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Projections: Comics and the History of Twenty-First ...
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Projections: Comics and the History of Twenty-First ...
Projections: Comics and the History of Twenty-First-Century Storytelling. by. Jared Gardner. 3.83 · Rating details · 29 ratings · 7 reviews. When Art Spiegelman's Maus won the Pulitzer Prize in 1992, it marked a new era for comics. Comics are now taken seriously by the same academic and cultural institutions that long dismissed the form.

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Jared Gardner's Projections: Comics and the History of Twenty-First-Century Storytelling contains some of the most fascinating and theoretically advanced writing about comics to date, and it marks a watershed moment not only in comics study but also in postclassical narratology, American Studies, and related areas of research . . . Gardner's fascinating account to a transnational vantage point from which we can trace the history and envision the future of comics.

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Projections argues that the seemingly sudden visibility of comics is no accident. Beginning with the parallel development of narrative comics at the turn of the 20th century, comics have long been a form that invites- indeed requires- readers to help shape the stories being told.

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The first, Jared Gardner's Projections: Comics and the History of Twenty-First-Century Storytelling, explores how the medium of comics has cemented its position as an innovative and challenging narrative form that engenders new methods of active, participatory reading, while the second, Bart Beaty's Comics versus Art, takes a more pointed view of the relative neglect of comics as a form of visual art, explaining how that exclusion has come to define much of its history.

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One university press recently entering this arena is Stanford, with Jared Gardner's Projections: Comics and the History of Twenty-First-Century Storytelling as an inaugural volume in its new "Post 45" series. This line of texts (according to the Stanford University Press website) is devoted to popular and avant-garde US culture after the Second World War; in that regard, Gardner's book, with its early emphasis on late-nineteenth- and early-twentieth-century entertainment, both does ...

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Projections: Comics and the History of Twenty-First ...
In December 2011, my book Projections: Comics and the History of 21st-Century Storytelling was published by Stanford University Press, and this book focuses on the lessons that comics history has to teach us about certain "roads-not-taken" in dominant narrative media of the 20th century, lessons that I argue are of particular value as we think about the future of narrative in the 21st century.

Jared Gardner | Project Narrative
The Seahawks and Bucs already have six, and the Packers, Bears, Saints, Cardinals, and Rams all have five. In that event, the Eagles would be able to finish no higher than the fourth seed with a maximum record of 8-7-1. That would leave them with one of the least-deserved three-week breaks in NFL history.

When Art Spiegelman's Maus won the Pulitzer Prize in 1992, it marked a new era for comics. Comics are now taken seriously by the same academic and cultural institutions that long dismissed the form. And the visibility of comics continues to increase, with alternative cartoonists now published by major presses and more comics-based films arriving on the screen each year. Projections argues that the seemingly sudden visibility of comics is no accident. Beginning with the parallel development of narrative comics at the turn of the 20th century, comics have long been a form that invites—indeed requires—readers to help shape the stories being told. Today, with the rise of interactive media, the creative techniques and the reading practices comics have been experimenting with for a century are now in universal demand. Recounting the history of comics from the nineteenth-century rise of sequential comics to the newspaper strip, through comic books and underground comix, to the graphic novel and webcomics, Gardner shows why they offer the best models for rethinking storytelling in the twenty-first century. In the process, he reminds us of some beloved characters from our past and present, including Happy Hooligan, Krazy Kat, Crypt Keeper, and Mr. Natural.

With contributions by: Leonie Brialey, M.J Clarke, Roy T. Cook, Joseph J. Darowski, Ian Gordon, Gene Kannenberg Jr., Christopher P. Lehman, Anne C. McCarthy, Ben Owen, Lara Saguissag, Ben Saunders, Jeffrey O. Segrave, and Michael Tisserand The Comics of Charles Schulz collects new essays on the work of the creator of the immensely popular Peanuts comic strip. Despite Schulz's celebrity, few scholarly books on his work and career have been published. This collection serves as a foundation for future study not only of Charles Schulz (1922-2000) but, more broadly, of the understudied medium of newspaper comics. Schulz's Peanuts ran for a half century, during which time he drew the strip and its characters to express keen observations on postwar American life and culture. As Peanuts' popularity grew, Schulz had opportunities to shape the iconography, style, and philosophy of modern life in ways he never could have imagined when he began the strip in 1950. Edited by leading scholars Jared Gardner and Ian Gordon, this volume ranges over a spectrum of Schulz's accomplishments and influence, touching on everything from cartoon aesthetics to the marketing of global fast food. Philosophy, ethics, and cultural history all come into play. Indeed, the book even highlights Snoopy's global reach as American soft power. As the broad interdisciplinary range of this volume makes clear, Peanuts offers countless possibilities for study and analysis. From many perspectives—including childhood studies, ethnic studies, health and exercise studies, as well as sociology—The Comics of Charles Schulz offers the most comprehensive and diverse study of the most influential cartoonist during the second half of the twentieth century.

Paul Hirsch's revelatory book opens the archives to show the complex relationships between comic books and American foreign relations in the mid-twentieth century. Scourged and repressed on the one hand, yet co-opted and deployed as propaganda on the other, violent, sexist comic books were both vital expressions of American freedom and upsetting depictions of the American id. Hirsch draws on previously classified material and newly available personal records to weave together the perspectives of government officials, comic-book publishers and creators, and people in other countries who found themselves on the receiving end of American culture--

Alan Moore and Dave Gibbons's Watchmen has been widely hailed as a landmark in the development of the graphic novel. It was not only aesthetically groundbreaking but also anticipated future developments in politics, literature, and intellectual property. Demonstrating a keen eye for historical detail, Considering Watchmen gives readers a new appreciation of just how radical Moore and Gibbons's blend of gritty realism and formal experimentation was back in 1986. The book also considers Watchmen's place in the history of the comics industry, reading the graphic novel's playful critique of superhero marketing alongside Alan Moore's public statements about the rights to the franchise. Andrew Hoberek examines how Moore and Gibbons engaged with the emerging discourses of neoconservatism and neoliberal capitalism, ideologies that have only become more prominent in subsequent years. Watchmen's influences on the superhero comic and graphic novel are undeniable, but Hoberek reveals how it has also had profound effects on literature as a whole. He suggests that Watchmen not only proved that superhero comics could rise to the status of literature—it also helped to inspire a generation of writers who are redefining the boundaries of the literary, from Jonathan Lethem to Junot Diaz. Hoberek delivers insight and analysis worthy of satisfying serious readers of the genre while shedding new light on Watchmen as both an artistic accomplishment and a book of ideas.

A groundbreaking tour of the human mind that illuminates the biological nature of our inner worlds and emotions, through gripping, moving—and, at times, harrowing—clinical stories “Poetic, mind-stretching, and through it all, deeply human.”—Daniel Levitin, New York Times bestselling author of The Organized Mind Karl Deisseroth has spent his life pursuing truths about the human mind, both as a renowned clinical psychiatrist and as a researcher creating and developing the revolutionary field of optogenetics, which uses light to help decipher the brain's workings. In Projections, he combines his knowledge of the brain's inner circuitry with a deep empathy for his patients to examine what mental illness reveals about the human mind and the origin of human feelings—how the broken can illuminate the unbroken. Through cutting-edge research and gripping case studies from Deisseroth's own patients, Projections tells a larger story about the material origins of human emotion, bridging the gap between the ancient circuits of our brain and the poignant moments of suffering in our daily lives. The stories of Deisseroth's patients are rich with humanity and shine an unprecedented light on the self—and the ways in which it can break down. A young woman with an eating disorder reveals how the mind can rebel against the brain's most primitive drives of hunger and thirst; an older man, smothered into silence by depression and dementia, shows how humans evolved to feel not only joy but also its absence; and a lonely Uighur woman far from her homeland teaches both the importance—and challenges—of deep social bonds. Illuminating, literary, and essential, Projections is a revelatory, immensely powerful work. It transforms our understanding not only of the brain but of ourselves as social beings—giving vivid illustrations through science and resonant human stories of our yearning for connection and meaning.

Best known for her long-running comic strip Ernie Pook's Comeek, illustrated fiction (Cruddy, The Good Times Are Killing Me), and graphic novels (One! Hundred! Demons!), the art of Lynda Barry (b. 1956) has branched out to incorporate plays, paintings, radio commentary, and lectures. With a combination of simple, raw drawings and mature, eloquent text, Barry's oeuvre blurs the boundaries between fiction and memoir, comics and literary fiction, and fantasy and reality. Her recent volumes What It Is (2008) and Picture This (2010) fuse autobiography, teaching guide, sketchbook, and cartooning into coherent visions. In Lynda Barry: Girlhood through the Looking Glass, author Susan E. Kirtley examines the artist's career and contributions to the field of comic art and beyond. The study specifically concentrates on Barry's recurring focus on figures of young girls, in a variety of mediums and genres. Barry follows the image of the girl through several lenses—from text-based novels to the hybrid blending of text and image in comic art, to art shows and coloring books. In tracing Barry's aesthetic and intellectual development, Kirtley reveals Barry's work to be groundbreaking in its understanding of femininity and feminism.

Japanese comics, commonly known as manga, are a global sensation. Critics, scholars, and everyday readers have often viewed this artform through an Orientalist framework, treating manga as the exotic antithesis to American and European comics. In reality, the history of manga is deeply intertwined with Japan's avid importation of Western technology and popular culture in the early twentieth century. Comics and the Origins of Manga reveals how popular U.S. comics characters like Jiggs and Maggie, the Katzenjammer Kids, Felix the Cat, and Popeye achieved immense fame in Japan during the 1920s and 1930s. Modern comics had earlier developed in the United States in response to new technologies like motion pictures and sound recording, which revolutionized visual storytelling by prompting the invention of devices like speed lines and speech balloons. As audiovisual entertainment like movies and record players spread through Japan, comics followed suit. Their immediate popularity quickly encouraged Japanese editors and cartoonists to enthusiastically embrace the foreign medium and make it their own, paving the way for manga as we know it today. By challenging the conventional wisdom that manga evolved from centuries of prior Japanese art and explaining why manga and other comics around the world share the same origin story, Comics and the Origins of Manga offers a new understanding of this increasingly influential art form.

Focusing especially on American comic books and graphic novels from the 1930s to the present, this massive four-volume work provides a colorful yet authoritative source on the entire history of the comics medium. • Provides historical context within individual entries that allows readers to grasp the significance of that entry as it relates to the broader history and evolution of comics • Includes coverage of international material to frame the subsets of American and British comics within a global context • Presents information that will appeal and be of use to general readers of comics and supply coverage detailed enough to be of significant value to scholars and teachers working in the field of comics

Cartographers have long grappled with the impossibility of portraying the earth in two dimensions. To solve this problem, mapmakers have created map projections. This work discusses and illustrates the known map projections from before 500BC to the present, with facts on their origins and use.

Traces the history of racial caricature and the ways that Black cartoonists have turned this visual grammar on its head Revealing the long aesthetic tradition of African American cartoonists who have made use of racist caricature as a black diasporic art practice, Rebecca Wanzo demonstrates how these artists have resisted histories of visual imperialism and their legacies. Moving beyond binaries of positive and negative representation, many black cartoonists have used caricatures to criticize constructions of ideal citizenship in the United States, as well as the alienation of African Americans from such imaginaries. The Content of Our Caricature urges readers to recognize how the wide circulation of comic and cartoon art contributes to a common language of both national belonging and exclusion in the United States. Historically, white artists have rendered white caricatures as virtuous representations of American identity, while their caricatures of African Americans are excluded from these kinds of idealized discourses. Employing a rich illustration program of color and black-and-white reproductions, Wanzo explores the works of artists such as Sam Milai, Larry Fuller, Richard "Grass" Green, Brumsc Brandon Jr., Jennifer Cruté, Aaron McGruder, Kyle Baker, Ollie Harrington, and George Herriman, all of whom negotiate and navigate this troublesome history of caricature. The Content of Our Caricature arrives at a gateway to understanding how a visual grammar of citizenship, and hence American identity itself, has been constructed.

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