

MADE IN
2019
OVER A FEW LONG,
HARD NIGHTS
IN FRONT OF MY WIFE
THE LAPTOP

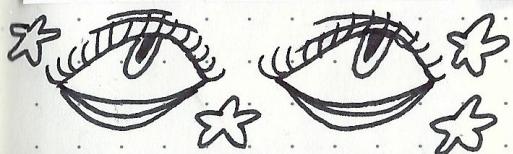
KAREN (LAPTOP WIFE)
I DEDICATE THIS
TO YOU

PROF. AIZMAN I'M
SORRY

AN INTRODUCTION

With the advent of the MCU and the stranglehold superhero movies seem to have on the entertainment industry, it's hard to see how comics can still be considered counterculture nowadays. Additionally, with all of the military funding and support these movies are getting to essentially act as science-fiction propaganda, and the lack of diversity or even storytelling in these properties meant to gain that sweet, sweet mass market appeal, it's even harder to consider that radical persons and politics could be involved in the current comic book industry. And yet! The comics industry has always been supported and surrounded by the voices of radicals and anarchists, even when it feels most of it has become part of the mainstream.

THIS
MAY
BE
FREE-
ASSOCIA-
TIVE
GARBAGE
BUT
IT'S
MY
= = =
FREE
ASSOCIA-
TIVE
GARBAGE
GOD
DAMMIT
!!!
(MADE
WITH
CHUNKY
RUBBER
CEMENT
2019)



Just this year some of the biggest releases by independent comic book creators have been anti-establishment, anti-capitalist tales of struggling against an uncaring world and a government that would rather shut them up. In this zine, I'll be looking at a couple of different comics I consider to be anarchist in spirit, in its origins, or in content and talking about how their work cultivates an anarchist aesthetic within comics. Also I just love comics, I love the people who make them, and I love making assignments for myself that force me to finish some of the comics I have stuffed into every corner of my apartment. Let's do this, boys.



DID YOU HEAR THAT,
SIMMONS? THIS SITE
IS COMPLETELY CLOSED
AS FROM NOW

WHAT... WHAT DO
YOU WANT...?

MORE WAGES!!

LESS HOURS!

BETTER
SAFETY!

WE WANT YOU
SACKED AN' ALL!
SAFETY'S MEANT
TO BE YOUR JOB!

BREAKINGER

What if Tintin, reporter and adventurer

extraordinaire, was a disaffected young punk in
1980's England who becomes a major member of a
labor movement after one of his coworkers, named
after anarchist organizer Joe Hill, dies on the job? In

The Adventures of Tintin: Breaking Free, "J. Daniels"

(the author's pseudonym) meticulously copied,

NO KKK
NO FASCIST

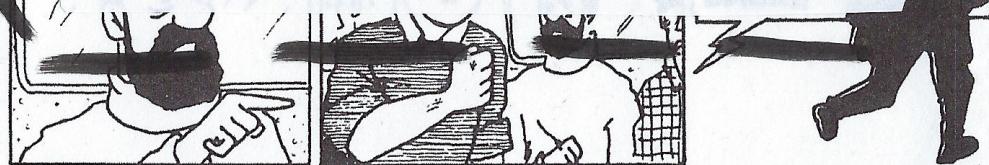
recontextualized, and repurposed panels of the
original Tintin comic (by beloved Belgian artist

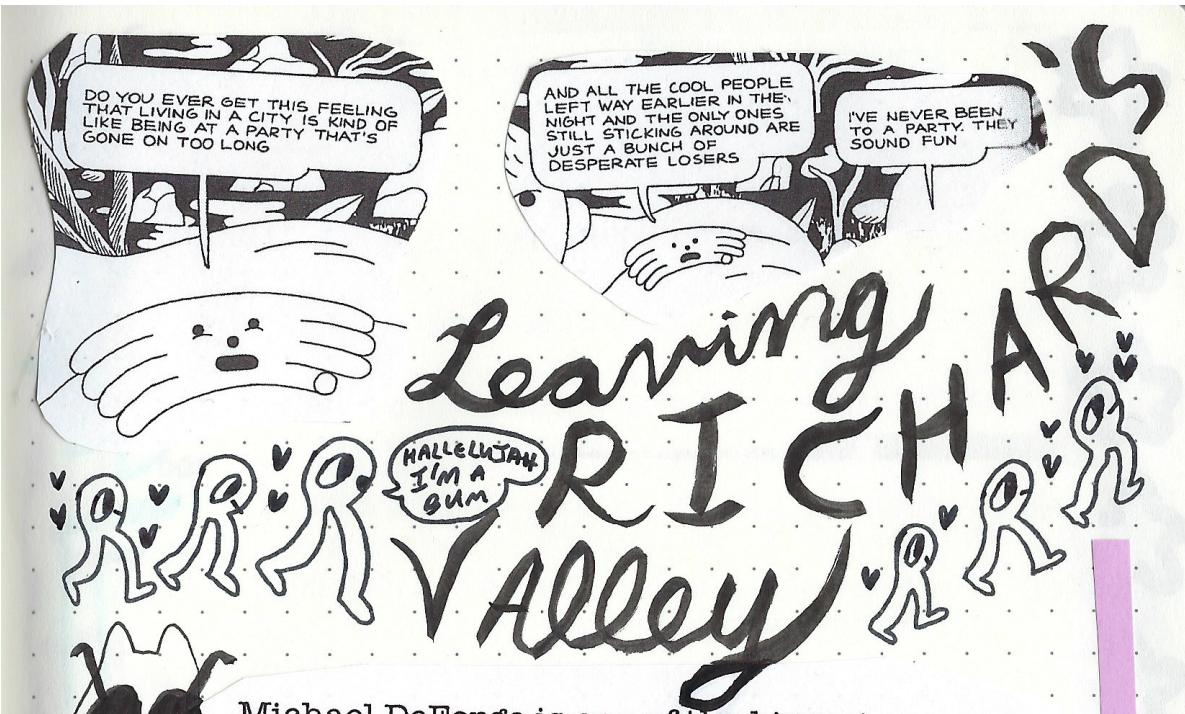
USA

Herge) to create a somewhat silly, somewhat serious,
all radical comic about fighting the powers that be. In
addition to advocating workplace revolution,

Breaking Free advocates for racial, gender, and queer solidarity. Daniels' comic is a perfect example of Detournement, a French situationist style of creating through repurposing messages of mass/popular media to become the "antagonist" of the work's original message, similar to the Dadaist usage of collage. In using the visual language of Tintin's cleanly respectability to tell a thoroughly original story of rebellion and disrupting the status quo, Daniels is able to recreate this antagonistic tension between the original text and Breaking Free.

Breaking Free was first published by Attack International in 1989 and has since been republished through Freedom Press. Although it has certainly aged not super well, Breaking Free has managed to remain an urgent piece of anarchist literature with its vibrant storytelling, inclusive storytelling, and bizarre, yet involving premise.





Michael DeForge is one of the biggest names in

independent comics right now, his output is, by

industry standards, incredible and he creates

involving thoughtful stories that toe the line between

being absolutely ridiculous and cynical and

genuinely touching. This year, he released Leaving

Richard's Valley, a collection of strips from his

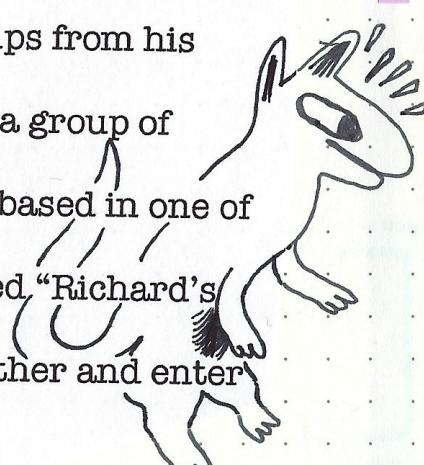
webcomic of the same name. When a group of

animals are cast out of a small cult based in one of

Toronto's public parks, the so-named "Richard's"

Valley", the friends must band together and enter

the city in search of a new home.



Richard's Valley is a story about starting over and trying to find one's place in an ever-changing world and how we often become our own worst enemy in trying to maintain and create new relationships in this new world. It also functions as an entertaining and sometimes anger inducing critique of gentrification in Toronto, a city which has gained a reputation as a hub of arts and culture while making it financially impossible for its most vulnerable citizens to thrive in the city. This is a Toronto where raccoons and squirrels are served eviction notices. This is a Toronto where any significant expression of resistance or frustration with this system is pushed aside or treated like an art form, a commodifying of emotional expression into an artistic output. (ex: when Lyle's anguished cries at a party get called "noise art") This is a Toronto where the only people these characters can depend on are each other, even when their groups are splintering apart at the seams.

DeForge tells this sometimes bleak, sometimes hilarious story using unconventional characters and design, mixing simplistic drawings with gritty, sometimes photocopied background textures. The contrast of these styles creates engaging, sometimes unnerving, visuals and help to bring out the more cynical themes of the story while still keeping it light and entertaining enough to still be bearable to read.



THE HARD TOMORROW

The Hard Tomorrow, by Eleanor Davis,

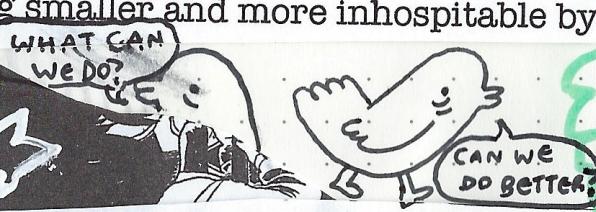
another indie comics giant (and one of my favorite comics creators ever), is a story about resistance, relationships, and the survival of hope in uncertain times. The Hard Tomorrow is about Hannah and Johnny, a couple living out of their car who are trying for a baby, even though the world they live in is steadily getting smaller and more inhospitable by the day.

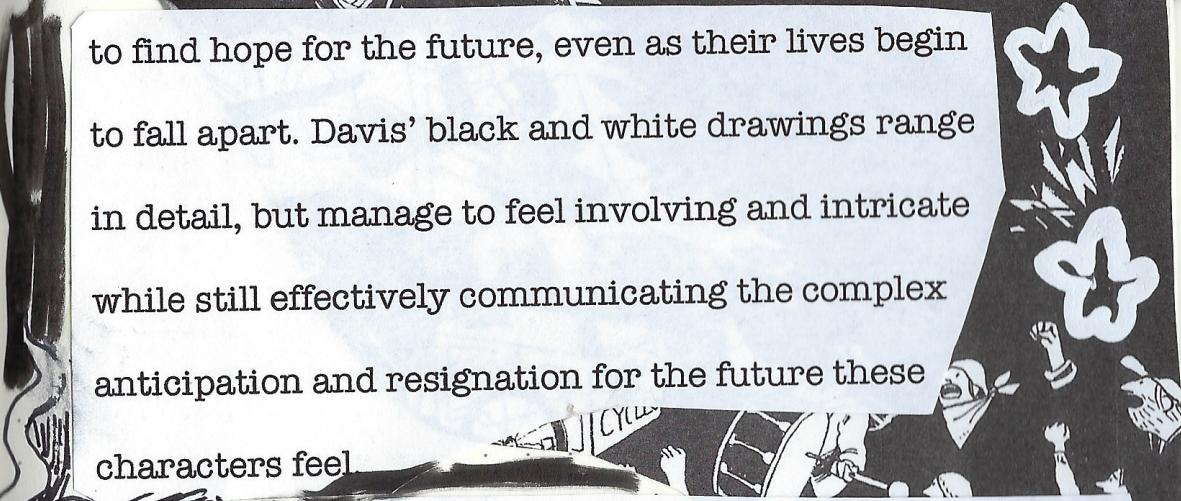


* FUN FACT : Eleanor Davis also WROTE "WHY ART? A PERFECT BODY"

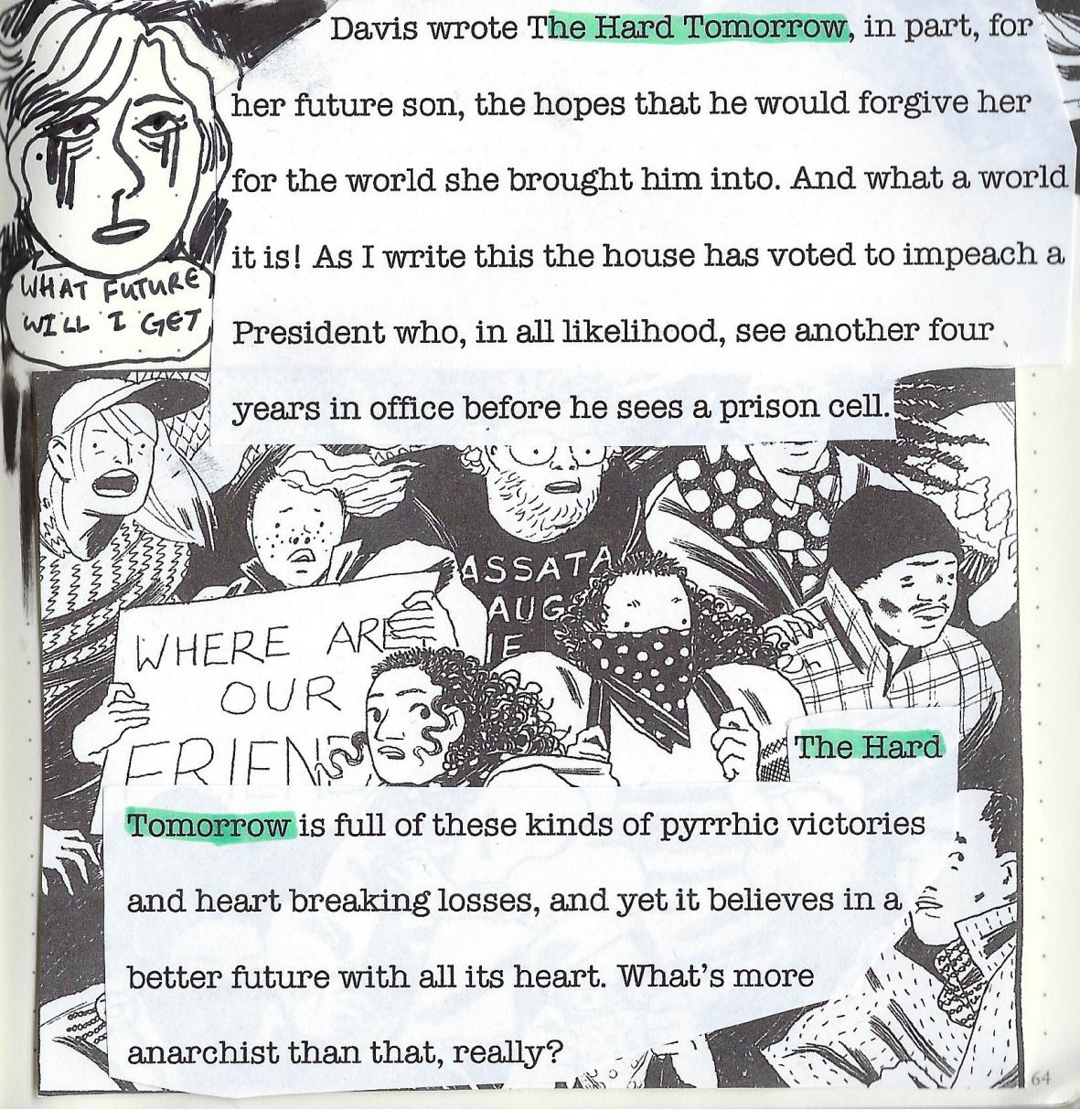
Hannah works as a nurse and volunteers an

anti-war activist group, while Johnny kind of works on building their future home before the winter sets in with the help of a misogynistic shut-in named Tyler. Oak Trees are going extinct, Mark Zuckerberg is the president, and it's been made harder than ever to try and take a stand against an oppressive government. All the while, Hannah and Johnny try





to find hope for the future, even as their lives begin to fall apart. Davis' black and white drawings range in detail, but manage to feel involving and intricate while still effectively communicating the complex anticipation and resignation for the future these characters feel.



Davis wrote *The Hard Tomorrow*, in part, for her future son, the hopes that he would forgive her for the world she brought him into. And what a world it is! As I write this the house has voted to impeach a President who, in all likelihood, see another four years in office before he sees a prison cell.

Tomorrow is full of these kinds of pyrrhic victories and heart breaking losses, and yet it believes in a better future with all its heart. What's more anarchist than that, really?

BTTM FDRS

BTTM FDRS is a collaborative gentrification

horror story written by Ezra Claytan Daniels (of

Upgrade Soul, a very good book I haven't read yet)

and anarchist comics powerhouse Ben Passmore (of

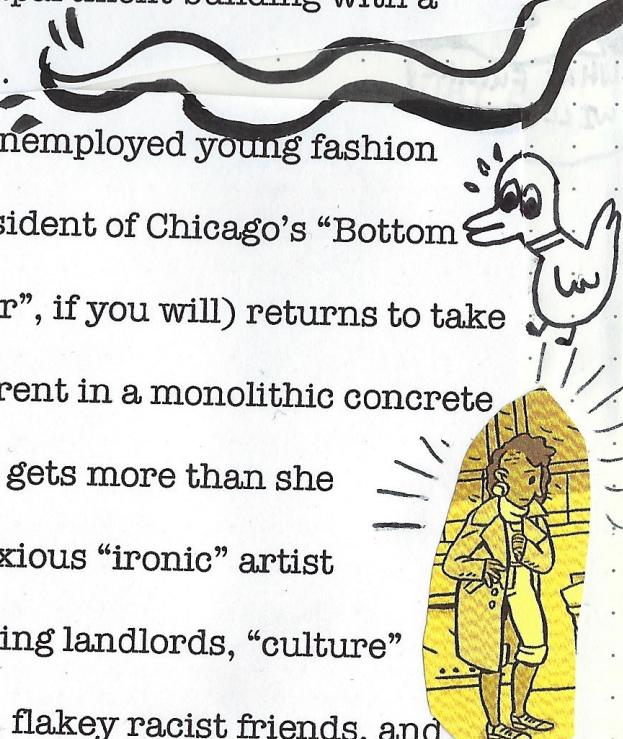
Eisner-Award winning minicomic Your Black Friend

and The Nib) about an apartment building with a

secret beneath its walls.

When Darla, an unemployed young fashion designer and former resident of Chicago's "Bottom Yards" (a "bottom feeder", if you will) returns to take advantage of the cheap rent in a monolithic concrete apartment building, she gets more than she bargained for with obnoxious "ironic" artist neighbors, money-grubbing landlords, "culture" hunting white investors, flakey racist friends, and **something** growing in the heart of "Moreau's Castle".

If only she can survive long enough to find out...





EATING THE HEAD ON THE OPPOSITE

BTTM FDRS juggles being a tense horror story, a thoughtful mediation on artists' role in gentrification, and a satirical, pulpy, unabashed gore fest in the vein of Tales From the Crypt and it does it deftly and carefully. Passmore's fluid inking style and bright color palette makes for a visually pleasant partner to Daniels' dialogue, and is especially effective when the light go down and the claws (or uhhhh tentacles?) of the apartment building come out. It feels completely visually distinct from most other horror comics on the market, without feeling out of place. With BTTM FDRS, Daniels and Passmore have created an engaging and endearing cultural critique with teeth and wit.

AND I AM A
SNAKE HEAD

Anything More? ANYTHING ELSE?

FOREMAN? OR AL COLUMBIA? AN ANARCHIST RLY JUST AN AYN RAND FAN
NOT REALLY (V FOR VENDETTA ESP.) RAW! BY ART SPIEGELMAN AND FRAN
NOWADAYS DUCHET. ANARCHY COMICS (PRO-C
DIRTY PLOTTE BY JULIE EGELIAN AND FRAN
DUCHET. ANARCHY COMICS (PRO-C
TRYNA TRACE ORIGINS. ANYTHING BY ALAN MOORE. DIRTY PLOTTE BY JULIE EGELIAN AND FRAN
DUCHET. ANARCHY COMICS (PRO-C
SANDMAN COMIX? PERHAPS? TRYNA TRACE ORIGINS. ANYTHING BY ALAN MOORE. DIRTY PLOTTE BY JULIE EGELIAN AND FRAN
DUCHET. ANARCHY COMICS (PRO-C
KRY THE ROLLING STONES BY CHARLES
AND GILBERT HEARNANDEZ.
LOVE + ROCKETS BY JAIMIE
TANIK GIRLZ?? ANARCHY COMICS (PRO-C
TRASH MAN BY SPAIN LO DRI GUEZ
TROUBLE MOLLY. LOVE + ROCKETS BY JAIMIE
TANIK GIRLZ?? ANARCHY COMICS (PRO-C
GROUND-BREAKING?
PUNK? RIOT GRRRL?
DIRTY?
GOD WHAT DOES IT MEANS

OTHER ANARCHIST COMIX!

Look for
something
underground

Talk to someone
smarter than
me



THAT'S

WELL, SO LONG FOLKS!

FIN.

I HOPE
MY PEN
DOESN'T
RUN OUT

THAT!

