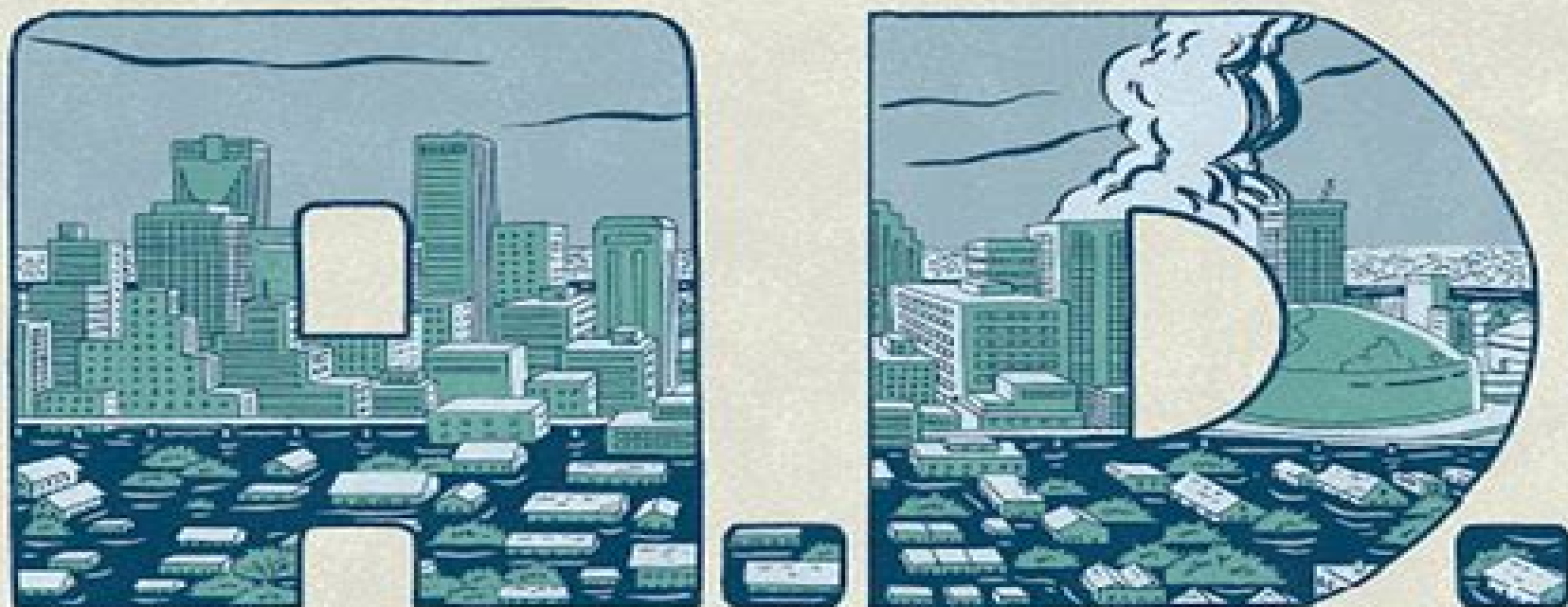


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# New Orleans After the Deluge



"A.D. is one of the best-ever examples of comics reportage. . . . An essential addition to the ongoing conversation about what Katrina means, and what New Orleans means." -- Dave Eggers

J O S H N E U F E L D

# A D New Orleans After The Deluge

**Kyle Parry**



## **A D New Orleans After The Deluge:**

A.D. Josh Neufeld, 2009 Presents the stories of seven survivors of Hurricane Katrina who tried to evacuate protect their possessions and save loved ones before during and after the flood *A.D.: New Orleans After the Deluge* , **We Are All Survivors** Carl Lindahl, Michael Dylan Foster, Kate Parker Horigan, 2022-09-06 What is the role of folklore in the discussion of catastrophe and trauma How do disaster survivors use language ritual and the material world to articulate their experiences What insights and tools can the field of folkloristics offer survivors for navigating and narrating disaster and its aftermath Can folklorists contribute to broader understandings of empathy and the roles of listening in ethnographic work *We Are All Survivors* is a collection of essays exploring the role of folklore in the wake of disaster Contributors include scholars from the United States and Japan who have long worked with disaster stricken communities or are disaster survivors themselves individual chapters address Hurricane Katrina Hurricane Maria and two earthquakes in Japan including the earthquake tsunami and nuclear disaster of 2011 Adapted from a 2017 special issue of *Fabula* from the International Society for Folk Narrative Research the book includes a revised introduction an additional chapter with original illustrations and a new conclusion considering how folklorists are documenting the COVID 19 pandemic *We Are All Survivors* bears witness to survivors expressions of remembrance grieving and healing **Consuming Katrina** Kate Parker Horigan, 2018-06-04 When and under what circumstances are disaster survivors able to speak for themselves in the public arena In *Consuming Katrina* Public Disaster and Personal Narrative author Kate Parker Horigan shows how the public understands and remembers large scale disasters like Hurricane Katrina outlining which stories are remembered and why as well as the impact on public memory and the survivors themselves Horigan discusses unique contexts in which personal narratives about the storm are shared including interviews with survivors Dave Eggers's *Zeitoun* Josh Neufeld's *A D New Orleans After the Deluge* Tia Lessin and Carl Deal's *Trouble the Water* and public commemoration during Hurricane Katrina's tenth anniversary in New Orleans In each case survivors initially present themselves in specific ways counteracting negative stereotypes that characterize their communities However when adapted for public presentation their stories get reduced back to those stereotypes As a result people affected by Katrina continue to be seen in limited terms as either undeserving or incapable of managing recovery This project is rooted in Horigan's experiences living in New Orleans before and after Katrina but it is also a case study illustrating an ongoing problem and an innovative solution survivors stories should be shared in a way that includes their own engagement with the processes of narrative production circulation and reception When survivors are seen as agents in their own stories they will be seen as agents in their own recovery Having a better grasp on the processes of narration and memory is critical for improved disaster response because the stories that are most widely shared about disaster determine how communities recover **Handbook of Comics and Graphic Narratives** Sebastian Domsch, Dan Hassler-Forest, Dirk Vanderbeke, 2021-07-05 Whether one describes them as sequential art graphic narratives or graphic

novels comics have become a vital part of contemporary culture Their range of expression contains a tremendous variety of forms genres and modes from high to low from serial entertainment for children to complex works of art This has led to a growing interest in comics as a field of scholarly analysis as comics studies has established itself as a major branch of criticism This handbook combines a systematic survey of theories and concepts developed in the field alongside an overview of the most important contexts and themes and a wealth of close readings of seminal works and authors It will prove to be an indispensable handbook for a large readership ranging from researchers and instructors to students and anyone else with a general interest in this fascinating medium

**Ten Years after Katrina** Mary Ruth Marotte, Glenn Jellenik, 2014-12-18 Hurricane Katrina blasted the Gulf Coast in 2005 leaving an unparalleled trail of physical destruction In addition to that damage the storm wrought massive psychological and cultural trauma on Gulf Coast residents and on America as a whole Details of the devastation were quickly reported and misreported by media outlets and a slew of articles and books followed offering a spectrum of socio political commentaries and analyses But beyond the reportage and the commentary a series of fictional and creative accounts of the Katrina experience have emerged in various mediums novels plays films television shows songs graphic novels collections of photographs and works of creative non fiction that blur the lines between reportage memoir and poetry The creative outpouring brings to mind Salman Rushdie's observation that Man is the storytelling animal the only creature on earth that tells itself stories to understand what kind of creature it is This book accepts the urge behind Rushdie's formula humans tell stories in order to understand ourselves our world and our place in it Indeed the creative output on Katrina represents efforts to construct a cohesive narrative out of the wreckage of a cataclysmic event However this book goes further than merely cataloguing the ways that Katrina narratives support Rushdie's rich claim This collection represents a concentrated attempt to chart the effects of Katrina on our cultural identity it seeks to not merely catalogue the trauma of the event but to explore the ways that such an event functions in and on the literature that represents it The body of work that sprung out of Katrina offers a unique critical opportunity to better understand the genres that structure our stories and the ways stories reflect and produce culture and identity These essays raise new questions about the representative genres themselves The stories are efforts to represent and understand the human condition but so are the organizing principles that communicate the stories That is Katrina narratives present an opportunity to interrogate the ways that specific narrative structures inform our understanding and develop our cultural identity This book offers a critical processing of the newly emerging and diverse canon of Katrina texts

**Frames and Framing in Documentary Comics** Johannes C.P. Schmid, 2021-02-24 Frames and Framing in Documentary Comics explores how graphic narratives reframe global crises while also interrogating practices of fact finding An analog print phenomenon in an era shaped by digitalization documentary comics formulates a distinct counterapproach to conventional journalism In what ways are facts being presented and framed What is documentary honesty in a world of fake news and post truth politics How can

the stories of marginalized peoples and neglected crises be told The author investigates documentary comics in its unique relationship to framing graphic narratives are essentially shaped by a reciprocal relationship between the manifest frames on the page and the attention to the cognitive frames that they generate To account for both the textuality of comics and its strategic use as rhetoric the author combines theories of framing analysis and cognitive narratology with comics studies and its attention toward the medium's visual frames

*EcoComix* Sidney I. Dobrin, 2020-10-02 Exploring image and imagination in conjunction with natural environments the animal and the human this collection of essays turns the ecocritical and ecompositional gaze upon comic studies The comic form has a long tradition of representing environmental rhetoric Through discussions of comics including *A D New Orleans After the Deluge* *We3 Concrete* and *Black Orchid* these essays bring the rich work of ecological criticism into dialogue with the multi-faceted landscape of comics graphic novels web comics cartoons and animation The contributors ask not only how nature and environment are portrayed in these texts but also how these textual forms inform how we come to know nature and environment or what we understand those terms to represent Interdisciplinary in approach this collection welcomes diverse approaches that integrate not only ecocriticism and comics studies but animal studies posthumanism ecofeminism queer ecology semiotics visual rhetoric and communication ecoseeing image text studies space and spatial theories writing studies media ecology ecomedia and other methodological approaches

*Creating Comics!* Judith Salavetz, Spencer Drate, 2010-09-01 *DIVComics* are a unique form of storytelling created by talented and visionary artists *Creating Comics* is the first book to truly explore the backstories of the most talented visual artists currently practicing Two of the most successful comic artists Paul Gulacy and Michael Cavallaro pen the foreword and introduction of the book setting the tone for a truly remarkable collection of interviews from artists Featured artists include Ryan Alexander Tanner Joseph Arthur Gregory Benton Ben Brown Jeffrey Brown Keith Carter Michael Cavallaro Amanda Conner Henry Covert Molly Crabapple Marguerite Dabaie Fly Dylan Gibson Michael Golden Dan Goldman Paul Gulacy Chris Haughton Glenn Head Danny Hellman John Holmstrom R Kikuo Johnson Justin Kavoussi Jim Lawson Sonia Leong Benjamin Marra Paul Maybury Tara McPherson Josh Neufeld Hyeondo Park Chari Pere Paul Pope James Romberger Marguerite Van Cook J J Sedelmaier Dash Shaw R Sikoryak Maria Smedstad Steve Spatucci Jim Steranko Denis St John Ward Sutton Neil Swaab Mark Texeira Shawnti Therrien Sara Varon and Todd Webb These artists walk readers through their conceptual process when devising story lines with powerful graphics This is a must read for all graphic novel enthusiasts div

***Comics and the U.S. South*** Brannon Costello, Qiana J. Whitted, 2012-01-20 *Comics and the U S South* offers a wide ranging and long overdue assessment of how life and culture in the United States South is represented in serial comics graphic novels newspaper comic strips and webcomics Diverting the lens of comics studies from the skyscrapers of Superman's Metropolis or Chris Ware's Chicago to the swamps backroads small towns and cities of the U S South this collection critically examines the pulp genres associated with mainstream comic books alongside independent and alternative

comics Some essays seek to discover what Captain America can reveal about southern regionalism and how slave narratives can help us reread Swamp Thing others examine how creators such as Walt Kelly Pogo Howard Cruse Stuck Rubber Baby Kyle Baker Nat Turner and Josh Neufeld A D New Orleans after the Deluge draw upon the unique formal properties of the comics to question and revise familiar narratives of race class and sexuality and another considers how southern writer Randall Kenan adapted elements of comics form to prose fiction With essays from an interdisciplinary group of scholars Comics and the U S South contributes to and also productively reorients the most significant and compelling conversations in both comics scholarship and in southern studies

**Urban Comics** Dominic Davies,2019-02-21 Urban Comics Infrastructure and the Global City in Contemporary Graphic Narratives makes an important and timely contribution both to comics studies and urban studies offering a decolonisation and reconfiguration of both of these already interdisciplinary fields With chapter length discussions of comics from cities such as Cairo Cape Town New Orleans Delhi and Beirut this book shows how artistic collectives and urban social movements working across the global South are producing some of the most exciting and formally innovative graphic narratives of the contemporary moment Throughout the author reads an expansive range of graphic narratives through the vocabulary of urban studies to argue that these formal innovations should be thought of as a kind of infrastructure This infrastructural form allows urban comics to reveal that the built environments of our cities are not static banal or depoliticised but rather highly charged material spaces that allow some forms of social life to exist while also prohibiting others Built from a formal infrastructure of grids gutters and panels and capable of volumetric multi scalar perspectives this book shows how urban comics are able to represent repair and even rebuild contemporary global cities toward more socially just and sustainable ends Operating at the intersection of comics studies and urban studies and offering large global surveys alongside close textual and visual analyses this book explores and opens up the fascinating relationship between comics and graphic narratives on the one hand and cities and urban spaces on the other

**Authorship in Comics Journalism** Laura Schlichting,2021-08-09 What is Comics Journalism and Why is the author not dead at all Because literature and journalism deal differently with authorship and author this work renegotiates these concepts It analyzes the author s importance in comics journalism especially concerning the verification and authentication of the production process This study gives a broad and extensive overview of the various forms of contemporary comics journalism and argues that authorship in comics journalism can only be adequately understood by considering the author both on the textual and extratextual level By combining comics analyses with cultural sociological and literary studies approaches this study introduces the comics journalistic pact which is an invisible agreement between author and reader addressing issues of narration voice testimony face and journalistic engagement hands It categorizes comics journalism as a borderline genre between literature culture art and journalism due to its interdisciplinary nature

**Visual Storytelling** Todd James Pierce,Ryan G. Van Cleave,2016 Visual Storytelling combines the intrinsic high level of interest that young people have for

graphic novels with the educational mission of the college English classroom Teachers particularly teachers of Freshman Comp and Freshman Sophomore Literature are faced with a significant challenge of presenting literature in a way that simultaneously Interests students Presents a model of literary evaluation Convinces students that such evaluation is important Leaves them room in which to develop their own model Encourages students to draft sophisticated responses in writing At the introductory college level many teachers struggle to create transformative and engaging classroom experiences within the limitations of traditional readers A graphic reader has the ability to open students to artistic and meaningful narratives narratives rich in character and culture that challenge advanced students and engage students resistant to traditional Composition assignments A graphic reader presents literature in such a way that students often experience a greater sense of comprehension and therefore participate more fully in class A graphic reader especially for a Composition classroom engages entry level students in the college experience and energizes them toward success A graphic reader can bring many benefits to the college classroom particularly the Freshman classroom and that these benefits can be used to market the book as distinct from the traditional Freshman reader Instead focusing only on text based literacy a graphic reader can give extra attention to critical and visual literacies and promote critical literacy through its diverse and thought provoking subject matter Many graphic novels can be read in one sitting but the topics raised can spark discussions complex and relevant enough to last multiple classes These discussions provide an opportunity to investigate and analyze popular culture s representations of life experiences ethnic and cultural groups and historical events common themes in graphic texts Further the nature of the graphic text asks students to read between text and image to generate and answer questions about art especially the question of what constitutes literary merit life and the intersection s between the two

**Postcolonial Traumas** Abigail Ward,2015-10-12 This collection of essays explores some new possibilities for understanding postcolonial traumas It examines representations of both personal and collective traumas around the globe from Palestinian Caribbean African American South African Maltese Algerian Indian Australian and British writers directors and artists Graphic Subjects Michael A. Chaney,2011-03-01 Some of the most noteworthy graphic novels and comic books of recent years have been entirely autobiographical In Graphic Subjects Michael A Chaney brings together a lively mix of scholars to examine the use of autobiography within graphic novels including such critically acclaimed examples as Art Spiegelman s Maus David Beauchard s Epileptic Marjane Satrapi s Persepolis Alan Moore s Watchmen and Gene Yang s American Born Chinese These essays accompanied by visual examples illuminate the new horizons that illustrated autobiographical narrative creates The volume insightfully highlights the ways that graphic novelists and literary cartoonists have incorporated history experience and life stories into their work The result is a challenging and innovative collection that reveals the combined power of autobiography and the graphic novel **After the Storm** Simon Dickel,Evangelia Kindinger,2015-06-15 After the Storm traces the cultural and political responses to Hurricane Katrina Ever since Katrina hit

the Gulf coast in 2005 its devastating consequences for the region for New Orleans and the United States have been negotiated in a growing number of cultural productions among them Spike Lee s documentary film *When the Levees Broke* David Simon and Eric Overmyer s TV series *Treme* or Natasha Trethewey s poetry collection *Beyond Katrina* This book provides interdisciplinary perspectives on these and other approaches to Hurricane Katrina and puts special emphasis on the intersections of the categories race and class

**A History of the Literature of the U.S. South: Volume 1** Harilaos Stecopoulos, 2021-05-20 A History of the Literature of the U S South provides scholars with a dynamic and heterogeneous examination of southern writing from John Smith to Natasha Trethewey Eschewing a master narrative limited to predictable authors and titles the anthology adopts a variegated approach that emphasizes the cultural and political tensions crucial to the making of this regional literature Certain chapters focus on major white writers e g Thomas Jefferson William Faulkner the Agrarians Cormac McCarthy but a substantial portion of the work foregrounds the achievements of African American writers like Frederick Douglass Zora Neale Hurston and Sarah Wright to address the multiracial and transnational dimensions of this literary formation Theoretically informed and historically aware the volume s contributors collectively demonstrate how southern literature constitutes an aesthetic cultural and political field that richly repays examination from a variety of critical perspectives

**After Katrina** Anna Hartnell, 2017-01-25 Through the lens provided by the tenth anniversary of Hurricane Katrina *After Katrina* argues that the city of New Orleans emerges as a key site for exploring competing narratives of US decline and renewal at the beginning of the twenty first century Deploying an interdisciplinary approach to explore cultural representations of the post storm city Anna Hartnell suggests that New Orleans has been reimagined as a laboratory for a racialized neoliberalism and as such might be seen as a terminus of the American dream This US disaster zone has unveiled a network of social and environmental crises that demonstrate that prospects of social mobility have dwindled as environmental degradation and coastal erosion emerge as major threats not just to the quality of life but to the possibility of life in coastal communities across America and the world And yet *After Katrina* also suggests that New Orleans culture offers a way of thinking about the United States in terms that transcend the binary of national renewal or declension The post Hurricane city thus emerges as a flashpoint for reflecting on the contemporary United States

**A Theory of Assembly** Kyle Parry, 2023-01-24 A vital reckoning with how we understand the basic categories of cultural expression in the digital era Digital and social media have transformed how much and how fast we communicate but they have also altered the palette of expressive strategies the cultural forms that shape how citizens activists and artists speak and interact Most familiar among these strategies are storytelling and representation In *A Theory of Assembly* Kyle Parry argues that one of the most powerful and pervasive cultural forms in the digital era is assembly Whether as subtle photographic sequences satirical Venn diagrams or networked archives projects based in assembly do not so much narrate or represent the world as rearrange it This work of rearranging can take place at any scale from a simple pairing of images



undertaken by one person to the entire history of internet memes undertaken by millions With examples ranging from GIFs and paintings to museum exhibitions and social movement hashtags Parry shows how in the internet age assembly has come to equal narrative and representation in its reach and influence particularly as a response to ecological and social violence He also emphasizes the ambivalence of assembly the way it can be both emancipatory and antidemocratic As the world becomes ever hotter more connected and more algorithmic the need to map and remake assembly's powers and perils becomes all the more pressing Interdisciplinary engaging and experimental A Theory of Assembly serves as a playbook of strategies and critical frameworks for artists activists and content creators committed to social and environmental justice ultimately arguing for a collective reenvisioning of which cultural forms matter Cover art text Letters from the title appear in a jumble each colored in a blue orange gradient Readable title and author sits below the jumble

**America's Disaster Culture** Robert C. Bell, Robert M. Ficociello, 2017-10-19 Are we inside the era of disasters or are we merely inundated by mediated accounts of events categorized as catastrophic America's Disaster Culture offers answers to this question and a critical theory surrounding the culture of natural disasters in American consumerism literature media film and popular culture In a hyper mediated global culture disaster events reach us with great speed and minute detail and Americans begin forming interpreting and historicizing catastrophes simultaneously with fellow citizens and people worldwide America's Disaster Culture is not policy management or relief oriented It offers an analytical framework for the cultural production and representation of disasters catastrophes and apocalypses in American culture It focuses on filling a need for critical analysis centered upon the omnipresence of real and imagined disasters epidemics and apocalypses in American culture However it also observes events such as the Dust Bowl Hurricane Katrina and 9 11 that are re framed and re historicized as natural disasters by contemporary media and pop culture Therefore America's Disaster Culture theorizes the very parameters of classifying any event as a natural disaster addresses the biases involved in a catastrophic event's public narrative and analyzes American culture's consumption of a disastrous event Looking toward the future what are the hypothetical and actual threats to disaster culture Or are we oblivious that we are currently living in a post apocalyptic landscape

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