

Satiro-Plastic: The Sketchbook of Gary Panter

Gary Panter

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Gary Panter : Satiro-Plastic: The Sketchbook of Gary Panter before purchasing it in order to gage whether or not it would be worth my time, and all praised Satiro-Plastic: The Sketchbook of Gary Panter:

12 of 14 people found the following review helpful. Small book with fat shaky lines By Aardman Many comic artists have taken to publishing their sketchbooks and the results are usually quite interesting. Crumb and Ware come to mind. In both of those instances, the notebooks are full of distinctive artwork and they shed light on the artists working

methods (In the case of Ware, his sketchbooks are very noticeably different than his finished comics)I did not find this to be the case with Panter's "Sapiro-Plastic", which I did not buy from . I paid full retail price for a shrink-wrapped book solely on the basis of my belief in Panter's vision. Had I the opportunity to look inside first, I would not have purchased it. First, I love Panter's finished books. I treasure both of the Raw one-shots he did and the character "Jimbo" is always entertaining, but this sketchbook should have remained unpublished as it has nothing really new or interesting to offer. Panter's raw, sketchy style which serves him well in his comics becomes somewhat tedious and crude in the sketchbook. This is a small size book and the drawings look to be done actual size, so the fat-line, marker-like quality of the sketches does not help. Very few of the drawings are of characters or situations familiar to Panter fans. Many are still life's or landscapes, done in a VERY shaky - sketchy - small scale. The majority look as if they were dashed off in a manner of a few minutes. Whereas a Crumb or a Ware sketchbook might have numerous drawings on a single page, each page in this book is a one-shot, which means not only are the drawings small and crude, but there are not even that many of them! Somebody like Jules Feiffer (a master of the shaky-line style) could have pulled this off but unfortunately Panter's art minus his edgy narrative storytelling abilities doesn't really hold your interest. It didn't hold mine at least. As a sketchbook Panter carried around with him to capture ideas I'm sure this served his purpose well, but I think he was ill advised to consider that this rose to the level of a publishable work. If you're a HUGE fan of Gary Panter and have to have everything, then buy this, otherwise, I recommend skipping it and going for one of his highly entertaining "Jimbo" books.

Gary Panter exposes his inner thoughts and workings with the first of a three-volume sketchbook series. What makes the original punk rock artist tick? In what will be a three-volume series, Sapiro-Plastic is Gary Panter's sketchbook from December 1999 to November 2001. This facsimile edition of the pocket sketchbook diary shows the everyday creative spasms of this iconic designer-painter-cartoonist-illustrator. In his introduction, Panter explains the first rule of the madness of his sketchbook: the pages and drawings are not in chronological order. Scenes from a family vacation to Oaxaca, Mexico; Brooklyn still lifes; and 9/11 images are interspersed with comics and illustrations buzzing with excitement and manic genius.

From Publishers Weekly Panter is famed in underground comics circles for his voluminous sketchbooks. This facsimile of a 1999-2001 sketchbook is a departure from his usual stream-of-consciousness psychedelia. As he writes in his introduction, this work was more of a travel companion than a playground; it chronicles his trips to Texas; Oaxaca, Mexico; and a variety of Brooklyn neighborhoods as well as his views of the World Trade Center towers as they collapsed. Panter did not fill the book chronologically, but instead drew on whatever blank page he found, and the result is uniquely immersive. Readers move from Brooklyn to Texas and back again within the space of a few pages, guided only by the virtuoso draftsmanship. Panter writes that "drawing from the natural world can be daunting. One can't capture all the details and richness of the world, the density, spaciality [sic] and color of reality, but only offer a codified version of those vistas and moments. Luckily our minds are fiendishly clever at inference and interpreting visual codes." And, also luckily, Panter's trademark distressed line is sensitive to all his surroundings, bringing a city street to life as easily as a country vista. Panter is an engaging, funny and insightful visual companion, and this work offers an illuminating look into the mind of a creative visionary. (June 15) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. Praise for Gary Panter: As the graphic designer of television's Pee Wees Playhouse and creator of the underground comic strip Jimbo, Gary Panter combines whimsy and the sublime. Architecture And on the subject of the strange and visionary . . . Anyone who saw Mr. Panter's previous work at the [Pierogi] gallery knows what a treat he is. Holland Cotter, The New York Times