past 40 years by the American Society of Magazine Editors. In 2005, Time magazine named Spiegelman one of their Top 100 Most Influential People.

Spiegelman has taught at the University of California, Santa Cruz and at the School of Visual Arts, and he tours the country giving lectures. Art Spiegelman: Conversations, an anthology of interviews spanning 25 years, was published in 2007. His most recent book is Breakdowns: Portrait of the Artist as a Young %@&*! published by Pantheon in 2008.
INK PLUNGE

DELFIN BARRAL, ELF: THE REBELS. FEBRUARY 1996, PENCIL AND INK
RICHARD PINI (PUBLISHER/EDITOR), BERN HARKINS (STORY), CHARLES BARNETT III (INKS), CHUCK MALAY (LETTERING), SUZANNE DECHNIK (COVER COLORS)

RACHEL ALLISON, A SECOND ENCOUNTER. MARCH 2009, COLLAGE, WATERCOLOR, ACRYLIC, PENCIL, DIGITAL COLOR, 8 X 10"
James L. Barry, *WARRIORS: RAVENPAW'S PATH, A CLAN IN NEED*, MARCH 2010, PEN AND INK, 8 X 11"

ERIN HUNTER, DIBU (WRITERS)
YOU HAD A DOG AT FIRST. THEN I SAW YOU AGAIN ON GRAHAM WITH NO DOG. THEN SAW YOU ON HUMBOLT. YOU WANT TO SAY HELLO?
HEY!
Grandpa is going to kill me if he finds out what I did to his card!

Why'd ya do it son?

Grandpa never was to know.

Oh no.

Oh no.

Oh no.

Oh no.

Oh no.

Oh no.

Oh no.

Slam!

Lock!

I picked up Grandpa on my way home from the store, he'll be joining us for dinner tonight!
"T206"

This week's episode:

CRUD

C'MON NOW, GRANDPA HAS BEEN WAITING VERY PATIENTLY TO SEE YOU.

UH, YEH, SURE GRANDPA, I'M COMING.

AND HOW WAS MY FAVORITE GRANDSON BEEN DOING SINCE EARLIER TODAY?

JUST GREAT GRANDPA.

AND HOW'S MY FAVORITE BASEBALL CAR'S BEEN DOING SINCE EARLIER TODAY?

ALSO GREAT GRANDPA.

WELL, DO YOU THINK YOUR GRANDPA COULD HAVE ONE LAST LOOK AT IT?

UH, YEH, SURE GRANDPA.

OH, WHAT'S THIS?

OH GRANDPA, HAVE YOU FORGOTTEN WHAT THE FOOD LOOKS LIKE ALREADY?

UH OH, YES, OH! SEE THIS IS VERY NICE STEVEN...

I THINK HE'S BUSYING IT!

STEVEN! WAS IT THERE A HOLE IN THE BACKSPRINT?

...BUT, GRANDPA WAS HOPING TO SEE THE REAL TLOG DING DONG!

WHAT?

WHAT?
IT IS RATHER FOR US TO BE HERE DEDICATED TO THE GREAT TASK REMAINING BEFORE US

THAT FROM THESE HONORED DEAD WE TAKE INCREASED DEVOTION

TO THAT CAUSE FOR WHICH THEY GAVE THE LAST FULL MEASURE OF DEVOTION
This is a tale of two brothers

A Tale of Two Brothers Grimm
ALL I KNEW WAS NAZI BLOWS TO THE HEAD. AS I KNEW THE FIGHTS...

BOOOOOOOOOO!

I HATED... I HATED... I HATED... I HATED...

I HATED WEARING THE FATICA JACKET.

BUT I HATED THROWIN' THE FIGHTS MORE!

I COULDN'T BEAT THE NAZIS!

I COULDN'T BEAT THE SHIMMERS!

I COULDN'T BEAT ANY NAZI!

NO BOSS, NO PAYROLL, NO NICE BARTENDERS, NO BARTENDER'S SCHOOL, No FUTURE!

THAT NAZI AGENT... HE'S BEEN TRYING TO CRUSH ME INTO SUBMISSION...

...BUT I HATED THROWIN' THE FIGHTS EVEN MORE!

I COULDN'T BEAT PRESIDENT MATT!

I COULDN'T BEAT THE NAZIS!

I COULDN'T BEAT...

BUT THEIR SECRETS ARE THEIR SECRETS!

I CAN'T BEAT ANY NAZI!

I CAN'T BEAT ANY NAZI!

I CAN'T BEAT ANY NAZI!

LIFE BITES...
All of a sudden, three men ran up and jumped on him.

He was kind of smashed against the wall. Groggily, with his hands, he tried to light a cigarette, but he was just hurting any more. Then I was a flash of change.

I was a few minutes before eleven when I raced to the window that night, and saw something outside the seven.
They knocked him down to the sidewalk.
They were kicking him and everything.
I LOVE YOU SO MUCH.

UP, I LOVE YOU.

I'M STILL SO ANGRY WITH YOU EVEN IF I DON'T WANT TO BE.

LOOK AT HIM—EXHAUSTED, SLEEPING AS IF NOTHING'S WRONG BETWEEN US.
ERIK CRADDOCK, "INTERSTELLAR DOG FIGHT, DEEP SPACE, DIGITAL, SEPTEMBER 2009, 11½ X 7½"
JERRY CRAFT, MAMA'S BOYZ: THE BIG PICTURE (TOP: INTRO: THE BIG PICTURE, BOTTOM: BO Y, KICKIN' IT REALLY OLD SCHOOL)

JERRY CRAFT, MAMA'S BOYZ: THE BIG PICTURE (TOP: BARBARIAN HORDE, BOTTOM: THE VLARPAXEM, DEEP-SPACE DISCO, SEPTEMBER 2009, DIGITAL, 11½ X 7½"

YUSOF: ZZZZ
YUSOF: WAKE UP
huh? WHAT, Tyrell?
NO, NOT Tyrell.
BOY, MA, YOU SOUND AWFUL. SORE THROAT?

I'M NOT YOUR MAMA?
I AM THE PHANTOM OF YOUR FUTURE HEALTH!
WHAT'S THE MATTER, YUSUF? NEVER SEEN A GHOST BEFORE?

No! ESPECIALLY NOT A FAT ONE! ARE YOU REALLY ME? WHAT THE HECK HAPPENED??

LETS HEAD BACK
OKAY.... HEY, A TATTOO? WHO'S KIRA?
KARA? OH, ACTUALLY IT'S KATURA, BUT MY ARMS AIN'T AS BUFF AS THEY USED TO BE.... SEE?

'CAUSE IT'S FADED AND WRINKLED?
NO, HER NAMES NOT KATURA. WE REALLY SHOULDA STICK TO TEMPORARY TATTOOS.

YOU THINK OUR TAT OS BAD, TAKE A LOOK AT THESE GUYS....
I GOT A TATTOO ON MY FACE WHEN I WAS 18.... NOW I'M BL1.

MY MULTIPLE PIERCINGS GIVE ME NIGHTMARES!

THIS HEART WAS ONLY 2 INCHES WIDE WHEN I GOT IT.
LEAST YOU ONLY GOT ONE!
1) It's an Arab sport to toss one in.
2) Crack it open with your teeth.
3) Somehow extract the meat.
4) And spit out the shell intact.

My attempts to eat a less-messy seed always end in failure. Firstly, I think I throw it too far into my mouth.

And then I bite the shell too hard causing it to splinter.

There's even a minimal amount of spit! How is it possible?

My tongue is some stupid, fumbling appendage so I cover the thing with spit.

The end result is in shards and practically swimming in the Pacific Gross.
FAREL DALRYMPLE, THE WRENCHIES (PAGE 122-123), 2010, INDIAN INK, WATERCOLOR, 11 X 14"
NICK DESTEFANO, "HEARTBREAK", 2007, PEN AND INK, PHOTOSHOP, 17 X 11"
WITH JONATHAN RIVERA
MATT DICKIE, FRAGMENT (PAGE 1), 2004, INK ON ACETATE, WATERCOLOR, DIGITAL TONES, 13 X 19"
No... So why is this called 'GermanTown'? I thought it was New York City.

It's just this neighborhood. That's cause there are so many Germans living here.

See?
I am a combination of these things which deal with anatomical structure.
What of man and his ideas, his science or so called understanding of the elaborate?
THERE IS NO ENEMY.
ANAT EVEN-OR, RACHEL'S DREAM, MAY 2010, BRUSH AND INK, COLORED DIGITALLY, 14 X 11"
EVEN AS SARAH AND CARLOS TALK...

FEELING FAINT.

HOW DEEP AM I?

BUT I MUST.

I MUST.

I'M LOST.

26 TRACK

THERE IT IS.

I MUST.

I MUST.

TRAINS OVERHEAD...

KNOCK KNOCK
SEE HIM ANYWHERE?
No!

THERE!

HE'S HEADED FOR JERSEY!
"When I descended this fish, I knew we needed a drink. Reproducing fish don’t repro when they’re part of the prey animals that aren’t reproducing by the thought of eating its own kind."

He called it the ‘traitor fish.’

Why did you send me here?

Because Dr. Heward.

You are a traitor.
LOST AT THE WASH

N. STEVEN HARRIS,
JASIRA OF BROTHERHOOD OF THE FRINGE, NOVEMBER 2009, PENCIL, PHOTOSHOP, 11½ X 17"

LOST IN THE WASH (COVER, CHAPTER 1), 2006, PEN, BRUSH, INK, DIGITAL COLOR, 7½ X 9¼"

JOHN IRA THOMAS (STORY)
ABOVE:
SCOTT HARRISON, BABY ANGEL X: ARMAGEDDON ANGEL #1 (COVER), 1995, OIL ON ILLUSTRATION BOARD, 13 x 20”

OPPOSITE:
SCOTT HARRISON, SWEET LUCY, 1993, OIL ON ILLUSTRATION BOARD, 13 x 20”
The loudest voice of opposition, however, comes from the hipsters, the young community that gentrified the area in the first place.
REVERE SUGAR REFINERY

closed, burned out
has become a neighborhood landmark, though it might be razed for the new IKEA and re-designed waterfront.
Hey Miranda! I've found a red portable microwave oven on E-Bay for only 39.99!

I'm buying!

It smells like licorice.
She was a wild voluptuary, a true revolutionary.

She has opened the door of the cell to the prisoners.

Choreographer Agnes de Mille

There is no film of her dancing—only stills, and the testimony of eyewitnesses.

She was the ecstatic liberation of the soul.

Dancer Ruth St. Denis

She looked pink, talked red, acted scarlet.

An American reporter

That Bolshevik hussy doesn’t wear enough clothing to pad a crutch.

Evangelist Billy Sunday

a regular hussy of a girl!

Designer Gordon Craig, the great love of her life
KRIPA JOSHI, MISS MOTI AND THE BIG APPLE, 2007, DIGITAL, 22 X 29"
YURIKO KATORI, THE BOAT AND 1,000 PIES, 2009, ETCHING, AQUATINT, DIGITAL COLORING, 11 X 17"
WHEN THESE THREE CREATURES
ARRIVED ON EARTH, THEY WERE
CAPTURED AND STUDIED. TWO WEEKS
LATER, THEY DESTROYED OUR PLANET.
SCOTT KOBLISH, *THE WEAPON* (COVER), 2007, INDIA INK ON 2-PLY BRISTOL BOARD, COLORS IN PHOTOSHOP, 11 X 17"  
PAUL MOUNTS (COLOR ART)  

JUNE KIM, *12 DAYS*, 2006, INK ON ACETATE ALTERNATIVE, DIGITALLY TONED, 5¼ X 7 5⁄8"  
TOKYOPOP
CENTURY CITY SUCKS.

IT'S A BOURGEOIS, BORING, NO-IT'S, BIG BUSINESS, STUFFED-UP STATE FOR OUR PROTECTION, POLICE STATE.

YOUR BUILDINGS ARE COOL, BABY, THEY DON'T LET YOU RIDE ON THEM!

SKATEBOARDERS ARE OUTLAW, MAN, COPS LOVE TO HARASS US, TAKE OUR BOARDS, AND THROW US IN JAIL HALL.

SAYING I'M HEARED DOWN TOWN TO BABY BABYLON, THE PRESS CALLS IT AN EXAMPLE OF URBAN DECAY; THE MAYOR CALLS IT A TERRORIST.
VIKTOR KOEN,"PLUG IN THE QUEST FOR MUG", 2004, DIGITAL, 17.3 1/3"
Nora Krug, RED RIDING HOOD REDUX, 2009, PEN, PHOTOSHOP, 9 X 12 CM

BRIES, BELGIUM

Viktor Koen, PLUG IN THE QUEST FOR MUG, 2004, DIGITAL, 17 X 9 1/3"

GRAPHOPRESS, LTD; ATTIC CHILD PRESS, INC.; MELANIE WALLACE (STORY)
DAMN!

Hi, my boys are here.

MOMMA PA

WHY MEAN, "ROUGH"? IS DECLAN ALRIGHT?

HEY, HOW HEY, HE'S FINE, IT WAS.

CAMEL

THERE WAS NOTHING YOU COULDN'T DONE

HAVE YOU NOT BEEN KEEPING WATCH??

I WAS THINKING!

HOW'S THE WIND? CAN YOU GET US OVER THERE?

I DON'T HAVE TO....

IT'S COMING RIGHT AT US

PERFECT

SOME
INK PLATE

DONGYUN LEE
OPPOSITE:
COVER
ABOVE:
ZOOM 08, JUNE 2009, INK, 14¾ X 22¾"
Can you believe that? He's ac'ın like some got'dam vestal virgin or somethin! I mean, come on! He's a man! I'm a man—we're both grown, and I know I ain't the first to be up in his stuff, you know what I'm sayin'?

And then he got this brutha up in there that I don't even know—his bes' friend's friend! I'm like, why don't he go stay with his homeboy?!

Uh huh.

His crib is too small... So freakin' what? You're my man! You know what I'm sayin'?
BACK AT BEATDOWN STUDIOS...

SAY WHAT? YOU GOT IT ALL WRONG, HANK!
NAH, MAN, I SEE RIGHT THROUGH YOUR GAME!
GAME? I GOT NO GAME, MAN! WHAT ARE YOU TALKIN' ABOUT?

SINCE I TURNED DOWN YOUR ADVANCE, YOU'RE BLOCKING ME FROM GETTING WITH WHO I REALLY LIKE!

THAT’S REAL WEAK, JAZ!

LOOK, BRUH, I DON’T KNOW WHAT YOU’RE GETTIN’ AT! WHAT I WAS TELLIN’ YOU ABOUT HIP-HOP AND HOMOSEXUALITY IS STRAIGHT UP!

SEEMS LIKE YOU AREN’T READY TO SEE ME KICK IT WITH ANOTHER DUDE EITHER!

LOOK, HANK, YOU AIN’T LISTENIN’ TO ME! GO ‘HEAD, STEP TO HOMEBOY!

SEEMS LIKE YOU AREN’T READY TO SEE ME KICK IT WITH ANOTHER DUDE EITHER!

SO YOU'RE TELLING ME THAT IT WONT BOTHER YOU IF I'M TALKING TO SOMEONE ELSE?

COOL! I'VE BEEN PUTTING THIS OFF FOR TOO LONG! I'M GOING TO TELL HIM RIGHT NOW!

JUST KEEP YOUR SHIT ON THE LOW!

THAT IS ALL I ASK!

COOL! I’VE BEEN PUTTING THIS OFF FOR TOO LONG! I’M GOING TO TELL HIM RIGHT NOW!

YOU DON’T MIND IF I TAKE OFF EARLY, DO YOU?

HANDLE YO’ BIZ, MAN.

BLOODY NIGHTS

WRITTEN AND DRAWN BY BENJAMIN MARRA
She hypnotizes men through dance, all eyes in the room are compelled to follow her body in motion.

The passion she moves her body with is why men gaze upon her.

...It's as if she were in another state of consciousness...

...Men believe they're witnessing something intimate, something primal...
SHAWN MARTINBROUGH, LUKE CAGE NOIR (INTERIOR ART), 2010, PEN AND INK, 11 X 17"
HMM, IF I DON'T FEEL GOOD...
I KNOW WHAT WOULD MAKE ME FEEL BETTER.

REENA, YOU NEED A BANANA!

THEN HOW ABOUT TAKING A SWING...
UUMPHHH...

ON A... AARRRGH... VINE?

THAT USUALLY MAKES ME HAPPY.
JOE MEYER, IN THE MEANWHILE, 2009, INK ON PAPER, 12 X 9"
GOOD MORNING.

YOU KNOW... EVERYDAY YOU WAKE UP IS A GOOD MORNING.

AT THIS POINT, WHO AM I TO COMPLAIN?

I'M READY TO BE NAIVE... OR SO I KEEP TELLING MYSELF.

I JUST GOT OUT OF A COMA, ... REALLY BAD ONE ACCIDENT.

AND EVER SINCE, I'VE BEEN TALKING ENGLISH STRANGE...

THE DOG'S BOUT ME ON SOME MEDICATION...

MAKES ME FEEL REAL SAME...

GORENIOUSLY CONSIDERING...

THAT THEY DON'T WORK!
Do you have any idea what that's like?

O Say, Can You See,...
By The Dawn's Early Light,

In a second, mom!

What so proudly we hailed... At The Twilight's Last Glimmer?

It's not like I can tell anyone.

Whose broad stripes and bright stars,...Through the perilous fight,

Angelo, get out of the bathroom!

Over the ramparts we watched,...Were so gallantly streaming?
TO SAVE OUR WORLD, EARTH’S GREATEST HEROES COME TO ITS DEFENSE...

THE ONLY HOPE FOR OUR PLANET’S SURVIVAL RESTS IN THE HANDS OF A FEW OF OUR LAST DEFENDERS. FOUR OF EARTH’S MIGHTIEST HEROES STAND BETWEEN RAK-KOR AND TOTAL ANNihilation...

MAKE THAT THREE OF EARTH’S MIGHTIEST HEROES...

BUZZBOY!!!

THOOM!

I’M SOOOO BUSTED... LH.

EGADS...!

JEEZ, THAT IS RIGHT!

FAR TOO LATE, HERO!!

AL NICKERSON, NIHILIST-MAN AND KID-COCKROACH, 2004, PEN AND INK, 6 X 9”

FERNANDO RUIZ (PENCIL)

TO SAVE OUR WORLD, EARTH’S GREATEST HEROES COME TO ITS DEFENSE...

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AL NICKERSON, NIHILIST-MAN AND KID-COCKROACH, 2004, PEN AND INK, 6 X 9”

FERNANDO RUIZ (PENCIL)
HOLD ON, E-MAN! I HAVE A PLAN... I'LL DISTRACT RAK-KOR WHILE YOU TURN TO ENERGY AND DISRUPT HIS ARMOR! HIS ARMOR IS THE KEY! IT'S WHAT GIVES RAK-KOR HIS POWER! IT'S HIS GREATEST WEAKNESS!

...AS LONG AS THAT THING GETS WHAT IT DESERVES FOR HARMING NOVA!

WOW, NEVER GET IT RIGHT...

Hey! Never get it right...

I hope they have comic books in heaven...

LITTLE MAN-GOT, DID YOU TRULY BELIEVE YOURSELF MIGHTY ENOUGH TO DEFEAT RAK-KOR?!!

THUNK!

FOOL OF A FOOL!

THUNK!

I SAW THAT HURT...

KRA-SMAK!

OH... I HAD A FEW OFF DAYS.

Mayb... they just had a few off days.

HMM... I can go for a cup of coffee...

One medium coffee with half and half and sugar, please!
I was chased by a T-Rex and there was this pirate, and--

Hiro, what are you doing?

Hiro, what are you talking about?

You were telling me something about string theory, I blinked, and all of a sudden you're upside-down in your seat! Did you really... you know...?

I jumped through time and space! There and back in less than a blink! Wow! Amazing!

No worries, though... I didn't step on any butterflies!

Um, Sir, can you sit down please?

I did!
We were hiding in the high grass a short hop from Delilah’s place. And with that gargantuan tail of his, I use the word hiding here loosely. We were gonna have to figure out a way to disguise that thing.

These hot days were going to kill me. The humidity was fogging up my exoskeleton from the inside out. Sammy’s constant whining was starting to get on my nerves. And the goats were eating me alive.

How are we going to find Gloria?

Trust me.
Bill Plymptom, *HAIR HIGH* (PAGE 166), 2003, PENCIL, PAPER, 10¾ x 16 5 ⁄8".

Kip Omolade, *EPILOGUE*, 1996, INK MARKERS, AIRBRUSH, DIGITAL, 11 x 14".
NATE POWELL, *SWALLOW ME WHOLE*, 2004, INK ON BRISTOL, 11 X 17"
Marie returned home to learn that her husband was dead. The flowers he had picked in the country remained fresh on the table. His gray watch, recovered from the scene of the accident, still ticked away the time.
Marie Skłodowska and Pierre Curie wed on July 26, 1895. She wore a navy suit and a blue striped blouse. They took their honeymoon on bicycles, riding along the coast of Brittany and into the French countryside, her handlebars festooned with flowers. These excursions would become a favorite custom.

“...The forest of Compiègne charmed us...with its mass of green foliage stretching as far as the eye could see, and its perspective and foregrounds. On the border of the forest of Fontainbleau, the banks of the Loing, covered with water buttercups, were an object of delight for Pierre...He loved the marvellous coast of Brittany, and the flowers of feather and grass, festooning the every granite of Finistère, which covered the cliffs or teeth burying themselves in the water which formed the...cups of them.”

On June 25, 1903, Marie defended her thesis, “Researches on Radioactive Substances,” and became the first woman in France to receive a doctorate. The French physicist Gabriel Lippmann, president of the commission, presided over the examination committee, along with physicist Henri Moissan, a synthesizer of microscopic diamonds. Marie's students were present, as were a number who followed in her husband's footsteps, including protégé Paul Langevin, who had received his doctorate from Pierre Curie the previous year. Later that night, Langevin, Jean Perrin, his wife, Henriette, and protégé Ernest Rutherford joined the Curies for dinner. In the postprandial languor, like a sorcerer or a prophet, Pierre unveiled a small cylinder of radium for his guests.

Before the year was out, Per Olof Christopher Aurivillius drafted a letter on behalf of the Swedish Academy of Sciences. Marie Curie and Pierre Curie were to be recognized for “the extraordinary services they have rendered by their joint researches on the radiation phenomena.” They had won the Nobel Prize.
5 years later, in my first year in middle school, I met my second “boyfriend.” This was the ugliest time of my life. I still want to remove the memories of my ugliness.

There is a boy who had an extraordinarily huge head in my school. A.K.A. Big Head. There was no hair from the head to the nape was 3cm. Smelly.

He was a member of a juvenile delinquent group. They thought that smoking made them look cool.

Oddly, He & I often ran into each other. And he smiled at me every time he saw me.

Girls in Korea had separate classrooms in the 90s.
After the class ended, I went to his classroom during break time. It's full of boys.

So, I encouraged myself to let him know we are destined.

I usually see my lunch-box before lunchtime.

Can you pass this to Bighead?

Afterwards, I was so nervous of what his response was. 45 minutes in class felt like 45 years.

So nervous... Can't breath...

Hi — I think we should be together.

I feel the same way.
WHOA!! THE BRUTE!!
KOREN SHADMI, IN THE FLESH, CRUELTY, 2006, INK ON PAPER, 14 X 17"

MEMORY WORKS IN SUCH STRANGE WAYS.

MOMENTS BETWEEN SLEEP AND WAKENESS ARE WHEN I AM COMPLETELY DISARMED...

WHAT DID YOU REMEMBER?

AN EARLY MOMENT FROM MY CHILDHOOD.

DO TELL.

I JUST HAD A DREAM WHEN I MET HIM.

HE WAS 5 YEARS OLDER THAN ME AND FROM A DIFFERENT SCHOOL. ALWAYS CLEAN CUT AND WELL DRESSED.

THE SON OF TWO SUCCESSFUL SURGEONS. I CAN’T BRING MYSELF TO PICTURE HIS FACE. ALL I REMEMBER NOW IS THE BIZARRE Glimmer IN HIS EYE. SOMETHING EULOGIOUS WHICH I COULD NEVER DEFINE.

OH HELL....

HELLO! HELLO! HEATHEN!

RING RING RING

I’M SORRY. I Didn’T MEAN IT LIKE YOU...

YOU THINK I’M Lying! I’LL SEND THE CHECK FOR THE MORTgage. I’LL GET THE MONEY FROM MY CONDO... IT SHOULD BE ANY DAY NOW.

YES, I KNOW. I’LL BE PULLING EVERYTHING OUT OF THE APARTMENT BY THAT DATE. YES, YES, IT WILL BE ALL CLEANED.

BASTARD!
SO YOU'VE READ CÉLINE?
I'M IMPRESSED, IT'S NOT USUALLY GIRL MATERIAL.

I READ "JOURNEY TO THE END OF THE NIGHT" IN MY SENIOR YEAR OF COLLEGE.

THERE'S SOMETHING ABOUT IT.
THE SINCERITY.
IT'S ENORMOUSLY FRANK.

HIS MAIN GUY IS DRIVEN BY FEAR.
IRECTIONLESS, LOST IN AN UNSTABLE, MENACING EXISTENCE.

IF YOU LIKE CÉLINE
YOU SHOULD TRY
AND READ FOUCAULT.
HE'S full WITH THE SAME SORT OF
PRE-WAR ANXIETY.

I'LL LOOK
IT UP.

HEY!
THAT'S MY GIRLFRIEND!
YOU'RE TALKING ABOUT
AND WHY WOULD THEY BE
GETTING ON HER AGAIN?

WELL, THAT'S WHAT
I'VE BEEN MEANING TO
TELL YOU...

THE BETS
MARTIN...

THEY'RE PLAYING
THE BETS ON YOU.
LATE AFTERNOON

LESLIE STEIN, EYE OF THE MAJESTIC CREATURE #2, 2006, PEN AND INK, 11 X 17"

LESLIE STEIN, EYE OF THE MAJESTIC CREATURE #3, 2007, PEN AND INK, 11 X 17"
Hey Larry? I think there's a fire in the other room...

Yeah, that's cool... fire is one of the four elements.

It's just a movie, Larry... now open wide! C'mon! It'll cheer you up!

Okay, how 'bout this? "Alhem! Was I in here last night, and did I spend a twenty-dollar bill?" "Yeah... boy, is that a load off my mind. Heh, I thought I'd lost it!"

No? Well, alright...

I've been holding on to this piece of information for a time as desperate as this!... Larry, there's a man in Germany who is breeding gigantic rabbits! The largest one right now is almost 30 pounds. I kid you not!

Johnny! Can we come in?

Sure, sure...

What's wrong with your face?

Yeah?!... yeah... Johnny's? Heh, yeah...

Okay; getcha. We'll see you there.
Now part of a procession I move more quickly. Perhaps it is the smell of fresh bread or boiled chicken that quickens everyone’s pace.

I keep moving but to what end?

Suddenly I am acutely aware of the sound of a barrel organ.

I follow the sound to its source.

Again, I find myself in front of the fortune teller.

You are a new father... You will have a large family...but your work!

God will reveal Himself to you through your work.

For one who spends the majority of his time working in solitude, the market is intoxicating.
TIME TO OPEN YOUR PRESENTS!

EARRINGS!

...EARRINGS!

OOO, CUTE!

...EARRINGS!

NOW YOU HAVE TO LET ME PIERCE MY EARS, MOM!

I KNOW, I KNOW...

WHEN DO YOU GET YOUR BRACES, RAINA?

FRIDAY.

WHAT ABOUT YOUR EARS, WHEN DO YOU GET THEM PIERCED?

‘BOUT A WEEK LATER.

COOL, SO YOU’LL LOOK NORMAL SOON?
Back at the orthodontist...

**Twist**
**Twist**
**Twist**

**Twist**
**Push**
**Yank**
**Shove**

THAT'S IT!

Braces work through subtle pressure.

Little by little, the pressure is increased.

**Kinda weird, huh?**

**Yeah!**

And little by little, teeth move.

MY LIPS AREN'T USED TO THEM YET!

You may experience slight discomfort during this time.

OUCH!!

**OW!**

**OW!**

**OW!**

**OW!**

**MY WHOLE HEAD HURTS SO MUCH!**

WHY DON'T YOU BANG IT AGAINST THE WALL A FEW TIMES?

THAT WAY, WHEN YOU STOP BANGING...

...IT'LL HURT LESS!!

THANKS FOR THE SYMPATHY, DAD.
AW, C’MON ... LET’S GO SEE A MOVIE OR SOMETHING. WANT TO COME, WILL?

YEAH!

CAN WE GET POPCORN, DADDY?

HMM...

RAINA’S NOT SUPPOSED TO EAT POPCORN WHILE SHE HAS HER BRACES...

EH, IT’S OKAY... WILL CAN STILL HAVE SOME.

I’M NOT THAT INTO POPCORN ANYWAY.

OF COURSE, THE SECOND YOU CAN’T HAVE SOMETHING, IT STARTS TO SMELL AMAZING!!
SADLY, FOR HERA, HER FIRST ATTEMPT TO KILL HERCULES FAILED!

OVER THE NEXT FEW YEARS HERCULES’ FAMILY GREW AND HE WAS VERY HAPPY.

OVER THE YEARS SHE TRIED MANY MORE TIMES TO DESTROY HIM BUT WITH NO SUCCESS WHATSOEVER...

AGE 10
MORE SOCKS!

AGE 15
SOCKS AGAIN?

AGE 20
I’M GETTING TIRED OF SOCKS!

WHEN HERA FOUND OUT ABOUT HOW GREAT THINGS WERE WITH HERCULES...

SHE DECIDED THAT BEFORE SHE COULD TRY KILLING HIM AGAIN SHE SHOULD FIRST TRY TO DESTROY HIS FAMILY AND HEROIC STATUS HER PLAN...

HEY HERA, LOOK HOW HAPPY MY HEROIC SON AND HIS FAMILY ARE!

HERA’S REALLY FAKE SMILE

TO INFlict HERCULES WITH AN EVIL MADNESS

HEE HEE
YOUR HEART HAS GROWN BLACK, SO YOU DIG ME ON TO ATTACK?
YOU THINK TO DODGE MY WRATH BECAUSE YOU NOW WALK HELL'S PATH?

HAD YOU A PURE HEART I WOULD HAVE FORGIVEN YOU, ARMAD...
YOUR DEATH WILL NOT COME BY MY HAND. THIS IS NOT HELL'S WILL AND DEITY'S COMMAND THAT I MAY ONLY KILL THE GOOD AND THE TRUE. I CANNOT GRANT YOU DEATH...

...SO YOUR FAMILY WILL DIE.
CHERISE WARD, STIGMUS WALLABEE AND THE BIG BULLY, 2010, PEN AND ACRYLIC COLORED INK ON WATERCOLOR PAPER, 5 X 8½”

SARA VARON, ROBOT DREAMS, 2007, INK AND PHOTOSHOP, 6 X 8½”
Sylvia Horrible wandered the streets, splashing in puddles, drenching her feet.

Sighing about her time in detention, she watched her go with forced attention.

Just as she started to find it boring, she spied Miss Gross leaving a store.
The HORRIBLES

Miss Gross, she lives in the worst part of town. All the houses are guarded by creatures profound.

At Miss Gross's house there was no guard in sight...

When out of the blue there was a great "ROAR!"

Sylvia crept quietly up to the door...

"WHOOOSH!"

Now Sylvia sits alone in the dark, wishing instead she had gone to the park.
I Do Not Represent any one Presidential Candidate or Government, For My Loyalty is to the people... and their voices will no longer go unheard, for they have spoken... As a Nation, We must wait for justice, but in my world, JUSTICE waits for no one! It's time!