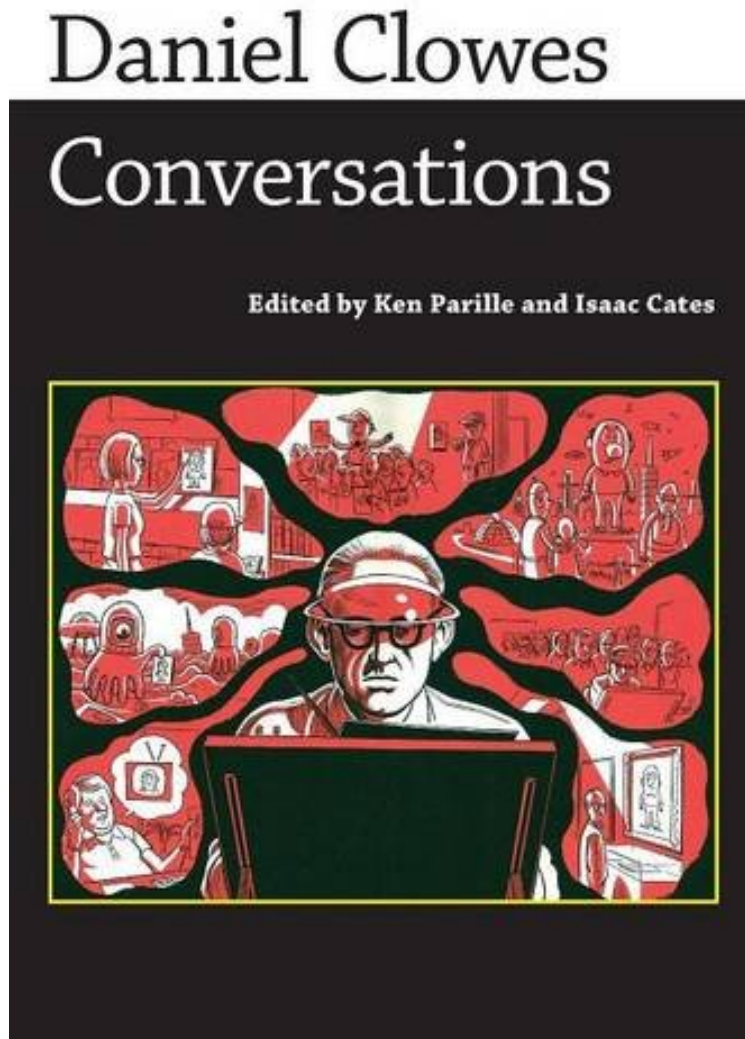


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Daniel Clowes: Conversations (Conversations with Comic Artists Series)

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From Brand: University Press of Mississippi : Daniel Clowes: 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 Daniel Clowes: Conversations (Conversations with Comic Artists Series):

4 of 5 people found the following review helpful. A Great Book About a Great ArtistBy Jazz ManI've been looking forward to this book for quite a while and I must say it was worth the wait. Daniel Clowes is one of the greatest artists

and storytellers around and it's about time a book like this was published. His fans won't be disappointed. Covering about 20 years of Clowes' career, this book collects up many rare interviews and presents them in chronological order. From his very early Lloyd Llewellyn days to a few brief comments about Wilson, it's hard to find a corner of the artist's career that the book doesn't cover thoroughly, entertainingly and intelligently. Lots of attention is given to his masterpiece *Ghost World: The Special Edition*, but also covered are the *Art School Confidential* film, his years working on 'Eightball', *Ice Haven*, *David Boring* and even his unproduced screenplays. *Ghost World* is my favorite film of all time and he sheds fascinating light on the process of bringing his cult comic to the screen. I can't recommend this fine book enough -- it will make you want to re-read Clowes' entire output of masterpieces all over again. 1 of 1 people found the following review helpful. Terrific collection of interviews with one of the unarguable modern ...By Bob Fingerma

Terrific collection of interviews with one of the unarguable modern masters of comics. Clowes is a brilliant storyteller and consummate craftsman and this book charts his development "behind the scenes" as he evolves from a somewhat dismissive and snarky interview subject to a more assured creator. All the while he's able to articulate his drives, process and so on. Essential reading for all Clowes enthusiasts. 4 of 5 people found the following review helpful. A Revealing Look at Clowes...By B. Hoffman

This is a collection of fifteen interview transcripts spanning 1988 through to 2009. The oldest included is said to be Clowes' very first interview and the latest is an retrospective interview conducted exclusively for the book. I was a little hesitant before buying this book, expecting that many of the interviews might be the light promotional pieces that you so often find in magazines even when the subject is someone like Clowes, but no, each interview here has a certain 'weight' and depth to it and combined they form a very informative picture of Clowes. The image left does not seem far removed from what you might receive from a conventional biography. There was also the concern that many of the interviews - or even all of them - might be easily found online but I feel I have read every Clowes interview online at this time and in this book there are only three that I've seen before. The last concern was that, despite the page count, fifteen interviews did not sound like much at all, and still doesn't, but somehow it adds up to make a pretty reasonable read, it's not something I can see anyone blowing through in a couple of hours. If anyone has similar concerns, I'd suggest going by the page count alone. Most questions are answered in detail, there are few sections with short answers and short replies, and I'd say in all, if you flattened it into blocks of text you'd only be down to 180 pages. Now, to the book itself, I very much like Clowes' comics as a whole but my main interest in him, or at least reading about him, is I suppose in how he physically works rather than, say, the dissection of his stories. I draw as a hobby and to me what is most appealing is in hearing of Clowes' work methods, materials and ideas, and in that area this book is, to my delight, extremely revealing. The book is more than this, certainly, but for this review I'll talk of nothing else. There is an incredible article from *The Comics Journal* in 2002, composed of nothing but Clowes' words, which covers his entire approach in detail. Asked about this in the retrospective interview, Clowes says little has changed in his overall approach since then (though what has changed, mostly to do with computers, he does explain). The *Comics Journal* article includes how he sketches, making outlines with either a blue pencil or a 4H mechanical pencil, and his exact brushes and ink brand are given. It even covers how he approaches drawing figures, saying that he finds it too "confusing" to draw "those art-school stick figures with the circles and cylinders" and instead lightly outlines his figures nude and very simply and from there builds up. Clowes also names *The Famous Artists School* Course's chapter on clothing as his chief source for understanding folds. There are many interesting details like this. Outside of this article, there is still much more on this topic. It is interesting, and also rather comforting, to hear that he finds the style of 'Ghost World' and 'David Boring' a struggle. He notes what earlier work makes him cringe but that he does not often get that feeling when he looks at work from the time of 'Ghost World' and onwards. There are also smaller bits of trivia like the comment that the head of Ernie Hoyle from 'Lloyd Llewellyn' was drawn with a circle template. Whether these sort of details interest many more than me, I don't know, but the book is filled with such things. In all, a very insightful look into how Clowes works, answering many questions that I thought I'd never have an answer to, and overall a very plainly interesting and entertaining read.

Daniel Clowes (b. 1961) emerged from the "alternative comics" boom of the 1980s as one of the most significant cartoonists and most distinctive voices in the development of the graphic novel. His serialized *Eightball* comics, collected in such books as *David Boring*, *Ice Haven*, and *Like a Velvet Glove Cast in Iron*, helped to set the standards of sophistication and complexity for the medium. The screenplay for *Ghost World*, which Clowes co-adapted (with Terry Zwigoff) from his graphic novel of the same name, was nominated for an Academy Award. Since his early, edgy Lloyd Llewellyn and *Eightball* comics, Clowes has developed along with the medium, from a satirical and sometimes vituperative surrealist to an unmatched observer of psychological and social subtleties. In this collection of interviews reaching from 1988 to 2009, the cartoonist discusses his earliest experiences reading superhero comics, his time at the Pratt Institute, his groundbreaking comics career, and his screenplays for *Ghost World* and *Art School Confidential*. Several of these pieces are drawn from rare small-press or self-published zines, including Clowes's first published interview. He talks at length about the creative process, from the earliest traces of a story, to his technical approaches to layout, drawing, inking, lettering, and coloring. The volume concludes with a 2009 interview conducted

specifically for this book.

From the Inside Flap
Collected interviews with the alternative artist who created Lloyd Llewellyn and Eightball comics, as well as screenplays for *Ghost World* and *Art School Confidential*
About the Author
Ken Parille is an assistant professor of English at East Carolina University and the author of *Boys at Home: Discipline, Masculinity, and 'The Boy-Problem' in Nineteenth-Century American Literature*. Isaac Cates is a lecturer in English at the University of Vermont and has published in *Indy Magazine*, *International Journal of Comic Art*, *ImageText*, and many other periodicals.