

The Long Tomorrow Comic

Michael Harris

The long tomorrow Moebius, 1989

The long tomorrow. Absolute Moebius Moebius, 2012

Reading Comics Mila Bongco, 2014-04-04 This study explores how the definition of the medium, as well as its language, readership, genre conventions, and marketing and distribution strategies, have kept comic books within the realm of popular culture. Since comics have been studied mostly in relation to mass media and its influence on society, there is a void in the analysis of the critical issues related to comics as a distinct genre and art form. By focusing on comics as narratives and investigating their formal and structural aspects, as well as the unique reading process they demand, this study presents a unique contribution to the current literature on comics, and helps clarify concepts and definitions useful in studying the medium. (Ph.D. dissertation, University of Alberta, 1995; revised with new preface, bibliography, and index)

International Companion Encyclopedia of Children's Literature Peter Hunt, 2004-08-02 Children's publishing is a huge international industry and there is ever-growing interest from researchers and students in the genre as cultural object of study and tool for education and socialization.

The Impact of Akira Rémi Lopez, 2020-09-02 Discover Katsuhiro Otomo's visionary work and post-Akira Japanese comic culture. The catalyst of an era, of a world that was unaware of its downfall, Katsuhiro Otomo's visionary work marked a turning point in the industry. First, in his homeland, Japan, in terms of graphics and plot on an entire generation of post-Akira artists who adopted his attention to detail, his realism and his dizzying views. But above all with his international reach, which threw Japanese comic strips and animations into the limelight in numerous countries, by trampling the rest of the world's notion that cartoons are exclusively for children. This book dives headfirst into the radioactive culture that is the creative power of Katsuhiro Otomo, from the mangaka's— already explosive—beginnings, up to winning recognition for Akira. Discover the themes and influences of this fundamentally anti-establishment work by exploring its socio-economic or simply literary aspects. The author of the work analyzes the phenomenon, from its tiny seed to the mighty tree, and reveals why Akira is, above all, a purely Japanese series. This book will provide you with an analysis of the socio-historical context of Akira. It aims to help Western readers to better understand the essence of this graphic and narrative treasure. ABOUT THE AUTHOR Rémi Lopez graduated with a degree in Japanese from Bordeaux III University. In 2004, he cut his teeth as an

author when he wrote website columns on video game soundtracks. Two years later, he joined the Gameplay RPG magazine in which he carried out the same task. He then followed the then editor-in-chief, Christophe Brondy, and his entire team to a new project: the monthly Role Playing Game magazine. Rémi wrote *The Legend of Final Fantasy VIII* and the book on the Original Soundtrack for Pix'n Love publications in 2013.

Worlds Beyond Time Adam Rowe, 2023-07-25 *Worlds Beyond Time* is the definitive visual history of the spaceships, alien landscapes, cryptozoology, and imagined industrial machinery of 1970s paperback sci-fi art and the artists who created these extraordinary images. In the 1970s, mass-produced, cheaply printed science-fiction novels were thriving. The paper was rough, the titles outrageous, and the cover art astounding. Over the course of the decade, a stable of talented painters, comic-book artists, and designers produced thousands of the most eye-catching book covers to ever grace bookstore shelves (or spinner racks). Curiously, the pieces commissioned for these covers often had very little to do with the contents of the books they were selling, but by leaning heavily on psychedelic imagery, far-out landscapes, and trippy surrealism, the art was able to satisfy the same space race-fueled appetite for the big ideas and brave new worlds that sci-fi writers were boldly pushing forward. In *Worlds Beyond Time: Sci-Fi Art of the 1970s*, Adam Rowe—who has been curating, championing, and resurrecting the best and most obscure art that 1970s sci-fi has to offer on his blog *70s Sci-Fi Art*—introduces readers to the biggest names in the genre, including Chris Foss, Peter Elson, Tim White, Jack Gaughan, and Virgil Finlay, as well as their influences. With deep dives into the subject matter that commonly appeared on these covers—spaceships, alien landscapes, fantasy realms, cryptozoology, and heavy machinery—this book is a loving tribute to a unique and robust art form whose legacy lives on both in nostalgic appreciation as well as the retro-chic design of mainstream sci-fi films such as *Guardians of the Galaxy*, *Alien: Covenant*, and *Thor: Ragnarok*. Includes Color Illustrations

Hayao Miyazaki Raz Greenberg, 2018-07-12 Hayao Miyazaki's career in animation has made him famous as not only the greatest director of animated features in Japan, the man behind classics as *My Neighbour Totoro* (1988) and *Spirited Away* (2001), but also as one of the most influential animators in the world, providing inspiration for animators in Disney, Pixar, Aardman, and many other leading studios. However, the animated features directed by Miyazaki represent only a portion of his 50-year career. Hayao Miyazaki examines his earliest projects in detail, alongside the works of both Japanese and non-Japanese animators and comics artists that Miyazaki encountered throughout his early career, demonstrating how they all contributed to the familiar elements that made Miyazaki's own films respected and admired among both the Japanese and the global audience.

The Complete History of The Return of the Living Dead Christian Sellers, Gary Smart, 2017-10-01 *The Return of the Living Dead* film series has become one of the most successful zombie movie franchises of all time, gaining cult status across the world and inspiring movies such as *28 Days Later*, *Shaun of the Dead*, and *Zombieland*. For the first time in 25 years, the

cast and crew of all five films in this franchise reveal the stories behind the movies, offering their own opinions and details about life on the sets of some of the most fraught productions in cinema history. Supported by dozens of cast and crew members, *The Complete History of the Return of the Living Dead* features hundreds of previously unreleased behind-the-scenes photographs and exclusive artwork. This eye-catching, comprehensive book is the ultimate celebration of *The Return of the Living Dead* franchise and all those who contributed to its creation.

Comic Book Punks: How a Generation of Brits Reinvented Pop Culture Karl Stock, 2023-11-21 The influence of the comic book has never been greater, from movies to streaming and beyond, but the journey comics took from disposable kids' magazines to literary prize-winning books and global franchises turned on a highly unusual group of writers and artists. Few would have expected a small gathering of British comic book fans and creators in the early '70s to spark a cultural revolution, but this was the start of a disparate movement of punks, dropouts and disaffected youths who reinvented a medium and became the imaginative heart of a global success story. Based on years of interviews with a generation of leading writers, artists and editors, Karl Stock reveals the true story of the wild times, passion and determination that helped, hindered and saw the reinvention of comics. Stock brilliantly tells the story of the triumphs and disasters that rewrote the rulebook on what comics could be and who they should be for.

City in Common James Scorer, 2016-05-01 Addresses ways that cultural imaginaries point toward alternative urban futures. In this book James Scorer argues that culture remains a force for imagining inclusive urban futures based around what inhabitants of the city have in common. Using Buenos Aires as his case study, Scorer takes the urban commons to be those aspects of the city that are shared and used by its various communities. Exploring a hugely diverse set of works, including literature, film, and comics, and engaging with urban theory, political philosophy, and Latin American cultural studies, *City in Common* paints a portrait of the city caught between opposing forces. Scorer seeks out alternatives to the current trend in analysis of urban culture to read Buenos Aires purely through the lens of segregation, division, and enclosure. Instead, he argues that urban imaginaries can and often do offer visions of more open communities and more inclusive urban futures.

The Routledge Companion to Cyberpunk Culture Anna McFarlane, Lars Schmeink, Graham Murphy, 2019-11-28 In this companion, an international range of contributors examine the cultural formation of cyberpunk from micro-level analyses of example texts to macro-level debates of movements, providing readers with snapshots of cyberpunk culture and also cyberpunk as culture. With technology seamlessly integrated into our lives and our selves, and social systems veering towards globalization and corporatization, cyberpunk has become a ubiquitous cultural formation that dominates our twenty-first century techno-digital landscapes. *The Routledge Companion to Cyberpunk Culture* traces cyberpunk through its historical developments as a literary science fiction form to its spread into other media such as comics, film, television, and

video games. Moreover, seeing cyberpunk as a general cultural practice, the Companion provides insights into photography, music, fashion, and activism. Cyberpunk, as the chapters presented here argue, is integrated with other critical theoretical tenets of our times, such as posthumanism, the Anthropocene, animality, and empire. And lastly, cyberpunk is a vehicle that lends itself to the rise of new futurisms, occupying a variety of positions in our regionally diverse reality and thus linking, as much as differentiating, our perspectives on a globalized technoscientific world. With original entries that engage cyberpunk's diverse 'angles' and its proliferation in our life worlds, this critical reference will be of significant interest to humanities students and scholars of media, cultural studies, literature, and beyond.

Artificial Generation Christina Parker-Flynn, 2021-11-19 Artificial Generation: Photogenic French Literature and the Prehistory of Cinematic Modernity investigates the intersection of film theory and nineteenth-century literature, arguing that the depth of amalgamation that occurred within literary representation during this era aims to replicate an illusion of life and its sensations, in ways directly related to broader transitions into our modern cinematic age. A key part of this evolution in representation relies on the continual re-emergence of the artificial woman as longstanding expression of masculine artistic subjectivity, which, by the later nineteenth century, becomes a photographic and filmic drive. Moving through the beginning of film history, from Georges Méliès and other "silent" filmmakers in the 1890s, into more contemporary movies, including Alfred Hitchcock's *Vertigo* (1958) and *Blade Runner 2049* (2017), the book analyzes how films are often structured around the prior century's mythic and literary principles, which now serve as foundation for film as medium—a phantom form for life's re-presentation. Artificial Generation provides a crucial reassessment of the longstanding, mutual exchange between cinematic and literary reproduction, offering an innovative perspective on the proto-cinematic imperative of simulation within nineteenth-century literary symbolism.

Alien Vault Ian Nathan, Veronica Cartwright, 2019-11-19 Alien Vault opens a portal into the making of the legendary film *Alien*, tracing its path from embryonic concept to fully fledged box office phenomenon. Previously published in 2011, the new edition includes an additional chapter tracing the path of Ridley Scott's return to the *Alien* saga with *Prometheus* and *Alien: Covenant*. For 40 years, audiences have been simultaneously captivated and appalled as the spaceship *Nostromo* is invaded and its crew stalked by a terrifying parasitic creature. From the gore of the infant alien bursting from Kane's chest to the mounting claustrophobia as Ripley discovers the monster has followed her into the escape shuttle, *Alien* is a chilling masterpiece. Featured herein are: Director Ridley Scott's own annotated storyboards, Polaroids, and script pages The elegant but disturbing concept artwork of H.R. Giger Sketches and construction blueprints for the *Nostromo* Costume designs by Moebius A treasure trove of never-before-seen photographs of the cast and crew 10 meticulously reproduced artifacts—such as replications of storyboards, a detailed schematic of the *Nostromo*, early designs of O'Bannon's facehugger concept, and a promotional poster from Japan—enclosed in envelopes, for readers to remove and examine more closely Fully

authorized and illustrated throughout, the updated Alien Vault is the ultimate tribute to a film that changed cinema forever.

Come With Me If You Want to Live Michael Harris, 2023-11-02 If our near future sometimes feels like a dystopian sci-fi movie, that's because it is. In *Come With Me If You Want to Live: The Future as Foretold in Classic Sci-Fi Films*, Michael Harris reveals the hidden-in-plain-sight meanings of the greatest science fiction films of the past fifty years, the ways in which they predicted the future that we are increasingly living in, but how we can still avoid the worst of what they warned us about. The 1970s saw the start of a new wave of science fiction that predicted environmental destruction, out-of-control technology, and escalating political crises. These were not the fantastical imaginings of filmmakers, they were based on rising environmental consciousness and solid scientific research. The explanation of why we didn't heed these warnings might be the most important story of our time - and now our future. Each chapter focuses on a classic sci-fi film: among them *Blade Runner*, *Terminator 2*, *12 Monkeys*, *Brazil*, *Soylent Green*, and the *Back to the Future* series; these films are used to consider our likely environmental, technological, and political future. But taking sci-fi seriously again could help us to regain our power to create different tomorrows guided by practical utopianism, and to imagine new science fictions for a better world. If you're wondering what the future holds, maybe you've already seen it.

Terminal Identity Scott Bukatman, 1993 Scott Bukatman's *Terminal Identity*--referring to both the site of the termination of the conventional subject and the birth of a new subjectivity constructed at the computer terminal or television screen--puts to rest any lingering doubts of the significance of science fiction in contemporary cultural studies. Demonstrating a comprehensive knowledge, both of the history of science fiction narrative from its earliest origins, and of cultural theory and philosophy, Bukatman redefines the nature of human identity in the Information Age. Drawing on a wide range of contemporary theories of the postmodern--including Fredric Jameson, Donna Haraway, and Jean Baudrillard--Bukatman begins with the proposition that Western culture is suffering a crisis brought on by advanced electronic technologies. Then in a series of chapters richly supported by analyses of literary texts, visual arts, film, video, television, comics, computer games, and graphics, Bukatman takes the reader on an odyssey that traces the postmodern subject from its current crisis, through its close encounters with technology, and finally to new self-recognition. This new virtual subject, as Bukatman defines it, situates the human and the technological as coexistent, codependent, and mutually defining. Synthesizing the most provocative theories of postmodern culture with a truly encyclopedic treatment of the relevant media, this volume sets a new standard in the study of science fiction--a category that itself may be redefined in light of this work. Bukatman not only offers the most detailed map to date of the intellectual terrain of postmodern technology studies--he arrives at new frontiers, providing a propitious launching point for further inquiries into the relationship of electronic technology and culture.

European Comics in English Translation Randall William Scott, 2002 European comic authors produced a steady

stream of comic material throughout the twentieth century, but gained the world's notice in 1975 when the French magazine *Métal Hurlant* was founded. A new generation of artists and writers had begun. Soon publishers were producing translations of the new comics into other languages, including English, and comics creators everywhere were inspired to innovation. This is a reference work, arranged by artist or writer, to European comics from the last quarter of the twentieth century that have been translated from any European language into English. It contains a variety of material, from the innocent imperialism of Herge's Tintin to the sadistic murder for hire in Bernet's Torpedo. Albums by a single creator or artist-and-writer team of European origin are the focus; comics in periodicals and anthologies with multiple contributors are excluded. Each entry provides a plot abstract and various notes about the original comic. An author index provides brief biographical information. There is a comprehensive general index.

Alien Roger Luckhurst, 2019-07-25 A legendary fusion of science fiction and horror, Ridley Scott's *Alien* (1979) is one of the most enduring films of modern cinema – its famously visceral scenes acting like a traumatic wound we seem compelled to revisit. Tracing the constellation of talents that came together to produce the film, Roger Luckhurst examines its origins as a monster movie script called *Star Beast*, dismissed by many in Hollywood as B-movie trash, through to its afterlife in numerous sequels, prequels and elaborations. Exploring the ways in which *Alien* compels us to think about otherness, Luckhurst demonstrates how and why this interstellar slasher movie, this old dark house in space, came to coil itself around our darkest imaginings about the fragility of humanity. This special edition features original cover artwork by Marta Lech.

The Comics Journal Library Gary Groth, Michael Dean, 2016-11-09 No comics publisher has had a greater impact — or generated more controversy — than the immensely influential EC Comics. The second and concluding volume of conversations with the creators behind the EC war/horror/science fiction/suspense line brings *The Comics Journal's* definitive interviews together with several never-before-published sessions, including a new interview with the legendary Jack Davis conducted by Gary Groth. It also includes: Publisher Bill Gaines on the origins of the company and his terrifying grilling before the Senate Subcommittee on Juvenile Delinquency, editor/writer/artist Al Feldstein on introducing serious science fiction to comics and his interactions with Ray Bradbury. Harvey Kurtzman on bringing realism to war comics with *Frontline Combat* and subversive satire to humor comics with *Mad*, the master of *chirascuro*, Alex Toth, on the aesthetic values that guided him through a career that included drawing for EC and animating *Jonny Quest*, colorist Marie Severin on the atmosphere of pranks and anarchy that dominated the EC bullpen. Plus, career-spanning interviews with George Evans and Jack Kamen, rare Q&A sessions with formal experimenter Bernard Krigstein and EC writer Colin Dawkins, and a conversation between Jack Davis and award-winning alternative cartoonist Jim Woodring.

Cyberpunk and Visual Culture Graham Murphy, Lars Schmeink, 2017-10-24 Within the expansive mediascape of the 1980s and 1990s, cyberpunk's aesthetics took firm root, relying heavily on visual motifs for its near-future splendor saturated

in media technologies, both real and fictitious. As today's realities look increasingly like the futures forecast in science fiction, cyberpunk speaks to our contemporary moment and as a cultural formation dominates our 21st century techno-digital landscapes. The 15 essays gathered in this volume engage the social and cultural changes that define and address the visual language and aesthetic repertoire of cyberpunk - from cybernetic organisms to light, energy, and data flows, from video screens to cityscapes, from the vibrant energy of today's video games to the visual hues of comic book panels, and more. *Cyberpunk and Visual Culture* provides critical analysis, close readings, and aesthetic interpretations of exactly those visual elements that define cyberpunk today, moving beyond the limitations of merely printed text to also focus on the meaningfulness of images, forms, and compositions that are the heart and lifeblood of cyberpunk graphic novels, films, television shows, and video games.

Cyberpunk in a Transnational Context Takayuki Tatsumi, 2019-08-20 Mike Mosher's "Some Aspects of Californian Cyberpunk" vividly reminds us of the influence of West Coast counterculture on cyberpunks, with special emphasis on 1960s theoretical gurus such as Timothy Leary and Marshall McLuhan, who explored the frontiers of inner space as well as the global village. Frenchy Lunning's "Cyberpunk Redux: Dérives in the Rich Sight of Post-Anthropocentric Visuality" examines how the heritage of Ridley Scott's techno-noir film *Blade Runner* (1982) that preceded Gibson's *Neuromancer* (1984) keeps revolutionizing the art of visuality, even in the age of the Anthropocene. If you read Lunning's essay along with Lidia Meras's "European Cyberpunk Cinema," which closely analyzes major European cyberpunkish dystopian films *Renaissance* (2006) and *Metropia* (2009) and Elana Gomel's "Recycled Dystopias: Cyberpunk and the End of History," your understanding of the cinematic and post-utopian possibility of cyberpunk will become more comprehensive. For a cutting-edge critique of cyberpunk manga, let me recommend Martin de la Iglesia's "Has Akira Always Been a Cyberpunk Comic?" which radically redefines the status of *Akira* (1982-1993) as trans-generic, paying attention to the genre consciousness of the contemporary readers of its Euro-American editions. Next, Denis Taillandier's "New Spaces for Old Motifs? The Virtual Worlds of Japanese Cyberpunk" interprets the significance of Japanese hardcore cyberpunk novels such as Goro Masaki's *Venus City* (1995) and Hirotaka Tobi's *Grandes Vacances* (2002; translated as *The Thousand Year Beach*, 2018) and *Ragged Girl* (2006), paying special attention to how the authors created their virtual landscape in a Japanese way. For a full discussion of William Gibson's works, please read Janine Tobek and Donald Jellerson's "Caring About the Past, Present, and Future in William Gibson's *Pattern Recognition* and *Guerilla Games' Horizon: Zero Dawn*" along with my own "Transpacific Cyberpunk: Transgeneric Interactions between Prose, Cinema, and Manga". The former reconsiders the first novel of Gibson's new trilogy in the 21st century not as realistic but as participatory, whereas the latter relocates Gibson's essence not in cyberspace but in a junkyard, making the most of his post-Dada/Surrealistic aesthetics and "Lo-Tek" way of life, as is clear in the 1990s "Bridge" trilogy.

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