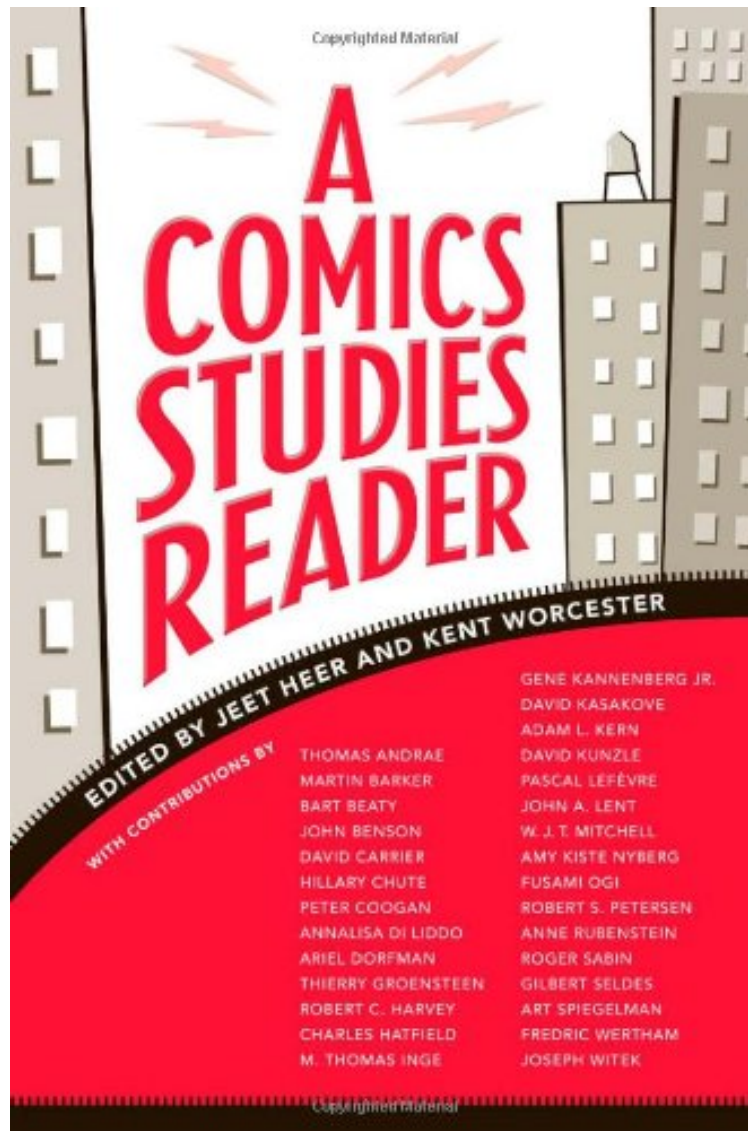


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A Comics Studies Reader

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From Brand: University Press of Mississippi : A Comics Studies Reader before purchasing it in order to gage whether or not it would be worth my time, and all praised A Comics Studies Reader:

0 of 0 people found the following review helpful. Good if you can get through it. By Scott Niswander A little dense sometimes, but it's really good to think about comics on a deeper level. 6 of 7 people found the following review helpful. Starting point By Matko Vladanovic There's really not much to say here apart from what you most probably already know. This is a reader and as such it does what every reader out there does - offers a variety of texts on a certain topic. You might have already guessed (if you're the sort of person who reads the title of the book that you

want to buy) what that topic is. Now, this is not the place for lengthy discussion about every article that has been published within these covers (most of them are reprints or excerpts from other books of the same authors), there are specialized pages out there for that sort of work, so I'll skip that part because I'm a relatively sane person. I'll just put down few remarks which you might find useful. Or not, but hey, you never can tell. Anyhow, this reader offers good introduction to the field of modern-day comics studies. Texts vary from discussions about the history of the medium, discussions about formal characteristics of the medium, interpretations and in-depth analysis of various works from a variety of theoretical backgrounds. Authors heavily rely on the Scott McCloud's "Understanding Comics" (in a polemic sort of way; some authors are in agreement with McCloud's definitions, some try to either change, adapt or refute them) and though one might argue that editors chose contributions about some of the most well-known comics out there, ignoring the underground movements and comics that do not come from the largest markets in the world, reader actually offers quite a nice overview of various traditions that are currently present and kicking. Bibliography is quite extensive and every interested scholar will find plenty information if it happens that some of the topics that are discussed here catch his attention. There is a lack of quality reproduction of comics themselves though, which is quite important considering the nature of comics as a primarily visual medium. One can speculate about reasons for this omission (main one probably being the cost of the full-color reproduction which would undoubtedly influence the final price of already expensive product), one might even understand them though one can't fail to notice them and feel a certain regret. Since comics studies is relatively new academic endeavor this reader should come in handy if you plan to introduce a similar course in your own academic institution or if you're just an independent scholar trying to get a grasp about comics and their place in contemporary Art. Authors of the contributions come from various backgrounds and though some of them read as a fairly conventional fan-made research (types of which one can find all over the internet if one looks for it long enough), majority of them write in familiar academic discourse that reads clearly, is well researched, and well executed. Overall, this is the title for both the professors and students alike, one that should definitely be a part of your own University library or the private library of your own.⁶ of 25 people found the following review helpful. Inspiring pop cultural studiesBy Karna MustaqimAt last, comics studies got its own legitimate places in between the study of culture, pop-art, and visual aesthetics.

A Comics Studies Reader offers the best of the new comics scholarship and is ideal for classroom use. The anthology covers the pioneering work of Rodolphe Töpffer, the Disney comics of Carl Barks, and the graphic novels of Art Spiegelman and Chris Ware, as well as Peanuts, romance comics, and superheroes. It explores the stylistic achievements of manga, the international anti-comics campaign, and power and class in Mexican comic books and English illustrated stories. Hattie Kennedy, writing for the website Bookriot.com (4/26/17), says that "this edited collection of essays, articles, and extracts from longer books is a brilliant place to start if you want to read a range of approaches to the construction of comics."

From BooklistWhile such critically acclaimed graphic novels as Art Spiegelman's *Maus* (1986, 1991), Chris Ware's *Jimmy Corrigan* (2000), and Alison Bechdel's *Fun Home* (2006) established the artistic legitimacy of comics, academic comics scholarship has thrived apace. The 28 essays Heer and Worcester collect reflect the various approaches to writing about comics taken by writers in the burgeoning discipline. Those include the historical in pieces on nineteenth-century graphic storyteller Rodolphe Töpffer and other progenitors of the medium; the formal in esoteric pieces on the craft and art of comics, covering such aspects as the verbal-visual blend of words and pictures, the ways artists indicate panel sequencing, and sound representation in Japanese manga; and the critical-analytic in considerations of seminal works by Ware, Spiegelman, and others. Most of the essays focus on American comics, but several examine works from Japan, Mexico, and France, where scholars have deemed comics the ninth art. The contributions range in readability from totally accessible to highly rarefied and borderline pedantic. Still, altogether they attest to the artistic importance of a long-neglected medium. --Gordon Flagg "The editorial work accomplished by Heer and Worcester is simply impressive. Not only have they managed to gather material that is challenging, well-written, well-thought and that should enable a big leap forward in comics theory and criticism, but the two editors have also succeeded in giving each text the necessary space and context." - Jan Baetens, *Image Narrative*"Since academics have helped legitimize comics as an art form to be taken seriously, it only makes sense that an entire book of scholarly essays put illustrated fiction under the microscope. It very well could serve as the required reading for that course I never had the opportunity to ace." Rod Lott, *Oklahoma Gazette*"Jeet Heer and Kent Worcester have, once again, performed admirably in producing another compendious survey of comics scholarship. Their earlier effort in this vein, *Arguing Comics: Literary Masters on a Popular Medium*, scanned the historical landscape for essays about comics written by various literary critics and the like; their current production, *A Comics Studies Reader*, compiles 28 essays by contemporary scholars and critics. The result is a sort of panorama of current serious thinking about the art of cartooning in all its forms."Robert C. HarveyFrom the PublisherA Comics Studies Reader offers the best of the new comics scholarship in nearly thirty essays on a wide variety of such comics forms as gag cartoons, editorial cartoons, comic strips, comic books, manga, and graphic novels. The anthology covers the pioneering work of Rodolphe Töpffer,

the Disney comics of Carl Barks, and the graphic novels of Art Spiegelman and Chris Ware, as well as Peanuts, romance comics, and superheroes. It explores the stylistic achievements of manga, the international anti-comics campaign, and power and class in Mexican comic books and English illustrated stories. A Comics Studies Reader introduces readers to the major debates and points of reference that continue to shape the field. It will interest anyone who wants to delve deeper into the world of comics and is ideal for classroom use. With contributions from --Thomas Andrae --Martin Barker --Bart Beaty --John Benson --David Carrier --Hillary Chute --Peter Coogan --Annalisa Di Liddo --Ariel Dorfman --Thierry Groensteen --Robert C. Harvey --Charles Hatfield --M. Thomas Inge--Gene Kannenberg, Jr. --David Kasakove --Adam Kern --David Kunzle --Pascal Lefvre --John Lent --W. J. T. Mitchell --Amy Kiste Nyberg --Fusami Ogi --Robert S. Petersen --Anne Rubenstein --Roger Sabin --Gilbert Seldes --Art Spiegelman --Fredric Wertham--Joseph Witek