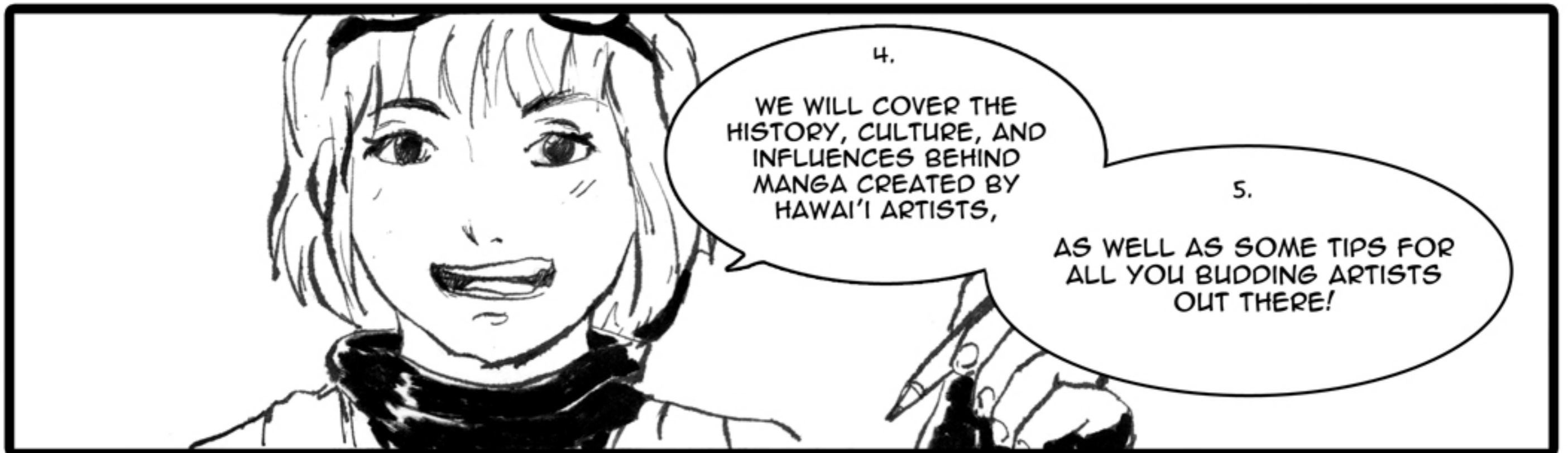


1.
HI, I'M PEN!

2.
AND I'M INK!

3.
AND WELCOME TO
CROSSING CULTURES:
THE ART OF MANGA
IN HAWAII!!



4.
WE WILL COVER THE
HISTORY, CULTURE, AND
INFLUENCES BEHIND
MANGA CREATED BY
HAWAII ARTISTS,

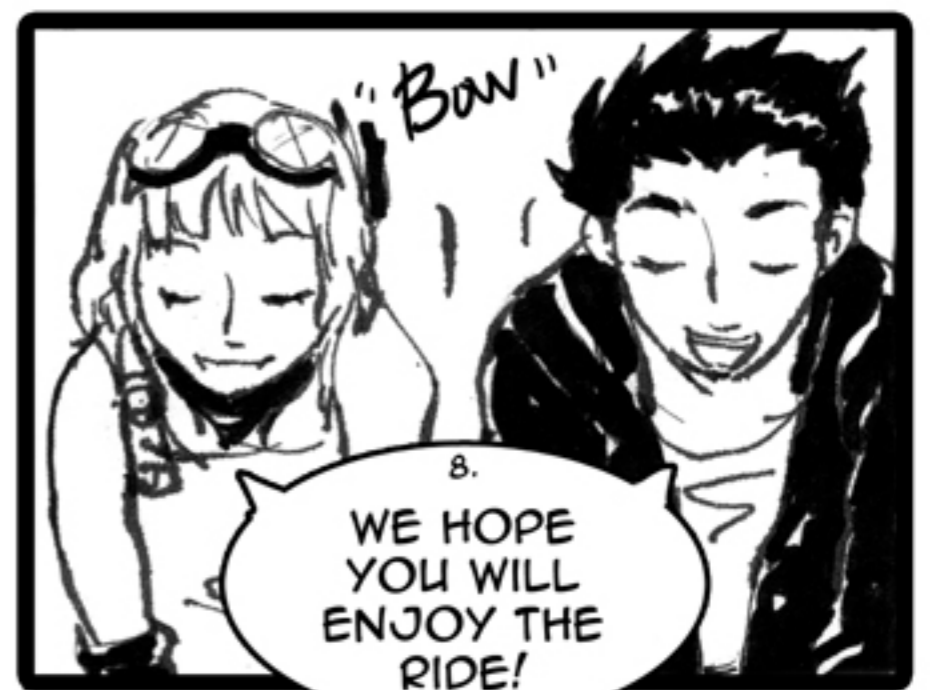
5.
AS WELL AS SOME TIPS FOR
ALL YOU BUDDING ARTISTS
OUT THERE!



6.
WE WILL TAKE YOU
ON A JOURNEY FROM
MANGA'S ORIGINS IN
JAPAN...



7.
...TO ITS DEVELOP-
MENT AS A WORLD-
WIDE PHENOMENON.



8.
WE HOPE
YOU WILL
ENJOY THE
RIDE!



9.
HOW WAS
THAT FOR
AN INTRO?

10.
I DUNNO... I
SEE SOME
PUZZLED
FACES OUT
THERE!

1.

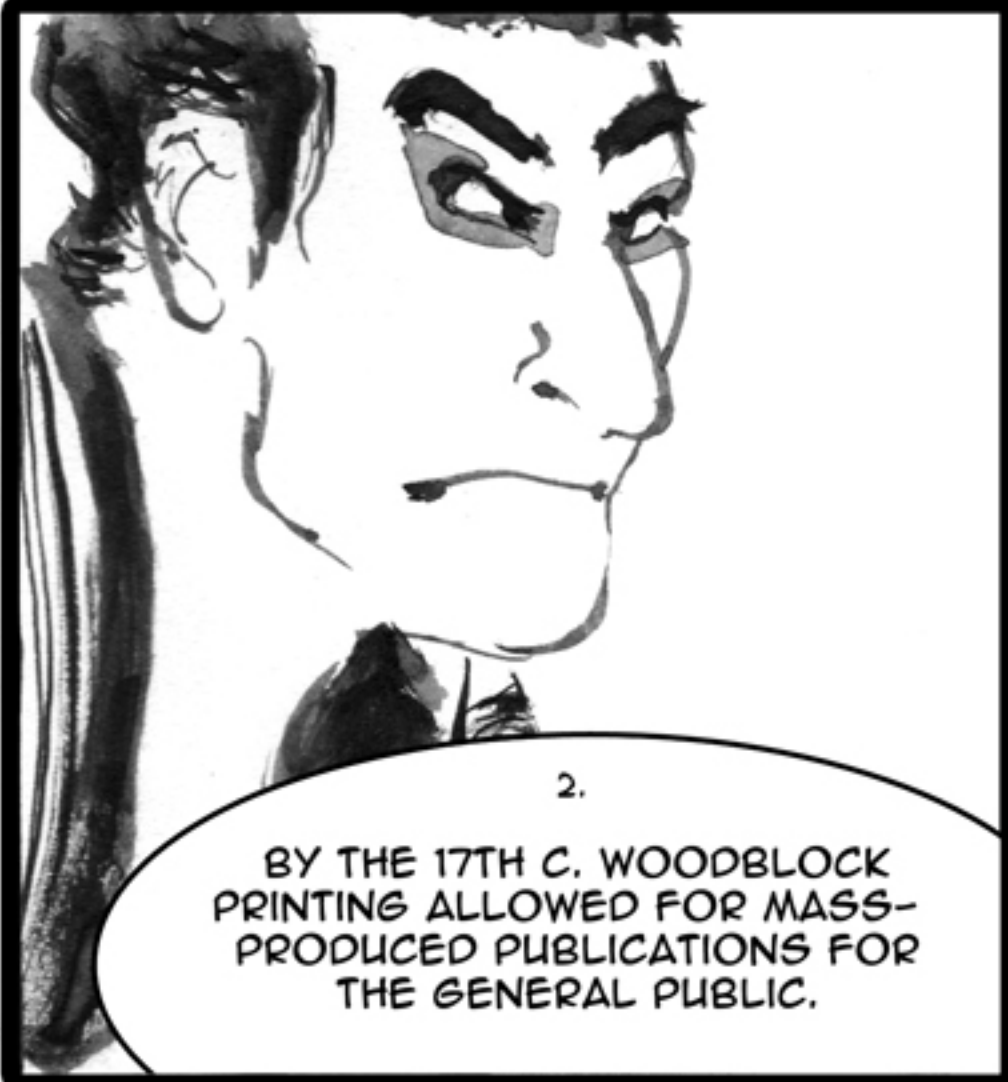
JAPAN HAS A RICH HISTORY OF VISUAL ILLUSTRATION. FOR EXAMPLE, THE "SCROLL OF FROLICKING ANIMALS" FROM THE 12TH C. COMICALLY DEPICTS ANIMALS ACTING LIKE HUMANS.

HAND-PAINTED WORKS LIKE THESE WERE ONLY AVAILABLE FOR A SELECT FEW.



2.

BY THE 17TH C. WOODBLOCK PRINTING ALLOWED FOR MASS-PRODUCED PUBLICATIONS FOR THE GENERAL PUBLIC.



3.

MANY BOOK GENRES EMERGED FOR YOUNG AND OLD READERS.

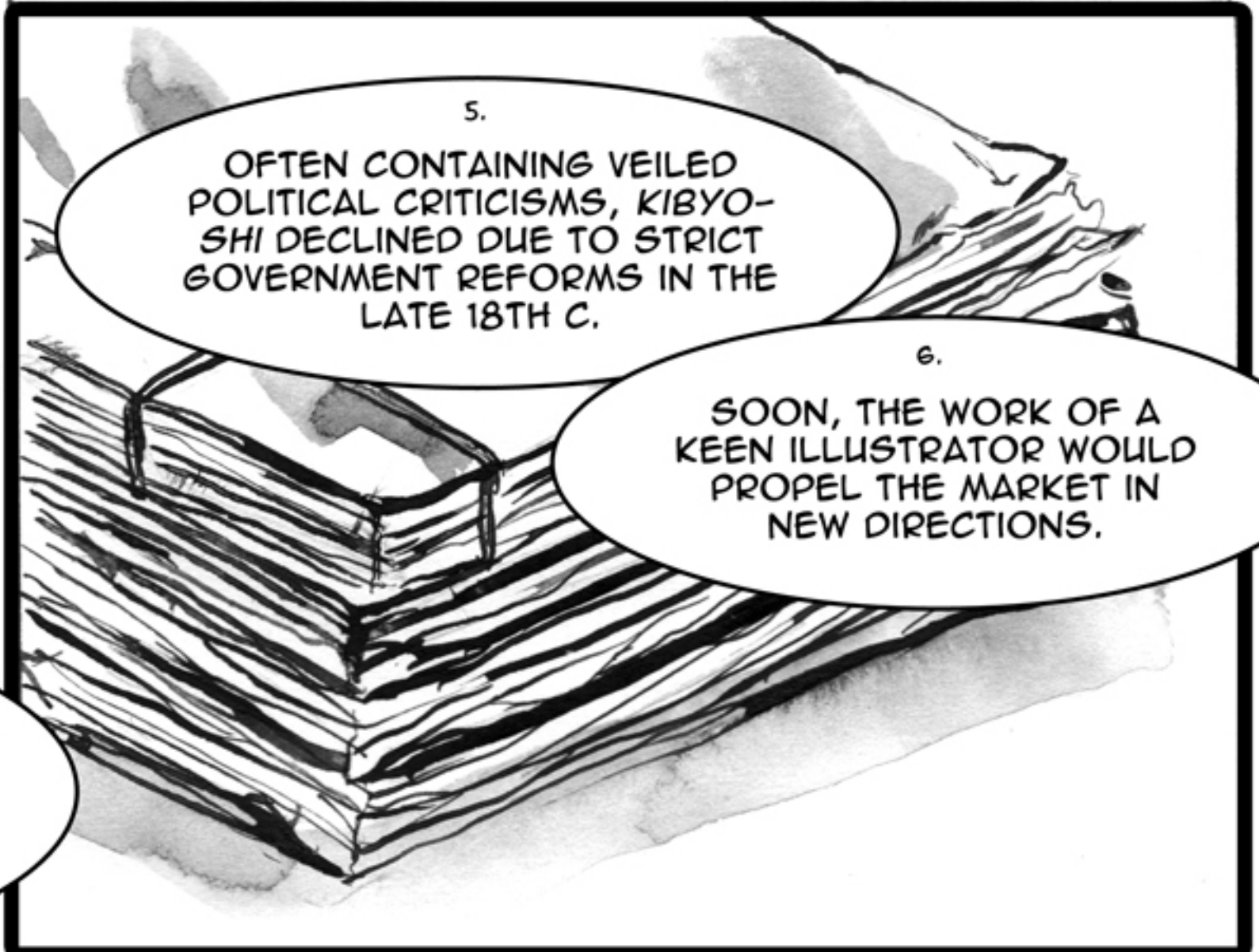


5.

OFTEN CONTAINING VEILED POLITICAL CRITICISMS, KIBYOSHI DECLINED DUE TO STRICT GOVERNMENT REFORMS IN THE LATE 18TH C.

6.

SOON, THE WORK OF A KEEN ILLUSTRATOR WOULD PROPEL THE MARKET IN NEW DIRECTIONS.



4.

ONE GENRE, KIBYOSHI, WAS POPULAR WITH ADULTS AND FEATURED WHIMSICAL STORIES AND EQUALLY STRANGE ILLUSTRATIONS.





1.
HMMM?

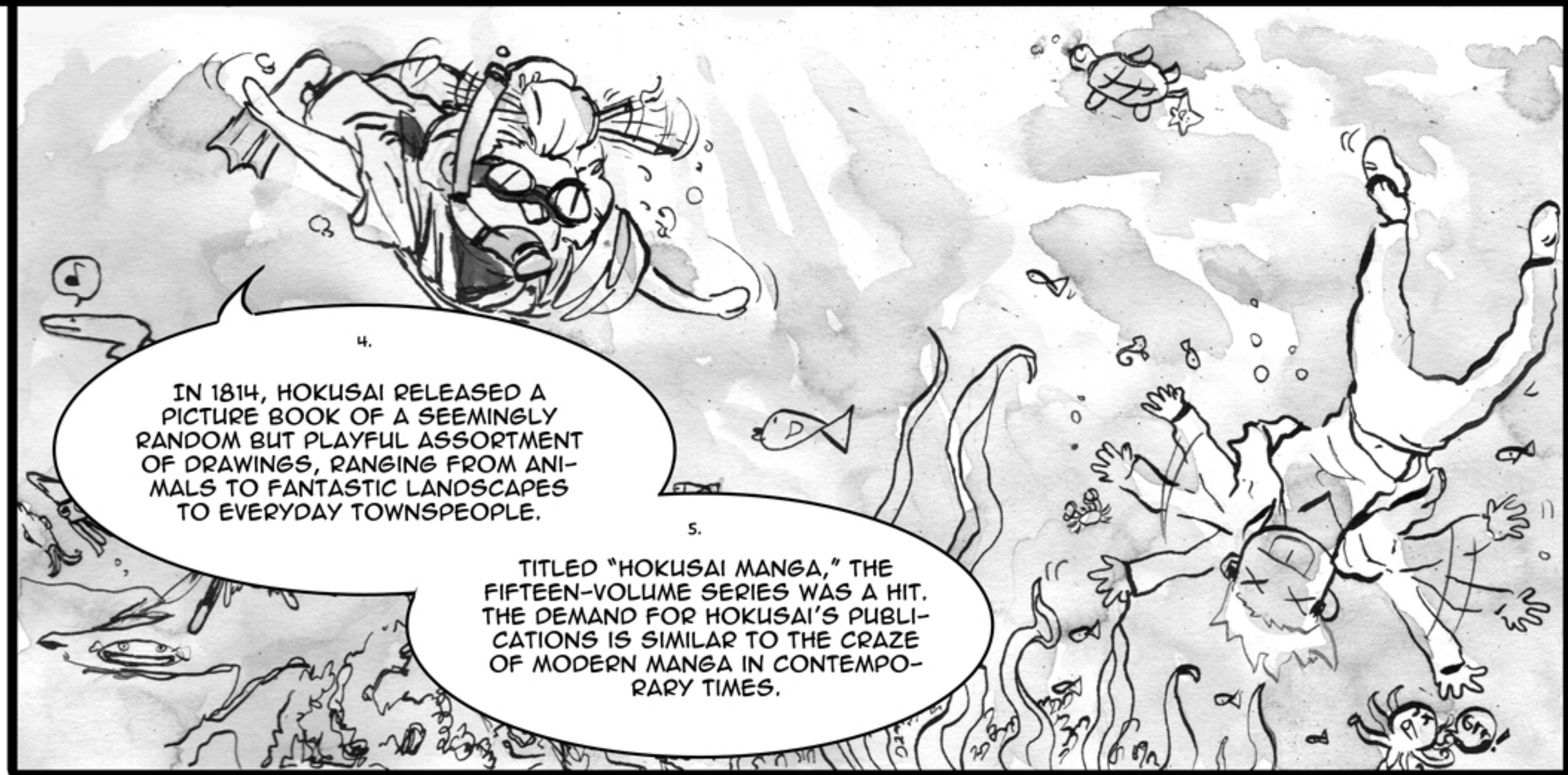
WHERE'S THIS WATER
COMING FROM?



2.
WAAAAAAAAH!!



3.
KATSUSHIKA HOKUSAI (1760-1849), WHO ILLUSTRATED KIBYOSHI IN HIS YOUTH, BROUGHT A FRESH WAVE OF ENERGY TO THE JAPANESE PUBLISHING INDUSTRY.



4.
IN 1814, HOKUSAI RELEASED A PICTURE BOOK OF A SEEMINGLY RANDOM BUT PLAYFUL ASSORTMENT OF DRAWINGS, RANGING FROM ANIMALS TO FANTASTIC LANDSCAPES TO EVERYDAY TOWNSPEOPLE.

5.
TITLED "HOKUSAI MANGA," THE FIFTEEN-VOLUME SERIES WAS A HIT. THE DEMAND FOR HOKUSAI'S PUBLICATIONS IS SIMILAR TO THE CRAZE OF MODERN MANGA IN CONTEMPORARY TIMES.

漫画

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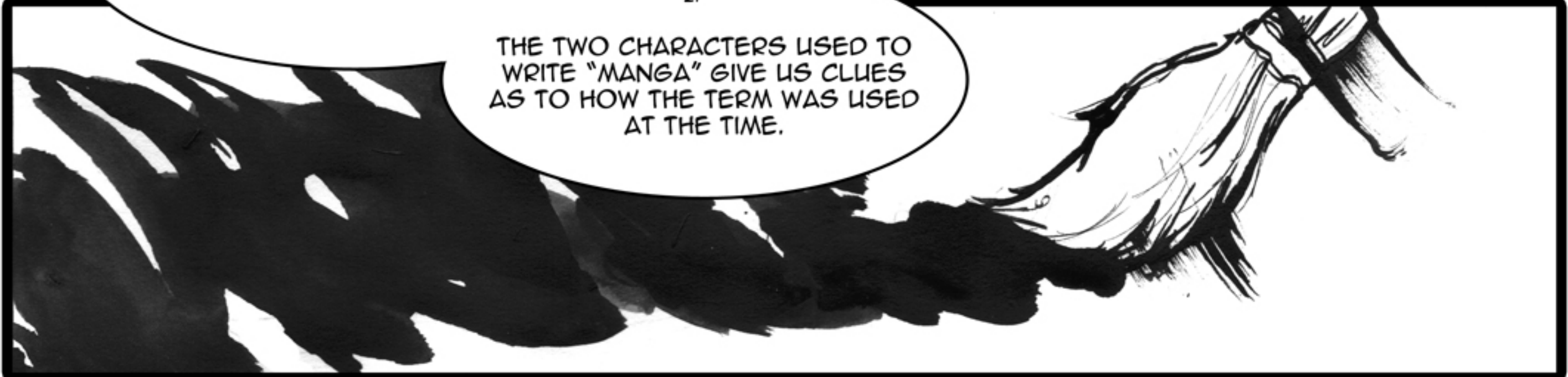
M
A
N
G
A

1.

WHILE HOKUSAI USED THE TERM "MANGA" TO DESCRIBE HIS BOOKS, THEY WERE QUITE DIFFERENT FROM MANGA AS WE KNOW IT TODAY.

2.

THE TWO CHARACTERS USED TO WRITE "MANGA" GIVE US CLUES AS TO HOW THE TERM WAS USED AT THE TIME.



4.

"GA" SIMPLY MEANS "PICTURE."

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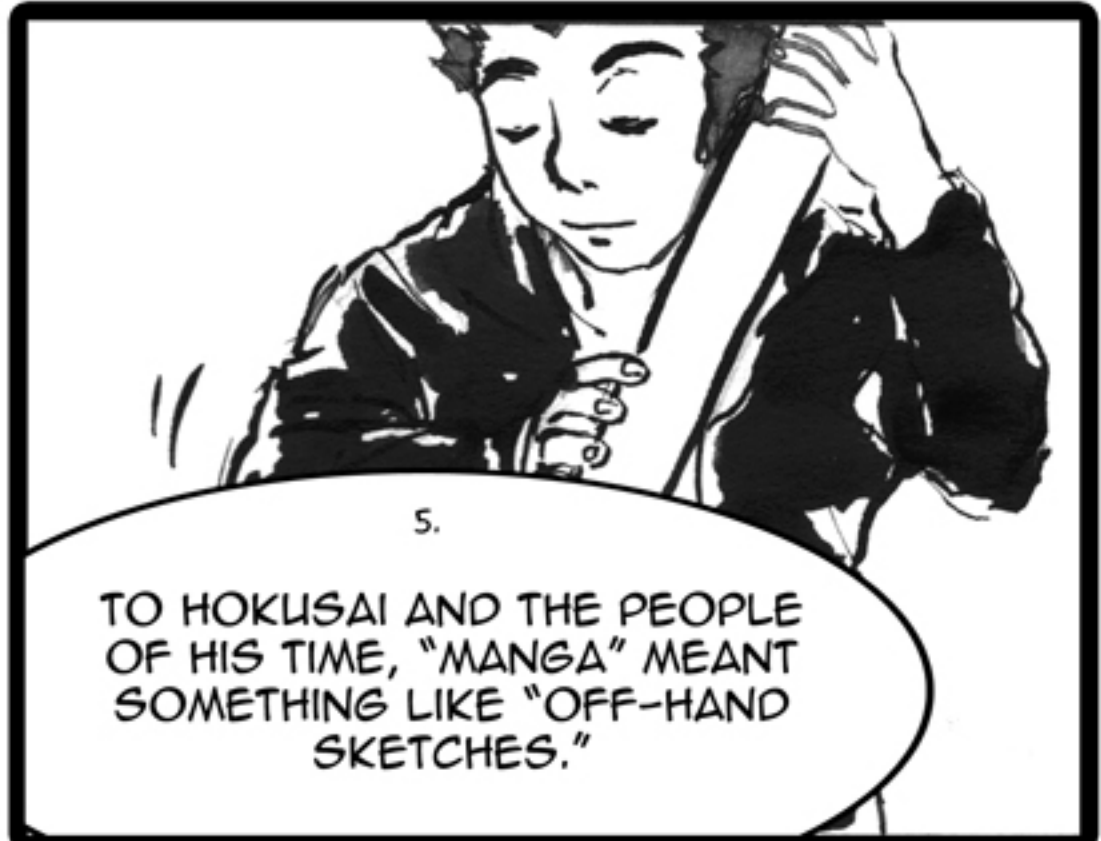
3.

"MAN" MEANS "INVOLUNTARY." INTERESTINGLY, IT ALSO CONNOTES DEVILOUSNESS.

漫

5.

TO HOKUSAI AND THE PEOPLE OF HIS TIME, "MANGA" MEANT SOMETHING LIKE "OFF-HAND SKETCHES."



6.

JAPANESE ARTISTS A HUNDRED YEARS LATER WOULD USE THE SAME TERM TO DESCRIBE THEIR WESTERN-INSPIRED COMICS, LINKING THEM TO THE WORKS OF THEIR FOREBEARS.



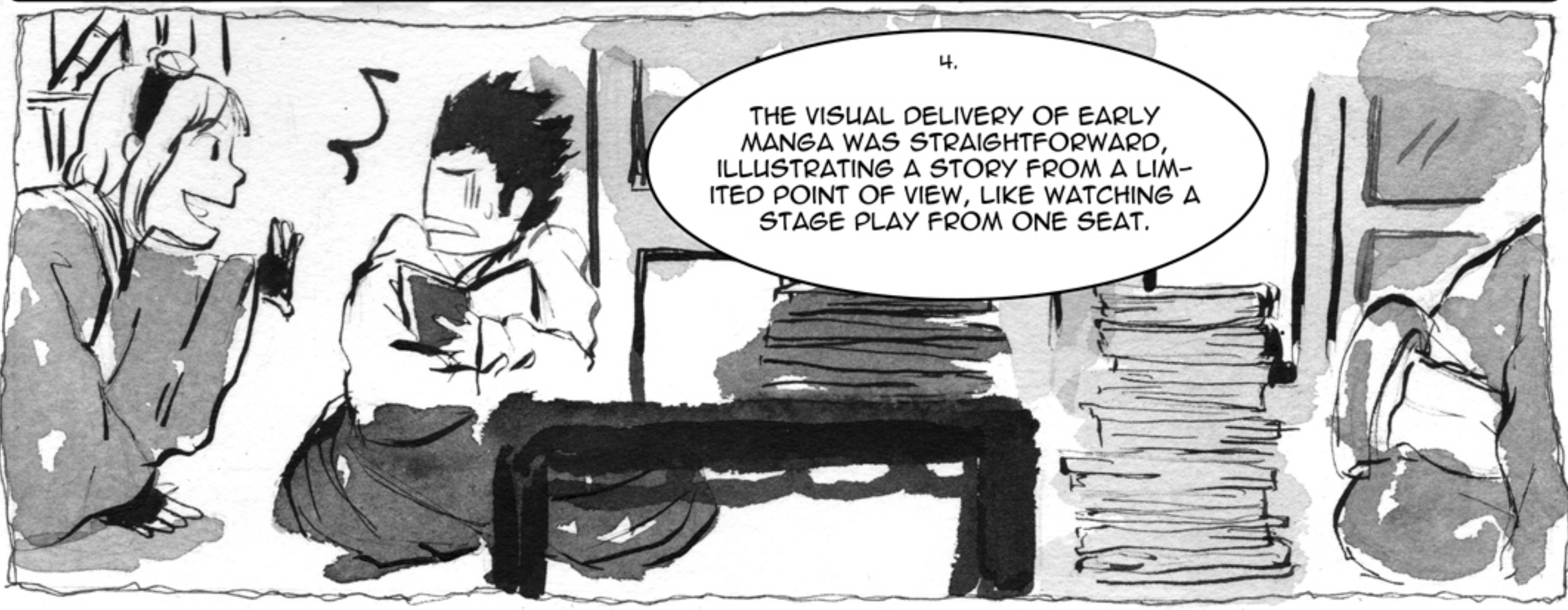


1.
AS JAPAN OPENED TO THE WEST IN THE MID-1800S THE JAPANESE WERE INTRODUCED TO A WIDE RANGE OF WESTERN CULTURAL FORMS.

2.
AS THE RESULT OF THE ARRIVAL OF EUROPEAN AND AMERICAN COMIC ARTISTS IN JAPAN IN THE LATE 19TH C. JAPANESE ARTISTS TOOK UP THE ART OF THE COMIC BOOK IN IMITATION OF THEIR WESTERN COUNTERPARTS.



3.
THESE COMICS, NOW GIVEN THE NAME "MANGA," SLOWLY DEVELOPED INTO THEIR OWN FORM, TACKLING HUMOR, SCIENCE FICTION AND WAR-THEMED STORIES.



4.
THE VISUAL DELIVERY OF EARLY MANGA WAS STRAIGHTFORWARD, ILLUSTRATING A STORY FROM A LIMITED POINT OF VIEW, LIKE WATCHING A STAGE PLAY FROM ONE SEAT.



1.

IN THE YEARS FOLLOWING WORLD WAR II, MANGA, WHICH COULD BE CHEAPLY PRODUCED AND DISTRIBUTED, BECAME AN ENTERTAINMENT POWERHOUSE IN JAPAN. IT ENTHRALLED A NEW GENERATION OF READERS EAGER TO ESCAPE THEIR DIFFICULT POST-WAR REALITY.

2.

THIS DROVE ARTISTS TO EXPERIMENT WITH MORE DYNAMIC STORY TELLING METHODS.



3.

ONE SUCH ARTIST IN THE 1950S, OSAMU TEZUKA, CREATED MOVIE-LIKE MANGA WHERE CHARACTERS WOULD TWIST...

4.

...JUMP...

5.

...AND SOMETIMES FLY RIGHT OUT OF THE PANELS.

6.

TEZUKA DREW FROM CROSS-CULTURAL SOURCES A COMBINATION OF PRE-WAR MANGA AND ANIMATION TECHNIQUES FROM DISNEY CARTOONS.



7.

OTHER ARTISTS TOOK SIMILAR LIBERTIES IN DEVELOPING MANGA, PRODUCING DARKER, MORE REALISTIC STORIES CATERING TO AN ADULT AUDIENCE.

SHOW OFF!

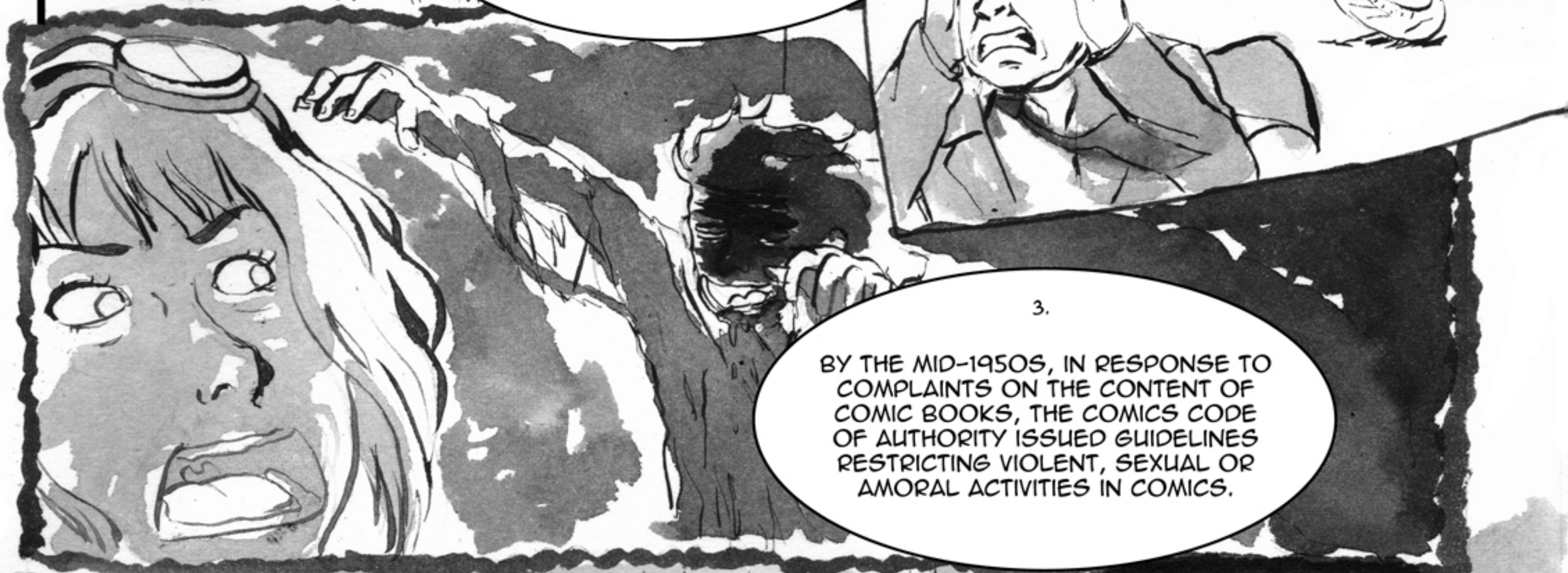


1.

IN THE 1930S AND '40S, AMERICAN COMICS ENJOYED A SIMILAR GOLDEN AGE OF SUCCESS AND POPULARITY.

2.

WITH SUPERMAN'S DEBUT IN 1938, THE SUPERHERO GENRE BECAME A MAINSTAY IN AMERICAN COMICS. ALONG WITH HORROR, ADVENTURE AND DETECTIVE STORIES, IT SOLD WELL TO YOUNG ADULT READERS, BOTH MALE AND FEMALE.



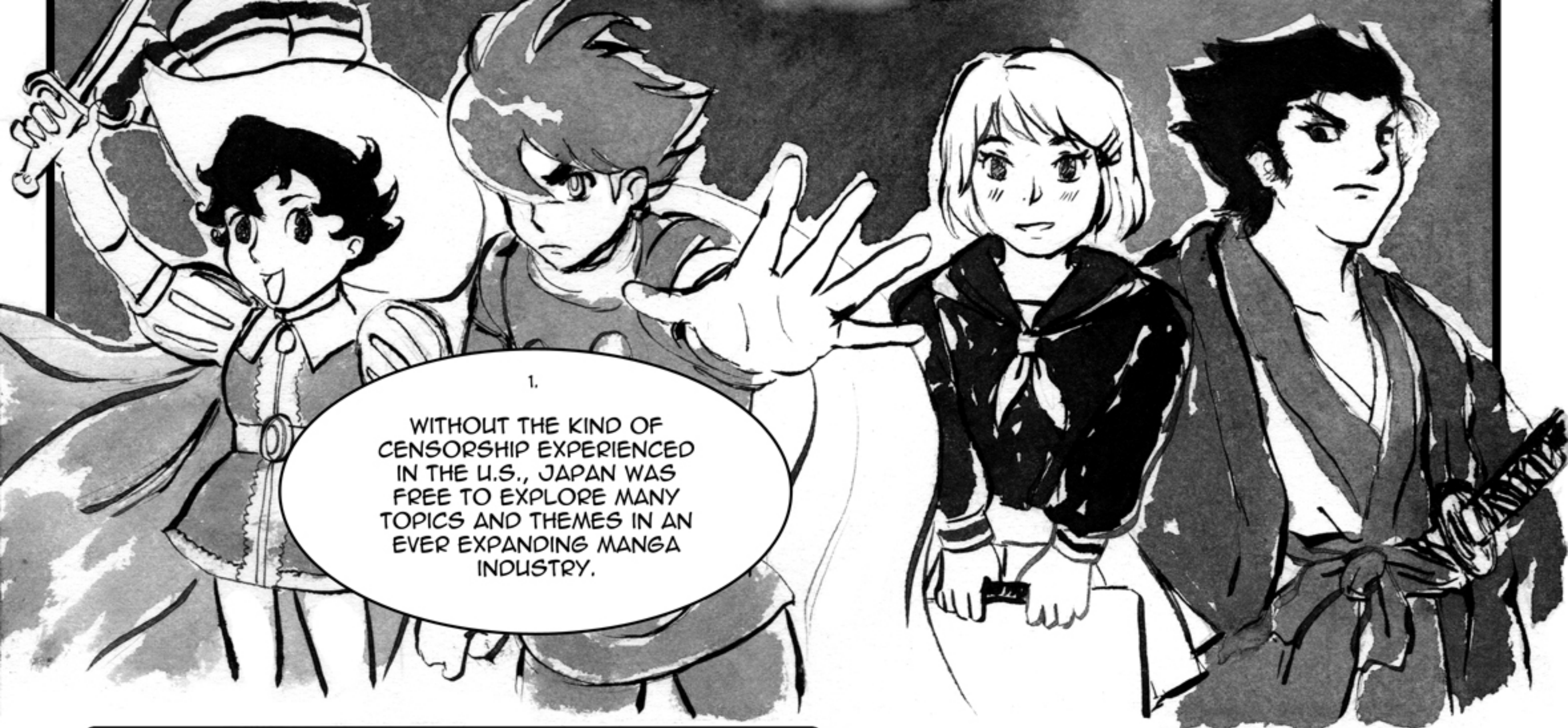
3.

BY THE MID-1950S, IN RESPONSE TO COMPLAINTS ON THE CONTENT OF COMIC BOOKS, THE COMICS CODE OF AUTHORITY ISSUED GUIDELINES RESTRICTING VIOLENT, SEXUAL OR AMORAL ACTIVITIES IN COMICS.

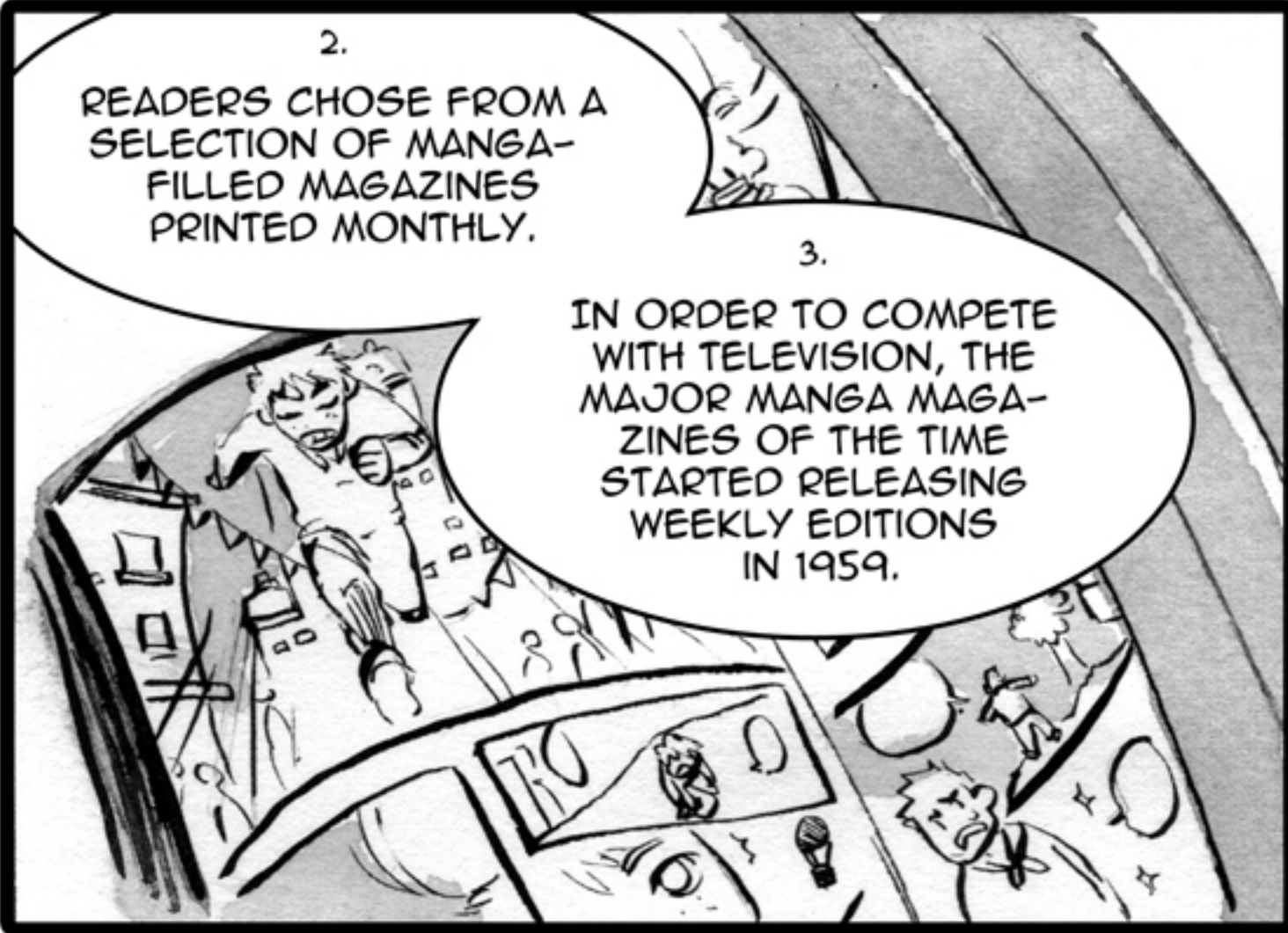


4.

SUPERHERO COMICS SINCE THEN HAVE EXPLORED THE HUMANITY BEHIND THEIR CHARACTERS, INJECTING THEIR TWO-DIMENSIONAL HEROES WITH COMPLEX EMOTIONS AND SHORTCOMINGS.



1.
WITHOUT THE KIND OF CENSORSHIP EXPERIENCED IN THE U.S., JAPAN WAS FREE TO EXPLORE MANY TOPICS AND THEMES IN AN EVER EXPANDING MANGA INDUSTRY.



2.
READERS CHOSE FROM A SELECTION OF MANGA-FILLED MAGAZINES PRINTED MONTHLY.

3.
IN ORDER TO COMPETE WITH TELEVISION, THE MAJOR MANGA MAGAZINES OF THE TIME STARTED RELEASING WEEKLY EDITIONS IN 1959.



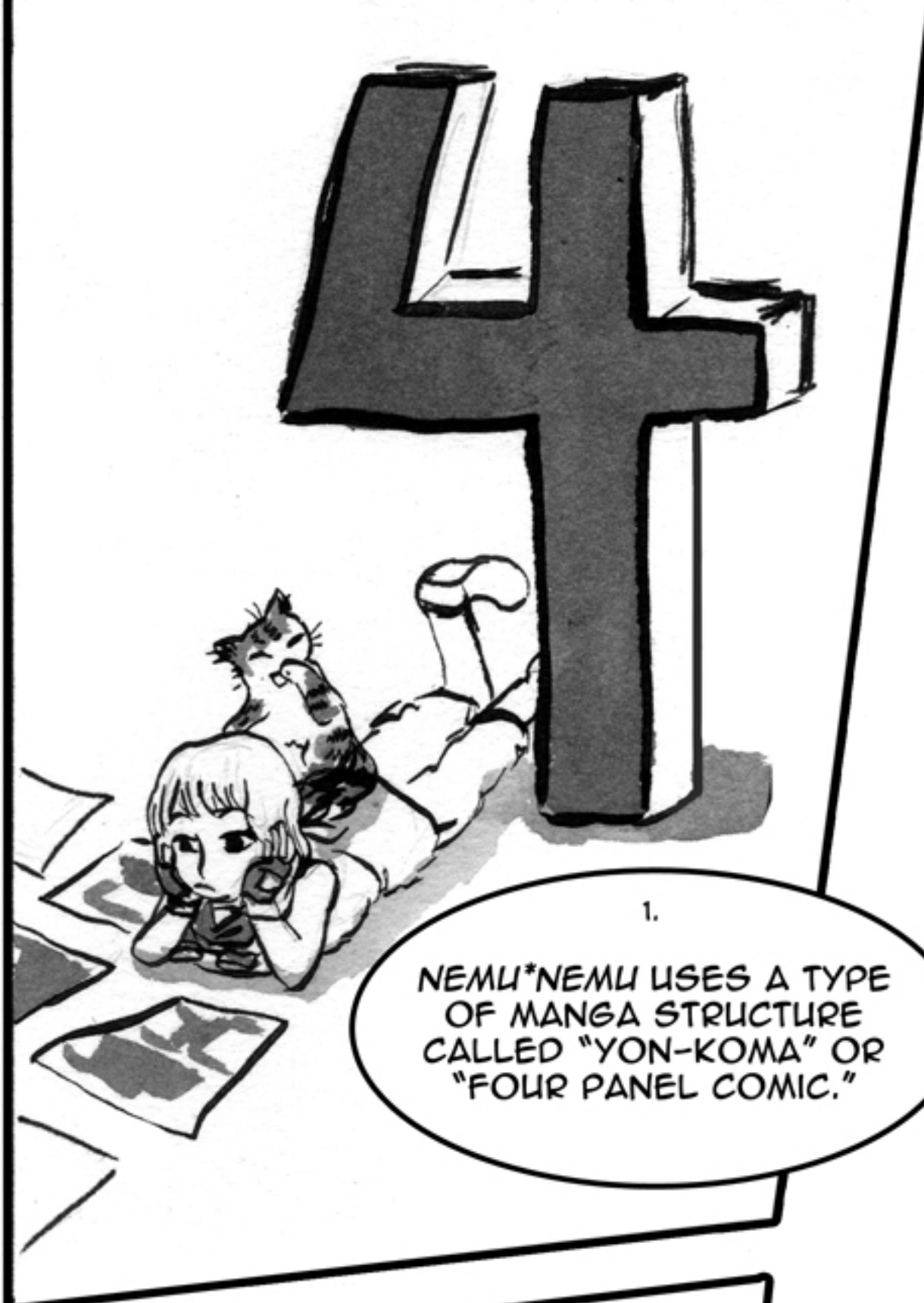
4.
NOW FORCED TO PRODUCE A CHAPTER A WEEK, MANY ARTISTS FELT OVERWORKED.



5.
SOON ARTISTS REDESIGNED THEIR MANGA, CREATING AN ABBREVIATED STYLE TO DEPICT FAST-PACED STORIES AND RAPID PANEL-TO-PANEL TRANSITIONS.

6.
THIS STYLE SOON BECAME A HALLMARK OF MANGA.





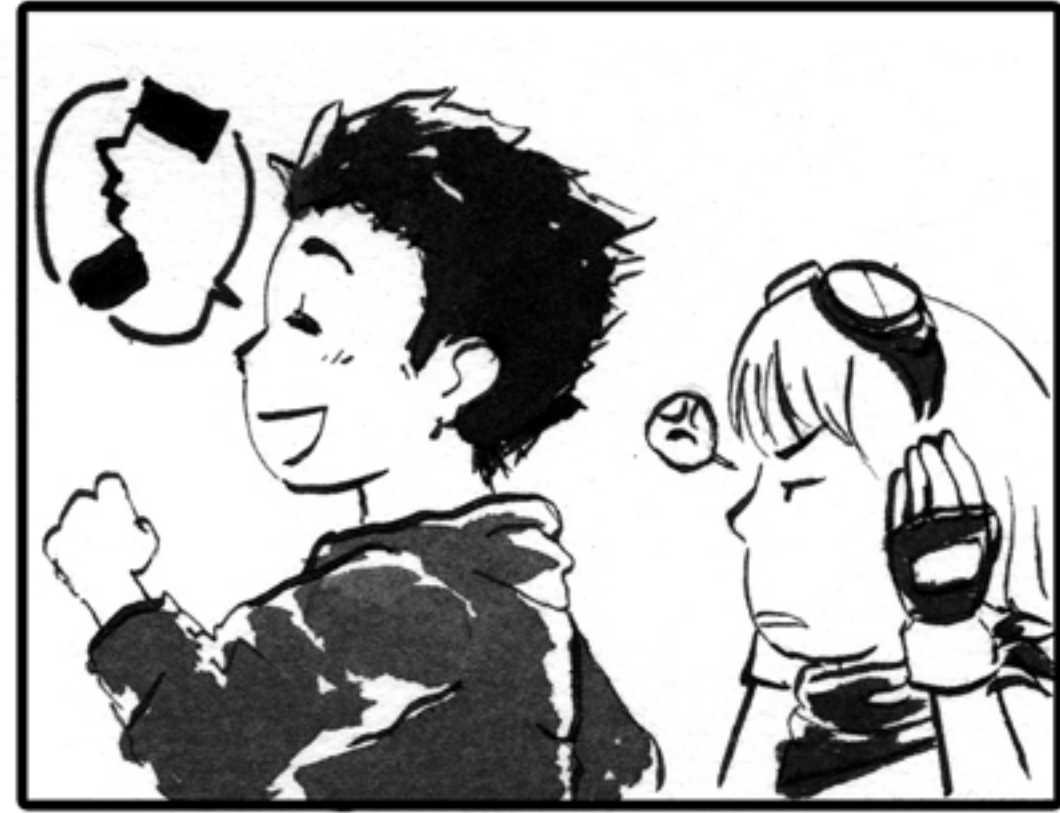
1.
NEMU*NEMU USES A TYPE OF MANGA STRUCTURE CALLED "YON-KOMA" OR "FOUR PANEL COMIC."

2.
THIS STRUCTURE IS EASY FOR EVEN A BEGINNER TO PICK UP, BUT CAN TAKE YEARS TO MASTER.

3.
IT FOLLOWS AN ABBREVIATED PACING STYLE.



1. INTRODUCTION OF THE CHARACTERS AND SETTING



2. THE STORY DEVELOPS

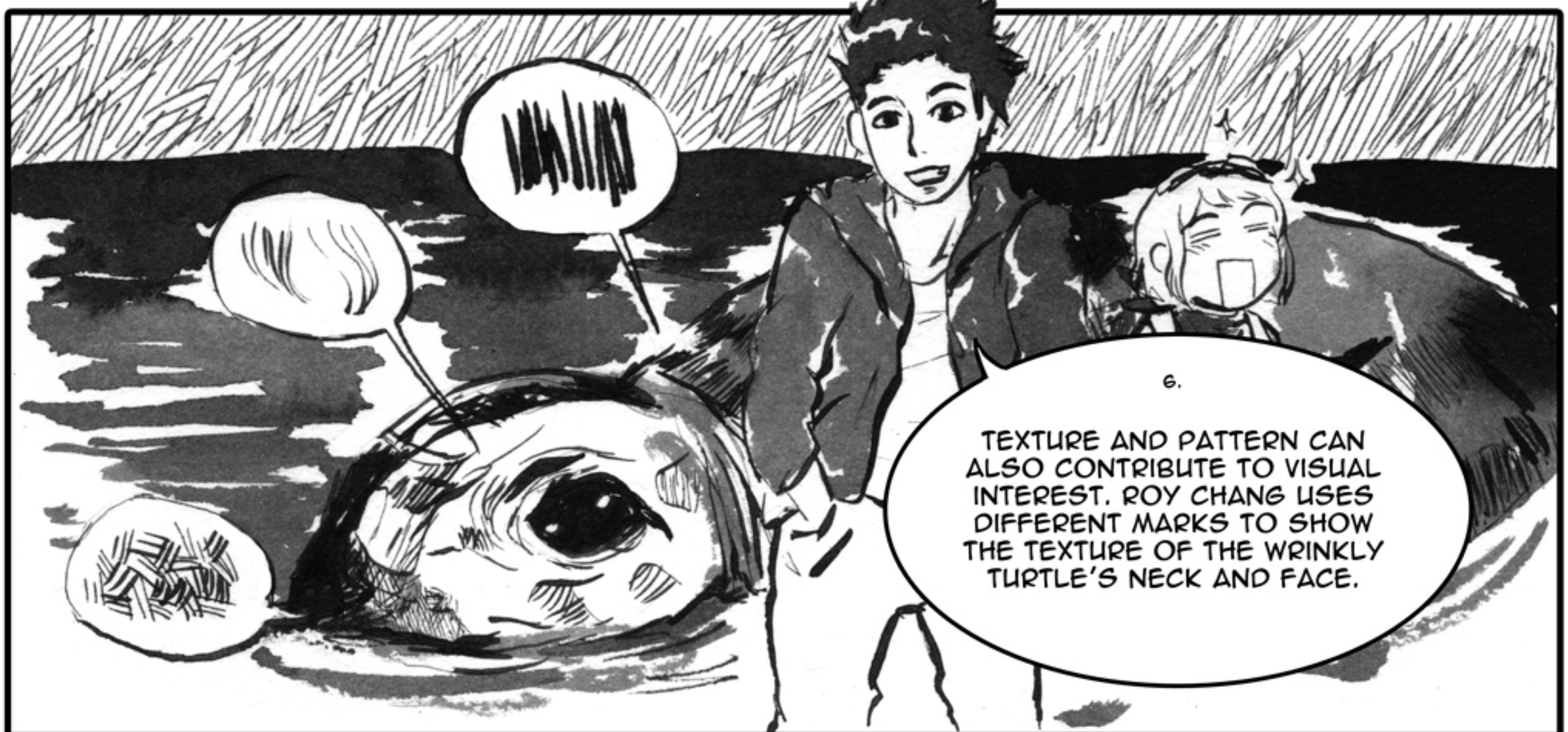
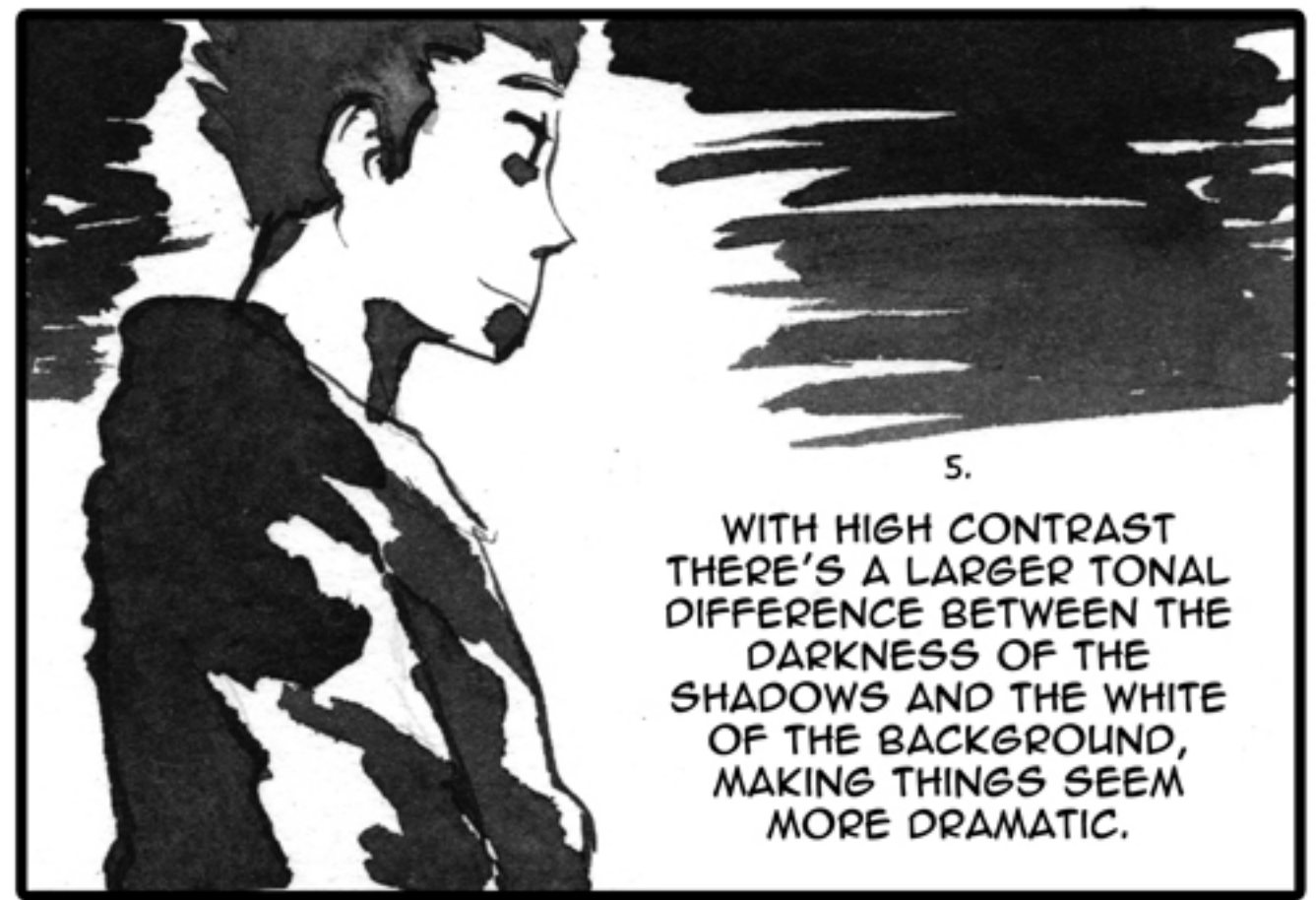
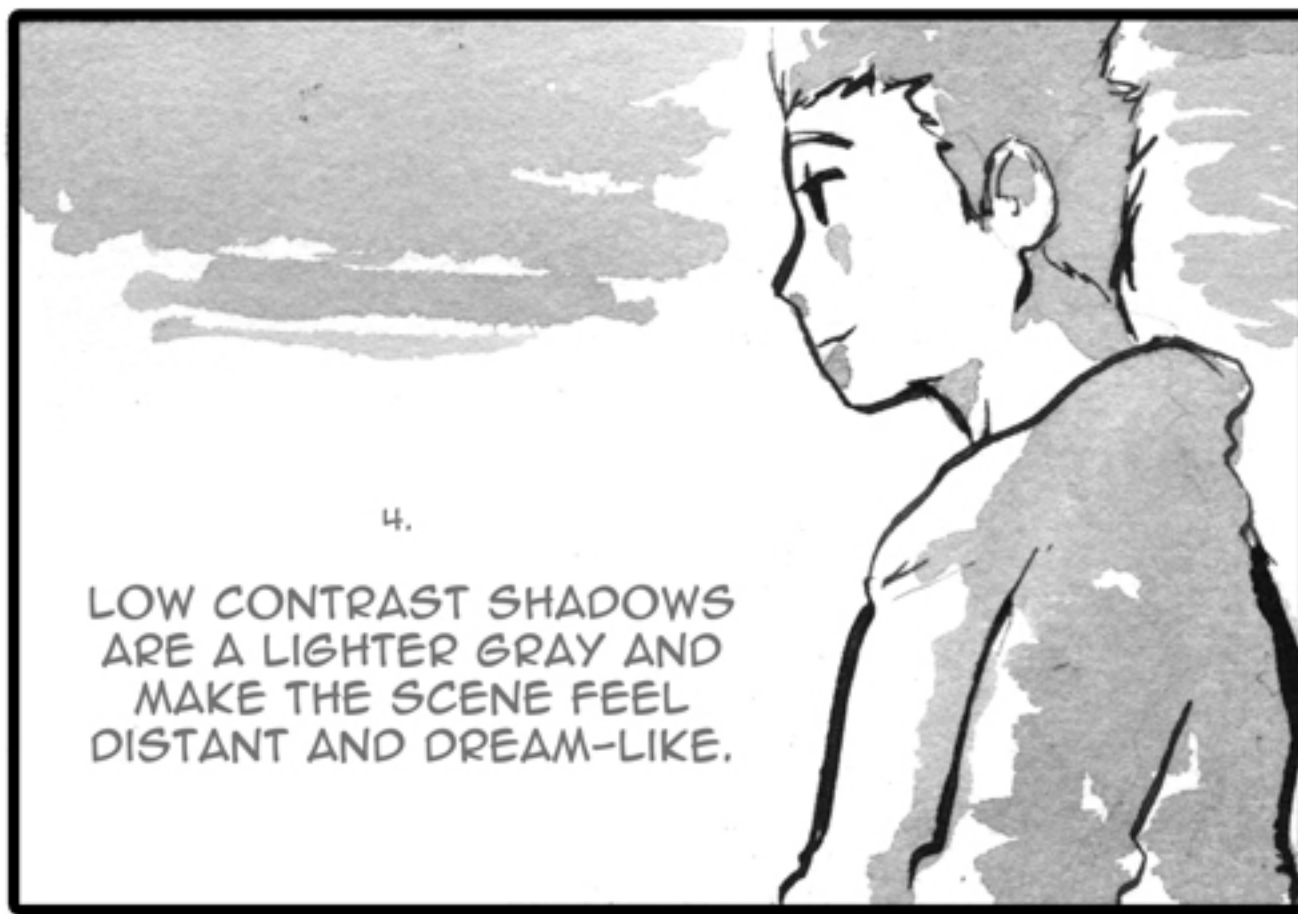
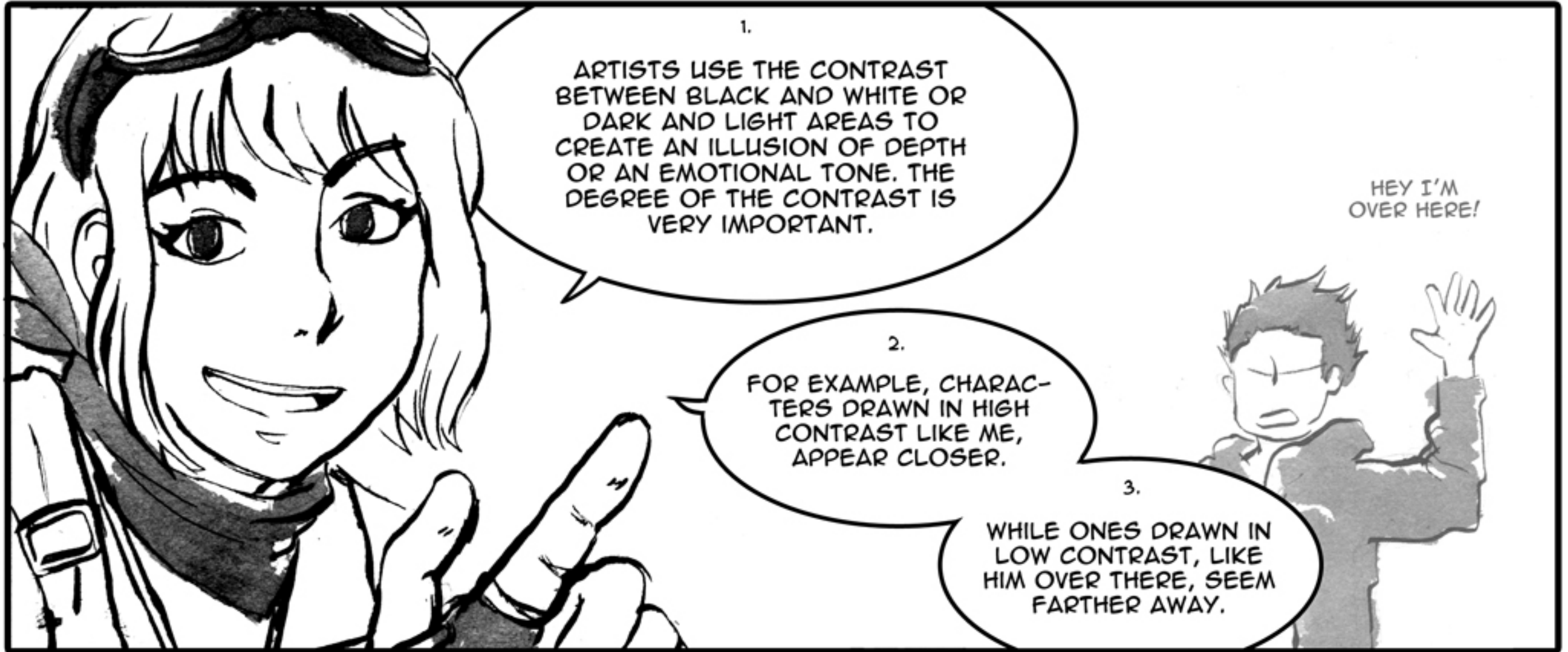


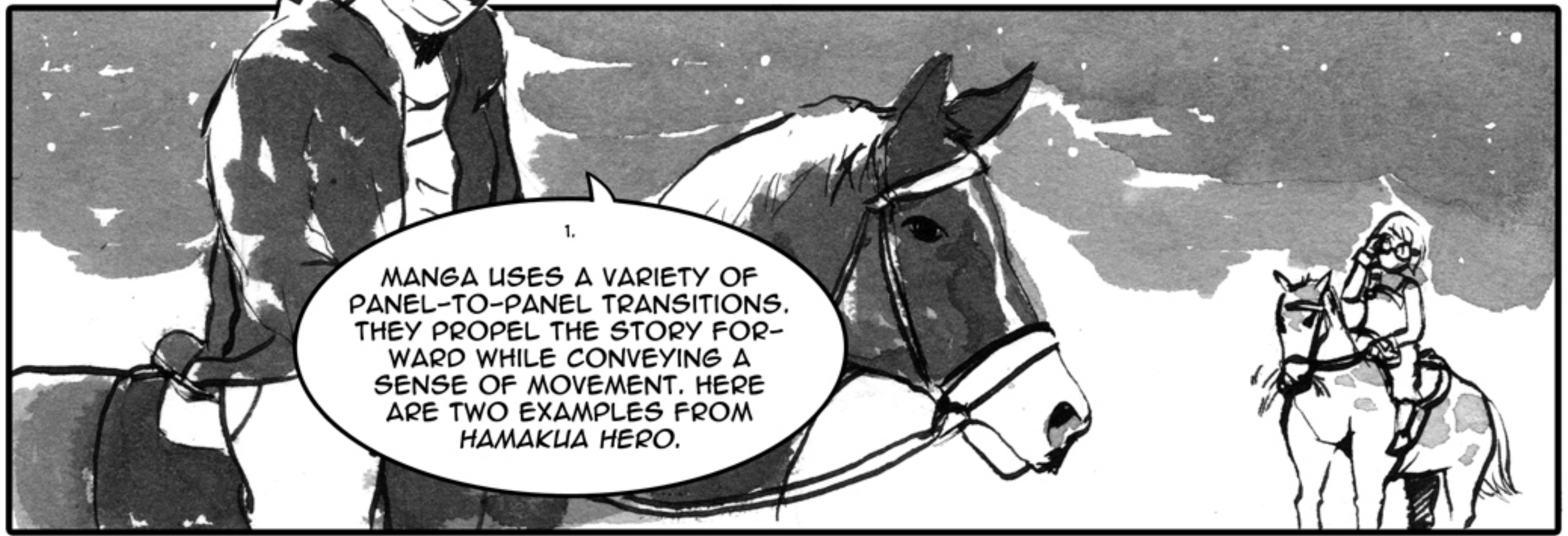
3. A TWIST!



4. FINISHING WITH A RESOLUTION OFTEN LEFT OPEN-ENDED, POSSIBLY TO BE CONTINUED.







1.
 MANGA USES A VARIETY OF
 PANEL-TO-PANEL TRANSITIONS.
 THEY PROPEL THE STORY FOR-
 FORWARD WHILE CONVEYING A
 SENSE OF MOVEMENT. HERE
 ARE TWO EXAMPLES FROM
 HAMAKUA HERO.

2.
 "MOMENT-TO-MOMENT"
 TRANSITIONS ARE A SERIES
 OF SCENES FROM A SINGLE
 ACTION, I.E., THE MAN
 LOOKS OVER THE FENCE,
 THEN CLIMBS DOWN.



3.
 "SUBJECT-TO-SUBJECT"
 TRANSITIONS ARE SIMILAR TO
 HOW A FILM PANS TO AND
 FROM DIFFERENT VIEWPOINTS
 WITHIN THE SAME SCENE.



**(READ MORE ABOUT THESE TRANSITIONS IN
 SCOTT MCCLLOUD'S UNDERSTANDING COMICS)**



4.
 USING DIFFERENT TYPES OF
 TRANSITIONS CAN MAKE FOR
 AN ACTIVE MANGA. SEE WHAT
 KINDS OF PANEL TRANSITIONS
 YOU CAN SPOT WITHIN THE
 MANGA IN THIS EXHIBITION.

