

List of Figures

- 5.1:** David Vetter featured in “First Grader in a Bubble,” *Buddy’s Weekly Reader*, January 1979
- 5.2:** David Vetter with his parents, sister, and family dog. Photograph archived in the David Vetter Collection (1971–1986): Box 9 (David Vetter and Family, 1976–1983). Courtesy of Archives Center, National Museum of American History, Smithsonian Institution, Washington, DC
- 6.1:** The incubated Sporometer
- 6.2:** The completed protocol form
- 6.3 & 6.4:** Exploring the old foundry’s former archive. Photographs by Christoph Schemann
- 10.1:** Mapping the night sky. *Singularity 7* (Templesmith [2004] 2011, #1: 3)
- 10.2:** Moment-to-moment or aspect-to-aspect transition? *Singularity 7* (Templesmith [2004] 2011, #1: 6)
- 10.3:** Looking straight at the beholder. *Singularity 7* (Templesmith [2004] 2011, #1: 6)
- 10.4:** Layering with photographic images. *Singularity 7* (Templesmith [2004] 2011, #1: 9)
- 10.5:** Christ imagery when the Singularity greets the aliens as “the Masters.” *Singularity 7* (Templesmith [2004] 2011, #4: 17)
- 10.6:** Superhero group shot. *Singularity 7* (Templesmith [2004] 2011, #1: 24)
- 10.7:** Nanites dissolving a human. *Singularity 7* (Templesmith [2004] 2011, #1: 22)
- 11.1:** Worlds collide in a blend of references: dinosaurs and pilgrims and spaceships, oh my! *Crisis on Infinite Earths #5*, “Worlds in Limbo” (Wolfman/Pérez [1985] 2000: 127)
- 11.2:** CREEP reimagined as CRAP. *Captain America and the Falcon #169* (Englehart/Friedrich/Buscema [1974] 2017: 11)
- 11.3:** Which America? Whose America? *Captain America and the Falcon #176* (Englehart/Friedrich/Buscema [1974] 2017: 157)
- 11.4:** Serpent Squad drawn as racial unrest. *Captain America and the Falcon #183* (Englehart et al. [1975] 2006: 122)
- 11.5:** The Lincoln Memorial and its multiple continuities. *Captain America and the Falcon #181* (Englehart et al. [1975] 2006: 82)

- 11.6:** Drawing out the refused continuity. *Captain America and the Falcon* #181 (Englehart et al. [1975] 2006: 81)
- 11.7:** Ozymandias reads across images, connecting points of reference. *Watchmen* (Moore/Gibbons 1987, X: 8)
- 11.8:** Due to Ozymandias's shortsighted scheme, alternative references remain unseen and utopia becomes illegible (u-opia). *Watchmen* (Moore/Gibbons 1987, XII: 3)