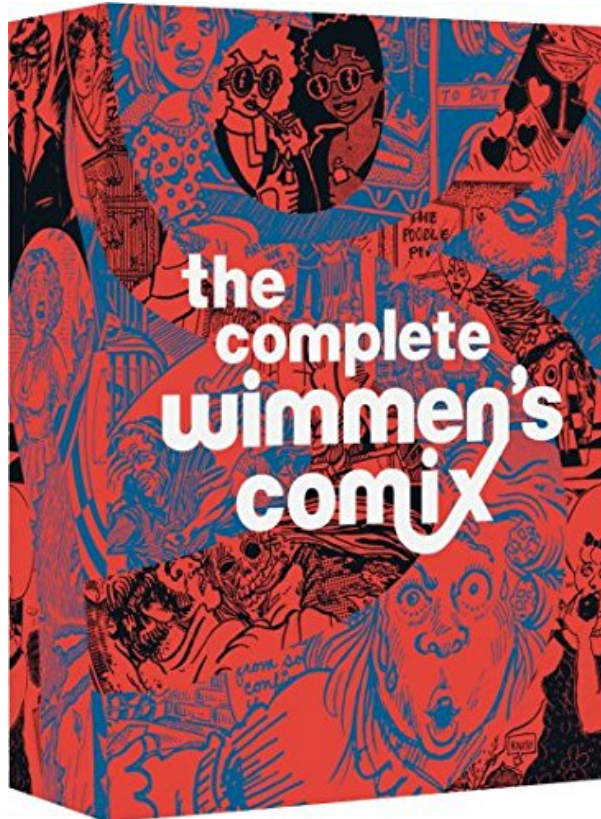
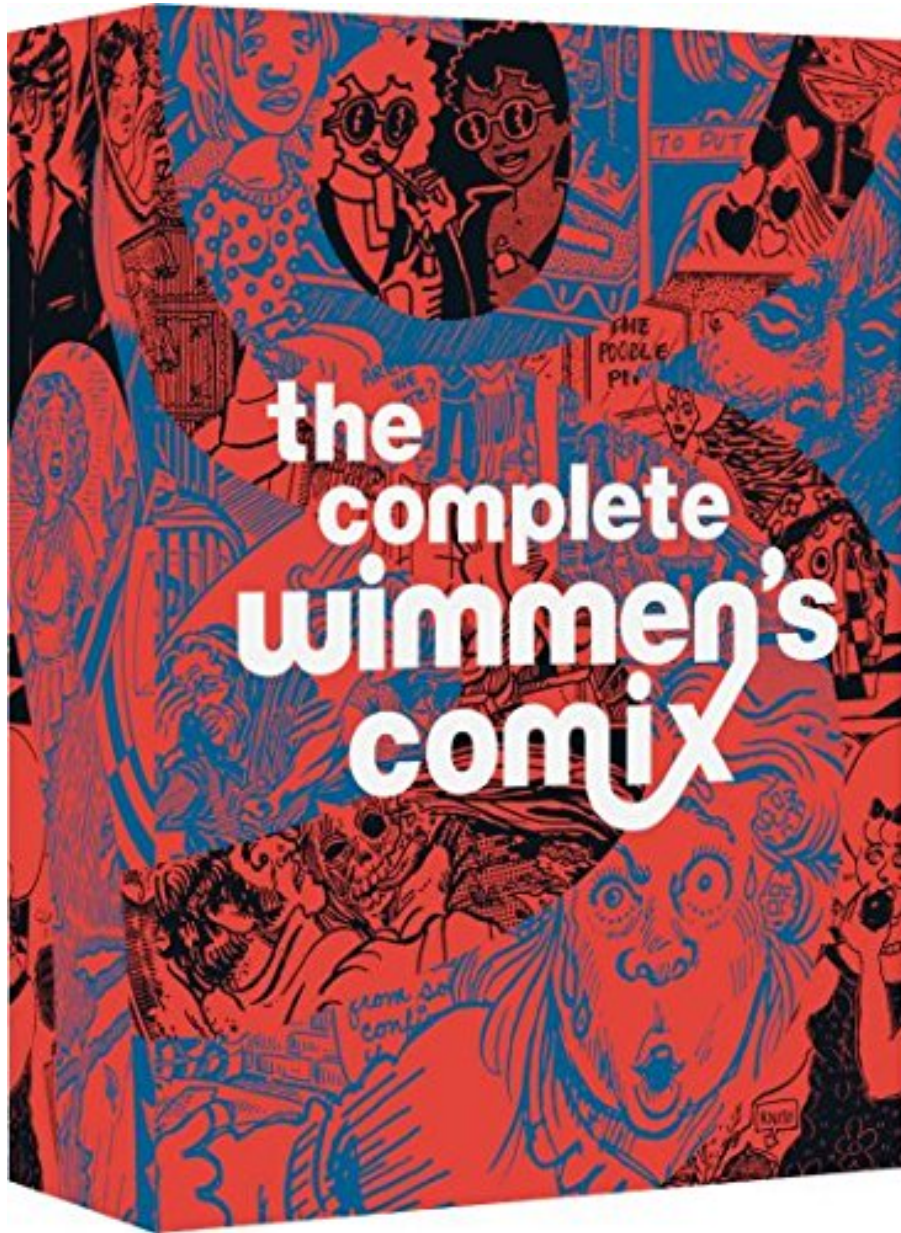


# THE COMPLETE WIMMEN'S COMIX FROM FANTAGRAPHICS



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## Review

“Fantagraphics gives the big, boxed-set treatment to the underground comic that put female comics creators on the map. Launched during the heyday of women’s liberation, Wimmen’s Comix sustained the in-your-face, rebellious spirit of the 1960s social and sexual revolutions throughout its run. As definitely essential as it is definitely not for children.” (Ray Olsen - Booklist - Starred Review)

“Comics histories and major collected editions like The Complete Wimmen’s Comix do important work: they expand the conversation of and around comics. And, you know, they look cool on my bookshelves.” (Megan Purdy - ComicsAlliance)

“...[O]ne of the most important and influential anthologies of all times. ... Wimmen’s Comix was raw and uncensored, and the subject matter was torn from headlines and private moments, from periods to abortion to crappy jobs to romance. The catalog copy calls it a showcase for "some of the most talented women cartoonists in America" but I think seen in the context of its times, it will be clear that this is a collection of "some of the most talented cartoonists"...full stop.” (Heidi MacDonald - The Beat)

“[Wimmen's Comix] has a murderer's row of great cartoonists...” (Tom Spurgeon - The Comics Reporter)

## About the Author

Retired underground cartoonist and current comics historian Trina Robbins has been writing graphic novels, comics, and books for almost half a century. Her subjects have ranged from Wonder Woman and The Powerpuff Girls to her own teenage superheroine, GoGirl!, and from women cartoonists and superheroines to women who kill. She's won an Inkpot Award and was inducted in the Will Eisner Hall of Fame at the San Diego Comic-Con. She lives in a moldering, 100+-year-old house in San Francisco with her cats, shoes, and dust bunnies.

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This two-volume, slipcased set collects two decades of the groundbreaking underground/alternative anthology *Wimmen's Comix*.

In the late '60s, underground comix changed the way comics readers saw the medium ? but there was an important pronoun missing from the revolution. In 1972, ten women cartoonists got together in San Francisco to rectify the situation and produce the first and longest-lasting all-woman comics anthology, *Wimmen's Comix*. Within two years the *Wimmen's Comix* Collective had introduced cartoonists like Roberta Gregory and Melinda Gebbie to the comics-reading public, and would go on to publish some of the most talented women cartoonists in America ? Carol Tyler, Mary Fleener, Dori Seda, Phoebe Gloeckner, and many others. In its twenty year run, the women of *Wimmen's* tackled subjects the guys wouldn't touch with a ten-foot pole: abortion, menstruation, masturbation, castration, lesbians, witches, murderesses, and feminists. Most issues of *Wimmen's Comix* have been long out of print, so it's about time these pioneering cartoonists' work received their due. Presented as a gorgeous two-volume slipcased set, *The Complete Wimmen's Comix* includes the ground-breaking 1970 one-shot, *It Ain't Me, Babe*, the very first all-woman comic book ever published. Edited with an introduction by Trina Robbins. Black & white illustrations throughout

- Sales Rank: #573438 in Books
- Published on: 2016-03-07
- Original language: English
- Number of items: 1
- Dimensions: 10.80" h x 3.10" w x 8.60" l, .0 pounds
- Binding: Hardcover
- 728 pages

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"...[O]ne of the most important and influential anthologies of all times. ... *Wimmen's Comix* was raw and uncensored, and the subject matter was torn from headlines and private moments, from periods to abortion to crappy jobs to romance. The catalog copy calls it a showcase for "some of the most talented women cartoonists in America" but I think seen in the context of its times, it will be clear that this is a collection of "some of the most talented cartoonists"...full stop." (Heidi MacDonald - The Beat)

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#### Most helpful customer reviews

1 of 1 people found the following review helpful.

a Light in the Darkness

By Robert Plautz

frankly, i bought this book for its historical value, like Witzend or The Complete Zap Comix box set (boo hoo, the latter i want it so bad but have to pay for my other books, like Witzend, first!). It Aint Me Babe was good, and i especially liked the art spread "Untitled" by Hurricane Nancy (which you can see on the last pages of the Kindle preview here). then in issue 1 the distance between me and the book vanished. i read somewhere that great art can be defined as definitely OF its time, but also BEYOND its time. the triple punches of Goldie a Neurotic Women, Teenage Abortion, and especially for me, All in a Day's Work by Lee Marrs floored me. out of breath, the epiphany of great art fell upon me, and my eyes were opened: how could this society have occurred, with zero options for Wimmen. what immense bravery and insight was needed to pierce the veil, and to try to tear it down. mind you, these were not novel ideas for a male living now, but it was through the medium of graphic art that made them so real and deep and, their antithesis, actual society then (and for all i know, still now), so utterly horrible. so i will say, bad at you (at me) if you think this collection is simply of quaint historical value. bad at you if you believe that the art in it will somehow not be of the first quality, but worthy only of a shrug. let this collection ring from shore to shore, shout it from the rooftops, howl about it and shriek its holy name, buy it and see how ideas and great art come together to open eyes, hearts, minds

1 of 3 people found the following review helpful.

Beautiful collection

By Brian K.

I bought this as a gift for my cousin and it arrived this week. I have not had a chance to read it myself but she was delighted at the quality of the book -- it's beautiful -- and the breadth and variety of the comics.

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