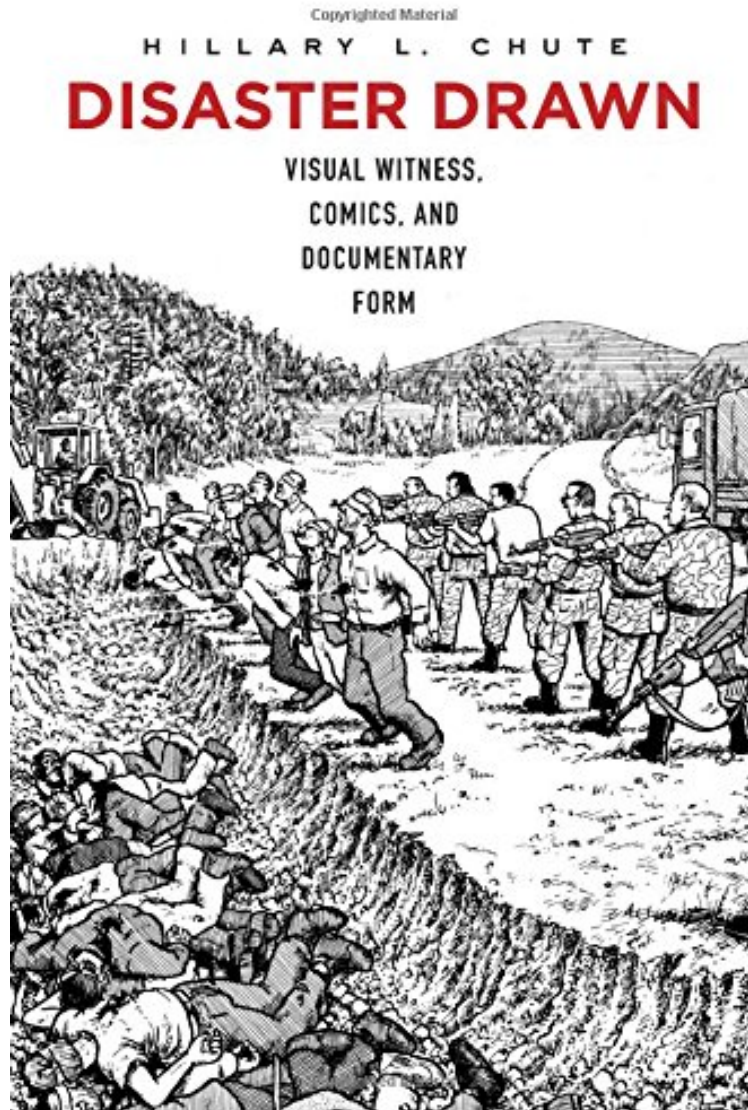


[Free] Disaster Drawn: Visual Witness, Comics, and Documentary Form

Disaster Drawn: Visual Witness, Comics, and Documentary Form

Hillary L. Chute

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Hillary L. Chute : Disaster Drawn: Visual Witness, Comics, and Documentary Form before purchasing it in order to gage whether or not it would be worth my time, and all praised Disaster Drawn: Visual Witness, Comics, and Documentary Form:

3 of 3 people found the following review helpful. FROM HIROSHIMA TO HENRY DARGER: HOW COMICS DOCUMENT TRAUMA ATROCITYBy Critical AngstIn this revelatory and essential scholarship Hillary Chute

examines the power of the graphic form in documenting atrocity. In these 359 pages, which includes many color illustrations from the works discussed, Chute connects seemingly disparate works and constructs and defines a genre. See more at Critical Angst. 1 of 4 people found the following review helpful. Five Stars By jos benjamin picado almost done reading 0 of 17 people found the following review helpful. Heavy breathing By Simon Barrett 'Il Penseroso' It was only a matter of time before academe muscled in on comics. It is not a good fit. (Chute's volume of interviews, likewise, pales beside Andrea Juno's *Dangerous Drawings* getting on for twenty years earlier.) Here's wishin' you luck with tenure, babe!

In hard-hitting accounts of Auschwitz, Bosnia, Palestine, and Hiroshimas Ground Zero, comics display a stunning capacity to bear witness to trauma. Investigating how hand-drawn comics has come of age as a serious medium for engaging history, *Disaster Drawn* explores the ways graphic narratives by diverse artists, including Jacques Callot, Francisco Goya, Keiji Nakazawa, Art Spiegelman, and Joe Sacco, document the disasters of war. Hillary L. Chute traces how comics inherited graphic print traditions and innovations from the seventeenth century and later, pointing out that at every turn new forms of visual-verbal representation have arisen in response to the turmoil of war. Modern nonfiction comics emerged from the shattering experience of World War II, developing in the 1970s with Art Spiegelman's first *Maus* story about his immigrant family's survival of Nazi death camps and with Hiroshima survivor Keiji Nakazawa's inaugural work of atomic bomb manga, the comic book *Ore Wa Mita* (I Saw It) a title that alludes to Goya's famous *Disasters of War* etchings. Chute explains how the form of comics' collection of frames lends itself to historical narrative. By interlacing multiple temporalities over the space of the page or panel, comics can place pressure on conventional notions of causality. Aggregating and accumulating frames of information, comics calls attention to itself as evidence. *Disaster Drawn* demonstrates why, even in the era of photography and film, people understand hand-drawn images to be among the most powerful forms of historical witness.

The provocative idea at the heart of Hillary Chute's *Disaster Drawn* is that comics should be accepted as a true testament of war in the same way historical writings, documentary films and still photographs have been. She traces the lineage of the artist-reporter back to printmaker Jacques Callot in the 17th century and ends with Coco Wang's web comics from China, which document catastrophic earthquakes almost before the ground beneath the artists' feet has stopped reverberating. Meticulously researched and handsomely illustrated with full-color examples of the work under discussion, Chute makes a compelling case. The great strength of comics is the ability to tell in simple, intimate terms what it is to bear witness. Chute has given us a great resource on this history. (Dmitry Samarov *Chicago Tribune* 2016-03-13) In *Disaster Drawn*, Chute offers an elegant aesthetic and theoretical argument for how made-up pictures allow us to enter into traumatic historical events, inviting one to look while signaling the difficulty of looking, making them not only an accurate form of witness, but an ethical one. (Elizabeth Hand *Boston* 2016-04-18) Compelling. (New Statesman 2016-02-19) An illuminating analysis of graphic narratives' documentary power [The medium] turns the reader as well as the artist into a witness of the unspeakable in a manner that often transcends polemics and partisanship. (Kirkus's (starred review) 2015-11-15) You reach the end of this fascinating study confident that you've followed its contours; confident that it has contours you can follow. And then the story explodes all over again, pulling Goya and Superman and Psychoanalysis (the comic book) and Art Spiegelman and everyone else back into a crisis. Charlie Hebdo, and which side are you on? that starts the story all over again, that makes you feel as if you're at the beginning of Chute's tale, with nothing settled and everything up for grabs. (Greil Marcus, author of *Three Songs, Three Singers, Three Nations*) Hillary Chute is the only comics academic I know who pens page-turners, and *Disaster Drawn* is no exception; Chute writes eloquently and readably about the three artists who most viscerally try to picture the brutality, horror, and inhumanity of humanity with unflinching and indelible moral courage. *Disaster Drawn* is a consuming dissection of the nature of trauma in visual narrative, and you, the reader, won't be able to look away. (Chris Ware, author of *Building Stories*) Hillary Chute's *Disaster Drawn* is a necessary book, without question one of the finest scholarly studies of comics that I've encountered. To call it a major work in comic studies, though, is setting the bar way too low: this is a book that constitutes a serious intervention in the histories of documentary and reportage. (Scott Bukatman, Stanford University) In this fiercely ambitious volume, Chute digs deep into the comic form itself, its architecture, its treatment of time, its materiality, and draws from it an understanding of a great artistic effort to capture what we have wrought in our brutal human way. Read *Disaster Drawn* to understand something original and astonishing in the way that historical memory can deepen through the marks of the hand-drawn line. (Peter Galison, Harvard University) Like her subjects in their interpretations and experiences of mass murder and war, with *Disaster Drawn* Hillary Chute becomes a compelling witness to the most killing century in history. But she doesn't simply witness; she sees. And makes us see: the art, the artistry, and the artist. She shows us Goya, George Grosz, Jules Feiffer, R. Crumb, Art Spiegelman on the Holocaust, Joe Sacco on wars in the Middle East and Balkans, and (new to me) Keiji Nakazawa on the atomic bombing of his hometown, Hiroshima, one morning as he was about to enter his schoolhouse at the age of six. In an instant he was protected by a falling wall while the mother of a friend of his, standing a few feet away, became a blackened cinder. We receive Chute's testimony as if it were the first time we knew

any of this. Her chosen illustrations don't merely accompany her text; they illuminate it. She has the power to move as well as to propel us to fresh thinking about images and their effect on us. Comics, particularly autobiographical comics, deal with time and space in a way that written literature has difficulty doing unless we are dealing with Proust and Joyce. AN INSIGHT ON EVERY PAGE. ITS FRIGHTENING, ITS POWERFUL, ITS ESSENTIAL is what would be said of *Disaster Drawn* if it were advertised on a billboard. Engaging both literature and history in the unexpected medium of comics, Chute draws her own verbal pictures so effectively she becomes as much an artist as those she is writing about. Her accounts of graphic novels depicting the Holocaust and Hiroshima become so painful it's necessary to look away at times not only from the images but her words. When Sacco goes to cover the slaughter in the Balkans he is as representational as a photographer, yet he is even more intense and painful because his visual reports contain his consciousness and sensibility so that one feels not only the horror of what he is depicting but also his own horror. Violence, suffering, endurance bring their own catharsis as with all great tragedy. Sophocles would have smiled at Chute. In *Disaster Drawn*, Hillary Chute not only sees; she becomes a seer. She presents, finally, in her own words, the undimmed force of the hand-drawn image. (Peter Davis, Academy Award-winning filmmaker of *Hearts and Minds* and author of *Girl of My Dreams*) Chute's work is a magnificently insightful and meticulously researched analysis of the powerful role comics play in witnessing war and trauma. What emerges is a particularly impressive sense of the sustained power of comics and drawing. (Hans Rollman *PopMatters* 2016-05-06) Hillary Chute puts forward a convincing and comprehensive argument that comics as a medium are perfectly positioned to act as documentary, as a form of witnessing, as a means of engaging and prodding history (particularly war-generated and traumatic histories). (James Walker *The Spokesman* 2016-09-01) About the Author Hillary L. Chute is Professor of English at Northeastern University.