

# 741.5

# EILEEN GREY AND THE ARCHITECTURE OF DESIRE

MARCH 2020 - NO. 39

PLUS...LITTLE BIG BOOKS



The Comics & Graphic Novel Bulletin of



Lexington Public Library  
*Reading Is Just the Beginning!*

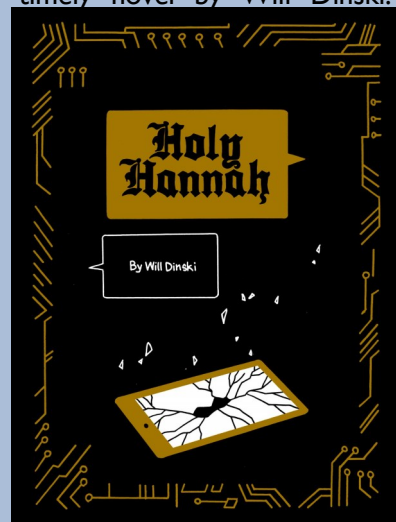
Most graphic novels come in the same format, size and shape, a roughly 8.5 x 11 rectangle. But lately, as part of the explosion in alternative styles, printing and format, LPL has received a bunch of small and/or strangely shaped books. Some are collections of cartoons, others compilations of web comics, still others actual novels. French cartoonist **Guy Delisle** takes a break from his non-fiction comics such as *Pyongyang* and *Hostage* (see 741.5 #6) to pen *totes adorbs Handbook to Lazy Parenting* from Drawn & Quarterly. Rendered with a light touch and augmented with well-placed gray tones, *Handbook* details all the fun and frustration of family life, with DeLisle often ten the butt of the joke. It's

## THE HANDBOOK TO LAZY PARENTING



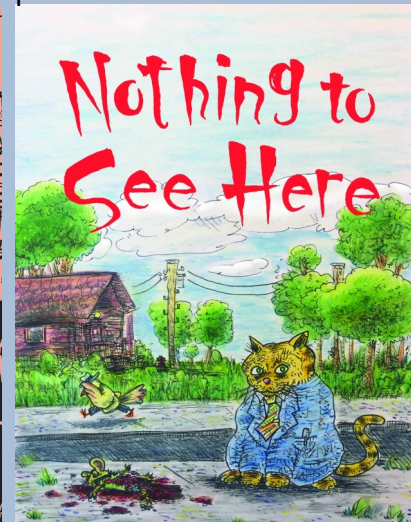
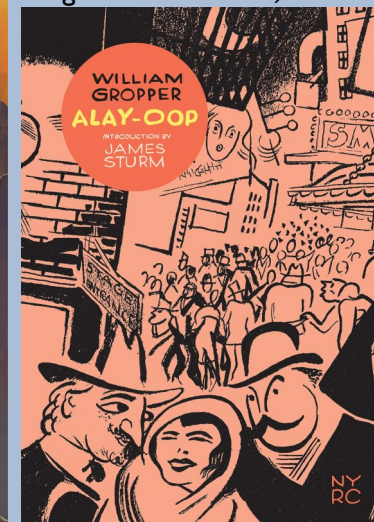
GUY DELISLE

no laughing matter when tech maven Hannah leaves it all behind for her new social app, "Know Me". Beta-tested in a small religious community, the app erases the boundaries between self and group in this timely novel by Will Dinski.



Our star attraction is the largest and longest of these odd-sized items. *Battlepug* is the hit webcomic compiled in the *Compuquodiu* by Image. Mike Norton's thrilling and hilarious fantasy epic will delight fans of *Bone*, *Adven-*

*ture Time* and Conan the Barbarian, too, as the last of the Kinmundians rides his *Battlepug* saga against the evil Catwolf and a host of giant animals. *Alay-Oop* folds in full page drawings inked with Grop- graphic novel from the 1930s. A per's energetic brush-pantomime comic about a trio of work.

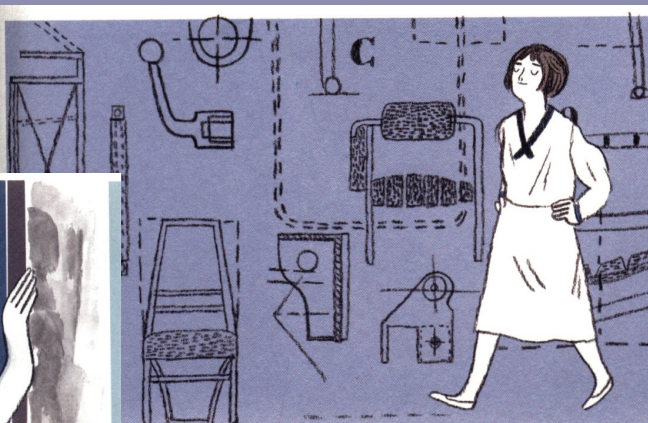


Pencils are the chosen medium of Howard Chackowicz. Most of the profane, disturbing and utterly hilarious cartoons that fill *Nothing to See Here* are in pencil, with occasional rough-hewn inks. From "New Yorker cartoons gone terribly wrong" to free-hand explosions from the id, Chackowicz delivers one of the year's funniest books.

The book begins where the story ends: Le Corbusier, icon of 20th Century Modernist architecture, drowns during his morning swim. His body is found in the shadow of his last domicile, a masterpiece of housing design known as E-1027.

But E-1027 was not the work of the man friends called Corbu. The Modernist milestone located on the sunny shores of the South of France was designed by one Eileen Gray. Like many women, Gray was erased from the history of her age and her art. *A House Under the Sun* looks to repair that.

## EILEEN GRAY A HOUSE UNDER THE SUN



Writer Malterre-Barthes bounces between Gray's past—a playful childhood, her rise in the Parisian bohemia of the 1920s (see cover)—and her present, living and loving in the house she designed from the bottom up. Utterly inexperienced at building, Gray learned as she worked, from blueprints to construction, bringing to life her own theories of architecture. "People do not lead...fixed lives,"



by Charlotte Malterre-Barthes and Zosia Dzierzawska (NOBROW) Beaumont — Central

says Eileen. "So...the house must be able to adapt." Eventually Gray's own life became unfixed. Tired of personal and professional jealousies, she walked away from the artistic life and out of the history books. Drawn with a lively humanity by Zosia Dzierzawska, *Eileen Gray* is a treasure. *A House Under the Sun* can be found at Beaumont and Central.

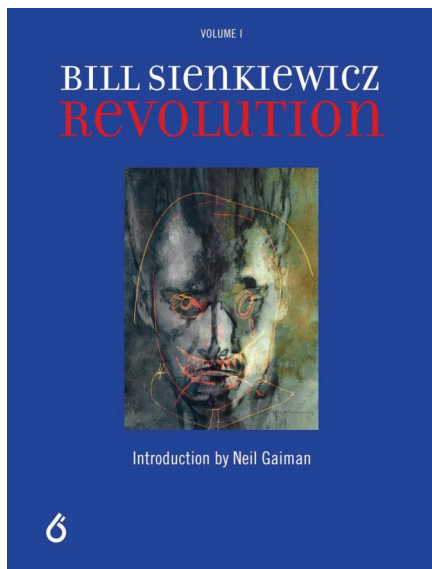


Twenty years after its beginning, the saga of the *League of Extraordinary Gentlemen* comes to a close in *The Tempest*. Originally intended as a lark by writer Alan Moore, the tale of the "Justice League of Victorian England" became a sprawling commentary on the whole of Anglo-American pop culture from the Bronze Age to the Elizabethan Era to the 21st Century. Only there was no Elizabeth in the world of the League; instead, there was Queen Gloriana, the *Fairie Queene* of Spenser's epic poem. And, as revealed in *The Tempest*, the League and its antecedents were created by Gloriana to avenge the oppression of the Fair Folk by her successors to the English throne. This revelation is but one of many as the League's long-time leader Mina Harker and her allies Orlando and Emma Night face foes from all

directions and times, far too many of them the result of the League's own actions. Moore's monster mash-up of pulp tropes and characters reaches peak overload. Creatures of Shakespeare and Fleming, Lovecraft and Brecht, Moorcock and Verne rub elbows and throw fists with characters from British film, TV and comics. Especially the army of derivative has-beens and never-weres of English superhero strips; the major sub-plot of *Tempest* parodies the likes of the Flash Avenger, Ace Hart the Atom Man and the kid who got his powers by eating ice cream. *The Tempest* is very much part of Moore's ongoing critique of the superhero myth. As the retired Captain Universe says, "Fantastic adventurers were once inspiring rarities. Now there's a monoculture of supermen, so they're nothing special." Yet the story ends with the wedding of the Captain and his former team-mate Electro-girl, a moment of clarity and joy amid the cataclysm devouring the Earth and its sister planets. Unleashed from the id of humanity, our dreams and dreads rise up in a tidal wave of werewolves, ghouls and kaiju that swamps civilization. Moore gives Mina and her pals a happy ending—or at least a quick getaway. But he still tolls the warning bell, as he has for years, concerning our cultures' descent into fantasy and fanaticism. Get *Tempest* at Central and Eastside

**Right:** Flanked by *Satin Astro*, *Marsman* and the former *Mrs. Peel*, the immortal *Orlando* remembers the friends and foes of the *League of Extraordinary Gentlemen*.



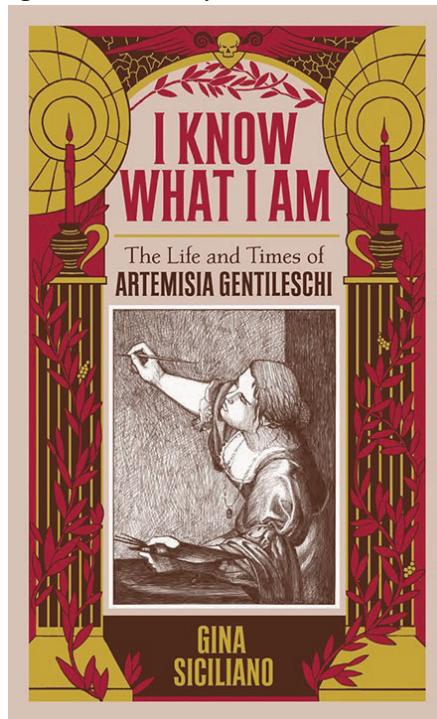


He's not done a lot of work for the big publishers lately, so **Bill Sienkiewicz** is not quite the household name he used to be among comics fans. But his influence is still obvious in the work of contemporary comics artists such as **Dave (Mr. Punch) McKean** and **David (Solo) Mack**. It was **Sienkiewicz** (pronounced "Sin-KEV-itch") who built on early experiments by **Kirby**, **Steranko** and other aesthetically restless Silver Agers in adding elements such as collage and mixed media to his comics. *Revolution* is the first of a series of Oversize volumes from Six Foot Press. An introduction by **Neil Gaiman** kicks off an examination of the early part of **Bill's** career, detailing how just another **Neal Adams** wannabe working on a funny-book starring a Batman wannabe transformed into the artist who brought **Klimt** and **Giacometti** into the worlds of the Shadow and the New Mutants. *Bill Sienkiewicz: Revolution* is a big, beautiful book available from Central. The recent reprint of his breakthrough novel, *Elektra: Assassin*, is available via [lexpublib.org](http://lexpublib.org).

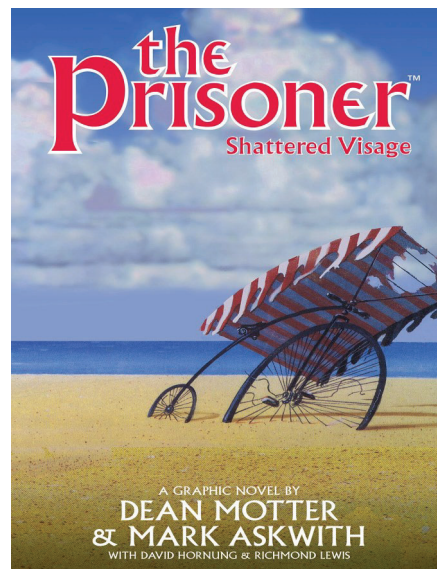


## MEANWHILE

We move from the page to the stage and back again with *The Illuminati Ball* written and drawn by **Cynthia Von Buhler**, author of *Minky Woodcock*, *the Girl Who Handcuffed Houdini* (see 741.5 no. 22). This lovely package from Titan Comics is based on the "immersive theatrical experience" produced by the multi-talented **von Buhler**. Five very different people receive invitations to the titular event. The scientist, the singer, the celebrity chef, the attorney, the financier— all accept for different reasons. The Ball turns out to be a masquerade, with most participants hidden behind bizarre and fabulous animal masks. But as the party wears on, the difference between man and beast begins to blur, leading to a revelation of the Illuminati's true plans and the crimes against nature already committed in the cause



of conspiracy. A visual trip, a narrative maze, *The Illuminati Ball* can be reserved through [lexpublib.org](http://lexpublib.org). As described by our cover feature, life as an artist can be hard for a woman. But **Eileen Gray** had it made in the shade compared to **Artemisia Gentileschi**. Often called Italy's greatest woman painter, the subject of *I Know What I Am* was the contemporary of such Old Masters such as **Rembrandt** and **Velazquez** (the subject of *The Ladies-In-Waiting*, another fine artistic biography, as seen in 741.5 #15). She was a woman, though, which is why you've probably never heard of her. Cartoonist **Gina Siciliano** fixes that for you with her visually and factually detailed account of the *Life and Times of Artemisia Gentileschi* (Fantagraphics). As expressed in **Siciliano's** masterful pencil-based art, **Gentileschi** broke new ground for women's rights at a time when the very concept was hardly imaginable, taking on one of Rome's leading citizens in a rape trial that shook the Italian Renaissance. A masterwork of historical comics, *I Know What I Am* can be found at Central and Eastside. Alice Drake is also a woman in a man's world,



the sinister shadowplay of espionage. Drake escapes her responsibilities to Crown and kin by taking a solo sailboat trip out onto the deep blue sea. She ends up shipwrecked on the shores of a mysterious derelict village. The Village, actually—and it is only a matter of time before Drake finds herself caught up in the decades-long struggle between the men named Two and Six. *The Prisoner: Shattered Visage* (Titan) is the officially authorized sequel to the cult classic TV show (available on DVD from Central!). Its theme of how subterfuge and surveillance slipped the reins of their Cold War masters to become powers in themselves is all too relevant today. As is the Young Adult graphic novel *Banned Book Club* (Iron Circus). Kim Hyun Sook was a teenager living under the repressive military regime of 1980s South Korea. She worked at the school newspaper under the thumb of uniformed muggs who okay and ixnay every jot and tittle. Nonetheless, Kim and her friends risk life and liberty to read forbidden works of literature. Feel free to get this thrilling graphic bio at [lexpublib.org!](http://lexpublib.org)



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