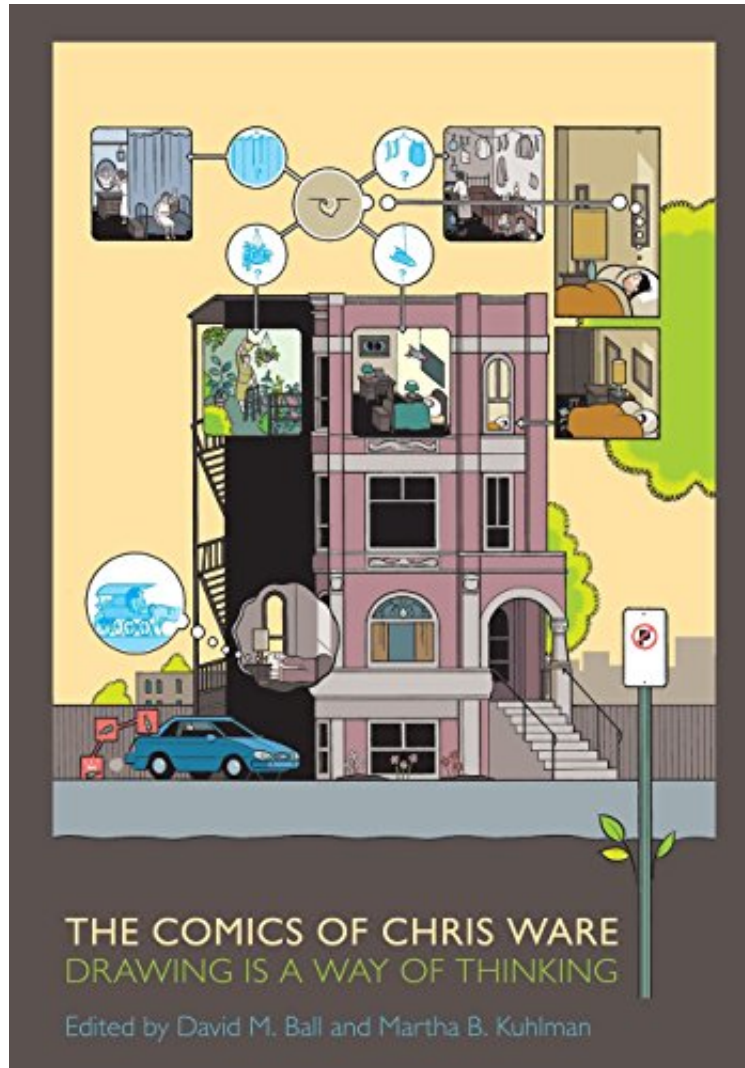


## The Comics of Chris Ware: Drawing Is a Way of Thinking

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**From Brand: University Press of Mississippi : The Comics of Chris Ware: Drawing Is a Way of Thinking** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Comics of Chris Ware: Drawing Is a Way of Thinking:

13 of 13 people found the following review helpful. Insightful and FunBy reading guyI understand where the prior reviewer is coming from, but respectfully completely disagree. i loved this book. My background is art history and I love graphic novels, what has interested me is the interplay between high and low art. It is true that some of the authors of these articles are thinking pretty deeply, and maybe overthinking, but this book gave me the chance to consider Chris Ware from new perspectives, to put him in context from an art history and post-modernist context, and

to feel a renewed appreciation for his work. Everyone who loves Ware and his ilk knows that they are more than comics and this book is like sharing the discussion with other fans. I highly recommend it for fans of Chris Ware, fantagraphics, and art historians. 9 of 9 people found the following review helpful. It's never too late to start thinking. By HvW There is no question that Ware's contributions to visual culture are as much intellectual and historical as they are aesthetic, but even the greatest fan of his work might never make those connections casually. Not everyone is good at analysis, and not everyone has the education and critical background of the authors included in this book. I believe it is probably a bit early to assess Ware's ultimate role in the comics / art world, but it's not too early to start thinking about what he's doing. Looking at and thinking about skilled analysis of his contexts - both chosen and incidental - is fascinating not only for what it says about Ware, but what it says about the rest of contemporary comics, quite a lot of other aspects of visual culture, and what someday will be a component of the history of art of the current era. It's understandable that folks who are into Ware's apparently uncomplicated visual style might find the verbally dense academic prose a bit of a bramble patch to get through. This is not the expedient text of a comic or even a graphic novel. As the kids might say, it could be tl;dr if one purchased this book looking for comics. However, if you were looking for a variety of perspectives on Ware's work, including both criticism and praise, this is a fantastic selection of well-thought, well-written and well-edited essays. (tl;dr is 'too long; didn't read', if you were wondering.) 8 of 56 people found the following review helpful. Hi-fuloontun bull By Manos This book is an intellectual commentary upon Chris Ware's art. When eggheads are compelled to comment upon a great artist like Ware's works it's going to come out like crap. These people should just kick back, smoke a joint, and keep their opinions to themselves. There's some good Ware artwork, but so what? I've got all of Ware's work, and this is the least important.

*The Comics of Chris Ware: Drawing Is a Way of Thinking* brings together contributions from established and emerging scholars about the comics of Chicago-based cartoonist Chris Ware (b. 1967). Both inside and outside academic circles, Ware's work is rapidly being distinguished as essential to the developing canon of the graphic novel. Winner of the 2001 Guardian First Book Prize for the genre-defining *Jimmy Corrigan: The Smartest Kid on Earth*, Ware has received numerous accolades from both the literary and comics establishment. This collection addresses the range of Ware's work from his earliest drawings in the 1990s in *The ACME Novelty Library* and his acclaimed *Jimmy Corrigan*, to his most recent works-in-progress, "Building Stories" and "Rusty Brown."

From the Author I (David Ball) recently had the good fortune to hear a public lecture on the history of comics by Art Spiegelman, acclaimed author of *Maus* and in many ways the formative influence on the rise of the contemporary graphic narrative. Laying out the history of the medium and riffing through the luminaries of the comics world, Spiegelman paused over what he called the single greatest example of the vast possibilities for comics in the twenty-first century: Chris Ware's 2007 "Thanksgiving" serial covers for *The New Yorker*. It confirmed for me what I knew the first time I picked up Chris Ware's work, that here was an artist who had the potential to redefine our understanding of what this medium was capable, with consequences for a whole host of contiguous disciplines. To tell that story demands not a single voice but a chorus, and working with my co-editor (Martha Kuhlman), we assembled a group of contributors from the fields of English, comparative literature, history and art history with interests that reach out into architecture, urbanization, critical race theory, and disability among many others. Our goal was to put together a collection of essays that was as rich and varied as the comics Chris Ware draws, and while this might well have been an impossible task, the resulting volume provides a thoughtful and engaging introduction to Ware's accomplishments and aesthetics. We hope the essays collected here will interest scholars and enthusiasts alike, and that they are the beginning of a much longer conversation about the meaning and import of Chris Ware's comics.

From the Inside Flap An assessment of the achievement and aesthetic of one of America's brightest comics innovators

About the Author David M. Ball is chair of the English Department at Dickinson College. His essays have appeared in *ESQ: A Journal of the American Renaissance* and *Critical Matrix*. Martha B. Kuhlman is associate professor of comparative literature at Bryant University. She has published in the *Journal of Popular Culture*, *European Journal of Comic Art*, and the *International Journal of Comic Art*.