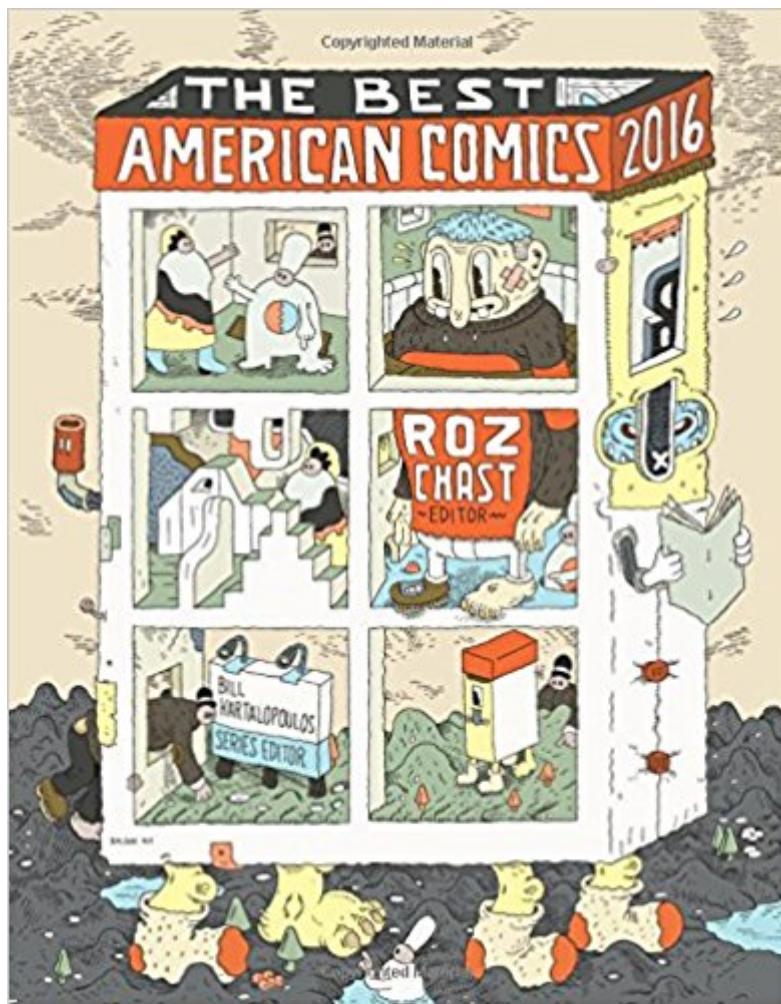


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The Best American Comics 2016 (The Best American Series Á,Â®)



Synopsis

“There’s something thrilling about seeing people invent new ways to tell their story. To me, it’s proof that the art form of comics is healthy: it lives and grows and reinvents itself. It’s alive!”
Roz Chast, from the Introduction
FEATURING Lynda Barry, Kate Beaton, Cece Bell, Geneviève Elverum, Ben Katchor, John Porcellino, Joe Sacco, Adrian Tomine, Chris Ware, Julia Wertz, and others
Roz Chast, guest editor, was born in Brooklyn, New York. Her cartoons began appearing in *The New Yorker* in 1978. Since then she has published hundreds of cartoons and written or illustrated more than a dozen books. Her memoir *Can’t We Talk About Something More Pleasant?* was a #1 New York Times bestseller and a 2014 National Book Award Finalist.
Bill Kartalopoulos, series editor, is a comics critic, educator, curator, and editor. He teaches courses about comics at Parsons and at the School of Visual Arts. He lives in Brooklyn, New York. For more information please visit: on-panel.com.

Book Information

Series: The Best American Series [®]

Hardcover: 400 pages

Publisher: Houghton Mifflin Harcourt; 2016 ed. edition (October 4, 2016)

Language: English

ISBN-10: 0544750357

ISBN-13: 978-0544750357

Product Dimensions: 7 x 1.4 x 9 inches

Shipping Weight: 2.2 pounds (View shipping rates and policies)

Average Customer Review: 4.0 out of 5 stars 8 customer reviews

Best Sellers Rank: #94,844 in Books (See Top 100 in Books) #52 in Books > Comics & Graphic Novels > Graphic Novels > Anthologies #785 in Books > Literature & Fiction > Short Stories & Anthologies > Anthologies

Customer Reviews

“Every piece in this anthology is worthy of attention.”
COMICS ALTERNATIVE
“The incomparable Roz Chast puts her unique, delightful stamp on this book right up front! She’s rounded up a delicious diversity of talent, particularly women. the printing quality is excellent. The color is rich and the transitions are delicate.”
Etelka Lehoczky, NPR
“Female artists and slice-of-life tales make up the best of the Best comics of

the year on Roz Chastâ „çs watchâ „ç| Thereâ „çs quite a bit of entertaining and emotional heftâ „ç| But thereâ „çs some time for fun, too.â „çâ „ç•USA TODAY â „çâ „ç“A wonderful collection of the top notch from the old starsâ „çâ „ç„çnâ „çâ „ç„çstrips. The comics contained here range from the down-and-out to the psychedelic and back again, each carefully chosen by the great Roz Chast.â „çâ „ç•LARGEHEARTED BOY BLOG â „çâ „ç“Every last page is worth a look.â „çâ „ç•â „çâ „ç•BUSTLE â „çâ „ç“Best American Comics proves to be an essential and inspiring guidebookâ „ç| Youâ „çâ „çll definitely want to read this yearâ „çâ „ç„çs edition and make it a habit to keep up with this most distinctive collection.â „çâ „ç•â „çâ „ç•COMICS GRINDER â „çâ „ç“We are living in a time of AMAZING COMICS. Thereâ „çs so much work, and so much of it is good, and we donâ „çâ „çt even know how lucky we are. Bill Kartalopoulos does.â „çâ „ç•â „çâ „ç•HYPERALLERGIC â „çâ „ç“Kartalopoulos has demonstrated since taking over the reins with the 2014 book, [that] setting the high bar is merely a going-in givenâ „ç| the strongest jolts of joy come with the leveled playing field for lesser-known artists and the coronation of new(-to-you) talentsâ „ç| Judging by Kartalopoulos and Chastâ „çs 400-page assemblage of illustrated work from print and online, mainstream and underground, the Best American Comics brand is poised to enjoy a killer second decade.â „çâ „ç•

â „çâ „ç•BOOKGASM â „çâ „ç“Compellingâ „ç| Many of the stories within are beautifully drawnâ „ç| [Rozâ „çâ „ç„çs] introduction and series editor Bill Kartalopoulosâ „çâ „ç„ç foreword on what â „çâ „ç„çmainstreamâ „çâ „ç„ç could mean in comics these days are both fine essays on their own, and substantive works that enrich the bookâ „ç| Marc Bellâ „çâ „ç„çs cover artâ „çâ „ç• an anthropomorphized building reading a book with its side sliced off so we can see its six rooms arranged like panels and the strange critters thereinâ „çâ „ç•is completely delightful.â „çâ „ç•â „çâ „ç•PASTE â „çâ „ç“[For] the comics savantâ „çâ „ç| The current golden age of comics is reflected in a particularly rich edition of the yearly anthologyâ „ç| a great sampler for a wide range of material and introduction to some fine talents.â „çâ „ç•

â „çâ „ç•PUBLISHER'S WEEKLY â „çâ „ç“Editors Kartalopoulos (comics history, Sch. of Visual Arts, New York) and Chast (Canâ „çâ „ç„ç We Talk About Something More Pleasant?) capture the heart of comic art today, both how it got here and where itâ „çâ „ç„ç going; itâ „çâ „ç„ç a treat to dive into the various styles represented hereâ „ç| A great introduction to the current scene for those wondering where to begin, this volume surprises and satisfies active comics readers as well.â „çâ „ç•â „çâ „ç•LIBRARY JOURNAL â „çâ „ç“This solid framework does what it does best: showcase a rich variety of comicsâ „ç| The seriesâ „çâ „ç• [introduces]

more readers to the rich variety in the field.Ã¢â€•Ã¢â€•BOOKLIST

There's something thrilling about seeing people invent new ways to tell their story. To me, it's proof that the art form of comics is healthy: it lives and grows and reinvents itself. It's alive! Roz Chast, from the Introduction FEATURING Lynda Barry, Kate Beaton, Cece Bell, Genevieve Elverum, Ben Katchor, John Porcellino, Joe Sacco, Adrian Tomine, Chris Ware, Julia Wertz, and others Roz Chast, guest editor, was born in Brooklyn, New York. Her cartoons began appearing in *The New Yorker* in 1978. Since then she has published hundreds of cartoons and written or illustrated more than a dozen books. Her memoir *Can't We Talk About Something More Pleasant?* was a #1 New York Times bestseller and a 2014 National Book Award Finalist. Bill Kartalopoulos, series editor, is a comics critic, educator, curator, and editor. He teaches courses about comics at Parsons and at the School of Visual Arts. He lives in Brooklyn, New York. For more information please visit: on-panel.com. "

Roz Chast, one of the tenured practitioners of cartoon art, selected the 23 examples that comprise the 2016 *AfÃ¢â€•Ã¢â€• Best of American Comics*. And what a splendid selection it is. As Ms. Chast writes in her introduction, "We live in a golden age of comics. Not in the traditional newspaper sense, but often as graphic novels and memoirs." This year's book includes the work of the well-established -- Chris Ware, Joe Sacco, Lynda Barry and Ben Katchor -- some newcomers, Liana Finck and Taylor- Ruth Baldwin. The artists are mainly from the U.S. but there are several Canadian works as well; Genevieve Elverum's wonderful and colorful piece, "Blanket Portraits" for example. The covers and end papers add to the pleasure. The foreword by series editor Bill Kartalopoulos explains the growth of the field from its newspaper comic strip days to the subculture of the specialty comic book market place; from superhero and other genre comics, to "alternative" comics and to the graphic novel (*MAUS* and *JIMMY CORRIGAN* â€œ the SMARTEST Kid on EARTH.) End note: There's probably no other place where the fan of today's comics may, in one or two sittings, sample so much of the comic world work being done today. It was certainly an eye opener for me. So, if you want to be in the know, this is the book to hunt down and study.

Terrific collection! Fun to read and revisit. And revisit!

Great review of American comics

Good.

Adults Only by Lance Ward is the best story in the whole book.

Bought as a gift. I hope my sister likes it.

There have been better anthologies...

What a shame that such a boring, boilerplate cartoonist who's never evolved, never pushed the envelope and has stagnated and sold out her whole career is the editor of this important book. What a DRAG to have to open the pages to her successful cronies Chris Ware and Lynda Barry, two people who don't need any more publicity or laurels, and who likewise have never evolved or developed as artists. Ware is the worst MOPE that ever lived! Who needs more whiney, DEPRESSING caca from this guy? And why give him even more publicity? Barry literally hasn't done anything worthwhile in 15 years since 100 Demons. Her books are a dull mess of self-involved scribbles-unreadable and uninteresting. Why aren't Gina Wynbrandt's "Someone Please Have Sex With Me" Nick Drnaso's "Beverley" or "Becoming Unbecoming" by Una in this edition- all are much more deserving of the space than Ware, Barry and their protÃ©gÃ©s mope John Porcellino (Hospital Suite came out in 2014, BTW)? SUCH A LETDOWN. It's sad that these handful of mediocrities have cornered the cartoon market since the late 90's when comics went "mainstream." If you want better comics, look to Drawn & Quarterly and Fantagraphics. Houghton Mifflin Harcourt only jumped on the comics bandwagon when it became a cash cow, and it's clearly evident that they don't know a thing about what makes a good comic.

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