

The Best American Comics 2007

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#423042 in Books Graphic Novels Houghton Mifflin 2007-10-10 Original language: English PDF # 1 1.37 x 7.40 x 9.50l, 2.39 #File Name: 0618718761368 pages | File size: 50.Mb

From Graphic Novels Houghton Mifflin : The Best American Comics 2007 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Best American Comics 2007:

7 of 9 people found the following review helpful. Better than 2006 By David Swan Two things caught my attention scanning through the Best American Comics of 2007. The first was that it was edited by the multit talented Chris Ware and the second was a story by Gilbert Hernandez about a gigantically breasted woman. The later will get my attention every time. I found the 2006 Best Comics to be a big disappointment and I considered the possibility that perhaps one year just wasn't enough time to come up with 300+ pages of alternative comics. However, I put my faith in Mr. Ware (who also edited the fantastic `McSweeney's Issue 13') and bought the 2007 book with hopes of major improvements. The cool thing about these anthologies is that it's like eating at a buffet. You can sample all sorts of different items and if you don't like something move onto the next. If you really enjoy a particular artist you might just

pick up other things they've produced. The overall quality in the 2007 edition is higher than last year but I have to confess that nothing in this book jumped out at me and I only discovered a couple of artists I might look into further. In the opening section Chris Ware mentions one of the criticisms of these kinds of comics, that the artists tend to engage in a lot of naval gazing. Well, recognizing the problem doesn't make it go away and there is an unfortunate amount of depressing self introspection about how sad and lonely the artists lives are. I also have to say that this collection features some of the most primitive art I've yet to see in any of these anthologies with some looking like they were scratched out during lunch period at junior high. What this collection didn't have was any stories that I was wishing would just end which sets it apart from the 2006 collection. I would like to give special mentions to Jonathan Bennett and Kevin Huizenga who I felt had the best art in the book. David Heatley's short pieces may be the most memorable as he puts ink to actual dreams he's had. I'll give the award for most interesting story to Kim Deitch for 'No Midgets in Midgetville'. I would put this collection somewhere in the middle of alternative comic anthologies. It's not as good as 'An Anthology of Graphic Fiction, Cartoons, and True Stories' but much better than BAC 2006.0 of 0 people found the following review helpful. Five Stars By J. Brown Brought as a gift. 0 of 2 people found the following review helpful. Not as magically delicious as the 2006 edition, but great By Elaine Wilson I still think McSweeney's issue 13 is the best comics anthology of recent years, and when I saw the first (2006) edition of Best American Comics in a store I freaked out. I was delighted to see that Best American Comics 2007 was edited by Chris Ware and was hoping for some of the magic of McSweeney's 13. So because I was expecting this book to exist it didn't have the magic that the 2006 edition, which was a complete surprise, had for me. But I still really liked it. The introduction was chock full of OTHER stuff I wrote down to find online or in stores, the Alison Bechdel piece was a real standout ("Fun Home" is definitely on my wishlist now), and I'm such a fan of Ivan Brunetti that I was really glad he got several pages interspersed through the book.

Guest editor Chris Ware and series editor Anne Elizabeth Moore have sought out the best stories to create this cutting-edge collection. Contributors include Lynda Barry, R. and Aline Crumb, Kim Deitch, Gilbert Hernandez, Seth, and Art Spiegelman.

From Publishers Weekly Starred . Comics make a second outing in the venerable Best American series, with nary a fluttering cape in sight. This collection isn't about such heroes or villains, it's about humor, fear, the finely observed details of life, and things of a generally more personal and less world-threatening nature. That (as well as a predilection toward Midwestern artists) is what you get when Ware (Acme Novelty Library) is guest editor. The book includes work from 39 different artists, but it's hard to find a weak entry, even if the editors are cheating a bit by including sections from already thunderously (and rightly) acclaimed book-length works like Charles Burns's Black Hole, Miriam Katin's We Are on Our Own and Alison Bechdel's Fun Home. Gilbert Hernandez contributes a particularly funny bit of his patented soap opera-comedy, while Adrian Tomine's selection from Optic Nerve, an epic of self-loathing and confusion, shows why he's one of the comics artists best worth watching. There are plenty of familiar names, and though the roster of usual suspects is starting to make comics anthologies look like annual class reunions, Ware has done a particularly good job here of celebrating the greatest, saddest and bravest in American comics. (Oct.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. Starred . Comics make a second outing in the venerable Best American series, with nary a fluttering cape in sight. This collection isn't about such heroes or villains, it's about humor, fear, the finely observed details of life, and things of a generally more personal and less world-threatening nature. That (as well as a predilection toward Midwestern artists) is what you get when Ware (Acme Novelty Library) is guest editor. The book includes work from 39 different artists, but it's hard to find a weak entry, even if the editors are cheating a bit by including sections from already thunderously (and rightly) acclaimed book-length works like Charles Burns's Black Hole, Miriam Katin's We Are on Our Own and Alison Bechdel's Fun Home. Gilbert Hernandez contributes a particularly funny bit of his patented soap opera-comedy, while Adrian Tomine's selection from Optic Nerve, an epic of self-loathing and confusion, shows why he's one of the comics artists best worth watching. There are plenty of familiar names, and though the roster of usual suspects is starting to make comics anthologies look like annual class reunions, Ware has done a particularly good job here of celebrating the greatest, saddest and bravest in American comics. (Publishers Weekly) About the Author No Bio No Bio