GRAPHIC NOVELS AT THE UCSC LIBRARY
An annotated bibliography of selected materials
The sophistication of the American comic book/graphic novel field may be the most underrated literacy movement in recent United States history. It is within the graphic novel format that one encounters much of the most experimental and exciting work being done in the comics medium today.(1) Graphic novels are now regularly being reviewed in *The New York Times Book Review*. Museums are acquiring pages of comic art. *Esquire* and *The New Yorker* have run comic stories in their fiction issues. A MacArthur grant was awarded to a cartoonist. Whether one considers graphic novels as art or as literature, it is becoming apparent that this medium, after a prolonged adolescence, is coming of age.(2)

(1) Steven Weiner “100 Graphic Novels for Public Libraries” Kitchen Sink Press, 1996
(2) The National Association of Comics Art Educators

McH Stacks PN6727.M55 A2 1999
From Publishers Weekly
The Battle of Thermopylae ranks as one of the ancient world’s most important events, where Spartan King Leonidas and his 300-man bodyguard met the massive army of Emperor Xerxes of Persia, who intended to add Greece to his empire. To no one’s surprise, the Spartans were destroyed. While the battle bought the Greeks enough time to defeat the mighty Persians, it was more important for the metaphor it created: occasionally one has to lose to win. This is clearly the inspiration behind Miller’s attempt to place this epic tale in the context of a graphic novel. A renowned comics artist and writer known for hard-boiled stories of almost operatic intensity and stylishly overwrought violence, Miller (Sin City) injects his own brand of graphic sensationalism into this ancient tale of national survival.


Spec Coll PN6727 .S66 2001
Atlantis Fantasyworld celebrates it’s 25th Anniversary in Comic Book Retailing by producing it’s own comic

Spec Coll PN6727.A599 C37 2005
Book Description
A tale of a girl and her monsters.

McH Stacks PN6727.B36 G74 2000
From Publishers Weekly
Charmingly illustrated and written in the voices of fictional preadolescents, Barry’s comics (The Freddie Stories) alternate between delightful comedy and un-self-conscious poetry. Her comics catalogue the incremental maturation of the smart but unpopular preteen Marlys; her painfully sensitive little brother, Freddie; her big sister, Maybonne; her cousins Arna and Arnold; and occasionally the various adults in their lives. The book collects more than 200 of her syndicated four-panel strip Ernie Pook’s Comeek, in which Barry deftly maps the emotional terrain of Marlys and the inevitable social traumas inherent in growing up.

McH Stacks  PN6727.B36 O54 2002

From Publishers Weekly

As anyone who's read her comic strip Ernie Pook's Comeek or novel Cruddy knows, Barry has a pitch-perfect sense of the way kids talk and think. Childhood's cruelties and pleasures, remembered in luminous, unsparing detail, have become the central topic of her work. The semi-autobiographical vignettes of this new work, originally serialized in Salon, follow the same basic format as the strip: blocks of enthusiastic first-person commentary at the top of each panel, squiggly, childlike-but stylized-drawings and dizzy word-balloon dialogue between the characters. Here, though, Barry gets a chance to stretch out, drawing out her memories and impressions into long, lively, sometimes sweet and sometimes painful narrative sequences on a seemingly endless list of curiously compelling topics: the scents of people's houses (one is "a combination of mint, tangerines, and library books"), dropping acid at 16 with a grocery bagger, the colors of head lice and the art of domesticating abused shelter dogs.


McH Stacks  PQ2662.A747 R63 2002

From Publishers Weekly

Set mainly in late 1950s Algeria and France during Algeria’s war of independence, this work tells of young, working-class Algerian Said Boudiaf, whose first offer to box professionally comes as car bombs explode in the street nearby. His brother joins the resistance against the French, while Said leaves for France to fight professionally. When Said arrives in the Paris train station, a gendarme hits him and calls him a "dirty Arab" before the apologetic French Minister of Sports greets him. Fighting his way to the championship, Said avoids taking sides in the conflict, convinced sport is beyond politics. The French government and the Algerian resistance use Said as a propaganda tool, but Said only wants to box. Agents of the Algerian National Liberation Army trail him, threatening his life, and when Said wins the French Boxing Championship, the crowd erupts in rioting, French against Algerian. Said makes it to America and qualifies to fight for the world title, but when he returns to Paris during the intervening months before his title fight, he’s caught up in the turmoil of October 17, 1961, the day thousands marched in Paris’s streets to protest curfews against Algerians and faced violent repression by police.


McH Stacks  PN6728.D94 B46 2003

From Publishers Weekly

That sprawling crew of feisty counter- and not-so-counter-culturalists are back in a 20th-anniversary collection of Bechdel's popular lesbian-themed strip. Devoted readers may be happy to find some things never change: Mo is still a social malcontent, and her colleague, Lois, is as rebellious as ever. (This time, she's tweaking Mo by pretending to consider becoming a man.) The bookstore where they work has its usual financial difficulties, and everyone still hates the president. But not all is as it once was. For one thing, same-sex marriages (well, unions) are now legal in Vermont, and one couple, Clarice and Toni, consider whether to make their relationship official in the state's eyes. Then there's Sparrow: a long-time member of the group house where Lois lives, who has fallen in love with another housemate—a man—and seems to be unexpectedly pregnant. And Ginger, an academic, is facing the purgatory of a non-tenured position at an undistinguished school; buried under papers to grade, she barely even notices when a lovely waitress at a local juice bar makes a move.


McH Stacks  PN6710 .B45 2005

Book description

This delightful book explores the various uses of images with and without text in the work of over thirty artists from around the world. From the delicate illustrations of Marcel Dzama to the stylized strokes of Simone Lia, the politically charged works of Joe Sacco, and the psychological...
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mystery of Andrzej Kilmowski’s *The Secret*, contemporary comic art spans a vast spectrum of styles and subjects. *Pictures and Words* examines the range of descriptive possibilities within narrative illustration and showcases outstanding works by artists from sixteen different countries—artists whose creations represent the best and most original current work in this increasingly popular genre.

Spec Coll PN6727.B4P7

McH Stacks PN6727.B685 I52 2001

From Publishers Weekly
Remember when dogs were not allowed on the furniture? Well, here a near-menagerie ends up on the couch with hilarious results that also lead to some sharp insights into human behavior. Part critical gloss on actual Freudian case histories, part postmodern humor and partly a very funny and silly series of cartoon strips (drawn by the author) of a week by week psychoanalysis of multiple characters, the book ends up as an oddly moving graphic account of the nature of human obsession, fear, longing, rage and terror. Mr. Bunnyman comes to Dr. Floyd because he is being chased by a wolf. The strictly Freudian doc understands that this is a paranoid fantasy, but has no problem devoting a separate 50 minutes to the Wolf, because the Wolfman has an alter ego, Lambskin, who wants attention as well. Before you know it, the obsessive-compulsive Ratma’am also joins the zoological roster of clients.

McH Stacks PR6052.R4434 E8 1998

Book Description
Poignant, funny, and utterly original, Ethel & Ernest is Raymond Briggs’s loving depiction of his parents’ lives from their chance first encounter in the 1920s until their deaths in the 1970s. Ethel and Ernest were solid members of the English working class, part of the generation that lived through the most tumultuous years of the twentieth century. They met during the Depression--she working as a maid, he as a milkman--and we follow them as they court and marry, make a home, raise their son, and cope with the dark days of World War II. Briggs’s portrayal of how his parents succeeded, or failed, in coming to terms with the events of their rapidly shifting world—the advent of radio, television, and telephones; the development of the atomic bomb; the moon landing; the social and political turmoil of the sixties—is irresistibly engaging, full of sympathy and affection, yet clear-eyed and unsentimental.

McH Stacks PS3552.U4T48 1984

McH Stacks PN6727.C36 S83 1999

Book Description
Set in the toxic labyrinth of abandoned subway tunnels, SUBGurlz chronicles the superhero happenings of three chemically altered girlfriends. Swizzle is the strongest person on earth—unfortunately, the poor thing’s always killing people accidentally. Liver, her girlfriend, is blessed with the power to bring back the dead. Byte has brainpower so stupendous that she’s unable to grow hair on her head. Are the SUBGurlz good or bad? It all depends on which side you’re on.

McH Stacks PN6705.B4 C45 2000
Publication of The Belgian Centre of Comic Strip Art.
An annotated bibliography of selected materials


*McH Stacks* NC1740.S6 C45 2006

From publication website

Chimurenga, a publication, of arts, culture and politics from and about Africa and its Diasporas, has been in print since March 2002. This issue of Chimurenga Comics has a thematic coherence in its insistence on art as interrogator and creator.


*McH Stacks* NC1709.C53 C43 2002

From Publishers Weekly

Clamp is an all-female manga-creating team whose feminine touch shows in this entertaining, sci-fi soap opera. Besides a plot revolving around personal drama, the art style borrows from the Japanese romance genre, where girls have huge doe eyes and long, flowing hair, and fuzzy, florid backdrops frame sentimental moments. Clamp excels at multiple manga styles, transitioning through realistic establishment panels of urban scenes, the cartoonish explosions of facial expressions in comedic moments and science fiction and romance. Presenting the work in original right-to-left format, Tokyopop has also left in the Japanese sound effects that are integral to the art, carefully embedding drawn-to-match English translations within the frame.


*McH Stacks* PN6727.C565 G6 2001

From School Library Journal

Eight interconnected stories about two teens. Enid and Rebecca have been friends for so long that it's difficult for either of them to let the other grow or change. Now Enid will probably leave their working-class neighborhood and go away to college and Rebecca cannot accept this change in their relationship. Enid is the more radical and dramatic of the two, the one who talks a male friend into escorting her into an X-rated "adult" store. Rebecca is not so much a follower as simply more circumspect. She's the one who reasons that Josh, a friend they're both guilty of provoking sexually, really deserves to sleep with one of them after all the teasing he's weathered. While the vocabulary here is raunchy, it is accurate for the characters. These realistic 18-year-olds don't always talk nice and don't always act nice but they do have moral fiber underneath their tough-girl exteriors. It's just that they're at a point in life and a place in society where exteriors are a lot more important than nice.


*McH Stacks* PN6727.C565 I33 2005

From Publishers Weekly

Clowes (Ghost World) casts a harsh spotlight on the misfit dreamers who inhabit the small town of Ice Haven in this riveting graphic novel. Originally published in a somewhat different form as part of Clowes's occasional comic book *Eightball*, this piecefinds Clowes moving beyond the withering satire of his earlier works to a more nuanced style. Readers will wince even as they feel sympathy for the self-deluded characters who reside in Ice Haven. Take narrator Random Wilder, writer of doggerel poetry. One would think it'd be easy to be the best poet in a place like Ice Haven, but Wilder has a rival: Ida Wentz, an old woman who likes to bake cookies. Wilder spends his spare time plotting against her. Ida's visiting granddaughter, Vida, also has literary yearnings, despite having sold zero copies of her fanzine. These and other oddballs play out their stories against the mysterious disappearance of a little boy named David Goldberg, whose possible murder recalls the Leopold and Loeb case. Clowes unfolds the multifaceted story as a series of brief comics, some drawn in a wildly cartoony style, others in his well-known mid-20th-century look. Masterfully blending fact and fiction, this is a funny, sad, chilling and absurd work.


*McH Stacks* PN6727.C7 O33 2001

From Publishers Weekly
Called "the Brueghel of the last half of the 20th century" by no less a skeptic than establishment art critic Robert Hughes, cartoonist R. Crumb has produced some of the smuttiest yet piercingly affecting and quintessentially American art since the 1960s. Fans of Mr. Natural, the Monkey Wrench Gang, Fritz the Cat, Devil Girl and Crumb's agonized self-portraits won't want to miss Odds & Ends, a new, chronologically organized collection of unpublished doodles, Valentine cards drawn during his employment at American Greetings, covers for underground newspapers, advertisements for porn theaters and bike shops, and record album covers. Crumb selected the myriad b&w and color drawings here, all displaying his dark and hilarious vulgarity.

McH Stacks PN6727.C7 G68 2002
Book Description
For the first time ever, his drawings of women are collected in one brilliantly offensive yet hilariously poignant volume, in chronological order, spanning the 38 years since his pen-and-ink beginnings. The usual fetishes are on display, natch--the built-from-the-ground-up body type, the lovingly fixated-upon solid thighs and buttocks--but so is Crumb's heart, on his sleeve, in the great tenderness with which he has rendered the women in his life. They're all here: his high-school crushes, his paramours, the girls and women who tormented him--and to whom he gave it right back--or who caught his eye on the street, and, of course, his wife and fiery sometime collaborator, Aline, and their daughter Sophie. Crumb calls it "an autobiography of sorts" and it is--these aren't just portraits of women but the most intimate portrait of Crumb's life in love.

McH Stacks PN6727.C74 S86 1995
Book Description
Art and story combine powerfully in this lyrical tale of a young man caught in the maelstrom of the civil rights movement and the systematic homophobia of small-town America. Told in flashback, this is the story of Toland Polk, the son of an uneducated white carpenter who has grown up in the Southern town of Clayfield. It is the 1960s, a time of passionate beliefs and violent emotions, and Clayfield's citizens are divided in the fight over segregation. As Toland fights on the side of the civil rights activists, he slowly begins to realize and try to deny that he is gay. With a subtle yet intricate plot, and distinctively evocative illustrations, Stuck Rubber Baby is an unflinchingly honest look at one man's world of fears, dreams and prejudice.

McH Stacks PN6727.D38 B74 1999
From Publishers Weekly
Unusually touching, this comics memoir presents the beginnings of an unlikely but loving relationship between Delany (Times Square Red, Forecasts, May 31), a distinguished African-American novelist, essayist and professor, and Dennis, a white homeless man barely scraping by on the streets of Manhattan. Delany first notices Dennis, grime-covered and clad in filthy clothes, around his Upper West Side neighborhood selling used books on the street, his possessions packed in a shopping cart. But beneath the dirt and stink, Dennis is funny, honest and caring. And, like Delany, he is gay. Before long, Delany invites him to share a motel room and then (after much consideration by both of them) to visit him in Massachusetts, where Delany teaches.

McH Stacks PN6727.D56 C66 1999
Amazon.com
Can't get enough man-slaughtering, het-hating action? Check out this dangerous volume, which brings together two earlier collections of the adventures of Diane DiMassa's popular independent comic. Join coffee-addicted lesbian terrorist Hothead Paisan on her restful vacation in Provincetown, and learn how she deals with gawking straight couples. Watch her surgical
assault on scary male doctors. Admire her preventive treatment of rapists. Hothead Paisan goes where the rest of us only dream of going: “Sentenced to life in a rich white banker's scrotal sack,” she takes revenge on the gapers and gropers of the city streets, offering her potent "Blow-You-Away Job" in the form of grenade, gun, and Lysol attacks. But she has a softer side, too, as shown in her devotion to her cat, Chicken, and her wise old grandmother.

Spec Coll PN6727.E33T5

Spec Coll PN6727.E33T5

Spec Coll PN6727.A599 C37 2005

McH Stacks NC1764 .E47 2006
Book Description
Legendary comics creator Will Eisner turns a fine eye toward the principles of graphic storytelling in this extraordinary work, based on his popular Sequential Art course at New York's School of Visual Art. Readers will learn the basic anatomy of sequential art, the fundamentals of crafting stories, and how the medium works as a means of expression—a literary form that uses the arrangement of images and words to narrate a story or dramatize an idea. Eisner has created the most insightful and dynamic examination of the comic art form to date. It's perfect for use by the serious student, practicing professional and curious comic fan. The accumulation of ideas, theories and advice culled from his more than sixty years of experience is stunning to behold.

McH Stacks PN6727.E4 A6 2006
From Publishers Weekly
Famed innovator Eisner showed the creators of modern comics what a potentially rich medium they were working with. In particular, he used the term "graphic novel" to sell A Contract with God (1978), a collection of interrelated comics stories about residents in a Jewish tenement section of New York. He returned to that territory in A Life Force (1988), showing one man's uncertain progress, and in Dropsie Avenue (1995), an historical panorama of the whole neighborhood. Printed together for the first time in this volume, the works reinforce each other beautifully. Eisner's virtuoso art always has been admired, but his writing sometimes has been disparaged as thin and sentimental. Over the span of these three books, though, emotions jostle and balance each other; sometimes the stories seem upbeat, sometimes fatalistic. The characters frequently are defeated in the short term but always yearning for more than their surroundings offer. In any case, Eisner's illustrations are superb: water drenches a man walking alone at night in a thunderstorm; a fat housewife athletically performs a "heart attack" right after her husband has collapsed with a real one; aerial cityscapes expand; and every possible expression flickers over the characters' faces. This is an important, wonderful book.

Spec Coll PN6790.J3 F86 2003

**McH Stacks**  PR6057.A319 A27 2006  v.1

**Book Description**

*THE SANDMAN*, written by New York Times bestselling author Neil Gaiman, was the most acclaimed comic book title of the 1990s. A rich blend of modern myth and dark fantasy in which contemporary fiction, historical drama and legend are seamlessly interwoven, *THE SANDMAN* is also widely considered one of the most original and artistically ambitious series of the modern age. By the time it concluded in 1996, it had made significant contributions to the artistic maturity of comic books and become a pop culture phenomenon in its own right.


**McH Stacks**  PN6710 .G735 2005

**From School Library Journal**

This is a wonderful primer for someone new to the genre or who is starting a graphic-novel collection. Most of them are well known and are considered must-haves in any collection, such as Alan Moore and Dave Gibbonss *Watchmen* (DC Comics, 1995), Art Spiegelmans *Maus* (Knopf, 1993), and Neil Gaimans *The Sandman* series (DC Comics). The rest of the book examines those titles and others like them, showing sample pages with directions on how to read them and pointing out themes, keywords, and special features.


**Spec Coll**  PN6727.H37 M33 2001

**Amazon.com**

Reviewers have compared Gilbert Hernandez’s work--set in the fictional Latin American town of Palomar--with that of Gabriel Garcia Marquez and Robert Altman. Reading his brother Jaime’s work--most of which focuses on a group of Southern California Mexican American women--is like reading Tolstoy, if only Tolstoy had written about twenty-something punk girls. Love and Rockets has certainly earned its legendary reputation among the comic-book cognoscenti, and deserves to be read by an even wider audience. Welcome to the world of Los Bros Hernandez.


**McH Stacks**  PN6727.H4L63 1987

**Amazon.com**

Fifty issues--collected into 15 volumes that total 2,000 pages--the Hernandez brothers’ *Love and Rockets* is an enormous achievement that helped to create a new audience for comics. Notable for their strong female characters and their focus on relationships, rather than on traditional comic-book ‘action’, the stories collected in this volume, and the rest of the series, show how the comic format can be used to create characters and situations as detailed and compelling as in any novel.


**McH Stacks**  PN6728.L62 H47 2004

**From Publishers Weekly**

These superb stories from the nearly 20-year run of *Love and Rockets* define a world of Hispanic gang warfare, '80s California, punk rock, women wrestlers and the subtle battle to stay true to oneself. Hernandez’s main characters are Maggie and Hopey, two adorable lesbian rockers who start out in a somewhat vague relationship and are then are separated by adventures both grand and demeaning. Maggie is a magnificent comics character, a tempestuous naif who wears her heart on her sleeve when she’s not throwing it at a succession of bad boys who ignore her, even though Hopey is secretly the love of Maggie’s life. Hopey, a mohawked imp, is more opaque, a symbol of the youthful rebellion of punk rock that all the characters are trying to return to in some way, even as real life sweeps them further away from their dreams. Maggie’s weight gain
over the years sends her self-esteem on a downward spiral, while Hopey goes on an endless tour with a band. Along the way, Hernandez gradually peels away the strip's early sci-fi trappings (dinosaurs and rocket ships) to create a devastatingly naturalistic world. Sharp b&w drawings capture the characters in minute detail with a wide range of emotions. Finally collected into one volume, these stories are among the greatest comics ever put to paper, and an essential piece of the literature of the punk movement.


From Publishers Weekly
For this anthology, Kelso has assembled an all-star lineup of women cartoonists—almost all under 35 years old—and given them the mandate to show what they can do. The result is a dizzying variety of work, most of it impressive and some superb. Andrice Arp takes on the "Scheherazade" theme most literally, adapting a tale from The 1001 Nights that nests stories within stories, and reflecting its structure in her page compositions. Ariel Bordeaux contributes a wordless story whose panels appear between everyone else's pieces. Some of the stories are solemn, like Leela Corman's "Fanya Needs to Know," a chapter from her graphic novel-in-progress about an abortionist in early 20th-century Jewish New York; others are cute and whimsical, like Sara Varon's adorable untitled piece about a dog that builds a robot. There are cartoonists who draw on fine art (e.g., Vanessa Davis, whose "I Wonder Where the Yellow Went" is a series of her fluid autobiographical sketches) and on prose literature (e.g., Gabrielle Bell, who adapts a Kate Chopin story as "One Afternoon"). Kelso's own contribution, "The Pickle Fork," is one of the book's highlights, a dark but loopy narrative, drawn with clean-lined elegance, about a museum of silverware and the people who have to polish it.

McH Stacks PL747.4 .K46 2006
Book Description
Manga from the Floating World is the first full-length study in English of the kibyôshi, a genre of sophisticated pictorial fiction widely read in late-eighteenth-century Japan. By combining analysis of the socioeconomic and historical milieus in which the genre was produced and consumed with three annotated translations of works by major author-artist Santô Kyôden (1761-1816) that closely reproduce the experience of encountering the originals, Adam Kern offers a sustained close reading of the vibrant popular imagination of the mid-Edo period. The kibyôshi, Kern argues, became an influential form of political satire that seemed poised to transform the uniquely Edoesque brand of urban commoner culture into something more, perhaps even a national culture, until the shogunal government intervened. Based on extensive research using primary sources in their original Edo editions, the volume is copiously illustrated with rare prints from Japanese archival collections. It serves as an introduction not only to the kibyôshi but also to the genre's readers and critics, narratological conventions, modes of visuality, format, and relationship to the modern Japanese comicbook (manga) and to the popular literature and wit of Edo. Filled with graphic puns and caricatures, these entertaining works will appeal to the general reader as well as to the more experienced student of Japanese cultural history.

McH Stacks PN6727.K54 S25 2004
Book Description

McH Stacks PN6071.S924 S96 2006
Book Description
Suspect, the latest in a series from Alphabet City and the first in its new format of topical book-length magazines, gathers hard evidence about the fate of the suspect in a culture of suspicion with contributions from writers, artists, and filmmakers. Their testimony takes a multiplicity of forms and formats. Among them: A 24-page color comic by graphic novelist Joey Dubuc asks the reader to make narrative choices in a web of surveillance, suspicion, and fear. Harper's contributor Mark Kingwell observes that while suspicion tries to isolate the suspect, in fact we are all the suspect. Slavoj Žizek reflects on the new cultural status of the suspect after Abu Ghraib. Philosopher George Bragues argues that even as the United Nations looks for ways to discipline "suspect nations," it simply cannot succeed under current international conditions. Alphabet City editor John Knechtel interviews Naomi Klein, author of No Logo, about the legal and political strategies of the Bush administration. Sylwia Chrostowska describes what happens,
in the 1970 Italian film Investigation of a Citizen Above Suspicion, when a corrupt official investigates himself. Screenwriter Timothy Stock and illustrator Warren Heise create a documentary in comic form about Critical Ensemble artist Steve Kurtz, charged under the bioterrorism provisions of the Patriot Act. Novelist Camilla Gibb portrays, in "Things Collapse," the terrifying effects of a "separating sickness" of unknown origin, which perhaps exists only in the fears of the population it strikes. And novelist Diana Fitzgerald Bryden follows her character Rafa Ahmed, a PFLP hijacker from the 1970s, as, many years later, she is to appear at a peace conference. Filmmaker Patricia Rozema, director of Mansfield Park and other films, contributes a 16-page film-in-a-book, "Suspect."


From Publishers Weekly
Kuper has adapted short works by Kafka into comics before, but here he tackles the most famous one of all: the jet-black comedy that ensues after the luckless Gregor Samsa turns into a gigantic bug. The story loses a bit in translation (and the typeset text looks awkward in the context of Kuper's distinctly handmade drawings). A lot of the humor in the original comes from the way Kafka plays the story's absurdities absolutely deadpan, and the visuals oversell the joke, especially since Kuper draws all the human characters as broad caricatures. Even so, he works up a suitably creepy frisson, mostly thanks to his drawing style. Executed on scratchboard, it's a jittery, woodcut-inspired mass of sharp angles that owes a debt to both Frans Masereel (a Belgian woodcut artist who worked around Kafka's time) and MAD magazine's Will Elder. The knotty walls and floors of the Samsas' house look like they're about to dissolve into dust. In the book's best moments, Kuper lets his unerring design sense and command of visual shorthand carry the story. The jagged forms on the huge insect's belly are mirrored by folds in business clothes; thinking about the debt his parents owe his employer, Gregor imagines his insectoid body turning into money slipping through an hourglass. Every thing and person in this Metamorphosis seems silhouetted and carved, an effect that meshes neatly with Kafka's sense of nightmarish unreality.


From book description
Doris Lessing's compelling fantasy of a raw, urban hell, revealed by the dazzling and sinister illustrations, is a revolutionary even in the world of graphic novels. The powerful vision of Britain's most highly acclaimed novelist is brought vividly to life. Playing the Game is a unique visual experience - and a profoundly moving story of love in a soulless world.


From Publishers Weekly
Originally serialized as both a weekly newspaper comic strip and a web comics serial, Little's first full-length graphic novel (following his award-winning short book Jack's Luck Runs Out) is a witty, lighter-than-air murder mystery with a hugely likeable young sleuth. Scrappy 18-year-old Bee is working in a New York photo lab when a picture of a naked female corpse that's not quite what it appears to be piques her interest. Her amateur investigation of its photographer leads her to an ever-deepening mystery, a friendly cab driver, a cute but nervous photo assistant, some scary doings with the Russian mob and finally, into deadly danger. Little made his reputation on the alternative comics scene as an experimentalist, but he's also a natural storyteller. It takes a rereading or two to notice just how varied and complicated his techniques are (many of them are borrowed from photography, like the "fisheye lens" he uses in a few dramatic panels, or the rounded panel borders that suggest old-fashioned snapshots). The narrative flows gorgeously through quiet domestic moments, action scenes and a hair-raising dream sequence.


From author's website
In 1993 Maitena was asked to publish a weekly comic strip in Para Ti, the most popular women
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magazine in Argentina. This is how started the well known comic strip "MUJERES ALTERADAS" (recently translated to English as “WOMEN ON THE EDGE”). “…My work functions through identification, and even if it's not true that all women are the same (as some men would claim), we all have similar experiences. I sincerely believe that women, regardless of cultural, economic, and social differences, have a similar set of values and get happy or upset about pretty much the same things. I laugh at what makes me cry, and this seems to have a therapeutic effect on many of my readers.”

McH Stacks PN6790.S64 M33
An independent alternative South African comics magazine.

McH Stacks PN6710.M335 1994
Amazon.com
A comic book about comic books. McCloud, in an incredibly accessible style, explains the details of how comics work: how they’re composed, read and understood. More than just a book about comics, this gets to the heart of how we deal with visual languages in general.

McH Stacks PN6728.W3 M66 1987
Amazon.com
Has any comic been as acclaimed as Alan Moore and Dave Gibbons' Watchmen? Possibly only Frank Miller's The Dark Knight Returns, but Watchmen remains the critics' favorite. Why? Because Moore is a better writer, and Watchmen a more complex and dark and literate creation than Miller's fantastic, subversive take on the Batman myth. The story concerns a group called the Crimebusters and a plot to kill and discredit them. Moore’s characterization is as sophisticated as any novel's. Importantly the costumes do not get in the way of the storytelling; rather they allow Moore to investigate issues of power and control--indeed it was Watchmen, and to a lesser extent Dark Knight, that propelled the comic genre forward, making “adult” comics a reality. The artwork of Gibbons (best known for 2000AD’s Rogue Trooper and DC’s Green Lantern) is very fine too, echoing Moore’s paranoid mood perfectly throughout. Packed with symbolism, some of the overlying themes (arms control, nuclear threat, vigilantes) have dated but the intelligent social and political commentary, the structure of the story itself, its intertextuality (chapters appended with excerpts from other "works" and "studies" on Moore’s characters, or with excerpts from another comic book being read by a child within the story)

McH Stacks PN6790.J33 N33 2004 v.1
From Publishers Weekly
The reissue of this classic manga's first volume has impeccable timing. It recounts the bombing of Hiroshima from the perspective of a young boy, Gen, and his family. But the book's themes (the physical and psychological damage ordinary people suffer from war's realities) ring chillingly true today. Gen and his family have long been struggling without much food, money or medicine, but despite hardships, they try to maintain a semblance of normal life. The adults are exhausted and near despair; the children take air raids and starvation more or less in stride. Nakazawa, a Hiroshima survivor, effectively portrays the strain of living in this environment and shows how efforts to stay upbeat in dire circumstances sometimes manifest as manic, irrational humor. The story offers some optimism: characters perform acts of self-sacrifice for the sake of neighbors and loved ones (e.g., when Gen’s pregnant mother becomes ill from malnutrition, he and his brother pose as orphans and perform in the streets, throwing the money over the walls of their home so they won’t get caught). Underneath this can-do attitude are the parents' deep guilt and sense of helplessness. When the children clamor ecstatically over a scrap of food, the parents dissolve in shame and grief. The art is sharply drawn and expressive, and the narrative has such a natural rhythm, it's easy to get pulled into the family's life, making the cataclysm readers know awaits them all the more real, intimate and difficult to take.

*McH Stacks*  
PN6727.W285 Z934 2004

Amazon.com

This title pairs the most talented postmodern comic artist alive (Chris Ware, author of the justly lauded *Jimmy Corrigan: The Smartest Kid on Earth*) with perhaps the best writer on contemporary comics, Daniel Raeburn. So little decent writing exists on comics that Raeburn, editor of the fanzine *The Imp*, has to go back to the very birth of the form to get started, and his writing is always fluent and accessible (with the exception of his insistence on using silly terms like "comixscenti"). Raeburn clearly loves Ware's work with an infectious intensity and it's not bothersome that he is obviously close pals with the subject. To adhere to the strictures of the series, the book seems at times forced to emphasize Ware's graphic design. Ware is first and foremost an insanely adept pillager of early 20th century advertising and comics forms; but it's as a story-teller that Ware is known and celebrated. Raeburn emphasizes Ware's "emotional" use of color and form and decries an art museum's placement of a single page of comic art taken from a larger work on its walls as tantamount to "cutting a paragraph from a short story and framing it." But his book does the very same thing throughout.


*McH Stacks*  
PN6725 .R58 1999

From Publishers Weekly

At mid-century, female-targeted teen comic series like Archie, My Date and Lovers' Lane dominated the fledgling comic-books market. By the late '50s, macho-fantasy superheroes had taken over, and women's comics were pushed to the margins, much to the detriment of the industry. (Robbins estimates that comics were read by 90% of the population in the 1940s; today it's less than 1%.) As the editor in the late '60s of the first women-artists-only comic, *It Ain't Me, Babe*, and as a member of the team that recently produced a Barbie comic-book series (meant to bring back mainstream comics for girls), Robbins is a uniquely qualified tour guide through the tangled history of women's comics, from the squeaky-clean, lindy-hopping antics of Betty and Veronica to the raw mayhem of "Hothead Paisan, Homicidal Lesbian Terrorist." In segueing from mainstream comics to underground comix, this history grows schizoid. In the first half, Robbins offers a distanced, if informative, third-person account of early characters and genres; in the second half, she becomes a character in the story, offering an admirably humble, sometimes even self-critical, first-person account of a scene she helped create.


*McH Stacks*  
DR1313.32.G67 S33 2000

Book Description

Safe Area Gorazde is Joe Sacco's 240-page opus about the war in the former Yugoslavia. Sacco spent four months in Bosnia in 1995-1996, immersing himself in the human side of life during wartime, researching stories rarely found in conventional news coverage. The book focuses on the Muslim enclave of Gorazde, which was besieged by Bosnian Serbs during the war. Sacco spent four weeks in Gorazde, entering before the Muslims trapped inside had access to the outside world, electricity or running water.


*McH Stacks*  
DS119.7 .S23 2004

Book Description

Fantagraphics Books is pleased to present, for the first time, a single-volume collection of this 288-page landmark of journalism and the artform of comics. Interest in Sacco has never been higher than with the release of his critically acclaimed book, *Safe Area Gorazde*. Based on several months of research and an extended visit to the West Bank and Gaza Strip in the early 1990s (where he conducted over 100 interviews with Palestinians and Jews), *Palestine* was the first major comics work of political and historical nonfiction by Sacco, who has often been
called the first comic book journalist. Sacco's insightful reportage takes place at the front lines, where busy marketplaces are spoiled by shootings and tear gas, soldiers beat civilians with reckless abandon, and roadblocks go up before reporters can leave. Sacco interviewed and encountered prisoners, refugees, protesters, wounded children, farmers who had lost their land, and families who had been torn apart by the Palestinian conflict.

McH Stacks PN6747.S245 P4713 2003
From Publishers Weekly
Satrapi's autobiography is a timely and timeless story of a young girl's life under the Islamic Revolution. Descended from the last Emperor of Iran, Satrapi is nine when fundamentalist rebels overthrow the Shah. While Satrapi's radical parents and their community initially welcome the ouster, they soon learn a new brand of totalitarianism is taking over. Satrapi's art is minimal and stark yet often charming and humorous as it depicts the madness around her. She idolizes those who were imprisoned by the Shah, fascinated by their tales of torture, and bonds with her Uncle Anoosh, only to see the new regime imprison and eventually kill him. Thanks to the Iran-Iraq war, neighbors' homes are bombed, playmates are killed and parties are forbidden. Satrapi's parents, who once lived in luxury despite their politics, struggle to educate their daughter. Her father briefly considers fleeing to America, only to realize the price would be too great. "I can become a taxi driver and you a cleaning lady?" he asks his wife. Iron Maiden, Nikes and Michael Jackson become precious symbols of freedom, and eventually Satrapi's rebellious streak puts her in danger, as even educated women are threatened with beatings for improper attire.

McH Stacks PN6790.J3 S3 1983
Book Description

McH Stacks PN6790.J3 S285 1996
From Publishers Weekly
As Schodt points out, in the 13 years between publication of his 1983 Manga! Manga! The World of Japanese Comics, and this volume, American consciousness of manga, Japanese comics, and its animation offshoot, anime, has grown considerably. The collective American eyebrow may still rise quizzically at the enormous popularity of comic books in Japan, where they are accorded nearly the same social status as novels and film, but the narrative strips, with their characteristic big-eyed characters, are increasingly popular in this country. The informally encyclopedic
Dreamland Japan, the result of Schodt's 16-plus years of studying manga, not only makes it easier to understand the art form but also says a good deal about Japanese culture (even the Aum Shinrikyo cult used manga to attract young followers). Derived in part from articles in Mangajin and Animerica, this is an authoritative reference of the different categories of manga, popular titles and publishers. Schodt also features more than 22 artists, many of whom he interviewed, including Hinako Sugiura, King Terry (Teruhiko Yumura), Shingo Iguchi (the creator of Z-Chan), and Fujiko F. Fujio (creator of the Doraemon, a series with 44 volumes which have sold an estimated 100 million copies). A full chapter is devoted to the father of them all, cartoonist Osamu Tezuka, whose death in 1989 "sent shock waves through nearly everyone under fifty in Japan."


**McH Stacks D810.J4S643 1986**

From School Library Journal

Told with chilling realism in an unusual comic-book format, this is more than a tale of surviving the Holocaust. Spiegelman relates the effect of those events on the survivors' later years and upon the lives of the following generation. Each scene opens at the elder Spiegelman's home in Rego Park, N.Y. Art, who was born after the war, is visiting his father, Vladek, to record his experiences in Nazi-occupied Poland. The Nazis, portrayed as cats, gradually introduce increasingly repressive measures, until the Jews, drawn as mice, are systematically hunted and herded toward the Final Solution. Vladek saves himself and his wife by a combination of luck and wits, all the time enduring the torment of hunted outcast. The other theme of this book is Art's troubled adjustment to life as he, too, bears the burden of his parents' experiences.


**McH Stacks D804.3.S66 1991**

From Library Journal

Spiegelman's Maus, A Survivor's Tale (Pantheon, 1987) was a breakthrough, a comic book that gained widespread mainstream attention. The primary story of that book and of this sequel is the experience of Spiegelman's father, Vladek, a Polish Jew who survived the concentration camps of Nazi Germany during World War II. This story is framed by Spiegelman's getting the story from Vladek, which is in turn framed by Spiegelman's working on the book after his father's death and suffering the attendant anxiety and guilt, the ambivalence over the success of the first volume, and the difficulties of his "funny-animal" metaphor. (In both books, he draws the characters as anthropomorphic animals--Jews are mice, Poles pigs, Germans cats, Americans dogs, and French frogs.) The interconnections and complex characterizations are engrossing, as are the vivid personal accounts of living in the camps.


**McH Stacks PN6727.T45 R5 1991**

From Publishers Weekly

Richard Wagner's operatic Ring Cycle is presented in full-color graphic novel form: mortal hero Siegfried is sent to slay a dragon, reclaim the gods' stolen gold and rescue the Valkyriestet uppercase per Webster/rl Brunnhildeok from fiery doom.


**McH Stacks PN6727.T467 G66 2004**

From School Library Journal

Chunky Rice is an anthropomorphic turtle who follows his urge to move on, leaving behind lovesick Dandele, a bug-eyed mouse, and a dreamy longshoreman. Chunky books passage on a barely seaworthy craft piloted by a shady skipper. Conjoined twins Ruth and Livonia are also on board. Back on shore, Dandele sends bottled missives out to sea and the longshoreman's injured pet bird, Merle, heals and regains flight. Thompson presents this bittersweet and engaging story in black-and-white panels that flow and tip into one another, giving the story motion that is reminiscent of the ocean against Chunky's boat and at Dandele's feet. The narrative intersperses past and present so that each character's motives become clear. Solid storytelling is expanded by
the images, resulting in a fully realized literary work. The sea captain’s posturing is fittingly retrograde and the twins are, by turns, self-exploitive and just plain folks. Chunky, Dandele, the longshoreman, and Merle, however, are unremitting winners.

McH Stacks PN6737.T54 S86 2002  
From Booklist  
Tominé is at the forefront of the younger generation of alternative-comics artists; now in his mid-twenties, he began publishing at age 16. Known for his clear, direct drawing and acute scrutiny of his contemporaries, Tominé has an understated approach, light on plot but rich with memorable characterization. The young protagonists of these four stories range from alienated to out-and-out misanthropic and include a successful but shy novelist who seeks out the girl he was obsessed with in high school; a lonely woman who loses her job and veers into erratic behavior; and a pair of high-school outcasts who improbably wind up together. Tominé shows them dealing with bad attitudes, bad choices, and bad sex.

McH Stacks PN6725.G39 1989  
Book description  
This series is a forum for lesbian and gay artists from small, local papers to be seen on a national level. It is a mixture of more and less well-known artists.

McH Stacks PN6727.W285 J56 2000  
From Publishers Weekly  
Ware’s graphically inventive, wonderfully realized novel-in-comics follows the sad fortunes of four generations of phlegmatic, defeated men while touching on themes of abandonment, social isolation and despair within the sweeping depiction of Chicago’s urban transformation over the course of a century. Ware uses Chicago’s World’s Colombian Exposition of 1893, the great world’s fair that signaled America’s march into 20th-century modernity, as a symbolic anchor to the city’s development and to the narrative arc of a melancholic family as haplessly connected as are Chicago’s random sprawl of streets and neighborhoods. In 1893, nine-year-old Jimmy Corrigan is abandoned atop a magnificent fair building by his sullen, brutish father (“I just stood there, watching the sky and the people below, waiting for him to return. Of course he never did”). Nearly a century later, another Jimmy Corrigan (the absurdly ineffectual, friendless grandson of that abandoned child) receives a letter from his own long-absent, feckless father, blithely and inexplicably requesting him to come and visit.

McH Stacks HD8055.I4 W63 2005  
From Publishers Weekly  
The Wobblies, as members of the Industrial Workers of the World were known, were influential in the labor movement at the dawn of the 20th century. A grassroots organization that fought for equality and safe working conditions, the Wobblies also had ties to women’s rights and socialism. This book attempts to encapsulate the rich history of the movement through comics (and connective essays) by such contributors as Peter Kuper, Harvey Pekar and Seth Tobocman. It’s a colorful story, from Chicago’s Haymarket riot in 1886 through epic strikes in Lawrence, Mass., and Patterson, N.J., to the controversial 1915 execution of folk singer Joe Hill. Peripheral characters include a parade of activists, including Margaret Sanger and “Mother” Jones. Though the group was most active from the turn of the century through the 1920s, later chapters address the Wobbly influence up to the present-day (noting, for example, its protests against Starbucks).