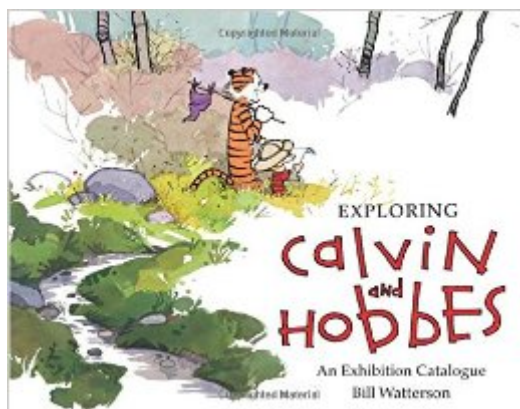


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# Exploring Calvin And Hobbes: An Exhibition Catalogue



## Synopsis

Enjoy this beautiful companion book to the extensive Exploring Calvin and Hobbes exhibition at the Billy Ireland Cartoon Library. Includes an in-depth, original, and lengthy interview with Bill Watterson. Exploring Calvin and Hobbes is the catalogue for an exhibition by the same name at the Billy Ireland Cartoon Library & Museum at Ohio State University that ran in 2014. The exhibit is Bill Watterson's personal exploration of how the wonder of Calvin and Hobbes came to be. It includes original art of Calvin and Hobbes, along with Watterson's original commentary. The show also includes art from cartoons and cartoonists that Watterson has identified as influential in the development of his art, including Peanuts, Pogo, Krazy Kat, Doonesbury, Pat Oliphant, Jim Borgman, Flash Gordon, Bloom County, and Steadman. The book also includes an extensive, original interview with Watterson by Jenny Robb, the exhibition's curator. The Billy Ireland Cartoon Library & Museum is the repository of the Bill Watterson Deposit Collection (including the entirety of Watterson's Calvin and Hobbes artwork).

## Book Information

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## Customer Reviews

(originally posted at [jdouglassanders.blogspot.com](http://jdouglassanders.blogspot.com)) I have had Exploring Calvin and Hobbes: An Exhibition Catalogue on preorder ever since I first heard about it. It arrived on the release day, Tuesday, March 10 (thanks Prime!) and, of course, I read it immediately! It is a pretty quick read, but, for me anyway, this will be a book I will end up rereading and using more in the long run as reference and inspiration. Let me just go ahead and say this: If you even think you want this book or have the slightest interest in "Calvin and Hobbes" or the daily comic strip format whatsoever- Stop

reading this and buy the book right now. It is that good and it is that important to comic strip history. If you're still here, I'll outline what to expect from the book and one thing I wish the publisher had done. The book itself is printed on really nice, thick, glossy paper. It is 152 pages long not including an 8 page preface. The book retails for \$19.99 but you can probably get it cheaper here at (I did). The book is a little smaller than the landscape format treasuries. It is the same width as the Sunday Pages book but not quite as tall. The book is beautiful. Artwork ornaments almost every page, even in the interview. Some of the artwork is full color. The majority is reprinted original artwork. This original artwork is mostly black ink on paper. If you look closely, you can make out penciling, correction, paste ups of copyright info strips, and other such "behind the scenes" things. Looking at Watterson's originals, I am reminded of Schulz's work where there's actually not a lot to see beyond the actual comic.

When the latest Calvin and Hobbes book appeared on my front porch, there is little chance the postman recognized he was delivering a piece of my childhood in a hand addressed manila envelope. That is, however, exactly what happened. For those of you who don't know, Calvin and Hobbes, is an American cultural landmark. It is a comic strip that ran from 1985 until 1995 in papers across the country and around the world. Unlike many current comics, Calvin and Hobbes was always humorous and often side-splittingly hilarious. Some comics currently in print have continued for decades, often recycling jokes, offering overly complicated plots with a multitude of extraneous characters, and losing the crispness and energy that once made them great. Thankfully Bill Watterson, the man behind Calvin and Hobbes, knew when to walk away and stopped drawing the strip after a decade. Bill Watterson is a somewhat enigmatic artist. He did very few extended interviews while the strip was in print. Since he retired from drawing Calvin and Hobbes he has largely been out of public view. Many creative people are ready to write an autobiography to cash in on their celebrity as soon as they've had success, often providing tedious details of their creative processes. Watterson, on the other hand, has left his many fans largely in the dark. This new book from Andrews McMeel Publishing is a breakthrough for the hungry Calvin and Hobbes fan. Exploring Calvin and Hobbes: An Exhibition Catalogue begins with an extended interview with the man who curated a recent exhibit of Calvin and Hobbes strips at the Billy Ireland Cartoon Library & Museum.

"Calvin and Hobbes" seems like the insurmountable culmination of a gradually dissolving art form. Some twenty years following Calvin's final exhortation to Hobbes of "...let's go exploring!" nothing

has arrived to take its place. Numerous newspapers have folded. People now constantly stare at small glowing devices that never seem to leave their field of vision. Web comics have proliferated on the internet, but gaining a voice, not to mention an income, anything like Watterson's or Charles Schultz's seems unlikely or impossible on the hugely dispersed and unedited "anything goes, even crap" web. Even the skill of drawing seems to have evolved largely into vector graphic manipulation through software. None of this has helped the reputation of the once universally read newspaper comic. Figuring out how post-internet comics could become genuine cultural artifacts beyond cult or clique status remains a puzzle. Though some web comics have doubtlessly attained large followings, they still don't compare with the imposing ubiquitousness of "Peanuts" or "Calvin and Hobbes" at their peak. "Calvin and Hobbes," somehow still in print and currently enjoyed by generations who weren't even born during its original run, seems like a final vestige of this bygone age. The classics of this genre now largely reside in museums dedicated to comic art, a fact that would probably stupefy previous generations who largely considered comics as enjoyable but puerile junk. Seeking to preserve this fading comic tradition, the Billy Ireland Cartoon Library and Museum, located in Ohio, exhibited an impressive array of Bill Watterson's original work in mid 2014.

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