

THE  
HIDDEN WORLD  
OF  
FINE ART  
COMICS  
AUG. No.0



# THE HIDDEN WORLD OF FINE ART COMICS



BY: OLIVIA ROBERTS

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Olivia Roberts was born and lived in Fernie, BC, Canada. After graduating from Fernie Secondary School in 2016, she was accepted into the Comics and Graphic Novels Program at Camosun College in Victoria, BC later that same year. The course was taught by comic veteran duo Ken and Joan Steacy. After graduating the course with a certificate, Olivia took on several gigs for; Frisson Comics, Panel One, Hell-Cat Press, Hell-Hued Zine, and Coin-Operated Press, as well as work for the TRU Omega Student News Paper.

In 2020, Olivia decided to enroll in the Bachelor of Fine Arts at Thompson Rivers University, a 4-year venture in Kamloops, BC. She currently calls Kimberley, BC her home.

## **Introduction.**

What are some the aspects that both fine art and comic art have in common? They are both capable of showing expression, either from the artist or in the art itself. Both are used as a form of communication, narrative or otherwise. However, one of the biggest aspects that both fine and comic art have, (as well as any field of art), is discipline.

These three aspects create the essence of what a piece of art carries. Even so, between the two art forms, comics and comic art is often considered the “lower art form”, despite having some of the same disciplines and basic fundamentals of creating art that fine art teaches. Fine art is described as “art for art’s sake”, while comics are sequential stories that uses both images and text. So why is one form more well regarded than the other?

History tells a different story. While both art forms are separate branches of a larger tree, they are nevertheless rooted at the same source. From the earliest known used brushes and pigments of the Prehistoric cave paintings that are still used in modern day, to tales printed on Greek pottery through a complex process, and Michelangelo’s narrative masterpiece that is the Sistine Chapel ceiling, fine art and comic art are two sides of the same coin.

The following presentation is a visual representation of sequential art through the ages, using various mediums and styles to tell its story and utilizing as much expression, communication, and discipline as I can muster. (Can’t feel my hands).

This has been both a fun and challenging venture. This project has given me the opportunity to experiment in a variety of art styles, some of which I have never attempted to try up until now. This project, in many respects, challenged my current level of art skills, what I’m capable of, and that comics can be art pieces in-of-them-selves.

Enjoy!

- Olivia Roberts. Your friendly neighbourhood comic artist. 2022.

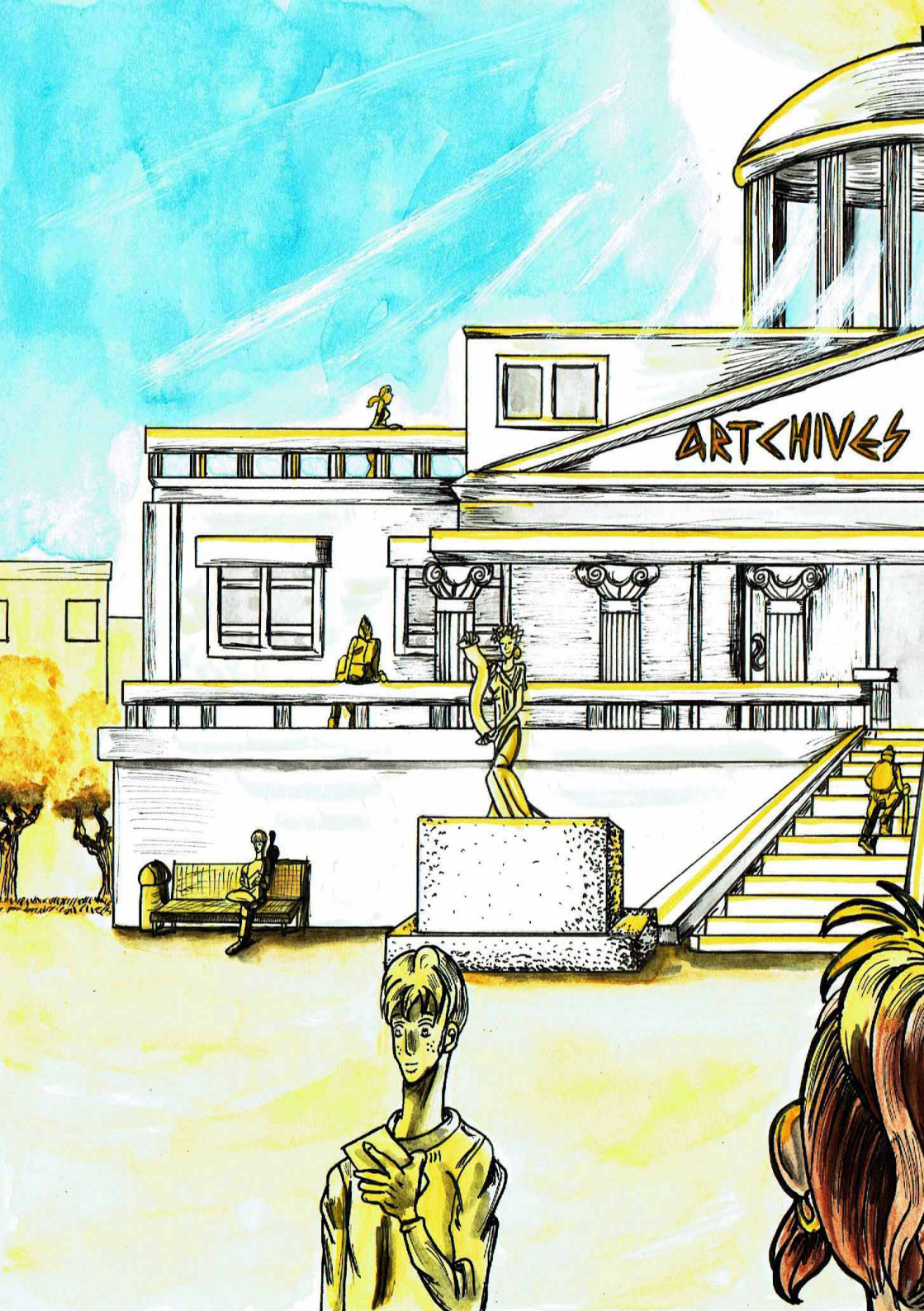


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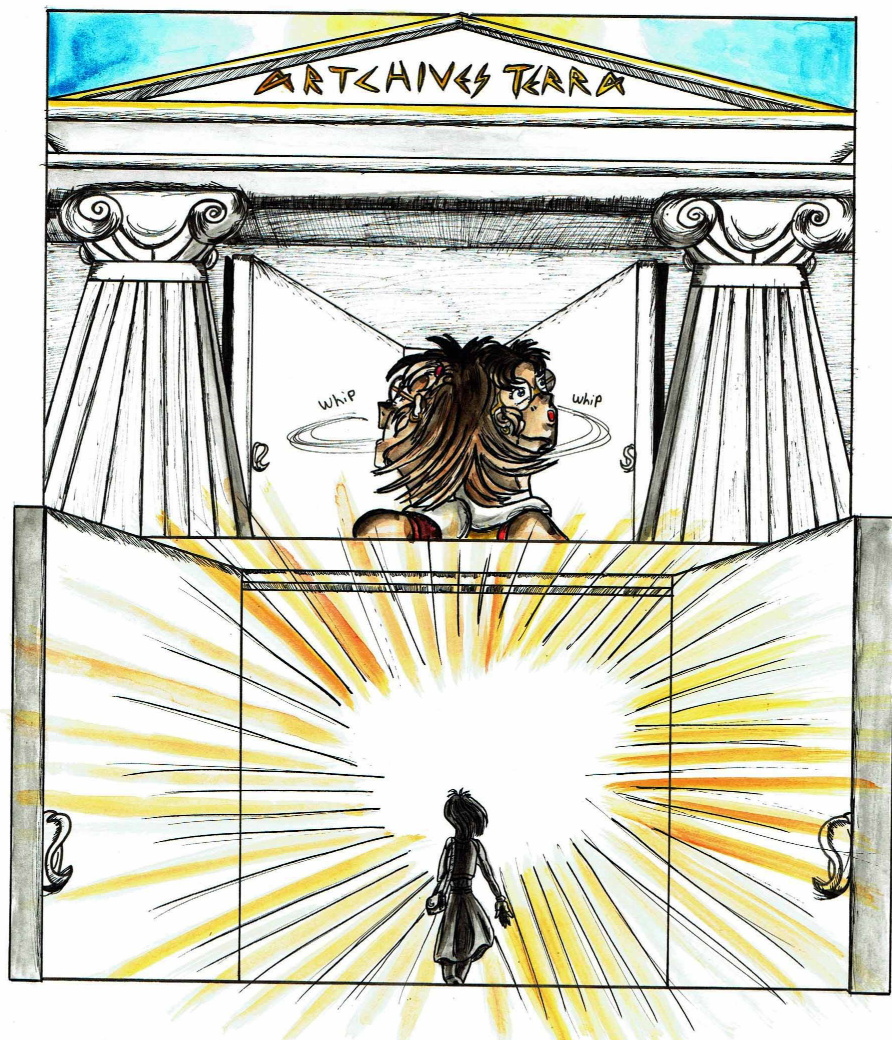
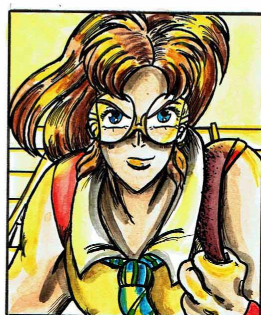




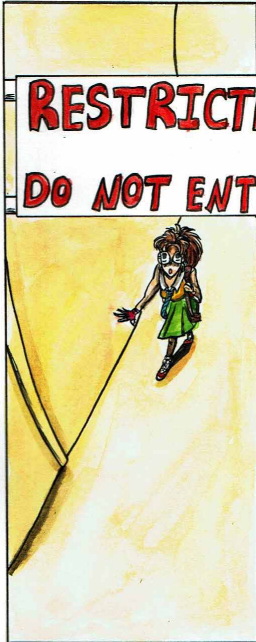
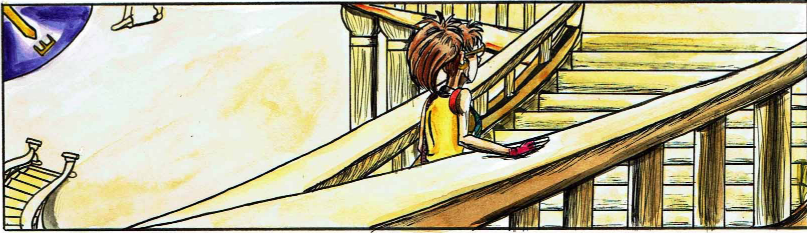
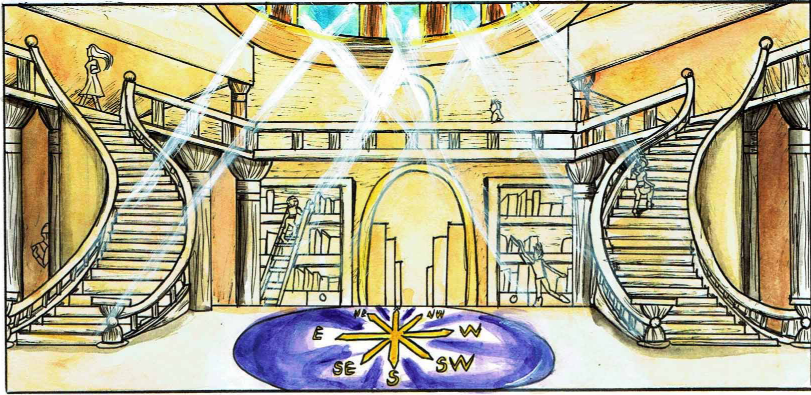


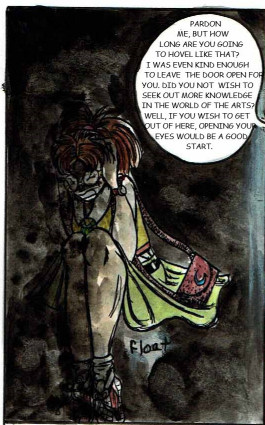
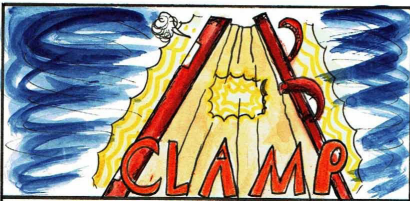








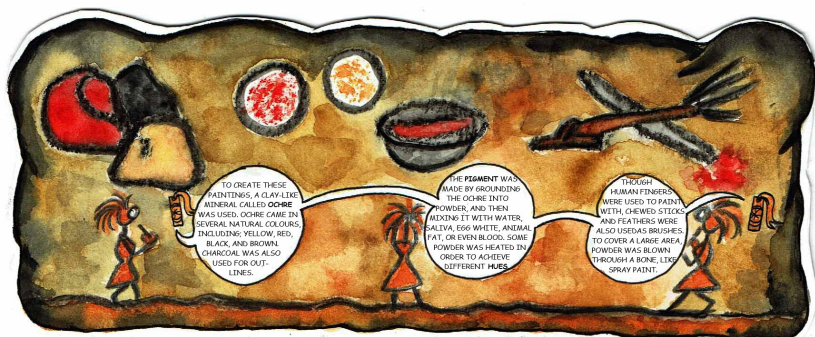




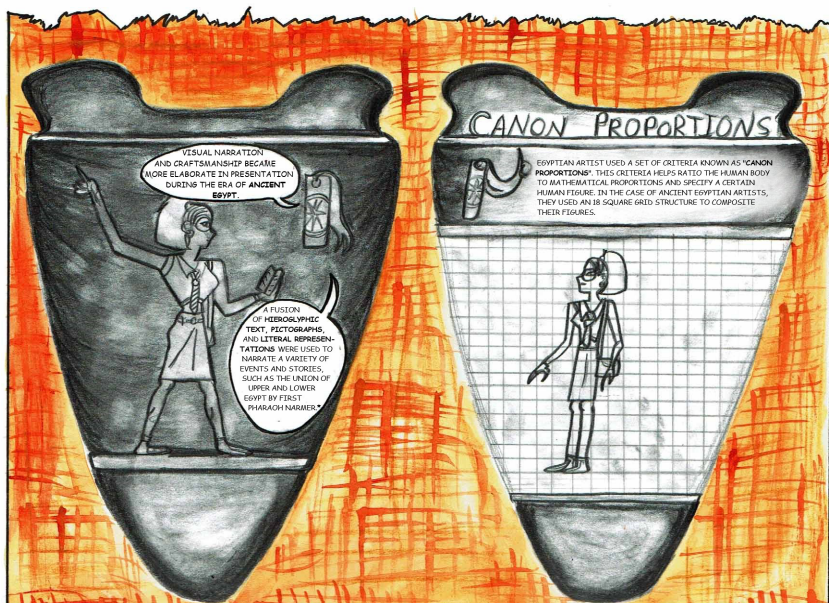




\* *Hall of Bulls*, Lascaux, France. (Artistic rendering by artist).  
Original cave painting 6 inches by 11 feet. 16,000 BCE-14,000  
BCE







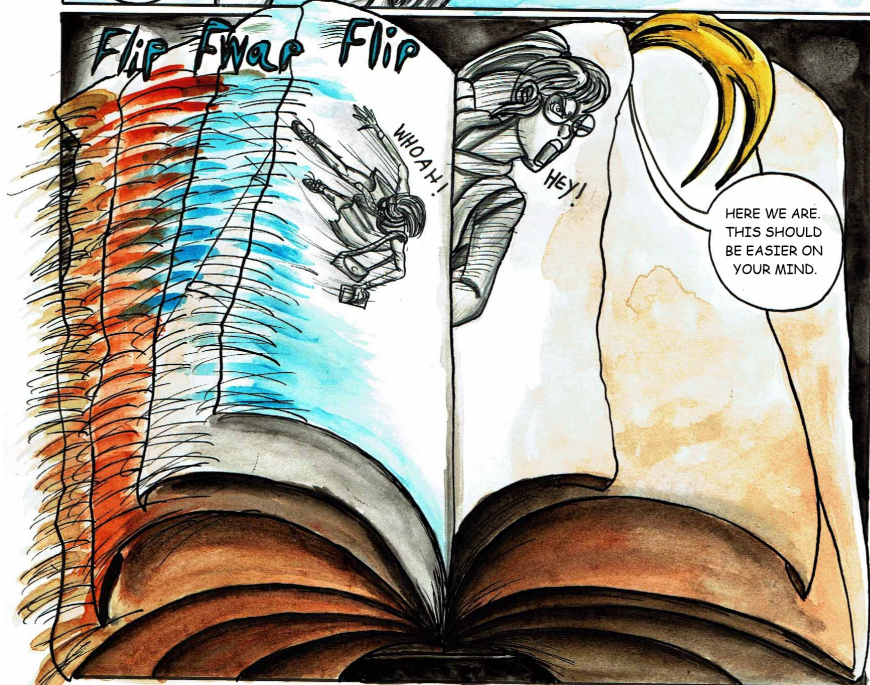
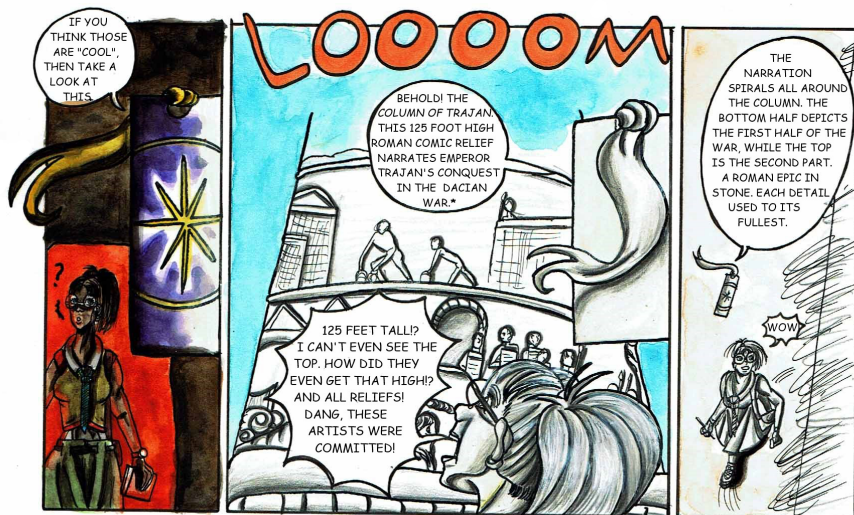
\* PALLETE OF NARMER. CA. 3150-3125 BCE. 25 INCHES IN HEIGHT. CAIRO, EGYPT.

\* THE BOOK OF THE DEAD OF HUNEFER. CA. 1285 BCE (19TH DYNASTY). THEBES, EGYPT.



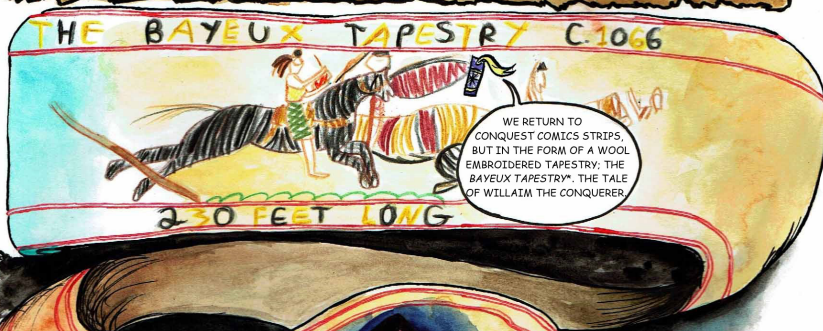
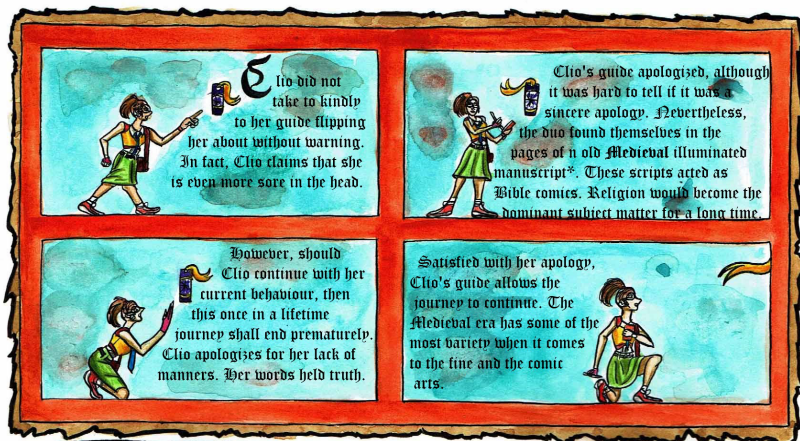


\* TOREADOR FRESCO. CA. 1550-1450 BCE. KNOSSOS, CRETE.



\* THE COLUMN OF TRAJAN. CA.106-13 BCE. 125 FEET HIGH. ROME.





\* THE BAYEUX TAPESTRY, CA. 1066-1083. 230 FEET IN LENGTH. BAYEUX, FRANCE.



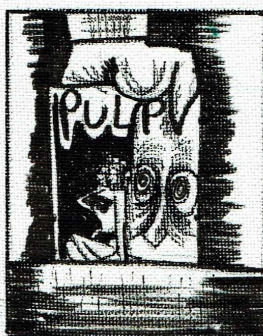
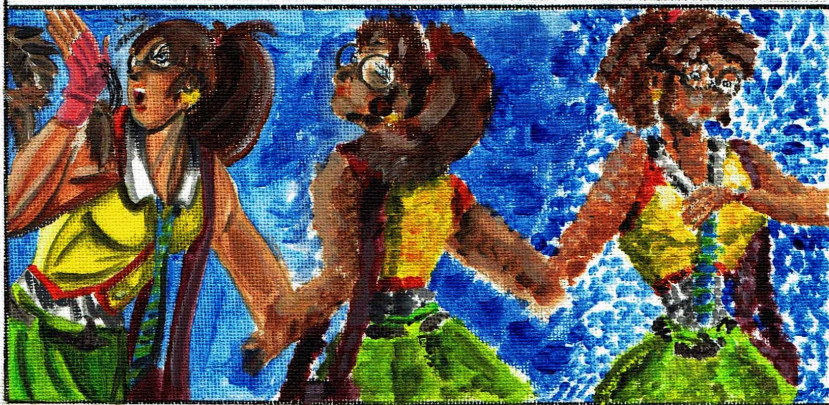




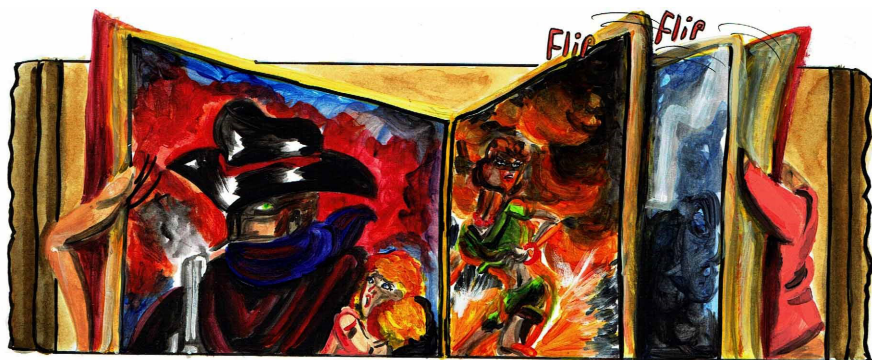


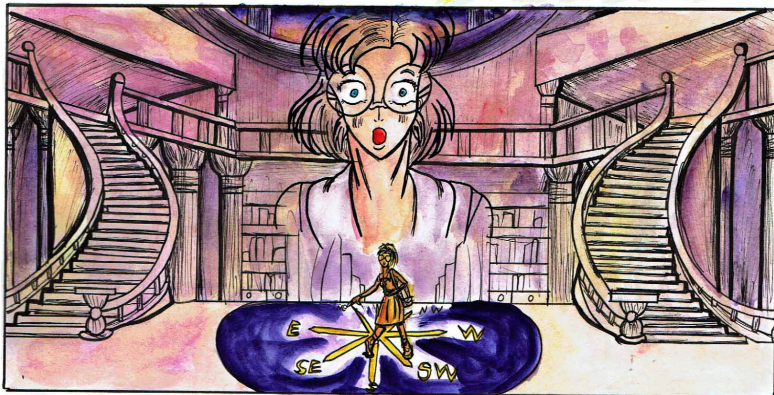


THROUGH REALISM, IMPRESSIONISM, AND POST-IMPRESSIONISM, FINE ART WOULD CONTINUE TO EVOLVE. HOWEVER, COMIC ART WOULD REMAIN SEPARATE FROM THE FINE, FOR THE TIME BEING.











## Historical Art References.

**PG. 7 Panel 4:** *Hall of Bulls*. Lascaux, France. Original cave, 16,000-14,000 BCE. 6 inches and 11 feet.

**PG. 8 Second Layout:** A fusion of *Bull Lyre with Inlay Panel*. Tomb of Queen Pu-abi, Muqaiyir, Iraq. ca. 2600 BCE. Panel 12 ¼ inches × 4 ½ inches. University Museum, University of Pennsylvania, Philadelphia and the

*Royal Standard of Ur*, Ca.2600 BCE, Royal Cemetery of Ur, Muqaiyir, Iraq. The British Museum, London, England.

**PG. 8 Panel 4:** *Stele of Naram-Sin*, ca. 2254-2218 BCE, 6' 6", Musee du Louvre, Paris, France.

PG. 7 Panel 5: *The Code of Hammurabi and Relief*, ca. 1760 BCE, Diotrite. 7 feet. In height. Musee du Louvre, Paris, France.

**PG. 9 Panles 1 and 2:** *Palette of Narmer*, ca. 3150-3125 BCE, Hierakonpolis. Front and back sides, 25 inches in height. Egyptian Museum, Cairo, Egypt.

**PG. 9 Panel 3:** *Book of the Dead of Hunefer*, ca. 1285 BCE, 19th Dynasty, Thebes, Egypt. The British Museum, London, England.

**PG. 10 Panel 1:** *Toreador Fresco*, 1550-1450 BCE, Palace Complex of Knossos, Crete. Archaeological Museum of Heraklion, Crete.

**PG. 10 Panel 2:** *Pylos Combat Agate*, Late Minoan Early Mycenaean, (ca.1405 BCE), 1.4" long, Discovered in Tomb of the "Griffon King" in Pylos, Greece. University of Cincinnati Archaeological Team.

**PG. 10 Panel 3 and 4:** Greek red-figures and black figures pottery. *Charun and Vanth*. Tomb of the Anina Family, 3rd century BCE. Tarquinia, Italy.

**PG. 11 Panel 2:** *Column of Trajan*. Ca. 106-13 CE. 125' height. Rome.

**PG. 12 Layout 1 (4-Panels):** *Quedlinburg Itala*. Ca. 425-450 CE. Early Christian. Tempura on vellum. 12×18". Staatliche Bibliothek, Berlin, Germany.

**PG.12 Scroll Layout:** Battle of Hastings portion of the *Bayeux Tapestry*. Ca.1066-1083. Wool embroidery on linen. Centre Guillaume le Conquerant, Bayeux, France.

**PG. 13 Panel 1 and Layout:** Michelangelo. *The Creation of Adam*. Ceiling of the Sistine Chapel. 1508-1512. Fresco. Vatican City.

**PG. 14 Panel 5:** Francisco Goya. *The Sleep of Reason Produces Monsters-The Caprices*.ca. 1799. Etching. 8"×6". Metropolitan Museum of Art, New York.

**PG. 15 Panels 3-8:** Frans Masereel. *Passionate Journey*. 1919. Woodcut print.

**PG. 16 Panel 1:** Reference to *The Shadow*. Created by Michael Kaluta and Walter B.Gibson, with Street & Smith Publications, Inc. First appearance in print *The Living Shadow*, April 1st, 1931.

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*The Past, Present, and The Poppy* from “Homework Stacking Up?” Volume 31, Issue 8, November 2021.

*Clockwork* from “You’re Almost There!” issue. Volume 31, Issue 12, November 2021.

Olivia’s Social Media’s.

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