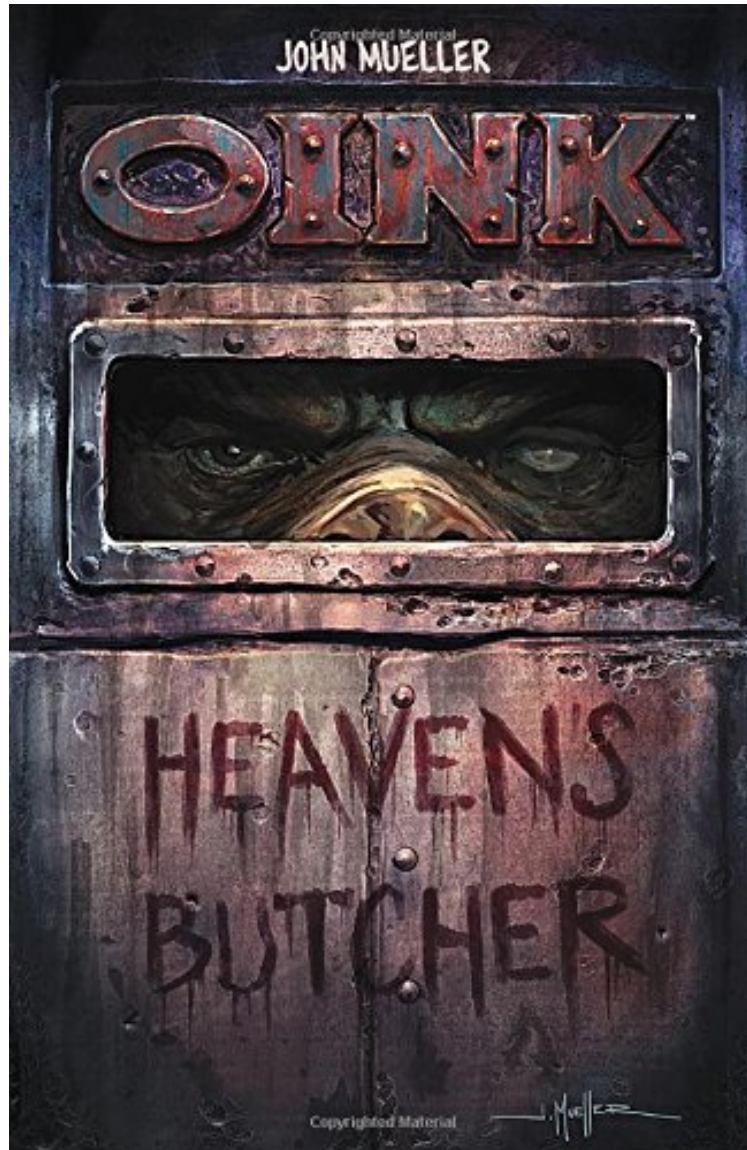


[Free] OINK: Heaven's Butcher

OINK: Heaven's Butcher

John Mueller

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John Mueller : OINK: Heaven's Butcher before purchasing it in order to gage whether or not it would be worth my time, and all praised OINK: Heaven's Butcher:

0 of 0 people found the following review helpful. The 2015 remake in comparison to the 1995 original...By J. TakisA brief note about my history with OINK. I first encountered John Muellers book during the late 1990s, in its original trade paperback edition. My parents would not have allowed me to purchase it, but I read it numerous times in the bookstore. It was a startling, eye-opening work of graphic literature disturbing, thought-provoking and impossible to

forget. Years later I acquired a signed copy of this edition, which I cherish. (I also sought out and enjoyed the still-uncollected sequel miniseries, OINK: BLOOD AND CIRCUS.) When Mueller announced on his website that he was remaking OINK, his great passion project, I was intrigued. He promised greatly improved artwork and new story elements that, in his view, would create the definitive version of OINK. Having now read the new edition, I think its fair to say that the revamped OINK is indeed a very different book! The script has been HEAVILY rewritten and some changes of great significance have been made. Much of the layout has been entirely reconceived, with chapters combined and whole pages added or subtracted. The artwork has been redone from the ground up, with more uniformity of style and a thorough digital paint job. MAJOR SPOILERS AHEAD! While I respect what Mueller has done in revisiting and overhauling this deeply personal work, I must confess a preference for the original edition. The reasons are several, but Ill start with the dialogue. There is now much less of it. I imagine Mueller felt that his original text crowded his art at times which would be a fair critique. And its often very praiseworthy to show and not tell. But some memorable dialogue has been excised in the process. I will give a few examples. Oink no longer refers to himself as the storm in the prologue, nor does he bear the brand Q43. In the first chapter, his observation They chain us up is no longer followed by the key insight I chain me up. In the aftermath of Judas being shot, the Warden Superior originally descended into an apocalyptic rant about demons and blood; now he simply prays for mercy. And so on. Some of this rewriting is in service to the changes that have been made to the story, and the tweaks to Oinks character. Religious imagery has been toned down (instead of a gear-like cross in the chapel, we get a straight-up gear), as has nudity (Oink is no longer naked in his dream; the original's mostly nude birthing slaves are now covered in Matrix-like machinery; and Cardinal Bacaars hybrid sex slave is well, she no longer exists). Oink himself seems more philosophical and less bloodthirsty. The prologue originally alluded to Oinks long and murderous history of massacres in places with strange names, like Mustek and Kamonesia. No longer. The new art is similarly a mixed bag. Mueller has clearly matured as an artist. His layouts are more thoughtful and his color more painterly. For me, however, much of the potency of the original OINK book was the sheer rawness (at times, verging on delirium) of the visuals. The imagery was not always realistic or correct in all particulars, but it always packed a wallop. Some of that punch has been dampened in this new edition. Consider the image of Spigot suspended in mid-air against a blood-red background, poised to kill. Was the composition a little wonky? Sure. But it was MEMORABLE. Now, Spigot simply stands and points. Where we had hand-drawn lettering and color, we now have computer-generated letters and digital paint. Elements like fire and sky are executed with more realism, but feel less feverish, and somehow less liberating. Compare the explosion of the slaughterhouse a hellish fountain of fire in the original, a realistic burning building in the remake. In the earlier edition, the final pullback of Oink atop the wall revealed eerie craters and a brilliant blue sky. We (or at least this reader) really felt Oinks shock of beauty. Now the tones and corresponding emotions seem muted. Many panels in the original book had a rough, unfinished aspect to them, but this often worked to dramatic effect. When Oink beheld the birthing chamber, for example, the sketched-out quality seemed to reinforce the horrible unreality of the scene. When Spigot murdered the guard in the chapel, the right-hand panel was barely drawn ... Mueller reveals on his blog that he ran out of time and had to leave this bit unfinished, but the contrast does have the effect of making the dying guard really pop off the page. In the new edition, the panels blend together, creating momentary visual confusion. Story-wise, there are some major new elements here but there are also big cuts. For example, a new multi-page sequence from Oinks youth has been added to the first chapter. It works well enough, though Im not sure the scene was needed. Conversely, the Wardens fire-and-brimstone sermon before the crucified Spigot (though hes not really crucified in the new edition) has been reduced to almost nothing and the subsequent queasy scene of Oink stumbling into the hallway and vomiting into his hand is entirely gone. A more dramatic revision is made to Oinks nightmare of Heaven. In the original book, he dreams that he is standing naked on a winding bridge that leads into the mouth of a vast behemoth a monstrous giant with spades for hands and meat hooks through its shoulders. He is then accosted by a contorted pig/angel creature who recites sinister doggerel. In the new edition, Oinks dream is of a magnificent tree and a divine light that he cannot reach plunging instead into a chasm of tumbling gears. Its very pretty and poetic, but I found the freakishly disturbing vision of the original more effective. Finally, the confrontation with Bacaar has been completely reconceived. Bacaars pig-human sex slave no longer exists, and so she does not figure into Oink's final, character-defining choice. Instead, Oink finds Bacaar looking out over the burning city, and the cardinal delivers a short speech about Oinks purpose in the divine plan to which Oink responds by tossing him out the window. There is much more I could say. Almost every page and every line of dialogue has been altered in some way. Some of the sequences do breathe or flow a little better, and some of the new art like the bottomless prison stair in the prologue is fairly memorable. But from my perspective, too much has been lost. The original OINK read like a bellow of pain and frustration at a world gone mad. The new OINK feels more deliberate and considered in its storytelling smoother and more streamlined, for better and for worse. (An example: when Oink beholds the birthing room, his original response is simple: Dis be evil. He will burn the factory and hope Heaven burns with it, because, It all bad, everything in dis place be bad. In the new edition, Oink is more self aware. He says, I was born here, pauses to speak with one of the women, and the purpose of the burning is to set them free. The rewritten scene adds nuance, but tempers the violent clarity of Oinks righteous fury.) For all that, I do recommend the new edition to Muellers fans. Its

a fascinating insight into the evolution of an artist, and contains some very nice work in its own right. Its worth pointing out that the supplementary front and back matter in each edition is unique. The original book contained, among other things, a full-page introductory poem, a cover gallery and loads of concept art. The new edition has a sketch gallery and some cool tribute pin-ups from various artists. The front matter of the new edition features a two-page spread of a pig parade, but if you have the original edition you'll know that this is a riff on one of Mueller's pre-OINK paintings. In conclusion: the new edition of OINK: HEAVENS BUTCHER is less of an update and more of a remake. It will never supplant the original in my heart, but I'm glad to have it as a companion volume. If you are able to obtain a copy of the original, I encourage you to do so! If you can't, the revised edition is still worth your while. As critical as I may have come across in my review, the heart of the tale is intact. You might even consider hunting down the signed hardcover edition from Big Pig Ink. The bottom line is that Mueller is an artist of powerful vision, and he deserves your support. I look forward to seeing what he does next and I hope this is not the last we see of Oink.

3 of 3 people found the following review helpful. Meaty, gritty, and the Art conveys a REAL sense of gravity. By C. I first read 'Oink : Heaven's Butcher' back in '96 when I was still at school at 'Art Center College of Design'. My roommate, at the time, turned me on to 'graphic novels' and, lucky me, 'Oink : Heavens Butcher' was my very first. Since then, I've read quite a few graphic novels, and to be honest, very few of them ever managed to 'grip' me like 'Oink' did...and still DOES. I've also got the 4 part continuation of 'Oink' in 'Oink : Blood and Circus'...which is also much appreciated. Whenever I mention 'Oink' to people I come across, they always seem never to have heard of it. So it's kind of a hidden gem, alas, in the midst of a great ocean of relatively mundane, mediocre graphic novels. I read my original edition so many times that it finally fell apart, and so I actually just now purchased a NEW copy of the ORIGINAL edition for just over twice what I had paid for it back in 1997. If and when the Hardcover edition is released [sometime in 2014] I'll certainly buy that TOO. But I sure do wish John Mueller would put ALL of the Oink issues in ONE SINGLE volume : A hardcover that contained BOTH 'Heavens Butcher AND Blood and Circus' together in one book. If you come across an affordable copy of 'Heavens Butcher', GRAB it. You won't regret it. As time passes they are showing up online less and less frequently. I am certain that this issue WILL hold its value and continue to increase its worth. The ARTWORK is spectacular, meaty, gritty, and has a real sense of gravity to it.

2 of 2 people found the following review helpful. Question Authority By Fest. OINK hit home for me in a lot of ways and I found that it possessed a strand of near universal truth in its simplicity. The story is challenging in the sense that it confronts what is perhaps the more accepted notion of how we ingest information these days while also pulling thematic elements from Orwell's "Animal Farm" and "1984". It reads with a good mix of action and philosophy in addition to excellent visual framing for the story and the more open-ended scenes. Mueller did a great job with this remastering of OINK making it a welcome addition to almost any library including my own! "Don't let them give you the questions and the answers."

In a dark, oppressive future, pig-men work tirelessly feeding a society they cannot fathom as slaves of human masters. When Oink realizes that the dogma being forced on them is all lies, he undertakes a path of revenge and revelation.

.com Oink: Heaven's Butcher is somehow both a sick continuation of an Orwellian fantasy and an inversion of Planet of the Apes, except with pigs. How so? In a dark, oppressive future society where concepts such as "day" and "month" have been long forgotten, the church-turned-state has decided to secretly breed humans with pigs to form a slave society. When one of the pig slaves realizes that the dogma being forced on them is all lies, he undertakes a path of revenge and revelation. Every page of Oink: Heaven's Butcher is painted in full color in a style reminiscent of John Bolton and Simon Bisely. John Mueller has an interesting take on a fairly standard allegory, and the last three pages are so good that they bring the story up a notch. About the Author John Mueller is an award winning author, illustrator, and game developer. He is the creator of OINK a creator owned series of graphic novels released in the 90's, now once again in early 2015 OINK will be on book shelves with a completely new vision of the story that put him on the map. This new edition brings all of Mueller's experience to bear on a 120pg TPB and Hardcover. Mueller spent 5 years working on this new edition which he describes as "The most Epic thing I've ever done." He was a pioneer in the field of digital art, and has worked with some of the biggest studios in game development. He likes making cool stuff and plans to do that until his hands and his brain are no longer responsive. The author lives in Austin, TX..