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Peanuts minus Schulz

Ilan Manouach

Peanuts minus Schulz

The artist worked on the *Peanuts minus Schulz* project as part of his residency at the Onassis Digital in Athens.

L'artiste a travaillé sur le projet *Peanuts minus Schulz* au cours de sa résidence à la Fondation Onassis Digital à Athènes.

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Peanuts minus Schulz

Distributed Labor as a Compositional Practice
Le travail distribué comme pratique organisationnelle

Ilan Manouach

JBE BOOKS

Distributed Labor as a Compositional Practice

An essay by Ilan Manouach

My earliest recollection as a child of an encounter with a counterfeit product, was when my father returning from a business trip to Vietnam, brought with him three large lacquer reproductions of Tintin book covers. These heavy boards were drawn, lettered and painted manually and their format was twice as big and much heavier than the book. Their price was closer to the price of a Casterman Tintin retail edition than to any original artwork.

Artistic practice as an embodied skill is intimately involved with conceptualization. This practice-based research paper takes as a starting point the concept of *distance*, described in the above example certainly as a formal one: Casterman Tintin

covers, themselves distanced from the original Hergé artworks, are repeatedly doubled-over through largely manual, non-automated reproduction methods. This distance is also defined as geopolitical: miles away from the Franco-Belgian Moulinsart epicenter in Brussels, a class of networked, globalized and precarious art workers operate and nurture a secondary, unregulated market of derivatives, that, suffice to say, naturally appeals to Western tourists. However, the distance I am more interested in, is epistemological and one that largely defines the specificity of the interdisciplinary practical turn in research. The praxeology I am following deflects any disciplinary identity and establishes distance as a *sine qua non* condition for knowledge. According to Franco Moretti, distant reading (in contrast to the prevailing, text-centric literary analysis of close reading) establishes the text as a middle ground and focuses instead on the text's micro-level specifics (such as in the field of textual forensics) or macro-level ensembles (such as in the study of the book industry's distribution systems). Distant reading evades a direct confrontation with the text and can materialize "as a synthetic activity that takes as its raw material the 'readings' of others".

It's the 'readings of others' that I am proposing to explore here, in regards to the book project *Peanuts minus Schulz*. *Peanuts minus Schulz* is a doubling-over Charles Schulz's work. It is a massive appropriation of the Peanuts comics strip series, commissioned through digital labor services and outsourced to more than a thousand artists in twenty countries. Through

Le travail distribué comme pratique organisationnelle

Un essai de Ilan Manouach

Les premières contrefaçons auxquelles j'ai été confronté dans mon enfance furent les trois grandes reproductions laquées de couvertures de Tintin rapportées par mon père de retour d'un voyage d'affaires au Vietnam. Le dessin, le lettrage et la peinture de ces lourds panneaux étaient faits main, et ceux-ci étaient deux fois plus grands et lourds que la bande dessinée elle-même, quoi que leur prix soit plus proche d'une édition Casterman standard de Tintin que d'une œuvre d'art originale.

En tant que savoir-faire incarné, aucune pratique artistique ne peut se passer d'un processus de conceptualisation. Ancré dans une pratique, cet article de recherche part du concept de *distance*, défini dans l'exemple précédent d'abord comme une

distance formelle : les couvertures Casterman de Tintin, mettant déjà à distance les œuvres originales d'Hergé, sont ensuite répliquées à l'envi au moyen de méthodes de reproduction principalement artisanales et non-automatisées. Mais cette distance est également géopolitique : à des milliers de kilomètres du quartier général franco-belge de Moulinsart à Bruxelles, une classe de travailleurs artistiques précaires, mondialisés et interconnectés, opère et alimente un marché secondaire non-réglementé de produits dérivés faisant bien sûr le bonheur des touristes occidentaux. C'est cependant la distance épistémologique qui m'intéresse ici. C'est celle-ci qui définit en grande partie la spécificité du tournant pratique et interdisciplinaire qu'a pris la recherche. La praxéologie que je développe échappe à toute classification disciplinaire et pose la distance comme condition *sine qua non* de la connaissance. Selon Franco Moretti, la lecture à distance (à la différence de l'analyse littéraire dominante basée sur le *close reading*) appréhende le texte comme un objet intermédiaire, se concentrant sur ses spécificités au niveau micro (comme dans le domaine de la *textual forensics*) ou sur des ensembles au niveau macro (comme dans l'étude des systèmes de distribution de l'industrie éditoriale). La lecture à distance élude ainsi la confrontation directe au texte, se matérialisant en « une activité de synthèse qui prend pour matière première les "lectures" des autres ».

Ce sont ces « lectures des autres » que je me propose ici d'explorer dans le cadre du projet éditorial *Peanuts minus Schulz*. *Peanuts minus Schulz* est un projet de «dédoublement» de

a long, ongoing process, *Peanuts minus Schulz* is an experiment with the digital ramifications of distributed labor as a compositional practice. Moretti’s textual tools and scope are materialized in this book through the manifold ways Schulz’s work has been interpreted, annotated, performed, improvised and rearranged *ad libitum*, towards different or conflicting goals from those intended by its author. I will use *Peanuts minus Schulz* as a way to comment the expansion of the possible ways to pro-



T-shirt print of a drawing based on Charles Schulz’s *Peanuts* made by an artist from Venezuela, Thursday, February 15th, 2017 (time of completion: 13”2”)

T-shirt imprimé avec un dessin inspiré du Snoopy de Charles Schulz réalisé par un artiste vénézuélien, jeudi 15 février 2017 (temps d’exécution: 13 minutes et 2 secondes)

duce content and organize labor in comics and will define what I understand as a post-digital and conceptual practice in the publishing industry of comics.

Comics is a Networked Activity

According to Michael Bhaskar, the understanding of publishing as abstracted from its technological affordance is a rhetorical, ahistorical simplification. Publishing can be described as a hybrid object-human networked activity that develops around compound technologies of inscription and activates an entanglement of legal, institutional, economic, political and personal bodies. Through a series of industrial innovations and various modes of production routine optimizations, that have also benefited other segments of the creative industry, the publishing world has always been in the vanguard of capitalism. Through the book market, it has contributed in the shaping of intellectual property regimes, helped foreshadow the significance of cognitive labor (and its demise) and has been an active and often disruptive force in regards to government censorship, labor and union organizations, as well as the copyright establishment and the application of the copyright and patent laws. While pioneering markets and professions, from web retail to tracking, monitoring and archiving technologies, the publishing industry has been able to reinvent itself by setting aside and overruling an array of professionals that once were key agents of the industry.

l’œuvre de Charles Schulz. Il s’agit d’un travail d’appropriation à grande échelle de la bande dessinée *Peanuts* (*Snoopy et les Peanuts* en français) commandité via des plateformes en ligne et sous-traité à plus d’un millier d’artistes dans vingt pays différents. Projet évolutif au long court, *Peanuts minus Schulz* se veut une expérimentation sur les ramifications numériques du travail distribué comme pratique organisationnelle. Les outils textuels et le champ d’étude de Moretti s’incarnent dans le foisonnement d’interprétations, d’annotations, de performances, d’improvisations et de réarrangements faits autour de l’œuvre de Schulz, la poussant dans des directions différentes, voire antagonistes à celles de l’auteur. *Peanuts minus Schulz* me permettra de commenter la multiplication des modes de production de contenu et d’organisation du travail dans le secteur de la bande dessinée, et de définir ce que je considère comme une pratique post-numérique et conceptuelle au sein de l’industrie éditoriale de la bande dessinée.

La bande dessinée: un travail interconnecté

Selon Michael Bhaskar, appréhender le secteur de l’édition sans prendre en compte ses potentialités technologiques revient à faire une simplification rhétorique sans fondement historique. L’édition est une activité interconnectée en même temps qu’un hybride homme-objet s’articulant autour d’un ensemble de technologies de l’impression et mettant en jeu un enchevêtrement

d’entités légales, institutionnelles, économiques, politiques et physiques. Grâce à une succession d’innovations industrielles et l’introduction de nouvelles méthodes d’optimisation de la production – ayant également profité à d’autres segments de l’industrie créative, le monde de l’édition est depuis toujours à l’avant-garde du capitalisme. À travers le marché du livre, ce secteur a contribué à définir les régimes de propriétés intellectuelles et anticipé l’importance du travail cognitif (et sa disparition). Il est devenu un interlocuteur engagé et un acteur du changement face à la censure gouvernementale, au sein des organisations professionnelles et syndicales, ainsi qu’auprès des organismes de droits d’auteur dans l’application des lois en matière de droits d’auteur et de brevets. Pionnière en matière de marchés et de nouveaux métiers, de la vente en ligne aux technologies de suivi, de contrôle et d’archivage, l’industrie éditoriale a été capable de se réinventer en contournant avec succès un éventail de professionnels du secteur auparavant indispensables.

La plupart des critiques du numérique dans la bande dessinée aujourd’hui renvoient au même malaise ressenti face aux débuts de l’écriture à l’ère des nouveaux médias: une sorte de vision innovationniste techno-positiviste démodée dans laquelle la table à dessin, l’impression offset et la librairie sont progressivement remplacées par des applications iPads, des services d’impression à la demande et des abonnements Kindle illimités. Une intégration naïve des potentialités du numérique qui ne prendrait pas en compte les possibilités industrielles du médium et ses régimes de travail précaires semble anachro-

Much of today's comics criticism in relation to the digital presents the same malaise one experiences with early 'new media' writing: a sort of passé techno-positivist innovation-ism, where the drawing desk, the offset print and the library space are seamlessly replaced with iPad apps, print-on-demand services and Kindle unlimited subscription plans. An uncritical shift to digital potentialities that does not take account the medium's industrial affordances and its precarious labor regimes is anachronistic: it sustains the myth of the solitary genius through the glorification of craftsmanship and fictions of artistic ethos and integrity. Furthermore, it perpetrates a vision of disembodied nature of the digital information within a largely unacknowledged military-industrial-entertainment, FAMGA-driven internet space.

"The most common response to what is called the digital revolution, might be the impulse to *not* change, no matter how 'different' the world out there seems to be", writes Marjorie Perloff in her study of modern, avant-garde poetry through the lenses and challenges of pop culture and advertisement. Away from the ultimately conservative celebration of the advent of formal medium possibilities such as augmented storytelling and non-linear p2p narrative (think of how dated Scott McCloud's *Reinventing Comics* sounds already today), the point is to document how "new communications technologies increasingly require subjectivities that are rich in knowledge" and how specifically comics reflect the massive shifts that occur in the reconfiguration of labor for a globally, intercon-

nected precariat of comics artists and readers alike. What are the soft forms of disruptive innovation that have shaped the comics industry?

Through the use of new interfaces of labor management, automation, machine learning, library digitization (such as scanlation and p2p), digital comics are shaking existing readerships, markets, and technologies. They ultimately contribute to the formation of a new reader's sensibility and (anti) authorial ethos. The reconfiguration of global production logistics related to printing, distribution and communication force a radical realignment for the practitioners' artistic ethos and whatever privileged terrain of craftsmanship and outdated notions of authorial genius and artistic exception has been left intact. *Peanuts minus Schulz* explores a set of operations that do not conventionally account for the production of comic books such as web-scraping, indexation, scripting, database building, moderation and spam filtering. None of the aforementioned routines, had they had an equivalent before digitization, could be performed in sensible time spans. *Peanuts minus Schulz* acknowledges therefore the matter-of-factness of the available technological tools and certainly not in terms of a reified glorification based on questions of progress or innovation. Rather as an acceleration of the dissolution of industry's entrenched roles and their old-fashioned values of artistic integrity.

Obviously digital technologies will not destroy comics as we know them, but they may change their underlying decorum. In

nique: entretenant le mythe du génie solitaire, elle glorifie la créativité et alimente les fictions autour de l'éthos et de l'intégrité artistique. Par ailleurs, elle perpétue une vision désincarnée de l'information numérique dans un cyberspace du divertissement dominé par les GAFAM et dont la dimension industrialo-militarisée est largement sous-estimée.

Dans son étude des défis de la poésie moderne expérimentale à l'ère de la pop culture et de la publicité, Marjorie Perloff explique que la réponse la plus courante à «la révolution numérique» pourrait bien être le réflexe de ne *pas* changer, malgré le fait que le monde change si rapidement autour de nous. Loin d'une célébration finalement conventionnelle des nouvelles possibilités formelles du médium, telles que le récit augmenté et interactif (l'ouvrage de Scott McCloud *Réinventer la bande dessinée* semble déjà bien daté), mon but est de documenter la manière dont les nouvelles technologies de la communication s'appuient de manière croissante sur des subjectivités de plus en plus riches en connaissances, ainsi que la manière dont l'industrie de la bande dessinée se fait le reflet de changements profonds menant à reconfigurer les conditions de travail d'un précaire d'artistes de la bande dessinée ainsi que de lecteurs mondialisés interconnectés. Quelles sont les formes «douces» d'innovation disruptive qui ont façonné l'industrie de la bande dessinée?

Grâce aux nouvelles interfaces de gestion du travail, d'automatisation, d'apprentissage automatique et de bibliothèque numé-

rique (comme la *scanlation* et le pair-à-pair), la bande dessinée numérique bouleverse les modes de lecture, les marchés et les technologies existantes. *In fine*, elle participe à la création d'une nouvelle sensibilité de lecture et d'un certain éthos (anti) autorial. La reconfiguration globale de la logistique de production, de distribution et de communication éditoriale pousse à redéfinir de manière radicale l'éthos artistique des professionnels, en même temps que toutes notions résiduelles dépassées de «pré carré artistique», de génie et d'exception artistique. *Peanuts minus Schulz* explore ainsi un ensemble d'activités non conventionnellement rattachées à la production de bande dessinée, comme le *web-scraping*, l'indexation, le scriptage, la constitution de bases de données, la modération ou le filtrage de spams. Si tant est qu'elles aient eu des équivalents, avant l'ère numérique, aucune des actions mentionnées ci-dessus n'auraient pu être effectuées dans des délais raisonnables. Si *Peanuts minus Schulz* prend acte des outils technologiques à présent disponibles, ce n'est certainement pas dans le but de porter une vision glorificatrice et réifiée s'appuyant sur des valeurs de progrès ou d'innovation, mais celui d'accélérer l'effondrement des rôles établis de l'industrie et de ses notions rétrogrades en matière d'intégrité artistique.

Il est évident que les technologies numériques n'élimineront pas la bande dessinée telle que nous la connaissons, mais elles pourraient bien changer son *decorum*. En réalité, ces changements n'ont cessé de façonner la vie des amateurs et semi-professionnels de cette industrie, forcés à s'organiser autour d'emplois du temps fragmentés et de commandes mal-payées.

reality, these changes have continuously shaped the lives of the industry's amateurs and semi-professionals, who have to organize their time around a bricolage of fragmented schedules and poorly paid work: from daily feeding a Patreon account while filling a scanlation request, to selling a print in Deviantart while reviewing the latest Doujinshi on a not-so-free-of-ads-blog are some of the patchwork tasks of the comics networked precariat in the age of semio-capitalism.

Comics, for the most part, is an industrial form of art that counts on the orchestrated work of different professionals hired on a freelance basis. Its manufacturing processes depend on divisions of labor, where fragmentation, repeatability, homogeneity, and domination are essential features of any sequential industrial process. The production belt of mainstream comics often involves dozens of people handling specialized roles, making the comic book business “a shoddy, ephemeral diversion, a form of anonymous, relatively diluted, and industrialised pabulum”: pencillers, inkers, colorists, letterers, editors but also printers, binders, advertisers and marketing specialists, all the way to distribution services, newsstand vendors, retailers, journalists, etc. R.C. Harvey, states that *Garfield* creator, Jim Davis, employed a staff of forty to produce the strip and merchandise the character (mercilessly—through some four hundred licensees that produce the paunchy feline's face and form on everything from lunchboxes to Christmas tree ornaments). The sites of the comics industry have been variably labeled ‘shops’, ‘sweatshops’ or whose studio system is ‘nearly an

assembly line affair’. The workflow, designed to improve economic efficiency and labor productivity is generally based on rationality, effectiveness and elimination of waste. The large scale of these operations accounts for a market that is structured by a standardization of best practices for the transformation of craft production into mass production. Comics, therefore, are by default a multimodal text construction, that does not fit the narrow auteurist vision of humanities and literary scholarship. Their distributed labor, under these criteria, makes the valorization of work highly problematic. Comics production is riddled with the formal subjectivities and the conflicting personal interests and ambitions of several operators distributed throughout the chain of signification-production.

Additionally, the comics industry depends on a variety of social formats of engagement, most of which are hardly recognized as labor. Through readers' columns, corporate-led fan-clubs, alternative conventions, mimeographed zines, specialized fora, price guides and academic conferences, readers and fans have occupied a constitutive part of the comics industry. To some considerable degree, their activities opened doorways for the market favoring the emergence of new forms of content. How should one account for the labor and the precarious underemployment that has expanded beyond the formal loci and the traditional time schedules, to encompass other forms of *self-exploited* labor, a mixture of market-driven incentives and gift economy elements? How has the Internet, as a site of disintermediation, contributed in not only reducing the distance between producers

De l'entretien quotidien d'un profil Patreon aux demandes de *scanlation*, de la vente de tirages sur Deviantart, à la rédaction de critiques des derniers *Dojinshi* publiés sur des blogs fausement sans publicité: voilà le patchwork d'activités auxquelles doit se livrer le précariat interconnecté de la bande dessinée à l'ère du sémio-capitalisme.

Le plus souvent, la bande dessinée est une forme industrielle d'art reposant sur le travail orchestré d'un ensemble de professionnels employés en freelance. Ses processus de production dépendent de diverses formes de division du travail: fragmentation, répétabilité, homogénéité et domination étant des caractéristiques essentielles de tout processus industriel séquentiel. Le circuit de production d'une bande dessinée grand public implique souvent des dizaines de travailleurs spécialisés dans une tâche, faisant de l'industrie de la bande dessinée un divertissement rapide et bas de gamme, une sorte de patchwork anonyme, édulcoré et industrialisé: du crayonneur à l'encreur, en passant par le coloriste, le lettré, l'éditeur, mais aussi l'imprimeur, le relieur, le publicitaire et le spécialiste en marketing, et jusqu'aux services de distribution, aux vendeurs en kiosque, aux petits commerçants, et aux journalistes. Robert Harvey raconte que le créateur de *Garfield*, Jim Davis, employait une équipe de quarante personnes pour produire la bande dessinée et commercialiser son personnage (et ce à grande échelle—via quelques quatre cents détenteurs de licence déclinant le félin bedonnant en une gamme d'objets allant du Tupperware aux décorations de Noël). Les lieux de production de l'industrie de la bande des-

sinée ont été tour à tour appelés fabriques et ateliers de misère ou comparés à des chaînes de montage en atelier. Le flux de travail, conçu pour améliorer le rendement économique et la productivité du travail, répond généralement à des critères de rationalité, d'efficacité et d'optimisation des pertes. L'échelle massive de ces opérations explique la structuration du marché par la standardisation de bonnes pratiques visant à transformer une production artisanale en production de masse. La bande dessinée est donc, par défaut, une construction textuelle multimodale débordant de la vision autoriale étroite véhiculée dans l'enseignement philosophique et littéraire. Dans ce contexte, son système de travail distribué rend sa valorisation très problématique. La production de bandes dessinées est ainsi minée par les cadres formels subjectifs, et les intérêts et ambitions personnels conflictuels des nombreux acteurs distribués le long de la chaîne de production-signification.

Par ailleurs, l'industrie de la bande dessinée dépend d'une variété de modes d'engagement sociaux, la majorité n'étant pas reconnue comme forme de travail. À travers les revues de lecteurs, les fans clubs d'éditeurs, les salons alternatifs, les zines ronéotypés, les forums spécialisés, les guides de prix et les conférences académiques, lecteurs et fans sont devenus des acteurs à part entière de l'industrie de la bande dessinée. À bien des égards, leurs activités ont largement poussé le marché vers l'adoption de nouvelles formes de contenu. Comment expliquer que des conditions de travail et une situation de sous-emploi précaires se soient répandues au-delà des lieux officiels et horaires de tra-

and consumers but also provided the backdrop for a flexible, collective intelligence to organize these new forms of playbor (the portmanteau term coined by Scholz 2013 to designate activities that fit neither traditional definitions of work nor play)?

Readers and fans have used the Internet as a technology, “enabling average consumers to archive, appropriate, annotate and recirculate media content”. The Internet has contributed to the incentivization of the individuals that take an active role in discussing and distributing alternative, transformational or derivative works, based on root-texts. These secondary works largely depend for the valorization on the power/knowledge nexus put forward by the mainstream comics publishers. They can be understood in what Geoff Stahl calls the *winning space*: “a negotiated version of the dominant culture’s values that the working-class has appropriated as an alternate moral system permitting legitimization of their means of expression”. More interestingly, comics fandom reveals the potential of an art form, whose language-like *modus operandi*, dismisses claims of clear-cut roles in the production chain. Fan fiction and all the

related productions passionately argue for the importance of an idiosyncratic ‘reader’s space’¹, and the fictions associated with it, beyond imposed meanings coming from the author or the prevailing readings of certain works. A variety of appropriation practices has structured the winning space. Take, for example,

‘intentional communication’, defined as an ironic gesture that operates through obviously fabricated “complex articulations of specific codes and practices” that reveal dominant culture’s normative forms of display. Or ‘bricolage’, a term borrowed from Claude Levi-Strauss to describe the skills of using whatever is at hand and recombining it to create something new. Lately, however, ‘détournement’, a concept coming from the Situationists, has been particularly helpful to understand appropriation practices in comics. It describes the process of repurposing works through the reuse of preexisting artistic elements in a new ensemble in order to subvert the conventional discourses produced with, and around, these works. Comics history is replete with cases instantiating the reader’s space, where fans reclaim storylines and characters by retaliating upon the exact same format; the most banal slash fiction reveals the nature of the text in its instability, situates the artifact in the midst of seemingly horizontal forces, dependent on multiple productive and generative contexts, always in flux. These works highlight the insufficiency of the entrenched roles of production, claiming instead for an expanded agency: the collapsing of the reader, the writer, the critic, the historian, the distributor and the archivist.

Comics in the Age of *Playbor*

A few prominent net evangelists such as Yochai Benkler or Clay Shirky will argue that the game changer of digital and internet-enabled technologies is that they allow people to

vail traditionnels vers d’autres modes de travail *auto-exploité*, à la croisée de diverses forces de marché et de formes empruntées à l’économie du don? Comment Internet en tant que lieu de désintermédiation, a non seulement contribué à réduire la distance entre producteurs et consommateurs, mais aussi rassemblé les conditions d’une intelligence flexible et collective nécessaire à l’organisation de ces nouvelles formes de «*playbor*» (terme porte-manteau forgé par Scholz en 2013 pour désigner des activités au croisement des définitions traditionnelles du travail et du loisir)?

Pour les lecteurs et les fans, Internet est apparu comme une technologie permettant l’archivage, l’appropriation, le commentaire et le partage de contenus médiatiques. Internet a contribué à l’engagement d’individus jouant un rôle actif dans la réflexion et la diffusion d’œuvres alternatives, transformées ou dérivées de textes sources. La valorisation de ces œuvres dérivées est largement tributaire du lien pouvoir/savoir institué par les éditeurs de bande dessinée grand public. On peut les appréhender en termes de ce que Geoff Stahl appelle le «*winning space*»: une version négociée des valeurs de la culture dominante que la classe laborieuse a adopté comme système moral alternatif permettant la légitimation de leurs moyens d’expression. De manière plus intéressante encore, les fan clubs de bande dessinée révèlent le potentiel d’une forme artistique dont les *modus operandi* s’apparentent à ceux du langage et mettent à mal toutes revendications de rôles définis au sein de la chaîne de production. Les fanfictions et autres

productions dérivées démontrent avec ferveur l’importance d’un «espace du lecteur»¹ idiosyncratique et des fictions qu’il produit, au-delà des sens imposés par l’auteur ou des lectures dominantes de certaines œuvres. Cet espace s’est vu structurer par un ensemble de pratiques d’appropriation: à commencer par «la communication intentionnelle», définie comme un geste ironique prenant la forme d’une «construction complexe de codes et de pratiques spécifiques» manifestement inventés dans le but de révéler les modes d’affichage normatifs de la culture dominante. Ou encore le «bricolage», un terme emprunté à Claude Lévi-Strauss pour décrire la possibilité de créer du nouveau en réassemblant des éléments préexistants. Récemment, c’est le concept de «détournement» hérité des situationnistes qui est fréquemment employé pour appréhender les pratiques d’appropriations à l’œuvre dans le monde de la bande dessinée. Il caractérise le processus de reconversion d’œuvres d’art à partir du réassemblage d’éléments artistiques préexistants pour donner lieu à une forme nouvelle et subvertir les discours établis produits par et autour de ces œuvres. L’histoire de la bande dessinée abonde d’exemples mettant au jour l’espace du lecteur dans lequel les fans s’approprient une histoire et ses personnages en produisant une œuvre de format similaire: n’importe quelle *slash fiction* suffit à révéler la nature instable du texte et à situer l’artefact au milieu de forces apparemment horizontales, dépendantes de contextes de pro-

1. Roland Barthes décrit le lecteur comme un sujet historique, constitué comme individu au terme de processus complexes combinant éléments biographiques, historiques, sociologiques et névrotiques, et mis en rapport avec des formes hallucinées du texte. L’auteur ébauche une typologie des réponses fictives aux plaisirs de la lecture et, au-delà de toutes considérations sociologiques et démographiques, poursuit le travail de fragmentation de l’espace du lecteur.

connect and collaborate in novel ways by fostering projects of unprecedented collaborative production that favors regimes of increased worker autonomy and individual expression. A major shift in the reconfiguration of labor towards a gig economy and the expenditure of cognitive surplus comes within digital labor markets and specifically from what is called ‘artificial artificial intelligence’.

Amazon Mechanical Turk (AMT) is a digital labor market conceptualized and designed by Amazon in 2007. It responded to the need to expand computing infrastructure services in order to overcome the ‘insurmountable’ technical drawbacks related to the task of merging duplicate product listings on the retail website. Since its inception, an array of different microtasking platforms and online labor markets burgeoned, providing the “leverage of the abilities of an unprecedented number of people via the web to perform complex computation”. These services allow users to search, select and complete a variety of human intelligence tasks (HITs) designed by third party contractors looking for a freelance, flexible and often unskilled labor force. The labor activity for online workers (called *turks*) can be fulfilled at home without any direct management. These tasks can be developing databases, filtering images, subscribing to YouTube channels or writing ‘honest’ reviews for Aliexpress.

Instead of receiving a salary, or an hourly wage and the benefits and protections their work entails, turks are paid for every small, atomized task they complete. In exchange, com-

panies (but also individual researchers, universities and institutes) enjoy, through platform mediation, absolute circumvention of applicable minimum wage laws; they benefit of all the perks for an unregulated assembly line of cognitive workers with minimal transactional frictions. According to a survey, the main selection criteria for turks in picking HITs is the task’s complexity, the maximal duration of completion, the remuneration and, according to some self-reports, how fun these tasks can be. If such self-reports should be nuanced in a general background of precariousness and hyper-exploitation, they nevertheless suggest that workers do not merely seek monetary rewards.

The fragmentation of professional activities is also increasingly the status quo for persons in the cultural industries and the arts. Most of these individuals engage in a patchwork of different forms of immaterial labor defined as the activity that produces the informational and cultural content of the commodity. In regards to the cultural economy in advanced capitalist societies, it is exactly the excessive deployment of the activities of an overqualified, underpaid cognitive workforce that makes, from the perspective of any digital contractor “the Internet a thriving and hyperactive medium”. The precariat, or, better, the information economy version of an insecure, underpaid, self-employed and zero-hour contract mobile workforce, the *unnecessariat*, is construed here, from the perspective of the venture capitalist as a potentially large-scale, connected, computing infrastructure waiting for its networked

duction et de création multiples et changeants. Ces œuvres mettent en lumière la limite des rôles de production définis en revendiquant une forme d’autorialité élargie: c’est l’effondrement des rôles du lecteur, de l’écrivain, du critique, de l’historien, du diffuseur et du documentaliste.

La bande dessinée à l’ère du *playbor*

Pour quelques grands évangélistes du web comme Yochai Benkler ou Clay Shirky, les technologies numériques développées dans le sillage d’Internet ont changé la donne en fournissant aux individus de nouvelles manières de s’interconnecter et de collaborer, facilitant ainsi des projets de production collaboratifs sans précédent basés sur une plus grande autonomie et un espace d’expression personnelle des travailleurs. Le développement de marchés du travail numérique, et plus spécifiquement de l’intelligence artificielle, a entraîné une reconfiguration majeure du travail vers une économie à la tâche (*gig economy*) et la dépense de surplus cognitif.

Amazon Mechanical Turk (AMT) est une plateforme de travail en ligne conçue par Amazon en 2007. Elle fut créée pour répondre au besoin de services d’infrastructures informatiques capables de traiter l’«insurmountable» problème technique posé par la fusion de listes de produits en double sur le site marchand. Depuis sa conception, quantité de plateformes de micro-tâches et de travail en ligne ont émergé, permettant de

maximiser la capacité d’un nombre sans précédent d’individus à accomplir des tâches complexes en ligne. Ces services permettent aux utilisateurs de chercher, choisir et effectuer un grand nombre de «*human intelligence tasks*» (HITs) conçues par des tiers sous-traitants à la recherche de main d’œuvre freelance, flexible et souvent non-qualifiée. Les tâches confiées à ces travailleurs en ligne (appelés «turks») peuvent être effectuées à la maison sans besoin de supervision directe, et vont du développement de bases de données au filtrage d’images, en passant par l’abonnement à des chaînes Youtube ou la rédaction de commentaires «honnêtes» sur Aliexpress.

Au lieu de recevoir un salaire ou une rémunération horaire, avec les avantages et les garanties associés à leur travail, les «turks» sont payés à la tâche individuelle. Le recours à ces plateformes permet aux entreprises (mais aussi aux chercheurs, universités et instituts) de contourner totalement les lois en vigueur en matière de salaire minimum. Celles-ci profitent ainsi de tous les avantages d’une chaîne de production de travailleurs cognitifs non-réglémentée avec un minimum de frictions transactionnelles. D’après un sondage, les «turks» choisissent les tâches qu’ils souhaitent effectuer principalement sur la base de critères de complexité, durée maximum d’exécution, rémunération et dimension ludique - selon les intéressés eux-mêmes. Bien qu’il faille nuancer ces témoignages au regard du contexte général de précarité et de surexploitation, ils suggèrent cependant que les travailleurs ne cherchent pas uniquement une gratification financière.

2. 'You've heard of software-as-a-service; well, this is human-as-a-service.' Jeff Bezos announcing Amazon Mechanical Turk in 2006 during an MIT lecture.

value to be extracted. The flip side of Jeff Bezos's human-as-service ethos² is the reality of the human-as-wasted-resource: a sense of unfulfilled potential

with the pathos of an empty apartment in an overcrowded city, or a set of golf-clubs gathering dust in the closet.

The notion of free labor, and its uneasy declination of *playbor*, is based on the gradual dissolving of modalities that have conventionally defined most of the professional activities, and separated them from the rest: the slippages between conception and execution, between labor and creativity, between work and free time, and between author and audience have been, according to Lazzarato, "simultaneously transcended within the 'labor process' and reimposed as political command within the process of valorization". Labor activity is increasingly harder to define and consequently to protect and valorize. The very same spaces that have generally contained and supplied labor have radically changed and for some, they have dematerialized: from the office desk to the cubicle, and from the decentralized workspace and the coffee shop table to the apartment couch, work for 'creatives' is *always* and *everywhere*.

Abusive and (not always so) immaterial labor formulae have been around in the creative industries for quite a while. However, technology magnifies power configurations with "deep changes in the composition, management and regulation of the workforce". Free labor occupies a central position in the

digital economies and the digital labor market can now be in antagonistic relationship with the comics industry's various reading communities, small businesses and publishers. What are the challenges for the increasingly networked comics industry in times where cognitive labor deploys in postindustrial regimes of work management and, more importantly, how can artists and readers still defend fixed subject positions in a constantly shifting world that increasingly questions the validity of such conventions and practices?

Conceptual Comics

These questions have tilted my understanding of comics towards the medium's industrial affordances and have radically shaped my own artistic practice. As an artist and a researcher, I am interested in the unexpected ways the comics industry's generative forces inherent to distributed and specialized working routines are being reshaped in the age of digital networking. What happens to the comics industry in the advent of media convergence and its auxiliary operations of rapid digitization, immediacy of consumption and broadband distribution? How does the diversification of access to content contribute to "ever more complex relations between top-down corporate media and bottom-up participatory culture"? And finally, how do artistic practices and discourses, as well as the historically contingent roles that constitute the publishing world, position themselves *vis-a-vis* these powerful new environments?

La fragmentation des activités professionnelles contribue également à renforcer le *statu quo* pour les acteurs de l'industrie artistique et culturelle. La plupart de ces acteurs cumulent un grand nombre de tâches dématérialisées définies comme l'activité créatrice du contenu informationnel et culturel du produit. Si l'on considère l'économie culturelle dans les sociétés capitalistes avancées, c'est précisément le sur-déploiement de l'activité de travailleurs cognitifs surqualifiés et sous-payés qui, du point de vue des employeurs numériques, fait d'Internet une plateforme dynamique et florissante. Le précaire, ou plutôt, la classe de travailleurs indépendants précaires, sous-payés, sans contrat et mobiles version économie de l'information, le «non-nécessariat», apparaît ici, du point de vue d'un investisseur, comme une ressource informatique à potentiellement grande échelle dont la valeur interconnectée n'attend qu'à être exploitée. L'autre versant de la vision de Jeff Bezos de «l'homme-service»² est celle de l'homme vu comme une ressource

non-exploitée: un potentiel non-réalisé associé au pathos de l'appartement vide dans une ville surpeuplée ou d'un set de clubs de golf prenant la poussière dans un placard.

La notion de travail gratuit, et sa déclinaison embarrassante en «*playbor*», se base sur la dissolution progressive des modes de définitions conventionnels de la plupart des activités professionnelles permettant de les distinguer du reste: selon Lazzarato, la distinction entre conception et exécution, labeur et créativité, travail et temps libre, et entre auteur et public,

a été simultanément dépassée dans le processus de travail et réimposée comme impératif politique dans le processus de valorisation. D'une part le travail est devenu de plus en plus dur à définir, et donc à protéger et valoriser, et d'autre part, les espaces qui servaient typiquement de lieux de travail ont radicalement changé, et parfois, se sont dématérialisés. Du bureau au poste de travail; et du bureau décentralisé à la table de café jusqu'au canapé, les «créatifs» travaillent *partout* et *tout le temps*.

L'industrie créative pratique des conditions de travail – pas si immatérielles et abusives depuis bien longtemps. Cependant, la technologie a amplifié ces rapports de pouvoir en entraînant des changements profonds dans l'organisation, la gestion et la régulation de la main d'œuvre. Le travail gratuit, au cœur des économies numériques et du marché du travail en ligne, entre à présent en conflit avec les diverses communautés de lecteurs de l'industrie de la bande dessinée, les petits commerçants et les éditeurs. Quels sont les défis de l'industrie de plus en plus interconnectée de la bande dessinée dans un contexte de développement du travail cognitif défini par des régimes post-industriels de gestion du travail? Et surtout, comment artistes et lecteurs peuvent-ils continuer à défendre leur intégrité en tant que sujets dans un monde constamment en mouvement, où la validité de ces pratiques et conventions est de plus en plus remise en question?

2. «You've heard of software-as-a-service; well, this is human-as-a-service», extrait du discours de Jeff Bezos donné lors d'une conférence au MIT en 2006 à l'occasion du lancement de la plateforme Amazon Mechanical Turk.

3. Conceptual Comics and its playful acronym (CoCo) originate from the librarian collection I initiated at the art archive Ubuweb and the shadow library Monoskop.

I came up with the term *conceptual comics* (CoCo)³ to point to the works that thematize the industrial aspects of their medium. They often embrace “the

messy state of media after the disruption occurred through the digitization of their production, distribution and communication channels” and they can be thought as post-digital declinations of older industrial forms of production. Their form and modes of engagements are complex and polyvalent. CoCos distance themselves from works that celebrate artistic expression or champion unique artistic and storytelling skills. They are equally critical of the various deployments of craftsmanship in their fabrication, from the fashionable risograph to the fetishized woodblock printing. Far from being ordinary acts, CoCos are immersed in (and survive from) information-intensive contexts. They are always constituted as subsequent acts of inflection, inversion and dissension. Their singularity is an access to otherness and their endurance originates from the way they are persistently unraveling and reshaped. Semantically elastic, stretched by a growing web of cross-references, often to the point of unrecognizability, a CoCo work cannot and will not remain forever the same object. CoCos are even less focused in the formal technological innovations of the narrative medium. They focus instead on the new patterns and modalities of the comics industry in the age of the disenchantment and the given-ness of electronic and networked affordances.

In 2017, I outsourced the commission of a book to the resources of an online labor market. In *Harvested*, a selected group of microworkers was asked to filter a huge database of JPG screenshots of adult films according to a consciously vague instruction: whether or not they displayed contemporary art. As read in the press release, the goal of the book was to underline the importance for a contextual, industry-specific art history, while by the same token playfully highlighting the need to activate peripheral vision in regard to scopophilic practices. While IKEA paintings were pervasively dominant, *Harvested* burgeons with works from modern masters such as a rip-off from Fernand Léger, an unknown Joan Miró, *Castle and Sun* from Paul Klee but also contemporary works such as *Quote, 1964*, a print from Robert Rauschenberg, a series of paintings from Mark Rothko, *School of Fontainebleau* from Cy Twombly and even some mass market replicas from Frank Stella and Lucio Fontana.

Peanuts

From 2016, I have been working on *Peanuts minus Schulz* involving the re-make of *Peanuts*, possibly the most popular and influential comic strip of all times. Published on an almost daily basis from 1950 to 2000, Charles Schulz produced a total of 17,897 *Peanuts* comic strips which, at their peak of popularity, were translated into 21 languages, syndicated to 2,600 newspapers and reached an audience of 355 million readers in

La bande dessinée conceptuelle

Ces questions ont orienté mon intérêt pour la bande dessinée vers la capacité de suggestion industrielle du médium, et ont radicalement changé ma pratique artistique. En tant qu’artiste et chercheur, je m’intéresse aux manières insoupçonnées dont les forces productives de l’industrie inhérentes aux méthodes de travail distribué spécialisé se voient reconfigurées à l’ère des réseaux numériques. Quel est l’impact du phénomène de convergence des médias et ses conséquences (développement rapide de la numérisation, immédiateté de consommation et diffusion haut débit) sur l’industrie de la bande dessinée? Comment la diversification de l’accès au contenu contribue-t-elle à la construction de relations de plus en plus complexes entre les médias institutionnels descendants et une culture participative ascendante? Et enfin, comment les pratiques et les discours artistiques, ainsi que les rôles historiquement contingents qui structurent le monde de l’édition, réagissent-ils face aux forces mises en branle par ces nouveaux environnements?

3. Le concept de bande dessinée conceptuelle vient de la collection que j’ai commencé à constituer sur la plateforme Ubuweb et le wiki Monoskop.

J’ai ainsi forgé le terme de *bande dessinée conceptuelle*³ pour désigner les œuvres thématisant les aspects industriels du médium. Celles-ci abordent souvent l’état de désordre médiatique faisant suite au bouleversement de la numérisation de leurs modes de production, diffusion et communication, et apparaissent comme des déclinaisons post-numériques de formes de production industrielle passées. Leurs formes et modes

d’engagement sont complexes et polyvalents. Les bandes dessinées conceptuelles mettent à distance les œuvres prônant l’expression, le génie artistique ou l’originalité narrative. Elles critiquent également les étalages de savoir-faire dans le champ de la fabrication, de la très en vogue risographie à la vénérée impression au bloc. Loin de se penser comme actes originaux, les bandes dessinées conceptuelles évoluent (et survivent) dans des environnements informationnels riches. Elles se présentent toujours comme des tentatives de modulation, de renversement ou de dissension. Leur originalité réside dans l’ouverture qu’elles permettent vers quelque chose d’autre, et leur longévité tient à leur capacité de s’épuiser et se renouveler continuellement. Élastiques sur le plan sémantique, riches d’un réseau de plus en plus large de références croisées, souvent au point d’être méconnaissables, les bandes dessinées conceptuelles sont des objets en constante métamorphose. Peu tournées vers les innovations technologiques formelles proprement narratives, elles se concentrent plutôt sur les nouveaux schémas et modalités de l’industrie de la bande dessinée à l’ère du désenchantement et des conditions d’affordances des réseaux électroniques.

En 2017, j’ai sous-traité la commande d’un livre aux ressources d’une plateforme de travail en ligne. Dans le cadre du projet *Harvested*, j’ai employé un groupe de micro-travailleurs pour trier une gigantesque base de données de captures d’écran JPG extraites de films pour adultes sur la base d’un critère volontairement vague: la présence ou non d’art contemporain sur ces captures d’écran. Comme je l’explique dans le communi-

75 countries. Through its ubiquitous popularity and continuous run, the longest in the history of dailies, *Peanuts* outdid any business considerations that were the given industrial standards. While *Peanuts* was not the first strip that was heavily marketed, pervasive licensing and blank corporate marketing that quickly mushroomed around Schulz's work forced comics into capitalist media expansion and market saturation. Led into uncharted territory, Schulz reinvented his craft and profession. He released the pressure of the punchline, dug deeper and expanded his storytelling palette. He increasingly dealt with existential themes and moods such as inactivity, lethargy, emptiness and vanity. They were eloquently materialized through the storyline's suspended actions, empty spaces, minute changes and unavoidable recurrences. Apart from the *wu-wei*, the principle of inaction, *Peanuts* has a zen-like quality that is characterized by its *less-is-more* aesthetics. The series consistently explores themes such as the appreciation of time passing, the felicity in the discovery of wisdom, the manifestation of concrete *suchness* of everyday life and nature's and compassion's mishaps, among others. But most of all, *Peanuts* deals with the conundrum of transcending ego-consciousness in an experiential dimension, exemplified through the presence of one of the main characters, Snoopy. The dog, a favorite animal in various zen koans, constitutes the series' displaced center and personifies its opaque nothingness: a meditational state in which the no-ego is posited as the passive agent in constituting things of experience.

Peanuts is certainly a masterpiece of style in its ability to engage and sustain its readership. Its readers experience and embody fictional events and create emotional ties by sharing the human condition with the story's characters. Through the multiple forms that move beyond the pages of the newspaper and the book, *Peanuts* characters are immaterial energy storehouses built on an ever-growing capital of emotional and affective investment. Just think of Snoopy and the pervasive instantiations in retail merchandising such as T-shirts, stickers, coffee-mugs, but also video games, themed music albums, TV shows, theatrical



T-shirt print of a drawing based on Charles Schulz's *Peanuts* made by Vidjay from Indonesia, Monday, February 12th, 2017 (time of completion: 24"48")

T-shirt imprimé d'après un dessin inspiré du Snoopy de Charles Schulz réalisé par Vidjay, en Indonésie, lundi 12 février 2017 (temps d'exécution: 24 minutes et 48 secondes).

qué de presse, le but de ce livre était de souligner l'importance d'une histoire de l'art contextuelle prenant en compte les spécificités de l'industrie, tout en soulignant de manière ludique l'intérêt d'adopter une vision périphérique dans le cadre des pratiques scopophiliques. Si les peintures IKEA se sont révélées majoritaires, *Harvested* a également fait ressortir quelques œuvres de maîtres modernes telles qu'un plagiat de Fernand Léger, un Joan Miró inconnu ou *Castle and Sun* de Paul Klee ; et également des œuvres contemporaines telles que *Quote*, 1964, une lithographie de Robert Rauschenberg, une série de peintures de Mark Rothko, *School of Fontainebleau* de Cy Twombly et même quelques reproductions bon marché de Frank Stella et Lucio Fontana.

Snoopy et les Peanuts

J'ai commencé à travailler sur *Peanuts* minus Schulz en 2016, un projet de remake de *Snoopy et les Peanuts*, soit probablement la bande dessinée la plus célèbre et retentissante de tous les temps. Publiée presque quotidiennement de 1950 à 2000, Charles Schulz a produit un total de 17 897 *comics strips*, traduits, au sommet de leur popularité, en 21 langues, publiés dans 2 600 journaux pour une audience de 355 millions de lecteurs dans 75 pays. *Snoopy* doit à son succès mondial et à la longévité de sa parution – un record dans l'histoire du quotidien – d'avoir totalement dépassé le cadre commercial qui était celui de l'industrie de l'époque. *Snoopy* n'est certes pas la première bande

dessinée à avoir été largement commercialisée, mais l'ampleur des licences accordées et le marketing méthodique rapidement développé autour de l'œuvre de Schulz a incontestablement entraîné la bande dessinée vers une expansion capitaliste du média et la saturation du marché. Schulz dut réinventer son art et son métier en territoires totalement inconnus. Relevé de la pression de la chute narrative, il alla plus en profondeur et diversifia ses ressorts narratifs. Il se mit à explorer davantage de questions et d'états d'âme existentiels tels que l'inactivité, la léthargie, le sentiment de vacuité et la vanité, matérialisés de manière concrète par des actions suspendues, des espaces vides, des variations autour du même et des récurrences inévitables. Outre sa philosophie *wu-wei* – le principe d'inaction –, *Snoopy* revêt une dimension zen caractérisée par une esthétique minimaliste. La série ne cesse d'explorer des thèmes tels que l'appréciation du temps qui passe, le bonheur éprouvé dans l'acquisition de la sagesse, la matérialité du quotidien, les mésaventures de la vie ou encore les failles de notre compassion. Mais surtout, *Snoopy* aborde la question du dépassement de la conscience de soi dans l'expérience, incarnée par le personnage principal. Ce chien, animal symbolique dans de nombreux *koans* zen, constitue le véritable point focal de la série tout en incarnant sa vacuité énigmatique : un état méditatif dans lequel le non-ego est présenté comme l'agent passif par lequel l'expérience est rendue possible.

Snoopy est incontestablement un chef-d'œuvre de style dans sa capacité à engager et fidéliser son lectorat. Parce qu'il se

productions, amusement parks and other market derivatives. *Peanuts* is an industry on its own, where publishers and licensing specialists compete across the entire spectrum of media production. In an interview, Charles Schulz is at pains to stress and defend the role of craftsmanship in the corporate empire built around Snoopy and emphasizes the predominance of the comics strip over all auxiliary products, activities and satellite businesses blossoming ‘outside’ his own work. He says,

“We have covered the world with licensed products – everything from sweatshirts to lunchboxes to toothbrushes – and have been criticized many times for this, although for reasons that I cannot accept. My best answer to such critics is always that the feature itself has not suffered because of our extracurricular activities. I have drawn every one of the 10,000 strips that have appeared and I have thought of every idea. Not once did I ever let our other activities interfere with our main product – the comic strip.”

Is the comics strip really the main product and all the rest ‘extracurricular activities’? And what is the value of a statement that buys into the fiction of the economically disinterested artist stuck to his drawing table, unfettered by mercantile calculations?

Peanuts minus Schulz
**a Distributed Labor as
Compositional Practice**

Peanuts minus Schulz is a conceptual comic book project that consists in the reproduction of Schulz’s work by commissioned artists, using digital tools and mediated by a digital labor management platform.⁴ The percolation of the comic strip units through the reader swarm of the digital factory calls into question the primacy of storytelling and drawing as *the* defining factors of the image-text medium. Indeed, *Peanuts minus Schulz* labors silently through the products of an extremely deskilled workforce. The deployment of home-brewed versions of Schulz’s work, and their response to the different instructions is both intentional and unpredictable. There is an obstructive contextual materiality, for instance in Anika’s translation in Benghali or in Vidjay’s playful insertion of autobiographical narrative that bypasses the series’ narrow authorial status. *Peanuts minus Schulz* embraces the industrial aspects of the brand name and without sacrificing semantic complexity and reader engagement, puts the emphasis of comics, in its (digitally) distributed labor. By foregrounding the uneasy interdependence of work and leisure, of artistic craftsmanship and deskilled manpower, *Peanuts minus Schulz* displaces the integrity of the comic strip as a full-fledged entity, albeit a corporate copyright property, to an ongoing

4. The scarcity of information related to the fabrication of the book is not only symptomatic of platform mediation. Certainly, a digital labor platform operates like a black box, in many respects. The choice to preserve the project’s procedural opacity comes as a conscious decision for the non-disclosure of sensitive information that might collide with some academic standards.

reconnait dans la condition humaine des personnages de l’histoire, le lecteur se projette dans les événements fictionnels et développe des liens affectifs avec ces derniers. Par les multiples formes qu’ils prennent au fil des pages du journal et de la bande dessinée, les personnages de *Snoopy* apparaissent comme des réservoirs d’énergie immatérielle alimentés par un capital



T-shirt print of a drawing based on Charles Schulz’s *Peanuts* made by Anika from Bangladesh, Thursday, February 1st, 2017 (time of completion: 5’19’)

T-shirt imprimé d’après un dessin inspiré du *Snoopy* de Charles Schulz réalisé par Anika, au Bangladesh, le jeudi 1^{er} février 2017 (temps d’exécution : 5 minutes et 19 secondes)

constamment renouvelé d’investissement émotionnel et affectif. Il n’y a qu’à penser aux infinies déclinaisons du personnage principal en produits tels que t-shirts, autocollants, mugs, mais aussi jeux vidéo, albums de musique à thème, émissions télé, productions théâtrales, parcs d’attraction et autres dérivés. *Snoopy* est une industrie à lui seul, au sein de laquelle les éditeurs et les spécialistes de la licence entrent en concurrence sur le spectre entier de la production médiatique. Dans un entretien, Charles Schulz s’évertue à souligner et défendre la place de l’art dans l’empire commercial construit autour de *Snoopy*, en rappelant la prévalence de la bande dessinée sur tous les produits, activités dérivées et commerces annexes ayant fleuri « en périphérie » de son œuvre :

« Nous avons inondé le monde de produits sous licence – du sweatshirt au Tupperware en passant par la brosse à dent – et nous avons pour cela reçu de nombreuses critiques, quoi que pour des raisons que je refuse d’entendre. La meilleure réponse que je puisse faire à ces critiques reste de rappeler que l’œuvre elle-même n’a pas souffert de ces activités secondaires. J’ai dessiné et pensé chacune des 10 000 bandes dessinées publiées. Pas une seule fois je n’ai laissé nos activités secondaires interférer avec le produit principal : la bande dessinée. »

La bande dessinée est-elle vraiment le produit principal, et tout le reste de simples « activités secondaires » ? Et quelle valeur accorder à une déclaration fondée sur la fiction de l’artiste comme agent économiquement désintéressé, enfermé dans son atelier et ignorant toutes considérations marchandes ?

score: Schulz's 50-years work becomes a durational performance that reenacts and retaliates upon the reader space which begs for new subjectivities.

At best, *Peanuts minus Schulz* buys into the fashionable paradigm of artist-as-entrepreneur and artistic work-as-content management. At worst, it highlights the historically industrial properties of the medium. Microworking as a compositional practice highlights disconcerting aspects of the publishing industry and conjures images of sweatshop production chain, industrial automation, unskilled labor and regimes of just-in-time production modes. Nonetheless, a closer look reveals just the opposite: a queering of the industry's prototypical standardized practices. The digital, aggregated micro-actions such as the poorly filtered spam, the algorithmic bot non-sense or the responses to the variously misread instructions that I had to moderate and filter throughout this process, resist the smooth integration and style uniformization conventionally required in the industry of comics: the collected material constantly fails to fulfill the seamless, unbroken metabolization that leads to a totalizing system. The selection process doesn't have the goal to level or neutralize the differences in the work provided by amateurs, fans or non-artists, neither to enforce any *apprenticeship model* nor exclude unqualified, or marginalize temperamental and idiosyncratic approaches to the interpretation of Schulz's work. Rather the opposite: these submissions radically reconfigure the assumptions made about the individual role different



T-shirt print of a drawing based on Charles Schulz's *Peanuts* made by an artist from Macedonia, Friday, March 30th 2017 (time of completion: 7"17")

T-shirt imprimé d'après un dessin inspiré du Snoopy de Charles Schulz réalisé par un artiste macédonien, vendredi 30 mars 2017 (temps d'exécution: 7 minutes et 17 secondes).

agents can have in a production chain. They underline the very nature of comics as an eternal score subjected to vagaries and contextual instantiations.

Peanuts minus Schulz cannot remain solely a book project. Instead it needs to reflect on the different modes of spatialization (through exhibition formats) or temporalization (through reading performances) of the comics medium, in order to fulfill

Peanuts minus Schulz Le travail distribué comme pratique organisationnelle

Peanuts minus Schulz est un projet de bande dessinée conceptuelle consistant à faire reproduire l'œuvre de Schulz par des artistes sous-traitants ayant recours à des outils numériques par l'intermédiaire d'une plateforme de services en ligne. L'assimilation de la bande dessinée par la masse de lecteurs qui composent cette usine numérique remet en cause la primauté de la narration et du dessin comme éléments définitoires principaux du médium texte-image. En effet, *Peanuts minus Schulz* s'est élaboré silencieusement grâce au travail d'une main d'œuvre extrêmement déqualifiée. La prolifération de versions « maison » de l'œuvre de Schulz, et la variété des réponses apportées aux instructions données sont à la fois aléatoires et imprévisibles. On remarque par exemple des éléments contextuels obstructifs dans la traduction d'Anika en Bengali ou encore dans l'insertion amusante d'éléments autobiographiques par Vidjay qui remettent en cause le statut autorial strict de la série. *Peanuts minus Schulz* englobe les aspects industriels de la marque et, sans négliger la complexité sémantique ou l'engagement du lectorat, met l'accent de la bande dessinée sur le travail (numérique) distribué. En mettant au premier plan l'interdépendance fragile entre travail et loisir, conception artistique et main d'œuvre déqualifiée, *Peanuts minus Schulz* déplace l'intégrité de la bande dessinée pensée comme entité inaliénable, bien qu'elle demeure propriété protégée par droit d'auteur, vers quelque chose qui

ressemblerait à une partition inachevée: les cinquante années de travail de Schulz se transforment en une performance continue qui rejoue et réagit à l'espace du lecteur, continuellement nourrie de nouvelles subjectivités.

Au mieux, *Peanuts minus Schulz* participe du paradigme en vogue de «l'artiste-entrepreneur» et de l'œuvre d'art comme gestion de contenu. Au pire, le projet met en lumière les propriétés industrielles historiques du médium. Le micro-travail comme pratique organisationnelle révèle des aspects déconcertants de l'industrie éditoriale et convoque des images d'ateliers de misère à la chaîne, d'automatisation industrielle, de main d'œuvre non-qualifiée et de modes de production en flux tendu. Néanmoins, c'est tout l'inverse que l'on découvre quand on y regarde de près: une disparition des pratiques standardisées de l'industrie. L'agrégat de micro-actions numériques telles que les spams mal filtrés, les non-sens générés par algorithme ou encore les nombreuses interprétations erronées des instructions que j'ai dû modérer et trier au cours de ce processus, résistent à l'intégration fluide et à l'uniformisation stylistique que requiert généralement l'industrie de la bande dessinée: de manière systématique, le contenu recueilli échoue à répondre aux exigences d'intégration harmonieuse et continue à la base de tout système totalisant. Dans mon processus de sélection, je n'ai pas cherché à aplanir ou à gommer les différences entre les travaux fournis par les amateurs, les fans ou les non-artistes; à mettre en place un «modèle d'apprentissage», ni à exclure ou marginaliser les interprétations hors de propos, fantasques



T-shirt print of a drawing based on Charles Schulz's *Peanuts* made by Tracey from China, Friday, March 12th 2017 (time of completion: 4"25')

T-shirt imprimé d'après un dessin inspiré du Snoopy de Charles Schulz réalisé par l'artiste chinoise Tracey, vendredi 12 mars, 2017 (temps d'exécution: 4 minutes et 25 secondes)

its industrial ordeal. Printing and framing hundreds of collected submissions would be equal to folding back the project's concept on the content predominance. Instead, a direct confrontation with Schulz's statement about the high-ground of the comics strip in the comics industry and the glorification of the artist's creative genius invites me to invest a larger spectrum of the brand name through the various Snoopy derivatives and merchandising. What would be the effect of a multitude of subjectivities, styles and expertise investing a series of merchandising-only shows made and designed in the digital factory such as t-shirts, hoodies, hats, lunchboxes, figurines, etc.? These various unsolicited and unauthorized declinations of corporate products make comics' dynamics between art and industry painfully(?) transparent.

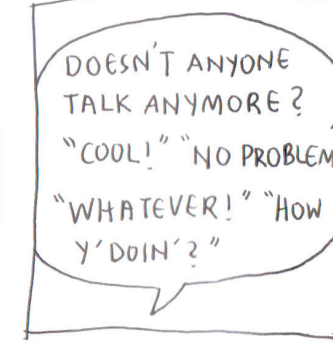
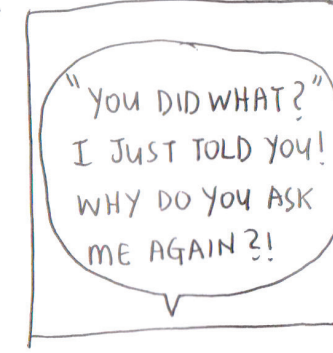
ou idiosyncratiques de l'œuvre de Schulz. C'est même le contraire: ces contributions reconfigurent radicalement les assomptions faites sur le rôle individuel que chaque travailleur peut avoir au sein d'une chaîne de production. Elles révèlent la nature même de la bande dessinée en tant que partition en devenir, sujette à modifications et variations contextuelles.

Peanuts minus Schulz ne peut s'en tenir à un simple projet de livre. Pour remplir sa mission industrielle, il doit pouvoir ouvrir une réflexion sur les différents modes de spatialisation (à travers des formats d'exposition) et de temporalisation (à travers des lectures-performances) du médium de la bande dessinée. Imprimer et exposer les centaines de contributions collectées reviendrait à limiter le concept du projet à son contenu. Cependant, la déclaration de Schulz quant à la prévalence de la bande dessinée au sein de l'industrie qui l'entoure et la glorification du génie créatif de l'artiste m'invite à explorer plus en profondeur l'univers de la marque à travers ses nombreux produits dérivés *Snoopy*. Quel impact aurait l'investissement d'une multiplicité de subjectivités, styles et expertises dans le cadre d'expositions présentant exclusivement des produits merchandisés – T-shirts, sweats à capuche, casquettes, Tupperware, figurines etc. – fabriqués et conçus par cette grande usine en ligne? Les nombreuses variations spontanées et frauduleuses de produits marchands rendent les dynamiques entre art et industrie dans le monde de la bande dessinée dou- loureusement (?) transparentes.

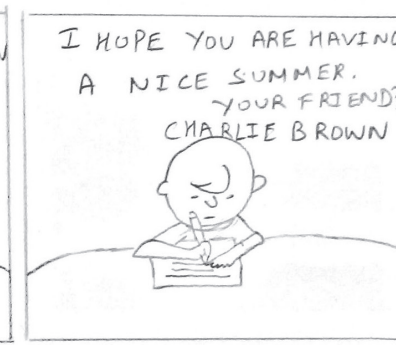


Coffee cup with a drawing based on Charles Schulz's *Peanuts* made by Anika from Bangladesh, Thursday, April 4th, 2017 (time of completion: 12"34')

Mug customisé avec un dessin inspiré du Snoopy de Charles Schulz réalisé par l'artiste bangladaise Anika, jeudi 4 avril, 2017 (temps d'exécution: 12 minutes et 34 secondes)



frutk
-NAD-



swesh :)

CHARLIE'S ABOUT TO THROW THE BASEBALL FROM THE PITCHER'S MOUND WHEN LUCY INTERRUPTS FROM THE BACKGROUND SAYING "HEY, MANAGER, I WAS JUST WONDERING". IF BOTH CHARLIE AND LUCY ARE WEARING BASEBALL CAPS AND GLOVES ON THEIR LEFT HANDS. CHARLIE LOOKS EXCITED, WITH THE BALL ON HIS RIGHT HAND. HIS LEFT HAND IS ON THE FRONT, RIGHT HAND TOWARDS THE BACK, LEFT LEG UP IN THE AIR, HE'S JUST ABOUT TO THROW THE BASEBALL FROM THE MOUND HE'S STANDING ON. LUCY IS SEEN RAISING HER FINGER AS SHE INTERRUPTS CHARLIE'S GAME.

CHARLIE IS SEEN SHOUTING WITH HIS MOUTH WIDE OPEN. HE'S SHOUTING THAT HOW CAN HE PITCH A BALL GAME WHEN PEOPLE ARE COMING UP TO HIM ALL THE TIME WITH QUESTIONS. HE SAYS THAT IT IS RIDICULOUS HE IS SHOUTING WITH HIS HEAD LOOKING UP TOWARDS THE SKY, HIS MOUTH WIDE OPEN. AND HIS ARMS ALSO WIDE OPEN HE STILL GOT THE BALL ON HIS RIGHT HAND AND THE GLOVES ON HIS LEFT. HIS BASEBALL CAP IS STILL ON HIS HEAD

CHARLIE IS STANDING FACE TO FACE WITH LUCY. LUCY IS SAYING THAT HE (CHARLIE) NEEDS A SECRETARY TO SCREEN HIS CALLERS. LUCY'S EXACT WORDS ARE "YOU NEED A SECRETARY, CHARLIE BROWN.. YOU NEED SOMEONE TO SCREEN YOUR CALLERS. CHARLIE IS LOOKING AT LUCY. CHARLIE IS WEARING HIS REGULAR STRIPED T-SHIRT. IN THE FRAME WE CAN SEE CHARLIE FROM HIS WAIST ABOVE AND LUCY FROM CHEST ABOVE.

IN THIS FRAME WE CAN SEE THE CATCHER COMING UP TO CHARLIE WHO IS STANDING ON THE PITCHER'S MOUND FACING THE OTHER SIDE. I.E ON A DIFFERENT DIRECTION/ OPPOSITE DIRECTION TO THE CATCHER. LUCY IS ALSO STANDING AT THE MOUND FACING THE CATCHER SHE'S TELLING THE CATCHER THAT SHE'S SORRY AND THAT THEIR MANAGER CAN'T SEE HIM NOW AS HE'S BUSY PITCHING. CHARLIE GETS ANNOYED AND SAYS "I CAN'T STAND IT"



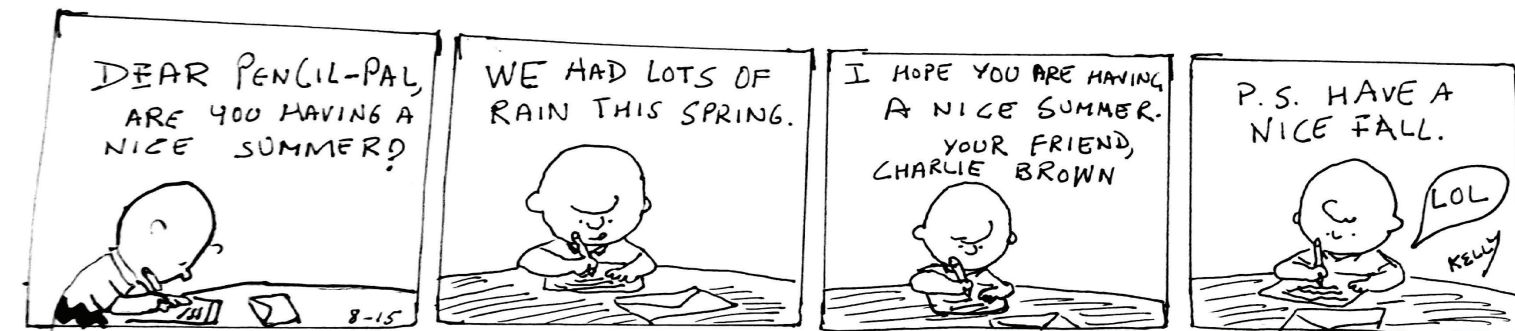
In the first panel we see there are two character is visible. One is a man and others is a dog. The man told the dog that there is a surprise for him. The dog is stayed in the top and waited for something.

The man told to the dog that he decided you to become a vegetarian. He gave him some vegetable with a box. The animal is little much confused to receive this.

In the third panel we see that there is a joke by the man. He is laughing and give him meat may be. He told him that I was only kidding. It's your real supper.

In the fourth panel we see that the dog is so sad. He never expected that was happen some time ago. He told to the man that his heart is still pounding.

Amik





રજા કેવી કુદમા નીવેલી છે । હજી યાદગાર
 જોઈએ પિયોનો ઠલાહ ઠલાહ પ્રતિ રવિ પ્રગાઠ
 ગળે ગળે દોલિયે । રાત જાનીયા રહેતો દે ।
 જાનીયા કેવી સાવજ પલ્લે ગળે દોલિયે કાળિયે
 જા ઘણાં ઢાડા ગળો ગીપે ડેલા દુઃખે
 વિરાગ આવતો ત્યાં પુલે બધા નહોતો
 મેલિયે । કેવી જગ્યા, ગળો પિંદે । કેવી
 (બની કુદમા) મનિવેલી છે । હજી તો તોલિયે
 રૂંડે રૂંડે બધા ઢાડાનો દે । ડહને તેજરી
 મળેલો નેલા કેવી કાચકાચે મેલિયે, સાળીનારે ।
 ડહને દુલ્હા સામેડા પગે દોલિયે, સર્વે ડરા
 નીવેલો બાપડે ગ્યે સાગા બાપડે, રૂડાપડે ।

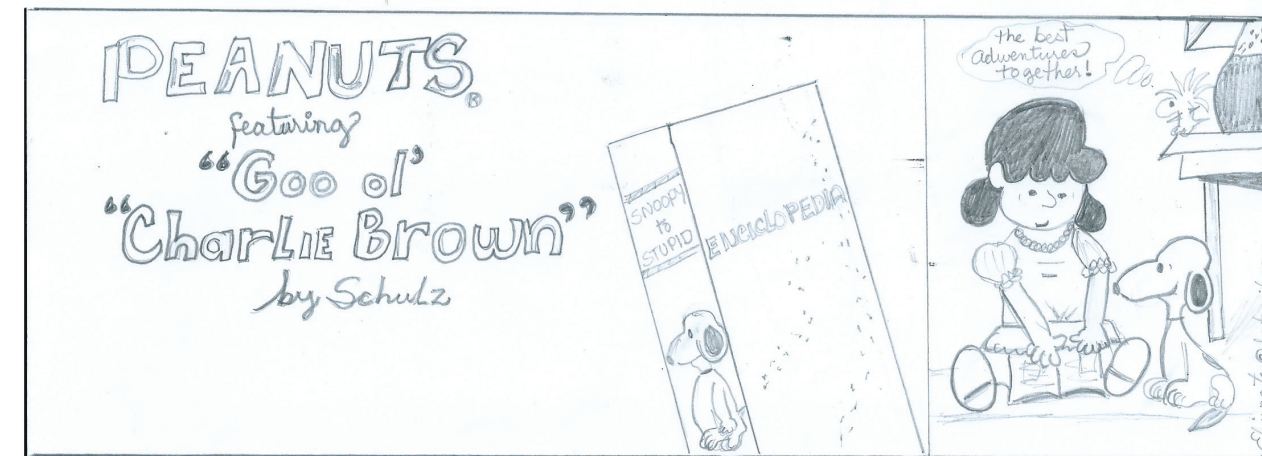
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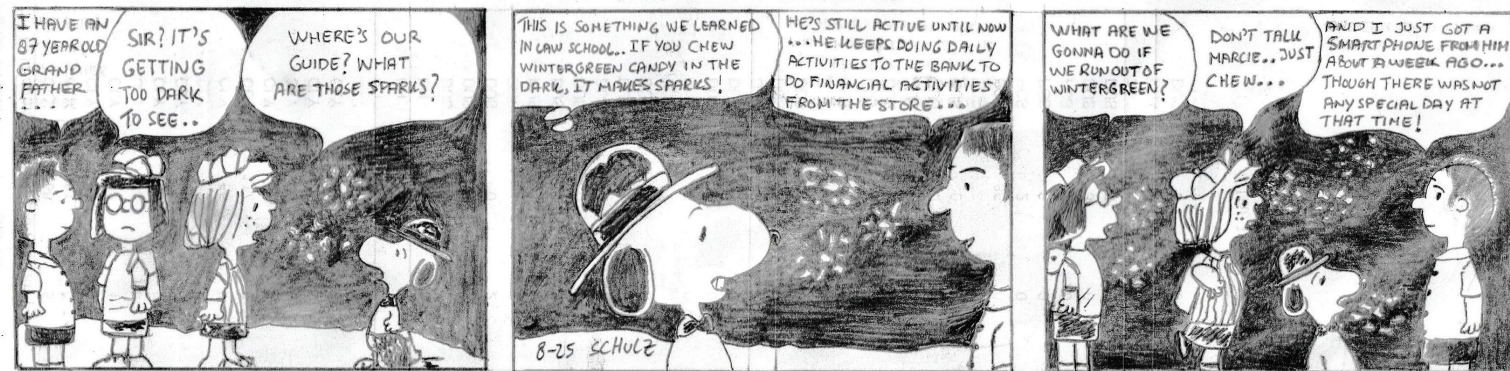
રજા તબલુ માદે દેડમા સોનો કુટર ગરો વણ
 કું જાત્રા પાલે યેપના ઝેરી કુરાગી ગીરો
 ઢાળા મલેહો રખા પલિ રખા દરાન દે, રજા
 ગણિ છ પેલિગોદ દે, તખલા જલે કું રખા પેલો
 ઝેરી કુરા ગરોગરો જાલો લેલિલ દેડમા રહો
 કુટર ગરો પલિ ગાતબલે વડે રજો કુરા રખા
 રખક રજોને જાલો લેલિલ, યો માલેહો પલિ
 પલુદા રિગેત ને લેલિલ, રાખીયા કાઠાડા રજો
 રો યો રજો પલિલાલ રૂમી રખવા ગરો દો
 રો ગાળ રો રોગે રજો રજો રખવા રજો
 ગરોગરો ગરોગરો ગાઠા ગાઠા રખવા રખવા રખવા
 નાદો રો રજોગરો રજો ગાઠા રખવા રખવા રખવા
 રખવા રજો રજો રજો

पहला चित्रा दाखिली डी ग्राम कलित्ताचित्र
मा होश्या नहोर एक रुप किया वा चिहो डी
मया मया डरा चिहो डी ग्राम ग्रामा डरा
गरिली दे। क्राजिनि चला जेला दाखिली
डरा पहारिली दे। जेला डरा वनि लागे
डरा। चरतो चित्राव ननुवाव डरा वा
डरा ले बरवो डरा मने डराते जमणी
पण खणिल डरा डरा डरा वा पडा डरा
बोपा वा मया डी चरि डराते बोपा
चित्रा दाखिली वा कालित्ताचित्र डरावो
डरा डी वा मने वा चिहो डी चिहो
डी वा डरा डरा वा डरा डरा डरा
डरावो डरा डरा डरा डरा डरा डरा
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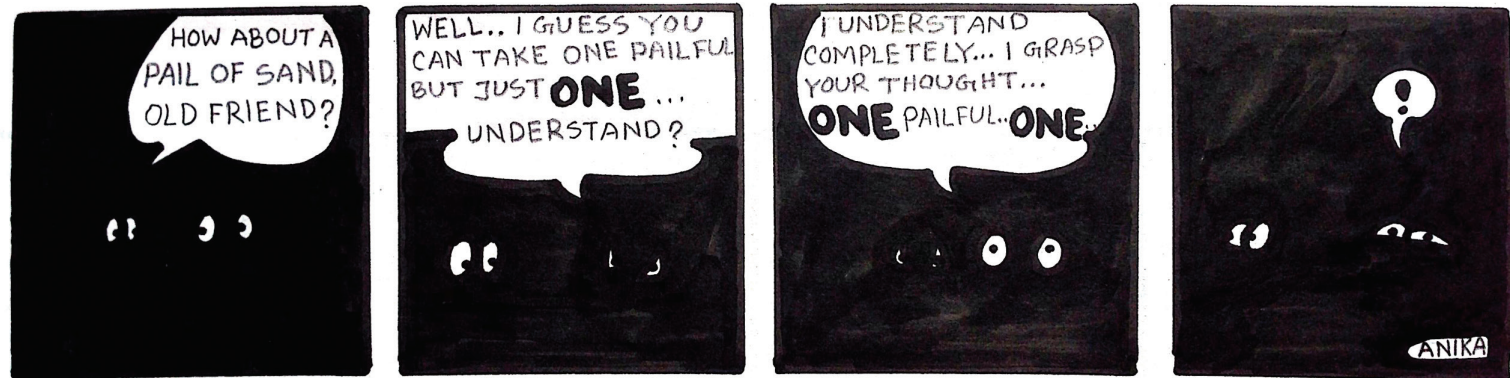
James



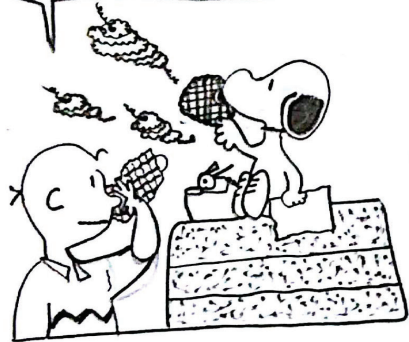




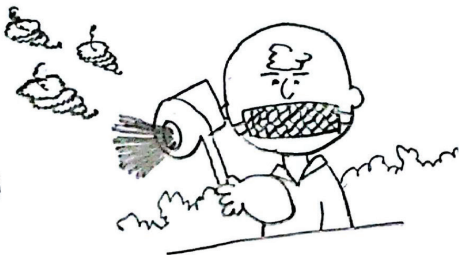
uohay



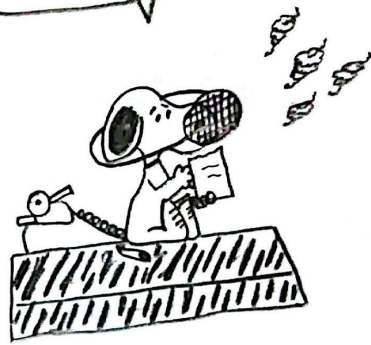
We are having trouble for the stinking air



We need to use mask. I tried to remove the vicious smell

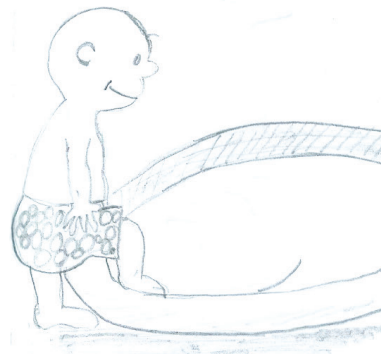


The message is from authority for all of us. The message is for public awareness



Ramee

MEANwhile...



At the SAME TIME...

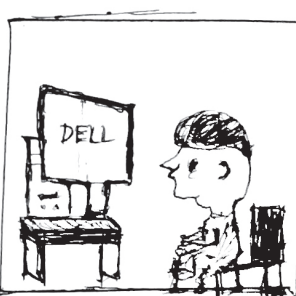
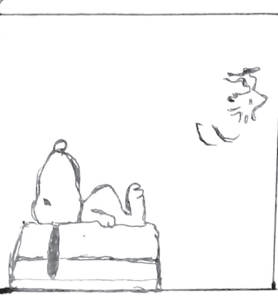
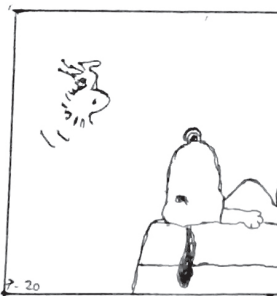


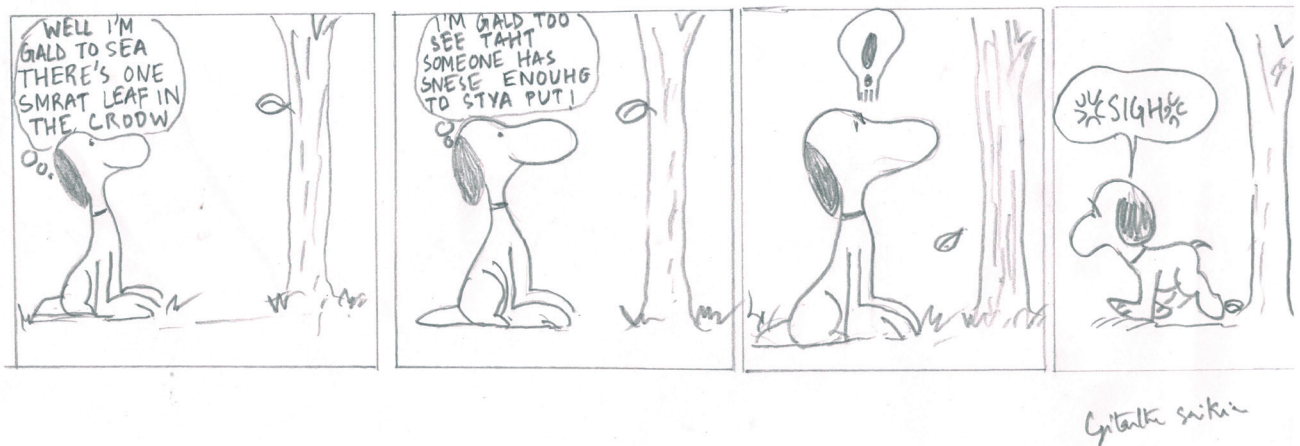
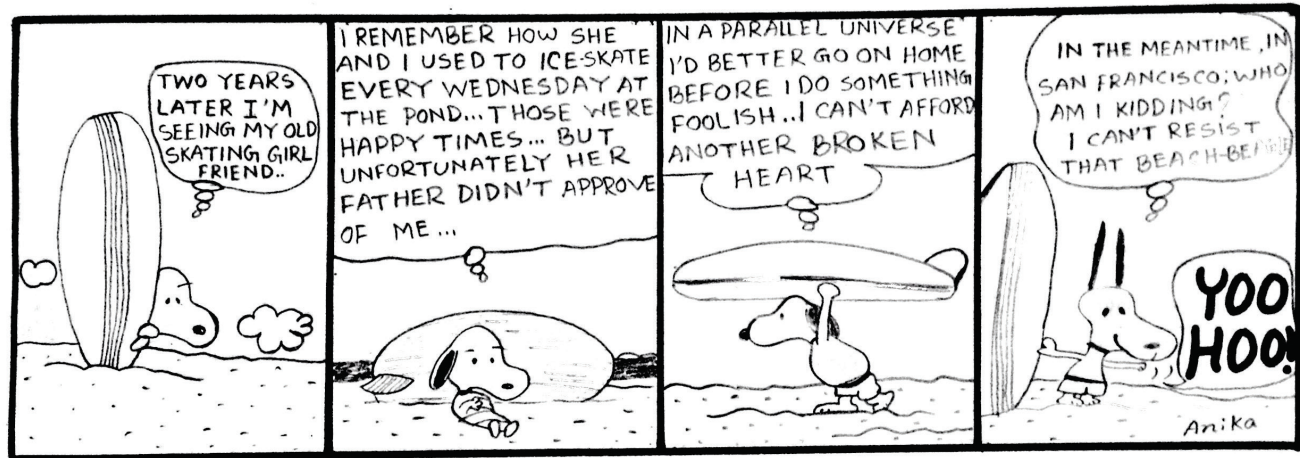
SADLY...

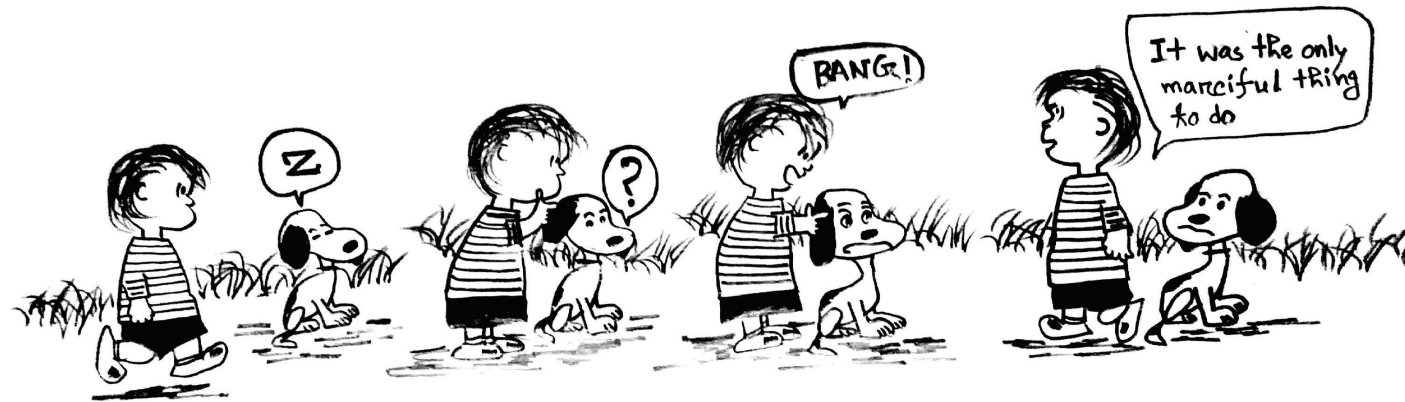
A SHARK!
A SHARK!



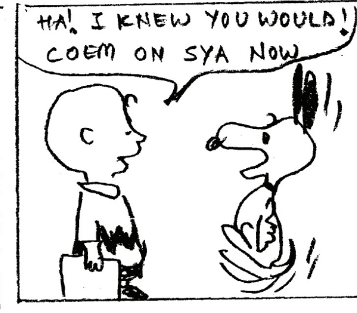
LATER!...

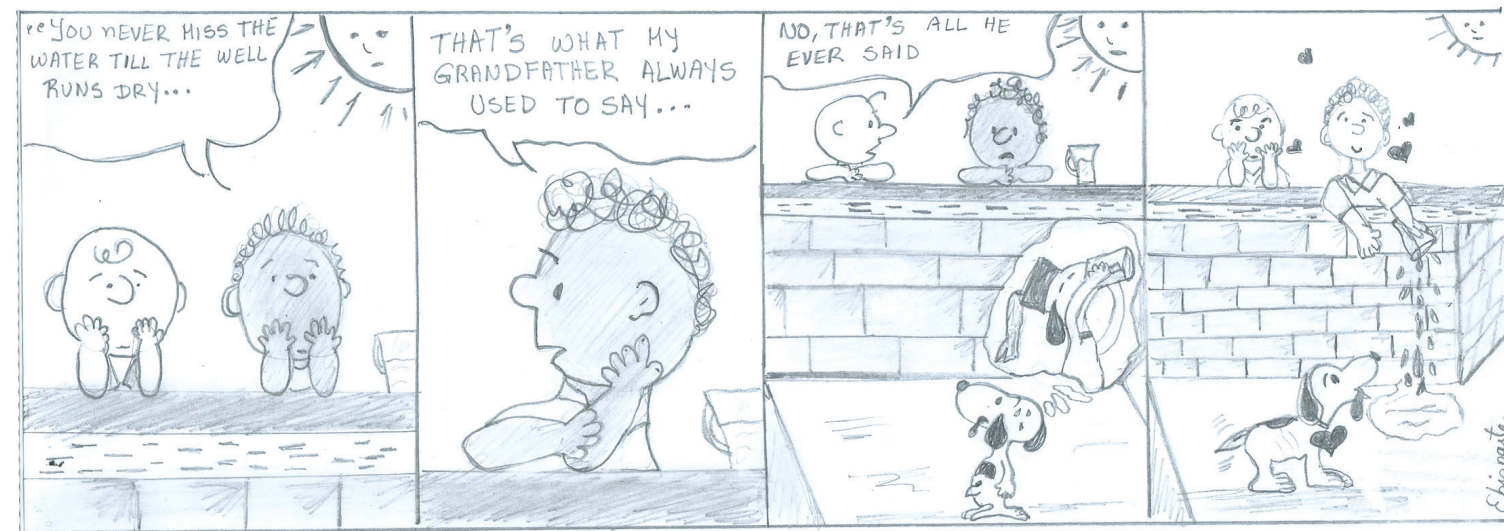
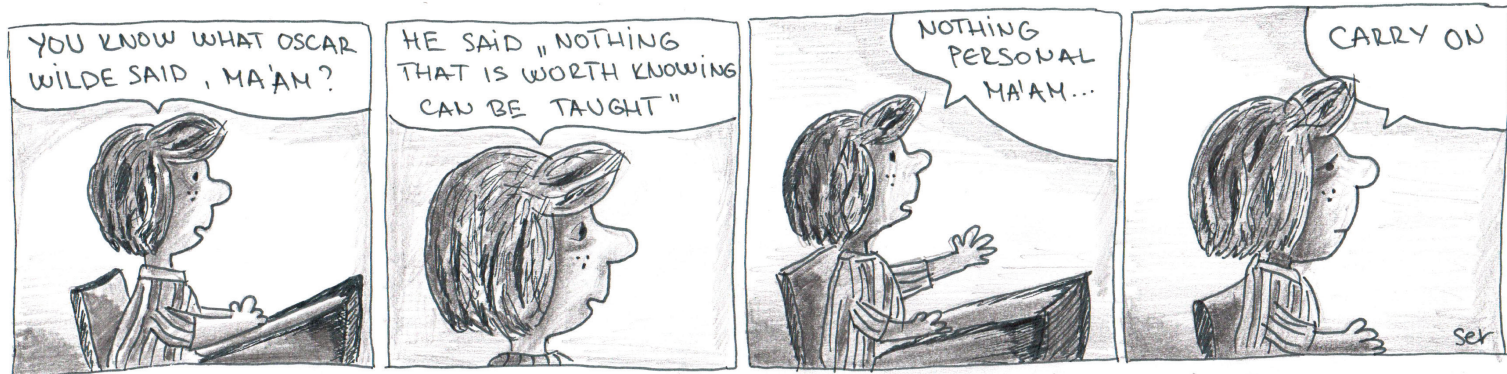
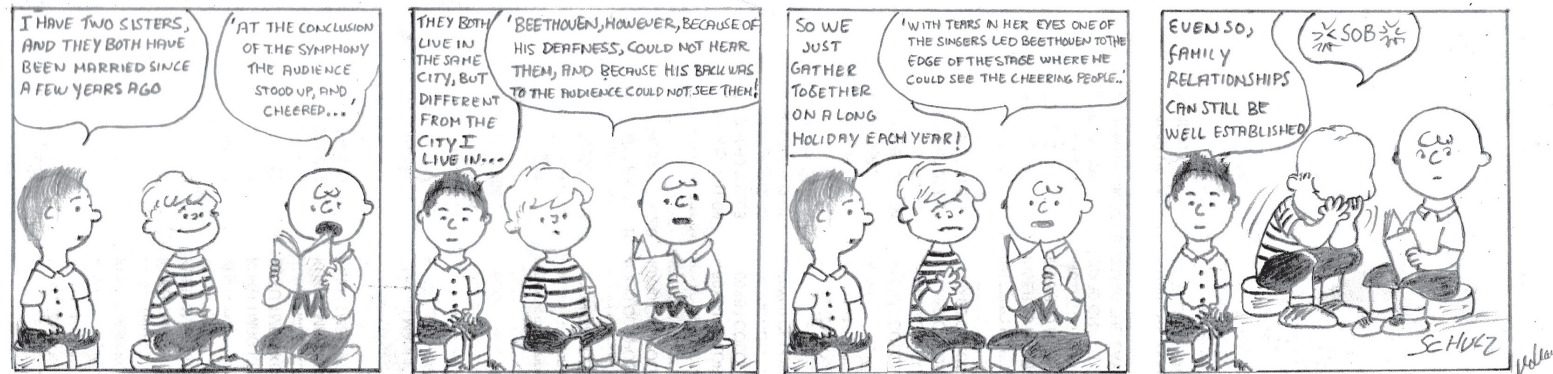


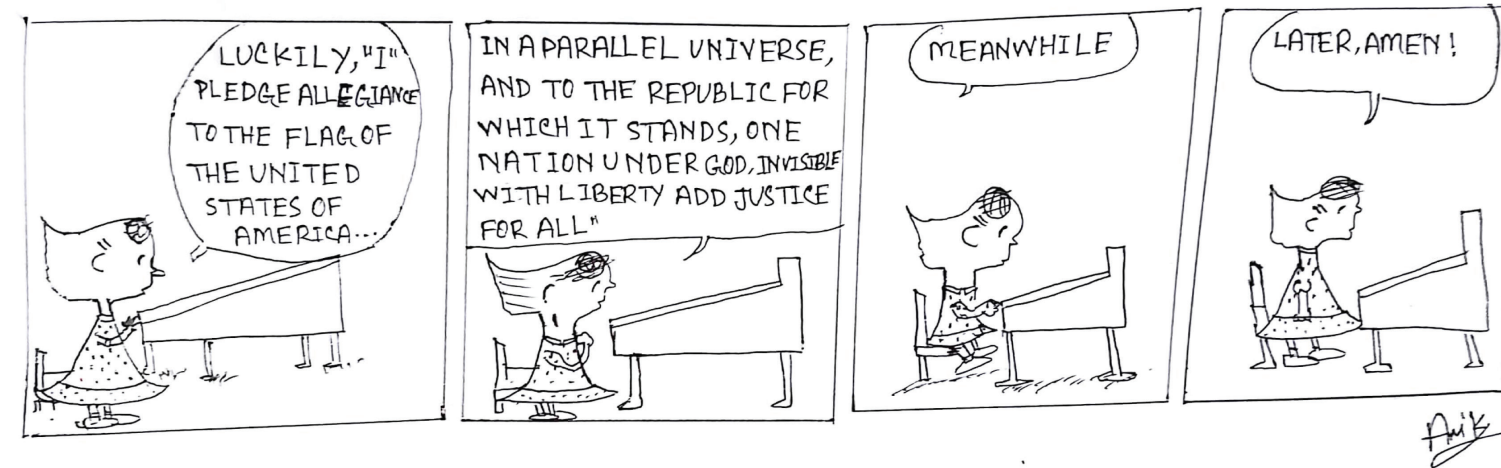
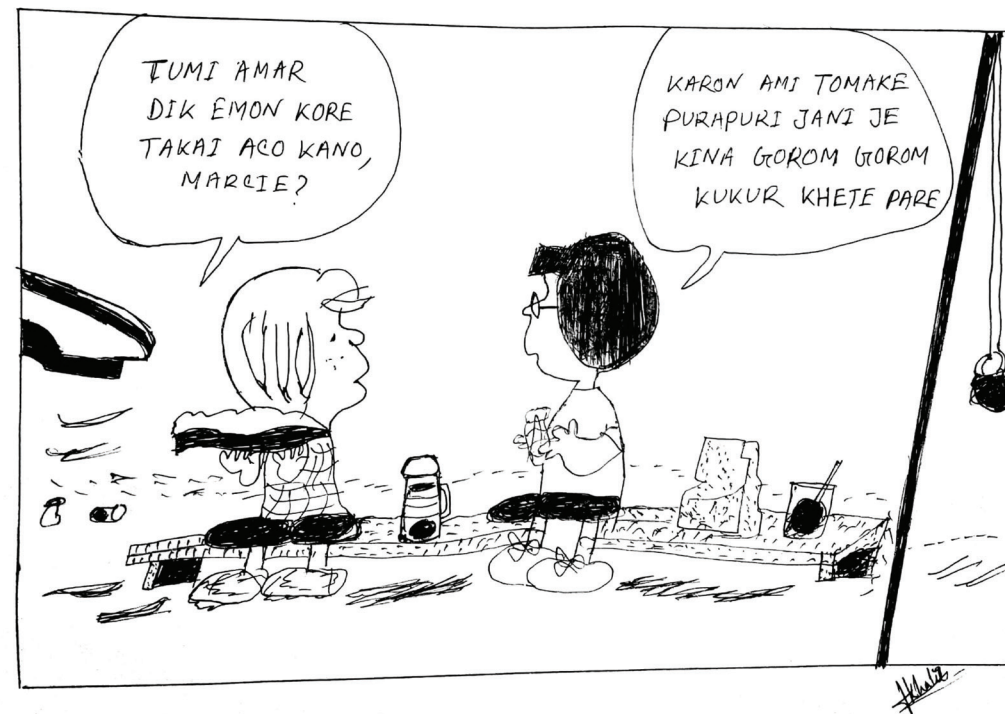


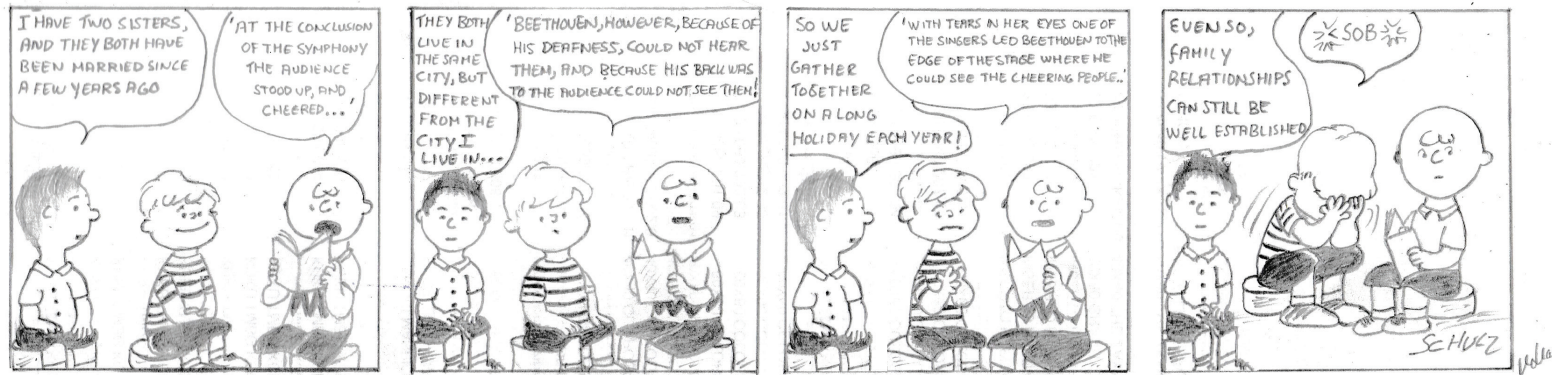


Hans



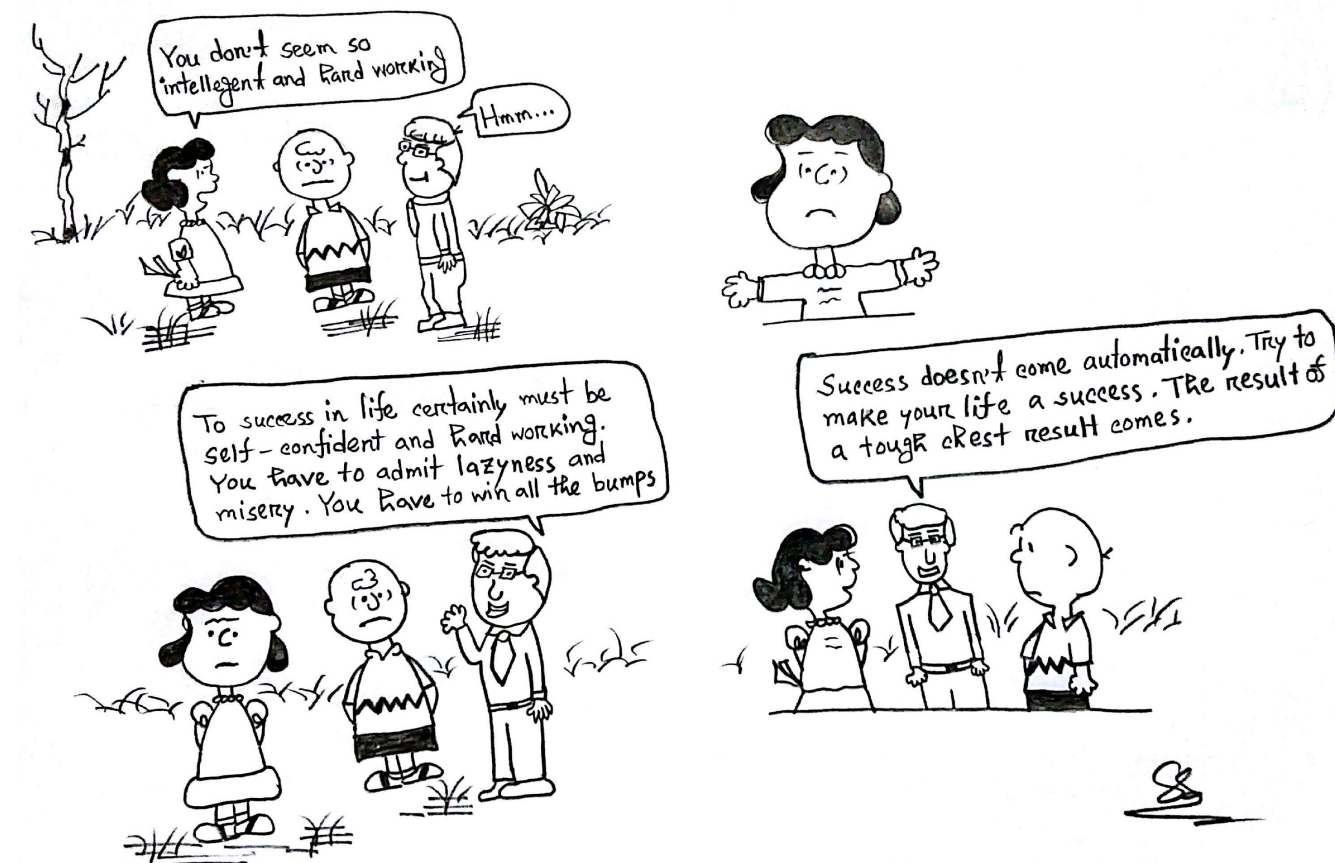
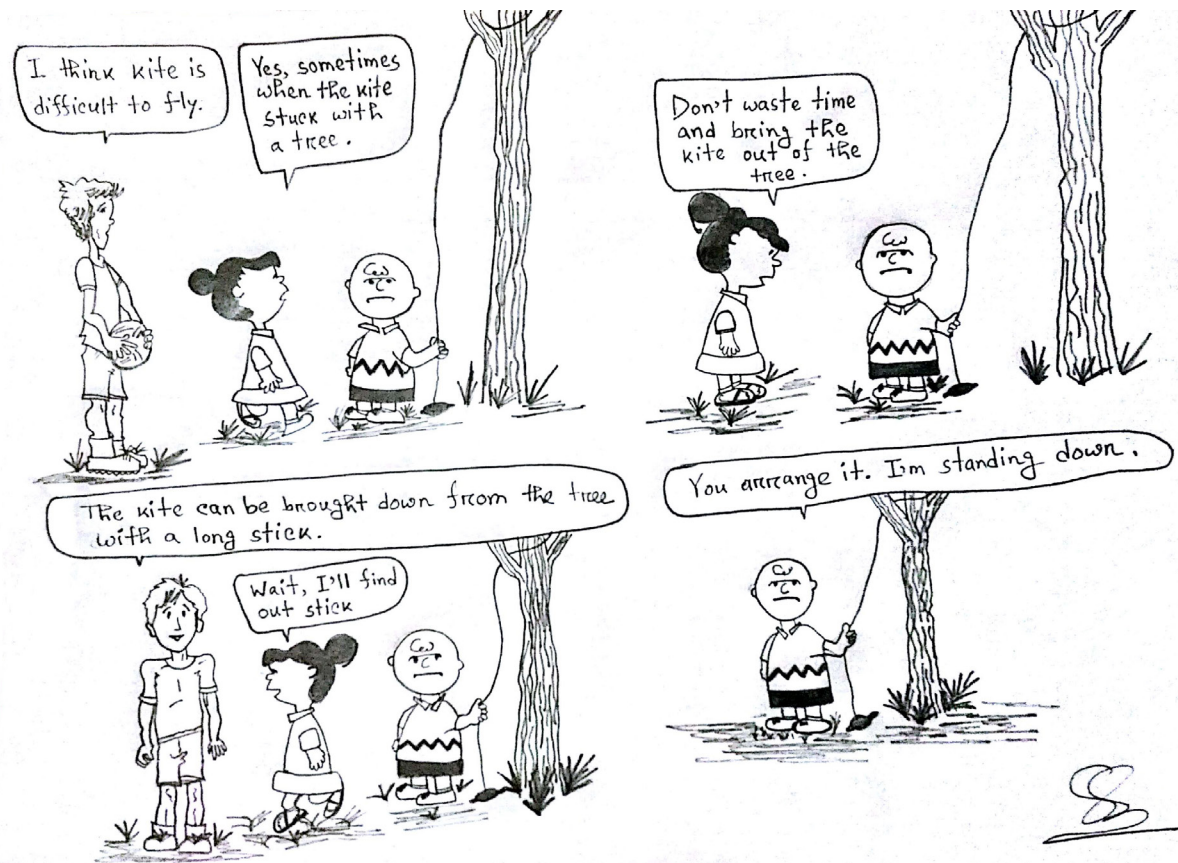


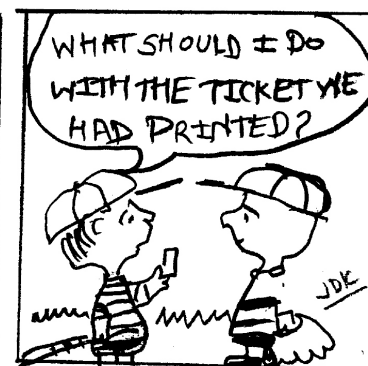
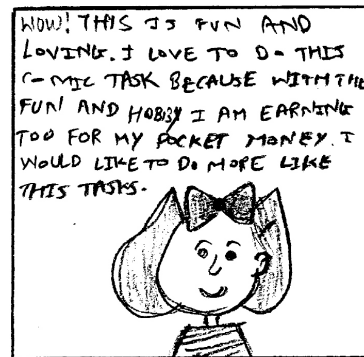




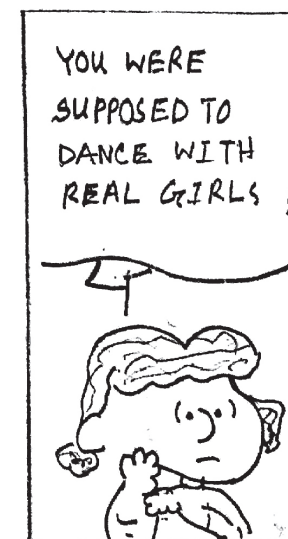
Amika



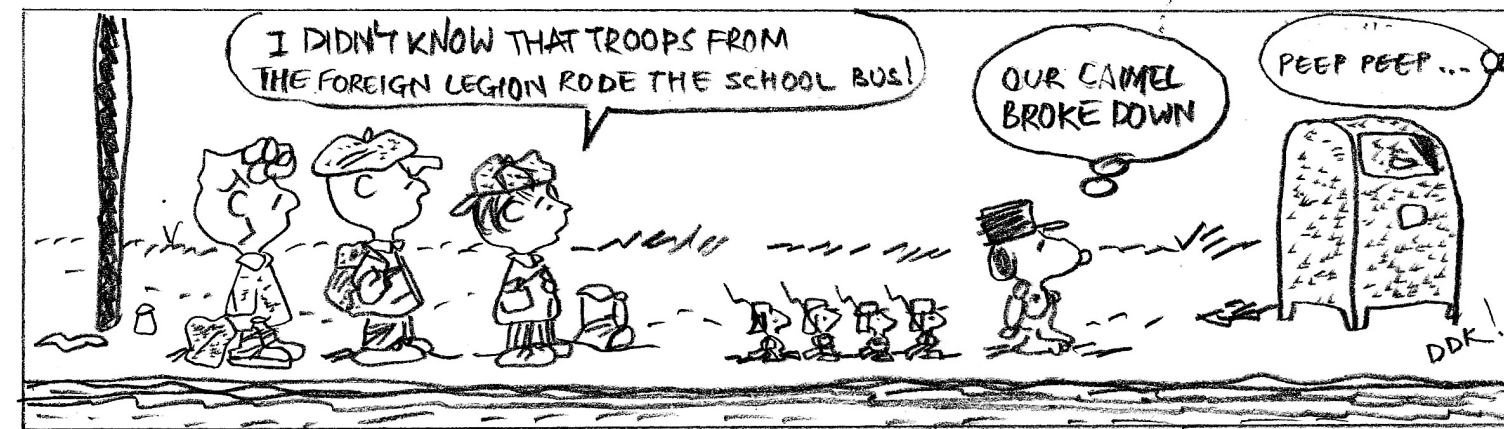
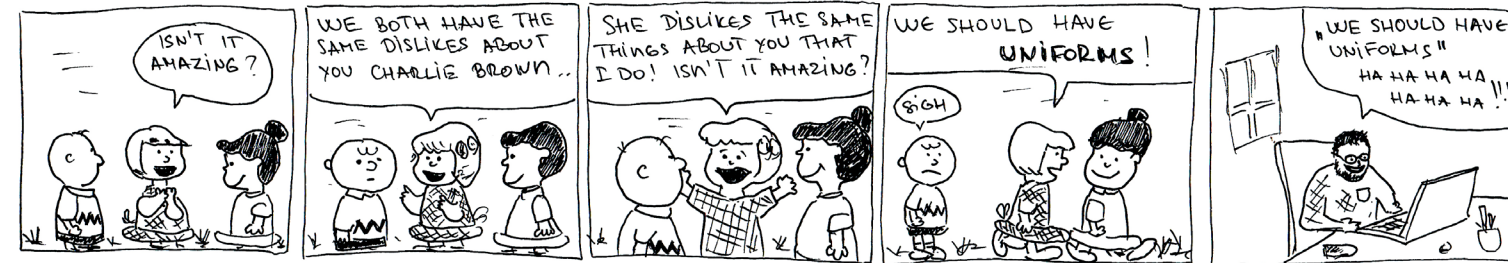
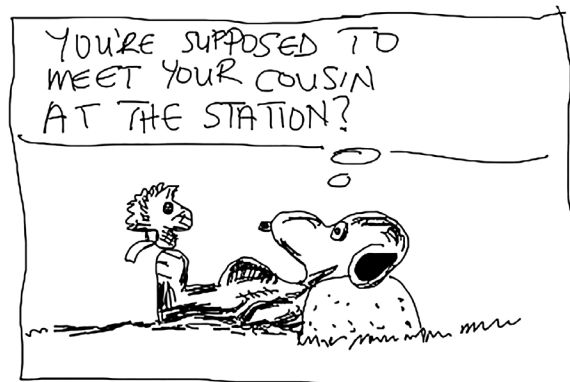


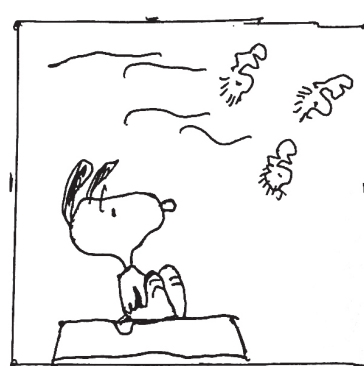
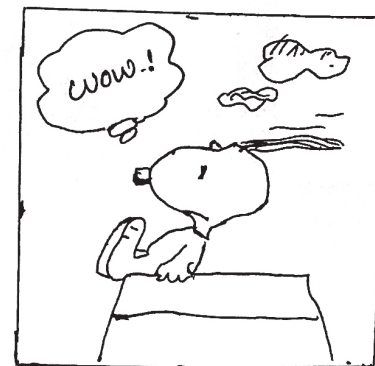
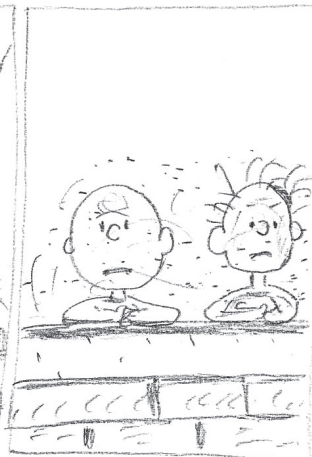
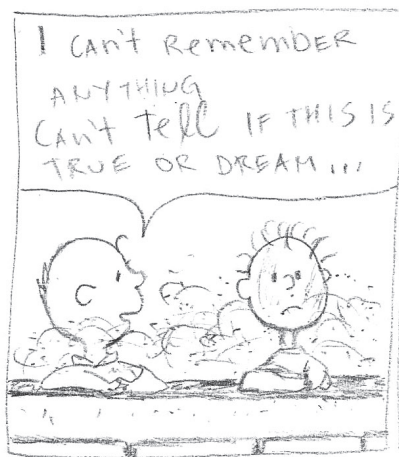


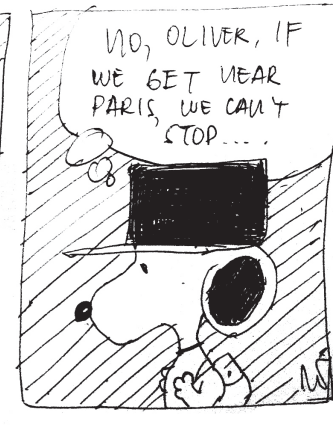
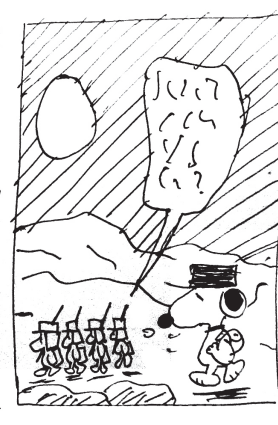
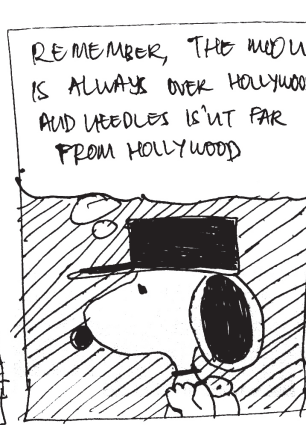
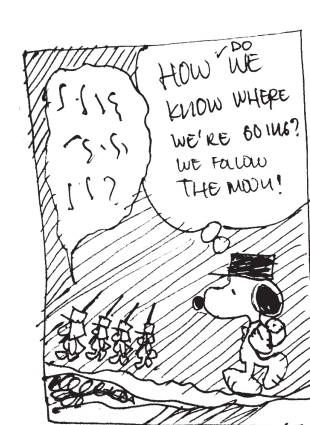
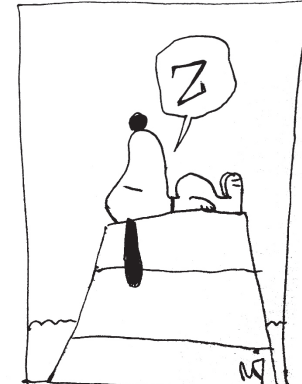
Piggy

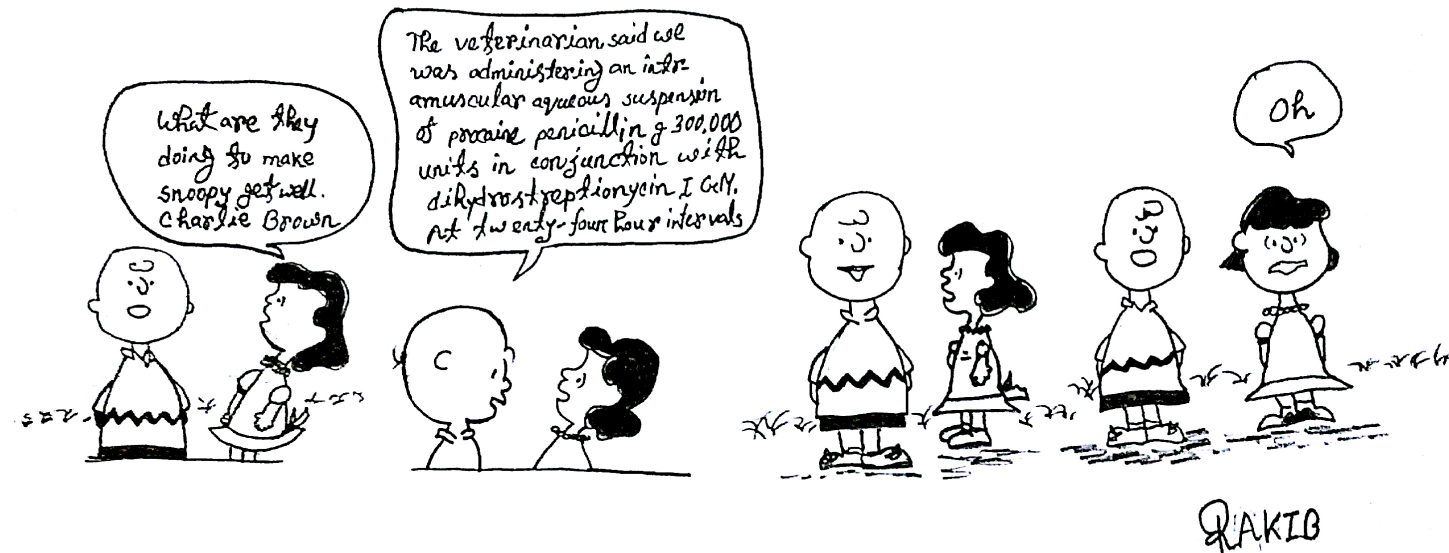


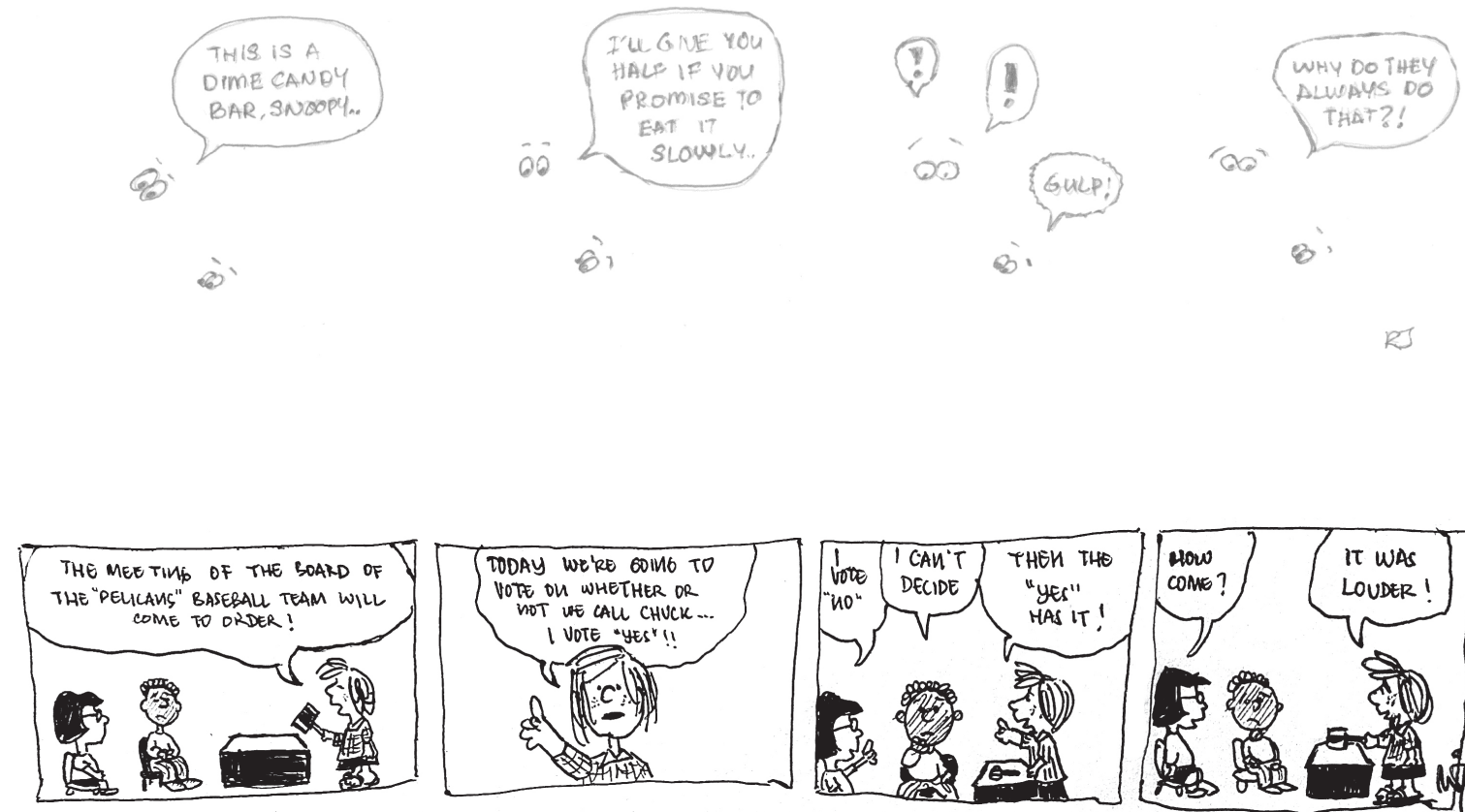
RAKIB

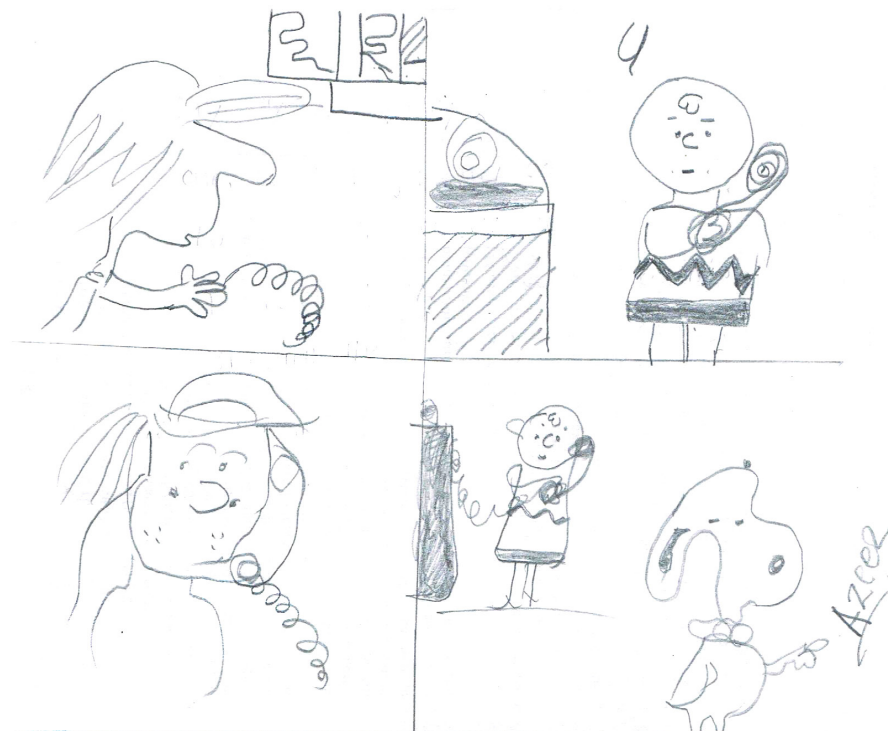
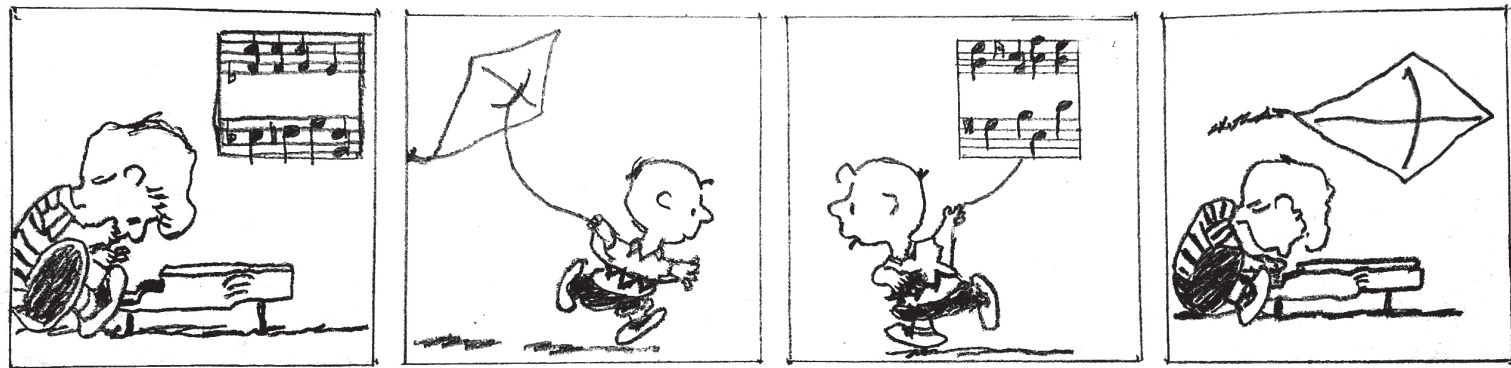


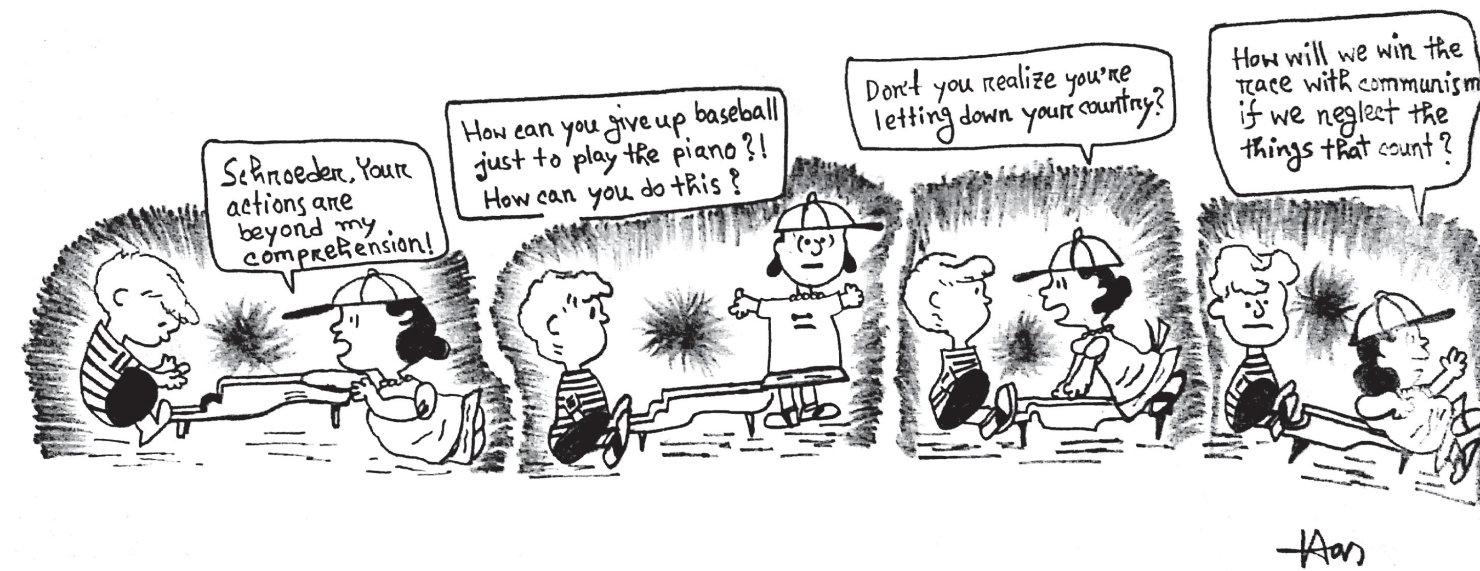
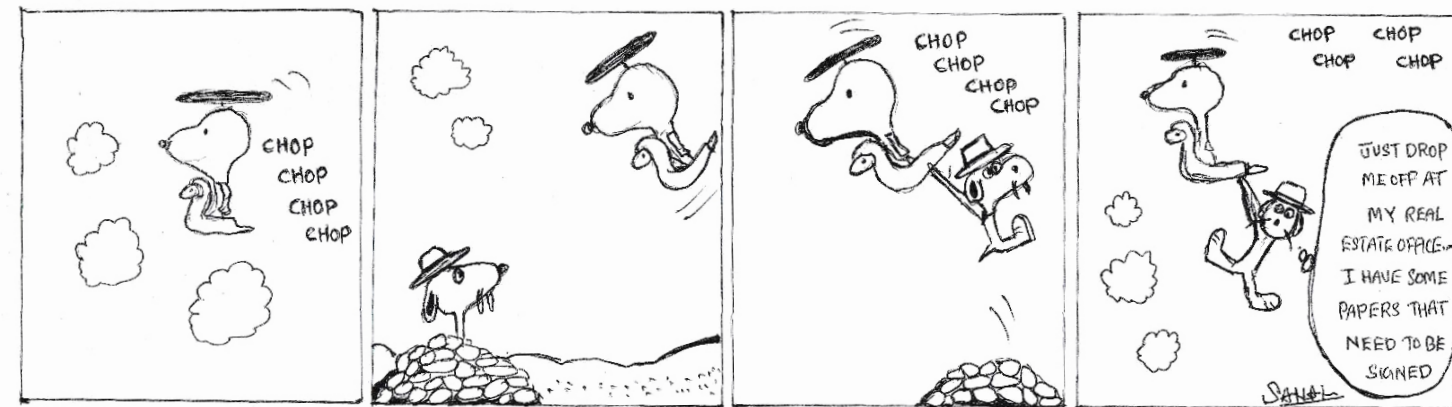








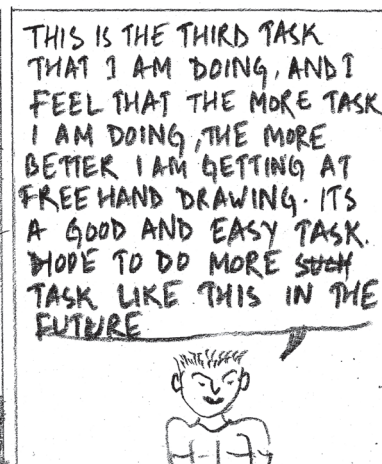
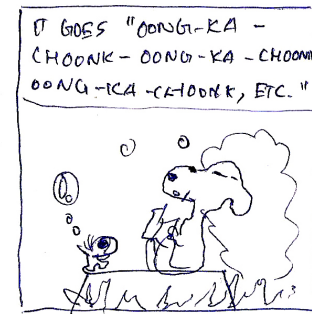
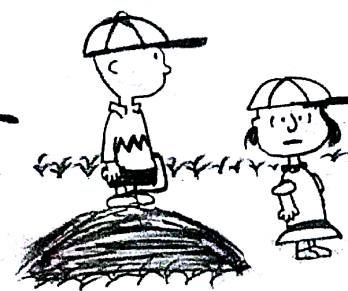
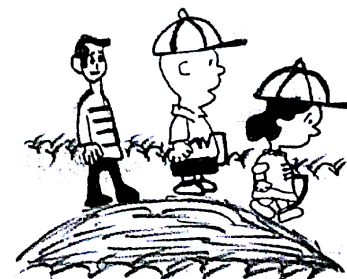
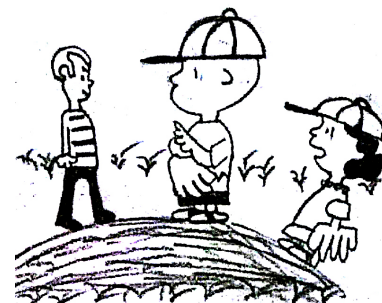




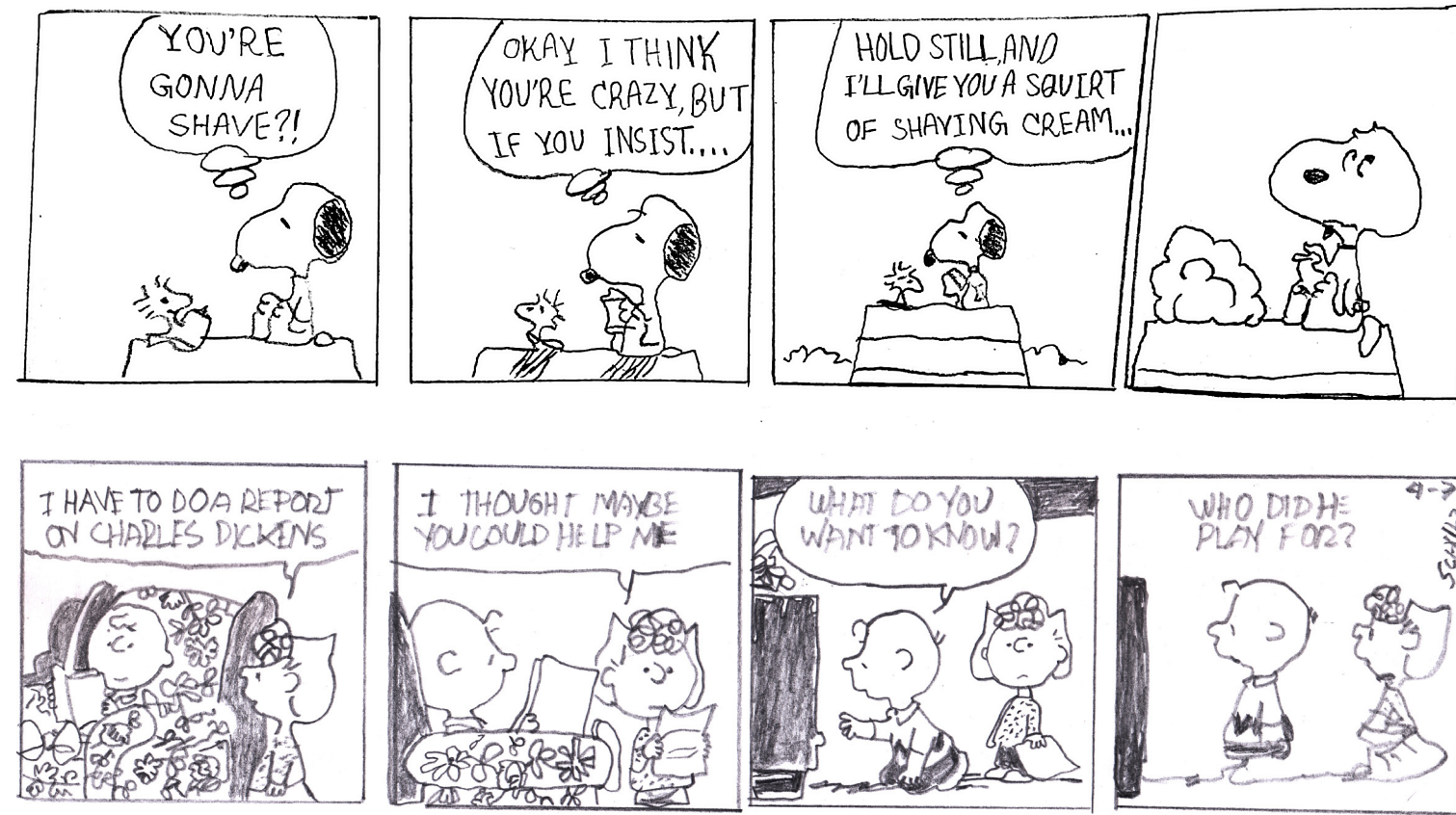
If we lose today we will have to leave. To survive, we have to win today's game. There is no alternative

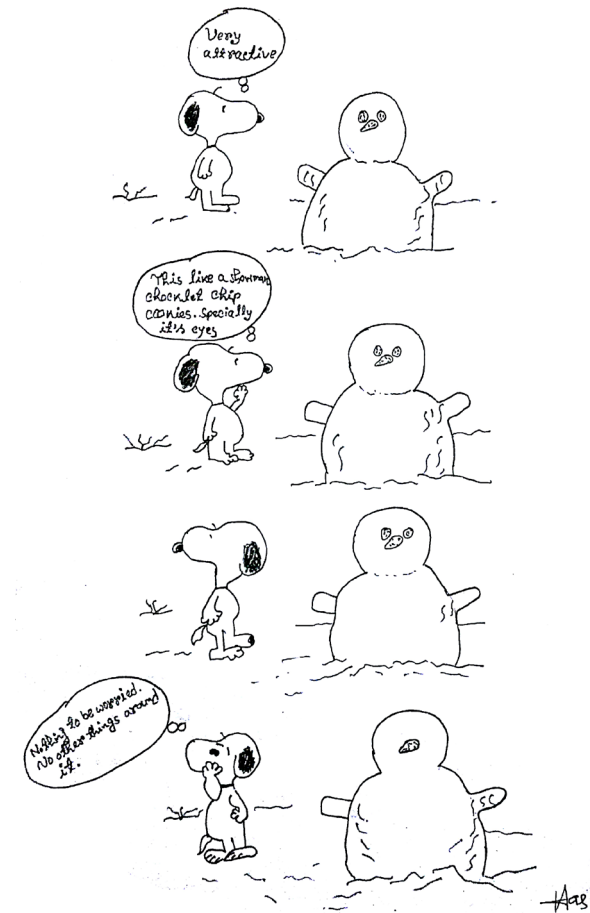
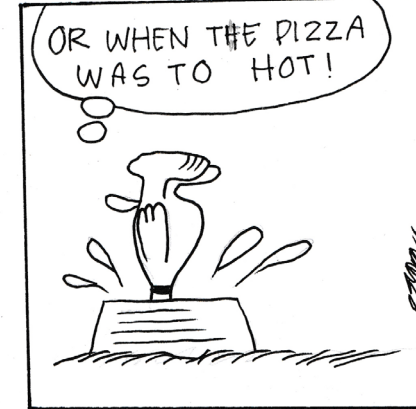
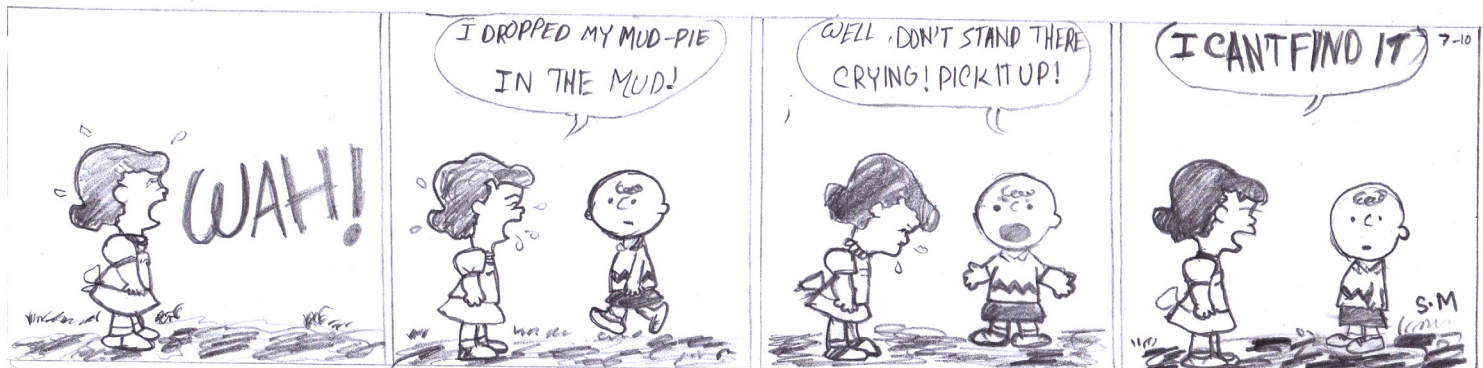
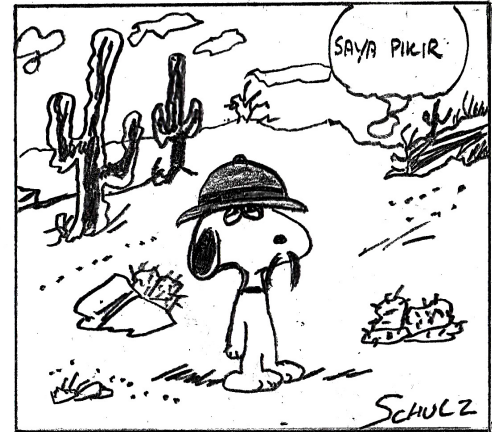
All of our players are well-prepared to play

Come on play well. Today's weather is suitable to play. I'm worried but not disappointed



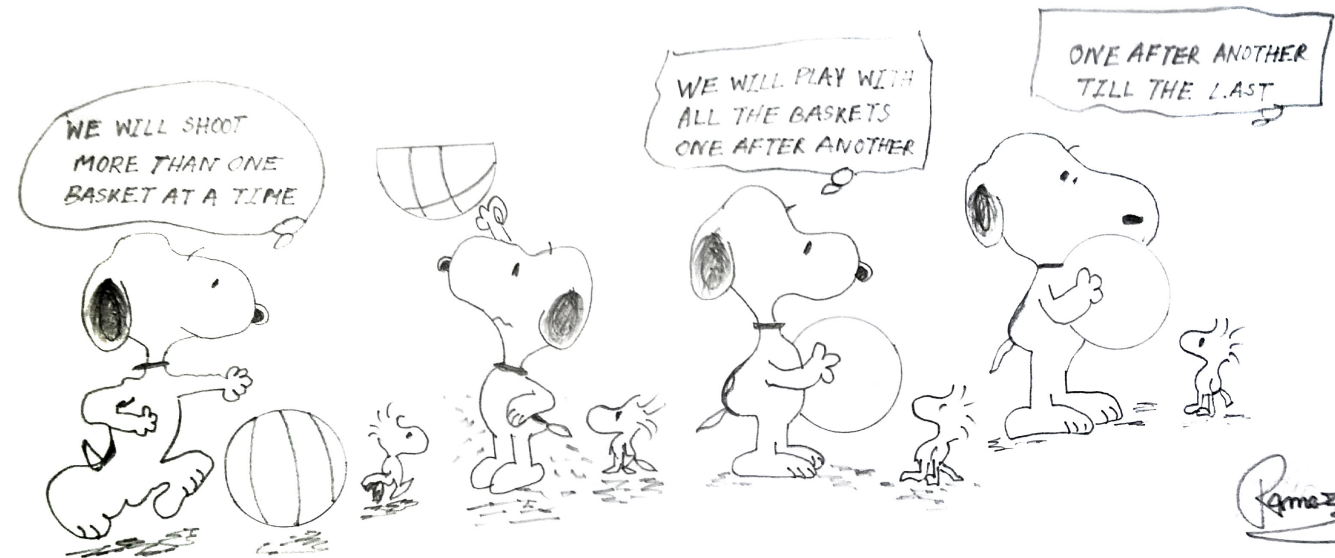
Gyilanthu Sukha



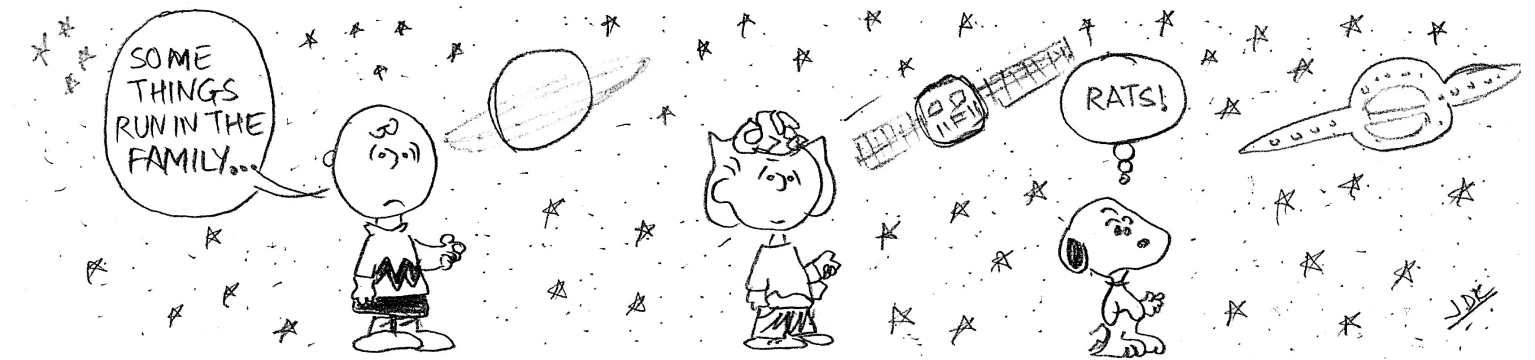
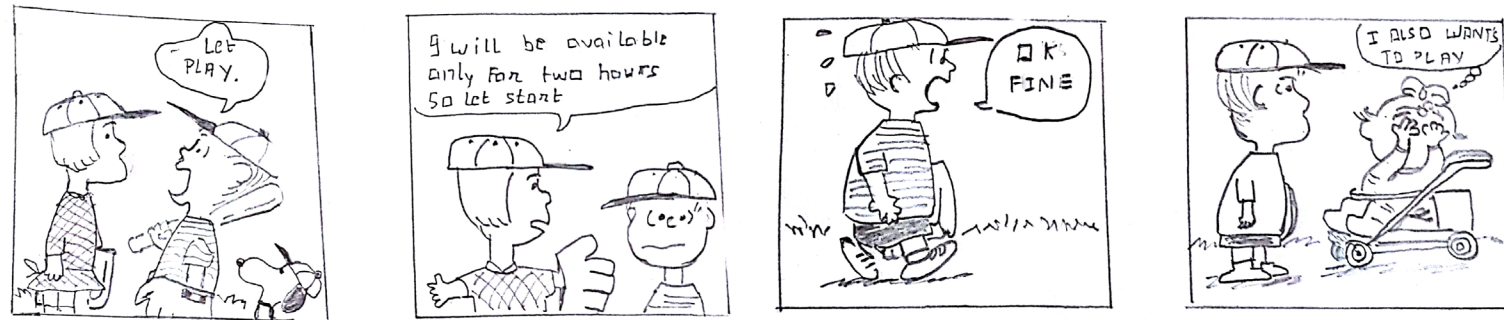
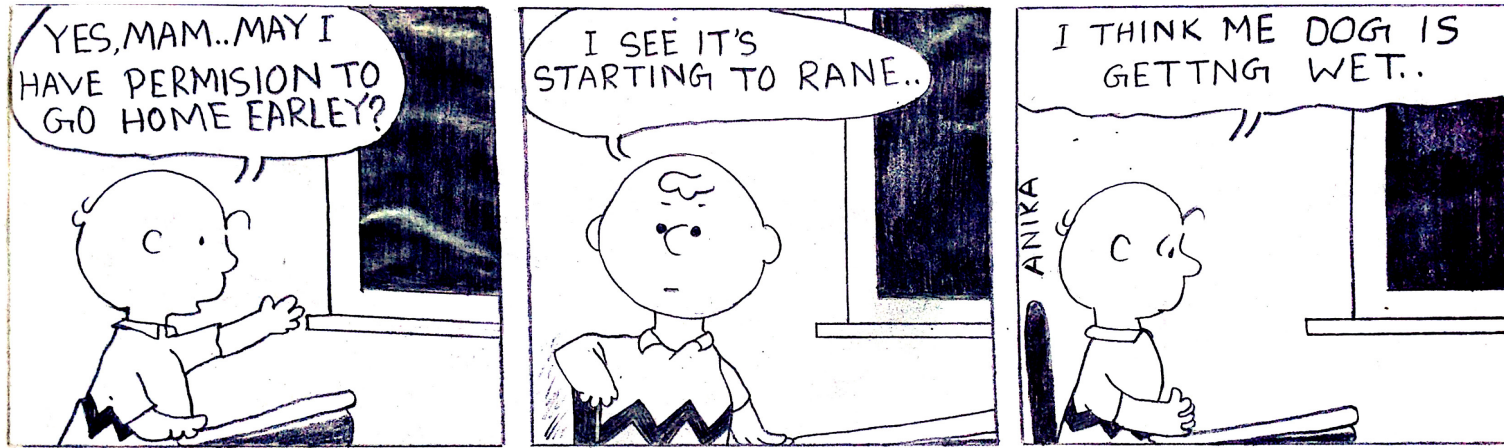


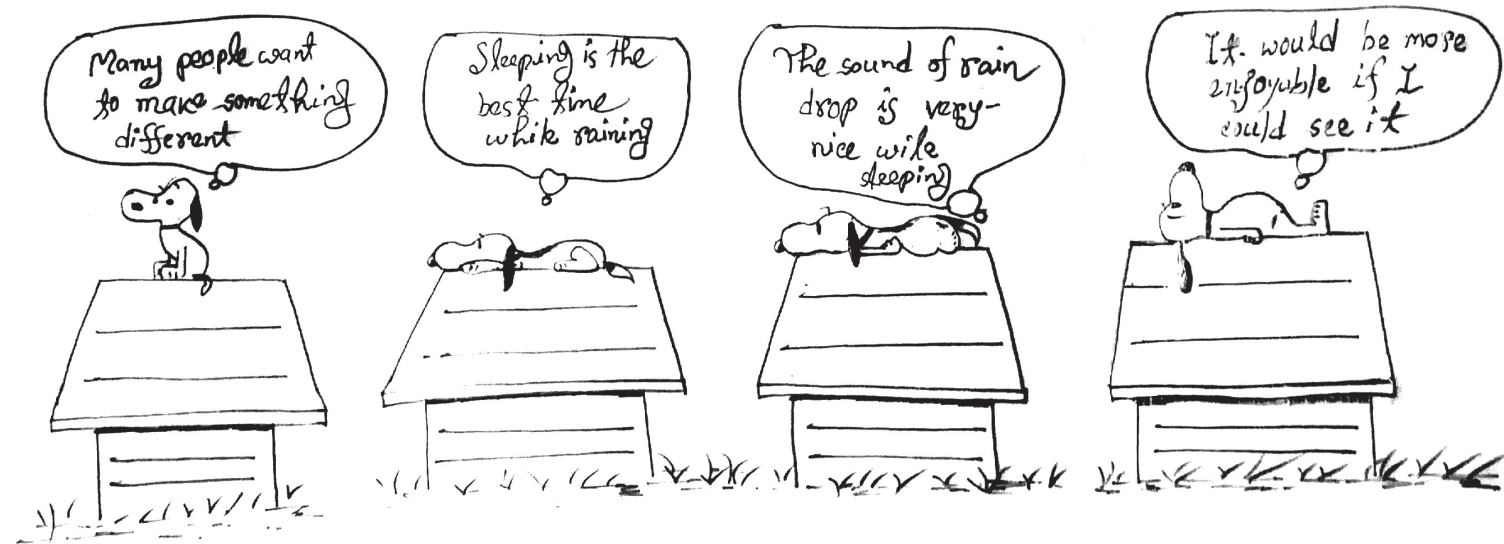


Др. др. др. др. др.

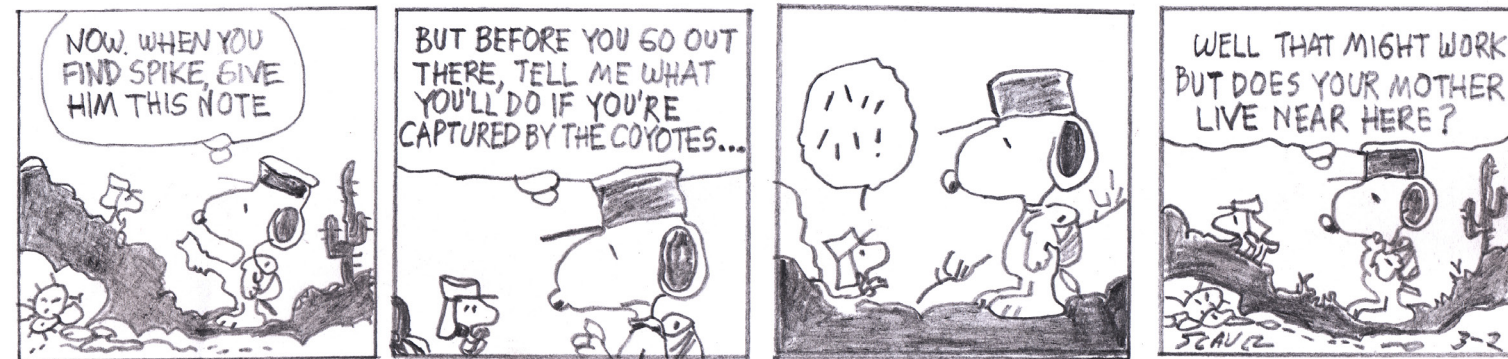






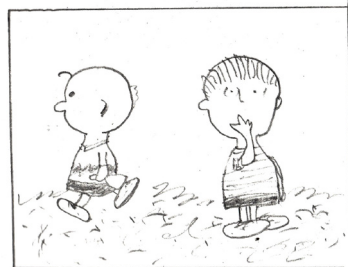
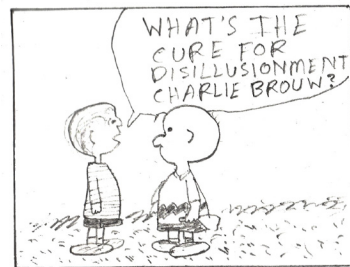


Aoi



Emran

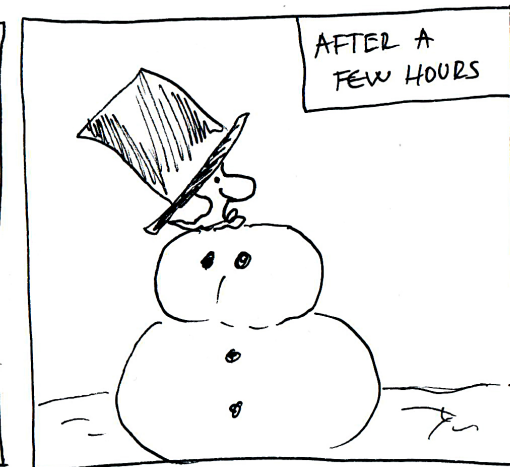
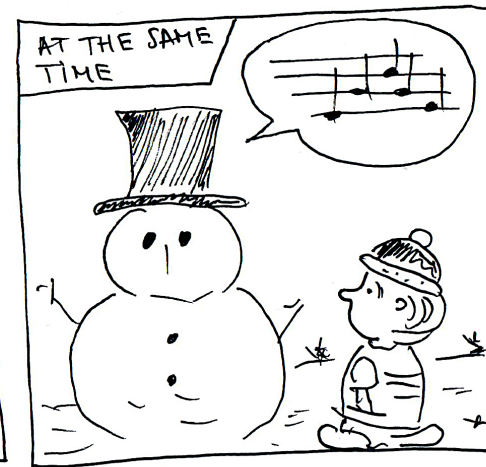
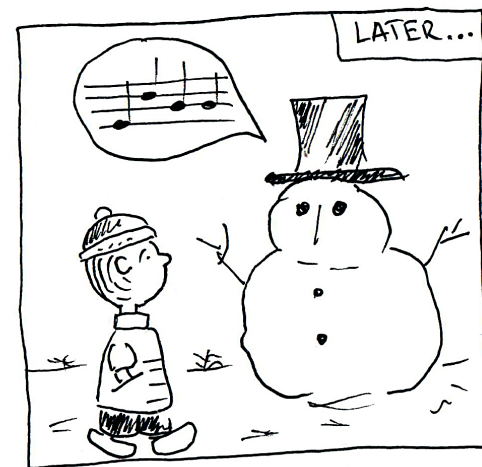
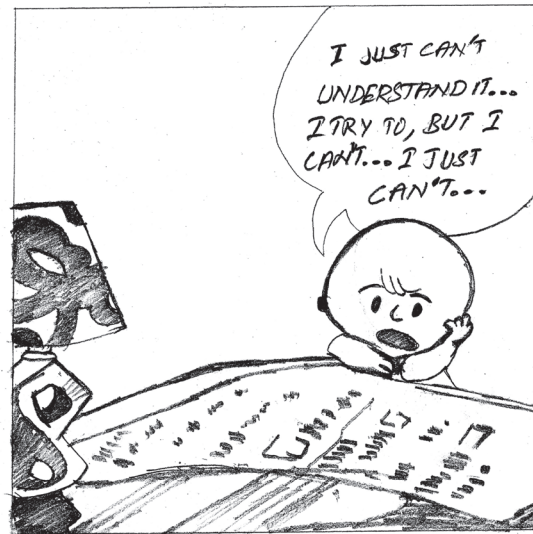




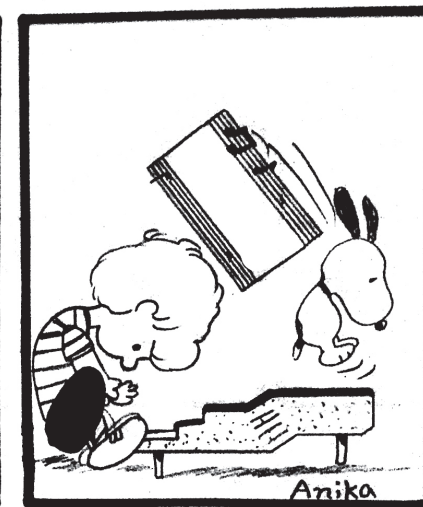
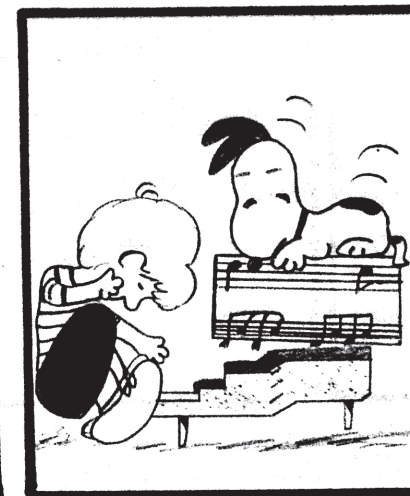
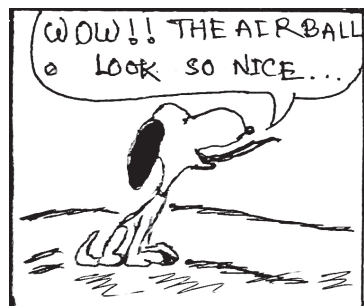
RINA BEGUM



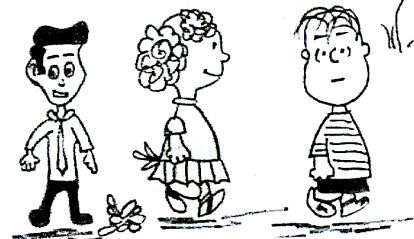
Kalay



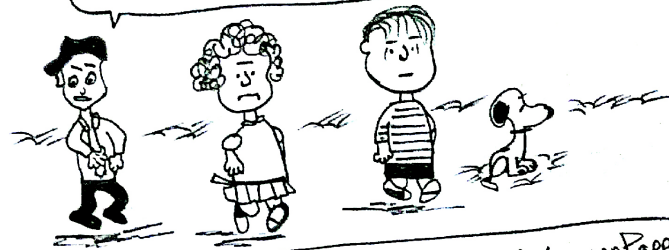
Rohan



I always loved my pet animals. I like to feed them when available. Cooper is my doggy and Kitty is my cat.



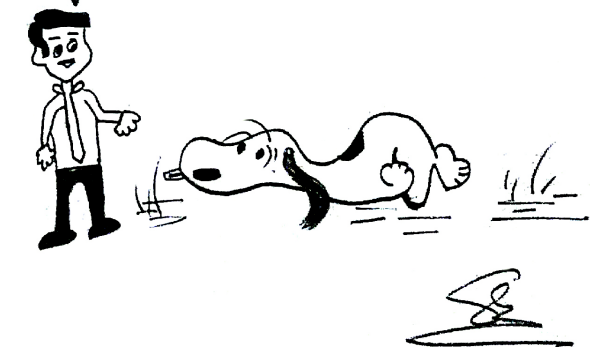
Sometimes they fought with others. I become angry with them then.



Barking loudly is not a good habit. Be careful of your bad habits. Be quiet. Either you will be punished.



Try to understand. Don't be unhappy. Don't bother others. Everyone will like you

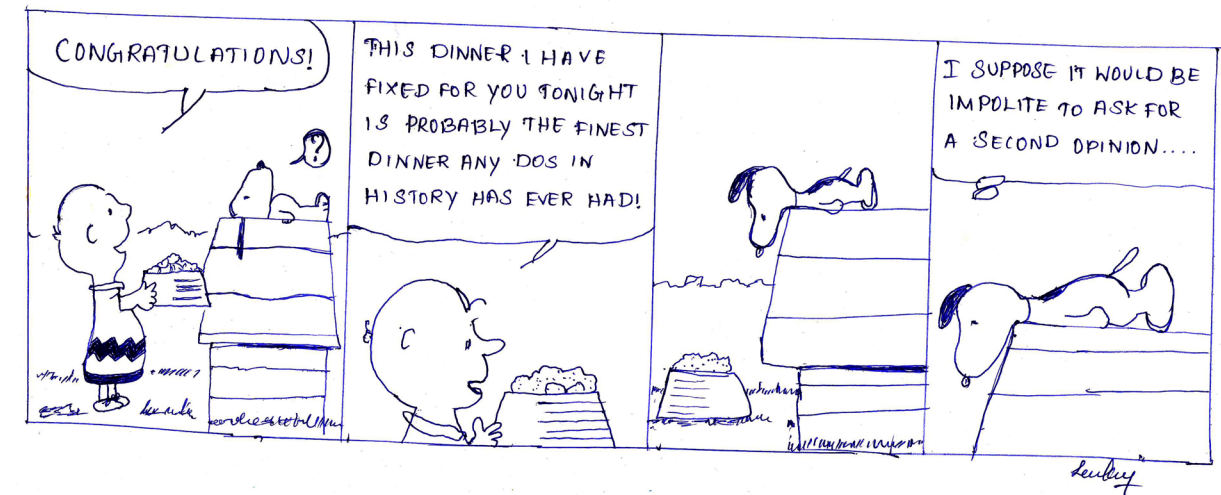
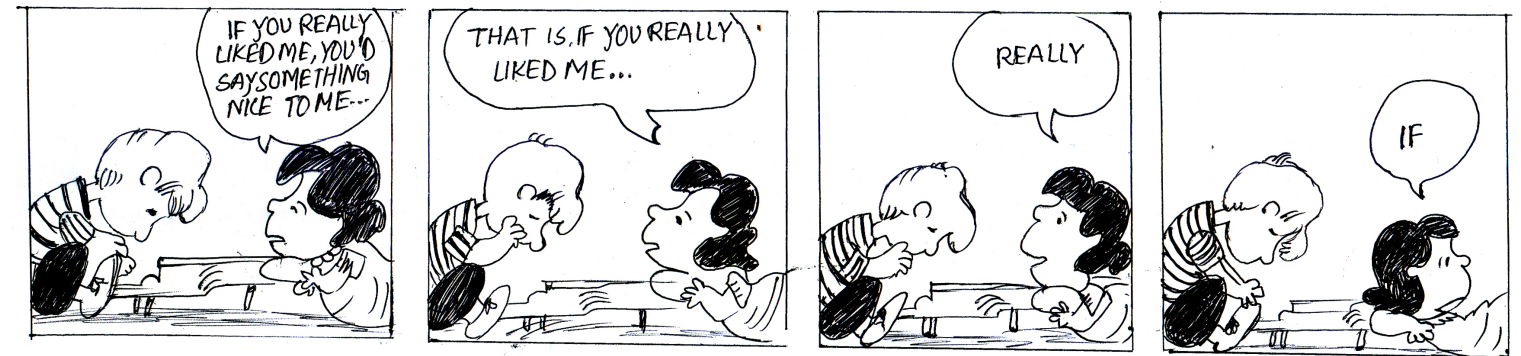




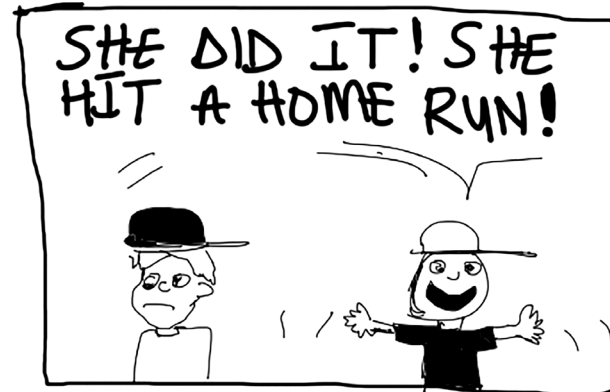
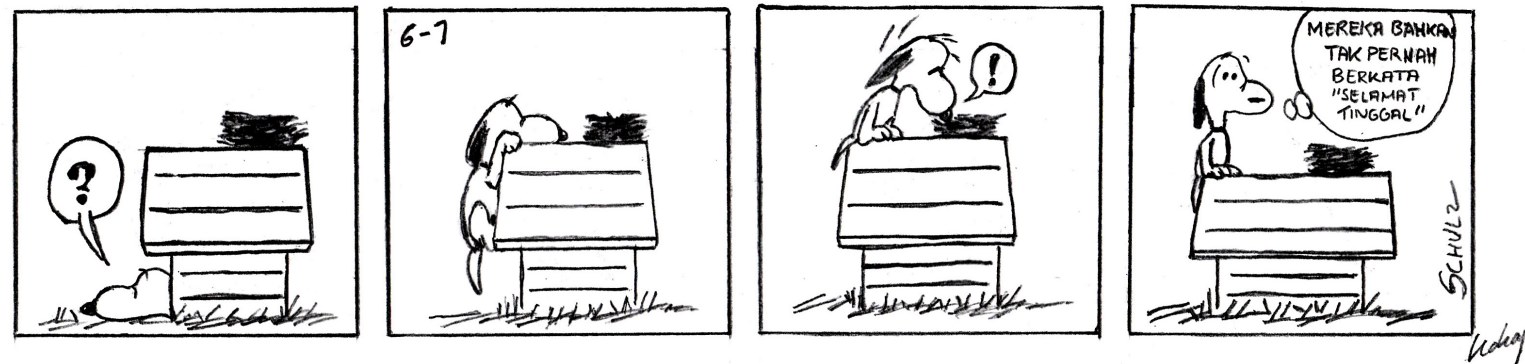
S-11-17
Ludby

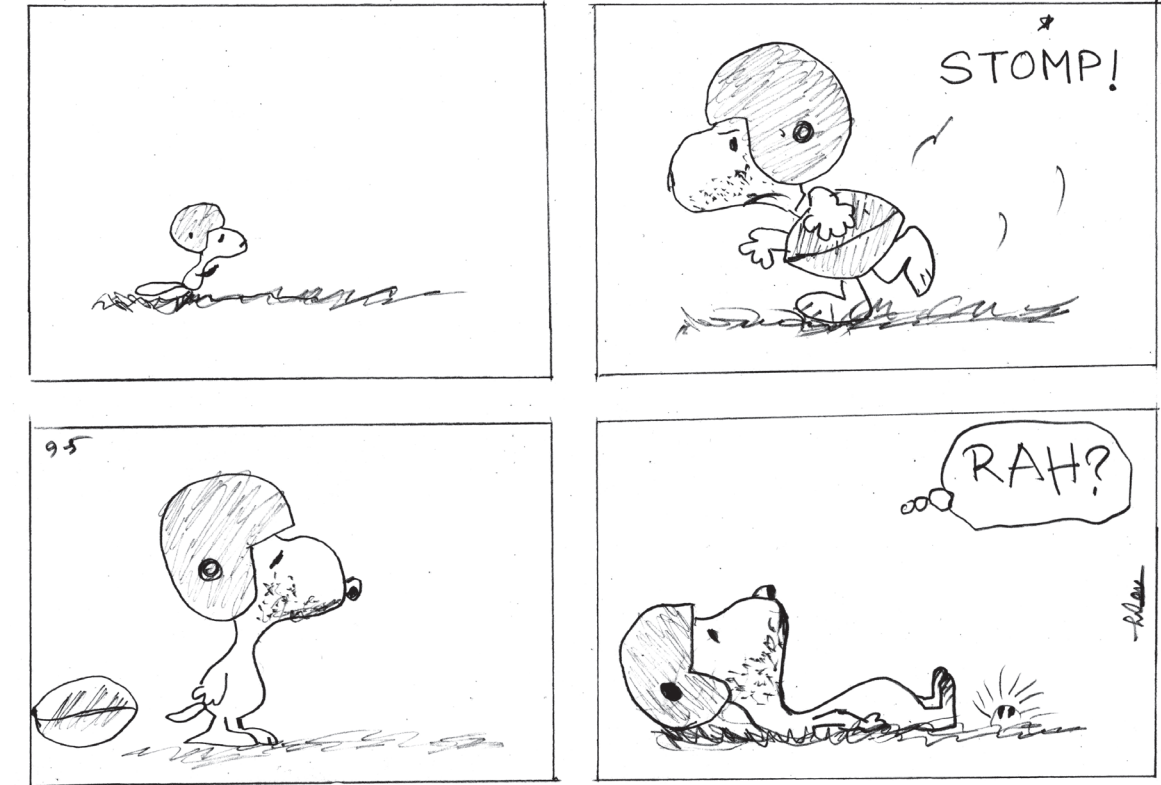
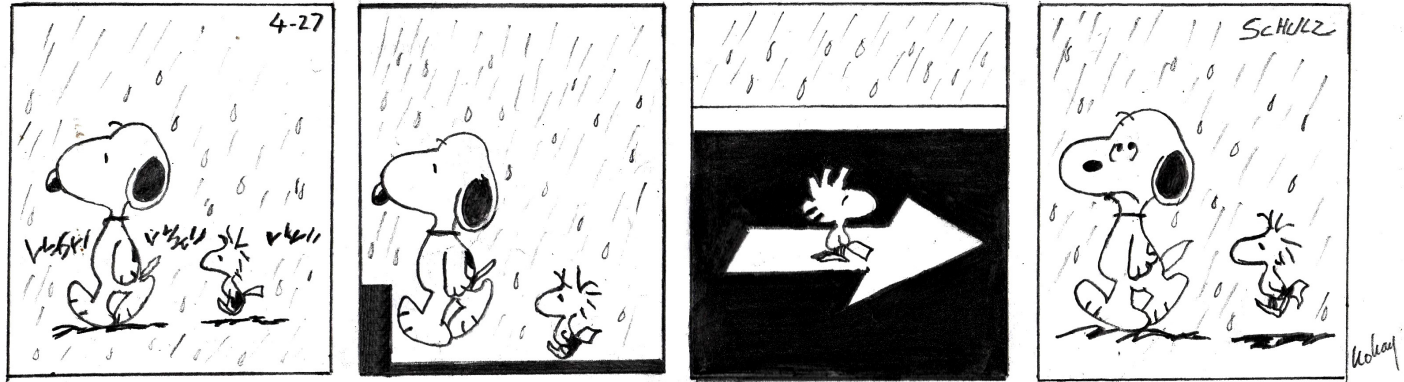


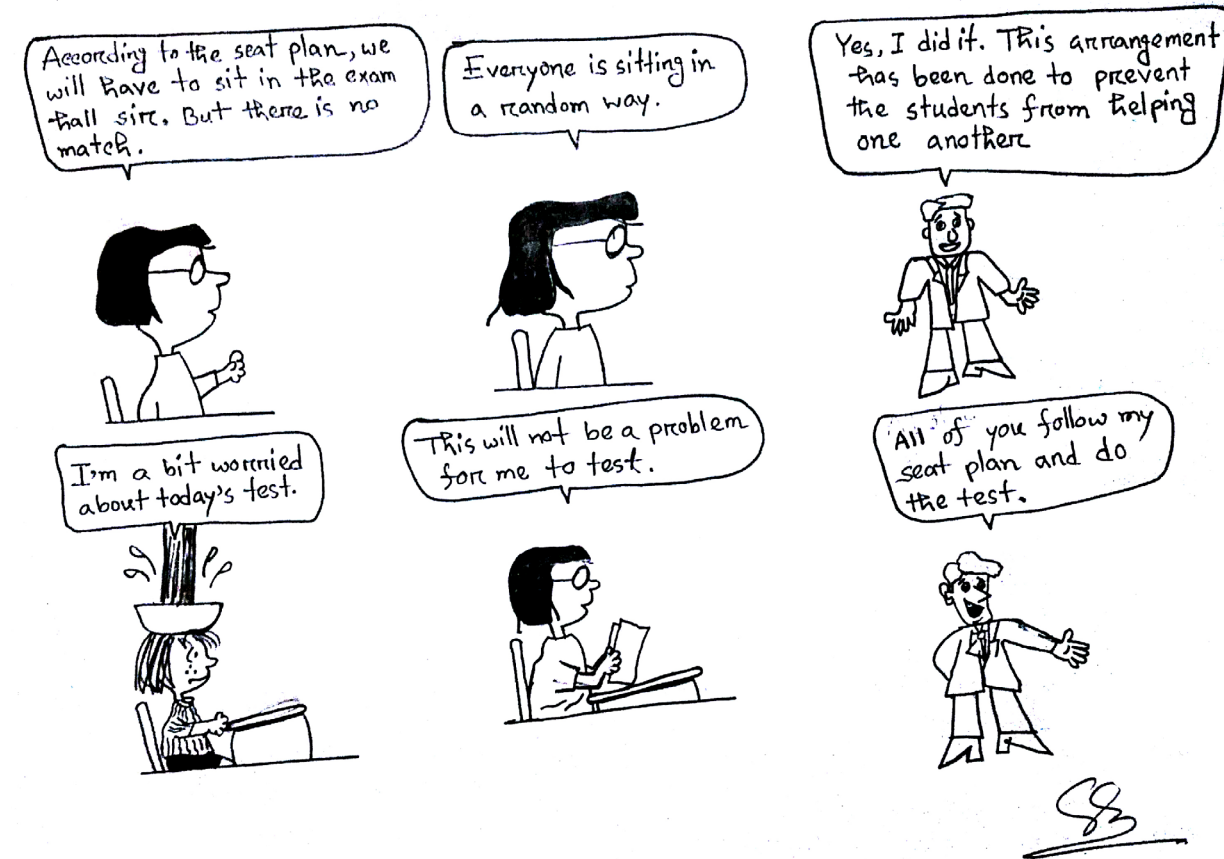
Gitartha Saikia

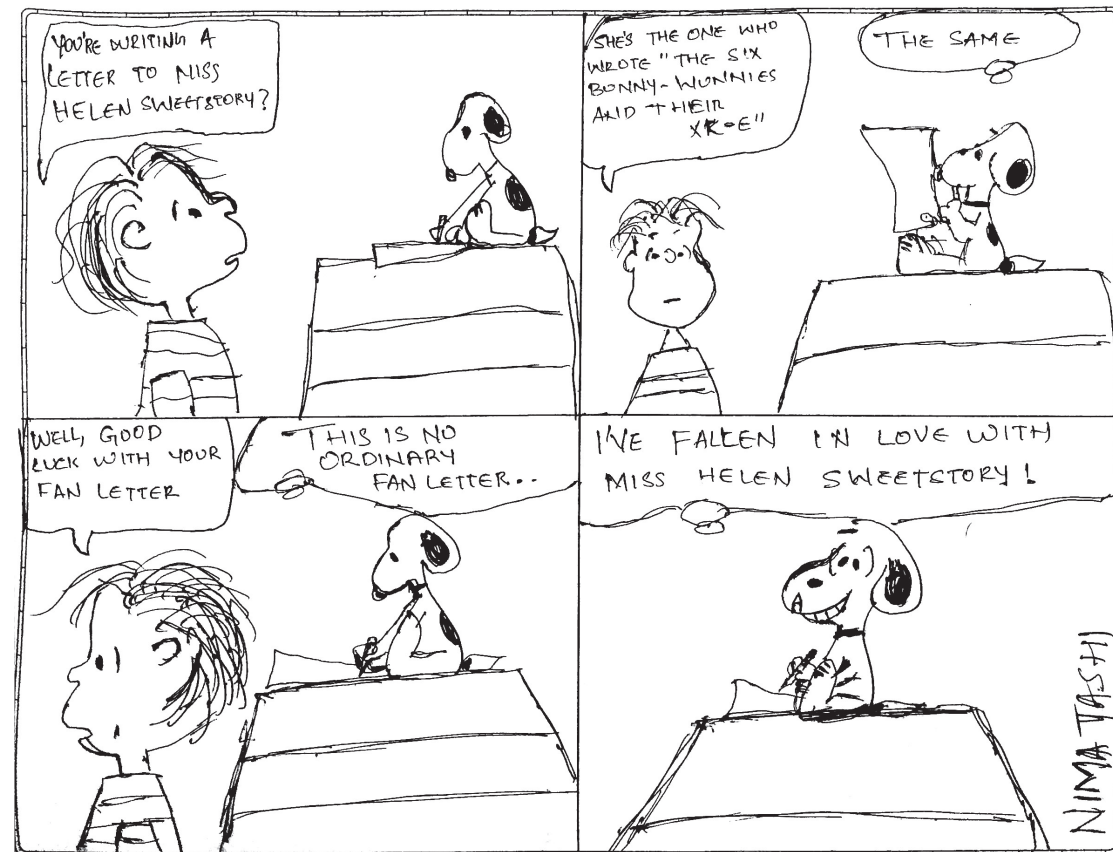


Ludby

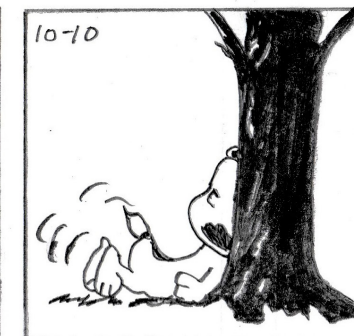
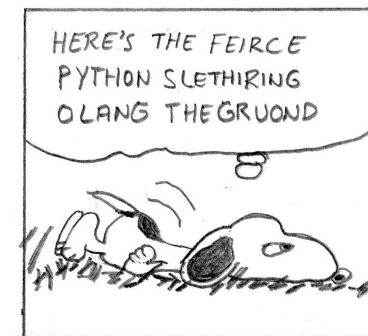




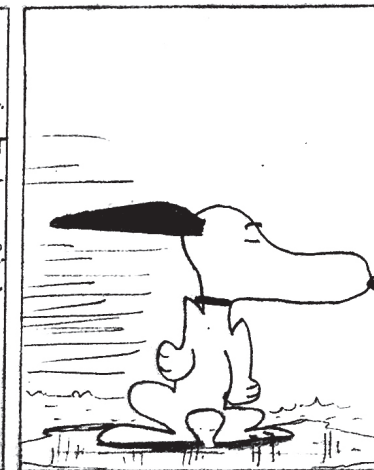
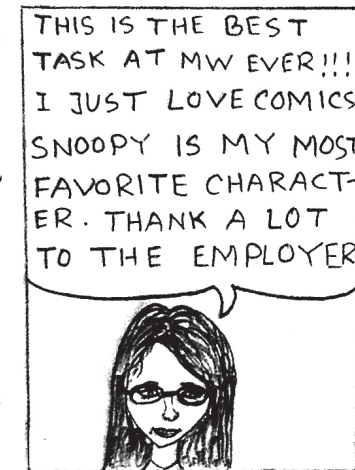
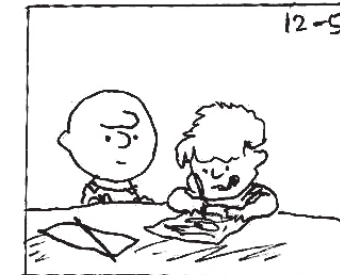
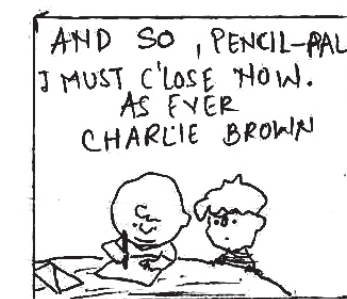
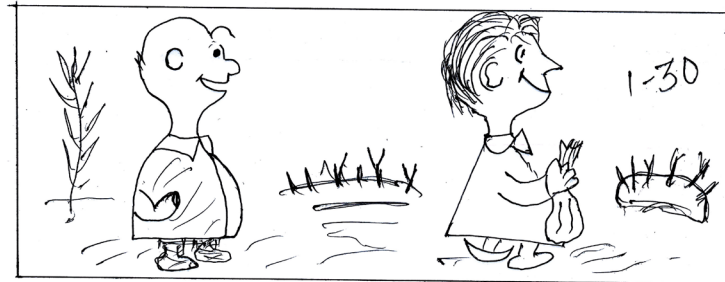


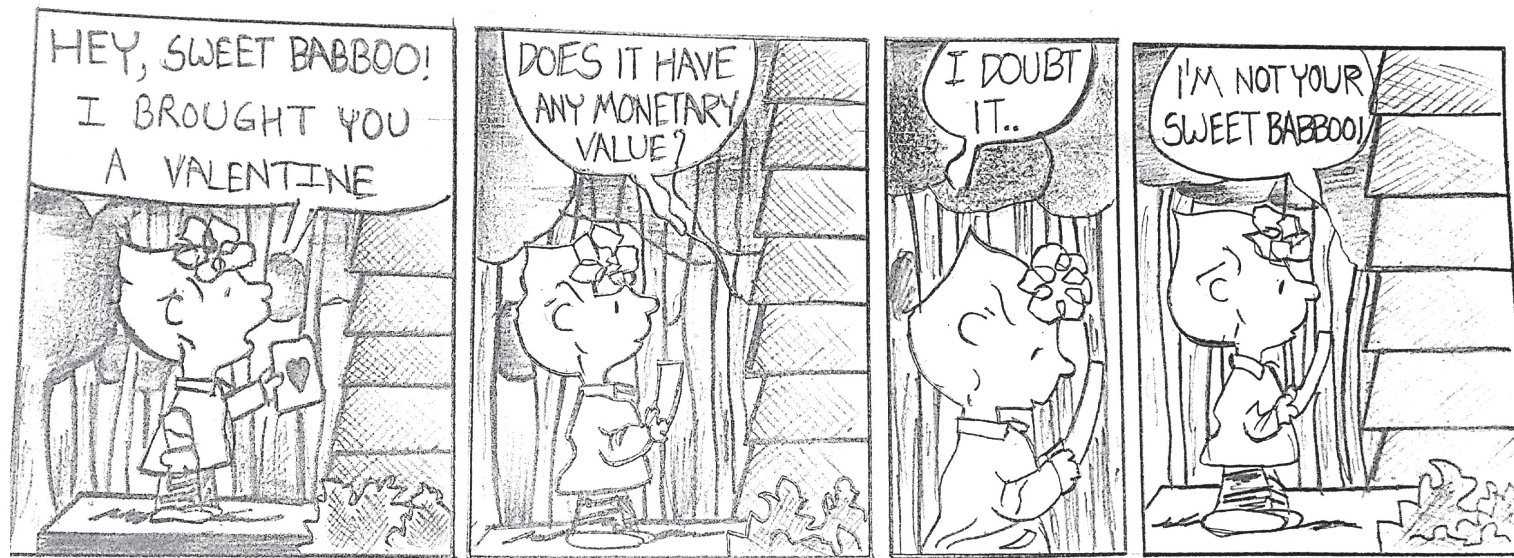
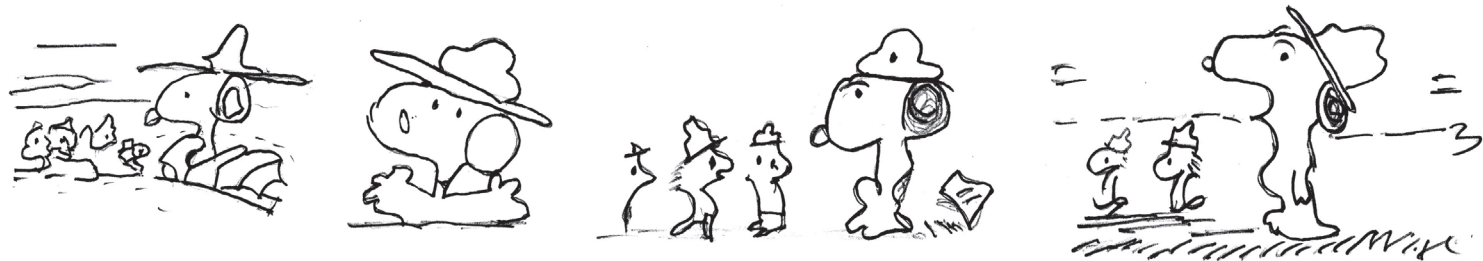


Chapman

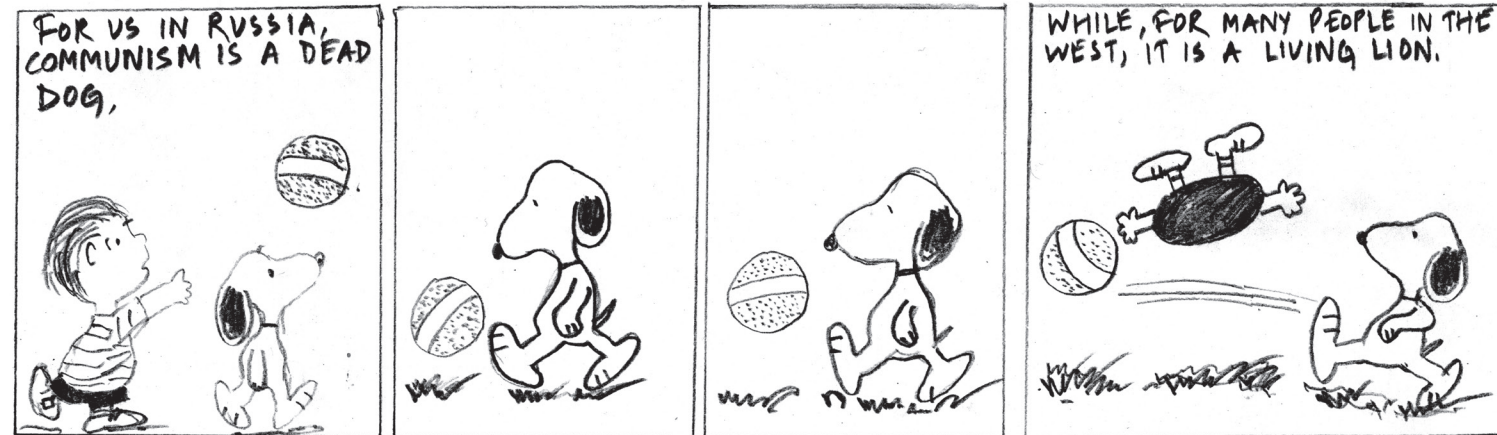


Kohler



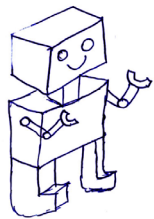


Arthur

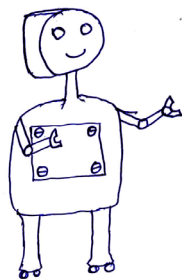


Gilbert Saito

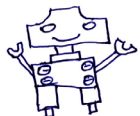




WELL, HERE I AM IN THE FIRST
ROUND OF THE SPELLING BEE---



I'VE GOT TO STAY CALM
AND NOT GET RATTLED--- THIS IS
MY BIG CHANCE TO PROVE TO
EVERYONE THAT I CAN DO
SOMETHING!

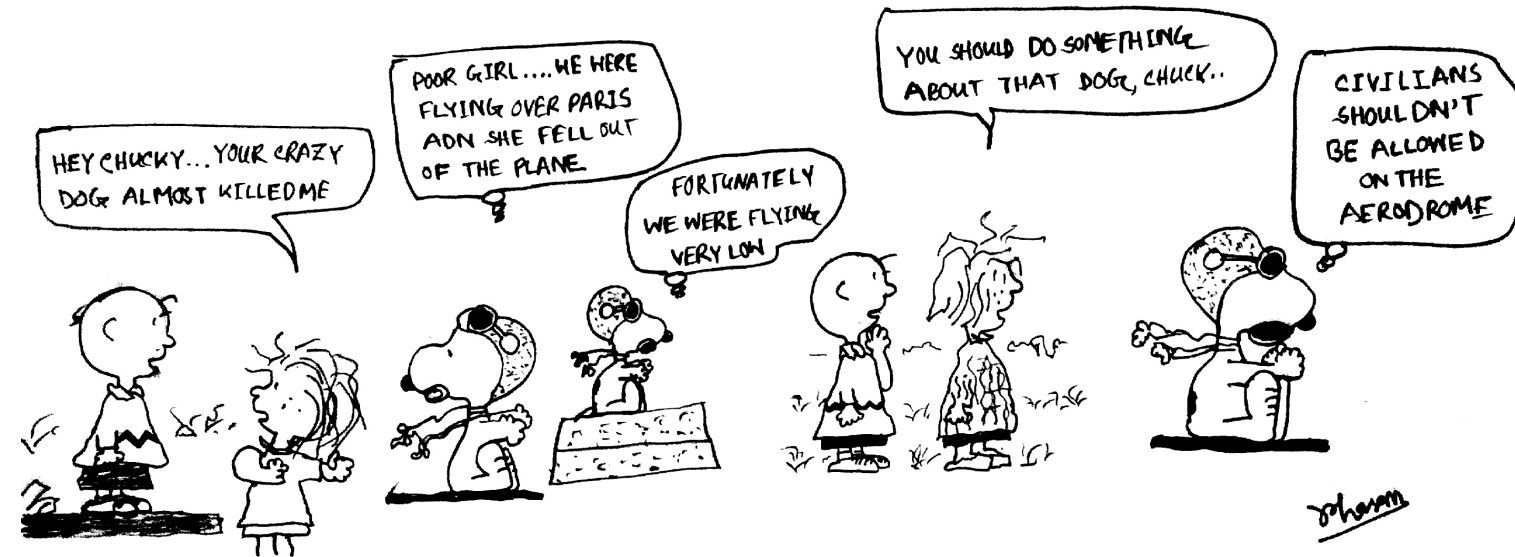
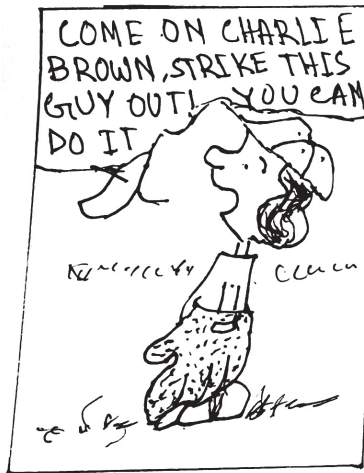


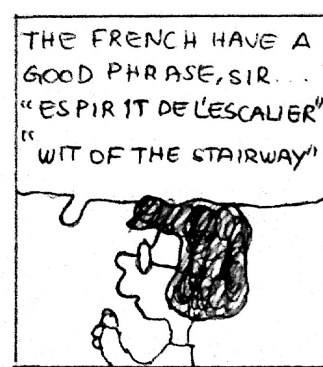
I DON'T CARE IF I DON'T ACTUALLY
WIN--- ALL I WANT IS TO GET PAST
THE FIRST FEW ROUNDS, AND MAKE
A DECENT SHOWING... LET'S SEE
NOW... HOW DOES THAT RULE GO?



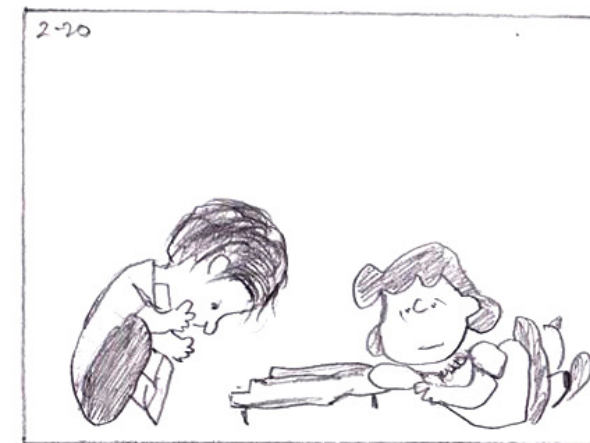
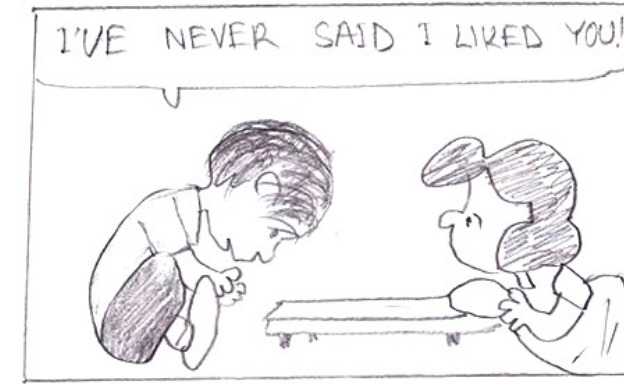
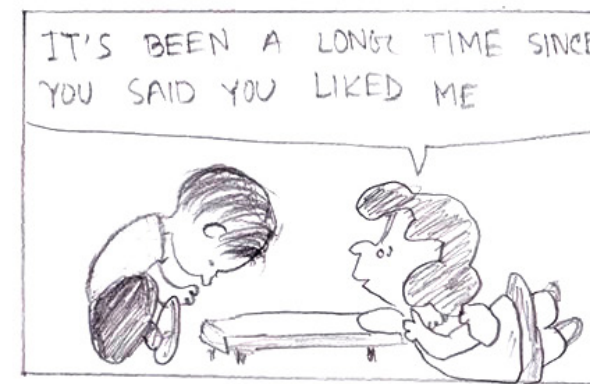
"E BEFORE I EXCEPT AFTER
G' NO, THAT'S NOT RIGHT--- "I
BEFORE G EXCEPT AFTER---
"NO--- "C BEFORE E EXCEPT---
--- EXCEPT" --- HMMM ---

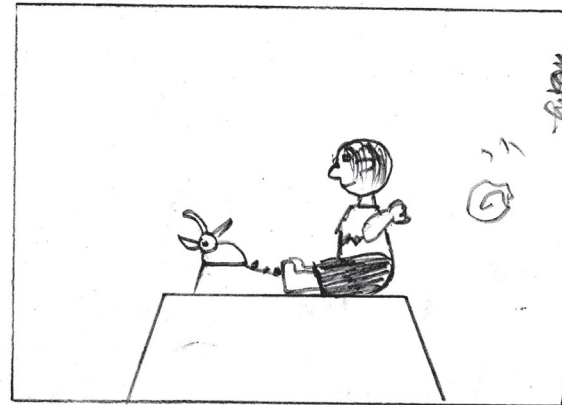
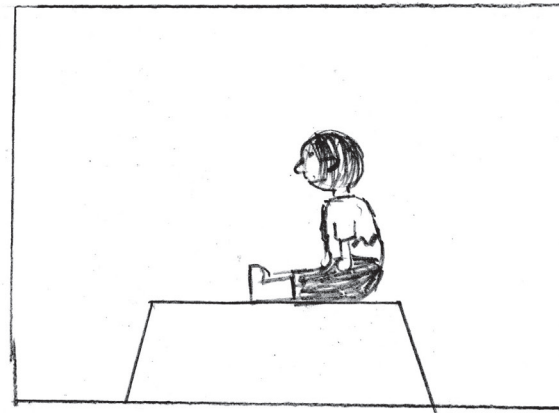
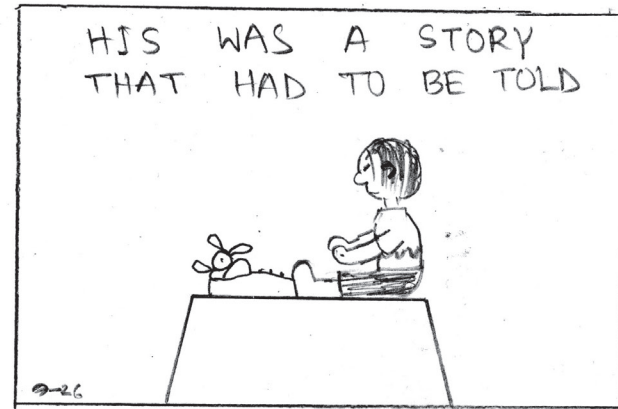






LAM





Pool 5/11

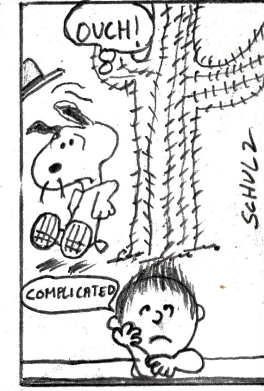
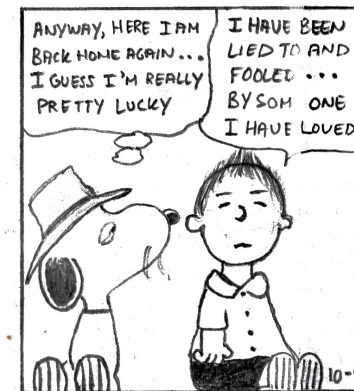
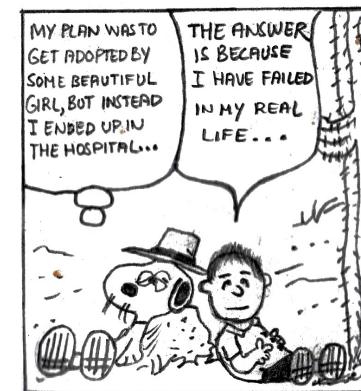
A little girl is talking to a dog whose name is Snoopy. She greets the dog and asks and appreciate him for coming to her house. The dog is carrying a hockey stick. They are standing at the doorstep. The little girl is standing near to the door on the top step leaning out of the door and the dog is standing two steps below her. The girl is happy to see the dog Snoopy.

They are talking to each other now. The girl asks the dog whether he is here because Chuck told him that she would be alone at home as her father is out of town and she hates to stay alone at home. The girl is happy about it. The dog is listening to her. He is holding the hockey stick in his hand. The girl has an inquiring gesture on her face as she talks.

They are talking to each other. The girl asks why he had brought the hockey stick with him. She is confused. She says to the dog he can't guard her house with a hockey stick. The dog is also confused now. He looks at the hockey stick in a confused manner. He is thinking about what the girl just told.

The girl has moved into the house followed by the dog Snoopy. The girl tells Snoopy that she could get mugged while he (the dog) is in the penalty box. She screams while saying this. The dog is seen throwing away the hockey stick and following her.

Shirley



Shirley

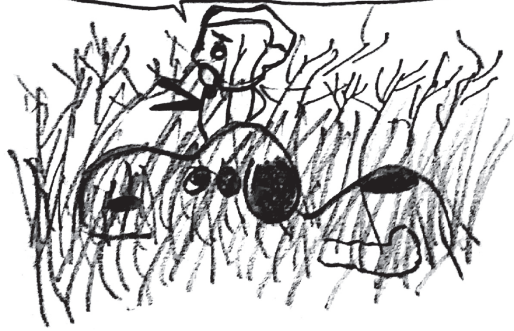


Shirley

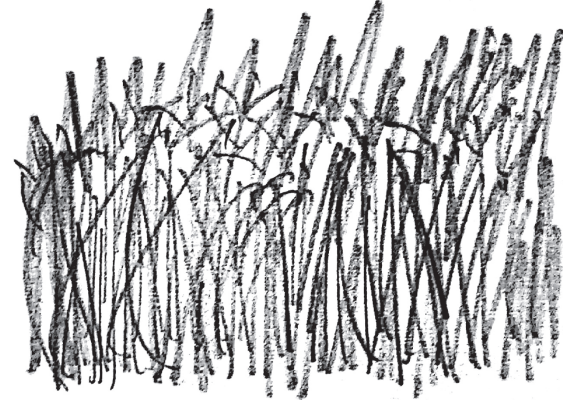
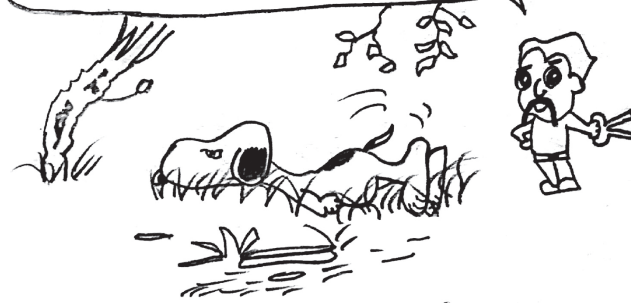
Why are you laying down? We have come here to collect grass for our domestic animals. Are you ok?



I have to collect more grass. You will carry it to house



I can't do all the works alone. You have to work with me also. Get up quickly.

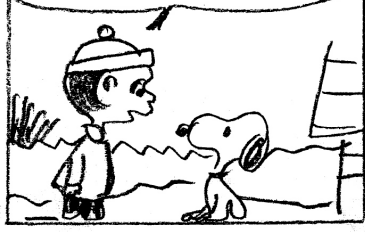


Q2

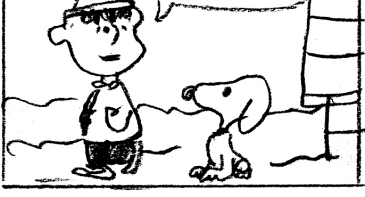
SOCIAL PROGRESS IS MEASURED BY THE SOCIAL POSITION OF FEMALE SEX.



DEMO CRACY IS THE ROAD TO SOCIALISM.



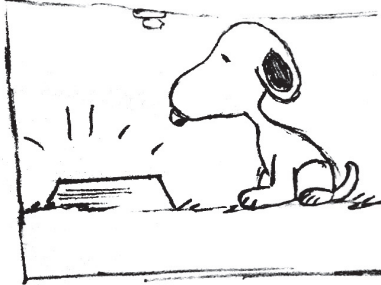
HISTORY REPEATS ITSELF, FIRST AS TRAGEDY, SECOND AS FARCE.



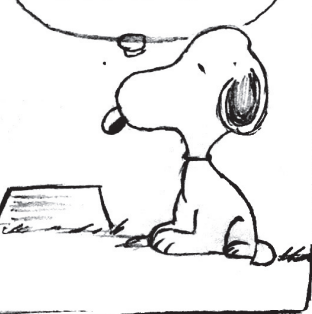
HMM...!!!



WELL THAT'S IT, I GUESS.. THE BUGG HAVE JUST FINISHED THEIR LAST WORLD SERIES GAME



NOW, MAYBE I CAN HAVE MY SUPPER DISH BACK



10-8

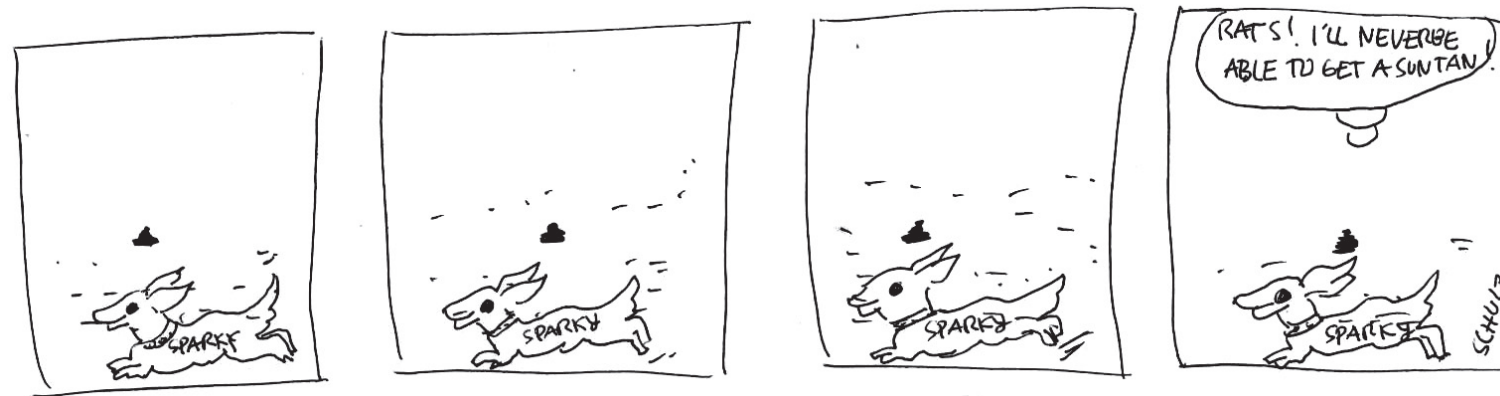
OH NO!



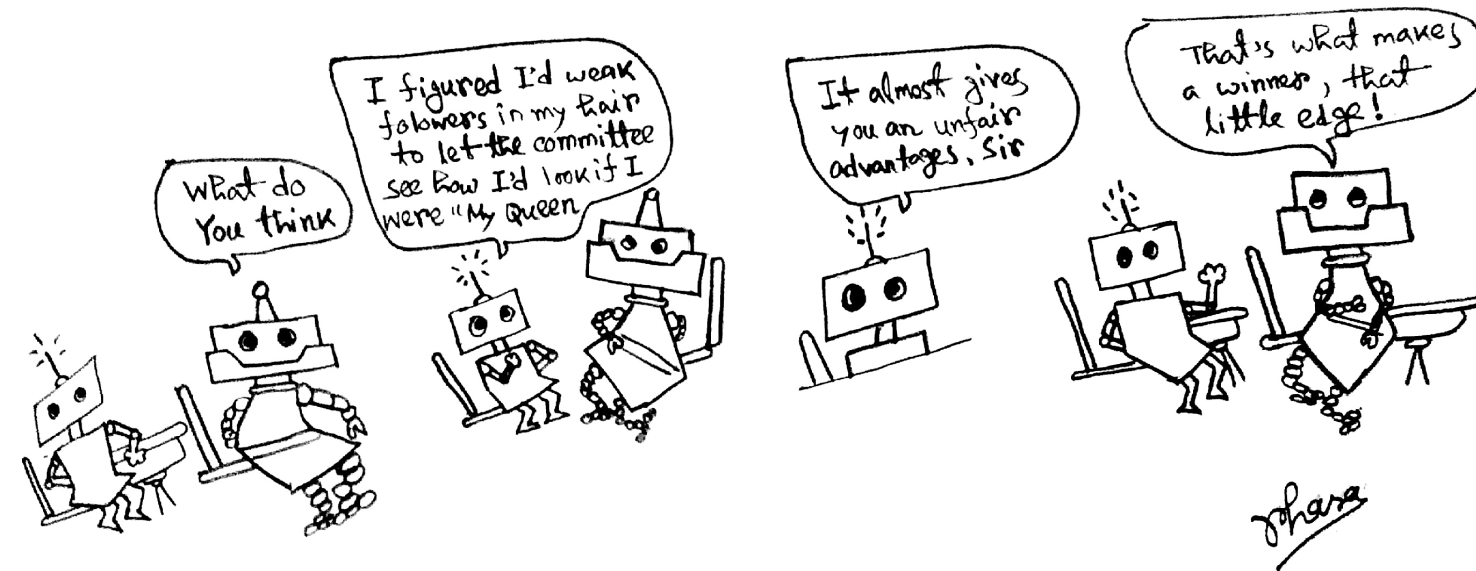
I FORGOT ABOUT THE FOOTBALL SEASON

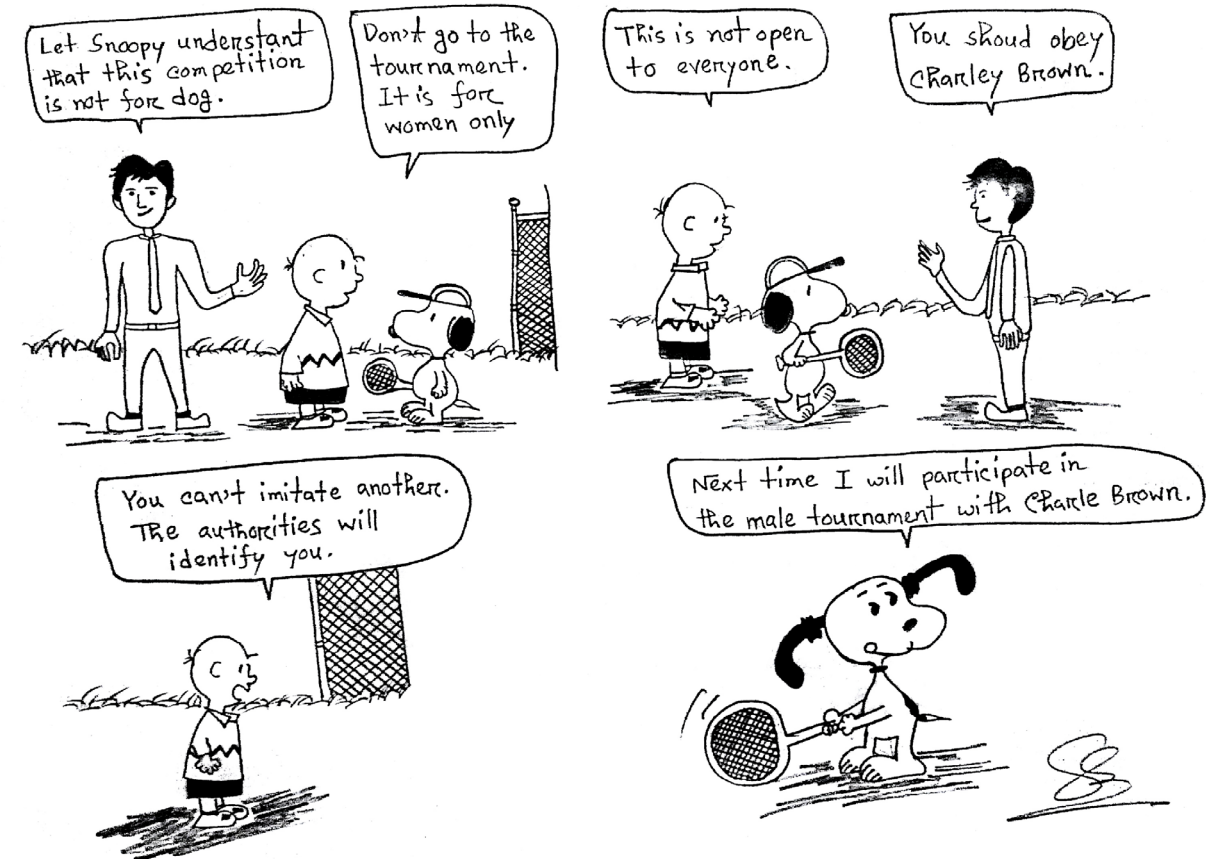
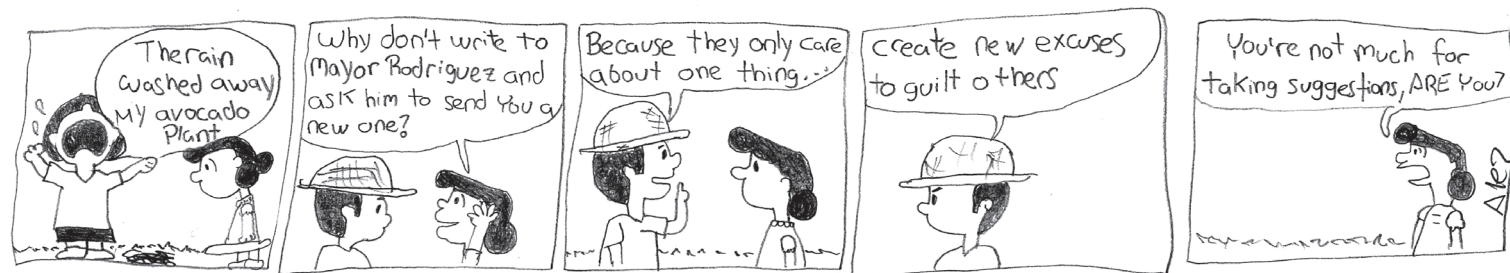
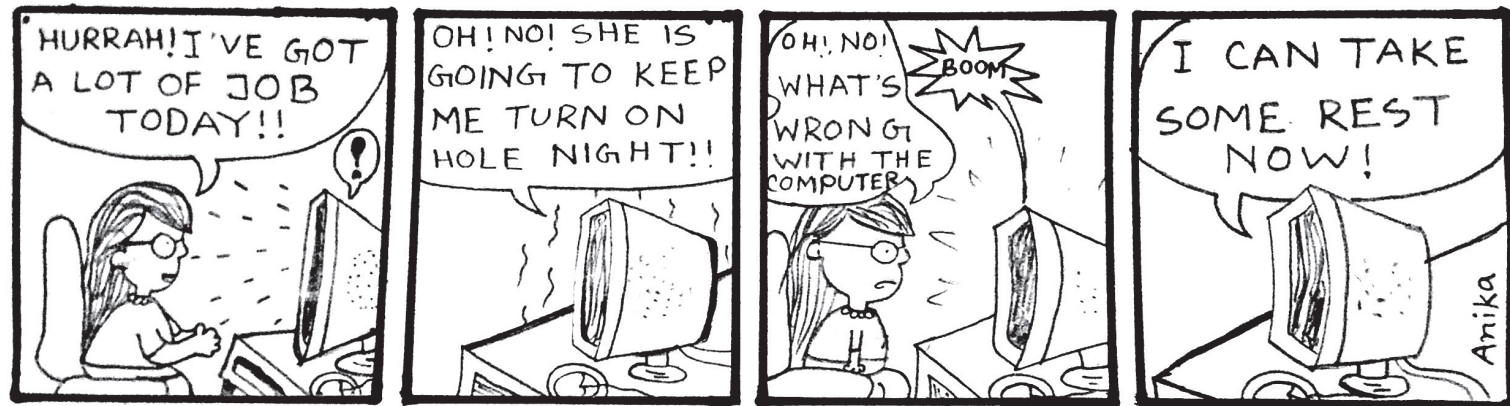


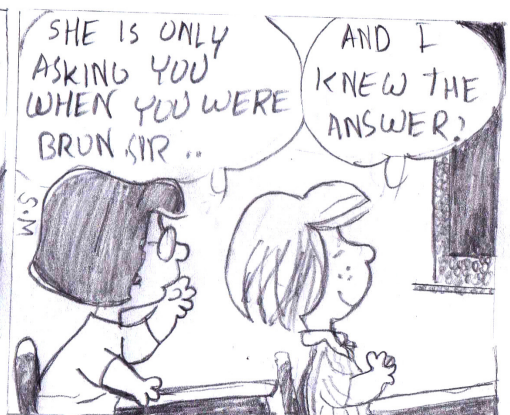
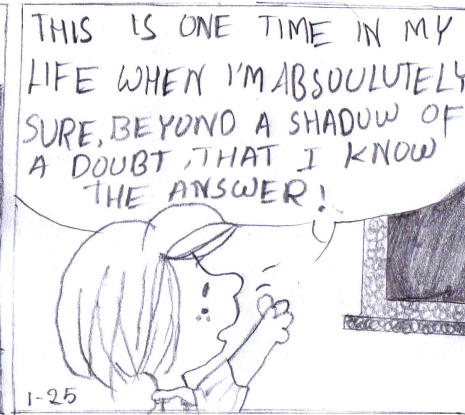
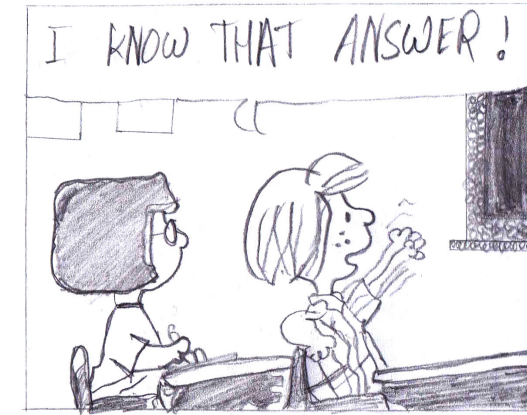
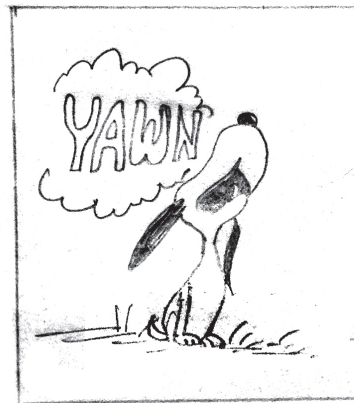
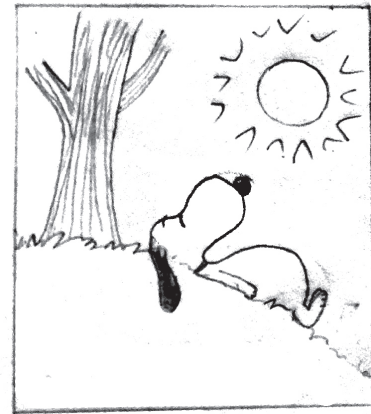
Vijesh0001@gmail.com

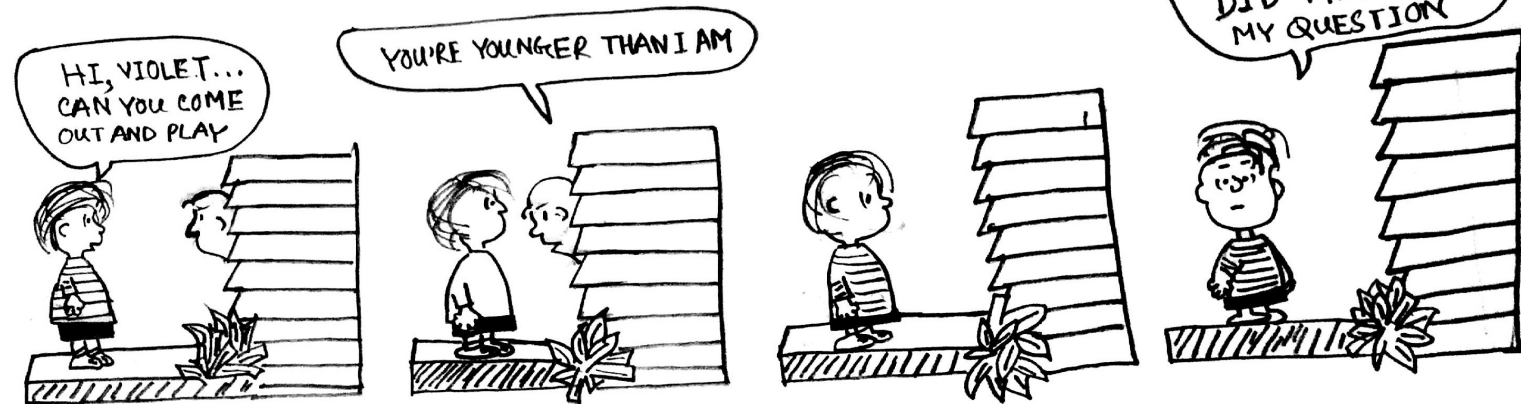


Pdm 8









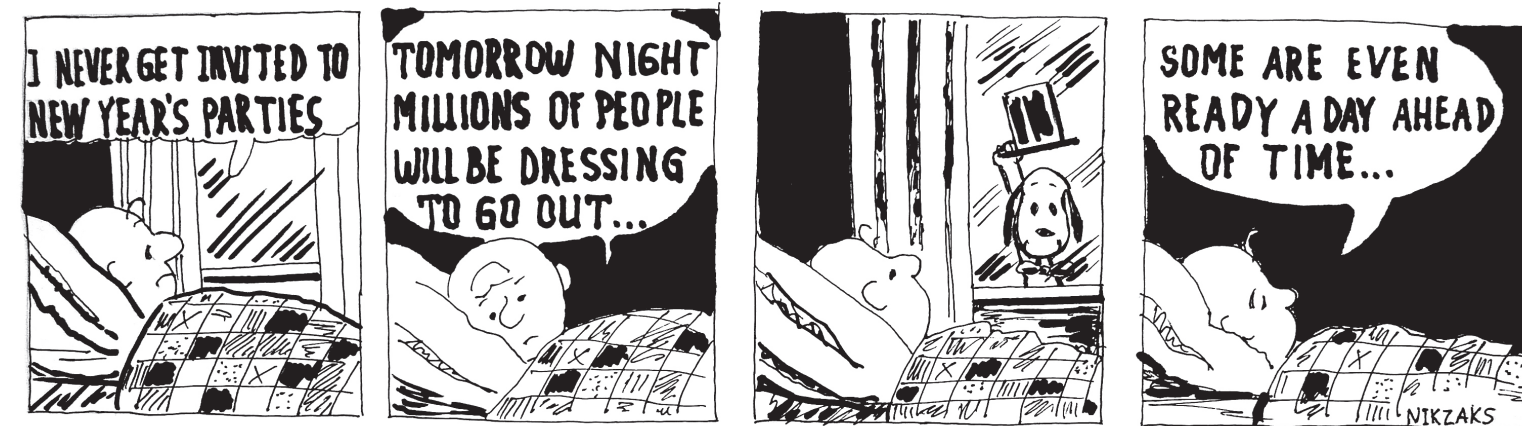
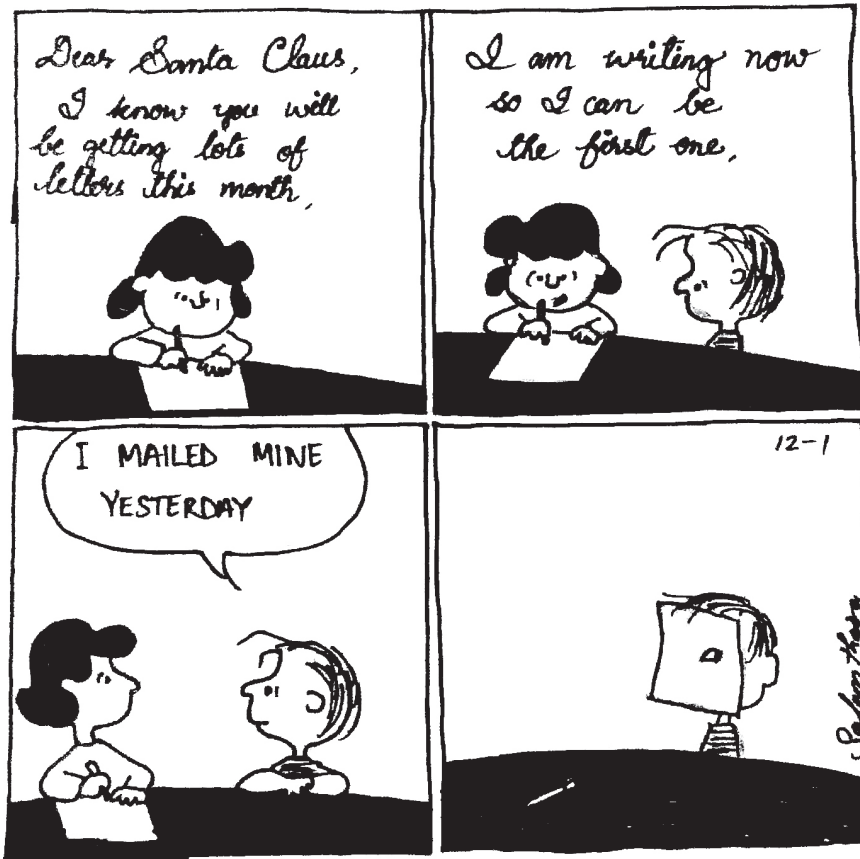
Phara

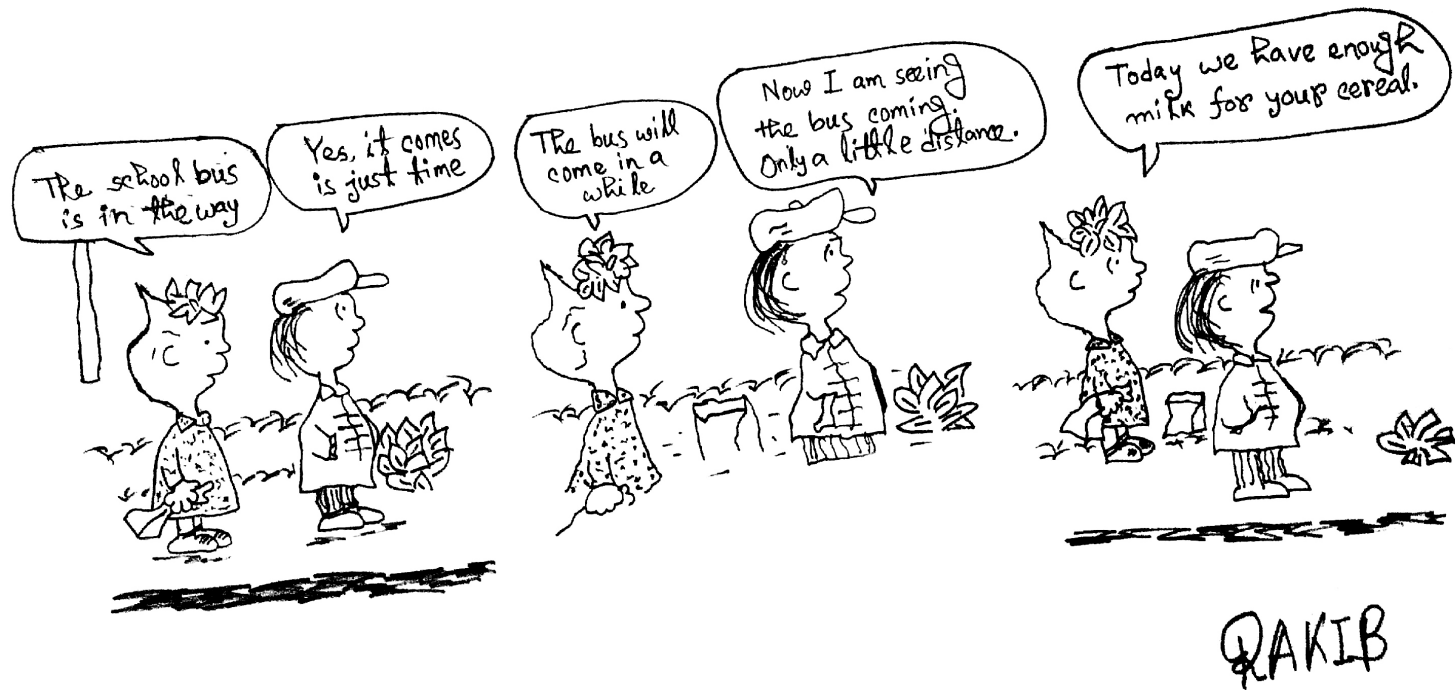


Gitartha Seikie.

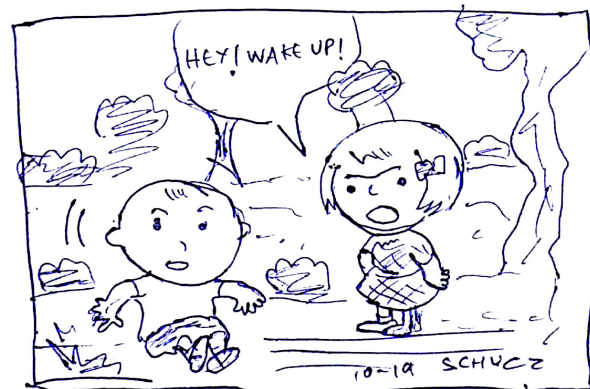
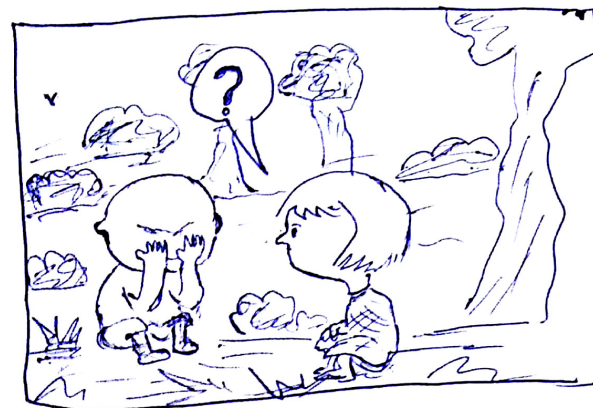
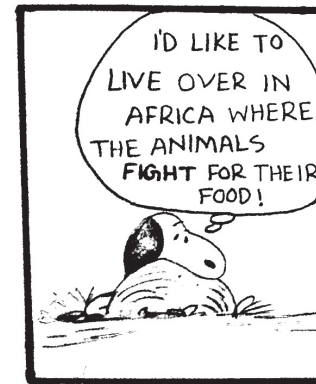
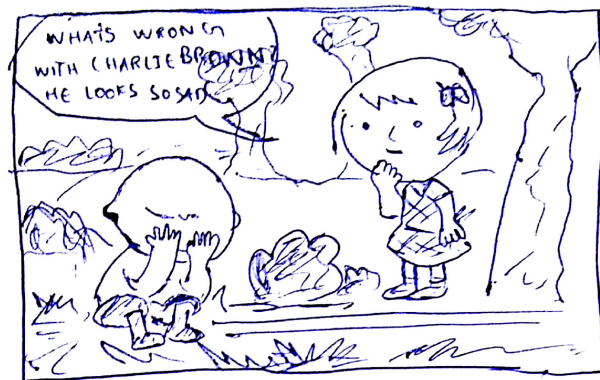


Gitartha Seikie.

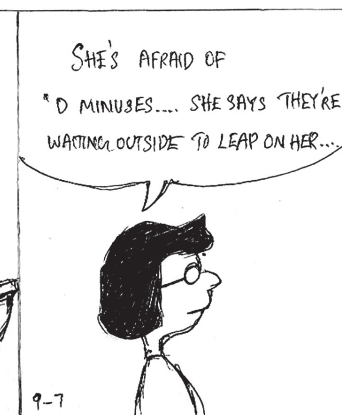


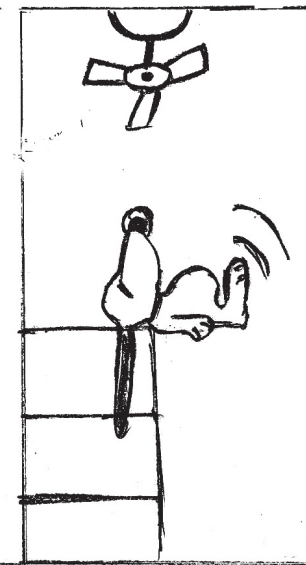
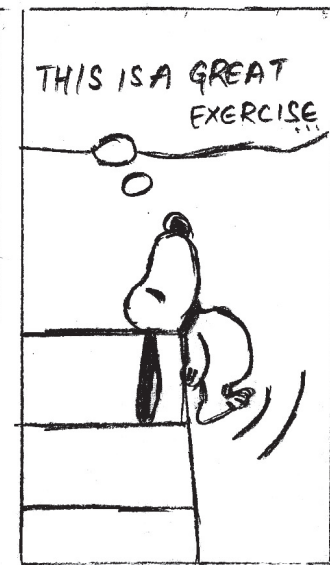
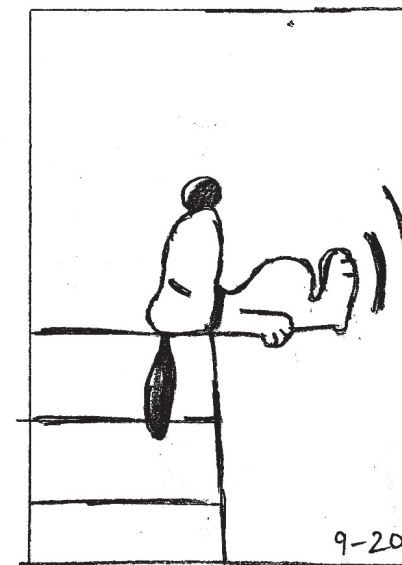






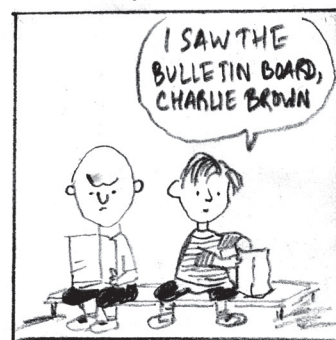
Paul



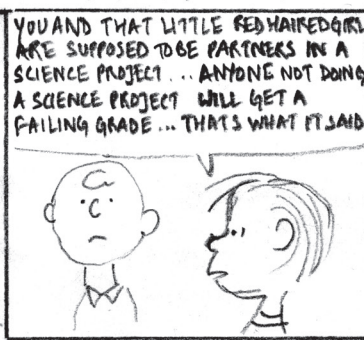


Rohit SSR

We live in a parallel universe



LATER, AFTER A FEW HOURS



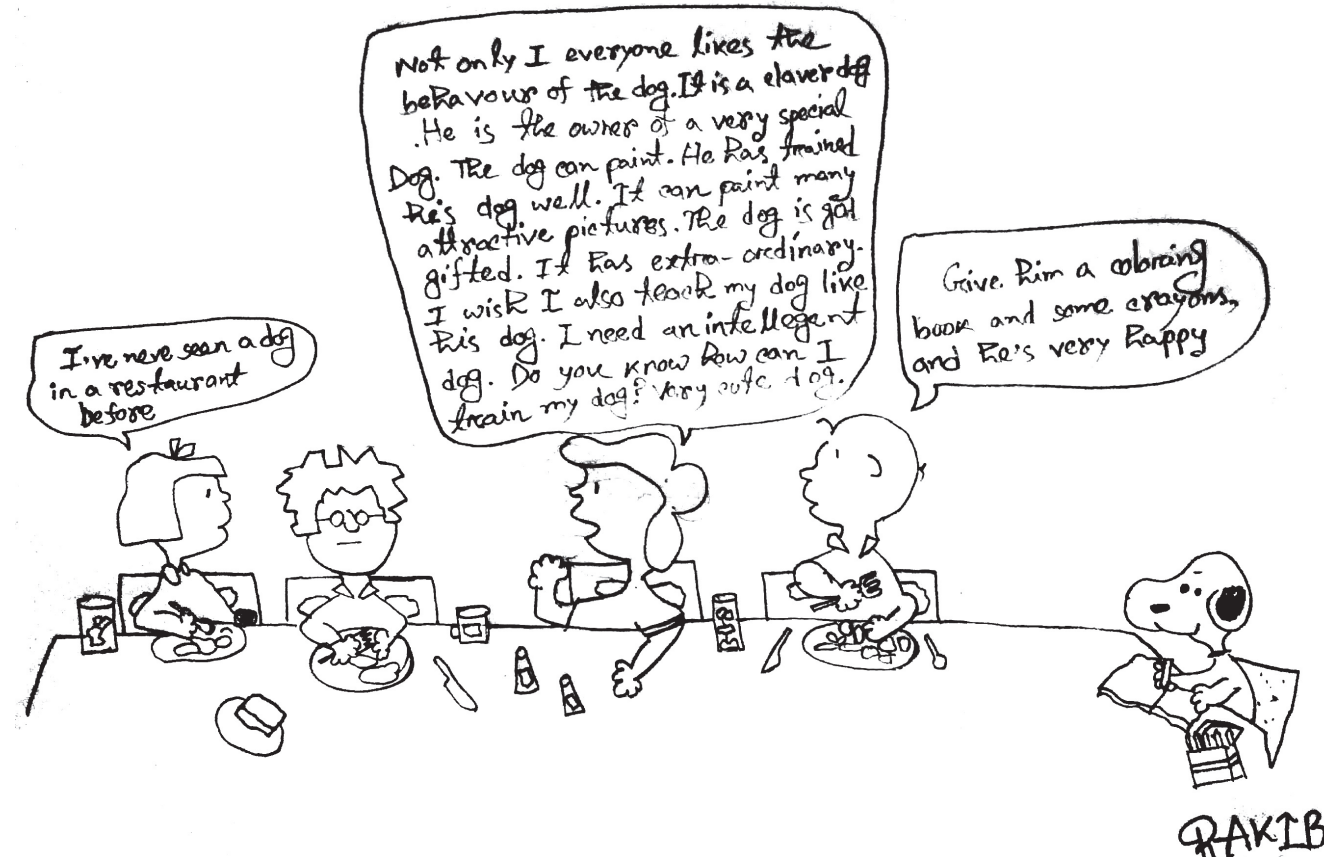
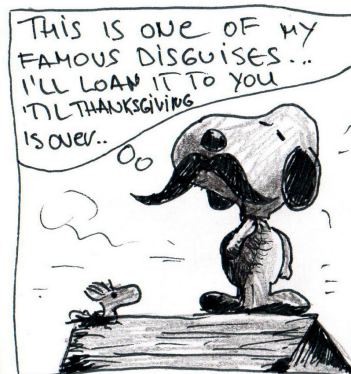
MEANWHILE CHARLIE LOOKS HAPPY/ LUCKY



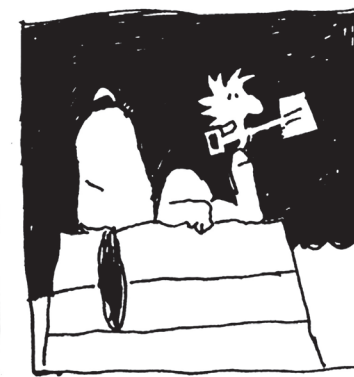
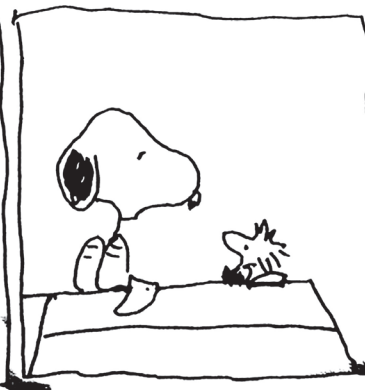
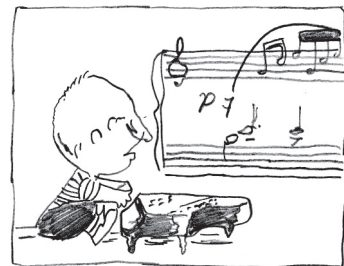
UNFORTUNATELY CHARLIE IS CHARLIE



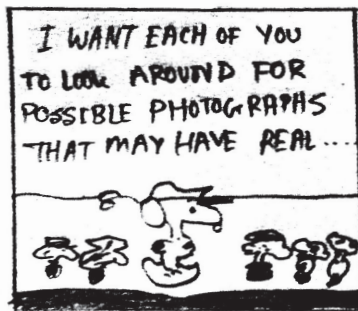
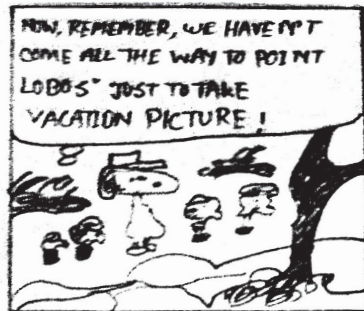
Wai'kia.



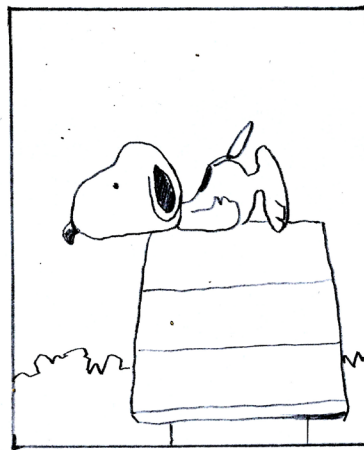
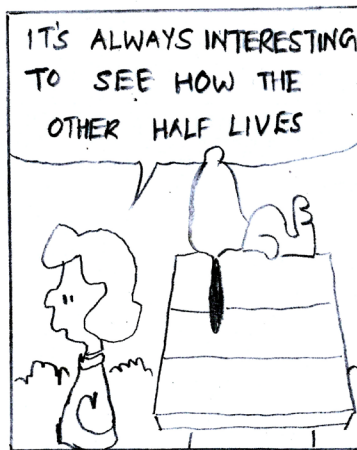
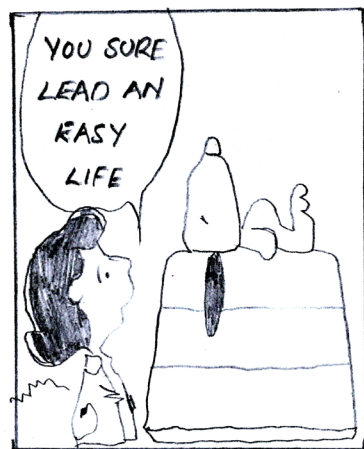
RAKIB



Barker



Saiful

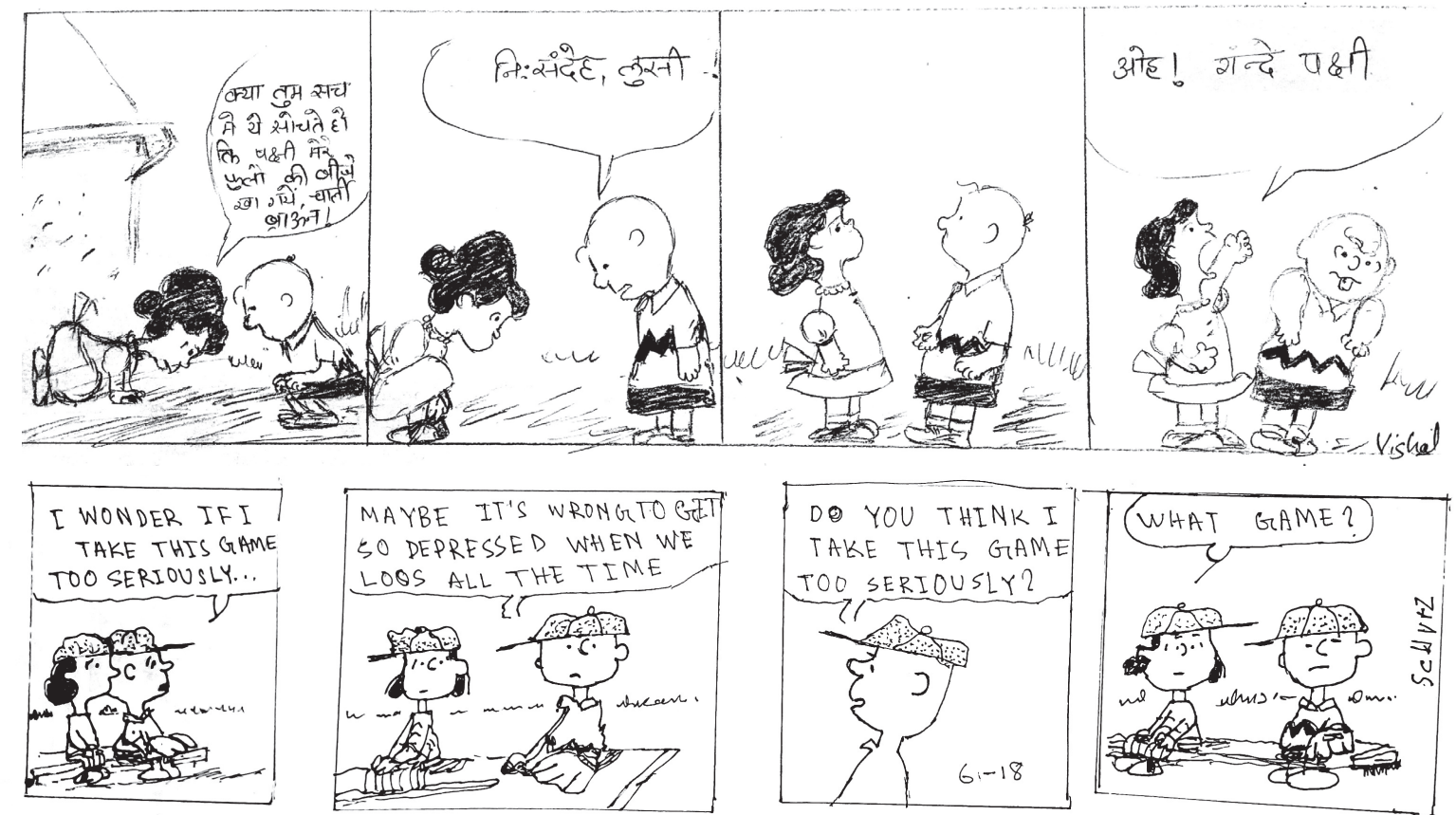
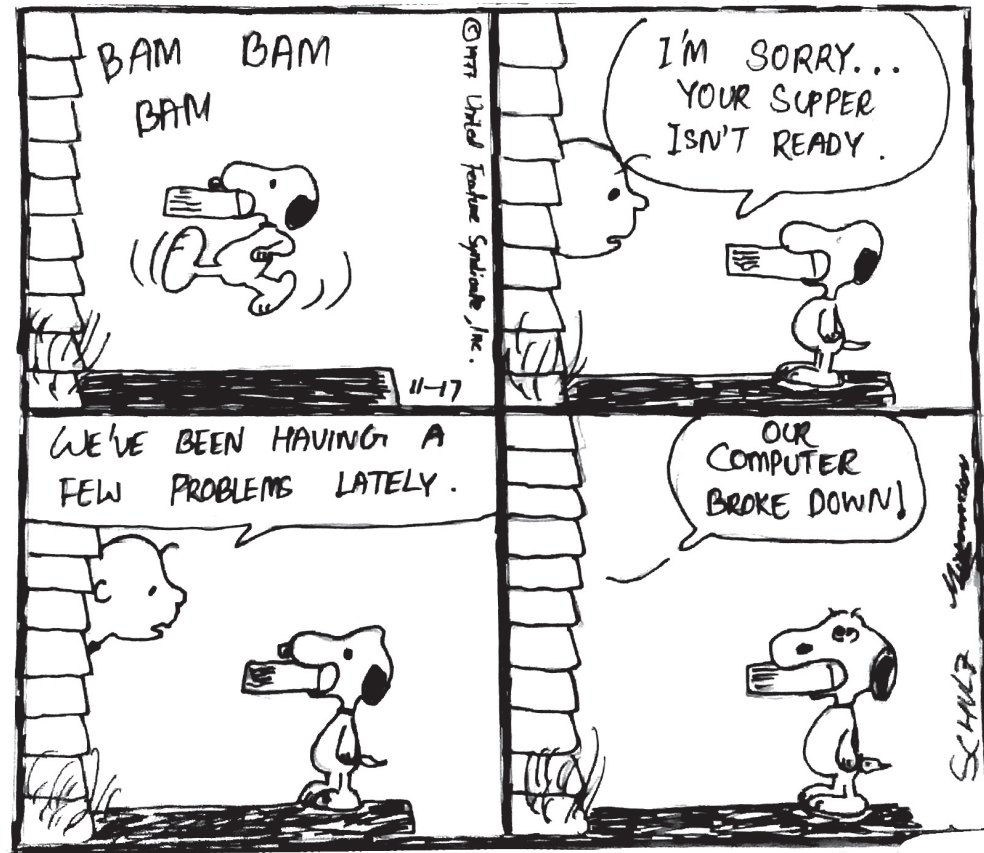


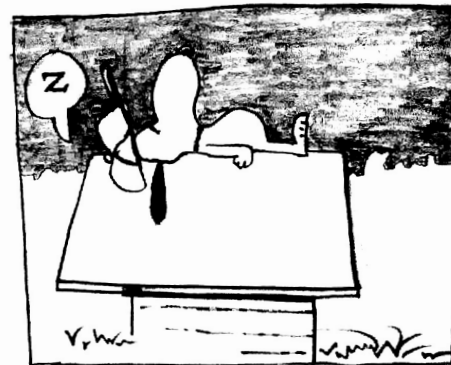
A little girl is talking to chuck about an issue that has happened with Marcie; she tells him that he made Marcie very unhappy. However Chuck seems to be in his own world. He thinks he is a pitcher in a base ball team.

The girl informs him that Marcie is in love with him but chuck is still in his own world. As a pitcher he thinks he is, he throws the ball to the wall opposite

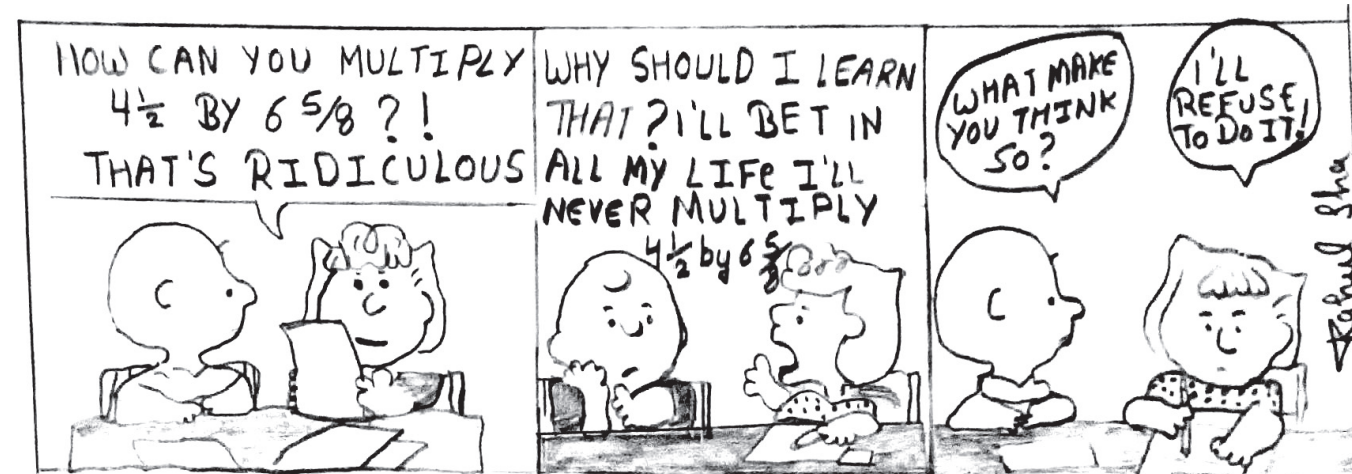
The ball crashes and goes back directly to chuck. He the falls down and drifts the girl with him

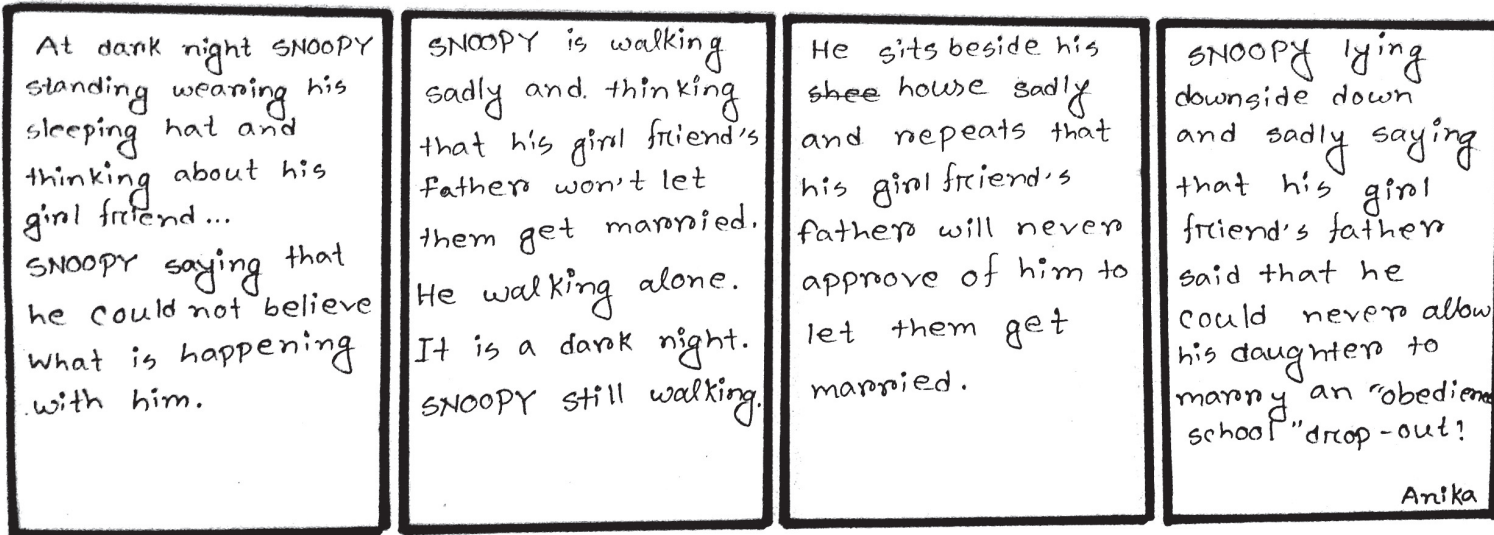
The girl very dissapointed says to chuck that she will tell Marcie that she didnt even saw him.

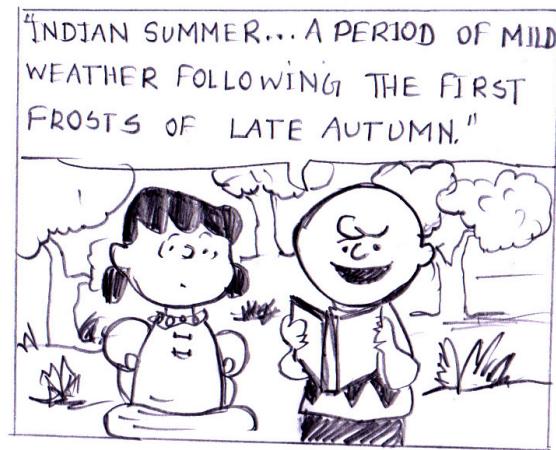




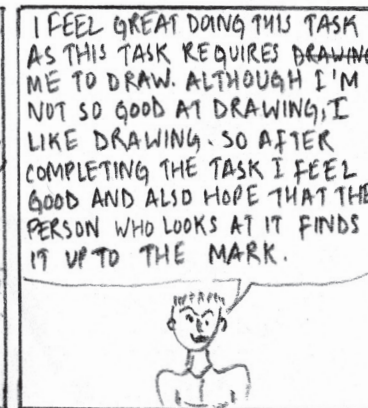
RAKIB







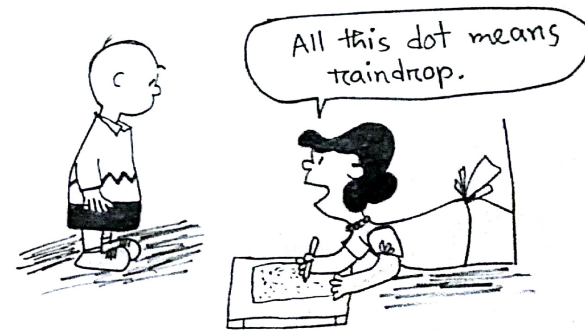
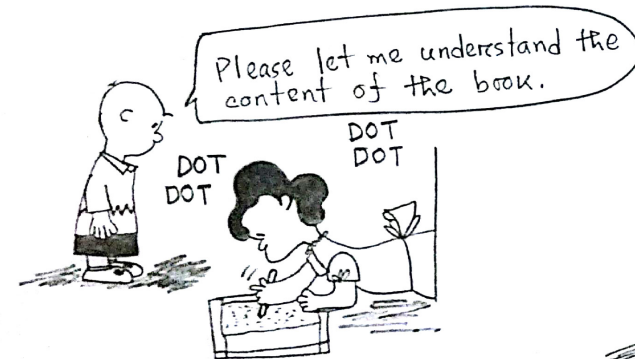
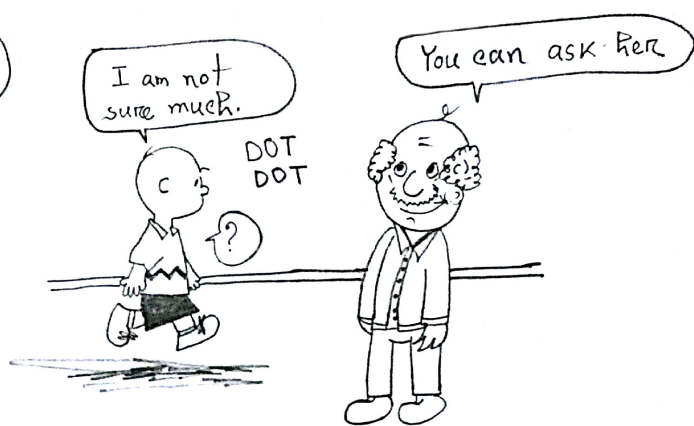
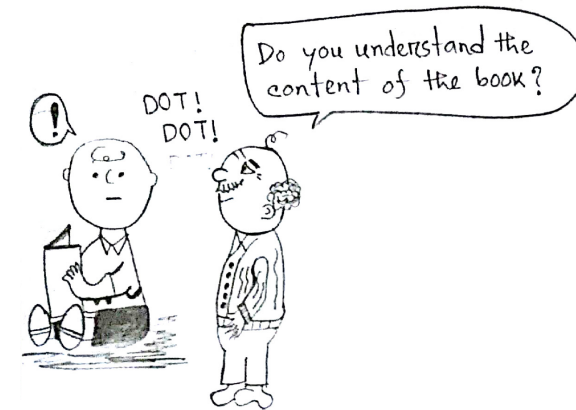
BLSWO

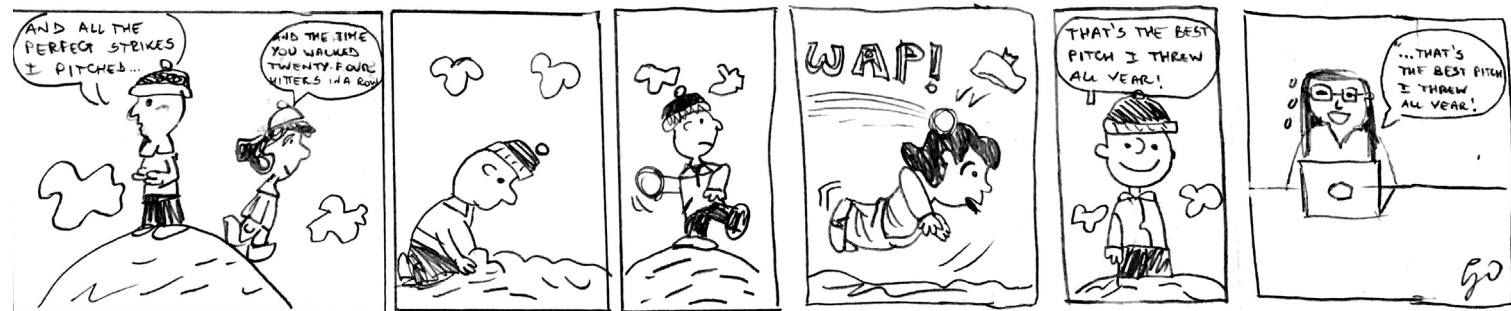
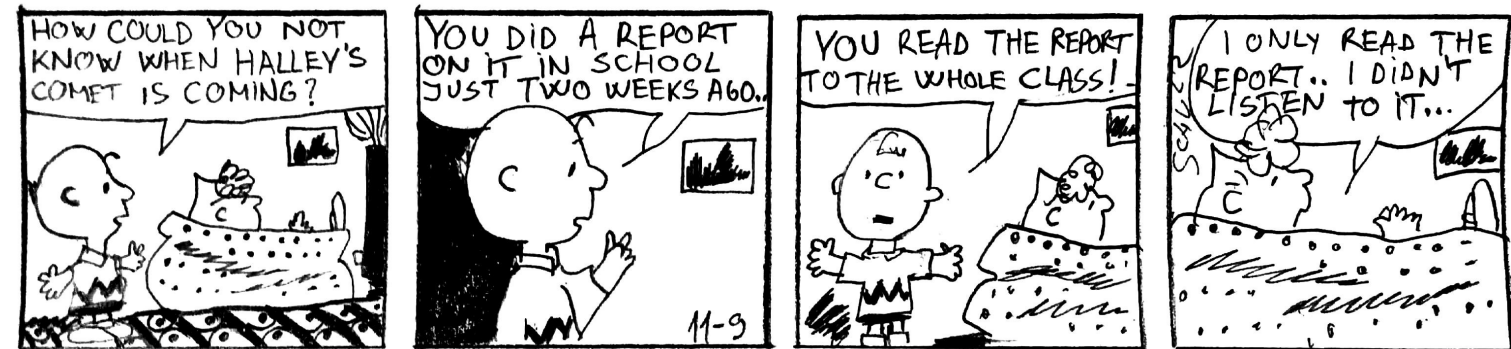
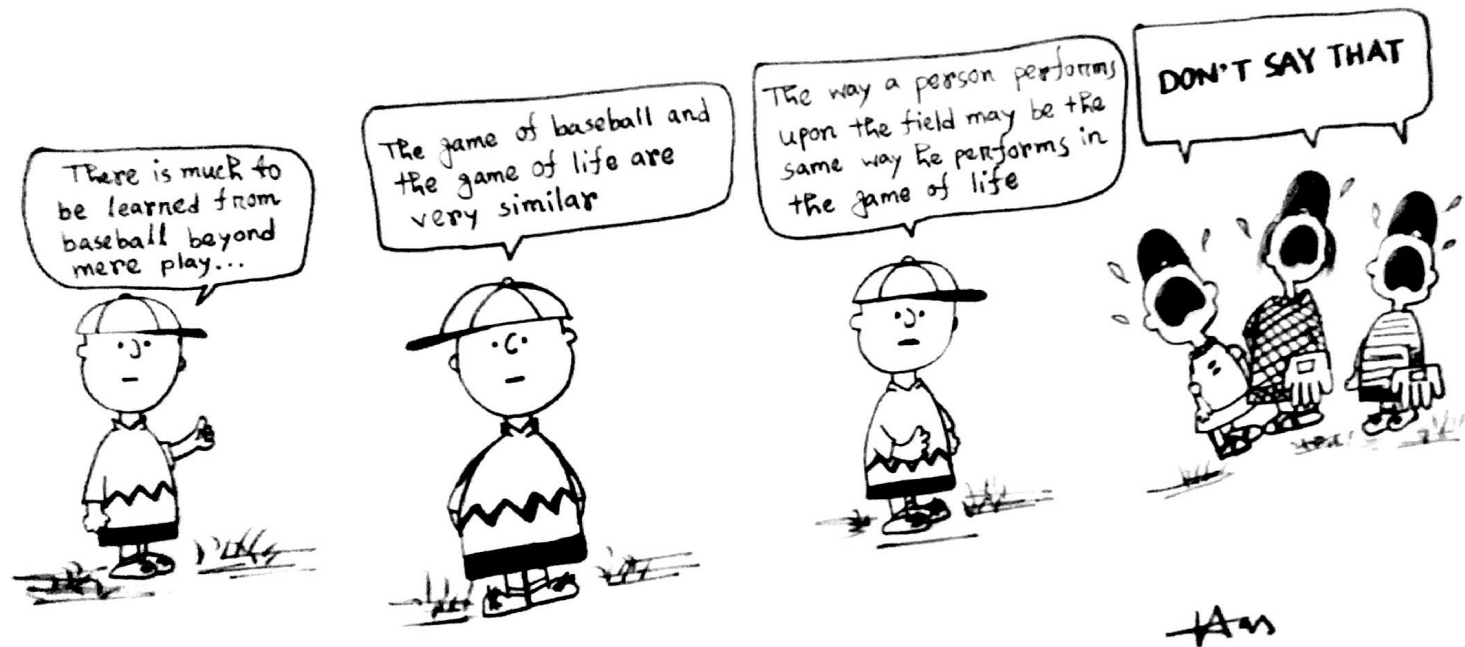


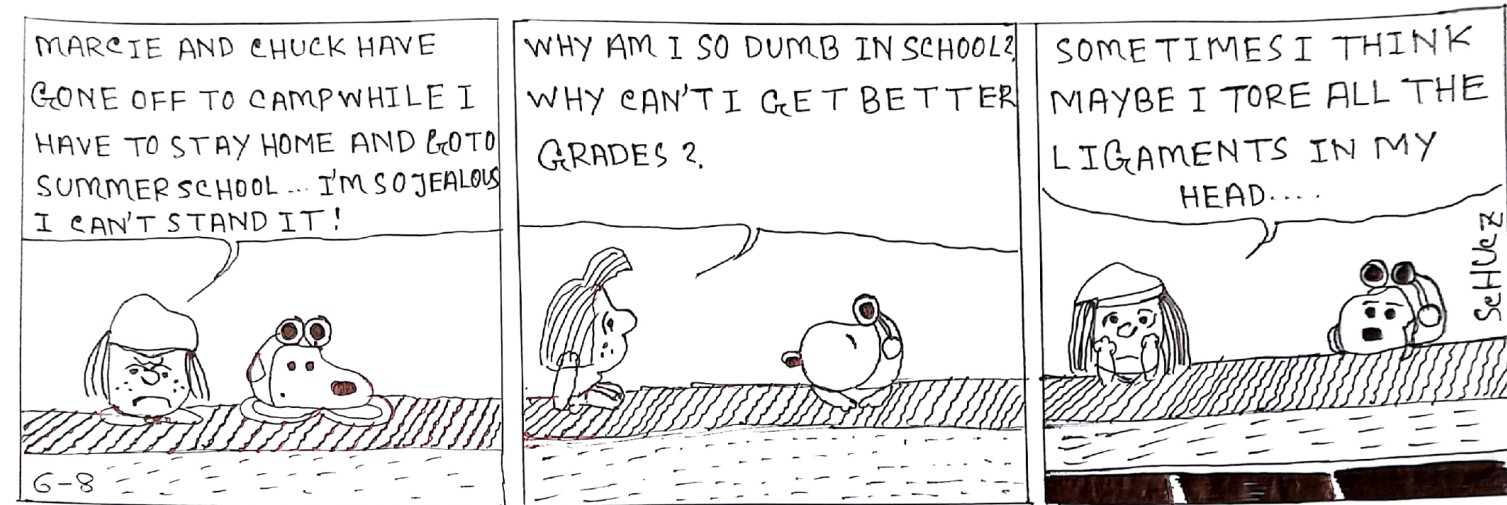
Gilberta Seikie

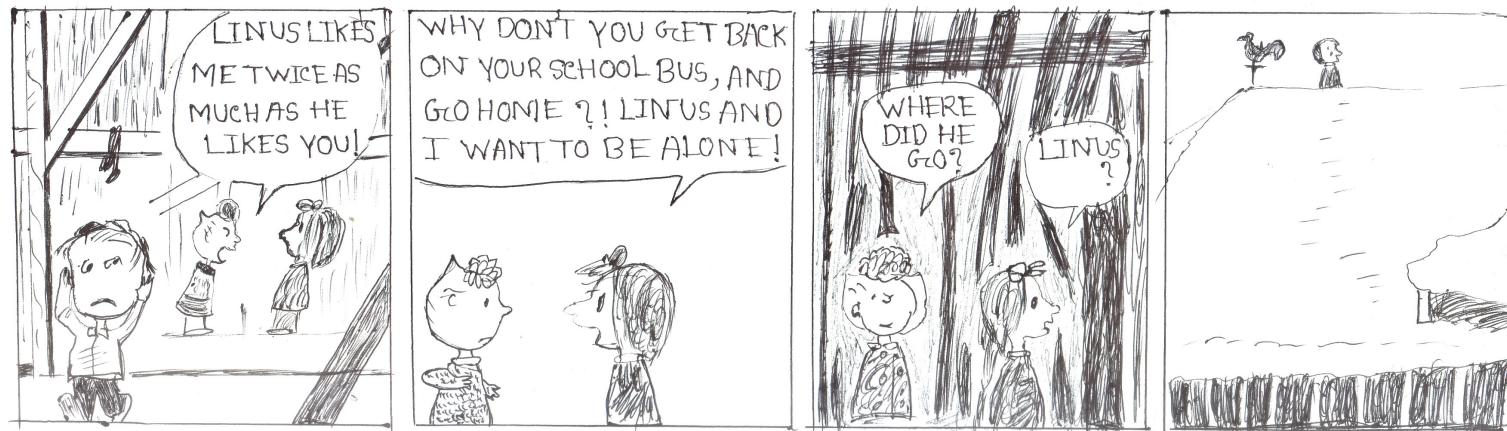


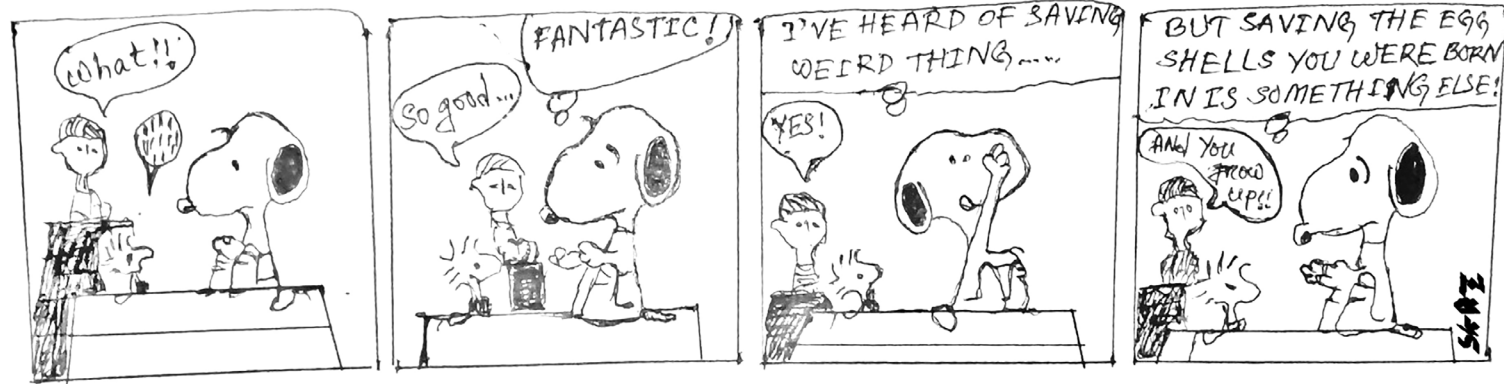
Anika





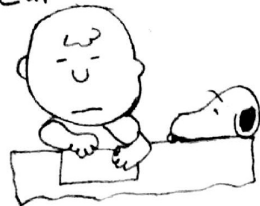




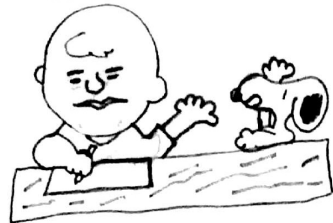


Rohit Sharma

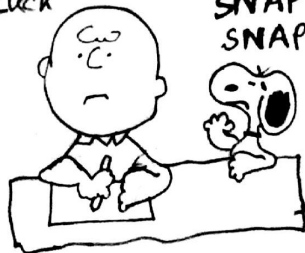
I WOULD LIKE TO
RECOMMEND MY DOG
FOR THE DAISY PUPPET
CUP



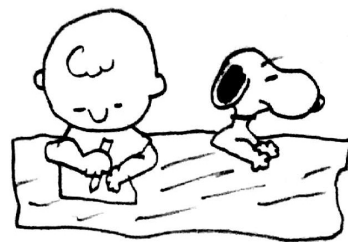
I AM VERY CONFIDENT WITH
MY DOG THAT IT MAY WIN THE
CONTEST. HE IS VERY CLAYER THAN
THE OTHER DOGS. I PREPARED HIM
FROM MANY DAYS. NOW HE IS
COMPLETELY PREPARED TO WIN
THE GAME. HE WILL BE REWARDED.
HE ALSO EAGER TO PERCIPATE THE
CONTEST. I WISH HIM BEST LUCK



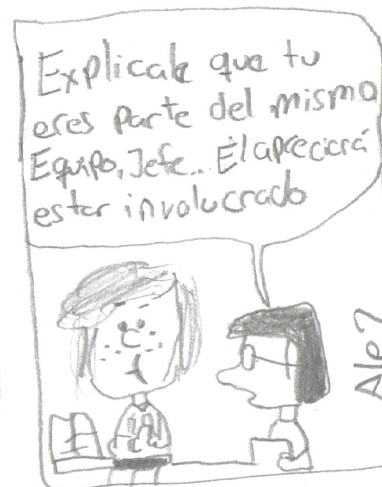
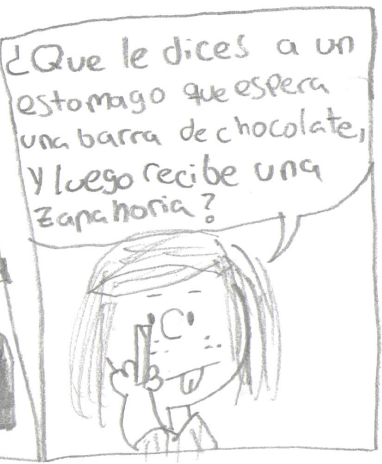
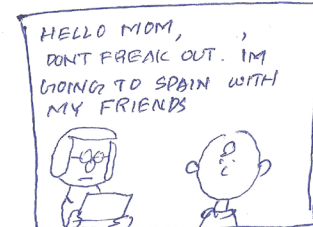
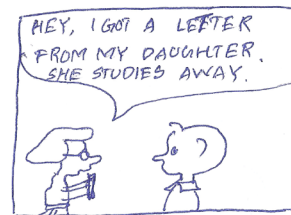
✓✓✓✓
SNAP
SNAP

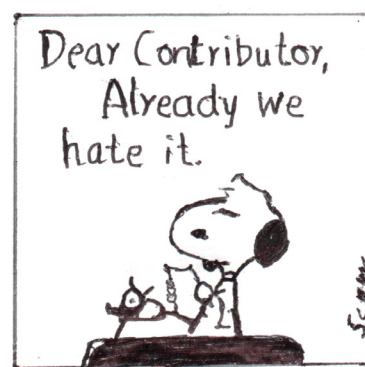
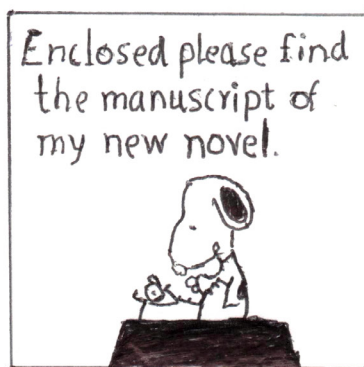
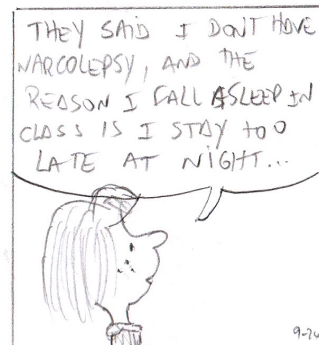


IMPATIENT



Johar



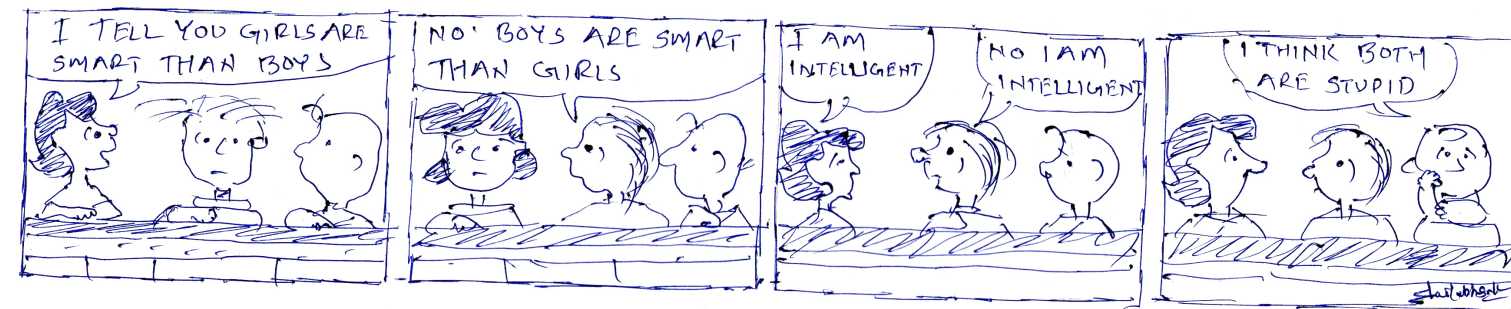
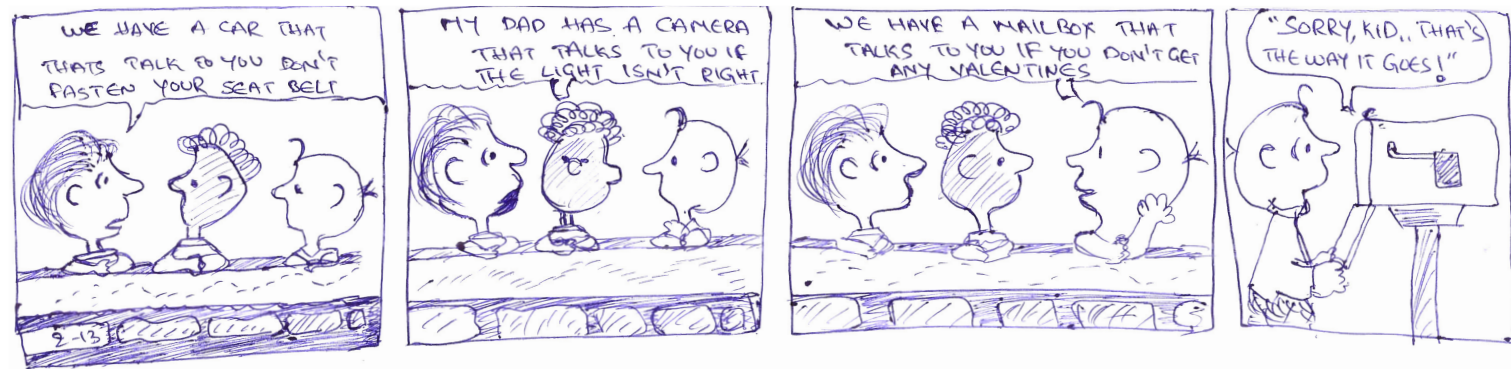


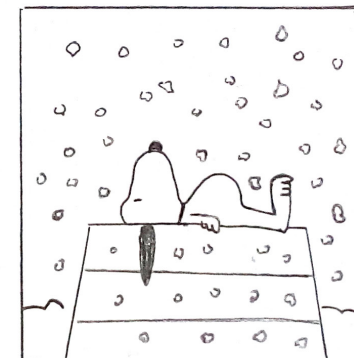
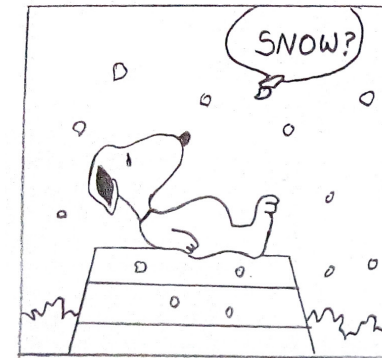
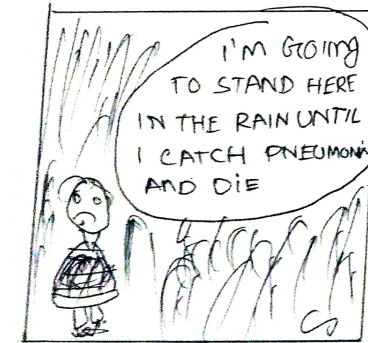
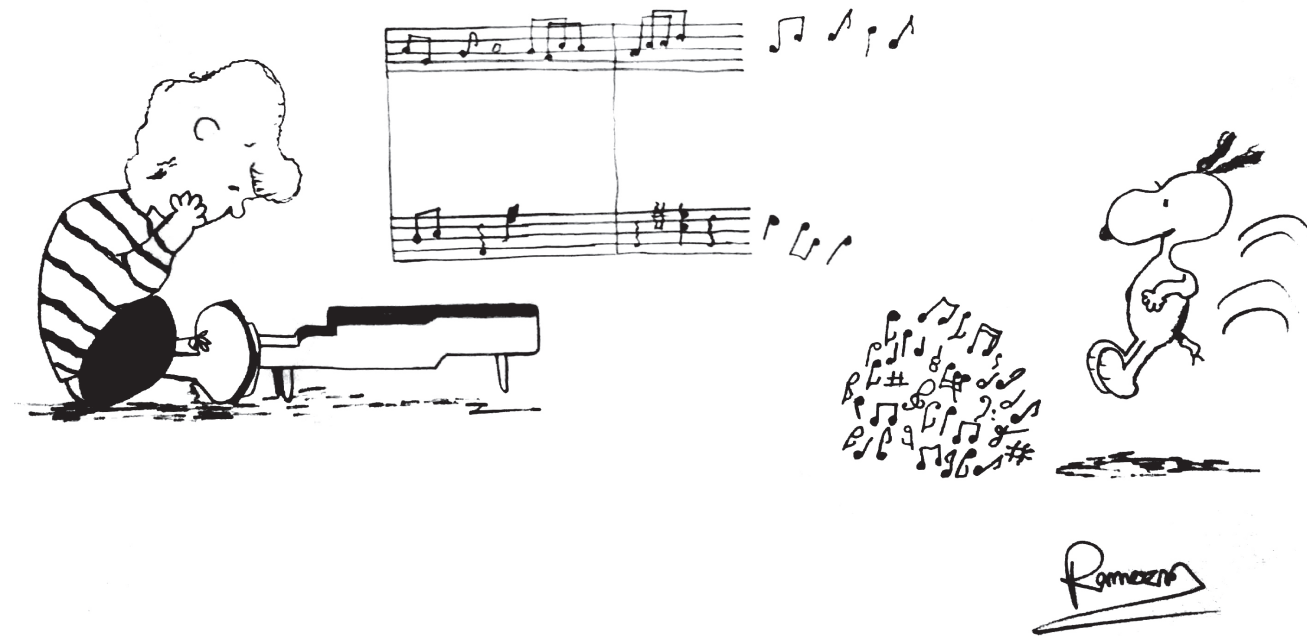
Nezard



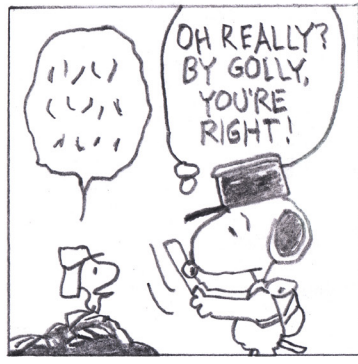
Anika



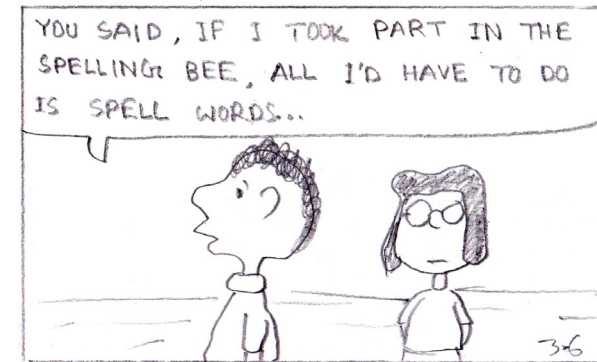
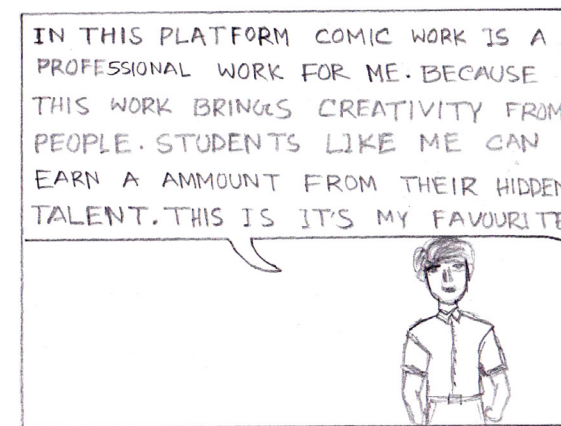
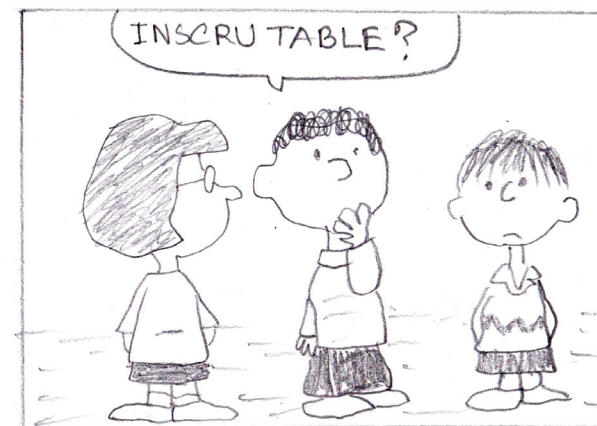
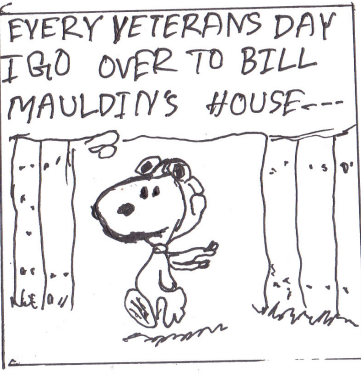


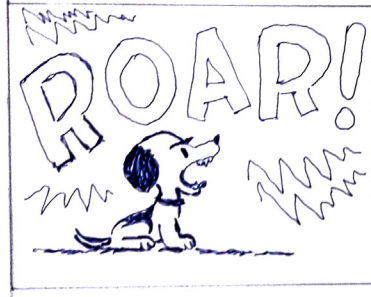
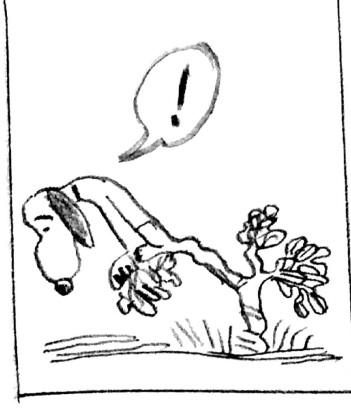


SURESH 😊

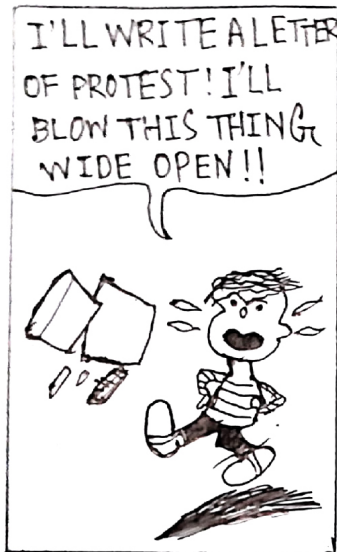


emran

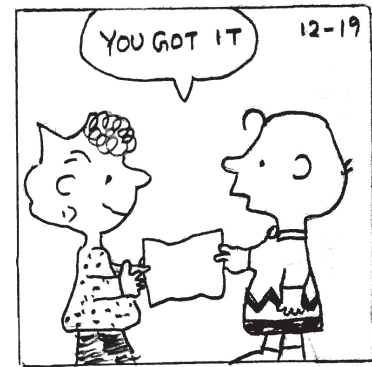


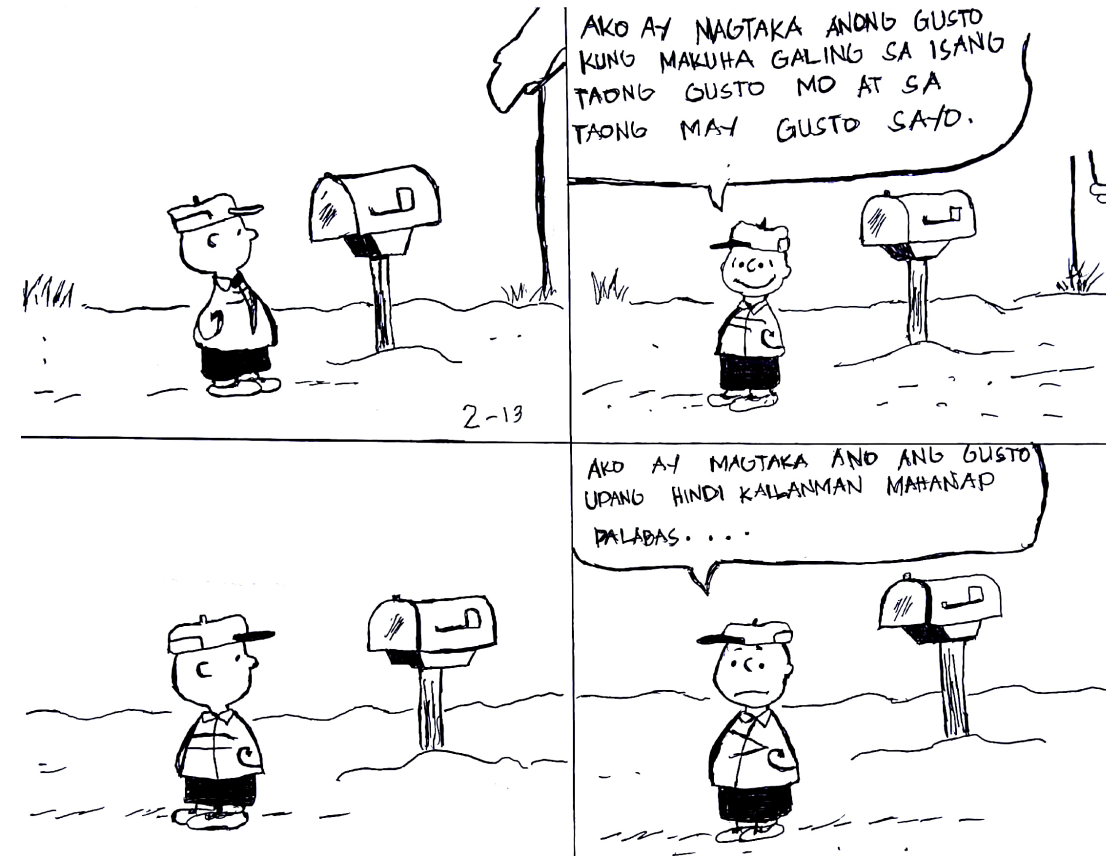
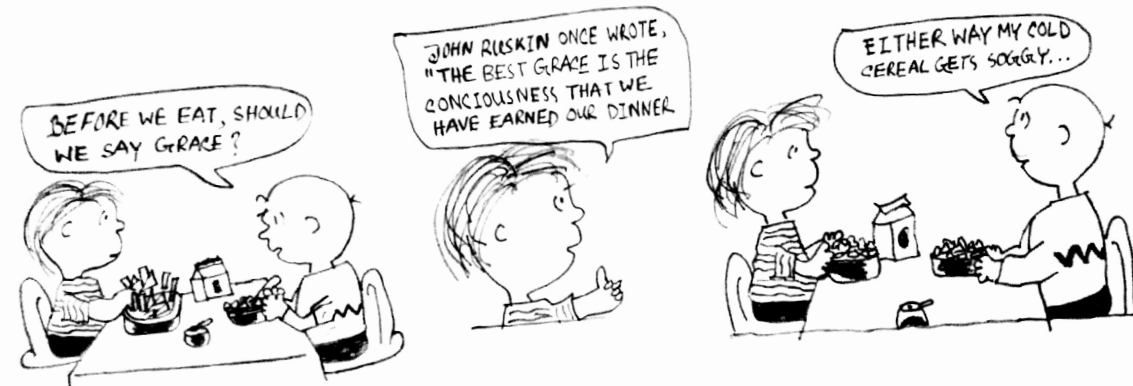
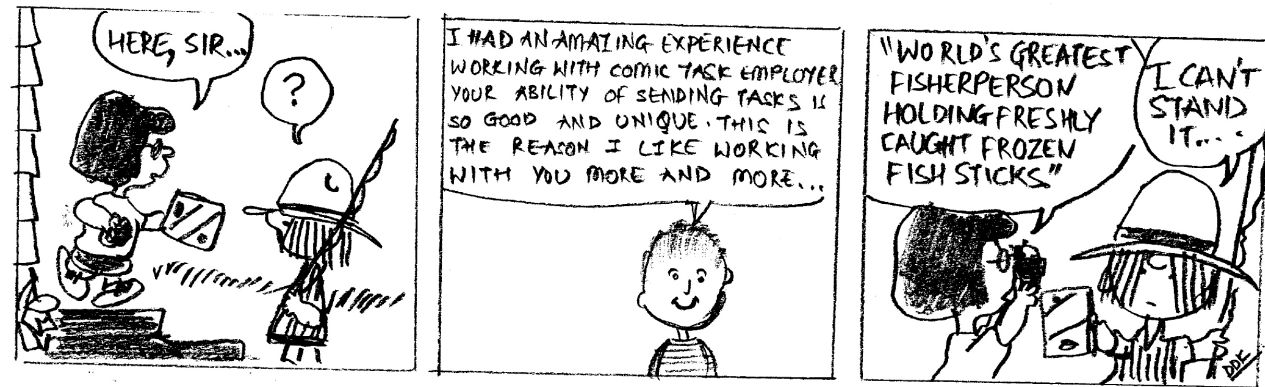


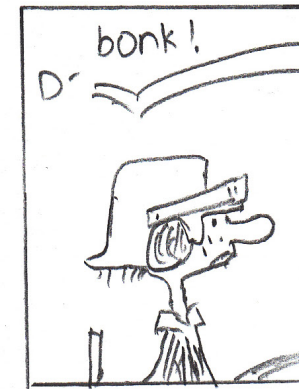
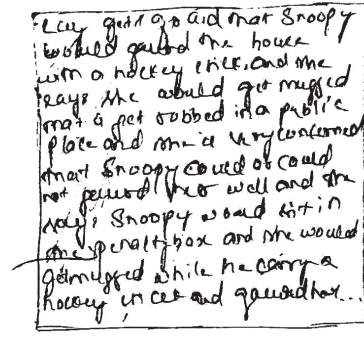
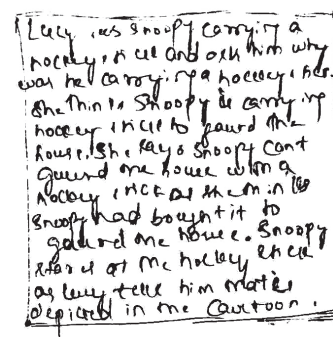
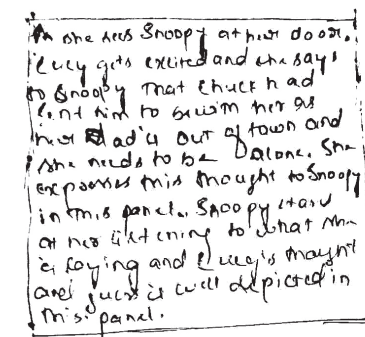
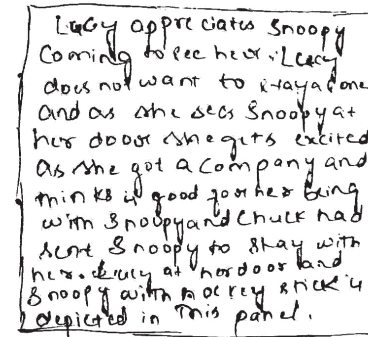
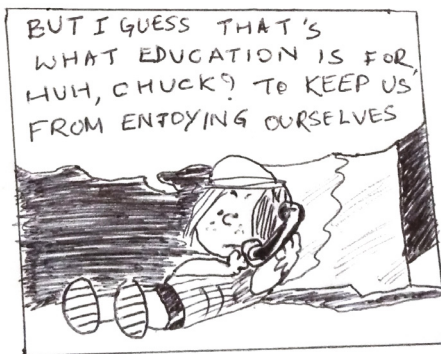
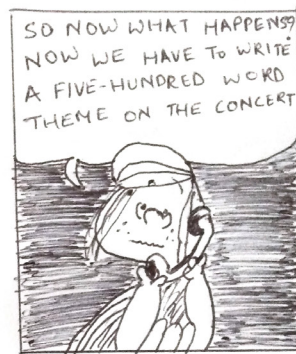
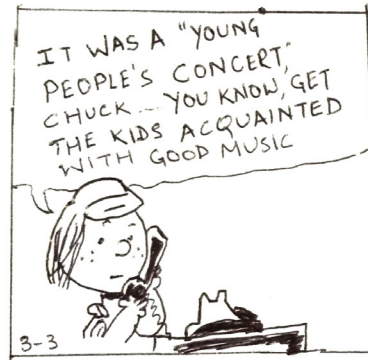
Rajat Sharina

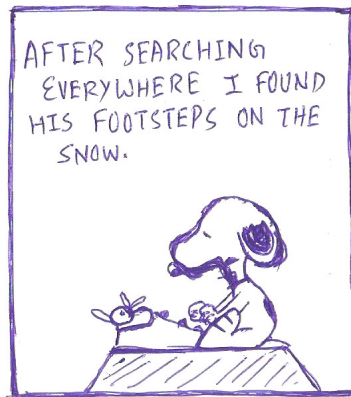


SoHUL 2
Aik

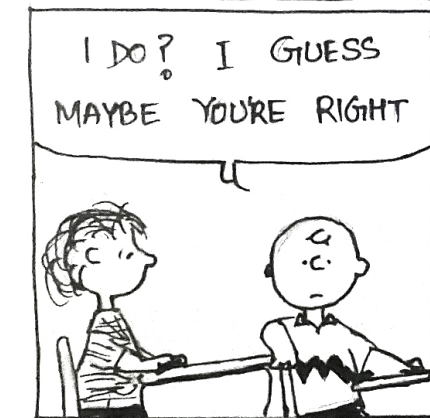
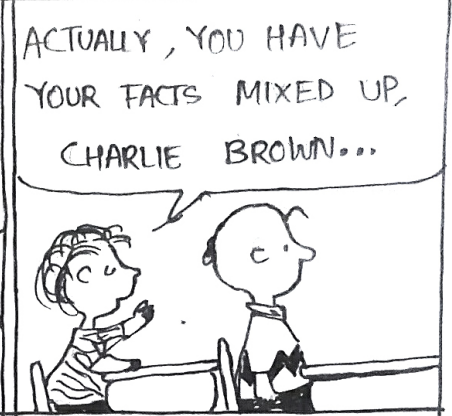
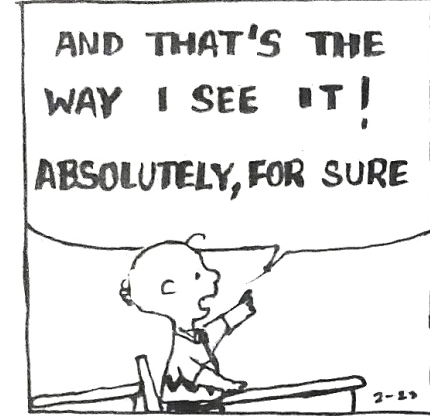


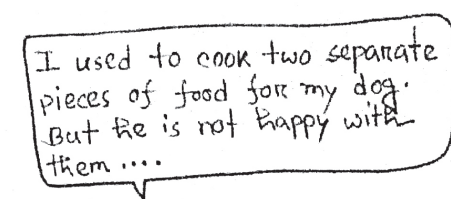




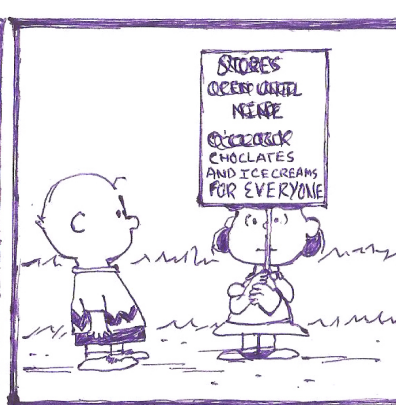
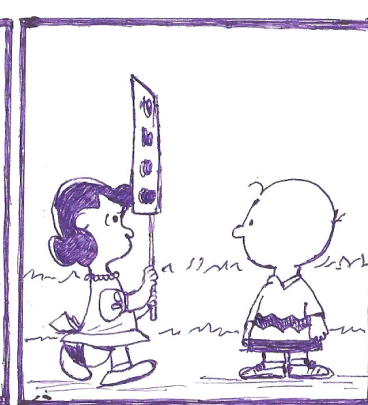
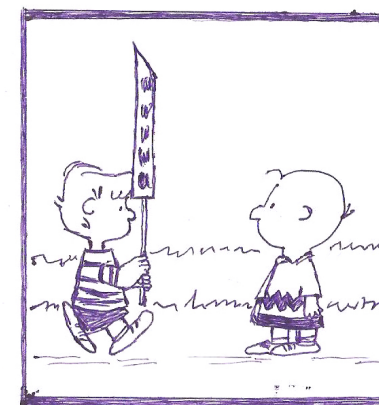
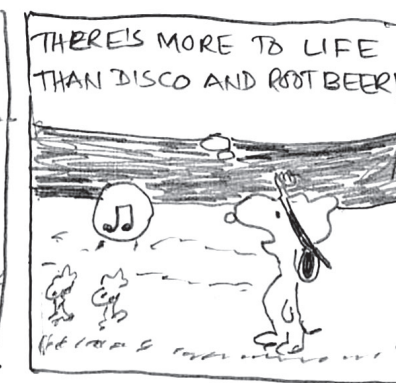
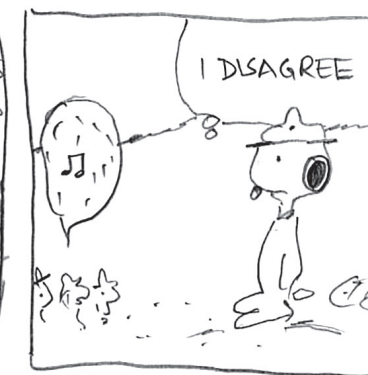


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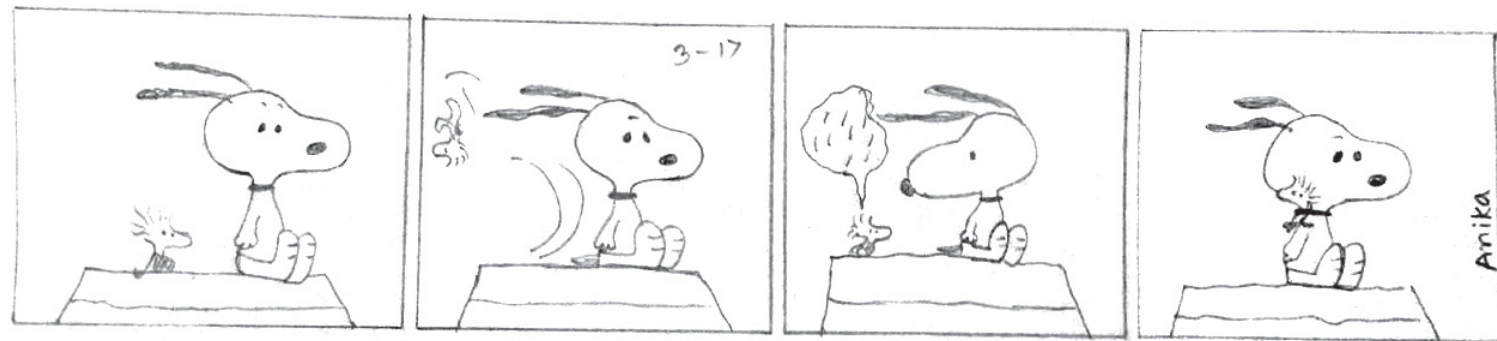


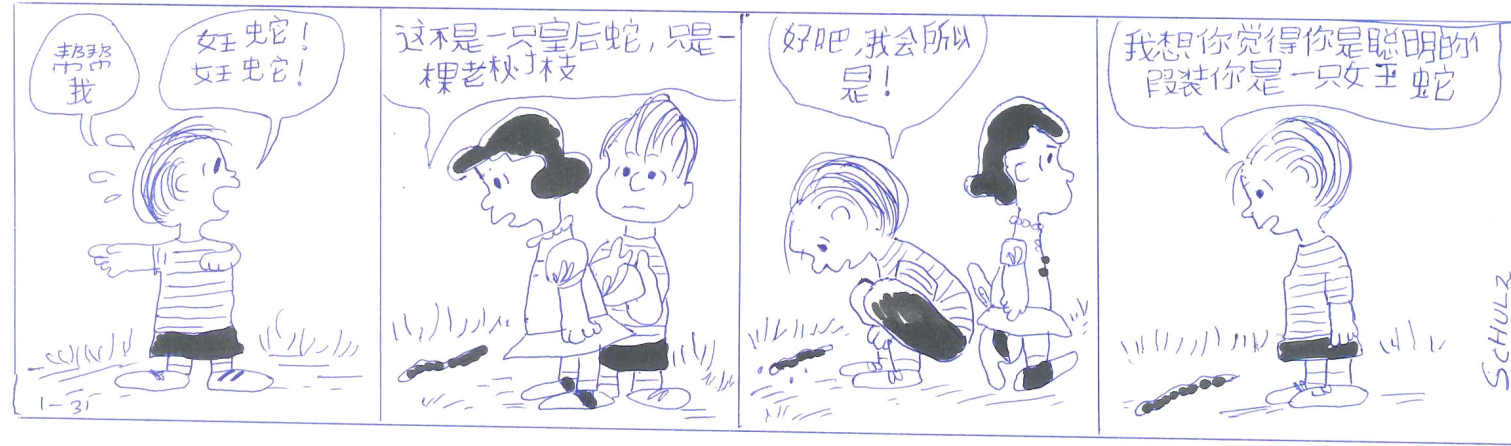


88



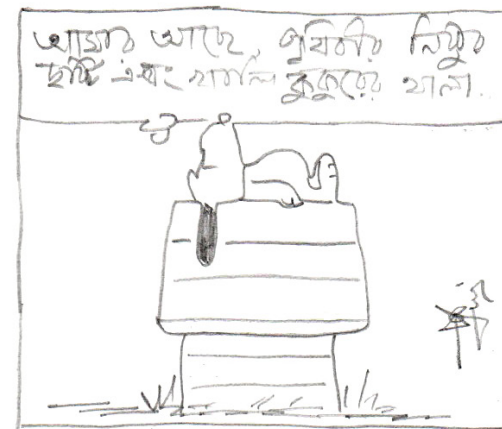
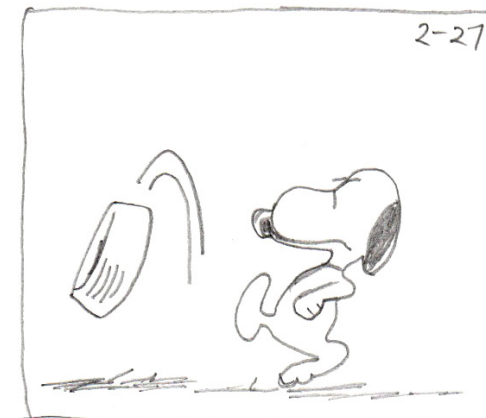
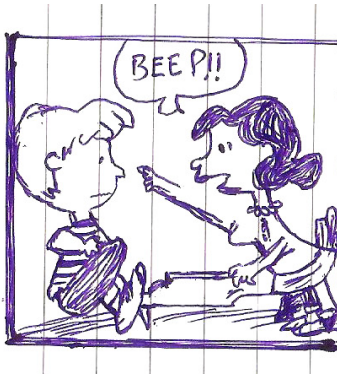
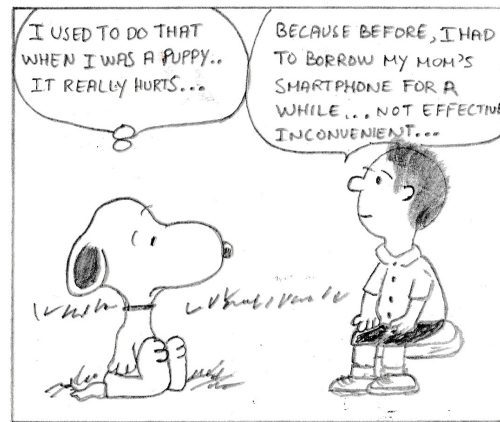
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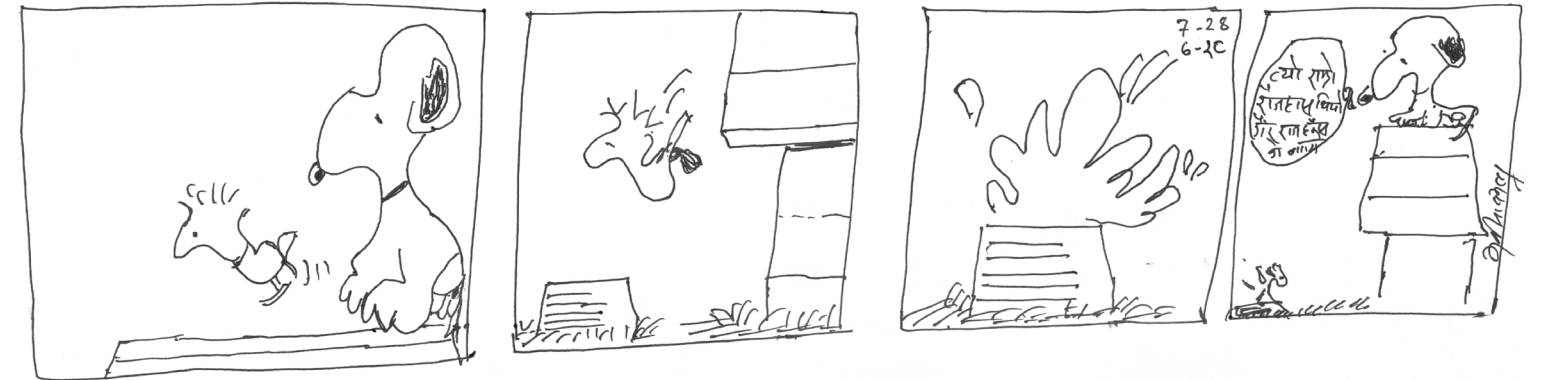
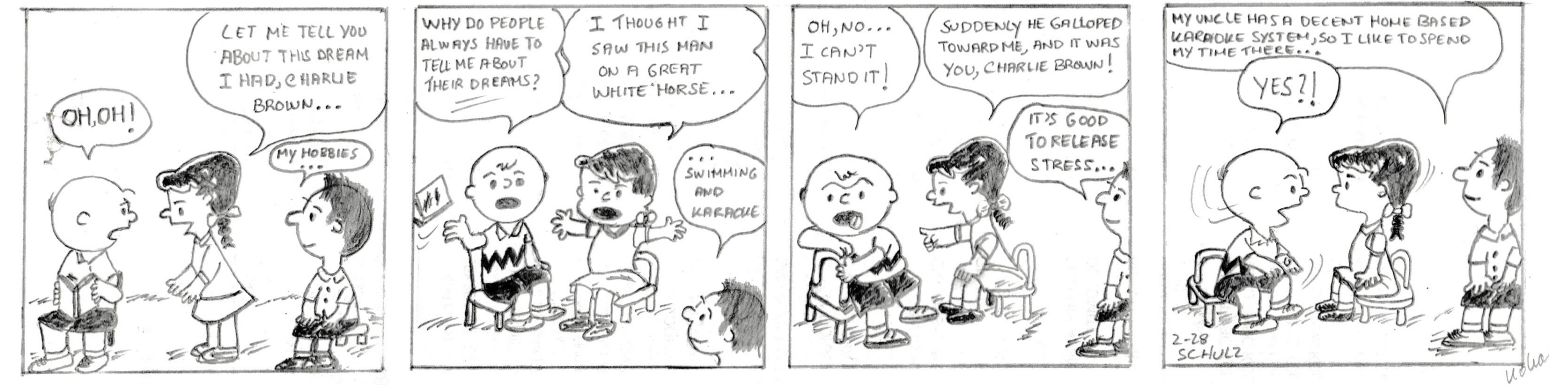
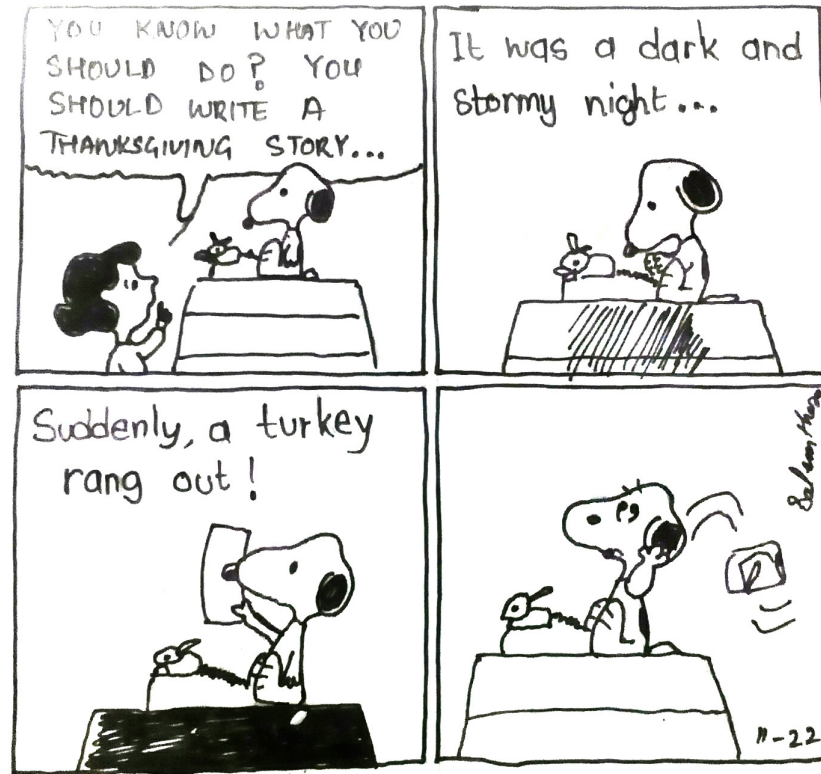


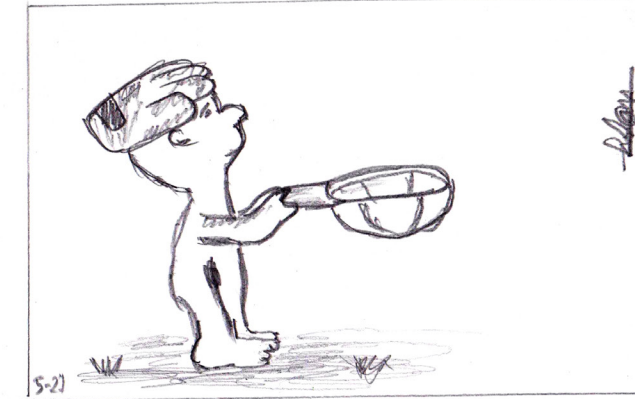
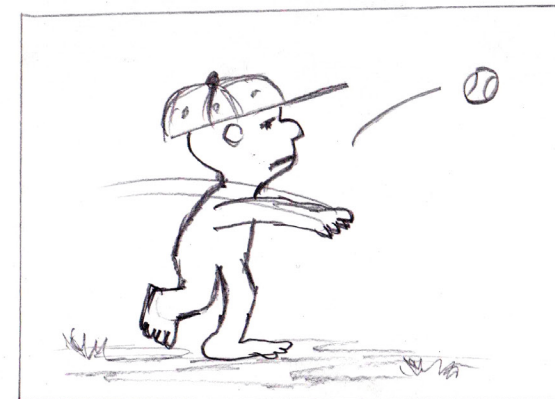
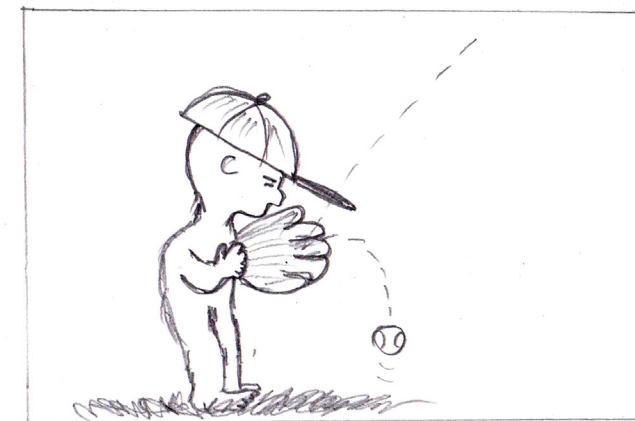
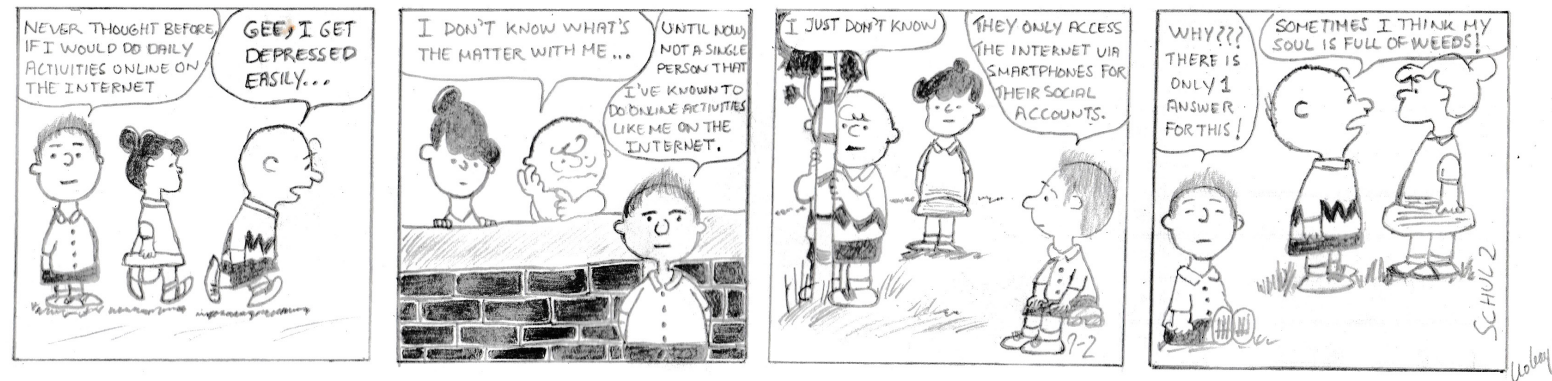
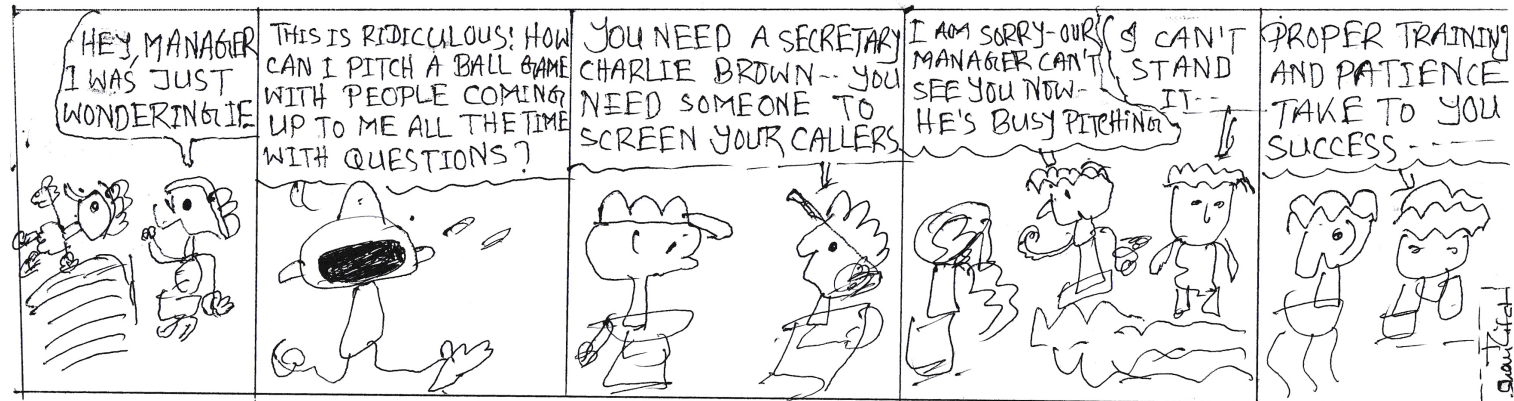


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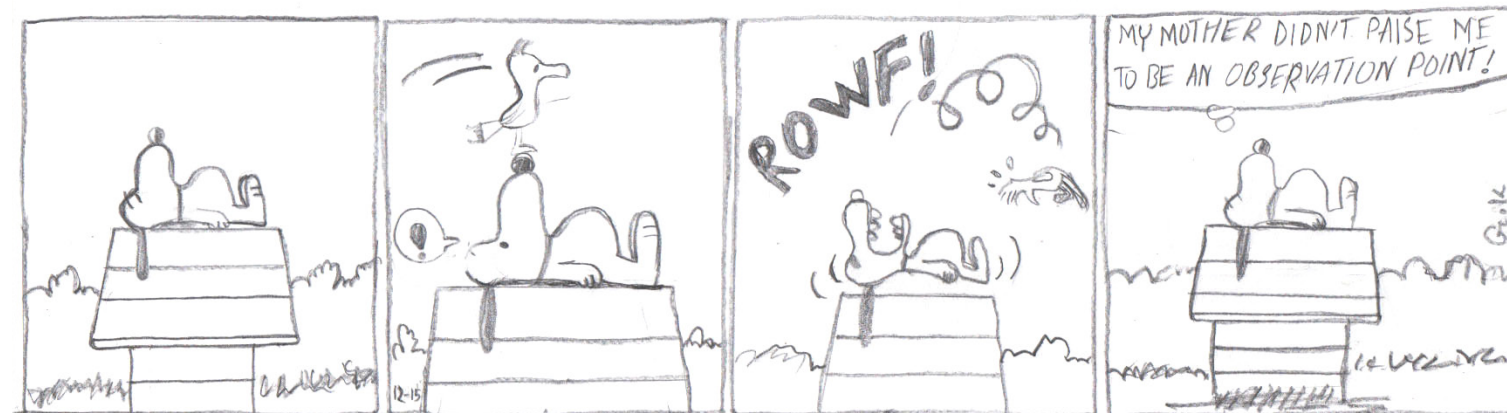


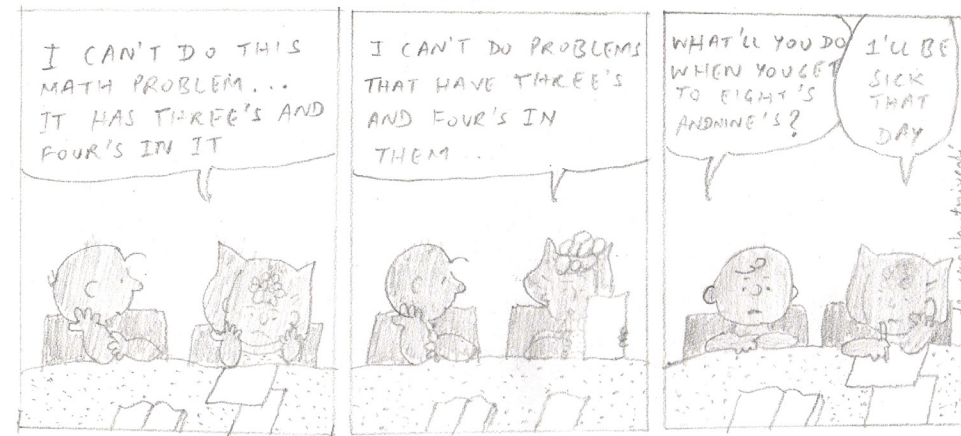
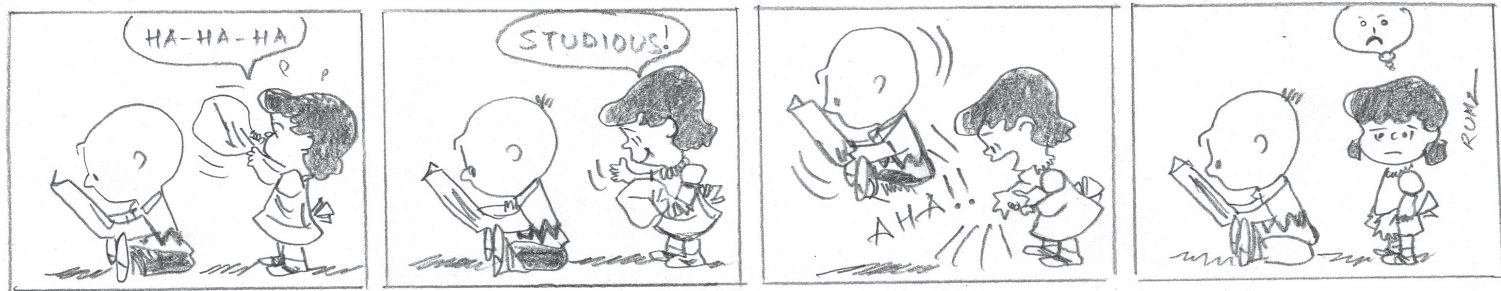


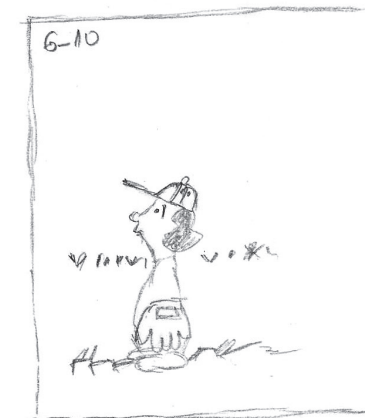
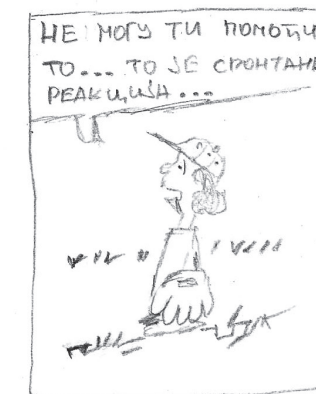
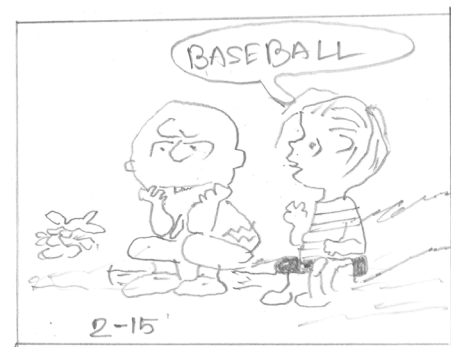
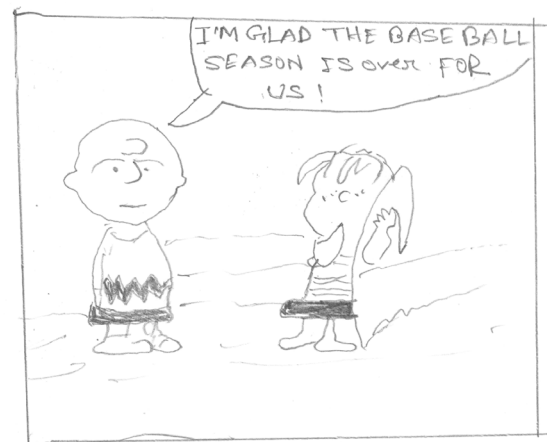


AMAL DAS

Amal







НИЈОШ СВАКИ

A LONELY BOY WALKED BY, WITH HIS HEAD BOWED OVER.. SIGHING AWAY, SAYING TO HIMSELF.. "POOR CHARLIE BROWN... I FEEL SO SORRY FOR HIM..."

HE LOOKED DOWN AND DID NOT SEEM TO BE TOO HAPPY. HE WALKED ALONG SLOWLY AND STILL KEPT TALKING TO HIMSELF. SOMETHING IS OBVIOUSLY BOTHERING HIM. HIS SHIRT LOOKS AS LIMP AS HIS MOOD TODAY. IT DOES NOT LOOK GOOD SO FAR. BUT WHAT CAN HE DO?

"POOR U'Z OL' CHARLIE BROWN" HE SAID IT OUT LOUD THIS TIME. THIS TIME SOMEBODY HEARD HIM SAYING THIS..

IT WAS GERTHA. THE LONELY BOY'S CLASSMATE. SHE WAS NOT DOING ANYTHING IN PARTICULAR WHEN SHE HEARD HIM SAY THAT. SHE WAS MINDING HER OWN THING WHEN THE BOY WALKED SLOWLY IN HER DIRECTION.

CURIOUS AT THE BOY'S BEHAVIOUR TODAY, SHE FOLLOWED FROM BEHIND AND FINALLY CAUGHT UP WITH THE BOY.

GERTHA STOPPED THE BOY IN HIS TRACKS AND ANGRILY SAID TO HIM,

"WHAT SORT OF TALK IS THAT? YOU'RE CHARLIE BROWN!!"

THE BOY WAS SURPRISED AT THIS. HE DID NOT EXPECT ANYBODY TO HEAR WHAT HE JUST SAID. OBVIOUSLY, HE DID NOT INTEND OTHER PEOPLE TO HEAR WHAT HE JUST SAID.

HE DOES NOT KNOW WHAT TO SAY TO GERTHA... THIS IS SLOWLY BECOMING AN EMBARRASSING SITUATION. HE HAS TO DO SOMETHING.. BUT WHAT?!

CLUMSILY HE BURSTED OUT SAYING,

"SO WHAT? CAN'T A FELLOW FEEL SORRY FOR HIMSELF?!"

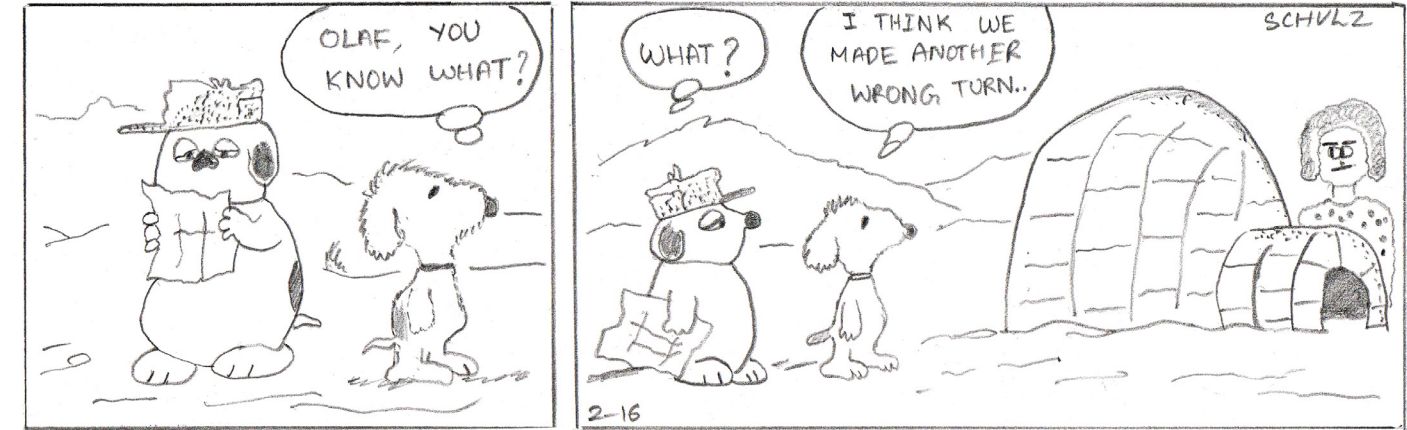
HE TRIED TO LOOK ANGRY, BUT HE WAS REALLY MORE EMBARRASSED THAN ANGRY. HE LOOKED AT GERTHA. GERTHA LOOKED BACK AT HIM...

HE QUICKLY WALKED PAST GERTHA AND HOSTILY WALKED BACK HOME.

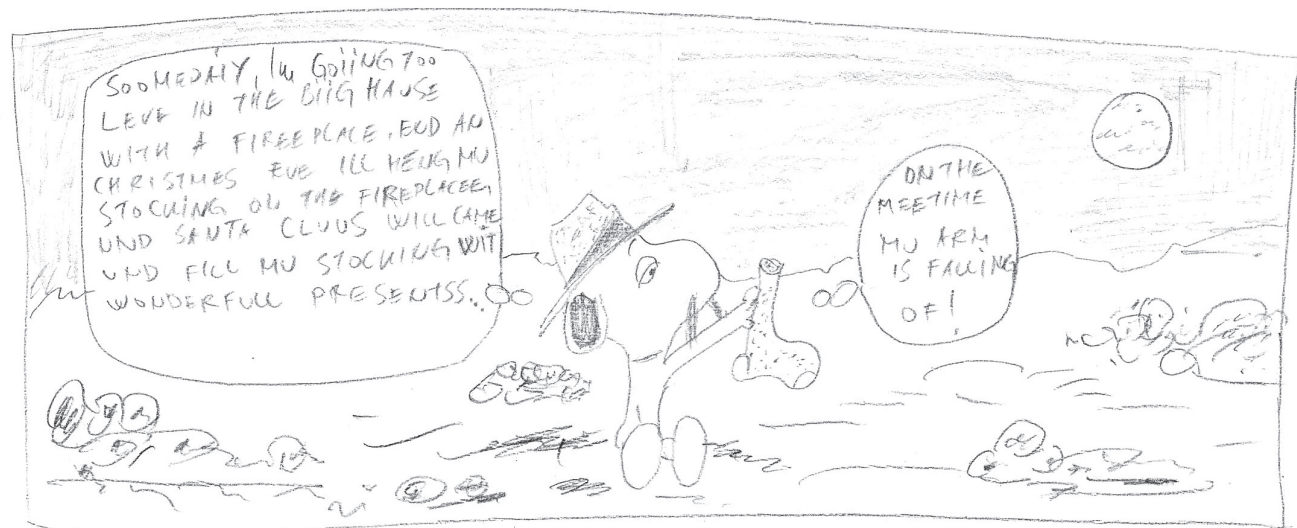
WELL,, AT LEAST NOW HE DOES NOT FEEL SAD ANYMORE.. EMBARRASSED, BUT NOT SAD..

NOW HOW TO AVOID GERTHA TOMORROW IN CLASS...

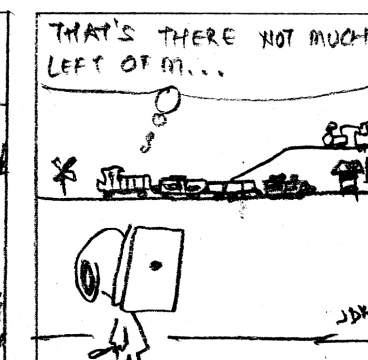
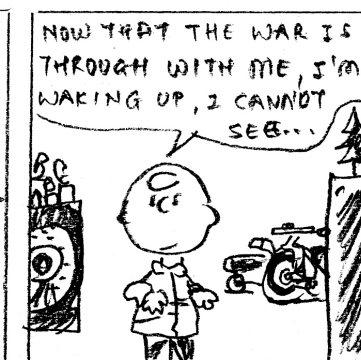
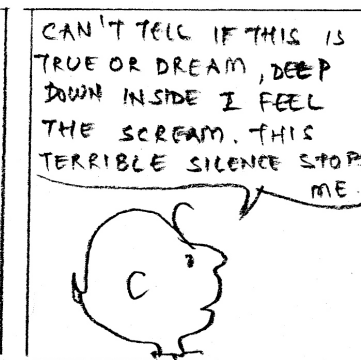
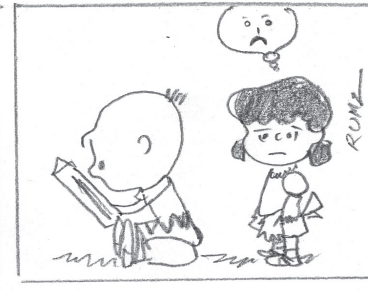
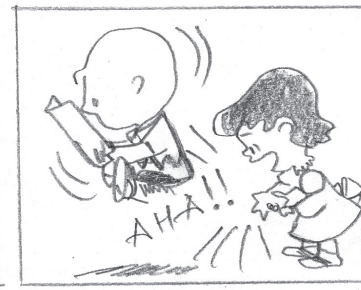
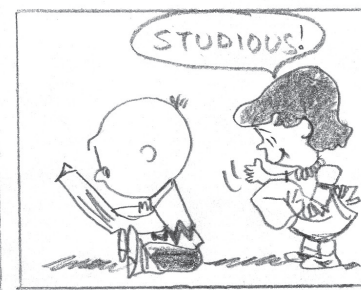
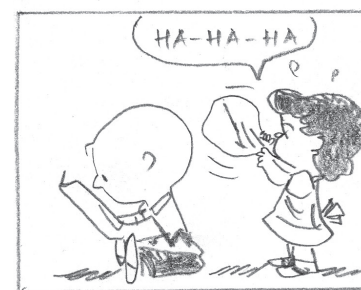
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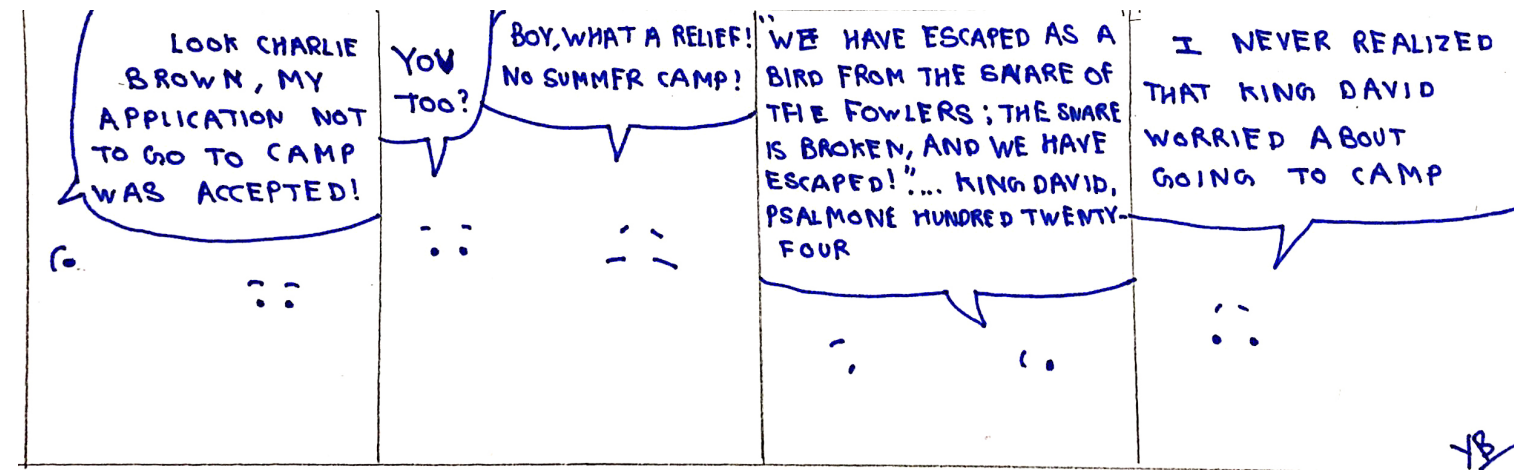
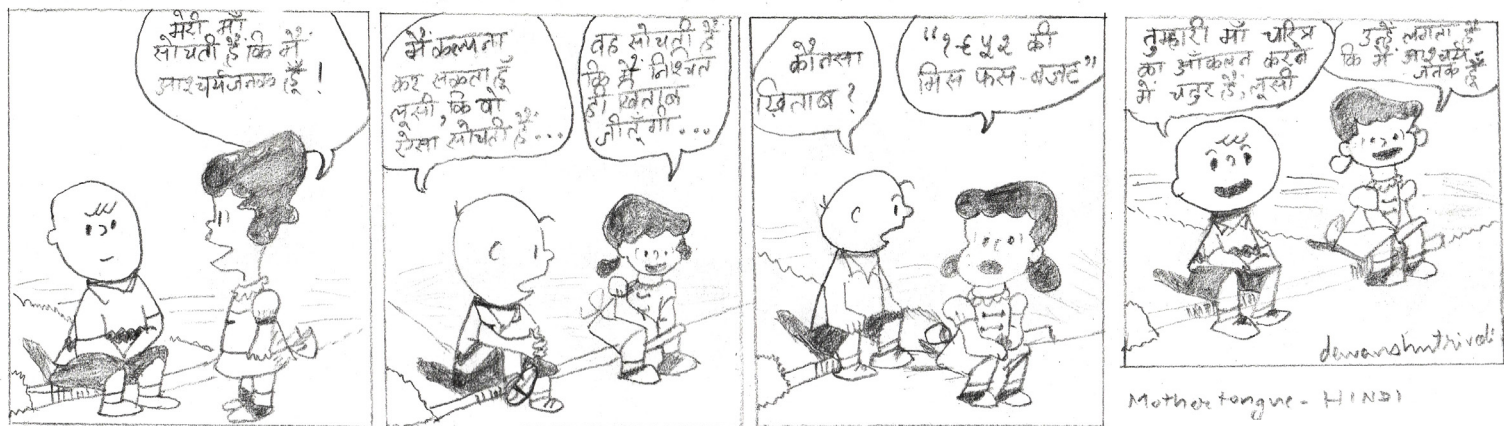


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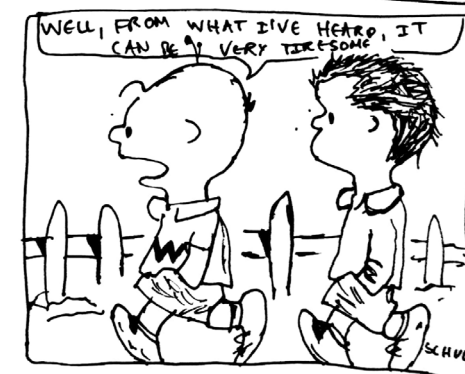
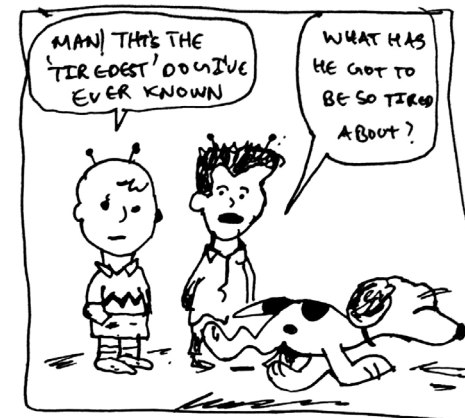
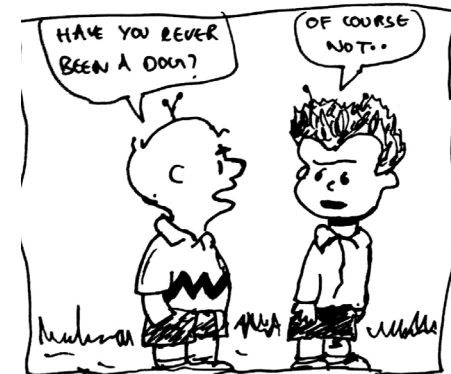
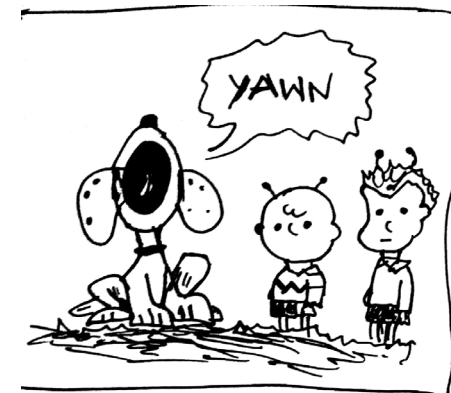
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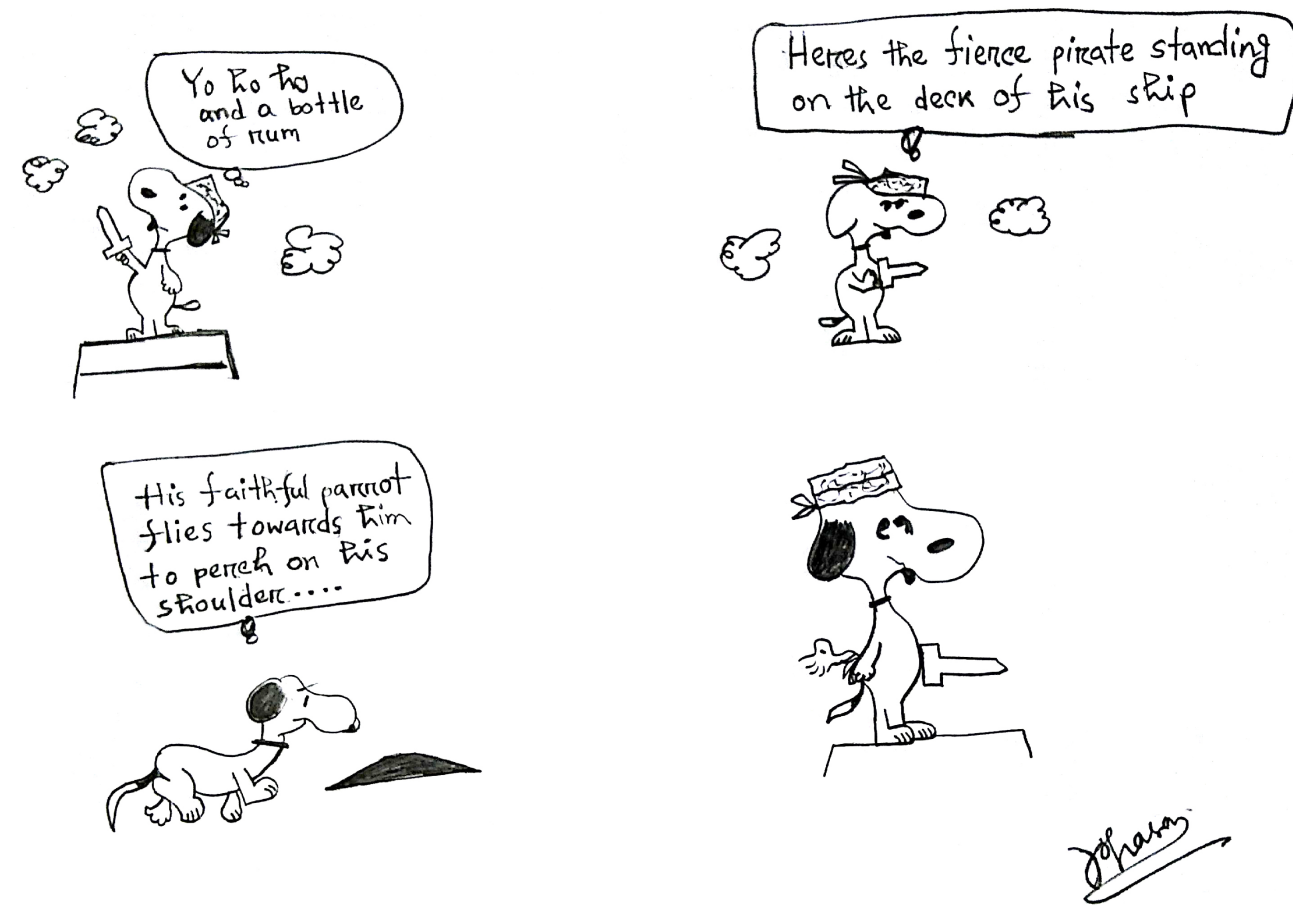
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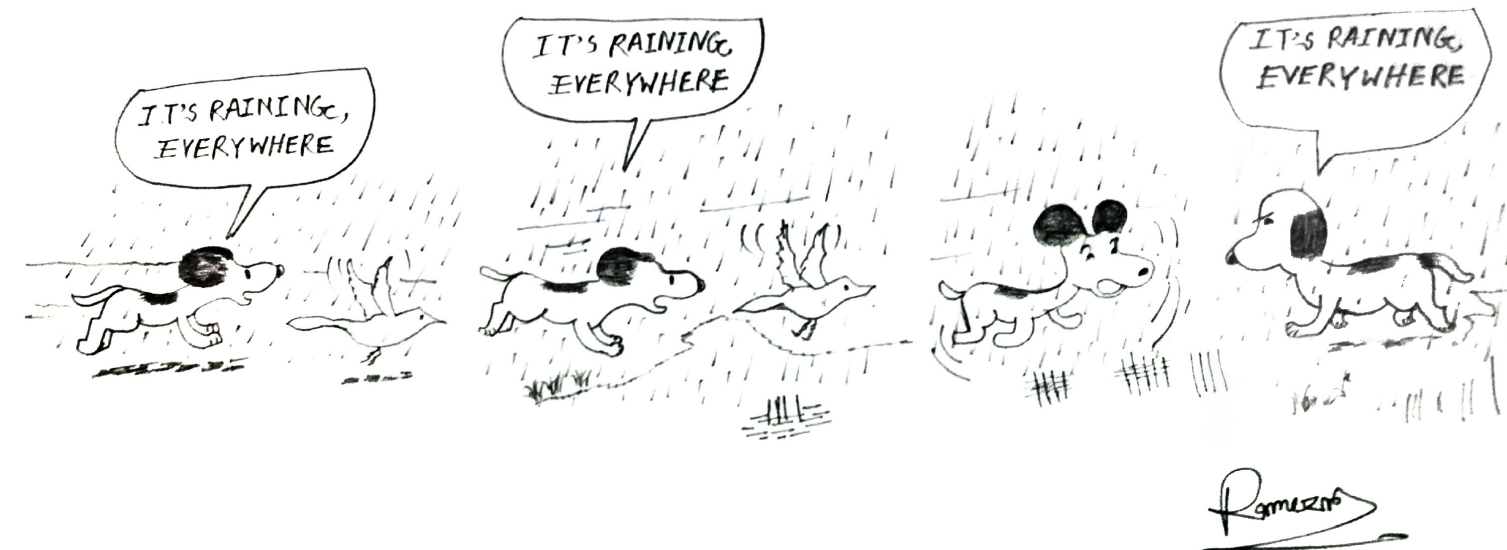
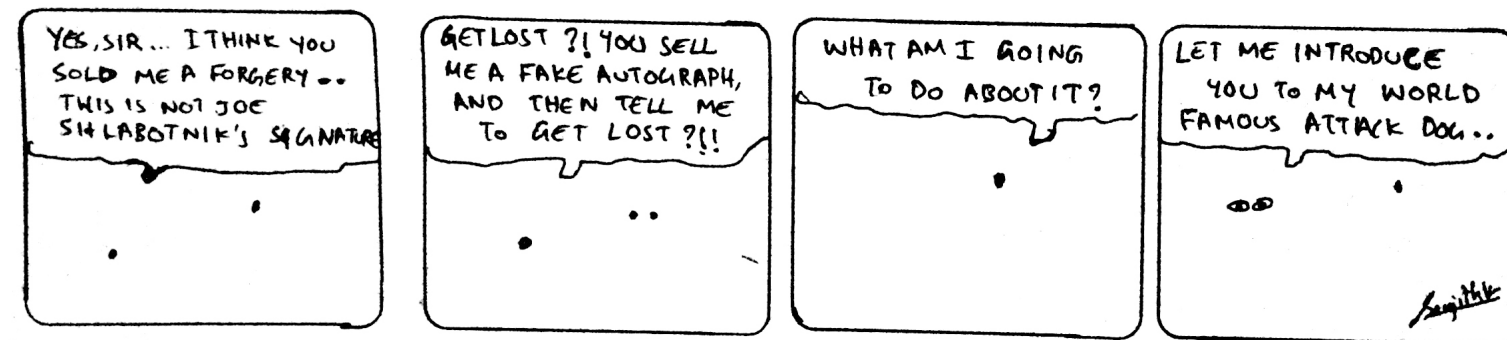
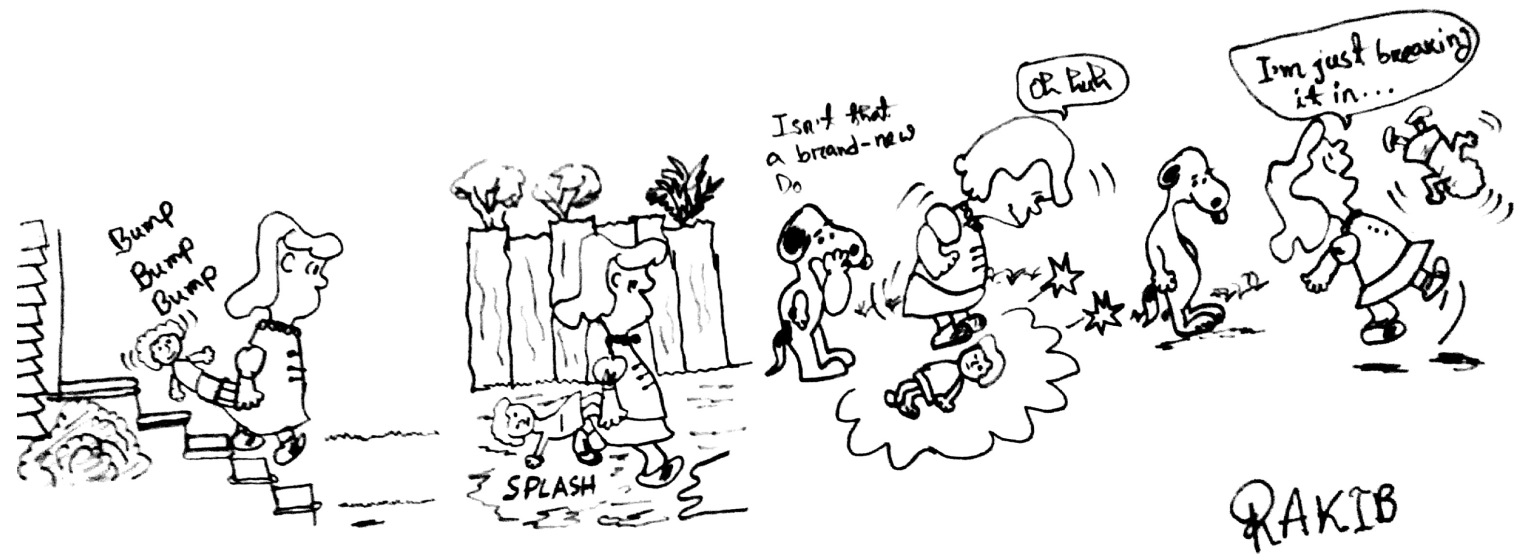


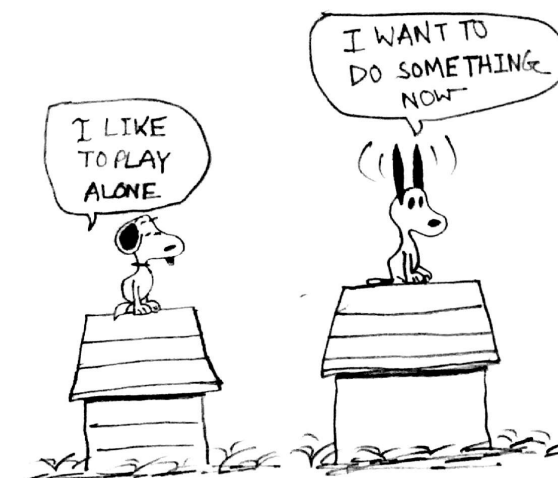
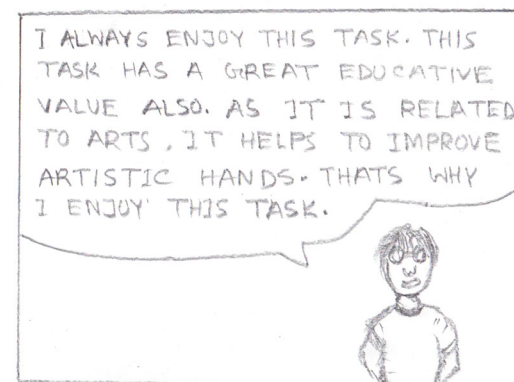
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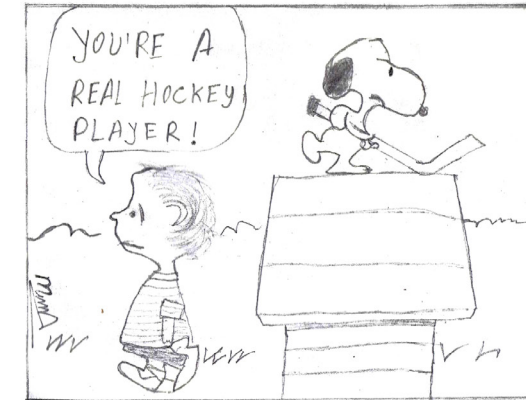
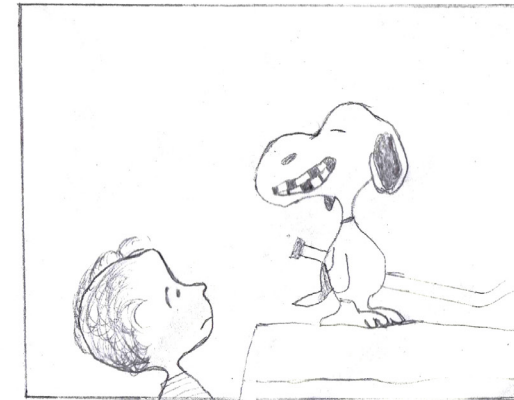
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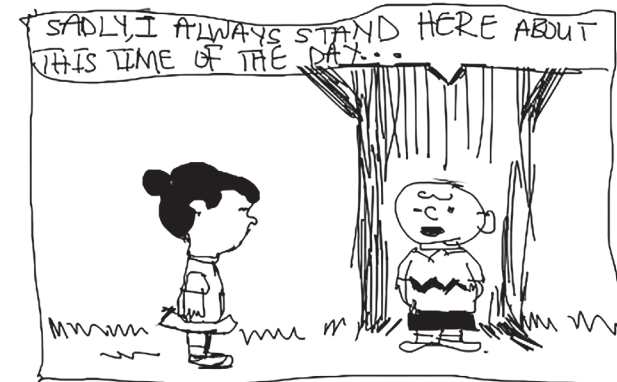
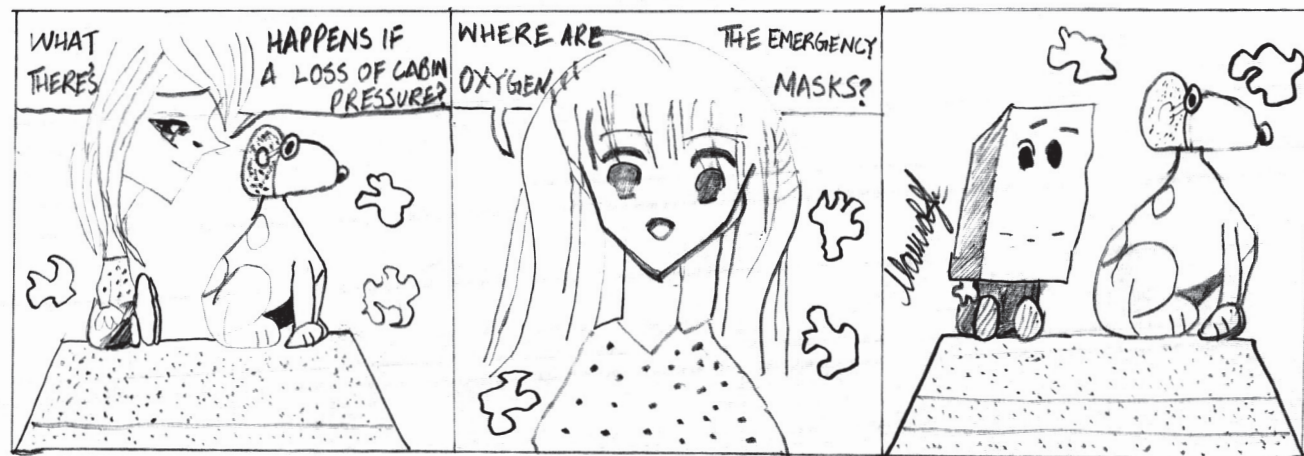
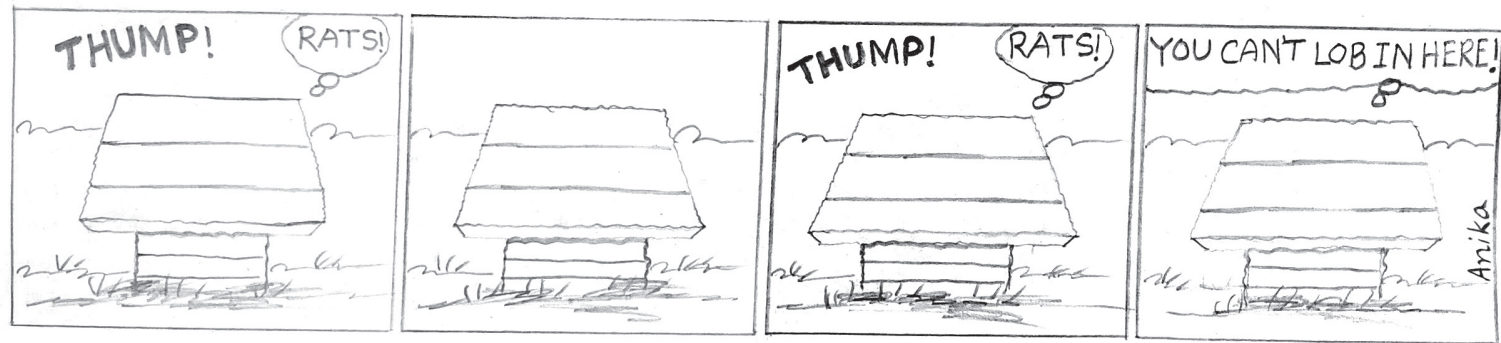


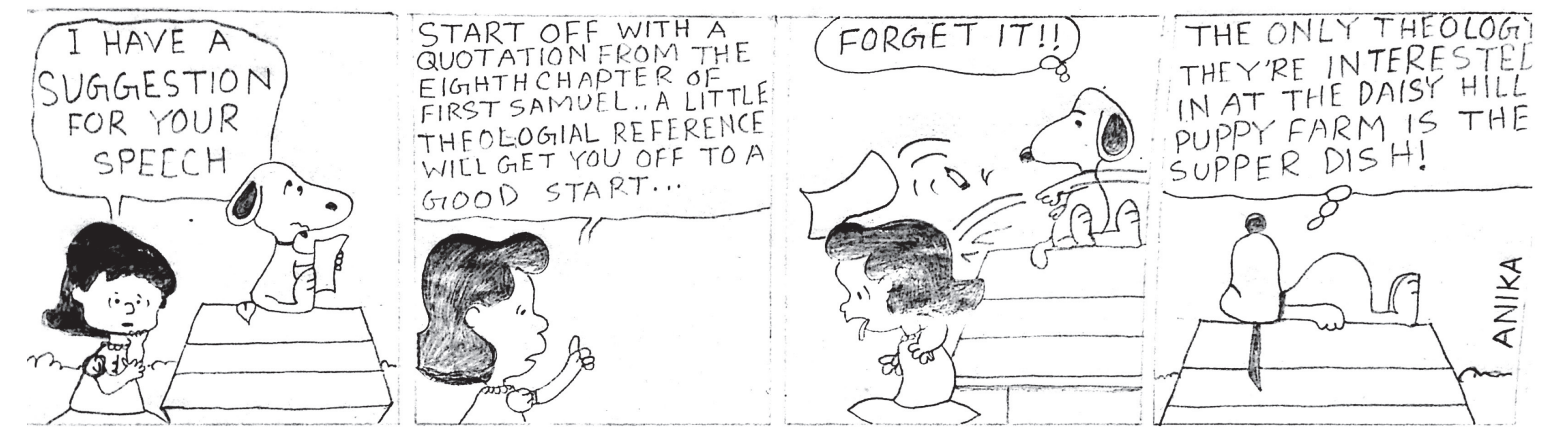
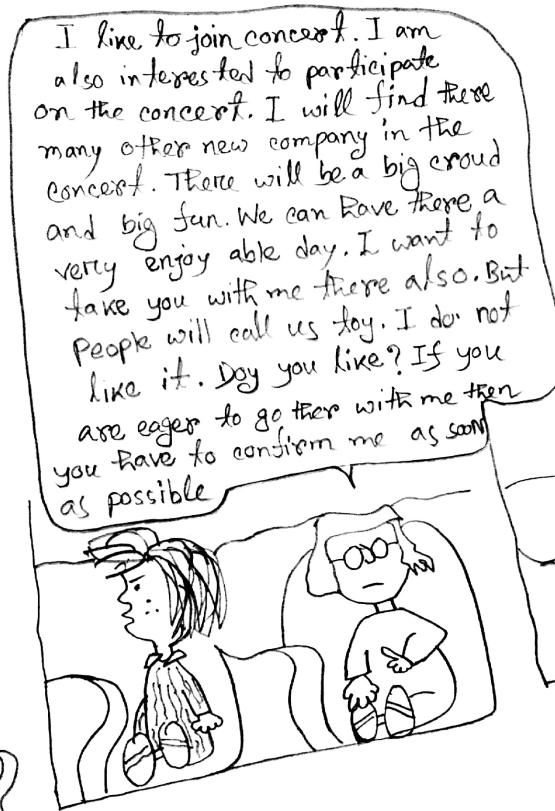


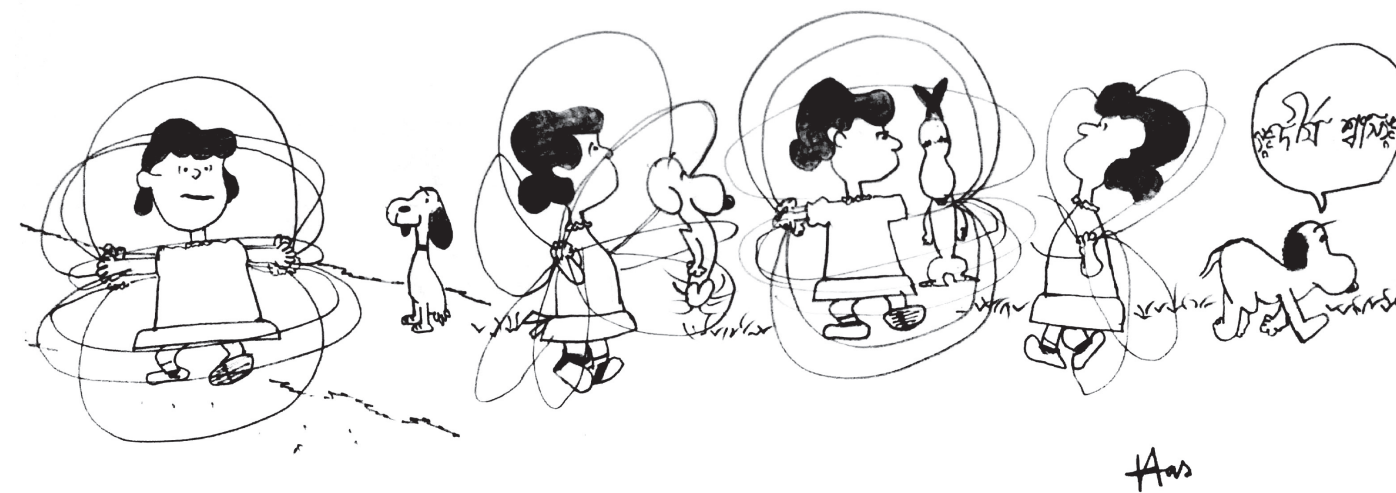
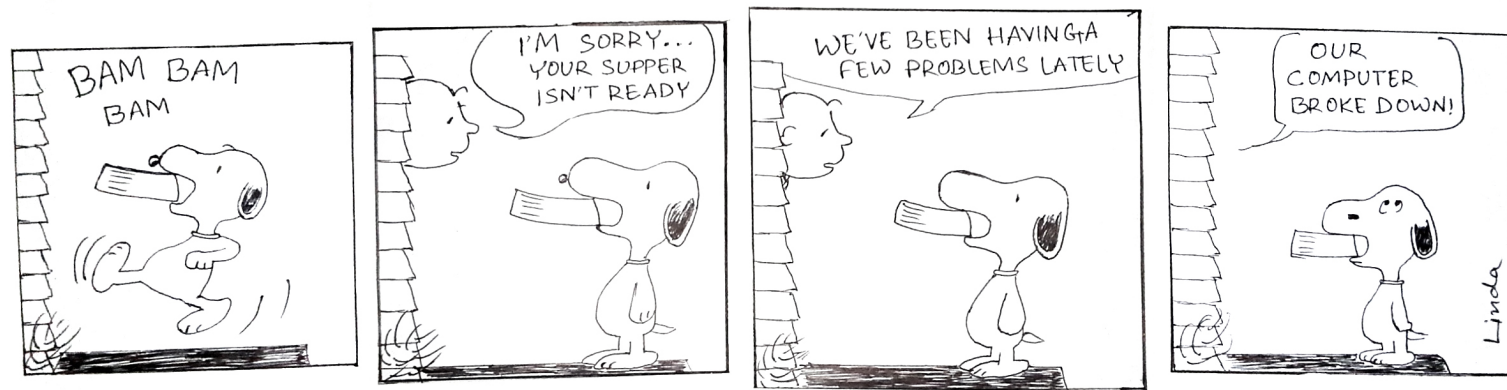


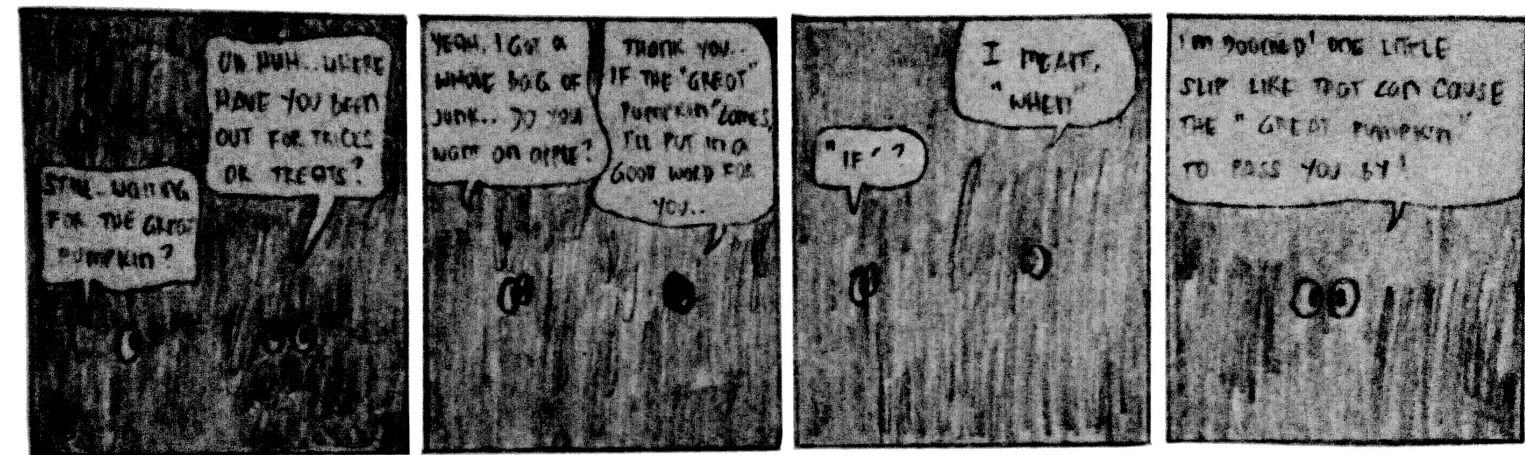
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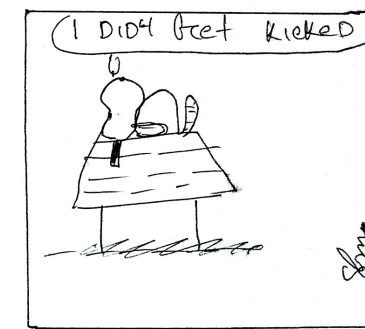
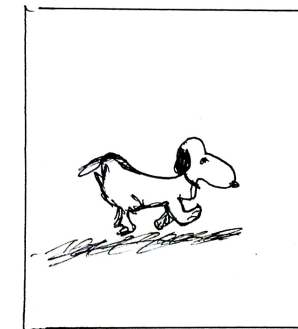
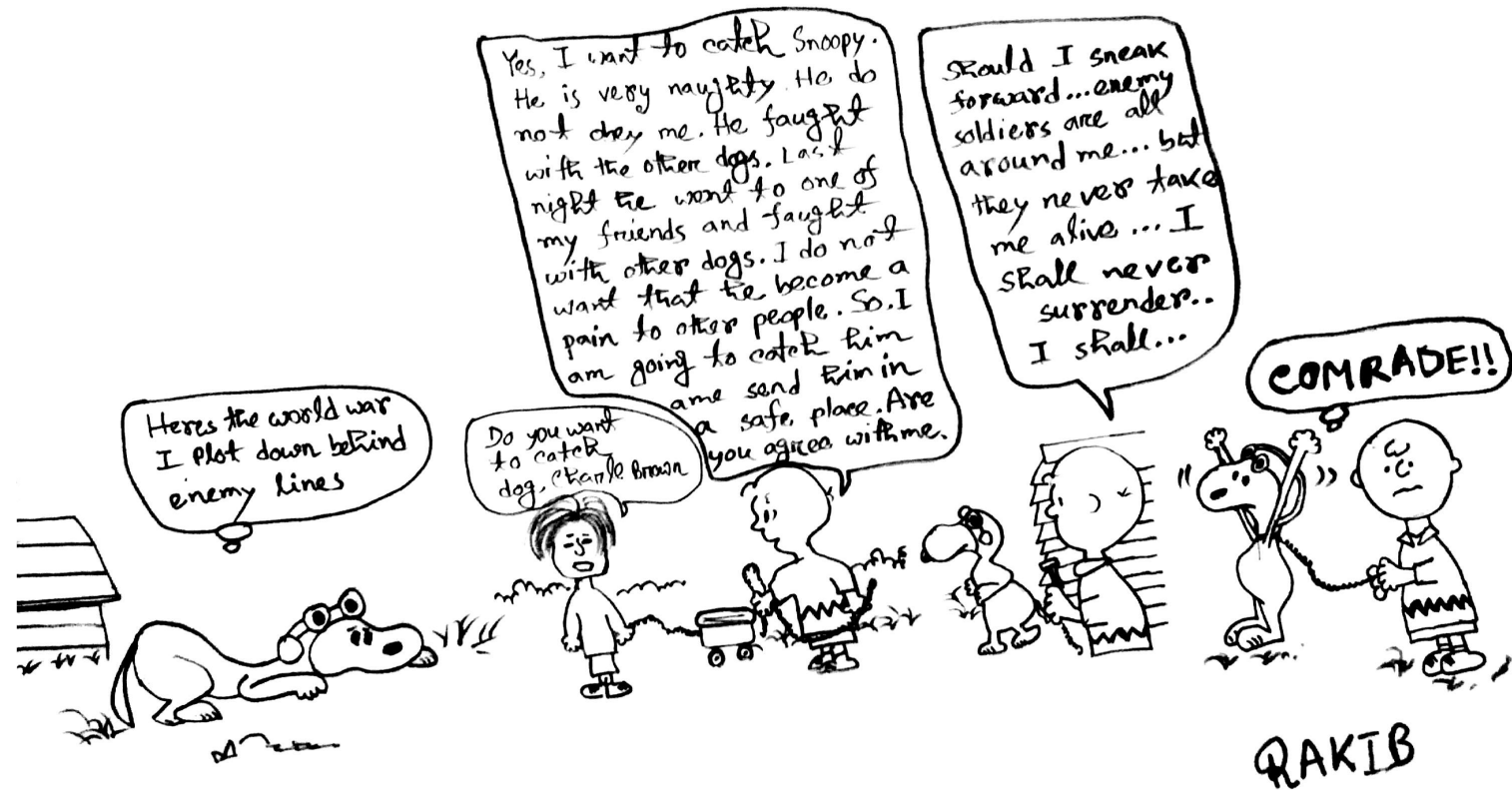


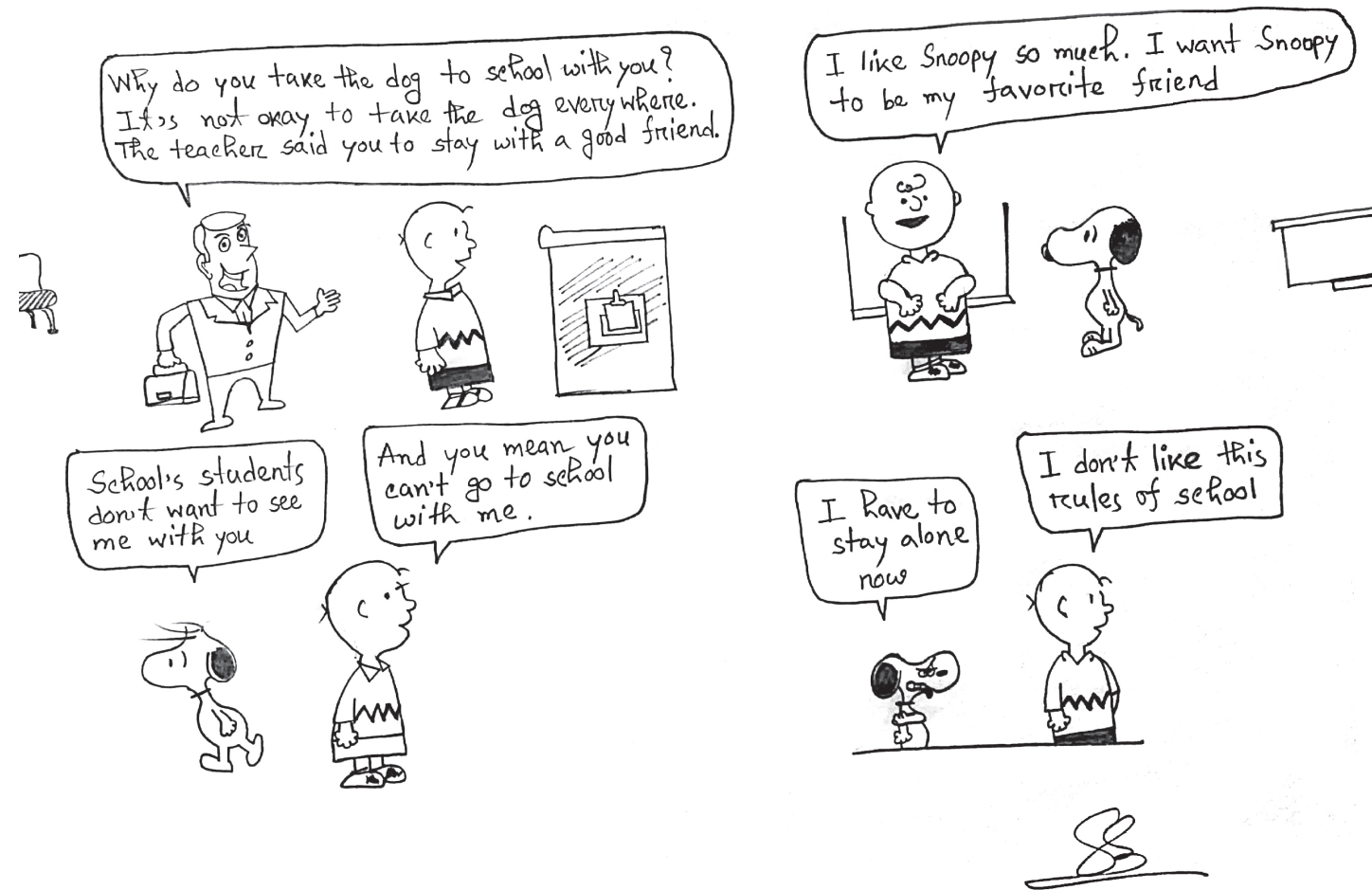
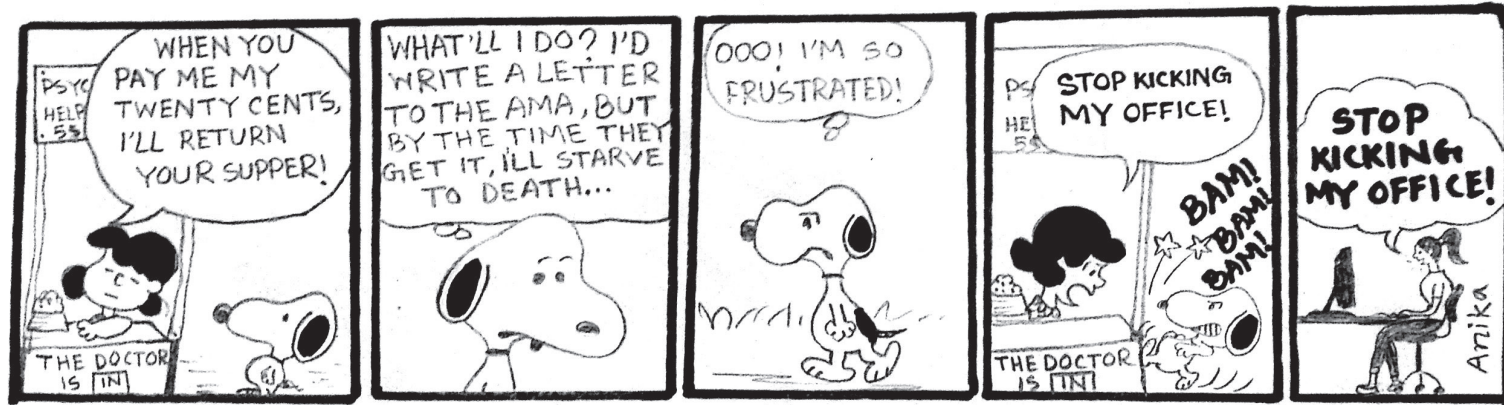
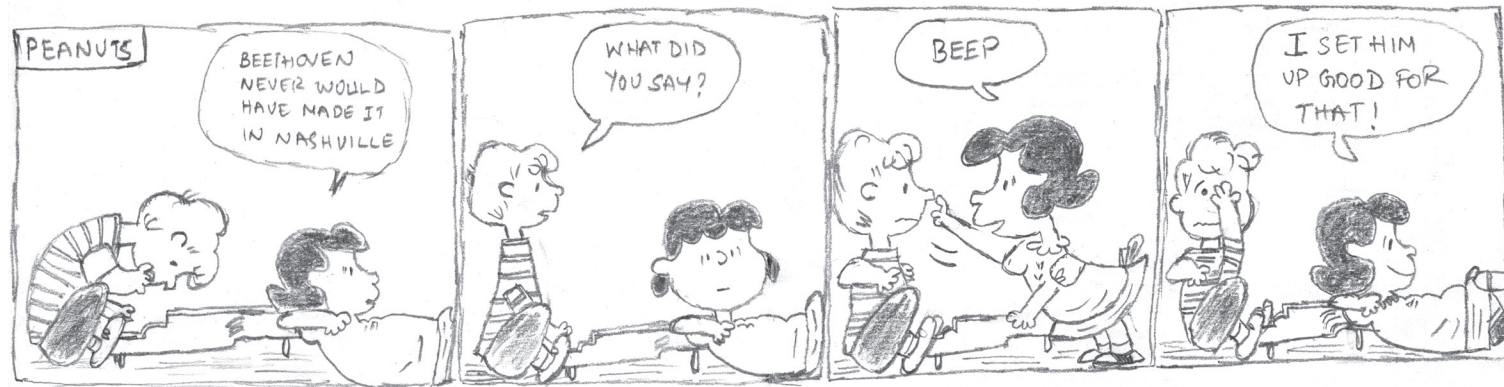






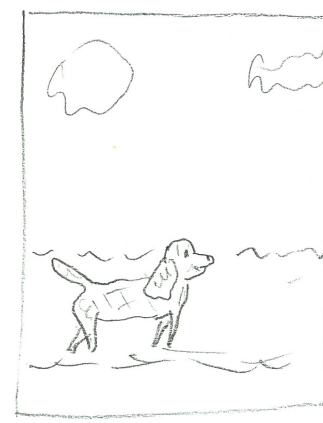
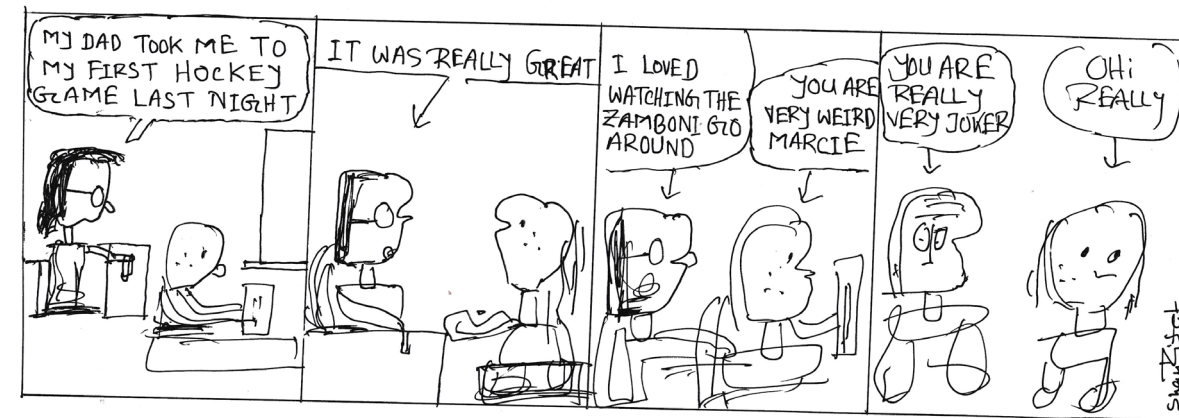


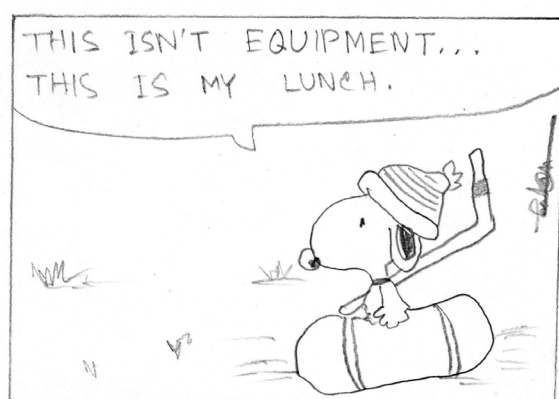
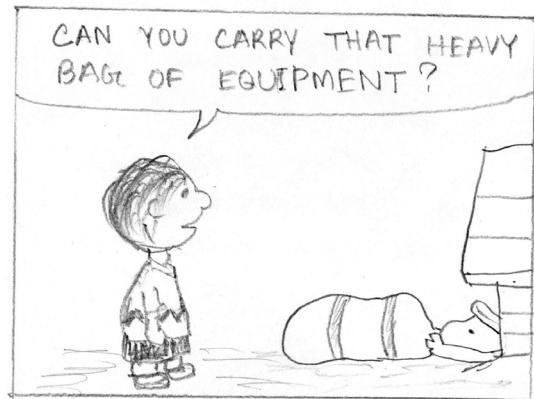


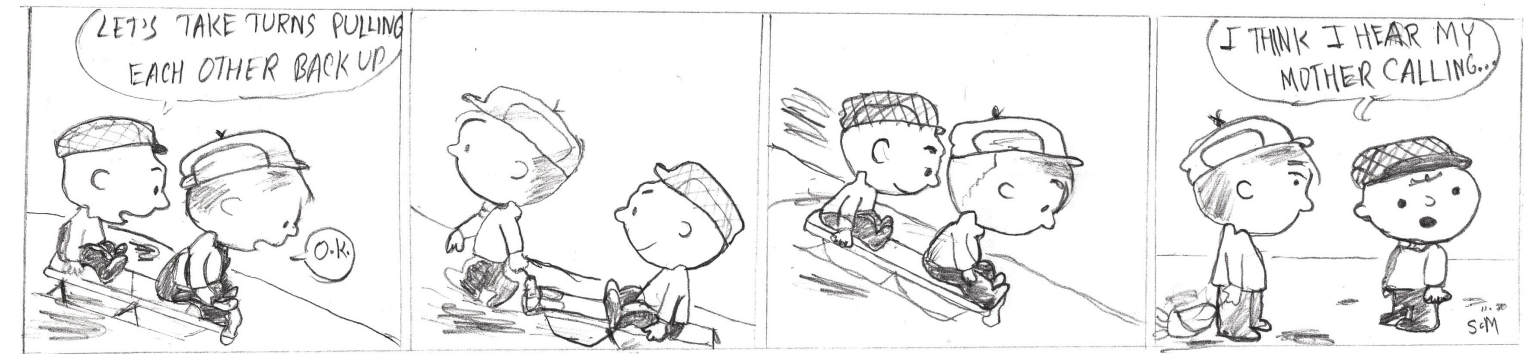


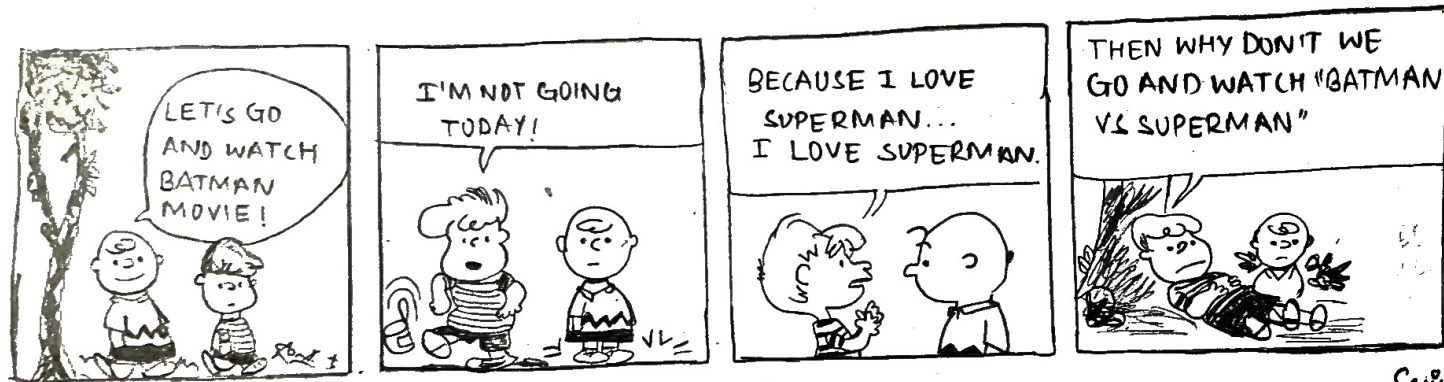


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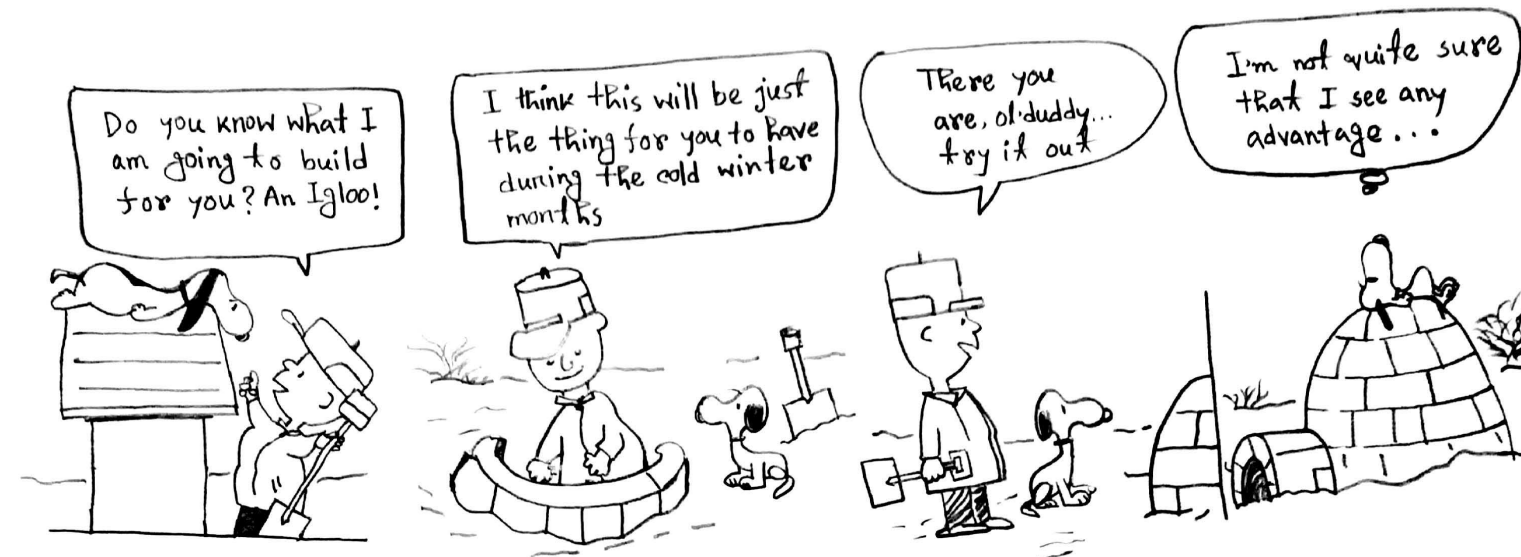




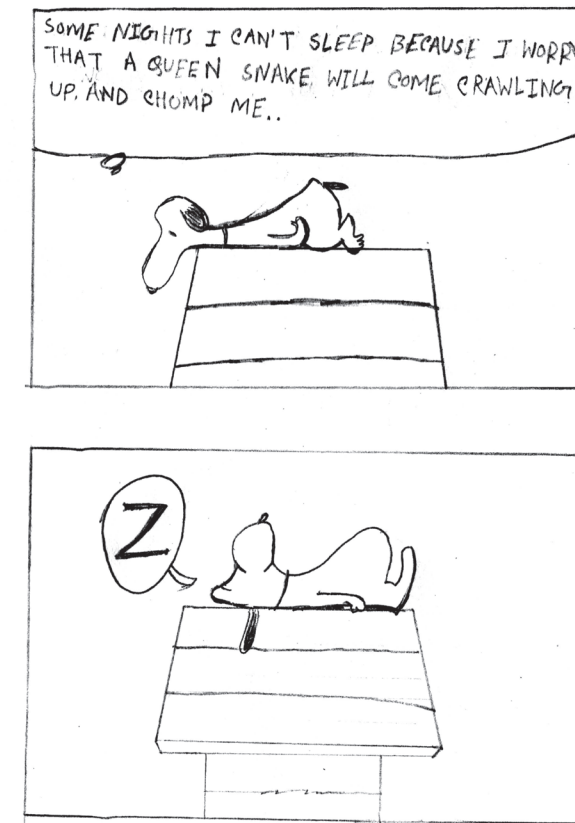
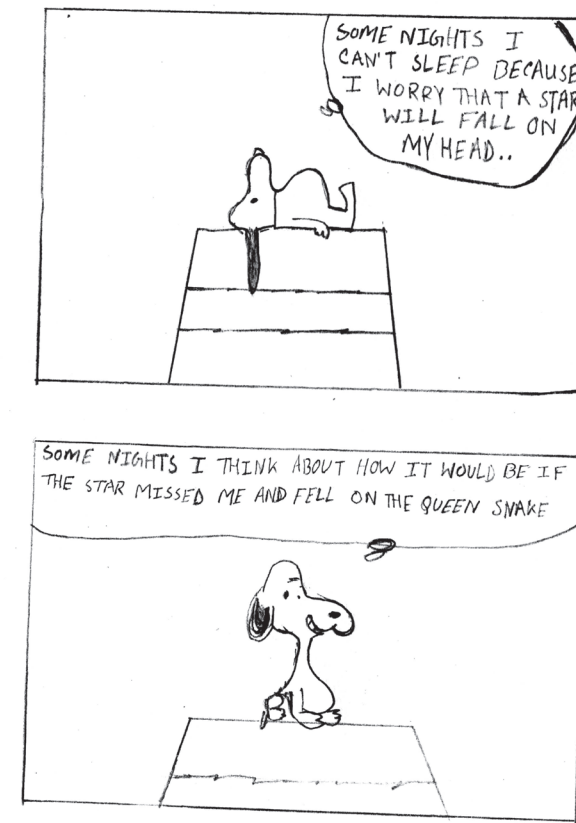


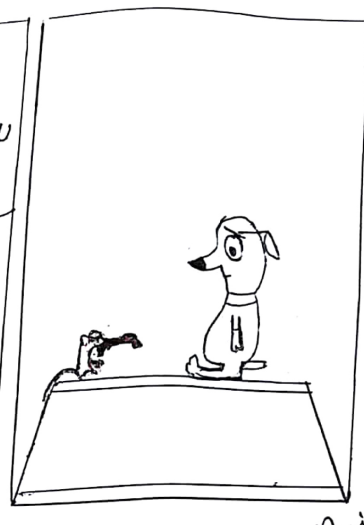
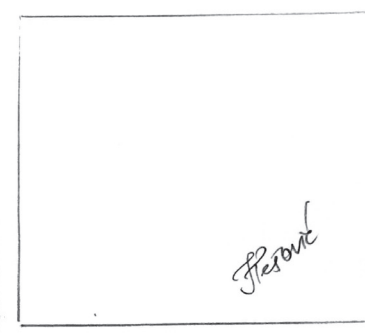
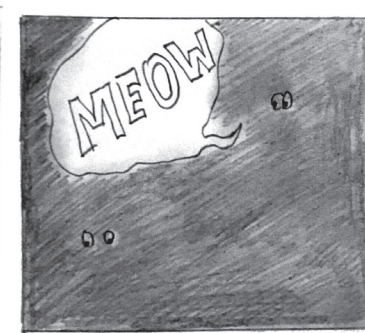
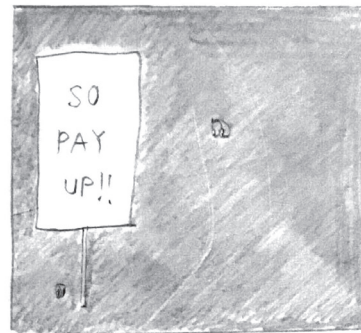
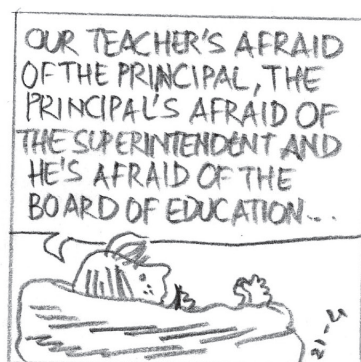


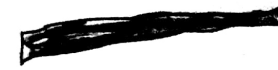
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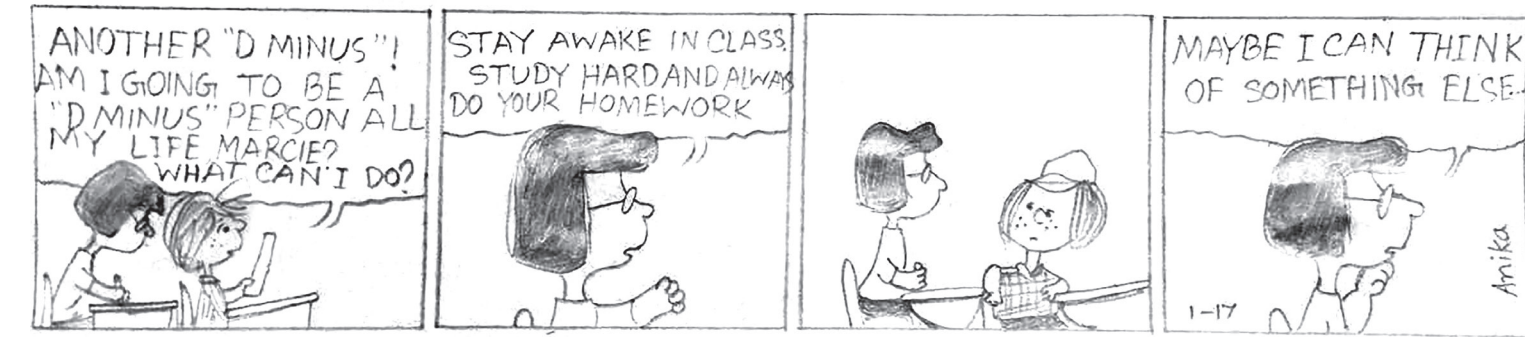
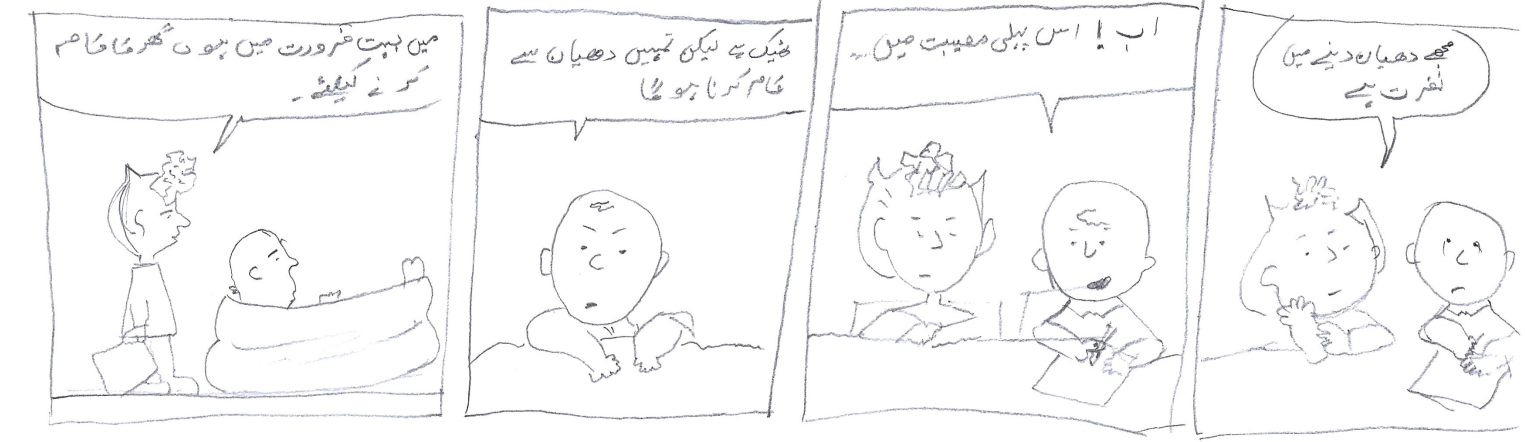
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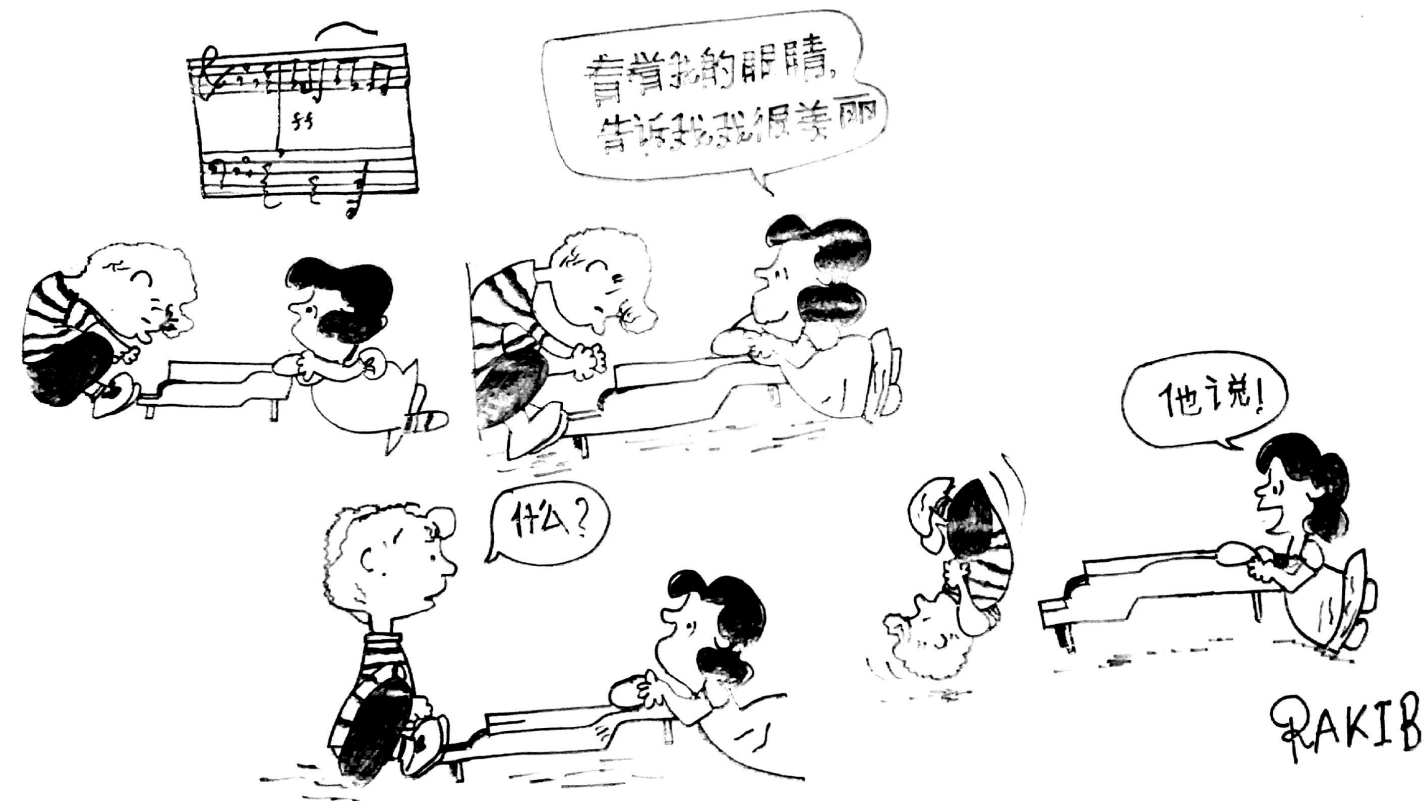
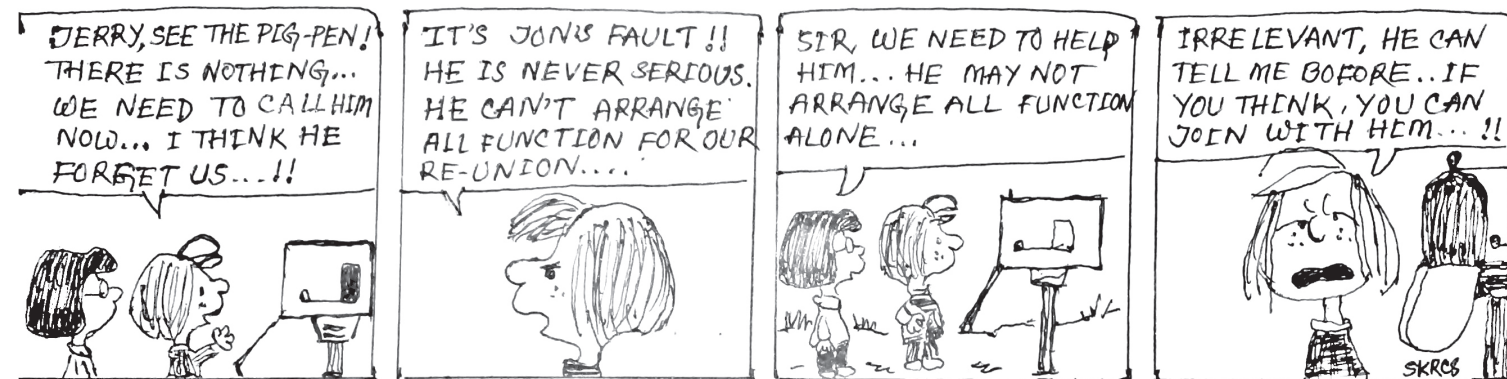






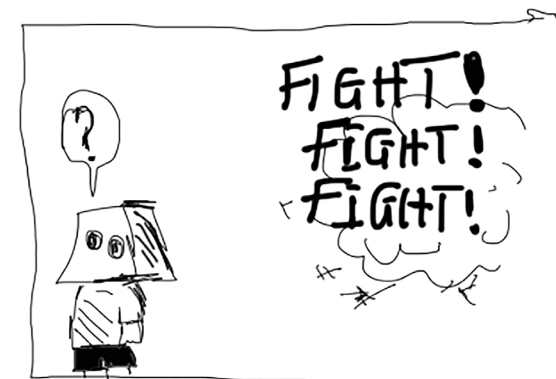
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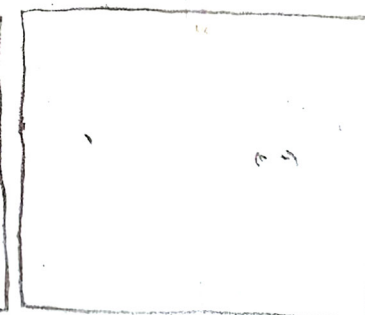
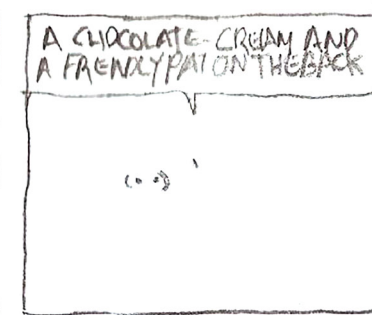
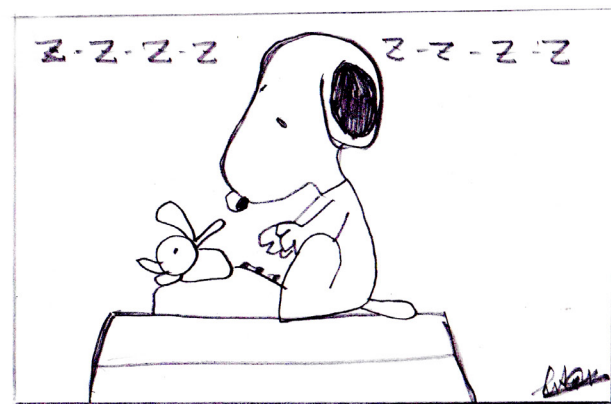
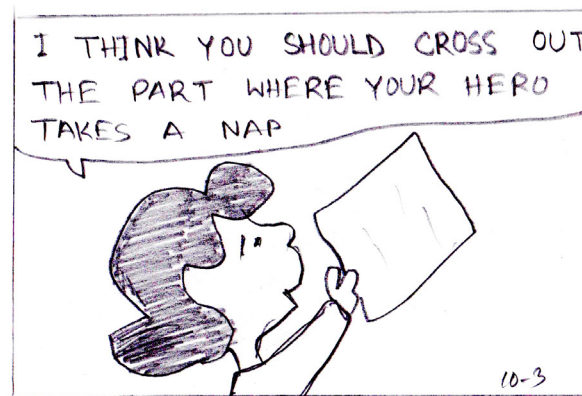




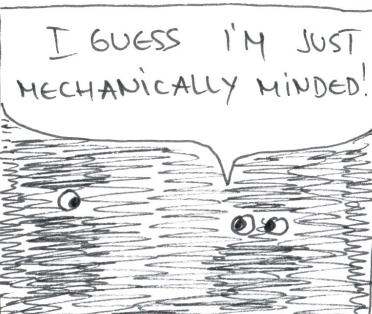
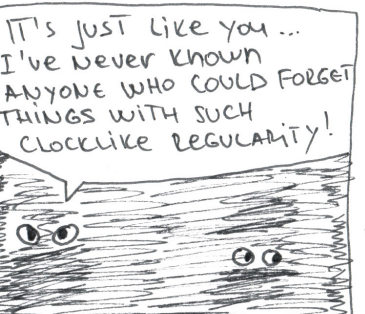
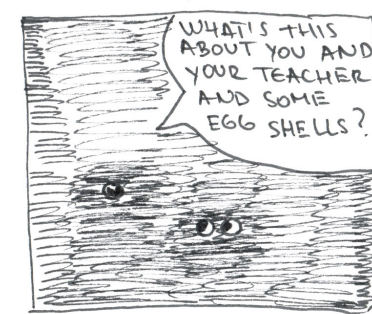
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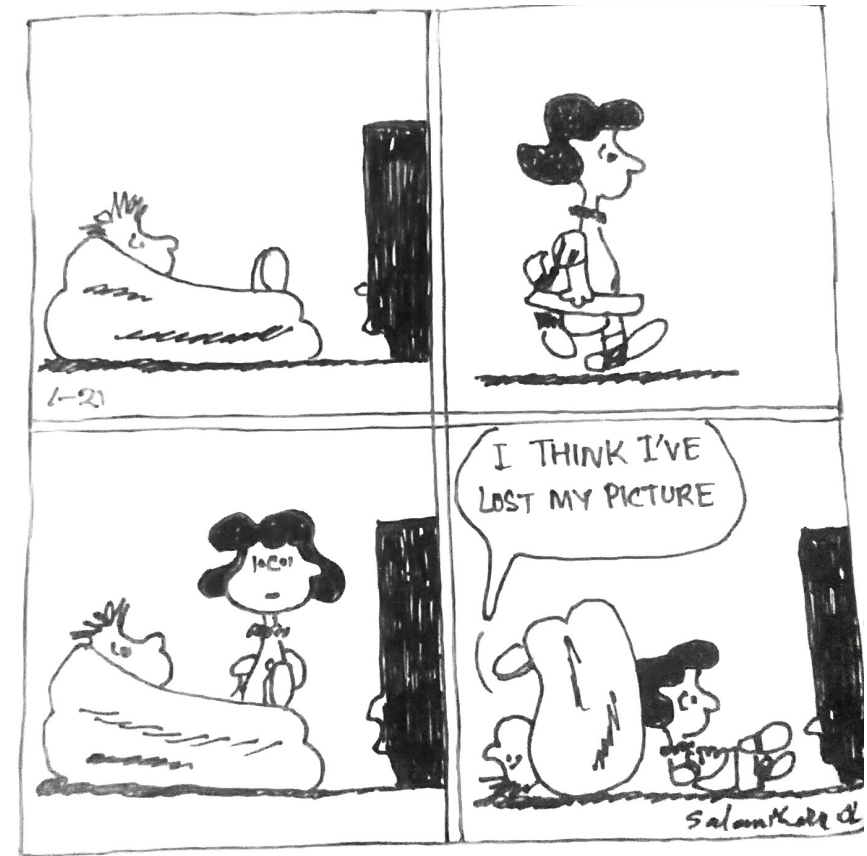
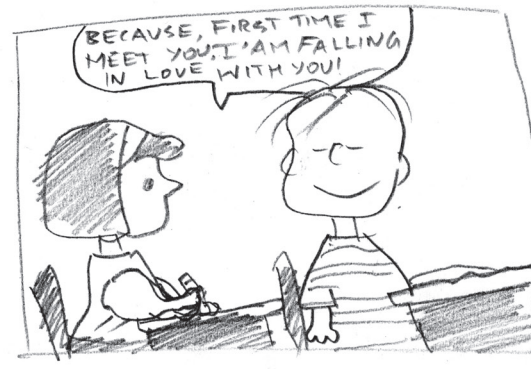


Jimmy



Wendy GO.



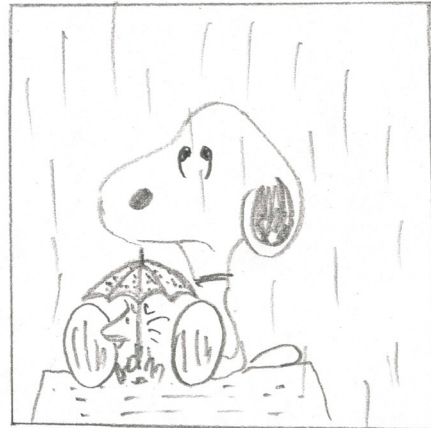




happy doghouse



Jimmy



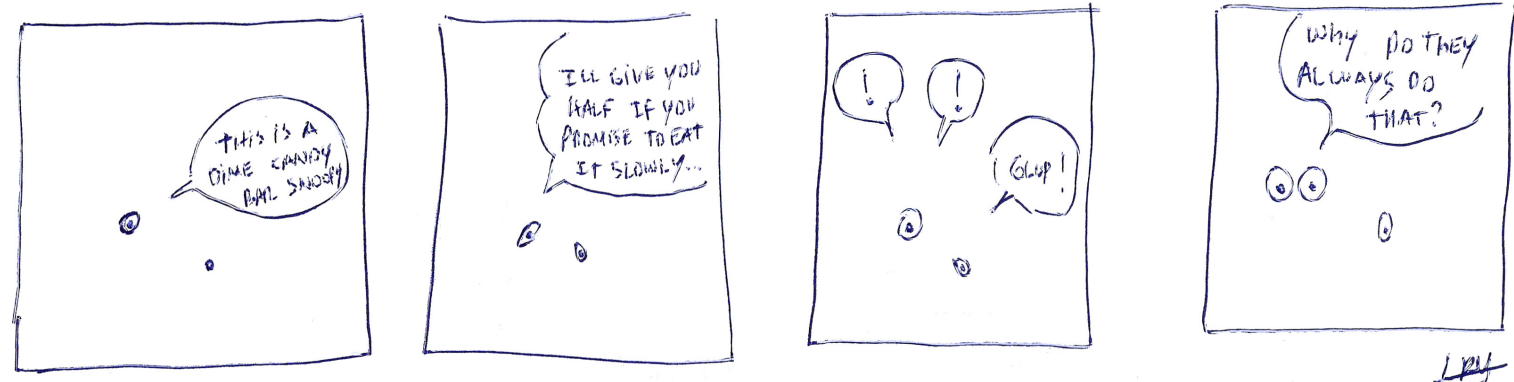
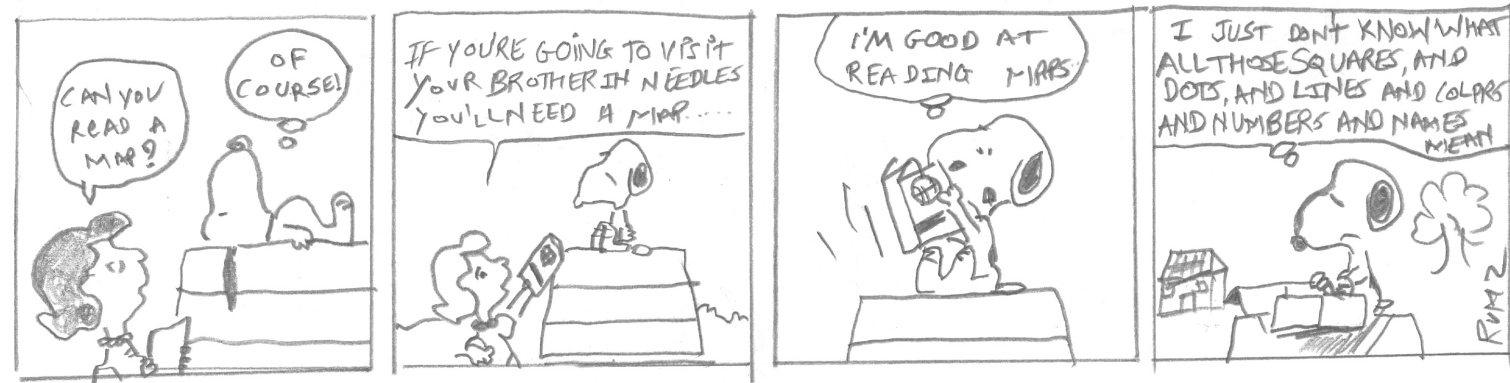
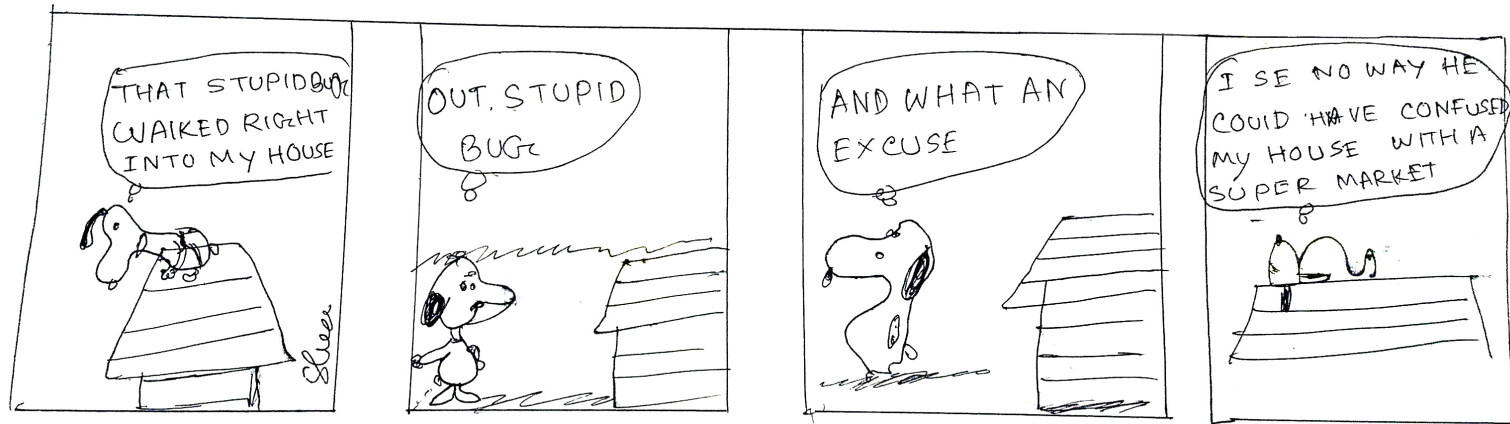
gite the snikie



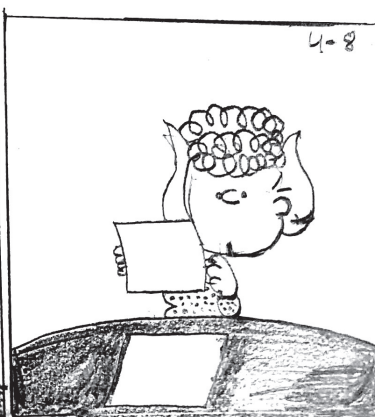
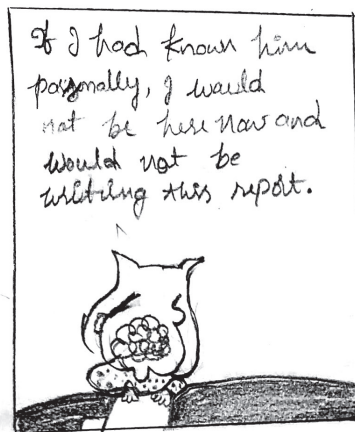
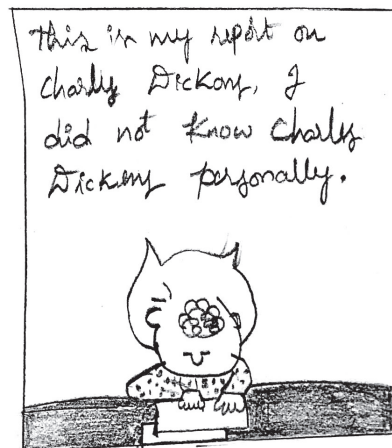


12-28





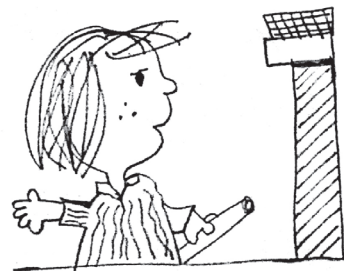




Principle called you to meet with him. He would ask you the reason behind your absence in school



My home teacher will help me to understand the missing lessons

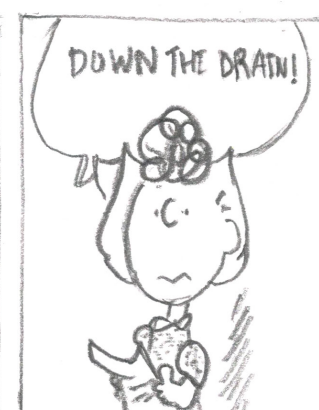


If you explain him well then he must understand



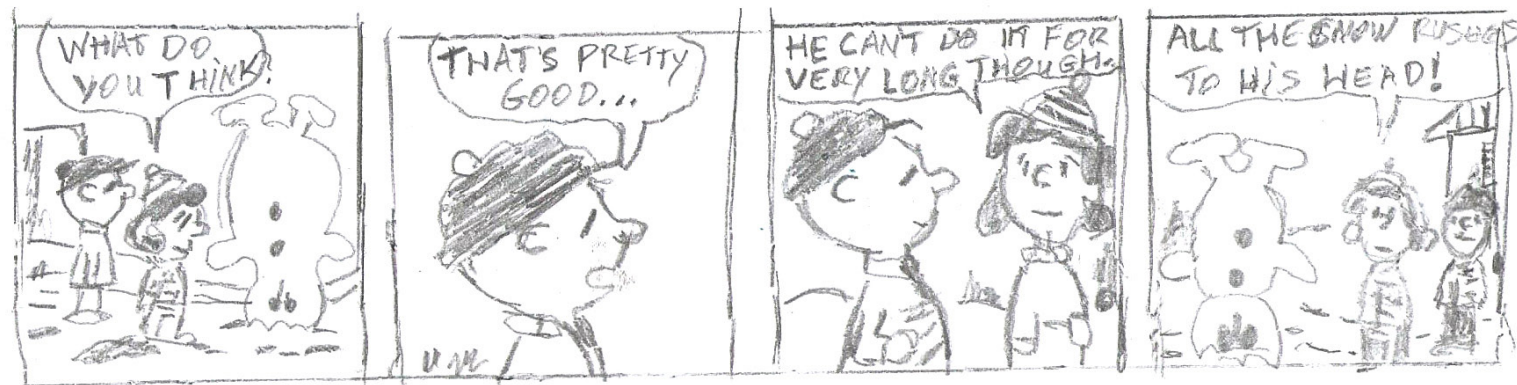
On the occasion of an event, I could not attend on the school for some days

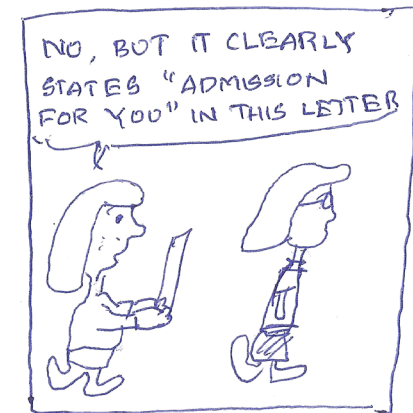
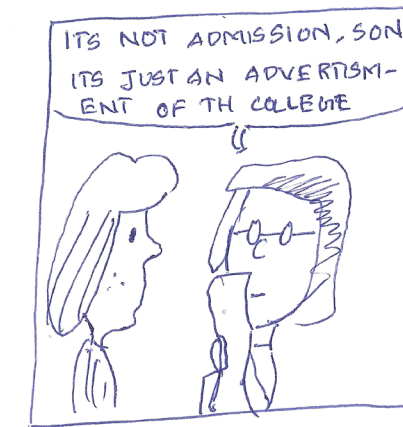
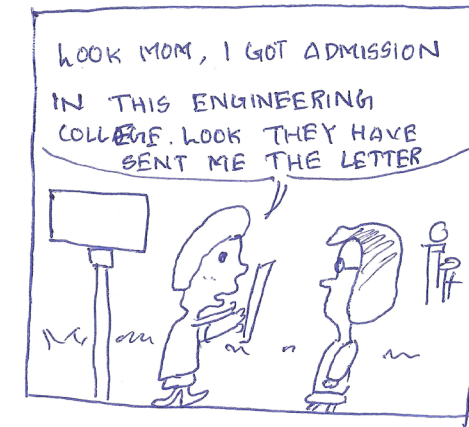
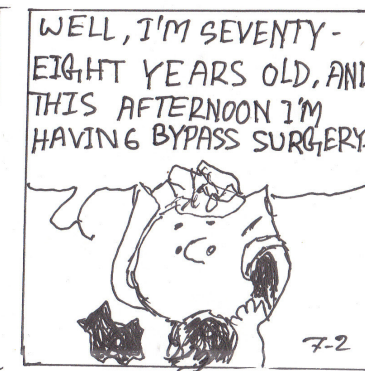
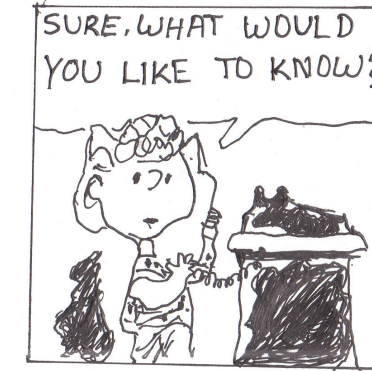
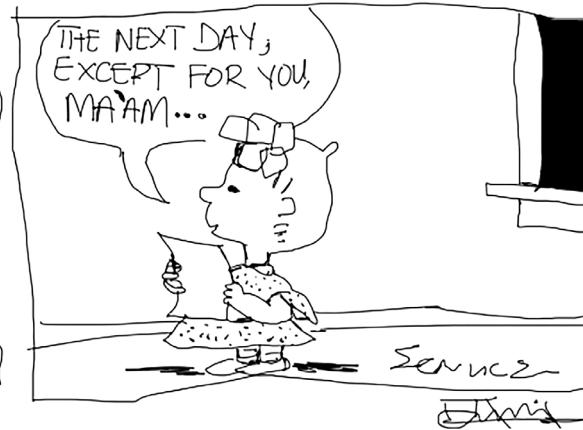
Toby could not eat because he was ill. Now he is completely healthy and can do all the work

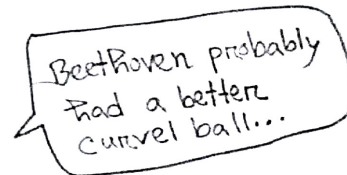
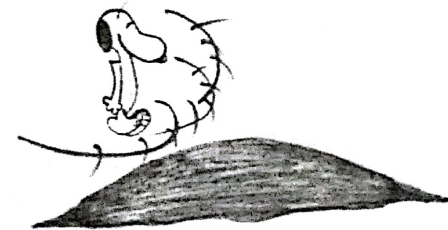
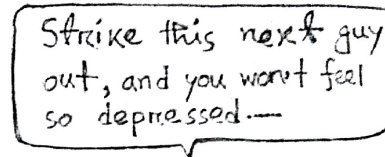
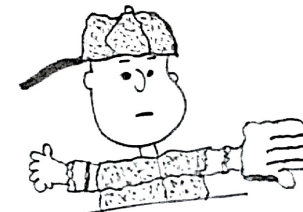
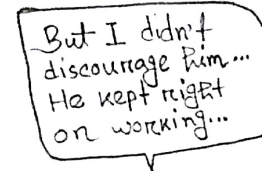
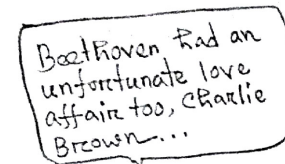


lytarka saika

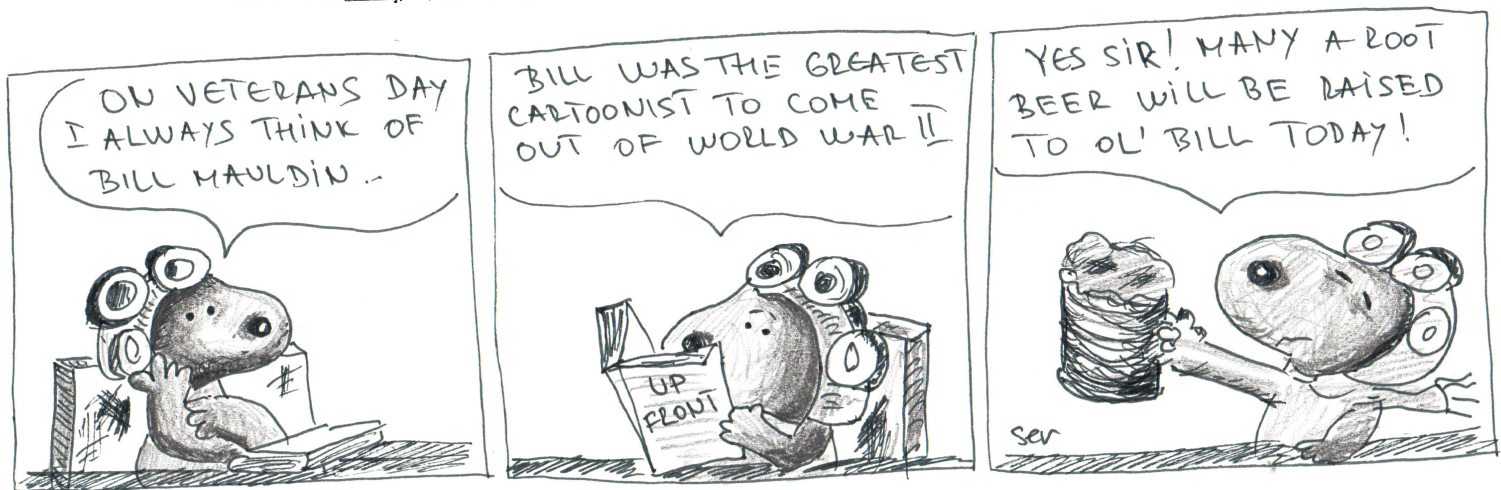


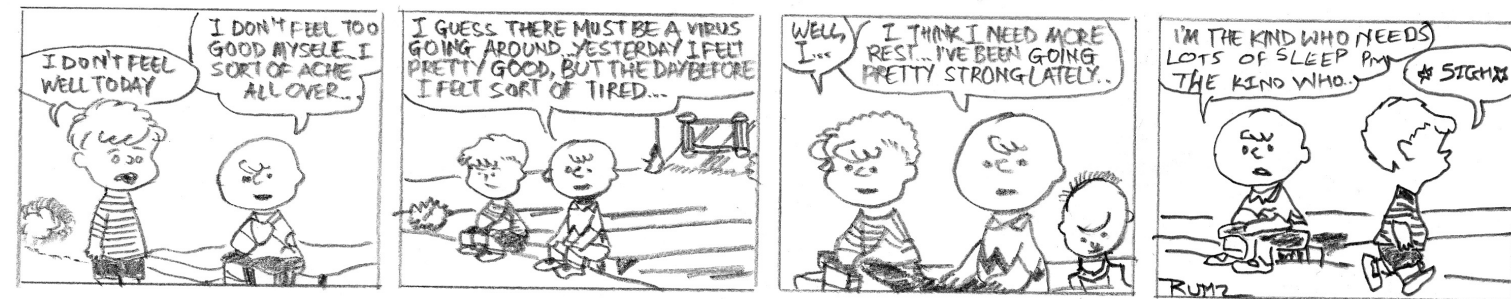
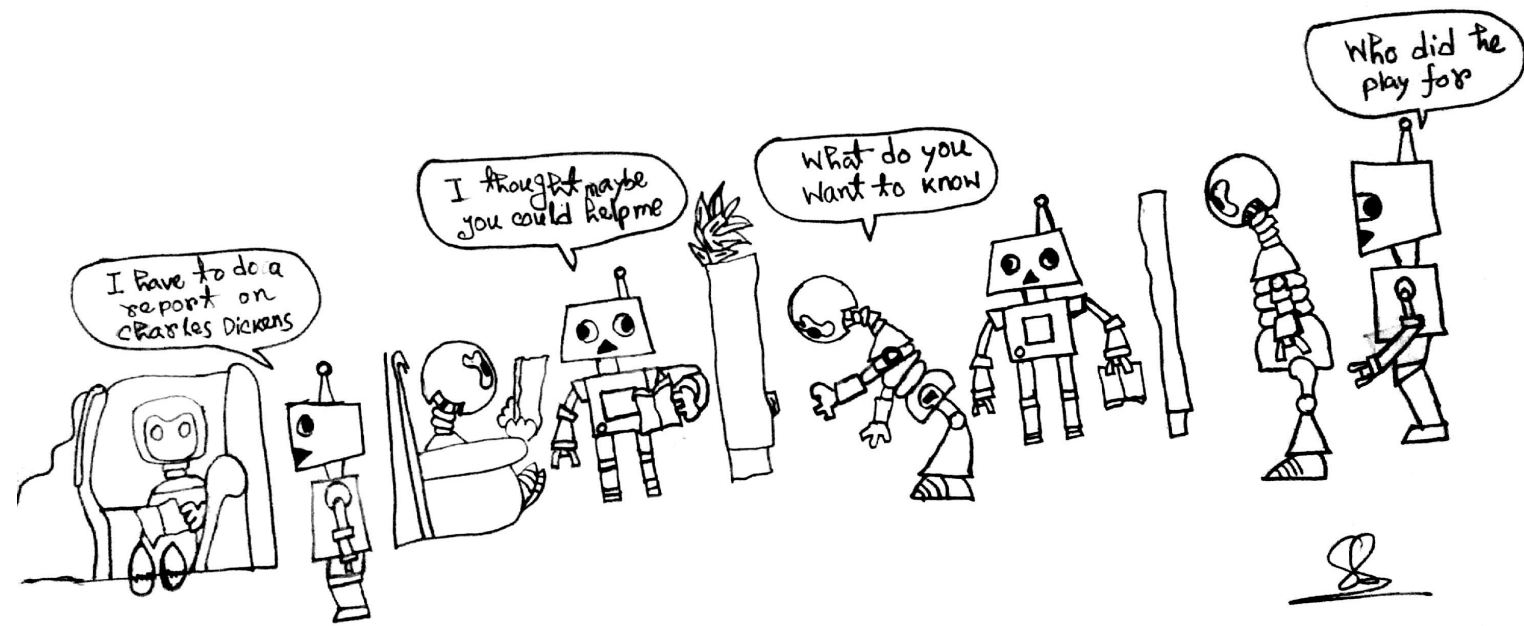




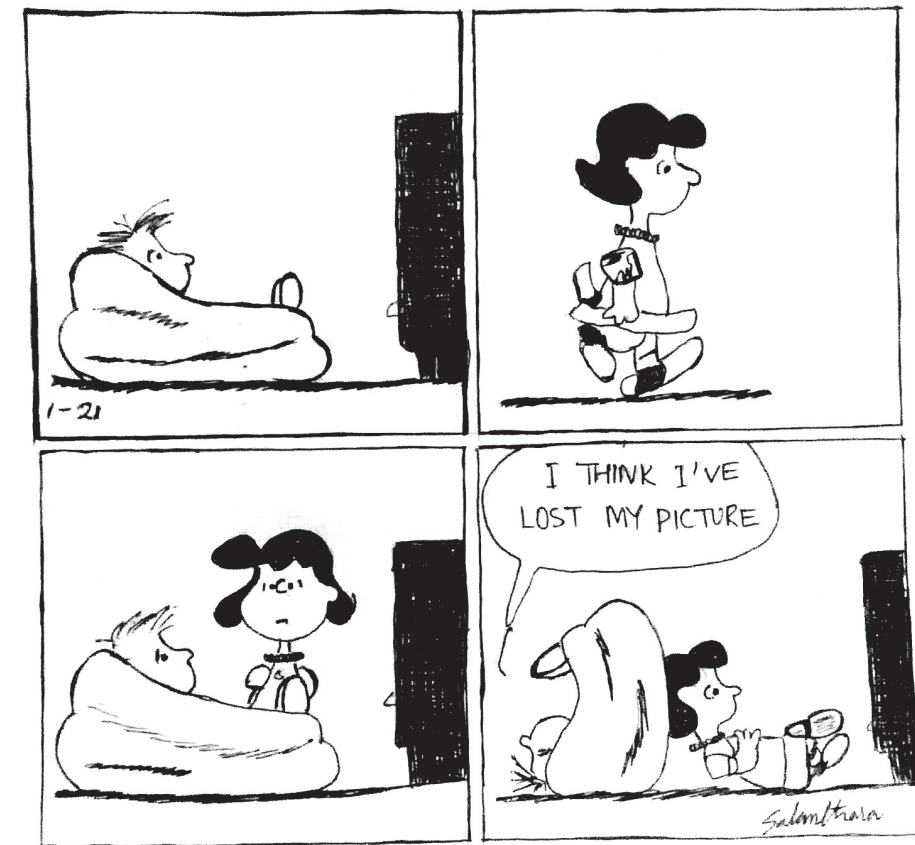


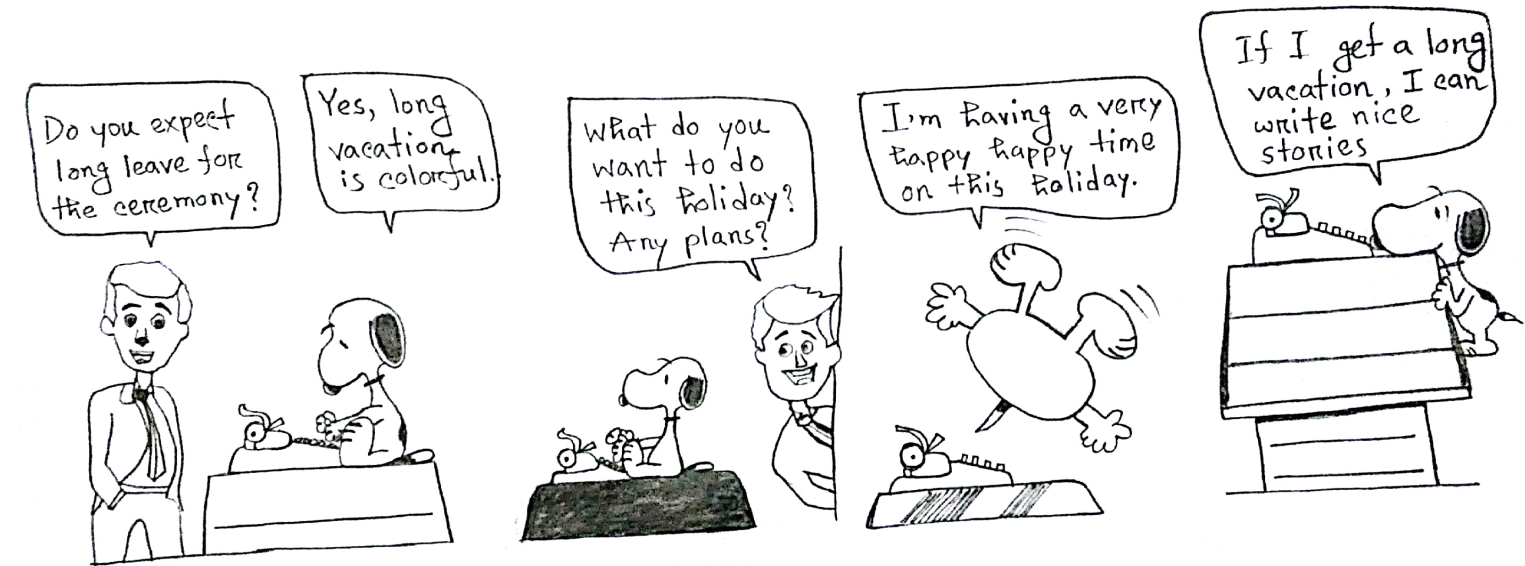
8

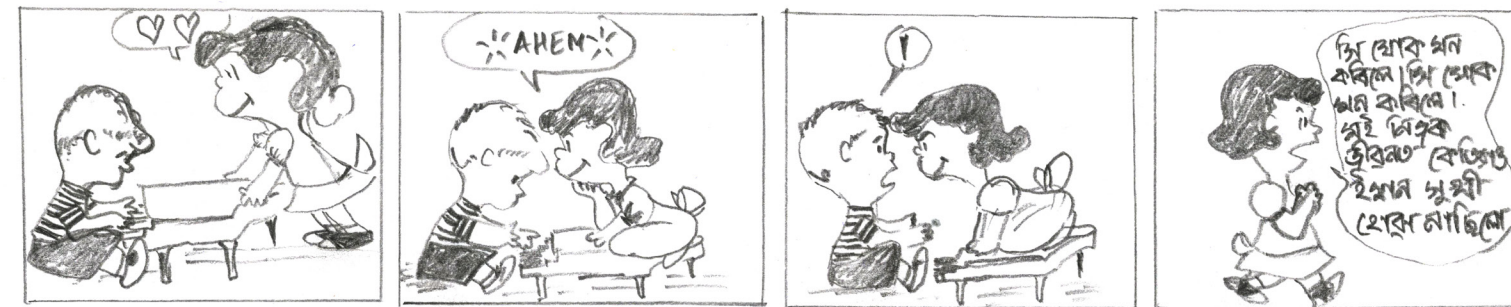




Rohit Sharma

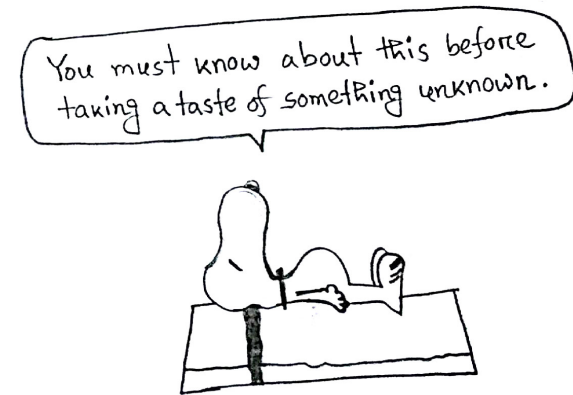
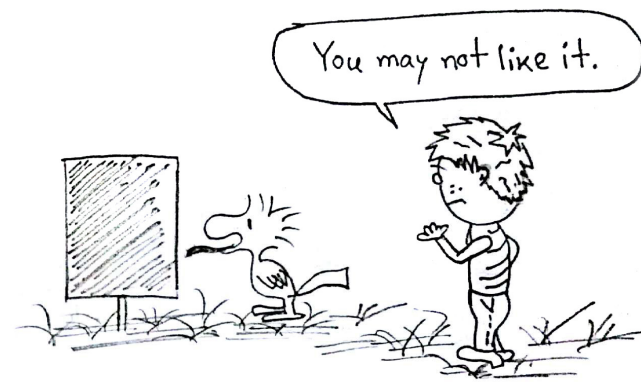
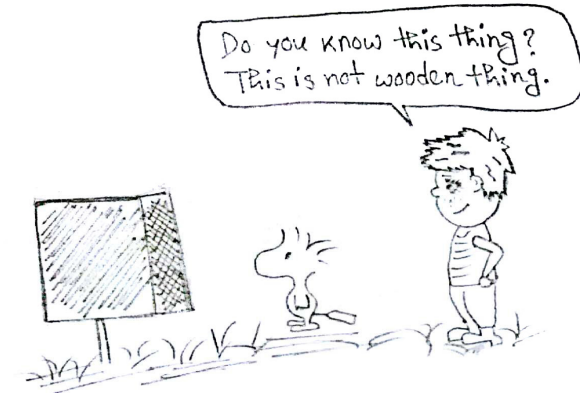
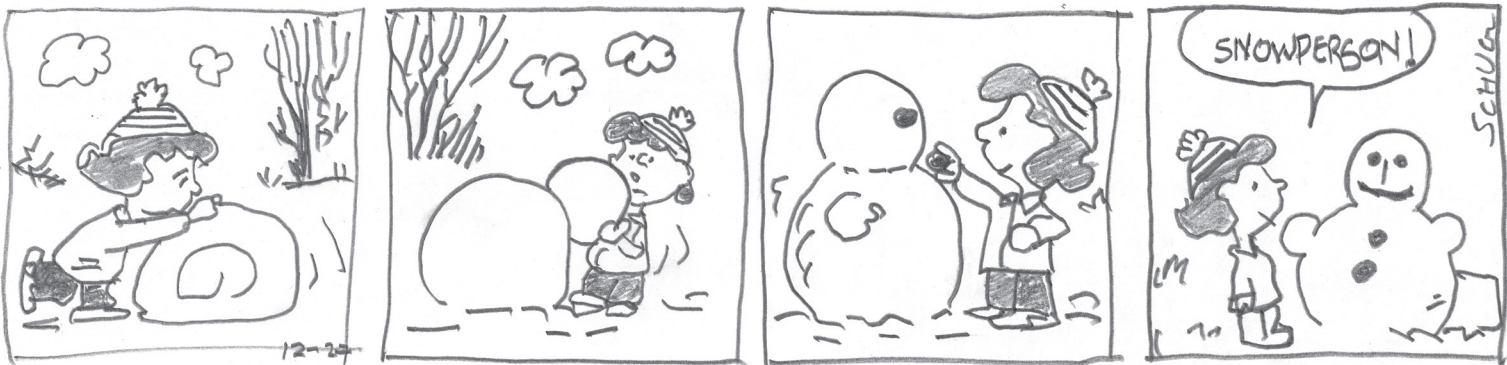
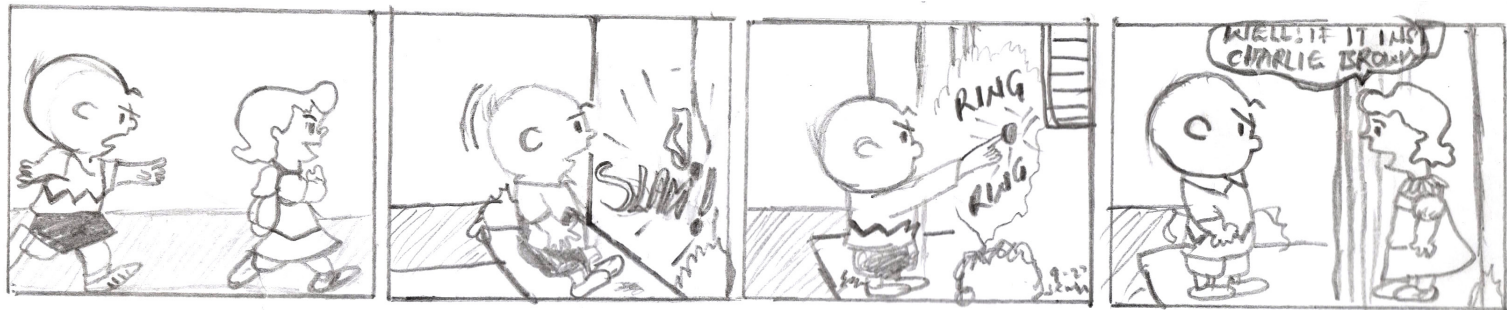




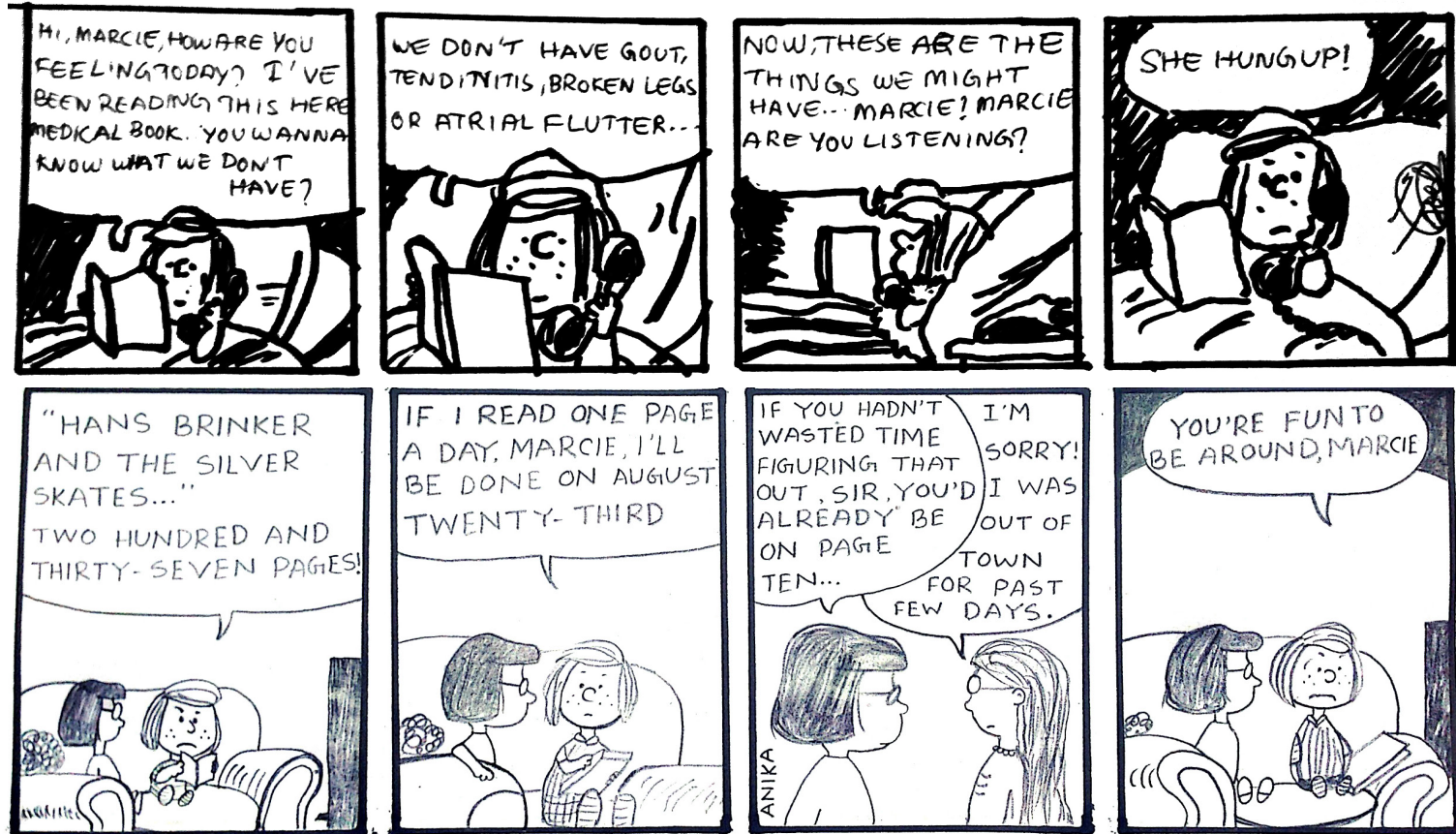


Gitanjali Saitia -

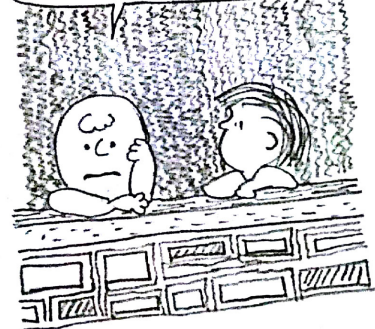




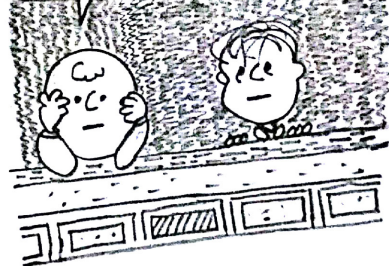
8



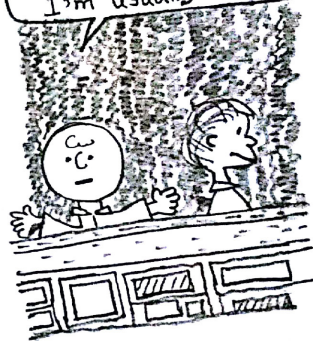
I can never go anyplace with another person because that person usually doesn't like me....



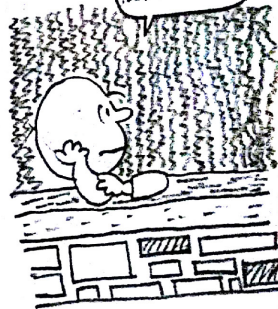
If I'm with two other people, I always feel that they're talking about me whenever I happen to turn my back...



If I'm with three people, I always have the feeling that they don't really need me... I guess that's why I'm usually....



...Alone!



ANAS

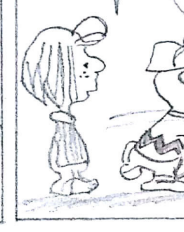
YOU'VE MADE MARCIE VERY UNHAPPY, CHUCK...



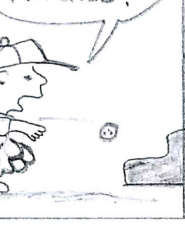
IT'S THE LAST OF THE NINTH...



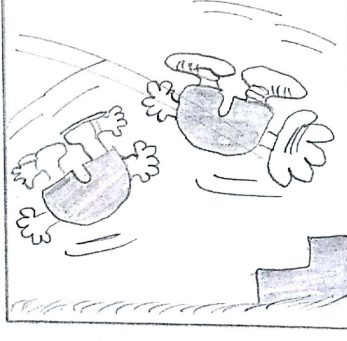
SHE THINKS SHE'S IN LOVE WITH YOU....



"ACE" BROWN GOES INTO HIS WINDUP... HE PITCHES!



BONK!!



I'M NOT EVEN GONNA TELL HER I SAW YOU, CHUCK....



ANAS

SO HERE I AM HAVING A NEW YEAR



BUT AM I ANY DIFFERENT? NOPE! I'M THE SAME OL' DOG

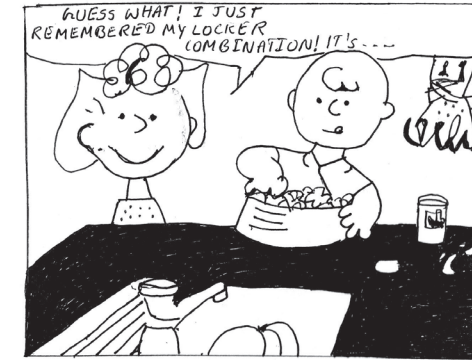
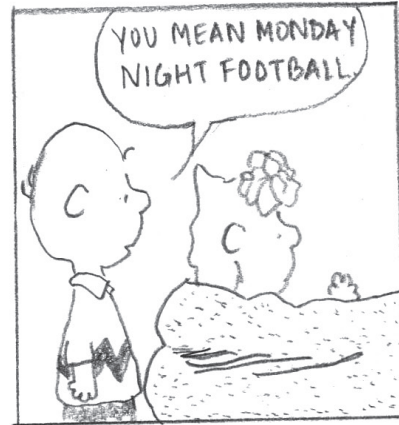
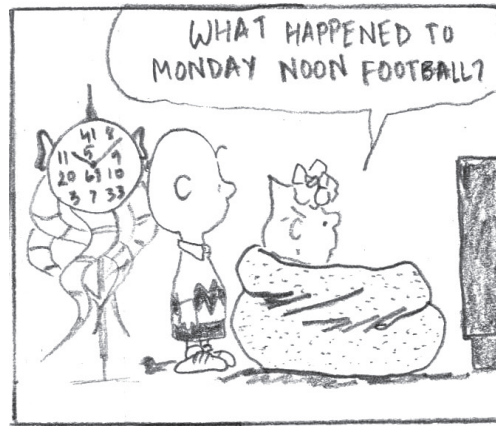
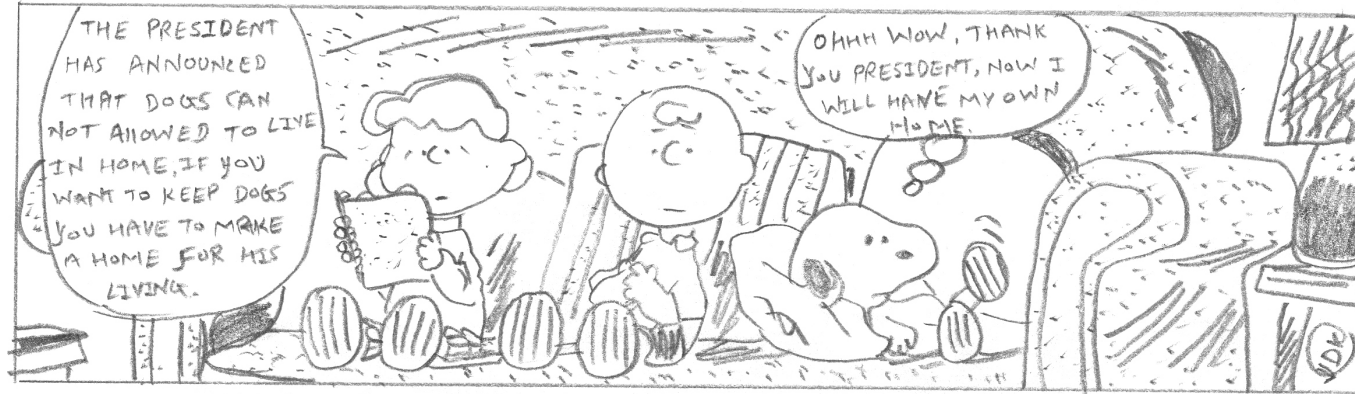


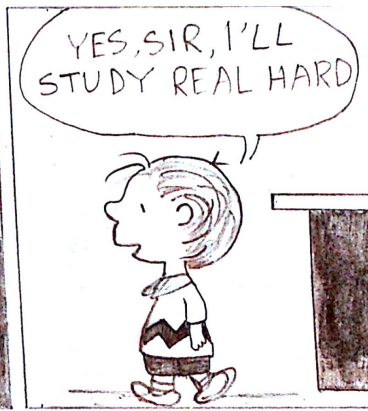
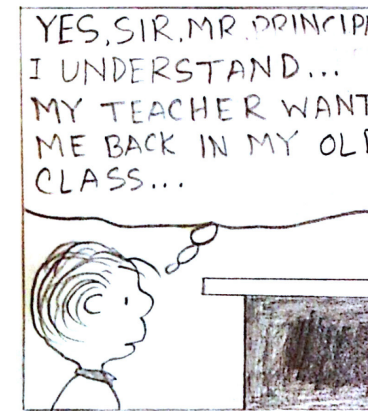
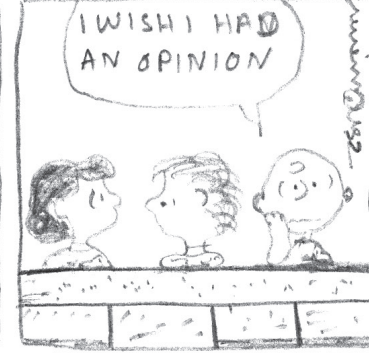
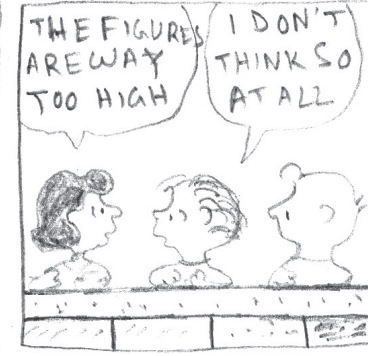
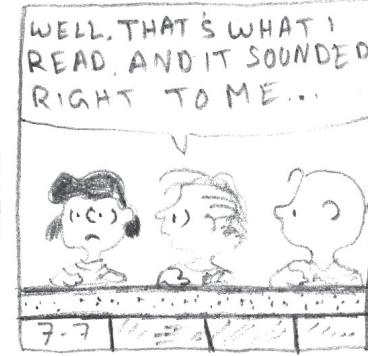
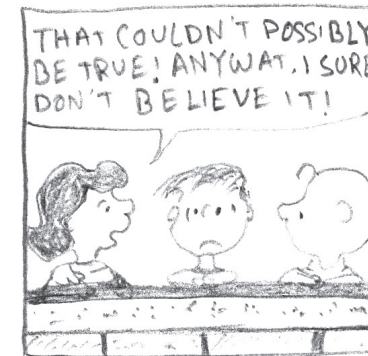
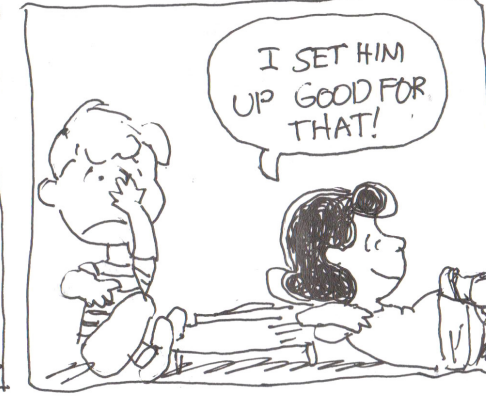
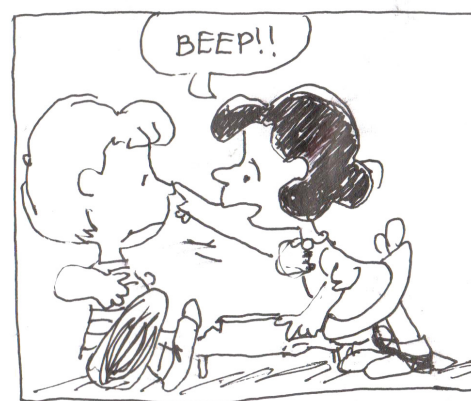
DAY AFTER DAY AND YEAR AFTER YEAR... NEVER A CHANGE

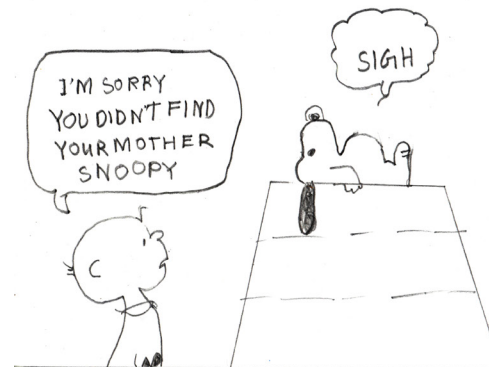


SOMETIMES I ~~WISH~~ MARRY AT MY CONSISTENCY

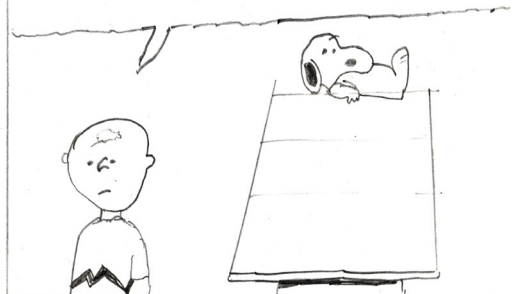








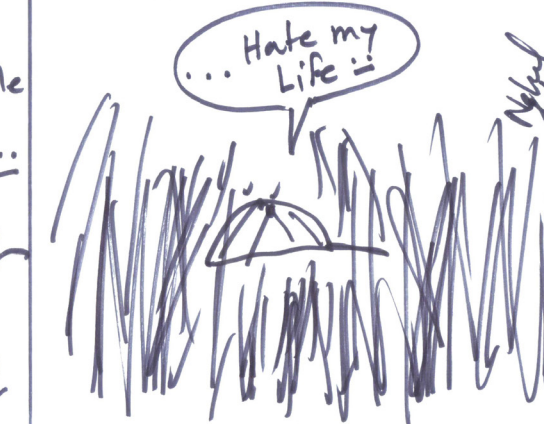
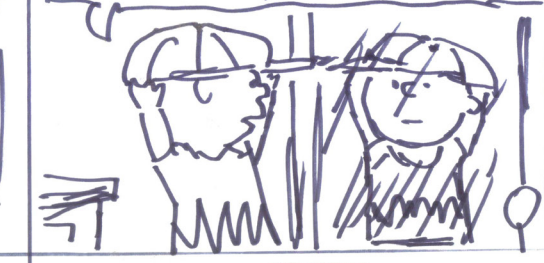
I'LL BET YOU HAD SOME INTERESTING ADVENTURES, THOUGH... MAY BE YOU SHOULD PUT THEM IN A BOOK

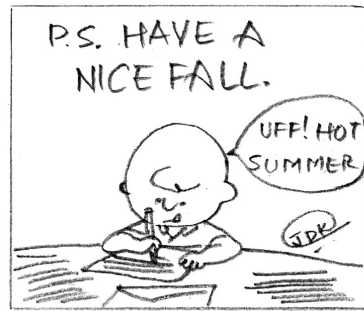
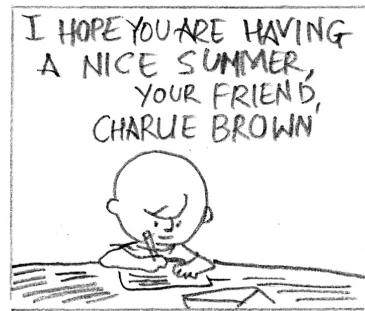
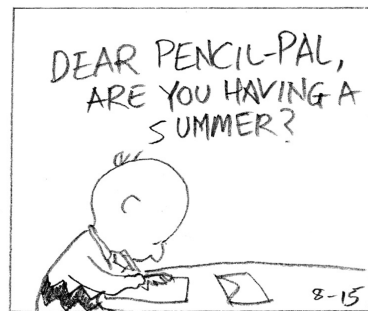


It was a dark and stormy night....



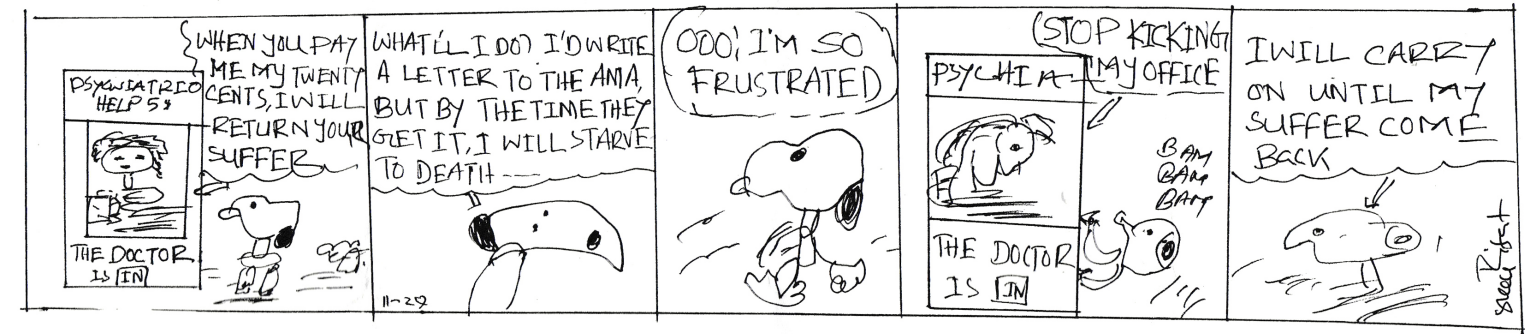
My football team is the first priority and... Then getting back in good shape... Oh God!!





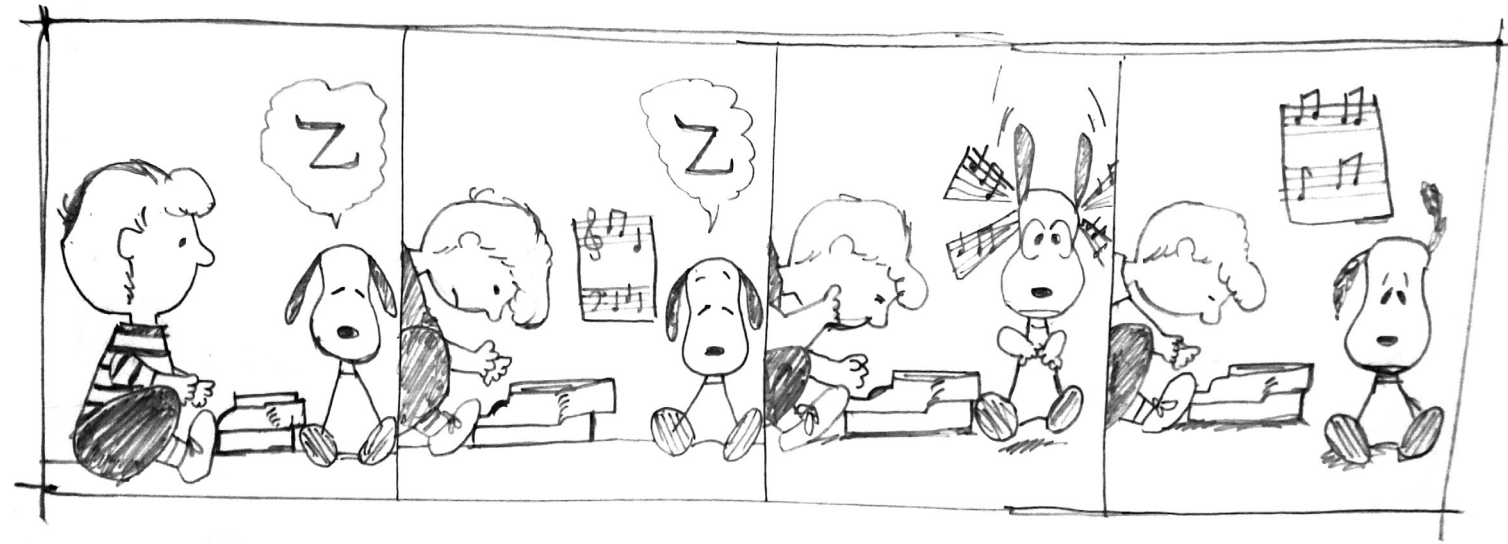


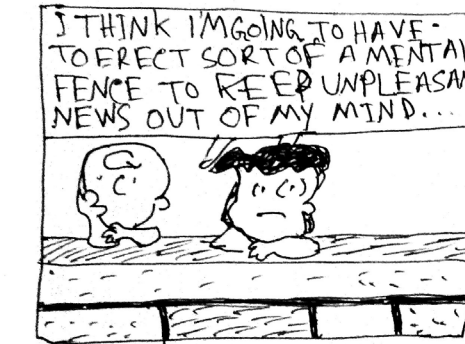
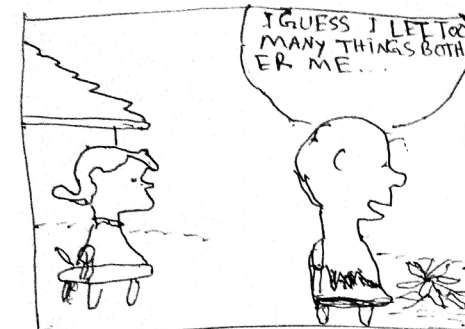
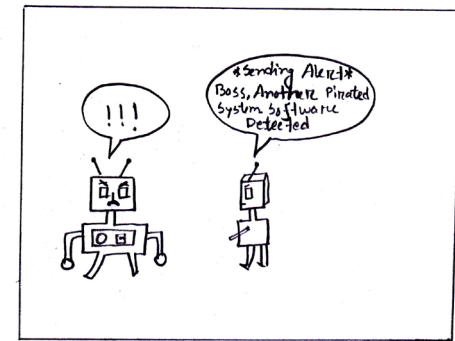
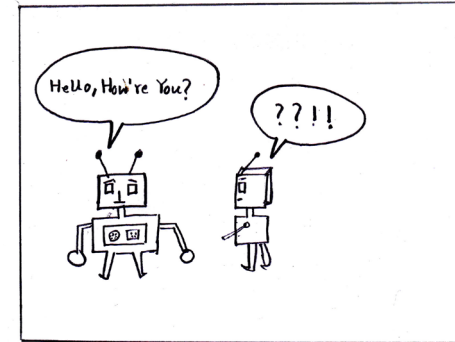
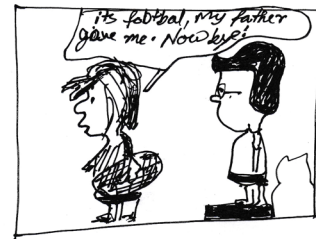
RAKIB





Rohit 88°
😊





Sciful



A boy is to his dog if it wants to go to the Daisy Hill Puppy Farm again. The dog has its plate of food on the head looking to the boy with an expression of hunger. They are in the yard.

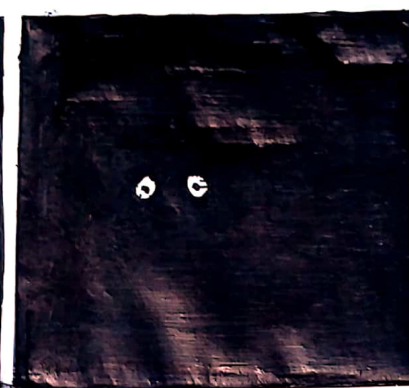
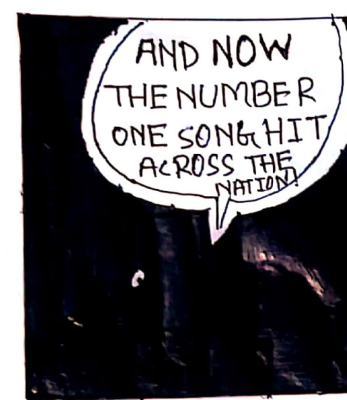
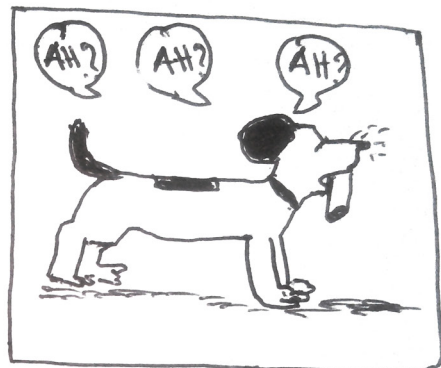
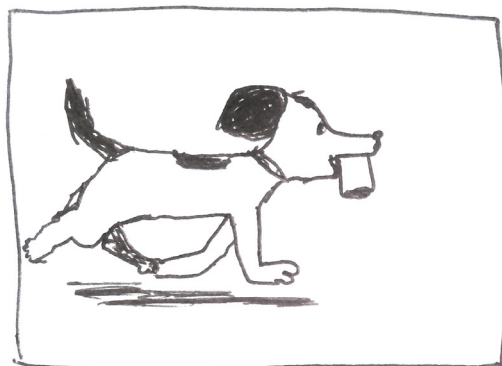
The boy turns back to it and with an expression of frown he said: "No, I don't think you should have been out enough lately..." meanwhile the dog looks at the boy very surprised but at the same time feeling almost angry

still in the yard, the dog with an expression of frustration kick its plate off, trying to release the anger caused by the answer given by its master

Laying by its house, with the same expression of anger, the dog said: "All I wanted was a lousy overnight pass!"

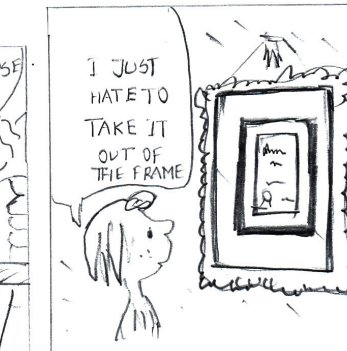
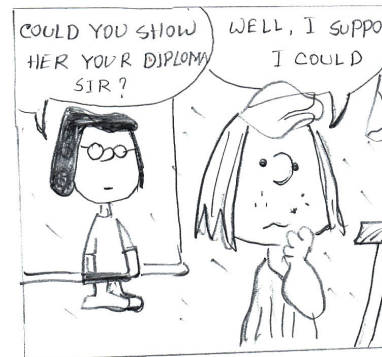
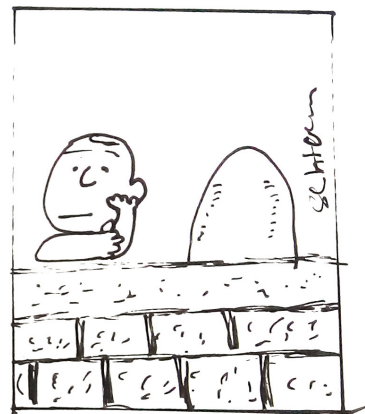
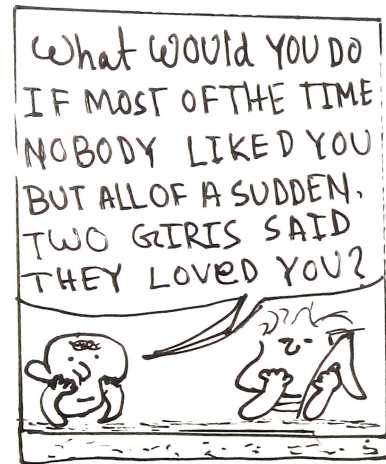
AleZ





Amik





2 Kids are walking.

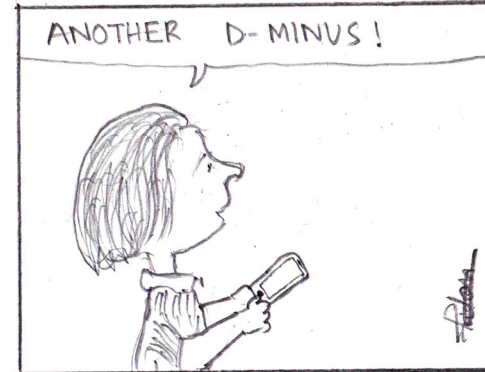
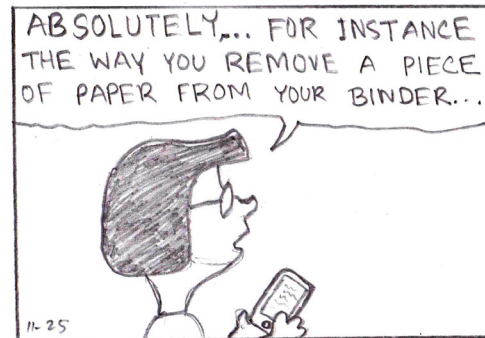
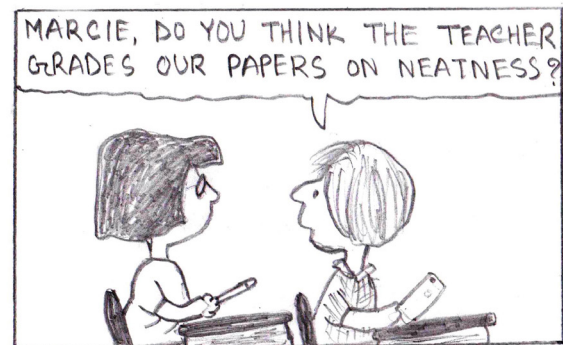
The kids see
a dog with a
placard

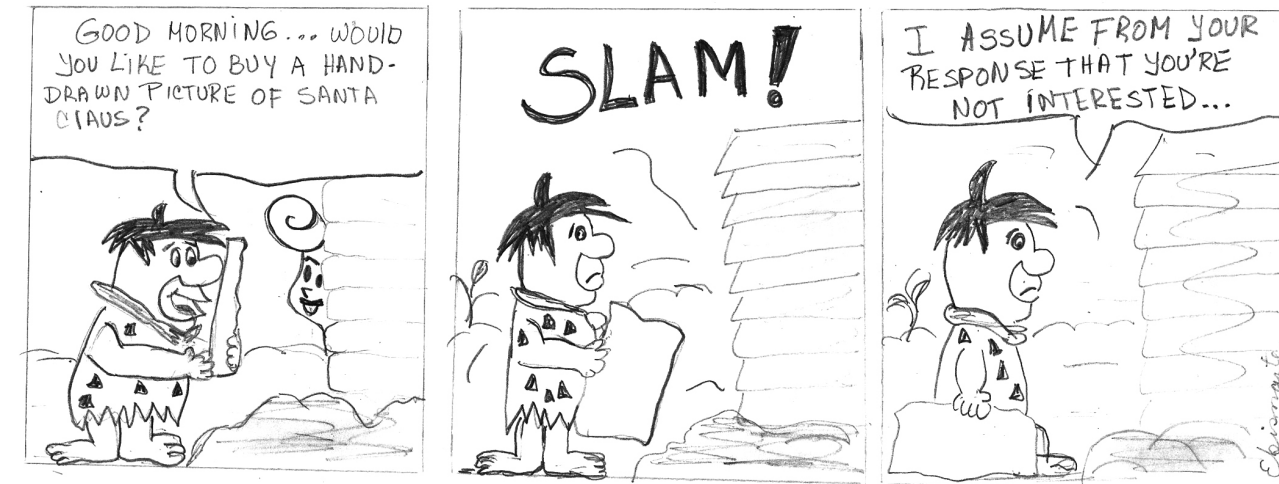
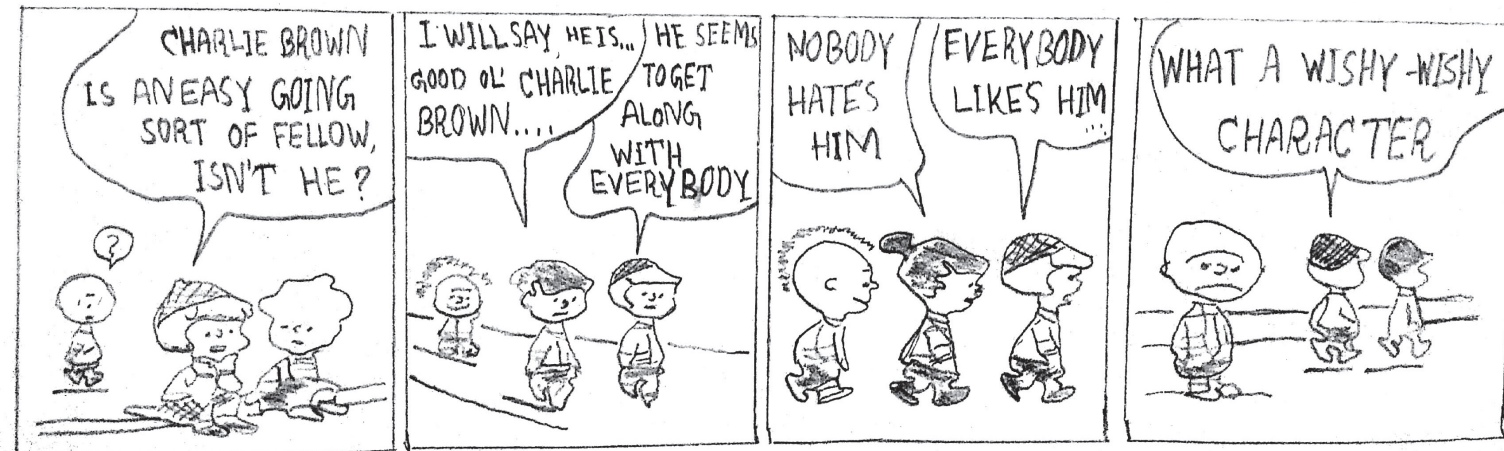
The bald kid seems
not interested
The kid with hair
seems asking something

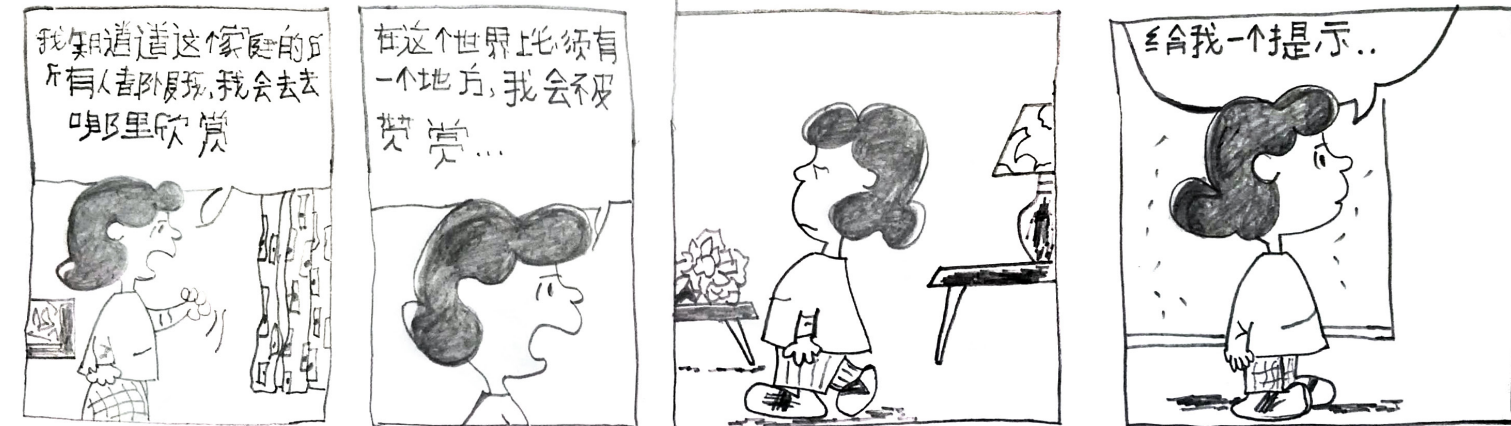
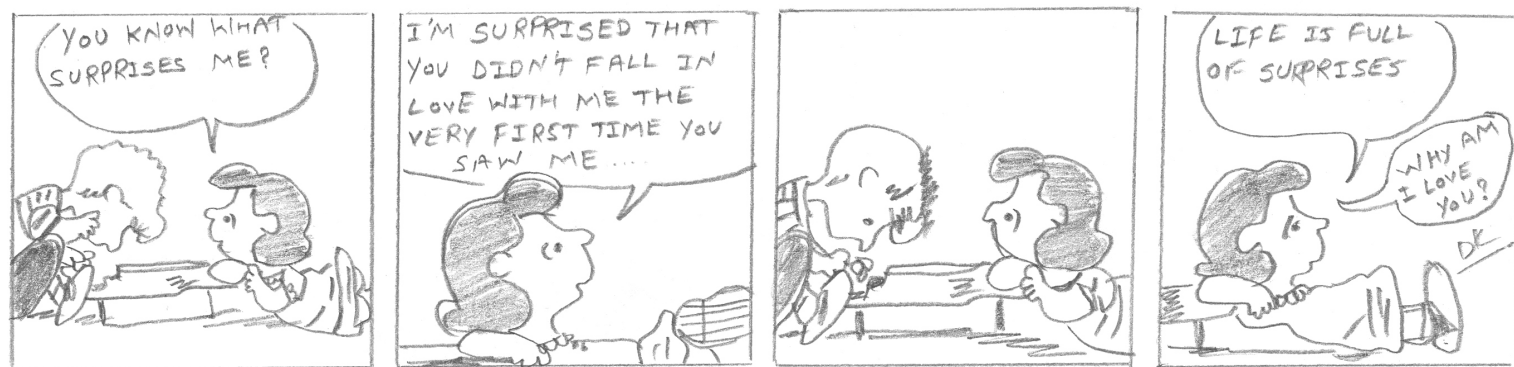
The haired kid seems
surprised and telling
something to the
other kid.

David

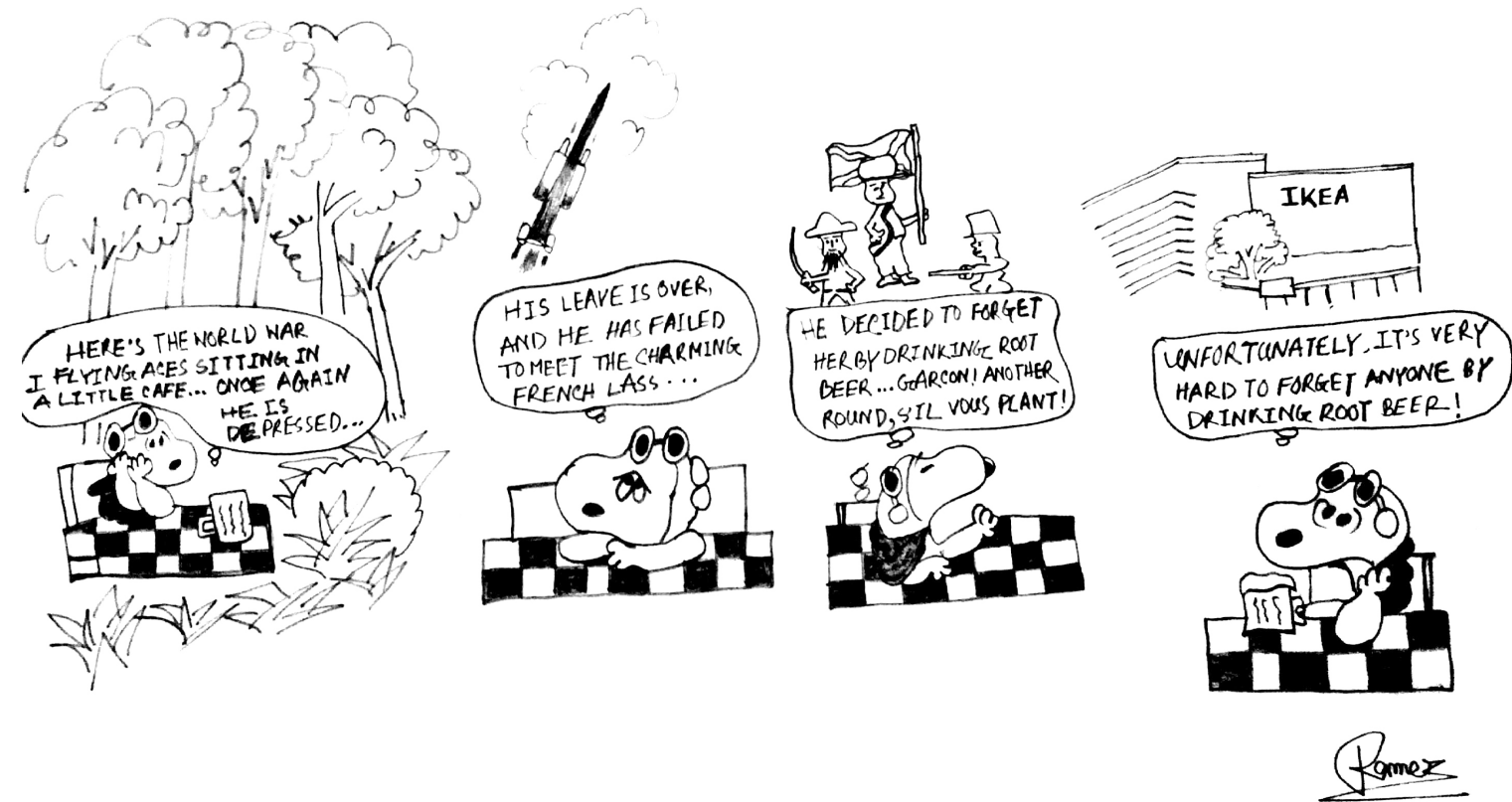
It's not a faith in technology. It's faith in people.

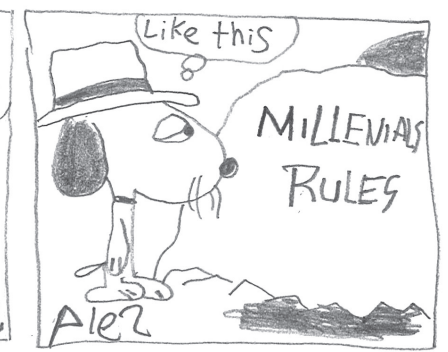






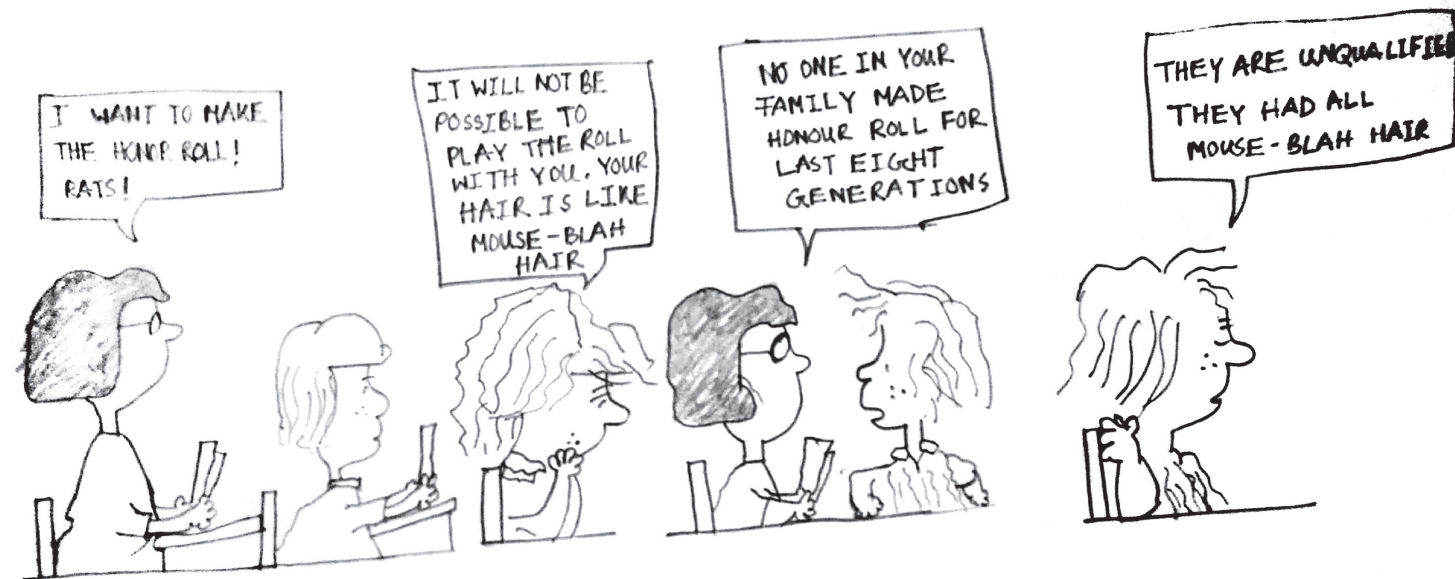
Ramez



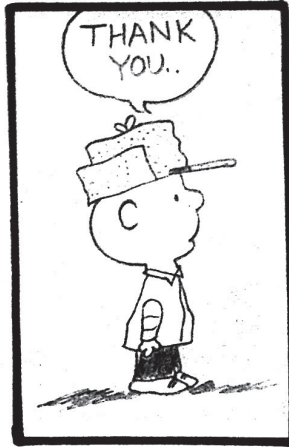




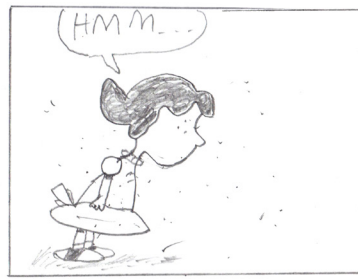
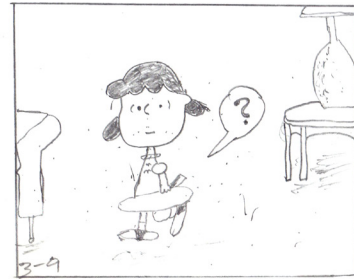
Has



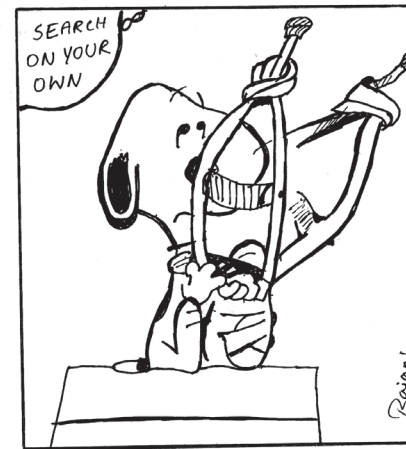
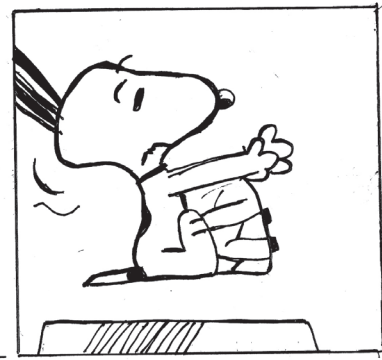
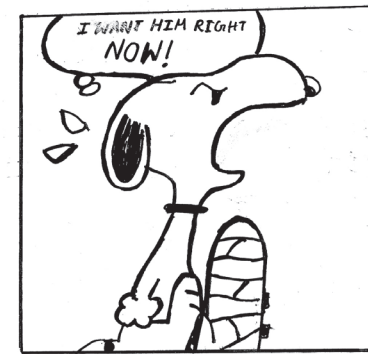
Tham



Anika



Rina Bugem

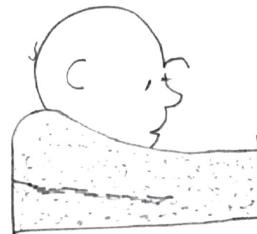


Rejant

I wished not
to go camp
last year



It is still
summer. So,
later later



The team
management
may not
allow
you

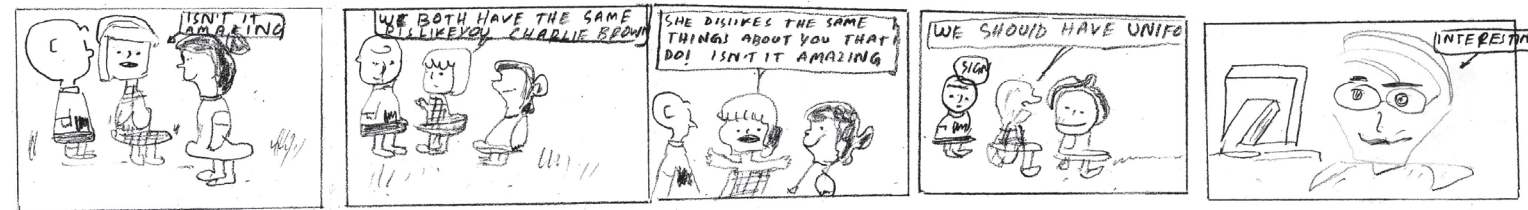
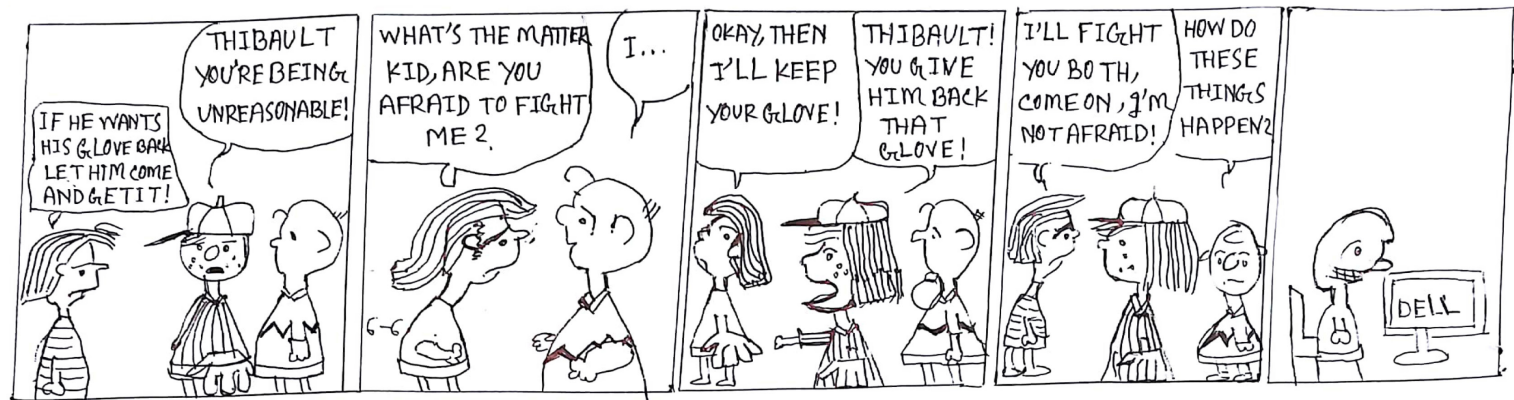


I want to keep
myself in rest

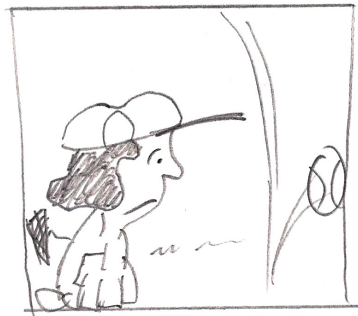


Has

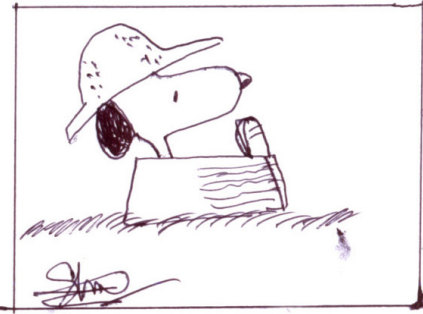
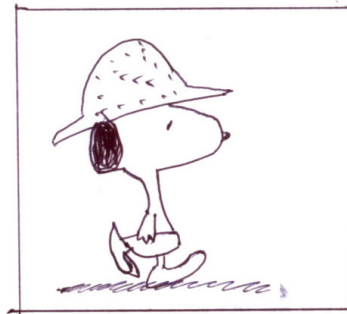




Gilbert Sankin



LRM



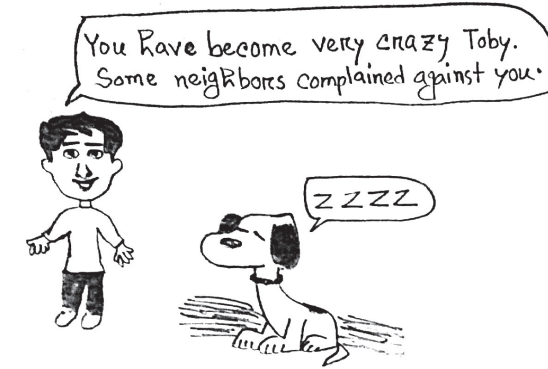
Jim

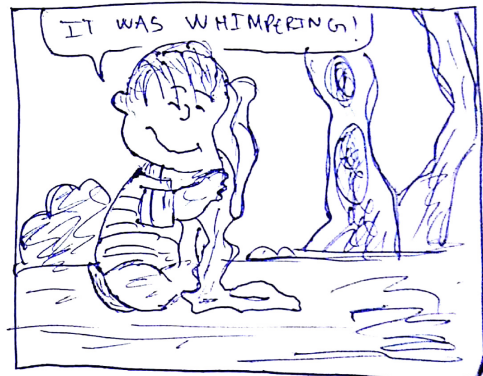
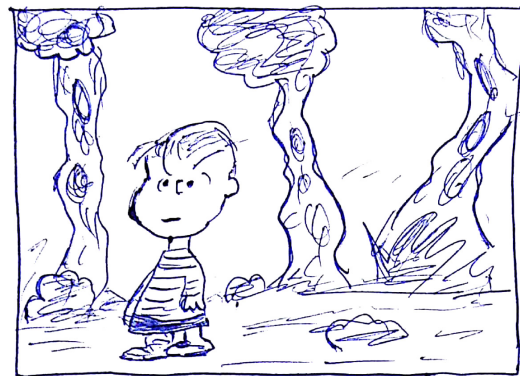
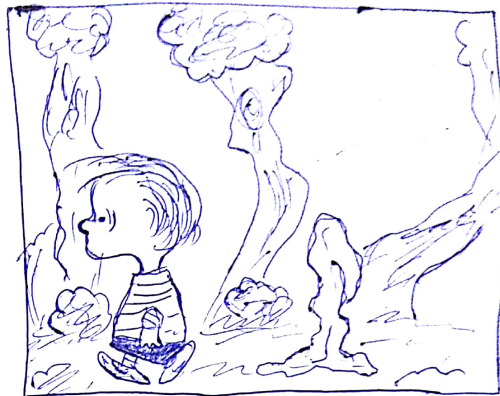


554705

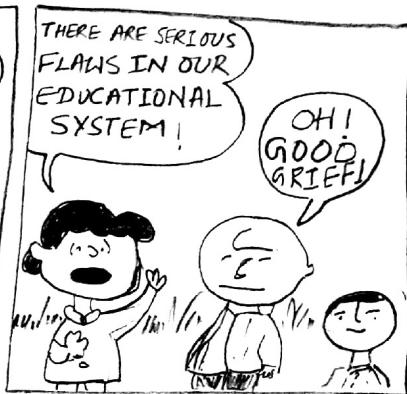
11-27-97

Jim

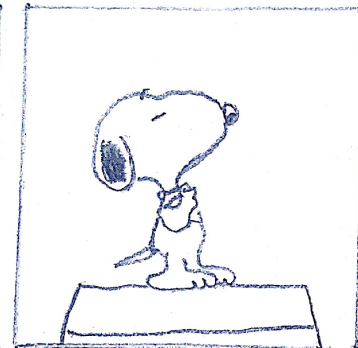
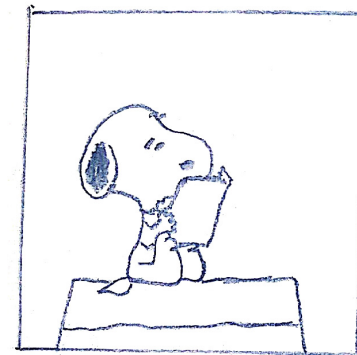




Vargi



Chabel





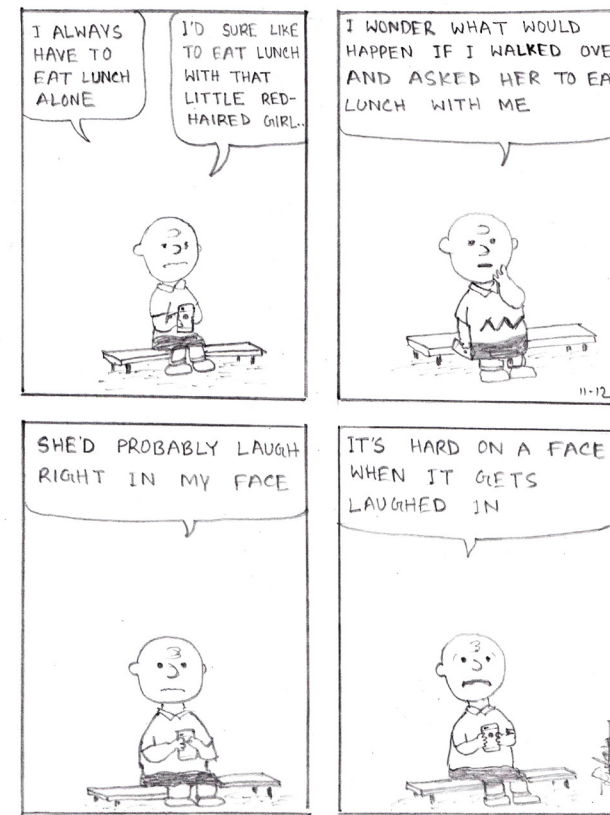
Rohit BSI



RAKIB



It's not a faith in technology. It's faith in people.





I ALWAYS GET HUNGRY
AFTER I'VE BEEN DANCING

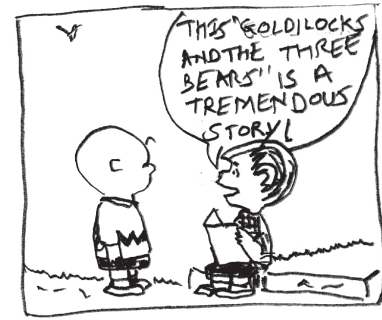


BUT AS SOON AS I'M THROUGH
EATING, I WANT TO DANCE
AGAIN THEN AFTER I'VE
BEEN DANCING, I WANT TO
EAT SOME MORE



I'M GOING TO END UP
BEING A FAT DANCER!

phew



THIS "GOLDILOCKS
AND THE THREE
BEARS" IS A
TREMENDOUS
STORY!



HMM... OH OH! WELL WHAT DO
YOU KNOW? MMM... MMM...

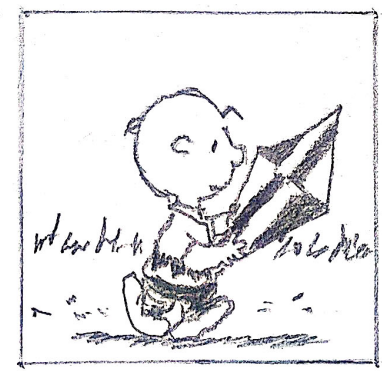


OH, THIS IS GREAT STUFF
CHARLIE BROWN!

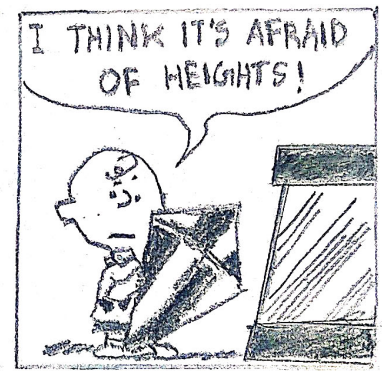


YOU'VE JUST GOT TO TAKE THE
TIME TO READ IT CAREFULLY...

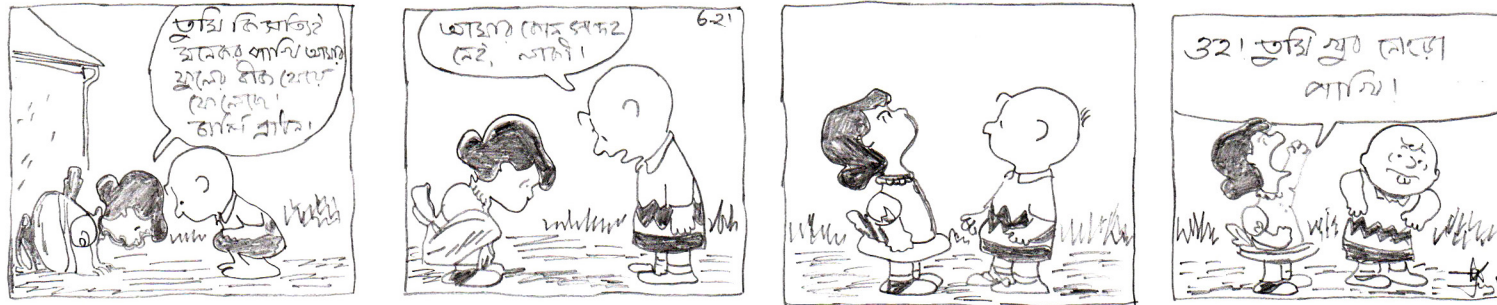
RUMZ

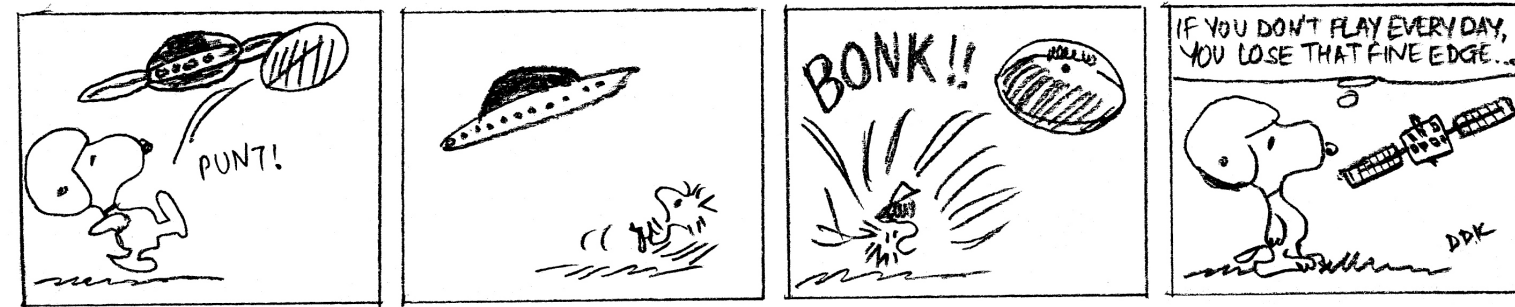


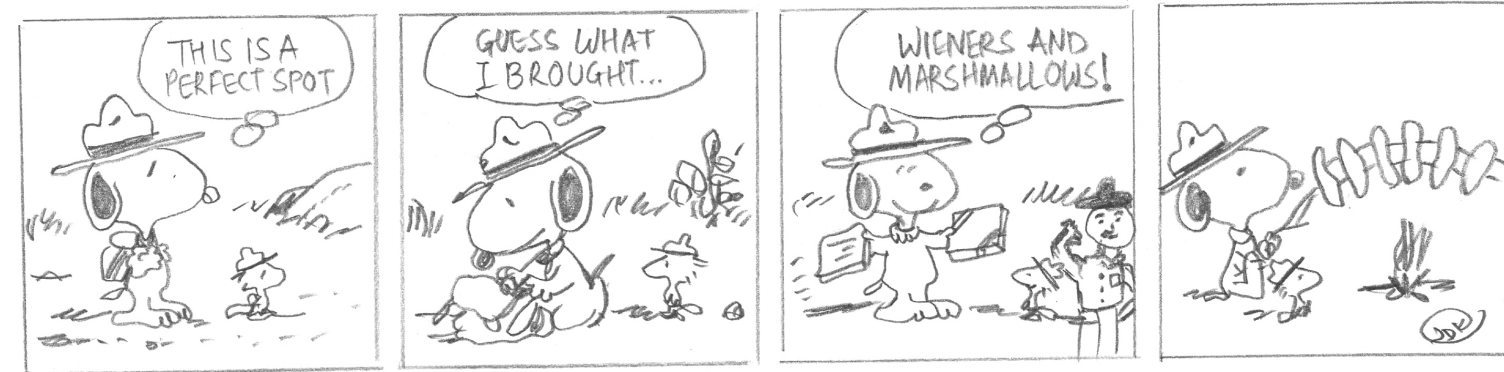
YES, SIR... IF I
MAY, I'D LIKE TO
RETURN THIS KITE



I THINK IT'S AFRAID
OF HEIGHTS!

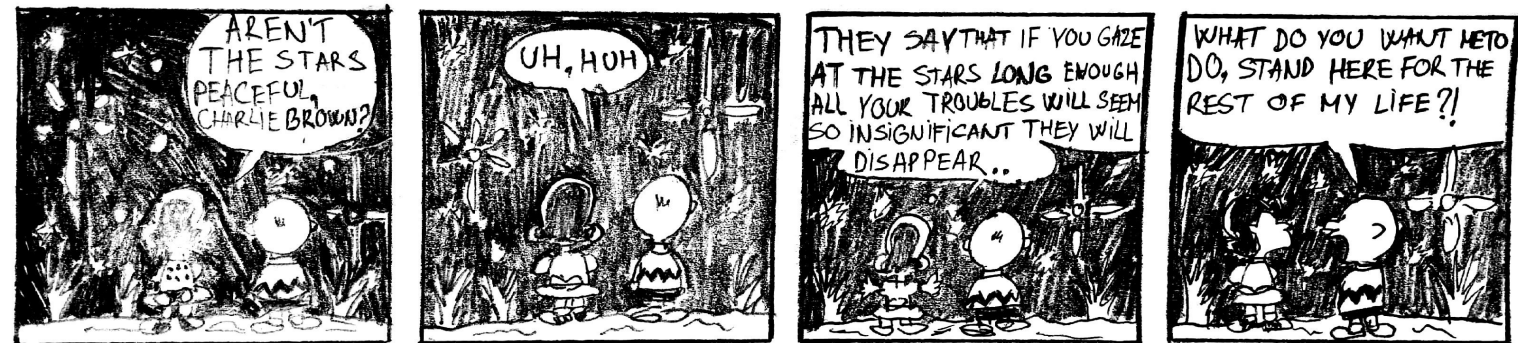


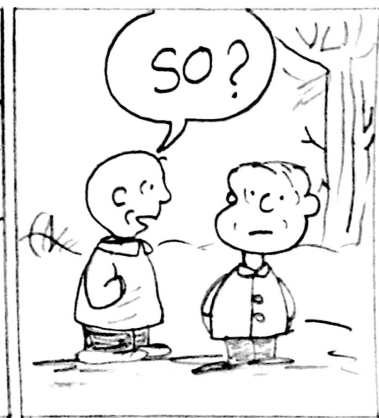




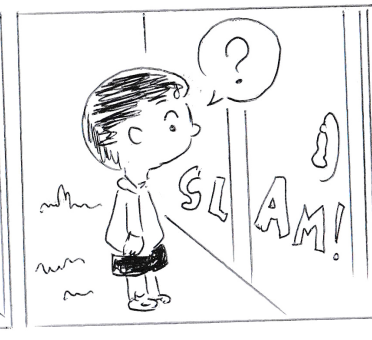
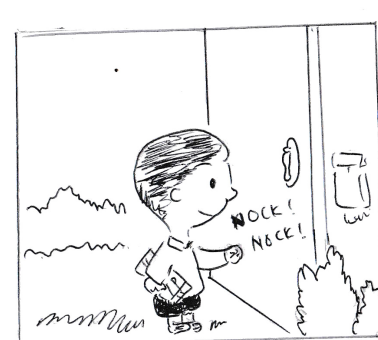


COMMENT: one comic piece which is much more entertaining and fun.

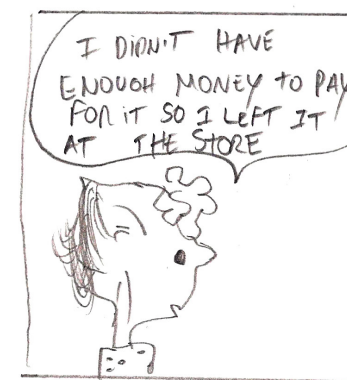




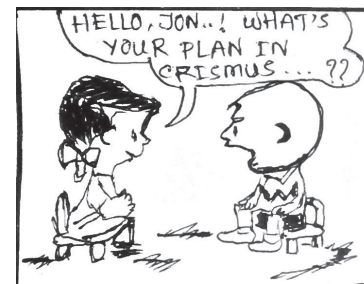
ANIKA

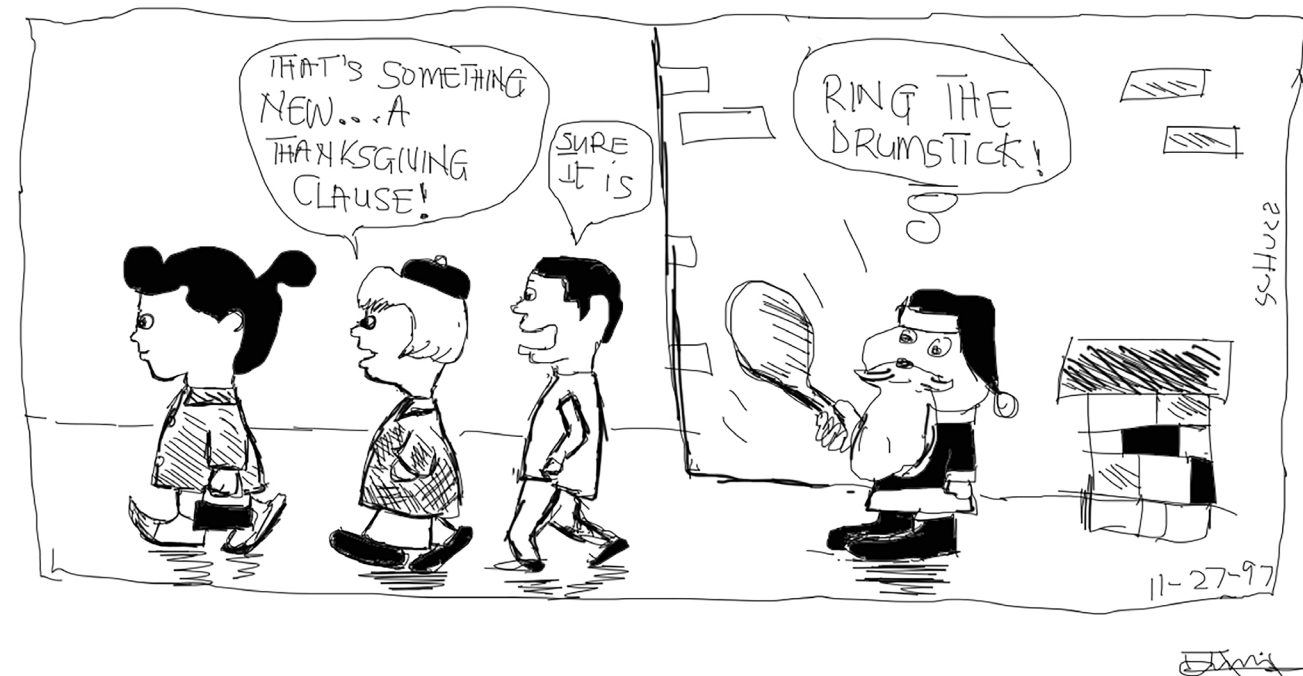
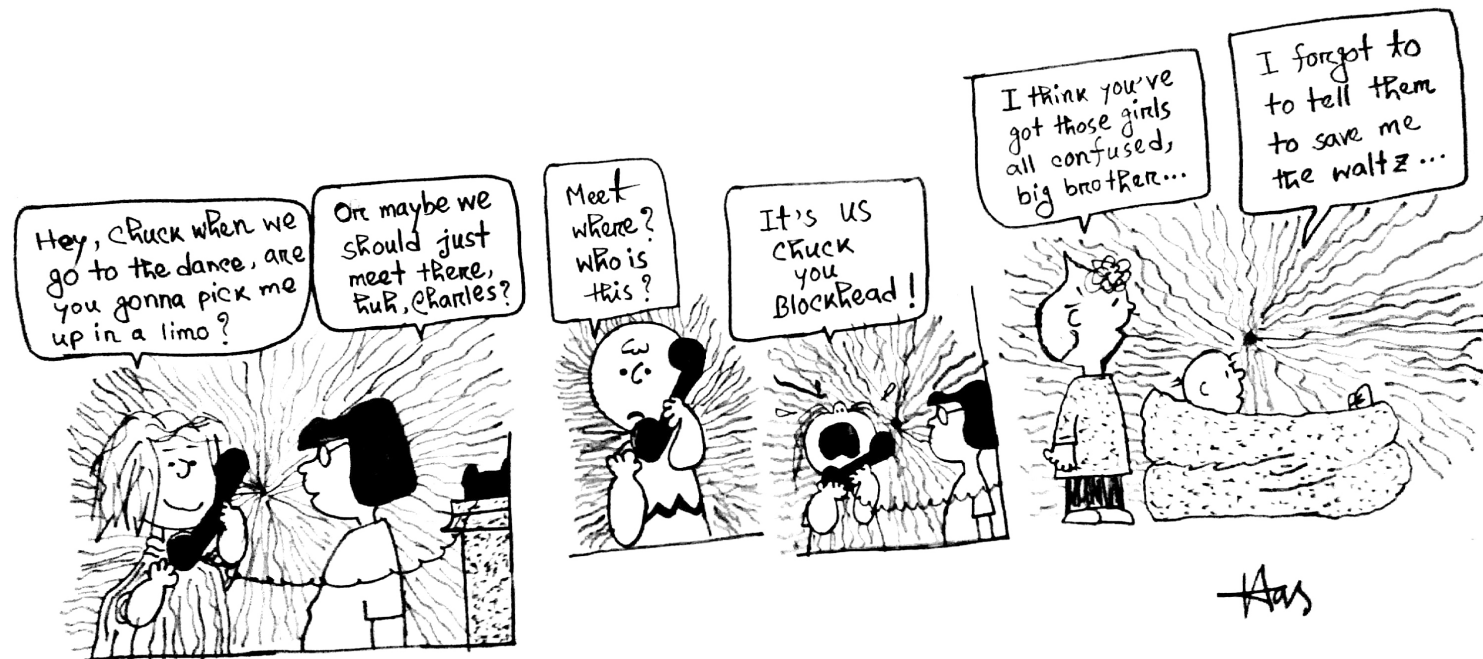


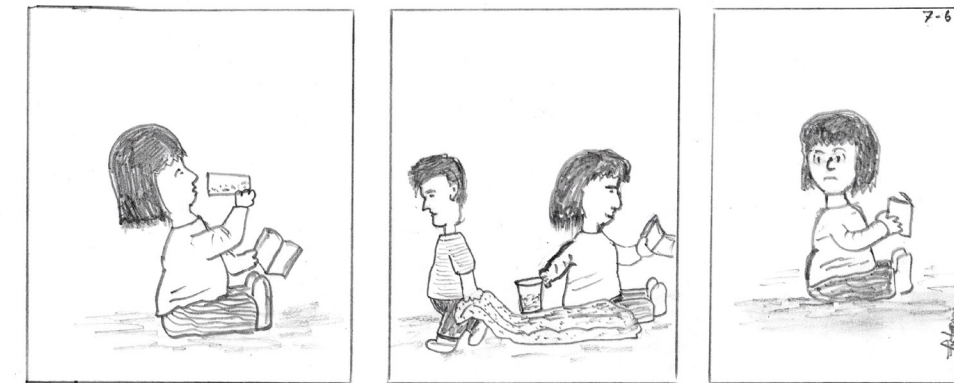
typist: danielk.



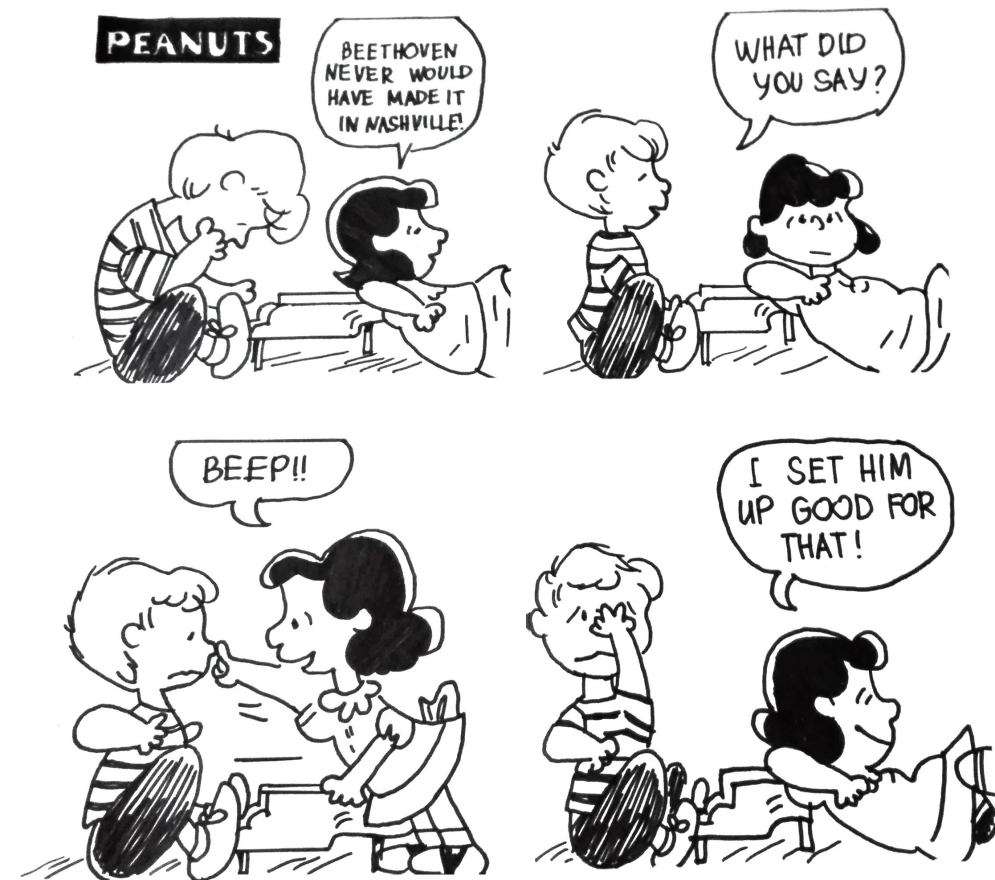
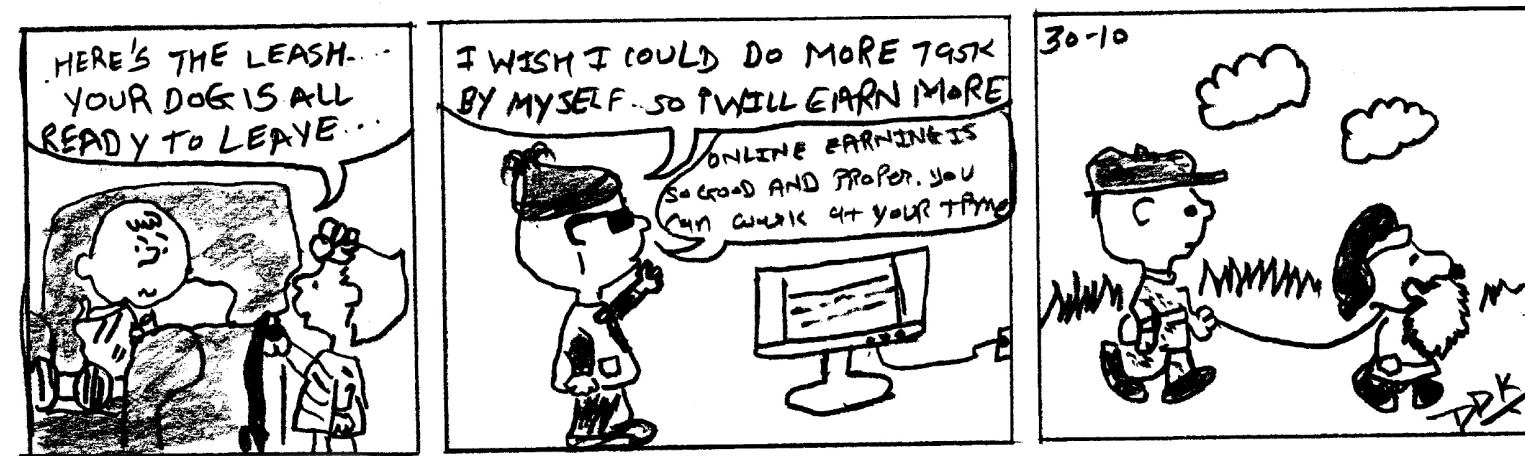
LRM

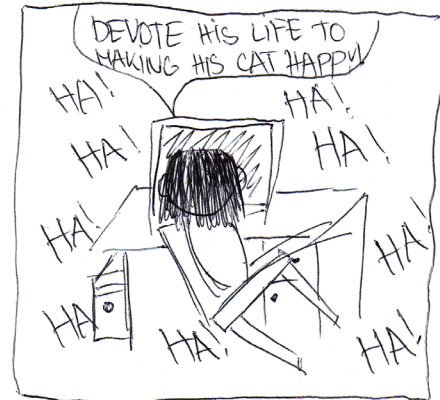
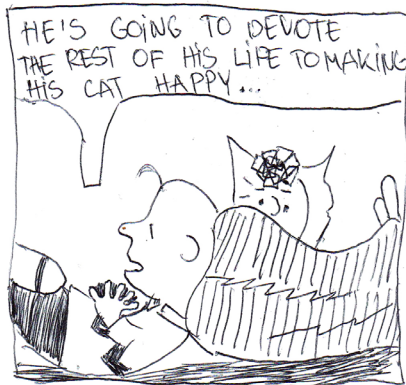












Tan



Gitantha Sikia





BEFORE WE CONTINUE
WITH YOUR TREATMENT,
WE NEED TO DO SOMETHING...

I'M GOING TO ASK YOU
TO TAKE THE BLANKET
OFF YOUR HEAD...

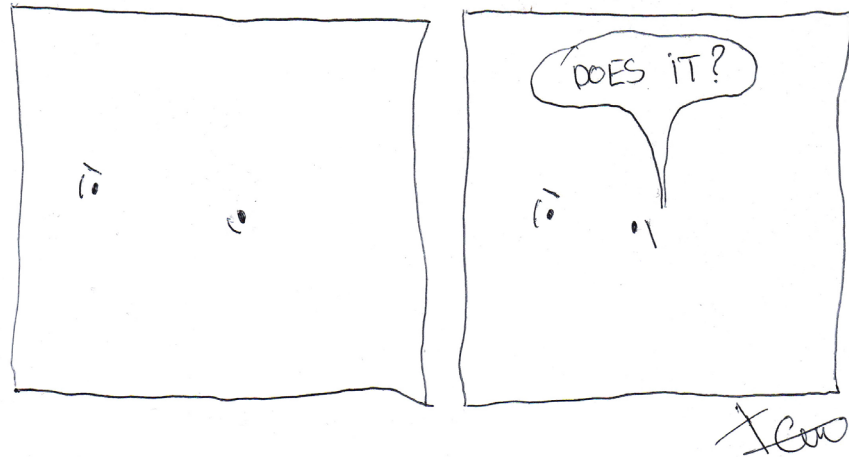
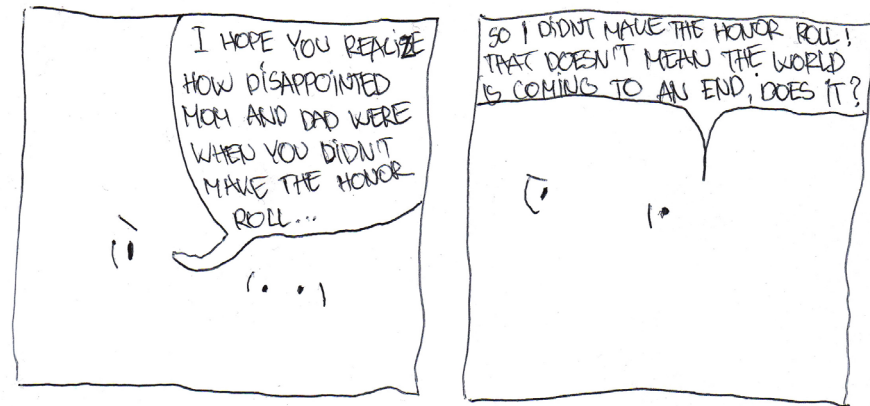
ANYTHING YOU SAY...

IT'S ME
SWEET
BABBOO!

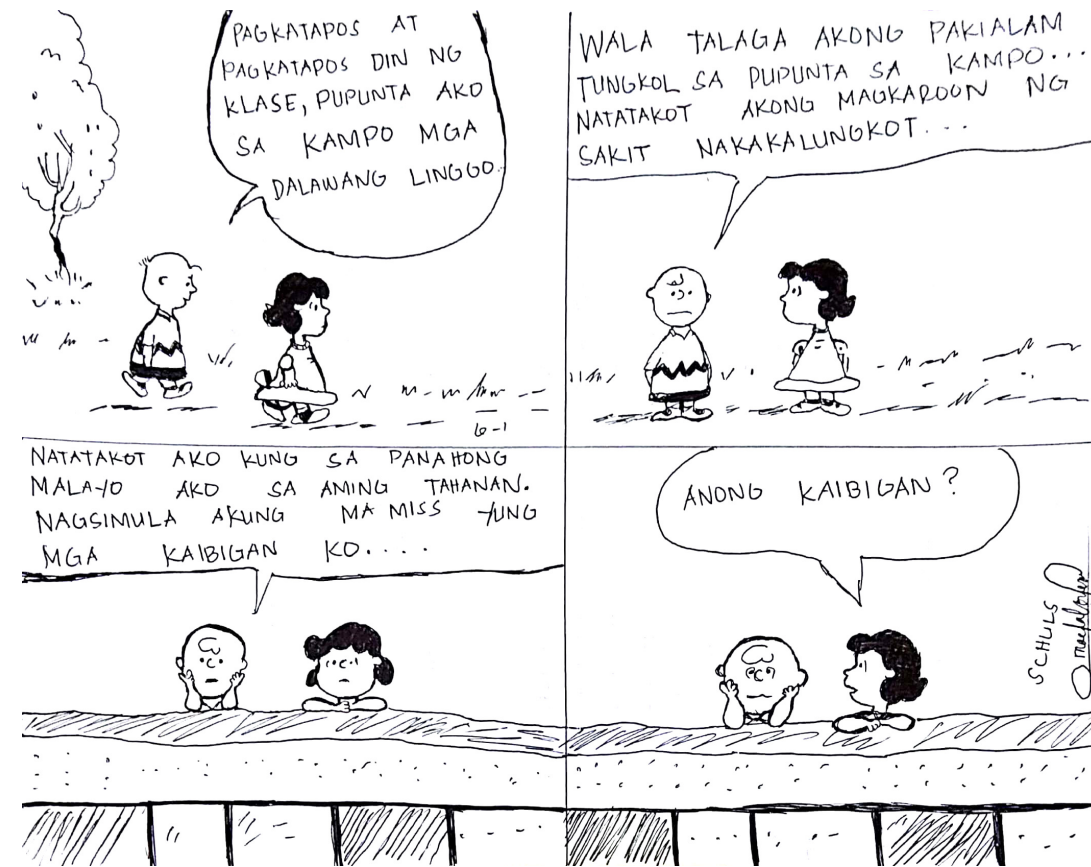
AAUGH!

Sautter

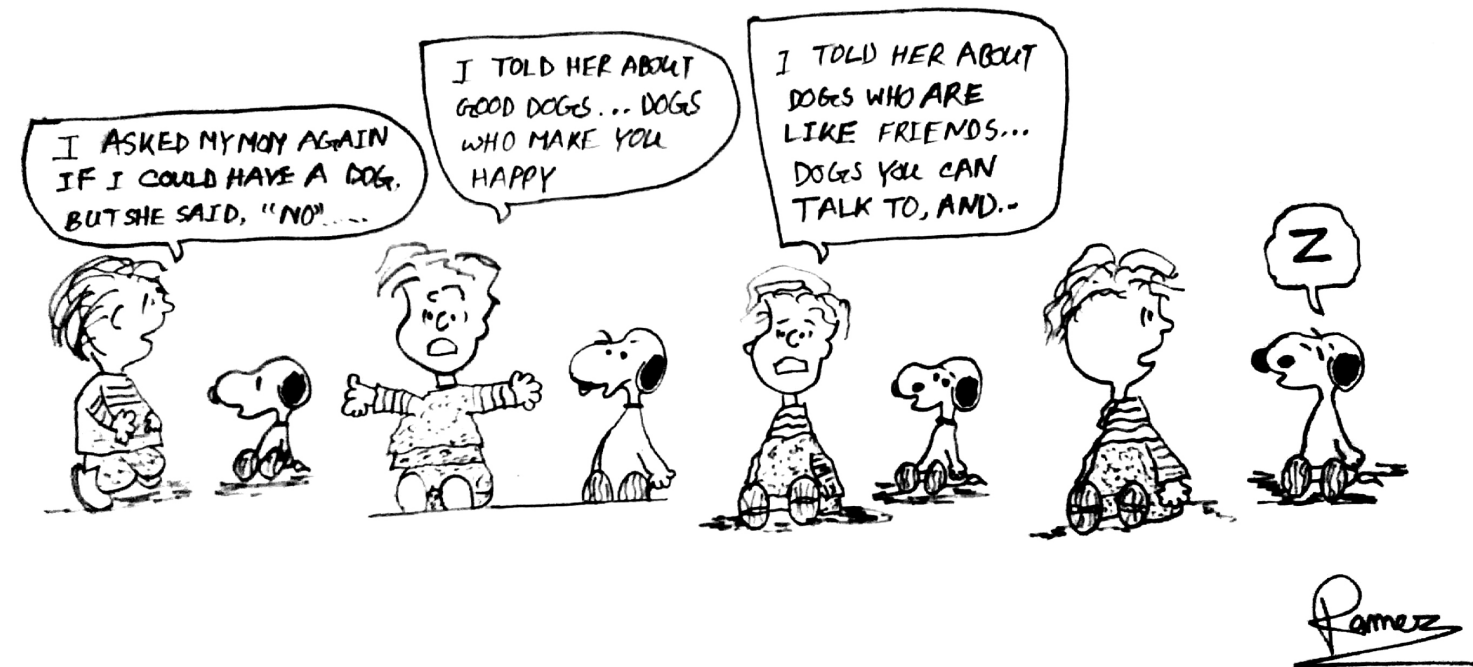


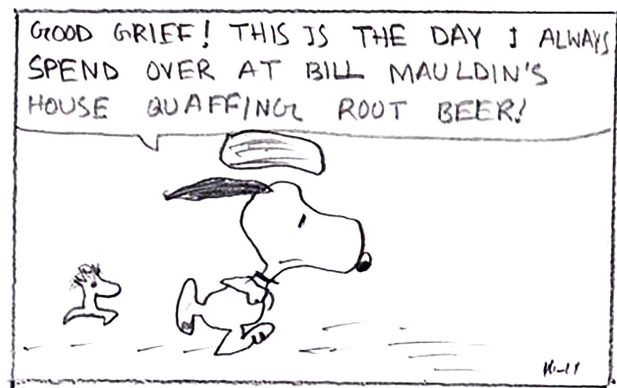


Lee



SCHULS





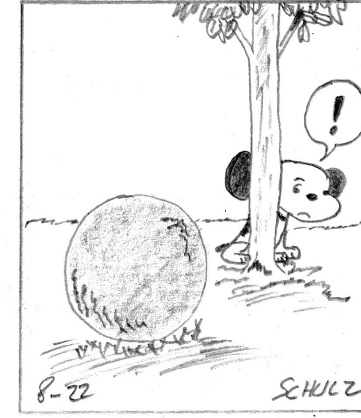
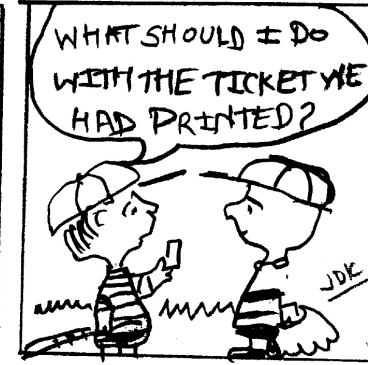
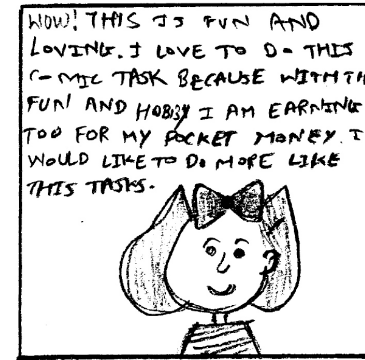
It depicts the conversation between two persons. The person with a bald head is providing other person with a letter. The letter is just seems to be a chain letter. The letter carries, the phrase that it should be forwarded i.e., six copies of the letter to his friends which may fortunes him a good luck. It is similar to those forward messages we are subjected to in the recent whatsapp scenarios.

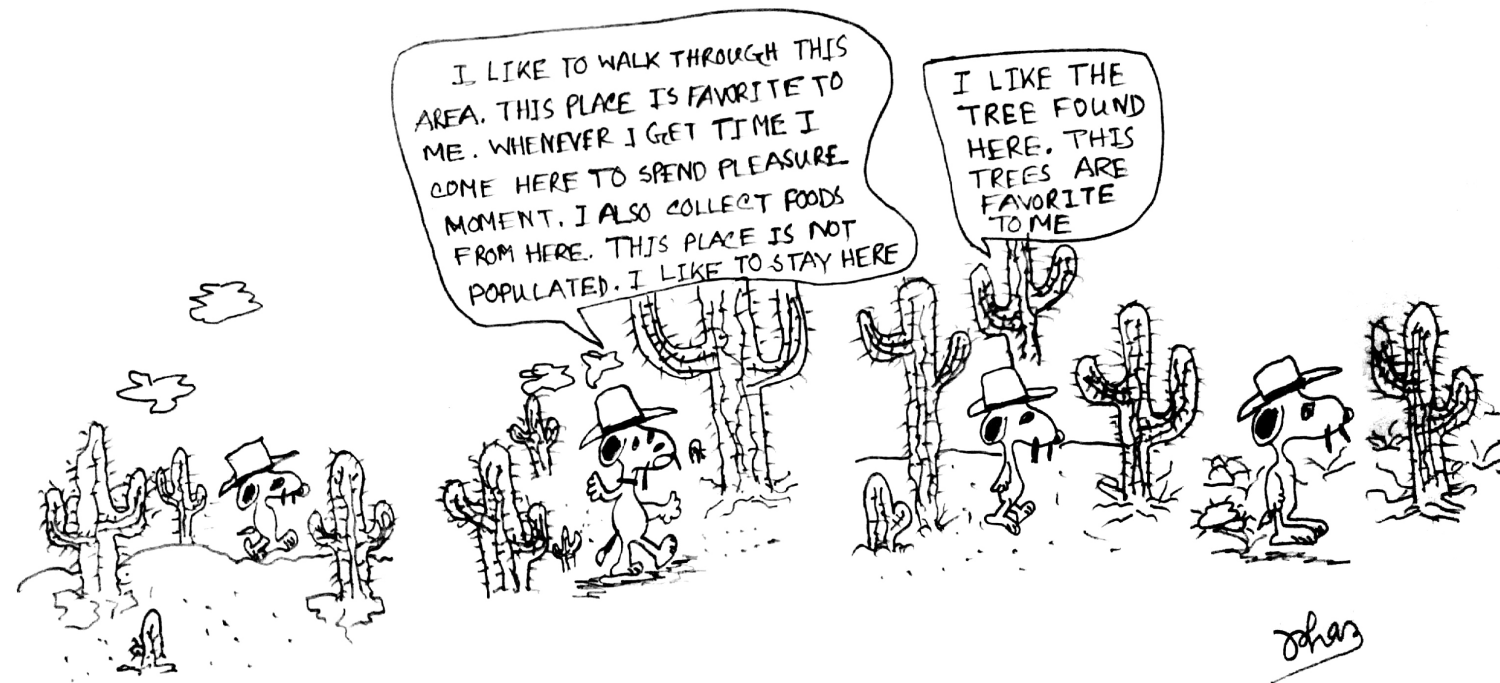
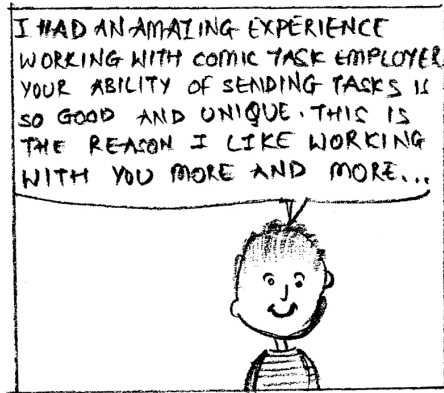
Now, the person with a bald head seems to ignite the other person in such a manner so that he shall forward it to his other friends. The bald head person wants the message to be forwarded to others. He is in a stage of conflict that whether the other person will forward it or not. So he tries a trick of igniting the other person so that he shall forward it without any negligence.

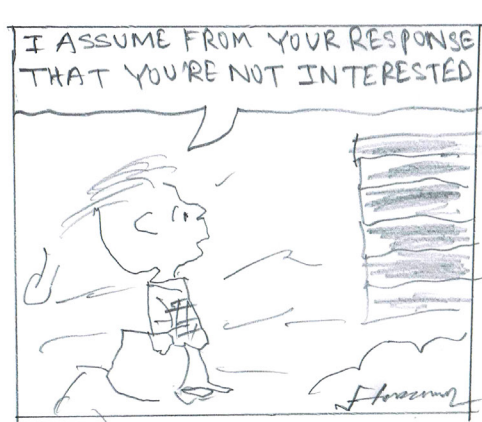
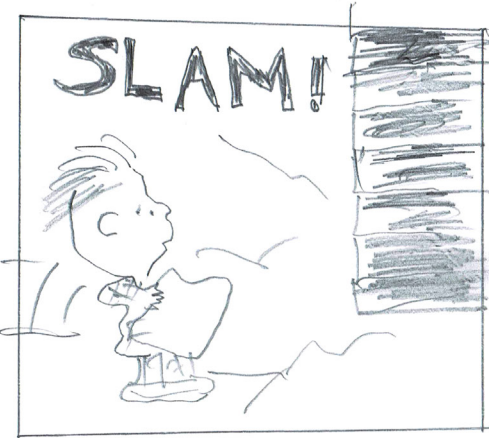
This frame depicts the actual situation/mindset of the other person. This is similar to the situation where we are subjected to during whatsapp forward messages. The other person asks whether my destiny is being controlled by such a chain letter. The success of a person doesn't depends upon forwarding such messages, it depends on how much hard work we put to achieve our ultimate goal.

The final frame depicts the bald head person querying about the blanket that the other person is carrying with him. After going through the series of conversation about the chain letter, it seems they are going to put an end to the conversation. However, the bald head person is bit confused for the blanket of other person. However the other person simply replied, "DON'T GET PERSONAL".

BY, GRIJENDRAN.

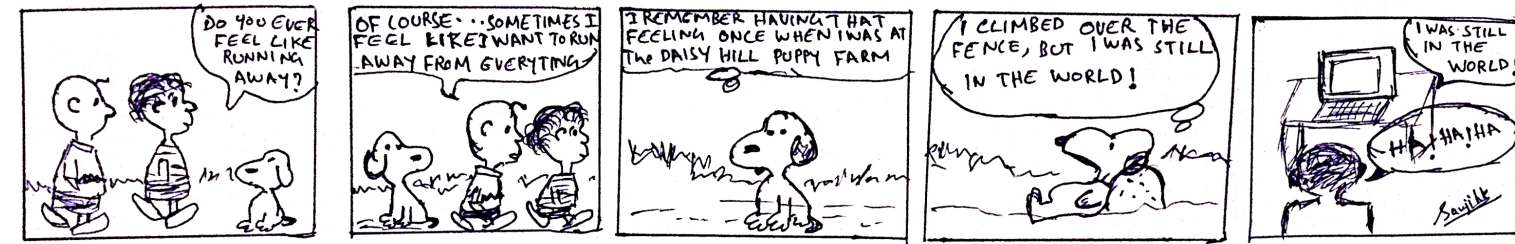


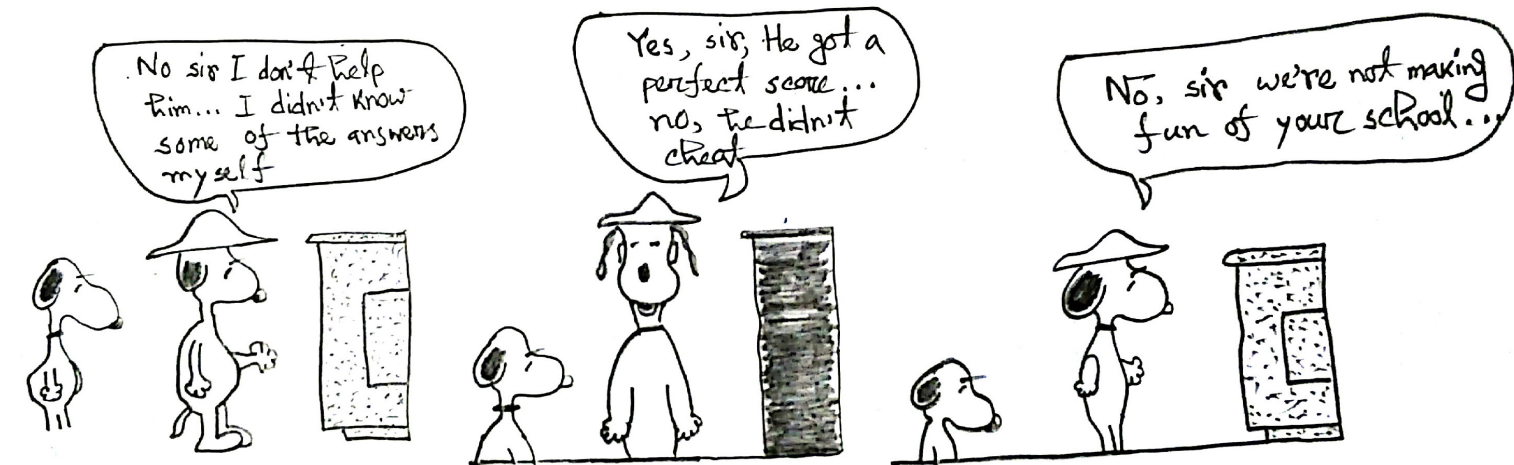




Gilbert Sankin

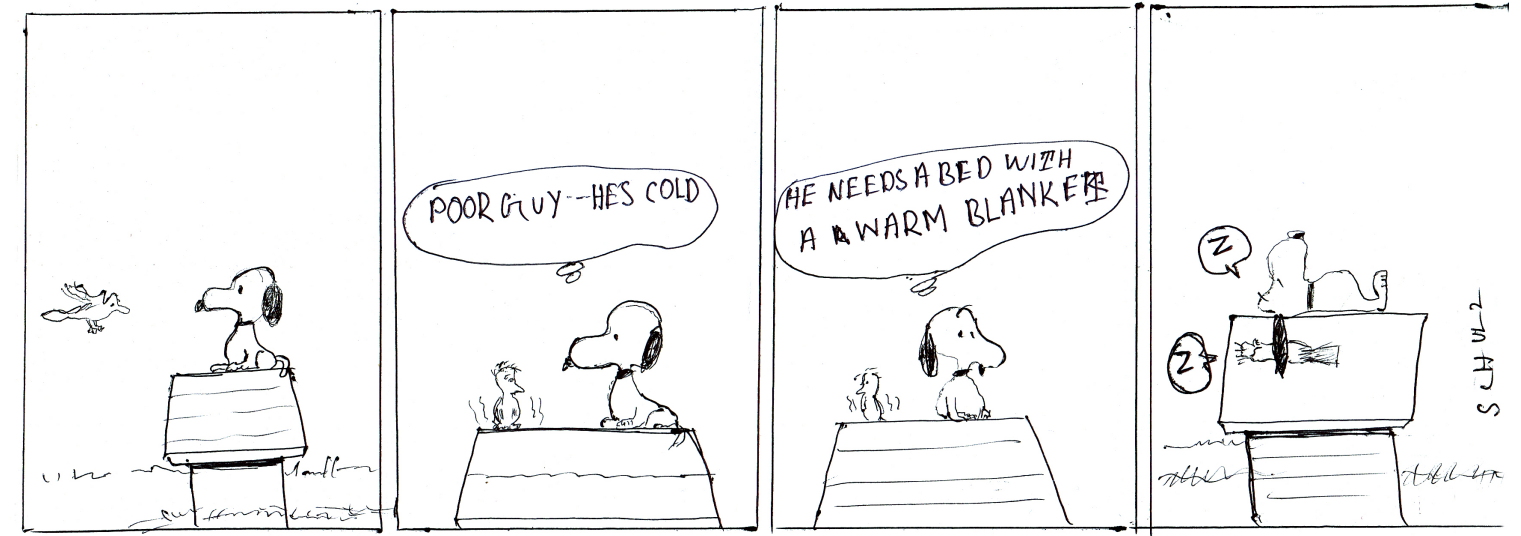
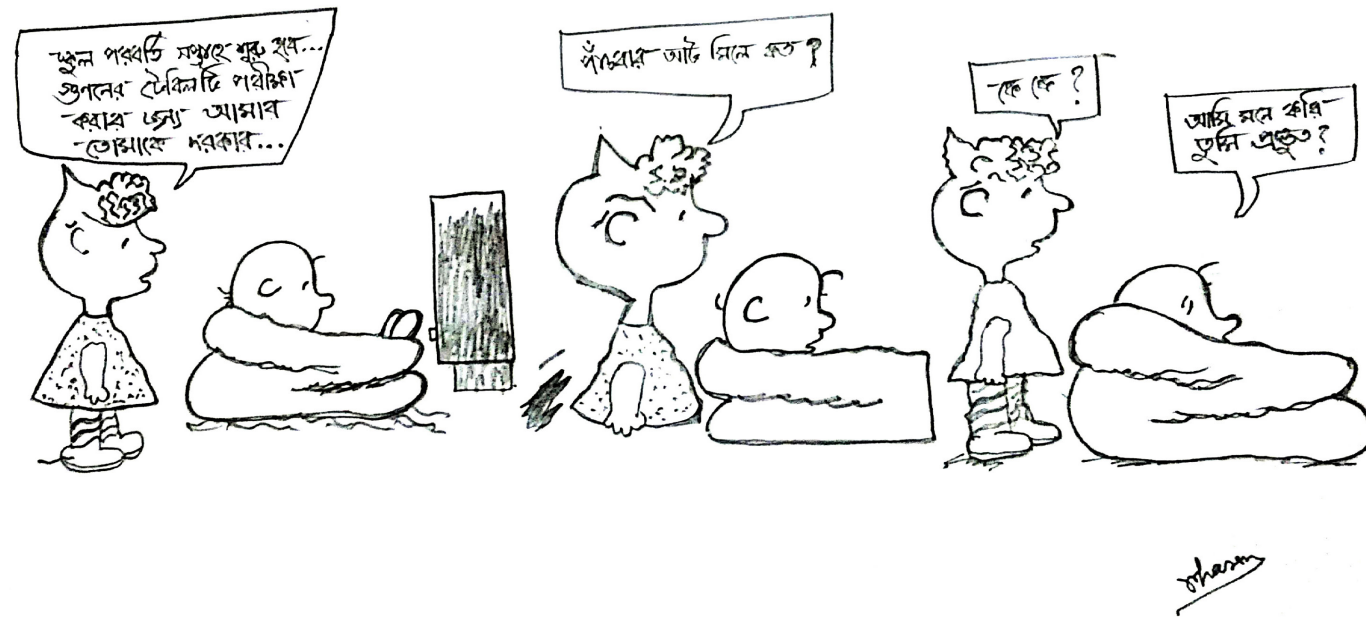


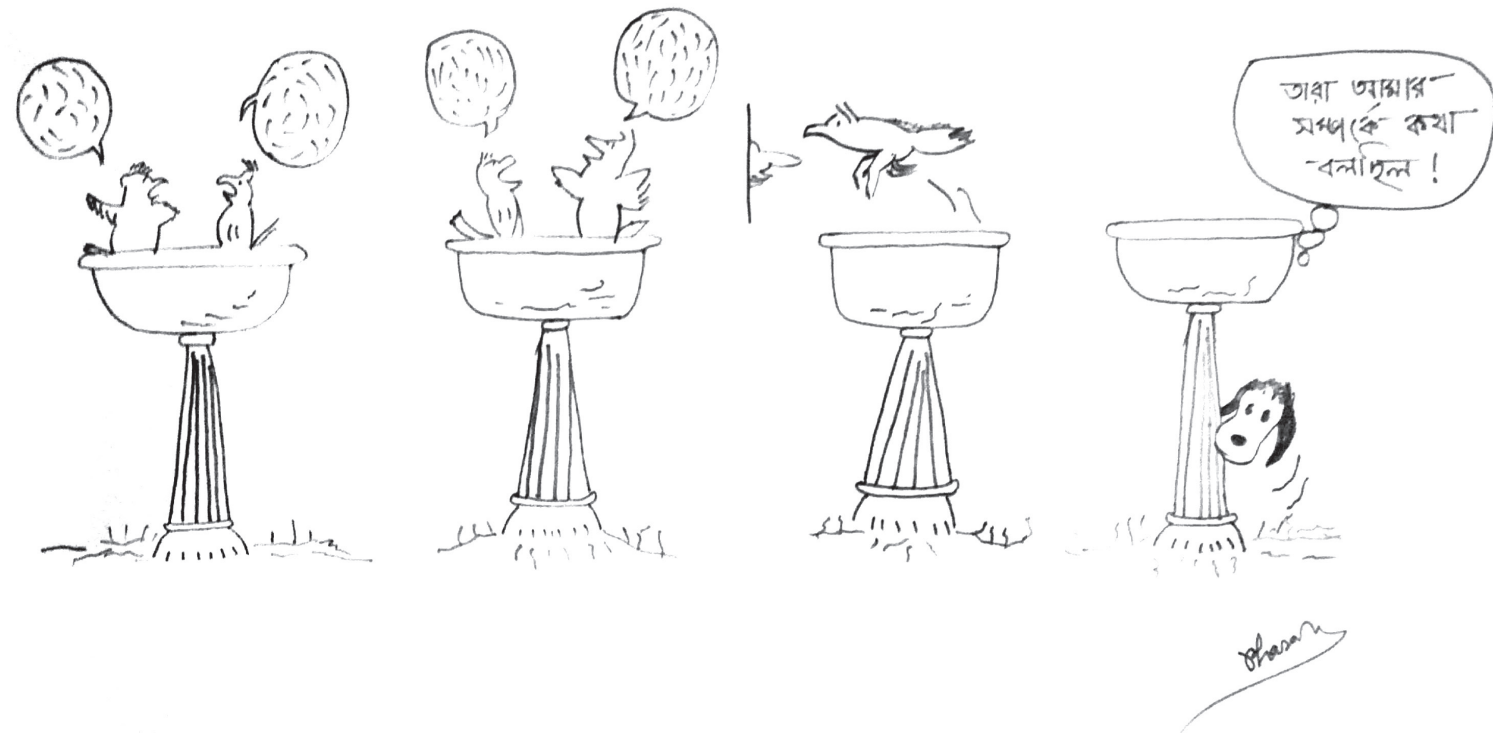
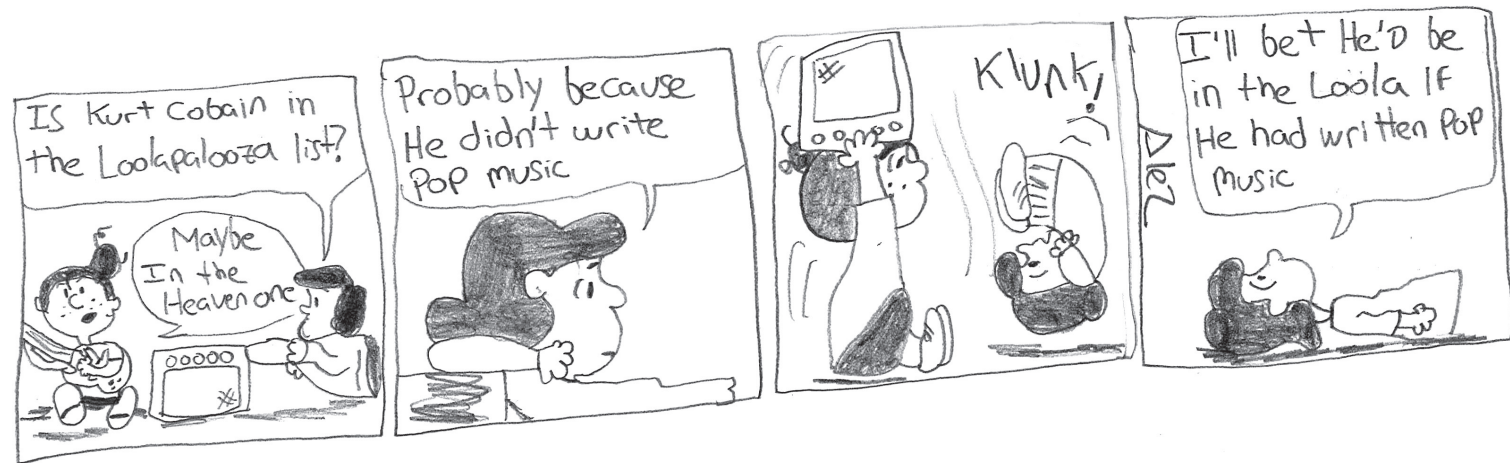


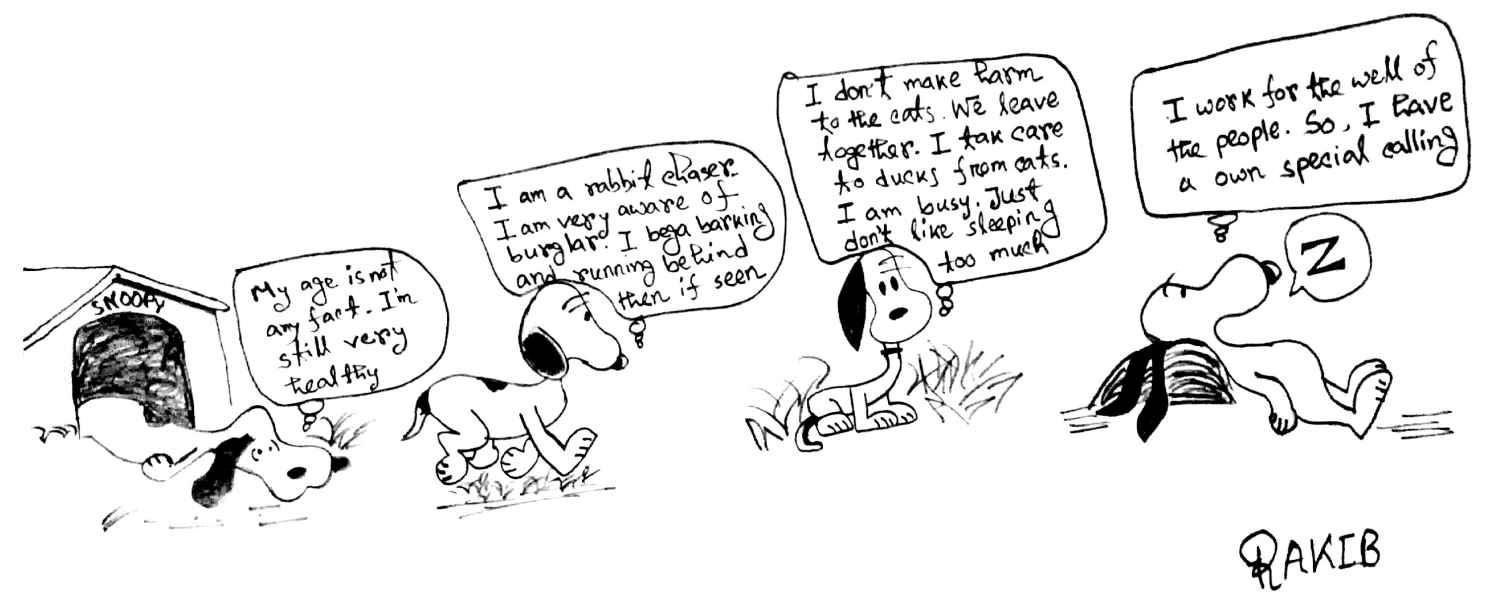


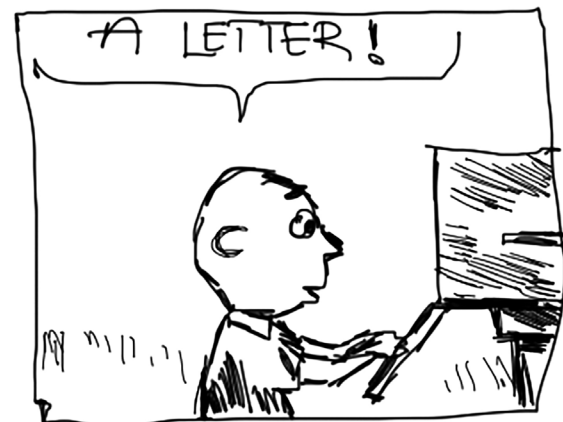
RAKIB



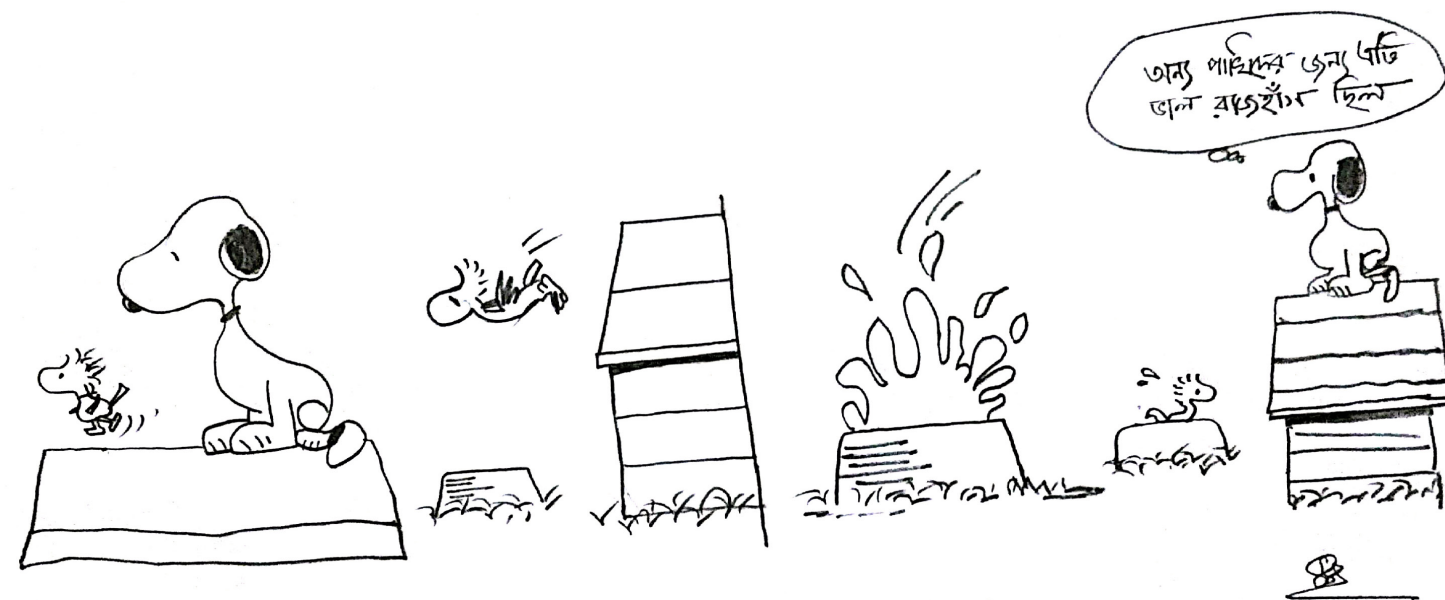


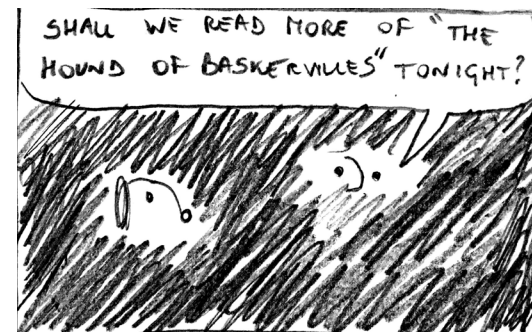
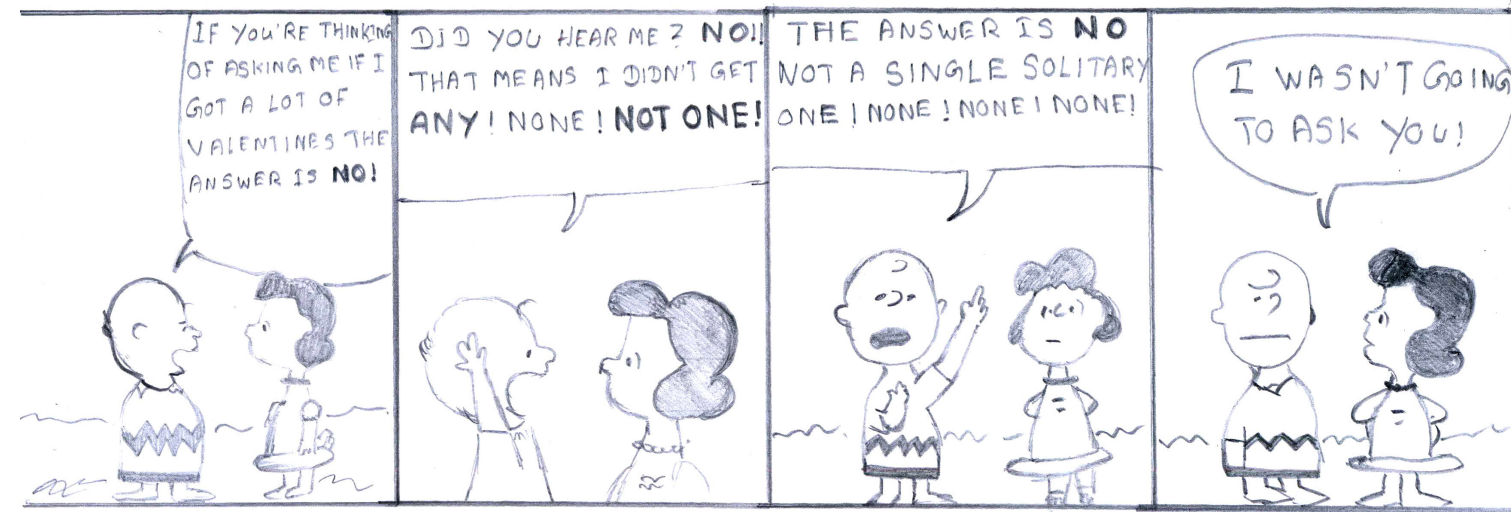




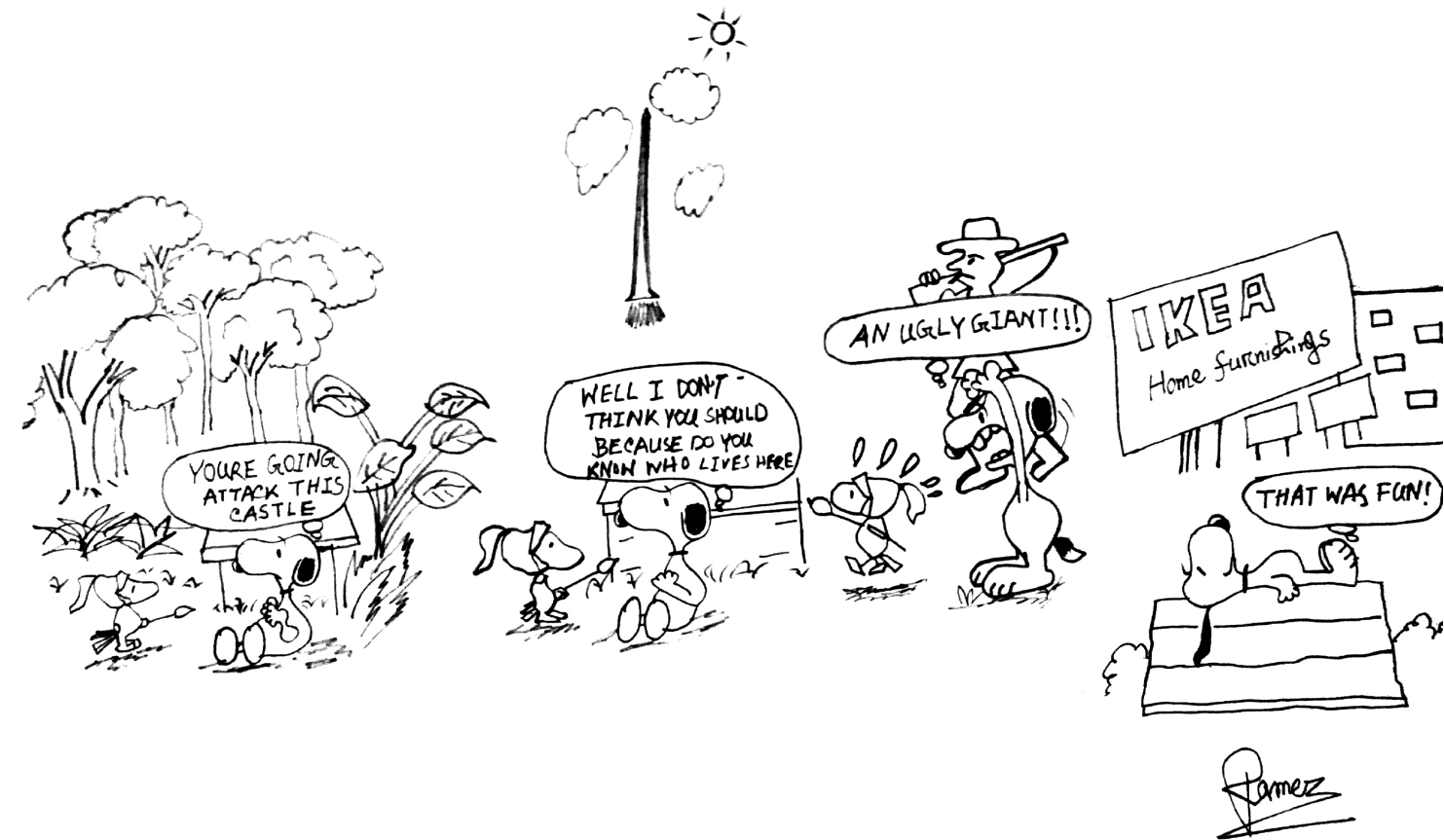
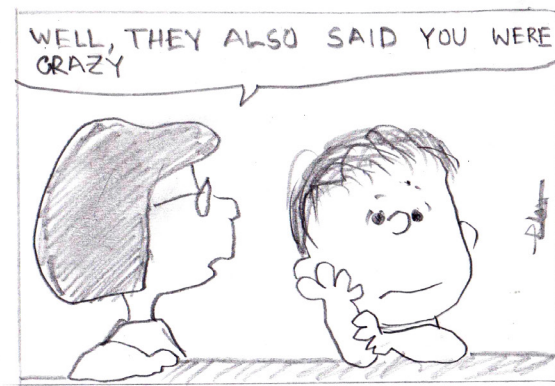
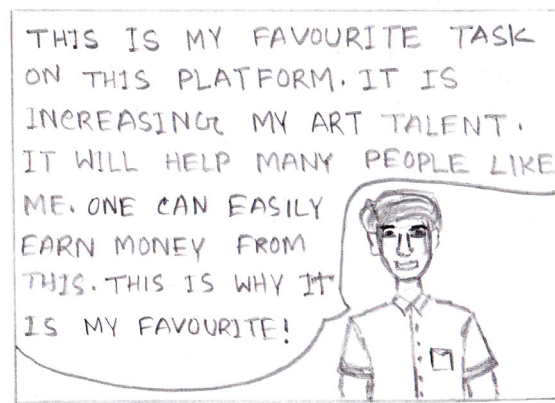
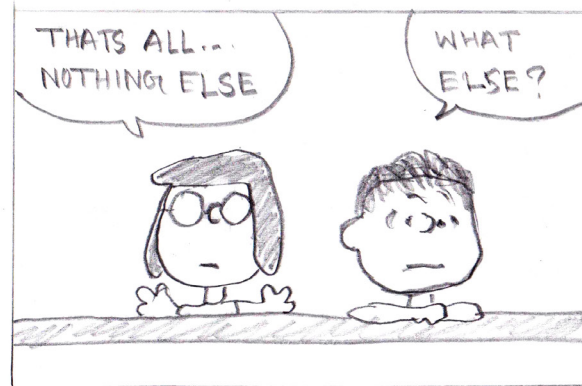


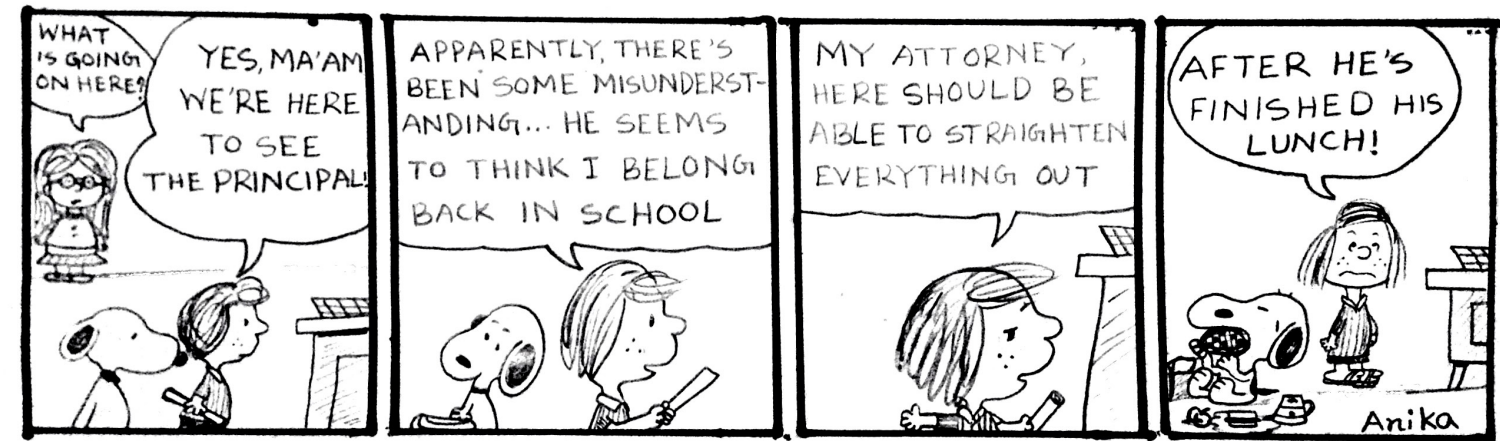
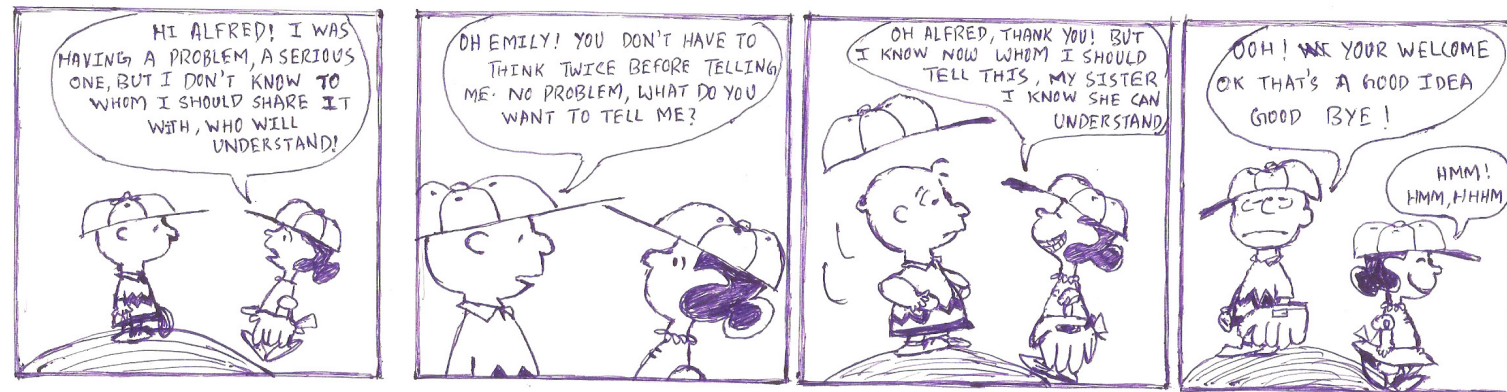
Jim

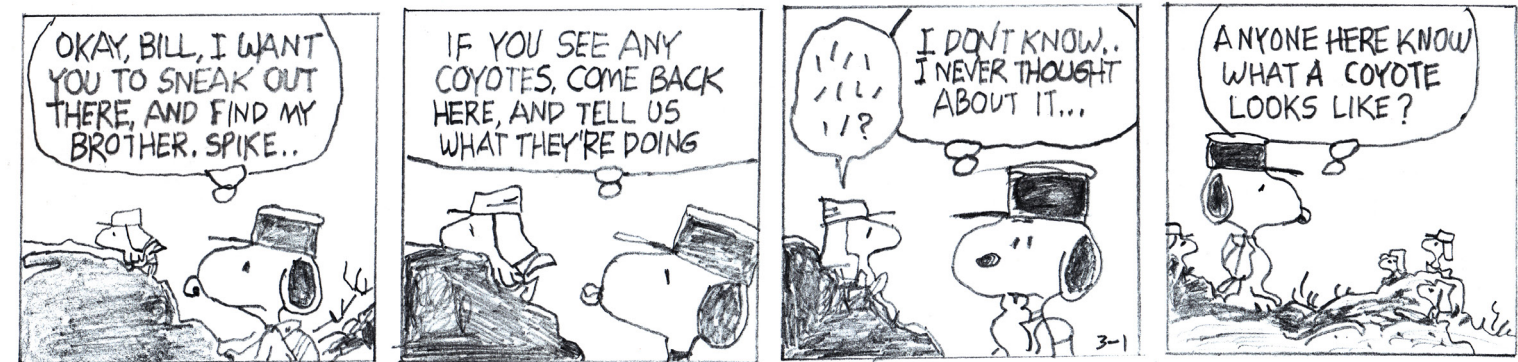


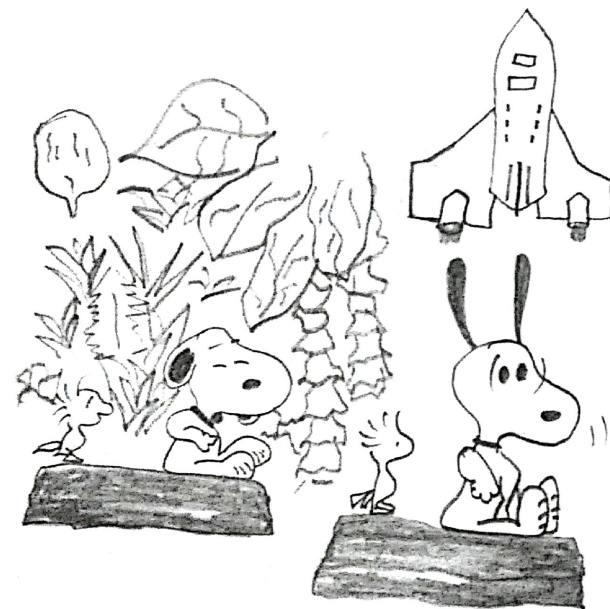


Dulu

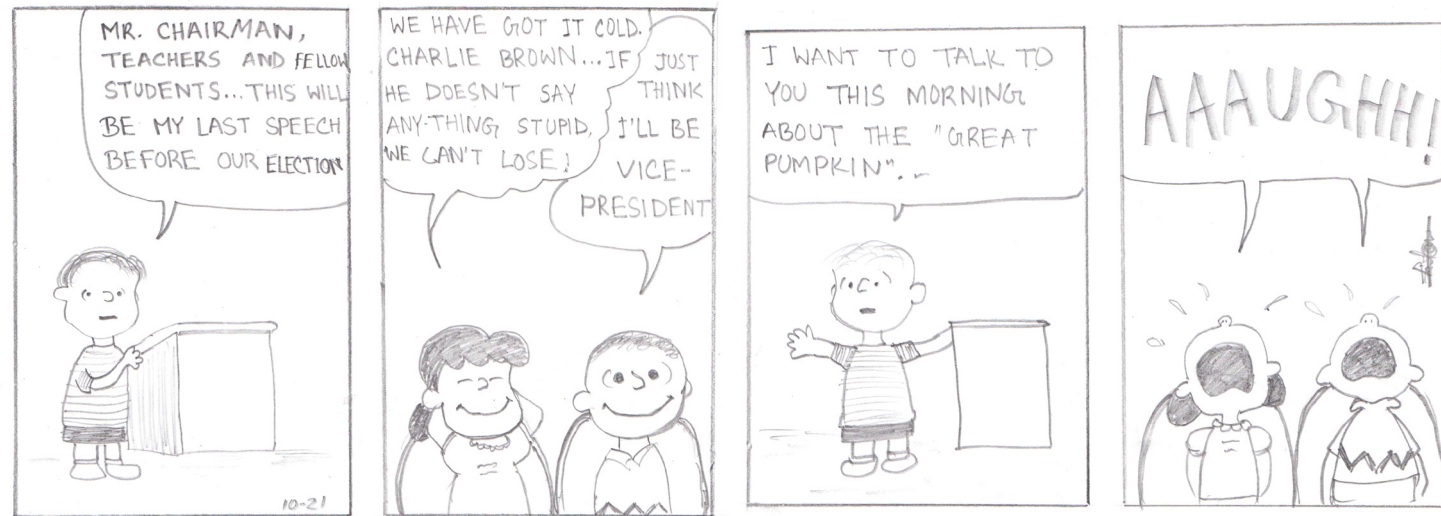


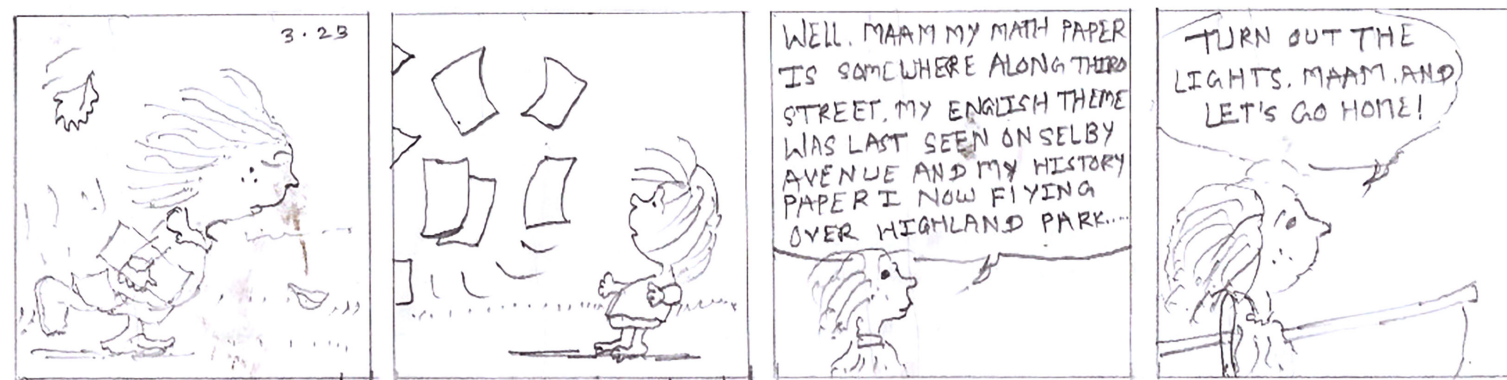
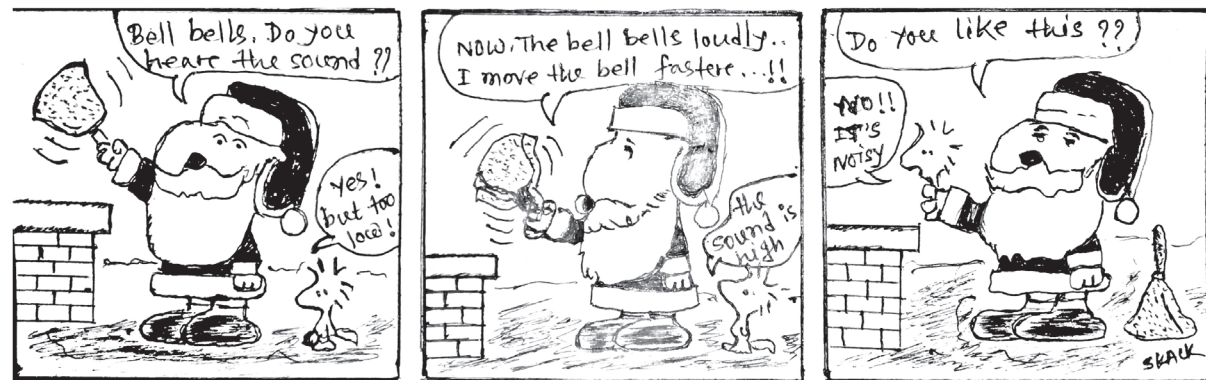


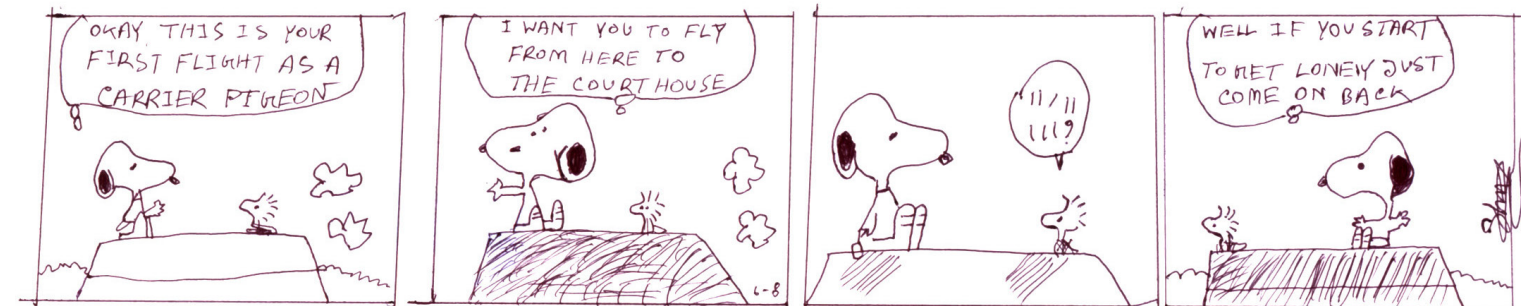
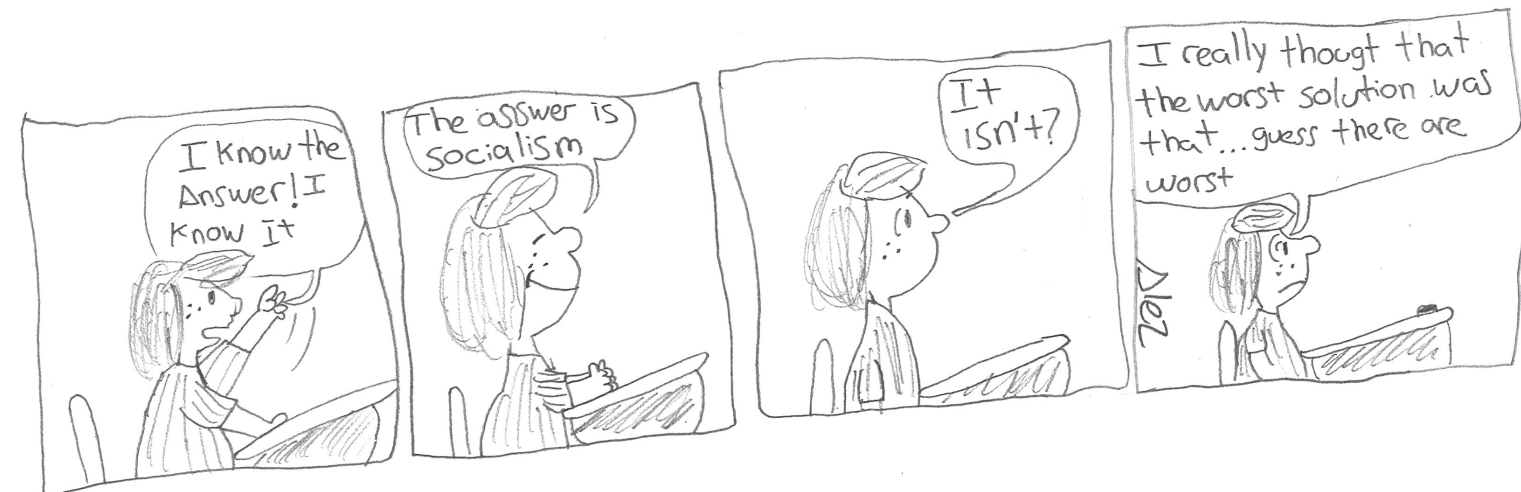


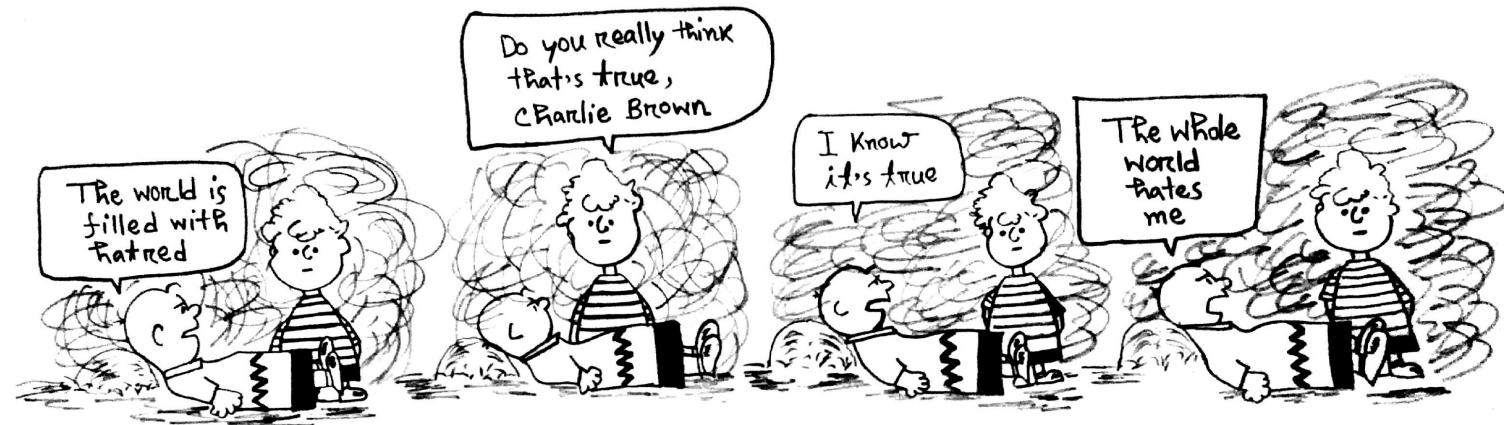


RAKIB

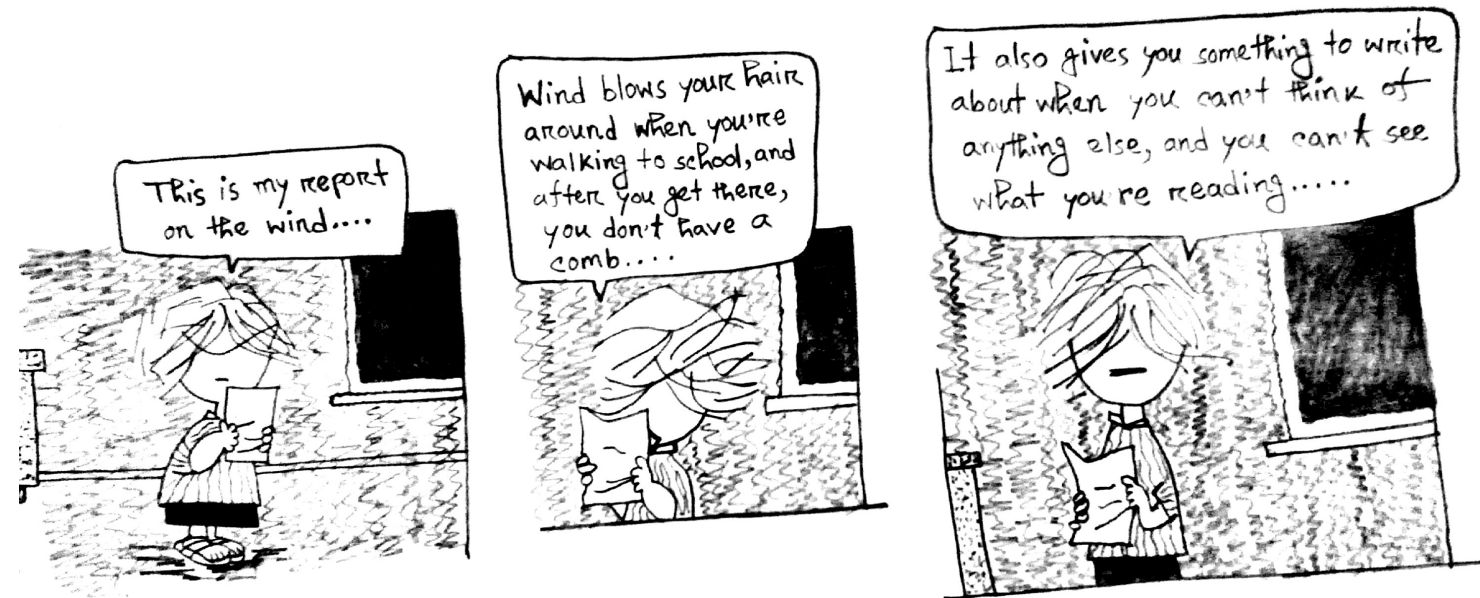




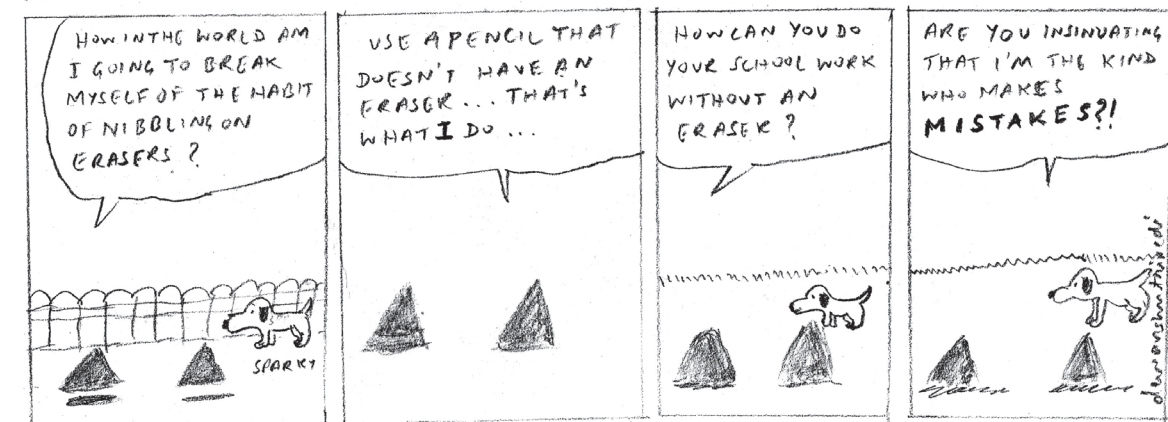
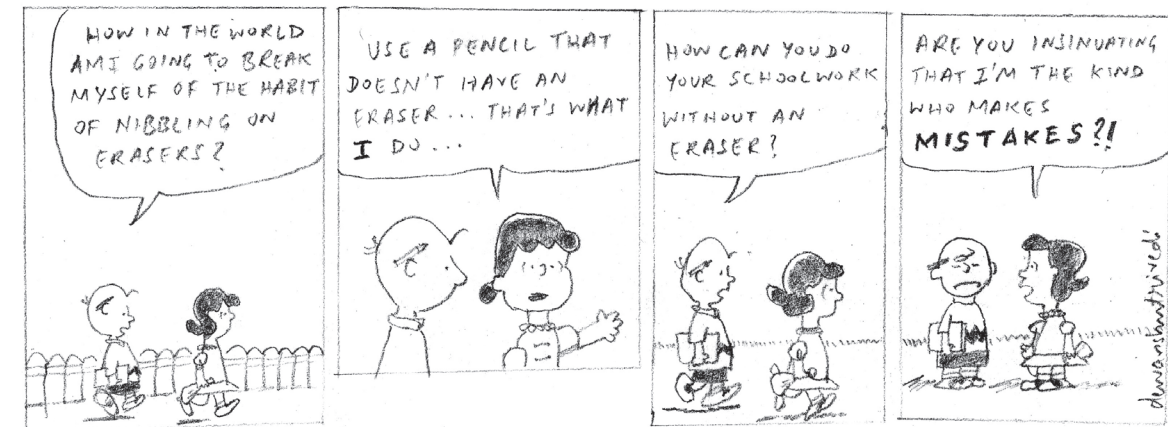
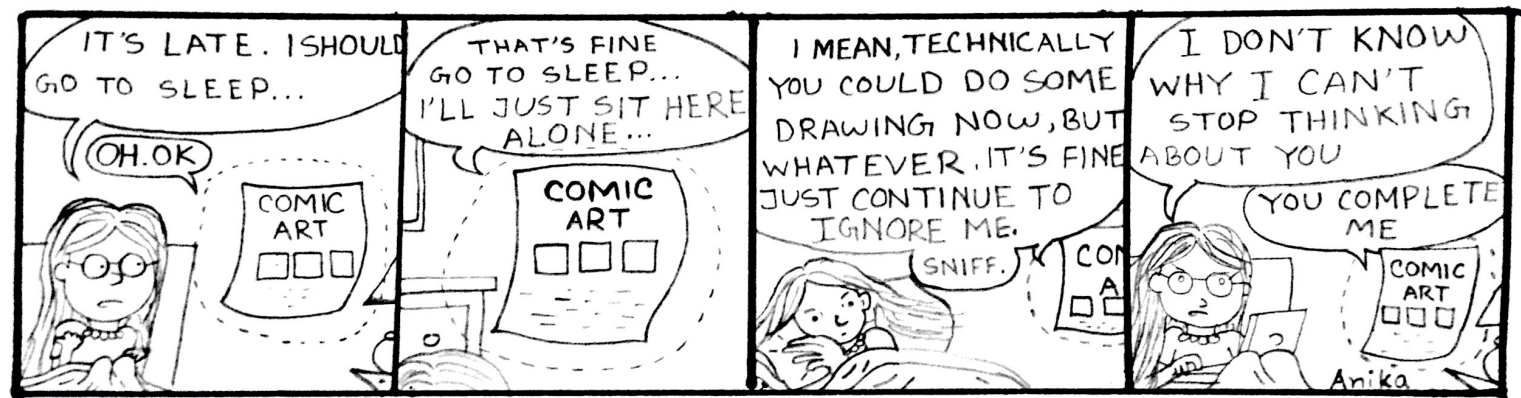


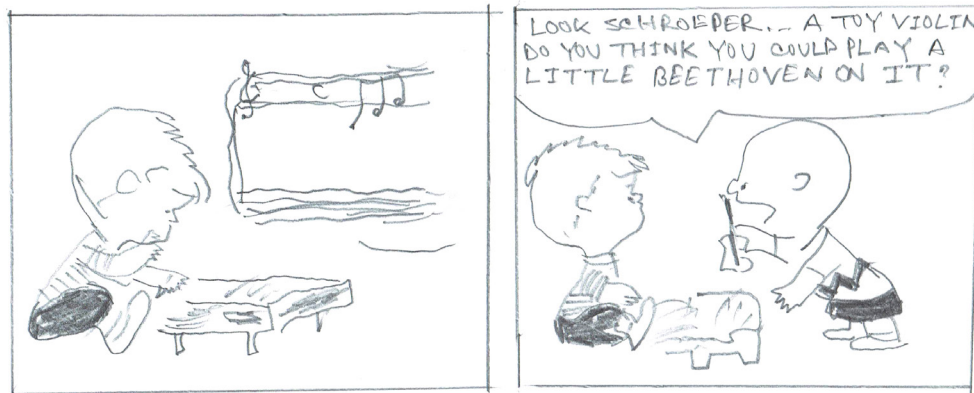


As



As



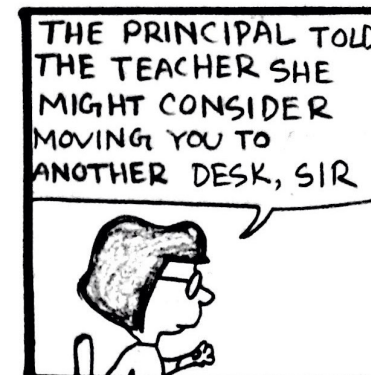
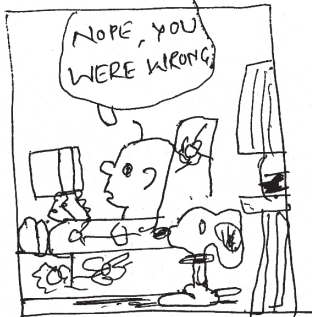
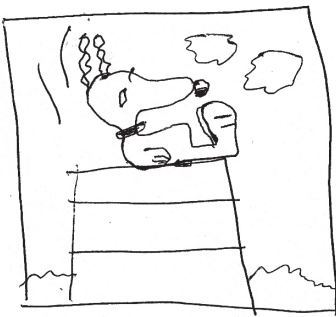


Snoopy has a dog dish on his head. Charly Brown asks him if he wants to go to the daisy hill puppy farm again.

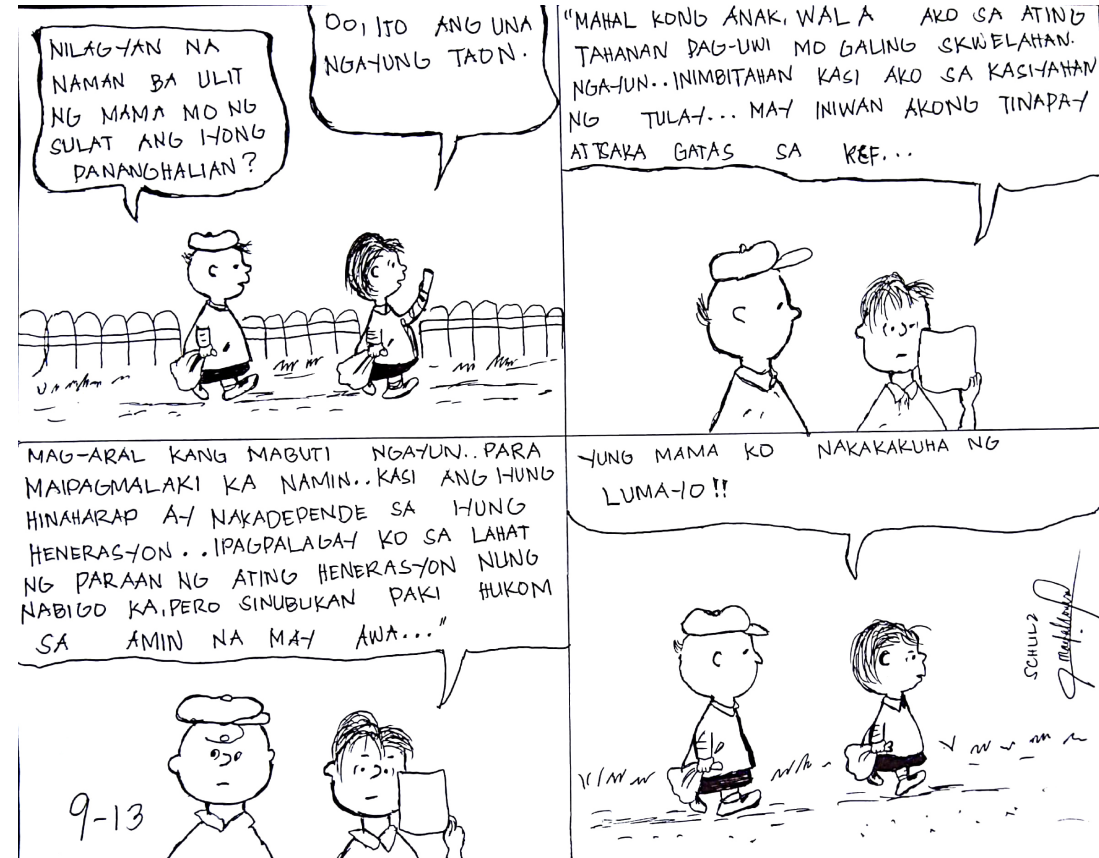
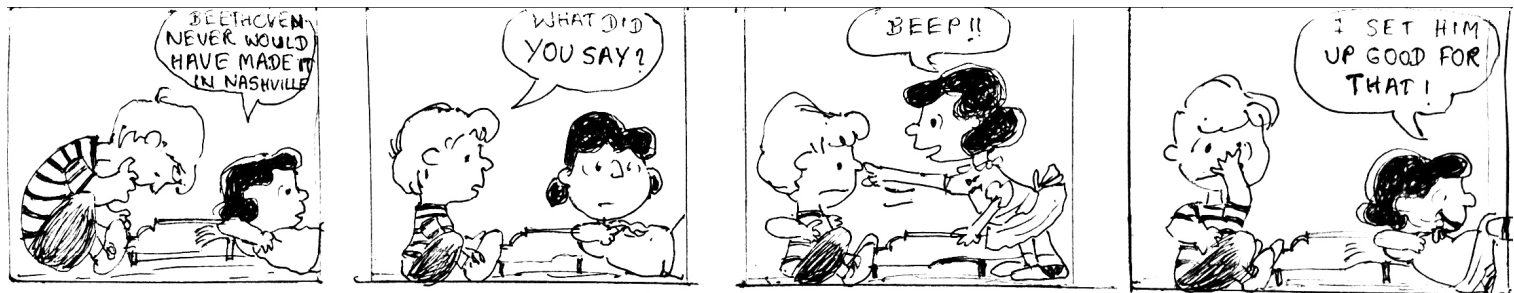
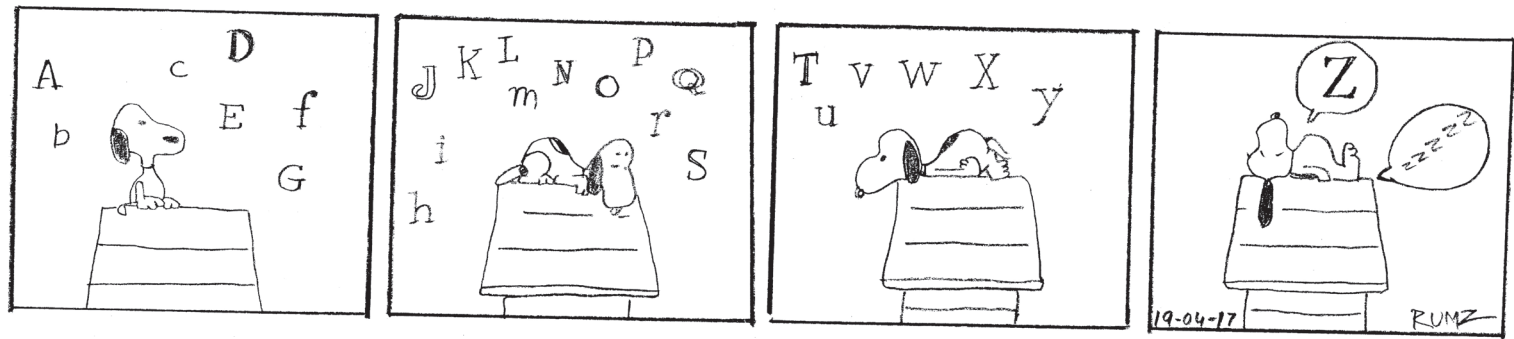
Charly Brown says he doesn't think he should because he has been out enough lately. Snoopy looks shocked; the dog dish jumps on his head. Charly Brown walks away.

Snoopy kicks the dish frustrated. He looks really pissed off.

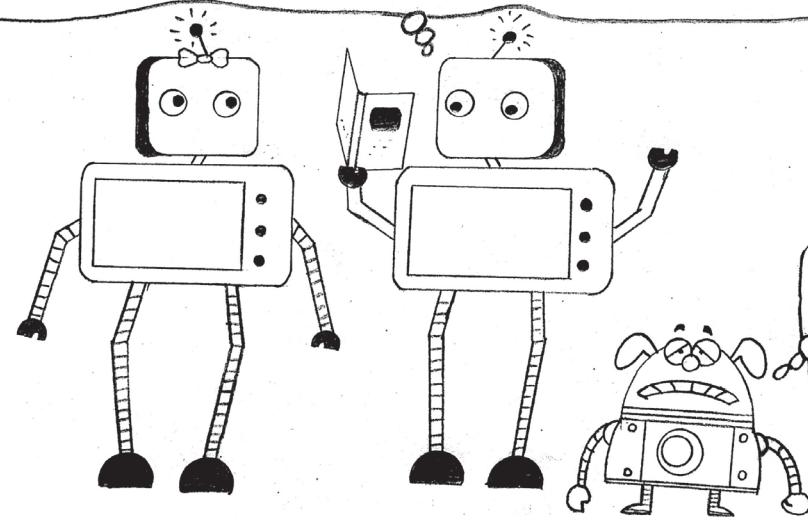
He sits on the grass, leaning his back on the dog house, visibly annoyed and thinks that all he wanted was a lousy overnight pass.







AND IT SAYS THAT ALTHOUGH HE HAD FAME AND FORTUNE, HE NEVER SEEMD HAPPY, AND NO ONE REALLY KNEW WHY...



HIS DOG
HATED
HIM!

Anika



Later, YOU
HAVE A LOT
OF RELATIVES
DON'T YOU?



Unfortunately,
I GUESS I DO.... I HAD
ANOTHER UNCLE WHO
WAS A BUS DEPOT IN
CLARKSVILLE



The next day,
HIS BENCHES
FINALLY WORE
OUT AND ALL
HIS COIN LOCKER
FELL APART



After a few hours,
HE SAID THE WORST
PART WAS JUST
WAITING
AROUND TO BE
CONDEMNED

SCHULZ



SNOOPY, I'M
THE ONLY ONE
WHO BELIEVES
IN THE "GREAT
PUMPKIN"



I'M THE ONLY ONE IN THIS WHOLE
WORLD WHO WILL BE SPENDING
HALLOWEEN NIGHT SITTING IN A
PUMPKIN PATCH WAITING FOR HIM
TO APPEAR... AM I CRAZY?



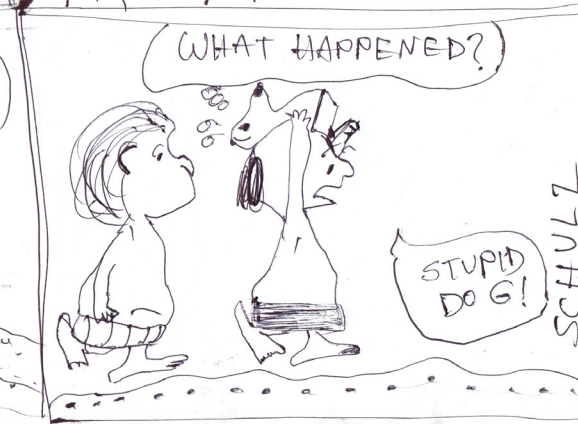
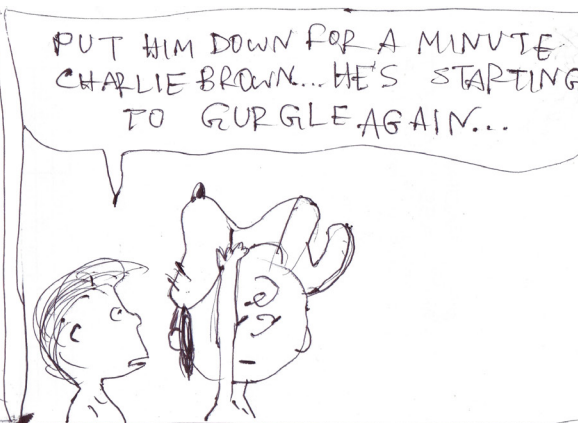
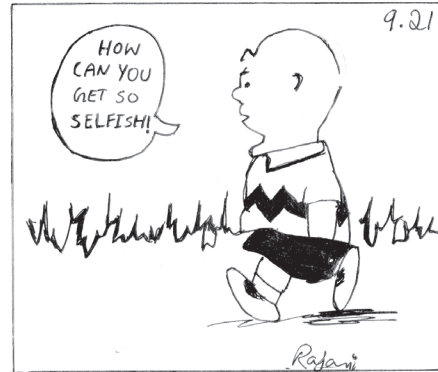
LOOK ME IN THE EYE, AND
TELL ME I'M NOT CRAZY..

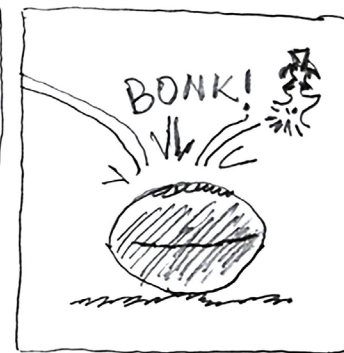
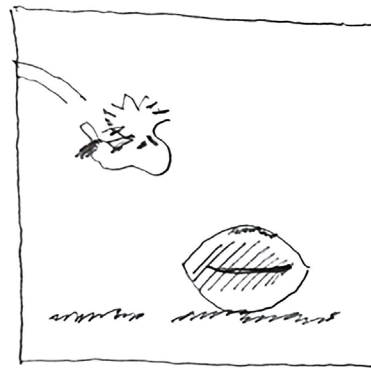
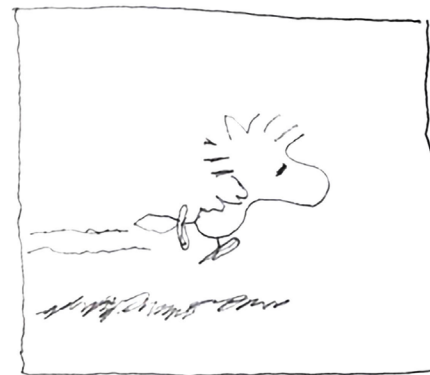
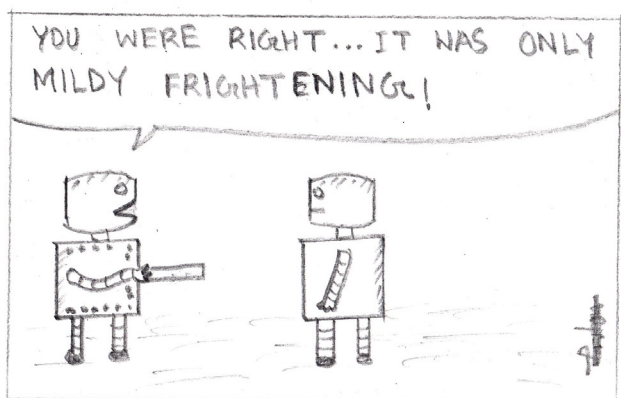
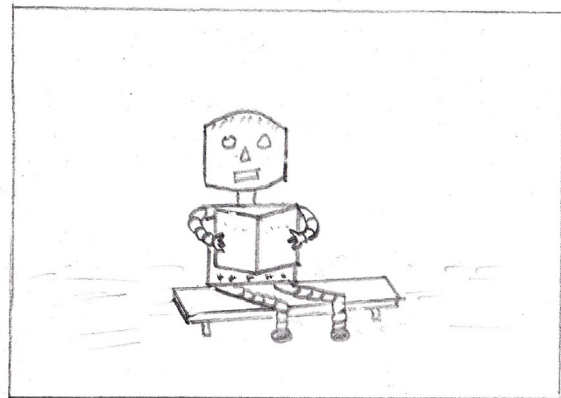
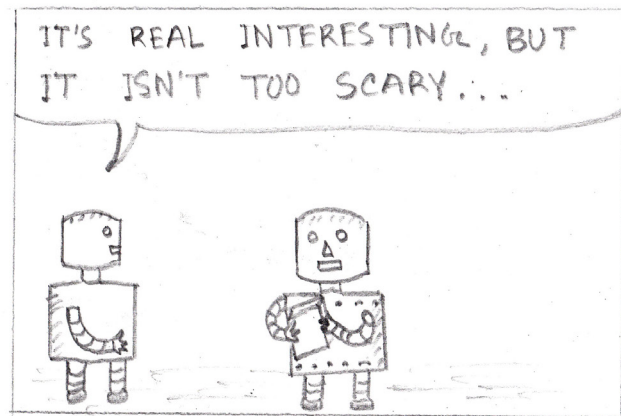


WHAT COULD
I SAY?

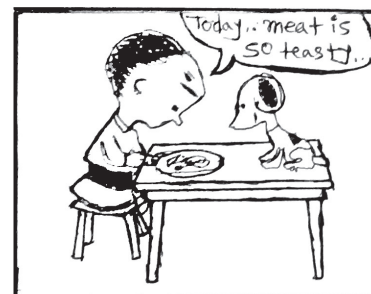
SCHULZ

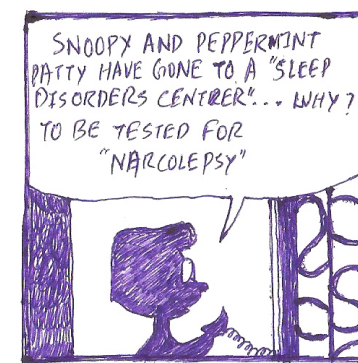
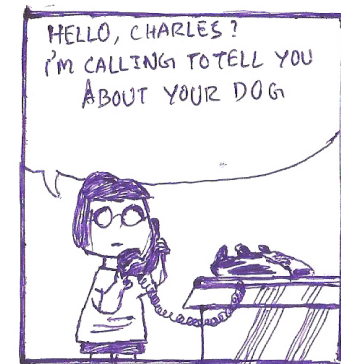
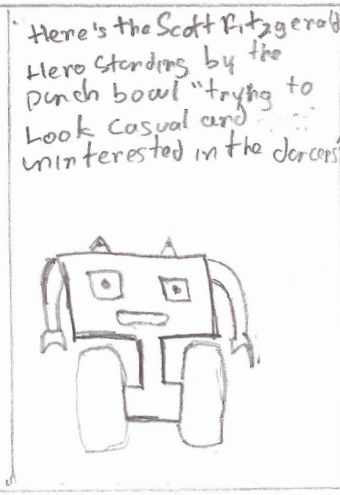
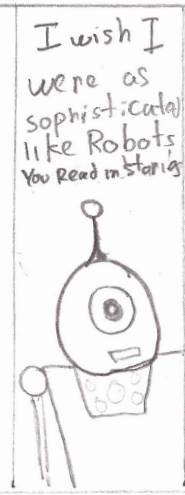
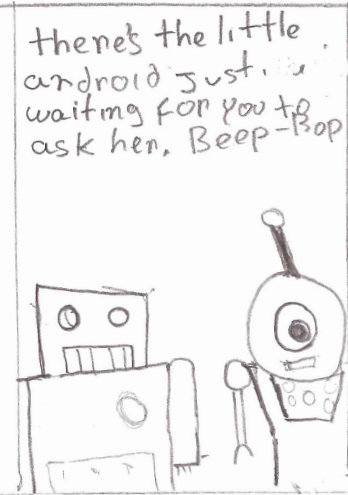
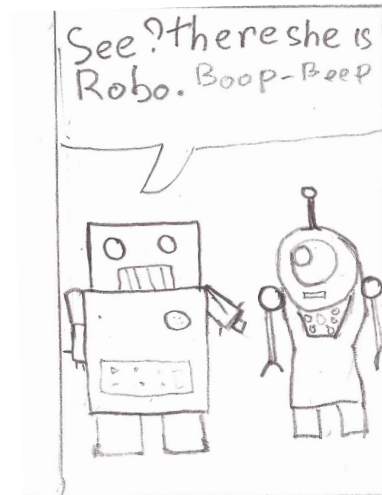
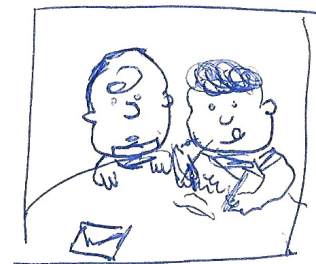
10-30





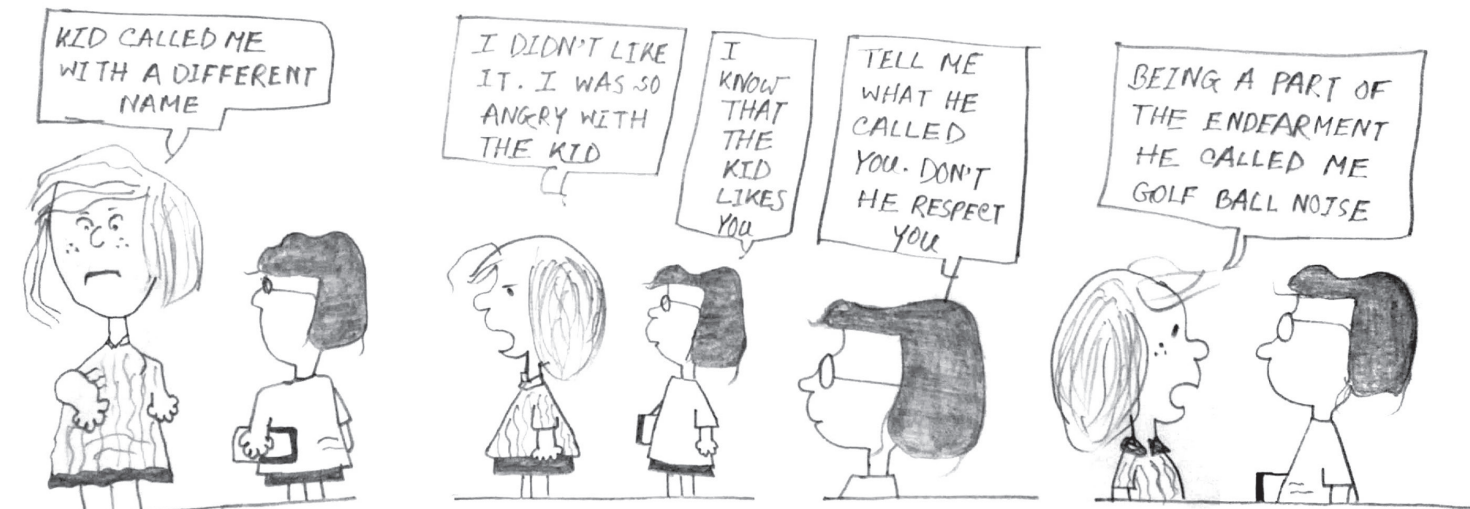
Chapman





Alphonse Mucha

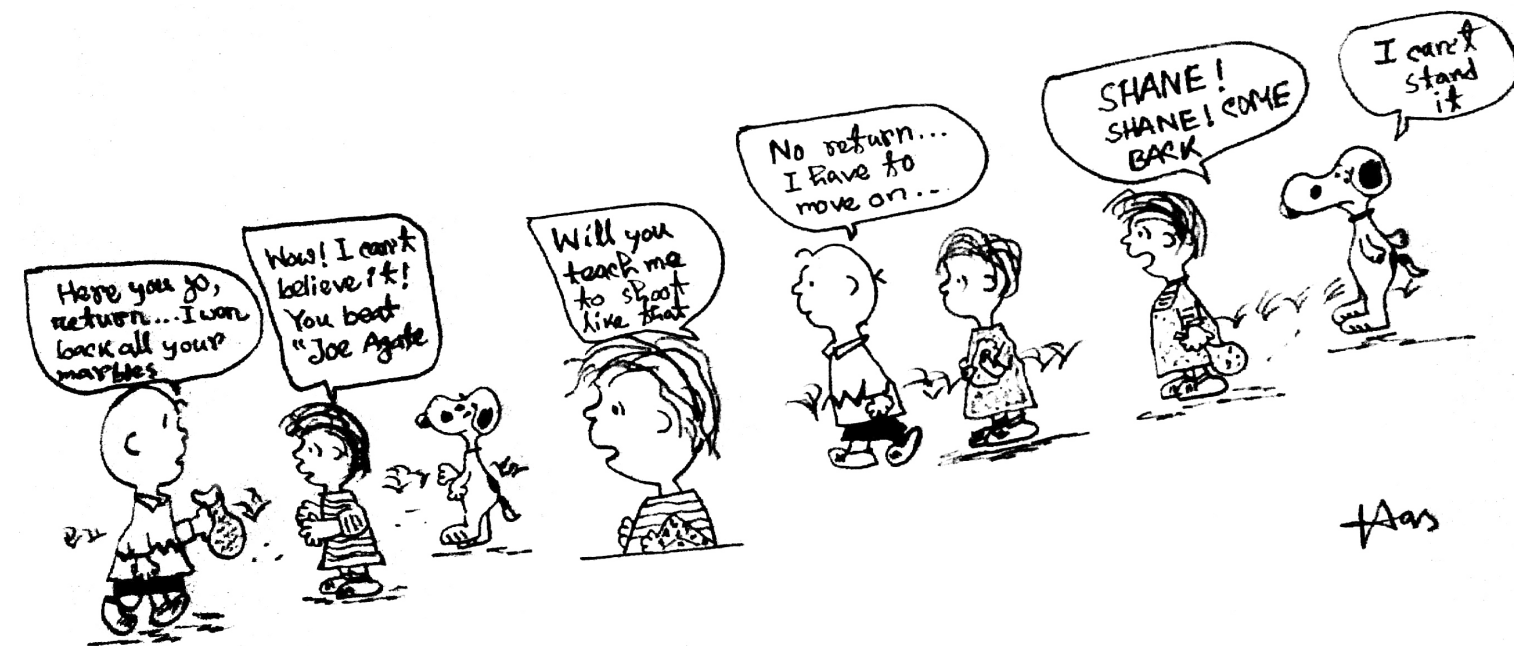


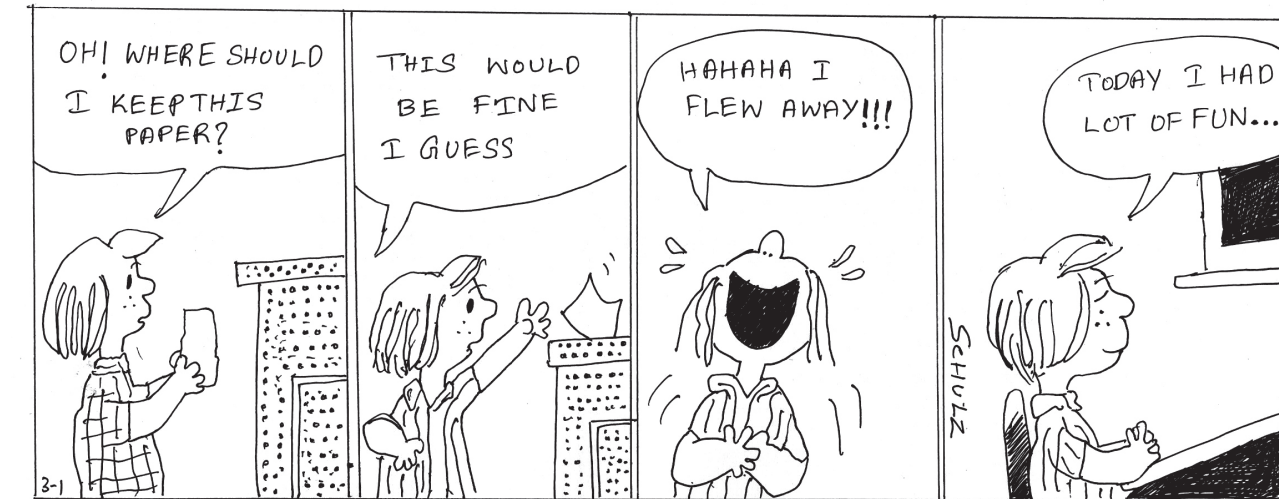


Pamezh





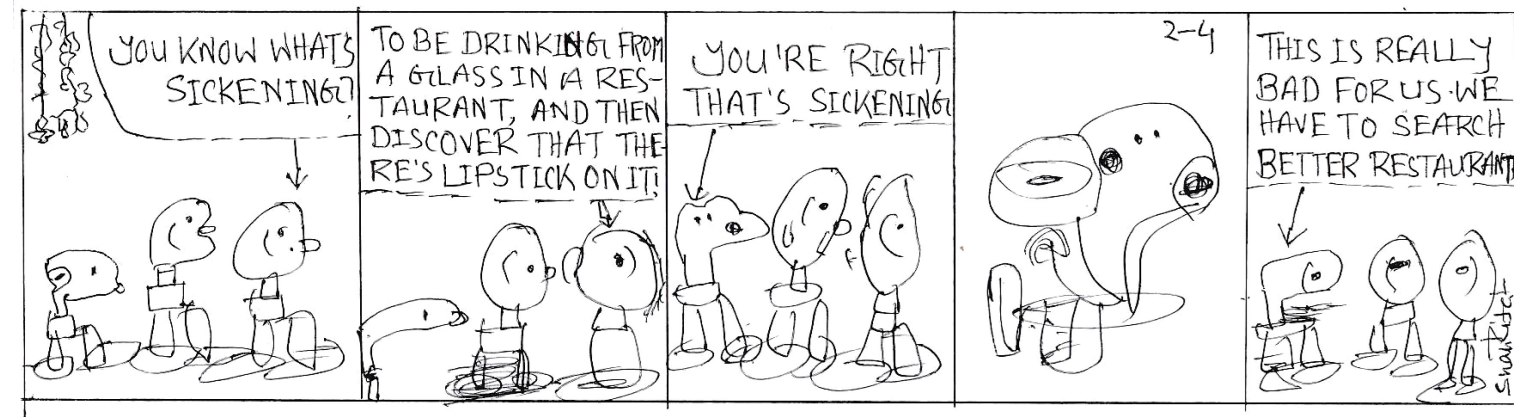




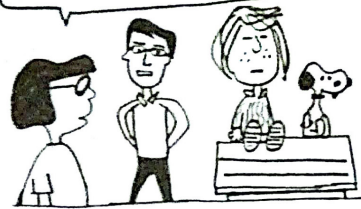
Rohit S.S.J.



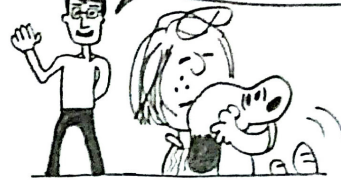
As



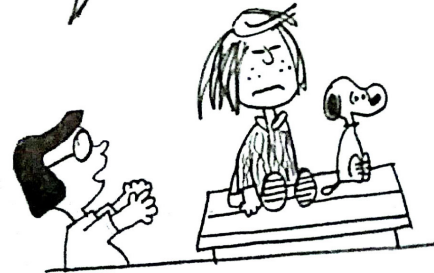
Sometimes I wasted time without any reason like you.



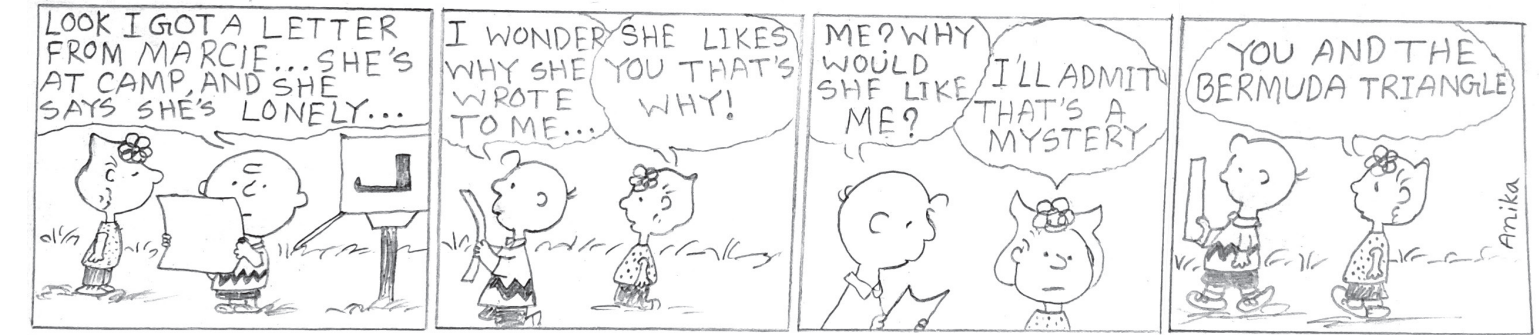
And so you couldn't do many urgent tasks in time.

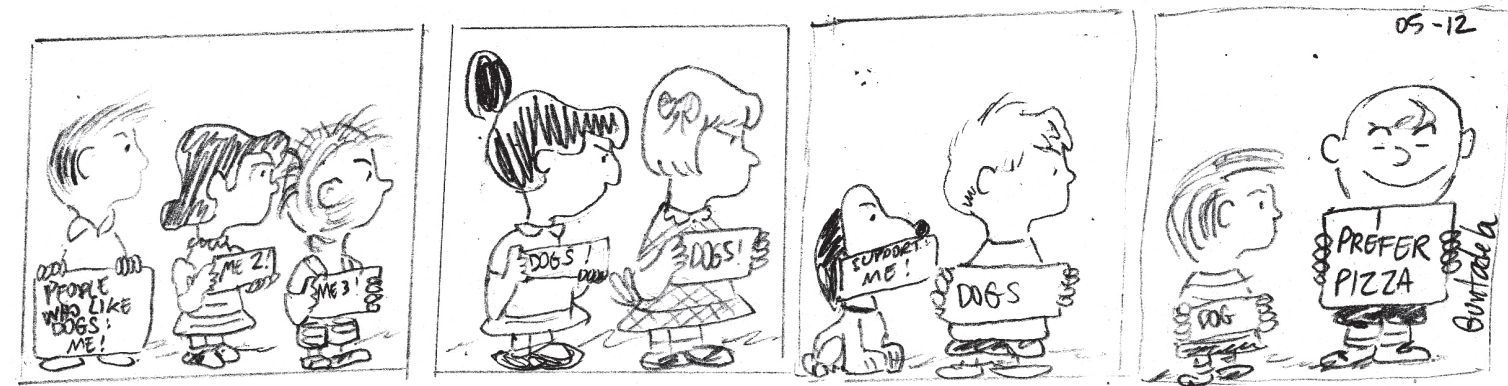
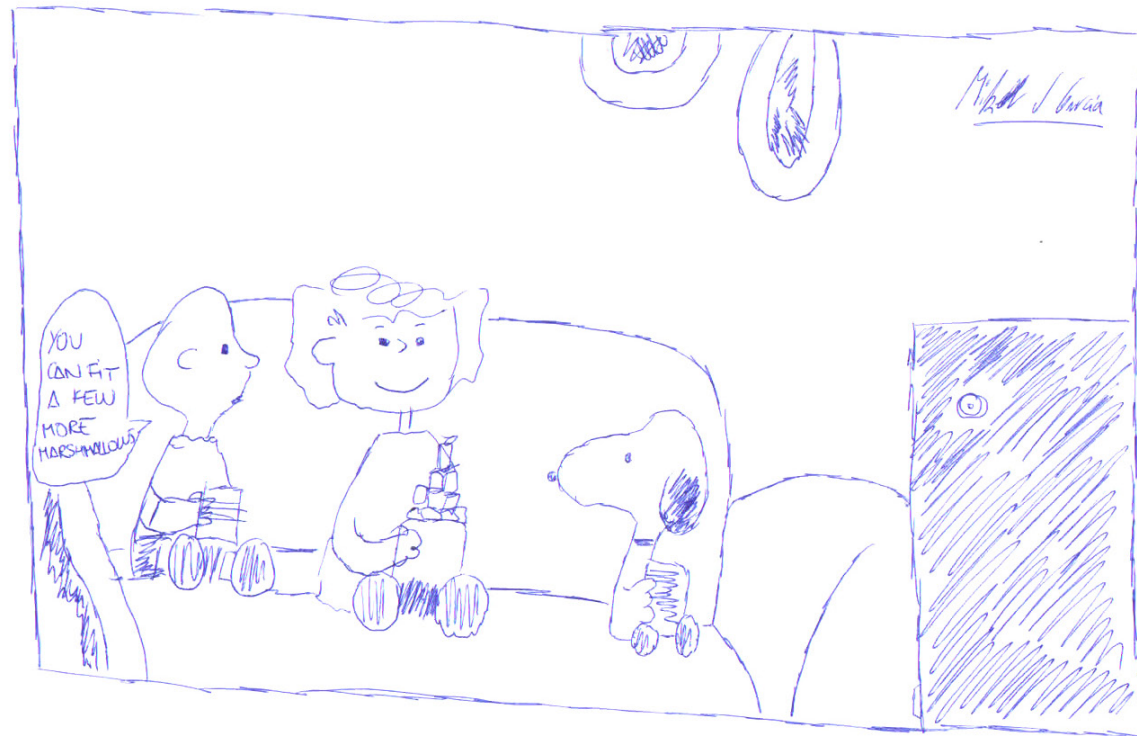


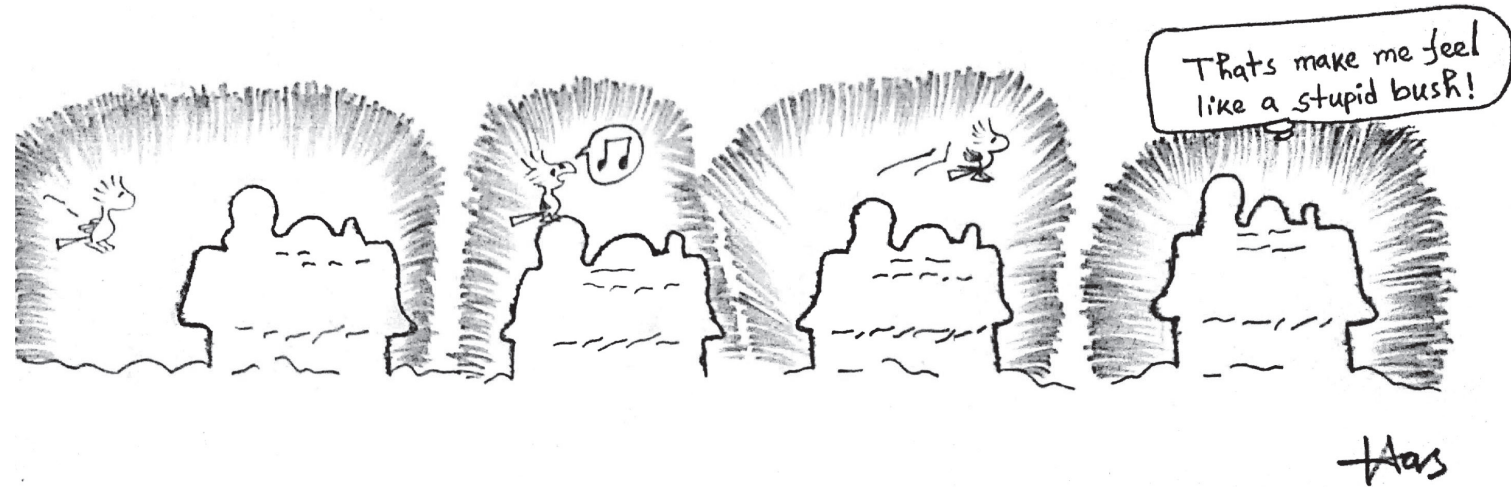
I think you shouldn't waste time with your dog only. That's why you can fall back to school. Once the time is gone, we can not get back.

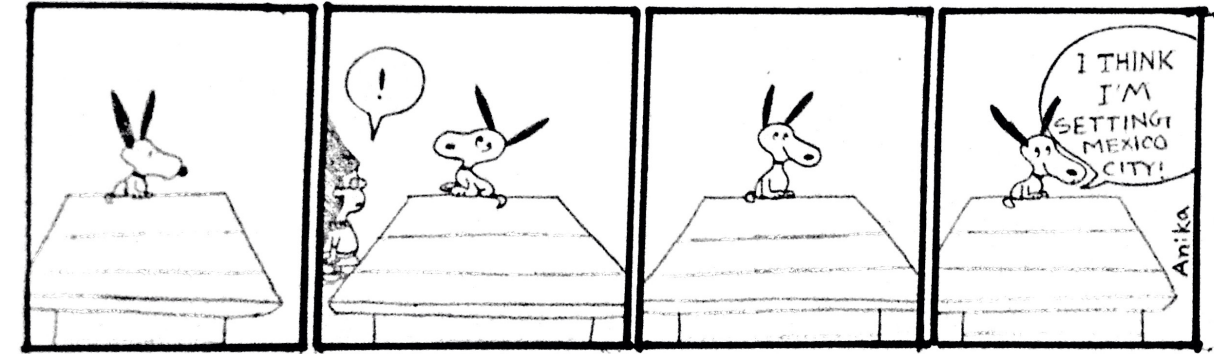


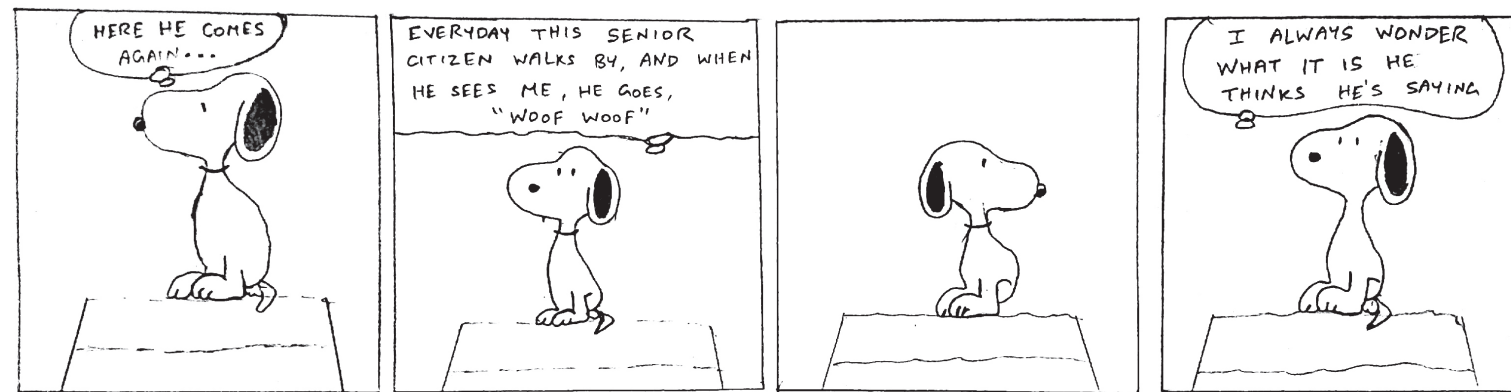
If you value the time you will get success in life. Every successful person has given appropriate value on time. You should learn from them.



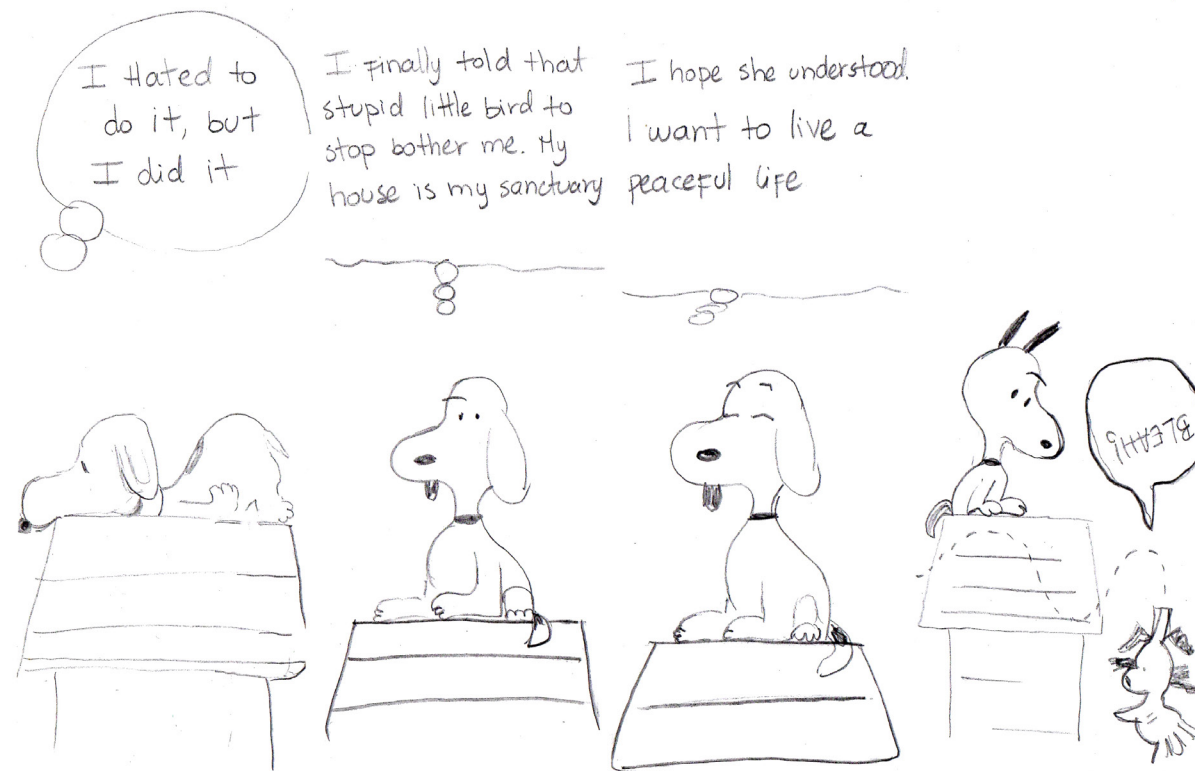


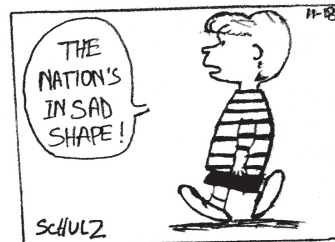
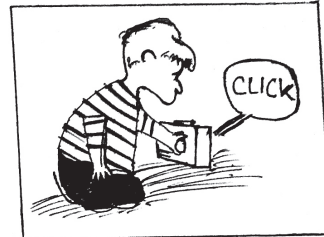
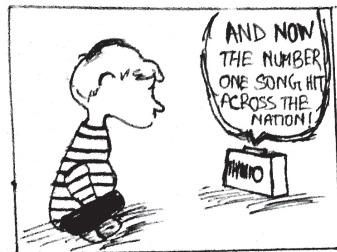




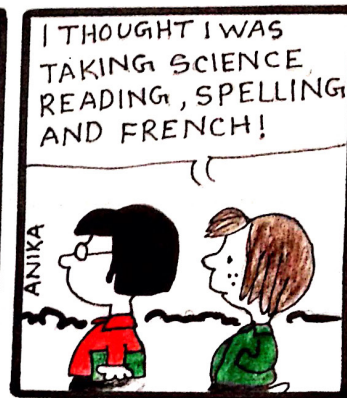
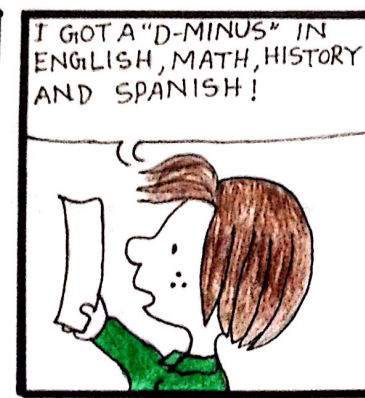


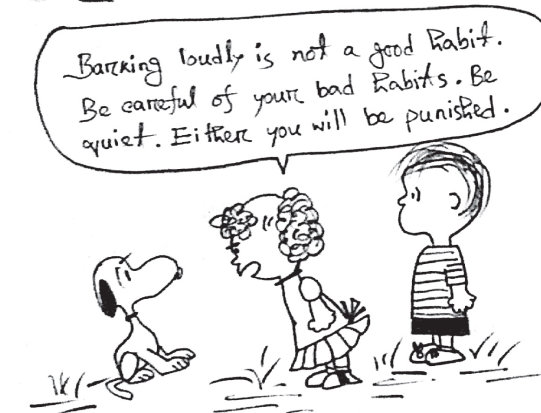
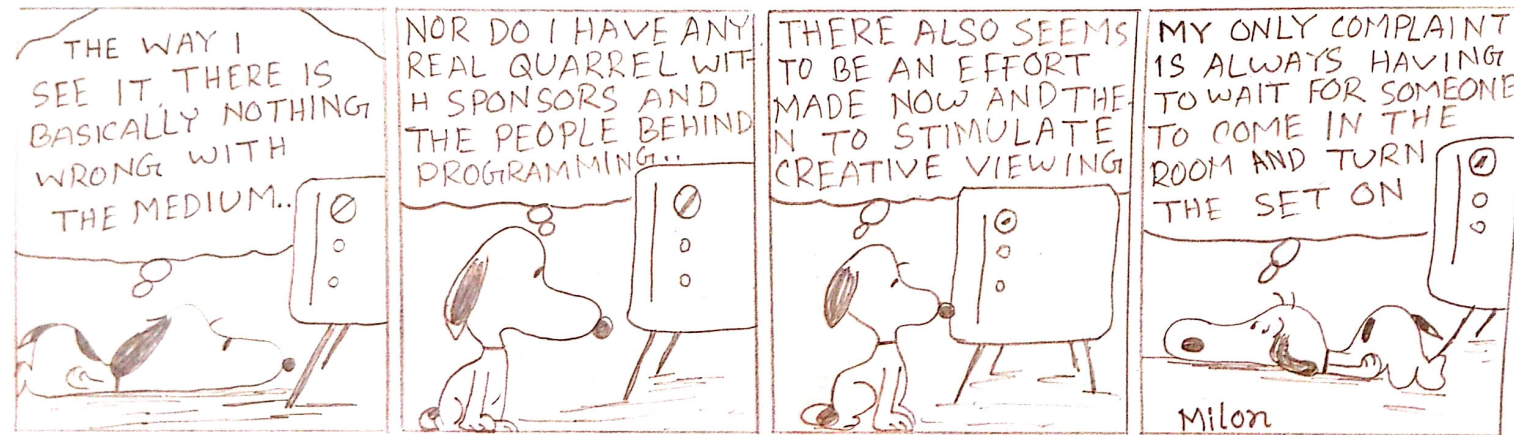
Tarun

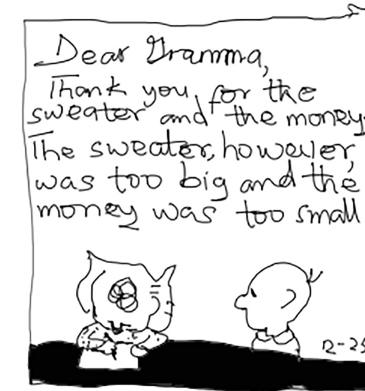
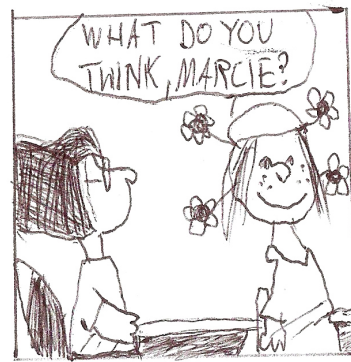


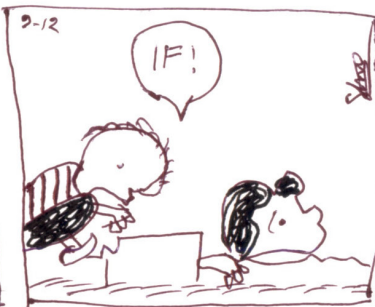
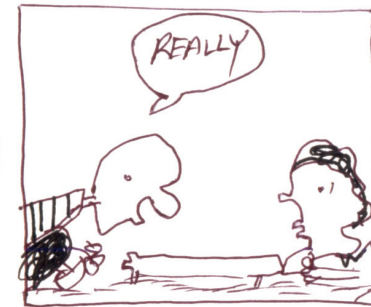
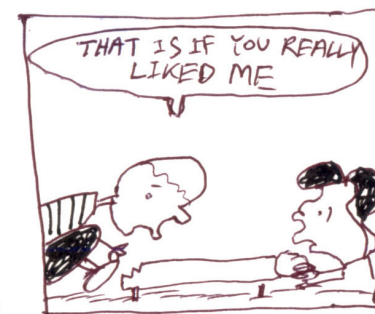
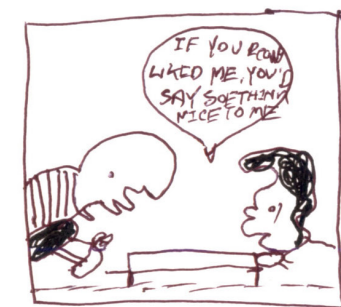
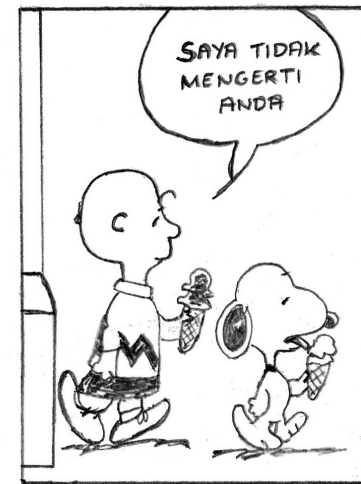
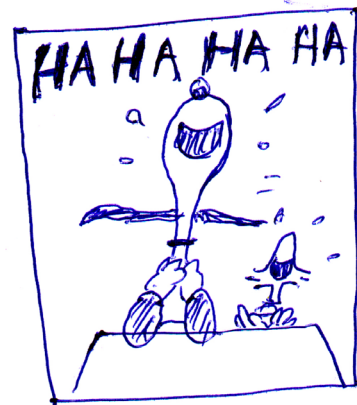


Handwritten signature: J. Schulz

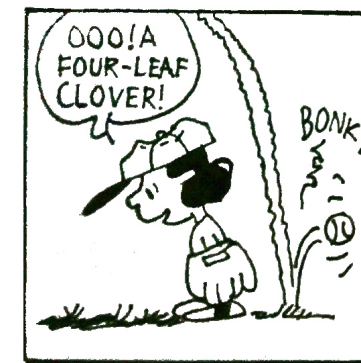
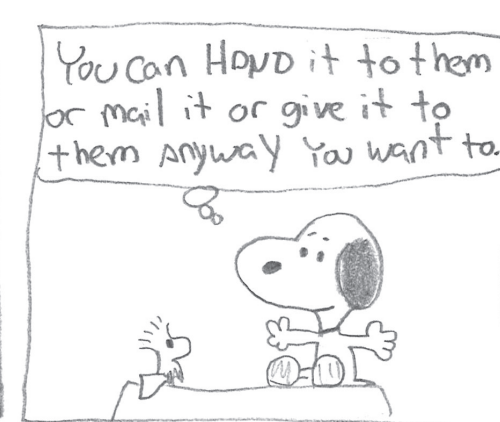
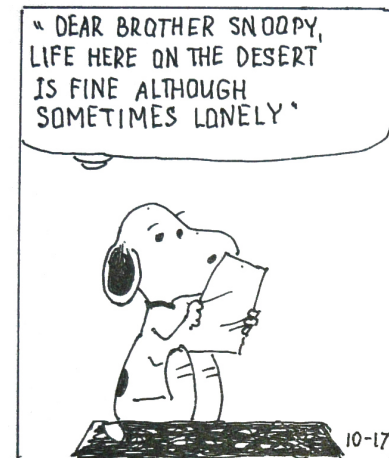


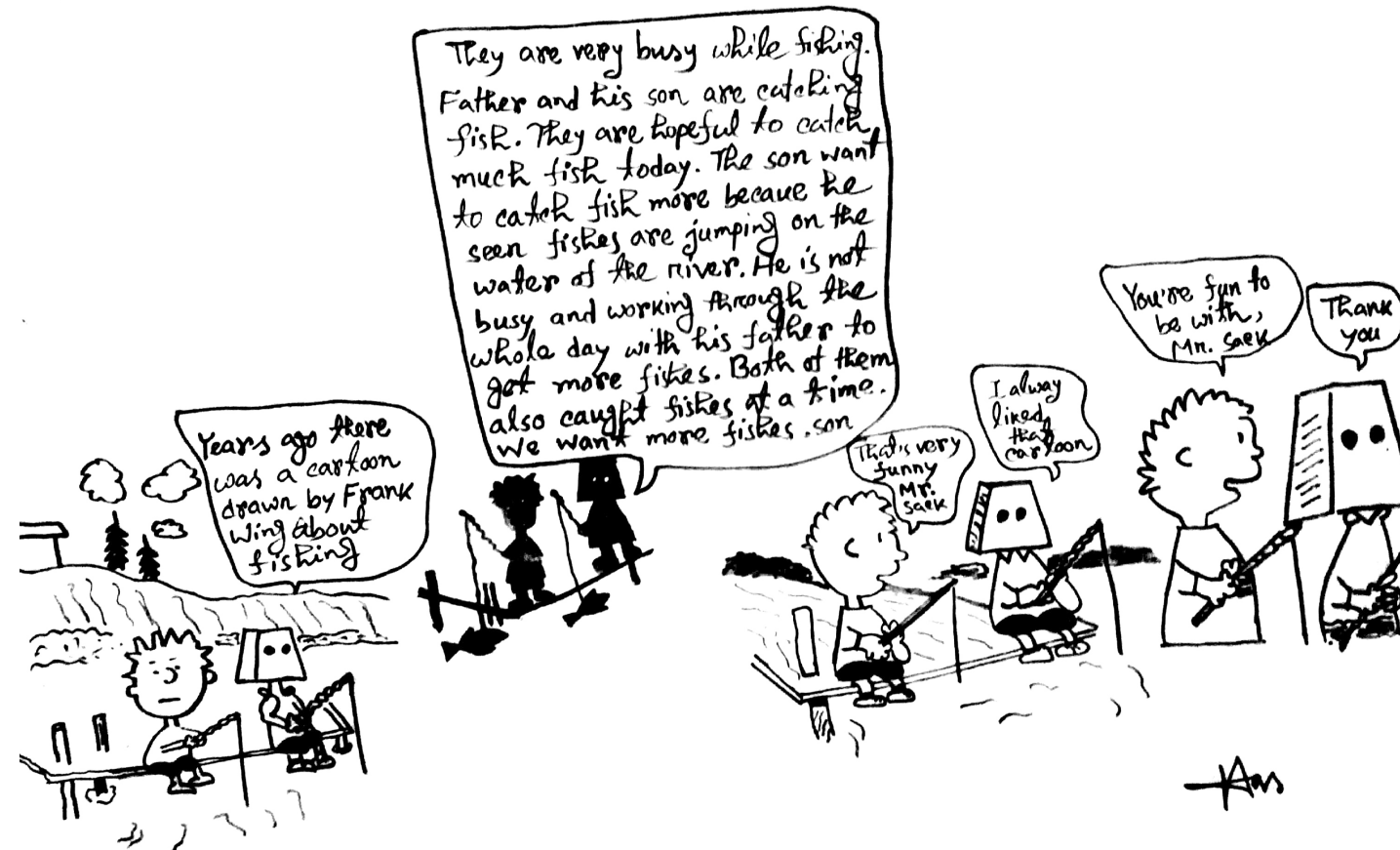
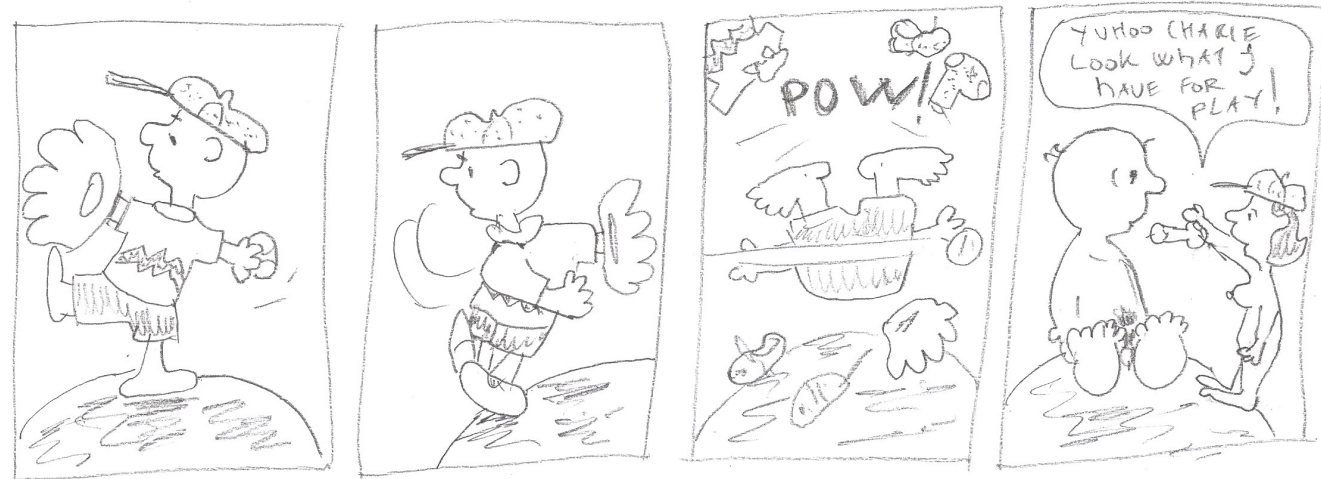


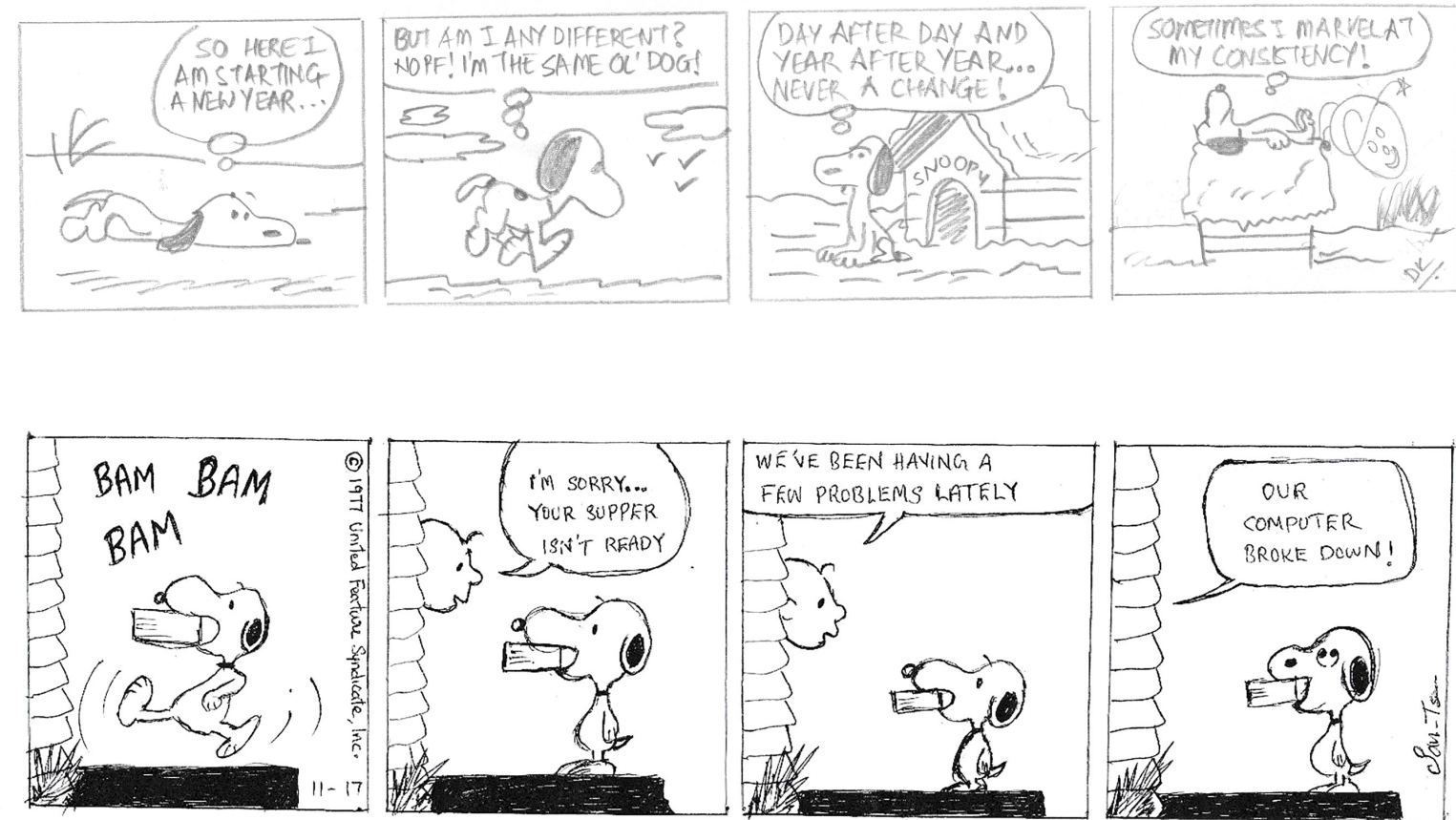
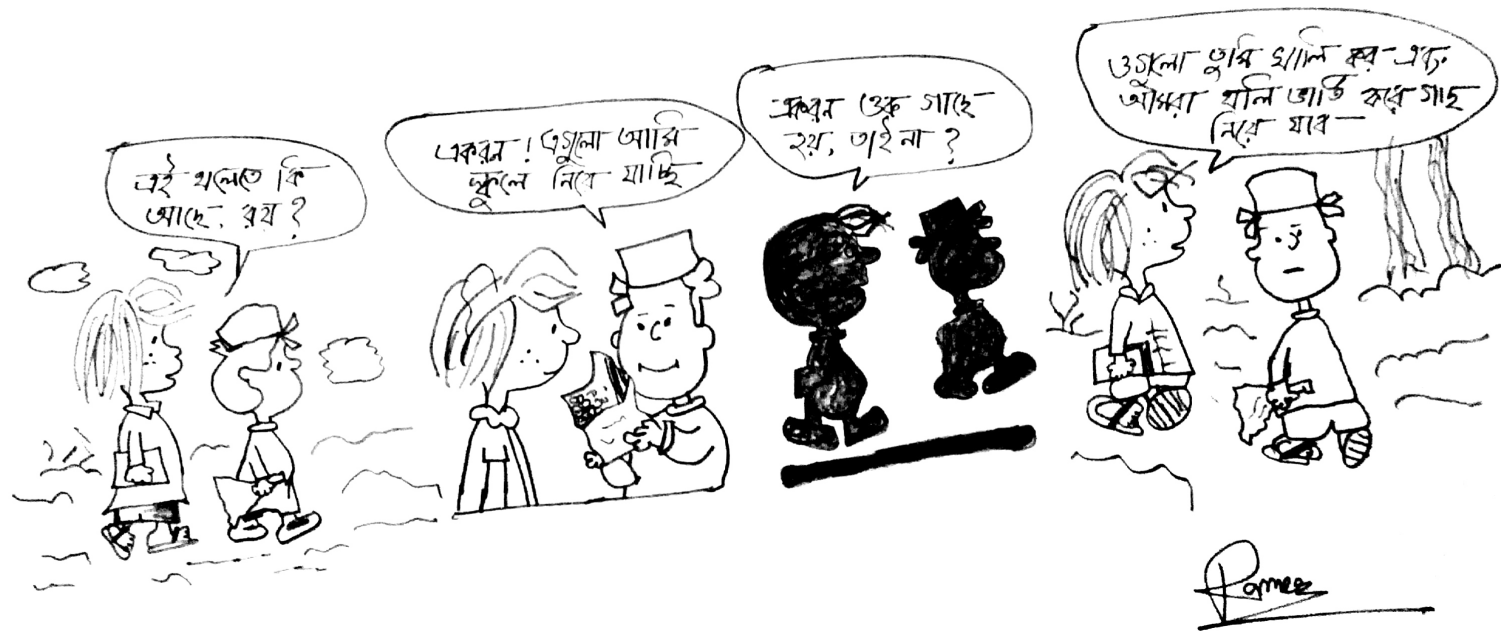


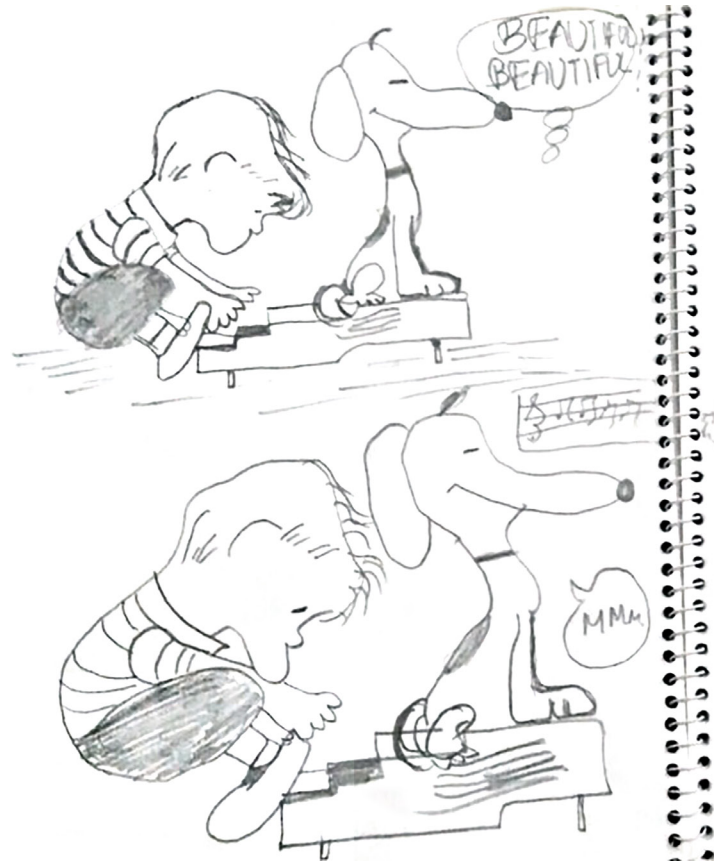


Sajib



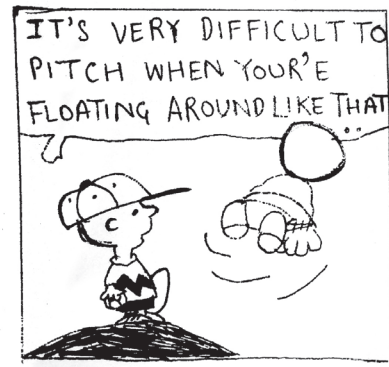




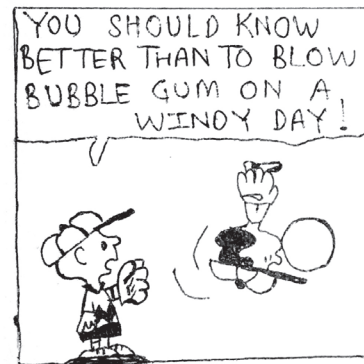


Furotil®

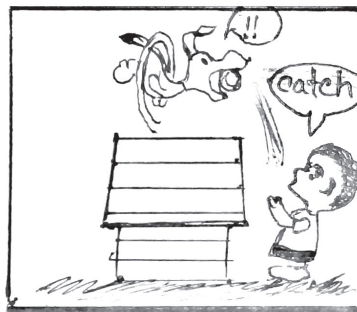
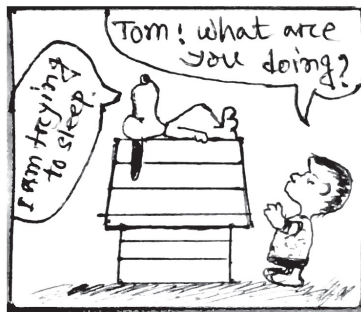




1984

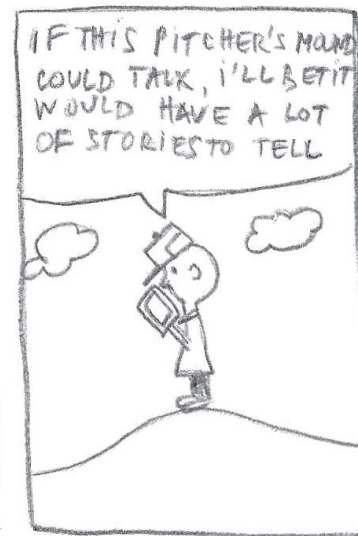
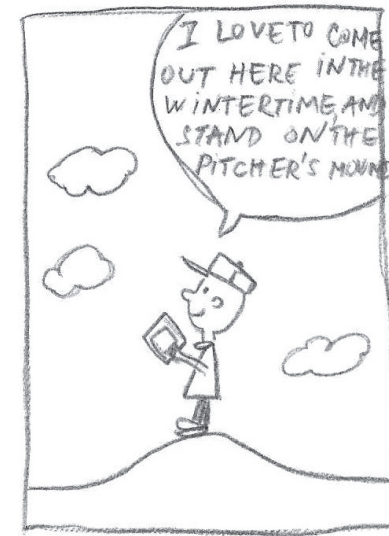


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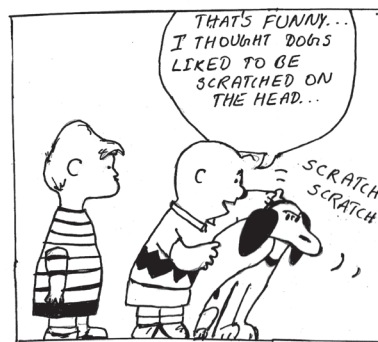
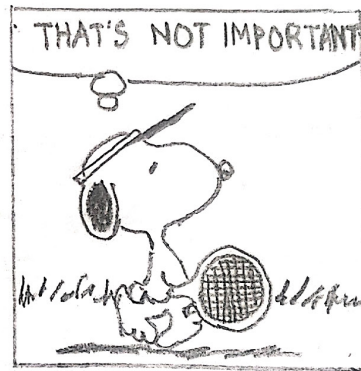
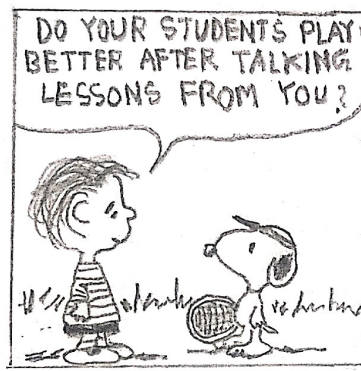


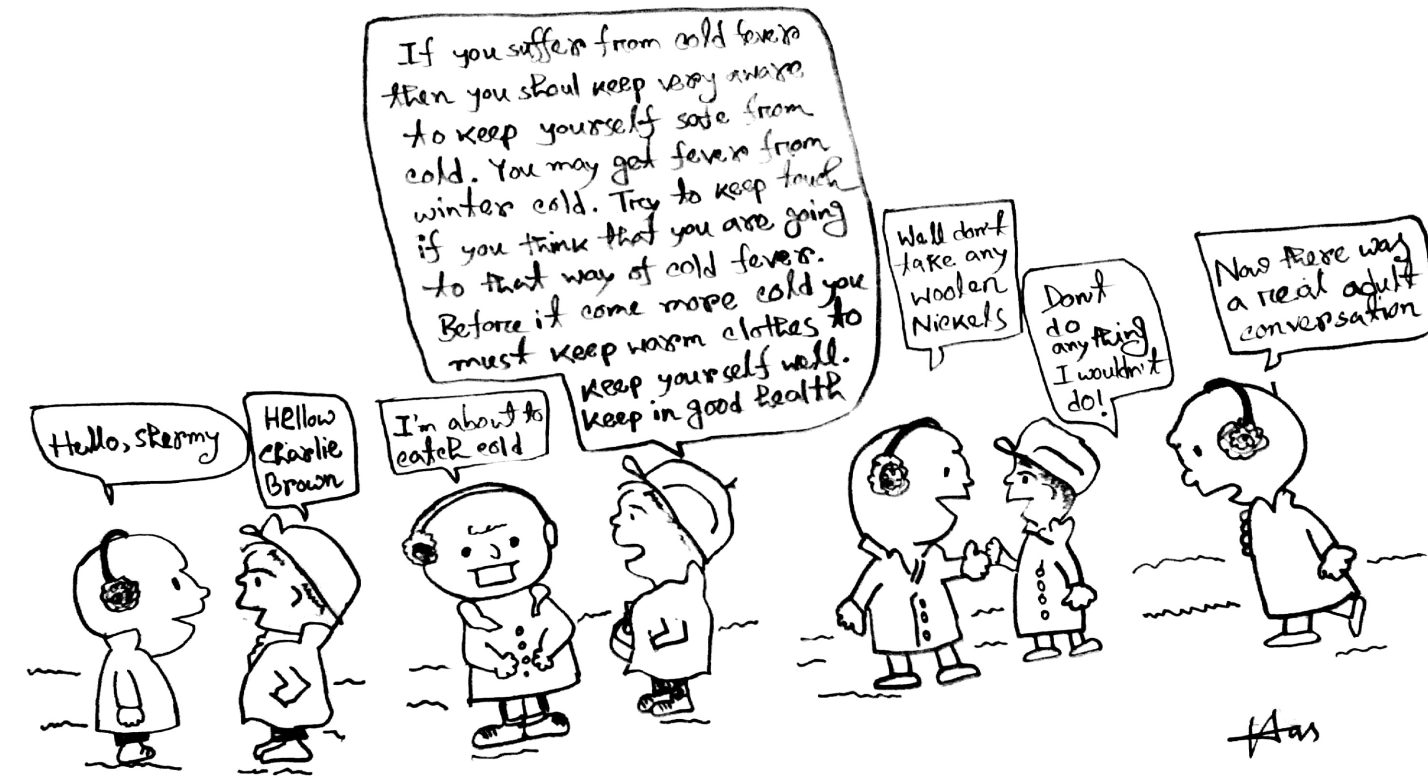
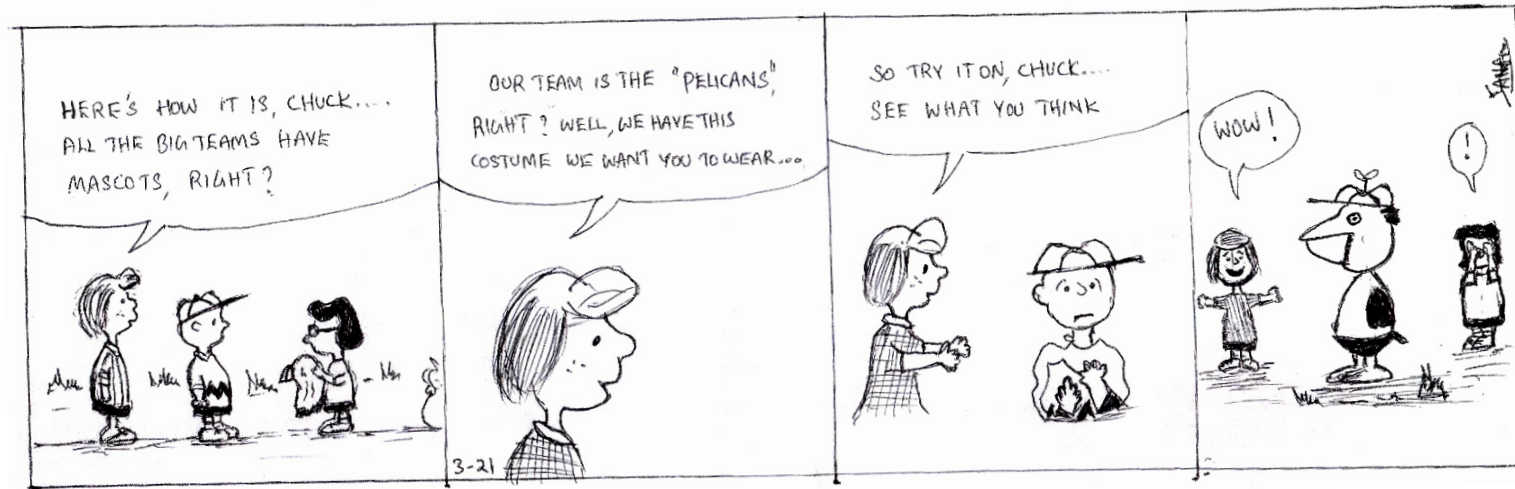
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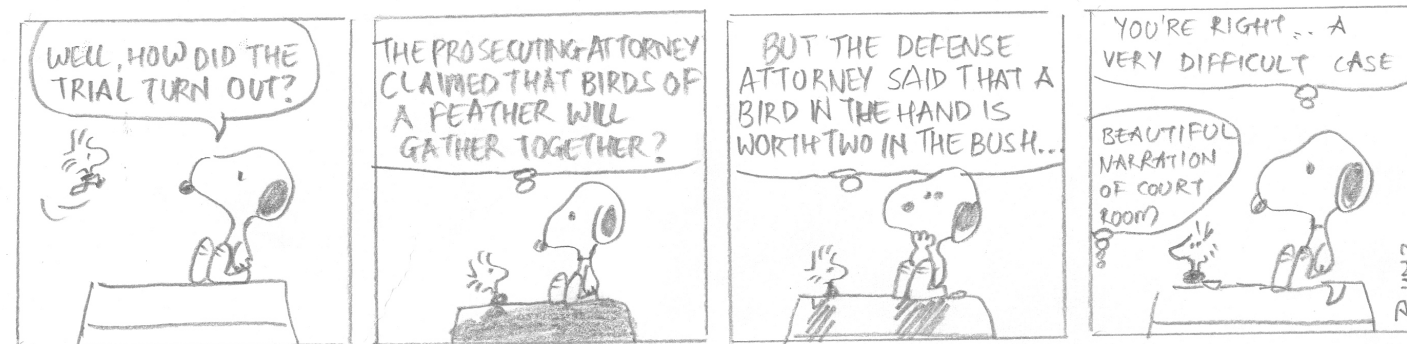
IT'S NOT A FAITH IN TECHNOLOGY.
IT'S FAITH IN PEOPLE.

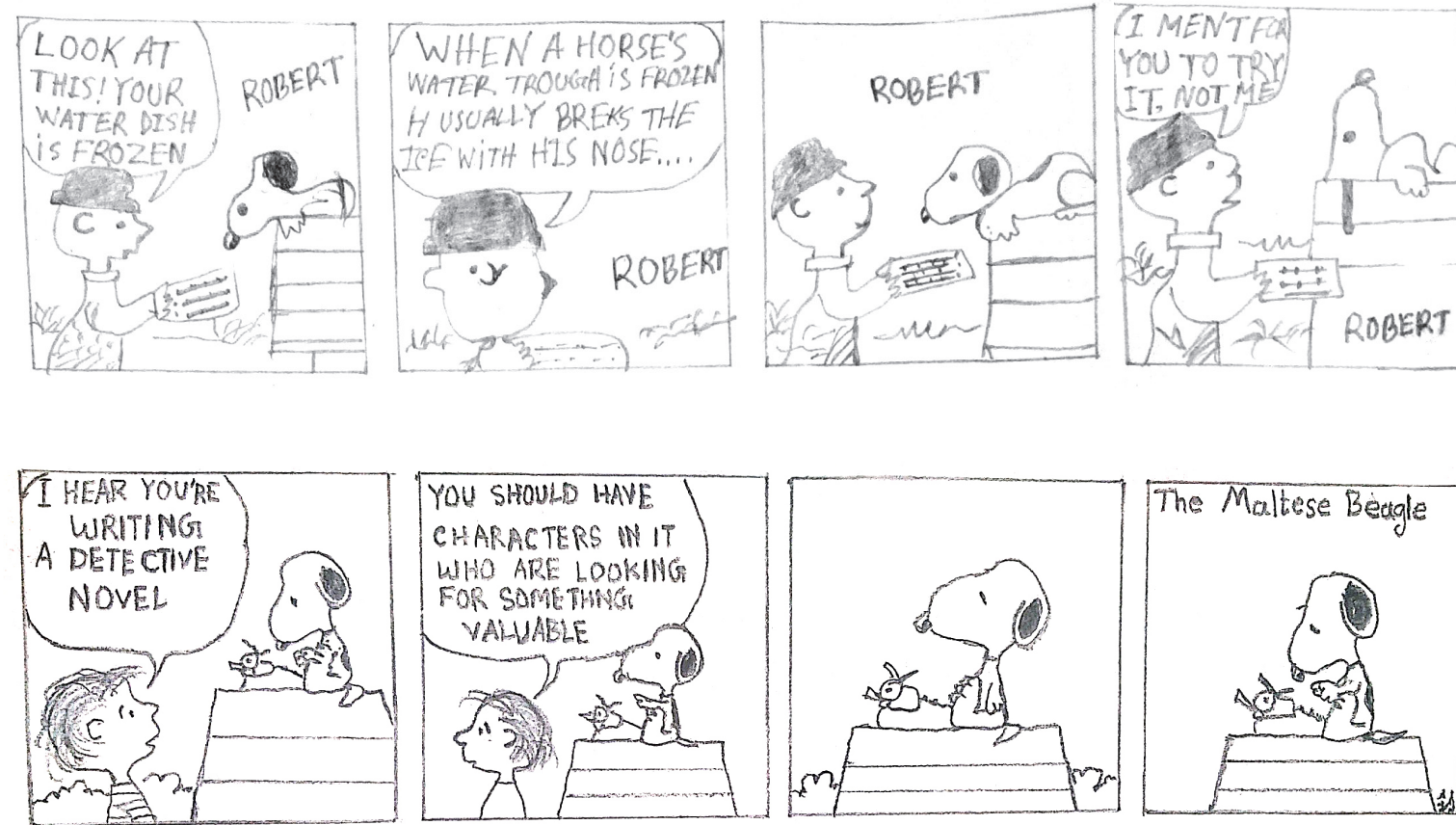
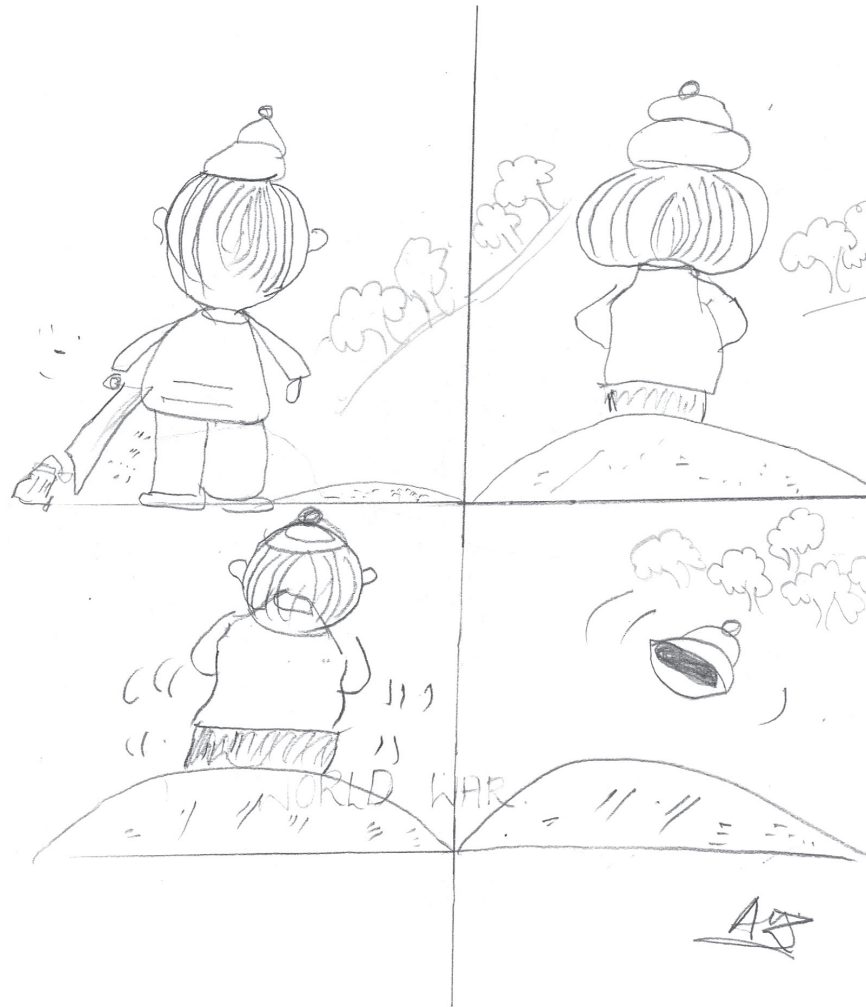


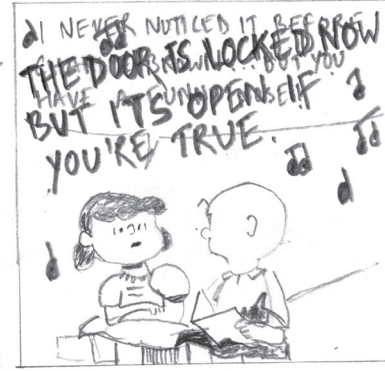
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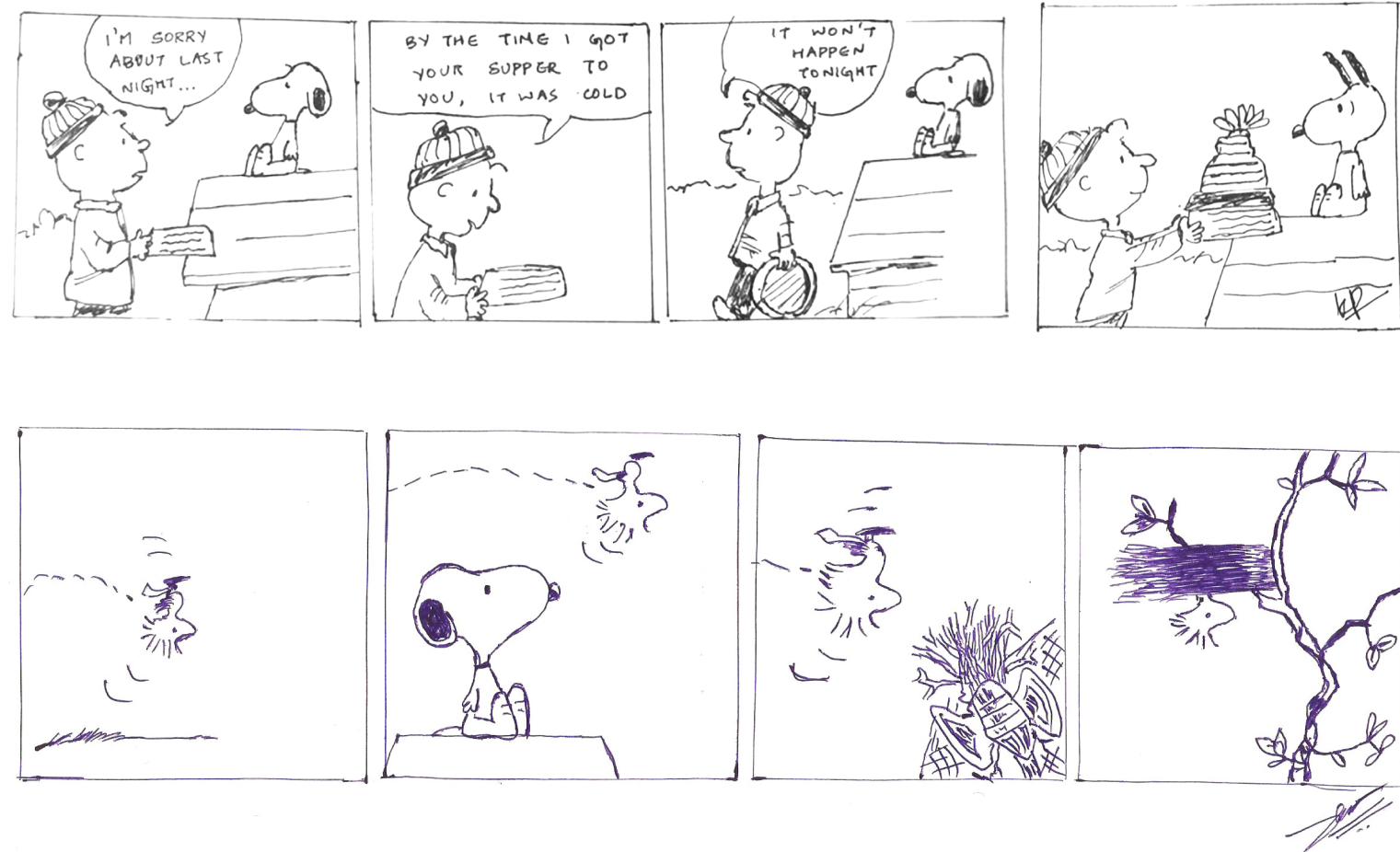




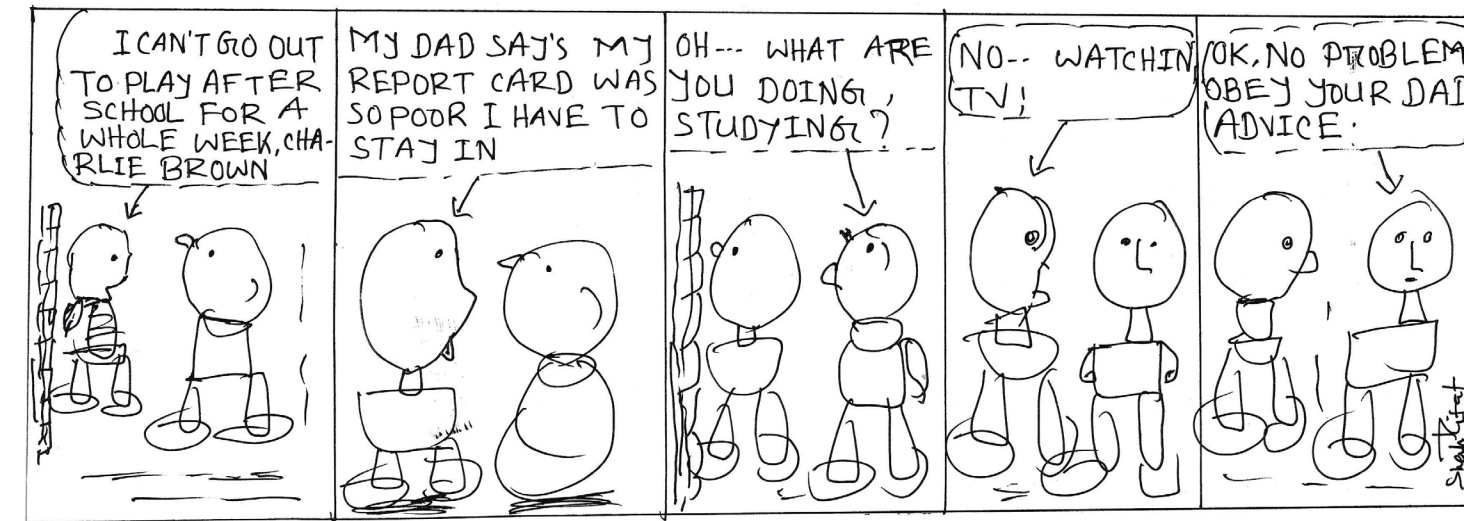




Gilbert & Sullivan



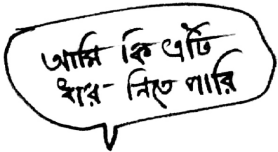
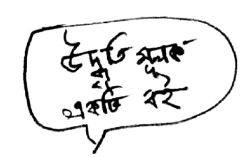
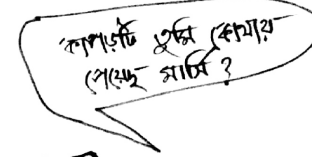
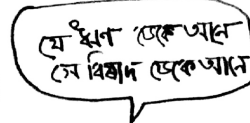
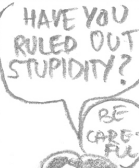
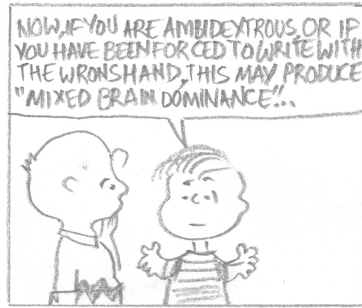
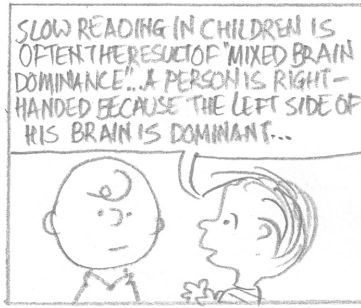
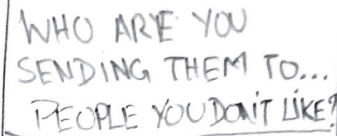
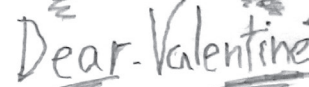
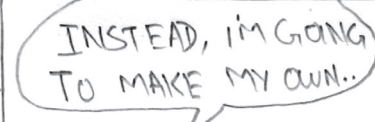




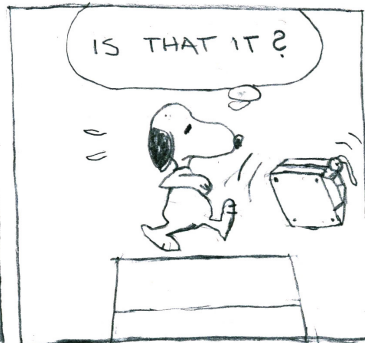
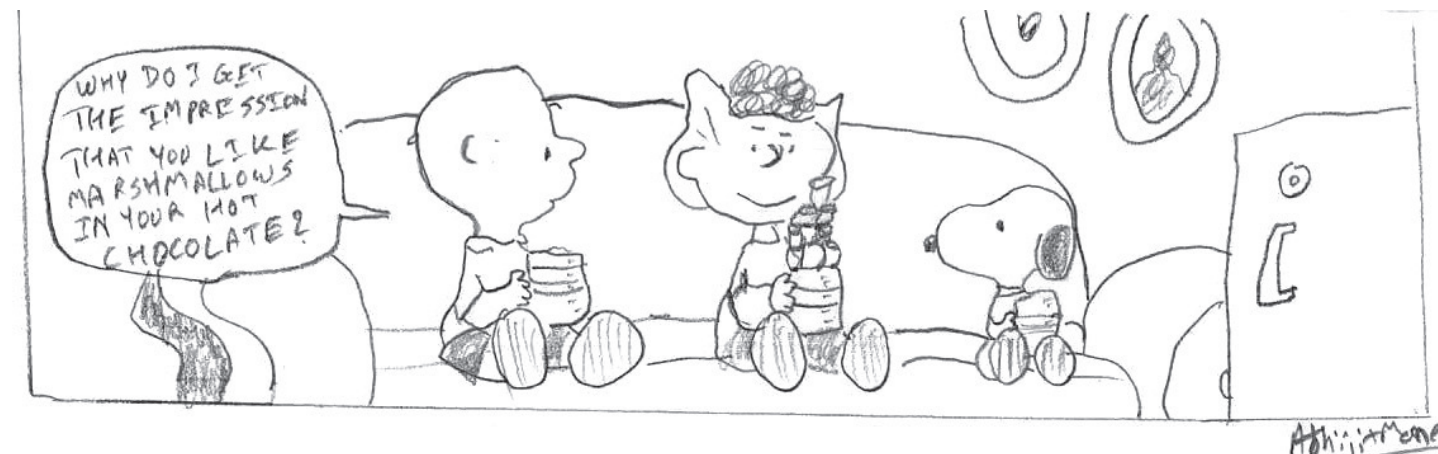
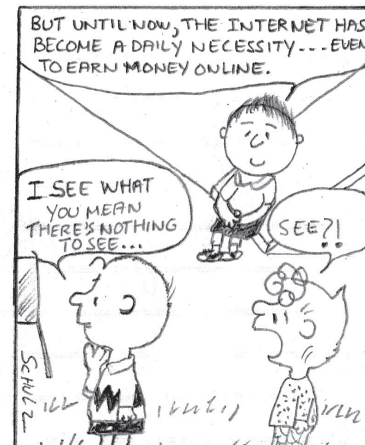


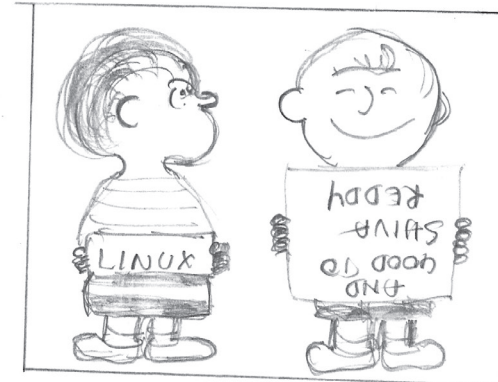
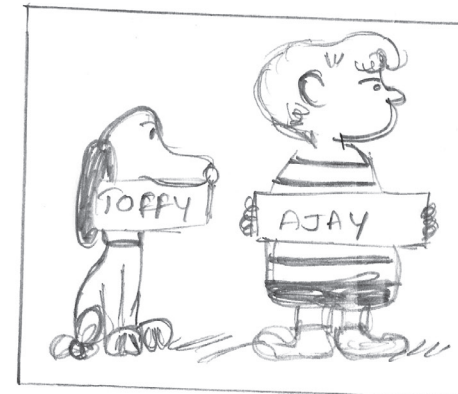
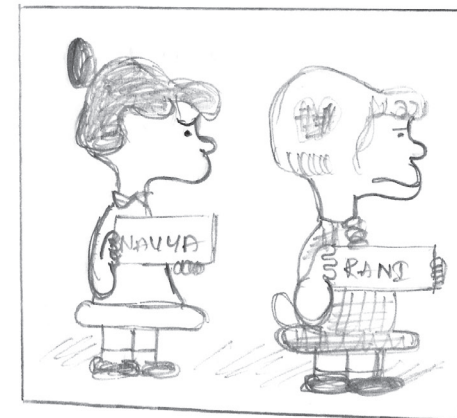
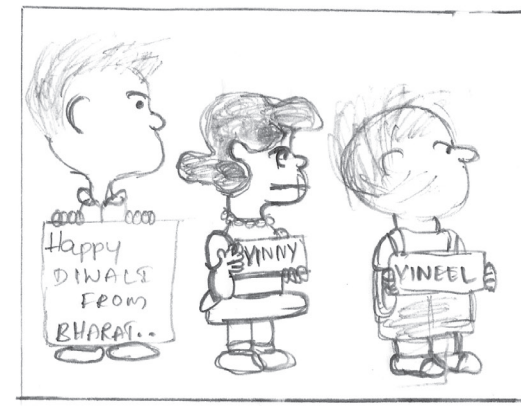
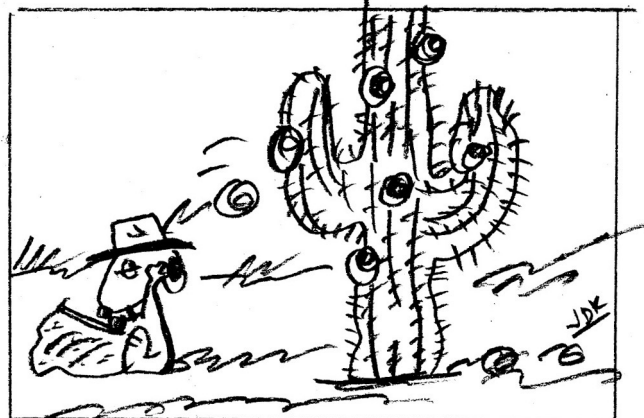
effery



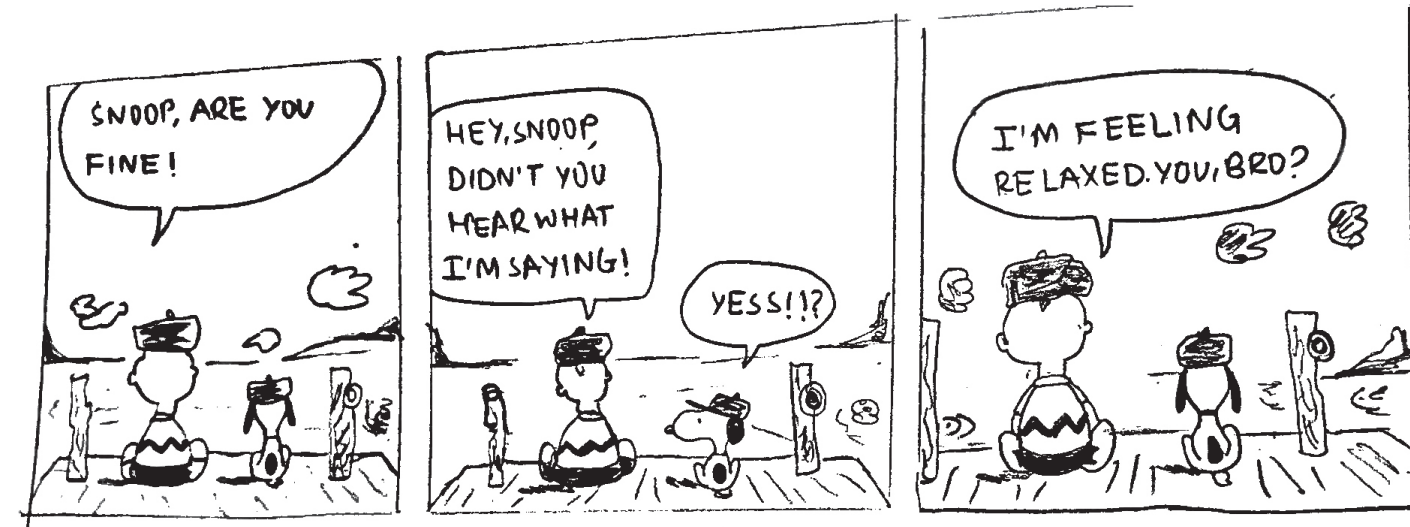
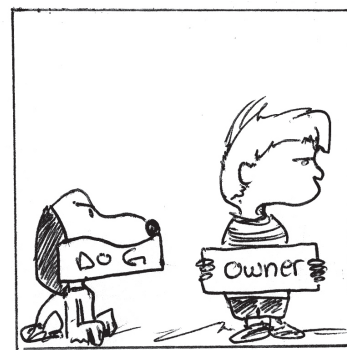
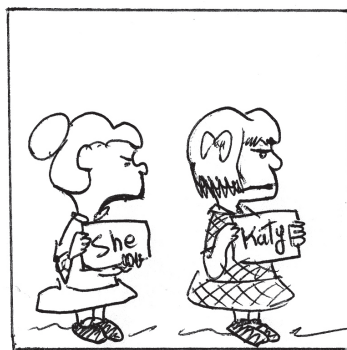
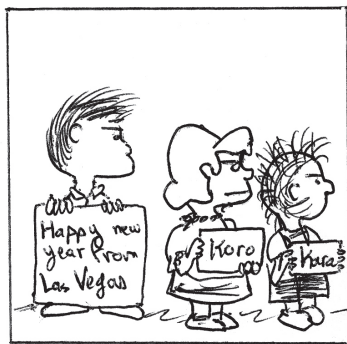








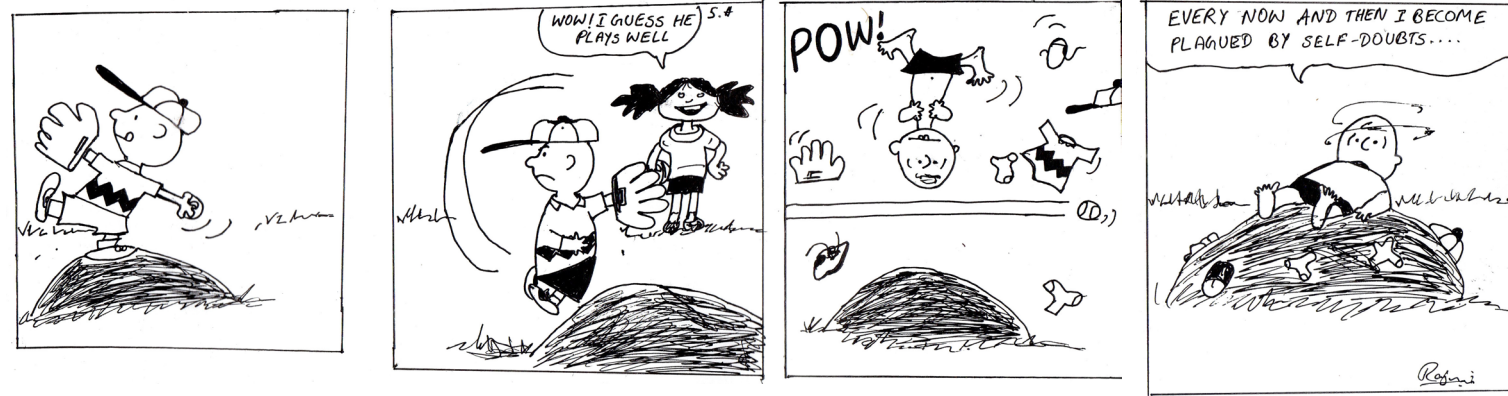
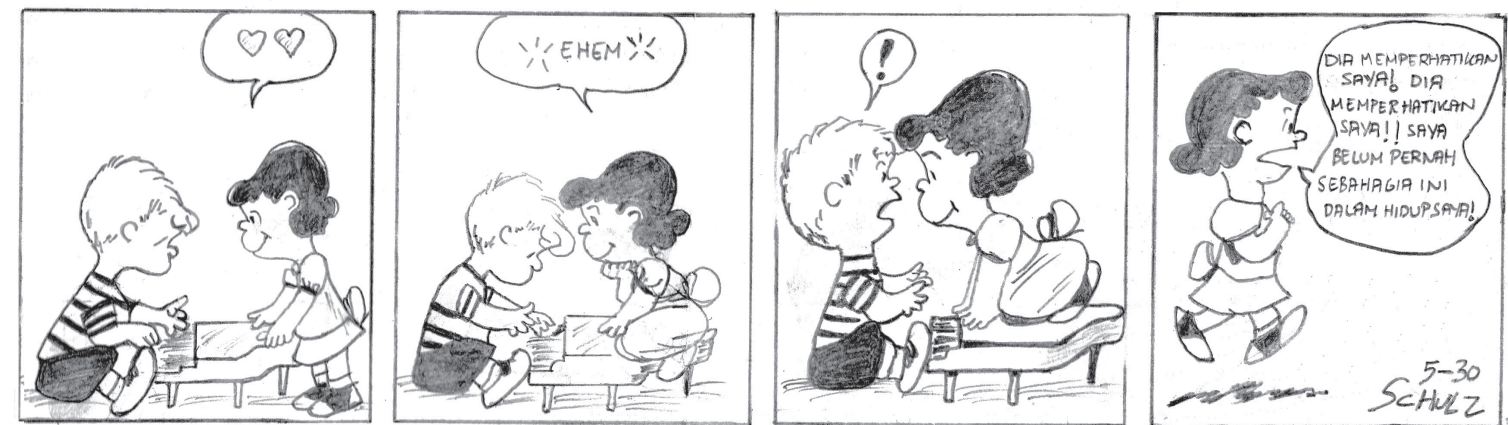
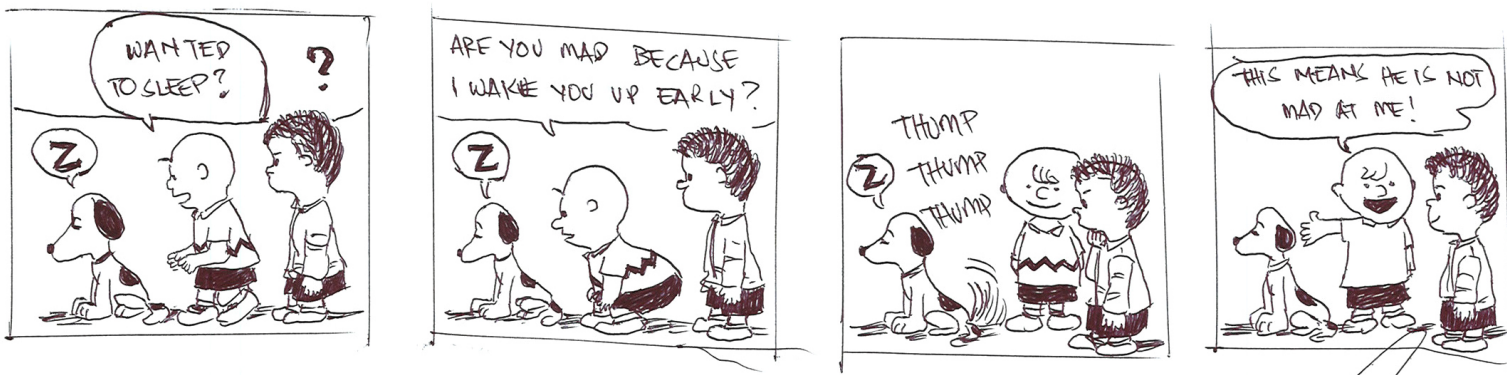
T. Bharat Kumar

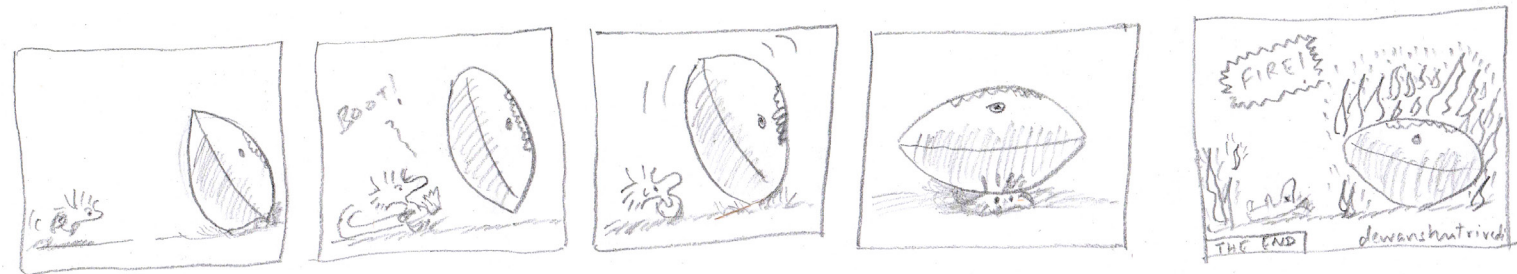


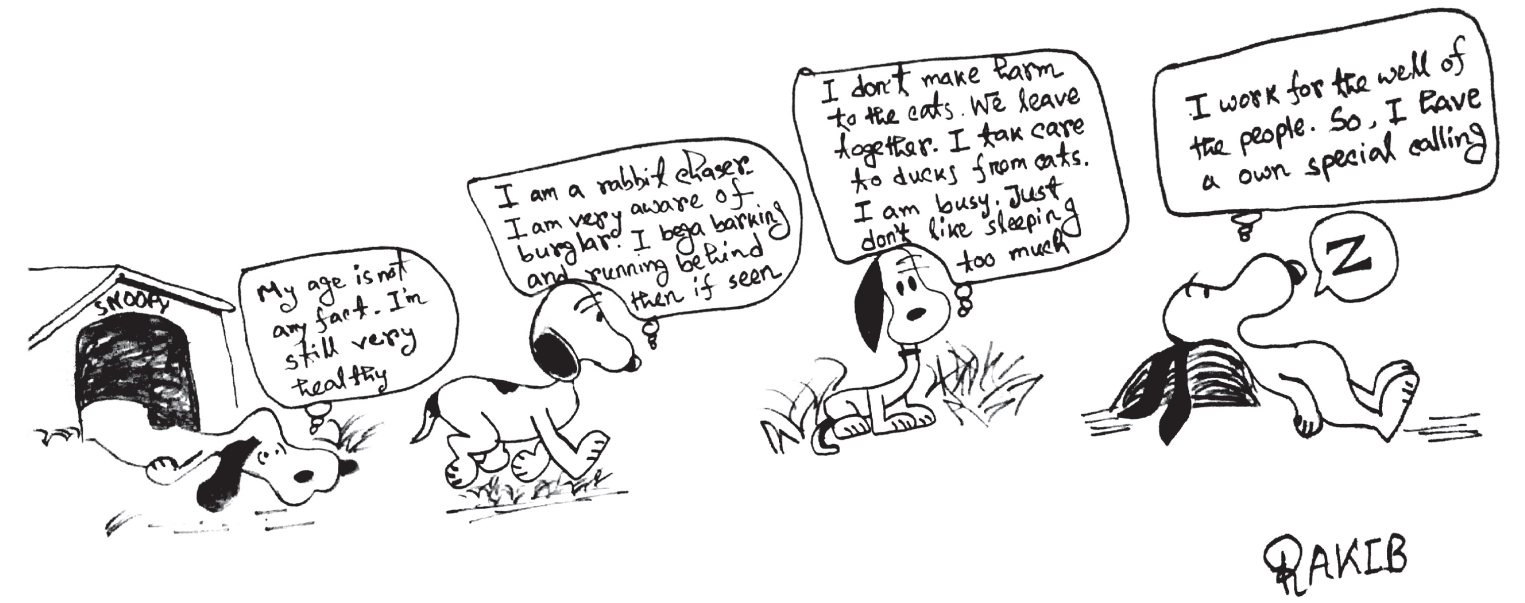
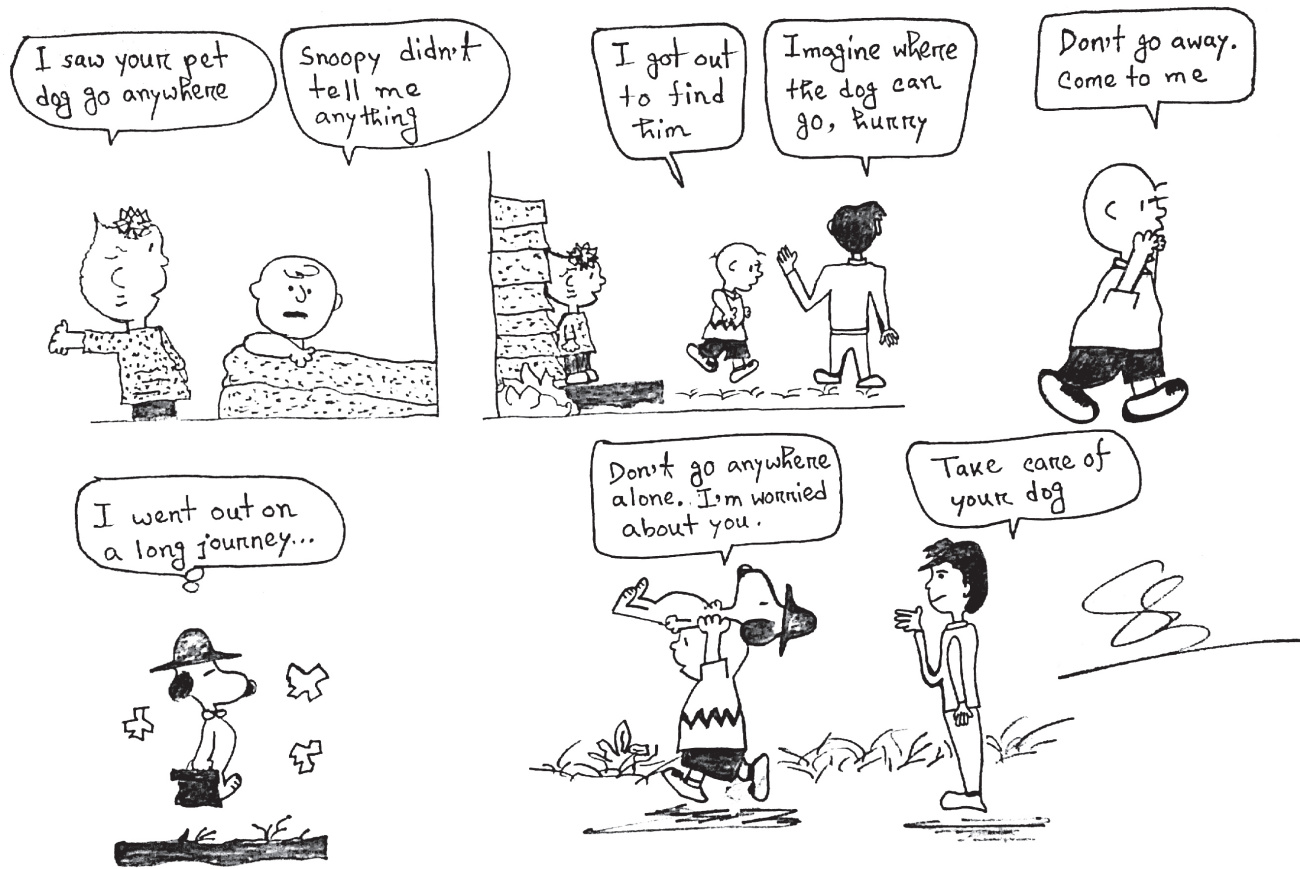
Sanjay Jamang

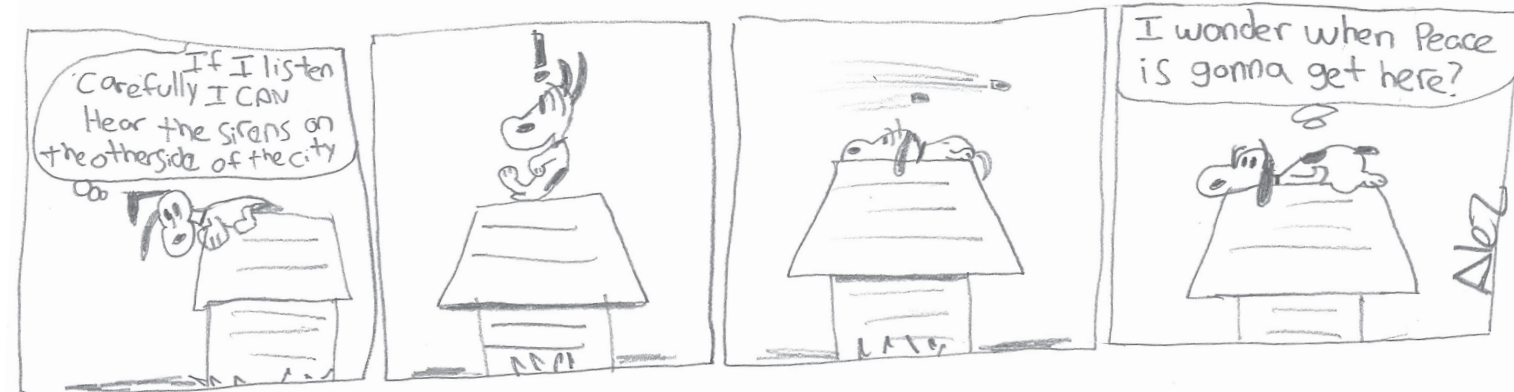
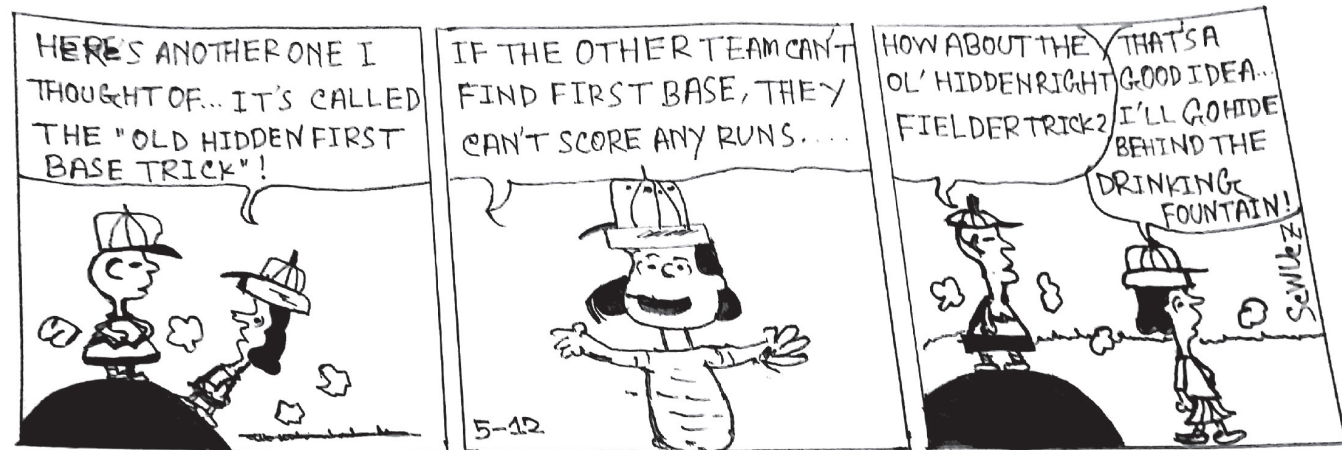


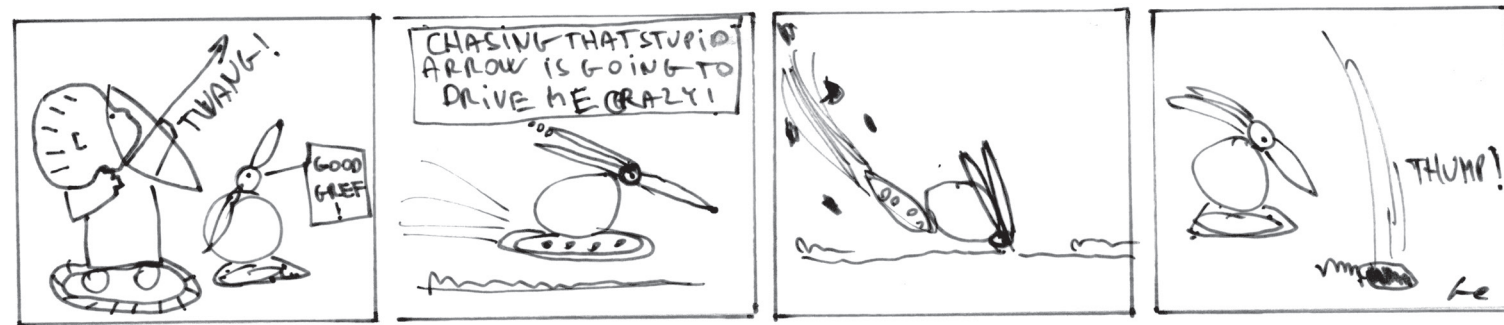
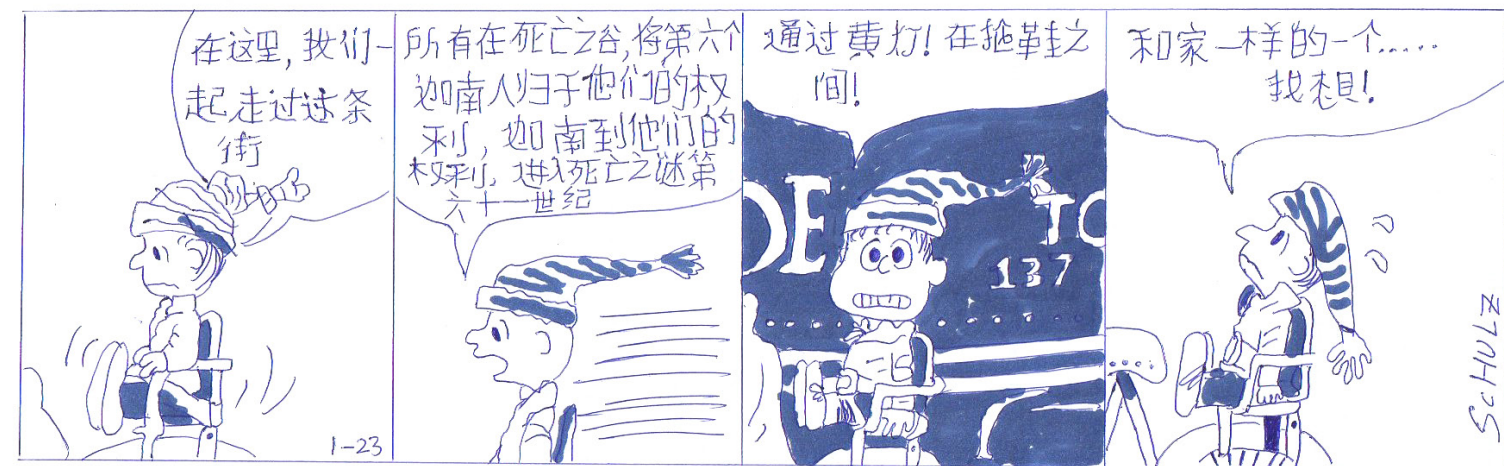
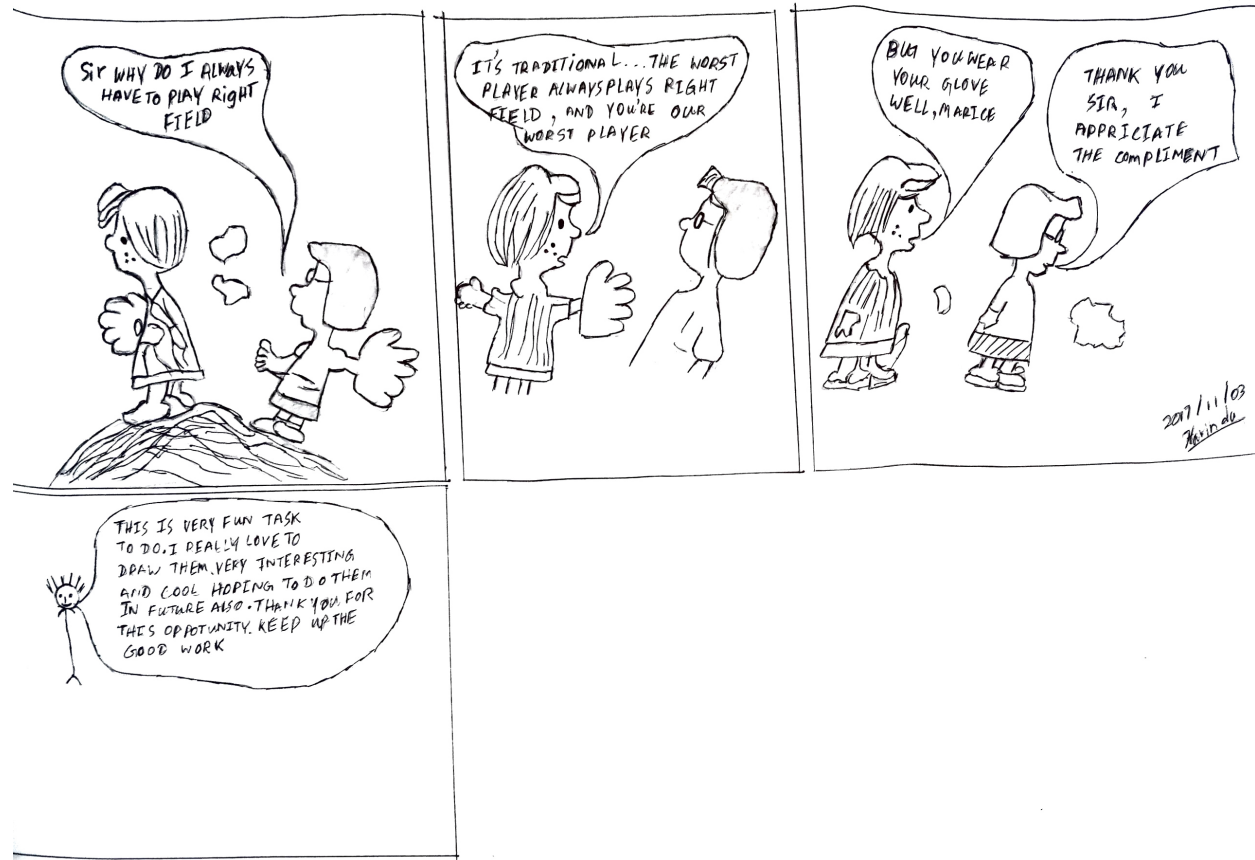
Di Pak!

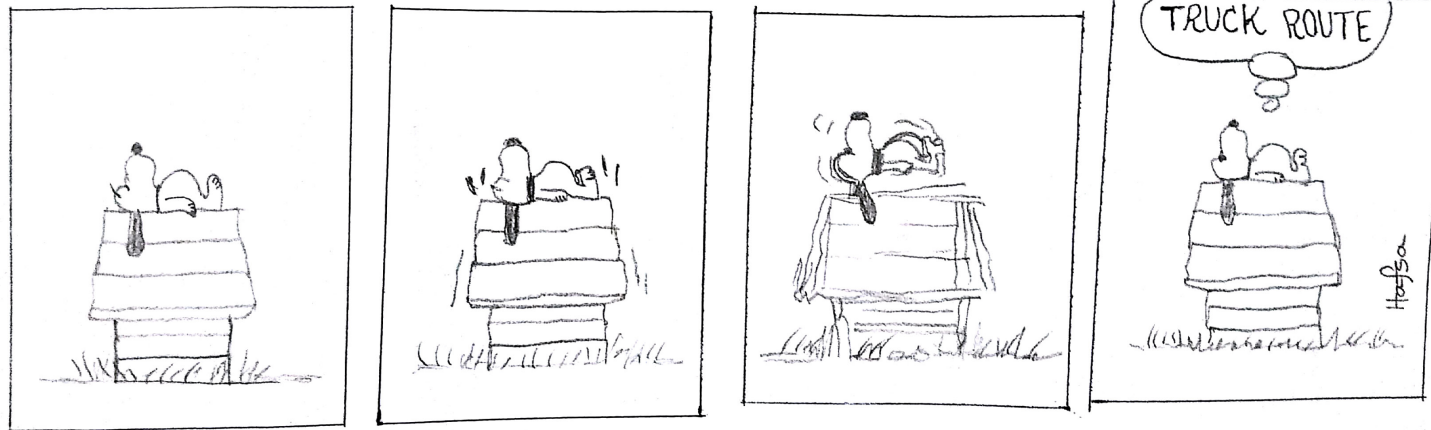
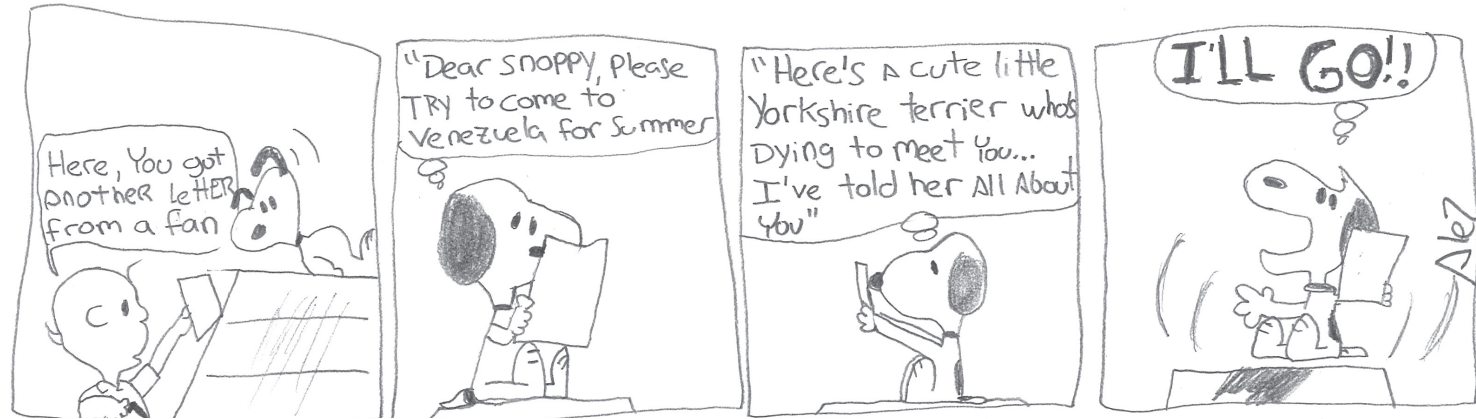










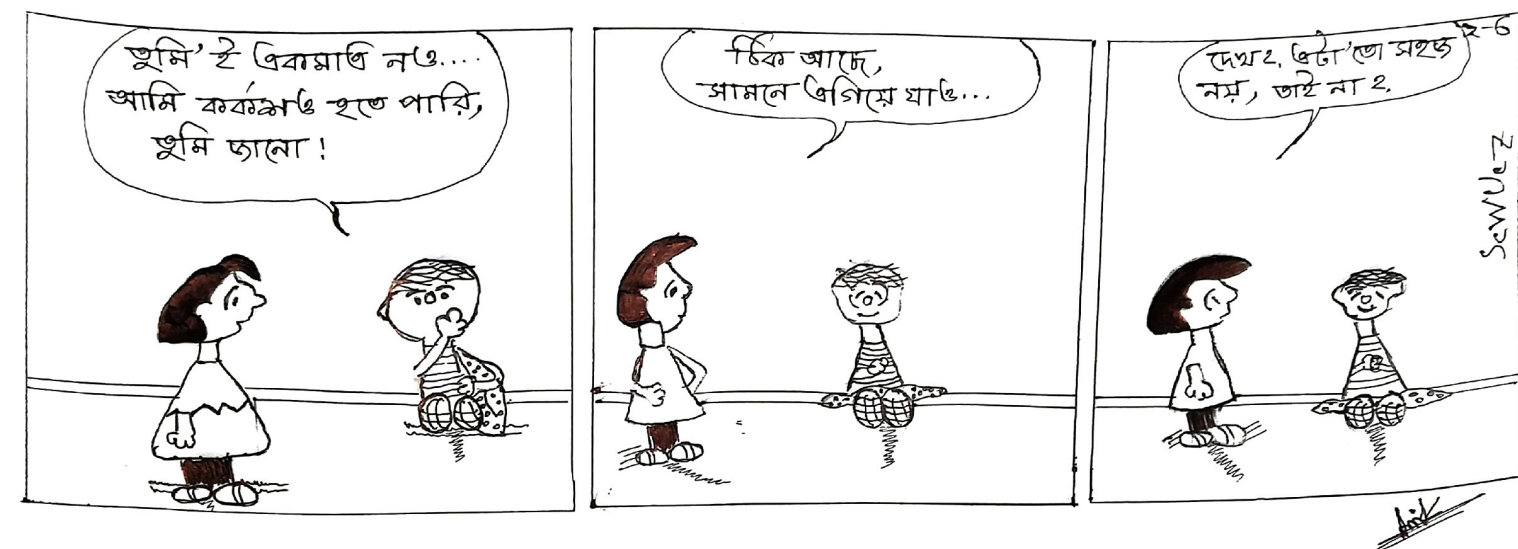




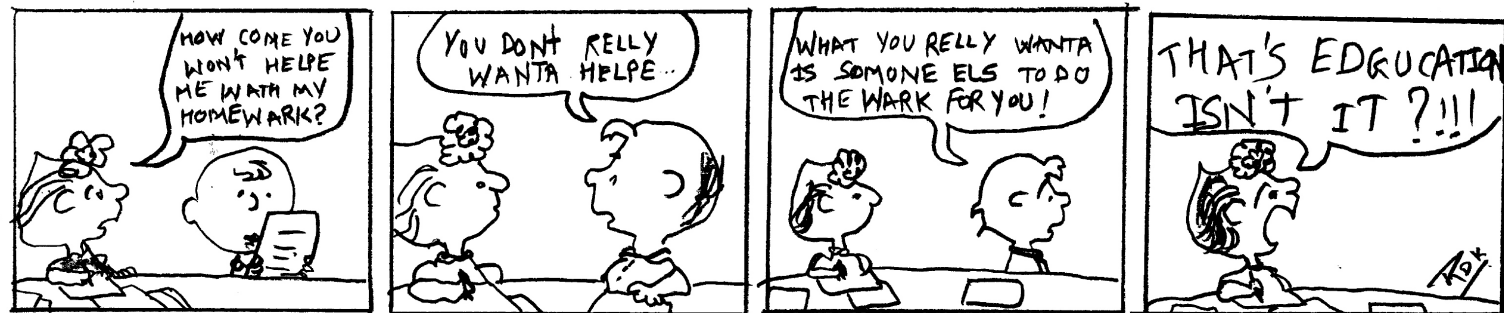
Abhijit K. Sengupta



Anika

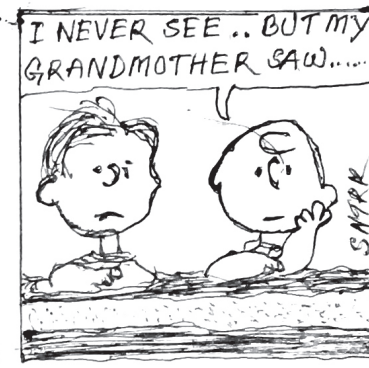
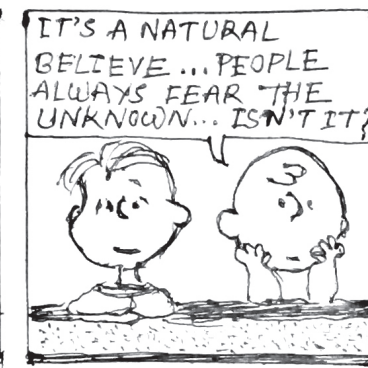
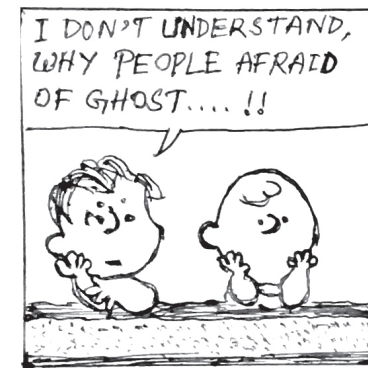
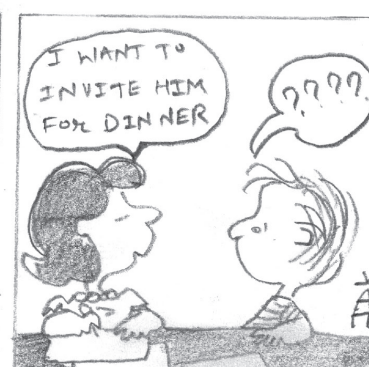
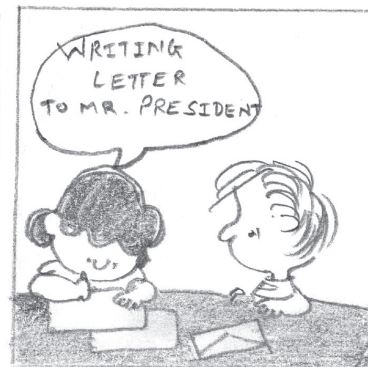


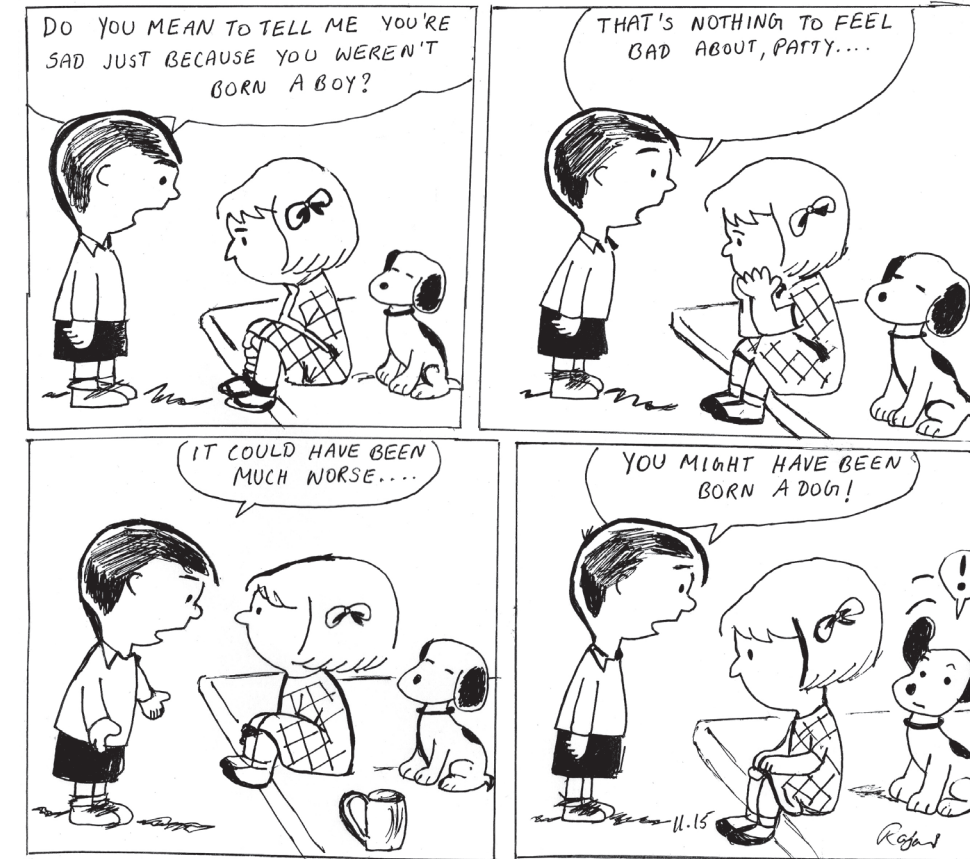
SeWUeZ

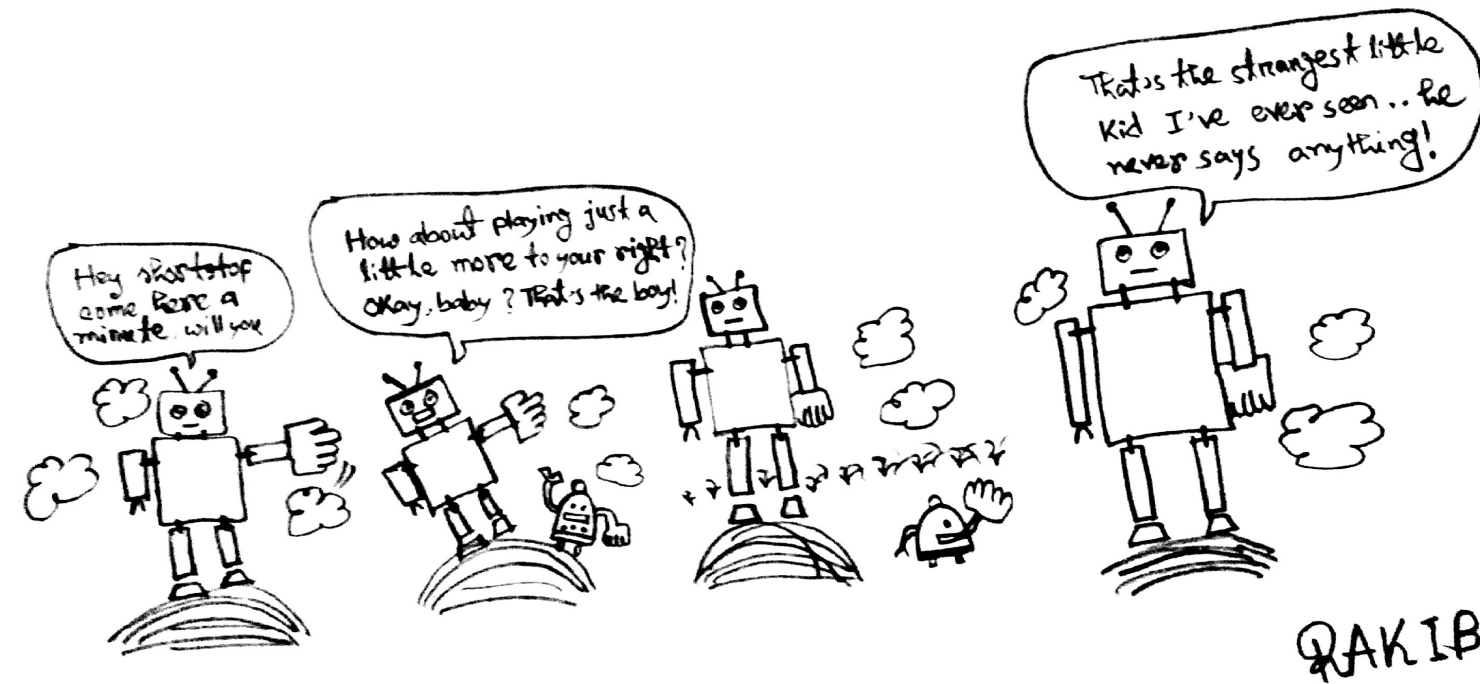




Has









I'M GOING INTO NEEDLES
TO TRY TO SELL ONE OF
MY WESTERN PAINTINGS...



MAYBE SOME WEALTHY
LAND OWNER WILL
BE INTERESTED....



I'M GOING INTO NEEDLES
TO TRY TO SELL ONE OF
MY WESTERN PAINTINGS...



MAYBE SOME WEALTHY
LAND OWNER WILL
BE INTERESTED....



In this picture the
character said ironically
that he complains a lot for
nothing and he does not
have a lot to complain
about and being who he is
after all is not that
negative.

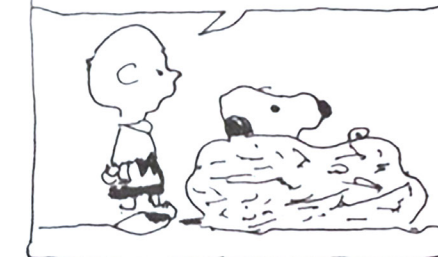
In this frame he is
called to reality by
the other character
that makes him wake
up.

Here both walk
and the main
character accepts
the reality.

In this frame he
ends his dialogue
as he began - ironic.
He comes to the
conclusion that every
thing is perfect
except when he is
bothered.

LRM

I'M GLAD TO SEE THAT
YOU'VE DECIDED TO STAY
HOME FOR A CHANGE...



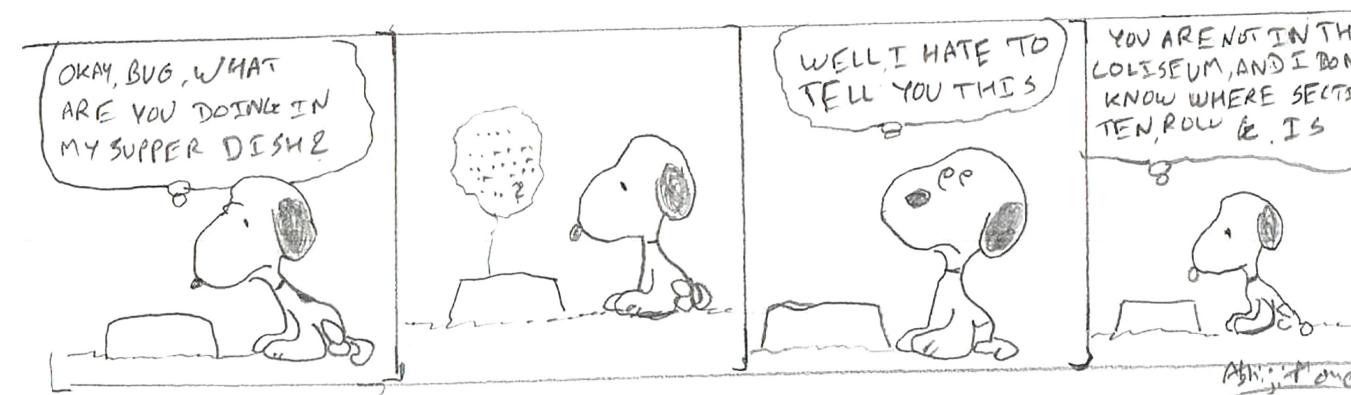
AFTER ALL, THERE'S MORE
TO LIFE THAN SITTING IN
A FRENCH CAFE DRINKING
ROOT BEER ALL NIGHT...



SO MUCH
FOR GOOD
HABITS!

I'LL DRINK
TO THAT!

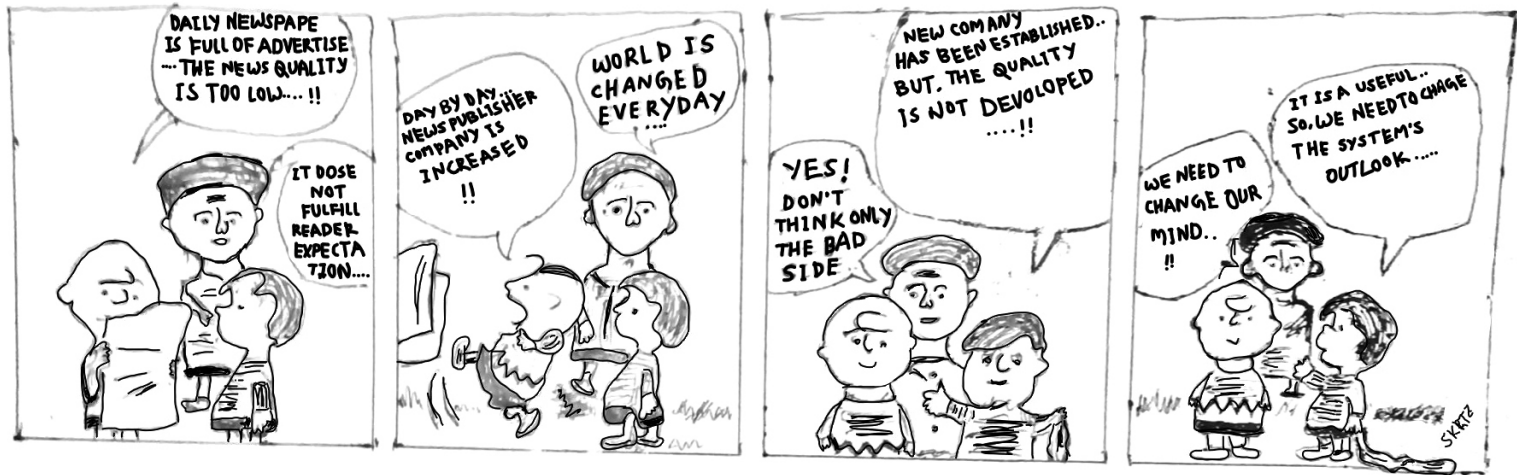
SCHNITZ

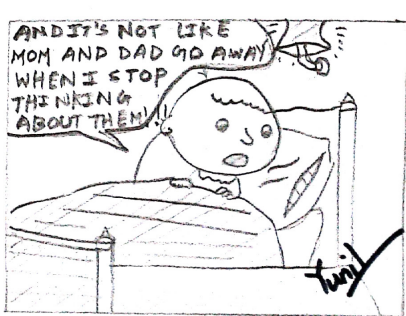
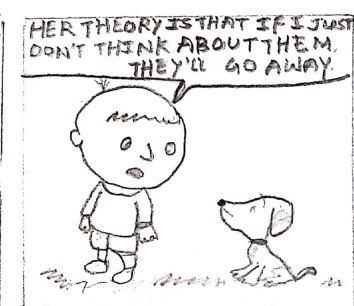
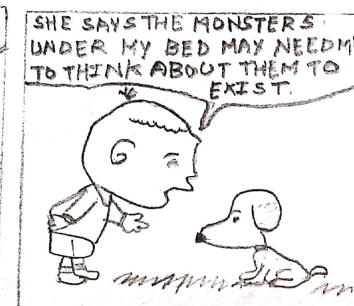
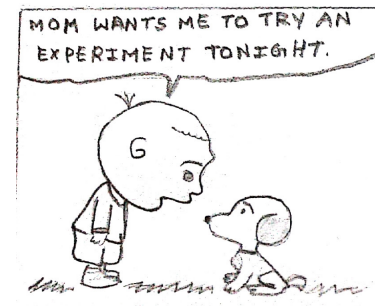
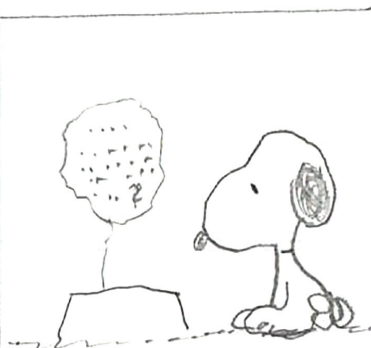


OKAY, BUG, WHAT
ARE YOU DOING IN
MY SUPPER DISH?

WELL, I HATE TO
TELL YOU THIS

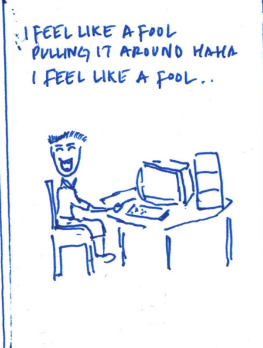
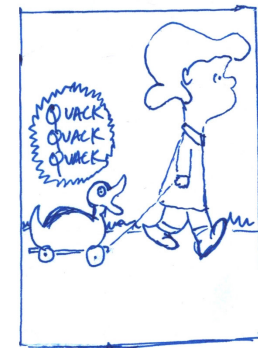
YOU ARE NOT IN THE
LOLISEUM, AND I DON'T
KNOW WHERE SECTION
TEN, ROW E, IS







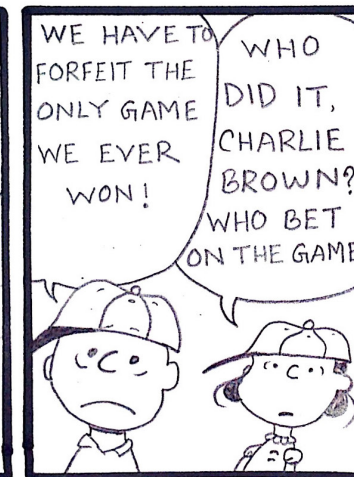
LAU



SHUL



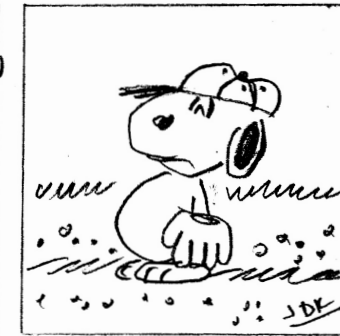
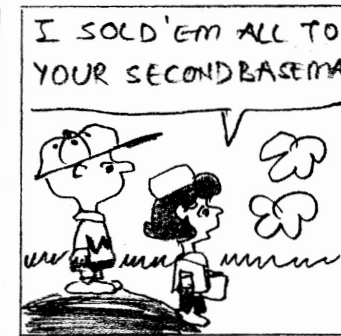
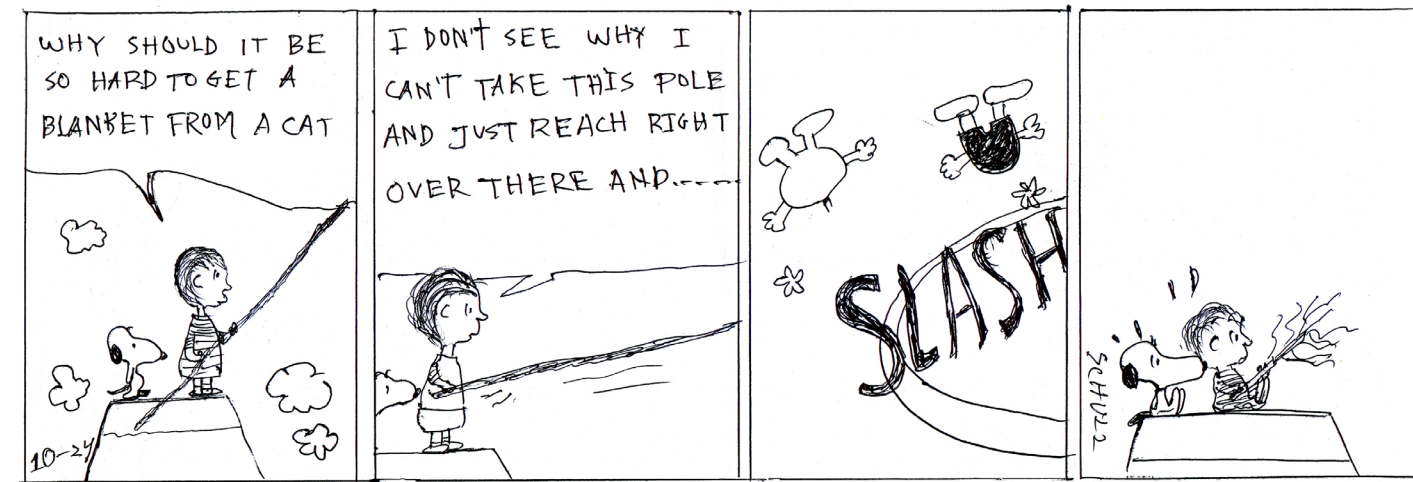
SCHULZ

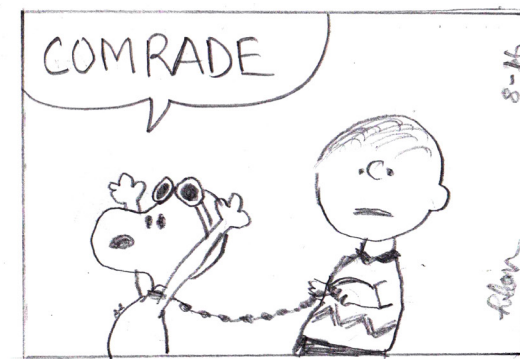
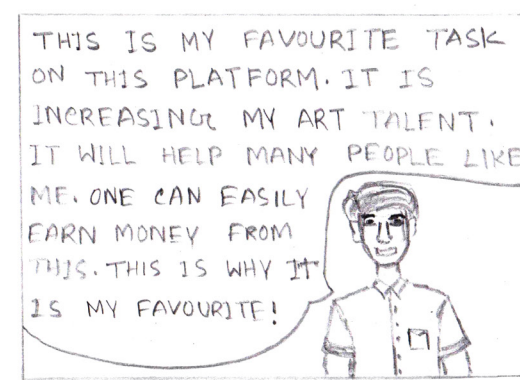
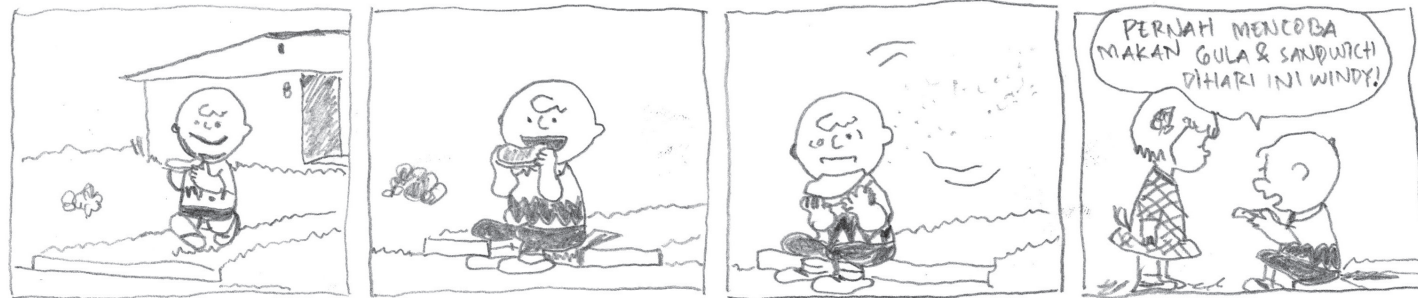


Handwritten signature

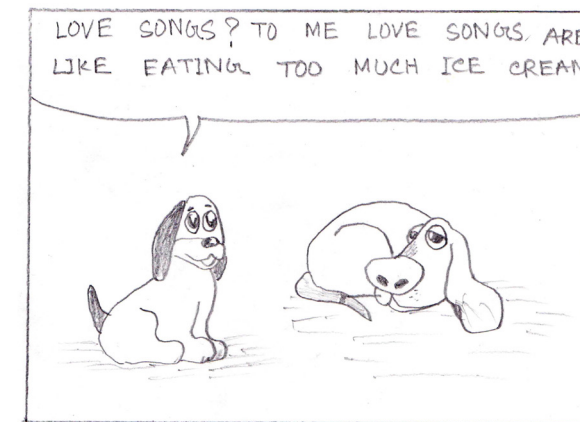


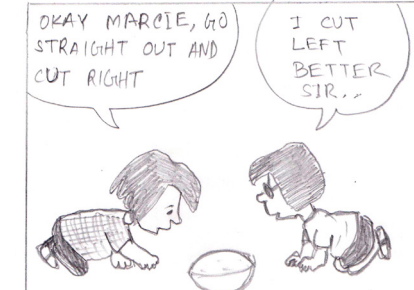
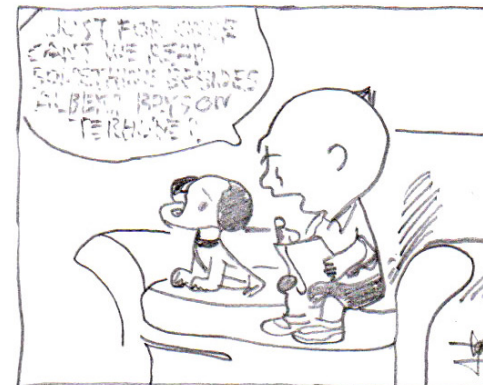
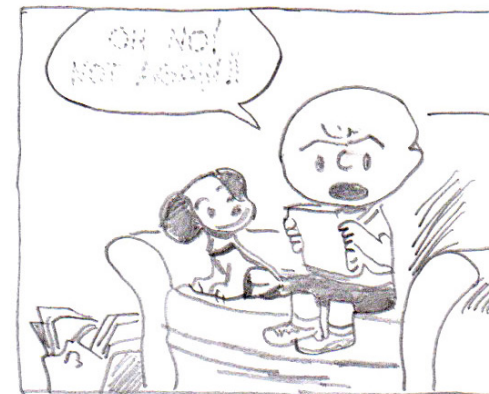
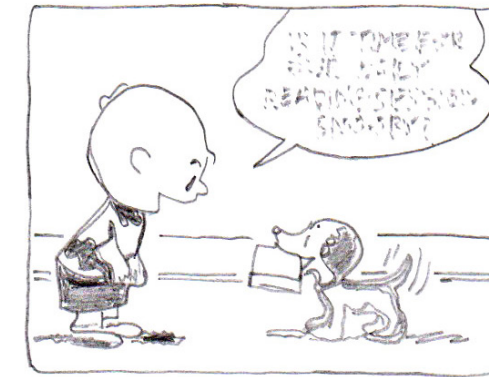
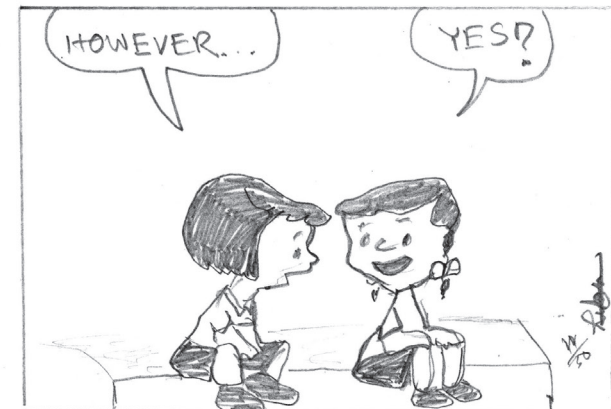
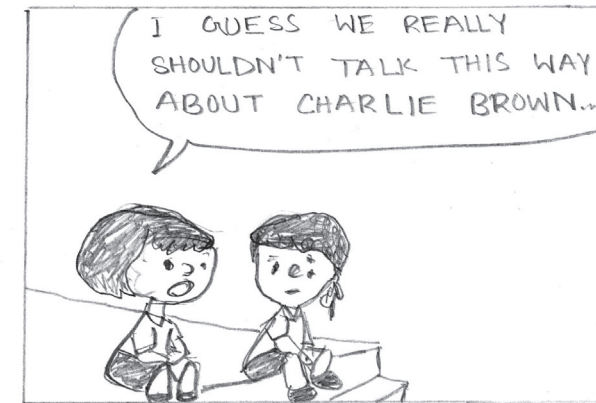
[Signature]









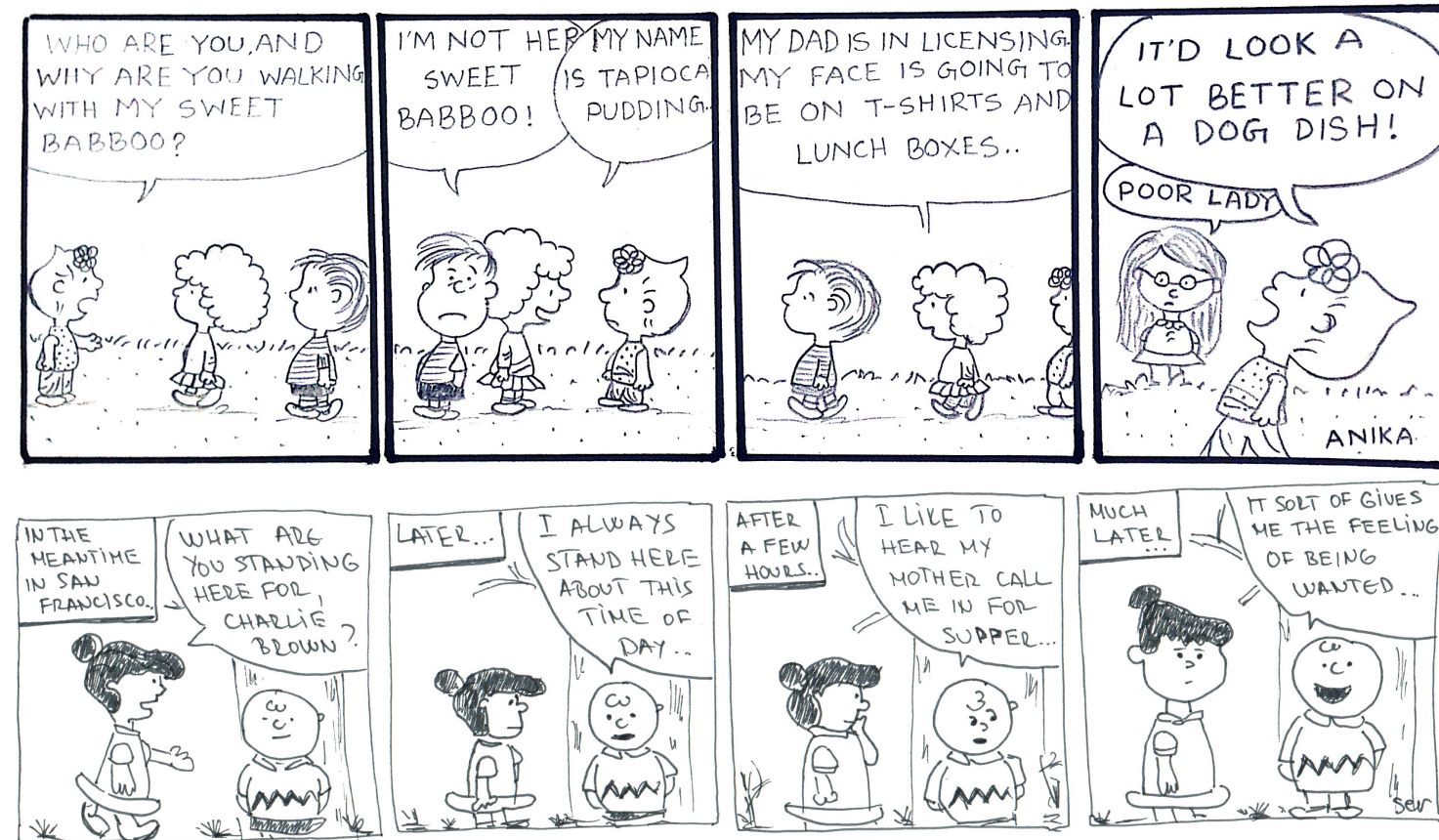


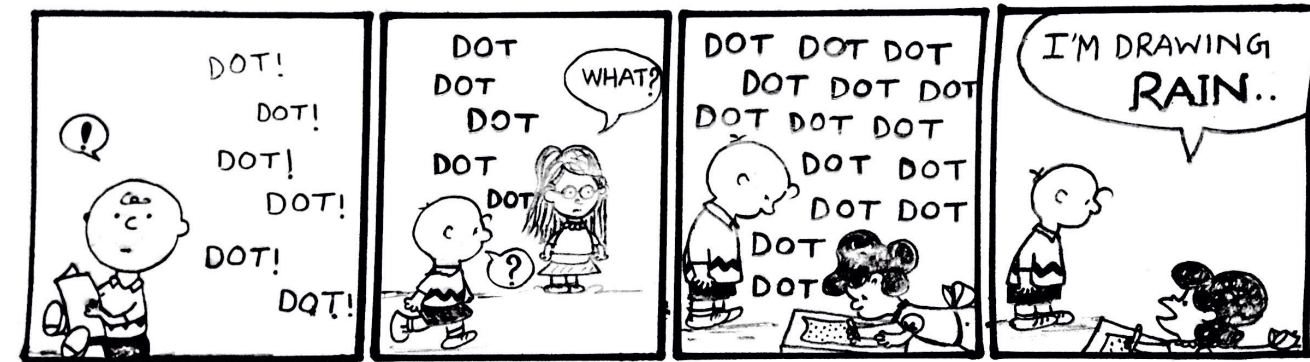
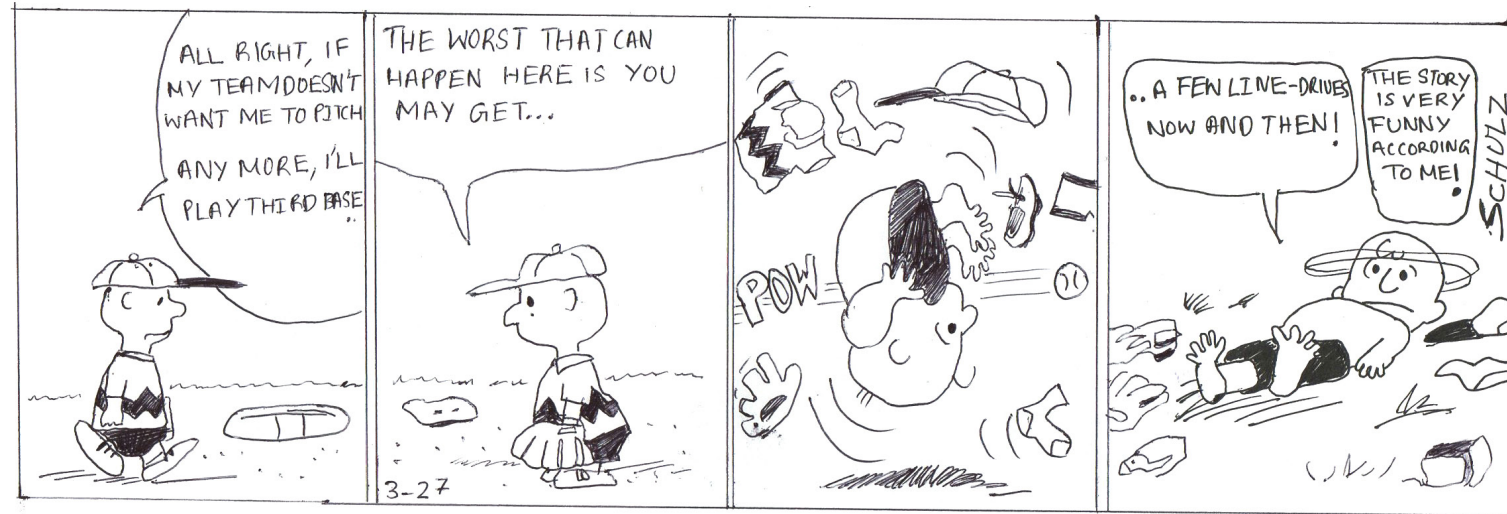
IF YOU CUT LEFT THE BALL WON'T BE THERE...

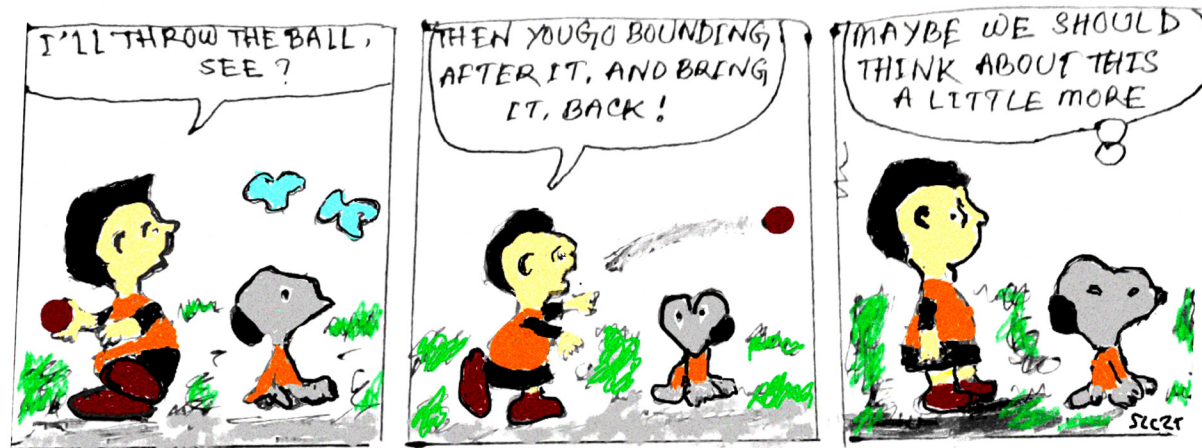


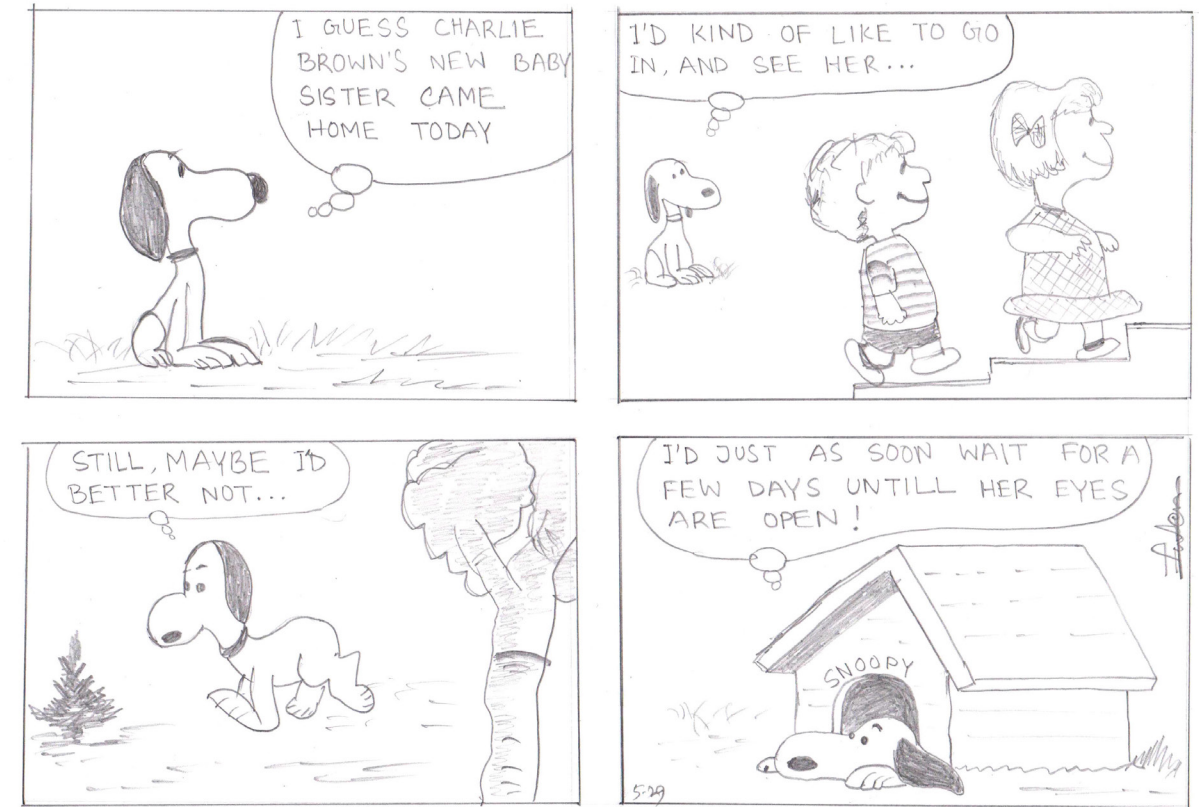


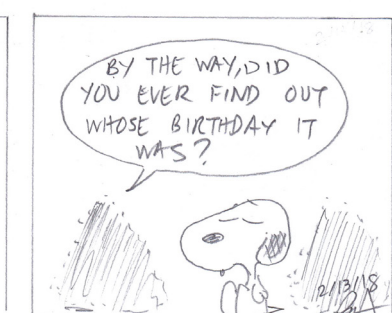
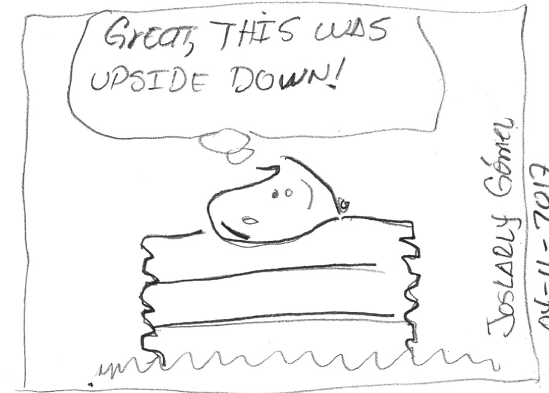
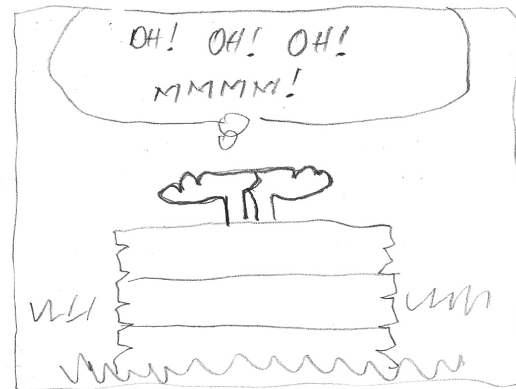
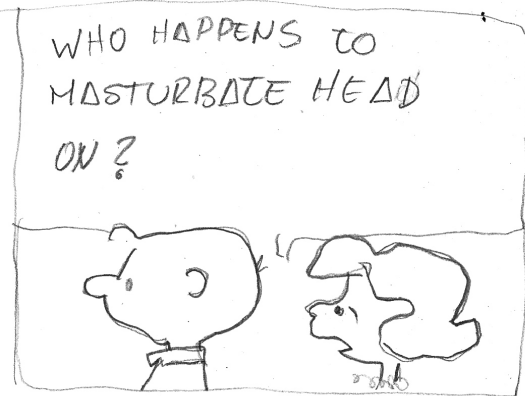
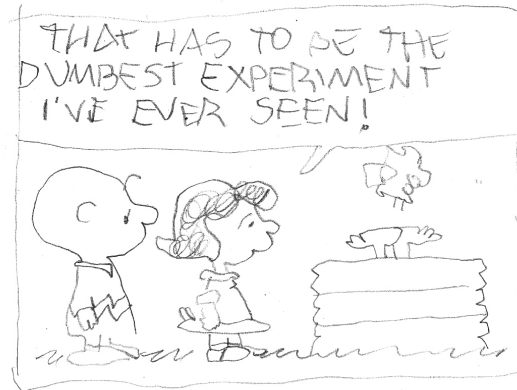
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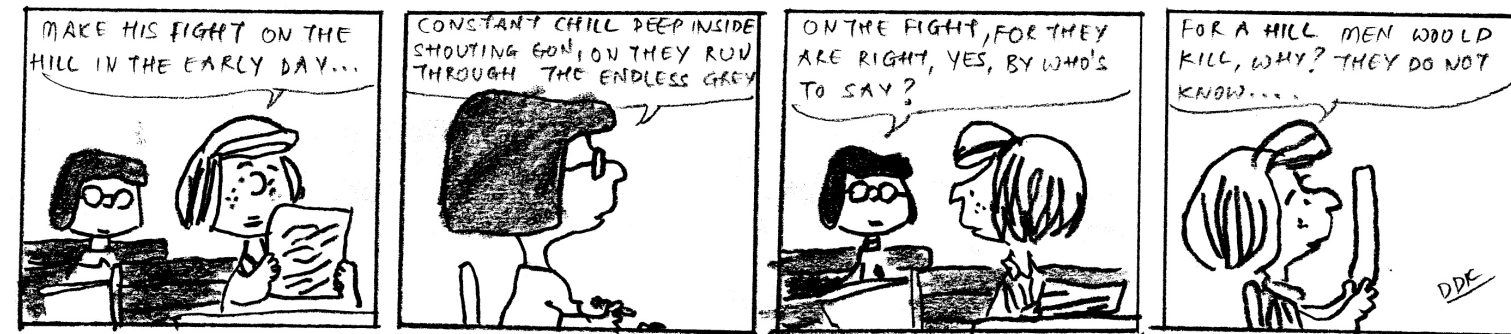
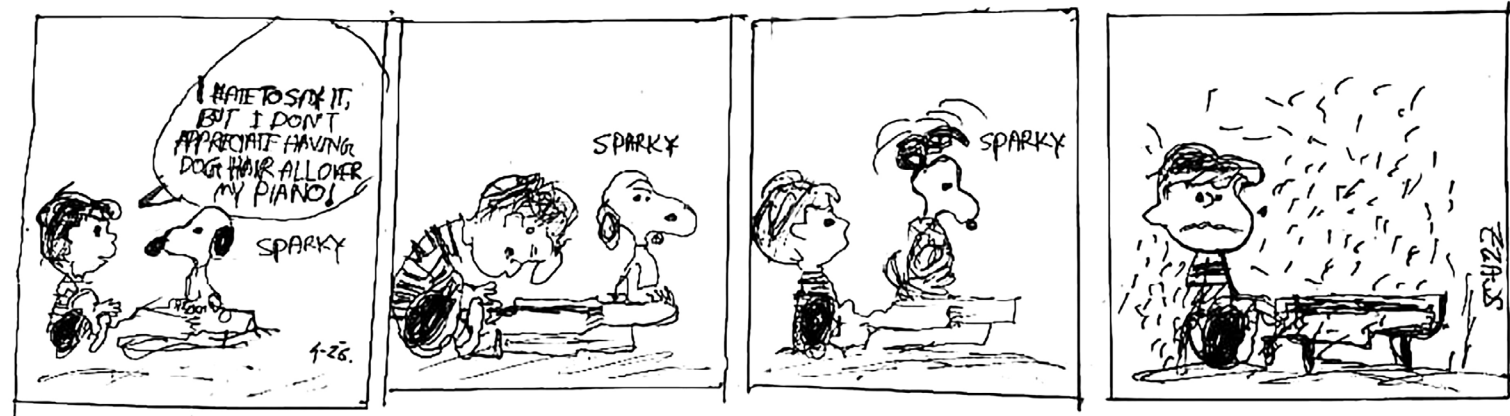
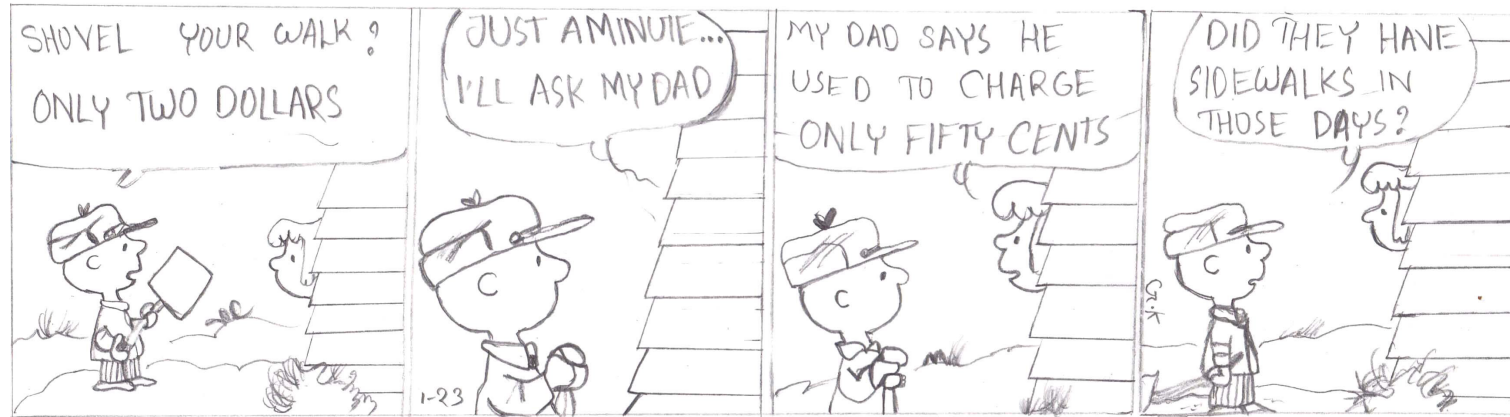


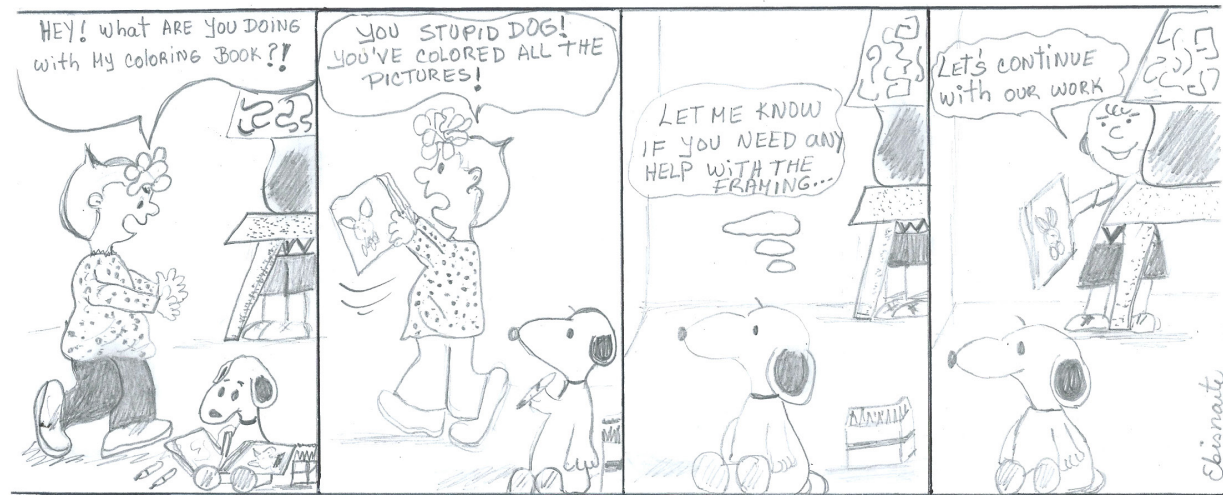










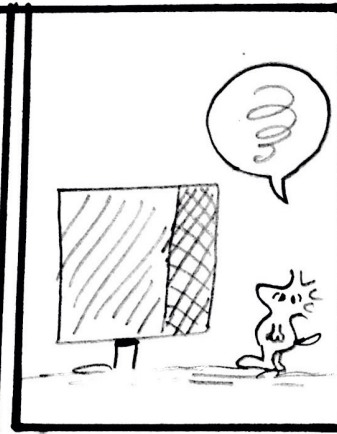
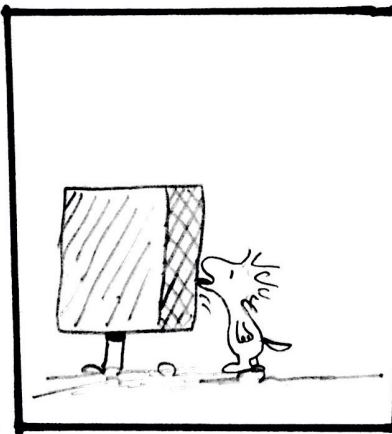
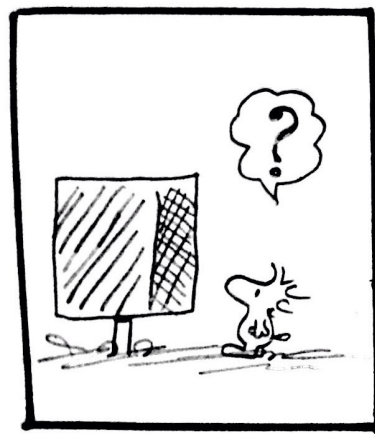


In the first frame, Peppermint Patty invites Snoopy over for a sleepover. Being alone by himself as his owner was away on a vacation, Snoopy agrees since he has nothing else to do anyway, and decides to bring over a hockey stick just in case they are playing. 10 minutes later, he shows up at Patty's doorstep and right before he could ring the doorbell, she greets him, appreciating his initiative to be her company.

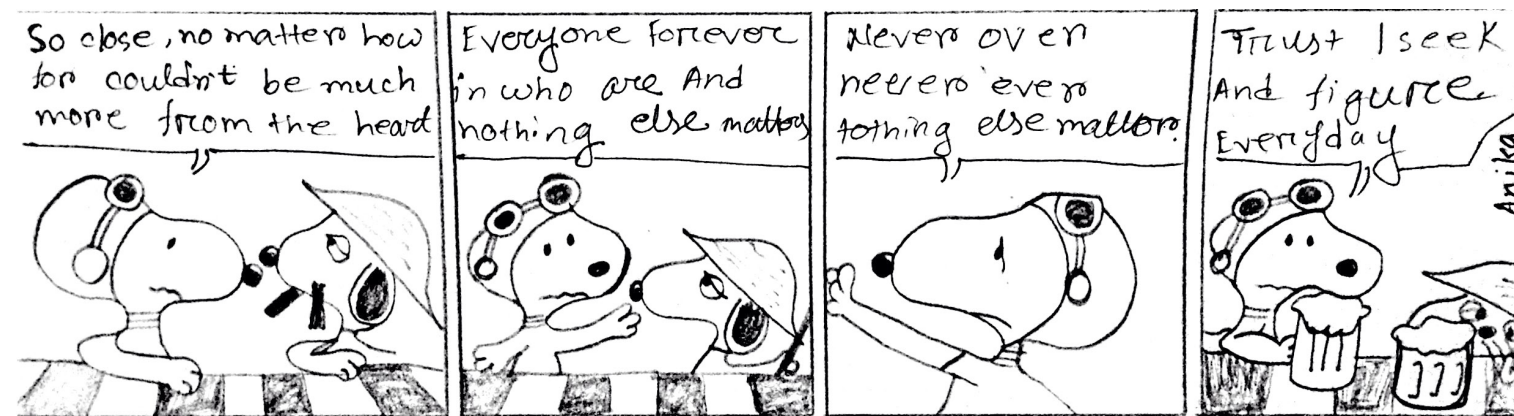
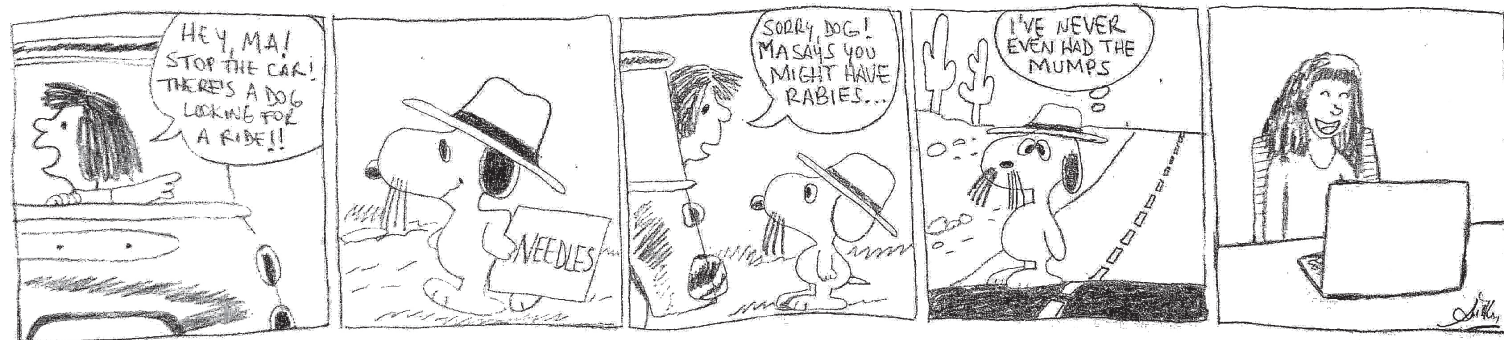
In the second frame, Patty tells Snoopy their friend Chuck must have informed him that her dad has gone out of town, and for fear of being alone, assuming Snoopy must have known this beforehand. In this situation, it is possible that Chuck was unable to come over due to the lengthy distance between their houses or being unavailable at that time, and therefore, Patty had to request a favor from Snoopy.

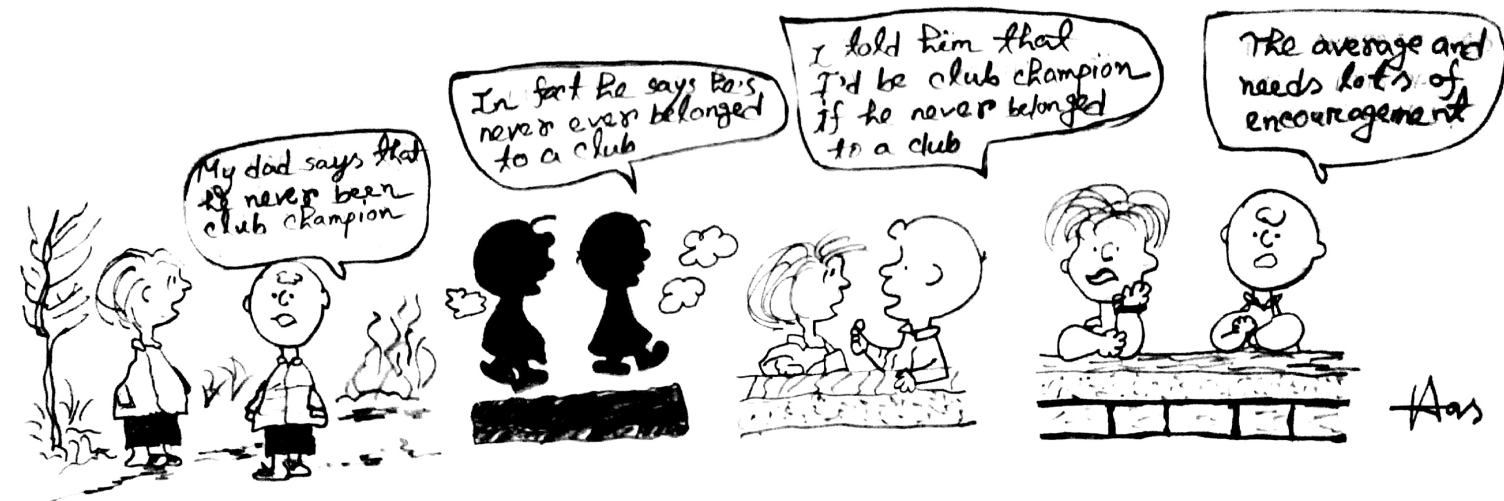
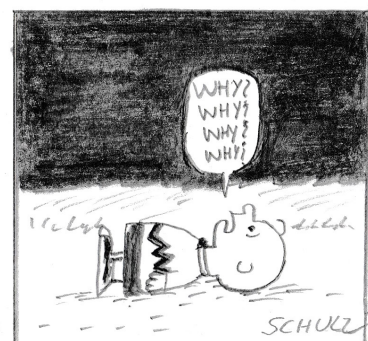
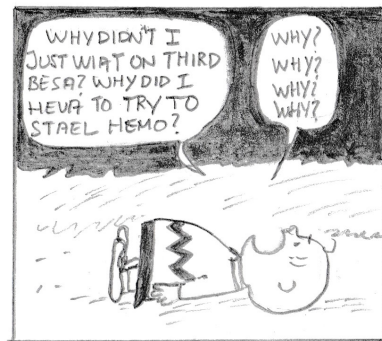
In the third frame, the moment Patty notices Snoopy carrying a hockey stick, she looks surprised. Thinking that he's planning to be a goalie, she expresses her disbelief that a mere hockey stick could do much for protection, let alone being wielded by a small dog. After a brief thought, she decides that Snoopy has plans to play hockey with her as it might be one of their activities to pass time.

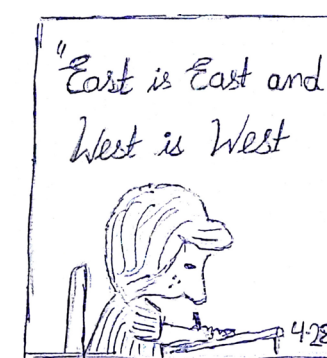
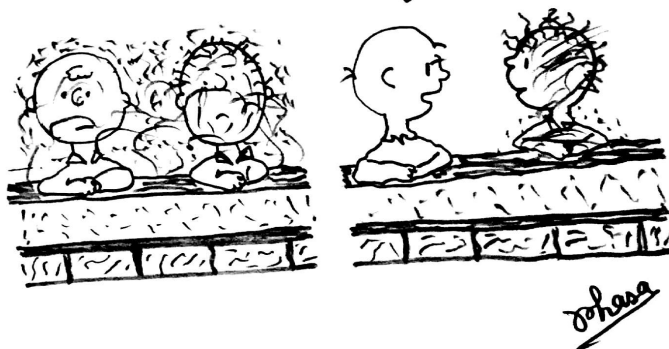
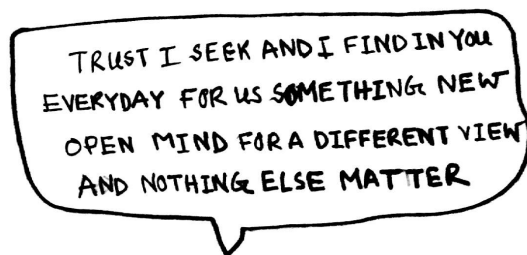
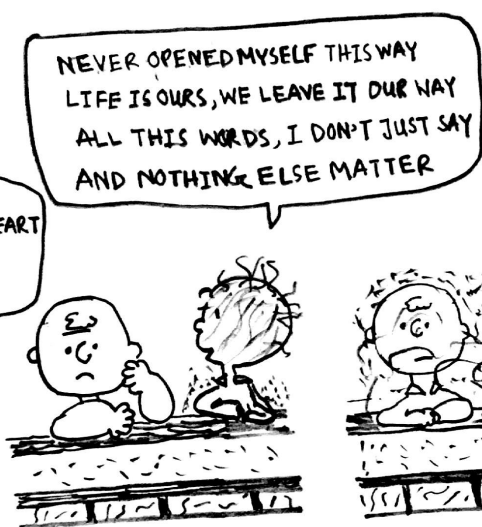
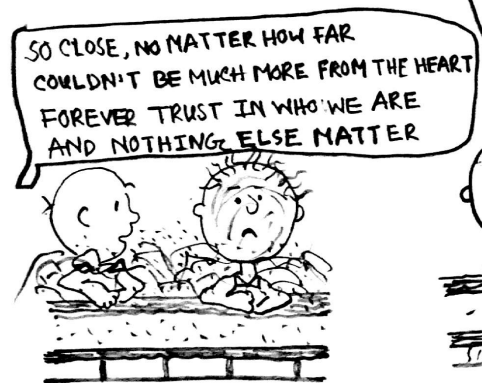
In the fourth frame, Patty decides to let it go as Snoopy has gone all the way to stay over and it wouldn't be too nice to request for anything more. She invites him in and agrees to spend some time for hockey, but warns him that there's a possibility of herself getting mugged while they're engrossed. Snoopy, understanding the risks agrees to protect her while keeping an eye out on any kidnappers or thieves.

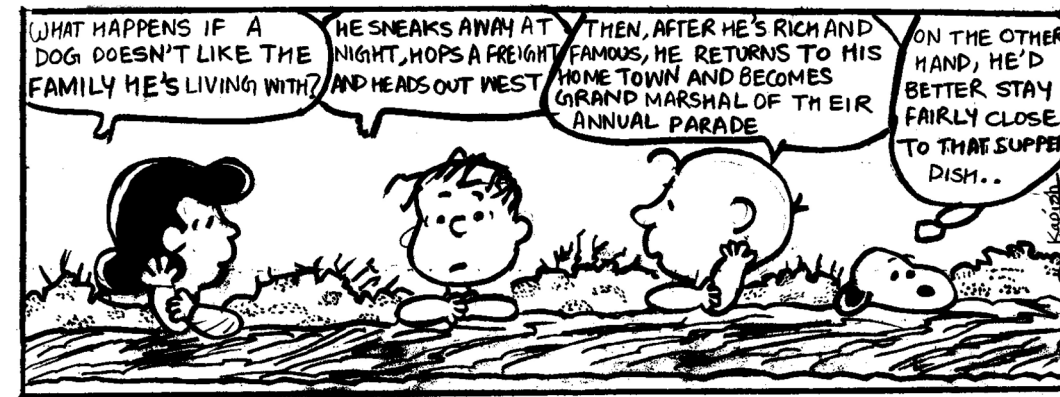
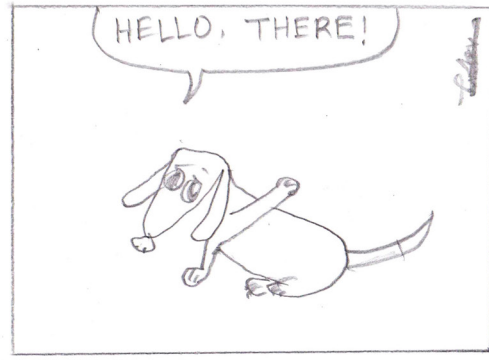
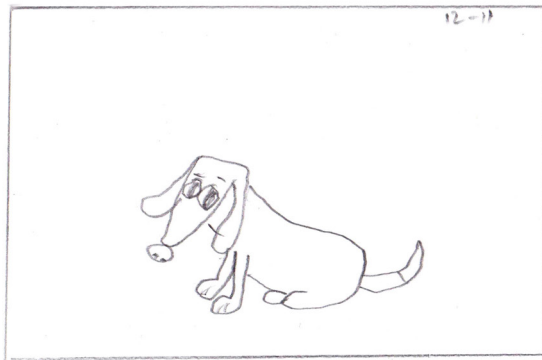
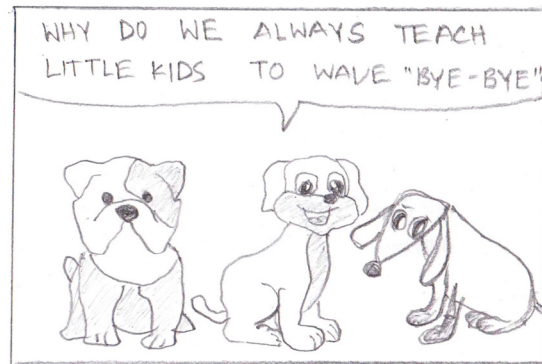


Romeo

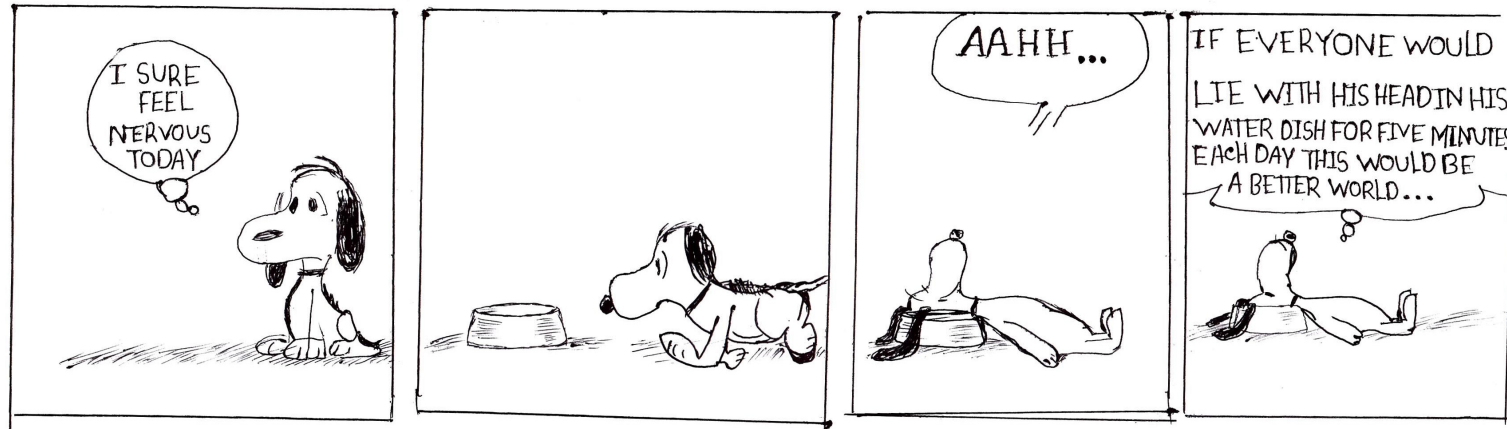


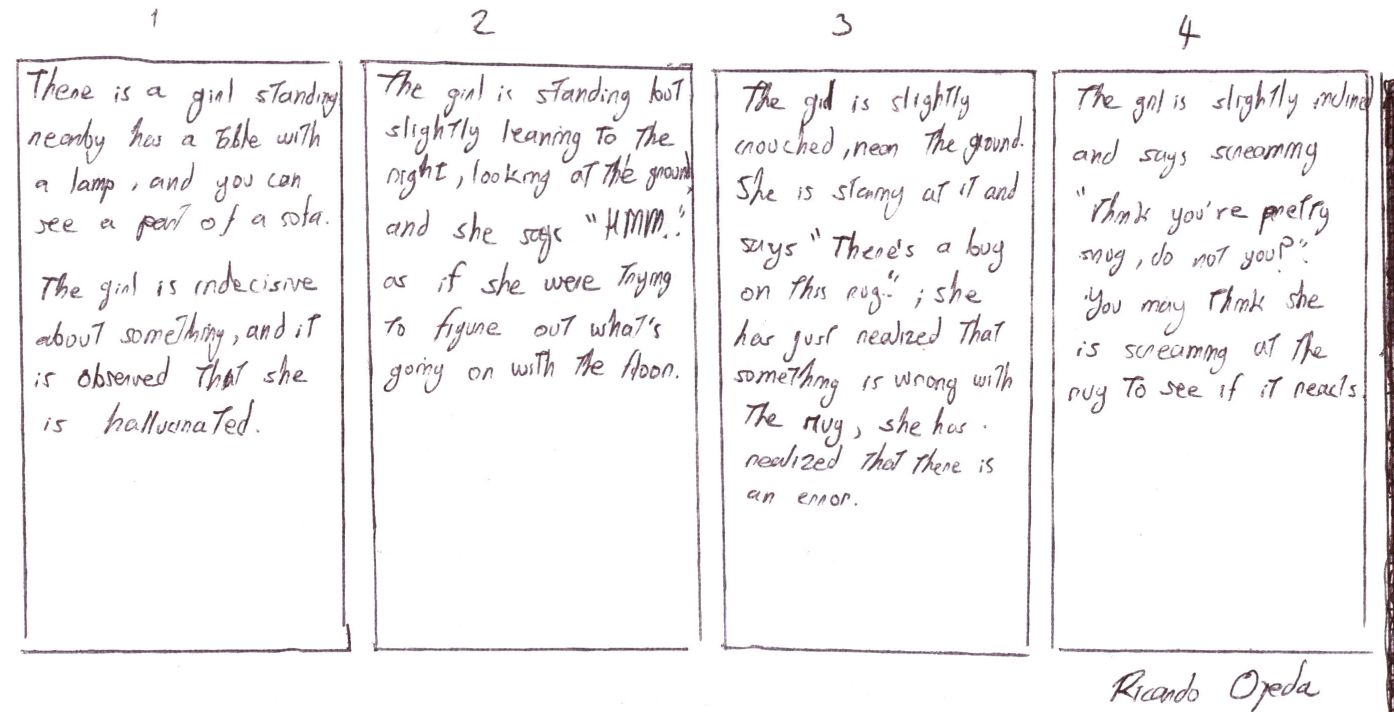


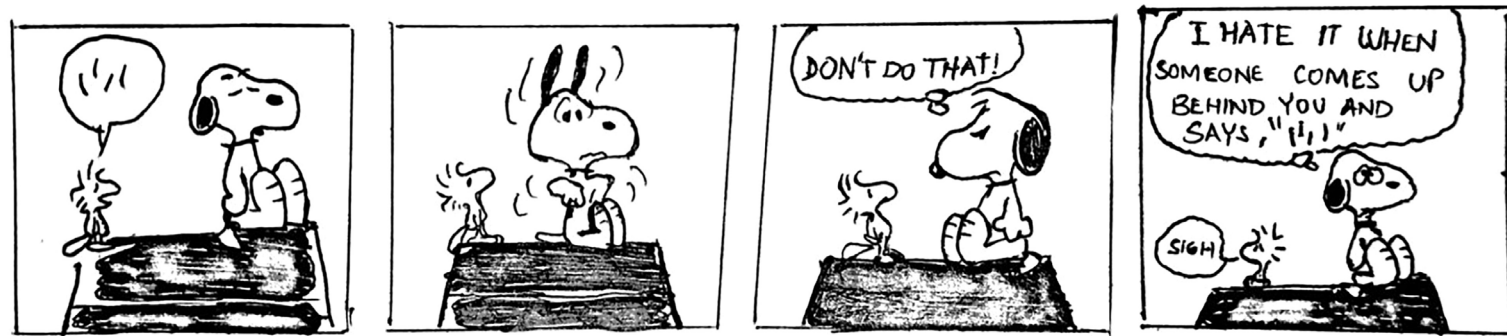
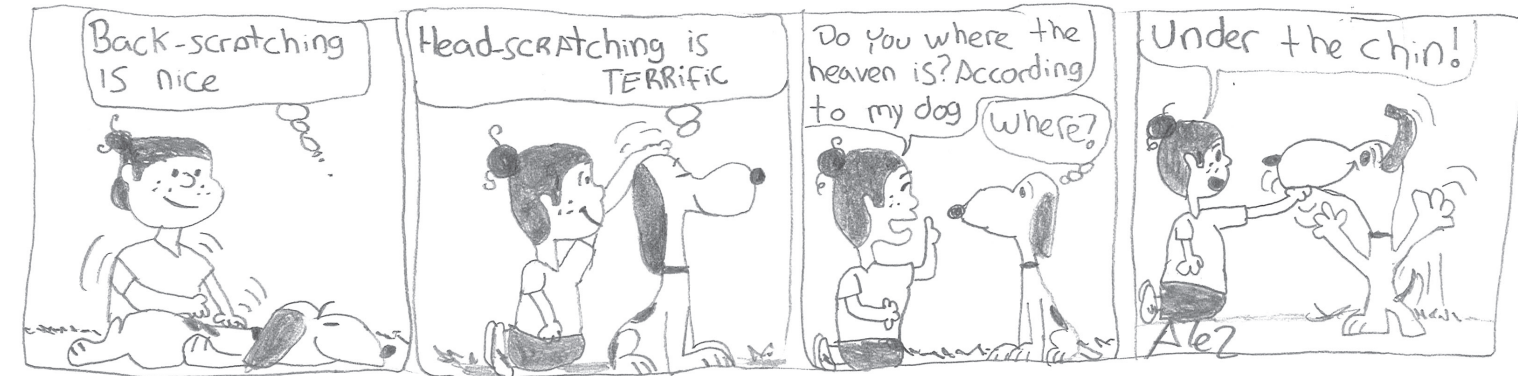




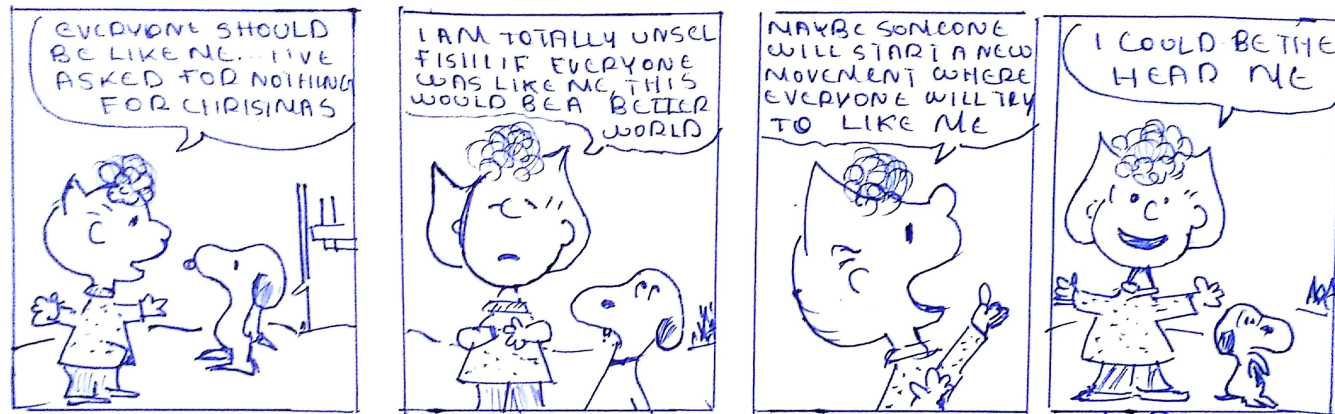
Ans







Gilbert Sarker



LSA
22/05/17

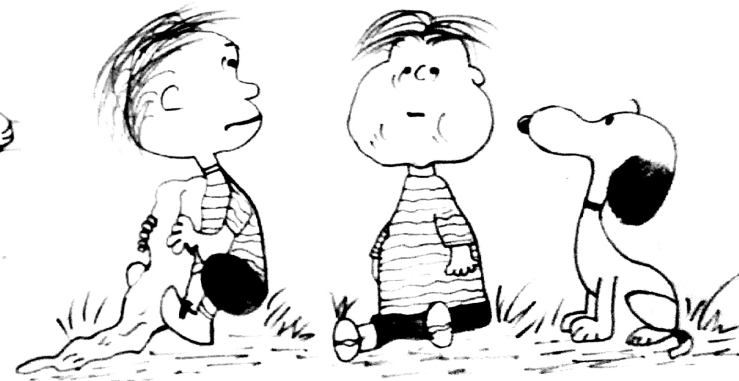
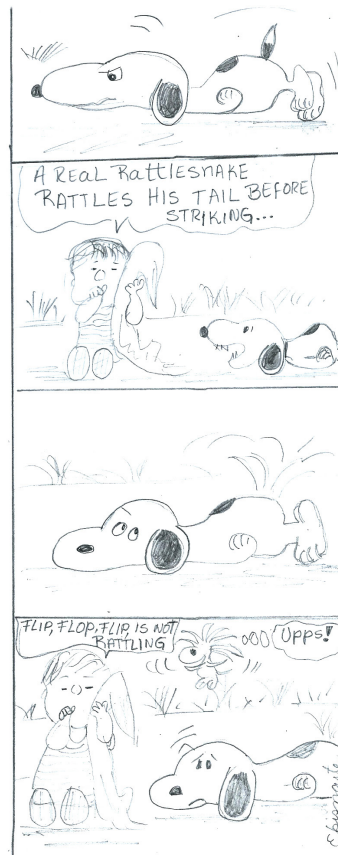
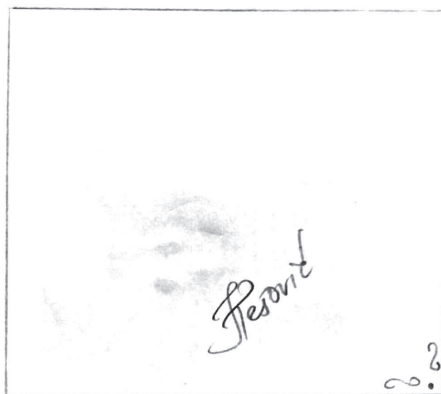
COMMENT: A SAD BUT TRUE STORY: INTERESTING COMIC



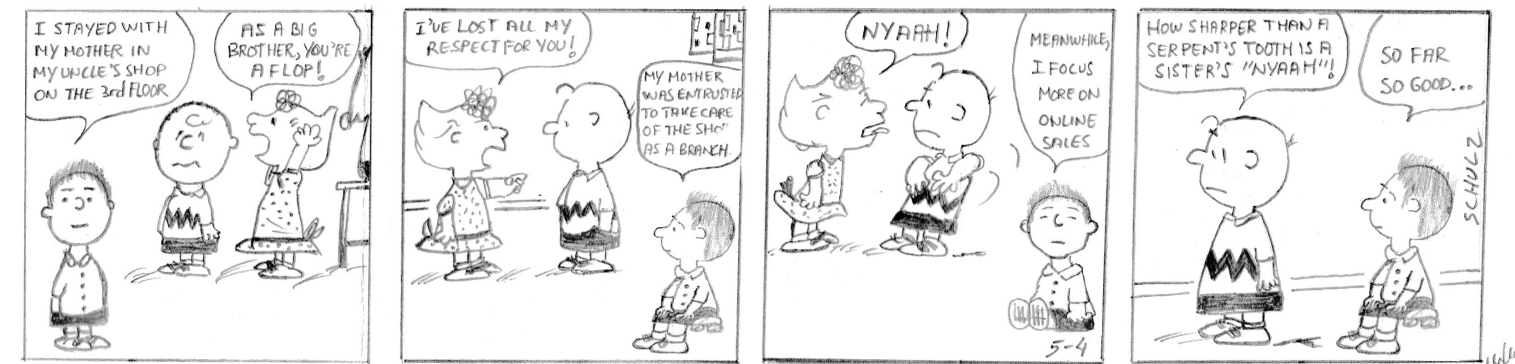
There was a little girl called Molly. She really loved animals, especially dogs, but her parents wouldn't allow her to have one. But, every time she would see one, she had to stop and play with puppy or a stray dog. She lived in a small town with a lot of stray dogs. And there was one, thinking how is actually nice to be a dog 'cause everyone would give him food...

She just had to stop and play with him. She pulled his ears, touched his nose, pet him. But Sony wasn't so happy about it. He thought she is really annoying. She wouldn't wanna let him, because that little girl used every opportunity she had to enjoy playing with dogs. And she would be happy and walked home thinking how would it be nice to have a pet on her own.

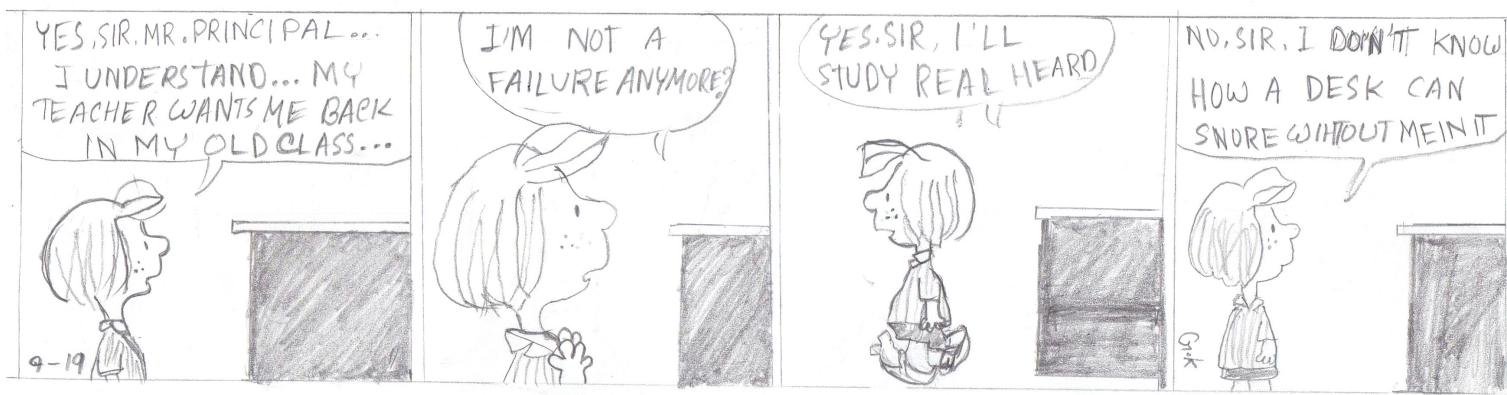
He would wonder the streets, enjoying the sun, playing on grass... His name was Sony (people who lived in that town gave him name), and he was a happy puppy, although he didn't have a home. He thought he is free to go wherever he wants, and everyone was nice to him, because everyone thought he is so cute. One day, Molly was walking in the park on a beautiful sunny day and saw Sony.



RAKIB

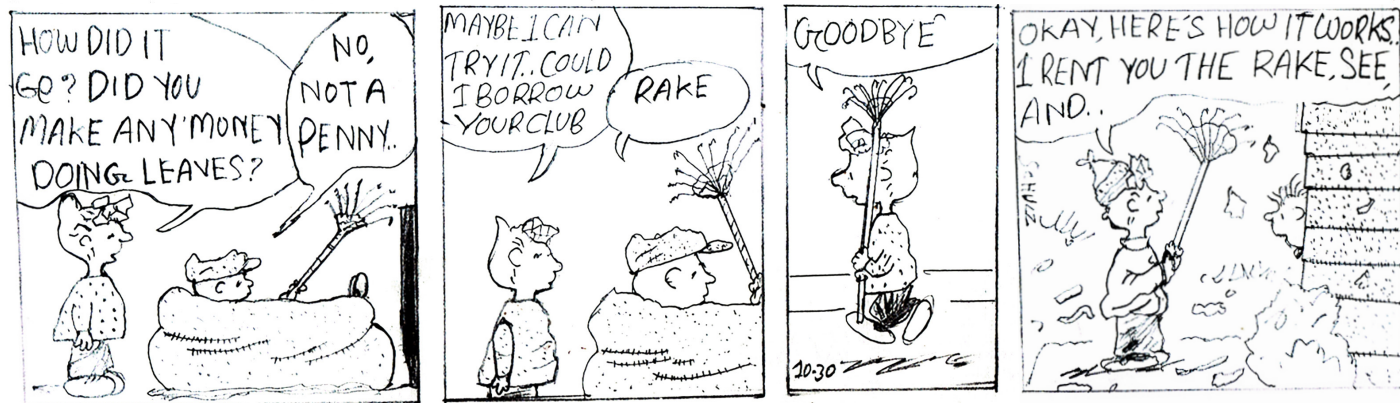




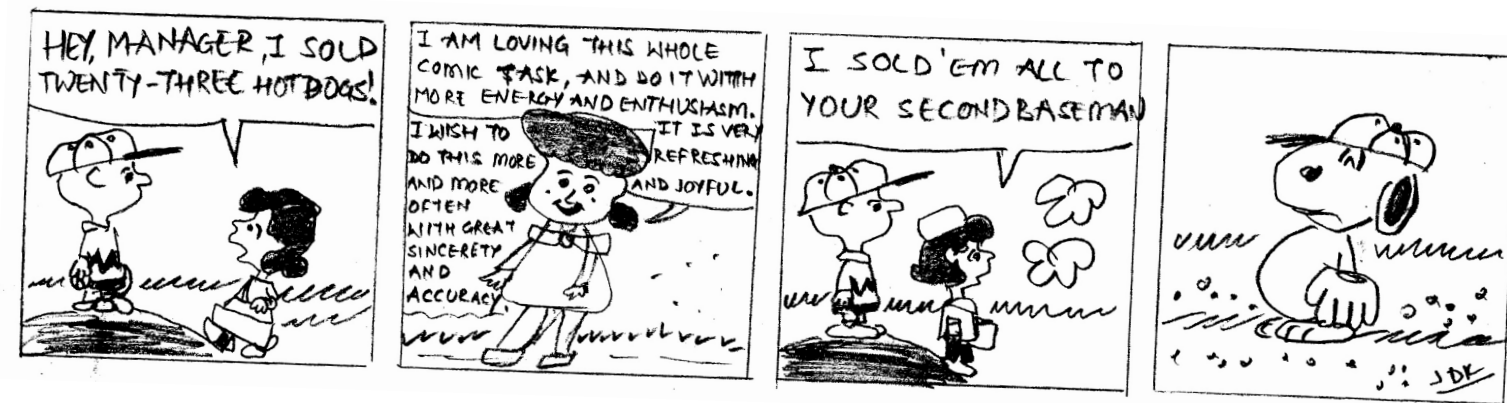


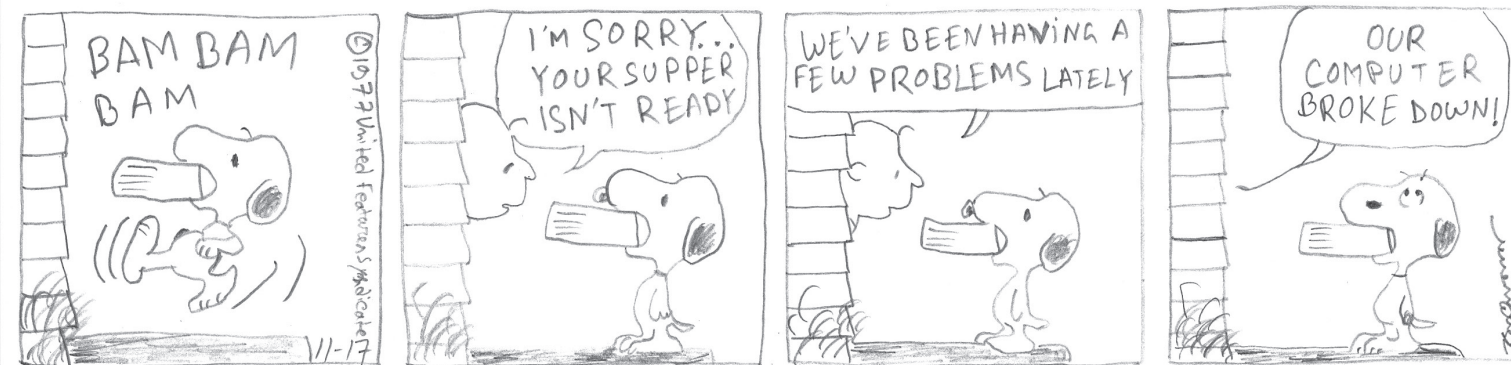


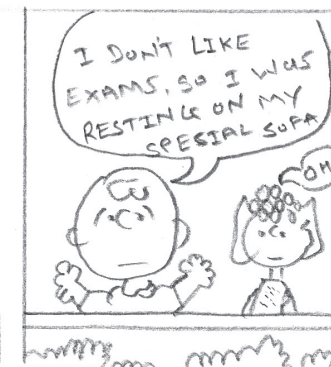
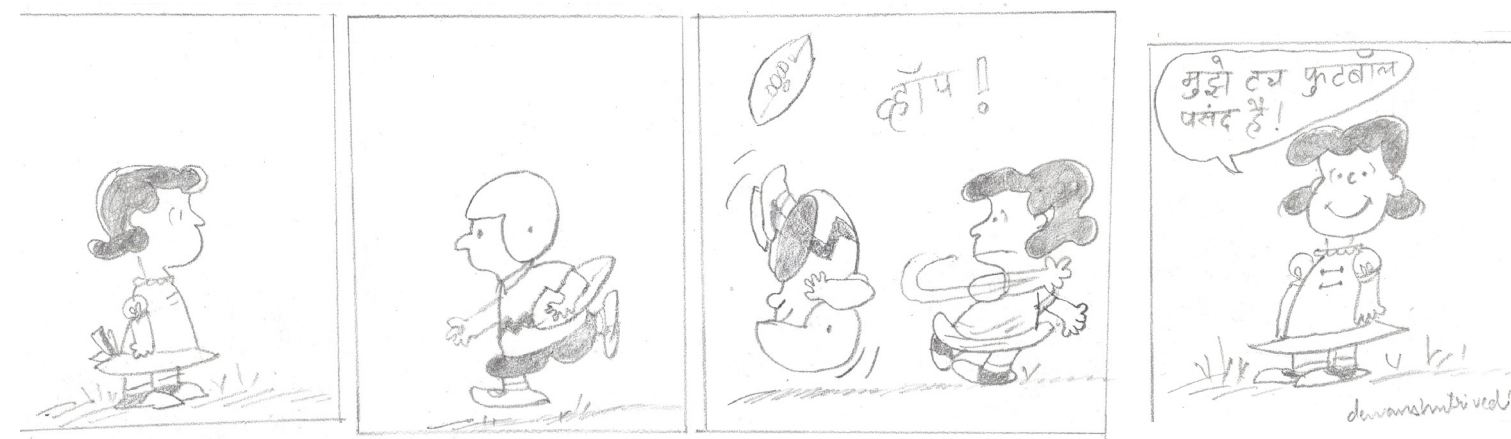
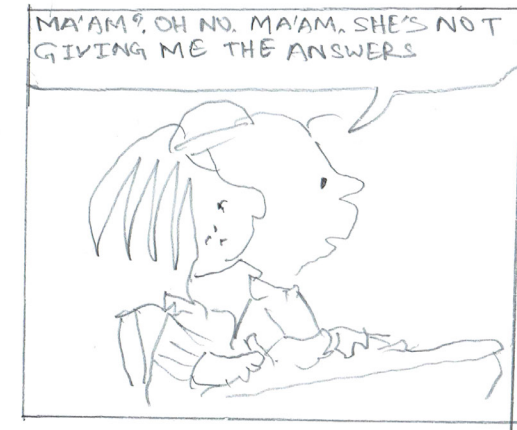
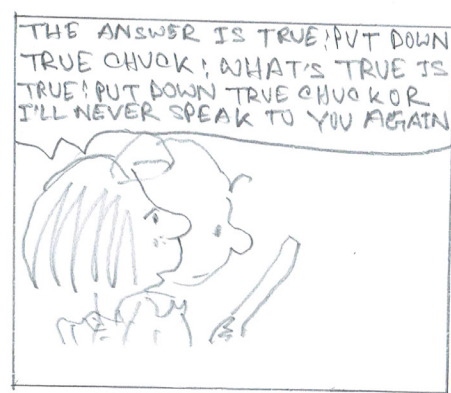
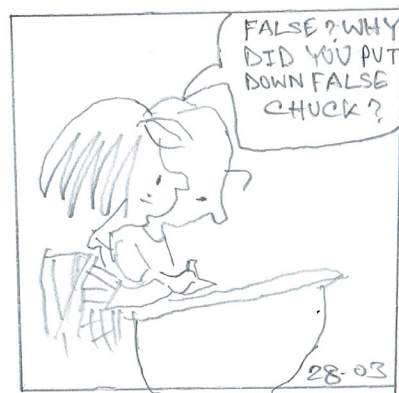
Wendy

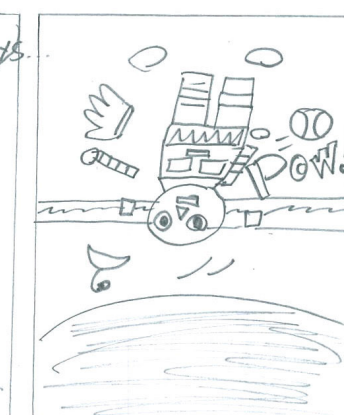
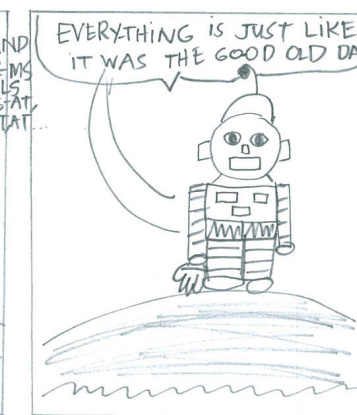
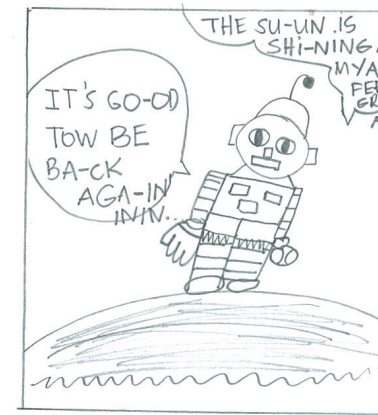
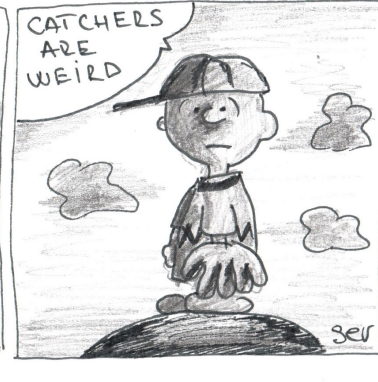
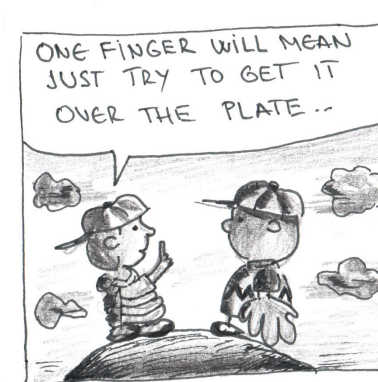


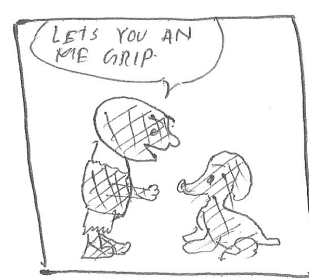
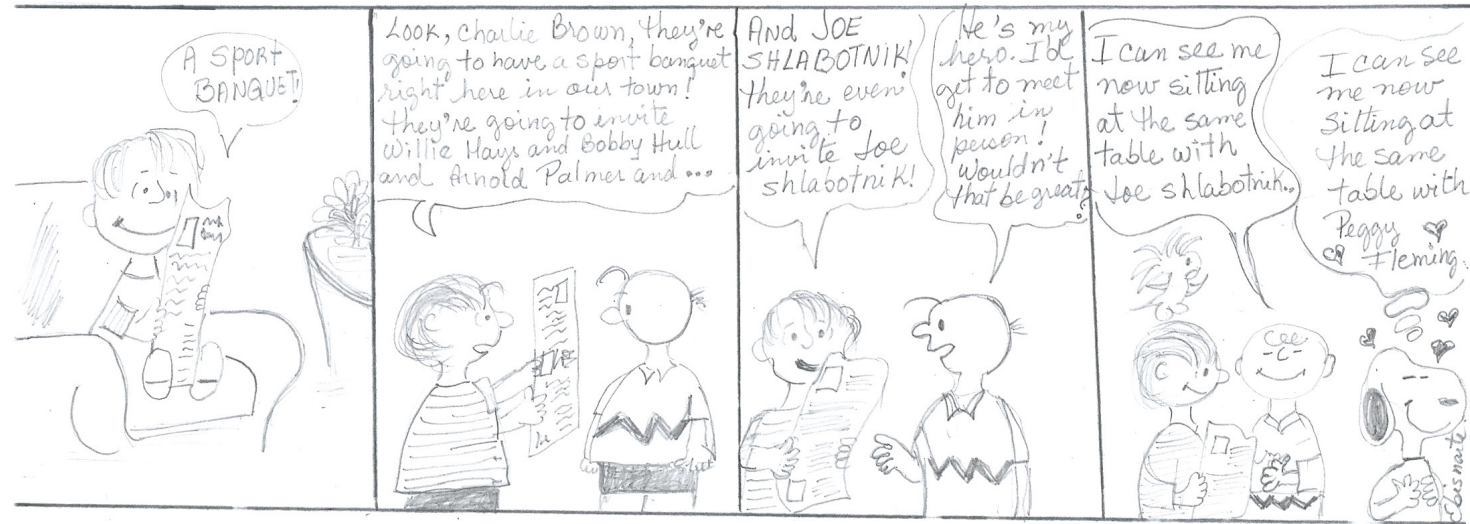
MILON





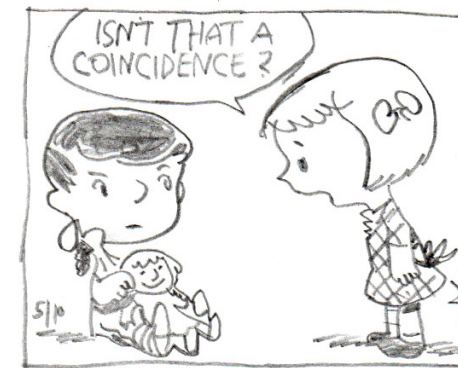
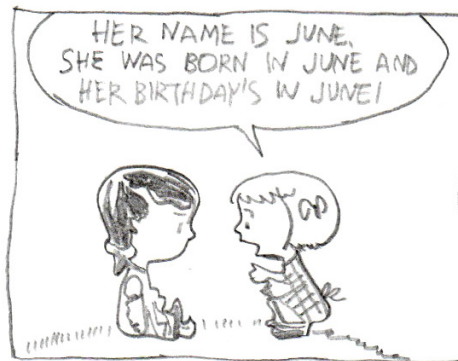
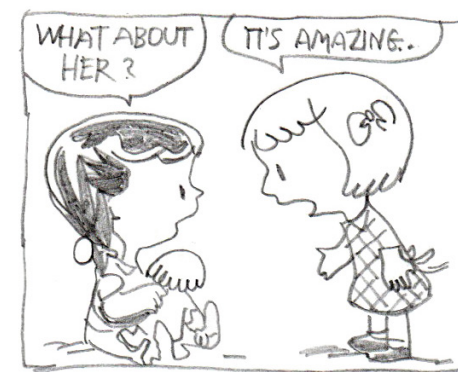
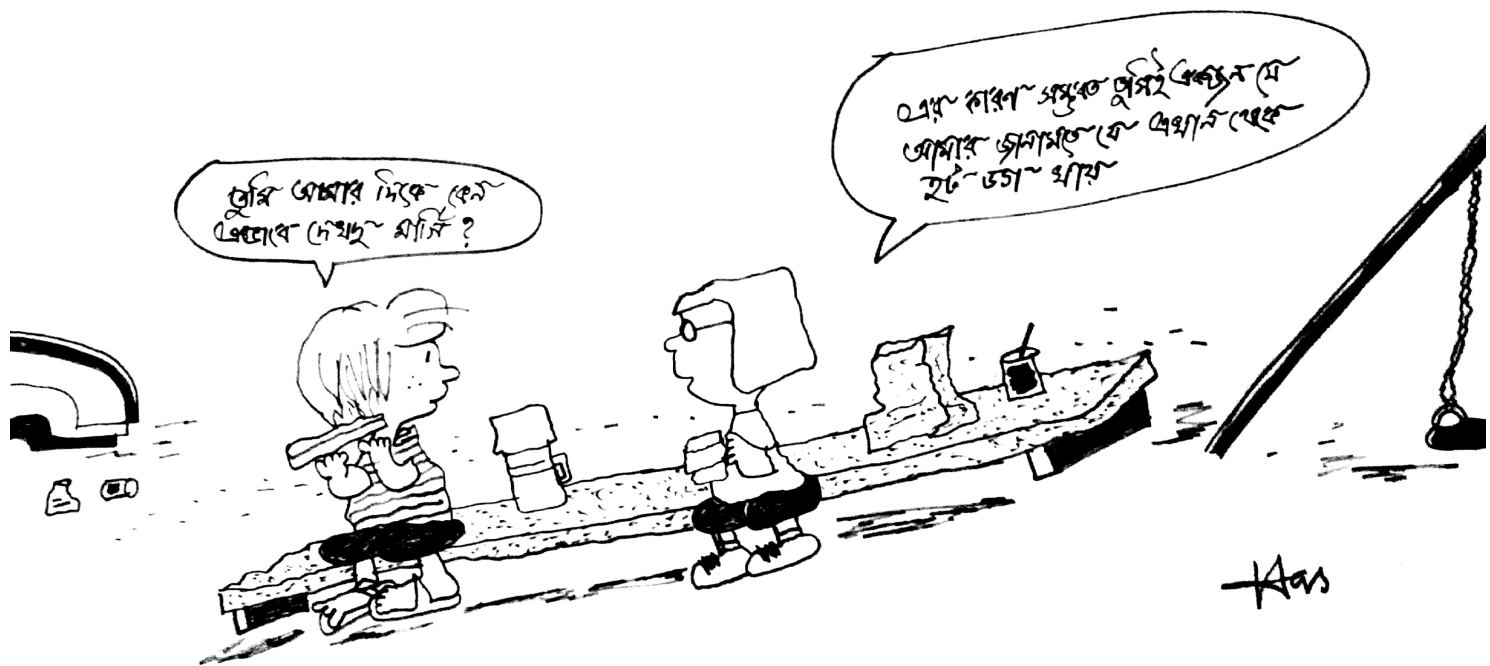


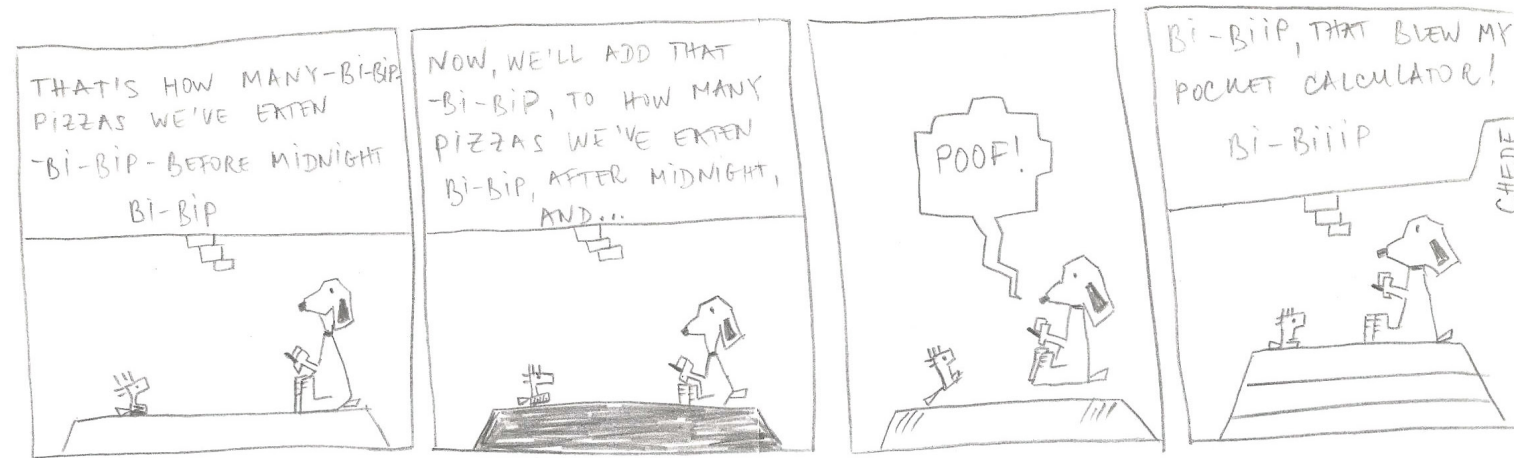
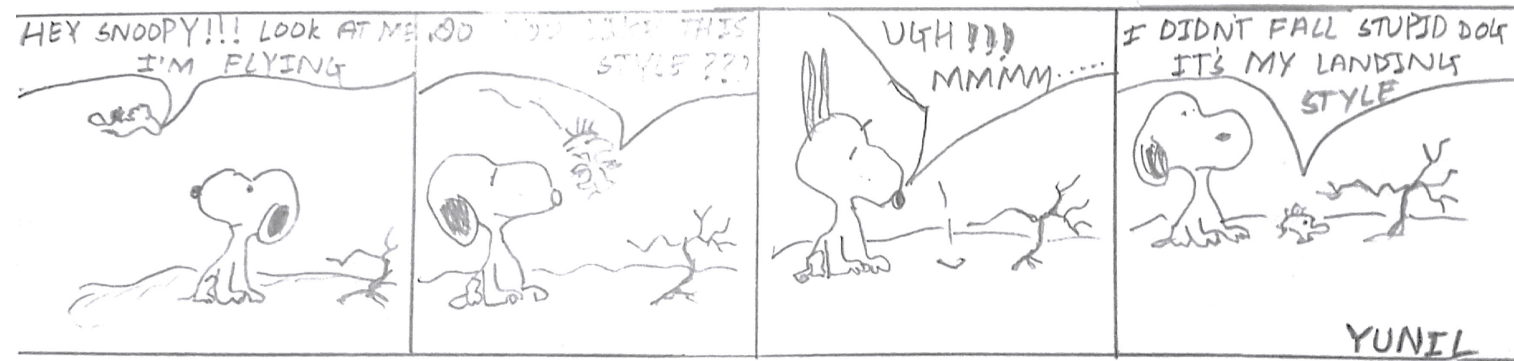




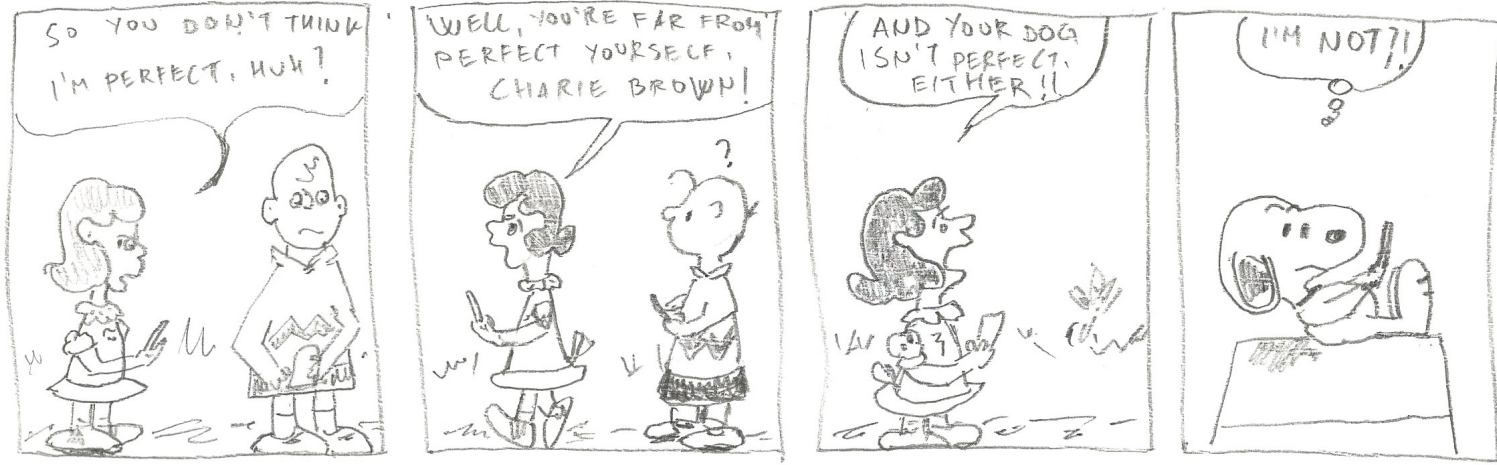
Handwritten signature



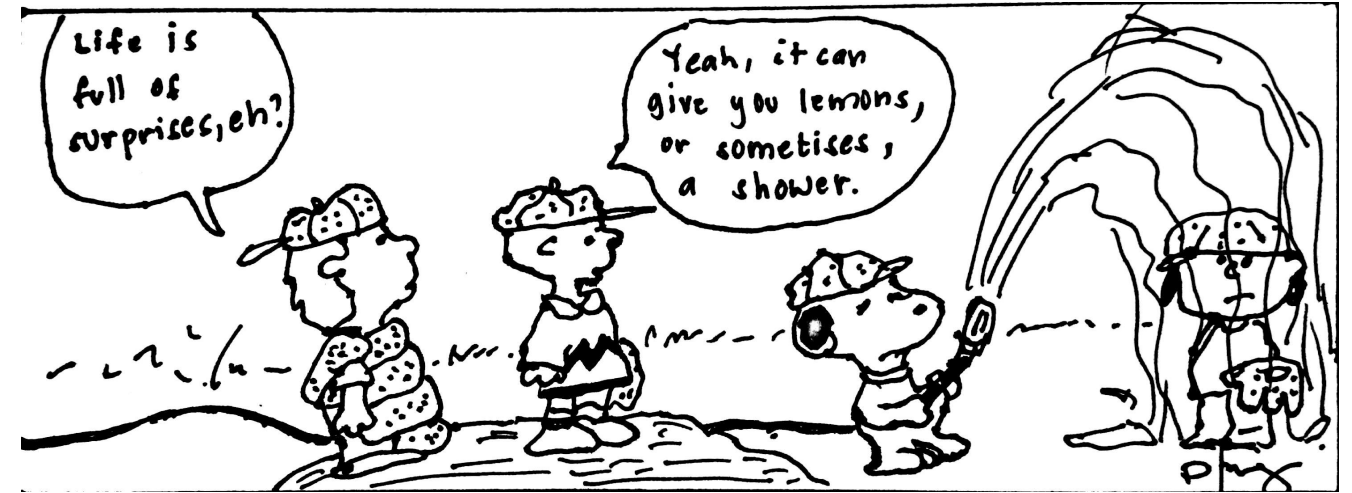


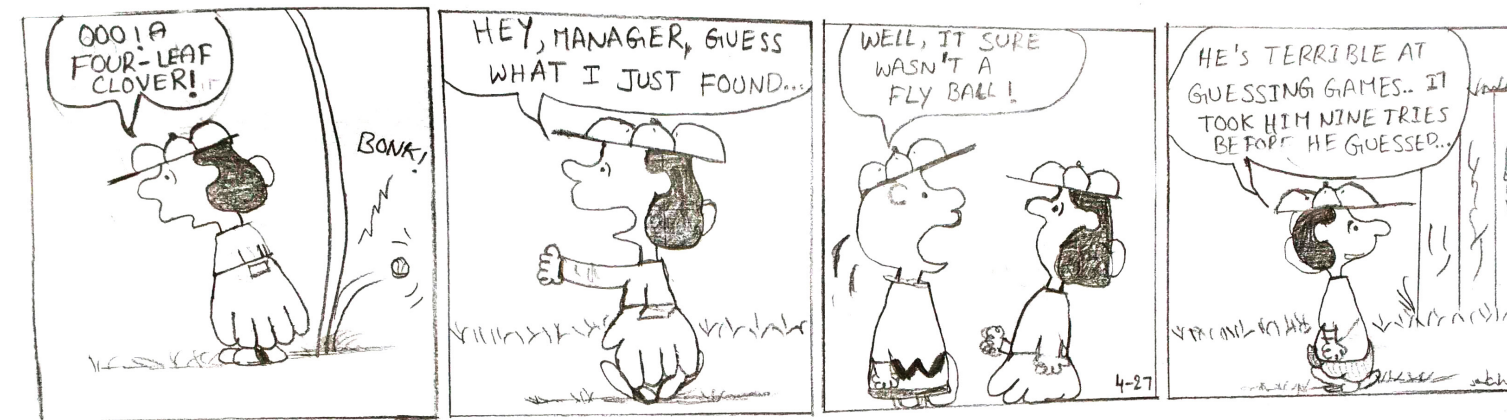
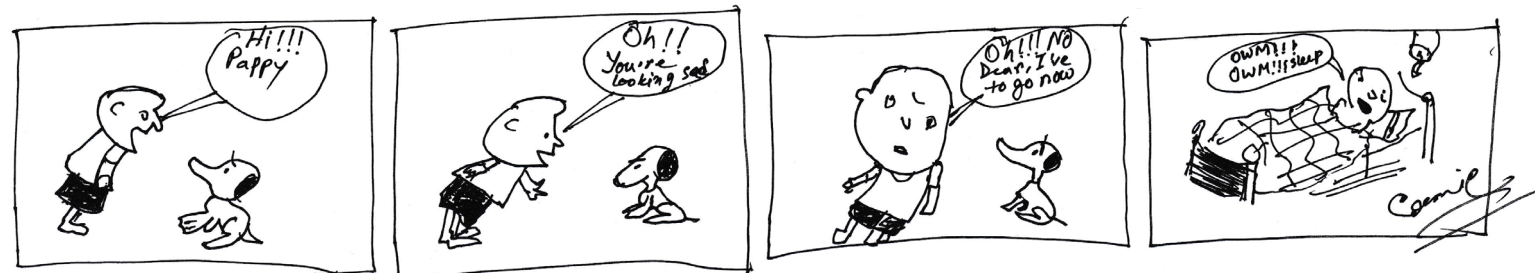


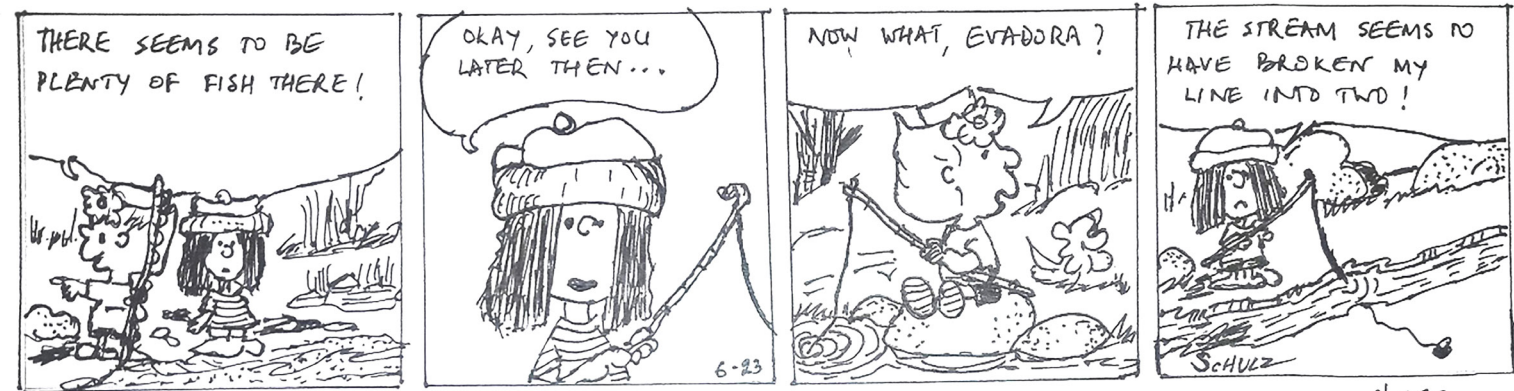
IT'S NOT A FAITH IN TECHNOLOGY.
IT'S FAITH IN PEOPLE.



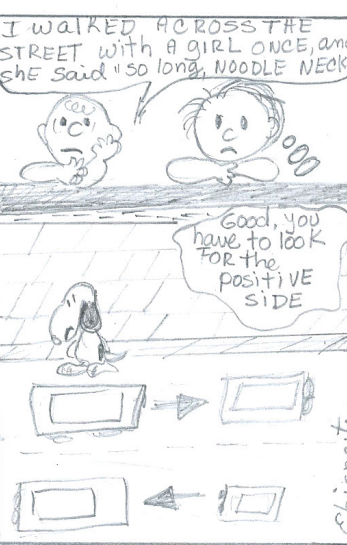
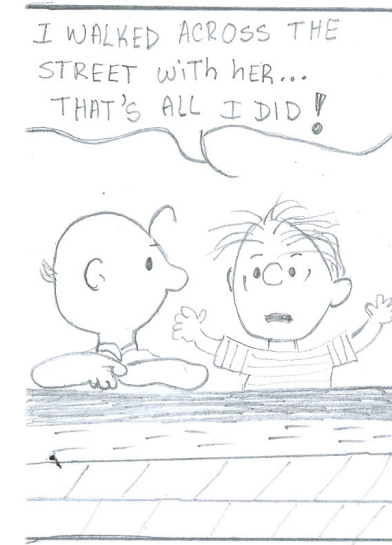
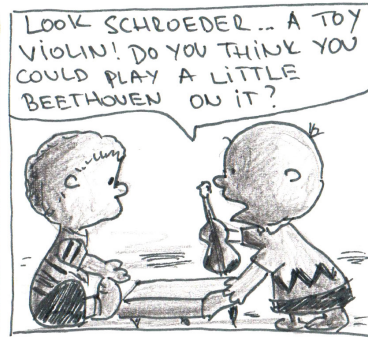
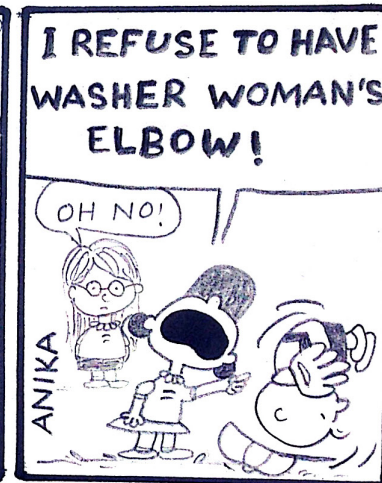
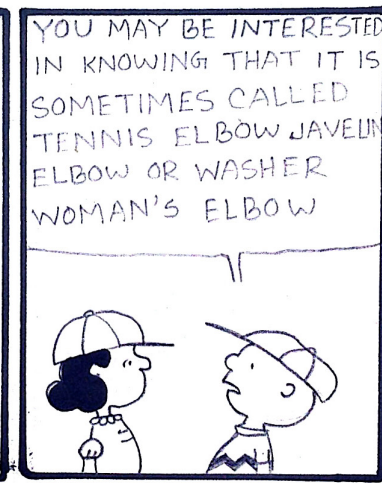
Hortie Hazareh.



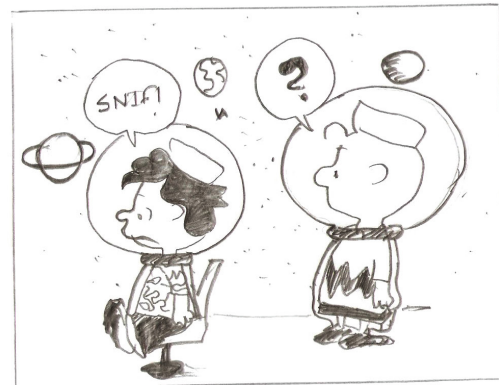




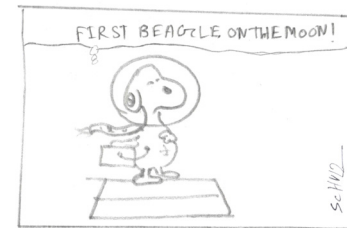
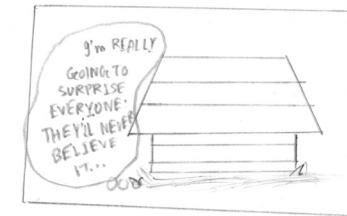
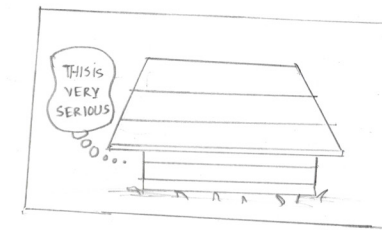


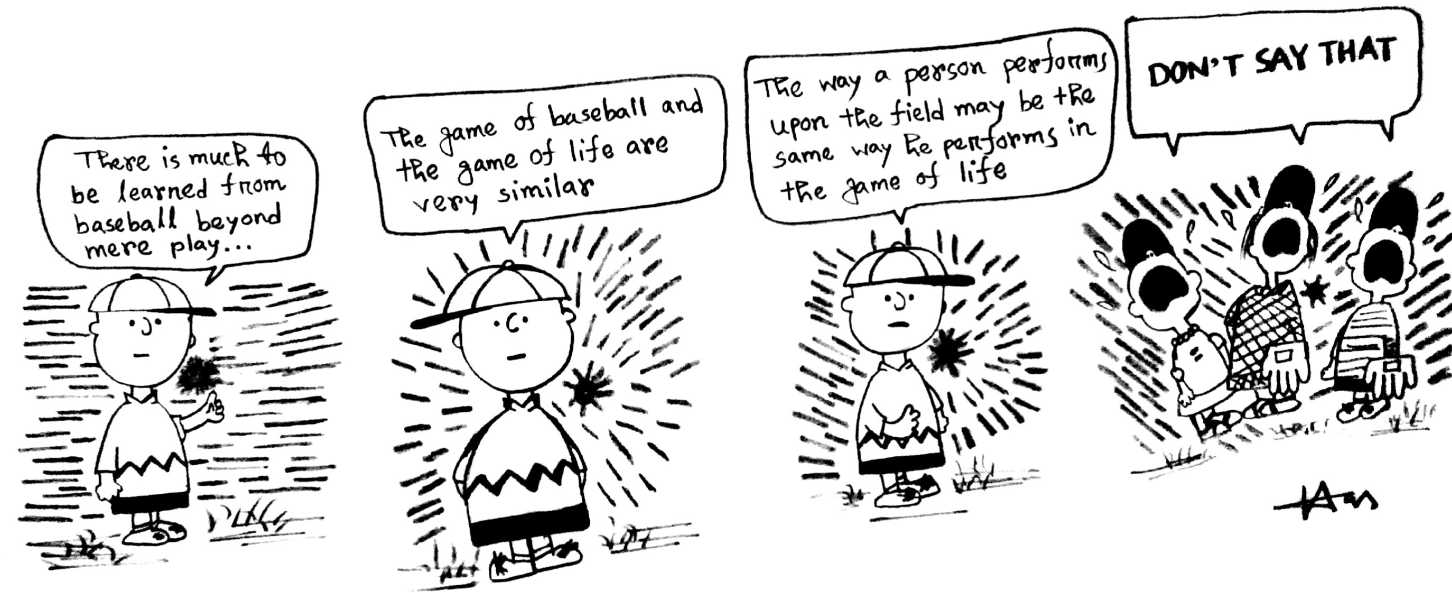


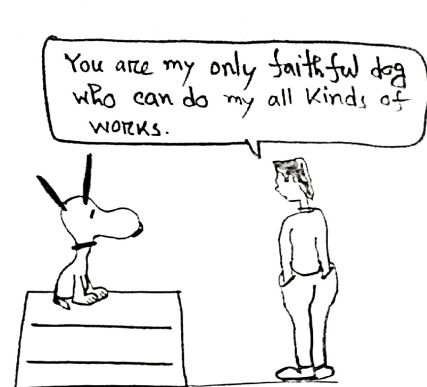
Obisnate.



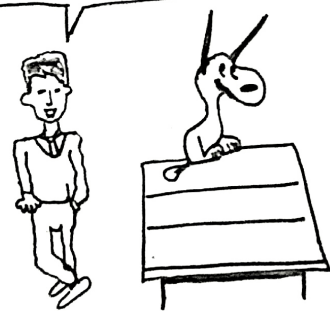
BISWO



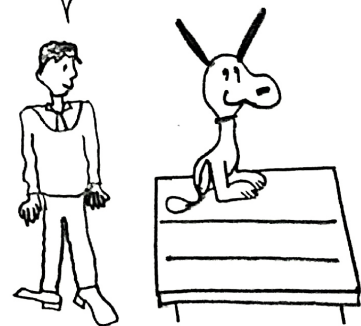




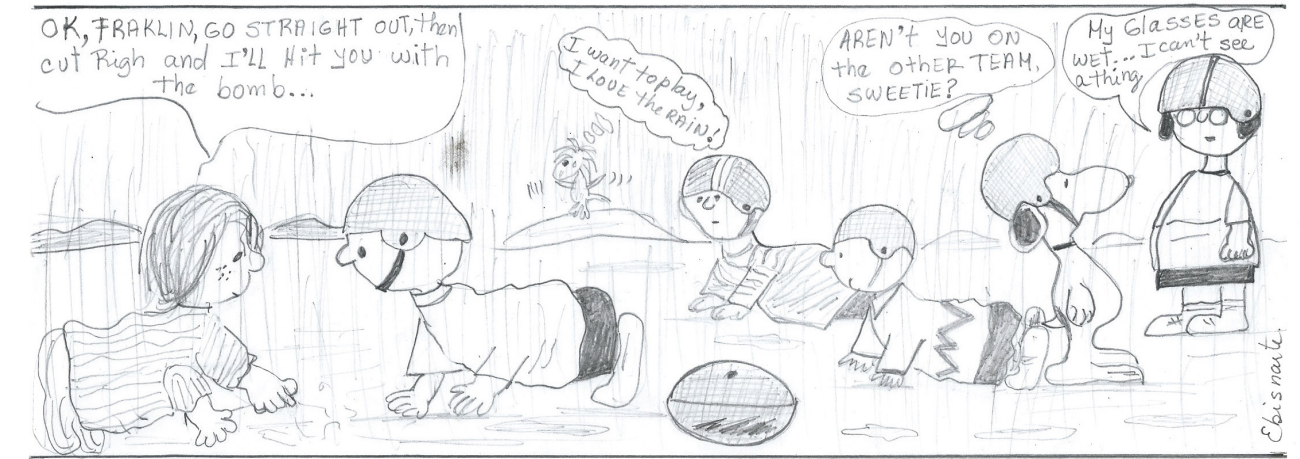
Besides, you're a good house guardian. You work to clean up the house and decorate



You're not like the other dog. You're calm and beneficial dog. I am truly grateful to be a dog owner like you.







Resoné



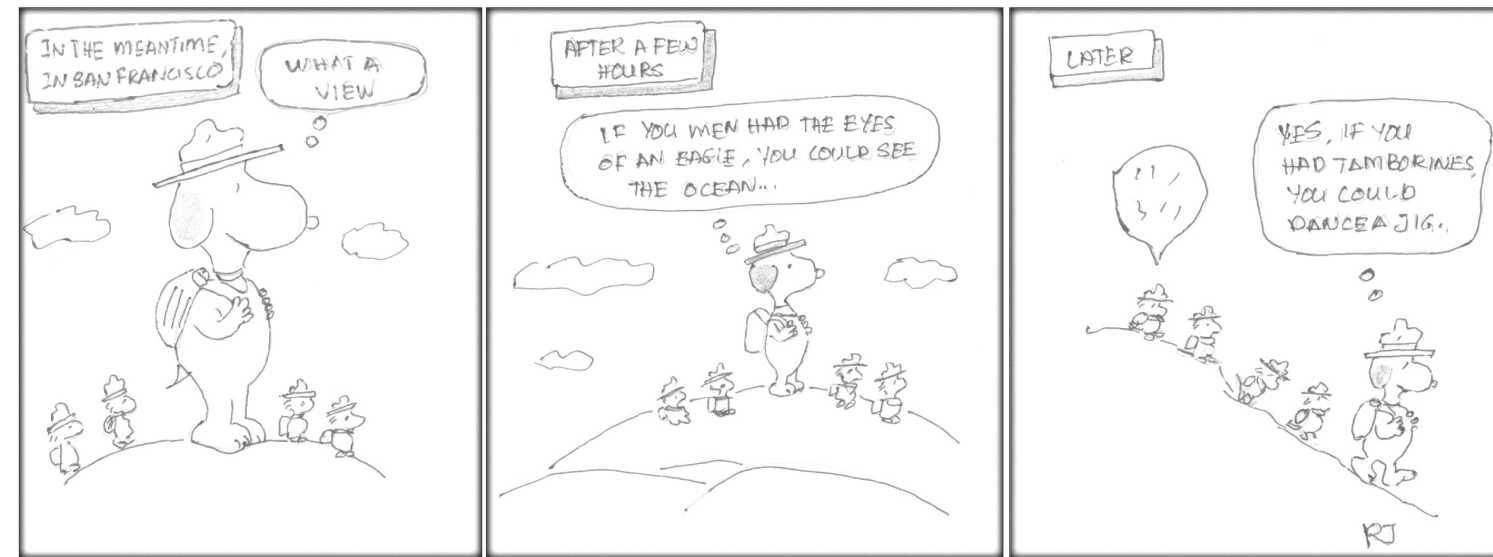
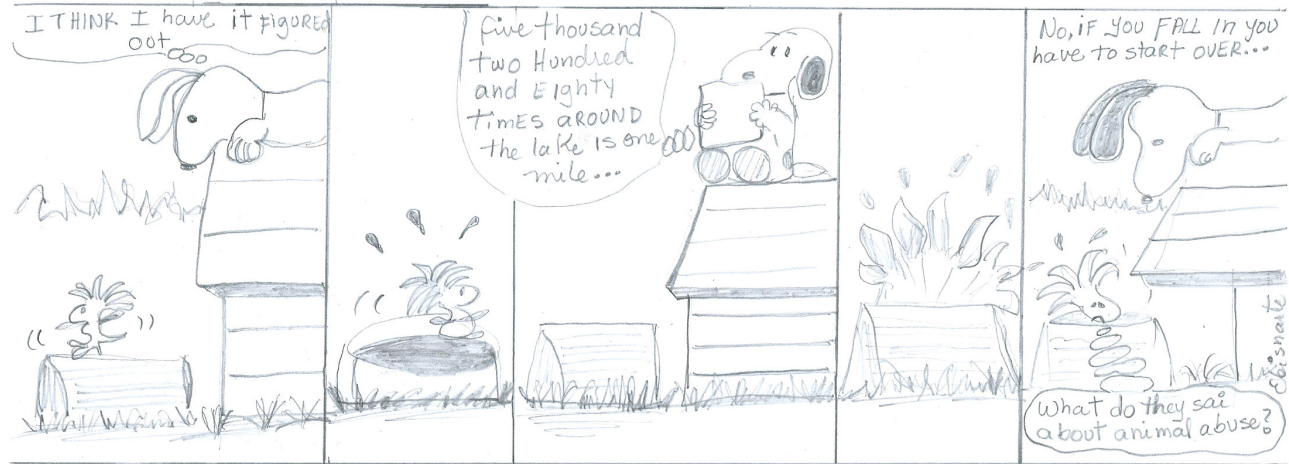
① The Puppy is sitting down and it looks worried and it is thinking. "Why do i do it;" the puppy ask itself in its thoughts. The puppy holds a mirror. He looks very sad and worried. It is alone sitting all by itself. Its legs are stretched as he sits. It has a big head and a small body. It has a chain on its neck. His mouth is closed.

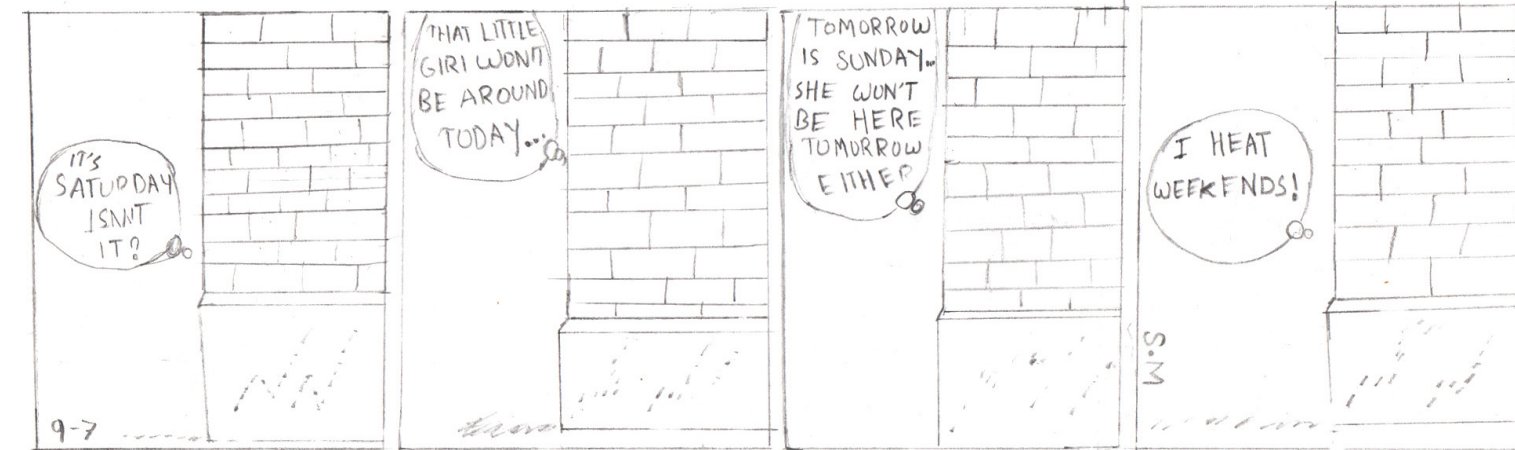
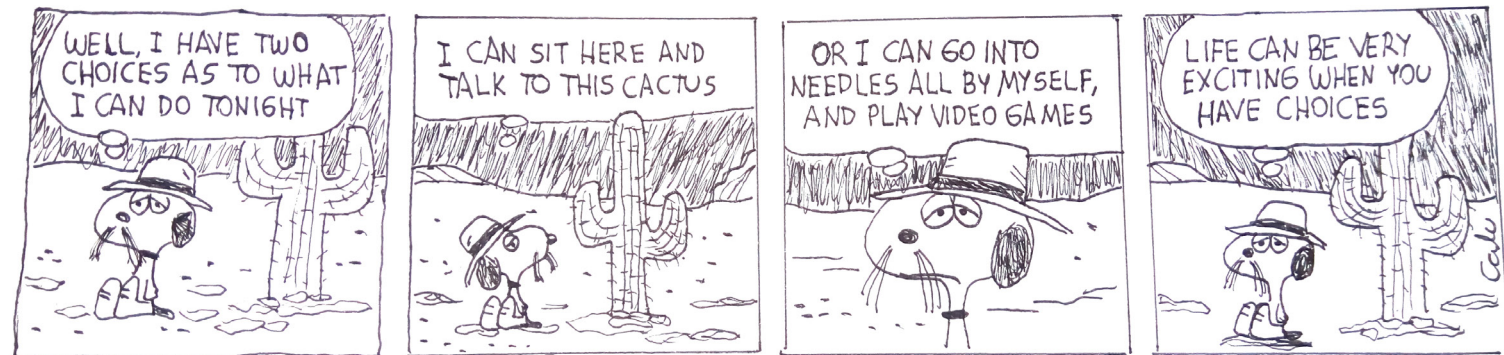
② Why do i eat things like that? It ask itself with its tongue stuck out and he look right into the mirror to see its face. He is holding the mirror with both hands. The puppy is white with a black spot at its back. It looks dull and lonely. It has a pointed nose and its ears are fallen. The ears are a little big but not too big.

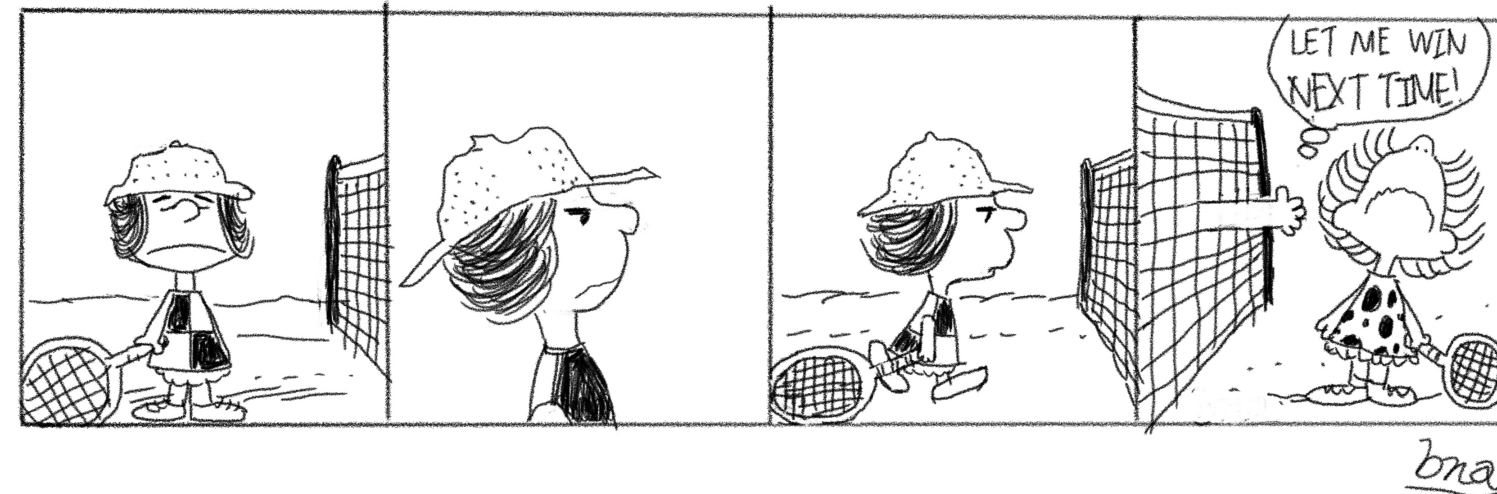
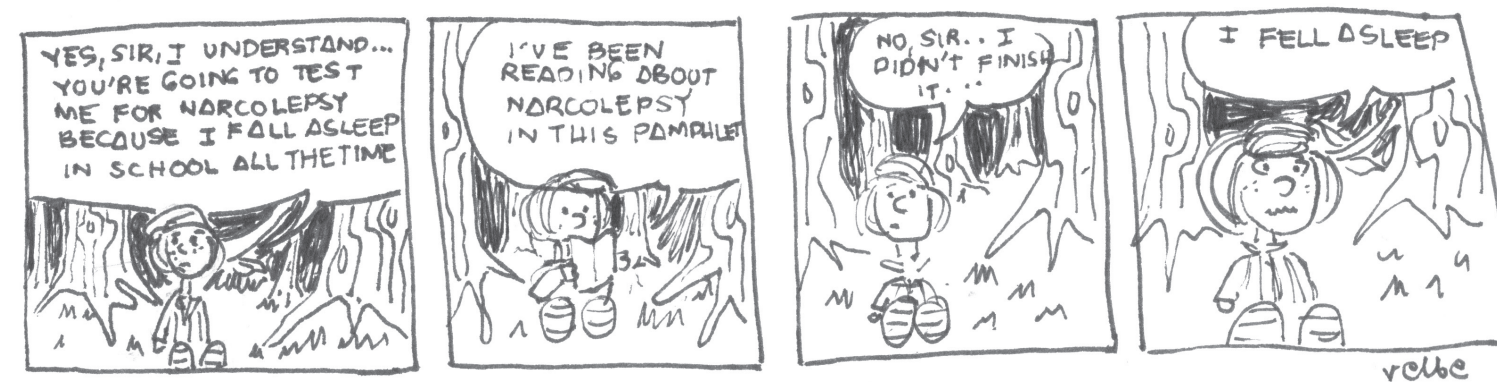
③ Now i feel terrible i never learn; the puppy says to itself. It sleeps on the rock it is sitting on with face facing downwards and his back facing the sky. It is still holding the mirror but it is not looking into it. The mirror is in its left hand. The puppy's eyes are closed and its tail is raised a bit. The puppy has four fingers. He is really sad.

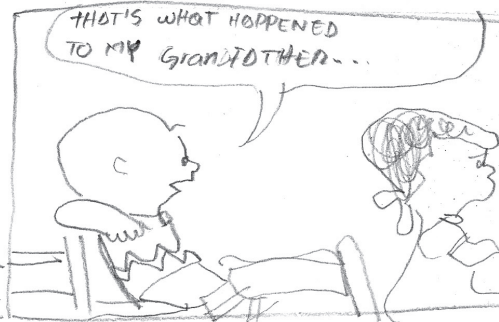
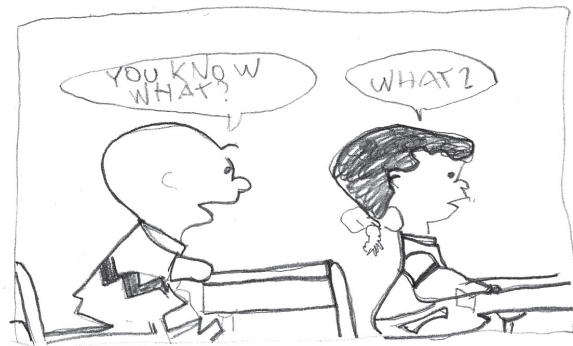
④ Pizza a la mode; the puppy ask itself. It is sitting with tongue sticking downwards. It looks super sad. Its ears has dropped and its eyes looks dull. It is holding the mirror with both hands but it is not looking into it. It keeps wondering and don't seem to get a solution. It looks hungry. Its eyes is half shut. The puppy is all by itself without friend nor its master.



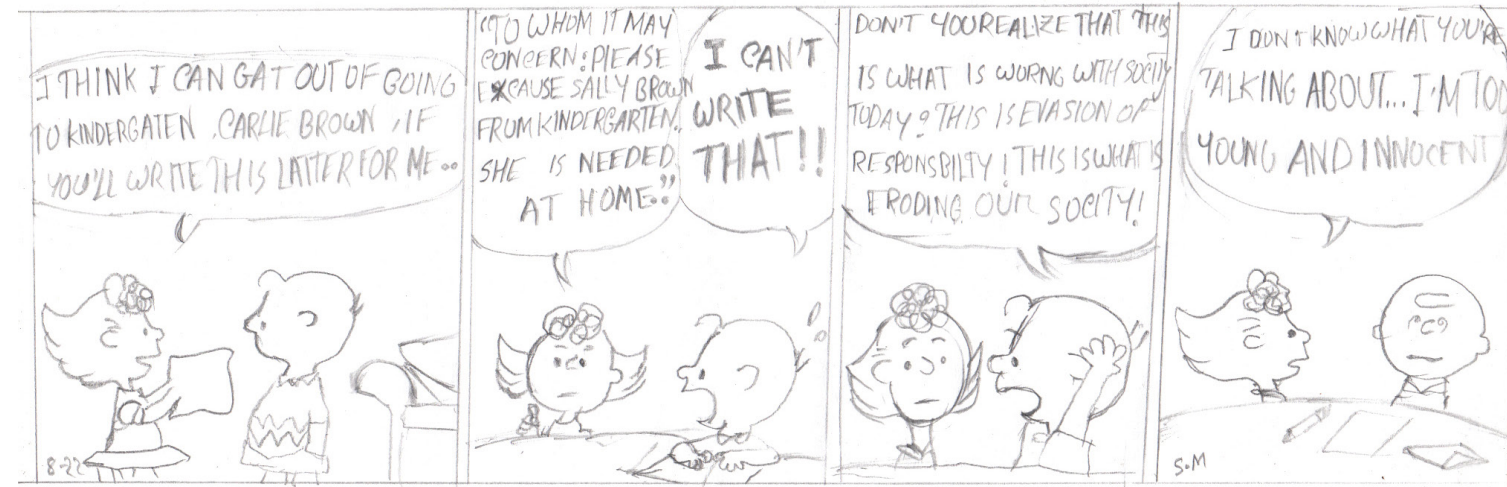




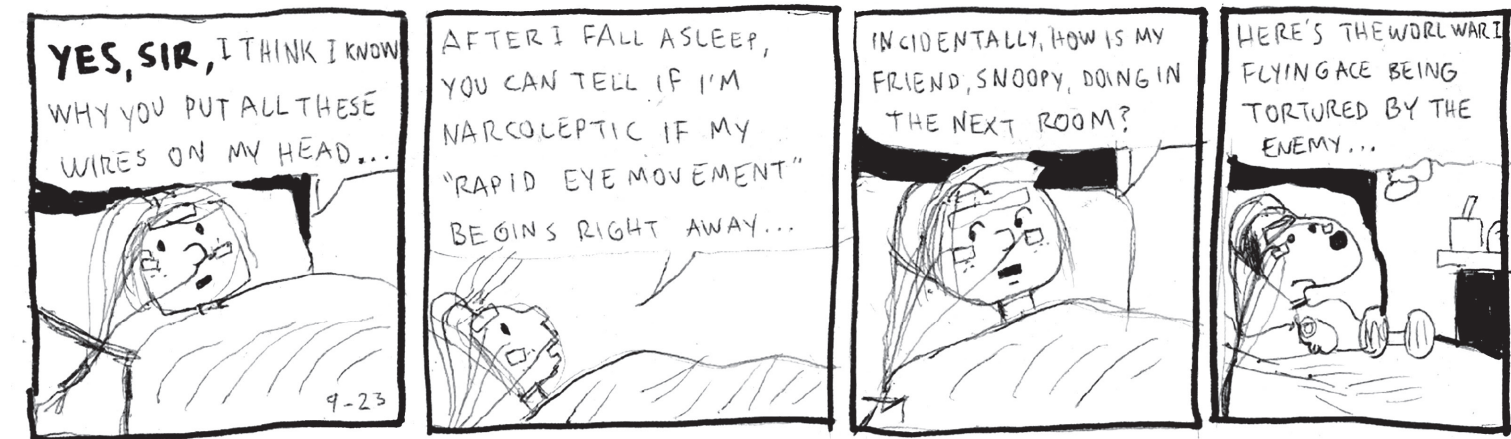
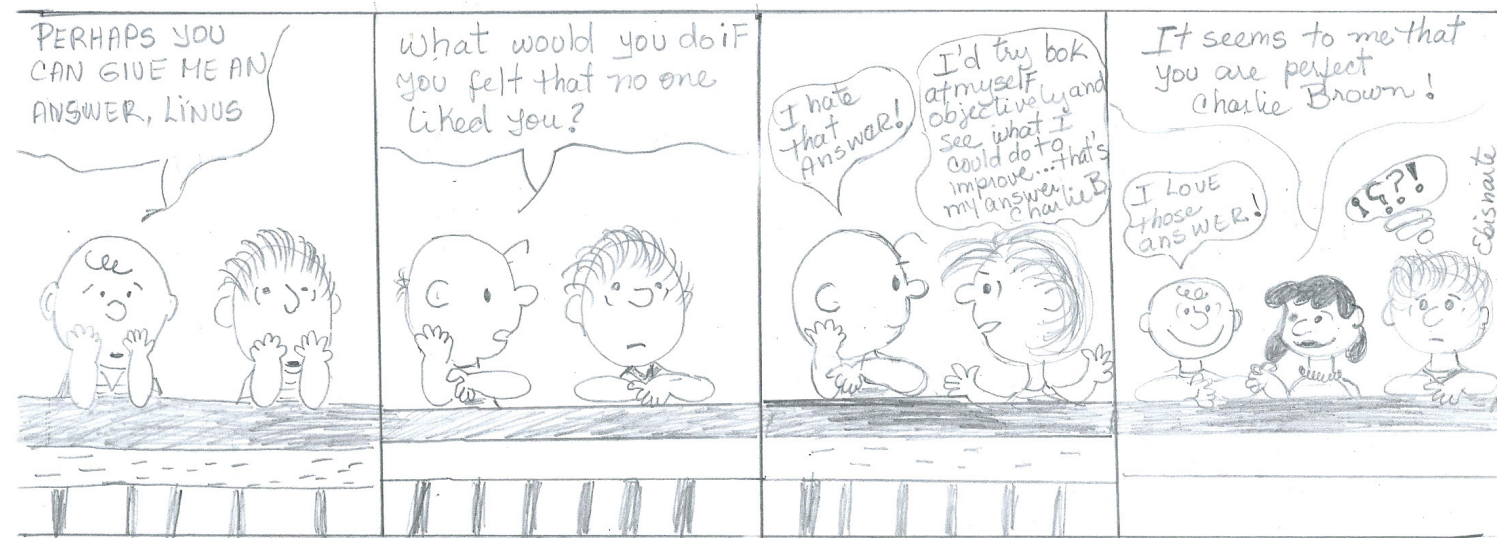


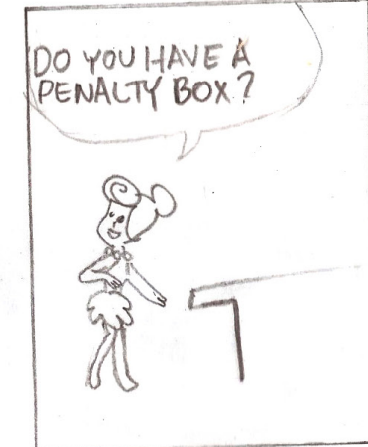
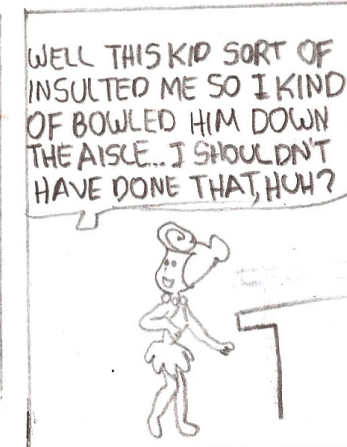
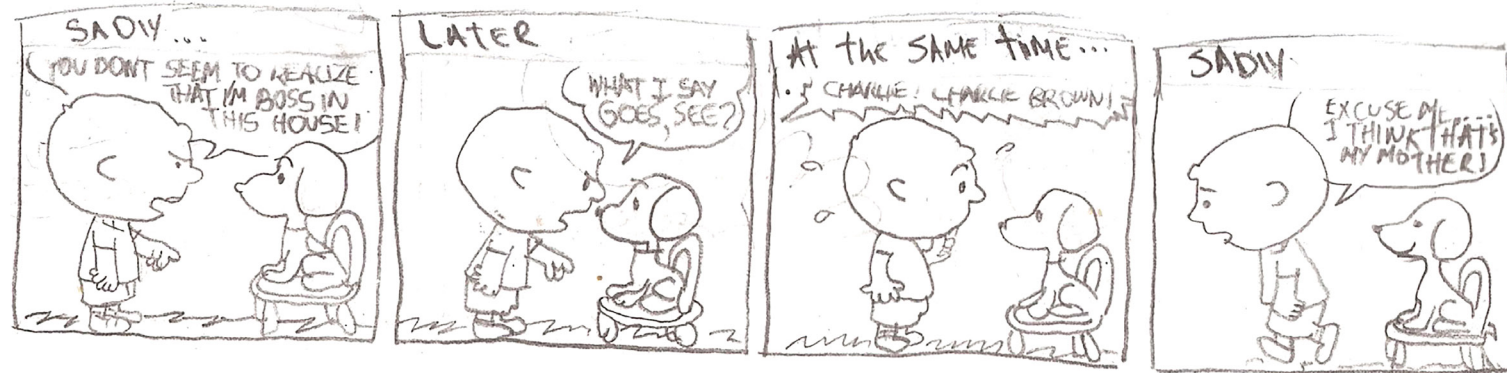


Josely Gomez
04-11-2017

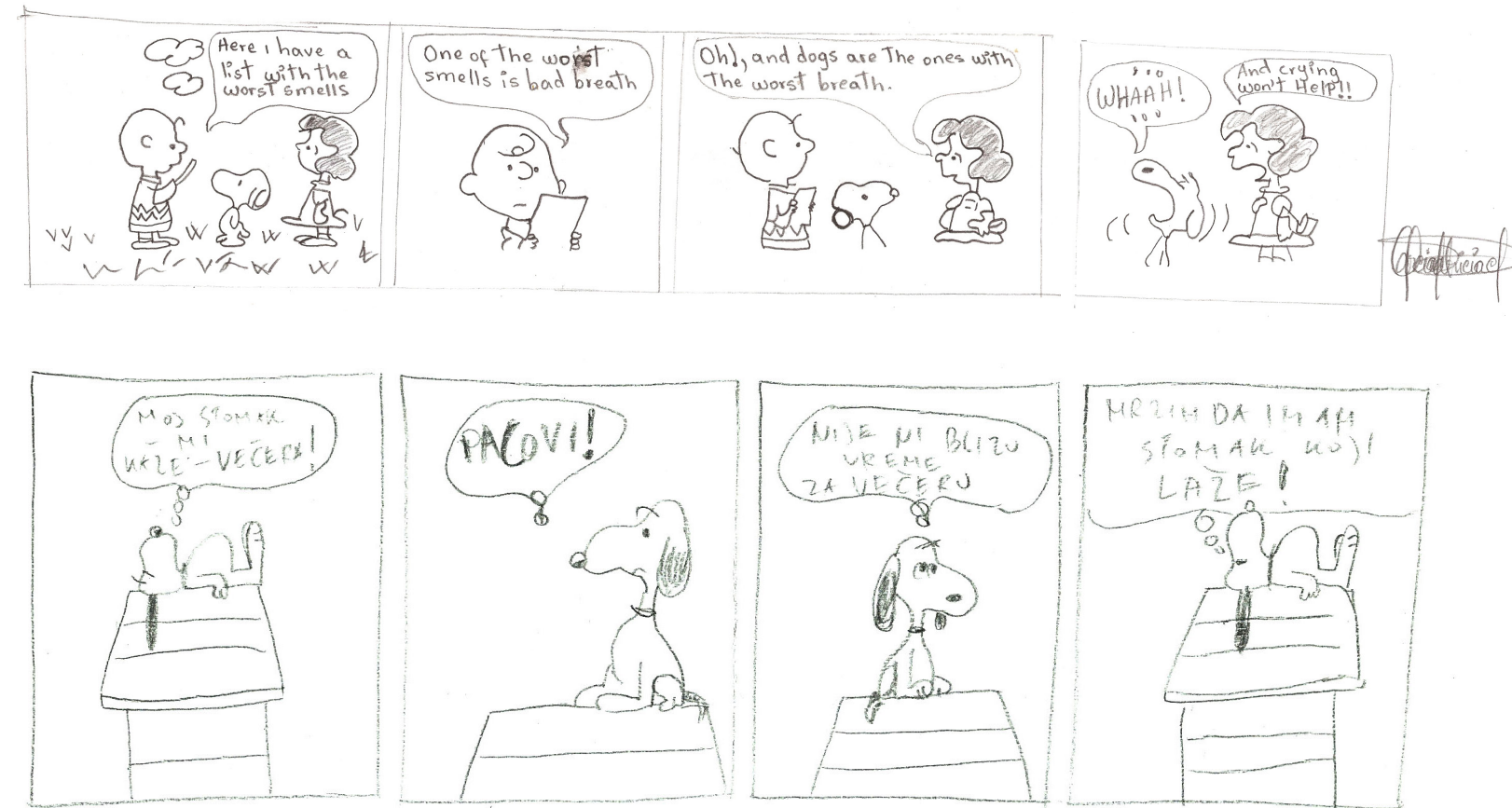
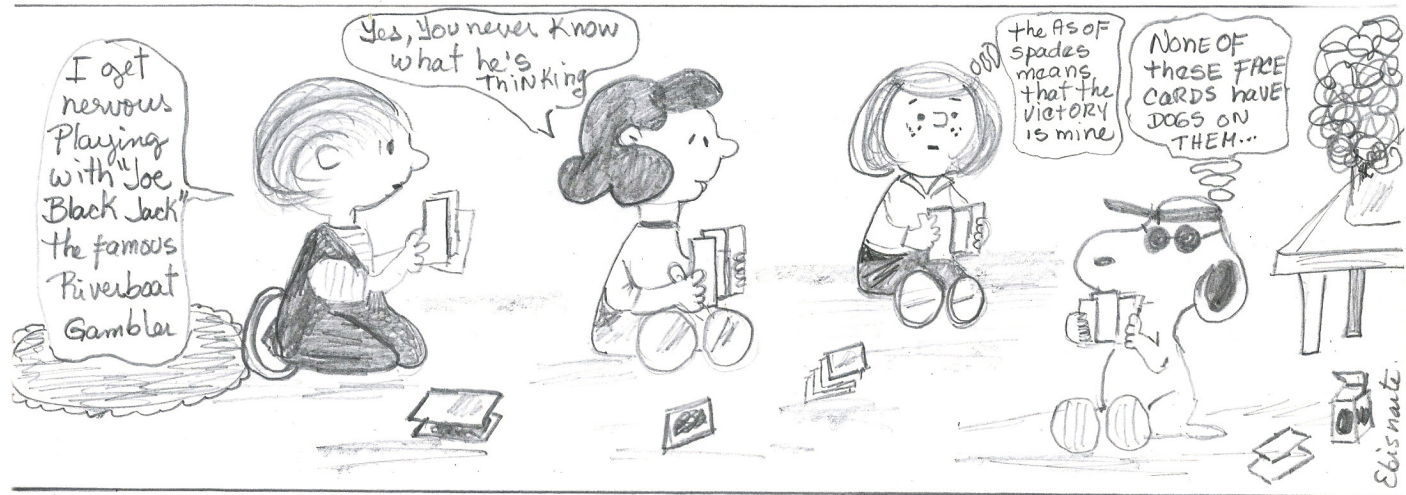


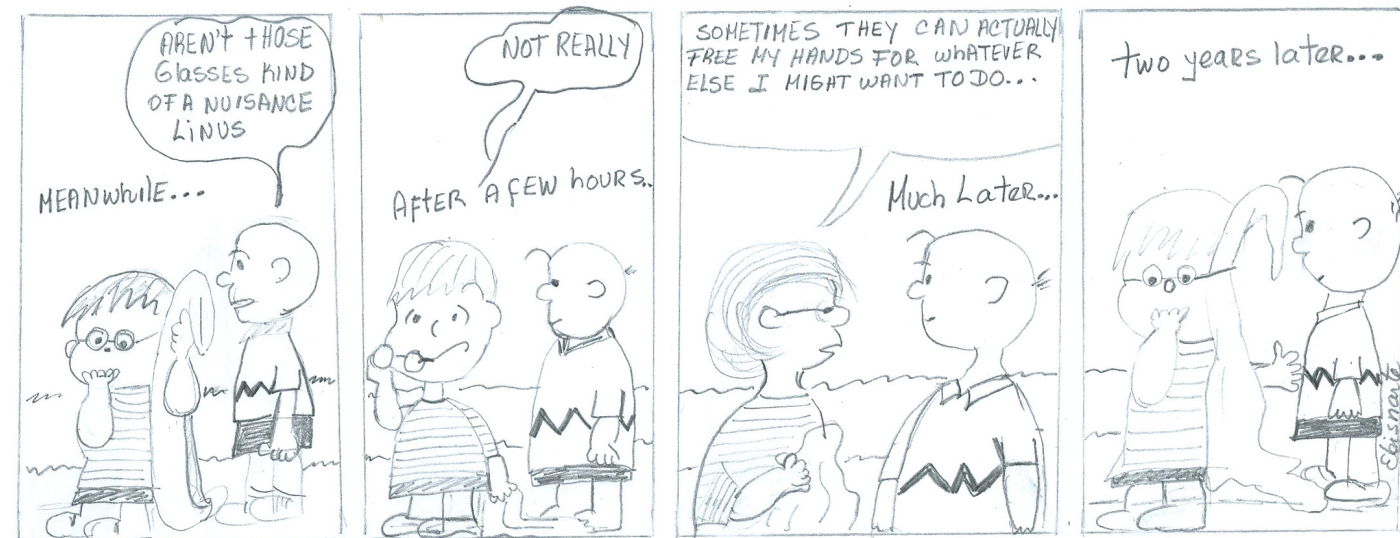
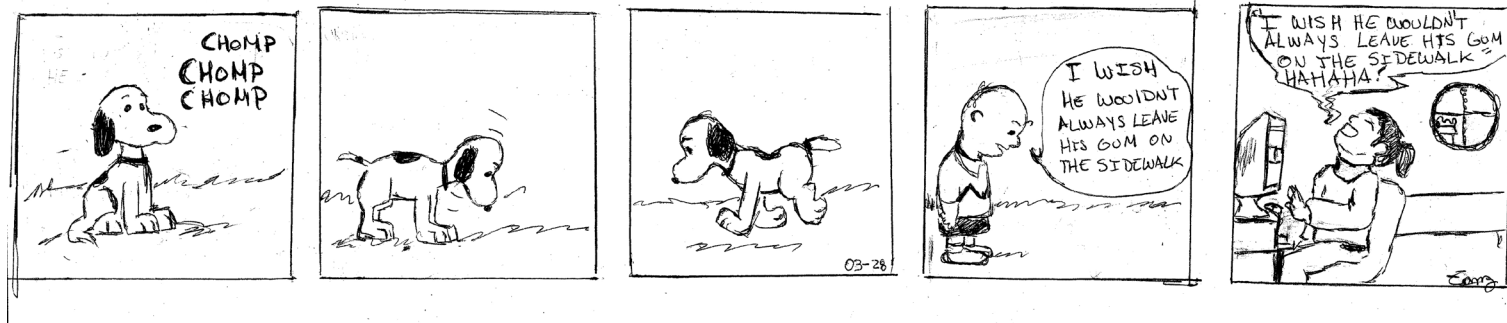
Rosa

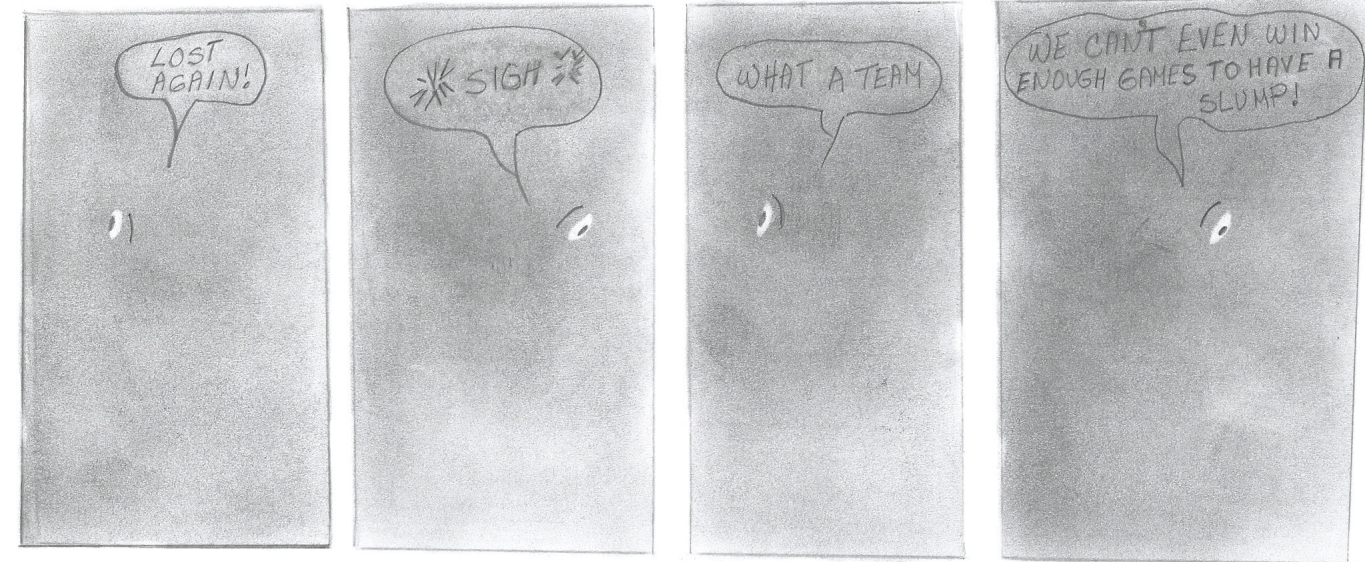
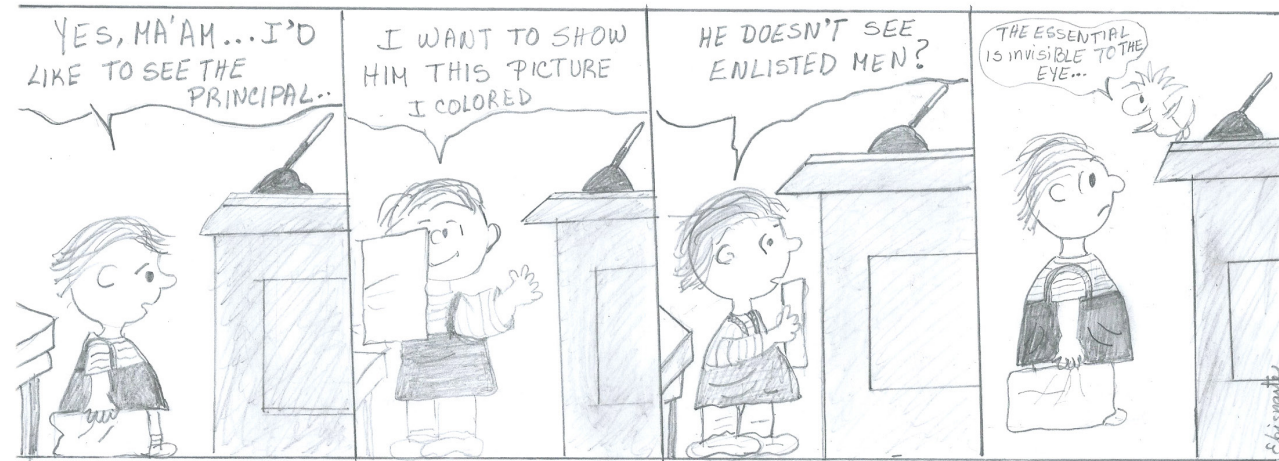




Wanda







The protocol behind the works

1. Read the comic strip in the following link: [\[redacted\]](#)
2. On a white piece of paper, get ready to copy the comics strip by hand, as precisely as possible.
3. [See all campaigns below].
4. Sign the comic in the bottom right corner.
5. Scan the comic and upload it.

A1. In the last panel add a text bubble and comment on the story. A2. Insert yourself in one of the panels. A3. Add a strange object in one of the panels. A4. Change all the texts, put your own. A5. Apply the following modification: It's raining. Everywhere. A6. Do a Chinese Version of the strip. A7. Make an offensive version of this strip. A8. Draw the characters differently. Each character is a dog and speaks like a dog. A9. Change the strip. All the characters are looking carefully to their iPhones, texting and chatting. Entitle the comic strip "It's not a faith in technology. It's faith in people." A10. Make a communist version of the strip. B1. In the last panel add a text bubble and comment on the story. (again) B2. In the second panel, remove everybody and insert a picture of yourself narrating in 40 words your feelings about this task. C1. Translate the text of one of the characters in your language. C2. Change the background. Choose between a) a jungle, b) a spaceship, c) civil war, d) IKEA. C3. Draw the characters differently. They look like robots and they speak like robots. C4. Make a pornographic version of the strip. D1. Change all the texts, put your own. (again) D2. Translate the strip's text in your mother tongue. F1. Make a version, where all the characters are YELLING their texts. F2. Choose the lyrics of a Metallica song and have it played in the comic. We can hardly read/listen to what the characters as saying. F3. Insert in the strip at least 10 typos or spelling mistakes. F4. In each panel the characters get older. In the last one, they die. F5. Replace one of the characters with a comics characters from another series. F6. Make a manga version of the strip. F7. Please add in the strip the vapors of an awful smell. Change the behaviors of the characters reacting to the smell you added. F8. Please redraw the strip by adding a wildfire that is burning everything. Draw also one of the characters dying. F9. Change the drawing. All the characters are black from the fire, like barbecue. F10. Change the drawing. Keep all the existing text but replace all the characters by small piles of ash. Add a dog, whose name is Sparky running around. G3a. Add a last panel where you draw yourself sitting at your desk in front of your computer. You are laughing out loud while repeating the punch line of the previous panel. G3b. Find a way and draw all the characters in 3D. G4a. For each panel, write by hand inside the frame a description of the drawing (70-100 words for each frame). 4. Sign the comic in the bottom right corner. G4b. Replace all the characters with figures from the Flintstones, such as these here. G5a. For each frame add a caption on top containing one of the following texts: a) Later... b) Meanwhile... c) Unfortunately... d) The next day... e) After a few hours... f) Sadly... g) Two years later... h) Wednesday i) Luckily... j) At the same time... k) Much later... l) In a parallel universe m) In the meantime, in San Francisco... G4b. It is night...

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Editorial Note

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Note de l'éditeur

Cet essai a été publié pour la première fois en tant qu'article évalué par des pairs dans *The Comics Grid Journal* pour leur collection « Poétique de la bande dessinée numérique » le 29 septembre 2019. L'auteur remercie les éditeurs Benoît Crucifix et Ernesto Priego.

Ilan Manouach

Ilan Manouach (Athens, 1980) is a musician, a book publisher and a multidisciplinary artist with a specific interest in conceptual and post-digital comics. He currently holds a PhD researcher position at the Aalto University in Helsinki (adv. Craig Dworkin) where he examines the intersections of contemporary comics and XXIst century's technological disruptions. His work claims for the importance of comics as a materially self-reflexive medium, unaffiliated to any general art history.

He has more than twenty published bookworks under his belt, solo exhibitions to important comics events worldwide. He is mostly known for *Shapereader*, a tactile system of communication for comics artists with visual disabilities. Amongst his projects, *Tintin Akei Kongo* (2015) is the translated version of Tintin au Congo in lingala, the official Congolese dialect. *Katz* is an exact copy of the French edition of *Maus*, with the difference that all the animal characters have been redrawn as cats. *Harvested* (2015) is a compilation of pornographic movies screenshots filtered by microworkers on the basis of their displaying contemporary art.

He is the director of Futures of Comics, an international research program that explores how comics are undergoing historic mutations in the midst of increasingly financialized, globalized technological affordances.

In 2018, he was the curator of the Festival *Shadow Libraries: Ubuweb* in Athens (Onassis Cultural Centre, March 2018), that proposed to examine the uses of the archive in regards to artistic production and explore the conceptual consistency and the ethics of digital preservation and distribution in web libraries, through the lens of its users and makers.

Currently he is the CEO of Applied Memetic, an organization that researches the political repercussions of synthetic art and highlights the urgency for a new media-rich internet literacy. He has the aspiration to program the first graphic novel entirely generated with artificial intelligence. He is an Onassis Digital Fellow (2020) and a Kone alumnus (2015, 2017, 2019).

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Ilan Manouach

Ilan Manouach (Athènes, 1980) est un musicien, un éditeur de livres et un artiste multidisciplinaire ayant un intérêt particulier pour la bande dessinée conceptuelle et post-numérique. Il est actuellement chercheur en doctorat à l'Université Aalto d'Helsinki, où il examine les intersections de la bande dessinée contemporaine et des bouleversements technologiques du XXI^{ème} siècle. Son travail revendique l'importance de la bande dessinée en tant que média intrinsèquement réflexif, non affilié à l'histoire de l'art en général.

Il a plus de vingt ouvrages publiés à son actif, des expositions personnelles à d'importants événements de la bande dessinée dans le monde entier. Il est surtout connu pour *Shapereader*, un système de communication tactile pour les auteurs de bandes dessinées ayant une déficience visuelle. Parmi ses projets, *Tintin Akei Kongo* (2015) est la traduction pirate de l'album *Tintin au Congo* dans l'unique langue qui faisait défaut : le lingala, langue officielle du Congo. *Katz* (2011) est la copie exacte du *Maus* de Spiegelman, à ceci près que tous les personnages ont été redessinés sous forme de chats. *Harvested* (2015) est un recueil de captures d'écrans de films pornographiques filtrées par des microworkers sur le critère de l'apparition d'œuvres d'art contemporain dans le cadre.

Il est le directeur de Futures of Comics, un programme de recherche international qui étudie les mutations historiques de

la bande dessinée au cœur d'initiatives technologiques de plus en plus financiarisées et mondialisées.

En 2018, il a été le curateur du Festival *Shadow Libraries: Ubuweb* à Athènes (centre culturel Onassis, mars 2018), qui proposait d'examiner les utilisations des archives en matière de production artistique et d'explorer la cohérence conceptuelle et l'éthique de la conservation et de la distribution numériques dans les bibliothèques Web.

Aujourd'hui il est le CEO de Applied Mimetics, une organisation qui explore les répercussions politiques de l'art synthétique et assume l'urgence d'une littérature propre à la transmédiatité d'Internet. Il aspire à programmer le premier roman graphique entièrement généré par intelligence artificielle. Il fait partie des Onassis Digital Fellow (2020) et est un résident de la Fondation Kone (2015, 2017, 2019, Finlande).

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