

THE ART OF THE GRAPHIC NOVEL

A COLLECTION
OF SHORT
STORIES IN
WOODCUTS

EDITED BY
PAUL TRINDLER &
ALEX WOLFFMAN



**THE ART OF
THE GRAPHIC NOVEL
VOLUME I**

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EDITED BY PAUL TRINIDAD & ALEX WOLMAN

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TO FRANS MASEREEL & LYND WARD
WHO KNEW THE POWER OF BOOKS WITH PICTURES

Acknowledgements

Special thanks to Alberto Meza from Miami Dade College for creative input for the graphic exchange project between our institutions. We both know what it is to work on a shoe string and to make the most of the best resources we have, our students. We share in common the goal to inspire our students beyond the class room and to let imaginations conjoin from other cultures.

I have been interested in the evolution of portfolios of prints, especially from Francisco Goya's etched and later lithographic suites since the day my graphic consciousness arose. I was a fan of Frans Masereel and the wordless novel from my earliest student days, but it was Alex Wolman's interest in the graphic novel that led to the development of this study program and the vision to push it through to production.

As with art, teaching is predicated by the quality of the students and as always, the hope is that they will exceed their master.

Paul Trinidad

Introductions



Master printmaker Paul Trinidad

This semester ALVA launched *Art of the Graphic Novel* (VISA 2272) as a level two broadening unit across UWA. This practical unit does not specifically target the graphic novel as we understand it today. Rather it delves into the history of the genre, tracing its origins back to the wordless novels which appeared in the early twentieth century. Students discover that the contemporary graphic novels of today pay homage to the old masters of the genre such as Frans Masereel and Lynd Ward. Some students traced techniques similar to the leaf prints in the era of Gutenberg's press C.1445.

The unit being offered for the first time this year was tailored as a follow-through unit from *Art of Visualization and Recording* (VISA 1050), a graphic printmedia intensive unit offered in the first year program. It is hoped that students from UWA with an interest in the graphic novel could be tempted into a third year unit where the technology would be updated into the twenty first century. The tablet will replace the traditional carving tools, wood blocks and printing presses of the bygone era. With a deep understanding of the origins of the graphic novel, it is anticipated that UWA students would have the opportunity to get to the forefront of this burgeoning genre.

The study program, still in its infancy, outreached to Miami Dade College. MDC is the second largest college network in USA with 160,000 students, and this is the third creative graphic exchange that students from ALVA have had with this institution.

This production entitled *The Art of the Graphic Novel (Volume 1)* is ALVA's first wordless or graphic novel from this unit. The production compiles student work from this semester. Some of the imagery and narratives such as Leigh Hill's series are raw and evocative of memories that haunt in the vein of Edvard Munch's work from the 19th century. Munch was an early pioneer of the incorporation of psychological influences, the main impulse of expressionism and the birth of the wordless novel. Other works such as

Jeff Xavier's series examine the trauma of negotiating the ubiquitous road cone. His work, indebted to Lynd Ward's *Mad Mans Drum* (1930), transforms the drive into a contemporary travesty. Sian Tan carefully and incisively investigates the phenomenon of grave desecration, not out of morbid fascination, but in concert with a landscape architecture project. Her work, again influenced by Lynd Ward, transforms the narrative into a nightmare, and for an instance glimmers us into the crazed vandal's mind.

It is hoped that by setting the goal of outputting real graphic novels and international exchanges at this level, ALVA may have another popular broadening unit on its hands.

For more information visit:

<http://paultrinidad.com.au/pages/Graphic%20Novel.html>

Paul Trinidad



Assistant teacher Alex Wolman

I was looking through the library database for my honours dissertation on Art Spiegelman's graphic novel *Maus* (1996) and was surprised to find another book by Spiegelman that I didn't know about – *Six Novels in Woodcuts* (2010). Only when I was holding the two volumes in my hands, did I realise that Spiegelman was not in fact the artist but the editor. After my initial disappointment I

was curious as to why Spiegelman had spent time collecting the work of Lynd Ward. Then I saw an endorsement on the cover from another comics legend, Will Eisner, "...a forerunner of the modern graphic novel. [Ward] stands out as perhaps the most provocative graphic storyteller in this century." Who is this guy?

Opening one of the volumes, I was startled by how potent Ward's woodcuts were. They were like Ginsberg poems; only later was I to find out that Ward's *Wild Pilgrimage* (1932) greatly influenced Ginsberg's "Howl" (1956). Brutal and stark, yet incredibly romantic; Ward's images possessed an emotional intensity that at times was almost suffocating. Though it was not just the individual images that were impressive; his

construction of them in narrative sequence and the way he positioned the reader to fill in the content between the images was simply extraordinary. And so I was hooked.

Since then I have had a great interest in wordless novels. This genre really began in the early twentieth century with the expressionist artist Frans Masereel and was continued by artists like Lynd Ward, Otto Nüchel, Giacomo Patri and Laurence Hyde. Works were mostly done in woodcuts, the reproducibility of which allowed the artists to reach large numbers; it is no surprise that many of them were intensely concerned with the plight of the common man. Recently, scholarship on these artists has grown considerably, in large part due to the commendable efforts of David A. Berona, who has authored the important *Wordless Novels: The Original Graphic Novels* (2008).

A number of contemporary artists continue to be influenced by this work, either using woodcuts (Eric Drooker) or replicating the visual quality of woodcuts with other techniques like scraperboard (Art Spiegelman and Peter Kuper).

This semester has been my first opportunity to be involved with teaching at a university. It was incredibly gratifying to see the enormous improvement in the student's work, which ultimately warranted the production of this publication.

I would like to thank Paul Trinidad from the bottom of my heart. He has held my hand and walked me through the whole process, patiently enduring my numerous mistakes. He is a great artist and has been a wonderful mentor and friend.

Alex Wolman

THE ARTIST IS A WITNESS OF HIS TIME, BUT HE
CAN ALSO BE AN ACCUSER, A CRITIC; OR HE
CAN CELEBRATE IN HIS WORKS THE UNEASY
GREATNESS OF HIS DAY.

FRANS MASEREEL

ARIFIN IRIKS











AUDREY WADE

STAR WARS IS FAR
BETTER THAN
STAR TREK





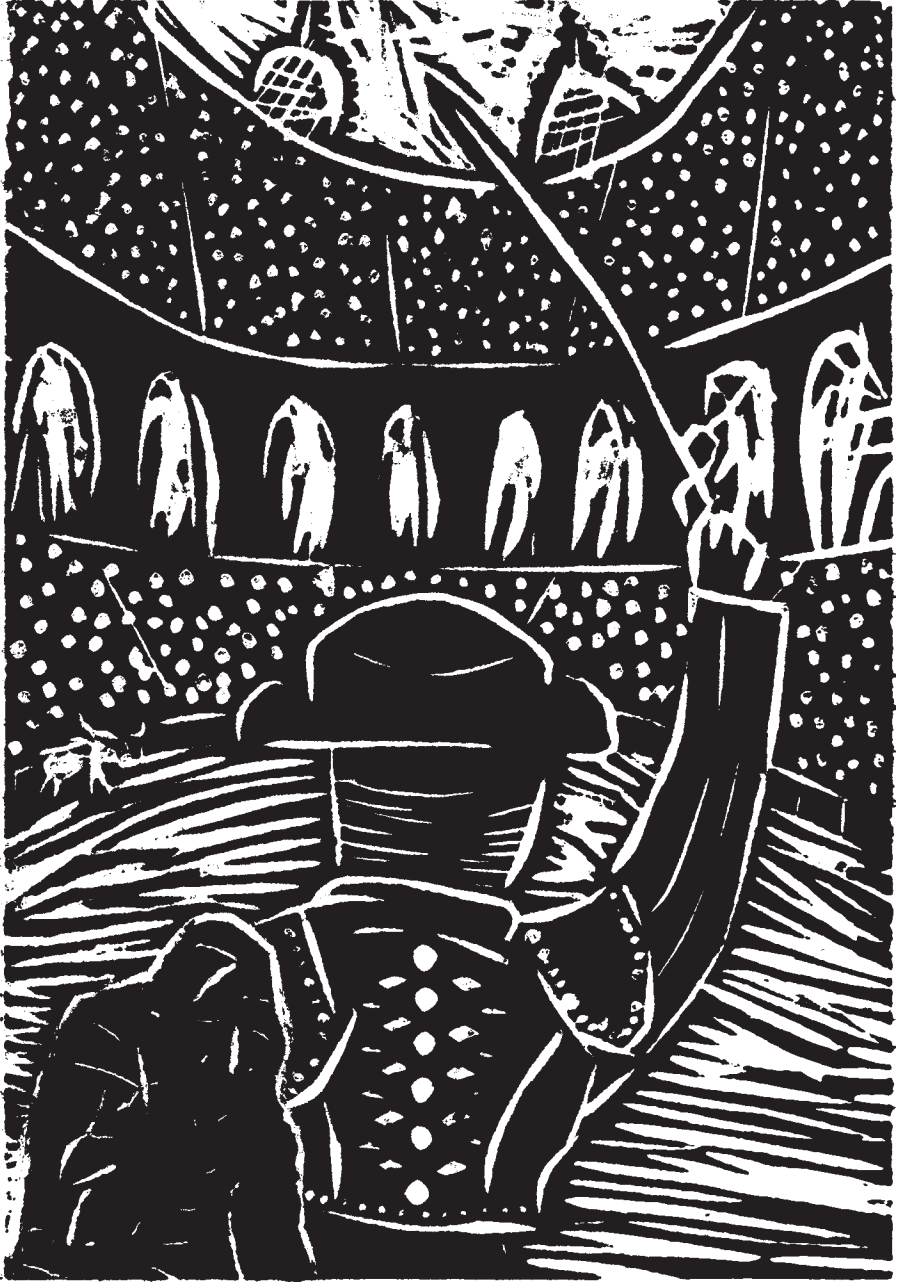








BENJAMIN MOFFITT









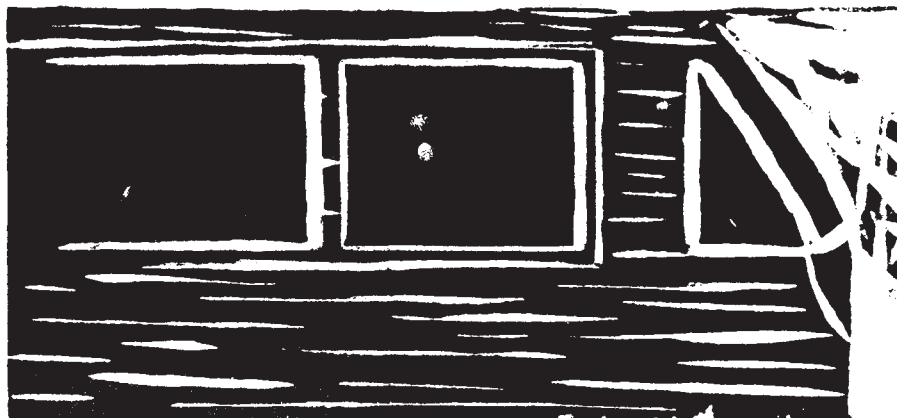




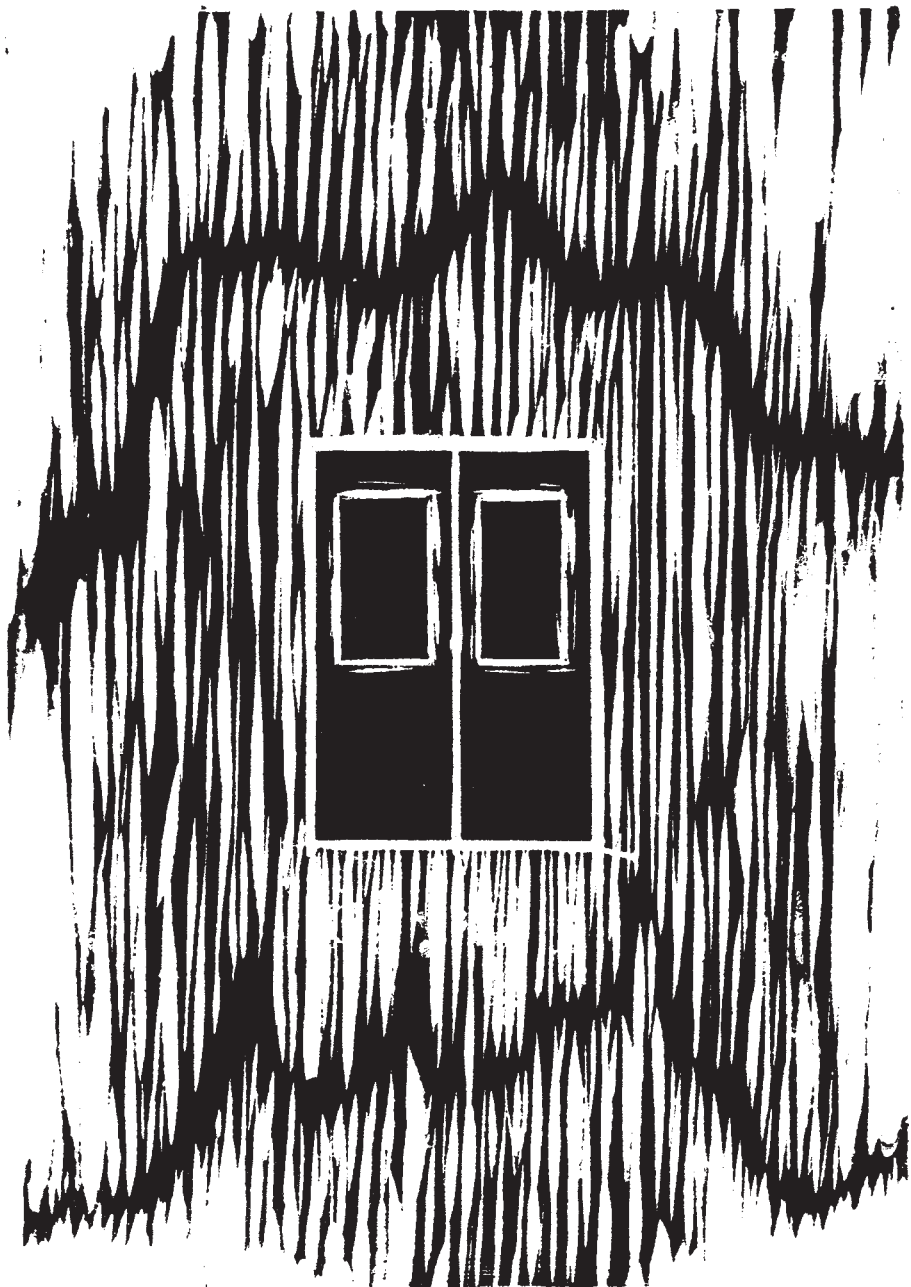


BREANA LIDDINGTON









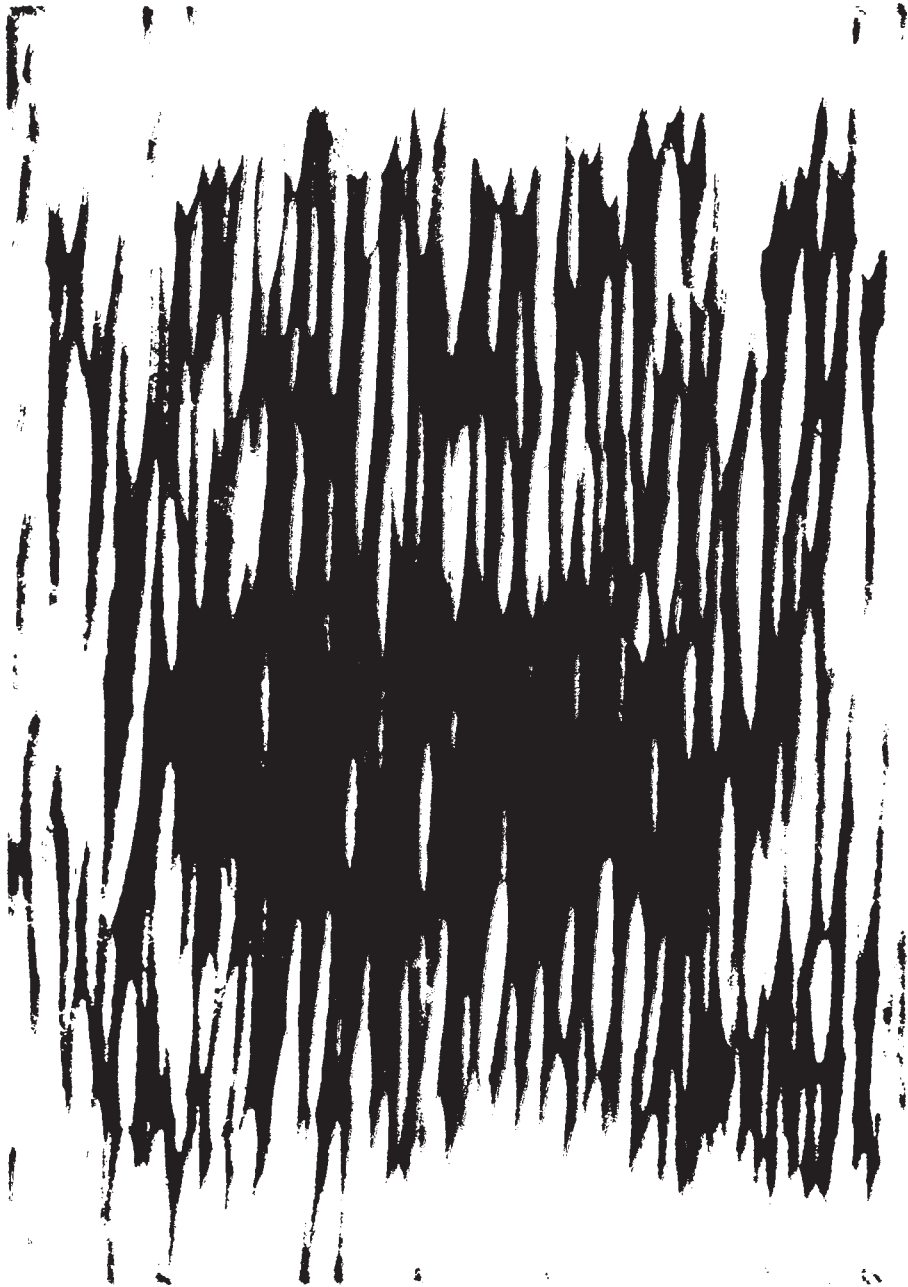




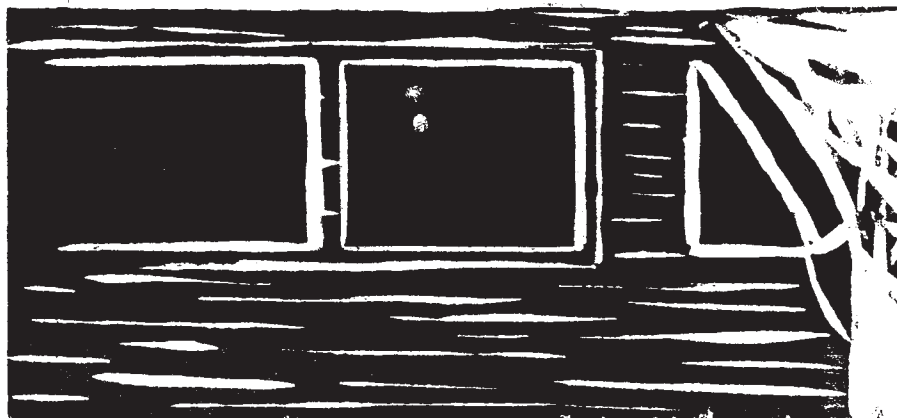


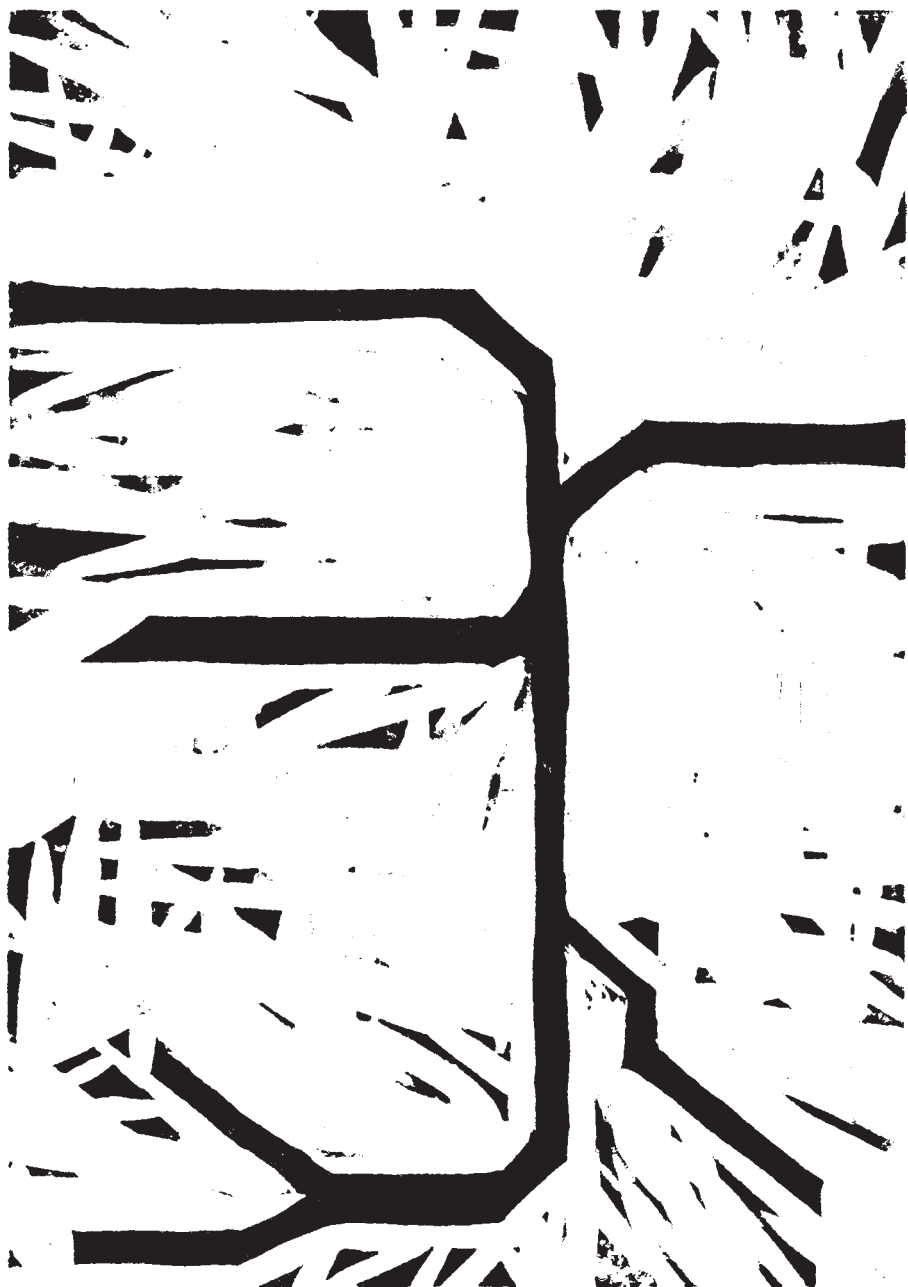












BRYCE NEWTON













CATHERINE RODEN













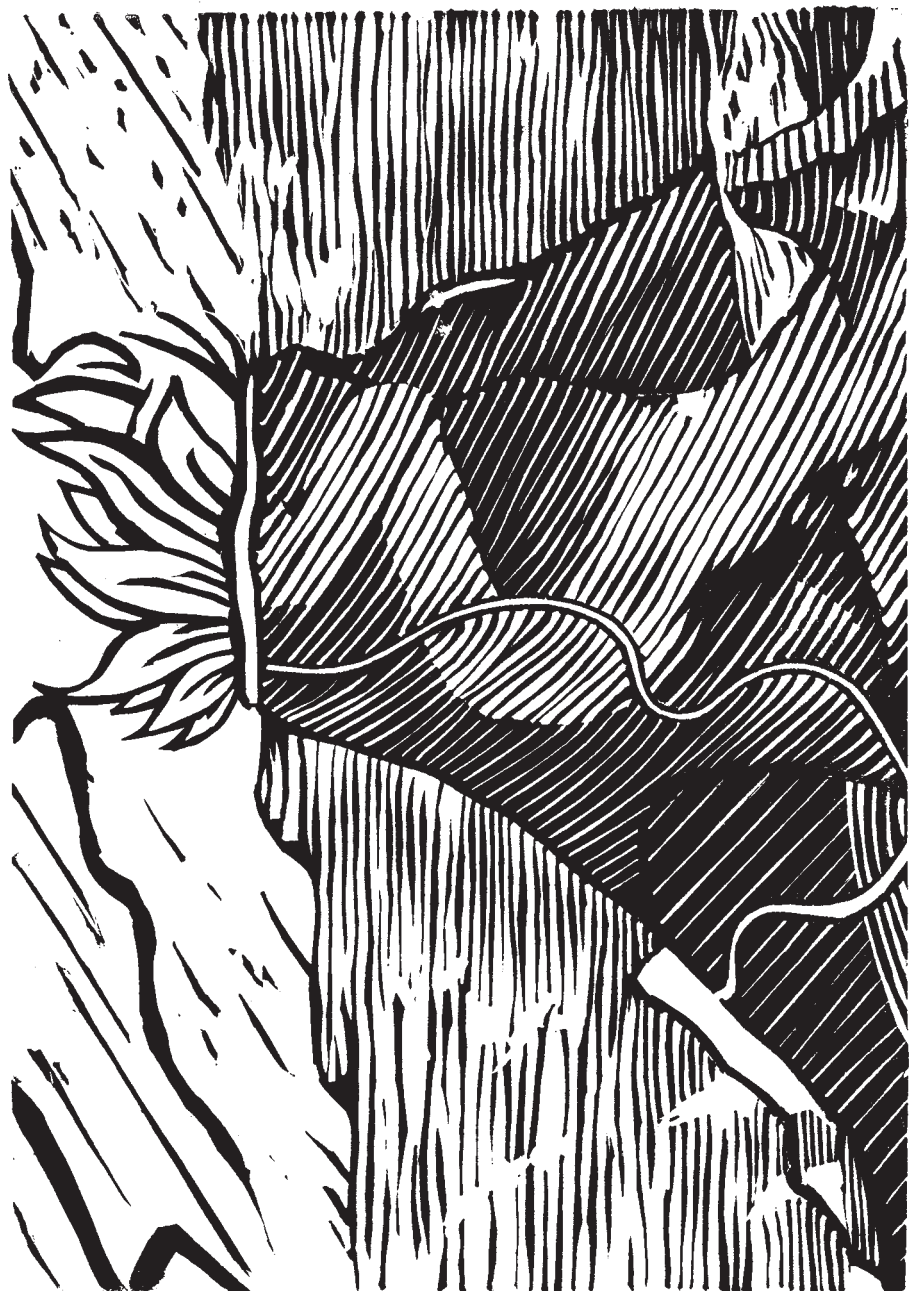
DALE BUCKLEY











FINTAN COLLINS



JOHN "THE DON"
HOWARD



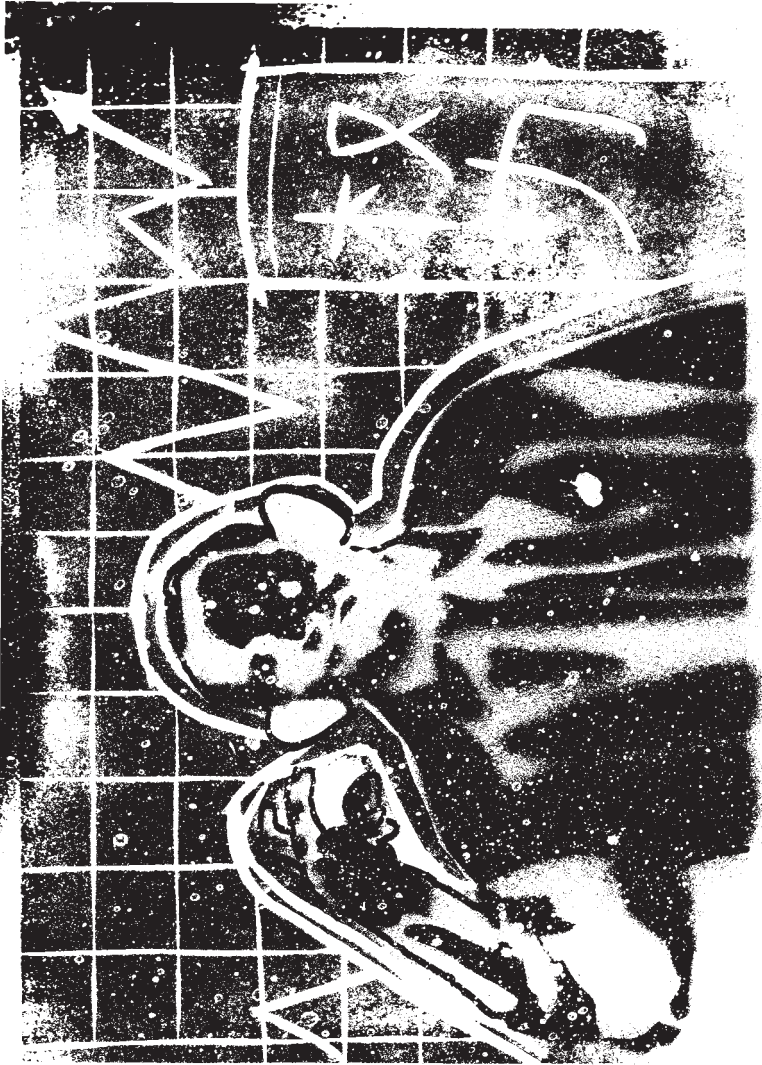
KENNY
"KRUDO"
RUDD

WAYNE
"MANE"
SWANN



JULIA "RED" GILLARD

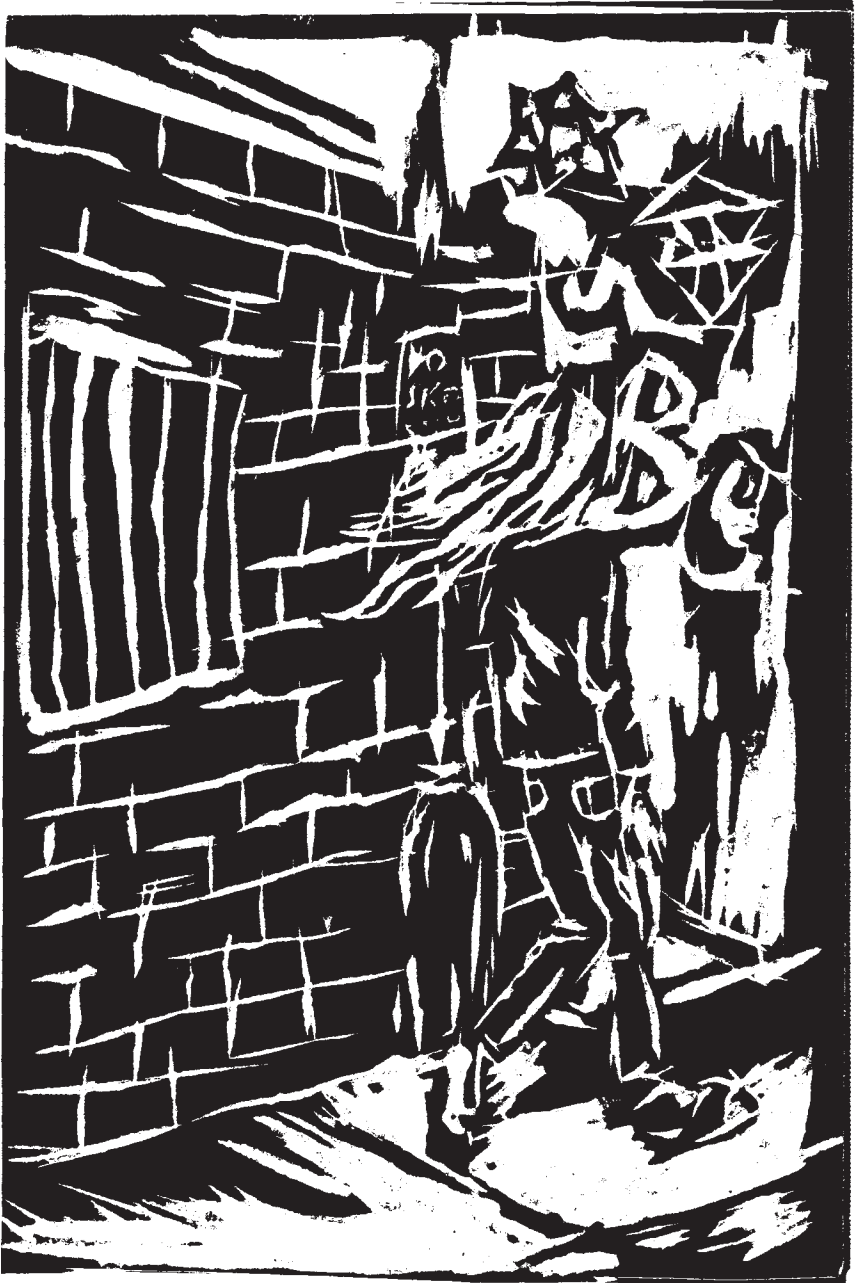




TONY "T-DOLLAR\$" ABBOTT

GEORGINA BIRCH











GIL OEN SNOWSILL-WALTON











ISABELLA BENJAMIN



**BAKED
OPEN**









JAMES McLEAN









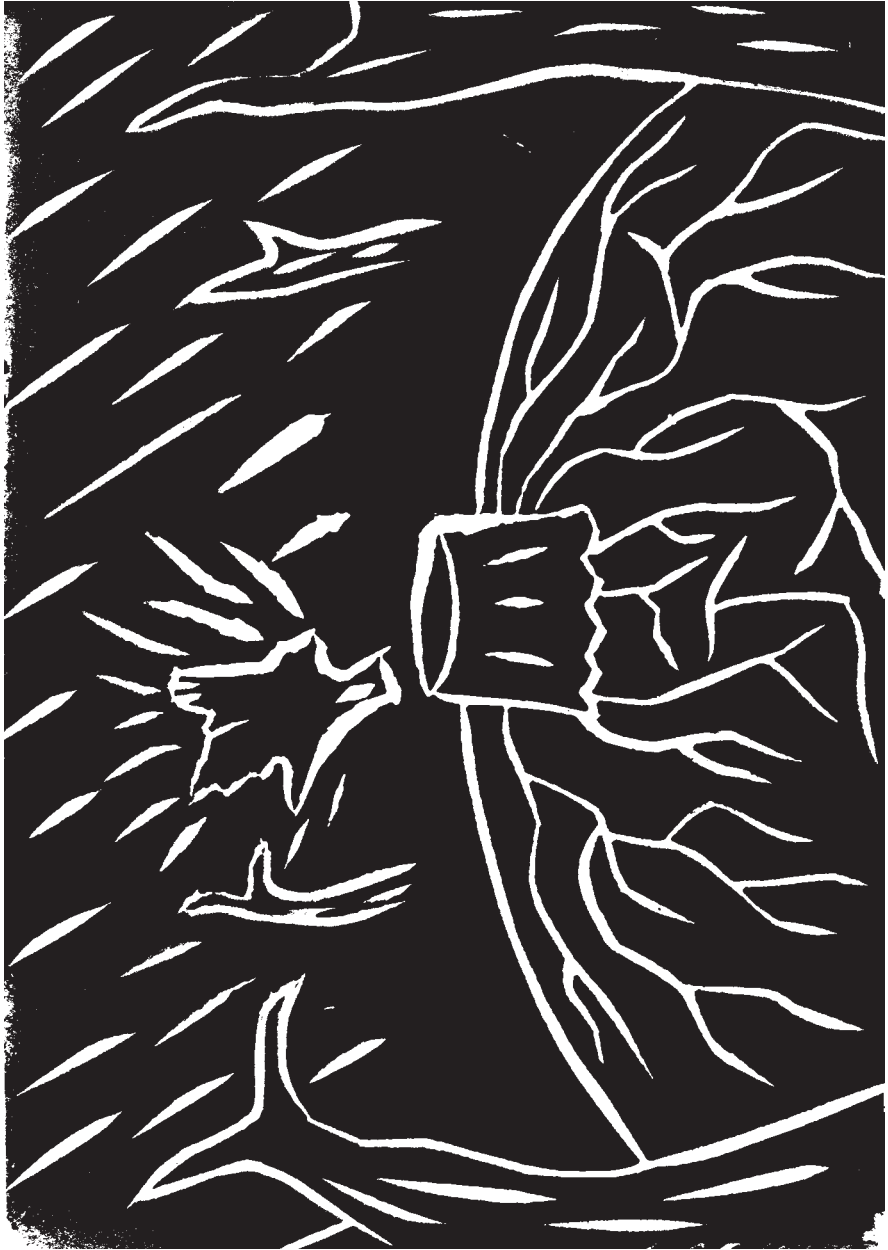












JEFFREY XAVIER











JOSEPHINE LOH











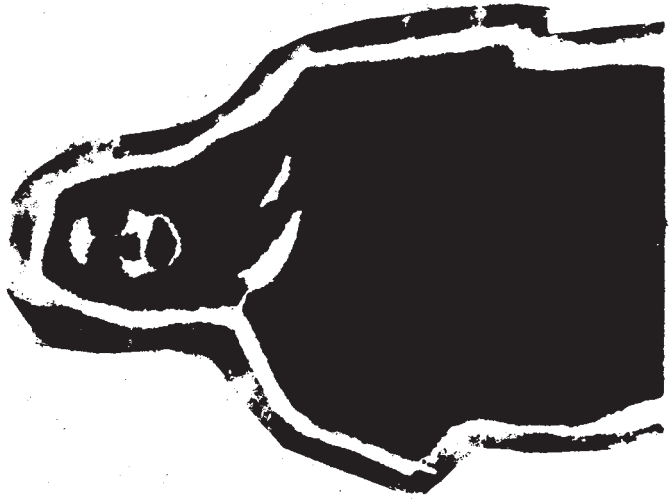
LEIGH HILL

never

stop

you

fighting.







grow

weary

of

these

encounters



can't...

cornel



Embrace.

Chaos.

LOUISE TAYLOR













MELISSA SCHÖBER









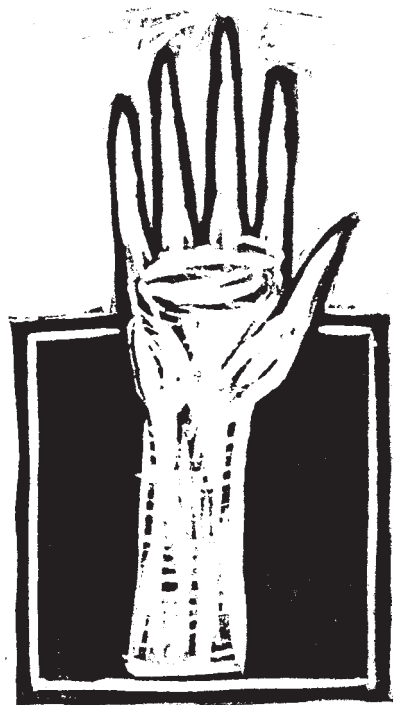




MICHAEL LEVINS

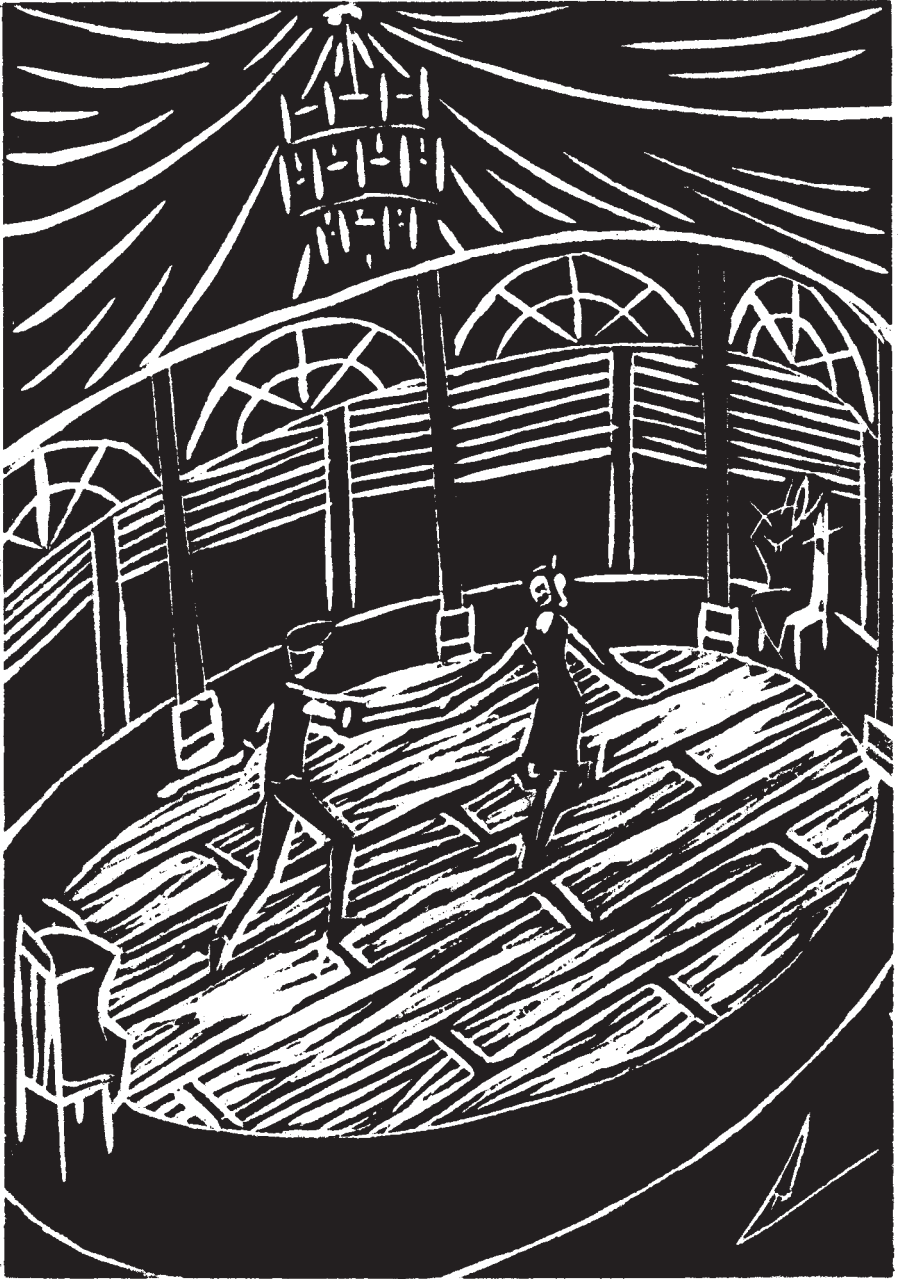












PAUL BOYÉ











PAUL COUCHMAN













SAMUEL WILSON





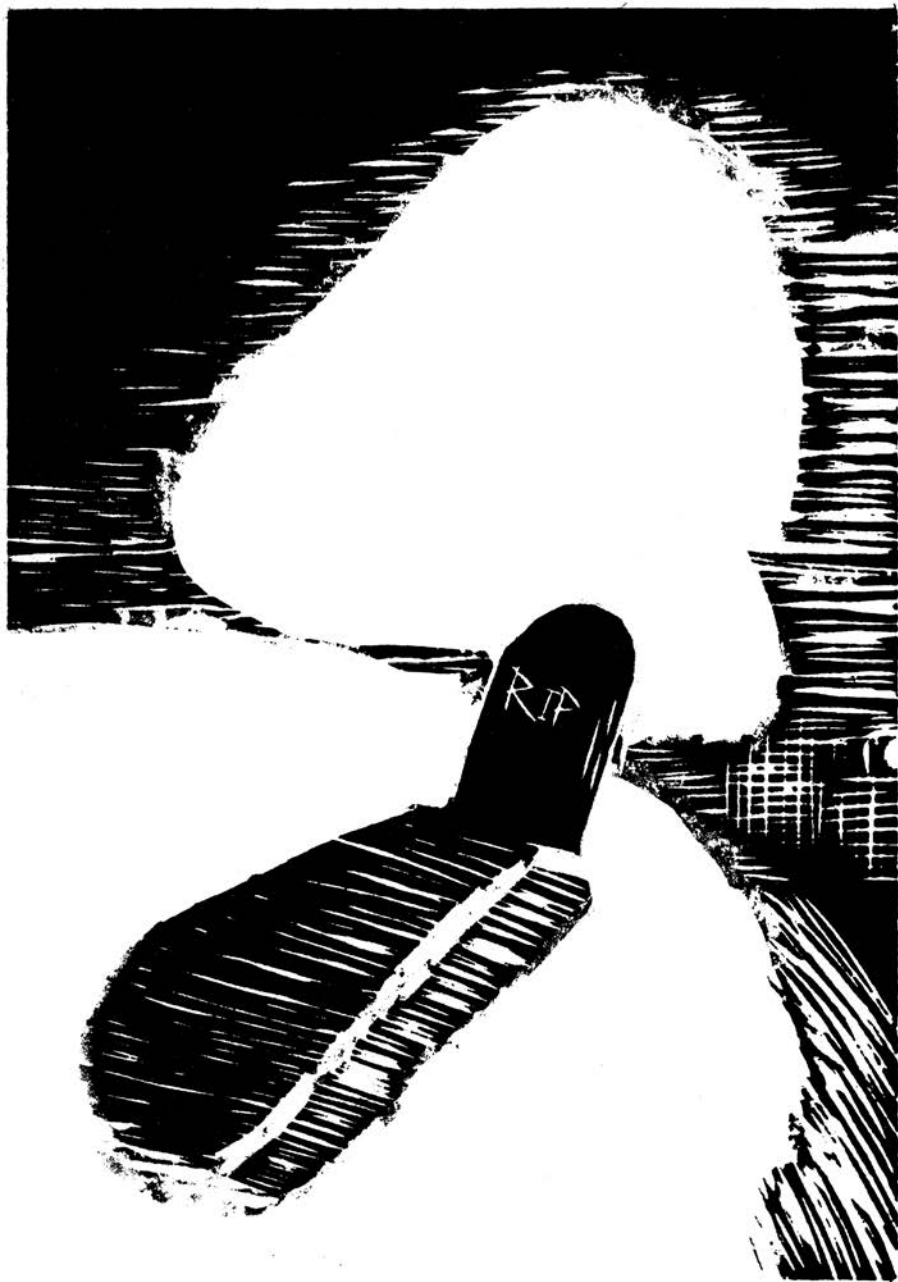






SERENA RODRIGUES











SHIAN TAN



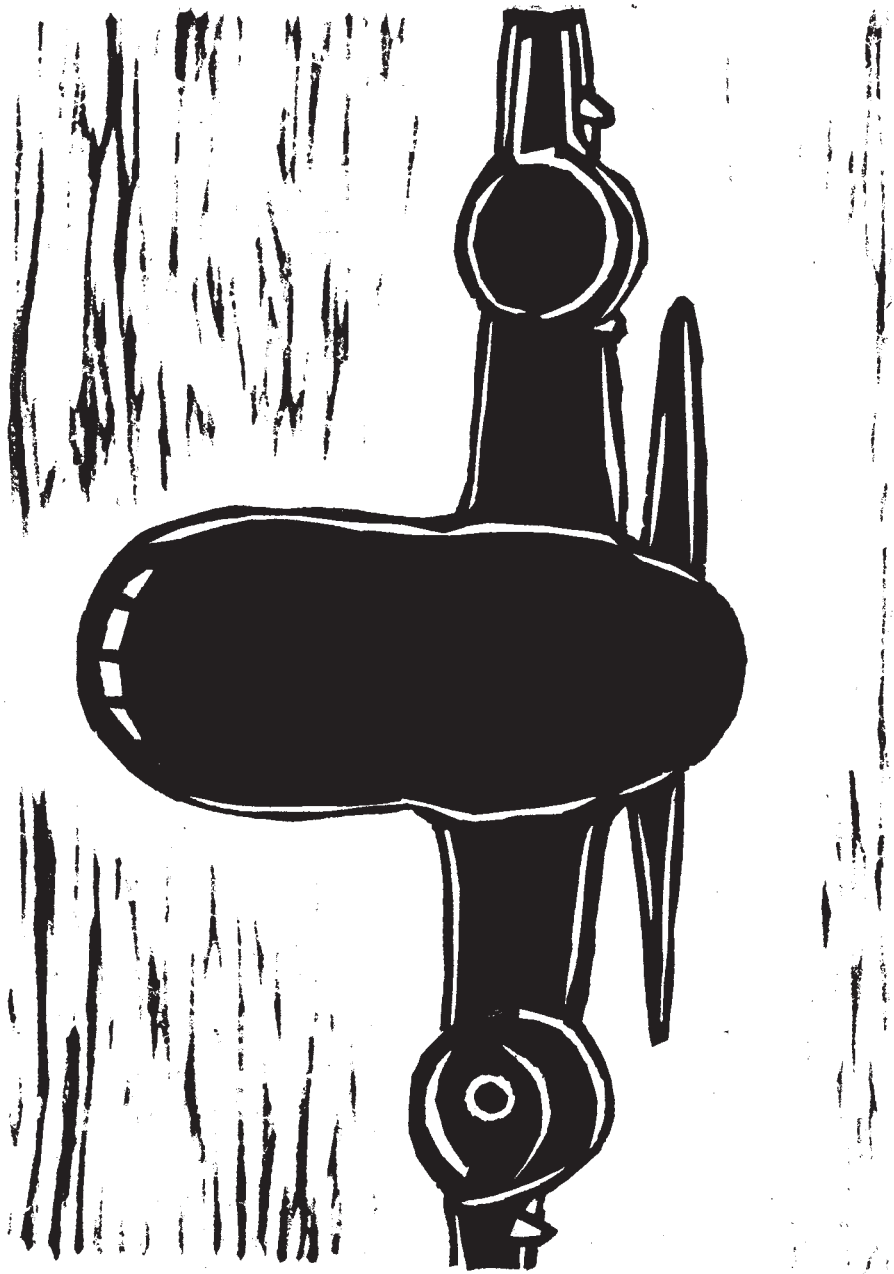


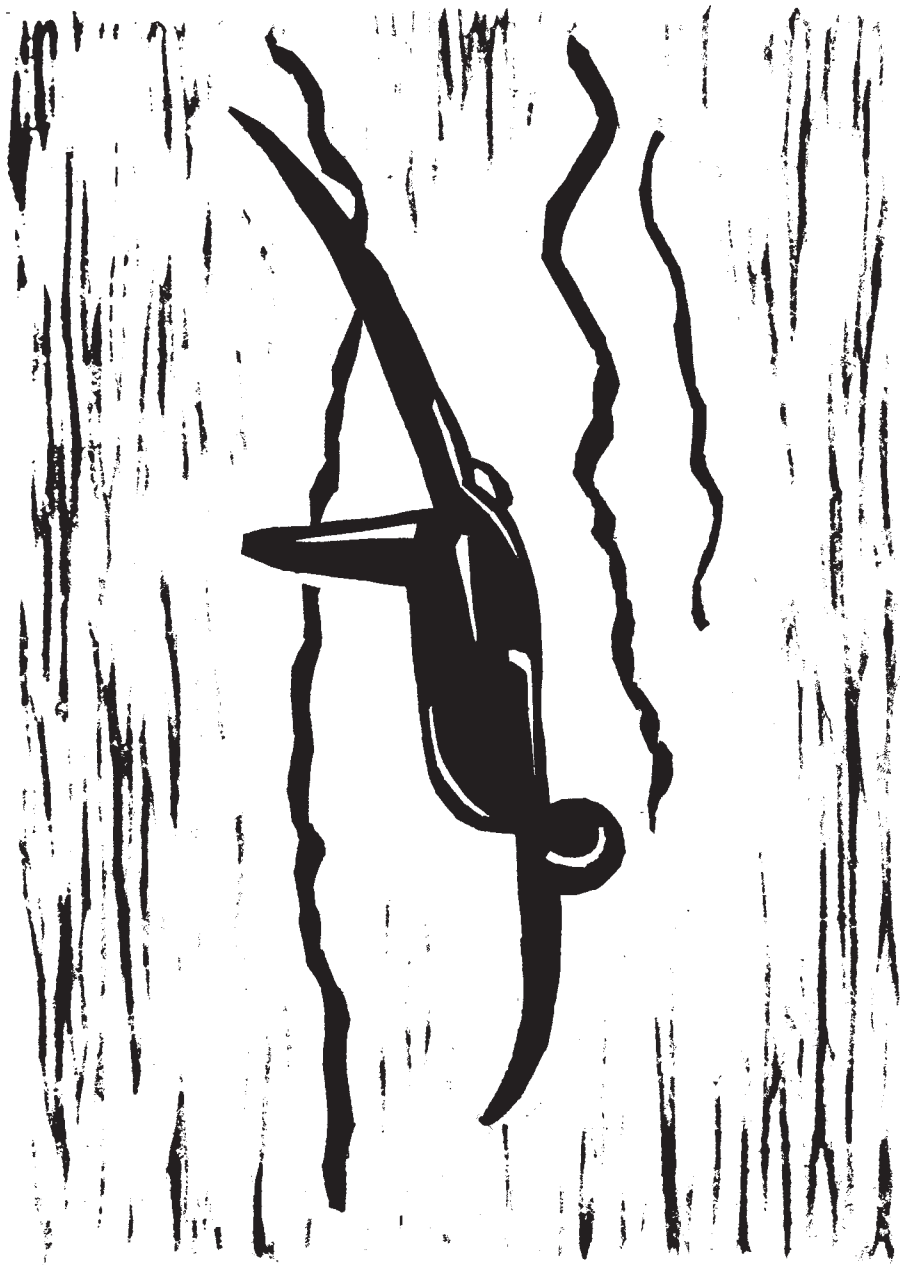






AL-TAUFIQ ZAINAL














In the early twentieth century, woodcut novels were a unique way for artists to reach large numbers. In particular, Frans Masereel and Lynd Ward produced powerful, socially engaged works that continue to influence contemporary artists like Art Spiegelman and Eric Drooker.

Engaging with this work, UWA students of The Art of the Graphic Novel (VISA 2272) have each produced a short story in woodcuts.

