

Dialectotograms and the Architecture of Comics

Mitch Miller, Artist and Researcher, GSofA



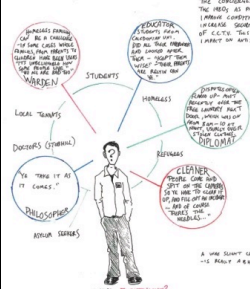
THE SKETCHES AS IT WAS DRAWN
VISITS IN November 2009 AND
JAN - DECEMBER 2010.

THE CONCIERGE STATION

1ST
FLOOR
RED ROAD COURT

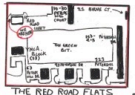
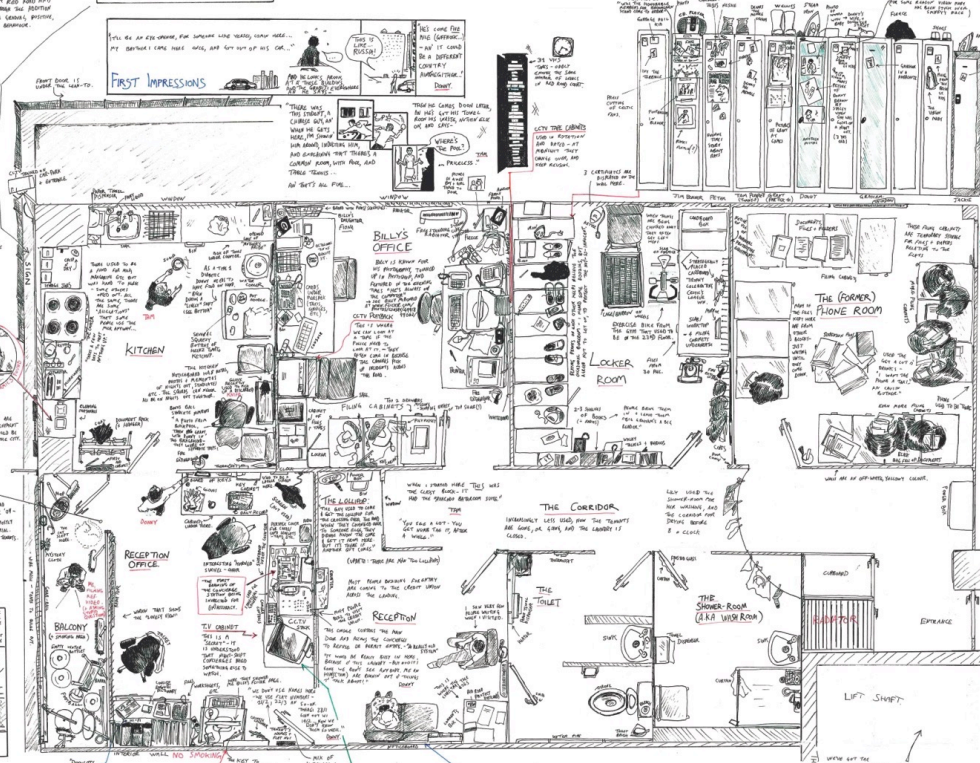
RED ROAD DIALECTOGRAM No ①

WHAT IS A CONCIERGE? - A JOB DESCRIPTION...



10 Red Road Court
Concierge Station

"THEY ARE NOT AT THE BUILDING OR NEIGHBOURHOOD - IT'S LINE COURT
COURT."



13/11/02 15:25
CONCIERGE used a
MORNING STITCH MACHINERY ON
2ND FLOOR - COURTYARD
30 BC BUNGALOW STAIRS

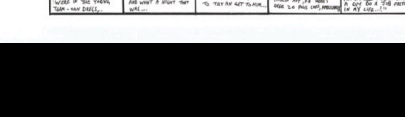
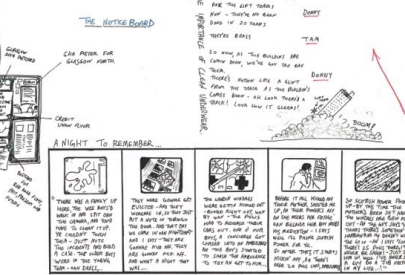
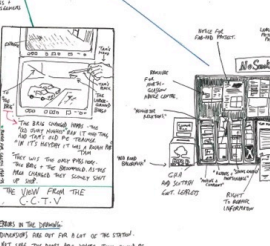
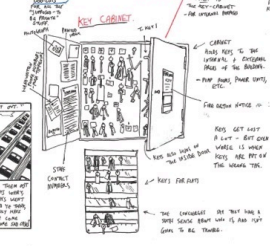
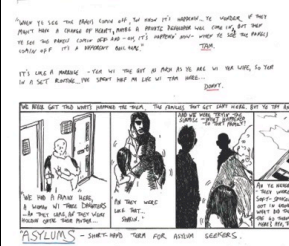
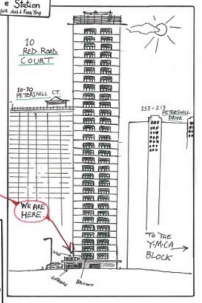
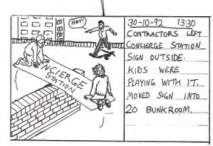
ALL STAFF
PLEASE BE EXTRA
VIGILANT WHEN
CHECKING ON
CHAIR-LIFTS

NOTES FROM AN
INCIDENT-ROOM
(DEFERRED WITH THE CLEANER
ONE AFTERNOON)

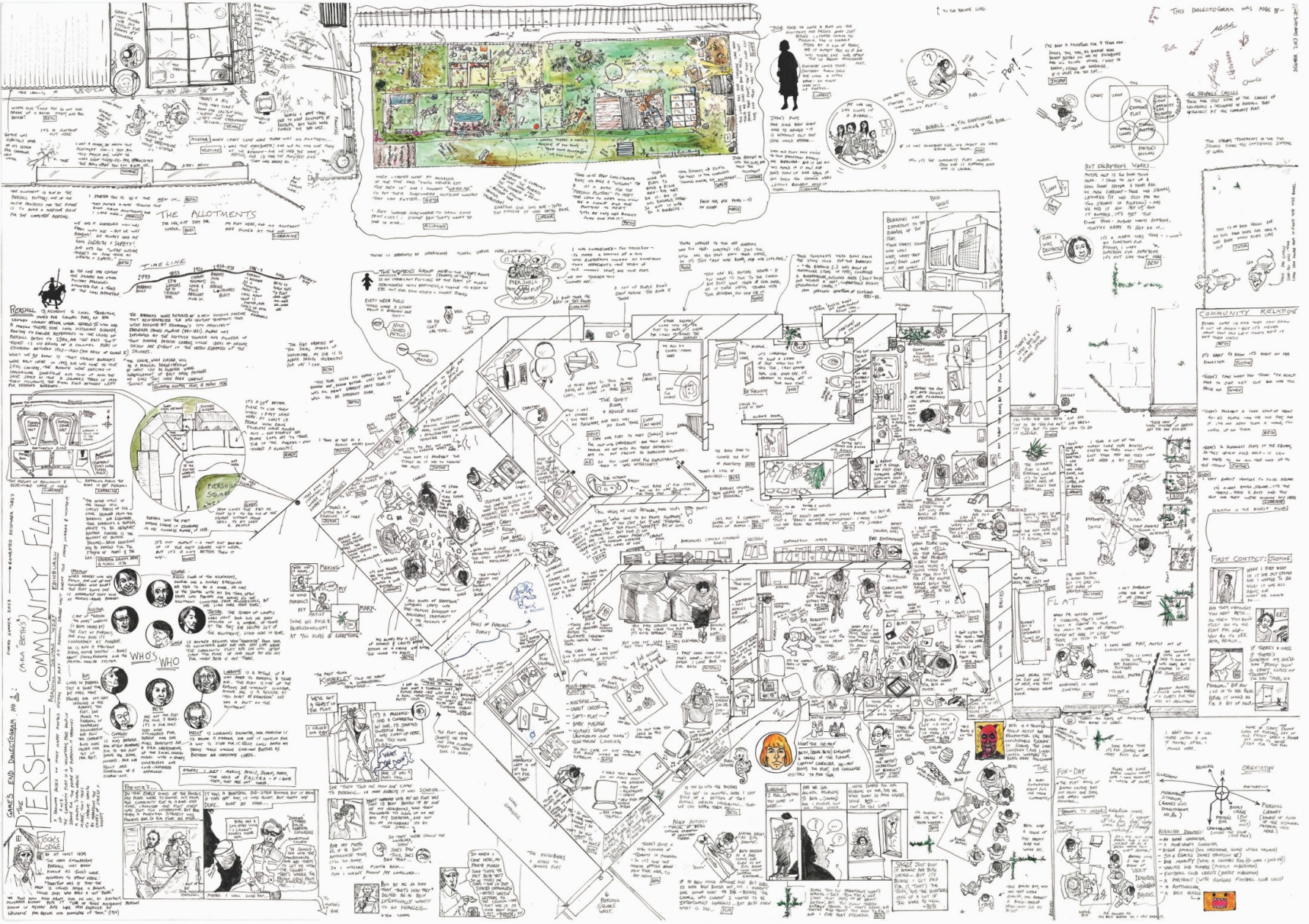


21-8-92 00:25
CALLED HFC
222 OVERLOOKING
30 WOMEN IN
LIFT.

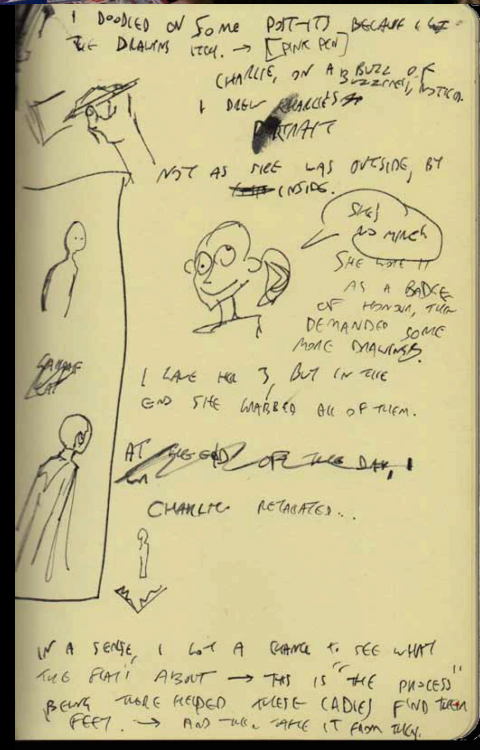
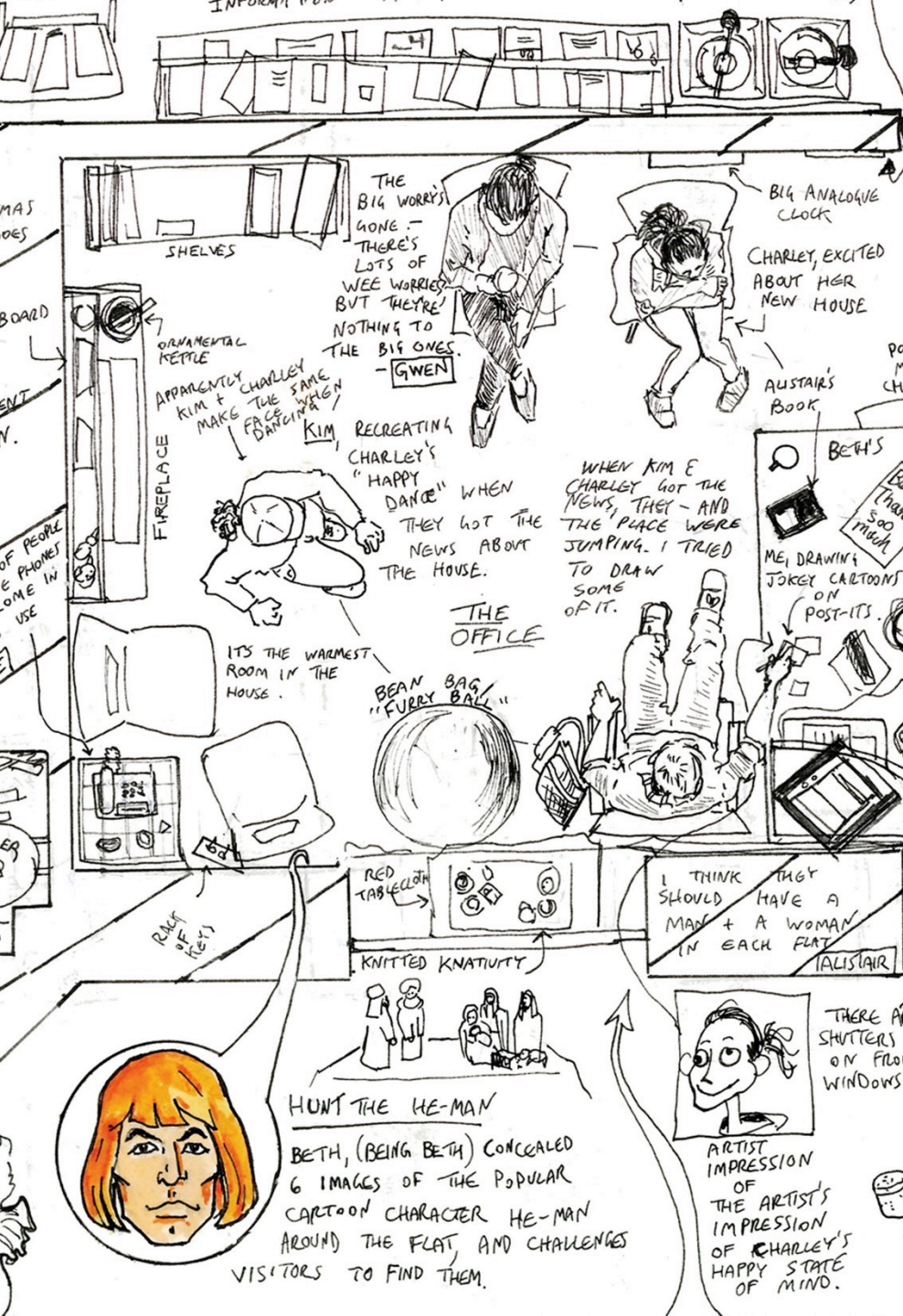
29/11/02 17:00
THINKING 2002 TO
THE CONCERGE
THAT HE RAN
THROUGH TO HIS OWN
LAMP MUSIC

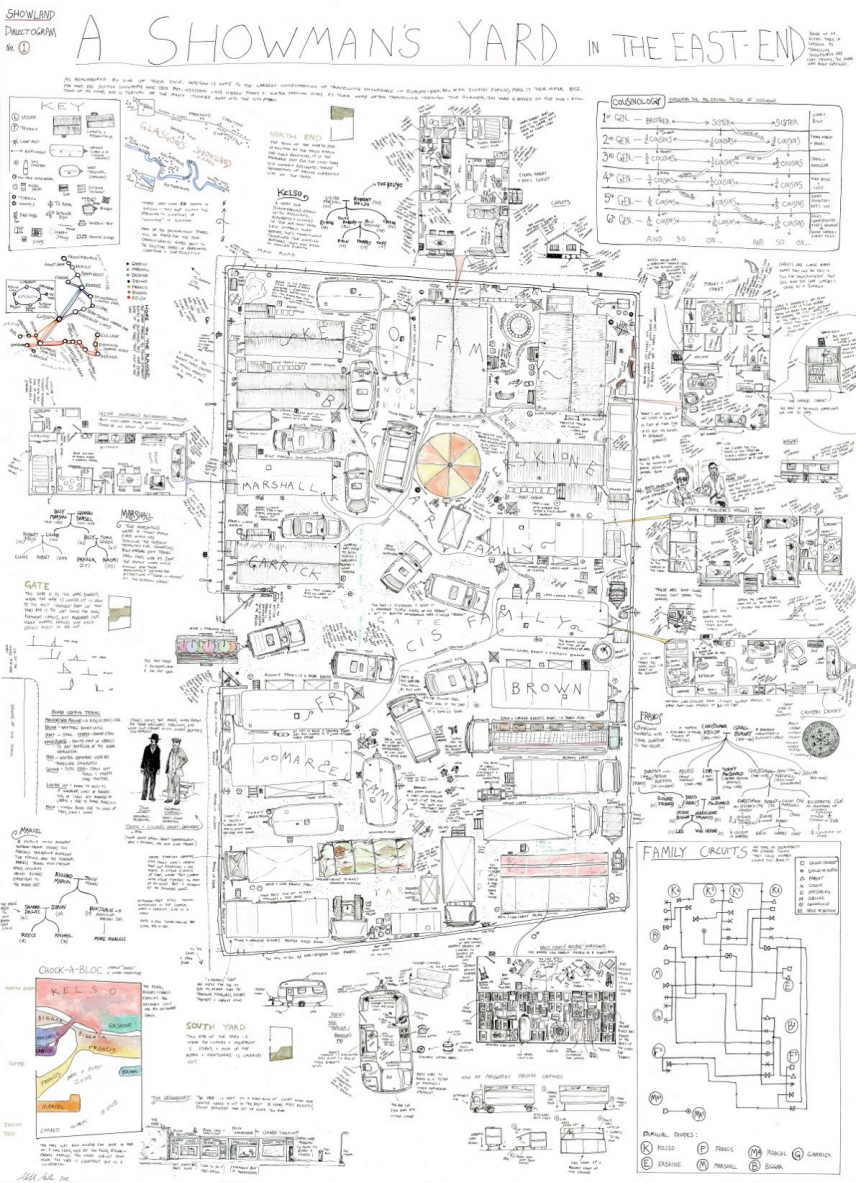


Mitch Miller, The Concierge Station, Pen and ink on mountboard, 2009



Mitch Miller, Piershill Community Flat, Pen and Ink on Mountboard, 2013





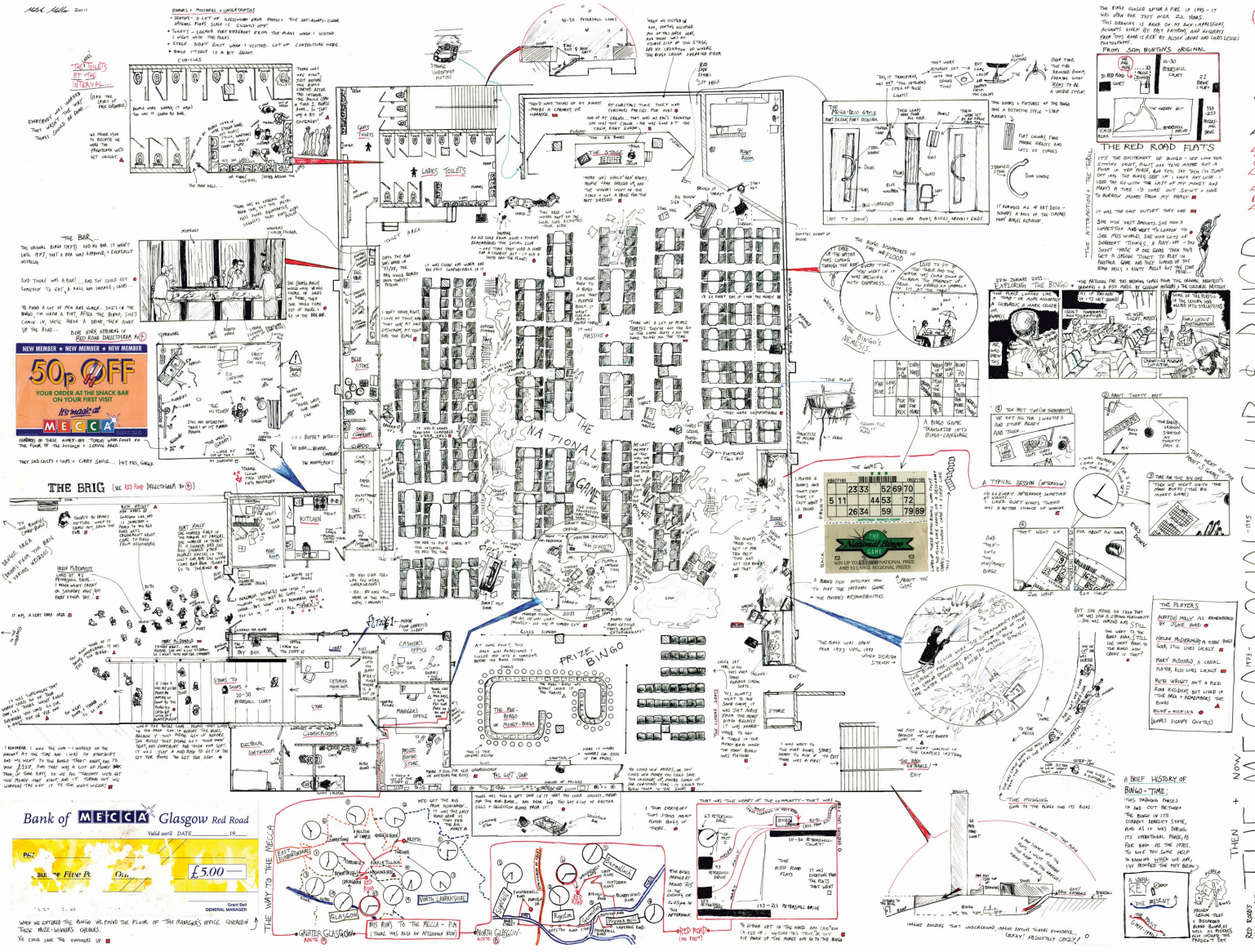
Mitch Miller, A Showman's Yard in the East End, pen and ink on mountboardc, 2012 (Remake of original 'dialectogram' from 2008-9)

Dialectogram?

Diagram

**Dia lect+o
gram
lec(tic)**

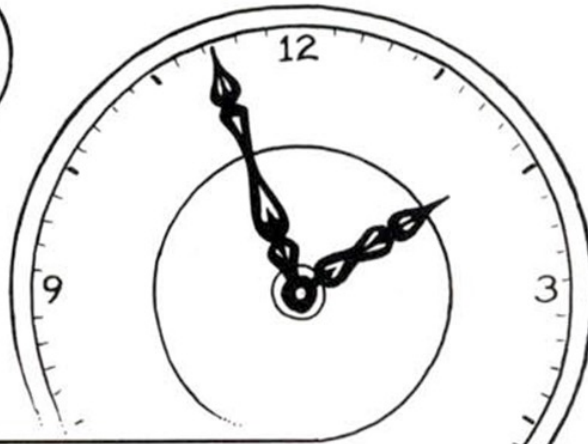




NOW + THEN THE MECCA SOCIAL CLUB & BINGO
 RED ROAD GLASGOW
 MICROGRAM No. 3
 © MITCH MILLER 2011

Mitch Miller, The Mecca Bingo and Social Club, Pen and ink on mountboard, 2011

IN LEARNING TO READ COMICS WE ALL LEARNED TO PERCEIVE TIME *SPATIALLY*, FOR IN THE WORLD OF COMICS, *TIME AND SPACE ARE ONE AND THE SAME*.



THE PROBLEM IS *THERE'S NO CONVERSION CHART!*



THE FEW CENTIMETERS WHICH TRANSPORT US FROM *SECOND TO SECOND* IN ONE SEQUENCE COULD TAKE US A *HUNDRED MILLION YEARS* IN ANOTHER.



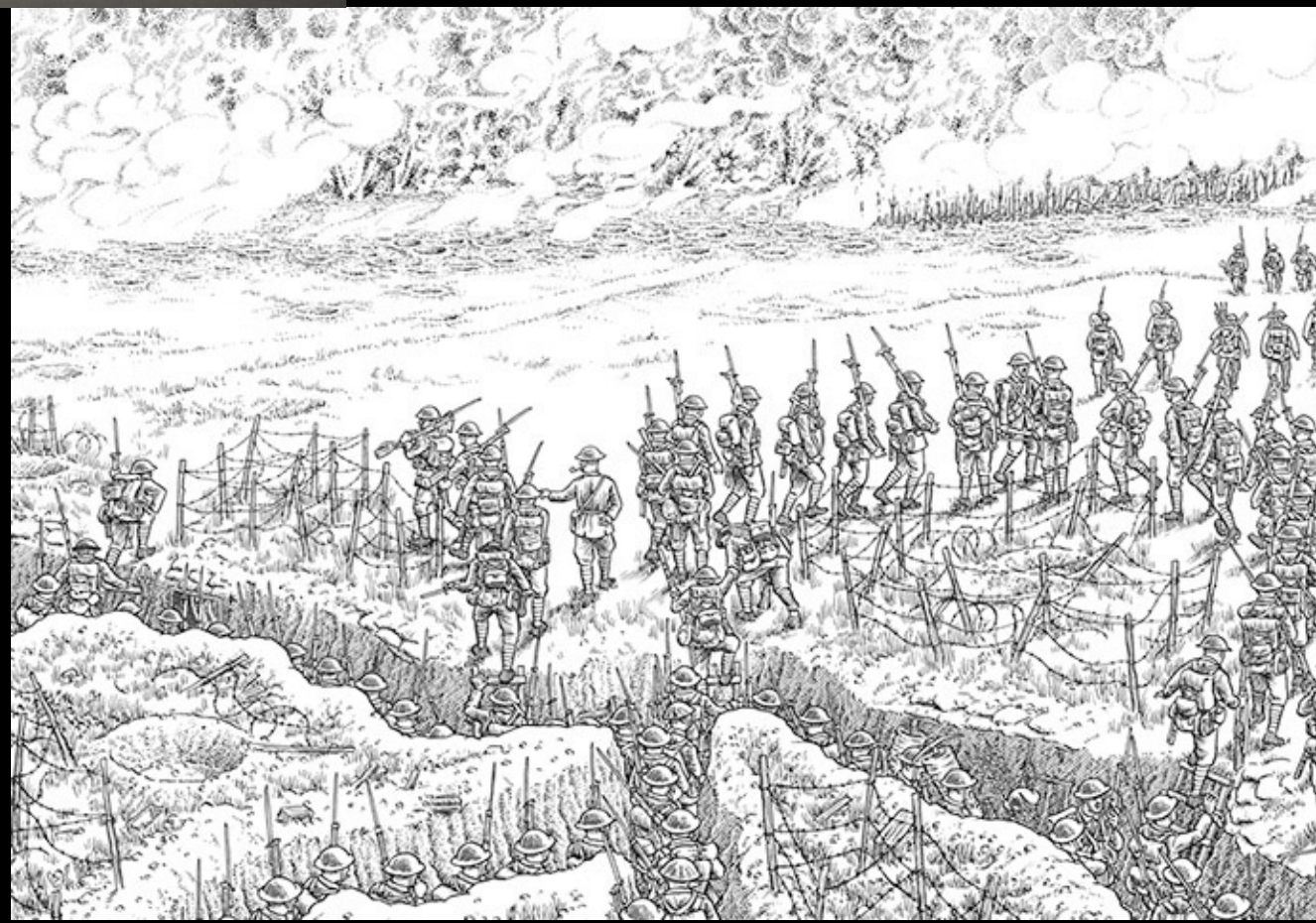
SO, AS *READERS*, WE'RE LEFT WITH ONLY A *VAGUE SENSE* THAT AS OUR EYES ARE MOVING THROUGH *SPACE*, THEY'RE ALSO MOVING THROUGH *TIME*-- WE JUST DON'T KNOW BY *HOW MUCH!*

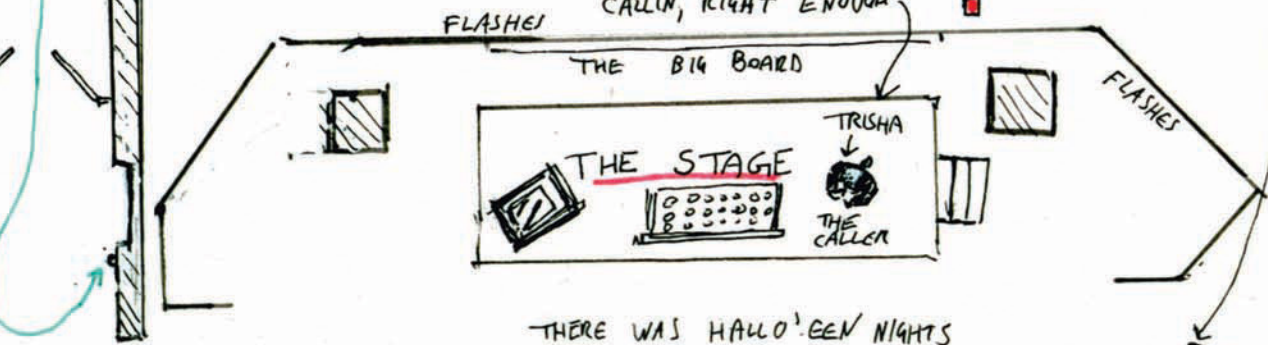


Scott McCloud,
Understanding Comics,
1993:100



Joe Sacco, The Great War, Jonathan Cape, 2013





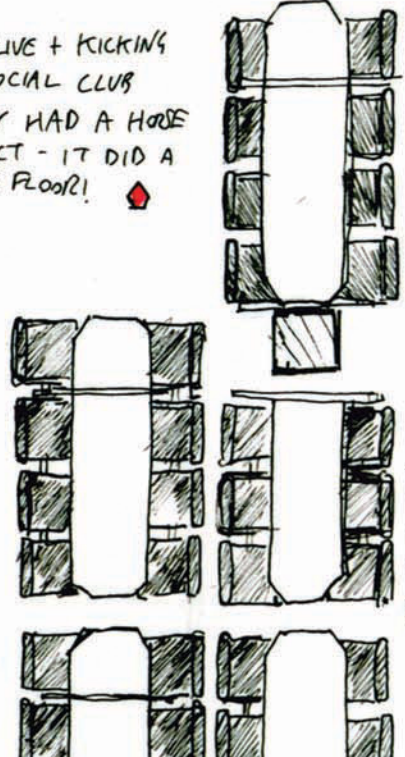
THERE WAS HALLOWEEN NIGHTS, PEOPLE CAME DRESSED UP, AND THE WINNERS WENT ON THE STAGE + GOT A PRIZE FOR THE BEST DRESSED ■



HORSE ↗

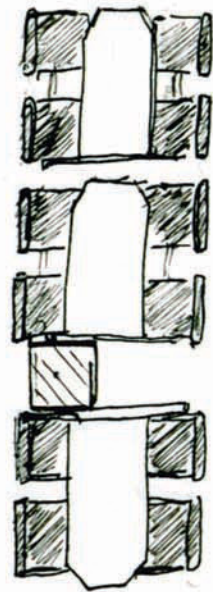
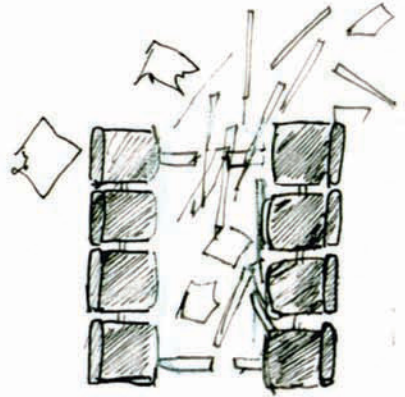
THIS AREA WAS WHERE MANY OF THE SOCIAL CLUBS ACTIVITIES TOOK PLACE

...PPINGS
...M ALIVE + KICKING
...E SOCIAL CLUB
...THEY HAD A HORSE
...BY ACT - IT DID A
...N THE FLOOR! ■

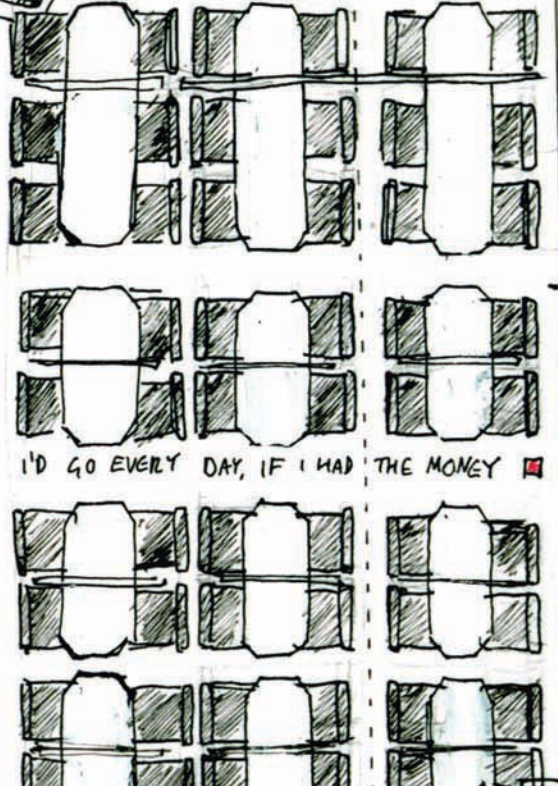
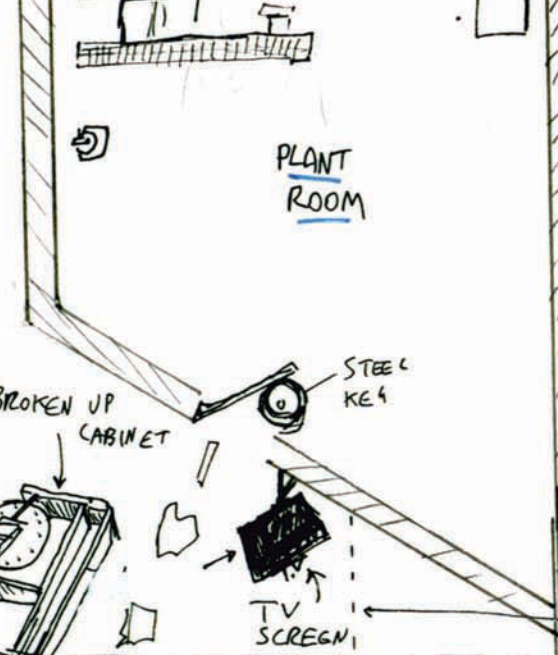


I'D NEVER BEEN TO A BINGO LIKE THAT - PURPOSE BUILT. IT WASNT CINEMA SEATS - PROPER TABLES... ■

IT WAS MASSIVE ■



THERE WAS A LOT OF PEOPLE FANATICS THEY'VE GOT TAE SIT IN THE SAME SEATS + DO THE SAME THINGS ALL THE TIME. ■

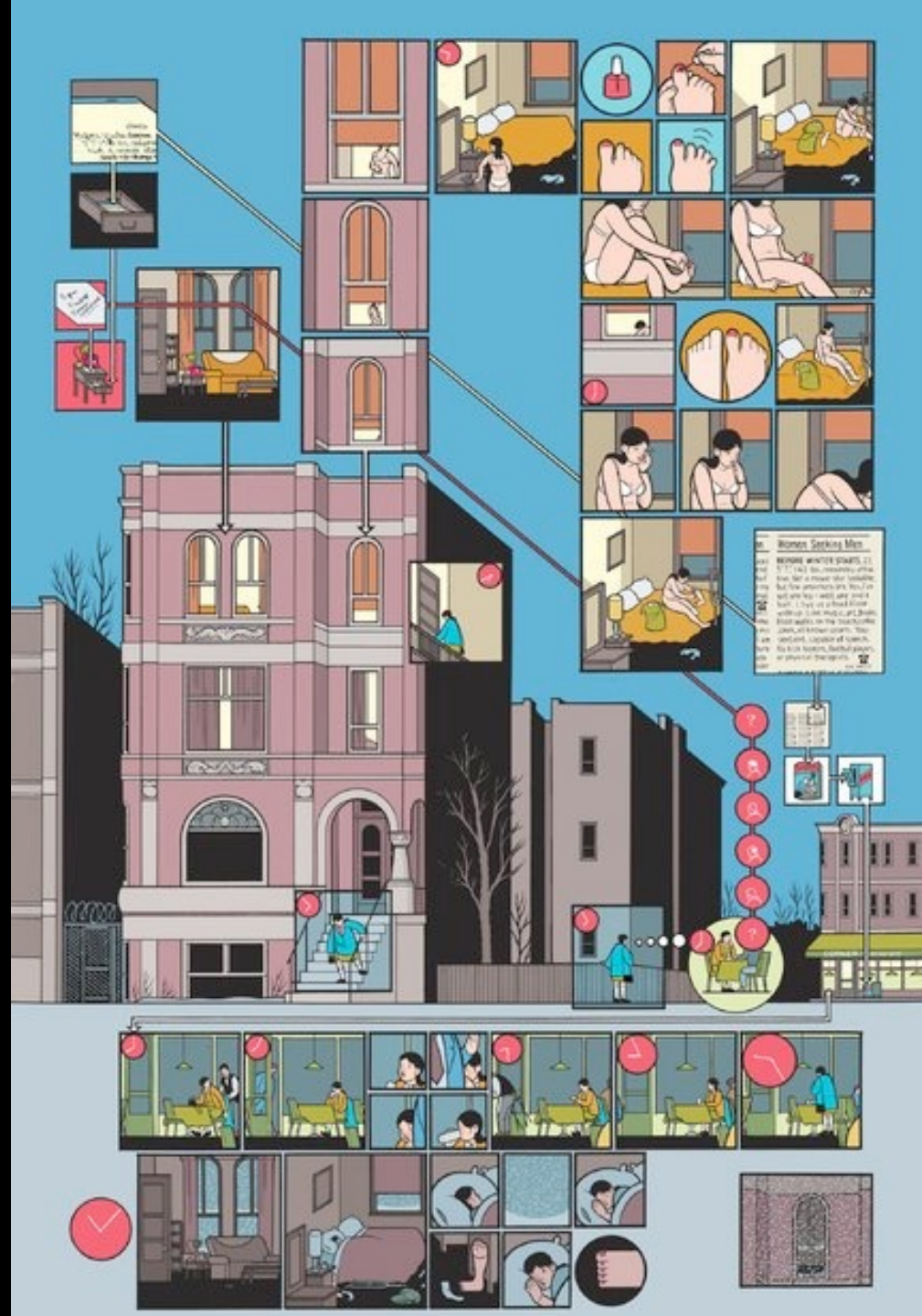


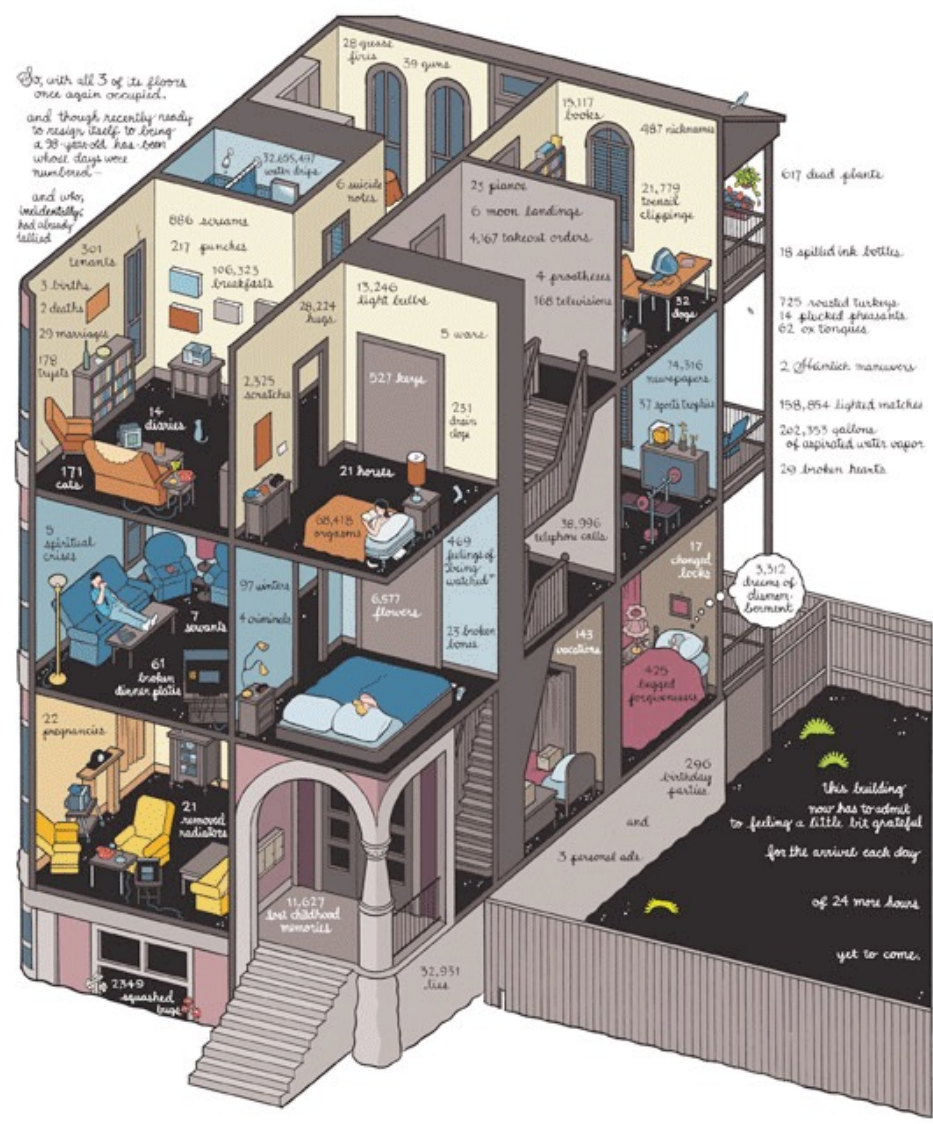
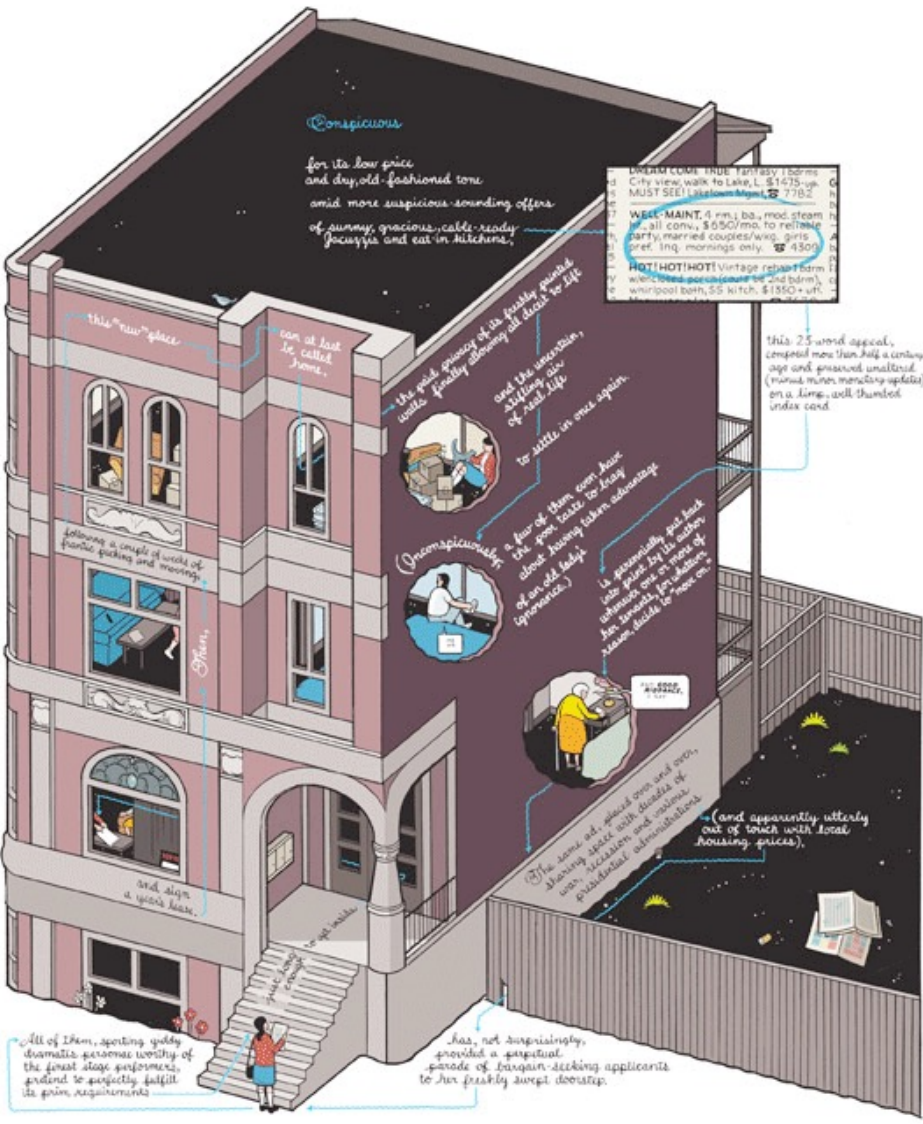
I'D GO EVERY DAY, IF I HAD THE MONEY ■

WALLPAPER IS NOW MILD EWED + PE



Chris Ware, *Building Stories*, Jonathan Cape, 2012





Contemporary Co-temporality

The contemporary designates co-temporality rather than successivity, and it differs in that from the modern conception of time. And this has an impact on societies and cultures.

-Lionel Ruffel, *Qu'est-ce que le contemporain?* 2010 (trans. Robin MacKenzie 2015)

Time's arrow is unambiguous: one can go forward, but then one must break with the past; one can choose to go backward, but then one has to break with the modernising avant-gardes, which have broken radically with their own past.

-Bruno Latour. *We Have Never Been Modern*, 1993)



Narrative Museums



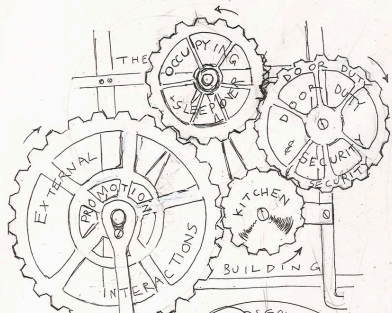
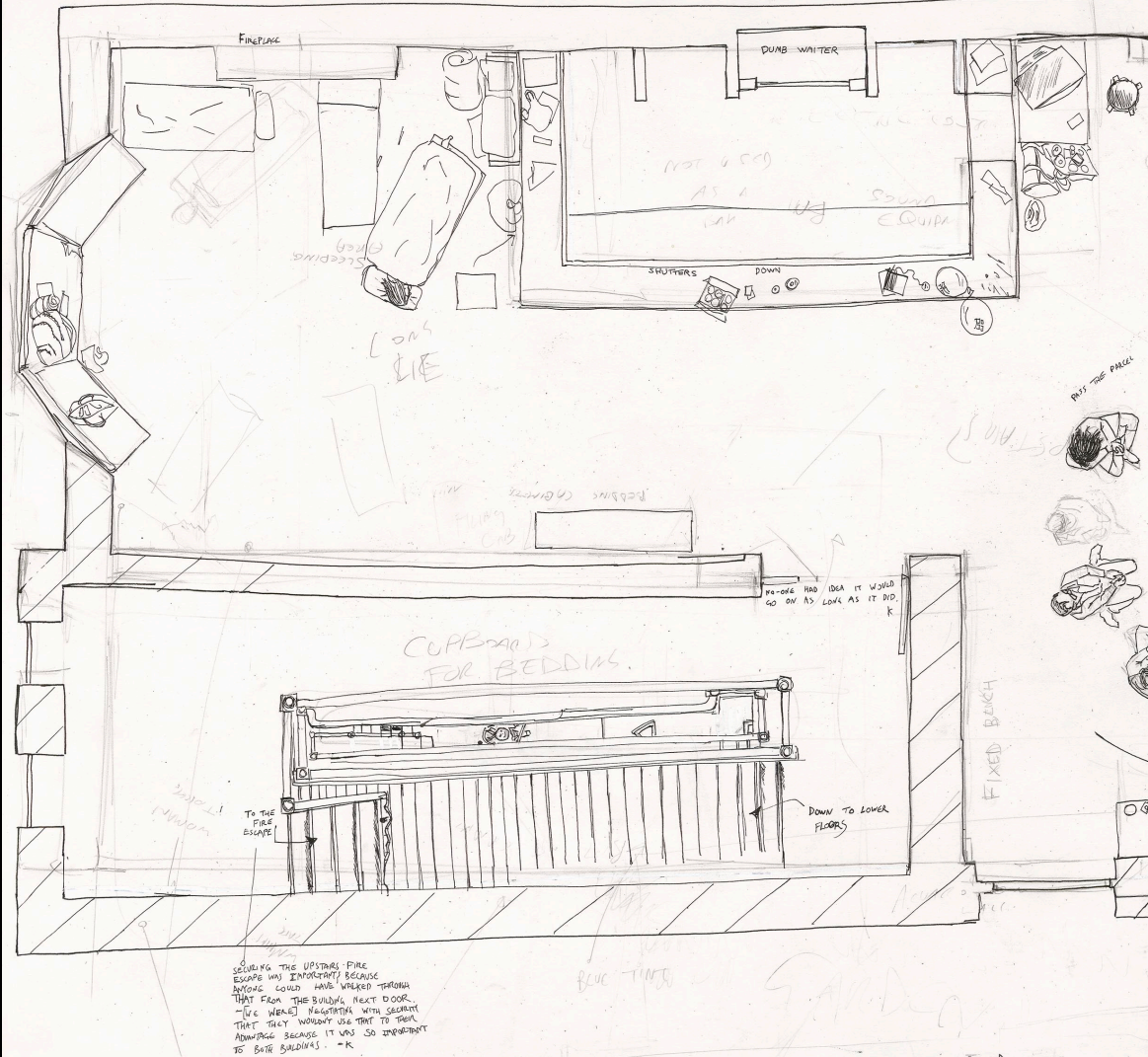
John Millar Watt (1895-1975) *Pop*, Syndicated Comic Strip, 1921-1949



Dis(splayed) Narratives

Inhabiting the world no longer consists in passing from one room to another, from the profane to the sacred, but rather superimposing layers of experience.

– Lionel Ruffel, 'Displaying the Contemporary/The Contemporary on Display' in *The Drouth*, Issue 52 2015.



THANK YOU...

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www.dialectograms.com