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“This will almost certainly be a case of old wine in new wineskins” Contributor Gene Callaway on Japan's 2011 switch to digital TV broadcasts

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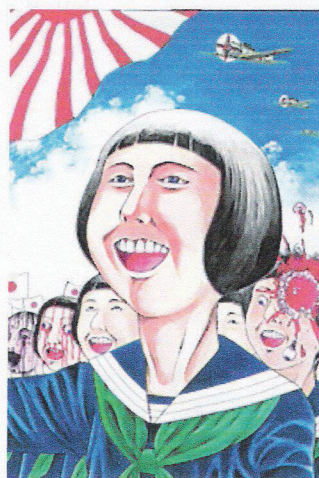
Manga animates new millennium

Underground art revealed

By KEN KAWASHIMA
Special to The Japan Times

Manga took a giant leap into its future on New Year's Day 1963, when space-age cartoon images from Osamu Tezuka's famed comic book "Tetsuwa Atomu (Astro Boy)" came to life in Japan's first original animated TV series. This was the birth of anime, which has now mushroomed into a multi-billion-dollar global industry.

A year later, however, the same industry coughed up Garo, a 180 yen underground manga magazine, which, in many ways represented everything that Tezuka's loveable "Astro Boy" was not, giving a voice to a generation of largely unknown underground manga artists and writers whose works were often laced with dark, satirical narratives and weird, surrealistic imagery.



Cover artwork for Kagayake Daitoua-Kyoeiken by Shintaro Kago; gouache and ink on paper

When Missouri-born artist and curator Tim Evans first flipped through the dog-eared pages of an old Garo magazine in 1992 during his college years in California, not only was he introduced to the wilder side of Japanese manga culture, but also to a fresh and dynamic medium for visual expression that would profoundly alter his career.

"I always loved Garo because of its ardent commitment to political and aesthetic radicalism, and also because it was renowned for publishing the works of young and emerging cartoonists," 34-year-old Evans says in an e-mail interview from the United States. "In a sense, Garo is a kind of a blueprint for my own artistic endeavors."

Evans has now brought together selected works from more than 30 artists, mostly from Japan and the U.S., in an exhibition titled "Psionic

英語、話したいです!

『スピードラーニング』を移動中に聞いてます。英語を聞いてすぐ日本語がわかるのがいいですね。

海外の試合でジュニアの管とコミュニケーションをとれるようになったのが一番嬉しいです!

プロゴルファー 石川遼くん

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