

My Favorite Thing Is Monsters

Henry Jenkins

My Favorite Thing is Monsters Emil Ferris, 2017-02-15 Set against the tumultuous political backdrop of late '60s Chicago, *My Favorite Thing Is Monsters* is the fictional graphic diary of 10-year-old Karen Reyes, filled with B-movie horror and pulp monster magazines iconography. Karen Reyes tries to solve the murder of her enigmatic upstairs neighbor, Anka Silverberg, a holocaust survivor, while the interconnected stories of those around her unfold. When Karen's investigation takes us back to Anka's life in Nazi Germany, the reader discovers how the personal, the political, the past, and the present converge.

My Favorite Thing Is Monsters Book Two Emil Ferris, 2024-05-28 The most anticipated graphic novel of 2024, concluding the story of young Karen Reyes, the most inspiring monster in contemporary fiction.

My Favorite Thing Is Monsters Emil Ferris, 2025-08-26 Both volumes of Emil Ferris's beloved graphic masterpiece and worldwide sensation, collected in a custom slipcase.

My Favorite Thing is Monsters Emil Ferris, 2018 Set against the tumultuous political backdrop of late '60s Chicago, and narrated by 10-year-old Karen Reyes, *Monsters* is told through a fictional graphic diary employing the iconography of B-movie horror imagery and pulp monster magazines. As the precocious Karen Reyes tries to solve the murder of her beautiful and enigmatic upstairs neighbor, Anka Silverberg, a holocaust survivor, we watch the interconnected and fascinating stories of those around her unfold--Publisher.

Comics and Stuff Henry Jenkins, 2020-04-14 Considers how comics display our everyday stuff—junk drawers, bookshelves, attics—as a way into understanding how we represent ourselves now For most of their history, comics were widely understood as disposable—you read them and discarded them, and the pulp paper they were printed on decomposed over time. Today, comic books have been rebranded as graphic novels—clothbound high-gloss volumes that can be purchased in bookstores, checked out of libraries, and displayed proudly on bookshelves. They are reviewed by serious critics and studied in university classrooms. A medium once considered trash has been transformed into a respectable, if not elite, genre. While the American comics of the past were about hyperbolic battles between good and evil, most of today's graphic novels focus on everyday personal experiences. Contemporary culture is awash with stuff. They give vivid expression to a culture preoccupied with the processes of circulation and appraisal, accumulation and possession. By design, comics encourage the reader to scan the landscape, to pay attention to the physical objects that fill our lives and constitute our

familiar surroundings. Because comics take place in a completely fabricated world, everything is there intentionally. Comics are stuff; comics tell stories about stuff; and they display stuff. When we use the phrase “and stuff” in everyday speech, we often mean something vague, something like “etcetera.” In this book, stuff refers not only to physical objects, but also to the emotions, sentimental attachments, and nostalgic longings that we express—or hold at bay—through our relationships with stuff. In *Comics and Stuff*, his first solo authored book in over a decade, pioneering media scholar Henry Jenkins moves through anthropology, material culture, literary criticism, and art history to resituate comics in the cultural landscape. Through over one hundred full-color illustrations, using close readings of contemporary graphic novels, Jenkins explores how comics depict stuff and exposes the central role that stuff plays in how we curate our identities, sustain memory, and make meaning. *Comics and Stuff* presents an innovative new way of thinking about comics and graphic novels that will change how we think about our stuff and ourselves.

Our Favorite Thing is My Favorite Thing is Monsters Emil Ferris, 2019

Bodies and Boundaries in Graphic Fiction Jessica Baldanzi, 2022-07-29 This book examines the fictional female bodies of four stylistically distinct comics artists in the United States—Chris Ware, Emil Ferris, Ebony Flowers, and Tillie Walden—whose work has attracted significant attention. These bodies showcase how comics and its unique visual language can both critique and re-envision some of the most challenging social issues of our time. The characters analyzed in this book illustrate diverse techniques for projecting the complex humanity and truth of U.S. women’s unruly bodies onto a two-dimensional page. All of the protagonists qualify as outsider in some way, whether by gender identity, sexuality, ability, religion, race, class, ethnicity, age, or a combination of these and other categories. These bodily expressions of outsider identity both resist traditional categorization and stereotypes, and sometimes harness and employ those stereotypes for the purposes of parody or social critique. The language of comics affords a unique opportunity for complex representation of these disparate women’s bodies, especially when comics artists use the full range of tools at their disposal, such as style, materials, narrative direction, the space of the gutter, and the friction between word and image. This is an a timely and important intervention suitable for researchers and students in comics studies, gender studies, literature and queer studies.

My Favorite Thing is Monsters by Karen Reyes Emil Ferris, 2010

Mother Jones , 2017

My Favorite Thing Is Monsters 2 My favorite ait, 2020-04-29 A simple, elegant and simple notebook designed for yourself, your friends, or your coworkers or family to write your thoughts and notes. Personal use, work or school pages 100 pages matte cover 6 x 9 inches

Seth Green Kristin McCracken, 2001-03 The Celebrity Bios series gives readers a realistic view of the lives of some of today's hottest film, TV, and music stars. These stars are carefully chosen for their appeal to teen readers, as well as for their

outstanding positions as role models in society. Each volume includes a timeline of the star's life.

Kids on Board! Robyn Freedman Spizman, 1997 Turn car time into quality time!

Star Wars: Darth Vader Modern Era Epic Collection Kieron Gillen, 2025-11-26 Darth Vader's imperial march reaches a crescendo! When Darth Vader accidentally finds himself facing off against the rebel fleet on his own, he is sent crashing onto a nearby planet. Will the rebels seize this opportunity to put an end to one of their greatest enemies? Or will they be made to feel the full power of the dark side? Then the natives of Shu-Torun are in revolt, and there's no way the Empire will stand for that. When Darth Vader is tasked with leading a military assault against the planet, could it be that his rise to glory has begun? As rivals vie for Vader's seat at the Emperor's side, Inspector Thanos closes in on the truth, the killer droids Triple-Zero and Beeteem embark on a crucial mission and Doctor Aphra makes her move. All the players are in place, but it's time for the games to end. *Collecting Darth Vader* (2015) #13-25, *Star Wars: Vader Down* And *Star Wars* (2015) #13-14.

Straw Darryl Strawberry, John Strausbaugh, 2009-04-17 "Darryl has written a profound book on the meaning of celebrity, sports and manhood . . . a riveting and memorable account." —David Cone Former New York Met and Yankee slugger Darryl Strawberry has subtitled his autobiography *Straw*, "Finding My Way"—and his path was never easy. A National League Rookie of the Year, eight-time MLB All Star, and four-time World Series Champion, Strawberry's baseball achievements were often overshadowed by his struggles off the field. In *Straw*, he tells it all: his boyhood in Crenshaw, Los Angeles; his rise to baseball superstardom; the high life and low life; his brushes with the law; his triumphant battle over cancer; his religious awakening, and his marriage to the love of his life. "Straw is the story of a guy who had two strikes against him in the middle innings of life and hit one out of the park." —Reggie Jackson "Straw [has] the virtue of sincerity and of seeming profoundly felt. Its narrator emerges as a real and complex man: humble in the face of his failures, palpably hungry for redemption, and yet still capable of myopia and self-righteousness. You feel for him in a way you never did—at least I never did—when you were merely cheering and/or booing him at Shea." —The New York Times "If you're looking for an interesting book about a chaotically interesting life, *Straw* makes for good reading." —St. Louis Post-Dispatch

Heads On and We Shoot Editors of McSweeney's, Spike Jonze, Dave Eggers, 2009-10-13 Maurice Sendak's classic book *Where the Wild Things Are* follows the adventures of Max, a headstrong young boy who leaves home after having a fight with his mother, only to find himself in a mysterious forest bordering a vast sea. Misunderstood and rebellious, Max sets sail to the land of the Wild Things, where mischief reigns. But how do you turn one of the world's favorite children's books into a movie? This film incorporates the most dynamic elements of voice performance, live-action puppetry, and computer animation into a live-action adventure story that captures the magic of the book and takes it to a new dimension. In order to preserve the realistic nature of the film, the Wild Things are not created digitally. Instead, Spike Jonze brings these characters to life in the form of physical suits built by the Jim Henson Company. These creatures, operated by a suit

performer, interact with the live actor playing Max on set in front of the camera. After principal photography is finished, CGI is being used to make the creatures completely lifelike and convincing. HEADS ON AND WE SHOOT unveils the unique collaboration behind this highly anticipated film-the combined work of Maurice Sendak, Spike Jonze, Dave Eggers, and all the cast and crew. The book design is heavily image-based, a mix of early sketches, storyboards, character designs, and extensive behind-the-scenes photographs that show both incredible live-action puppetry and computer animation. The text includes forewords by Jonze and Eggers, interviews with the cast and crew, stories from on and off the set, and early drafts of the screenplay. The resulting book will be simultaneously a beautiful object for collectors, an insider's guide for devotees, and an intimate window into the creative process.

Math Horizons ,1993

Tropical Fish Hobbyist ,2004

Farmer's Advocate and Home Journal ,1921

Theatre ,1888

Harper's Young People ,1883

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