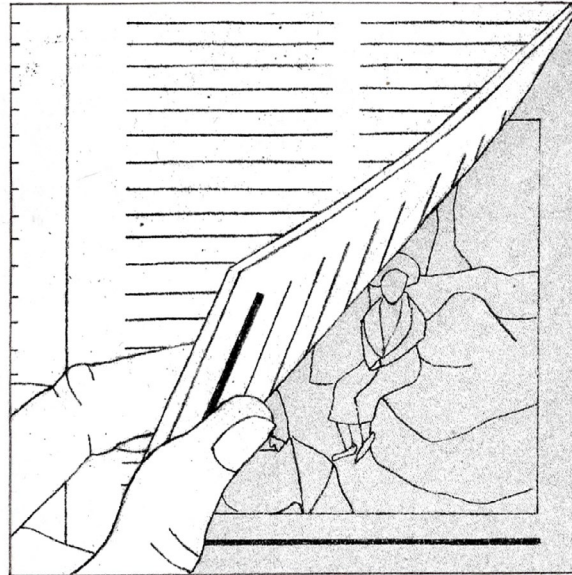
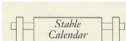
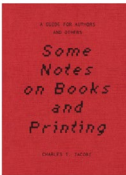
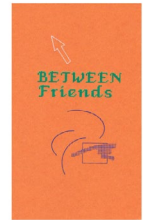
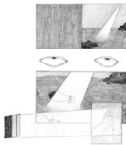
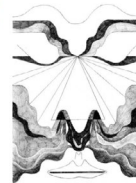
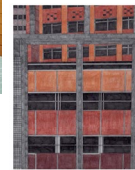
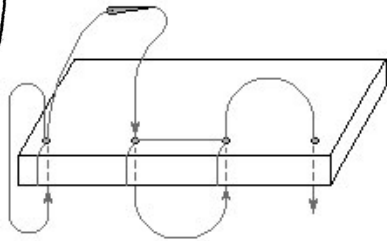
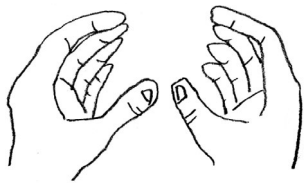


Comics
&
Archive Stories

Esther McManus
esther_mcmanus@hotmail.co.uk



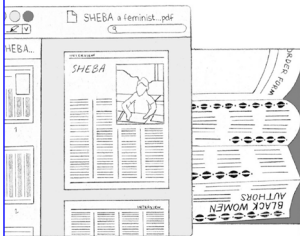


interview
SHEBA
 a feminist press in Britain



...the first time I had ever seen a woman in a white t-shirt working at a typewriter in a printing office. It was a moment of discovery, a moment when I realized that I was looking at a woman who was not just a typist, but a woman who was part of a collective, a woman who was part of a movement. It was a moment when I realized that I was looking at a woman who was not just a typist, but a woman who was part of a collective, a woman who was part of a movement.

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MAIL

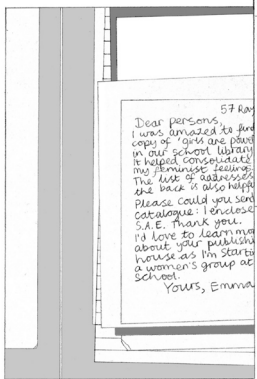
The co-operative is run by women who share responsibility, and we have to manage to demystify the process of publishing - sometimes starting from scratch as our backgrounds are very different.

Wendy,
 just a few chens in red. Looking for this short history published next mon in Sisterhead.

whose w might b too unx uncomt
 500 not inspire feed
 1 does no traditi
 850 categor

What began as an ideal - to publish new work by women as an independent publishing collective - has now turned into a thriving co-operative business.

Meanwhile the ideals remain intact. Can we offer a more nuanced portrait?

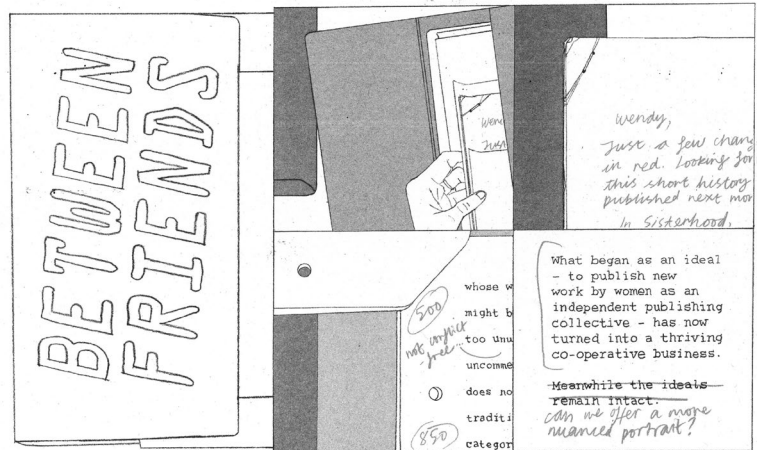


Archive stories suggest a way of communicating the multiple temporal standpoints of archives, highlighting new & productive proximities between social agents rarely imagined occupying the same space and time.

Eichhorn, K. (2013)
The Archival Turn in Feminism

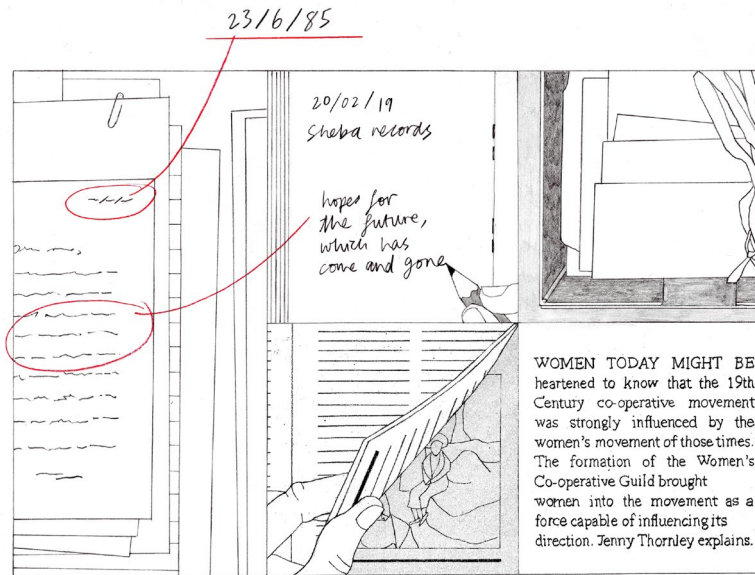
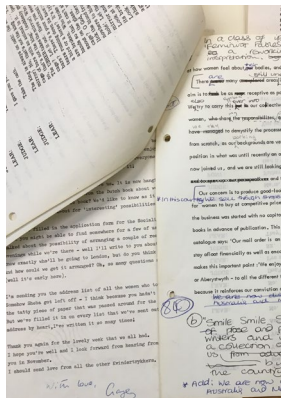
Refusing to tell history
from one particular stance,
bringing together evidence
from multiple perspectives.

Sellie, A. et al. (2015)
*Interference Archive: a free
space for social movement culture*



Everyday life is profoundly asynchronous.

Dinshaw, C. (2012) *How Soon is Now? Medieval Texts, Amateur Readers and the Queerness of Time*



An Archival Mode of Storytelling

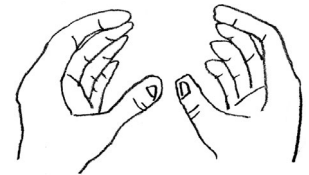


What should this form of storytelling be like?

It should offer multiple perspectives.

It should retain the contradictions that are part of social movements and a lived political life.

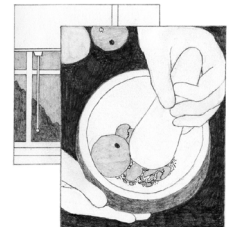
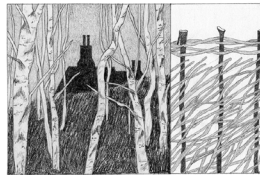
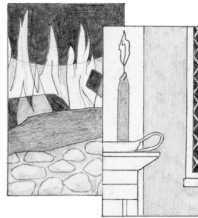
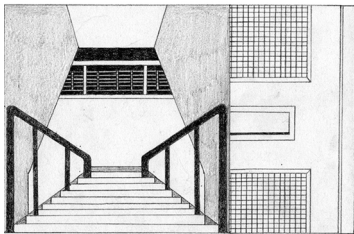
It should not just tell a story of linear 'progress' but should reach into the future in order to enliven it, enabling solidarities between past and future.



Comics conventionally offer representations of time, (creating) a continuous story out of discrete units (-panels).

Jooha, K. (2018) *French Abstract Formalist Comics: An Artistic Movement*, The Comics Journal

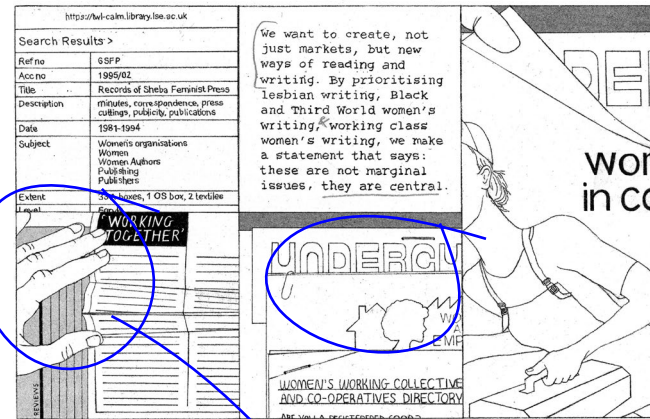
Comics: a form with a relationship to time



Any image, at the moment we are looking at it, places before our eyes a scene set in the here and now. Even if we are not in the present time frame of the locations and characters depicted, they are offering us their *presence*.

Comics have an inherent 'temporal imprecision', whereby a narration that tends overall to be read as if in the past (aligns) images that, taken one by one, are read as present.

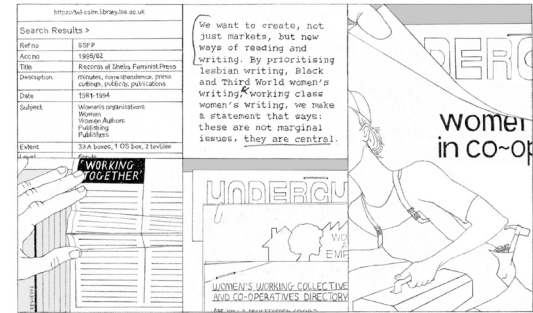
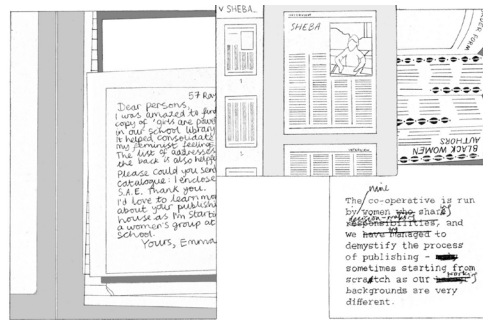
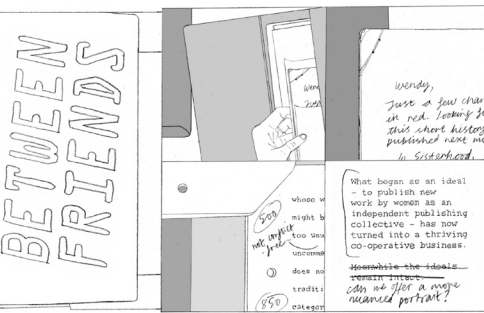
Groensteen, T. (2013) *Comics and Narration*



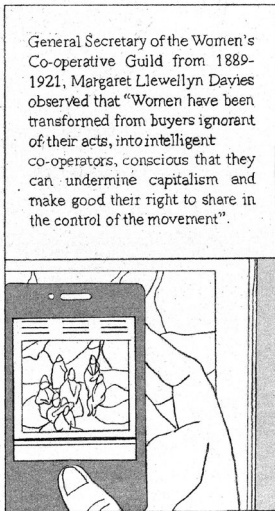
Ephemera from 1970s-90s, read in 2019



Between Friends (2019)

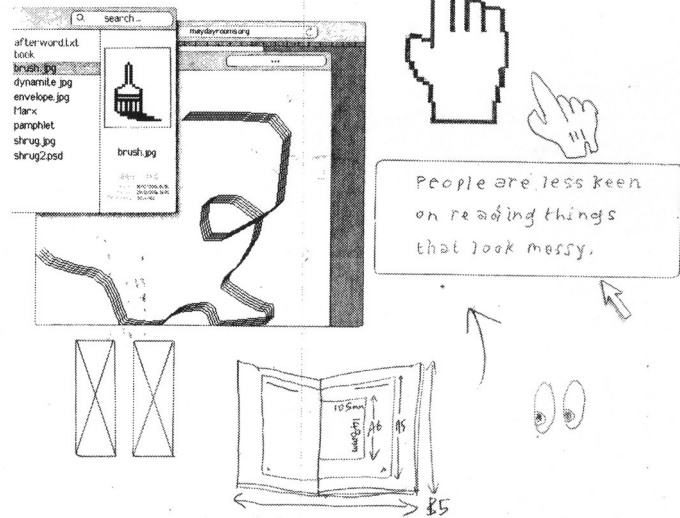


1. Name of the co-operative/collective? YES
 2. How long have you been established? 7 YEARS
 3. How many workers are you? 10-20
 4. What do you work collectively for?
 5. What criteria do you use in taking on workers/members?
 6. Does the co-op/collective provide training? YES
 7. In what way? PRINTING + BACKROOM WORK
 8. Can you work part-time or flexible hours if you want? YES
 9. Do you trade with other co-ops? YES
 10. Is there a particular product/service you can't get/are unhappy with that you would like to see another women co-op providing? DELIVERY SERVICE
 11. Are there particular business/administration skills you could do with in your co-op? YES
 12. Is there anything else at all you think will be of interest to other women workers in or wishing to work in women's co-op/collective? YES
 NAME, WORKING IN PRINT
 ADDRESS & PHONE, 16A LUFFE HARD
 OFF LAMBTON ST.
 LONDON SE17 - 711-5314



Shifting the reader's attention from studying the finished object of knowledge (i.e. the story we know already) to understanding the processes of how feminist knowledge is constructed, with all of the necessary fissures and cracks.

Perrier, M. & Withers, D. (2016)
An archival feminist pedagogy



Hand-crafted drawing...reminds us that we are not gaining access to an unmediated form of vision, highlighting testimony's power to provide forms of truth that are emotional rather than factual.

Cvetcovich, A. (2008) *Drawing the Archive in Alison Bechdel's Fun Home*

The act of turning or opening of a page is inherently visual as well as temporal and spatial. In every book a decision has to be made about how to either emphasise, ignore or overcome the fact that the openings are discrete units, separate spaces, each from the next and yet part of a continuous whole.

Drucker, J. (1995)
The Century of Artists' Books

