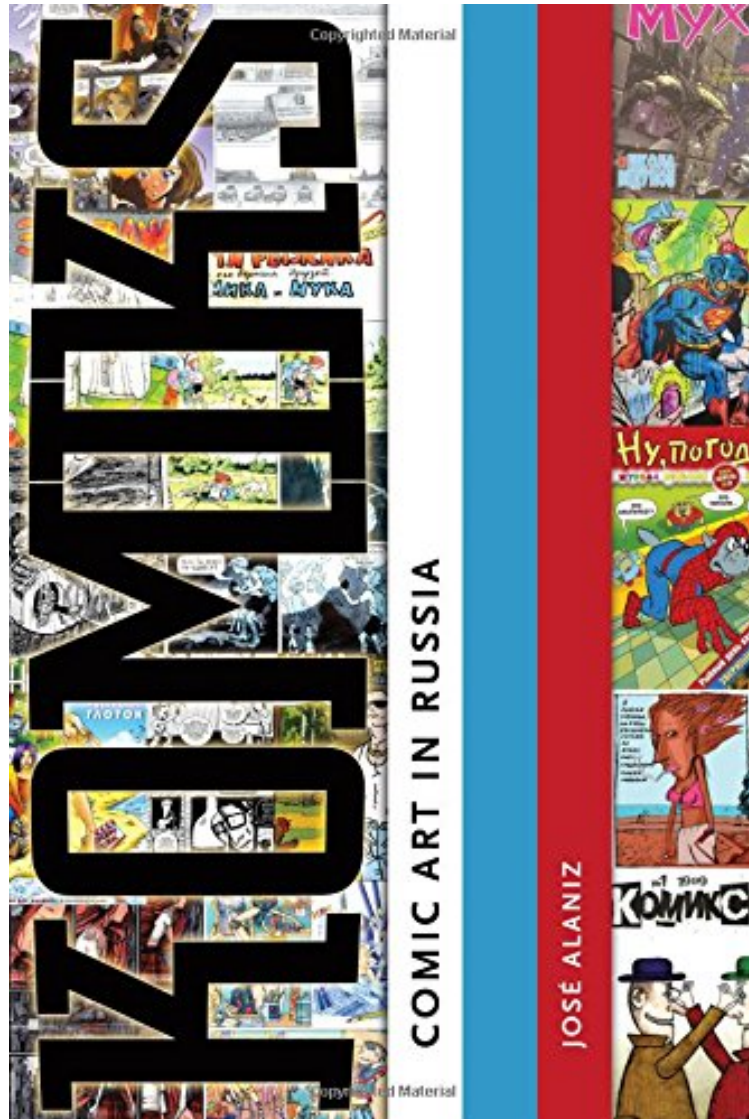


(Read and download) Komiks: Comic Art in Russia

Komiks: Comic Art in Russia

Jos Alaniz

**Download PDF / ePub / DOC / audiobook / ebooks*



[Download](#)

[Read Online](#)

#3729957 in Books 2010-01-15 Original language: English PDF # 1 9.20 x 1.11 x 6.26l, 1.27 #File Name: 1604733667288 pages | File size: 63.Mb

Jos Alaniz : Komiks: Comic Art in Russia before purchasing it in order to gage whether or not it would be worth my time, and all praised Komiks: Comic Art in Russia:

0 of 0 people found the following review helpful. A detailed look at an often overlooked artistic subculture By Paul E. Richardson A detailed look at an artistic subculture that can trace its roots back to lubok and icon painting. Comics (sequential narratives combining text and images) were on the outs in the Soviet era seen to be a bourgeois diversion, and overshadowed by the art of film. But they survived underground and thrived whenever there was a loosening of controls. Alaniz looks at the forms full history, from its tsarist legacy through post-war liberalizations and the boom of

the post-Soviet era. Loaded with great examples, in both black and white and color. As reviewed in Russian Life

Jos Alaniz explores the problematic publication history of komiks--an art form much-maligned as "bourgeois" mass diversion before, during, and after the collapse of the USSR--with an emphasis on the last twenty years. Using archival research, interviews with major artists and publishers, and close readings of several works, *Komiks: Comic Art in Russia* provides heretofore unavailable access to the country's rich--but unknown--comics heritage. The study examines the dizzying experimental comics of the late Czarist and early revolutionary era, caricature from the satirical journal *Krokodil*, and the postwar series *Petia Ryzhik* (the "Russian Tintin"). Detailed case studies include the Perestroika-era KOM studio, the first devoted to comics in the Soviet Union; post-Soviet comics in contemporary art; autobiography and the work of Nikolai Maslov; and women's comics by such artists as Lena Uzhinova, Namida, and Re-I. Alaniz examines such issues as anti-Americanism, censorship, the rise of consumerism, globalization (e.g., in Russian manga), the impact of the internet, and the hard-won establishment of a comics subculture in Russia. Komiks have often borne the brunt of ideological change--thriving in summers of relative freedom, freezing in hard winters of official disdain. This volume covers the art form's origins in religious icon-making and book illustration, and later the immensely popular lubok or woodblock print. Alaniz reveals comics' vilification and marginalization under the Communists, the art form's economic struggles, and its eventual internet "migration" in the post-Soviet era. This book shows that Russian comics, as with the people who made them, never had a "normal life."

From the Inside Flap The first study to trace the evolution of Russian comics from Soviet *bte noire* to post-Perestroika art form
About the Author Jos Alaniz is associate professor of Slavic languages and literatures and comparative literature at the University of Washington, Seattle. His work has appeared in the *International Journal of Comic Art*, *Comics Journal*, *Studies in Russian and Soviet Cinema*, *Urbandus*, and other periodicals.