



The Unclothed Man in the 35th Century A.D.

Dash Shaw

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The first quarter of this jacketed hardcover will collect the work-storyboards, scripts, character designs, etc.- that Shaw has created for "The Unclothed Man in the 35th Century A.D." animated series to begin airing on IFC.com on December 7th, 2009. The latter three-quarters will collect his acclaimed short stories from *MOME*, as well as several little-seen stories from elsewhere, and a new 20-page story.

The Unclothed Man in the 35th Century A.D. is Shaw's first book since his breakthrough graphic novel of 2008, *Bottomless Belly Button*, which was named *Publishers Weekly*'s best graphic novel of 2008, one of *Entertainment Weekly*'s top ten books of 2008, and one of Amazon.com's top ten graphic novels of the year, amongst numerous other accolades.

The book also collects Shaw's acclaimed, genre-bending short stories from *MOME*, including "Look Forward, First Son of Terra Two," a remarkable story of two lovers traveling in opposite directions... in time. Also featured: "Galactic Funnels," the 2008 Ignatz Award nominee for "Outstanding Story," about the parasitic relationship between an artist and his lover/mentor; "Satellite CMYK," a sci-fi mindwarp that ingeniously drives the narrative through Shaw's masterful control of color, and "Making the Abyss," a fictionalized story of a surreal film set filled with nuclear tanks, hot tubs, and blind ambition.

"Like the very best illustrated fiction, Shaw's work moves between pathos and humor, between the fantastic and the familiar."—*The Christian Science Monitor*

"Shaw's style deftly combines cartoon drawings with a slavish attention to detail...Masterfully using the comics medium to juggle all the different characters, weaving their stories together seamlessly."—*Publishers Weekly*

The Unclothed Man in the 35th Century A.D. Details

Date : Published December 30th 2009 by Fantagraphics (first published 2009)

ISBN : 9781606993071

Author : Dash Shaw

Format : Hardcover 104 pages

Genre : Sequential Art, Comics, Graphic Novels, Science Fiction, Fiction, Short Stories, Art

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From Reader Review *The Unclothed Man in the 35th Century A.D.* for online ebook

Penelope says

I like that Dash Shaw self-consciously plays on comic/graphic design conventions. It makes his work interesting to read, although sometimes it just seems downright pretentious. Nonetheless, I like how his comics are intellectual, funny, dark, and conceptual all at once. It's also interesting how, in this book, he attempts to make connections between comics and storyboards (and by extension, animation).

Even though I think that connection is interesting, in theory, I didn't think the actual storyboards presented here were terribly interesting. I have watched *The Unclothed Man in the 35th Century A.D.*, so I had some frame of reference and knew what those storyboards were used to create. Standing alone, they're kind of boring. I did like seeing their comic-counterparts though.

I definitely want to read Shaw's larger work, *Bottomless Belly Button*...I think his abilities as a story-teller might really shine through in a longer narrative, although his short, conceptual comics are also interesting.

zxvasdf says

Indescribably strange, yet beautiful. The first half of this book is mainly storyboards from the eponymous television show, intercut with the occasional short comic fleshing out the storyboard. *The Unclothed Man* is a secret agent in a world that is mechanically replacing human activity, even one as simple as nude modeling for art classes, and it is his job to infiltrate these positions. He goes as far as to eat a planet with a black hole mouth gadget, and pose as an android in front of a woman who desperately wants to illustrate a real human for once.

The second half are vignettes from the author artist's rampant imagination. My favorite section is the *Cartooning Symbolia*, which gives invented names to common events in comics. For example, the wavy lines of odour emanating from a person or thing is called a *Waftarom*. *Plewds* concern things like sweatbeads on the forehead or the artifacts propagating away from the head in an expression of shock. A *Staggeratron* reveals the path of a character by the use of dashed lines, as made popular in *The Family Circus*.

A fantastic read for anyone who likes anything weird.

Jeff says

The Unclothed Man in the 35th Century A.D. is a wild ride through the world of Dash Shaw, who is certainly one of the more interesting young comics creators on the scene today. Some of these pieces previously appeared in the *Mome* series from Fantagraphics, but the title piece is new and exotic, and even more interesting when read in conjunction with watching the animated series of the same name that Shaw created for IFC.com. Shaw's comics are not always 100% lucid, but they're certainly always interesting, and *The Unclothed Man in the 35th Century A.D.* provides a great waypoint to review the work that he has done to date.

J. says

Shaw is dead brilliant. His work is deceptively "primitive" (like Jeffrey Brown) in terms of line and color choice, but there is a lot of effort to make these comics so. I usually prefer longer, unified pieces, but these shorts never once made me feel like something was missing (that shouldn't be, anyway). Amazing book; HIGHLY recommended.

Tom says

Great sense of color; fast pacing; great feel for scenarios. While Shaw's artwork is good, his stories are slight--which means that his stories never go on longer than they need to, but I sense he's working for greater depth, which his sense of composition shows he's interested in.

Aaron says

This book is a bit schizophrenic: part storyboard for an animated film (doesn't really work in print) and part collection of short stories.

Thankfully the stories are superb: imaginative, experimental, pushing the boundaries. I loved the CMYK story in particular. If you enjoyed 'Bottomless' you should read the hell out of this (even if it's a bit short).

A. says

Dash Shaw is undoubtedly a major talent. Unclothed Man, isn't his Big Important Book, but it collects some of his excellent short works. This volume also remediates and his wildly inventive IFC animations into an engaging new format. Even in an "odds and sods" collection, Shaw challenges comfortable reading practices and makes meaning in new ways.

Jen Jones says

Loved the cover. Most of the comics inside were either too small or too abundantly-lettered to read. Book would have perhaps benefitted from a larger page size. Seemed more like a disjointed jumble of stuff vs a unified piece. Disappointing, as I generally like Shaw's work.

Sonic says

Well,...I am not sure what to make of this book, which is why I liked it so much. This is not really a story so

much as a collection of almost stories,... weird ideas with lots of inspired strange imagery. There is even a bland quality (which I like for some reason) mixed in with all these wildly imaginative scenes,...
hmmmmmm...
I'll have to ponder this one.

Dave-O says

Is Dash Shaw is the future of comics? THE UNCLOTHED MAN makes a very good case as to why he might very well be. A solid collection from an artist who understands the potential of graphic storytelling as it relates to human psychology.

Chad says

I loved the pages on plewds and solarads and other cartooning shorthand. There was some other stuff I liked, but I skipped all the storyboards. Felt like I was looking at a rough draft and Dash Shaw doesn't impress me enough that I want to read through rough drafts of his work.

Emily says

Dash Shaw's variety of technique, use of color, and overall ability are showcased in this book. Some of the short narratives are confusing, but the visual patterns are compelling and the storylines are novel. It's clear that Dash took some risks by not having a clear, crisp style as seen in Bottomless Belly Button and even Body World, and that leads to some big returns and also some that fell a little flat.

Susan says

Dash Shaw is unreal. I was in awe the whole time I was reading this. Twice as good as Bottomless Bellybutton, in my opinion, and I already thought that was pretty perfect. The thing that's so great about BB is it's such a tightly executed graphic novel with a singular vision and style, but with this collection you really get to see Shaw's range and the way he plays with color and shapes and bends time to his will, all while maintaining humor and heart. And the whole thing still manages to cohere as a collection, bookend-ed by storyboards and sketches for motion- and time-based projects. I can't even decide which story is my favorite: they are all great explorations in different ways, though I think I really have a soft spot for both the stories that showcase circular elements. Also, the whole thing is just flat-out gorgeous, which I somehow forgot to mention at the beginning.

Body World is next! Then I will sit around twiddling my thumbs until his next two books are released, because I cannot wait to see what he does next.

Never says

The first part of this book is art from a TV series Dash Shaw did for IFC. I haven't seen it, but the art looks cool. Not much to say about that. The shorter narrative stuff at the end of this book is pretty awesome, though. It's taken me a bit to really get into Dash Shaw, but now that I have he's definitely one of my favorites.

chris says

Hey, storyboards are kind of like comics, for people who don't have televisions. And if your storyboards are, like, totally brilliant, and someone is willing to publish them as is, why the hell not? It's not like anyone would want to read them.

Is it a symptom of quick success that anything you can cough up gets published?
