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Nota di contenuto	Machine generated contents note: ; pt. 1 What is a Comic? Origins and Definitions -- Origenes, definiciones y controversias. El debate teorico sobre el nacimiento del comic / Jordi Canyissa -- The Origins of Graphic Narrative in Popular Culture / Roberto Bartual Moreno -- Luis Mariani and the First Comic Strips in Spain / Manuel Barrero -- The Order of Comics: Dynamics of the Ninth's Art Devices / Breixo Harguindey -- Do you Read a Comic? / Nicholas A. Theisen -- ; pt. 2 Formal Tools of Comics -- The Drama of Caricature: Simplification and Deformation as Avant-garde Rhetorical Devices / Josep Rom Rodriguez -- La(s) aventura(s) de la forma: La heterogeneidad grafica como via de experimentacion en el comic / Alvaro Nofuentes -- Dream and History, the Cartoon Mirror: The Incorporation of History into the Comic Book / Ivan Pintor -- The Convergence of Graphic-Narrative Discourses: The Picture Book and the Graphic Novel / Jose Manuel Trabado -- Border Dwellers in Boy's Love Manga / Mark McHarry -- Valentine, Comics for Mobile Devices, and the Limits of Empowerment / Joe Sutliff-Sanders -- ; pt. 3 Authors and their Works -- The Many Facets of Boredom in the Work of Daniel Clowes / Greice Schneider -- The Confrontation between the Classic and the Modern Gothic in The Swamp Thing by Len Wein and Alan Moore / Francisco Saez de Adana -- La memoria como narracion en la obra de Seth / Irene Costa Mendia -- The (Re)

construction of Memory in Antonio Altarriba's El Arte de Volar / Diego Espina Barros -- Sequencing the History of the Third Reich: Art Spiegelman's Selection of Holocaust Images and Moments / Maria Jesus Fernandez Gil -- The "Ontological Indeterminacy" in Comics: El Resentido by Juaco Vizuete / Mihai Iacob -- Frank Miller and Lynn Varley's The Dark Knight Strikes Again: DK2 or How to Make the Revolution within the Palace / Juan Carlos Perez -- Andrea Paziienza and Lorenzo Mattotti: How the Student Riots of 1977 Shaped Italian Comics / Barbara Uhlig.

Sommario/riassunto

To create a comic is not to illustrate words, but to create narrative diagrams and transform strokes into imaging words. The infinite array of possibilities that the merging of text and pictures provides is a garden of forking paths that critics have just started to explore. This is an art that operates as the crossroads of various disciplines, but whose specifications require a thorough understanding of its unique mechanisms. The explosion of experimental works and the incorporation of previously marginal (or nonexistent) genres and themes in comics have enriched an already fruitful art in w
