

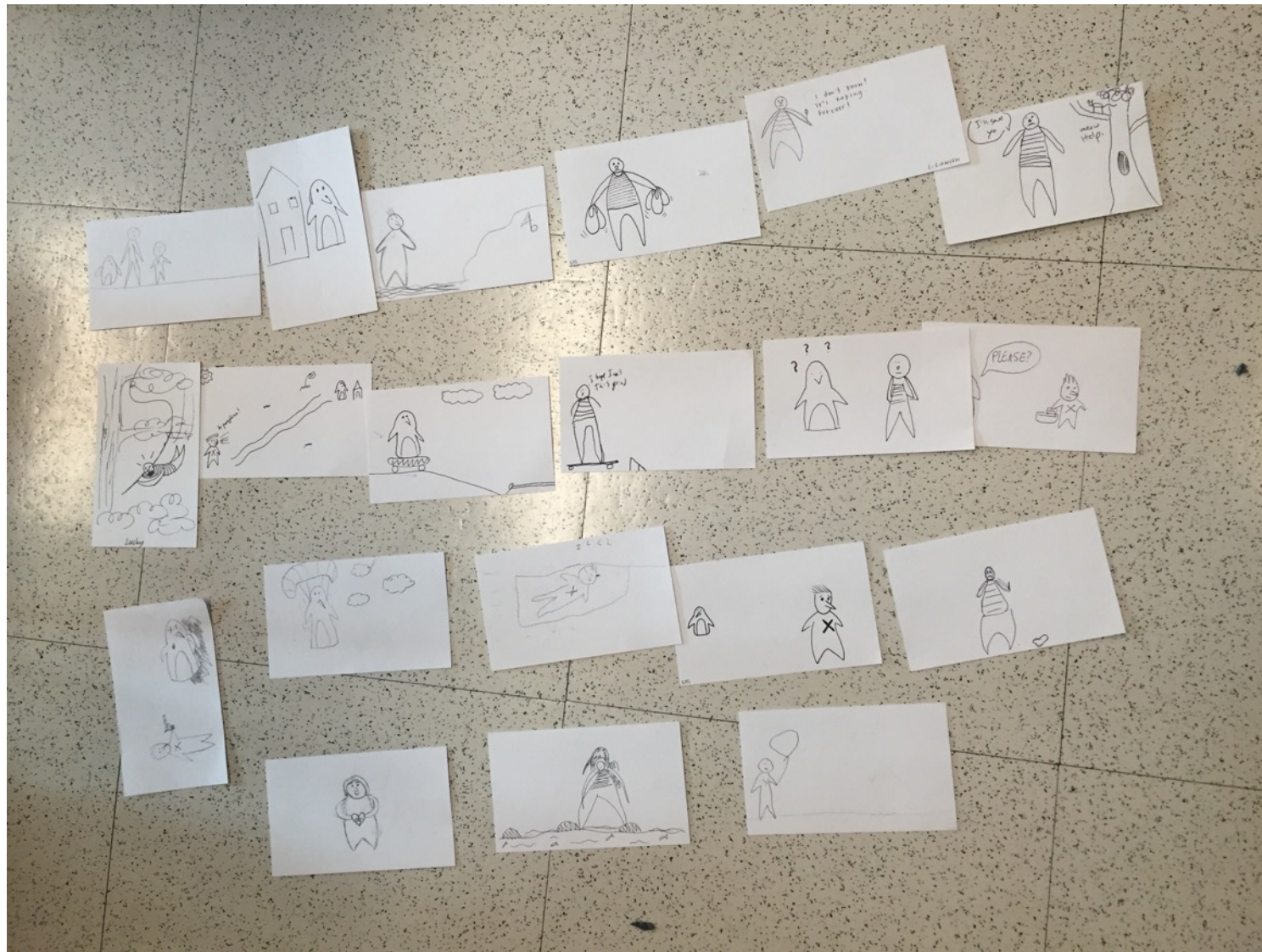
Fall 2016 Visual Communication Student Response Gallery
Part 3 – thru Response Gallery 18

Response Gallery 13: Abel/Madden's "Panel Lottery"



This assignment was fun doing because we had to create something that was already made and try to make it make sense.

Our comic begins with Pinguino walking down the street and saying hi to Lucky. Lucky then asks Pinguino how he's doing, and they high 5 each other. They're both hungry and Lucky says that he wants pizza, so they both go eat. Then Pinguino and Lucky go gamble for a while. Kross then walks in and arm wrestles with Pinguino. Pinguino is then really nervous for a test that is coming up, so he goes to have some fun with another one of his friends. He then asks his friend if he could have his balloon, but his friend said no. Pinguino gets very mad and kills the friend that didn't give him the balloon, in the shower. Pinguino can't take his guilty conscious and leaves for the wilderness, and finally he floats away on an ice block all by himself.



Pinguino, Kross, and Lucky all start out together, but then they all go their separate ways. When lucky is walking with bags, he comes across a cat stuck in a tree and comes to his rescue. Then pinguino and lucky are skateboarding and pinguino runs into Kross. But Kross shoots pinguino and he goes up to heaven. Kross takes a nap but then thinks about how he killed pinguino. Lucky then becomes heart broken and so does kross. Lucky then images him and pinguino at the beach and Kross lets go a balloon for him.

#2 Stephen W.
#1 Victoria

Don't be mean to this man

Seriously from I'm gonna blow up that aux!

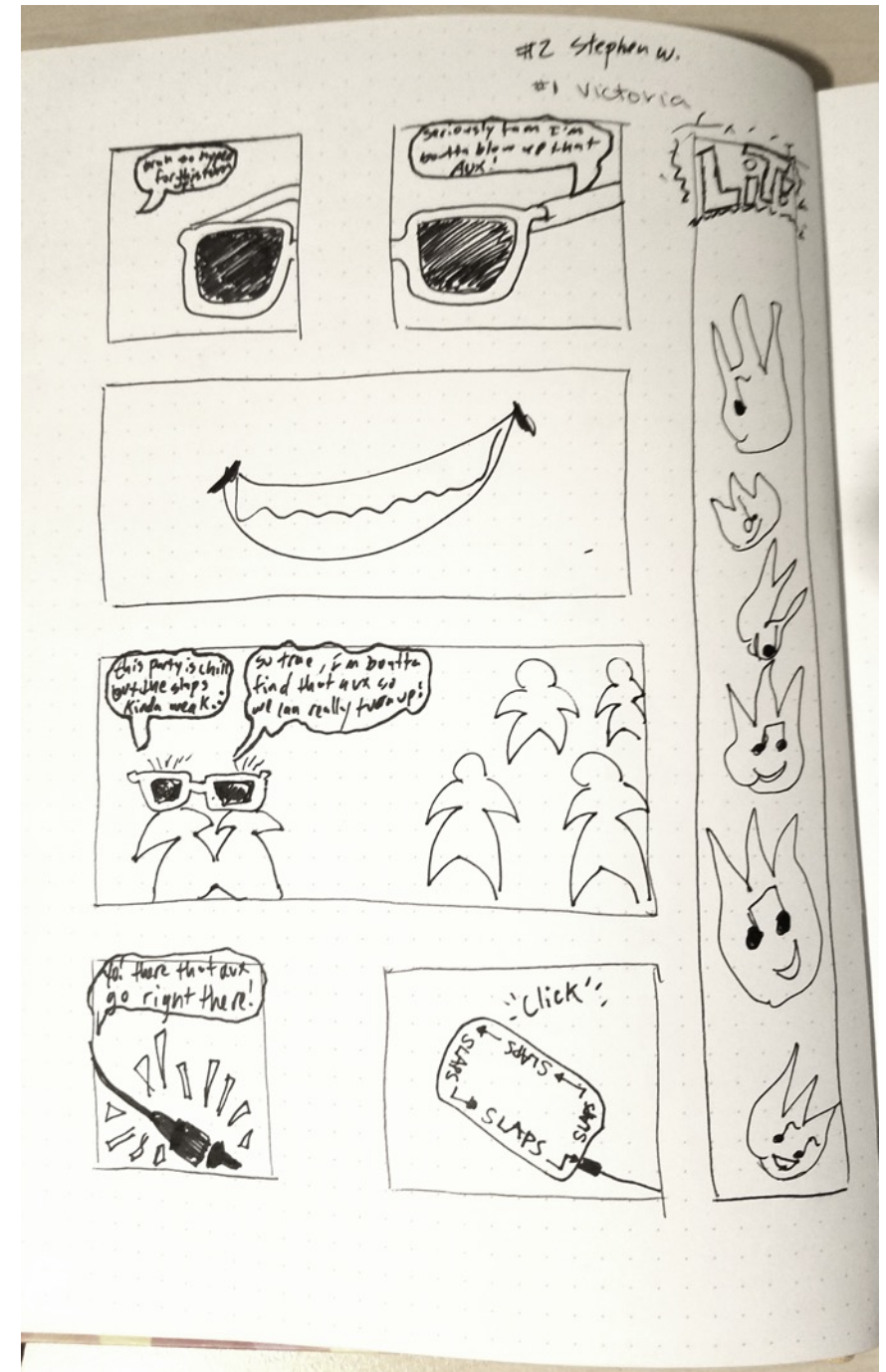
Live

This party is chill but the slaps kinda weak.

So true, I'm gonna find that aux so we can really turn up!

Click!

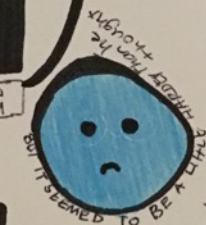
SLAPS





A lonely whale went to find a

FRIEND!



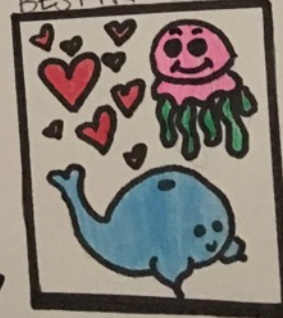
The whale felt sad when no one wanted to hang with him



The other sea animals were scared of him



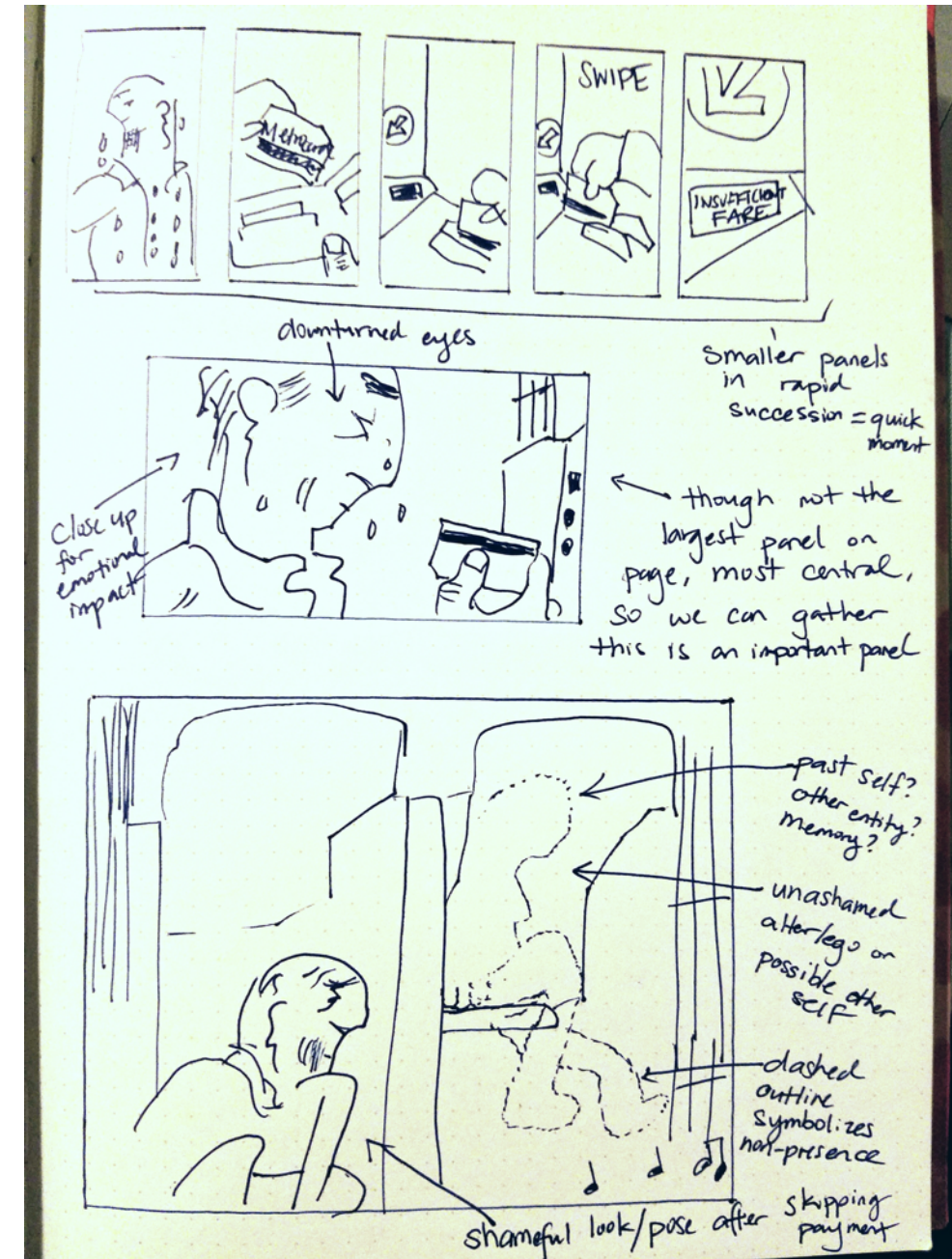
BEST FRIENDS THEY BECAME



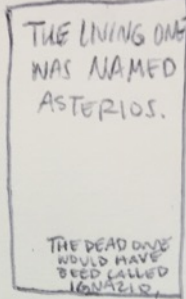
A jellyfish came around and asked to be his friend

RG15: Asterios Polyp Analyses

I chose to redraw one of the earlier scenes in the story where Asterios first tries to get into the station but has insufficient fare on his MetroCard. I chose this page mostly because of the layout, as it reminded me of how we had discussed the amount of time that passes between panels. I thought that the use of many small panels close together followed by a small but centralized panel and then one large panel drew attention to the importance of this moment.



That's Asterios



That's Ignacio



The narrator of the book is his dead brother!!!

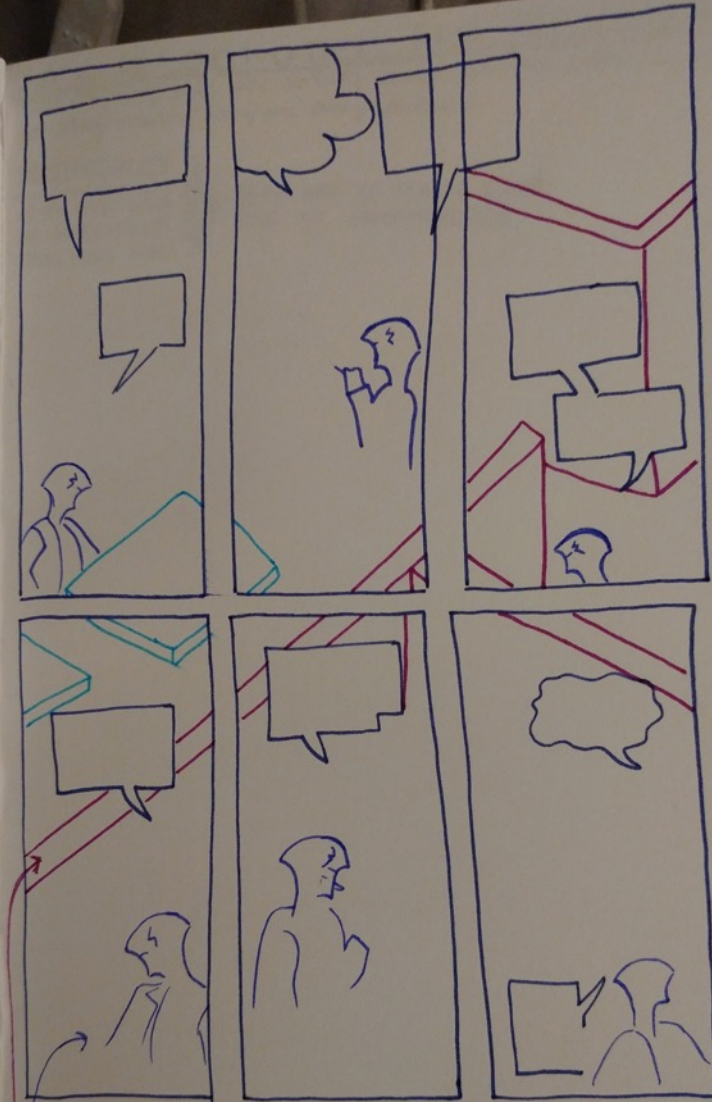
M.F.I.

AND NOW
(FIFTY YEARS LATER),
ASTERIOS IS STANDING
IN THE RAIN, WATCHING HIS
HOME BURN UP
THINKING ONE
THING:



Asterios is in silhouette/shadow here, but his dead brother is shadowed above.

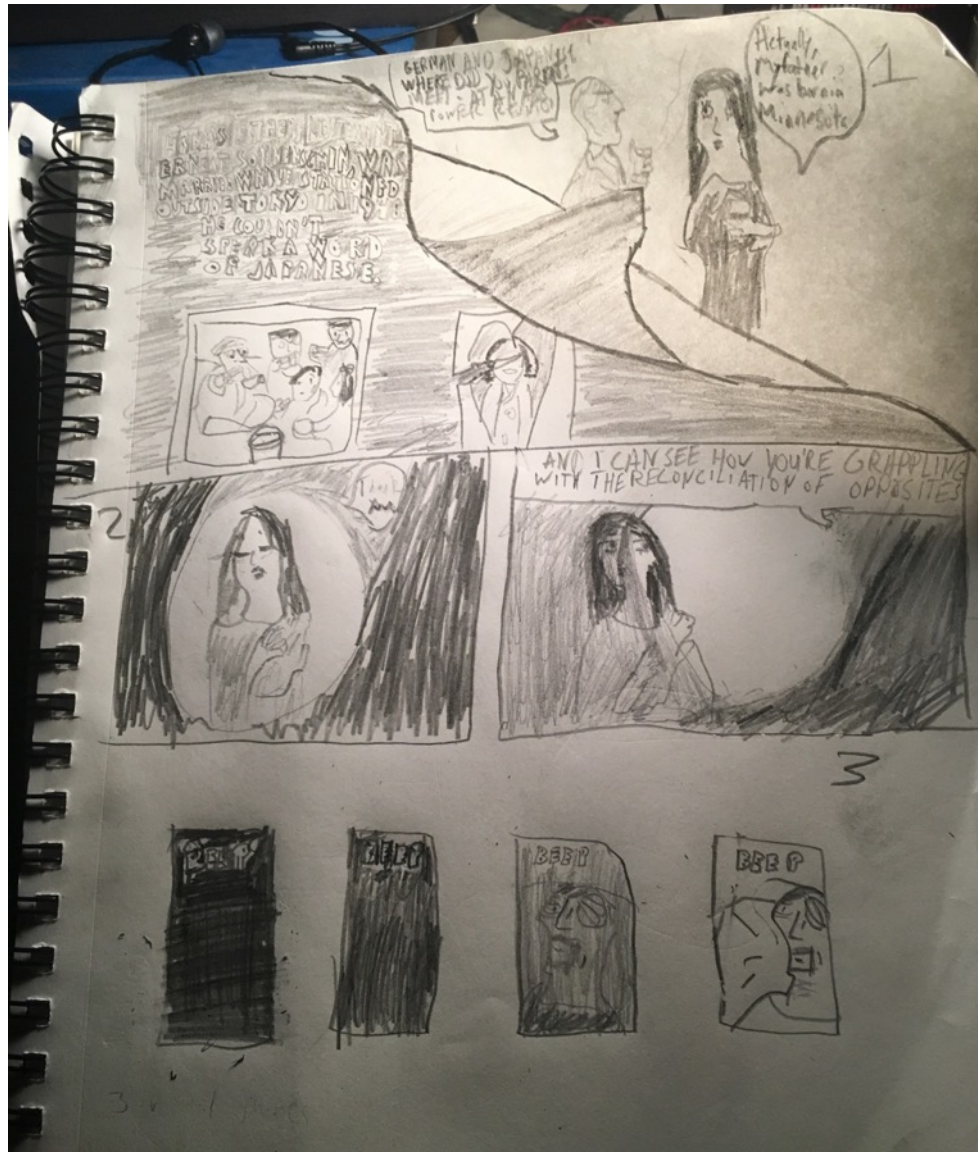
Could Asterios being in shadow represent that he feels like his brother? This could be foreshadowing Asterios' relationship w/ his brother



It's like how the office moves through all u panels, making it seem like a continuous scene. Although the office was the same, each panel was its own individual scene, with Asterios present in each one. Visually interesting and tells a story at the same time.

RG16: Asterios Polyp Further Responses

Identify 3 instances where Mazzucchelli uses the visual to create his conceptual meaning.



1 Mazzucchelli made it seem like we had a page from Hana's comic and put it in Asterios. A good indicator was that the page is falling and it is a different color than the rest of the pages.

2 Mazzucchelli put the imaginary spotlight on Hana and then Asterios started talking, and then the spotlight started to shift. The spotlight she wanted and craved moved from her and she is visibly disappointed.

3 While Asterios was waking up from being beaten, Mazzucchelli gradually made the pictures of Asterios gaining consciousness more visible the more aware Asterios became.



Example 1: This panel comes during the part of the story when Hana is spending more time in New York and dedicating all of her time to Willy Illum's project. The text lets us know that she began taking more trips away, however, the image seconds this as well. Asterios is pouring Noguchi some food from a bag that says "Ciao", or "goodbye" in Italian, as if he's always saying goodbye, or maybe a foreshadowing of a permanent goodbye to Hana. Also, it could also be a play on words since the word "chow" is another term for food.

Example 2) In these panels, Asterios and Hana have just driven up to a stop in traffic due to an accident on the highway. They are both looking opposite directions, but the layout lets you know they are experiencing the same moment, just separately, because it is made to appear as close mirrors, or even one whole individual within a scene. However, Asterios' focus on the wrecked car and Hana's focus on the injured/dead deer speak to their personalities. Asterios has always cared more for objects while Hana has always cared more for animals, humans, and all things living.

Example 3) They are at the Calvin's house, who is Willy Illum's composer friend. He is discussing music, composing, and the like as a matter of it being an individual experience for "each listener". I think that by separating each character with a box as they interact in the overall same scene, the idea of listening being something unique and isolated to each person's own experience is reinforced.

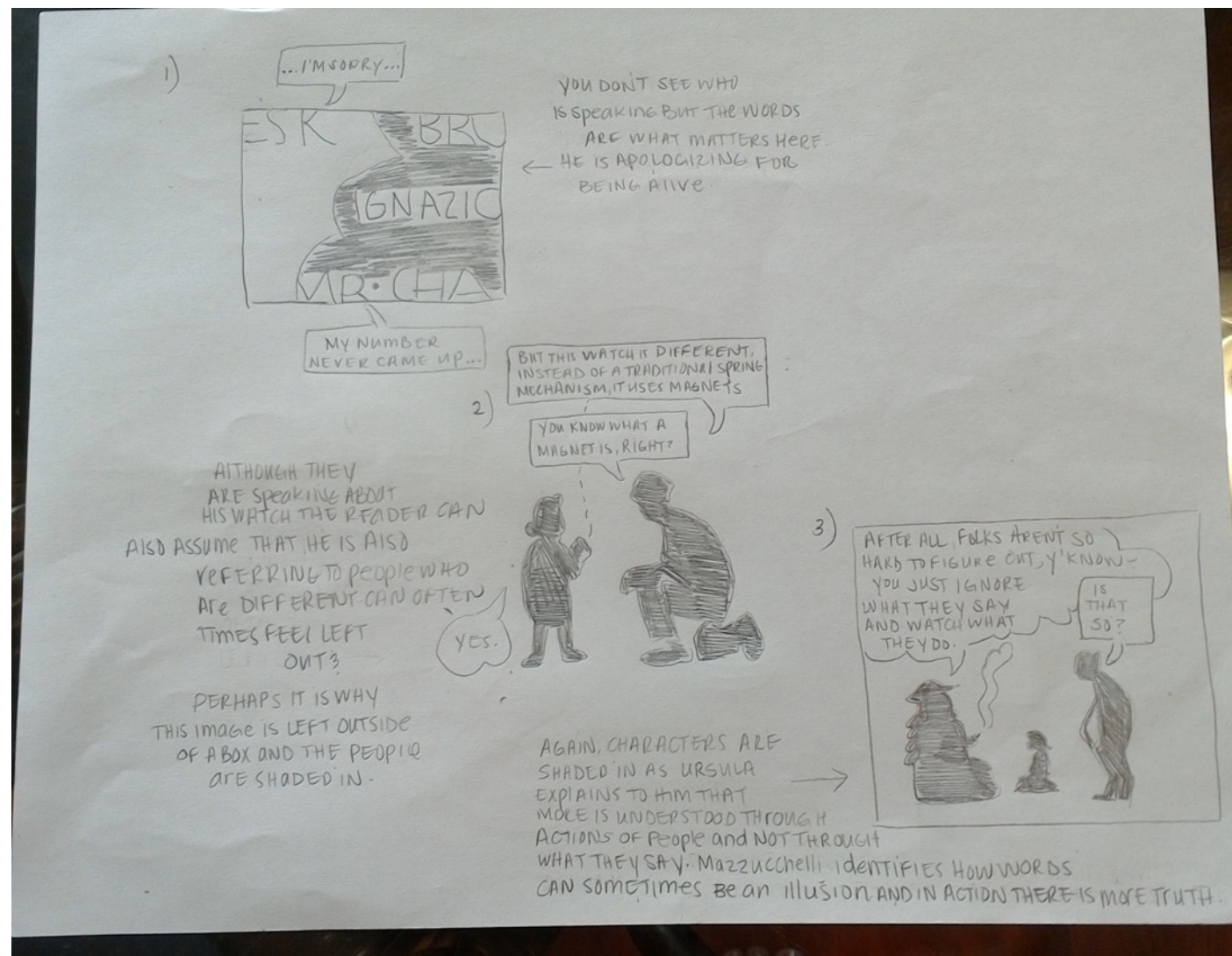


The first instance I drew was when Asterios was talking to Jackson about his watch. He is so engrossed in the conversation, that he is completely ignoring the mom in the background. This is shown by her character being drawn behind Jackson, and her textbox is behind Asterios' too.

The second instance is similar, except this time the mom is taking up all the attention. Her text box covers most of her son's, and it even spills out of the panel they are drawn in. This makes it apparent that she thinks the attention should be all focused on her. I think he is doing this to show how big her ego is.

It can't even fit inside of the panel.

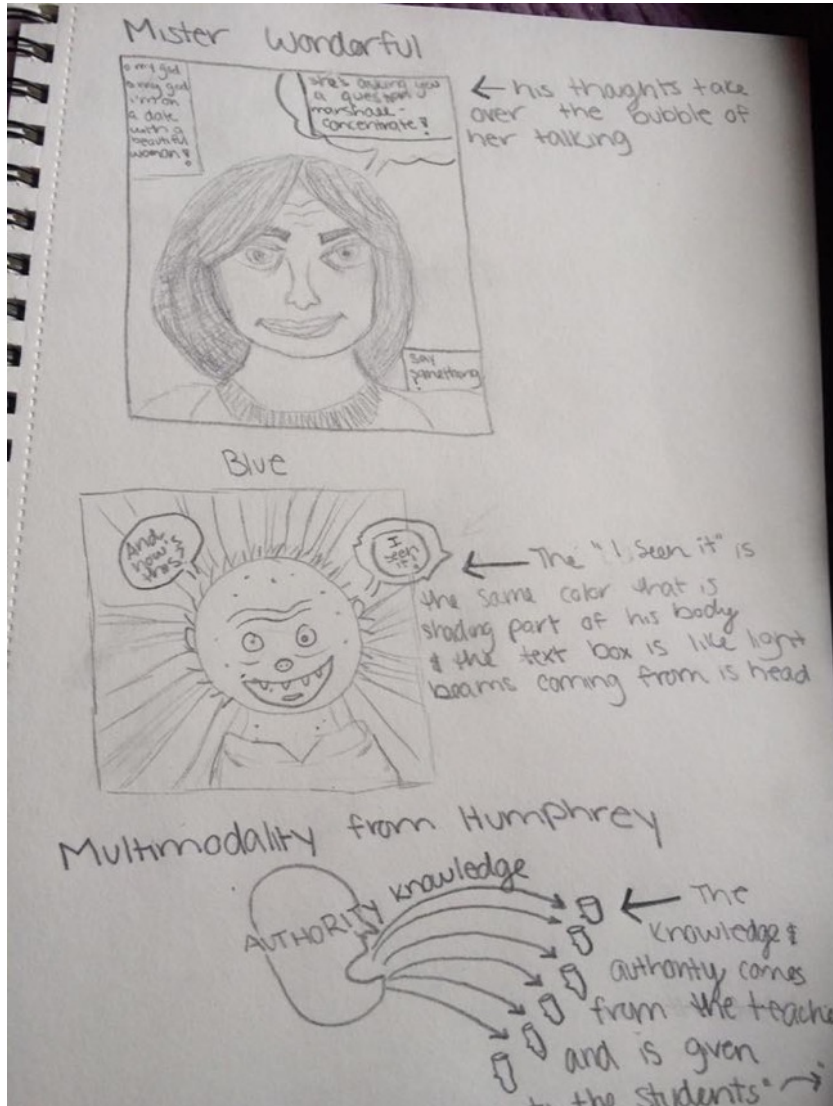
The third instance shows a juxtaposition of what Asterios and Hana saw when they passed a car crash on the side of the road. The two images are set very close to each other, and almost have a mirror effect going on between them. The big difference is that Asterios saw the wrecked car while looking at what happened, and Hana saw the dead deer on the side of the road. This could be showing that Asterios is more concerned with practical things like how the car is totaled, and Hana is concerned with the loss of life, even if the life is not human.



I choose these three images because to me they represented a deeper meaning. In the first image labeled 1, I feel that the reason Mazzucchelli sets it up this way is because Asterios is apologizing for being alive to someone who actual does not exists and that is why you don't see anyone. The second image Mazzucchelli shades in the characters as Asterios explains to the boy how his watch is different and that connects to the way Asterios must feel many times (left out and alone) because he is different and this is why they are shaded in. Again, in the third image Mazzucchelli shades the characters in because of the deeper meaning behind it. Ursula identifies how people are better understood through their actions and not through their words. I feel that Mazzucchelli connects this to reality and that often times words create this illusion for everyone.

RG17: Quick Analysis

Identify 3 interesting instances from the short comics readings posted for this week where the author does something very purposeful with the visual to create conceptual meaning, as we did with Asterios Polyp



I choose a scene from Mr. Wonderful to look at where he's on a date with a "beautiful woman" but her text boxes are being taken over by his thoughts because he's so nervous and distracted. From the comic Blue I looked at the box where the little boy says he saw the dead body. The blue text is seeping into his face and is outside of the box. He also has what looks like light beams coming from his head which I took to mean he has something important to say. From the comic Multimodality from Humphrey I drew the face with the arrows pointing at the smaller faces which is knowledge going from the teacher to the students.



Unmasked



Heads or Tails



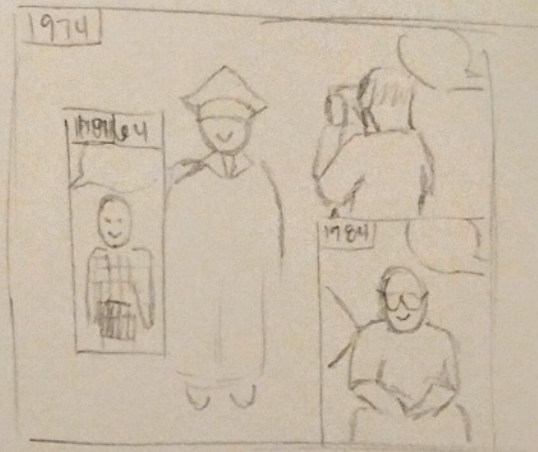
Here

The moment from Unmasked shows a juxtaposition of the grandma and the child facing each other. It is showing their differences in age, but also comparing them because they are both considered to be naive by the mom. The inside of the mask also shows that this part of the comic is delving deeper into the mom's life than she knew about, because the truth was being masked, and now the mom might be wearing the same mask by possibly letting her husband cheat now cheat on her. This moment in Heads or Tails is the penny remembering everyone's faces that has held him, and the colored circles over the faces make the people look like pennies themselves. They are also the same colors that Tommy wears at the beginning and end of the comic.

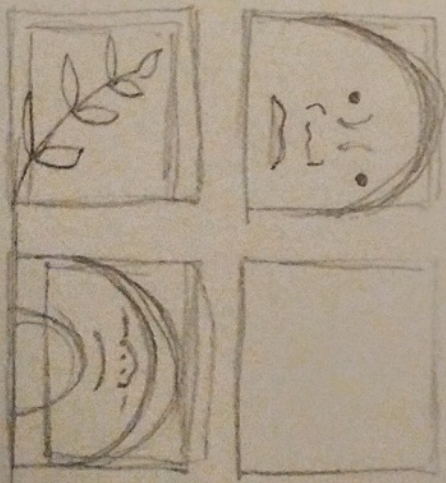
This moment in Here shows the same person doing the same thing year after year, but she must also be saying the same thing year after year, because her statement travels across the four years shown in this panel.



Mister Wonderful pg 2



Here pg 3



Heads or tails

The first one I chose was from Mister Wonderful, page 2. I thought this was a good example of how the text bubbles changed through the comic. Usually, the cloud shape bubbled refer to thought, and the more square are actual talking, but in this one it was reversed, which placed more emphasis on what the character was thinking versus saying.

The second one is from Here, page 3. This whole comic was interesting in how it only showed one corner of the same room, but showed how it changed through time. I found this particular one the most interesting, because it showed the passage of time for this one person or character, at different times he posed and had to "smile." The last one is from Heads or Tails. I thought it was interesting how most of the comic was shown from the points of view of many different people, and essentially what that one little penny meant to them. But in this one section, it was from the penny's point of view, as it was facing up towards the little boy who just got his first shiny brand new penny.

RG18: In Class Analysis

