

## Dal Tokyo

Gary Panter

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#416547 in Books Panter, Gary 2013-09-19 Original language: English PDF # 1 6.30 x 1.00 x 16.40l, 2.40  
#File Name: 1560978864212 pages | File size: 69.Mb

**Gary Panter : Dal Tokyo** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Dal Tokyo:

5 of 5 people found the following review helpful. At least half a masterpiece By Michael Cohen I had this in a version from zongo comics that was reproduced quite small and liked it but never really "got" Dal-Tokyo. This fantagraphics version is a whole 'nother thing. Each strip is an entire over-sized page and lovingly reproduced -- the speed-freak line quality and punky power of his brush work and the trippy elliptical quality of his Panter's narratives really shines through in this format. The first half of the books is truly inspired, pushing the graphic and narrative boundaries of comics to their farthest limits. The second half, produced 10-20 years later is ok .... he seems to have gone through an Ezra Pound/William Burroughs phase where the linguistic mash-ups became more of the focus. And the ending is kind of bad -- might have been better to end about where the robots attacked and leave things open-ended.. Anyway get this for the first half and enjoy the second part as a chaser. 0 of 0 people found the following review helpful. mashmish By Robert Plautz How to star this one? If you like Tender Buttons or, as fellow reviewer Mr. Cohen says, Pound's Cantos, and/or the Abstract Comics collection of Fantagraphics, if you like lines and shadows and figures and Kirby machinery and Bauhaus architecture, if the occasional female skimpily or nudely figured boats your float, if you believe with Susan S. on Photography that Surrealism is collection or verse-vice, if you are a fan of the Postmodern and cartoon figures and undersea creatures and dinosaurs and cars, if you have lived like me in Tokyo for plus-decades or have visited the Grassy Knoll and its environs, and traveled the Dallasian highways, if Martian things and science fiction and their intersections do thing-things for you, then you'll five star this all which way. Referring once again to the fellow reviewer, one does wish that the youthful Panter had crazily done this comic all the way with electrified energy fullblast, and not the more matured and sophisticated and contemplative artist he became. It is a two-layered cake, and the base layer has all the rich goodlies packed in full-fruitcake. Walls were smashed to make it no lie. The book itself is a gem of publishing, fits in your hands and feels like book should; that's good. Thanks for this, thank you all. 0 of 0 people found the following review helpful. More from Panter's playhouse! By CHARLES Great offering of the artist's long running comic strip in Japan...translated into english or Gary just does the strip in english..the hero looks a bit like Jimbo at times, but he isn't Jimbo.... the art styles vary with the flow of the comic strips and it makes for great stuff for Panter fans...thick oblong book that will take two hands to hold while you read and marvel at the freedom of his imagination....

Panter's long-running punk/sci-fi strip finally collected in one giant volume. Gary Panter began imagining Dal Tokyo, a future Mars that is terraformed by Texan and Japanese workers, as far back as 1972, appropriating a friend's idea about cultural and temporal collision (The Dal is short for Dallas). Why Texan and Japanese? Panter says, Because they are

trapped in Texas, Texans are self-mythologizing. Because I was trapped in Texas at the time, I needed to believe that the broken tractor out back was a car of the future. Japanese, I'll say, because of the exotic far-awayness of Japan from Texas, and because of the Japanese monster movies and woodblock prints that reached out to me in Texas. Japanese monster movies are part of the fabric of Texas. In 1983, Panter finally got a chance to fully explore this world, and share it with an audience, when the L.A. Reader published the first 63 strips. A few years later, the Japanese reggae magazine Riddim picked up the strip, and Panter continued the saga of Dal Tokyo in monthly installments for over a decade. But none of these conceptual descriptions will prepare the reader for the confounding visual and verbal richness of Dal Tokyo, as Panter's famous ratty line collides and colludes with near-Joycean wordplay, veering from more or less intelligible jokes to dizzying non-sequiturs to surreal eruptions that can engulf the entire panel in scribbles. One doesn't read Dal Tokyo; one is absorbed into it and spit out the other side. Black white throughout

From Booklist\*Starred \* Panter's legendary Dal Tokyo comic strip has finally been collected in this landmark volume. The influential graphic artist, whose career has taken him from underground comix to fine-art galleries, began the strip in the Los Angeles Reader in 1983; after a 12-year hiatus, it was picked up by the Japanese reggae magazine Riddim, where it appeared monthly until its conclusion in 2007. The series is set in a futuristic martian colony founded by Japanese and Texan settlers (Dal is short for Dallas), with cultural elements from both Japan (robots, public baths) and Texas (omnipresent automobiles). Beginning with a relatively coherent story line (at least by Panter's standards), the proceedings grow ever more surreal as the narrative takes a backseat to the hallucinogenic graphics, and Dal Tokyo becomes less a geographic locale than a feverish state of mind. The visual approach varies from bold, stripped-down figures to vague, disjointed scribbles, but Panter's distinctive punk-influenced style remains always recognizable. This long-awaited collection of these rare strips is a bonanza for Panter's dedicated followers. --Gordon Flagg It's always been apparent that Gary Panter's pen was always capable of just about anything. -- L.A. Weekly About the Author Gary Panter was born in Texas in 1950 and now lives in Brooklyn, NY. He is a three-time Emmy Award-winner for his work as the production designer of Pee-wee's Playhouse. As the creator of Jimbo, he is one of the pillars of the legendary RAW magazine. He lives in Brooklyn, NY.