navigation of “a real world, three dimensional environment” (Goodbrey 2016: 16).

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References


Archive

In broad terms an archive is a collection of documents and the facility in which they are stored. More than a simple accumulation of records, as Jacques Derrida attests, the archive carries with it its historical connotation of “arkhé,” which “names at once the commencement and the commande ment”—meaning that even the most benignly intended archives fall prey to consignment and authorisation (1995: 1). Moreover, he argues, any archival project, through its act of collection necessarily excludes certain information, thereby working “a priori against itself” (ibid.: 12). Discussions of archival theory have been explored primarily in COMICS STUDIES through the CLOSE READING of comics that likewise discuss archival theory, especially as it pertains to the complications of WRITING into HISTORY the lives of peoples and cultures that have been excluded from view in local, state, and national archives as well as in the LITERARY CANON, due to factors including GENDER, RACE, CLASS, ETHNICITY, and (DIS)ABILITY (see Cvetkovich 2008; Rohy 2010; La Cour 2013 and 2021; Ahmed and Crucifix 2018). Other approaches to the archive include considerations of the history, SERIALITY, and MATERIALITY of comics as SELF-REFLEXIVE archival projects (see Crucifix 2017).

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References


Art

Comics have been critiqued as art, NARRATIVE or SEQUENTIAL art, anti-art, minor art, degraded art, invisible art, and non-art. The fissure is one of construction and intention, between CREATOR, AUDIENCE, and industry; as Anastasia Salter contentiously notes: “high art demands an artist, and an original, while comics produce collaborations, and indistinguishable copies” (2016: 355). CANONISATION causes separation on grounds of terminology, such as comics versus GRAPHIC NOVELS. Andrei Molotiu’s term “art comics” challenges the subservience of the sequential to the visual, of ILLUSTRATION to narrative storytelling (2016: 119). Legitimacy debates focus on comic art exhibitions or publications and their position as diametrically opposed to commercial or POPULAR CULTURAL forms (Beaty 2012: 212). Considering comics within a distinct ART WORLD, allowing for critique which moves beyond FORM, embraces their HYBRID nature and appreciates their commercial, subversive, or so-called unsophisticated qualities (Beaty 2012: 44–46). Rodolphe Töpffer’s theory of “doodles” aligned