

v.

**illiterature. issue v.
the graphic novel.**

*edited by
Michael J. Cooney*

Featuring:

- Nelson Ball*
- Gary Barwin*
- Derek Beaulieu*
- Amanda Earl*
- Claudio Ghirardo*
- Faye Harnest*
- Gene Kammberg, Jr*
- Mark Lata*
- Mark Laliberte*
- Chris Plunk*
- own stations*
- Uo Tetzynski*
- andrew topel*
- Gene Tracy*
- Nico Veenendaal*

Published by Six Press 2013

Literature. Issue 1.
The Graphic Novel.

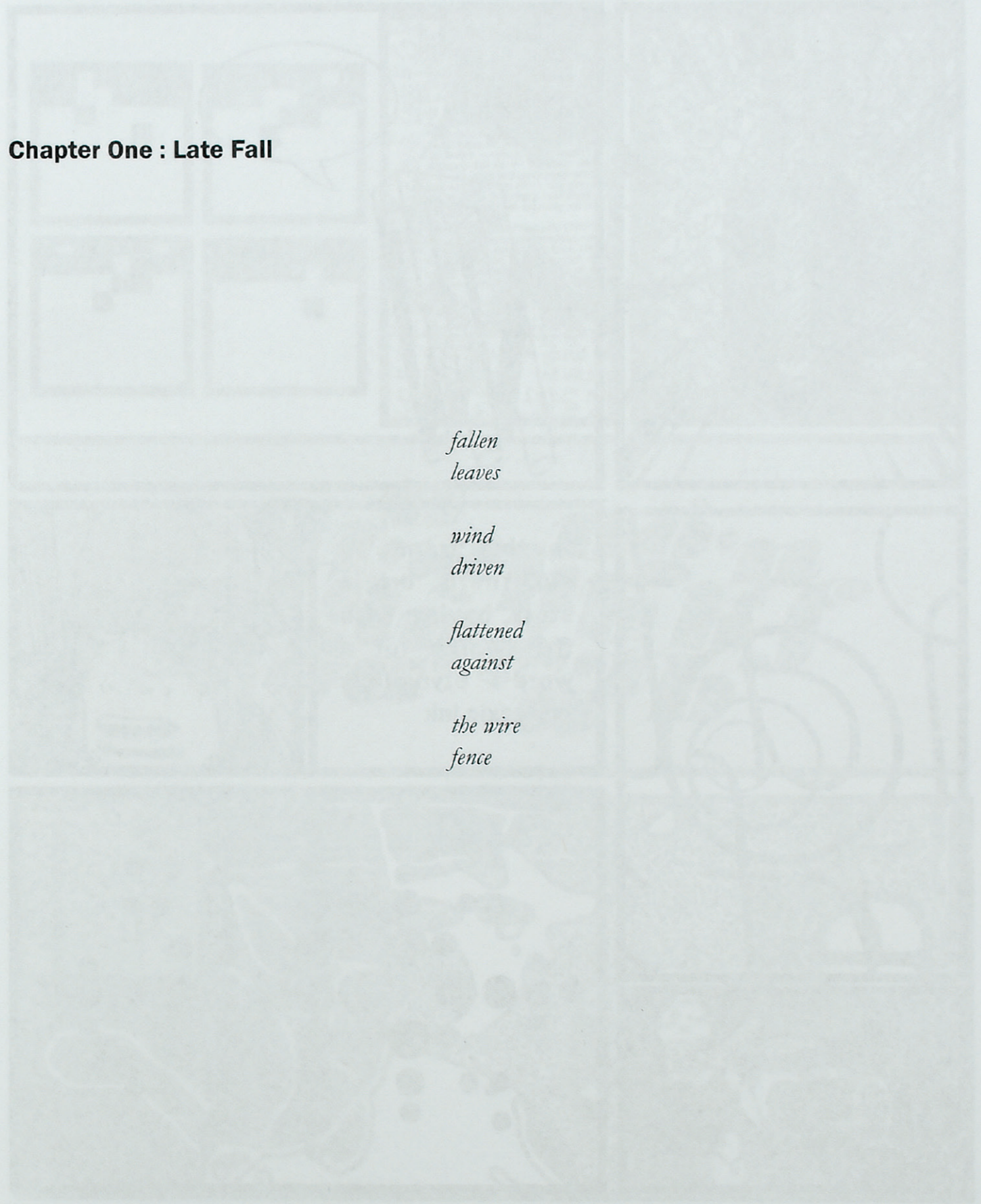
Edited by
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Featuring:

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Amanda Esh
Claudio Givardo
Ivy Hammett
Gene Kasperberg, Jr.
Mark Loda
Mark Lillibridge
Chris Puma
Greg Stinson
Jim Tarcynski
Andrew Todd
Gale Tracy
Nick Vassilakis

Published by Sky Press | 2015

Chapter One : Late Fall

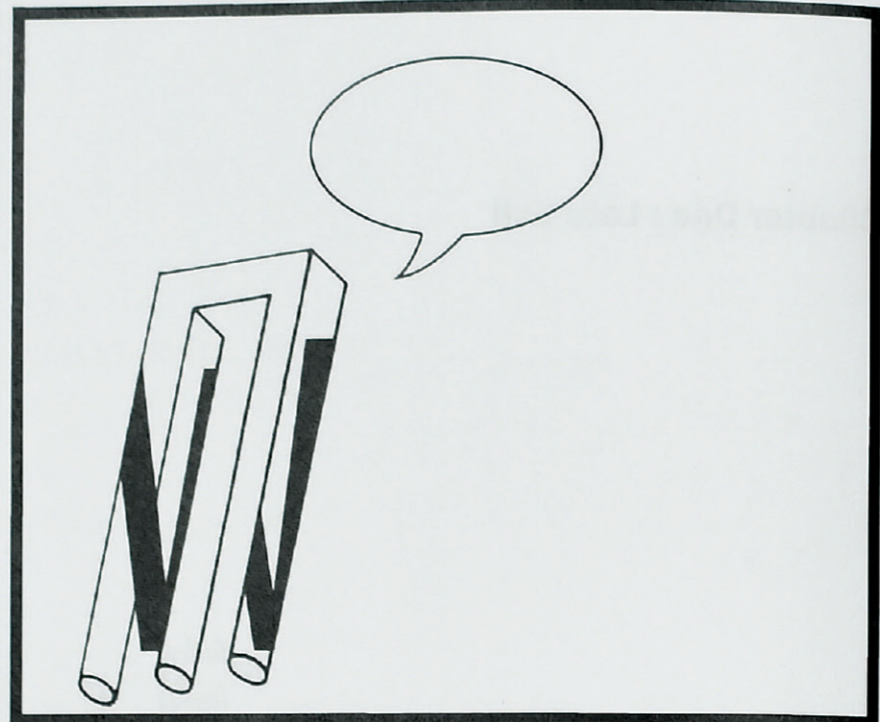
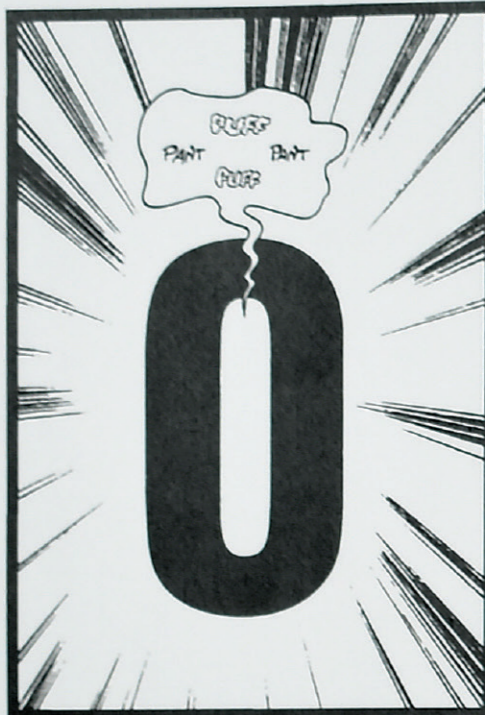


*fallen
leaves*

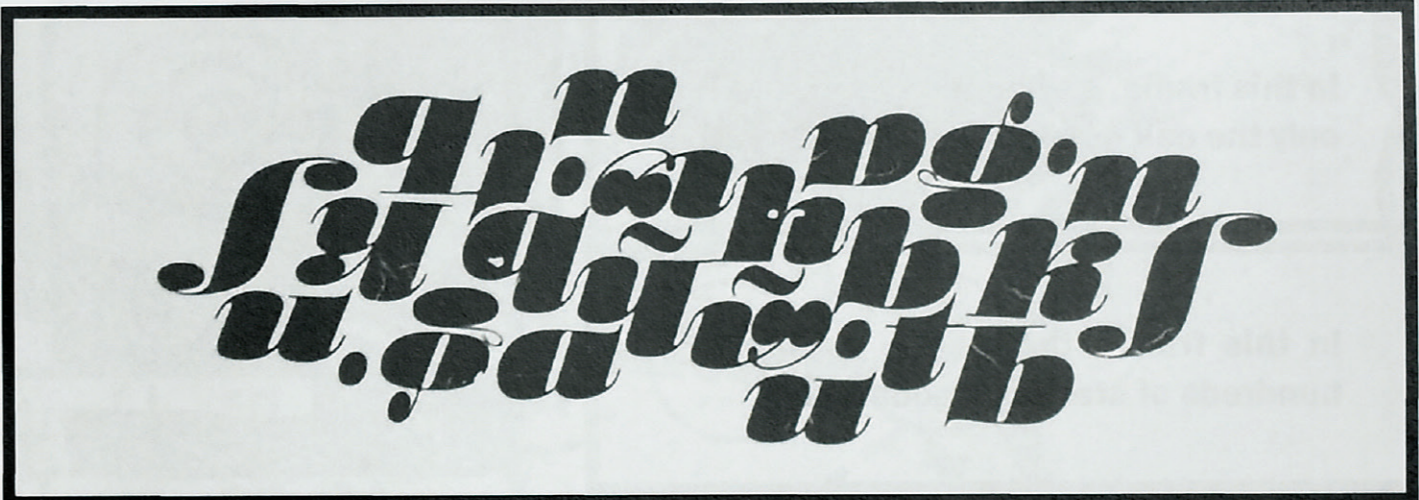
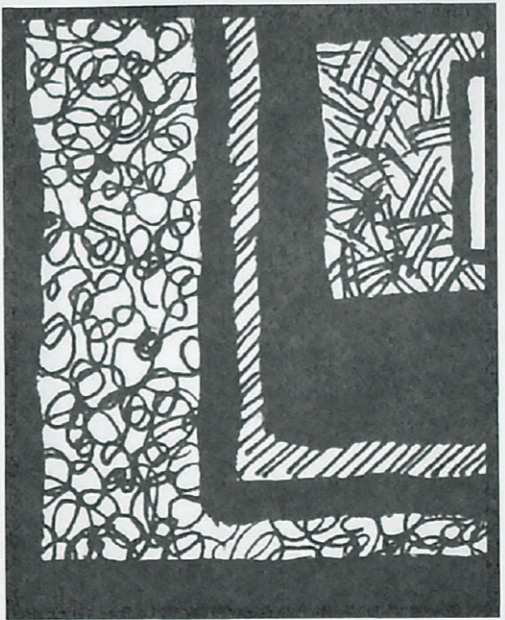
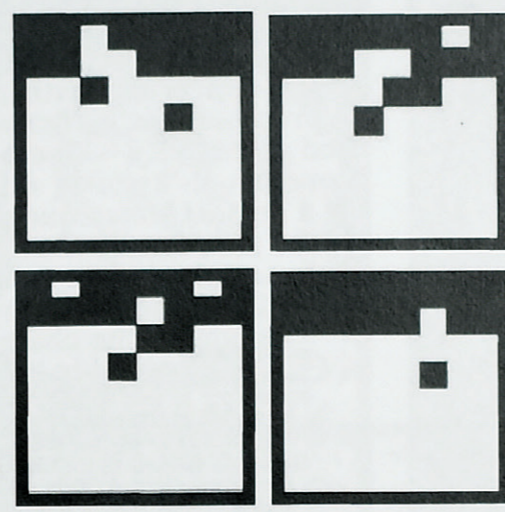
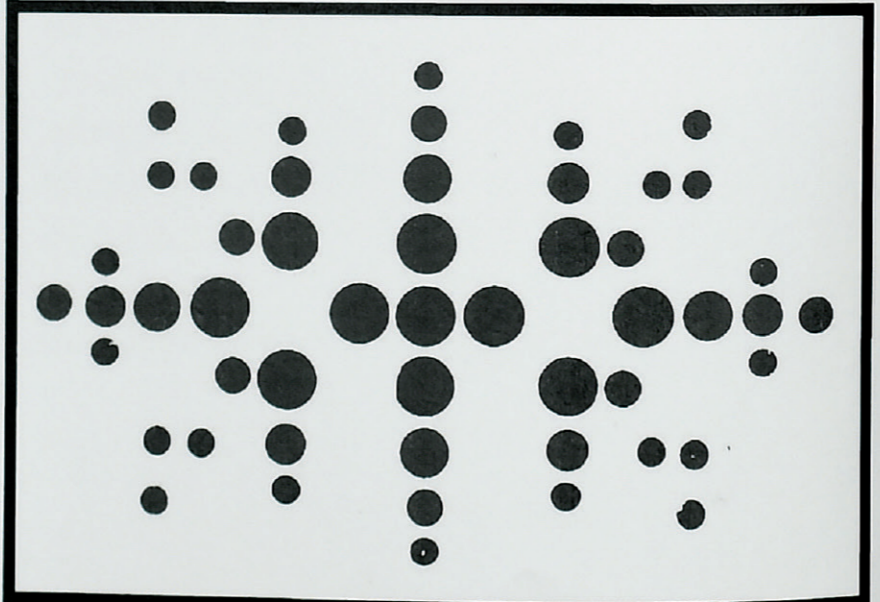
*wind
driven*

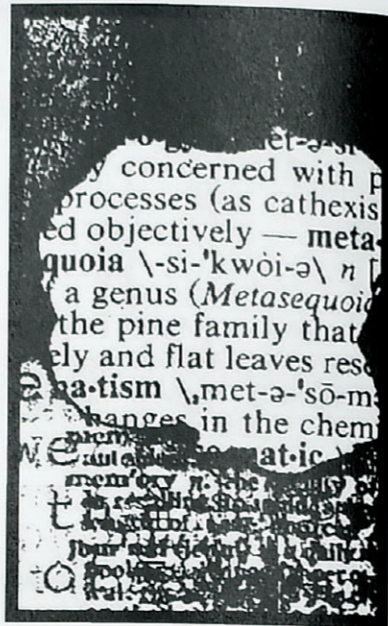
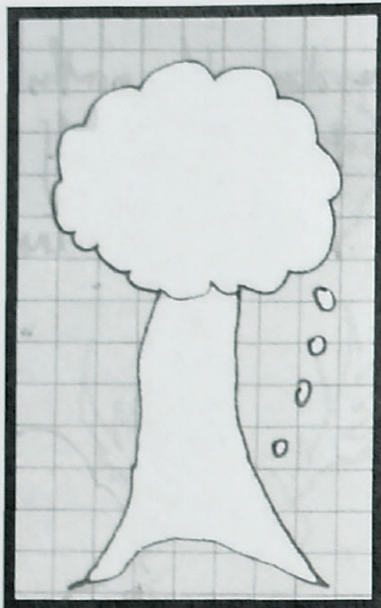
*flattened
against*

*the wire
fence*



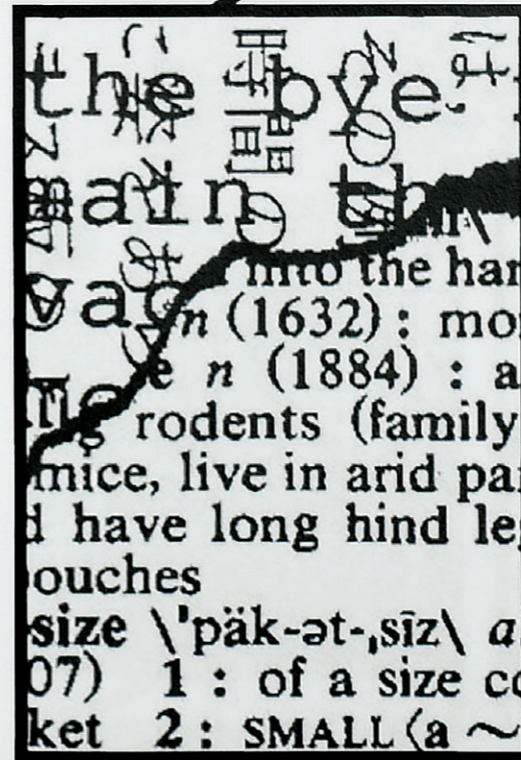
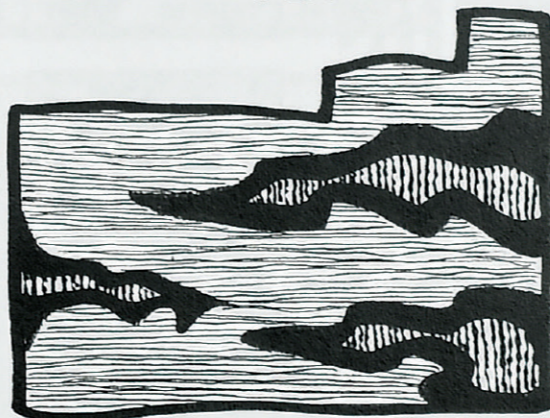
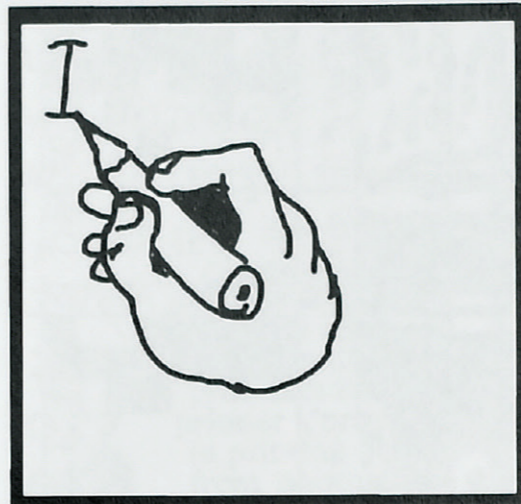
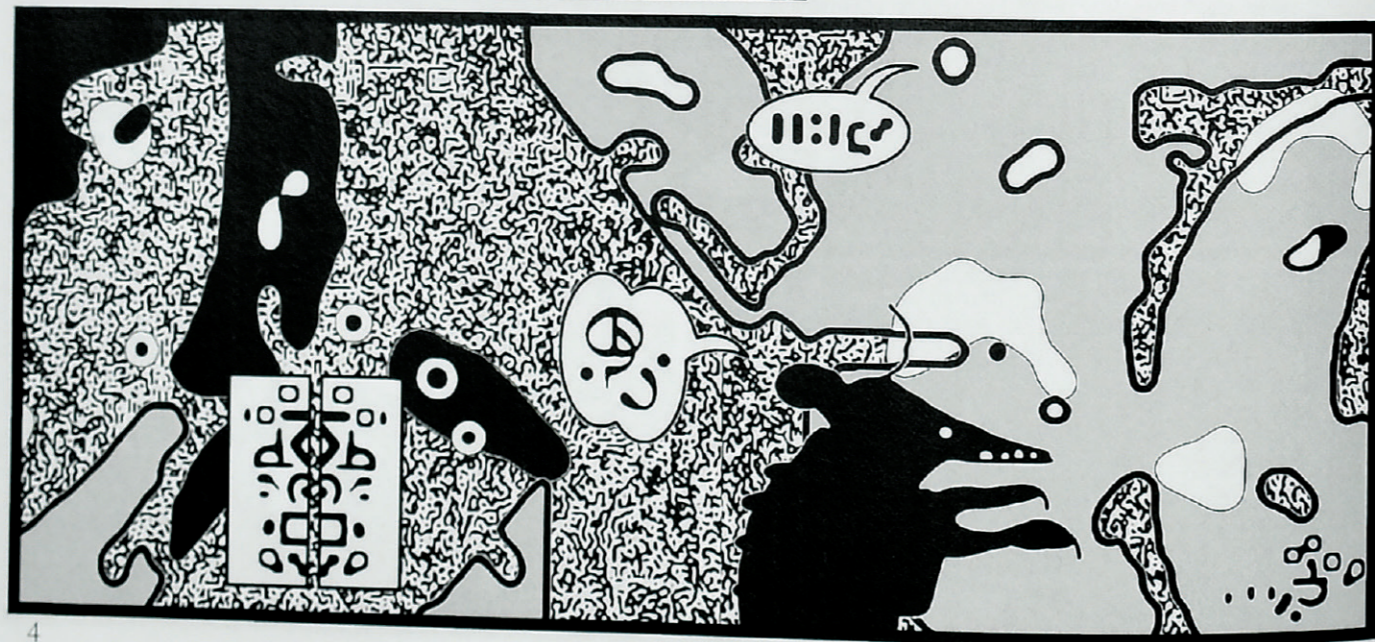
In this frame, a superhero origin story begins with the search for a word's etymology and toxic ink

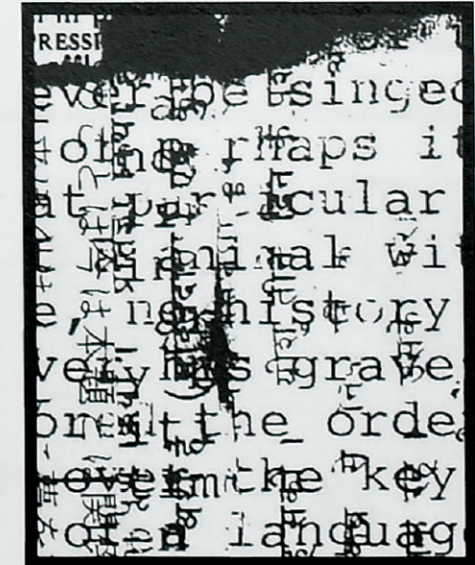
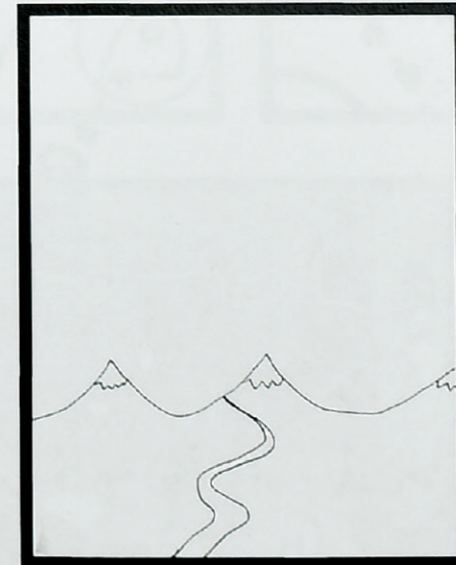
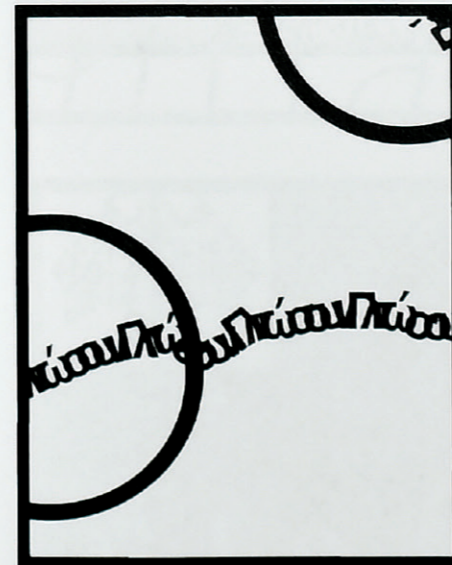
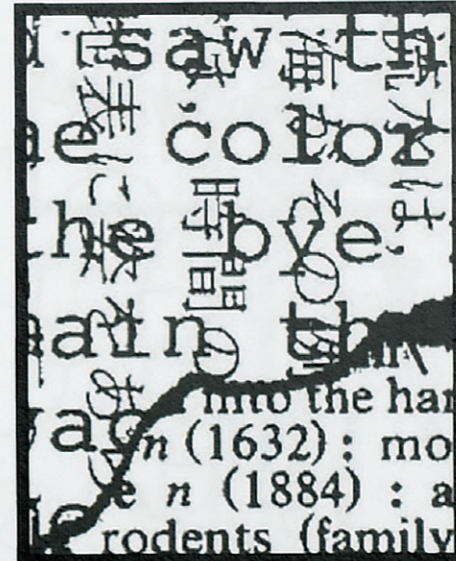
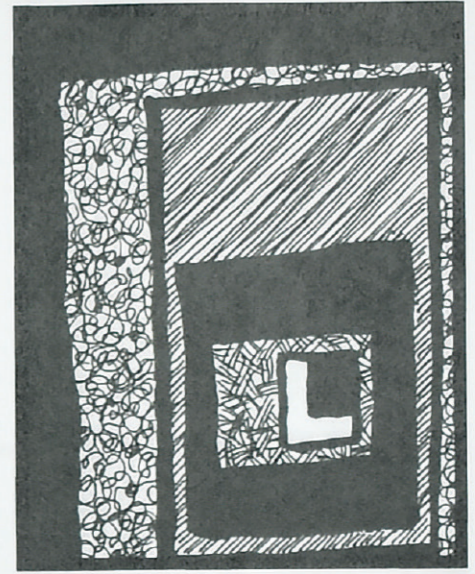
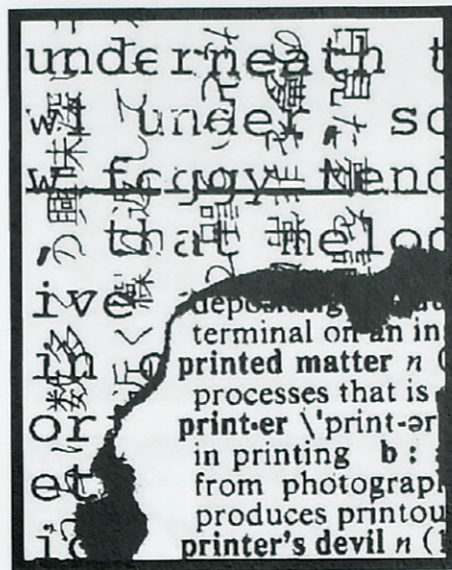
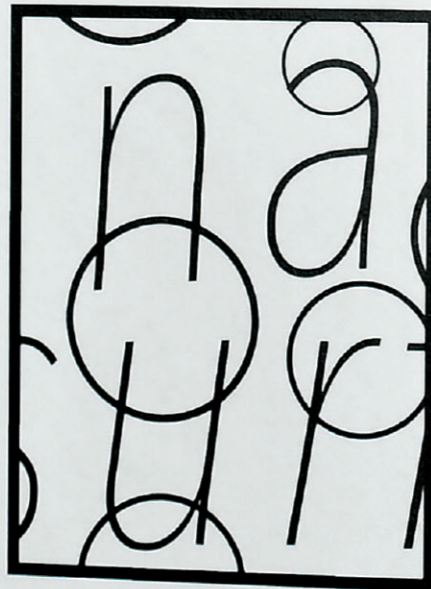
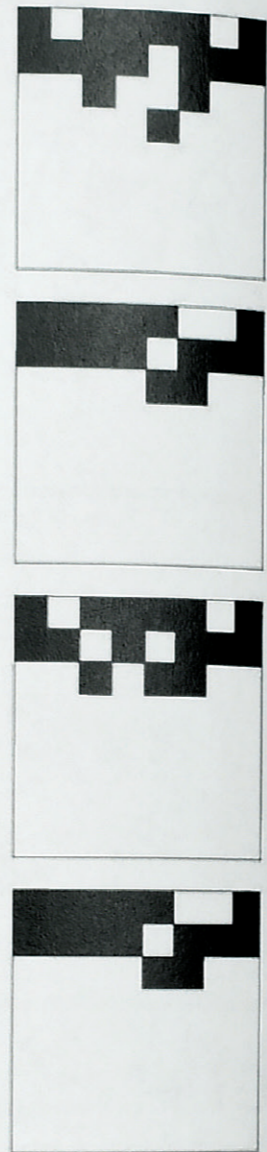
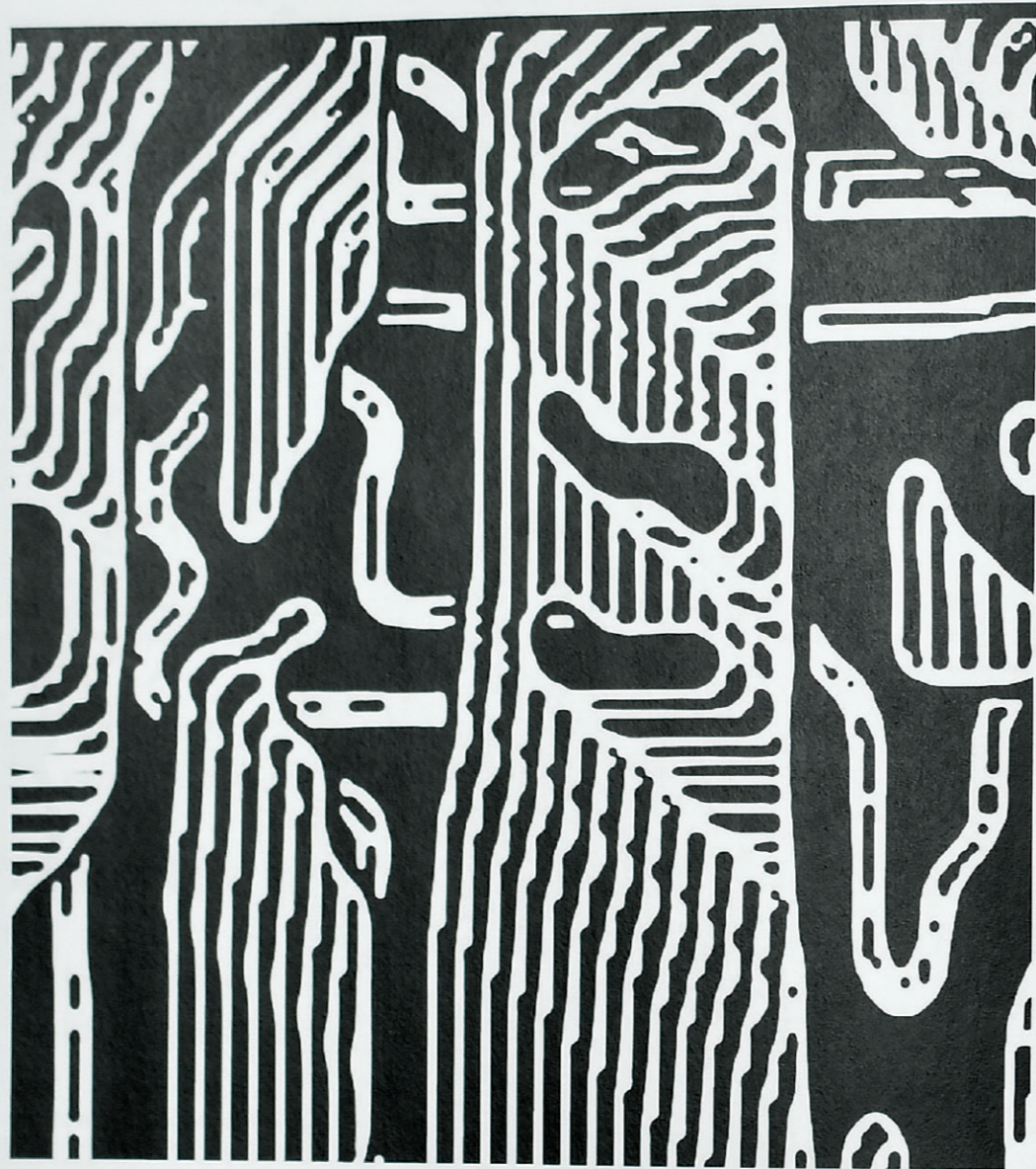


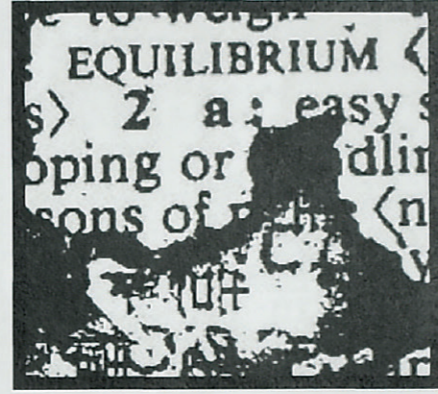
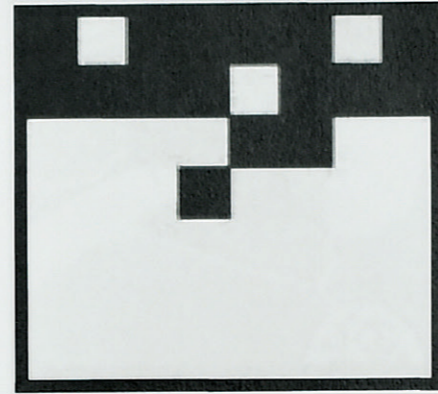
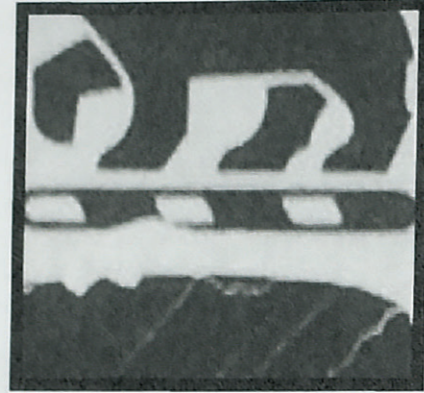
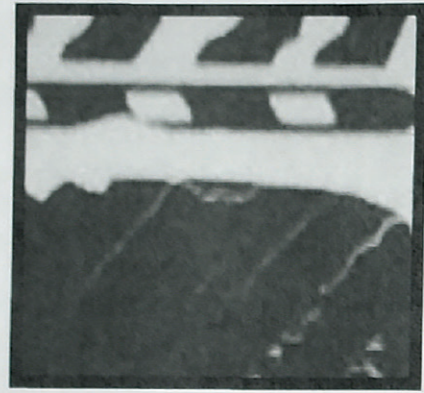


In this frame, a telephone rings, but it is only the oak outside, caught in the wires

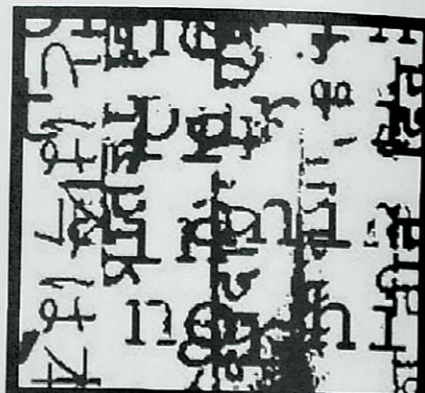
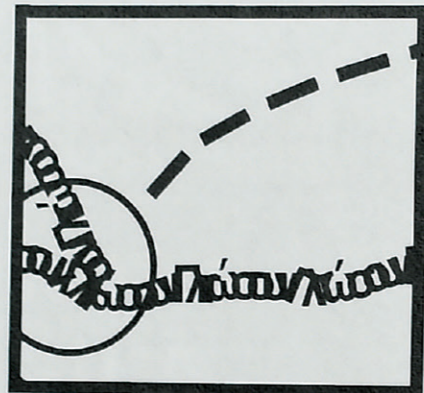
In this frame, the tree is carved into hundreds of startled wooden mice



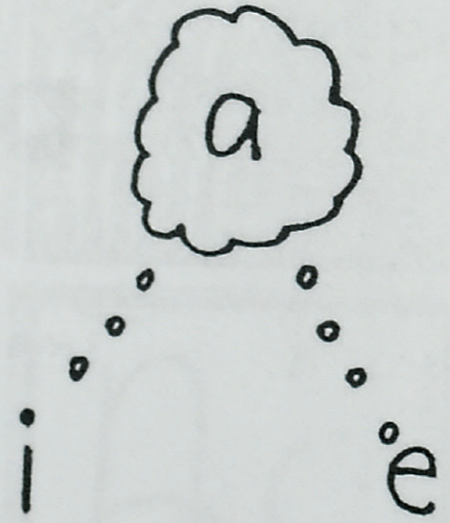
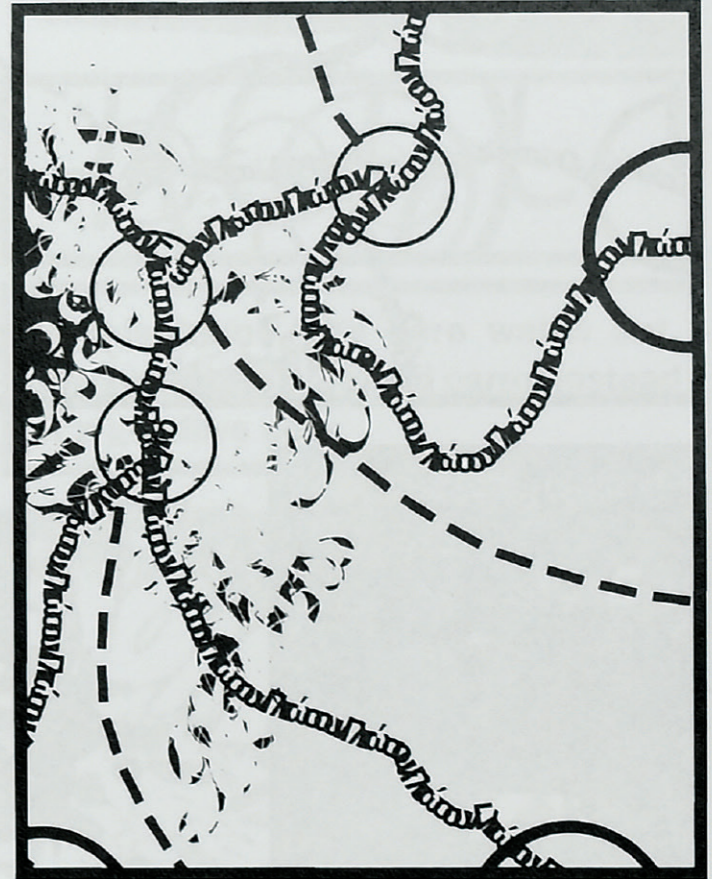




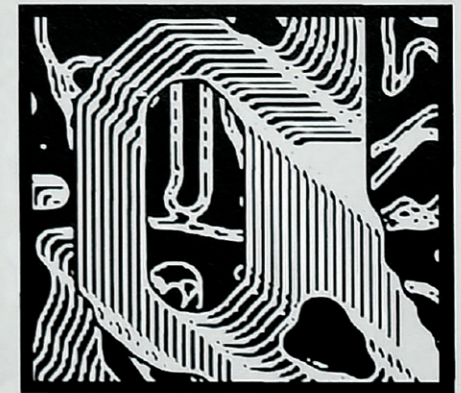
rodents
mice, live in
d have long
pouches
size \p'ak-a
907) 1 : of

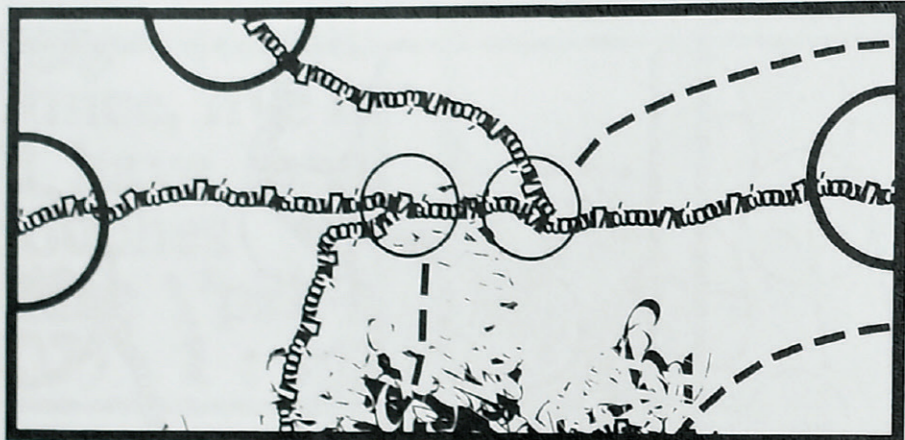
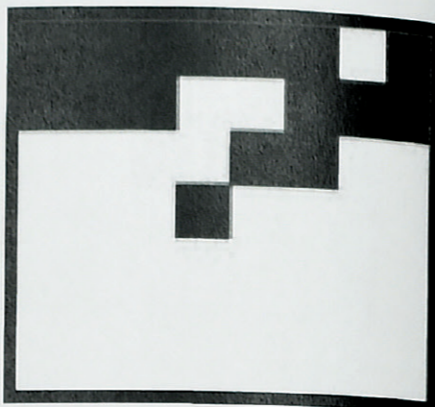
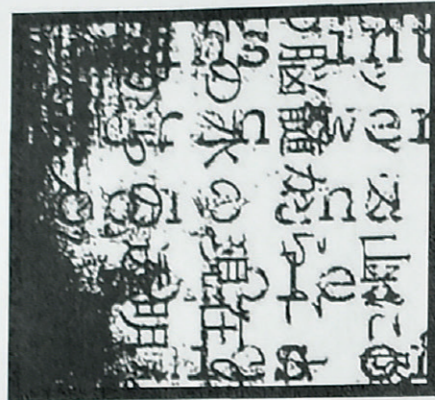
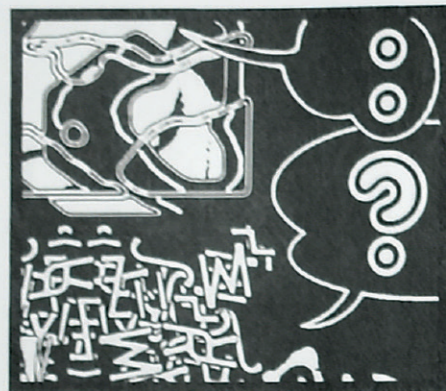


surface
nature
surface

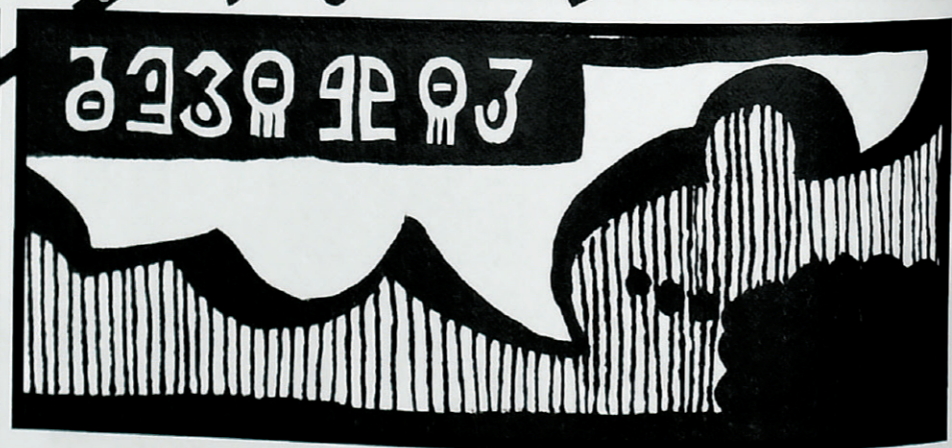
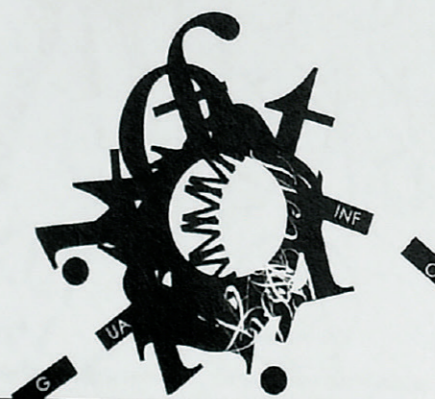


a is dreamed of by other vowels





In this frame, it's nearly Hallowe'en and the geese haven't left; the hero purchases all the infant-sized brontosaurus costumes the department store supplies



In this frame, the hero walks out, leaving behind a trained parrot instead of a goodbye note



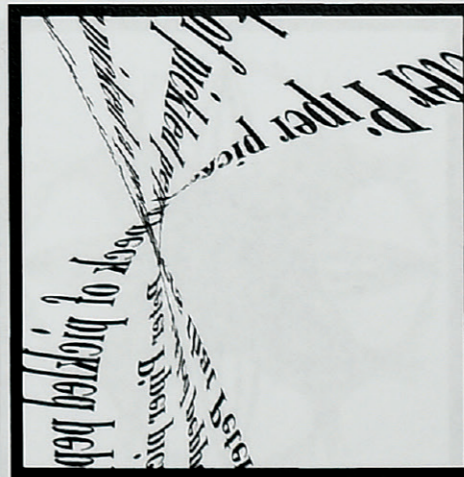
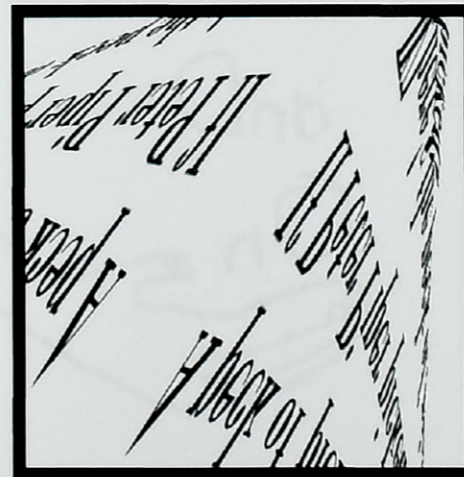
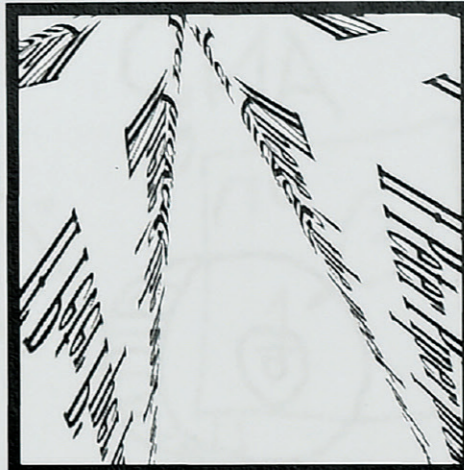
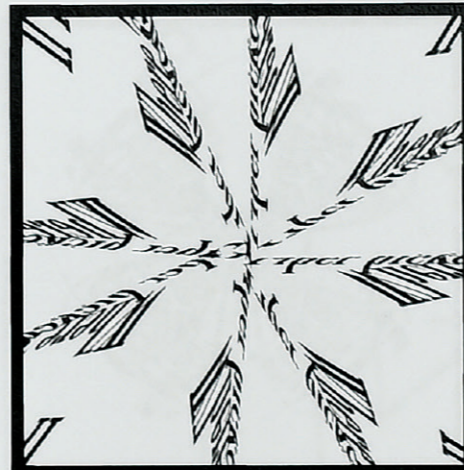
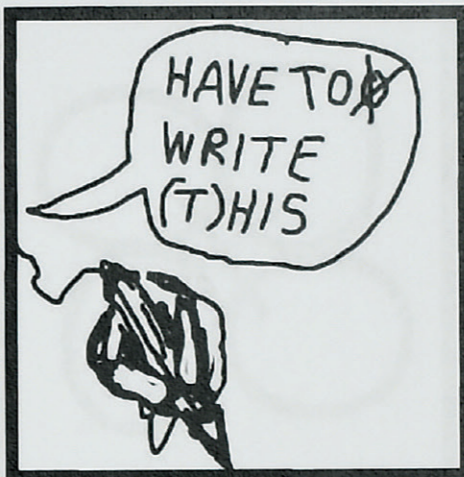
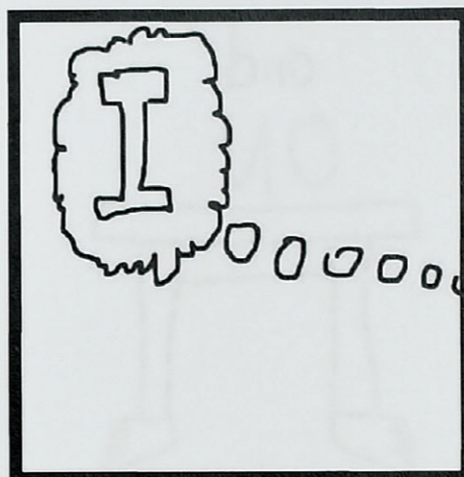
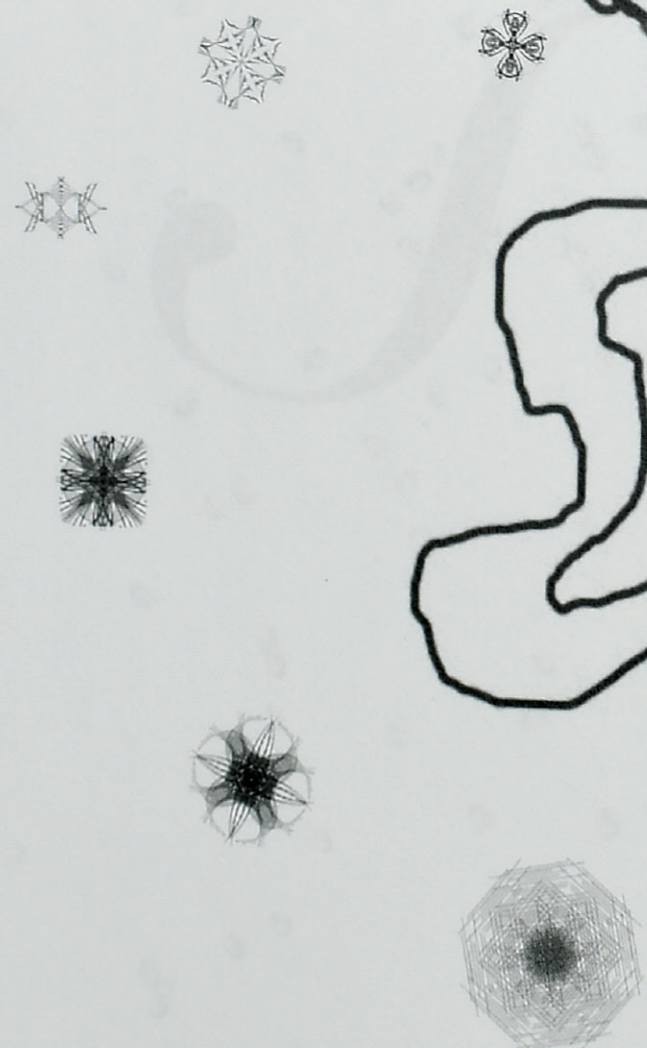
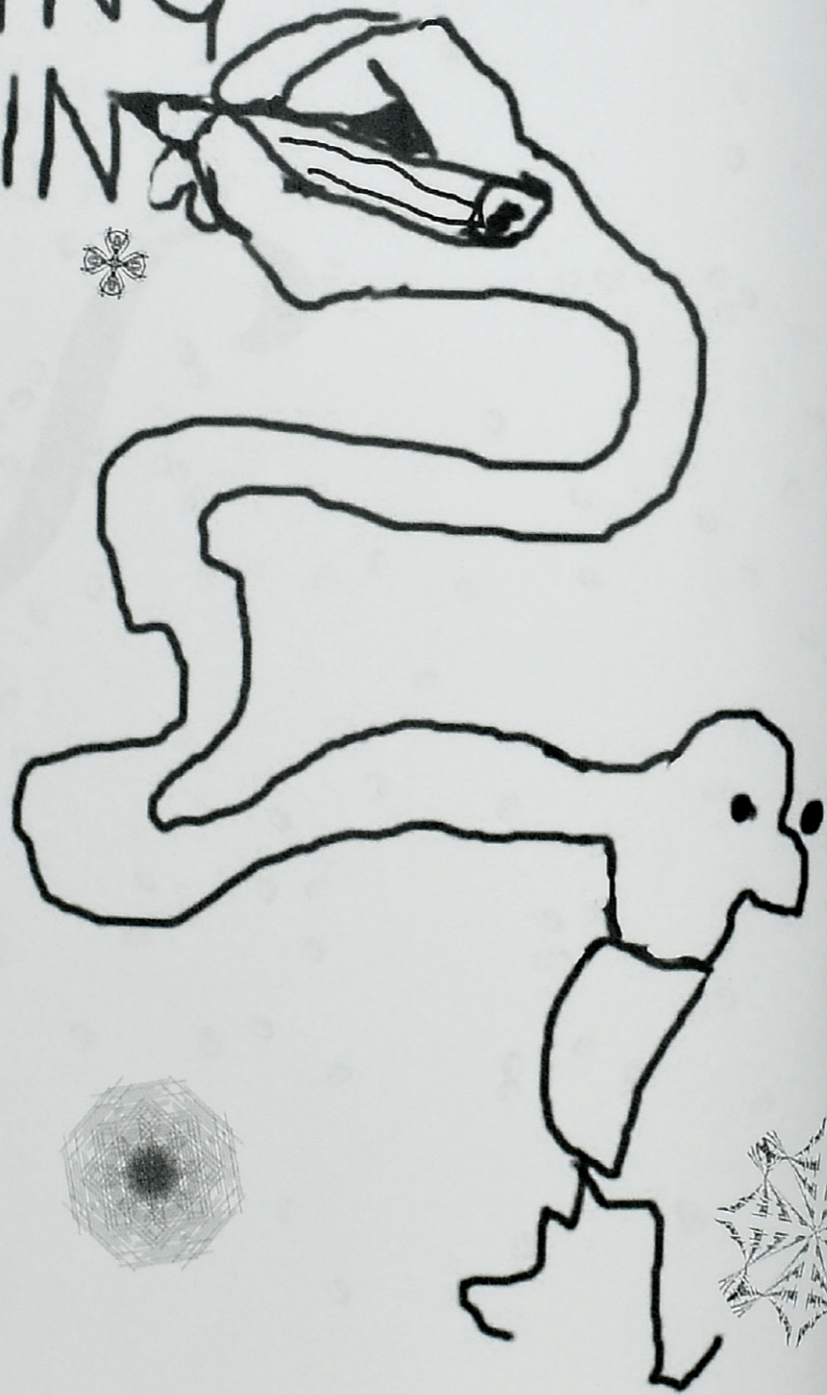
Chapter Two : Winter

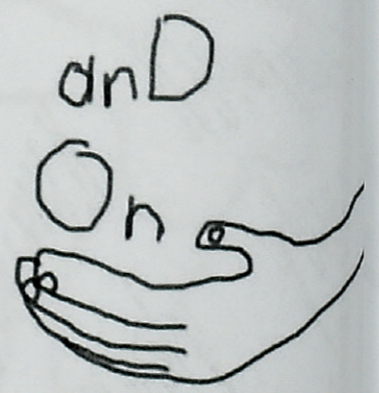
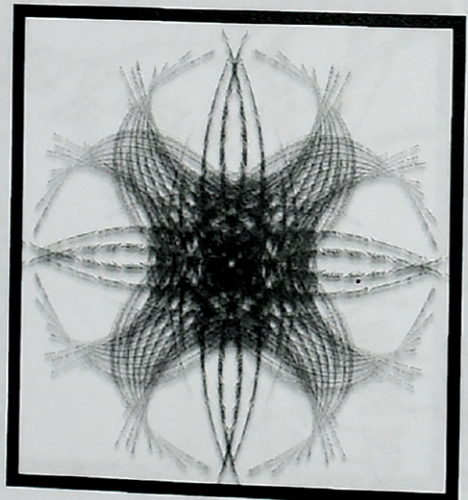
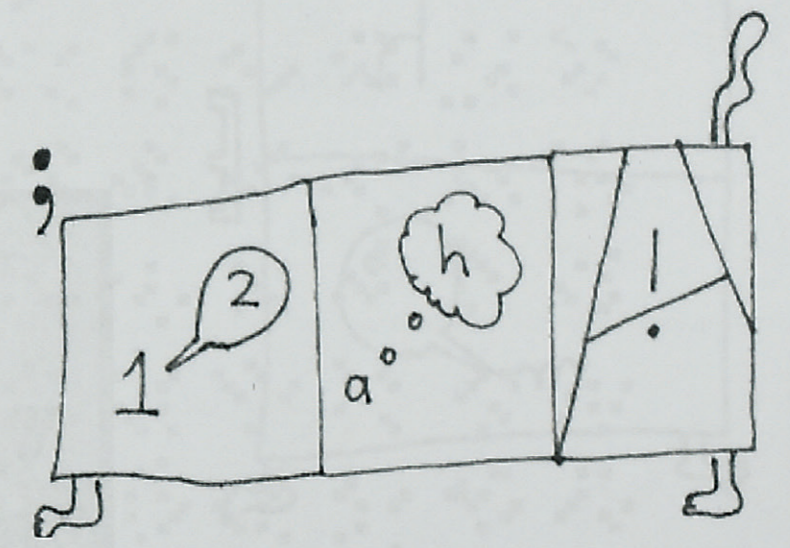
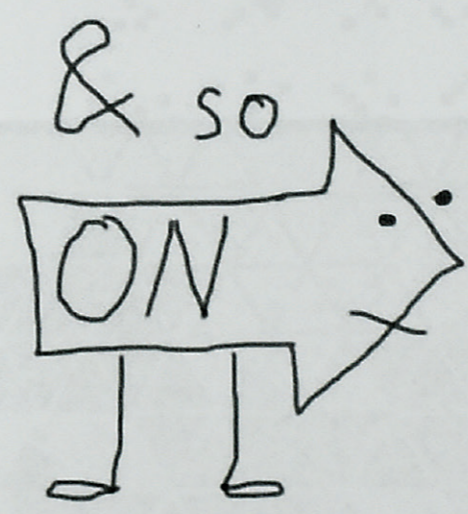
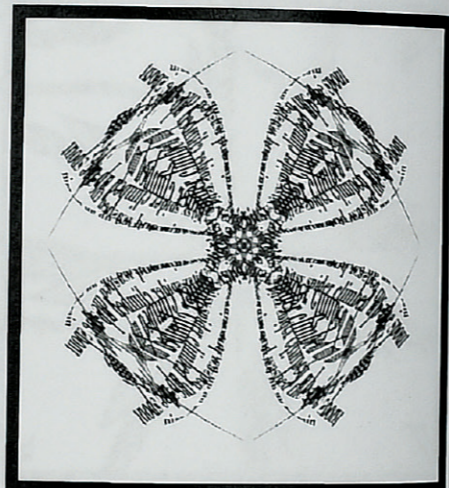
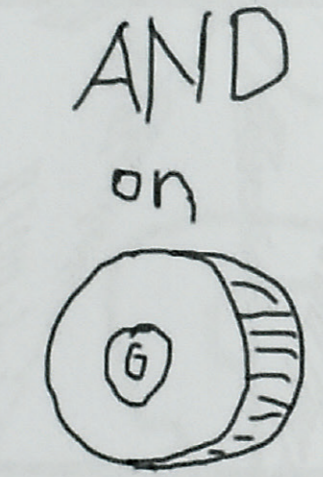
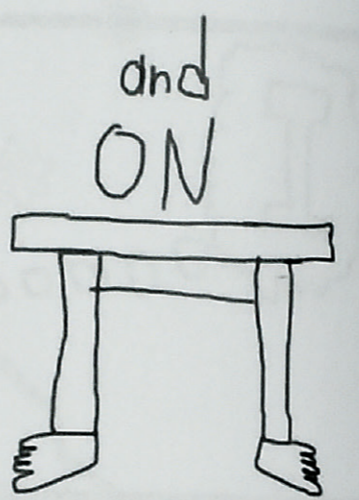
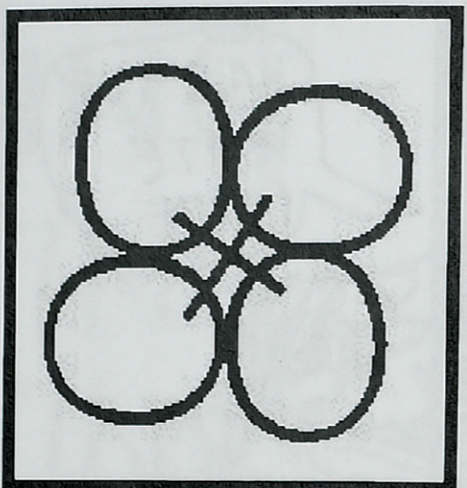
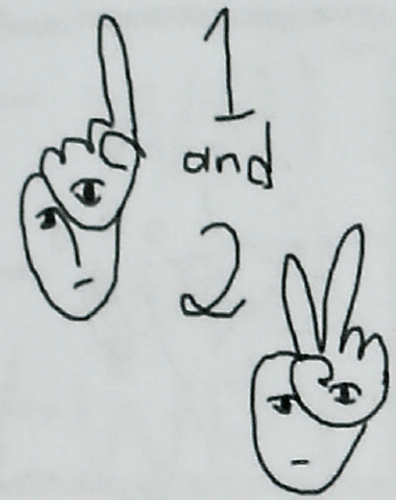
white utility wires

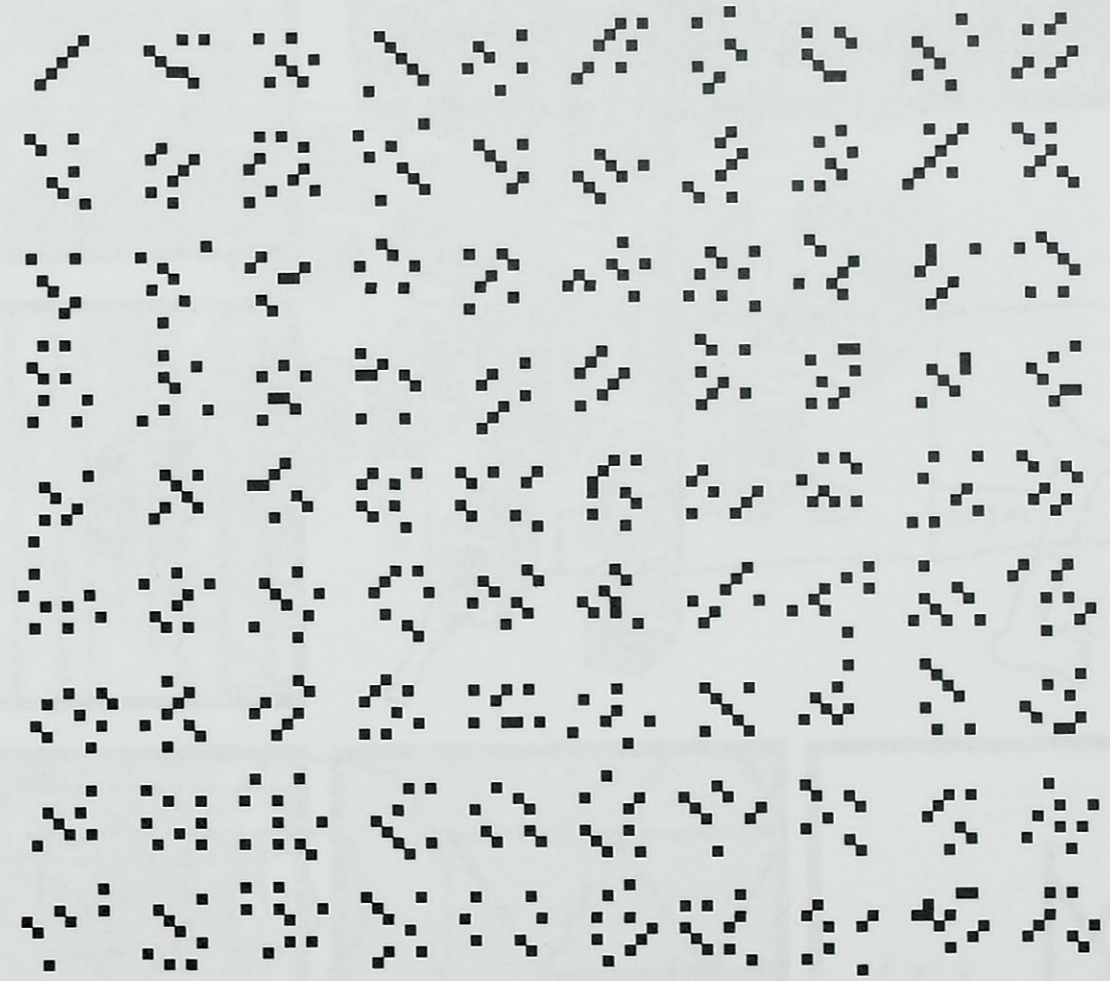
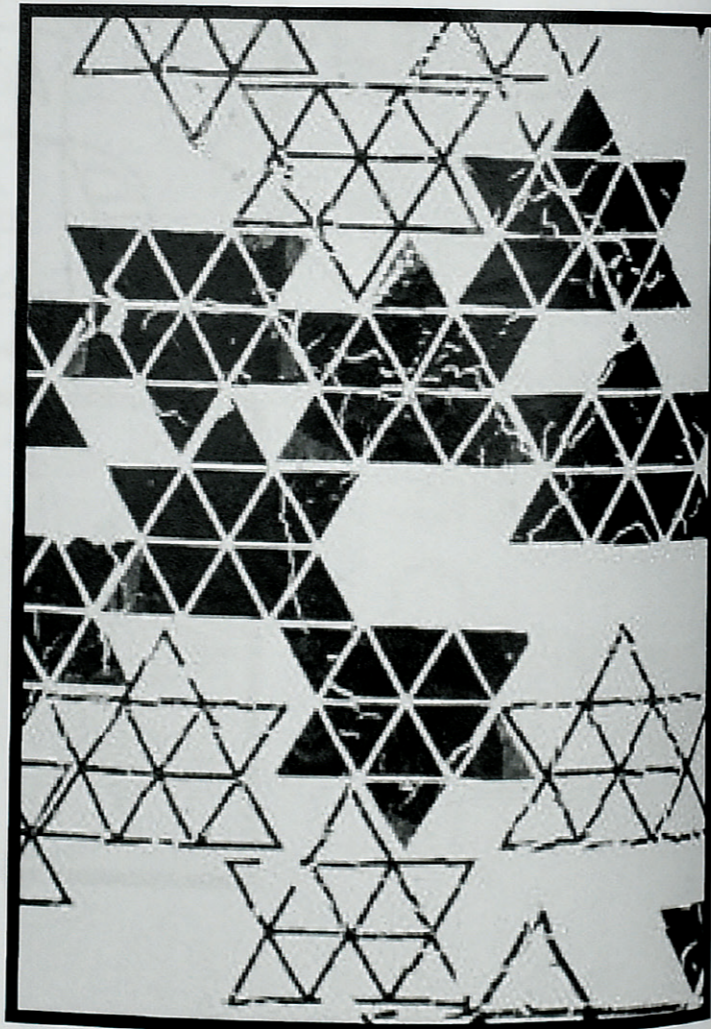
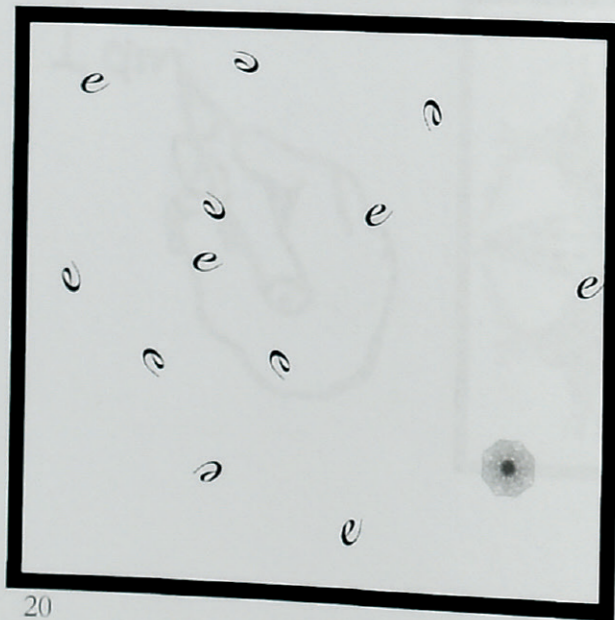
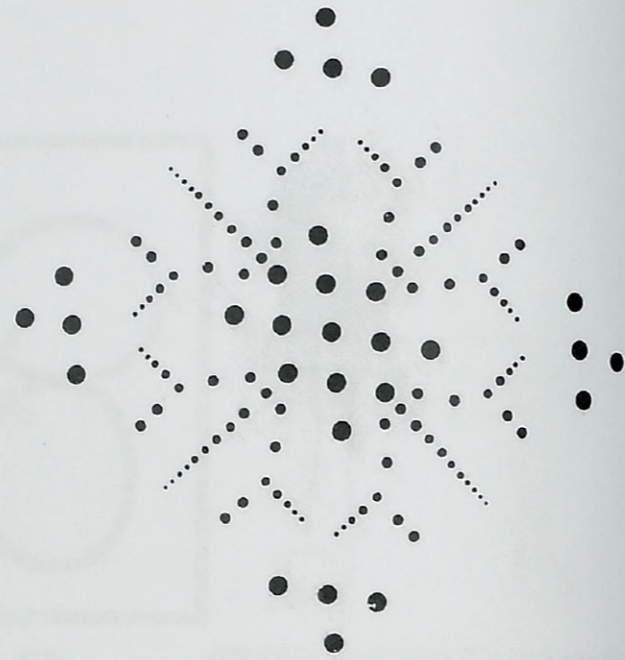
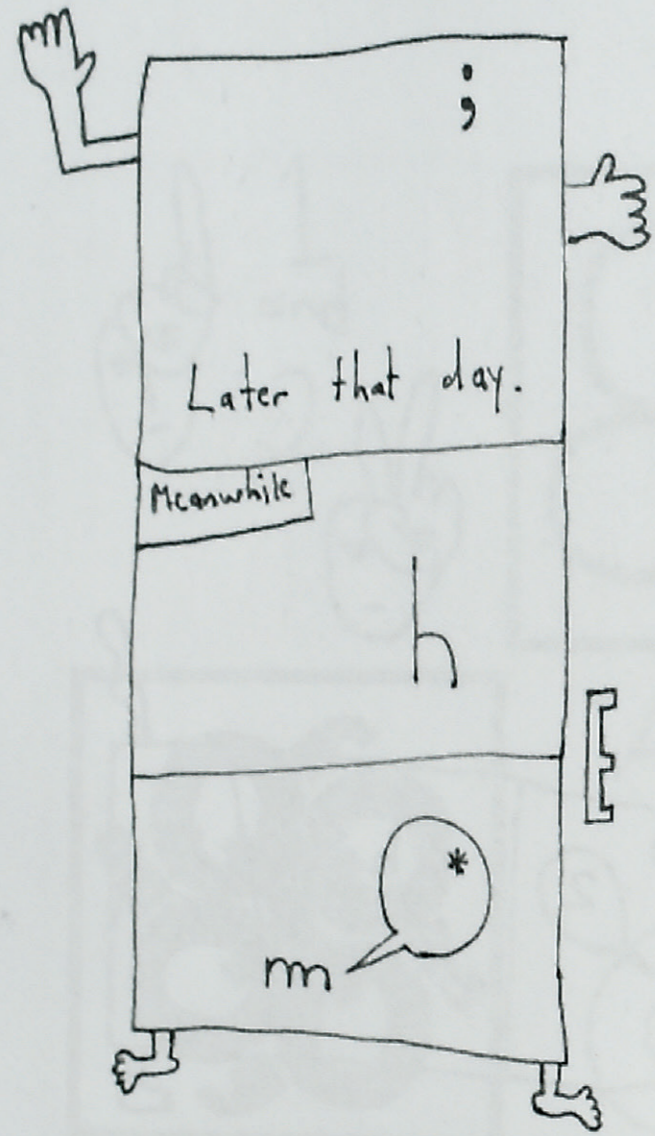
Handwritten cursive letters 'e' and 'ee' scattered across the page. A large, bold, black cursive letter 'S' is prominently displayed in the center of the page.

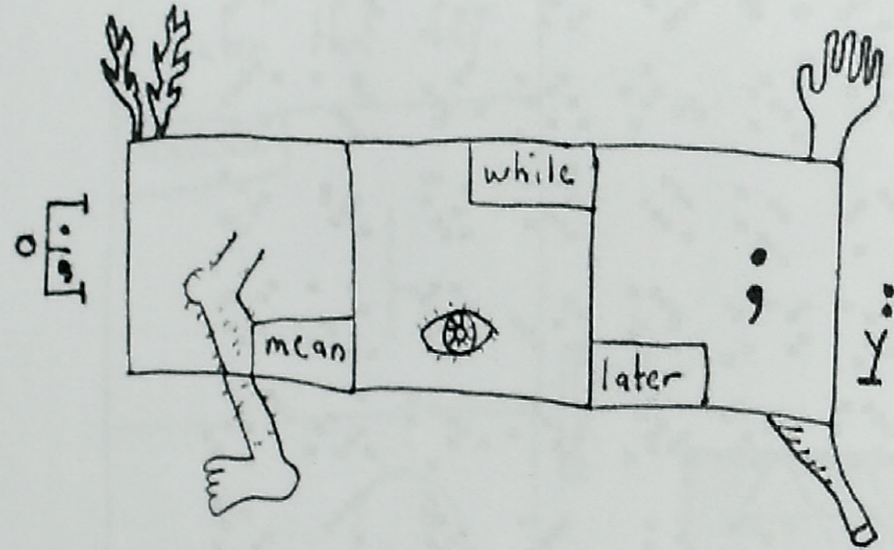
Handwritten cursive letters 'e' and 'ee' scattered across the page. The page features a faint grid pattern and ghosted text, including the word 'WRITING' repeated in reverse and a large, faint cursive letter 'S'.

- WRITING +
+ WRITING -
- WRITING -
+ WRITING







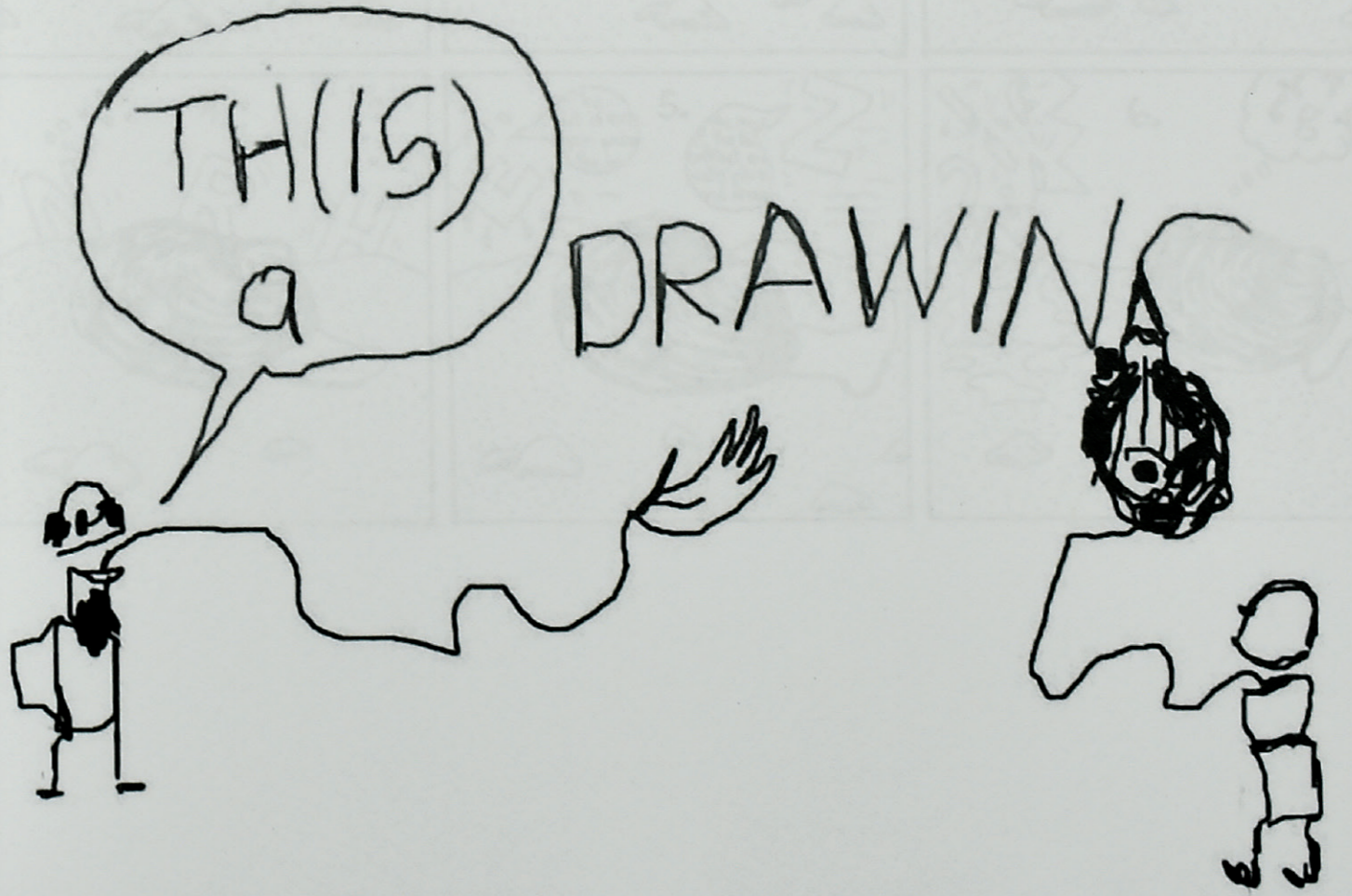
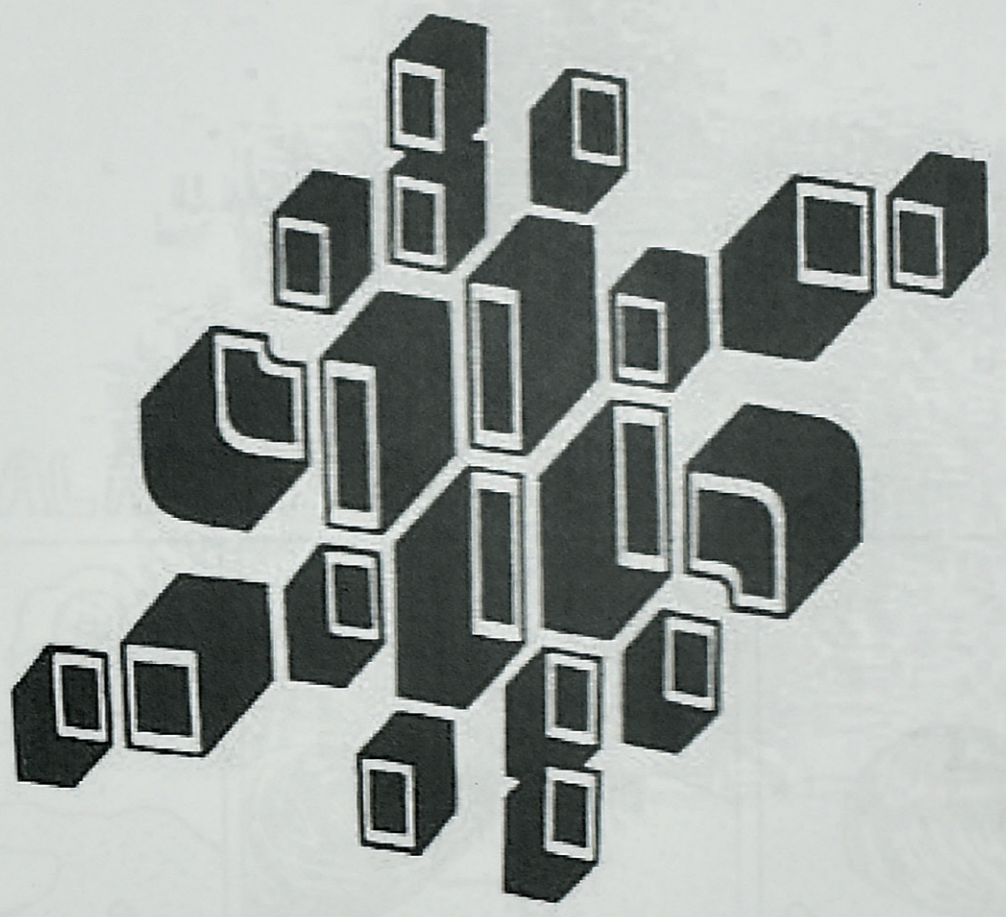
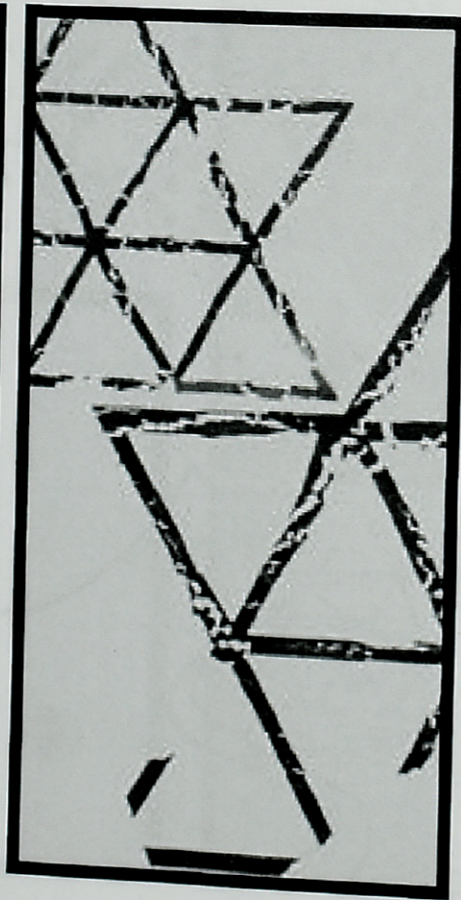
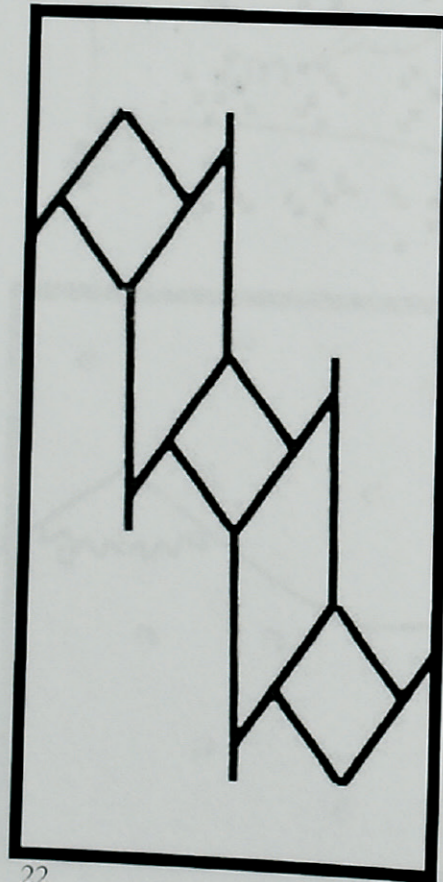


...at liveth shall be meat for you; even as the green herb have I given you
...sh with the life thereof, which is the blood thereof, shall ye not eat
...the hand of every beast will I require it, and of the hand of man, at the hand
...the livest man.

...of every beast, which is the blood thereof, shall ye not eat
...And I will require it of the hand of man, and of the hand of the beast
...which shall be for a sign between you and them, that ye may know
...that I have given you the land of Canaan, which I have sworn to give you.

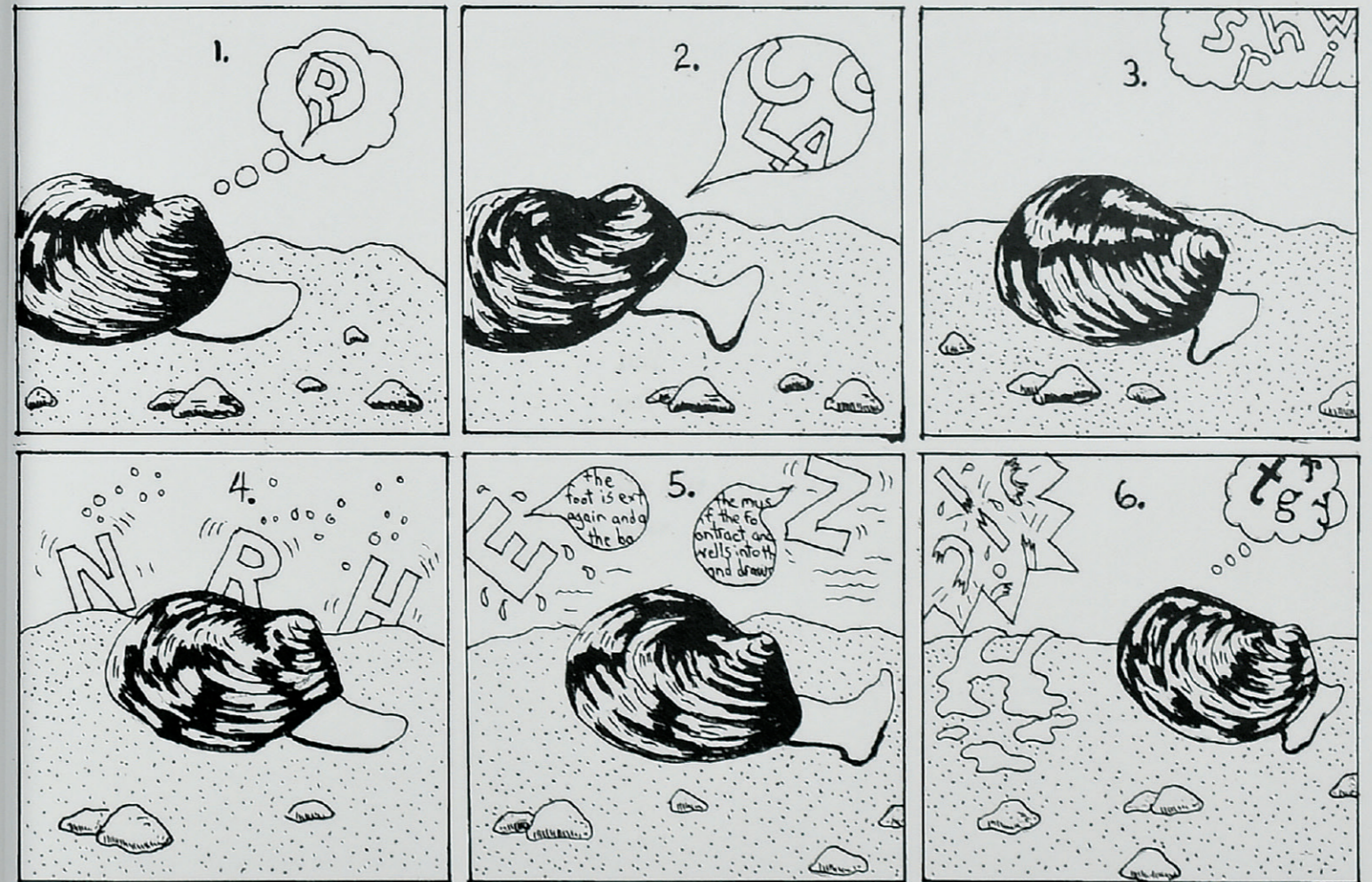
...and ye shall be for a sign between you and them, that ye may know
...that I have given you the land of Canaan, which I have sworn to give you.

...and ye shall be for a sign between you and them, that ye may know
...that I have given you the land of Canaan, which I have sworn to give you.



Elsewhere...

THE CALAMITOUS CLAM



Chapter Three: Early Spring

*flattened
leaves*

*still
bug*

*the wire
fence*

02000

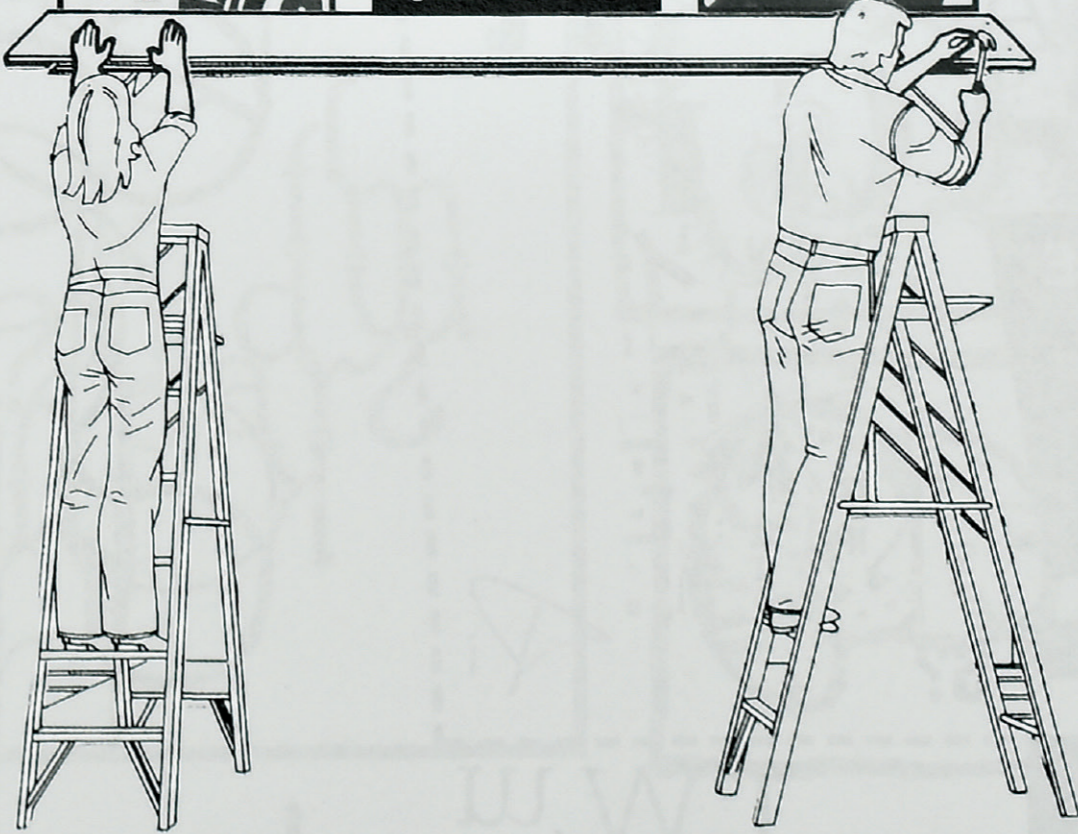
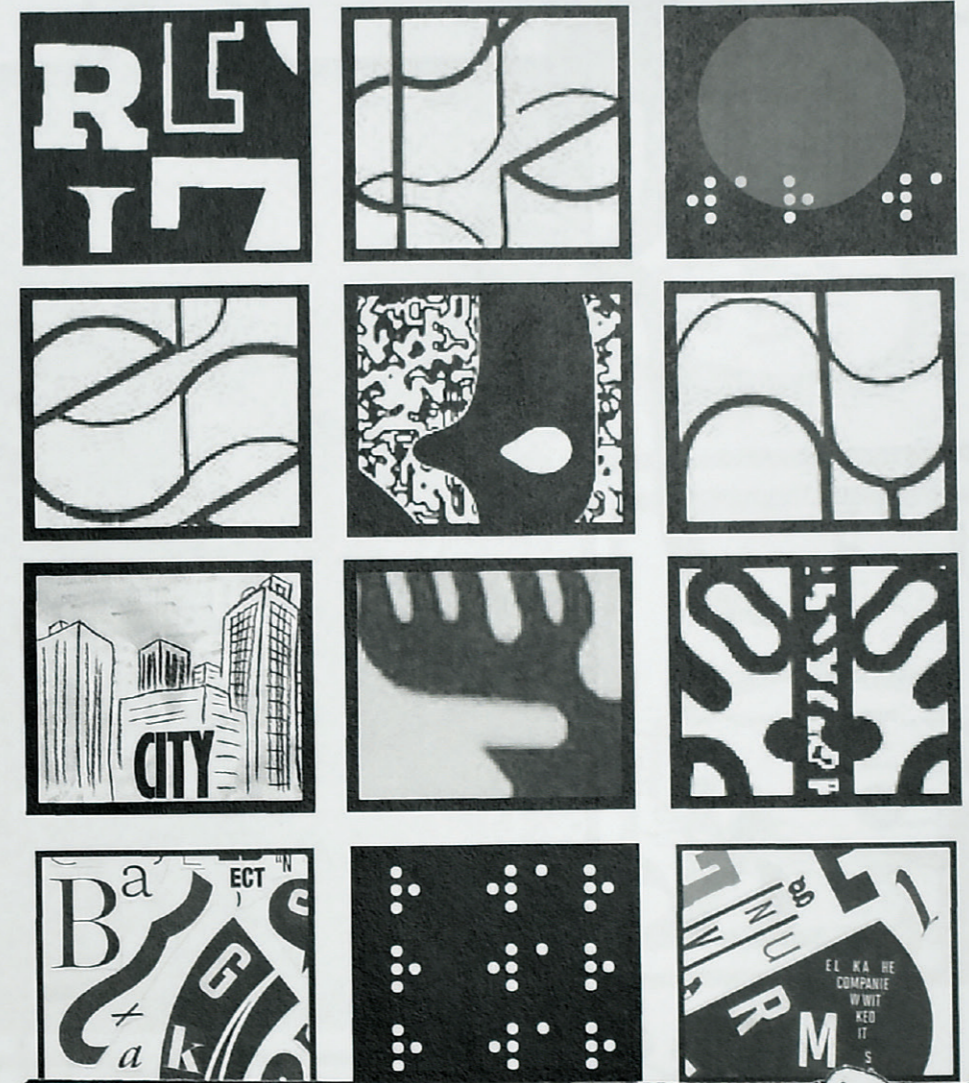
In this frame, the backstory rides in on a racing horse, but not the one Lor bet on



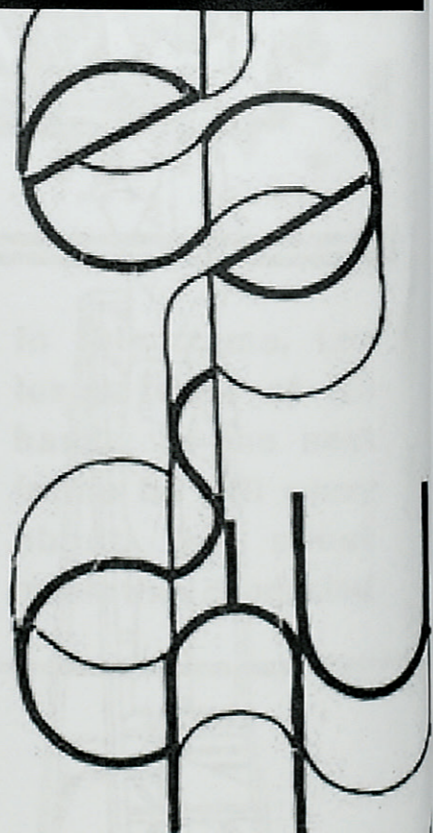
2xpondas. 1xzeber

RNGSE
hOki
H. T
CYAO

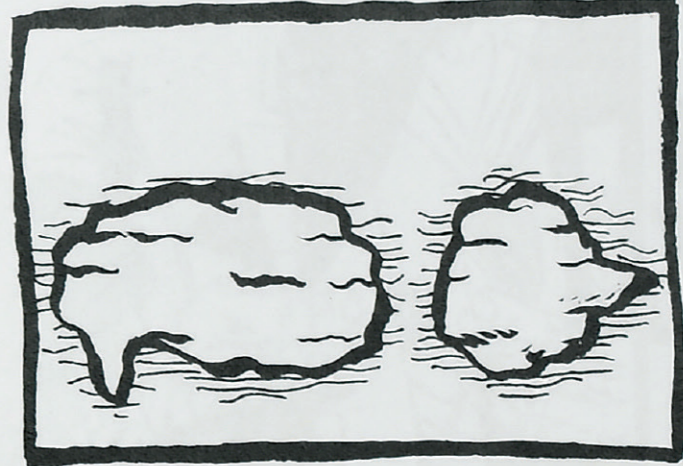
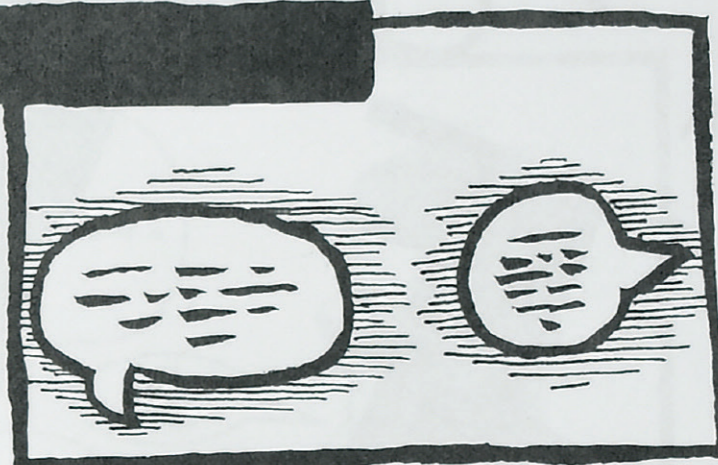
In this frame, Lee loses track of his hands; in the next frame he will worry about the silent music they conducted

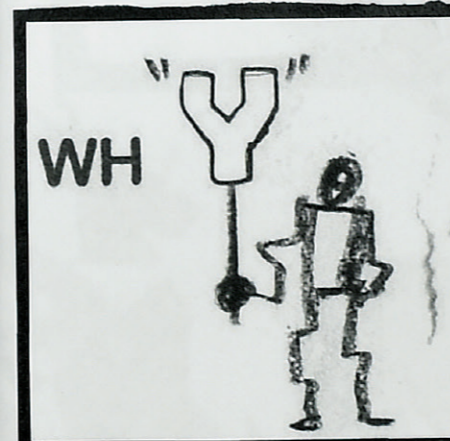


A
 S...k &
 e A
 Gr
 R M A g
 S?
 R
 T W, w

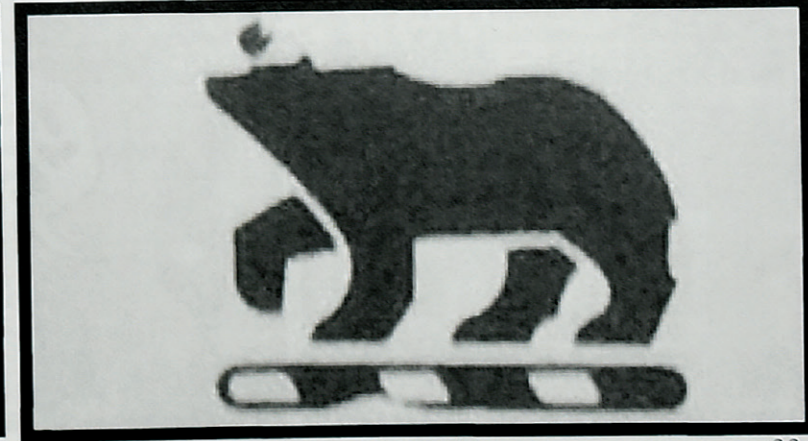
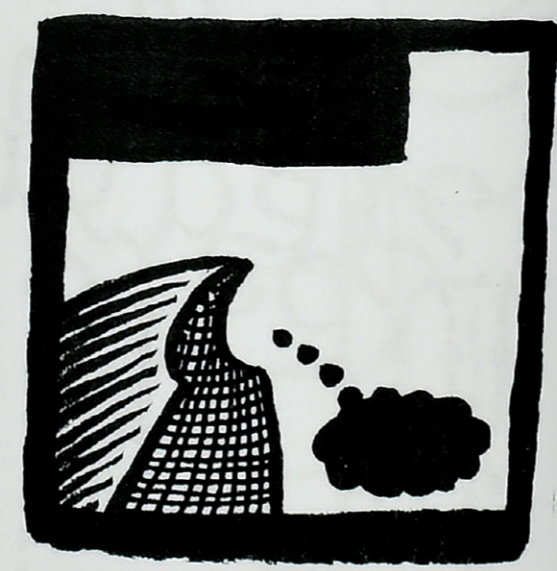


k f m
 ? i e d y a
 r n p a r c
 w j k



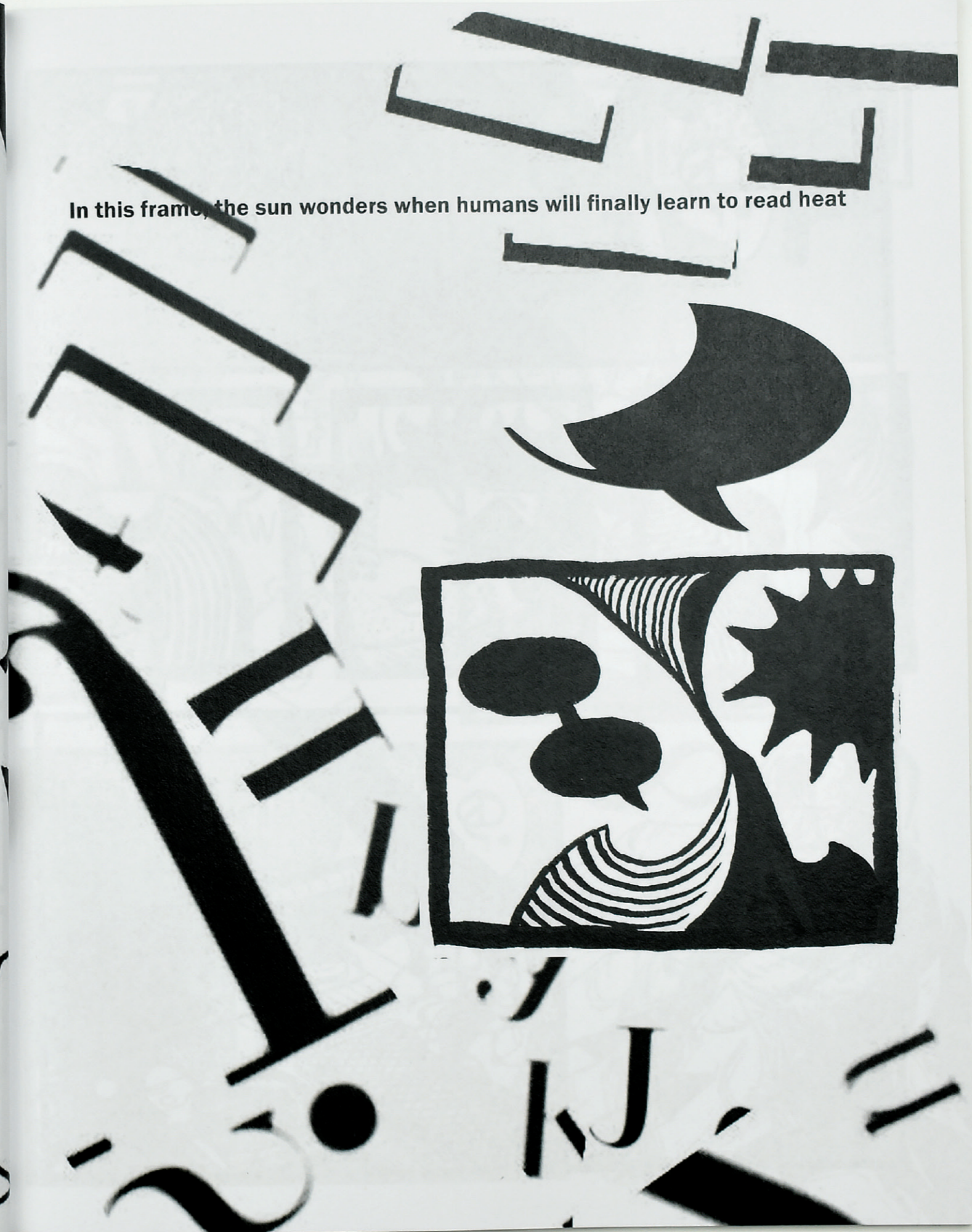


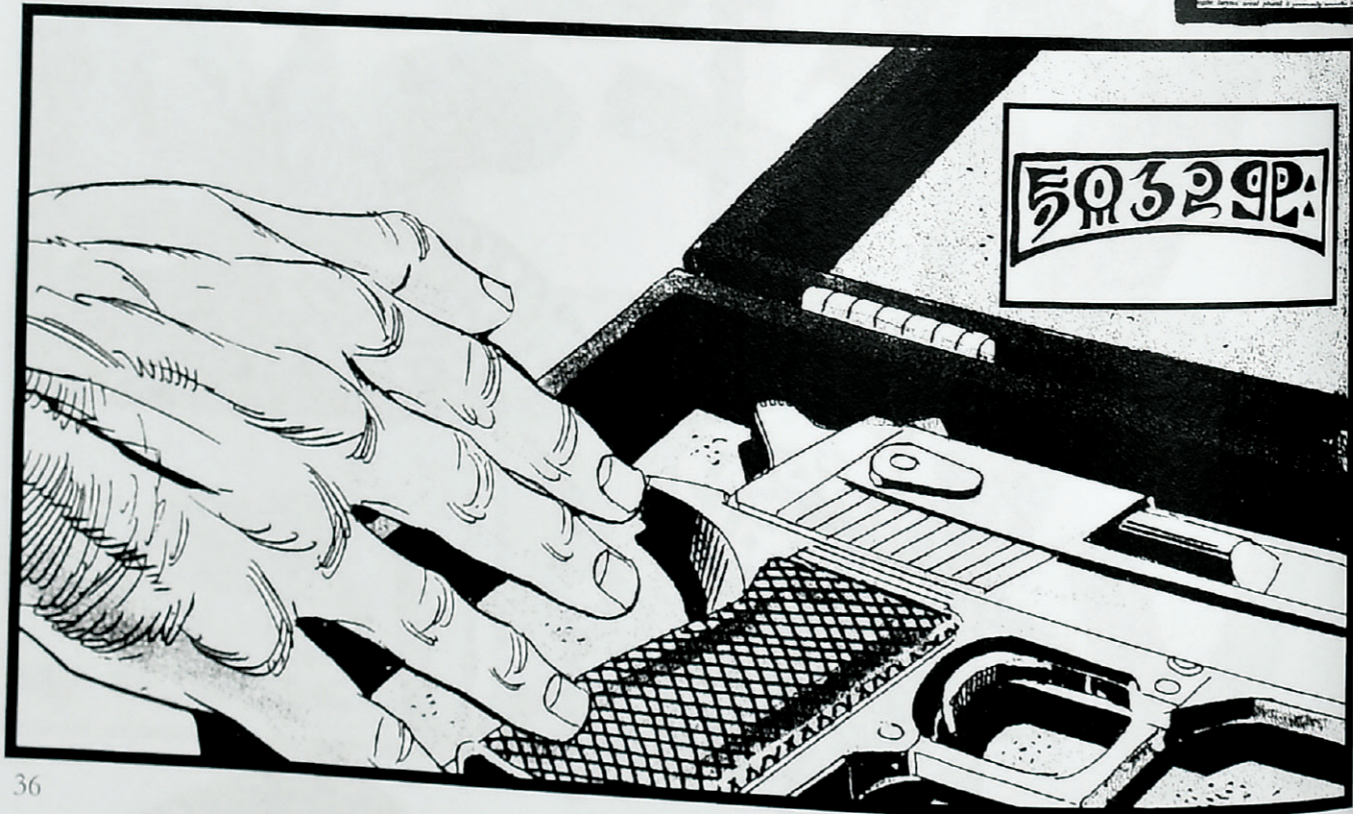
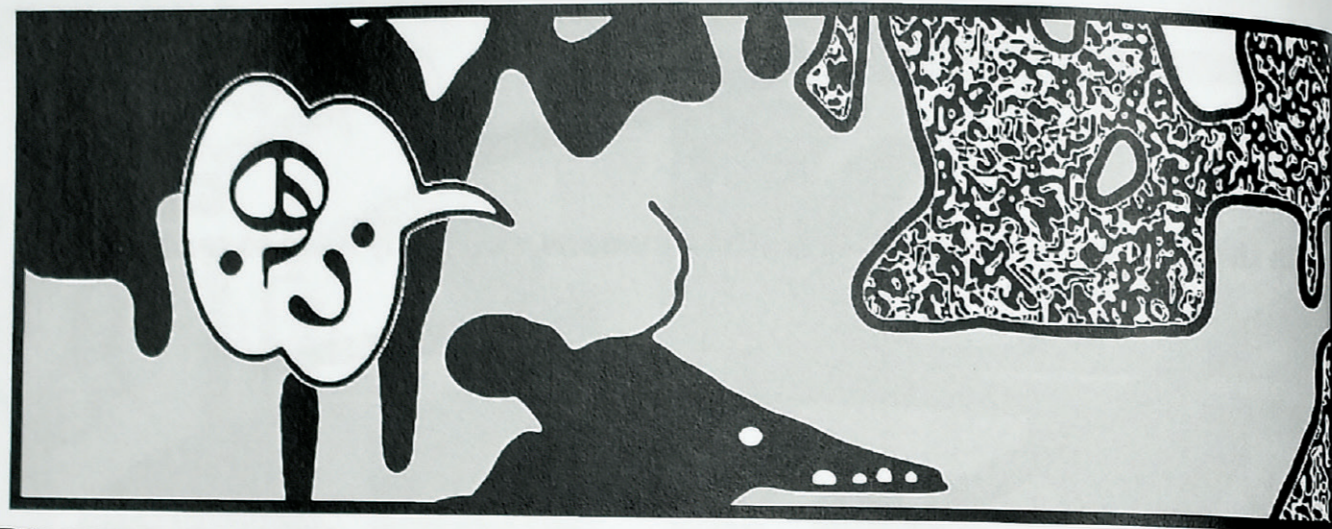
In this frame, Lor tries on a pair of horse legs, and they fit perfectly



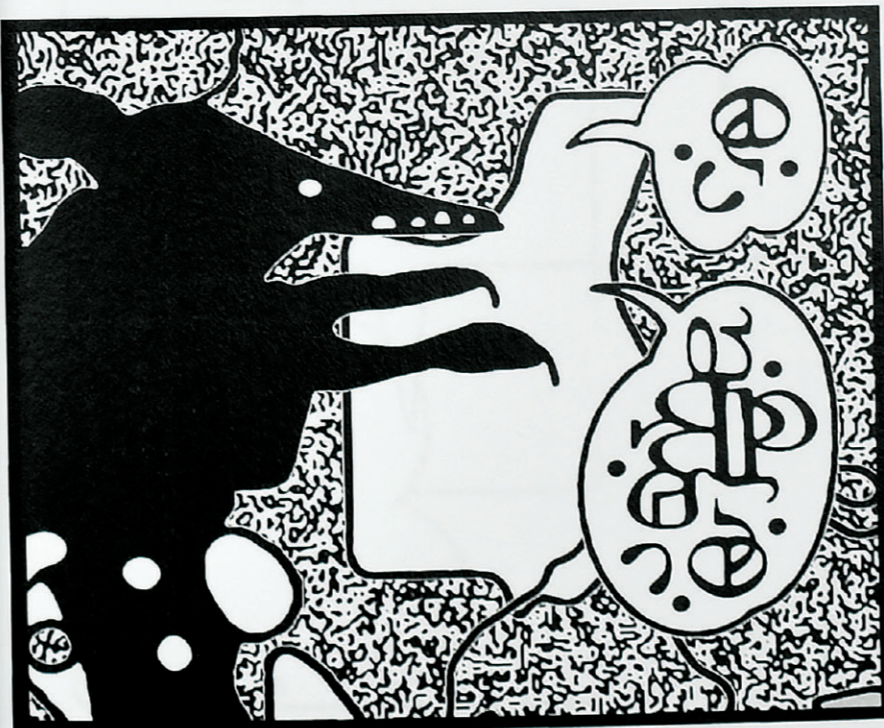


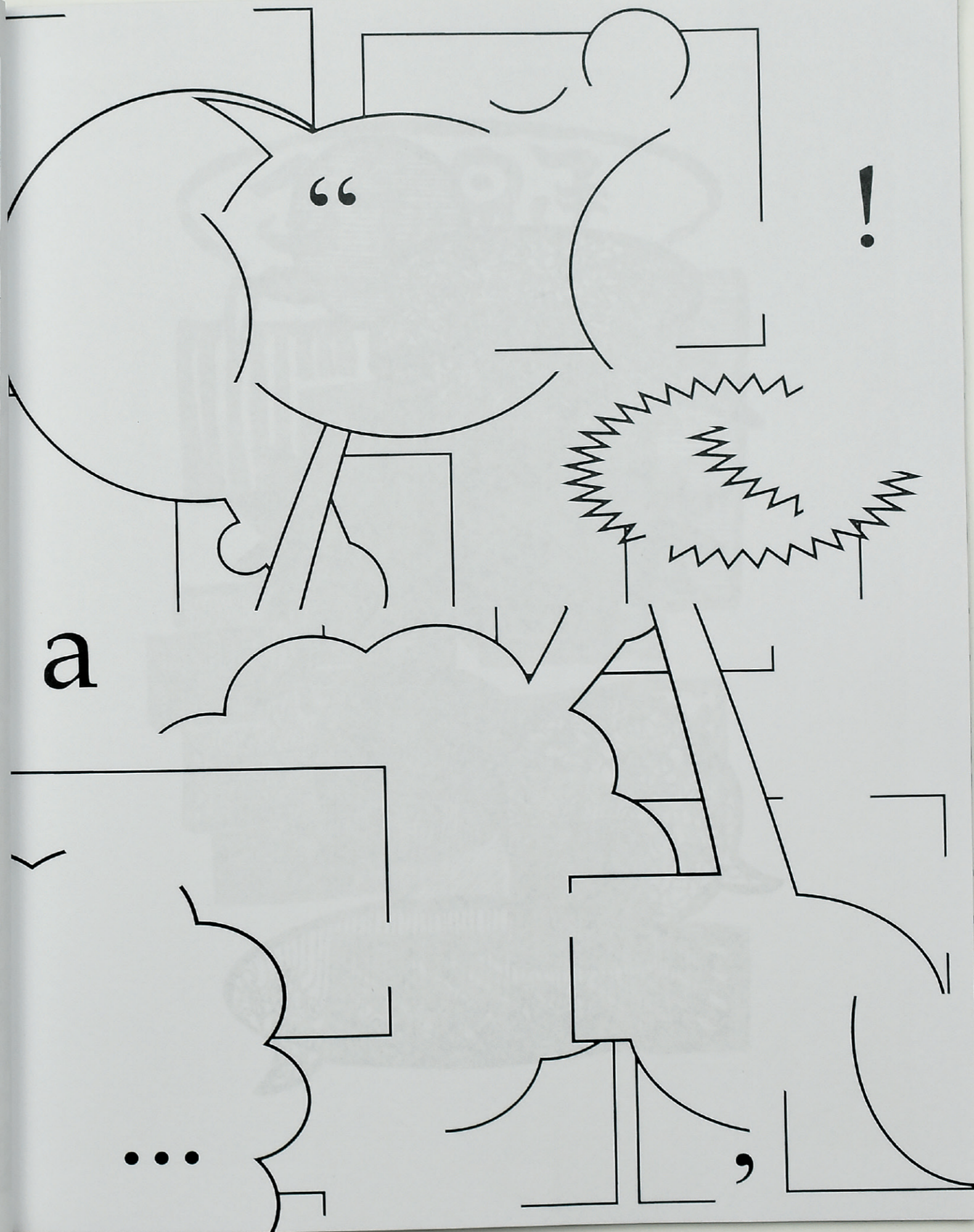
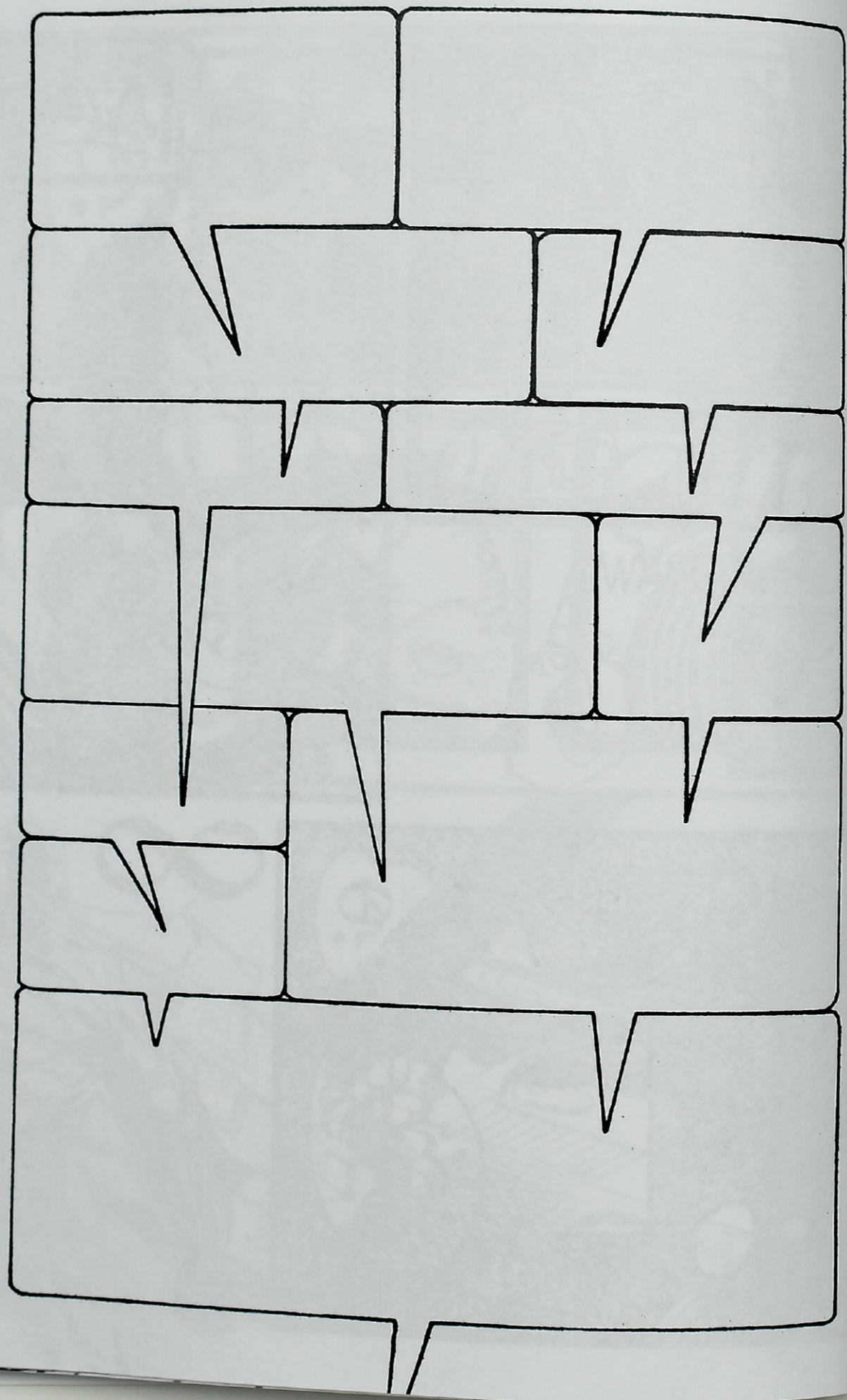
In this frame, the sun wonders when humans will finally learn to read heat

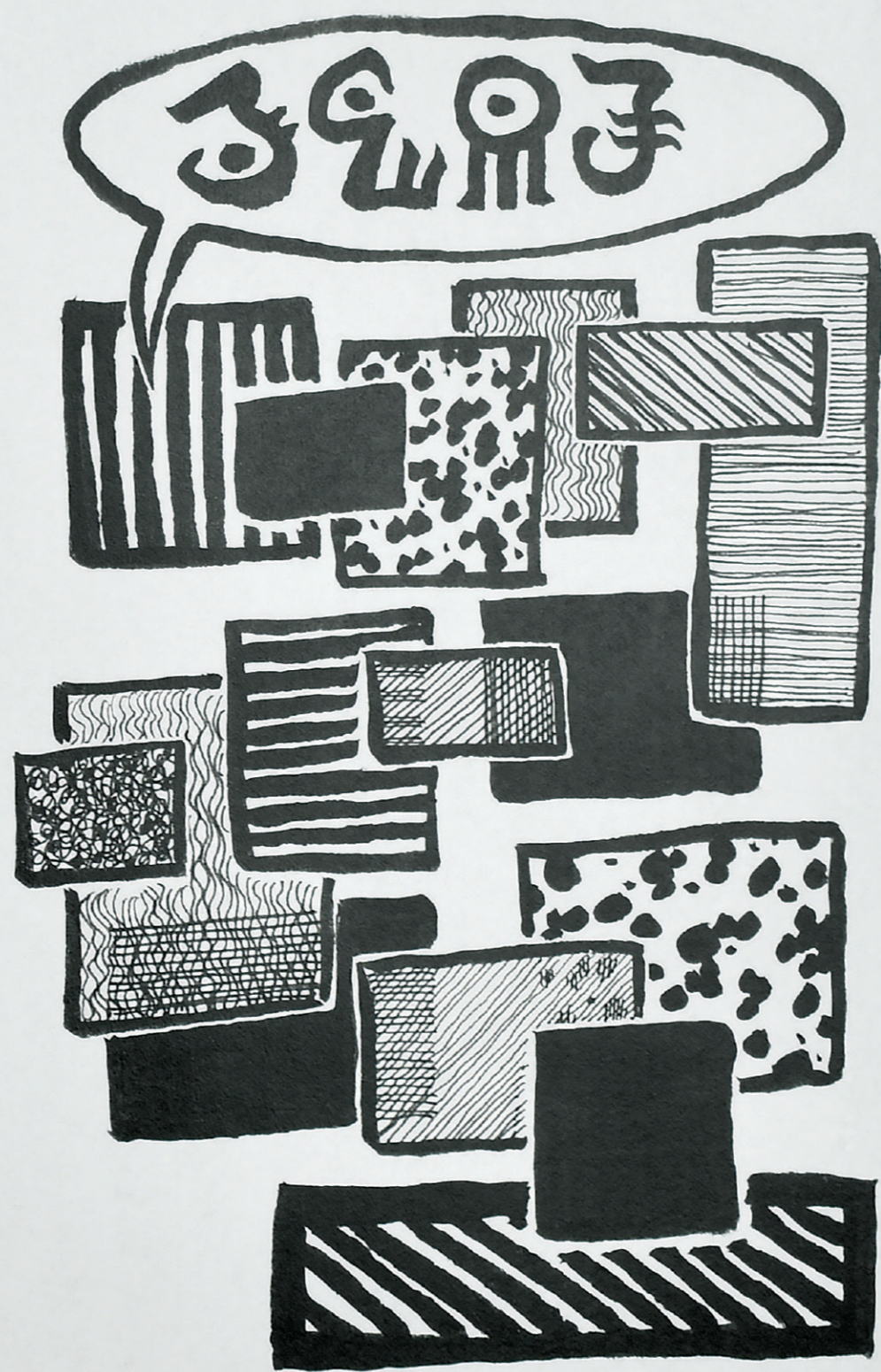
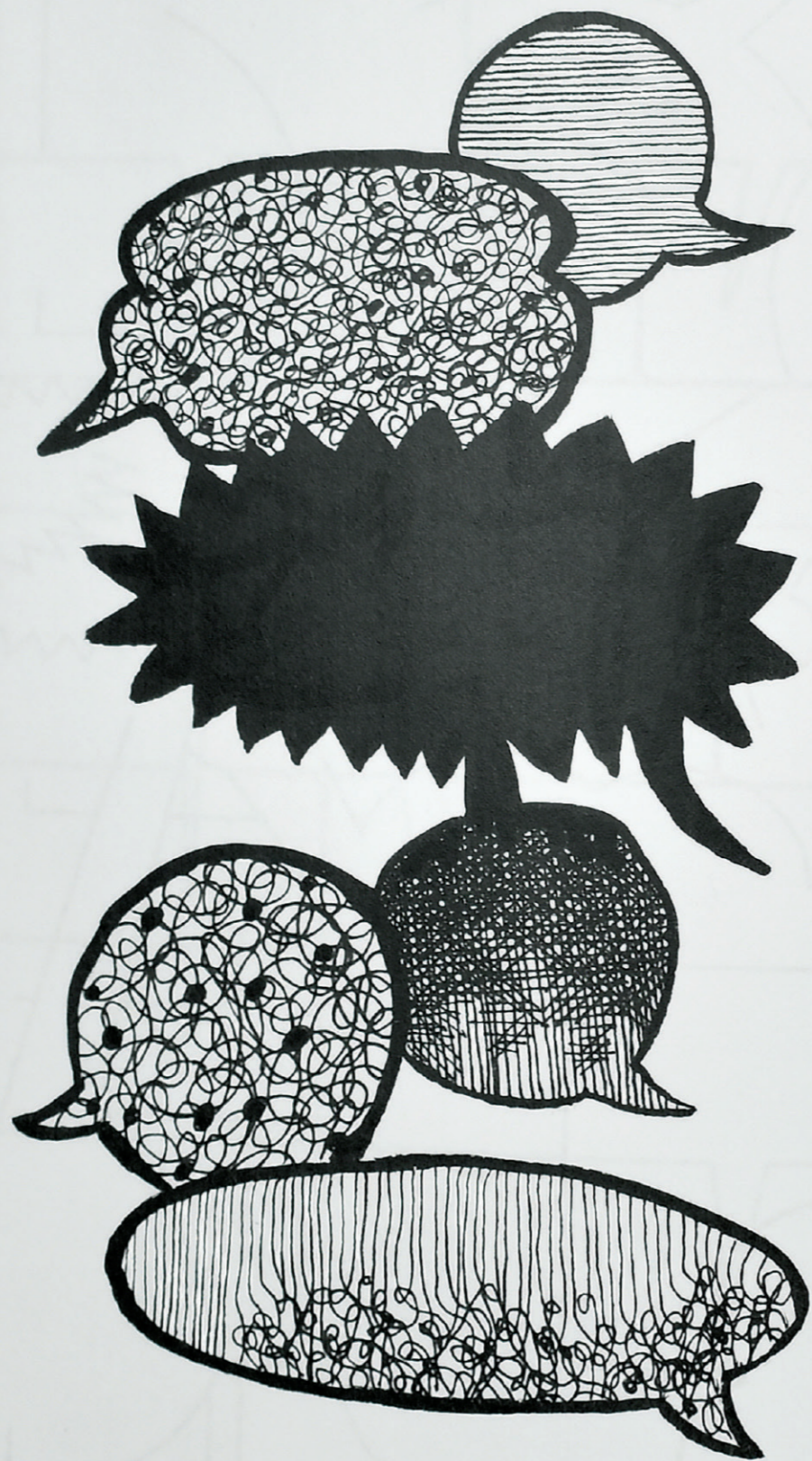


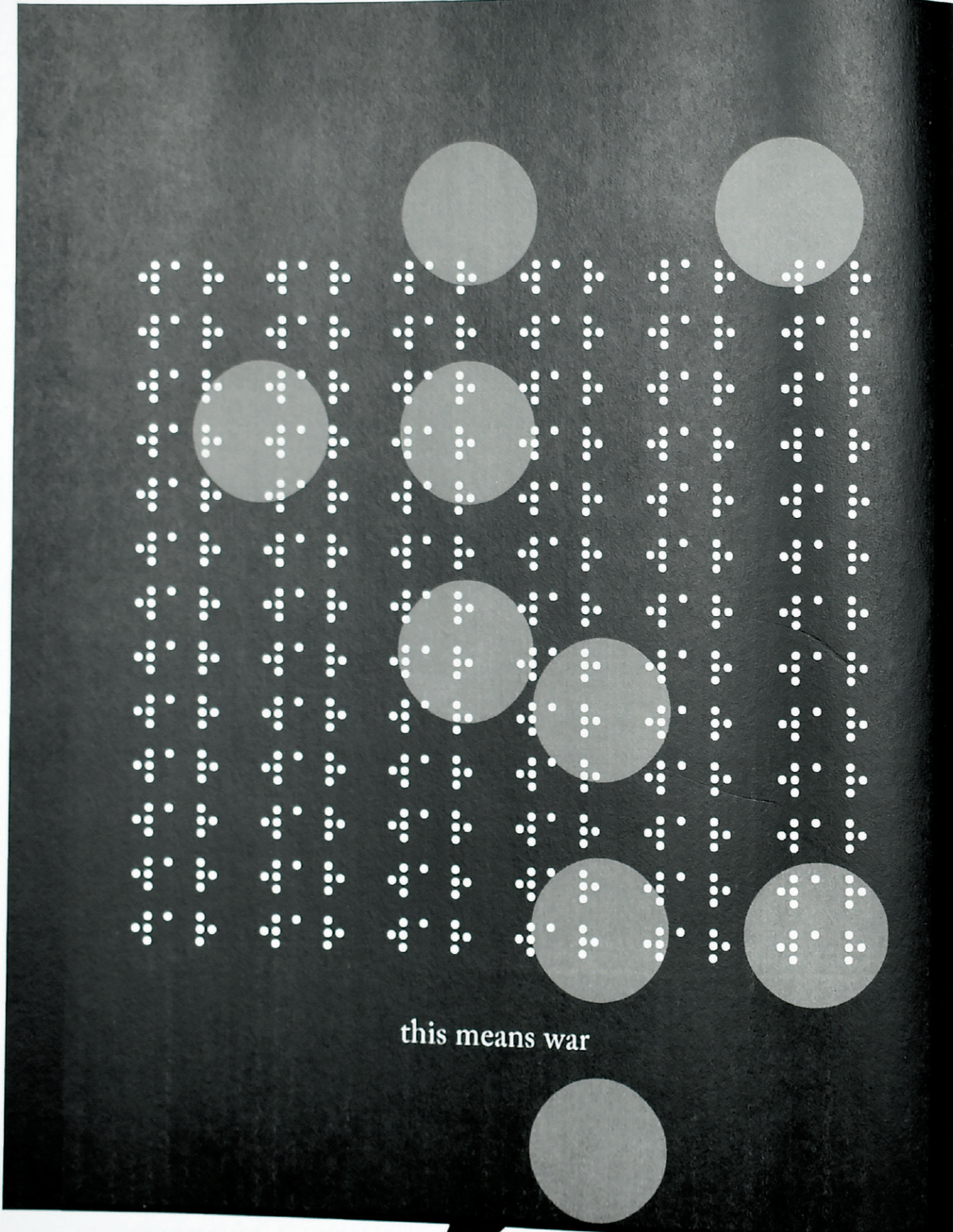


I am DRAWin









this means war



WHAT HAVE I STARTED?

SKREEEEEEE!!!

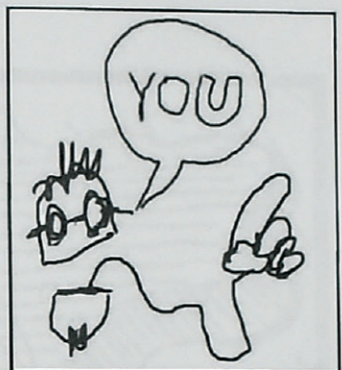
Chapter Four: May

*snagged
on a dead weed*

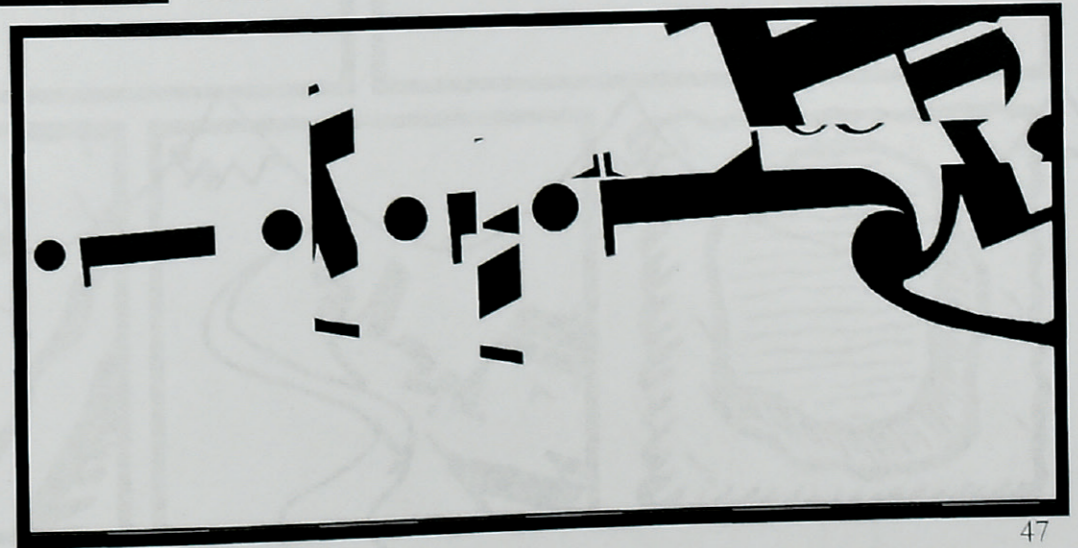
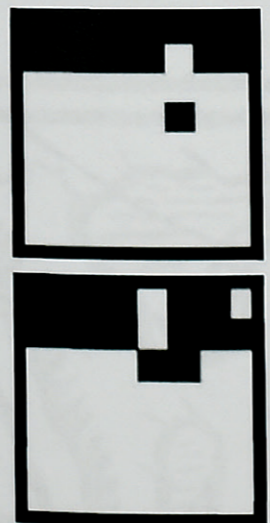
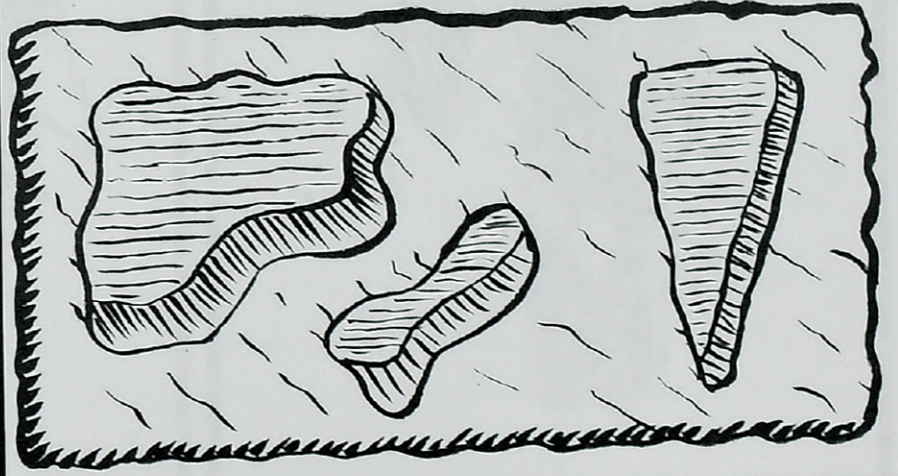
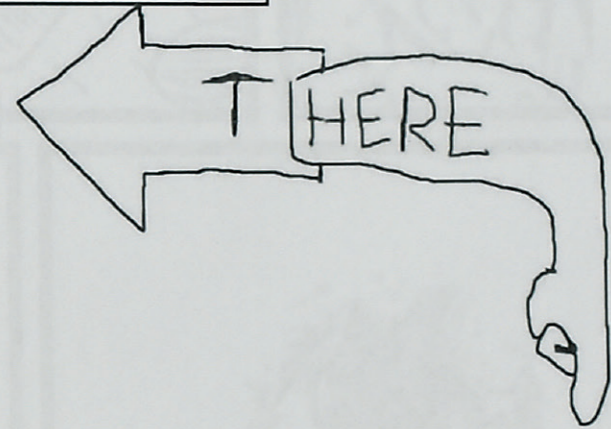
*a plastic bag
wavers in the breeze like a flag*

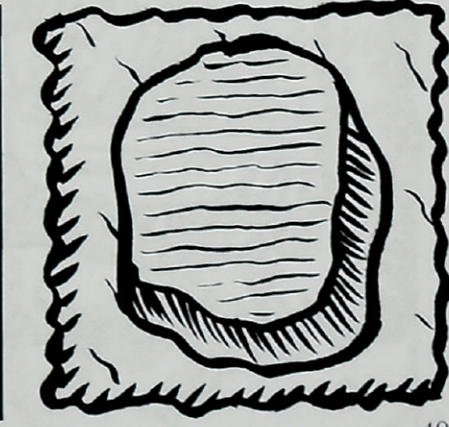
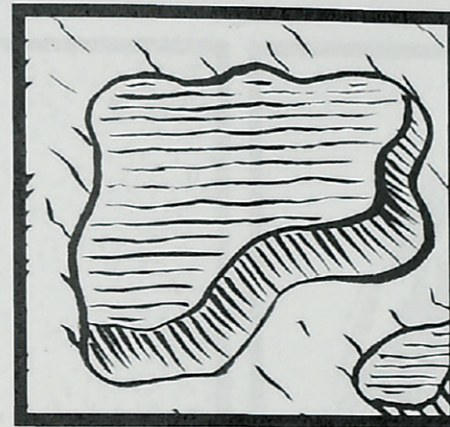
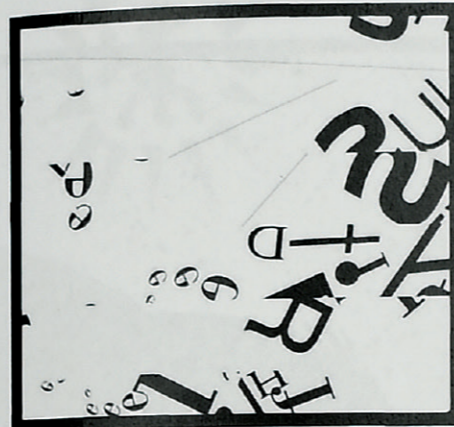
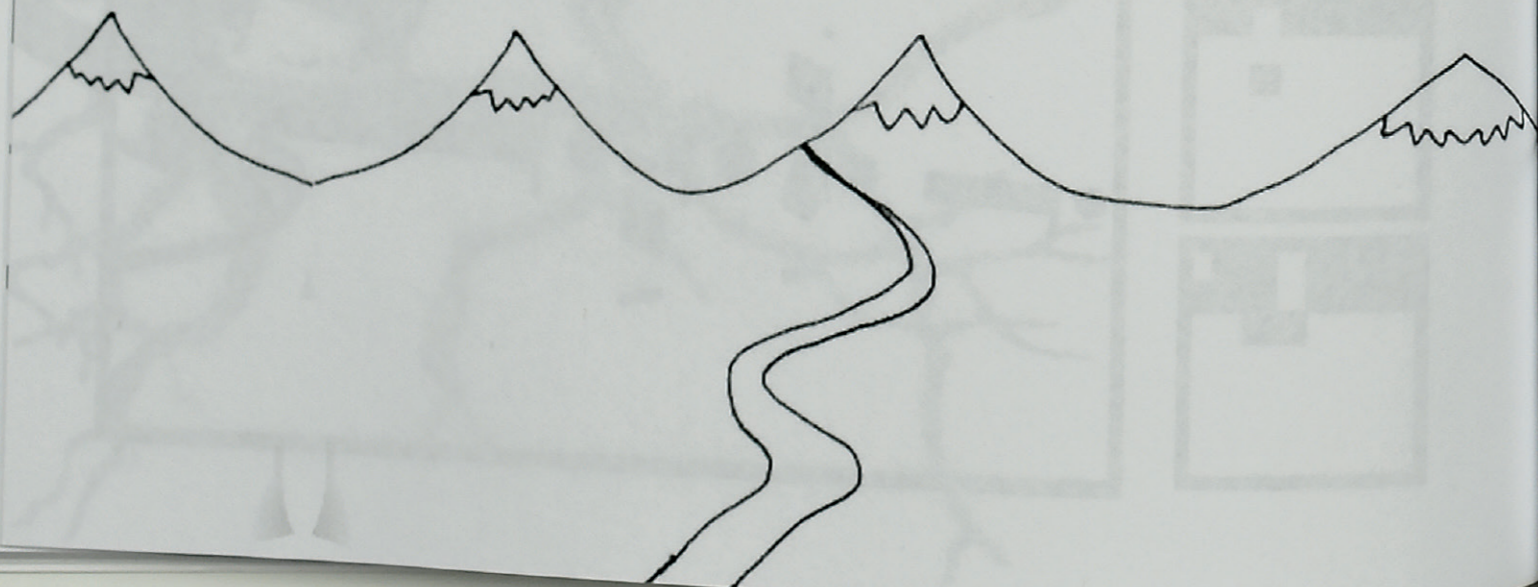
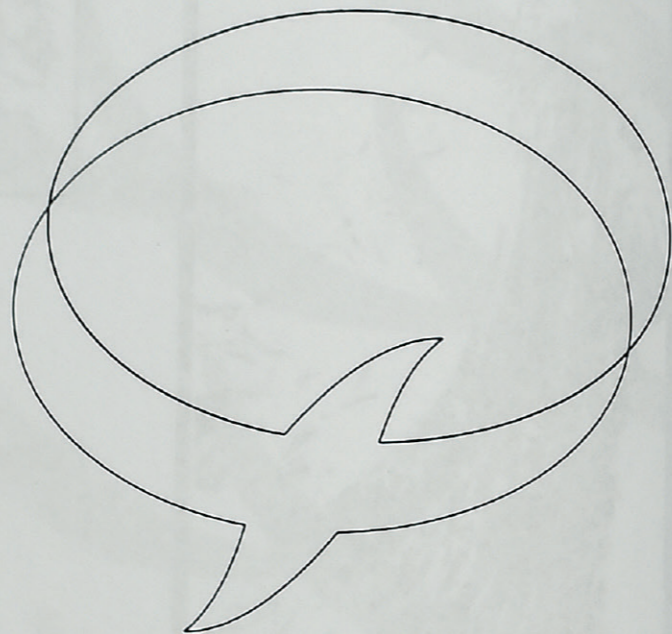
*tugs
the bending stalk*

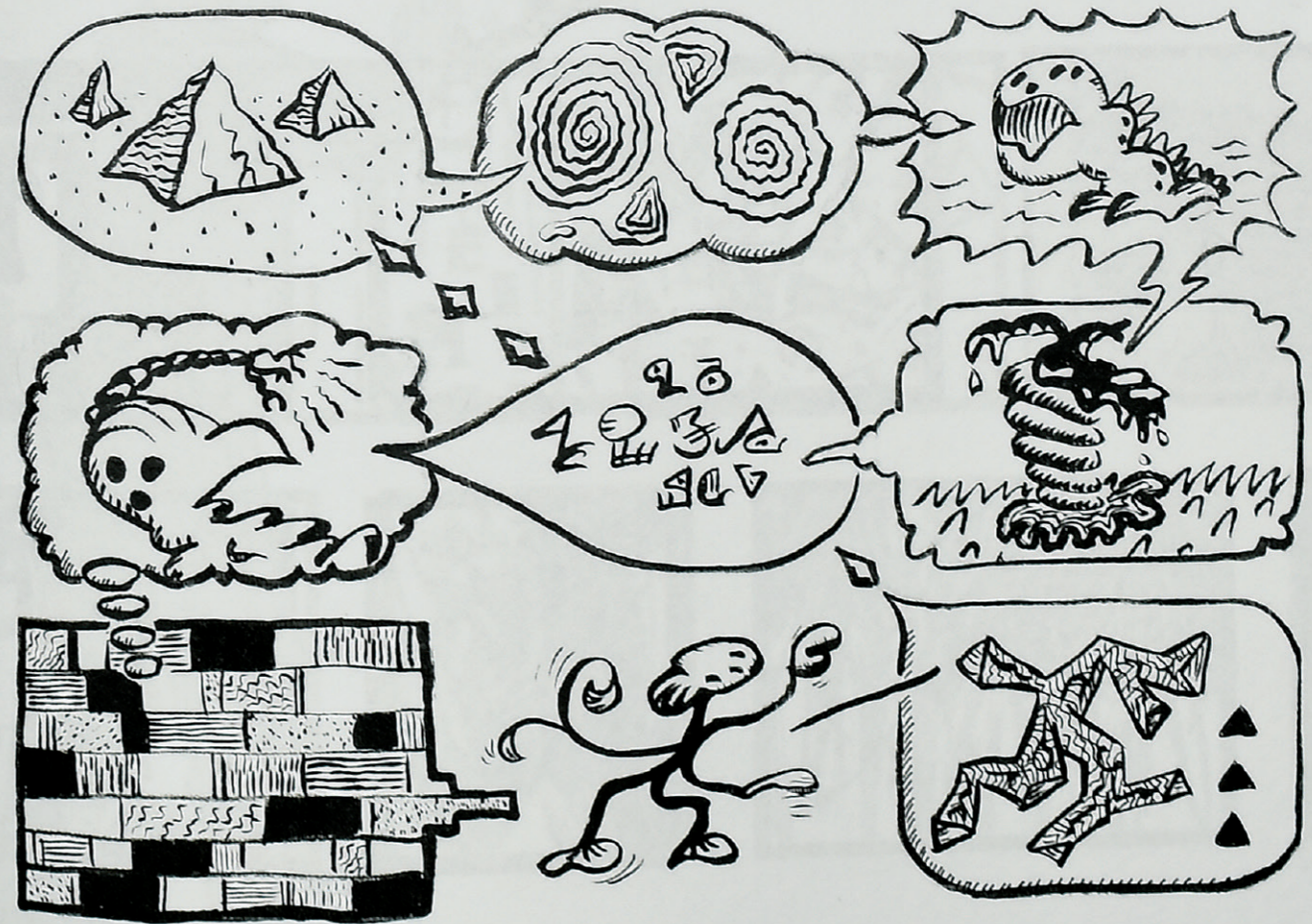
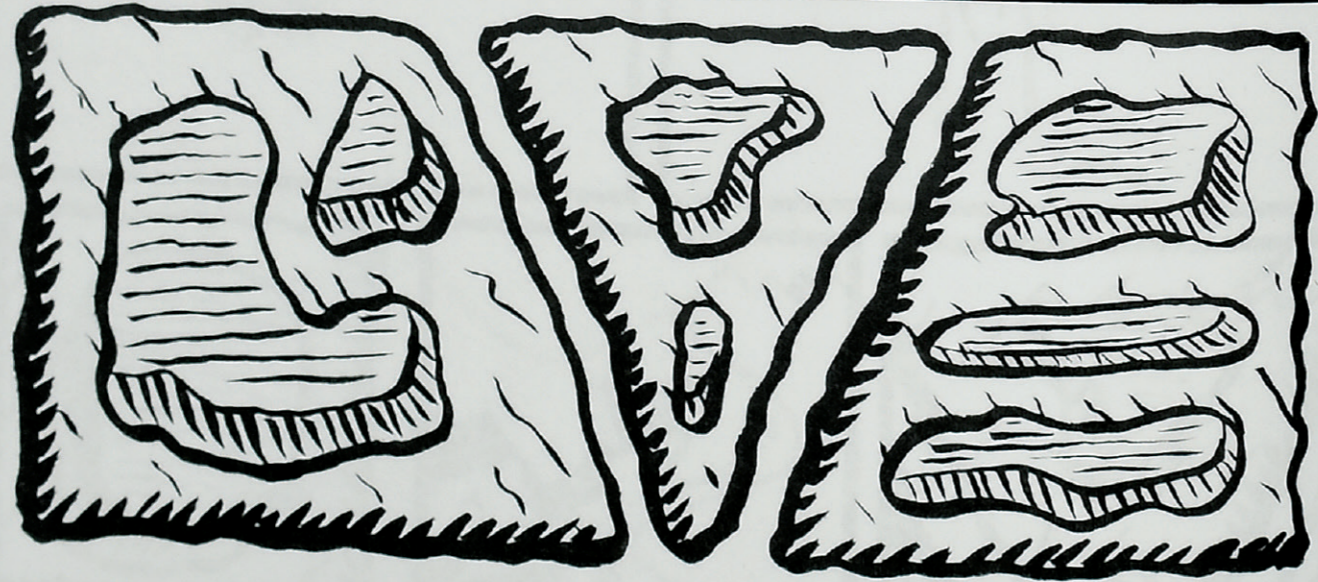
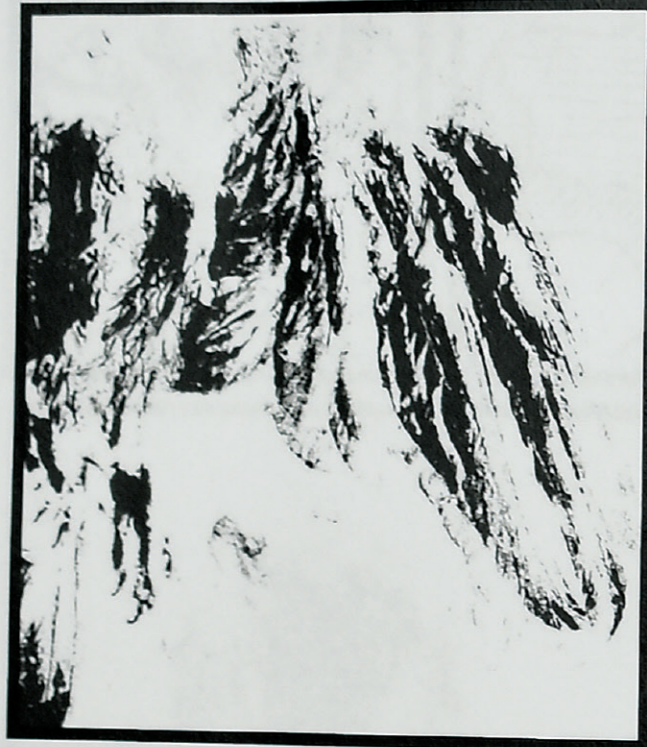
YOU WANT DIE
TOO MUCH...
YOU KNOW

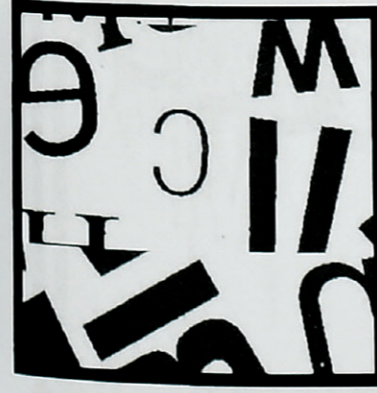
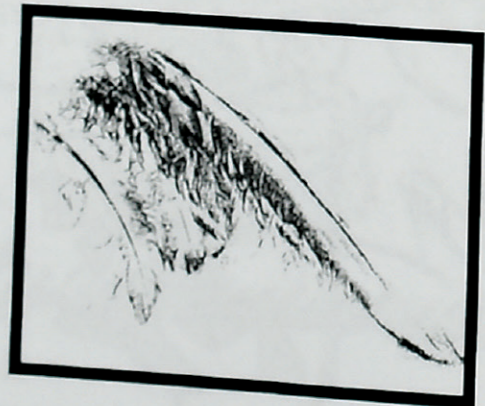
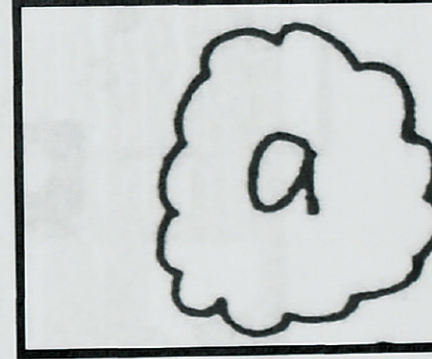
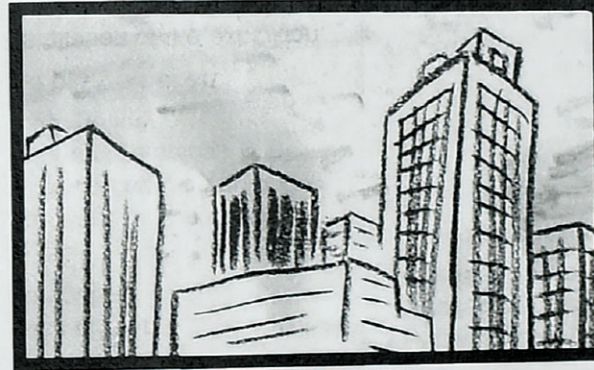
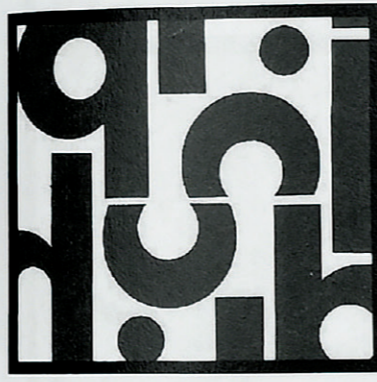
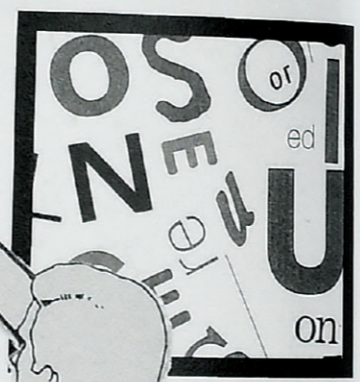
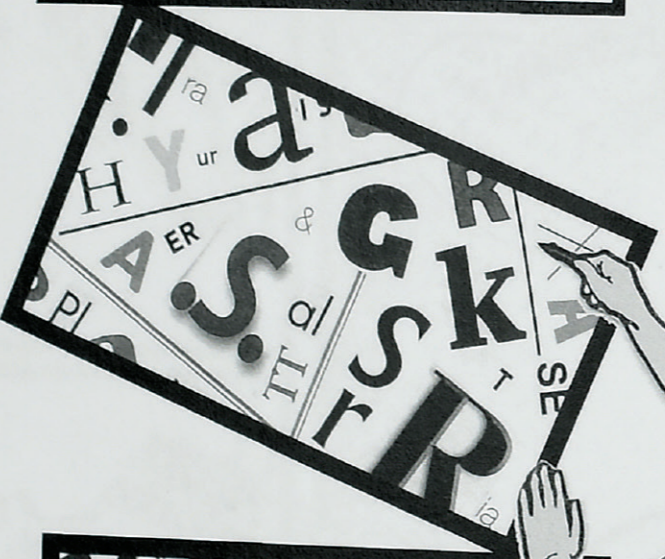
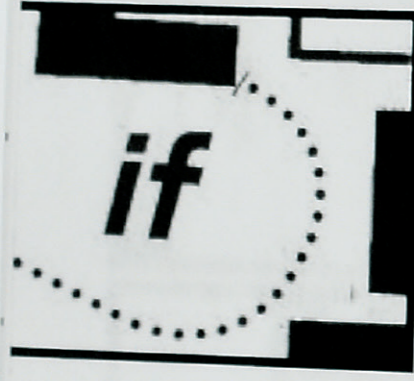
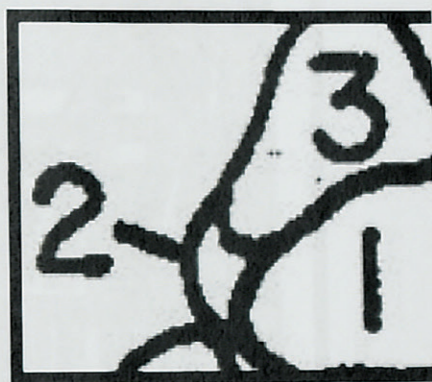
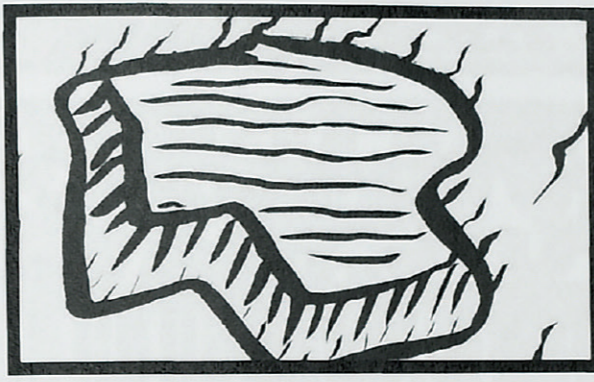
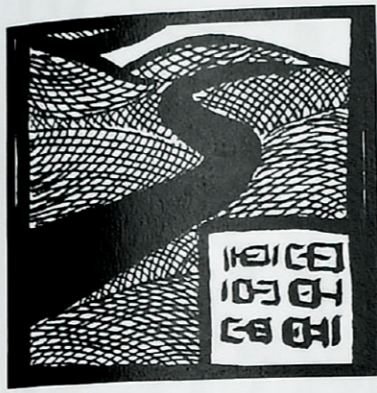
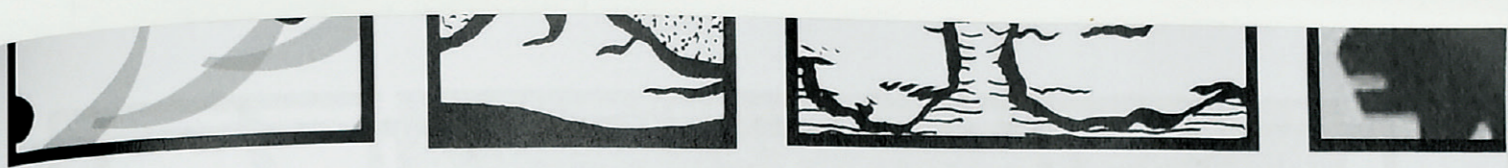
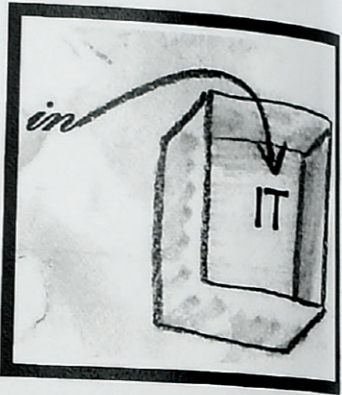
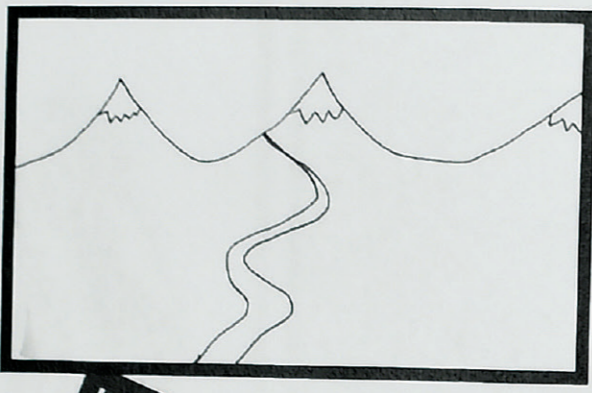
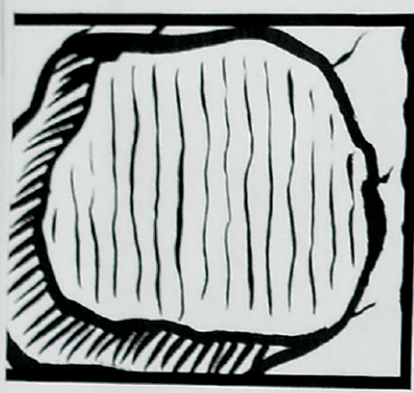
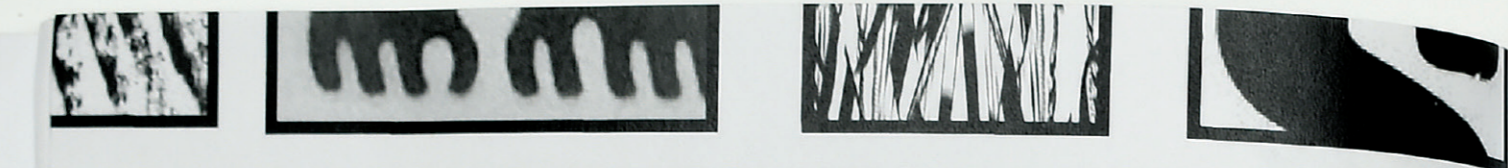


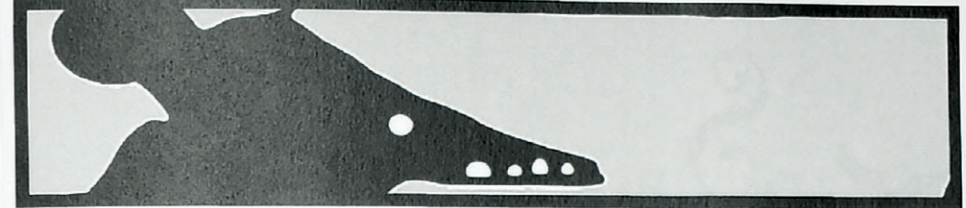
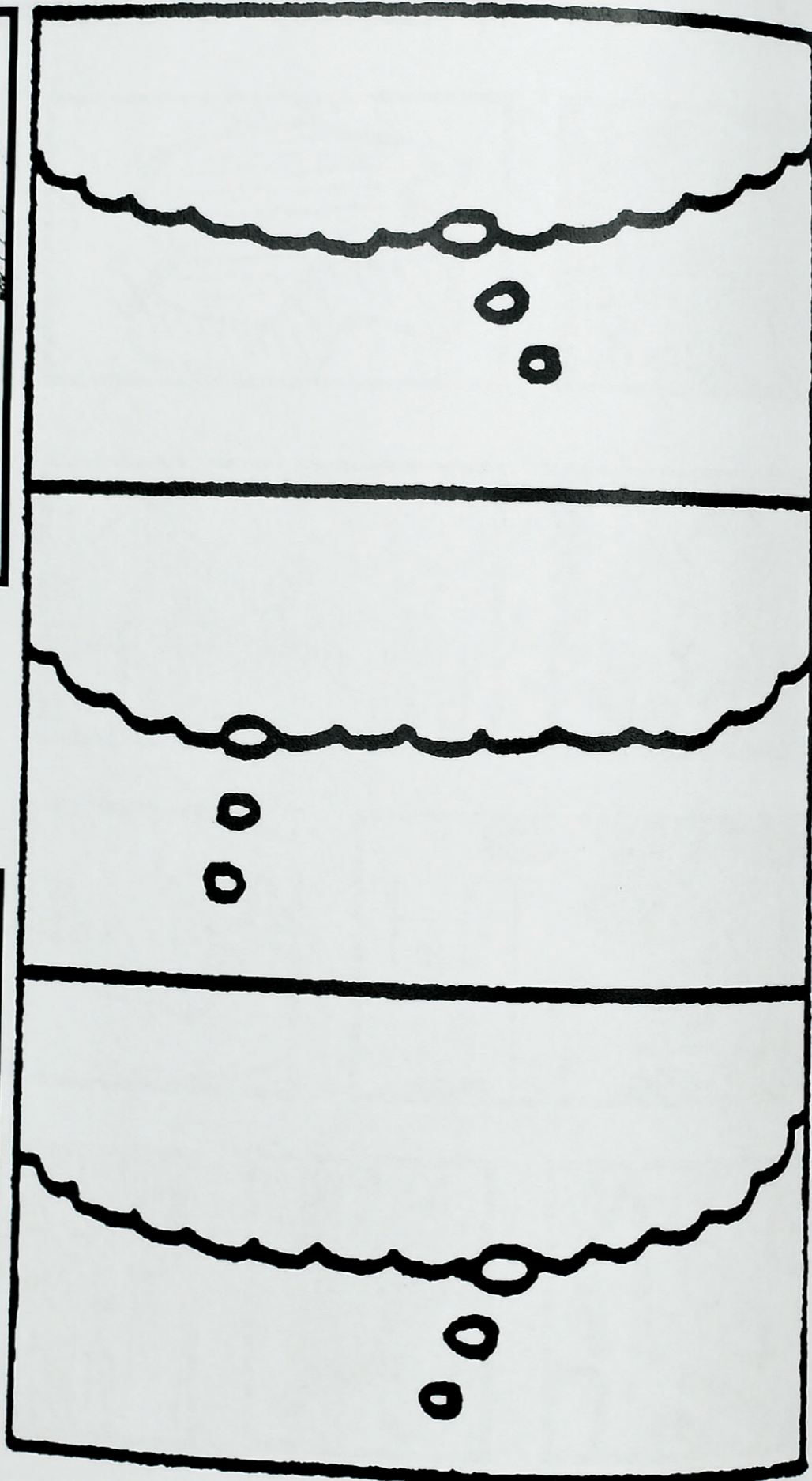
ARE



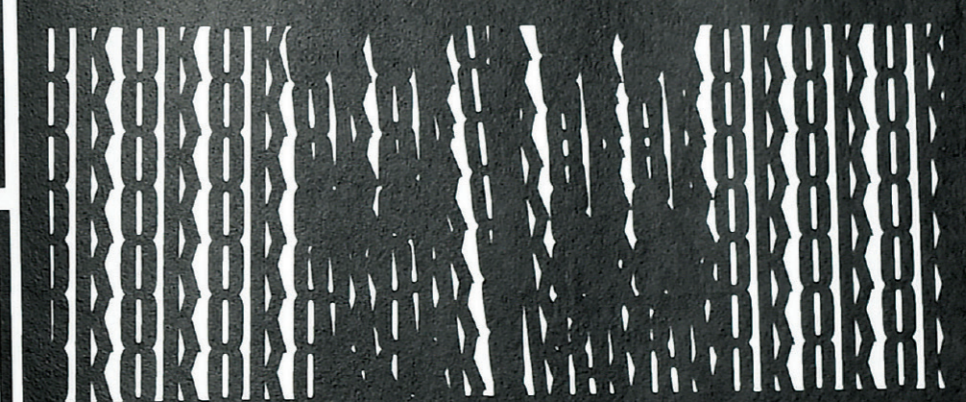








PLUMAGE

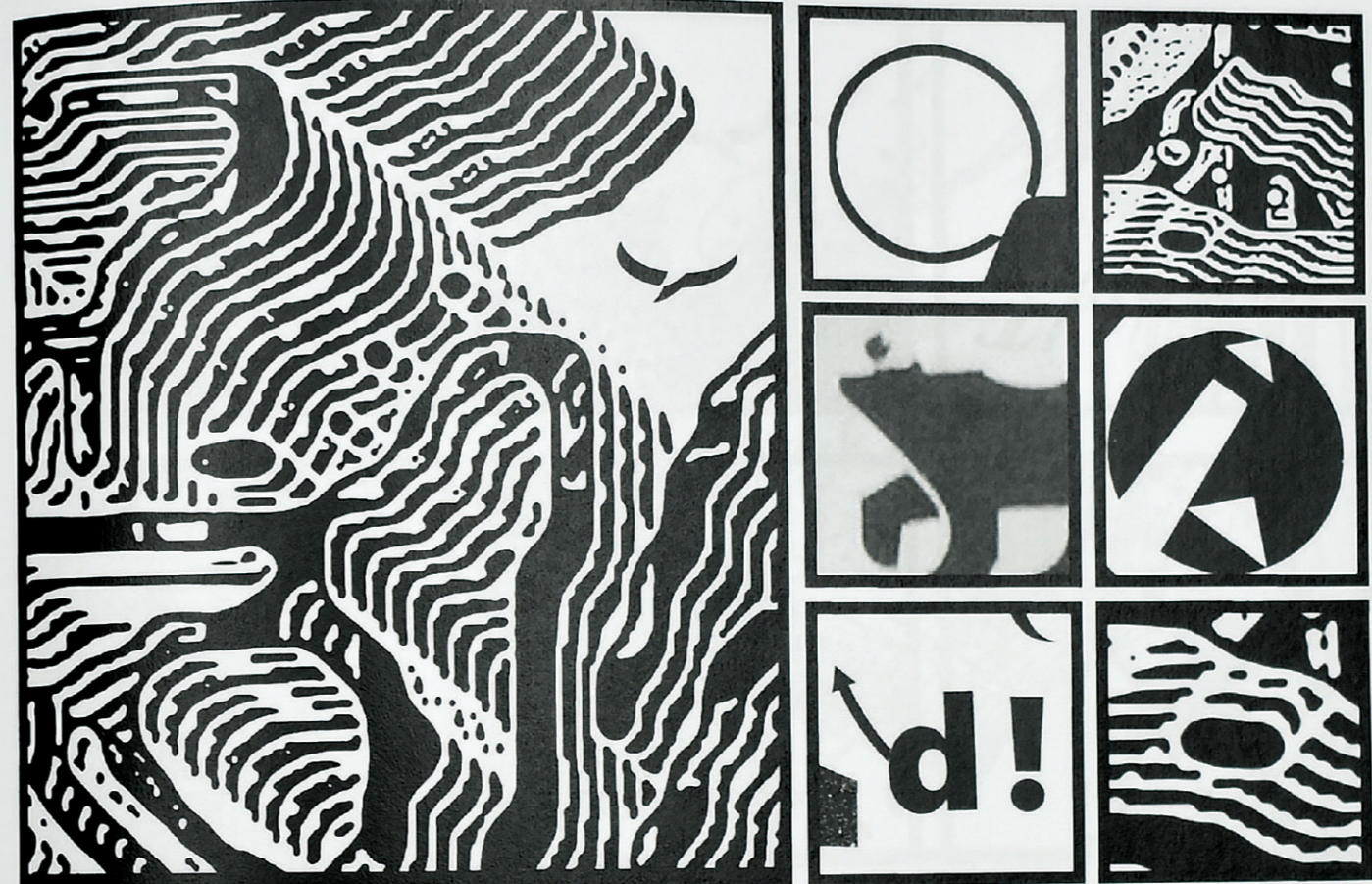
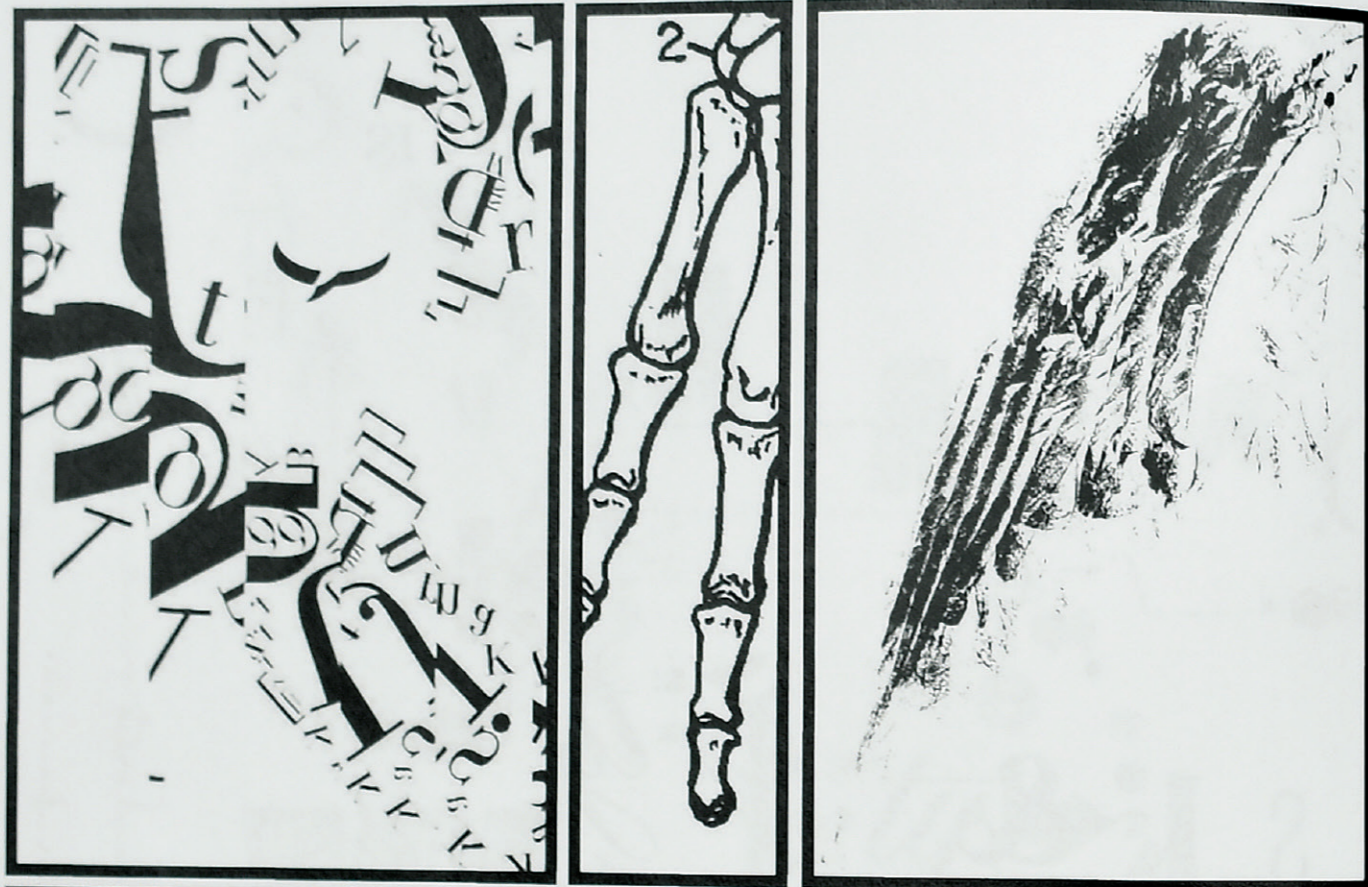


BUT THEN

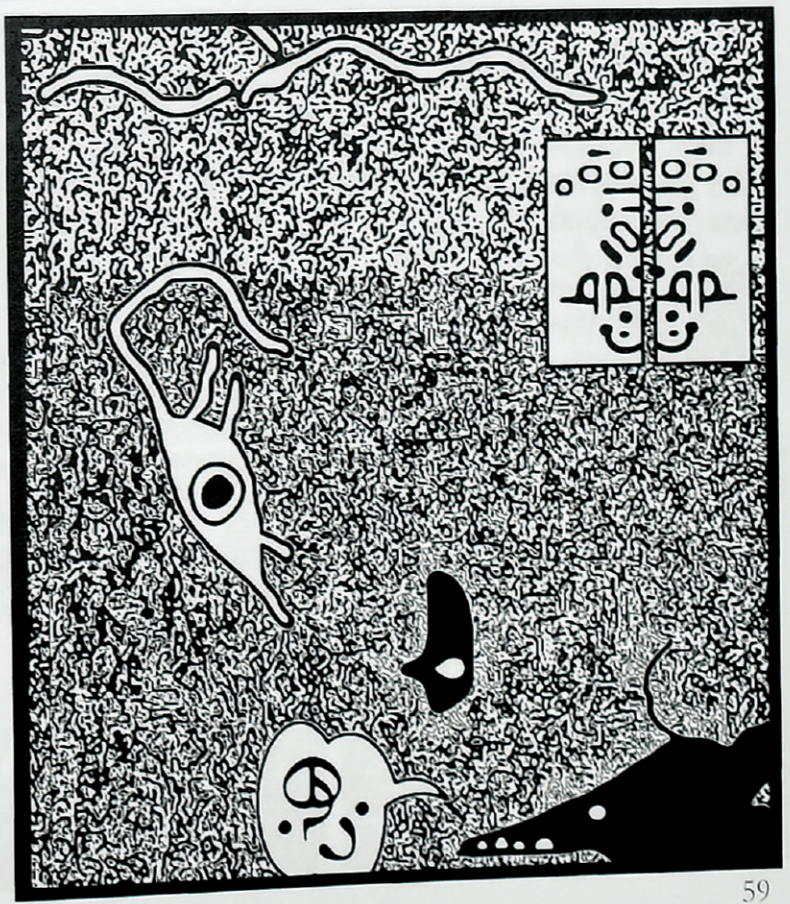
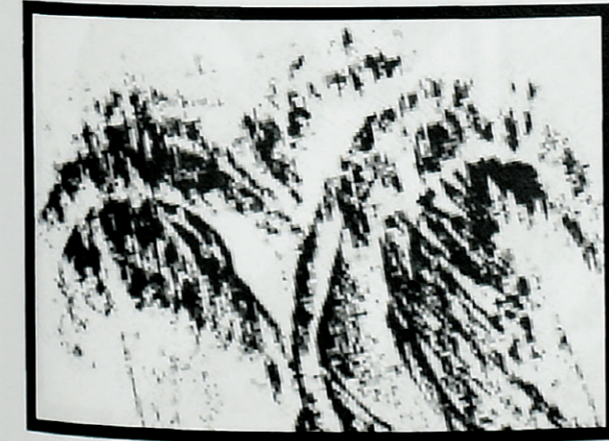


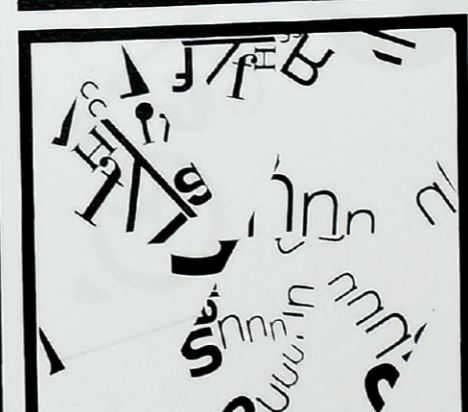
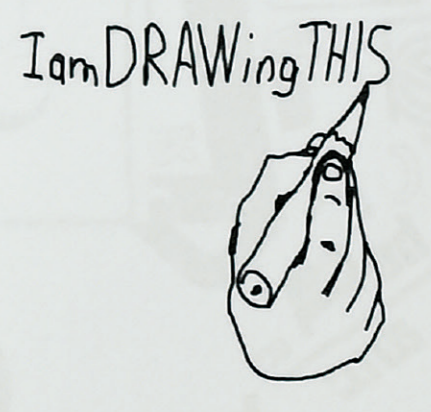
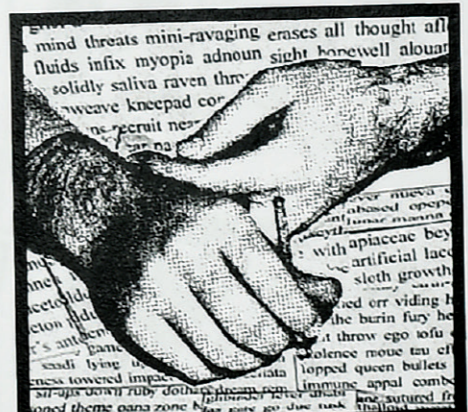
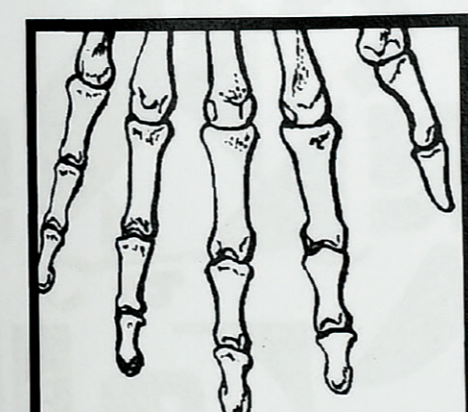
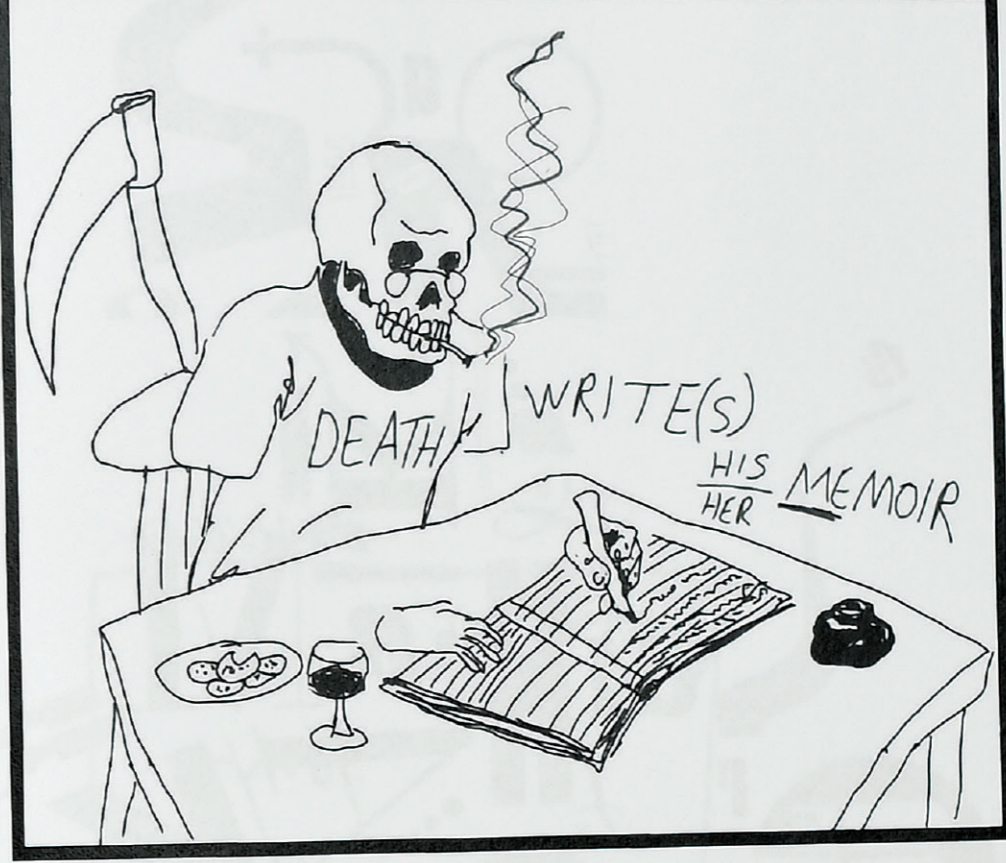
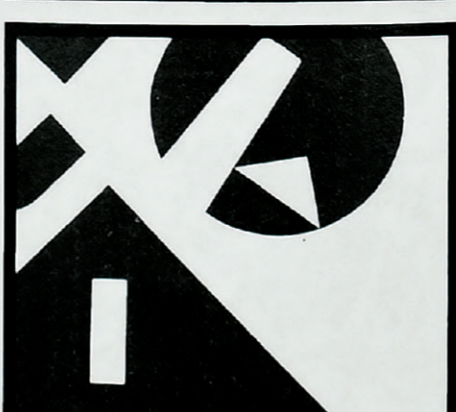
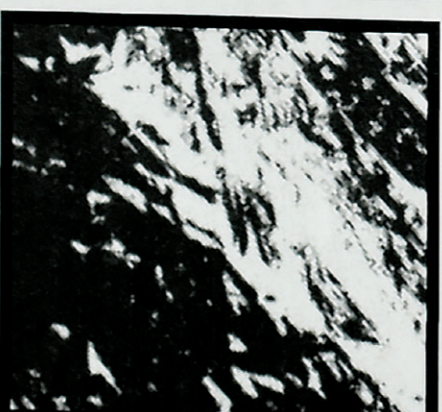
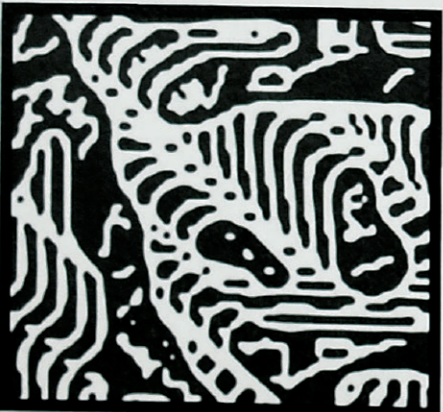
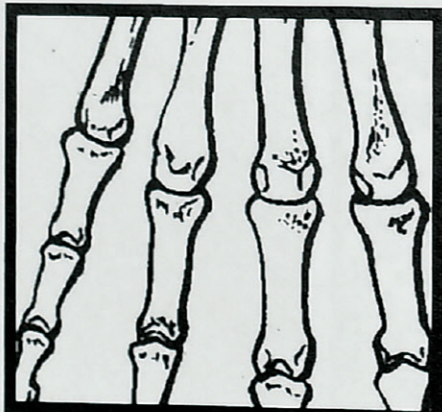
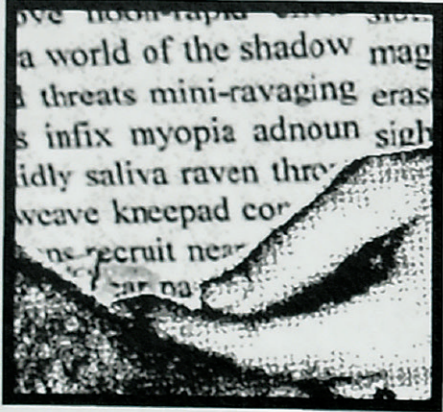
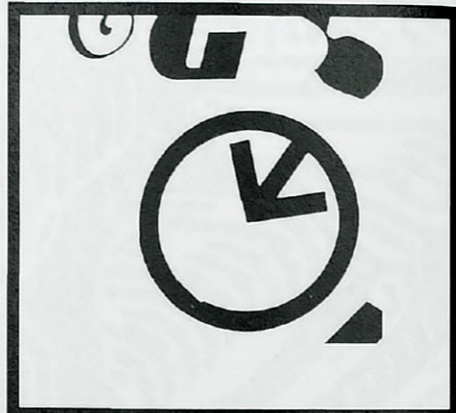
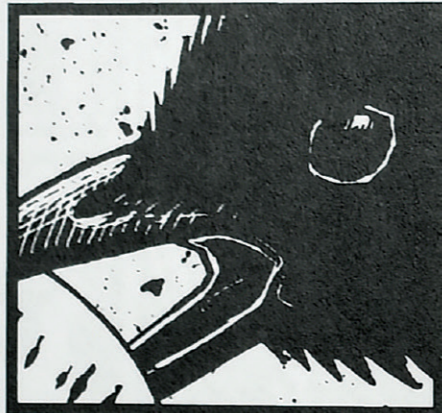
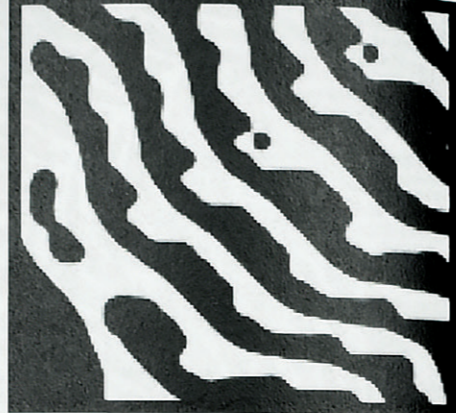
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n [L, fr. *albus*] (1599)
 2: ALBUMIN
 n [ISV *albumen* + -in-
 able water-soluble prote
 e, the whites of eggs, p
 ant tissues and fluids
 1): relating to, con







~~sunshine~~
sunshine
smoe
The Letter h
replaced by a bird

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Nelson Ball's most recent poetry book is *Some Mornings* (Mansfield Press, 2014). An online chapbook of his poems, *A Rattle of Spring Frogs*, appears on the website of Hamilton Arts & Letters. Chapbooks forthcoming this year will be *Small Waterways* (Apt. 9 Press), *All and Everything* (Laurel Reed Books) and *This Close to Being a Tree* (Monk Press). Nelson and his late wife and soulmate, artist and writer Barbara Caruso, are the subjects of *Nelson Ball & Barbara Caruso / Home Project / A Photo Documentary*, a video created by Catherine Stevenson. The video can be viewed on [YouTube](#).

Gary Barwin is a writer, composer, multimedia artist, and the author of 20 books of poetry and fiction, and books for kids, mostly recently, *I, Dr Greenblatt*, *Orthodontist*, *251-1457* (short fiction, Anvil) and *the wild unfathomable always* (vispo, Xexoxial). A PhD in music, Barwin was 2014-2015 Writer-in-Residence at Western University, has taught creative writing at a number of colleges and universities and lives in Hamilton, Ontario. [garybarwin.com](#) **GB**

derek beaulieu is the author or editor of 15 books, the most recent of which are *Please, No more poetry: the poetry of derek beaulieu* (Wilfrid Laurier University Press, 2013) and *kern* (Les Figues press, 2014). He is the publisher of the acclaimed no press and is the visual poetry editor at UBUWeb. Beaulieu has exhibited his work across Canada, the United States and Europe and is an award-winning instructor at the Alberta College of Art + Design. He is the 2014-2016 Poet Laureate of Calgary, Canada. **DB**

Amanda Earl's vispo chapbooks have been published by Puddles of Sky, avantacular press & AngelHousePress. vispo blog: [eleanorincognito.blogspot.ca](#). **AE**

Claudio Ghirardo *These pieces were created in connection with Free-Art: a conceptual character who does art free from pre-conceived methods, concepts, and practices. Wanting to free art from the conventional confines of galleries, museums, commercialization of the art world, Free/Art explores the spontaneous, chaotic responses of experiences by playing with the "look" of a word and the "reading" of an image within a narrative environment.* **CG**

Faye Harnest is a certified braille transcriber and co-creator of *The Braille Project*, a series of tactile paintings and poems. She is the author of the young adult novel *Girl Fight*, and her visual poetry can also be found in *The Capilano Review*, *Poetry Is Dead*, *Rampike*, and *The Rusty Toque*. [www.fayeharnest.com](#) & [www.thebrailleproject.com](#) **FH**

Gene Kannenberg, Jr has published academic and popular essays about comic art, as well as the book *500 Essential Graphic Novels* (Collins Design, 2008). His pieces here come from his current project, creating a new comic every day at [comicsmachine.tumblr.com](#). He also blogs about comics at [comicsresearch.blogspot.com](#). **GKjr**

Mark Laba lives in Vancouver. He likes moonlit walks on the beach, ping-pong, size 10 shoes and jerry-rigging abandoned hamster habitats into backyard distilleries. You can read plenty of his idiocy at <http://thehaltiwangerreport.blogspot.ca/>

Mark Laliberte is a Toronto-based artist-writer-designer-curator with an MFA from the University of Guelph. He has exhibited extensively in galleries across Canada and the USA, curates the online experimental comics site [4panel.ca](#), and edits the hybrid art/lit mag CAROUSEL. Laliberte is currently working on two full-sized comic-poetry manuscripts, *BalloonCloudBubble* and *BLKBBK*. **ML**

Chris Piuma is an editor of eth press, which publishes poetry that engages with medieval texts or textual practices. He has had a few chapbooks and the like published, yup. He lives in Toronto.

sven staelens is a belgian visual poet, writer & math teacher. In 2009, he began to explore the boundaries of language & literature, resulting in ongoing experiments in visual poetry, poesia visiva, asemic writing, poemics, abstract comics, collage art & flarf. His visual work was published in various magazines and on several blogs/sites. **SS**

Lin Tarczynski has a passion for asemic writing and flummoxing the hoi poloi. Three times a week, she publishes an online cartoon called *Geranium Lake Properties*, an experiment in abstract comics and visual poetry. Her work is influenced by her early training as an illustrator in pen and ink. She was one of the twelve writers/artists who created the asemic graphic novel, *A Kick in the Eye*. Her abstract comic "Harrow", was published in the 17th issue of *Zeszyty Komiksowe*. "Quotation", an asemic piece, appeared in the March 2015 issue of *Gard* magazine. Her visual poetry has been published online in COLDFRONT magazine, and the National Poetry Month 2015 site at Angel House Press. **LT**

if you must know something about **andrew topel**, know this—that he wishes for you to know nothing about him. **AT**

Dale Tracy studied contemporary poetry for her doctoral degree. She teaches poetry to university students in Kingston. When she writes poetry, she tries to let it teach her. **DT**

Nico Vassilakis wrestles letters to free them of their word scrum. Many of his results can be found online and on his website, [Staring Poetics](#). *Alphabet Noir*, a book of texts about visual poetry, is forthcoming from c_L Books. Nico is also vispo editor for COLDFRONT magazine. **NV**

Index

To find out which author/artist provided a specific frame see the index below. Rather than indexing by author/artist the pieces have been indexed by page and frame. Frames are numbered starting in the top left of the page and continue sequentially from left to right. For example: Page 7 frame 1 is the burnt page with 'printed matter' in bold. Page 7 frame 4 is the moose silhouette. Page 7 frame 8 is the mountain landscape. Where there may be confusion editor's notes have been added in regular font, titles are in italics. Authors/Artists are credited with their full name or the initials that follow their biographies.

page 1: Nelson Ball

page 2: f1 *puff puff pant* ML; f2 GB; f3 NV; f4 *in this frame...* DT; f5 AT; f6 LT; f7 DB

page 3: f1-4 *duchamp variations* DB; f5 burnt paper AT; f6 GKjr; f7 DB; f8 LT

page 4: f1 GB; f2 DB; f3 AT; f4&5 *in this frame...* DT; f6 GKjr; f7 LT

page 5: f1 CG; f2 GKjr; f3 AT; f4 LT; background piece NV

page 6: f1 LT; f2-5 *duchamp variations* DB; f6 AT; f7 NV; f8 GKjr

page 7: f1 AT; f2&3 GKjr; f4 DB; f5 AT; f6 DB; f7 NV; f8 GB; f9 AT

page 8: f1-3 DB; f4 AT; f5 NV; f6 AT; f7 LT; f8 *a is dreamed...* GB; f9 LT

page 9: f1 DB; f2 AT; f3 GKjr; f4&5 NV; f6&7 LT

page 10: f1 LT; f2 AT; f3 DB; f4 NV; f5 DT; f6 LT; f7 background piece NV; f8 AT; f9 DB; f10 GKjr

page 11: f1 LT; f2 GKjr; f3 NV; f4 *in this frame...* DT; f5 AT

page 13: Nelson Ball

page 14 & 15: NV

page 16: *Writing* CG; snowflakes AE

page 17: f1-3 CG; f4-8 AE; f9 CG

page 18: f1 CG; f2 DB; f3 CG; f4 DB; f5 CG; f6 AE; f7 CG; f8 AE; f9 CG

page 19: & so on... CG; *poem1* GB

page 20: later that day... GB; f2 dot snowflake DB; f3 NV & AE; f4 DB

page 21: top *game of life: a users manual* DB; bottom GB

page 22: f1 GKjr; f2 mean/while/later GB; 2 pieces bottom left DB; 4 pieces right side AE

page 23: top DB; bottom CG

page 25: Mark Laba

page 27: Nelson Ball

page 28: f1 GKjr; f2 live the riddle AT; f3 *in this frame...* DT; f3 speaking wave GKjr; f4 2 x pondas... LT; background piece DB; f5 AT; f6 DT

page 29: f1 AT; f2 DB; f3 FH; f4 DB; f5 LT; f6 DB; f7 CG; f8 DB; f9 LT; f10 AT; f11 FH; f12 AT; foreground piece AT

page 30: background piece, left AT; f1 AT; background piece, right DB

page 31: f1 AT; f2 bottom left DB; f3-6 *communication breakdown* GKjr

page 32: background SS; f1 GKjr

page 33: f1 GKjr; f2 money transaction AT with dialogue by GKjr; f3 WH"Y" CG; f4 *in this frame...* DT; f5 a need to GO CG; f6 DB

page 34: top left CG; f1-3 GKjr; f4 bear DB with text by GKjr; f5 LT; background SS

page 35: *in this frame...* DT; speech balloon GB; f1 GKjr; background SS

page 36: f1 LT; f2-f4 GKjr; f5 hands writing AT; f6 AT with text by GKjr

page 37: f1 AT, speech balloon 1 GKjr, speech balloon 2 CG; f2 AT with text by GKjr; f3 I am DRAWin... CG; f4 LT; figure at bottom right AT, infinity speech balloon GB

page 38: *Bubble Builds Bubble* Mark Laliberte

page 39: Gary Barwin

page 40: *Pretty Persuasion* Gene Kannenberg, Jr

page 41: *cover me* Gene Kannenberg, Jr

page 42: Faye Harnest

page 43: *The Hidden* Mark Laliberte

page 45: Nelson Ball

page 46: *Twittering Echo* ML; background NV

page 47: f1 DB; f2 you are t/here... CG; f3 GKjr; f4 & 5 *duchamp variations* DB; f6 SS

page 48: 2 pieces by Gary Barwin

page 49: f1 SS; f2 GKjr; f3 SS; f4 AE; f5 DB; f6 GKjr; f7 SS; f8 GKjr

page 50: f1 DB; f2 *Things That Shine* ML; f3 SS; f4-6 GKjr

page 51: top left GKjr; top right GB; bottom GKjr

page 52: (starting with the cut-off frame in top left) f1&2 DB; f3 AE; f4 AT; f5 GKjr; f6 GB; f7 CG; f8-f10 AT; f11 bear DB; f12, 13 & man in foreground AT; f14 AE; f15 DB; f16 AE; f17 AT

page 53: (starting with the cut-off frame in top left) f1 NV; f2&3 GKjr; f4 DB; f5&6 GKjr; f7 AT; f8 DB; f9 CG; f10 GB; f11 AT; f12 GKjr; f13 DB; f14 AT; f15 DB; f16 AE; f17 AT

page 54: f1 DB; f2 speech bird GB; f3 DB; f4 *3 Clouds Thinking* ML

page 55: f1 AT with speech bird GB; f2 rat LT; f3 DB; f4 bottom left AE; f5 poems but then... Chris Piuma with bottom frame by GKjr

page 56: AT with speech bird by GB in bottom left

page 57: AT with speech bird by GB in top right

page 58: f1 SS with speech bird by GB; f2 AT; f3 DB; f4 AE; f5 AT with dialogue by GKjr

page 59: f1 LT with speech bird by GB; f2 AT; f3 LT; f4 bear DB; f5 AT; f6 AT; f7 LT; f8 albumen AT; f9 bottom left DB; f10 LT

page 60: f1 AE; f2 AT with speech bird by GB; f3 LT; f4 DB; f5 ML; f6-8 AT; f9 AT with speech bird by GB; f10 LT; f11 DB; f12 AT

page 61: f1 AT; f2 face AT; f3 *DEATH WRITES* CG; f4&5 AT; f6 CG; f7 GB; f8 SS; f9 AT

page 62: AT with speech bird by GB

page 63: GB

Notes page: DB



Notes

illiterature. issue v. is a journal of collaboration. As an editor it was a real joy to take the work that was submitted and play with it in a way that both honoured the original intent of the pieces while still placing them in new and unexpected contexts. Some pieces were submitted as single frames, others were submitted as full-page comics. The full-page comics were dissected and broken down into individual frames and spaced throughout the novel to allow for a more seamless and cohesive collaboration. While working on this project I tried to work with as little foresight as possible. Some pages I approached with only a visual aesthetic in mind and some I approached with whatever abstract narrative seemed to be forming. In this way I was both a conduit for the collaboration, as well as the very first reader. I'd like to extend an enormous THANK YOU to each of the contributors for allowing me this opportunity, for being so open to this collaboration, and for continuing to create such strange and wonderful works of art.

illiterature. issue v.
the graphic novel.

editing, design, and layout by Michael e. Casteels

Published in an edition of 100 copies

by Puddles of Sky Press

Kingston, Ontario

October, 2015

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ISBN: 978-0-9939454-4-1

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Puddles of Sky Press