



12 W. ... A ... P ... A ... A, CA 94952 : 707.773.0654 • A : 707.778.1868

A SPIEGELMAN

Pulitzer Prize-winning Artist/Illustrator,
Author of , &



Art Spiegelman has almost single-handedly brought comic books out of the toy closet and onto the literature shelves. In 1992, he won the Pulitzer Prize for his masterful Holocaust narrative *Maus*— which portrayed Jews as mice and Nazis as cats. *Maus II* continued the remarkable story of his parents' survival of the Nazi regime and their lives later in America. His comics are best known for their shifting graphic styles, their formal complexity, and controversial content. In his lecture, "What the %@&*! Happened to Comics?" Spiegelman takes his audience on a chronological tour of the evolution of comics, all the while explaining the value of this medium and why it should not be ignored. He believes that in our post-literate culture the importance of the comic is on the rise, for "comics echo the way the brain works. People think in iconographic images, not in holograms, and people think in bursts of language, not in paragraphs."

Having rejected his parents' aspirations for him to become a dentist, Art Spiegelman studied cartooning in high school and began drawing professionally at age 16. He went on to study art and philosophy at Harpur College before becoming part of the underground comix subculture of the 60s and 70s. As creative consultant for Topps Bubble Gum Co. from 1965-1987, Spiegelman created *Wacky Packages*, *Garbage Pail Kids*, and other novelty items, and taught history and aesthetics of comics at the School for Visual Arts in New York from 1979-1986. In 2007 he was a Heyman Fellow of the Humanities at Columbia University where he taught a Masters of the Comics seminar.

In 1980, Spiegelman co-founded *RAW*, the acclaimed avant-garde comics magazine, with his wife, Françoise Mouly—*Maus* not just for Grown-ups Anymore") and *Big Fat Little Lit*, collecting the three comics into one volume. He and Mouly started Toon Books publishing easy to read comics for children. They co-edited the anthology *A Toon Treasury of Classic Children's Comics* published by Harry N. Abrams.



Photo: Enno Kapitza / Agentur Focus

Spiegelman's 1978 anthology, *Breakdowns* includes an autobiographical comix-format introduction almost as long as the book itself, entitled *Portrait of the Artist as a Young %@&*!*. McSweeney's has published a collection of three of his sketchbooks entitled *Be a Nose*. His work has been published in many periodicals, including *The New Yorker*, where he was a staff artist and writer from 1993-2003. He also illustrated the 1928 lost classic, *The Wild Party*, by Joseph Moncure March.

In 2004 he completed a two-year cycle of broadsheet-sized color comics pages, *In the Shadow of No Towers*, *Die Zeit* and *The London Review of Books*. A book version of these highly political works was published by Pantheon in the United States, appeared on many national bestseller lists, and was selected by *The New York Times Book Review* as one of the 100 Notable Books of 2004.

In 2009 *Maus* was chosen by the Young Adult Library Association as one of its recommended titles for all students. In fall 2011, Pantheon published *Meta Maus*, a companion to *The Complete Maus* – it is the story of why he wrote *Maus*, why he chose mice, cats, frogs, and pigs, and how he got his father to open up (the new book includes a DVD of the transcripts of Art's interviews with his father; it is not a graphic novel, but it is populated with illustrations, photos and other images). *MetaMaus* has been awarded the 2011 National Jewish Book Award in the Biography, Autobiography, and Memoir category. In 2020 the New York Public Library voted *Maus: A Survivor's Tale* one of the 125 most important books of the last 125 years.

Spiegelman's project, WORDLESS25 most

category of these illustrations, had 100 of the most important books of the last 100 years (Pantheon published the premiere Spiegelman's