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Find Your Own Way

Maybe things don't change fast enough for you. You've too often found an unresponsive system. Aware of how much real difference you can make, and of your responsibility for yourself and society, you look behind appearances, trying to find your own way. Astrology has always guided people like you, and in its new, technologically and psychologically mature form, offers ASTRO*GRAPHY, to explain why you are where you are, and where you might do better.

We computer-generate a unique, individual map of your geographical "power zones" on earth, from your birth data. Your map identifies where you can find success, love, fun, employment or any other potential. Empowered by this knowledge (which often confirms your intuitions), relocation, vacation, retirement, or distant concerns like investment, business or culture become experiments in self-discovery.

Does it work? So far, over 200 people have reported meeting love mates where Venus crosses their maps; others have won money. Hundreds have found new purpose and meaning in their lives and travels. *American Astrology Magazine* wrote: "ASTRO*CAR: TO*GRAPHY works, and Jim Lewis is the authority on the subject." Change your life by changing your address.

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SLAM

Wig Style 145

Wig Style 174

Wig Style 132

Wig Style 185

Hairpieces Style 235

Wig Style 145

Wig Style 174

Wig Style 132

Wig Style 185

Hairpieces Style 235

Wig Style 145

Wig Style 174

Wig Style 132

Wig Style 185

Hairpieces Style 235

Rewriting

WOMEN*in

COMICS HISTORY

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Wig Style 125

Wig Style 136

Wig Style 182

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DANIEL

NOTES

I WAS ALL ALONE AND JUST TOO SHY!

INTRODUCTION

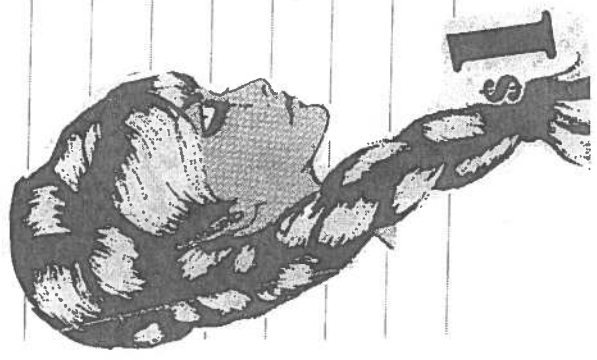
I cut up an issue of Girls' Love (DC) and My Love (Marvel) to make this zine. The Marvel comic included a story by Stan Lee drawn by Jack Kirby.

"HOW LONG MUST I WAIT FOR YOU?" ONE GIRLS TRUE LOVE STORY!

Don't tell my comics archivist friends, but it just felt right. I also cut up an ad for women's wigs.

This roundtable began a little over a year ago after I'd been to a series of comics conferences and had begun to notice something strange. I would be filled with excitement upon arrival, finding a full day of programming featuring primarily women scholars talking about the work of women in comics - usually hinging around themes like "life writing" and "memory." And then I would crash day 2 after a full day listening to men talk about the "history" of comics by drawing upon the work of, well, men.

Why are the modes of "making history" gendered? Why, when we talk about superheroes, the underground and mic, we are talking about the history of the medium, but when we talk about the Bunch, a hundred demons (give or take 10 girls' diaries, we are talking about the fleeting, the ephemeral: memory?



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Business Tickles Us Too
SHIVELY BROS., INC. 2

troubled all of the waters asking uncomfortable questions

What does it mean to "rewrite" women's history in comics?

probably some pioneering archival work! filling in all of the gaps

- Neil Binkley
- Jessie Orvas
- Rose O'Neill

"Why Have There Been No Great Women Artists?" by Linda Nochlin

Why have there been no great women cartoonists? do this the same problem? Could we ask, why haven't these cartoonists been studied?

Nochlin wrote this essay in 1971 and it became a seminal piece of feminist art history. She rejects the idea of an essentialist "feminine aesthetic." The essay calls out the institutional barriers that women artists have faced. It also questions the way we conceptualize genius.



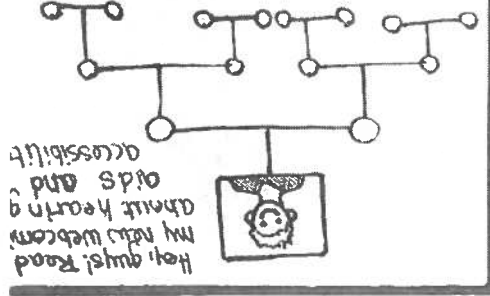
Everyone should read this essay

Solutions?

has been an interventionist model in the past

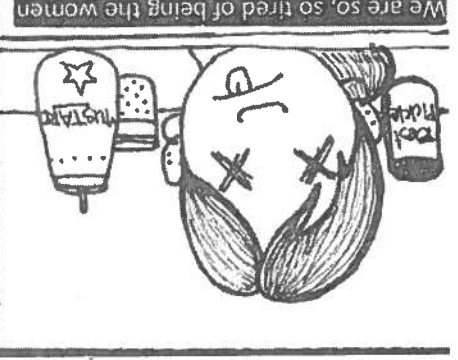
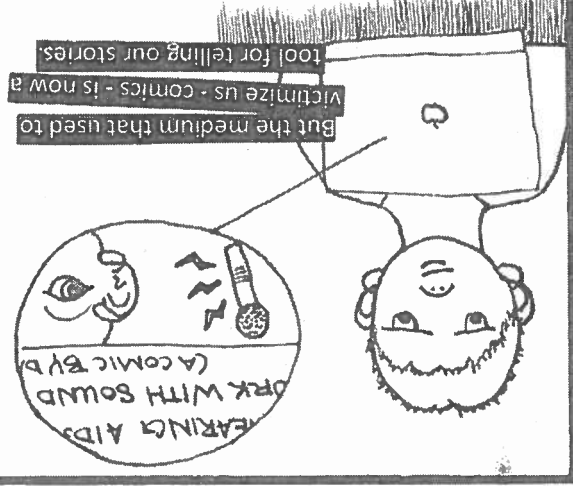
full scale feminist revolution!

Seriously though, this problem will keep happening if the entire canon of comics scholarship remains the same. In a way it is the same problem Nochlin discusses in her essay. It's not enough for some scholar to "discover" the work of an early woman cartoonist. We have to call out... the structures in place - something I believe is happening. And we have to be aware and put out our own essay on the great women cartoonists - we have to recognize that their will be opposition to this. Nochlin wrote: "Those that have privileges inevitably hold onto them, and hold tight, no matter how marginal the advantage involved, until compelled to bow to superior power of one sort or another."



Webcomics, zines, social media and indie publishing allow us to tell our stories, in our own words, to a broader audience

But the medium that used to victimize us - comics - is now a tool for telling our stories.

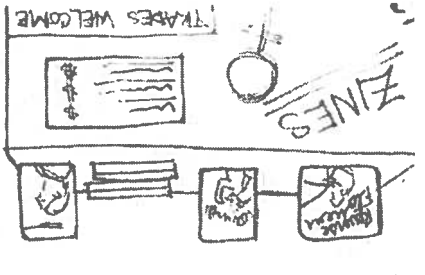


See Gail Simone's commentary on Green Lantern #54

Comics can lead to more intersectional feminism

Not craps having to risk our health and wellness

trying to access activism that doesn't fit with our lifestyle



Jenny Blunk, queer femme crp.

Use comics to make feminism more intersectional! It's fun, it's creative, it's educational, and it's real support for an ever-growing movement of feminist craps



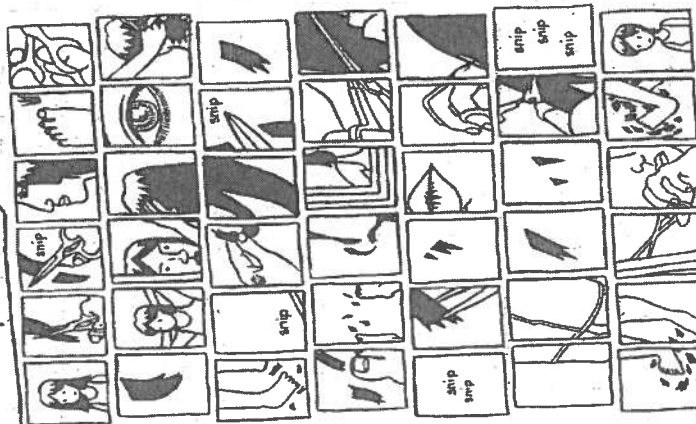
The Fragmentary Body

When I started researching women's autobio comics I noticed that they frequently depicted themselves in parts or pieces.

One memorable sequence in Mari Naomi's *Turning Japanese* (2016) is when Mari is in front of the mirror cutting off her hair. The page is divided up into tiny panels, dividing her body up and emphasizing her fragmented emotional state. It's a very Derridian moment of deconstruction that I really like.

Dr. Hillary Chute

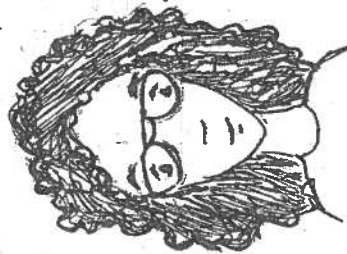
Why Comics? Why Now?



This is the page!

Maybe all of comics can function as a kind of fragmentary body.

This might be a productive way of looking at how we can add to this Corpus. Maybe?



If we are to extend this metaphor and see all of comics as a fragmented body - a thing that is not broken but segmented then the goal is not wholeness.

How one understands disability in the present determines how one understands disability in the future; one's assumptions about the experience of disability create one's conception of a better future.

Feminist Queer Crip

Dr. Alison Kafer

In the graphic novel world, girls are the new superheroes. They are the action stars, the focal point the figures whose battles, ideas, inclinations, struggles, and triumphs are presented with detailed attention in autobiography and fiction alike.



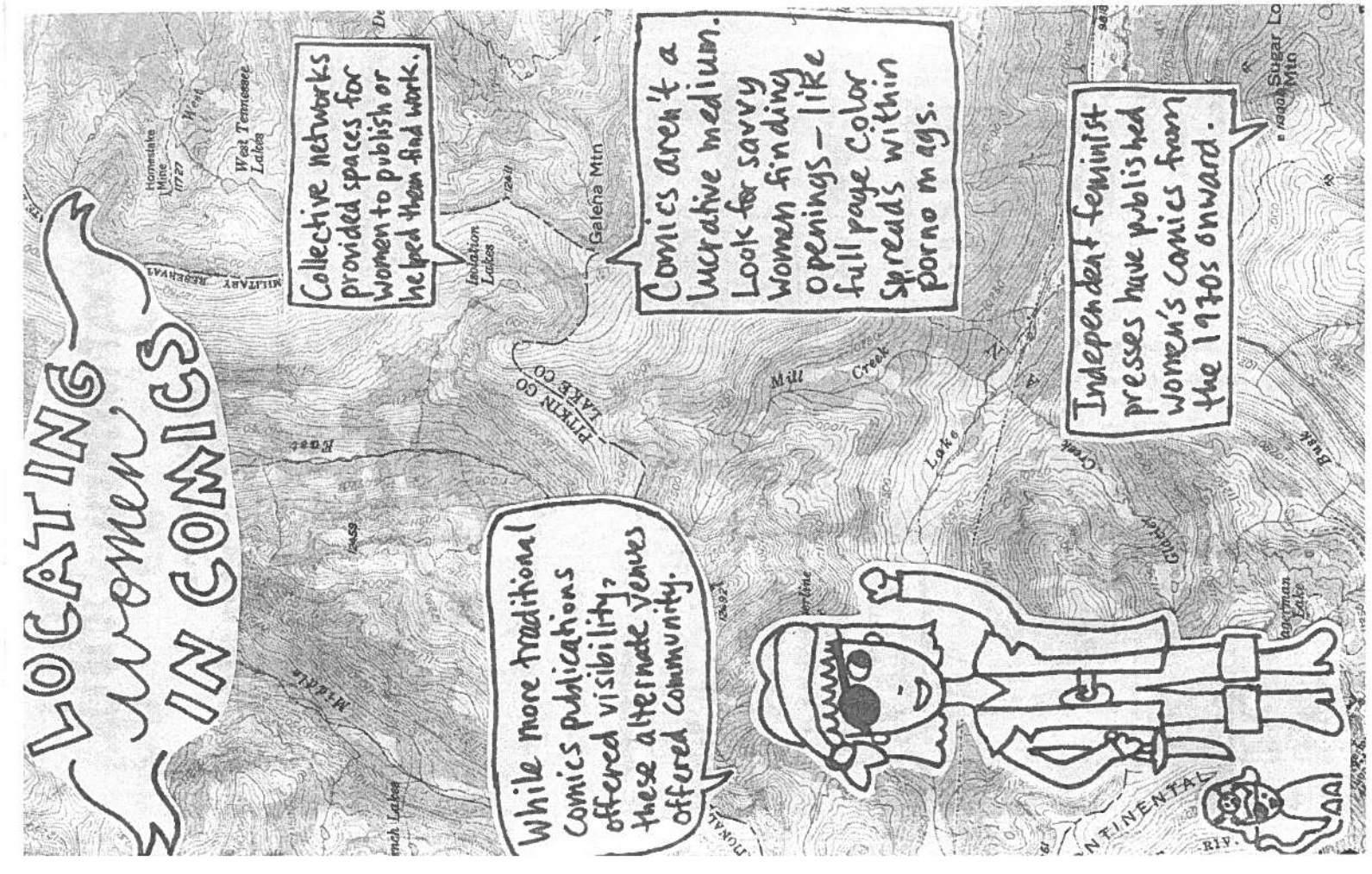
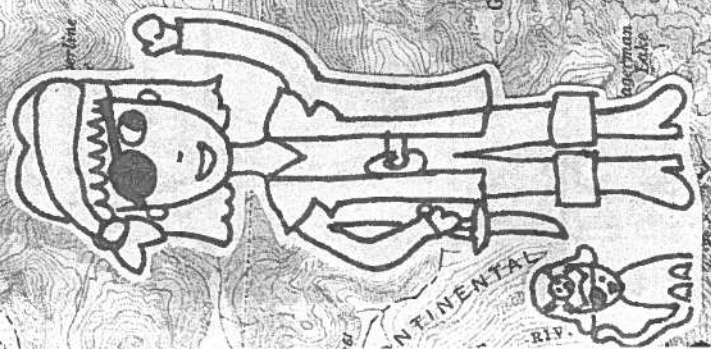
LOCATING WOMEN IN COMICS

While more traditional Comics publications offered visibility, these alternate venues offered community.

Collective networks provided spaces for women to publish or helped them find work.

Comics aren't a lucrative medium. Look for savvy women finding openings - like full page color spreads within porno mags.

Independent feminist presses have published women's comics from the 1970s onward.



...it often feels like there's a

place for us in feminism if w

can't access things the way

other activists can



Intersectionality: noun: the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage.

Whiplash: Fall, you tin-headed has-been! FALL!

Iron Man: Can't hold up--this GENERATOR-- another SECOND!

But--if I collapse--

PEPPER DIES--and WHPLASH WINS!



- Iron Man #62 September 1973

We have been historically

victimized as women...

...as criss



- Captain Marvel Jr. #23 September 1974

both of those identities...

...and when we claim

Supernan: I was walking along the campus, when I saw a wheel chair stop her chair and it's gaining speed!

Great Scott! That girl can't careening down a hill...

Great Scott! That girl can't stop her chair and it's gaining speed!



- Superman #129 May 1959

The act of demonstrating feminism in this country,

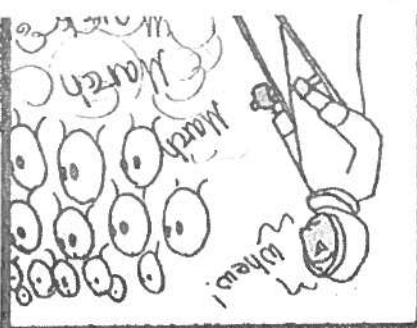
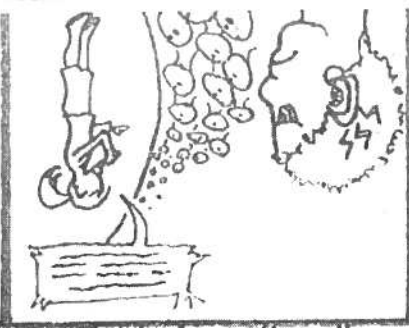
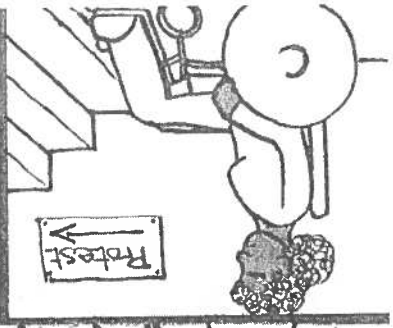
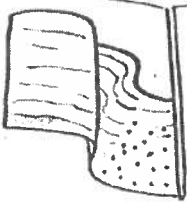
at this time, usually conjures up some

specific images. Marches, demonstrations, speeches, petitions...

But feminism isn't as inclusive

as many of its organizers and proponents

like to think



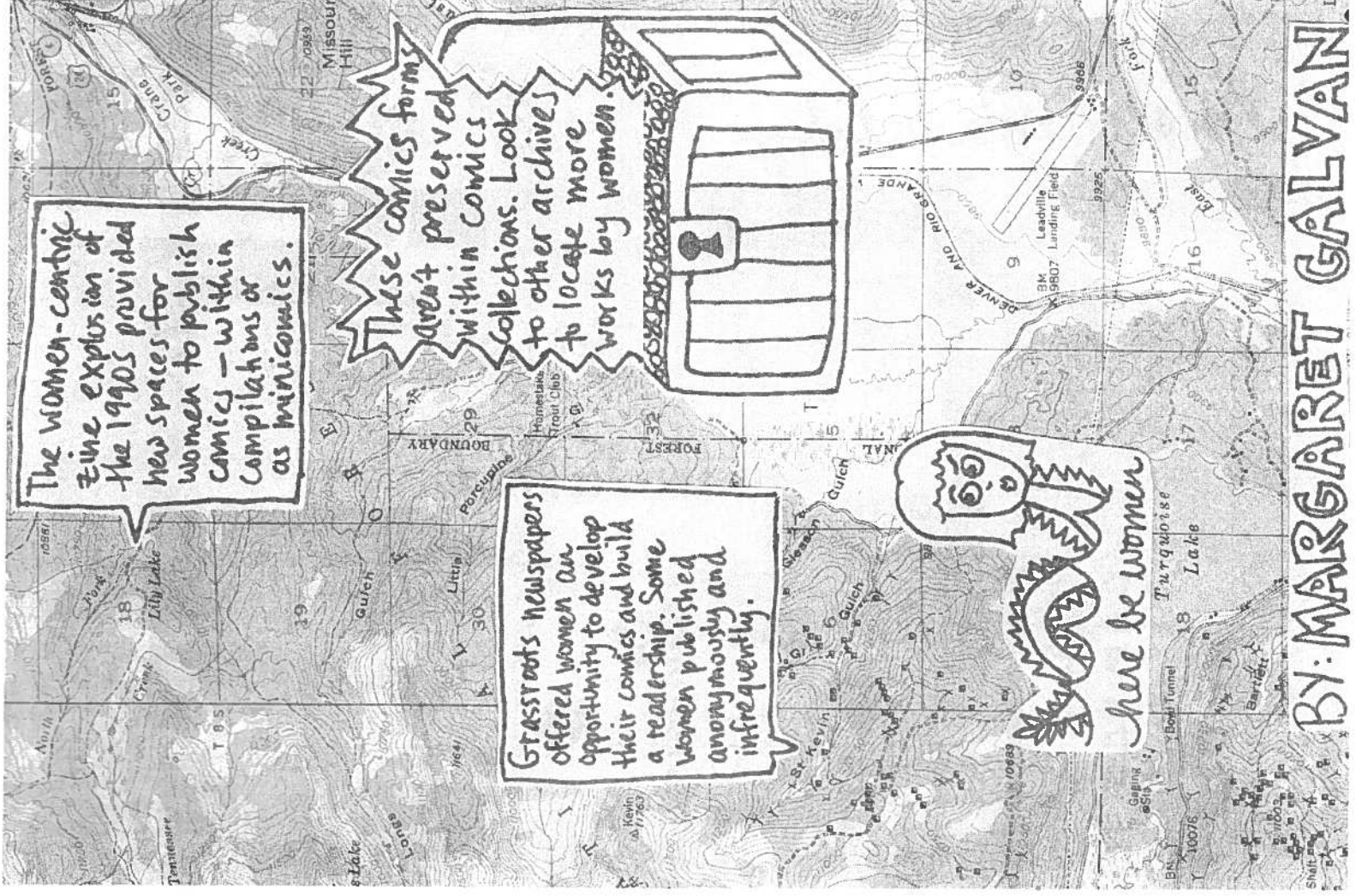
BY: MARGARET GALVANI



Grassroots newspapers offered women an opportunity to develop their comics and build a readership. Some women published and anonymously and infrequently.

The women-centric fine explosion of the 1990s provided new spaces for women to publish comics - within compilations or as minicomics.

These comics forms aren't preserved within comics collections. Look to other archives to locate more works by women.



Collectivity

ROSE O'NEILL

1907

SIMULTANEITY

NEUL BRINKLEY

1927

JESSICA ABEL

1992

DOT BUCHER

1974

LEE MARRS

1972

VIRGINIA HUGET

1930

ETHEL HAYS

1930

What if we tell
COMICS HISTORY
by starting with
WEBCOMICS
and
LOOKING BACK?

SEQUENCE

LYNDA BARRY

2008

ERIKA MOEN

2013

Individuality