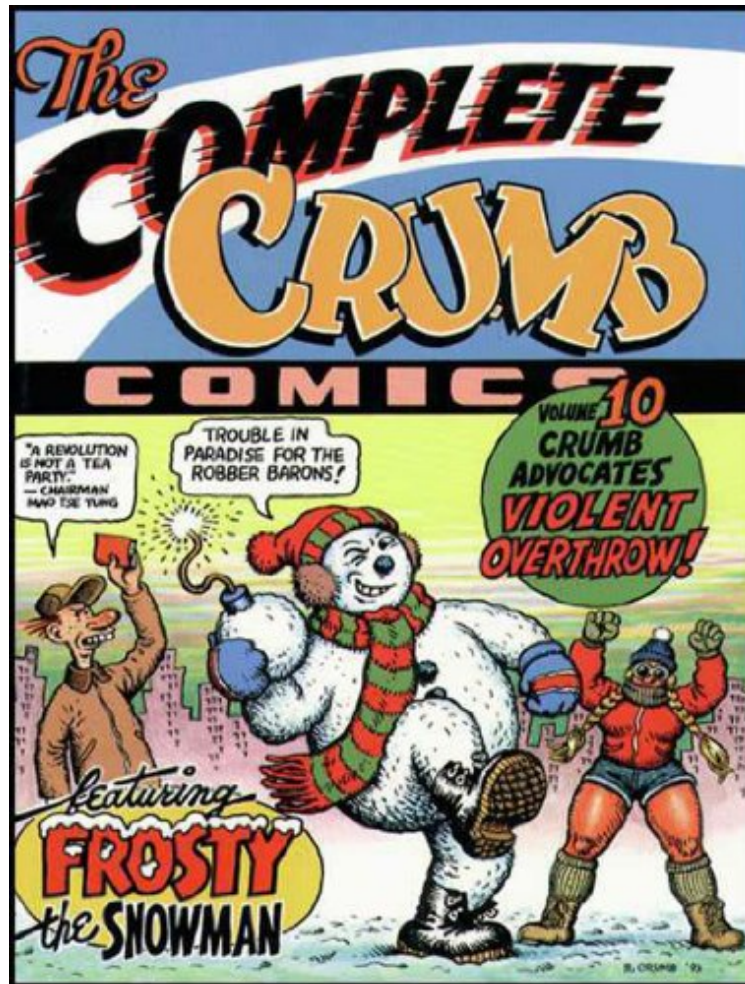


(Mobile book) The Complete Crumb Comics, Vol. 10: Crumb Advocates Violent Overthrow!

The Complete Crumb Comics, Vol. 10: Crumb Advocates Violent Overthrow!

Robert Crumb

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Robert Crumb : The Complete Crumb Comics, Vol. 10: Crumb Advocates Violent Overthrow! before purchasing it in order to gage whether or not it would be worth my time, and all praised The Complete Crumb Comics, Vol. 10: Crumb Advocates Violent Overthrow!:

0 of 0 people found the following review helpful. Five StarsBy CustomerGreat book and a good dealer6 of 8 people found the following review helpful. Crumb at a lowpoint in his lifeBy Kerry WaltersIt's hard to know how to evaluate this 10th volume of The Complete Crumb. On the one hand, the volume, like all the others in this fantastic series, is masterfully edited and printed. It's a delight in that regard. On the other hand, though, the Crumb material that it collects, with some exceptions, is lackluster. We know from autobiographical essays written by Crumb that the early 70s were a lowpoint in his creative life (and, as his son Jesse recounts in the Introduction to this volume, in his

personal one as well), and that he even thought for a period about getting out of comix. The work collected here clearly reflects this temporary downturn. Don't get me wrong: some of the work--"Mr Natural Meets the Kid," "That's Life," "Modern America," "What Gives?" and some of the color covers and occasional art (posters, ads, etc)--are superb. But the interminable "Aline 'n' Bob's Funtime Funnies," a revival of the old two man comix Robert drew with his brother Charles when they were kids, is just awful. It's pointless, too long, and Aline Kominsky's artwork is so bad that it's alternately infuriating and embarrassing.* The material in which Crumb collaborates with some of his comix colleagues is similarly uninspiring, although not nearly as bad. In the center of this volume is a three-page spread entitled "R. Crumb presents R. Crumb," dated 1973, in which Crumb depicts himself, panel after panel, as bored, listless, mildly depressed, and directionless. In the final analysis, this is the overriding message that comes through in this tenth volume of *The Complete Crumb*. _____* Kominsky herself seems to be all too aware of how primitive her artwork is. (It's not clear that she also appreciates how bad her storylines can be.) In several panels here and in other volumes, she remarks on how furious Crumb's "fanboys" are that she gets involved in his work. Crumb, on the other hand, consistently praises the raw energy of her work. The future Crumb biographer will have his or her work cut out in making sense of the Crumb/Kominsky collaborations.

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By Joseph Geddes
Excellent

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About the Author
Gary Groth is the co-founder of *The Comics Journal* and Fantagraphics Books. He lives in Seattle.