



Comic Art in Museums

Edited by Kim A. Munson

2020

Contents

ix Acknowledgments

xi Foreword

M. Thomas Inge

3 Introduction

Kim A. Munson

11 FOUNDATIONS: COMIC ART IN MUSEUMS

14 Comic Art in Museums: An Overview

Denis Kitchen

23 Substance and Shadow: The Art of the Cartoon

Brian Walker

33 Permanent Ink: Comic Book and Comic Strip Art as Aesthetic Object

Andrei Molotiu

63 PIONEERS: COMIC ART EXHIBITIONS, 1930–1967

66 The Evolution of Comic Art Exhibitions, 1934–1951

Kim A. Munson

88 Narrative Illustration: The Story of the Comics

M. C. Gaines

98 The First International: *I Exposicao Internacional de Historias em Quadrinhos*

Alvaro de Moya

104 Comics and Figurative Narration: What Pierre Couperie Contributed

Antoine Sausverd

113 THE RENEWED FOCUS ON COMICS AS ART AFTER 1970

120 The Comic Stripped and Ash Canned: A Review Essay

Albert Boime

135 Exhibitions at the Museum of Cartoon Art: A Personal Recollection

Brian Walker

- 152 Mort Walker, Historian
Cullen Murphy
- 155 Review/Art: Cartoon Masters—Cartoonists Finally Get Some Respect
Kenneth Baker
- 159 Comics, Community, and the ToonSeum: An Interview with Joe Vos
Kim A. Munson
- 167 EXPANDING VIEWS OF COMIC ART: TOPICS AND DISPLAY
-
- 170 Northern Ink: *Misfit Lit* in Minneapolis
Diana Green
- 175 Our Heroes: African American Artists and Images in the American Comic Book
Dwayne McDuffie
- 178 Deviating from “Art”: Japanese Manga Exhibitions, 1990–2015
Jaqueline Berndt
- 192 The Glimmering Glow of Comic Art amidst the Blinding Glitter of the United Arab Emirates
John A. Lent
- 202 Hypercomics: The Shape of Comics to Come
Paul Gravett
- 207 Sequential Titillation: *Comics Stripped* at the Museum of Sex, New York
Craig Yoe
- 211 MASTERS OF HIGH AND LOW: EXHIBITIONS IN DIALOGUE
-
- 215 Comic Connoisseurs
David Deitcher
- 220 Comics as Art Criticism: The Cartoons of Jonah Kingstein
Karen Green and Kim A. Munson
- 243 High Way Robbery
Michael Dooley
- 256 “High Art Lowdown”: This Review Is Not Sponsored by AT&T
Art Spiegelman
- 257 How Low Can You Go?
John Carlin
- 259 Cracking the Comics Canon
Leslie Jones
- 264 An Uneasy Accord: LA Museums Open Their Walls to Comics as True Works of Art
Scott Timberg

- 271 Here Are the Great Women Comic Artists of the United States
Trina Robbins
- 275 Remasters of American Comics: Sequential Art as New Media in the
Transformative Museum Context
Damian Duffy
- 289 PERSONAL STATEMENTS: EXHIBITIONS ABOUT
INDIVIDUAL ARTISTS
-
- 295 *After Masters*: Interview with Gary Panter
Kim A. Munson
- 297 Splashing Ink on Museum Walls: How Comic Art Is Conquering Galleries,
Museums, and Public Spaces
Rob Salkowitz
- 308 In Our Own Image, After Our Likeness
Charles Hatfield
- 316 Showing *Pages and Progress*: Interview with Carol Tyler
Kim A. Munson
- 324 Curating Comics Canons: Daniel Clowes and Art Spiegelman's Private
Museums
Benoit Crucifix
- 346 *Co-Mix* and Exhibitions: Interview with Art Spiegelman
Kim A. Munson
- 356 Introduction to *Comic Book Apocalypse: The Graphic World of Jack Kirby*
Charles Hatfield
- 361 Jack Kirby at Cal State Northridge
Doug Harvey
- 365 Genius in a Box
Alexi Worth
- 371 Thirty Museums with Regular Comics Programming
- 373 List of Contributors
- 383 Index

Introduction

Kim A. Munson

In 2008, when I proposed writing my master's thesis on comics and museums, the art history department at my university (San Francisco State University) had no idea that serious scholarship on comics existed. I had to bring in enough scholarship to convince my committee that it was a topic worth discussing. Thanks to the catalog for *Masters of American Comics* (2005), *Comics and Culture: Analytical and Theoretical Approaches to Comics* (2000), and the *International Journal of Comic Art*, I was able to make my case, beginning my exploration of how exhibitions and all the public commentary surrounding them have contributed to the growing respect for the comics art form. This book is the book I wish had been available to me in grad school; an introduction to the history and controversies that have shaped comics exhibitions, who the pioneers were, different ideas about comic art exhibits around the world, how the best practices for displaying comics have developed and why, and how artists and curators have found ways to display comics that break away from the "framed pages on the wall" format. To borrow a phrase from Thierry Groensteen, it's the story of one way that comics have finally achieved "cultural legitimization" (2000).

I'm happy to say that in the eighteen years since Groensteen asked why comics were still struggling for cultural legitimacy, the state of both scholarship and serious interest by exhibiting institutions has grown tremendously. Comics had been long dismissed as an inferior medium, blamed for everything from childhood illiteracy to juvenile delinquency. The drawings comics were built upon were considered a low-class remnant of the production process even by most of the artists creating them, not worth saving, and surely not for display in the hallowed halls of the major art museums. Over the last twenty years the growing diversity in content and artistic innovation in graphic novels, comic books, and web comics combined with the popularity of films based on comics material have made comic art newly attractive to curators, museums, and university galleries. More artists identified with comics are getting big budget retrospectives, collecting institutions are mounting rich historical shows, and



Figure 2. Installation view of *The Art of Rube Goldberg* at The Contemporary Jewish Museum, San Francisco. 2018. Courtesy The Contemporary Jewish Museum; Photo: JKA Photography.



Figure 3. Exhibition view of *George Herriman: Krazy Kat is Krazy Kat is Krazy Kat*, Museo Nacional Centro de Arte Reina Sofía, Madrid. 2017. Photo by David Walker. Courtesy of Brian Walker.

exhibits capitalizing on the popularity of all types of comics are popping up around the world (see exhibit photos, figures 2, 3, 4, and 5).

Many of these shows are supported by high-end publications and thoughtful scholarship. The importance of exhibitions has been recognized in academic books by authors like Bart Beaty (*Comics versus Art*, 2012), David Carrier (*The Aesthetics of Comics*, 2000), Thierry Groensteen (*Comics and Narration*, 2013), Paul Gravett (*Comics Art*, 2013), and several others.¹ Fine arts magazines (such as *Art in America*, *Art Forum*, and *ARTnews*) and major news media have become increasingly interested in comics exhibits, assigning them to art critics that move past the typical “Bam, Biff, Pow! Comics aren’t just for kids” headlines to provide meaningful commentary about comics, comics artists, and the importance of popular culture. Analysis of exhibitions has also become a growing area within the art history discipline. Candidates for the gold standard in this genre include Mary Anne Staniszewski’s *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (1998), a painstakingly researched exhibition history that analyzes museum policy as seen through the Museum of Modern Art’s (MOMA) exhibition programming and design from 1929 through the 1990s, and *Thinking about Exhibitions* (1999), a thoughtful compilation of essays on history, themes, and trends edited by Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne. The importance of exhibition catalogs is a thread that will be discussed throughout this book, and among the best is the slick, metal-covered catalog for the Metropolitan Museum of Art’s groundbreaking show *Superheroes: Fashion and Fantasy* (2008), which is essential for the study of cosplay and identity. In *Curationism: How Curating Took Over the Art World and Everything Else* (2014), David Balzer discusses the history of curation and the challenges faced in a range of projects from major biennials to small nonprofits. He also investigates curation as a cultural phenomenon, with the curated selection as a “value added” to everything from playlists and music festivals to artisanal cheeses and fashion lines.

This book itself is a curated selection of influential essays and reviews, combined in a social art history loosely influenced by authors like T. J. Clark and Albert Boime. Each entry is a bookmark in the story of how a specific group of exhibitions in fine arts museums and university galleries built on each other and helped expand the boundaries of acceptance of comic art in the art and museum world. As exhibitions based on pop culture, particularly comics, have become more common, it is through the public discussions found in reviews, catalogs, online communities, and academic essays that exhibition standards and a loose art historical canon of creators have been established. I have included a diverse range of voices; journalists, art critics, fans, international scholars, curators, and comics creators to reflect on how this active public discussion



Figure 4. Installation view of Dr. Strange Mirror Room with costume from film and art by Steve Ditko as seen in *Marvel: Universe of Superheroes* at the Museum of Popular Culture, Seattle. 2017. Used with permission. © 2019 Marvel.



Figure 5. Installation view of *Mangasia: Wonderlands of Asian Comics* at Le Lieu Unique, Nantes, France. 2018. (Left to right): Details from front cover of “Yama to Umi” (Mountain & Sea) by Okamoto Ippei, 1926; “Take a ride on the spirit boat,” inflatable sculpture by Aya Takano, © 2014 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved; and Dragon Mural by Kim Jung-gi. Photo: © Nicolas Joubard. Courtesy of Le Lieu Unique and Barbican International Enterprises.

between fans, in the media, and in scholarship shapes our expectations of who is doing “museum-quality” art and how it should be seen.

Where the public goes to see this work, however, is in a bit of a transition. Groundbreaking pioneers like the Museum of Cartoon Art (1974–2002) founded by Mort Walker and Kevin Eastman’s Words and Pictures Museum (1992–1999) are long gone. The current economy and gentrification in the urban centers of the United States have forced the closure of a few longtime independent institutions such as MOCCA in New York (2001–2012), the Toon-Seum in Pittsburgh (2007–2018), and Geppi’s Entertainment Museum in Baltimore (2006–2018). San Francisco’s Cartoon Art Museum has been forced to move four times due to rent increases and has relaunched a new location. Other specialty museums, like the Charles M. Schulz Museum (Santa Rosa, California), the Norman Rockwell Museum (Stockbridge, Massachusetts), the Walt Disney Family Museum (San Francisco), the Society of Illustrators (New York), and small collector museums like Tom Gamill’s Bushmiller Museum and Library (Altadena, California) continue to shine. Collecting institutions and archives like the Billy Ireland Cartoon Museum and Library (The Ohio State University), the Butler Library (Columbia University), the library at Michigan State University, the Library of Congress, and the Smithsonian are constantly acquiring new collections and mounting in-depth historical exhibitions. The Belgian Comic Strip Center (Brussels), *la cité internationale de la bande dessinée et de l’image* (Angoulême, France), the Cartoon Museum (London), the British Museum (London), the Ghibli Museum (Mitaka, Japan), and the Kyoto International Manga Museum (Kyoto, Japan) are just a few of the international museums and archives that have been showing incredible exhibits of comics. New institutions focused on comics and popular culture are on the horizon. The Museum of Popular Culture recently opened in Seattle, Washington. The newly announced San Diego Comic-Con Museum is mounting temporary shows in the former Hall of Champions in Balboa Park prior to an extensive remodel of the building and the Lucas Museum of Narrative Art is under construction in Los Angeles. I hope that this growing recognition of comics, animation, and manga will result in a visual feast for fans, curators, and scholars alike.

Although this book will look at many of the events that have made the viability of these new institutions possible, I cannot do justice to every worthy museum, archive, and gallery that displays comic art. In recognition of this, I have included a list of selected institutions, their locations, and web addresses. I encourage the reader to explore these organizations and discover the many ways they are expanding our understanding of comic art.

In this book, I am defining comic art as drawings and paintings that are usually the basis of a creative work like a comic strip, comic book, editorial or magazine cartoon, graphic novel, animated film, or web comic, including shows

that experiment with using the gallery itself as a comic, such as Paul Gravett's *Hypercomics: The Shape of Comics to Come* (reprinted in this book). Because of this focus, I have decided to put aside the string of exhibitions organized around the concept of fine art "influenced by comics" that followed the 1960s pop art movement, for example *The Spirit of Comics* (1969) at the University of Pennsylvania or *Splat, Boom, Pow!: The Influence of Comics on Contemporary Art* at the Contemporary Arts Museum Houston (2003, toured ICA Boston, Wexner Center).² These shows offer food for thought about class hierarchy, mirroring between genres in art and culture, the high-art/low-art dynamic, and the attempt to funnel collaborative arts like comics and animation into the fine art "lone genius" tradition. At the end of this string, the 2005 blockbuster *Masters of American Comics* at the Hammer and MOCA/LA signaled a new independence for comic art in museums. In its stated goal of establishing a formal canon of comics artists, the "lone genius" concept was central to the controversial curatorial decisions that led to fourteen white men and George Herriman being designated as "masters," excluding comics by women and most people of color. The *Masters* show was a direct response to MOMA's consequential 1990 exhibit *High and Low: Modern Art and Popular Culture*. In this book, I have included a separate section that contrasts these two influential shows and discusses their curatorial choices and the public response from different viewpoints.

This book is divided into thematic sections that explore different aspects of the history, trends, and controversies surrounding comic art exhibitions from 1930 to the present. Each section includes a short contextual introduction. The first section, Foundations: Comic Art in Museums, provides an overview of the evolution and challenges in comics exhibitions, why they are important, who the most influential artists were, and how comic art functions as an art object when framed on the gallery wall instead of in the pages of a book.

Pioneers: Comic Art Exhibitions, 1930–1967, explores influential but long-forgotten episodes in exhibition history such as the Metropolitan Museum of Art's first acquisition of Disney animation art (New York, 1939), one of the earliest known exhibits to try to place comic art in art historical context that included examples from artistic ancestors like Mayan panels and Japanese scrolls (New York, 1942), the National Cartoonists Society's (NCS) exhibit at the Met (New York, 1951), the first known exhibition to include an international comics conference *I Exposicao Internacional de Historias em Quadrinhos* (Brazil, 1951), and the groundbreaking *Bande dessinée et figuration narrative* exhibition organized in response to pop art and Roy Lichtenstein at the Musée des Arts Decoratifs (Paris, 1967).

The Renewed Focus on Comics as Art after 1970 investigates the rediscovery of original comic art by art museums and university galleries following the pop art craze, breakthrough exhibits, and new publications. Comic art gained

more critical recognition, exhibitions became more formalized, and a loose canon of artists was established. This period also saw the rise of independent comics museums like the Museum of Cartoon Art (1974) and the Cartoon Art Museum (1988).

Expanding Views of Comic Art: Topics and Display considers how comics exhibitions moved into new territory once interest in the genre was reestablished, looking at underrepresented artists, experimenting with new display concepts, and celebrating previously taboo topics. The Western idea of displaying comics as art spread around the world, including to Japan and the Middle East.

Masters of High and Low: Exhibitions in Dialogue is a case study of how one group of artists and curators felt compelled to advocate for comic art in response to MOMA's controversial show *High and Low: Modern Art and Popular Culture* (1990), ultimately organizing the blockbuster show *Masters of American Comics* at the Hammer and the Museum of Contemporary Art in Los Angeles (2005).

Personal Statements: Artist Retrospectives in Fine Art Museums looks at contemporary shows focused on the work of individual comic artists, how display standards have evolved, how these shows effect the valuation of the artist's work, and how exhibits increase the audience's understanding of the artist's work and creative process.

Notes

1. To my knowledge, there is not another book solely about comic art and exhibitions, although there are many exhibition catalogs that include contextual discussions related to their shows. Walter Herdeg and David Pascal's 1972 book *Comics: The Art of the Comic Strip* contains a lot of analysis of comics as art and a bibliography of early shows (originally published in *Graphis* magazine). In recent books, Beatty talks about all aspects of comics as art, with a designated chapter on comics in museums. Groensteen ends his book with a chapter on comics as a branch of contemporary art which includes exhibits. Carrier's book is one of the few by an art historian. He doesn't write much about specific exhibits, but does talk about the problems of exhibition and categorization. Gravett is a prolific author and curator; in *Comics Art* he talks about the ways that different categories of comics work as art, and he dedicates a chapter to "gallery comics," experimental shows using sequential drawings to navigate the viewer around the gallery.

2. One could argue that the well-known 1967 show *Bande dessinée et figuration narrative* in Paris was the forefather of this category, as the curators responded to pop art, particularly Lichtenstein, by photographically blowing up comics panels and displaying them like pop paintings. I would also include *Homage to George Herriman*, the 1997 show curated by Bill Berkson at San Francisco's Campbell-Thiebaud Gallery that celebrated the influence of George Herriman's *Krazy Kat* on Bay Area figurative artists like Joan Brown and Elmer Bischoff; *The Comic Art Show*, an exhibit organized by John Carlin and Sheena Wagstaff at the Whitney Downtown Gallery (1985) that looked at comic art and 1960s pop art as the foundations of the new wave of East Village pop art by artists like Keith Haring. Sheena Wagstaff's 1987 show *Comic Iconoclasm* at the ICA, London, and *Comic Abstraction: Image-Breaking, Image-Making* at MOMA, New York (2007).



Figure 6. Denis Kitchen points out the fine points of Will Eisner's technique at the *Will Eisner Centennial* Exhibition at the Society of Illustrators. 2017. Photo by Stacey Pollard Kitchen. Courtesy of the Society of Illustrators.

Contributors

Kenneth Baker was the art critic for the *San Francisco Chronicle* from 1985 to 2015. A native of the Boston area, he served as art critic for the *Boston Phoenix* between 1972 and 1985. He has contributed on a freelance basis to art magazines internationally and was a contributing editor of *Artforum* from 1985 through 1992. He continues to review fiction and nonfiction books for the *Chronicle*, in addition to reporting on all aspects of the visual arts regionally and, on occasion, nationally and internationally.

Jaqueline Berndt is professor of Japanese language and culture at Stockholm University. Before that she served as professor of comics theory at the Graduate School of Manga, Kyoto Seika University, Japan, and worked for the Kyoto International Manga Museum. In addition to manga she has been engaged in research on modern Japanese art, visual culture, and anime aesthetics. For the Japan Foundation she directed the world-traveling exhibition *Manga Hokusai Manga: Approaching the Master's Compendium from the Perspective of Contemporary Comics* (2016–). Her publications include the coedited *Manga's Cultural Crossroads* (2013) and the monograph *Manga: Medium, Art and Material* (2015).

Albert Boime (1933–2008) was born in St. Louis, Missouri. He received a BA degree from UCLA, and an MA degree and a PhD from Columbia University. He was a UCLA faculty member for thirty years beginning in 1978, teaching the social history of modern art. Professor Boime was the author of over 140 books and articles, totaling over 9,000 pages, and he lectured at many museums and universities around the world. He was best known for the four-volume series *A Social History of Modern Art*, published by the University of Chicago Press between 1987 and 2007.

Over the past twenty-five years **John Carlin** has been a leader in social, cultural, and technological innovation through the work of two companies he started—Red Hot, a nonprofit production company that produces albums, videos, and digital projects to raise awareness and money to fight AIDS and related health issues (<http://www.redhot.org>); and Funny Garbage, one of the first digital

design studios, where he designed and created landmark websites for Cartoon Network, Comedy Central, VH-1, Nickelodeon, the Smithsonian, the City of New York, and many others as well as pioneering online content, applications, communities, and casual gaming (<http://www.funnygarbage.com>). Carlin sold Funny Garbage and is currently focused on a new company DIYdoc, centered around a mobile app he created that lets people make polished films with their phones. Carlin has also been active in curating important museum exhibitions (such as *Masters of American Comics* at LA MOCA and Hammer), creating documentaries (such as *Imagining America*, which aired nationally on PBS) as well as writing on a variety of social and cultural topics. He has a PhD from Yale University and a BA and JD from Columbia University.

Benoit Crucifix is a PhD candidate at the University of Liège and UCLouvain, under the support of a F.R.S.-FNRS fellowship (Aspirant). Within the framework of the ACME Comics Research Group, he is writing a thesis that focuses on cartoonists' histories of comics and more specifically analyzes how contemporary graphic novelists mediate and reframe the heritage of comics through a variety of practices.

Born in Montreal, Canada, **David Deitcher** is a writer, art historian, and critic whose essays have appeared in *Artforum*, *Art in America*, *Parkett*, the *Village Voice*, and other periodicals, as well as in numerous anthologies and monographs on such artists as Sherrie Levine, Felix Gonzalez-Torres, Isaac Julien, and Wolfgang Tillmans. He is the author of *Stone's Throw* (2016); *Dear Friends: American Photographs of Men Together, 1840–1918* (2001), and curator of its accompanying exhibition at the International Center of Photography in New York; *The Question of Equality: Lesbian and Gay Politics in America since Stonewall* (1995). He is the recipient of two Canada Council for the Arts, Independent Critics and Curators Grants (2006, 2004), and of a Creative Capital/Warhol Foundation Arts Writers Grant (2011). Since 2003, he has been core faculty at the International Center of Photography/Bard College Program in Advanced Photographic Studies. He lives in New York City.

Michael Dooley is a Los Angeles–based designer, author, professor, and photographer. He's a contributing editor to *Print*, the graphic design magazine, where he's been writing features, interviews, essays, and reviews on design and comics since 1990. He teaches history of design, comics, and animation at Art Center College of Design and Loyola Marymount University. He created programs and hosted events as part of LA's Hammer Museum and the Museum of Contemporary Art's historic *Masters of American Comics* 2005–2006 exhibition.

Prior to *Print*, he wrote for *Amazing Heroes* and the *Comics Journal*. His books include *The Education of a Comics Artist*, with original contributions from more than sixty professionals, educators, and critics. printmag.com/author/michaeldooley/

Damian Duffy is a cartoonist, scholar, writer, curator, lecturer, teacher, and Glyph Comics Award-winning graphic novelist. He holds a MS and PhD in library and information sciences from the University of Illinois at Urbana-Champaign, where he teaches courses on computers, culture, social media, and global change. His many publications range from academic essays (in comics form) on new media and learning, to art books about underrepresentation in comics culture, to editorial comics, to the #1 *New York Times* best seller *Kindred: A Graphic Novel Adaptation*, created with frequent collaborator John Jennings. Damian has given talks and lead workshops about comics, art, and education internationally.

M. C. Gaines (September 21, 1894–August 20, 1947) is considered by many to be one of the founding fathers of American comic books. In 1933 the idea came to Gaines that perhaps people might be willing to spend 10 cents on a collection of reprinted comic strips from the newspaper. That effort, *Famous Funnies*, was an instant sellout and launched the saddle-stitched, four-color newsprint format adopted by comics thereafter. In 1939 Gaines noticed the popularity of original comic stories being created by such companies as National Allied Publishing (later DC Comics) and decided to start his own company, All-American Comics. All-American enjoyed success with such legendary fictional characters as Green Lantern, Wonder Woman, and Hawkman. In 1944, Gaines sold his interest in All-American to Harry Donnefeld and Jack Liebowitz of National Allied Publishing. He returned to comic publishing later that same year when he founded EC Comics. Tragically, Gaines was killed in a boating accident in Lake Placid, New York, on August 20, 1947.

Hailed by the *Times* of London as “the greatest historian of the comics and graphic novel form in this country,” **Paul Gravett** was the director of Comica, London’s premier international comics festival, founded in 2003. A curator of exhibitions of comics art, he is the author of several books on the subject, including *Manga: Sixty Years of Japanese Comics* (2004), *Graphic Novels: Stories to Change Your Life* (2005), and *Comics Art* (2013). He was the editor and coauthor of *1001 Comics You Must Read Before You Die* (2011) and *Comics Unmasked: Art and Anarchy in the UK* (2014). He is the curator of *Mangasia: Wonderlands of Asian Comics* (2017), which is touring internationally, and the author of the accompanying book.

Diana Green holds a BFA in comic book illustration from Minneapolis College of Art and Design (MCAD) and an MA-liberal studies from Hamline University. She teaches writing, history of comic art, readings in the graphic novel, history of underground comix, and history of rock and roll at MCAD. She has presented academic work at the Schoolgirls and Mobilesuits Manga Conference in Minneapolis, local and national Popular Culture Association conferences, and at the Comic Scholars Conferences at San Diego and San Francisco. Her previous publications include articles in *Comics Books and the Cold War* (2012), *The End Will Be Graphic* (2012), and *The Encyclopedia of Comics and Graphic Novels* (2010). She continues a studio practice in comics. She loves her cat and plays decent guitar.

Karen Green is the curator for comics and cartoons at the Rare Book and Manuscript Library of Columbia University, where she also initiated and maintained the graphic novels collection. She has hosted numerous comics events at Columbia and elsewhere, has served as a judge for the Will Eisner Comics Industry Awards and a juror for the Pulitzer Prize in Editorial Cartooning, wrote the “Comic Adventures in Academia” column for *ComiXology* (2007–2012), coproduced the documentary *She Makes Comics*, and teaches a summer course on comics as literature.

Doug Harvey, artist, writer, critic, curator, and educator, lives and works in Los Angeles. Since earning his MFA in painting from UCLA (1994), he has written about the LA and international art scenes and other aspects of popular culture, primarily as the lead art critic for *LA Weekly* for thirteen years. He has curated gallery and museum exhibitions, compilations of sound art, experimental radio, programs of found and experimental films, artists’ zines and comic books, and a solo gallery exhibit determined by a raffle. He maintains an active art career, exhibiting locally and internationally. His activities may be followed at www.dougharvey.blogspot.com and www.dougharvey.la.

Charles Hatfield, professor of English at California State University, Northridge, is author of *Alternative Comics* (2005), *Hand of Fire: The Comics Art of Jack Kirby* (2012), and many articles and book chapters; coeditor of *The Superhero Reader* (2013); coeditor of *Comic Book Apocalypse: The Graphic World of Jack Kirby* (2015); and founding president of the Comics Studies Society. He has been active in comics studies since the mid-1990s, presenting papers, moderating panels, and organizing events for the Popular Culture Association, the Comic Arts Conference, the International Comic Arts Forum, the Modern Language Association, and other conferences.

M. Thomas Inge is the Blackwell Professor of Humanities at Randolph-Macon College in Ashland, Virginia, where he writes and teaches about American humor, animation, graphic narrative, Southern culture, Walt Disney, and William Faulkner. His latest book is *The Dixie Limited: Writers on William Faulkner and His Influence*. Inge serves as a general editor of two series of books from the University Press of Mississippi: Great Comic Artists and Conversations with Comic Artists.

Leslie Jones is curator of prints and drawings at the Los Angeles County Museum of Art. She has curated numerous exhibitions at LACMA including *Tony Smith: Smoke* (2017), *Ed Moses: Drawings from the 1960s and '70s* (2015), *Drawing Surrealism* (2012), and *John Baldessari: Pure Beauty* (2010). Previously she worked at the Museum of Modern Art and the Guggenheim Museum. She also participated in the Whitney Museum's Independent Study Program in 1993–1994 and received her PhD from New York University's Institute of Fine Arts in 2003 with a dissertation on the ink drawings of Henri Michaux.

Jonah Kinigstein (artist's statement): "For me art has always been figurative, by this I mean a point of departure that is recognizable in the painting or sculpture proper. Without this the artwork reduces itself, at best, to interesting texture or patches of color or shapes. The art world has become a baseball game played with brooms and cabbages and nobody is keeping score. We are all in the outfield and no one has even reached first base. At one time there used to be a nucleus of the avant-garde walking in front of an army of painters. Today, we have an army of 'avant-garde' striding in front of a handful of real artists."

Denis Kitchen began his career as a pioneer "underground" cartoonist. He founded Kitchen Sink Press in 1969, publishing works by legendary creators Will Eisner, Harvey Kurtzman, Robert Crumb, Al Capp, Milton Caniff, Charles Burns, Howard Cruse, Trina Robbins, Mark Schultz, Neil Gaiman, Alan Moore, and many others. Kitchen's books about comics include a biography of Al Capp with Michael Schumacher, *The Art of Harvey Kurtzman* and *Underground Classics*, and a graphic biography of Dr. Seuss for *Masterful Marks*. He and business partner John Lind assemble books for their Kitchen Sink Books imprint at Dark Horse Comics. Kitchen regularly curates cartoon art exhibits, most recently Will Eisner centennial shows in 2017 for Le Musée de la Bande Dessinée in Angoulême (France), the Amador BD Festival (Portugal), and Society of Illustrators (NYC), with an accompanying catalog. Solo exhibits of Kitchen's artwork were held most recently in Brooklyn (2017) and Munich (2017). In 2010 Dark Horse Books published a monograph, *The Oddly Compelling Art of*

Denis Kitchen. He was given a Lifetime Achievement Award by the Wisconsin Academy of Sciences, Arts, and Letters in 2012 and was a first ballot selection for the Will Eisner Hall of Fame in 2015.

John A. Lent taught at the college/university level from 1960 to 2011 including stints in the Philippines as a Fulbright scholar; Malaysia, where he started the country's first mass communication program; Canada, as Rogers Distinguished Professor; China, as visiting professor at four universities, and the United States. Professor Lent pioneered in the study of mass communication and popular culture in Asia (since 1964) and the Caribbean (since 1968), comic art and animation, and development communication. He has authored or edited eighty-two books, published and edited *International Journal of Comic Art* (1999–), *Asian Cinema* (1994–2012), and *Berita* (1975–2001), chaired Asian Popular Culture (PCA, 1996–), Asian Cinema Studies Society (1994–2012), Comic Art Working Group (IAMCR, 1984–2016), Asian-Pacific Animation and Comics Association (2008–), Asian Research Center for Animation and Comics Art (2005–), and Malaysia/Singapore/Brunei Studies Group of the Association for Asian Studies (1976–1983), all of which he founded.

Dwayne McDuffie (1962–2011) was born and raised in Detroit, Michigan. He earned undergraduate degrees in both English and physics, as well as a graduate degree in physics from the University of Michigan. He later studied filmmaking at New York University's Tisch School of the Arts. He worked as an editor at Marvel Comics on titles like *Deathlok* and *Damage Control*. McDuffie cofounded Milestone Comics, the first African American-owned comic book company in the United States. As a writer, he contributed stories to best-selling titles like *Justice League of America*, *Fantastic Four*, *Spider-Man*, *Batman: Legends of the Dark Knight*, *Captain Marvel*, *Avengers Spotlight*, *Hell-raiser*, *Ultraman*, *The Tick*, and *Back to the Future*. He shifted into animation, working as a producer, story editor, and writer on *Justice League*, *Justice League Unlimited*, *Teen Titans*, and *What's New Scooby-Doo?* He was cocreator of the long-running *BEN-10* franchise and wrote the animated features *Justice League: Crisis on Two Earths*, *All-Star Superman*, and *Justice League: Doom*. McDuffie won three Eisner Awards, the 2009 Inkpot Award, and in 2011, the Writers Guild of America's Animation Writing Award, the first African American in history to be so honored.

Andrei Molotiu is Senior Lecturer in the Art History Department at Indiana University, Bloomington, where he has developed a four-course undergraduate comics-studies curriculum along with graduate courses in the field. He is the author of *Fragonard's Allegories of Love* (2007), *Abstract Comics: The*

Anthology (2009), and of numerous articles on comics, on topics ranging from the work of Jack Kirby to avant-garde art comics. He also publishes on eighteenth- and nineteenth-century French painting. As an exhibiting artist, he has explored the intersection between abstract and sequential art and helped define the genre of abstract comics; some of his own comics were collected in *Nautilus* (2009).

Alvaro de Moya (1930–August 14, 2017) was a Brazilian cartoonist, journalist, TV producer, professor at the University of São Paulo, and one of his country's foremost comics scholars. He was one of the organizers of the *Exposição Internacional de Histórias em Quadrinhos* in São Paulo (1951), the first exposition of international comic art in Brazil, and one of the first worldwide. His books include *Shazam!* (1970), *História da História em Quadrinhos* (1993), *O Mundo de Walt Disney* (1996), *Anos 50—50 Anos* (2001), *Vapt Vupt* (2002), *Gloria in excelsior* (2004), and *A Reinvenção dos Quadrinhos* (2012).

Kim A. Munson (MA San Francisco State University) is an artist and art historian focused on works on paper and popular culture, such as comics art, labor graphics, and pop art. She is the author of *Dual Views: Labor Landmarks of San Francisco* and *On Reflection: The Art of Margaret Harrison* and a contributor to many publications. She and her husband, Marc H. Greenberg, live in the San Francisco Bay Area in an ocean-side home crammed with books, art, and action figures.

Cullen Murphy, editor at large of *Vanity Fair*, is the author of *Cartoon County: My Father and His Friends in the Golden Age of Make-Believe* and a former writer of *Prince Valiant*.

Gary Panter was born in Durant, Oklahoma. He studied painting at East Texas State University and moved to Los Angeles in 1976 where his comic *Jimbo* was first published in *SLASH* magazine. In 1985, he moved to Brooklyn where he continues to live and work. His paintings have been shown in New York at Gracie Mansion, Sandra Gering, Clementine, and presently with Fredericks and Freiser Contemporary Art. He has been honored in museum shows and surveys including a solo show at the Aldrich Museum and the traveling *Masters of American Comics* that originated at MOCCA and the Hammer Museum in LA. Panter collaborated with Joshua White on a museum installation of light and music art at MOCAD Detroit. He makes music with Devin Gary & Ross and Twigs of Sister Tomorrow. He has received a Chrysler Design Award for design innovation, a Pollack Krasner award in support of his painting, a Cullman Center research fellow, and NYFA grants supporting his comic work.

In 1970, **Trina Robbins** produced the very first all-woman comic book, *It Ain't Me, Babe*. In 1972, she was one of the founding mothers of *Wimmin's Comix*, the longest-lasting women's anthology comic book (1972–1992). In the mid-1980s, tired of hearing publishers and editors say that girls don't read comics and that women had never drawn comics, she cowrote (with Catherine Yronwood) *Women and the Comics*, the first of what would become a series of histories of women cartoonists. She has been responsible for rediscovering previously forgotten early women cartoonists like Nell Brinkley, Tarpe Mills, and Lily Renee. In 2013, Trina was inducted into the Will Eisner Comic Book Hall of Fame.

Rob Salkowitz is an author, consultant, and educator focused on the business of popular culture and the future of storytelling. He is author of *Comic-Con and the Business of Pop Culture* (2012) and several other books, a contributor to *Forbes*, and a writer for other publications including *Publishers Weekly* and *ICv2*. He teaches in the Communication Leadership Graduate Program at the University of Washington and runs a strategic consulting and storytelling practice. He and his wife, Eunice Verstegen, live and work in Seattle, Washington.

Antoine Sausverd has published articles in the journals *Le Magasin du XIXe siècle* [The 19th Century Magazine], *La Crypte Tonique* [The Dynamic Crypt], *L'Éprouvette* [The Test Tube], *Le Collectionneur de bandes dessinées* [The Comics Collector], and the website *Neuvième art 2.0* [Ninth Art 2.0]. He has also contributed to the volumes *Benjamin Rabier: Gédéon, La Vache qui Rit et Cie* [Benjamin Rabier: Gédéon the Duck, the Laughing Cow and Others] (2009), *100 cases de maîtres* [100 Panels by Virtuosi] (2010), *Gustave Doré Ogre et génie* [Gustave Doré, Monster and Genius] (2014), *L'esprit des bêtes* [The Wit of Animals] (2015), *Les étoiles souterraines, Pajak, Mix & Remix, Noyau* [Underground Stars, Pajak, Mix & Remix, Nucleus] (2015) and wrote the introduction to Jochen Gerner's *Panorama du Feu* (2009). He runs the website *Töpfferiana*, dedicated to nineteenth-century comics: www.töpfferiana.fr.

Art Spiegelman is the creator of the Pulitzer Prize-winning *Maus: A Survivor's Tale*. The two-volume work has been translated into more than twenty languages. In 1980 he and his wife, Françoise Mouly, cofounded *Raw*, an acclaimed and influential magazine of avant-garde comics and graphics, which they coedited until 1991. From 1992 to 2002 he was a staff artist and writer for the *New Yorker*. His drawings and prints have been exhibited in museums and galleries throughout the world. His most recent book is *Si Lewen's Parade: An Artist's Odyssey*, published in 2016.

Scott Timberg, a former arts reporter for the *Los Angeles Times*, writes on music and culture and contributes to *Salon* and the *New York Times*. Over the past six years he has been an award-winning journalist, a blogger on West Coast culture, and an adjunct writing professor. He runs *ArtsJournal's* "Culture Clash" blog and lives in Los Angeles.

Carol Tyler is an award-winning autobiographical cartoonist and genre pioneer. After getting an MFA in painting from Syracuse University in 1983, Tyler moved to San Francisco. Her work soon appeared in *Wimmen's Comix* and R. Crumb's *Weirdo*. In 1988, she won the Dori Seda Memorial Award for Best New Female Cartoonist presented by Last Gasp Press at Comic Con. Two solo collections of her early work are *The Job Thing* (1993) and *Late Bloomer* (2005). From 2009 to 2012, she produced a trilogy of books about war trauma entitled *You'll Never Know*, which eventually became a singular volume entitled *Soldier's Heart: The Campaign to Understand My WWII Veteran Father, a Daughter's Memoir* (2015). For this work, she received eleven Eisner Award nominations, the slate.com Comics Studio Prize, the Gold Medal of Excellence from the Society of Illustrators, the Ohio Arts Council Award of Excellence, was twice named an LA Book Prize finalist, and received the Master Cartoonist award by CXC at the Billy Ireland Cartoon Library and Museum at The Ohio State University. Her brilliant "The Hannah Story" made the *Comics Journal's* list of the best 100 comics works of the twentieth century. Carol's latest book is called *Fab4 Mania: A Beatles Obsession and the Concert of a Lifetime* (June 2018). Like all her books, it will be published by Fantagraphics of Seattle. Professor Tyler teaches comics, graphic novels, and sequential art at the University of Cincinnati DAAP School of Art.

Brian Walker has a diverse background in professional cartooning and cartoon scholarship. He is a founder and former director of the Museum of Cartoon Art, where he worked from 1974 to 1992. Since 1984, he has been part of the creative team that produces the comic strips, *Beetle Bailey* and *Hi and Lois*. He has written, edited, or contributed to forty books on cartoon art, including the definitive history, *The Comics: The Complete Collection*, as well as numerous exhibition catalogs and magazine articles. He taught a course in cartoon history at the School of Visual Arts from 1995 to 1996. He has served as curator for seventy cartoon exhibitions including three major retrospectives, *The Sunday Funnies: 100 Years of Comics in American Life* at the Barnum Museum in Bridgeport, Connecticut; *100 Years of American Comics* at the Belgian Center for Comic Art in Brussels; and *Masters of American Comics* at the Hammer Museum and the Museum of Contemporary Art in Los Angeles. He was editor-in-chief of

Collectors' Showcase magazine from 1997 to 2000 and was the chairman of the Connecticut Chapter of the National Cartoonists Society from 1993 to 2015.

Alexi Worth is a painter and critic who learned to draw by copying Kirby panels. He has written about contemporary art for the *New Yorker*, *Artforum*, *Art in America*, *ARTnews*, *Cabinet*, and *T* magazine. His painting has received awards from the Guggenheim and Tiffany Foundations, and is represented by the DC Moore Gallery in New York. Worth lives in Brooklyn with his wife, the architect Erika Belsey, and their two teenage sons.

Joe Wos has been a professional cartoonist since the age of fourteen. His career path over the past thirty years has taken as many twists and turns as one of his mazes, as he finds new and innovative ways to pursue his passion for the cartoon arts. Some highlights include spending twenty-five years touring nationwide as a performer, illustrating stories live as he told them; founding and running a cartoon art museum in Pittsburgh; illustrating symphony performances live with the Pittsburgh Symphony Orchestra; and exhibiting his art in museums worldwide. Joe has also been the visiting resident cartoonist of the Charles M. Schulz Museum for the past sixteen years. With MazeToons—a unique hybrid illustration that is part cartoon and part puzzle—Joe has fulfilled a lifelong dream to appear in the funny pages. In 2012, he created the world's largest hand-drawn maze. Measuring at 140 square feet, it features more than one hundred illustrations. The maze garnered international attention with articles in the *Wall Street Journal* and the *Huffington Post* and media coverage throughout Europe. One of his mural-sized mazes is on permanent display at StarKist's international headquarters. With great delight, he has heard every variation of the phrase “A-maze-ing.”

Vice magazine has called **Craig Yoe** the “Indiana Jones of comics historians.” *Publisher Weekly* says he's the “archivist of the ridiculous and the sublime” and calls his work “brilliant.” The *Onion* calls him “the celebrated designer,” the *Library Journal*, “a comics guru.” *BoingBoing* hails him as “a fine cartoonist and a comic book historian of the first order.” Yoe was creative director/vice president/general manager of Jim Henson's Muppets, and a creative director at Nickelodeon and Disney. He has won an Eisner Award and the Gold Medal from the Society of Illustrators.