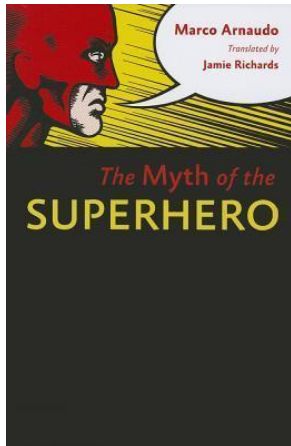


Comics

Johns Hopkins University Press



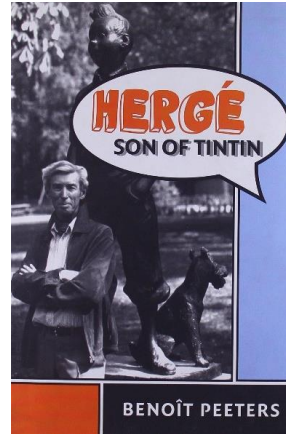
The Myth of the Superhero
Arnaudo, Marco
Johns Hopkins University Press
9781421409535
66 halftones.
Translated by Jamie Richards.
216 pages
paperback
\$27.95

Pub Date: 3/15/2013

How our favorite superheroes reflect the moral, religious, and ethical values of American society.

A refugee from his broken planet who saves earth (more than once), Superman was sent to America as his father's final act before dying. Does this make him the ultimate immigrant success story? Disillusioned with a crime-filled world, Bruce Wayne seeks guidance from a shaman and transforms himself into the flawlessly moral Batman. Through a series of close readings of DC and Marvel comics, Marco Arnaudo explores the influence of religion and myth on superhero stories as well as their relationship to the classical epic and baroque style.

Marco Arnaudo is an associate professor of Italian and director of graduate studies in Italian at Indiana University.

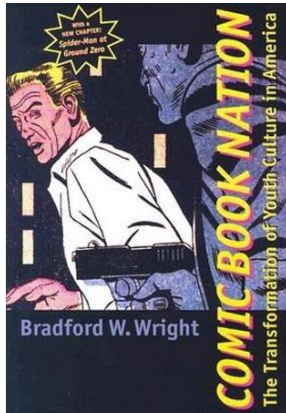


Hergé, Son of Tintin
Peeters, Benoît
Johns Hopkins University Press
9781421404547
14 halftones.
Translated by Tina A. Kover.
424 pages
hardcover
\$31.95

Pub Date: 11/22/2011

Available for the first time in English, this insightful biography delves deep into the psyche of Tintin creator Georges Remi and his public persona Hergé. Author of the critically acclaimed *Tintin and the World of Hergé* and the last person to interview Remi, Benoît Peeters tells the complete story behind Hergé's origins and shows how and why the nom de plume grew into a larger-than-Remi personality as Tintin's popularity exploded. Drawing on interviews and using recently uncovered primary sources for the first time, Peeters reveals Remi as a neurotic man who sought to escape the troubles of his past by allowing Hergé's identity to subsume his own.

Comics writer, novelist, and critic, Benoît Peeters is one of the most highly regarded Tintinologists in the world. His most recent book is *Derrida*, a biography of Jacques Derrida.



Comic Book Nation:
The Transformation
of Youth Culture in
America

Wright, Bradford W.
Johns Hopkins
University Press
9780801874505
53 b&w illustrations
360 pages
paperback

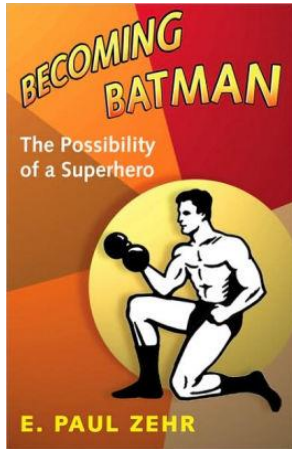
\$28

Pub Date: 9/18/2003

As American as jazz or rock and roll, comic books have been central in the nation's popular culture since Superman's 1938 debut in Action Comics #1. Selling in the millions each year for the past six decades, comic books have figured prominently in the childhoods of most Americans alive today. In *Comic Book Nation*, Bradford W. Wright offers an engaging, illuminating, and often provocative history of the comic book industry within the context of twentieth-century American society. From Batman's Depression-era battles against corrupt local politicians and Captain America's one-man war against Nazi Germany to Iron Man's Cold War exploits in Vietnam and Spider-Man's confrontations with student protestors and drug use in the early 1970s, comic books have continually reflected the national mood, as Wright's imaginative reading of thousands of titles from the 1930s to the 1980s makes clear. In every genre—superhero, war, romance, crime, and horror comic books—Wright finds that writers and illustrators used the medium to address a variety of serious issues, including racism, economic injustice, fascism, the threat of nuclear war, drug abuse, and teenage alienation. At the same time, xenophobic wartime series proved that comic books could

be as reactionary as any medium. Wright's lively study also focuses on the role comic books played in transforming children and adolescents into consumers; the industry's ingenious efforts to market their products to legions of young but savvy fans; the efforts of parents, politicians, religious organizations, civic groups, and child psychologists like Dr. Fredric Wertham (whose 1954 book *Seduction of the Innocent*, a salacious exposé of the medium's violence and sexual content, led to U.S. Senate hearings) to link juvenile delinquency to comic books and impose censorship on the industry; and the changing economics of comic book publishing over the course of the century. For the paperback edition, Wright has written a new postscript that details industry developments in the late 1990s and the response of comic artists to the tragedy of 9/11. *Comic Book Nation* is at once a serious study of popular culture and an entertaining look at an enduring American art form.

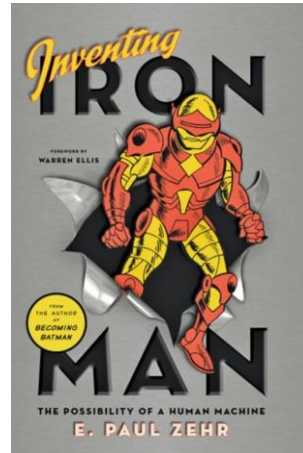
Bradford W. Wright is an associate professor with the University of Maryland University College—European Division.



Becoming Batman:
The Possibility of a
Superhero
Zehr, E. Paul
Johns Hopkins
University Press
9780801890635
4 halftones, 51 line
drawings
320 pages
hardcover
\$29.95

Pub Date: 11/7/2008

Battling bad guys. High-tech hideouts. The gratitude of the masses. Who at some point in their life hasn't dreamed of being a superhero? Impossible, right? Or is it? Possessing no supernatural powers, Batman is the most realistic of all the superheroes. His feats are achieved through rigorous training and mental discipline, and with the aid of fantastic gadgets. Drawing on his training as a neuroscientist, kinesiologist, and martial artist, E. Paul Zehr explores the question: Could a mortal ever become Batman? Zehr discusses the physical training necessary to maintain bad-guy-fighting readiness while relating the science underlying this process, from strength conditioning to the cognitive changes a person would endure in undertaking such a regimen. In probing what a real-life Batman could achieve, Zehr considers the level of punishment a consummately fit and trained person could handle, how hard and fast such a person could punch and kick, and the number of adversaries that individual could dispatch. He also tells us what it would be like to fight while wearing a batsuit and the amount of food we'd need to consume each day to maintain vigilance as Gotham City's guardian.



\$26.95

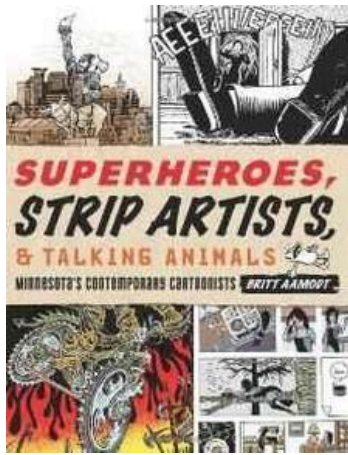
Pub Date: 8/25/2011

Tony Stark has been battling bad guys and protecting innocent civilians since he first donned his mechanized armor in the 1963 debut of Iron Man in Marvel Comics. Over the years, Stark's suit has allowed him to smash through walls, fly through the air like a human jet, control a bewildering array of weaponry by thought alone, and perform an uncountable number of other fantastic feats. The man who showed us all what it would take to become Batman probes whether science—and humankind—is up to the task of inventing a real-life Iron Man. E. Paul Zehr physically deconstructs Iron Man to find out how we could use modern-day technology to create a suit of armor similar to the one Stark made.

E. Paul Zehr is a professor of neuroscience and kinesiology at the University of Victoria, British Columbia, where he is also a biomedical research scholar. He holds black belts in both empty hand and armed martial arts.

Inventing Iron
Man: The
Possibility of a
Human Machine
Zehr, E. Paul.
Johns Hopkins
University Press
9781421402260
29 halftones, 12 line
drawings
224 pages
hardcover

Minnesota Historical Society Press



Superheroes,
Strip Artists, &
Talking
Animals:
Minnesota's
Contemporary
Cartoonists
Aamodt, Britt
Minnesota
Historical
Society Press
9780873517775

240 pages
paperback
\$29.95
Pub Date: 11/15/2010

Superman soared out of a Depression-era America desperate not for just a hero but a superhero to prevail against the crushing realities of life. But as comic book readers escape into a rich world of words and pictures, it's easy to forget the slumped-over figure at the drawing board--the cartoonist, who may live in Metropolis for much of the day but still calls Minnesota home. In *Superheroes, Strip Artists & Talking Animals*, Britt Aamodt coaxes twenty-three contemporary artists from Minnesota's burgeoning cartoonist community to talk about one of America's most colorful, irreverent, misunderstood, and sometimes demonized art forms. The cartoonists' work spans comics, graphic novels, comic strips, editorial cartoons, minicomics, and webcomics. In their careers, these artists have conspired in the death of Superman, envisioned an interstellar space cop network, devoted an entire strip to a dead chicken, and created a Third World dictatorship that felt awfully familiar to

contemporary American readers. Along the way, the cartoonists share their stories of breaking into comics and the realities of an industry that has hit pay dirt in Hollywood with comics-based movies but is witnessing the migration of strip artists from paper- to web-based publications. Follow them in this fully illustrated book as they draw their future, frame by frame. Britt Aamodt is an arts journalist specializing in pop culture, visual arts, and artists. She founded the radio theater troupe *Deadbeats On the Air* and has adapted graphic novels for radio.

Ohio University Press



Comic Shop:
The Retail
Mavericks Who
Gave Us a New
Geek Culture
Gearino, Dan
and Spurgeon,
Tom
Ohio University
Press
Swallow Press
9780804012133
8.5 x 5.5. 75
illustrations

300 pages
paperback
\$17.95
Pub Date: 4/2/2019

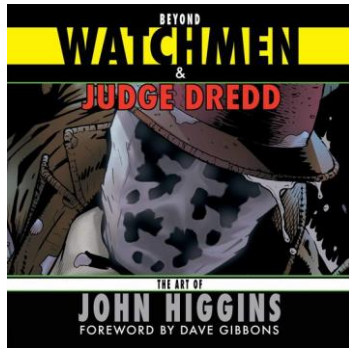
Award-winning business journalist Dan Gearino leads a tour through the world of comic shops, telling the story of the direct market from its 1970s origins to today. Includes profiles of forty notable shops in the U.S. and Canada, and a close look at The Laughing Ogre in Columbus.

Award-winning business journalist Dan Gearino leads a tour through the world of comic shops, telling the story of the direct market from its 1970s origins to today. Includes profiles of forty notable shops in the U.S. and Canada, and a close look at The Laughing Ogre in Columbus. The early 1970s saw the birth of the modern comic book shop. Its rise was due in large part to a dynamic entrepreneur, Phil Seuling. His direct market model allowed shops to get comics straight from the publishers, bypassing middlemen. Stores could better customize their offerings and independent publishers could now access

national distribution. In this way, shops opened up a space for quirky ideas to gain an audience and helped transform small-press series, from Teenage Mutant Ninja Turtles to Bone, into media giants. Comic Shop is the first book to trace the history of these cultural icons. Dan Gearino brings us from their origins to the present day, when the rise of digital platforms has the industry at a crossroads even as sales are robust. He spends a year with stores around the country, with a spotlight on The Laughing Ogre in Columbus, Ohio. Along the way he interviews those who shaped comics retailing from the early days, including many pioneering women; top creators; and shop owners who continue to push the industry in new directions. A guide to forty of the most interesting shops around the United States and Canada is a bonus for fans.

Dan Gearino is a lifelong comics reader with tastes that swing from the classic Legion of Super-Heroes to the work of Michel Rabagliati. Formerly a business reporter for the Columbus Dispatch, he has won national recognition for his work and now covers clean energy for InsideClimate News. He lives in Columbus, Ohio, near his home store, The Laughing Ogre, with his wife and two daughters.

Oxford University Press



Beyond
Watchmen and
Judge Dredd:
The Art of John
Higgins, John
Higgins, John
Oxford
University Press
Liverpool
University Press

9781786940278

Foreword by Dave Gibbons. 200 color
illustrations

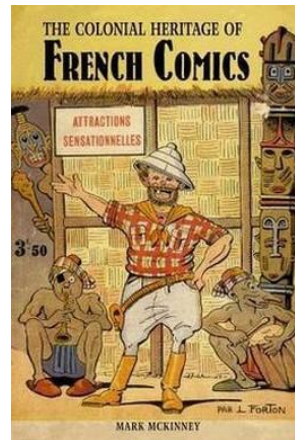
272 pages
paperback

\$29.95

Pub Date: 8/1/2017

Watchmen, Judge Dredd, Hellblazer, Before Watchmen, Razorjack: John Higgins has been the artist or colourist on some of the most iconic comic books of recent years. Here, collected together for the first time, is the best of Higgins breathtaking work. Alongside never before seen preliminary drawings of now iconic characters, the book includes insights into the career of the comic book artist. Before Coloring the Watchmen is partly an essential book for all enthusiasts and partly an instruction manual for those wanting to understand just what it takes to land a contract with DC Comics.

John Higgins is an acclaimed graphic artist, writer and publisher. A frequent collaborator with Alan Moore and Dave Gibbons, his work includes Batman: The Killing Joke, Watchmen, Judge Dredd, Before Judge Dredd and Razorjack. Dave Gibbons is the co-creator of Watchmen.



The Colonial
Heritage of French
Comics
McKinney, Mark
Oxford University
Press
Liverpool University
Press
9781846318689
Contemporary
French and
Francophone

cultures

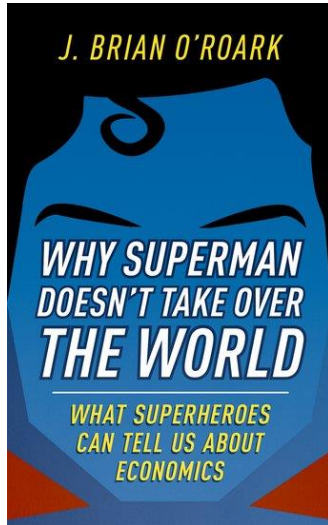
270 pages

hardcover

\$34.95

Pub Date: 8/15/2013

Although France has changed much in recent decades, colonial-era imagery continues to circulate widely in comics, in part because the colonial archives are easily accessible, and through the republication of colonial-era comics that are viewed as classics. The latter include the Tintin series of comic books, by the Belgian artist Hergé, and the 'Zig and Puce' series by Alain Saint-Ogan, a Frenchman. In this important new study Mark McKinney situates comics in debates about French colonialism, arguing that cartoonists still use representations of colonial history in their comics as a way of intervening in debates about contemporary France and its current relationships to its former colonies. McKinney argues that comics offer unique opportunities to both reproduce and thereby perpetuate colonial ideologies, images and discourses, as well as to deconstruct and contest them. The ways, and the degree to which, they do one or the other tell us a great deal about the heritage of imperialism and colonialism'



Why Superman Doesn't Take Over The World: What Superheroes Can Tell Us About Economics
O'Roark, J. Brian
Oxford University Press
9780198829478
hardcover
\$19.95
Pub Date:

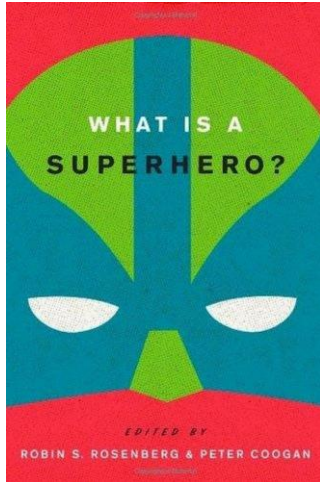
5/21/2019

A fun and fresh and entertaining introduction to economics. All the basic concepts are introduced through a tongue-in-cheek look at the dilemmas superheroes face. Uses economic analysis to explain some of the most curious questions from comics

Pairs superhero stories with real world examples to show that economics is everywhere. Why do heroes fight each other? Why do villains keep trying even though they almost never win? Why don't heroes simply take over the world? Economics and comic books seem to be a world apart. But in the hands of economics professor and comic hero aficionado J. Brian O'Roark, the two form a powerful alliance. With brilliant deadpan enthusiasm he shows how the travails of superheroes can explain the building blocks of economics, and how the laws of economics explain the mysteries of superhero behaviour. Superman has a day job because of elastic demand; Spiderman's existential doubts are all about opportunity cost; game theory sheds light on the battle between Captain America and Iron Man; the Peltzmann effect makes sense of why heroes can go to the bad; sunk

cost fallacy explains The Flash's tragic dilemmas; the utility curve helps us decide who is the greatest superhero of all. Why Superman Doesn't Take Over The World: What Superheroes Can Tell Us About Economics probes the motivations of our favourite heroes, and considers what it would look like if their stories played out in reality.

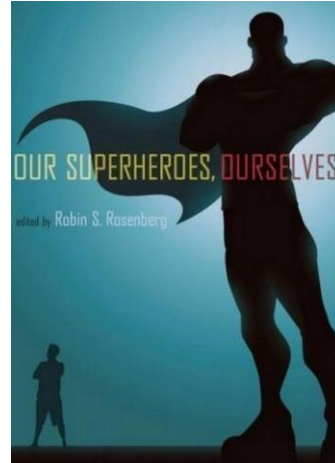
Brian O'Roark is a University Professor of Economics at Robert Morris University in Pittsburgh, and is a co-author of *Essentials of Economics* (with Lee Coppock and Dirk Mateer, W.W. Norton, 2016) and editor of *Superheroes and Economics* (Routledge, forthcoming). He is on the board of directors for the Journal of Economics Teaching and serves in the role of associate editor. In 2014, Brian was given the Undergraduate Teaching Innovation Award by the Middle Atlantic Association of Colleges of Business Administration and in 2016 he received the President's Award for Outstanding Teaching at RMU.



What is a Superhero?
Rosenberg, Robin S. and Coogan, Peter
Oxford University Press
9780199795277
200 pages
hardcover
\$24.95
Pub Date: 8/29/2013

It's easy to name a superhero - Superman, Batman, Thor, Spiderman, the Green Lantern, Buffy the Vampire Slayer, Rorschach, Wolverine--but it's not so easy to define what a superhero is. Buffy has superpowers, but she doesn't have a costume. Batman has a costume, but doesn't have superpowers. What is the role of power and superpower? And what are supervillains and why do we need them? In *What is a Superhero?*, psychologist Robin Rosenberg and comics scholar Peter Coogan explore this question from a variety of viewpoints, bringing together contributions from nineteen comic book experts--including both scholars in such fields as cultural studies, art, and psychology as well as leading comic book writers and editors.

Robin S. Rosenberg is a clinical psychologist. In addition to running a private practice, she writes about superheroes and the psychological phenomena their stories reveal. Peter Coogan is director of the Institute for Comics Studies, co-founder and co-chair of the Comics Arts Conference, and an instructor at Washington University in St. Louis. He holds a Ph.D. in American Studies, and authored *Superhero: The Secret Origin of the Superhero*.

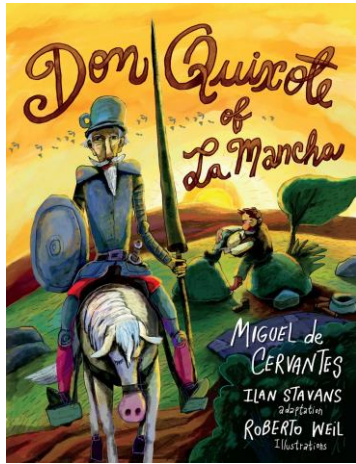


7/22/2013

Our Superheroes, Ourselves
Rosenberg, Robin S.
Oxford University Press
9780199765812
232 pages
hardcover
\$24.95
Pub Date:

Superhero fans are everywhere, from the teeming halls of Comic Con to suburban movie theaters, from young children captivated by their first comic books to the die-hard collectors of vintage memorabilia. Why are so many people fascinated by superheroes? In this thoughtful, engaging, and at times eye-opening volume, Robin Rosenberg--a writer and well-known authority on the psychology of superheroes--offers readers a wealth of insight into superheroes, drawing on the contributions of a top group of psychologists and other scholars. The book ranges widely and tackles many intriguing questions. How do comic characters and stories reflect human nature? Do super powers alone make a hero super? Are superhero stories good for us? Most contributors answer that final question in the affirmative. Psychologist Robert J. Sternberg, for instance, argues that we all can learn a lot from superheroes--and what we can learn most of all is the value of wisdom and an ethical stance toward life.

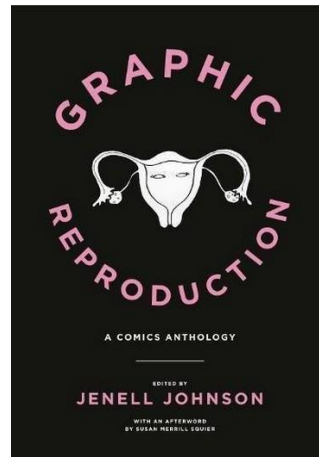
Penn State University Press



Don Quixote of
La Mancha
Cervantes,
Miguel de
(adapted by
Ilan Stavans)
Penn State
University
Press
9780271082318
Illustrated by
Roberto Weil.

120 color illustrations. 8 x 10.5.
128 pages
paperback
\$16.95
Pub Date: 10/1/2018

Originally published in two parts in 1605 and 1615 and often considered the first modern novel, Miguel de Cervantes's *Don Quixote* is undoubtedly the most influential work in the Spanish literary canon. In this groundbreaking graphic adaptation, cultural commentator Ilan Stavans and illustrator Roberto Weil reimagine Cervantes's masterpiece in ways that are both faithful and whimsically irreverent. In these pages, Stavans and Weil pay tribute to Cervantes's novel as well as its complex resonances in the centuries since its publication.

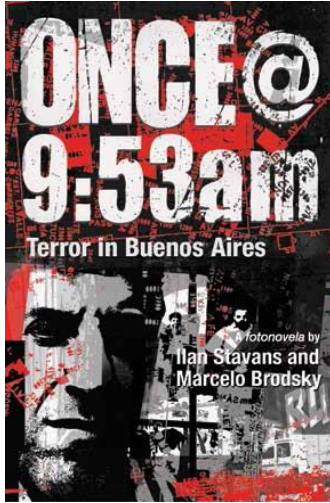


171 color illustrations. 7 x 10
224 pages
paperback
\$26.95
Pub Date: 5/1/2018

This comics anthology delves deeply into the messy and often taboo subject of human reproduction. Featuring work by luminaries such as Carol Tyler, Alison Bechdel, and Joyce Farmer, *Graphic Reproduction* is an illustrated challenge to dominant cultural narratives about conception, pregnancy, and childbirth.

Jenell Johnson is Mellon-Morgridge Professor of the Humanities and Associate Professor of Communication Arts at the University of Wisconsin–Madison. She is the author of *American Lobotomy: A Rhetorical History*.

Graphic
Reproduction: A
Comics Anthology
Johnson, Jenell
(editor)
Penn State
University Press
9780271080949
Afterword by
Susan Merrill
Squier. Graphic
Medicine Series.



Once@9:53am:
Terror in
Buenos Aires
Stavans, Ilan
and Brodsky,
Marcelo
Penn State
University Press
9780271077185
325 color / 7
b&w
illustrations.
6.75 × 10.25.
Dimyonot: Jews

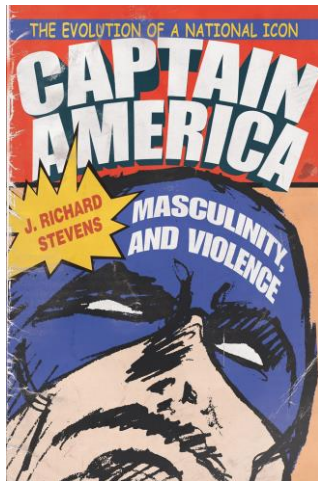
and the Cultural Imagination
136 pages
paperback
\$17.95
Pub Date: 11/1/2016
On-ce

At 9:53 on the morning of July 18th, 1994, a suicide bomber drove a Renault Trafic van loaded with explosives into the Asociacion Mutual Israelita Argentina, a Jewish community center in the bustling commercial neighborhood of Once, Buenos Aires. The explosion left eighty-five people dead and over three hundred wounded. Originally published in Spanish amid widespread controversy, *Once@9:53am: Terror in Buenos Aires* imagines the two hours before the attack through the popular format of the fotonovela. Part documentary, part fiction, the vivid retelling of Argentina's deadliest bombing ever depicts a vibrant, complex urban community in the hours before its identity was forever changed. This expanded English edition includes a new essay by Ilan Stavans detailing the aftermath of the attack and the faulty investigations that have yet to yield any arrests or reach resolution. A unique and powerful visual experience, *Once@9:53am* is

both a commemoration of an atrocity that shifted Latin American Jewish identity in innumerable ways and an ingenious use of a popular format to explore the dangerous intersection of politics and religion in Latin America.

Ilan Stavans is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College and the publisher of Restless Books. His books include *On Borrowed Words* (2001) and *Quixote: The Novel and the World* (2015). He is the general editor of *The Norton Anthology of Latino Literature*. Marcelo Brodsky trained at the International Center of Photography, Barcelona. He is a member of the Buena Memoria human rights organization and the Pro-Monument to the Victims of Terrorism Commission.

Syracuse University Press



Captain America,
Masculinity, and
Violence: The
Evolution Of A
National Icon
Stevens, J. Richard
Syracuse
University Press
9780815630913
Notes, works
cited, index.
Series: Television
and Popular

Culture. 6 x 9

416 pages

paperback

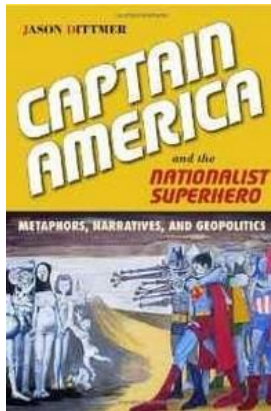
\$29.95

Pub Date: 8/18/2018

NEW IN PAPER. Reveals how the comic book hero has evolved to maintain relevance to America's fluctuating ideas of masculinity and patriotism. Stevens uses Captain America's shifting identity to relate the story of [Marvel's] tumultuous journey over the course of six decades, and he presents his examination in a clear and concise fashion that will appeal to communication and pop culture scholars, historians, and even comic book fans longing for an in-depth analysis of Marvel Comics.—Popular Culture Studies Journal Stevens sketches an intriguing history that follows Captain America from his violent, nationalistic beginnings as a crusader against first Nazis and then Communists through his evolution into a liberal crusader in the 1970s, a hyper-commercialized leader in the 1980s, and a superficial icon in the 1990s.—Choice.

J. Richard Stevens is assistant professor in media studies at the University of Colorado Boulder.

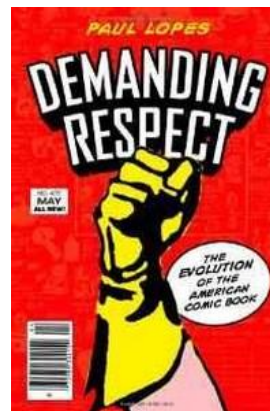
Temple University Press



Captain America and the Nationalist Superhero: Metaphors, Narratives, and Geopolitics
Dittmer, Jason
Temple University Press
9781439909775
242 pages

paperback
\$30.95
Pub Date:

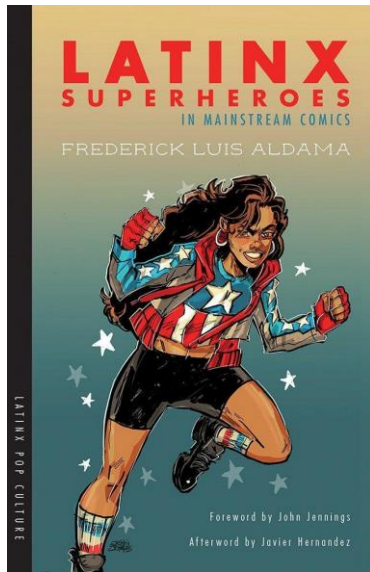
Nationalist superheroes--such as Captain America, Captain Canuck, and Union Jack--often signify the 'nation-state' for readers, but how do these characters and comic books address issues of multiculturalism and geopolitical order? In his engaging book *Captain America and the Nationalist Superhero*, geographer Jason Dittmer traces the evolution of the comic book genre as it adapted to new national audiences. He argues that these iconic superheroes contribute to our contemporary understandings of national identity, the righteous use of power, and the role of the United States, Canada, and Britain in the world. Tracing the nationalist superhero genre from its World War II origins to contemporary manifestations throughout the world, *Captain America and the Nationalist Superhero* analyzes nearly one thousand comic books and audience responses to those books. Dittmer also interviews key comic book writers from Stan Lee and J. M. DeMatteis to Steve Englehart and Paul Cornell.



Demanding Respect: The Evolution of the American Comic Book
Lopes, Paul
Temple University Press
9781592134434
260 pages
paperback
\$31.95

How is it that comic books--the once reviled form of lowbrow popular culture--are now the rage for Hollywood blockbusters, the basis for bestselling video games, and the inspiration for literary graphic novels? In *Demanding Respect*, Paul Lopes immerses himself in the discourse and practices of this art and subculture to provide a social history of the American comic book over the last 75 years. Lopes analyzes the cultural production, reception, and consumption of American comic books throughout American history. He charts the rise of superheroes, the proliferation of serials, and the emergence of graphic novels. *Demanding Respect* explores how comic books born in the 1930s were perceived as a 'menace' in the 1950s, only to later become collectors' items and eventually 'hip' fiction in the 1980s through today. Using a theoretical framework to examine the construction of comic book culture--the artists, publishers, readers and fans--Lopes explains how and why comic books have captured the public's imagination and gained a fanatic cult following.

University of Arizona Press



Latinx Superheroes in Mainstream Comics Aldama, Frederick Luis University of Arizona Press 9780816537082 Latinx Pop Culture. Foreword by John Jennings.

Afterword by Javier Hernandez. 104 color illustrations.

240 pages
paperback

\$22.95

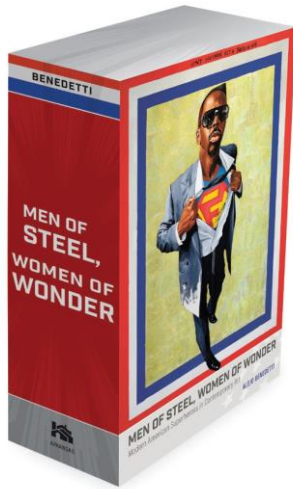
Pub Date: 10/10/2017

Whether good or evil, beautiful or ugly, smart or downright silly, able-bodied or differently abled, gay or straight, male or female, young or old, Latinx superheroes in mainstream comic book stories are few and far between. It is as if finding the Latinx presence in the DC and Marvel worlds requires activation of superheroic powers. *Latinx Superheroes in Mainstream Comics* blasts open barriers with a swift kick. It explores deeply and systematically the storyworld spaces inhabited by brown superheroes in mainstream comic book storyworlds: print comic books, animation, TV, and film. It makes visible and lets loose the otherwise occluded and shackled. Leaving nothing to chance, it sheds light on how creators (authors, artists, animators, and directors) make storyworlds

that feature Latinos/as, distinguishing between those that we can and should evaluate as well done and those we can and should evaluate as not well done. The foremost expert on Latinx comics, Frederick Luis Aldama guides us through the full archive of all the Latinx superheroes in comics since the 1940s. Aldama takes us where the superheroes live--the barrios, the hospitals, the school rooms, the farm fields--and he not only shows us a view to the Latinx content, sometimes deeply embedded, but also provokes critical inquiry into the way storytelling formats distill and reconstruct real Latinos/as. Thoroughly entertaining but seriously undertaken, *Latinx Superheroes in Mainstream Comics* allows us to truly see how superhero comic book storyworlds are willfully created in ways that make new our perception, thoughts, and feelings.

FREDERICK LUIS ALDAMA is the Arts and Humanities Distinguished Professor of English and University Distinguished Scholar at the Ohio State University. An expert on Latinx popular culture, Aldama is the author, co-author, and editor of twenty-nine books, including *Long Stories Cut Short: Fictions from the Borderlands*, *Your Brain on Latino Comics: From Gus Arriola to Los Bros Hernandez*, and *The Cinema of Robert Rodriguez*.

University of Arkansas Press



Men of Steel,
Women of Wonder:
Modern
American
Superheroes in
Contemporary
Art
Benedetti, Alejo
University of
Arkansas Press
9781682260975
7 × 10, 102

images, index
250 pages
hardcover boxed set
\$69.95
Pub Date: 2/1/2019

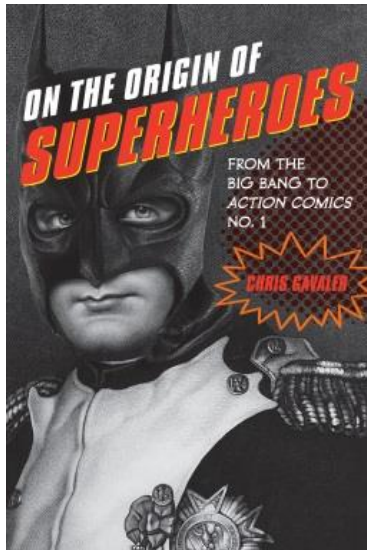
Men of Steel, Women of Wonder, an exhibition from Crystal Bridges Museum of American Art opening February 2019, examines how artists use Superman and Wonder Woman to discuss social issues, politics, and national identity.

Superman and Wonder Woman—awash in patriotic colors and portrayed as the ultimate Americans—were beacons of integrity in midcentury America. Created in 1938, Superman was a brawny paragon of strength during the fallout of the Great Depression. Three years later, Wonder Woman fought alongside American troops in World War II. Men of Steel, Women of Wonder, an exhibition from Crystal Bridges Museum of American Art opening February 2019, examines how artists use Superman and Wonder Woman to discuss social issues, politics, and national identity. The works in

this exhibition range from loving endorsements of heroic ideals to unflinching critiques of hard issues affecting American society. This accompanying catalog, packaged in a boxed set including five cloth volumes, examines more than seventy artworks from the exhibit, including paintings, drawings, photography, installations, videos, and performances, to further the understanding of these enduring characters in our culture, and the diverse ways artists employ them. From the masterfully painted work of Mel Ramos to the humorously conceived installations of Jim Shaw, the works featured here wrestle with Wonder Woman's status as a feminist icon, position Superman as a soviet-era weapon, accuse both characters of being illegal immigrants, and much more. Men of Steel, Women of Wonder is an exciting and thought-provoking engagement with these two seminal superhero characters across time, using them as lenses through which to view an ever-evolving understanding of American values. Published in collaboration with Crystal Bridges Museum of American Art and University of Arkansas School of Art.

Alejo Benedetti is assistant curator at Crystal Bridges Museum of American Art. In addition to Men of Steel, Women of Wonder, he curated the exhibitions Black Unity, Animal Meet Human, and How Do You Figure?

University of Iowa Press

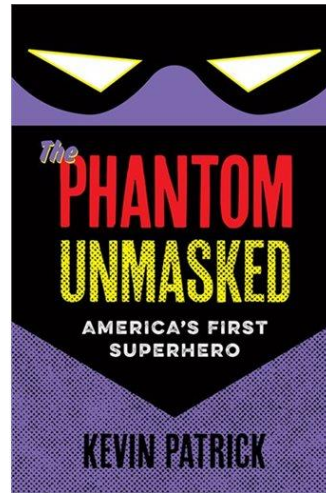


On the Origin of Superheroes: From the Big Bang to Action Comics No. 1
Gavalier, Chris
University of Iowa Press
9781609383817
264 pages
paperback
\$18

Pub Date: 11/1/2015

Most readers think that superheroes began with Superman's appearance in Action Comics No. 1, but that Kryptonian rocket didn't just drop out of the sky. By the time Superman's creators were born, the superhero's most defining elements--secret identities, aliases, disguises, signature symbols, traumatic origin stories, extraordinary powers, self-sacrificing altruism--were already well-rehearsed standards. Superheroes have a sprawling, action-packed history that predates the Man of Steel by decades and even centuries. On the Origin of Superheroes is a quirky, personal tour of the mythology, literature, philosophy, history, and grand swirl of ideas that have permeated western culture in the centuries leading up to the first appearance of superheroes (as we know them today) in 1938.

Chris Gavalier is an assistant professor of English at Washington and Lee University.



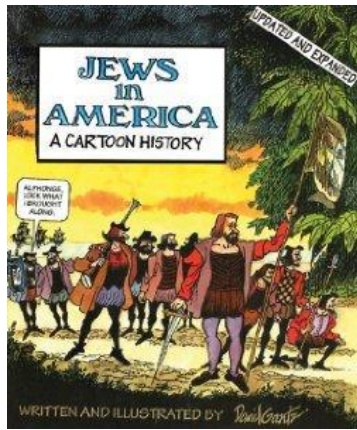
11/1/2017

Before Superman, before Batman, there was—the Phantom! Making its debut as an American newspaper comic strip in 1936, The Phantom was the forerunner of the comic-book superhero genre that today animates vast billion-dollar franchises spanning print, film, television, video games, and licensed merchandise. But you've probably never heard of it—you probably think Superman inaugurated the genre. That's because, despite its American origins, The Phantom comic strip has enjoyed far greater popularity with international audiences, most notably in Australia, Sweden, and India, where it has appeared in newspapers, magazines, and comic books. The paradox of the character's relative obscurity in the United States, offset by his phenomenal success in these three markedly different countries, is the subject of *The Phantom Unmasked*.

Kevin Patrick is an independent media studies scholar. He curated a major exhibition on the history of Australian comics at the State Library of Victoria, Melbourne, Australia, and has written extensively about Australian comics and graphic novels.

The Phantom Unmasked:
America's First Superhero
Patrick, Kevin
University of Iowa Press
9781609385002
6 x 9 inches
262 pages
paperback
\$25
Pub Date:

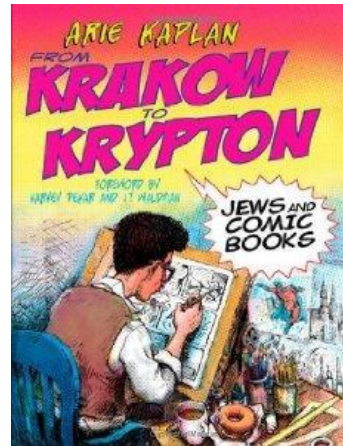
University of Nebraska Press



Jews in America, New Edition: A Cartoon History Gantz, David University of Nebraska Press Jewish Publication Society

9780827608283
168 pages
paperback
\$28

A unique presentation of the history of Jewish life and culture in the United States over the past 500 years Jews in America is a graphic history that uses the comic book format-an artistic expression as American as jazz-to depict five centuries of Jewish life in this country. With its blend of humor, history, and old-fashioned sentimentality, Gantz, an artist who has spent a lifetime using paper and ink to present social commentary and issues with wry wit, illustrates the prominence of Jews in American history from the time Columbus first set foot in the New World. Jews in America will appeal to readers from ages 12 to 120.

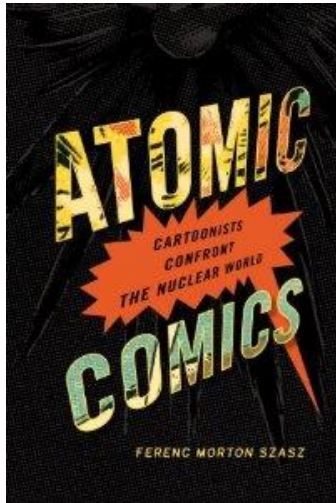


From Krakow to Krypton: Jews and Comic Books Kaplan, Arie University of Nebraska Press Jewish Publication Society 9780827608436 240 pages

paperback
\$29.95

Jews created the first comic book, the first graphic novel, the first comic book convention, the first comic book specialty store, and they helped create the underground comics (or 'Comix') movement of the late '60s and early '70s. Many of the creators of the most famous comic books, such as Superman, Spiderman, X-Men, and Batman, as well as the founders of MAD magazine, were Jewish. From Krakow to Krypton: Jews and Comic Books tells their stories and demonstrates how they brought a uniquely Jewish perspective to their work and to the comics industry as a whole. Over-sized and in full color, From Krakow to Krypton is filled with sidebars, cartoon bubbles, comic book graphics, original design sketches, and photographs. It is a visually stunning and exhilarating history.

University of Nevada Press



Atomic Comics:
Cartoonists
Confront the
Nuclear World
Szasz, Ferenc
Morton
University of
Nevada Press
9780874179187
200 pages
paperback
\$19.95
Pub Date:

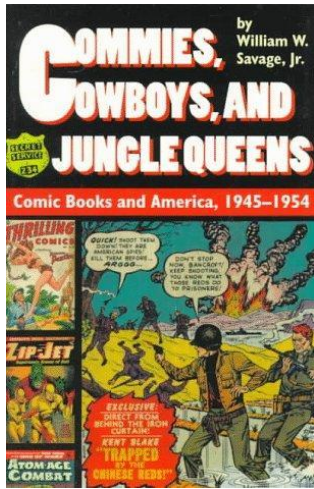
9/15/2013

The advent of the Atomic Age challenged purveyors of popular culture to explain to the general public the complex scientific and social issues of atomic power. *Atomic Comics* examines how comic books, comic strips, and other cartoon media represented the Atomic Age from the early 1920s to the present. Through the exploits of superhero figures such as Atomic Man and Spiderman, as well as an array of nuclear adversaries and atomic-themed adventures, the public acquired a new scientific vocabulary and discovered the major controversies surrounding nuclear science. Ferenc Morton Szasz's thoughtful analysis of the themes, content, and imagery of scores of comics that appeared largely in the United States and Japan offers a fascinating perspective on the way popular culture shaped American comprehension of the fissioned atom for more than three generations.

Regents Professor of History, Ferenc Morton Szasz taught at the University of New Mexico for forty-three years. Renowned for his wide-ranging interests, in his teaching and

scholarship he focused on American social and intellectual history, thereby embracing the history of American religion, World War II, and the Atomic Age. *The Day the Sun Rose Twice: The Story of the Trinity Nuclear Site Explosion, July 16, 1945* remains one of his most popular books.

Wesleyan University Press



Gimmies,
Cowboys, and
Jungle Queens:
Comic Books and
America, 1945-
1954
Savage Jr., William
W.
Wesleyan
University Press
9780819563385
165 pages
paperback

\$15.95

Pub Date: 3/15/1998

In addition to their entertainment value, comic books offered a unique world-view to a large segment of the American public in the confusing decade following World War II. Millions were distributed to service personnel during the war years, and by 1945, adults as well as children were reading an astounding 60 million comic books per month. These books treated such contemporary concerns as the atomic and hydrogen bombs, growth of international Communism, and the Korean War, and they offered heroes and heroines to deal with such problems. In response to moral criticism, the industry established a Comics Code that specified acceptable content. The code prohibited most of what had appeared in the medium prior to 1954, thus ending what has since come to be known as the 'golden age' of comic books. With reproductions of five representative stories supplementing the text, William Savage's book (first published in 1990), will appeal to social historians and others interested in this vivid expression of American culture.

WILLIAM W SAVAGE, Jr., is a Professor of History at the University of Oklahoma. He is the author of eight books on the culture of the American West, seven published by the University of Oklahoma Press. His book publications include: *Cowboy Life: Reconstructing an American Myth*; *Indian Life: Transforming an American Myth*; *The Cowboy Hero: His Image in American History and Culture*; and *Singing Cowboys and All That Jazz: A Short History of Popular Music in Oklahoma*.