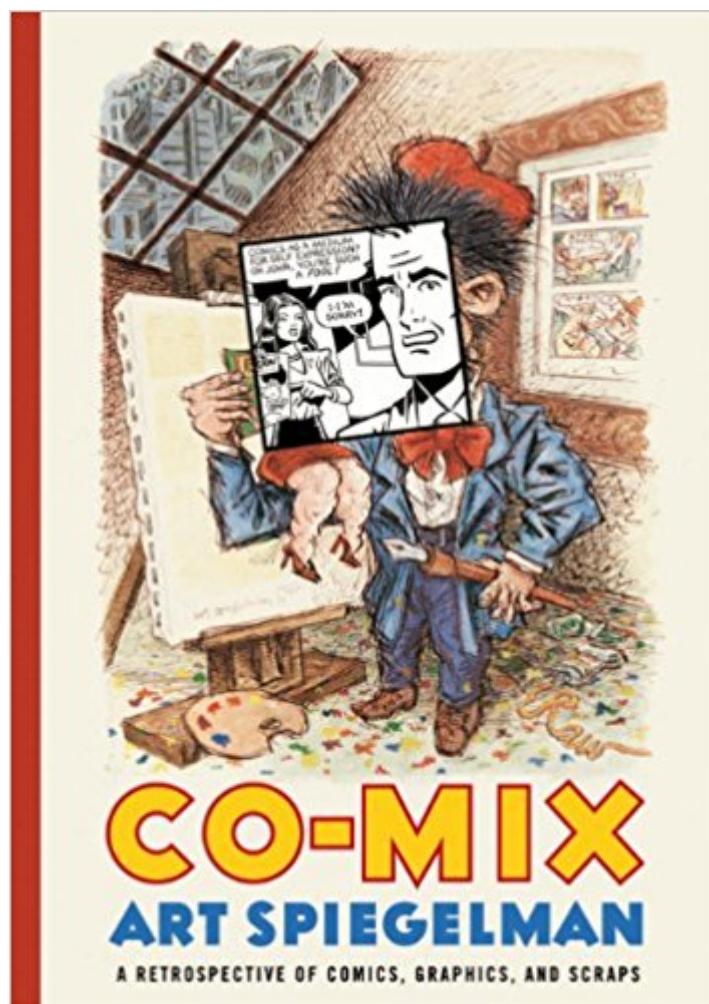


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Co-Mix: A Retrospective Of Comics, Graphics, And Scraps



Synopsis

"Designed with Mr. Spiegelman's help, [Co-Mix] has the tall, narrow proportions of Raw...its images form a chronological sampling of Mr. Spiegelman's extraordinary imagination, including his precocious early work, underground comics, preparatory notes and sketches for *Maus*, indelible covers for *The New Yorker*, lithographic efforts and much else." •*New York Times*In an art career that now spans six decades, Art Spiegelman has been a groundbreaking and influential figure with a global impact. His Pulitzer Prize-winning holocaust memoir *Maus* established the graphic novel as a legitimate form and inspired countless cartoonists while his shorter works have enormously expanded the expressive range of comics. *Co-Mix: A Retrospective of Comics, Graphics, and Scraps* is a comprehensive career overview of the output of this legendary cartoonist, showing for the first time the full range of a half-century of relentless experimentation. Starting from Spiegelman's earliest self-published comics and lavishly reproducing graphics from a host of publications both obscure and famous, *Co-Mix* provides a guided tour of an artist who has continually reinvented not just comics but also made a mark in book and magazine design, bubble gum cards, lithography, modern dance, and most recently stained glass. By showing all facets of Spiegelman's career, the book demonstrates how he has persistently cross-pollinated the worlds of comics, commercial design, and fine arts. Essays by acclaimed film critic J. Hoberman and MoMA curator and Dean of the Yale University School of Art Robert Storr bookend *Co-Mix*, offering eloquent meditations on an artist whose work has been genre-defining.

Book Information

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Customer Reviews

Spiegelman is best known for his Pulitzer Prizeâ “winning graphic novel, *Maus* (1986), but the comics cognoscenti laud him for a five-decade body of work that includes some of the most formally daring efforts the medium has seen. Based on a museum retrospective, this lavish coffee-table compilation encompasses Spiegelmanâ ™s 1970s commercial work (including Topps gum trading cards and stickers); book illustrations; *New Yorker* covers (including his acclaimed 9/11 tribute); and even a painted-glass window done for a New York City school. But his comics output is appropriately at the fore, from his late-1960s underground comics and his groundbreaking strips for his 1980s avant-garde magazine, *Raw*, to his recent nonfiction pieces for the *New Yorker*, including tributes to cartoonists Charles Schulz and Harvey Kurtzman. Combining brazen experimentation with lowbrow yuks, Spiegelman pulls off the hat trick of being simultaneously intelligent, graphically compelling, and entertaining. *Maus* did much to â œlegitimizeâ • comics to the wider world, but this thoughtfully curated, elegantly presented volume is an even more convincing testament to the potential of the medium. --Gordon Flagg

â œA classic of a different kind â “ by which I mean that I am declaring it to be a classic right here and now â “ is *Co-Mix*, a "retrospective" of comics, graphics and "scraps" by Art Spiegelman, the Pulitzer prize-winning author of *Maus*. Among the collectors' items gathered within are full-page reproductions of covers for Robert Crumb's *Short Order Comix*; a full-size insert of the long out of print *Raw* comic *Two-Fisted Painters*; and Spiegelman's peerlessly brilliant *New Yorker* strips about Maurice Sendak and â “ my favourite â “ Charles Schulz. The ultimate swank present for any completist Spiegelman fan.â • â •*Guardian Graphic Books of the Year Review*â œExploring the breadth of his work, [Co-Mix] shows that, perhaps more than any other single artist, Spiegelman has energized the range of emotional possibility in comics.â • â •*San Francisco Weekly*â œAs [Co-Mix] makes clear, Spiegelman's only true comics peer is Robert Crumb.â • â •*The Montreal Gazette*â œWhat's refreshing about *Co-Mix* is the level to which it demonstrates Art's diversity. While many retrospective publications like to show off just the one creative direction, this revels in the frenetic intellectual talent that produced the graphic novel's finest example.â • â •*It's Nice That*

This is an exhibition book published for the *Co-Mix* exhibit which showed only in New York City in the US. I would have loved to go to the exhibit, but the book turns out to be as good a substitute as you can get from a book. It is beautifully done, lots of great unseen and previously unorganized stuff by Spiegelman, with excellent text. The oversized format is perfect (although you may have to build

a special bookcase to put it in). If you are used to the usual exhibit-related book in the museum gift store - and know enough to pass it by - make an exception here. This is worth the money and you'll enjoy it long after the show is gone.

I'm a long-time fan of Art Spiegelman's work and I own some of his other books, but this one is certainly a highlight of my collection. I had the pleasure of attending a talk/book-signing several weeks ago and Mr. Spiegelman is as interesting & complex in person as his artwork reflects on paper. Although this book isn't real lengthy, it includes what I feel is Spiegelman's most beautiful and important work. The colors are lovely. As an aside; the Jewish Museum (here in NYC) will have a wide-ranging exhibit of Spiegelman's work from November 8 to March 23 and it will undoubtedly be a terrific show.

As a fan/collector of the work of Art Spiegelman .. this book does not disappoint. It is so much better than what is pictured. The design of the book, quality of paper, graphics ... such a delight.

My middle aged son loved this book. Of course, he is a student of such things ever since he was in grade school!

Great product and it came in perfect condition! Very happy customer and would definitely recommend this product, you won't be disappointed

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