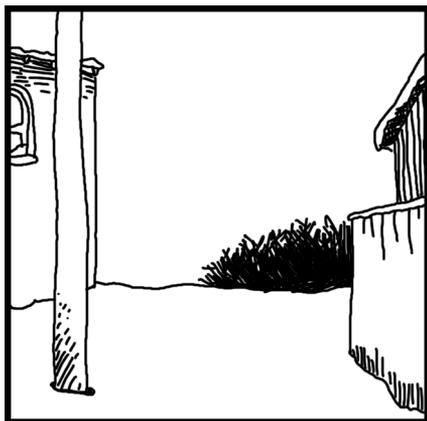


**REPETITION.**

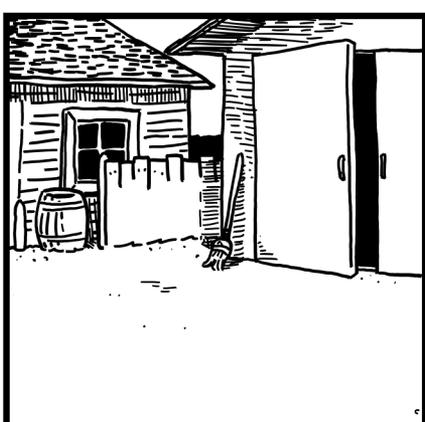
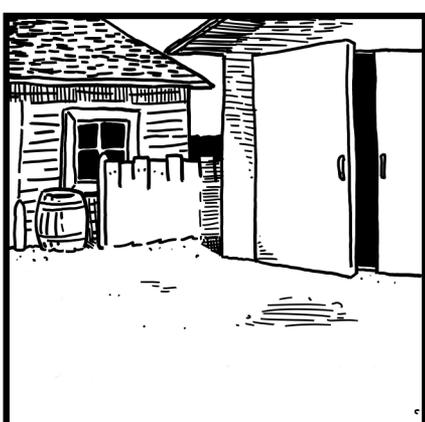
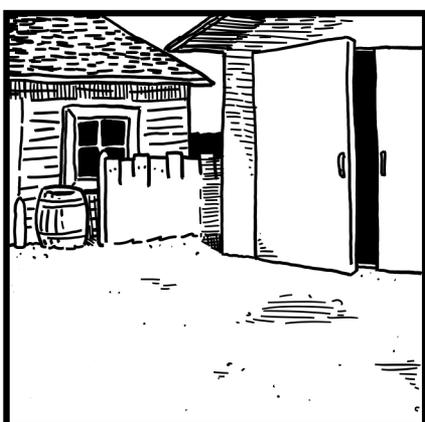
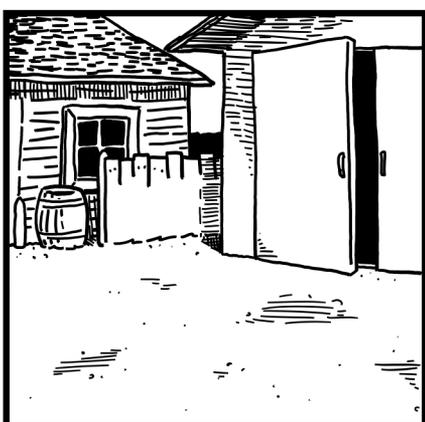
**SOUND.**

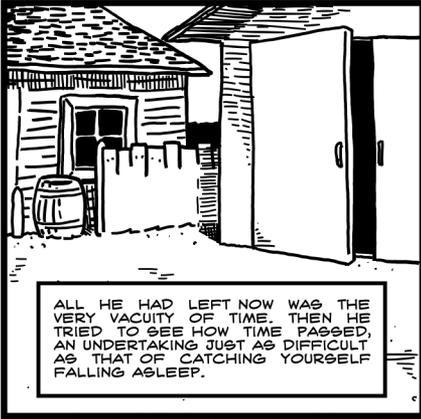


**APPROPRIATION.**

by  
**DERIK A BADMAN**







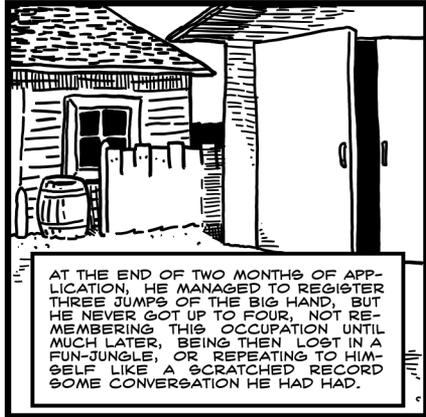
ALL HE HAD LEFT NOW WAS THE VERY VACUITY OF TIME. THEN HE TRIED TO SEE HOW TIME PASSED, AN UNDERTAKING JUST AS DIFFICULT AS THAT OF CATCHING YOURSELF FALLING ASLEEP.



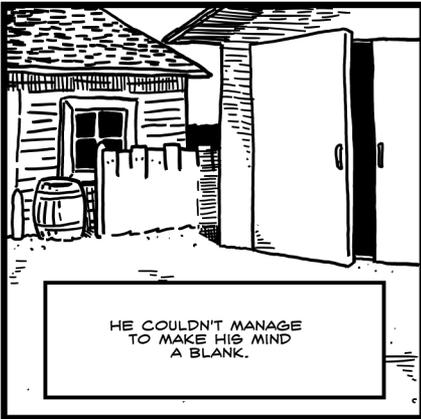
SITTING AT HIS CASH DESK HE WOULD WATCH THE BIG CLOCK, AND FOLLOW THE PROGRESS OF THE BIG HAND. HE WOULD MANAGE TO SEE IT JUMP ONCE, TWICE, THREE TIMES, AND THEN HE SUDDENLY FOUND IT WAS A QUARTER OF AN HOUR LATER AND THE BIG HAND HAD TAKEN ADVANTAGE OF THIS TO MOVE WITHOUT HIS NOTICING IT.



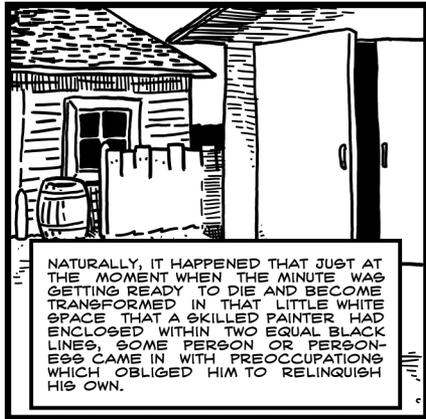
WHERE HAD HE BEEN ALL THAT TIME?...



AT THE END OF TWO MONTHS OF APPLICATION, HE MANAGED TO REGISTER THREE JUMPS OF THE BIG HAND, BUT HE NEVER GOT UP TO FOUR, NOT REMEMBERING THIS OCCUPATION UNTIL MUCH LATER, BEING THEN LOST IN A FUN-JUNGLE; OR REPEATING TO HIMSELF LIKE A SCRATCHED RECORD SOME CONVERSATION HE HAD HAD.

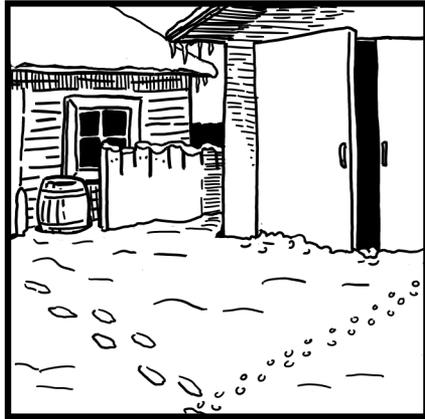
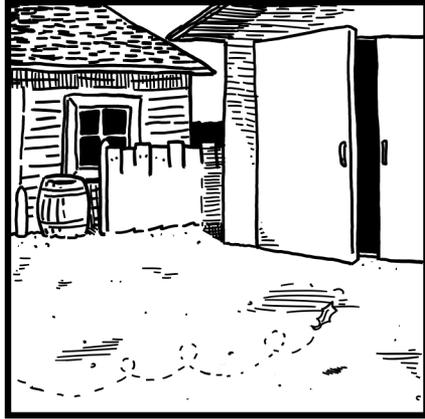


HE COULDN'T MANAGE TO MAKE HIS MIND A BLANK.

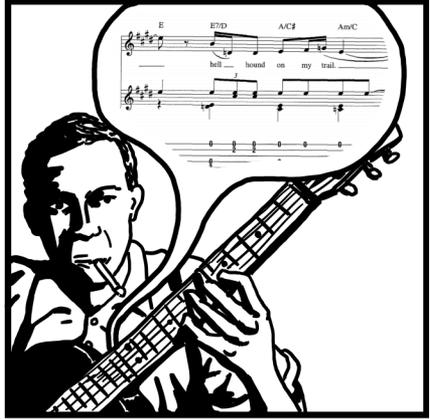


NATURALLY, IT HAPPENED THAT JUST AT THE MOMENT WHEN THE MINUTE WAS GETTING READY TO DIE AND BECOME TRANSFORMED IN THAT LITTLE WHITE SPACE THAT A SKILLED PAINTER HAD ENCLOSED WITHIN TWO EQUAL BLACK LINES, SOME PERSON OR PERSONS CAME IN WITH PREOCCUPATIONS WHICH OBLIGED HIM TO RELINQUISH HIS OWN.





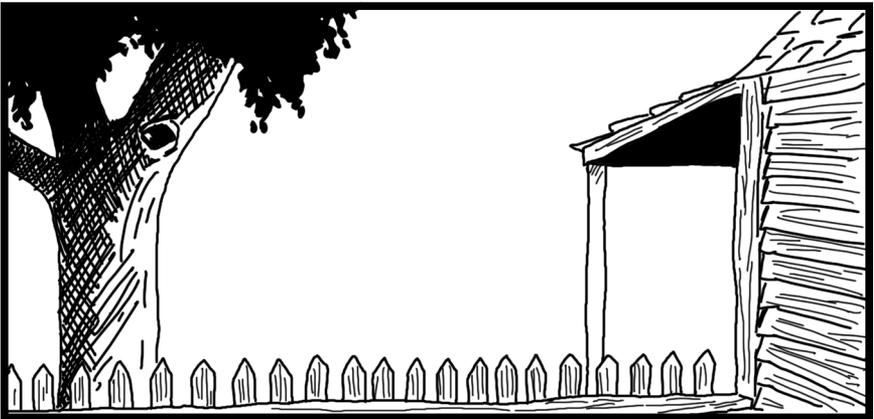
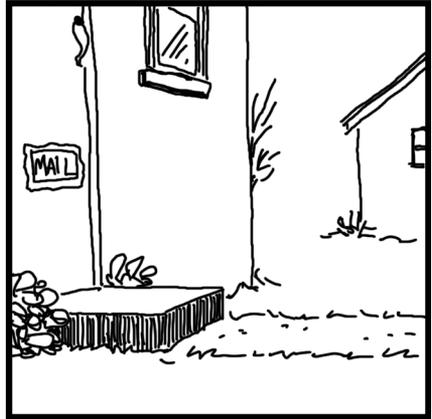
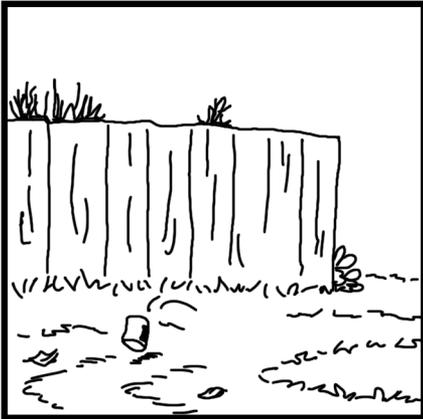
# Sound 1.

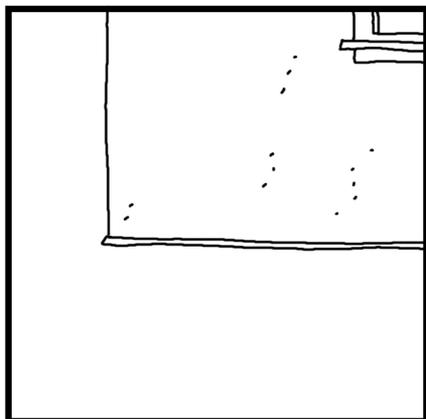
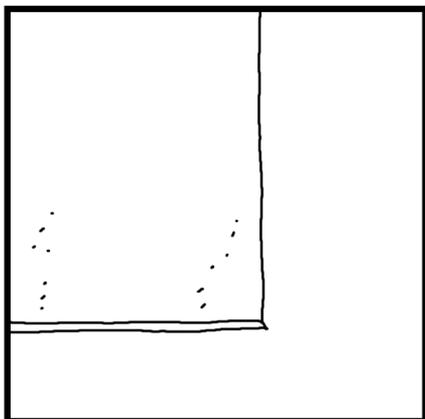
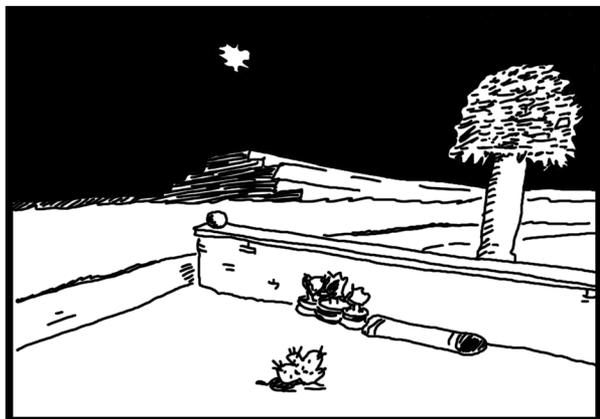
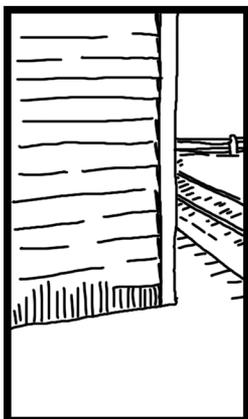
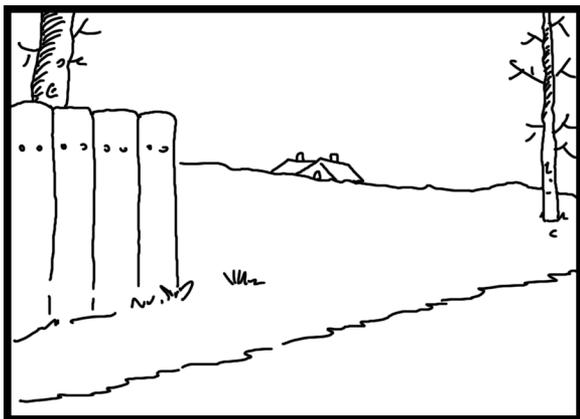


# Sound 2.

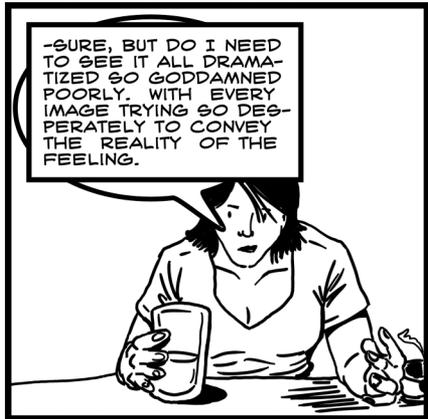


# Comic Strip Rapture.



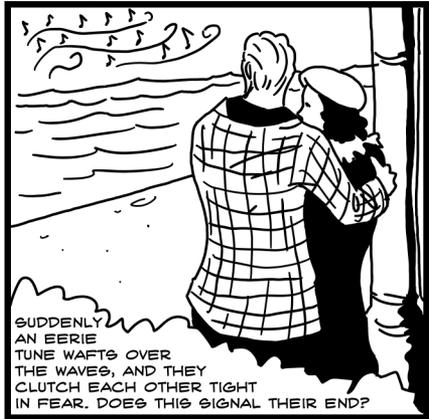


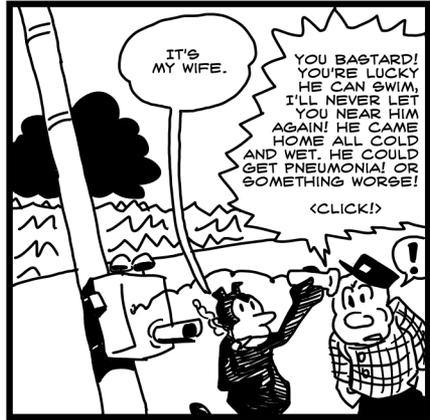
# Sound Over.





# Stolen Birthday Present: Dec 29





## NOTES:

**Repetition 1- 5:** I was reading a book about filmmaker Jean-Luc Godard, and the author said something about focusing attention in film. How you can leave the camera rolling on a scene and the viewer will be forced (unless they just stop watching at all) to focus their attention onto the scene, much more so than the usual cuts and movements. These variations are partially inspired by that and partially by my interest in repeated panels in comics. The image is a slightly edited (characters removed) panel from Frank King's "Gasoline Alley." The text in part 3 is from Barbara Wright's translation of Raymond Queneau's "The Sunday of Life." Here, and throughout, my use of appropriated imagery or text is an attempt to provide some kind of control factors for my experiments.

**Sound 1-2:** Variations on representing music in comics. The image is my redrawing of a photo of Robert Johnson. The music in panel 2 and the lyrics in panel 6 are from Robert Johnson songs.

**Comic Strip Rapture:** I've been wanting to do an all landscape comic for quite awhile. This is a series of appropriations from various comic strips, which I redrew without the characters. Redrawing these was difficult, as the main focus of all these panels was originally characters, and without them, the compositions and balance are occasionally off.

**Sources (in order):** Frank King's Gasoline Alley, Harold Gray's Little Orphan Annie, Charles Schulz's Peanuts, ditto, Roy Crane's Wash Tubbs and Captain Easy, E.C. Segar's Popeye, Annie again, Bud Fisher's Mutt and Jeff, George Herriman's Krazy Kat, and two more Peanuts panels.

**Sound Over:** I copied these images from my webcomic “Things Change” (<http://madinkbeard.com/comics>). Again, this rather incomplete idea came from reading about Godard and his use of sound. He often uses voice-overs, sound collage, and asynchronous sound in his films. See an image, hear sound this is not directly tied to the content of that image.

**Stolen Birthday Present:** This comic is made using a constraint I created. The images are all appropriated panels from comic strips published on my birthday (December 29). I went through all my comic strip collections searching out strips from that day (any year) and then pulled out individual panels from those strips. Rearranged and redrawn on the computer, I then wrote my own text to tie it all together.

**Sources (in order):** Roy Crane’s Wash Tubbs and Captain Easy, Frank King’s Gasoline Alley, Leonard Starr’s Mary Perkins On Stage, Alex Raymond’s Flash Gordon, E.C. Segar’s Popeye, Crane again, King again, George Herriman’s Krazy Kat, Harold Gray’s Little Orphan Annie, ditto, Starr again.

**Derik A Badman** is a librarian living outside of Philadelphia, PA. His website **MadInkBeard** ([madinkbeard.com](http://madinkbeard.com)) holds his blog of writings on and reviews of comics as well as his webcomic **Things Change: The Metamorphoses Comic**, which has been running since August 2006 on a twice weekly basis.

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