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Chester Brown: Conversations (Conversations with Comic Artists Series)

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Chester Brown Conversations

Edited by Dominick Grace and Eric Hoffman



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From Brand: University Press of Mississippi : Chester Brown: Conversations (Conversations with Comic Artists Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Chester Brown: Conversations (Conversations with Comic Artists Series):

0 of 0 people found the following review helpful. Glad I BotheredBy Bill ZAs much as I enjoy his work, I hesitated before buying 250 or so pages of interviews with Chester Brown. The 16 interviewers were bound to cover a lot of the

same ground, and that turned out to be true. But Brown, while at times a little reticent, reveals his thought process and working methods in an articulate and entertaining way. Most of the people he speaks with ask thoughtful and intelligent questions, and obviously know his work well. The questions cover his entire career. An added bonus is the footnotes provided in the present day by Chester himself, who can look back and correct himself or make matters more clear.

The early 1980s saw a revolution in mainstream comics in subject matter, artistic integrity, and creators rights as new methods of publishing and distribution broadened the possibilities. Among those artists utilizing these new methods, Chester Brown (b. 1960) quickly developed a cult following due to the undeniable quality and originality of his *Yummy Fur* (1983-1994). *Chester Brown: Conversations* collects interviews covering all facets of the cartoonist's long career and includes several pieces from now-defunct periodicals and fanzines. It also includes original annotations from Chester Brown, provided especially for this book, in which he adds context, second thoughts, and other valuable insights into the interviews. Brown was among a new generation of artists whose work dealt with decidedly nonmainstream subjects. By the 1980s comics were, to quote a by-now well-worn phrase, not just for kids anymore, and subsequent censorious attacks by parents concerned about the more salacious material being published by the major publishers on subjects that routinely included adult language, realistic violence, drug use, and sexual content began to roil the industry. *Yummy Fur* came of age during this storm and its often-offensive content, including dismembered, talking penises, led to controversy and censorship. With Brown's highly unconventional adaptations of the Gospels, and such comics memoirs as *The Playboy* (1991/1992) and *I Never Liked You* (1991-1994), Brown gradually moved away from the surrealistic, humor oriented strips toward autobiographical material far more restrained and elegiac in tone than his earlier strips. This work was followed by *Louis Riel* (1999-2003), Brown's critically acclaimed comic book biography of the controversial nineteenth-century Canadian revolutionary, and *Paying for It* (2011), his best-selling memoir on the life of a john.

From the Inside Flap: Collected interviews with the unconventional comics creator of *Yummy Fur* (1983-1994), comics memoirs such as *The Playboy* (1991/1992) and *I Never Liked You* (1991-1994), and his best-selling memoir *Paying for It* (2011). About the Author: Dominick Grace, London, Ontario, Canada, is an associate professor of English at Brescia University College. He is also the coeditor (with Eric Hoffman) of *Dave Sim: Conversations* (University Press of Mississippi). Eric Hoffman, Vernon, Connecticut, is the editor of *Cerebus the Barbarian Messiah: Essays on the Epic Graphic Satire of Dave Sim and Gerhard*. He is also the coeditor (with Dominick Grace) of *Dave Sim: Conversations* (University Press of Mississippi).