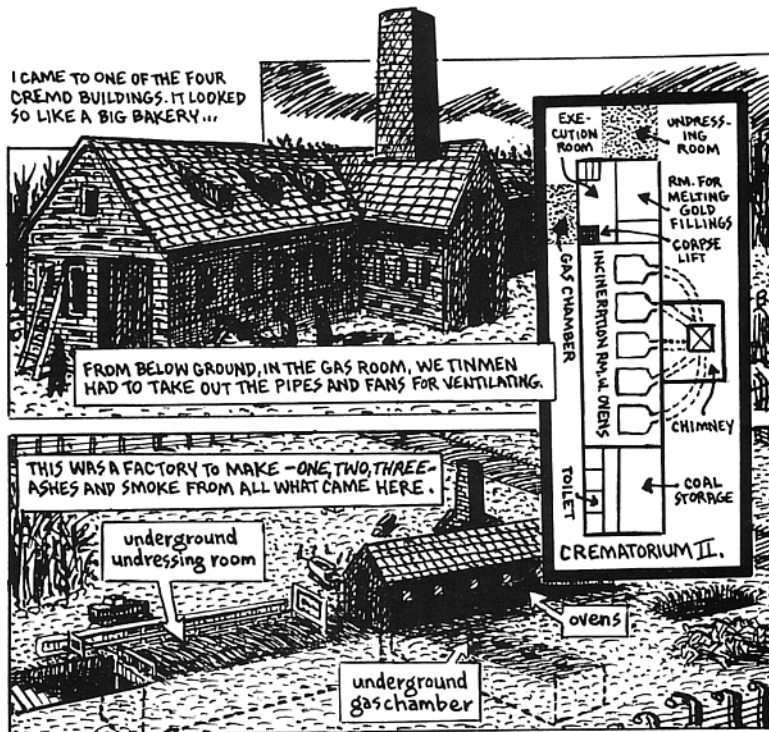


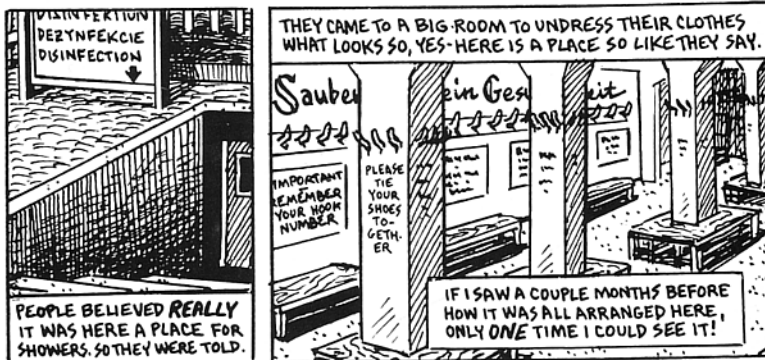
JOE SACCO – Palestine – “In 1996, **Joe Sacco** won the American Book Award for his groundbreaking work Palestine, a first-person journalistic account of the situation in the occupied territories, told in comics form. Naseer H. Aruri, Professor of Political Science at the University of Massachusetts, Dartmouth, wrote, ‘Sacco brilliantly and poignantly captures the essence of life under a repressive and prolonged occupation.’” ([www.fantagraphics.com](http://www.fantagraphics.com))



The PA Patriot-News (4/3/05): It's rare that a book can change your entire impression of an art form, let alone be a gripping story in its own right. But then, most books aren't "**Maus**," **Art Spiegelman's Pulitzer Prize-winning graphic novel**. When the first volume of Spiegelman's Holocaust memoir saw print in 1986, it awakened many people's minds to comic books' true possibilities.

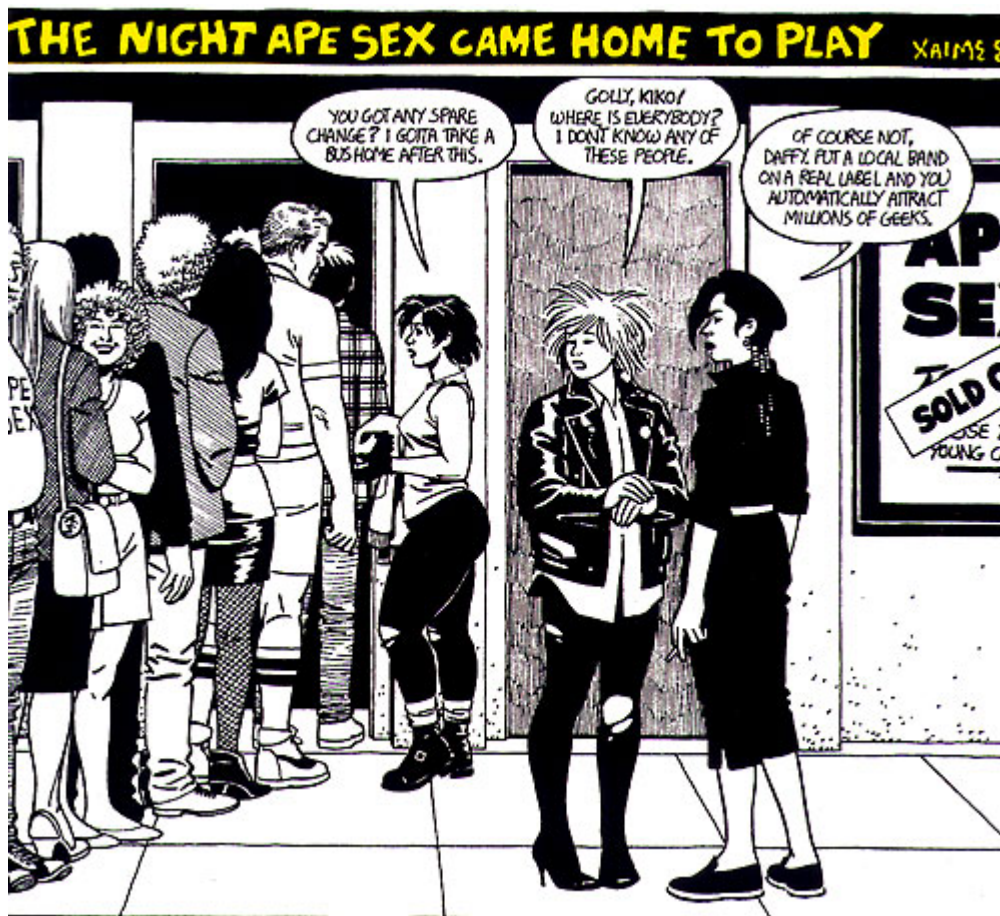


SPECIAL PRISONERS WORKED HERE SEPARATE. THEY GOT BETTER BREAD, BUT EACH FEW MONTHS THEY ALSO WERE SENT UP THE CHIMNEY. ONE FROM THEM SHOWED ME EVERYTHING HOW IT WAS.



It has been nearly 20 years since comics could safely be dismissed as kids' stuff. In 1986 three books changed the way Americans saw the medium. Two of them — Alan Moore's *Watchmen* and Frank Miller's *The Dark Knight Returns* — brought a sense of gloomy realism to the superhero genre. The third, Art Spiegelman's *Maus*, used cartoon conventions to tell of his father's experience in the Holocaust, depicting Jews as mice and Nazis as cats. Magazines were suddenly full of stories about comics "growing up," and the term "graphic novel" entered the literary lexicon. Somehow "graphic journalism" didn't make the headlines. But since the renaissance of the mid-'80s, more and more writers and artists have been producing serious nonfiction comics about current events, from war crimes to hip hop. In the mid-1990s, Joe Sacco's two books on Palestine were hailed as groundbreaking works and made Sacco the best known of the new graphic journalists. Now comics, or graphic, journalism is turning up in daily newspapers, where its inherent subjectivity contrasts sharply with the newsroom's dispassionate prose — another round in the debate over what journalism should be in the 21st century. — AlterNet 17 March 2005

**"AMERICAN FICTION'S BEST KEPT SECRET" — Rolling Stone, from Jaime Hernandez's Locas, collected from Love & Rockets comics, 1982-1998**



**"Jaime's Maggie is one of the great characters in contemporary American fiction." — LA Weekly (from LOCAS)**