

Heads or Tails

Lilli Carr

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Lilli Carr : Heads or Tails before purchasing it in order to gage whether or not it would be worth my time, and all praised Heads or Tails:

4 of 4 people found the following review helpful. Love the varietyBy lokeyI am relatively new to this genre, but am so attracted by the visuals. I'm pleasantly surprised by the storytelling and it stands alone as much as it is enhanced by the scrappy intellectual drawings.0 of 0 people found the following review helpful. Like a graphic short story collectionBy Megan RThis book is gorgeous and the stories really stuck with me. Like a graphic short story collection.0 of 0 people found the following review helpful. Dreamy illustrations, worth owningBy Em C.Dreamy and worth owning. I read through it immediately, but have returned to it over and over again.

This is an award-winning, one-woman anthology of short comics fiction, which previously appeared in books such as Best American Nonrequired Reading. The comics collected in Heads or Tails display a virtuosic breadth of visual styles and color palettes, each in perfect service to the story; they range from experimental one-pagers to masterpieces

like *The Thing About Madeline* (featured in *The Best American Comics* 2008), to novellas like *The Carnival* (featured in David Sedaris and Dave Eggers 2010 *Best American Nonrequired Reading*). Carr's elegant stories read like the gothic family narratives of Flannery O'Connor or Carson McCullers. Poetic rhythms—a coin flip, a circling Ferris wheel—are punctuated by elements of melancholic fantasy, and are pushed forward by character-driven, naturalistic dialogue. Full color

From Booklist*Starred * Most of these stories are concerned with alternative overlapping realities, different explanations of a single phenomenon, evolving contradictions. A fancily dressed gent bids *Welcome to My Kingdom*, waving at all the space around him; on each successive page, as he rants about the marvels in that space, the border framing him thickens until he's compressed into an hourglass abstraction of himself. The protagonist of *Wishy Washy* revels in his decisiveness, but after driving into a deer as implacable as he is, he becomes utterly diffident, only to meet with another catastrophe. *The Thing about Madeleine* is a doppelganger tale in which the hard-drinking heroine tries to confront her double and succeeds, only to be driven out of town and into a new life. In *The Carnival*, the collection's longest, most dramatic entry, Madeleine's male counterpart flees town like her but returns, though with a bit of where he's been, fortunately for him. Two more long stories and a clutch of shorter ones and single-pagers fill out the volume. As a graphic artist, Carr carries forward the design tradition that stems from the gossamer surrealism of Cocteau; as a verbal artist, she may be the most successful prose poet going. Yet her work most piquantly recalls the great avant-garde narrative films, from *Menilmontant* (1926) to *The Saddest Music in the World* (2003). Her *Wanda Gg* meets Gene Deitch drawing style and new-weirdness literary bent make her work acutely interesting to both read and scrutinize. --Ray Olson ...[A] coherent, witty volume [The] state of being betwixt, between and sometimes bereft clearly fascinates Carr and powers her sometimes opaque stories that demand an attentive reader who's ready to ask the same kind of questions that she does. --Rob Clough "About the Author Lilli Carr was born in 1983 in Los Angeles and currently lives and works in Chicago, making animations, illustrations, and comics. Her animated films have shown in various festivals in the US and abroad, including the 2007 Sundance Film Festival, and her art is exhibited in museums. Visit her at lillicarre.com.