

## CONTENTS

<i>Daniel Merlin Goodbrey</i> Foreword	9
<i>Jason Dittmer</i> Introduction to Comic Book Geographies	15
<b>Part 1   Representing and Performing Place/Space</b>	
Chapter 1   <i>Oliver Dunnett</i> Framing Landscape: <i>Dan Dare</i> , the <i>Eagle</i> and Post-War Culture in Britain	27
Chapter 2   <i>Tony Venezia</i> 10 <sup>th</sup> April, 1999, Conway Hall, Red Lion Square: <i>Snakes and Ladders</i> , Occult Carthography and Radical Nostalgia	41
Chapter 3   <i>Shaun Huston</i> Live/Work: Portland, Oregon as a Place for Comics Creation	59
<b>Part 2   Bodies Politic</b>	
Chapter 4   <i>Catriona MacLeod</i> From Wandering Women to Fixed Females: Relations of Gendered Movement through Post-Colonial Space in <i>Letters D'Outremer</i> and <i>Le Bar du Vieux Français</i>	75
Chapter 5   <i>Juliet J. Fall</i> Put Your Body on the Line: Autobiographical Comics, Empathy and Plurivocality	91
Chapter 6   <i>Edward C. Holland</i> Post-Modern Witness: Journalism and Representation in Joe Sacco's <i>Christmas With Karadzic</i>	109
<b>Part 3   Space and Comics Theory</b>	
Chapter 7   <i>Julia Round</i> We Share Our Mother's Health: Temporality and the Gothic in Comic Book Landscapes	127

Chapter 8   <i>Michael Goodrum</i> The Body (Politic) in Pieces: Post 9/11 Marvel Superhero Narratives and Fragmentation	141
Chapter 9   <i>Marcus A. Doel</i> And So. Some Comic Theory Courtesy of Chris Ware and Gilles Deleuze, Amongst Others. Or, an Explication of Why Comics Is Not a Sequential Art	161
Appendix of Figures	181
Contributors	225