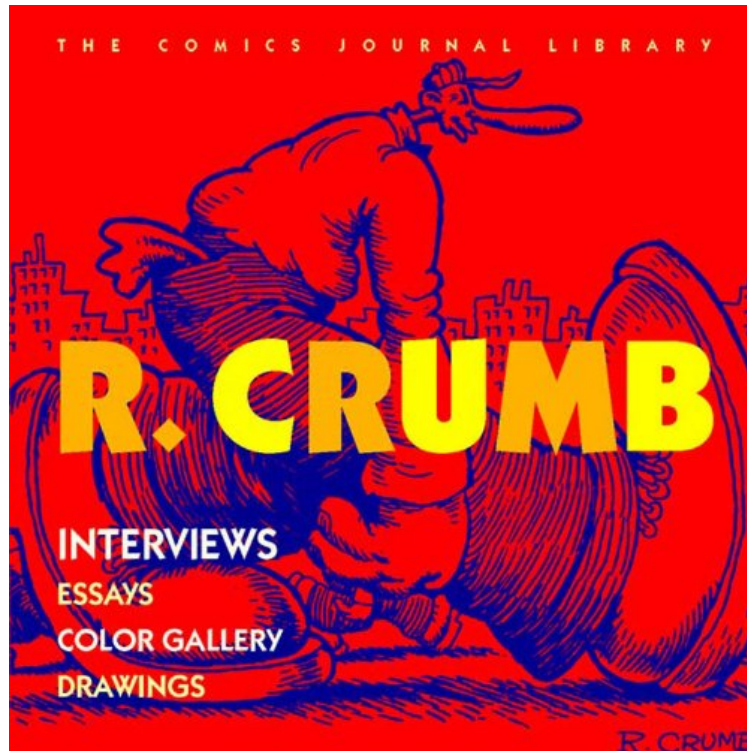


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From Fantagraphics : The Comics Journal Library: R. Crumb (Vol. 3) (The Comics Journal) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Comics Journal Library: R. Crumb (Vol. 3) (The Comics Journal):

1 of 1 people found the following review helpful. Crumb doesnt bandy words.By grafdogExcellent product! Highly recommended to anyone who enjoys a quality interlude of tasteful entertainment.4 of 5 people found the following review helpful. Satisfying Read of Interviews with a Great Comics ArtistBy JesusGeekI don't understand why someone would give this book only 2 stars just because it was not full of artwork. That is a matter to research and know before purchasing, to be sure, but the content never pretended to be a compendium of his artwork. It IS however a compendium of the interviews with R. Crumb that have appeared in The Comics Journal over a number of years, and I find the artist of have a fascinating mind as well as a fascinating pen. This is a thoroughly satisfying read -- with a little bit of artwork on the side -- and a major pleasure for any R. Crumb fan. I'm a "big gurl" who is also a comics fan who does NOT think of Crumb as a male chauvinist pig but a brilliant man with something to say very MUCH worth listening to!P.S. If you do want this book, purchase this while you can get it for such a low price. It's a steal at the used prices I'm seeing here today at less than \$9.2 of 6 people found the following review helpful. Interviews, not artwork (mostly)By Ravanagh AllanInterviews are all very well, but if you're looking for Crumbs comic art, try something else. I recommend 'America', 'Draws the blues', 'Troubles with Women', there are probably others (the 'Handbook' was

mostly interviews, too, though).

A book of interviews with the most elusive of cartoonists and father of underground comics. Few cartoonists have affected our world the way Robert Crumb has. From busting cultural and sexual taboos for artists everywhere with his pioneering underground comix to his never-ending drive to improve his art, he has rightly drawn comparisons to Brueghel by Time magazine's Robert Hughes. Collecting four long out-of-print interviews from the Utne Independent Press Award-winning Comics Journal's archive in a oversized, art-book format, this third volume in The Comics Journal Library provides an absorbing oral history of comics in the latter half of the 20th century from the point of view of an artist who single-handedly shaped it to great extent. As the acknowledged father of underground comix, virtually every comic that has been drawn over the last 30 years and aspires to anything beyond puerile kiddie entertainment owes a debt to his groundbreaking efforts. These are the finest, longest, and most comprehensive interviews ever conducted with the man if you thought the Crumb film was intimate, than this collection, spanning his life and career, covering his peers and family, his views on sex, politics, art, racism and culture, his flirtations with success on America's terms and his later rejections of those terms, and his view of the world around him will surely impress. The book also boasts of a handful of probing essays on Crumb's oeuvre by the Journal's sharpest critics and a stunning color gallery of the artist's art and ephemera. Color and black-and-white illustrations throughout

From Booklist Robert Crumb is best known as the father of underground comics and a leading chronicler of the hippie scene, but he has progressed far beyond his sixties-based fame. His work now appears in the New Yorker and other upscale publications--a far cry from the cheaply printed, hand-stapled comic books he once hawked on the streets of San Francisco. New collections of interviews with Crumb limn a complex artist even more provocative than the eccentric outsider seen in the acclaimed documentary film Crumb. Opting for depth rather than breadth, Fantagraphics, publisher of an ongoing Complete Crumb, issues a coffee-table collection of five substantive interviews from the pages of Comics Journal, the field's foremost critical resource. Conducted between 1984 and 1995, they reflect the mature Crumb, including discussion of his sexual promiscuity and masturbation habits. The highlight among the five, and likely to remain the definitive Crumb interview, is a lengthy, career-spanning 1988 discussion with Journal editor Gary Groth. Befitting their provenance, these conversations' primary concern is Crumb's work, though they don't stint on his iconoclastic views and personal quirks and, in fact, convincingly show how the work and the quirks inextricably intertwine. Including copious helpings of Crumb's drawings--a color section displays full-page illustrations--the volume showcases Crumb's art as well as his life. Gordon Flagg Copyright American Library Association. All rights reserved "R. Crumb is an original. He's a great cartoonist, and that, in my book, deserves great respect. Our 'contemporary civilization' is lucky to have him and to have his work." About the Author The Comics Journal won the 2002 Utne Independent Press Award in the category of Arts Literature Coverage. The magazine is a ten-time Harvey Award-winner for "Best Biographical, Historical or Journalistic Publication between 1989-2002, and a five-time Eisner Award-winner for "Best Comics-Related Periodical" between 1995-2002. Milo George lives in Seattle WA, where he is the managing editor of The Comics Journal.