

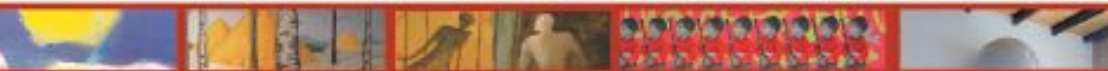
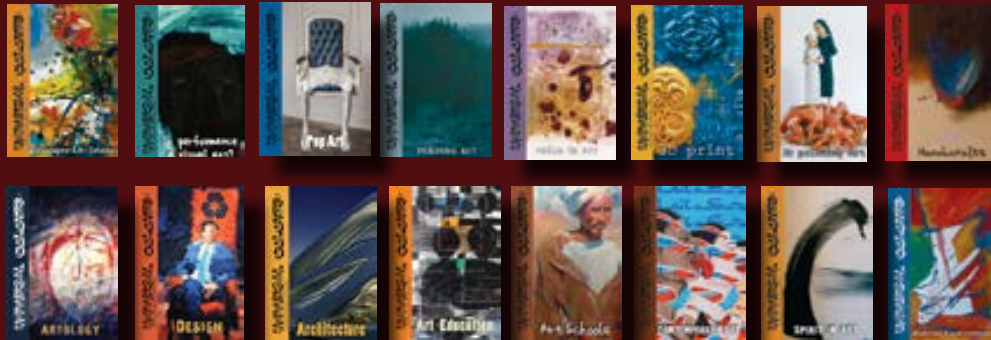
UNIVERSAL COMICONS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Comics

UNIVERSAL COLOURS



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20 years ago; yes, exactly 20 years ago, when I moved from Turku to Helsinki to continue with my Master-degree in Arts, when life was smiling at me, when I was young and running for nothing; just running, not fully conscious that the world would turn to be as it is now.

As a matter of fact I do not know who is running, me or the world. Hahahah, yes I am now convent that the world is running, definitely not me and that came to me after 20 F... years of my life in this country.

It is good if it stays like this, but I expect it to get worse in the coming days. The rise of the far left, the destruction of the economy ...the end of a lot of beautiful works including the EU-MAN the organisation that I established, love and work with all these time. Twenty years.

This organisation which served more than 200 migrant artists in Europe, most of them in the country where I was established and working till now.

Yesterday I received a letter from the ministry of education and culture; the letter told me that I have to pay something like 12,000 Euro. And that was after a very large examination they did during 2015. Why should I pay this sum? Because I paid ...300 Euro in cash.

Not only this reason, because my accountant made a lot of mistakes, including: considering an offer that came to us as a bill of 2000 Euro, allowing an airplane-ticket's booking paper as a bill, and a lot more of those "naïve" little BIG mistakes.

The investigator of the minister of Education and Culture, did notice all these thing, but she said that she can do nothing, she cannot "sue" the accountant, and ...in the end of the day I am the responsible person and I should have prevailed. That's what she said.

This F... matters came to me, after 20 years working voluntary in that organ-

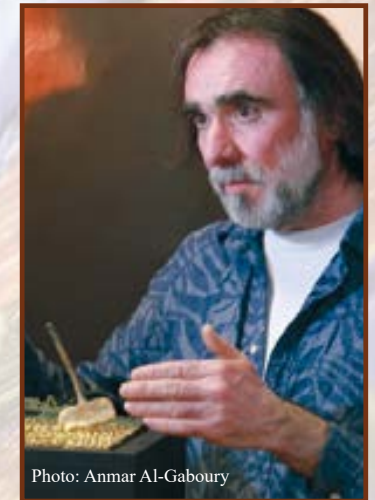


Photo: Anmar Al-Gaboury

isation. The organisation which raise a lot of migrant artists in the world of art, they became a celebrities and doing well now in this field.

The organisation which gave information and educated the societies we lived in, keeping the publication of Universal Colours as the only channel for Migrant artists in Europe and the only magazine as such in the field in Europe.

OK I understand the mentality of the far-right in politic nowadays and I even might recognize their attitude; but one thing that I am not able to understand, is why to destroy a person. As it seems to me right now, after these 20 years of voluntary work helping to make Finland's name and reputation better and globally known as a well-integrated society, suddenly everything is ...my fault?

Well, it seems so. This society seems to me that it hates me. They do not want me alive; as Gobbles said "the best foreigner is the dead foreigner", so why do they "accept" more foreigners to their land? Why do they give residence permit to those who are in the refugee camps now?

I think what they do is psychopathic, otherwise ...what else can you call it?

Recently I bought a van to work as carrier so I can support/serve EU-MAN and run the little gallery we keep; paying the loan for it and trying to keep publishing "Universal Colours" magazine which is totally voluntary work now. I put an advert on facebook searching for flee-markets to sell and exchange stuff and all I got was lot of negative comments.

Some of those commenting accuse me like I was some kind of a criminal, some of the comments were: "foreigners come to work without paying tax, they should stop coming," "this driver has put a cheap price to ...attract women" A lot were absolutely ridiculous.

I'm wandering/thinking/questioning the same I wandered 20 years ago, what can we do here? If we work, they say that that we stole their jobs, if we do not work they say that we came to live with their money, indirectly again stealing their money.

I just want to live in peace, I just want to live without any help from others,

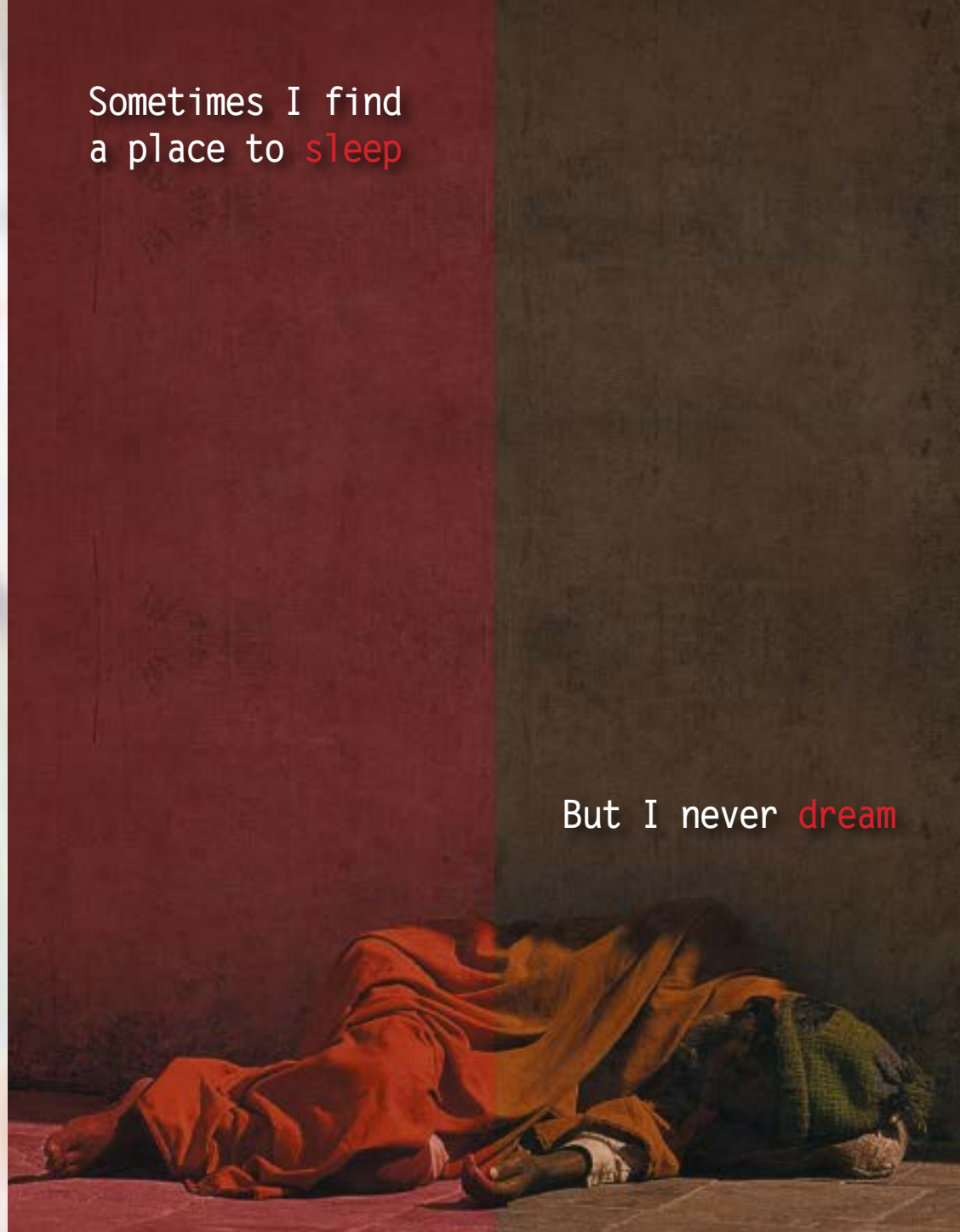
Is that wrong?

I wander

Amir Khatib

Sometimes I find
a place to sleep

But I never dream



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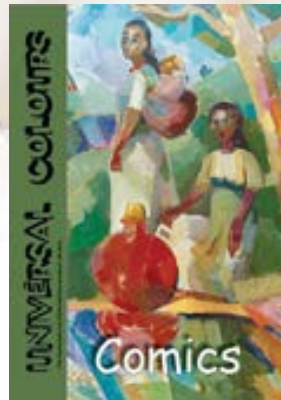
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Tigneh Negash

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ArtNews

Alvar Aalto Art & Modern Form

Till September 24, 2017
Ateneum
Helsinki - Finland

Alvar Aalto (1898–1976) is the most internationally famous Finnish architect and designer. The exhibition opens up new perspectives into Aalto's life and work. The comprehensive exhibition illustrates how Aalto's organic design idiom developed in interaction with contemporary visual artists.

Alvar Aalto – Art and the Modern Form exhibition is a part of the programme for the centenary of Finland's independence.



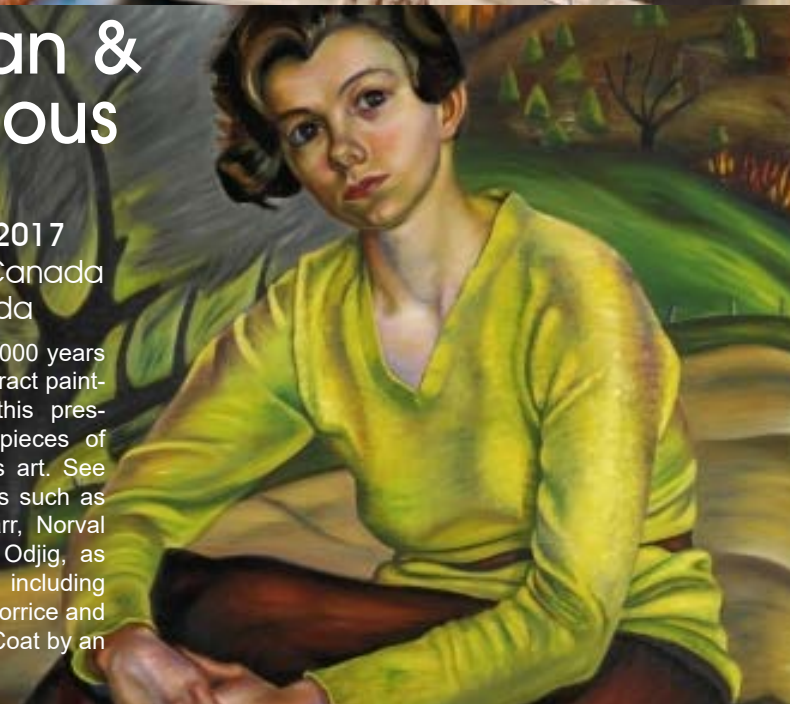
Canadian & Indigenous Art

Till September 4, 2017
National Gallery of Canada
Ottawa - Canada

Beginning with art from 5,000 years ago, and ending with abstract painting in 1960s Canada, this presentation features masterpieces of Canadian and Indigenous art. See renowned works by artists such as Tom Thomson, Emily Carr, Norval Morrisseau and Daphne Odjig, as well as new acquisitions, including works by James Wilson Morrice and the stunning Ceremonial Coat by an unknown Naskapi artist.



If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please



Pink Floyd: Their Mortal Remains

Till October 10, 2017
Victoria and Albert
Museum
London - UK

Experience a spectacular and unparalleled audio-visual journey through Pink Floyd's unique and extraordinary worlds, chronicling the music, design and staging of the band, from their debut in the 1960s through to the present day.



The 15th Istanbul Biennial

September 16 – November 12, 2017
Istanbul Modern
Istanbul - Turkey

Curated by the artist duo Elmgreen & Dragset and entitled "a good neighbour", the 15th Istanbul Biennial deals with multiple notions of home and neighbourhoods. Shaped by 40 questions developed by the curators, the 15th Istanbul Biennial invites visitors to explore exhibitions installed in six venues with-



in walking distance. The venues include four traditional biennial spaces – Istanbul Modern, the Galata Greek Primary School, Pera Museum, and Küçük Mustafa Paşa Hammam – and two residential venues: the ARK Kültür Center in the Cihangir district and an artist collective's studio in the Asmalimescit district.



ArtNews

Hyde Park Art Center's Annual Gala Honours Civic Leaders Shirley & Walter Massey and Artist Anne Wilson



Hyde Park Art Center (5020 S. Cornell) will honor Chicago philanthropist Shirley Massey, her husband scientist, university, and civic leader Walter Massey, and Chicago artist Anne Wilson at their annual gala on Saturday, October 14 beginning at 6 p.m. Gala co-chairs Trissa Babrowski and Sundeep Mullangi along with Monica and Bill Hughson invite guests to an evening packed with art, food, surprising artist interventions, music and dancing.

The 2017 Gala honorees Shirley & Walter Massey and Anne Wilson were chosen because they share Hyde Park Art Center's commitment to education; access to art for students, teachers and artists; and vibrant arts and culture in Chicago. Through their professional and private lives, the honorees have inspired and supported countless others while promoting the value of art and the transformative role education can have in our lives and communities.

"Anne's art is deservedly recognized for its beauty and complexity, and its role in helping elevate fiber art in critical conversations. Walter and Shirley's collective impact on cultural, scientific, civic and neighborhood institutions are remarkable," said Hyde Park Art Center Executive Director Kate Lorenz. "We are particularly pleased to be honoring all three of them together, however, because of their shared dedication to education and support of young people. Countless have benefited from their guidance, care and insight. Because of that, we all win."

Speaking in response to being honored by the Art Center, artist Anne Wilson stated that, "For many years, Hyde Park Art Center has been dedicated to encouraging, presenting, promoting and supporting artists and students. It is a community organization and arts institution that has produced a vibrant, generative and generous culture of creative activity, including challenging and visually stunning exhibitions, and energetic, highly effective arts education programming. These are commitments and values I hold dear in my own life, in my practice as artist and educator."

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

The Encounter

Till October 22, 2017
National Portrait Gallery
London - UK

The creative encounter between individual artists and sitters is explored in this major exhibition featuring portrait drawings by some of the outstanding masters of the Renaissance and Baroque periods. Drawn from the holdings of British collections, exquisite observational drawings by artists such as Leonardo da Vinci, Holbein, and Rembrandt will be on display in a celebration of portrait drawing from life, during a time of extraordinary artistic ingenuity.

ARS17

Till January 14, 2018
Kiasma, Helsinki - Finland

The internet and digitalization have radically altered our everyday lives. They have transformed our work, recreation, culture and economy and changed the way we communicate with one another. The internet has become a platform for constructing identities and expressing emotions. And, inevitably, the digital revolution has also influenced the practice of art.

ARS17 is a major exhibition of international contemporary art on the theme of digital revolution. The exhibition will showcase artists of the new millennium and offer a fresh approach to contemporary art by also expanding the viewing experience into the online realm.



Hello
World!

ars17

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

Inside LA's Newest Art Museum, the Private Foundation of Fashion Moguls

On May 25, a new private art institution opened its doors in the Windsor Square neighborhood of Los Angeles. The Marciano Arts Foundation (MAF) — it prefers not to be referred to as a museum — welcomed the public into its 110,000 sq. ft. building that contains over 55,000 square feet of exhibition space.

Originally designed by California painter and architect Millard Sheets as a Scottish Rite Masonic Temple, the building had been vacant since 1994. The structure's original mosaics and exterior sculptures have been largely left intact, and the opening last month marks the first time the building will be open to the general public. This new sizable art institution is courtesy of Guess Inc. co-founders Paul and Maurice Marciano, who conceived of the space as an 'Artist's Playground.'



The space will host temporary exhibitions, welcome site-specific installations, and house the Marcianos's 1,500-piece contemporary art collection. The duo have focused their collecting on art from after 1990s, including artists such as Mike Kelley, Paul McCarthy, and Takashi Murakami, and their personal collection occupies the top floor of the building. In the main lobby, visitors are greeted by a mural-sized work by Cindy Sherman flanked by sculptures by David Hammons.

Gerhard Richter

About Painting – Early works

Till October 1, 2017

Kunstmuseum Bonn Museumsmeile
Bonn - Germany

Gerhard Richter's work transcends the historic separation of abstract and figurative painting. His works neither cultivate a complacent game of colors and forms, nor do they create an unbroken image of reality. The painting skeptic even questions the figurative when reality and its facts are the subjects of his works. This is especially the case with his door, curtain and window paintings of the 1960s that form the exhibition's core. Although

they quote the revealing characteristics of figurative art that shows us reality, at the same time they deny us access to this reality with a pictorial space lacking any illusionistic depth. His curtain paintings may serve as an example here, as they ostentatiously withdraw themselves from showcasing the world of the figurative: The curtain has fallen.



You are cordially invited to view the
Art Exhibition by Fabian Edelstam
Roberto's Abu Dhabi
Rosewood Hotel, Al Maryah Island
The exhibition runs until 30 November 2017
Daily open from 12 pm – 2 am.
No entrance fee

For more information please contact: Swiss Art Gate UAE, Kurt Blum
+971 50 225 1783 | Kurt.Blum@swissartgateuae.com



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PADDLE8

site: a marketplace for collectors



WE BELIEVE THAT COLLECTING should be an exercise in passion, not patience. We've streamlined the buying and selling experience, combining the excitement and expertise of an auction house with intuitive technology of the 21st century.

With Paddle8, you're connected to the most covetable art and objects, sourced from a worldwide network and evaluated by connoisseurs, in an elegant format that's as enticing as the works themselves.

Paddle8 launched in 2011 by co-founders Alexander Gilkes (an LVMH veteran and chief auctioneer at Phillips), Aditya Julka (a serial entrepreneur and Harvard MBA), Osman Khan (a Perella Weinberg investment banker and Harvard MBA) and founding team Andrea Hill, and Hikari Yokoyama (a curator and Deitch Projects alumna).

Today, Paddle8 is a team of art, collectibles, and tech-

nology experts, servicing an audience of discerning collectors from more than 90 countries from offices in New York, London, and Los Angeles.

How it works:

Step 1: Register

Paddle8 offers works by renowned artists and designers in dozens of auctions each month. Here is how to bid and collect on Paddle8.

To start collecting artworks from your favorite artists, become a Paddle8 member. After you've registered, bids can be submitted online at anytime for the duration of an auction. You will be asked to submit credit card details the first time you bid and this

will be saved for subsequent bids. Most Paddle8 auctions last two weeks.

Step 2: Explore

Use the features on our site to discover works by your favorite artists and designers in Paddle8's auctions.

Step 3: Bid

Enter any bid amount as long as it is greater than or equal to the low estimate (the amount noted below the bid field), and click on "place bid." If you do not have a credit card number on file you will be prompted to add it to secure your bid at this point. Your card will not be charged, it will be authorized for \$1.00.

This will automatically place a bid at the next increment, and save any excess amount as a maximum bid.

Step 4: Monitor Auction

Once you place your bid, you will receive an email confirmation of your bid and will be notified by email when you are outbid.

Step 5: Buy

Congratulations, you have won! Follow our seamless checkout process to purchase your work. Please note that the card you used to bid with is not automatically charged and you must follow the indicated check out steps to complete your purchase.

Frequently asked questions

Q: If I submit my artwork or collectible for a valuation, am I required to sell it with Paddle8?

A: No. If you submit your work to Paddle8 and we provide an auction estimate, you are under no obligation to sell.

Q: How quickly can works from my collection be sold?

A: Our specialists will suggest the most appropriate sale for your work of art. Our model is flexible and we host numerous sales on a constant rotating basis. It is possible for us to list your work in an auction in a matter of weeks. On average, it takes about four weeks to process and slate for an upcoming sale.

Q: I just submitted works for review; when can I expect a reply from Paddle8?

A: Upon receiving images and details of your work, our specialist team will carefully assess each item and respond to you within ten business days.

Q: How do things get priced?

A: An auction valuation is range of values based on recent market intelligence and previous auction records of comparable pieces, when available. Additionally, condition and provenance, or the history of your work of art, are two important factors in determining the value of your work. Although we strive to provide the most accurate representation of value, the estimates we provide are provisional, and subject to revision upon first-hand examination of the property, and could be subject to change upon further research of the property or to reflect recent market conditions or currency fluctuations.

Q: How can I ensure that my work doesn't sell at too low a price?

A: The specialist will discuss with you the auction estimate and work with you to set a mutually agreed reserve price. A reserve is a value at which the work will not sell below and will be kept confidential from any bidders.

Q: When do I get paid?

A: After the auction, Paddle8 will notify the seller about the status of each lot offered for sale via email notifications. Provided payment has been received by the buyer, we will pay net sale proceeds (the hammer price minus the vendor's commission and any sale-related expenses) to the seller within 30 business days of payment being received.



Visit the site: <https://paddle8.com/>



1997 - 2017

20 YEARS UNIVERSAL COLOURS



artist of the...

Tigneh Negash

By: Amir Khatib

TIGNEH NEGASH is Ethiopian who lives and works in Finland since 1990, I met him in 1992 when we both participated in Porvoon Taidehalli - Porvo's Art Hall, in an exhibition for foreigners. For foreigners indeed and 1992 means ...25 years ago!

As I remember he participated with Ethiopian iconic pictures and there was one of them that were different, it was about nature.

Since then Tigneh never left his love for nature, for icons and Ethiopian folk stories. He uses all media and all technics to serve his paintings. For example he uses pastel, oil colours, water colours and all kind of colours to make his images as perfect as possible.



artist of the...



He was born in Ethiopia, so Africa has influence his life and the way of living even here in Finland, and that is very clear in each painting he does. If we see the icons for instant, they are deep in the history of Ethiopian Christianity, and what has created the image of Ethiopia in our collective mind.



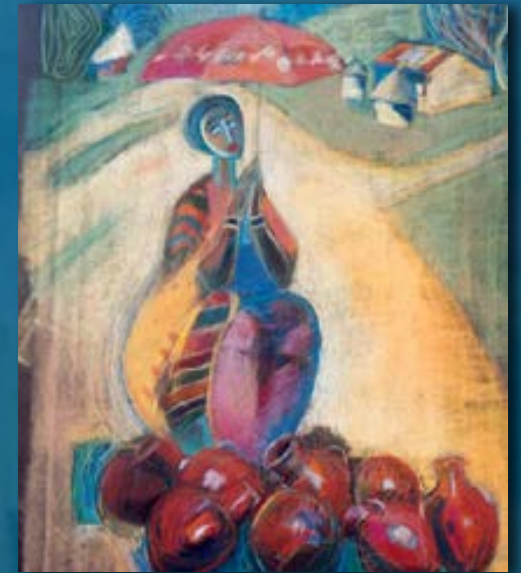
As if we take images of his stories, the Ethiopian folk stories; women dancing, women in farms and all of his images art a similar in style, colourfulness and outlines and he make his pictures as I said as perfect as possible.

Tigneh studied in Moscow, Russia. He studied under a big master and he learned precise methodology and techniques. He also studied history of art and history of different styles, but that he

artist of the...



was not really interests, he made his own way, he concentrated all his mind to his own childhood, his own memories of starting his own life, and with that he was and still is faithful to his own life.



He, as I know him, struggled a lot to get some job in the art museum of Helsinki, just to be close to the art world, just to see and flow the art life that means his love to art is endless eternal love as to say. Tighneh loves his life, he has a great life and most importantly he is a real art lover.

Tighneh participated too many art exhibition around the world, made a lot of people happy with his paintings, and he lives as happy man.



COMICS

WHAT ARE COMICS?

<http://www.ninthart.com/>

COMICS ARE PICTURE STORIES. Images are ordered into a sequential narrative. Words don't have to be used, but most comics combine words with images. Usually these words are in the form of word balloons or under the images. These balloons can be filled with all kinds of words, thoughts or just basic sounds like a door being closed loudly. Although they have a lot in common with picture books, they are an own media.

First comics

As with art, comics have been found on the walls of caves. The oldest are thought to be over 15000 years old and were found in France. Egyptian hieroglyphs used sequential pictures, while the Greeks painted their "comics" on vases. As with a lot of things, the Romans excelled in the art of comics, with the Trajan's Column being a masterpiece. In the mediaeval times, people used tapestries (Bayeaux Tapestry) and illustrated manuscripts to convey a narrative. Pictures were important in these times, as a lot of people could not read or write.

Of course, these masterpieces could only be viewed by a small audience. Comics started to become mainstream through the industrial revolution and the invention of printing techniques. Rodolphe Toepffer, a Swiss artist in the 19th



century, made comics popular again and started adding hero's and stories built on each other. He also used sounds in the word balloons to give the comic "movement".

Also important for the comics, were satirical drawings, which started appearing in newspapers. A forerunner in Britain was the Punch magazine, which referred to its humorous pencilling, soon to be called cartoons.

Modern comics

Toeppffer style caught on and people like the German Wilhelm Busch or Richard Felton started taking their drawings and making stories out of them. Busch's "Max and Moritz" are still popular in Germany today. Another big step towards modern comics happened with George Herriman's "Krazy Kat". He used an animal with human touches as the leading character, a normal trait of today (Micky Mouse or Donald Duck).

Comics began to differ quite a bit in Europe, Japan and the USA. In Japan, the Manga Comics became popular, in the States Micky and Donald were created by Walt Disney and are still well known. In Europe, comics like Tarzan or Tim and Struppi started to appear. But the breakthrough came in 1938 and who but "Superman" was the reason. The figure was created by Jerry Siegel and Joe Schuster. It created a huge boom and many superhero's followed.

Since the late 1930's, the technical style has hardly changed, people started to work on the context of the comics. In the Second World War, American comic superhero's also fought the Nazi's and were even used politically. After the war, the comics finally came into their "Golden



Age". This had much to do with the author Stan Lee and artist Jack Kirby, who not only created many new superheroes but also stood for a new understanding between authors and artists. They worked very closely together and created a whole world full of comics' heroes and villains. Characters created by them include "Batman" and "Wonderwomen". Adult comics hit the streets in 1960's, they were spelled comix instead of comics and contained sex, violence and drugs. This caused for scandals all over the USA.

The Manga's are totally different to their US or European cousins, the figures are well known for their big eyes and basic drawings with less detail. The biggest difference are the displayed emotions. The Manga's have become popular over here since the 1980's.

The Graphic Novel was the first comic to make first place in the bestselling list of the Times Magazine in 2002.

Are Comics Art?

For a long time comics were seen as a lower form of art, if even that. They were not considered worth studying. And when they were studied, the comix and not comic was chosen first. One of the creators of the comix's Robert Crumb even had his work displayed in the museum of Cologne in 2002. The title of the display was called "Yeah, but is it art?" shows the world is still not so sure. It is clear that it has been with us since we were painting on walls in caves and right now a whole wave of comic heroes are in the cinemas all over the planet. Sure, not all comics can be considered to be great art, but it does reflect the "Zeitgeist" of the times and is a different way of expressing than painting or writing alone.



THE ART NOBODY WANTS TO CALL ART

By: Thanos Kalamidas

I GOT MY FIRST COMICS book in a very young age from an American neighbour that happened to live in the Greek neighbourhood I grew up. I'm talking about early 1960s, I'm talking about Greece where comics was world unknown and I'm talking about Superman. I kept it for decades and oddly, decades later and while for me it was part of my personal memory lane I found out that it was a collectors' item. Ironic.

However after that very first convention with comic art, started a very strange relationship that kept me in both sides of the alley, the reader and the creator and it was in late 1970s when I saw my first comic published in a magazine in series. A story that never finished because ...I had no idea what the hell I was doing. I had an idea about the drawings and I had

spent hours drawing spaceships until finalizing my vision and then I had made the most elegant scenes in space with my spaceship manoeuvring past planets and comets; I even had added symbolism inside my drawings with spaceships in the shape of semen and caves like vaginas.

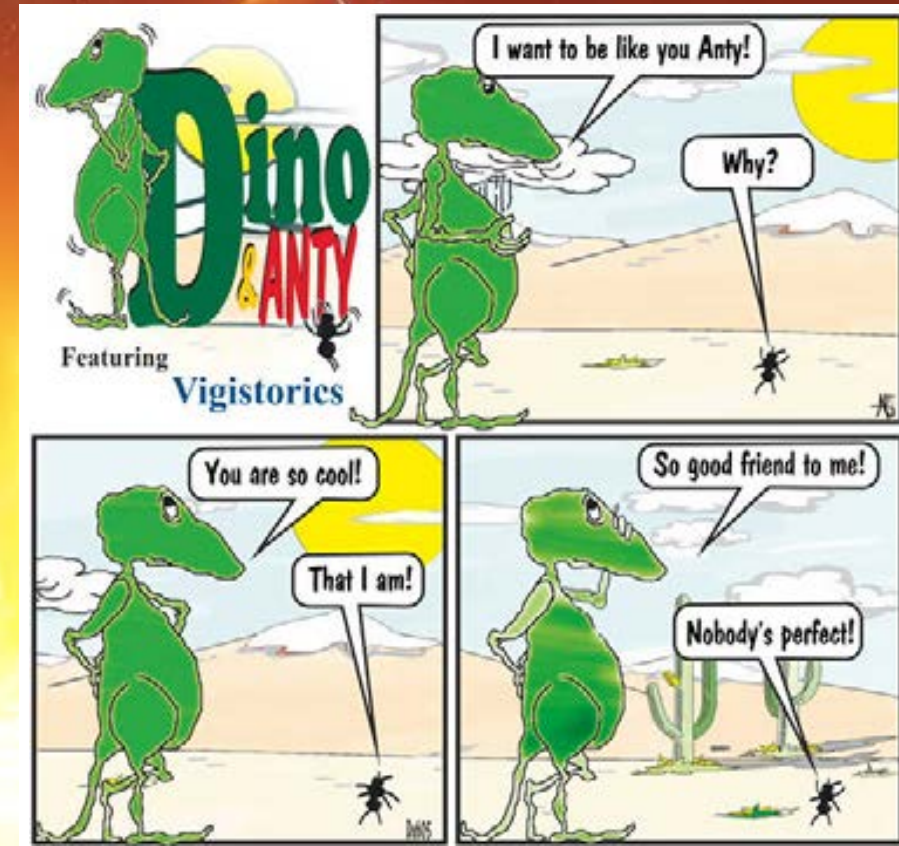
All looked cool except ...except there was no story. I was just drawing picture after picture without any story. So after six month and I'm not joking, six full months, twice a month a full page, I gave up. I ended the story with my spaceship crashing on a meteor. Regarding that comic, the crash scene was the best idea ever. But then I learned that before sitting down and start making small and big squares, sketches and scenes you better have a storyboard and before that you better have a story to tell.



In the next few years I was very privileged to see my comics' stories in some well-known comic's magazines all around the world and I started expanding to other styles of comic-art, like cartoon or comic-strip with the latter becoming eventually my favourite style.

Strip comic is probably as old as it is comic-art and it is popular in magazines and newspapers. A comic strip is a sequence of drawings arranged in interrelated three, four or more "squares" to display brief humour or form a narrative, often serialized, with text in balloons and captions. Best example: Peanuts, Andy Cup, Crock and many-many others. It took me a lot of time, actually years till I finalized the basic storyboard and the drawings but the acceptance from a vast readership from all around the world was the best award.

Plus, in a very twisted way my two main comic-strips, the worms and Dino with Anty, gave me the chance not only to satirize everything happening around me in the world but also everything happening to me personally. It was a weird corpulent look into my life and my surroundings. Occasionally family and friends recognized themselves but it was the humour that turned good naturedly even sarcasms. Especially the "worms" that inspired from my best friends, a young couple trying to find their way, their wishes and their dreams with a new born baby even though in the surface politically correct occasionally naïve, gave me the chance to talk about things that under different circumstances and especially in a Greek environment in late 1970s I would never have had the chance to do publicly otherwise.



In this issue of Universal Colours you are reading many articles about comic art, some of them very specializing or focusing in comic art history, I followed an absolutely different path even though I would like to add some things in the history or the analysis about comic art. Comic art took too long to be recognize as form of art and come to the mainstream and this partly due to stereotypes art world has suffered from its beginnings. Actually the art world always felt a bit embarrassed to be associated with comic artists and thankfully Pop-Art appeared to break that taboo and take comic art out of the pulp the art world had thrown them into. And sadly even today it seems that even though in a very political correct attitude many accept comic art as form of art, they always try to find ways to escape from recognizing it with the latest trend the graphic novels where they are trying to associate comics artists more with literature that painting for example even though every single story in a comics world might means dozens of small pieces of art. Ironically some comics' artists have most production in one piece than most painters had in all their lives. And that itself is art.





Art for Comics and Storyboards: What's the Difference?

By: Michael Dooley

<http://www.printmag.com/design-inspiration/comics-and-storyboards/>

AARON SOWD AND TREVOR GORING have a lot to say about the art of narrative storytelling. Aaron's worked on movie storyboarding and conceiving for Steven Soderbergh and Michael Bay, comics for Marvel and DC, art for Apple and Netflix, designs for theme parks and video games, and illustrations for the New York Times and People Magazine. Trevor's been doing film and TV concepts and boards for decades with directors such as Steven Spielberg, Bryan Singer, and Michel Gondry and on fan favourites like Watchmen, X-Men, Twilight, and Lost, plus plenty of comics' art, ad illustrations, and game design. Both were special guests at last month's WonderCon, Southern California's warm-up to the summer's San Diego Comic-Con.

They appeared on the Art Directors Guild panel titled "Illustrators who Work in Two Worlds" to discuss the ups and downs of illustrating for print and film media. The moderator, filmmaker Chris Brandt, praised Aaron's and Trevor's no-holds-barred revelations about

the working lives of "sequential illustrators." And since they'd barely warmed up by the end of the session, here's my follow-up conversation, in which they cover their formative influences, their interactions with directors, and their insights about the future of comics and storyboarding.

Q: How did you first get interested in illustrating stories?

Aaron Sowd: I grew up with no TV, so when I discovered comics as a kid, they changed my life: they had both words and pictures! I started off reading all the Tintin and Asterix comics that I found at my local library, then I moved on to superhero comics.

When I was seven, Star Wars came out and changed my life yet again. I saved up my allowance to buy the Joe Johnson sketchbook and the Ralph McQuarrie portfolio and memorized every image! I knew right then and there that I wanted to work in movies. But I didn't really yet know what storyboards were. I thought that I wanted to build models or

maybe do special effects. I remember building and blowing up a lot of TIE Fighter models with firecrackers in my basement and trying to film it!

Trevor Goring: When I was reading novels as a child, I always visualized the story in my head. Before I got into comics I read science fiction and horror books, particularly H.P. Lovecraft. He left a lot to the imagination, so I filled in the blanks. It wasn't until I discovered Marvel comics in the mid-'sixties and became enamoured with Jack Kirby, Steve Ditko, and Gene Colon – and later Jim Steranko – that I became interested in drawing comics. On reflection, perhaps it was because these artists told the story themselves through their art and not from the full script of a writer. They had more visual freedom.

I later found it easier to adapt a film script than a full comic script. Film scripts give more latitude to tell the story the way the artist envisions it. A full comic script lays out every frame and the writer often chooses what frames are on the page. In a film script, the artist is the one who breaks down the script beats, visually.

Q: What do you see as the important differences between creating comics and storyboards?

Trevor: With comics, you're the director, production designer, fashion designer, etc., rolled into one. You usually have more time; you can be more nuanced because in a film the director needs to be able to see instantly what's going on in the frame. In a comic the reader can take more time looking at panels. Also, you have no production budget concerns in the sense that you can draw anything and it doesn't have to be built in actuality.

In a storyboard you can do as many shots as you want and it gets cut down later. At the beginning



you can make the scene as long as you want and come up with as many ideas as possible and then they cut it down from there. Some directors will give you very specific shot counts, more like a comic. But with the funeral scene in Alan Taylor's *Thor: The Dark World*, I was initially left to my own discretion.

On a comic you can be restricted to a certain page count in which you have to express the script: a limited amount of space in which to tell the story. *Iron Siege* was also adapted from a screenplay but I had the page count limitation. I primarily worked with Andrew Hong, who wrote the script with James Abraham.

Aaron: *MasterMinds* was fun because it's my creator-owned comic and I get to do whatever I want. It's my baby. It appeared in *Komikwerks #1*, an anthology book. I worked on it with my writing partners Lance Karutz and James Denning, and we'd have a blast coming up with storylines, gags, and scenes I wanted to draw. Later, when we were developing it as an animated feature, we did a short and I brought Stan Lee in as the voice of the narrator. Stan did it as a favour to me, and I'll always be eternally grateful to him for that.

After *Earth* was a much different process. I was brought on late in the game by Will Smith and Caleb Pinkett and we worked directly with M. Night Shyamalan and the studio to get the movie where Will wanted it to be. They entrusted me with their baby. I boarded a lot of scenes that ended up on the cutting room floor – or the “digital trash can,” as I guess it must now be called.

It's easy for someone like Frank Miller to sit down and do *Sin City* alone, as an auteur. He does it all. The film director as auteur is much more rare. Hit-

chcock is considered one, but he worked with an entire crew to get the film he wanted. So is that fair?

In film, I'm often trying to bring someone else's vision to life, be it the director's, the writer's, the studios, or a combination of all three. The very nature of film is collaborative by necessity, whereas comics can easily be done by a single creator. That creator designs the characters, writes the script, acts as the actors when he draws the characters, acts as the set designer, the lighting designer; the entire crew in essence. Creating your own comic is like doing your own movie, but with no budget limitations. You're really only limited by your imagination, your singular vision. It's much more personal.

Q: Your collaboration with every director is different, right?

Aaron: Some let me do my own thing and give me little to no feedback. Others will create a shot list for me, or draw thumbnails, or take reference photos. Sam Raimi knows exactly what he wants to see on screen, so he provided me with all three. I like working with directors who provide a strong creative vision but allow you to collaborate and be part of the process. Sam is the best!

Trevor: When I did the title sequence for *Watchmen*, Zach Snyder drew small thumbnails before I was briefed by the production designer Alex McDowell. Then Zach approved the final drawings.

Q: Which comics' projects are you most proud of?

Aaron: Probably Batman's Harley Quinn #1. It was the first appearance of Harley Quinn in co-



mics. Paul Dini wrote it, Yvel Guichet pencilled it, and I inked it. It sold out and has been reprinted countless times since.

Also, MasterMinds.

Trevor: I'm usually most happy with my most recent works, because I learn as I draw and I apply the new knowledge in each subsequent work. The drawing of my graphic novel *Waterloo Sunset* with writer Andrew Stephenson was the closest I've come yet to translating my own vision onto the page.

But I'm also pleased with my work on the upcoming graphic novel *Psychopomp*. It'll be 270 pages. It's written by Blake Leibel, adapted from his screenplay, and I had a lot of visual and storytelling input throughout.

Q: How about storyboards?

Aaron: Storyboards are harder to rank, since I've worked on great movies where my storyboards looked awful, nothing more than rough thumbnails, not pretty drawings. And I've worked on awful movies where my storyboards looked great! Working on *Solaris* by Steven Soderbergh was a career highlight. Michael Bay's *Transformers*, too!

Trevor: I loved working on a pitch of Marvel's *Dr. Strange* for director Scott Derrickson – *Sinister*, *The Day the Earth Stood Still* – that I drew using the Wacom Cintiq.

Q: What are your current projects?

Trevor: I worked in Boston on the film *The Judge*, directed by David Dobkin that will be out this year, and have done quite a bit of work recently with a cutting edge pre-viz company, *The Third Floor*, including a video game for an international Chinese company that was very exciting.

My new book, co-authored with my wife Joyce, is titled *Storyboards: The Unseen Art of Hollywood*, and will be out this year from Hermes Press.

Aaron: I completed storyboard and animatic work on the remakes of *Point Break* and *Annie*, which come out this Christmas, I think. I'm storyboarding a film still in early pre-production that hasn't been announced yet.

I teach a comic book class at Otis School of Design, and it looks like I'll be teaching a storyboarding workshop at the Silver Academy at the end of May. I love teaching, it's very inspirational and rewarding.

Q: How has new technology changed your work methods?

Trevor: I've found an increased freedom of expression by using the Cintiq tablet. Initially I was trying to make my realistic style work on the Cintiq like I do with pen and pencil. But I had to learn to make use of the Cintiq's capabilities. It opened many possibilities, including for me to give more tonal depth and increased perspective. It's more stylized but also has more energy and looks more contemporary.

Aaron: Technology has made my job so much easier. Working in Photoshop and Painter with my Cintiq makes revisions a breeze. Not like the dark ages of erasers, white-out, and Post-it notes. No more Xeroxing boards and watching them fade with every copy of a copy.

Also, the internet makes gathering reference material so much easier and faster. It helps my creativity to see what my friends and colleagues are doing and inspires me to work harder and be better. Easier to get your work out and promote yourself, to



find the next job as a freelancer in a world market.

Q: And how about pre-visualization?

Aaron: Some storyboard artists dread pre-viz and complain that it takes jobs away from us. I've worked hand in hand with companies like Third Floor, and I've had nothing but good experiences with pre-viz.

Pre-viz is very expensive and time-consuming, so not every production can afford it. But if you have a lot of CG sequences in your film, it makes a lot of sense. But dollar for dollar, pound for pound, storyboards and animatics are still the quickest, easiest, most efficient way to develop your film.

Trevor: With Pre-viz, at first it seemed the technology artists would take over the role of storyboard artists. But now the pre-viz artists rely on storyboard artists to break down the shots for them. So we're working together rather than as competitors.

Q: What other changes do you anticipate in comics?

Trevor: With comics I'm also working for the iPad, so I'm using landscape format so that it fits nicely on the digital version.

There are many new apps available for digital. One, called Scrollon, lets you scan through the whole book as one long tapestry, page to page, image to image, without gutters.

Aaron: Digital comics seem to be taking off, but I'm not sure they'll ever replace print comics. People love to hold a tangible book in their hands. And you can't polybag your iPad!

I think the biggest hurdle comics have to overcome is that the entire field is still synonymous with only one genre: superheroes. At least here in Ame-

rica. There are so many great non-superhero comics out there. 100 Bullets, Saga, The Private Eye, Maus, Scalped, the Parker novel adaptations by Darwyn Cooke, etc.

It makes me said when people say “I used to read comics.” That’s because they’d only read superhero comics as a kid and never got beyond that one genre. Nobody says “I used to watch TV, or I used to watch movies.” Your tastes change as you grow: The movies I watch now are not the same movies I watched as a kid.

Q: How about changes in storyboarding?

Trevor: A lot of storyboarding jobs are now out of California, where many of the artists live. And one has to go on and stay on location, sometimes for long periods of time.

Aaron: Storyboarding will grow as technology advances and I’m growing along with it. I’ve learned After Effects, ZBrush, Sketchup, and any software that can make my job easier and more efficient.

Technology is just a tool and we need to learn these tools to thrive in a digital age. It’s a great time to be alive. I can’t wait to see what comes next!





WHAT I DO AS A COMIC BOOK ARTIST

By: Andy Orin

<http://lifehacker.com/career-spotlight-what-i-do-as-a-comic-book-artist-1681839442>

SO MANY of today's popular movies began humbly on the printed page—not in novels, but in comic books. There's a distinct appeal to the illustrated format's ability to tell both large, complex stories without compromising the intimacy of the narrative. And capturing those moments requires a skilled illustrator. What it's like to face the blank page every day?

To learn more about what the average career of a comic book illustrator is like, we spoke with Matt Haley. Matt's been illustrating comics professionally for over twenty years with DC, Marvel, and more, and told us about how he packed his life into a truck for a chance to get into comics.

Tell us a little about yourself and your experience.

I'm Matt Haley. I've been a full-time professional comic book illustrator since 1991. Right now, I'm illustrating Wonder Woman '77 for DC Comics Digital. I'm probably known in comics circles for my work on Superman Returns, Tangent: Joker, Elseworld's Finest: Supergirl and Batgirl, and numerous others for DC, Ghost for Dark Horse, and The Order for Marvel. In the last few years I've also been providing art direction and illustration on numerous media projects with comics icon Stan Lee, like Who Wants To Be A Superhero



and Comic-Con Episode IV: A Fan's Hope with Morgan Spurlock. I'm also the director of the viral internet hit Blackstar Warrior.

What drove you to choose your career path?

There was never a question—I grew up on Neal Adams' Batman comics and Steve Ditko's Shade The Changing Man, and announced to my folks at the tender age of four that I was "going to be a comic book artist." So, I pretty much trained myself to do it by staying in my room and drawing all day, every day, often to the detriment of my homework!

How did you go about getting your job? What kind of education and experience did you need?

In 1990, I was in college in New Mexico and read a copy of the Comics' Buyers Guide profiling the San Diego Comic-Con occurring that summer. It mentioned that editors from all the various comic companies would be there reviewing portfolios of aspiring comic artists, so my college roommate Tom Simmons and I decided to do some sample art to show to them. The 1989 Batman movie was still everywhere so I reasoned that since everybody and their grandmother was probably submitting Batman art samples, I should pick a title nobody would consider doing, so I chose Star Trek: The Next Generation. I was a lousy inker so Tommy took

on that role and did a masterful job while I did the actual drawings. We did a set of sample art and quit our jobs, piled into his truck, and drove to San Diego. We didn't even have a place to stay or a place to go back to, we just sort of dove off the deep end! We got some good feedback at the show and did a second set of samples, which got me my first gig penciling the *Star Trek: The Next Generation* Annual #2 for DC (reprinted in "The Best Of *Star Trek: The Next Generation*" trade paperback). 54 pages—I was thrilled and terrified at the same time.

Did you need any licenses or certifications?

Just a strong portfolio, that's really all they care about—whether you can you draw well, and consistently well. A good editor can spot professional work even if the actual art style is unusual, and consistency is the key.

What kinds of things do you do beyond what average people see? What do you actually spend the majority of your time doing?

Avoiding distraction. Drawing (and lately for me, writing) is enormously time-consuming work and I need to cut off the world to focus. I recently disconnected internet access to the computer I generate my art on and my productivity doubled. The majority of my time is spent sitting and drawing and bobbing my head to extremely loud music on my headphones. There's some emailing back and forth with my editor and various other clients, but mostly just drawing until it's time for yoga class!

What misconceptions do people often have about your job?

Oh, there's a lot of "Wow, you work at home, that must be so cool" and "You work with Stan Lee, you must be famous." I've been a freelance artist my entire career, so I don't really have a conception of what a "regular office job" is like. I was the one who saw Office Space



and didn't get the jokes. That said, I am probably very spoiled and wouldn't last five minutes in a more traditional profession.

People seem to think comic artists are rich; this could not be further from the truth! Hand-to-mouth, usually, but I wouldn't trade it for anything. Artists are extremely lucky and have a lot of freedom, and it's nice to not have to wake up to an alarm every morning! My commute is about fifteen feet, and I can work in my robe.

What are your average work hours?

It used to be "work until I dropped, every day" but as I get older I have worked hard to work less hard, if that makes any sense. I work for about twelve hours a day but that's not all drawing. Some of it is writing on the various projects I have cooking. It's important to work on ones' own creations or you can become terribly dull artistically. I work six days a week and try to take one day off. Daily yoga really helps to keep me sane and saves the back.

What personal tips and shortcuts have made your job easier?

Going digital. I started working in Photoshop and Illustrator back in 1999, but I try to keep a hand in traditional art materials so I don't lose that facility. Learning to run my business like a business has helped immeasurably, and being realistic about the time it can take to generate a piece of art so I don't bust the deadline. Also, just trusting myself more, trusting that I have the knowledge and experience to successfully complete the piece of art, even if I have no idea how I'll approach it at the beginning!

What's the worst part of the job and how do you deal with it?

The lack of regular paychecks. A lot of artists try to

have multiple income streams, selling t-shirts (like this fun Sherlock/Star Trek mashup I did that Wil Wheaton reblogged) and sketches at conventions, (like this poster I was invited to create for the iam8bit Gallery in Los Angeles) taking on private commissions, etc., but I won't lie—it's rough.

Additionally, resisting the urge to snack, since one can crave stimulation while working. I stick to nuts and dried fruits and tea, but there's the occasional Ritter Sport bar. Mmmm, Ritter Sport.

What's the most enjoyable part of the job?

The actual drawing. Uninterrupted hours and hours of creation. Watching any movie I want while working. Staring at a finished page or piece and knowing you nailed it. I used to refer to having difficulty with a piece as "wrestling with the angel," but these days the art seems to flow pretty smoothly.

Do you have any advice for people who need to enlist your services?

Yes, they can visit my site and send me a message through the contact form! I've been doing this long enough that I can usually figure out what a prospective client is looking for during the initial consult. You'd be surprised how many people would love to commission an artist but think it's complicated or the artist will be flighty or hard to deal with, and truth is, we're just regular folks who can draw well.

I'd add that most people have no idea what goes into creating art and may not understand that it is how we earn our living. Too many times people will get in touch and ask an artist to draw something for free, with lines like "You love to draw, you should do this for the exposure" or "you can bang it out over the weekend, can't you?" to which I'll usually ask them if they ask their lawyer or plumber to work for free as well. People are well-me-




ning, I think they just may not know how to respect the craft because it's a fairly specialized field.

What kind of money can one expect to make at your job?

There's no standard. I have rates that I quote based on my experience and my past client list, but there's no starting salary per se; it's whatever the market will bear, you know? A comic artist working for the Big Two (Marvel and DC) can expect to make \$100-\$200 or more per penciled page, and around \$75-150 for inks, the smaller publishers tend to pay around half that or so. These are just general figures. If one can bang out a page or two per day, you can probably make \$40,000 to 50,000 a year, just generating art. The real money lies in creating intellectual properties that can earn money for you but that's kind of like playing the lottery, in a way. Many artists have spouses who may support their endeavors, and it's probably pretty difficult to support a family solely on one's art, depending on where you're at in your career. I have no kids so it's a little easier for me to keep doing art for a living.

How do you move up in your field?

That's the big question, isn't it? Nobody knows. Especially in comics, one is at the whim of the editor hiring you, the marketing department selling you, the buying public (hopefully) liking what you do and buying more of it. A lot of "name" artists today got in the business around the same time I did and benefited from the comics speculators market before it crashed, and thus are known quantities from those days. These days in comics it's very much about the writer; the artist can be seen as interchangeable to some marketing folks perhaps, I don't know. Me, I just kept doing it and diversified into art direction for television, creating comic-styled art for enterprise (a big part of my business these days), storyboards for games, poster illustration, etc. The great thing about starting ones' artistic training as a comic artist is that it's



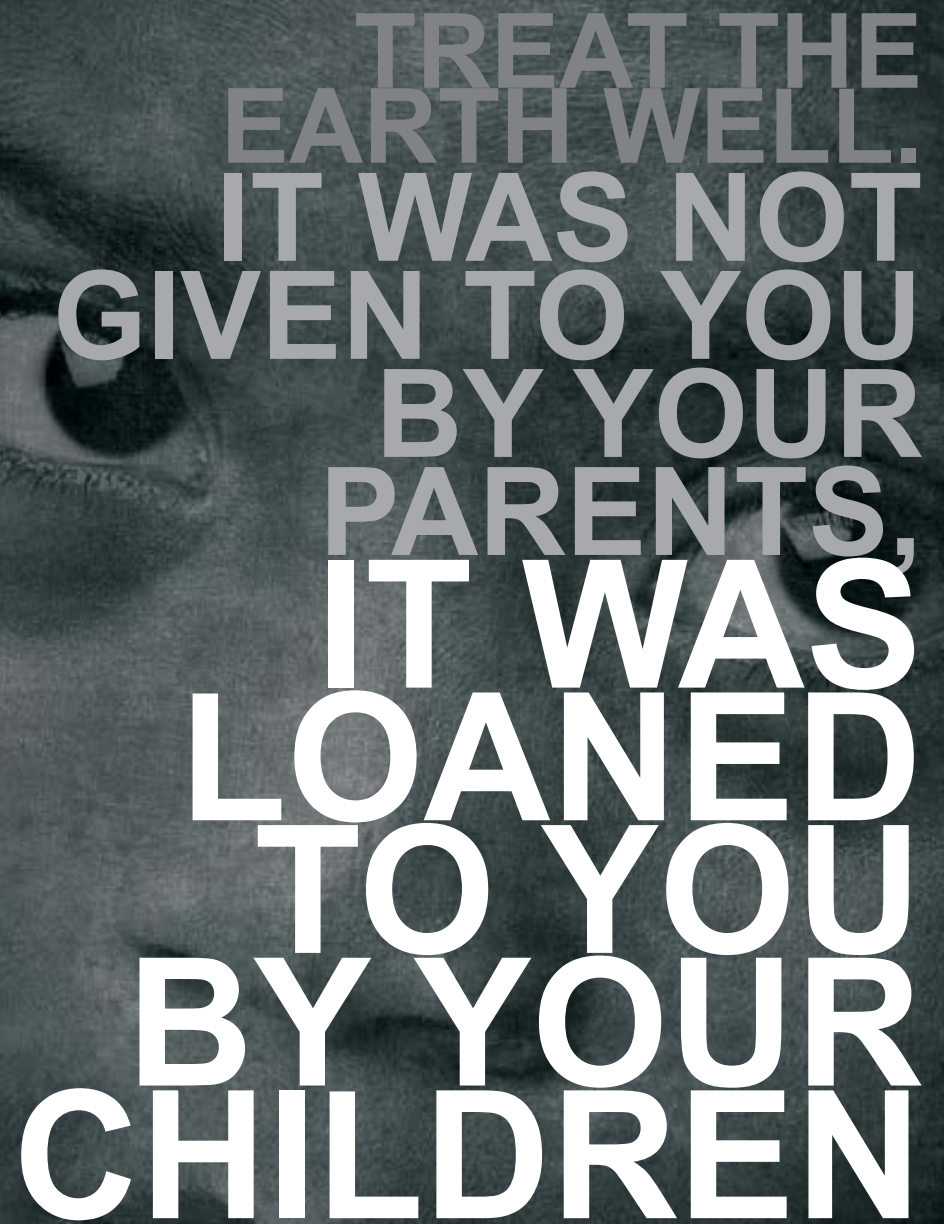
the perfect training ground for almost every other artistic discipline. “Moving up” can largely be about luck. I think it’s more about “not giving up.”

What do your clients under/over value?

Clients tend to overvalue their own artistic and creative knowledge and undervalue the artist’s. They don’t mean to, but art isn’t really valued in our culture like playing pro sports or flying an airplane. Everybody thinks they can draw and write well so there have been times when a prospective client tries to micromanage the process, and there are ways of dealing with that so the client gets what they need and I don’t get a migraine!

What advice would you give to those aspiring to join your profession?

Don’t give up, but realize you may make a lot of life sacrifices to do this. It’s not for everyone. I’d tell prospective comic artists to start their own online comic and grow an audience from there. Too many artists think they can walk in and start drawing Spider-Man but there are only so many comics that need drawing. It’s a ridiculously competitive field, and it’s not always a meritocracy. Submit your work to smaller publishers, knock ‘em dead there and see if the larger companies take notice of you. Creator-owned comics are big these days and people can make a decent living doing their own. Something I may finally do in the near future, we’ll see. But really, don’t give up, no matter how rough it gets. For the right person being a professional artist can be incredibly rewarding!



TREAT THE
EARTH WELL.
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CHILDREN



SEEK-INK ACCEPTANCE

By: Katerina Charisi

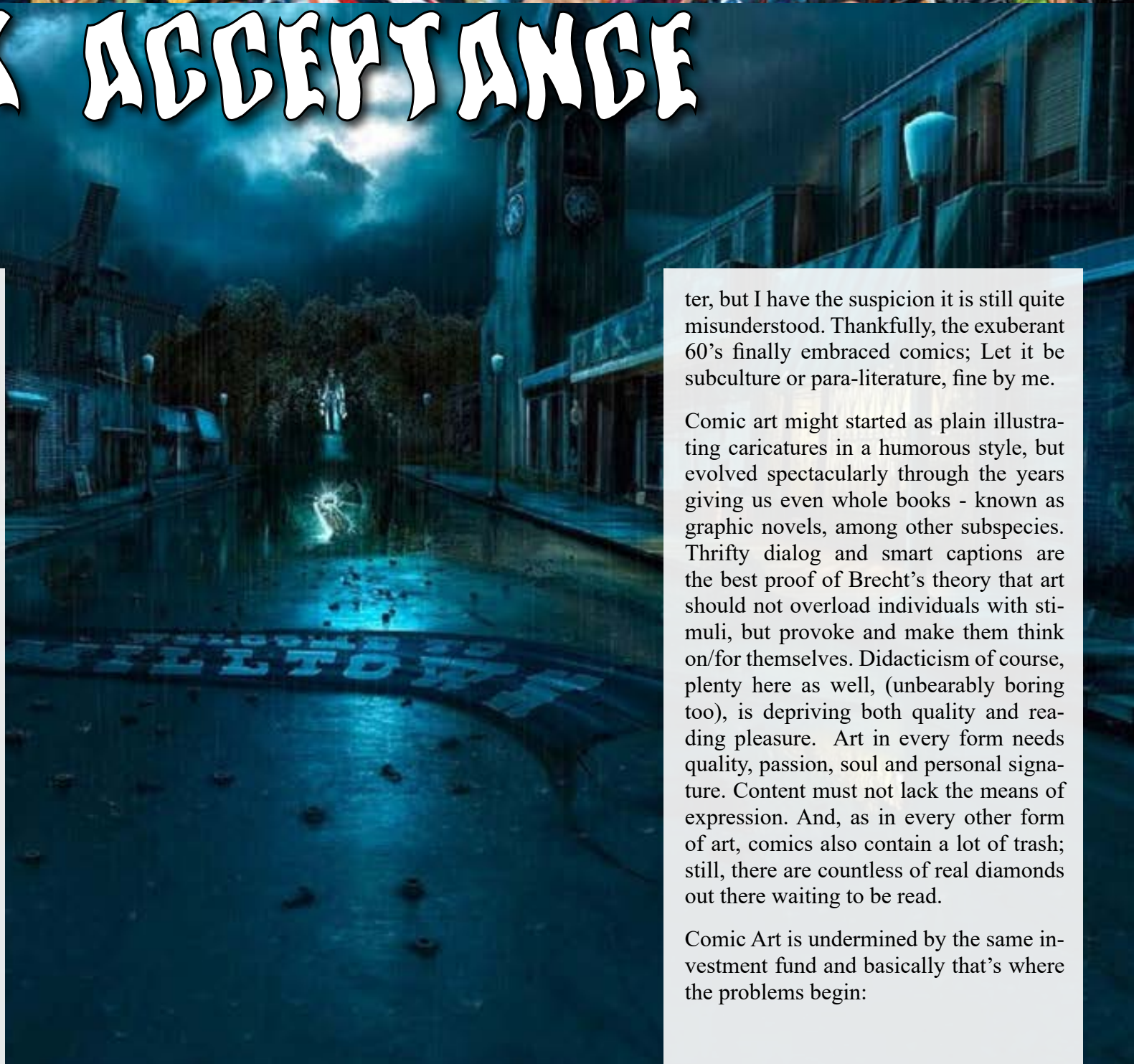
IBET WE'VE ALL been where we spent our week's pocket money to comic books and hid them under our shirts, trying to sneak them in the house and straight to our room avoiding questioning mom's sight. I also bet moms all around the world put our comics first in the boxes when we left home and took them out to the trash. Was it revenge for growing up and leaving family's nest? Or was it that parents rarely deal with comic books as pieces of art, an opinion maybe shaped by being sick of reading us again and again the same children's books with the images and poor dialog to put us to sleep? Well, I guess we'll never know. (But if comics had to deal with determined - to - clean - our - mess - mothers, I can justify the fact it took so long for Comic Art to be dealt as ...art. It's hard to mess with mothers.)

Indeed, it took comics decades, too much effort, liters of sweat, tons of ink and thousands of white pages to earn their place in the pantheon of the arts. It should be an equal place for that mat-

ter, but I have the suspicion it is still quite misunderstood. Thankfully, the exuberant 60's finally embraced comics; Let it be subculture or para-literature, fine by me.

Comic art might started as plain illustrating caricatures in a humorous style, but evolved spectacularly through the years giving us even whole books - known as graphic novels, among other subspecies. Thrifty dialog and smart captions are the best proof of Brecht's theory that art should not overload individuals with stimuli, but provoke and make them think on/for themselves. Didacticism of course, plenty here as well, (unbearably boring too), is depriving both quality and reading pleasure. Art in every form needs quality, passion, soul and personal signature. Content must not lack the means of expression. And, as in every other form of art, comics also contain a lot of trash; still, there are countless of real diamonds out there waiting to be read.

Comic Art is undermined by the same investment fund and basically that's where the problems begin:



Producers and publishers will always choose the security of mediocrity against innovation and diversity, because, well, it's all about business and profit. Unfortunately, this cast of mind does not only hurt the creators, but also educates readers to look through blinkers, to choose mediocrity as safety, to seek the surety of the habit; so, readers inadvertently contribute to the degradation of comics as art (this, of course, extends to books generally, music, cinema; but let's just stick to the comics this time). During recession, as it is today, where the money invested in art is even less, we see that this conservatism and the reproduction of mediocrity deepens. Austerity benefits creativity (unfortunately, doesn't keep the money flowing to creators' pockets).

Comic Art has all the backgrounds - not to reflect as a mirror but - to magnify as a lens, filling readers with momentum, degrading daily misery, sending clear messages, provoking, inspiring. It is perhaps the easiest form of art to understand although some still consider it ... childish, comics is addressed to all ages and educational levels. The comic educates you to judge and not to passively accept the world as it is. Plus, people always need heroes. Heroes inspire wonderful actions, heal the souls, connect people to each other and eliminate differences and distance. Heroes urge us to become heroes ourselves and comics created great heroes.



(Wait a minute, I just gave you a full definition of art, didn't I? Still doubt it?)

In the list of the most important artistic conflicts in general - comics in particular - is political correctness. Artists, above all, are people with particularly acute social concerns; political correctness fervently fills self-censorship and fear of expression. The result is always sophisticated nerve-free, life-free, person-free formulations, and here are the rubbish I mentioned above, the pile under which you have to discover and distinguish the diamonds of the ninth art.

And now let me mention something to end this text; last but not least (and maybe even more important): Despite how ... romantic or utopian it sounds, the comic writer, as the artist in general, has the unbridled right to live by his work. End of the story.

Everywhere in the world there is a huge human potential spending half of their lives on working hours devoted to their art and unfortunately they are treated as ... hobbyists. No. Just... No.

Let "artists should not be paid because they get commercialized", aside. Comic writers work hard and no one can deprive them their profit. Education has essential role on this. Why comics still to be taught in private schools with inconceivably high tuition fees? How the equal place is going to be achieved if the first step is not taken in schools?



How to Become a Comic Book Artist

<https://www.theartcareerproject.com/become/comic-book-artist/#1>



CNBC, THE WASHINGTON POST, Business Insider and even comic book geeks like Seth Meyers agree, the comic book market is hot. With the rise in comic-book-based movies over the past decade like Deadpool, Ant Man, and Guardians of the Galaxy, the comic book industry has witnessed an all-time high not seen since 1997, with an increase in sales during each of the past five years. Even web-comics like Twokinds, Replay, and Not A Villain have become increasingly popular in the last several years.

A comic book or graphic novel artist produces work in comic form and may produce the whole strip, or contribute to only a part of the comic. They convey humour or tell a story about everyday situations, recent trends, current events, and made-up worlds. It's not uncommon for a team to be involved in the creation of a comic. One artist may create only the key figures in the comic, while another artist or artists create the backgrounds, and a writer or writers write the script. It's also worth noting that these roles can be interchangeable, and an artist that draws a character may be brought in to write a part or the whole script.

Like the fields of illustration and design, the comic book and graphic novel industry is very competitive, and you must be extremely talented to succeed. And, your first job just starting out may not be as a comic

book artist. However, an entry-level job with a publishing firm or film production house can still offer valuable skill-building opportunities you can use later.

Learn the Essential skills & Techniques to Succeed

Although most anyone can become a comic book artist, there are several essential skills you'll need to make it in this industry. Obviously, the most important skill to have is artistic ability and a natural talent for drawing, followed closely by the ability to conceptualize. Creativity, imagination, interpersonal skills, and manual dexterity are also skills every comic book artist should possess. And, since a lot of comic book art is generated digitally, even for printed comics in newspapers or other publications, artists must know and master a variety of graphic software, such as Adobe's Photoshop and Illustrator, and Mac's Made with Mischief. A Wacom tablet is also a must-have. But, the process of creating comics usually starts with a pencil in the form of rough sketches and drawings on paper, so owning an arsenal of pencils from 6H to 2B is important.

Since most (if not all) comics have a main character and a few or many minor characters, a comic book artist must know how to draw the human body accu-

rately. Over-exaggeration can only take an artist so far, unless the specific comic calls for it, so making characters look believable is imperative in this field. Artists must also be able to tell a story that takes readers (or viewers) on a journey through sequential panels of artwork. You may not be the best writer in the world and may have a writer as part of the team, but you still must have a story in mind; from start to finish.

There are probably a couple dozen ways to break into the comic book industry, and earning a degree is one of the most valuable. Although a degree is not mandatory, the level of training you will receive can help when looking for a job, advancing in this field, or branching out on your own. Most comic book artists will earn an art degree with an emphasis in drawing or illustration, where they learn various techniques of studio or fine art and graphic design. An alternative to attending a two-year or four-year college or university is attending and earning a degree from a private art school. Art schools often offer specialized programs in drawing and illustration with an emphasis on graphic novel and comic book art, and more and more on webcomics, manga, and anime.

Webcomics, also known as Internet or online comics, are published on a website; often an artist's personal site, but also on sites like Reddit, Imgur, Tapastic, or Webtoons, just to name a few. They are typically published on a regular schedule (Monday – Friday, 3X a week, or on weekends) and are free to view, although most webcomic artists make money via advertisements on the site, or even by selling t-shirts with imprinted artwork. Two to the most popular webcomics today are xkcd and Saturday Morning Breakfast Cereal. These comics are in strip form or single-panel format and usually written by the artist. Typically, the subject matter



of most (not all) webcomics is a bit more niche than most printed newspaper or magazine comics, and the subject matter is usually much darker, yet the artwork and subject matter varies greatly. Although most webcomic artists stick to a simple presentation; just artwork and words, some will add animations, music, and motion.

Build a strong portfolio

One of the most important tools for any comic book artist is a strong portfolio and website. But, as not all comics are the same, neither should all portfolios be identical, nor a successful artist will have a variety of artwork to show depending on the client, agency, or company. The main point of a comic book artist's portfolio, whether printed or available online as part of a personal website, is to show you can draw well and consistently in a variety of styles.

A personal brand is also essential. You may be able to draw fabulous characters and write amazing copy, but if it looks and sounds the same as last year's comics, your work won't get a second glance. Developing your personal brand can take months or even years, and includes hours and hours of drawing and honing your brand. This is crushingly important if you freelance.

If you decide to freelance and try entering the market solo, the lack of regular pay checks, long hours drawing and re-drawing, finding clients, and simply learning how to run your business can take a toll. But, many comic book artists are very successful freelancers. Posting samples and your profile on one of the many freelance sites, like UpWork or Guru, can get you started. But, you won't get rich right away. As in most art fields, you must prove yourself first, often earning very little money star-

ting out. In fact, a comic book artist who is new to the field may only make \$10 per page. But, as you gain experience and strengthen your reputation you can make as much as \$200 per page.

Most comic artists work for newspaper syndicates, they freelance, or are employed by comic book companies. The US Bureau of Labour Statistics has no specific salary information for comic book artists/cartoonists. But, the job outlook for multimedia artists and animators (which loosely includes graphic novel artists) is expected to grow six percent between 2014 and 2024, with a typical median salary of about \$64,000. The amount an artist (or writer) gets paid depends on many variables, such as company size, location, medium (printed or online), and whether you are a company employee or working freelance.

Because the field of comic book artist is so specific, gaining professional experience while still in school can help. This may include internships, drawing a comic strip for your college newspaper, or freelancing on the side. Joining associations and organizations can also benefit an artist just starting out, as well as attending conventions – with your portfolio in tow. To advance as a comic book artist, you need persistence and dedication. By networking while at school and at conventions and other events, you can make life-long industry connections, which can often lead to a job.



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Helsinki, Finland*



COMICS

The amazing stylistic history of comic books

By Jamahl Johnson

<https://99designs.com/blog/creative-inspiration/history-of-comic-book-styles/>

IN A TIME WHEN audiences were racing in droves to catch the latest talkie and hand-drawn animation was just finding its legs, a new medium brought kids (and adults, let's be honest) back to reading. Comic books began as a dime-store novelty, and since then, they have gone through countless transformations, artistic explorations, public excises, declines and revivals.

The history of comic book styles is one as dynamic as the stories they contain, shaped not only by the hands of countless writers and artists but by millions of readers across nearly a century. While there might not be any mutants or doomsday weapons in the actual history of comics, its panels are every bit as unpredictable.

The Golden Age (1938-1950)

The Golden Age was truly an idyllic time. There was a clear stylistic distinction between good and evil, and superheroes were nothing more than happy-go-lucky do-gooders that battled and always defeated villains motivated by money or world domination. And that's exactly why the comics of this age caught like wildfire. They fulfilled

every kid's dream of gaining larger-than-life powers, effortlessly overcoming their bullies and leaping out of their colorless neighborhoods into adventure.

Dropping literally out of the sky to kick off the Golden Age, Superman represents the comic book origin story. Newspaper comic strips (where the term 'comic' book comes from, incidentally) already existed along with radio shows featuring masked vigilantes like the Shadow. But Superman was the first super-powered musclehead to don a cape and skin-tight spandex to fight crime. Readers couldn't take their eyes off of him. Superman set the tone for every superhero to come after, even becoming the first to earn his own exclusive comic book dedicated to his adven-

tures in a time when characters were typically restricted to one-shot stories in variety publications.

Art styles of the Golden Age of comics

Though printed in booklet form, comics did not deviate far from their newspaper ancestors, telling a straightforward story through basic sequential images.

Cartooning was simple as publishers were not yet at the level of investing in or attracting serious artists.

Panels were laid out in basic square grids, often full of more dialogue than imagery.

The Silver Age (1950-1971)

Not unlike the youth of its readers, the Golden Age was a time of whimsy and innocence that couldn't last forever. Fans were growing up—some of them



returning home from a horrific World War—and the idea of an invincible, caped avenger casually overcoming the world’s great evils became less and less convincing. These factors led to a decline in superhero stories and a rise in comic titles that would appeal to more adult sensibilities—the Silver Age of Comic Books.

Publishers explored racier genres, and by far the most successful was horror. These gruesome tales single-handedly rescued the industry from its fate as a half-remembered fad, and their influence stretched beyond comics to likes of acclaimed film director John Carpenter. The visual styles mimed these darker themes, mixing in surrealistic and sometimes disturbing imagery.

These comic books were so effectively grisly that morality groups—already raging against comics as “junk food for the young mind”—now regarded them as the indisputable tools of the devil, despite the fact that majority of its readership was adults.

After a number Senate hearings, publishers created the Comics Code Authority (CCA), whose strict censorship forbade even the words “horror,” “terror” or “crime” in any titles. The result was a growing pains era of artistic experimentation, fast and loose writing and political suppression all rolled into one.

Art styles of the Silver Age of comics

Comics took their inspiration from art movements of the past, most notably surrealism, to illustrate the strange worlds in which their heroes lived.

With comics now established as a lucrative medium, cover images relied less on cheap, attention-grabbing tactics and instead became an artistic representation of the issue’s themes or a protagonist’s state of mind.



Comic books found true artistic expression for the first time in the Pop Art movement, which appropriated commercial objects such as product labels, magazine ads and comics for the purpose of fine art.

The Bronze Age (1971-1980)

As suggested by its name, the Bronze Age wasn’t as lustrous as the carefree Golden Age or the experimental Silver Age. Having exhausted just about every dastardly scheme a supervillain could hatch, comics gave its heroes even tougher enemies to confront.

It all began with a story in Spider-man in which the hero’s best friend suffers a drug overdose. Spider-man is helpless, and his alter ego, Peter Parker, has no choice but to take the stage, relying solely on his gifts of persuasion and empathy to save the day. The CCA opposed the inclusion of drug topics, whatever the message, but Marvel published the issue anyway with reader support. This caused the public to lose respect for the CCA and led to the end of censorship, paving the way for darker stories (more on that later).

Around this time, writer Chris Claremont revived a cancelled Silver Age series about a ragtag group of mutants called the X-men (heard of it?). Adding racially diverse, international characters to its cast, Claremont’s second wave of mutants still had godly powers, but now they were reviled by the public for that very reason. Echoing the struggles of the Civil Rights Movement, prejudice against the X-men’s genetic traits became the comic’s most enduring theme.

While the Golden Age portrayed social topics like World War in typical Golden Age fashion—unfailing virtue and easy justice—Bronze Age comics

dealt with the gritty realities of urban life in ways that had no real answer. Maybe Captain America could smack Hitler in the face, but how does a superhero attack the intangible foes of bigotry and addiction?

As the stories became more focused around gritty, realistic stories, the style of the imagery morphed to match.

Art styles of the Bronze Age of comic books

Comics traded in surrealism and experimentation for photorealistic depictions of the urban landscape.

The alter-ego side of the superhero's life is given more panel time, and sensational costumes took a backseat to depictions of everyday people.

Depth of focus and lighting gave comics a cinematic style, heightening the reader's emotional connection.

The Dark Age (1980-1993)

Unlike the actual Dark Ages, this era was where comic books achieved enlightenment. Until then, the Golden Age's uncomplicated right and wrong still echoed (if just subtly updated to suit the times). Here, writers threw all of it out the window and showed us that a comic book hero's world was just as gritty as the enemies he faced.

Stories like "The Dark Knight Returns" and "V for Vendetta" warned of an ominous future no amount of heroism could prevent. Writers crafted characters who were psychologically complex, often dangerously so. Alan Moore's "The Killing Joke" introduced us to a Joker who was more than a giggling jester but a frighteningly psychotic serial killer. "Watchmen" gave us heroes that were



pushed to questionable actions by the very nature of the world they were trying to defend. During this age, the line between hero and villain wasn't just blurry; writers revealed that it never existed at all.

But it wasn't all dark, even when it was. Independent publisher Image Comics was born, and their flagship hero, Spawn, received unprecedented popularity, enough to spawn (sorry!) a movie adaptation only a few years after its inception. This and several other popular titles such as "Prophet" and "The Savage Dragon" also spawned (last one, promise) more interest in creator-owned comics as a whole.

Ironically, as the imagery in these comics was becoming darker and more stylized—playing with lighting and deep, dark, contrasting colors—the genre was thrust out of the shadows of pulp and into the light of literary awareness. The idea of a sustained comic as a single work of literature led to the publication of several graphic novels, culminating in Art Spiegelman's "Maus," the first comic series to win a Pulitzer Prize. Comic books were finally regarded as a legitimate art form, as malleable and open to creative expression as any medium.

Art styles of the Dark Age of comics

Night was the prominent setting for virtually all stories of this age, leading to an art style that favored strategic lighting and long shadows.

Similarly, artists took their inspiration from hard-boiled noir films of the 40s and 50s, creating gloomy, dubious worlds of smoke, rain, alleyways and silhouettes.

Silver Age horror comics influenced the Dark Age

in a more psychological sense, with disturbing portraits and unnatural angles that created a perpetual sense of unease.

The Ageless Age (1993-Present Day)

We've now reached the point in our journey across many colorful panels at which there is no definitive way to categorize the present "age." Comics have expanded into something without shape or borders—a nebulous mass of nerd wonder.

Advanced technology in film, television and video games has created an unstoppable juggernaut of adaptations, leading to an upsurge in comic book readers from all walks of life. Plus, the impact of Image Comics is still being felt, as readers continue their interest in indie books fueled by the industry's rampant commercialization. No longer restricted to publishing giants Marvel and D.C., writers are free to explore specialty publishers and niche markets, even foregoing traditional distribution channels by publishing their content on the internet.

One thing can be said about our current comic book age: it's a time when the superhero doesn't have to be heroic or dark or even present at all. Comic books can be as pulpy or as serious or as just plain weird as you want them to be. Like the invincible Superman of the optimistic Golden Age, now is a time when anything is possible.



Art styles of the Ageless Age of comics

Advanced technology has led to creative illustrative techniques—everything from digital painting to 3D modeling.

The line between film and comic is now so thin that some series are adapted into motion comics, adding voice actors and animation to the panels with no change to the art itself.

The ubiquity of publishers has led to a wide variety of art styles. Design now varies drastically, depending on the nature of the comic and the choices of the creator (rather than the uniform "in-house" styles of the past).





WHEN COMIC ART MEETS FINE ART

By Chris Barnes

http://www.huffingtonpost.com/chris-barnes/when-comic-art-meets-fine_b_8649998.html

IF YOU HAVE AN empty wall, chances are your first impulse is to hang up some artwork. Most people debate whether they want to go with a painting or photograph, usually of a well-known piece that's probably hanging in a museum. But lately, people are turning to something that reflects their pop culture interests, opting for art that depicts superheroes both well-known and obscure.

It's a trend that's reflective of our times. Gone are the days when one's comic book collection was the limit of expressing fandom, and when collectors were dismissed as mere nerds. Fandom is mainstream, whether you're looking to the success of the Nerdist sites and podcasts or to just how San Diego Comic Con has become one of the biggest media and entertainment events of the year. Even President Barack Obama is an admitted fan; his love of Spider-Man and Conan the Barbarian has been documented.

"The appeal of these comic characters has gone mainstream," said Ben Berman, Chief Operating Officer of Choice Collectibles. The company produces fine art ranging from lithographs to high-end giclees and canvas pieces featuring superheroes like Batman and Captain America, to cartoon characters from Warner Brothers, Disney and Hanna Barbara.

"We deal with everyone from your casual pop culture collector to die-hard fans with rooms dedicated to pop culture memorabilia," he added.



With the increased popularity of comic books, there has also been more interest in collecting original comic book art. A popular cover of "Amazing Spider-Man" #328 pitting the title character against the Hulk by Todd McFarlane fetched \$657,250 at auction in 2012.

Although some people purchase as an investment, Berman feels that there is more to collecting comic art. "We like to believe buying art is a personal thing, something unique unto itself. We never pitch it as an investment — to do so takes the customer out of the experience of the art itself."

Outside of comic art, there is an increased demand in movie and pop culture themed artwork. "The Peanuts movie generated a lot of excitement around our Peanuts original production art and fine art lines," said Berman. The company has seen more interest in their Star Wars prints as well.

With The Force Awakens debuting in a few weeks, there has been a strong demand for Star Wars memorabilia. Gallery 1988 recently held an exhibition and auction of original artwork inspired by the upcoming film. Japanese clothing designer and music producer Nogi is auctioning rare collection of Star Wars items, including vintage posters, packaging proofs and special edition action figures.



The history of comics

<http://www.comic-art.com/history/history1.htm>

THE COMIC STRIP developed in America towards the end of the nineteenth century, originally created as a tool to draw customers to the Sunday edition of the local newspaper and becoming an icon of American culture. Though many contributed to its format and existence, there are five people directly connected to its birth. These five men, Richard Outcault, William Randolph Hearst, Joseph Pulitzer, James Swinnerton and Rudolph Dirks are responsible for popularizing what is now a major part of American culture.

Richard Felton Outcault was a staff illustrator at Joseph Pulitzer's "The World" in 1895 when he created a one panel cartoon called "Down Hogan's Alley". Within the panel of the first Hogan's Alley is a homely, bald little boy dressed only in a frock.

Shortly after he first appeared, the World's engravers were experimenting with colour inks and in a test yellow was added to his frock (the strip was at first only black & white) and the gap toothed urchin was named the "Yellow Kid" and would go down in history as the first comic strip.

Not very long before the Yellow Kid made his first appearance, William Randolph Hearst's "Journal American" featured a large panel called the "Little Bears", drawn by the 25 year old James Swinnerton. Later on kids were added to the strip and later still tigers. Eventually Swinnerton would transpose his little tigers into

the enormously popular "Mr. Jack" featuring a philanthropic tiger bachelor.

Though both features were the direct progenitors of the American comic strip it would be another cartoonist who would create what is recognized as the first modern comic strip.

It was Rudolph Dirks's "Katzenjammer Kids", which appeared on December 12, 1897 in the Journal American. Previously, cartoon panels had no in-panel dialogue, but in the Katzenjammer Kids dialogue was directly applied within a "word balloon" indicating the speaker. Also, until then no strip had ever consisted of more than the one panel format of the editorial or political cartoon. The Katzenjammers combined both the aspect of internal dialogue and panelised continuity, and in the process designed and solidified the form of the modern visual narrative strip.

With these three innovative strips and the progress of the printed paper now able to print comic strips in four colour (printing in black, red, yellow & blue) the seeds were sown, and newspapers across the country clamoured for artists requesting creation of every kind of humour strip imaginable. Hearst & Pulitzer began the famous "Yellow Wars" hiring each other's artists and editorial crew en-masse to gain circulation.

Some artists were so imaginative they created numerous strips, some of which appeared in the same pa-



pers simultaneously to whet the voracious appetites of readers. George McManus, George Herriman, Frederick Burr Opper, James Swinnerton and Winsor McCay were some of them, but there are dozens of lesser known creators as well. Nor was there any shortage of artists and creators. By the early 1900's there were over 150 strips in syndication, in addition to many strips that never saw publication in more than a local paper.

Throughout the childhood of the comics, the main ingredient was humour. Each daily or Sunday installment was a singular episode and no reference was ever made to yesterday's strip. The medium would remain relatively unchanged for almost thirty years.

Winsor McCay deviated from that with his marvellous "Little Nemo in Slumberland" that appeared from 1905-1911 in the New York Herald and then as "In the Land of Wonderful Dreams" which ran from 1911-1914 in Hearst's Journal American. The strip was centred on the dreamt adventures of a small boy named Nemo and his friends. Wild concepts were a mainstay but another ingredient was introduced in this exquisitely illustrated offering. Frequently Nemo's adventures extended through several weeks, serialized into something of an adventurous fantasy and even sometimes mild soap opera. But serials did not otherwise take hold for almost two more decades. (Nemo was so popular that in 1908 it was made into a musical play with a score by the famed Victor Herbert.)

April 1924 would bring yet another wrinkle to comic strips. Roy Crane was just 22 years old when he created "Washington Tubbs II". The main character of the strip was a teenage boy named George Washington Tubbs II. Later shortened to Wash Tubbs, Crane's strip became enormously popular when on August 8, 1924 Wash embarked on a search for buried treasure. Readers were enthralled by the harrowing movie serial



cliff hangers. The adventure strip was born.

The next major development would coincide with a new interest of Americans in the twentieth century. After the industrial age came the scientific age. In 1912 Edgar Rice Burroughs wrote a science fiction novel that appeared in the All Story magazine entitled "Under the Moons of Mars". Later published as the Princess of Mars the story gave birth to scores of other stories of the fantastic and by 1927 a magazine arose to revolutionize American literature, called "Amazing Stories". Burroughs also created another character in 1912 that is another one of our mythical twentieth century figures - Tarzan.

"Amazing Stories Magazine" from its inception proved to be a popular success. In the February 1928 issue appeared a story called "Armageddon 2419 A.D." by Phillip Nowlan. One reader, John Flint Dille, a comic strip syndicator liked the story so much he bought the rights and hired an artist named Richard Calkins to illustrate a comic strip. And so the next major development of the comic strip had taken place.

On January 7, 1929 the story was renamed to Buck Rogers in the 25th Century A.D, and from the moment that Buck Rogers made his debut appearance as a comic strip he was an immediate hit and an unparalleled success! Buck was a war aviator trapped in a cave and overcome by a gas that puts him into suspended animation. Buck awakens 500 years in the future to a devastated America overcome by Mongolian armies, led by the morally bankrupt Killer Kane. Buck takes up with the rebels to fight the Mongols and with the beautiful Wilma and Dr.Huer begins a never ending battle to recapture the Americas.

Also appearing for the first time on January 7, 1929 was the Tarzan comic strip illustrated by the enormously talented and now legendary Harold Foster who would later create Prince Valiant. Tarzan would be immensely

popular in the strips, but Foster left the strip in late 1929 to pursue a career in illustration, and Tarzan would be illustrated by Rex Maxon until Foster returned as the Sunday strip artist while Maxon drew the daily strip.

It was not long before another innovation hit the strips. It was in the guise of a trench coated, square jawed police detective that became one of the most popular characters in the history of the strips would hit the scene. His name was “Dick Tracy” and he appeared for the first time in October 1931.

The square jawed detective was the visage of the unimpeachable cop, and he always got his man. But a more interesting bent to this strip was apparent. The villains that populated Tracy’s world were the largest collection of social misfits ever to appear in print. Flattop, the Brow, Mole, Pruneface, the Pouch and scores of others, they were Nazi spies, cruel sadists, mob hitmen and saboteurs. These villains were the direct ancestors of the super villain in comics.

By now the depression was in full swing, and these strips were one of the many ways that Americans made their “escape” from the drudgery of daily life. Also at this time the publishers and editors of America’s newspapers could not have missed the popularity of serialized comic strips. The resulting influence of this factor was an explosion of adventure and sci-fi strips.

In 1932 Roy Crane gave Wash Tubbs main character Captain Easy his own strip appearing on Sundays, the daily was still called Wash Tubbs for a short while longer and in 1934 another legendary character would make his historic debut.



Flash Gordon was just a soccer player returning home on an airplane when the plane was knocked out of the sky by an errant fragment of a giant meteor flying through space towards the Earth. Crash landing in a field, Flash and another passenger, Dale Arden (the only survivors?) find their way to a nearby laboratory where they are forced at gunpoint by the resident scientist Dr.Zarkov to accompany him in his experimental rocket ship to save the Earth by crashing the rocket into the meteor!

When Zarkov is overpowered by Flash, the rocket continues through space landing on Planet Mongo, where it is discovered that the meteor was sent toward the Earth by the sadistic dictator Ming, ruler of Mongo and Flash becomes forever locked in battle with the villain to save Earth from the despot leader of Planet Mongo.

At the same time that Flash Gordon is fighting on Mongo, another great step in the development of the comic medium is making its birth back on Earth. It would be an entirely new format, and it would help to revolutionize the medium. They would call it a comic book.....





COMICS

THE YELLOW KID

By Thanos Kalamidas

Yellow kid was created by Richard F. Outcault, ran in newspapers between 1895 and 1898. One of the first comic strips with a lot of social and political semantics, very provocative for its era. The Yellow Kid, was a bald, snuggle-toothed boy who wore an oversized yellow nightshirt and hung around in a slum alley typical of certain areas of squalor that existed in late 19th-century New York City.

1 The drawings have the tense in the shadows and the scenes are very carefully and realistically pictured. Drawings that can easily stand in a black and white form.

2 All the humans are on the move with most of them participating in the central action. There is a general avoidance in the yellow colour apart from the Yellow kid.

3 The clothes of the people are for a study representing all the semantics of the era and the social class the cartoon is in reference.

4 Just like in a silent movie, there are not the usual balloons but the script is written either in walls, in placards or in the case of the Yellow kid on his clothes.



5 The concept of characters with text on balloons, speech scrolls, painted ribbons of paper appeared for the first time in Europe in the early 16th century.

6 Even though mimicking a Chinese accent the Yellow kid is just an ordinary kid from the New York slums and that is obvious of the locality in some words.



7 The Yellow Kid's head was drawn wholly shaved as if having been recently ridden of lice, a common sight among children in New York's tenement ghettos at the time.





As it is natural the semantics of the era when the Yellow kid was created are lost after a century, still certain things find their way to look funny even now. The Yellow kid was always one of my favourite strip-cartoons.

Despite the obvious discrimination in the yellow colour games and the accent the Yellow kid was anything but racist. On the contrary reading some of the comics you will find that he has friends from all around the world, all the colours and all the languages. Plus the Yel-

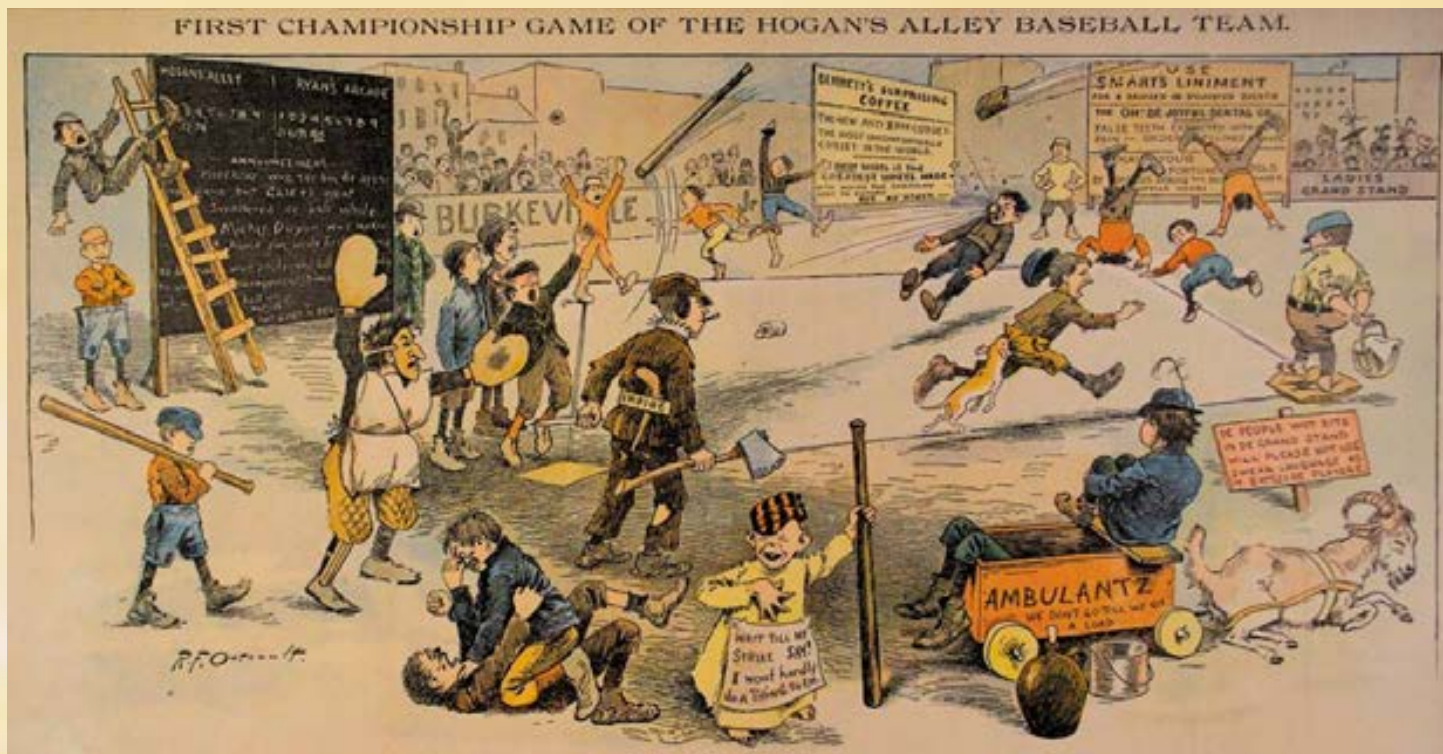
low kid is very well socially aware. There are comic strips were Richard F. Outcault is very critical towards the upper classes and the rich of New York and some other he provocatively challenges the ethics of the middle class that started formatting that period.

Another key with Outcault's drawing style is that apart from the central scene with the Yellow kid as the protagonist there is always some other action going on in the background. A fight between kids or an exchange

among adults.

Another thing with the Yellow kid is that while in the beginning the stories, the action and the worlds were soft and political correct gradually it became significantly violent and even vulgar compared to his first panels. Especially when it became full page.

Nowadays and thanks to internet you can search and find plenty examples of Yellow kid, so ...do something with it.



Moniker International Art Fair

Artist Focus: LABRONA



Closer by Labrona, Latex and oil on board, 3 x 3 feet, 2017



Labrona, door way in Montreal

Only the best street artists can successfully draw inspiration from themes as seemingly divergent as skateboard culture and the old masters, and that's exactly what Labrona does. Labrona, living and working in Canada, inserts beauty into everyday life with his artwork, but without ignoring the grittiness of the places where he finds himself painting. The result is a synergy between traditional beauty and worn-down everyday realities that bring new life to wherever he paints.

MAF Featured Artists

As one of the MAF Featured artists in our 9,000 sq. feet *Transient Tales* installation room, Labrona will present a new collection of original oil paintings and site-specific artworks, along side legendary photographer and documentarian Bill Daniel of *Bozo Texino* fame, graffiti & lifestyle photographer Alex Fakso (Italy), grand-scale cardboard sculptor Laurence Vallieres (Canada) and hip-hop muralist Ian Kualii'i (Hawaii) among others.

Punjab Lalit Kala Akademi gives scholarships to 9 Young Artists

Punjab Lalit Kala Akademi gives Scholarships to 9 Young and upcoming artists

Each scholarship holder would get Rs. 1,20,000/- (Rupees one lakh twenty thousand)

Punjab Lalit Kala Akademi has introduced Scholarships for the first time with the selection of nine talented young artists from Punjab, for the year 2017.

The scholarships are being named after living and past legends of Punjab belonging to the field of art.

The Following candidates have been selected for the PLKA Scholarships for the year 2017:

1. Ashima Raizada, Mohali - Multimedia – Raghu Rai Scholarship (Living Legend)
2. Baljeet Singh, Chak Singhwala, Jalalabad, Fazilka – Sculpture – Prof. B N Goswamy Scholarship (Living Legend)
3. Gurdeep Singh Dhaliwal, Shekhupura Maur, Barnala – Photography – Dr. Mulik Raj Anand Scholarship (Past Legend)
4. Jagwinder Singh, Gidderwaha, Jalalabad, Muktsar – Multimedia – Satish Gujral Scholarship (Living Legend)
5. Jaspreet Singh, Akkanwali, Mansa – Painting – Dr. M S Randhawa Scholarship (Past Legend)
6. Mandeep Singh, Khanna – Print-Making - Paramjit Singh Scholarship (Living Legend)



7. Pranab Sood, Ludhiana – Painting – Amrita Sher-Gil Scholarship (Past Legend)

8. Rajinder Kaur, Dhakoli, Zirakpur - Print making – Manjit Bawa Scholarship (Past Legend)

9. Simrandeep Kaur, Amritsar – Painting, Krishen Khanna Scholarship (living Legend)

The Scholarships have been started at the initiative of Diwan Manna, artist and President Punjab Lalit Kala Akademi, who had, earlier in 2008, as Chairman of Chandigarh Lalit Kala Akademi, started similar schemes there also.

Scholarship recipients have been selected after one to one interviews by internationally renowned artist and curator of Kochi Muziris Biennale Sudarshan Shetty and known artist S Raj Kumar.

The scholarships are being given to budding artists, between 20 and 30 years of age.

Interview process involved going through the portfolios of the artists, looking at the original art works and knowing about the artistic, intellectual and craftsmanship skills of the artists. 22 artists from Punjab and Chandigarh were shortlisted for the interviews out of the total 58 applicants.

Some of the scholarships are being sponsored by private sponsors and some are funded by the PLKA.

fARTissimo

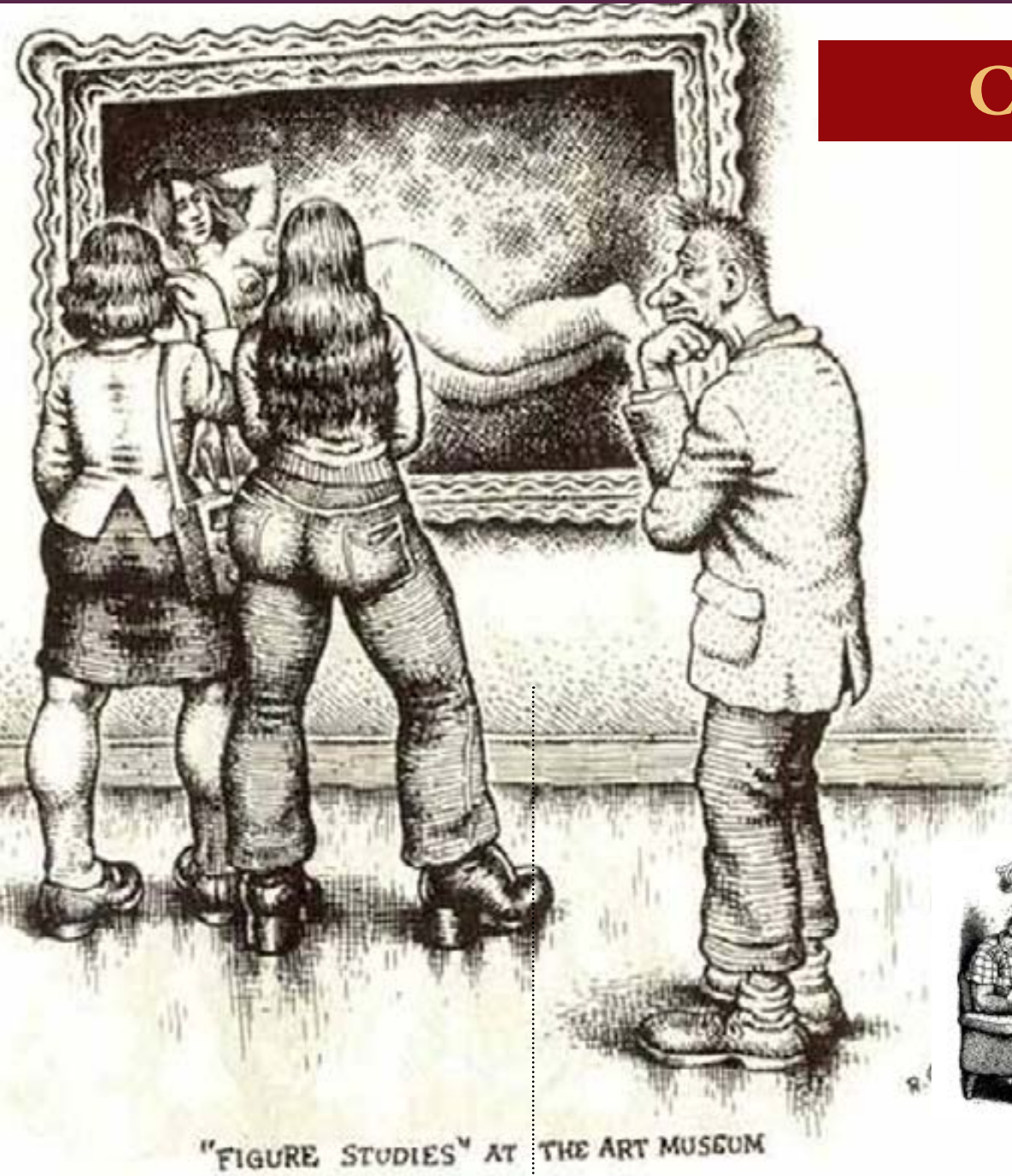
By Thanos Kalamidas

Crumb the pussycats' comix

In the twisted world of con-man Donald Trump where the only arts that survive are nazi populism, racism and lies, applying contemporary dogmas like grabbing the pussy and spit on facts, Robert Crumb becomes contemporary with all his hideous Victorian fables. Beyond surface a punk illustrator in the era of hippies with influences that only the voice of Janis Joplin could express.

Crumb is a prolific artist and contributed to many of the seminal works of the underground commix-movement in the 1960s, including being a founder of the first successful underground commix-publication, Zap Comix, contributing to all 16 issues. He was additionally contributing to the East Village Other and many other publications, including a variety of one-off and anthology comics. During this time, inspired by psychedelics and cartoons from the 1920s and 1930s, he introduced a wide variety of characters that became extremely popular, including countercultural icons Fritz the Cat and Mr. Natural, and the images from his Keep on Truckin' strip.

Sexual themes abounded in all these projects, often shading into scatological and pornographic comics. In the mid-1970s, he contributed to the Arcade anthology; following the decline of the underground, he moved towards biographical and autobiographical subjects while refining his drawing style, a heavily crosshatched pen-and-ink style inspired by late 19th- and early 20th-century cartooning.



Opinion

Are political cartoons intended to be funny?

The debate over whether a good editorial cartoon is pointed or funny has been raging among editorial cartoonists as long as I have been alive. I think the general consensus is, funny is nice, but pointed is more important and if you can't do both, do the latter.

Most editorial cartoonists – and I know pretty much all of them – believe that a good cartoon it makes its readers think about things in a new way. Most admire cartoonists who are willing to take a risk, challenging conventional wisdom, whether that means making fun of political leaders from their own party, criticizing a powerful religious authority, or daring to mock sacred cows.

But everyone, no matter how serious, understands the value of humor in political commentary. It is the sugar that helps the medicine go down.

That said, there are a number of political cartoonists who don't seem to have much interest in serious social commentary, and seem happy with cranking out a series of jokes and puns about the news. You see a lot of those cartoons in America newspapers. But the smarter stuff tends to do better in alternative newsweeklies and on the Internet.

Bottom line: everyone enjoys funny political cartoons, and what constitutes funny is completely subjective.



.....Art.....
.....is about.....
.....communicating.....
UNIVERSAL COLOURS



Arts council call for Trump to step down

<http://thehill.com/homenews/administration/347103-art-council-members-call-for-trump-to-step-down-in-resignation-letter>

IN A LETTER announcing their resignation, several members of President Trump's Committee on the Arts and Humanities called on him to step down as well if he can't vocally denounce white supremacy.

The group cites Trump's "un-American" comments on the violence in Charlottesville, Va., as the last straw for them, but they list multiple other controversies that the president has been involved in before the rally, including "undermining the Civil Rights Act" and his proposed cuts to arts funding.

The first letter of each paragraph in the letter spells out "resist," a reference to liberal efforts to counter Trump's agenda.

"Reproach and censure in the strongest possible terms are necessary following your support of the hate groups and terrorists who killed and injured fellow Americans in Charlottesville," it reads.

"The Administration's refusal to quickly and unequivocally condemn the cancer of hatred Your words and actions push us all further away from the freedoms we are guaranteed."

The members of the group include actor Kal Penn, director George Wolfe and artist Chuck Close and serves to advise the president on things like health, education and business.

"Elevating any group that threatens and discriminates on the basis of race, gender, ethnicity, disability, orientation background, or identity is un-American," according to the letter.

"The false equivalencies you push cannot stand," according to the letter. "We cannot sit idly by, the way that your West Wing advisors have, without speaking out against your words and actions."



The letter continues that art is about "inclusion" and a free press and mentions that Trump has "attacked both."

"Speaking truth to power is never easy, Mr. President," the letter reads. "But it is our role as commissioners on the PCAH to do so."

Some of the council's members from the Obama administration quit the commission immediately after Trump won the election, but others stayed on.

The move comes after at least a dozen CEOs of prominent companies left several of Trump's advisory councils in the past week over his comments on the Charlottesville rally, during which one died and 19 more were injured when a car drove into a group of counterprotesters.

Trump dissolved two of the advisory panels this week as they were falling apart.

In addition, three major charities have canceled events that were scheduled to be held at Mar-a-Lago, Trump's private resort in Florida.

Trump has been taking heavy criticism for suggesting that there are multiple sides to blame for the violence at the rally, refusing to put all the blame on the white supremacists and neo-Nazis who organized the event.

Trump said "many sides" share blame after Charlottesville and that there were some "very fine people" among the white supremacists.

"Supremacy, discrimination, vitriol are not American values. Your values are not American values," the former arts council members wrote. "If this is not clear to you, then we call on you to resign your office, too."

Art and Politics in Africa

By Dr. Christa Clarke

<http://thehill.com/homenews/administration/347103-art-council-members-call-for-trump-to-step-down-in-resignation-letter>

POLITICAL INSTITUTIONS in Africa that predate European colonization have ranged from large, centralized kingdoms led by a single ruler to smaller, village-based societies. Centralized states may vary in size and complexity but are generally ruled by a chief or king, supported by a hierarchical bureaucracy. In many different societies, leaders are considered to be semi-divine. In less centralized societies, power is not vested in a single individual. Instead, authority may be exercised by family heads, a council of elders, or local social or political institutions. African political institutions were dramatically impacted by colonial rule. The role of traditional rulers continues to change in post-independence Africa, where modern states are governed by national leaders.

In centralized states, leaders have historically played an important role as patrons of the arts. Often, leaders held monopolies over the materials used and controlled artistic production as well (see image below). They commissioned a wide range of prestige objects, distinguished by the lavish use of luxury materials (see below), as well as complex architectural programs (example here). Works made of metal, ivory, or beads were not only visually spectacular, but also reminded the public of the king's wealth and power. Such art forms underscored the king's fundamental difference from—and superiority to—his subjects. Royal arts are often used in ceremonial contexts that mark and legitimize political authority. Handheld objects, such as



flywhisks, staffs (like the one below), and pipes, are used as personal regalia to indicate rank and position within the court.

Special seats of office and clothes and regalia made of expensive materials distinguish the leader's exalted position and set him apart, both literally and figuratively, from his subjects. Larger works legitimize political power to a broad public. Portraits of past leaders document dynastic lines of leadership and serve as a visual reminder of the present king's legacy like the portrait of an Oba above). Such portraits generally present an idealized depiction of a youthful and vigorous king and emphasize the various trappings of royalty.

Among smaller, village-based societies, in which governance is distributed among local associations, artworks do not glorify a particular leader. Instead of lavish displays of royal regalia, masks and figures are used as agents of social control or education. Such works are generally commissioned by a group of individuals, such as a council of elders or members of a religious association. They give visual form to spiritual forces whose power is enlisted to maintain order and well-being in a community. Sometimes, artworks are deliberately fearsome, employing elements of the natural world considered inherently powerful, such as sacrificial blood or medicinal plants (example above). In other contexts, the sculpture's imagery presents cultural ideals held collectively by the society

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