

(Library ebook) The Great American Comic Strip: One Hundred Years of Cartoon Art

The Great American Comic Strip: One Hundred Years of Cartoon Art

Judith O'Sullivan

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Judith O'Sullivan : The Great American Comic Strip: One Hundred Years of Cartoon Art before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Great American Comic Strip: One Hundred Years of Cartoon Art:

1 of 1 people found the following review helpful. Missed opportunity #1: outside her comfort zone By Simon Barrett 'Il Penseroso' Never let academics loose on the funnies. This joyless book appears aimed at someone thoroughly at home in the art world who has never seen comics. One has to ask oneself why such a hypothetical person would be opening this book in the first place. Oh, I know - for a dreaded 'assignment'. Now it makes sense! But Bringing Up Father prefiguring Charles Sheeler? Nuts! Call it art deco if you must, it explains nothing, it was in the air at the time and McManus just happened to be a fine artist - unlike, say, Gary Trudeau or Scott Adams, who didn't have to be. O'Sullivan's leaden prose assumes our complete ignorance of the medium: if that were the case we would not be starting here. The text reads like parody. '[Lyonel] Feininger's status as a citizen of two continents found symbolic expression in his strips [...] The tension between id and superego, youth and old age, male and female, and bourgeois duty and self-expression was symbolized by the insistent aerial intervention of Aunty Jim-Jam and the earthly appetites of the nautical Kin-Der-Kids.' Some of the pictures are OK

This is a history of comics, from both an artistic perspective and as a form of social criticism, and it treats the work of

well known artists as well as some outstanding lesser-known artists.

From Library Journal Despite resounding evidence to the contrary presented by David Kunzle (The Early Comic Strip, LJ 5/15/74, and The History of the Comic Strip: The Nineteenth Century, LJ 9/1/90), the idea that comic art is uniquely American prevails. O'Sullivan perpetuates the myth here. Her research, which covers all the major phases of American comic strip development--including adventure strips, social commentary, underground comix, and women, among others--is impressive, and the illustrations are, as one might expect, fantastic. Unfortunately, O'Sullivan's preferred writing style is Old High Cliche. Nonetheless, this is a valuable, if flawed, history. Recommended.- Keith R.A. DeCandido, "Library Journal" Copyright 1990 Reed Business Information, Inc.