

(Download) R. Crumb: Conversations (Conversations with Comic Artists Series)

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**From Brand: University Press of Mississippi : R. Crumb: Conversations (Conversations with Comic Artists Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised R. Crumb: Conversations (Conversations with Comic Artists Series):

1 of 1 people found the following review helpful. Some time with R. By Mike FitzI grew up reading the original

underground comics that Robert Crumb was creating. His work is obviously not for everyone, but then that's true of all artists with a unique vision. This book is a chronologically ordered series of interviews which spans most of Crumb's career. There's something about hearing (mentally) the words of someone whose work interests me, that I find really fascinating. If you feel the same way you will enjoy this. There is quite a bit of repetition, as some of the interviewers tend to cover, some of the same territory. I do recommend seeing the film "Crumb" before reading this. It makes it so much easier to imagine R. sitting there when you have been exposed to his voice and mannerisms. At least as he was when the film was produced. Interesting stuff. 2 of 2 people found the following review helpful. "My work is full of sweating, nervous uneasiness..." By Kerry Walters So says R. Crumb (p. 163) from a 1989 interview included in this intriguing collection of conversations with him (including one joint conversation with Crumb and his wife-occasional collaborator Aline Kominsky). Part of the University of Mississippi's Conversations with Comic Artists series, the collection contains 18 interviews with Crumb. The first was conducted when he was 24, the last in his 59th year (Crumb turns 65 this year, hard as it is to believe!). The interviews shed a lot of light on what makes Crumb tick. In them, he discusses his miserable childhood, growing up as the son of a career Marine and a diet-pill popping mom. The family moved a lot (following the dad's career), the parents fought constantly, the three brothers (there were also two sisters, about which almost nothing is said except that one once broke a banjo over Crumb's head) were all unbelievably dysfunctional although also arguably geniuses. Crumb finally escapes the family, gets a job at the American Greeting Card Corporation, marries, moves to San Francisco, drops LSD, and almost overnight, his creative juices flowing, becomes the "father of underground comics." Crumb's journey from hippie hero to serious social satirist, confessional comics artist, and family man (sort of) is chronicled interview-by-interview. Always a deliberate outsider, a despiser of corporate America and the "artsy" crowd, Crumb has even separated himself from his own work whenever he's sensed that it was becoming mainstream: Fritz the Cat, Mr. Natural (although he's recently put out a Mr. Natural Mystic Comic), the obnoxious "Keep on Truckin'" slogan. In many ways, Crumb has been one of the most perceptive--and surely one of the most honest--voices of my lifetime. He chronicles the weirdness of human existence, a weirdness that he alternately finds fascinating, hilarious, hideous, enraging, fearsome, and celebratory. Perceptive readers of Crumb's fans will discover information in the interviews collected in R. Crumb: Conversations that enhance appreciation of his "sweaty, nervous, uneasy" work. I've only one caveat: the collection contains numerous typos, many more than one would expect from a university press publication. Almost all of them are mere annoyances, but one (p. 163) changes the meaning of an entire sentence. The sentence reads "I'm not so alienated from the culture that my work doesn't reflect the collective consciousness of the period, and many people find the work I'm doing now extremely dark." The "not" should be "now." 4 of 4 people found the following review helpful. You can learn so much from Conversations By amulet Poor ol' Robert Crumb, reluctantly labeled father of the underground comic movement has moved to France with his lovely, comely and protectant wife. These conversations help the reader get into Crumb's head. They give an autobiographical and historical perspective of Crumb, from his harsh family atmosphere to when he escaped from a greeting card company to find the summer of love in California. Many have been offended by what he has produced. He is an artist and as an artist he does what he is supposed to do; make you look at the (our) world in a different way. These conversations give the reader the opportunity to be an auteur into the artistic psyche. Whether you believe Crumb is an artist or not, he was there; he saw, he came (in more ways than one) and he went away. It's a fascinating read and brings you closer to him. (It is impossible to meet him. Don't bother him in France and he no longer does any tours/talks-too busy drawing!) It is worth it to have reviewed or be familiar with some of his comic work if you have not done so already. (Where have you been?) There are many sources on the Internet as well as published to accomplish this. These conversations begin in the 60's and break into the 21st Century. I look forward to the next conversations, if he allows them.

R. Crumb's illustrations have appeared on the covers of albums by Big Brother and the Holding Company, on bootlegged T-shirts, and in several underground newspapers. He is, however, first and foremost, known as the father of underground comics and for work that paved the way for both satirical comics and autobiographical work in the comics medium. He has been compared favorably to Brueghel, demonized as a misogynist, defended by feminists, and portrayed as the subject of Crumb, an award-winning documentary film. Having created such iconic characters as Mr. Natural, Fritz the Cat, and even himself as part of his cartoon universe, R. Crumb (b. 1943) is firmly established as one of the most significant, controversial, and technically gifted cartoonists of the second half of the twentieth century. R. Crumb: Conversations collects interviews that span the late 1960s to the beginning of the twenty-first century. In these Crumb proves to be iconoclastic, opinionated, and--despite his celebrity--impervious to the commercial moods of the public. Crumb appears alternately as neurotic, witty, acerbic, gentlemanly, cruel, verbose, and reticent. His persona in comics form (as an unattractive, continually nervous, lecherous, obsessive man) is both confirmed and challenged by the person who emerges from these interviews. Gathered here are interviews and profiles that extend over the various periods and events in his life and work, including his early days as a countercultural figure in San Francisco, his verging on a nervous breakdown after the release of the X-rated film Fritz the Cat, his editing the groundbreaking comics anthology Weirdo, his move to France in the 1990s, and the resurgence of his popularity when Crumb was

released.

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*. The 18 pieces in conversations track Crumb's entire career. Earliest is a 1968 Berkeley *Barb* article, in which the "Hasbury cartoonist" relates his comics' recent "bust" by "the Man" for obscenity. The most penetrating entries come from fanzines and other alternative publications, yet even those from such mainstream sources as the *Los Angeles Times* are vivid, entertaining, and informative--journalists apparently can't go wrong with Crumb. The most recent talks disclose a much older but still feisty, iconoclastic artist who has fled the American society he'd long scorned to live with his family in a small French village. Although the cartoonist is notoriously shy and allegedly misanthropic, he comes across as congenial, articulate, and, above all, unabashedly candid, in fascinating contrast to the self-loathing curmudgeon of his autobiographical stories. Gordon Flagg Copyright American Library Association. All rights reserved From the *Inside Flap* In this collection of interviews that spans from the late 1960s to the beginning of the twenty-first century, the comic artist proves to be iconoclastic, opinionated, and impervious to the commercial moods of the public About the Author D. K. Holm lives in Portland, Oregon. He is the author of *Pocket Essentials: Robert Crumb*. His work has been published in the *New York Times Book*, *Creative Screenwriting*, and *Film Quarterly*.