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## TASTE ADJUDICATION

Commercial success, critical praise and word-of-mouth can all drive a comic to be widely read and liked, or to be derided or ignored. As in fields such as literary studies, Comics Studies and its canon privilege certain texts (e.g. *Maus*, *Persepolis*), authors (Art Spiegelman, Alan Moore) and genres (superheroes, autobiography) with limited concern for how representative these examples are of the field as a whole. Such decisions are driven by taste and perceptions of importance that may have been imported wholesale from other fields of study. Taste adjudicators may appear to be in conflict with each other: commercial success and critical praise, for example, are often seen as contradictory. In recent years, scholars have argued that this approach to comics does not produce useful outcomes. In 2015 Beaty asserted that work on popular but critically ignored comics like *Archie* would help correct 'a long history of misunderstanding and misrepresenting the past, particularly when those contributions can be found in genres that are out of favour – such as the children's humor comic' (Beaty, 2015, p.6). In this and other works (Beaty 2012; Beaty & Woo 2016), Beaty and other scholars have explored how taste and symbolic capital work in comics, and how the taste adjudication has formed both our understandings of comics and the shape of Comics Studies as a field.

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## References

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