Ink Plots
The Tradition of the Graphic Novel

School of Visual Arts

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. Not 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.

One of the great innovations in 20th 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 lost 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 1940s. One of the earliest artists to take advantage of the format was Will Eisner, who created a folded comic book inside a newspaper called The Spirit in 1940. 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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The Spirit 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 The Amazing Adventures of Kavalier & Clay 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.”

The Spirit was published from 1940 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 1940s by Rhodes and Burne Hogarth, a well-known illustrator who drew the Tarzan Sunday comic strip for 12 years between the late 1930s and ’40s. In 1944 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 in the Veteran’s Administration. He saw the opportunity that the G.I. bill provided not just for soldiers who wanted an education, but for someone who wanted to start a school. In 1947 Rhodes opened an art school with Hogarth, called the Cartoonist...
and Illustrators School, and used his Veteran’s Administration experience to get approval from the government. Around 1949 the two men established a partnership to run the school. In 1956 the name was changed to the School of Visual Arts.

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, *Comics and Sequential Art* and *Graphic Storytelling and Visual Narrative*. Most of that information was viscerally and influentially prefigured in *The Spirit* 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. 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. At the beginning of the comic book form he was already injecting satire and parody into its DNA. *MAD* magazine savaged popular culture and in the process ensured that irony was essential to its growth and survival.

**MAD MAN**

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12 The school originally was in a building on 89th Street and Columbus Avenue in Manhattan. It moved to a tall, six-story building on 22nd Street and Second Avenue in 1950.
13 Hogarth taught a wide variety of classes at the school, including art history, anatomy and perspective. It was not until the late 1950s that the school began to flourish and have a reputation as a wide range of commercial art, such as illustration, advertising and design, rather than just cartooning. The key moment was in 1960 when Milton Glaser joined the faculty, followed by Ivan Chermayeff and other central figures in designing how mid-20th century American culture looked. By 1965 Bob Giraldi and Marshall Arisman joined the faculty.
15 There were extended story sequences in comic strips as early as 1908 when Winsor McCay showed his character Little Nemo running across a modern cityscape and then into a fantastic alternative universe. Each Sunday page was intended to be a complete reading experience, but when viewed together in reprints one can see a remarkable formal relationship between the narrative and graphical elements. Most adventure comics in the 1930s and beyond relied upon extended stories and cliffhangers to build suspense and keep readers eager for the next episode, but they were not deliberately composed and published to take advantage of graphic and formal relationships over multiple pages as Eisner’s work did.
16 According to Art Spiegelman, the two men’s teaching styles were also diametrically different. Eisner ran his class “like he ran his studio.” Assignments were given and then critiqued in front of the class. Kurtzman was more casual and playful, expecting his students to infer what he was trying to convey rather than teaching it directly.
17 Richard Corliss wrote in *Time* magazine: “MAD was the first comic enterprise that got to offices almost entirely from parodying other kinds of popular entertainment…To say that he became an influential measure in American comedy is not to underestimate the case. Almost all American comic today follows in the footsteps that Harvey Kurtzman charted.”  "That Old Feeling: Hell, Harvey! May 9, 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 in the 1960s and ’70s such as R. Crumb) to the faculty.
The atitude 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.25 Within a few years, Spiegelman would become the seminal figure in the contemporary history of artistic comics by founding and editing RAW magazine26 (along with his wife Francoise 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.27 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 CRAFT AND SELF-EXPRESSION

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.28

Consequently while comics culture was flourishing in the mid-1980s 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 Orlando and Carmine Infantino, the central figure at DC comics in the late 1960s and ‘70s, while working for the Topps Bubblegum company.
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 New York and the SVA orbit; but others such as Mark Newgarden, Kaz, Ben Katcher, 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 21st 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 *Fortress of Solitude*, for example, the main character’s adventure and identity is constructed from a blend of superhero comics, experimental film and funk music—none of them part of a typical cultural diet taught in fine universities; but a shared part of the cultural experience of people born into the middle of 20th century in America.

Overall, these novelists, visual artists and comic book creators were expressing that they were in a new kind of lost generation. Not lost amid the stylifying values of the faceless 1950s post-War generation like the Beat Generation or restless and drifting like the Americans who fled to Paris in the 1920s; but lost in media. In many ways this was the result of the new American nature that Andy Warhol first captured in his early 1960s pop icons; a world in which the physical landscape was replaced who lured Jack Kirby away from Marvel. 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 eccentric personal stories to tell.
by industrial signs. By the end of the 20th century many Americans were living in media rather than in a natural world reflected and represented by media. Our 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 and teaching the craft of American culture through advertising, design, cartooning and art became a stunning and almost unmatched educational experience. Traditional art schools continued to focus on conceptual strategies and theory and major universities taught media and media studies as part of a curriculum that added women and people of color to history, but did not fundamentally change the way culture was understood, taught or fabricated.

So, a few independent art schools such as SVA leapt 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.

--Scharf remarked in the late 1960s that he had to paint cartoons because they had “colonized his unconscious.” Obviously this has accelerated in the 21st century with the ubiquity of digital culture and social networks on the Internet.

--The theoretical basis for understanding this shift was begun by the Canadian literary critic Marshall McLuhan who wrote that transformations in electronic technology such as the telephone and television were actually transforming how people thought about themselves and their social relations rather than merely providing amusements or entertainment. These ideas were taken up by generations of French critics who developed the concept that we live in a “society of spectacle” where the consistency of metaphor was more important than actually grounding imagery or thoughts in relationship to real phenomena.

--In other areas, significant practitioners such as Milton Glaser and Marshall Arisman taught at the College and groomed a generation of designers and illustrators. By the mid-1980s, Steve Heller joined the faculty and gave SVA a truly central role in American design culture as well as leading it toward interactive media in the early 21st century.
In the early 21st 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 RAW 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 and published in one consistent style and formal layout no matter how experimental. Underground comics, inspired and supported by Kurtzman in the mid-1960s, brought radically new approaches to 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 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.
the HONOREES
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 Yoomee Adventures.

R. O. Blechman

In 1953, 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 Tonto. 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 went 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 Drawing; Dynamic Light and Shade; and Dynamic Wrinkles and Drapery. Burne 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
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 would become 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 Times (x Four) at the Bernstein Gallery, Princeton University; Art of Democracy, Art and Empire, Meridian 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.

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 Knipl, 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, was 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.
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 also ill-fated satire publication. In 1959 Kurtzman created *Jungle Book*, one of the first graphic novels. His last magazine, *Hejji*, 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 of 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.

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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 of Cheap 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.
Jerry Robinson

Jerry Robinson began his cartooning career in 1939 at the age of 17, creating the Joker, comic's 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 1970s: 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 1939-1950 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

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 2009, 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, 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.

ARTh 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 Mouly, 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 Mouly, 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.
Lauren Simkin Berke, SQUARE/GOODNIGHT SEXY, 2010, COLLAGE AND XEROX TRANSFER, 4 X 6"
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?
GRANDPA NEVER WAS TO KNOW.

WHY'D YA DO IT SON?

GRANDPA IS GOING TO KILL ME IF HE FINDS OUT WHAT I DID TO HIS CARD!

OOPS!

SHALLOW GRAVE

THE MEETING

WHY'D YA DO IT SON?

OH NO.

SLAM!

OH NO.

LOCK!

OOF!

WHY'D YA DO IT SON?

OOF!

WHY'D YA DO IT SON?

OOF!

GRANDPA ON MY WAY HOME FROM THE STORE, HE'LL BE JOINING US FOR DINNER TONIGHT!

OOF!

OH NO!
C'MON NOW, YOUR GRANDPA HAS BEEN WAITING VITAL MISTS TO SEE YOU.

"Uh, yeah, sure, man. I'm coming.

And now was my favorite grandson been doing since earlier today?

Just great, Grandpa.

Oh, what's this?

Oh, Grandpa, have you forgotten what the tedium looks like already?

Just great, Grandpa.

Well, do you think your Grandpa could have one last look at it?

Uh, yeah, sure, Grandpa.

AND NOW'S MY FAVORITE BASEBALL CARD BEEN DOING SINCE EARLIER TODAY?

JUST GREAT, GRANDPA.

AND NOW'S MY FAVORITE BASEBALL CARD BEEN DOING SINCE EARLIER TODAY?

JUST GREAT, GRANDPA.

AND NOW'S MY FAVORITE BASEBALL CARD BEEN DOING SINCE EARLIER TODAY?

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AND NOW'S MY FAVORITE BASEBALL CARD BEEN DOING SINCE EARLIER TODAY?

JUST GREAT, GRANDPA.
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
MIKE CARLIN, RATMAN 2000 (INTERIOR), 1999, PENCIL, PEN AND INK, 11 X 17" SLAVE LABOR GRAPHICS, JOE CALCHI (CO-WRITER/LOGO DESIGN), BILL OAKLEY (LETTERING)
All of a sudden, three men ran up and jumped on him.

He was kind of dazed when he hit the wall. Could he see, he was trying to light a cigarette, but he wasn’t hitting any luck. Then I’m a member of them...

I was for a minute before... when I read the script that night and saw Pop reading outside the tavern.
They knocked him down to the sidewalk.
They were kicking him and everything.
I love you so much.

I'm still so angry with you even if I don't want to be.

Look at me—exhausted, sleeping as if nothing's wrong between us.
JERRY CRAFT, MAMA'S BOYZ: THE BIG PICTURE (TOP: INTRO: THE BIG PICTURE, BOTTOM: KICKIN' IT REALLY OLD SCHOOL), 2009, PEN AND INK, PHOTOSHOP, 16 X 4¾”

YOSUF ZZZZ

YOSUF: WAKE UP

huh? what? Tyrell?

NO, NOT THRELL

BOY, MA, YOU SOUND AWFUL! SORE THROAT?

I'M NOT YOUR MAMA?

WHAT'S THE MATTER, YOSUF? NEVER SEEN A GHOST BEFORE?

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

MY Health?

LET'S HEAD BACK

OKAY... HEY, A TATTOO? WHO'S KARA?

KARA, OH, ACTUALLY IT'S KATURA, BUT MY ARMS AREN'T AS BUFF AS THEY USED TO BE... SEE?

'CAUSE IT'S FADED AND WRINKLED?

NO, HER NAMES NOT KATURA. WE REALLY SHOULD'A STUCK TO "TEMPORARY TATTOOS"...

YOU THINK OUR TATTOOS BAD, TAKE A LOOK AT THESE GUYS...

I GOT A TATTOO ON MY FACE WHEN I WAS 18... NOW I'M 31!

MY MULTIPLE PIERCINGS GAVE 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. Crack it open with your teeth.
2) Somehow extract the meat. And spit out the shell intact.

3) My attempts to eat a less-messy seed always end in failure. Firstly, I think I throw it too far into my mouth.
4) 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 as I cover the thing with spit.

The end result is in shards and practically swimming in the Pacific Gross.
GASP!

Mom, there was a bully.

Oh yeah, she's not home from work yet.
NICK DESTEFAO, HEARTBEAT, 2007, PEN AND INK, PHOTOSHOP, 17 X 11" WITH JONATHAN RIVERA
You mean to tell me, you never been on a bus before?

No... So why is this called 'Germanatown'? 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.
DARNELL EDWARDS, \textit{Yellowgray} (Page 7), 2002, Mixed Media, 11 \texttimes{} 14"

RAMI EFAL, NEVER FORGIVE, NEVER FORGET, TOP: NO ESCAPE, BOTTOM: HOME LEAVING, 2010, Digital, Flash CS3, Cintiq

\textit{What of man and his ideas, his science or so called understanding of the elaborate...}
THERRRE ISSSS NO ENEEMYYYYY.
EVEN AS SARAH AND CARLOS TALK...

FEELING FAINT.

HOW DEEP AM I?

BUT I MUST.

I MUST.

There it is.

I MUST.

I MUST.

KNock

26 TRACK

TRANs OVERHEAD...

I'M LOST.
When I proposed this film, I knew we needed a 'real', reproducing biodiverse ecosystem that included one of the prey animals that isn’t reproduced by the thought of eating its own kind.

He called it the Traitor Fish.

Why did you bring me here?

Because, sir.

You are a Traitor.
STEPHEN GILPIN, THE TRANSDIMENSIONAL FRINGE PAGE 8, 2009, BRUSH AND INK, 14 X 17"

DOUG FRASER, MORT GRIM PAGE 6, PANEL ART, JULY 2005, BRUSH AND INK, ADOBE ILLUSTRATOR, 11 X 7½", PRINTED 6 X 9"
N. STEVEN HARRIS, JASIRA OF BROTHERHOOD OF THE FRINGE, NOVEMBER 2009, PENCIL, PHOTOSHOP, 11½ X 17”

WILL CRABY, LOST IN THE WASH (COVER, CHAPTER 11), 2004, PEN, BRUSH, INK, ORIGINAL COLOR, 7½ X 9¼”

JOHN IRA THOMAS (STORY)
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
There is no film of her dancing—only stills, and the testimony of eyewitnesses.

She was the ecstatic liberation of the soul.

She was a wild voluptuary, a true revolutionary.

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

Choreographer Agnes de Mille

The Great Nijinsky

She looked pink, talked red, acted scarlet.

An American Reporter

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

A Jumping Jezebel

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.
Century City sucks.

It's a bourgeois, fascist, no-fun, big brother, stick-up-their-noses-for-your-protection, police state.

You know, the buildings are cool. But they won't let you ride on them.

Skateboarders are outlaws. Man, cops love to hassle us. Take our boards, and throw us in jail.

That's what it is downtown. Every Babylon. The press calls it urban decay. The mayor calls it a crime. I call it paradise.

No cops, no rules, no boards. Your best friend, and the universe.
VIKTOR KOEN, *PLUG IN THE QUEST FOR MUG*, 2004, DIGITAL, 17 X 9 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"
Nora Krug, **RED RIDING HOOD REDUX**, 2009, PEN, PHOTOSHOP, 9 X 12 CM

Bries, Belgium

INK PLATE: INK PLATES OF INK HOGWARTS #4, 1995, PEN AND INK ON BRISTOL BOARD, PHOTOSHOP TONES, 10 X 15”
“Rambo?”

“Hey, my boys are home!”

“You mean, ‘Rough’ is Declan’s alter ego?”

“How’s the wind? Can you get us over there?”

“I was thinking…”

“I don’t have to…”

“It’s coming right at us.”

“Perfect."
Can you believe that? He’s ac’oin 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 aint the first to be up in his stuff, youknowhutumsayin’?

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 wit’ his homeboy?!

"His crib is too small..." So freakin’ what? You’s my man! Youknowhutumsayin’?

Uh huh.
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?

THAT'S REAL WEAK, JAZ!

BENJAMIN MARRA, NIGHT BUSINESS, ISSUE 1 (PAGE 5), GRAPHITE, PEN, 10 X 15"

MICHAEL LURRY (AS MICHAEL-CHRISTOPHER), LIVING THE LIFE, 1998-2001, PEN AND INK, PHOTOSHOP, 8½ X 11"

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?

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!

THEY DON'T MIX THE WORLD JUST AIN'T READY FOR AN EMCEE WHO KICKS IT WITH OTHER DUDES!

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!

DAMN.

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

HANDLE YO' Biz, MAN.

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

...AS HER BLOOD GUSHES AND POORS OUT OF HER...

...AS THE COLD HANDS OF DEATH BEGIN TO CARESS HER FLESH THE WAY ALL THE MEN WHO EVER WATCHED HER WISHE THEM COULD HAVE...

JAZZIE UNDERSTANDS THAT THE LEERING EYES OF STRANGE MEN WITH THEIR BOXED-UP LUST AND THE CHEMICALS SHE DEPENDED ON FOR SLIVERS OF BLISS...

...WERE FILLED WITH EMPTINESS...

BLOODY NIGHTS Part One

WRITTEN AND DRAWN BY BENJAMIN MARRA
LOUIE, YOU MIND IF I TALK TO HER AFTER HER SET?
NOT AT ALL! GO RIGHT AHEAD!

SHE HYPNOTIZES MEN THROUGH DANCE, ALL EYES IN THE ROOM ARE COMPELLED TO FOLLOW HER BODY IN MOTION.

...IT'S AS IF SHE WERE IN ANOTHER STATE OF CONSCIOUSNESS...

...MEN BELIEVE THEY'RE WITNESSING SOMETHING INTIMATE, SOMETHING PRIMAL...

NOT THIS TIME!

WHAM!

VROOOM!
HMMMM, 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... AARRRGGH... VINE?

THAT USUALLY MAKES ME HAPPY.
GOOD MORNING.

You know... everybody you wake up is a good morning.

At this point, who am I to complain?

I'm weird to be awake... or do I keep telling myself.

I just got out of a coma... really bad one, accident.

And ever since, I've been seeing ghosts everywhere...

The doc's got me on some medication...

Makes me feel real sane...

Sincerely considereing...

...that they don't work!
Do you have any idea what that's like?

Angelo, get out of the bathroom!

In a second, Mom!

It's not like I can tell anyone.

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

What So Proudly We Hailed... At The Twilight's Last Gleaming?

Whose Broad Stripes And Bright Stars, ... Through The Perilous Flight.

Over The Ramparts We Watched, ... Were So Gallantly Streaming?
And The Rockets' Red Glare,  
... The Bombs Bursting In Air.

Gave Proof Through The Night,  
That Our Flag Was Still There.

O Say, Does That Star-Spangled  
Banner Yet Wave ... 

For The Land Of The Free ... 

And The... 

Home of The Brave  
(Excerpts From The Star-Spangled Banner)  
StoryTeller: Christian Montalvo aka Xian Trujillo

The Garden of Eden. 

According to legend, paradise was irrigated by  
four rivers: the Popen, the Gibun, the Tigre  
and the Zuvitza.

But since Adam and Eve were ejected from  
their home, two of these rivers have dried up  
and war has consumed the area.

While, it seems that there are those  
in position of power, ...

... which hopes to bring prosperity,  
(The Apocalypse), to pass.

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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 RAX-KOR AND TOTAL ANNIHILATION...

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

I’M SOOOO BUSTED...UGH...

EMBER IS RIGHT!
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 HARASSING NOVA!

COOKING GONE HUST...

I HOPE THEY HAVE COMIC BOOKS IN HEAVEN... UGH...

FOOL OF A FOOL!

THUNK!

LITTLE MAGO-NOT, DID YOU TRULY BELIEVE YOURSELF MIGHTY ENOUGH TO DEFEAT RAK-KOR?!!

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

NO! DON'T DO IT!

HEY, NEVER GET IT RIGHT...

Maybe they just had a few off days...

One medium coffee with half and half and sugar, please!

TOLD YA SO!
HIRO?

HIRO, WHAT ARE YOU DOING?

ANDOKUN! I'M SO GLAD TO SEE YOU!

I WAS CHASED BY A T-REX! AND THERE WAS THIS PIRATE... AND...

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 DID!

NO WORRIES, THOUGH... I DIDN'T STEP ON ANY BUTTERFLIES!

UM, SIR, CAN YOU SIT DOWN PLEASE?

I JUMPED THROUGH TIME AND SPACE! THERE AND BACK IN LESS THAN A BLINK! YAY! AMAZING!

PERSEPHONE!
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.

How are we going to find Gloria?

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.

Trust me.
Elijah gasped in the brilliant light that came from The Talking Void. The images and voices were coming from an all-black monolithic cube.
He was completely bombarded by complex and at times menacing figures.

He was captured by the colors and flickering images of The Talking Void.

However, the voices of the Gods were too low to make out.

The voices were much more prominent and Elijah’s anticipation grew by the second. His trembling hand gripped the last rung on the ladder. Taking a deep breath, Elijah moved on.
NAME, CAPTION TITLE, DATE, MEDIUM, DIMENSIONS, PUBLISHER, CONTRIBUTORS

TEM NONSEQUIS ASIMPOR EMPOREM SEQUID MOS MAGNI OMMOS ULLITEM POREPUDIT PERA SIMUS EXPLAUTE VOLORA AUTEM VOLORE DEBITATE DOLENT.

NATE POWELL, SWALLOW ME WHOLE, 2004, INK ON BRISTOL, 11 X 17”
TOP SHELF PRODUCTIONS, 2008

we’ll get help tomorrow, okay?
JOEL PRIDDY, THE GIFT OF THE MAGI (PAGE 37), 2009, INK, PHOTOSHOP, 6 X 8½"
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

**MARIE:** “The forest of Compiègne charmed us...with its mass of green foliage stretching as far as the eye could see, and its protected and enclosures. On the border of the forest of Fontainebleau, the banks of the Loing, covered with water buttercups, were an object of delight for Pierre... We loved the melancholy coasts of Brittany, and the reaches of leather and gorse, festooned with flowers. These excursions would become a favorite custom.

On June 25, 1903, Marie defended her thesis “Researches on Radioactive Substances,” and received her diploma of doctor of sciences in mathematics in the grand amphitheater of the Collège de France. She was the first woman to be awarded such a degree in France. Her former advisor, color photography pioneer Gabriel Lippmann, presided over the examination committee, along with physicist Edmond Bouty and Henri Moissan, a synthesizer of microscopic diamonds. Marie’s students were present, as were a number of Pierre’s colleagues, including Paul Langevin, who had received his doctorate from Pierre Curie the previous year. 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, one 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.

★ Boys & Girls in Korea had separate classrooms in the 90s.

There is a boy who had an Extraordinarily huge head in my school.

A.K.A. Big head!

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 everyday he saw me.
After the class ended, I went to his classroom during break time. It’s full of boys.

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 breathe...

I usually see my lunch-box before lunchtime.

Why?

Ma... Ma... May...

Why?

May be...

Is it... destiny?

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

Hi —
I think we should be together.

I feel the same way.

JUNGYEON ROH, My Second “Ex-Boyfriend” (pages 4-5, 2009, Digital, 17 x 11"
WHOA!!

THE BRUTE!!
MEMORY WORKS IN SUCH STRANGE WAYS.

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

WHAT DID YOU REMEMBER?

AN EARLY MOMENT FROM MY CHILDHOOD.

DO TELL.

I MUST HAVE BEEN 10 WHEN I MET HIM.

HE WAS A YEAR 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 BIZARE GLIMMER IN HIS EYES. SOMETHING SUSPENSE WHICH I COULD NEVER DEFINE.

OH HELL...

RING RING RING

HELLO? HELLO? HEATHER?

OH MY GOD! DIDN'T REALIZE IT WOULD BE YOU.

I'LL SEND THE CHECK FOR THE RENT MONEYS. I'D RATHER HAVE MONEY THAN A TERRORIST. SHOULD BE IN YOUR MAIL.

YES, I KNOW. I'LL BE MOVING EVERYTHING OUT OF THE APARTMENT BY THAT DATE. YES, YES. IT WILL BE IN ORDER.

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 SINGULARITY. IT'S ENORMOUSLY FRANK.

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

IF YOU LIKE CÉLINE, YOU SHOULD TRY AND READ FOUCAULT. HE DEALS 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 BETTING ON HER AGAIN?

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

THE BETS MARTIN...

THEY'RE PLACING THE BETS ON YOU.
INK PLATE 88

INK PLATE 89

INK PLATE 90

INK PLATE 91

INK PLATE 92

INK PLATE 93

INK PLATE 94

INK PLATE 95

INK PLATE 96

INK PLATE 97

INK PLATE 98

INK PLATE 99
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?" "Yea... 'Boy, is that a load off my mind, man. 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 is 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?

Swure, Swure...
For one who spends the majority of his time working in solitude, the market is intoxicating.

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.
TIME TO OPEN YOUR PRESENTS!

EARRINGS!

...EARRINGS!

OOO, CUTE!

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
PUSH
YANK
SHOVE

THAT'S IT!

Braces work through subtle pressure.

Little by little, the pressure is increased.

And little by little, teeth move.

MY LIPS AREN'T USED TO THEM YET.

You may experience slight discomfort during this time.

Touch

OWW!!

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.

OW!

OW!

OW!

Mashed potatoes?

OW!

OW!

My whole head hurts so much!
AW, C’MON... LET’S GO SEE A MOVIE OR SOMETHING. WANT TO COME, WILL?

HMM...

Yeah!

Raina’s not supposed to eat popcorn while she has her braces...

Pop Pop Pop Pop Pop

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!

THANK YOU STEMMMY

SNAP

CRACK

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!

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

BOYS! TIME TO WASH UP FOR DINNER!

MOM?!?

SQUIISH!

SHAPING POODLES

RABID MONKEYS

NINJA SLUGS

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

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

HERA'S REALLY FAKE SMILE

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

...TO INFECT HERCULES WITH AN EVIL MADNESS

HEE HEE
JONATHAN TWIGLEY, SHOOTER, 2009, ACRYLIC ON CANVAS, 16 X 21¼"
YOUR HEART HAS GROWN BLACK. SO YOU DAG ME ON TO ATTACK?
YOU THINK TO DODGE MY WEAPON BECAUSE YOU NOW WALK HELL’S PATH?

OH NO! I GLAD AT THE PAIN SHOT!!!

OH NO! A PURE HEART I WOULD HAVE TORN YOU APART...

HAH! GIRL!!
YOUR DEATH WILL NOT COME BY MY HAND.
THOUGH IT IS MY 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"
CAROLYN WATSON-DUBISCH, THE GROSS HOUSE (PAGE 1), FEBRUARY 2009, INK AND COLORED PENCIL, 12 X 12"
Miss Ores, she lives in the worst part of town. All the houses are guarded by creatures profused.

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

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

She went straight inside and turned on the lights.

Sylva crept quietly up to the door...

Now Sylva sits alone in the dark, wishing instead she had gone to the park.
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GARY PANTER, JIMBO IS STEPPING OFF THE EDGE OF A CLIFF!, 1986, INK ON BOARD, 20½ X 15"

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