# 1 - Intro/Origins of Comics

## Origins of Printing Methods and Satirical Illustrations

In 1450, broadsheets were the newest form of media. They were large, thin pieces of paper that were used for printing paper media such as The Gutenberg Bible. Broadsheets were the main method of mass printing from 1450 to 1800, and were mainly used to print religious materials for Western European Colonies. Martin Luther, the founder of the Lutheran Church, used broadsheets to counter the word of the Catholic Church. The Catholics followed suit, and started to use broadsheets to create materials that were anti-Lutheran. Both churches were known to create anti-semetic propaganda with broadsheets. Later on in the 1700s, further development of printing technology allowed for etching on copper plates, which not only sped up the process, but also allowed for better quality prints. Etching technology allowed for artists to make high quality prints of their works, with many artists trying new styles of drawing and caricature.

Some artists used humor to make their prints stand out, including 18th century artist William Hogarth who was known for his sequential copper plate engravings, in which he mixed caricature and human comedy with moral message. Hogarth's 1732 works *A Harlot's Progress* and *Marriage A-La-Mode* inspired many and are considered by some to be early examples of comics. In America, political events and movements inspired cartoons such as Benjamin Franklin's, *Join or Die*, a call to action for young men to join the armed forces. In parts of Europe, similar creations were being made. Francisco de Goya created large caricature works such as his tapestry cartoons (1775 - 1792) , and James Gillray made work such as *John Bull's Progress* in 1793. These types of works were first named "comical cuts," then given the name "comicals," and then finally given the name we know and love today, the comics.

Rodolphe Töpffer, a teacher, author, and illustrator from Switzerland, created picture stories from 1827 to 1844. His name and creations are widely credited in the origins of comic art, as they share distinct characteristics with modern comics, sinistrodextral (left to right) reading format and textual elements under the illustrations. In 1820, Lithography gained popularity as it allowed for even higher quality images and a more efficient method of printing. Lithography allowed Töpffer's picture stories and comics to be spread throughout Europe and America. Lithography also allowed 19th century artists such as Honoré Daumier to put his famous caricature work into print. One of his most important works, a caricature of King Louis Phillipe, was created with a lithograph. This allowed the caricature to be reprinted into journals such as *La Caricature.*

## The Birth of The Newspaper

In the 1840s, advancements in engraving technology allowed for cheaper mass printing. With mass printing decreasing in price, it became possible for more things to be printed. This resulted in journals and magazines gaining popularity.

*Punch* (established in 1841) was a satirical magazine that specialized in satirical drawings that were accompanied by texts. The drawings in *Punch* were later classified as cartoons, and *Punch* prided itself as a cartoon-heavy satirical magazine. Around the same time, an illustrator under the name of Frank Leslie was starting to gain an interest in the satirical cartoon magazines that had popped up in England. In 1848, Leslie made his way to the United States. He worked for Gleason Pictorial in Boston, where he made many improvements to their printing processes. In 1853, Leslie moved to New York City, where he worked for P.T. Barnum's *Illustrated News*. The paper was short-lived, which caused Leslie to create his own newspaper. Leslie created many different variations of the newspaper, some including *Frank Leslie's Budget of Fun* and *The Jolly Joker (Leslie's Weekly), The Boy's and Girl's Weekly,* and *Frank Leslie's Illustrated Newspaper.* Leslie's *Illustrated Newspaper* was his longest running newspaper, lasting until 1922, making the total print run of the newspaper an amazing 67 years. During his time in the newspaper business, Leslie is credited for the creation of the engraving assembly line, which allowed for a faster printing process.

In 1856, illustrator Thomas Nast began drawing for Leslie's *Illustrated Weekly*. At 15 years old, Nast created illustrations for a plethora of newspapers, but his distinct themes and drawing style remained consistent throughout. Nast was especially known for his Civil War cartoons. In the 1860s, both of his works "Santa Claus in Camp" and "Compromise with the South" were used as Civil War propaganda, created with the goal of recruiting people to fight in the war. In the late 1800s, magazines continued to grow as a way of spreading news and information. *Puck*, a German Language magazine, arrived in St. Louis in 1876, and moved to New York City sometime before 1877. As a rival to *Puck, Judge* magazine was founded in New York City in 1881. *Life* magazine was founded in New York City in 1883. *Life* magazine was known for its lighthearted vaudeville style illustrations, mostly formatted as a single illustration, often accompanied by a caption. *Puck* is known as the first successful humor magazine in America. The magazine was founded by Joseph Keppler, who had worked for Leslie's *Illustrated Weekly* before starting his own magazine ventures. *Puck,* similar to many other magazines and publications of the time, included racist, anti-semetic, and anti-irish cartoons when viewed and inspected through a contemporary lens.

During the civil war, before *Puck* was founded, a young man named Joseph Pulitzer was looking to enlist in an army. After being rejected by the Austrian, French, and British armed forces, Pulitzer ended up in Boston, and shortly after was sent to New York City. He enlisted in the United States military, fighting for the Union side. After the war, he left New York City and moved to St. Louis, and became close friends with Joseph Keppler. Pulitzer tried to buy *Puck*, however, his offer was rejected by Keppler. Shortly after, Pulitzer left Keppler and *Puck* behind. In 1878, Pulitzer purchased the *St. Louis Dispatch* and merged it with the *St. Louis Post*, creating

the *St. Louis Post-Dispatch.* Pulitzer grew the newspaper in terms of both page number and circulation amount. In 1880, Pulitzer began to seek opportunities outside of St. Louis. In 1883, Pulitzer set off to New York City, with hopes to purchase the *New York World* from Jay Gould. The two deliberated the price of the newspaper, and soon, Pulitzer purchased the *New York World* from Gould for $346,000 ($10 Million in today's economy).

In 1885, Pulitzer expanded to include a Sunday paper, a huge change within the newspaper market. Before 1841, no papers ran on Sunday out of respect for the Sabbath. The choice of running a Sunday paper greatly benefited the *New York World* and Pulitzer. By emphasizing stories and utilizing marketing techniques, Pulitzer grew the *New York World* from a circulation of 15,000 copies to 600,000 copies during his reign, making it the largest newspaper in the world during the time.

## Comics: Taking Over the Sunday Supplement

Pulitzer introduced a comics supplement to *The World* in 1889, which included a Sunday comics supplement in 1893. This decision encouraged other papers in New York City to publish Sunday supplements, the origins of the Sunday comics. Following the suit of the *Chicago Inter-Ocean*, Pulitzer purchased and utilized high-speed rotary color presses for his newspaper printing. The Sunday editor for the paper, Morill Goddard, suggested that color printing should be used for the comic pages.

In the 1890s, a scientific illustrator named Richard F. Outcault started selling freelance comic pieces to the weekly papers. The *New York World* hired him to work full time in 1894, and debut his famous "Yellow Kid" on January 13th, 1895 in the famous comic strip, *Hogan's Alley*. On October 25th, 1896, Outcault combined multi-panel comics with speech balloons. Outcault's formal decisions in his comics cemented the look and feel of traditional newspaper comics. Aside from setting formal standards for newspaper comics, the Yellow Kid was also the first national comic character, setting the standards for the commercialization and merchandising of comic characters. During the 1890s, you could find The Yellow Kid on everything, including buttons, cigarette packs, cracker tins, chewing gum packs, whiskey labels, and more.

During the rise of the Yellow Kid and the reign of Pulitzer's *New York World*, conflict was brewing. William Randolph Hearst, previous publisher of *The San Francisco Examiner*, purchased the *Morning Journal* in 1895 in New York City. The paper was soon known as the *New York Journal.* Hearst started a newspaper war with Pulitzer. First, he dropped the price of his paper to a penny, which forced Pulitzer to do the same to avoid loss of sales. Soon after, in 1896, Hearst started hiring members of Pulitzer's *World* staff, starting with his editor, Morill Goddard, and then Richard F. Outcault soon after. In response to Hearst taking his prized illustrator, Pulitzer hired George Luks to continue *Hogan's Alley,* which featured the Yellow Kid as a character. Surprisingly enough, Pulitzer was allowed to continue the publications featuring the Yellow Kid, as long as they changed the name of the strip.

In 1897, Hearst added a comic supplement to the *New York Journal*, titled the *Katzenjammer Kids*. The strip was created by Rudolph Dirks, a notable and early comic strip

artist, and was met with backlash due to the content and lack of moral messaging in the strip's content. In 1902, the *New York World* and the *New York Journal* started publishing comics daily and by 1908, 75% of American Sunday newspaper supplements were publishing comics. At this point, the entire newspaper market was owned by one of three newspaper syndicates. Those syndicates were:

1. King Features (Hearst)
2. McClure
3. World Color

During this time, the three syndicates controlled what was and wasn't published in papers. Since the comics had an established space in the Sunday supplement of the paper, and it was a common tradition for children to read the Sunday comics supplements, the syndicates largely controlled the Sunday supplements to avoid controversy.

In the early 1990s, some were against the Sunday comics as a whole. Some arguments against the Sunday comics were:

- Comics were detrimental to children's wellbeing and comics are a bad influence.
- The Sunday comics were "too big" of a business and they should stop production

Although some felt that the Sunday comics were detrimental to society, ultimately, no claims were able to gain relevance, and the comics persevered.

## Comics in the Early 1900s

Many long-lasting and world-famous comic strips arose in the 1900s and 1910s, including:

- **1902**: Richard F. Outcault debuts *Buster Brown.*
- **1904**: Jimmy Swinnerton debuts *Little Jimmy* in the *New York Journal*.
- **1904**: Winsor McCay debuts *Dream of the Rarebit Fiend* in the *Evening Telegram*.
- **1905**: Winsor McCay debuts *Little Nemo in Slumberland* in the *New York Herald*. It ran until 1926.
- **1906**: Lyonel Feininger debuts *The Kin-der-Kids*. Publication stopped that year in November.
- **1907**: Bud Fisher debuts *Mutt and Jeff*. It ran until 1983.
- **1910**: George Herriman debuts a cat and mouse in the *The Dingbat Family*. Three years later, these characters will evolve into Krazy Kat and Ignatz Mouse.
- **1913**: George McManus debuts *Bringing Up Father*. It ran until 2000.
- **1913**: George Herriman debuts *Krazy Kat*.

While these comics artists began to make serious advancements in their craft, something interesting was brewing just under the surface. Multiple events within the world of fine art would soon cause a huge chain of events that altered the intersection of comic illustrations and fine art forever. We shall start with discussing one of the most important events in modern art history: The 1913 Armory Show.

# 2 - The 1913 Armory Show

## Exposition: the *International Exhibition of Modern Art (1913)*

The state of fine art in the 1910s was at a crossroads. On one side, traditional fine artists who specialized in so-called academic art. Traditional/Academic art focused on the practice and furthering of the previously established field of realistic drawing, painting, and architecture.

Founded in Manhattan, New York City in 1825, The National Academy of Design was the leading institution for art education and exhibition at the time. The Academy was founded by a group of students of the American Academy of Fine Arts in response to the strict teaching style and standards, with Samuel Morse leading the group and becoming acting president. The Academy of Design had a reputation for being conservative with their teachings and practices surrounding fine art during the early 1900s, and was known for being reluctant to developing modern art styles that were migrating from Europe to America. These new, distinct styles of modern art were labeled as "progressive," and shunned for not conforming to traditional standards of fine art.

Not many Americans had opportunities to view art at the time, according to Elizabeth Lunday, who wrote *The Modern Art Invasion,* speaking about the state of fine art in America before the Armory Show. In the book she states, "Not many Americans could afford to collect art, and those who did often bought paintings as a badge of wealth rather than an expression of taste; Gilded Age millionaires spent vast sums-up to $60,000 ($1.4 million in 2013 dollars) on paintings by French academic favorites, Willian-Adolphe Bouguereau and Jean-Louis-Ernest Meissonier. What little art that the average American did see was carefully selected by these same men with their dated tastes." (Lunday 5) The American public had extremely little, if any exposure to the styles of progressive, modern art. Additionally, the press, when they did cover stories on fine art, did not focus on any progressive American artists.

On the other track, progressive artists were trying to gain recognition and validation of their work. These artists' efforts were continuously shut down and rejected by those at the Academy of Design, and they were sick of it. Progressive art had been gradually growing in Europe since the 1860s, with Francisco de Goya being credited as the father of modernism, having created modernist works featuring elements of impressionism and surrealism. Progressive art, also known as modern art, was in full swing during the beginning of the 1910s in European countries such as Spain and France, and progressive American artists were desperate for the rise of progressive art in America.

Among the progressive American artists fighting for recognition was Walter Kuhn. Born in New York City in 1877, Kuhn had been practicing art since he was a young boy. At the age of 15, Kuhn first began selling illustrations to magazines. A year or so later, he was enrolled in art classes at the Brooklyn Polytechnic Institute. After spending the rest of his young adult years working miscellaneous jobs, including being an illustrator, cartoonist/comic artist, teacher, and

painter, he had his first solo art exhibition in New York in 1909 with the help of his reputation as a commercial illustrator.

Kuhn became acquaintances with other progressive artists of the time. In 1910, he held an *Exhibition of Independent Artists* with fellow progressive artists Robert Henri and John Sloan. During his time teaching at the New York School of Art, he also met Arthur B. Davies, and after a few meetings with a group of peers discussing the state of progressive art, they decided to rival the Academy of Design by starting an academy of their own. In January 1912, the American Academy of Painters and Sculptors (AAPS) was founded. The AAPS dedicated themselves to providing exhibition spaces for young progressive artists and to make art and art education more accessible to America's general public. They declared themselves openly at war with the American Academy of Design. The AAPS immediately started planning their first exhibition. They would title the exhibition the *International Exhibition of Modern Art*, and Kuhn began location scouting for a venue that could provide enough space for the exhibition. Kuhn decided on the 69th Regiment Armory in the spring of 1912, and rented the space for $5,000.

Soon after he finished location scouting, Kuhn set off to Europe to find artwork for the exhibition. The AAPS had decided to focus the exhibition on displaying European modernism in America, along with some American-made modern art. Kuhn first attended the 1912 Sonderbund exhibition, which took place in Germany. Kuhn had almost missed the exhibition, but made it just as they had started to take the artwork down. At the Sonderbund, he found many influential works from European avant-gardes, including Vincent van Gogh, Paul Gauguin, and Paul Cézanne. He was amazed by the artwork. The Sonderbund was one of many stops that Kuhn made on his way through Europe - and the most important were yet to come.

A few months later, Kuhn and Davies met in Paris, France. There, they would gather the remaining works needed for their exhibition and head back to the states. Kuhn met up with Walter Pach, who was familiar with the art scene in Paris. Pach's role in the Armory Show was vital, as he was also in charge of most of the show's financial aspects. Davies had met the other two organizers in Paris, somewhere in late 1912. Pach introduced Kuhn and Davies to some of the best modern European artists at the time; Pablo Picasso, Henri Matisse, Marcel Duchamp, George Braque, Juan Gris, Jean Metzinger, Robert Delaunay, Marie Laurencin, to name a few. These artists had been practicing one of the newest modern art movements, Cubism, as a group, and called themselves the "Salon Cubists"

"Salon Cubists exhibited in Paris' in many shows, with the result that when the public thought of Cubism at the time, it thought of the Puteaux Group, not Picasso or Braque. One of the group's major exhibitions closed only a week or so before Kuhn arrived in Paris. Kuhn likely read about it while he was in Germany - in letters from Munich he told Vera he was learning more about "these freak Cubists" (Lunday, 37).

Most of the work from the Salon Cubists would make it back to New York. After deciding on what artworks would be exhibited in the Armory Show, Kuhn and Davies ventured

back to New York, while Pach stayed back to arrange the loans and shipping arrangements for the artwork.

## Showtime! New York City, Chicago, and Boston

The *International Exhibition of Modern Art* began on February 17, 1913. More than 1,300 artworks were shown at the New York Armory Show. On the first day of the exhibition, 4,000 guests would be admitted into the show. When guests first entered, they would find themselves in Gallery A, and could move through the exhibition as they pleased. Each gallery held a different origin or movement of art. The American art featured in the show was aligned with the traditional standards of art in America at the time, but the avant-garde European work featured made a much bigger splash, drawing crowds into the exhibition. Abstract and Cubist works would absolutely thrill crowds of unprepared witnesses.

The *International Exhibition of Modern Art* wrapped up on March 15th, 1913. By the end of the show, approximately 85,000 attendees had visited the exhibition. However, there was not a lot of time to reflect on the exhibition, as it was traveling to Chicago next and set to open on March 24th, 1913. The Chicago run of the Armory Show was drastically different from the original New York exhibition. Lunday summarizes this point in her book, stating, “While New York lagged behind Europe artistically, Chicago in turn lagged behind New York. Chicago had only been introduced to Impressionism in 1893 at the Chicago World’s Fair, and European Post-Impressionism and modernism remained virtually unknown.” (Lunday 89)

The Chicago Armory Show was also half the size of the New York exhibition. Since the Art Institute of Chicago, the venue for the Chicago Armory Show, had much less space for the exhibition, they could only fit 634 works into the show. The organizers chose to show more of the progressive art instead of sticking with the traditional American work. The progressive European artwork came as a shock to most Chicagoans, which will be discussed further in the next section. However, since the exhibition was so shocking, the Chicago Armory Show had the highest attendance of all three of the exhibitions, welcoming a whopping 100,000 guests in to see the show. The Chicago Armory Show wrapped up on April 16th, 1913.

The Boston Armory Show was the most lackluster of the three variations. The Boston run took place from April 28th, 1913 to May 19th, 1913 at Copley Hall, an even smaller venue than the Art Institute of Chicago. The Boston show was only able to hold 244 artworks from the original curation of over 1,300 works. The crowd in Boston was not necessarily excited that the show was making an appearance in their city. The show only pulled in around 13,400 guests over three weeks of exhibition. The excitement was over, but luckily, we have yet to discuss the best part of the whole ordeal—the critiques, and then the comics.

## The Critiques and The Comics

Elizabeth Lunday summarizes some of the early critiques of the 1913 New York Armory Show in her book, *The Modern Art Invasion: Picasso, Duchamp, and the 1913 Armory Show That Scandalized America.*

- "The *Sun* reported, "Any fear that the weird paintings of the Post-Impressionists, Cubists, and Futurists… would not be appreciated in this country was dispelled"
- "Joseph Edgar Chamberlin of the *Evening Mail* praised the show as "getting at the vital in art" and applauded organizers' efforts to search out distinctive voices."
- "Hutchins Hapgood at the *Globe* fell over himself with enthusiasm, writing that at the show "the skyscrapers of prejudice were shaken and the static buildings of outwork tradition were set on fire" (cited in book, **Need Citation**)

However, most of the later responses to the Armory Show would heavily critique the choices of the Armory Show organizers and the European avant-garde that was displayed in the exhibition, especially the Chicagoans that wrote about the show.

> "While the *Journal-American* marveled the show "is making its presence felt in a way that probably no previous exhibition in the country has ever done," the *Evening World* proclaimed, "No Imagination Outside the Psychopathic Ward of Bellevue or the Confines of Matteawan [State Hospital for the Criminally Insane] Can Conceive Without Actually Seeing It What a Cubist Picture Is Like" (Lunday 63)

In Chicago, the headlines about the Armory Show demonstrated mass outrage and disgust towards developing modern art trends. Highlights include:

- "Big Crowd Expected At Freak Art Exhibit" *The Chicago Evening Post*, *Wednesday March 19th, 1913.*
- "Futurist Paint Puzzles Arrive: Look Like a State of Mind" *Chicago Examiner*, *Wednesday March 19th, 1913.*
- *"*Hark! Hark! The Critics Bark! The CUBISTS Are Coming To Town With CUBIST Hags and CUBIST Nags And Even A Cubist Gown" *The Sunday Record-Herald*, *Sunday March 23rd, 1913.*
- "Weird Art Is Shown" *The Daily News*, *Monday March 24th, 1913.*
- *"*Cubist Art Severs Friendships - Institute Directors Are Divided" *The Inter Ocean*, *Friday March 28th, 1913.*
- "What's a Cubist Or a Futurist? Just a Shudder!" *Record Herald*, *Tuesday April 1st, 1913.*
- "President Wilson A Cubist? Sure! Art Collector Says" *The Chicago Daily Tribune*, *Friday April 4th, 1913.*
- "Cubist Art Ruffles Up Tempers Of Society Folk at Flower Show" *The Sunday Record-Herald*, *Sunday April 6th, 1913.*
- "Art Institute Grilled By Pastor For Cubist Show" *Chicago Daily Journal*, *Monday April 7th, 1913.*
- "Creator of 'Futurist Art' Admits It's Fake" *Chicago Daily Journal*, *Tuesday April 8th , 1913.*

The press-coverage of the Chicago Armory Show ended in a blaze of glory on Monday, April 16th when a group of students from the Art Institute of Chicago revolted and burned copies

of Cubist paintings in the street. Headlines such as, “Students Burning Futurist Art and Celebrating Cubist Departure” (*The Chicago Daily Tribune)* and “Cubist Art Exhibit Ends ‘At The Stake’” (*The Chicago Record-Herald)* filled Chicago newspapers. Shortly after, the Armory Show was on its way to Boston, where it would receive today’s equivalent of what our society deems a “side-eye”.

Although the newspaper headlines from the Armory Show have proven to be entertaining, they didn’t even come close to the response cartoonists would provide via the daily newspapers. When the show started in New York, cartoonists had responded quickly to modern art with their opinions, personal responses, and interpretations of the show. Chicago cartoonists followed suit. You can view the most infamous cartoonist responses below(or to the left/right however it is organized)

- *The New Art* by Mauriece Ketten
- J. F. Griswold’s “The Rude Descending a Staircase (Rush Hour at the Subway)”
- “The Original Cubist,” Clare Briggs (1875–1930), New York Evening Sun, April 1, 1913
- “With the Cubists and Futurists,” *Puck*, March 19, 1913
- “Nobody Who Has Been Drinking is Let in to See This Show.” Alek Sass, New York World, February 17, 1913
- “The Modern Art Show,” Winsor McCay, New York Herald, 1913.
- “Art, Past, Present, Future,” Life, April 24, 1913, 83. (New York Society Library)
- “The ‘New Art’ Fest,” Frederick Opper (American, 1857–1937), New York American, February 27, 1913, 20.
- “How to Become a Post-Impressionist Paint Slinger,” John T. McCutcheon (American, 1870–1949), New York Evening Sun, March 6, 1913, 11.

Mary Mills Lyall and Earl Harvey Lyall, a married couple who also happened to be a writer/illustrator duo, even went as far as to publish a satirical alphabet book poking fun at the show, titled, *The Cubies’ ABC (1913)*.

Cartoonists created many comics in response to the 1913 Armory Show partially because they were upset by European avant-garde artists receiving more recognition than any American cartoonist and illustrators had in their time. These patterns of cartoonists’ work being undervalued continued throughout the 1900s, with the rise of Pop Art and cartoons being considered lowbrow within the world of fine art.

## 3 - The Pop Art Movement, Roy Lichtenstein, and Comic Books

The Pop Art movement emerged in America during the late 1950s in response to fine art dominating the art market during the first half of the 20th century. Pop Art employed materials from American life and culture to revolt against the strict confines of fine art’s traditional technique and style.

According to Tate Collective, Pop Art “began as a revolt against the dominant approaches to art and culture and traditional views on what art should be. Young artists felt that what they

were taught at art school and what they saw in museums did not have anything to do with their lives or the things they saw around them every day."

Pop Art was also a reaction to the mass-production of commercial goods post-World War II. Famous artists such as Andy Warhol, Jasper Johns, Robert Rauschenberg, Richard Hamilton, and Keith Haring all produced works in accordance with the Pop Art movement and the mass-production of commercial goods.

One particularly significant Pop Artist by the name of Roy Lichtenstein grew up with an interest in music, specifically jazz, and participated in summer art classes during his free time. Ultimately, when it was time for Lichtenstein to go into college, he chose to study fine arts at The Ohio State University in 1940, instead of pursuing his interest in jazz as a profession. However, his studies were briefly interrupted when Lichtenstien was drafted into the military from 1943 to 1945. During the time of his service, an officer noticed the young soldier had a talent for illustration and assigned him the role of enlarging cartoons from the military paper *Stars and Stripes.* An officer who was higher up noticed his talent and promoted him to drafting designs for the military. Before joining the military, Lichtenstein had always been interested in the arts. After serving in the military for two years, he spent time in France to experience the art scene, spending time in Paris and visiting the Louvre. Afterwards, he finished his degree at Ohio State and graduated in 1949 with an MFA. He continued to teach at the University for a few years, while also pursuing a career as an artist and participating in art shows in Manhattan, and had his first solo exhibition at Carlebach Gallery in 1951.

In 1957, Lichtenstein moved to upstate New York, wanting to be closer to the new styles of art that were emerging in the city. He began teaching for State University of New York at Oswego. It was at this time he would start incorporating different elements of everyday American culture into his work, including images from comic books and work of cartoonists. Although he was still working in abstract painting at the time, he started trying to find ways to hide elements of American popular culture into his work, including infamous characters such as Mickey Mouse. Lichtenstein began teaching at Rutgers University in 1960, where he met fellow professor and artist Allan Kaprow. Lichtenstein was inspired by Kaprow's paintings which were full of imagery from popular culture, which caused him to revisit his interest in intersections of painting and commercial imagery. This style of painting would become his claim to fame.

Lichtenstein saw the height of his career in the early-to-mid 1960s when he painted:

- *Drowning Girl* (1963)
- *Whaam!* (1963)
- *Crying Girl* (1963)
- *In the Car* (1963)
- *Happy Tears* (1964)
- *Ohhh…Alright…* (1964)
- *Oh Jeff…I love you, Too…But…* (1964)
- *We Rose Up Slowly* (1964)
- *As I Opened Fire* (1964)

- *The Melody Haunts My Reverie* (1965)
- *M-Maybe* (1965)

Out of these **11** paintings from the early-to-mid 1960s, **9** of them were derived from comic books. Below is a list of which works include appropriated material, and the specific comic book he appropriated the material from:

- *Drowning Girl* (1963) was derived from **Issue #83 of Secret Hearts by Arleigh Publishing Corp** (1962)
- *Whaam!* (1963) originated from **several comic books**, but primarily a **1962 War Comic Book** by Irv Norwick
- *Crying Girl* (1963) was adapted from the **DC Comics' *Secret Hearts* #88 (June 1963)**
- The source for *In the Car* was **DC Comics' *Girls' Romances* #78 (September 1961)**
- *Ohhh…Alright…* (1964) was derived from **Secret Hearts #88 by Arleigh Publishing Corp (June 1963)**
- *Oh Jeff…I love you, Too…But… (1964)* was derived from a **comic by the illustrator Tony Abruzzo**. Lichtenstein changed the text in the comic from Abruzzo's original **"Oh, Danny, I'm so sorry!"** but Lichtenstein changed the text to,"Oh Jeff…I love you, Too…But…"
- *We Rose Up Slowly* (1964) was adapted from a **National Periodical panel titled *Girls' Romances* #81 (January 1962)**
- *As I Opened Fire* (1964) was derived from **Jerry Grandenetti's "Wingmate of Doom" panels in issue #90 of All American Men of War (March–April 1962)**
- *The Melody Haunts My Reverie* (1965) references **Mitchell Parish's 1929 lyrics for the 1927 song "Stardust" by Hoagy Carmichael.**

After Roy Lichtenstein appropriated comic book material, he failed to attribute and compensate the artists for the use of their original illustration work. Some argue that Roy Lichtenstein's act of "reimagining" illustrations by comic artists is appropriate in the context of Pop Art, considering that appropriation is a main aspect of the movement. Alternatively, critics of Lichtenstein state that his blatant appropriation of already under-represented cartoonists and illustrators does not serve a convincing enough purpose in the context of Pop Art. This debate continues to this day.

## Deconstructing Perspectives of Lichtenstein's Work: Pro-Appropriation or Pro-Cartoonist?

### Pro-Appropriation

Appropriation artist Alexis Smith speaks on the process of appropriating commercial materials into artwork. In a 2013 interview for Artspace, she states "I really feel comfortable with the material world. I really like objects. To me, they speak to me in a symbolic way that a

lot of people will realize through my collages. I'm a great believer in making things that people can understand because the objects in them are really simple, but incorporating them into collages is unexpectedly beautiful and arresting, and slightly recognizable and not threatening." Most argue that Lichtenstein's appropriation of comic book materials is allowed since other artists appropriated material as well. For example, artists such as Andy Warhol, Richard Pettibone, and Robert Rauschenberg all appropriated materials from popular culture for their artwork. Many say that since Lichtenstein did not directly trace the cartoonists and illustrators work, his appropriation and re-imagination of the material is perfectly fine and legal.

**Pro-Cartoonist**

Many of the illustrators who had their work appropriated by Lichtenstein had no idea their work had been appropriated until James Hussey, a documentary film producer who had been creating a film about Lichtenstein's appropriation, reached out to interview them on the topic. Hussey's film, titled *Whaam! Blam! Roy Lichtenstein and the Art of Appropriation* (2022), details Lichtenstein's process of appropriation in detail, and also highlights the perspectives of the illustrators who created the original works. Those against Lichtenstein's appropriation argue that his use of the original source material was unfair since he did not provide a credit, attribution, or portion of the profits/fame from the work he copied and hung inside gallery walls. Most of his famous works sold for tens of millions of dollars; a drastic contrast to the extremely low wages afforded to cartoonists for the original work Lichtenstein appropriated. His most expensive work, *Masterpiece* (1962) sold for $165M in 2017.

Some argue that Lichtenstein's appropriation differs from appropriation work such as artwork by Warhol and Rauschenberg, since they make direct copies or include brand names/logos in their artwork. For example, Warhol's *Campbell Soup Cans* (1962) actually benefited the Campbell brand, since their name and logo were used in the artwork. If Lichtenstein had somehow incorporated the name of the comic book and illustrator in his paintings, the illustrators probably would've been a little less upset about Lichtenstein's use of source material. However, since Lichtenstein never credited, paid, or thanked the comic book illustrators for their source material, they are left with a bittersweet feeling when they see his work. In a way, their work has made it into a museum, however, they also must grapple with the fact that they never actually benefited from their work existing in a gallery space.

## The Rise of 1940s Comic Books in the Late 20th Century

Due to the rise of Pop Art in the 1960s and the popularization of commercialized goods and illustration, there was a rise in the demand for nostalgic 1940s comic books throughout the later half of the 20th century. In his book, *Comics Versus Art* (2012), Canadian art educator and author Bart Beatty discusses why 1940s comic books had a resurgence in the 60s. He claims that 40s comics gained popularity again in the 60s for many reasons, including research and academic purposes, (both Pop Artists and colleges/universities studying technique and social attitudes in 40s comics) and also personal reasons, such as nostalgia (Beatty 153). Private

collectors and companies dominated the comic book market throughout the 60s, 70s, and 80s. Private collectors and companies would buy comic books, determine their quality and condition, and assign them a grade. Based on this grade, they would then determine how much a comic is worth. Some collectors would only collect for monetary reasons, and many comic book enthusiasts would shame those people.

In the 1990s, the comic book market got so intense that New York City auction houses wanted in on the buying and selling of the most popular American comics. Famous art auction houses, such as Sotheby's and Christie's, started holding auctions for old famous and influential comic books. By the time the auction houses had started having comic book auctions, original comics from big names such as Marvel and D.C. Comics were worth a lot of money.

For example: In 1979, *Marvel Comics* #1 was worth roughly $13,000. In 2001, when sold by an auction house, the same comic was worth $350,000. *Action Comics* #1 (the first Superman comic book) sold for $4,200 in 1977. In 1995 it sold for $125,000, and in 2008, it sold for $475,000. Today, it is estimated to be worth an enormous $6 million.

However, one must remember that even though comics were occupying the same space as modern art when being auctioned, they still weren't being thought to be the same standard as traditional and modern art. During Sotheby's 1991 comic book auction, they didn't display the comics as art, as the books were wrapped in plastic and available for the public to handle. Even though comic books were considered to be extremely valuable, they were still not considered to be fine art.

## 4 - Comics in Museums

Although comics have never been considered "fine art," they have occupied museum spaces since the late 20th century into the 21st century. Here are some of the most famous cartoon and comics exhibitions from around the world:

**1897: The Yellow Kid; d'Louver Art Gallery**

One of the first known instances of a comic strip in a museum is when prints of Richard F. Outcault's *Hogan's Alley* toured around Europe, and spent a day in the d'Louver Art Gallery in 1897. The strip, *Hogan's Alley*, included Outcault's famous character, "Yellow Kid", who was one of America's most famous comic strip characters at the time.

**1967: Bande Dessinée et Figuration Narrative; Cavalcade of American Comics**

*The Bande Dessinée et Figuration Narrative (Comics and Narrative Figuration)* was an exhibition held at the Musée des Arts Décoratifs in Paris, France. Curated by Socerlid, a French association focused on the study of comic strips in French culture, it was one of the first ever major exhibitions devoted to comics as a form of art. The exhibition was specifically focused on American comics and narrative art and was an extremely successful exhibition, with approximately 500,000 attendees let in to view the show. According to Bart Beatty in *Comics Versus Art*, "The photographic enlargement makes it possible to free the comic strip from the

small size that stifles it and to exhibit it in the visual dimensions of the works of art to which the public is accustomed" (Beatty 193)

**1983: The Whitney's Comic Art Show**

In the summer of 1983, the Whitney Museum of American Art held their Comic Art Show. The exhibition was co-curated by John Carlin and Sheena Wagstaff, both curators having extensive research and education in the topic of comic art. According to Bart Beatty in *Comics Versus Art*, this exhibition was, "One of the first exhibitions to feature comics at a major American art museum" (Beatty 191), and is also known for being one of the first exhibitions to ever showcase graffiti and post-modern art. The exhibition included work from famous comic strip artists, such as Ernie Bushmiller, Milton Caniff, Winsor McCay, Robert Crumb, George Herriman, Gary Panter, Richard Outcault, Art Spiegelman, Lyonel Feininger, and more. The exhibition also featured infamous pop and post-modern art from artists such as Roger Brown, Oyvind Fahlstrom, Steve Gianakos, Keith Haring, Jasper Johns, Roy Lichtenstein, Claes Oldenberg, Mel Ramos, Robert Rauschenberg, Ad Reindhardt, Andy Warhol, Alexis Smith, Karl Wirsum, and more. The exhibition was extremely extensive in its coverage of comic art as an original and influential source material, and the contemporary art that was inspired by the work of cartoonists.

**1987/88: Comics Iconoclasm; ICA London**

Comics Iconoclasm was an exhibition curated by Sheena Wagstaff, curator of the infamous Whitney Comics Art Show. The Comics Iconoclasm show was originally held at the Institute of Contemporary Arts in London, and traveled around Europe to venues such as the Douglas Hyde Gallery in Dublin, Ireland, the Cornerhouse Gallery in Manchester, England, and various other locations through 1988.

**2003: Splat Boom Pow: The Influence of Cartoons in Contemporary Art.**

*Splat Boom Pow: The Influence of Cartoons in Contemporary Art* was an exhibition curated by Valerie Cassel in 2003. The show was originally held at the Contemporary Arts Museum in Houston, Texas, but traveled to the Institute of Contemporary Art in Boston, Massachusetts in late 2003 to early 2004. The exhibition was focused on highlighting and providing context to modern artists who use cartoon and comic art as an element of their artwork. The exhibition included work from artists such as: Mel Ramos, Dara Birnbaum, Andy Warhol, Roy Lichtenstein, Sigmar Polke, Michael Ray Charles, Keith Haring, Kenny Scharf, Jean-Michel Basquiat, and many more.

**2005/06: Hammer Museum and The Museum of Contemporary Art (MOCA): Masters of American Comics**

The Masters of American Comics show was organized by the UCLA Hammer Museum and The Museum of Contemporary Art (MOCA) and was co-curated by John Carlin and Brian Walker, both scholars with previous research experience in comic art. The exhibition spanned over both art museums from November, 2005 to March, 2006. The exhibition focused on fifteen cartoonists who helped develop the American comic strip and book during the 19th century. Artists such as Winsor McCay, Charles M. Schulz, Milton Caniff, Robert Crumb, Art Speigelman, Gary Panter, Chris Ware, and more were featured in the exhibition. A large amount of around 900 pieces of cartoon and comic art were featured between the two museums.

**2007: Comic Release: Negotiating Identity for a New Generation**

*Comic Release: Negotiating Identity for a New Generation* was co-curated by Barbara Bloemink, Rick Gribenas, and Ana Merino for the Regina Gouger Miller Gallery in 2007. After its run in Pennsylvania, the show traveled to the Center for Contemporary Art in New Orleans, the University of North Texas in Denton, Texas, and Western Washington University in Bellingham, Washington. The goal of the curators was to demonstrate and highlight the ways that contemporary artists use cartoon and comic language and imagery in their artworks. More specifically, the exhibition focuses on the way cartoon and comic imagery can underscore a tone of humor in controversial and challenging topics.

**2007: Museum of Modern Art; Comics Abstraction: Image Breaking, Image Making**

Last but not least, the Museum of Modern Art in New York City, New York, held an exhibition of Abstract Comics in their special collections galleries during the 2007 Summer exhibition season. Curated by Roxana Marcoci, the exhibition highlights the newer field of comic abstraction, and how abstract comic artists make meaning within their work. In the exhibition, modern and contemporary abstract artists such as Gary Simmons, Juan Muñoz, Ellen Callagher, Polly Apfelbaum, and Julie Mehretu were featured in the exhibition. The exhibition featured works spanning vastly different types of mediums, such as painting, sculpture, collage, and video art.

## The MoMA “High and Low” Show

In 1990, the Museum of Modern Art had been planning a show that would focus on the key differences between highbrow and lowbrow culture in the 19th and 20th centuries. The exhibition would be given the nickname of the MoMA High and Low Show, but the official title given to the exhibition was *High and Low: Modern Art and Popular Culture*. The exhibition was organized and curated by Kirk Varnedoe, who worked in the Painting and Sculpture Department of the MoMA and Adam Gopnik, who was an art critic for *The New Yorker* magazine.

Together, Varnedoe and Gopnik, organized an exhibition that they believed to be a factual and contextual tracing of the lineage between lower commercialized culture, popular culture, and modern art. Starting from art and culture from the late 1800s and early 1900s, they would make

their way throughout the 20th century to the current state of art in New York City in 1990. The curators aimed to focus on painting and sculpture within the exhibition, but chose to highlight four particularly important areas of mass visual culture. Those areas were graffiti, caricature, comics, and advertising. The curators began the show by displaying many different post-impressionist and Cubist works. One of the first points is how post-impressionist and some of the first modern artists used textual elements in their abstract-Cubist drawings and paintings. Artists such as Georges Braque, Pablo Picasso, and Juan Gris all incorporated textual elements into their works, whether it be hand-drawn lettering or newspaper clippings that were pasted onto the canvas. Curators were hoping to make the point that early print materials such as newspapers were used in the creation of modern art techniques.

The next point the *High and Low* exhibition aimed to make was the impact of graffiti on modern art and highbrow culture. They began by providing examples of early rock and wall inscriptions from the 1800s. Graffiti from this time shows many different types of illustrations, some of textual elements, some of human-like figures, some of male genitalia. Then, they move onto a modern artist's perspective on graffiti, showcasing work from artists such as Marcel Duchamp, Brassaï, Jackson Pollock, Joan Miró, Robert Rauschenberg, and Cy Twombly. The graffiti-esque abstract work from the modern artists presented is reminiscent of early graffiti illustration from the 1800s, and makes a fair comparison between the two styles of art.

After discussing graffiti, the MoMA High and Low Show moves onto caricature, opening the discussion with works from Leonardo da Vinci and other popular Renaissance era caricature works. The exhibition moves all the way through the Renaissance era into the Baroque and Romantic eras, highling caricature artists such as James Gillray, Honoré Daumier, and William Blake. These caricature artists from the Baroque and Romantic eras illustrated and designed work for local newspapers, which were a newer phenomenon at the time. The exhibition demonstrates how caricature evolved through the Baroque and Romantic periods into the Realism, Impressionism, Post-Impressionism, Art Nouveau, and Cubist periods of work that we know and love. The exhibition mentions and highlights work from the most influential 19th and 20th century artists, such as Pablo Picasso (who by far has the largest amount of work featured), Juan Gris, Constantin Brancusi, Jean Dubuffet, and a few more. Lineages between pre-modern caricature style art and modern styles of caricature art are apparent and well presented in this section.

The next section is the comics section of the exhibition. Starting with work from Rodolphe Töpffer in 1829 and including work from early cartoon-style caricature artists such as J.J. Grandville and John Tenniel, the exhibition moves through the evolution of comics through caricature art fairly quickly. They highlight late 19th and early 20th century cartoonists such as Richard F. Outcault, Winsor McCay, Cliff Sterrett, Bud Fisher, and George Herriman. Curators pull excerpts from the most famous newspaper comic strips such as *Dream of a Rarebit Fiend*, *Mutt and Jeff*, and *Krazy Kat*. The curation moves through comic strip inspired art from artists such as Picasso and Miró into the rise of comic books as popularized commercial American culture. They give examples of comic book art, from cartoonists like Milton Caniff, Bob Kane,

and Chester Gould. Then, the curators compare the cartoon and comic artworks with modern Pop and Abstract Expressionist artwork. They start with an abstract work from Jasper Johns titled *Alley Oop*, and then show the comic strip by the same name that Johns used as inspiration for his painting. Work from modern artists such as Andy Warhol, Roy Lichtenstein, and Claes Oldenberg is shown. Interestingly enough, the *High and Low* exhibition included the cartoonists that Lichtenstein appropriated material from, and at least in the artist catalogue, showed side-by-side comparisons of the work. Lastly, the curators showcase popular comics magazines such as *Weirdo* and *MAD,* and the infamous work of 20th century illustrators and artists Robert Crumb and Philip Guston.

The advertising section of the *High and Low* aims to demonstrate how early advertising techniques translated into modern art, specifically movements such as Cubism, Surrealism, Abstract Expressionism, and Pop Art. Elements of commercial advertising can be traced throughout art movements starting in the 1800s, especially when the rise of commercial advertising started in the early 1900s. In the early 1900s, advancements in commercial advertising via commercial goods inspired artists to use actual commercial goods and products as elements of their artworks. Famous modern artists such as Andy Warhol, Marcel Duchamp, Jasper Johns, Roy Lichtenstein, Ed Rushca, Claes Oldenberg, and Jeff Koons were all featured in the advertising section of the *High and Low* exhibition. This section of the exhibition is exceptionally illuminating in showing the origins and inspirations of many 20th century modern artists.

Although *High and Low: Modern Art and Popular Culture* had good intentions by demonstrating the lineages between popular culture and modern art, many believe the show was contextually unsound and exclusionary against modern artists of the time. Firstly, many critics of the *High and Low* exhibition believed that labeling forms of popular culture such as graffiti, cartoons and comics, advertising materials, etc, as exclusively lowbrow culture, is wrong. Although the curators were correct in stating that modern art movements began because of lowbrow culture, they failed to explain exactly why lowbrow culture is definitively labeled as lowbrow, and why hierarchies of taste exist within our culture. Instead of addressing the socio-economic reasoning in the difference between lowbrow and highbrow culture, the curators completely ignore this as an element of the exhibition. Secondly, many modern artists during the time of this exhibition felt extremely excluded by the MoMA curators. Many important modern artists from the 80s and 90s didn't make it into the exhibition, including work from: Nam June Paik (all film/video art was completely excluded from the exhibition), Cindy Sherman, Francesca Woodman (little to no photography was included in the exhibition, either), Jean-Michel Basquiat, Keith Haring (one of the most influential modern graffiti artists), and many more. Although one or two of these artists were briefly mentioned in the Contemporary Reflections section of the exhibition's catalogue statement, many still felt that leaving these artists out of the exhibition itself was a big mistake by the curators.

## Art Spiegelman's Response to MoMA High and Low

Perhaps no one was more upset by the MoMA's *High and Low: Modern Art and Popular Culture* exhibition than American cartoonist Art Spiegelman. Spiegelman is known for his graphic novel, *Maus*, which originally ran in *Raw* Magazine from 1980 to 1991. Spiegelman has won extensive awards for his work as a cartoonist, including a Yellow Kid Award, a Guggenheim Fellowship, and a Pulitzer Prize. Considering his career, it was no surprise that Art Spiegelman made a page of comics in response to the MoMA exhibition. Titled *High Art Lowdown*, Spiegelman's response to the exhibition is absolutely pulverizing. In one section of the critique, Spiegelman introduces commentary on the Roy Lictenstein art that was included in the exhibition. While mimicking a piece of Lichtenstein's artwork, Spiegelman states, "Oh, Roy, your dead high art is built on **dead** low art!... The **real** political, sexual, and formal energy in **living** popular culture passes you by. Maybe **that's** -*sob*- why you're so championed by museums!" This callout to Lichtenstein is intense, as it shames Lichtenstein for appropriating so-called "low" and "dead" art, and Spiegelman blatantly states that Lichtenstein doesn't pay attention to culture, and that is why he is so successful in museum spaces.

In another section of his critique, Spiegelman critiques the MoMA's attempt at tracing lineages throughout the history of popular culture and modern art. On a copy of Pablo Picasso's *Portrait of Gertrude Stein*, Spiegelman pasted the Preparation H logo, and left some choice words about the MoMA's examples of lineage throughout their exhibition. Spiegelman states, "This popular 1903 Subway Ad was *years* ahead of its time! Not *only* did it **inspire** Pablo Picasso's famous portrait in 1906, but it thereby *influenced* an entire generation of caricaturists!!" Spiegelman's dig at the curators for incorrectly assigning lineages in context of popular culture and modern art is intense and unforgiving.

Farthest to the right on the page of comics is a "MISSING!" panel of elements Spiegelman believed were missing from the MoMA exhibition. The list included artists such as: Himself (Art Spiegelman), all of his friends, John Heartfield, George Grosz, Milt Gross, Jose Posada, Jim Nutt, The WPA, Cindy Sherman, the list goes on. Spiegelman ends the list of missing artists with "Etc, etc, ect," and a "Your names here" section. In the "MISSING!" section, Spiegelman includes "All of cinema" as missing from the MoMA exhibition, which is true, considering that the curators did not include a single element of film/video as art OR as an element of commercial/popular culture. Art Spiegelman's *High Art Lowdown* critique of the MoMA High and Low exhibition serves as a constant reminder that the MoMA and curatorial team made some unforgettable mistakes in 1990.

## Comics in Museums Today

Today, there are approximately 37 museums around the world that showcase cartoon art with regularity. Academic research within the field of cartooning is also common at the collegiate level. Cartoon learning and research centers such as the Billy Ireland Cartoon Library and Museum at The Ohio State University and the Charles M. Schulz Museum and Research

Center in Santa Rosa, California. Institutions such as these allow for the preservation and protection of historical and influential cartoon works, which is important for certain topics within art history and beyond. Other museums such as the Museum of Comic Art (MoCA) in the Netherlands, Cartoon Art Museum in California, and The Cartoon Museum in London, England, all serve the purpose of keeping the legacy of comics alive, and providing a space where comics can be appreciated.

## 5 - Abstract Comics

## A Rundown of Abstract Comics

Abstract comics are a genre of comics art that reject the use of representational images and instead employ reduced visual elements to tell a story. They incorporate and reference elements of both modern art and cartoon art, creating a fusion of distinct form and value. Although abstract comics are a completely different subsection of comics, they grew right alongside comic strips and books in the 1960s to today. Abstract comics began to appear in the 1960s. Modern artists who worked as illustrators for comic strips and cartoons began creating them as a fusion between the two fields of modern abstract painting and comics. Artists such as Robert Crumb created some of the first abstract comics in 1967. Crumb was not alone while creating abstract comic work during this time, as prolific cartoonist Gary Panter was also beginning to create abstract comics.

Abstract comics have yielded a fair amount of discourse regarding their functionality and categorization between both the fields of art and comics. Although they had been a part of some academic discussion prior, abstract comics got their big break in 2009 when Andrei Molotiu created an anthology titled *Abstract Comics*. The anthology features past and present abstract comics, highlighting the development of the medium throughout its lineage. Molotiu spoke about the anthology in an Artforum interview with Nicole Rudick. In the interview, while speaking about the purpose of abstract comics, Molotiu states, “Comics are an art of reduction anyway, so it’s easy to conceive of a story in which squares and triangles function as traditional characters. In abstract comics, however, the “story” being told is primarily one of formal transformations and visual energy, not the depiction of a narrative that can be otherwise conveyed verbally.” The visual energy described by Molotiu can be seen throughout abstract comics panels and the way illustrators choose to portray a certain subject matter.

However, if the visual elements and energy in abstract comics are purely meant to portray a subject matter, how are readers and meaning makers meant to understand what the illustrators were getting at when they were drafting the comic? Author Paul Fisher Davies speaks about meaning-making when reading abstract comics in his 2013 academic article titled *Animating the Narrative in Abstract Comics* In the article, Davies states, “Once an entity is perceived as in motion in this way, onlookers bring to bear their understanding of the meanings of motions in the world to impute to the object intentionality, motivations and desires, and this ability and

willingness to read images in this way is based in quite low-level perceptual systems as explored by Michotte and Heider and Simmel, amongst others." (Davies 267) The manner in which Davies describes making meaning out of the motion in abstract comics is very insightful to how viewers derive meaning from abstract comics, and Davies academic work should definitely stand as a guide for those who are new to viewing this format.

## Conclusion

Throughout fine art history, beginning all the way back in 1450, vastly different types of comics and cartoons have existed as a form of published entertainment, bringing friends and families together for centuries. However, comics and cartoons have failed to be accepted into traditional art establishments because they have historically been looked upon distastefully as they are considered a product of commercial production and mass distribution. Pop Art and appropriation art are included within the fine art movement, even when they employ commercial goods and cartoon elements --- a hypocritical exclusion of cartoonists and illustrators from existing in a respected space they deserve to occupy.

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