

# One! Hundred! Demons!

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"You'll wonder how anything can be so sad and so funny at the same time." -Lev Grossman, Time

Inspired by a sixteenth-century Zen monk's painting of a hundred demons chasing each other across a long scroll, acclaimed cartoonist Lynda Barry confronts various demons from her life in seventeen full-color vignettes. In Barry's hand, demons are the life moments that haunt you, form you, and stay with you: your worst boyfriend; kickball games on a warm summer night; watching your baby brother dance; the smell of various houses in the neighborhood you grew up in; or the day you realize your childhood is long behind you and you are officially a teenager.

As a cartoonist, Lynda Barry has the innate ability to zero in on the essence of truth, a magical quality that has made her book *One! Hundred! Demons!* an enduring classic of the early twenty-first century. In the book's intro, however, Barry throws the idea of truth out of the window by asking the reader to decide if fiction can have truth and if autobiography can have a fiction, a hybrid that Barry coins "autobiofictionalography." As readers get to know Barry's demons, they realize that the actual truth no longer matters because the universality of Barry's comics, true or untrue, reigns supreme.

Lynda Barry has worked as a painter, cartoonist, writer, illustrator, playwright, editor, commentator, and teacher. She is the inimitable creator behind the seminal comic strip *Ernie Pook's Comeek*, and author of *The Freddie Stories*, *One! Hundred! Demons!*, *The Greatest of Marlys*, *Cruddy: An Illustrated Novel*, *Naked Ladies! Naked Ladies! Naked Ladies!*, and *The Good Times are Killing Me*, which was adapted as an off-Broadway play and won the Washington State Governor's Award. Barry has written three bestselling and acclaimed creative how-to graphic novels for D+Q: the Eisner Award-winning *What It Is*, and *Picture This*, and *Syllabus: Notes from an Accidental Professor*. Adult/High School-Barry uses an Asian painting exercise called "One Hundred Demons" to organize and connect 17 "autobiofictionalographic" stories in which she meditates on a variety of demons that include pretentious boyfriends, lost childhood friends, family relationships, and even the 2000 presidential election. The author's keen observation and honesty draw readers to these sometimes painful, often poignant moments. In "Dancing," she explains that almost everyone in her family danced with great pleasure. Then a casually cruel comment from an admired neighbor made her self-conscious enough to stop. "Resilience" explores the mistaken belief of some adults that young children who have experienced a trauma will somehow forget and move past it. Here Barry allows speech balloons to fill in the gaps to which she alludes in her main text, with heart-wrenching effect. A more lighthearted story deals with the unique smells that permeate homes. Most of each story is told in text blocks at the top of the panel, while speech balloons convey specific details and characterizations. Barry's artwork is almost childlike, and the awkwardness of her drawings works well with the emotional tone her tales evoke. In the last few pages, she demonstrates the technique used for the original exercise and encourages readers to draw from their own experiences. This is an amazing collection, and those who connect with it will come away with a deep appreciation for Barry.

Jody Sharp, Harford County Public Library, MD

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#### Other Books

Traditional Monster Imagery in Manga, Anime and Japanese Cinema, Traditional Monster Imagery in Manga, Anime and Japanese Cinema builds on the earlier volume Anime and its Roots in Early Japanese Monster Art, that aimed to position contemporary Japanese animation within a wider art historical context by tracing the development of monster representations in Edo- and Meiji-period art works and post-war visual media. While the previous volume concentrated on modern media representations, this work focuses on how Western art historical concepts and methodology might be adapted when considering non-Western works, introducing traditional monster art in more detail, while also maintaining its links to post-war animation, sequential art and Japanese cinema. The book aims at a general readership interested in Japanese art and media as well as graduate students who might be searching for a research model within the fields of Animation Studies, Media Studies or Visual Communication Design.

???. Parade of One Hundred Demons Picture Scroll, thirteenth century) and the Inou Mononoke Roku (???, Inou Monster ... London ( Timothy Clark , Head of Japanese Section, Department of Asia) (Mizuki, Tsuji, Hosogaya, Lachaud 2005)."