

# MY NEW YORK DIARY



By  
**JULIE DOUCET**

# My New York Diary

**Helga Lenart-Cheng, Ioana Luca**



## **My New York Diary:**

**My New York Diary** Julie Doucet, 2004 *My New York Diary* documents the events in Doucet's life during a six month period in 1991. At that time she packed her bags and moved to New York and waiting for her was her new boyfriend an aspiring cartoonist himself who took Julie to his apartment. *My New New York Diary* Julie Doucet, Michel Gondry, 2010 In 2008 the famed director Michel Gondry wrote to legendary cartoonist Julie Doucet author of *My New York Diary* to propose that they make a film together. Little did Gondry and Doucet know that the process itself would be the film and that they'd soon be starring in a reality comic and film of their own devising. They settled on a process that involved inserting the real Julie into a landscape of her own drawings to create a magical touching film. This archive collects all of Doucet's drawings as well as a DVD of the film in a deluxe hardcover volume. *The Comics of Julie Doucet and Gabrielle Bell* Tahneer Oksman, Seamus O'Malley, 2018-12-05 Winner of the 2020 Comics Studies Society Edited Book Prize Contributions by Kylie Cardell Aaron Cometbus Margaret Galvan Sarah Hildebrand Frederik Byrn K hlert Tahneer Oksman Seamus O Malley Annie Mok Dan Nadel Natalie Pendergast Sarah Richardson Jessica Stark and James Yeh In a self reflexive way Julie Doucet's and Gabrielle Bell's comics though often autobiographical defy easy categorization. In this volume editors Tahneer Oksman and Seamus O Malley regard Doucet's and Bell's art as actively feminist not only because they offer women's perspectives but because they do so by provocatively bringing up the complicated multivalent frameworks of such engagements. While each artist has a unique perspective style and worldview the essays in this book investigate their shared investments in formal innovation and experimentation and in playing with questions of the autobiographical the fantastic and the spaces in between. Doucet is a Canadian underground cartoonist known for her autobiographical works such as *Dirty Plotte* and *My New York Diary*. Meanwhile Bell is a British American cartoonist best known for her intensely introspective semiautobiographical comics and graphic memoirs such as the *Lucky* series and *Cecil and Jordan in New York*. By pairing Doucet alongside Bell the book recognizes the significance of female networks and the social and cultural connections associations and conditions that shape every work of art. In addition to original essays this volume republishes interviews with the artists. By reading Doucet's and Bell's comics together in this volume housed in a series devoted to single creator studies the book shows how despite the importance of finding a place inside yourself to create this space seems always for better or worse a shared space culled from and subject to surrounding lives experiences and subjectivities. **Serial Selves** Frederik Byrn K hlert, 2019-03-15 Autobiography is one of the most dynamic and quickly growing genres in contemporary comics and graphic narratives. In *Serial Selves* Frederik Byrn K hlert examines the genre's potential for representing lives and perspectives that have been socially marginalized or excluded. With a focus on the comics form's ability to produce alternative and challenging autobiographical narratives thematic chapters investigate the work of artists writing from perspectives of marginality including gender sexuality disability and race as well as trauma. Interdisciplinary in scope and attuned to theories and

methods from both literary and visual studies the book provides detailed formal analysis to show that the highly personal and hand drawn aesthetics of comics can help artists push against established narrative and visual conventions and in the process invent new ways of seeing and being seen As the first comparative study of how comics artists from a wide range of backgrounds use the form to write and draw themselves into cultural visibility *Serial Selves* will be of interest to anyone interested in the current boom in autobiographical comics as well as issues of representation in comics and visual culture more broadly *Visible Cities, Global Comics* Benjamin Fraser, 2019-09-25 CHOICE Outstanding Academic Title for 2020 More and more people are noticing links between urban geography and the spaces within the layout of panels on the comics page Benjamin Fraser explores the representation of the city in a range of comics from across the globe Comics address the city as an idea a historical fact a social construction a material built environment a shared space forged from the collective imagination or as a social arena navigated according to personal desire Accordingly Fraser brings insights from urban theory to bear on specific comics The works selected comprise a variety of international alternative and independent small press comics artists from engravings and early comics to single panel work graphic novels manga and trading cards by artists such as Will Eisner Tsutomu Nihei Hariton Pushwagner Julie Doucet Frans Masereel and Chris Ware In the first monograph on this subject Fraser touches on many themes of modern urban life activism alienation consumerism fl nerie gentrification the mystery story science fiction sexual orientation and working class labor He leads readers to images of such cities as Barcelona Buenos Aires London Lyon Madrid Montevideo Montreal New York Oslo Paris S o Paolo and Tokyo Through close readings each chapter introduces readers to specific comics artists and works and investigates a range of topics related to the medium s spatial form stylistic variation and cultural prominence Mainly Fraser mixes interest in urbanism and architecture with the creative strategies that comics artists employ to bring their urban images to life *History of the George Washington Bicentennial Celebration ...* United States George Washington Bicentennial Commission, 1932

*Reading Lessons in Seeing* Michael A. Chaney, 2017-02-17 Literary scholar Michael A Chaney examines graphic novels to illustrate that in form and function they inform readers on how they ought to be read His arguments result in an innovative analysis of the various knowledges that comics produce and the methods artists and writers employ to convey them Theoretically eclectic this study attends to the lessons taught by both the form and content of today s most celebrated graphic novels Chaney analyzes the embedded lessons in comics and graphic novels through the form s central tropes the iconic child storyteller and the inherent childishness of comics in American culture the use of mirrors and masks as ciphers of the unconscious embedded puzzles and games in otherwise story driven comic narratives and the form s self reflexive propensity for showing its work Comics reveal the labor that goes into producing them embedding lessons on how to read the work as a whole Throughout Chaney draws from a range of theoretical insights from psychoanalysis and semiotics to theories of reception and production from film studies art history and media studies Some of the major texts examined include

Marjane Satrapi's *Persepolis* Chris Ware's *Jimmy Corrigan: The Smartest Kid on Earth* Joe Sacco's *Palestine* David B's *Epileptic* Kyle Baker's *Nat Turner* and many more As Chaney's examples show graphic novels teach us even as they create meaning in their infinite relay between words and pictures

**The Comics Form** Chris Gavalier, 2022-06-16 Answering foundational questions like what is a comic and how do comics work in original and imaginative ways this book adapts established formalist approaches to explaining the experience of reading comics Taking stock of a multitude of case studies and examples *The Comics Form* demonstrates that any object can be read as a comic so long as it displays a set of relevant formal features Drawing from the worlds of art criticism and literary studies to put forward innovative new ways of thinking and talking about comics this book challenges certain terminology and such theorizing terms as narrate which have historically been employed somewhat loosely In unpacking the way in which sequenced images work *The Comics Form* introduces tools of analysis such as discourse and diegesis details further qualities of visual representation such as resemblance custom norms style simplification exaggeration style modes transparency and specification perspective and framing focalization and ocularization and applies formal art analysis to comics images This book also examines the conclusions readers draw from the way certain images are presented and what they trigger and offers clear definitions of the roles and features of text narrators image narrators and image text narrators in both non linguistic images and word images

*Bulletin of the New York Public Library* New York Public Library, 1920 Includes its Report 1896-19

**A List of New York Almanacs, 1694-1850**, 1921

*Comics as a Nexus of Cultures* Mark Berninger, Jochen Ecke, Gideon Haberkorn, 2010-03-10 These essays from various critical disciplines examine how comic books and graphic narratives move between various media while merging youth and adult cultures and popular and high art The articles feature international perspectives on comics and graphic novels published in the U S Canada Great Britain Portugal Germany Turkey India and Japan Topics range from film adaptation to journalism in comics to the current manga boom

*Comics through Time* M. Keith Booker, 2014-10-28 Focusing especially on American comic books and graphic novels from the 1930s to the present this massive four volume work provides a colorful yet authoritative source on the entire history of the comics medium Comics and graphic novels have recently become big business serving as the inspiration for blockbuster Hollywood movies such as the Iron Man series of films and the hit television drama *The Walking Dead* But comics have been popular throughout the 20th century despite the significant effects of the restrictions of the Comics Code in place from the 1950s through 1970s which prohibited the depiction of zombies and use of the word horror among many other rules *Comics through Time: A History of Icons, Idols, and Ideas* provides students and general readers a one stop resource for researching topics, genres, works, and artists of comic books, comic strips, and graphic novels The comprehensive and broad coverage of this set is organized chronologically by volume Volume 1 covers 1960 and earlier Volume 2 covers 1960-1980 Volume 3 covers 1980-1995 and Volume 4 covers 1995 to the present The chronological divisions give readers a sense of the evolution of comics within the

larger contexts of American culture and history The alphabetically arranged entries in each volume address topics such as comics publishing characters imprints genres themes titles artists writers and more While special attention is paid to American comics the entries also include coverage of British Japanese and European comics that have influenced illustrated storytelling of the United States or are of special interest to American readers **The Cambridge Companion to the**

**American Graphic Novel** Jan Baetens,Hugo Frey,Fabrice Leroy,2023-09-28 This book explores the important role of the graphic novel in reflecting American society and in the shaping of the American imagination It guides readers through the theoretical text image scholarship to explain the meaning of the complex borderlines between graphic novels comics newspaper strips caricature literature and art *Comics Beyond Text and Image* Benjamin Fraser,2025-08-08 Comics Beyond Text and Image conceptualizes comics as bodies exploring the substance and the many movements and expressions of comics first and foremost in terms of corporeality The book centers on the metaphor of the comics body as a way of opening up our understandings of what comics do It begins from the position that narrative in comics is corporeal expressed in and through the visual bodies into which the page can be divided analytically and from the interaction of the human body with the comics body Drawing on the philosophy of Baruch Spinoza the author argues for the primary role of visual narration over textual narration develops a theory of the comics text as a cohesive and variegated cartography and shows how thought is expressed in the extensive space of the comics page This theory is then applied in snapshots of individual comics works that each in their own way continue the philosophical discussions of embodiment This book moves beyond traditional modes of narration or narrative and will appeal to students and scholars of comics studies as well as to those thinking about visual narrative more broadly and to scholars of Spinoza and Deleuze Saint Mazie Jami Attenberg,2015-06-02 Meet Mazie

Phillips big hearted and bawdy she s the truth telling proprietress of The Venice the famed New York City movie theater It s the Jazz Age with romance and booze aplenty even when Prohibition kicks in and Mazie never turns down a night on the town But her high spirits mask a childhood rooted in poverty and her diary always close at hand holds her dearest secrets When the Great Depression hits Mazie s life is on the brink of transformation Addicts and bums roam the Bowery homelessness is rampant If Mazie won t help them then who When she opens the doors of The Venice to those in need this ticket taking fun time girl becomes the beating heart of the Lower East Side and in defining one neighborhood helps define the city Then more than ninety years after Mazie began her diary it s discovered by a documentarian in search of a good story Who was Mazie Phillips really A chorus of voices from the past and present fill in some of the mysterious blanks of her adventurous life Inspired by the life of a woman who was profiled in Joseph Mitchell s classic *Up in the Old Hotel* Saint Mazie is infused with Jami Attenberg s signature wit bravery and heart Mazie s rise to sainthood and her irrepressible spirit is unforgettable

*My New New York Diary* ,2010 *Against the Wind* Dorothee Sölle, Leading church activist and theologian Dorothee Soelle recalls a lifetime of learning and activism in church academia and politics **This Beautiful, Ridiculous City** Kay

Sohini,2025-01-28 A vibrant graphic memoir of a woman an immigrant a survivor a writer a foodie and ultimately an optimist who rebuilds her life in New York City while recovering from the trauma of an abusive relationship An intimate portrait of the city not only as a place of dreams but as a vital source for healing and self discovery Nick Sousanis Eisner Award winning author of Unflattening On her first night in New York City Kay Sohini sits on the tarmac of JFK Airport making an inventory of everything she s left behind in India her family friends home and gaslighting ex boyfriend In the wake of that untethering she realizes two things she s finally made it to the city of her literary heroes Kerouac Plath Bechdel and the trauma she s endured has created gaping holes in her memory As Kay begins the work of piecing herself back together she discovers the deep sense of belonging that can only be found on the streets of New York City In the process she falls beautifully ridiculously in love with the bustling landscape and realizes that the places we love do not always love us back but can still somehow save us in weird unexpected ways At once heartbreaking and uplifting This Beautiful Ridiculous City explores the relationship between trauma and truth displacement and belonging and what it means to forge a life of one s own

Representation and Memory in Graphic Novels Golnar Nabizadeh,2019-04-16 This book analyses the relationship between comics and cultural memory By focussing on a range of landmark comics from the twentieth and twenty first centuries the discussion draws attention to the ongoing role of visual culture in framing testimony particularly in relation to underprivileged subjects such as migrants and refugees individuals dealing with war and oppressive regimes and individuals living with particular health conditions The discussion is influenced by literary and cultural debates on the intersections between ethics testimony trauma and human rights reflected in its three overarching questions How do comics usually complicate the production of cultural memory in local contents and global mediascapes How do comics engage with and generate new forms of testimonial address and How do the comics function as mnemonic structures The author highlights that the power of comics is that they allow both creators and readers to visualise the fracturing power of violence and oppression at the level of the individual domestic communal national and international in powerful and creative ways Comics do not stand outside of literature cinema or any of the other arts but rather enliven the reciprocal relationship between the verbal and the visual language that informs all of these media As such the discussion demonstrates how fields such as graphic medicine graphic justice and comics journalism contribute to existing theoretical and analytics debates including critical visual theory trauma and memory studies by offering a broad ranging yet cohesive analysis of cultural memory and its representation in print and digital comics

**Life Writing as World Literature** Helga Lenart-Cheng, Ioana Luca,2025-05-01 A global array of contributors explore the interplay between translation and circulation mediums and materialities and aesthetics and politics in how life writing is shaped by and becomes world literature We live in the age of popular self representation in that most people around the globe either produce or consume autobiographical material memoirs selfies blogs etc The current volume investigates this global phenomenon and examines how life writing and world

literature converge Why do some personal stories get picked up translated circulated and taught in classrooms while others remain moored in local waters Do autobiographical stories that travel widely have something in common about them Or is it the other way around is it our notion of world literature that imposes uniform expectations on these diverse texts And what can we gain from studying these two fields in conjunction Life Writing as World Literature brings together experts who map regional and local autobiographical traditions from six continents These scholars explore the dynamic interplay between local and global aesthetics and sociopolitical concerns presenting case studies that include prison narratives from communist regimes Japanese diaries multilingual Caribbean memoirs Indian auto biographical comics and stories by Taiwanese domestic workers To understand how and why some personal stories enter global dissemination contributors inquire into translation market mechanisms and circulation patterns while also exploring the affordances of new media and materialities when recording contemporary lives Life Writing as World Literature brings a fresh perspective to both fields world literature and life writing opening up exciting avenues of research



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