

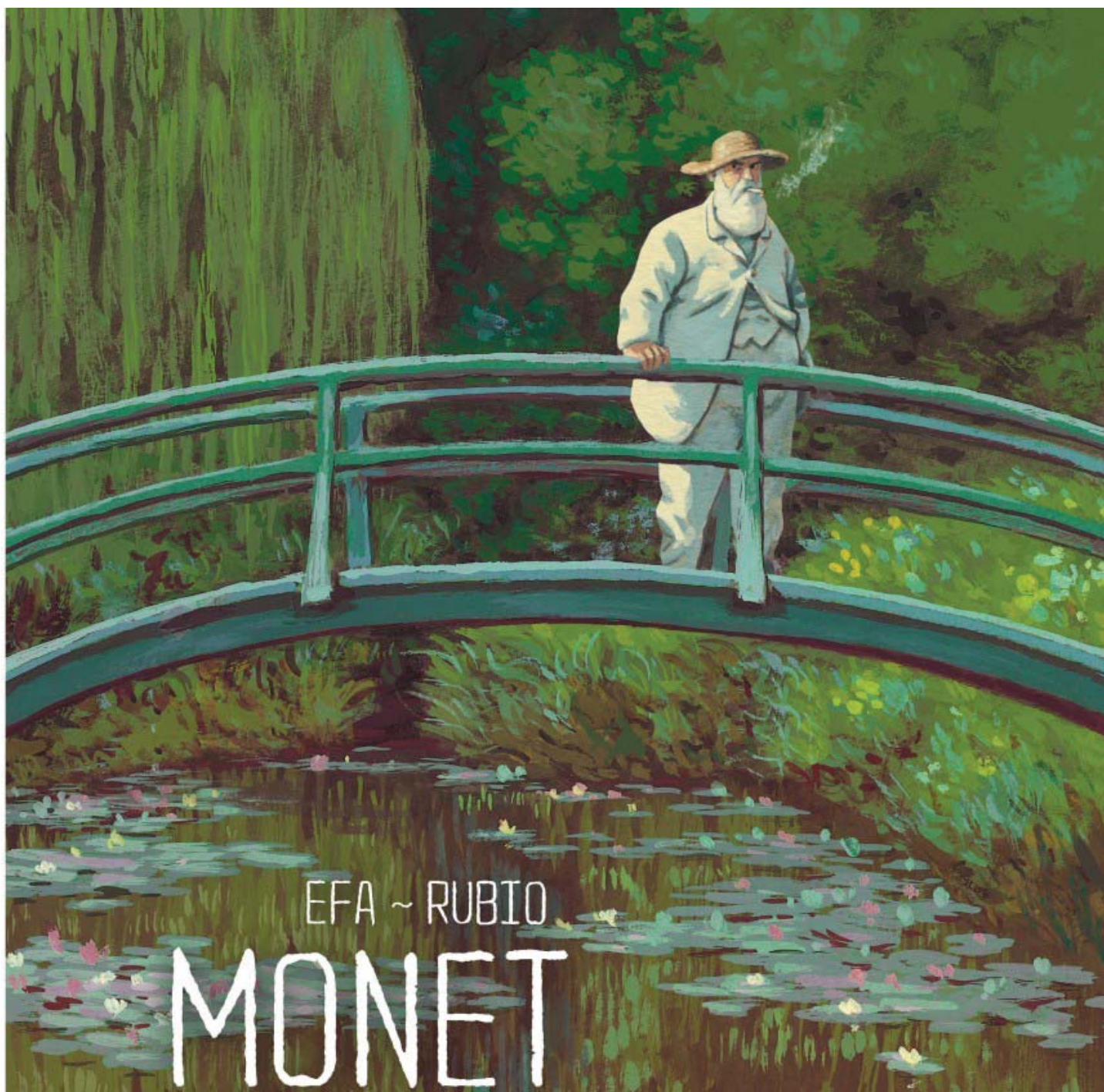


COMIC ARTISTS and **ARTIST COMICS**

**BEHIND THE SCENES WITH
MONET, DALI, PICASSO, MUNCH**
AND THE COMIC STRIP STARS OF *CARTOON COUNTY*

MAR 2018— NO. FIFTEEN

PLUS...HOW TO READ NANCY



EFA ~ RUBIO

MONET

The Comics & Graphic Novel Bulletin of

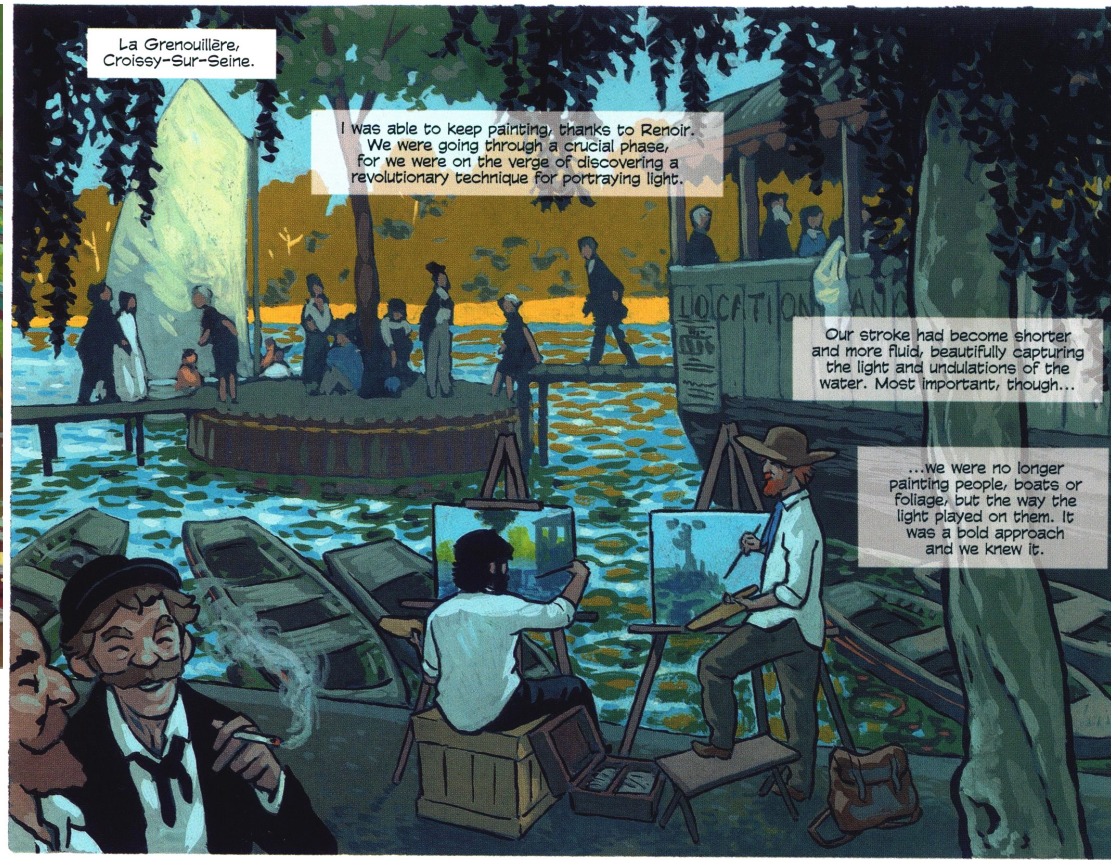


Lexington Public Library
Reading Is Just the Beginning!



Monet: Itinerant of Light
 Written by Salva Rubio/Art by Efa
759.4 M746r OVERSIZE
Beaumont, Central & Eastside

"Itinerant" as a noun is defined as "traveler, rover, nomad"...and "hobo, vagrant, tramp". Painter Claude Monet was both. He wandered far and wide in pursuit of the light he sought to capture on canvas. And he ducked and dodged creditors, his family and the Franco-Prussian War. The highs and lows of Monet's life are beautifully rendered in this graphic biography of the artist who gave Impressionism its name...and its soul. Monet is the

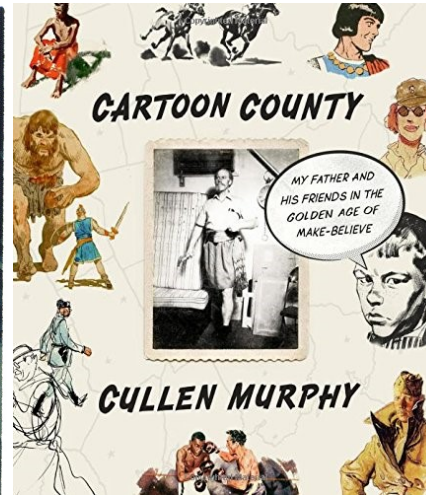


archetypal Modern Artist: a tragic childhood from which art was an escape, youthful run-ins with authority, the mentor who points the way forward, the meeting of like minds such as Renoir and Pissarro, the rebellion against the artistic status quo—"the same old song: shenanigans, nepotism and hidden agendas"—and, of course, the constant struggle with money. But as Rubio's first-person script makes clear, beyond the scandals, the debts, the ebb and flow

of his career, Monet was about *the work*. His quest, to use the unreal, art, to discover the Real, never ended, even as cataracts took his sight. Efa's art is an exquisite balance of representational authenticity and the desire to express Monet's theory and practice in comics form. Efa succeeds: Each painted page, a contrast of strong figures against backgrounds blurred in Impressionistic brushstrokes, is a worthy tribute to Monet. Go to lexpublib.org to get your copy!



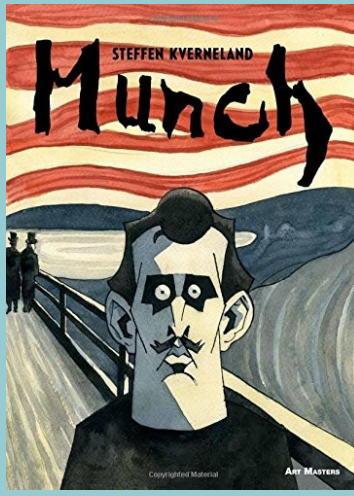
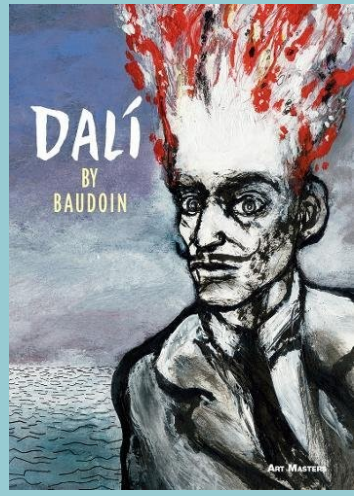
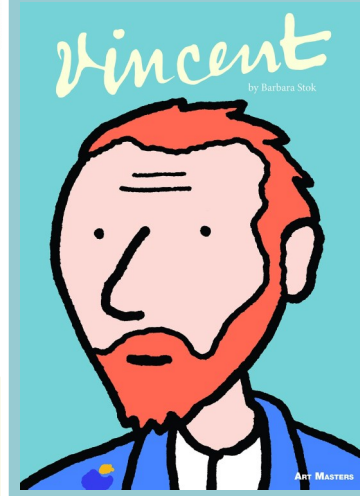
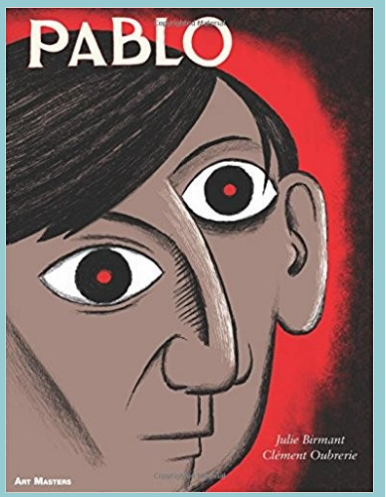
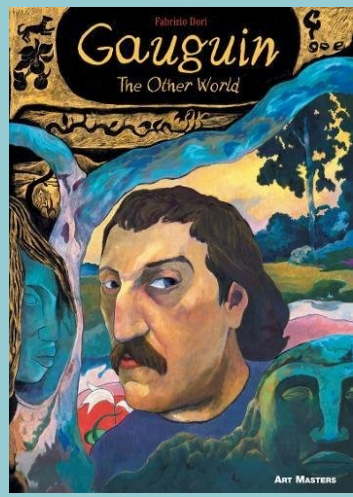
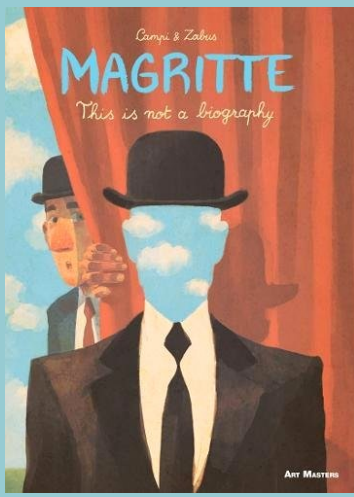
Painted in 1656 by Diego Velázquez, *Las Meninas* (*The Ladies-in-Waiting*) is considered the greatest painting in Spanish history, if not the greatest painting of them all. Translated by Erica Mena for Fantagraphics, *The Ladies-in-Waiting* was written by Santiago Garcia. Garcia's script follows Velazquez as he paints his way up the ladder, eventually becoming not only the court portraitist but the chamberlain of King Felipe IV. Meanwhile, we meet contemporaries such as Peter Paul Rubens, who tells the young Diego "Painting is an industry, the industry of money." Like so many artists before him and after, Velazquez walks a tightrope between ambition and desire, the demands of society and the needs of art. Javier Olivares' expressionistic drawings are sophisticated yet raw, the use of color moody, vivid and absorbing. Go to Village for one of the best graphic novels of 2017!



Between the chambers of a king's painter and the garrets of the suffering artist lay the suburban idyll of *Cartoon County*. Written by the son of John Cullen Murphy, this lovely book from Farrar, Strauss & Giroux is subtitled "My Father and His Friends in the Golden Age of Make-Believe". "Father" was Hal Foster's successor on the classic adventure strip *Prince Valiant*, and his friends and neighbors included such celebrated cartoonists as Dik (Hagar the Horrible) Browne, Mort (Beetle Bailey) Walker and Chuck Saxon of the *New Yorker*. They were among the dozens of cartoonists, illustrators and writers who lived in Fairfield County, Connecticut: Close enough to the syndicates and publishers of New York, yet affording a modicum of space and quiet to raise the kids. With neighbors like Jack Davis and Milton Caniff, Murphy grew up surrounded by the cartoon biz and has plenty of stories to tell. The biggest story is his father's experience as part of MacArthur's staff during the Pacific campaign. Bullets flying, bombs falling, rivers raging, John Cullen Murphy carried a "pad, pencils, and a sketching pen at all times." Sketches like that *right* are among the many awesome drawings that fill the book. You'll find *Cartoon County* at Beaumont and Central.

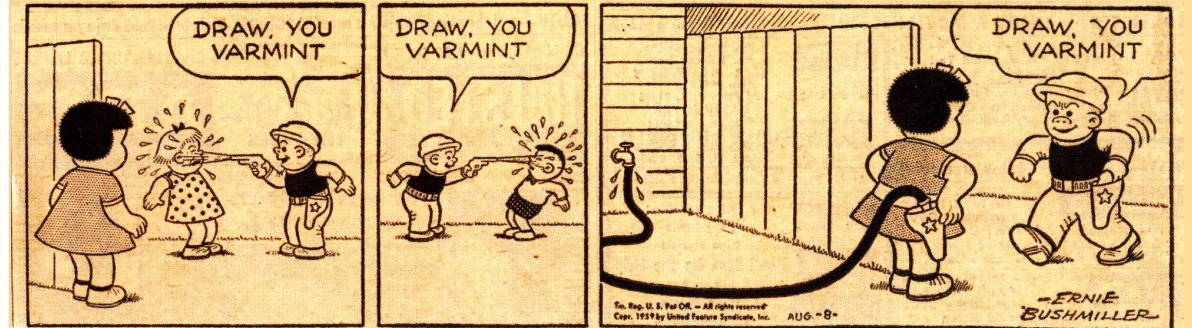


The Art Masters Series is published by the feisty British independent Self-MadeHero. English translations of European works, these graphic novels are actually biographies; in fact, Steffan Kverneland's *Munch* is located in the B section at Central! The rest are all under 741.5, however, so you'll find them in the Comics section. Each book takes a different approach to its subject. Some, such as the titles devoted to Magritte and Gauguin, try to replicate the artists' style, albeit in comics form. In contrast, Barbara Stok's lovely *Vincent* is rendered in a simple, child-like fashion that expresses the wide-



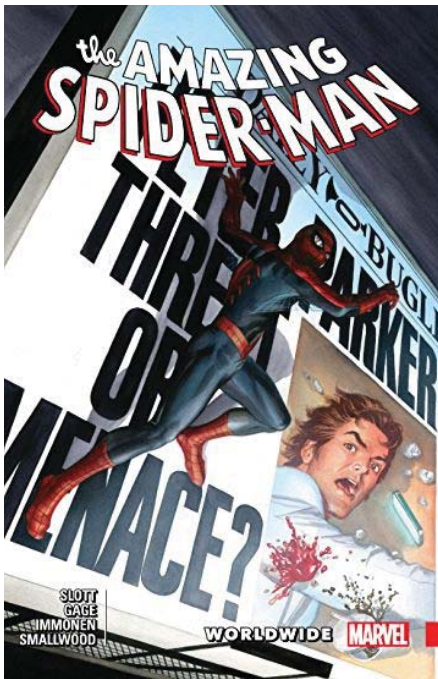
eyed naivete at the heart of Van Gogh's work without imitating his style. Meanwhile, Baudoin's *Dali* frustrates expectations by eschewing the artist's sensual colors in favor of a smoky drybrush technique in which color appears like a fever blister, a subterranean irruption of the repressed. And artist Clément Oubrerie approaches the controversial life of *Pablo* with a loose-limbed pen line and a naturalistic color palette quite unlike Picasso's own drawings. But my favorite is *Munch*; Kverneland's manic caricature work and masterful use of watercolor captures the spirit of every angsty hipster's top artiste.

"Stamford was the home of Ernie Bushmiller," writes Cullen Murphy in *Cartoon County*. "(He) drew *Nancy*, a strip so spare and elemental ('Dumb it down', Bushmiller would advise) that academic theorists can't let it alone." Enter *New Yorker* cartoonist Paul Karasik and RAW cartoonist Mark Newgarden. They use the *Nancy* strip below, originally published August 8, 1959, to break down, from the general ("2: The Gag") to the particular ("12: the Pistol-Grip Nozzle"), not just how this one example works, but how *all* comics work. This beautiful Fantagraphics edition also serves as a biography of Bushmiller, one of the last great stars of the glory days of the American newspaper strip.

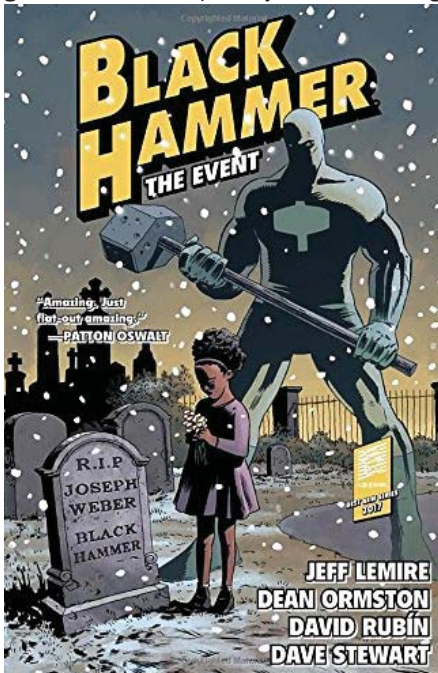


HOW TO READ NANCY
 The Elements of Comics in Three Easy Panels
 Paul Karasik • Mark Newgarden



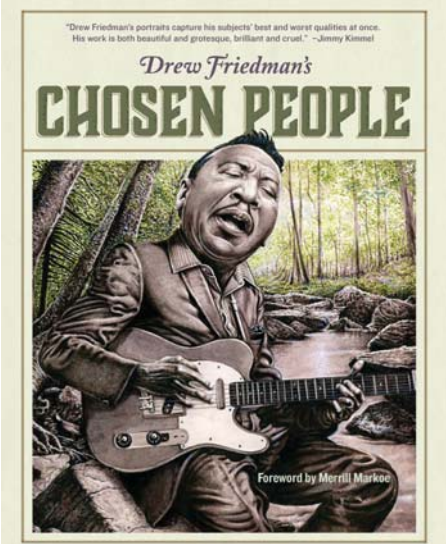


Dan Slott's *Amazing Spider-Man* had long been one of my favorite comics, but when it became the vehicle for yet another Mighty Marvel Murderfest, I'd had enough. (Said "event" featured the brutal death of, among others, the Spider-Man from the Hostess Cupcakes ad-comics. 'Nuff said.) I dropped the book...and soon abandoned monthly comics. No more file at the comic shop, no more Wednesday Warrior laying down fat stacks for floppies. Turned out I should've been more patient, because I missed not only the highly-recommended *Superior Spider-Man*, but its worthy sequels. Having wrenched his life back from his arch-enemy Otto Octavius, **Peter Parker** takes the company Doc Ock created while driving Pete's body *Worldwide* (Marvel). After so many years of Spidey scraping by, it's fun to watch Peter be the big boss of a global concern, especially while rumbling



MEANWHILE

with the new, improved Zodiac, the returning Mister Negative, and the ever-shifting menace beneath the mask of the Jackal. The *Worldwide* series is up to six volumes, which you'll find in the TEEN section of every LPL location. Meanwhile, a more melancholic take on the superhero genre can be found in *Black Hammer*, the Dark Horse title written by **Jeff Lemire**. The second collection, *The Event*, begins to explain just how *Black Hammer* died and left the other heroes—Abraham Slam, Golden Girl and the Barbalien—broken and stranded on "the Farm". Other series with new volumes out include the gods-among-men saga *The Wicked & the Divine*; the creepy crime series *Postal* and the kickass sci-fi series *Horizon*; global hits *Saga*, *Hellboy* and *The Walking Dead*, as well as **Robert Kirkman's** other horror series, *Outcast*; and the second editions of Image's *Kill 6 Billion Demons*, Fantagraphics' alt anthology *Now*, and Young Animal's *Shade the Changing Girl* and



Cave Carson Has A Cybernetic Eye. Also new are the sophomore collections of the DC/Hanna Barbera series *Scooby Apocalypse* and *Future Quest*, in which Frankenstein Jr. steps into the fray, not to mention the compilation *DC Meets Hanna Barbera*, featuring team-ups between Booster Gold and The Flintstones, the Banana Splits and the Suicide Squad, and Batman and Top Cat. One of the Hanna Barbera studio's prime time stars, Top Cat was based on the comic actor **Phil Silvers**. Silvers is one of the dozens of personalities from showbiz, culture and cartooning who appear in the latest from the contemporary master of caricature, **Drew Friedman's Chosen People**. Friedman got his start in comics like *RAW* and *Weirdo*, but ditched funnybooks for the more lucrative and respected field of illustration. His fascination for the unvarnished human visage is expressed in the wrinkles on **Bob Dylan**, the sunburned brow of **Chris Ware**, the liver spots and wattles of **Woody Allen**, who allegedly was so upset by Friedman's portrayal, he never again wrote for that periodical.



Like comics, its sister art, animation, is a collaborative effort, as shown in **Mindy Johnson's Ink & Paint: The Women of Walt Disney's Animation**. Available at Beaumont, Central, Eastside and Tates Creek under 791.4334 J635i, this gorgeous Oversize tome gives the lowdown on the hundreds of women who worked, usually uncredited, as chemists, painters and, eventually, animators, from primitive Mickey one-reelers to *Sleeping Beauty* and beyond. But sometimes sisters gotta do it for themselves. Like the eponymous heroine of *Tarantula* (AdHouse): The whip-wielding vigilante fights evil in a *noir* superhero saga that reads like a lurid Mexican *sensacionale* by **Gary Panter**. Featuring luchador detectives, werewolf girl gangs and wicked Lovecraftian hi-jinx, *Tarantula* is a raw and brawling book. And dig that Leroy lettering! Get it from Northside and Village!

