

Comics & Culture Overview & Student Projects F2018

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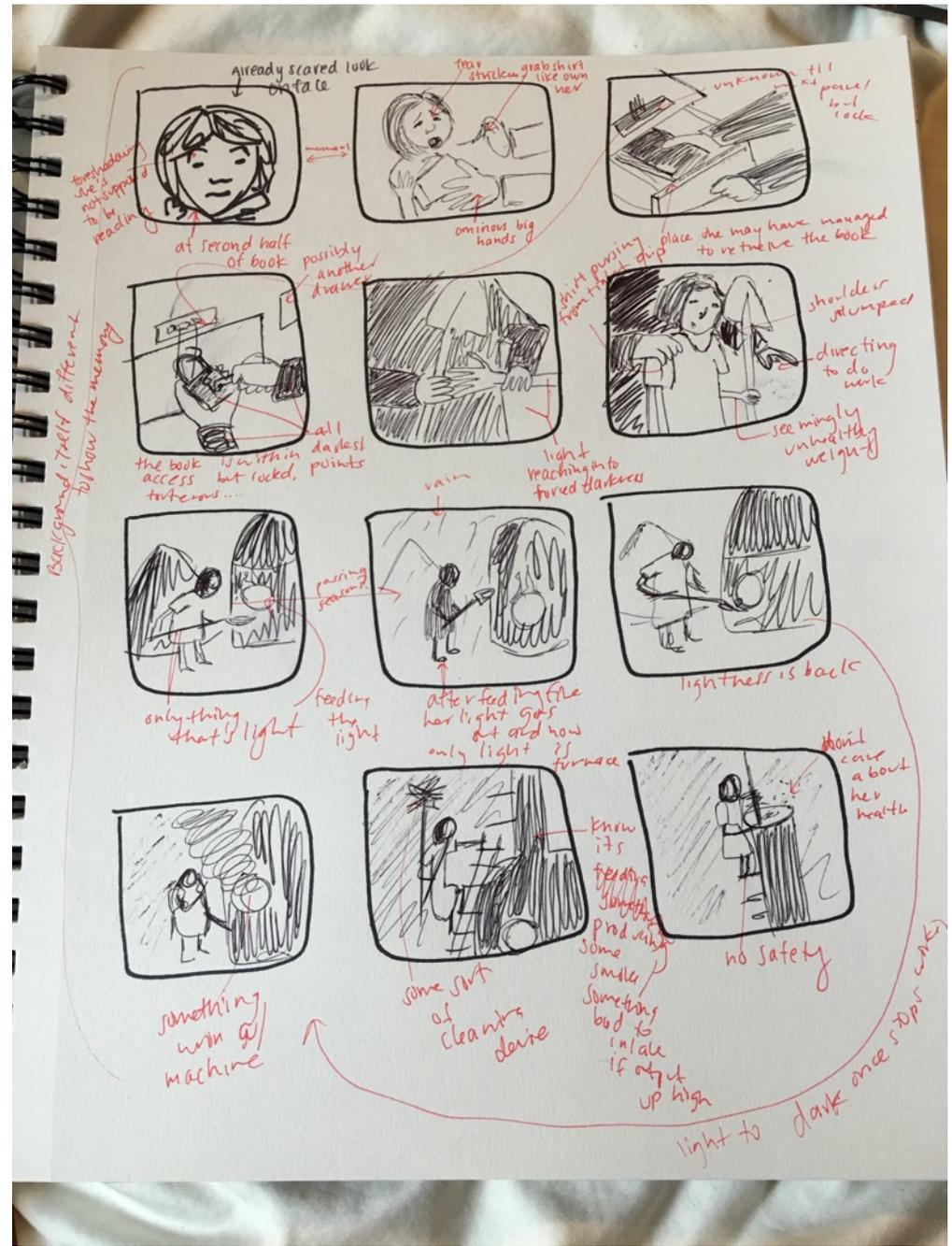
<http://spinweaveandcut.com/education-home/>

Comics Studies @SFSU

<https://humanitiesliberalstudies.sfsu.edu/minor-comics-studies>

Part 4: The Arrival, Wordless, Persepolis, Satrapi-
You, Dave Gibbons-You

Visual analysis to pages from The Arrival



The page suggests that there is danger or something ominous lurking

The idea of danger is suggested through the silhouette of the monster and its shadow



the tail of dragon/monster is curved throughout and it leads the movement in this page

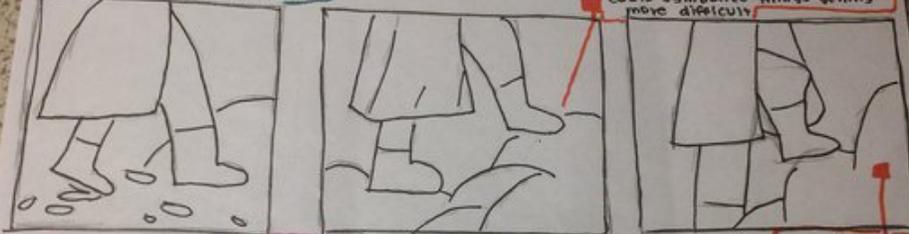
→ also continue from /to the next page



sepic tone panels of this for happier mood, get darker down the page

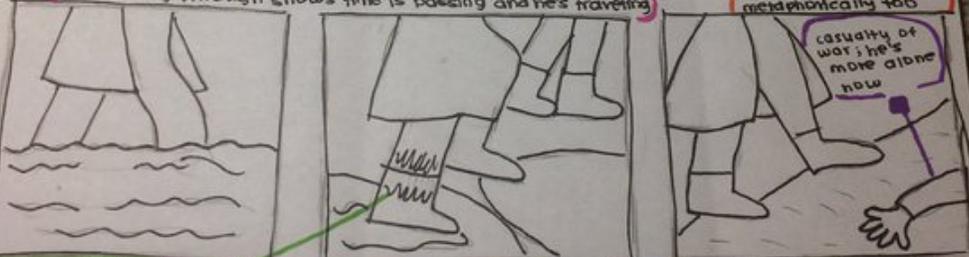
follows one person's mvm through time in panels

his ascent in this panel and the next could symbolize things getting more difficult



the changing scenery he's walking through shows time is passing and he's traveling

the climb is steeper here, perhaps metaphorically too



casualty of war; he's more alone now

the accumulating dirt shows things are more difficult and he's worn down

"découpage" used throughout page to focus on just the man's legs - this is selective framing



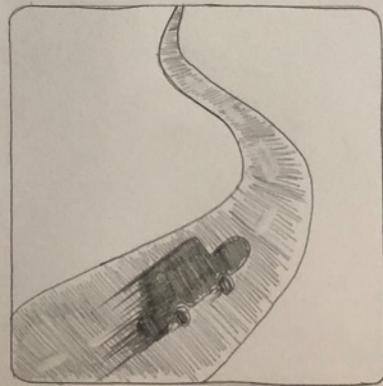
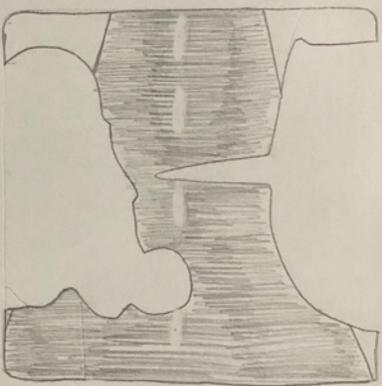
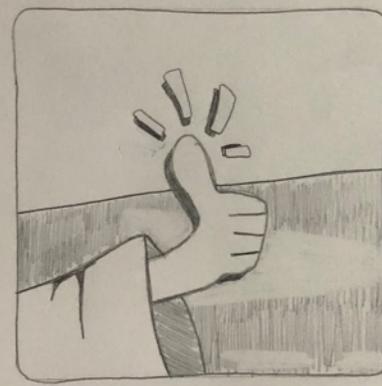
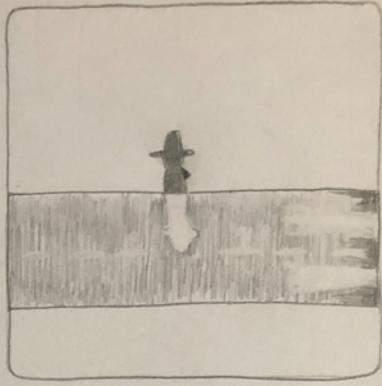
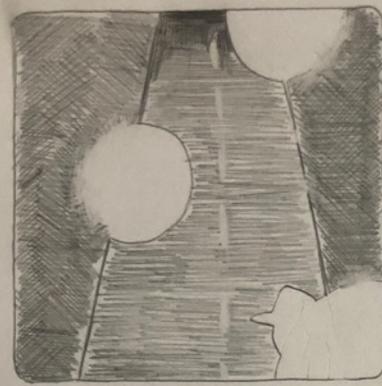
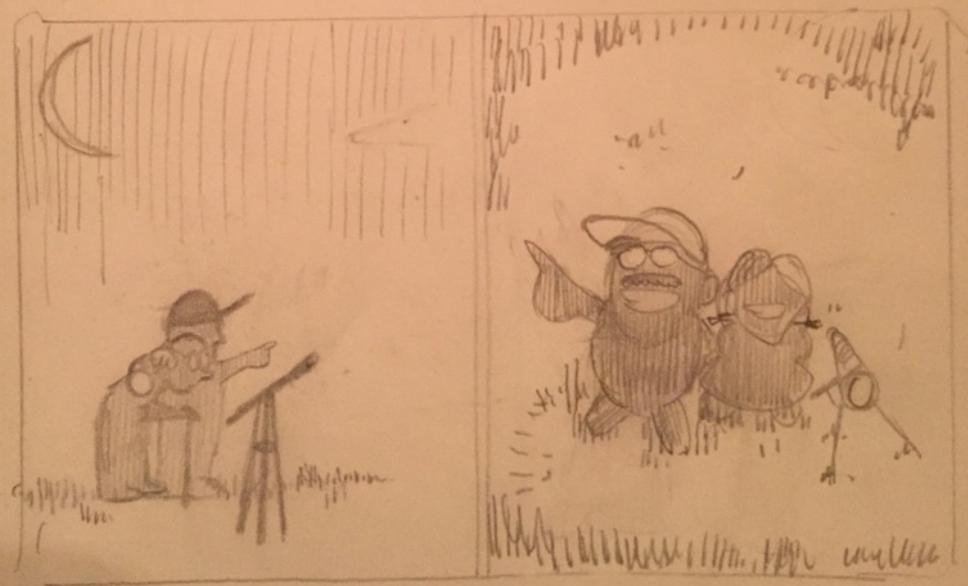
tension builds in these panels as he runs faster, becoming more of a blur by the end

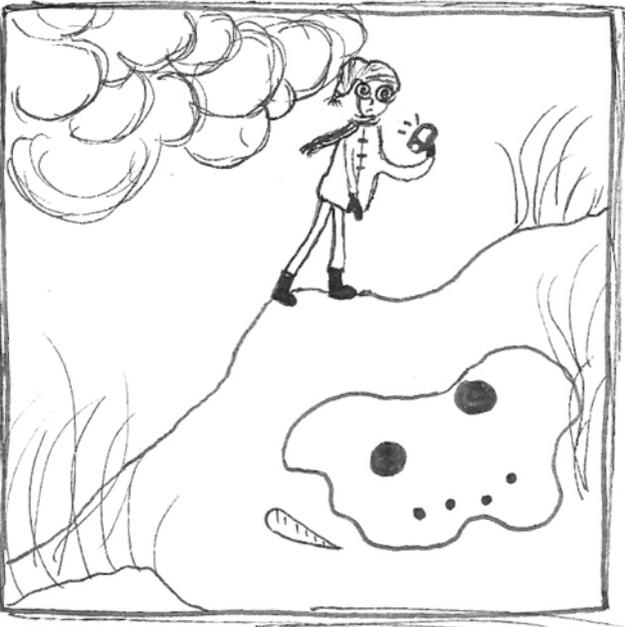
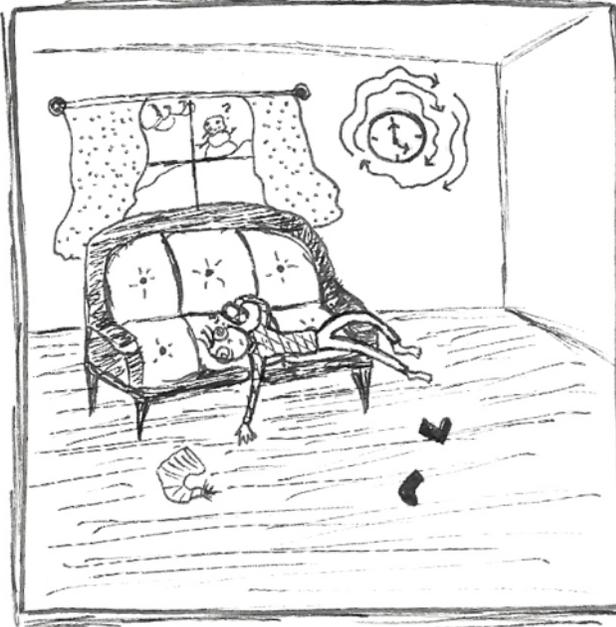
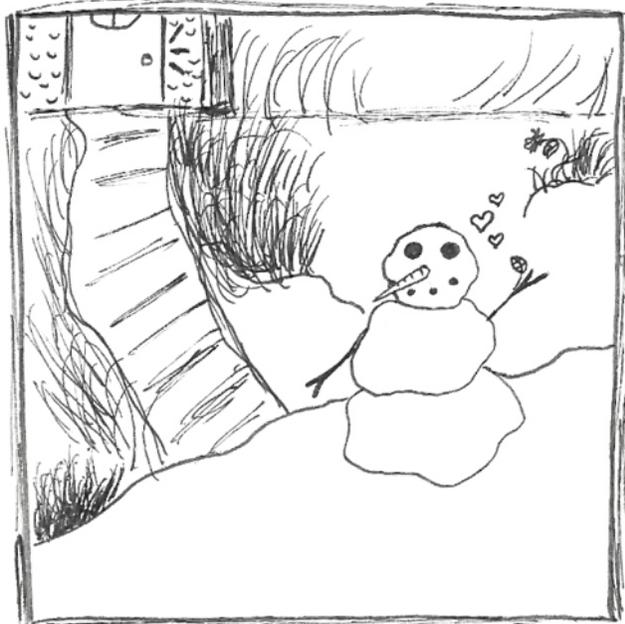
10 panels, 9 of which are all the same small squares, one doubled, rectangular panel - why?
 Time experienced "fast", short, "snapshot" transitions into Xtr.'s faces/gestures that take longer.
 (in first 3 panels)

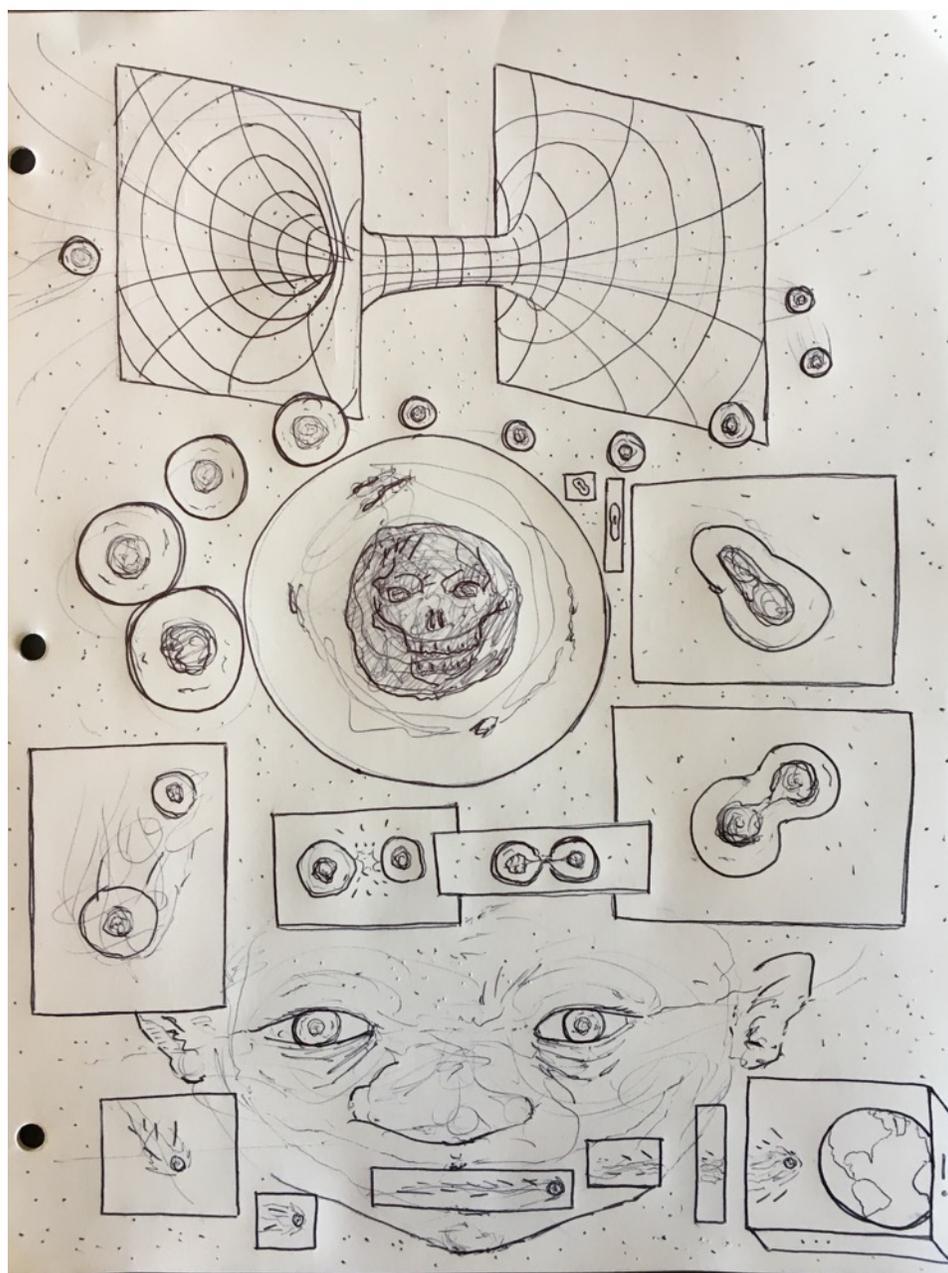
Annotations:

- Panel 1:** B-6 has same "tone" throughout page. No trace of words. "No trace of words" "the story" "into" "fills the page".
- Panel 2:** opposites. friendly Xtr. "No trace of words" "the story" "into" "fills the page".
- Panel 3:** transition to the conversation. begins to tell story. wordless book - must imagine the sounds of their voices, the example of their clothing.
- Panel 4:** strange unknown vegetables have to imagine non-fry table. again, opposites dark clothing, jux. has light clothing.
- Panel 5:** hands are important on this page. framing of the story - pops. his habits.
- Panel 6:** hands are important on this page. framing of the story - pops. his habits.
- Panel 7:** hands are important on this page. framing of the story - pops. his habits.
- Panel 8:** hands are important on this page. framing of the story - pops. his habits.
- Panel 9:** hands are important on this page. framing of the story - pops. his habits.
- Panel 10:** hands are important on this page. framing of the story - pops. his habits.

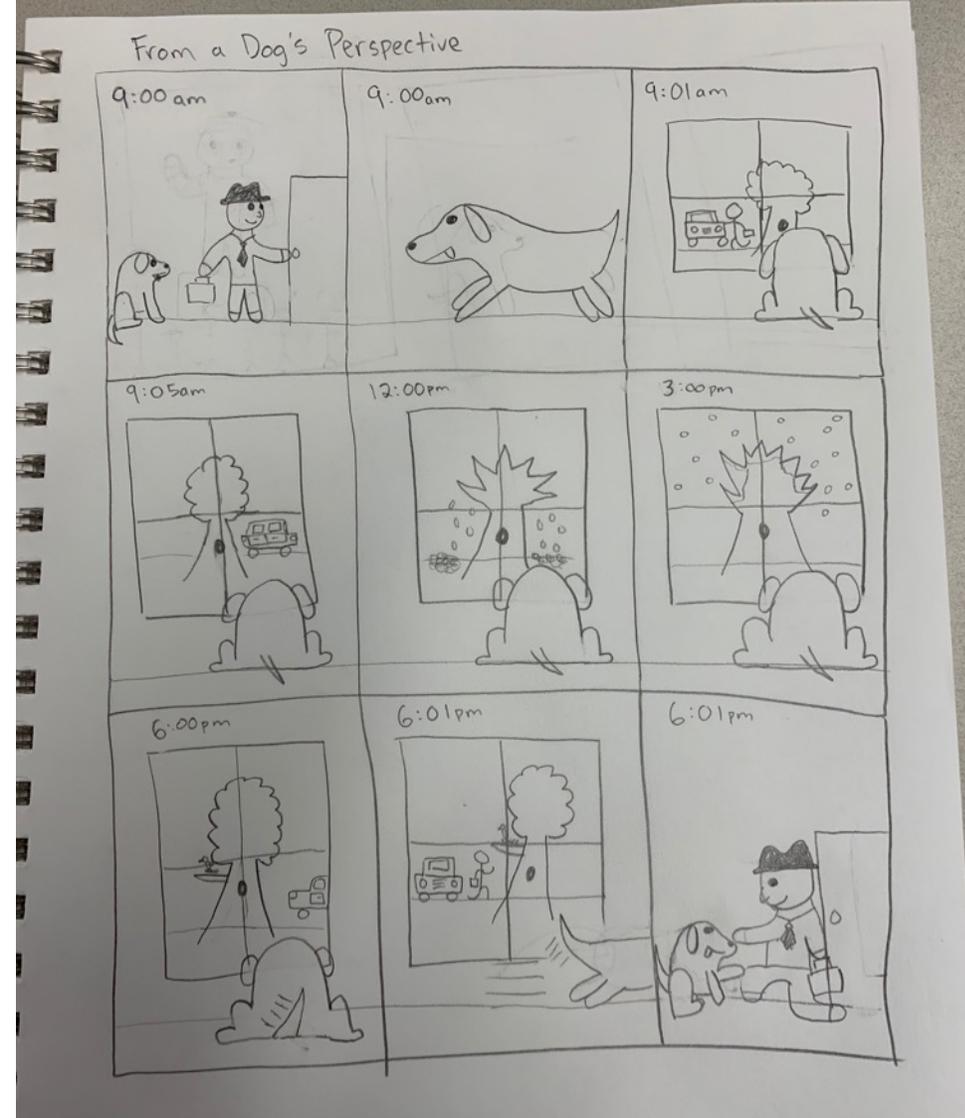
Wordless Comic



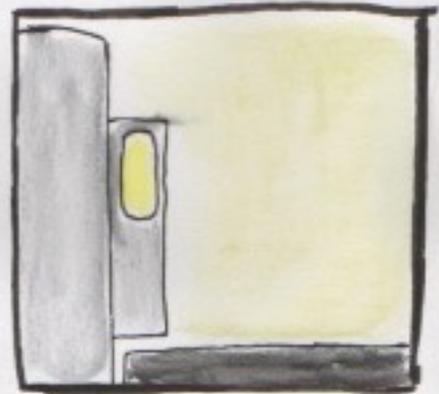
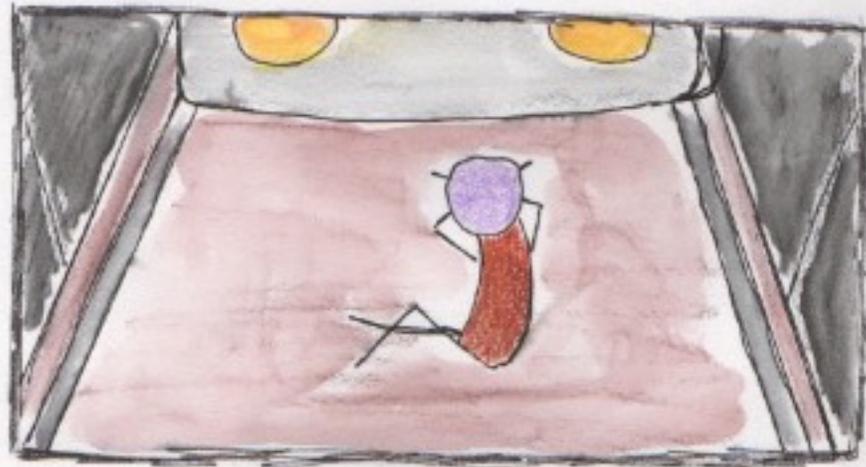




An Alien animal cell makes its way through time and space, to divide and conquer.

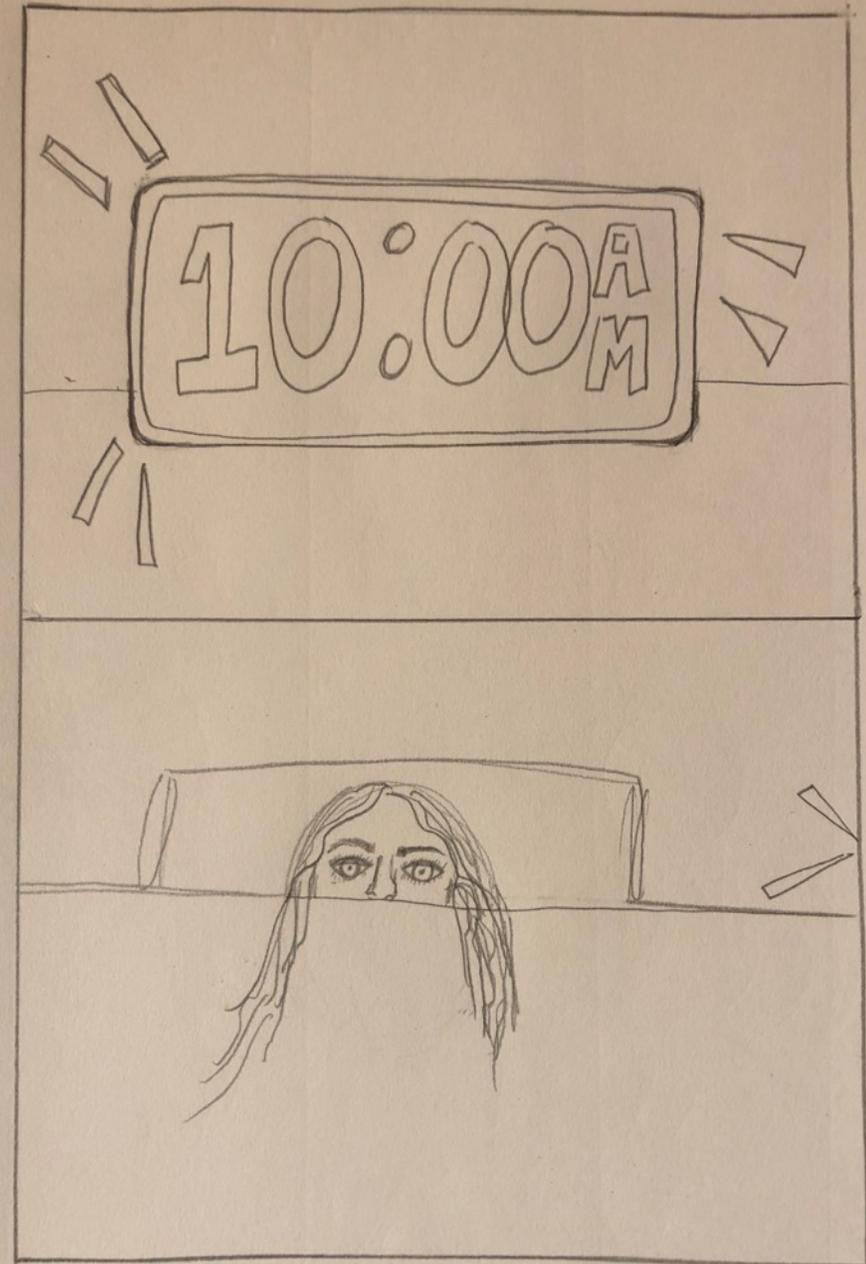
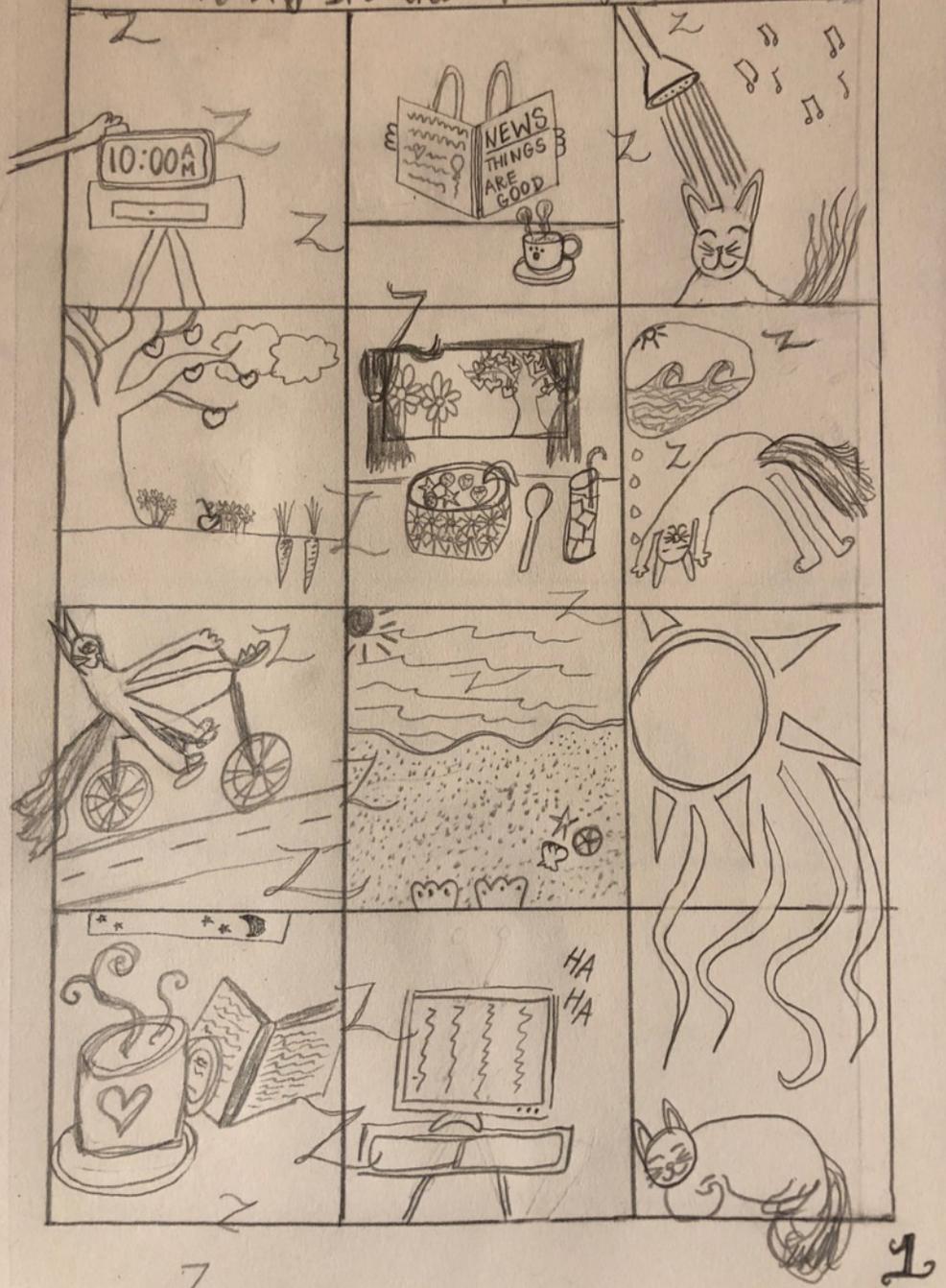


When I was thinking about what to do with my wordless comic, I thought about what conveys emotions the best without saying anything. That's why I chose to make my comic about the point of view of a dog whose owner left for the day for work. In the first few panels we see the dog seeing his owner off for work. And through out the day the poor dog just waits all day for his owner to return. And from his point of view it is taking forever for his owner to return. We see from the dog's perspective it's taking so long that all the seasons of the year are passing by with no sign of his owner's return. In reality it has only been a few hours, however in the dog's mind its been years. And when his owner finally does return, the dog is relieved and ecstatic.



Based on a fear I have. I tried to use color and borders to help convey meaning for the words I couldn't use.

A DAY IN the life by: daylan buchanan



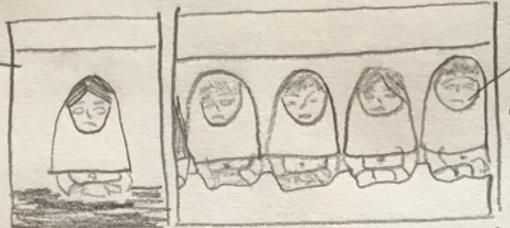
Persepolis analysis pages and sketchnotes of readings related to the book

11 in. x 14 in.
27.9 x 35.6
27.9 x 35.6

10
Acid f
Sans
Sin ad
Pap
Pap
Red

THE VEIL

she is isolated in her own box. you can tell at the start of the comic she is different from the others.



None of the girls are smiling or seem to be happy. In my opinion it is due to all the strictness and rules

The Revolution was a very tense one therefore this box is colored black, to show the mood as being dark and intense.



curiosity of the outside world where the veil isn't being worn

Due to lack of understanding of the reason why women wear the veil. It is treated as a toy or any other object. It isn't seen as important.



you can see the nun handing out veils to small girls but it's something free of course they will take it without even realizing what comes w/ the veil

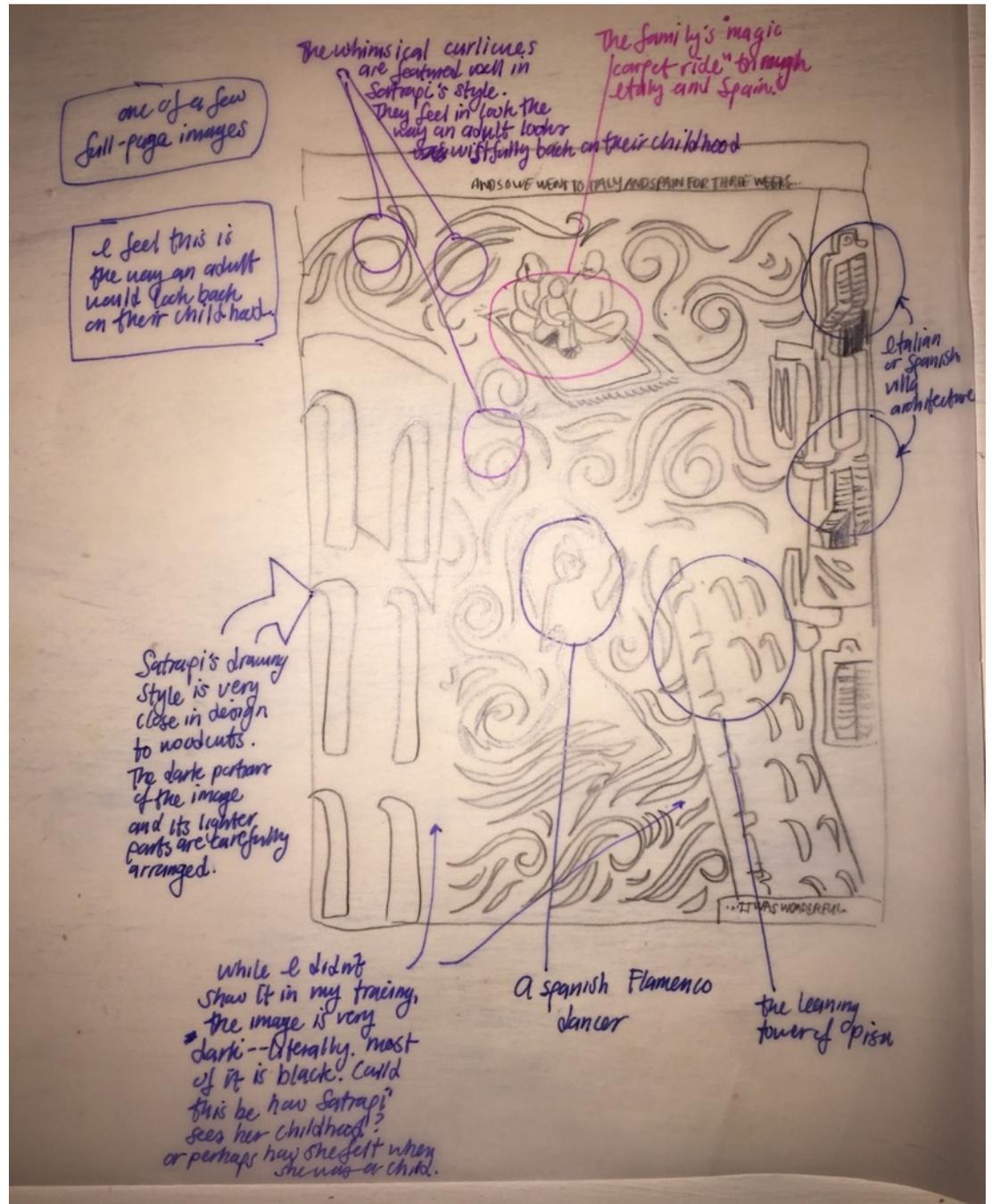
Strathmore Artist Papers
A Division of PacifiCorp Corporation
Menasha, WI 54956
www.strathmore.com



457-11



Made in the U.S.A.
Fabrique aux Etats-Unis
Hecho en E.E.U.U.



Interesting how the creator decided to show passage of time by leaving one character the same every panel.



In these first four panels Mary is positioned below the lady, demonstrating the ladies power over her.

Mary's eyes also demonstrate time as in each panel her eyes are positioned differently. This also shows her "emotional" state, which really helps the reader understand the situation.



Both her and Radio connected to same balloon. Shows how significant her relationship with metal is.

Supports the emphasis of music. By choosing to have two panels with the stereo and only 1 with her mother.

Walking to her bedroom
getting ready for bed
Falling asleep
Show different points in time



Shadow

Facing the light

Same size panels

Trees = Family tree

Trees

There are lots of heroes in my family. My grandpa was in prison, my uncle Anosh too! For nine years. He was even in the U.S.S.R.

Too much!

Reflecting on what she learned about her family

Shows her dream

Shadows - Facing towards the light

Light in this area



Flames are massive

The fire trucks present after fire already started

THE BBC SAID THERE WERE 400 VICTIMS. THE SHAH SAID A GROUP OF RELIGIOUS FANATICS PERPETRATED THE MASSACRE.



A lot of black space

There's more ghosts than people

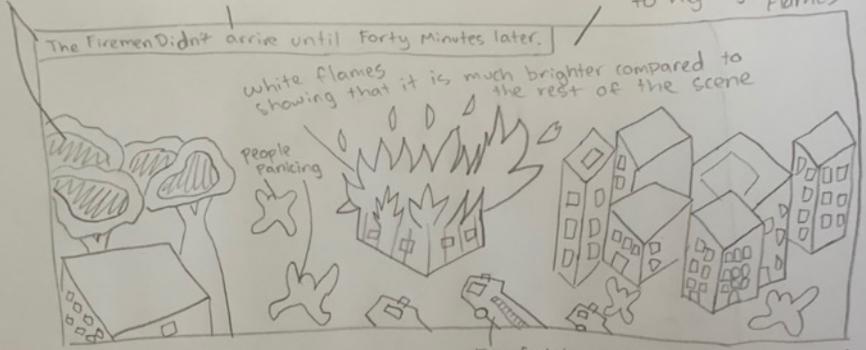
Ghosts shaped similar to people

ghosts kind of in the shape of flames

Black and white coloring to show contrast

Textbox describing the scene

Black Background to highlight the flames

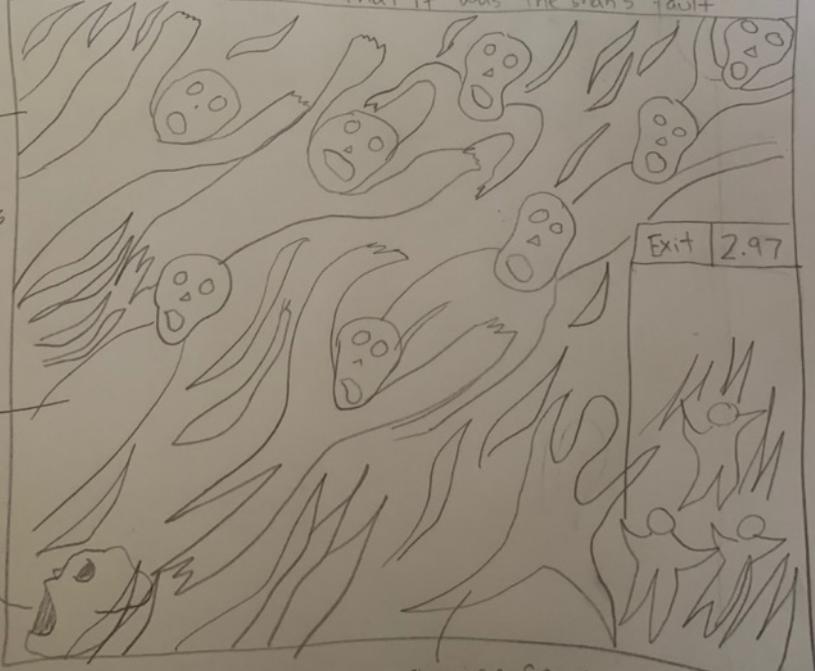


Firefighter arriving as described

The BBC said there were 400 victims. The Shah said that a group of religious fanatics perpetrated the massacre. But the people knew that it was the Shah's fault.

Flames of the fire burning the souls

Souls of the fallen victims



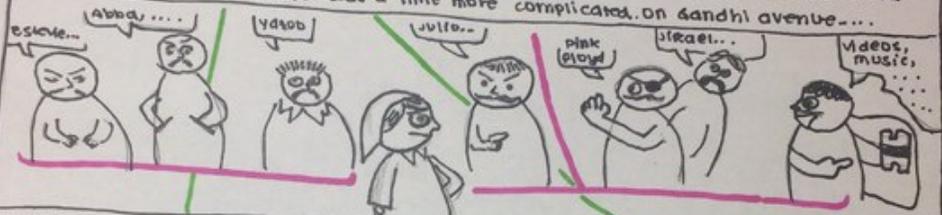
Exit 2.97

showing some people trying to escape while others in the fire perished

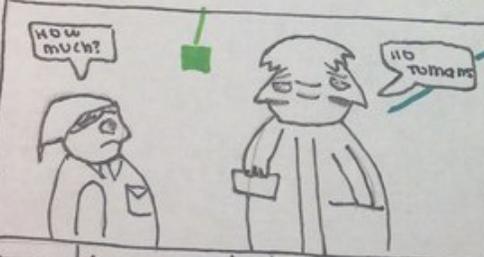
not shown in my drawing; these are places that are black and seem to coincide with dangerous and more foreboding situations

displayed in a way to show the passing of time in a linear fashion. the letters aren't actually all speaking at once. we just see her progression along Gandhi Avenue

For a year now, the food shortage had been relieved by the growth of the black market. However, finding tapes was a little more complicated. On Gandhi Avenue...



I bought two tapes: Kim Wilde and Came!



The distorted drawings symbolize their authenticity as they look both ways



Dark road but light background forebodes the danger to come

ironic song lyrics that contrast with the situation behind her

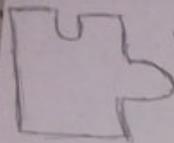
oblivious to surroundings



literally tall dark looming figures over her. obviously dangerous

almost out of frame - almost in the clear

They were guardians of the Revolution, the woman's branch. This group had been added in 1982, to arrest women who were impertinently veiled (like me, for example).



at the heart of
Persepolis, Marjaneh
is trying to piece together
a divided identity



mirrors are used to
represent the problems
of identity formation; in
Persepolis mirrors are
used to show the true
self - not a flattering, self-
deceptive version of the self



Because her art style
is more cartoonish than
realistic, the readers
can relate more to the
character and relate their own
subjective experiences. Readers
are also more drawn into the
thoughts and theories that underlie
the text

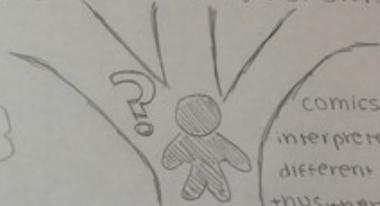


like Persepolis
comics have
frequently been the
target of
censorship for
things such as
its text, images or overall theme



this is called

"AMPLIFICATION THROUGH
SIMPLIFICATION"



comics can be
interpreted in many
different ways and
thus there's no one
indisputable message



according to McCloud,
comic book readers are the
"silent accomplice" or "partner
in crime" of the author because
reader participation is required for
narrative interpretation



as such, reading
comics can be
more of an
"EXPERIENCE"



because comics can
show multiple perspectives
at the same time in the same
frame, you can see the past
and present simultaneously



this makes comics
function similar to
how we recall
memories (it's not
always very clear
cut). Persepolis
utilizes this
well

Frames & Mirrors by Babak Elahi

Satrapis "reframes" Iran as individuals

How does Framing work within the comic space?

How does Satrapis challenge Framing nations?

Focused of the real life of the people

Humanizing people

MIRROR IDEOLOGY: within comics what does it create?

with Satrapis "simple" drawings, she makes her story and people iconic.

performance also connects to framing

For Satrapis, the comic form allowed her to engage in a performance that was otherwise not afforded to her

And within the construct, persepolis enables the woman's performance to hold a public presence



This "performance" however is taken further through the graphic novel form



Narratives written in the first hand step

Freedom to Teach by Sarah McNicol

COMIC BOOKS VS. Schools & Academics

How does one define what is not academic?

what is permitted as academics?

what is "literature"?

why are comics targetted?

A SOLO PERFORMANCE



Unveiling persepolis as embodied performance by Jennifer Worth

personal narratives that become an embodied performance

THE READER HAS THE POWER

How does censorship connect to Framing & performance of a comic?

With Comics the reader has more control over the: - narrative - content - understanding





"Satrapi recognizes that the body has both personal and political dimension"

Jennifer Worth's article, "Persepolis as Embodied Performance"

"When experiences cannot be captured in language, Satrapi surges as text altogether"

Worth argues Persepolis features the body

Body



my mental transformation was followed by my physical metamorphosis



"In Persepolis there is scarcely a panel that does not prominently feature the human form."



October 18, 2018

SKETCHNOTES!

FREEDOM TO TEACH:
implications of the removal of PERSEPOLIS from Chicago schools.

Sarah McNicol

March 2013
Public schools in Chicago are told to no longer teach Persepolis and that it should be removed from classrooms and libraries...

CENSORED

Bias against comics:
long history of censorship.
low-brow, dangerous, obscene, objectionable
Stigmatized

Complexity - interpretation text + image (this scares people)
comics contain CODED information
dual narrative tracks

Advocates: McCloud, Greenstein, Bryner, Iser

Comics allow for freedom of interpretation

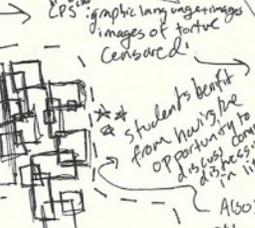
if this is bad... should we not renounce all literature?

Comics are a valuable teaching tool

not only for literature
↳ business/history/sociology/science

PERSEPOLIS vs Chicago School Board

FRAMES AND MIRRORS in Marjane Satrapi's PERSEPOLIS
- Babak Elahi



How to become an "EXPERT COMICS READER":
I. READ COMICS.
Hello!
Violates rights of students to access info.
questioning authority
class structures
race
gender issues
blocking access to edu.

Also: Marjane Satrapi was exposed to all these things at their age (7th grade/CPS)...
Why do teachers need special training to teach Persepolis?

literature of the colonizer
"Will to power in public, tell it what it wants to hear"

leads to cultural war against the Arabs and Islam
Fascist caricature
Frameworks of acceptance
Polarities of good and evil
abstraction of identities

Pictorial framing of the comic art panel

Persepolis challenges this through its own framing
"Comic art uses the visible frame as part of its aesthetic, cognitive and narrative form"

Colonizers framing People of Middle East
Reagan, Bush etc.
"Axis of evil"
How they framed war in Afghanistan

RE-HISTORICIZING of what ideological frames would take out of the flow of history

Satrapi reframes Iran as reconstructs Iranian subjectivity through comics
- individual life + complex identity

conscious use of pictorial panels can expose and thus deconstruct the ideological power.

TEMPORAL → SPATIAL

functions as a mirror

complex individual in search of I.D.
+ we identify w/ her through the frame

Continued...

the mechanism of framing, but EXPOSES it through picture frames and mirrors

interpellating individuals as subjects

Levi's Althusser
ideological interpellation

Persepolis: scene w/ Islamic morality Police

(New!) Blue coat stop running scene

(Interpellation: ideology, embodied in major social/political institutions constitutes the nature of individual subjects' identities through "hailing" them (i.e. social interactions))

Marjane's "Punk" phase: Islamic ID → Western cultural + commercial ID

shows Marjane's ID in context of Islamic ideological state apparatus

how does this change shape us?
Satrapi shows this in Persepolis

Satrapi divides panels to show literal divides
Fragmented subjectivity

ME?

UNVEILING: PERSEPOLIS AS EMBODIED PERFORMANCE
- Jennifer Worth

Persepolis: unconventional solo-performance

embedded performance that might otherwise be denied / outlet for women denied a public presence

Persepolis: complexity of interplay of political + personal history construct formation of identity

Iranian female autobiographies written
↳ written word as artistic outlet

creates dilemma in which the autobiographical persona must construct subjective wholeness out of abstract divisions and fragments of self.

Mirror frames (Marjane's grandma)
dualities, dichotomies of self

↳ all the things that make us individuals goes against the black/white structures of societies / mirror structures

dialectical relationship b/w images + frames w/ stereotypes + Propaganda of Iran + Western cultures (US + Europe)

Personal experience → framed iconic image / universal

Re-framing herself w/ geopolitical history
↳ we insert our own subjective experience

using language of theatre + performance to describe comics
- actor
- speech

Focus on the body
↳ "center stage" body of self, others, male/female, dead, victims of war/humanity, joyous white babies, active at rest every panel

comics as performance
showing + telling personal history

Comics: intimate form of personal communication

"it is always now" in comics even when comic is in "past"

live performance tableaux vivants: movement → mobility Present → past

performance idiom
↳ unspeakable violence transition into adulthood

the second sex, Smoking, Reins, Parties, violence young adulthood

Comics as liminal
↳ why did she choose to make Persepolis in comics-form?
↳ marginal art form? Female comics voices → "outsider" voices

Veiling vs. framing

hide conceal control women

Marjane's frames Veils: Prophet, Marxist revolutionary, Punk girlfriend, Silence

the veil → crucial metaphor
↳ (space does for comics what time does for film)

Comics frames (Western convention)
double purpose: isolating moments

Creating necessary space for form to move forward

"ENDING? RECOMING!"

Frames & Mirrors in Marjane Satrapi's Persepolis

by: Babak Elahi

In response to the one-dimensional representations of Iran as a terrorist nation.

axis of evil

COMICS

dehistoricizing ideological frame

FRAME TIME → to restore historical flow

naturalize worldview by removing

FRAME

ideological apparatuses offer individuals normative identities within structures of power

culture

competing claims

FAMILY

EDUCATION

RELIGION

SEX

Mirror of life

divided identity

fragmented subjectivity

uncertainty instability

narrative - Iranian history/experience less abstract

visual style - iconic characters, "an empty picture frame into which the reader can insert his/her subjective experiences"

Weißkopf Persepolis as Embodied Performance by: Jennifer Worth

novel → Graphic novels → the theater

written word to safely enter space

Pubic

In Islamic religion difficult for women to be publicly seen/heard

"Resonance between self-proclaimed unimodal identity + the unimodal form of the graphic novel itself"

Persepolis as a solo performance

1st person, autobiographical

Mimetic

mimesis - "the process through which humans make themselves similar to their environment through assimilation, and it is particularly through bodily mimesis that the distinction between self and other becomes permeable" (p. 146)

"World are a poor substitute for some experiences"

Female bodies - power struggles

Modesty - respect due power of the body

Audience must fill in gaps → comics

THE SELF

Persepolis: the lost capital of Persia, a lost land

SATRAPI

Persian heritage

Iranian Nationality

Western (French) Education

try-ons

- would-be prophet
- Young Marxist revolutionary
- punk
- girlfriend
- stoner
- drug dealer
- homeless
- student
- daughter
- wife
- Iranian

Travel

Hide + Control

Squarely in the middle of things

ENDLESS BECOMING

liminal: relating to a transitional or initial stage of a process

Freedom to teach: implications of the removal of Persepolis from Chicago schools

by: Sarah McNicol

Comixes

dual coding

messages

way of comics expressing subjective time

reflect memory itself

Louise Rosenblatt on reading

Not an object, but an experience shaped by the reader with guidance/clues from author

Persepolis

"Dangerous... encourages young people to question existing structures and ideas" 35

NO SINGLE WAY TO READ IT

In teaching you want unbiased factual info.

Also might help to have historical background info

CPS

tone - Not appropriate

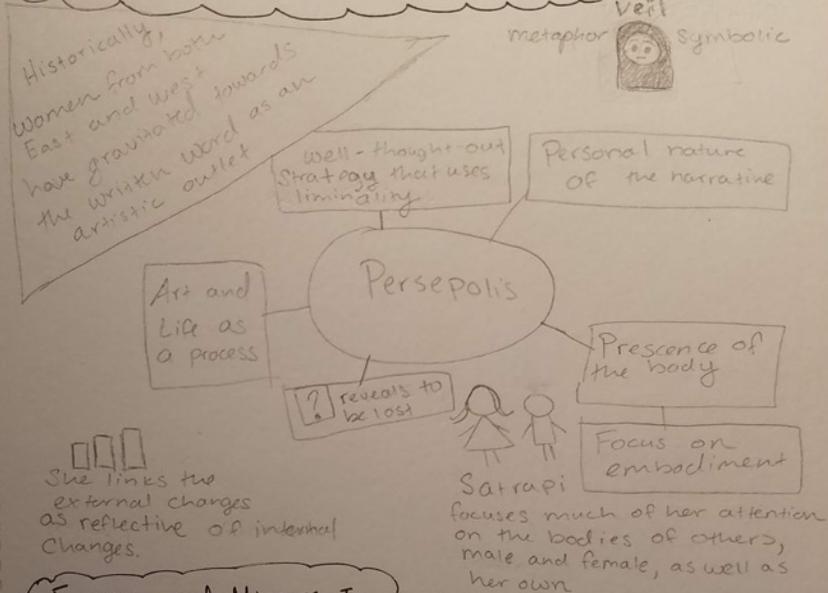
Graphic element not written

taken out of context

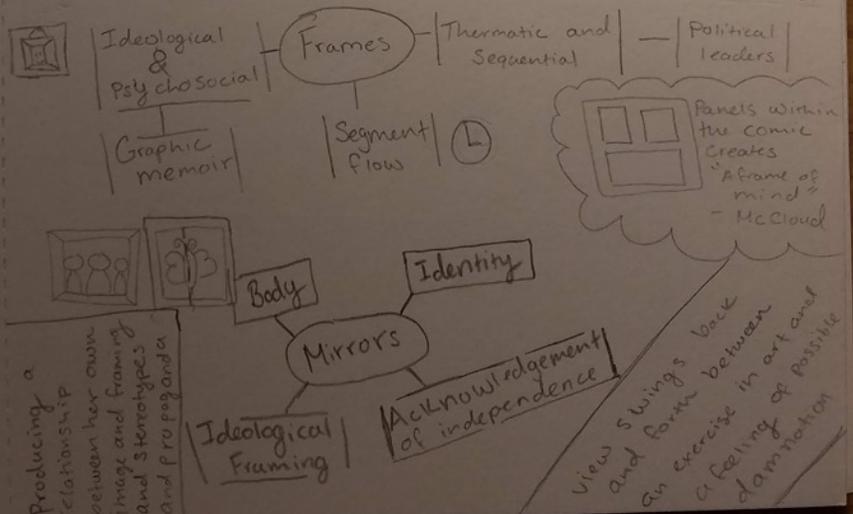
Unveiling: Persepolis as Embodied Performance

- Jennifer Worth -

10/19/18

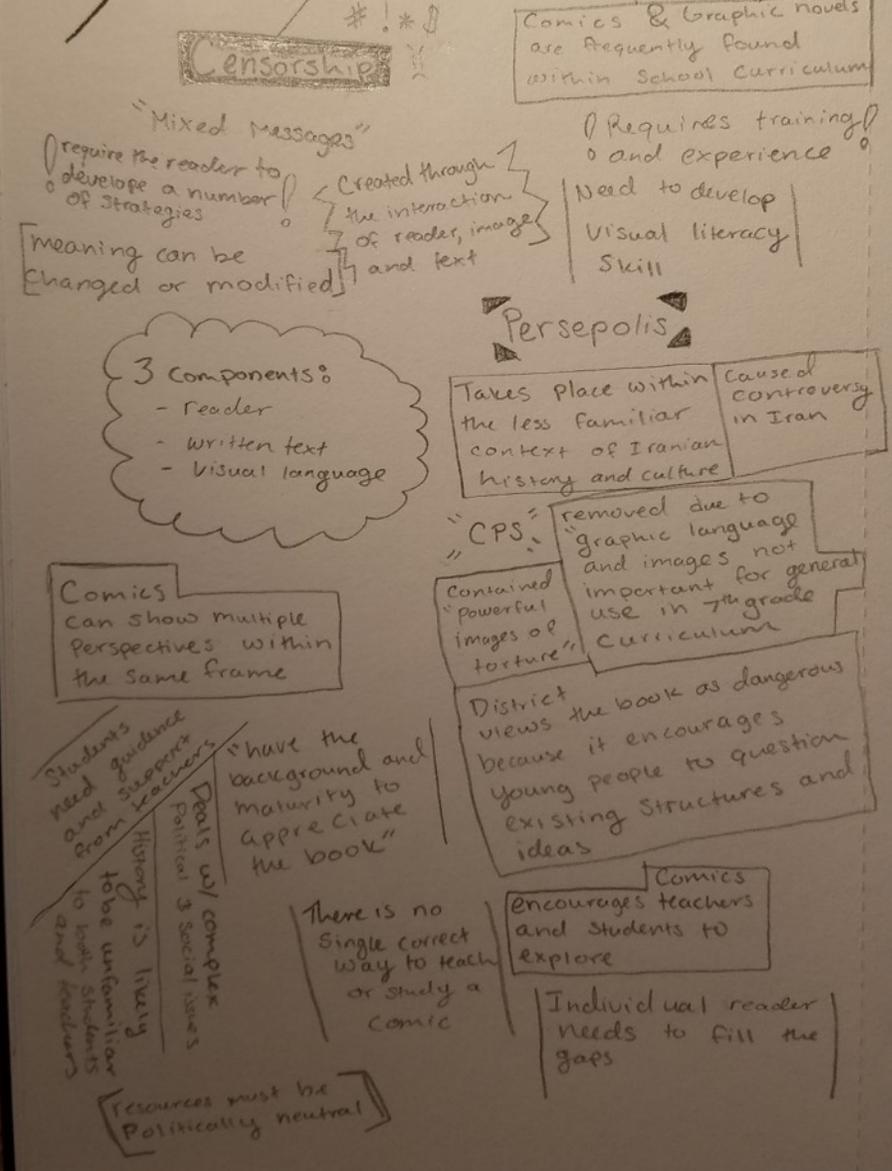


Frames and Mirrors In Marjane Satrapi's Persepolis - Babak Elahi



Freedom to Teach - Sarah McNeical

Chicago Schools - remove graphic novel from libraries and classrooms

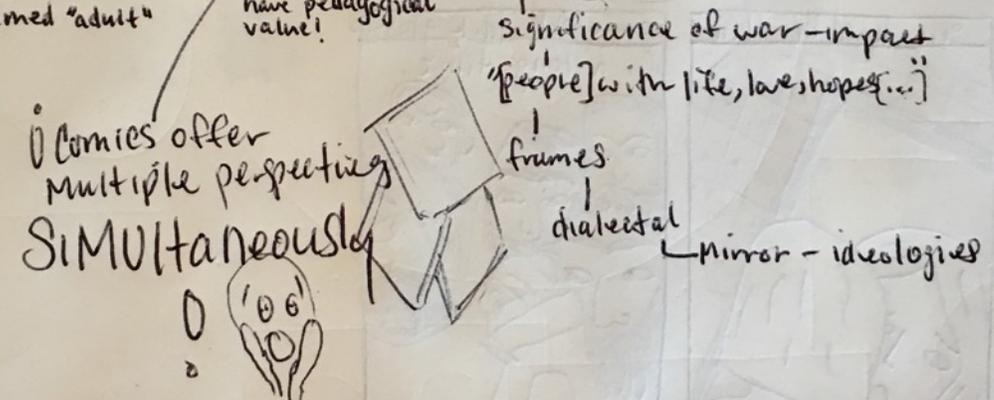
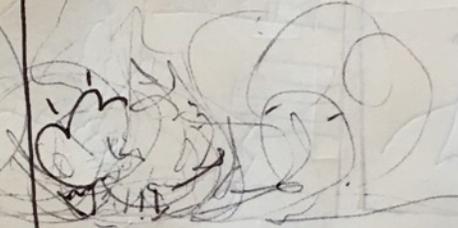
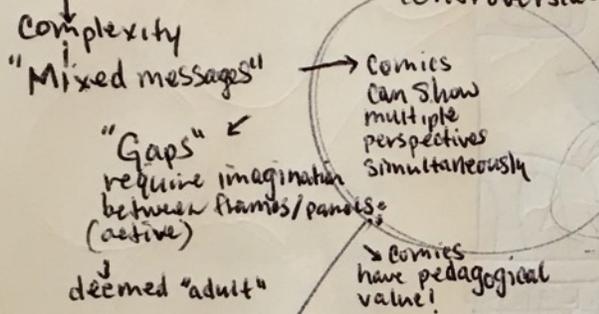
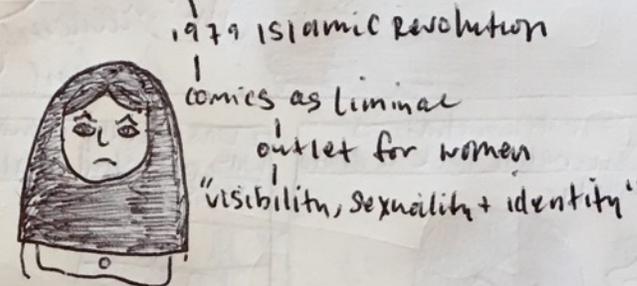
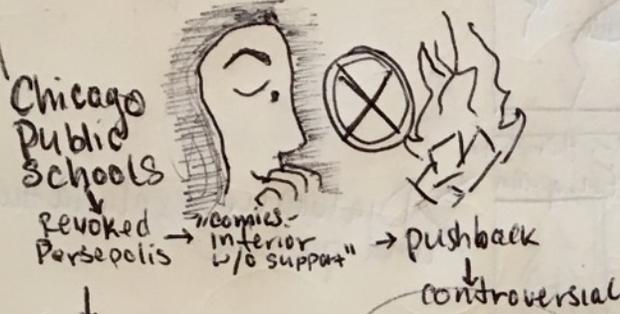


10/22

Day 16: Persepolis 3

Response Gallery 15: Sketchnote of our Readings

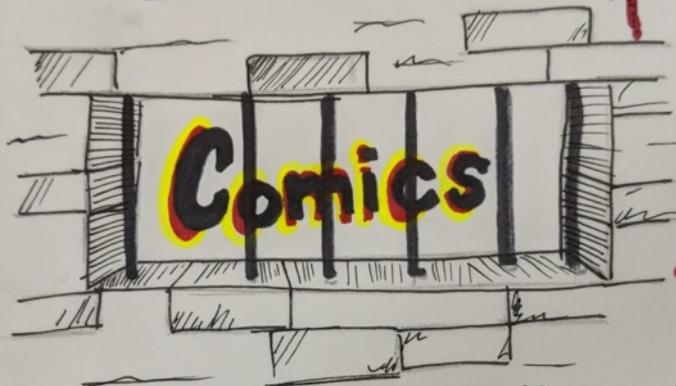
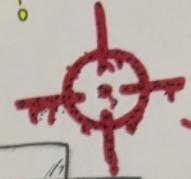
Freedom to Teach: Sarah McNeel
as...performance: Jennifer Worth
Frames and Mirrors: Babak Elahi



Censorship
"suppression of ideas
and information"

Schools + children's librarians

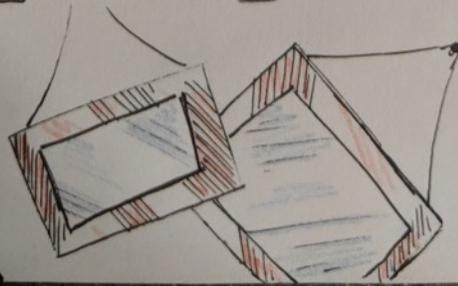
PERSEPOLIS
V.S.
Schools



NOT ENTIRELY
TRUE...

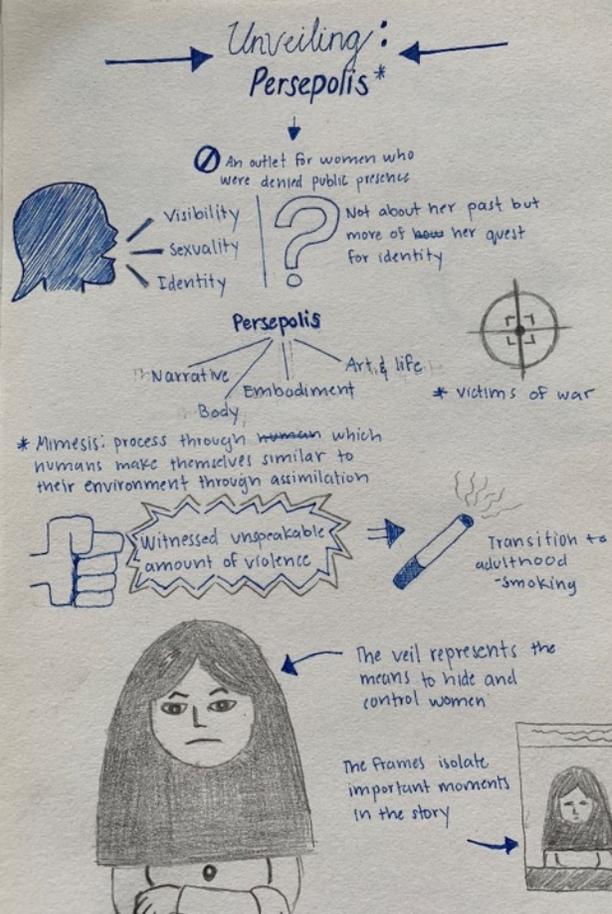


Administration
= Knowledge/belief

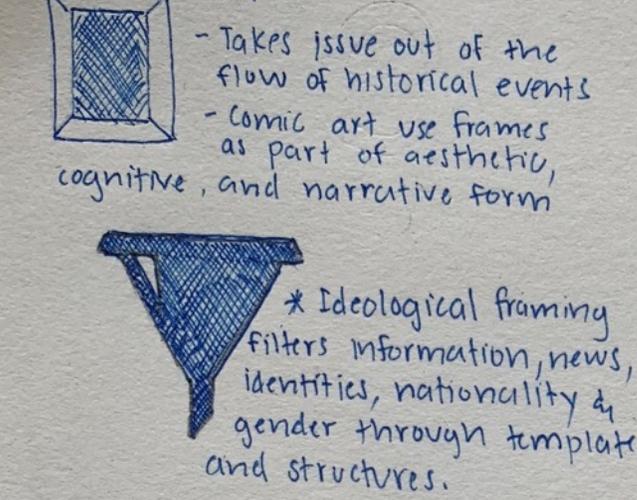


FREEDOM
2
TEACH: PERSEPOLIS

PERSEPOLIS
VS.
CHICAGO
SCHOOL
BOARD

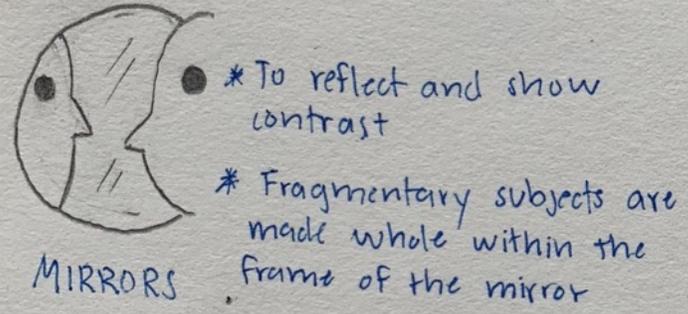


FRAMES & MIRRORS



Political & sequential art framing aim at recognition

NOT ANALYSIS!!



The sense of not being whole is replaced by a sense of completeness

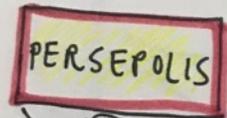
PERSEPOLIS



- "too complex"
- = • lack of understanding (why?) ex: "graphic element" singled out - defeats purpose of COMICS / sequential art.
- "mixed messages"?

• pull for written word

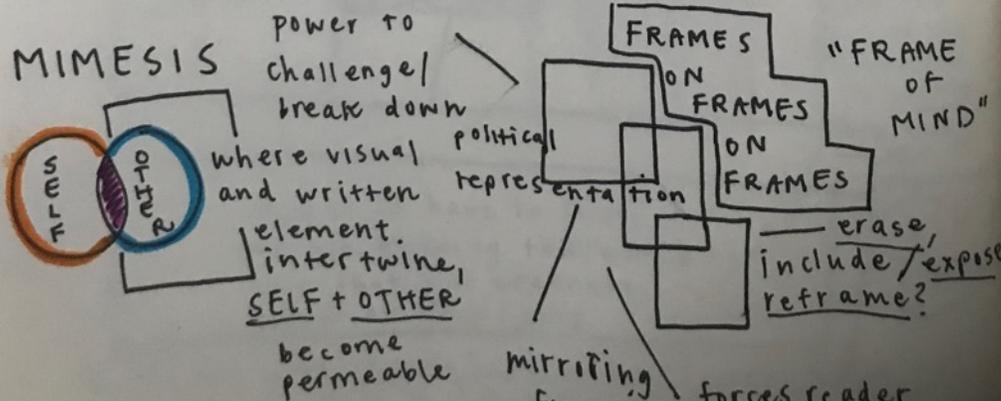
taken out of context!



- deeper, rewarding read
- = • an overlap of skills (why?) are practiced w/ comics
- expresses trauma really well (past/future)

• relates physical experiences to mental + emotional transformations

• individual voices still have a chance to be heard / "solo performance"



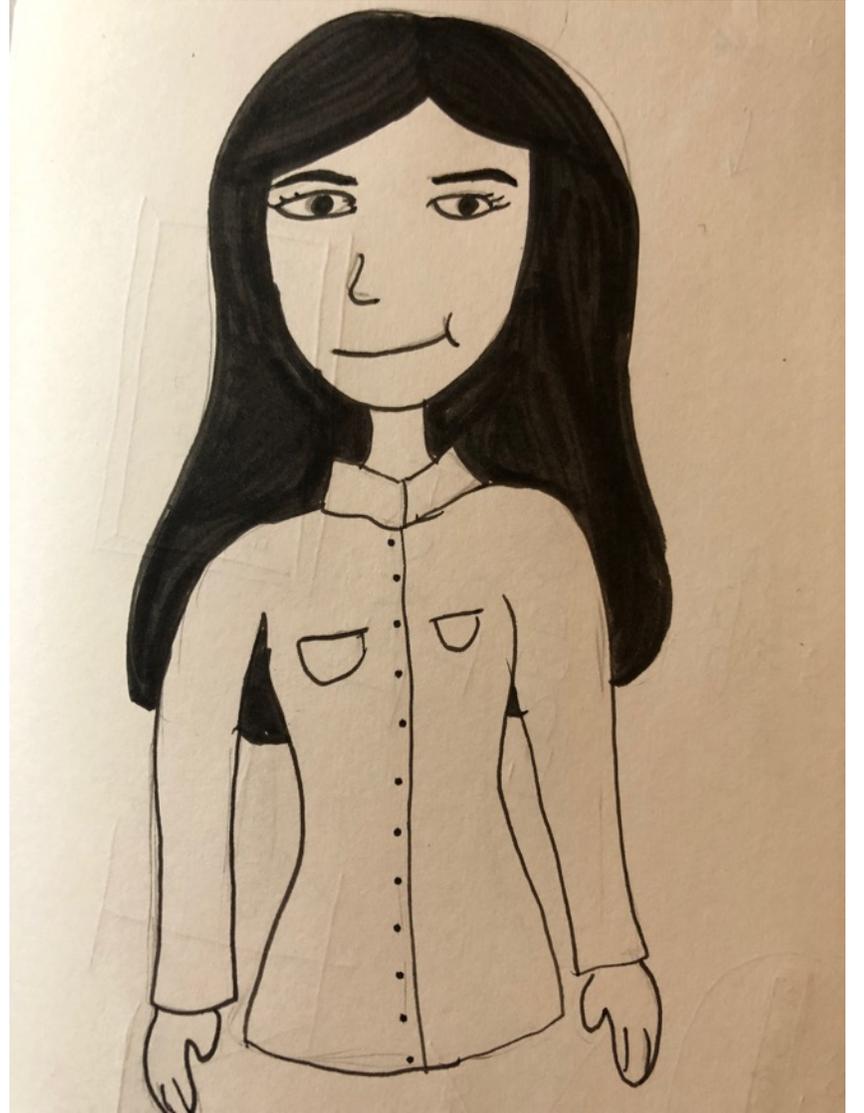
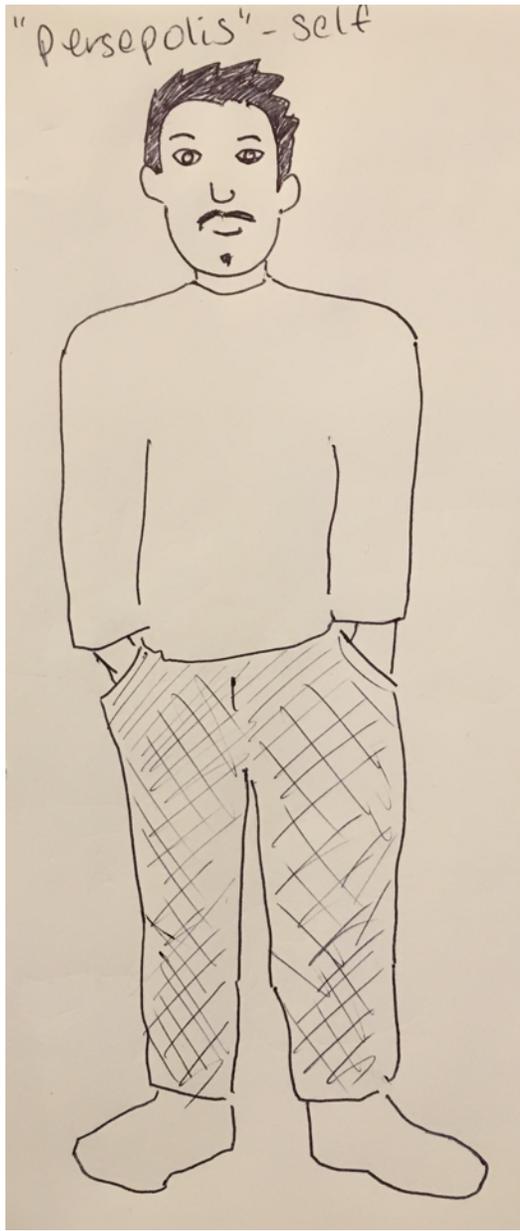
super-dache - represent "actor"

Satrapi-You

They made a cartooned drawing of themselves in the style of Satrapi in class and posted that along with any reflections about the act of making it or your response to it.



Found it kinda hard to do it, but I feel like this is pretty good. I feel that having simple lines, contrast, and bold lines matched the style.





Dave Gibbons-ify Yourself

