

= Art Spiegelman =

Art Spiegelman ( born Itzhak Avraham ben Zeev on February 15 , 1948 ) is an American cartoonist , editor , and comics advocate best known for his graphic novel Maus . His work as co @-@ editor on the comics magazines Arcade and Raw has been influential , and from 1992 he spent a decade as contributing artist for The New Yorker , where he made several high @-@ profile and sometimes controversial covers . He is married to designer and editor Françoise Mouly and is the father of writer Nadja Spiegelman .

Spiegelman began his career with the Topps bubblegum card company in the mid @-@ 1960s , which was his main financial support for two decades ; there he co @-@ created parodic series such as Wacky Packages in the 1960s and the Garbage Pail Kids in the 1980s . He gained prominence in the underground comix scene in the 1970s with short , experimental , and often autobiographical work . A selection of these strips appeared in the collection Breakdowns in 1977 , after which Spiegelman turned focus to the book @-@ length Maus , about his relation with his father , a Holocaust survivor . The postmodern book depicts Nazis as cats , Jews as mice , and ethnic Poles as pigs , and took thirteen years until its completion in 1991 . It won a special Pulitzer Prize in 1992 and has gained a reputation as a pivotal work , responsible for bringing scholarly attention to the comics medium .

Spiegelman and Mouly edited eleven issues of Raw from 1980 to 1991 . The oversized comics and graphics magazine helped introduce talents who became prominent in alternative comics , such as Charles Burns , Chris Ware , and Ben Katchor , and introduced several foreign cartoonists to the English @-@ speaking comics world . Beginning in the 1990s , the couple worked for The New Yorker , which Spiegelman left to work on In the Shadow of No Towers ( 2004 ) , about his reaction to the September 11 attacks in New York in 2001 .

Spiegelman advocates for greater comics literacy . As an editor , a teacher at the School of Visual Arts in New York City , and a lecturer , Spiegelman has promoted better understanding of comics and has mentored younger cartoonists .

= = Family history = =

Art Spiegelman 's parents were Polish Jews W?adys?aw ( 1906 ? 1982 ) and Andzia ( 1912 ? 1968 ) Spiegelman . His father was born Zeev Spiegelman , with the Hebrew name Zeev ben Avraham . W?adys?aw was his Polish name , and W?adek ( or Vladek in Russified form ) was a diminutive of this name . He was also known as Wilhelm under the German occupation , and upon immigration to the United States he took the name William . His mother was born Andzia Zylberberg , with the Hebrew name Hannah . She took the name Anna upon her immigration to the US . In Spiegelman 's Maus , from which the couple are best known , Spiegelman used the spellings " Vladek " and " Anja " , which he believed would be easier for Americans to pronounce . The surname Spiegelman is German for " mirror man " .

The Spiegelmans had one other son , Rysio ( spelled " Richieu " in Maus ) , who died before Art was born at the age of five or six . During the Holocaust , Spiegelman 's parents sent Rysio to stay with an aunt , with whom they believed he would be safe . The aunt poisoned herself along with Rysio and two other young family members in her care so that the Nazis would not take them to the extermination camps . After the war , the Spiegelmans , unable to accept that Rysio was dead , searched orphanages all over Europe in the hope of finding him . Spiegelman talked of having a sort of sibling rivalry with his " ghost brother " ? he felt unable to compete with an " ideal " brother who " never threw tantrums or got in any kind of trouble " . Of 85 Spiegelman relatives alive at the beginning of World War II , only 13 are known to have survived the Holocaust .

= = Life and career = =

= = = Early life = = =

Spiegelman was born Itzhak Avraham ben Zeev in Stockholm , Sweden , on February 15 , 1948 . He immigrated with his parents to the US in 1951 . Upon immigration his name was registered as Arthur Isadore , but he later had his given name changed to Art . Initially the family settled in Norristown , Pennsylvania , and then relocated to Rego Park in Queens , New York City , in 1957 . He began cartooning in 1960 and imitated the style of his favorite comic books , such as Mad . At Russell Sage Junior High School , where he was an honors student , he produced the Mad @-@ inspired fanzine Blasé . He was earning money from his drawing by the time he reached high school and sold artwork to the original Long Island Press and other outlets . His talent was such that he caught the eyes of United Features Syndicate , who offered him the chance to produce a syndicated comic strip . Dedicated to the idea of art as expression , he turned down this commercial opportunity . He attended the High School of Art and Design in Manhattan beginning in 1963 . He met Woody Gelman , the art director of Topps Chewing Gum Company , who encouraged Spiegelman to apply to Topps after graduating high school . At 15 Spiegelman received payment for his work from a Rego Park newspaper .

After he graduated in 1965 , Spiegelman 's parents urged him to pursue the financial security of a career such as dentistry , but he chose instead to enrol at Harpur College to study art and philosophy . While there , he got a freelance art job at Topps , which provided him with an income for the next two decades .

Spiegelman attended Harpur College from 1965 until 1968 , where he worked as staff cartoonist for the college newspaper and edited a college humor magazine . After a summer internship when he was 18 , Topps hired him for Gelman 's Product Development Department as a creative consultant making trading cards and related products in 1966 , such as the Wacky Packages series of parodic trading cards begun in 1967 .

Spiegelman began selling self @-@ published underground comix on street corners in 1966 . He had cartoons published in underground publications such as the East Village Other and traveled to San Francisco for a few months in 1967 , where the underground comix scene was just beginning to burgen .

In late winter 1968 Spiegelman suffered a brief but intense nervous breakdown , which cut his university studies short . He has said that at the time he was taking LSD with great frequency . He spent a month in Binghamton State Mental Hospital , and shortly after he got out his mother committed suicide following the death of her only surviving brother .

= = = Underground comix ( 1971 ? 1977 ) = = =

In 1971 , after several visits , Spiegelman moved to San Francisco and became a part of the countercultural underground comix movement that had been developing there . Some of the comix he produced during this period include The Compleat Mr. Infinity ( 1970 ) , a ten @-@ page booklet of explicit comic strips , and The Viper Vicar of Vice , Villainy and Vickedness ( 1972 ) , a transgressive work in the vein of fellow underground cartoonist S. Clay Wilson . Spiegelman 's work also appeared in underground magazines such as Gothic Blimp Works , Bijou Funnies , Young Lust , Real Pulp , and Bizarre Sex , and were in a variety of styles and genres as Spiegelman sought his artistic voice . He also did a number of cartoons for men 's magazines such as Cavalier , The Dude , and Gent .

In 1972 , Justin Green asked Spiegelman to do a three @-@ page strip for the first issue of Funny Aimals [ sic ] . He wanted to do one about racism , and at first considered a story with African @-@ Americans as mice and cats taking on the role of the Ku Klux Klan . Instead , he turned to the Holocaust that his parents had survived . He titled the strip " Maus " and depicted the Jews as mice persecuted by die Katzen , which were Nazis as cats . The narrator related the story to a mouse named " Mickey " . With this story Spiegelman felt he had found his voice .

Seeing Green 's revealingly autobiographical Binky Brown Meets the Holy Virgin Mary while in @-@ progress in 1971 inspired Spiegelman to produce " Prisoner on the Hell Planet " , an expressionistic work that dealt with his mother 's suicide ; it appeared in 1972 in Short Order Comix

# 1 , which he edited . Spiegelman 's work thereafter went through a phase of increasing formal experimentation ; the Apex Treasury of Underground Comics in 1974 quotes him : " As an art form the comic strip is barely in its infancy . So am I. Maybe we 'll grow up together . " The often @-@ reprinted " Ace Hole , Midget Detective " of 1974 was a Cubist @-@ style nonlinear parody of hardboiled crime fiction full of non sequiturs . " A Day at the Circuits " of 1975 is a recursive single @-@ page strip about alcoholism and depression in which the reader follows the character through multiple never @-@ ending pathways . " Nervous Rex : The Malpractice Suite " of 1976 is made up of cut @-@ out panels from the soap @-@ opera comic strip Rex Morgan , M.D. refashioned in such a way as to defy coherence .

In 1973 Spiegelman edited a pornographic and psychedelic book of quotations and dedicated it to his mother . Co @-@ edited with Bob Schneider , it was called Whole Grains : A Book of Quotations . In 1974 ? 1975 , he taught a studio cartooning class at the San Francisco Academy of Art .

By the mid @-@ 1970s , the underground comix movement was encountering a slowdown . To give cartoonists a safe berth , Spiegelman co @-@ edited the anthology Arcade with Bill Griffith , in 1975 and 1976 . Arcade was printed by The Print Mint and lasted seven issues , five of which had covers by Robert Crumb . It stood out from similar publications by having an editorial plan , in which Spiegelman and Griffith attempt to show how comics connect to the broader realms of artistic and literary culture . Spiegelman 's own work in Arcade tended to be short and concerned with formal experimentation . Arcade also introduced art from ages past , as well as contemporary literary pieces by writers such as William S. Burroughs and Charles Bukowski . In 1975 , Spiegelman moved back to New York City , which put most of the editorial work for Arcade on the shoulders of Griffith and his cartoonist wife , Diane Noomin . This , combined with distribution problems and retailer indifference , led to the magazine 's 1976 demise . For a time , Spiegelman swore he would never edit another magazine .

Françoise Mouly , an architectural student on a hiatus from her studies at the Beaux @-@ Arts in Paris , arrived in New York in 1974 . While looking for comics from which to practice reading English , she came across Arcade . Avant @-@ garde filmmaker friend Ken Jacobs introduced Mouly and Spiegelman , when Spiegelman was visiting , but they did not immediately develop a mutual interest . Spiegelman moved back to New York later in the year . Occasionally the two ran across each other . After she read " Prisoner on the Hell Planet " Mouly felt the urge to contact him . An eight @-@ hour phone call led to a deepening of their relationship . Spiegelman followed her to France when she had to return to fulfill obligations in her architecture course .

Spiegelman introduced Mouly to the world of comics and helped her find work as a colorist for Marvel Comics . After returning to the US in 1977 , Mouly ran into visa problems , which the couple solved by getting married . The couple began to make yearly trips to Europe to explore the comics scene , and brought back European comics to show to their circle of friends . Mouly assisted in putting together the lavish , oversized collection of Spiegelman 's experimental strips Breakdowns in 1977 .

= = = Raw and Maus ( 1978 ? 1991 ) = = =

Breakdowns suffered poor distribution and sales , and 30 % of the print run was unusable due to printing errors , an experience that motivated Mouly to gain control over the printing process . She took courses in offset printing and bought a printing press for her loft , on which she was to print parts of a new magazine she insisted on launching with Spiegelman . With Mouly as publisher , Spiegelman and Mouly co @-@ edited Raw starting in July 1980 . The first issue was subtitled " The Graphix Magazine of Postponed Suicides " . While it included work from such established underground cartoonists as Crumb and Griffith , Raw focused on publishing artists who were virtually unknown , avant @-@ garde cartoonists such as Charles Burns , Lynda Barry , Chris Ware , Ben Katchor , and Gary Panter , and introduced English @-@ speaking audiences to translations of foreign works by José Muñoz , Chéri Samba , Joost Swarte , Yoshiharu Tsuge , Jacques Tardi , and others .

With the intention of creating a book @-@ length work based on his father 's recollections of the

Holocaust Spiegelman began to interview his father again in 1978 and made a research visit in 1979 to the Auschwitz concentration camp , where his parents had been imprisoned by the Nazis . The book , Maus , appeared one chapter at a time as an insert in Raw beginning with the second issue in December 1980 . Spiegelman 's father did not live to see its completion ; he died on 18 August 1982 . Spiegelman learned in 1985 that Steven Spielberg was producing an animated film about Jewish mice who escape persecution in Eastern Europe by fleeing to the United States . Spiegelman was sure the film , An American Tail ( 1986 ) , was inspired by Maus and became eager to have his unfinished book come out before the movie to avoid comparisons . He struggled to find a publisher until in 1986 , after the publication in The New York Times of a rave review of the work @-@ in @-@ progress , Pantheon agreed to release a collection of the first six chapters . The volume was titled Maus : A Survivor 's Tale and subtitled My Father Bleeds History . The book found a large audience , in part because it was sold in bookstores rather than in direct @-@ market comic shops , which by the 1980s had become the dominant outlet for comic books .

Spiegelman began teaching at the School of Visual Arts in New York in 1978 , and continued until 1987 , teaching alongside his heroes Harvey Kurtzman and Will Eisner . Spiegelman had an essay published in Print entitled " Commix : An Idiosyncratic Historical and Aesthetic Overview " . In 1990 Spiegelman he had an essay called " High Art Lowdown " published in Artforum critiquing the High / Low exhibition at the Museum of Modern Art .

In the wake of the success of the Cabbage Patch Kids series of dolls , Spiegelman created the card series Garbage Pail Kids for Topps in 1985 . Similar to the Wacky Packages series , the gross @-@ out factor of the cards was controversial with parent groups , and its popularity started a gross @-@ out fad among children . Spiegelman called Topps his " Medici " for the autonomy and financial freedom working for the company had given him . The relationship was nevertheless strained over issues of credit and ownership of the original artwork . In 1989 Topps auctioned off pieces of art Spiegelman had created rather than returning them to him , and Spiegelman broke the relation .

In 1991 , Raw Vol . 1 , No.3 was published ; it was to be the last issue . The closing chapter of Maus appeared not in Raw but in the second volume of the graphic novel , which appeared later that year with the subtitle And Here My Troubles Began . Maus attracted an unprecedented amount of critical attention for a work of comics , including an exhibition at New York 's Museum of Modern Art and a special Pulitzer Prize in 1992 .

= = = The New Yorker ( 1992 ? 2001 ) = = =

Hired by Tina Brown as a contributing artist in 1992 , Spiegelman worked for The New Yorker for ten years . Spiegelman 's first cover appeared on the February 15 , 1993 , Valentine 's Day issue and showed a black West Indian woman and a Hasidic man kissing . The cover caused turmoil at The New Yorker offices . Spiegelman intended it to reference the Crown Heights riot of 1991 in which racial tensions led to the murder of a Jewish yeshiva student . Spiegelman had twenty @-@ one New Yorker covers published , and submitted a number which were rejected for being too outrageous .

Within The New Yorker 's pages , Spiegelman contributed strips such as a collaboration titled " In the Dumps " with children 's illustrator Maurice Sendak and an obituary to Charles M. Schulz titled " Abstract Thought is a Warm Puppy " . An essay he had published there on Jack Cole , the creator of Plastic Man , called " Forms Stretched to their Limits " was to form the basis for a book in 2001 about Cole called Jack Cole and Plastic Man : Forms Stretched to their Limits .

The same year , Voyager Company published a CD @-@ ROM version of Maus with extensive supplementary material called The Complete Maus , and Spiegelman illustrated a 1923 poem by Joseph Moncure March called The Wild Party . Spiegelman contributed the essay " Getting in Touch With My Inner Racist " in the September 1 , 1997 issue of Mother Jones .

Spiegelman 's influence and connections in New York cartooning circles drew the ire of political cartoonist Ted Rall in 1999 . In an article titled " The King of Comix " in The Village Voice , Rall accused Spiegelman of the power to " make or break " a cartoonist 's career in New York , while denigrating Spiegelman as " a guy with one great book in him " . Cartoonist Danny Hellman

responded by sending a forged email under Rall 's name to thirty professionals ; the prank escalated until Rall launched a defamation suit against Hellman for \$ 1 @. @ 5 million . Hellman published a " Legal Action Comics " benefit book to cover his legal costs , to which Spiegelman contributed a back @- @ cover cartoon in which he relieves himself on a Rall @- @ shaped urinal .

In 1997 , Spiegelman 's had his first children 's book published : Open Me ... I 'm a Dog , with a narrator who tries to convince its readers that it is a dog via pop @- @ ups and an attached leash . From 2000 to 2003 Spiegelman and Mouly edited three issues of the children 's comics anthology Little Lit , with contributions from Raw alumni and children 's book authors and illustrators .

= = = Post @- @ September 11 ( 2001 ? present ) = = =

Spiegelman lived close to the World Trade Center site , which was known as " Ground Zero " after the September 11 attacks that destroyed the World Trade Center . Immediately following the attacks Spiegelman and Mouly rushed to their daughter Nadja 's school , where Spiegelman 's anxiety served only to increase his daughter 's apprehensiveness over the situation . Spiegelman and Mouly created a cover for the September 24 issue of The New Yorker which at first glance appears to be totally black , but upon close examination it reveals the silhouettes of the World Trade Center towers in a slightly darker shade of black . Mouly positioned the silhouettes so that the North Tower 's antenna breaks into the " W " of The New Yorker 's logo . The towers were printed in black on a slightly darker black field employing standard four @- @ color printing inks with an overprinted clear varnish . In some situations , the ghost images only became visible when the magazine was tilted toward a light source . Spiegelman was critical of the Bush administration and the mass media over their handling of the September 11 attacks .

Spiegelman did not renew his New Yorker contract after 2003 . He later quipped that he regretted leaving when he did , as he could have left in protest when the magazine ran a pro @- @ invasion of Iraq piece later in the year . Spiegelman said his parting from The New Yorker was part of his general disappointment with " the widespread conformism of the mass media in the Bush era " . He said he felt like he was in " internal exile " following September 11 attacks as the US media had become " conservative and timid " and did not welcome the provocative art that he felt the need to create . Nevertheless , Spiegelman asserted he left not over political differences , as had been widely reported , but because The New Yorker was not interested in doing serialized work , which he wanted to do with his next project .

Spiegelman responded to the September 11 attacks with In the Shadow of No Towers , commissioned by German newspaper Die Zeit , where it appeared throughout 2003 . The Jewish Daily Forward was the only American periodical to serialize the feature . The collected work appeared in September 2004 as an oversized board book of two @- @ page spreads which had to be turned on end to read .

In the June 2006 edition of Harper 's Magazine Spiegelman had an article published on the Jyllands @- @ Posten Muhammad cartoons controversy ; some interpretations of Islamic law prohibit the depiction of Muhammad . The Canadian chain of booksellers Indigo refused to sell the issue . Called " Drawing Blood : Outrageous Cartoons and the Art of Outrage " , the article surveyed the sometimes dire effect political cartooning has for its creators , ranging from Honoré Daumier , who spent time in prison for his satirical work ; to George Grosz , who faced exile . To Indigo the article seemed to promote the continuance of racial caricature . An internal memo advised Indigo staff to tell people : " the decision was made based on the fact that the content about to be published has been known to ignite demonstrations around the world . " In response to the cartoons , Iranian president Mahmoud Ahmadinejad called for submissions of antisemitic cartoons . Spiegelman produced a cartoon of a line of prisoners being led to the gas chambers ; one stops to look at the corpses around him and says , " Ha ! Ha ! Ha ! What ? s really hilarious is that none of this is actually happening ! "

To promote literacy in young children , Mouly encouraged publishers to publish comics for children . Disappointed by publishers ' lack of response , from 2008 she self @- @ published a line of easy readers called Toon Books , by artists such as Spiegelman , Renée French , and Rutu Modan , and

promotes the books to teachers and librarians for their educational value . Spiegelman 's Jack and the Box was one of the inaugural books in 2008 .

In 2008 Spiegelman reissued *Breakdowns* in an expanded edition including " Portrait of the Artist as a Young %@ & \* ! " an autobiographical strip that had been serialized in the *Virginia Quarterly Review* from 2005 . A volume drawn from Spiegelman 's sketchbooks , *Be A Nose* , appeared in 2009 . In 2011 *MetaMaus* followed ? a book @-@ length analysis of *Maus* by Spiegelman and Hillary Chute with a DVD @-@ ROM update of the earlier CD @-@ ROM .

Library of America commissioned Spiegelman to edit the two @-@ volume *Lynd Ward : Six Novels in Woodcuts* , which appeared in 2010 , collecting all of Ward 's wordless novels with an introduction and annotations by Spiegelman . The project led to a touring show in 2014 about wordless novels called *Wordless !* with live music by saxophonist Phillip Johnston . *Art Spiegelman 's Co @-@ Mix : A Retrospective* debuted at Angoulême in 2012 and by the end of 2014 had traveled to Paris , Cologne , Vancouver , New York , and Toronto . A book complementing the showed titled *Co @-@ Mix : A Retrospective of Comics , Graphics , and Scraps* appeared in 2013 .

In 2015 , after six writers refused to sit on a panel at the PEN American Center in protest of the planned " freedom of expression courage award " for the satirical French periodical *Charlie Hebdo* following the shooting at its headquarters earlier in the year , Spiegelman agreed to be one of the replacement hosts , along with other names in comics such as writer Neil Gaiman . Spiegelman retracted a cover he had submitted to a Gaiman @-@ edited " saying the unsayable " issue of *New Statesman* when the management declined to print strip of Spiegelman 's . The strip , titled " Notes from a First Amendment Fundamentalist " , depicts Muhammad , and Spiegelman believed the rejection was censorship , though the magazine asserted it never intended to run the cartoon .

= = Private life = =

Spiegelman married Françoise Mouly on July 12 , 1977 , in a City Hall ceremony . They remarried later in the year after Mouly converted to Judaism to please Spiegelman 's father . Mouly and Spiegelman have two children together : a daughter Nadja Rachel , born in 1987 , and a son Dashiell Alan , born in 1992 .

= = Style = =

" All comic @-@ strip drawings must function as diagrams , simplified picture @-@ words that indicate more than they show . "

Spiegelman suffers from a lazy eye , and thus lacks depth perception . He says his art style is " really a result of [ his ] deficiencies " . His is a style of labored simplicity , with dense visual motifs which often go unnoticed upon first viewing . He sees comics as " very condensed thought structures " , more akin to poetry than prose , which need careful , time @-@ consuming planning that their seeming simplicity belies. Spiegelman 's work prominently displays his concern with form , and pushing the boundaries of what is and is not comics . Early in the underground comix era , Spiegelman proclaimed to Robert Crumb , " Time is an illusion that can be shattered in comics ! Showing the same scene from different angles freezes it in time by turning the page into a diagram ? an orthographic projection ! " His comics experiment with time , space , recursion , and representation . He uses the word " decode " to express the action of reading comics and sees comics as functioning best when expressed as diagrams , icons , or symbols .

Spiegelman has stated he does not see himself primarily as a visual artist , one who instinctively sketches or doodles . He has said he approaches his work as a writer as he lacks confidence in his graphic skills . He subjects his dialogue and visuals to constant revision ? he reworked some dialogue balloons in *Maus* up to forty times . A critic in *The New Republic* compared Spiegelman 's dialogue writing to a young Philip Roth in his ability " to make the Jewish speech of several generations sound fresh and convincing " .

Spiegelman makes use of both old- and new @-@ fashioned tools in his work . He prefers at times to work on paper on a drafting table , while at others he draws directly onto his computer using a

digital pen and electronic drawing tablet , or mixes methods , employing scanners and printers .

= = = Influences = = =

Harvey Kurtzman has been Spiegelman 's strongest influence as a cartoonist , editor , and promoter of new talent . Chief among his other early cartooning influences include Will Eisner , John Stanley 's version of Little Lulu , Winsor McCay 's Little Nemo , George Herriman 's Krazy Kat , and Bernard Krigstein 's short strip " Master Race " .

In the 1960s Spiegelman read in comics fanzines about graphic artists such as Frans Masereel , who had made wordless novels in woodcut . The discussions in those fanzines about making the Great American Novel in comics later acted as inspiration for him . Justin Green 's comic book Binky Brown Meets the Holy Virgin Mary ( 1972 ) motivated Spiegelman to open up and include autobiographical elements in his comics .

Spiegelman acknowledges Franz Kafka as an early influence , whom he says he has read since the age of 12 , and lists Vladimir Nabokov , William Faulkner , Gertrude Stein among the writers whose work " stayed with " him . He cites non @-@ narrative avant @-@ garde filmmakers from whom he has drawn heavily , including Ken Jacobs , Stan Brakhage , and Ernie Gehr , and other filmmakers such as Charlie Chaplin and the makers of The Twilight Zone .

= = Beliefs = =

Spiegelman is a prominent advocate for the comics medium and comics literacy . He believes the medium echoes the way the human brain processes information . He has toured the US with a lecture called " Comix 101 " , examining its history and cultural importance . He sees comics ' low status in the late 20th century as having come down from where it was in the 1930s and 1940s , when comics " tended to appeal to an older audience of GIs and other adults " . Following the advent of the censorious Comics Code Authority in the mid @-@ 1950s , Spiegelman sees comics ' potential as having stagnated until the rise of underground comix in the late 1960s . He taught courses in the history and aesthetics of comics at schools such as the School of Visual Arts in New York . As co @-@ editor of Raw , he helped propel the careers of younger cartoonists whom he mentored , such as Chris Ware , and published the work of his School of Visual Arts students , such as Kaz , Drew Friedman , and Mark Newgardner . Some of the work published in Raw was originally turned in as class assignments .

Spiegelman has described himself politically as " firmly on the left side of the secular @-@ fundamentalist divide " and a " 1st Amendment absolutist " . As a supporter of free speech Spiegelman is opposed to hate speech laws . He wrote a critique in Harper 's on the controversial Muhammad cartoons in the Jyllands @-@ Posten in 2006 ; the issue was banned from Indigo ? Chapters stores in Canada . Spiegelman criticized American media for refusing to reprint the cartoons they reported on at the time of the Charlie Hebdo shooting in 2015 .

Spiegelman is a non @-@ practicing Jew and considers himself " a @-@ Zionist " ? neither pro nor anti @-@ Zionist ; he has called Israel " a sad , failed idea " . He told Charles Schulz he was not religious , but identified with the " alienated diaspora culture of Kafka and Freud ... what Stalin pejoratively called rootless cosmopolitanism " ? a statement Ezra Mendelsohn interpreted as identification with " the Jewish spirit of universalism as championed by the greatest of Jewry 's creative figures " .

= = Legacy = =

Maus looms large not only over Spiegelman 's body of work , but over the comics medium itself . While Spiegelman was far from the first to do autobiography in comics , critics such as James Campbell considered Maus the work that popularized it . The bestseller has been widely written about in the popular press and academia ? the quantity of its critical literature far outstrips that of any other work of comics . It has been examined from a great variety of academic viewpoints ,

though most often by those with little understanding of Maus 's context in the history of comics . While Maus has been credited with lifting comics from popular culture into the world of high art in the public imagination , criticism has tended to ignore its deep roots in popular culture , roots that Spiegelman has intimate familiarity with and has devoted considerable time to promote .

Spiegelman 's belief that comics are best expressed in a diagrammatic or iconic manner has had a particular influence on formalists such as Chris Ware and his former student Scott McCloud . In 2005 , the September 11 @-@ themed New Yorker cover placed sixth on the top ten of magazine covers of the previous 40 years by the American Society of Magazine Editors . Spiegelman has inspired numerous cartoonists to take up the graphic novel as a means of expression , including Marjane Satrapi .

A joint ZDF ? BBC documentary Art Spiegelman 's Maus was televised in 1987 . Spiegelman , Mouly , and many of the Raw artists appeared in the video documentary Comic Book Confidential in 1988 . Spiegelman played himself in the 2007 episode " Husbands and Knives " of the animated television series The Simpsons with other comics creators Daniel Clowes and Alan Moore . A European documentary Art Spiegelman , Traits de Mémoire appeared in 2010 and later in English under the title The Art of Spiegelman , directed by Clara Kuperberg and Joelle Oosterlinck and mainly featuring interviews with Speigelman and those around him .

= = = Awards = = =

1982 : Playboy Editorial Award , Best Comic Strip  
1982 : Yellow Kid Award , Lucca , Italy , for Foreign Author  
1983 : Print , Regional Design Award  
1984 : Print , Regional Design Award  
1985 : Print , Regional Design Award  
1986 : Joel M. Cavior , Jewish Writing  
1987 : Inkpot Award  
1988 : Angoulême International Comics Festival , France , Prize for Best Comic Book , for Maus  
1988 : Urhunden Prize , Sweden , Best Foreign Album , for Maus  
1990 : Guggenheim Fellowship .  
1990 : Max & Moritz Prize , Erlangen , Germany , Special Prize , for Maus  
1992 : Pulitzer Prize Letters award , for Maus  
1992 : Eisner Award , Best Graphic Album ( reprint ) , for Maus  
1992 : Harvey Award , Best Graphic Album of Previously Published Work , for Maus  
1992 : Los Angeles Times , Book Prize for Fiction for Maus II  
1993 : Angoulême International Comics Festival , Prize for Best Comic Book , for Maus II  
1993 : Sproing Award , Norway , Best Foreign Album , for Maus  
1993 : Urhunden Prize , Best Foreign Album , for Maus II  
1995 : Binghamton University ( formerly Harpur College ) , honorary Doctorate of Letters .  
1999 : Eisner Award , inducted into the Hall of Fame  
2005 : French government , Chevalier of the Ordre des Arts et des Lettres  
2005 : Time magazine , one of the " Top 100 Most Influential People "  
2011 : Angoulême International Comics Festival , Grand Prix  
2015 : American Academy of Arts and Letters membership

= = = Author = = =

Breakdowns : From Maus to Now , an Anthology of Strips ( 1977 )  
Maus ( 1991 )  
The Wild Party ( 1994 )  
Open Me , I 'm A Dog ( 1995 )  
Jack Cole and Plastic Man : Forms Stretched to Their Limits ( 2001 )  
In the Shadow of No Towers ( 2004 )



Breakdowns : Portrait of the Artist as a Young % @ & \* ! ( 2008 )  
Jack and the Box ( 2008 )  
Be a Nose ( 2009 )  
MetaMaus ( 2011 )  
Co @-@ Mix : A Retrospective of Comics , Graphics , and Scraps ( 2013 )

= = = Editor = = =

Short Order Comix ( 1972 ? 74 )  
Whole Grains : A Book of Quotations ( with Bob Schneider , 1973 )  
Arcade ( with Bill Griffith , 1975 ? 76 )  
Raw ( with Françoise Mouly , 1980 ? 91 )  
City of Glass ( graphic novel adaptation by David Mazzucchelli of the Paul Auster novel , 1994 )  
The Narrative Corpse ( 1995 )  
Little Lit ( with Françoise Mouly , 2000 ? 2003 )  
The TOON Treasury of Classic Children 's Comics ( with Françoise Mouly , 2009 )  
Lynd Ward : Six Novels in Woodcuts ( 2010 )