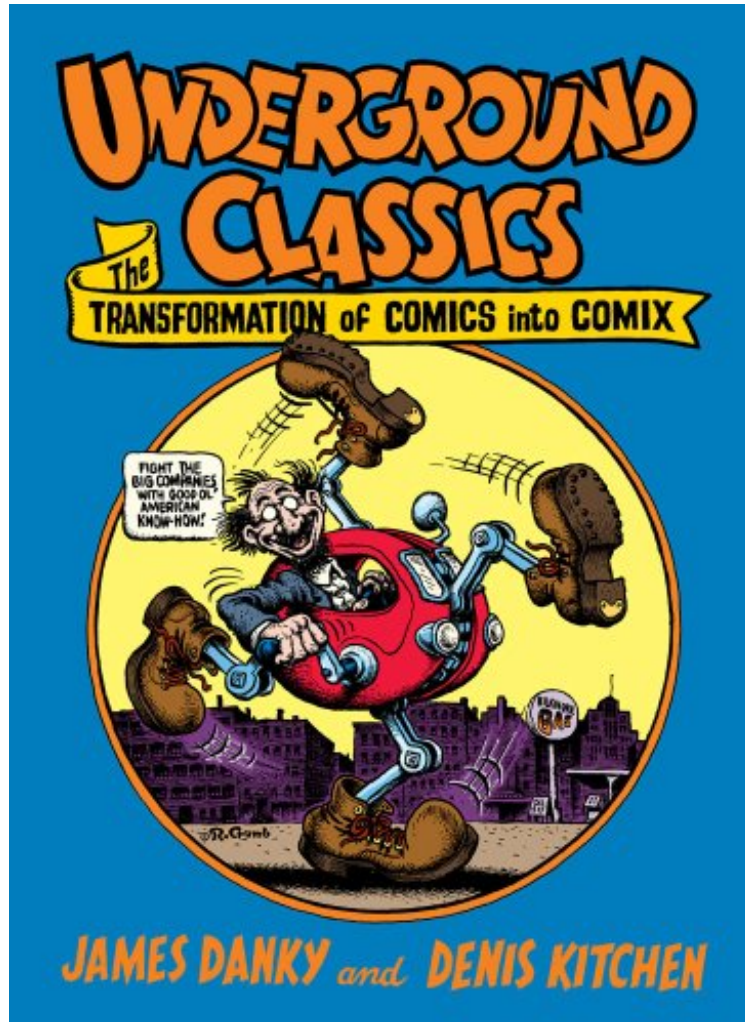


(Download) Underground Classics: The Transformation of Comics into Comix

## Underground Classics: The Transformation of Comics into Comix

*Denis Kitchen, James Danky*

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**Denis Kitchen, James Danky : Underground Classics: The Transformation of Comics into Comix** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Underground Classics: The Transformation of Comics into Comix:

1 of 1 people found the following review helpful. Very nice book, striking, enjoyable and enlightening By David R. Ingham This has greatly broadened my knowledge of comix and was delightful to read. I am not an art expert, but it seems quite scholarly, even heavy in some of the text. Almost 9" x 12". Of the 144 pages, nearly all have cartoons on them, first examples to go with the text, and then one or two pages to each of many artists with explanation of each artist's place. It is suggested that underground comics may have a major role in 20th century art, or at least in American art of the latter half of the century. That makes sense to me. Getting rid of repression is good for one's mental health. The impatient may want to skip the latter part of the text, and the faint of heart may stop before they get to

Robert Williams and S. Clay Wilson. 2 of 3 people found the following review helpful. *Comix As Legitimate Art* By Stan I purchased this after seeing the art exhibit at the Chazen Art Museum on campus at University of Wisconsin. The exhibit is terrific. Who would guess that the underground comix I read in alternative press and in comic books would one day be treated as legitimate art? The book comes close to being at the exhibit and does a nice job of displaying the range of items in this exhibit. The show made me go out and buy a copy of the *Furry Freak Brothers Omnibus* which includes all of the Brothers' stories under one cover. The *Freak Brothers Omnibus* of 0 people found the following review helpful. Five Stars By Aaron Arnold Very pleased

The impact of American underground comix is profound: They galvanized artists both domestically and abroad; they forever changed the economics of comic book publishing; and they influenced generations of cartoonists, including their predecessors. While the works of Robert Crumb and Art Spiegelman are well-known via the *New Yorker*, *Maus*, and retrospective collections, the art of their contemporaries such as Gilbert Shelton, Trina Robbins, Justin Green, Kim Deitch, S. Clay Wilson, and many other seminal cartoonists who came of age in the 1960s is considerably less known.

From *Booklist* Its no longer much of a novelty to see mainstream comics artists work in museums and galleries, and now underground comics, the 1960s bastard offspring of comics and the counterculture, are the focus of a traveling exhibition that this book complements. The 50-plus artists represented include seminal figures from the movement's earliest days, like Robert Crumb and Gilbert Shelton; second-generation undergrounders like Art Spiegelman and Charles Burns, who would make their biggest mark in the later alternative-comics scene; and 1980s figures working in the underground spirit, such as Drew Friedman and Howard Cruse. Three innovative mainstream comics artists whose freewheeling approach was influential on the movement—Will Eisner, Harvey Kurtzman, and Will Elder—are represented with pages they did for underground zines. Viewing the well-reproduced original drawings reveals a level of craft that belies the underground scene's scruffy image. It may seem ironic that works by these often-vulgar anti-establishment artists have wound up on gallery walls, but these well-chosen examples, augmented by a handful of informative essays, make a strong case for their legitimacy. --Gordon Flagg  
About the Author James Danky is the author of books on topics as varied as African-American newspapers and women's publications. He is on the faculty of the School of Journalism and Mass Communication at the University of Wisconsin-Madison. Denis Kitchen, cartoonist, writer, editor, publisher, and entrepreneur, was present at the birth of the underground comics movement. Kitchen has worked with every important artist active in producing underground comix.