

Articles

“Alan Moore & Anarchist Praxis in Form: Bibliography, Remediation, & Aesthetic Form in V for Vendetta and Black Dossier.” *Working Class Superheroes*. (Forthcoming)

“Gonzo Cyberpunk: Class and Technology in Warren Ellis/Darick Robertson’s *Transmetropolitan*.” *Bad Signals*. Gylphi Press: Canterbury, UK. (Forthcoming.)

“Everybody’s Here: Radical Reflexivity in the Metafiction of *The Sandman*.” *The Comics Work of Neil Gaiman*. Salem Press, 2016.

“Self-Conscious Sexuality in *Promethea*.” *Sexual Ideology in the Works of Alan Moore*. McFarland and Co. Inc. Publishers. 177-188.

This paper is an elaboration of a small section of my dissertation in which I bring a queer/feminist sensibility into Moore and Williams’ *Promethea*, a highly erotic and self-referential work. The paper focuses on two instances in which *Promethea* successfully dispels the male gaze using self-reflexivity while also perpetuating myths about lesbian and trans sexuality, respectively. Both of these things happen in a pair of subplots, both of which critique the artistic practice of projecting a male fantasy onto a female muse, and then a set of queer-themed subplots in which lesbian sexuality appears violent and promiscuous while trans sexuality leads unavoidably towards trauma and tragedy.

“Useful Play: Historicization in Alan Moore’s *Supreme* and Warren Ellis/John Cassaday’s *Planetary*.” *Journal of the Fantastic in the Arts*. 21.1 (2010). 77-98.

This paper is a revised section from my dissertation in which I alter Brian McHale’s assertion that narrative can still do *useful work*, despite alleged postmodern pronouncements to the contrary, and instead assert that self-reflexive comics can do *useful play* for us precisely because they are self-conscious of their own fanciful, child-like, and even silly nature. In the hands of these creators – Moore, Ellis/Cassaday – heroic characters from pulp fiction, action/adventure film,

and most of all comic books can be, in McHale's words, *turned down* so that they become toy entities, a process that neutralises their mythic content (in Barthes' terms) by rendering them obvious.

"Show and Tell: Notes Towards a Theory of Metacomics." *The International Journal of Comic Art*. 10.1 (Spring 2008). 248-267.

My first publication is an attempt to create a general approach to self-reflexivity in comics. This paper forms the backbone of my dissertation both in terms of theoretical focus and subject matter. It places the modern/postmodern shift in parallel with two forms of self-reflexivity: the structural and the radical. I altered this formulation a great deal in my later work.