

# FREEDOM WITHIN BOUNDARIES:

THE THEORY AND PRACTICE OF  
CONSTRAINT IN COMICS

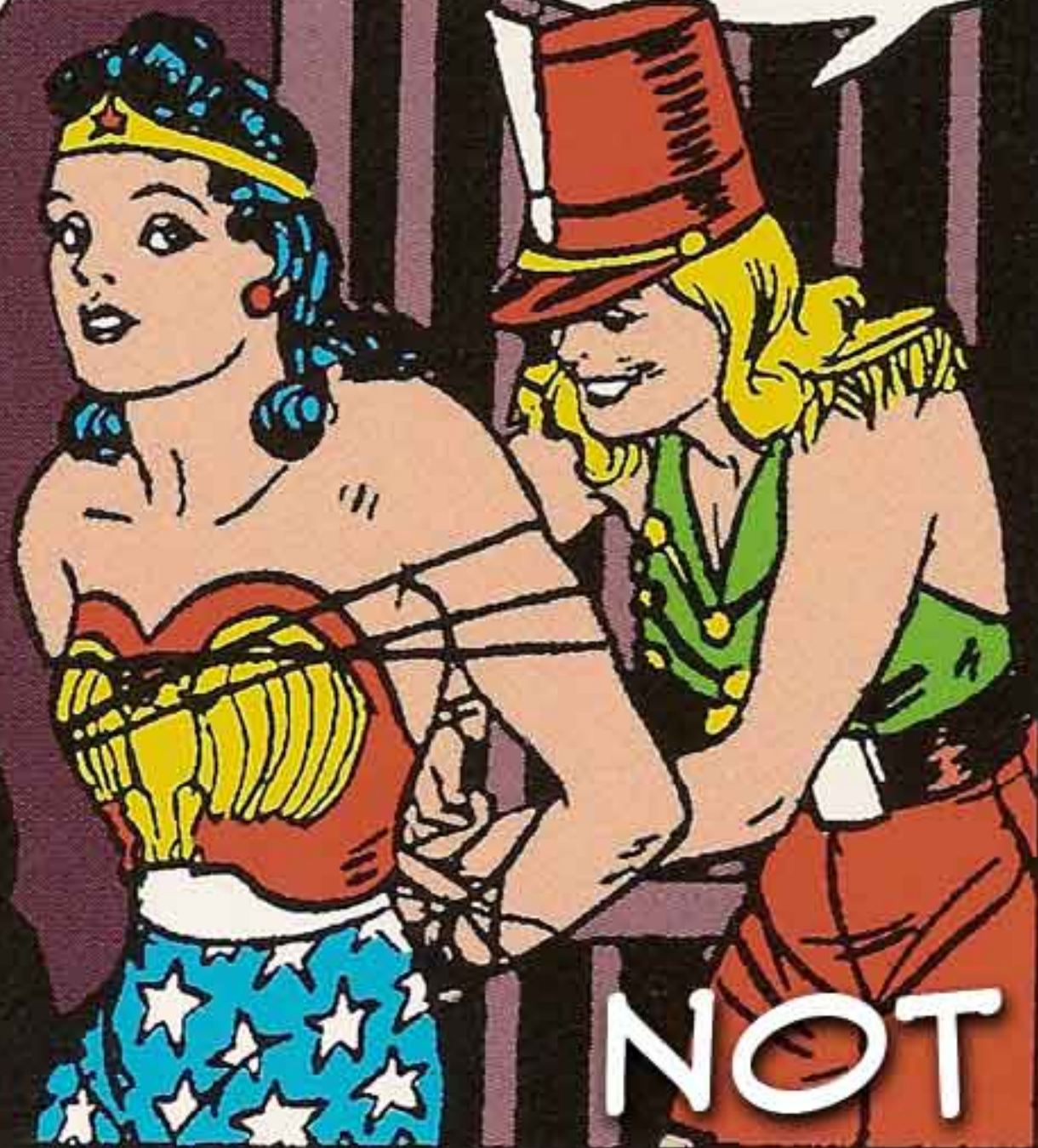
DERIK A BADMAN  
MADINKBEARD.COM

OCTOBER 3, 2008.

WHAT  
IS  
CONSTRAINT?

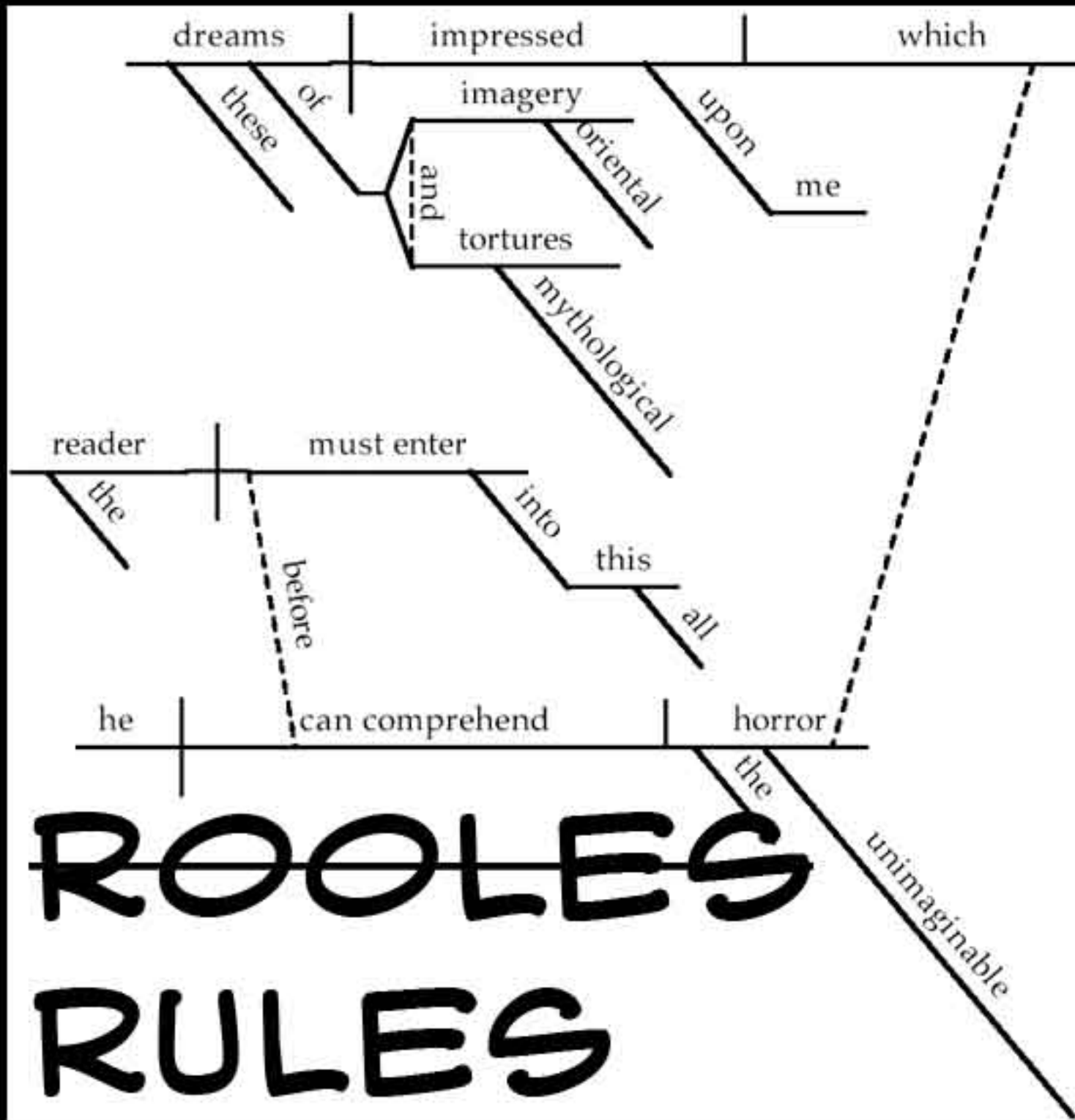
UNTIE ME, BRENDA-  
QUICK! WE MUST  
CAPTURE THE  
OUTSIDE  
GUARDS!

HAVE WE  
GOT FUN!  
MEN ARE  
ALWAYS EASY  
FOR GIRLS TO  
CAPTURE!



**NOT**

WONDER WOMAN  
ARCHIVES V.2, P. 170  
(DC COMICS).  
ART BY H.G. PETER.



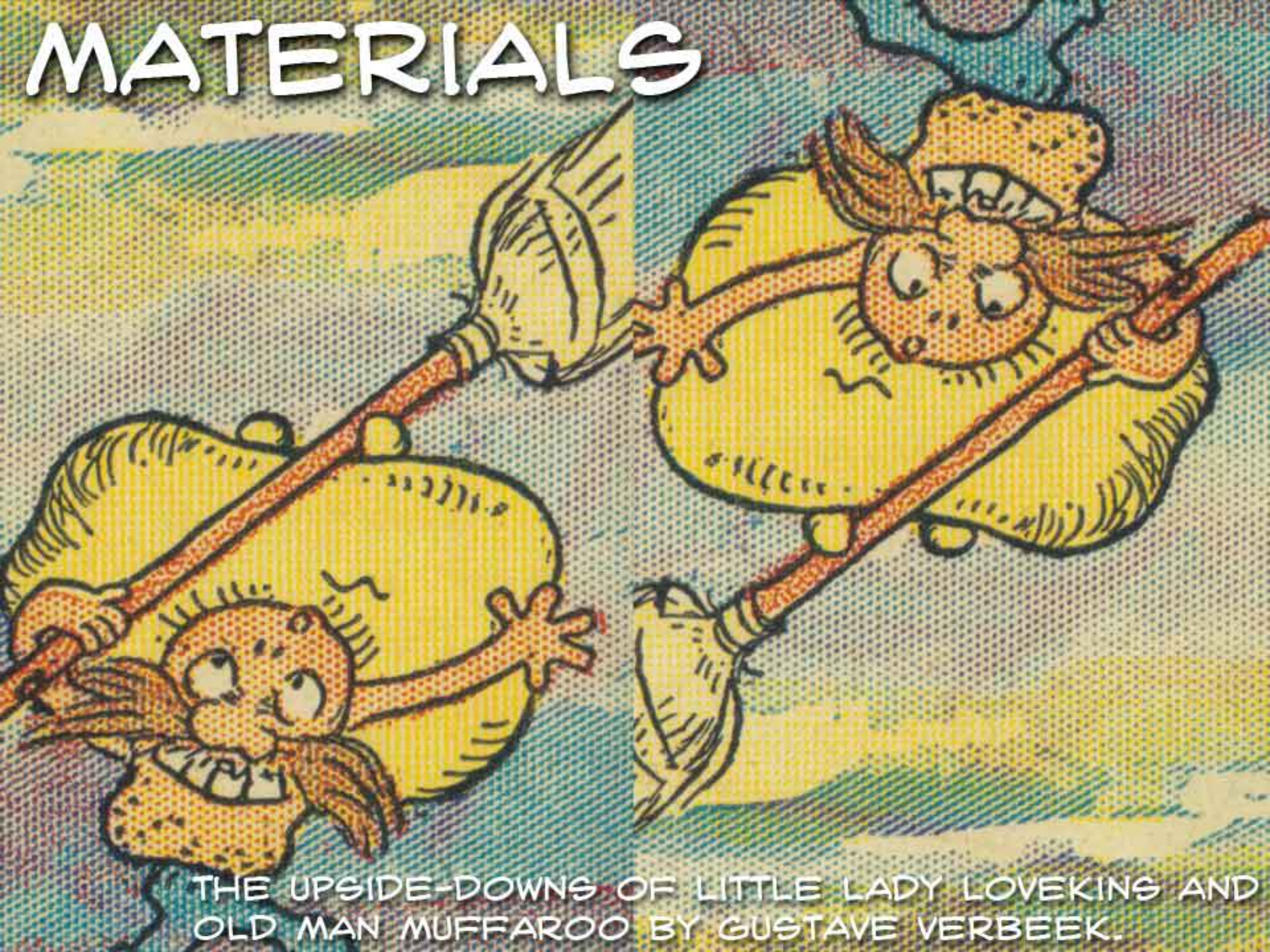
# CONVENTION

HE NOW WROTE MYSTERY  
NOVELS UNDER THE NAME  
OF WILLIAM WILSON.



CITY OF GLASS, P.3.  
ART BY DAVID MAZZUCHELLI.

# MATERIALS



THE UPSIDE-DOWNS OF LITTLE LADY LOVEKINS AND  
OLD MAN MUFFAROO BY GUSTAVE VERBEEK.



# INSTITUTIONAL



PEANUTS BY  
CHARLES SCHULZ  
(3 FEB 196?).



CONSTRAINT IS:

VOLUNTARY,

PRECEDES THE WORK,

SYSTEMATIZED.

# WHY?

LIMITS IN ONE AREA  
FORCE EXPLORATION  
IN ANOTHER

FORMAL EXPERIMENTATION

AVOID TYRANNY OF  
BLANK PAGE

# SONNET

## Sonnet 130

Author: William Shakespeare (*British, 1564-1616*)

*A* My mistress' eyes are nothing like the sun,  
*B* Coral is far more red than her lips red.  
*A* If snow be white, why then her breasts are dun,  
*B* If hairs be wires, black wires grow on her head.  
*C* I have seen roses damasked, red and white,  
*D* But no such roses see I in her cheeks.  
*C* And in some perfumes is there more delight  
*D* Than in the breath that from my mistress reeks.  
*E* I love to hear her speak, yet well I know  
*F* That music hath a far more pleasing sound.  
*E* I grant I never saw a goddess go,  
*F* My mistress when she walks, treads on the ground.  
*G* And yet, by Heaven, I think my love as rare  
*G* As any she belied with false compare.

OULIPO

OUVROIR DE  
LITTÉRATURE  
POTENTIELLE

OULIPIANS:

RATS WHO CONSTRUCT  
THE LABYRINTH  
FROM WHICH THEY PLAN  
TO ESCAPE.

"LA LITTERATURE POTENTIELLE" (1973), P.32.

OUBAPO

OUVROIR DE  
BANDE DESSINEE  
POTENTIELLE

oubapo



4



2



3

oubapo



1

OUPUS 1-4 (L'ASSOCIATION, 1997-2005).

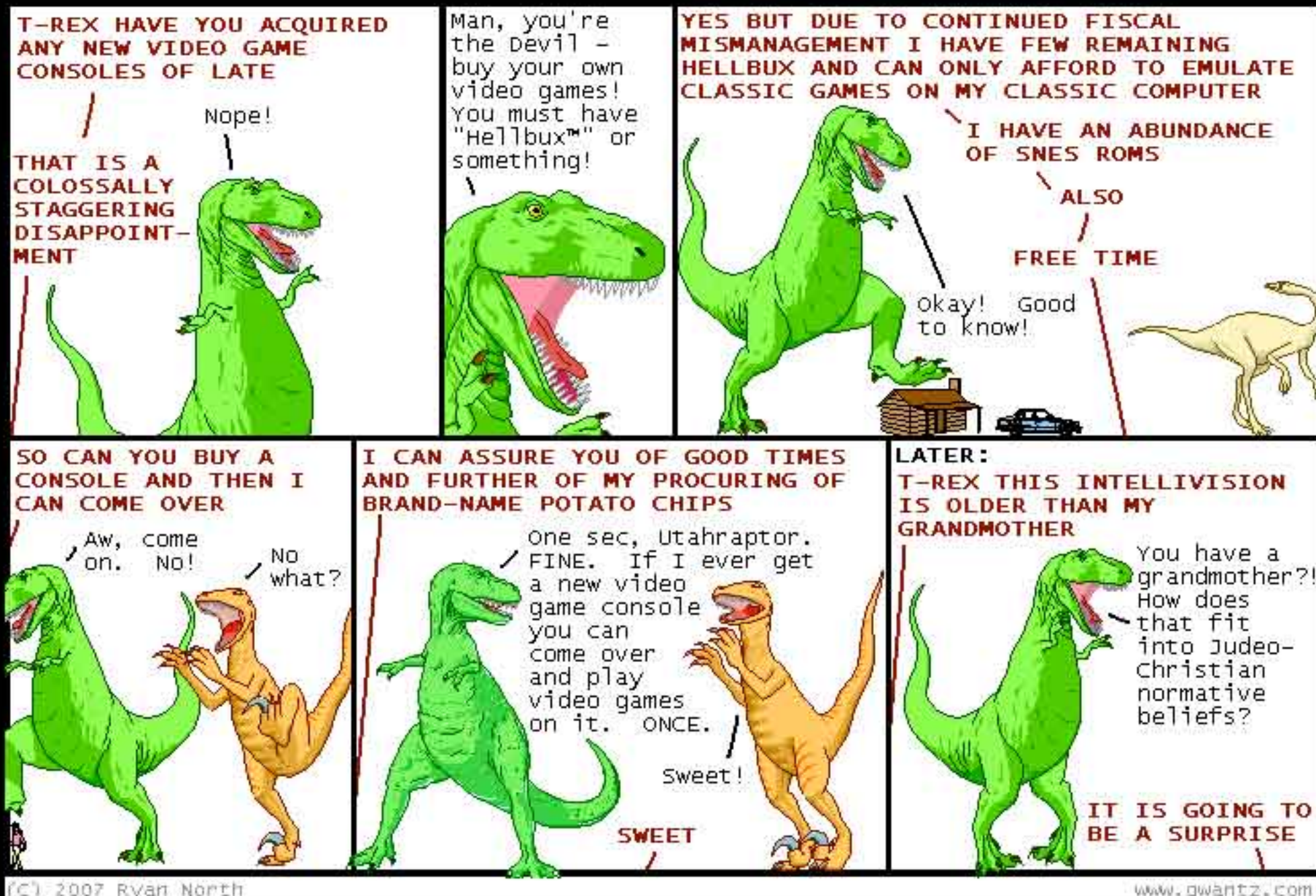
SEE MADDEN'S TRANSLATION OF THE CONSTRAINTS:

[WWW.TOMHART.NET/OUBAPO/CONSTRAINTS/GROENSTEEN/](http://WWW.TOMHART.NET/OUBAPO/CONSTRAINTS/GROENSTEEN/)

GENERATIVE

"IT'S CONFINING IN A SENSE, BUT IT'S ALSO LIBERATING IN THAT YOU KNOW ABOUT THE CHALLENGES."

-RYAN NORTH



DINOSAUR COMICS BY RYAN NORTH (29 JAN 2007).  
[HTTP://WWW.QWANTZ.COM/ARCHIVE/000927.HTML](http://www.qwantz.com/archive/000927.html)



“MOINS D'UN QUART DE SECONDE POUR VIVRE.”  
LEWIS TRONDHEIM AND J.C. MENU.  
L'ASSOCIATION, 1996.  
MY TRANSLATION AND POOR RE-LETTERING.

Presently my  
soul grew  
stronger;

hesitating  
then no  
longer,

Sir,  
said I,

or Madam,  
truly your  
forgiveness  
I implore;

But  
the fact  
is I was  
napping,  
and so  
gently  
you came  
rapping,

And so  
faintly  
you came  
tapping,  
tapping  
at my  
chamber  
door,

That I scarce  
was sure I  
heard you—

here I  
opened wide  
the door; —

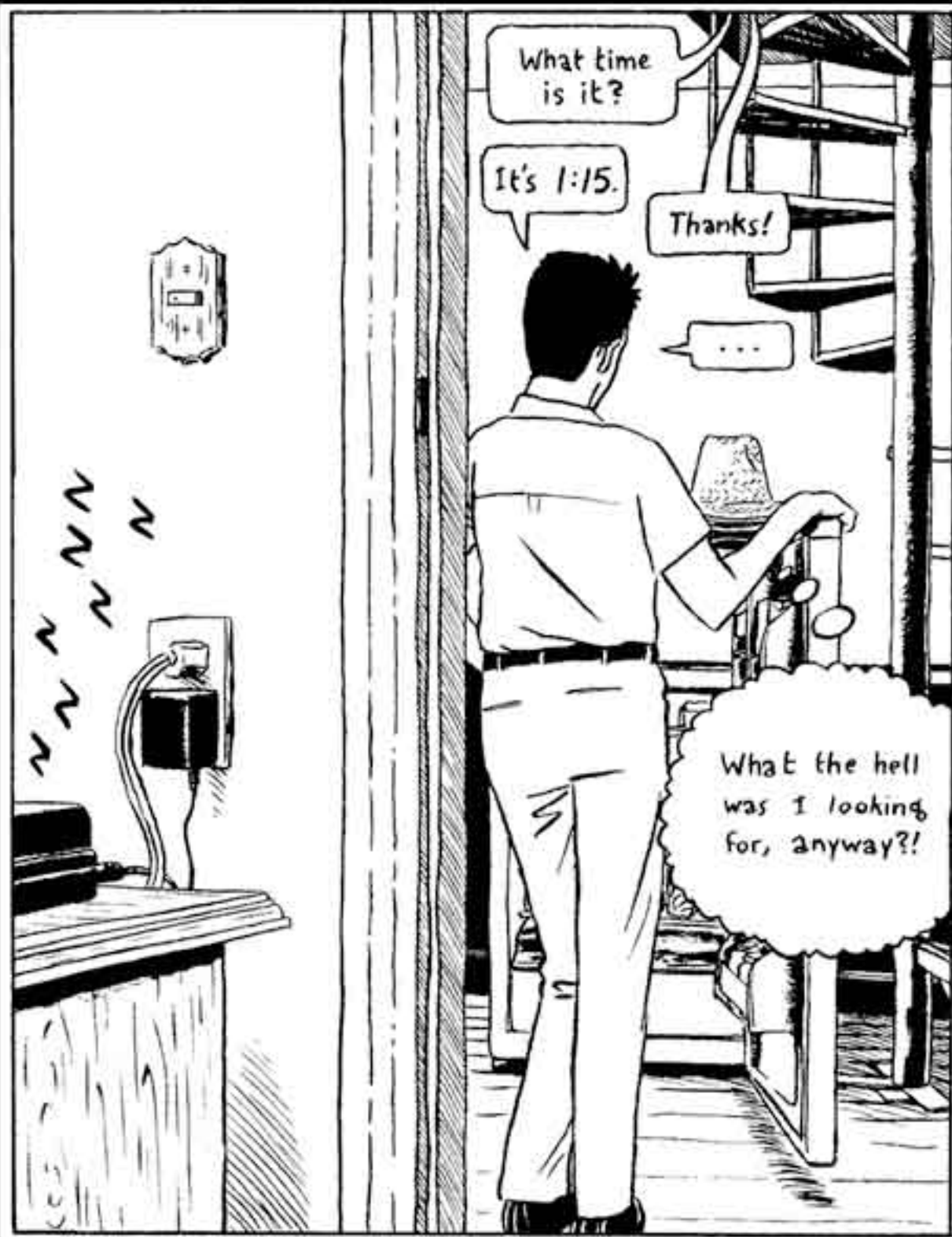
Darkness  
there

and  
nothing  
more.

"THE RAVEN."  
DAVID LASKY.  
FROM "ORCHID"  
(SPARKPLUG, 2002).



"NOGEGON."  
FREDERIC AND LUC SCHUITEN.  
HUMANOIDS, 1990.



“ONE PANEL” AND “30 PANELS.”  
 MATT MADDEN.  
 EXERCISES IN STYLE (CHAMBERLAIN BROS, 2005).





SATISFACTORY COMICS  
#8 PAGE 7.  
ISAAC CATES  
(AND MIKE WENTHE).

FOR MORE SEE: [SATISFACTORYCOMICS.BLOGSPOT.COM/  
SEARCH/LABEL/ELFWORLD%20STORY](http://SATISFACTORYCOMICS.BLOGSPOT.COM/SEARCH/LABEL/ELFWORLD%20STORY)

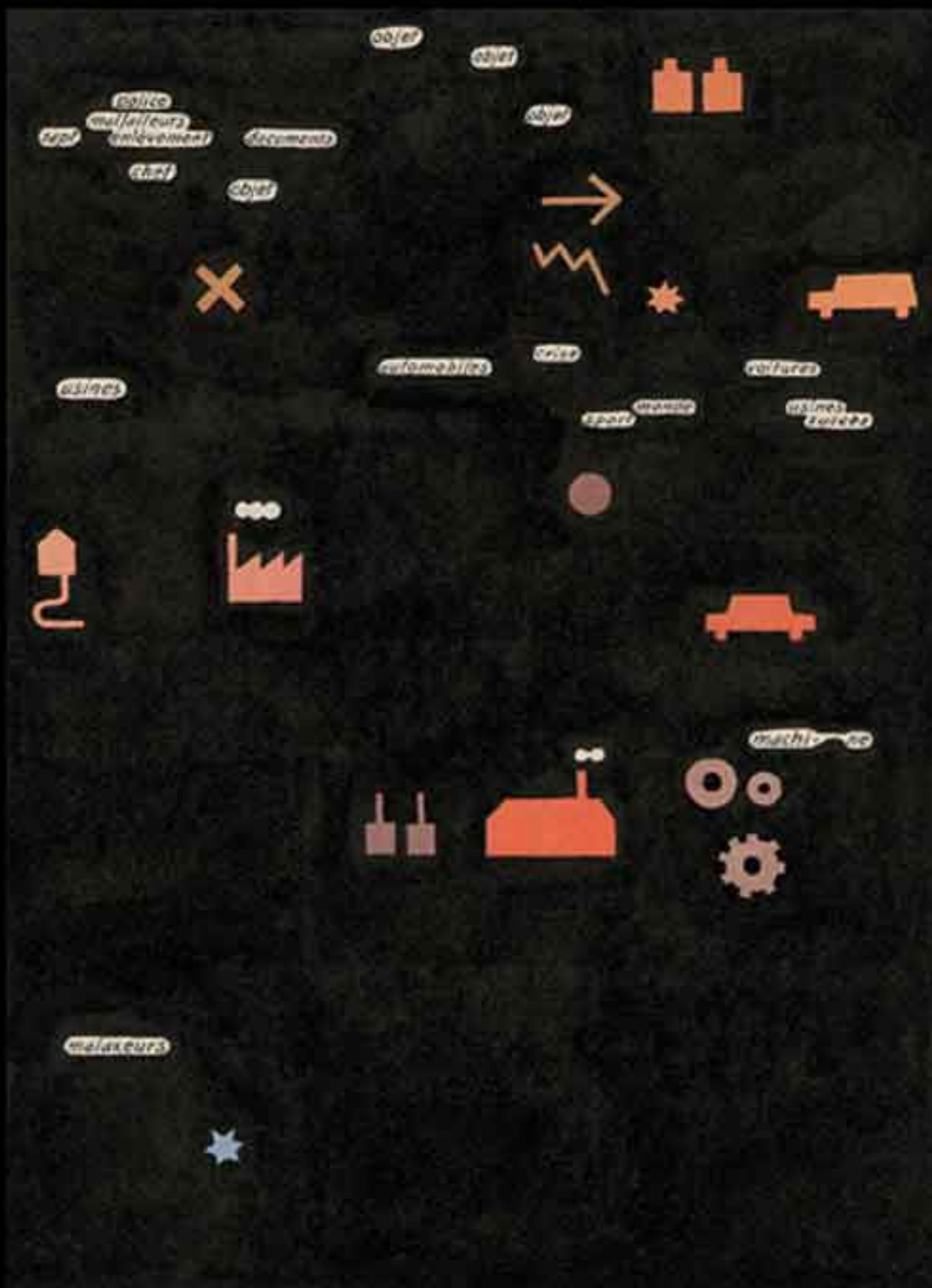


THINGS CHANGE.  
DERIK BADMAN (THAT'S ME).

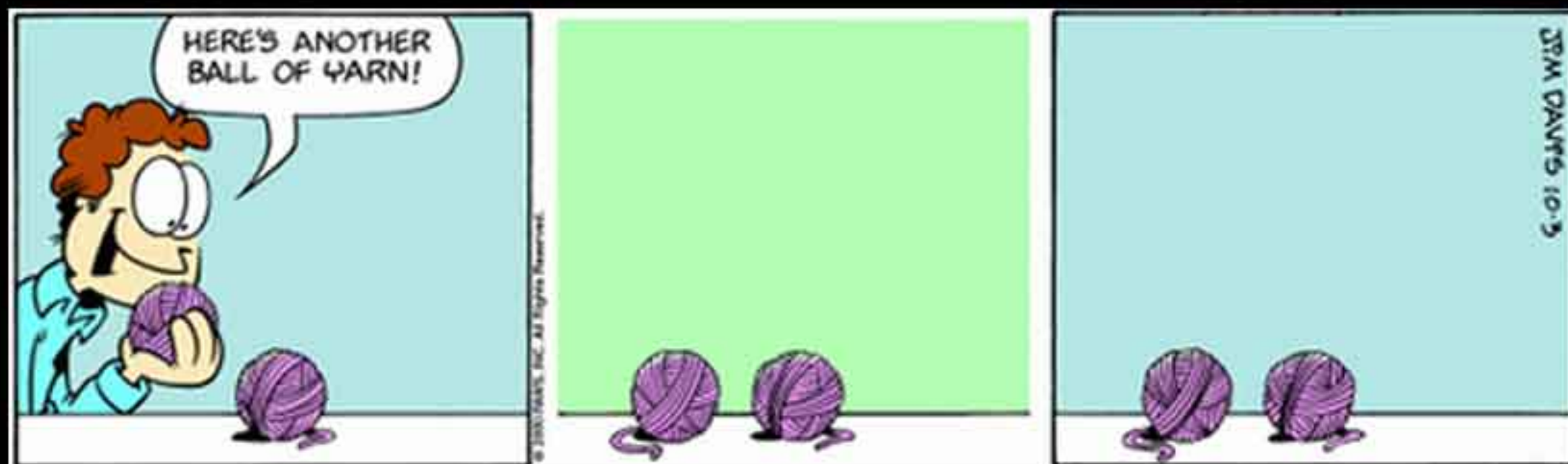
TRANSFORMATIVE



REDUCTIONS DE TINTIN: TINTIN EN TIBET.  
HERGE AND FRANCIS AYROLES.  
ENGLISH VERSION BY DERIK.



TNT EN AMERIQUE.  
JOCHEN GERNER  
AND HERGE.  
L'AMPOULE, 2002.



GARFIELD MINUS GARFIELD (8 SEP 08).  
JIM DAVIS AND DAN WALSH.  
[HTTP://GARFIELDMINUSGARFIELD.NET/POST/49243891](http://GARFIELDMINUSGARFIELD.NET/POST/49243891)

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