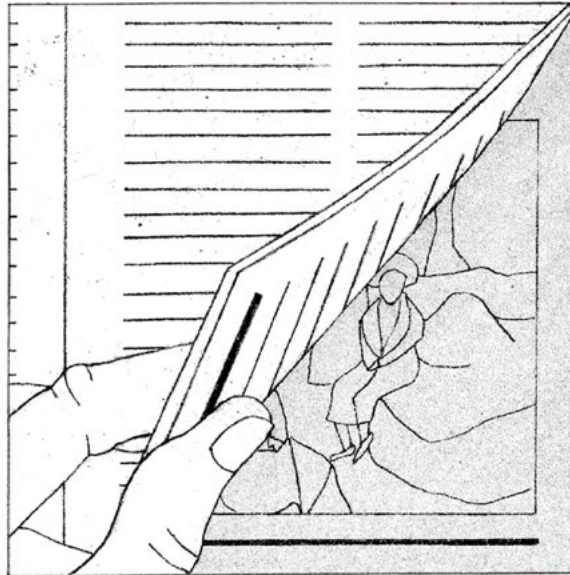


## Comics & Temporality

"I have read,  
I am reading,  
I will read"

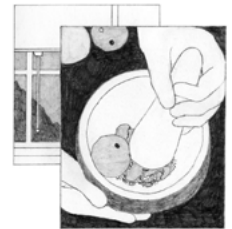
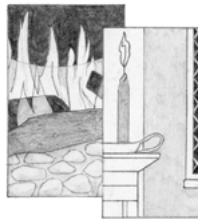
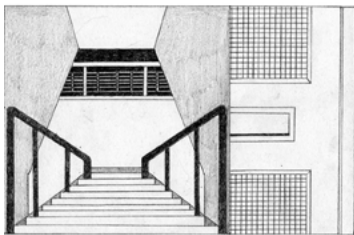
Esther McManus  
esther\_mcmanus@hotmail.co.uk



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

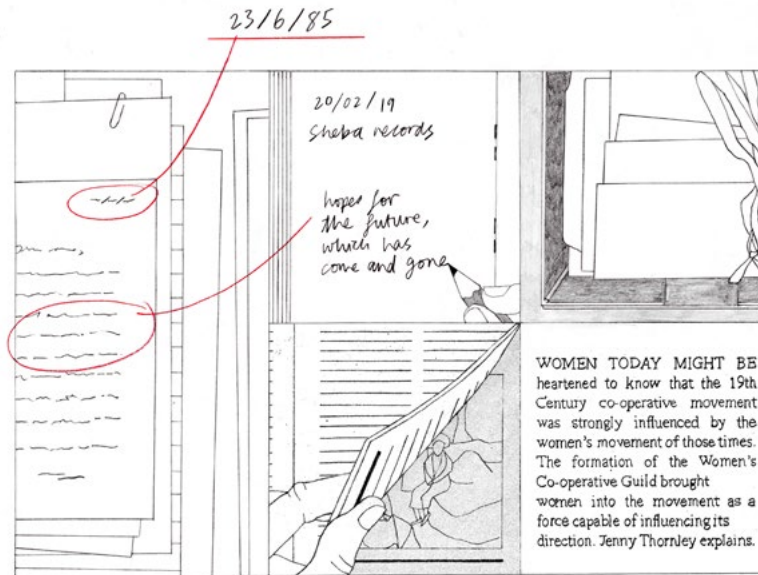
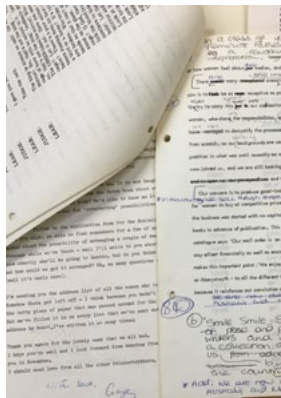
Jooha, K. (2018) *French Abstract Formalist Comics: An Artistic Movement*, The Comics Journal

Comics: a form with a relationship to time



# Everyday life is profoundly asynchronous.

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





# Women's Co-operation isn't New

MANY WOMEN WISH the women's movement had a stronger influence on the current explosion of co-operative activity.

I WANT TO BE revitalised and strengthened and feel supported and not alone.

WOMEN HAVE worked in co-operatives since the 1830s when a recognisable movement began to develop.

NOT ONLY DID THEY play a major part in working class struggles, but also helped forge strong links between co-ops and trade unions, and other movement organisations.



Members of the Women's Co-operative Guild at the Seaside

Shirley Achille for Emma Goldman

written by Shirley Achille

...not a dead set of texts that we deliberate over in the safety of our own time and space. Rather, they jump across that false distance to poke me, mock my presumptions, and fill me with longing.

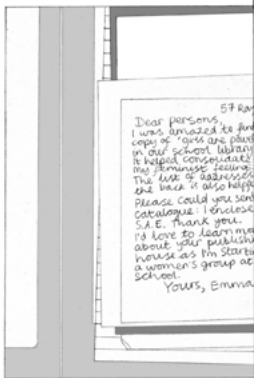
Hemmings, C. (2018) *Considering Emma Goldman*



*REAL*  
 The co-operative is run by women who share responsibilities, and we were fortunate to demystify the process of publishing - ~~many~~ sometimes starting from scratch as our ~~members'~~ backgrounds are very different.



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. How do 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.

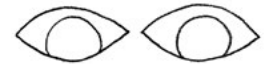
Eichhorn, K. (2013) *The Archival Turn in Feminism*

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*



## An Archival Mode of Storytelling

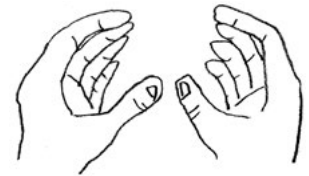


What should this form of storytelling be like?

It should offer multiple perspectives.

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

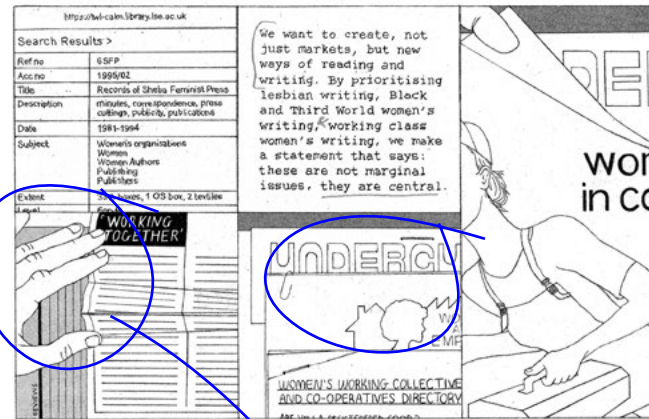
It should not just tell a story of linear 'progress' but should reach into the future in order to enliven it, enabling solidarities between past and future.



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*.

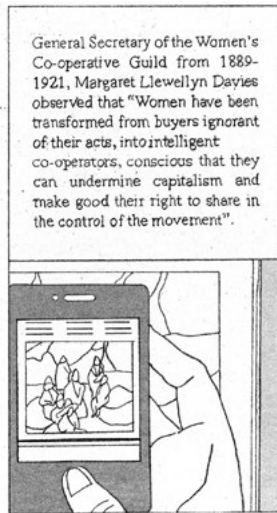
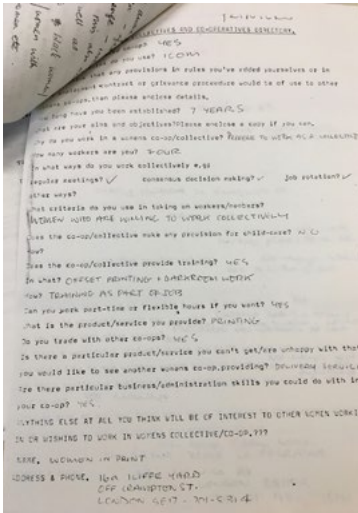
Comics have an inherent 'temporal imprecision', whereby a narration that tends overall to be read as if in the past (aligns) images that, taken one by one, are read as present.

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



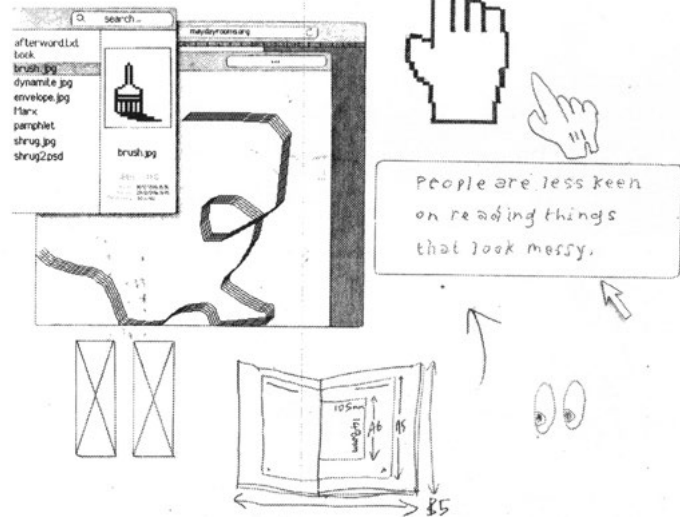
Ephemera from 1970s-90s, read in 2019





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*



What can be read...does not necessarily coincide  
with what can be seen, and frequently exceeds it.

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