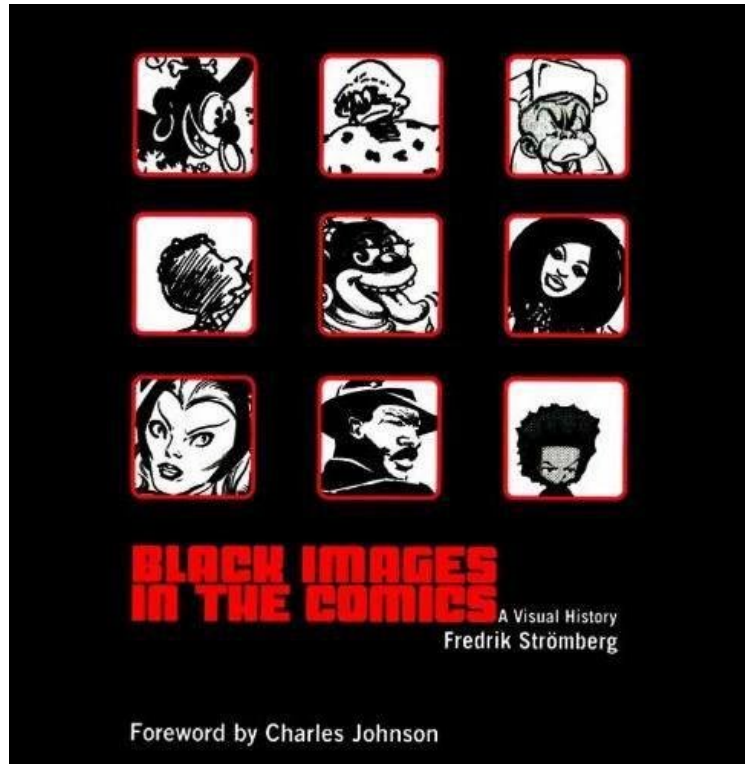


## Black Images in the Comics

*Fredrik Stromberg*

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#1034413 in Books Fantagraphics 2012-07-10Original language:EnglishPDF # 1 6.00 x 1.00 x 6.00l, .95  
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**Fredrik Stromberg : Black Images in the Comics** before purchasing it in order to gage whether or not it would be worth my time, and all praised Black Images in the Comics:

Endlessly browsable illustrated journey through comics' history of radical portrayals both good and bad, now in softcover. This book spotlights over 100 comic strips, comic books, and graphic novels to feature black characters from all over the world over the last century, and the result is a fascinating journey to, if not enlightenment, then at least away from the horrendous caricatures of yore. The book begins with the habitually appalling images of blacks as ignorant coons in the earliest syndicated strips (Happy Hooligan, Moon Mullins, and The Katzenjammer Kids); continues with the almost-quaint colonialist images of the often-suppressed Tintin album Tintin in the Congo and such ambiguous figures as Mandrake the Magicians noble savage assistant Lothar in the 30s (not to mention Torchy Brown, the first syndicated black character), moving on to such oddities as the offensive Ebony character in Will Eisners otherwise classic The Spirit from the 40s and 50s. We then continue into the often earnest attempts at 60s integration in such strips as Peanuts (and comic books such as the Fantastic Four), as well as the first wave of black strips like Wee Pals, juxtaposed with the shocking satire of underground comics such as R. Crumbs incendiary Angefood McSpade. Also investigated is the increased use of blacks in super-hero comic books as well as syndicated strips. Black Images in the Comics wraps up from the 80s to now, with the increased visibility of blacks, often in works actually produced

by blacks, all the way to the South African strip Madam Eve, Aaron McGruders pointed daily The Boondocks, and more including over a dozen new entries added to the out-of-print hardcover edition. Each strip, comic, or graphic novel is spotlighted via a compact but instructive 200-word essay and a representative illustration. The book is augmented by a context-setting introduction, an extensive source list and bibliography, and a foreword by Charles R. Johnson, the recipient of a MacArthur Foundation fellowship and winner of the National Book Award for his 1990 novel Middle Passage. Black white throughout