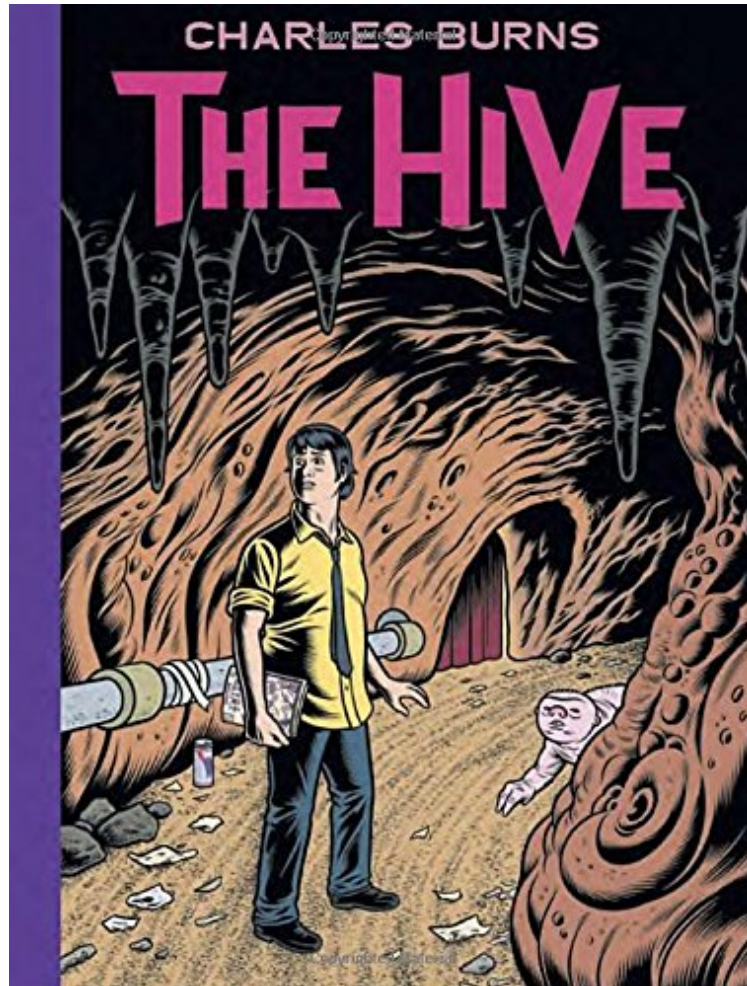


(Read free) The Hive (Pantheon Graphic Novels)

## The Hive (Pantheon Graphic Novels)

Charles Burns

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**Charles Burns : The Hive (Pantheon Graphic Novels)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Hive (Pantheon Graphic Novels):

5 of 5 people found the following review helpful. Book 2 of the X'ed Out series By Yakov Charles Burns is probably best known for his Black Hole series which remains the best starting point for exploring his works. Since then he has started a new trilogy which starts with X'ed Out and continues with this book (book 2 in the series). Supposedly, there will be only one more entry in the series. Burns has spent his career perfecting his artwork and this book presents the best example of his composition, linework, and inking abilities, combined with a coloring technique that is first being presented in this series (his previous work was in black and white). The story content is focused on an exaggerated version of teenage miseries, combined with a strange and creepy fantasy life that seems to be leaking out into the real world. In that sense it is very much of a piece with Black Hole. Many questions are asked, few are answered; and I

wouldn't expect everything to be sewn up neatly in the conclusion, either. The binding, paper, and printing are extraordinary in this series, displaying Burns's superb attention to detail in every aspect of this series. Highly recommended. 0 of 0 people found the following review helpful. AmazingBy morehumanthanhumanThe second installment of this series continues the meticulous creativity and utterly unsettling story/art displayed in the first. This is one of the creepiest graphic novels I've ever read. The art is amazing, the dual worlds are compelling, and the book itself is of very high quality. This is a book that makes you want to flip back to the beginning right when you finish, ensuring you don't miss a thing. 0 of 0 people found the following review helpful. Five StarsBy Noah FenceCan't get enough Charles Burns! the best

From the creator of *Black Hole* ("The best graphic novel of the year." *Time*; "Burns's masterwork." *The New York Times Book Review*), the second part of a new epic masterpiece of graphic horror in brilliant, vivid color. Much has happened since we last saw Doug, the Tintin-like hero from *X'ed Out*. Confessing his past to an unidentified woman, Doug struggles to recall the mysterious incident that left his life shattered, an incident that may have involved his disturbed and now-absent girlfriend, Sarah, and her menacing ex-boyfriend. Doug warily seeks answers in a nightmarish alternate world that is a distorted mirror of our own, where he is a lowly employee that carts supplies around the Hive. The second part of Charles Burns's riveting trilogy, this graphic narrative will delight and surpass the expectations of his fans.

From *Booklist* Burns continues the story begun in *X'ed Out* (2010) of Doug, the victim of a mysterious head injury who vacillates between a dreamed existence, in which he's toiling as a delivery boy in a hive-like netherworld populated by grotesque figures, and his memories of his doomed relationship with the troubled Sarah and her violent ex-boyfriend. The two realities begin to overlap. In the hive, Doug delivers old-fashioned romance comics to Lily, one of the young breeders enslaved to produce workers as the waking Doug reminisces about Sarah's fondness for the kitschy comics. While the hive sequences have the nightmarish logic of a fever dream, Sarah's disturbing behavior and Doug's discoveries about his emotionally inaccessible father make his waking life seem somehow even more unsettling. Burns' straightforward, hard-edged artwork, with its sensuous brushwork and dramatic shadows, makes both realities creepily convincing. Doug's fate and the significance of the eerie hive will presumably be resolved in the third volume of this trilogy. Until then, Burns fans can luxuriate in the pair of bizarre worlds that he's created. --Gordon Flagg *Praise for The Hive*: Burns's oeuvre is frequently cited as strange, but that's perhaps oversimplifying a world more thought-provokingly described as recognizably like our own, except for when it's not and it's the difference between the two where Burns's power to shine a light on the darker side of human nature lies. The result will stick with readers long after being absorbed. *Publishers Weekly*, starred review *The Hive* is a tour-de-force of psychedelic storytelling, an astonishing piece of graphic literature that combines strange characters, even stranger situations and locales, and multi-leveled narratives in a way you have never seen before on the page. Burns' work is utterly unique, and he has no fear about experimenting and trying to engage the reader in new ways. Perhaps his greatest gift is finding a way to make you find empathy for people and things that you would normally find off-putting or disgusting. Burns is one of the few talents who stands above the medium, and deservedly so. Easily one of the finest works you'll see this year. *Comics Waiting Room* As if the introduction to this series wasn't hallucinatory enough, this second installment will leave you initiating feeling significantly disoriented. And perhaps that's part of the point, as Burns blurs the distinctions within this anti-narrative among comic books, reality, drugs, masks, nightmare and identity. A very creative artist lets his imagination loose in the middle of somewhere, where only the most adventurous lovers of graphic narrative might dare to tread. *Kirkus* Burns' clean, highly refined style contributes to an unnerving reading experience when reconciled with the slippery, seething and roiling quality of a story as it takes place on multiple levels of consciousness, timeframes and planes of existence. Burns is making us slow down and savor this morsel of brilliance in a timeframe that starts to even out the ratio of writing time to reading time. If that's vindication for an author whose visual style incorporates thousands of beautiful hash marks, each tapered perfectly with a tiny brush, then I'm all for it. *The Comics Journal* If you want to play against type and give a completely non-holiday gift for the holidays, wrap up a copy of Charles Burns's *The Hive*. It's a creepy tour de force, weaving together layers of paranoid nightmares, and a sequel to Burns's *X'ed Out*. It's as though the tenants of Wares townhouse all dropped bad acid at the same time, and Burns' drawing delivers the horror in full-color, palm-sweating detail, complete with armies of maggots, sadistic lovers, and desolate underground factories patrolled by foul-mouthed alien overlords. Not a stocking stuffer for the little ones. *Boston Globe* gift guide Intelligent, carefully crafted and emphatically not for everyone. *Paste Magazine* The beautifully disturbing, non-linear tale leaps effortlessly between the real and unreal. Though in this installment, the lines further blur as elements from the bizarrely apocalyptic reality and the normal collide. Inspired equally by the works of Herg and William Burroughs, Burns once again provides one of the best graphic novels of the year. *Nexus Graphica* Top Ten *Praise for X'ed Out*: "Terrifically creepy . . . I loved every second of this book." *Boing Boing* "Burns's comics are fluid, smooth and as solidly built as a vintage TV set, but they shudder with the chill of the uncanny." *The New York Times Book* "A surrealistic, often horrifying book . . . a Tintin homage for grown-ups." *The*

Stranger" A fantastic meta-reality where Burns' spastic yet tightly reined imagination is allowed to feed on itself deliciously." AV Club, "A" review "Taps into the archive of gothic and grotesque imagery . . . What's dormant inside of Tintin the abject fear that Herg rarely acknowledges X'ed Out brings to life." The Comics Journal "Cause for celebration . . . a visual feast as much as a literary one, and it dwells in the mind long after the final pages have turned." Culture Mob "Tantalizing... a gorgeous head trip." New York Magazine "Bizarre, haunting, horrific, funny . . . Burns is skilled at paralyzing readers, and leading us into worlds we never knew existed." USA Today About the Author CHARLES BURNS grew up in Seattle in the 1970s. His work rose to prominence in Art Spiegelman's Raw magazine in the mid-1980s and took off from there, in an extraordinary range of comics and projects, from Iggy Pop album covers to the latest ad campaign for Altoids. In 1992 he designed the sets for Mark Morris's restaging of The Nutcracker (renamed The Hard Nut) at the Brooklyn Academy of Music. He illustrated covers for Time, The New Yorker, and The New York Times Magazine. He was also tapped as the official cover artist for The Believer magazine at its inception in 2003. Black Hole received Eisner, Harvey, and Ignatz awards in 2005. Burns lives in Philadelphia with his wife and two daughters.