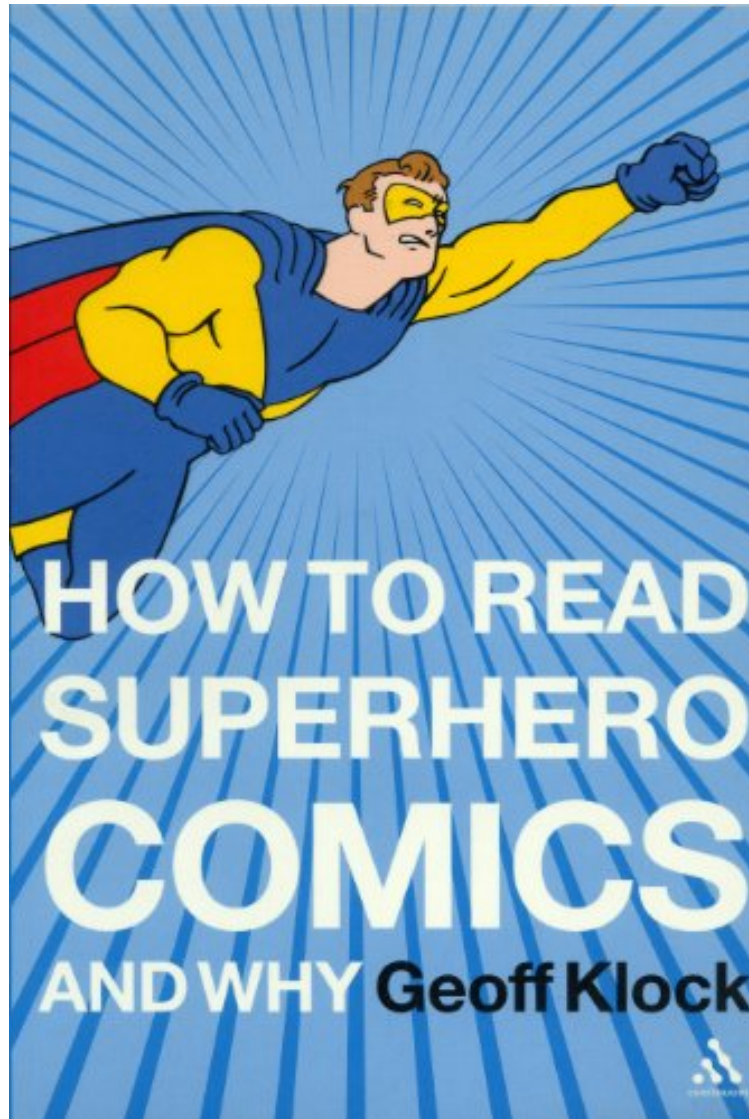


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How to Read Superhero Comics and Why

Geoff Klock

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#1220032 in Books Geoff Klock 2002-10 2002-09-06Original language:EnglishPDF # 1 228.60 x .49 x 6.00l, .66 #File Name: 0826414192216 pagesHow To Read Superhero Comics And Why | File size: 46.Mb

Geoff Klock : How to Read Superhero Comics and Why before purchasing it in order to gage whether or not it would be worth my time, and all praised How to Read Superhero Comics and Why:

0 of 0 people found the following review helpful. You Can Make Up Your Own Mind You Don't Need ThisBy thirtwinThe title pretty much tells you what the intent is here- to show you how to get the most out of reading a graphic art book andwhy it's ok to enjoy them at any age- but you probably already know if you like reading this kind of work- and you already have your own reasons for enjoying it. If you aren't sure you can pick up some books yourself and look through them. You don't need this work to tell you a reason why you should frankly- so you can

safely give it a pass and just read the graphic novels themselves- in addition as of 2016 there are quite a few books that use art to tell the story which don't even involve super heroes so you don't have to limit yourself to just one type of art book anymore regardless. 0 of 1 people found the following review helpful. An Intellectual's Look at the Superhero Universe By A Customer Like a kid in a candy store, Klock brings an obviously top-notch education to bare on the red-headed step child of art and literature: the superhero comic. A fine study in both contemporary literary/cultural theory and superhero comic books (particularly of the more recent postmodern variety), *How to Read Superhero Comics and Why* is a romping rant well worth the read. 13 of 22 people found the following review helpful. Fresh insight, but poor taste: way too much Moore By J. Holt 4 stars, not 3 stars -- because Klock's use of Bloom's anxiety of influence is a great, novel way of reading comic books. I enjoyed reading (in about 2 days) although there were places where I don't think Klock really made his point well (and I consider myself somewhat informed by Bloom's criticism). My recommendation is: if you are interested in an intellectual view of comics (90s, and 00s comics) then this book is for you. Moreover, if you like Alan Moore's comics and you want to read an interesting take on them, this is definitely the book for you. The problem is: I don't like Moore as much as Klock does. I admit that his perspective on *Killing Joke*, *ABC Comics*, *Miracleman*, etc., -- this stuff is good -- but I don't think Moore is nearly as influential as Klock thinks. Yes, *Watchmen* is an important comic. Yes, it did change the industry back in the 90s. But to take Bloom's theory and say that Moore is the Shakespeare of the comics field, well, that's saying a bit too much. Moore's not all that. One reviewer above hit the nail on the head: Klock totally avoids dealing with Marvel comics (except to remind everyone how the Fantastic Four are getting grilled by Ellis in *Planetary*). For someone like me who favors Marvel comics over DC (while admitting that DC has been the arena of many original comics in the past decades), this book gets a bit tedious. Other problems with the book (which the author acknowledges) is his way of focalizing the *writer* over the artist. I feel that this project was only half-realized. It seems to me that if you going to talk about the future of comics, you have to take into account the blossoming of writer/artists -- and maybe that's why he avoids Marvel and deals more with the DC writer + artist teams. Only at various times does he talk about the layout of the comic page, but overall, the stylistics of the comic book get overlooked by the author which is a shame. It is difficult to talk about sequential art (Scott McCloud gets a lot of credit for boiling it down like he has) -- but this should be the main aim of anyone discussing comics. Yes, Alan Moore is incredible, but so are his artists Bissette, Sprouse, Gibbons, etc. Bringing up Jack Kirby only to say that he was co-opted by Wildstorm as a character in one of their books isn't going to cut it. If you want to trace influence in comics, it comes from there (or maybe Siegel and Shuster, or Kane, etc.). Klock stresses the importance of the "writer" over characters, but he treats the Fantastic Four as characters with whom the third age (Moore, etc.) struggle to overcome -- why isn't it Lee and Kirby that they're struggling to overcome? Inconsistencies like this don't help the book -- I also wish the author was more consistent applying Bloom's theory and terminology throughout the chapters (some may appreciate this) -- and at other times he's far too abstruse (where was his editor?). Overall, this is a good book. Not great. Certainly controversial. I mean, come on: WildC.A.T.S./Aliens crossover is a starting point for the new age of comics? Gimme a break!

Superhero comic books are traditionally thought to have two distinct periods, two major waves of creativity: the Golden Age and the Silver Age. In simple terms, the Golden Age was the birth of the superhero proper out of the pulp novel characters of the early 1930s, and was primarily associated with the DC Comics Group. Superman, Batman, Green Lantern, and Wonder Woman are the most famous creations of this period. In the early 1960s, Marvel Comics launched a completely new line of heroes, the primary figures of the Silver Age: the Fantastic Four, Spider-Man, the Incredible Hulk, the X-Men, the Avengers, Iron Man, and Daredevil. In this book, Geoff Klock presents a study of the Third Movement of superhero comic books. He avoids, at all costs, the temptation to refer to this movement as "Postmodern," "Deconstructionist," or something equally tedious. Analyzing the works of Frank Miller, Alan Moore, Warren Ellis, and Grant Morrison among others, and taking his cue from Harold Bloom, Klock unearths the birth of self-consciousness in the superhero narrative and guides us through an intricate world of traditions, influences, nostalgia and innovations - a world where comic books do indeed become literature.

"A book like this is way overdue. Im just glad someone finally had the balls to write it." Joe Casey, writer of *Wildcats* and *Automatic Kafka* "Exceptional" *Today's Books* "...a fascinating exegesis of superhero comics, outlining how the main movement of the genre since its inception has been toward self-cannibalization, which some have chosen to call metafiction...he does a pretty good job explaining why they are what they are and why they're never likely to really ascend to anything else. An entertaining read...it's nice for a change to see comics taken seriously as subjects of literary criticism. We could use more of it." *Comicbookresources.com* "The strengths of the book are the many [...] connections made to literary and psychoanalytical figures, the attempt to explain the metamorphosis of a new type of superhero comic, and a close reading of the comic books used to support the book's thesis. The book does add new dimensions to the much-overworked subject of superhero comic books." *Choice*, May 2002 May 2003 "Klock's strength lies in his commitment to looking at comics in a novel way, through the lens of literary analysis. He melds his encyclopedic knowledge of the superhero genre with the language of literary theory so as to join seemingly disparate

worlds and to better inform the reader how comic book narratives have built upon and referenced one another throughout the history of their development." -Children's Literature Association Quarterly

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About the Author Geoff Klock is the author of *How to Read Superhero Comics and Why* (Continuum, 2002) a study guided by Harold Bloom's poetics of influence. After getting a Masters degree in English he spent two years studying literature as a night security guard. He was then admitted to Balliol College, Oxford. His doctoral thesis there, *Imaginary Biographies: Misreading the Lives of the Poets*, focuses on Romantic poetry and its extensions through the 20th century- specifically poetry's bizarre and idiosyncratic portrayals of historical writers (e.g. Virgil in Dante's *Divine Comedy*). This work will be followed by a complementary study of the same device in popular culture, (e.g. Johnny Depp's portrayal of William Blake in Jim Jarmusch's *Dead Man*).

Geoff Klock is twenty-seven years old, and was raised in Texas, where he attended the High School for the Performing and Visual Arts. For more information visit his website at www.geoffklock.com