

741.5

FORM FOLLOWS DYSFUNCTION

NEW EXPERIMENTAL COMICS BY
-HUIZENGA —WARE— HANSELMANN-

NOVEMBER 2019 - NO. 35

PLUS...**HILDA GOES HOLLYWOOD!**



The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!

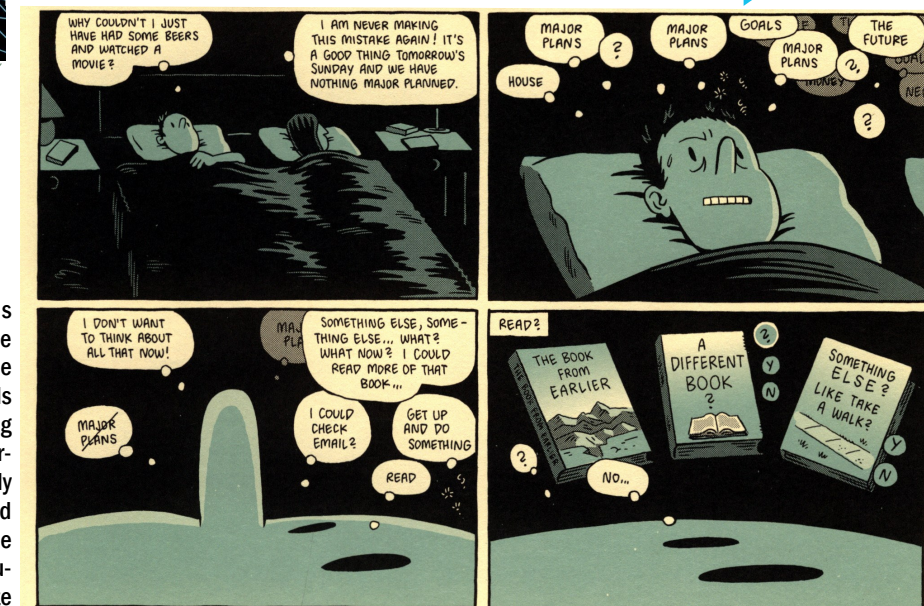


Glenn Ganges in The River At Night by Kevin Huizenga (Drawn & Quarterly)

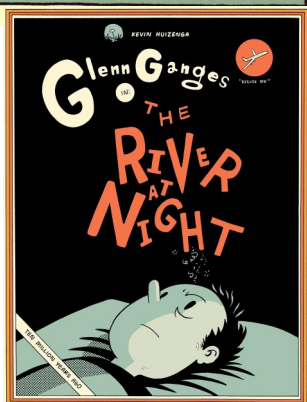
Glenn Ganges makes a mistake. One many of us make every day. He has a cup of coffee before he goes to bed. And then...he can't get to sleep. He tries to talk to his wife Wendy. But she falls asleep in the middle of a conversation, leaving Glenn to his own devices. What follows is a journey through Glenn's life. His history with Wendy as both spouse and artistic collaborator; his old job at an internet start-up and the video game he and his co-workers played; a trip to a family funeral...all these roll through Glenn's desperate mind, along with discursions into hardcore epistemology and the origins of the geologic sciences, plus a visit from the cops and a conversation with Death about clearing out clutter. Like the river that gave him his name, Glenn Ganges flows on a roiling torrent of thought and memory. And it's a beautiful trip to take. Compiled from various comics and anthologies, *Glenn Ganges in The River At Night* is Kevin Huizenga's best



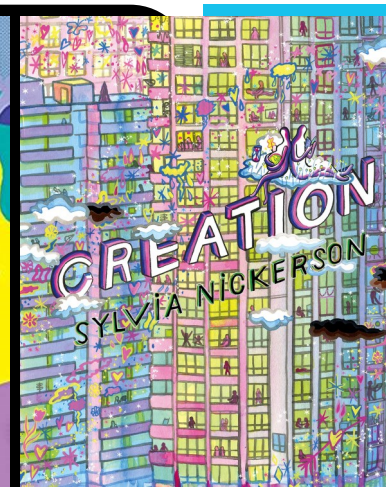
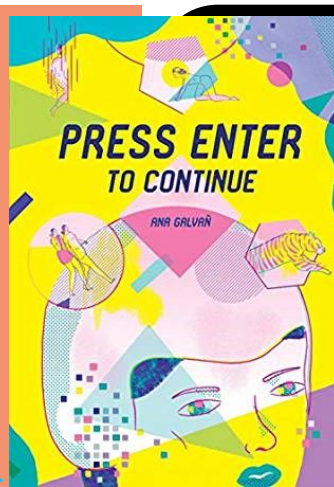
Far away from the 3D blockbuster mentality of commercial comics, a new breed of cartoonists are expanding the means and meaning of the Ninth Art. Like its forebears *RAW* and *Blab!*, the anthology *Kramer's Ergot* provides a showcase of today's most outrageous cartoonists presenting comics that verge on *avant garde* art. The 10th issue features such usual suspects as Noah Van Sciver, Johnny Ryan and Ron Rege, Jr, along with up-coming inkslingers like Lale Westvind and Anouk Ricard, of whose endearingly childish take



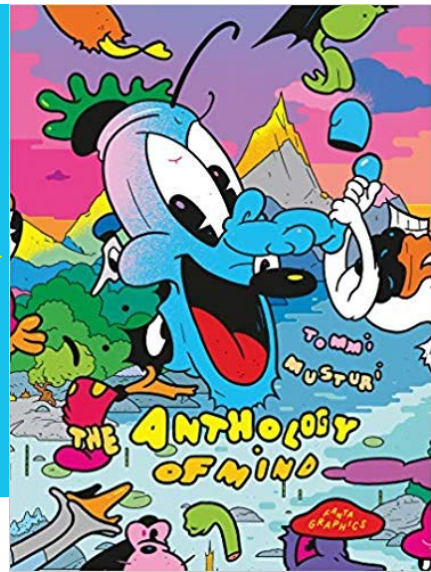
work yet. This gorgeously designed tome from Drawn & Quarterly is both a true-to-life story of a normal, if combustible, relationship and a formalist exploration of the many ways comics conveys information. Huizenga draws people and places with the humorous but detailed line of a Billy DeBeck or Robert Crumb. But his approach to storytelling combines conventional comics layouts with pages, panels, even word balloons, going fractal, or dissolving off the bottom of the page, or morphing into tableaus of digital figures dancing and fighting in the void. And still *The River At Night* rolls along, Glenn trying to just go to sleep. But you should keep your eyes open for this graphic delight!



"That's what you do as a reefer habit, Mogg is her cat, writer. You just take little roommate and lover. Owl is disparate chunks of sadness the straight man of the and grift them together." So group, often clashing with the degenerate Werewolf Jones. A regular on Vice.com and the latest *Comics Journal*, *NY Times* best-seller, *Megg & Mogg* is the *Moon Mullins* of today, a strip detailing the lurid lives of cast-offs and low-lives. The latest book, the *Oversize Bad Gateway*, can be ics starring Megg and Mogg, found at Central, Eastside Megg is a witch with a bad and Tates Creek. It's a trip!



Galvan follows that pattern, but cools it down with geometric figures and a low-key approach to narrative. Colors and shapes from a Suprematist painting overlay a alien yet familiar world of dehumanized relationships defined by hope and paranoia. In contrast to *Press Enter to Continue*, Sylvia Nickerson's *Creation* is rendered in a muted array of ink washes, the pages easier to follow from panel to panel. The weirdness comes via her decision to draw all human characters as featureless blobs, their lack of detail meant to emphasize the universality of their stories as each make their way through life in the Big City. In contrast, Nickerson's buildings and backgrounds are very detailed and life-like. That same struggle between coherence and chaos is the central aspect of *Tommi Masturi's The Anthology of Mind*. A one-man *Kramer's Ergot*, the strips in this compilation bend and batter the rules of comics. As the author says in the manifesto against "style" ending the book, "You must draw difficult things. You must break something."



the lives of his soon-to-be-lifelong-chum Chalky White, Chalky's teenage sister Alison, Rusty's teacher Joanne Cole, her colleague—and Rusty's dad—Woody Brown, and Rusty's chief bully, Jason Lint. It's Lint's tale that lives up to Ware's stated intent to "find the good in every character...regardless of how...mean-spirited, terrible or cruel they might be." Raised by TV, Lint's life is presented in constantly shifting perspectives with overlapping memories (left). A writer raised in the mid-20th Century, Woody's experiences—including a graphic adaptation of his most successful story—unfolds in a novelistic fashion. Meanwhile, Ware's art has reached a point of almost inhuman perfection. The bulbous humanity of his players shines through the architectural grid of their world and the page on which it exists. The low-key pace and presentation belie the impressive artistry behind *Rusty Brown*. You can find a copy at Beaumont and Central.

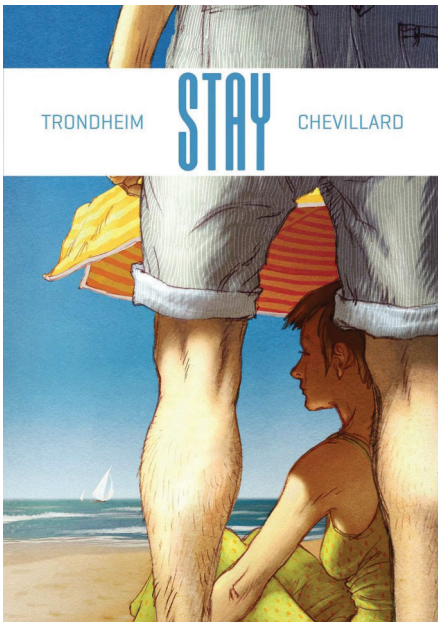
Rusty Brown (Volume One) By Chris Ware (Pantheon)

Explore a brave new world of experimental comics that stress and test the limits of what comics are and what they can be by reserving these intense items at lex-publib.org!



Since its debut in 2011, Luke Pearson's *Hildafolk* series has corner shops and crazy house been one of the best comics gremlins. The latest graphic for children in an era chockful novel, *Hilda and the Mountain King*, brings to a climax the pressible little girl with blue building struggle between Hil-hair spans six graphic novels da's hometown of Trolberg and now includes not only a and the trolls for which it's popular Netflix series, but two named. Switched with a troll new chapter books. All except baby, Hilda deals with life the TV show are available at among monsters. But who are your favorite LPL location. Hil- the real monsters—the trolls da is a smart, kind, brave child or those who fear them? Find who lives in a world of scout out by getting a copy today!



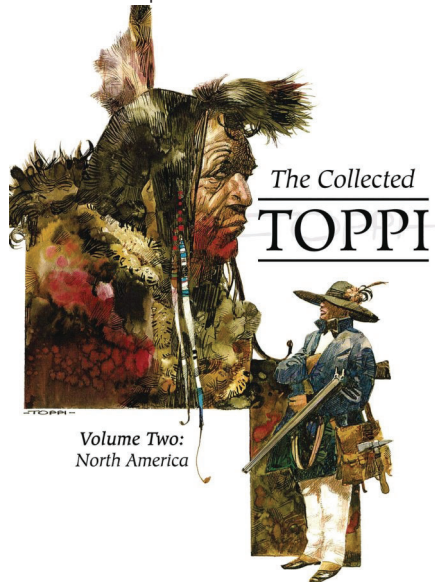


"Fabienne and Roland head off for a week at the beach, a chance to spend time together and talk about their future. Roland paid for everything in advance, organizing their entire itinerary in a notebook." And within three pages of this graphic novel, fate plays a hideous prank that leaves Fabienne terribly alone. The rest of this graphic novel written by **Lewis (Maggy Garrison) Trondheim** follows Fabienne as she fulfills the schedule her fiancé made for them. **Hubert Chevillard's** lively, sketchy line and luminous colors captures the vitality that surrounds Fabienne as she works her way through grief with the aid of an eccentric local. It's a sad but sweet story you can find at Beaumont, Central, Eastside and Tates Creek. Meanwhile, Dutch cartoonist **Aimée de Jongh** takes us on a trip around the world via "stories from the back seat". Published by Conundrum International, **TAXI!** jumps from year to year, place to place, all experienced from the back of a cab. In each city, de Jongh strikes up a conversation with her driver. Not a problem with



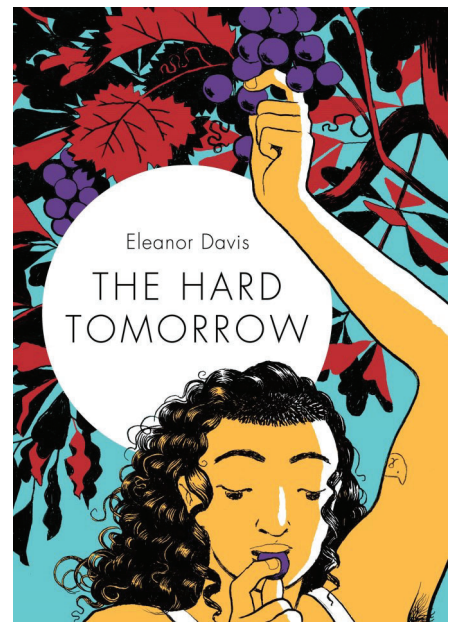
MEANWHILE

effusive driver she meets in Washington DC, but it's a bit more of a chore with the glum, mute hack in Los Angeles. But de Jongh finds common ground with every driver, whether it's the taxi driver in Paris, a Muslim trying to get through Ramadan in a city "made of food! Baguettes, eclairs, croissants, madeleines, crepes...you can buy them on every corner!" or the driver in Jakarta who reads the paper as he's driving in streets bursting with cars and scooters. Even the LA driver, who cuts off de Jongh's every attempt at conversation, warms up during a discussion of the impact of Uber on the taxi business. *Taxi!* is a lovely book drawn in a loose but detailed style that highlights the humanity of the characters while rendering their cities with inky verisimilitude. *Taxi!* can be found at Beaumont and Central. The myth of the American West has foundered in its homeland, undercut by growing discomfort with the hard facts of actual history. But the Wild West has enthralled European creators for decades. One

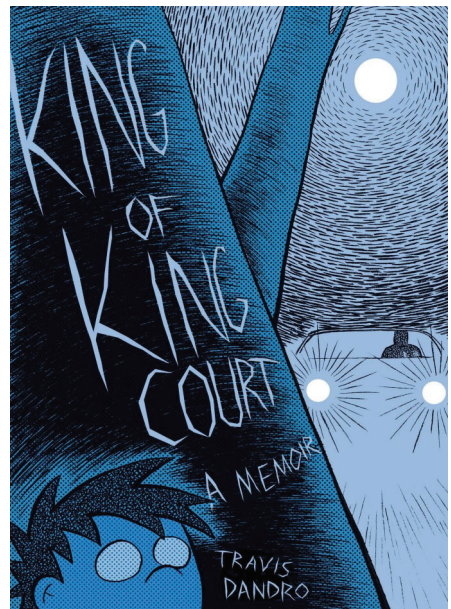


Volume Two:
North America

such artist was **Sergio Toppi**. The second volume of *Magnetic's Collected Toppi* is sub-titled *North America*. The bulk of the book is made up of mordant fables of good and evil cast in Western tropes. The grizzled prospector, the cheating tradesman, the outlaw on the run—all make their appearance. But Toppi's astonishing artwork, rich with period detail, brings the simple stories to life. Other tales from *North America* look at our history through the eyes of its traditional villains in "Little Big Horn 1875" and "As Long As You Live", which depicts a young native maiden as she confronts the power of firearms. Meanwhile, "The Heir" and "Blues" take a detour to the South, Old and New, to explore the impact of faith and music. It's another *tour de force* from one of the greats and it's available at Beaumont and Central. Meanwhile, Eleanor Davis has a new novel out from Drawn & Quarterly. Author of *How to Be Happy*, *Why Art*, and *You, A Bike & the Road* (all still available via lexpublib.org), this is Davis's first long-form fictional narrative. Set in an all-too-near future, *The Hard Tomorrow* follows a thirty-something couple as they try to build a life—in Louisville, Kentucky!—



during difficult times. But both are tempted by others in their life, Hannah by her friend, a queer naturalist and political radical, Johnny by the conspiracy buff prepper who's helping him build the couple's dream home. Both zealots turn out to be more right than wrong, leaving Hannah and Johnny to pick up what pieces they can. **Davis's** sinuous pen line and judicious use of blacks carries the reader along, ending with a sequence of double-page drawings that will make you cry. And if that doesn't get the tears flowing, grab a copy of *King of King Court*—and a box of tissues, while you're at it. Another fine release from Drawn & Quarterly, this debut from **Travis Dandro** is an autobiographical comic covering his childhood and teenage years. Raised among constant familial strife, including major drug and alcohol abuse, young **Dandro**, blank-eyed as Little Orphan Annie, tries to find love and stability in a world as sketchy and dark as his own stark, child-like art. It's a tough but rewarding read. It's in TEEN at Northside and Tates Creek.



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