

## Talking Lines

*R. O. Blechman*

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**R. O. Blechman : Talking Lines** before purchasing it in order to gage whether or not it would be worth my time, and all praised Talking Lines:

1 of 1 people found the following review helpful. Blechman's 'Talking Lines' By D. Hatcher A stunning publication bringing me endless pleasure. I already own a few of Mr Blechman's publications and did think that this may be getting a bit excessive. But it proved to be the icing on the cake. This copy was a used version but arrived in really good condition as described. Very happy with the delivery and service. Highly recommended 3 of 3 people found the following review helpful. Superb! By Vivek Tejuja I have always loved reading graphic novels, though they are more of comic books than anything else. I love the way a story is told through pictures and how it is written keeping the audience in mind. I chanced on Mr. Blechman's site and requested him to send me some of his works and voila here I was reading, "Talking Lines" - a collection of his short stories and they are brilliant! The stories collected in this

edition are anything but children's stories. Like Mr Blechman states at the beginning of a story, "I prefer my art to make a statement" and that's what his art does - it make several statements. Right from The Iraq War to Nuclear Warfare to Leonard Woolf's sacrifice to Shakespeare's imaginary sister, he touches on almost every subject that he has a comic to express with. All I can say that the characters from these stories - the black and white lines drawn with ink will always remain with me. A treasure trove for anyone who wants to read a great graphic story series and re-read it for time to come. I know I will.

A collection of graphic narratives from one of the most influential and respected visual artists of the past half century *Talking Lines* is the first-ever comprehensive collection of the work of R. O. Blechman, one of the most prolific and influential visual artists of the twentieth century. His graphic stories are at once jocular, wry, and profound. Blechman ruminates on such various topics as nuclear weapons, war, wiretapping, Christopher Columbus, Leo Tolstoy, William Shakespeare, and Virginia Woolf. His stories have appeared in the seminal magazine *Humbug* (edited by Harvey Kurtzman), *The Nation*, *Nozone* (edited by his son, Nicholas Blechman), *The New York Times*, and *The New York Times Book Review*. Blechman is a modern master of all things visual whose timeless intellect and stripped-down artistry propels his nonstop relevancy. He is one of the few artists who has been able to balance the commercial and the artistic. In his polished and unparalleled career, he has been heralded as one of the great cartoonists, the author of one of the first modern graphic novels, an Emmy and Cannes Film Festival award-winning animator with a retrospective at the Museum of Modern Art, a Hall of Fame art director, and even a blogger for *The Huffington Post*.

From *Publishers Weekly* Whether appearing in Harvey Kurtzman's short-lived comic magazine *Humbug* in the late 1950s, or the *New York Times Book* in 2004, Blechman's graphic stories are remarkably consistent. His simple yet sophisticated style is inimitable and instantly recognizable: jittery lines, barely sketched-out settings and deadpan sensibility. Blechman's characters are frequently clueless sorts, hurling ridiculous actions into the winds of the time and being judged harshly for it by their creator. His sense of the satiric crops up frequently, and it is rarely applied with much subtlety. With the exception of *Contamination*, a longer piece from 1964 about the nuclear arms race, most of Blechman's political work falls flat. His stories about famous literary figures range from the meaningful (Virginia Woolf as utterly dependent on her husband) to playfully absurd (Shakespeare as potential advertising copy writer). Though an uneven collection over all, the scale comes down in Blechman's favor due to the inclusion of *Georgie*, which takes up the bulk of the book's second half. A previously unpublished piece from 1992 about a man who loses just about everything in life but for his exceptional dog, it's somehow wholly sentimental and yet astonishingly wise in its sprawling sadness. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. An immensely rich talent . . . His qualities of taste and intelligence, and--most vital--his instincts never to stray into forms that will betray him, have allowed Blechman to express himself in a variety of ways that have enhanced the quality of American life. MAURICE SENDAKI have always believed that humor--particularly political satire--is one of the most effective ways to make a point. And R. O. Blechman is a master of the form. ARIANNA HUFFINGTON About the Author Born Oscar Robert Blechman in 1930, R. O. Blechman's internationally acclaimed artwork spans decades, mediums, and industries. He is one of the first contemporary cartoonists to pen a full-length graphic novel, *The Juggler of Our Lady*, which he published in 1953 after graduating from Oberlin College. His illustrations and comics have graced magazines, anthologies, and newspapers. He has created more than a dozen *New Yorker* covers. Blechman is also an animated filmmaker, and at one time he owned his own animation studio, *The Ink Tank*. He has been awarded the Gold Medal from the Cannes Film Festival and numerous Emmy Awards, and has been nominated for a BAFTA. In 2002, the Museum of Modern Art held a retrospective of his films titled "R. O. Blechman and *The Ink Tank*: A Celebration." Blechman is also a member of the Art Directors Club Hall of Fame, has been named *Illustrator of the Year* by *Adweek*, and is the creator of many notable advertising campaigns. Blechman is married, has two sons, and lives in Ancram, New York.