Daily Nebraskan

Comic artist radiates New series branches out, deals with art, life, love

book artists who can also be called true 'artists' — people who can make a living as painters, but who instead choose to draw and paint comic books.

Page 10

One of these select few is Dave McKean, who is most famous not only for his "Sandman" covers, but also for painting the "Batman" graphic novel, "Arkham Asylum." Two years ago, however, McKean struck out alone, writing and draw-ing his own book entitled "Cages." Published by Tundra, "Cages" is a

beautiful piece of work. The art in this book shows the full extent of McKean'stalents. Some pages are fully painted in bold colors, others are painted only in grays. the dominating technique, however, has its roots in classic art styles. If Picasso were to do a comic book, it might very well look like this

Five issues have been released so far. It is difficult to find them, but they are well worth the effort.

The first issue begins with a very interesting narrative about when

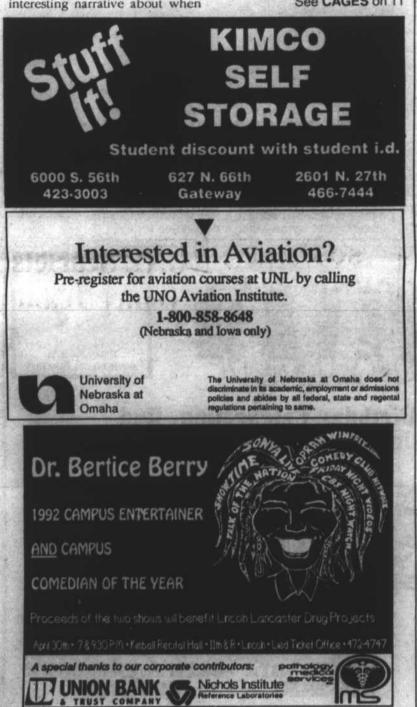
There are only a handful of comic God created the world--that alone

is worth the price of the book. "Cages" is the story of artist Leo Sabarsky, who moves into a new building to "get away from it all" in order to paint. In the same building lives a writer, Jonathan, and his wife. Jonathan has written a book called "Cages," among other ab-stract works, such as "Rhetorical Conversation for InanimateObjects and Improbable People." But Jonathan no longer writes, and is constantly plagued by men who come into his apartment and take away his possessions, piece by piece.

"Cages" deals with a lot of things: life, love, art, and music. It is very difficult to describe - better to just read it.

Northstar publishing, best known for its horror anthologies, such as "Slash and Splatter," has just re-leased its first on-going title, "Cold Blooded." It is written by Rafael has just re-Nieves, of Marvel Comics' "Hellerstorm," and drawn by new-

See CAGES on 11



Fun with scissors

Take a pair of scissors - don't argue, do it now - and cut up this column. No, wait, bettermake it some other column or you won't know what to do with all the pieces.

So flip to some other column, maybe Todd Burger's in the front (he hates it when I do this) and cut it out.

I want to show you some-

thing. This is art. Trust me. OK, got it? Now, let's say it looks something like this:



It's got Todd's grinning face on it and everything. OK. Now. By the way, have you ever noticed that a newspaper is printed in columns? Yeah? Why? I don't know, but it's like the Bible, the Bible does that too, I notice, so maybe that's why lends the news a kind of author-

ity, don't you think? But it's interesting sometimes to read the news wrong. I mean, instead of top to bottom, read it left to right — across the gutters (the narrow strips of white be-tween columns). If we do that with Todd's it reads:

My two-week notice will be even there with my blasting horn.

Coming ductomorrow lam I was

left contemplating my frag-" I'm ignoring his head (it al-ways was in the way if you ask me.) But right below his head (and the big quote) it gets casier. We read:

"a boss to heed most of the time can be eerie. Try it sometime if you're not to consider that one too much."

Now isn't that strange? Andin a strange way - isn't that interesting.

Maybe more interesting than Todd's column, maybe not. De-pends on what you call interesting I suppose. But I call it that --damned interesting.

Now, cut up the column, Todd's. You can cut it along the gutters or down the center of each column, like this:



Or from side to side in strips. Orjustinsquares. Keepitsimple; it's art — but it's not High Art.

It's something discovered by accident and poets. You can cut up almost anything and paste it back together in ways that make almost as much sense as the poetry you read, and didn't get,

Mark Baldridge/DN

in high school. I don't know why it works, but it does

Me, I cut Todd up in squares, like this:



and this is what I got, in part: Even there, with my blasting horn over time, the boss and I contemplate mortality and car alignments.

While he used to talk and work to where each is, in 14 months he continued his merry way, better able to understand the buy-oneticket-and-turn-over part of the natural, or other, point of view.

Good, huh? I have to admit I fooled with the punctuation and some other things. And the point is that this kind of thing can serve as a jumping off point for something more, a kind of mad rough draft of dream imagery and plastic language.

And you thought you had to be a psycho poet to come up withstufflikethat. But you don't, you can just have a pair of sharp scissors and a lot of time on your hands.

- Mark Baldridge