

Pop art

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College: Josie Pop art is used to show the style of postmodernism in comic books. Pop art tends to manifest visual communications that are illustrated arguably at a fast speed (Beatty 56). The relationship between pop art and comic does not portray a lot of difficulties in the approach that the audience try to relate the primary concern in cartooning and comics. Pop art in the comic 'Josie' has systematized a system of discernible imagery. Comic 'Josie' incorporates various drawings that tend to delink the little and large culture. The portrayal of Clyde Didit in the comic illustrates a popular image that his friends identify him. Dan DeCarlo uses abstract expressionism to illustrate that the character has unmediated access to the misfortunate events that befall Clyde. He also uses pop art in form of sound effects when Clyde is hit by the sanitation truck. It is virtually evident that the sound 'Keerunch!' represents a hit and run situation.

Pop art uses the sound effects to explain the imagery style Clyde has been knocked out. The author uses the words 'clunk' and 'ouch' to illustrate the rage that Pepper demonstrates to Clyde, when he finds him talking to Josie. In most instances, sound effects presented as graphic elements make the audience instinctively aware of the events happening (Lee et al. 26). This style can as well be illustrated by Lichtenstein's most popular image 'Whaam!' (Lichtenstein et al. 49). The slang language that Clyde uses to approach Josie is awe-inspiring and uses his musical attributes to approach Josie.

Self-referentiality is the situation where a comic inclines to refer to itself in a given manner. Self referentiality is the basis of recursion. This comic makes use of self-referentiality for humor in a way that makes the comic so funny.

Without humor, the comic would be unexciting to read. The author uses Clyde in an extreme way to illustrate the humor. Each time Clyde sings 'sock it to me', he endures a misfortune, although solemn to him, the events are hilarious to the audience. The fact that Clyde does not sing the words 'sock it to me' but still endures a misfortune is too hysterical. At some point, he gives on people who try to sing his song. He even utters "Gorblimey! It does not matter who sings it. It's my song!"

The extra-diegetic gaze incorporates a comic presentation that engages the audience in a situation of Persepolis. The author has used extra-diegetic gaze in this comic issue to create an emotional connection with the audience in an effort to deliver a message with more impact. The hearse owner runs towards Josie and Alex as they are busy chatting and asks them to help him retrieve his hearse that has been stolen. In Josie part three, Sock feels sorry for Clyde when he finds him hit and lying on the floor. The audience, in the drawn style of the emotional aspect tends to get engaged in a more detached way. Dan DeCarlo gives a more realistic experience in the exchange between Clyde and the other characters. Dan DeCarlo also uses the extra-diegetic style to supplement the impact in the scenes, as well as create an emotional linkage between the audience and the characters(Gould & Matt 49).

Dan DeCarlo uses self-reflexivity in Josie to illustrate the nature of consciousness revolving around itself. In this comic, it is easy to establish the pervasiveness exhibited by the characters(Kurtzman 21). Josie integrates illusionistic technique in which Alex tells Melody that the next time she should make sure the writings on her body are long. In addition to reflexivity,

this comic has adopted inherent qualities to ensure the comic is a cinematic masterpiece to its audience.

Work cited

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