

BARFLEBARA

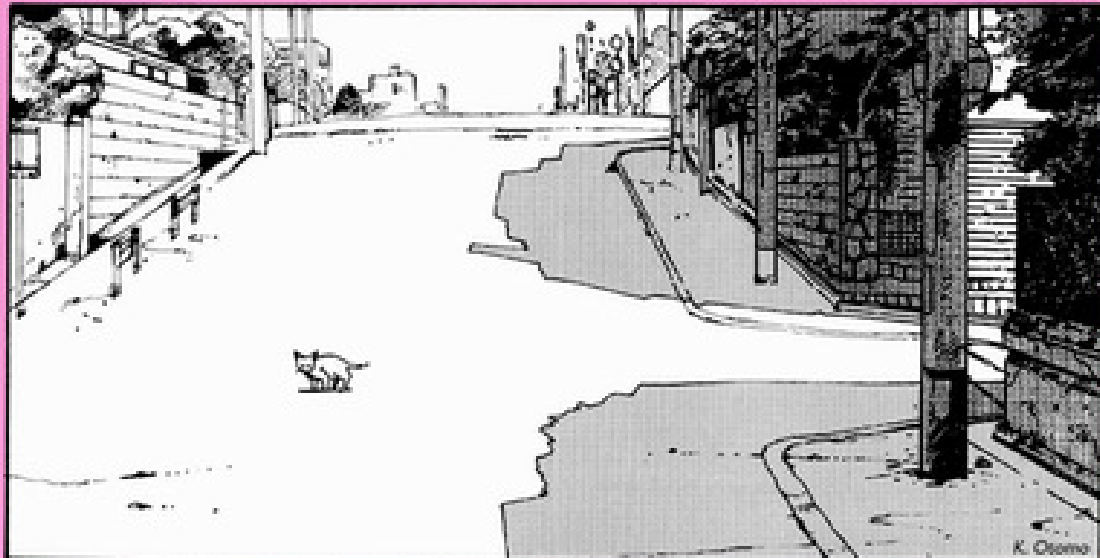
KATSUHIRO OTOMO • MATT GROENING • YOU
FROM AN ORIGINAL IDEA BY RYAN HUMPHREY. EDITED BY JAMES HARVEY.



EXPLICIT CONTENT
ADVISORY
PARENTAL
STRONG CAUTION
NECESSARY



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ART by FRANS BOUMAS - ROTTENOAK.TUMBLR.COM



IN MEMORY OF OUR CAT SNOWBALL I.

I HAD A CAT NAMED SNOWBALL- SHE DIED, SHE DIED!
MOM SAID SHE WAS SLEEPING- SHE LIED, SHE LIED!
WHY, OH, WHY IS MY CAT DEAD?
COULDN'T THAT ATOMIC BLAST HAVE HIT ME INSTEAD?

BARTKIRA

KATSUHIRO OTOMO • MATT GROENING • YOU



**BOOK
THREE**



BARTKIRA COMMITTEE

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For updates, information and news on
new chapters or exhibitions, visit

WWW.BARTKIRA.COM

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other inquiries!) email

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COMMITTEE
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(or just do your
own thing, man!)

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hardest to credit everyone, but if we missed you
out, drop us a line and we'll fix it as soon as we can.



Disclaimer: BARTKIRA is intended to be a fan tribute to Katsuhiro Otomo's Akira and Matt Groening's The Simpsons. This project is not endorsed by, nor affiliated with either creator and does not represent itself as an official publication of any kind. All characters and locations depicted herein remain the trademarked possessions of Otomo and Groening. A Creative Commons licence CC BY-NC-ND applies to the works of the individual artists featured in this book.

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Foreword

by David Surman

The Internet has radically transformed the role of the artist in our contemporary culture. It has connected the world in a profound way, enabling a continuous encounter to take place between remotely networked individuals. In the early days of art on the web, dedicated forums would corral artists of a particular persuasion together. Today we are living through an extrinsic phase, where work is cast outward at an undefined public, to glean approval and social capital, and with little or no guarantee of financial return. We exist within a tightly wound circuit, stuck in the feedback loop of sought-after approval, uncertainty and anonymity. We are exposed to a vast and unremitting flow of images, and it can be daunting.

In Katsuhiro Otomo's manga **Akira** we see great urban towers pulverized down to single bricks and stones; as artists we chip away at our ambitions to make them fit an artistic culture shaped by the Internet and social media. What we see often is a loss of courage, a preference for copying perceived successes and habits. Draw a picture, scan it, colour it, scale it, post it, share it. Refresh and await feedback, maybe praise; no comment is the worst criticism. In this anxious world of anonymous picture makers we have seen the curious revival of the pin-up, a single image that offers the character in a minimal setting. Quick to produce, easy to share, a pigeonholed art for pigeonholed people. The **Bartkira** project speaks in opposition to this trend, deconstructing contemporary Internet art habits to mobilise people toward something bigger and bolder.

A foreword such as this can sometimes feel like a final word, a prescribed view on an artistic work, but **Bartkira** resists any singular interpretation. The **Bartkira** project has reached a halfway point. There are another three volumes to transform in the process of reimagining Katsuhiro Otomo's dystopian epic through the lens of Matt Groening's *Springfield*. What follows are some of my thoughts on this inspiring and compelling project. Vast chunks of Neo-Tokyo quietly await the moment when they will succumb to a process that may or may not involve the addition of donuts, a blush of hot pink here and there, sensuous cartoon curves instead of jagged edges. We do know how it will go, since the plot of *Akira* exists as familiar scaffolding, but in many ways the future of **Bartkira** is unknown.

To date over seven hundred artists are contributing their time and skill to **Bartkira**. Like the fulminating explosion of energy Ralph unleashes, the project engulfs our collective imagination with the infectious power of a brilliant concept executed beautifully. I defy you to look away from the light.

In Otomo's world young people exist without certainty, in a precarious existence where conceited elders despise them. A serendipitous encounter on a highway disrupts reality and enables those same alienated youths to play out their frustrations on a grand scale. In Groening's satirical world, reality is constant and exists to be pilloried. The utopian dreams of suburban America are shown as innocent yet hollow, repetitive yet pleasurable. Outlandish hopes are given thirty minutes to play out, before the end of the episode restores the status quo. Only in the incongruous death of a Simpsons character like Maude Flanders do we detect the kind of finality that characterises Akira. At the end of Akira the world has changed and there is no going back, the characters making the best of what they have left. Today we find ourselves in a similar predicament, caught between intense nostalgia and a growing call for change.

In the world of animation and comics, we may never again see the meteoric success of celebrity artists like Otomo and Groening. Seen from the present, their global success in the eighties and nineties takes on mythological proportions. Like Swift's hero Gulliver they stride across the landscape, casting a vast shadow. We are the diminutive Lilliputians, scheming a multitude of ways to bring them down to our level to steal a glance at their grandeur. But the nature of art has changed so completely in the past thirty years. Towards the beginning of the project Bartkira editor James Harvey and I discussed the need for bold and ambitious projects, endeavours that push against the miniaturization of artistic ambition caused by two decades of Internet culture. Bartkira transforms this problem in a uniquely contemporary way, through its use of crowdsourcing and collaboration and a concept that uses appropriation as a means to defer the anxiety of originality.

It is significant to bring together Akira and The Simpsons, two great empires of the imagination. Conceived at roughly the same time, they are pessimistic views on our contemporary world that nonetheless express great vitality and exuberant action. Both works celebrate the power of an eccentric ensemble cast. Characters plainly speak of the futility of their efforts to achieve some kind of justice, but nonetheless make huge efforts to shrug off the inadequacies of the present. In reading the first two volumes one is struck more by the commonalities than the differences between these two worlds. I was continually reminded of the diversity of characters in both Neo-Tokyo and Springfield. Bartkira, with its sudden stylistic shifts between ever changing artistic hands, echoes the collectivism of both sources. Remember that Akira was inspired by the student protest movement, The Simpsons by small town suburban family life. These are works about groups of people, and Bartkira makes visible that inspiration.

Art by <http://artsyhannibal.tumblr.com/>



Through its union of form and content, Bartkira functions like a kind of allegory in praise of shared effort. Suddenly we get a sense that artists' collective power is expressed metaphorically throughout Bartkira, such as in the efforts of the three Espers; Martin, Todd and Wendell; manifesting their power through the medium, Laura Powers. I feel like I'm reading Akira in a new way and I'm constantly reminded of John Heywood's axiom "many hands make light work."

Moving from artist to artist across the pages of Bartkira, the reader is struck by changes in style and approach, sometimes subtle, at other times jarring. I'm reminded that this represents who we are today, a messy but productive global network of artists coming from an incredible diversity of backgrounds, with a vast range of experience to be expressed.

Bartkira presents a tight brief to its contributors, but nonetheless each page expresses an individuality willingly sublimated into the greater project. We see humble biro pen transition to lavishly rendered painting and then to stark adjacencies of coloured shape. Bartkira reminds me of the experience of leafing through the rebus of styles and statements made by Art Spiegelman's **Raw Magazine**. Contributors to Raw understood that they had to make an impact, but impact worked like a Trojan horse, within which subtler expressions of identity and sensibility could be made. We see the same in Bartkira, but different, because we're also seeing Otomo's Akira, appropriated and reworked, but nonetheless present.

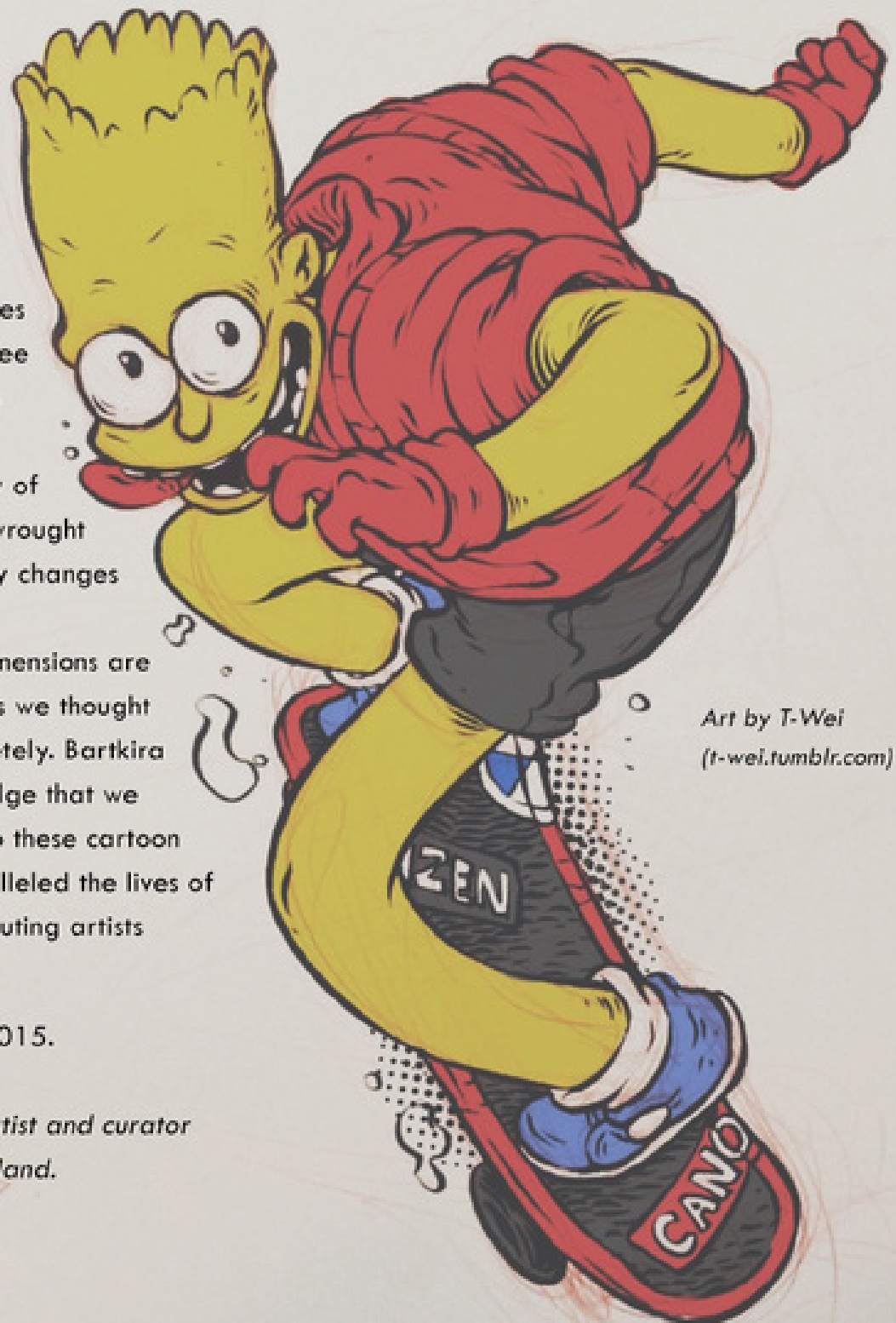
The peculiar nature of the appropriation is key to Bartkira's appeal. What creator Ryan Humphrey and editor James Harvey propose is not simply to redraw Akira in one's own hand, opposing Otomo's gigantic genius with our own, but rather to smother Otomo's sincerity in the ironies and satirical flows of Groening's infinitely reworked and all encompassing familiar world. In doing this they degrade the specificity of Akira as Japanese cyberpunk, but elevate it as a tremendous formal achievement. Otomo's compositions and pacing are somehow revealed anew, particularly in his treatment of movement through space. I see this project as a serious work of collective art making disguised as a kind of fan fiction.

In Bartkira, The Simpsons 'covers' Akira like a rubber mask pulled over the head of a marble Buddha. Much like the irregular and chaotic style of the early Simpsons episodes, this mask changes and vibrates like a raw nerve exposed in the process of drawing. Things get wild, but we immediately recognize and hold on to the iconography (the moustache of Ned Flanders, the star array of Lisa Simpson's hair) as these constancies are refreshed by each artist's hand. At times the mask is thick, fully obfuscating the tremendous draughtsmanship of Otomo with a DayGlo bug-eyed world. Here we see Simpsons more than we see Akira. Elsewhere the mask is thin; minimally distorting the appropriated page, save for subtle manipulations of the head of each character and the replacement of dialogue. There is pleasure to be had in these variations, as the eye moves from style to style but follows the guiding narrative underneath.

As the process of appropriation continues over the remaining three volumes new subtleties will be revealed. Strangely, the intensity of Otomo's emotionally wrought world also reciprocally changes our understanding of The Simpsons. New dimensions are revealed to characters we thought we understood completely. Bartkira forces us to acknowledge that we attach a great deal to these cartoon worlds that have paralleled the lives of so many of the contributing artists and readers.

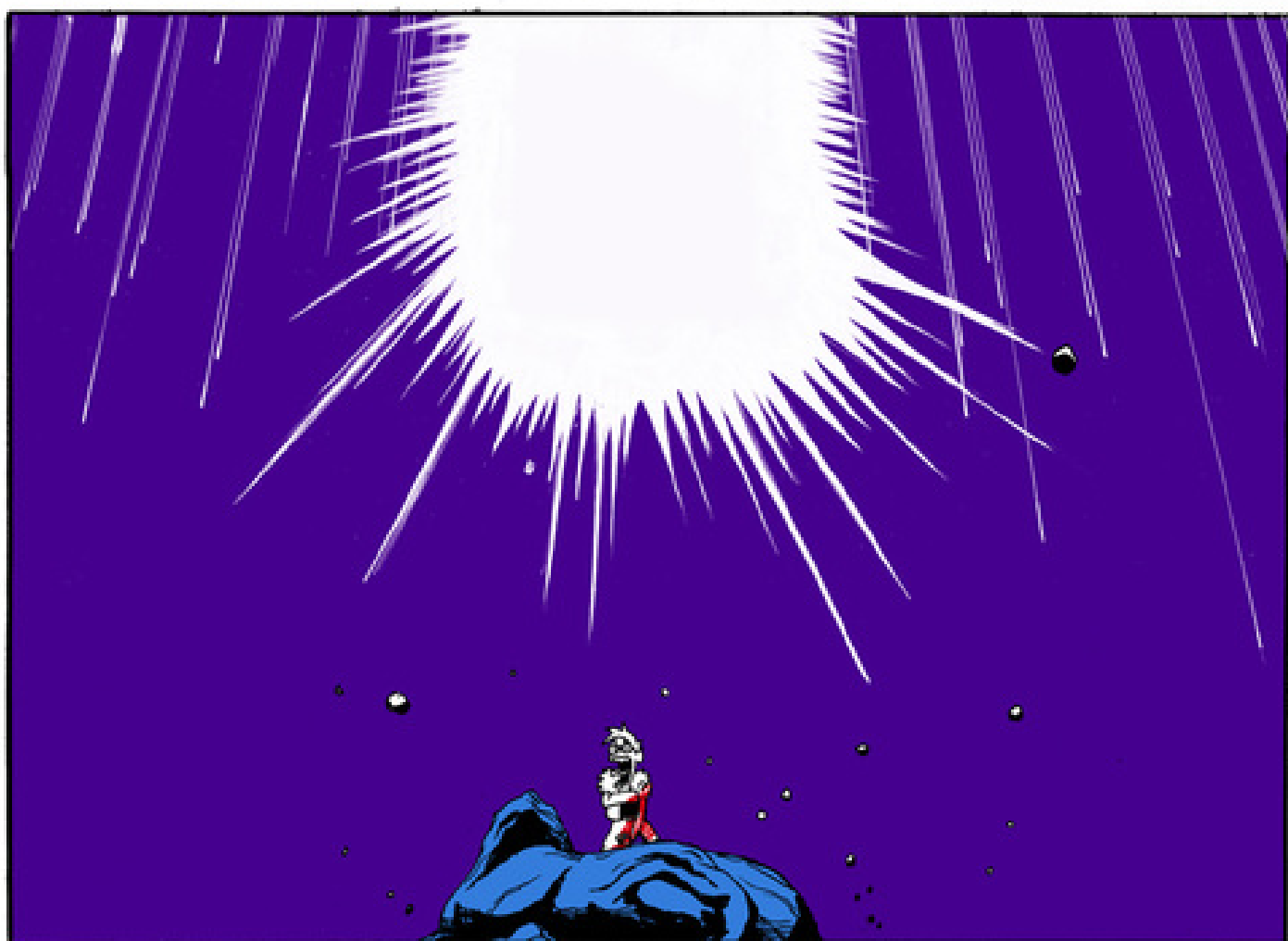
David Surman, May 2015.

David Surman is an artist and curator based in London, England.

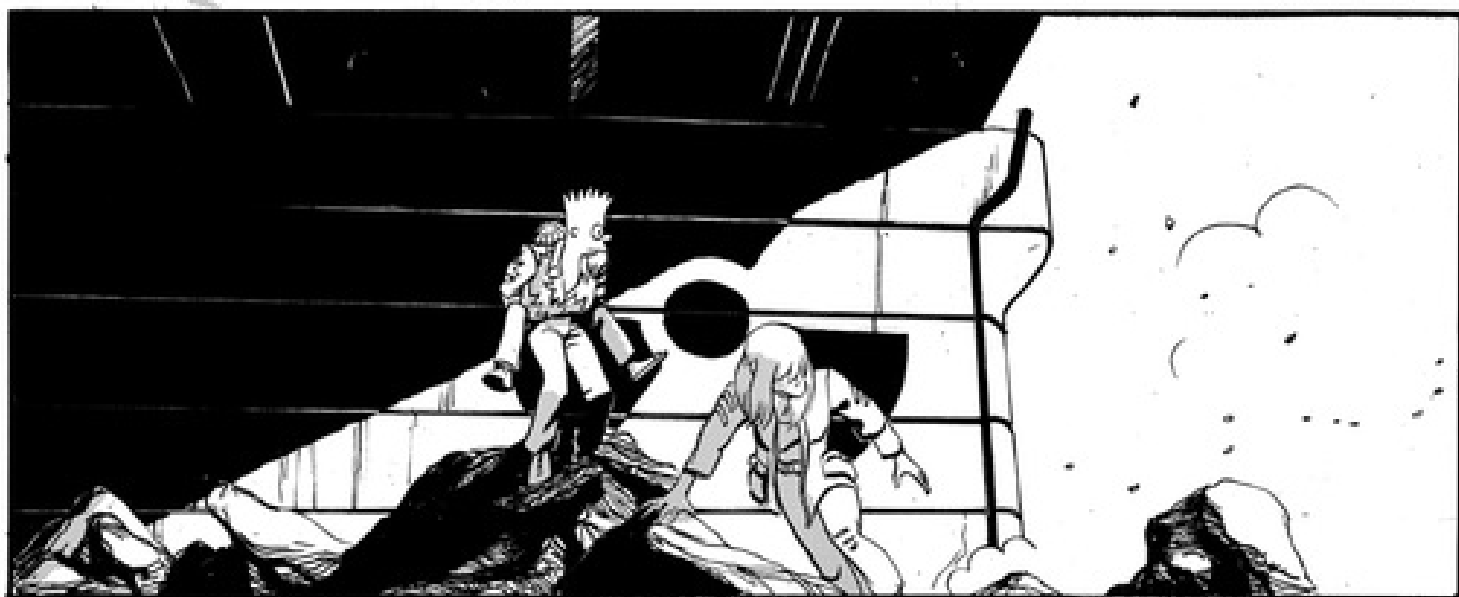


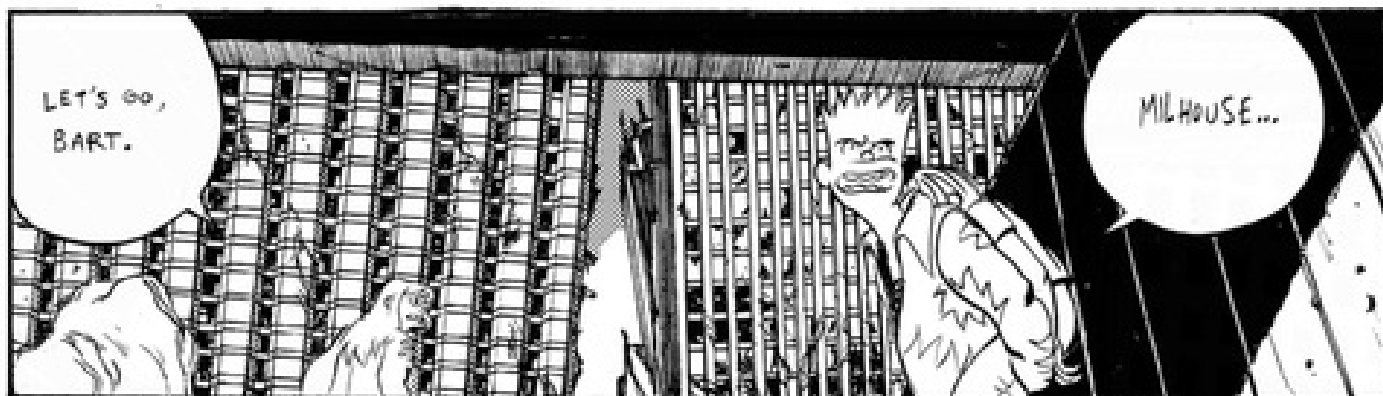
Art by T-Wei
(t-wei.tumblr.com)

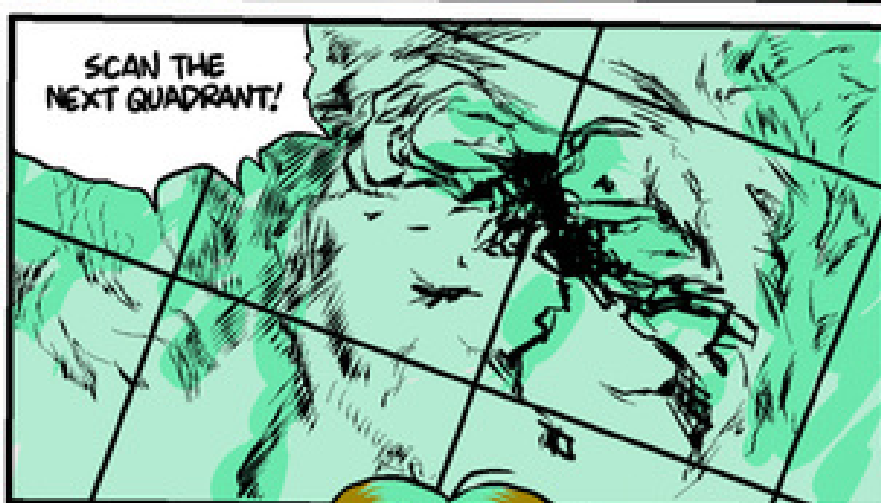
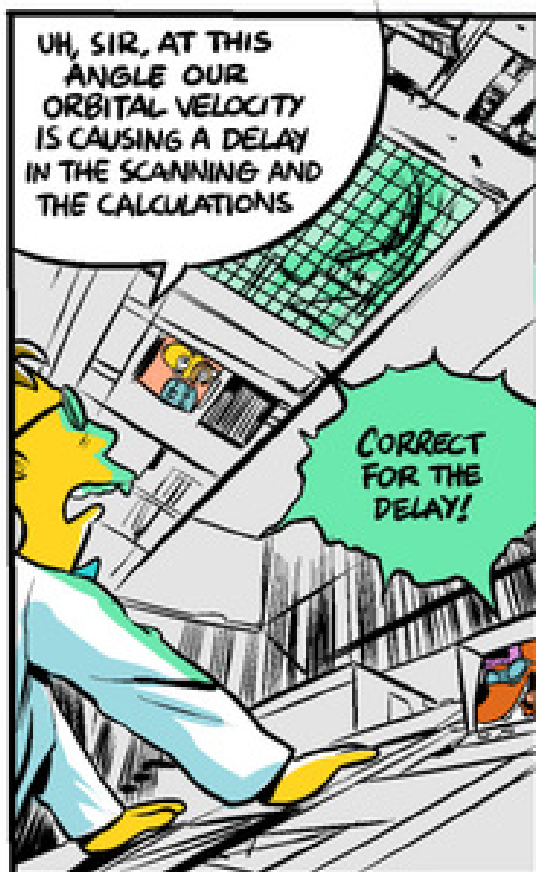
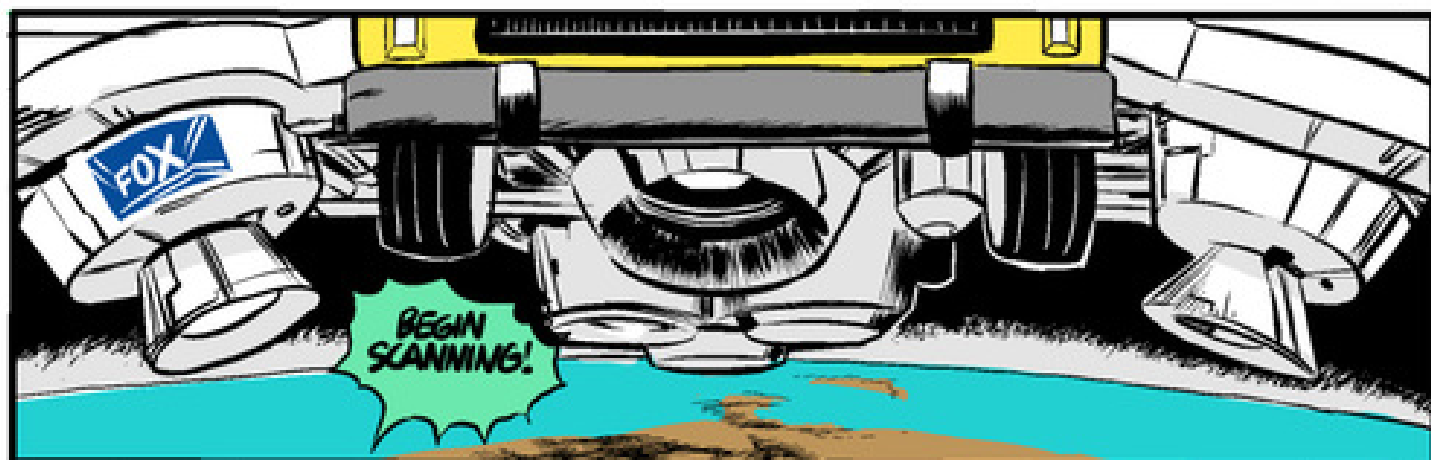
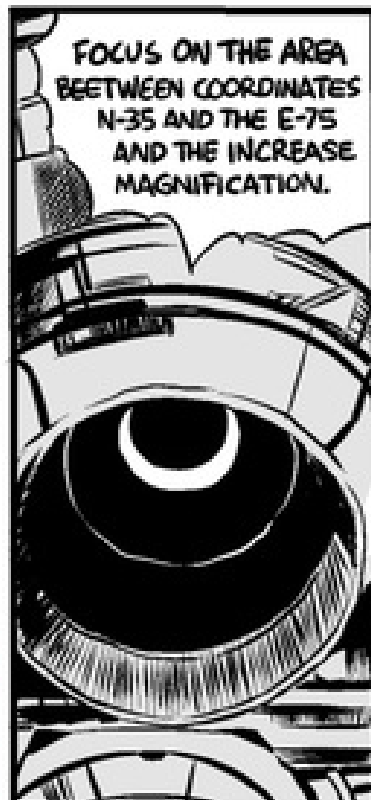
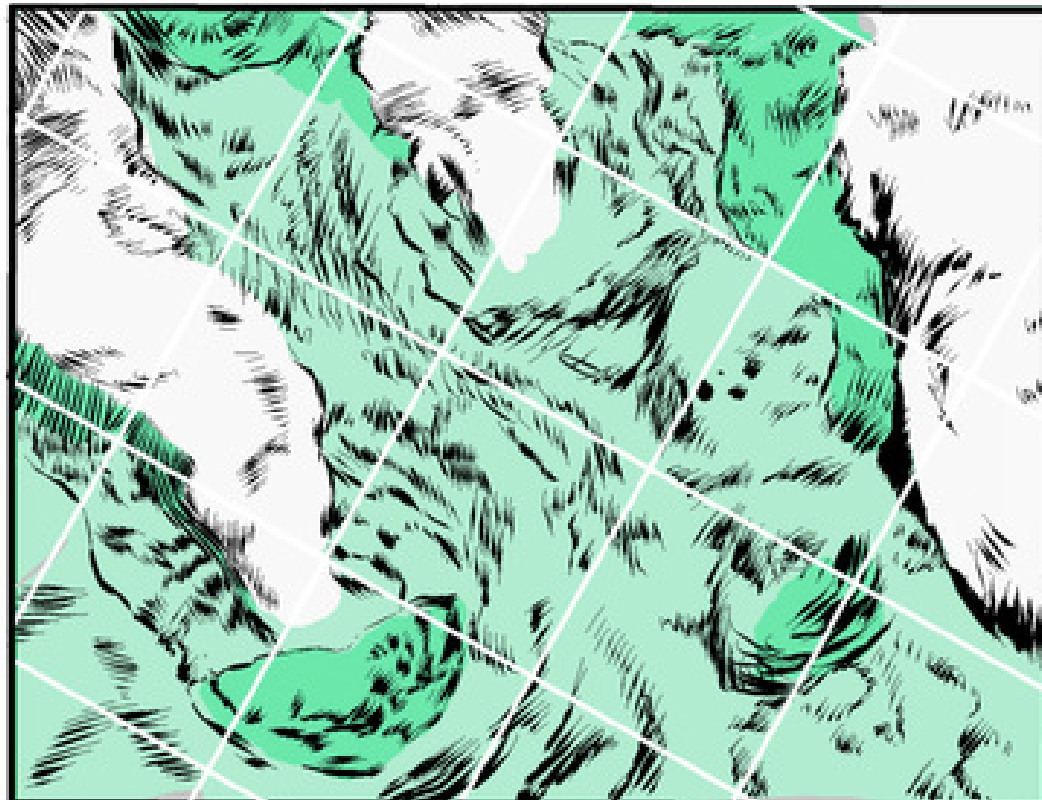
418 CARUMBLE

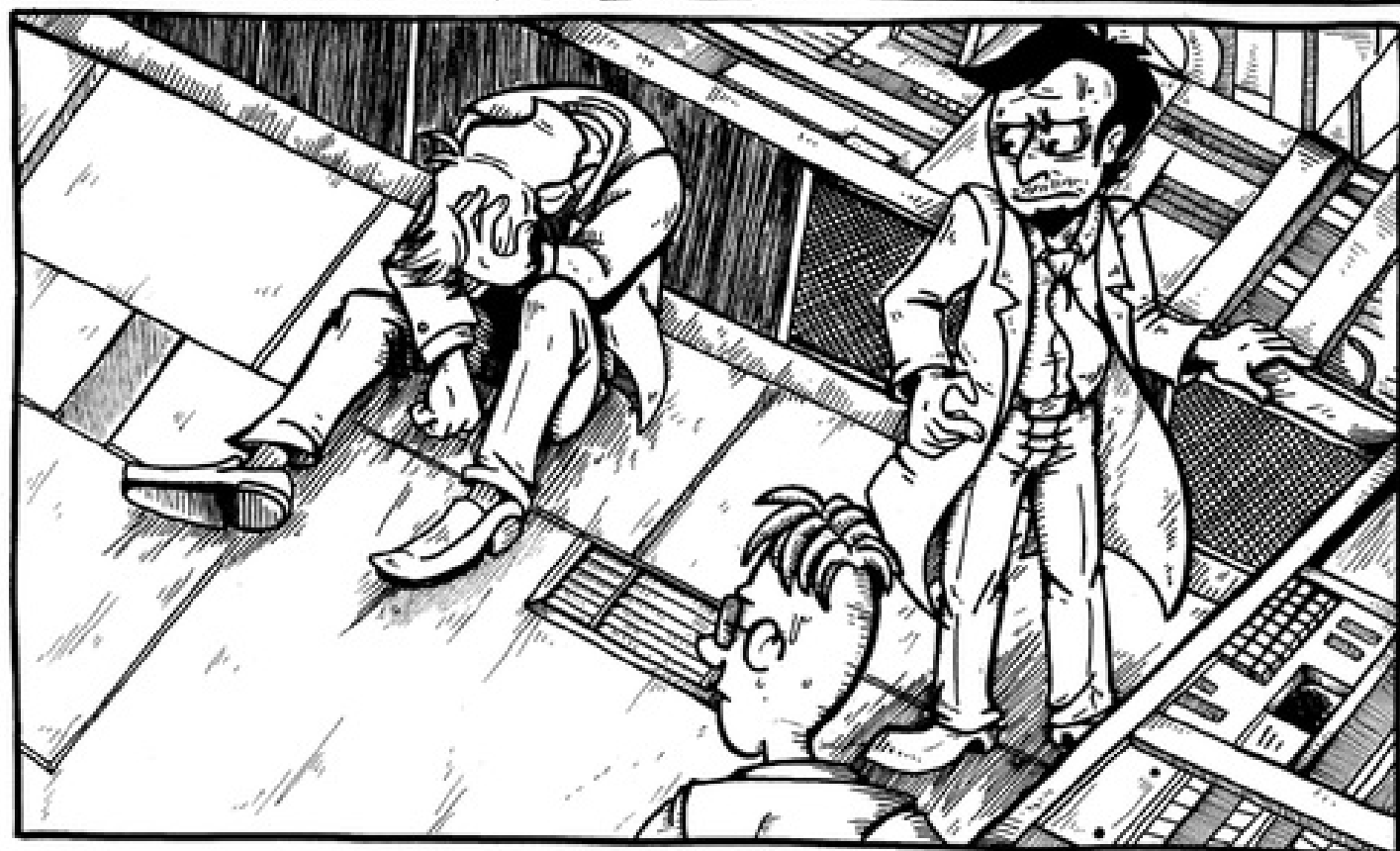


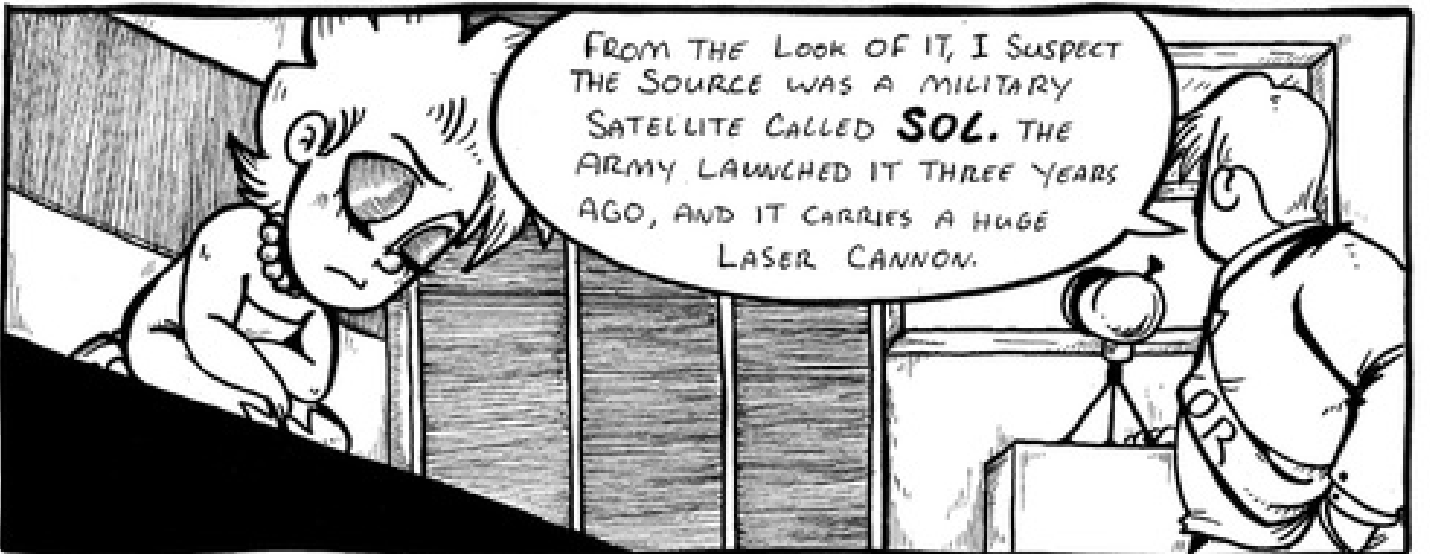
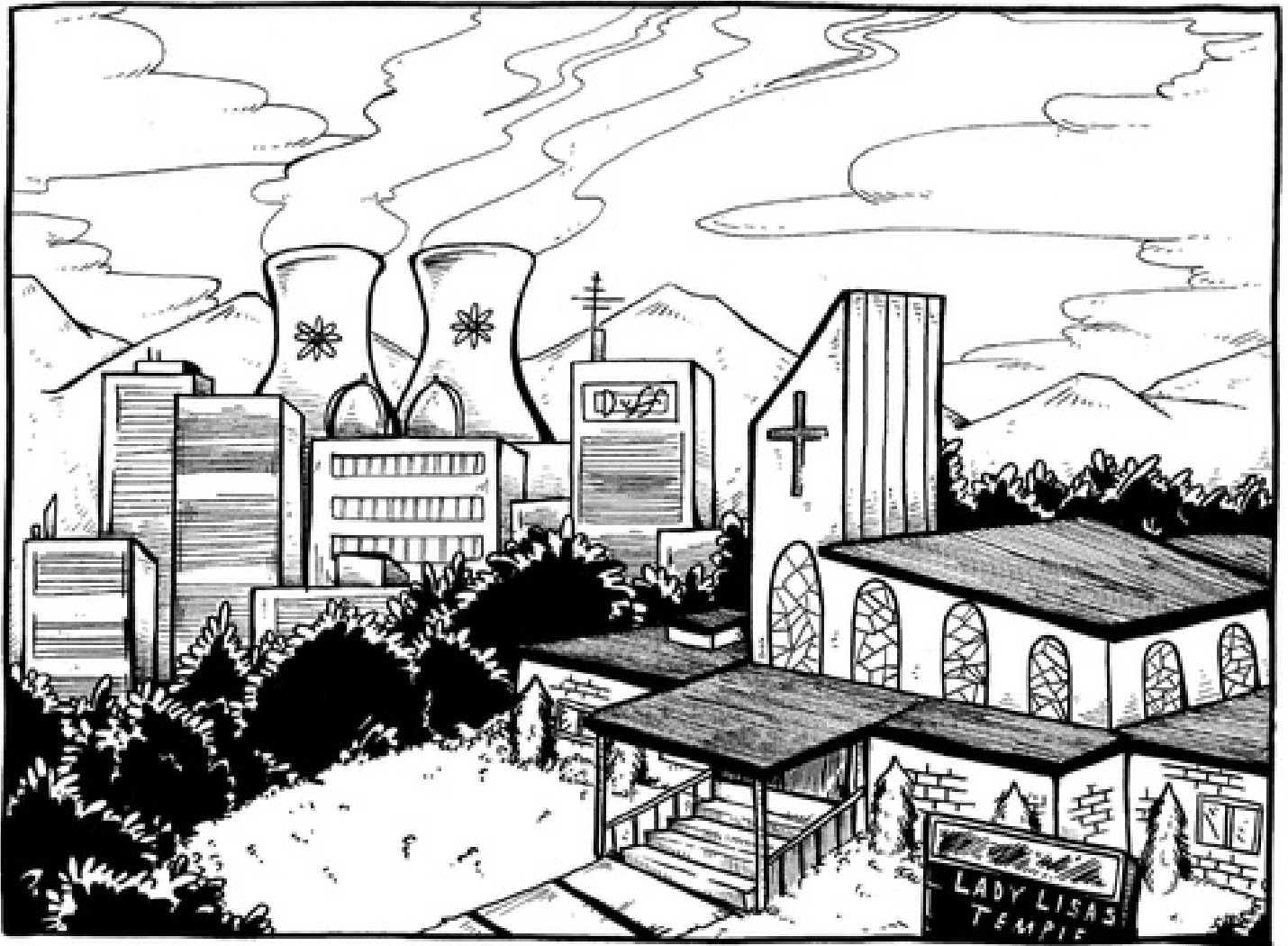


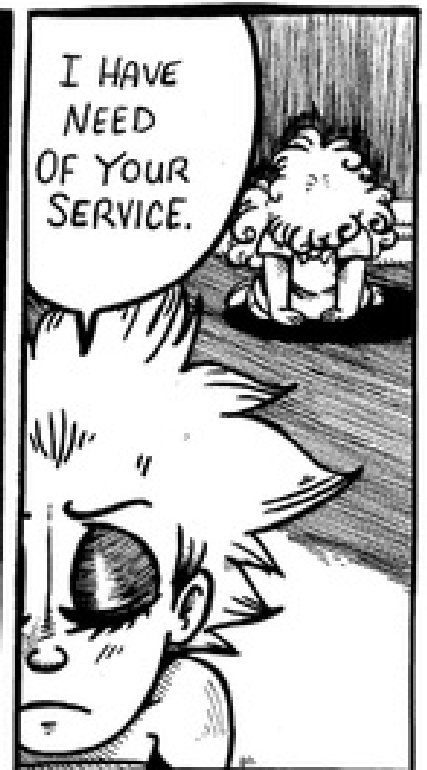
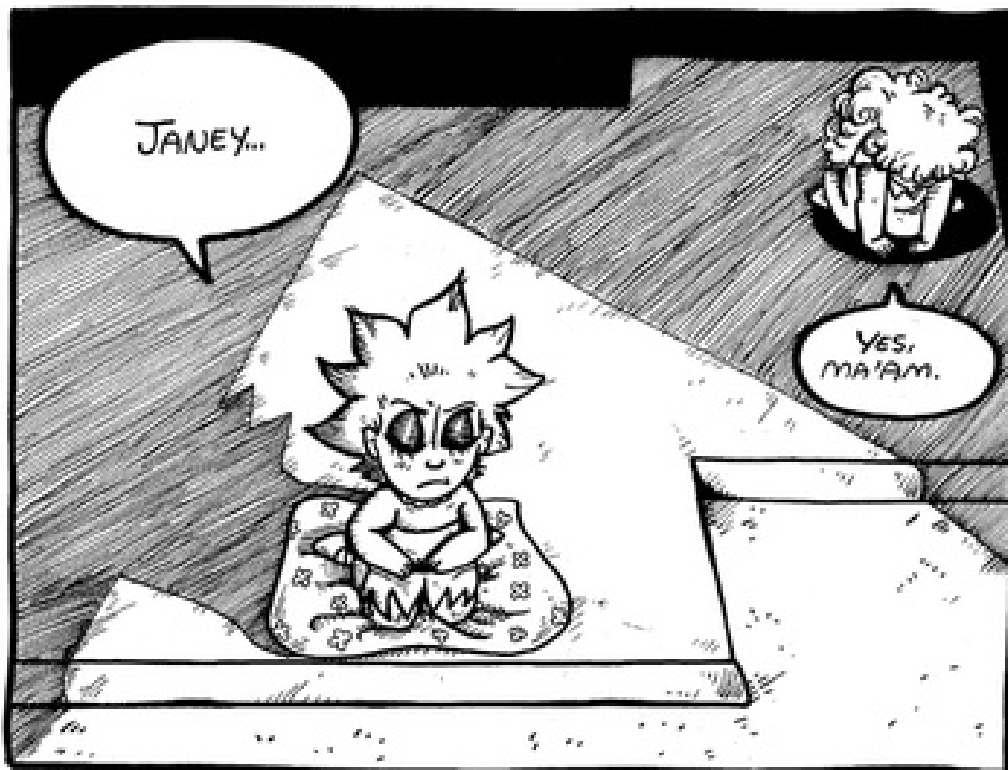


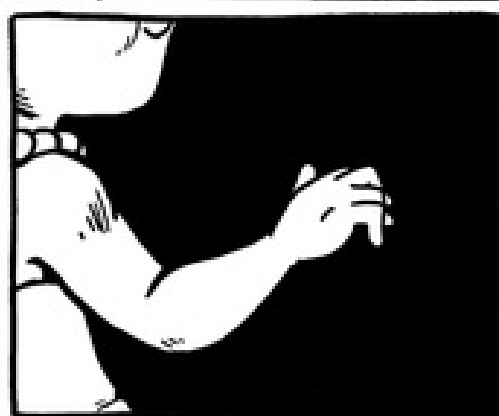
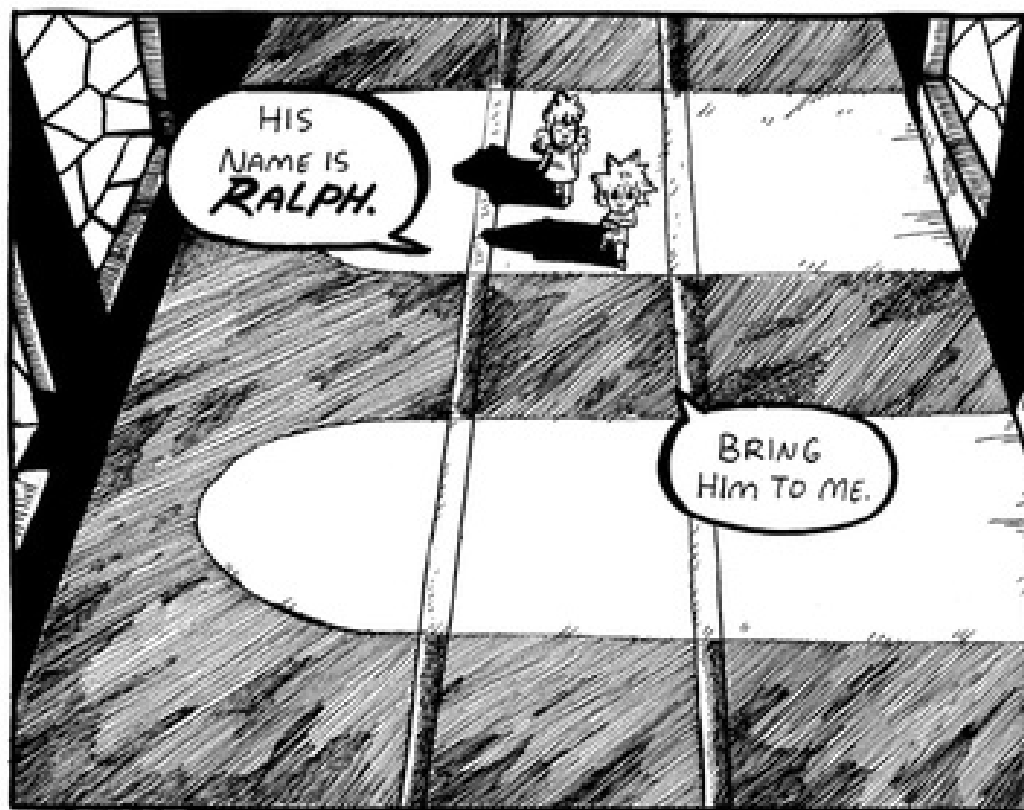










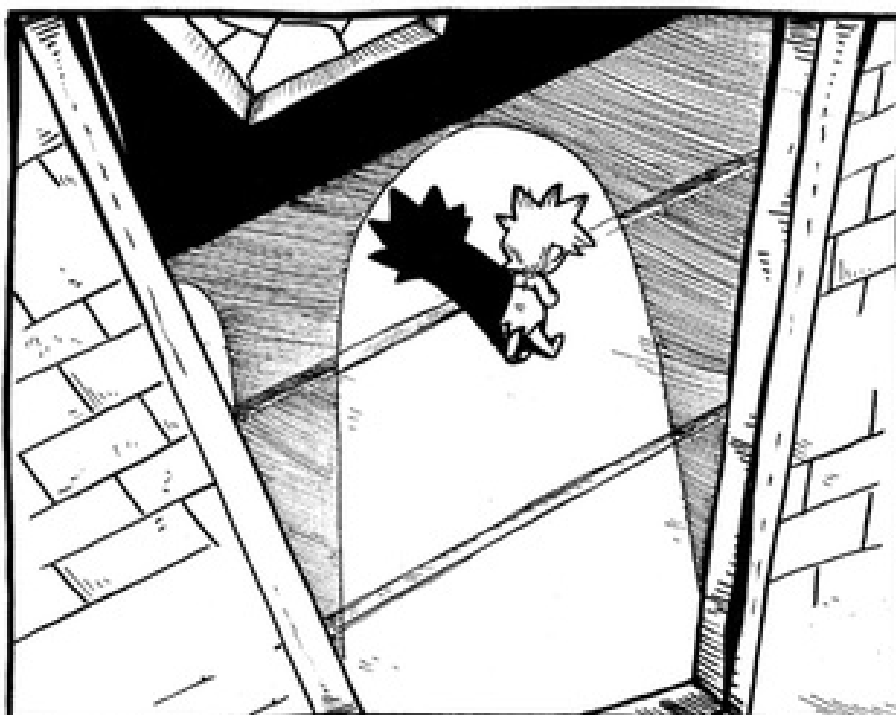


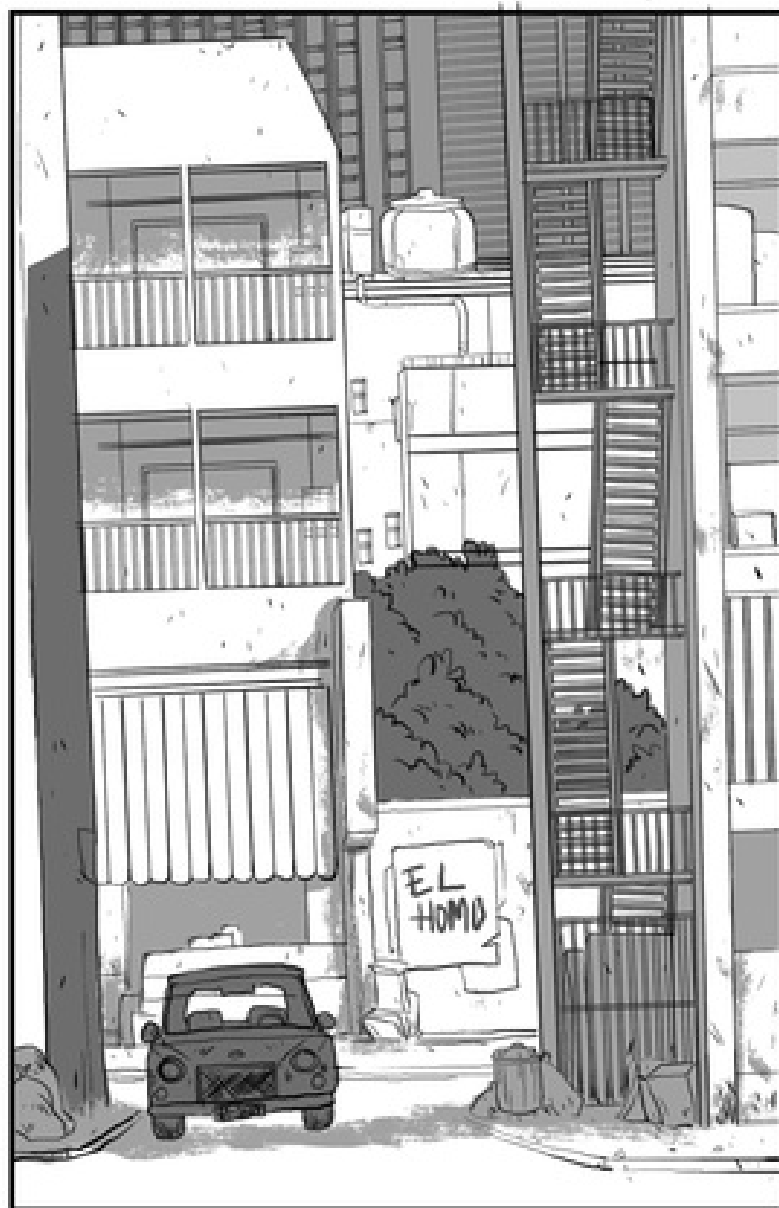


PLEASE LISA,
DON'T WORRY ABOUT
ME, YOU HAVE SO MANY
MORE IMPORTANT WORRIES.

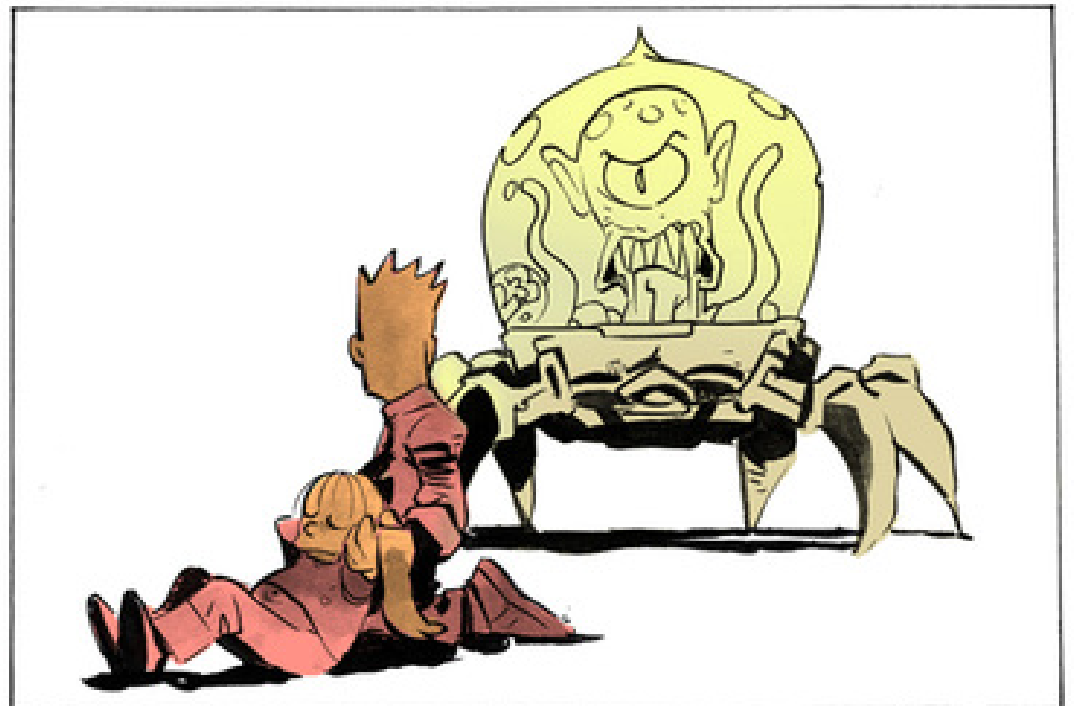
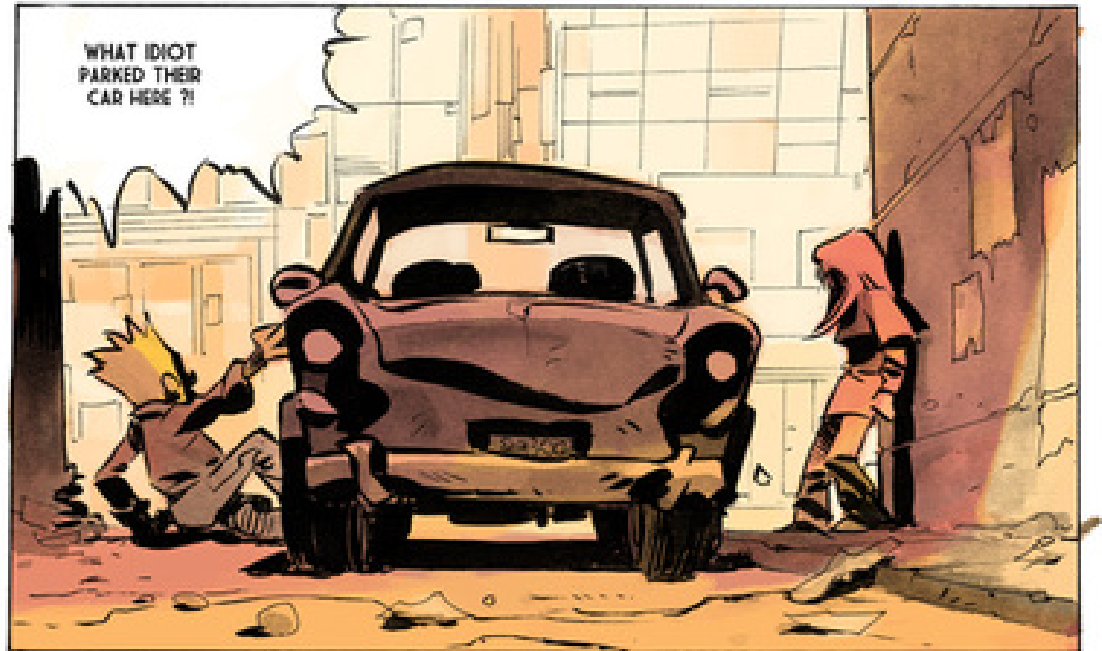


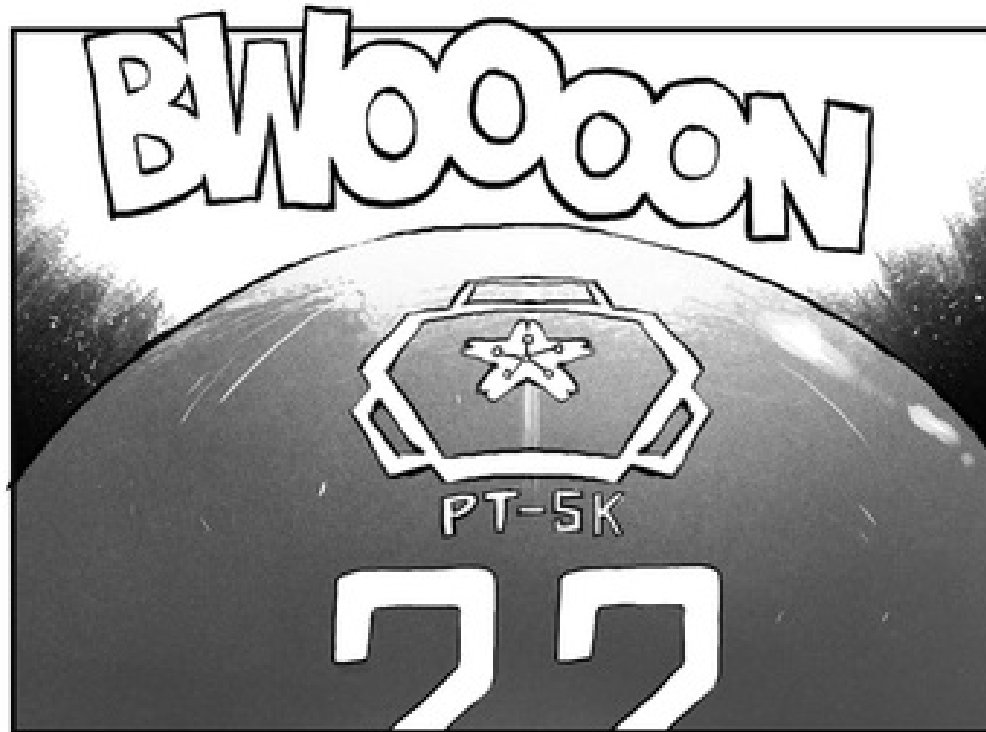
NOW
GO!

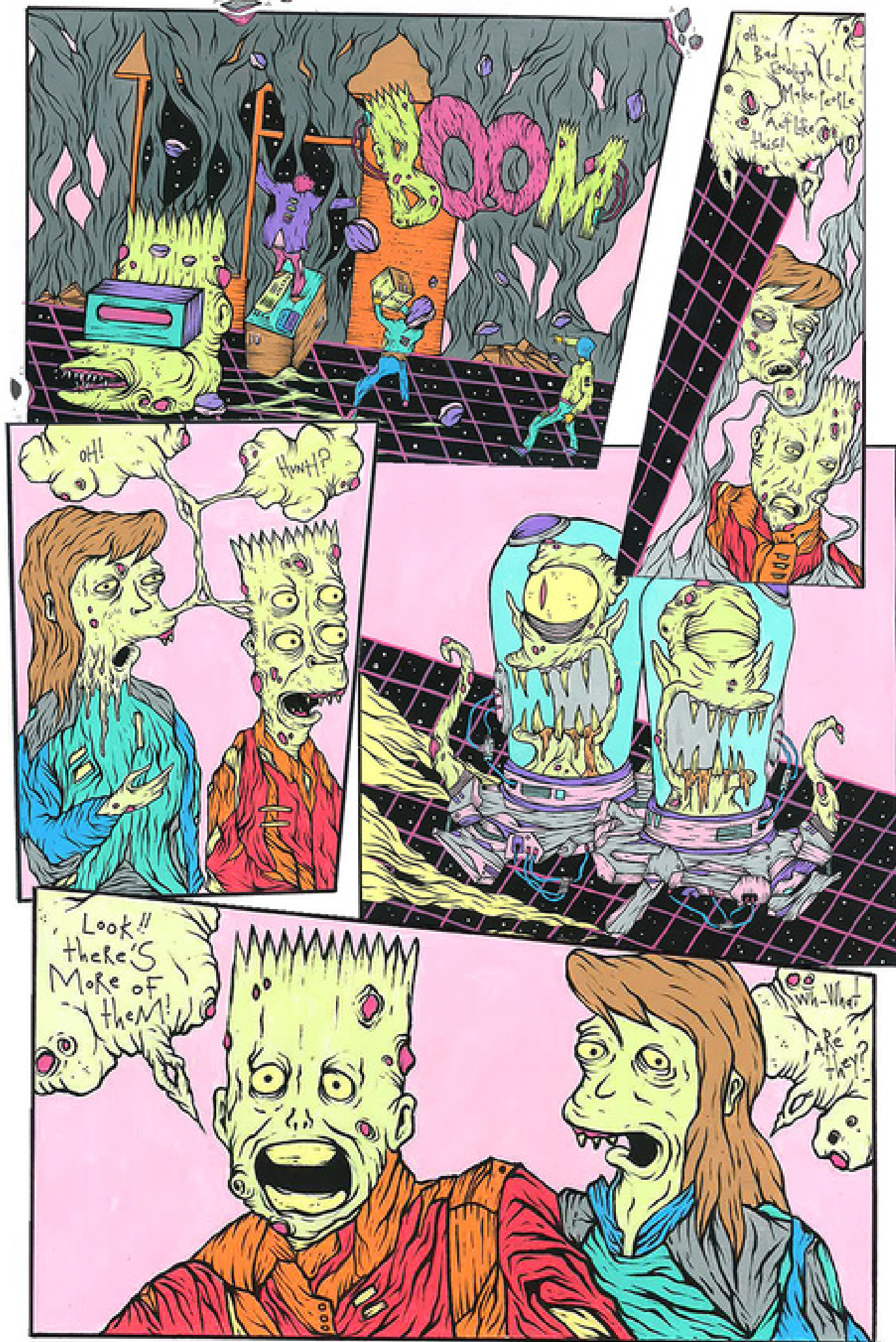


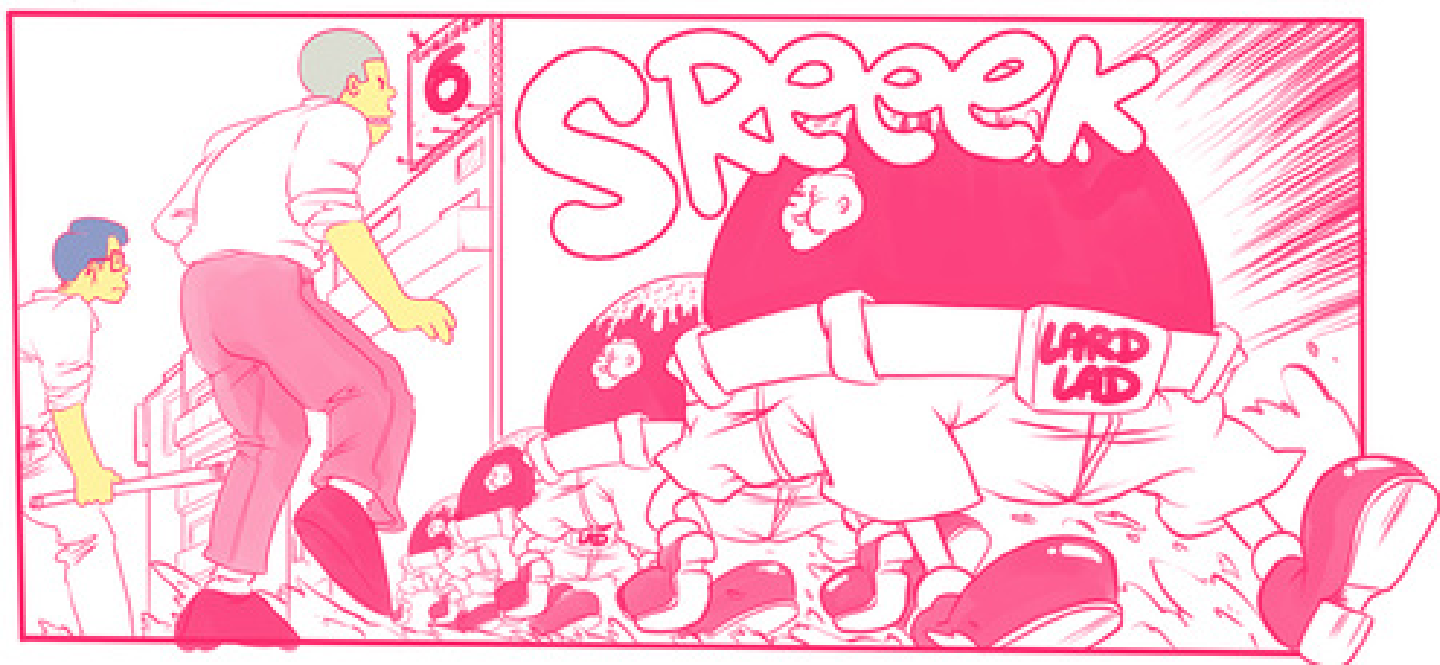


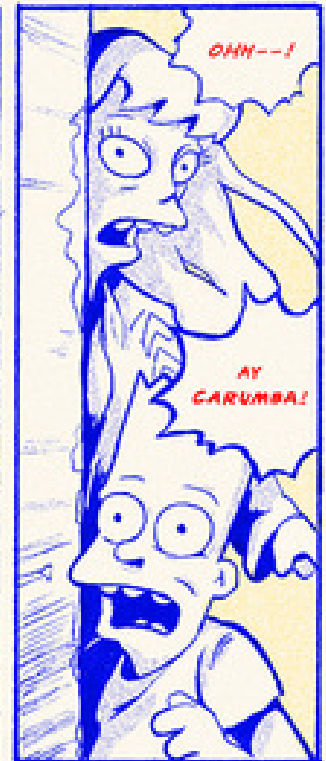
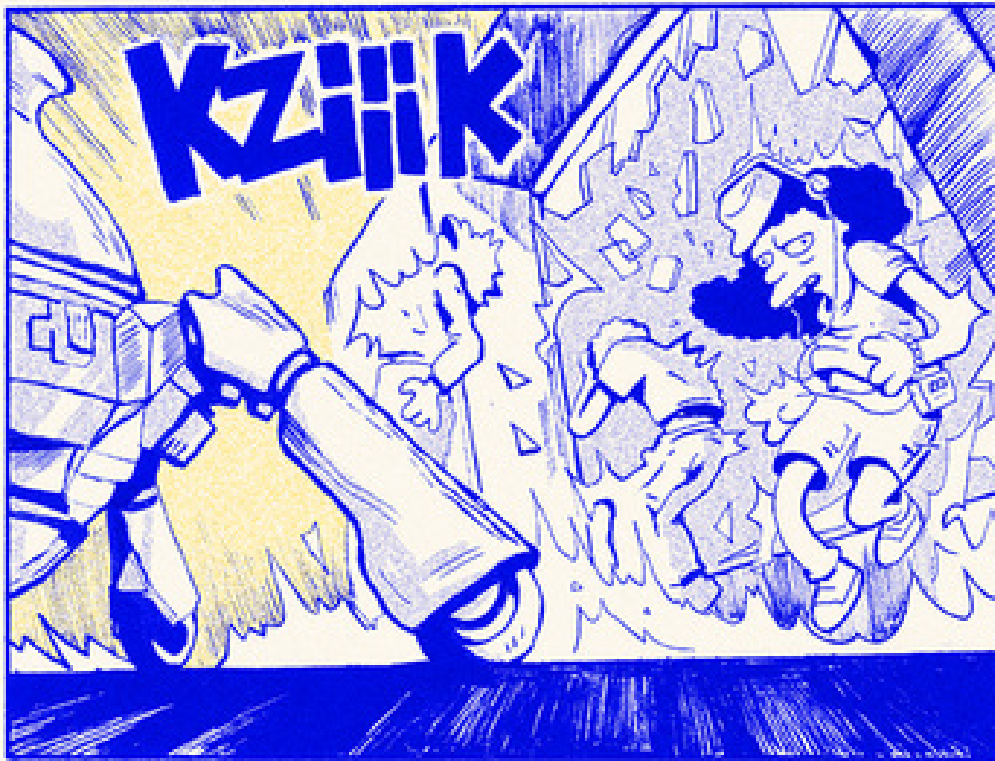






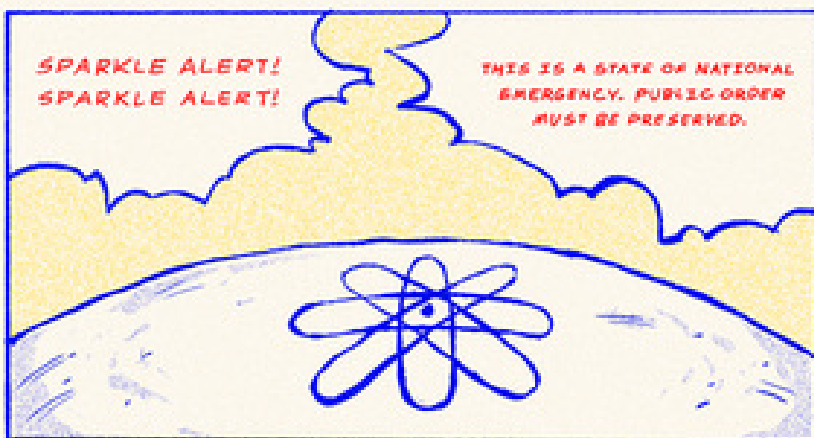






OH--!

AY
CARUMBA!



SPARKLE ALERT!
SPARKLE ALERT!

THIS IS A STATE OF NATIONAL
EMERGENCY. PUBLIC ORDER
MUST BE PRESERVED.



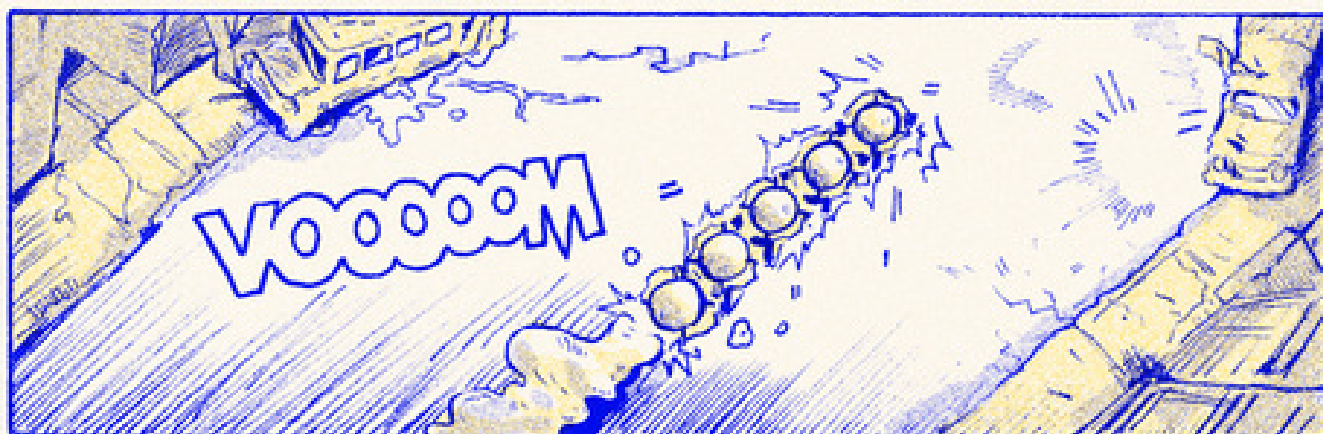
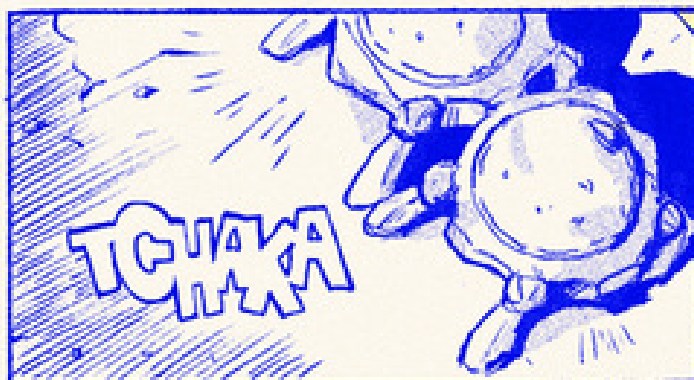
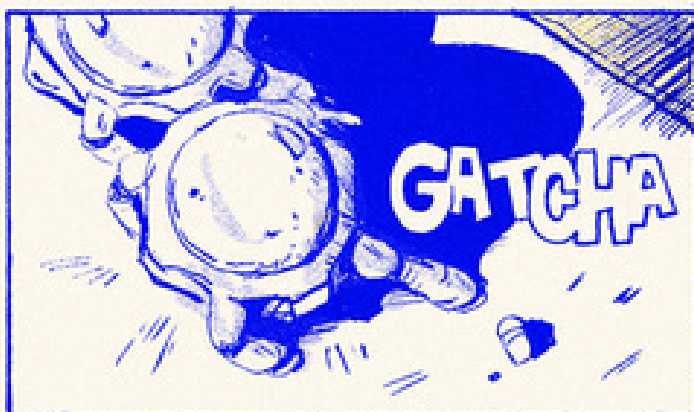
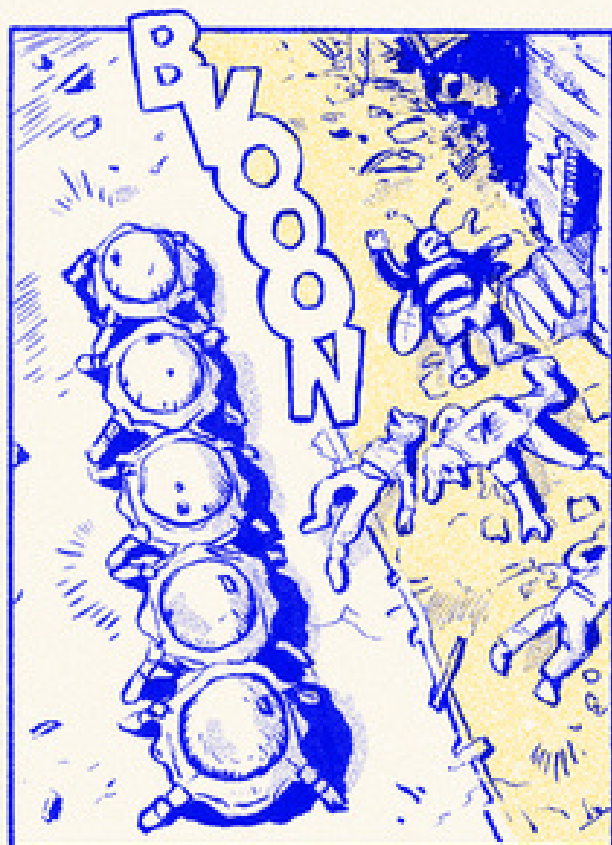
SPARKLE
ALERT?

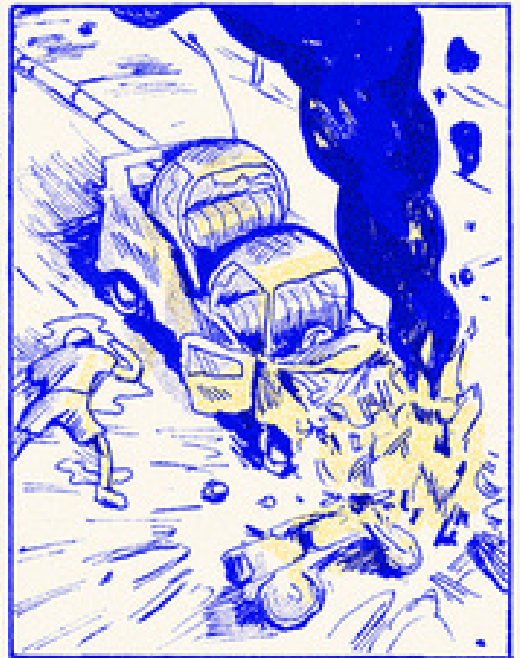
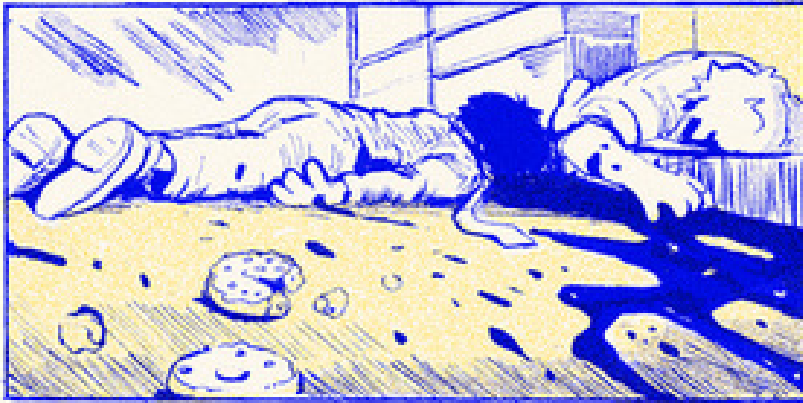
ALL CITIZENS
HAVE BEEN
PLACED UNDER
MARTIAL LAW.

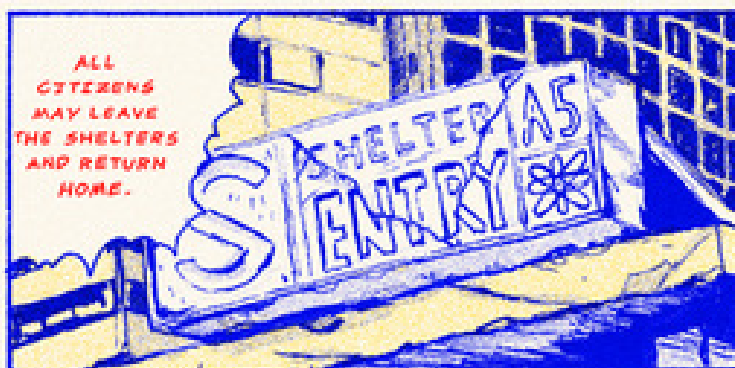


ANY
BREACH OF
THE PEACE WILL
BE SEVERELY
PUNISHED.

...



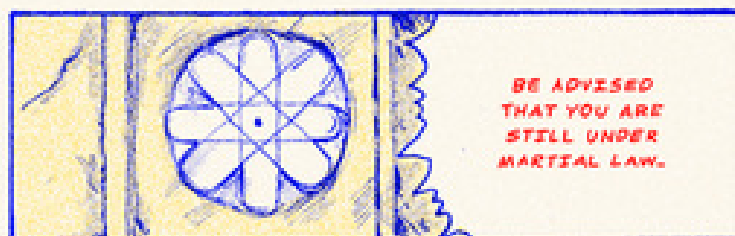




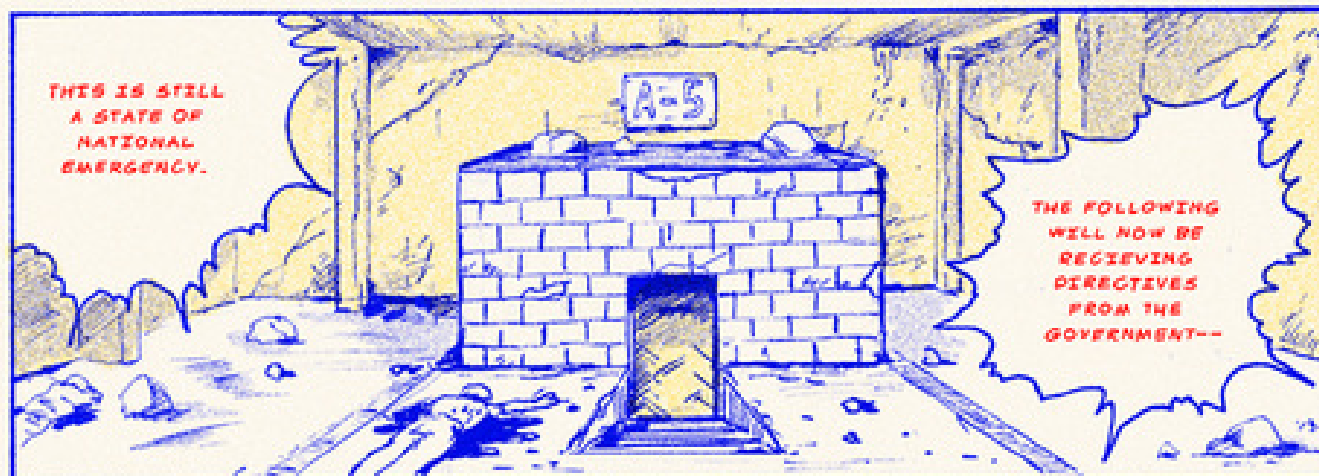
ALL
CITIZENS
MAY LEAVE
THE SHELTERS
AND RETURN
HOME.



A
CODE
BLINKY
ALERT
IS NOW IN
EFFECT.

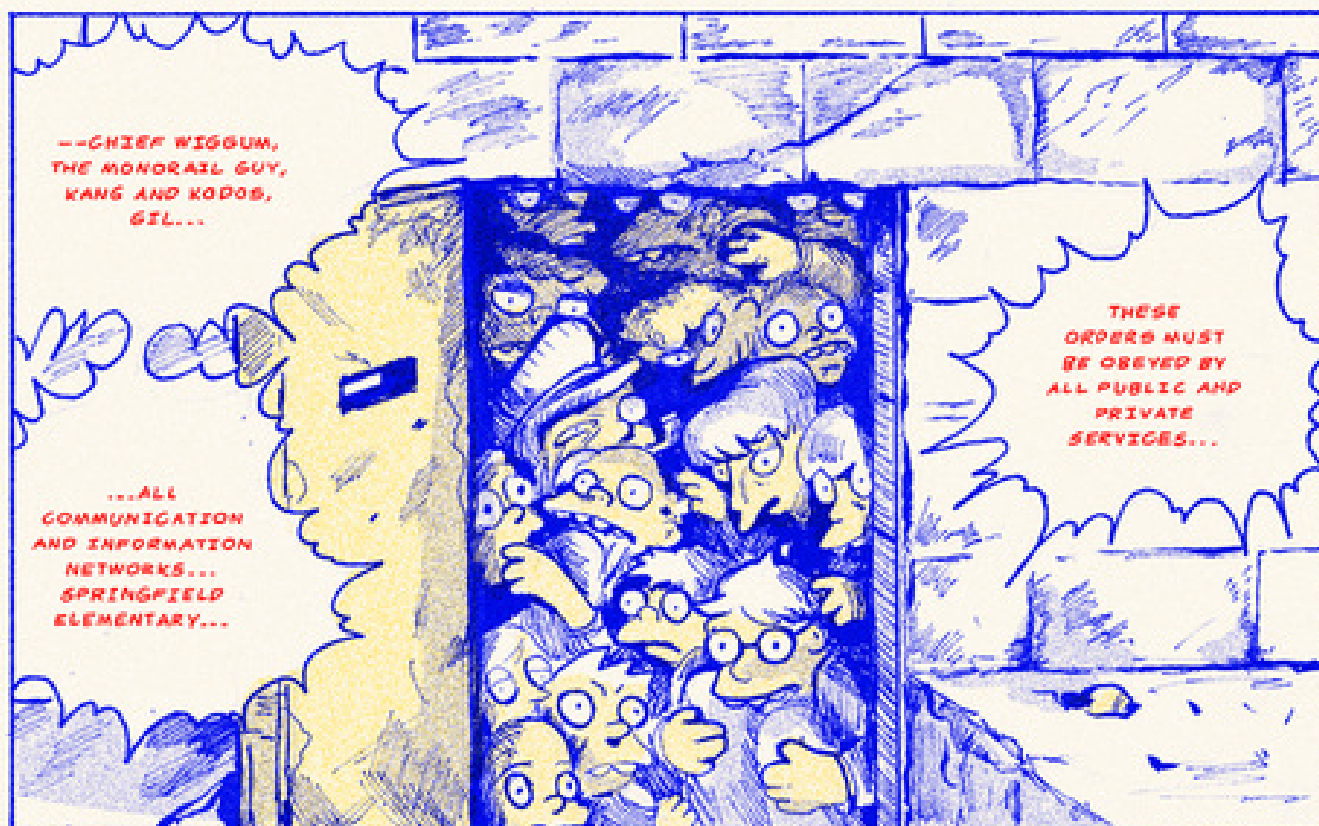


BE ADVISED
THAT YOU ARE
STILL UNDER
MARTIAL LAW.



THIS IS STILL
A STATE OF
NATIONAL
EMERGENCY.

THE FOLLOWING
WILL NOW BE
RECEIVING
DIRECTIVES
FROM THE
GOVERNMENT--

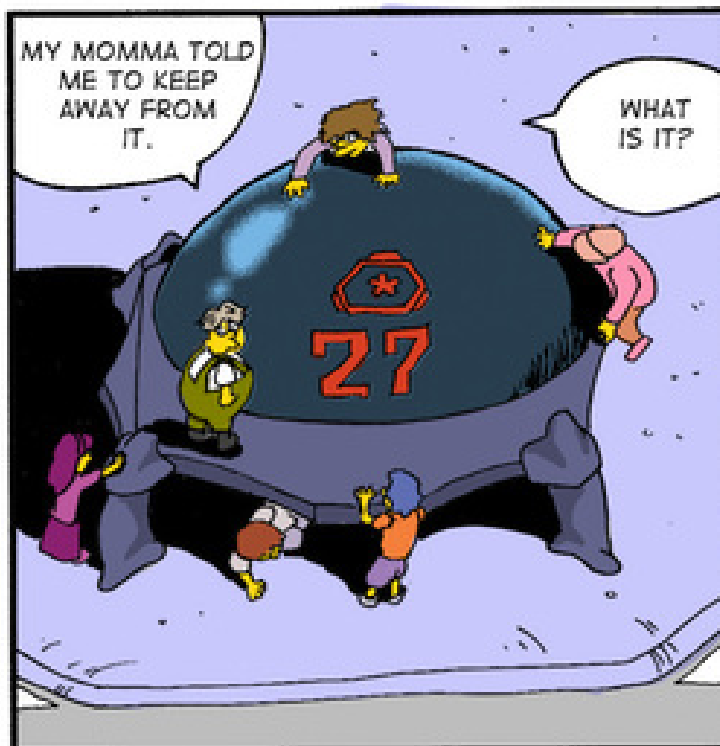


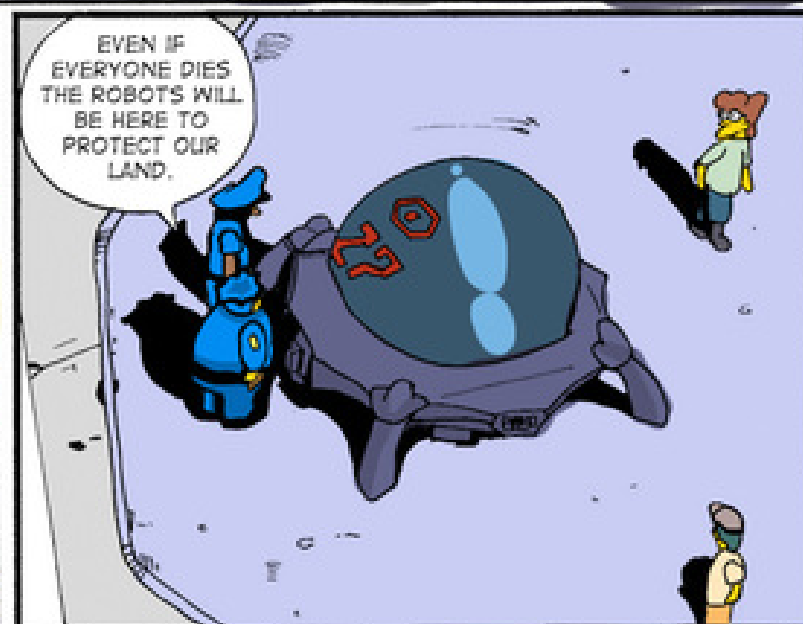
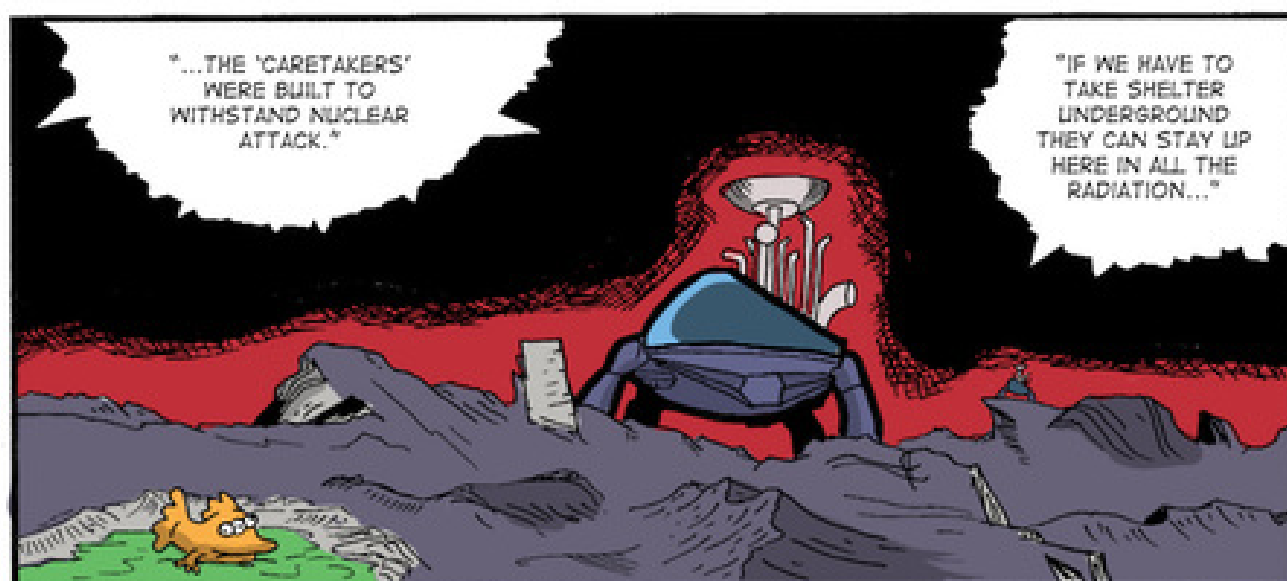
--CHIEF WIGGUM,
THE MONORAIL GUY,
KANG AND KODOB,
GIL...

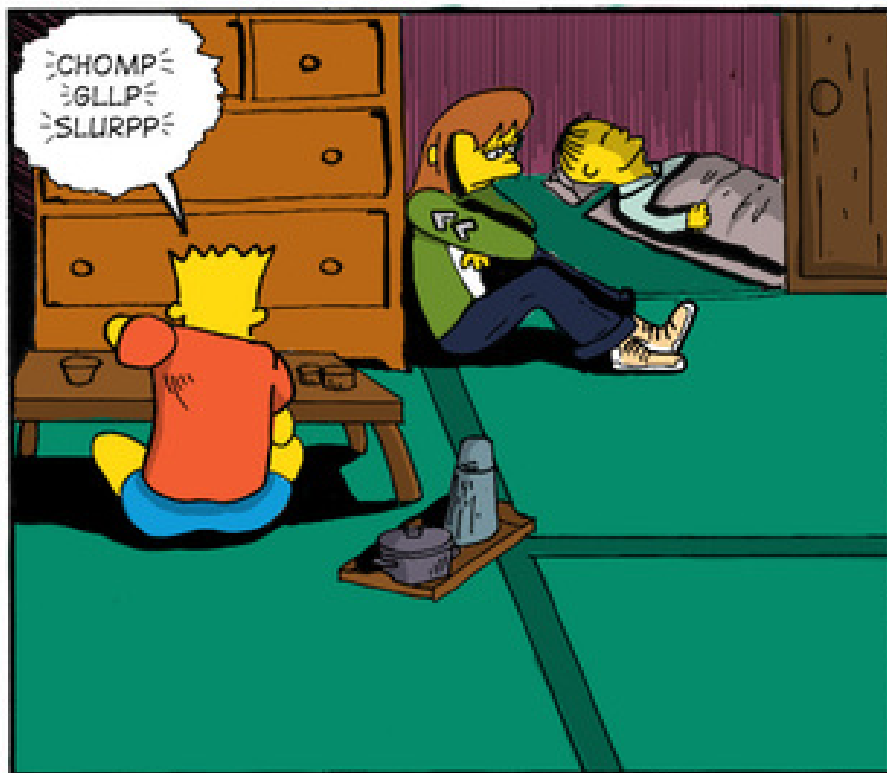
...ALL
COMMUNICATION
AND INFORMATION
NETWORKS...
SPRINGFIELD
ELEMENTARY...

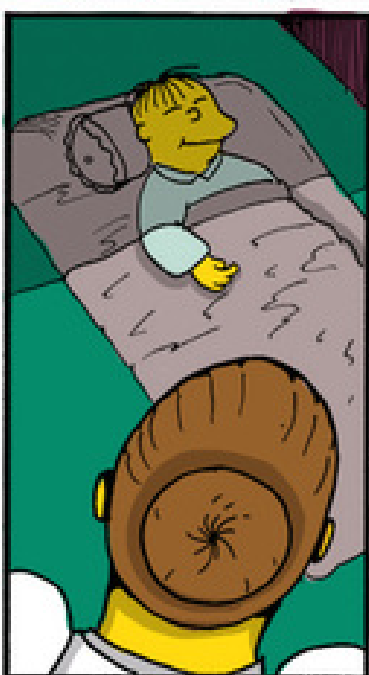
THESE
ORDERS MUST
BE OBEYED BY
ALL PUBLIC AND
PRIVATE
SERVICES...

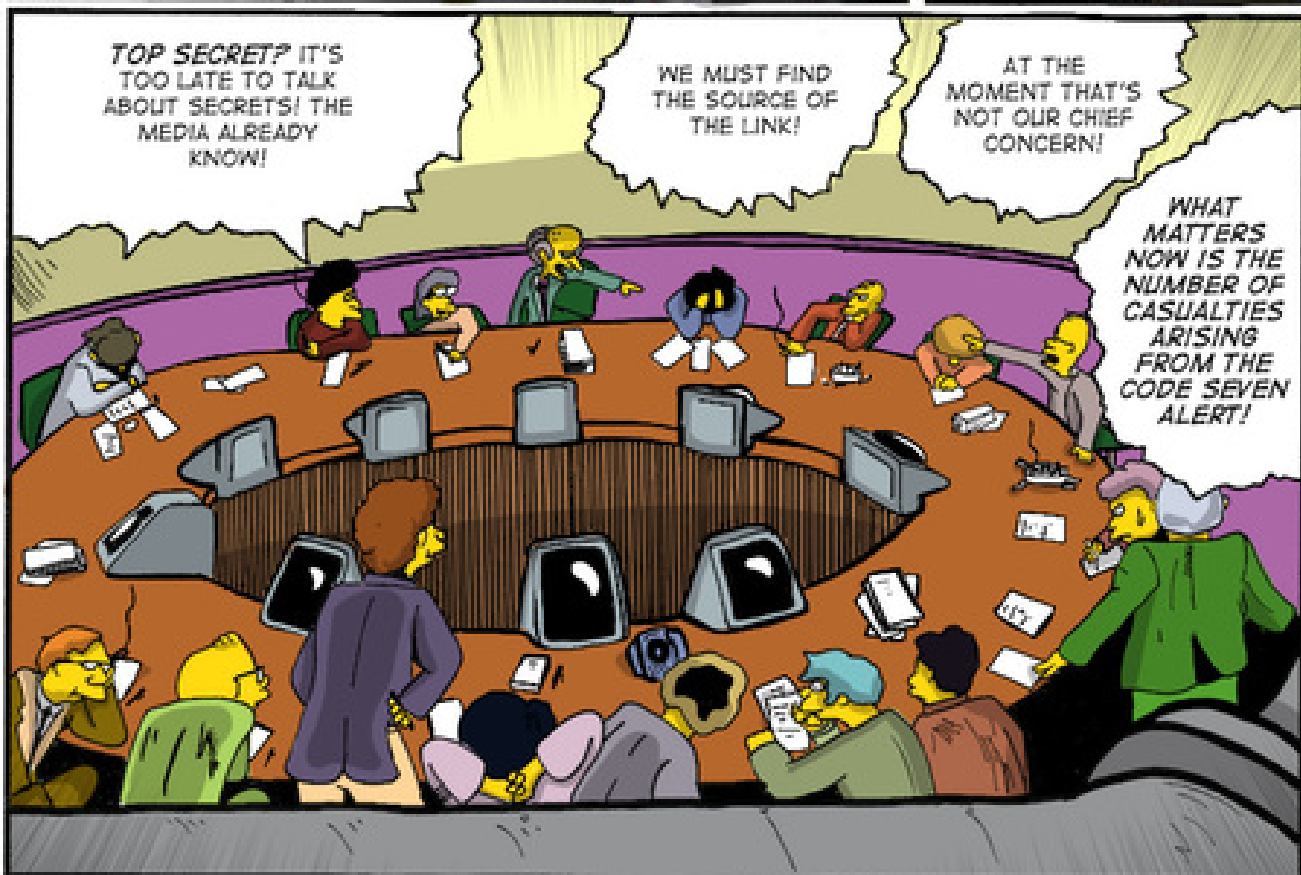
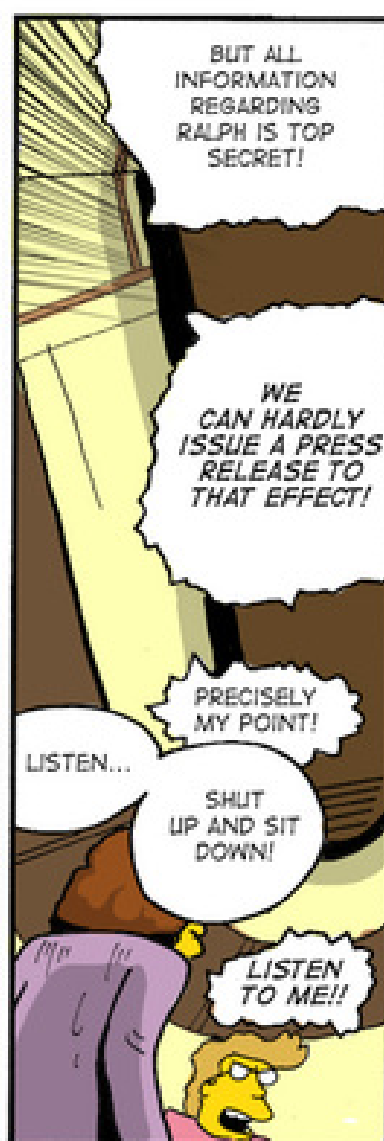
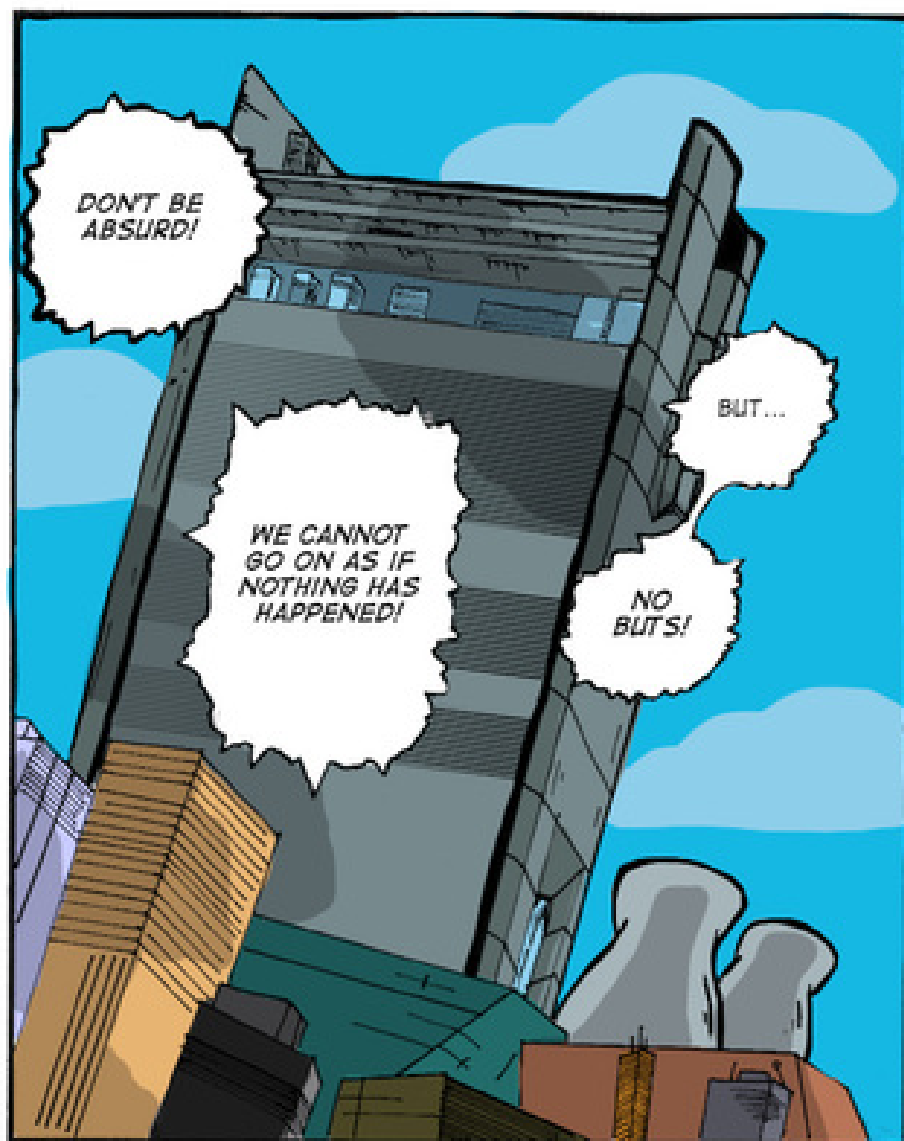
BENTY BROOKE

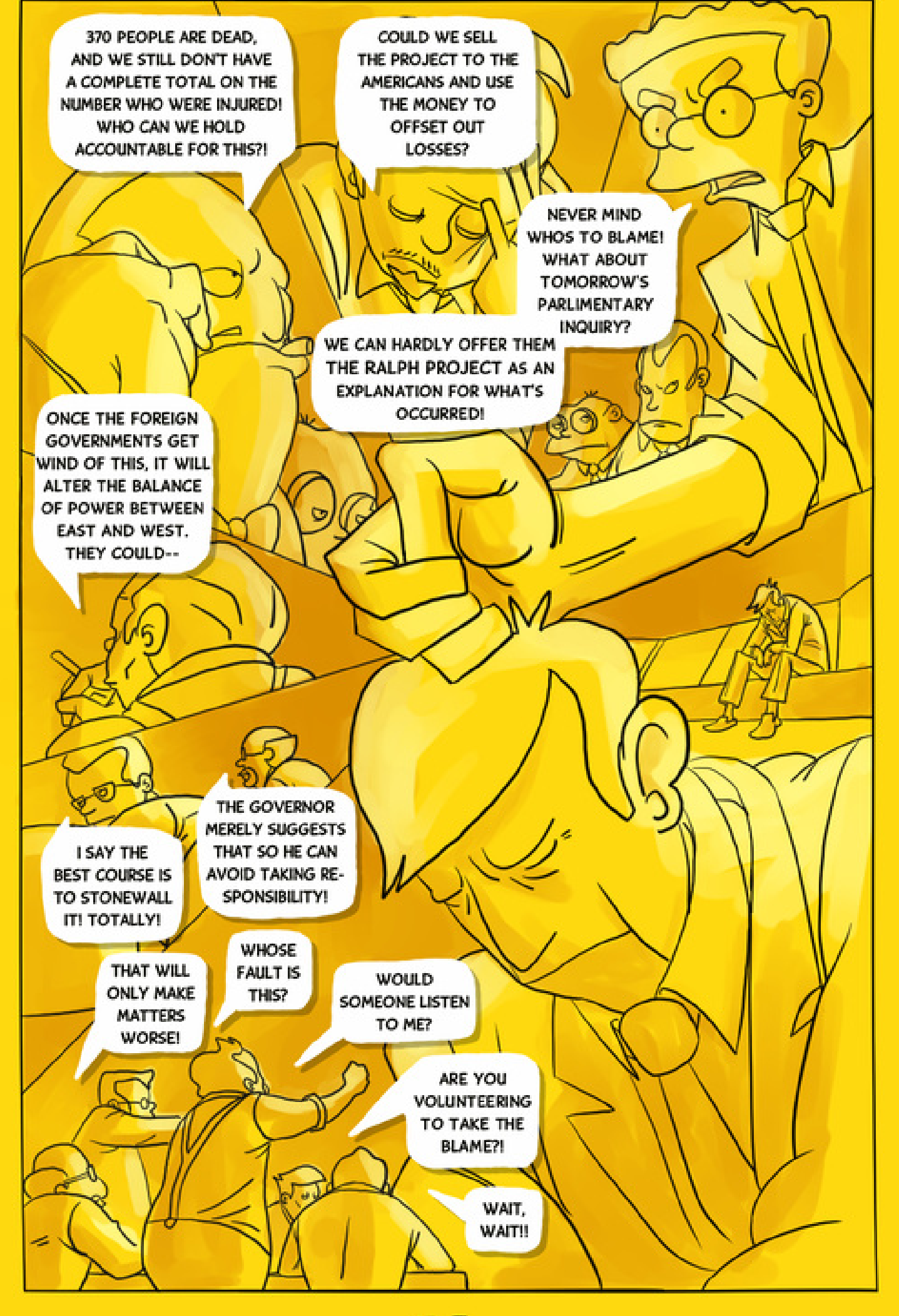












370 PEOPLE ARE DEAD,
AND WE STILL DON'T HAVE
A COMPLETE TOTAL ON THE
NUMBER WHO WERE INJURED!
WHO CAN WE HOLD
ACCOUNTABLE FOR THIS?!

COULD WE SELL
THE PROJECT TO THE
AMERICANS AND USE
THE MONEY TO
OFFSET OUT
LOSSES?

NEVER MIND
WHOS TO BLAME!
WHAT ABOUT
TOMORROW'S
PARLIMENTARY
INQUIRY?

WE CAN HARDLY OFFER THEM
THE RALPH PROJECT AS AN
EXPLANATION FOR WHAT'S
OCCURRED!

ONCE THE FOREIGN
GOVERNMENTS GET
WIND OF THIS, IT WILL
ALTER THE BALANCE
OF POWER BETWEEN
EAST AND WEST.
THEY COULD--

I SAY THE
BEST COURSE IS
TO STONEWALL
IT! TOTALLY!

THE GOVERNOR
MERELY SUGGESTS
THAT SO HE CAN
AVOID TAKING RE-
SPONSIBILITY!

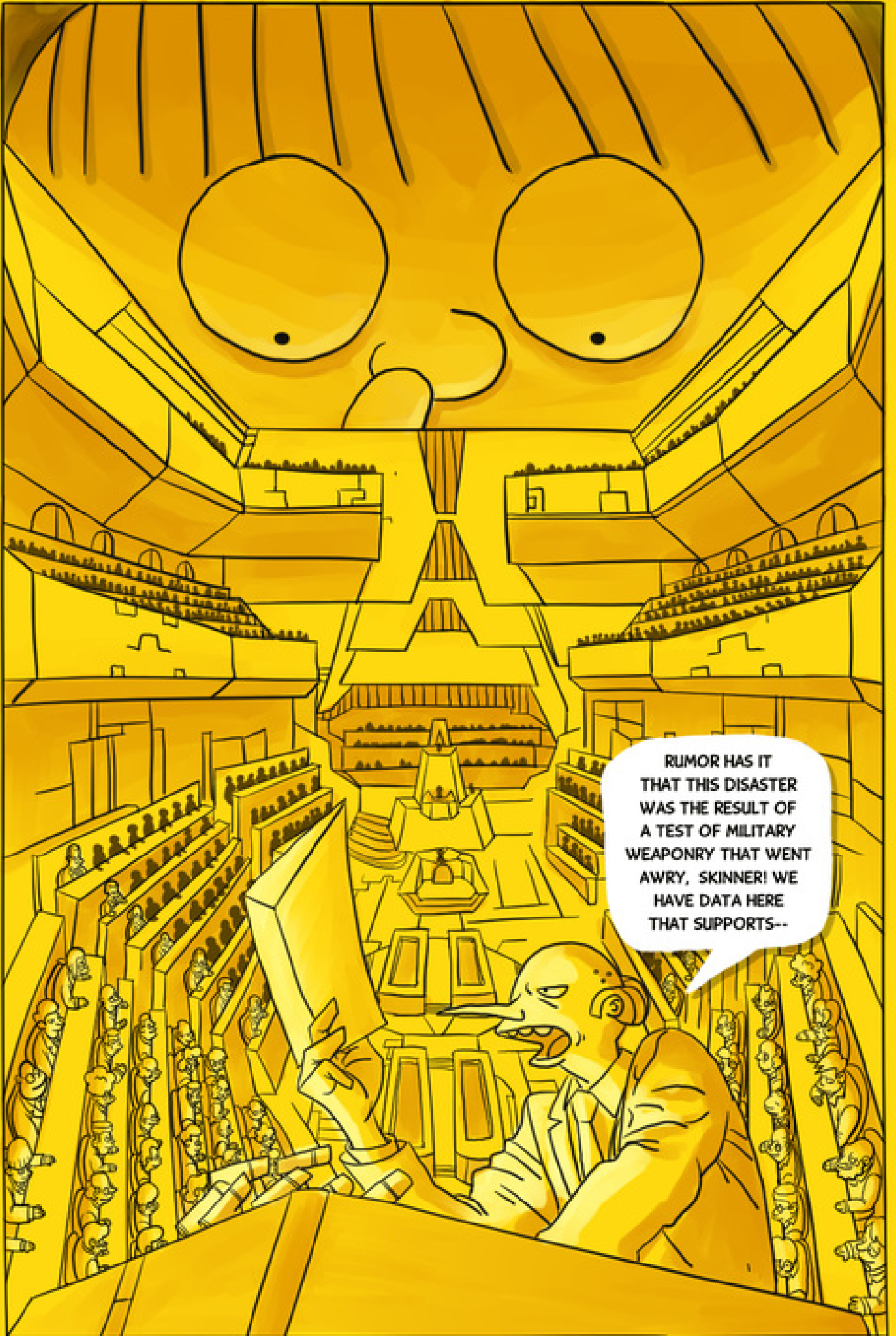
THAT WILL
ONLY MAKE
MATTERS
WORSE!

WHOSE
FAULT IS
THIS?

WOULD
SOMEONE LISTEN
TO ME?

ARE YOU
VOLUNTEERING
TO TAKE THE
BLAME?!

WAIT,
WAIT!!



RUMOR HAS IT
THAT THIS DISASTER
WAS THE RESULT OF
A TEST OF MILITARY
WEAPONRY THAT WENT
AWRY, SKINNER! WE
HAVE DATA HERE
THAT SUPPORTS--



THERE ARE ALWAYS
RUMORS! RUMORS
AND MISINFORMATION
DISSEMINATED BY
RADICAL FORCES
TRYING TO CREATE
A NATIONAL STATE
OF PANIC!

THE CODE SEVEN
ALERT WAS SET IN
MOTION BY A COMPUTER
ERROR! THERE WAS A
MALFUNCTION IN THE
DEFENSE SYSTEMS! THAT
IS ALL IT EVER WAS!

AS TO THE
QUESTION OF
WHEN WE WILL
BE LIFTING
MARTIAL
LAW...

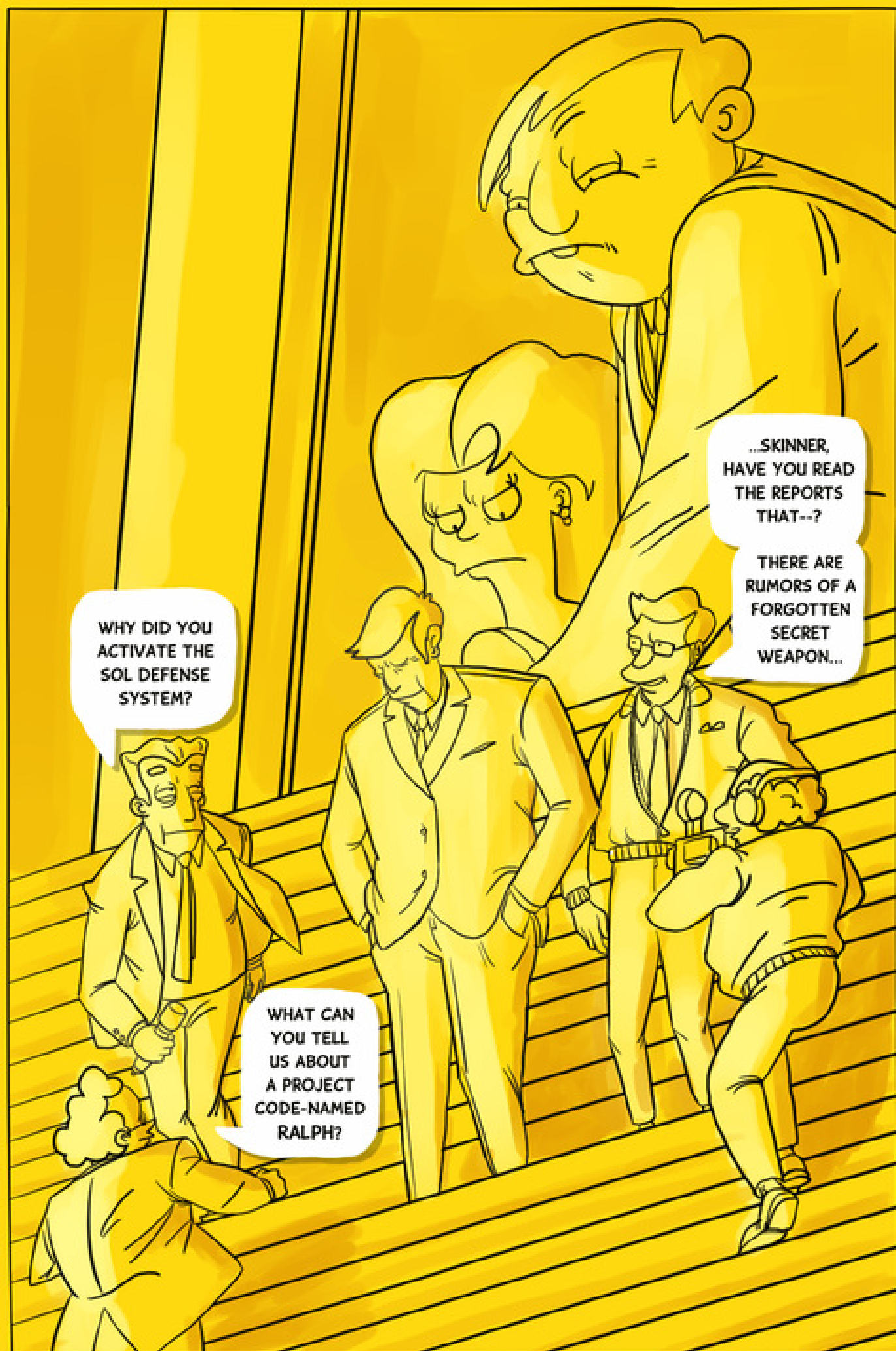
AS I HAVE ALREADY STATED,
THERE ARE CERTAIN RADICAL
FORCES ATTEMPTING TO
EXPLOIT THIS SITUATION
AS IT NOW EXISTS...

BUT
HOW CAN
YOU...?

THEREFORE,
IN THE INTEREST
OF MAINTAINING
ORDER...

WE'LL NEED A
RECESS IN WHICH
TO REVIEW THE
INFORMATION.

THIS
SESSION IS
ADJOURNED!



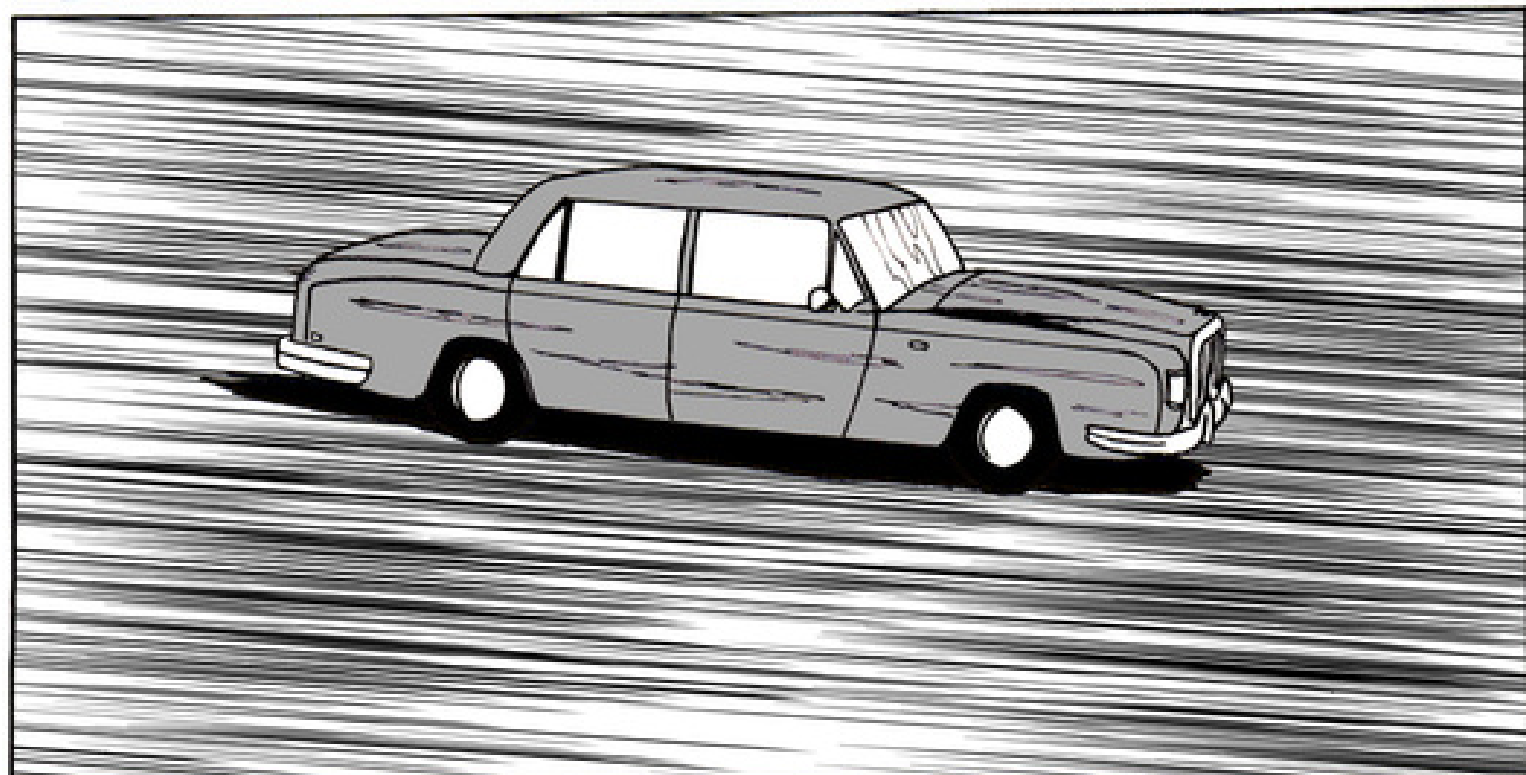
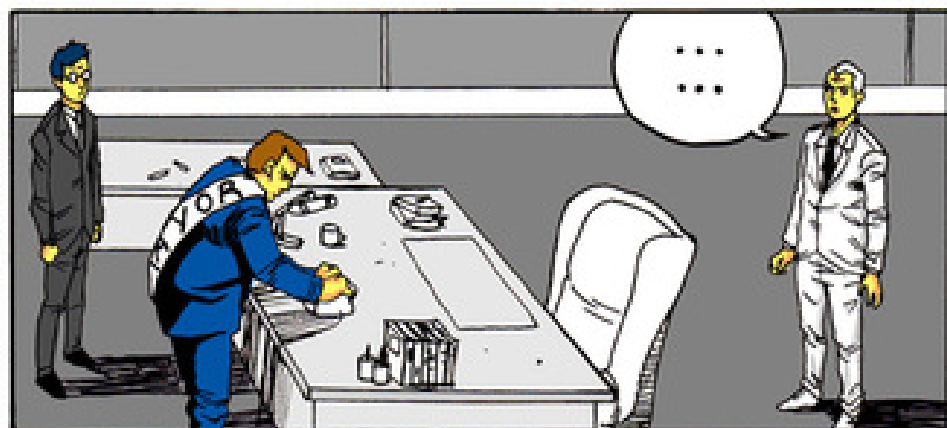


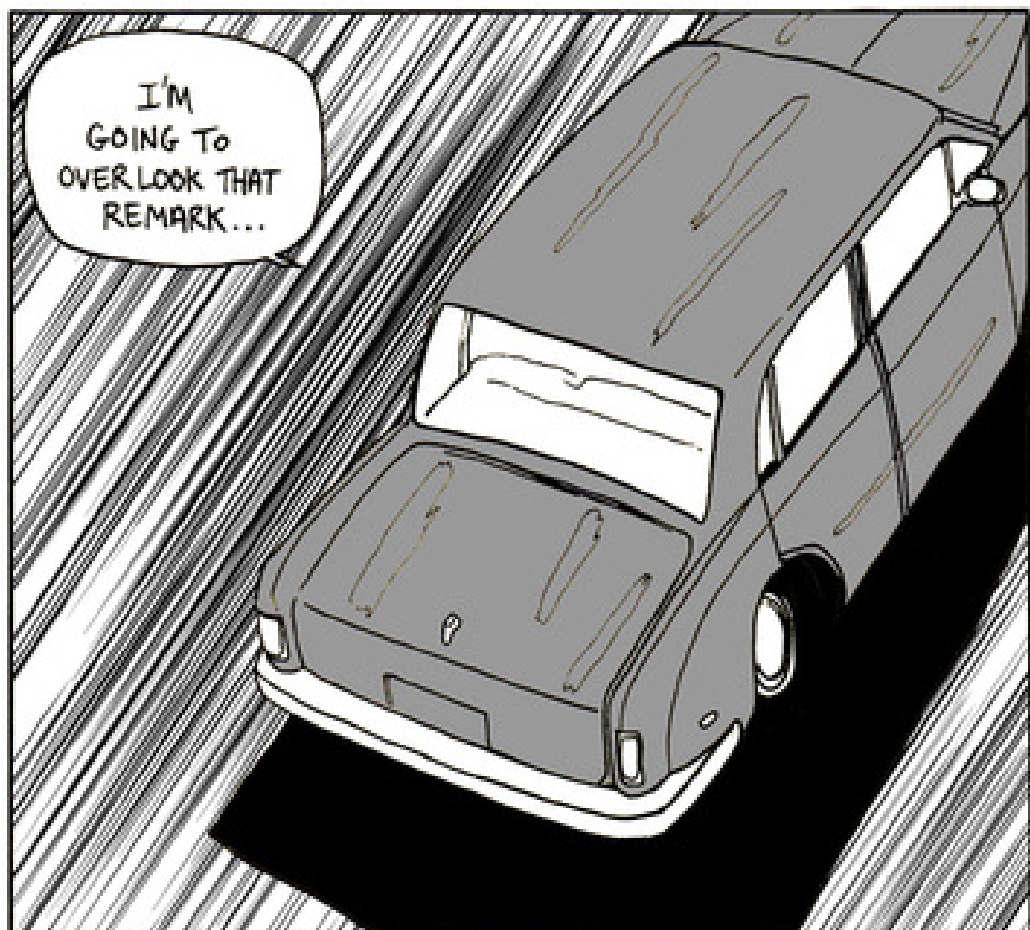
SHE INSISTS ON
SPEAKING WITH YOU
DIRECTLY, SIR.

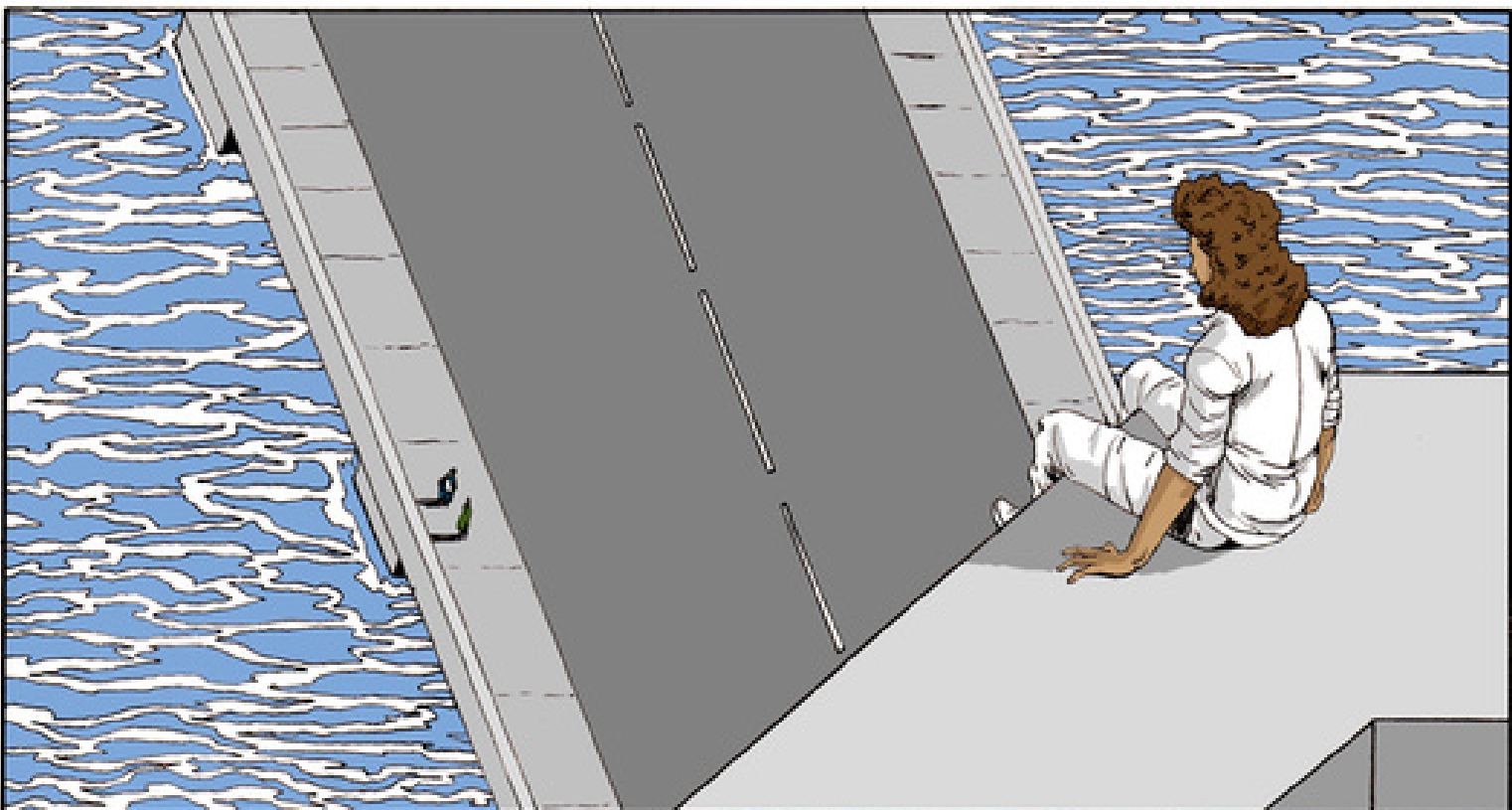
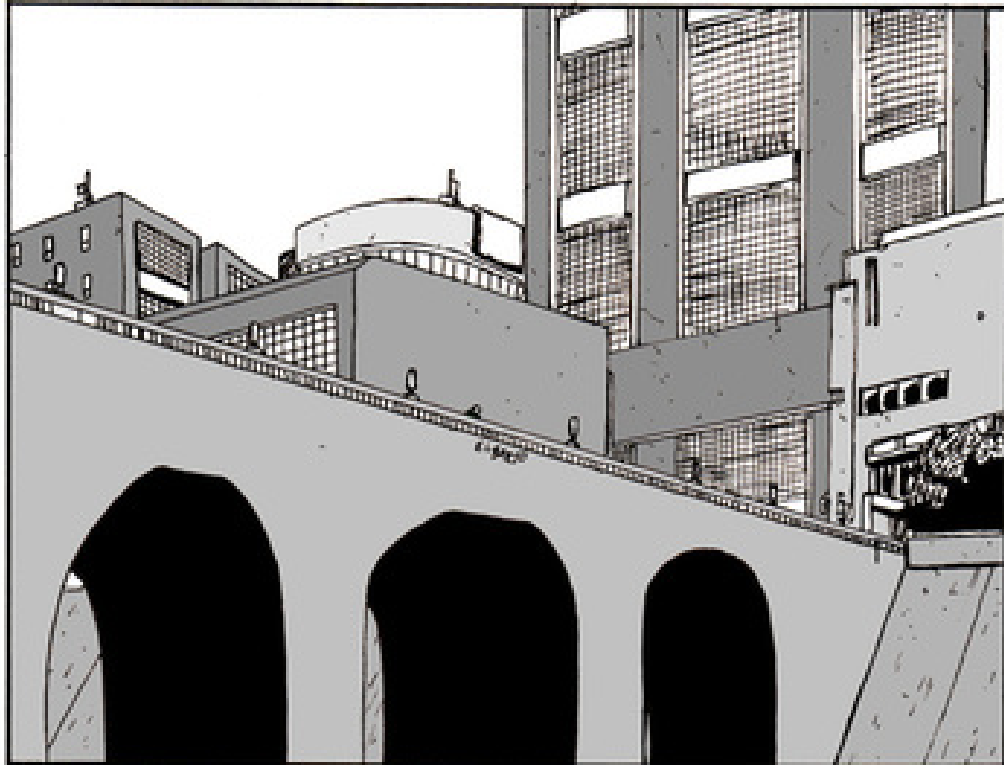
SHE SAYS
SHE'S NED'S
SISTER.

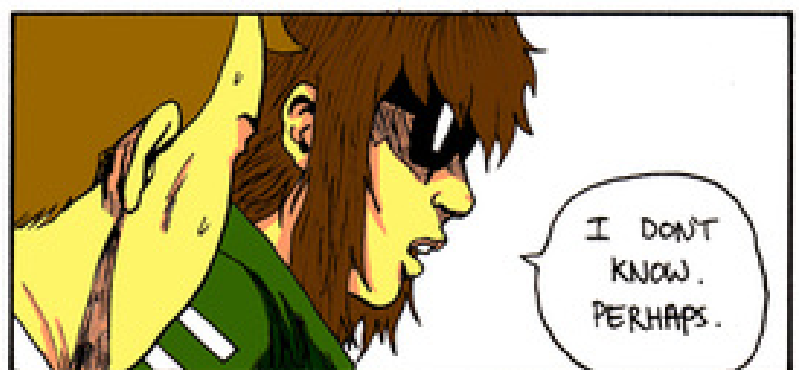
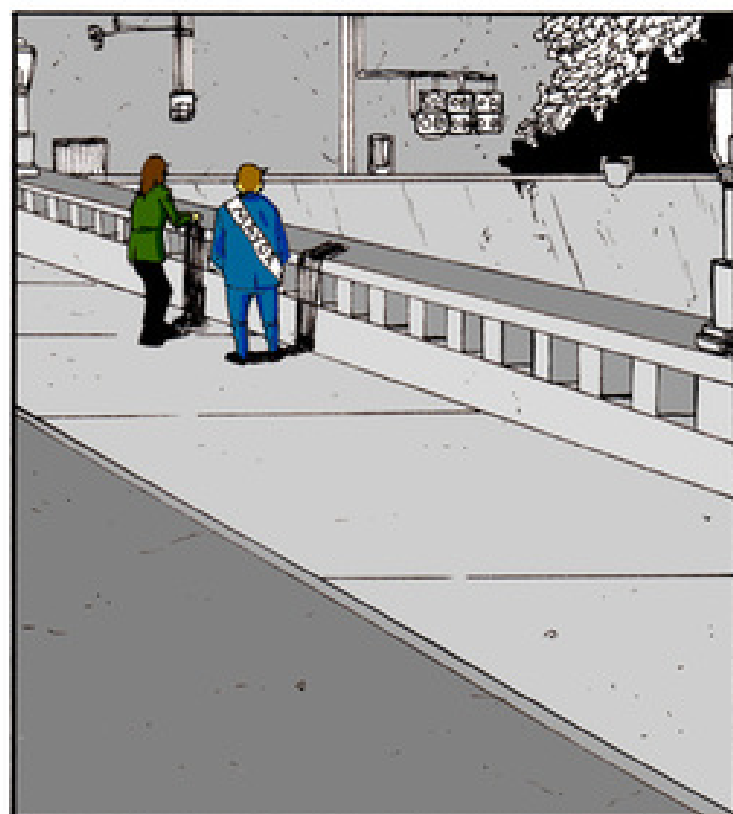
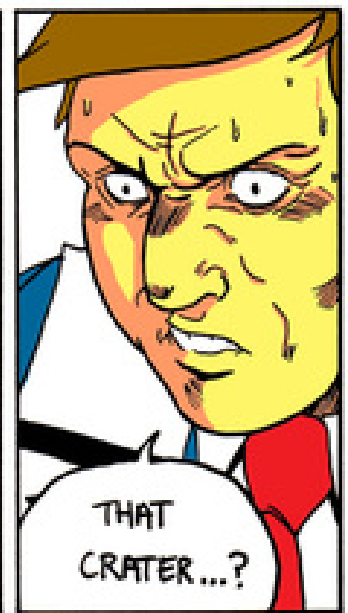
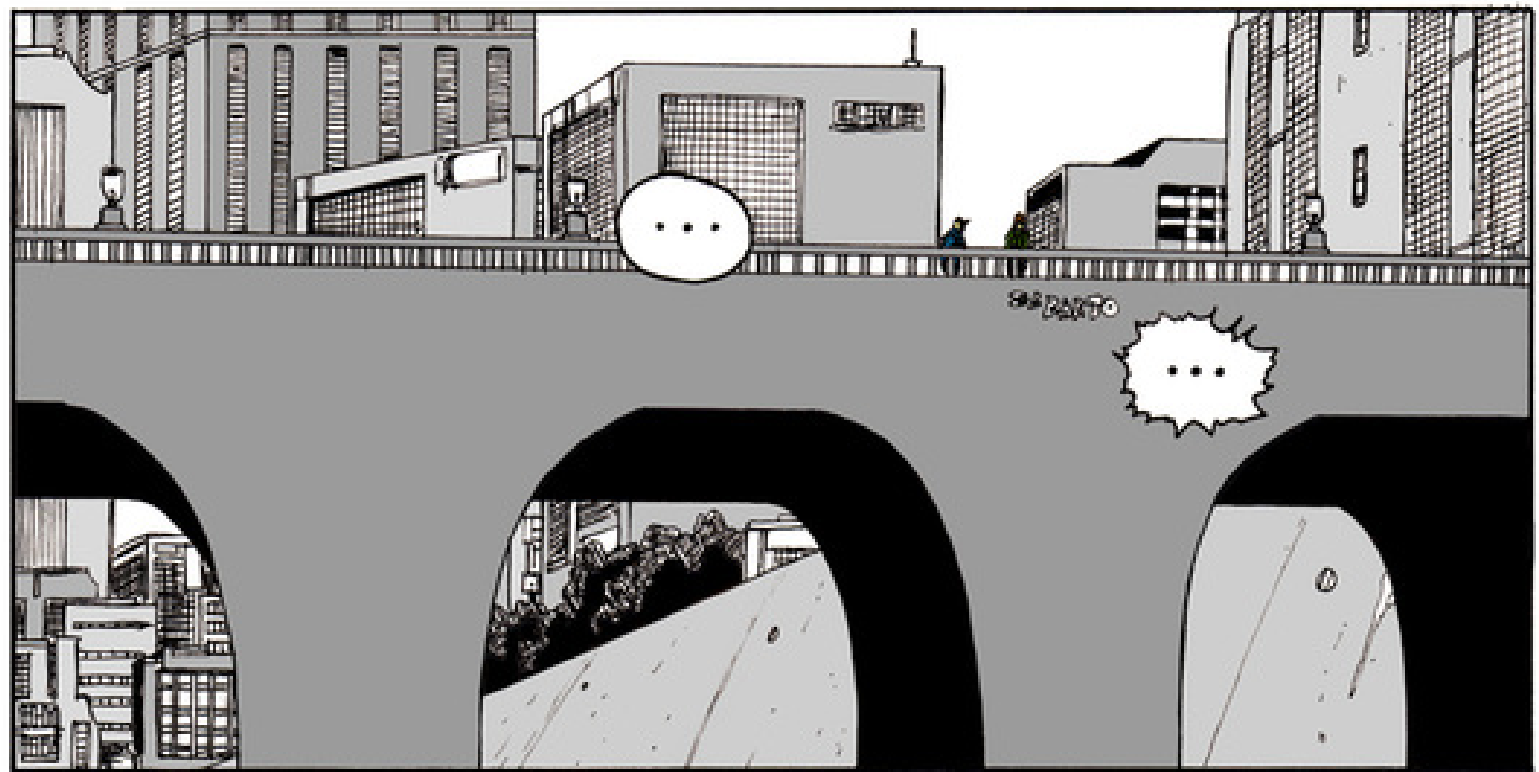
WHO IS
IT?

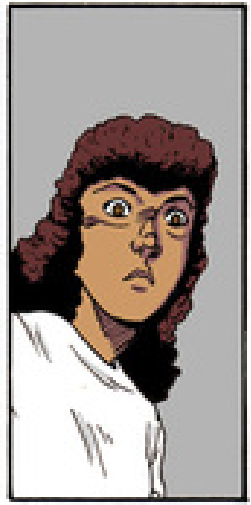
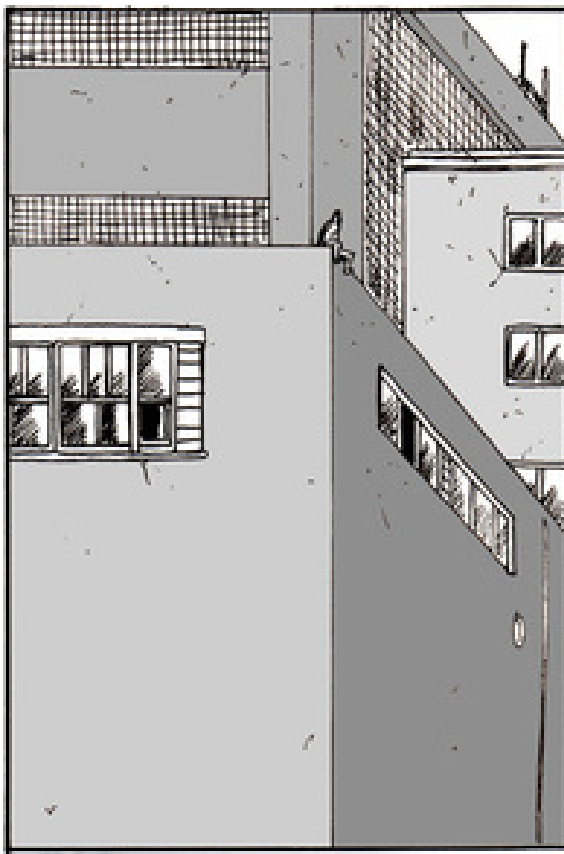
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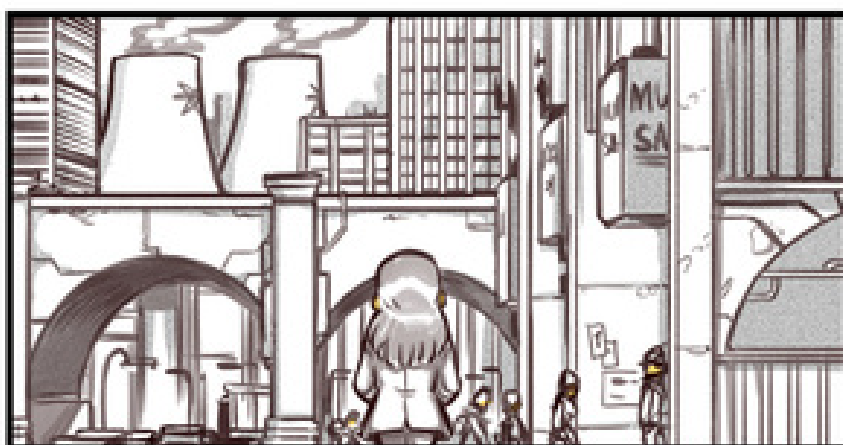
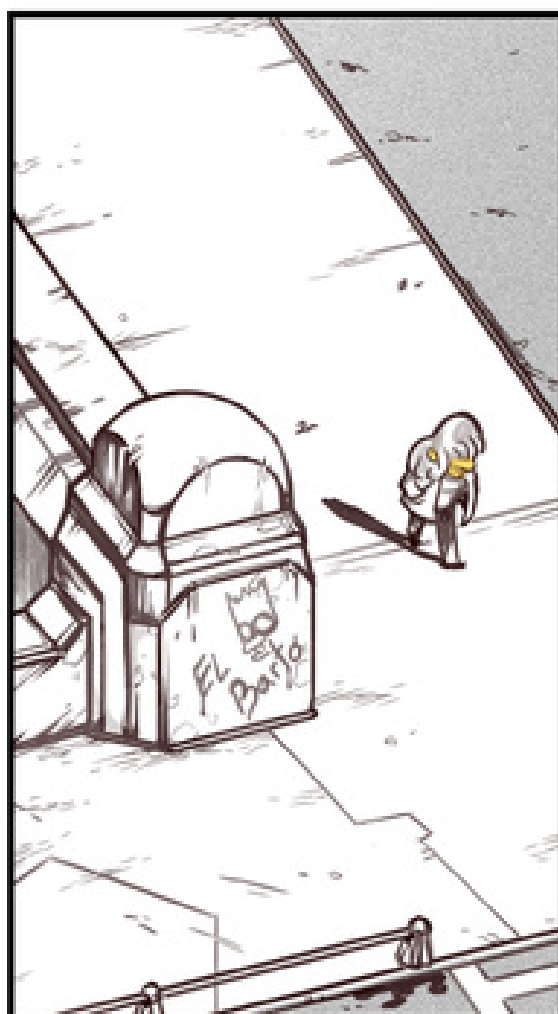
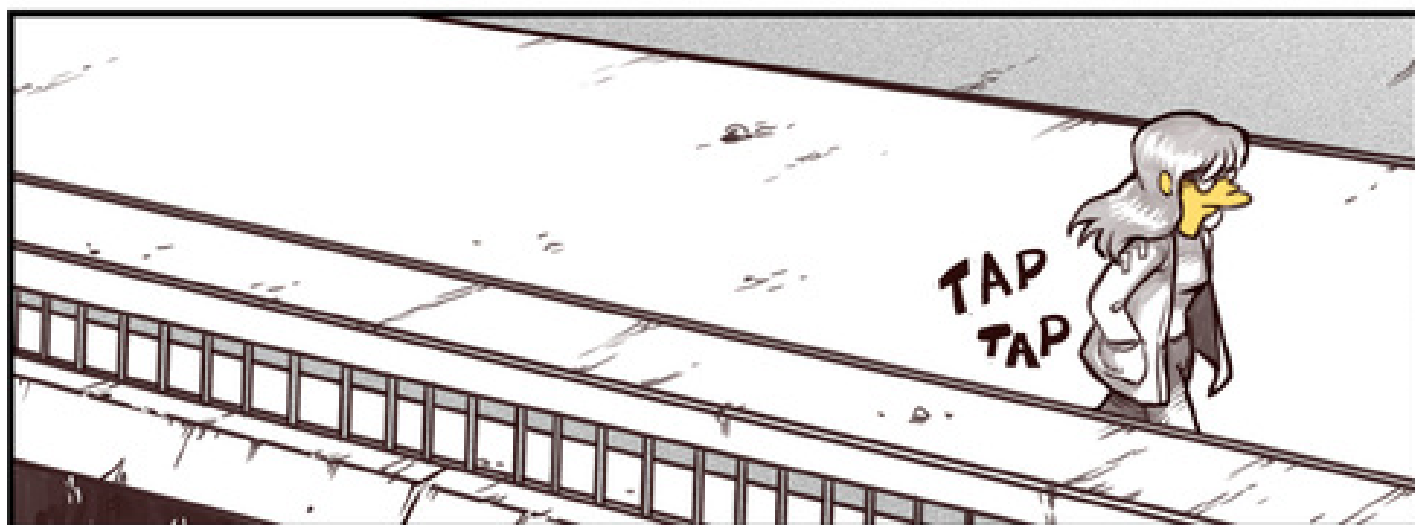


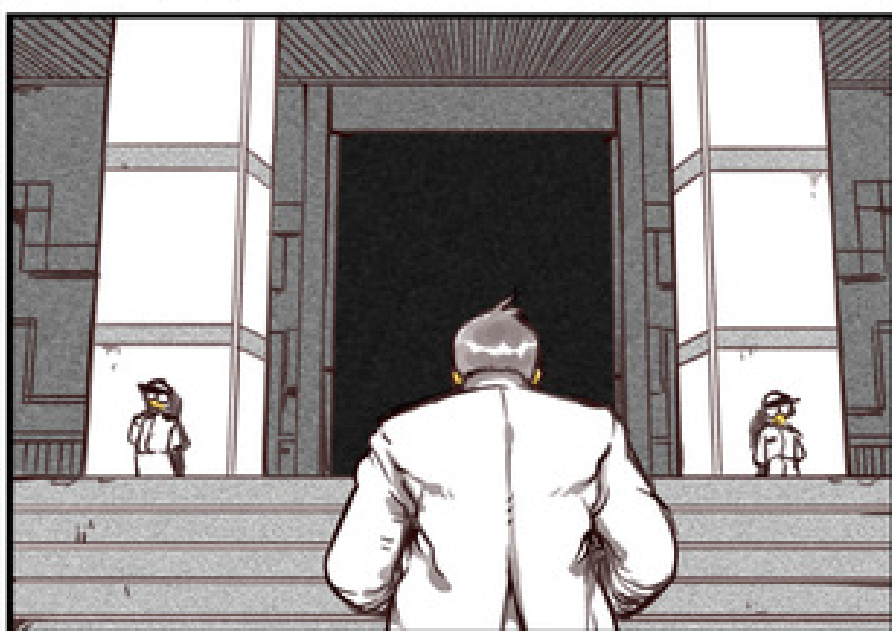
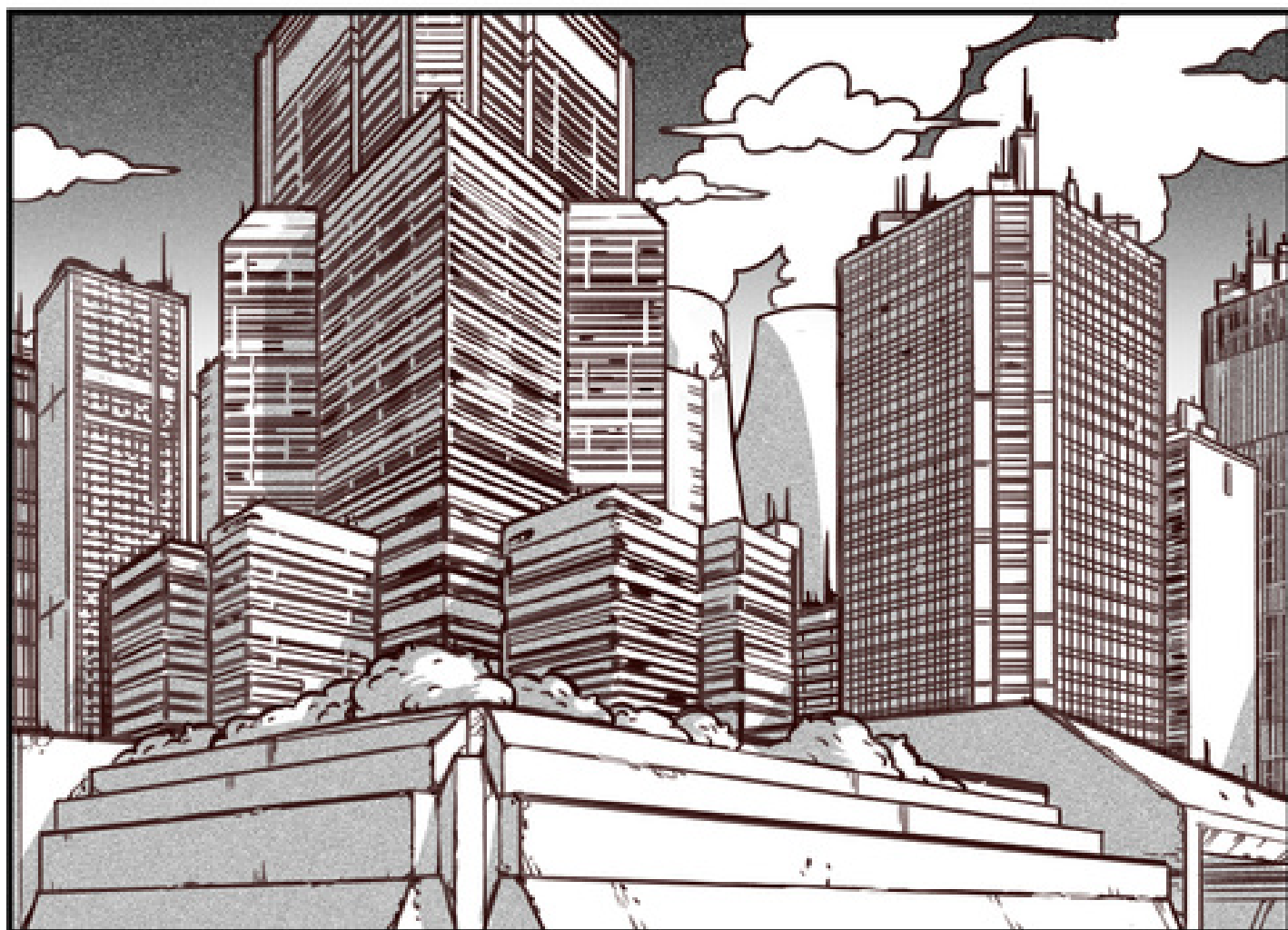


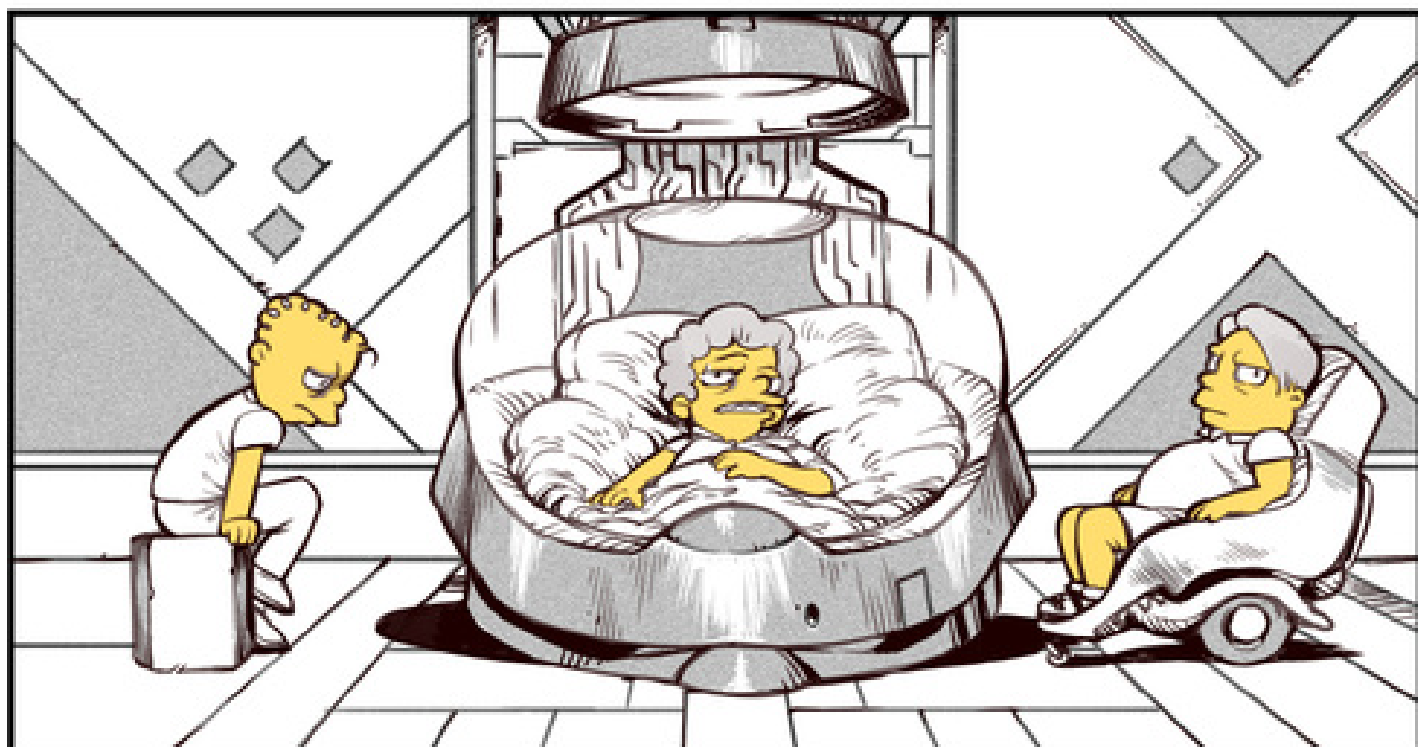


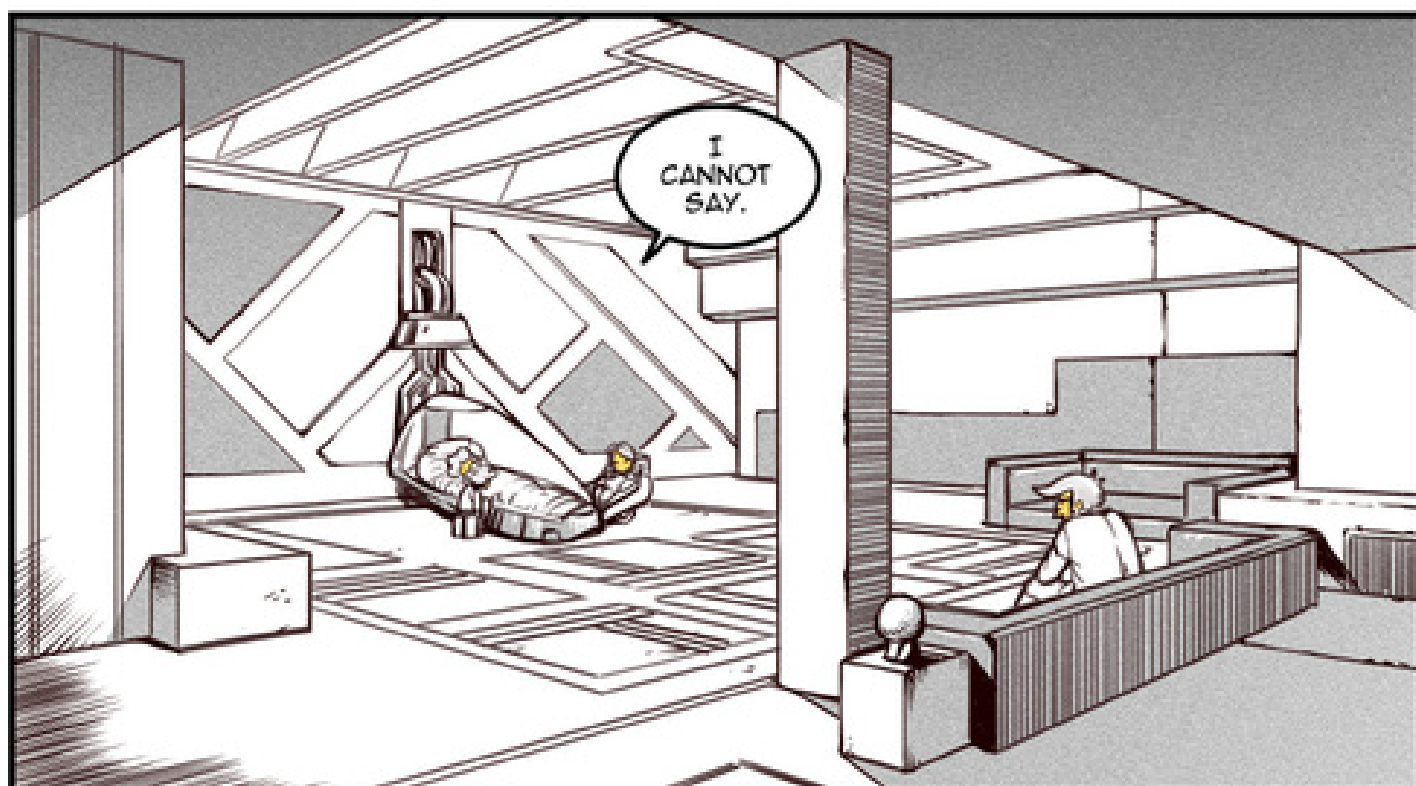


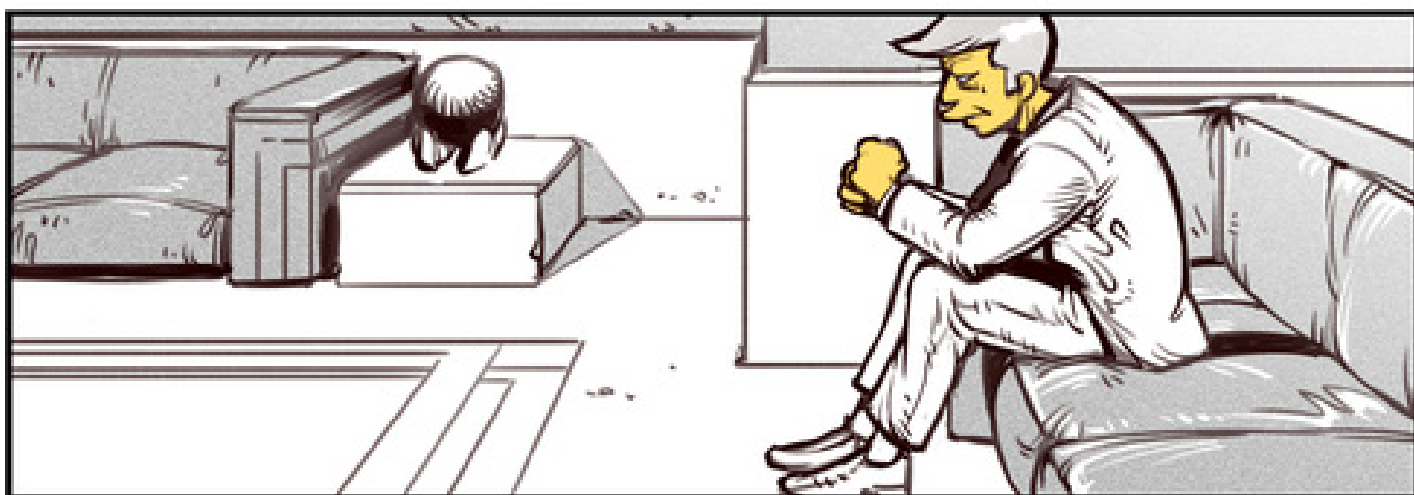
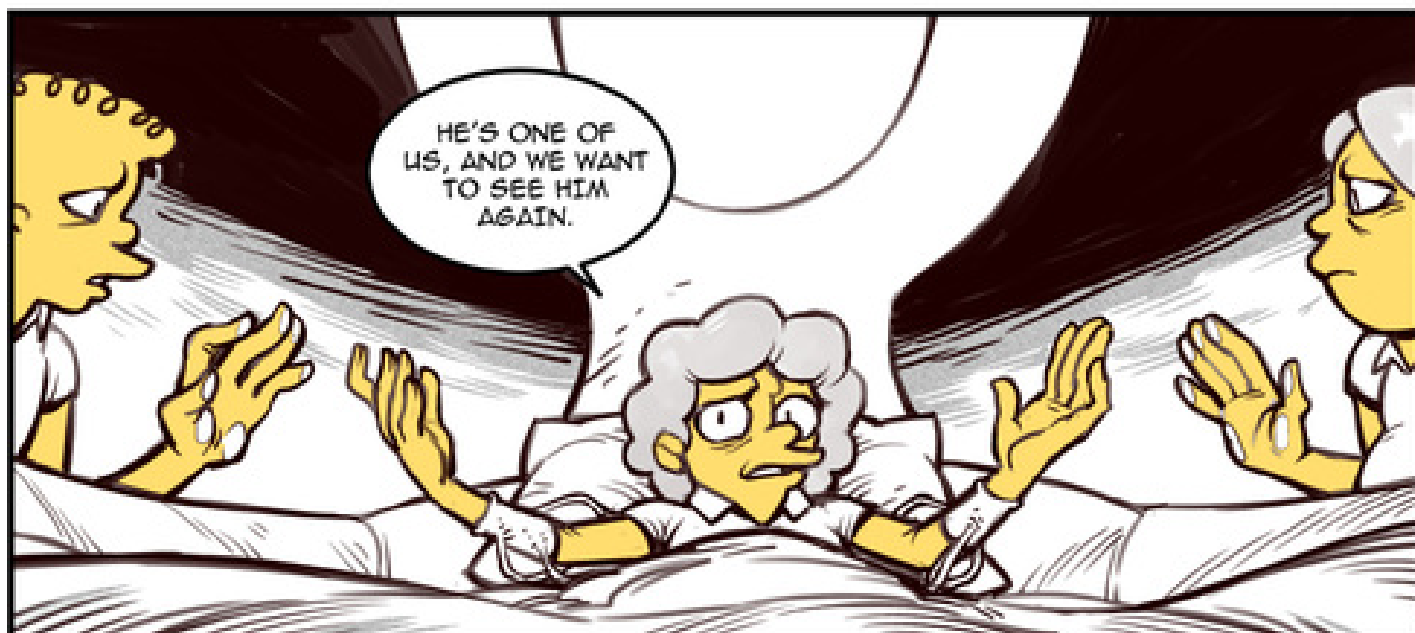


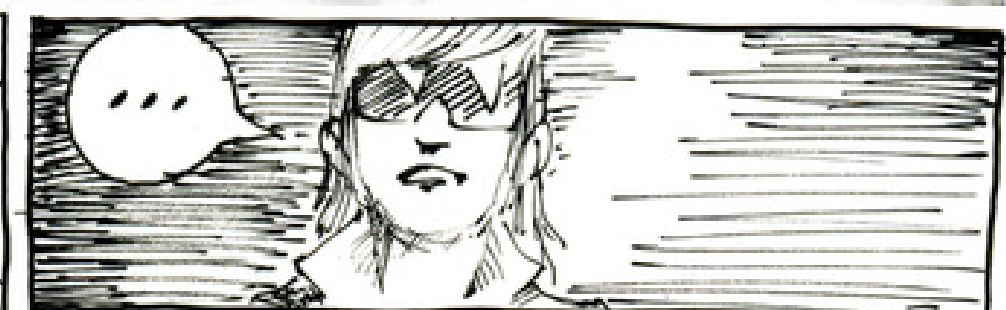
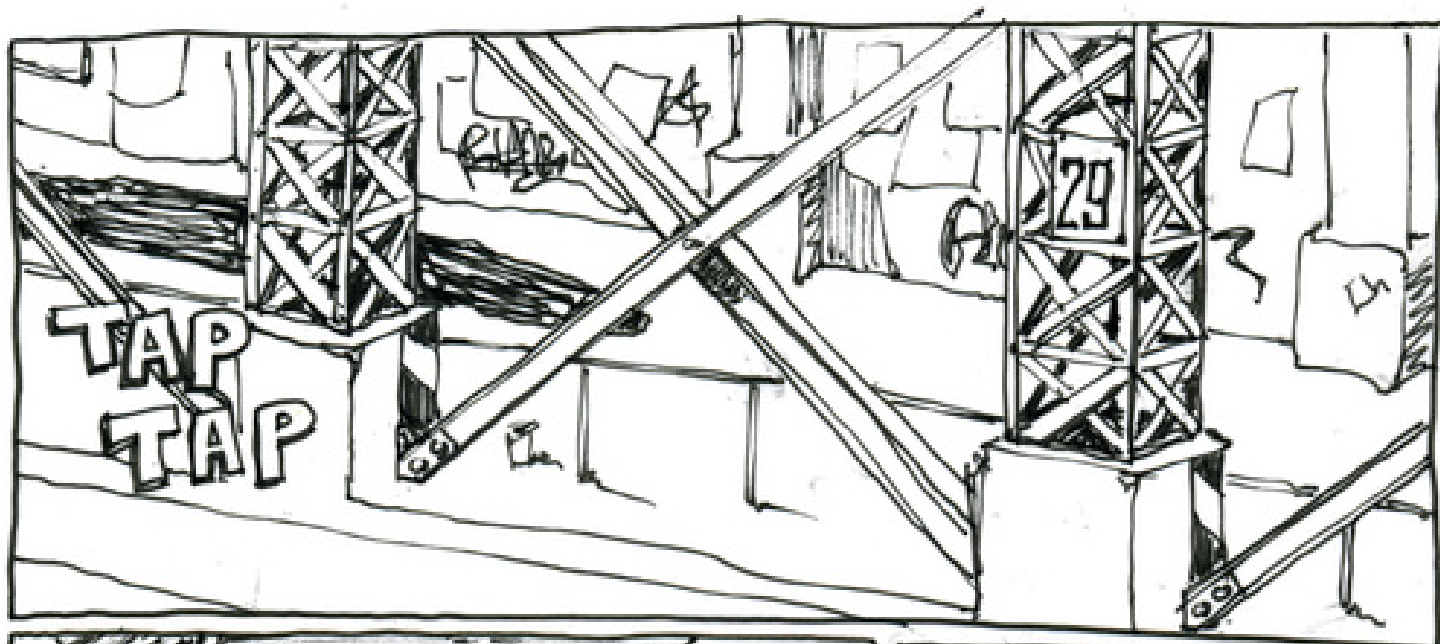


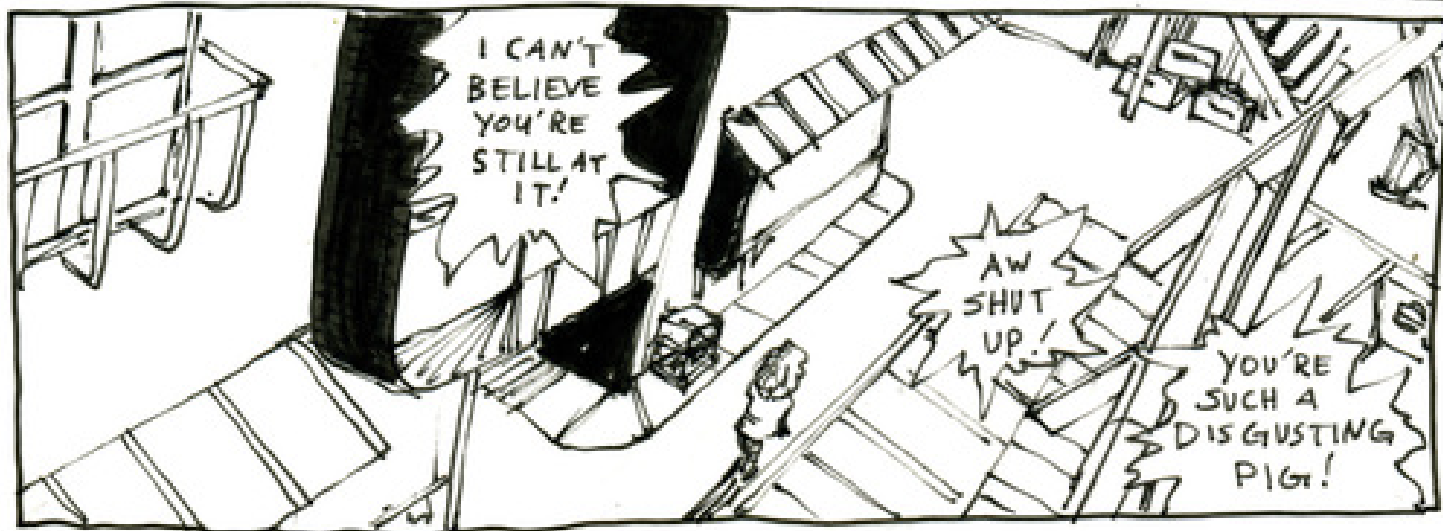
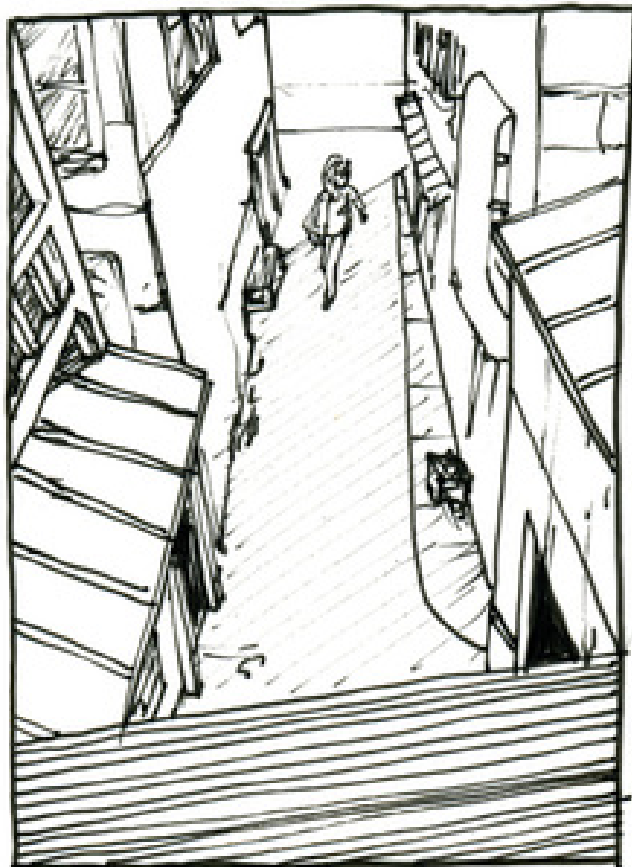


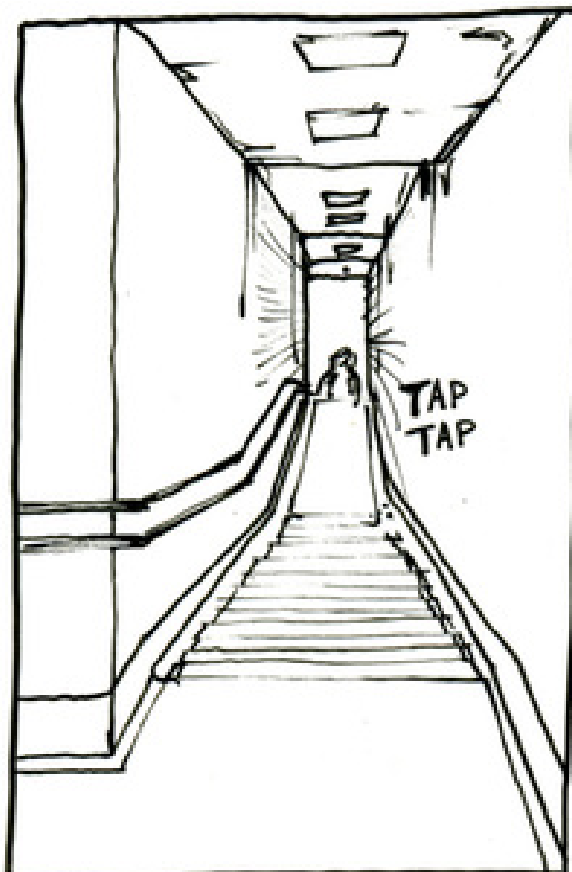






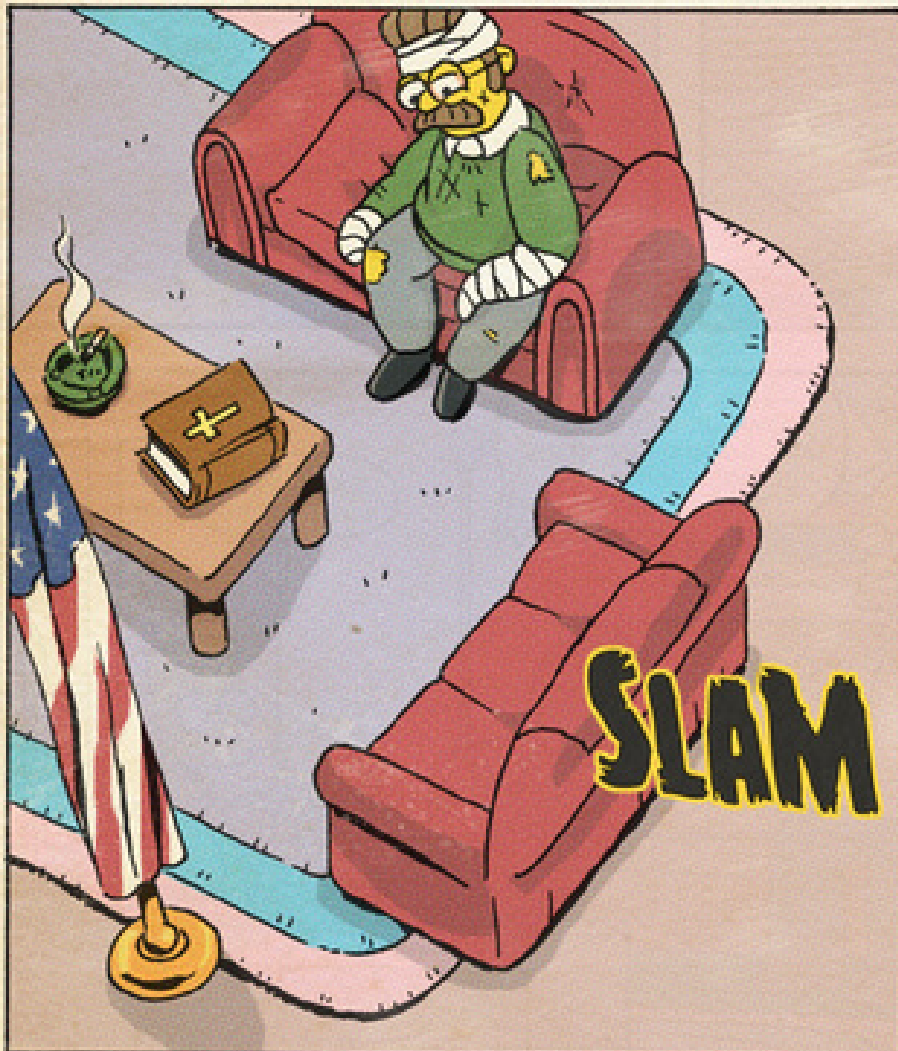
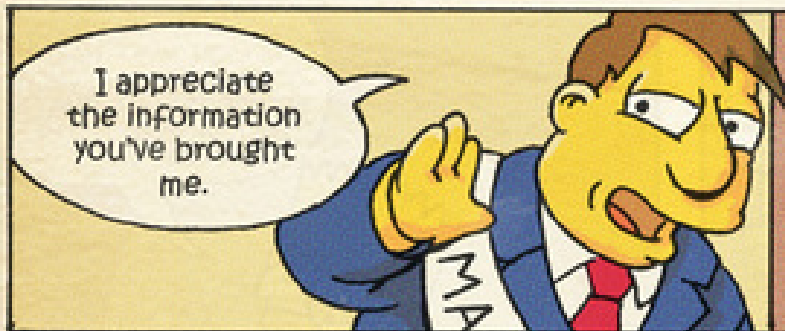


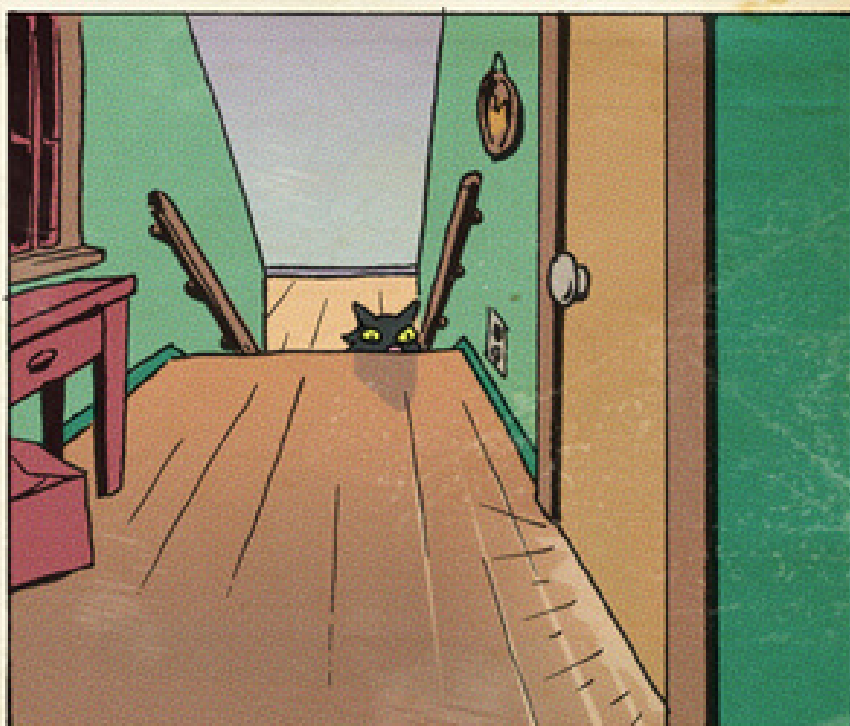
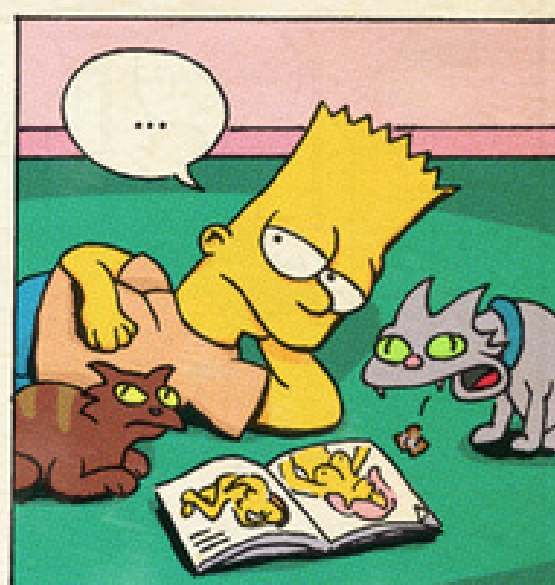
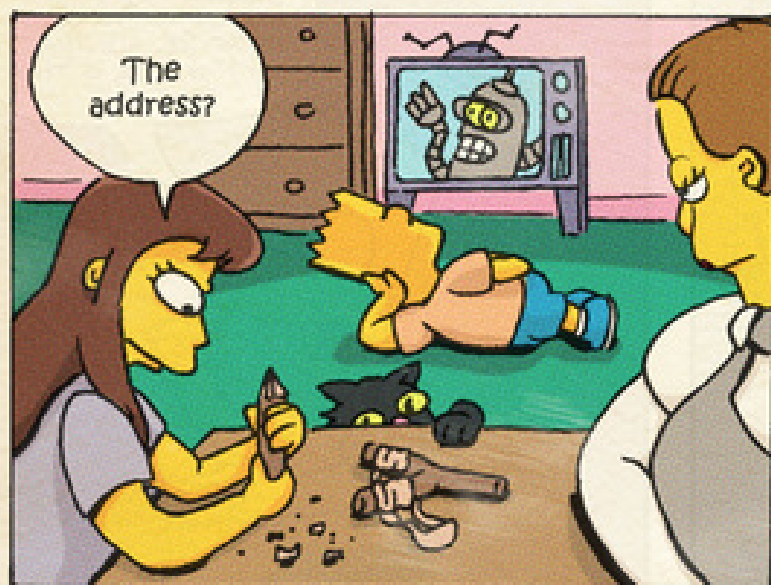
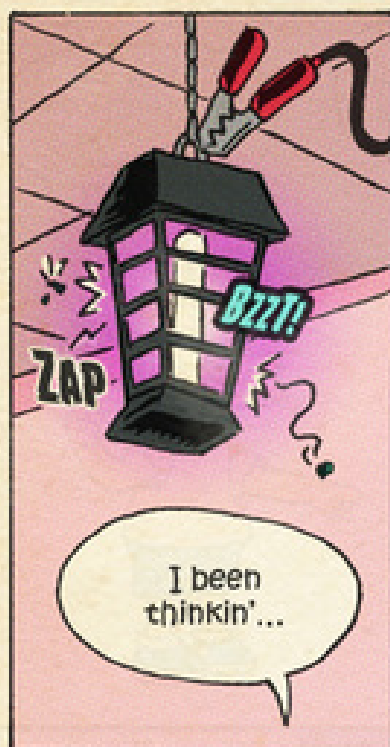


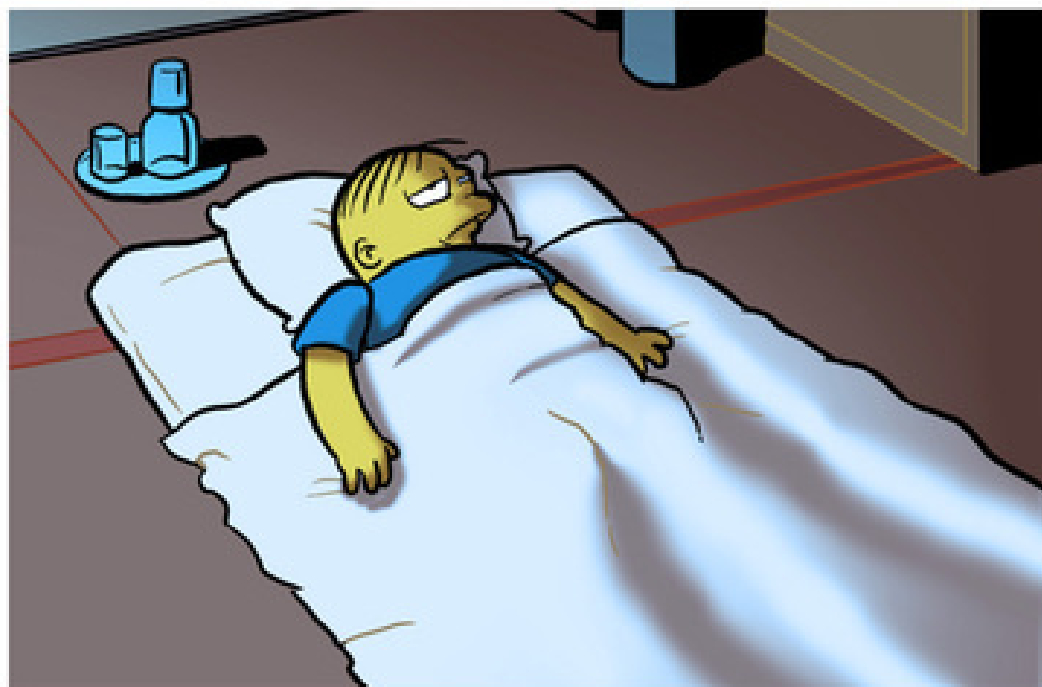


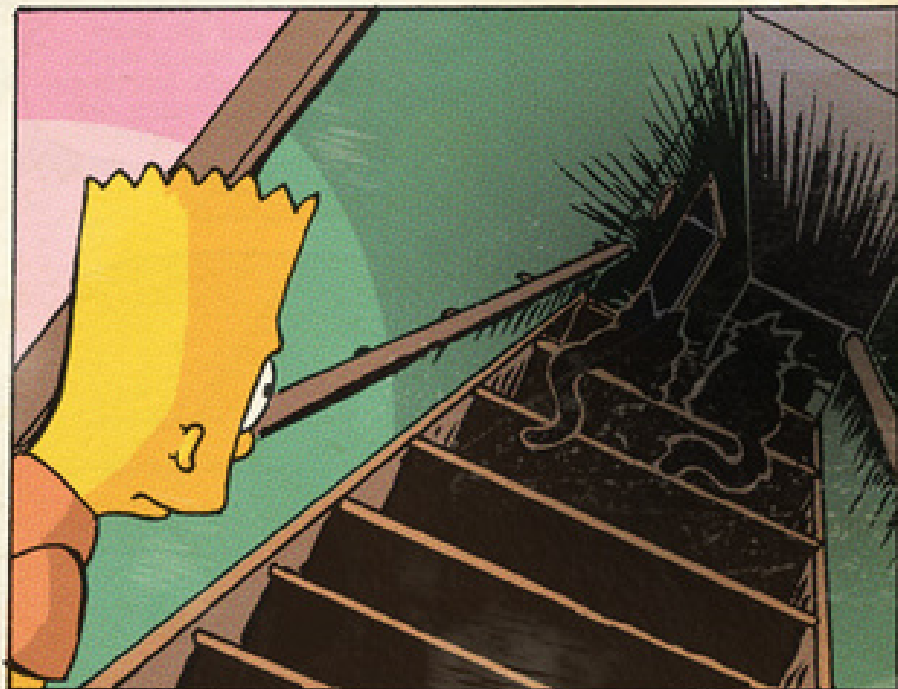
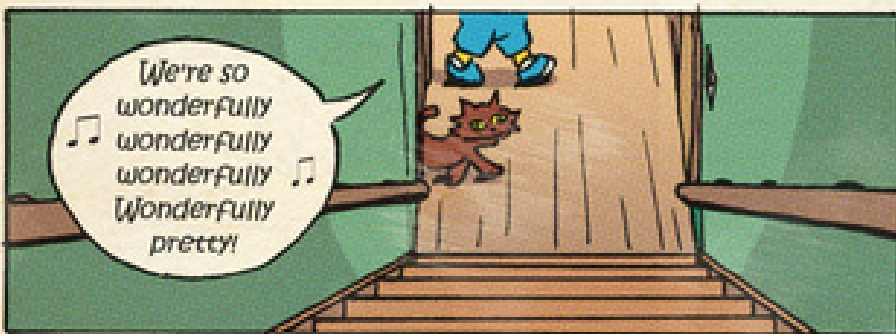
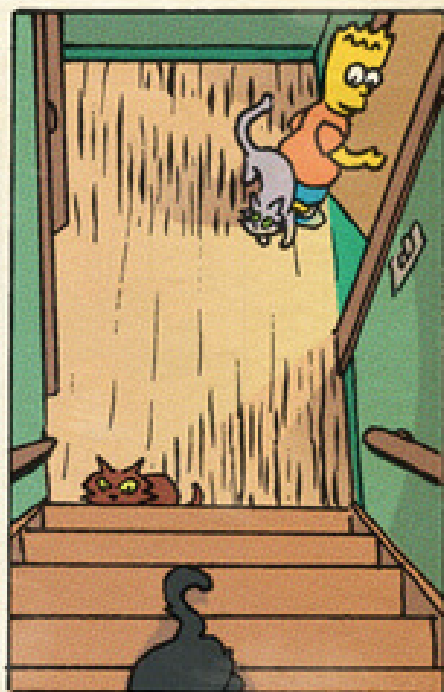
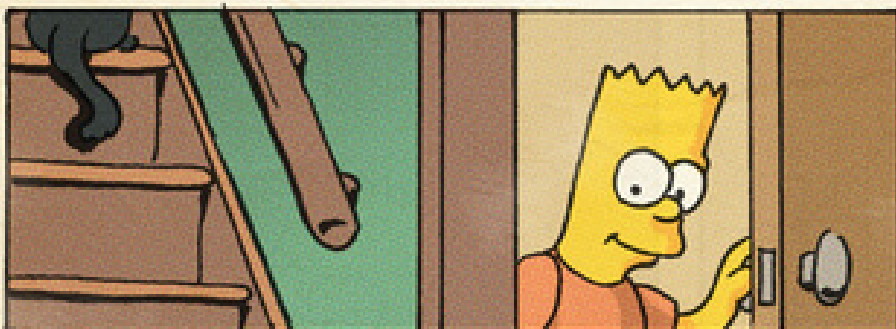
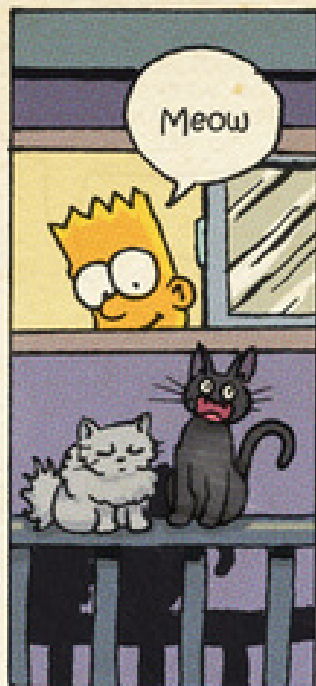


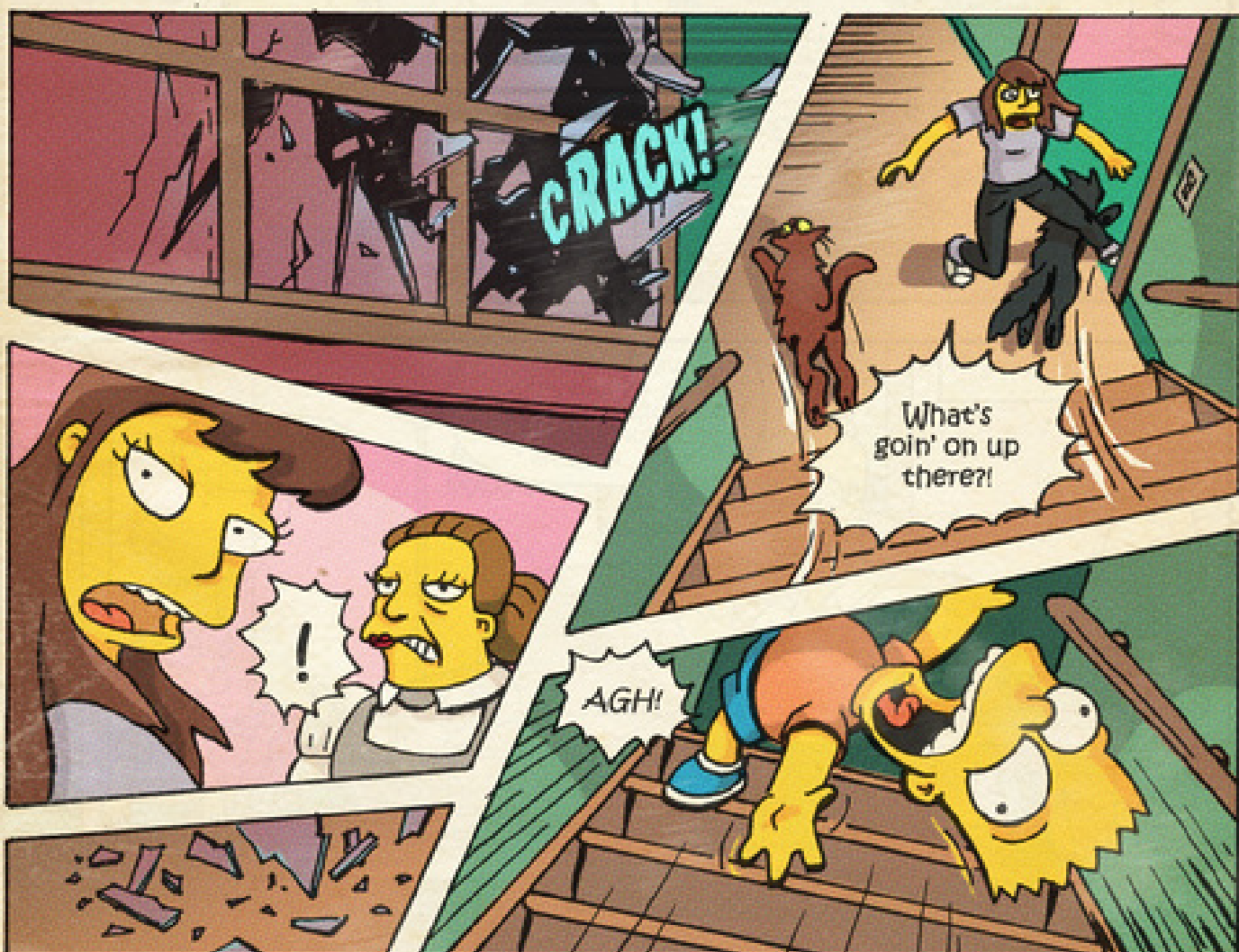
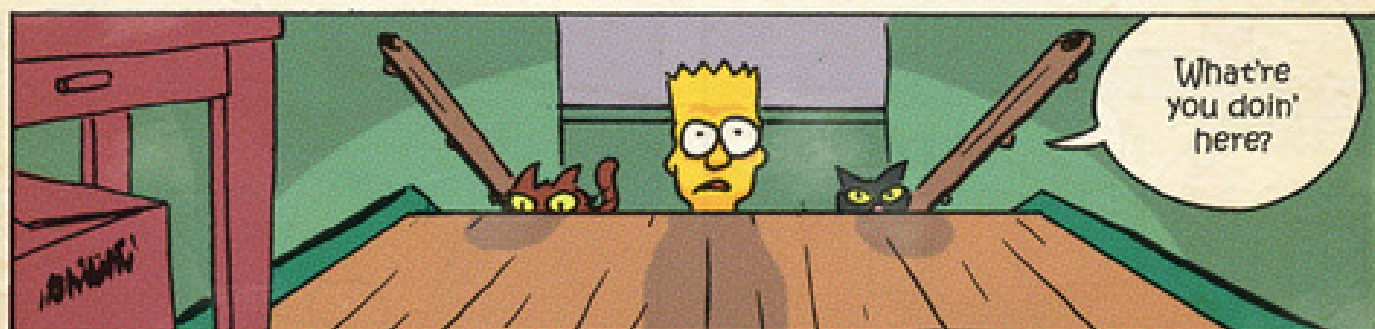
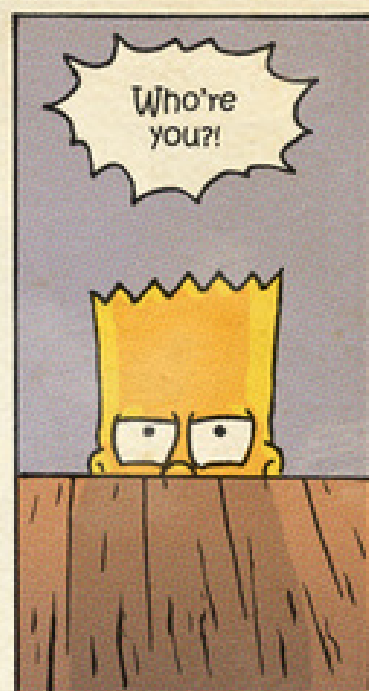


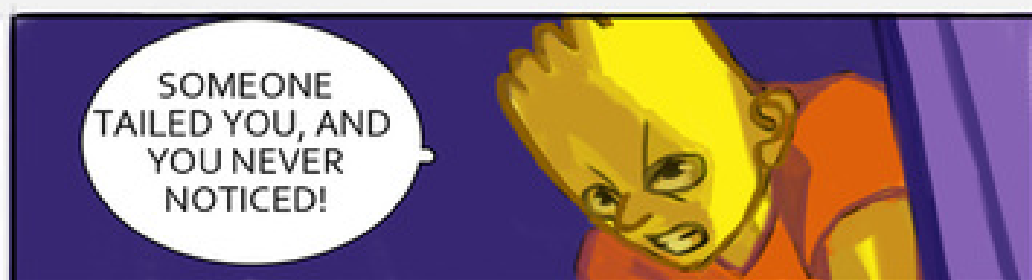




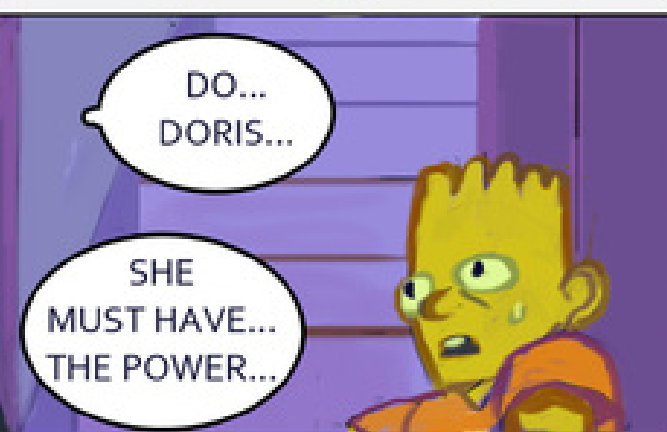
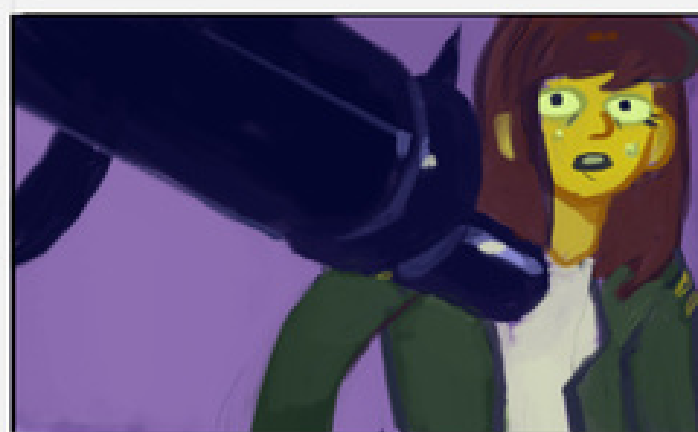
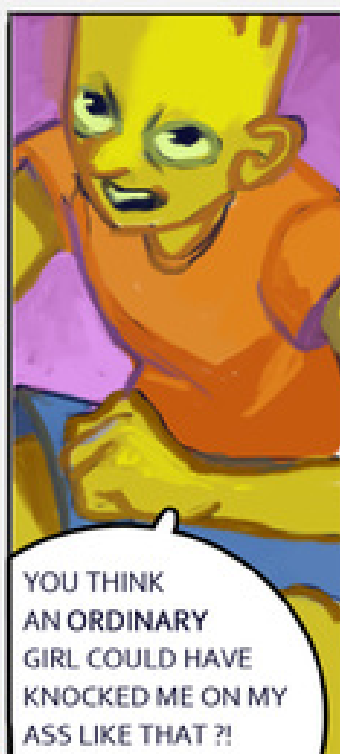
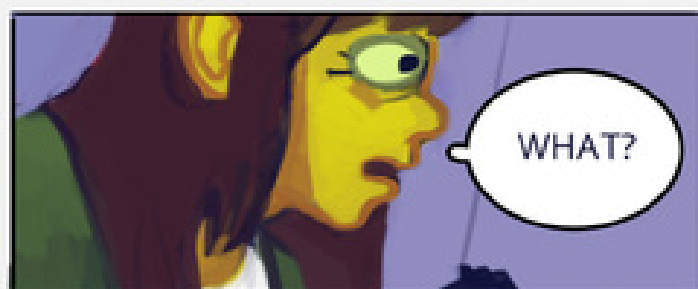


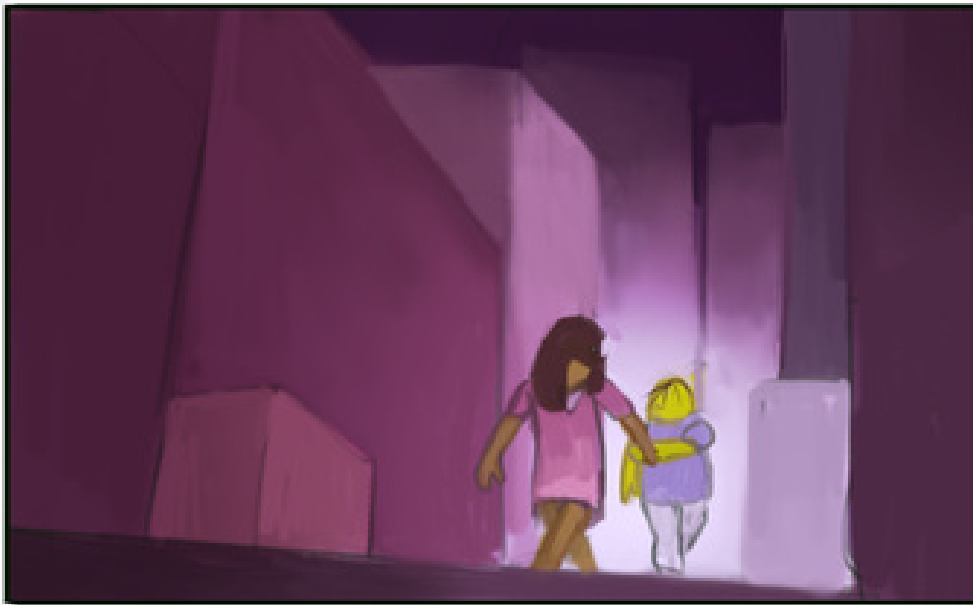


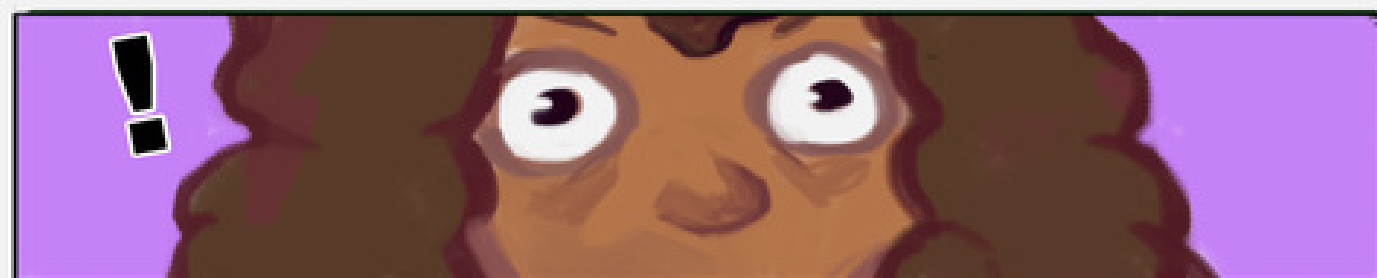
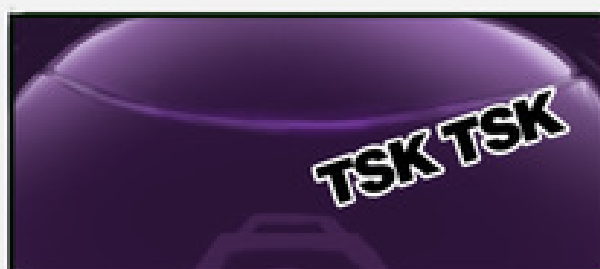
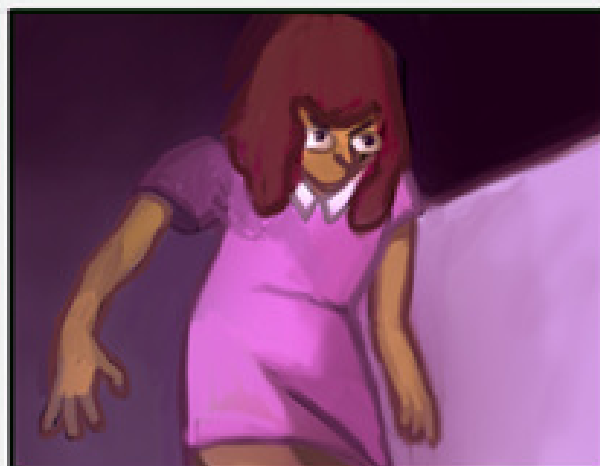


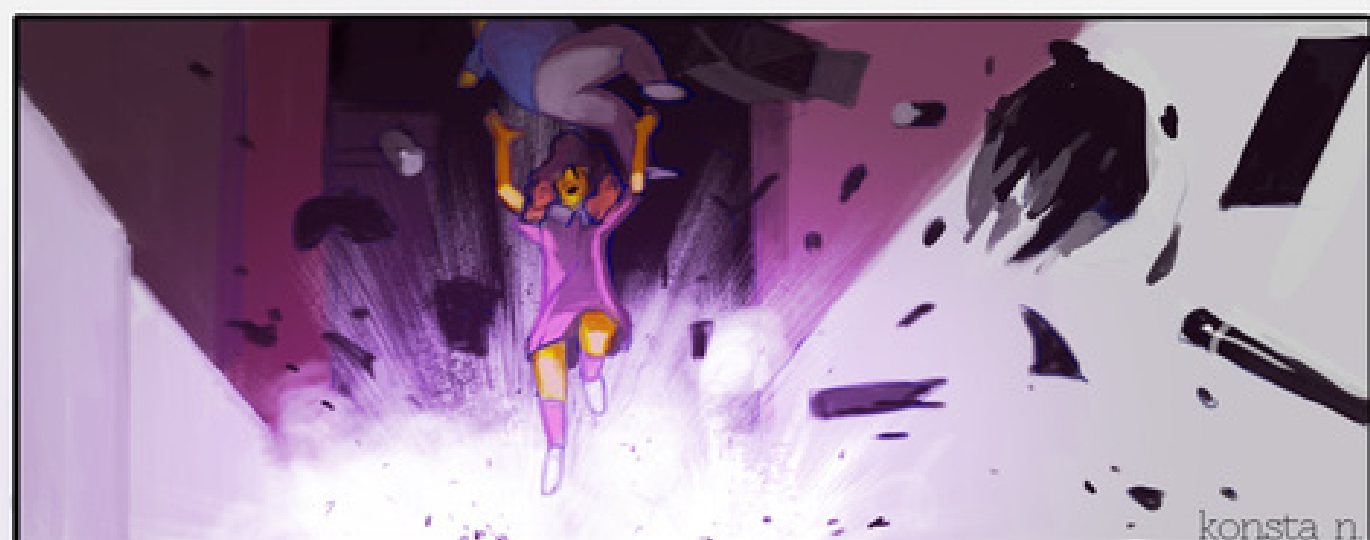


konsta n.

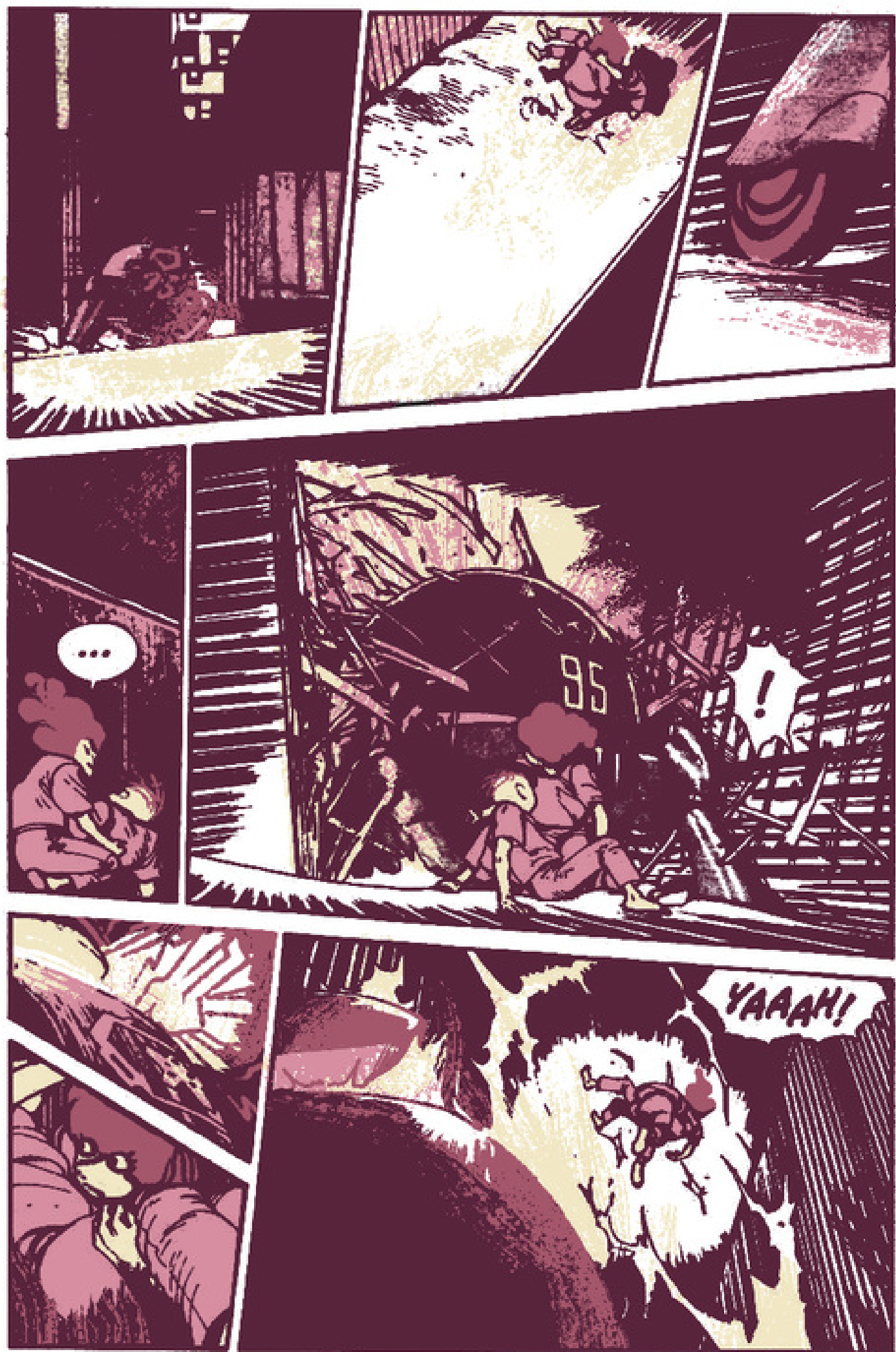


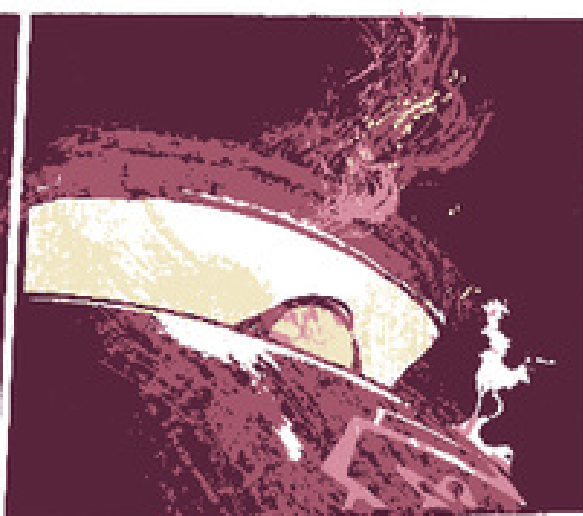




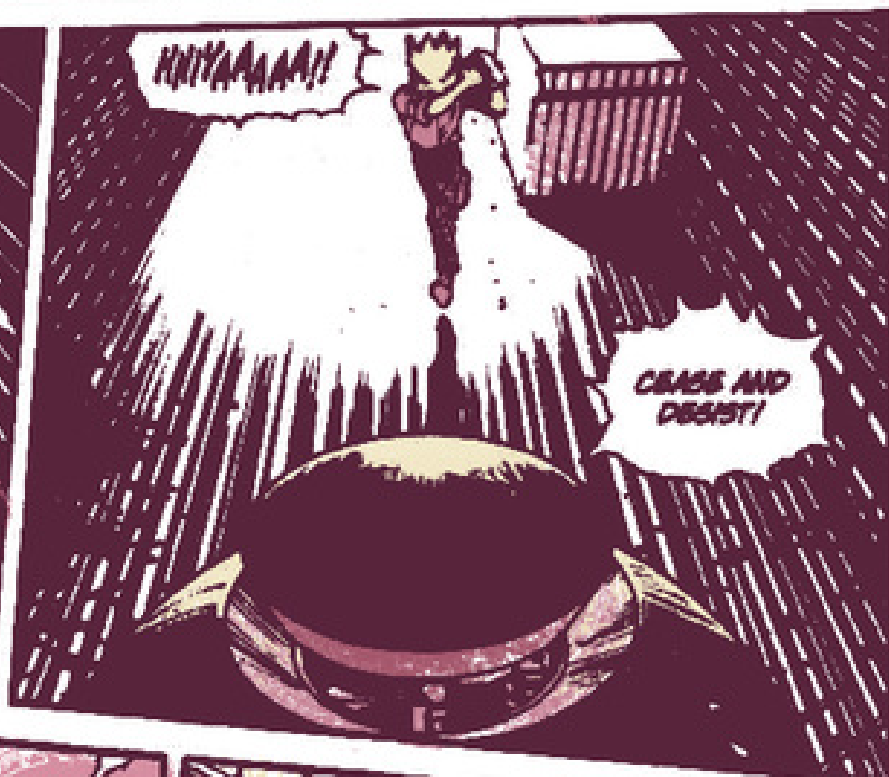








WHIR...
KLIK-PY



KRIYAAAAA!!

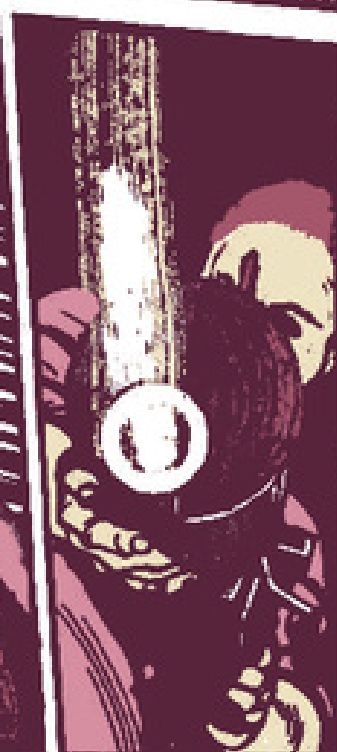
CEASE AND
DESIST!



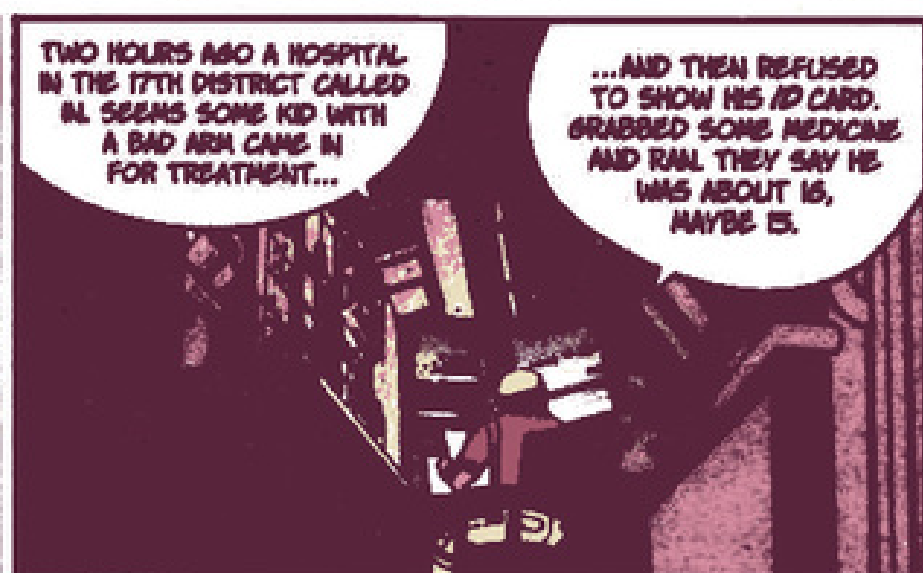
ANY ATTEMPT
TO BREACH THE
PEACE WILL BE—

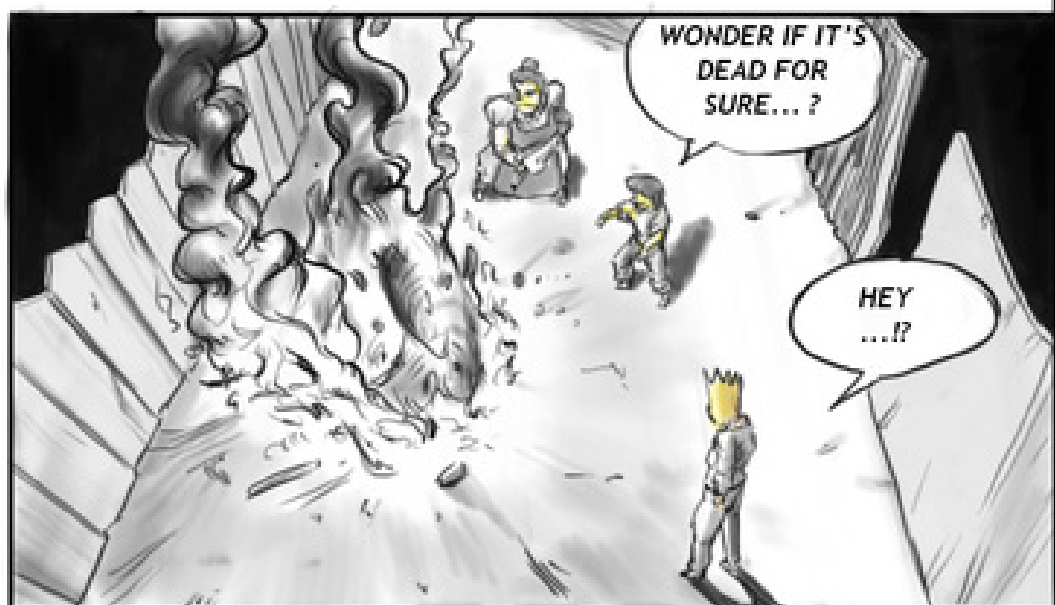
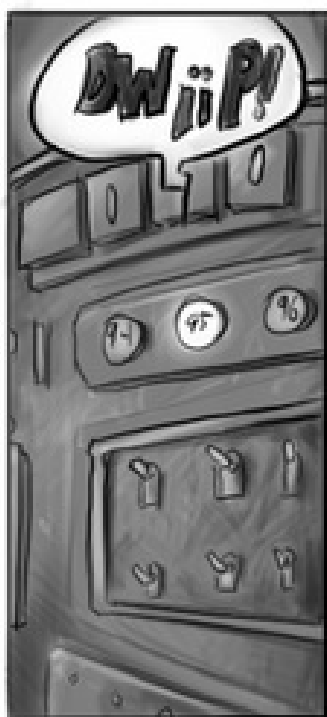


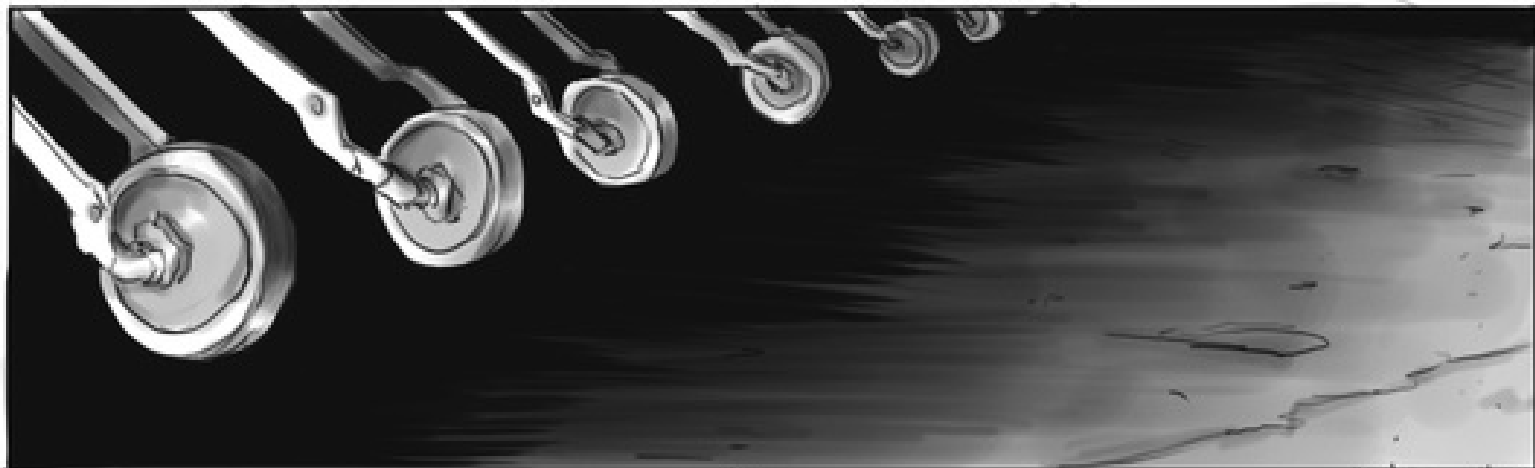
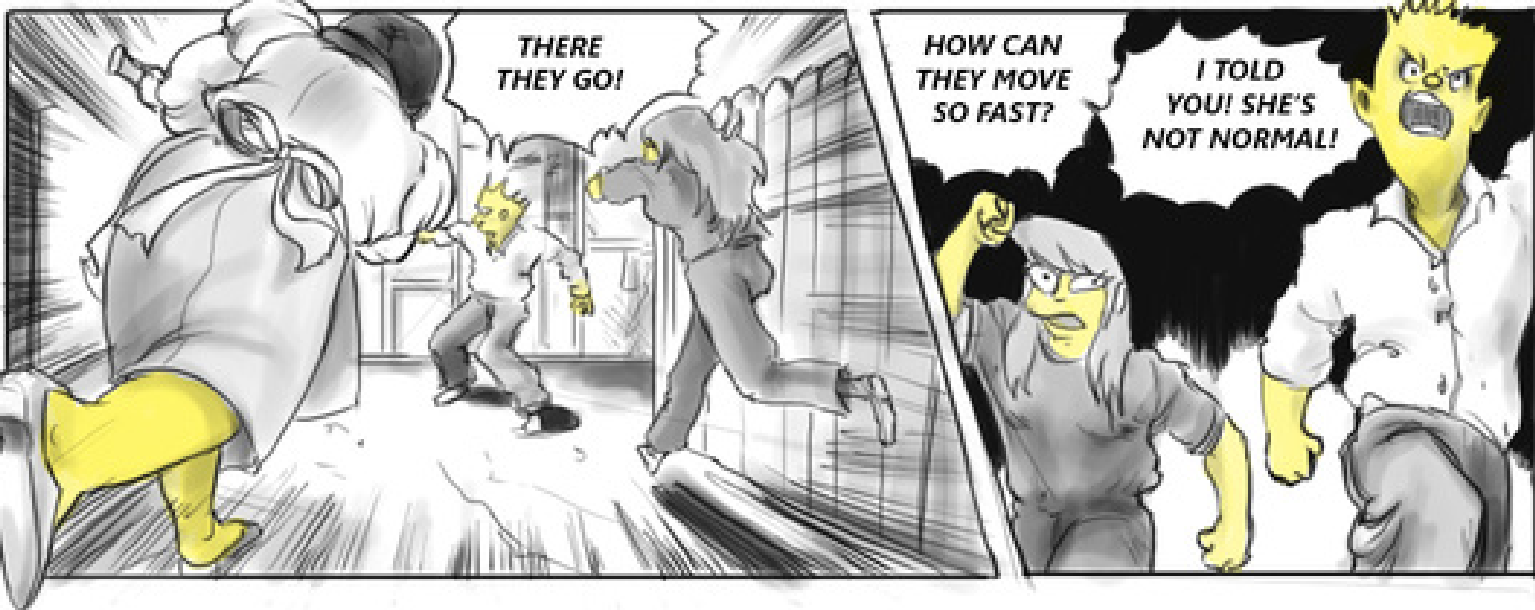
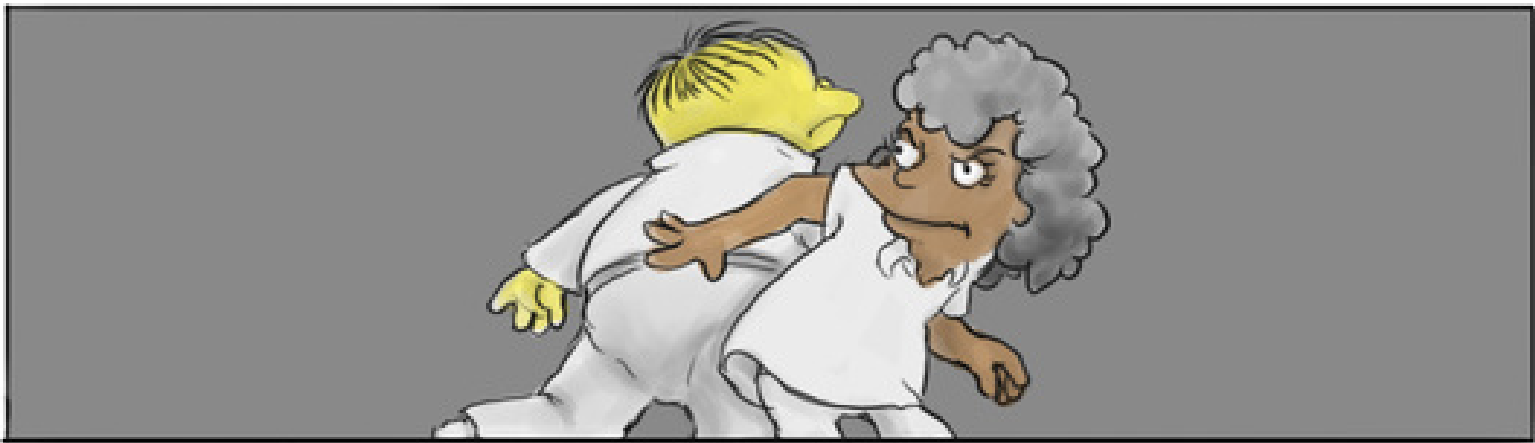
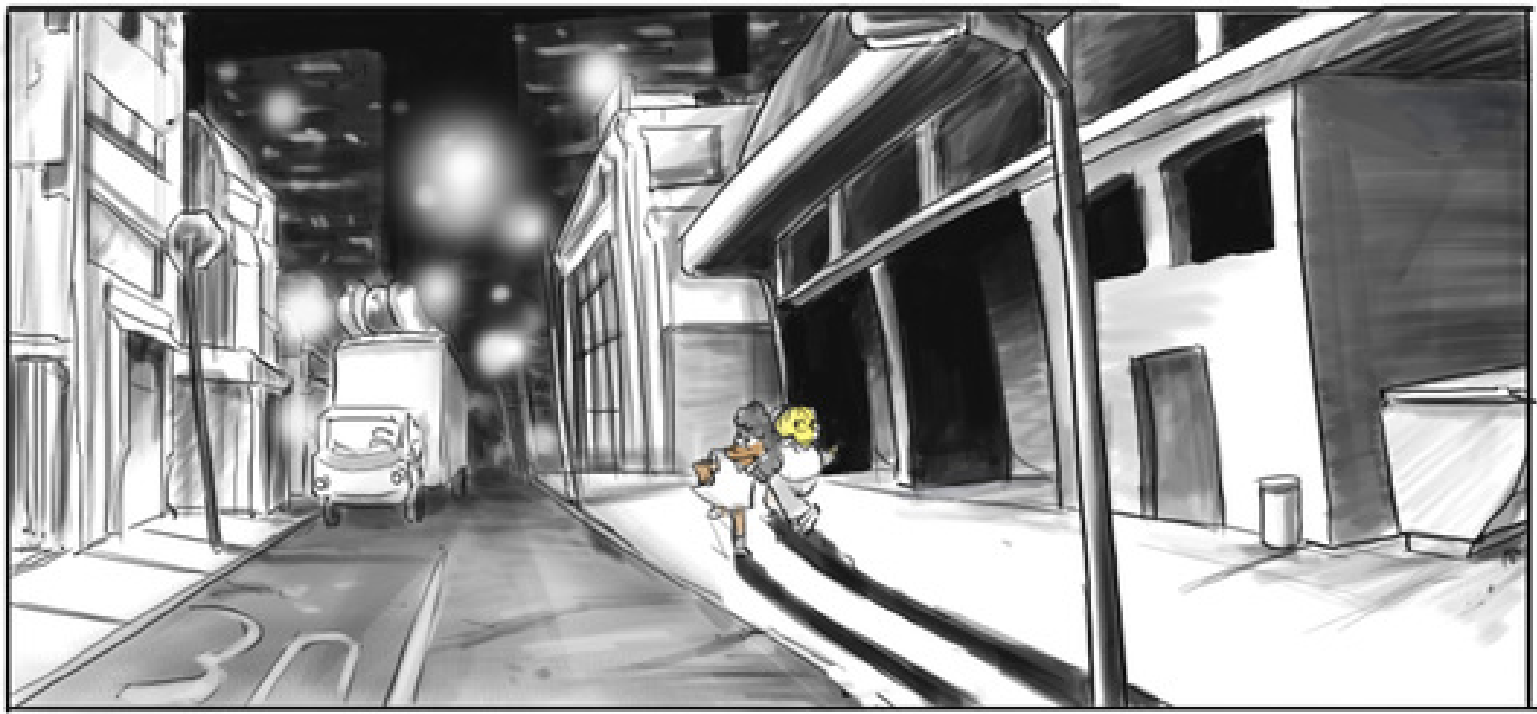
NOW!

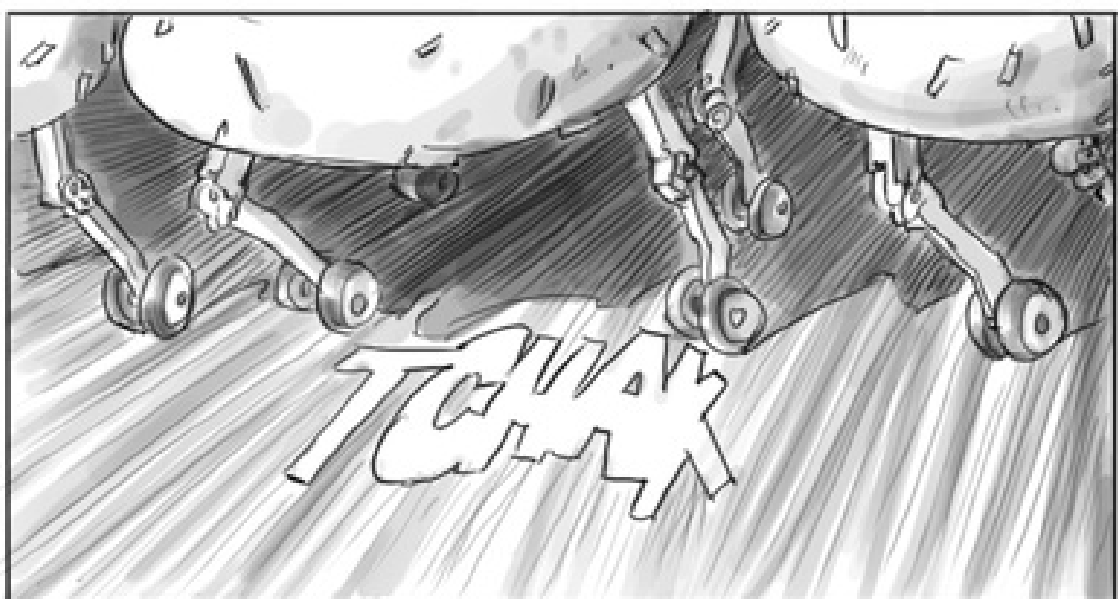
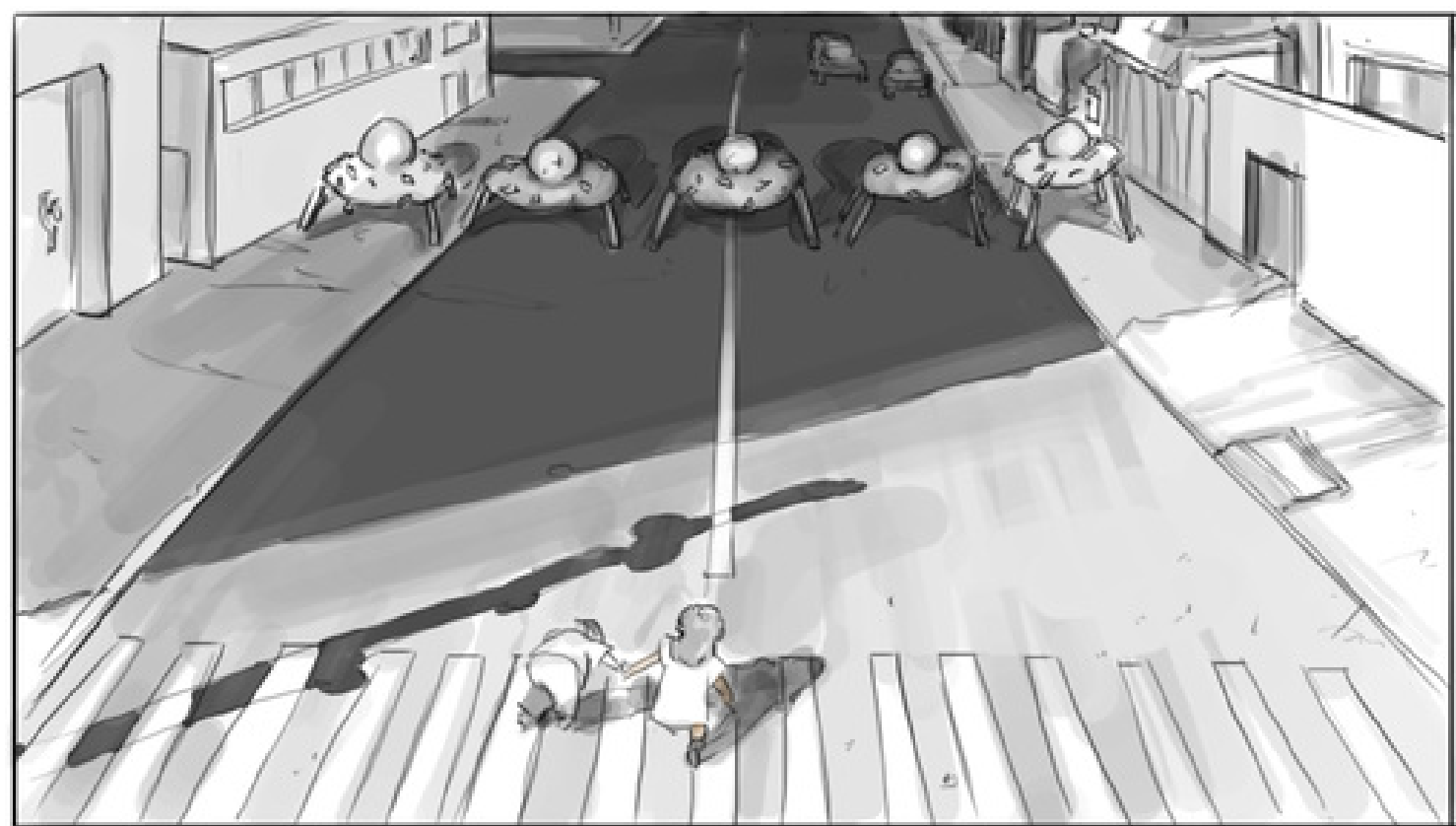
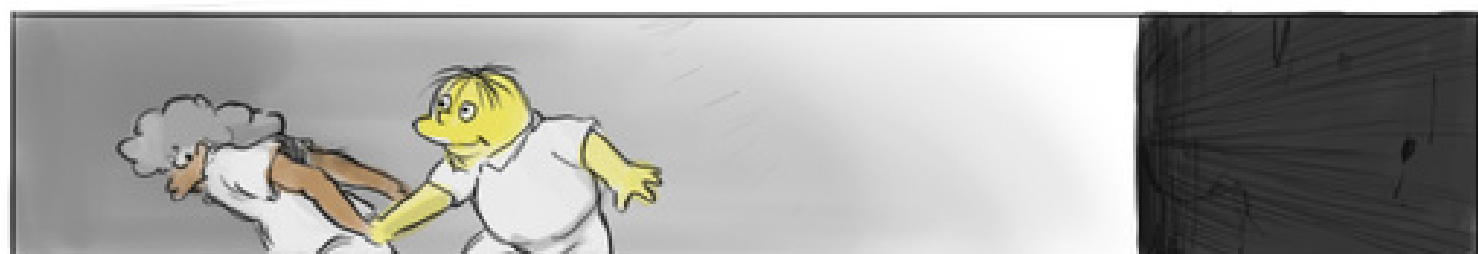
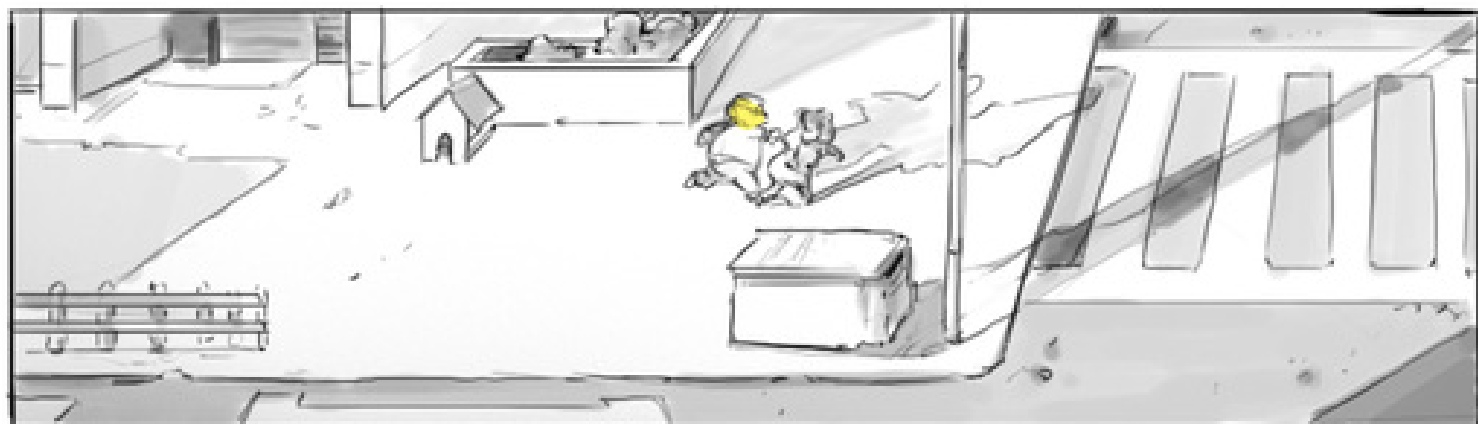


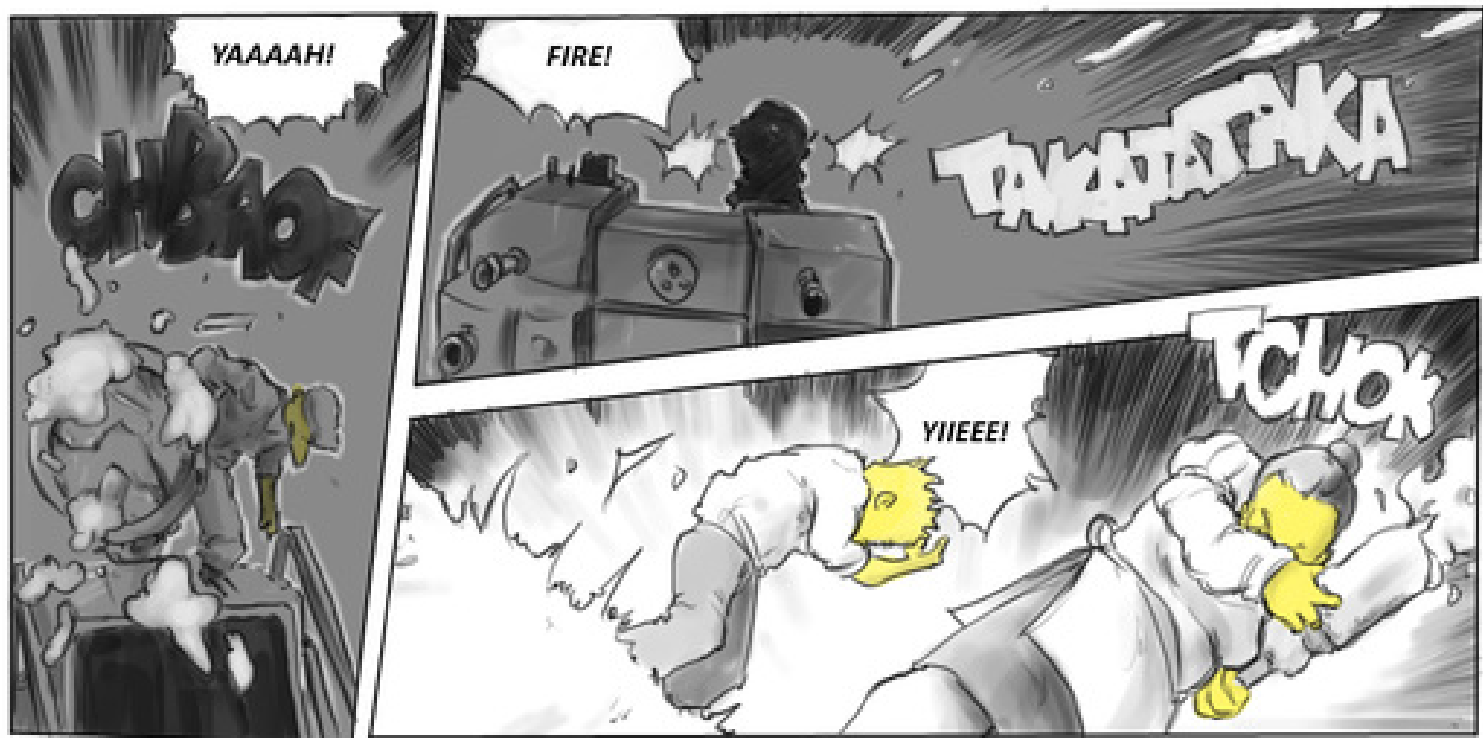


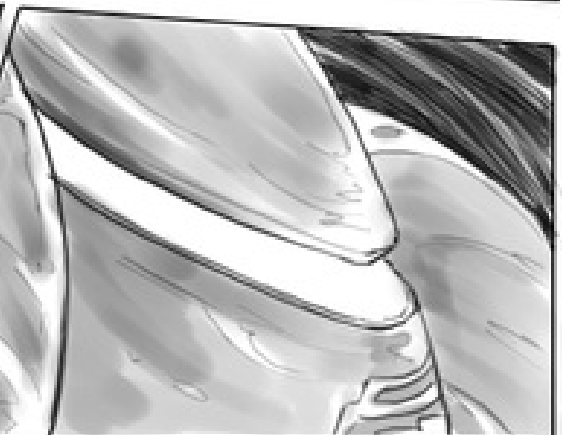
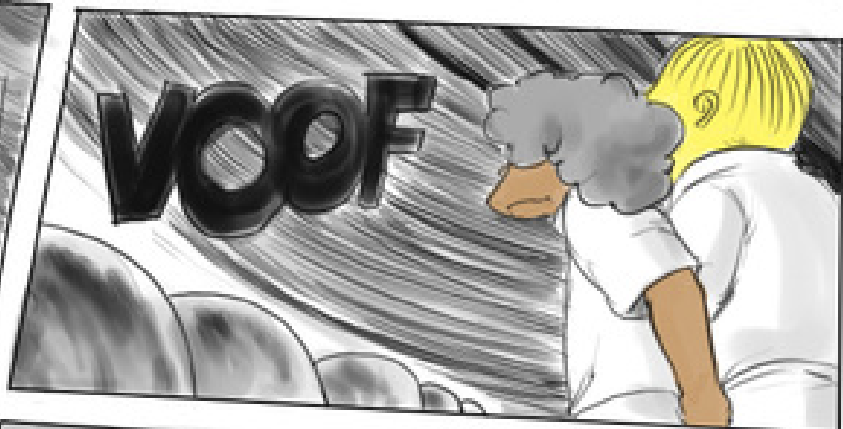
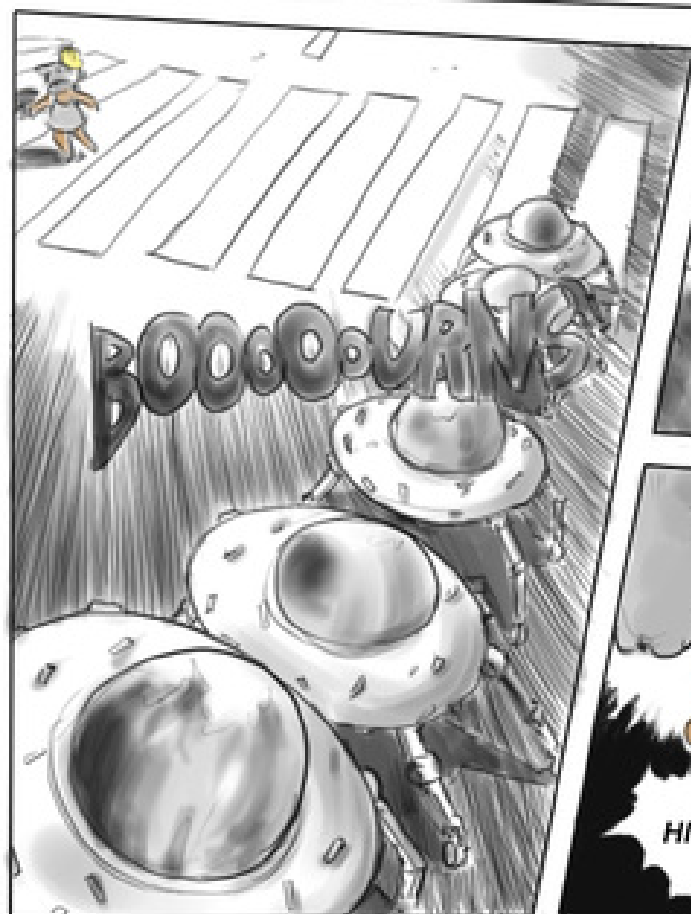
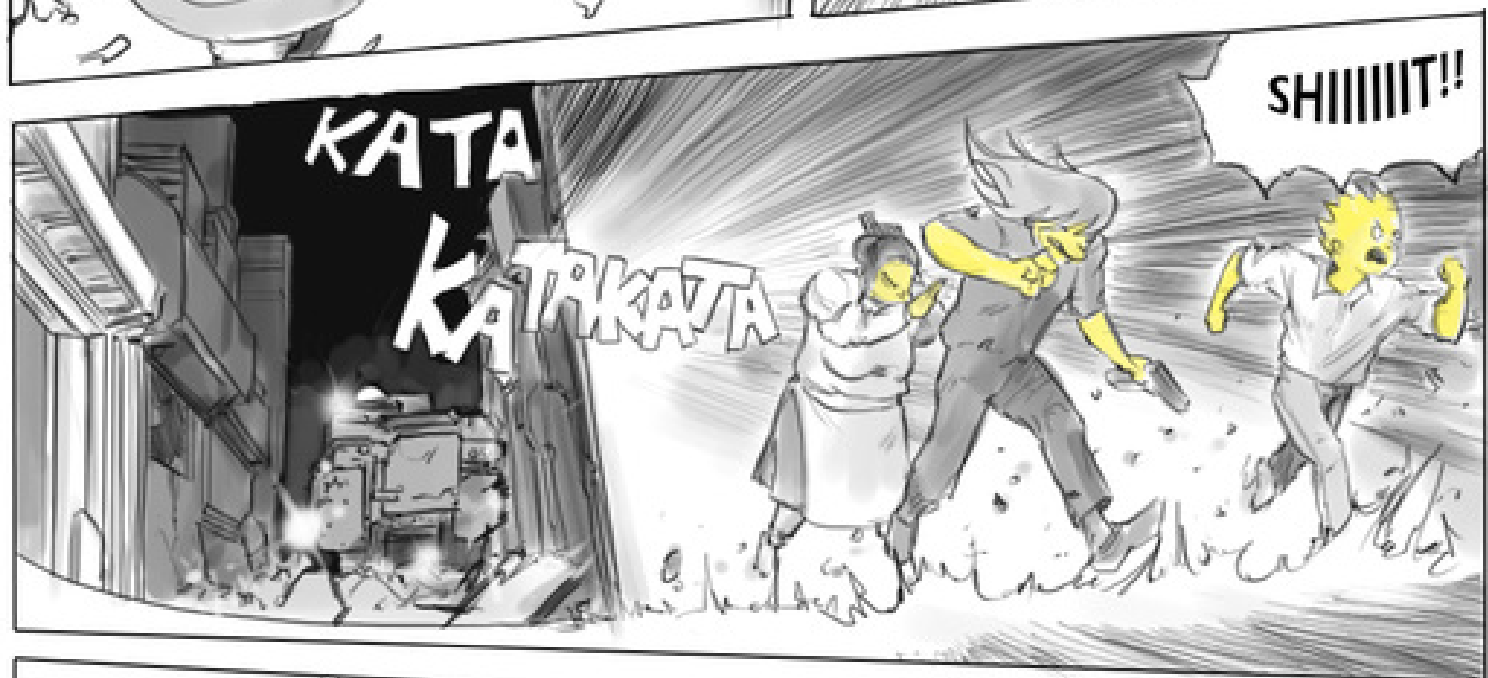
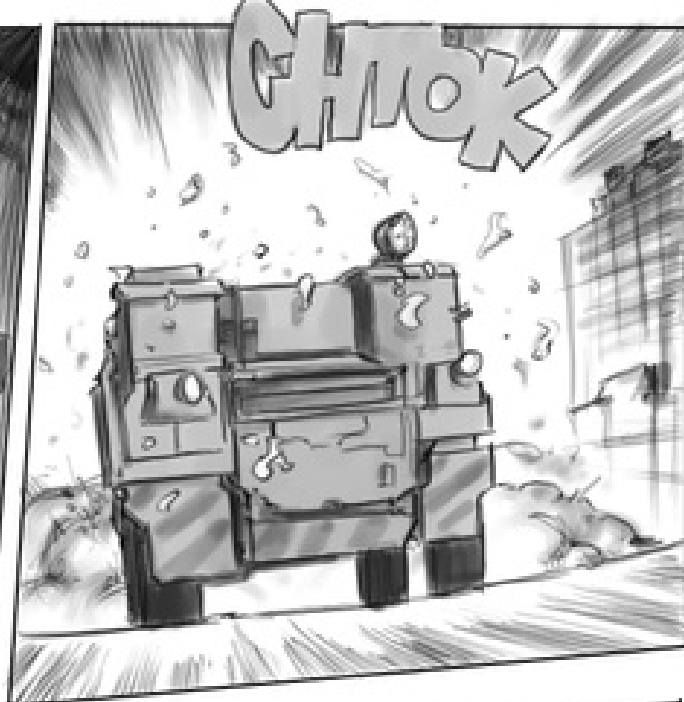
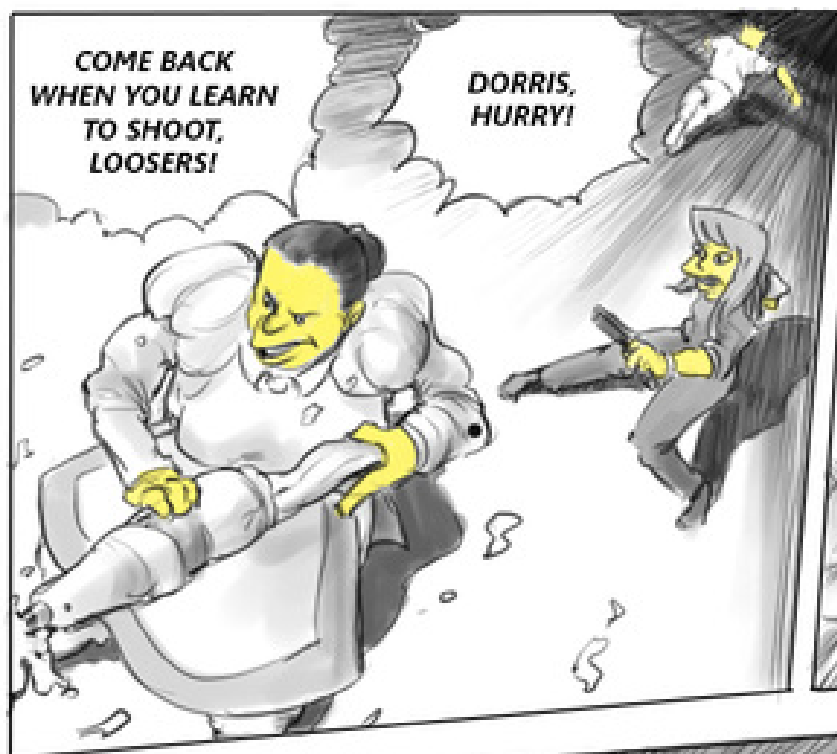


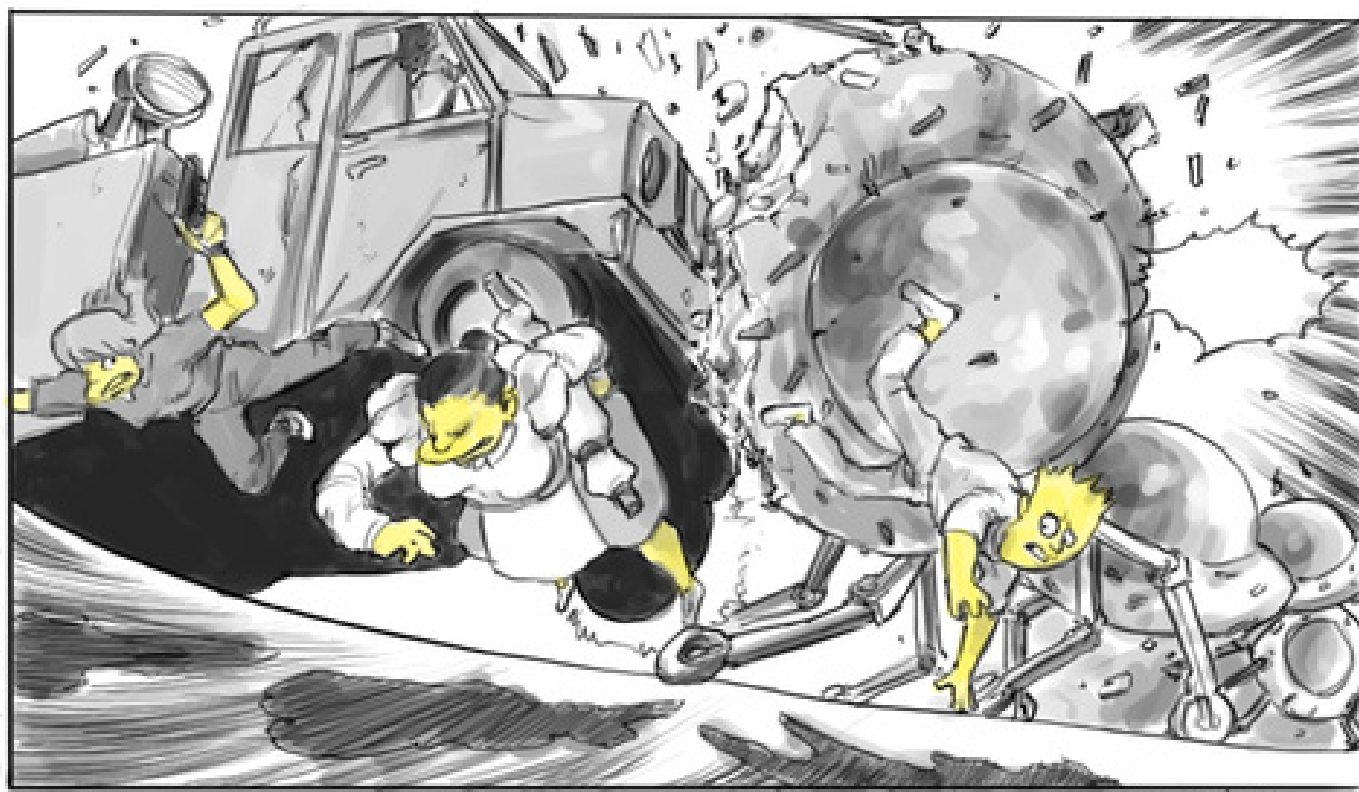


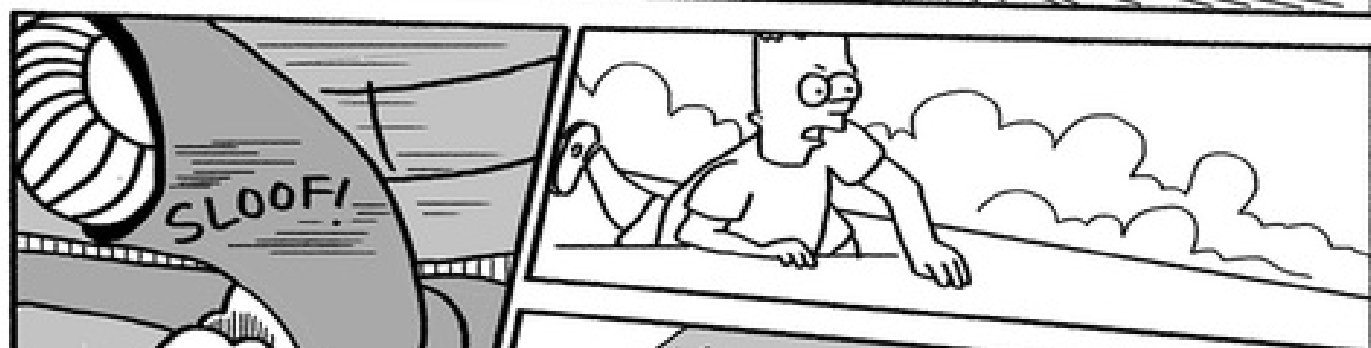
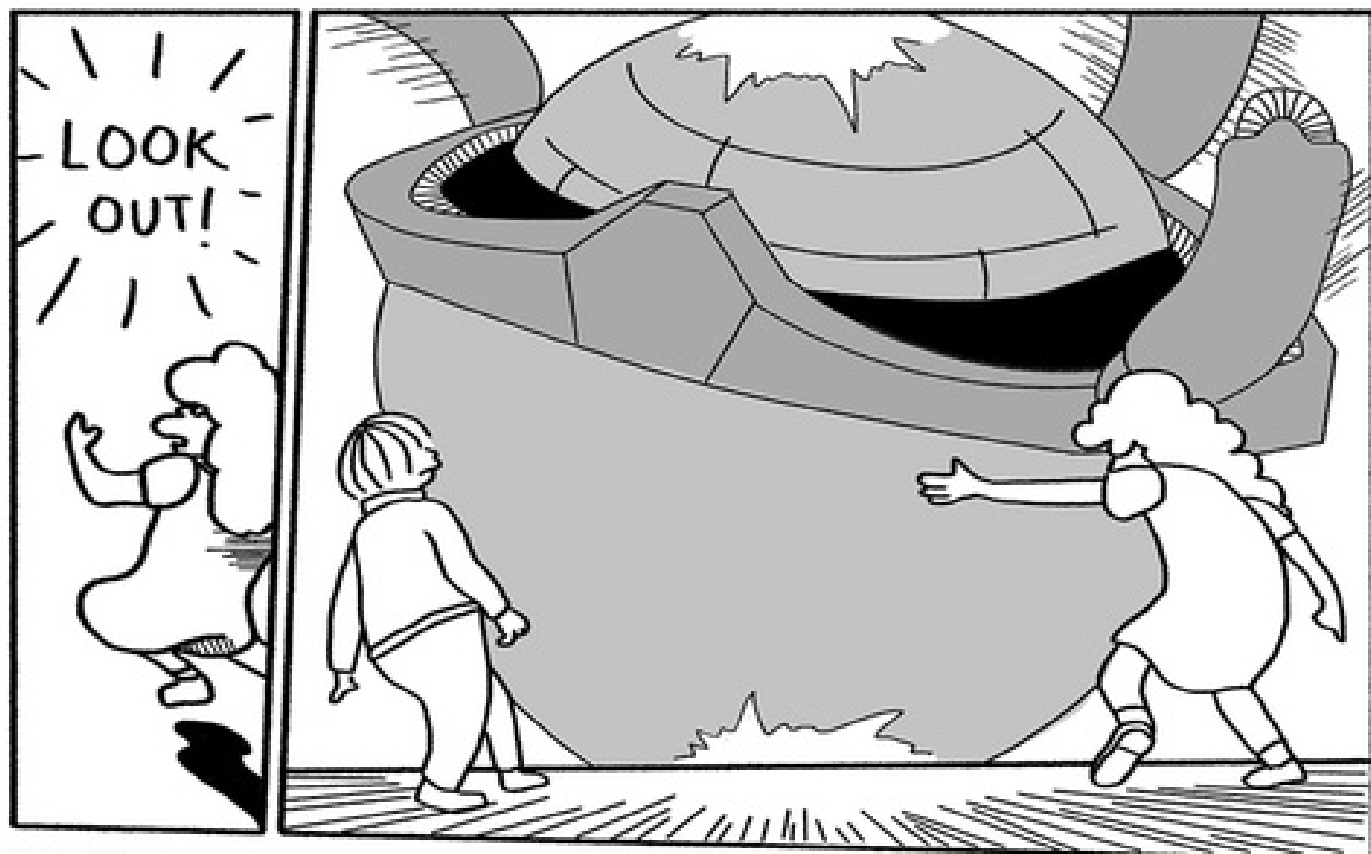


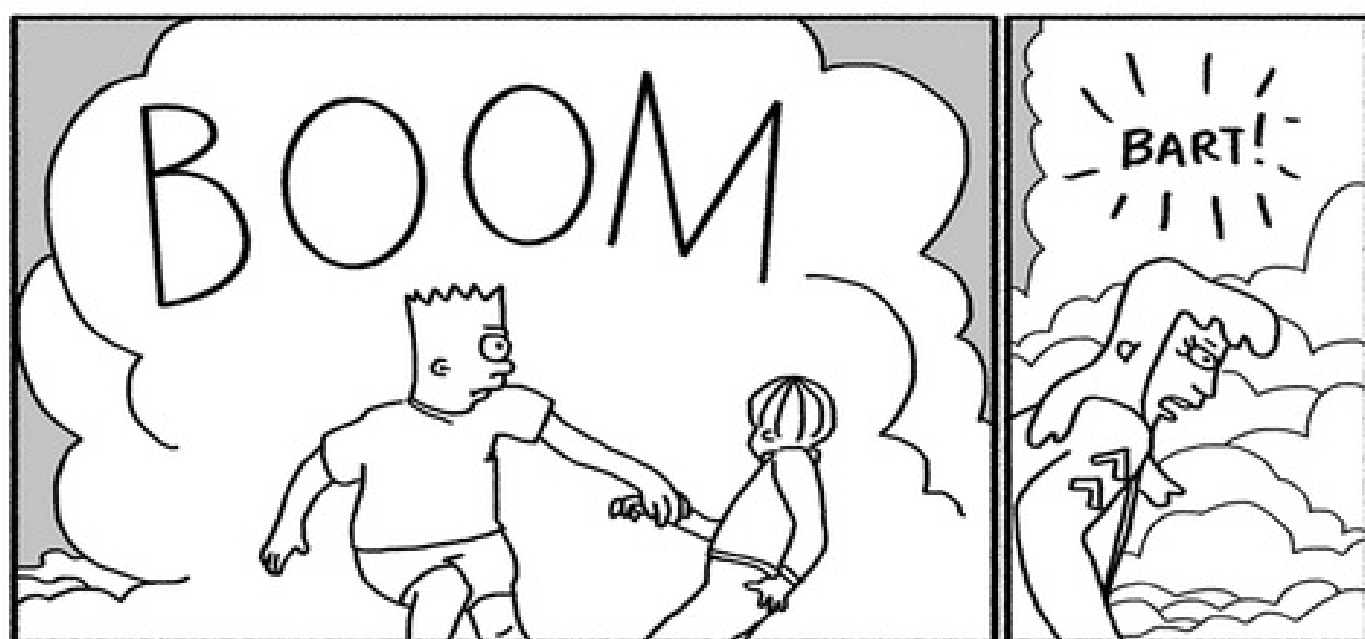


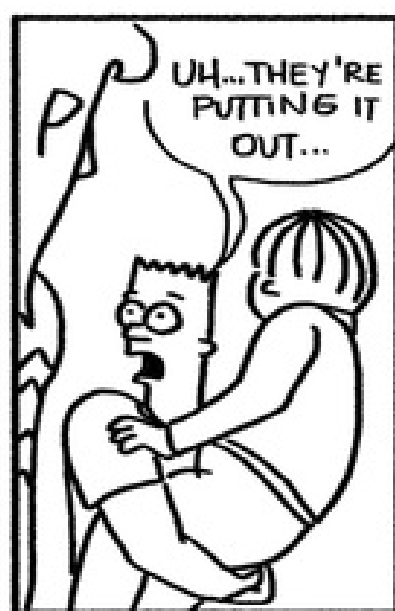


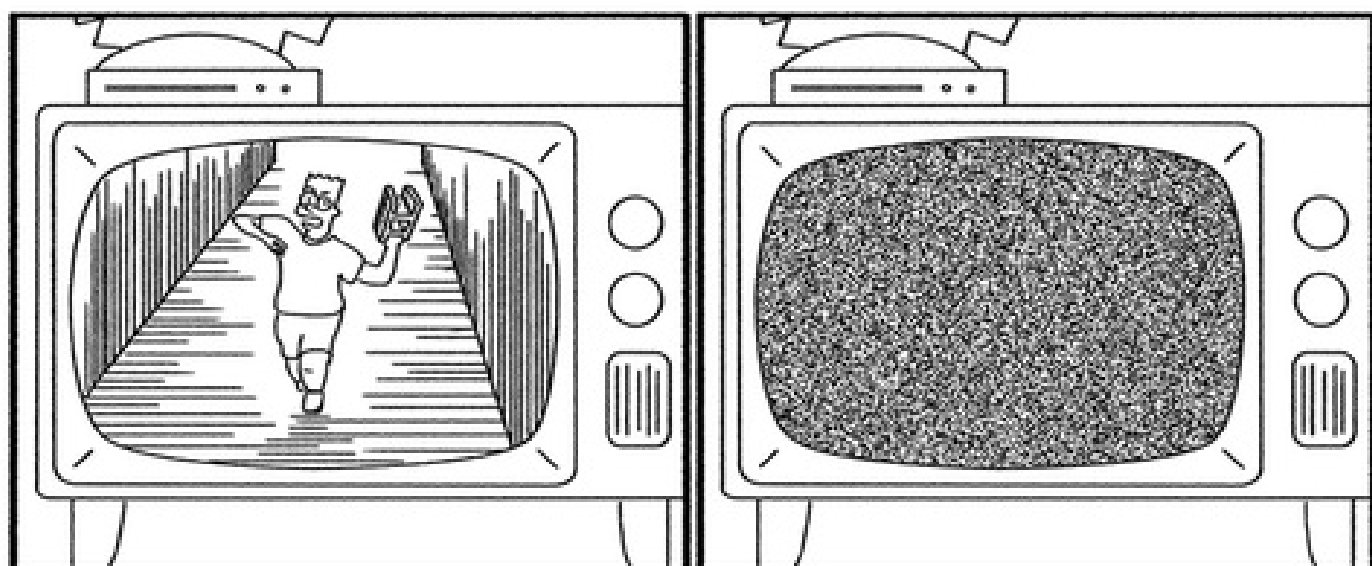
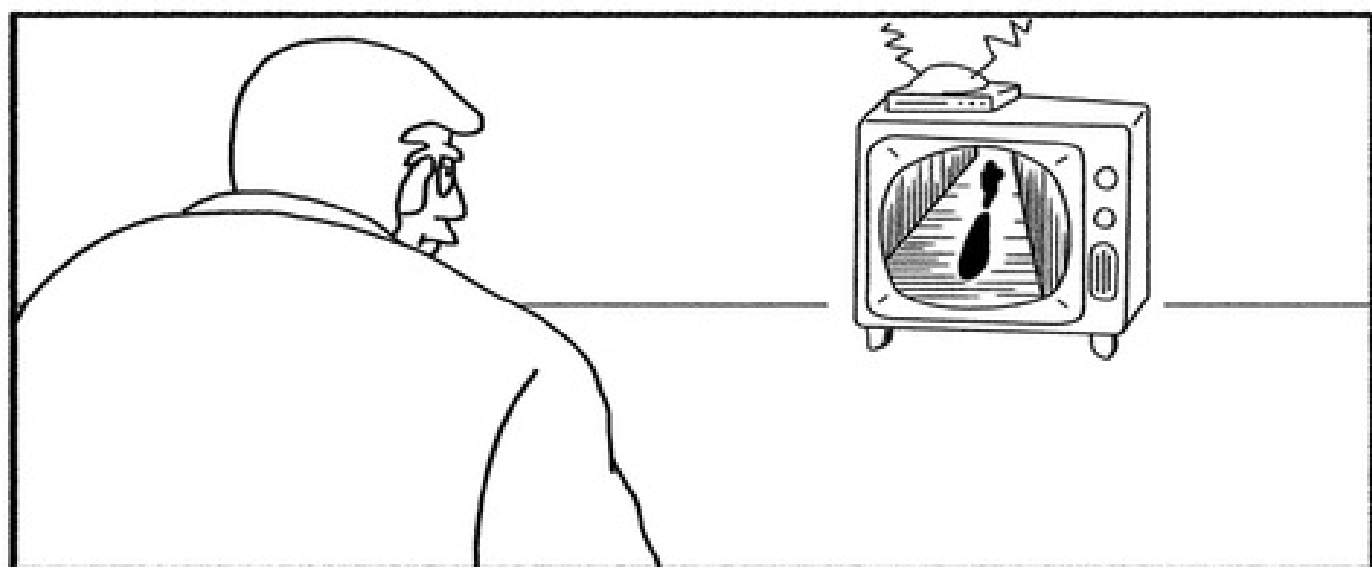
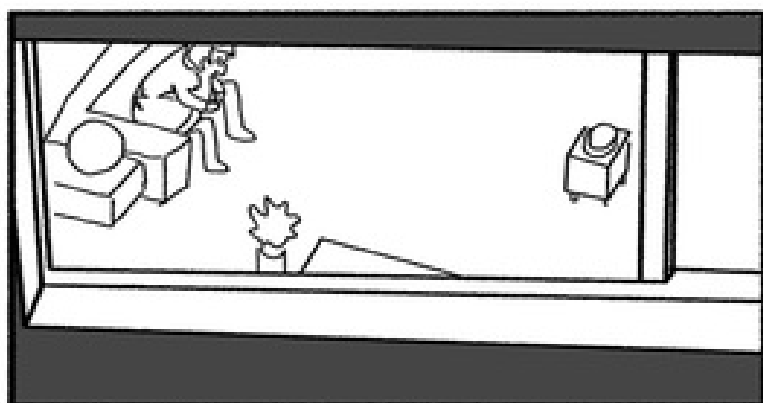
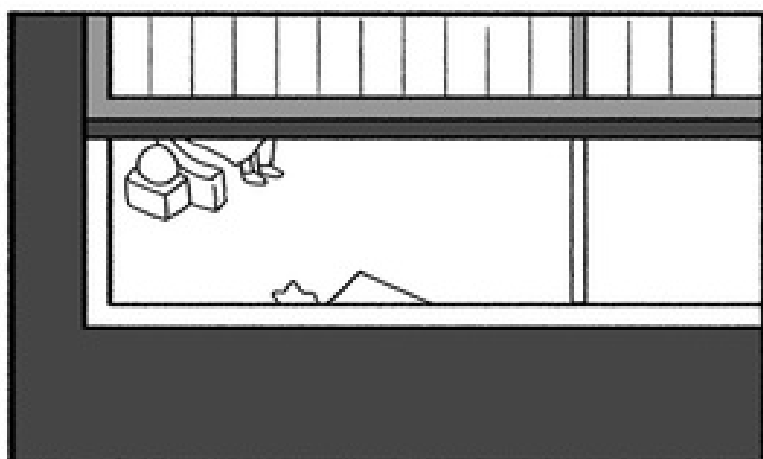
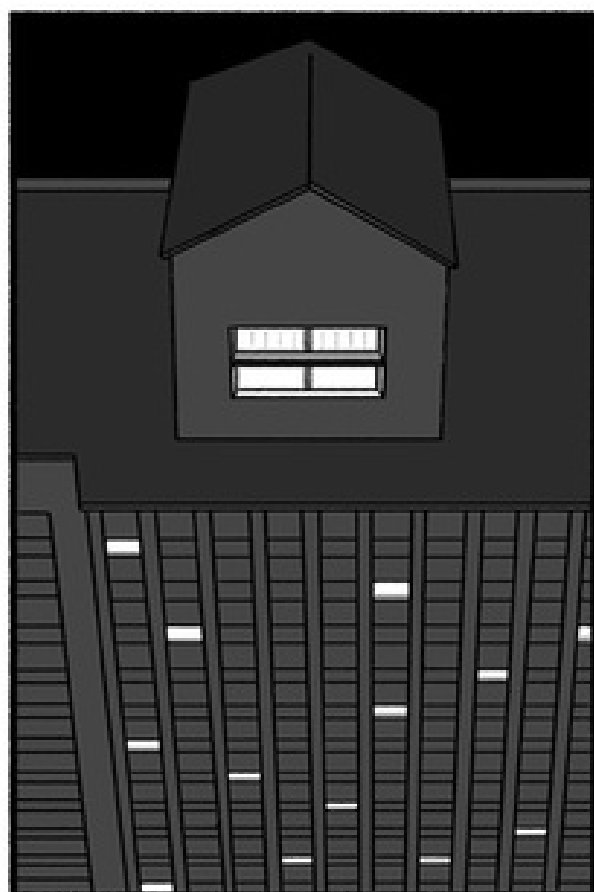


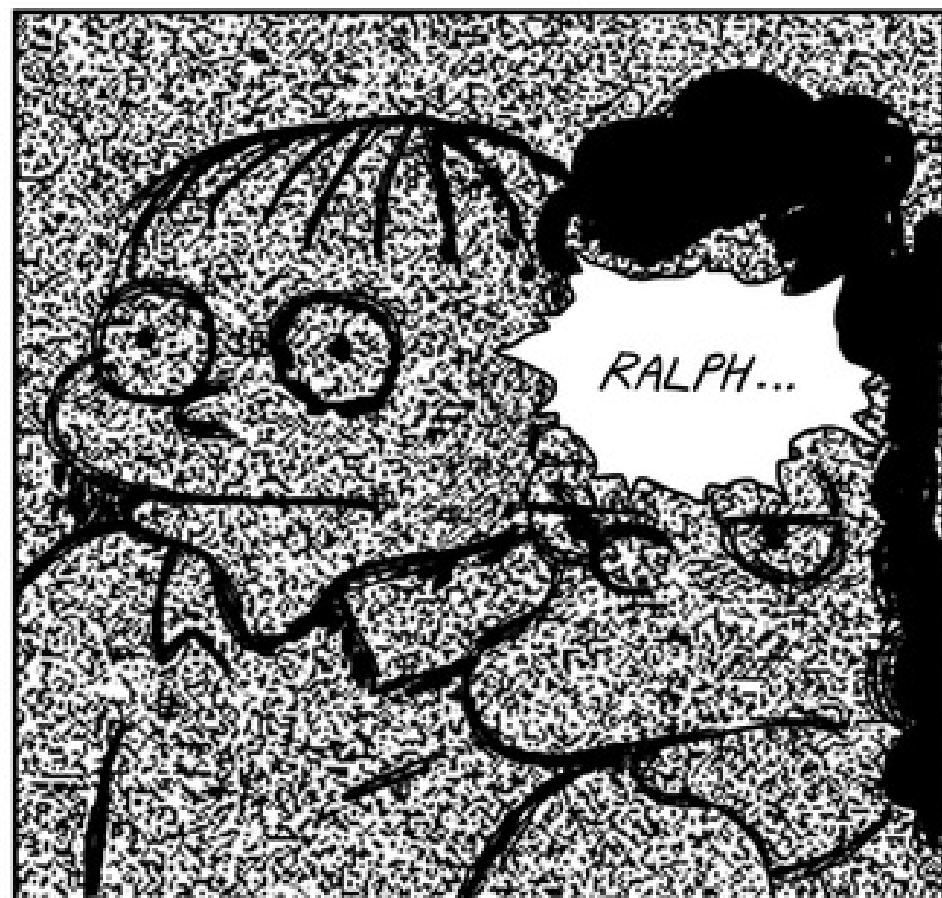
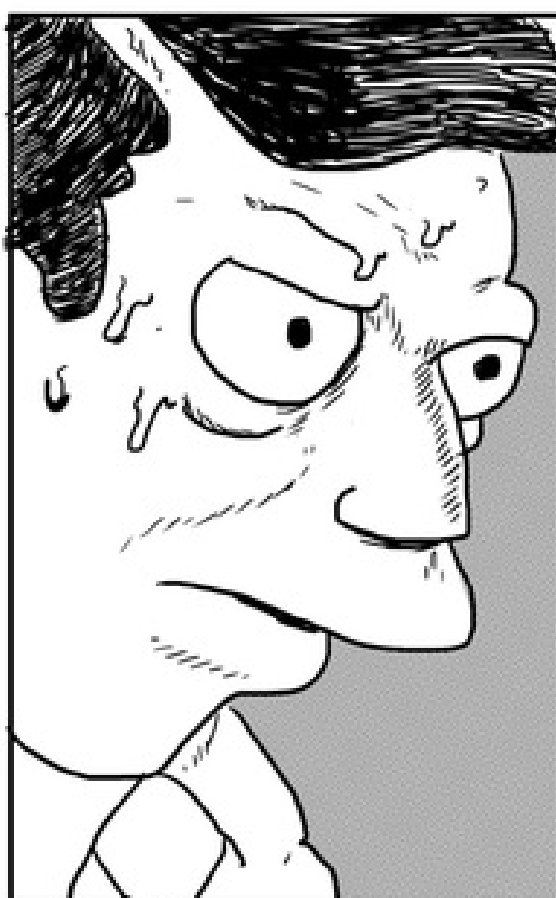
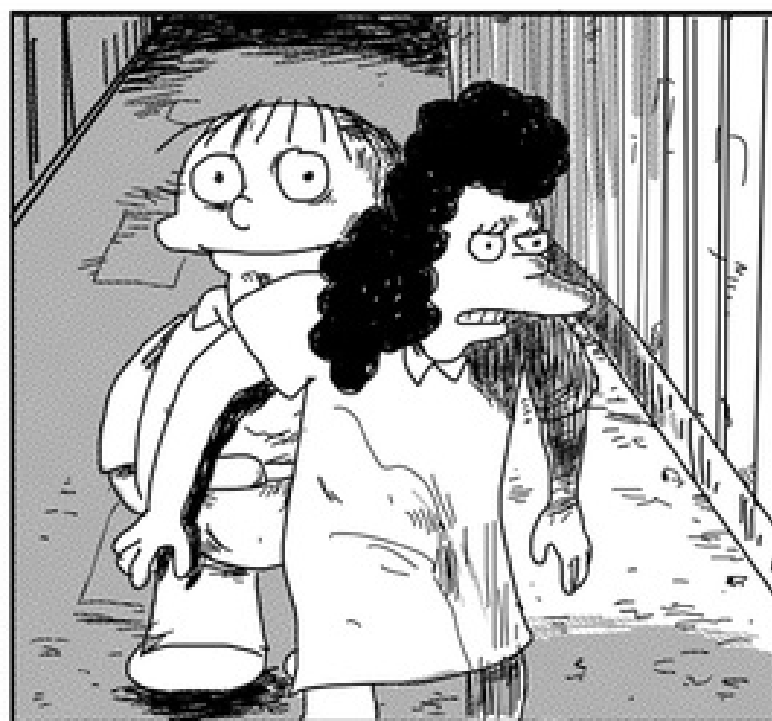
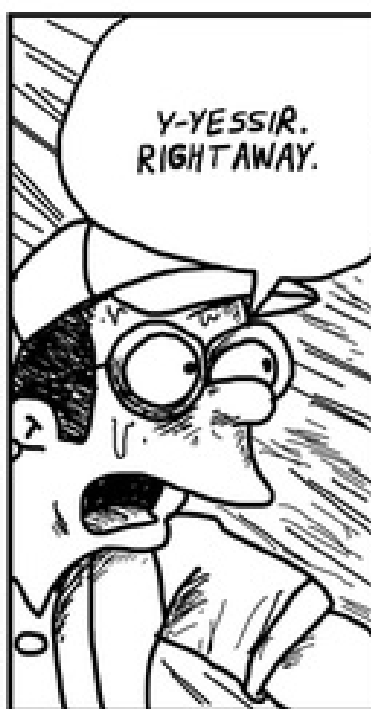


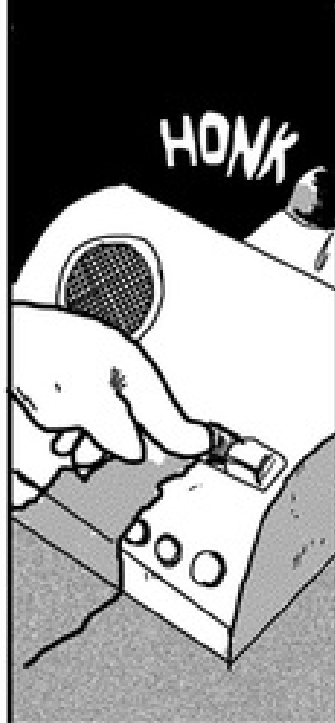
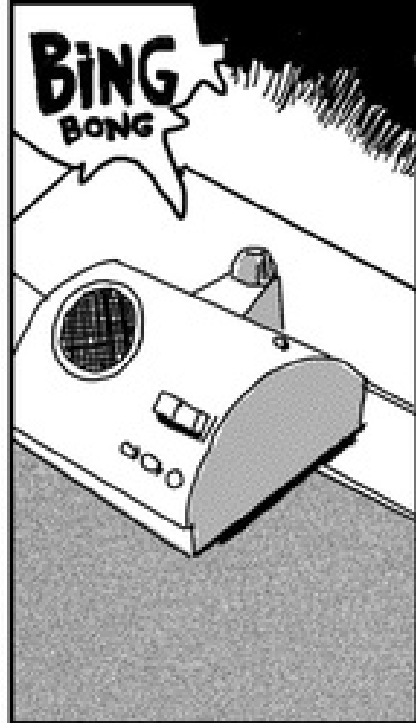


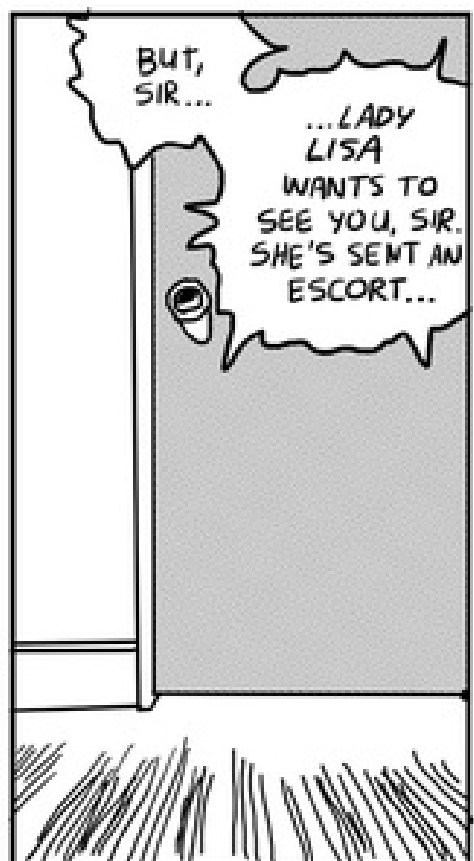
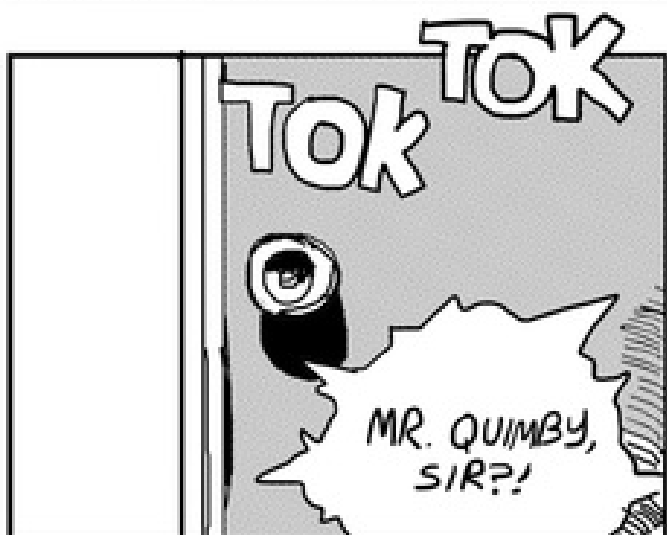


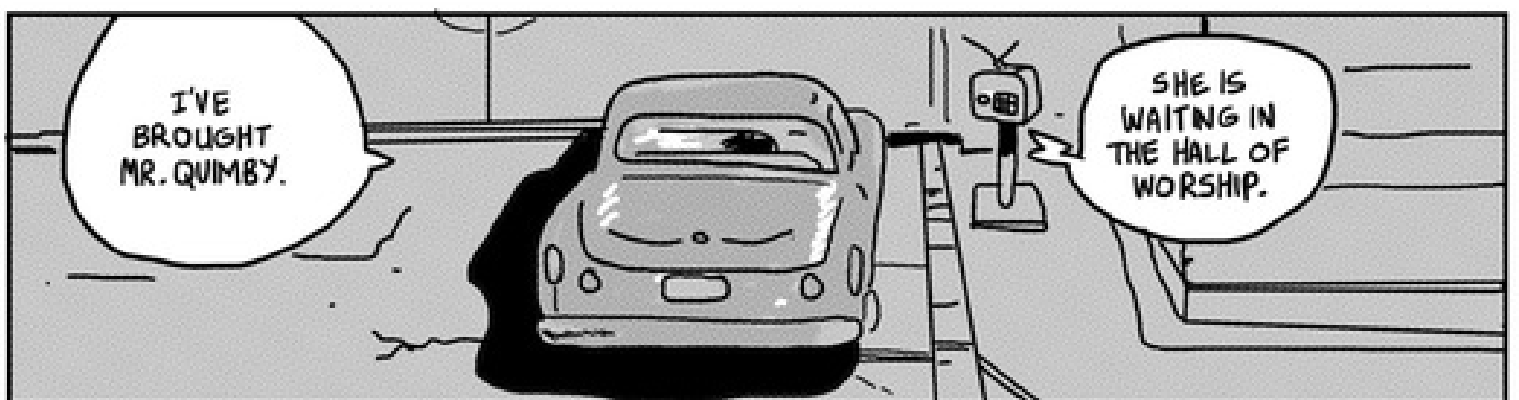
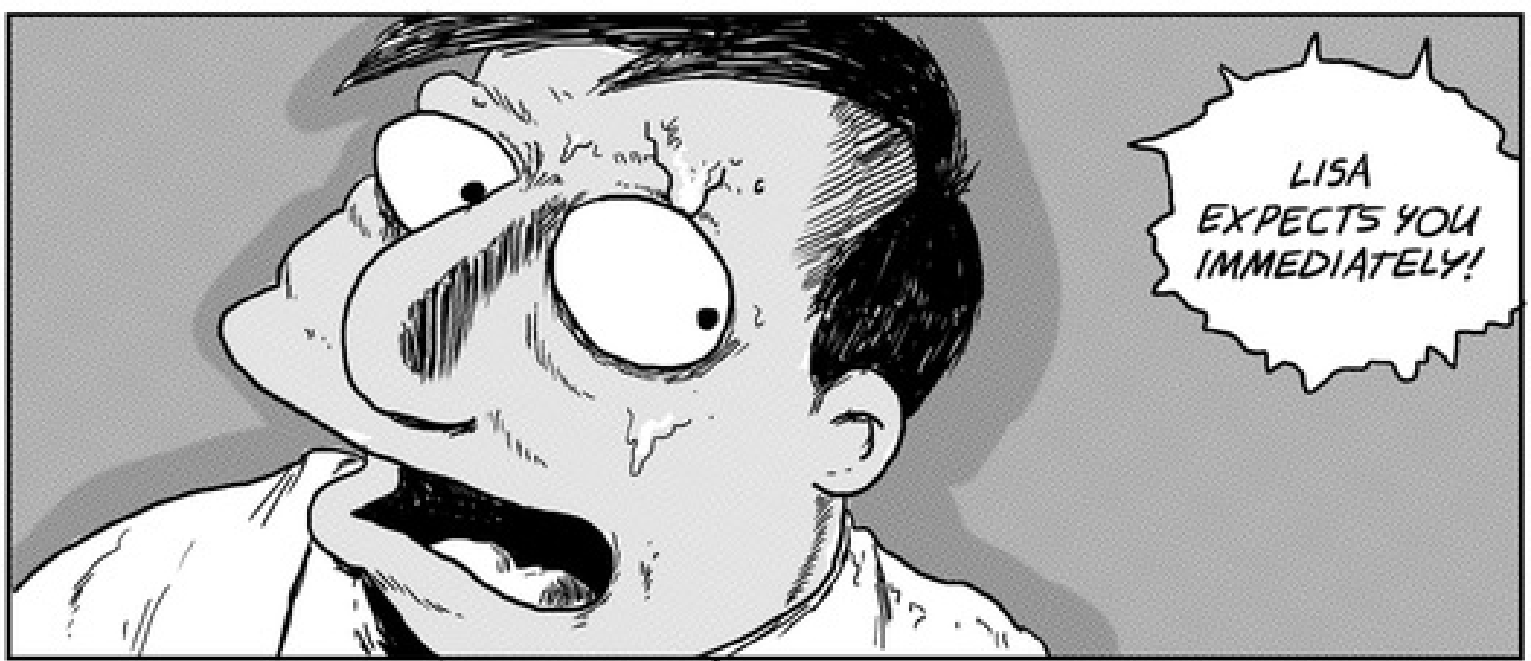


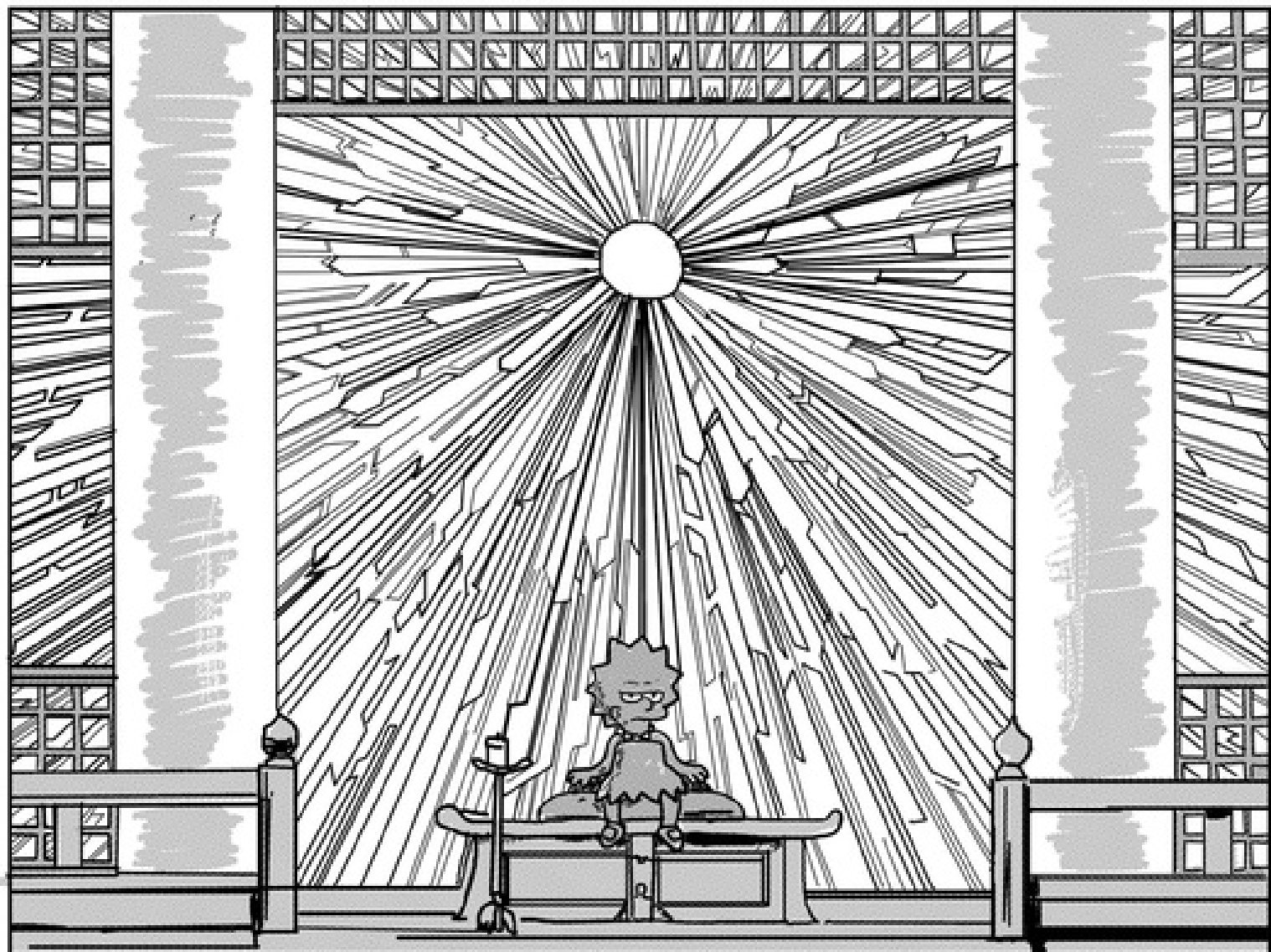






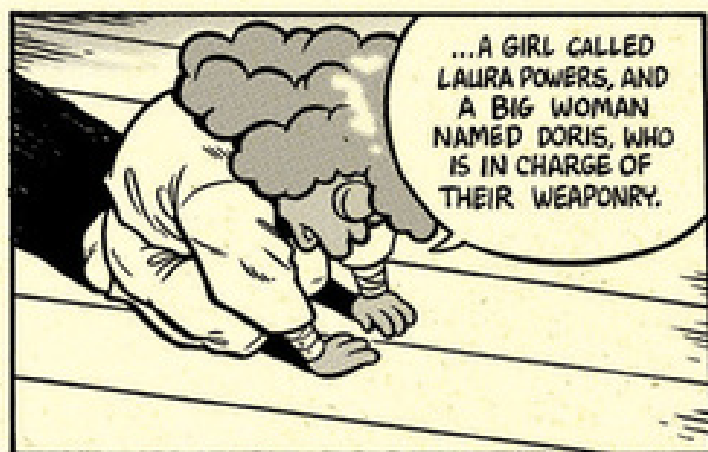






K. THOR JENSEN

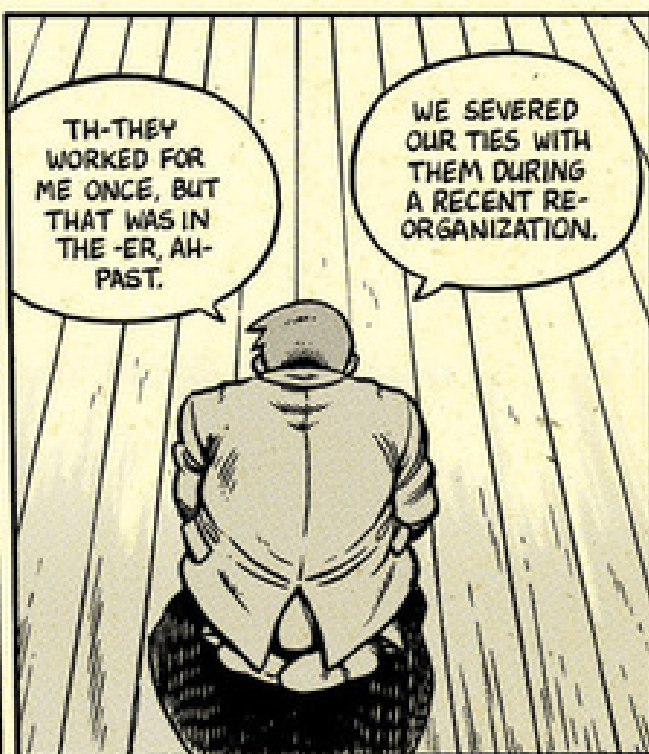




...A GIRL CALLED
LAURA POWERS, AND
A BIG WOMAN
NAMED DORIS, WHO
IS IN CHARGE OF
THEIR WEAPONRY.

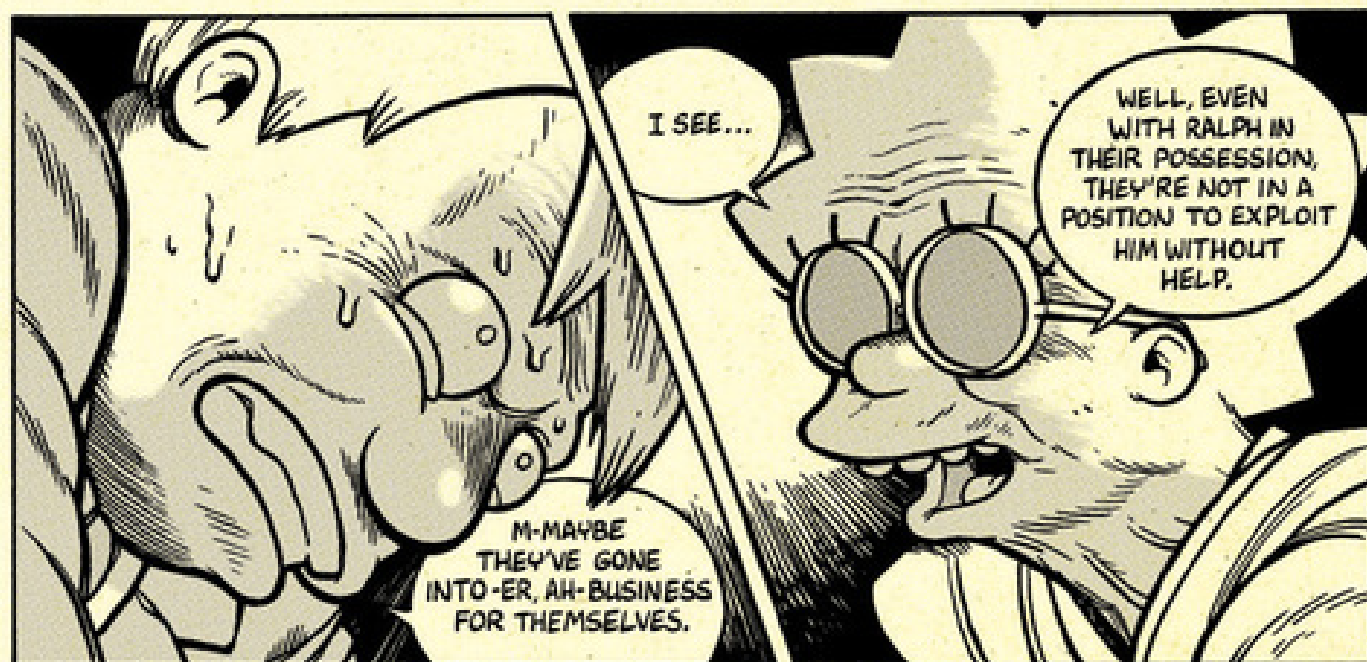


THERE WAS
ANOTHER ONE WITH
THEM, A TEENAGE
BOY I DIDN'T
RECOGNIZE.



TH-THEY
WORKED FOR
ME ONCE, BUT
THAT WAS IN
THE -ER, AH-
PAST.

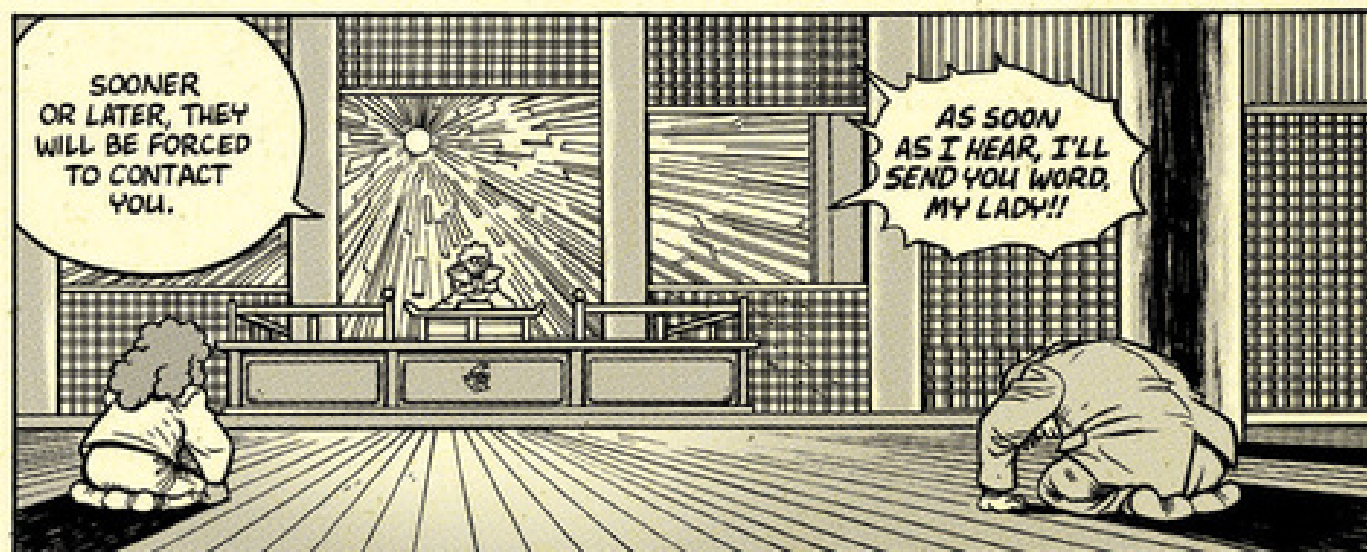
WE SEVERED
OUR TIES WITH
THEM DURING
A RECENT RE-
ORGANIZATION.



I SEE...

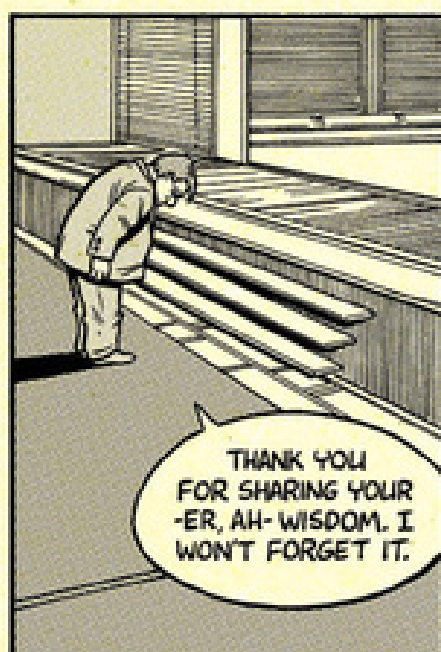
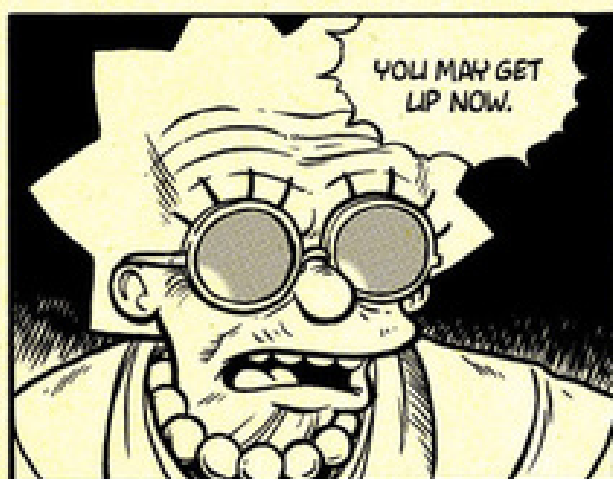
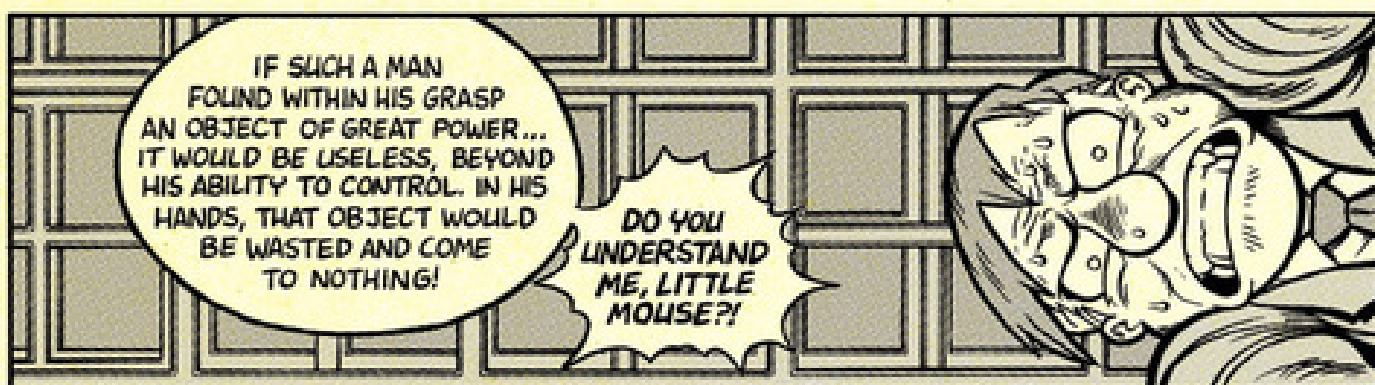
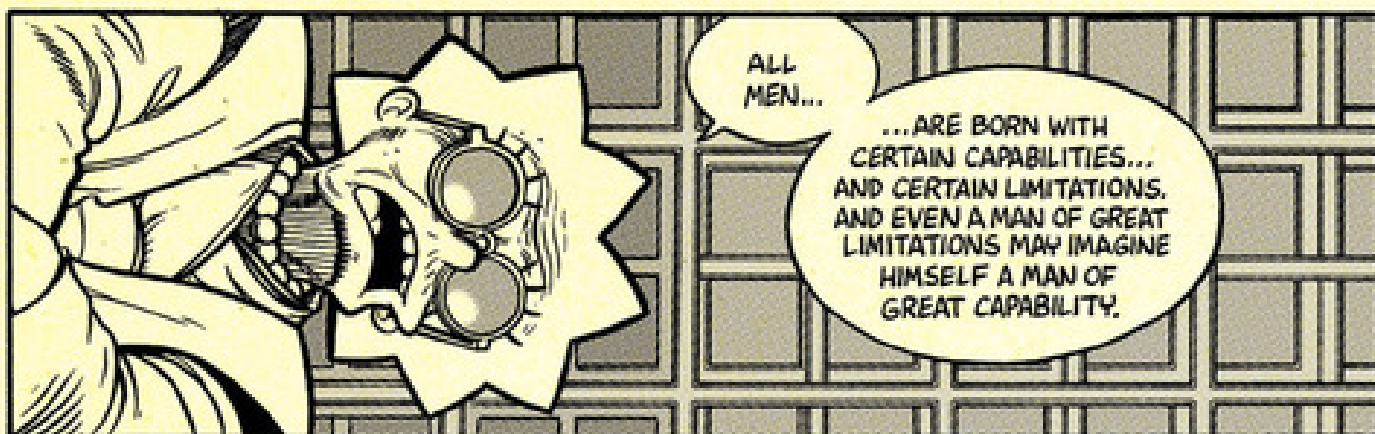
WELL, EVEN
WITH RALPH IN
THEIR POSSESSION,
THEY'RE NOT IN A
POSITION TO EXPLOIT
HIM WITHOUT
HELP.

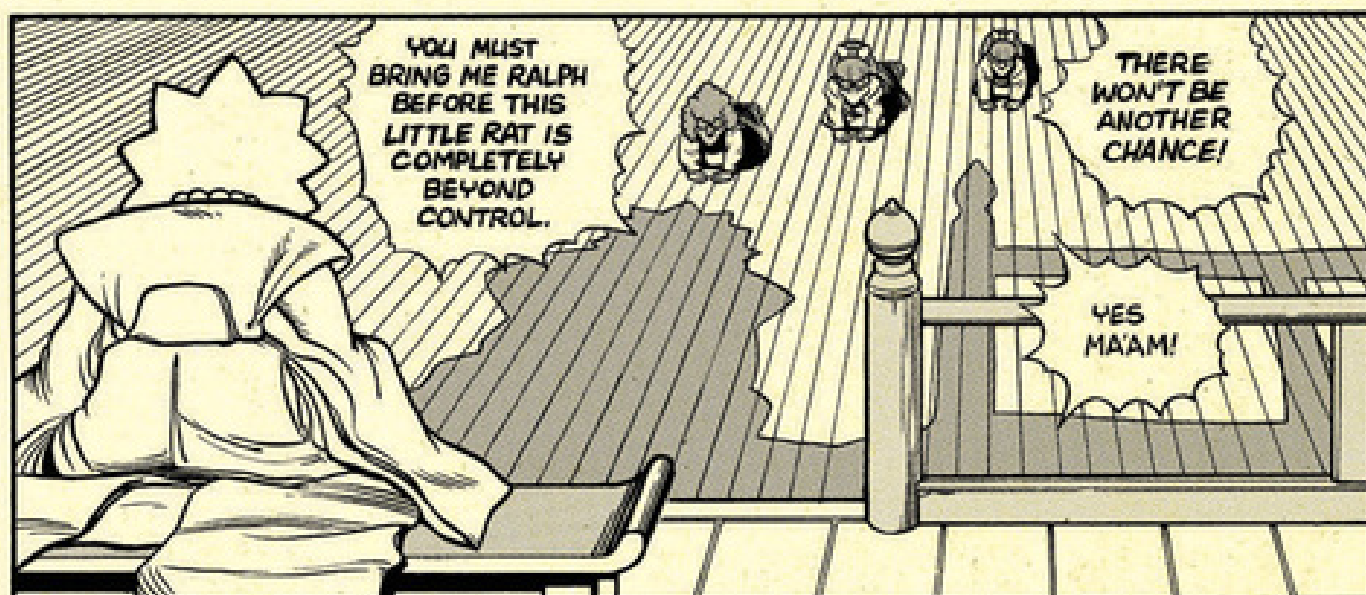
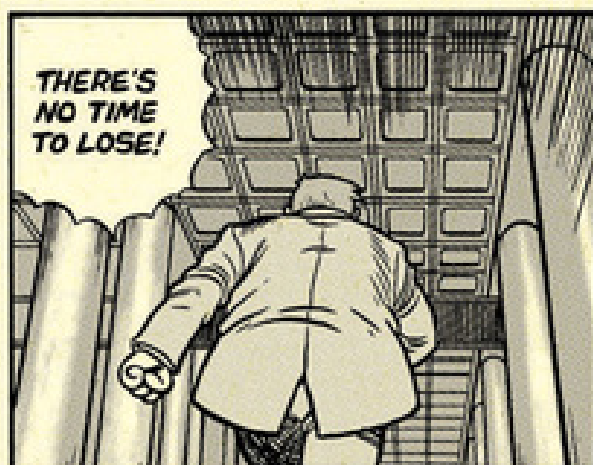
M-MAYBE
THEY'VE GONE
INTO -ER, AH- BUSINESS
FOR THEMSELVES.

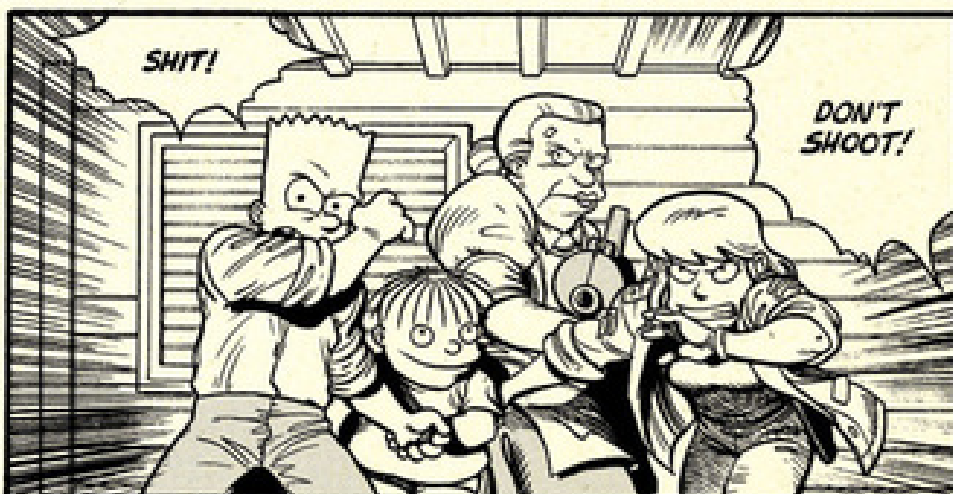
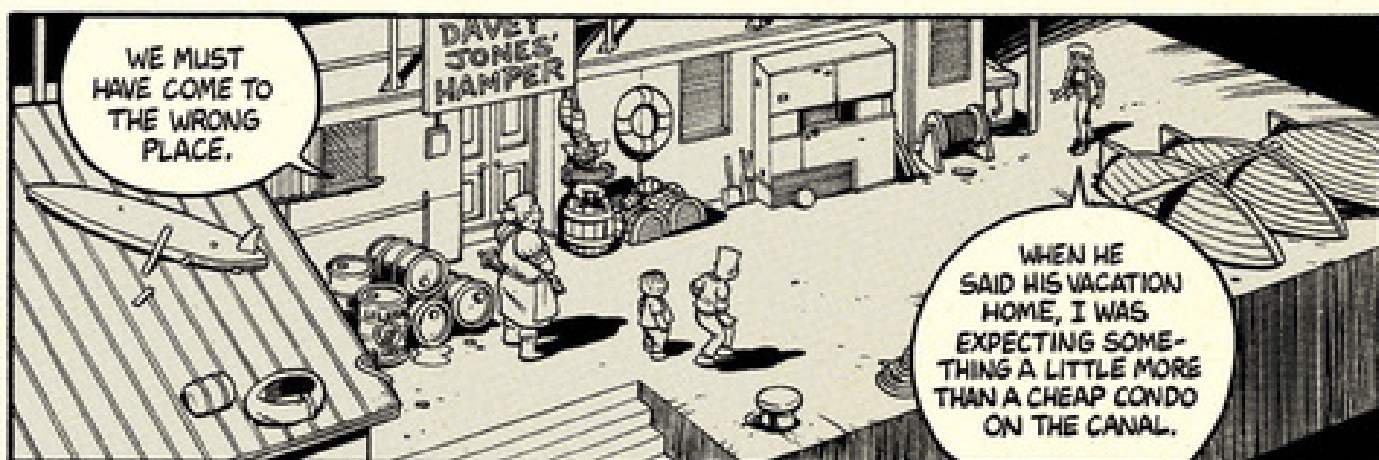
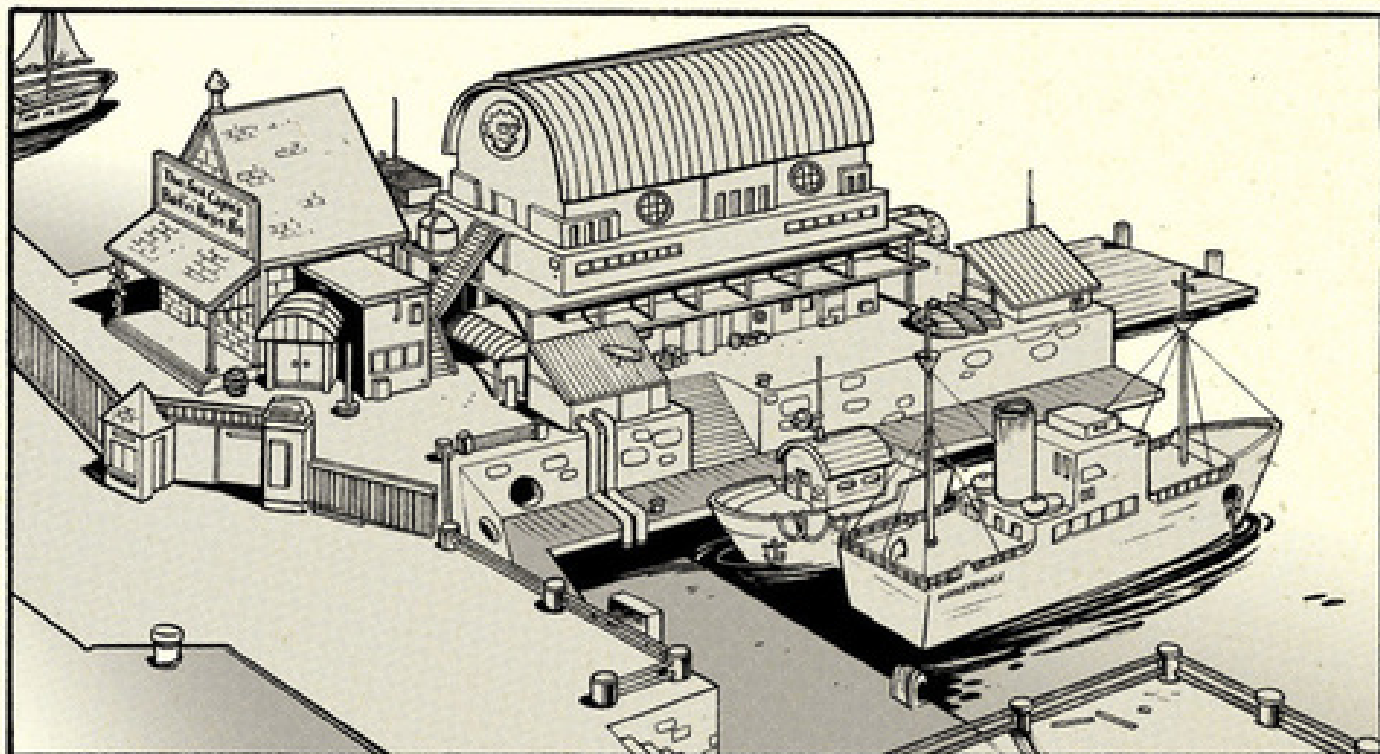


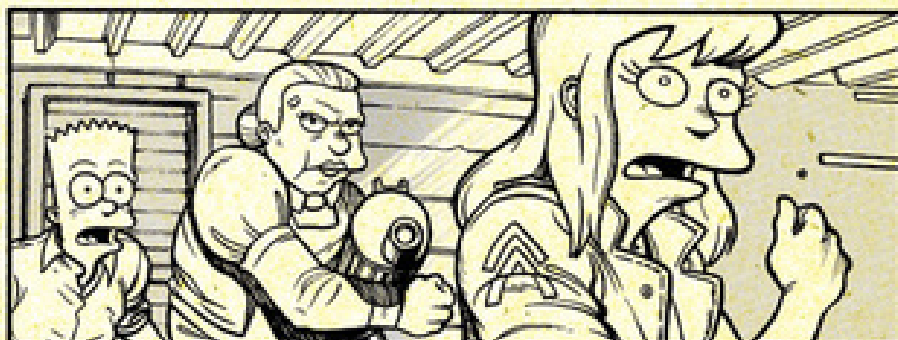
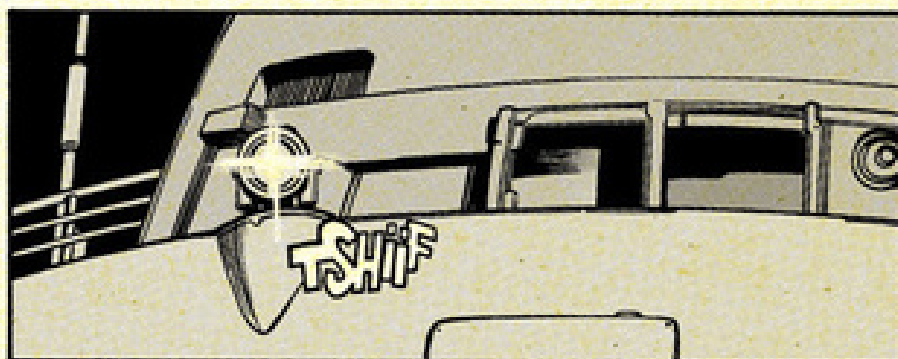
SOONER
OR LATER, THEY
WILL BE FORCED
TO CONTACT
YOU.

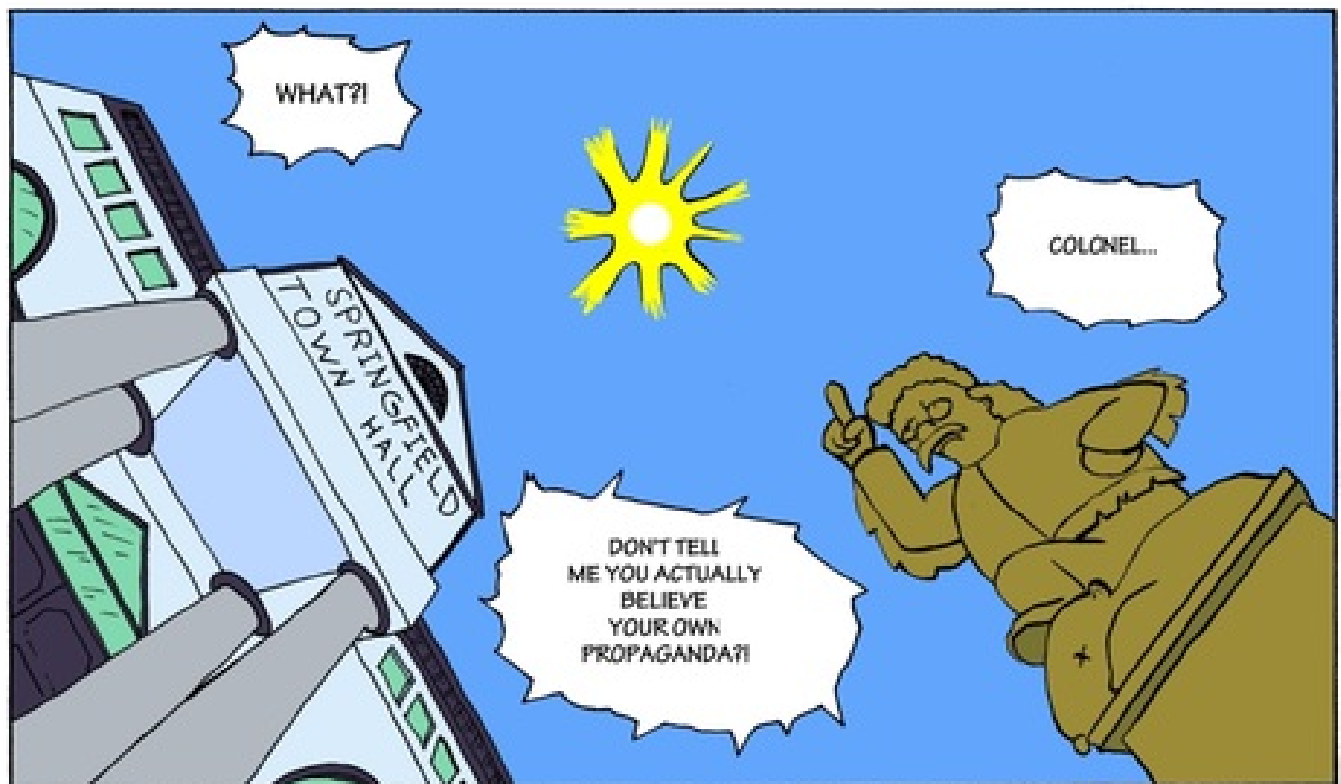
AS SOON
AS I HEAR, I'LL
SEND YOU WORD,
MY LADY!!

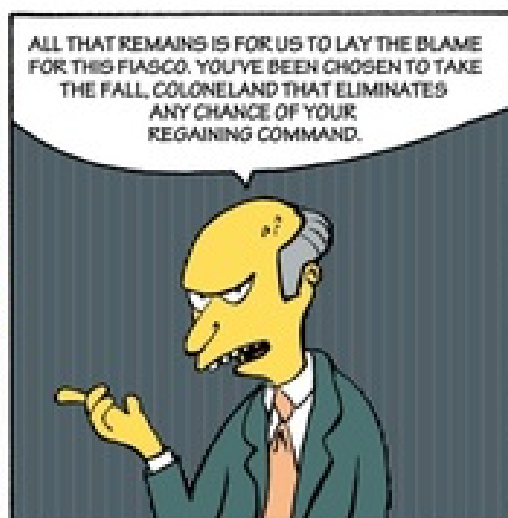




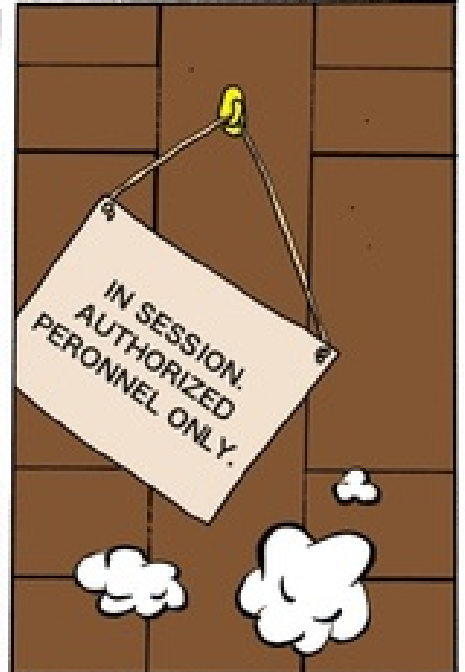




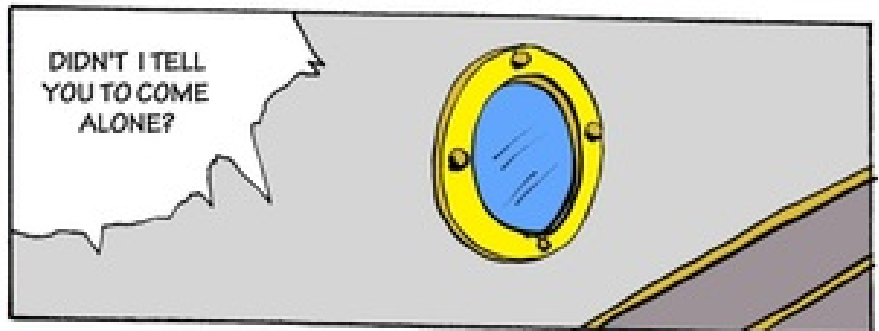
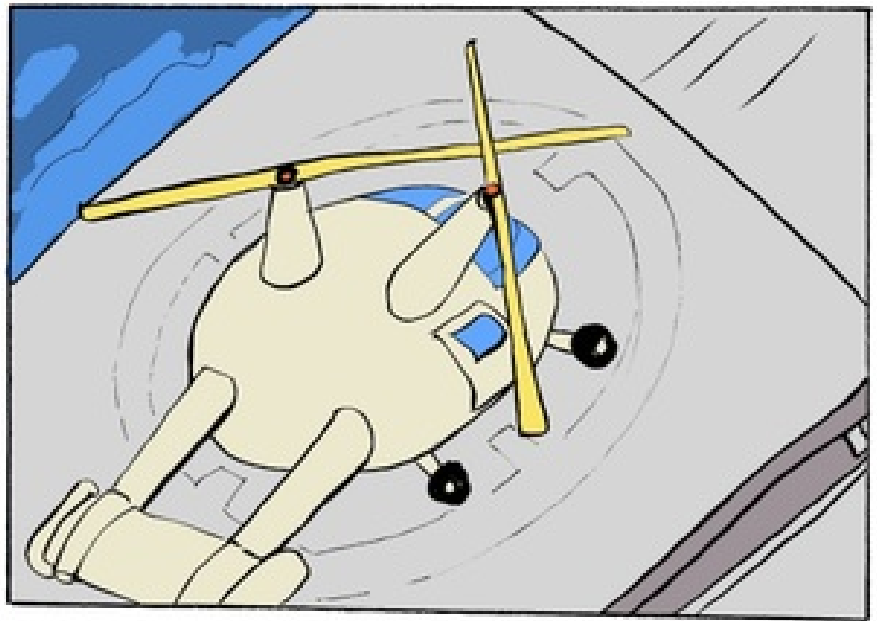


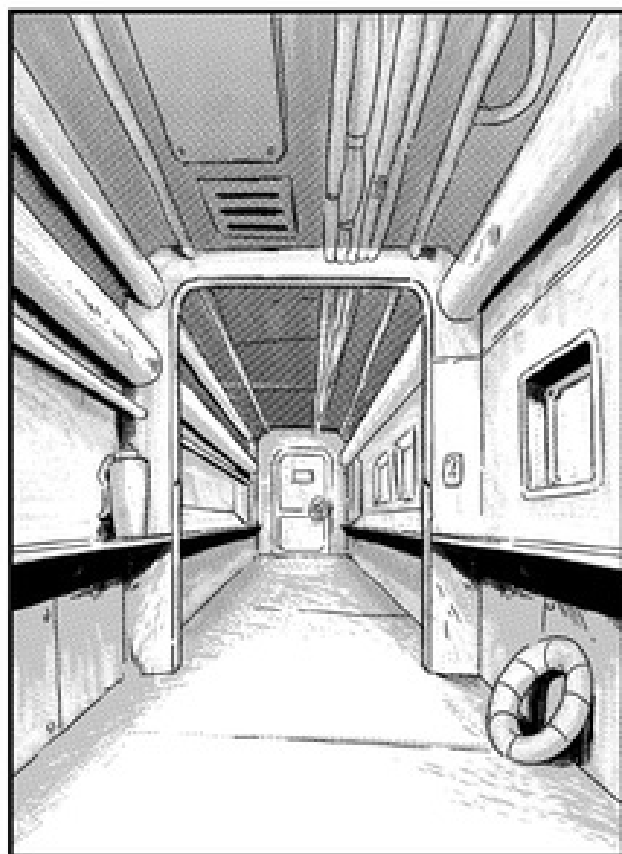
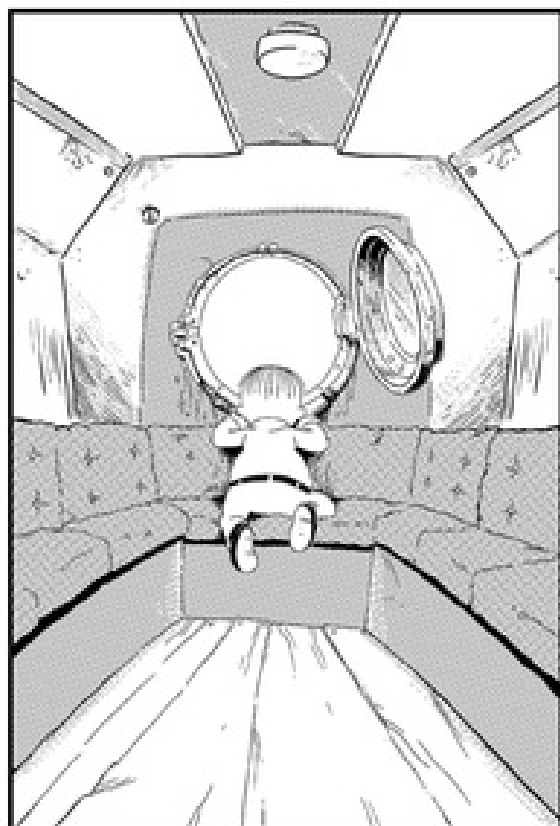


BAM

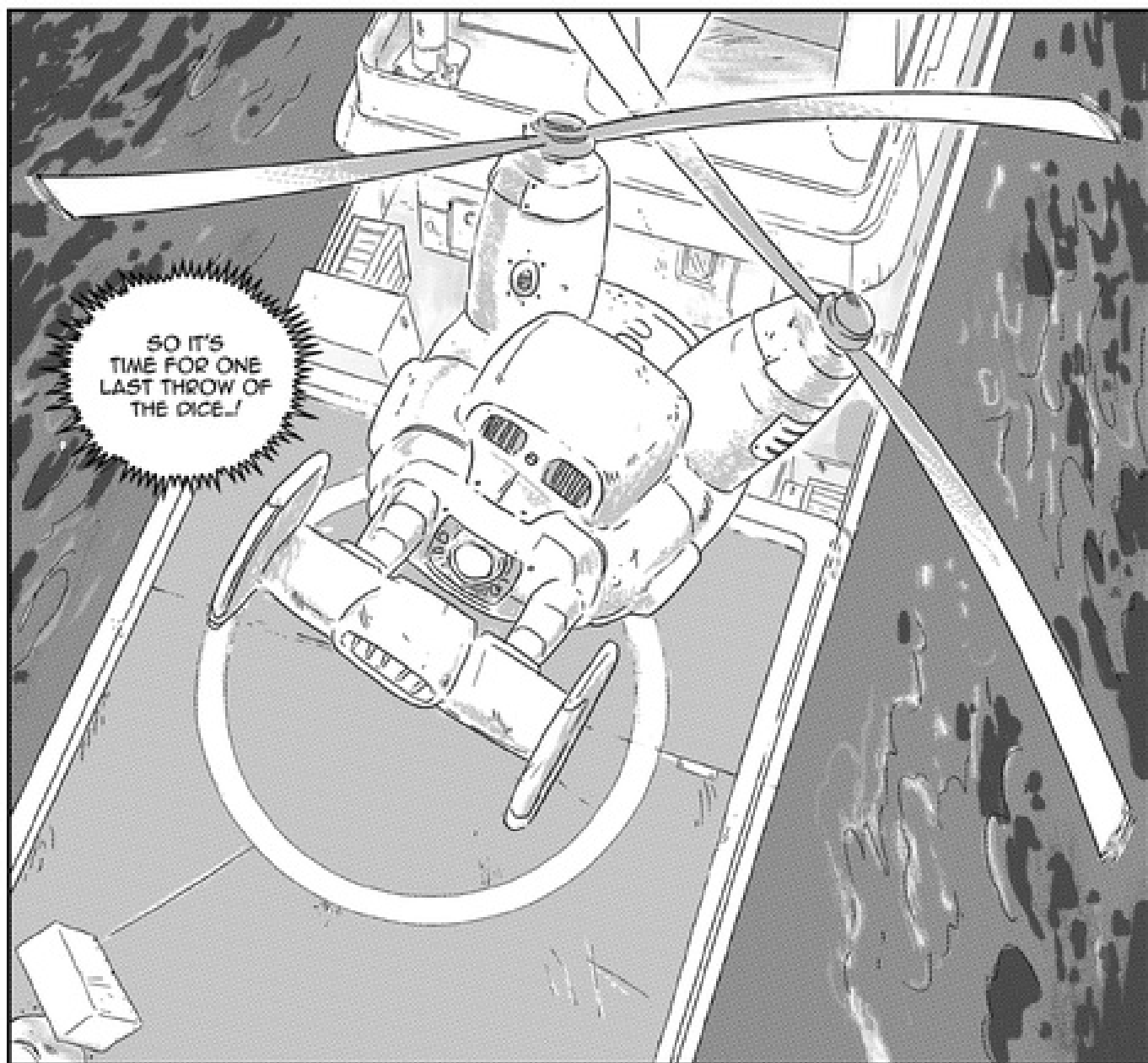
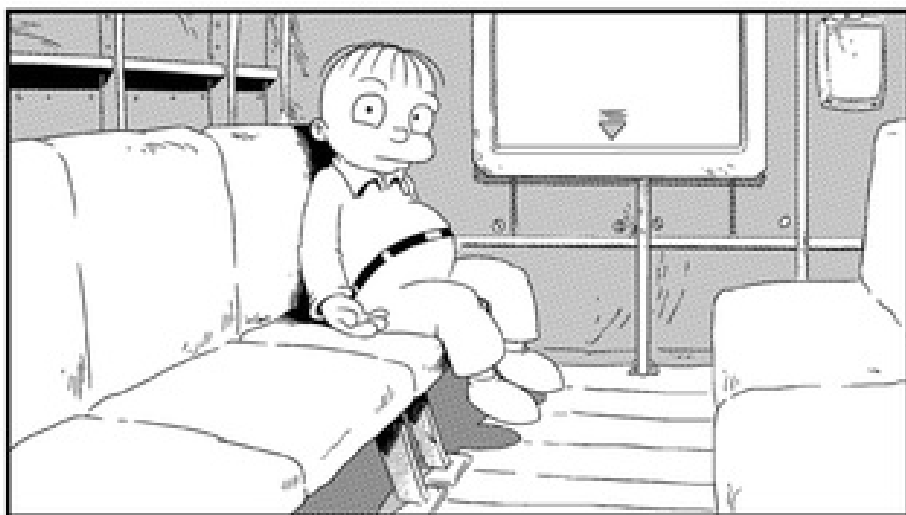
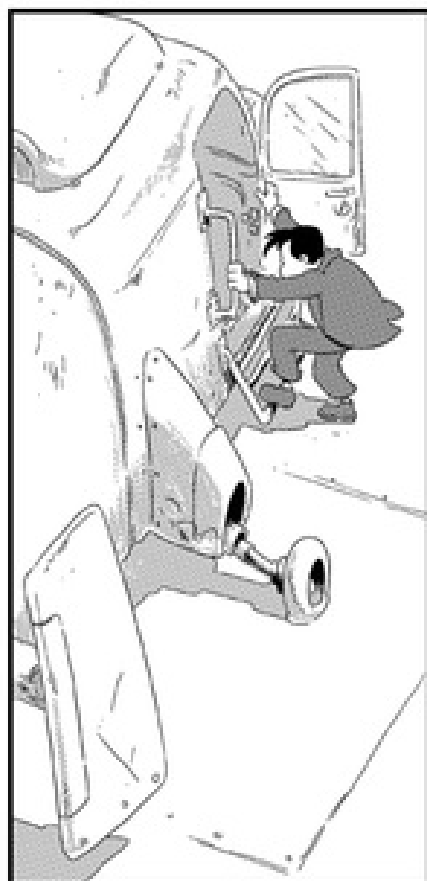


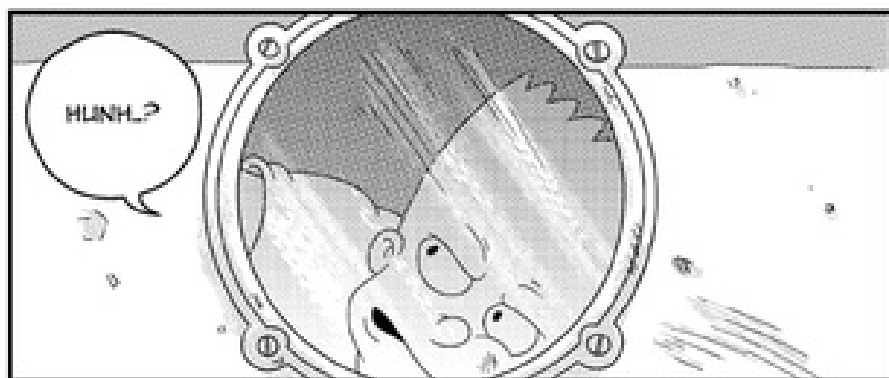
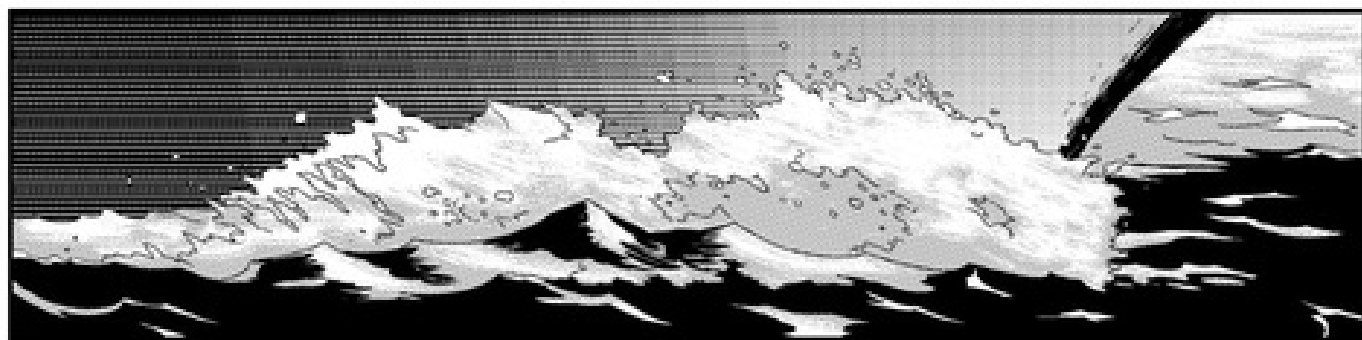


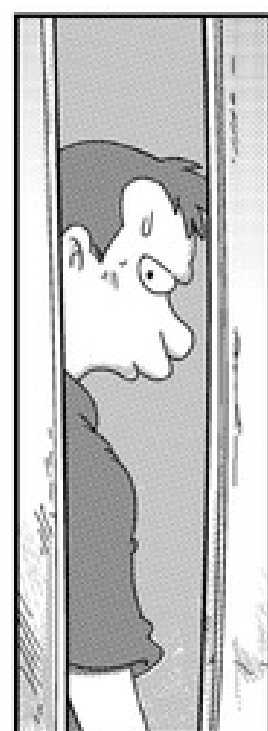
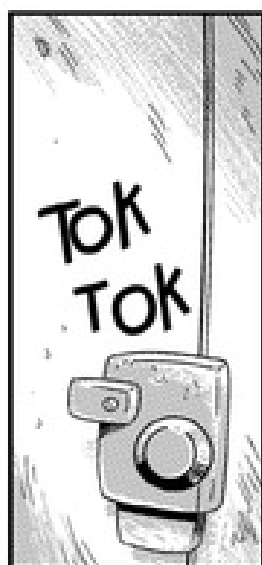


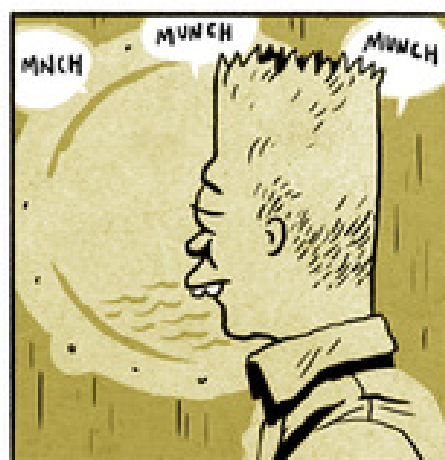
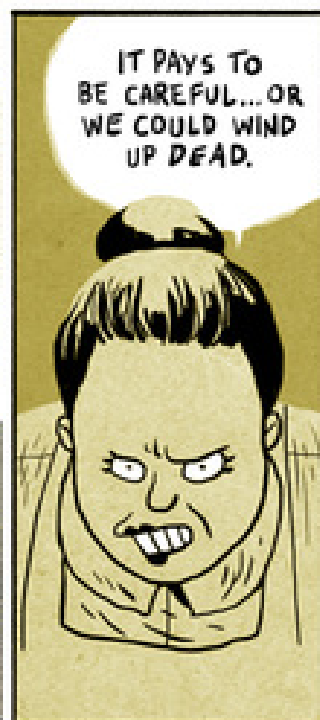


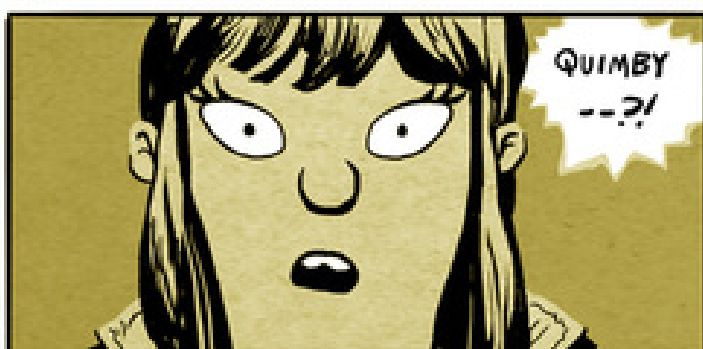
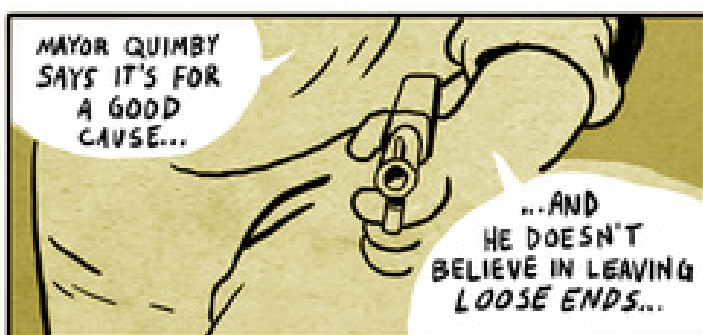


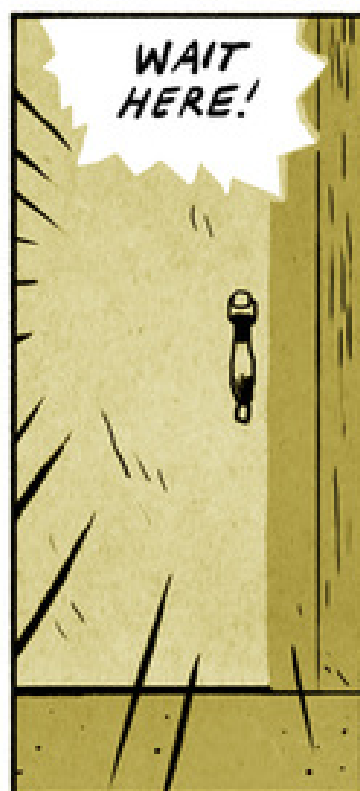






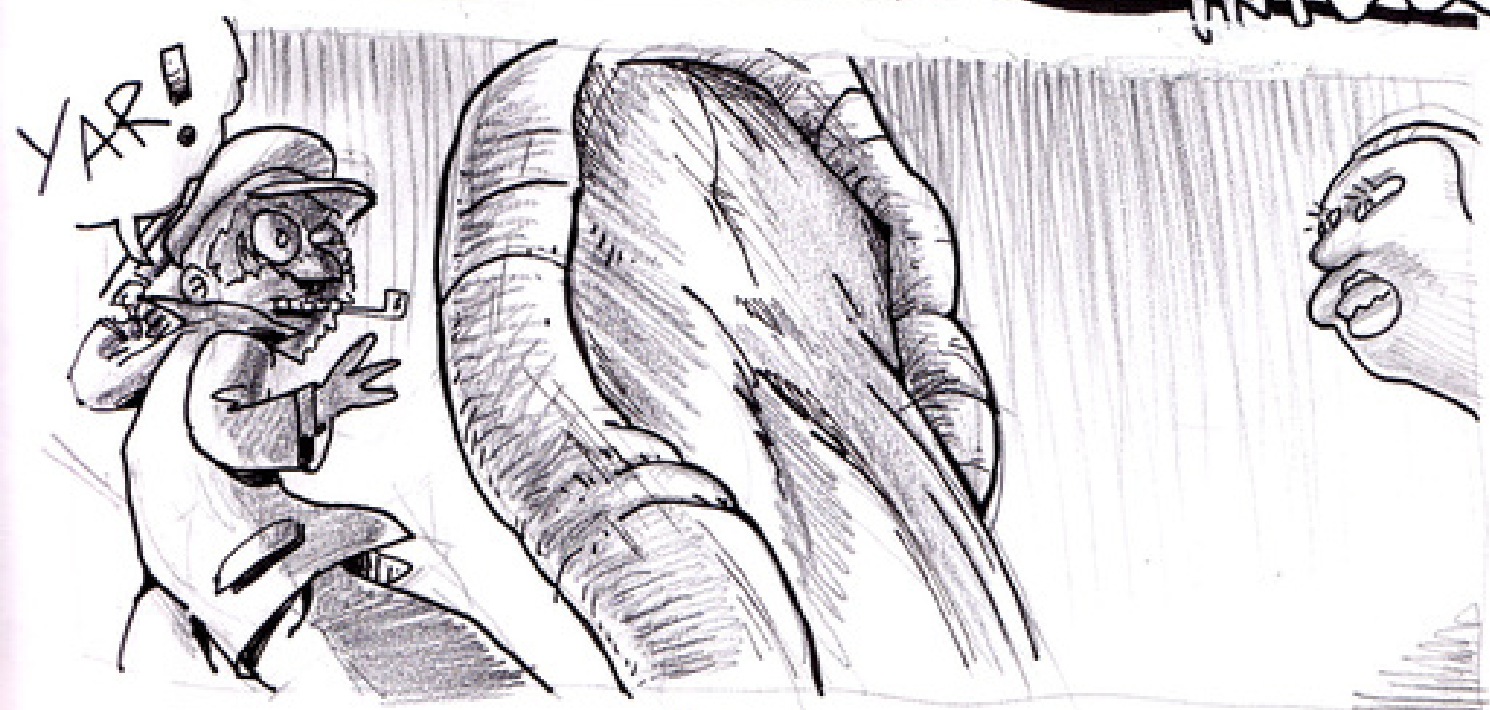
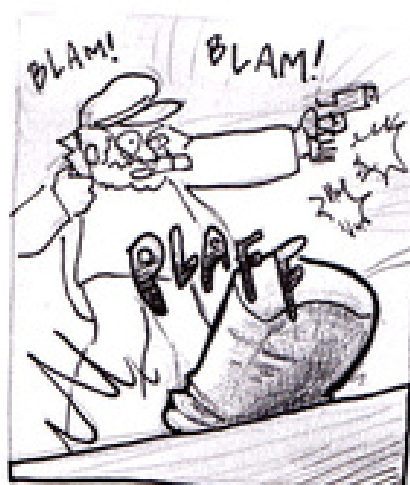
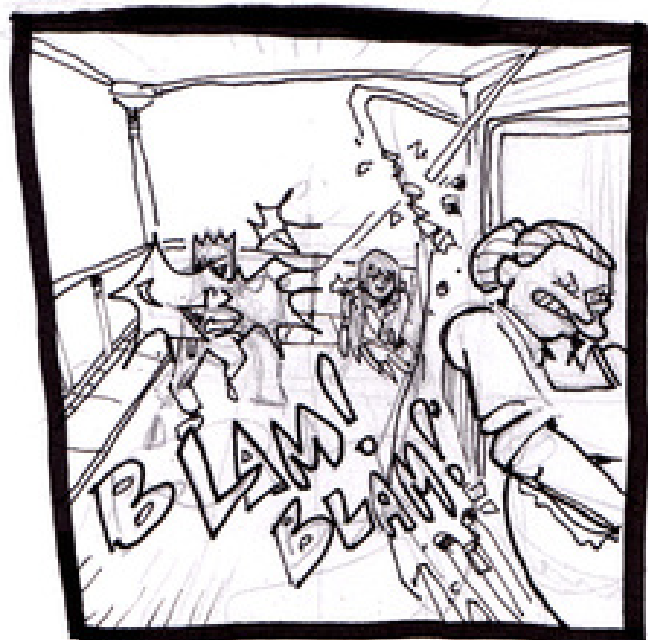


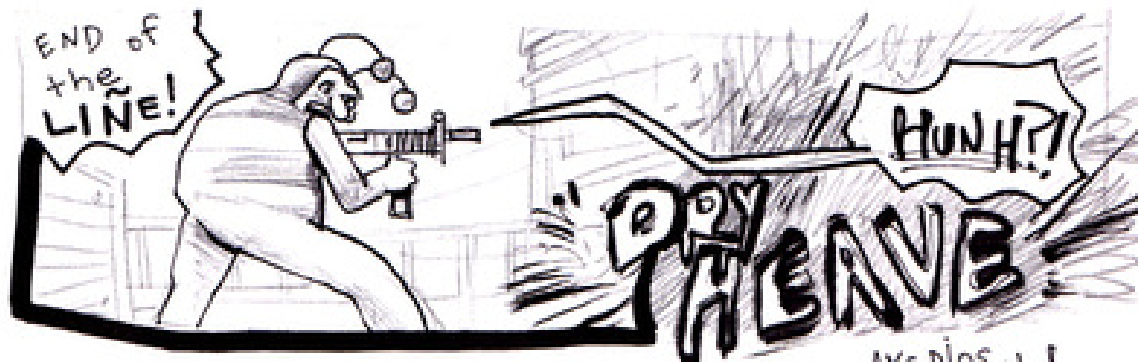


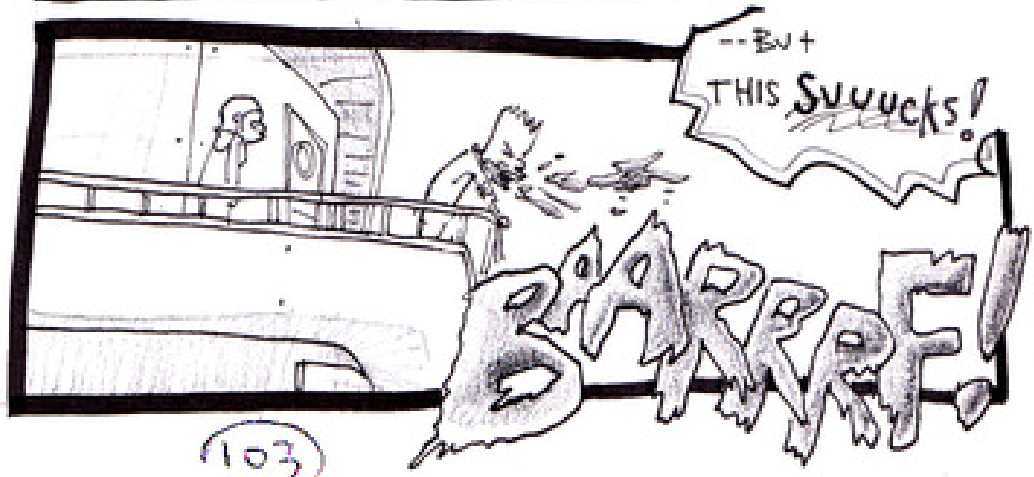
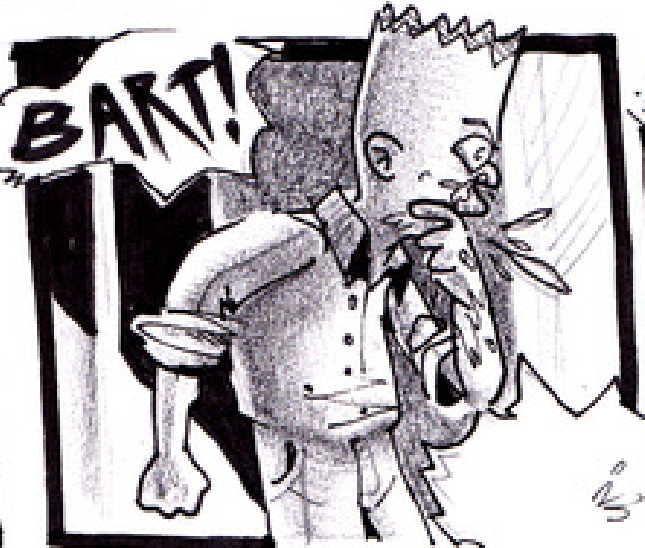
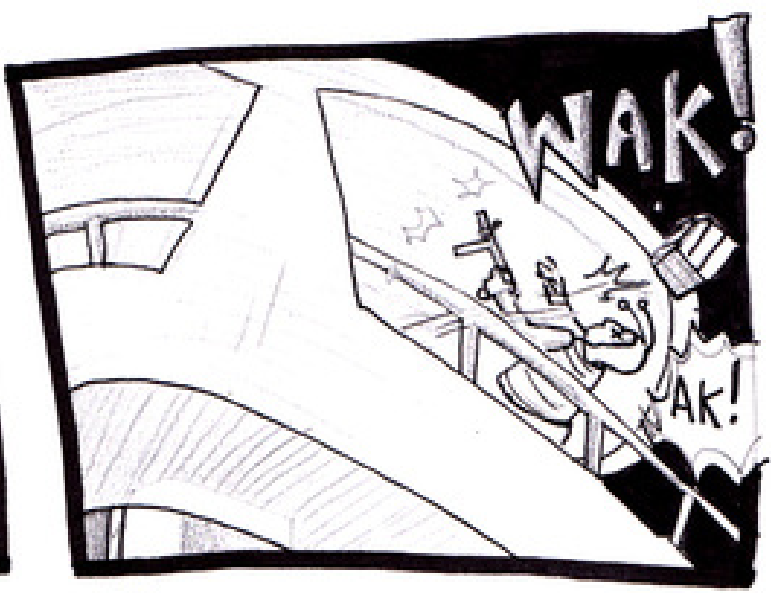


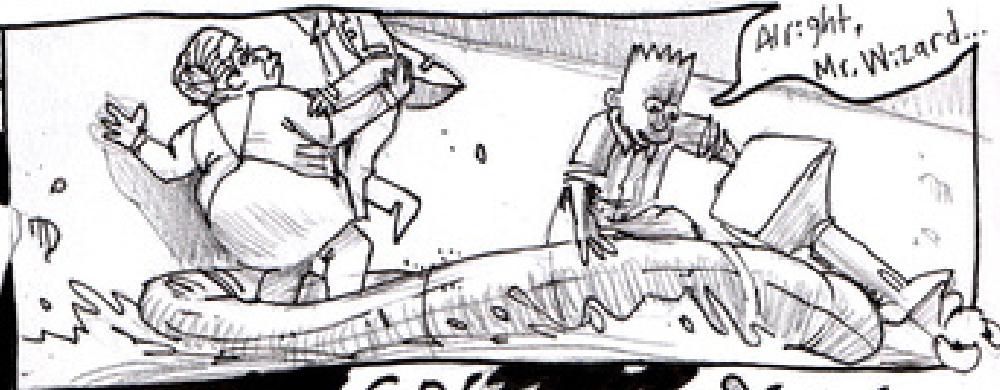
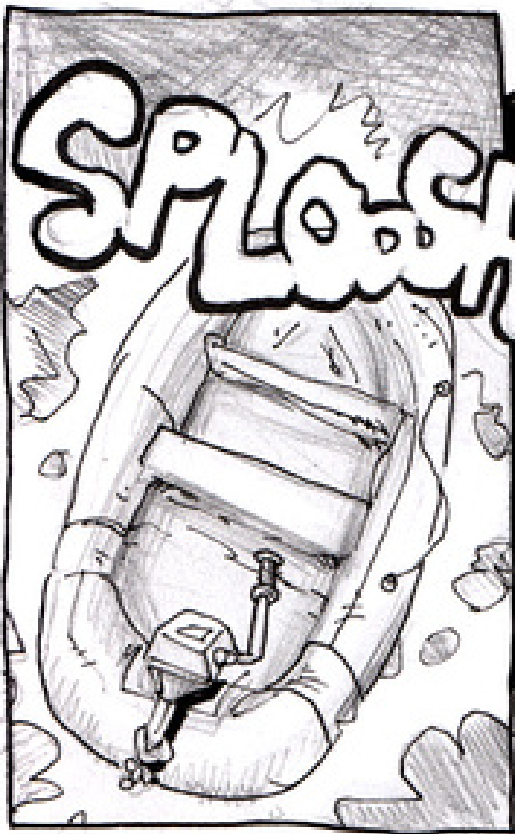
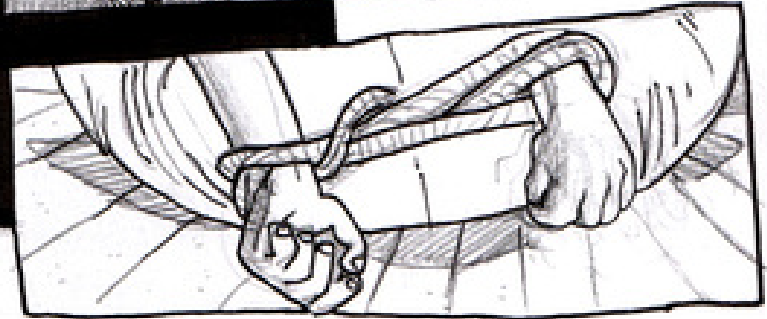


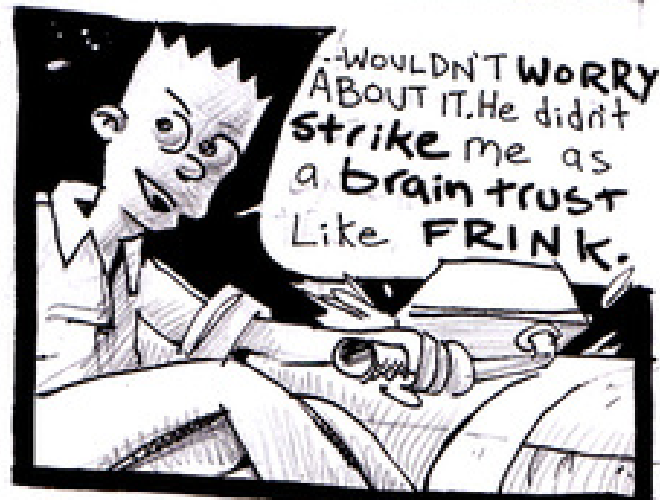
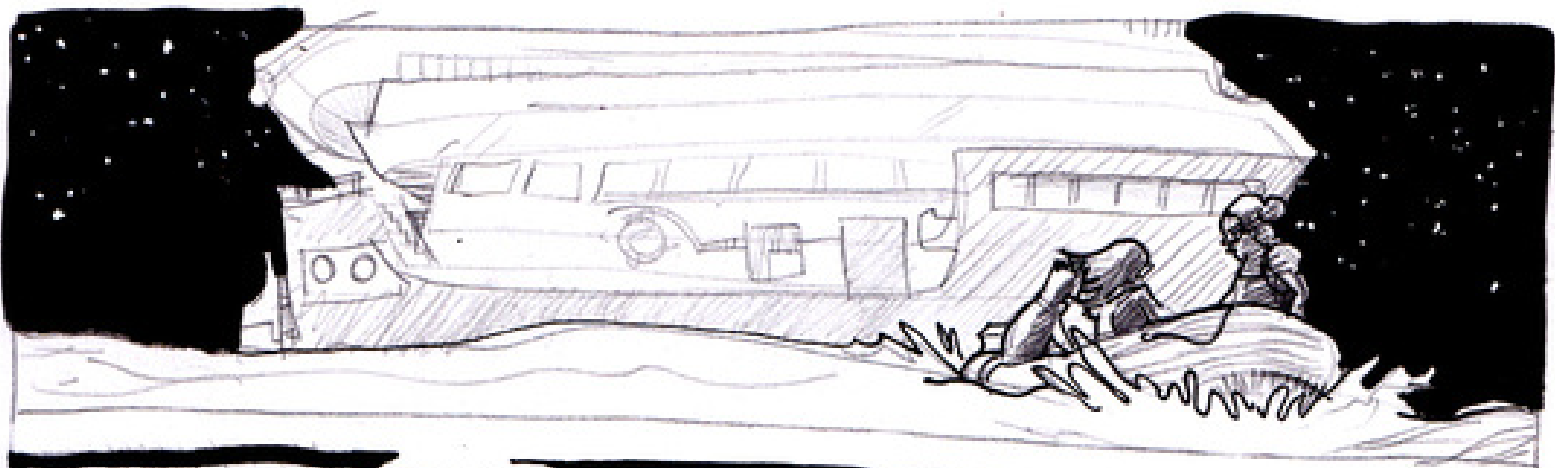




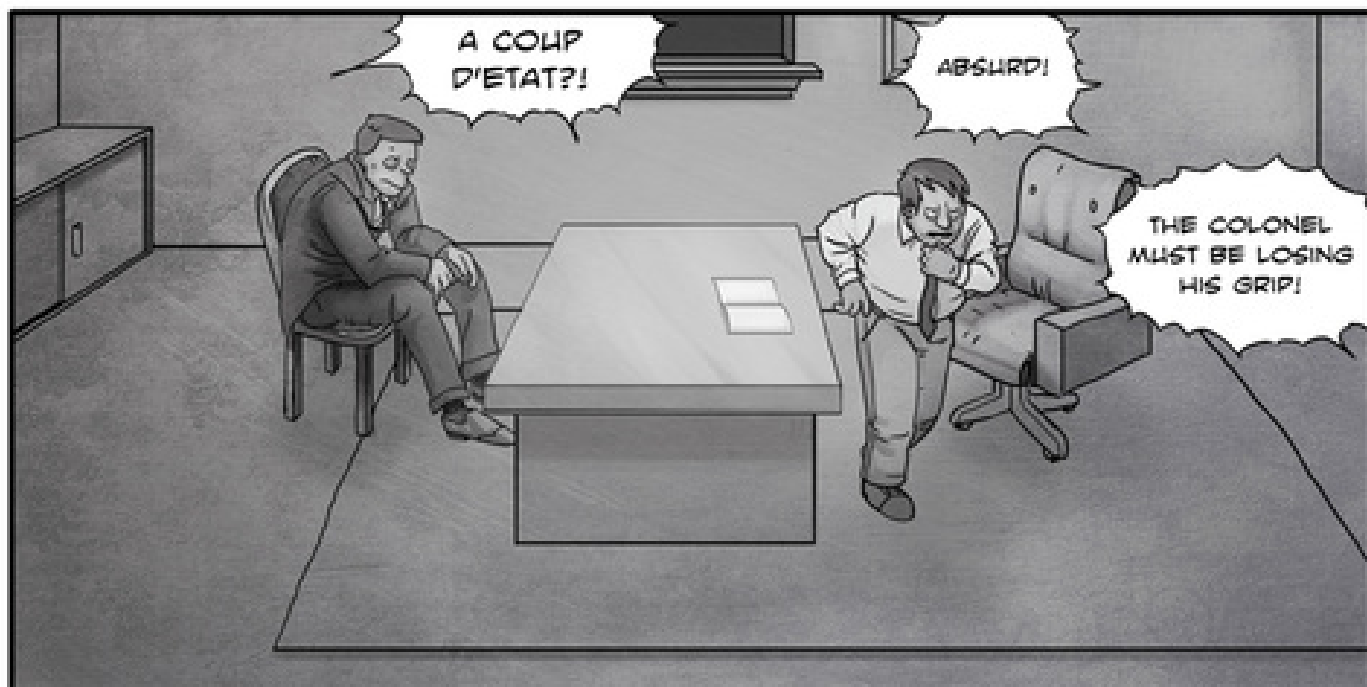


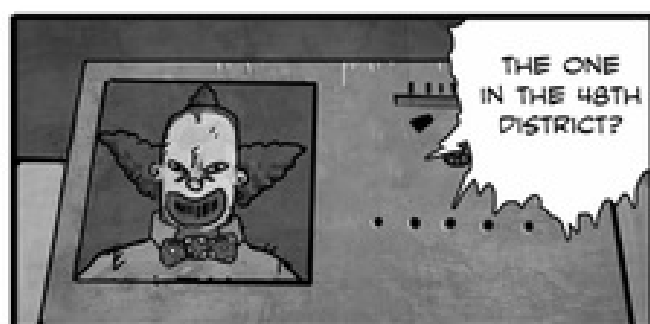
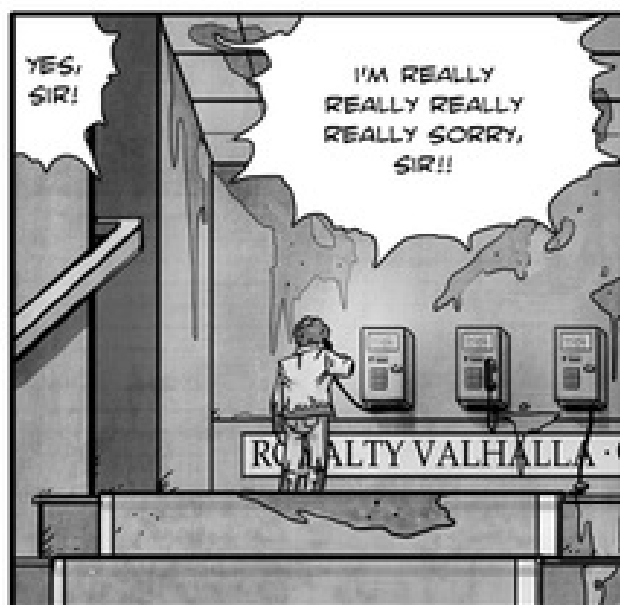






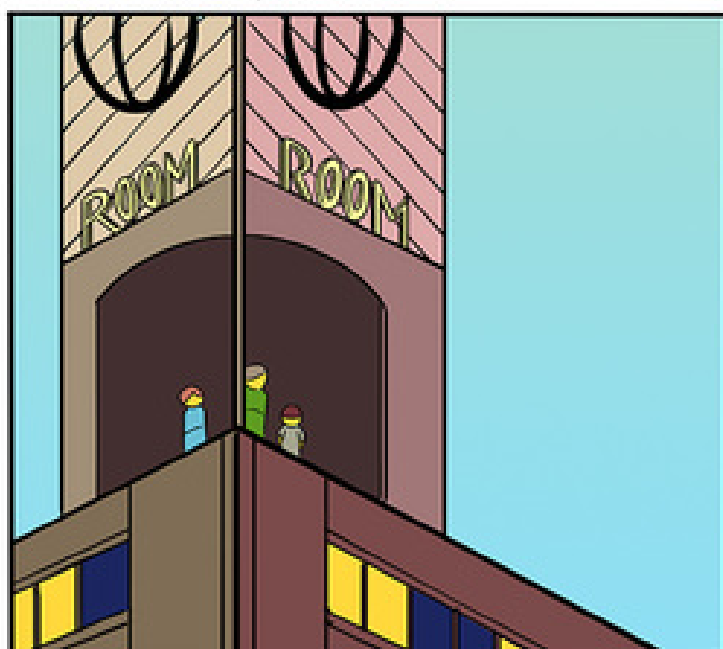
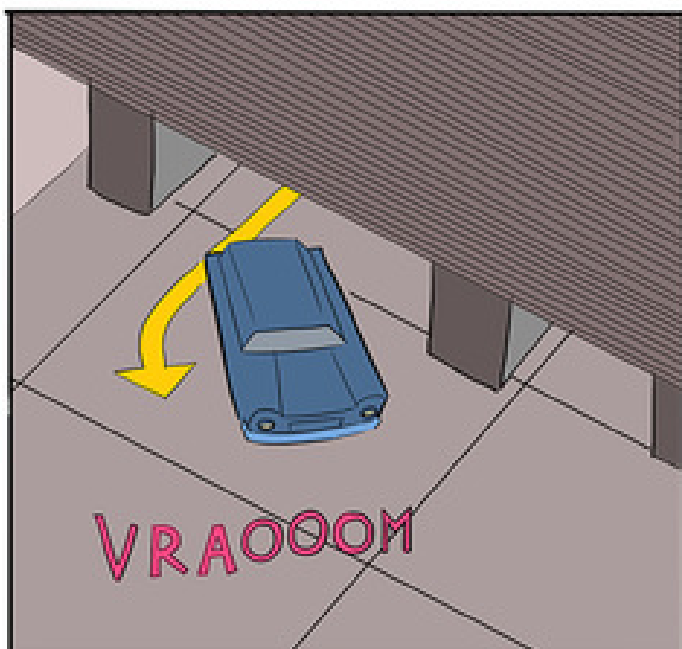


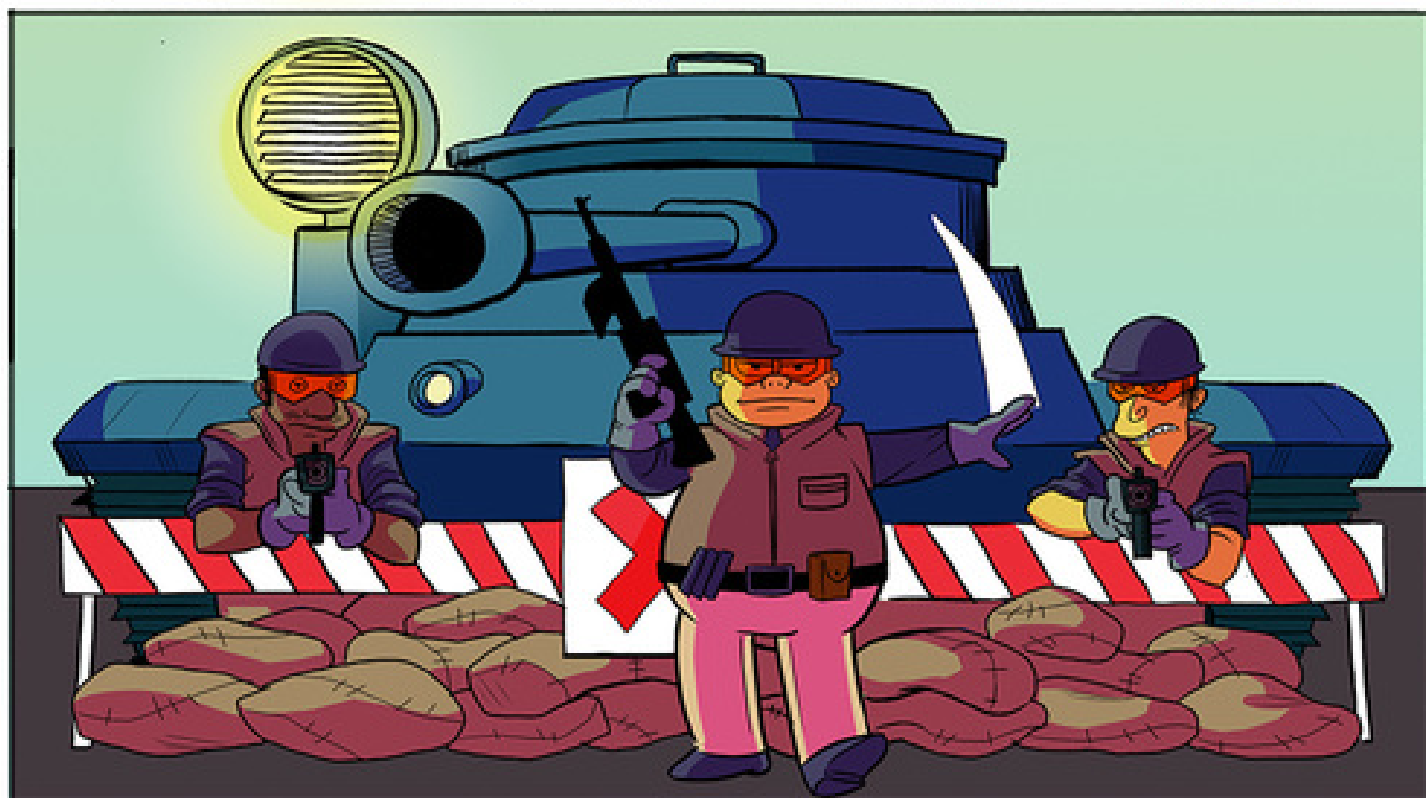
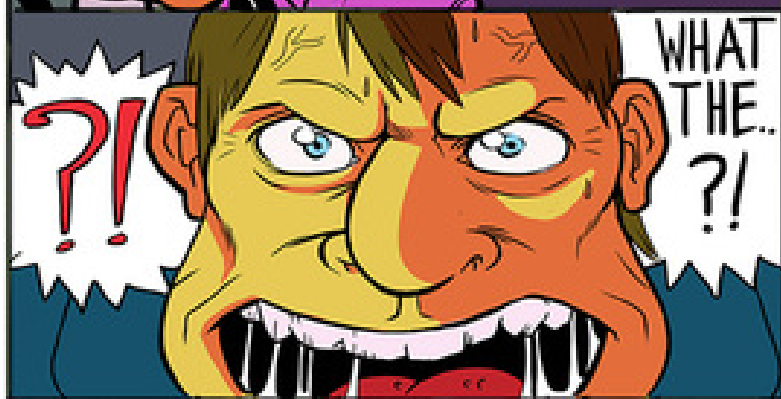
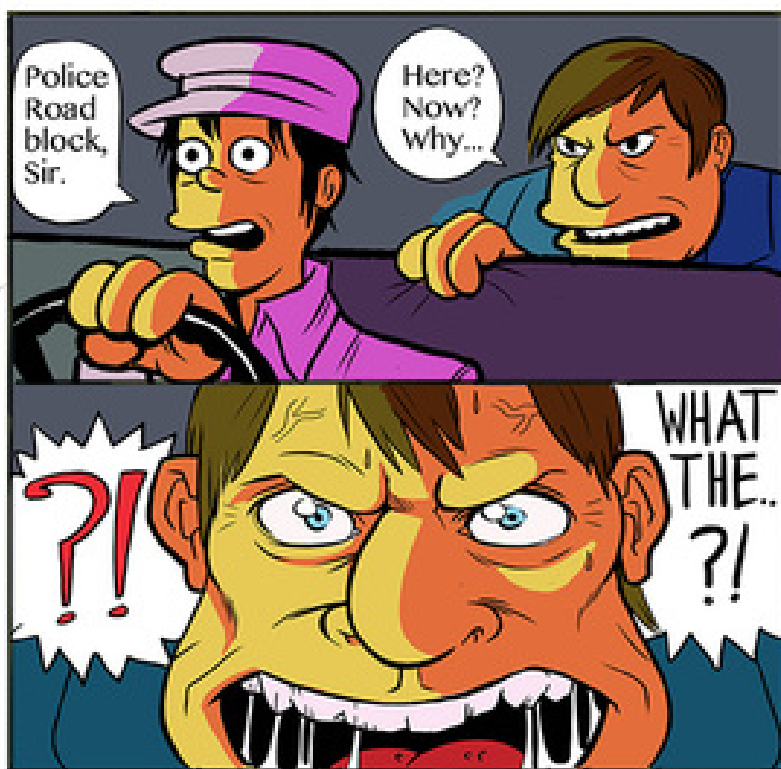
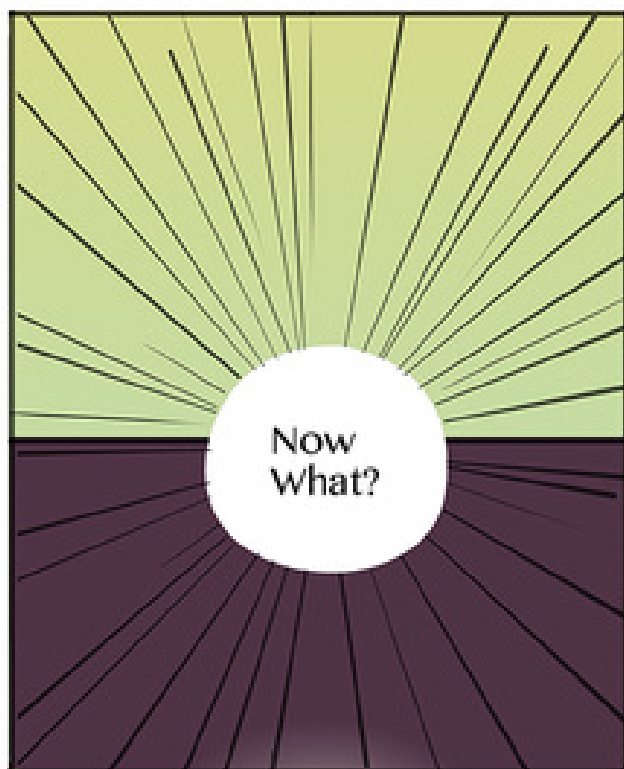
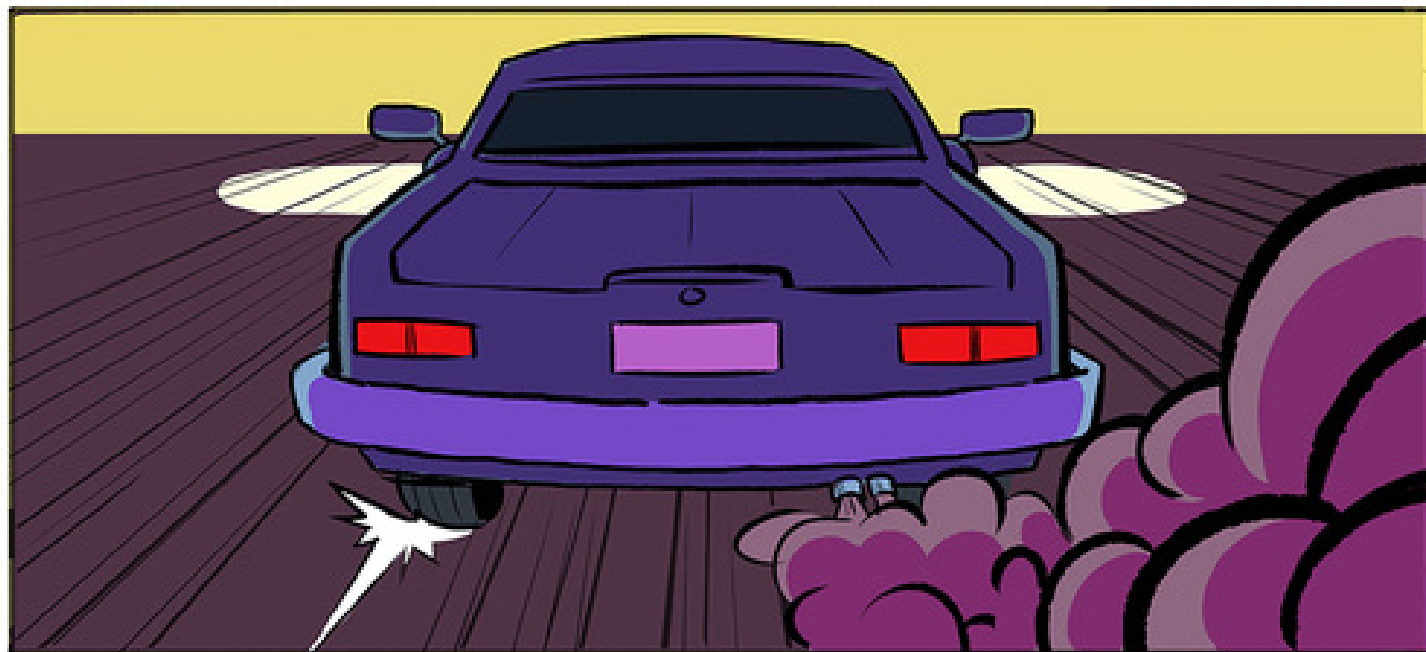




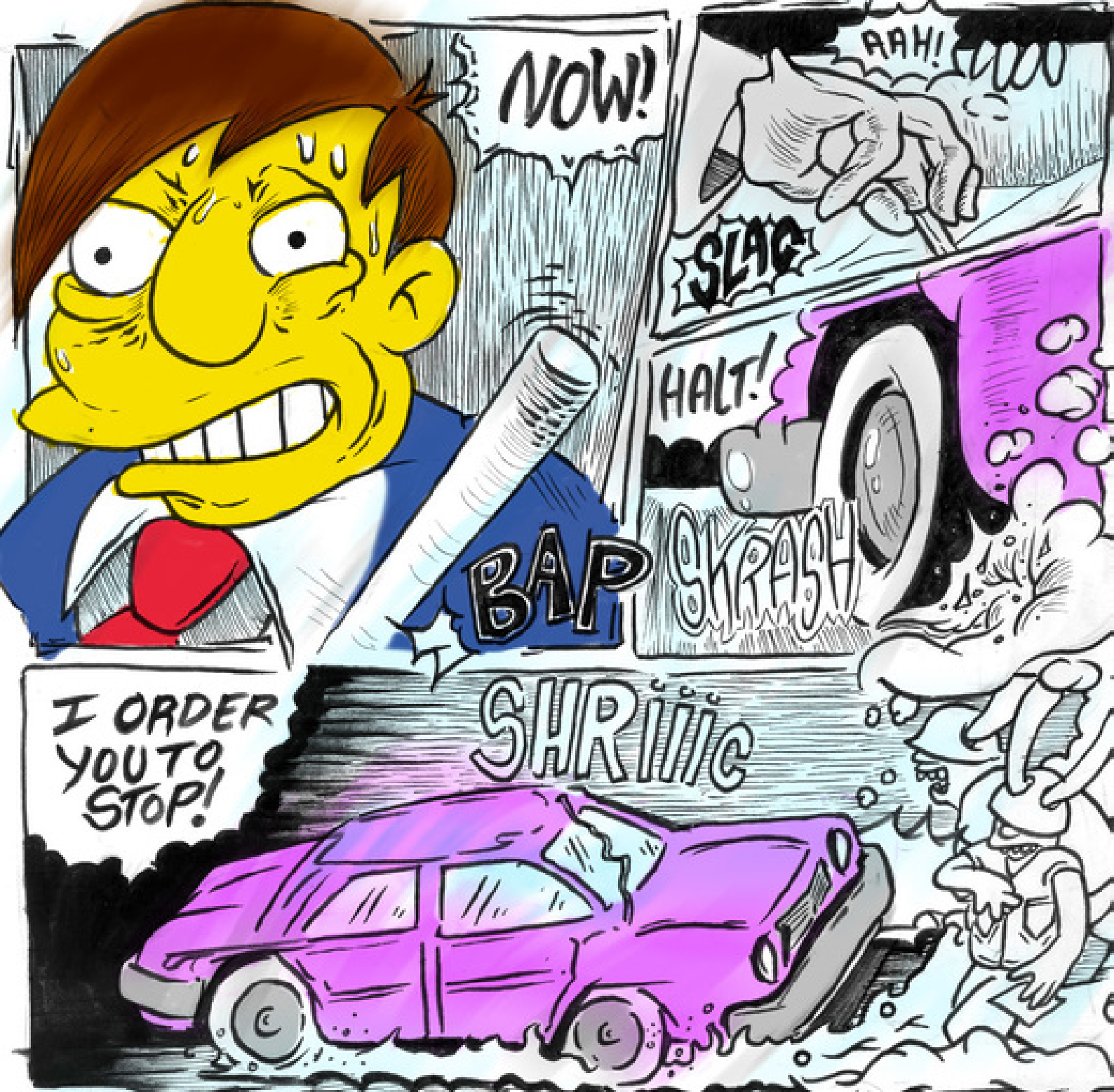


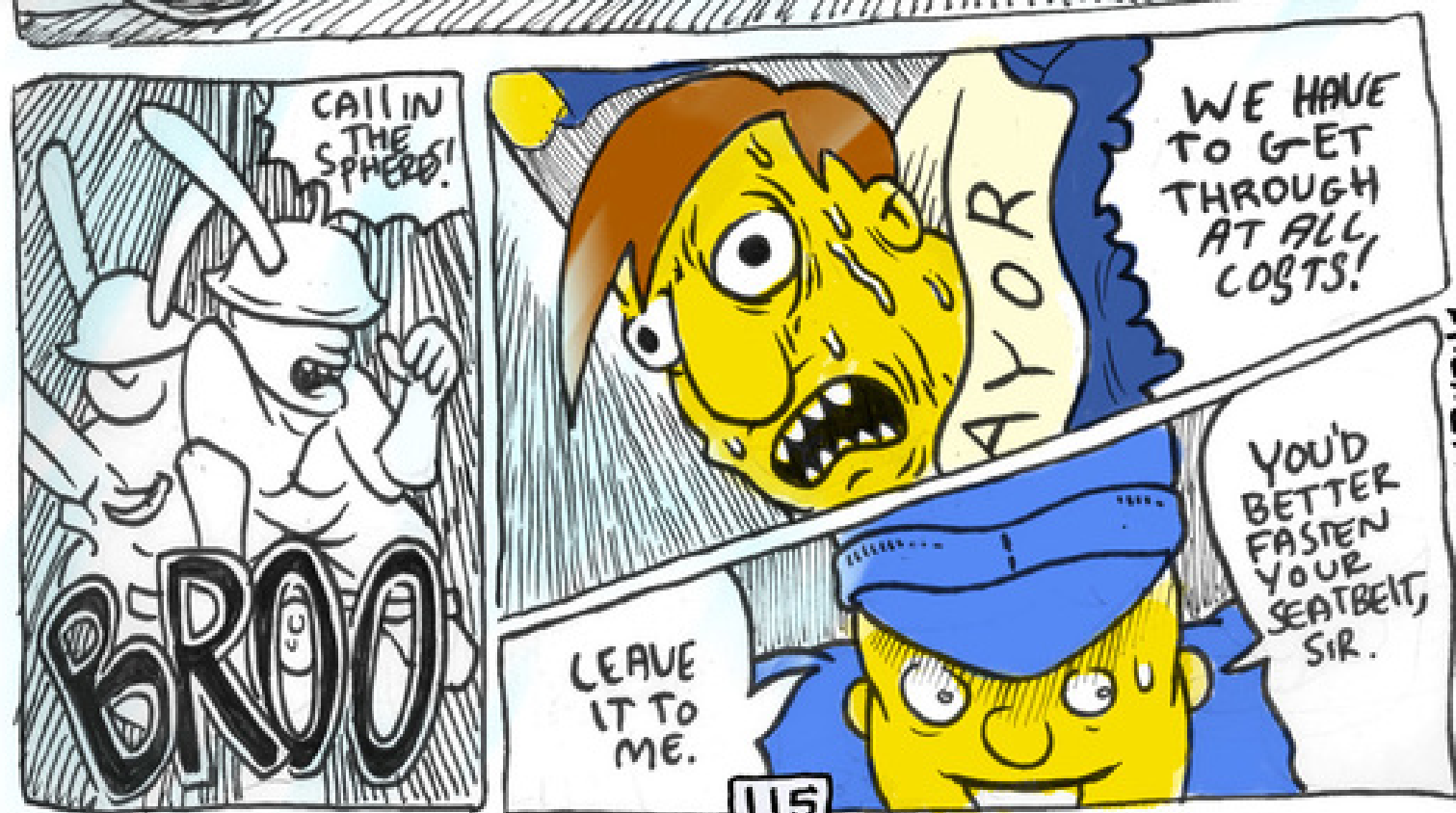
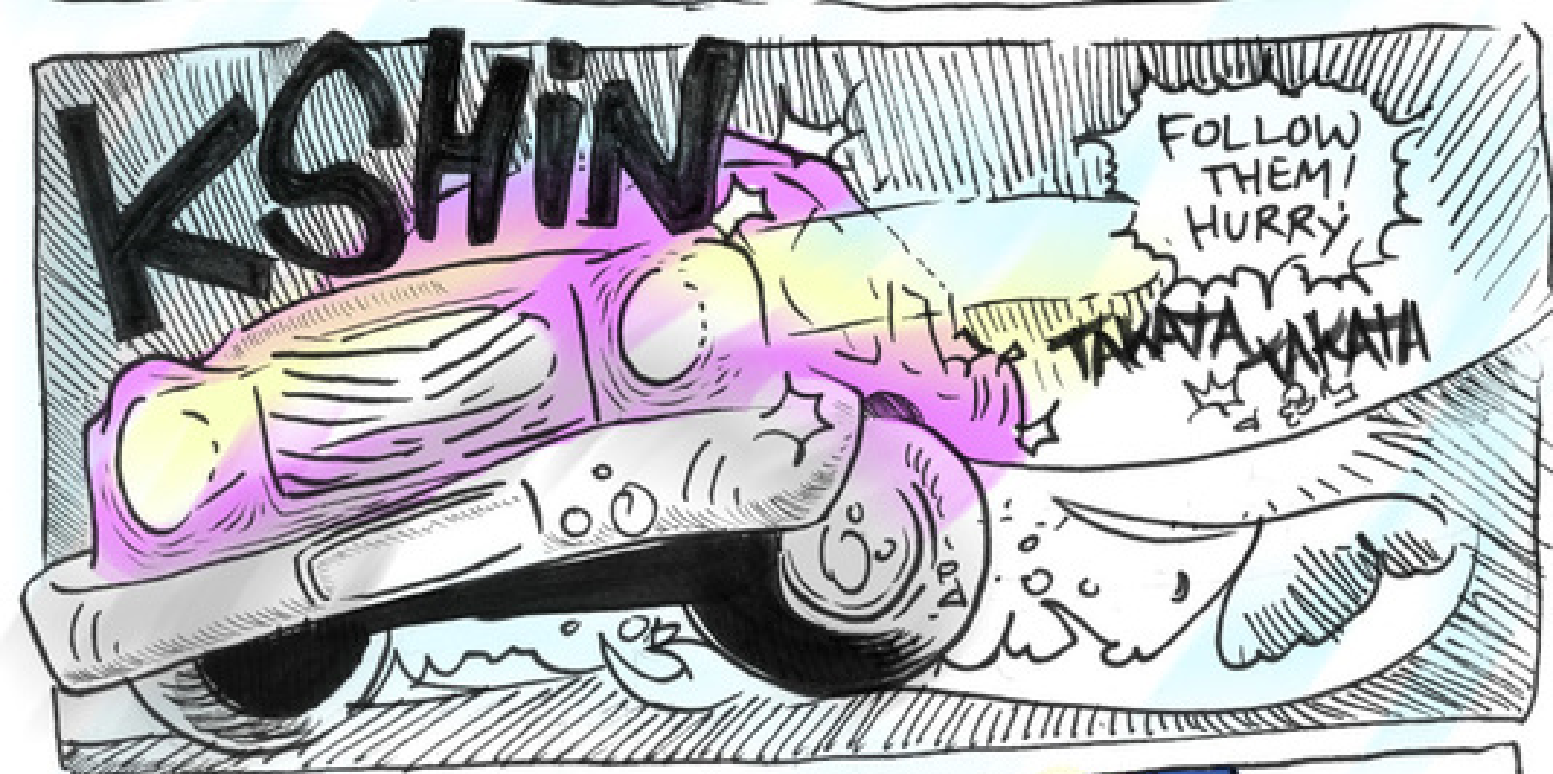
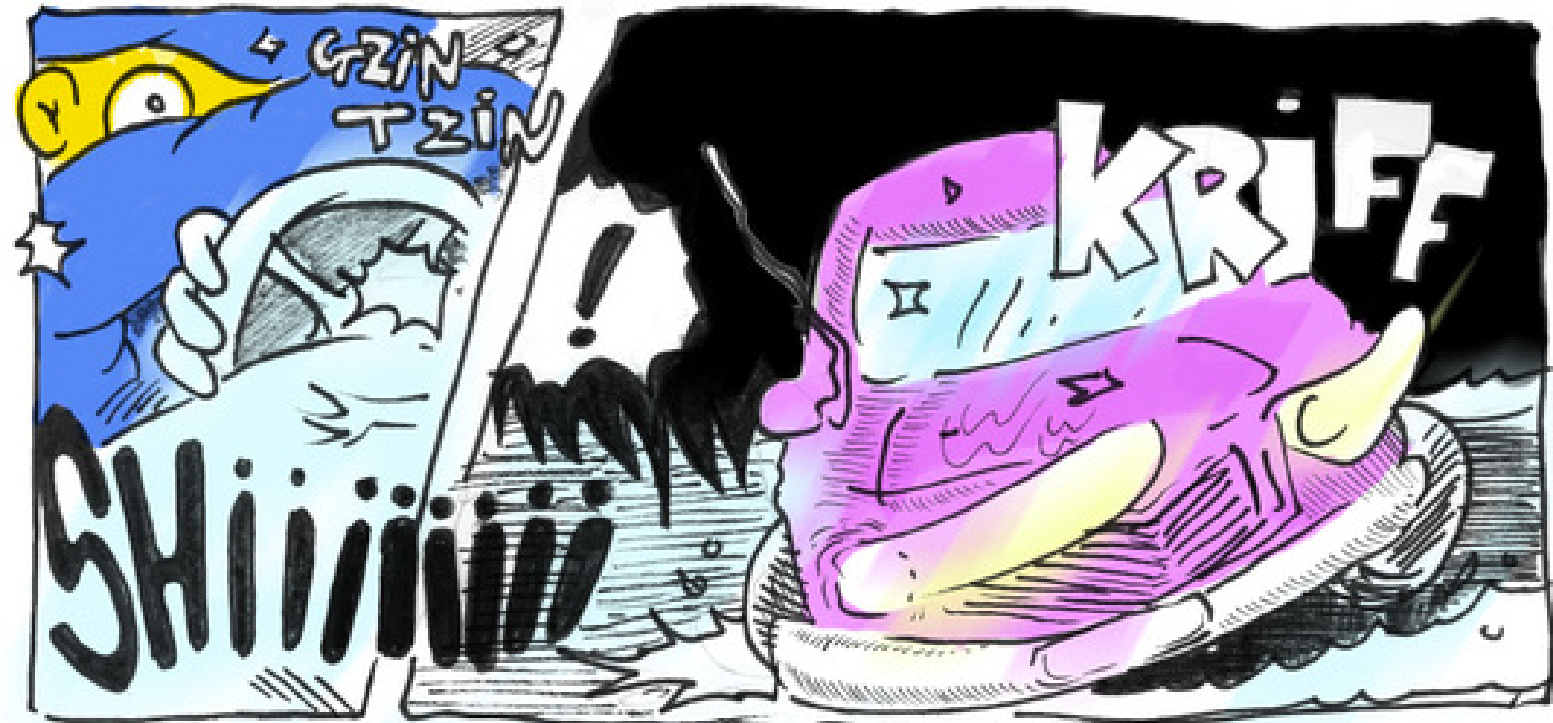


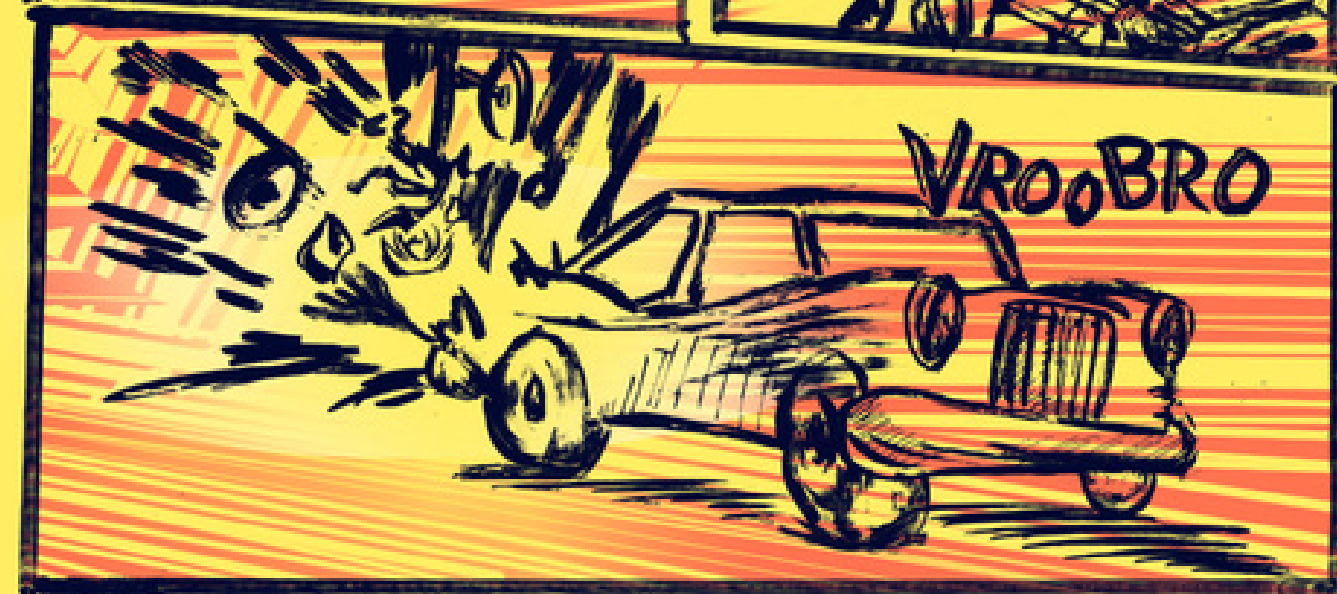
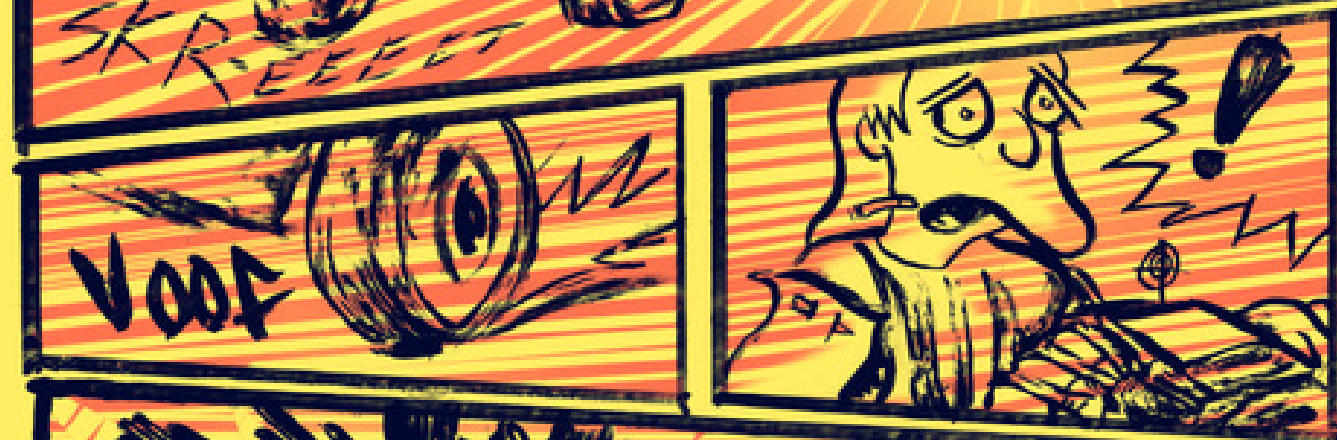


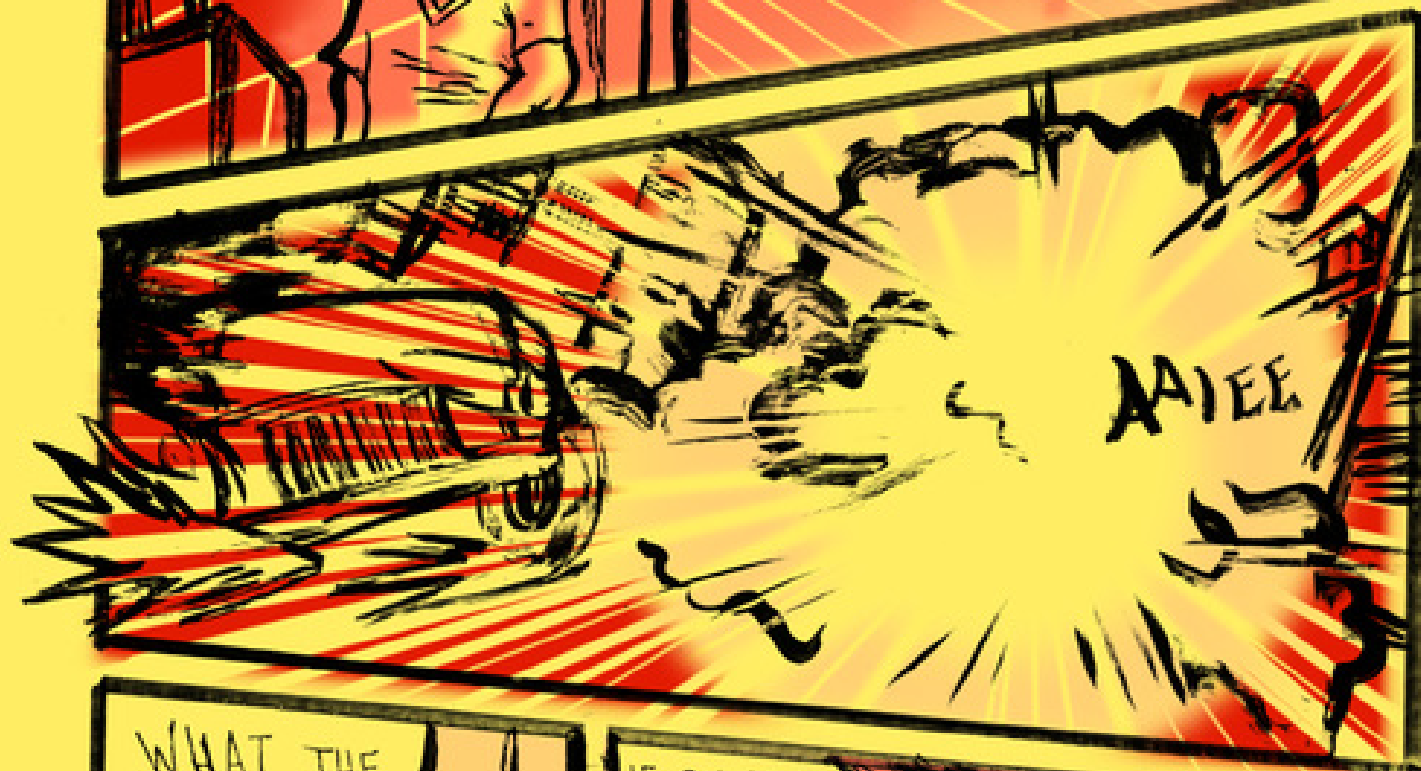
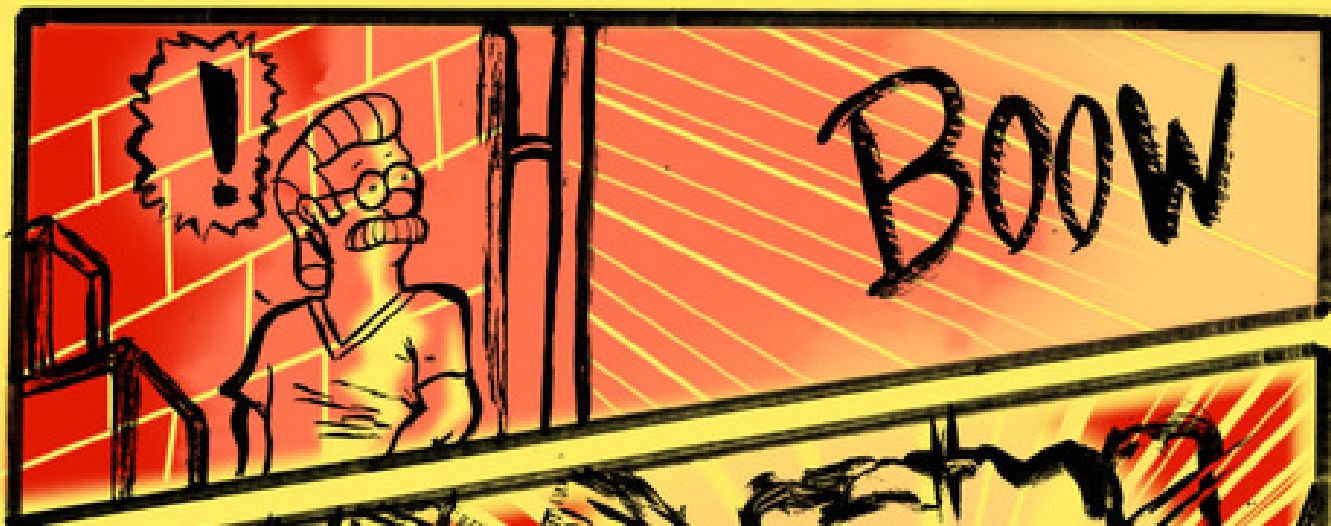


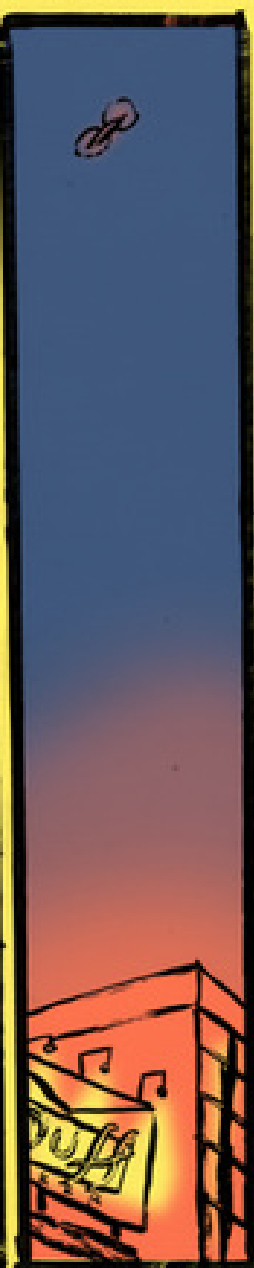
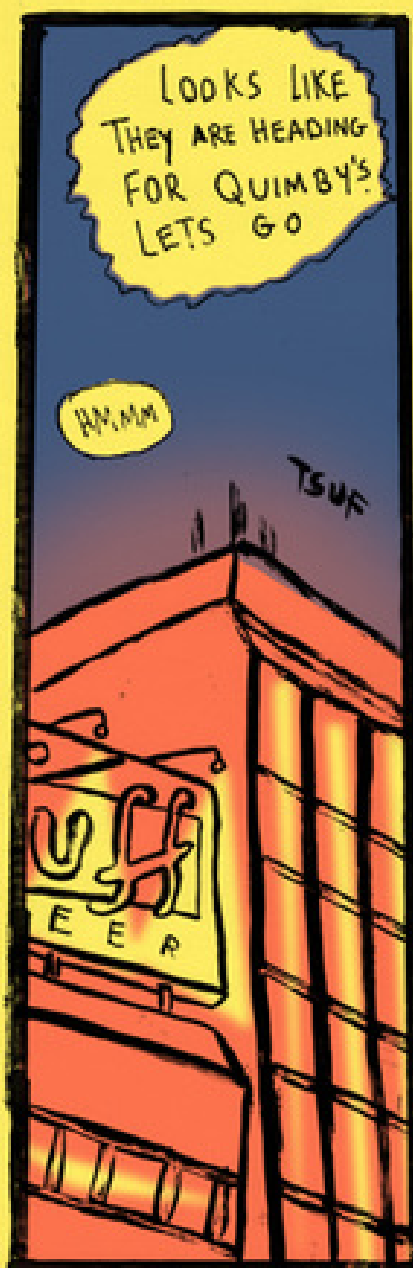
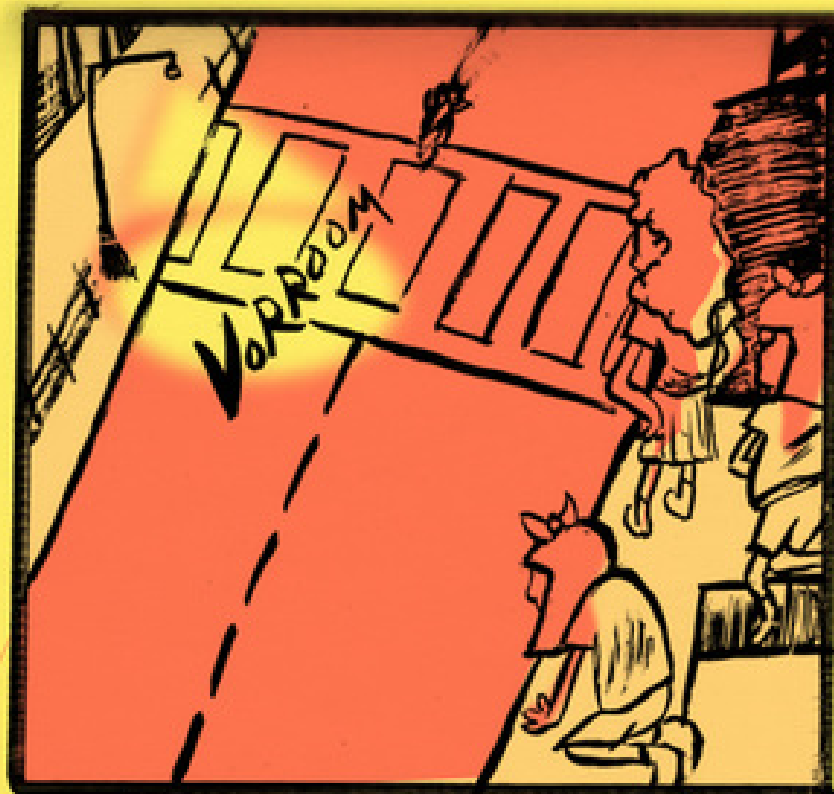






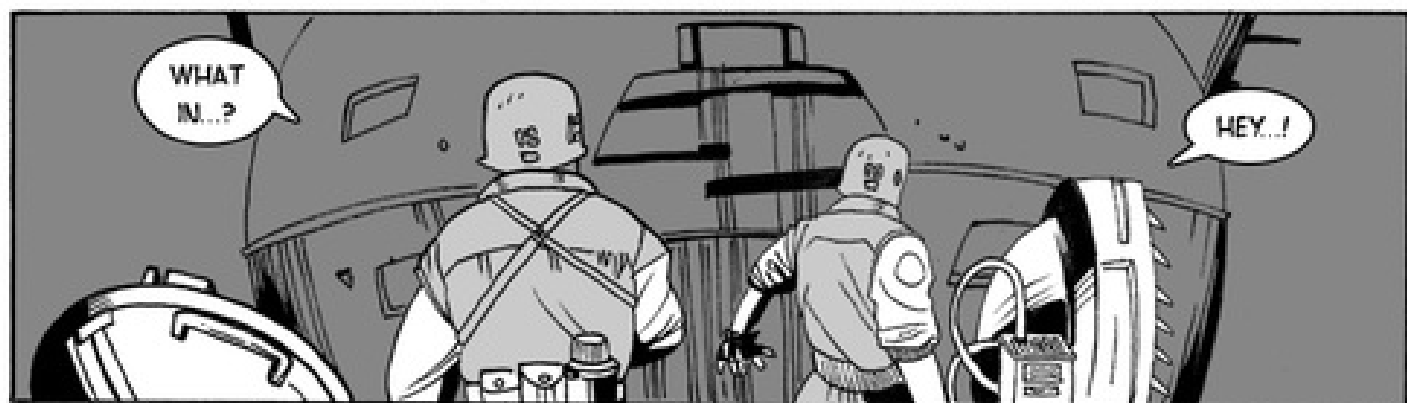
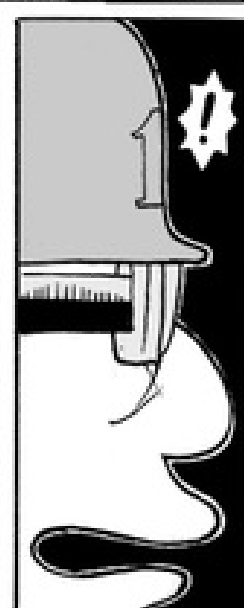




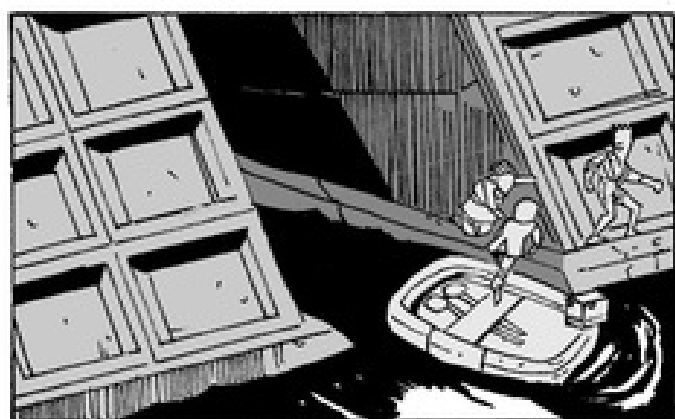
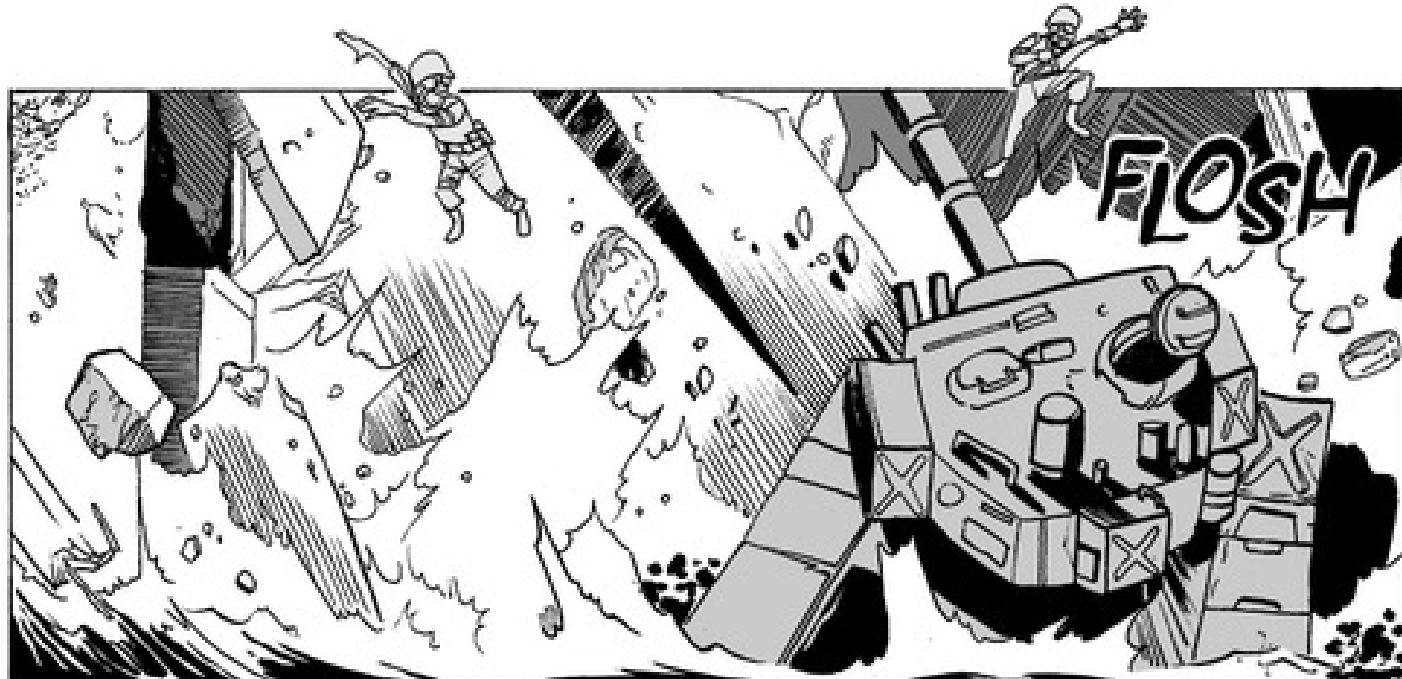












THIS IS
GREAT! SHIT,
IF YOU'RE
GONNA CAUSE
A DIVERSION,
WHY SCREW
AROUND,
HUH?



WOAH!

RIGHT ON!
COWABUNGA
MAN!

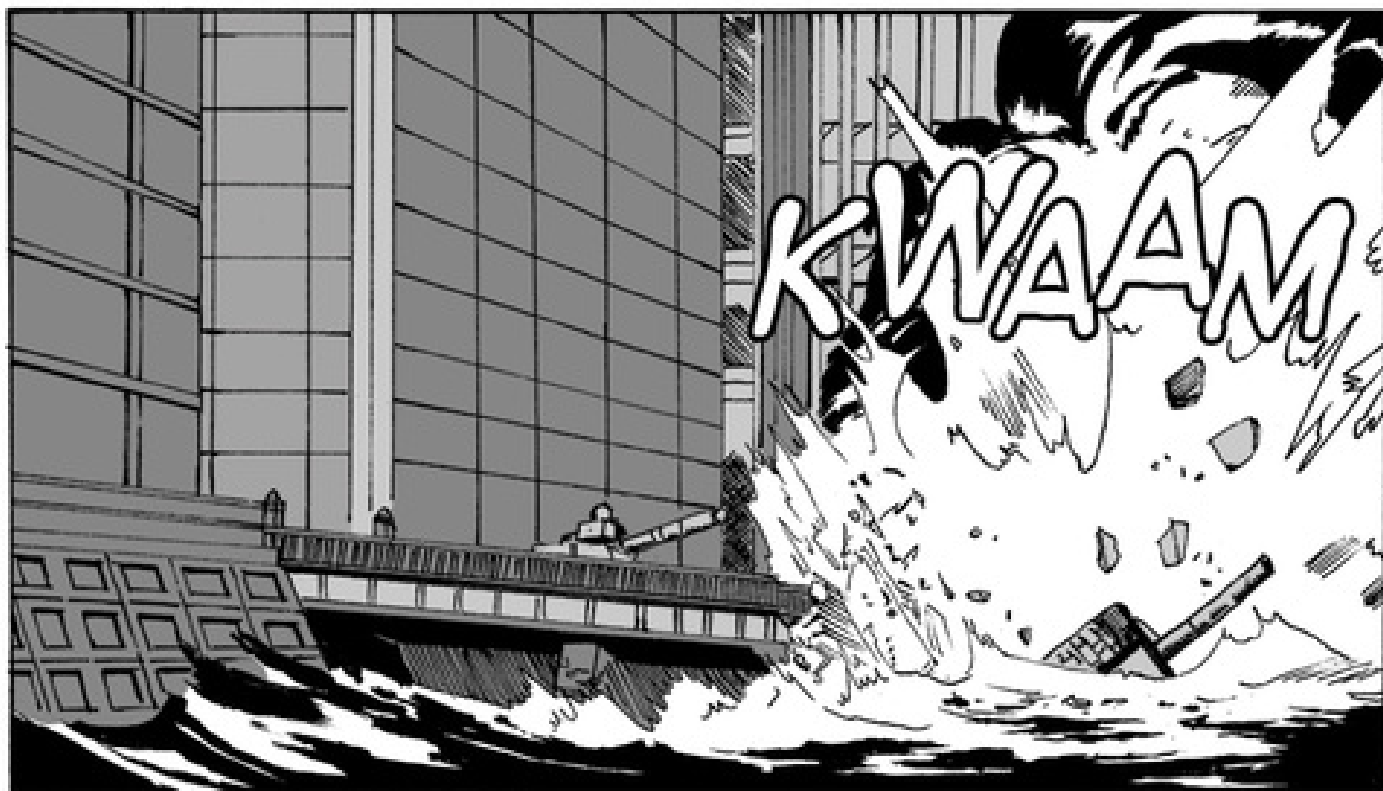


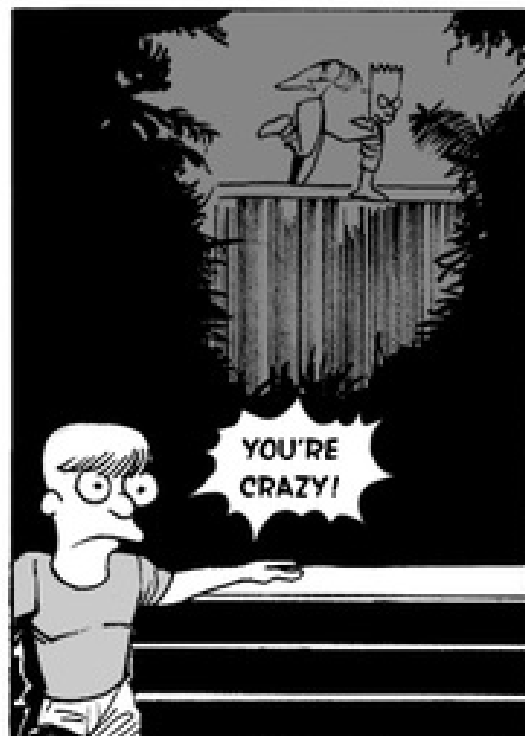
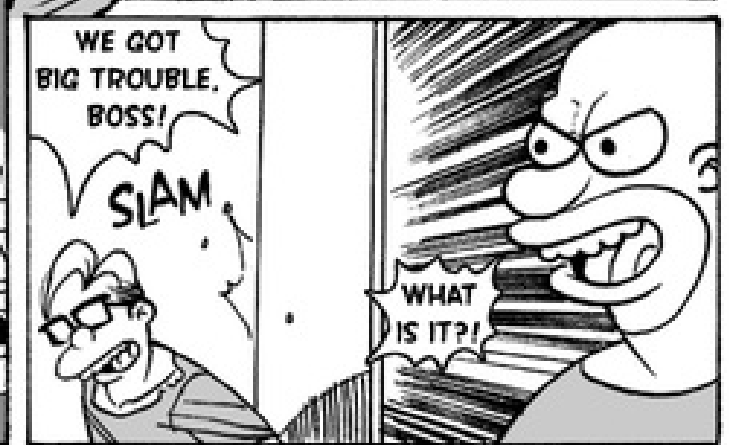
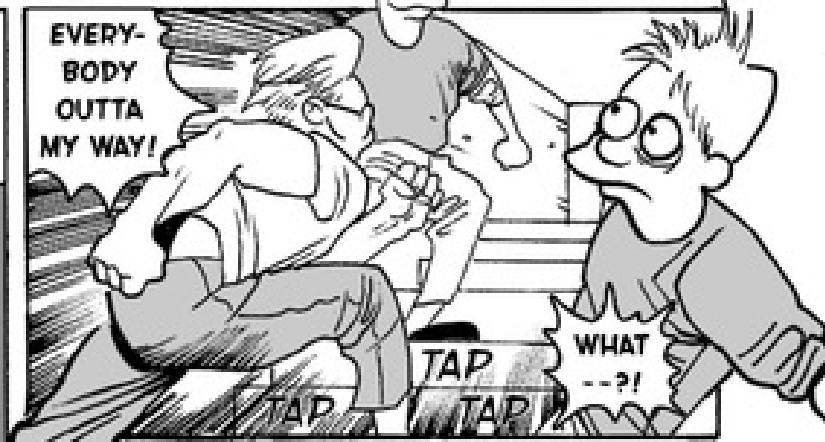
WHAT'S
THAT?

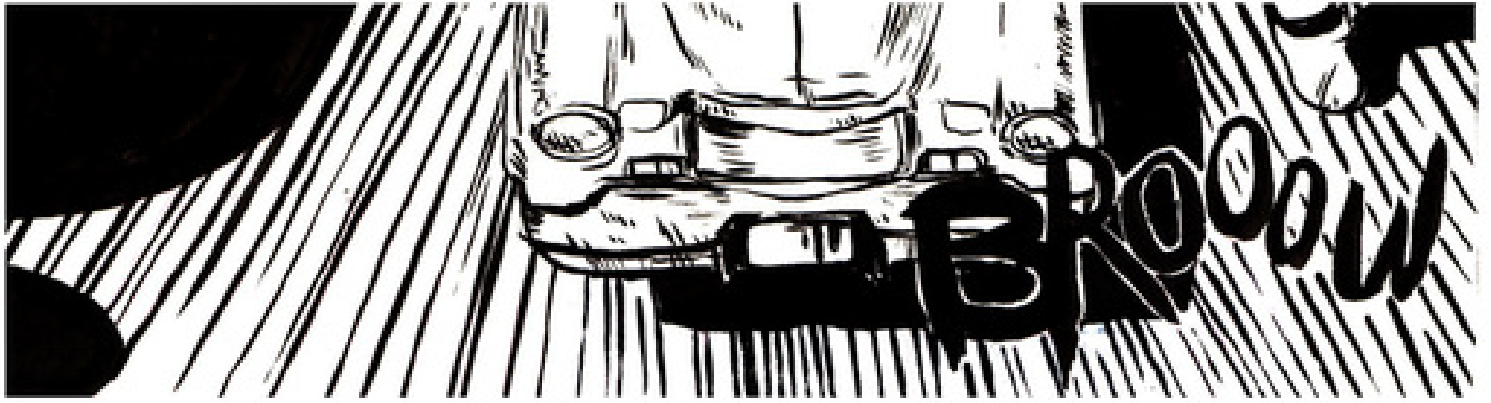
SOMETHING'S
BURNING.



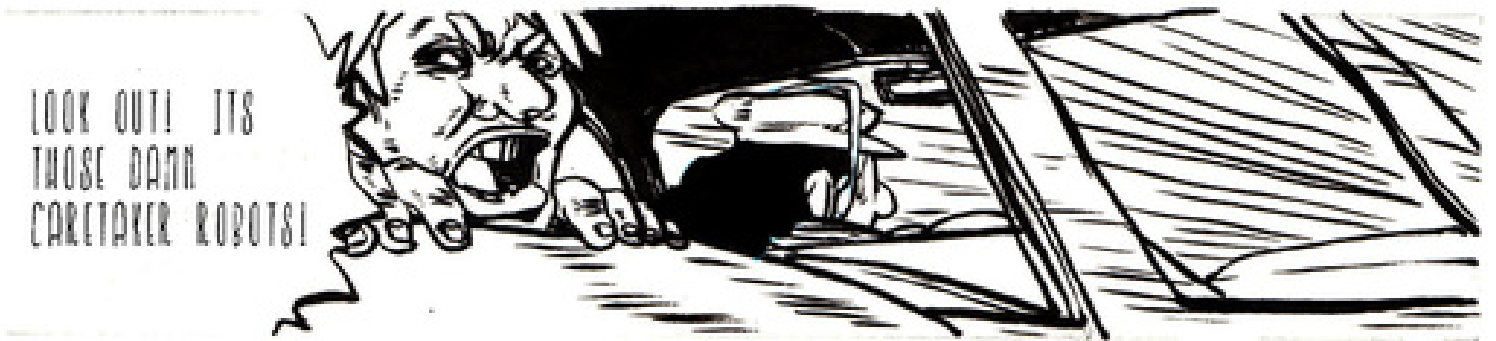
COME ON... QUIMBY'S
HOUSE IS THIS
WAY!

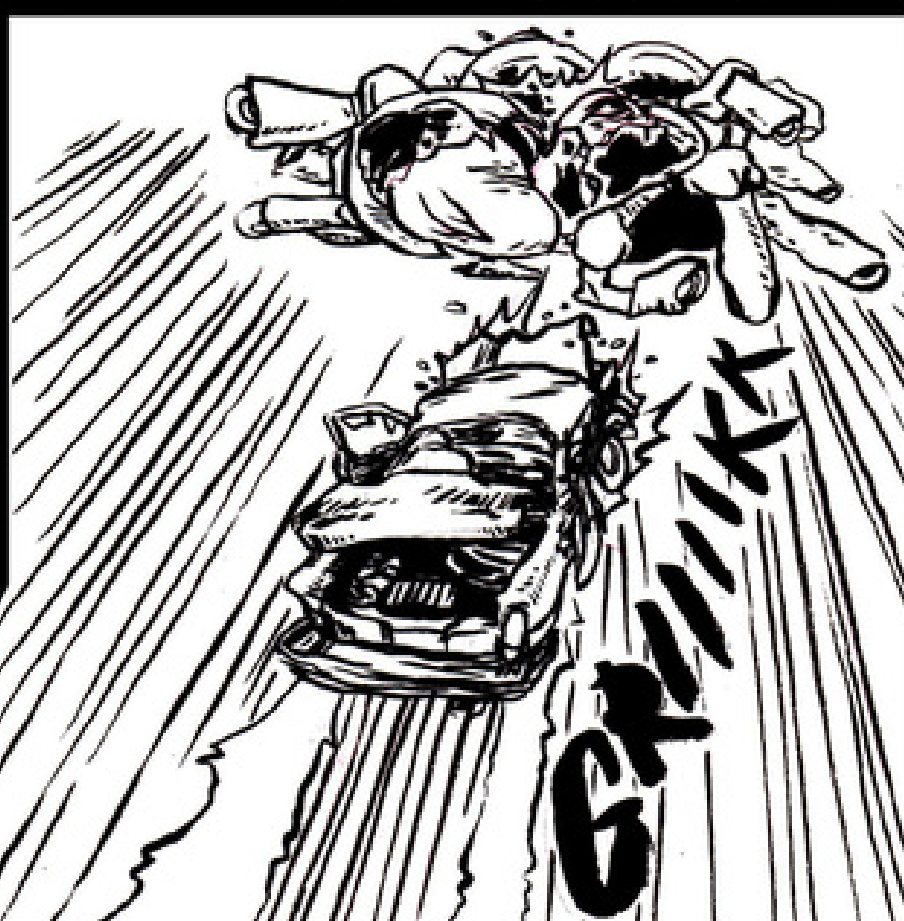
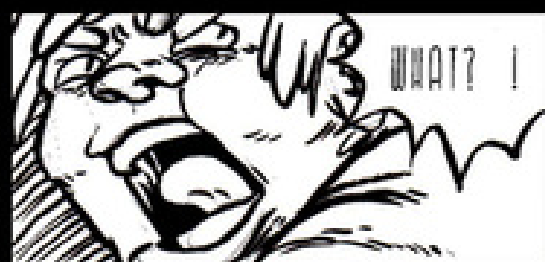


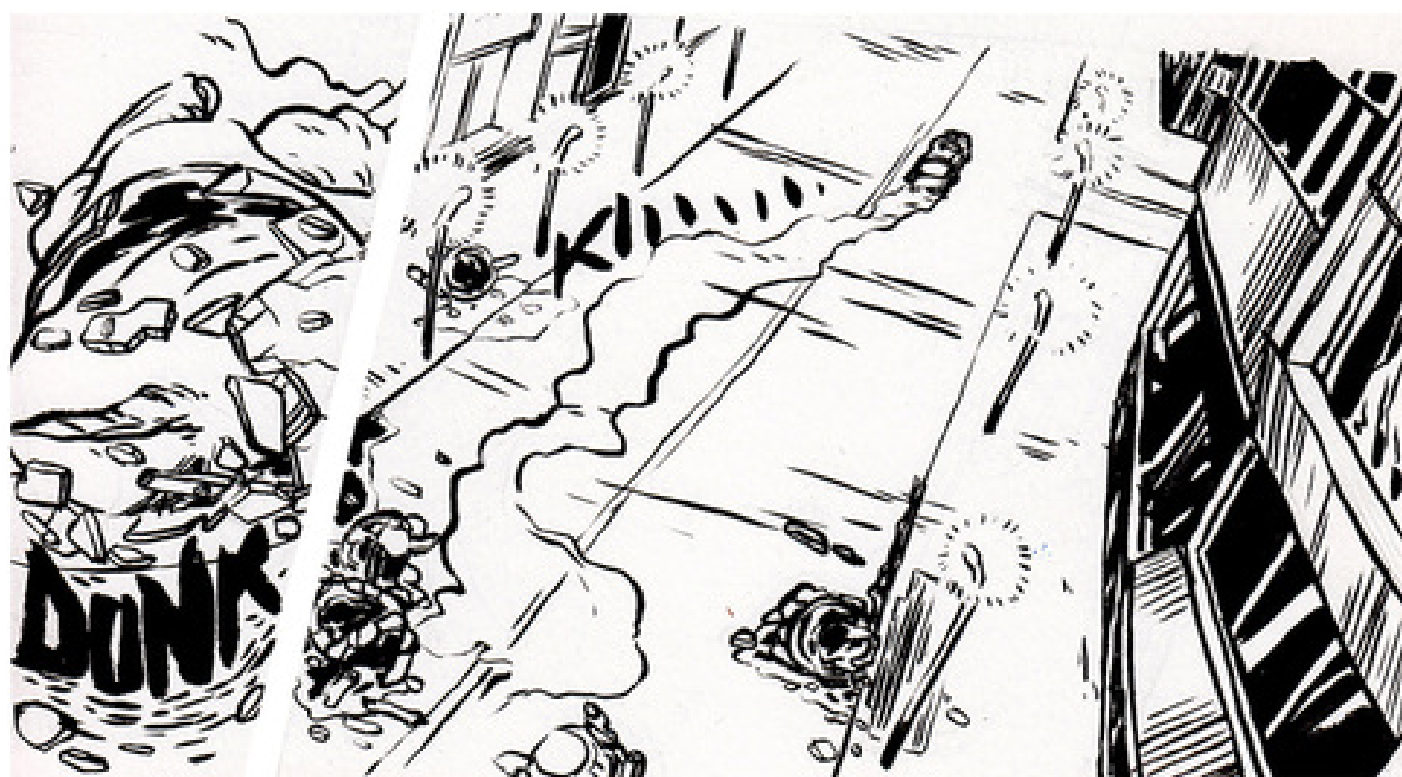
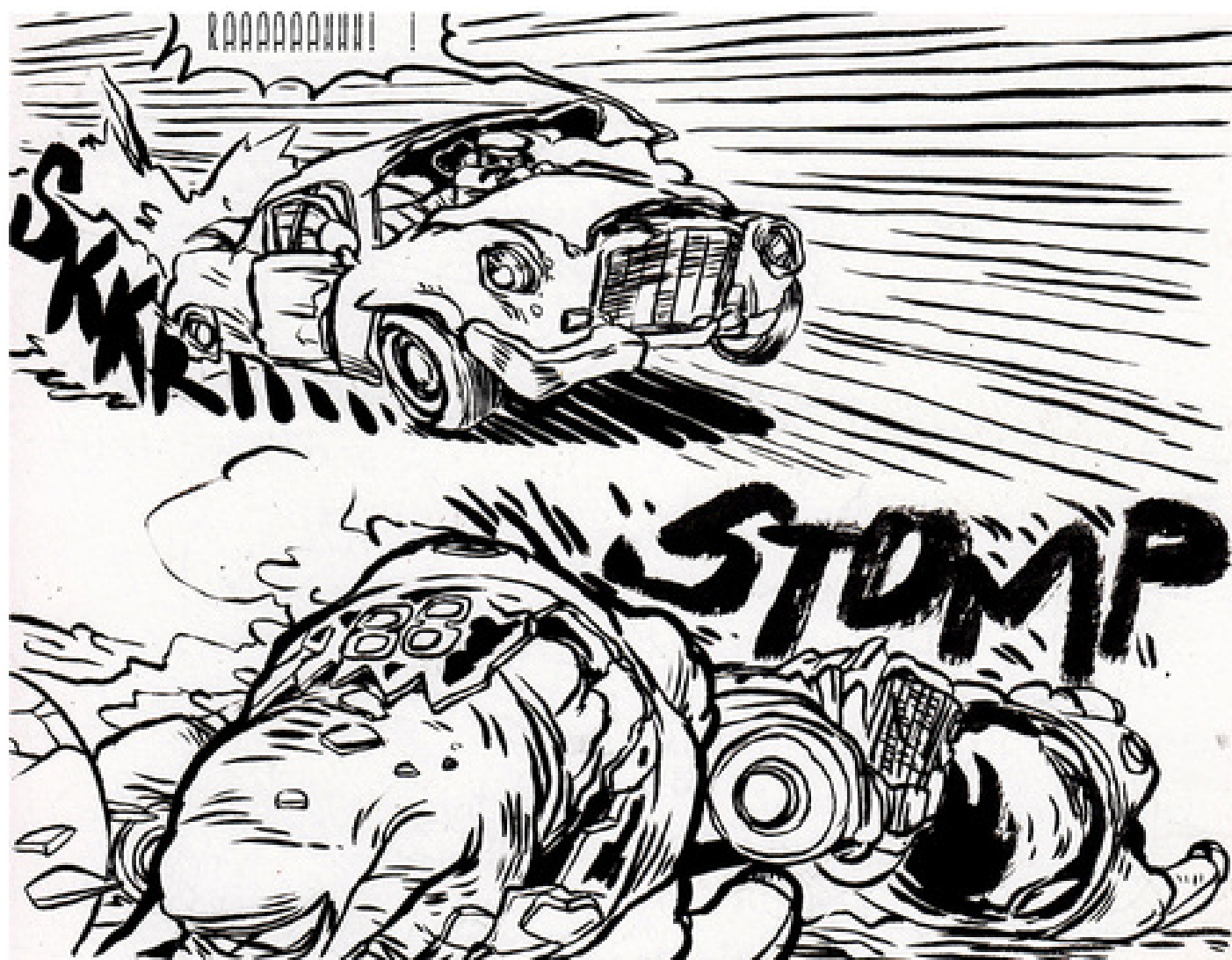


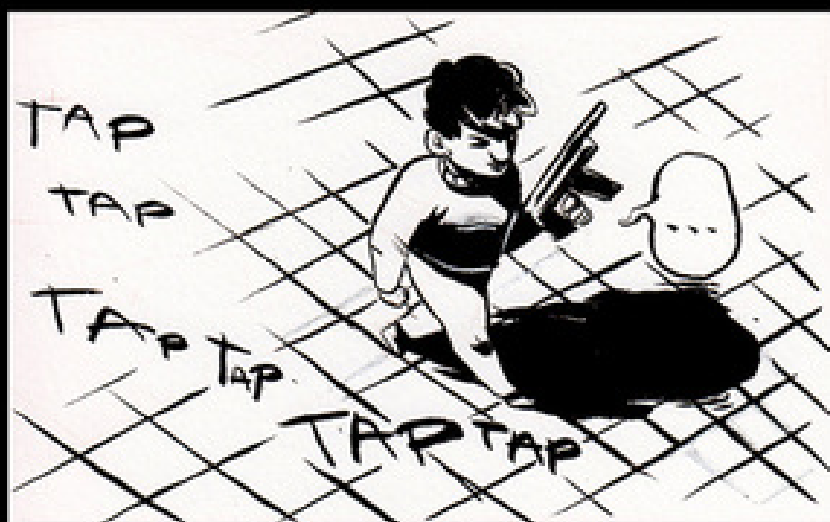
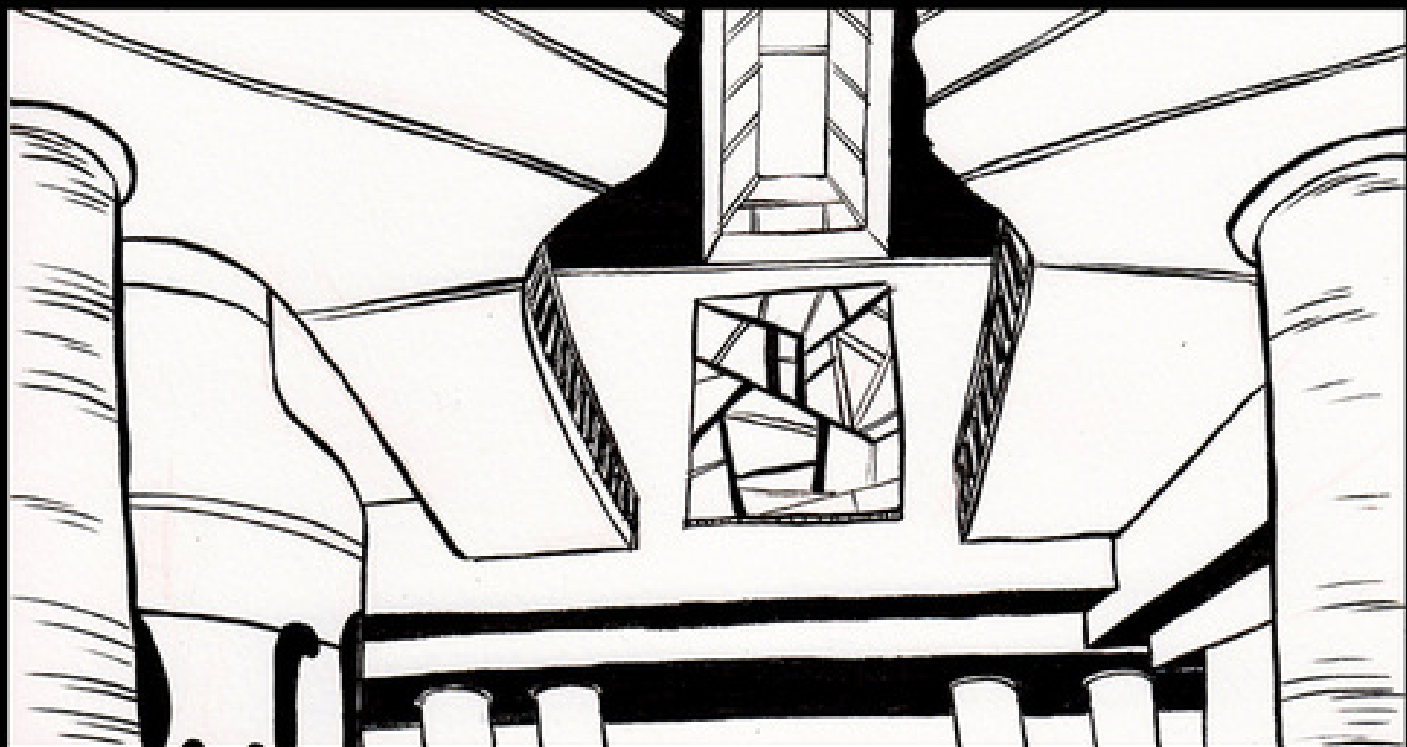


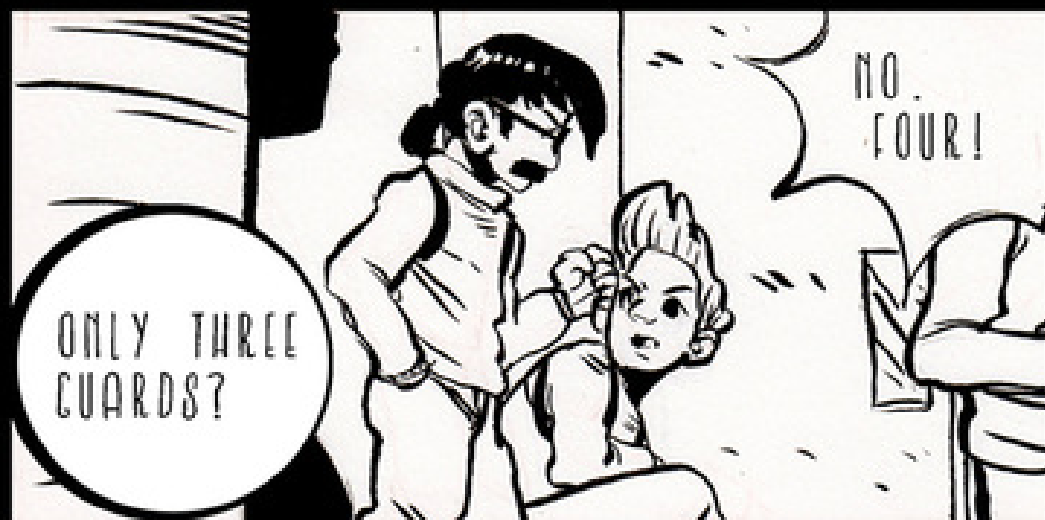
LOOK OUT! ITS
THOSE DAMN
CARETAKER ROBOTS!





















UNTIL FURTHER NOTICE
THE EXISTING ADMINISTRATION
AND ALL TERMS OF OUR
CONSTITUTION ARE
HEREBY SUSPENDED

THE PROVISIONAL
REGIME WILL
ISSUE A
STATEMENT
CONTAINING MORE
DETAILS...

AT EIGHT
O'CLOCK
TOMORROW
MORNING...



THIS HAS BEEN A
PUBLIC SERVICE
ANNOUNCEMENT
BROUGHT TO YOU
BY THE
PROVISIONAL
REGIME.



THIS
ANNOUNCEMENT
WILL BE
REPEATED EVERY
FIFTEEN
MINUTES.

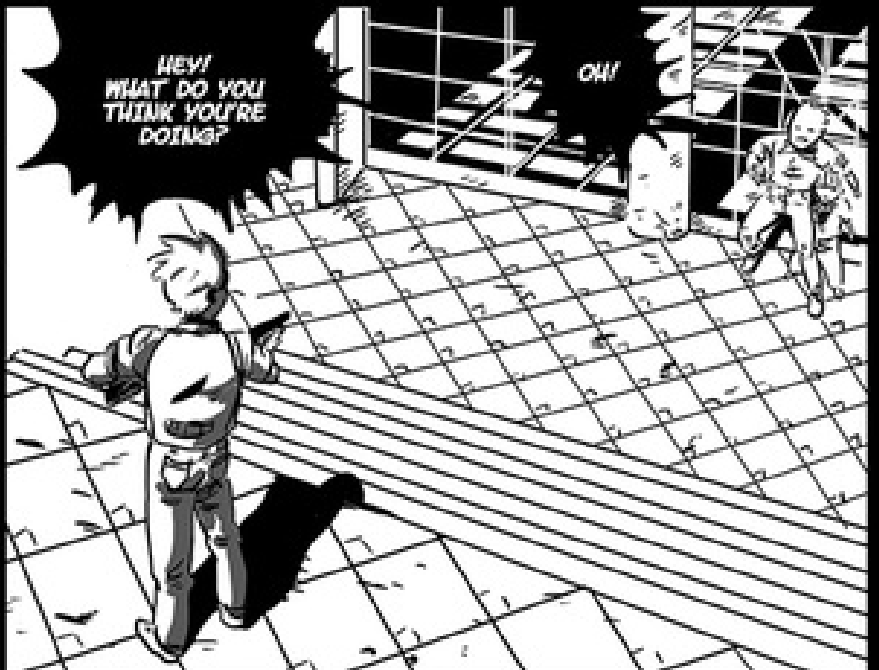
WHAT DO
YOU THINK
OF THAT?



A COUP HUH?
NO WONDER THEY'VE
BEEN CRAWLING
OVER EVERYTHING...

THIS WHOLE THING
JUST KEEPS
GETTING MORE
COMPLICATED.

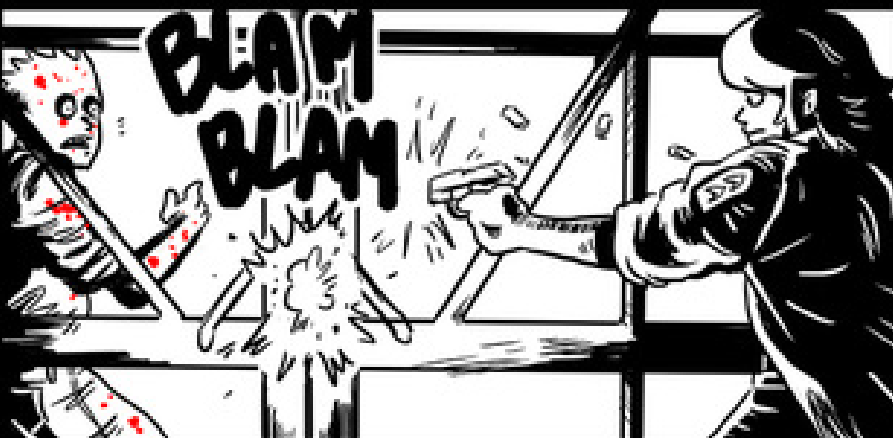
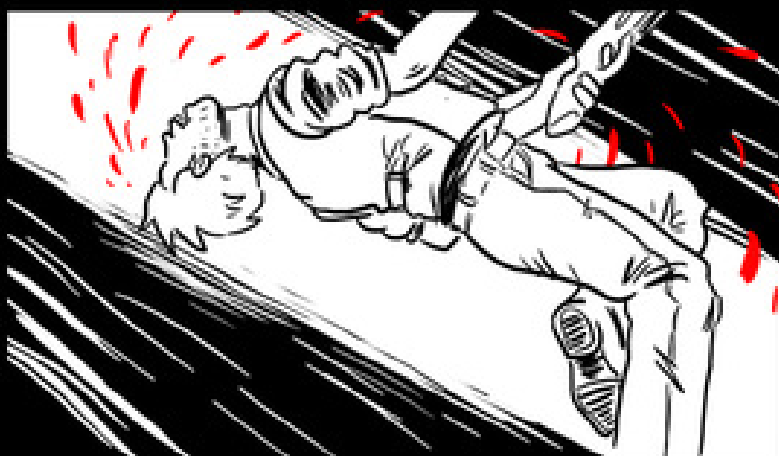


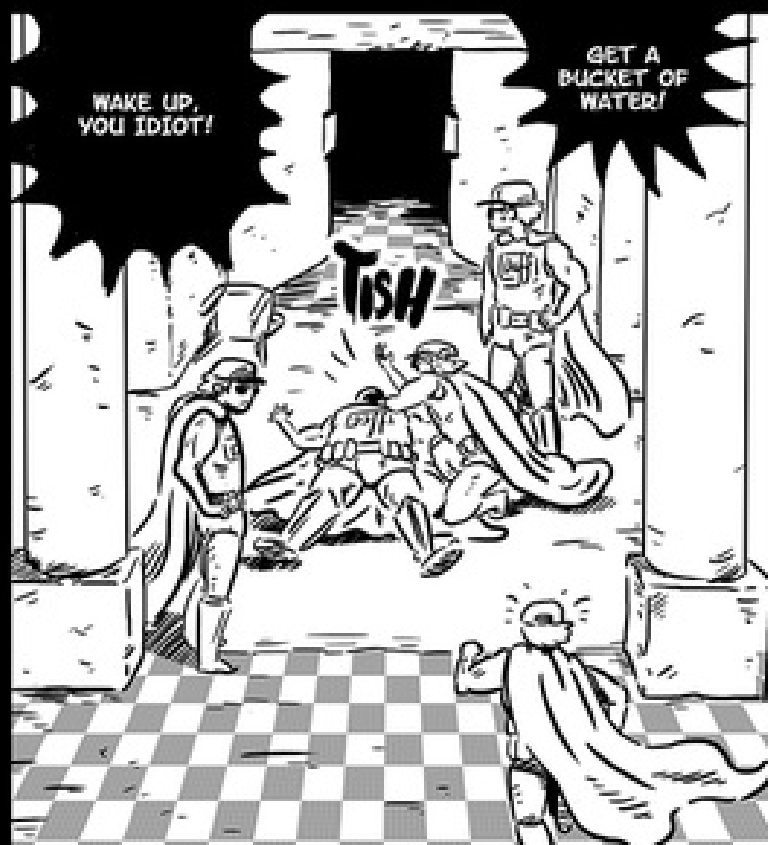
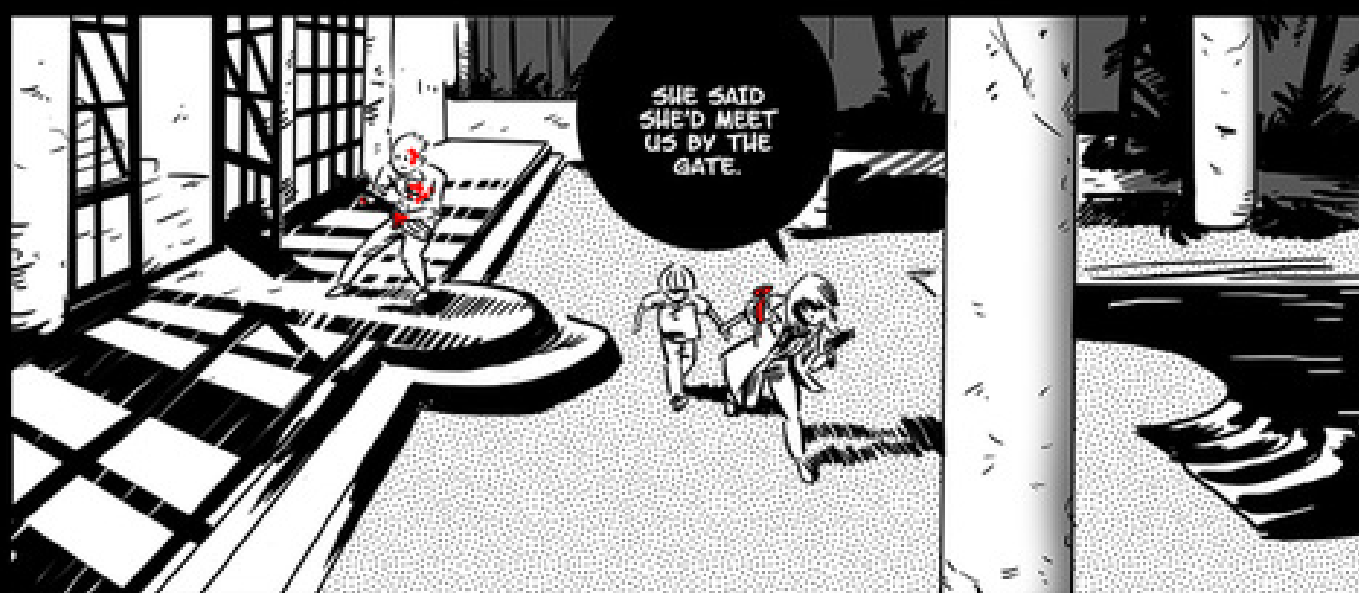
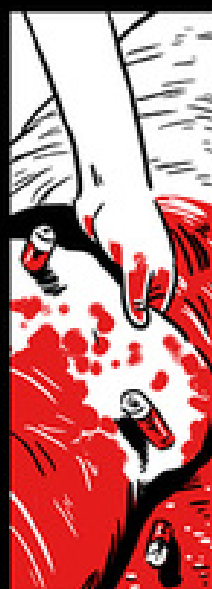


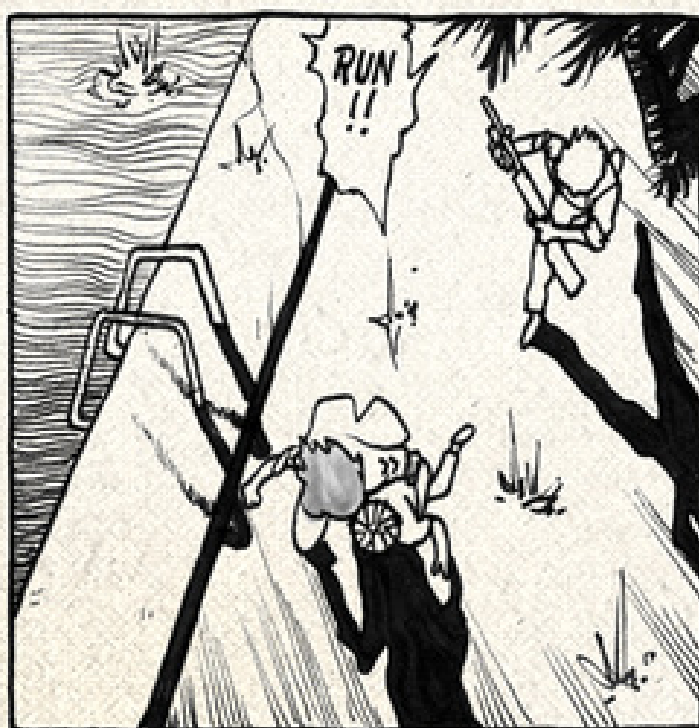
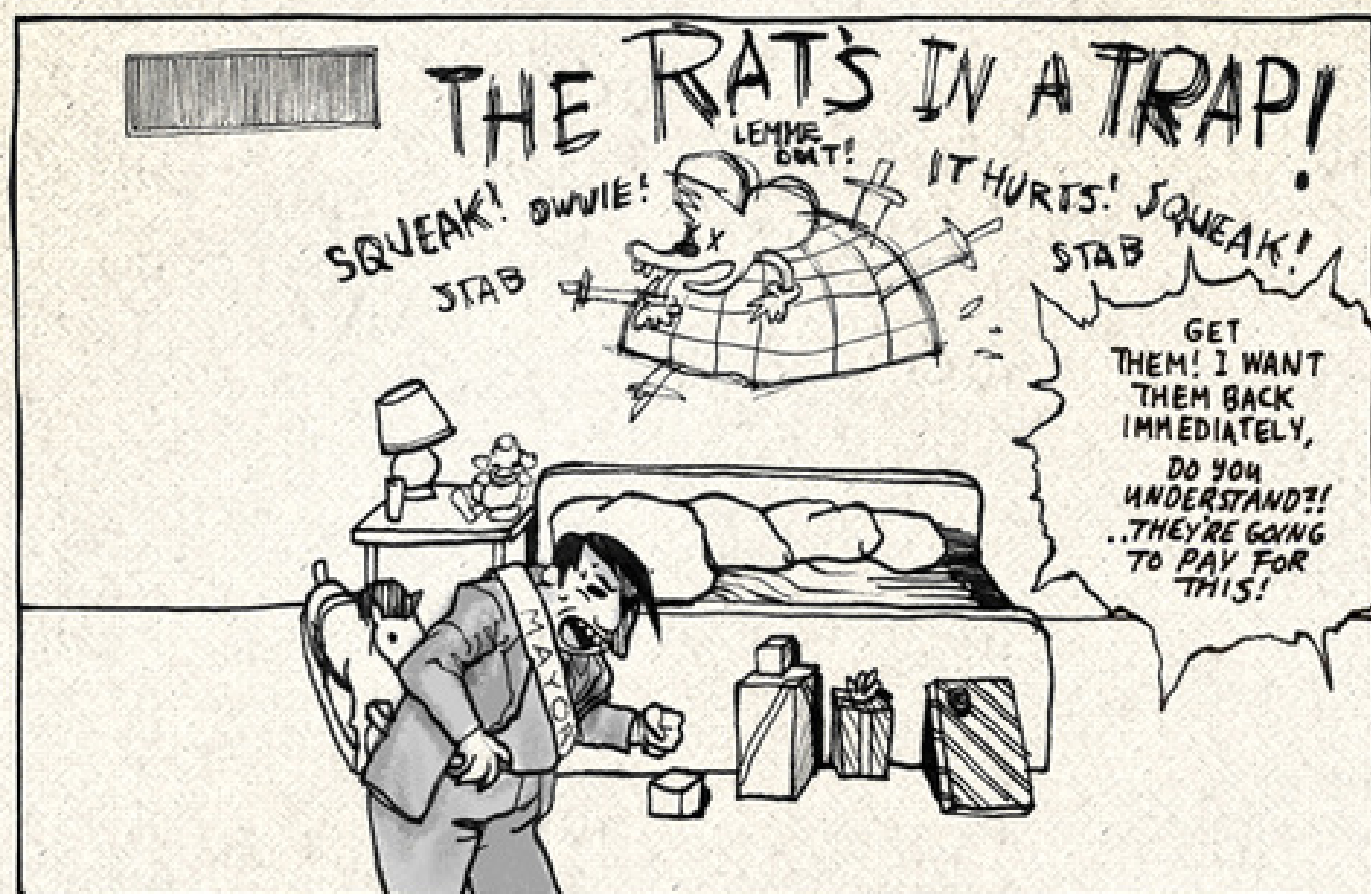


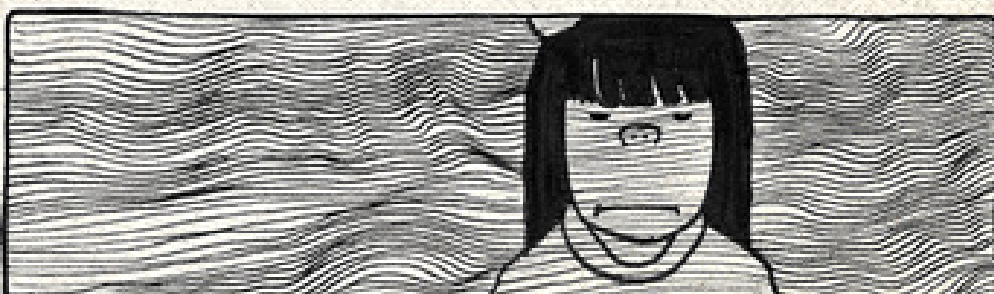
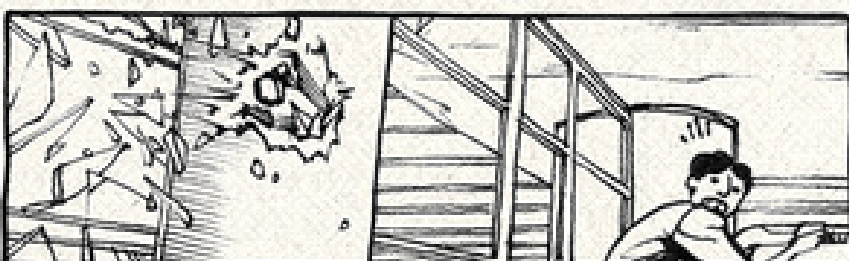
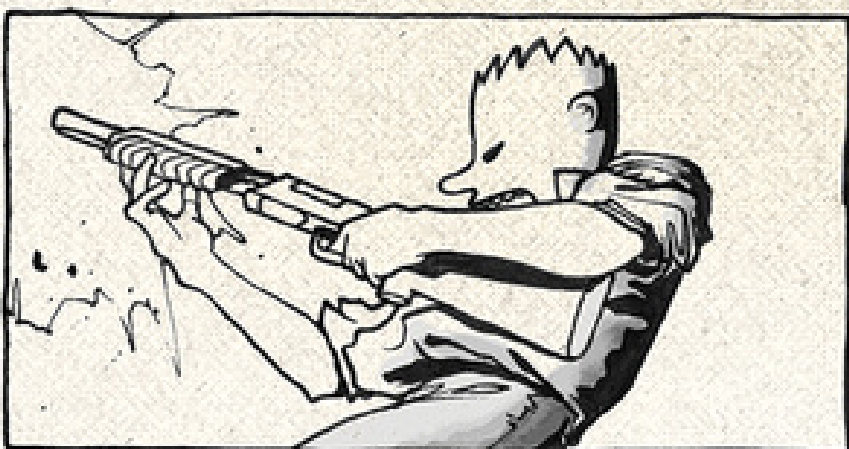
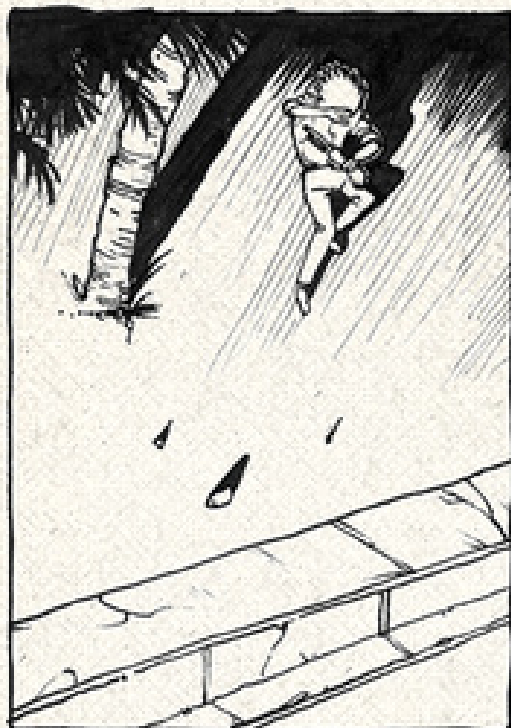
IN FACT, WE WERE JUST GETTING SOME AIR.

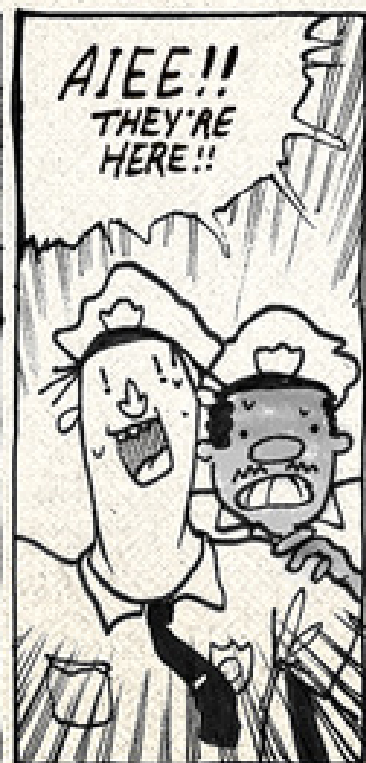
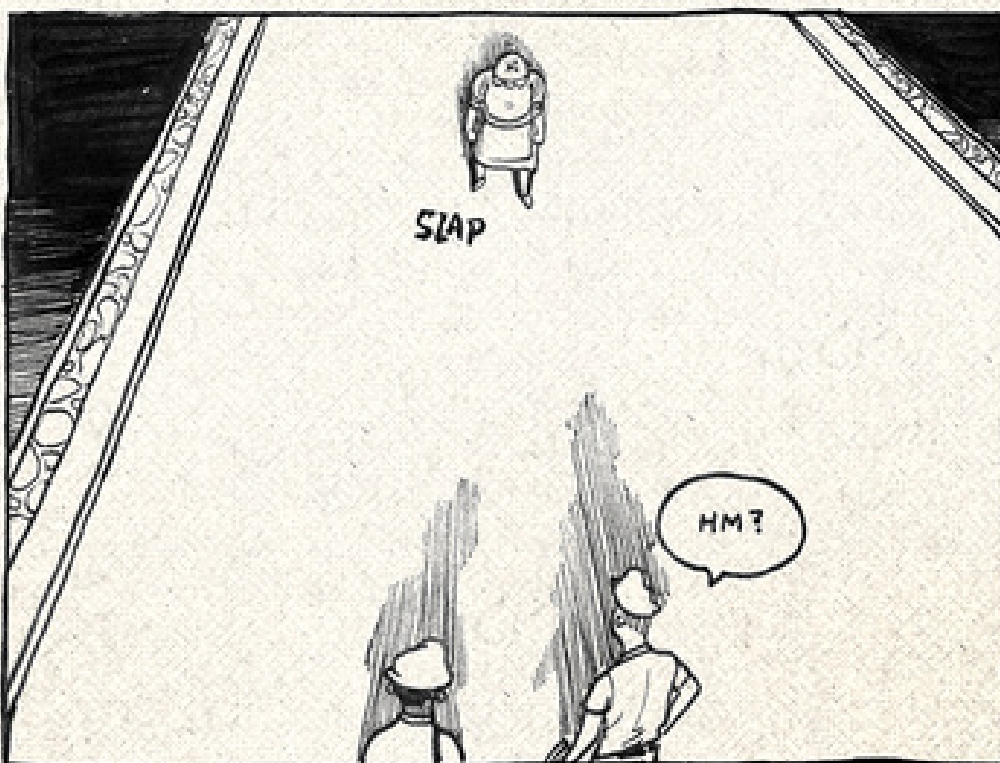


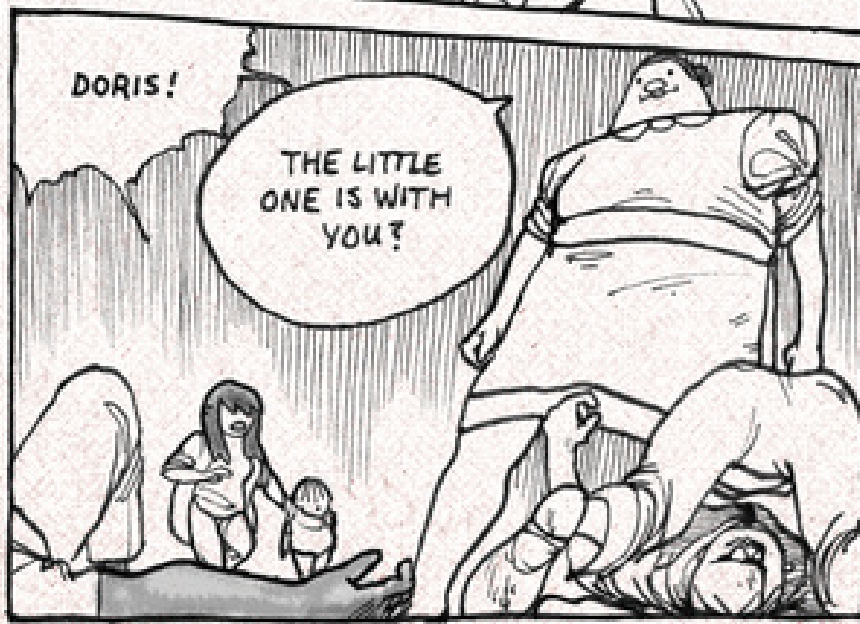


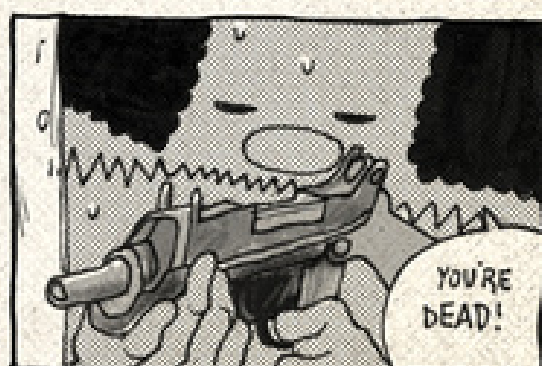
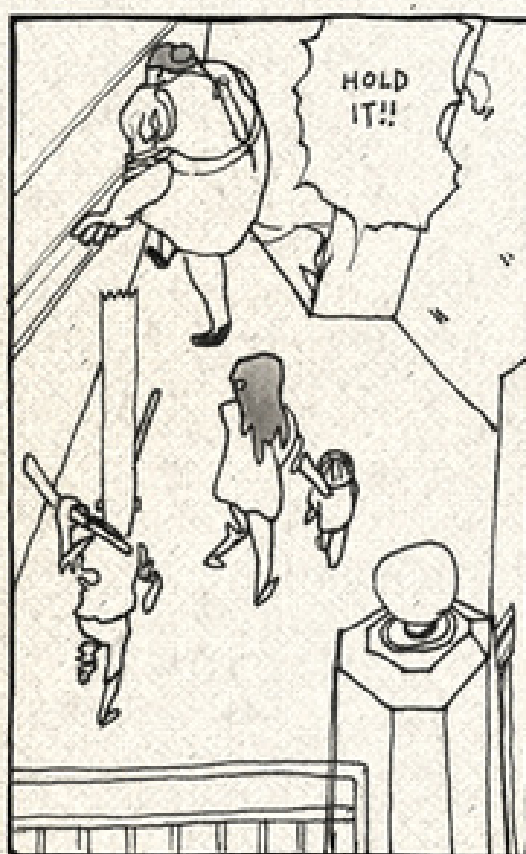
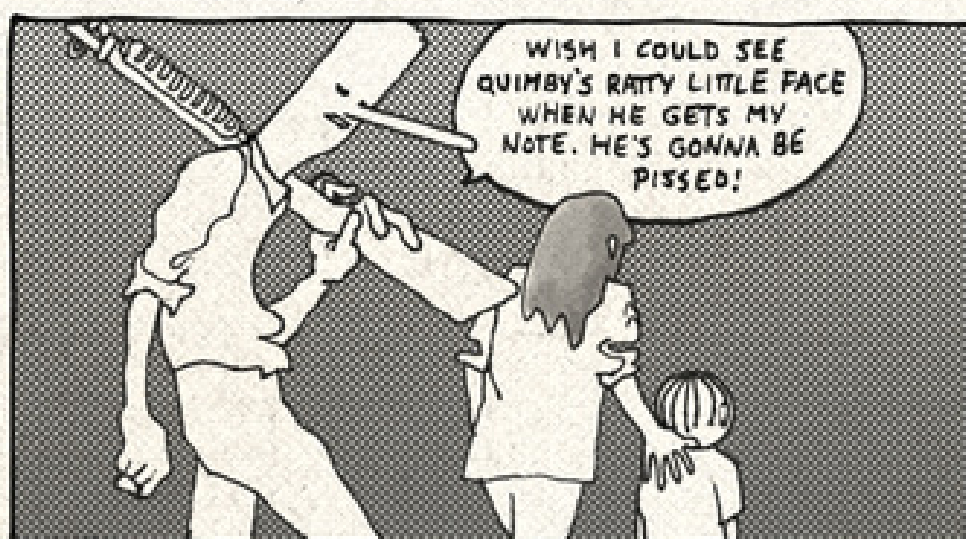
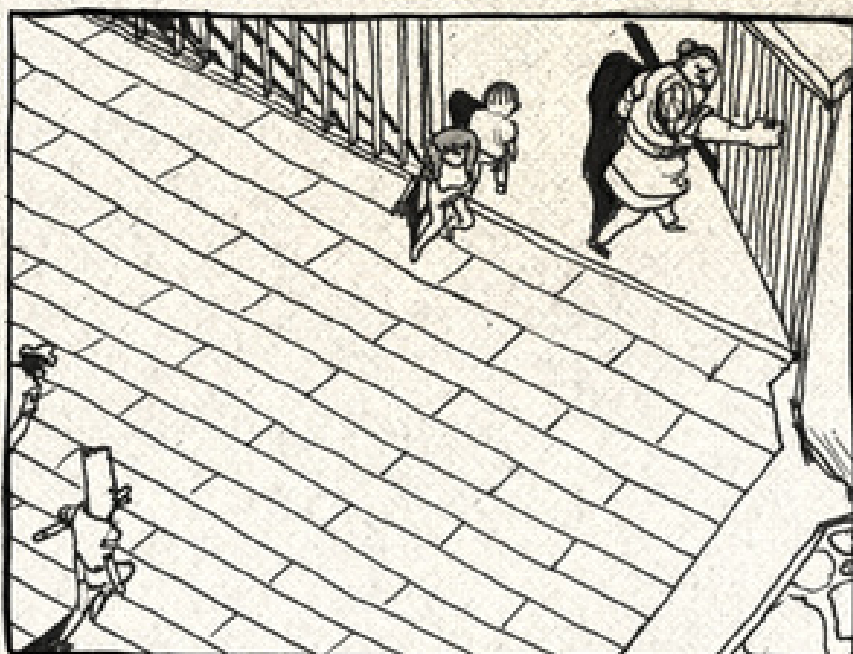






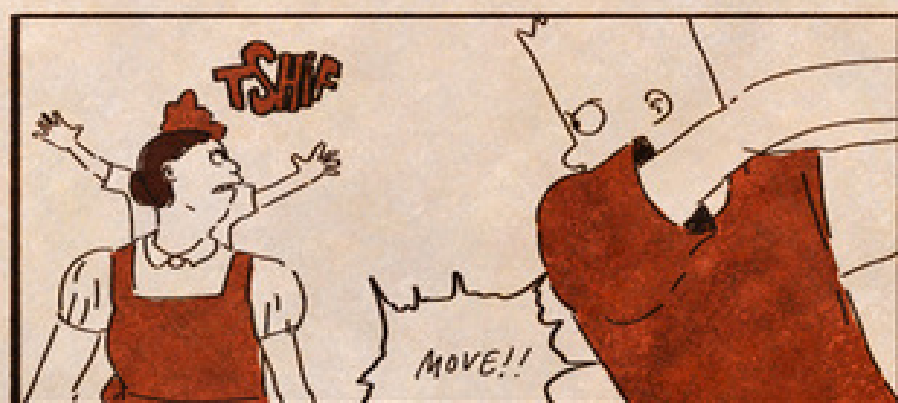


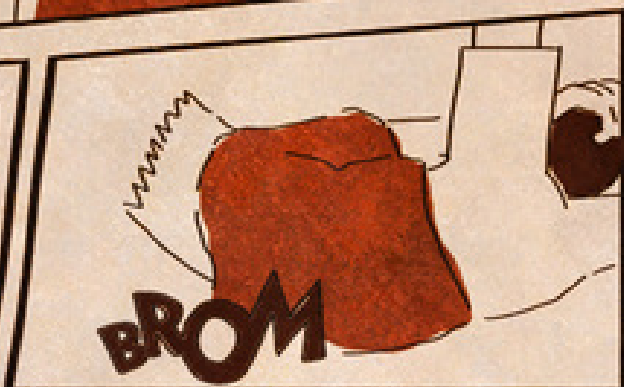




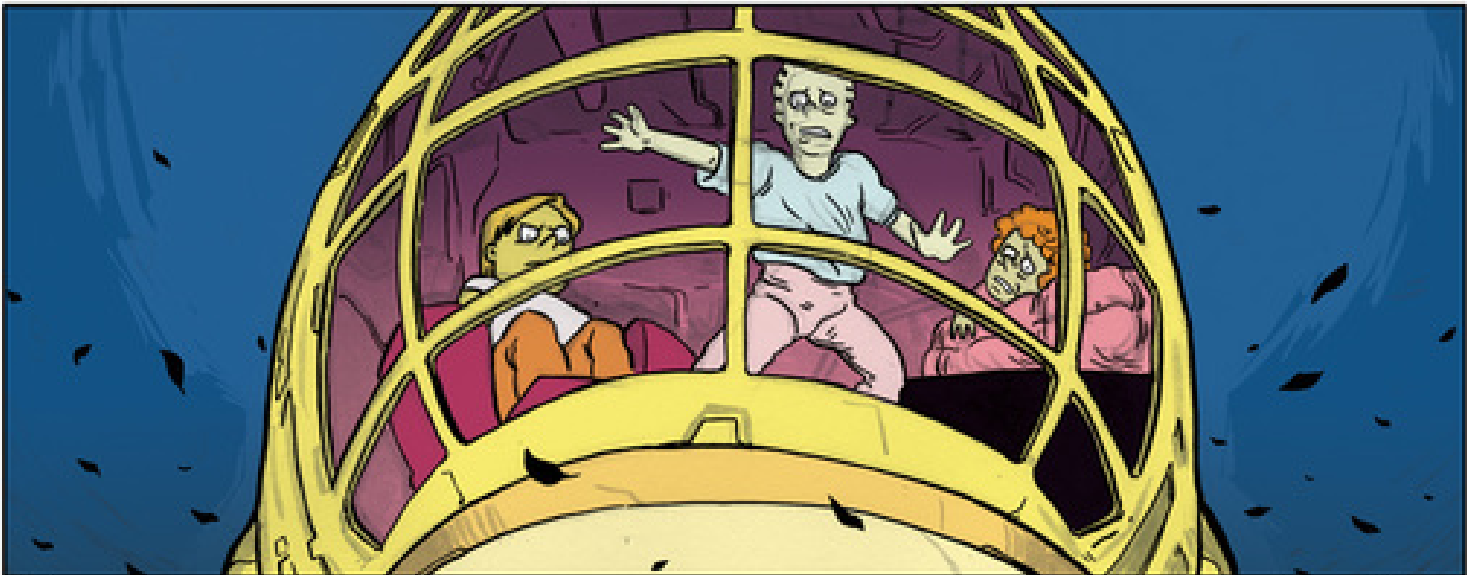


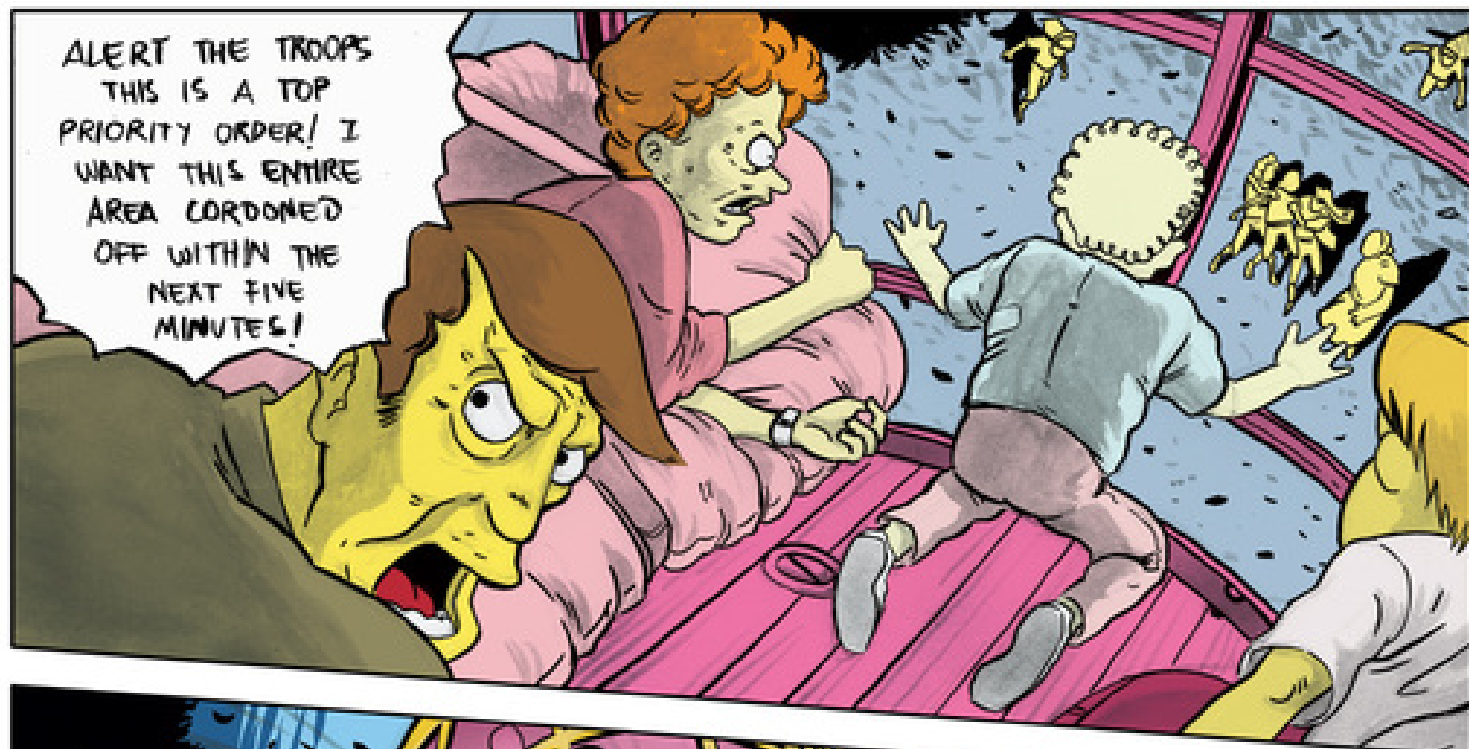












ALERT THE TROOPS
THIS IS A TOP
PRIORITY ORDER! I
WANT THIS ENTIRE
AREA CORDONED
OFF WITHIN THE
NEXT FIVE
MINUTES!



OH! RALPH!

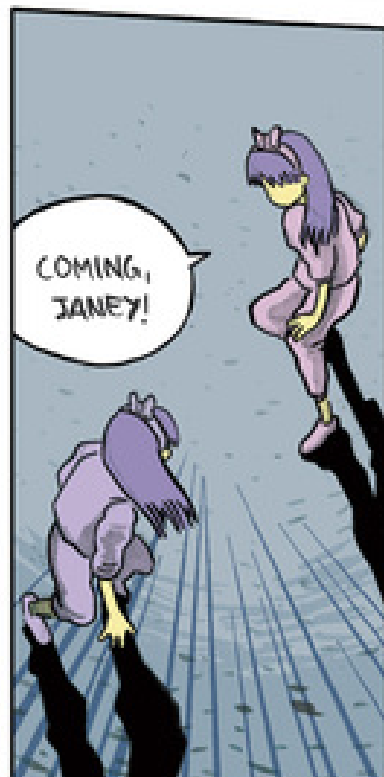


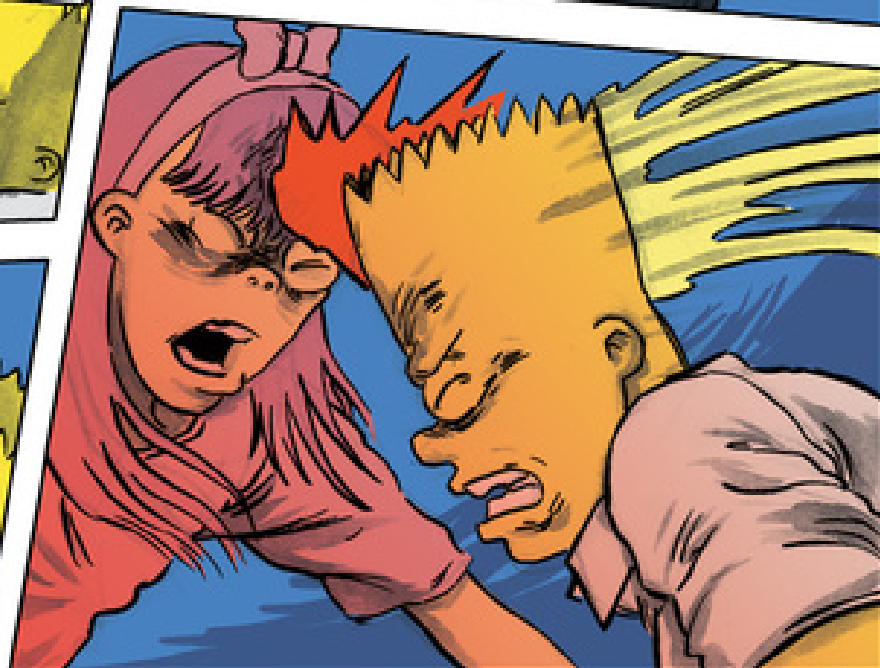
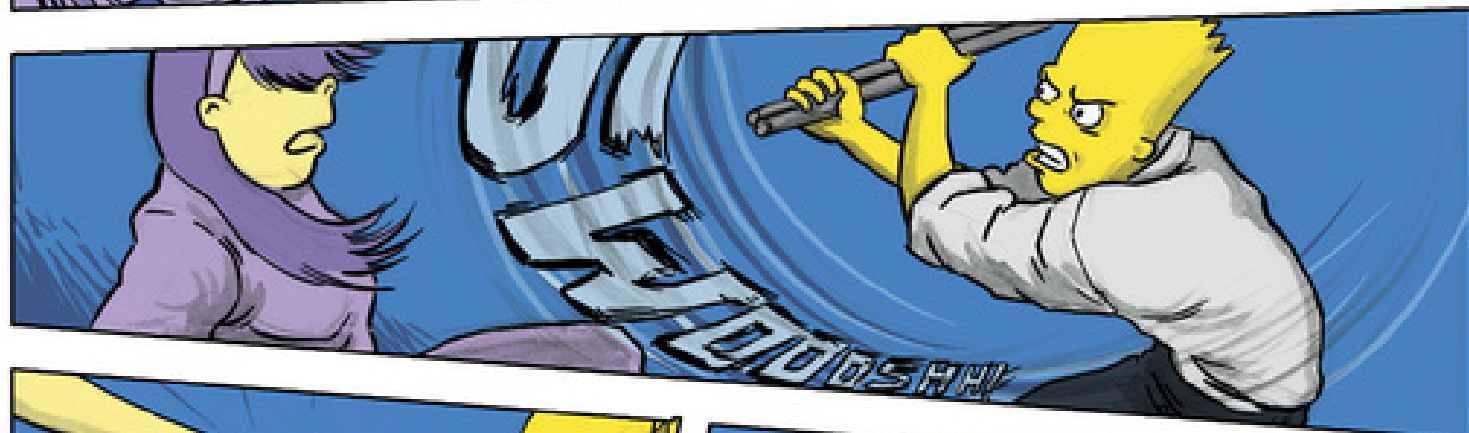
PRINCIPAL!
THERE'S A
SCHOOLYARD
NEARBY WE
CAN PUT
DOWN IN!

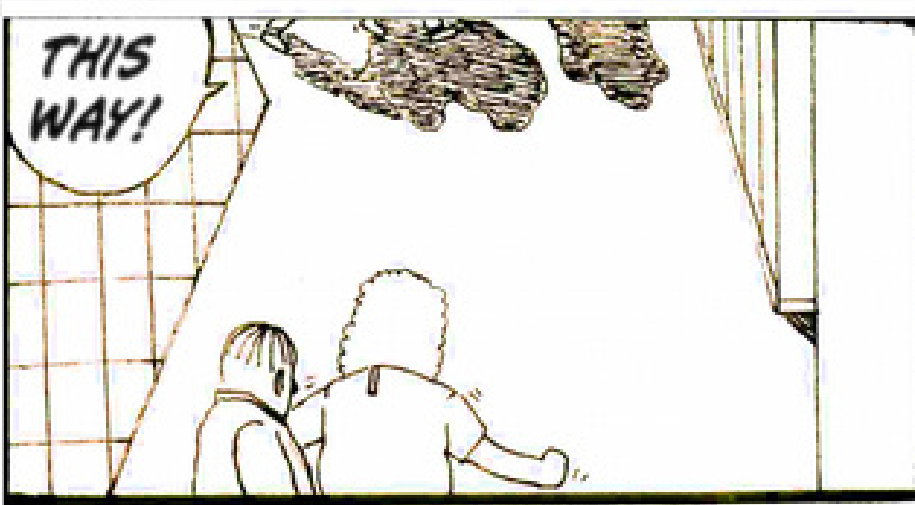
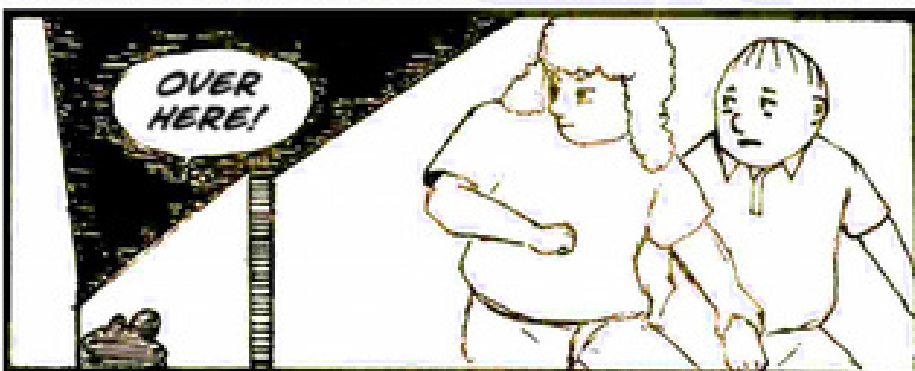
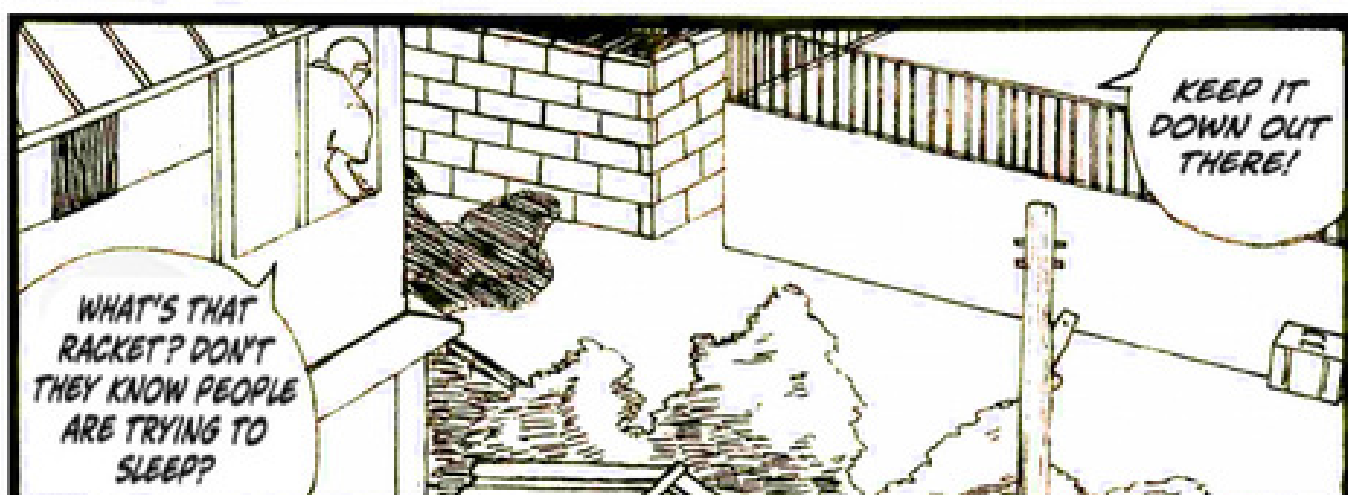
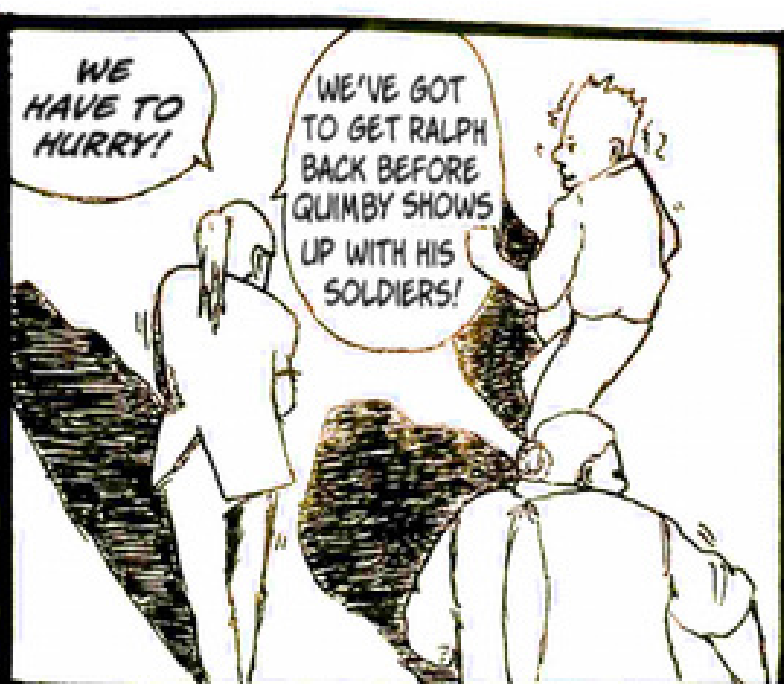


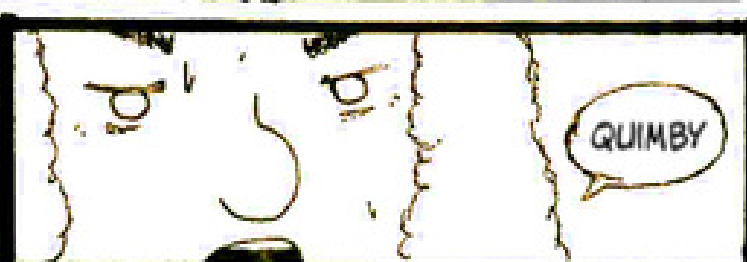
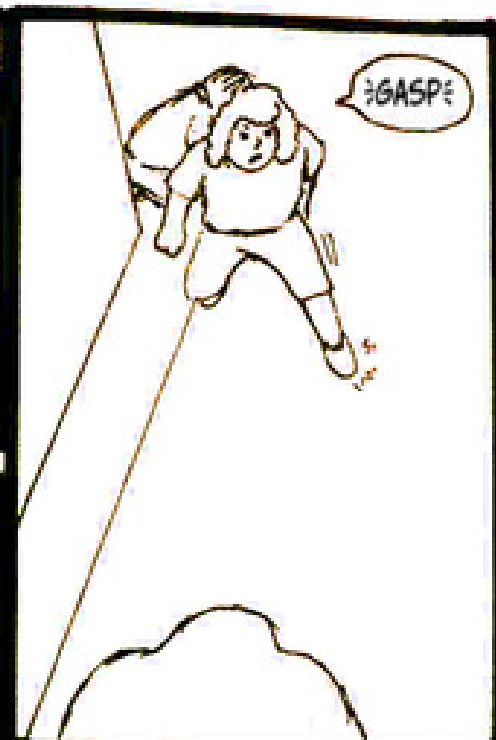
LAND RIGHT
HERE! FORGET
ABOUT THE
HOUSES!

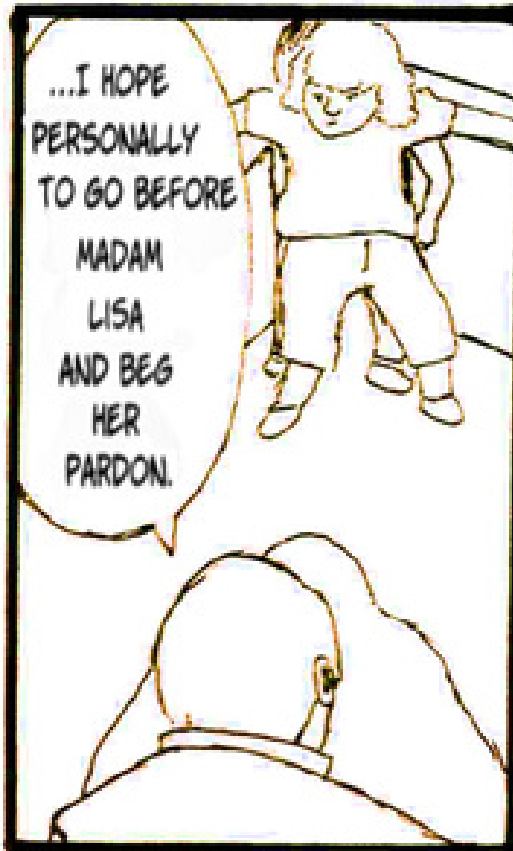
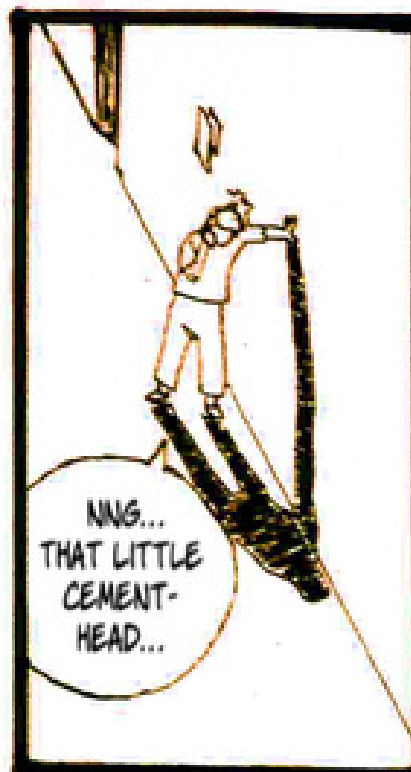


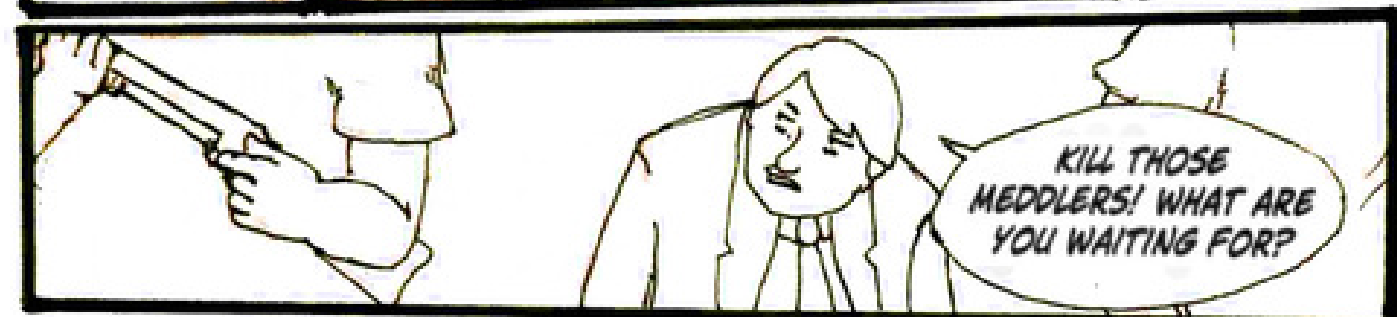


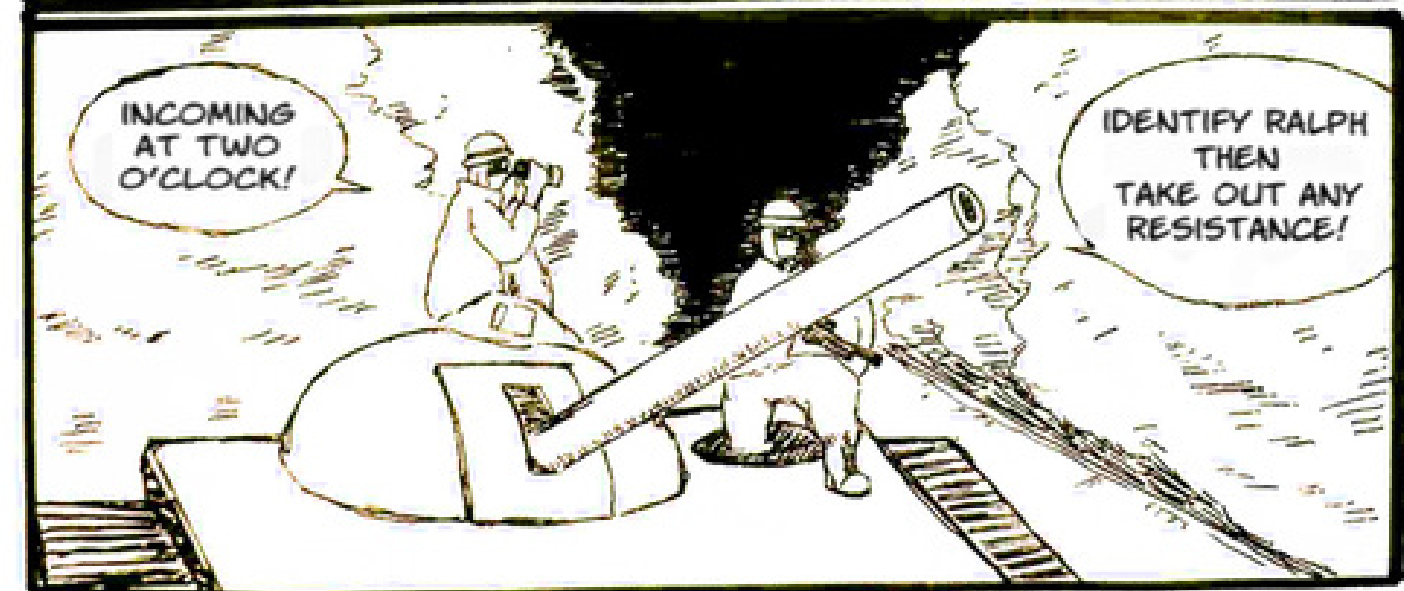
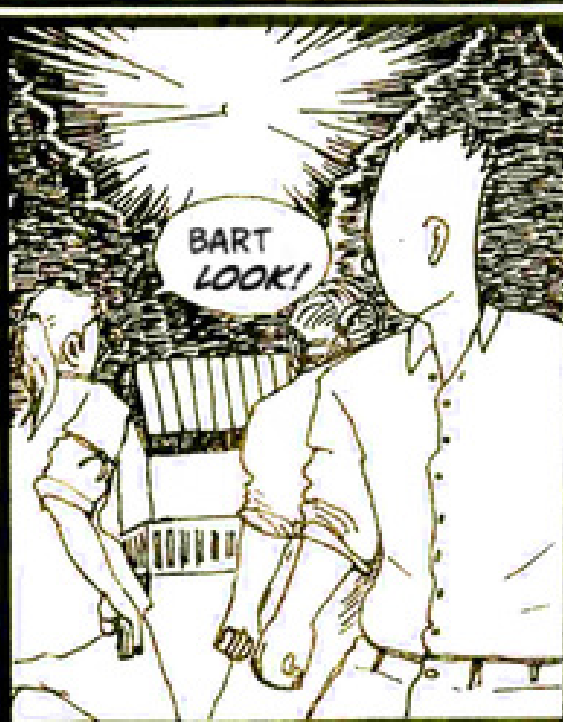
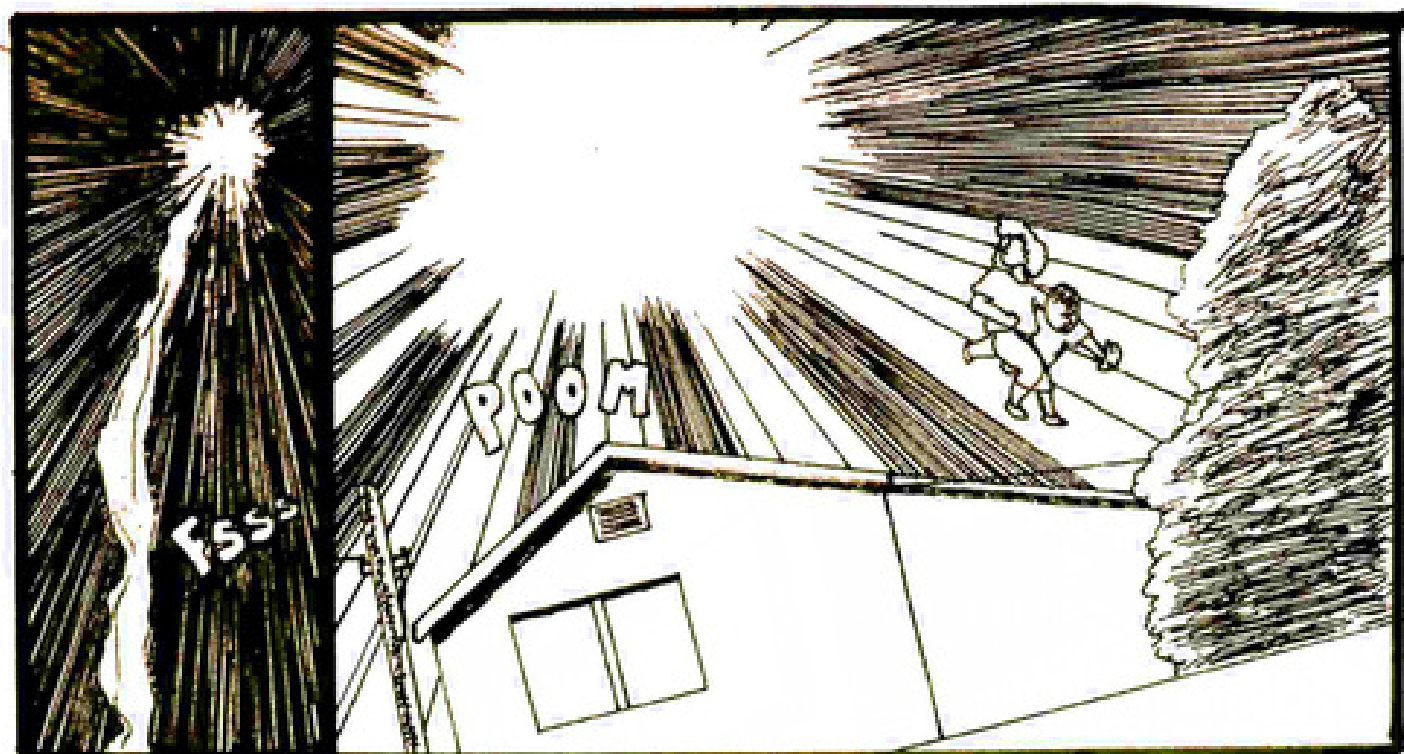






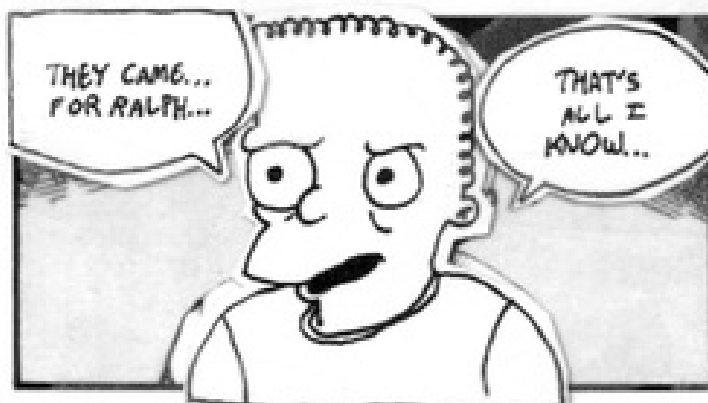
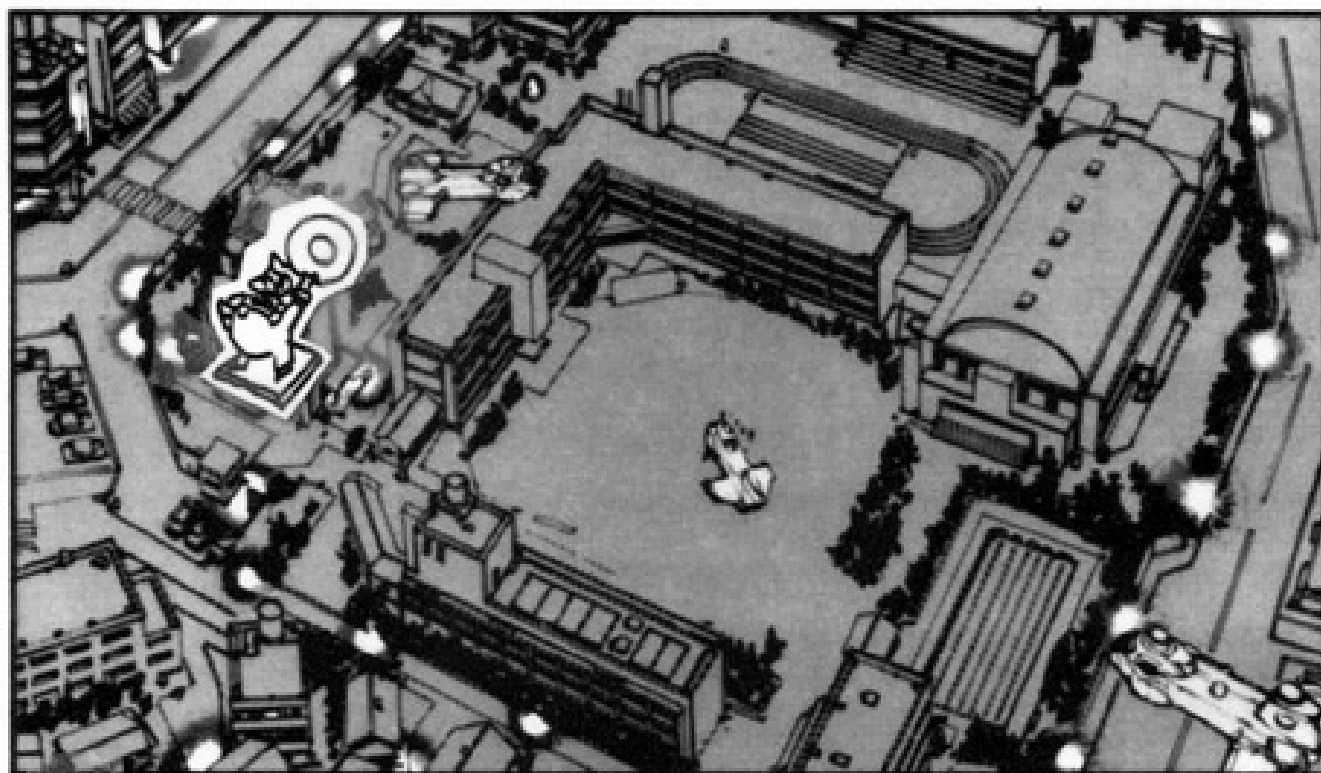


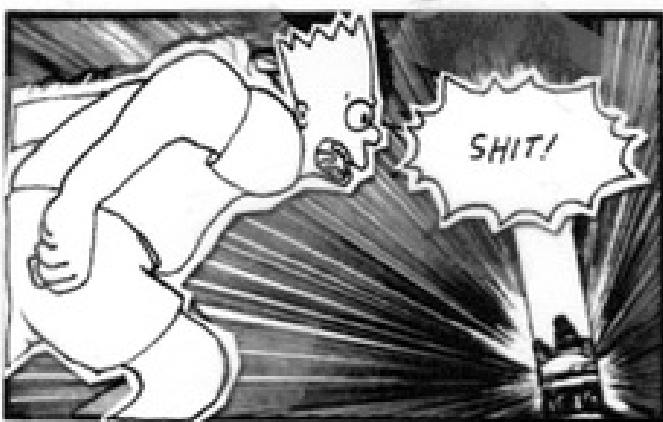
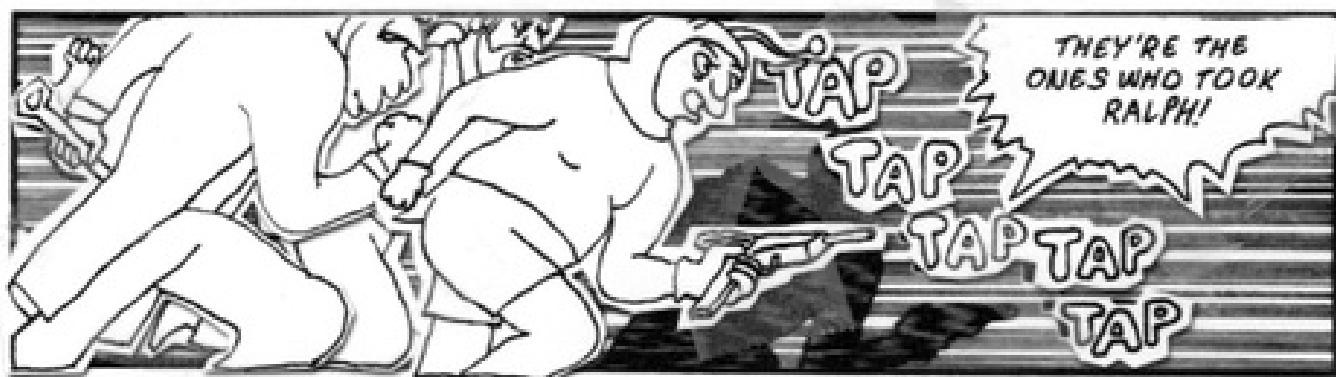




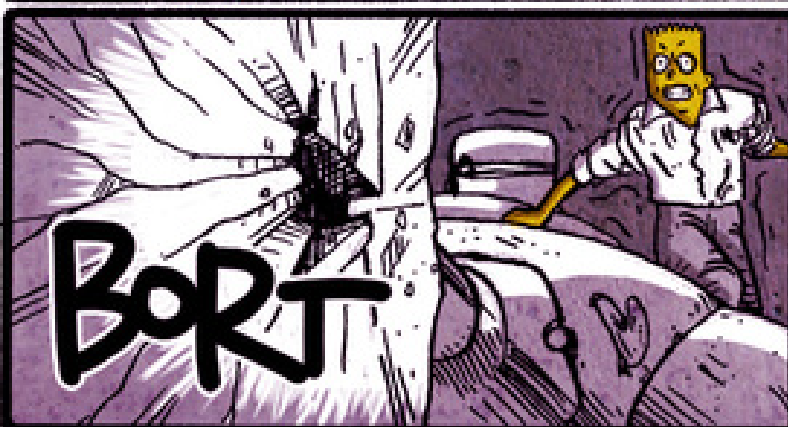
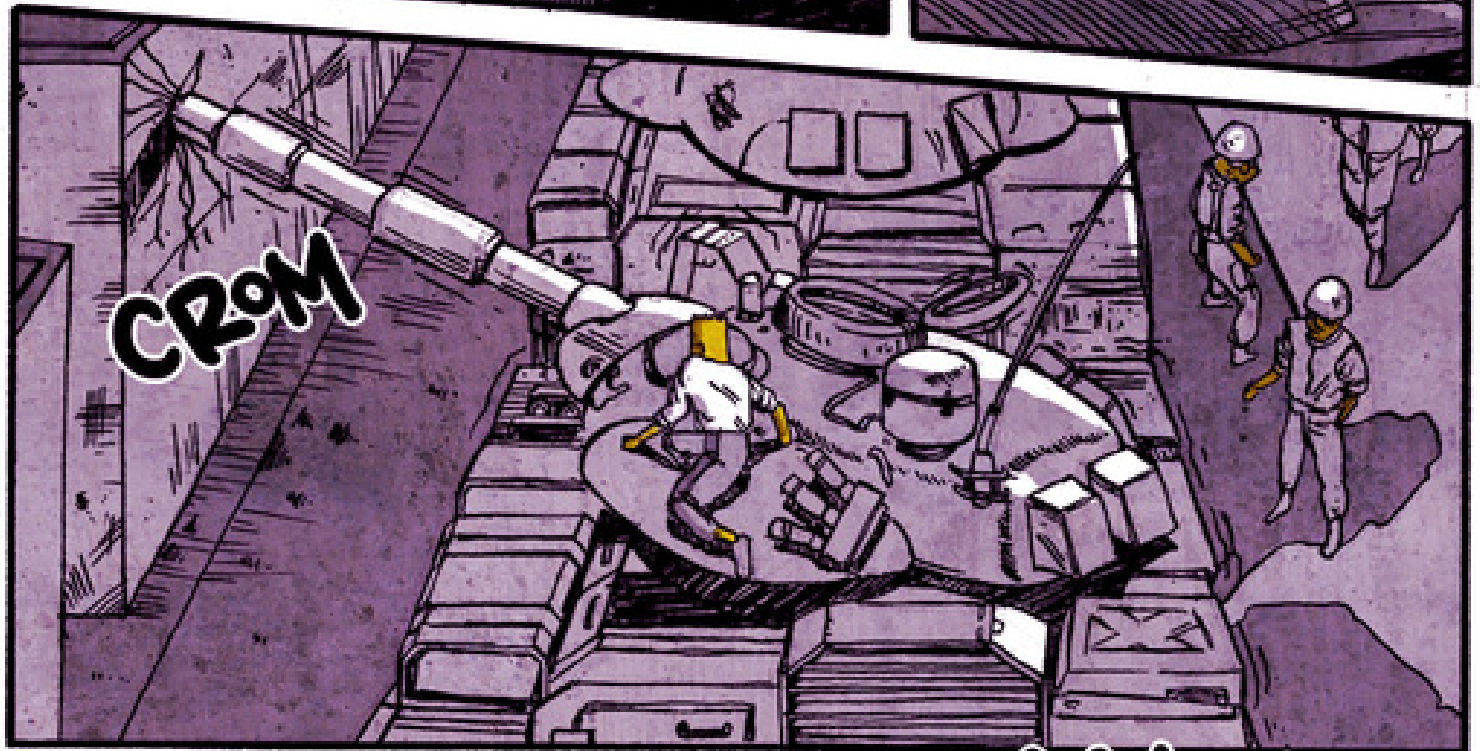
Esabell William Lewis

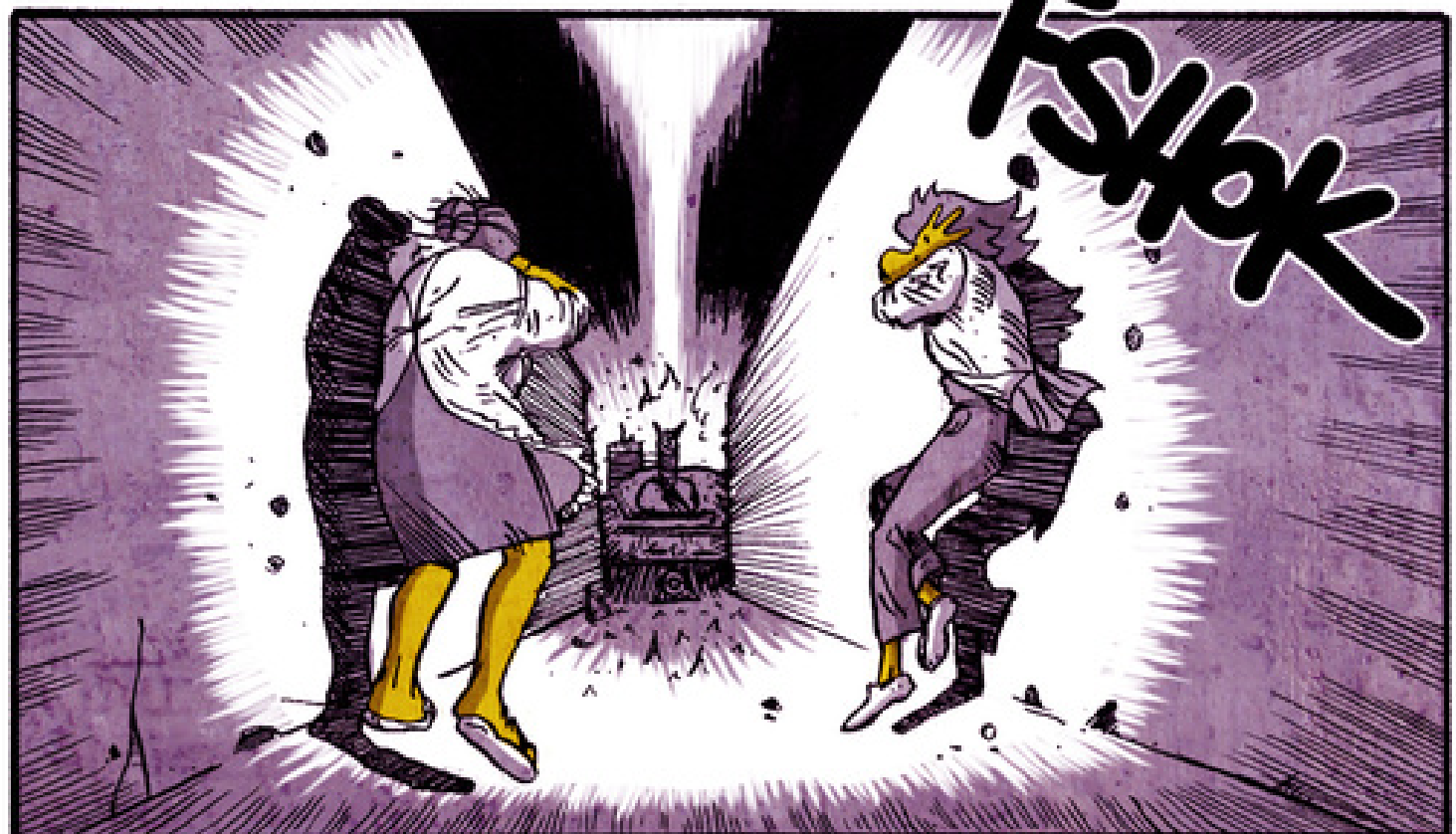
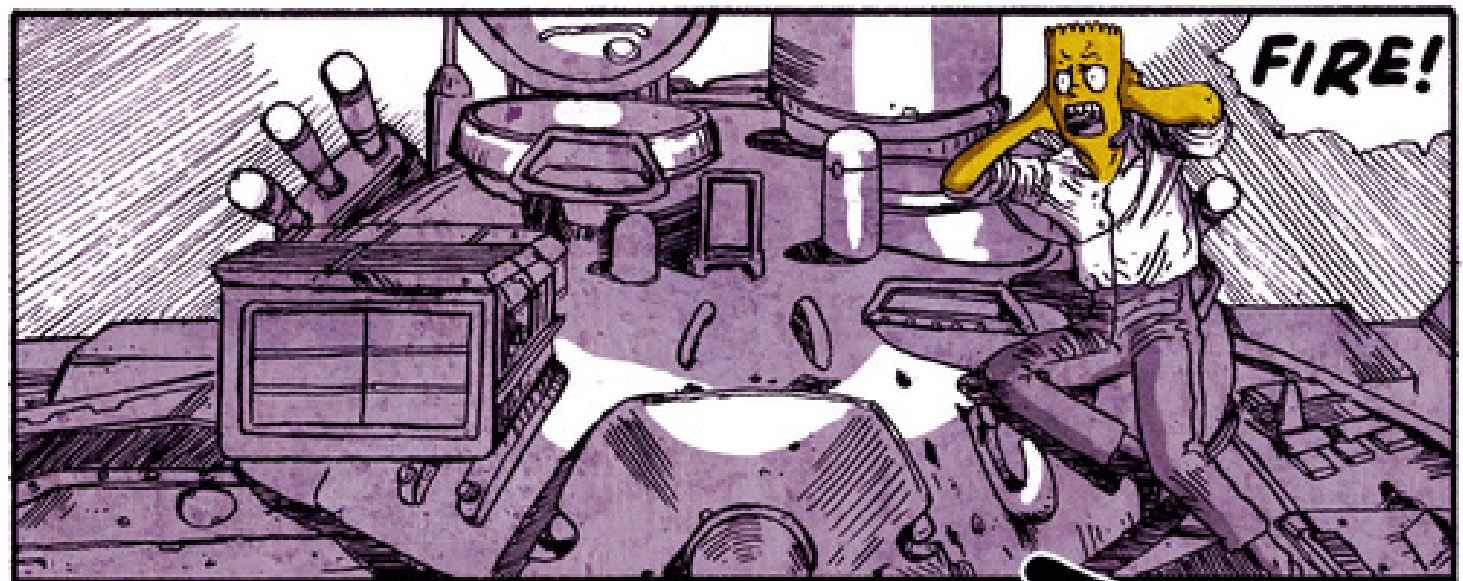
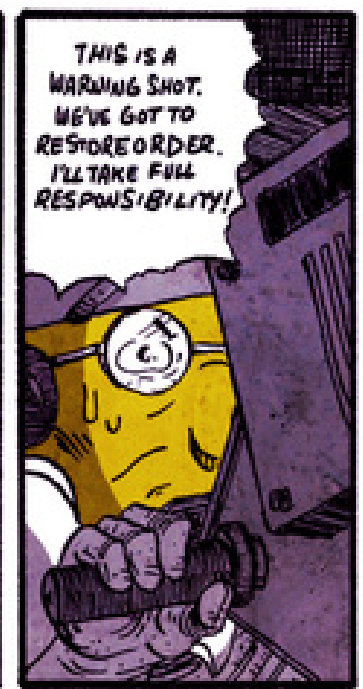
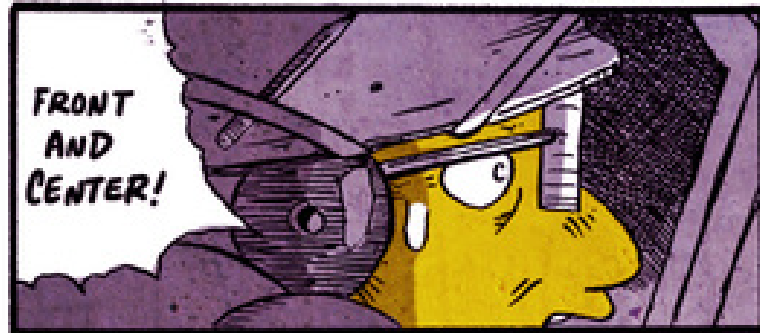


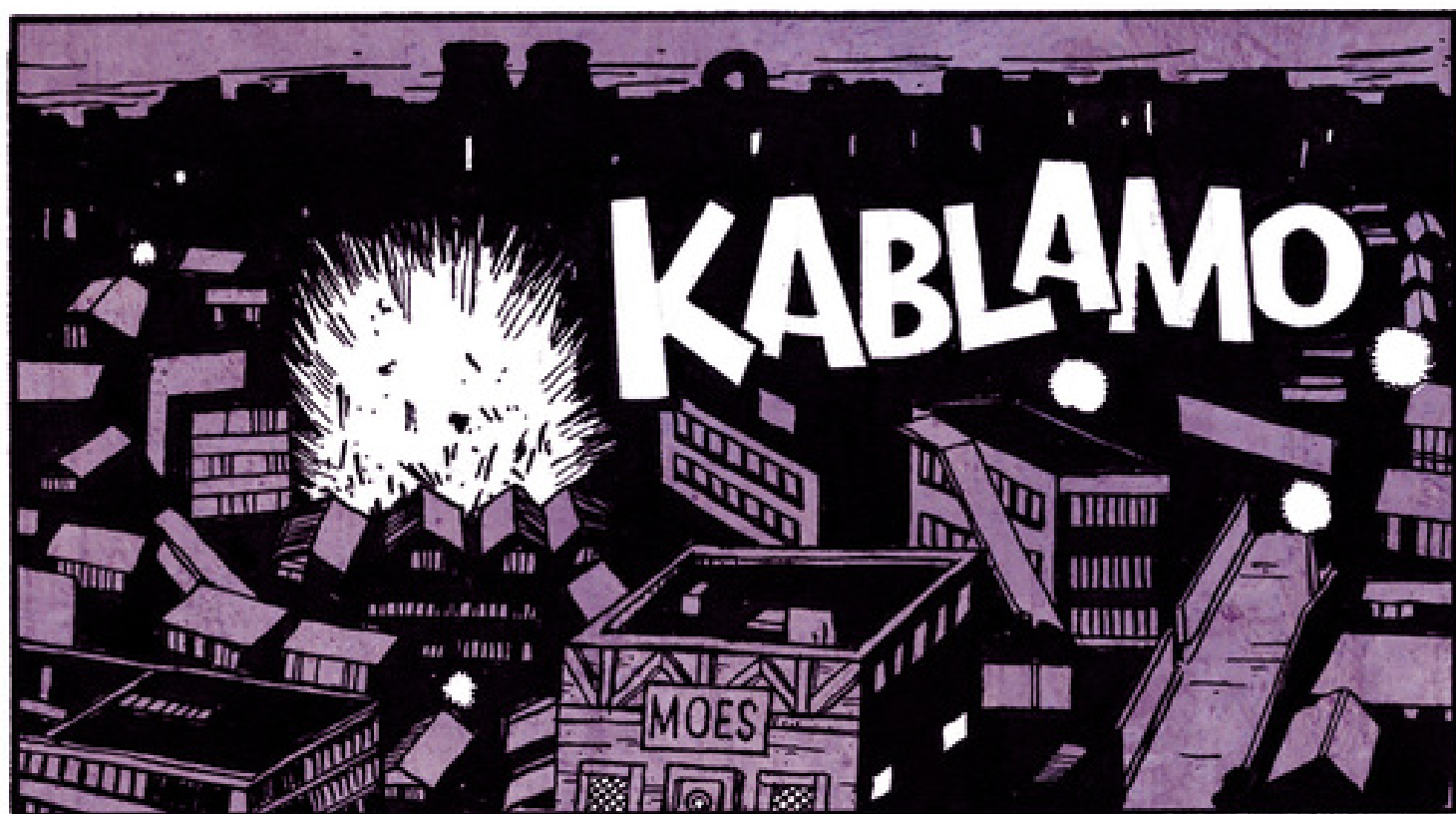


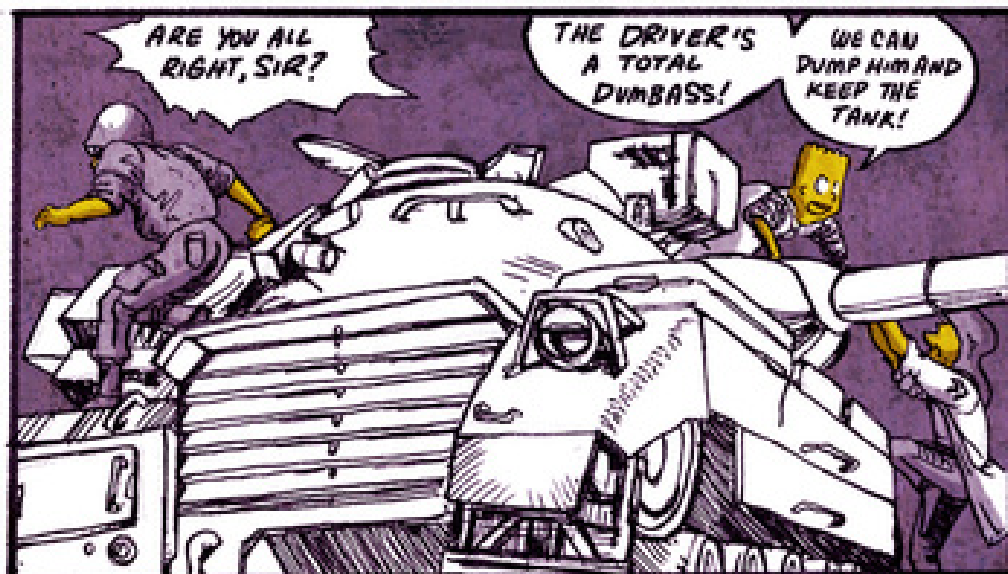
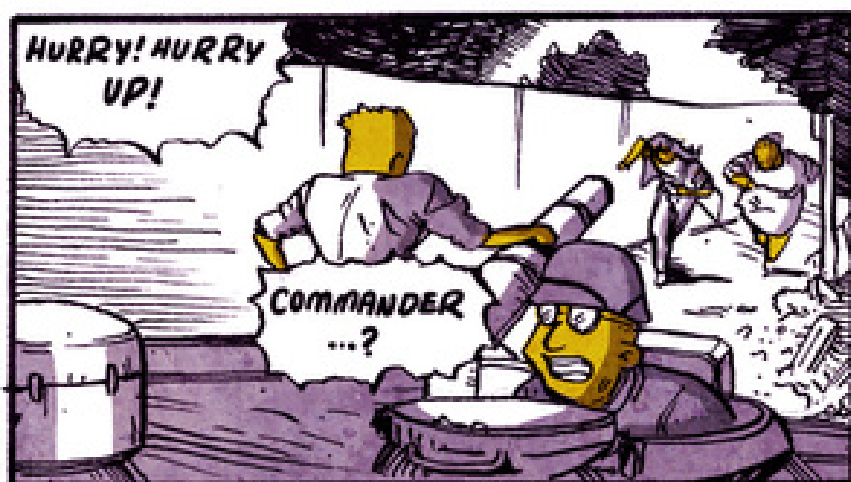
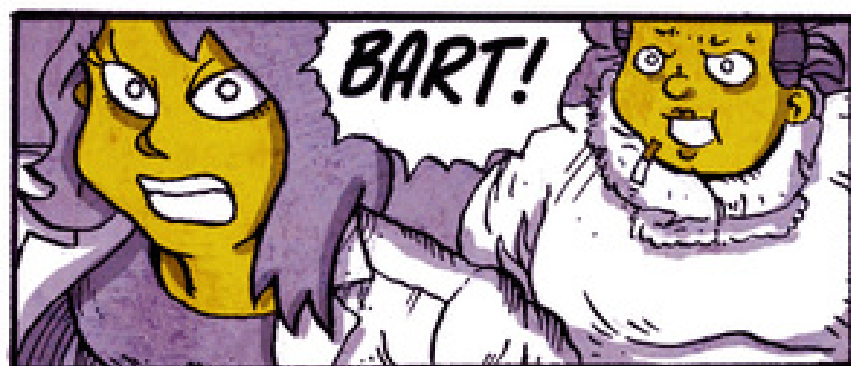
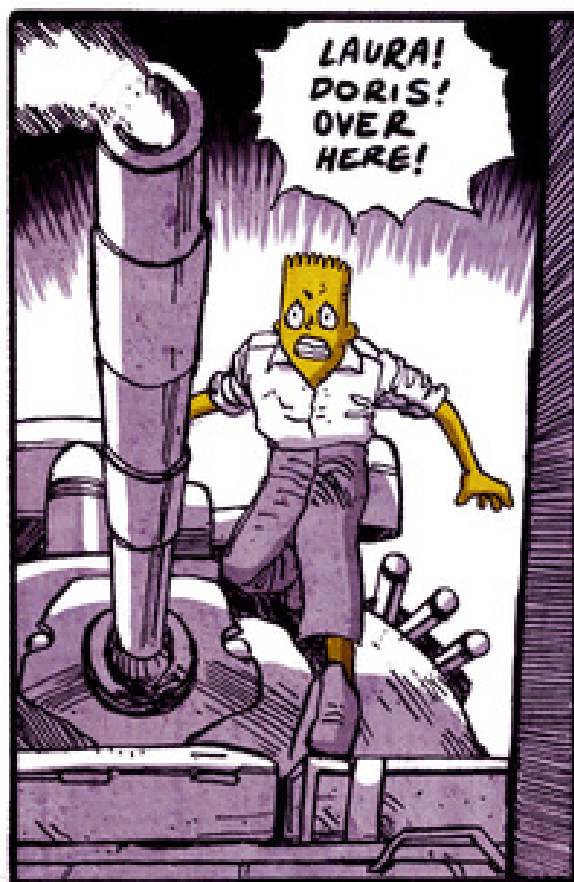


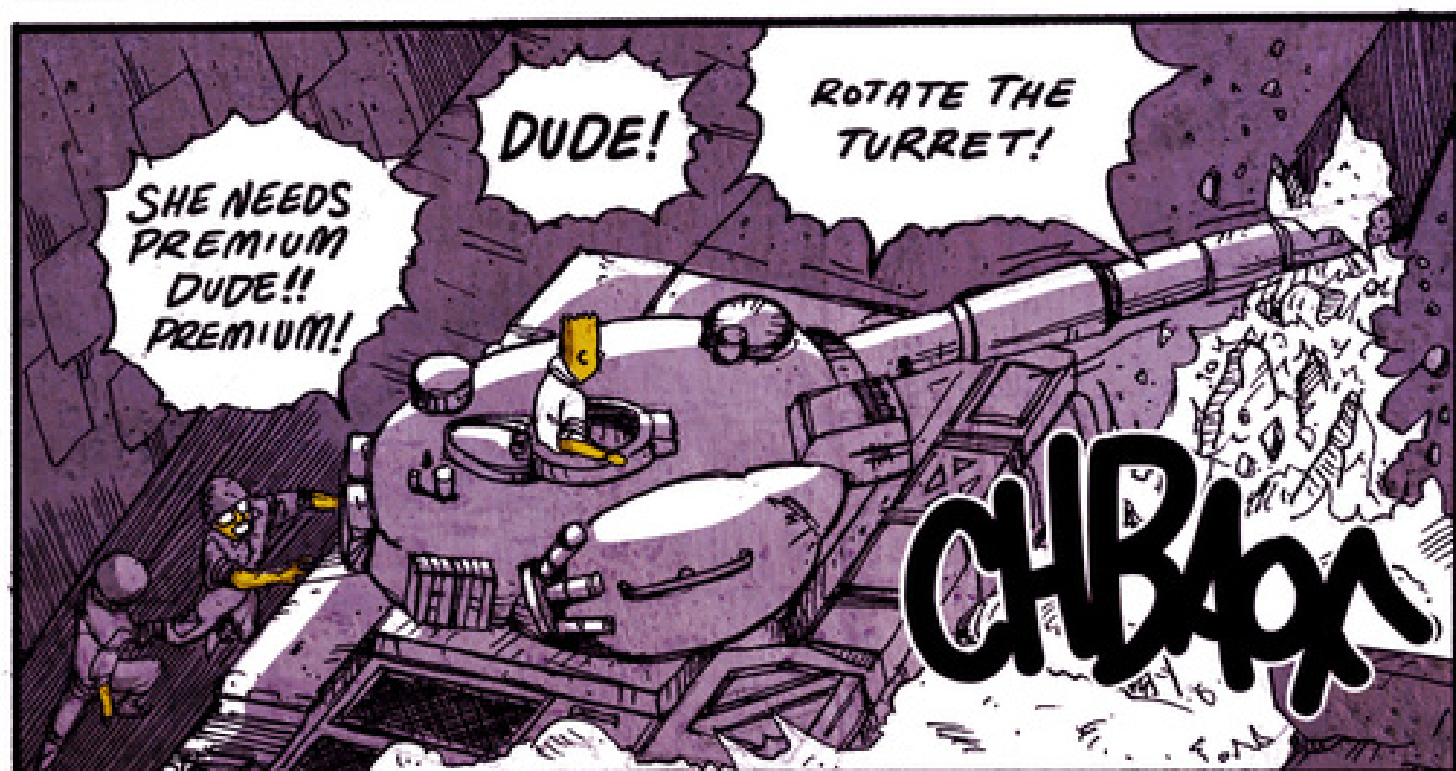
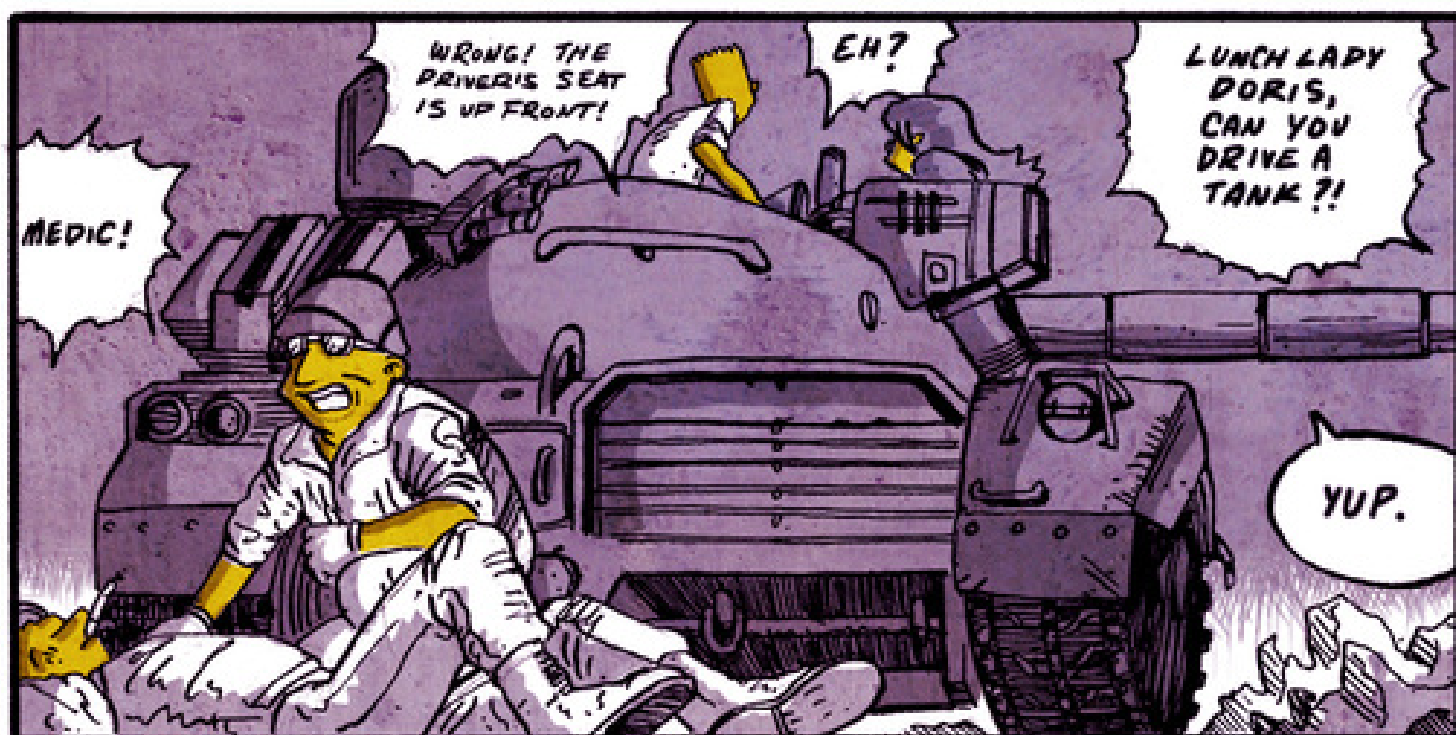


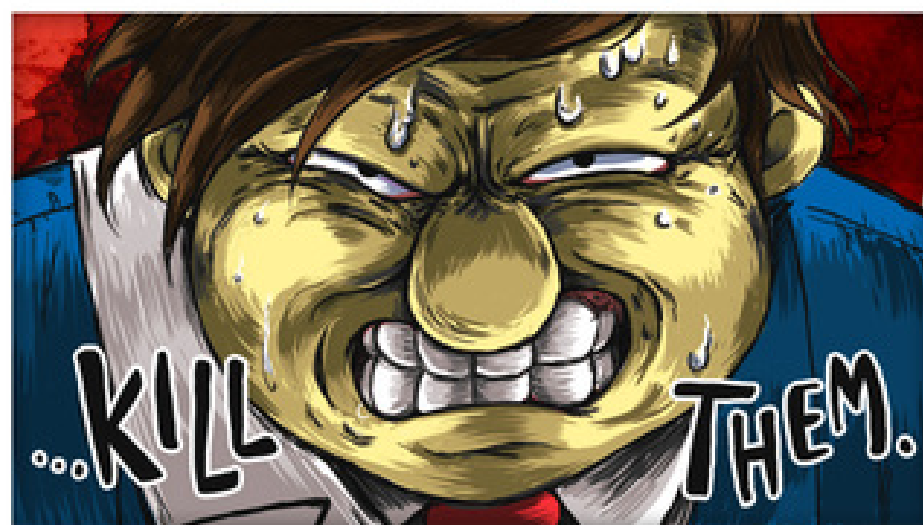


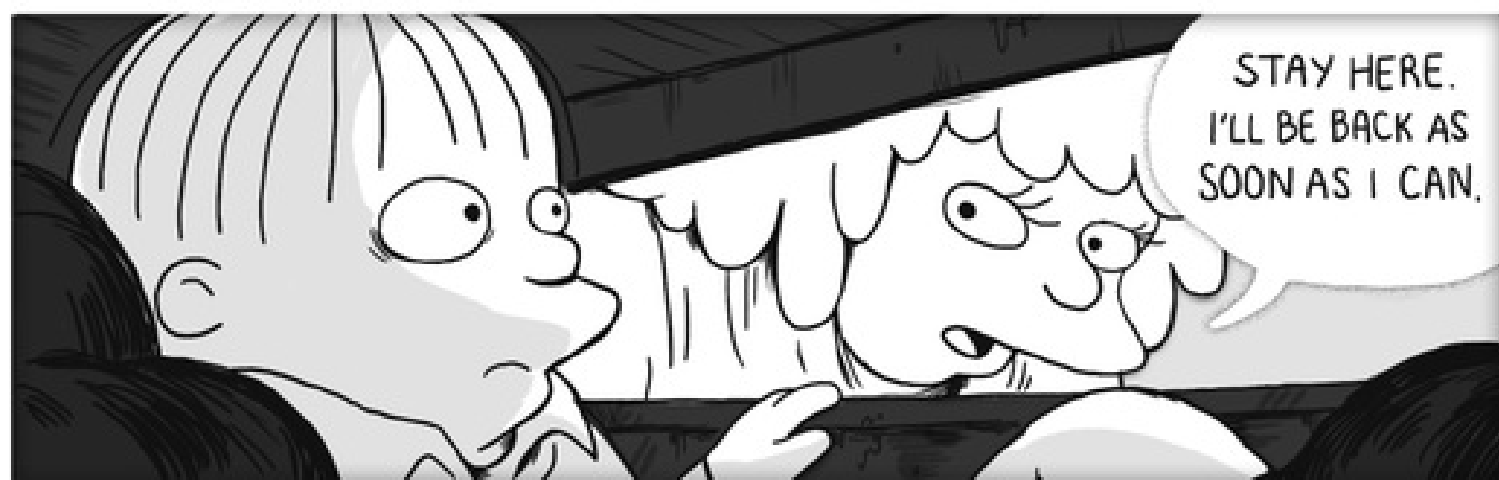




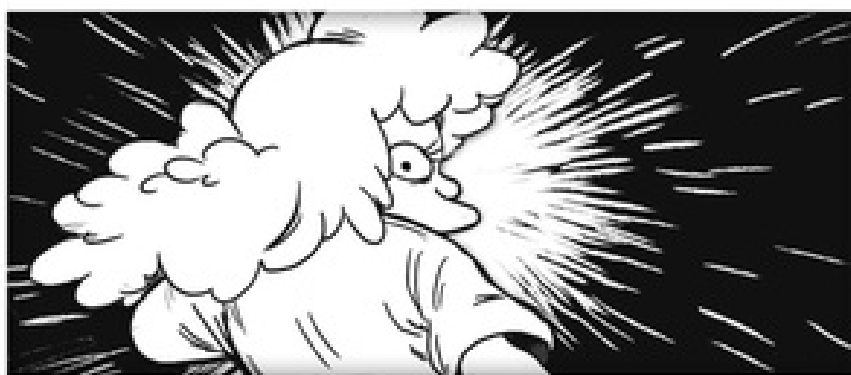


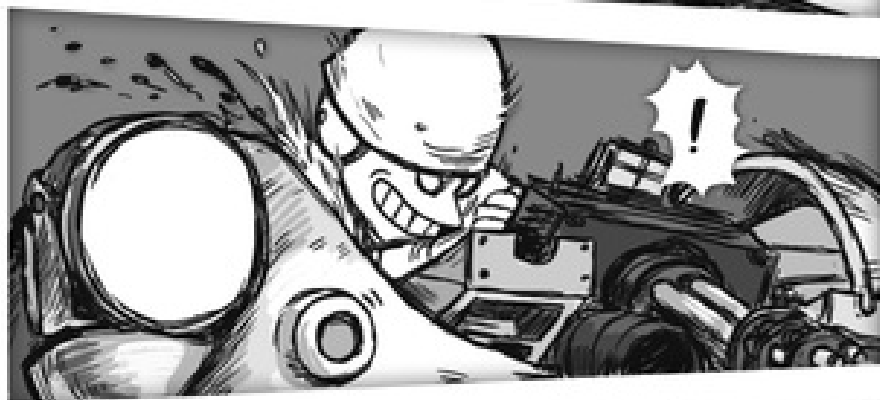
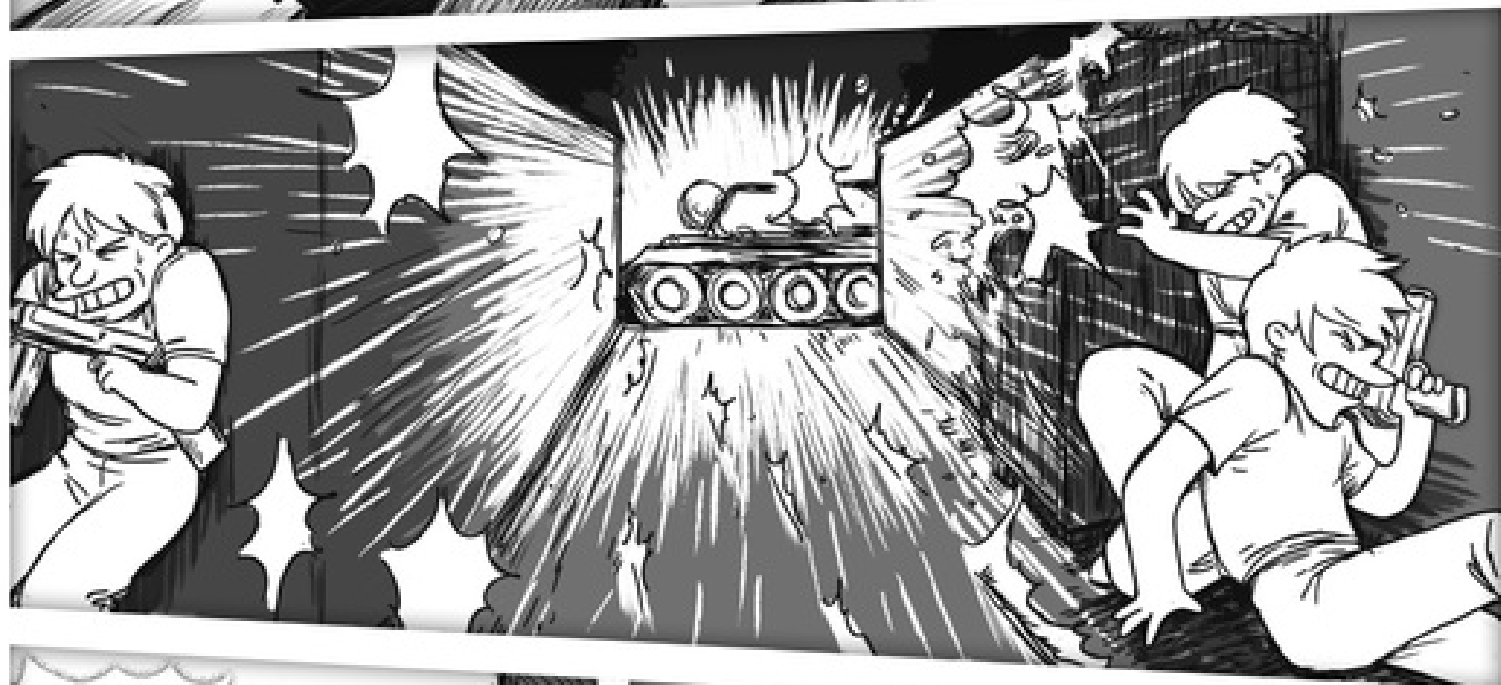


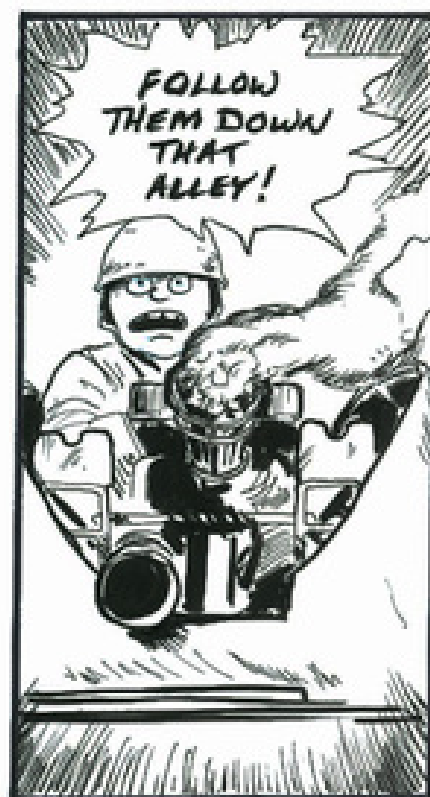
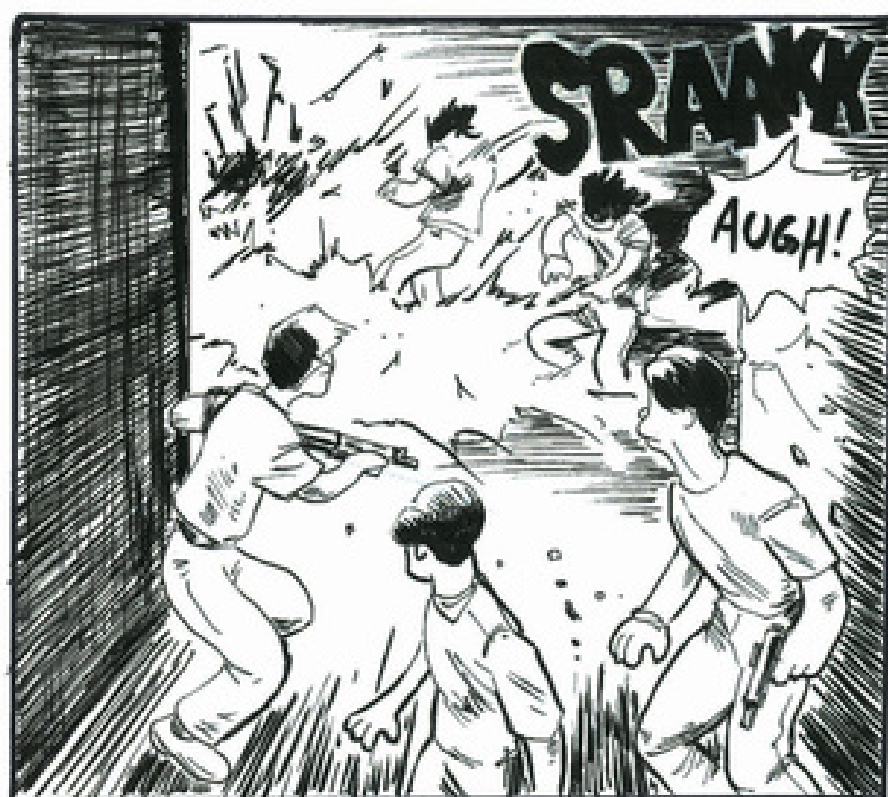
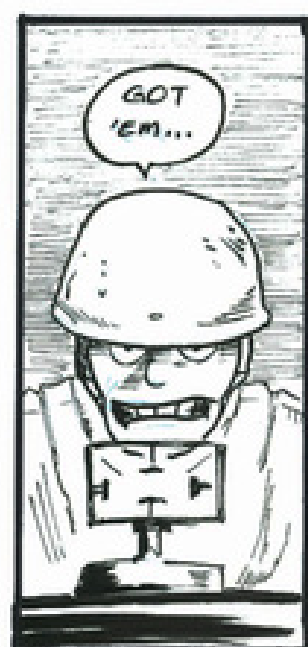
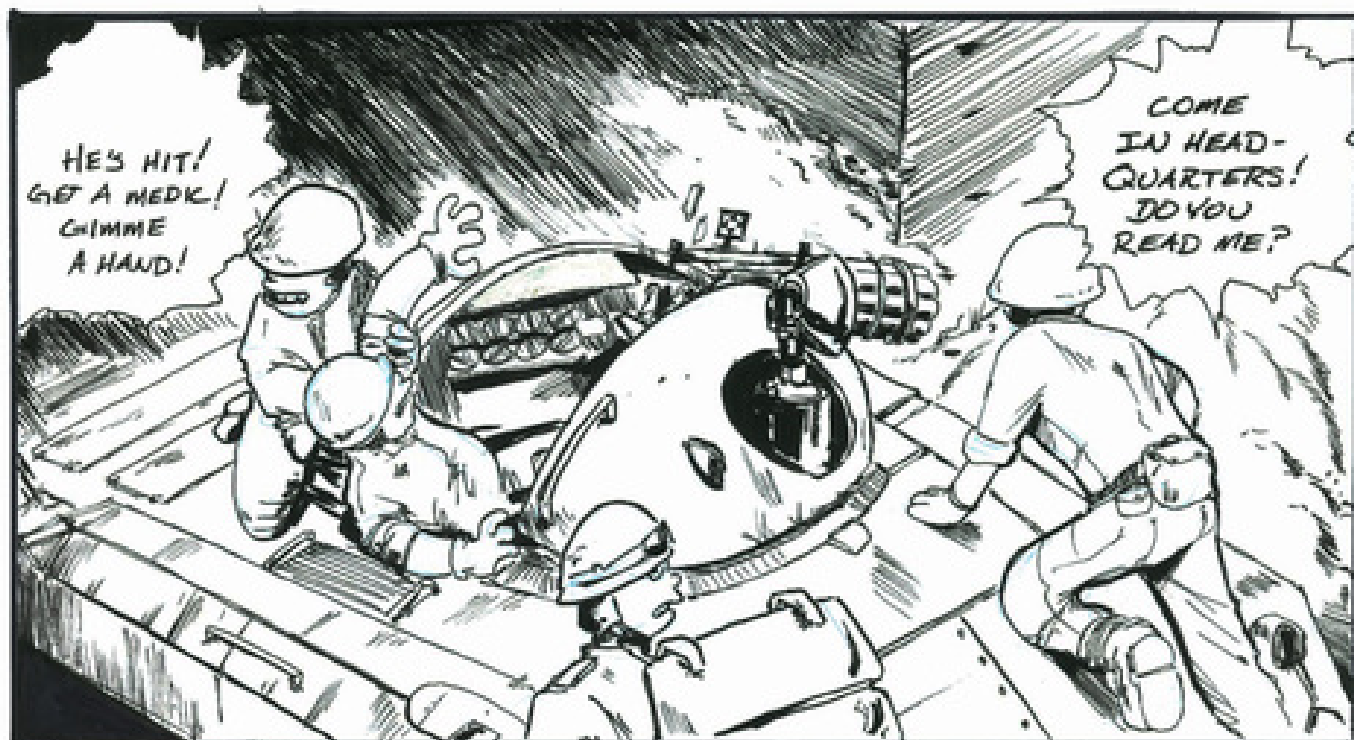


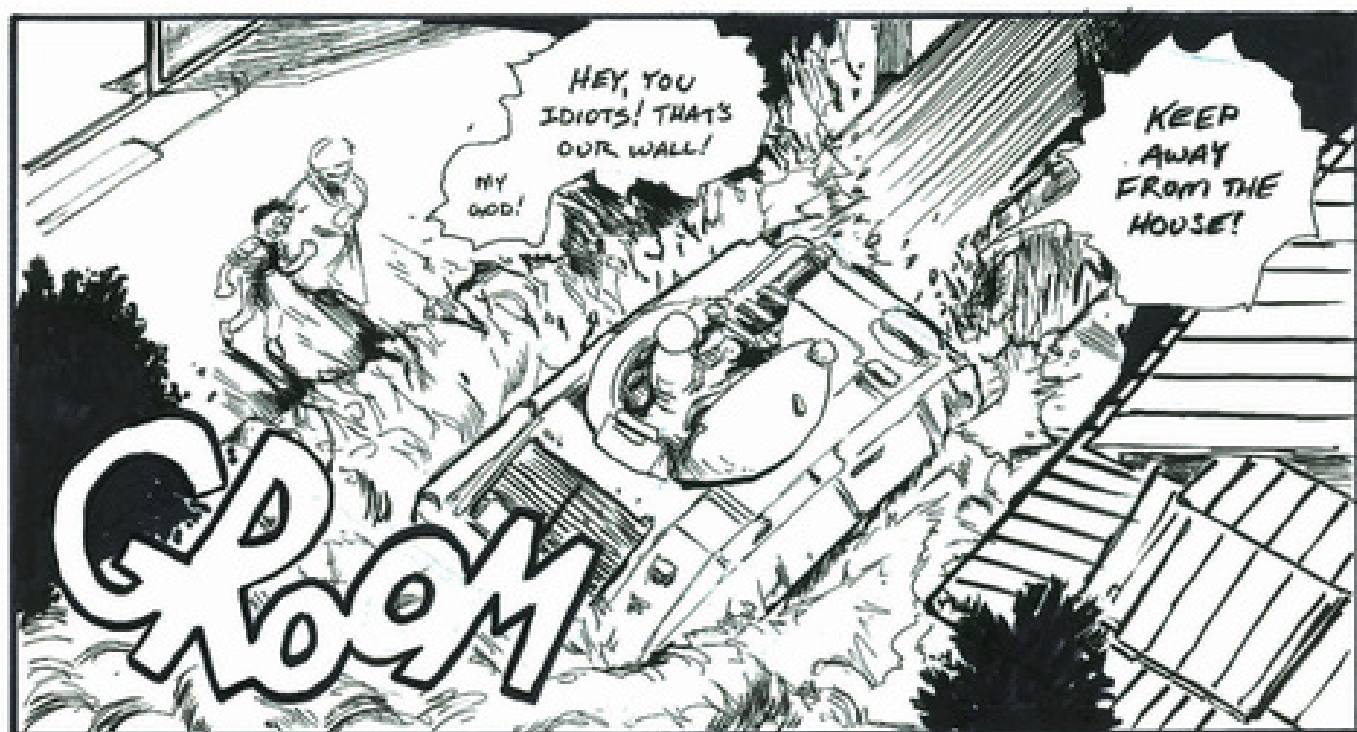
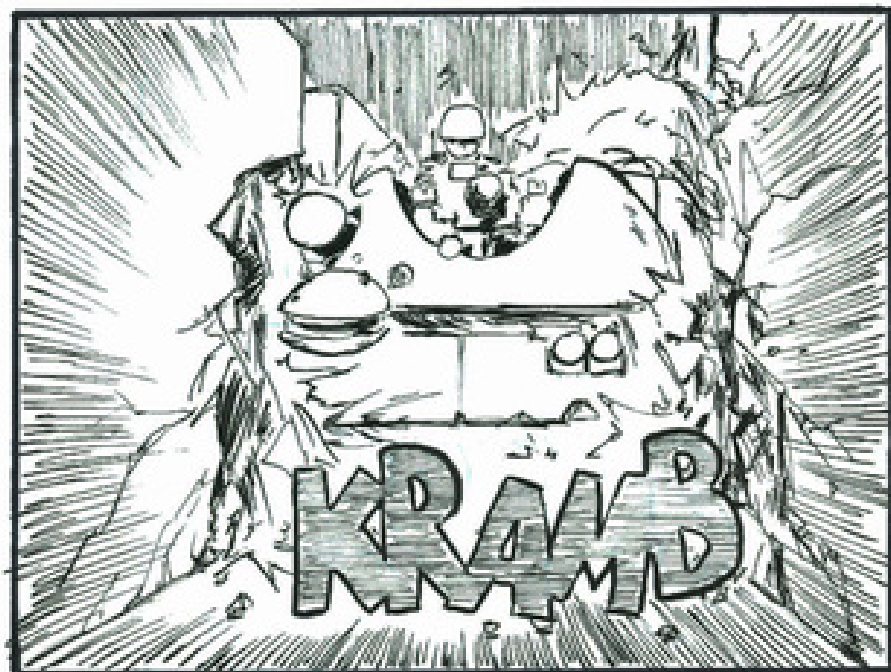




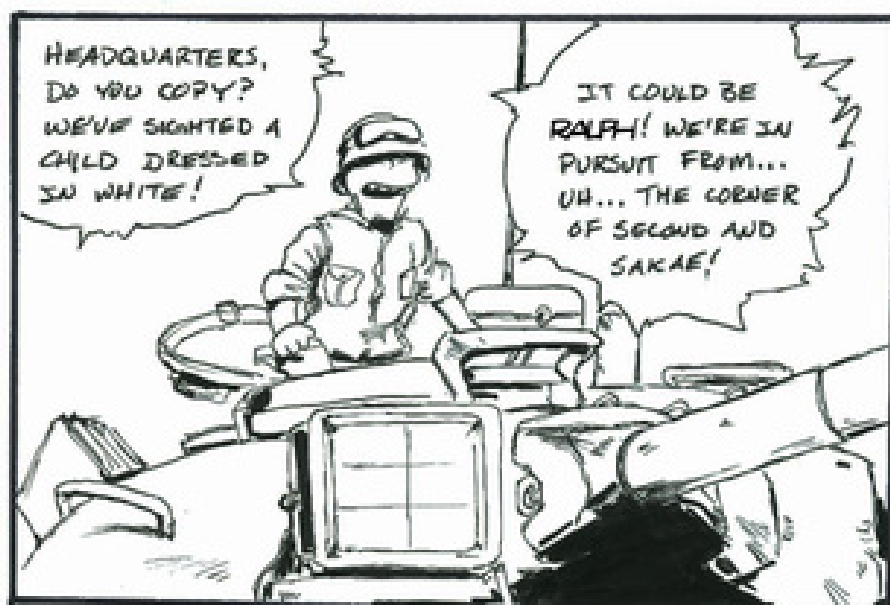
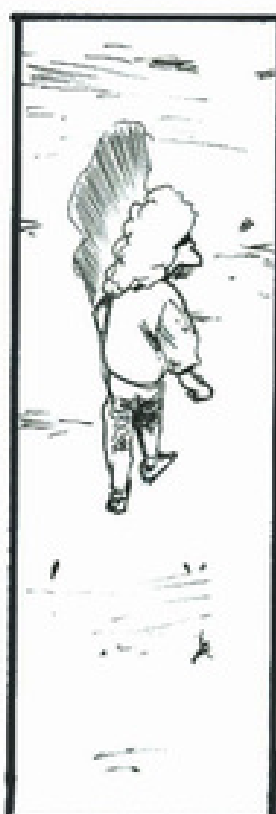
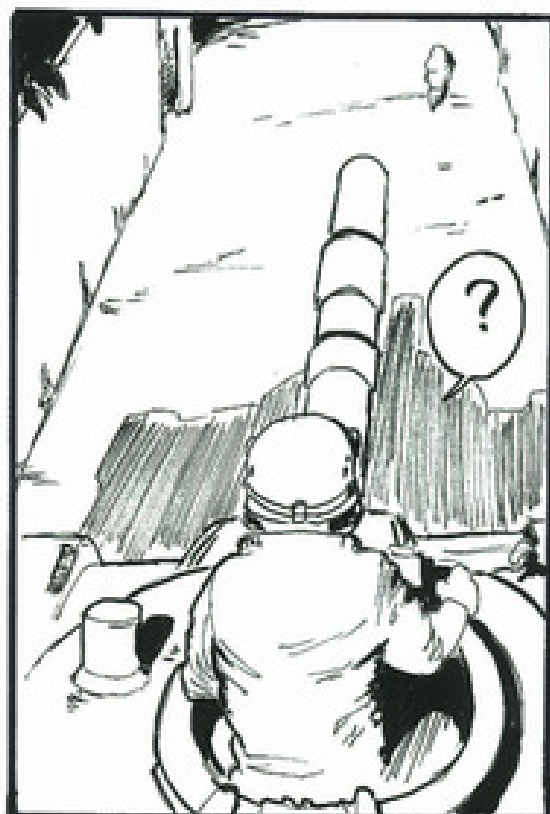
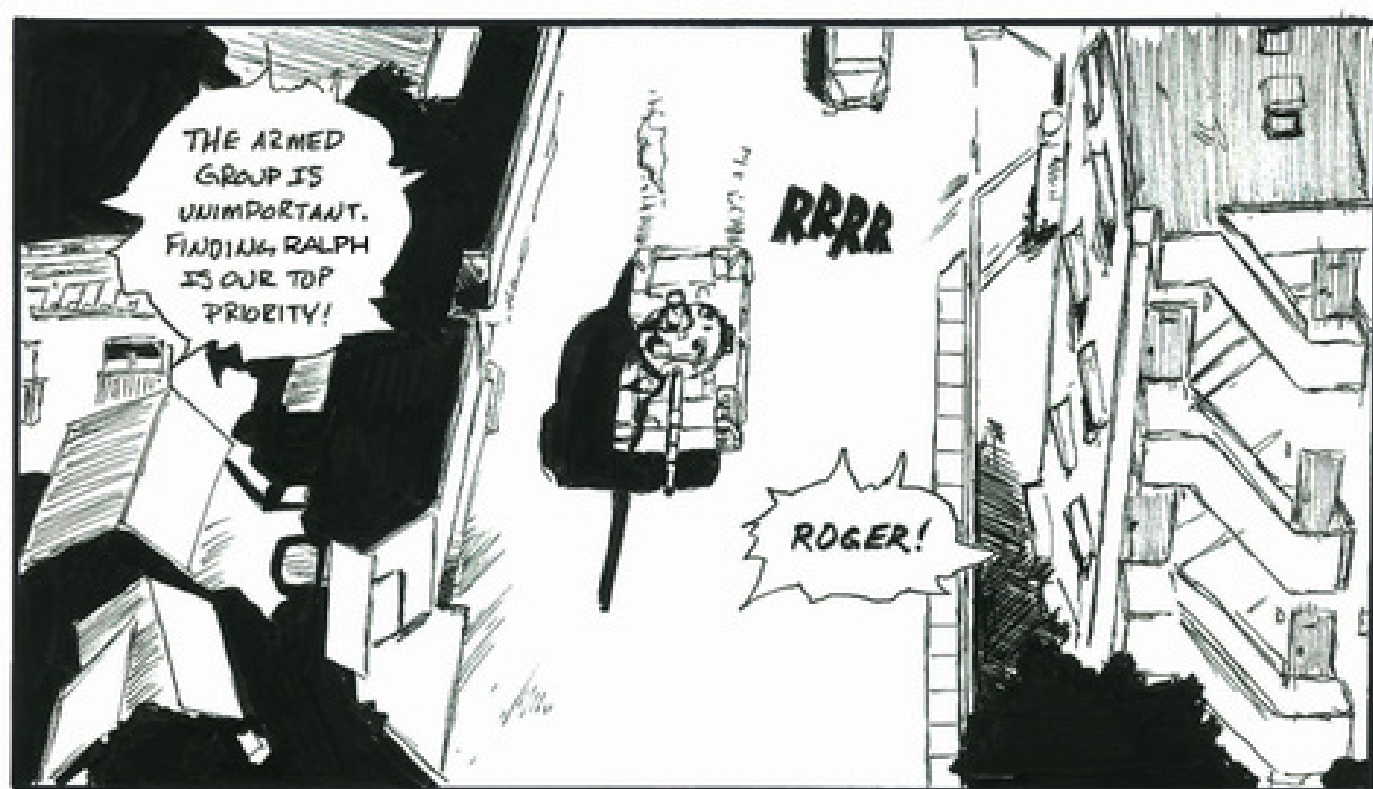


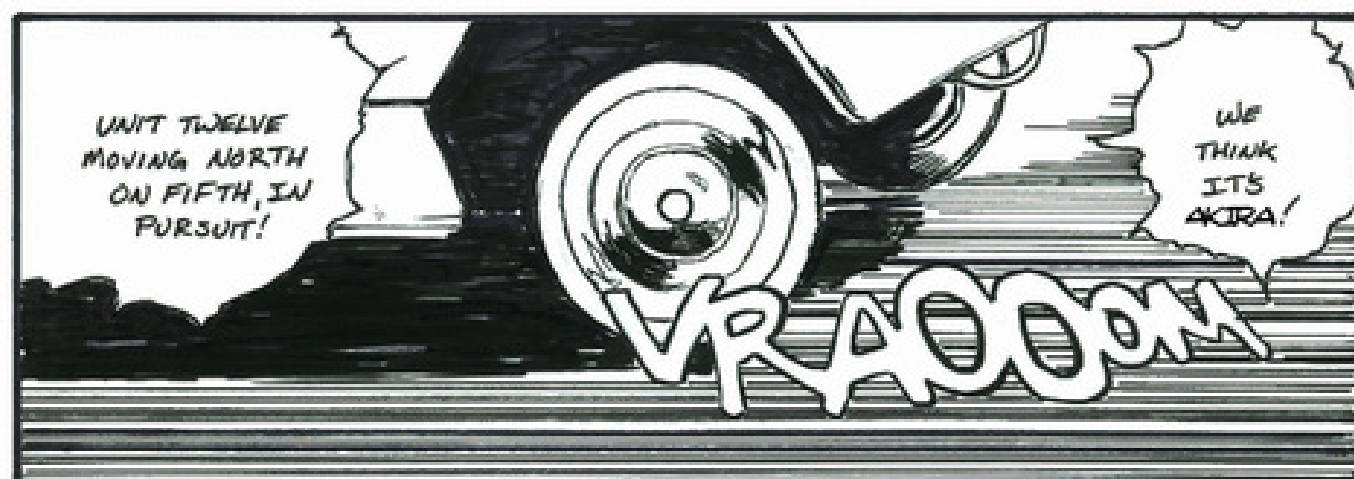
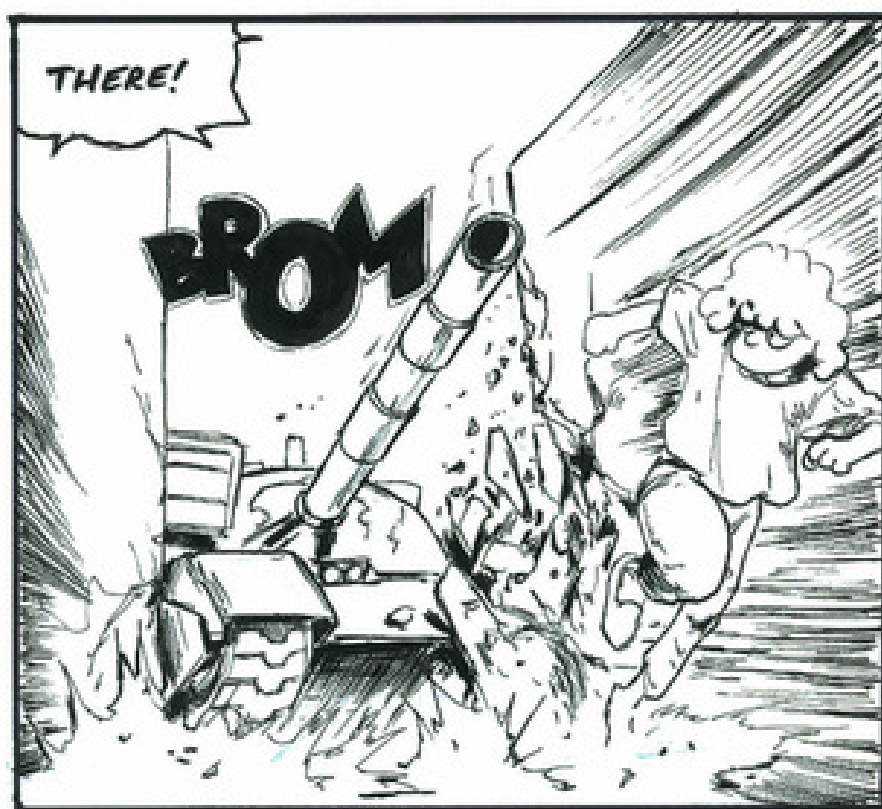
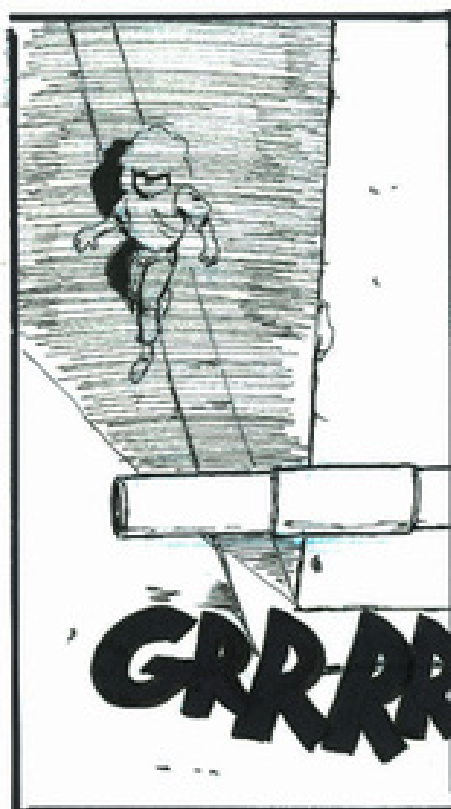














DID YOU HEAR THAT? RALPH'S IN THE TWELFTH DISTRICT!

LET'S GET OVER THERE!



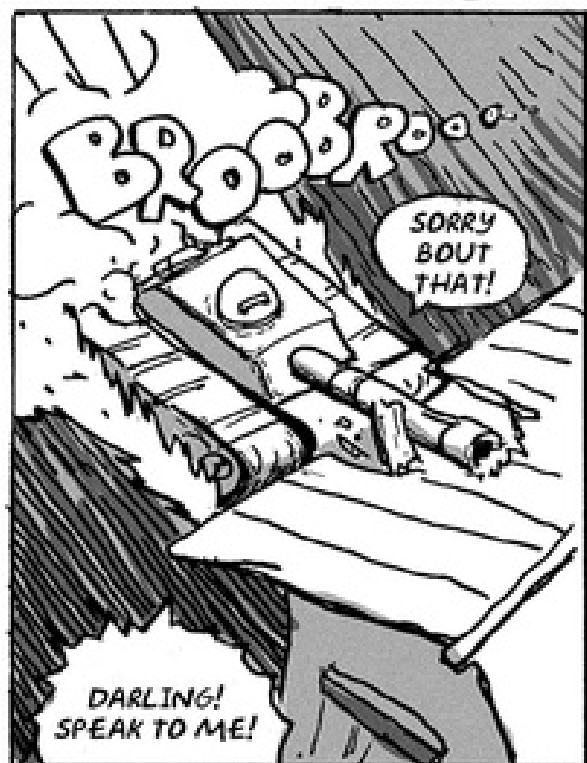
HOW ARE WE SUPPOSED TO GO ANYWHERE, NOW THAT YOU GOT US INTO THIS?! YOU MORON!



AAAAHH! MY HOUSE--??

KROOOM

'SCUSE US! COMIN' THROUGH!

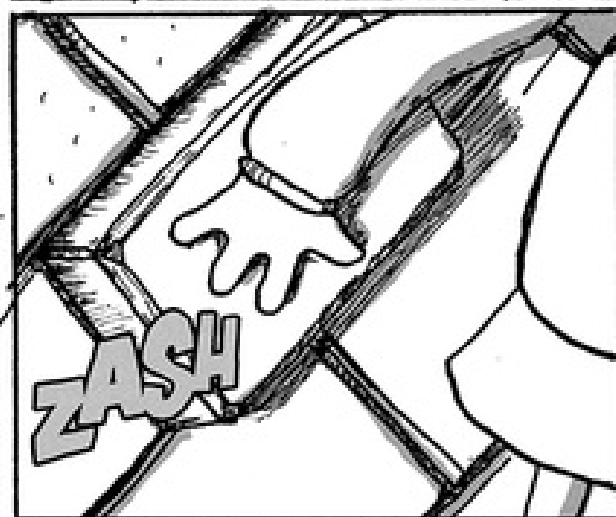
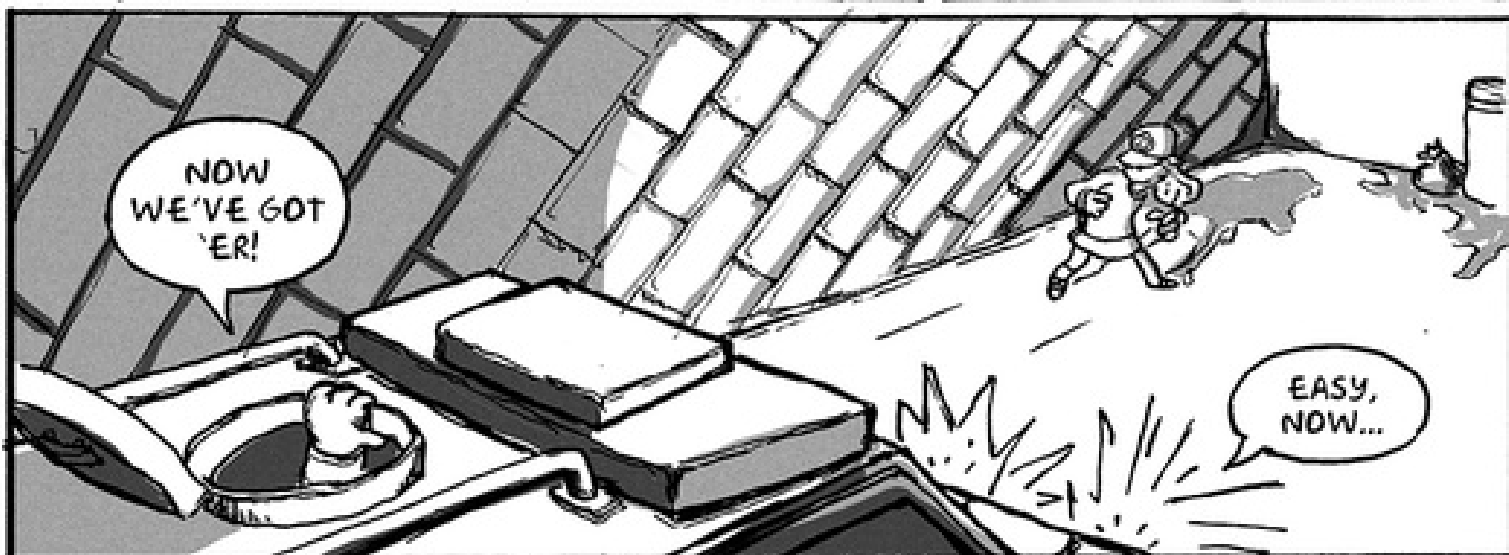
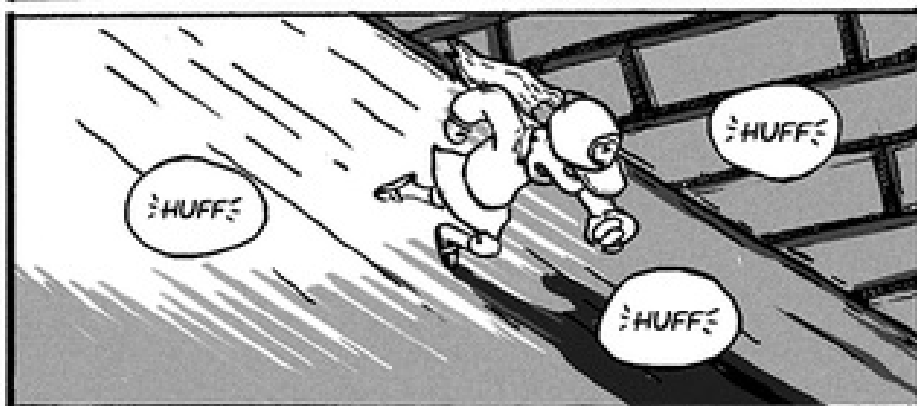


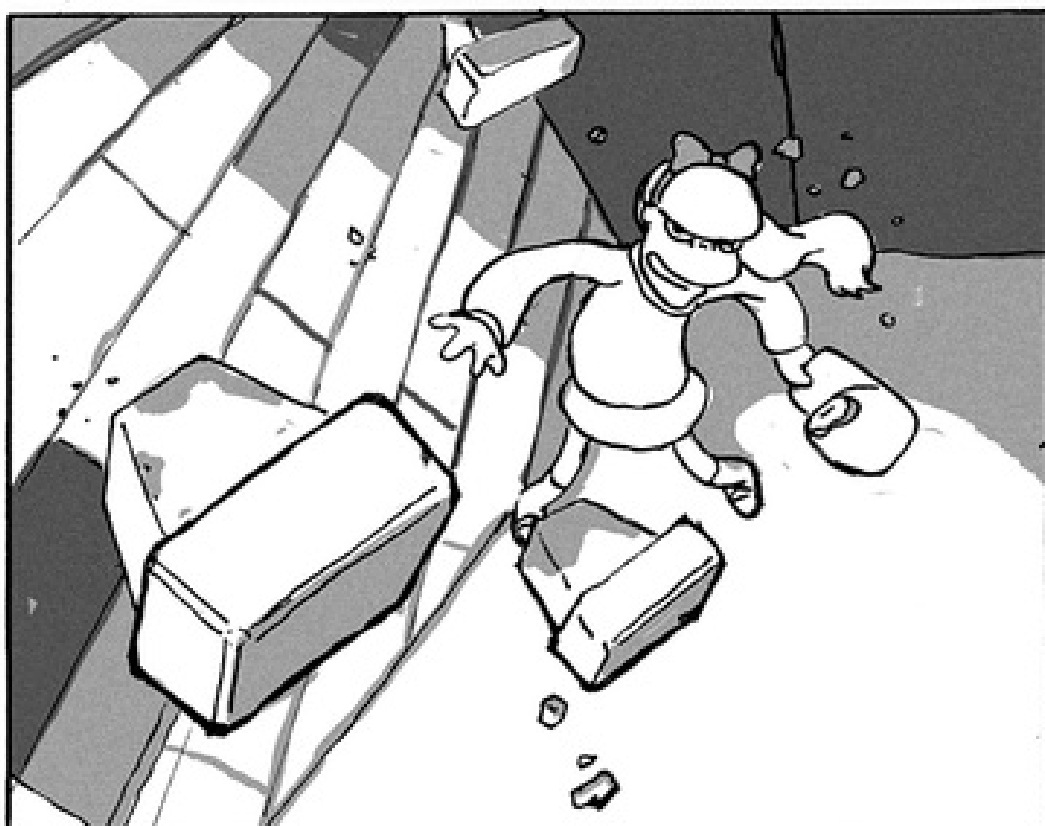
BROOBROO

SORRY BOUT THAT!

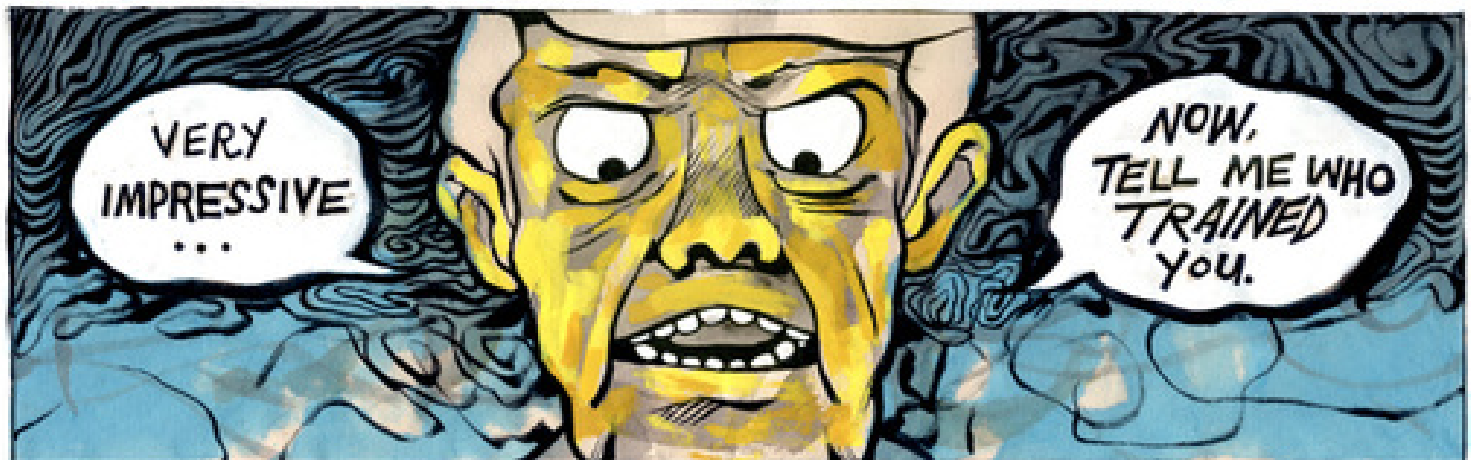
DARLING! SPEAK TO ME!





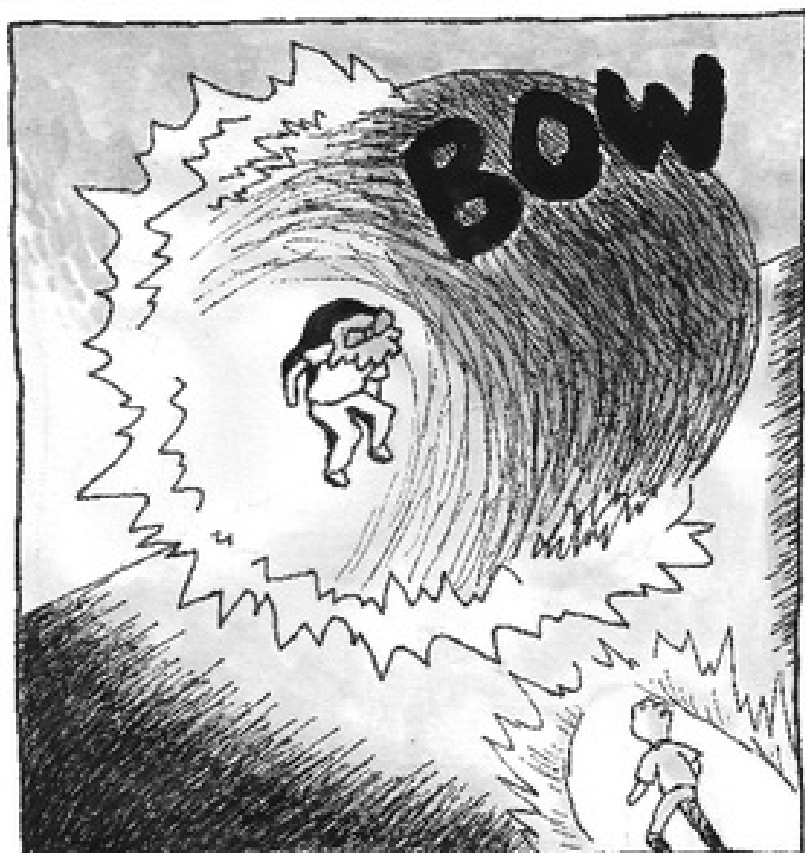
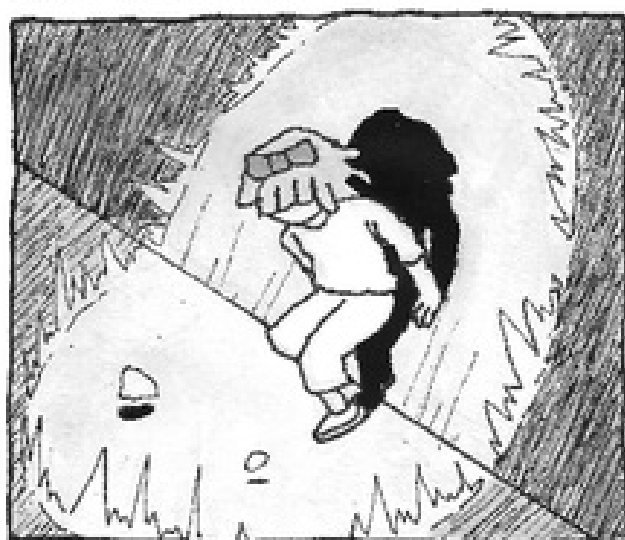
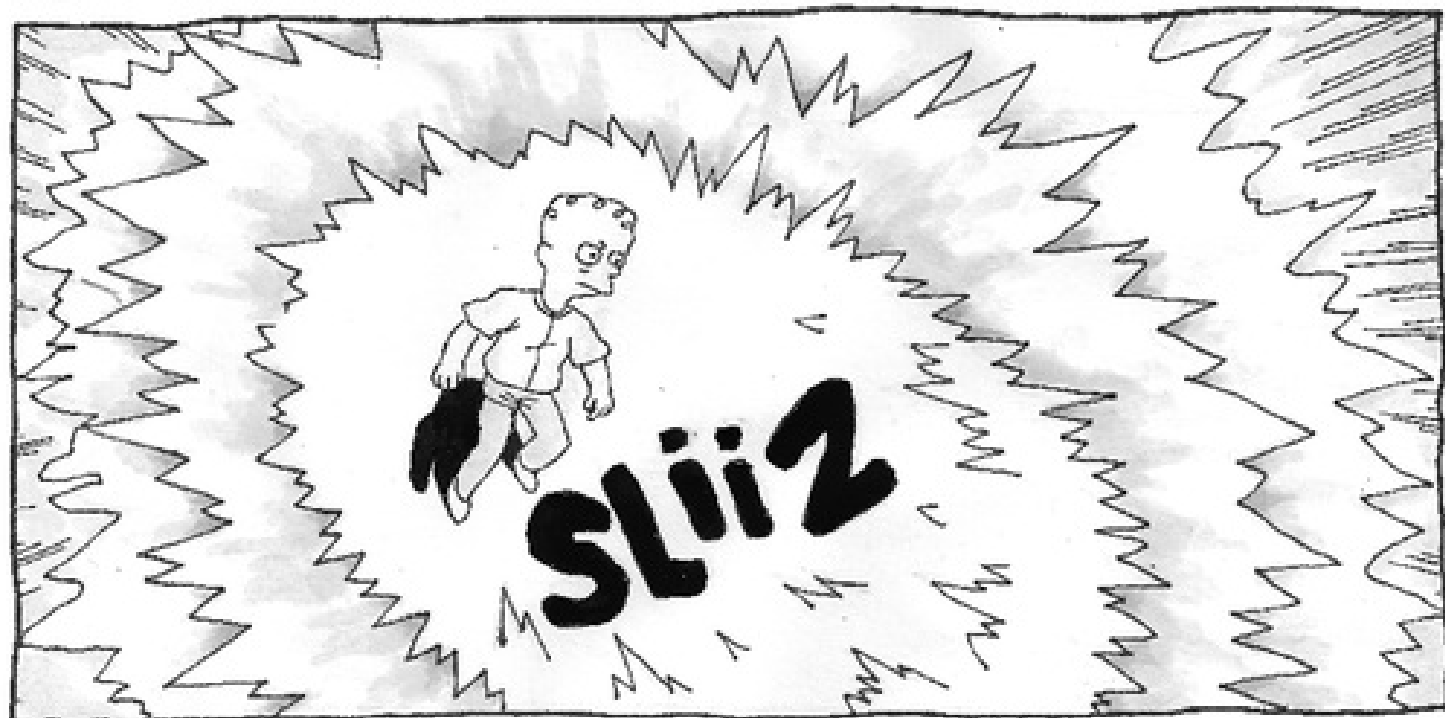


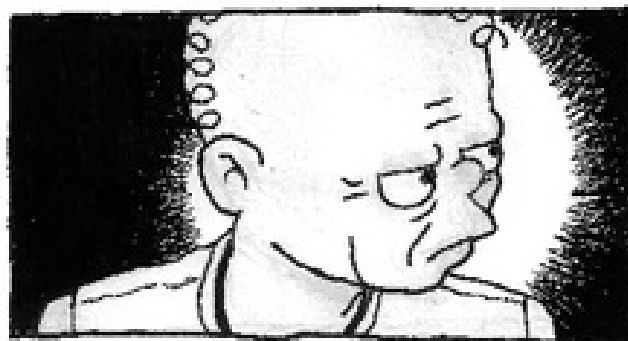
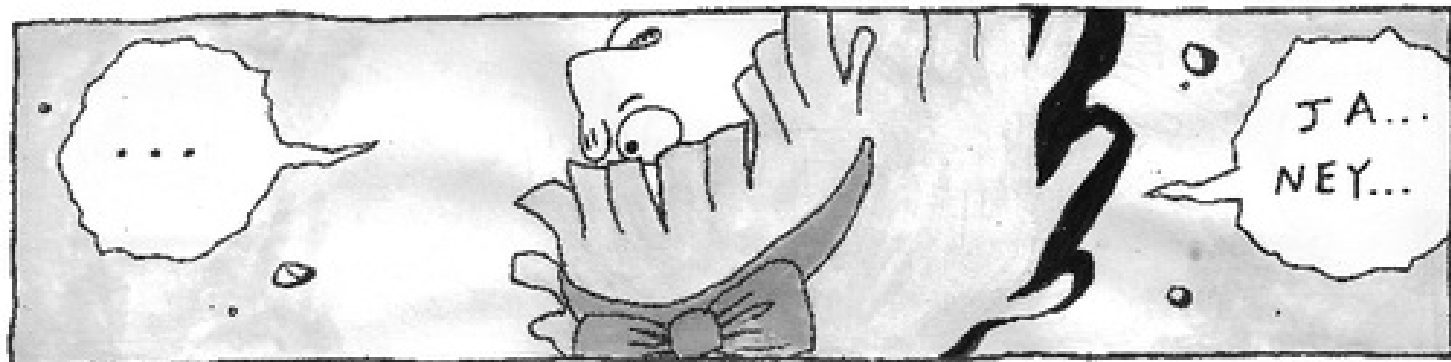


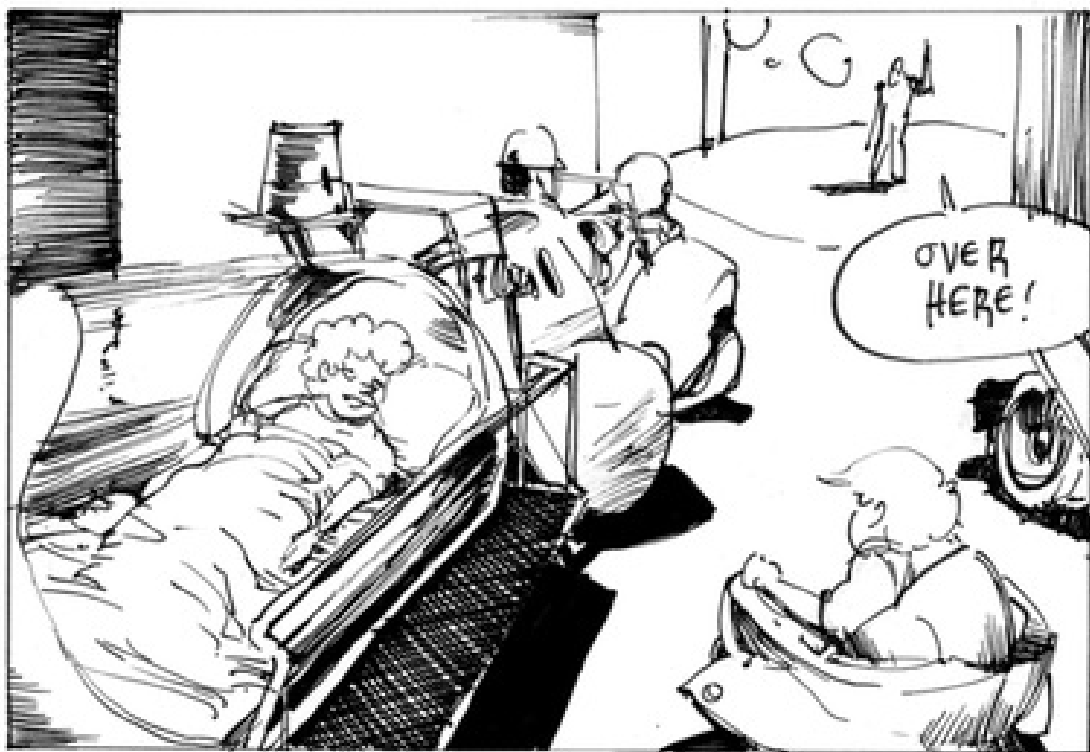
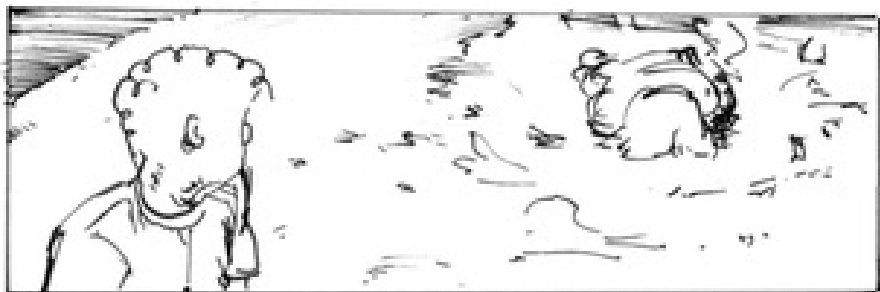
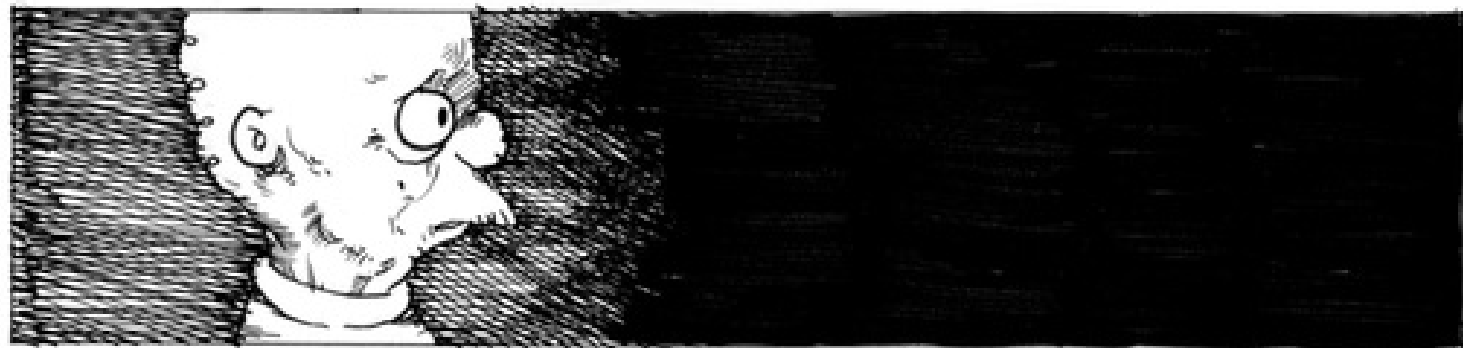




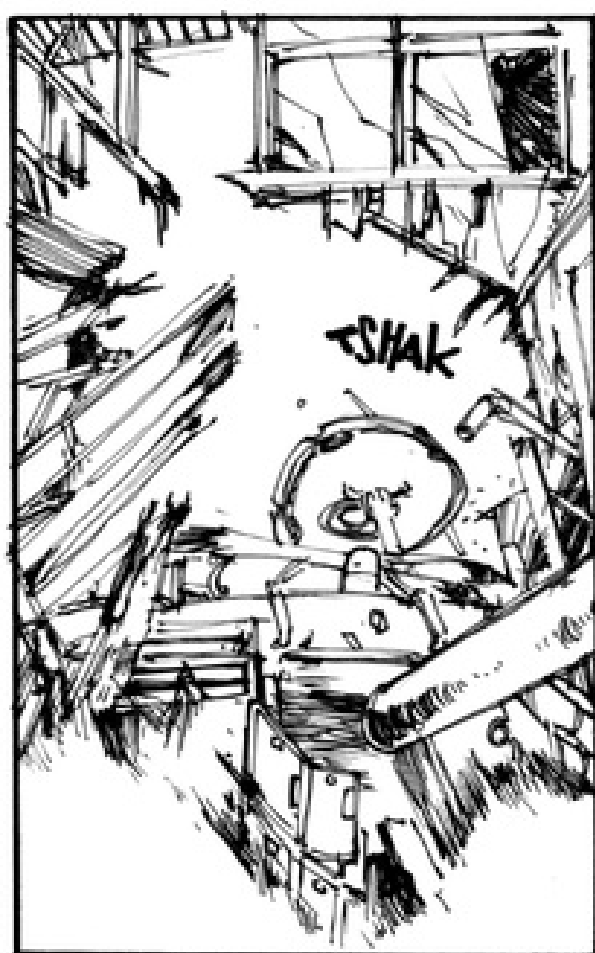




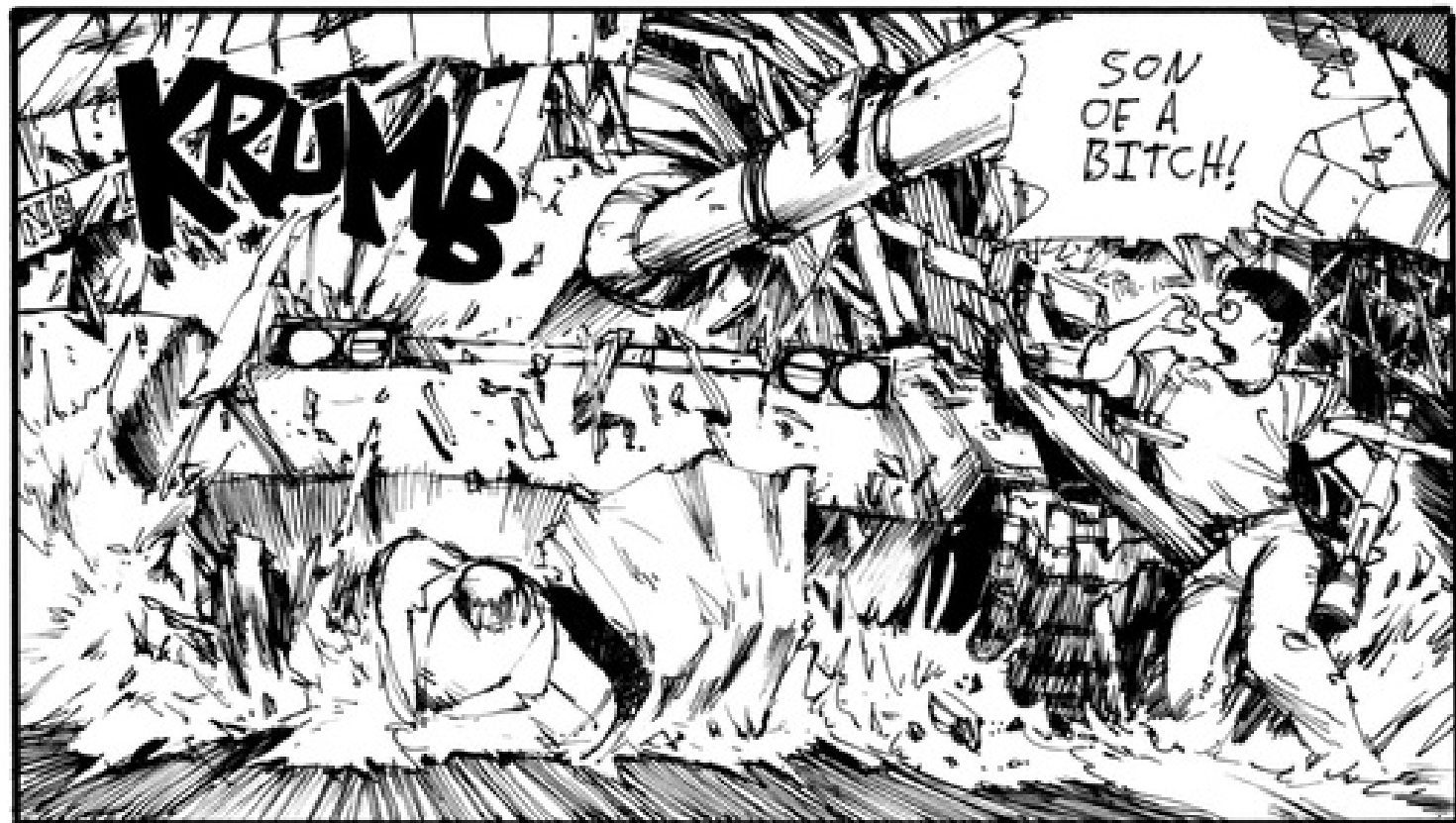


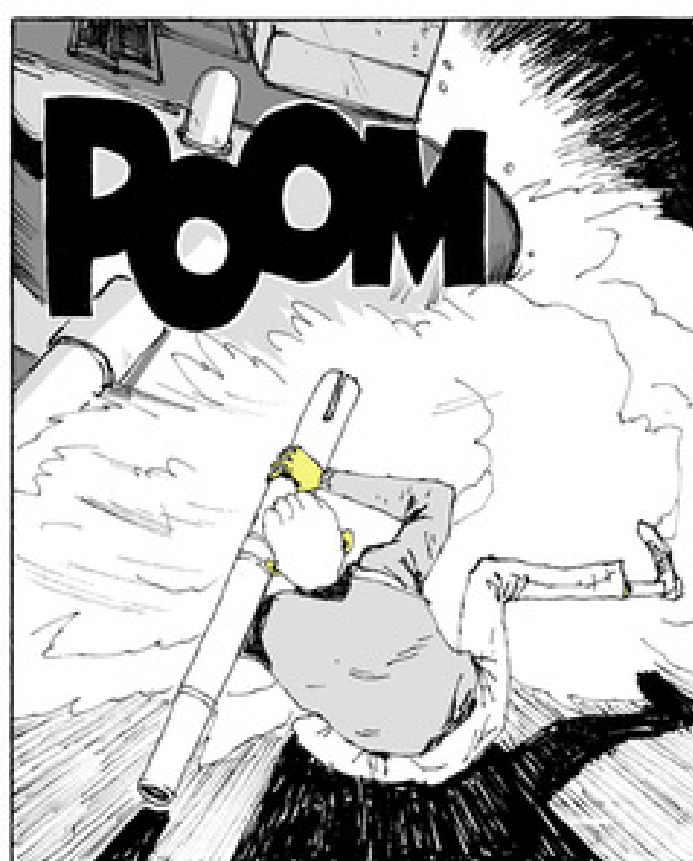


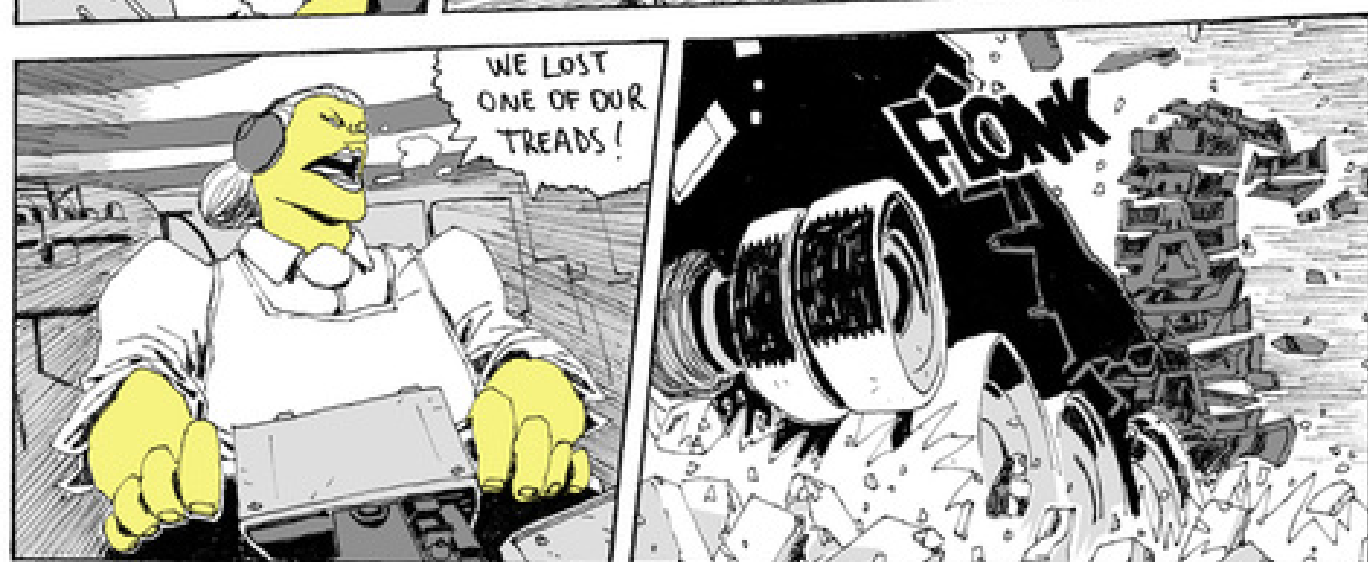
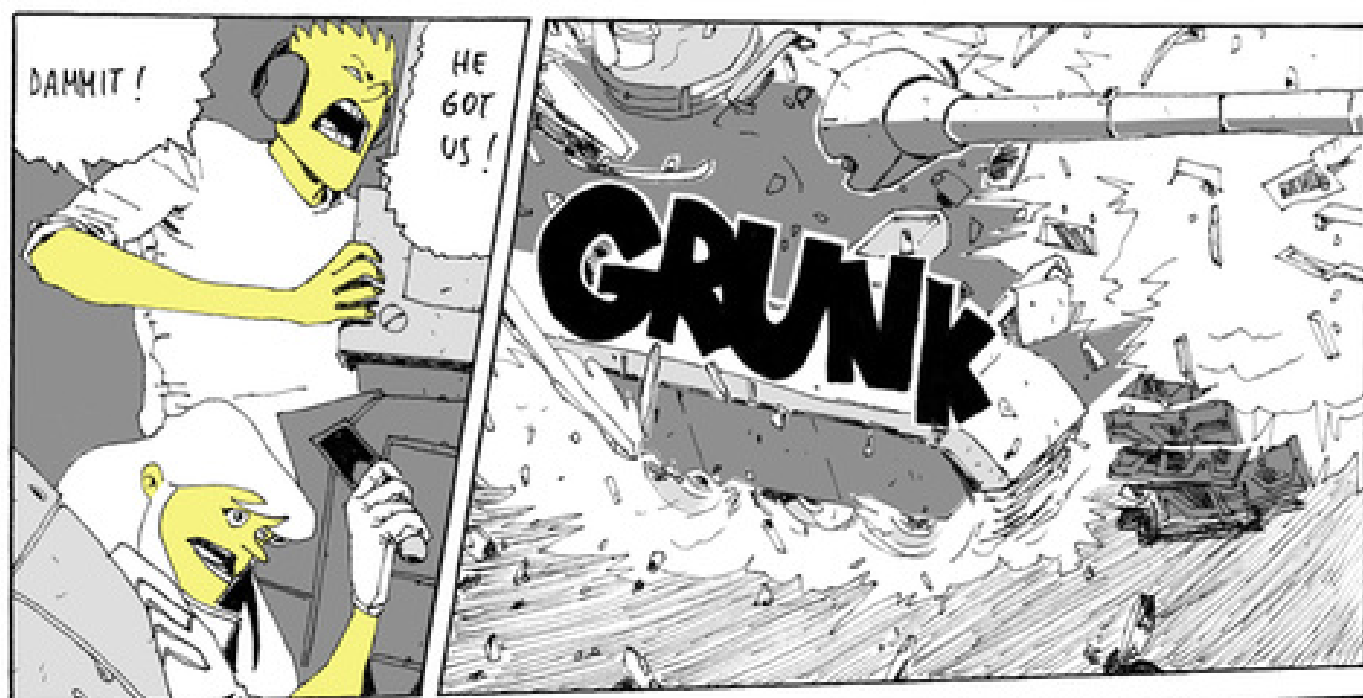


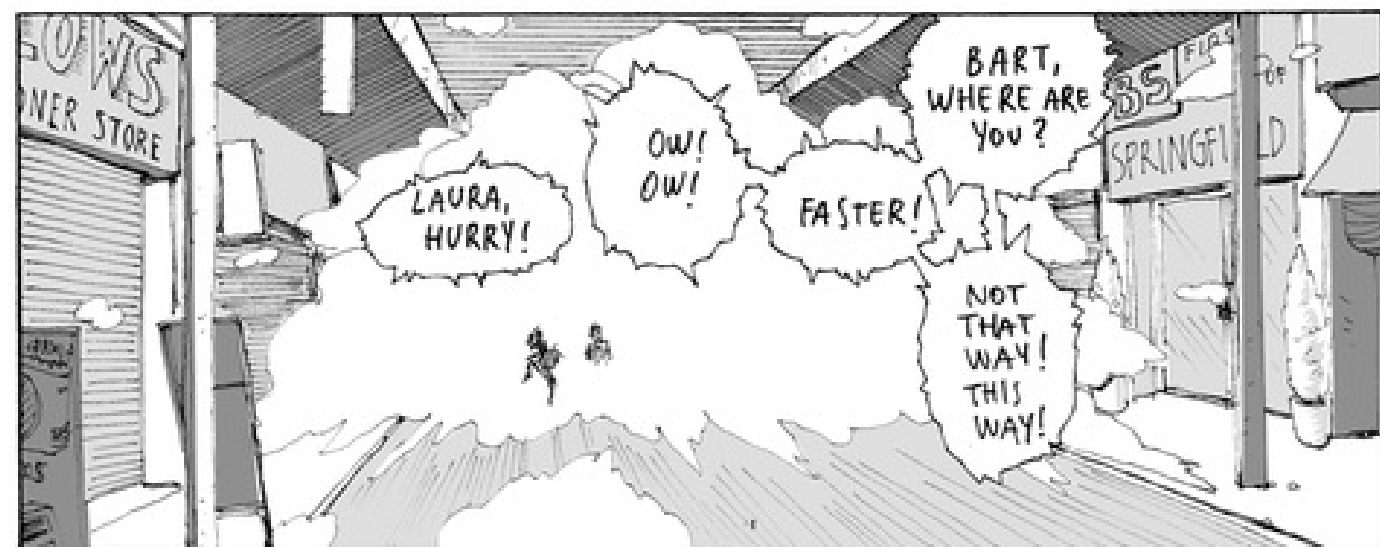
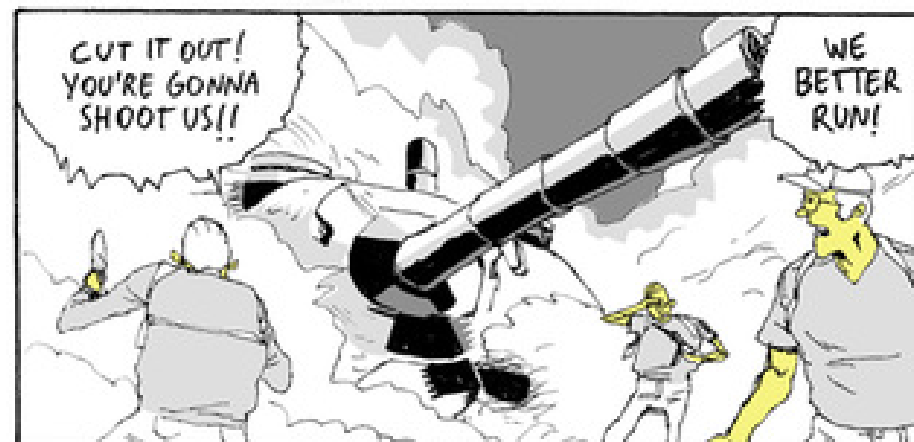




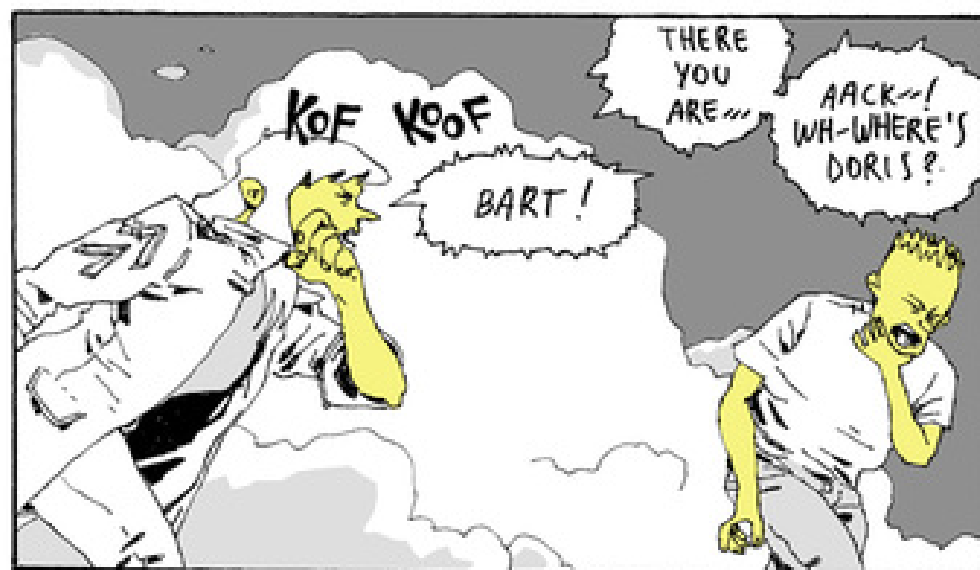
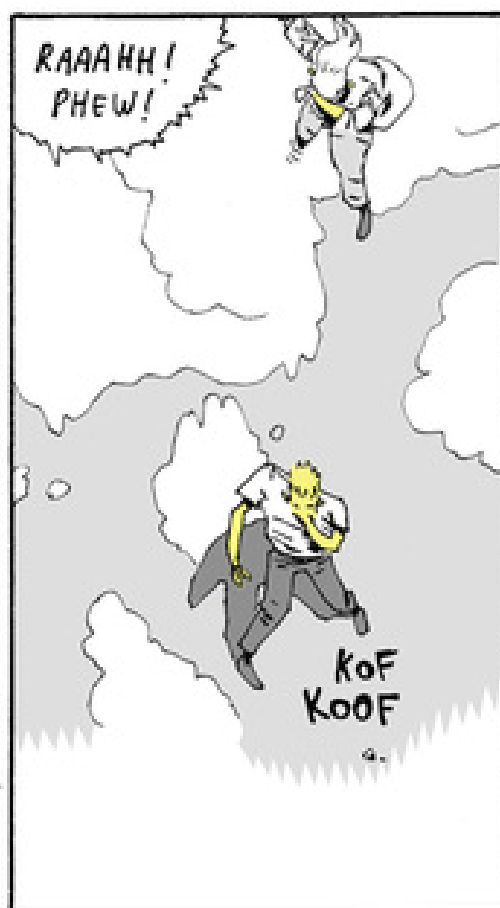
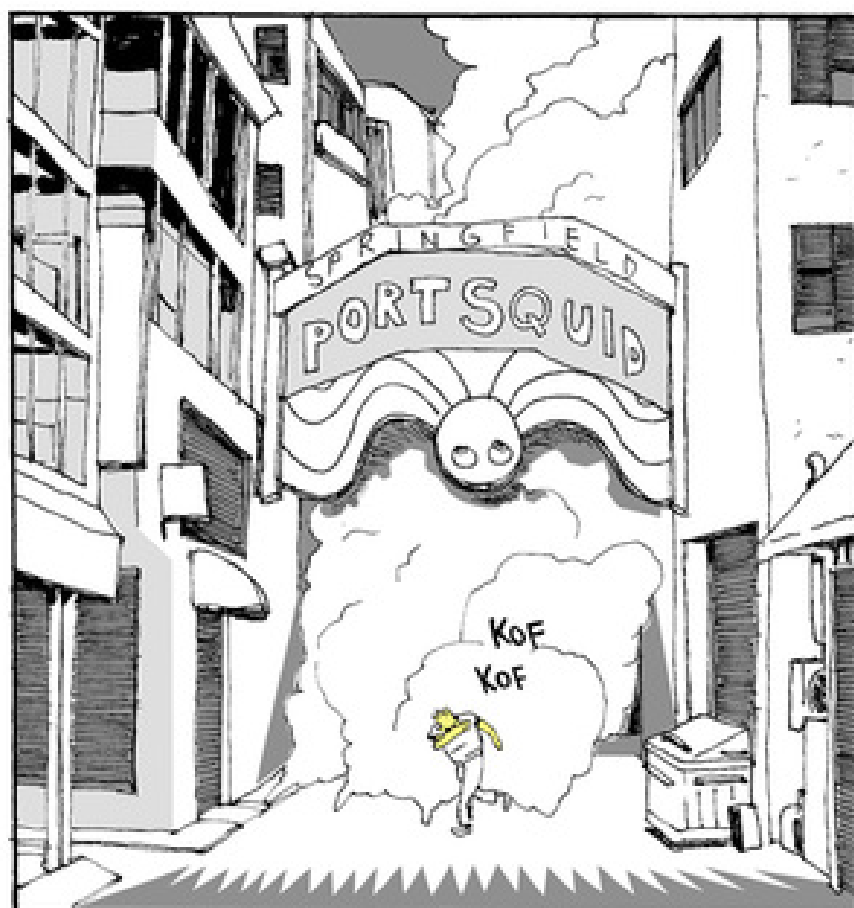


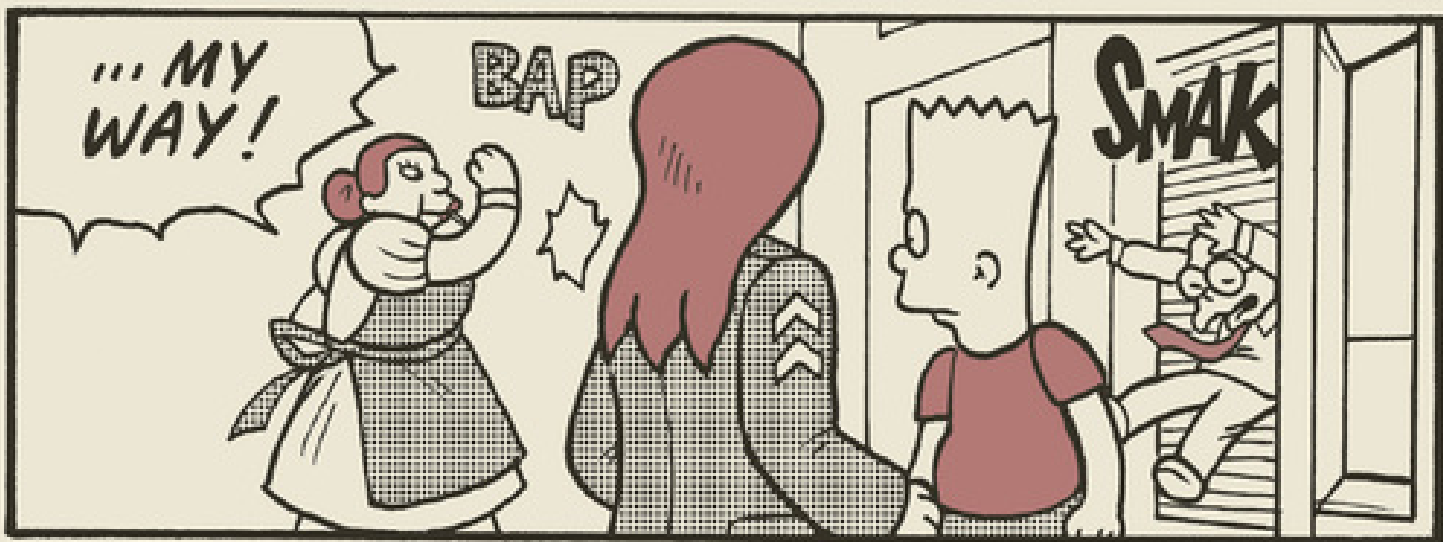
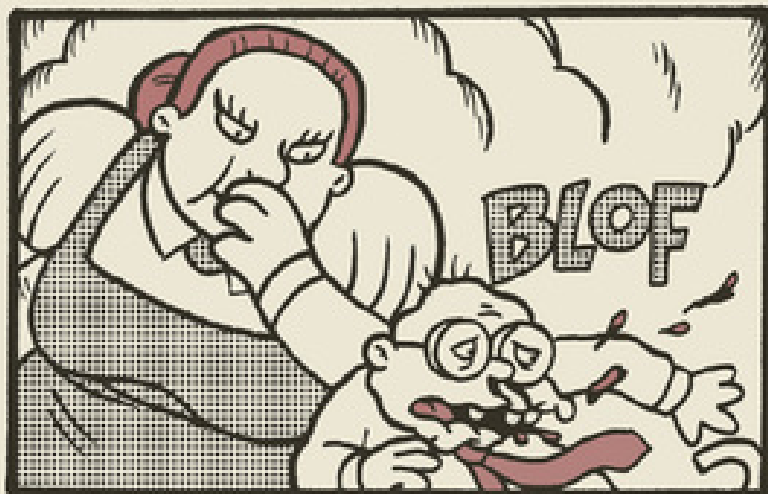
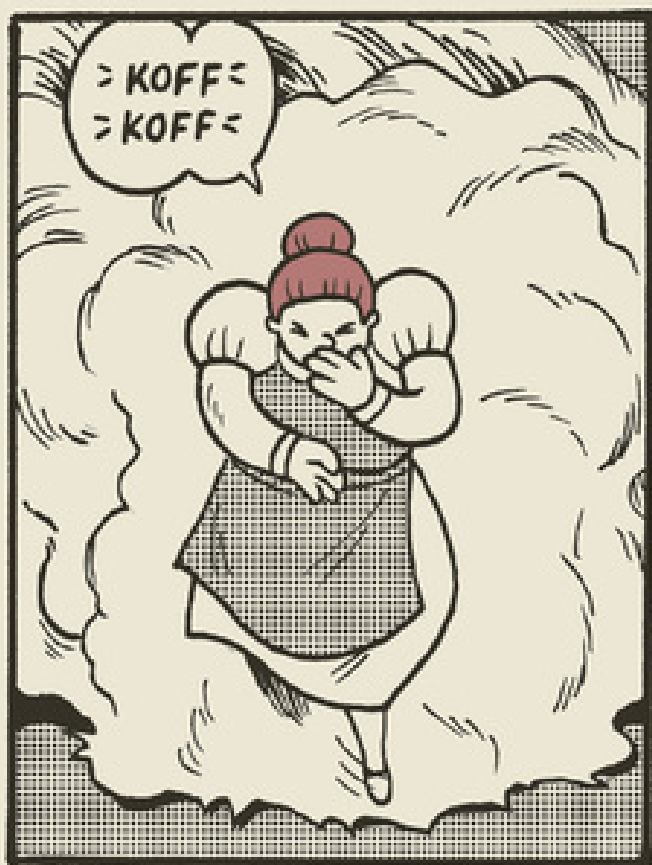


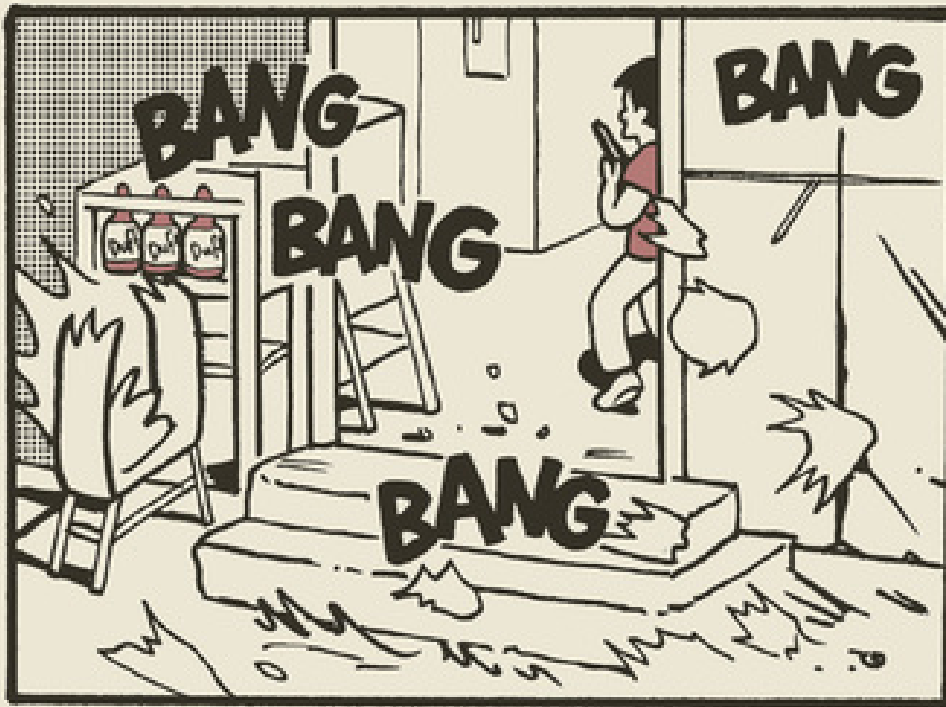


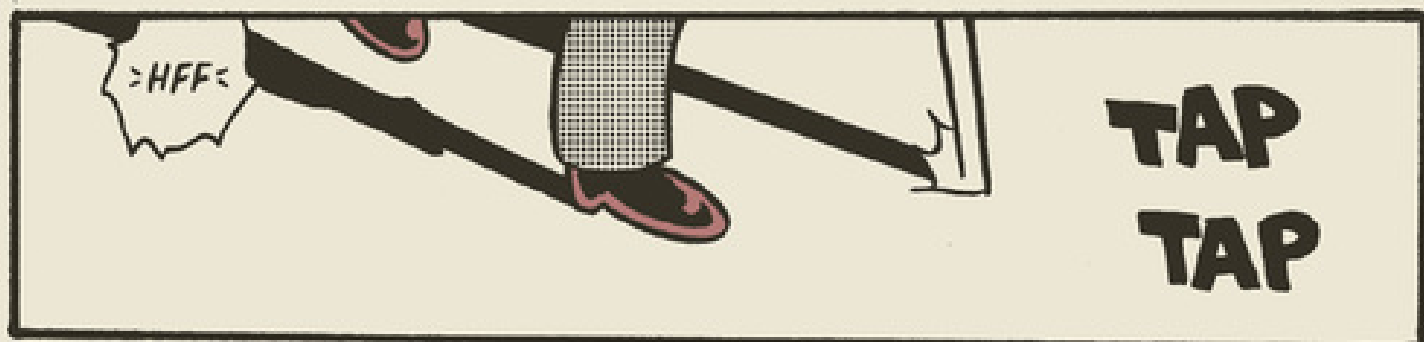


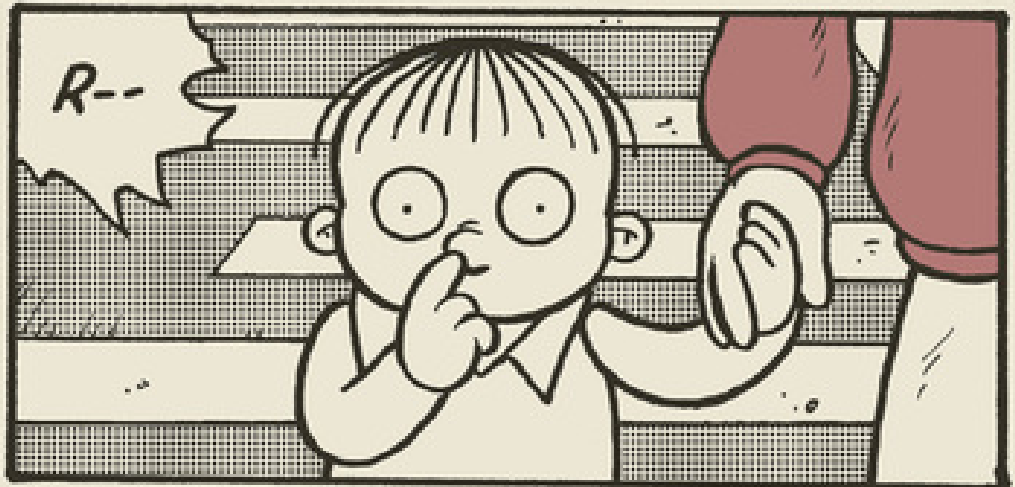
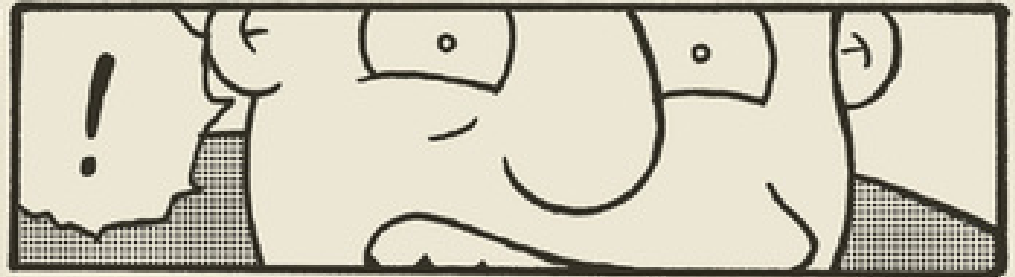


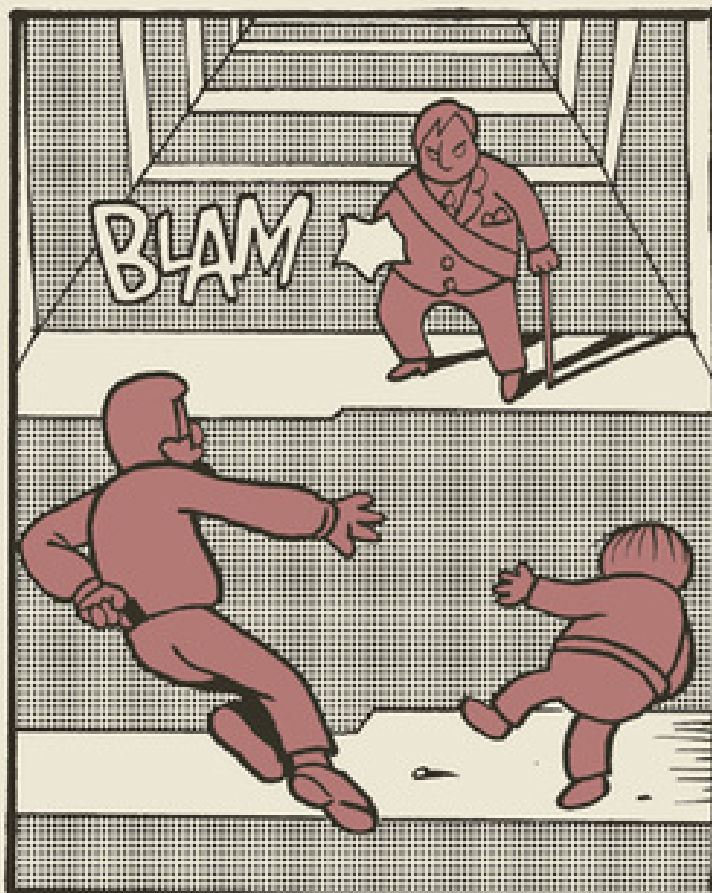
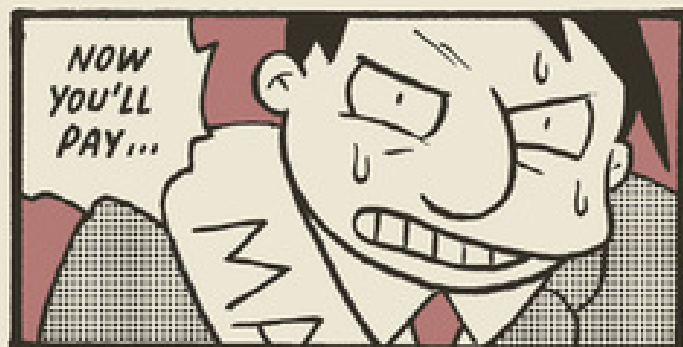






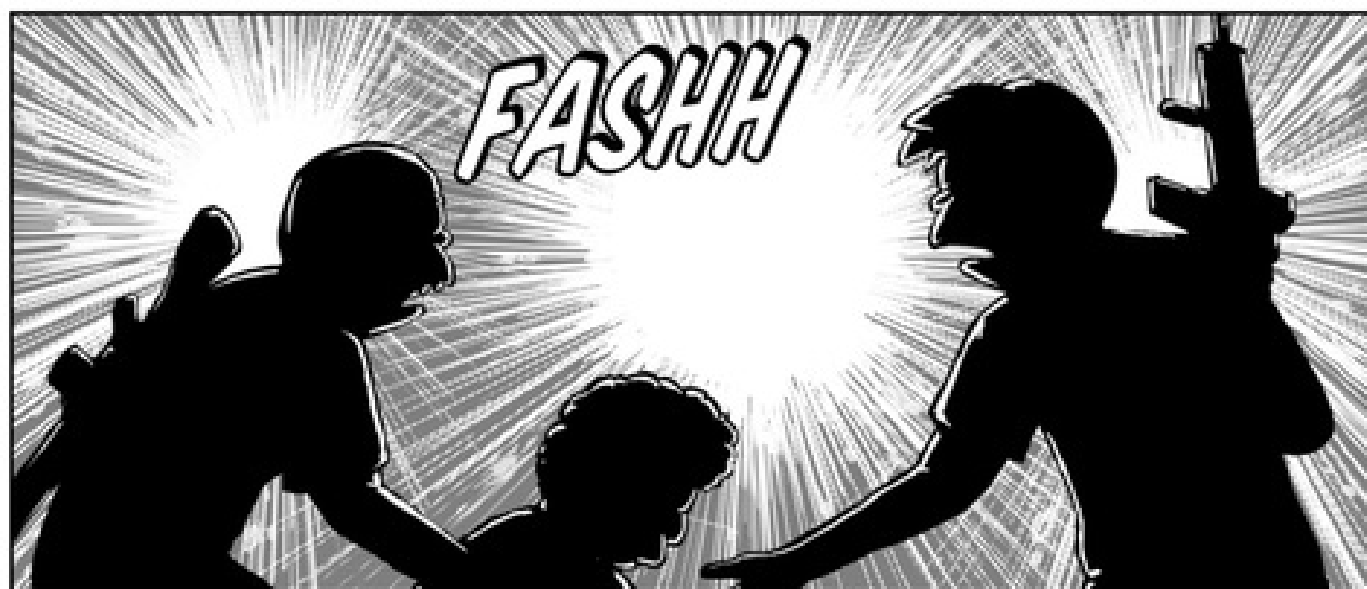


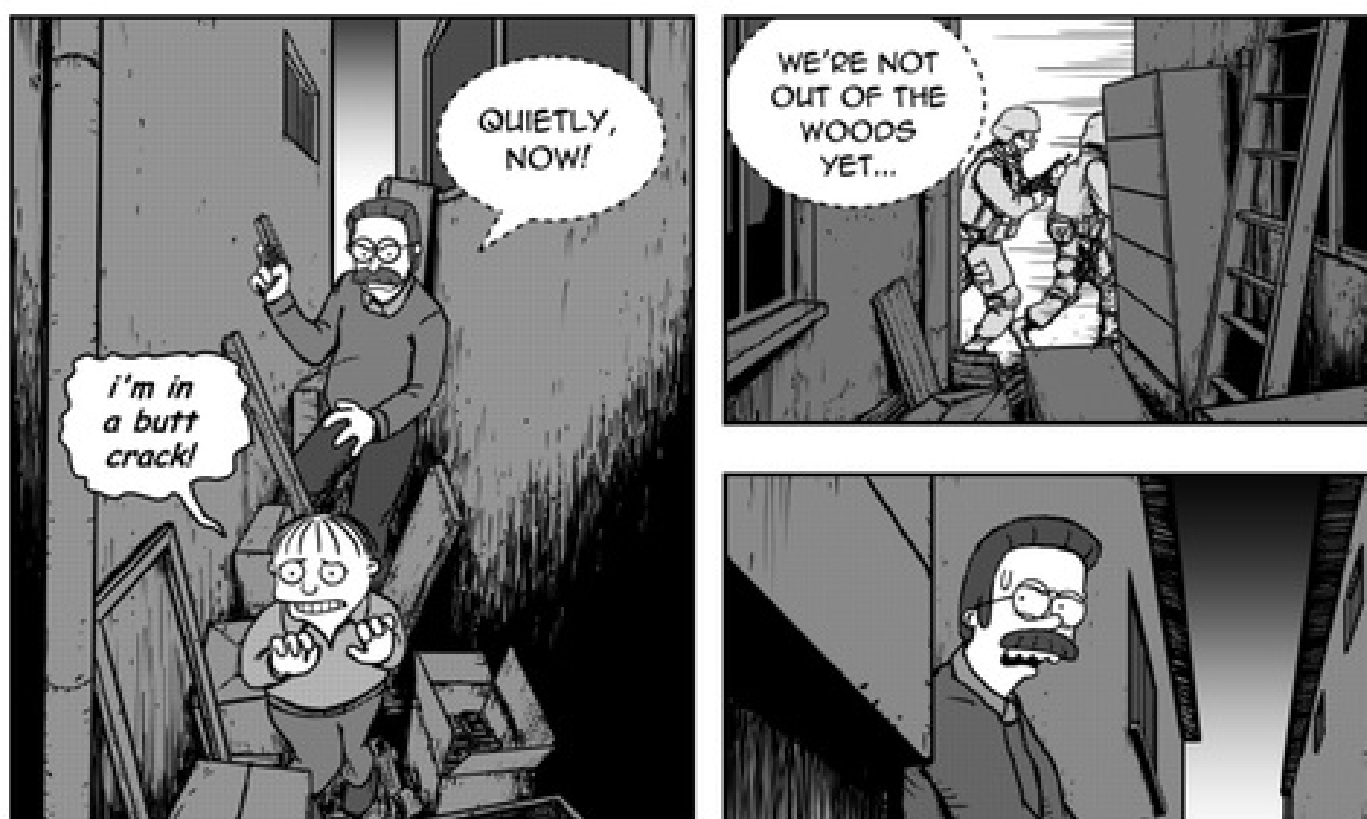
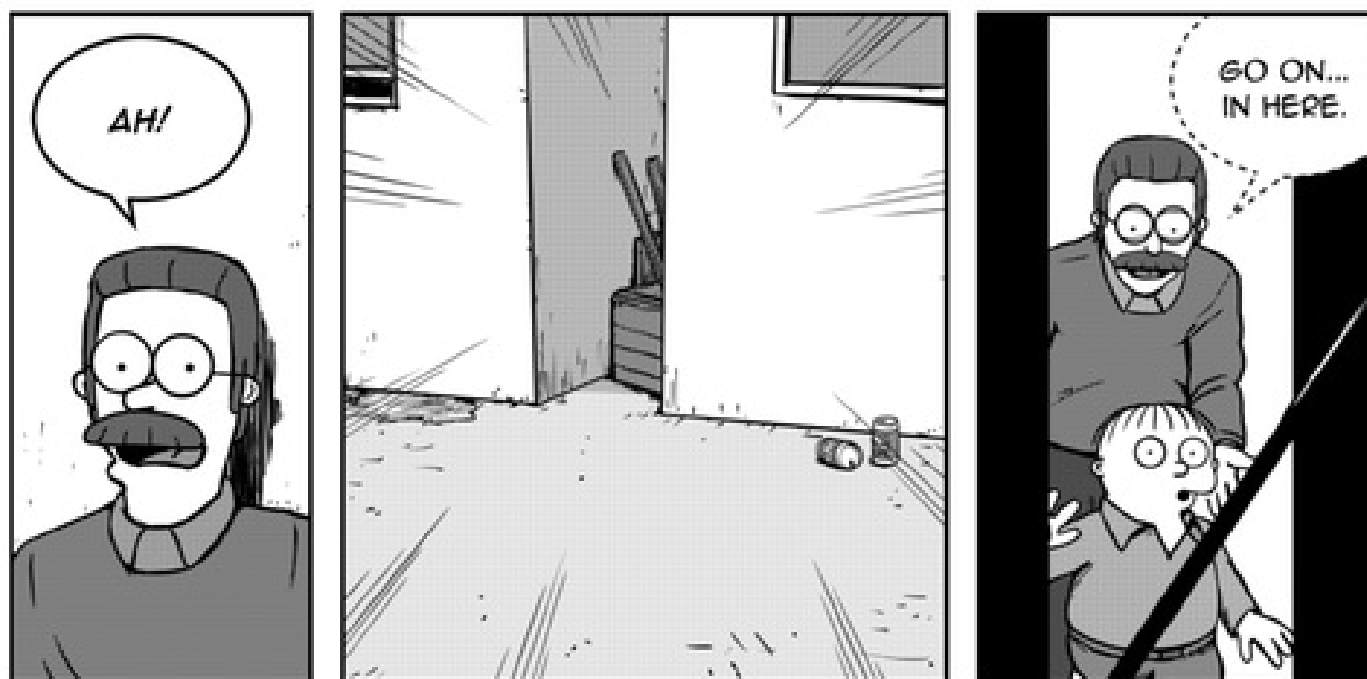


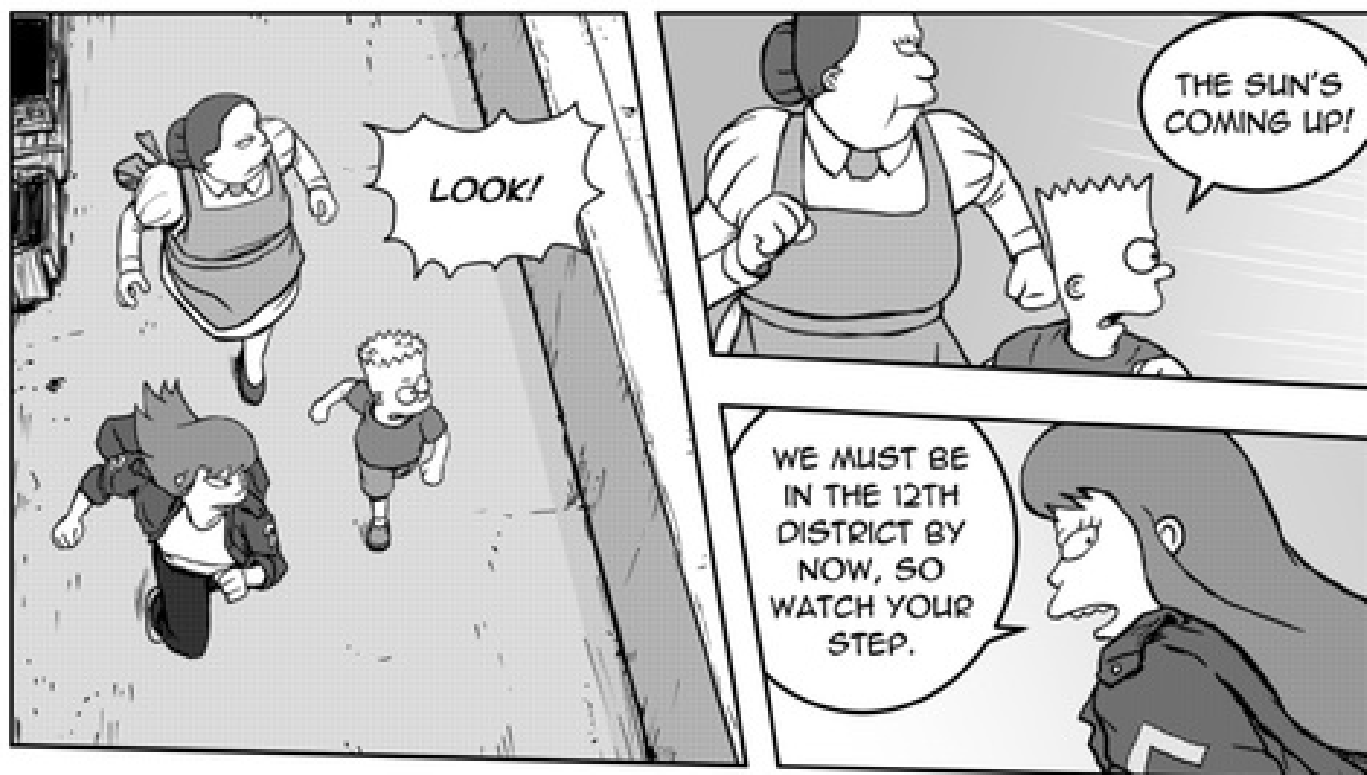


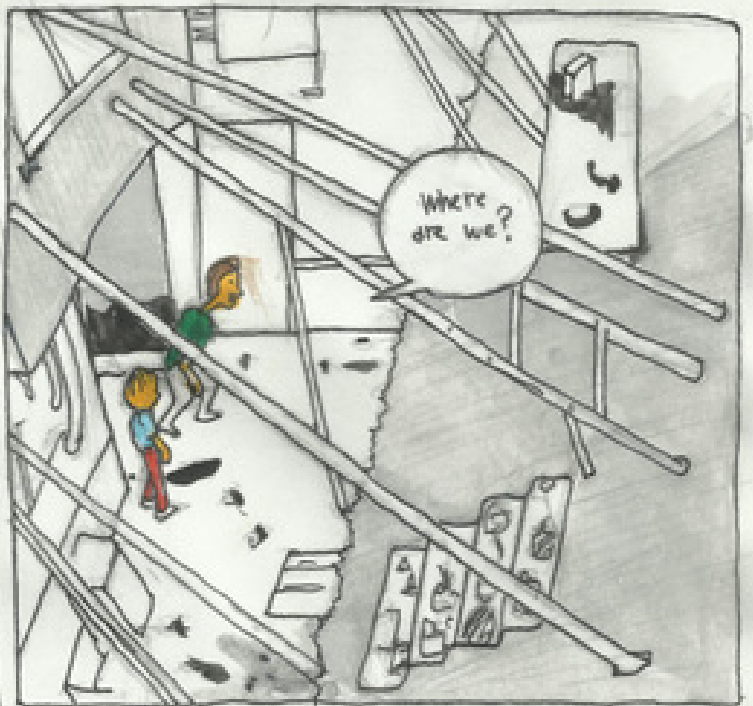


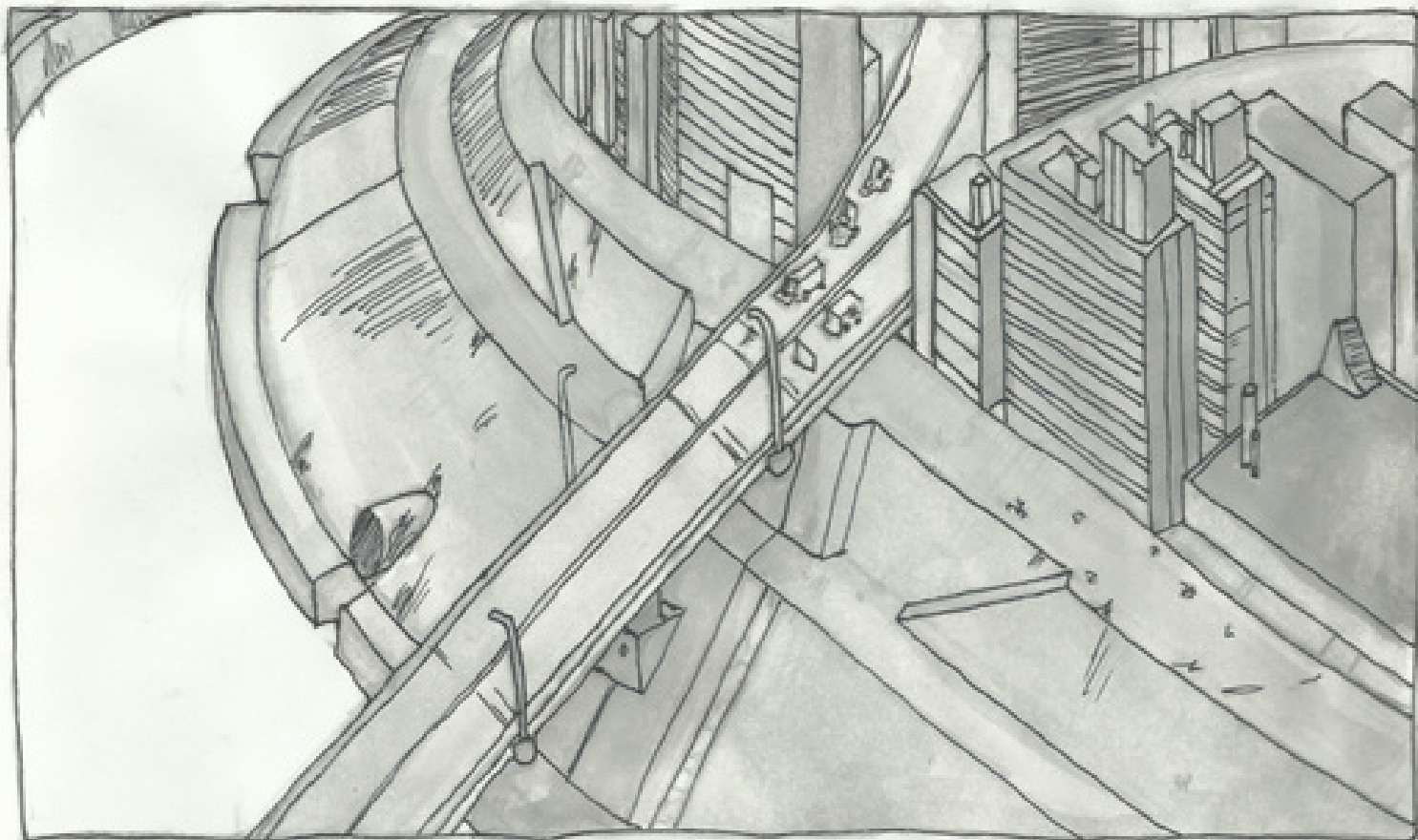






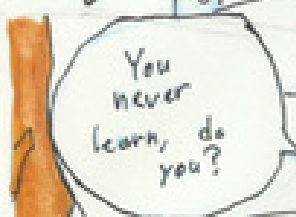
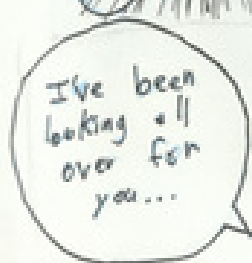


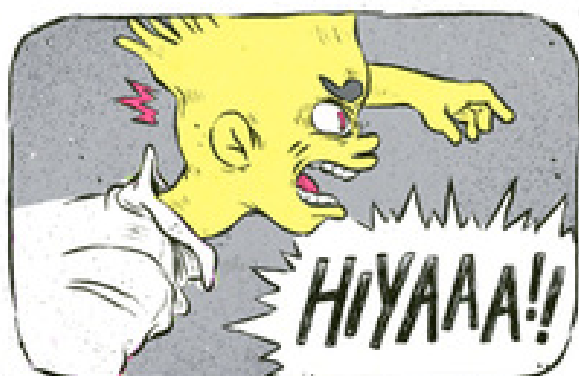
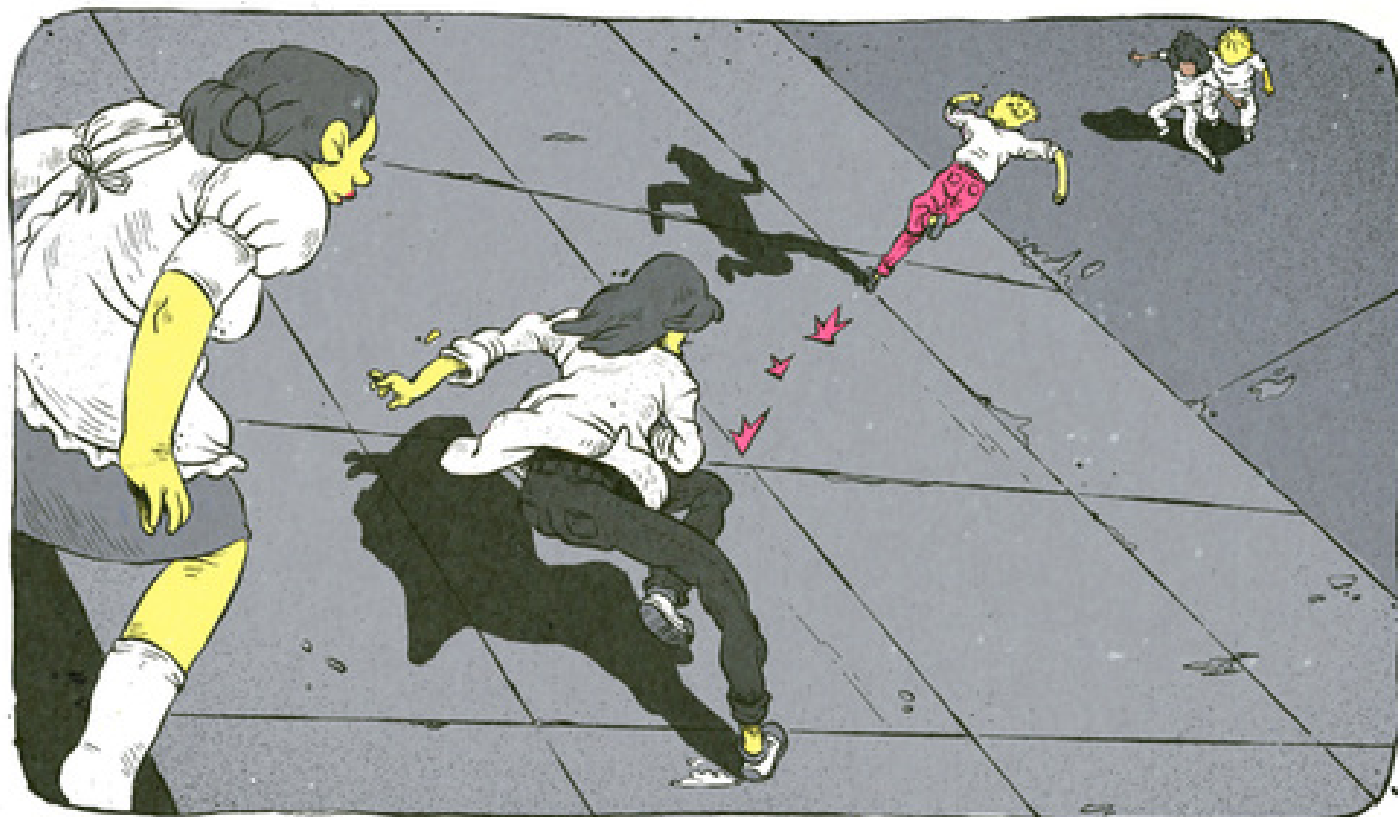
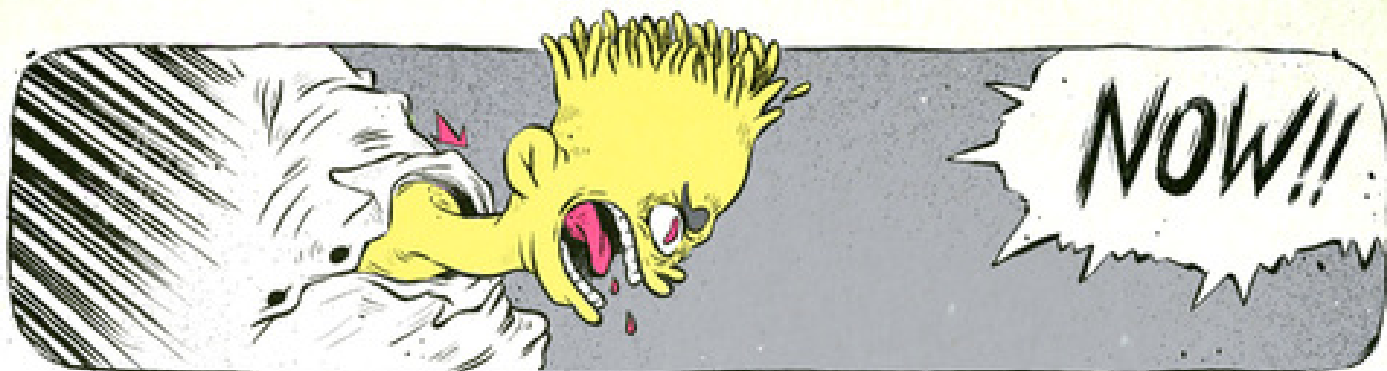


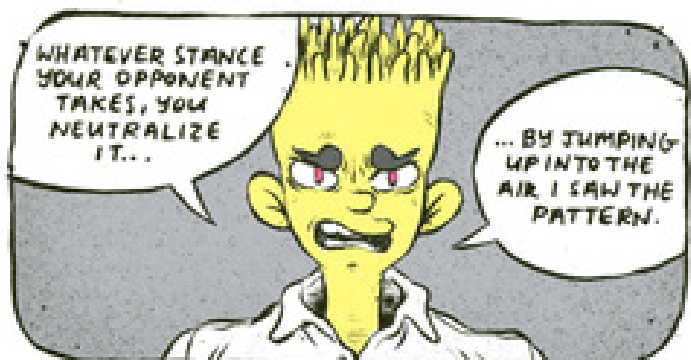
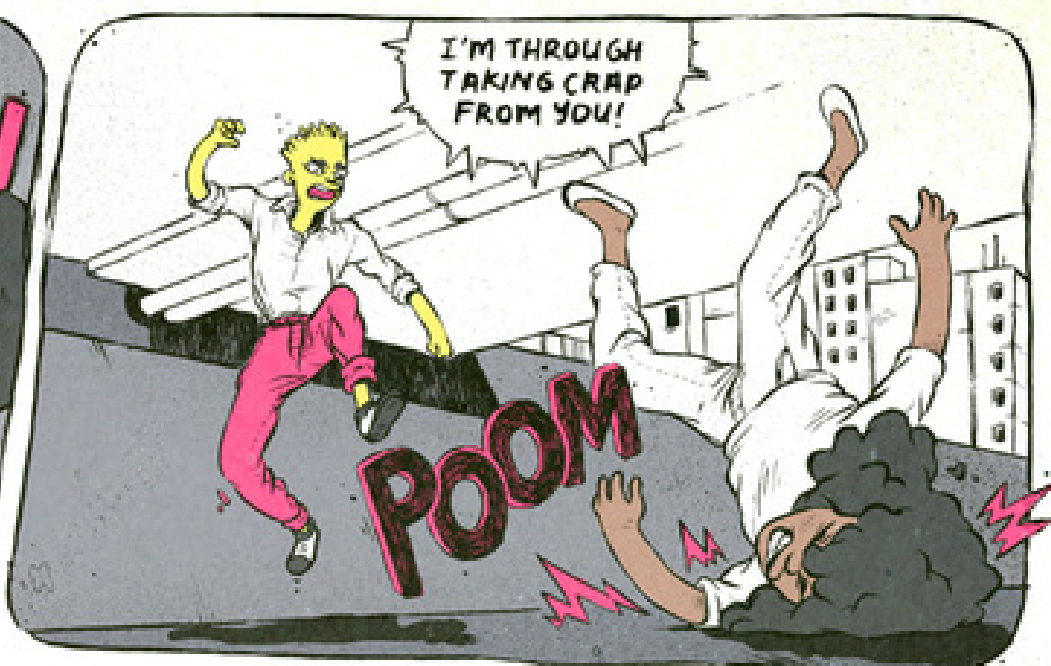


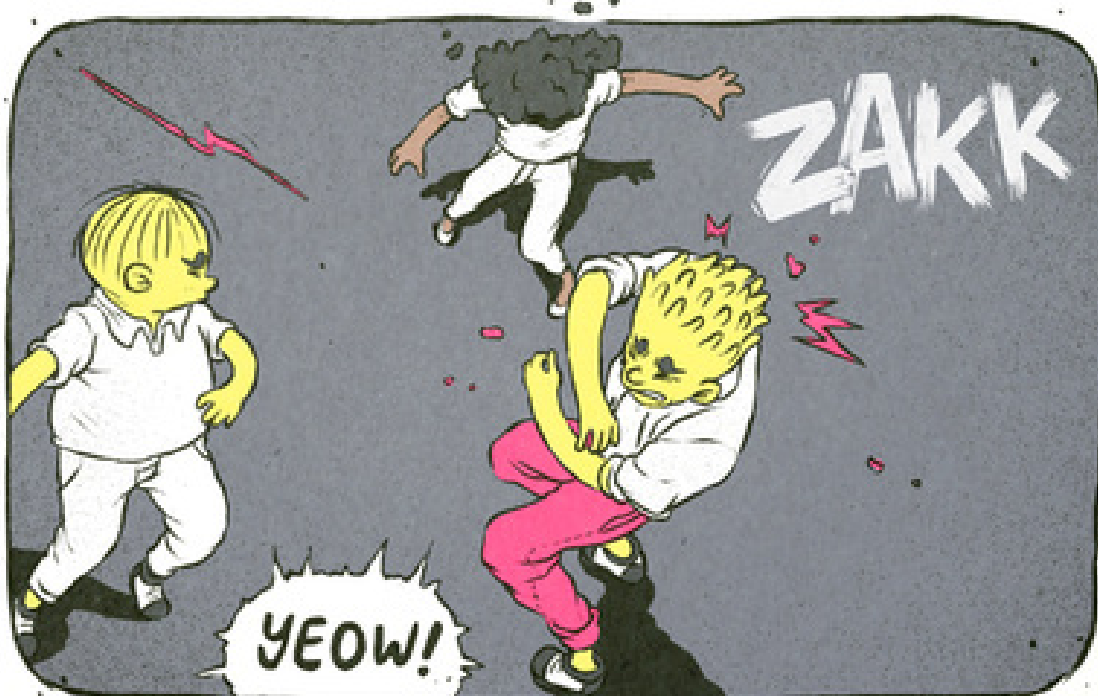
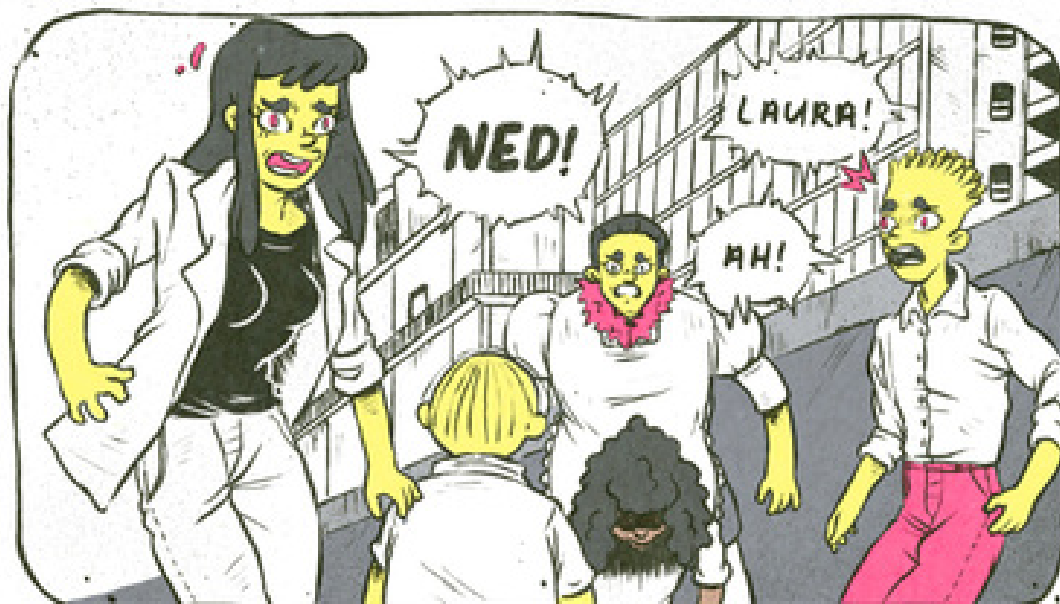


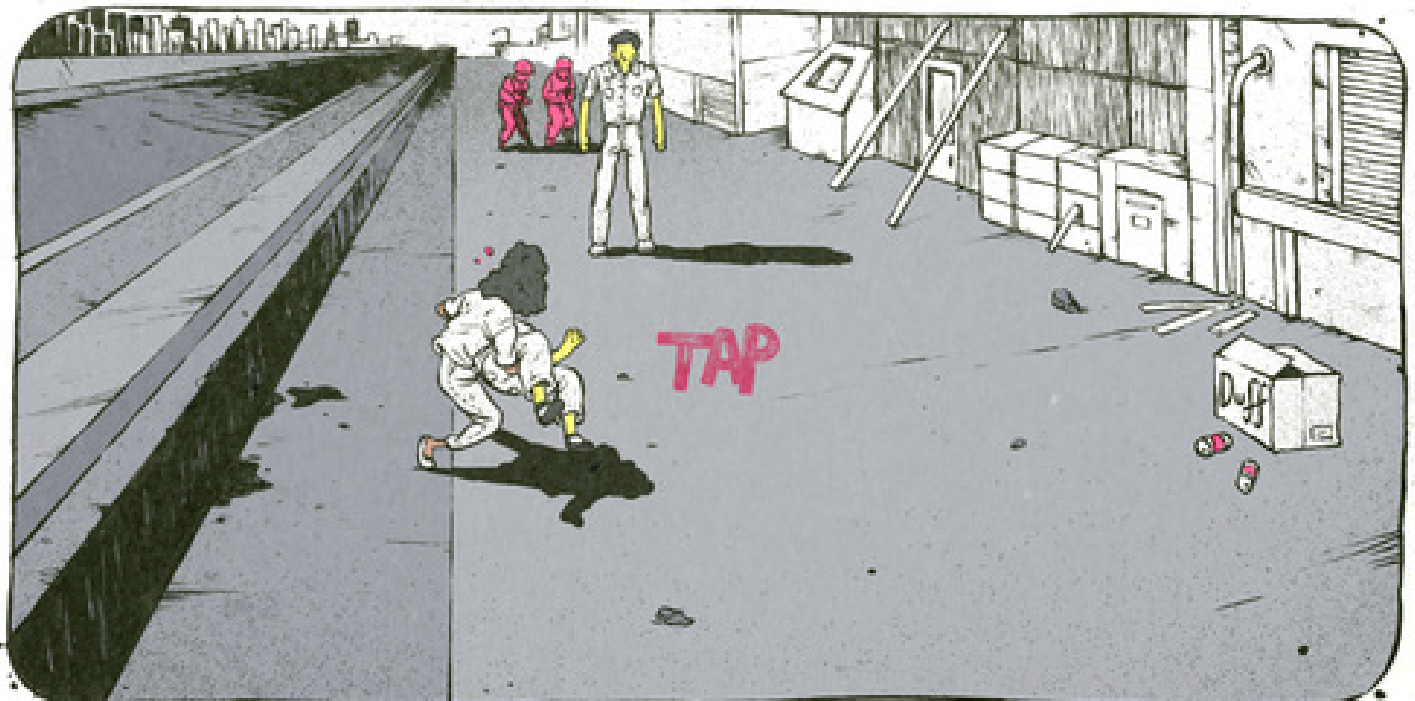
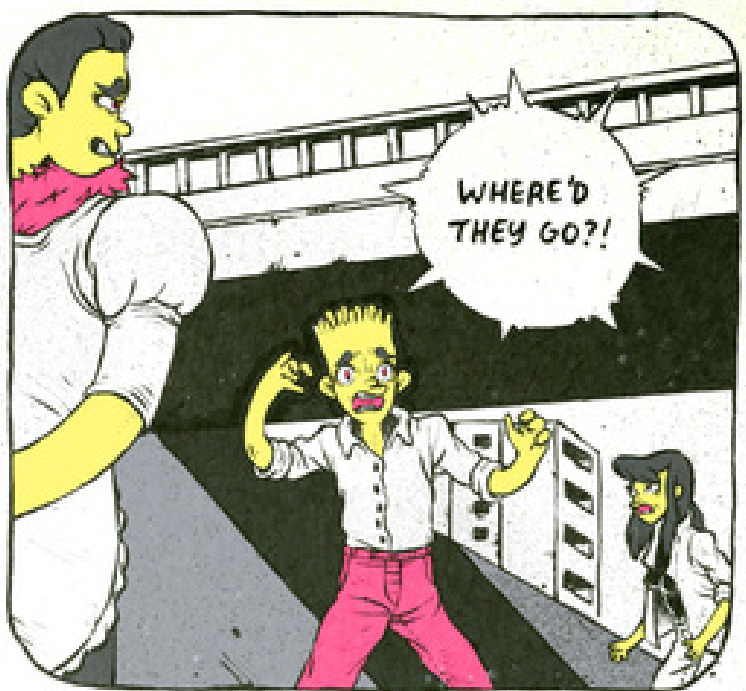


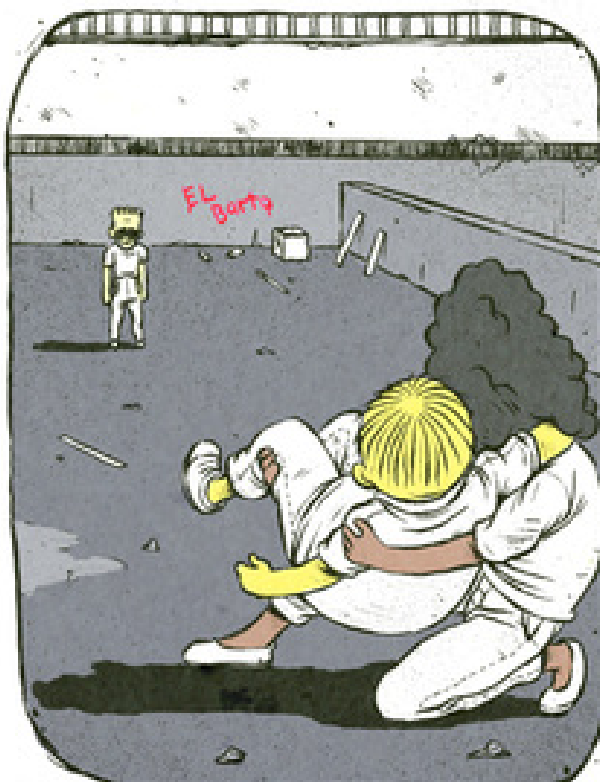


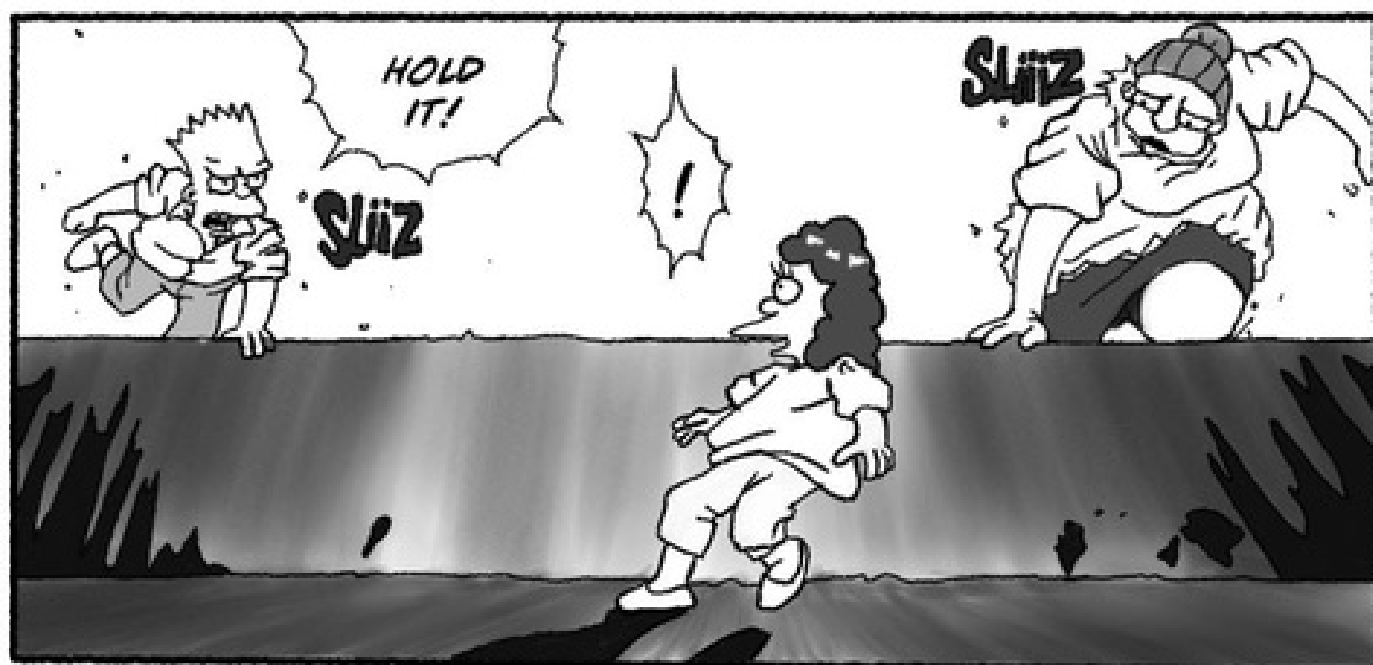
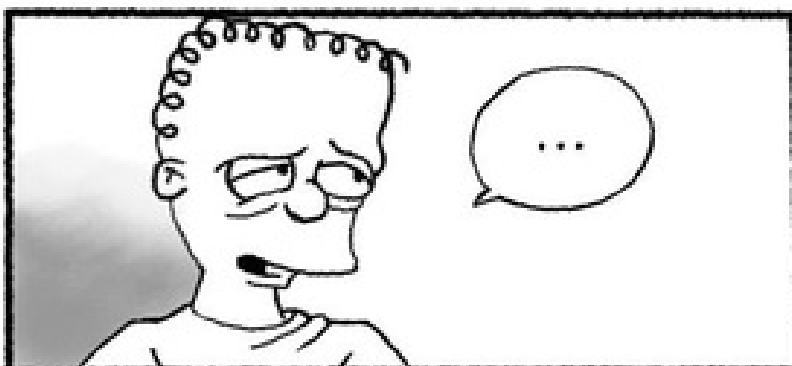


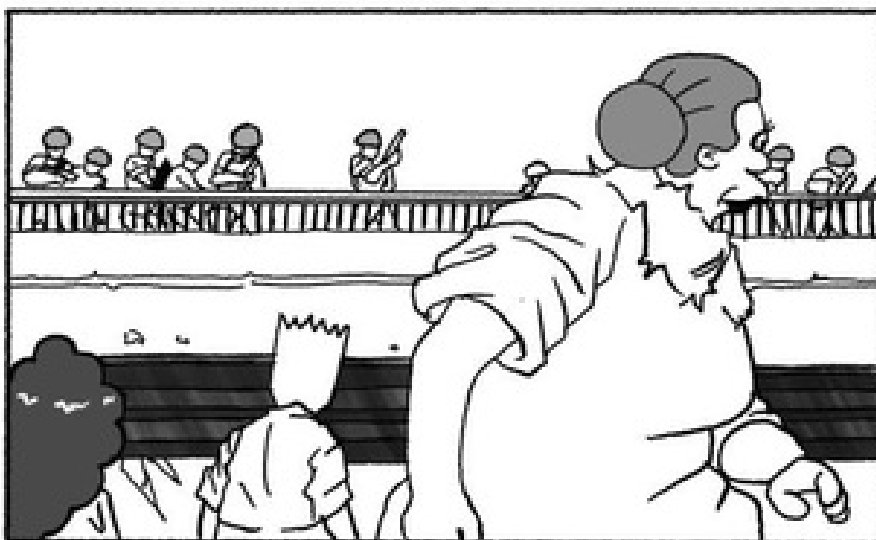
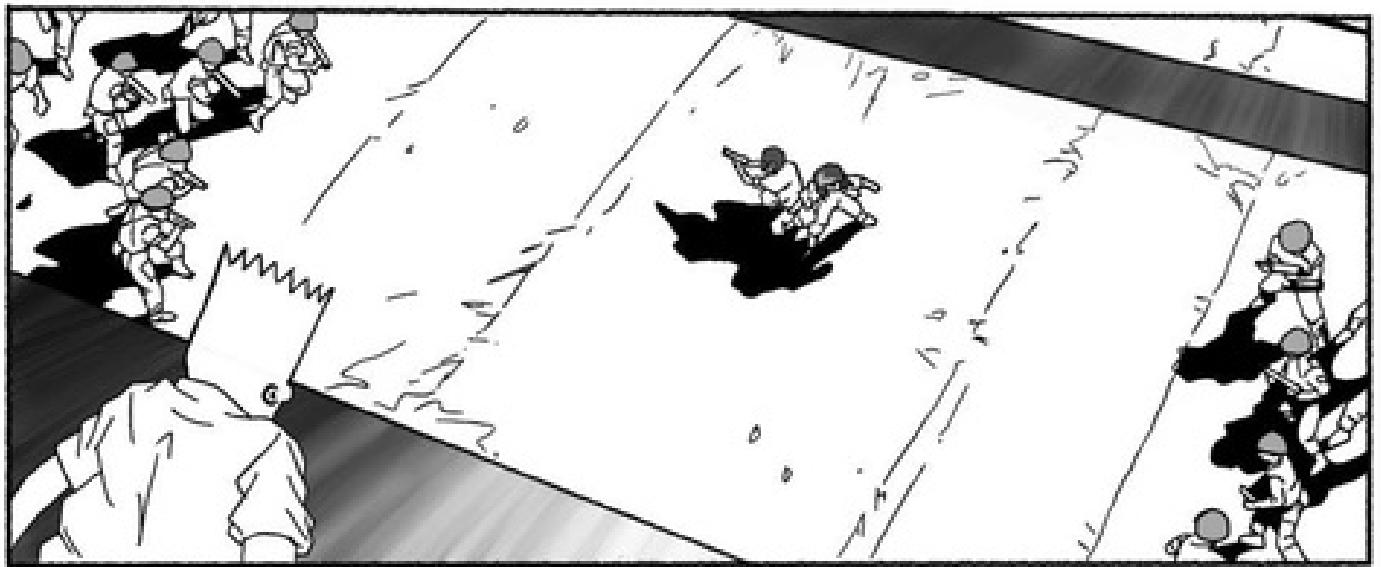
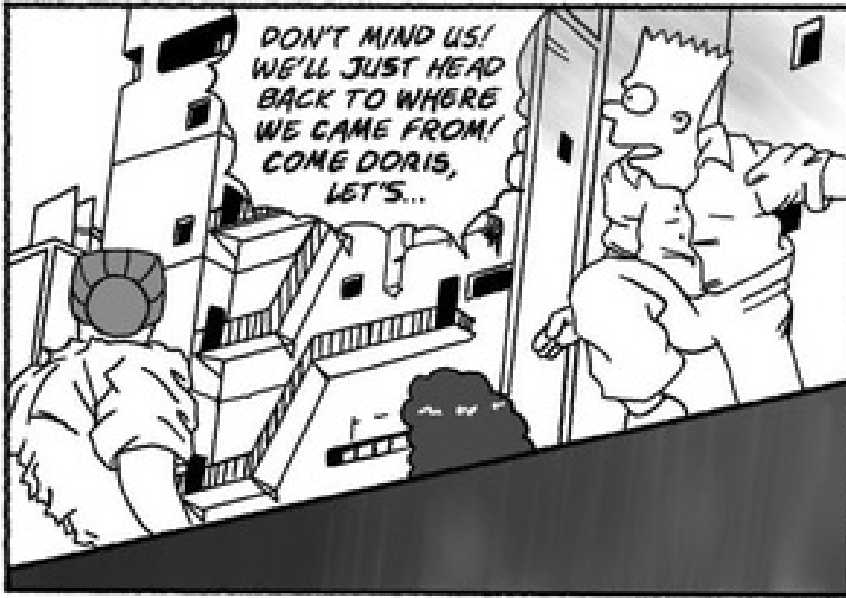




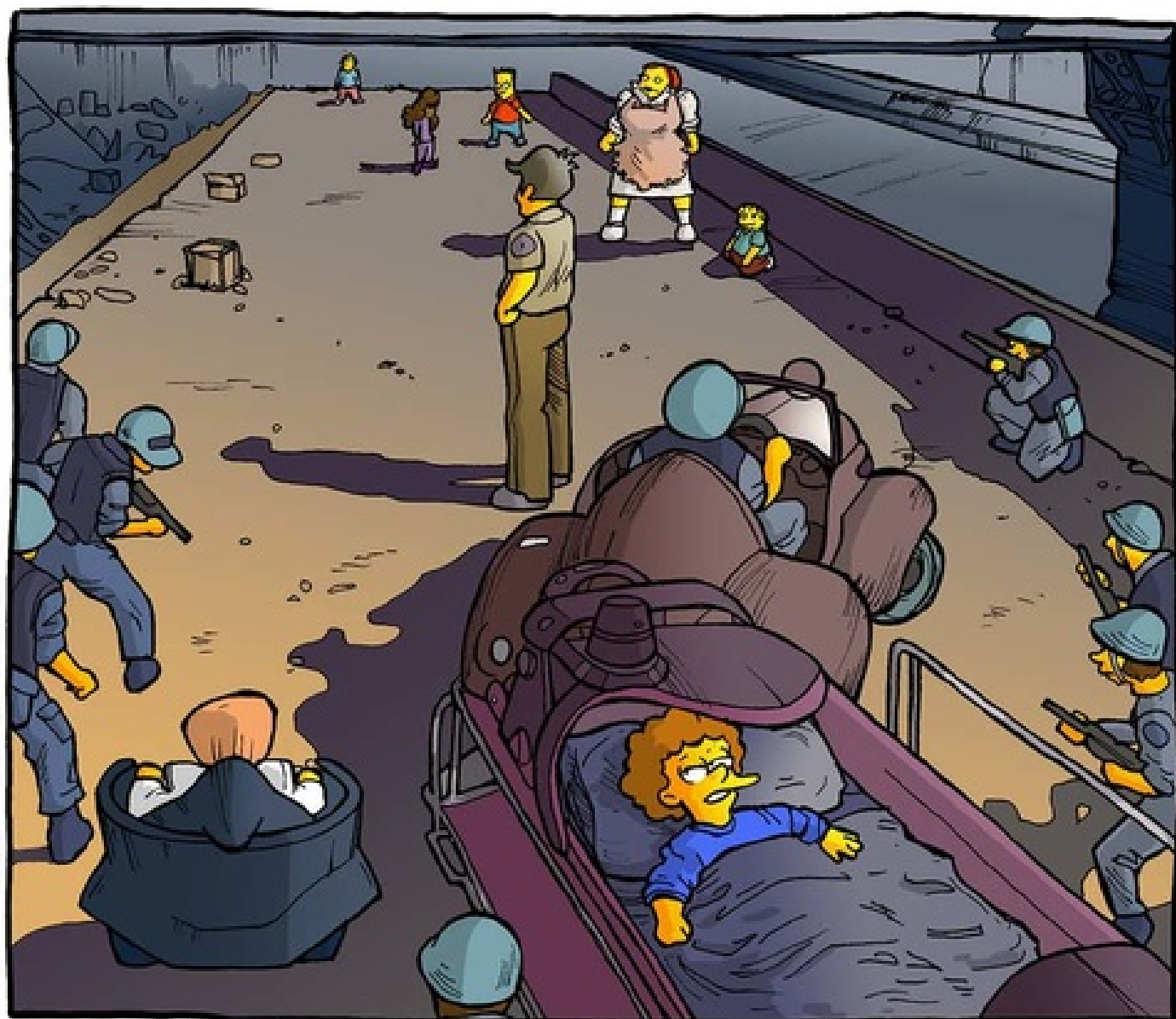


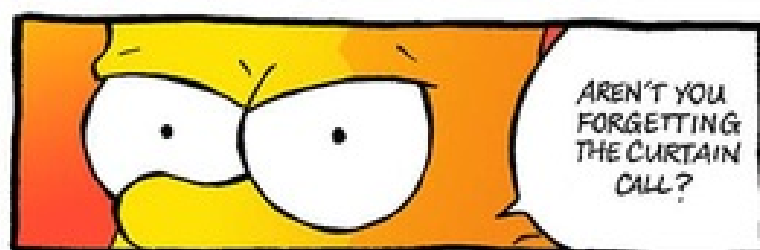




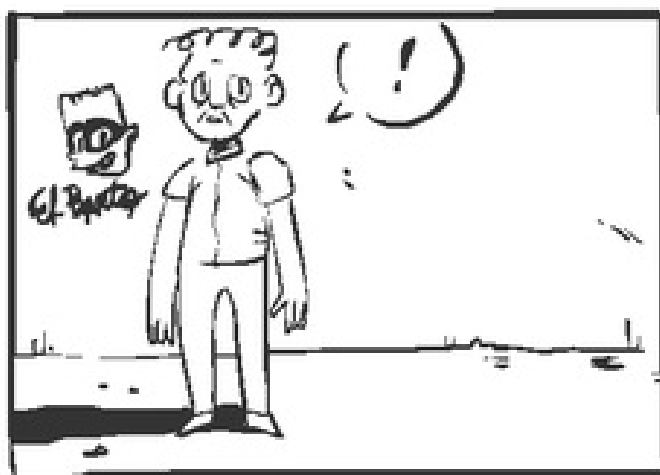


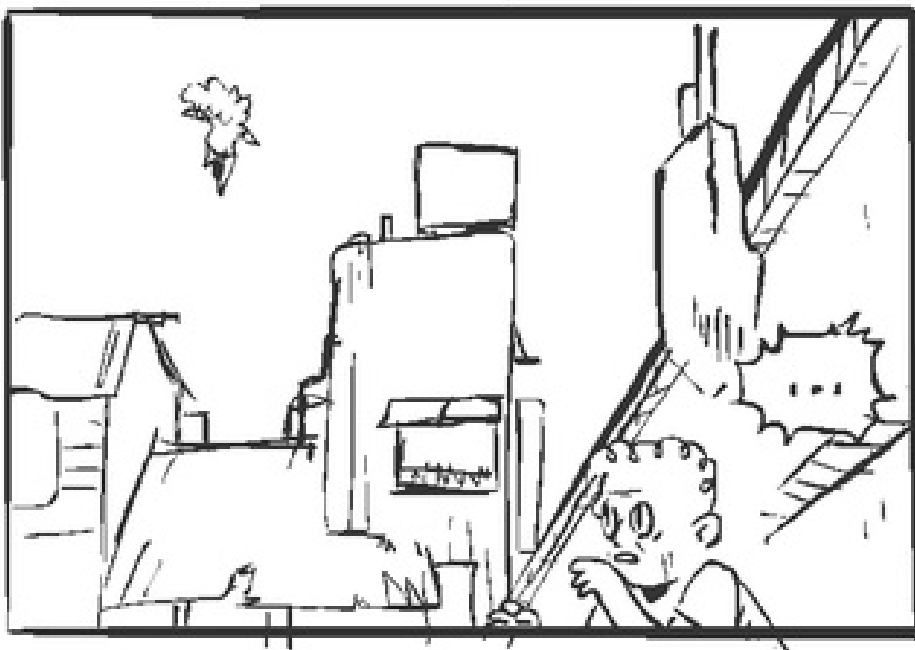


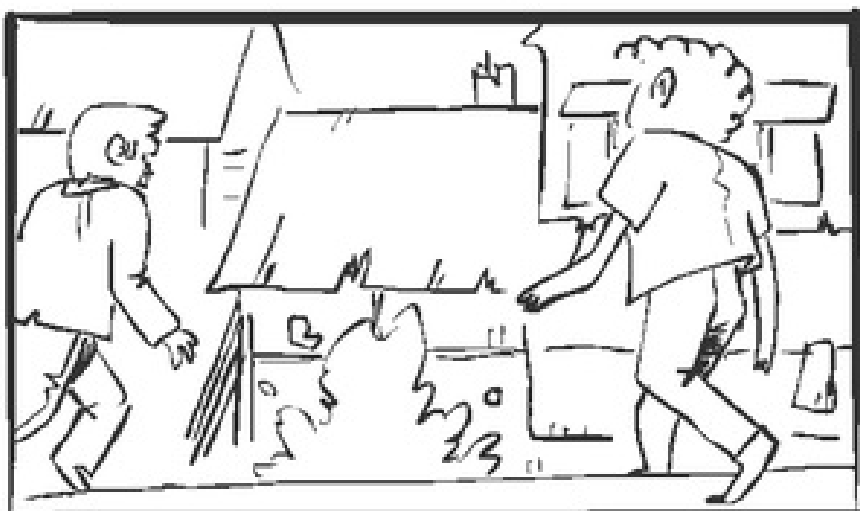
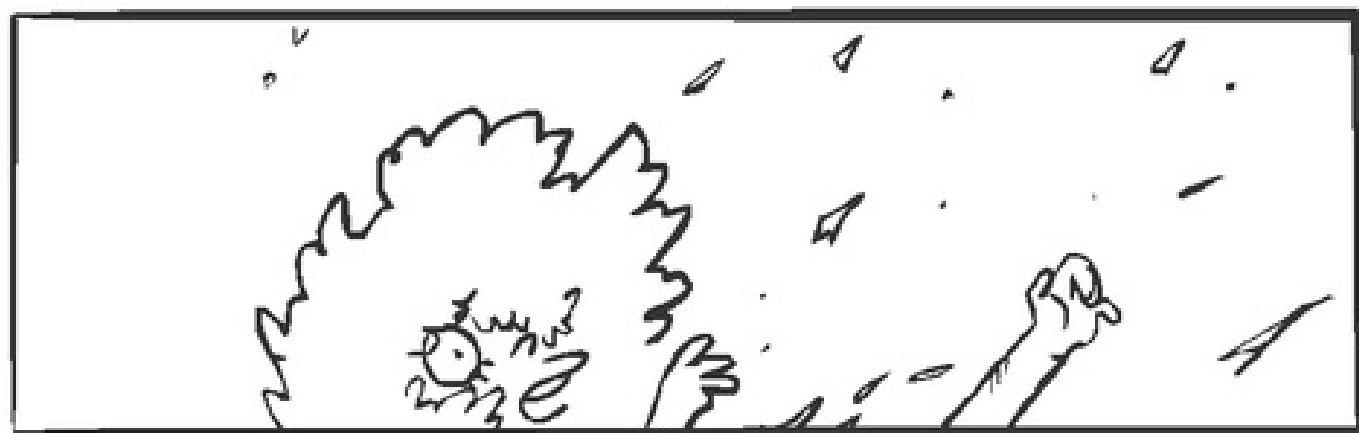


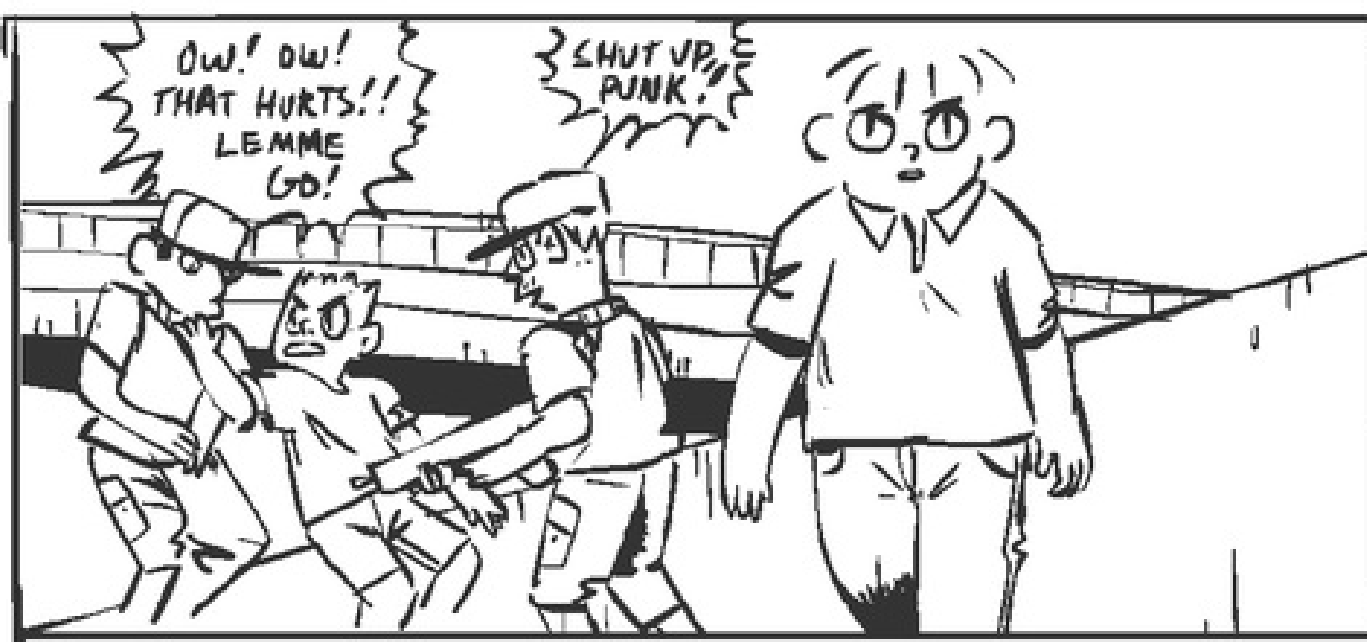
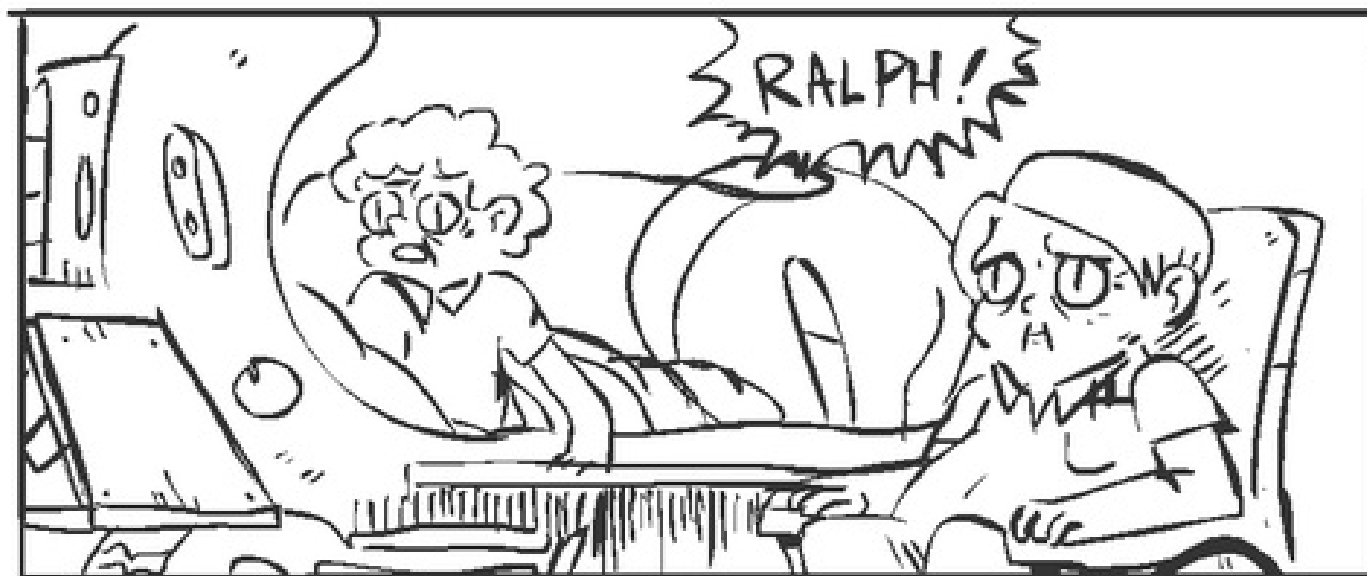


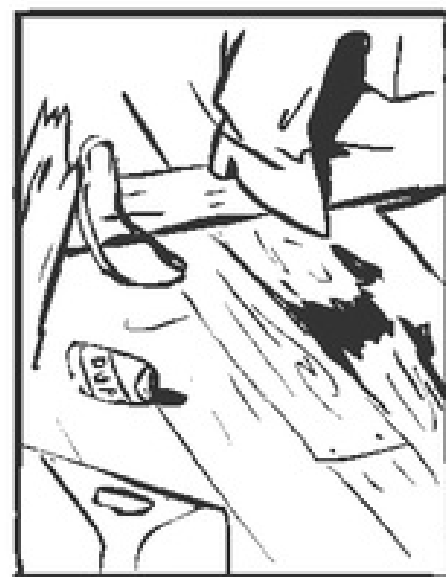
LAURA GABRIEL ♥

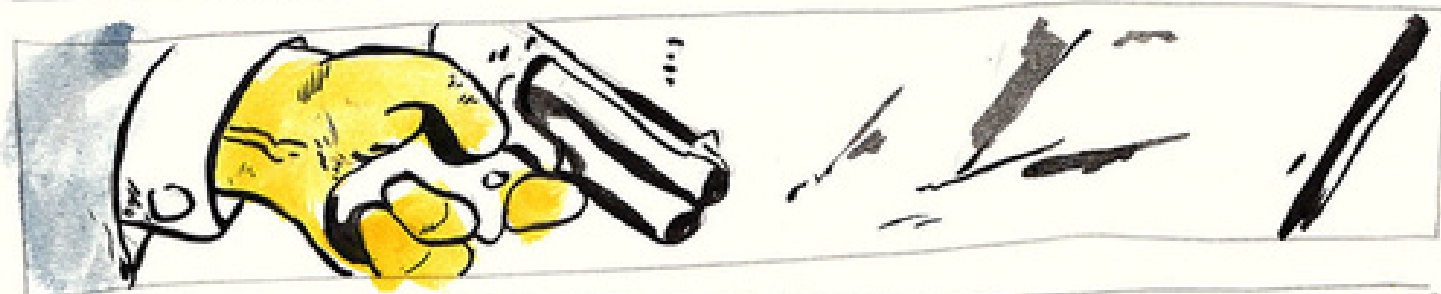
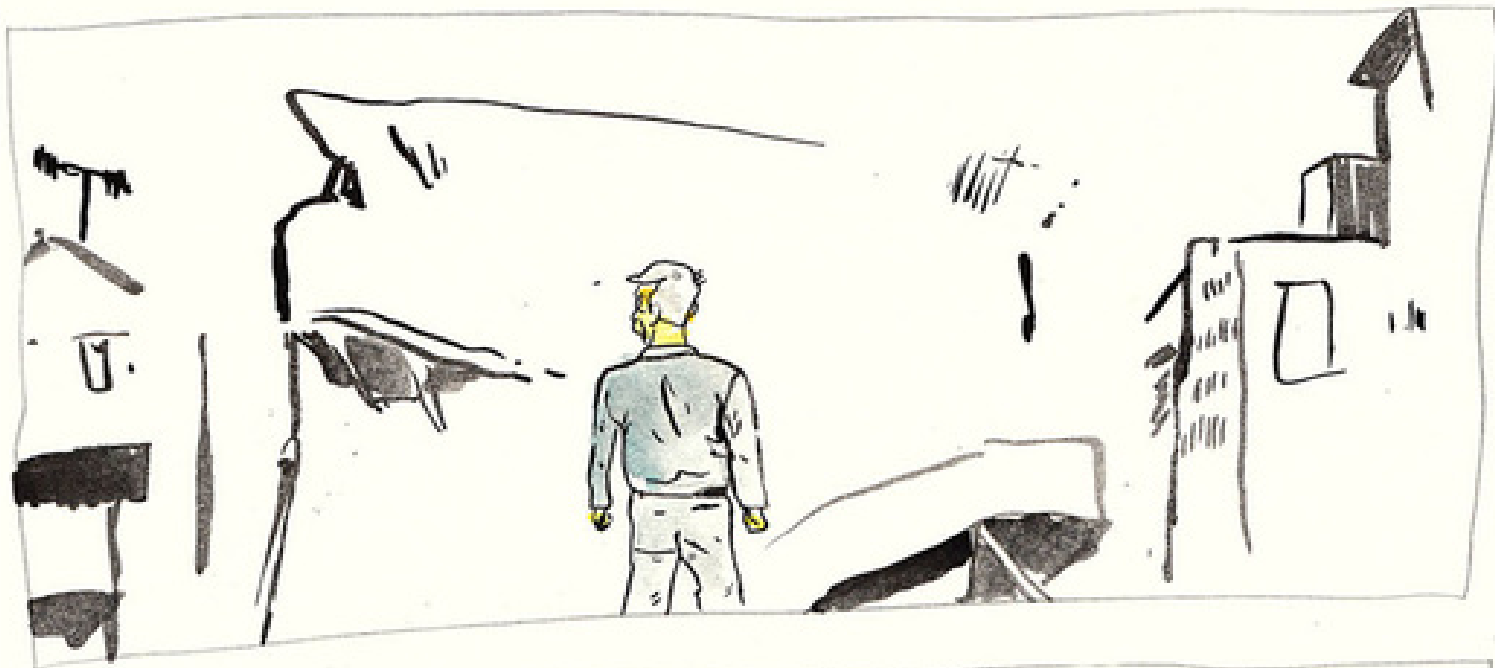


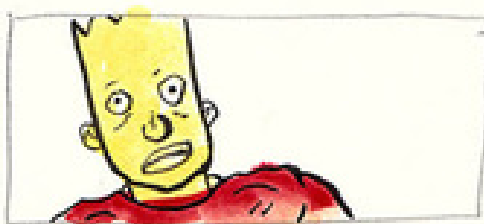


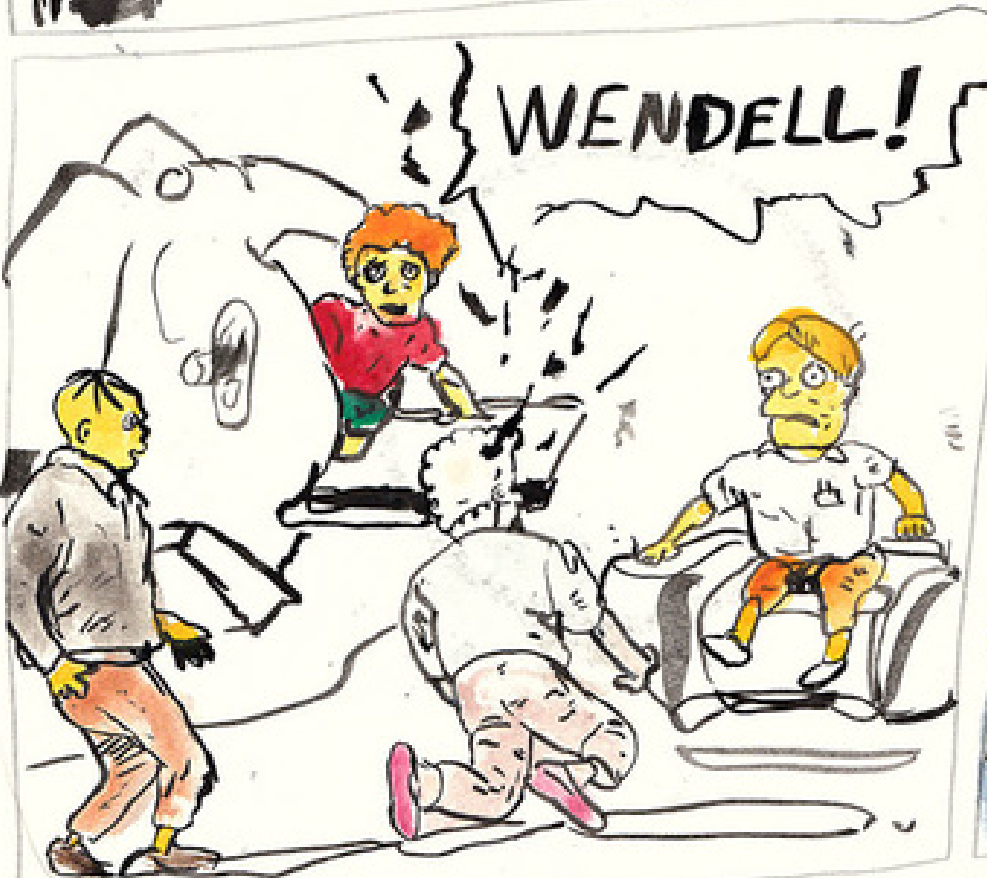




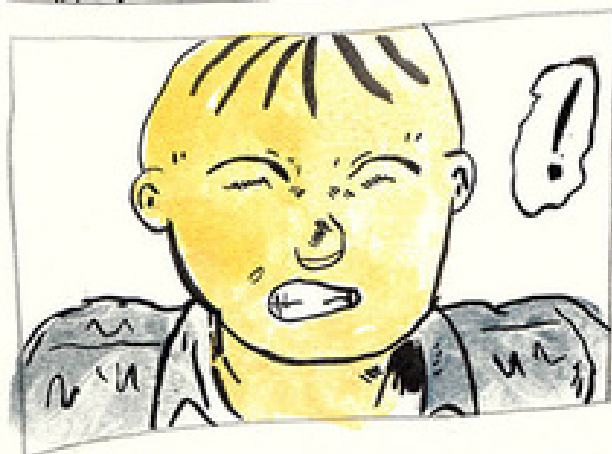


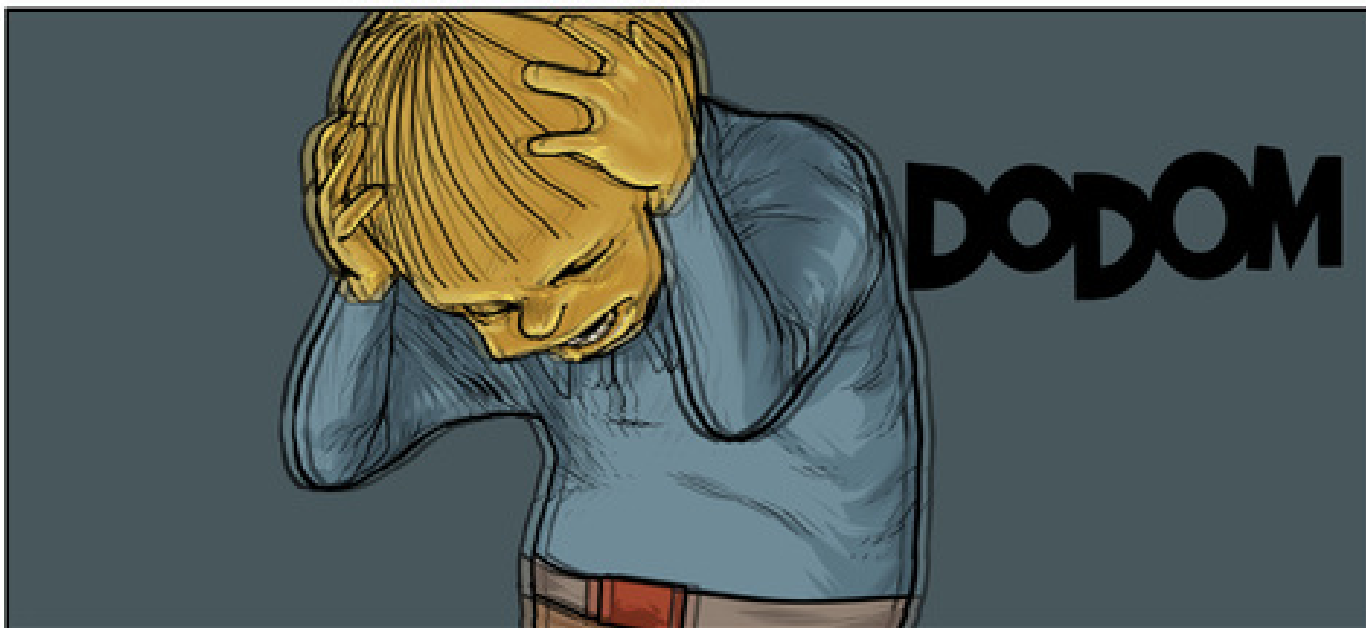
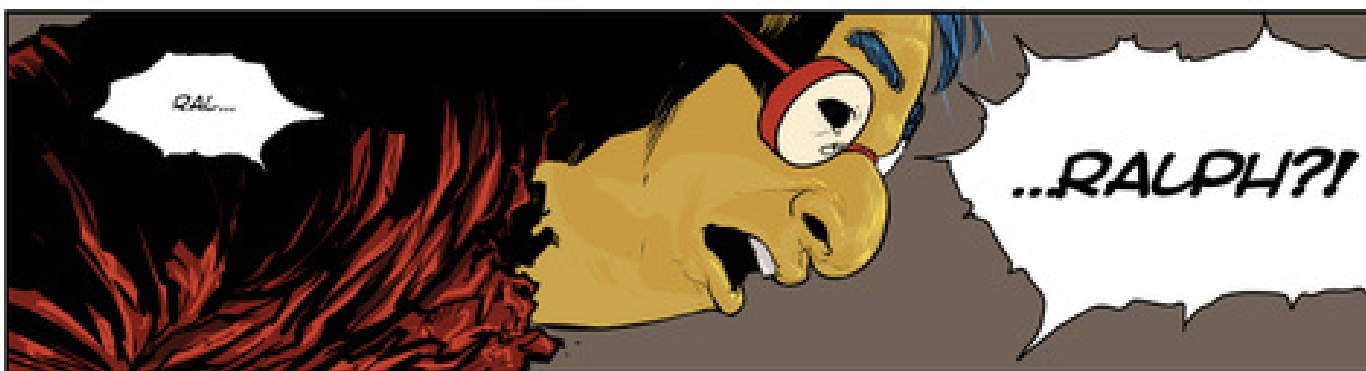
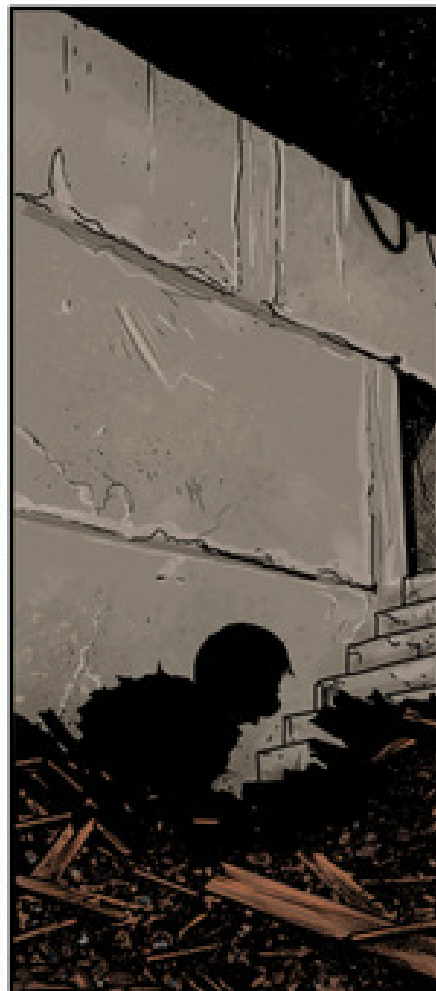


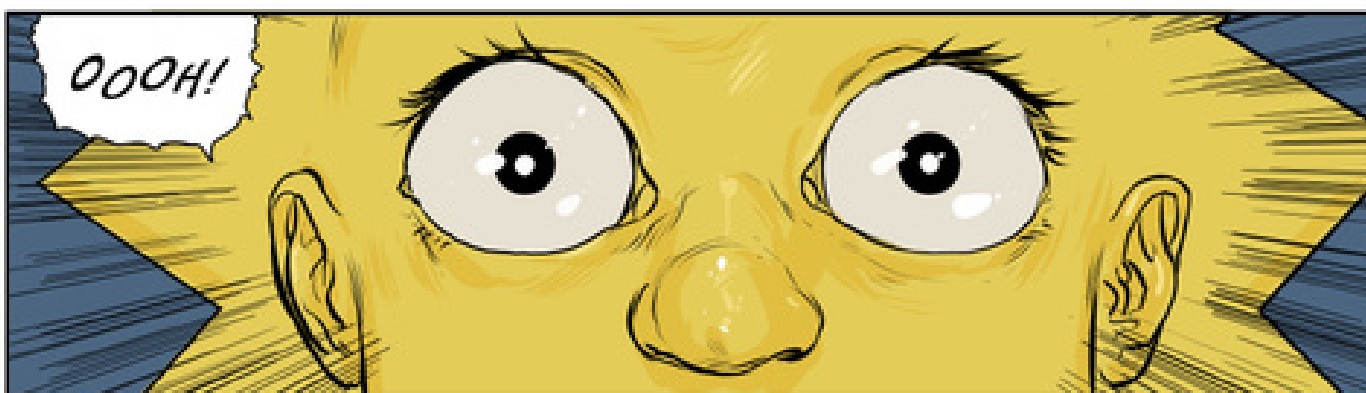


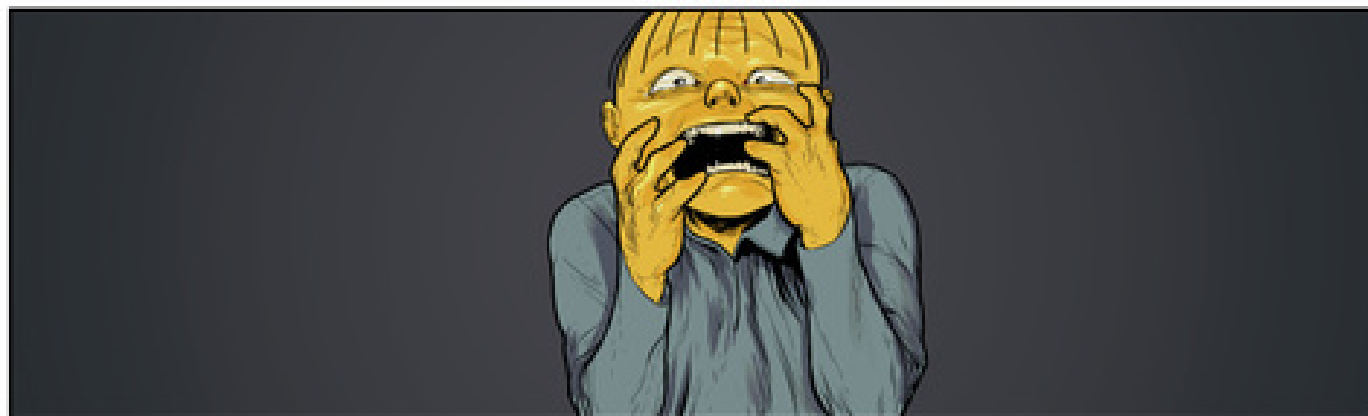


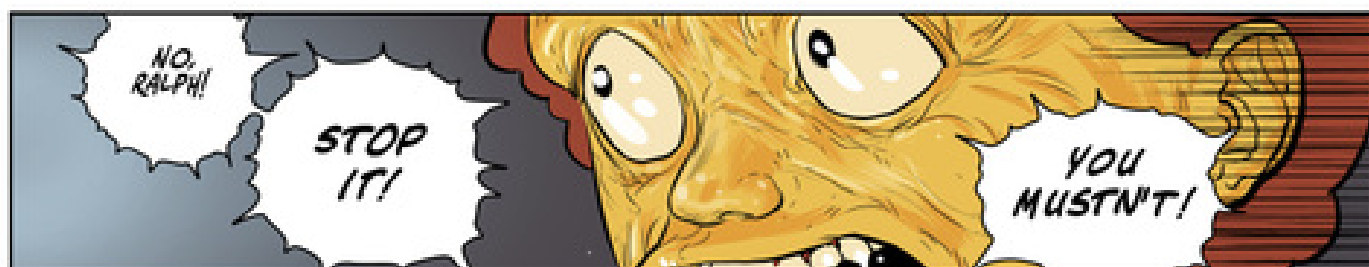
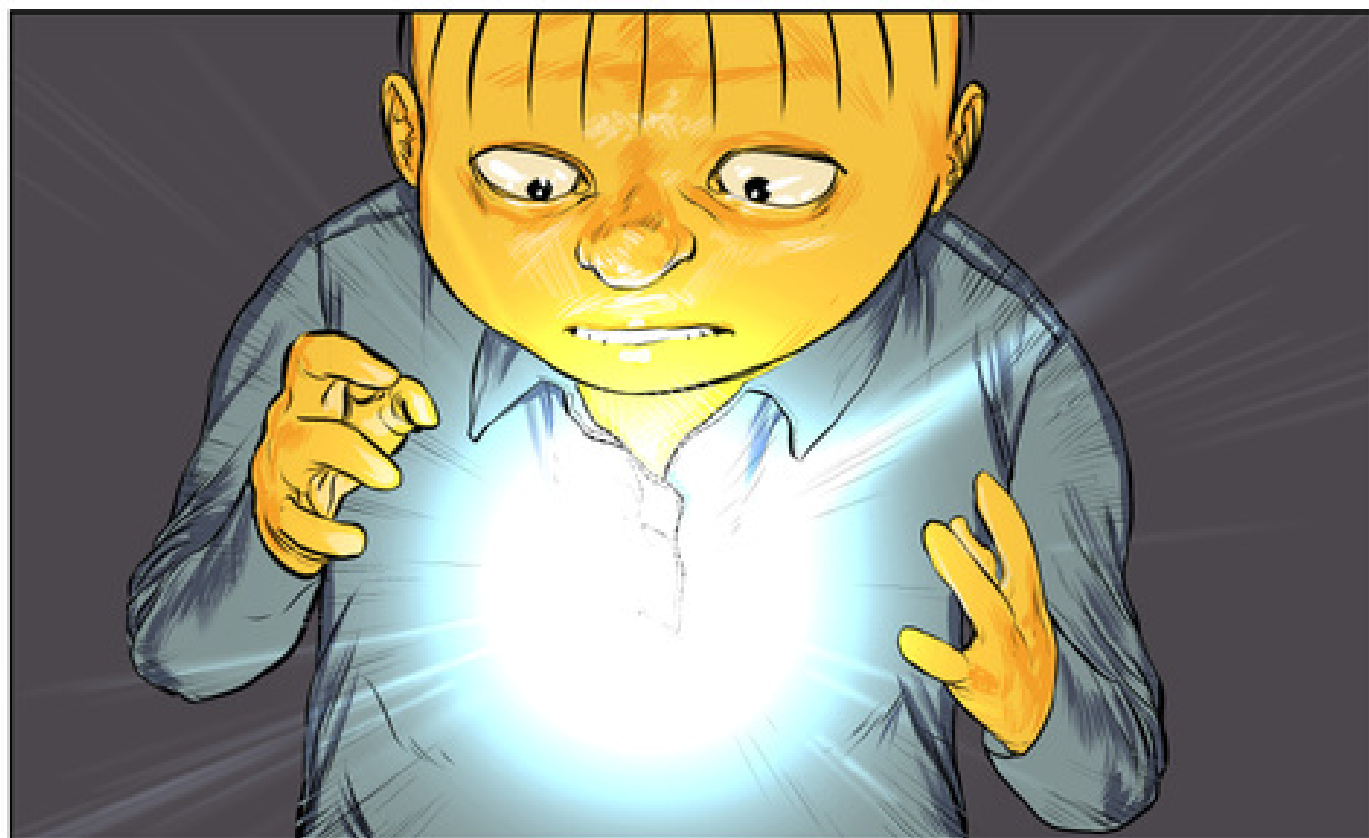


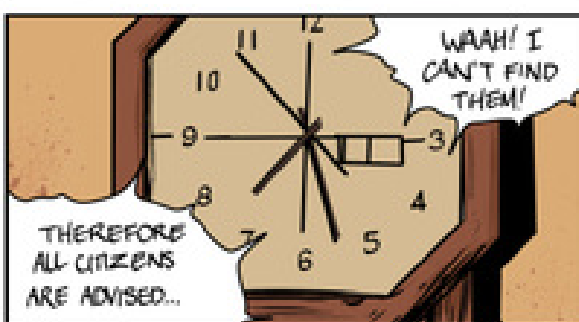
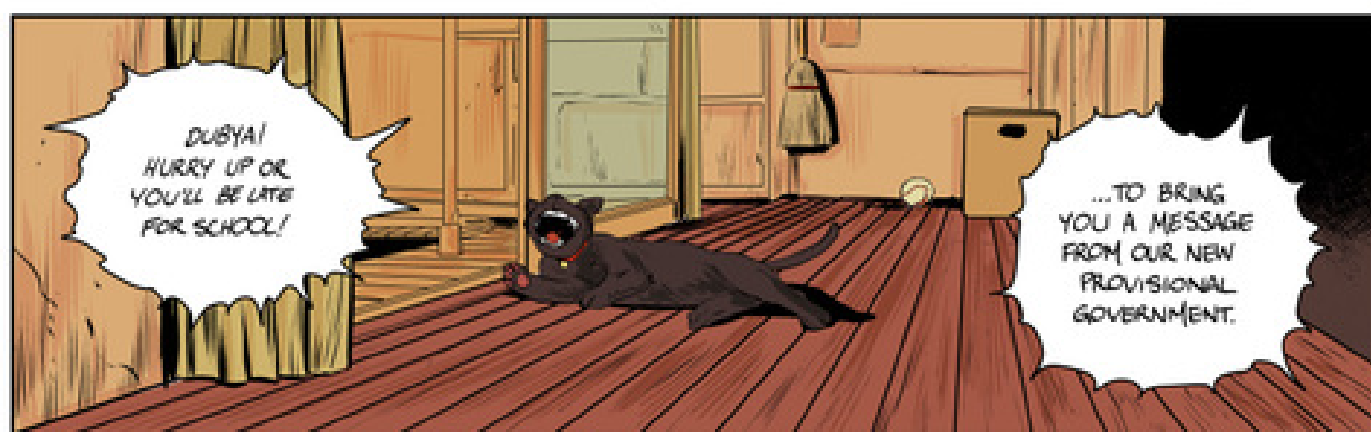


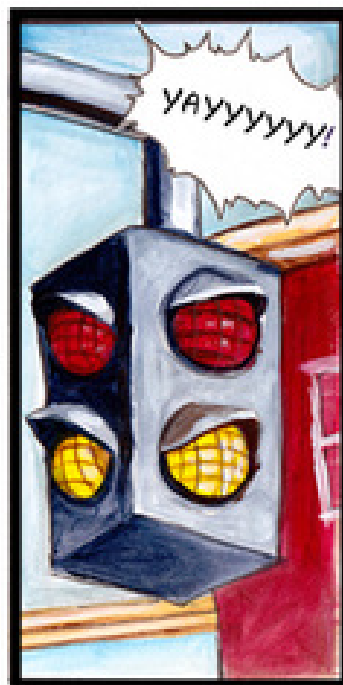
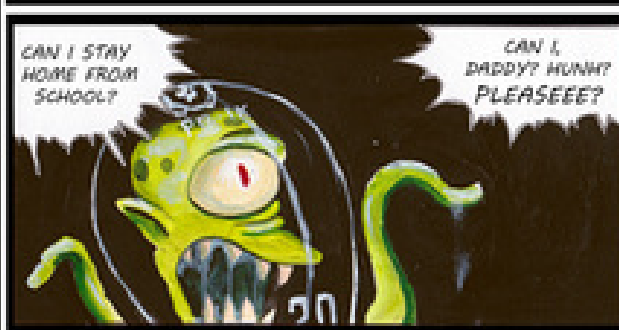
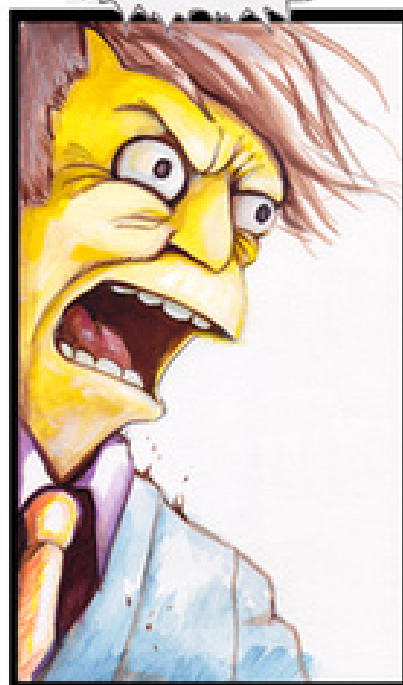


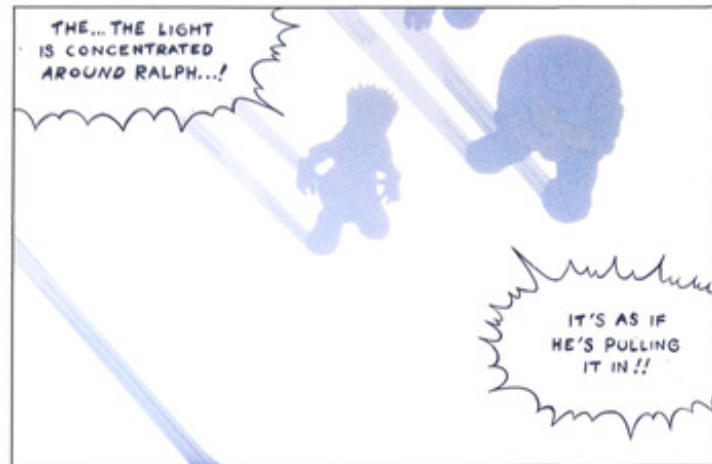




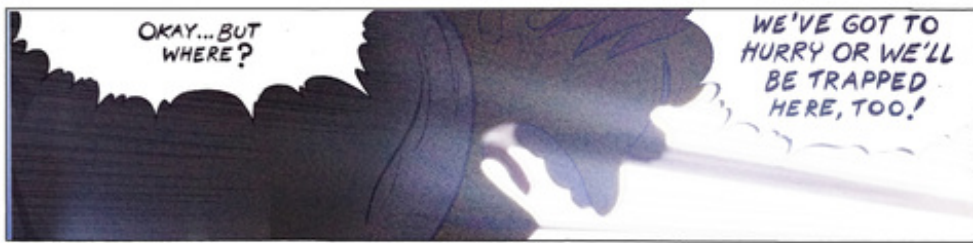


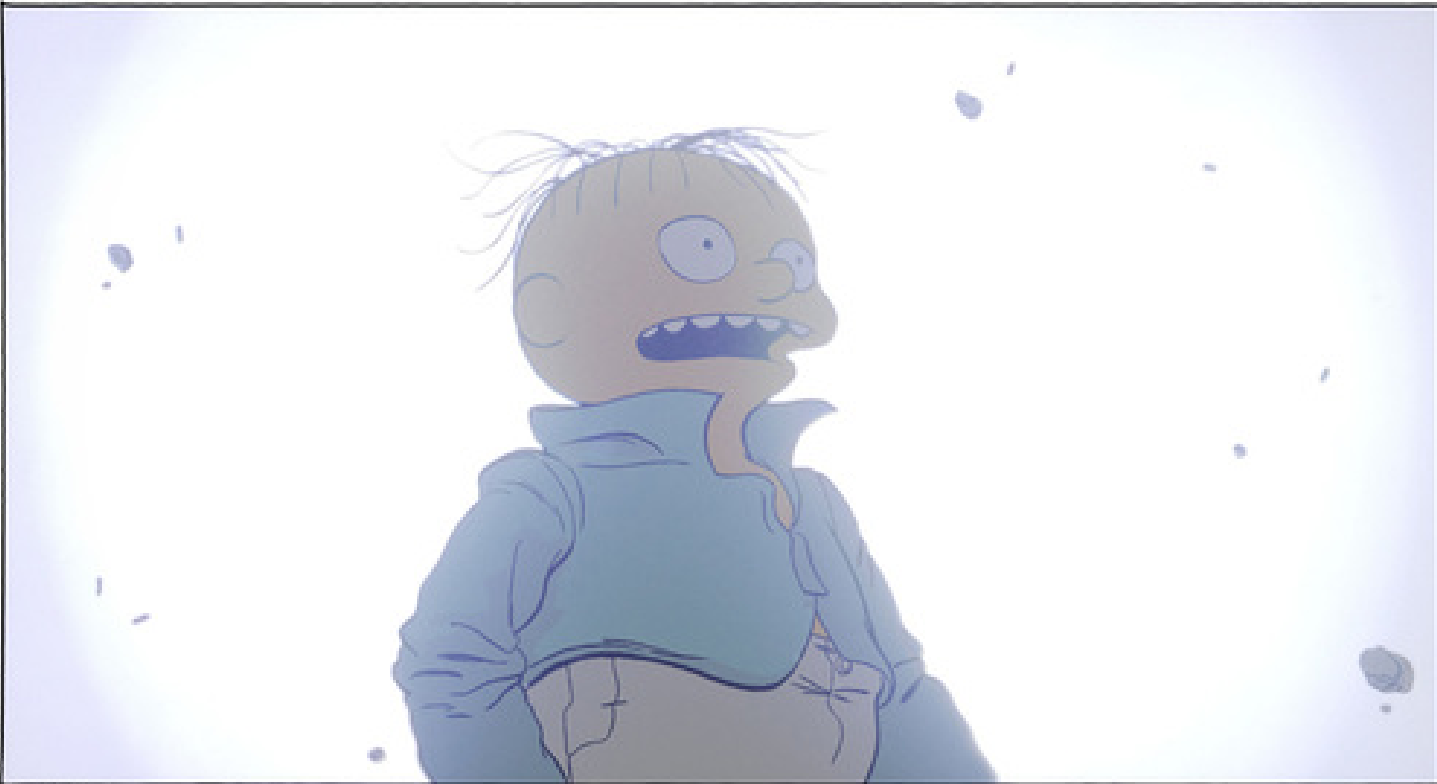


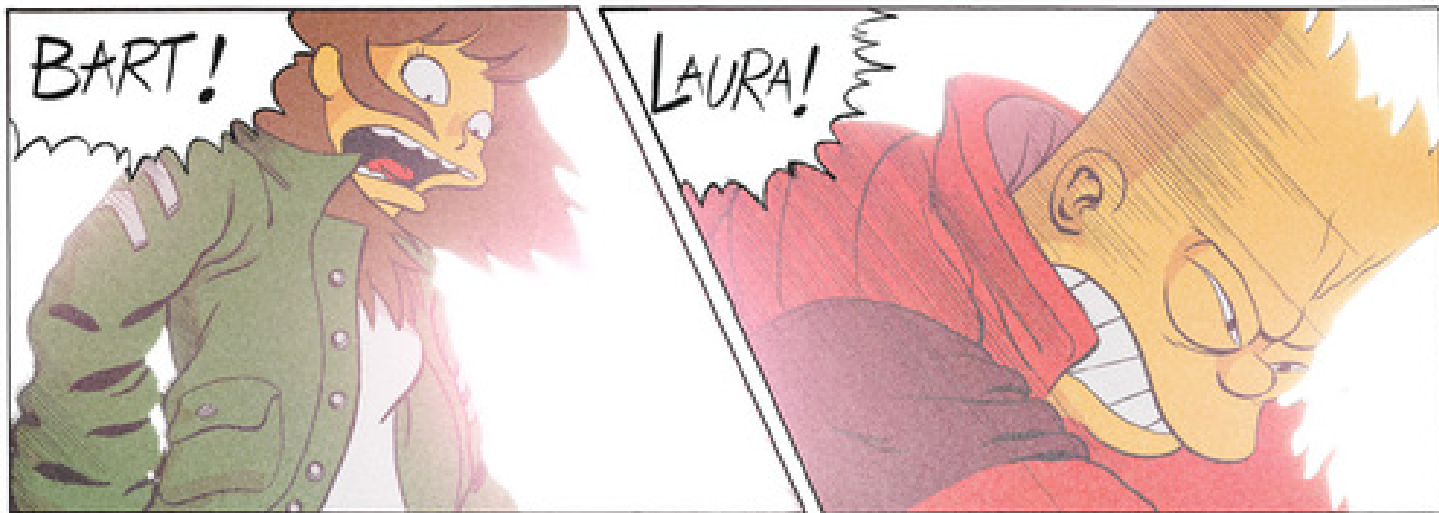


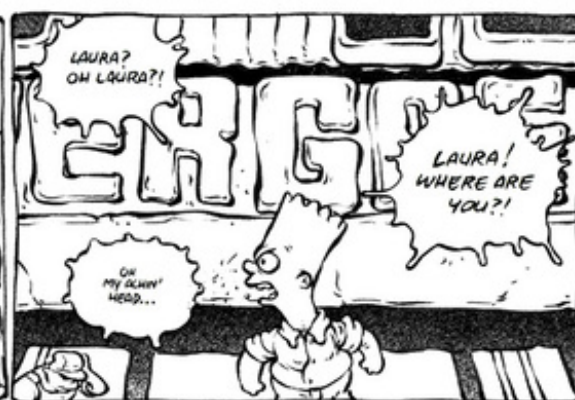
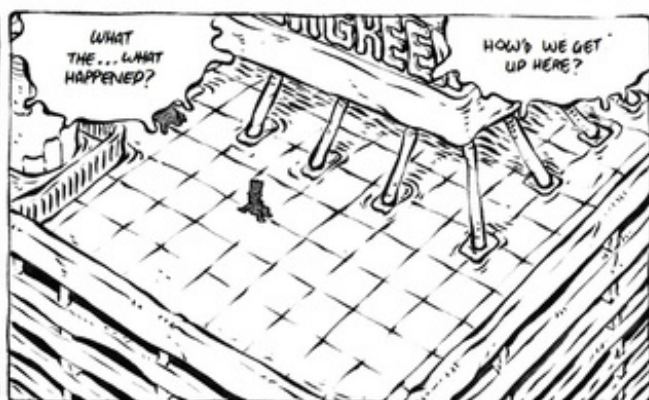
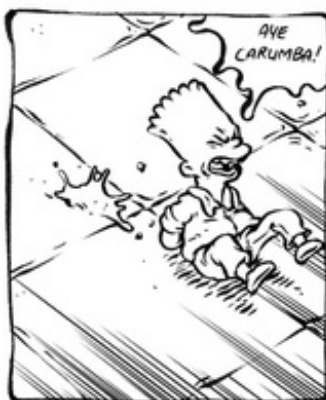
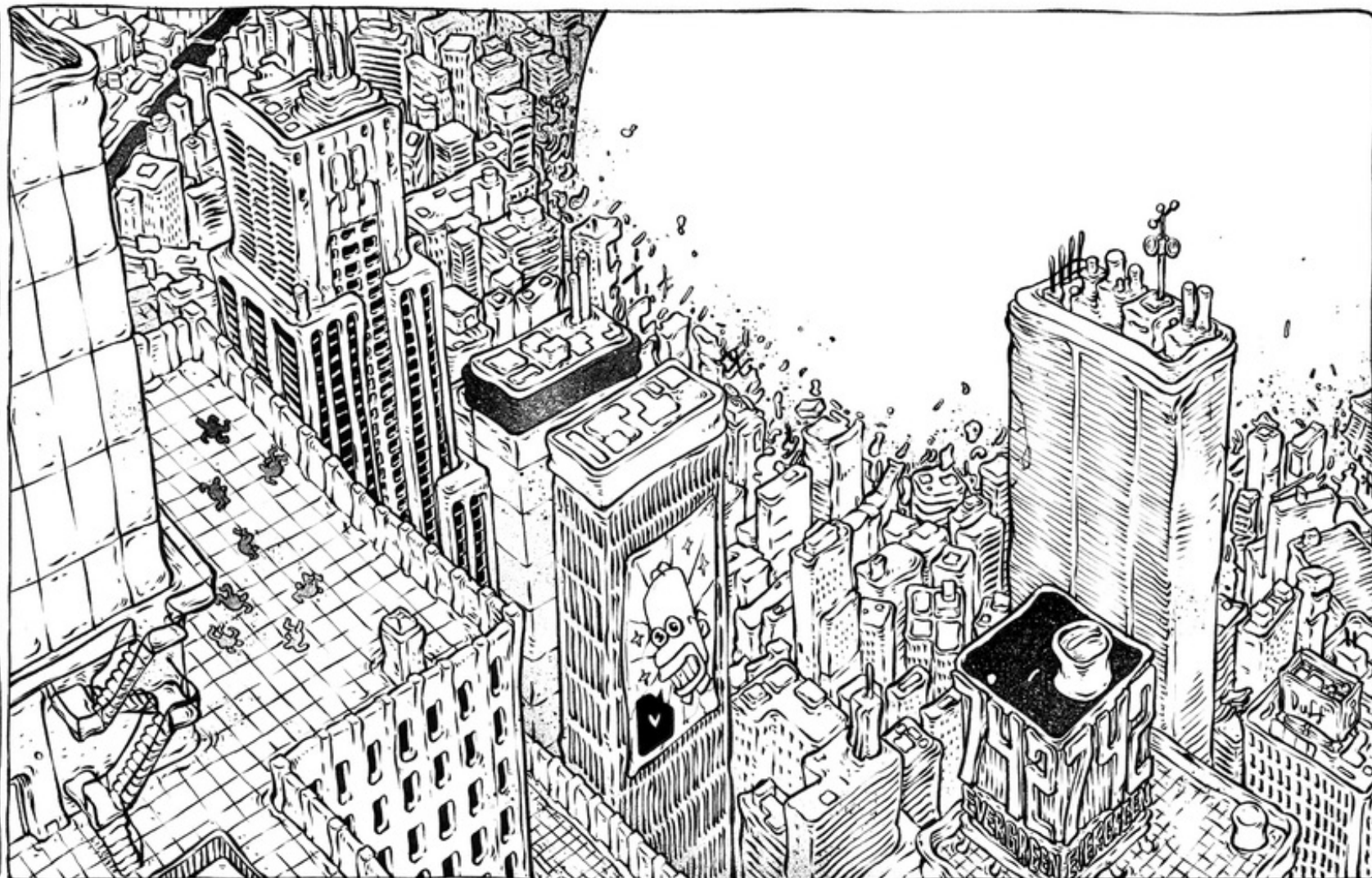


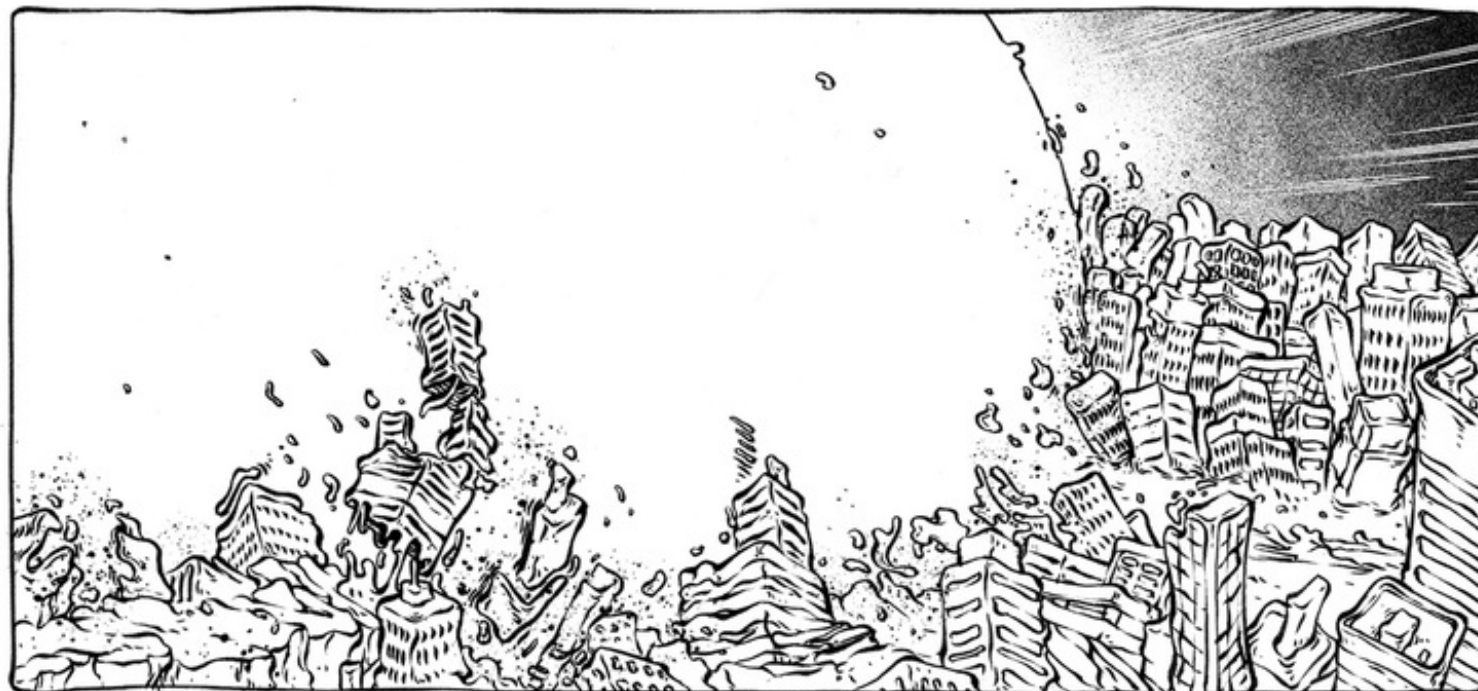
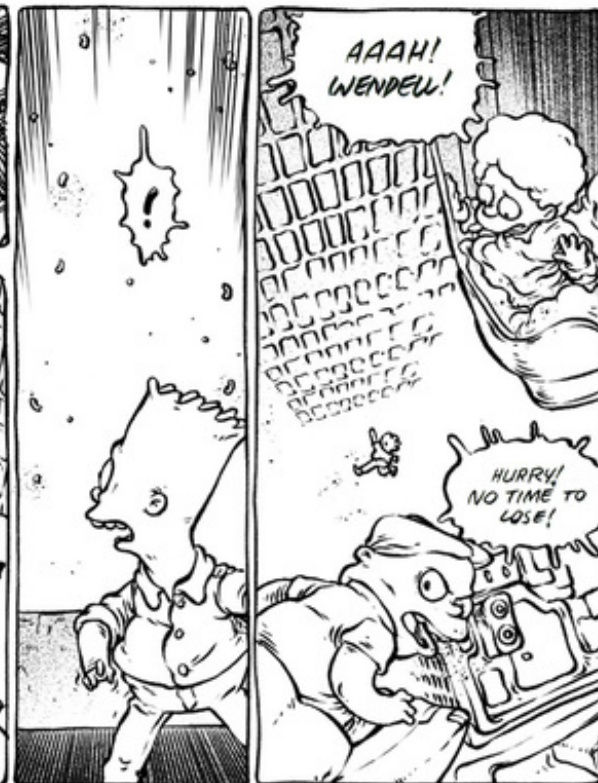
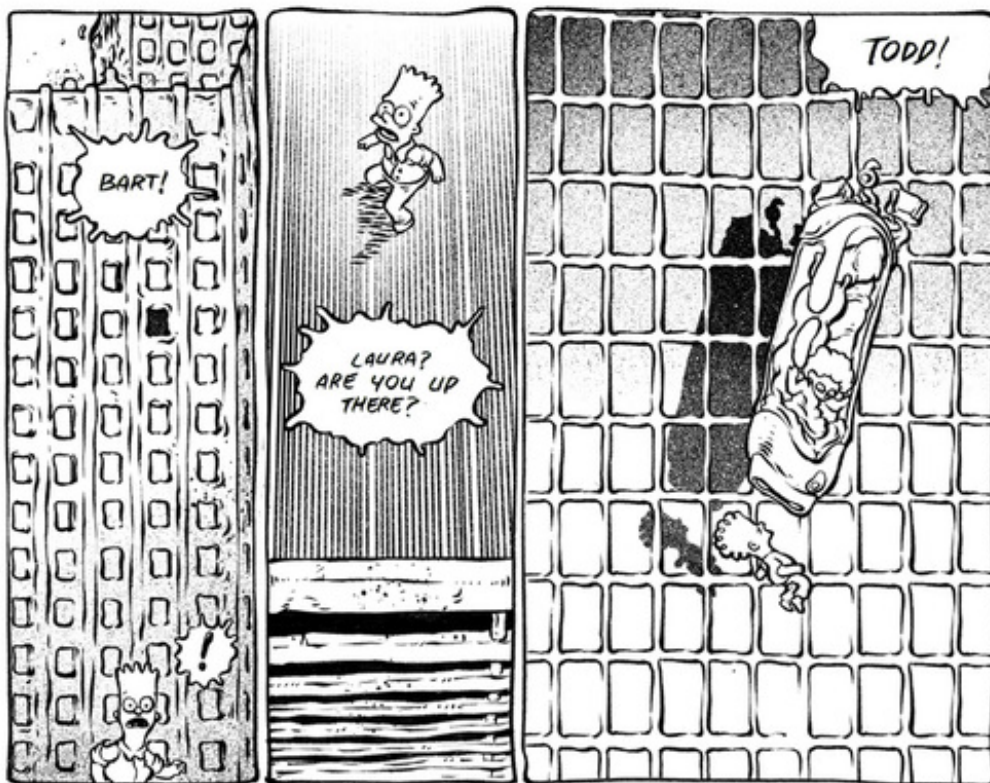
RALPH HAS AWAKENED!

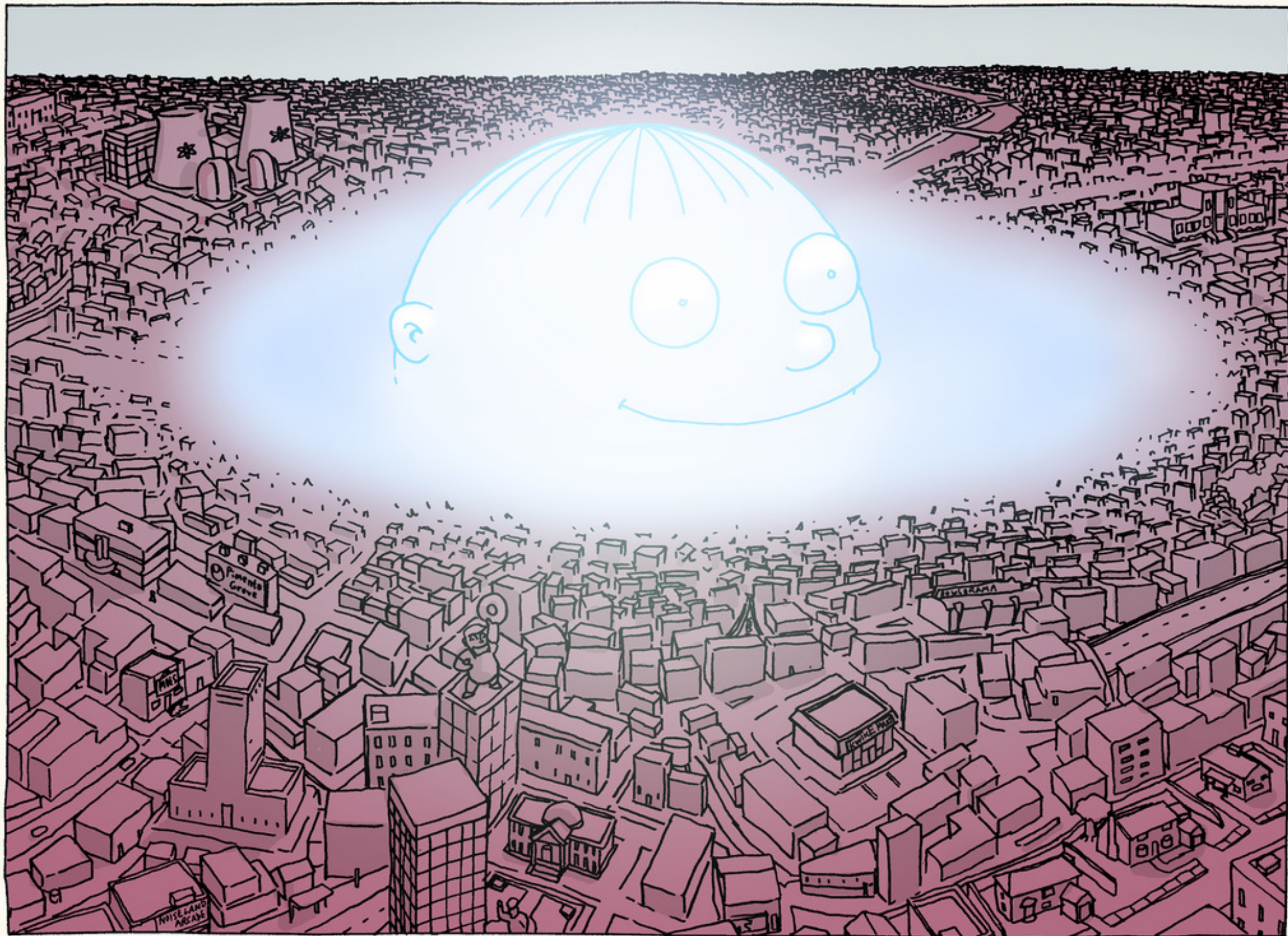




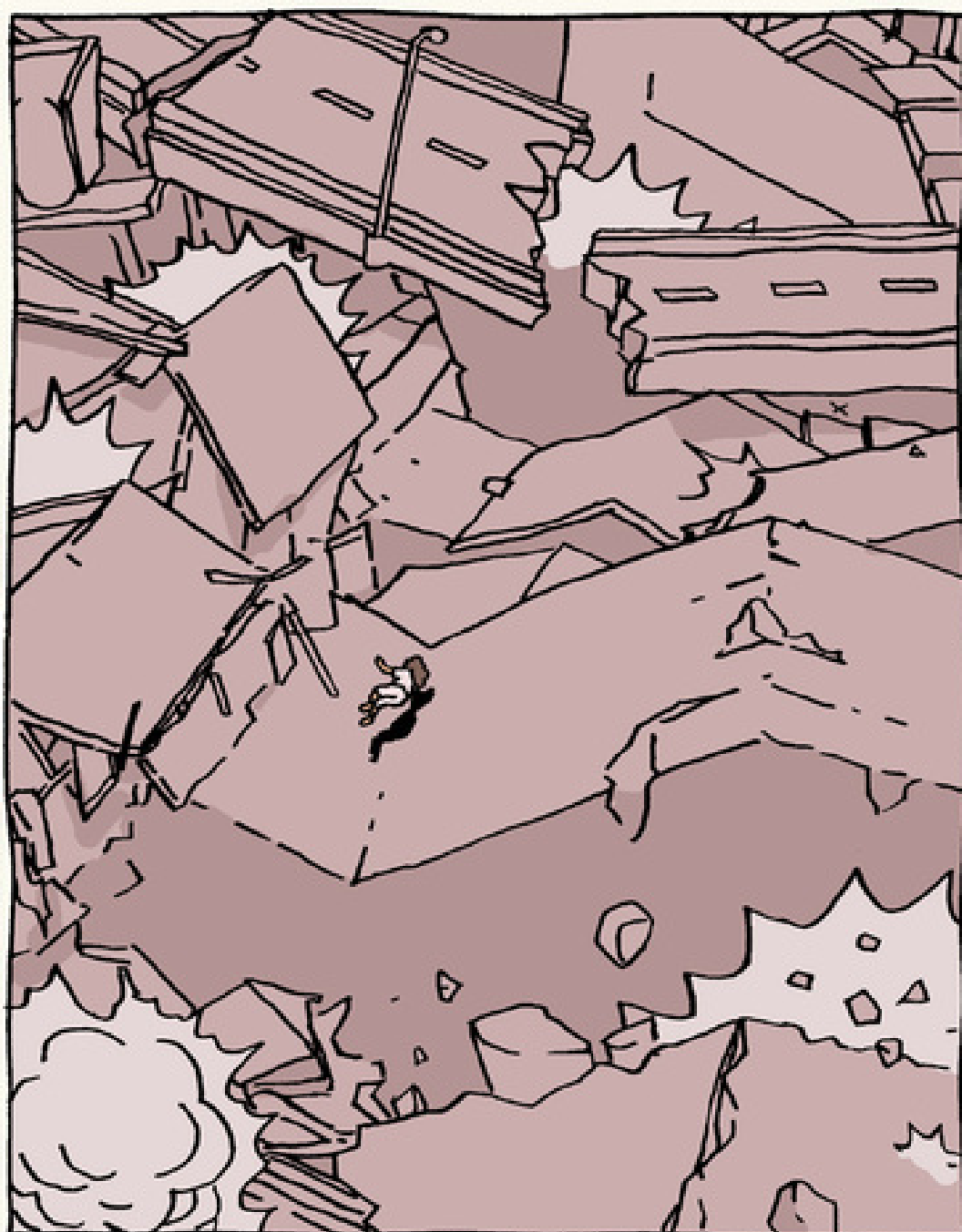
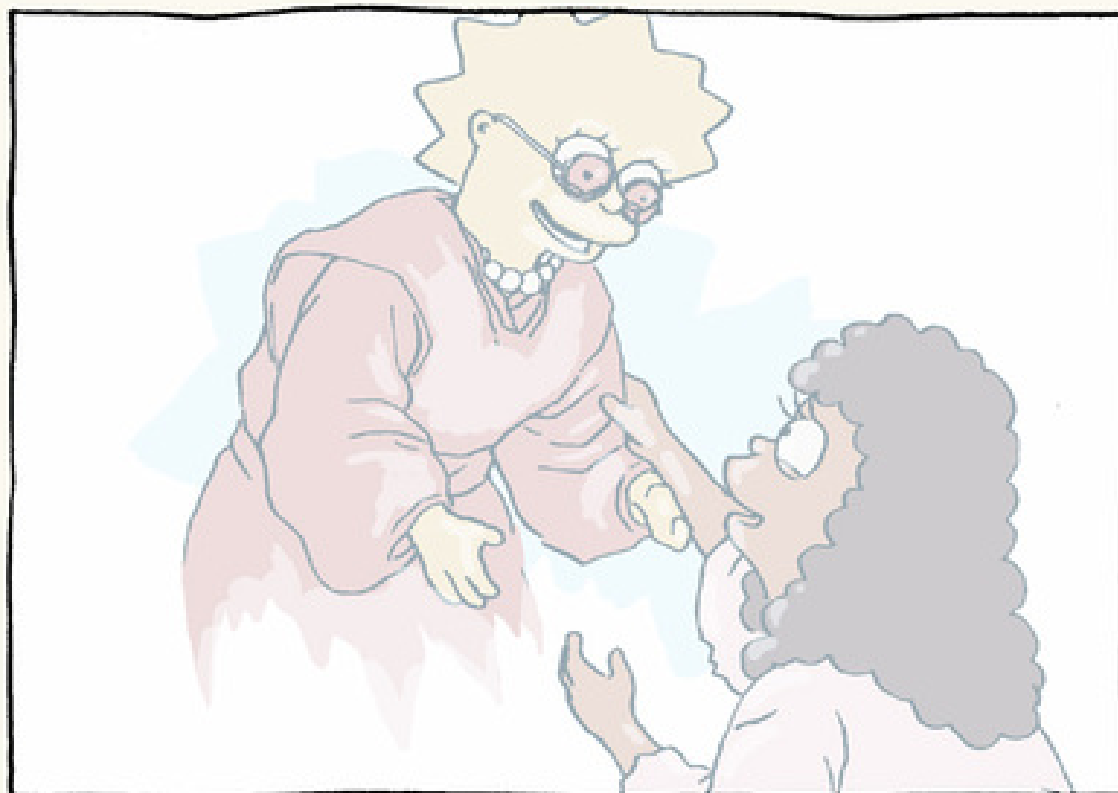






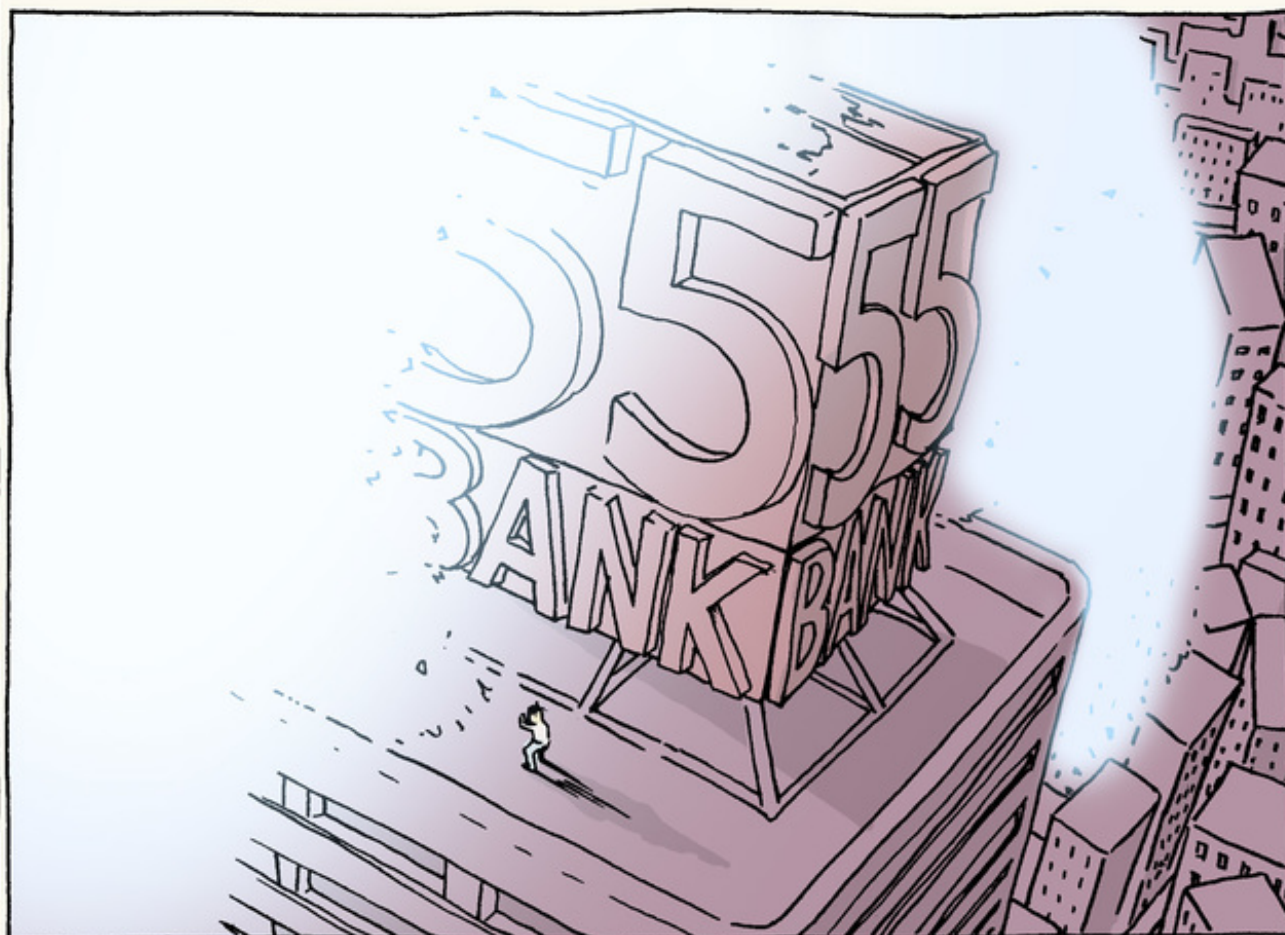




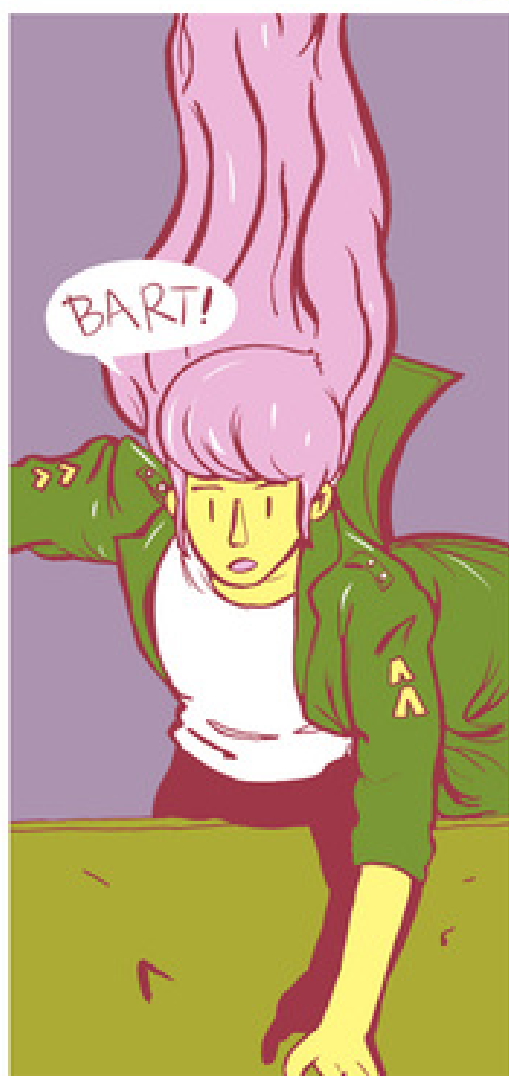


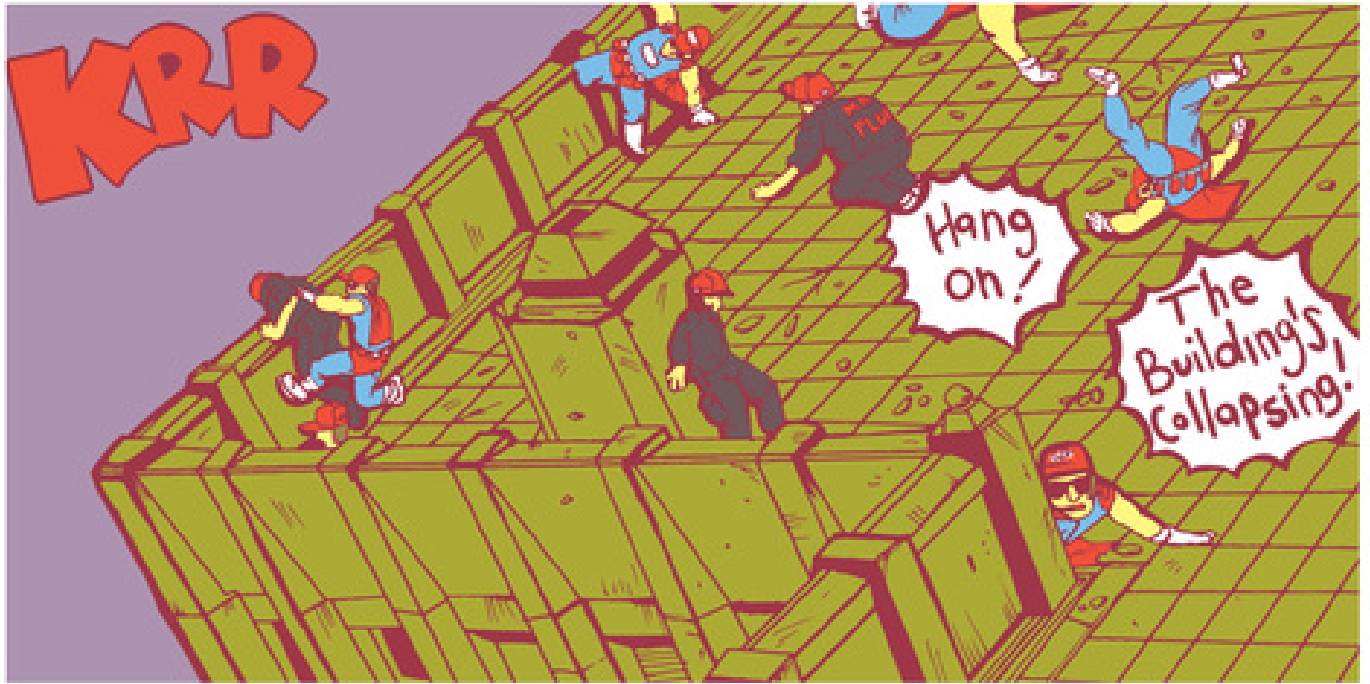


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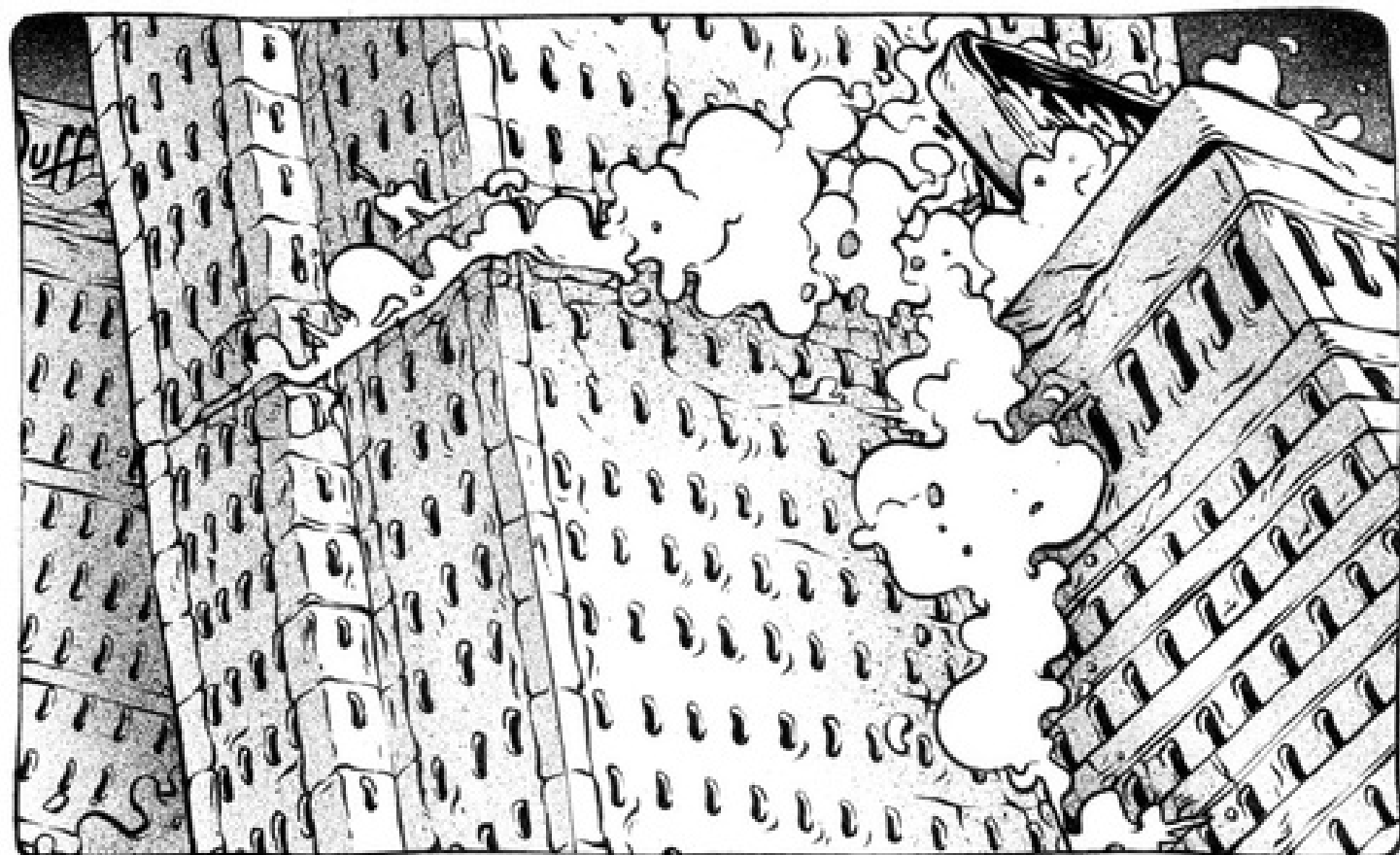
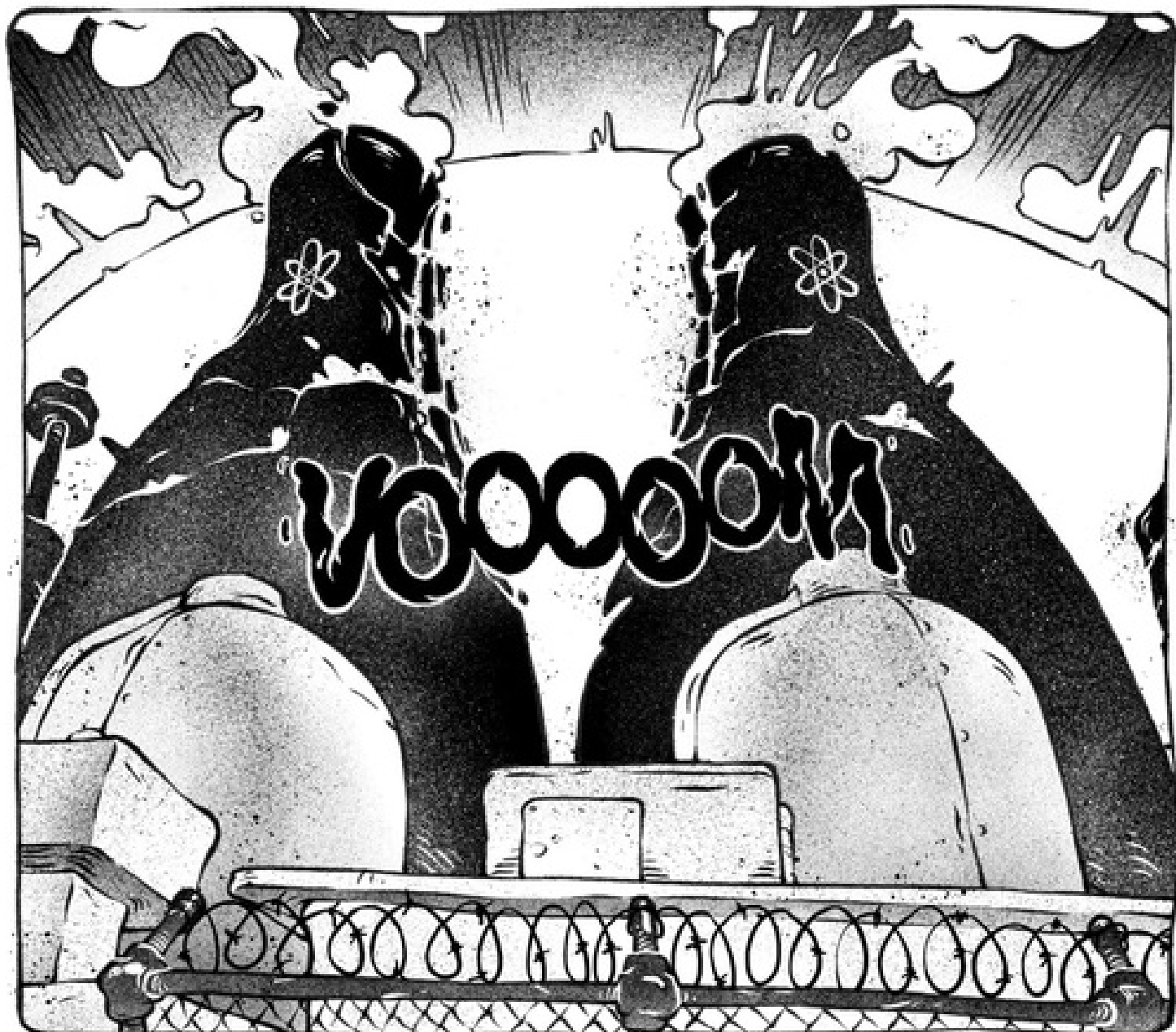


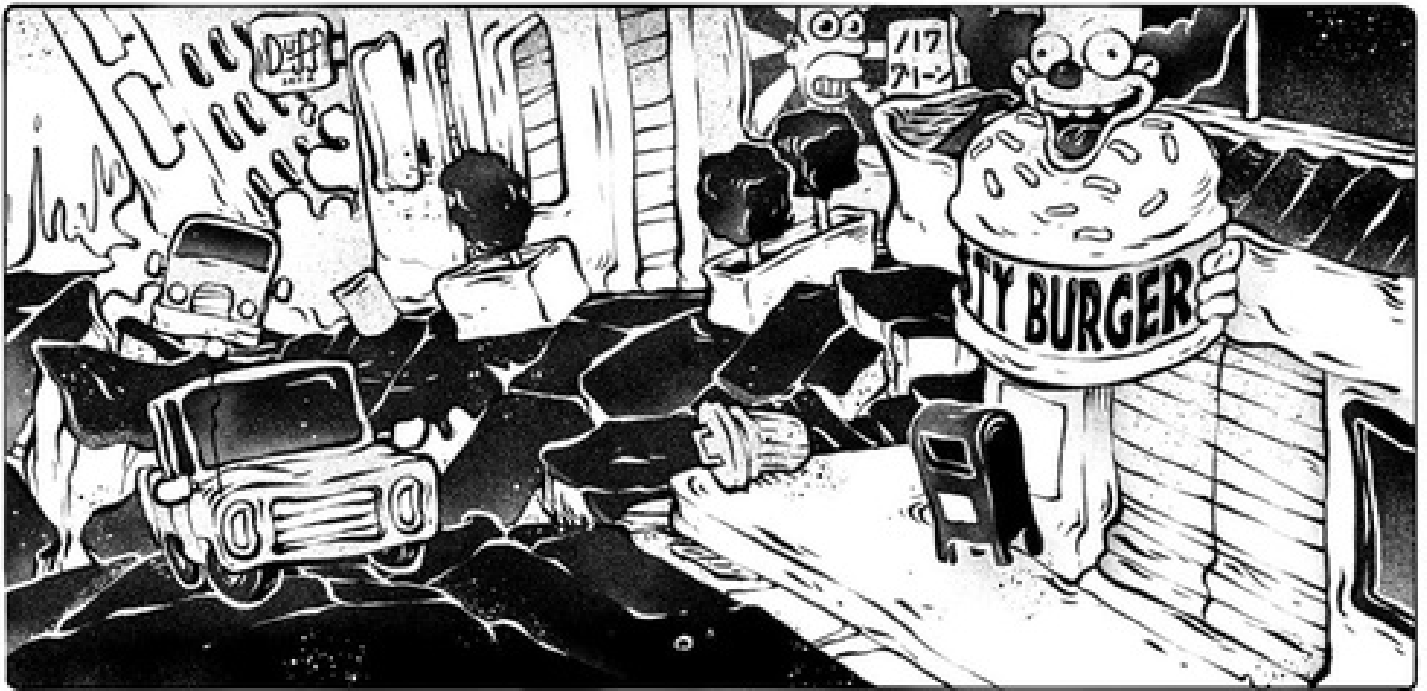
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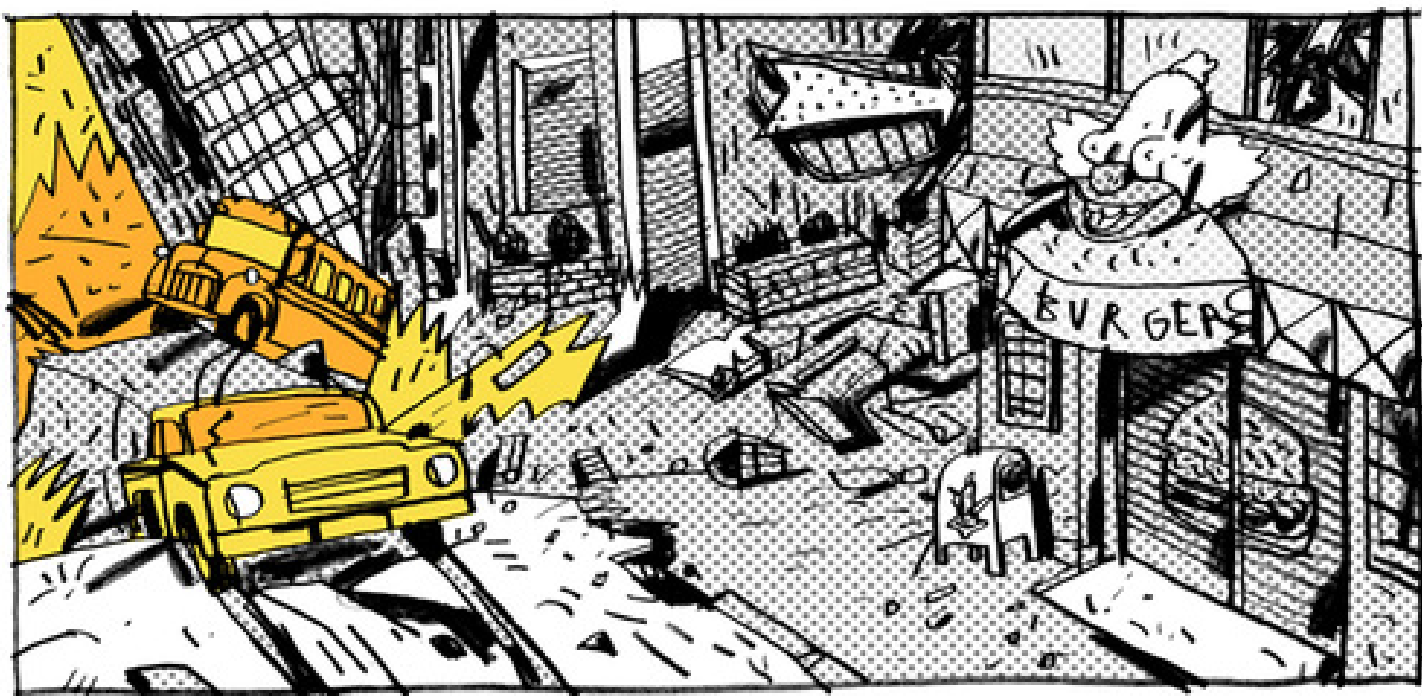


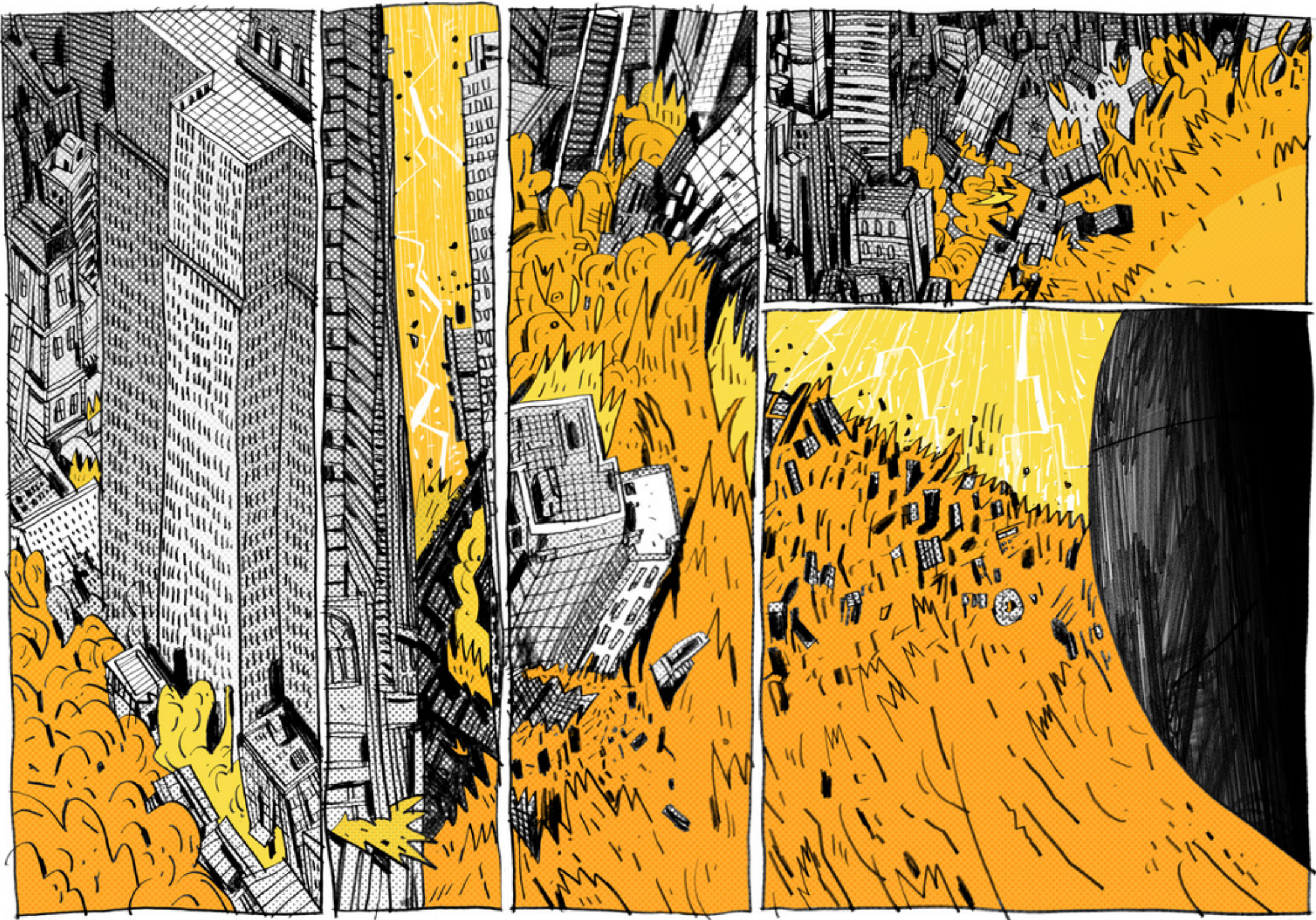


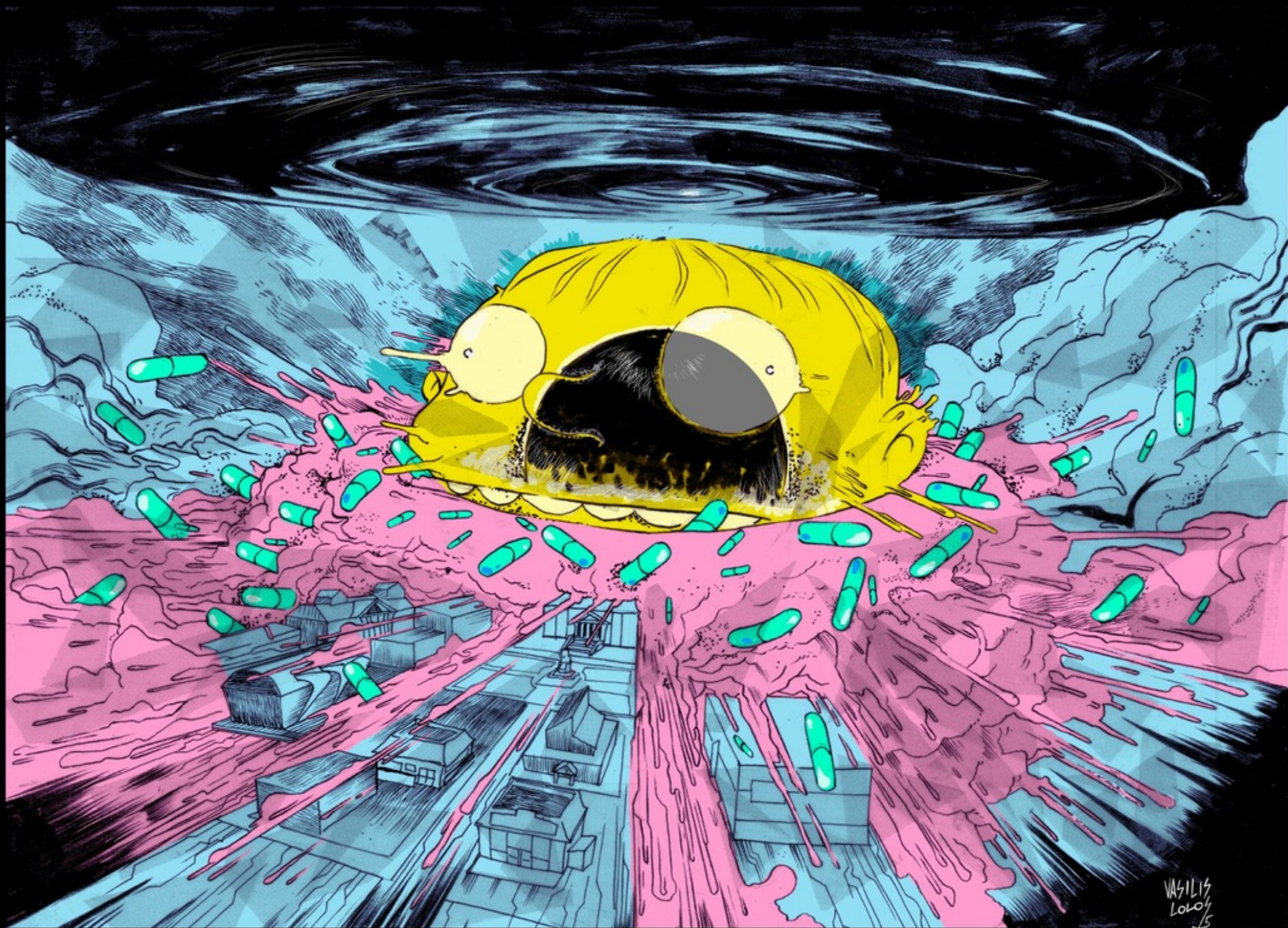










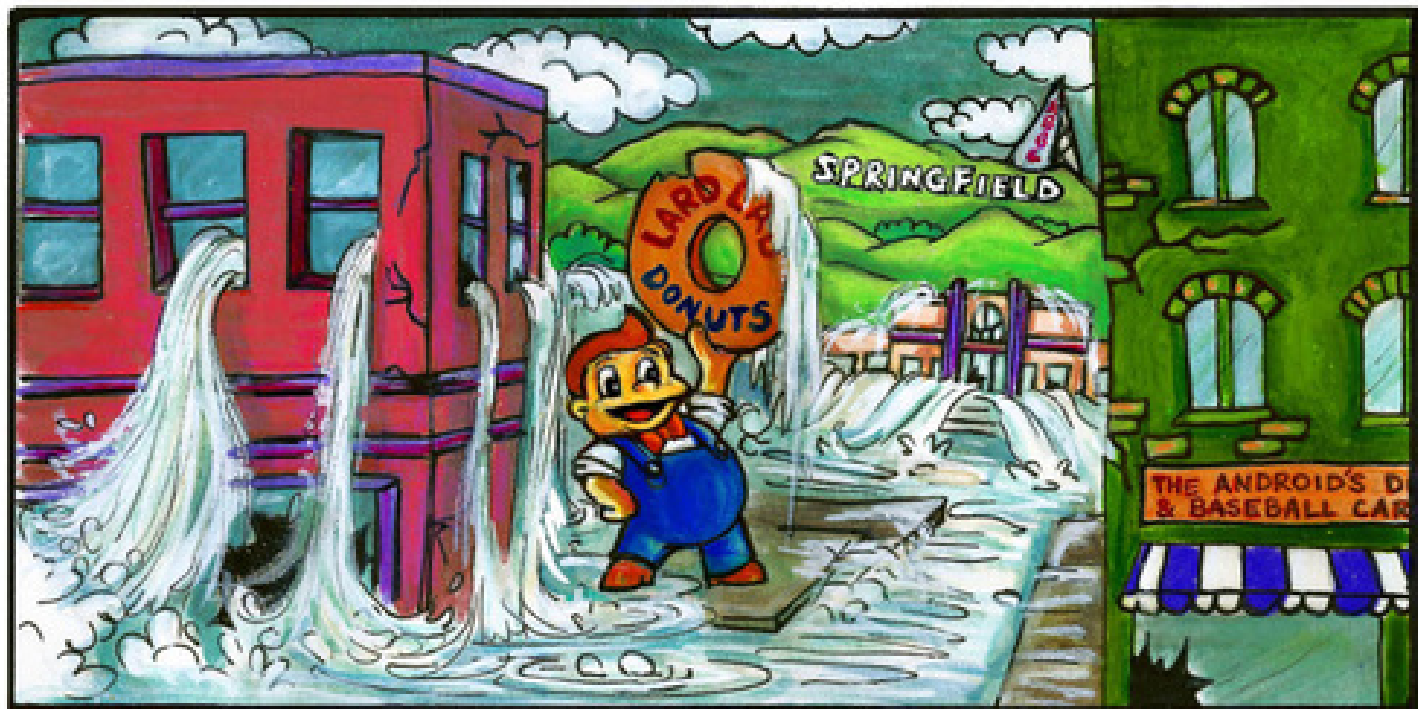


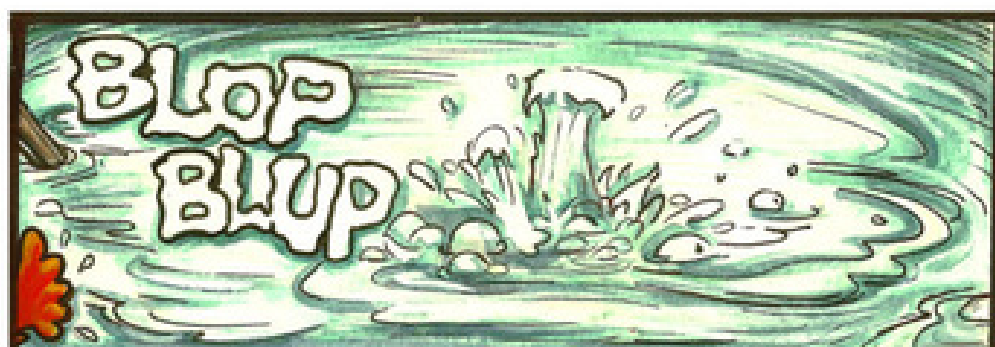
VASILIS
LOLO
15





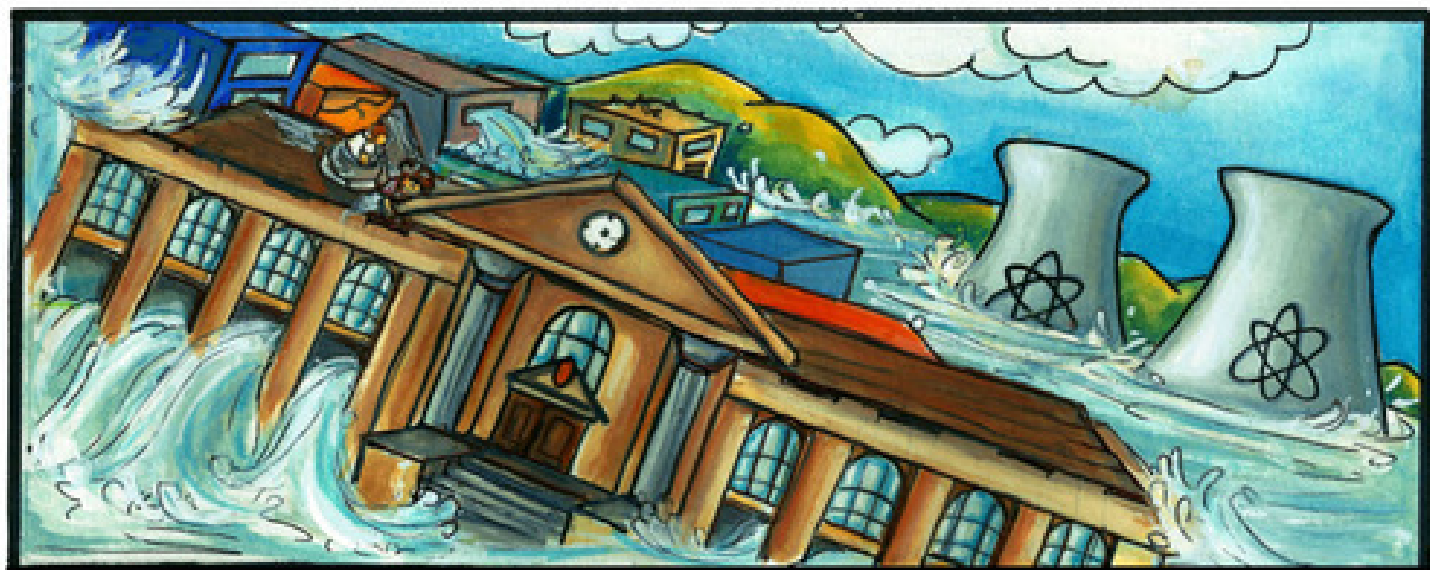


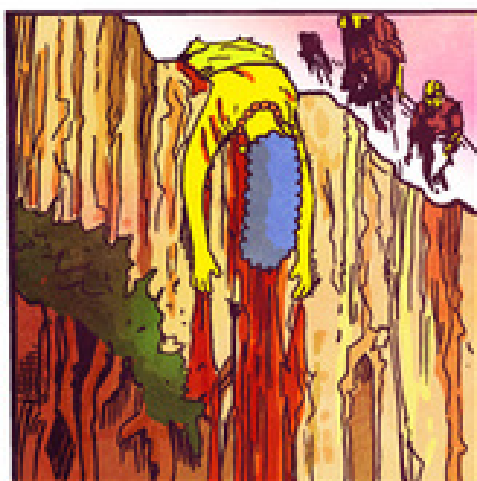


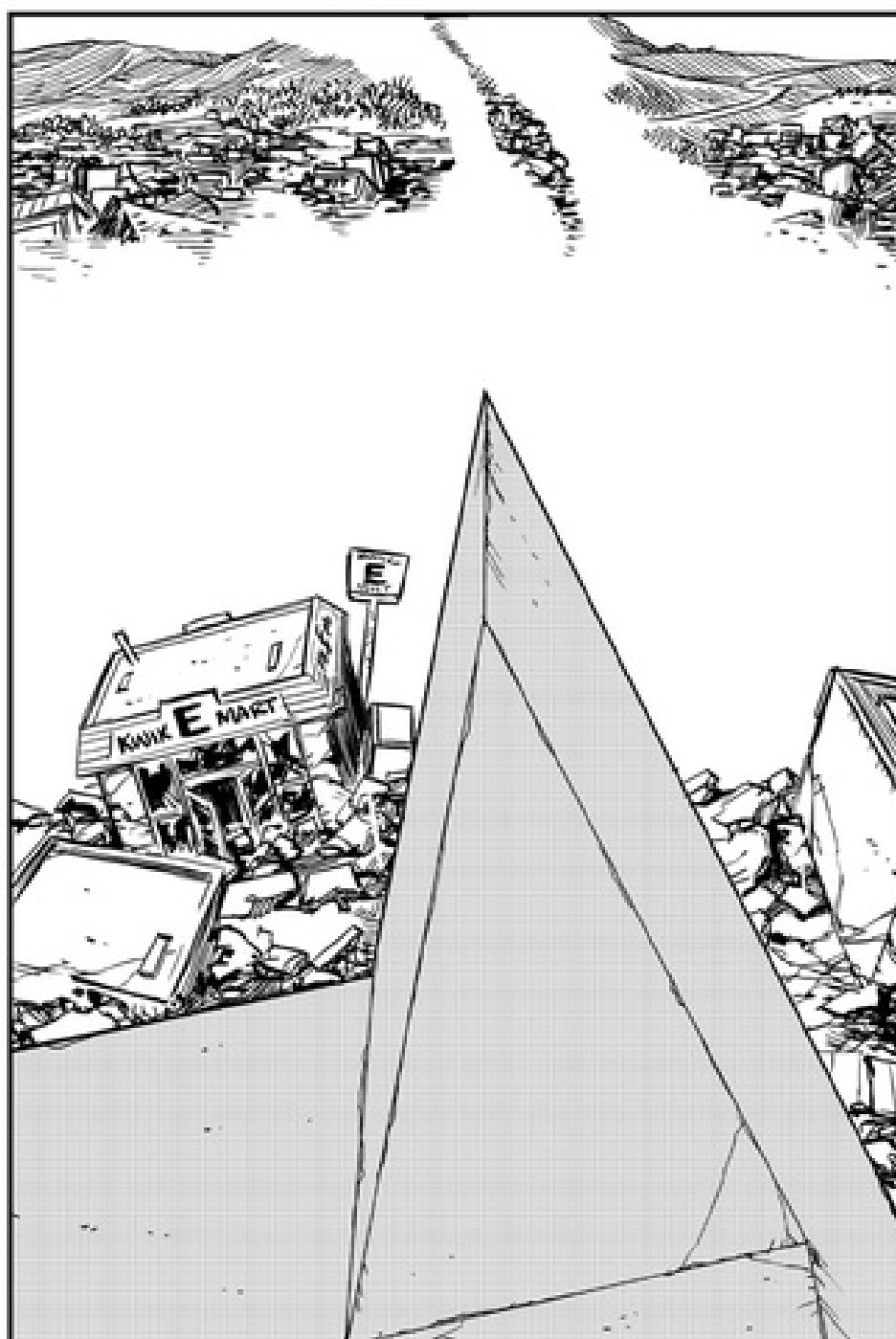
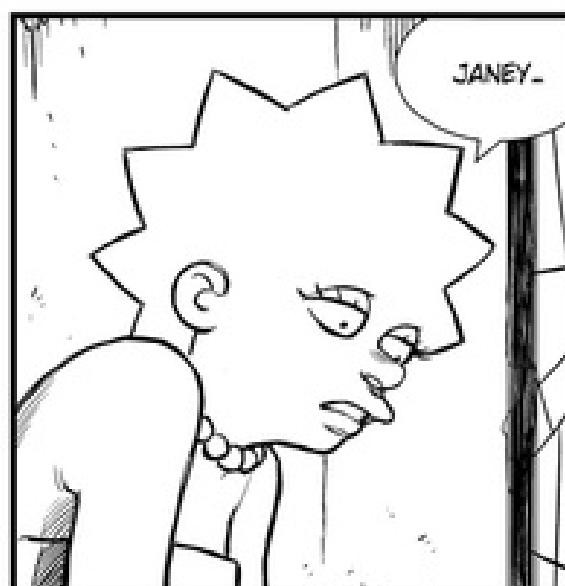
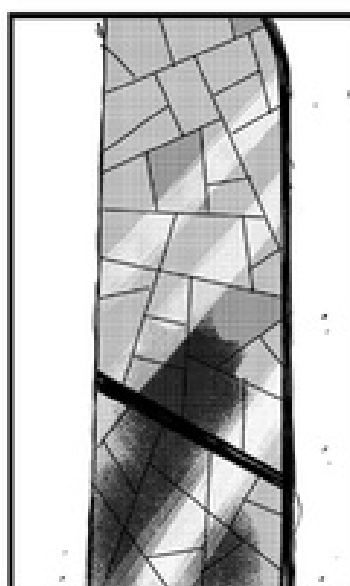




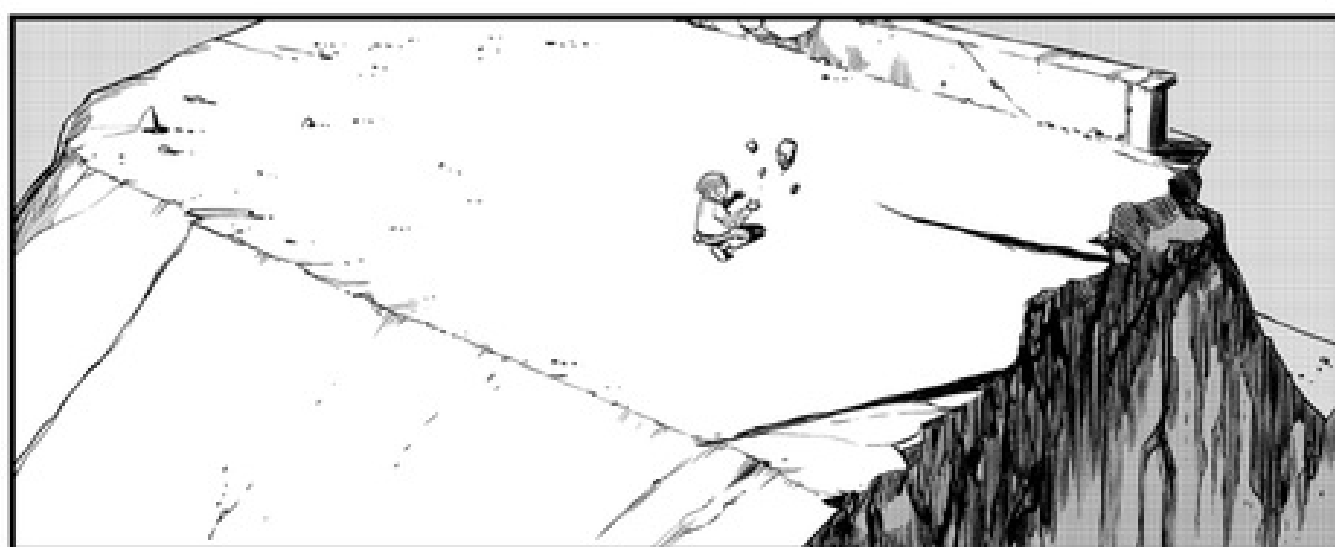
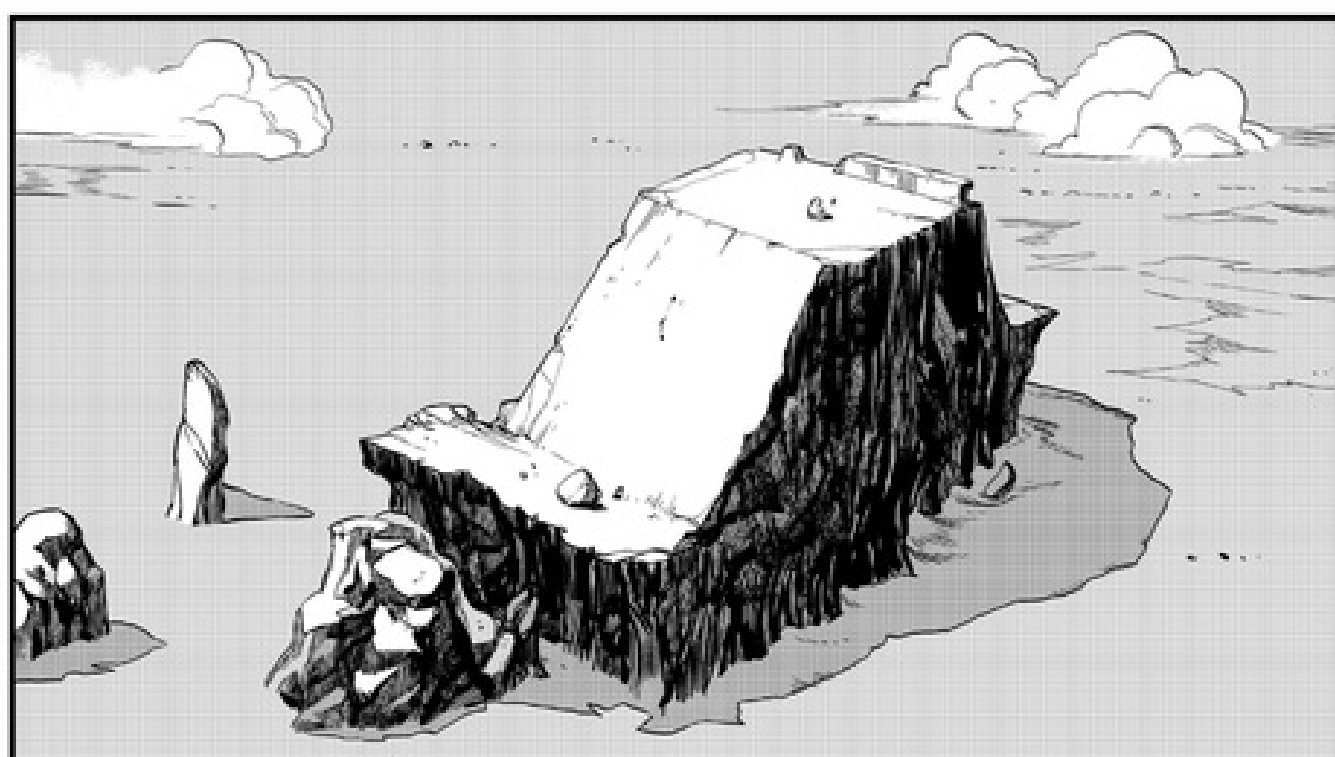


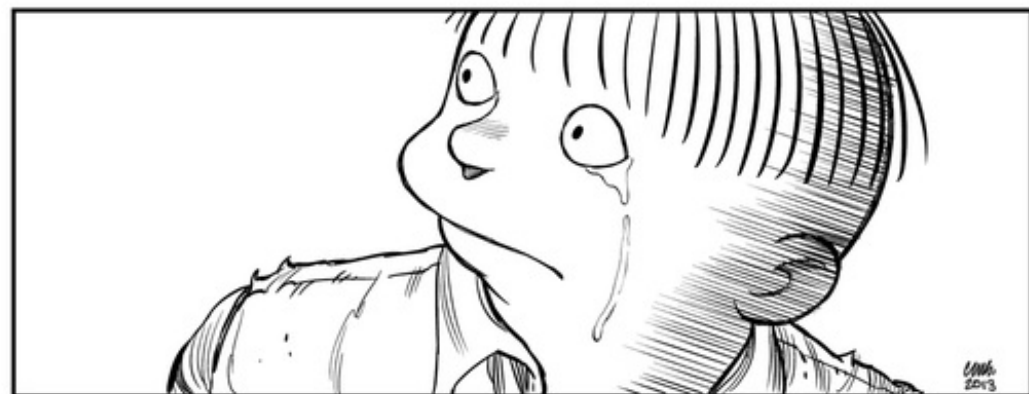














BARTKIRA VOLUME THREE WAS MADE BY

5-9 James Harvey	146-150 Ellie Beans
10 Luis Mario Sarmiento	151-155 Pericles Ianuch
11-15 Sarah Fowlie	156-160 Bell Lewis
16 Karina Rehrbeh	161-165 Gabriel Cohen
17-18 Robert Losiv Velez	166-170 Jeremy Hanson
21 Jovo Ve	171-175 Amy Liu
22-25 Benjy Brooke	176-180 Ben Rollman
26-30 Chris Engelsma	181-185 Michael Ricca
31-35 Pablo K. Morillo	186 Jordan Piantedosi
36-40 Eoin Magee	187-190 Jacob Hopper
41-45 Harry Bogosian	191-195 AJ Lome
46-50 Jay Decator	196-200 Giovanni Guida
51-52 Andy Purviance	201-205 Phillip Marsden
53 Daniel Aruda Massa	206-210 Ivan Song
54-55 Andy Purviance	211-215 Jaylon Goode
56-60 Konsta Nikkilä	216-220 Anna Johnstone
61-65 Kevin Stanton	221-222 Nathaniel James
66-70 Binary Dood	223-225 Laura Gabriel
71-75 Leandra Burnett	226-230 Dayton McKay
76-80 K.Thor Jensen	231-235 Ryan Humphrey
81-85 Jacob Chabot	236-240 Stephen Morrow
86-90 Scott Kroll	241 Dianita Ceron
91-95 Ramón Sierra	242-245 James Harvey
96-100 Tyler Landry	246-249 Tien Hee
101-105 Ben Granoff	250-255 Lee O'Connor
106-110 Wil Whalen	256-257 Diego Chacon
111-113 Sasha Fay Kimiatek	258-261 Tien Hee
114-115 Tom Burns	261-265 Warwick Johnston-Cadwell
116 -120 Zac Palladino	266-267 Vasilis Lolos Comix
121-125 Joshua Green	268-270 Johan Walder
126-130 Abby Hontiveros	276 Marigold Bartlett
131-135 Adam Lichi	277-281 Cameron Stewart
136-140 Mitch Black	282 Nicholas Sumida
141-145 James Lee	



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