

COMIC
GRAPHIC
ILLUSTRATED
2026

WORLD



COMIC & GRAPHIC FICTION & NON-FICTION

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BIOGRAPHY

NIELS SCHRÖDER

BLIND TRUST

OTTO WEIDT, A “RIGHTEOUS AMONG THE NATIONS”

CLIENT: AGENTUR HERBACH & HAASE
MATERIAL: FULL GERMAN MS. (160 PP, 17x24)
PUB DATE (D): DECEMBER 2026
PUBLISHER: BE.BRA VERLAG
RIGHTS SOLD:
RIGHTS HANDLED: WORLD EXCEPT GERMAN



This graphic novel tells the moving story of Otto Weidt (1883–1947), who, as the operator of a workshop for the blind during World War II, attempted to protect his Jewish workers from persecution by the Nazis. He built up a network of helpers, bribed Gestapo officers, and provided forged papers, hiding places, and food. Despite multiple arrests and interrogations, Weidt repeatedly managed to keep his resistance activities secret. Even when he could no longer prevent the deportation of most of his protégés, he did not give up. He sent them food parcels to the Theresienstadt ghetto and even traveled to Auschwitz himself to save his closest colleague from death. Only a few survived, but his selfless courage remains unforgotten.

NIELS SCHRÖDER, born 1970, studied visual communication / graphic design in Hamburg, Bremen and Berlin (master student), since 1996 freelance illustrator for newspapers, publishers, companies, 2004/2005 substitute professor at the Burg Giebichenstein University of Art and Design in Halle (Saale).

PRAISE

“This graphic novel reads in part like a crime novel. [...] The strength of the drawings, somewhat comparable to film, is that they allow new images to be created even when there are no photographs to serve as a template.” **Berliner Morgenpost**

“Dense and enormously atmospheric” **Berliner Zeitung**

GRAPHIC NOVEL



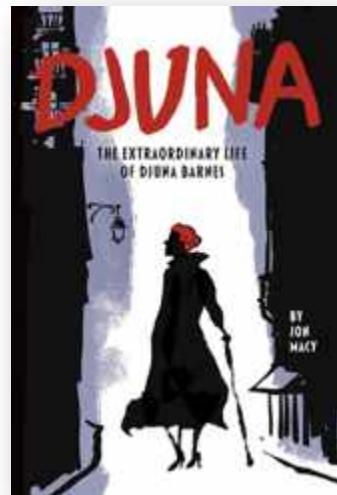
Seit 1941 wohnt sie mit ihrer Mutter in Berlin-Schöneberg. „Wir lebten damals wie in Trance“, schreibt sie Jahrzehnte später über diese Zeit. Viele Juden hatten gehofft, dass Hitler den Krieg schnell verlieren würde. Doch nach den deutschen Siegen über Polen, Frankreich und viele weitere Länder stellte man sich auf eine längere Kriegszeit ein. Was sollte geschehen, wenn Hitler wider Erwarten den Krieg sogar gewinnen würde?





JON MACY
DJUNA
THE EXTRAORDINARY LIFE OF
DJUNA BARNES

CLIENT: STREET NOISE BOOKS
MATERIAL: FULL MS (320 PP, 15,24 x 22,86)
PUBLISHER: STREET NOISE BOOKS
PUB DATE: NOVEMBER 2024
RIGHTS HELD: WORLD EXCL. ENGLISH



**2025 EISNER AWARD NOMINEE
RINGO AWARD NOMINEE
LAMBDA FINALIST**

Djuna Barnes lived in a dazzling world filled with literary salons, innovative writing, and daring new art styles. But it didn't come easily. She managed to work her way out of an abusive childhood growing up in a polygamous rural utopian community on Long Island. She was determined to live an extraordinary life, and found herself socializing with the likes of James Joyce, Natalie Barney, Peggy Guggenheim, and T.S. Eliot in 1920s literary Paris. Called the most famous unknown of the century, Djuna Barnes stood out for her brilliant writing, her biting wit, and her unique style. Her novel, *Nightwood* is considered by some to be one of the greatest lesbian love stories ever written. But as the stock market crashed and the Lost Generation left Paris, her life began to unwind.

A fascinating window into the life of a woman whose enormous literary talent and provocative attitude were both celebrated and disdained by the world.

JON MACY is best known for *Teleny & Camille*, his adaptation of the anonymous (but attributed to Oscar Wilde and his circle) Victorian novel *Teleny*, the winner of the Lambda Literary Award. He's contributed to the anthologies *Gay Comix*, *No Straight Lines*, *Qu33r*, and *Meatman Comics*, and created the 'Butch Lesbians of the 20s, 30s, and 40s' coloring book series. His obsession with Djuna Barnes began in 1992, when he first picked up a copy of her novel *Nightwood*. Follow the author on Instagram @nefarismo.

PRAISE

"A powerful introduction to a formidable personality. . . . With visual stylings that recall Jazz Age poster art, Macy evokes the life and times of modernist Djuna Barnes, whose social circle was a veritable Rolodex of the Lost Generation." —**Kirkus Reviews**

Macy resurrects Djuna in dark, expressive panels, particularly highlighting her hair in standout auburns. Washes of reds, blues, lavenders, and grays temper the nonlinear narrative, as if

attempting to contain Barnes' larger-than-life experiences onto the pages. With self-admitted obsession, Macy eagerly introduces Barnes to new generations. —**Booklist**

“In Macy’s capable hands, Djuna’s life and work are stubborn, admirable attempts at self-determination, threaded with desperate bids for validation. His evocative black-and-white comics are punctuated by art-deco details—notably, the only color throughout is a bright auburn used for Djuna’s hair and that of the family members she can’t fully escape. Readers will marvel at Barnes’s spirit and tenacity.” —**Publishers Weekly**

“This beautifully illustrated graphic biography of the unsung feminist and literary icon Djuna Barnes brings her life, time, and accomplishments back into delicious frame.” **Peggy Kurkowski, Shelf Awareness**

“The best graphic novel I’ve read since *Fun Home*.” **The History Shelf**

Accessible, visceral, and unforgettable (...) *Djuna* is a triumph. Macy’s deep fascination with his subject—what began as an interest in *Nightwood* and evolved into a full-blown obsession—shines through every panel. This isn’t just a biography; it’s a portal into a world of radical art, love, and resistance. *Djuna* deserves its place among the very best comics biographies of recent years. **Graphicmemoir.co.uk**

“I loved this graphic novel. What an incredible, thrilling life Macy has captured in these pages. Djuna Barnes and these chic and avant-garde women of the early 20th century should be more famous. Striking a perfect complement between the artwork and the text, Macy has created a wonderful tribute to an incredibly interesting artist.” **Heavy Feather Review**

“Conscientious, incredibly well researched and utterly fascinating, *Djuna* is a powerful recognition of a magnificent talent who escaped humiliation to shine briefly before decades of dissolute disappointment.” **The Slings & Arrows Graphic Novel Guide**

“A sumptuous graphic biography of a legendary literary and LGBTQ+ figure.” **The Comics Journal**

“Mr. Macy, captures his subject’s identity so powerfully that you understand where the writer’s books came from.” **Carl Rollyson, New York Sun**

“This tour de force of a graphic novel brings to life the 20th century’s most famous unknown, an unforgettable American original.” —**Eric Orner, author of *Smahtguy: The Life and Times of Barney Frank***

“Jon Macy’s beguiling graphics perfectly capture the tempestuous life of Djuna Barnes, in all its decadence and tenderness, despair and ambition, suffering and transcendence. I was completely enthralled.” —**Rob Kirby, author and illustrator of *Marry Me a Little***

“Beautifully drawn and well-researched, Djuna Barnes’ riveting life story is exuberant, sexy, exasperating, fascinating, and complicated. Laced with clever banter, dark humor, and juicy lesbian drama, this brilliant biography explores how Barnes formed her art and ideas alongside

other artists who broke social barriers and created community for strength and survival.” — **Jennifer Camper, author of *Rude Girls and Dangerous Women***

“This book is not one to be missed. It is sure to become essential reading for all fans of literary or queer history. The epic tale captures the incredible spirit and the story of Djuna Barnes in a way that's both poignant and accessible.” —**Josh Trujilo, author of *Washington's Gay General***

“Jon Macy's *Djuna* is a tour de force, a wild rollercoaster ride showcasing the extraordinary life of Djuna Barnes, one of the greatest writers of her era. The story is expertly depicted by Macy, a master cartoonist who has poured his heart and soul into this book. The result is one of the most beautiful comics biographies ever made.” —**Justin Hall, editor of *No Straight Lines: Four Decades of Queer Comics***

“Quite possibly the most bisexual graphic biography you will ever find. A fascinating look into the lives of Djuna Barnes and other brave, often troubled and iconoclastic women who forced their way in the world, insisting on the right to live and love as they pleased, and on being seen and heard.” —**Robyn Ochs, editor of *Bi Women Quarterly***



Journalism



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JAY & ELI NEUGEBOREN WHATEVER HAPPENED TO FRANKIE KING

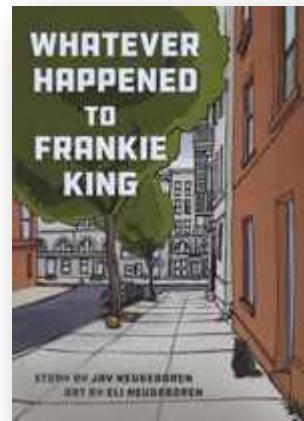
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (128 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: DECEMBER 2024

RIGHTS HELD: WORLD EXCL. ENGLISH



Frankie King was a precocious student and a promising basketball player at Brooklyn's James Madison High School in the early 1950s. Sportswriters were comparing Frankie to the greatest college and professional players of all time, and he was recruited as a starting guard at the University of North Carolina. But Frankie dropped out before playing a single game.

A real-life mystery of books and basketball, *Whatever Happened to Frankie King* follows King's enigmatic life from its auspicious start in the limelight to his very reclusive existence in New York City, where he authored more than forty novels, including a popular series of cozy cat mysteries written under a woman's pseudonym. It is the story of a unique and sometimes troubled life, as well as a meditation on dreams realized, lost, and abandoned.

JAY NEUGEBOREN is the award-winning author of twenty-three books, including the novels *The American Sun* and *Wind Moving Picture Company* and *After Camus* and the memoir *Imagining Robert: My Brother, Madness, and Survival*, which was adapted into a critically acclaimed documentary film.

ELI NEUGEBOREN is an award-winning artist, illustrator, writer, and professor whose work has appeared in *Corpus: A Comic Anthology of Bodily Ailments*, *Weapon Echh!*, and *COVID Chronicles: A Comics Anthology*, among other publications.

PRAISE

“The Neugeborens—father and son—have created an amazing tale about a loner, Frankie King, star basketball player, mystery writer, and hobo-philosopher. The art and the words are wonderful.”—Jerome Charyn, author of *The Secret Life of Emily Dickinson*

“Basketball, Brooklyn, antisemitism, and psychosis pervade Jay Neugeboren’s rich oeuvre. All converge in his meticulously researched, vibrantly illustrated study of the elusive, inscrutable Frankie King.”—Steven G. Kellman, author of *Redemption: The Life of Henry Roth*

“A winning portrait of an unforgettable personality.”—Publishers Weekly



PETROS CHRISTOULIOS DR PAP

CLIENT: NIKE DAVARINOU

MATERIAL: FULL GREEK MS. (80 PP) 200 x 250mm, FULL
ENGLISH TRANSLATION AVAILABLE

PUB DATE (GREECE): FEBRUARY 2023

PUBLISHER: EP BOOKS

RIGHTS SOLD: LEDUC (FRENCH/W)

RIGHTS HELD: WORLD EXCL. GREEK



WHITE RAVEN 2024!

Georgios N. Papanikolaou, a doctor and medical researcher, is renowned throughout the world for having developed the diagnostic test that bears the first three letters of his last name, and has saved countless women's lives: the Pap test, or Pap smear. The cervical smear, however, was but a late apex in a life of scientific wanderings.

By tracing his life journey, this book reveals the special characteristics and motivations behind Dr. Papanikolaou's prominent personality and his extraordinary gift to mankind.

PETROS CHRISTOULIAS was born in Chalkida, Greece in 1979. He studied Fine Arts at the Aristotle University of Thessaloniki. He works as an illustrator and comic creator in Athens. He has collaborated with the Greek Ministry of Culture in designing and producing two educational comic books, and with the University of Athens' Dept. of Informatics and Telecommunications in producing a digital tour of the university's History Museum. In 2014 he designed the logo for the SNFCC's summer campaign "Future Library". "Trenches" was exhibited at the National Library of Greece, in 2014, as part of the EU's Europeana initiative. His book "Η Ατμομηχανή του Χρόνου" was nominated for a National Award for a Children's Literary Book.

Awards :

2005: awarded from the macedonian museum of contemporary art for a video art at the exhibition of graduates of fine art school of Thessaloniki

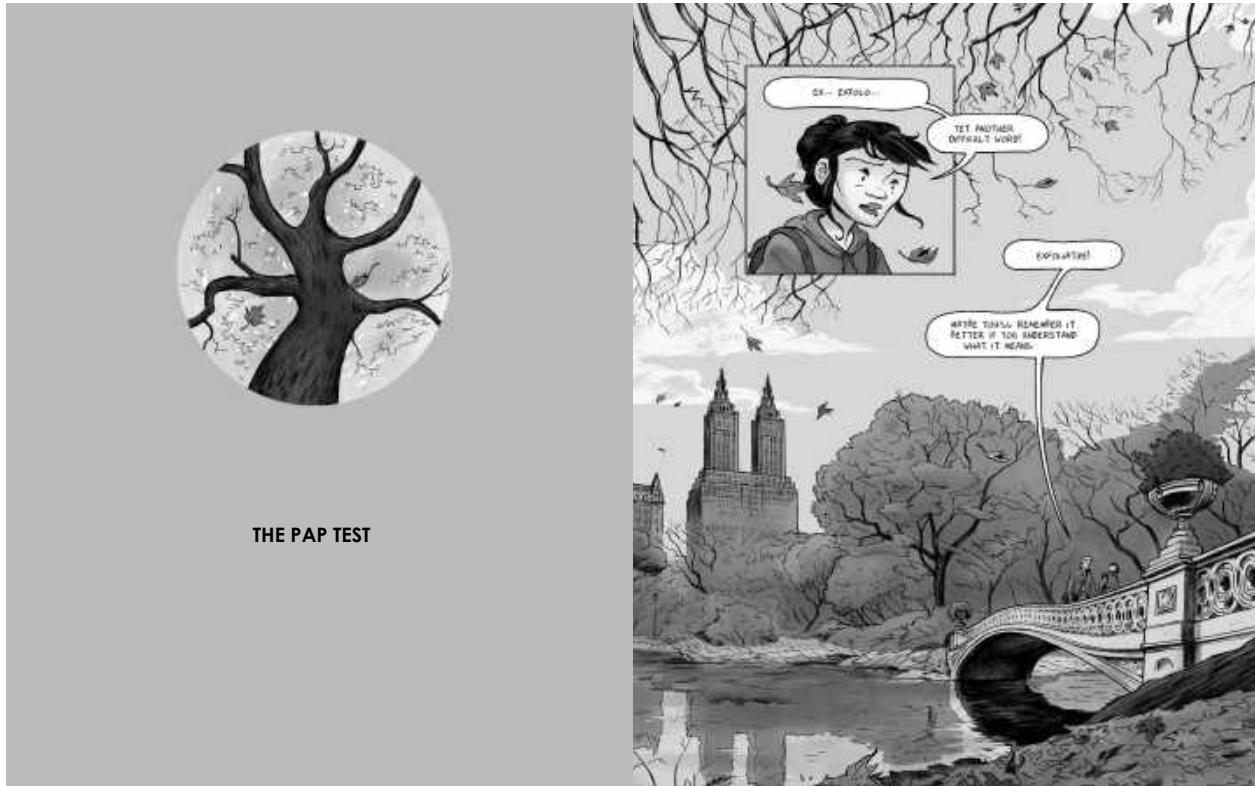
2009: golden EBGE award for the illustrated book "istories ton melanoupoleon" honorable mention at the EBGE awards for the design of the mascot of the animation festival "animasyros"

2011 : 4th place (honorable mention) at the European comic competition "CONFLICTS WAR BALLOONS" taking place in Genova for the comic series "harakomata" (trenches)

2013: best artist (comicdom awards) for the comic album "IN THE CITY OF VICTORY" best self published comic (comicdom awards) for the self-published album " MPATMAN AFTI I AATHERFI 2"

2015: Greek Comic Awards - BEST DESIGN for the "Harakomata-istories apo tin odo gagrenas" comic album. Greek Comic Awards - BEST COVER for the "Harakomata-istories apo tin odo gagrenas" comic album. Greek Comic Awards - BEST WEBCOMIC for "Girno san nixerida".





ANNA FAROQHI

DISSENTING MINDS

APPROACHES TO HELENE NATHAN, ANNA
SEGHERS AND HANNAH ARENDT

CLIENT: AGENTUR HERBACH & HAASE

MATERIAL: FULL GERMAN MS. (192 PP)

PUB DATE (D): MARCH 2022

PUBLISHER: BE.BRA VERLAG

RIGHTS SOLD:

RIGHTS HELD: WORLD EXCEPT GERMAN



A graphic novel about the power of the word, gender roles, the consequences of forced migration and the value of freedom and individuality

Three intellectual women of the 20th century - the librarian Helene Nathan, the writer Anna Seghers and the philosopher Hannah Arendt - are the heroines of this graphic novel. It was not only their Jewish identity, but also their way of thinking that made a life in Nazi Germany impossible for them. The three women are also heroines to Robin, Chioma and Irit - three young people living in Berlin today. In encounters and conversations, they bring the fates of the three dissidents to life.

ANNA FAROQHI is a filmmaker and illustrator. She studied singing in Berlin and mathematics in Frankfurt am Main before going to Munich to study film. Today she teaches film and dramatic writing at the Hanns Eisler Academy of Music in Berlin. Drawing has accompanied her since childhood and many of her films are based on drawings or consist of drawn images. Anna Faroqhi lives in Berlin with her husband and daughter.

PRAISE

Anna Faroqhi (...) has written a graphic novel about "different thinkers": a novel essay, rather, in which she pays tribute to her personal heroines. The works and lives of the librarian Helene Nathan, the writer Anna Seghers and the philosopher Hannah Arendt are not simply referenced, but mirrored in the lives of two young people today named Robin and Chioma. Both have an immigrant and, like the author of the comic, have chosen the three dissident thinkers as role models. In this way, a complex, often fractured picture emerges of the lives and work of three Jewish women, wrested from adverse circumstances, which reflects the difficulties of the younger generation in adequately grasping the pre- and post-history of the Nazi era, including Stalinism.

The historical ambience - from the bobbed head or bun to the coffee cup and smoking cigarette - is wonderfully depicted (...) it is precisely the improvised and unfinished that makes the book so

appealing, summarizing Anna Seghers' disillusioning experience in the GDR: "In the end, she did face a shambles - self-confident wife, mother, functionary, powerless: 'Dear fellow writers, this Müller woman is talented, but not dangerous . . .'"



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HISTORY POLITICS

THE CARTOONIST COLLECTIVE IN
TEHRAN

I WON'T PRETEND THESE
MISSILES ARE STARS

LIFE IN IRAN DURING THE 12-DAYS
WAR

CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (200 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: JUNE 2026

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH

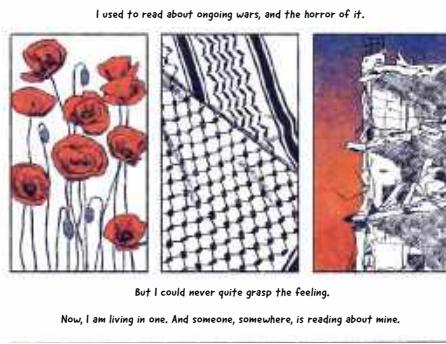


A searing and honest account of life in Tehran during the U.S. and Israeli attacks of 2025.

An eye-opening anthology from a collective of sixteen different writers and artists who were going about their daily lives in and around Tehran, while Israel and the United States carried out a bombing campaign to cripple the Iranian nuclear weapons capabilities.

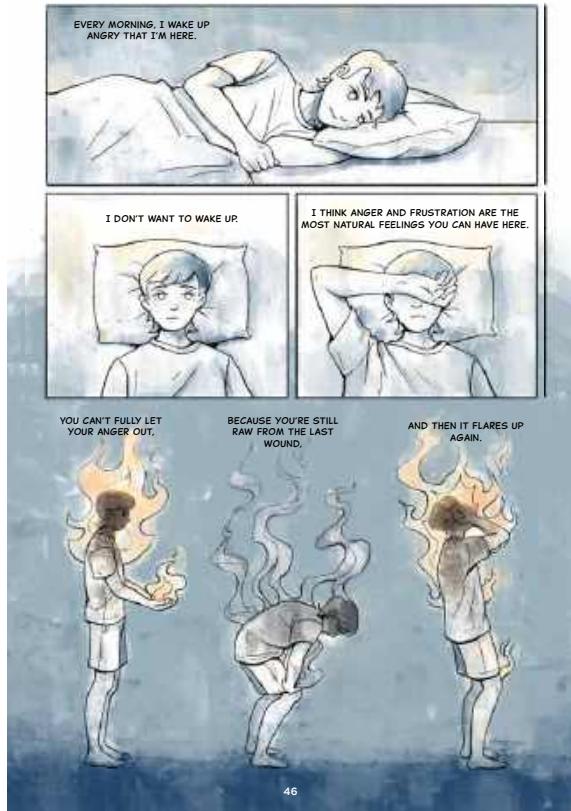
THE CARTOONIST COLLECTIVE is a group of artists living and creating their art within Iran. They use the art of comics to document and share their lives with the world outside of Iran, in order to further our understanding of the reality of life in that region.

NON-FICTION / GRAPHIC



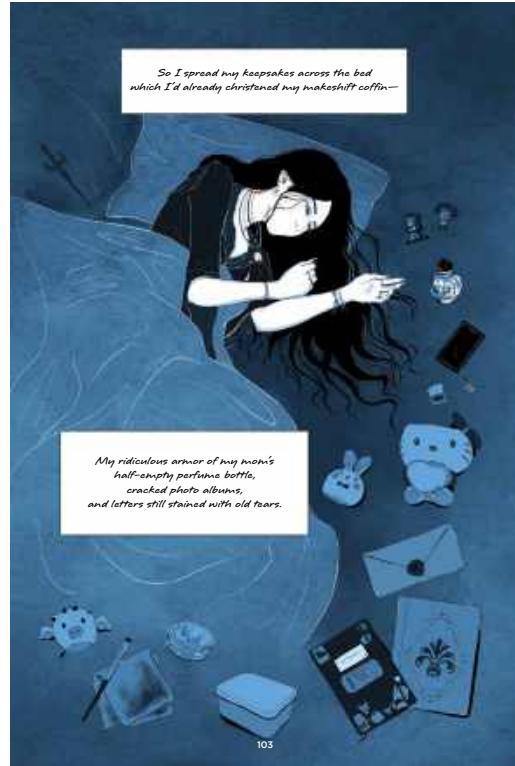


I WON'T PRETEND

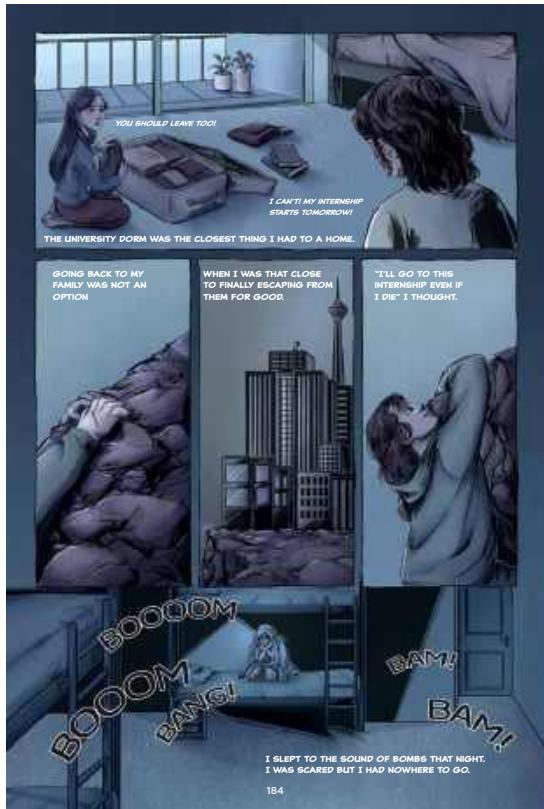




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MOHAMMAD SABAANEH
WELCOME TO HELL
FROM THE WEST BANK TO GAZA

CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (128 PP, 15,2 x 22,8)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: MAY 2026

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH &
FRENCH



A new graphic novel memoir chronicling the recent horrific days in Palestine, from Mohammad Sabaaneh, the winner of the Palestine Book Award.

This powerful graphic novel sheds light on the reality of life in both the West Bank and Gaza during this terrifying time. Told from the perspective of the author's brother's experience in prison and that of those in Gaza struggling to survive displacement, starvation, and attack.

In October of 2023, Sabaaneh went on a tour in Europe to promote his book about life under occupation in Palestine. Whether a Palestinian is inside a detention center or in any city or village, they are all in a big prison. The book ends with one message: 'we will not leave.' Upon his return to Palestine, he was trapped within the walls of his home—unable to see his aging parents, or his brother, who was locked away in an Israeli detention center.

So begins this vital story of struggle and survival.

MOHAMMAD SABAANEH is a Palestinian cartoonist. He is the principal political cartoonist for the Palestinian Authority's daily newspaper, Al-Hayat al-Jadida. Sabaaneh is a Middle East representative for the Cartoonists Rights Network International and teaches art at the Arab American University of Palestine. His graphic novel *Power Born of Dreams: My Story is Palestine*, which tells the autobiographical story of his time as a political prisoner in Israel, received the Palestine Book Award. He currently lives in Ramallah, in the West Bank.

I LIFTED MY HEAD, TRYING TO SEE IF HE WAS TALKING TO ME, AND BEFORE I COULD EVEN SPEAK, HE BEGAN BEATING ME.



I REALIZED HE HAD BEEN CALLING ADEL. AND I LISTENED HELPLESSLY AS THEY DRAGGED HIM AWAY.



MINUTES PASSED LIKE HOURS AS I WAITED FOR ADEL TO RETURN.



WHEN HE FINALLY CAME BACK, HIS FACE WAS BRUISED AND HE LOOKED LIKE HE WAS IN PAIN. THE SOLDIERS HAD BEATEN HIM. HIS ONLY CRIME? THE GIFTS HE CARRIED FOR HIS CHILDREN. THE SOLDIERS SIMPLY DIDN'T LIKE THEM.



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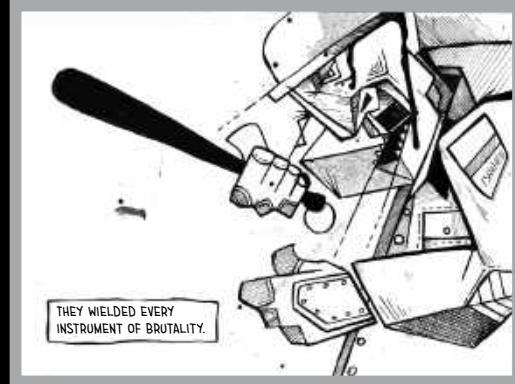
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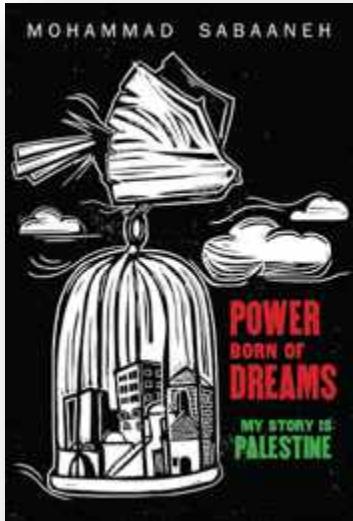
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ALSO AVAILABLE



MOHAMMAD SABAANEH POWER BORN OF DREAMS MY STORY IS PALESTINE

CLIENT: STREET NOISE BOOKS
MATERIAL: FULL MS (122 PP, 15,2 x 22,8)
PUBLISHER: STREET NOISE BOOKS
PUB DATE: NOVEMBER 2021
RIGHTS SOLD: GREEK, ITALIAN, SLOVENIAN,
TURKISH
RIGHTS HANDLED: WORLD EXCL. ENGLISH &
FRENCH

WINNER OF THE 2022 PALESTINE BOOK AWARD

What does freedom look like from inside an Israeli prison?

A bird perches on the cell window and offers a deal: “You bring the pencil, and I will bring the stories,” stories of family, of community, of Gaza, of the West Bank, of Jerusalem, of Palestine. The two collect threads of memory and intergenerational trauma from ongoing settler-colonialism. Helping us to see that the prison is much larger than a building, far wider than a cell; it stretches through towns and villages, past military checkpoints and borders. But hope and solidarity can stretch farther, deeper, once strength is drawn of stories and power is born of dreams. Translating headlines into authentic lived experiences, these stories come to life in the striking linocut artwork of Mohammad Sabaaneh, helping us to see Palestinians not as political symbols, but as people.

PRAISE

“Devastating and outrage-inducing; the spare language and poetic illustrations convey the scope of a long, slow genocide. . . . Sabaaneh presents a world in which injustice is unending, but so is the strength of his people. This testament will remind readers of the human toll of political conflict, but also how humanity can never fully be taken.” —**Starred Review, Publishers Weekly**

“An artistic triumph that will stand as an enduring testament to the spirit of the Palestinian people. Mohammad Sabaaneh is a master.” —**Joe Sacco, winner of the American Book Award for *Palestine***

“The illustrations powerfully convey the bleak atmosphere and quality of life, and while the stories alone would be incredibly moving, the art makes them even more so . . . their dark, surreal style representing the turmoil and hopelessness felt in the prison.” —**Booklist**

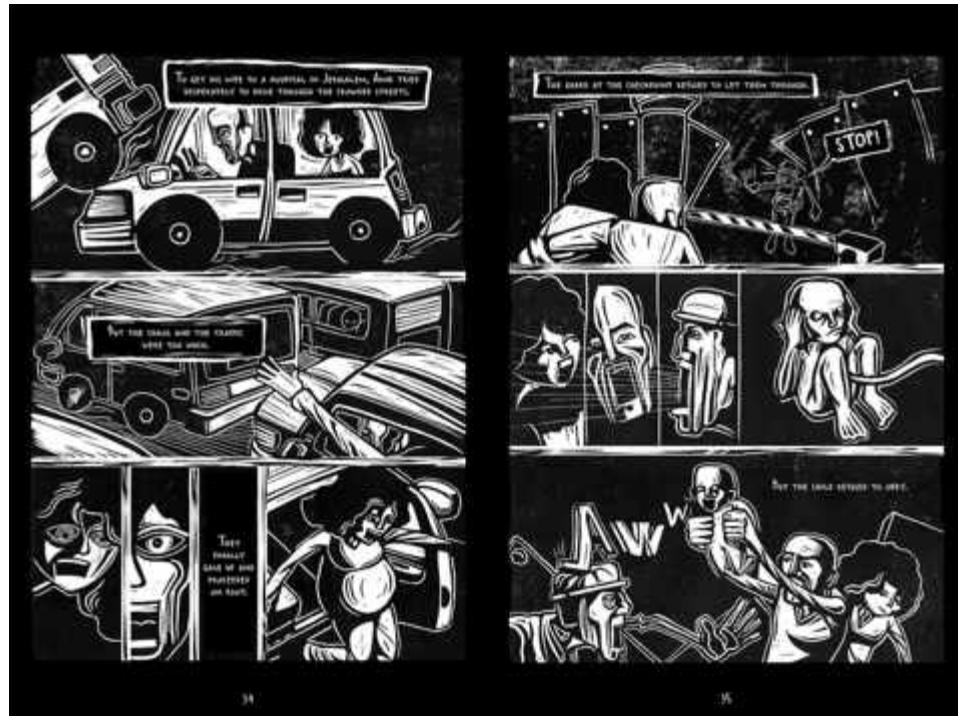
“A tour de force for the eyes and intellect. Piercing through iron bars of ideological dogma and liberating the humanity of Palestinians in a way that no book has before it.” —**Khaled A. Beydoun, Author of *American Islamophobia***

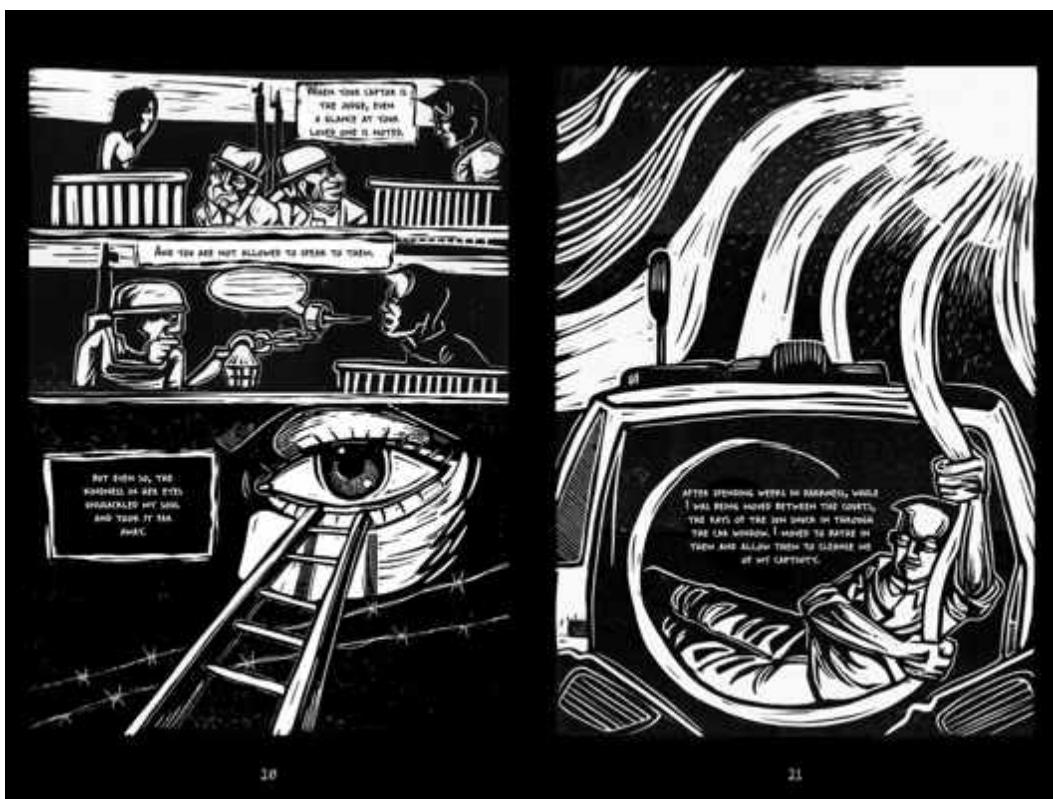
“Proof of art’s capacity to make visible what oppressors want the world to forget” —**Molly Crabapple. Author of *Brothers of the Gun* (with Marwan Hisham) and *Drawing Blood***

“Truly an astonishing work. The images move and come to life through the darkness. They demand that we look at them and that we do not turn away.” —**Sarah Glidden, Author of the NYTimes Bestselling book *Rolling Blackouts***

“Mohammad Sabaaneh has made a book with unparalleled power and poetry. A book about Palestine, about his home and his own personal experiences. About the world we all live in and the fight for freedom which we all face.” —**Ethan Heitner, Co-editor of *World War 3 Illustrated***

“A surreal fever dream twisting with horror and hope. An essential read for anyone, anywhere in the world.” —**Sarah Mirk, Author of *Guantanamo Voices***





SYDNEY HALPERN (TEXT) AND
TRYGVE FASTE (ILLUSTRATIONS,
FEATURING THE WORLD WAR II
CARTOONS OF DAVID H. MILLER
**INFECTED FOR
SCIENCE**

CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (196 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: JUNE 2026

RIGHTS HANDLED: WORLD EXCL. ENGLISH



They weren't willing to kill for their country, but they were willing to die for it.

During World War II, religious pacifist David Miller and a group of conscientious objectors made an extraordinary choice: they signed up for government-sponsored medical experiments that intentionally infected them with hepatitis. Their goal was simple but dangerous—help scientists understand a disease that was sickening American soldiers fighting on the front lines.

Infected for Science tells this remarkable true story through the striking artwork of Trygve Faste and Sydney Halpern's deeply researched narrative. Drawing on archival records and the sharp, humorous cartoons Miller himself sketched, the graphic novel follows the men through grueling medical tests and the looming fear of serious illness.

What emerges is both a gripping, previously hidden history and a portrait of moral courage and conviction. The book reveals the heavy human costs of the experiments—and explores how the volunteers responded upon discovering that a group of individuals were being subjected to disease-inducing medical studies without their consent.

SYDNEY HALPERN is a historical sociologist whose work shines a light on moral dilemmas in the conduct of medical research. She is Professor Emerita at the University of Illinois Chicago and Lecturer in Medical Education at the Center for Bioethics and Medical Humanities, Feinberg School of Medicine, Northwestern University.

TRYGVE FASTE is an artist and designer whose work explores the connection between human invention and the natural world. Now Associate Professor at the University of Oregon, he teaches product design and sketching.

PRAISE

“A meticulously researched work of graphic medicine and historical journalism that is shocking, enlightening, and uplifting.”—**Brian Fies, author of *Mom’s Cancer***

“*Infected for Science* is an ingenious, entertaining, and timely way to communicate the importance of integrating the goals of science and human rights, not only in a national emergency like a world war but in the constant need to advance human knowledge for the common good.”—**Jonathan D. Moreno, author of *The Body Politic: The Battle Over Science in America***

“This comic within a comic creatively documents how vulnerable individuals have been used, and sometimes, misused, as research subjects to investigate debilitating diseases. It adds to better-known histories like Tuskegee and Willowbrook while revealing their complexity.”—**Michael J. Green, coauthor of *Graphic Medicine Manifesto***





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NIELS SCHRÖDER

20TH JULY 1944

BIOGRAPHY OF A DAY

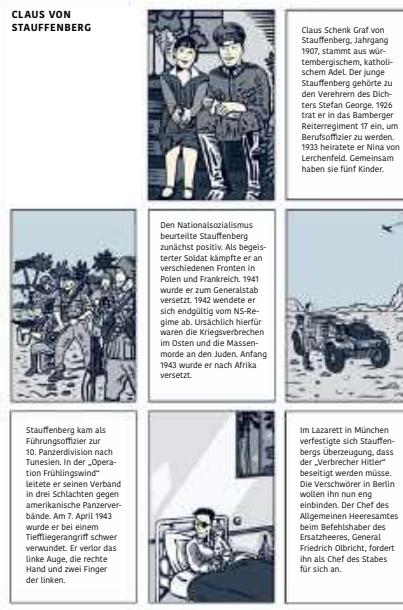
CLIENT: AGENTUR HERBACH & HAASE
MATERIAL: FULL GERMAN MS. (144 PP, 17x24)
PUB DATE (D): JUNE 2019
PUBLISHER: BE.BRA VERLAG
RIGHTS SOLD:
RIGHTS HELD: WORLD EXCEPT GERMAN



On July 20, 1944, Colonel Claus Schenk Graf von Stauffenberg attempted to kill Hitler with a bomb. The assassination attempt was planned as the prelude to a military coup that would have put an end to the Second World War and the Nazi regime of terror. This graphic novel condenses the dramatic events of July 20th into a gripping narrative. It focuses on the motives and fears of those men and women who had worked towards this day for years.

NIELS SCHRÖDER, born 1970, studied visual communication / graphic design in Hamburg, Bremen and Berlin (master student), since 1996 freelance illustrator for newspapers, publishers, companies, 2004/2005 substitute professor at the Burg Giebichenstein University of Art and Design in Halle (Saale).

GRAPHIC NOVEL





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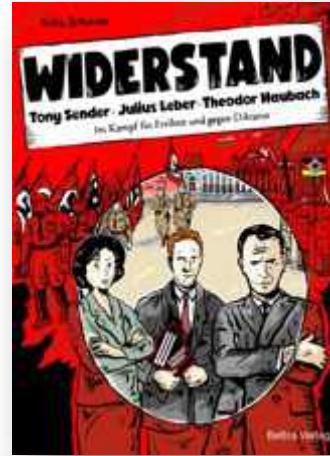
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NIELS SCHRÖDER RESISTANCE

TONY SENDER, JULIUS LEBER, THEODOR HAUBACH – FIGHTING FOR FREEDOM AND AGAINST DICTATORSHIP

CLIENT: AGENTUR HERBACH & HAASE
MATERIAL: FULL GERMAN MS. (170 PP, 17x24)
PUB DATE (D): JULY 2024
PUBLISHER: BE.BRA VERLAG
RIGHTS SOLD:
RIGHTS HELD: WORLD EXCEPT GERMAN



Throughout the Weimar Republic, Tony Sender, Julius Leber and Theodor Haubach were among the most consistent defenders of democracy. Tony Sender was forced into exile after Hitler came to power. Julius Leber and Theodor Haubach remained in Germany and fought against National Socialism to the very end. The graphic novel interweaves the three rebellious life stories and tells of the courageous fight for freedom and the resistance of social democracy and the Reichsbanner Schwarz-Rot-Gold (the German socialist workers' party).

NIELS SCHRÖDER, born 1970, studied visual communication / graphic design in Hamburg, Bremen and Berlin (master student), since 1996 freelance illustrator for newspapers, publishers, companies, 2004/2005 substitute professor at the Burg Giebichenstein University of Art and Design in Halle (Saale).

PRAISE

“Through the three reference figures Sender, Leber and Haubach, whose perspectives always alternate in the story, the reader gains an impressive insight into the characters' thought processes and learns historical facts as if through their own eyes.” **Maximilian Brandt, vorwärts**

“[Niels] Schröder also touches on other figures of the resistance, but above all, he does an excellent job of making Leber, Haubach and Sender – who have left various records as sources – accessible to a wider audience.” **Robert Probst, Süddeutsche Zeitung**

“Niels Schröder's graphic novel 'Widerstand' (tr: Resistance) recreates the dark atmosphere of the declining republic. He does so without depicting the excesses that took place; the brutality shown is enough.” **Werner van Bebber, Tagesspiegel**

GRAPHIC NOVEL



10

31



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10

PETER DUNLAP-SHOHL
NUKING ALASKA
NOTES OF AN ATOMIC FUGITIVE

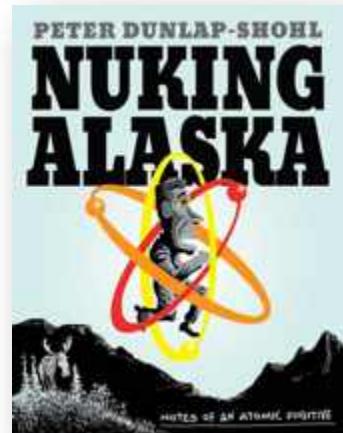
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (104 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: JUNE 2023

RIGHTS HELD: WORLD EXCL. ENGLISH



As if, in midcentury Alaska, you needed more ways to die.

From the creator of the critically acclaimed graphic novel *My Degeneration: A Journey Through Parkinson's* comes an unnervingly funny tale of life in Alaska during the tensest times of the Cold War.

Peter Dunlap-Shohl grew up on the front lines of the Cold War in the 1950s and '60s, where Alaska residents lived in the shadow of a nuclear arsenal nine times the size of the Soviet Union's. This graphic novel recounts the surprising and tragicomic details of the nuclear threats faced by Alaskans, including Project Chariot, championed by Edward Teller and his "firecracker boys" in the late 1950s and early '60s; the nearly nuclear disaster caused by the Great Alaskan Earthquake of 1964; and the 1971 test of a nuclear warhead on the island of Amchitka. Dunlap-Shohl shares the terrible consequences that these events and others had for humans and animals alike, all in the service of "atoms for peace."

Drawn with Dunlap-Shohl's characteristic editorial cartooning style, *Nuking Alaska* is a fast-paced reminder of how close we came to total annihilation just a half century ago—and how terribly relevant the nuclear threat remains to this day.

PETER DUNLAP-SHOHL worked as a cartoonist for the *Anchorage Daily News* for over a quarter of a century. As a (nearly) life-long Alaskan, he has survived earthquakes, oil spills and moose charges. He is the author of *My Degeneration*, a graphic novel about coping with young-onset Parkinson's disease. He and his wife Pam now divide their time between Alaska and eastern Washington State.

PRAISE

"[A]n unsettling if bemused account of Alaska's precarious place in the nuclear arms race. . . . Dunlap-Shohl's twining, jittery cartooning (reminiscent of Jules Feiffer in places) underscores the galling absurdity of his childhood environs. This eye-opening chronicle of the domestic perils of the Cold War will resonate for any reader apprehensive of nuclear weapons."—*Publishers Weekly*

"A fascinating graphic history about the use of atomic bombs in the United States."—Peter Dabbene, *Foreword Reviews*

“Presented in dynamic, vivid full color—his 11-page homage to the 1971 explosion is shockingly affecting—Dunlap-Shohl’s work is also a timeless reminder of that never-ending, global threat of looming ‘collateral damage.’”—Terry Hong, *Booklist*

“Nobody’s better than Peter Dunlap-Shohl at using small pictures to tell big stories, and that’s never been more evident than in this tour de force history of Alaska’s atomic heritage. Groundbreaking.”—Howard Weaver, Pulitzer Prize-winning former editor of the *Anchorage Daily News* and former Vice President for News, McClatchy Newspapers

“Now everyone knows what cartoonists all across America know: Peter Dunlap-Shohl is an absolute genius and an artistic master. This book is an astounding demonstration of his brilliant writing and stunning execution of a defining moment in Alaska and the Cold War.”—Jack Ohman, Pulitzer Prize-winning editorial cartoonist for the *Sacramento Bee*

“Peter Dunlap-Shohl shapes scientific genius, Cold War madness, and his Alaskan childhood into an expansive story that would be unbelievable if it weren’t so deeply researched. *Nuking Alaska* is darkly funny and frightening personal, political, and historical journalism.”—Brian Fies, author of *The Last Mechanical Monster*

“WARNING! WARNING! *Nuking Alaska* is an explosive, devastatingly hilarious, and bone-shaking revelation of a mind-blowing history we never learned and just might not survive to tell others about. With pages positively glowing with Dunlap-Shohl’s radioactive art, you’ll be up all night and left radiating and melting down to your friends about all the atoms of obscure and ridiculous nuclear madness Alaska and the world have faced since we’ve entered the era of boomers.”—Don Reardon, author of *The Raven’s Gift*



THIS TESTING RESULTED IN THE DEATH OF THOUSANDS, OFTEN INHUMANE PEOPLE. THE EXACT NUMBER OF FATALITIES IS NOT KNOWN AND IS STILL BEING ADDED TO AS NEW TYPES OF SICKNESS ARE ATTRIBUTED TO THE KNOWN EFFECTS OF EXPOSURE. ATMOSPHERIC TESTS BY THE U.S., BRITAIN, AND THE U.S.S.R. WERE ENDED BY TREATY IN 1963.



NO PLACE ESCAPED THE ATOM'S TOUCH. NOT EVEN WILD, REMOTE ALASKA, WHERE THE PATTERN OF LIES, COVER-UPS, AND THREAT OF SICKNESS AND DEATH ECHOED WITH AN EERIE FAMILIARITY.

...AND WHERE THE SUBARCTIC METROPOLIS ANCHORAGE COULD SUDDENLY BECOME "THE MOST DANGEROUS SPOT ON EARTH."

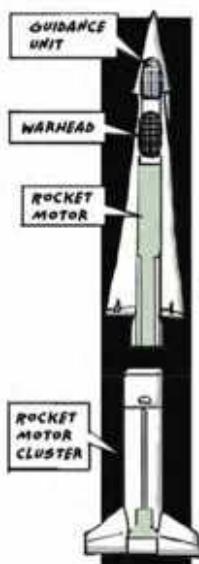
WHETHER OR NOT THIS CHAIN OF EVENTS WAS TRULY SET IN MOTION BY EINSTEIN'S LETTER IS STILL DEBATED.



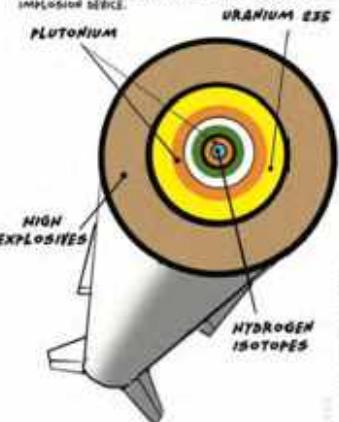
"I MADE THE GREAT MISTAKE IN MY LIFE— WHEN I SIGNED THE LETTER TO PRESIDENT ROOSEVELT RECOMMENDING THAT ATOM BOMBS BE MADE."

BUT AS FAR AS EINSTEIN WAS CONCERNED, THE DEBATE ENDED A LONG TIME AGO.

ANATOMY OF A NIKE HERCULES MISSILE



THE WARHEAD (SCHEMATIC CROSS SECTION)
THE WEE WARHEAD USED FOR NUCLEAR-EQUIPPED VERSIONS OF THE HERCULES. IT IS A BROKED-FISSION IMPLAUSION DEVICE.



CREATING A NUCLEAR EXPLOSION IS NOT EASY. IT REQUIRES TWO PIECES OF FISSION MATERIAL (PLUTONIUM AND URANIUM 235) THAT ARE CRUSHED TOGETHER, IMPLODED WITH GREAT FORCE BY THE DETONATION OF CONVENTIONAL EXPLOSIVES. THE SUDDEN COMPRESSION OF THE TWO FISSION ELEMENTS CREATES A CRITICAL MASS, STARTING A CHAIN REACTION RELEASING MASSIVE AMOUNTS OF ENERGY. IN BROKED FISSION, THE FISSIONABLE MATERIAL IS PLACED IN THE FISSION CORE, INCREASING THE PRESSURE AND TEMPERATURE, ACCELERATING FISSION.

DRAW THE LINE

100+ THINGS YOU CAN DO TO CHANGE THE WORLD!

CLIENT: STREET NOISE BOOKS

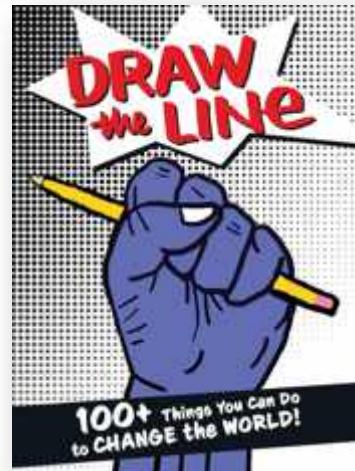
MATERIAL: FULL MS (160 PP, 17,8 x 24,13)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: NOVDECEMBER 2021

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



Are you feeling fed up with the current political landscape? Over 100 amazing comic artists show you unique actions any one of us can take to turn things around.

A To Do list for changing the world. Artists share their passion and commitment to make things better in this fun and engaging collection. From simple ideas like signing a petition or going on a march, to more imaginative ones like becoming a 'raging granny' (old ladies who use their innocuous looks to gain entry into places like board meetings or arms fairs, and then create havoc). Many things can be done immediately with little or no money at all. Others require a bit more planning. But all of them are steps that anyone can take if they want to enact change.

The **DRAW THE LINE ARTISTS** are over 100 artists from sixteen countries who illustrate positive political actions in comic form. All have agreed to donate their proceeds from the sale of this book to Choose Love, a nonprofit organization helping refugees and displaced people around the world.

PRAISE

"A fantastic list of ways that people can begin to shape change. Artists continue to point the way!" —**adrienne maree brown, author of the New York Times Best Seller, *Pleasure Activism***

"One of the truly brilliant comics of our time. It shows, with splendid art, just what people can do to save the world in all its wonders, from destruction, and to re-create their own lives in the process." —**Paul Buhle, editor of *Wobblies!* and Howard Zinn's *A People's History of American Empire***

39

“An indispensable resource that squashes the old excuse ‘I don’t know how to help.’” —**Ezra Claytan Daniels, author of *Upgrade Soul***

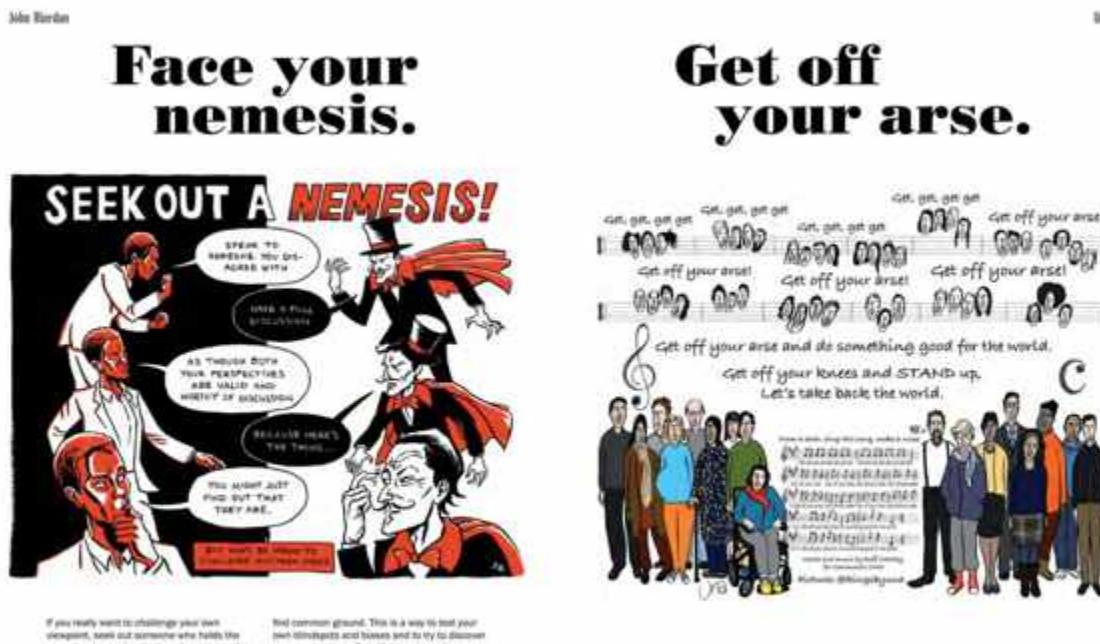
“Now I know what to do! A variety of graphic styles and media motivates readers to take up the challenge. One worth meeting when you hold such a vibrant guide in your hands. Pass it on to everyone you know!” —**Glynnis Fawkes, author of *Persephone’s Garden***

“Really engaging! A delightful collection of cartoonists tackling important issues and ideas.” —**Joel Christian Gill, author of *Fights***

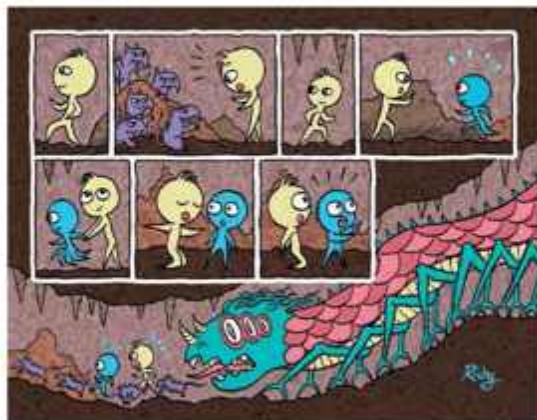
“A picture truly is worth a thousand words. The book offers a global lineup of talent, and no matter what one’s capabilities are, the book suggests a host of choices, for individuals, families, educators, and activist groups.” —**Karen Green, Curator for Comics and Cartoons, Columbia University**

“These irresistible bite-sized ideas add up to an explosion of hope.” —**Sabrina Jones, author of *Our Lady of Birth Control***

“Despair is not a revolutionary emotion. The radical approach leads to action. This book invites each of us to become a hero and to build a better world. That’s a great place to start!” —**Seth Tobocman, author of *The Face of Struggle* and founder of the magazine *World War 3 Illustrated***



Do your research.



When trying to help others, always ask what people need and want first. After all, they'll know best! Many well-intentioned folks make assumptions about what other people need—or how to solve a problem—and it turns out they are mistaken. People might not want the particular type of help being offered, or it might not in fact be useful. Trying to help in the wrong way can sometimes even make things worse.

52

Know your representatives.



Get to know the people who have been elected to represent you. Knowledge is power. Learn the names of your representatives in local, state, and national government, visit their websites, sign up for their newsletters, and track their

votes. This will help you decide if you want them reelected, and if you write to them, you can speak knowledgeably about what they've done (and not done).

53

Meme it up.



If you want to get people's attention about something particularly outrageous, weird, changing, or important, isn't nothing like

a meme to get it out there. Visit a meme generating website, stick it on Twitter or Facebook, and see what happens.

54

Put your money where your mouth is.



Ever heard the old saying, "Be the change you want to see in the world"? Or, "Walk the walk, don't just talk the talk"? The point is, if you believe good causes need support, then do your part to support good causes. Take some

of your own money—or if you own a business, take some of its profits—and donate them. It doesn't really matter how much you give, just give something.

55

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SOCIAL ISSUES

TOMEK HAYDINGER & AYMERIC MANTOUX A JOURNEY TO THE LAND OF THE ULTRARICH

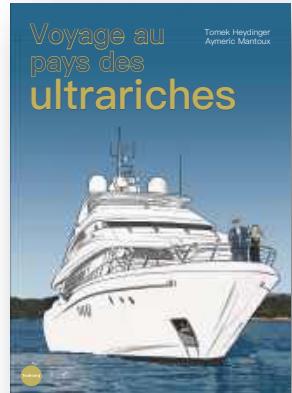
CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): MAY 2026

MATERIAL: FULL FRENCH MANUSCRIPT (128 PP)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



The ultra-rich are everywhere: on the front pages of magazines, in international rankings, in political debates about the need to tax them. But no one really knows what their lives are like.

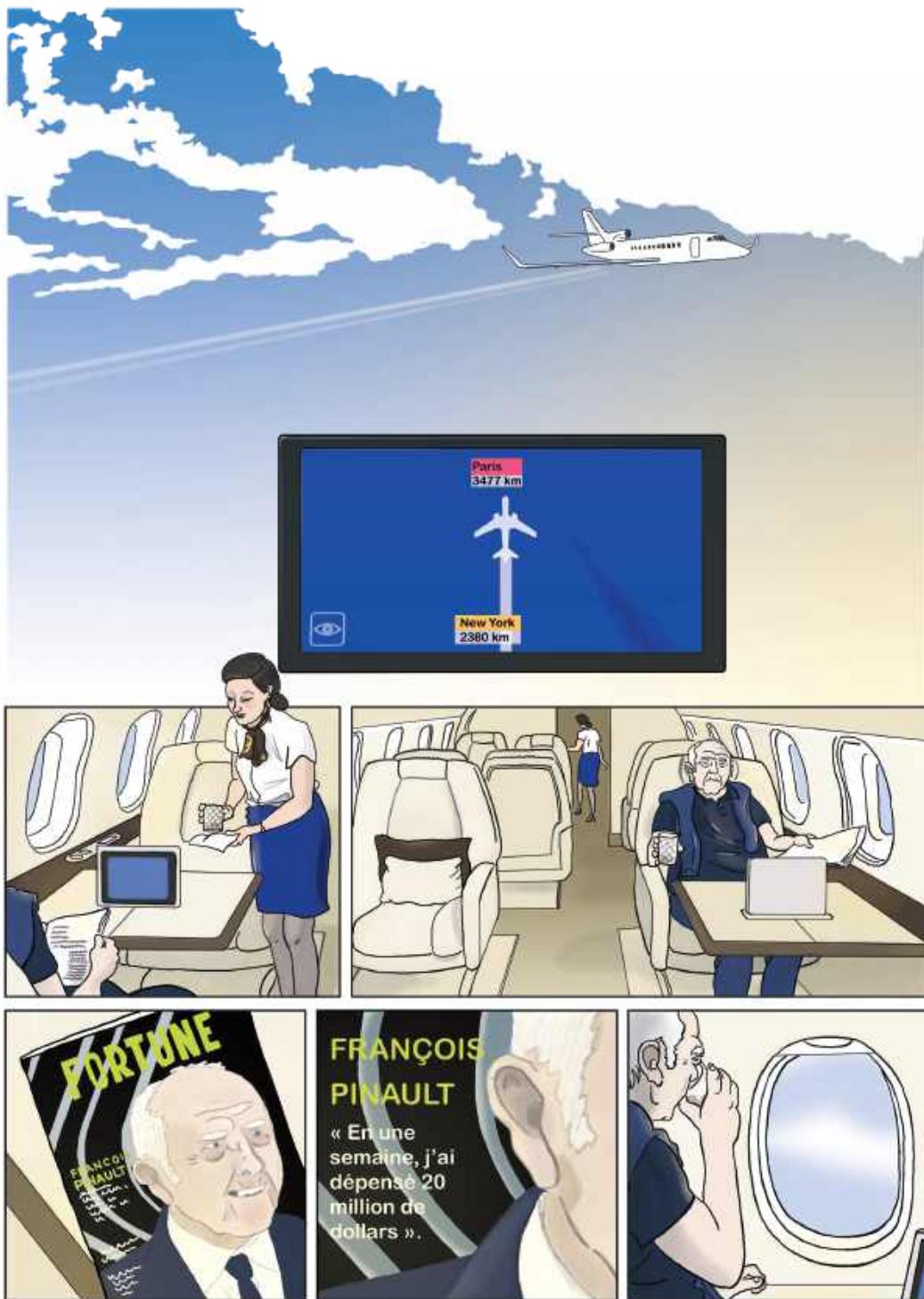
Aymeric Mantoux, who has known them for many years, recounts their daily lives and their passions, which are in fact often less about guilty pleasures and more about tax optimization. In the past, people indulged, but today it's all about cleverly exploited tax loopholes!

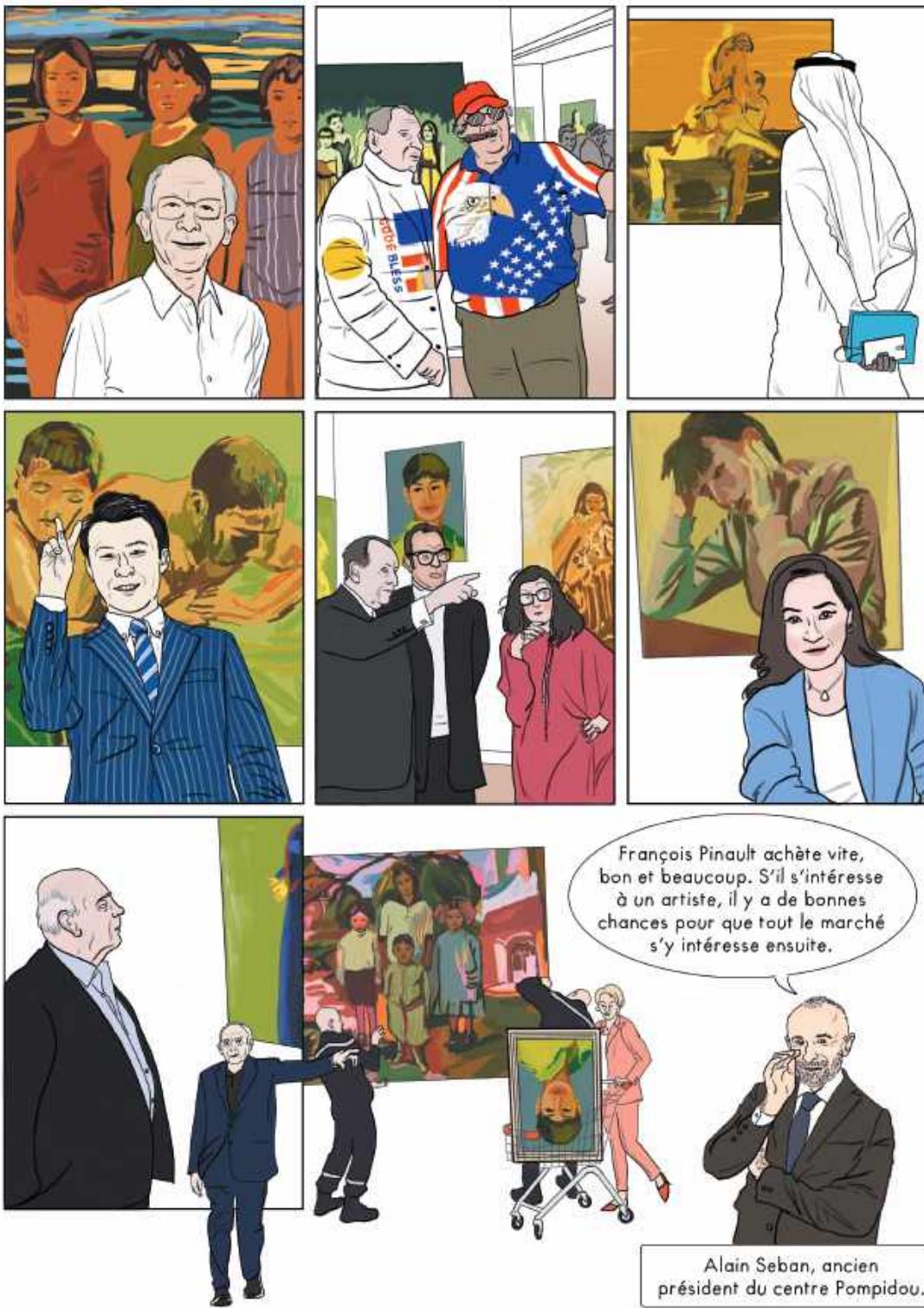
So when Pinault, Arnault, Bouygues, and others invest in art, forests, or wine, or when they finance the restoration of Notre Dame, it is as much in order to pay less tax as it is to shine in society. This investigative comic book takes us to their châteaux and on their yachts, opening the doors to their lives.

AYMERIC MANTOUX is a freelance journalist, editor-in-chief of *Heroes Style* and *Montre Heroes*, and author of some twenty books, including *Voyage au pays des ultra-riches* (Flammarion, 2010) and *Coubertin, l'homme qui n'inventa pas les Jeux Olympiques* (Faubourg, 2024).

TOMEK HEYDINGER is an illustrator and author of more or less intimate comic books (*Dibbouk*, 2021, *Culottes et wagonnets*, 2026, *Commis d'office*, with Benjamin Taïeb, 2025), all published by Les Enfants rouges.

NON-FICTION / GRAPHIC NOVEL





COOKLIN
ACE OF HEARTS
LESSONS IN LOVE FROM AN
ASEXUAL GIRL

CLIENT: STREET NOISE BOOKS

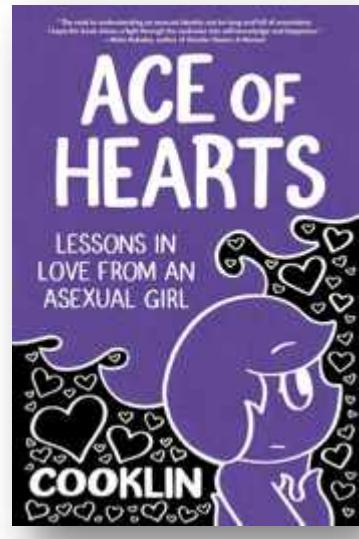
MATERIAL: FULL MS (272 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: JANUARY 2026

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



Growing up, Caitlin Cook knew the recipe for social success from watching television and reading books: two best friends, two enemies, and a boyfriend. So she arranged her life accordingly: making friends and dreaming of the boys she met in school.

But she felt that inside, something was wrong with her. Because though she wanted to get close to people, every time she experimented with sex, she just felt bored.

This graphic novel follows Caitlin Cook, who is asexual but does not yet fully realize it. From evangelical purity politics to the footloose college campus, Caitlin navigates different worlds each with their own sexual orthodoxies, and clumsily attempts to fit into each of them. A thoughtful and immersive coming-of-age memoir about one girl's struggle to figure out and then claim her asexual identity.

COOKLIN is an award-winning cartoonist and graphic journalist. She is the author of *Anbecomics*, where she tells nonfiction stories that celebrate the complexity of humanity while challenging flawed systems. She holds an MA in Mass Communication from California State University, and lives in Vancouver, Washington with her partner and their cat.

PRAISE

“The road to understanding an asexual identity can be long and full of uncertainty. I hope this book shines a light through the confusion into self-knowledge and happiness.”—**Maia Kobabe, author of *Gender Queer: A Memoir***

“Reflective and honest. Bringing fascinating insight into the complex relationship between asexuality and US culture.”—**Rebecca Burgess, author of *How to be Ace***

“Warm, vulnerable art that pops off the page, radiating the powerful message that the bravery to see yourself is the way home to true love.”—**Cara Gormally, author of *Everything Is Fine, I'll Just Work Harder***

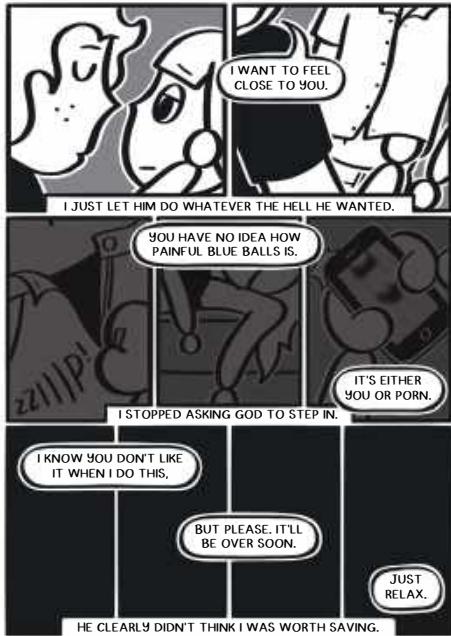
“Frank yet compassionate, Cooklin's journey is her own but will resonate with others who have worried about being broken or never finding the partner they wish for.”—**Molly Muldoon, author of *A Quick and Easy Guide to Asexuality***

“A story that stays with you long after you've finished it. It feels like being hugged by a long-lost friend. Read this book. It's going to live rent-free in your heart.”—**Erika Moen, co-creator of *Let's Talk About It* and *Oh Joy Sex Toy***

“A deeply tender memoir, at times heartbreakingly, but always filled with empathy for Cooklin's younger self and never shying away from her truth.”—**Natalie Norris, author of *Dear Mini***



EVENTUALLY, I COULD NO LONGER SEE THE POINT IN SETTING ANY BOUNDARIES AT ALL.



74

IN THE YEARS SINCE,

IT HAS BEEN DIFFICULT TO UNDERSTAND
MY ACTIONS DURING THAT TIME.

WHY DIDN'T I TELL ANYONE
WHAT WAS GOING ON?

WHY DIDN'T I JUST LEAVE
THE RELATIONSHIP?

WHY DID I LET THIS GO ON FOR
THREE WHOLE YEARS?

THE ANSWER IS ANYTHING
BUT STRAIGHTFORWARD.

IVE ARRIVED AT THE CONCLUSION THAT IT
WAS A COMBINATION OF A LOT OF THINGS.

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www.agencedeborahdruba.com

48

TOM HART ROSALIE LIGHTNING

CLIENT: STREET NOISE BOOKS

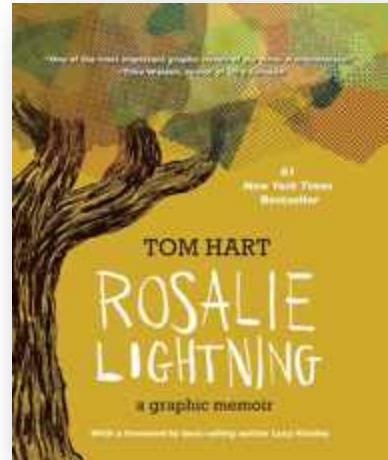
MATERIAL: FULL MS (272 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: AUGUST 2025 (REISSUE,
ORIGINAL EDITION 2016)

RIGHTS SOLD: NEMO EDITORA
(PORTUGUESE), L'ASSOCIATION (FRENCH),
BECCO GIALLO (ITALIAN), CHINESE

RIGHTS HELD: WORLD EXCL. ENGLISH



#1 NEW YORK TIMES BESTSELLER

Tom Hart's two-year-old daughter Rosalie was a bundle of energy: always running, exploring, and fascinated by the world around her.

But one night, when Tom went to check on her in her crib, he found her silent, still, and unbreathing. Without a sign that anything had been wrong, she had passed away in her sleep.

This touching and beautiful graphic novel memoir tells the heartbreak story of the untimely death of the author's young daughter, and the solace that Hart finds in nature, philosophy, literature, and art. Rosalie Lightning is a graphic masterpiece chronicling a father's undying love, and a tribute to much-missed baby girl.

This new high quality paperback edition of a beloved classic features a new foreword from bestselling author Lucy Knisley, along with a letter from Tom Hart giving a view into the role the book has played in his grief process, and how he has found a way forward into life.

TOM HART is a critically acclaimed Eisner-nominated cartoonist and the Executive Director of The Sequential Artists Workshop in Gainesville, Florida. He is the creator of *Daddy Lightning* and the *Hutch Owen* series of graphic novels and books. *The Collected Hutch Owen* was nominated for best graphic novel in 2000 and has received a Xeric Grant. Tom has taught sequential art at the University of Florida and at NYC's School of Visual Arts.

PRAISE

"A masterpiece—and a luminous tribute to a brief, beautiful life."—(starred review) **Publishers Weekly**

"A gift to every reader and to anyone who has grieved." —(starred review) **Library Journal**

"A searing read."—**The Boston Globe**

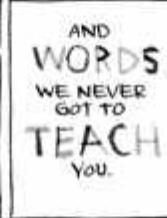
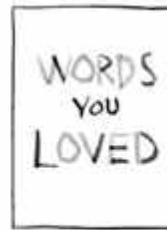
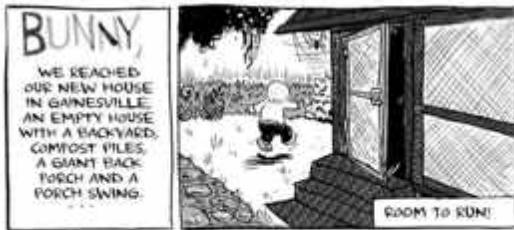
49

"Profoundly affecting. . . . A bracing, deeply saddening journey into death and loss whose affirmative resolution, 'joy breaking through the storm clouds,' is nothing but hard won." —***Kirkus Reviews***

"One of the most important graphic novels of our time. A masterpiece." —**Tillie Walden, author of *On a Sunbeam***

"*Rosalie Lightning* is more than a book. It's a breathing testament to life and love. Tom Hart has gifted us a guidebook for grief that pushes through the darkness and pain to the most beautiful and transcendent. This book is necessary for the universe!" —**Craig Thompson, author of the award-winning graphic memoir *Blankets***





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CATHERINE PLESSIS-BÉLAIR (TEXT)
& DANIEL PLAISANCE
(ILLUSTRATIONS)
THE GRAIN OF RICE

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (280 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: OCTOBER 2025

RIGHTS SOLD: ALTAMAREA (SPANISH/W)

RIGHTS HANDLED: WORLD



As they strive to start a family, Élisabeth and Antoine come up against the cruel reality of repeated miscarriages. Each positive test gives rise to hope, each drop of blood to fear.

In the midst of their rocky journey towards their dream of becoming parents, we accompany them to medical appointments, follow their incessant questioning and bear witness to the sweetness of a love stronger than anything else.

Le grain de riz is a tribute to all those couples going through the very particular mourning of a child which was never born.

GRAPHIC NOVEL

Born in 1988 in the suburbs of Montreal, **CATHERINE PLESSIS-BÉLAIR** has worked in the media industry for nearly 15 years. *Le grain de riz* is her first graphic novel, inspired by her own arduous journey towards motherhood.

Graphic designer by profession and illustrator by vocation, **DANIEL PLAISANCE** worked for several years as a graphic designer at Radio-Canada, while at the same time producing a number of comics for collectives and the Internet, as well as illustrations for children's books. *Le grain de riz* is his first full-length adult project.



CARA GORMALLY

EVERYTHING IS FINE,

I'LL JUST WORK

HARDER

CONFessions of A FORMER BADASS

CLIENT: STREET NOISE BOOKS

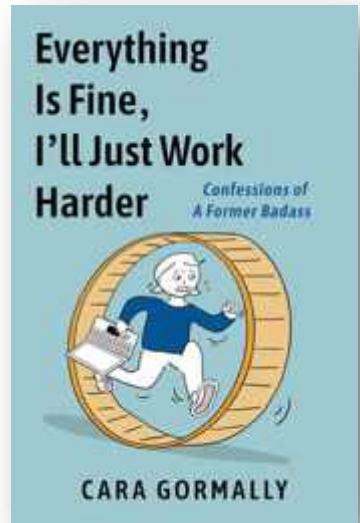
MATERIAL: FULL MS (144 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: APRIL 2025

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



One day, during an ordinary early-morning run, Cara's watch dinged with a Facebook friend request. But when they checked the message, the photo slammed them backward in time and froze them in fear. Their rapist wanted to "friend" them.

Cara always had a long to-do list; always had many projects; always was busy. But as their rapist continued to send friend requests and tried to reconnect with them, they began to lose their grip on their work, projects, and relationships. But then Cara connects with a therapist who guides them through a long but powerful process of healing. And Cara works to desensitize, reprocess, excavate and relive the old wounds in order to move past them and heal.

CARA GORMALLY is a cartoonist, researcher, and professor. Their comics have appeared in *The Washington Post*, *Mutha Magazine*, *Spiralbound*, and other places. Cara is the recipient of grants, fellowships, and residencies from the National Science Foundation, the American Association of University Women, and the National Oceanic and Atmospheric Administration. They earned a Ph.D. from the University of Georgia and is a professor at Gallaudet University. Cara lives in the DC metro area with their partner Andrea and their child.

PRAISE

"In this introspective graphic memoir debut, biology professor Gormally uses loose lined drawings and a straightforward panel grid to explore a complex topic: trauma. It's a cathartic deep dive into an all-too-common experience that will appeal to readers of graphic medicine." —**Publishers Weekly**

“I wish it weren’t so easy to relate to this book. A deep, insightful, and dare I say, sometimes funny look at how we all deal with trauma.” —**Tom Hart, author of the New York Times bestseller *Rosalie Lightning***

“This generous book is a complex, research-based, and layered roadmap to recovery from trauma. I can’t stop thinking about it.” —**MK Czerwiec, RN, MA, author of *Taking Turns***

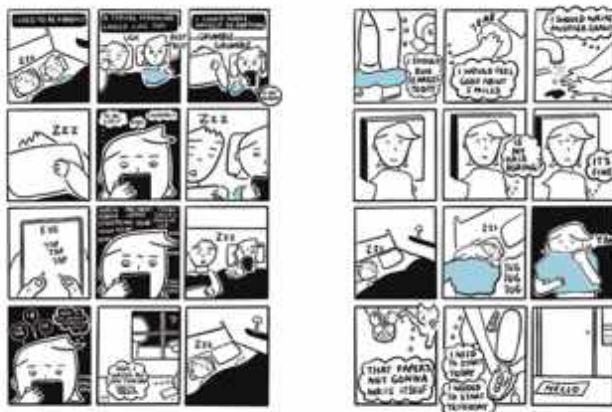
“This book illustrates the high costs that eventually come due when we deny our own needs in favor of always pushing through. It bravely asserts that sometimes the strongest thing we can do is learn how to be soft.” —**Tessa Hulls, author of *Feeding Ghosts***

“This book is a map for those who feel lost. An intimate look into the journey of healing. The daily routines, therapy sessions, and thought processes, show us that working to recover from trauma is never easy, but absolutely worthwhile.” —**Teresa Wong, author of *All Our Ordinary Stories***

“So many readers will find encouragement and validation from this fascinating story, as it sheds much-needed light on a difficult, misunderstood and lonely process. I loved it.”—**Sacha Mardou, author of *Past Tense: Facing Family Secrets and Finding Myself in Therapy***

“This deeply empathetic and relatable graphic memoir breaks down the complex experience of reckoning with past sexual trauma.”—**Natalie Norris, author of *Dear Mini***

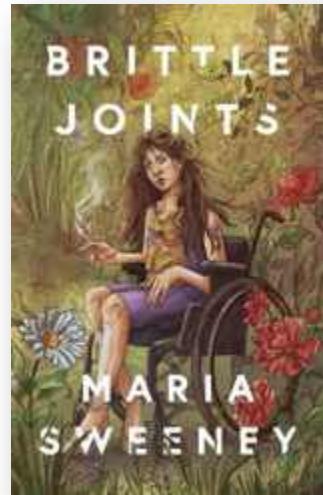
“For anyone who is a recovering work-too-hard “badass,” this engaging book draws you in and offers a fresh perspective on the complexities of trauma and therapy and on the most intimate parts of our brains.” —**Shay Mirk, author of *Guantanamo Voices***





MARIA SWEENEY BRITTLE JOINTS

CLIENT: STREET NOISE BOOKS
MATERIAL: FULL MS (160 PP, 17,15 x 26,67)
PUBLISHER: STREET NOISE BOOKS
PUB DATE: AUGUST 2024
RIGHTS HELD: WORLD EXCL. ENGLISH



**2025 EISNER AWARD NOMINEE
NEW YORK PUBLIC LIBRARY TOP 10 GRAPHIC NOVELS OF 2024
AMERICAN LIBRARY ASSOCIATE TOP 10 BEST GRAPHIC NOVELS
FOR ADULTS OF 2024**

An evocative and heartfelt graphic memoir about the challenges of living with a progressive disability.

When Maria Sweeney was young, she kept count of her broken bones. As she grew older, she stopped. Living with Bruck syndrome, a rare progressive condition that gives her very brittle bones and joint abnormalities, meant that those numbers climbed and climbed.

Today, she struggles every day, living in an often-inaccessible world. As an ambulatory wheelchair user, ordinary actions like entering a building, sitting at a café, or holding a cup of tea can be drastically different for her than for others.

With lush illustrations, Maria tells the story of her lifelong struggle to obtain care in an increasingly complicated and disinterested US healthcare system. But for every step that presents a struggle, there's also beauty, friendship, art, and growth. She documents the relief she's found in alternative therapies, particularly medical marijuana; in loving community and chosen family; and in nature and her creative practice. A powerfully understated critique of our modern world, *Brittle Joints* offers a generous, expansive look at how to live and love amidst the challenges of survival.

MARIA SWEENEY is a queer artist who was born in Moldova and grew up in New Jersey. She got her BFA from Moore College of Art and Design. She lives outside of Philadelphia, and when she's not reading or sketching comics, she's snuggling with her tiny dog, Bambi. This is her debut graphic novel.

PRAISE

“Painting in strokes of brilliant color against more muted earth tones across the decades of her life, Sweeney makes visible the invisible, those daily nothings that those not experiencing chronic illness take for granted. . . . By highlighting both the truth of the struggles and the joys, Sweeney presents a fuller picture of the disability experience.” — **Booklist, starred review**

“A candid portrait of life with a disability, drawn in delicate brushstrokes and natural colors. . . . It's a revealing visualization of a rare, 'depersonalizing' condition and how Sweeney finds 'drops of disabled joy whenever I can.' Sweeney's subtle and elegant art reflects the nuance of her moment-to-moment struggle.” **Publisher's Weekly, starred review**

“Powerful. . . . an intimate graphic memoir about living through everyday pain and inconveniences with verve.” — **Foreword Reviews, starred review**

“A flowing journey full of rage, heartbreak, subtlety, and transcendence that will grow your heart towards anyone suffering a health crisis.” — **Craig Thompson, author of the award-winning memoir, *Blankets***

“A gorgeous account of the temporality of illness and the deprivation of selfhood, balanced by a rich savoring of the organic and the beautiful in life from which many of us have much to learn.” — **MK Czerwiec, author of *Taking Turns***

“Sweeney details through exquisite storytelling a profound and personal look at life in a world not built for her, interwoven with nourishing experiences of peace and kindness.” — **Morgan Boecher, author of *What's Normal Anyway?***

“This generous offering with beautifully rendered imagery is informative for those who have not experienced disability and highly relatable to those who inhabit a body that society and the medical system don't know how to treat.” — **Natalie Norris, author of *Dear Mini***

“This tale of pain and doctors is teeming with natural beauty, as life resists infirmity, and talent overflows a fragile vessel.” — **Sabrina Jones, creator of *Our Lady of Birth Control***

“I've been thinking a lot about how we can create gentle spaces for being seen, feeling heard, and expanding our understandings. Sweeney's work definitely does that and I hope it builds spaces for much better conversations . . . conversations that parts of the medical professions have been having, but really need to be extended!” — **Graphic Medicine**



PETER DUNLAP-SHOHL
MY DEGENERATION
A JOURNEY THROUGH
PARKINSON'S

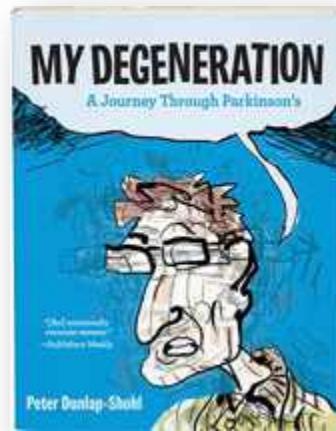
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (104 PP, 17,15 x 21,6)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: APRIL 2025

RIGHTS HELD: WORLD EXCL. ENGLISH



They say, "It is better to light a single candle than to curse the darkness." Peter Dunlap-Shohl counters, "Why not do both?"

At the age of forty-three, former *Anchorage Daily News* staff cartoonist Peter Dunlap-Shohl was diagnosed with Parkinson's disease, a disorder that, among other things, can rob a person of their ability to speak or write and degrades their ability to deal with complexity. In *My Degeneration*, Dunlap-Shohl recounts his attempt to come to grips with the "malicious whimsy" of this chronic, progressive, and disabling disorder with his characteristic humor and passion.

This graphic novel tracks the author's journey through depression, juggling medications and weathering their side effects, the impact of the diagnosis on his personal relationships, and the raft of mental and physical changes wrought by the disease.

But *My Degeneration* is more than a memoir—Dunlap-Shohl gives the person newly diagnosed with Parkinson's disease the information necessary to cope with it on a day-to-day basis. He chronicles the changes that life with the disorder can bring to the way one sees the world and the way one is seen by the wider community. Above all, Dunlap-Shohl imparts a realistic basis for hope—hope not only to carry on but to enjoy a decent quality of life.

PETER DUNLAP-SHOHL worked as a cartoonist for the *Anchorage Daily News* for over a quarter of a century. As a (nearly) life-long Alaskan, he has survived earthquakes, oil spills and moose charges. He is the author of *My Degeneration*, a graphic novel about coping with young-onset Parkinson's disease. He and his wife Pam now divide their time between Alaska and eastern Washington State.



RACHEL M. THOMAS
SHRINK
STORY OF A FAT GIRL

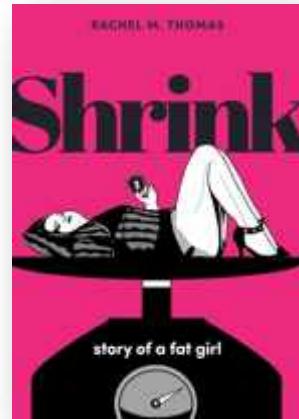
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (188 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: OCTOBER 2024

RIGHTS HELD: WORLD EXCL. ENGLISH



Home is not a place you can reach by train or plane. It's something you carry with you.

Derided by her high-school peers for being overweight, Rachel finally found a sense of purpose and belonging in a promising career as an EMT—that is, until her body got in the way.

Shrink is a work of graphic medicine that depicts the emotional and physical realities of inhabiting a large body in a world that is constantly warning about the medical and social dangers of being “too fat.” This smart and candid book challenges the idea that weight loss is the only path for a fat person and encourages the reader to question the prevailing cultural and medical discourse about fat bodies.

Seamlessly weaving the most current research on the fatness debate with her own experiences of living in a fat body, Thomas lays bare society’s obsession with size and advocates for each of us to push back on body weight bias and determine what’s right for our own health and well-being, both physical and mental.

RACHEL M. THOMAS is Assistant Professor of Comics, Graphic Novels, and Sequential Arts at Teesside University. She is an interdisciplinary artist/researcher whose work blurs the boundaries between traditional media, technology, and bio-fabrication.

PRAISE

“*Shrink* is such an important graphic novel on a very important subject—fat discrimination—which is endemic in healthcare and embedded at a policy level. This moving story highlights (with references!) the physical and psychological cost that may be incurred by attempting to adhere to societal and medical norms. I wish I could give a copy of Rachel Thomas’s book to every healthcare student in the land.”—**Ian Williams**, author of *The Bad Doctor*

IF I REACHED MY DESIRED GOAL, THE FEAR WAS SURE TO MANIFEST AS A PARALYZING
"WHAT".

WHAT WOULD HAPPEN IF I NO LONGER
HAD A LAYER OF FAT TO BLAME ALL
OF MY PROBLEMS ON?

WHAT WOULD I DO IF A MAN WERE
TO LOVE ME AS A WHOLE - NOT
JUST MY MIND AND BODY SEPARATELY?



HOW WOULD I MAINTAIN
MYSELF WHEN STATS
KEPT SCREAMING
THAT 40-154

OF PEOPLE WHO LOST
WEIGHT GAIN IT
ALL BACK -
AND THEN SOME?



AS SOON AS I GOT A PULLUP, JAMES SAID: I WOULD
FIGHT FOR YOU TO KEEP THAT ABILITY.



RAPHAËLLE MACARON & NOËL MAMÈRE THE TERRESTRIANS

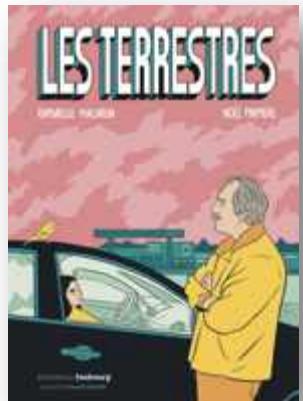
CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): SEPTEMBER 2020, 2025 WITH
AN INTRODUCTION BY PABLO SERVIGNE

MATERIAL: FULL FRENCH MANUSCRIPT (144 PP)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



For Raphaëlle Macaron, the collapse is either science fiction or what her parents told her about the war in Lebanon, her native country.

For Noël Mamère, the collapse is the birds that no longer sing and the petrol that we will soon have to do without.

For readers of Pablo Servigne and other advocates of collapsology, these are serious theories that encourage us to change our lives now, before it's too late.

Together, the most famous moustachioed man in the green galaxy and the young artist take to the road to meet the scouts of the next world. Settled in oases, they have made the fight for the planet a way of life.

Raphaëlle is skeptical about these supporters of the “back to nature” movement that Noël knows well: “Am I going to witness the end of the world?” “The end of *a* world”, answers Mamère who, throughout his life, has militated for a humanist ecology.

The clear lines and pop colors of the drawings transport the reader into a universe which seems imaginary and still very real. From Langouët in Brittany to the occupied zone of Notre-Dame-des-Landes, Béarn, the authors take us on an invigorating and militant stroll.

RAPHAËLLE MACARON is a Lebanese illustrator living in Paris. She has been participating for years in the Samandal collective, which won the Fauve de la BD alternative in Angoulême in 2019. She collaborates with world-renowned institutions such as the New York Times or Amnesty International. *Les Terrestres* is her first book.

NOËL MAMÈRE, a former journalist with French TV, is best known as a politician (deputy-mayor of Bègles until 2017 and ecologist candidate with the highest score in the presidential election in 2002).

Now retired, he continues to be a respected voice among environmentalists.

PRAISE

"An instructive and delightful dialogue between two generations, two experiences." **Les Inrocks**

"A human, lively, vibrant narrative." **L'Orient littéraire**

"Funny, unexpected, a little crazy, this first graphic nonfiction book surprises by its freedom of tone and reveals an artist with a sharp eye and a piquant humor. In this "road movie", the intergenerational gap and mutual affection are palpable and the portrait of her relationship with Noël Mamère is delightful." **Telerama**

"A story told with humor, irony, and a light touch. Riveting.". **La Croix**

"A delightful tragicomic trip through France, with those who are preparing to change the world, and at the same time an inner journey." **Green**

"The quirky tone, Macaron's brightly colored drawings and Mamère's serene optimism make this a joyful and invigorating ride!" (...) A strong and powerful album." **CanalBD**

"A rare thing in this kind of "educational" story: the drawing is beautiful, inventive, mischievous. A success." **L'Obs**

"Bright colors for a serious subject, this comic is very accomplished. **Tewfik Hakem, France Culture**

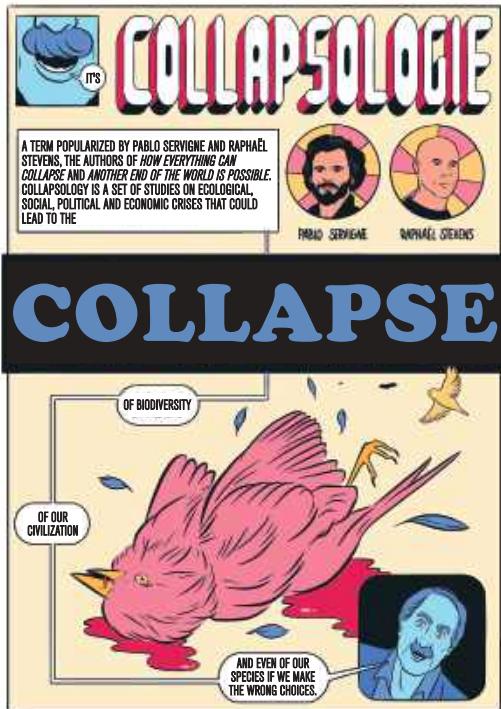
"A deeply human and generous story. Well done! **Le magazine de l'écologie**

"A portrait as respectful as it is fascinating of those who build "another world". To be read by just about everybody! " **madmoizelle**

"A singular comic book that examines the state of affairs of ecology in France, between the collapse of a world and hope for a better tomorrow". **Basta Mag**

"Raphaelle Macaron brings her detached look, her caustic humor, and above all a stunning dramatization and visuals. Her fluid and clear stroke, her bright colors and her talent to play with fonts offer a dynamic reading experience which never falters, and often is very funny. **Bodoi**





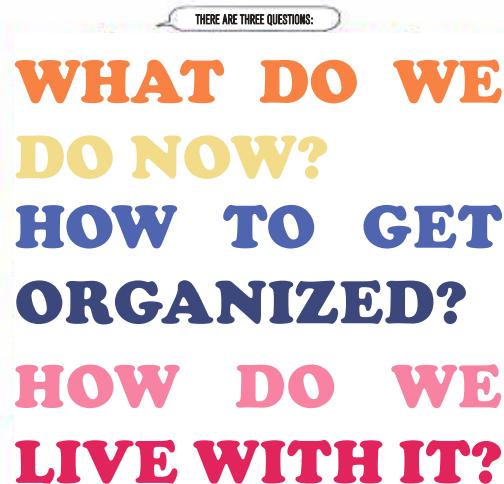
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ARMANDINE PENNA & DIANE MOREL
THE SILENCE OF JUJU
FAITH'S STORY – FROM
PROSTITUTION TO EMANCIPATION



CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): APRIL 2024

MATERIAL: FULL FRENCH MANUSCRIPT (144 PP)

COMING SOON

RIGHTS SOLD:

RIGHTS HANDLED: WORLD

Le Silence du juju tells Faith's story, from her departure from Nigeria to the sidewalks of Nantes, from her teenage dream to the reality of prostitution, from her fear of voodoo spirits to her fight for freedom, from her promise of silence to her desire to bear witness.

Although the story is fictional, it draws on numerous eyewitness accounts and is based on a genuine journalistic investigation.

Le Silence du juju reveals the workings of one of France's most established human trafficking networks for sexual exploitation.

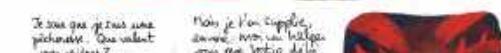
Part fiction, part documentary, this graphic report takes a different look at the Nigerian women we still see at night on the sidewalks of our major cities: both fragile and strong, victims and capable of taking their destiny into their own hands.

AMANDINE PENNA is a journalist specializing in the welfare sector. All her work focuses on raising the profile of people on the margins of society. She spent several years in Tangiers after graduating from journalism school. On her return to France, she settled in Nantes, where she encountered these Nigerian women on the sidewalks. She resumed her investigation begun in Morocco, working closely with the associations that accompany them, and follows their path to emancipation, which she recounts in this story.
Armandine Penna is also a documentary photographer.

DIANE MOREL is a freelance illustrator. After graduating from the École de Communication Visuelle in Nantes, she began working as a freelance graphic designer and illustrator. Her bibliography includes children's books, as well as works on migration issues. Today, she brings Faith's story to life, with a palette of vivid, strong colors and a delicate line that aptly convey the emotions experienced by all the characters in this comic strip.



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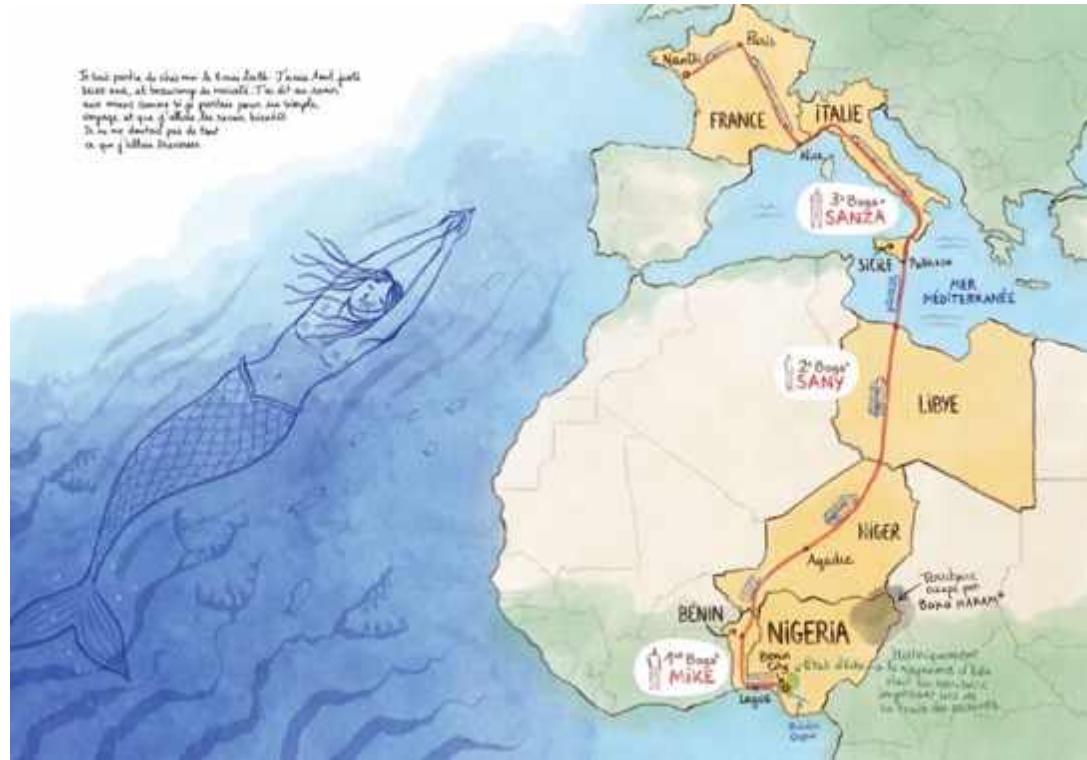


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CHRISTI FURNAS
CRAZY LIKE A FOX
ADVENTURES IN SCHIZOPHRENIA

CLIENT: STREET NOISE BOOKS

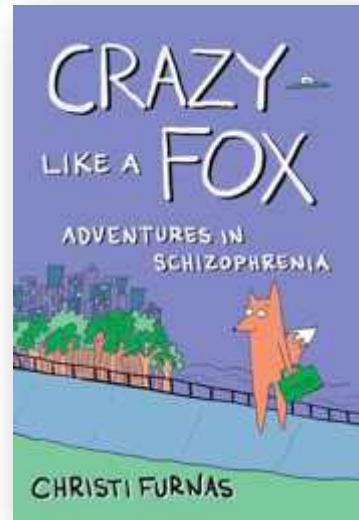
MATERIAL: FULL MS (268 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: FEBRUARY 2025

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



This autobiographically-inspired graphic novel explores mental health and schizophrenia in a surprising and emotionally honest story with a fantastical cast of animal characters.

Fox Foxerson's got a new roommate. Fox Foxerson's got a new job. Fox Foxerson's got a date. The roommate is only a little strange, sometimes. The job seems to involve . . . filing? It's not very clear. The date seems to be more interested in someone else. Fox would rather be making art.

As the oppressive weight of the everyday routine beats down on Fox, nothing is going right. And it doesn't seem like anyone can help—not Fox's roommate, not Fox's friends, and definitely not the nurses and doctors at the hospital, who don't seem to take notice of anything Fox tries to tell them. Fox needs some time and space to figure things out.

This quirky, humorous graphic novel tinged with pathos, immerses readers in the constant question: are you okay? Fox is not okay, but Fox is working on it.

CHRISTI FURNAS is a queer cartoonist, illustrator, oil painter, and disability rights advocate. She has exhibited in galleries across Minnesota and in New York City. Christi's career includes over ten years of arts administration, teaching art workshops, and numerous speaking engagements. With a Minnesota State Arts Board Artist Initiative Grant, Christi created the mini-comic *Crazy Like a Fox: Adventures in Schizophrenia*, which she has since developed into a full-length graphic novel. Christi lives with her partner in Minneapolis, Minnesota. This is her debut graphic novel.

PRAISE

“Furnas skewers the mental healthcare system in her sharp-edged graphic novel debut. . . This surreal work reflects the disorientation of mental breakdown.” —**Publishers Weekly**

“A work of blunt brilliance. With disarming humor and irresistible charm, Fox Foxerson calls everything exactly what it is. I highly recommend this funny and loving book.” —**Amy Kurzweil, author of *Artificial: A Love Story***



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LONNIE MANN
GAYTHEIST
COMING OUT OF MY ORTHODOX
CHILDHOOD

CLIENT: STREET NOISE BOOKS

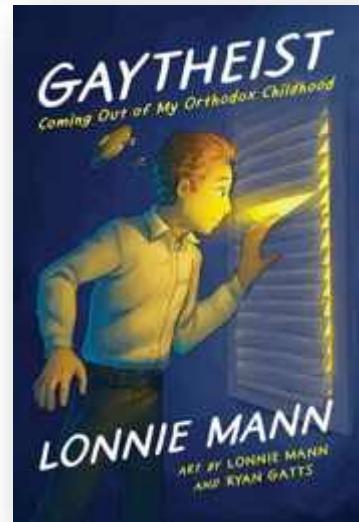
MATERIAL: FULL MS (268 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: FEBRUARY 2024

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A coming-of-age graphic novel memoir about a young man who, growing up in an Orthodox Jewish community, realizes he's gay and struggles to reconcile his faith with who he is.

Lonnie's Orthodox Jewish community has always been clear: it's not okay to be gay. Growing up in a devout family and going to school at a yeshiva, he's told by his parents, his teachers, and his friends that being gay is a sin and an abomination. But as he gets older, he realizes that he likes boys and wonders what kind of life he will be able to live. As Lonnie expands his world beyond the yeshiva to theater camp, college classes, and movie nights, he sees that the life he wants isn't compatible with the life of his parents—and his whole religious community.

This emotional graphic novel explores the fissures between identity and religion and charts Lonnie's journey from a kid who loved the rules of the Orthodox Jewish tradition to becoming increasingly independent and defiant, embracing his gay identity and developing his own chosen family.

RONNIE MANN grew up in Long Island, New York, and has been reading comics and drawing his whole life. He studied illustration and cartooning at the School of Visual Arts in New York. And he has published comics in various anthologies. Lonnie currently lives with his spouse Ryan Gatts in Tokyo, Japan. This is his debut graphic novel.

RYAN GATTS grew up in North Carolina. They studied animation at the Savannah College of Art & Design and later worked as a videogame technical artist in Seattle. Ryan worked with their husband Lonnie Mann to create the art for Lonnie's graphic memoir. Ryan and Lonnie live together with their pet rabbit Kinako in Tokyo, Japan.

NONFICTION / GRAPHIC MEMOIR

PRAISE

“A vital, emotionally immersive self-portrait.” —**Starred Review, Kirkus Reviews**

An emotionally fraught graphic memoir. Younger adults navigating their own coming out within religious communities will find resonance.” —**Publishers Weekly**

“I love this book! It is for any of us who have been othered by our upbringing. This book helps us believe that the journey out is worth it.” —**Shelby Criswell, author of *Queer As All Get Out***

“I'm so glad this beautiful, thoughtful book exists for anyone fighting their way out or searching for a clear path. I can't wait to share it with kids who need it!” —**Lucy Knisley, author of *Kid Gloves***

“While the circumstances of growing up in a strict Orthodox household are highly individual, the feelings of loneliness and confusion mixed with hope are universal. Read it and remember.” —**Rob Kirby, author of *Marry Me a Little***

“This tenderly drawn journey of self-definition gave me a peek into a very different world. I loved it.” —**Hazel Newlevant, author of *No Ivy League***

“Excellent for readers seeking to understand challenges facing devout LGBTQIA+ people and for religious queer individuals themselves.” —**Library Journal**



102

103



I didn't know whether or not I would actually tell him.
I really just wanted to get out of the cold and snail for now.



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HALEY GOLD NERVOSA

CLIENT: STREET NOISE BOOKS

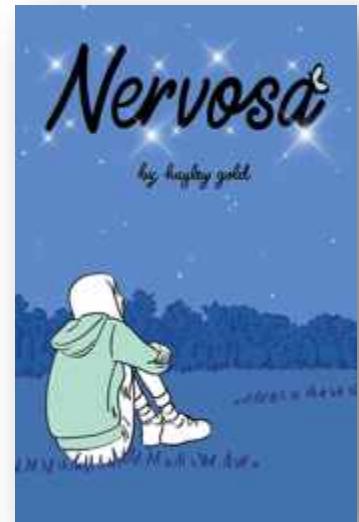
MATERIAL: FULL MS (240 PP, 17,3 x 26)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: APRIL 2023

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



Unflinchingly honest and darkly humorous, *Nervosa* is a graphic memoir about disordered eating, chronic illness, and a profound relationship with hope.

Anorexia nervosa is an eating disorder. It is not a phase, a fad, or a choice. It is a debilitating illness, manifested in a distorted relationship with food, but which actually has more to do with issues of control. It is often a puzzle for doctors, therapists, parents, and friends. And so those who suffer from it are belittled, or tragically misunderstood, not only by society but by the healthcare system meant to treat it.

Nervosa is a no-holds-barred, richly textured portrait of one young woman's experience. In her vividly imagined retelling, Hayley Gold lays bare a callous medical system seemingly disinterested in the very patients it is supposed to treat. And traces how her own life was irrevocably damaged by both the system and her own disorder. With brutal honesty and witty sarcastic humor, Gold offers a remarkably candid exploration of the search for hope in the darkness.

HALEY GOLD is a comic book writer and artist. She studied cartooning at the School of Visual Arts in New York. Her first graphic novel, *Letters to Margaret*, published in 2021, is an exploration of culture wards through crossword puzzles and humor. Her work has been published in such anthologies as *The Strumpet* and *World War 3 Illustrated*. Hayley lives in New York City. She loves rabbits and the color cobalt blue.

PRAISE

“A vibrant graphic memoir full of dark humor, *Nervosa* is an insightful look into the torment of disordered eating that will be a source of comfort to others who struggle with their mental health.” —**Starred Review, Foreword Reviews**

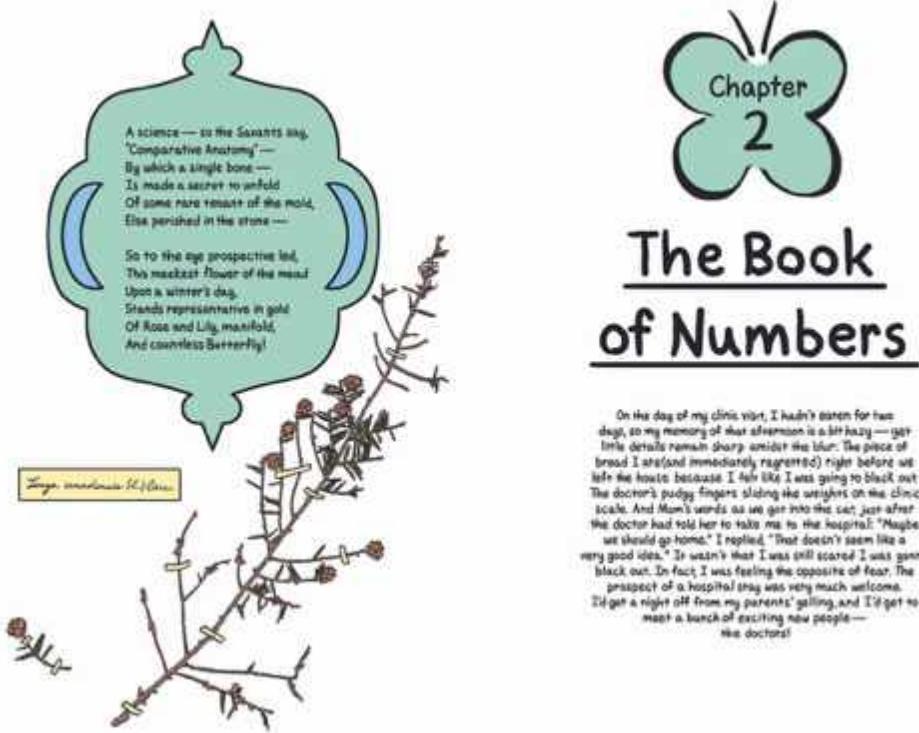
“An unflinching debut memoir filled with sharply recalled details and darkly funny observations. . . . bring[ing] the readers intimately into the emotions of living with an eating disorder.” —**Publishers Weekly**

“A perceptive, heart-wrenching, deeply personal, beautifully drawn story of the writer’s difficult upbringing and efforts to overcome it.” —**Will Shortz, crossword puzzle editor for The New York Times**

“A remarkably candid account. The compelling voice and graphic storytelling is intuitive and inventive throughout.” —**David Mazzucchelli, author of *Asterios Polyp***

“Pure gold. Brave and honest, poetic and balletic as it artfully dances into personal territory rarely touched in this medium.” —**Peter Kuper, author of the Eisner Award-winning *Ruins***

“Unflinching and heart-rending and at the same time caustic and hilarious. The inventive visual metaphors and obvious pleasure in language show us that art and creativity can be a path to hard-won hope.” —**Matt Madden, author of *Ex Libris***





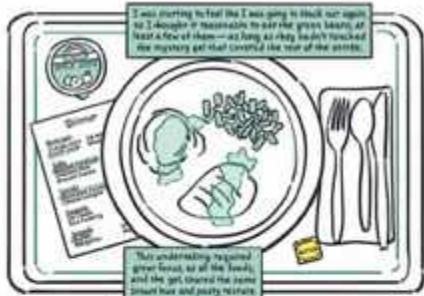
The only adult I like have a hard time talking with me. Dad. He has to talk about all the terrible quirks that made me laugh a lot with the kids.



However, with adults who aren't Type A, I get along just fine. But when I get the Type A, I think we're built to compete. All I can do is compete.



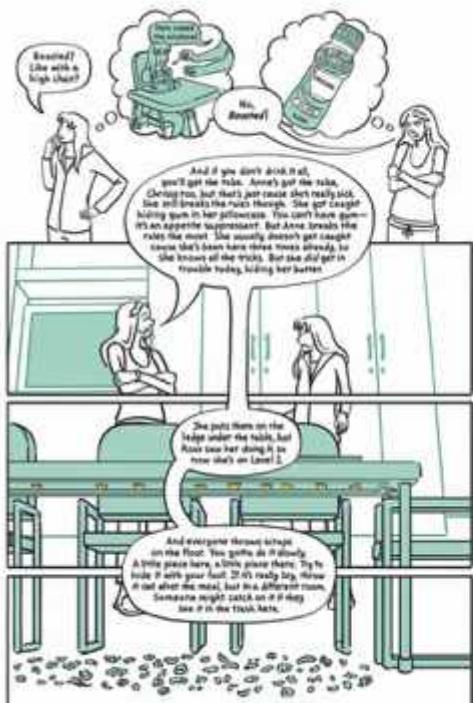
13



I was starting to feel like I was going to break out again, so I thought it reasonable to eat the green beans, at least a few of them—assuming they hadn't cracked the mystery get that covered the rest of the pants.



11



10



10

SIMON LABELLE MY LO-FI LIFE

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (72 PP, 16,5 X 25)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: SEPTEMBER 2021

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Discover how I perceive the world between my two ears. Tinnitus, misunderstandings, quantum birds, explore from the inside this handicap that has never before been treated from this angle in comics.

Ma vie en lo-fi is humorous, sometimes touching, sometimes grating, and sheds light on all sorts of aspects of a little-known reality. A short, pithy book that intelligently recounts the day-to-day reality of a tinnitus sufferer and his or her family.

Born in Montreal, **SIMON LABELLE** holds a bachelor's degree in communications from Concordia University. An illustrator, writer and comic strip artist, he has published in Isaac Asimov's Science Fiction Magazine, Solaris, Le Polyscope, Spirou, Croc and Planches. *Le Suicide de la Déesse* first appeared in 2000 as a short story in Solaris, then became a graphic novel in 2010 also published by Mécanique générale. A few months after publication, *Le Suicide de la Déesse* won the Bédélys Québec award for best French-language Quebecois comic strip.

PRAISE

What really makes the story interesting is the author's subtle humor, tinged with a good dose of self-mockery. No self-pity (which he would have every right to feel), and no grandiloquent statements about the place of people living with a disability (...) The tricky challenge is well met. Very successful. **Le Devoir**

To learn, but above all to laugh and reflect. Mission accomplished. **Le Soleil**

An extremely enlightening look. A personal, fair and tender account. - **France Inter**

A powerful, intelligent story full of finesse. [...] This atypical graphic novel opens up horizons. **Acadie Nouvelle**

A wonderful, necessary little graphic novel. - **Mon univers littéraire, Instagram**

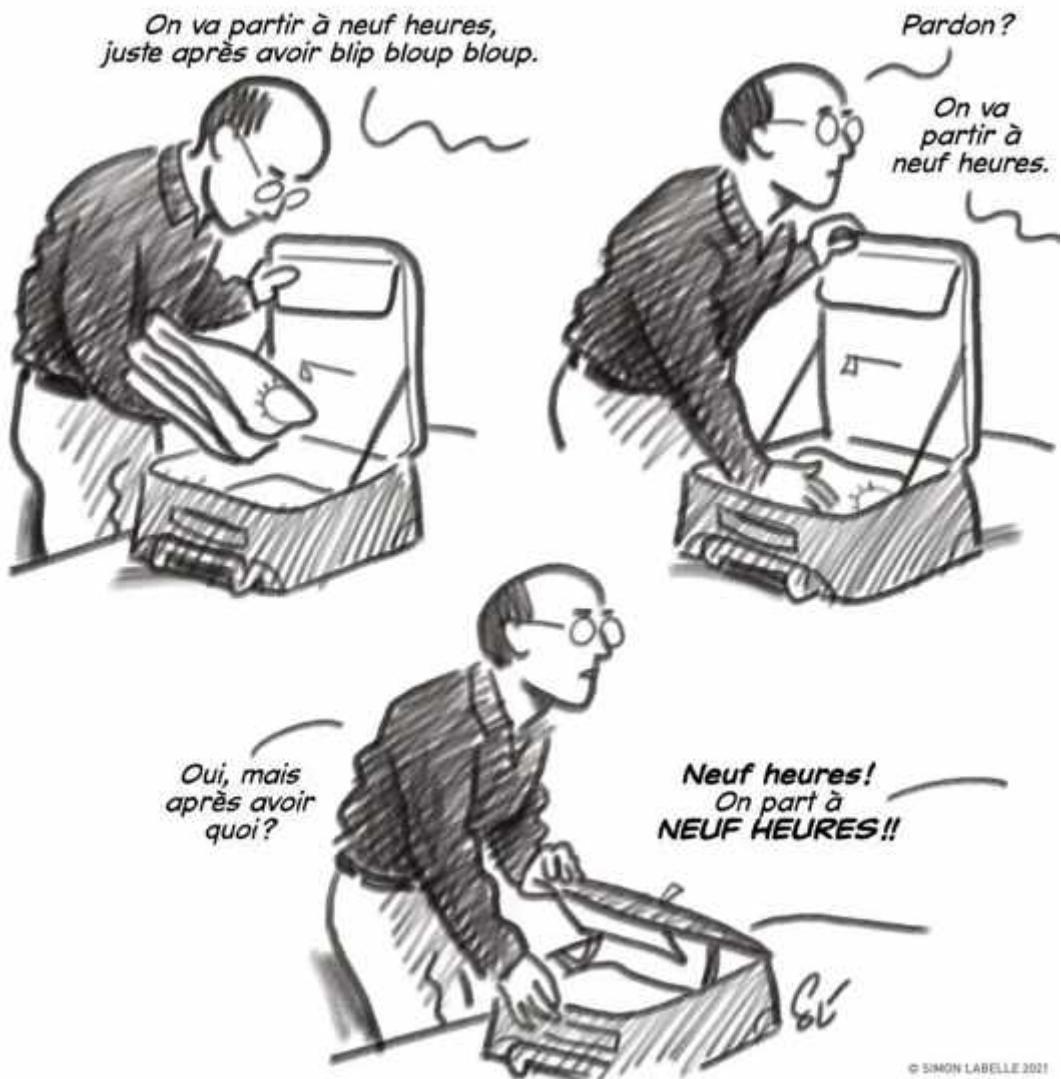
UN MYOPE VOIT COMME CECI:



MOI, J'ENTENDS COMME ÇA:



JE N'AI PAS PEUR DE FAIRE RÉPÉTER.



© SIMON LABELLE 2021

KATHLEEN FOUNDS BIPOLAR BEAR AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD HEALTH INSURANCE: A FABLE FOR GROWNUPS

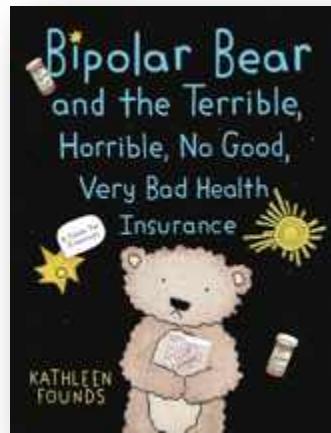
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (200 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: NOVEMBER 2022

RIGHTS HELD: WORLD EXCL. ENGLISH



The system isn't broken, Mr. Nibbles. It was designed this way.

Theodore is a bear with wild mood swings. When he is up, he carves epic poetry into tree trunks. When he is down, he paints sad faces on rocks and turtle shells. In search of prescription medications that will bring stability to his life, Theodore finds a job with health insurance benefits. He gets the meds, but when he can't pay the psychiatrist's bill, he becomes lost in the Labyrinth of Health Insurance Claims.

This witty and colorful tale follows the comical exploits of Theodore, a lovable and relatable bear, as he copes with bipolar disorder, navigates the inequities of capitalist society, finds a commune, and becomes an activist, all the while accompanied by a memorable cast of characters—fat-cat insurance CEOs, a wrongfully convicted snake, raccoons with tommy guns, and an unemployed old dog who cannot learn new tricks.

Entertaining, whimsical, and bitingly satirical, *Bipolar Bear* is a fable for grownups that manages the delicate balance of addressing society's ills while simultaneously presenting a hopeful vision for the world.

KATHLEEN FOUNDS is the author of the prize-winning *When Mystical Creatures Attack!* Her work has appeared in the *New Yorker* online, McSweeney's Internet Tendency, *Good Housekeeping*, *The Sun*, *The Rumpus*, *The Hairpin*, *Buzzfeed*, and *Salon*, among other publications. She teaches fiction writing at Cabrillo College and philosophy of nonviolence at Cal State Monterey Bay. Her website is www.kathleenfoundsf.com.

PRAISE

“Zany with a zinger of a political message.”—*Publishers Weekly*

“Kathleen Founds is a luminous, bright, subversive, and very funny writer. What I especially love about her work is the sense that her strange and wonderful talent is always working in the service of a deeply humane and hopeful vision of the world.”—George Saunders, author of *A Swim in a Pond in the Rain*

“This delightful, effortless read keeps us happily afloat over some serious and deeply consequential terrain. Plus wonderful pictures!”—Karen Joy Fowler, Man Booker Finalist and author of *We Are All Completely Beside Ourselves*

“A satire with heart.”—Vanessa Diffenbaugh, author of *The Language of Flowers*

“Theodore is an adorable everyman who falls into the dreaded vortex of insurance claims—no creature this cute should have to suffer what millions of Americans go through right when they need help the most. In one crafty panel after another, Founds wittily eviscerates this mess with tenderness for its hapless victims and merciless venom for the profiteers. *Bipolar Bear* is biting satire and call for action presented in some of the most captivating illustrations I’ve ever seen.”—Elizabeth McKenzie, author of *The Portable Veblen* and *Stop That Girl!*

“A clever and compelling allegory, *Bipolar Bear* makes us think deeply about social justice and healthcare reform through the misadventures of a lovable bear named Theodore who gets caught in the dark underbelly of our problematic insurance industry. With beautiful art that is at once playful and evocative, this graphic novel is as humorous as it is enraging. Theodore and the supporting cast of lovable animals manage to make the issues only all the more human. Founds has written a perfect fable for our times.”—Liza Monroy, author of *The Marriage Act*

“*Bipolar Bear and the Terrible, Horrible, No Good, Very Bad Health Insurance* is, I promise, unlike any book you've ever read — like all of Kathleen Founds's work, it is full of delight and sorrow, of lightness and profundity, of silliness and deep intelligence, often all on the same page. I so admired the brilliant and capacious imagination on display in these pages.”—Vauhini Vara, author of *The Immortal King Rao*

“Kathleen Founds is one of my favorite young writer-artists in America, and *Bipolar Bear*—by turns hilarious and heart-breaking—is her finest work yet. I loved this book.”—Gideon Lewis-Kraus, author of *A Sense of Direction*





ROB KIRBY
MARRY ME A LITTLE
A GRAPHIC MEMOIR

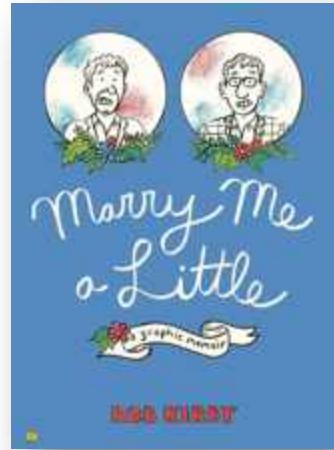
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (112 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: FEBRUARY 2023

RIGHTS HELD: WORLD EXCL. ENGLISH



A Publishers Weekly Top 10 Spring 2023 Adult Comics & Graphic Novels selection

Marriage doesn't define a relationship. Unless you want it to.

In *Marry Me a Little*, Rob Kirby recounts his experience of marrying his longtime partner, John, just after same-sex marriage was legalized in Minnesota in 2013, and two years before the Supreme Court decision in Obergefell v. Hodges made same-sex marriage the law of the land. This is a personal story—about Rob's ambivalence (if not antipathy) toward the institution of marriage, his loving relationship with John, and the life that they share together—set against the historical and political backdrop of shifting attitudes toward LGBTQ+ rights and marriage. With humor, candor, and a near-whimsical drawing style, Rob relates how he and John navigated this changing landscape, how they planned and celebrated their wedding, and how the LGBTQ+ community is now facing the very real possibility of setbacks to marriage equality.

Heartwarming, honest, and slyly humorous, *Marry Me a Little* is a wonderfully illustrated celebration of a romantic partnership between two men and a personal account of a momentous and historic moment in the fight for gay rights.

Cartoonist **ROB KIRBY** has been making comics since 1991. He is the author of *Curbside Boys* and the creator and editor of several anthologies, including the series *THREE*, for which he received the 2011 Prism Queer Press Grant, and the Ignatz Award-winning *QU33R* (2014).

PRAISE

“Panel by panel, this graphic memoir is wry, intelligent, compelling, and adorable.”—starred review, *Kirkus Reviews*

“Drawn in black and white with artfully enhancing overlaid washes in one or multiple colors, Kirby’s layouts vary—paneled and not; text inside and outside the lines; single-page images both boxed and floating—as if emphasizing life’s unpredictability: ‘Who knows what this could turn into,’ Kirby’s final text bubble muses.”—starred review, *Booklist*

“This intimate and urgent exploration of what marriage means perfectly argues how the personal is profoundly political.”—*Publishers Weekly*

“A heartfelt memoir that also serves to document LGBTQ+ marriage in the US, Rob Kirby’s *Marry Me a Little* combines the personal and the political into a single, affecting graphic novel.”—Peter Dabbene, *Foreword Reviews*

“A personal look inside of a moment in history that’s both wildly significant and beautifully mundane.”—Mary E. Butler, *Library Journal*

“[A] whimsical, 112-page account, which brims with sweet (but not sappy) recollections about love, set in a period of extraordinary change.”—Laura Yuen, *Minneapolis Star Tribune*

“This is a story of ambivalence, and it’s still incredibly compelling throughout.”—*Optical Sloth*

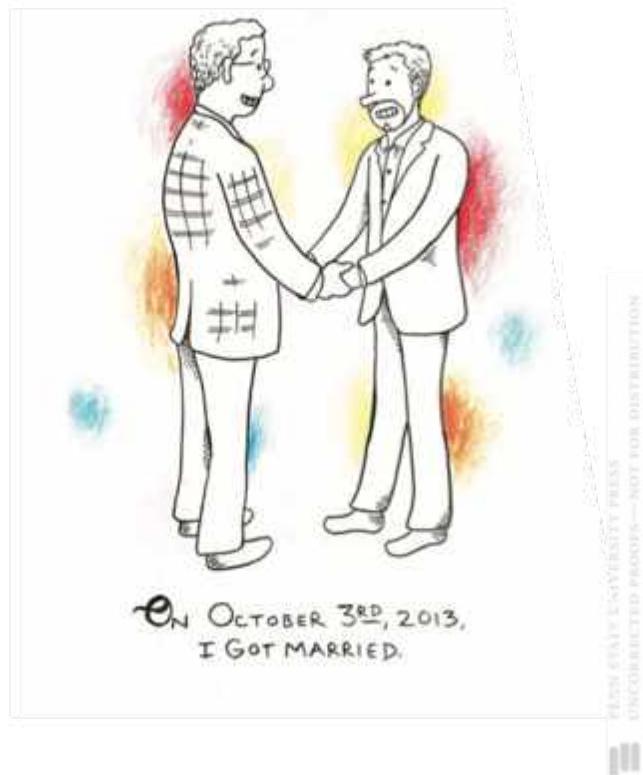
“*Marry Me a Little* is a touching, human, honest, and honestly funny look at the politics, big and little, of same-sex marriage. It’s addictive, gentle-spirited reading that’s also tough-minded in all the right places.”—Mark Harris, author of *Mike Nichols: A Life*

“Rob’s sweet and funny story captures perfectly why Minnesotans voted to reject an anti-marriage amendment, paving the way for the passage of the Freedom to Marry a few months later. Now, young people, no matter their circumstance, will grow up knowing that the most important thing in life, love, is a good thing. No fear. No shame. Love won.”—Scott Dibble, Minnesota State Senator

“I’m a reluctantly romantic queer Gen Xer who is ambivalent about the institution of marriage, so this book really spoke to me. I laughed, I cried, but most of all I really just loved it. Rob Kirby has long been one of my favorite cartoonists, and this is his finest work yet!”—Mari Naomi, author and illustrator of *I Thought You Loved Me*

“Rob Kirby’s delightful memoir about tying the knot with his longtime partner, John, perfectly captures that uneasy relationship that so many same-sex couples had with the institution of marriage when it finally opened its arms to us. After so many years, should any of us trust what had always been a privileged place of hetero power? Kirby, an accomplished and talented cartoonist, lays bare his ambivalence in an engaging and dynamic way, bringing the reader along with him, John, and their dog Ginger as they navigate this next step to both empowerment and assimilation. As with all of Kirby’s work, an empathic warmth suffuses the book, and the profound love affair between Kirby and John is at the center of everything. As Kirby writes, and as every reader of this book will wholeheartedly agree by the end, ‘People just love love!’”—Justin Hall, editor of *No Straight Lines: Four Decades of Queer Comics*

“Rob Kirby is a treasure of American cartooning. In *Marry Me a Little*, he lulls you into satisfaction with his trademarked friendly and engaging drawing style so that you don’t see the two-by-four of his message coming to whack you upside the head. *Marry Me a Little* is a laugh-out-loud meditation on The Institution from all angles: gay, straight, sincere, cynical, and cockeyed. It confronts great issues of the day while allowing you to enjoy the pleasing domesticity of Kirby’s story. It’s like sitting in your dear friend’s kitchen during a snowstorm while the two of you drink coffee, eat oatmeal cookies, and solve the world’s problems. In other words, it couldn’t be more enjoyable.”—Eric Orner, author and illustrator of *Smahtguy: The Life and Times of Barney Frank*





MATHILDE RAMADIER & CAMILLE
ULRICH
A PUBLIC BODY

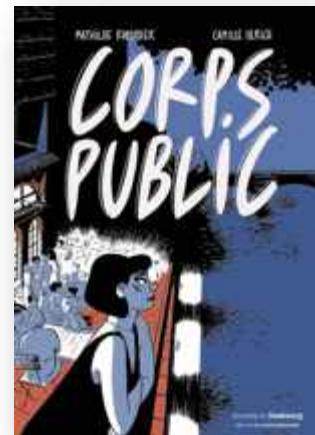
CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): FEBRUARY 2021

MATERIAL: FULL FRENCH MANUSCRIPT (160 PP)

RIGHTS SOLD: PORTUGUESE (BRAZIL)

RIGHTS HANDLED: WORLD EXCL. FRENCH



Morgan's body is constantly a public matter. At twelve, the gynecologist wants to put her on the pill. At twenty, her parents would rather see her as a babysitter than as an usherette. Her drama teacher thinks that actresses are "hysterical", her sex friend confuses sex with narcissism... Then Pierre enters her life. The couple wants a child.

A graphic novel that finally brings to light all the ways in which women find themselves, at different times in their lives, dispossessed of their bodies.

MATHILDE RAMADIER lives between Berlin and Arles. She is an author of essays and comics and a translator. She studied applied arts, philosophy and psychoanalysis.

CAMILLE ULRICH is a graduate of the Arts Décoratifs de Paris. She draws on the spot for live performances and associative projects, she is also a graphic facilitator. *Corps public* is her first graphic novel.

PRAISE

"Avoiding the pitfall of overdoing it while still being plenty militant, the authors are spot on in reminding us of the ambivalences present in each of us." **ELLE**

"The drawings are precise and modern; the words are striking from one bubble to the next. The result will have you reflecting once you're done reading". **Vanity Fair**

"An important album to finally bring to light all the ways in which women find themselves, at different times in their lives, dispossessed of their bodies." **Cheek**

"An agitated but accurate picture of what it means to grow up free (...). A thoughtful reflection on notions of belonging [between tradition and reliance on myths and representations] and emancipation [the boundary between the public and the private realm]." **DBD**

"A beautiful feminist comic to reflect on the public appropriation of women's bodies, to be read at any age!" **Toute la Culture**

GRAPHIC NOVEL

"Far from being a collection of pessimistic or depressing ideas, *A Public Body* is a lucid and enlightened picture of a young woman's life in the 21st century" **Maze**

"A symbiotic duo fighting against sexism." **Neon**

"A portrait of a contemporary woman, and, through it, a list of battles yet to be fought. As for Camille Ulrich's modern and free drawings, they value the body positive, healthily exploding the norms related to female bodies." **CanalBD**

"The co-authors subtly press where it hurts (...) Behind the small violence of everyday life, they also show us rare images of childbirth and postpartum. About time." **Urbania**

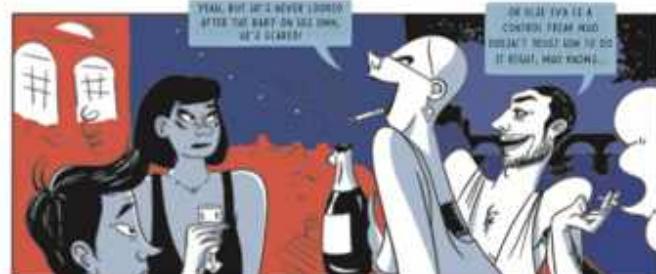
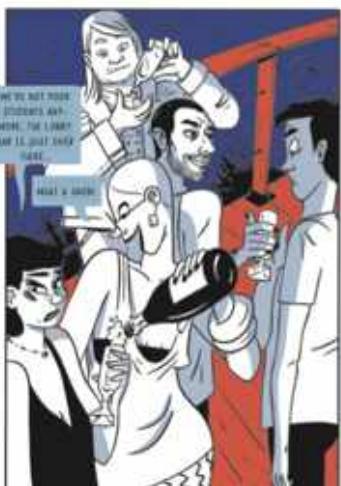
"A beautiful comic book, to put in all hands and especially those of young and very young women." **Psychologies Magazine**

"Seizing with intelligence and poetry the subject of women's bodies, this comic shows us the extent of the ambivalence of these discourses and diktats, but also the impact they have on our lives, our sexualities, our sexual and mental health. Through Morgan's journey - from her desire for independence and career, to her desire for pregnancy - the authors tell of this difficult quest for freedom to be oneself, and of this ambivalent desire to be a mother (...or, indeed, not). A graphic novel that is a favorite, carried by the author Mathilde Ramadier's pen and Camille Ulrich's genius pencil stroke!" **Tapages, the reading list of My Little Paris**

"*A Public Body* is a very beautiful work, illustrating (...) the way in which the intimacy of women's lives is a public topic for society. (...) Huge congratulations for this book, which without modesty or artifice, tackles what is, but should not be anymore, the daily life of many women." **A voir à lire**

"*A Public Body* is an album that puts the reader in front of those fights that still mark the daily life of many women and that should not need to be fought anymore. The reader can't help becoming as infuriated as Morgan facing this raw truth, depicted in striking drawings and not shying away from subjects still all too taboo in this day and age. For nothing is left out, not even childbirth or the convalescent body in post partum." **Actualité**

"How to reconcile desire, personal and professional while saving face and not betraying one's convictions? This is the question that this militant but never heavy-handed album tries to answer, offering a unrelenting and very relevant reflection on the notions of belonging, subordination and liberation." **Baz'art**



DANIEL VILLA MONTEIRA & NICOLAS BALAS
ALICE IN CRYPTO LAND
BITCOIN, NFT AND OTHER
CURIOSITIES



CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): SEPTEMBER 2023

MATERIAL: FULL FRENCH AND ENGLISH

MANUSCRIPTS (100 PP)

RIGHTS SOLD: NBM GRAPHIC NOVELS (WORLD
ENGLISH)

RIGHTS HANDLED: WORLD

Alice is a quiet young woman who is beginning her studies at the university. Like everyone else at this age, she forges her convictions in response to what surrounds her.

Saddened by the death of a grandmother she adored, in conflict with an overbearing father, uprooted from the small town of her childhood, and lost in her new life, she comes across Bitcoin.

Like millions of people every year, she will invest her money but also her even more precious possession: her time. Trying to understand the mystery of bitcoin, she will discover a different way of seeing the world, a new paradigm that she didn't even know existed, different values, another form of morality, but above all other blockchains with a host of innovations, some crazy but others very serious, with millions of users all over the world and generating billions of euros every day.

Soon she discoveres a real gift for educational drawing and makes a place for herself in the community of those who fiercely believe in the future of these technologies.

She meets a diverse population: technicians, philosophers, influencers, artists... Bitcoin devotees who swear by it, others convinced by more modern, faster blockchains.

Beyond the many uses of these technologies, such as NFT or decentralized finance, Alice discovers the enthusiasm of the pioneers, the phases of euphoria and panic when facing the very volatile price of her investments, but also a new form of responsibility and independence. She becomes a digital adult, joining volunteers in El Salvador when that small country made history by adopting Bitcoin as legal tender.

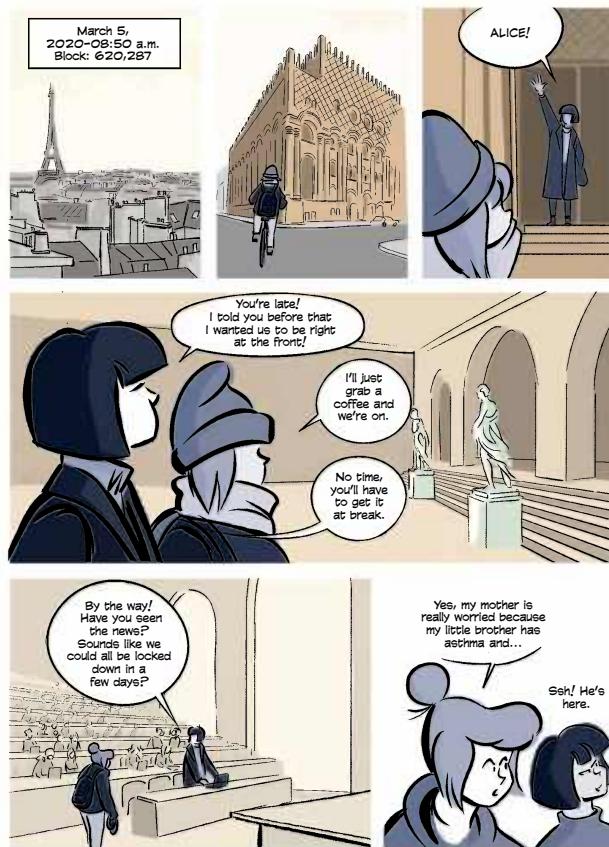
But in the world of blockchains, there are also many scams and false prophets, and Alice's road to wisdom will be long and difficult.

Facing a new paradigm is a rare event in our lives, it is a personal, intimate road of initiation, with its joys, its fears, its convictions. It is a metamorphosis of our beliefs, an adventure that transforms all those who live it.

And that's what this story is all about, helping us discover what's most important about Bitcoin: how will it change us?

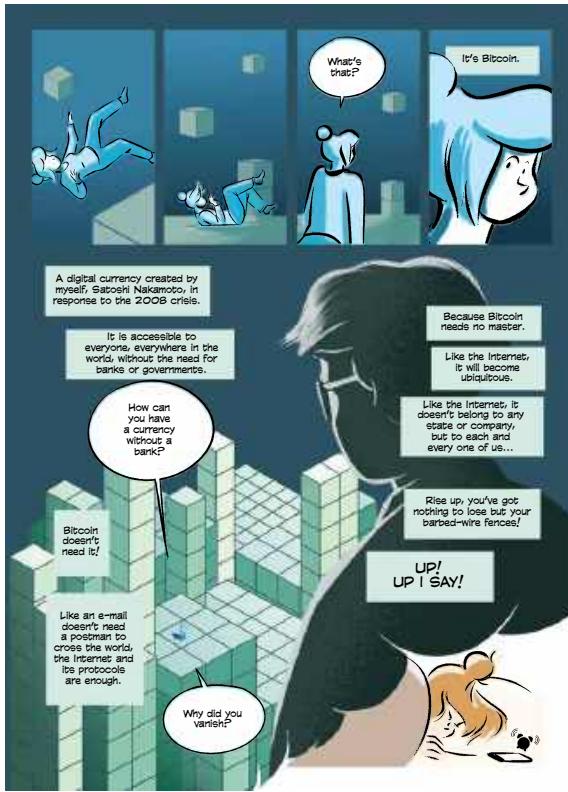
DANIEL VILLA MONTEIRO is the educational director of Alyra, a school dedicated to Blockchain. He has been teaching and developing digital applications for more than 20 years and is interested in the various blockchains both technically and in terms of their impact on society. Each year, he supervises the training of several hundred experts in the sector. With a doctorate in network algorithms, he is firmly convinced that a good education in digital technologies is necessary to build a healthy society.

NICOLAS BALAS comes from a 2D animation background and specializes in making explanatory videos for television, museums and companies. His work has also been published in the press and in collective albums.

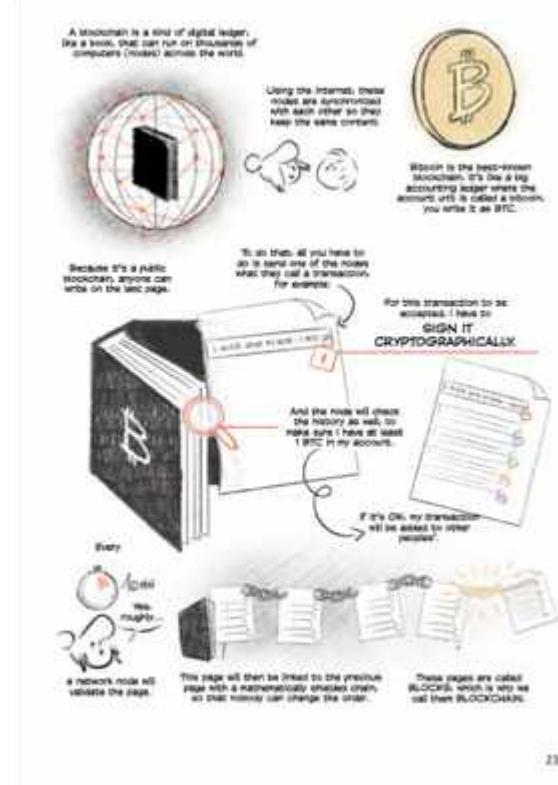


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ALIZÉE DE PIN & JEAN-FRANÇOIS JULLIARD #MAJORINCIDENT

CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): SEPTEMBER 2021

MATERIAL: FULL FRENCH MANUSCRIPT (136 PP)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



A wet day in March. The Vouglans dam in the Jura is threatened by heavy rain. And what if, as many experts have feared for a long time, the dam broke and a wave swept over the nearby power plant? Laurine, an environmental engineer, is at the forefront of the looming catastrophe. We follow her in a terrifying progression towards the inevitable major accident.

ALIZÉE DE PIN is an independent illustrator. Passionate about environmental and social issues, she loves to lend her pen to activist projects.

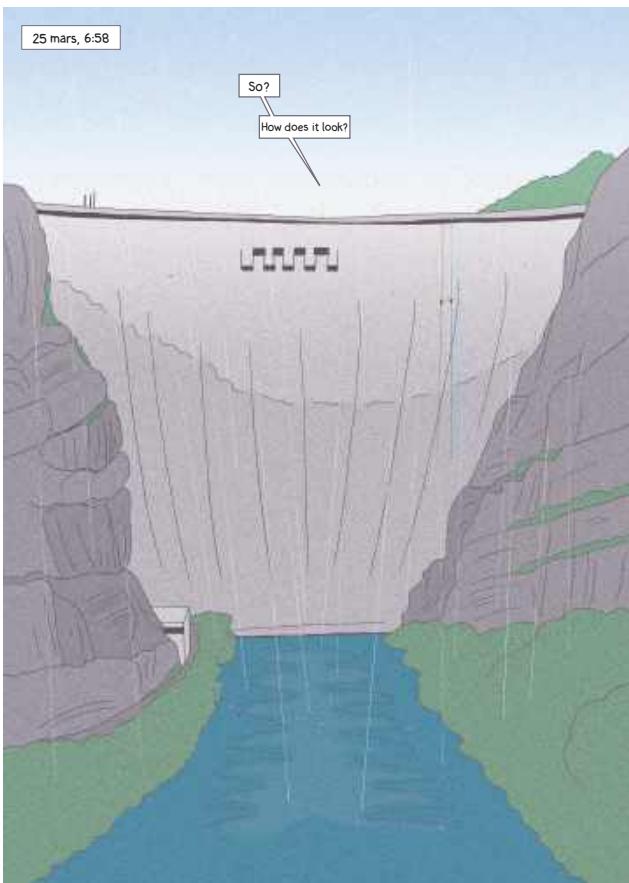
JEAN-FRANÇOIS JULLIARD is general director of Greenpeace France since 2012. He was Secretary General of Reporters Without Borders from 2008 to 2012. Before #AccidentMajeur, he published *Les Veilleurs du ciel* (2015, éditions Don Quichotte) and *On ne joue plus* (2019, éditions Don Quichotte/Seuil).

PRAISE

"A strong message subtly delivered, for all those who "have forgotten that the real world does not stop at the limits of the imagination." **dB**

" Jean-François Julliard gives us a front row seat to one of those accidents with domino effect in this story of disaster-fiction, which endeavors to make us think about the energy policy that has been in place for three quarters of a century... [...] It will send shivers down your spine so its purpose is achieved!" **Planète BD, Benoit.**

"A fiction with a chilling realism." **Dernières Nouvelles d'Alsace, Serge Hartmann**



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PERSONAL STORIES MEMOIRS

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JEAN-CHARLES ANDRIEUX DE LÉVIS WHILE I WAIT FOR YOU JOURNAL OF AN IMPATIENT DAD

CLIENT: SOMME TOUTE PRODUCTION

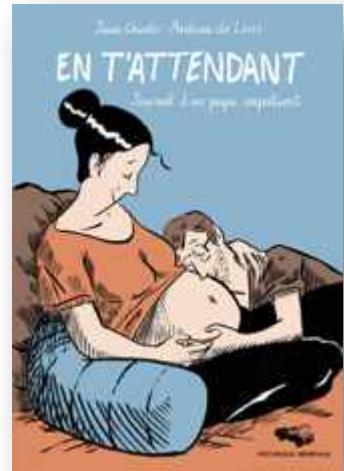
MATERIAL: FULL MS (156 PP, 16,5 X 25)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: FEBRUARY 2026

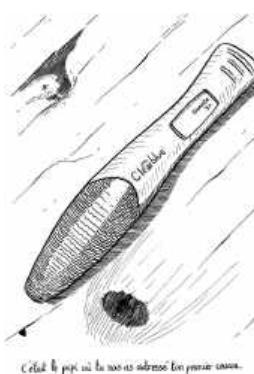
RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Jean-Charles Andrieux de Lévis, author and illustrator, was given a sketchbook by his wife when she was pregnant, with the idea of capturing his impressions and emotions during childbirth, if time allowed and if he felt like it. But he couldn't wait for that moment to start the sketchbook. Once he had it in his hands, he began to fill its pages, addressing himself directly to this little being who was taking up more and more space in his life, even though he had not yet been born. Throughout the pregnancy, Jean-Charles drew and talked to the child who, at the end of the book, would become his son. He put down on paper the tenderness he could not yet express by holding him in his arms and created this journal while waiting for him.

JEAN-CHARLES ANDRIEUX DE LÉVIS is a comic book researcher, illustrator, and critic of comic books and children's books. He began writing about the ninth art at the same time as he began his studies at the Strasbourg School of Decorative Arts (now the Hear). He has published comic strips, drawn for the press, produced illustrated reports, and painted murals for various institutions. His work has been exhibited in various galleries and museums, and he draws in public at concert events.



Après cette nuit, je ne t'ai plus senti bouger.
Tandis que ta maman de plus en plus.
Son corps changeait à mesure que tu grandissais.
Elle te sentait prendre progressivement plus de place.
De mon côté, je ne pouvais que deviner ton
développement. Mais je pouvais t'embrasser. Alors
régulièrement, un peu n'importe quand, je courrais
de baisers le ventre de ta maman.





On était le 14 mai.

Cette nouvelle n'allait pas nous lâcher pendant un bon moment...

Notre machine de guerre, notre beau haricot, on l'appelle désormais aussi notre bonhomme.

MAKEE CALL ME EMMA

CLIENT: STREET NOISE BOOKS

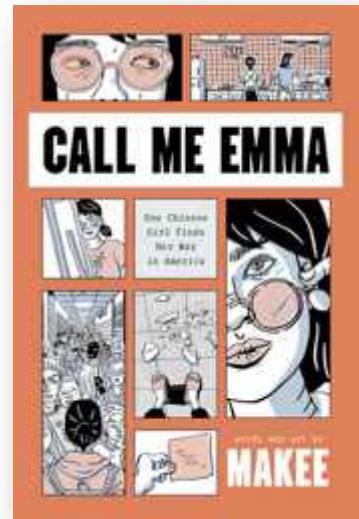
MATERIAL: FULL MS (246 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: MAY 2025

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



After immigrating from China to New York City, a teenage girl and her family struggle to adjust to the new world they've found themselves in.

Yixuan Liu, a 16-year-old Chinese girl, just moved from China to America with her family. To try to fit in to a new school, a new city, and a new culture, Yixuan chooses an English name, Emma.

As she works to succeed in school and make friends, Yixuan/Emma is confused by the anti-Asian and anti-Black racism she hears from her teachers and her friends. She must learn to be herself and stop striving to please everyone else in order to make sense of it all.

Balancing chaotic school life with divorcing parents, her sister's mental illness, and a new crush, Emma must ask herself, "How do I know who I really am?"

NONFICTION / GRAPHIC MEMOIR

MAKEE is a China-born cartoonist and designer based in New York. She graduated from the School of Visual Arts in 2019. A passionate advocate for hand-drawn art, she conveys her voice through bold ink strokes and fluid watercolors. Makee's work often explores themes of everyday life, identity, and belonging, all infused with a sense of humor. When she's not drawing, you might find her reading or crocheting. Check out Makee's website: makeeart.com

PRAISE

"Makee's artwork has the simplicity of a teenager's notebook sketches but bursts with telling details: school cafeteria lunches ("free but not so tasty"), vegetables grown in Chinese American yards, Yixuan's first Thanksgiving dinner. The result is both a

painfully candid coming-of-age tale and a warts-and-all portrait of America.”—**Publishers Weekly**

“Poignant and insightful, this graphic novel offers a powerful exploration of identity, belonging, and the clash of cultures, all seen through the eyes of one teenage girl. A must-read for anyone seeking to understand today's young adult immigrant experience.”—**Tracy White, author of *Unaccompanied***

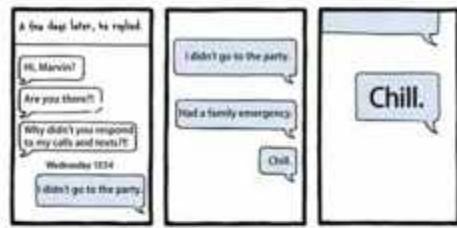


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HUGH D'ANDRADE THE MURDER NEXT DOOR

CLIENT: STREET NOISE BOOKS

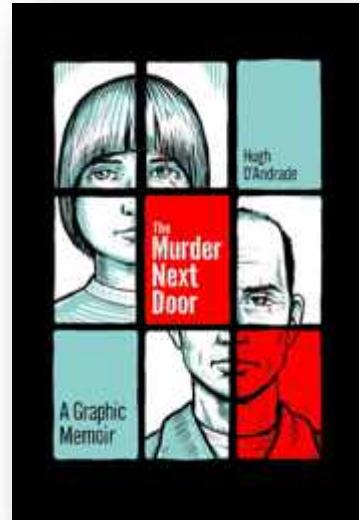
MATERIAL: FULL MS (152 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: FEBRUARY 2025

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



When someone is murdered next door, it changes everything about the way you live your life.

When Hugh was ten years old, he walked home from school to find his friends next door crying outside – they had just come home and discovered their mother's body. She had been murdered.

Now an adult, Hugh has a happy social life and a successful career as an artist in Oakland, California. But even so he is plagued by anxiety, anger, and panic attacks. As he attends therapy and looks back on his childhood, he comes to realize the trauma and stress that the murder next door had on his life, and how it still affects him today.

Does trauma ever go away? Or does it just hang around, in the backs of our minds forever? This thoughtful, powerful memoir explores how one event in childhood can make a permanent mark on someone's life.

HUGH D'ANDRADE is an award-winning illustrator based in Oakland, California. His work has appeared on young adult book jackets, rock posters, magazines, t-shirts, skateboards, and on the occasional gallery wall. Hugh is Creative Director for the Electronic Frontier Foundation, and he has taught at the California College of Arts and Crafts, and the San Francisco Art Institute. This is his debut graphic novel.

PRAISE

“This visually spectacular book offers a powerful dive into the depths of fear and trauma and a reminder that the impact of violence spreads far beyond the official victim.” —**Rebecca Solnit, author of *Orwell's Roses and Hope in the Dark***

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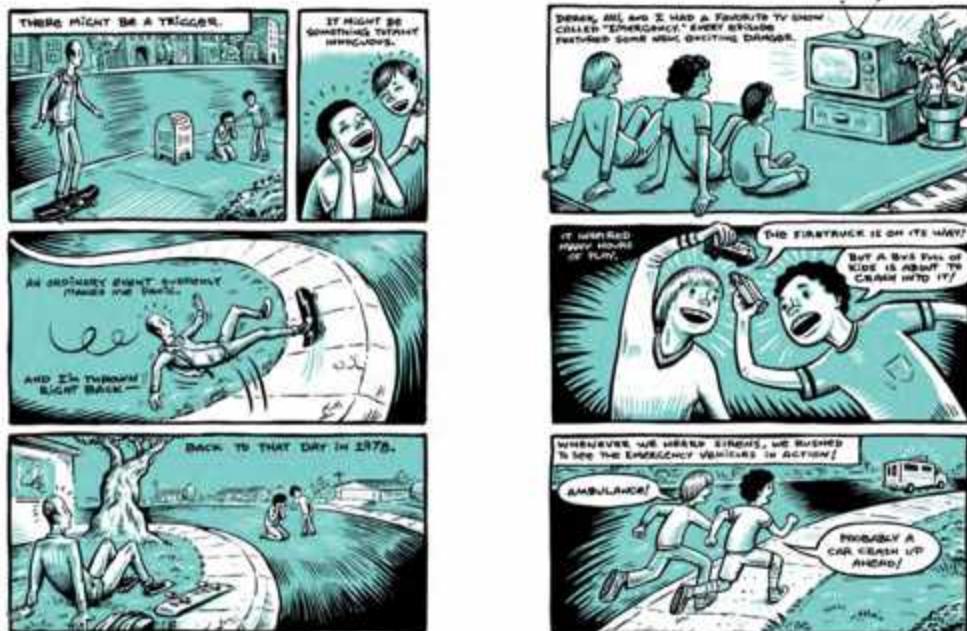
“It’s an empathetic look at the lifelong quest to find light amid the dark.” —
Publishers Weekly

“A story of true honesty and clarity. Unlike what you might see on tv, real people are haunted by real events. And shocks to the system never go away.” —**Tom Hart, author of the New York Times bestseller *Rosalie Lightning***

“As a graphic memoir, this book is stone-cold unique. It will trigger emotions you didn’t know you had, and take you on an artistic journey to heal your soul.” —**Eric Drooker, author of *Naked City***

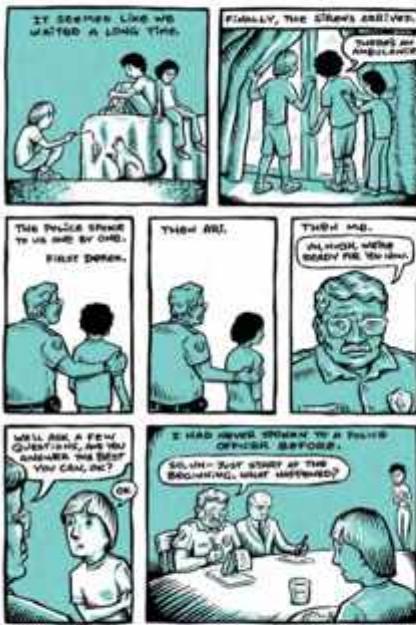
“D’Andrade has a gift for making difficult, abstract ideas clear through expressive illustration creating depth and immediacy in this memoir, skewering the reader with a tale of murder, misogyny and manhood.” —**Cory Doctorow, author of *Little Brother* and *In Real Life***

“Rarely does a book evoke such deep body empathy. This personal, highly vulnerable story creates the hope that the impacts of childhood trauma can be recognized and abated so that those who suffer from them can thrive.” —**Elizabeth A. Trembley, author of *Look Again***



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KARINA SHOR SILENCE, FULL STOP

CLIENT: STREET NOISE BOOKS

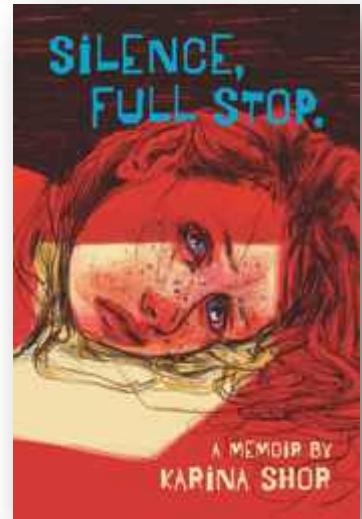
MATERIAL: FULL MS (268 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: NOVEMBER 2023

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A breathtaking and gut-wrenchingly real graphic memoir of the struggles of an adolescent girl processing the trauma of childhood sexual assault.

An immigrant at the age of six, she arrived in a strange new world. Karina was labeled "different" immediately, and a desire to be invisible was born. The "different" label expanded to "weird" and "freak", terms that she fervently embraced. By taking society's critique, owning it, and taking pride in it, she gained power over it. In a life overshadowed by fear, Karina wanted control. If something was going to ruin her life it would be her and her alone.

KARINA SHOR is an illustrator, a cartoonist, and a teaching artist. Karina has illustrated many children's books under the name Alina Gorban, but this is her debut as an author. She grew up in a small town outside of Tel Aviv, Israel, after she immigrated from the former Soviet Union. She received her MFA from the School of Visual Arts, and now lives between Brooklyn, New York and Tel Aviv, Israel.

PRAISE

"Shor's masterful use of omniscient storytelling fits this gut-wrenching, graphically bold and unapologetic tale of survival and the struggle for self-control and self-determination." —**Booklist**

"Shor's pull-no-punches graphic memoir debut depicts her attempts as a young woman to recover from trauma, with striking illustrations that toggle between realism and fragmented, color-saturated dreamscapes." —**Publishers Weekly**

"Powerful, urgent, and masterful." —**Tom Hart, author of the New York Times bestseller Rosalie Lightning**

“This harrowing tale of childhood displacement, sexual assault, adolescent drug abuse and depersonalization hurtles forward with eloquence. Not since Ralph Steadman’s illustrations for Hunter Thompson’s *Fear and Loathing in Las Vegas* have images evoked so vividly the subjective experience of drug use.” —**Jennifer Hayden, author of *The Story of My Tits***

“A powerful tale of trauma and addiction, and a masterful use of the comics medium to evoke the complexity of an emotional crisis.” —**Asaf Hanuka, author of *The Realist***

“A bold, beautiful, painful book with incredible artwork and storytelling that took my breath away. It will stay with me for a long time.” —**Danny Noble, author of *Shame Pudding***

“Silence, Full Stop depicts a girl’s harrowing journey—from the Soviet Union to Israel, from innocence to despair, and to hell and back. Karina Shor’s vivid and expressive imagery pulls you along as her story smolders with yearning and hope that have not been completely snuffed out. An absorbing, courageous book.” —**David Mazzucchelli, author of *Asterios Polyp***

“This raw and vulnerable memoir pushes the medium of comics to disturbing new depths.” —**Hazel Newlevant, author of *No Ivy League***

“The story is haunting, and the art is innovative, and compelling. At times difficult to read, yet impossible to put down.” —**Karen Green, Curator for Comics and Cartoons, Columbia University**





SIVAN PIATIGORSKY-ROTH
DIANA
MY GRAPHIC OBSESSION

CLIENT: STREET NOISE BOOKS

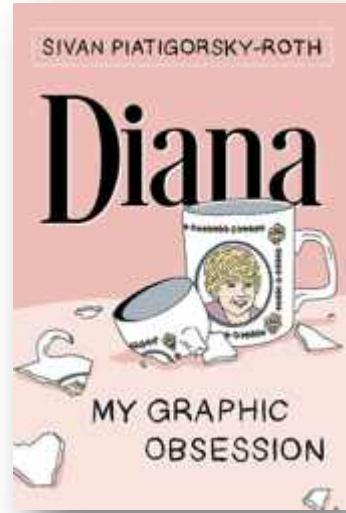
MATERIAL: FULL MS (148 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: JUNE 2023

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A unique perspective on the life of Diana, Princess of Wales, the beloved icon of many people in the LGBTQ community and beyond.

Sivan Piatigorsky-Roth is obsessed with Princess Diana, in the specific, laser-focused way an autistic person can be. This book is an unorthodox biography of Diana Spencer told through a particular autistic and transmasculine lens, examining issues of identity and self-determination, and the mythological parallels in the lives of the royal family and the author.

SIVAN PIATIGORSKY-ROTH was born and raised in Toronto, Ontario, and graduated from Wesleyan University in Middletown, Connecticut, where he studied art and English literature. He has published cartoons in *The New Yorker* among other places. Having spent a year working as a teacher in a Jewish day school, Sivan is now a Rabbinical student at Hebrew College in Newton, Massachusetts. This is his debut graphic novel.

PRAISE

“A layered meditation on celebrity, mythology, gender, and how your life can be profoundly shaped by someone you've never even met.”—**Jillian Tamaki, author of *Boundless***

“An extraordinary work of comics portraiture, rendered in elegant linework and overflowing with rich intertextual detail. Sivan Piatigorsky-Roth is an essential new cartooning voice. His emerging oeuvre is my new graphic obsession.”—**Jason Adam Katzenstein, author of *Everything is an Emergency***

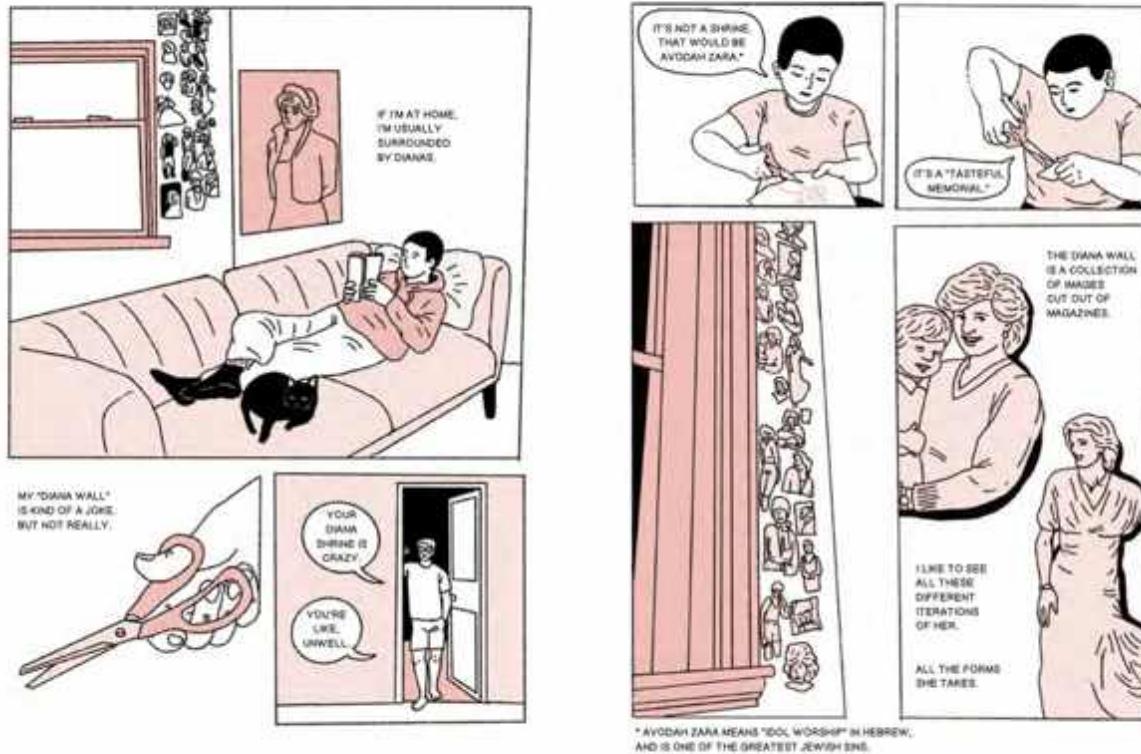
“Mesmerizing, fascinating, and beguiling, this is a book that will draw you in

completely. Like Diana herself, this book is a treasure.” —**Emma Grove, author of *The Third Person***

“A keenly self-aware and compassionate look at Princess Diana, blending biography and memoir in this deeply personal and fascinating book.” —**Ashley Robin Franklin, author of *That Full Moon Feeling***

“A multifaceted exploration of queer identities through several unexpected and wholly novel lenses, Diana telescopes in scale from the level of heartbreak detail out to the sweep of history and myth, all the while tethered to the poignant and personal.” —**Bishakh Som, author of *Apsara Engine* and *Spellbound: A Graphic Memoir***

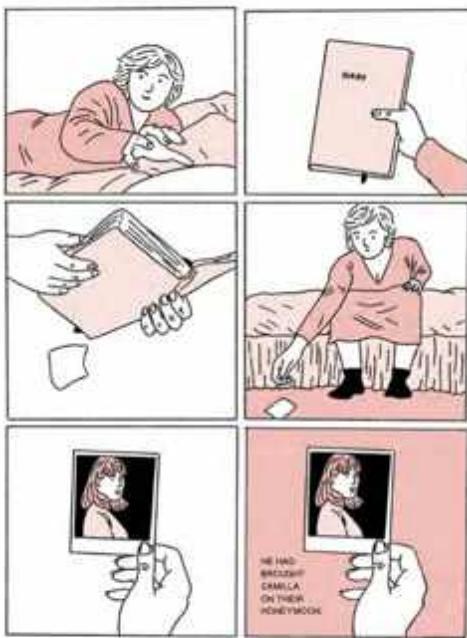
“A celebration of subversion, this finely rendered graphic novel uncovers fascinating depths at the intersection of gender, expectations, and transgression.” —**Morgan Boecker, author of *What's Normal Anyway***



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31

110



46 47

MICHAEL ANTHONY(TEXT) AND CHAI SIMONE (ILLUSTRATIONS)

JUST ANOTHER MEAT-EATING DIRTBAG

CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (176 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: NOVEMBER 2022

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



NOMINATED FOR THE RINGO AWARDS

A rough-and-tumble Iraq War veteran is young and in love, and the last thing on his mind is food and the ethics of eating meat. But when his girlfriend becomes a vegetarian and animal rights activist, suddenly food is all he thinks about.

A true story of how love and vegetarianism can triumph over all else. Love, heartache, and the rest of the ingredients that make a reader laugh, smile, stop-and-think, are all found in this enthralling graphic memoir. Amidst the stories of love and frustration, there are treatises on food, vegetarianism, and the ethics of the animal rights movement (some of it juxtaposed against Michael's graphic wartime experiences). Told with Michael's sardonic perspective and the delightful artwork of debut graphic novelist Chai Simone, this is a journey of true love gone temporarily astray.

MICHAEL ANTHONY is the author of the memoirs *Mass Casualties: A Young Medic's True Story of Death, Deception, and Dishonor in Iraq* and *Civilianized: A Young Veteran's Memoir*. Michael has previously written for the Washington Post blog, Business Insider, Signature-Reads, the Flaming Vegan, the Vegan Villager, and he has previously performed stand-up comedy under the pseudonym "The Vegan Comedian." Michael holds an MFA in creative writing from Lesley University. A former US army soldier, he currently lives with his wife in Massachusetts and spends his free time volunteering with veterans.

CHAI SIMONE is an artist and movie fan who grew up in Las Vegas. Chai went to the Las Vegas Academy of Arts where she double majored in film and art and studied at the University of Nevada, Las Vegas. Chai currently works as a freelance illustrator. This is her debut graphic novel.

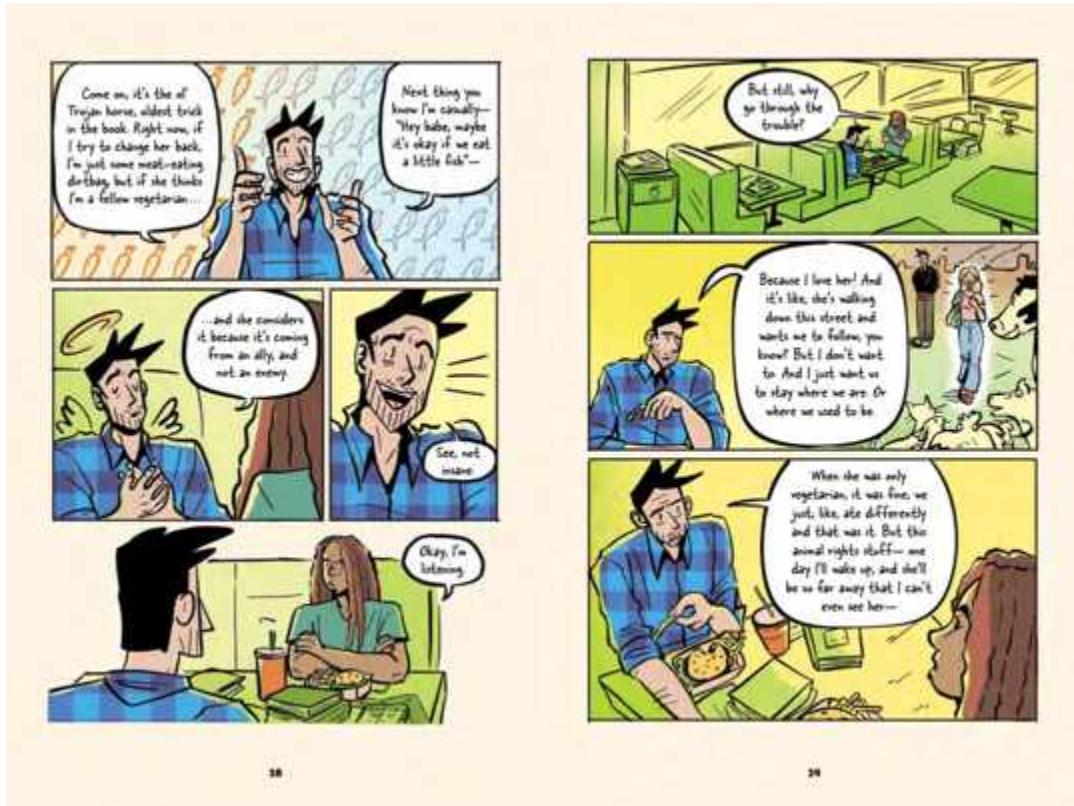
PRAISE

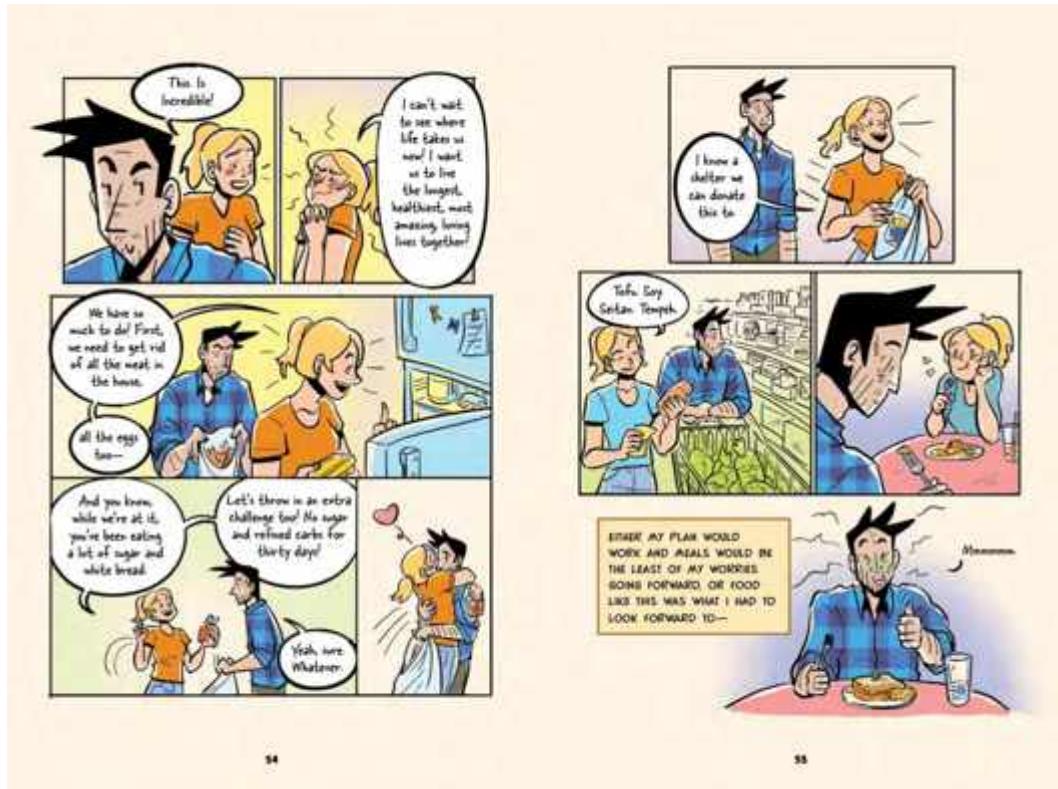
"Anthony's cocky, chatty voice is complemented by Simone's vibrantly colored drawings and keen eye for gesture and character detail. . . [creating] a winning argument for empathy, concluding that love can sometimes be the absolute best, too." —**Publishers Weekly**

"A refreshing book that provokes a range of emotions. The humor quickly draws you in. And the perspective of a military veteran offers us the opportunity to learn compassion through a different lens." —**Global Vegan Magazine**

"Addressing more than just the carnivore/vegetarian/vegan debate, also questions of war, speciesism, ethics, and religion. A star-crossed love story, told in confident, self-aware narration, spiced with engaging art, makes for a fulfilling meal." —**Josh Neufeld, author of *A.D.: New Orleans After the Deluge***

"A charming, often hilarious look at how love is actually the worst." —**Tom Hart, author of the New York Times bestseller *Rosalie Lightning***





54

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56

57

114

ELIZABETH A. TREMBLEY LOOK AGAIN

CLIENT: STREET NOISE BOOKS

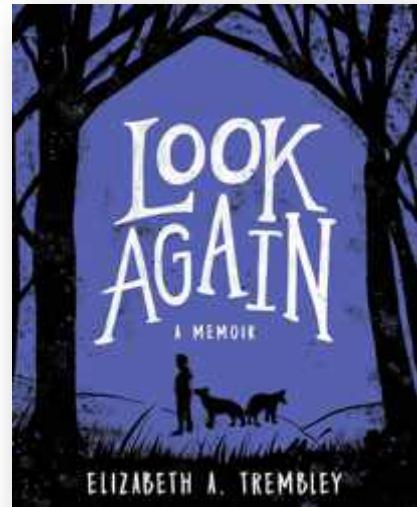
MATERIAL: FULL MS (320 PP, 17,8 x 22,2)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: SEPTEMBER 2022

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



Once, years ago, while walking her dogs in the woods, Elizabeth found a dead body. Trauma can make truth hard to find. Have you ever experienced a terror, grief, or confusion so great that when you try to share it you can only find shattered images floating in darkness? You try over and over, but can't tell the story, to yourself or to anyone else. *Look Again* presents us with six variations of the same event, seen through the different lenses caused by other life revelations. It explores the fragmenting nature of trauma by tracing the convoluted evolution of the author's story, a process often experienced by trauma sufferers and their loved ones.

ELIZABETH A. TREMBLEY is a Lambda Literary Award-winning mystery writer (pen name Josie Gordon) and memoirist who now tells her stories in comics. She has a Ph.D. in Literature from the University of Chicago. Elizabeth has taught college courses and public workshops on storytelling and comics, and currently, she works for the Sequential Artists Workshop. Elizabeth lives in West Michigan with three big dogs, two cats, and her Episcopal priest wife. And she walks in the woods every day.

PRAISE

“An inventive and introspective memoir . . . crafted with equal parts mystery, honesty, and empathy.” —**Publishers Weekly**

“Intense, articulate, and self-reflective, this makes one look hard at the shifting nature of memoir. An involving graphic memoir for enthusiasts of the genre.” —**Library Journal**

“Profoundly smart, enlightening, and challenging, yet also personal, relatable, and funny. Absolutely brilliant!” —**Tom Hart, author of the New York Times bestseller *Rosalie Lightning***

“Trauma shatters what we think of as truth. This deeply moving memoir perfectly captures how we rewrite the stories we tell ourselves in order to heal. I’m so grateful I read it.” —**Danny Gregory, author of *How to Draw Without Talent***

“Both unsettling and reassuring, navigating the thorny and ever-branching paths of memory, psychology, fear and trauma, while excavating the power of art and comics as sources of healing.” —**Bishakh Som, author of *Apsara Engine* and *Spellbound: A Graphic Memoir***

“This one-woman Rashomon is not only an engrossing page-turner, it’s also a powerful argument for the power of comics to convey the fragmented nature of traumatic memory.” —**Matt Madden, author of *Ex Libris***



I remember that on the day it all happened, I knew exactly what day it was. But not long after, I started to forget.



Years later, I could not remember which day or when what year it happened.



12



13

Well, it took me a while to find someone at home to use their phone. I don't have a cell phone.



We both know that doesn't account for the forty minutes.



14

I really did not want to admit the truth. But I don't see another way out.



You didn't?



No.



ZOVI

SOMEONE UNPLUGGED THE BIG APPLE

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (128 PP, 22 X 28)

PUBLISHER: STATION BD

PUB DATE: FEBRUARY 2023

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



An unexpected minimalist move, catching COVID, leaving China for a few days in the United States, overstaying my residency permit, but also a Covid wedding on Skype, *freelancing* and professional reinvention, New York under the *Black Lives Matter* protests, presidential elections, administrative procedures to regularize my status, hurried vaccinations, the Capitol under siege... and finally, one year to the day after my arrival in New York, Biden's inauguration and the receipt of my first official document declaring the end of my irregular situation. Between January 2020 and January 2021, a lot happened for everyone. What happened to me taught me a lot, and I started to tell it...

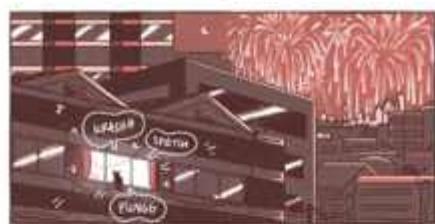
A comic book that shows us the extent to which closed borders can affect people caught in the midst of global upheaval.

GRAPHIC NOVEL

ZOVI is an author and illustrator of Franco-Chinese origin. She grew up in France, then lived and worked in China for ten years. She is now based in New York City, where she works as an illustrator for the MTA (Metropolitan Transportation Authority). She creates digital illustrations to embellish the stations. Her passions include jazz music, dance, climbing, reading and the visual arts. *Someone Unplugged the Big Apple* is her first graphic novel.

PRAISE

More than just a story about a pandemic, *Quelqu'un a débranché la Grosse Pomme* is a luminous graphic novel about love, friendship, change of scenery and the choices, both professional and personal, that change lives forever. **Pieuvre**





MAUREEN BURDOCK
QUEEN OF SNAILS
A GRAPHIC MEMOIR

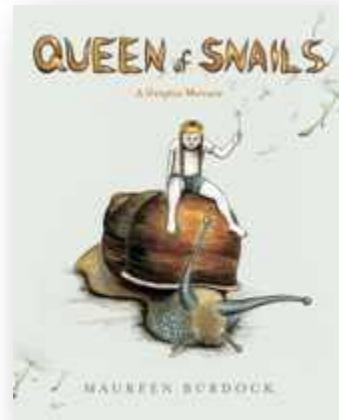
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (232 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: NOVEMBER 2022

RIGHTS HELD: WORLD EXCL. ENGLISH



Home is not a place you can reach by train or plane. It's something you carry with you.

Uprooted from her childhood in Germany and set adrift in the American Midwest, Maureen was raised by a kind but neglectful mother who loved Jesus more than her own child and a stern, disinterested grandmother who waxed nostalgic about Nazi Germany. Growing up queer and isolated, Maureen often felt unmoored and unloved.

Years later, Maureen reflects upon her complicated past. *Queen of Snails* follows Maureen through time and memory in her quest to untangle the trauma passed down to her over three generations of women. Part memoir and part family history, *Queen of Snails* is a beautifully drawn, powerful story that examines and transmutes the emotional baggage of violence, abandonment, and displacement.

MAUREEN BURDOCK is a graphic storyteller and scholar. She is the author of *Feminist Fables for the Twenty-First Century: The F Word Project*, and she has contributed comics to various collections, including the Eisner-winning anthology *Menopause: A Comic Treatment*; *Covid Chronicles: A Comics Anthology*; and *Pathographics: Narrative, Aesthetics, Contention, Community*. You can follow her work at maureenburdock.com.

PRAISE

“The rich, fascinating graphic memoir *Queen of Snails* addresses a personal history and heritage; it is a book that contains multitudes.”—Peter Dabbene, *Foreword Reviews*

“Burdock’s investigation into the history that has shaped her is a deeply personal reckoning, with global ripples.” *Publishers Weekly*

“Maureen Burdock’s artwork is beautiful; you just wish to touch and hold those snails. Yes, one must dig deep to forgive distant parents and live with one’s history. But also to know and accept love.”—Miriam Katin, author of *We Are On Our Own* and *Letting It Go*

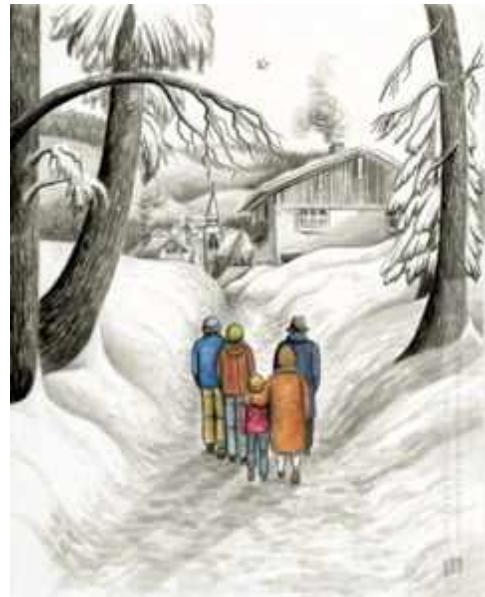
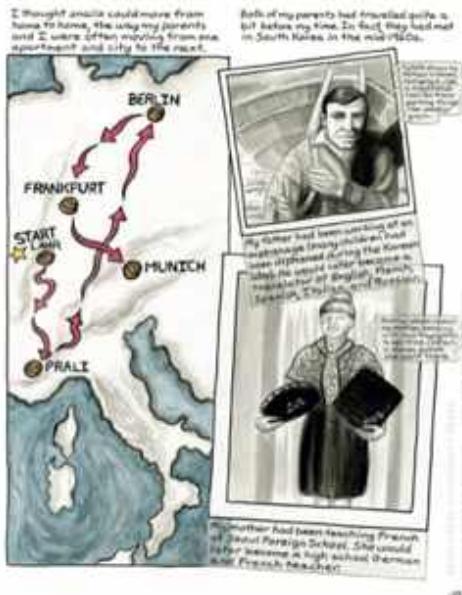
“Maureen Burdock has produced a riveting graphic memoir that lays lush colors into subtle, grey-washed landscapes and contains both deeply considered essay writing and sharp dialogue. *Queen of Snails* uses surrealist imagery to illuminate an often-gritty narrative of a childhood struggling to

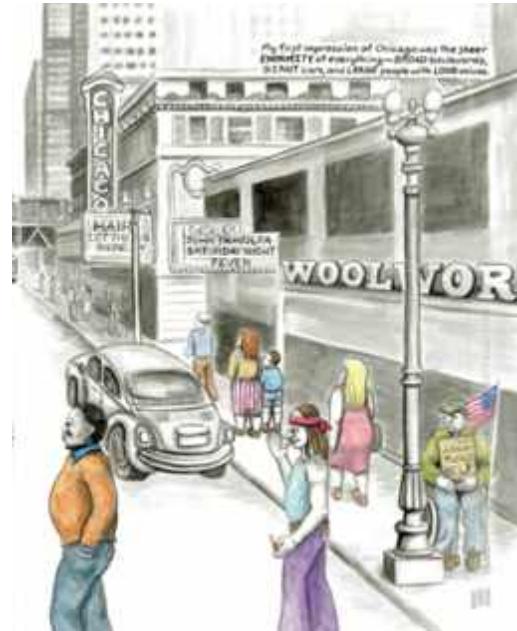
121

understand itself amidst generational trauma and generational wisdom. Burdock brings us on an emotionally expansive journey as she searches for the elusive idea of home.”—Justin Hall, editor of *No Straight Lines: Four Decades of Queer Comics*

“A triumph of recovery and reinvention.”—Martha Cornog, *Library Journal*

“*Queen of Snails* is an artfully choreographed visual memoir that sensitively presents the tangled histories of places and individuals and the messiness of emotions and memory.”—Sathyaraj Venkatesan, *Broken Frontier*





SHARON LEE DE LA CRUZ I'AM A WILD SEED

CLIENT: STREET NOISE BOOKS

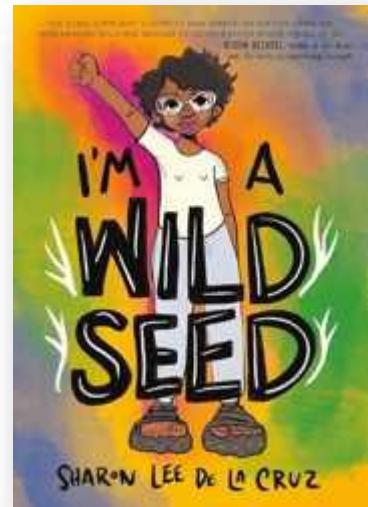
MATERIAL: FULL MS (96 PP, 13,34 x 19)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: APRIL 2021

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A collection of lively autobiographical comics guiding the reader through an understanding of queerness and what it means to one woman of color.

In this delightfully compelling full-color graphic memoir, the author shares her process of undoing the effects of a patriarchal, colonial society on her self-image, her sexuality, and her concept of freedom. Reflecting on the ways in which oppression was the cause for her late bloom into queerness, we are invited to discover people and things in the author's life that helped shape and inform her LGBTQ identity. And we come to an understanding of her holistic definition of queerness.

SHARON LEE DE LA CRUZ is an artist and activist whose work ranges from comics, graffiti, and public art murals to interactive sculptures, animation and coding. She earned a BFA from The Cooper Union, is a Fulbright scholar, and obtained her master's degree at NYU. Sharon considers her work to be in the intersection of tech, art, and social justice. She lives in New York City. Website: unoseistres.com Instagram: @sharonleedelacruz

PRAISE

“This potent memoir assuredly navigates the complicated intersections of identity. . . . The author not only explores how her queer identity formed, but also how the intersection of her other identities—for example, race and gender—compounded the struggles she experienced.” —**Kirkus Reviews**

“De La Cruz’s limber, playful debut collection takes on intersectional identity and is informed by her experiences growing up as an androgynous, Xena-loving, Puerto Rican–Dominican Black girl. . . . the wit and exuberance found here marks her as a worthy new artist.” —**Publishers Weekly**

“Anyone out there feeling like they are alone in their struggle may find a kindred spirit in De La Cruz's telling of her own journey.” —**Booklist**

“De La Cruz's work distinguishes itself from other memoirs in her recognition of how internalized stereotypes can stand in the way of self-acceptance.” —**School Library Journal**

“Sharon is the real deal. Enormously talented, smart, and honest. This is the book I've always wished for, and now that it's here, I never want it to end.” —**Nicole J. Georges, Author of *Fetch* and *Calling Dr. Laura***

“Captures all the internal screaming, dizzying uncertainty, and the powerful, vivid joy of discovering your personal place in queer history.” —**Maggie Thrash, Author of *Honor Girl***

“Gorgeous, fun to read, and full of truth.” —**Liana Finck, Author of *Passing for Human***

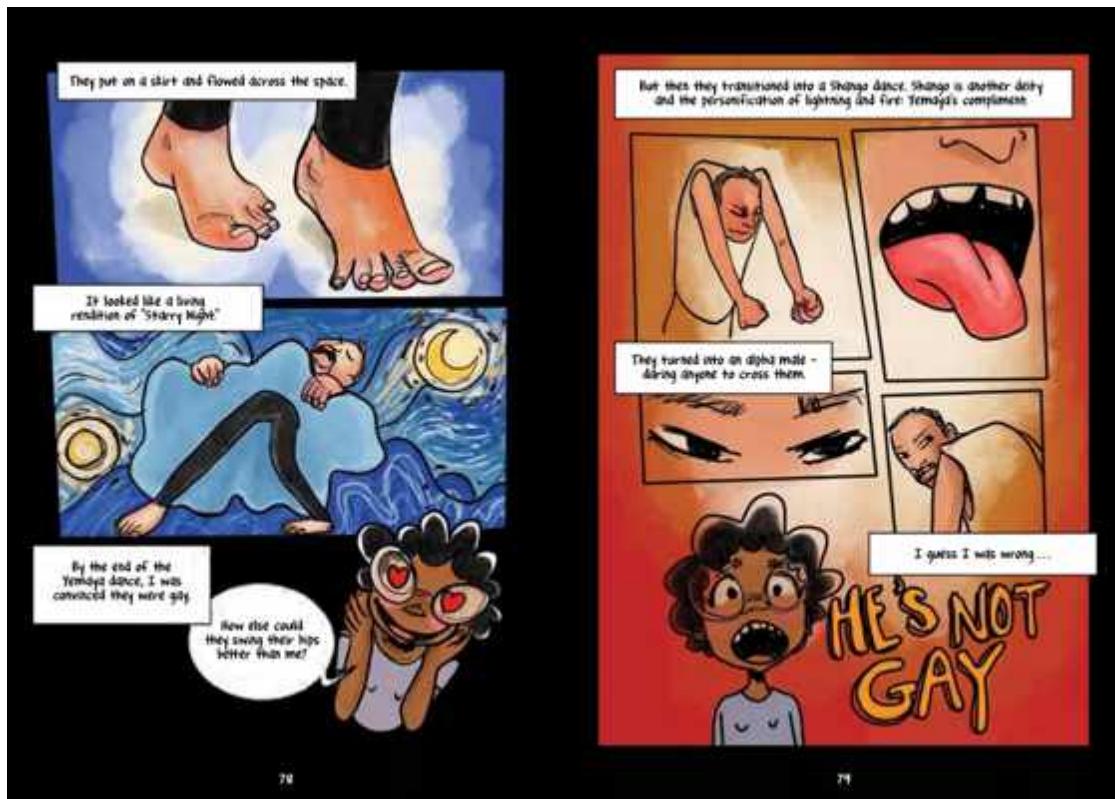
“An absolutely genuine and personal look into intersectionality. Sharon has lovingly brought Blackness and queerness to the front, which is what we need right now.” —**Robyn Smith, Author of *The Saddest Angriest Black Girl in Town***

“Full of life and heart and light. As hilarious as it is heartbreaking, offering a deeply empathetic graphic manual for our time.” —**Kristen Radke, Author of *Imagine Wanting Only This***

“Love is love, live your most authentic life and let others live theirs is Sharon Lee De La Cruz's underlying message.” —**Tracy White, Author of *How I Made it to Eighteen* and *Unaccompanied***

“A sweet and spirited memoir about navigating, understanding, and ultimately celebrating the many facets of one's identity.” —**Whit Taylor, Author of *Ghost Stories***





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AUDREY BEAULÉ TWENTY-SOMETHING

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (136 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: AUGUST 2020

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



La Vingt is the inner journey of a young woman in her twenties who is swallowed up by her horizons, by the choices available to her, while everything eludes her. As her carpooling habits on the Trans-Canada Highway carry her along, she begins to dream about the beginning of her adult life. This coming-of-age story reflects on family, friendship, sexual orientation, the exodus to the big city, the notion of success and mental health at university. **Audrey Beaulé**'s comic strip is a hymn to living the way you want to, accepting your own geography and uncertainties.

AUDREY BEAULÉ lives in Montreal. Her artistic work oscillates between graphic design, visual arts, writing, collaborations and now comics. It is guided by questions of empowerment, emancipation and what deserves to be said, which interest her both in her research and in her life. She believes in interdisciplinarity and is particularly fond of friendship, sharing meals, road trips, feminist and queer theories, books and karaoke.

PRAISE

At once gentle and luminous, *La vingt* has the air of a glueless, squared-off *scrapbook*, collating bits and pieces of the life of Audrey Beaulé, for whom this is her first publication. While the “twenty” in the title refers to the Trans-Canada Highway, which runs through the narrative from one end to the other, the number also refers to the narrator’s age: a nice pretext for creating parallels between her existence and the asphalt road that separates Quebec City and Montreal. Reflections on friendship, personal achievement, intimacy and the search for role models will appeal to those who like Benoit Tardif’s style, Catherine Lepage’s reflections and Julie Delporte’s authenticity. **Revue Les Libraires**



JIM TERRY COME HOME, INDIO

CLIENT: STREET NOISE BOOKS

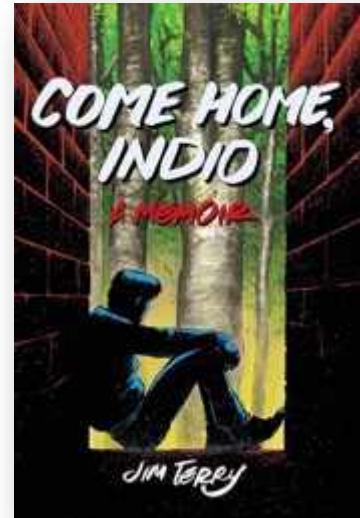
MATERIAL: FULL MS (240 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: OCTOBER 2020

RIGHTS SOLD: KOMICS INITIATIVE (FRENCH)

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A Native American cartoonist explores the isolation and anxiety of being lost between two worlds but ultimate becoming comfortable in his own skin.

This powerful graphic novel shares the author's journey of discovering his spiritual home as a Native American. From a childhood in suburbia, disconnected from his identity as an Indigenous person, through an urban adulthood marked by a struggle with alcoholism and the death of his parents, to his life-altering experience at Standing Rock, he begins to find a new sense of self as a Native and as an American.

DANNY NOBLE grew up in the suburbs of Chicago. His mother was Native American from the Ho-Chunk nation of Wisconsin, and his father was an Irish American jazz musician. Jim is a prolific and accomplished comic book artist who has worked on such comics as *The Crow: Skinning the Wolves*; *Sundowners*; *Alice Cooper vs. Chaos*; and *Vampirella*. This is his debut as an author. Website: woundedbutdangerous.com Instagram: @jim.terry.73

PRAISE

"A tour de force of comics" (Ed Park, The New York Times)

Chosen as one of the Best Books of 2020 by Publishers Weekly.

Starred Review "fortunately for readers of this raw and intimate graphic memoir, Terry never fully lets go of his youthful vulnerability."—**Publishers Weekly**

Starred Review "Terry, known for his outstanding superhero illustrations, turns the lens inward in this brutally honest memoir. . . . An exceptionally well-told story with no easy answers but an ending that will inspire."—**Booklist**

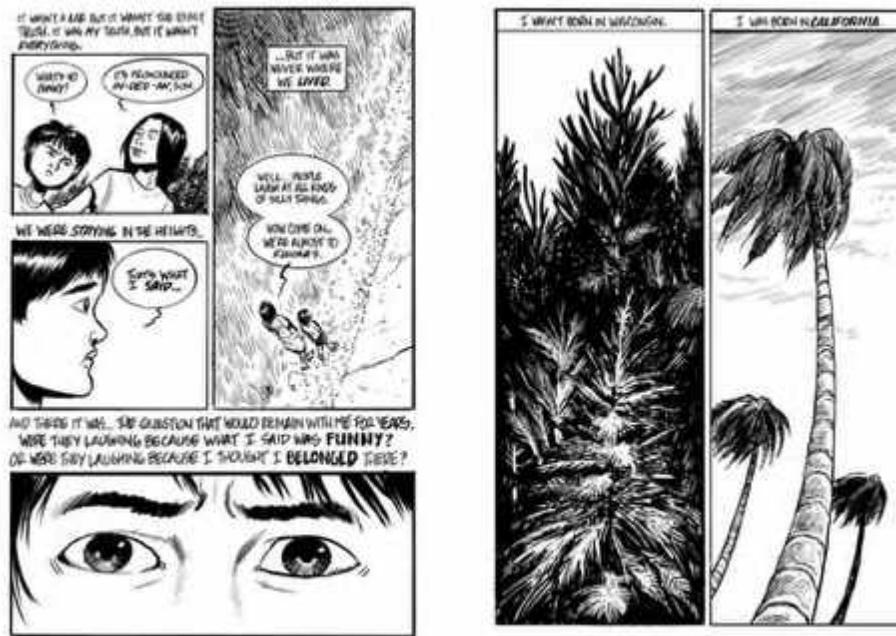
“Ambitious in scope, the book breaks ground for contemporary Native portrayals in nonfiction.”—**Kirkus Reviews**

“You can’t really put it down, and not for the pain, which is there, but just his masterful ability to create comics out of a history of pain and searching for some sense of being, some sense of peace. . . . It’s a remarkable book. It really is. The cartooning is beautiful.”—**Calvin Reid, Senior News Editor Publishers Weekly**

“Both uplifting and gut-wrenching, beautiful and terrifying. Terry’s account of losing himself between worlds, and finding home in the balance between them, deserves a place among the all-time great graphic memoirs.” —**Ezra Clayton Daniels, Author of *Upgrade Soul* and *BTTM FDRS***

“Illuminated by bursts of both joy and sorrow. With humbling sensitivity and candor, Jim shares with us his personal journey down emotionally complex paths towards home.” —**Timothy Truman, Author of Marvel Comics’ Conan series**

“Jim Terry lays it bare on the page. The emotional honesty of Terry’s drawings and his darkly comedic and intimate writing will break your heart and ignite your spirit.” —**Devery Jacobs, actress and filmmaker**





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BISHAKH SOM SPELLBOUND

CLIENT: STREET NOISE BOOKS

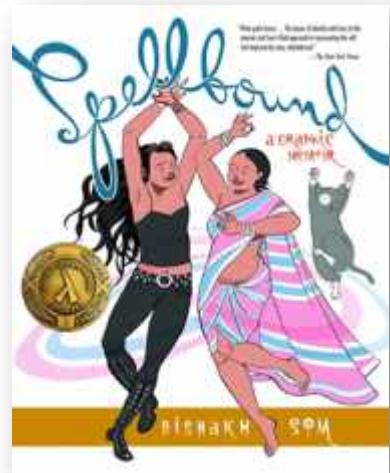
MATERIAL: FULL MS (160 PP, 17,78 X 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: AUGUST 2020

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



The meticulous artwork of transgender artist Bishakh Som gives us the rare opportunity to see the world through another lens.

This exquisite graphic novel memoir by a transgender artist, explores the concept of identity by inviting the reader to view the author moving through life as she would have us see her, that is, as she sees herself. Framed with a candid autobiographical narrative, this book gives us the opportunity to enter into the author's daily life and explore her thoughts on themes of gender and sexuality, memory and urbanism, love and loss.

BISHAKH SOM, who grew up in New York City, but whose parents were originally from India, received a master's degree in architecture from Harvard University and worked for many years in that field, most notably at I.M. Pei's New York office. Her work has appeared in *The New Yorker*, *The Boston Review*, *Buzzfeed*, and *The Huffington Post*. Bishakh published a collection of stories with The Feminist Press titled *Apsara Engine*. She lives in Brooklyn, New York. Website: bishakh.com Instagram: @biche_bash

PRAISE

“The layers of identity and story in this memoir . . . and Som's fluid approach to representing the self, feel impressively easy, unbelabored.” —**The New York Times Book Review**

“Creative nonfiction aficionados and fans of queer comics alike will flock to this literally transformative work.”—**Publishers Weekly**

“A rewarding narrative that presents identity as a puzzle for everyone to solve.”—**Kirkus Reviews**

NONFICTION / MEMOIR

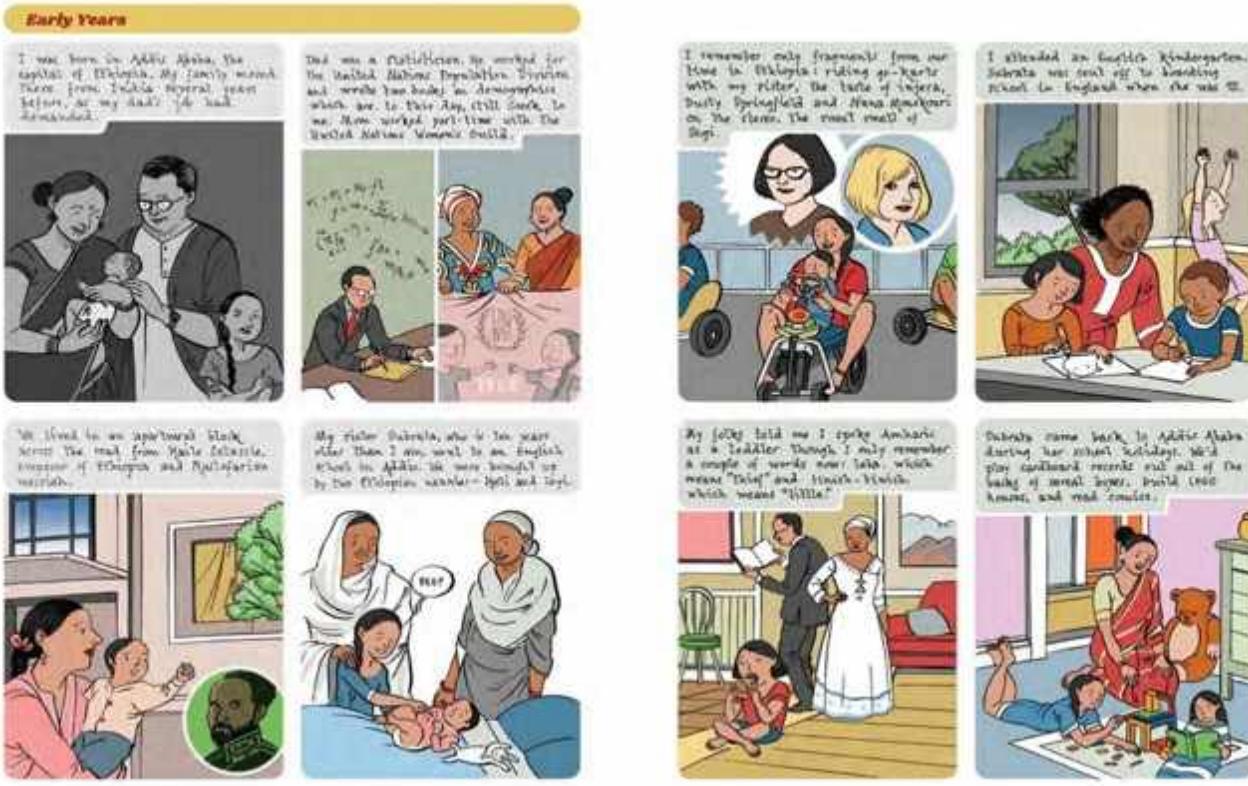
“Som's experimental approach to autofiction is intriguing, and her illustration and composition bring a sense of dynamism to short diary-style chapters that coalesce into a fascinatingly complex portrait.”—**Library Journal**

Book of the Day. “The art is appealing in its clean, clear style, and is rendered in beautiful colors, aided by an architect's eye for layout, design, and details. Spellbound: A Graphic Memoir is an absorbing graphic novel that takes common struggles and examines them through an uncommon lens.”—**Foreword Reviews**

“I've never read anything quite like it. Sharp and clever, and beautifully drawn, trusting the reader to come along for the journey.”—**Molly Knox Ostertag, Author of *The Witch Boy***

“An intimate experience. Som's humor and sincerity is well complimented by the expressive lines of her characters, creating elegant artwork that flows like good conversation.”—**Emily Carroll, Author of *Through the Woods* and illustrator of *Speak: A Graphic Memoir***

“**Bishakh Som's *Spellbound* is a searching and restless document of her creative journey, and a good fit for these restless days.**”—**Scott McCloud, Author of *Understanding Comics***



I'd always found this drive extraordinarily exciting as a kid because it was the first leg of a flight away from heat, humidity, and filth.



This year I just felt a strange sinking numbness...

I also loved setting off on voyages. We'd type up parking lists on 5x7 index cards and we'd drive to JFK in a Cadillac car service.



10

I'd poke around the duty-free shops and absorb the aroma of asphalt-laden packed lunches in the Air India lounge.



We'd travel to India every two years, stopping at fancy places on the way there and back — Madrid, Mexico, Paris, Prague.



11

Hey, look! we approach the second round of the two bishis where the we folk recite and hold poetry in the fullness of moonlight. See, Lord Brahma. ... Magician, we certainly was in winning form when he dreamt this up.



You realize that means we're nearing our destination, right?



I should hope so... I'm starting to schvitz a little.



And... Bishis...



...here...



And... Bishis...



...we...



...here!



12



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DANNY NOBLE SHAME PUDDING

CLIENT: STREET NOISE BOOKS

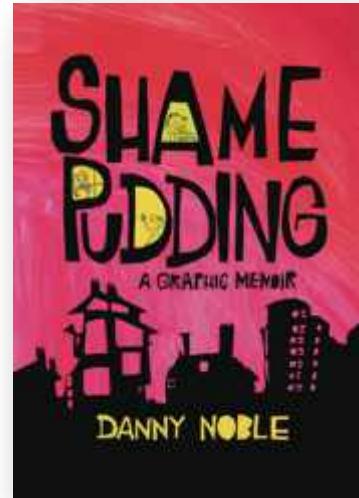
MATERIAL: FULL MS (192 PP, 15,24 x 22,61)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: MAY 2020

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A celebration of the wacky and wonderful Jewish grandmothers who nurtured the author as she grew from a kid struggling with anxiety and insecurity to a teen finding her own voice.

Danny Noble's mother insisted that they celebrate all types of religious holidays with fun and fireworks, but they wouldn't bother with the fasting ones as long as they were kind. Grandma would pinch her cheeks and say "shayne punim" which in Yiddish means pretty face, but to Danny and her little brother it sounded like "shame pudding". The author shares stories of her charming and eccentric family and her adolescent struggles with anxiety, fear, friendship, and romantic love.

DANNY NOBLE grew up in Brighton, a seaside town on the south coast of England. She later moved to London, and even lived through several winters in a trailer in a public park. She recently illustrated two children's books written by the British actor, Adrian Edmondson. And her narrative art has appeared in many anthologies and exhibitions including *The Strumpet*, *Dirty Rotten Comix*, and *The Inking Women*. When not drawing, the author sings with the ska band *The Meow Meows*. Instagram: @mundy_morn Twitter: @MundyMorn

PRAISE

"Noble immediately establishes an authentically intimate voice, confessional but also self-aware and generous; her endearingly scratchy, impressionistic ink drawings feel like she's trusting readers with pages from her diary."—**Publishers Weekly**

"A sensitive coming-of-age story and tribute to how the author's family shaped her into the artist she is, illustrated in loose pen and ink lines and distorted forms that exude Noble's warmth for her characters."—**Library Journal**

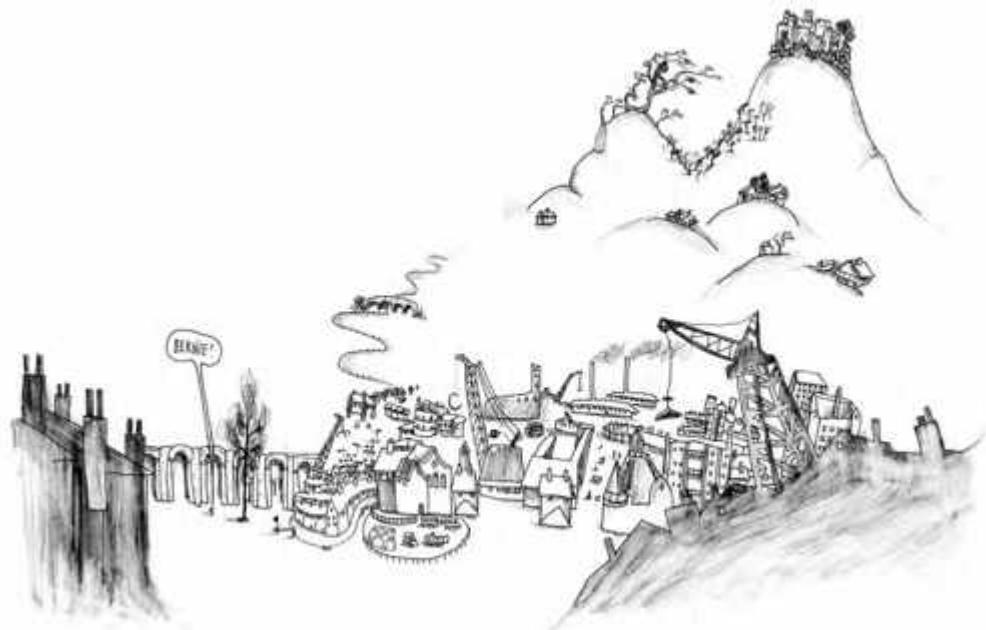
“What Noble so touchingly portrays here with a cheeky, affectionate wit are the idiosyncrasies, the customs, the rituals, and the shared jokes of family life that will resonate with every reader. They’re at once incredibly personal and specific, and yet simultaneously also familiar and even universal. For all the fun of the carefully observed and lovingly flippant humour on show here, though, it’s the quieter moments that ironically speak loudest.”—**Broken Frontier: Exploring the Comics Universe**

“It gave me back something precious I thought I'd lost. I'm in awe and will reread it often.”—Liana Finck, author of *Passing for Human*

“I love this book. It's beautiful, touching gritty and hilarious. A refreshing perspective on an era that's so familiar to many of us. So heartwarming but never saccharine. Very real and true.”—**Adrian Edmondson, Actor and Comedian**

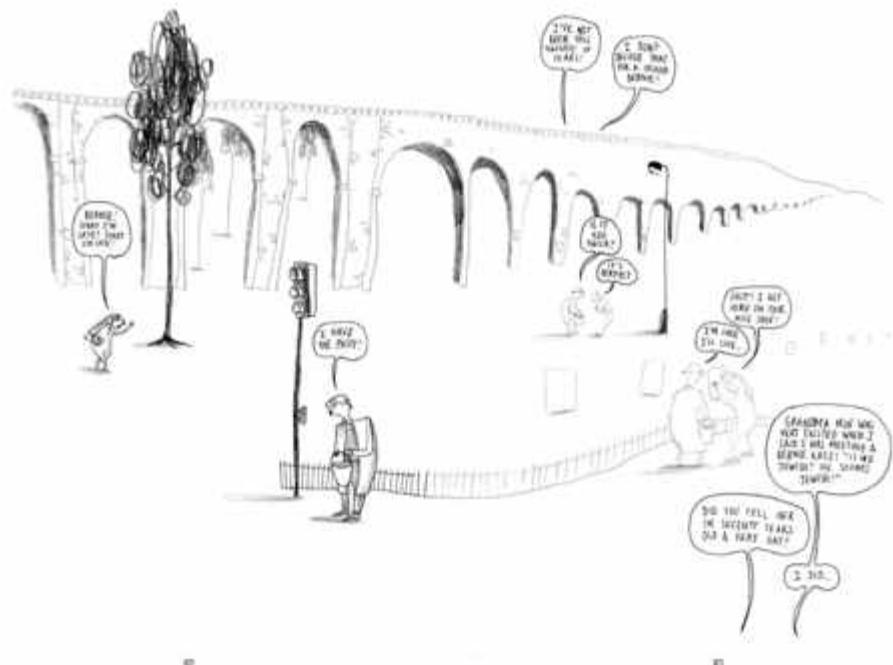
“A comforting memoir that captures the funny strange and enduring spirit of family, and the love that we many always return to when things are falling apart.”—**Ruby Elliot, author of *It's All Absolutely Fine***





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MÉLANIE LECLERC FREE TIME

CLIENT: SOMME TOUTE PRODUCTION

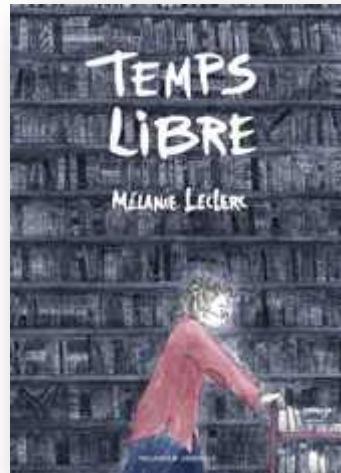
MATERIAL: FULL MS (176 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: NOVEMBER 2020

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



PRIX BÉDÉLYS – BEST GRAPHIC NOVEL FROM QUÉBEC

Just when she is about to finally realize her dream of becoming a stage actress, Louise, recently retired, is hit hard by Alzheimer's disease. When she suffers a long blackout on stage, her goddaughter Mélanie is in the audience. Affected by the tragedy of her grandmother's fate, Mélanie decides to explore what remains of Louise's memory before all is lost, by making her the subject of an experimental documentary film. To "pay homage to her life" and "give meaning to mine", the narrator asserts. But can Mélanie afford to realize her own dream - to be a filmmaker - stuck between three children and a "real job" in the library? With no resources other than "scraps of free time"?

Following on from the highly acclaimed *Contacts*, this second autofiction from the author takes another look at the question of artistic legacy and the role of creation in our lives, this time focusing on an aspect that is as difficult as it is fundamental: the death or survival of our dreams, which sometimes hang on by a few threads...

With her fine lines and delicate washes, Leclerc invests the whole with relevance and resilience, shedding light on the often doubt-ridden journey of creating a work of art.

MÉLANIE LECLERC lives in a mosaic of faces and images, somewhere between Saint-Lazare and the rest of the world. In addition to drawing, photographing and playing mother, this double graduate - with a bachelor's degree in literary studies and a Communications (cinema profile) - is a cultural mediator committed to her community, both at the library where she works and in local schools, where she leads art workshops. In short, she takes care of everything, but you're welcome to contribute the dessert!

PRAISE

After a debut album (*Contacts*) that delighted critics and audiences alike, Mélanie Leclerc is back at it again with *Temps libre*, a delightful album that will resonate with anyone who finds themselves torn between their dreams and the vagaries of everyday life. - ***La Presse***

J'AI DÉCIDÉ DE FAIRE UN FILM SUR LOUISE, UN FILM BRICOLÉ AVEC TOUT CE QUE J'AI:
DES PHOTOS, DU FILM, MES DESSINS, SES MOTS,
SES RÊVES ET LES MIENS.





ALSO AVAILABLE



MÉLANIE LECLERC CONTACTS

CLIENT: SOMME TOUTE PRODUCTION
MATERIAL: FULL MS (144 PP, 16,5 X 23,5)
PUBLISHER: MÉCANIQUE GÉNÉRALE
PUB DATE: MAY 2019
RIGHTS SOLD:
RIGHTS HANDLED: WORLD

GRAND PRIX DE LA VILLE DE QUÉBEC

PRIX BÉDÉLYS DES INDÉPENDANTS

Contacts is the author's unvarnished portrait of her father, Martin Leclerc, a cameraman with a passion for silver photography. A fellow traveler with Pierre Perrault in the heyday of the National Film Board - and the first son of Félix Leclerc - this man of few words, with a sometimes rough temperament, was able to open up to the world through his artistic work and expose his sensibility.

But it is also a humble account of the transmission of a passion, a way of looking at things, a reflection on the image, in which the author recognizes in this father a model who has guided her on her own path.

For her first comic book, **Mélanie Leclerc**'s still-fragile drawing reflects her photographic culture, which can be felt in the range of shades in her washes, her sense of framing and her acuity for page layout, which offers us some daring compositions.

PRAISE

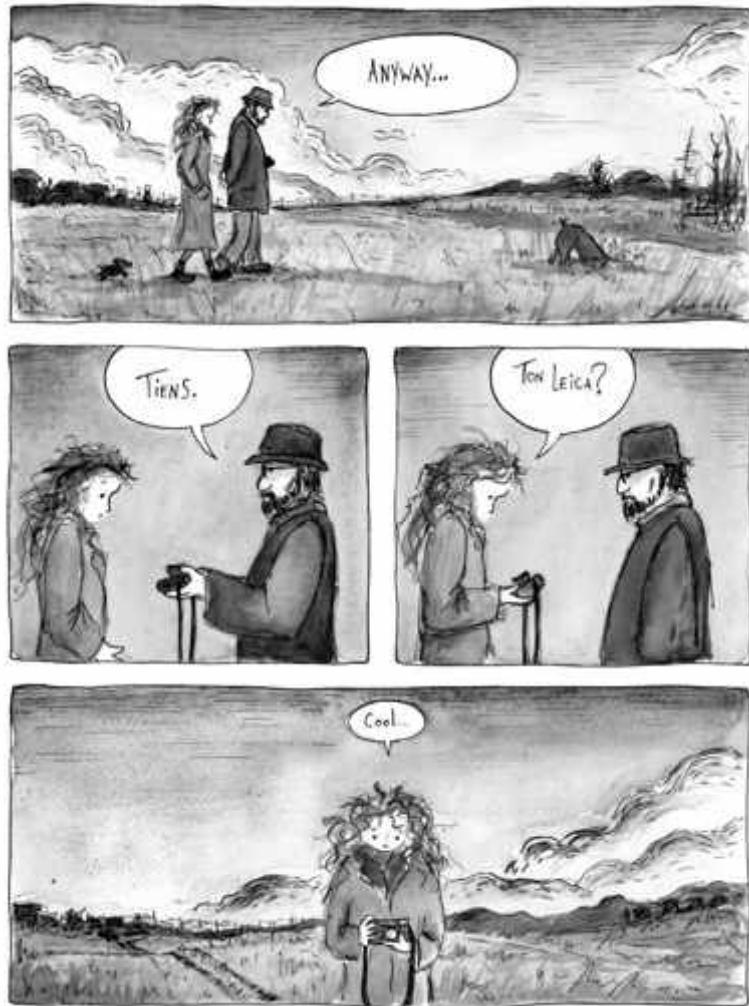
"In this lovely graphic novel in which she delves into her childhood memories, Mélanie Leclerc affectionately recounts her father's important legacy to our cinematography." **Marie-Lise Rousseau - Métro**

"As an author, Mélanie Leclerc dazzles, and as a comic artist, she impresses just as much: her watercolor panels are simple but not devoid of emotion, and the sometimes comical images add to the charming appeal of the story." **** **Sarah Boumedda - Le Devoir**

“A sensitive and captivating story.” **René Cochaux - Radio-Canada/Écoutez l'Estrie**

“It's a little gem. The beauty of this book is the dialogue. It's a very, very beautiful book. Jean-Paul Eid - **Radio-Canada/Plus on est de fous, plus on lit**

“It's a tribute to his father, son of Félix Leclerc. Beautifully subtle drawings. A great deal of tenderness and delicacy. - **Patricia Powers - Radio-Canada/Fact**



FICTION

JO GLASS (TEXT) & KRIS DRESEN
(ILLUSTRATIONS)
PUNK LIKE ME

CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (328 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: MARCH 2026

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A queer coming-of-age story, about best friends, first love, family conflicts, and following your heart

It's the 1980s and punk rock is blowing up in New York City. Young people from all five boroughs flock to CBGBs in Greenwich Village to see the latest band and be a part of the scene. On Staten Island, just a ferry ride away, sixteen-year-old Nina Boyd is into punk rock and comic books. She plays guitar, is a straight-A student, a champion swimmer, and is in love with her best friend.

But her best friend Kerri is a girl, and Nina knows her family would never approve. They've sent her to a conservative Catholic high school and they're already suspicious of any of her friends who aren't straight enough. As Nina's crush grows stronger, she must choose between her family's dreams for her and her own.

A powerful, emotional queer graphic novel about navigating rejection from family while figuring out your dreams.

JO GLASS is a first-generation Latina author, an artist, a musician, and a recipient of the Stonewall Honor from the American Library Association as well as a Lambda Literary Award. JD lives on Staten Island in New York City with their partner, Kris Dresen and their two dogs.

KRIS DRESEN is an accomplished comics artist who has been recognized with Eisner and Ignatz Award nominations, and a Xeric Grant for her emotionally rich, evocative, and visceral work. Kris's work has been included in the Lambda Literary Award-winning anthology *No Straight Lines: Four Decades of Queer Comics*. And she also works as a book designer and an art director.

FICTION / GRAPHIC

PRAISE

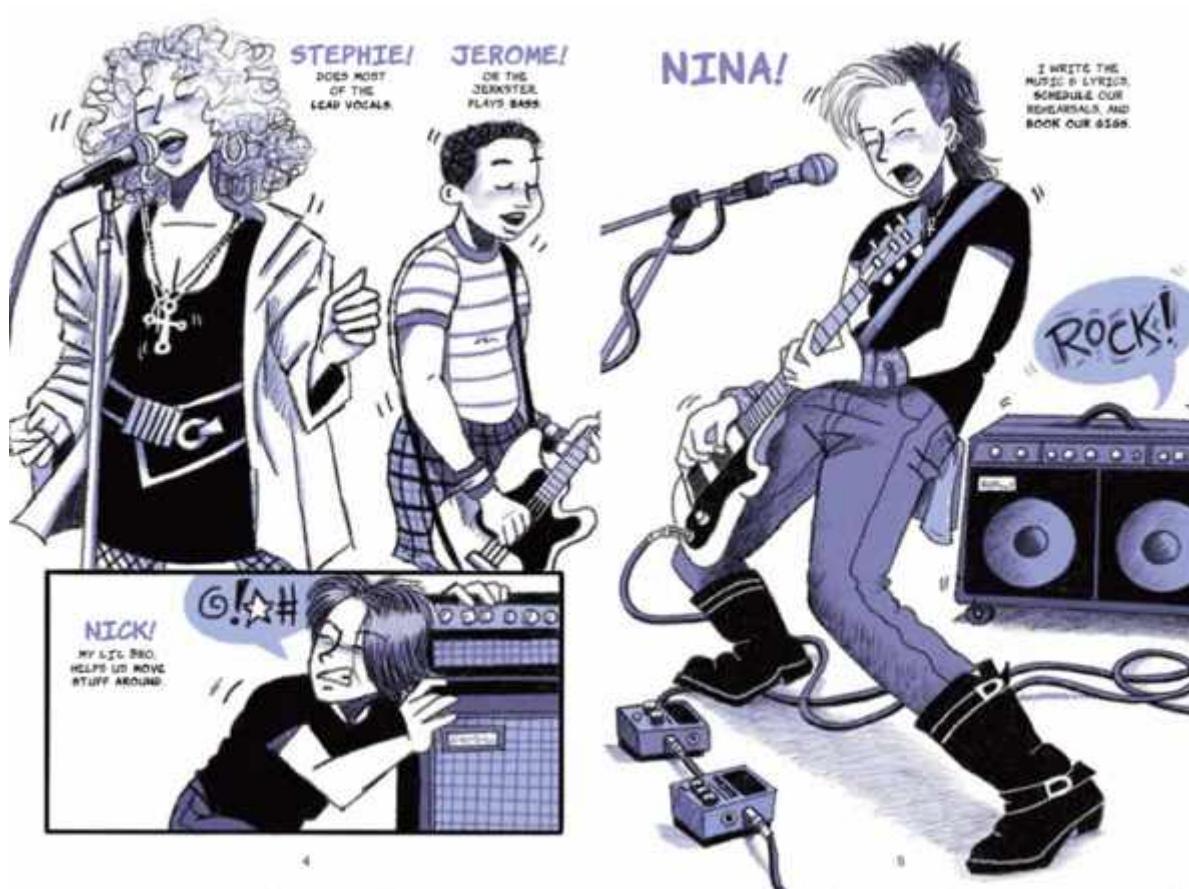
“I’m not a lesbian punk from the ‘80s, but this book made me feel like I was. I’m so glad for some really evocative Staten Island queer storytelling.” —**Eric Orner, author of *Smahtguy***

“With a gorgeous art style and heart-stopping romantic moments, this emotionally raw page-turner captures the details and nuanced relationships of real life.” —**Jonah Newman, author of *Out of Left Field***

“This graphic novel has depth. The pain and awkwardness of coming out are rendered authentically and with such honesty.” —**Jon Macy, author of *Djuna***

“Glass and Dresen capture the crushing heartache and swoony romance of young queer love with palpable pathos and joy.” —**Rob Kirby, author of *Marry Me a Little***

“Hazy and warm through layers of blue, revealing the true feelings beneath our chains and leather jackets.” —**Bianca Xunise, author of *Punk Rock Karaoke***

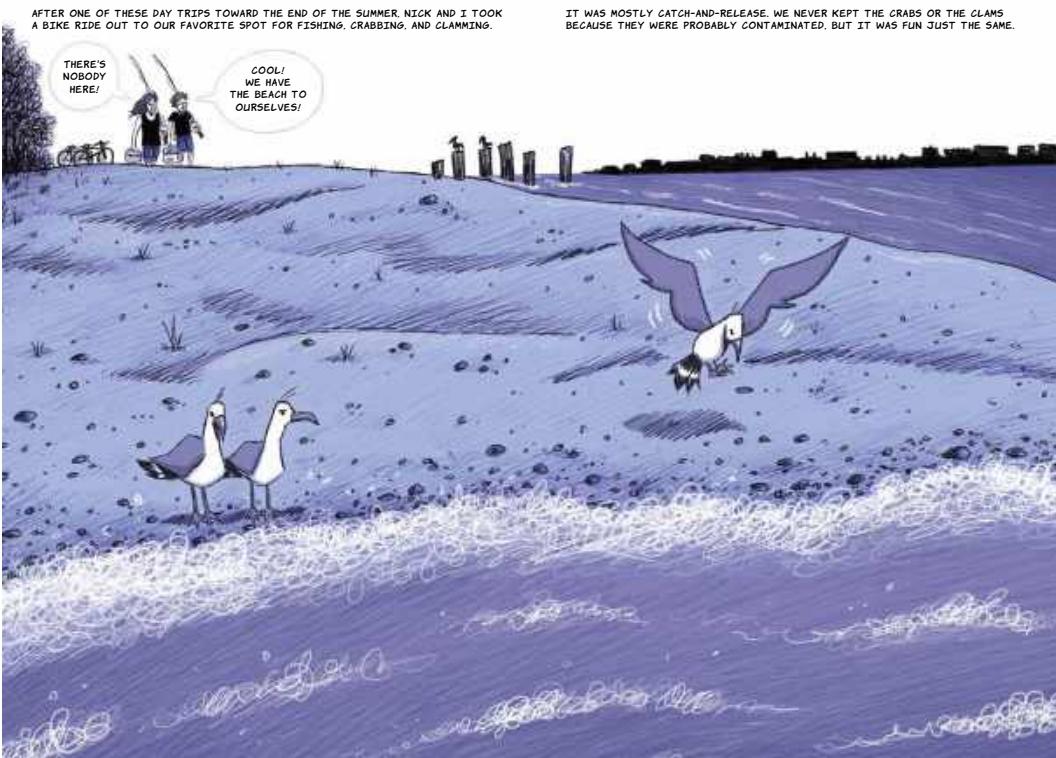


EVERYONE BROUGHT SOMETHING: SO MANY CHIPS/ SO MANY DRINKS/
SO MANY DRINK EXPERIMENTS/



NONE OF US DID DRUGS. AND THERE WAS ONLY ONE GUY WHO TOOK IT TOO FAR.

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MORGAN BOECHER

CHICKEN HEART

CLIENT: STREET NOISE BOOKS

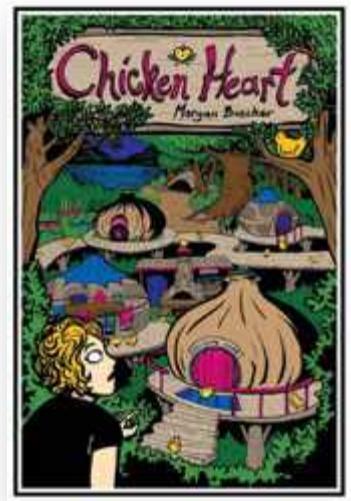
MATERIAL: FULL MS (236 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: FEBRUARY 2026

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



One standout comedian goes on a journey of self-discovery and explores the pitfalls and power of choosing one's own queer narrative.

Jackie Locklear is a stand-up comedian who is trans and doesn't know how to confront that part of himself. His Aunt Sheila's death spurs Jackie to take a trip to the refuge Sheila built for trans folks, the Chicken Heart Love Commune. The people there represent a range of backgrounds, in contrast with the world where Jackie was raised. But as a city kid still coming to terms with his trans identity, and struggling to process his grief, the bucolic place and its residents don't make him feel like he fits in. Through the power of humor and acceptance, Jackie is able to make space for himself.

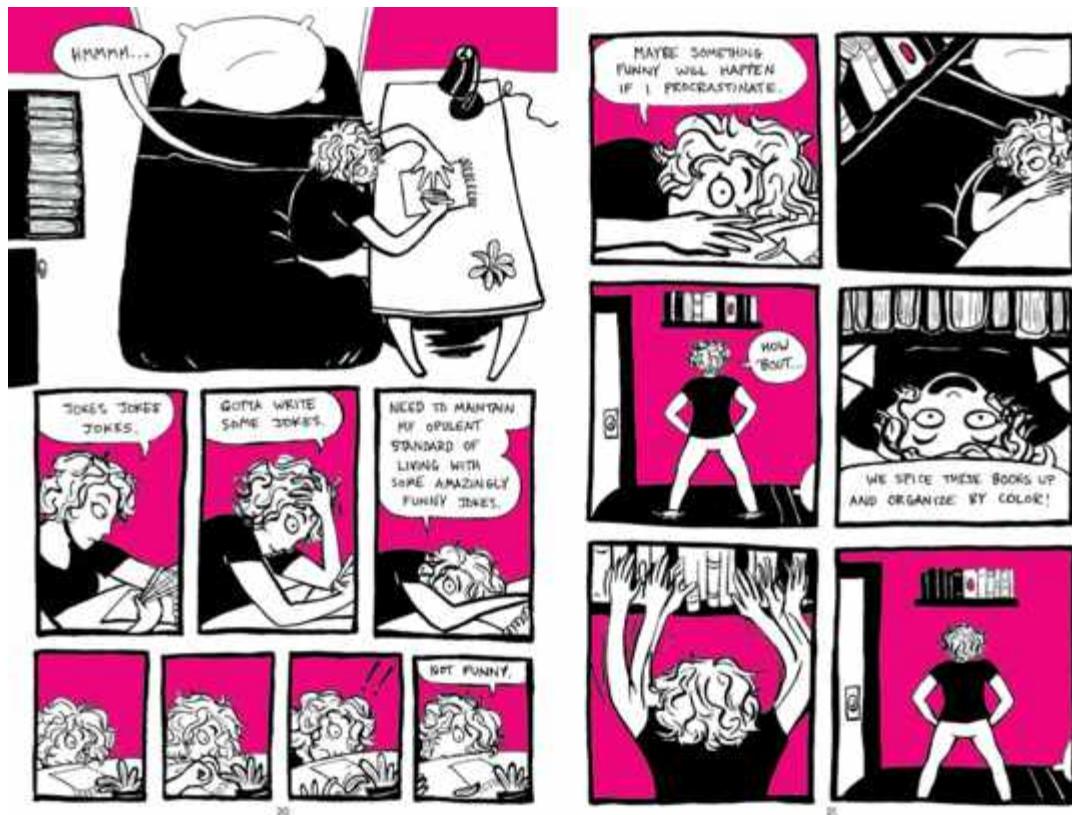
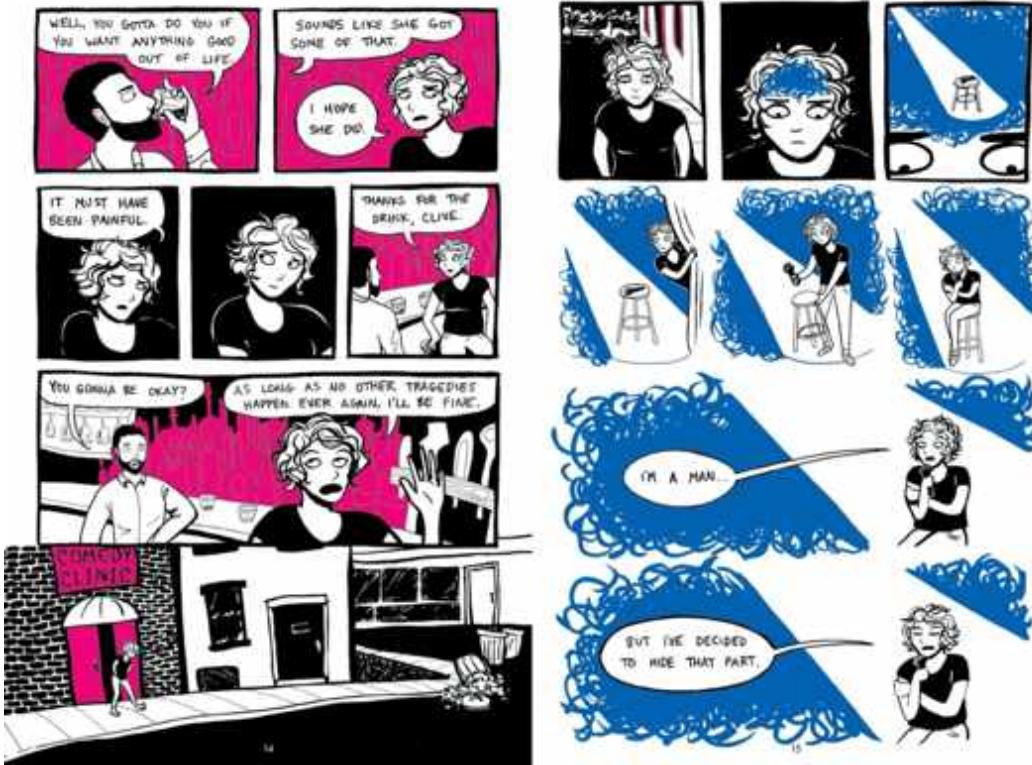
An emotional, powerful story about finding one's heart and opening up to people who are willing and able to love.

MORGAN BOECHER is a comics writer and artist dedicated to telling trans stories with humor and heart. Their first book *What's Normal Anyway?* started as a webcomic and has now been translated and sold to educators and readers internationally. As a speaker and performer on queer topics, Morgan has appeared at places such as NYComicCon, FlameCon, Columbia University, University of Florida, and the LGBT Center in Manhattan. They live in Brooklyn, New York.

PRAISE

“About life, death, love, identity, and acceptance, *Chicken Heart* is a thoughtful graphic novel in which a trans man finds the strength to accept his own identity.” — **Foreword** **Reviews**

“A funny, poignant, and insightful story that feels just a touch magical. I fell happily under this book's spell.” —**Rob Kirby, author of *Marry Me a Little***





LISA FRÜHBEIS

A FRACTION OF TIME

CLIENT: LISA FRÜHBEIS

MATERIAL: FULL GERMAN MS. (128 PP) 205 x 205mm,
DETAILED ENGLISH AND FRENCH EXPOSÉS

PUB DATE (GERMANY): JUNE 2023

PUBLISHER: CARLSEN

RIGHTS SOLD:

RIGHTS HELD: WORLD EXCL. GERMAN



FICTION / COMIC

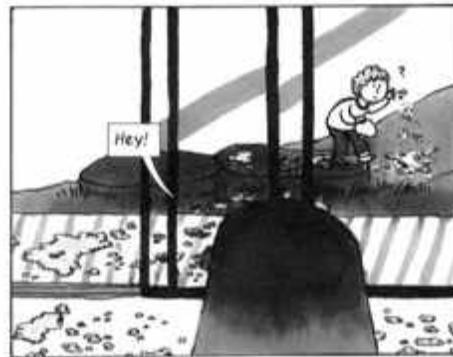
WINNER OF THE GINCO AWARD FOR BEST WEB COMIC

Newly separated, single parent, two children, composer by profession. Not an easy situation for a mother. And then the little family is thrown out of their home because of financial problems. In her distress, she moves into her uncle's vacation home - a Tinyhouse, of all places, totally hip among couples and singles. There she wants to use her last chance and finally finish her submission for a highly endowed music prize. But the work situation in the stylish hamster cage is more complicated than expected, and the mood threatens to tip.

Suddenly, she finds a mysterious door to a beguiling parallel world on the island. There she is finally undisturbed and allowed to be herself.

She becomes addicted to this space, this escape from reality. But with each subsequent stay, she changes. She becomes a monster. And it gets worse: because soon the children have discovered the mysterious door and follow the mother into her room. The situation escalates...

LISA FRÜHBEIS, born in 1987 and a master's graduate of Augsburg University, is one of the most prominent protagonists of the young German comics scene. Her column "My 100 days of strangelife" reached a large readership on the Internet and in the Berlin Tagesspiegel. Under the title "Busengewunder," the collection of columns was published in book form by Carlsen and in the same year was awarded the Max und Moritz Award for the best German comic strip. Also in 2020, Lisa Frühbeis received the Bavarian Arts Promotion Prize for Literature. Lisa Frühbeis currently teaches at Macromedia Munich. She also works as a graphic recorder and creative coach. Her work has been presented in numerous exhibitions such as the Literaturhaus Munich (DE), the Brooklyn Art Library in New York (USA) and the Vasseau Moebius in Angoulême (FR). She lives in Augsburg and is at home on the web at www.lisafruhbeis.de.





EMELIE ÖSTERGREN FLORA & FAUNA

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (256 PP, 20X19, FULL COLOR)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: SEPTEMBER 2023 (FRANCE)

RIGHTS HANDLED: WORLD EXCL. SWEDISH



COMICS

Scott is a bullied teenager, and his gender identity seems to puzzle him, but who can he talk to about it? Sharing his life with an unreliable and largely absent mother, Scott is often alone with his torments, his questioning and his strange ability to converse with things... Emelie Östergren's surrealistic graphic novels evoke the art of the great Topor, with their deliberately faded colors, falsely childlike drawings and the invocation and reactivation of ancient legends.

While appearances may be less overtly cruel, there's no mistaking the purpose of this book: *Flore et Faune* is a psychic drift, requiring total vigilance on the part of the reader as each element carries a symbolic charge. We wouldn't want to lose you in the forest!

EMELIE ÖSTERGREN (b. 1982) studied at the Konstfack Collage of art and crafts. His comics and illustrations have appeared in books, anthologies and publications in Sweden and abroad. His style can be described as avant-garde and experimental, with elements of fantasy and surrealism. *Evil Dress* (2009) was Emelie's first book, after which she published several graphic novels and children's books. She was chosen to be part of the White Ravens and was one of 31 illustrators representing Sweden at the Bologna Children's Book Fair in Italy in 2013. In 2018, she made her debut as a playwright with the play "Akta dig för Rödluvan" (Beware of Red Riding Hood) at Örebro City Theater.

PRAISE

Scott is a lonely, pudgy, bespectacled child who loves books and collects flowers. Emelie Östergren's little boy carries his vulnerability and suffering into his sleep. Indeterminate, insecure, with old-fashioned features and an old-fashioned look, he is harassed in the playground. If his mother doesn't have time to listen to his problems, a pebble warns the child: "Are you going to let others run your life?" as an exhortation to assert himself and refuse the pathetic. *Flore & Faune* is the Swedish author's first book to be translated into French. It takes us into a wonderful, sad world, through a fantastic forest offered as a refuge for introspection. In the manner of a surrealist soap opera, each chapter marks the stages of an initiatory journey that fluctuates from reality to dream, from the rejection of violence to the selfishness of despair. The gentle attraction of watercolor colors accentuates the unease of feelings. Beauty is born of the symbolic treatment embodied in encounters with sylvan creatures such as a flower fairy and a vixen witch, who explore the monstrous and resist all univocal

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interpretation. "I dreamed of another life, but now I know I only have one," says Scott. In few words, this strange tale avoids morality by expressing sensations that, by giving the possibility of taking root, exhort us to grow. The images, which appeal to young and old alike, claim the power of imagination for all. Readers are left to make their own choices, at the risk of both finding and losing themselves.

L'Humanité

Judging by the cover of *Flore & Faune*, the reader might think that the album is aimed at young readers. This is not the case. Behind the highly accessible drawing and lightly faded watercolors - forming a remarkable overall aesthetic - lies a metaphorical tale with different reading levels, mobilizing the imaginary world of the forest, the quintessential place of the strange. By encountering a talking flower, then a fox-woman (an animal traditionally associated with cunning), Scott questions his gender - as evidenced by the moment when he dons the clothes of the forest - makes the discovery of sexuality and questions his relationship with his mother. Émilie Ostergren mobilizes a whole imaginary world to build her story, and confuses her reader. The reader is taken aback by some of the scenes, which are powerfully charged with symbolism. Many questions arise: is all this "real", or is Scott dreaming? Is he inventing a world to make up for his mother's absence and his classmates' contempt? Is he hallucinating?

In this respect, *Flore & Faune* is an album that deserves several readings to grasp all its subtleties. **Avoir-Aire**





NICOLAS PRESL SON OF FATHER BEAR

CLIENT: THE HOOCHIE COOCHIE

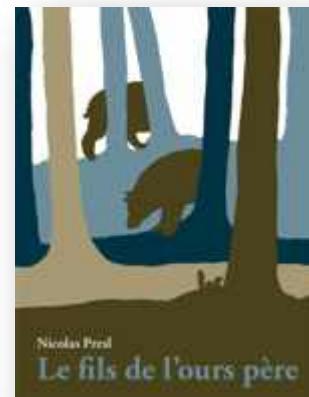
MATERIAL: FULL MS (232 PP, 16X21, B&W)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2023 (4th EDITION)

RIGHTS SOLD: POLISH, SLOVENIAN

RIGHTS HANDLED: WORLD



Le Fils de l'ours père is a powerful work, the first milestone in this particular style that has become a the author's signature. Indeed, long before his switch to color (*Heureux qui comme, Les Jardins de Babylone, La Jungle...*), Nicolas Presl was already asserting his preference for a silent narrative that seeks its meaningful solutions in figuration and mise-en-scène rather than dialogue and narration. At first glance, this may seem more pictorial than literary. The fact remains, however, that the narrative choices made are directly inspired by ancient tragedy, a foundation that reactivates the contemporary nature of issues such as filial transmission, education and sexuality. And in this twisted graphic universe, close to the expressionism of Grosz or the Picasso of Guernica, but which in *Le Fils de l'ours père* is even more abstract and darker.

For the 4th edition of this book, selected at the 2011 Angoulême Festival, the production has been enhanced with a flexible hardback cover and endpapers in the deep brown of the bear's fur.

A master of contemporary silent comics, **NICOLAS PRESL** has published a dozen books with Editions Atrabile since 2006. His bibliography with The Hoochie Coochie could be summed up in an iconic title, *Le Fils de l'ours père*, but that would be forgetting his contributions to our magazine Turkey Comix in the early 2010s, which saw the birth of his first color experiments and the silkscreen portfolio Les Bouviers, published in 2023. A prolific artist keeping a low profile, all we know is that he was born in 1976 in the Vendée region of France.



COMICS



VAL-BLEU TOUGH HIDES

CLIENT: SOMME TOUTE PRODUCTION

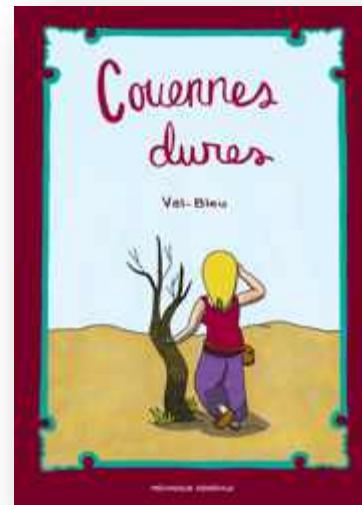
MATERIAL: FULL MS (256 PP, 16,5 X 23,5)

PUBLISHER: STATION BD

PUB DATE: NOVEMBER 2022

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Raphi is a young woman in her twenties whose life was turned upside down by a bicycle accident. After a series of unpleasant events, she sets off on a journey to India. In search of the Rat Temple, she hopes to find information that will help her complete her master's thesis on Hindu goddesses. At first, she is helped by Lokesh, an Indian whom she meets in Delhi, but when their bus breaks down, she decides to finish the journey on foot, in the desert. Separated from Lokesh, she meets three young village women who are also crossing part of the Thar Desert on foot. One of them wears a moustache; the group prefers to avoid towns and people who might persecute her because of her appearance.

On this journey, everyone shares a part of themselves, their reality and their religion. Each character is explored in depth and presented in all their complexity and contradictions.

VAL-BLEU studied film, literature and visual arts before diving into comics. A feminist, she tackles social and relational themes with a healthy dose of humor. She has traveled extensively in India, where she made friends with many goats. She has published *La Zone de l'amitié* and *Mina la brave* with éditions du remue-ménage and *Couennes dures* with Mécanique Générale. Propaganda posters fascinate her.

PRAISE

Oh, how I loved this comic! First of all, what a great and beautiful Montreal cartoonist, and this subject and the character of Raphi, whom I adored [...] The language is alive, it's spot-on, it's juicy, it's colorful!
[...] **Patricia Powers, Radio Canada**

GRAPHIC NOVEL





PHILIPPE GIRARD THE GREAT DARKNESS

CLIENT: SOMME TOUTE PRODUCTION

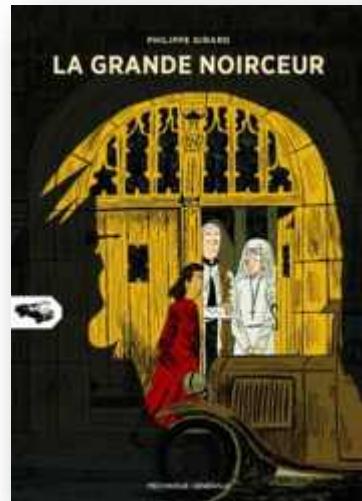
MATERIAL: FULL MS (96 PP, 16.5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: OCTOBER 2014

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Quebec, 1939.

Rita Donnati, an Italian immigrant, is saved when a man throws himself in front of an oncoming car. The stranger is plunged into a deep coma. Shaken by this episode, Rita Donnati goes to the man's bedside every day to read to him from the Bible. But she soon finds these readings boring, and begins to read to him from Baudelaire, Flaubert, Zola and a host of other works considered unacceptable.

In this story, Philippe Girard paints a portrait of a Quebec in the throes of change. A Quebec torn between the coming revolutions and the hold of the clergy. A rich and personal work, in which we find all the author's signature themes (religion, guilt, emancipation).

PHILIPPE GIRARD (or **PhlppGrrd**) read *La disparition (A Void)* when he was a child, and it gave him ideas. In his stories, recurring images are eclipsed by omnipresent dialogue. It's a universe that openly draws its inspiration from literature and current events. Sometimes close to caricature, his stories also feature well-known or deceased characters. Everyday life is revealed through philosophical reflections. The author's work has appeared in *Tabasko!*, *Zine-Zag*, *Jade*, *Stereoscopic*, *Spoutnik*, *La Presse*, *Urbania* and *Cyclope*.

COMIC

PRAISE

The attention to detail in the drawings, the dynamic structure of the story, the recreation of a xenophobic and ultra-religious era make this a success. **Métro**



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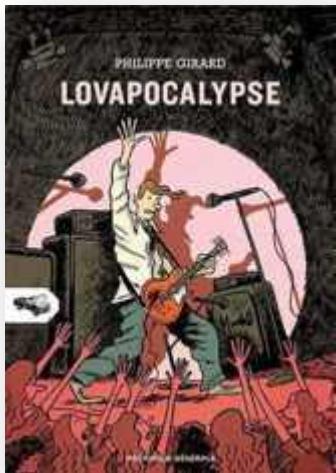


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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

ALSO AVAILABLE



PHILIPPE GIRARD LOVAPOCALYPSE

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (112 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: NOVEMBER 2013

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. FRENCH

Isaak Quèze is sixteen years old. A few months earlier, his mother died. He and his father moved from Paris to the Portneuf region of Quebec. For the teenager, this rural environment where everyone spies on everyone is the back of beyond. Fortunately, there's music, in which he takes refuge to escape his dire life, and the beautiful Rosalyne, whom he meets every day without managing to talk to. Until the day an opportunity arises to finally meet her. Isaak finds himself unwillingly enlisted in a strange group preparing for the imminent arrival of the Apocalypse.

Combining real-life experience with events that took place in Québec in the mid-90s, **Philippe Girard** delivers an extremely rare account of a cult from the inside. A hard-hitting book that explores the themes of adolescence, the discovery of love and manipulation, set to a rock music backdrop.

CATHERINE OCELOT TALK SHOW

CLIENT: SOMME TOUTE PRODUCTION

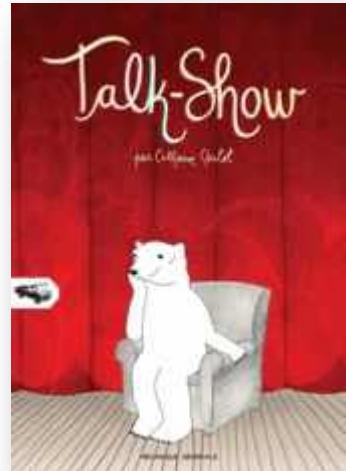
MATERIAL: FULL MS (144 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: MARCH 2016

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



This is the story of Bruno, a polar bear talk-show host in a constant state of flux, caught between his desire to conduct in-depth interviews and his bosses' desire for high ratings. A funny and sensitive work about incommunicability and the pressure to perform. To our delight, a number of celebrities take their place on the host's couch, including Pilipitchi, the great Suzanne and Yoko Ono.

CATHERINE OCELOT is a Montreal-based cartoonist originally from Quebec City. Beginning her career at the CBC as a designer and art director, she has collaborated on a variety of television, publishing and, occasionally, performance projects. Her work explores communication: our ways of speaking to one another, and the influence people have on each other. She brings to light the wondrous and sad moments that are woven into the fabric of relationships, with a playful melancholic humour.

PRAISE

Writer and artist Catherine Ocelot creates comic strips that combine humor and poetic reflection. Her stories, infused with melancholy, explore relationships, everyday settings and the multitude of emotions that shape existence. She blurs the boundaries between realism and fantasy, always surprising us and stimulating our imagination. **Ici Artv**





ALSO AVAILABLE

ART LIFE



CLIENT: SOMME TOUTE PRODUCTION
MATERIAL: FULL MS (208 PP, 16,5 X 23,5) IN FRENCH AND ENGLISH
PUBLISHER: MÉCANIQUE GÉNÉRALE
PUB DATE: MARCH 2018
RIGHTS SOLD: CONUNDRUM PRESS (WORLD ENGLISH), LA VILLE BRÛLE (FRENCH/EUROPE)
RIGHTS HANDLED: WORLD EXCL. FRENCH AND ENGLISH

WINNER OF THE PRIX BÉDÉLYS (BEST COMIC IN QUEBEC).

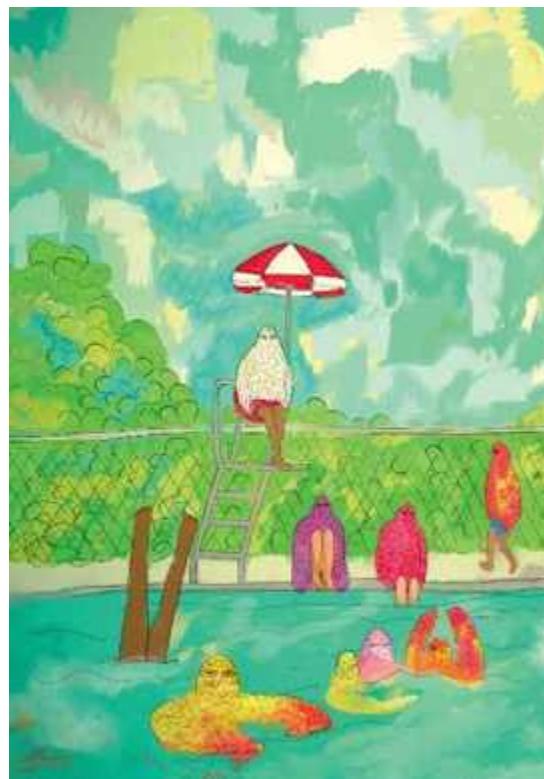
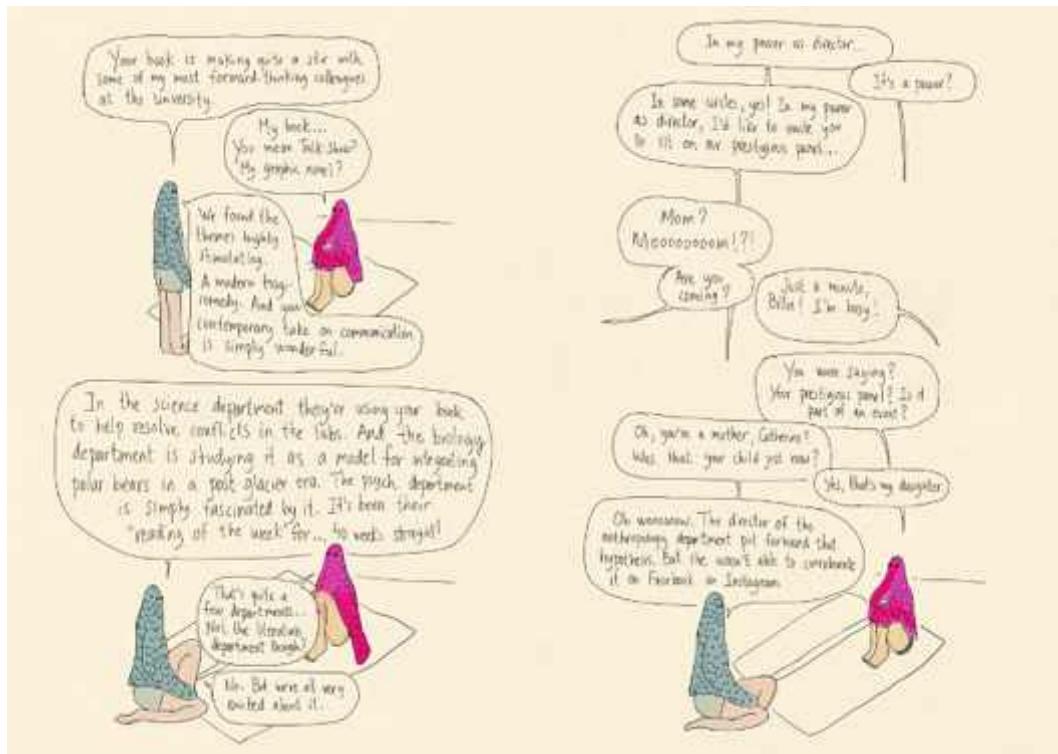
SHORTLISTED FOR THE QUEBEC BOOKSELLERS AWARD 2018 IN THE GRAPHIC NOVEL CATEGORY (PRIX DES LIBRAIRES).

Catherine Ocelot wonders about her place as an artist, digging into the layers of what it means to live this *Art Life*. In her search for answers, she talks with seven artists from different disciplines who express their doubts, their struggles, their ambitions and their sometimes-wise and sometimes-funny observations. The author stages these encounters with finesse and wit, and echoes them with scenes from her own life. *Art Life* is a tragicomic tale tinged with fantasy that explores the impact of others on oneself, led by an artist who slowly comes to understand herself.

PRAISE

(*Art Life* is) a collection of illustrated conversations between friends, colleagues, and family members which feel both realistic and relevant. (...) I was moved by Ocelot's art, by the easy way she and her characters wrestle with difficult questions: how we spend our days; whether our artistic projects have merit. It's about friendship, motherhood, swimming pools, tree branches, weddings, the Cinémathèque québécoise. It's about finding meaning in the quotidian. About noticing small things, awkward silences, watching blockbusters.

And yet it's an augmented reality. Part of what strikes this easy balance between the banal and the philosophical is the counterpoint between Ocelot's conversations—grounded in realism—and her surreal illustrations. In *La Vie d'artiste*, Ocelot creates a supercharged, jewel-toned Montreal. And all her characters, based on real people, are depicted as half-human, half-bird (the top half is bird). **Maisonneuve**



SYLVAIN LEMAY (TEXTE), ANDRÉ
ST. GEORGES (ILLUSTRATIONS)
RED APRIL

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (272 PP, 16 X 23)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: FEBRUARY 2022

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Literature professor Réal Petit is approaching forty, and is looking forward to publishing his first novel. All that remains is to finish writing it. But a meeting with one of his former students, now enrolled in the university's comics program, gives him an idea...

What if he turned his novel into a comic strip? Wouldn't he be a better screenwriter than novelist? Wouldn't it be easier to let someone else finish the work? Diving into this project would allow him to forget the anonymous letters he receives at school. After all, it's not true that he slept with a student. And he didn't plagiarize his master's thesis, either.

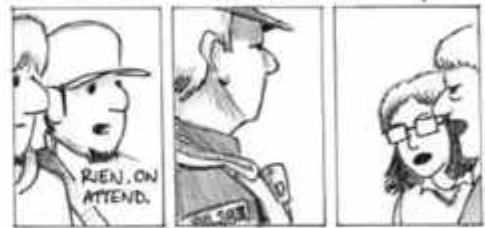
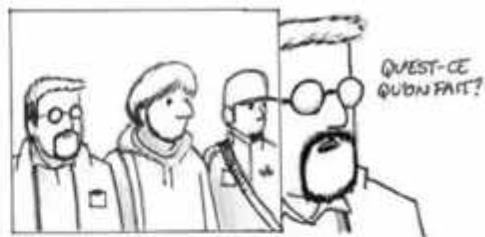
SYLVAIN LEMAY has been Professor of Comics at the École multidisciplinaire de l'image (ÉMI) of the Université du Québec en Outaouais (UQO) since 1999. He has also been director of the École multidisciplinaire de l'image (ÉMI) since 2006. He is currently completing his doctoral thesis on 1970s Quebecois comics. Sylvain Lemay has published articles on comics in various magazines in Quebec and France. He has also written several short stories and comic strip scripts.

ANDRE ST-GEORGES graduated from ÉMI's comics program in 2003. He is an active member of Studio coopératif Premières lignes. He published his first album, *Le fond* (Studio première lignes), in 2005, and has contributed to several collective collections.

PRAISE

A graphic novel that is hard to classify... but undeniably masterful.

The story is “documented” without being documentary; it's both a detective story and an anti- detective story (or a pastiche of a detective story); it's also fiction flirting with autofiction, in which the two authors allow themselves a cameo; it's a personal account of the mid-life crisis as much as an evocation of the red square crisis; it's also a plunge into the throes of creation and collaboration. **Le Droit**



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205



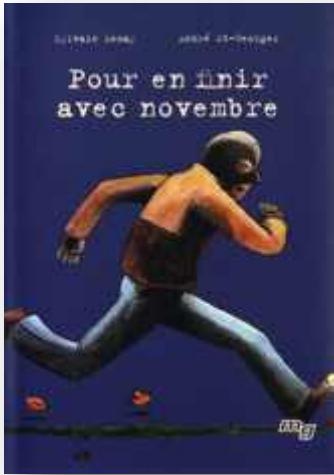
206

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169

ALSO AVAILABLE

TO PUT AN END TO NOVEMBER



CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (168 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: NOVEMBER 2010

RIGHTS SOLD:

RIGHTS HANDLED: WORLD

Pour en finir avec novembre explores the destiny of four young men, exhilarated by the events of October 1970, who decide to take up terrorist action. Their unsuccessful attempt will have lasting repercussions on their lives.

While the years have separated them, each going his own way and trying to forget that tragic night in November 1970, the death of a member of the quartet brings them together again. Then mysterious letters begin to arrive...

A first graphic novel written by **Sylvain Lemay** and illustrated by **André St-Georges**, ***Pour en finir avec novembre*** is both a psychological thriller and a reflection on Quebec society from the 1970s to the aftermath of the second referendum on Quebec sovereignty.

PRAISE

One of the strengths of this work is precisely this well-crafted scenario, and the skill with which the authors unveil the mystery that drives it. The reader is captivated by the many leaps forward in time, and has nothing to complain about in terms of the artist's pared-down, yet confident and effective style. The anecdote disguises a surprisingly subtle and even slightly subversive story. *Pour en finir avec novembre* insinuates itself into the margins of history, offering in some respects its own vision of the real October crisis. What if, as in Louis Hamelin's *La constellation du lynx*, fiction held the keys to history? **La Presse**



LITERARY ADAPTATIONS

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KHALIL GIBRAN
JUSTIN RENTERIA, A. DAVID LEWIS
THE PROPHET
A GRAPHIC NOVEL ADAPTATION

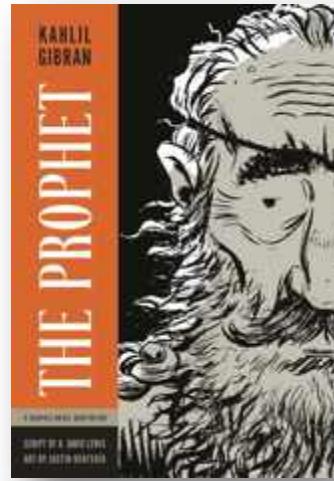
CLIENT: GRAPHIC MUNDI

MATERIAL: FULL MS (112 PP)

PUBLISHER: GRAPHIC MUNDI

PUB DATE: JUNE 2023

RIGHTS HELD: WORLD EXCL. ENGLISH



The sea that calls all things unto her calls me, and I must embark.

One of the best known and most translated works of free-verse poetry ever published in the English language, *The Prophet*, by Lebanon-born Kahlil Gibran, tells the story of the prophet Almustafa, who was banished from his homeland and who has lived the last twelve years of his life as a refugee among the good people of Orphalese. One day, as he prepares to board the ship that will take him home, Almustafa addresses a gathering of townspeople who have come to see him off. His parting words of wisdom about the human condition reveal him to be a man who sees deeply into the hearts, minds, and souls of his peers.

While remaining faithful to the original text, the script adaptation by A. David Lewis provides backstory details that provide greater insight into the enigmatic main character. And the illustrations by Justin Rentería, inspired by a 1920s Ottoman style, are vibrant, authentic, and skillfully paced. Appearing exactly one hundred years after the original 1923 publication of Gibran's masterpiece, and at a time when entire groups of people are being forced to seek refuge elsewhere, this fresh and visually compelling rendering of *The Prophet* conveys the original work's bracing and inspirational message about what it means to live well in today's world.

A. DAVID LEWIS is an Eisner Award–nominated writer whose graphic novels include an award-winning adaptation of *Exodus*, entitled *The Lone and Level Sands*, and his revival of the first Muslim superhero: *Kismet, Man of Fate*. Lewis is a Boston-based university educator, library curator, and comics studies scholar.

JUSTIN RENTERÍA is an award-winning illustrator. His illustrations have been published in the *New Yorker* and the *Atlantic* and as frequent contributions to the *New York Times*'s op-ed pages. Before deciding to focus on graphic novels, Rentería worked on everything from book cover designs for the memoirs of media personalities to billboards for popular television series.

PRAISE

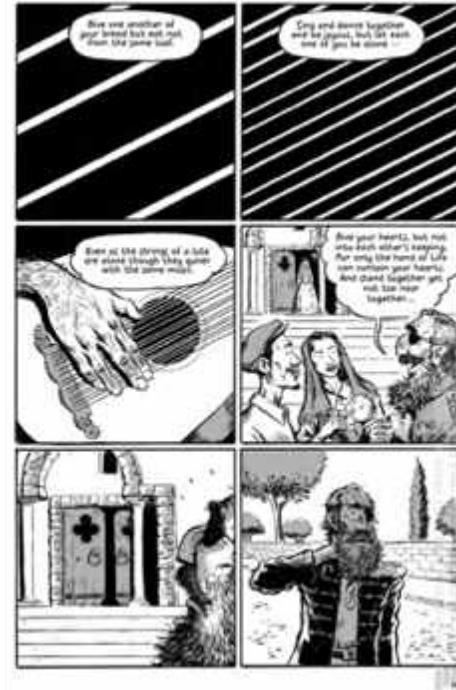
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“While hewing close to the original text, Lewis and Rentería fill in the prophet’s backstory through wordless flashbacks, portraying him as a young man caught up in military actions and a romantic betrayal; these narrative flourishes offer fresh angles on Gibran’s words.”—*Publishers Weekly*

“This adaptation of *The Prophet* accomplishes what surprisingly few comics adaptations manage: elevation of the original. More than simply presenting the work to a new audience, with a few neat illustrations thrown in, the team of A. David Lewis and Justin Rentería have broadened the story and provided visual metaphors that help the poetry sing to the reader.”—Matthew Noe, *Noe's Comics Nook*

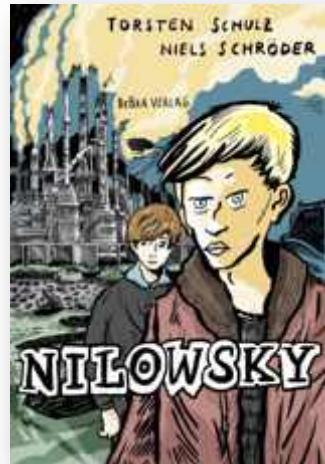
“A. David Lewis’s skillful weaving of a richly realized underlying narrative coupled with Justin Rentería’s evocative drawings that breathe life into the characters of Orphalese create a lively adaptation of *The Prophet*, one sure to draw in new readers and invite those with well-worn copies of Kahlil Gibran’s beloved work to rediscover it all over again.”—Nick Sousanis, author of *Unflattening*





TORSTEN SCHULZ & NIELS SCHRÖDER
NILOWSKY
BIOGRAPHY OF A DAY

CLIENT: AGENTUR HERBACH & HAASE
MATERIAL: FULL GERMAN MS. (160 PP, 17x24)
PUB DATE (D): OCTOBER 2023
PUBLISHER: BE.BRA VERLAG
RIGHTS SOLD:
RIGHTS HELD: WORLD EXCEPT GERMAN



Markus Bäcker is not at all thrilled when his parents move to the outskirts of the city with him. But between the stinking chimneys of a chemical plant and trains rattling past, he soon gets to know the boy next door, Nilowsky - and immerses himself in a bizarre world full of voodoo magic and profound thoughts. Niels Schröder transforms the bizarre world of Torsten Schulz's coming-of-age novel into a gripping graphic novel: funny, subtle and slightly melancholy.

NIELS SCHRÖDER, born 1970, studied visual communication / graphic design in Hamburg, Bremen and Berlin (master student), since 1996 freelance illustrator for newspapers, publishers, companies, 2004/2005 substitute professor at the Burg Giebichenstein University of Art and Design in Halle (Saale).

TORSTEN SCHULZ, born in Berlin in 1959, is the author of award-winning novels and feature films, director of documentaries and professor of dramaturgy at the Babelsberg Film Academy. His novel *Boxhagener Platz* has been translated into several languages and made into a movie.

PRAISE

"Schulz tells of the mystery of a big city youth with quiet humor." *Die Zeit*

"Schulz penetrates into the realistic and psychologically concrete, where the narrative is not only interesting but also valid for today's readers." *Frankfurter Rundschau*

"Schulz tells the story of an inhospitable triangle between a railroad embankment, a factory and a pub with subtle wit and a tender love for his characters. (Movie) images immediately come to mind while reading." Ronald Klein, Berliner Bühnen supplement of the *Berliner Morgenpost*

"Niels Schröder has found a great visual language for this story, you can't put the book down. It's captivating, as if a good movie is playing in front of you." Andreas Montag, *Mitteldeutsche Zeitung*

GRAPHIC NOVEL



3



4



17



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THRILLER ADVENTURE

178

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www.agencedeborahdruba.com

SÉBASTIEN DUGUAY (SCRIPT) &
GHYSLAIN DUGUAY (ILLUSTRATIONS)
NOIR OBSCUR

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (112 PP, 16,5 X 23,5)

PUBLISHER: STATION BD

PUB DATE: OCTOBER 2024

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Noir obscur features characters drowned, liquefied, chopped up, canned, crushed, burned or guillotined. The aesthetic of the work by Sébastien Duguay (script) and Ghyslain Duguay (illustration) is reminiscent of film noir. And yet, through all this darkness, tales of humanity, humor and tenderness emerge. In an astonishing blend of genres, this comic strip, which sometimes borrows from poetry, creates astonishment in just four frames. The dark humor that emanates from it can provoke hilarity which can turn uncomfortable...

SÉBASTIEN DUGAY has a bachelor's degree in literature and teaches French at secondary level. For some twenty years, he led writing workshops. *Noir obscur* is his first book.

GHYSLAIN DUGUAY is co-author of the acclaimed *MacGuffin* and *Alan Smithee* series (six albums published by Editions du Tiroir in Belgium) and *Lionel et Nooga* (two albums published by Les 400 coups).

COMICS

CLASSIQUE HIVERNALE

RALF RÉGLAIT TOUJOURS
SES COMPTES PAR UNE
PARTIE DE HOCKEY.



C'ÉTAIT DU SÉRIEUX.

GROMPF!



ET CEUX QUI ALLAIENT
L'AFFRONTER SUR LE LAC
QUI LUÍ SERVAIT DE PATINOIRE
PERSONNELLE LE SAVAÏENT.



SES ADVERSAIRES N'ÉTAIENT
PAS QUE SUR LA GLACE.



DUGUAY
YANNICK

POST MORTEM

S'IL AVAIT PU REVENIR D'ENTRE LES MORTS, M. RODRIGUE, FERVENT CROYANT, AURAIT EXPLIQUÉ CE QU'ON RESSENT APRÈS AVOIR POUSSE SON DERNIER SOUPIR.



D'ABORD, ON A UNE IMPRESSION DE CHALEUR INTENSE.



ENSUITE, LA SENSATION D'ÊTRE LENTEMENT ASPIRÉ DONNE LIEU À UN ABANDON COMPLET DE SON ÊTRE.

FINALEMENT, ON PROGRESSE RAPIDEMENT LE LONG D'UN TUNNEL QUI DÉBOUCHE SUR UNE LUMIÈRE ÉBLOUISSANTE, DIVINE ET ÉTERNELLE !



DUGUAY
YADUGUAY

BRIGITTE VITAL-DURAND AND CONSTANCE LAGRANGE

THE MISUNDERSTOOD INNOCENT

PATRICK DILS, THE STORY OF A JUDICIAL ERROR

CLIENT: ÉDITIONS DU FAUBOURG

PUB DATE (FRANCE): FEBRUARY 2022

MATERIAL: FULL FRENCH MANUSCRIPT (184 PP) + ENGLISH SAMPLE TRANSLATION

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



To look back at the Dils case, an innocent man sentenced to life in prison for a double murder, then acquitted thirteen years later, is an opportunity to shed light on the dysfunctions of the French judicial system. A system that seeks more to get a suspect to confess than to convict a guilty person. The soft atmosphere and dreamy colors of Constance Lagrange's drawings contrast with the violence of the facts that are revealed. Following the investigation step by step with journalist Brigitte Vital-Durand, from Patrick Dils' conviction to his acquittal, the reader is carried away by the implacable judicial mechanism, capable of the worst as well as the best.

BRIGITTE VITAL-DURAND was a journalist for *Libération* for many years and followed this case closely. She teaches judicial investigation to young journalists.

CONSTANCE LAGRANGE signs here her first graphic novel. A graduate of the Emile Cohl school, she also teaches art in secondary schools in Paris.



NON-FICTION / GRAPHIC

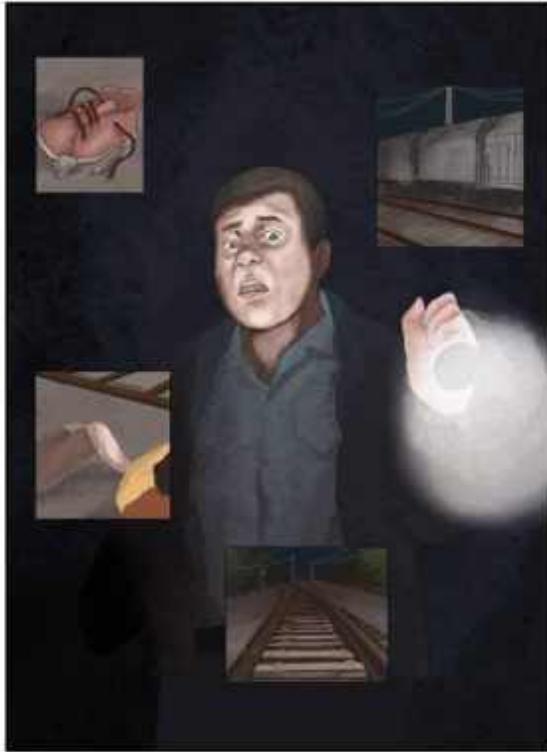


21



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183



23



184

ETIENNE PRUD'HOMME
BAM ! BAM ! BAM !
TWILIGHT OF THE WOUNDED

CLIENT: SOMME TOUTE PRODUCTION
MATERIAL: FULL MS (136 PP, 22 (H) X 26 (L)
PUBLISHER: MÉCANIQUE GÉNÉRALE
PUB DATE: NOVEMBER 2021
RIGHTS SOLD:
RIGHTS HANDLED: WORLD



This graphic thriller tells the story of a boxer, an archetype of the genre, defeated in his last fight and unknowingly suffering from a concussion. In the days following the accident, he becomes involved in an armored car robbery. The attack goes horribly wrong, and the main character goes on the run, trying to escape by taking refuge on the South Shore. What follows is a personal quest linked to the Father, culminating in total imprisonment - figuratively speaking, but perhaps also literally speaking, in fear and at odds with reality.

Inspired by the film noir aesthetic it shares, *Bagne Bagne Bagne* plunges us into the black-and-white Montreal of the 1950s, with its attention to detail ensuring total immersion.

ÉTIENNE PRUD'HOMME was born in Montreal in 1987. After studying art and film, and flirting with history and literature, he devoted himself to drawing in Indian ink, watercolor and painting on canvas. A self-taught artist, Étienne is interested in apocalyptic atmospheres and unusual dream constructions. His work has been exhibited in Montreal by DARE-DARE and published in the magazines *Planches*, *Liberté*, *Perceptions* and *Relations*. In 2020, his poetry collection *Bienvenue les profondeurs* was published by Editions Omri.

PRAISE

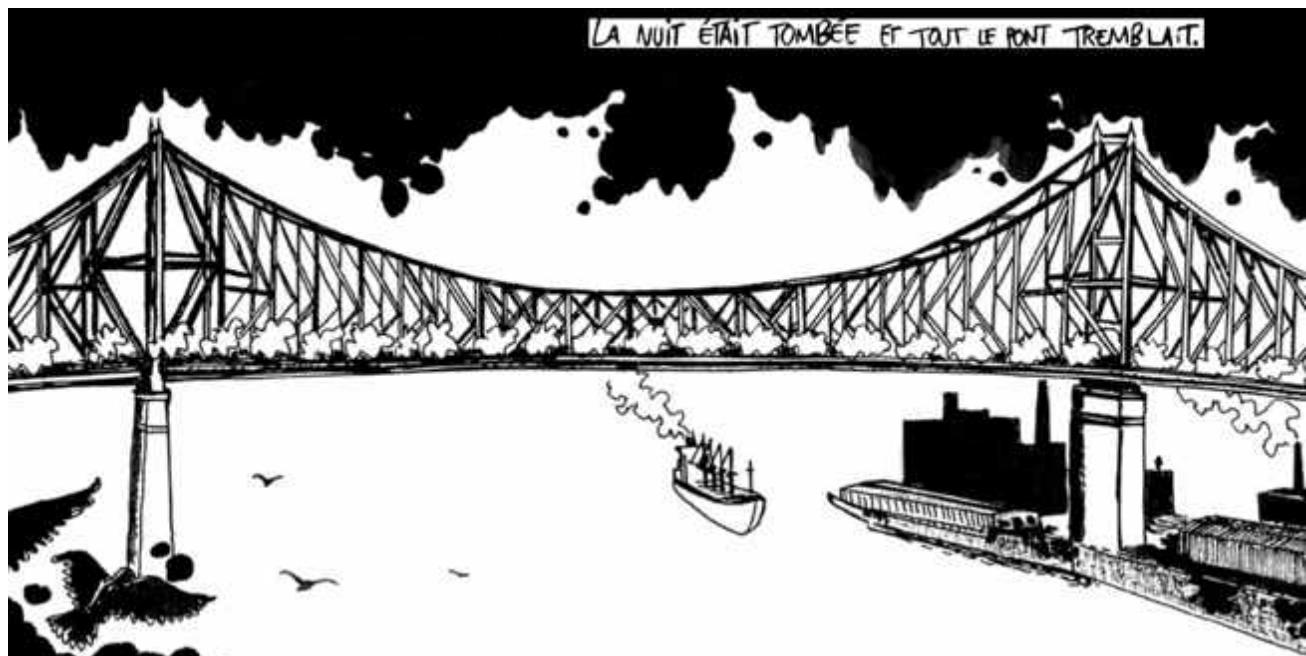
Strongly inspired by the atmosphere of film noir, Étienne Prud'homme takes us back to 1950s Montreal. The story begins as a fairly classic whodunit, but through the young boxer's concussion, the author gradually abandons historical realism to take his comic strip into a kind of gothic nightmare. Most of the story takes place on the Jacques-Cartier Bridge, which becomes an integral part of the plot, as well as the arena in which this desperate struggle against poverty takes place (...).

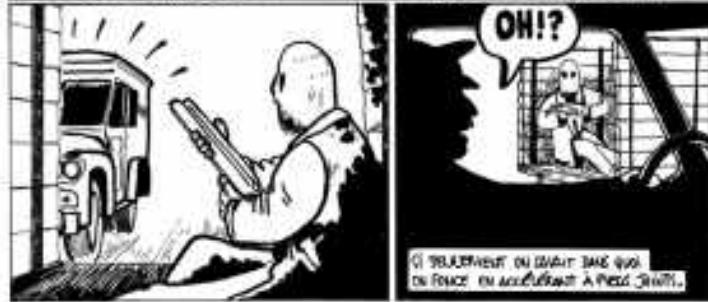
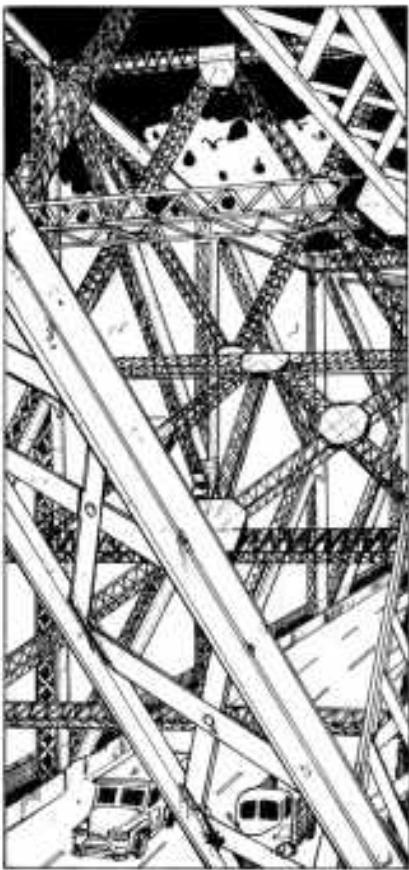
COMIC

As in any good film noir, the narrator's inner dialogue punctuates the action, and the author's prose is punchy and poetic, with lines like "Montreal seemed to have lost a boxing match to an invisible enemy." (...) Prud'homme has clearly carried out historical research to flesh out the story of *Bagne Bagne Bagne*, bringing to life the toll booths on the Jacques-Cartier Bridge, the Wartime Housing-Limited barracks on Île Ste-Hélène, where immigrants suspected of fraternizing with Germans and Italians were confined, and Île Notre-Dame, which was a simple dike at the time.

Bagne Bagne Bagne is printed in an Italian-style format that's wider than it is tall, allowing Étienne Prud'homme to create highly panoramic panels. With fierce, intensely dramatic pencil strokes, the artist's black-and-white illustrations draw on the aesthetics of film noir, while adding an almost mythological dimension. There's even a nod to Goya's painting *Saturn Devouring One of His Sons*. His characters are rather crude, often portrayed with eyes shrouded in darkness, and his hooded bank robbers look like spectres on borrowed time, but he pays particular attention to the settings, which he sketches with an architect's precision, whether it's the Molson brewery, De Lorimier Avenue, or the slums of the "faubourg à m'lassé", and of course the Jacques-Cartier Bridge, which he draws magnificently from just about every possible angle.

Bagne Bagne Bagne is a hard-hitting album that demonstrates Étienne Prud'homme's talent as both a scriptwriter and a cartoonist. **Pieuvre.ca**





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BRUNO & ROBIN LE JEAN

SPRITZ!

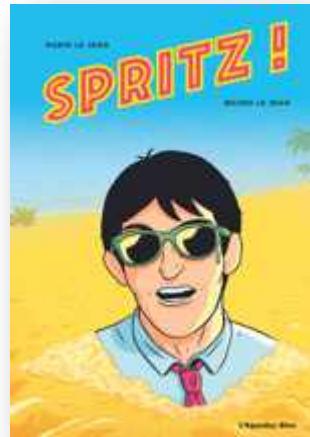
CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (160 PP, 156 x 221)

PUB DATE (FRANCE): DECEMBER 2023

RIGHTS SOLD:

RIGHTS HELD: WORLD



After an accident, Hugo decides on a whim to pretend to be dead and cash in on his life insurance. To simply disappear and start a new life...

It's a fantasy, something we idly think about, but never actually follow through on. Except for Hugo Spritz (with an i), who has got himself into a mess all by himself and has to deal with his wife, his family, his neighbors, the police, a one-armed assessor, a real estate agent, cannibals, the dead - in short, everyone else. *Spritz!* the story of a guy who should have stayed in bed.

ROBIN LE JEAN was brought up on Franquin's *Gaston la gaffe* from the age of 10, and since then has been influenced by a wide range of genres, including comics and manga. He works as a graphic designer and this is his first comic book.

His father, **BRUNO LE JEAN**, is a former film director, who has also worked for French TV on a number of satirical shows like *Les Guignols*, and made a number of documentaries, including "Les fils du vent".

Spritz!, originally a film script (which won an award at the Valence 2020 festival) found its way into comics thanks to his son.





ALEX CHAUVEL

THE WILD PIGMENTS

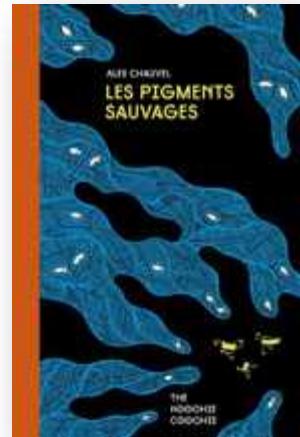
CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (280 PP)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2022

RIGHTS HANDLED: WORLD



PRIX DES CHRONIQUEURS BD GEST'ARTS 2022

Parasites by nature and pariahs of the microscopic Lemurian empire, Pyrite, Topaz and Corail take advantage of the collapse of their civilization to change their condition forever and bring about the advent of a dreamed-of new social order. But this is without taking into account the power of the founding myths of every society...

Les Pigments sauvages, Alex Chauvel's second book published by The Hoochie Coochie after *Todd le géant s'est fait voler son slip* (2017), is the fruit of more than three years of intellectual gymnastics by an author who is an anthropology scholar (the title is a nod to Claude Levi-Strauss's *Wild Thought*), a microbiology enthusiast and a fan of heroic fantasy. It's this latter character trait that lends *Les Pigments sauvages* its obvious epic tone, but on closer examination, the commentary on the foundations of mythologies and the political subtext make this book an object to be discovered as a teenager and happily carried along through all stages of life.

ALEX CHAUVEL is rather tall and often dresses in yellow.

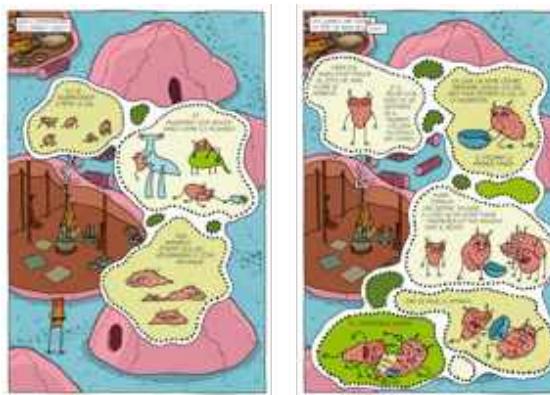
He was born in Saint-Nazaire, but soon found himself in the Gers region, where the food is good and the people are cool.

He studied in Toulouse, then Angoulême, before moving to Berlin so he could play the exotic adventurer at comics festivals.

With several friends, who have remained friends ever since, he co-founded Polystyrène Editions.

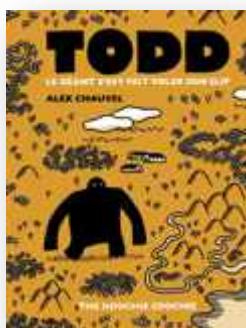
He prides himself on making the best cookies in the world.

COMICS





ALSO AVAILABLE



ALEX CHAUVEL
TODD THE GIANT HAD HIS UNDERPANTS
STOLEN

CLIENT: THE HOOCHIE COOCHIE
MATERIAL: FULL MS (1008 PP)
PUBLISHER: THE HOOCHIE COOCHIE
PUB DATE: 2017, 2022
RIGHTS HANDLED: WORLD

Originally published in 2017 and quickly out of print, *Todd the Giant had his underpants stolen* is Alex Chauvel's first book for The Hoochie Coochie. It follows Todd the Giant's quest to find his underpants, his only possession, through a minimalist heroic-fantasy world populated by strange creatures. In his adventures, Todd is accompanied by many

companions: his brother Ned, the Cat, Ringo the owl who travels the world to listen to the news, the erudite and mysterious Captain... But as Todd pursues his quest, he will have to mourn all material possessions, as a grave danger appears that threatens to devour all the world's energies. In this adventure, the author invites readers to reflect, with Todd, on philosophical, mythological and even esoteric questions, using his humor and minimalist pencil strokes. To take us behind Todd, Alex Chauvel uses the constraints of experimental comics, giving an original format to this book of 1008 pages and 6001 squares. This figure itself is not left to chance: it is both a reference and a foil to Lewis Trondheim's *Lapinot et les carottes de Patagonie*, which has 6,000 panels. Alex Chauvel uses the vignette - and not the strip or the page - as the unit of measurement, and works each frame individually, so as to be able to rearrange them for the benefit of the narrative in this improvised story whose structure had not been predefined.



CHRISTOPHER HITTINGER THE DESERTERS

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (80 PP, 33X23, four-color)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2009, 2022

RIGHTS HANDLED: WORLD



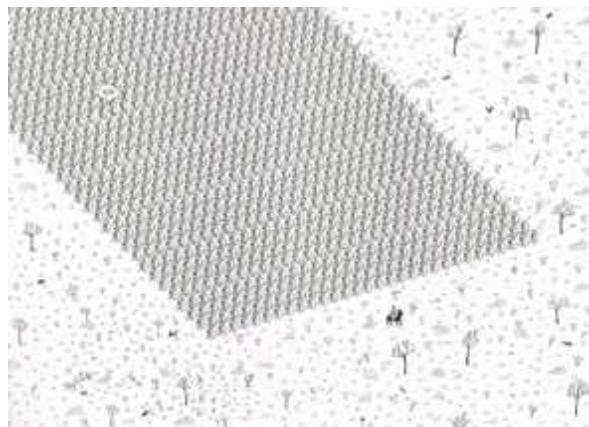
"The Monthly Pythons have a son, and lucky for us, he draws comics." ActuaBD

Syria, 303 A.D. Three enslaved brigands plot an escape, disguising it as a servile rebellion. Thus begins a burlesque epic through a decaying Roman Empire. In a world oscillating between paganism and primitive Christianity, our three fugitives will have a hard time steering clear of both the galley and the arena.

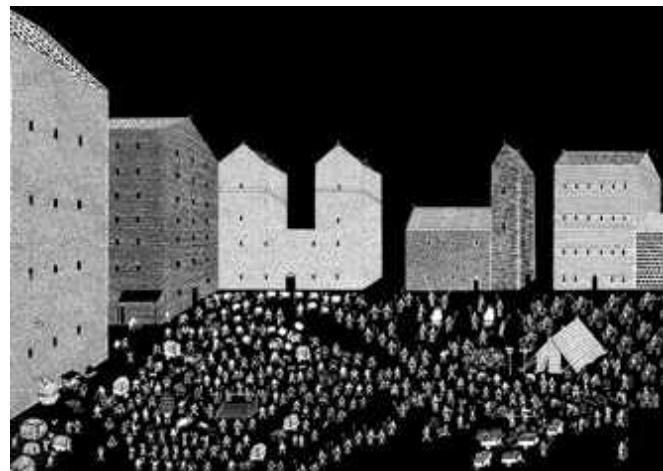
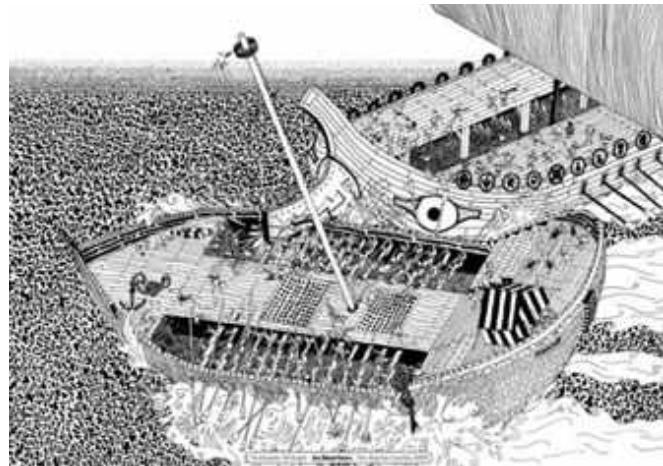
Originally published in 2009, *Les Déserteurs* allowed Christopher Hittinger to join the selection for the "Archi & BD" exhibition at the Cité de l'architecture & du patrimoine in 2010. A comic strip without panels, a conceptual work, *Les Déserteurs* contains the essence of the iconic Franco-American author's work: a historical framework, a pronounced taste for the absurd, and the human soul as an inexhaustible subject of study.

Long out of print, this book is now back, with enhanced finishings and, above all, a foreword by author Alex Chauvel, the brilliant torchbearer of the Hittingerian message: "We are fate's playthings!"

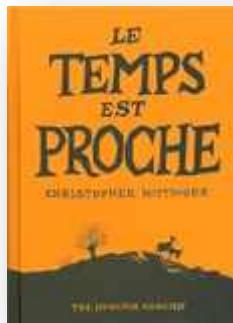
CHRISTOPHER HITTINGER self-published his first two books, *Jamestown* and *Les Déserteurs*, before they were republished by The Hoochie Coochie and enabled him - and his publisher - to gain the beginnings of professional recognition. Since then, Christopher Hittinger has been a regular contributor to Turkey Comix, producing *Géants*, a suite of 17 drawings that gave rise to a portfolio of silkscreen prints.



COMICS



ALSO AVAILABLE



CHRISTOPHER HITTINGER THE TIME IS NEAR

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (168 PP B&W, 15X21). ENGLISH
TRANSLATION AVAILABLE

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2012

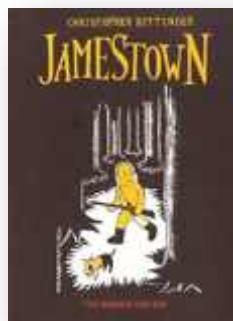
RIGHTS HANDLED: WORLD

A reissue of Christopher Hittinger's most successful book, originally published in 2012 and selected at Angoulême Festival at the time, *Le Temps est proche* features an afterword by historian Christophe Granger.

A portrait of the 14th century in Western Europe, presented in 100 sketches (one per year, ranging from a single square to a forty-page story, including strips and splendid illustrations with commentary).

Whether the story is fictional or historical, it is always rooted in reality, showing the reader the duality of a century that was the last of the Middle Ages (the Black Death, the Hundred Years' War) as much as the one that heralded the Renaissance (the century of Giotto, Marco Polo's *The Marvels of the World*, Boccaccio's *Decameron*, etc.). With *Le Temps est proche*, we invite you to experience a panorama of wars, famines, swindles, literary and artistic events and achievements. Christopher Hittinger's wide-ranging palette of writing styles has made his work a fundamental pillar of our publishing house.

"An acid, nihilistic satire of a humanity without transcendent meaning". **Pascal Ory, L'Histoire**



CHRISTOPHER HITTINGER
JAMESTOWN

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (240 PP B&W, 15 X 21)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2007, 2021

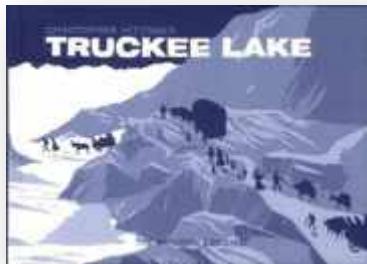
RIGHTS HANDLED: WORLD

Far from the well-known romanticized versions, Christopher Hittinger recounts the adventure of John Smith and his comrades, from the ocean crossing to encounters with the native population, the construction of the first English town on the American continent and the power struggles between settlers. His minimal, allegorical drawings take the story to a quasi-mythical dimension, while remaining deeply rooted in reality. An approach that's both didactic and original, making this book an immediate reference.

Originally published in 2007, Jamestown defined both the author's writing and the foundations of The Hoochie Coochie catalog: the graphic design is radical and innovative, the use of comic-book codes refuses to be academic, and the subject matter is essential, as it dissects the historical fact to question its representations. After being long out of print, this new edition, accompanied by a lengthy interview between the author and Frédéric Hojlo, puts the spotlight back on the work of one of the most disturbing cartoonists of the first quarter of this century.

"Jamestown [...] is the kind of book you can't take your eyes or hands off until you've finished it.

Les Inrockuptibles



CHRISTOPHER HITTINGER TRUCKEE LAKE

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (168 PP B&W, 21X15)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2016

RIGHTS HANDLED: WORLD

Ten years after Jamestown, Christopher Hittinger tackles another key moment in American history. With Truckee Lake, he recounts the journey of the Donner Expedition, a group of 81 pioneers who set out for California during the western fever of the 1840s. Snowbound in the Sierra Nevada during the winter of 1846-1847, 36 members perished from starvation or disease, while some of the survivors resorted to cannibalism to survive.

Building on the disparate graphic experiments carried out in his various projects, Christopher Hittinger continues to reinvent himself, this time offering us a human epic in the form of prestigious tableaux dessinés summoning up the mythology of the Great American West. The ghosts of the most beautiful shots from the great cinemascope westerns resurface beneath his intricate grays, while the inescapable themes of moral bankruptcy and the struggle to the death against a savage nature haunt the narrative. With this eagerly-awaited 4th book, Christopher Hittinger confirms his place as one of the world's foremost authors, delving into his favourite themes in an epic, visually stunning work.



ALEX BALADI REVENGE

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (240 PP, 20X28, B&W)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: 2021

RIGHTS HANDLED: WORLD



Northern America, second half of the 19th century: a pistolero renowned for his skill with the Colt 45 is found alone but unarmed, next to the steaming corpse of a general. Our protagonist is thought to be a vigilante. Yet the lawmen throw him in jail, without summons or trial, but nevertheless taking the time to beat him up. The execution will have to wait: at the same time, a gang of bearded men have just robbed the bank. But who are they?

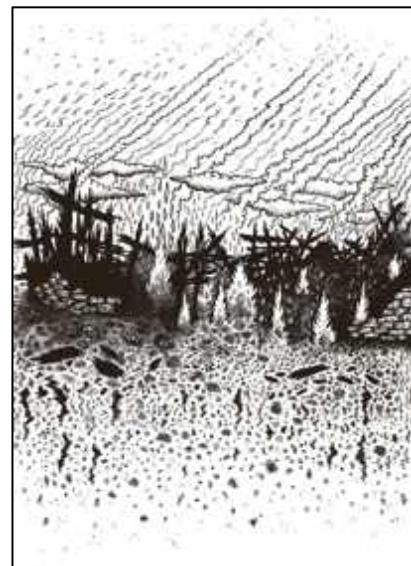
From the very first sequences of Revenge, it's clear that something is amiss in this legendary far-west that no longer appeals to our hero. Is he really a hero at all? After 2012's Renegade, a tale of piracy and an essay on freedom, the brilliant Baladi makes his return to The Hoochie Coochie catalog, once again relying on genre storytelling - in this case, the western - and the theme of confinement. The narrative becomes multi-layered, the multiple characters cultivate false pretenses and the author himself, in a declaration of absolute love for comics, experiments with the potential of his medium and shows us that when it comes to fiction, if the storyteller is good, no lead can be false.

ALEX BALADI was born in Switzerland in 1969. An author whose work has been acclaimed by the profession since the late 1990s, his public reputation was established at the dawn of the 2010s with the publication of *Renégat*, a pirate tale published by The Hoochie Coochie.

A member of the Ouvroir de Bande Dessinée Potentielle (OuBaPo), co-founder of the Fabrique de fanzines and regular guest at the Pierre-Feuilles-Ciseaux laboratories, Alex Baladi is recognized for his thorough investigation of the comics field. This recognition is backed up by a solid track record (3 Prix Töpffer Geneva, winner of the Leenaards foundation cultural grant in 2012), further enhanced in 2019 by the Alternative Comics prize at the Festival International de la Bande Dessinée d'Angoulême for his work as editor-in-chief of the Experimentation issue of the Lebanese magazine Samandal. The same year, he was also guest of honor at the BD-Fil festival in Lausanne, Switzerland, one of Europe's leading comic strip events.

An accomplished visual artist, Alex Baladi has also co-directed several medium-length films and monumental comic-book installations.

COMICS



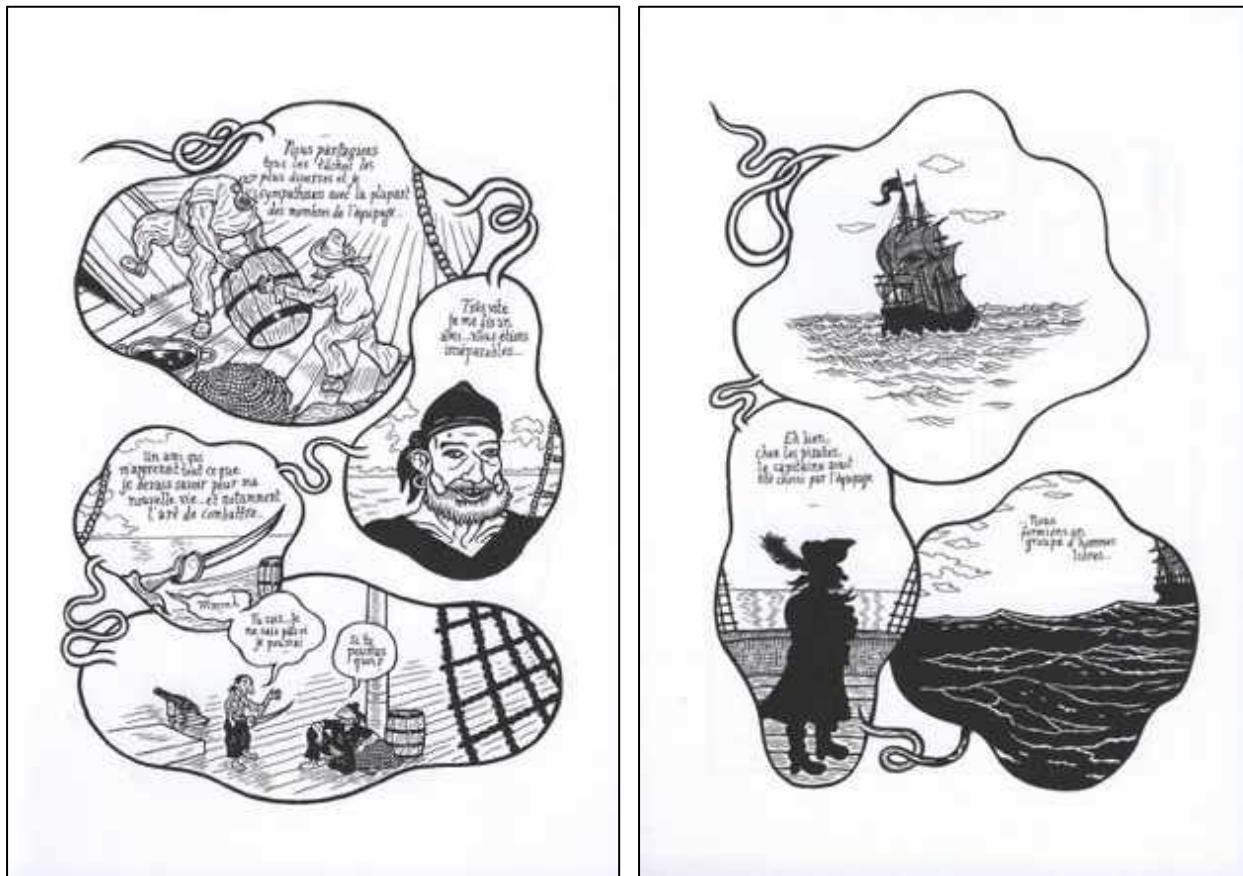
ALSO AVAILABLE



ALEX BALADI RENEGADE

CLIENT: THE HOOCHIE COOCHIE
MATERIAL: FULL MS (176 PP B&W, 20X28)
PUBLISHER: THE HOOCHIE COOCHIE
PUB DATE: 2012, 2021
RIGHTS HANDLED: WORLD

Waves form, swell and collapse in the depths of a captive pirate's memory. In order to leave a trace, he agrees to tell a gentleman writer about his past life. This is the angle from which Baladi chooses to approach piracy in his first book for The Hoochie Coochie. Inspired by Daniel Defoe's General History of the Most Famous Pyrates, Renegade is by no means a costume epic, as the author happily plays with myth to create a true adventure tale that is also an essay on honesty and testimony. Here, he restores the pirate to his historical dignity: that of the proletarian sailor pitted against the iniquitous laws of the 17th- and 18th-century merchant navy.



CORBEYRAN & CHICO PACHECO RED CREEK SHUFFLE

CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (140 PP) 156 x 221

PUB DATE (FRANCE): MARCH 2023

RIGHTS SOLD: LAUWERT (DUTCH)

RIGHTS HELD: WORLD



When strange crimes are committed in California in the 50s, a private detective and a New York journalist investigate a secret base in the middle of the desert.

Between X-Files and American Graffiti, this choral tale by Corbeyran, the screenwriter of 400 comics, cleverly combines the originality of the fantastic with the addictive power of a mystery crime series.

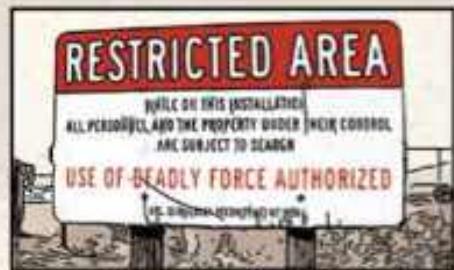
FICTION / COMIC

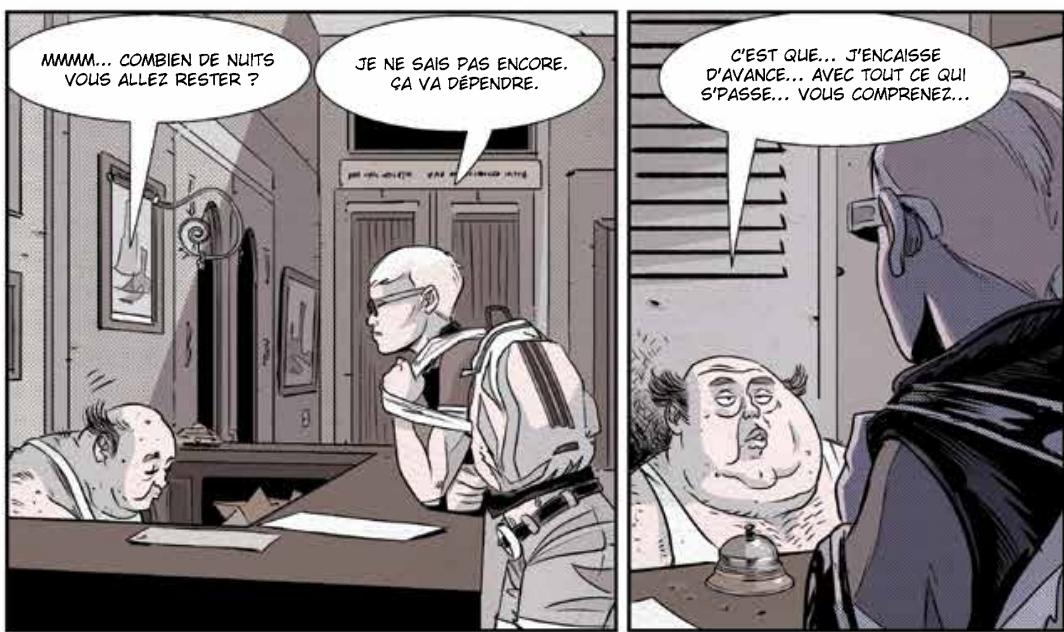
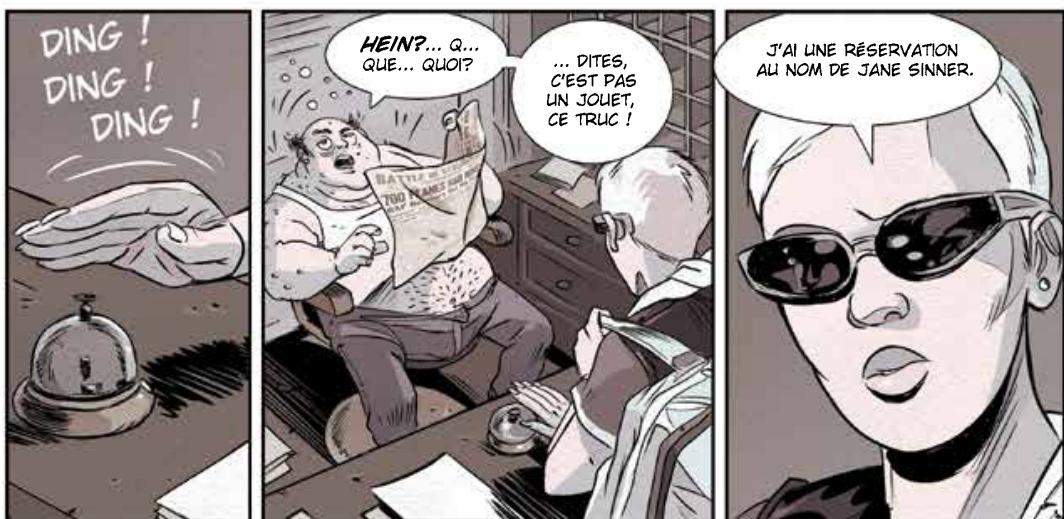
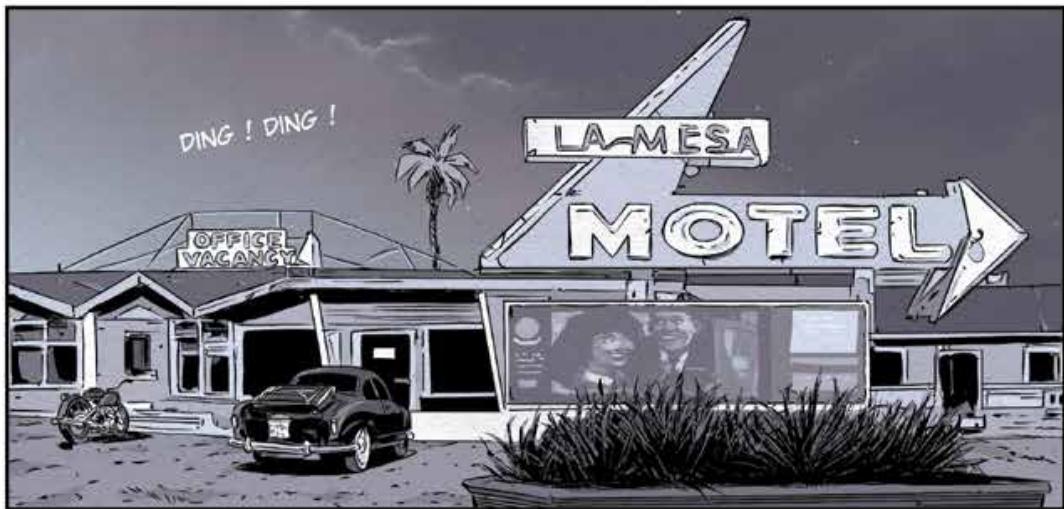
CORBEYRAN is a comic book writer, born in Marseille. He has written more than 400 albums during his career. He received the Sunflower Prize at the Angoulême International Festival.

CHICO PACHECO is a cartoonist and storyboarder. In the 1990s, he drew the series Mitsy Panama for the monthly USA Magazine. He has also illustrated the series Trop mortel published by Delcourt, Vietnam (Glénat), Les châteaux de la Loire (Petit éditions), Un jour sans Jésus (Glénat), and Octofight (Glénat). He lives in Bordeaux.



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ISAO MOUTTE PUNCH-UP

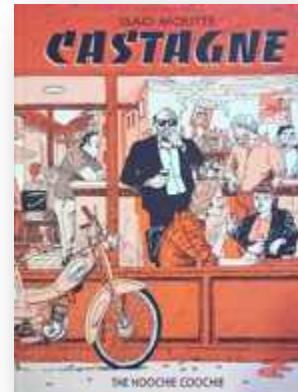
CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (112 PP, 19,5X27, B&W)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: MAY 2015 (NEW EDITION
FORTHCOMING)

RIGHTS HANDLED: WORLD



Isao Moutte, author of two remarkable books (*Armany Jeans* and *Hard Money*, ed. Anathème) and long-time companion of The Hoochie Coochie, has done us the honor of entrusting us with this full-length project. A genre comic heavily influenced by American crime fiction, *ABÉC* is set in the French countryside. Hard-boiled among the rednecks, so to speak.

Poking fun at the clichés of the genre (notably the famous "everyone's rotten"), Isao Moutte uses a classic plot (a bank robbery), but never ceases to make a number of creative side-steps, especially attentive to his impressive gallery of secondary characters, lovingly portrayed with the ardor of a spirited drawing full of the poise of the greats. And let's not forget the razor-sharp finesse of the dialogues, full of delightful, rigorously-paced slang.

Alongside *Rockworld*, *Prisonniers des Amazones*, *Juliette en juillet*, *Les Illusions* and *Francis Bear*, *Castagne* is one of the most buffoonish and offbeat books in our catalogue.

ISAO MOUTTE is a Franco-Japanese author born in 1983. At the Beaux-Arts d'Angoulême, he tried his hand at comics and met two of his future publishers (Gautier Ducatez and Gérald Auclin, members of The Hoochie Coochie editorial board). As a result, he published short works in several issues of Turkey Comix and Dame Pipi Comix.

His first book, *Armany Jeans* was published by Anathème in 2009, and already testifies to his strong directorial ambitions (astonishing framing, radical ellipses) and innate sense of dialogue.

Hard Money, published by the same publisher in 2011, is his first feature-length story borrowing from the codes of B-movies, particularly slasher films.

Building on the qualities of his first book, it reveals an acute sense of rhythm and narration, as well as scriptwriting of a rare quality. His art of dialogue asserts itself, while his drawing takes on an even more virtuoso dimension.

While he was finally tackling *Castagne*, he was also contributing to various magazines, such as Gestrococlub and Hôpital Brut (Le Dernier Cri).

Alongside the latter, he takes part as a volunteer in the translation of numerous meetings between the Marseille-based publisher and the Japanese underground graphics scene.

COMICS



BRUNO TRAESCH & CHICO PACHECO
INNOCENT
HOW TO HACK AN ELECTION

CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (130 PP, 156 x 221) + 70 PP ENGLISH SAMPLE

PUB DATE (FRANCE): MARCH 2022

RIGHTS SOLD:

RIGHTS HELD: WORLD



What if your loved one had a double life? For his family, Innocent Le Mézec is a lawyer specializing in business law. But in reality he is a French counterintelligence officer. In the aftermath of the first round of the 2022 presidential election, Innocent's mission is to avoid a Russian espionage operation, aimed at rigging the elections for the benefit of a far-right party.

Innocent will have to follow the trail of networks, confront foreign spies and their henchmen, at the risk of putting his own family in danger.

This relentless spy thriller is firmly rooted in actual Online influence operations, fake news and political intoxication during elections campaigns.

BRUNO TRAESCH is an international Business Lawyer specializing in foreign investments and business in France.

CHICO PACHECO is a cartoonist and storyboarder. In the 1990s, he drew the series Mitsy Panama for the monthly USA Magazine He has also illustrated the series Trop mortel published by Delcourt, Vietnam (Glénat), Les châteaux de la Loire (Petit éditions), Un jour sans Jésus (Glénat), and Octofight (Glénat). He lives in Bordeaux.

PRAISE

The scriptwriter Bruno Traesch, a lawyer in his day job, has put together a clever and credible plot. We closely skim the reality of the financing of French right-wing party Rassemblement National and we dive deep into the reality of fake news producing engines and virtual accounts fed by cyber bots. The characters are sufficiently atypical to avoid the usual clichés and the hero's family problems provide an interesting counterpoint to the action. The reader will probably be close to total paranoia by the end of the book, but will leave the story having developed an understanding of technological manipulations and a critical mind. And that's already a lot. Maybe Innocent will be back in another adventure?

ActuaBD

FICTION / COMIC

Traesch, the scriptwriter who is also a Parisian lawyer, was inspired by real facts concerning hacks related to elections - among others - to imagine this successful spy thriller (...) a breathtaking story served by an intense suspense.

The story offers many twists and turns but remains firmly just this side of credibility, sending shivers down our spine while imagining what could happen in such a situation.

The characters are very well drawn and the dialogues well written.

In his drawings, Chico Pacheco gives rhythm to the story. The black-and-white artwork enhances the plot. **Sceneario**

Innocent is political fiction blending espionage and action, but we know how much more crazy reality can be than what is invented.

An independent newcomer in the world of (micro) publishing, L'Aqueduc Bleu comes in with a bang surfing the wave of the last French elections with an excellent mix of espionage, political-legal thriller and geeks. *Innocent* is the most explosive album of this selection, which translates the suspicions of corruption during the last American elections into a French context.

(...) the story is rife with testosterone and twists, juggling international geopolitics unabashedly and with relish, using clichés to good effect to draw a vitriolic portrait of our leaders, their henchmen and the underworld in which they operate. You won't get bored even for a second in this little bomb of a book. In France too, we know how to make action movies... even in comics! **Branchés culture**





SCI FI GOTHIC

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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

BRIGITTE ARCHAMBAULT THE SHIATSUNG PROJECT

CLIENT: SOMME TOUTE PRODUCTION

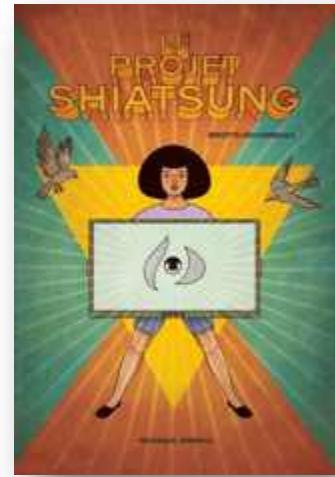
MATERIAL: FULL MS (208 PP, 16,5 X 23,5) IN
ENGLISH AND FRENCH

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: SEPTEMBER 2019

RIGHTS SOLD: CONUNDRUM PRESS
(ENGLISH/WORLD), FILM RIGHTS SOLD

RIGHTS HANDLED: WORLD



A woman lives alone in a small house situated in a tidy yard surrounded by a seemingly impenetrable wall. She spends her days reading, swimming, and watching TV. She eats regular meals and keeps her house clean. But the simplicity is deceiving, because the woman has no idea how she came to live in her house, and—most importantly—what exists beyond the wall. Her only source of information is a talking TV monitor in her living room called Shiatsung. The entity controlling the monitor is committed to keeping the woman hydrated and educated, but it refuses to answer any of her existential questions and keeps her under constant surveillance.

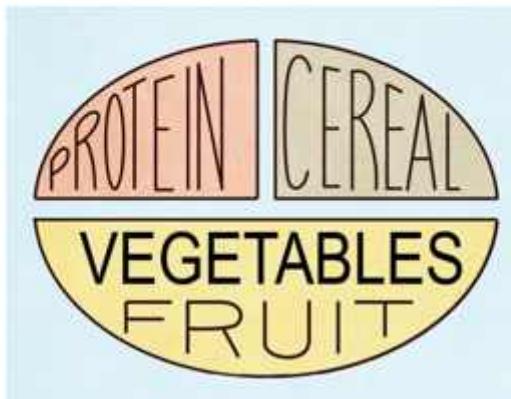
Lonely and frustrated, the woman begins to search for answers of her own. *The Shiatsung Project* explores surveillance culture and authoritarian control, and how they disrupt our very human need for connection, intimacy, and a meaningful life.

BRIGITTE ARCHAMBAULT, born in 1973, lives in Montreal. After graduating with a degree in Fine Arts from Concordia University, her career debuted with solo and group painting and sculpture exhibitions in galleries in Quebec. Concurrent with this, she worked on animated film projects, including her own short films which have been screened at festivals worldwide. More recently, she has found the time to realize a dream: that of creating her first graphic novel.

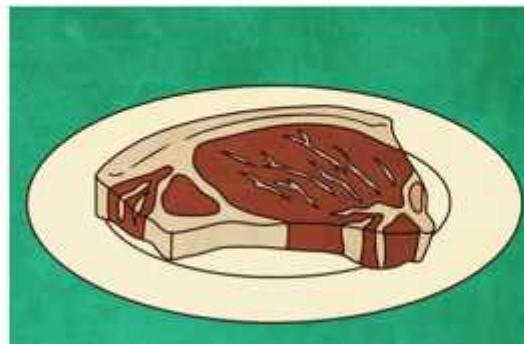
PRAISE

“[*The Shiatsung Project* is] an eerie parable of authoritarianism, technological dependence, and the need for privacy and intimacy in the digital age. This strong debut marks Archambault as a creator to watch.” —Publisher’s Weekly

GRAPHIC NOVEL



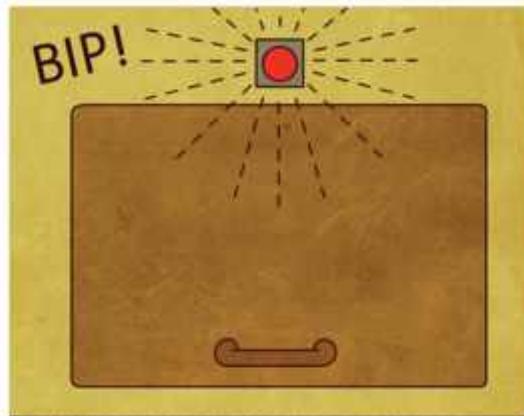
MY MEALS ADHERE TO A FLEXITARIAN DIET.



I CONSUME A MODERATE AMOUNT OF FOODS FROM THE ANIMAL KINGDOM. SHIATSUNG RECOMMENDS ONE PORTION OF RED MEAT EVERY THREE MONTHS.



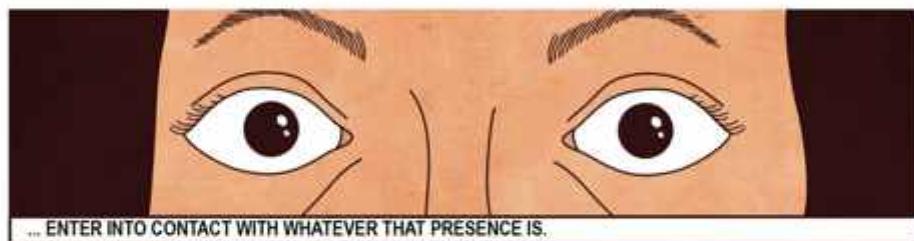
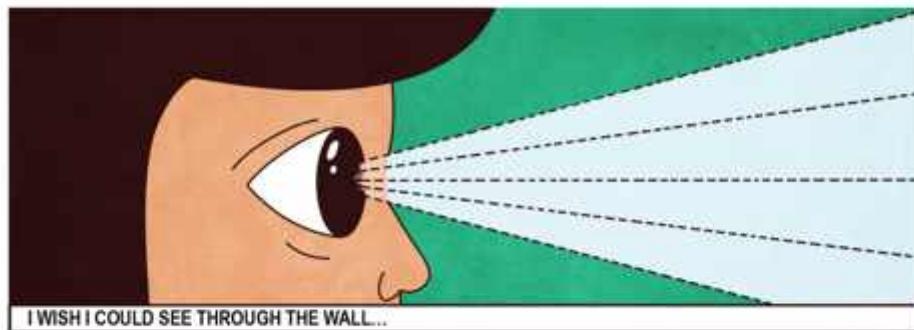
SHIATSUNG'S OPERATORS SUPPLY THE FOOD THROUGH THIS DOOR.



BIP!
MY MEALS ARRIVE HERE. AN INDICATOR LIGHT BLINKS WHEN IT'S READY.



TONIGHT'S MENU: LENTIL SHEPHERD'S PIE AND BOILED CARROTS.



DOMINICK PARENTEAU-LEBEUF (TEXTE) & ÉLÉONORE GOLDBERG THE YOUNG GIRL IN WHITE

CLIENT: SOMME TOUTE PRODUCTION

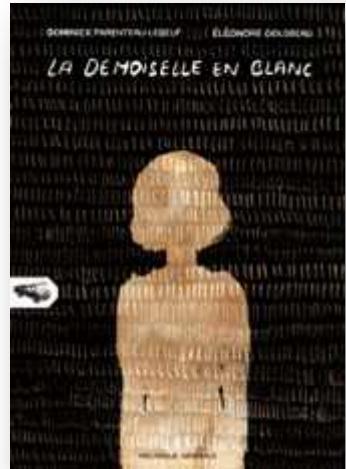
MATERIAL: FULL MS (304 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: JANUARY 2016

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



November 2009. On the anniversary of the fall of the Berlin Wall, Berlin is preparing to demolish the last ruins of its past. One of the targeted houses houses a darkroom containing the negative of a photo that dreams of being developed: the young girl in white. In March 1933, the man who triggered the lens left for a long vacation, mysteriously leaving her in photographic limbo. Since then, she has waited for him to return, despairing, believing again, listening, observing outside, trying to make sense of the mystery of this absence. In the course of 28,000 nights, she will live through much of the 20th century.

This intimate tale set against a historical backdrop is an adaptation of **Parenteau-Lebeuf**'s play of the same title.

Playwright and screenwriter **DOMINICK PARENTEAU-LEBEUF** holds a playwriting diploma from the National Theatre School of Canada, winning the Prix Gratien-Gélinas in 1998 and the Canada Council for the Arts Victor Martyn Lynch-Staunton Award for Lifetime Achievement in 2010. Her play *La demoiselle en blanc* was published in 2011 and nominated for the Prix SACD de la Dramaturgie de langue française the following year.

ÉLÉONORE GOLDBERG is a French-Canadian filmmaker, animator and cartoonist. She has published comic strips in several collectives. She has won several awards for her animated shorts, both in Quebec and abroad.

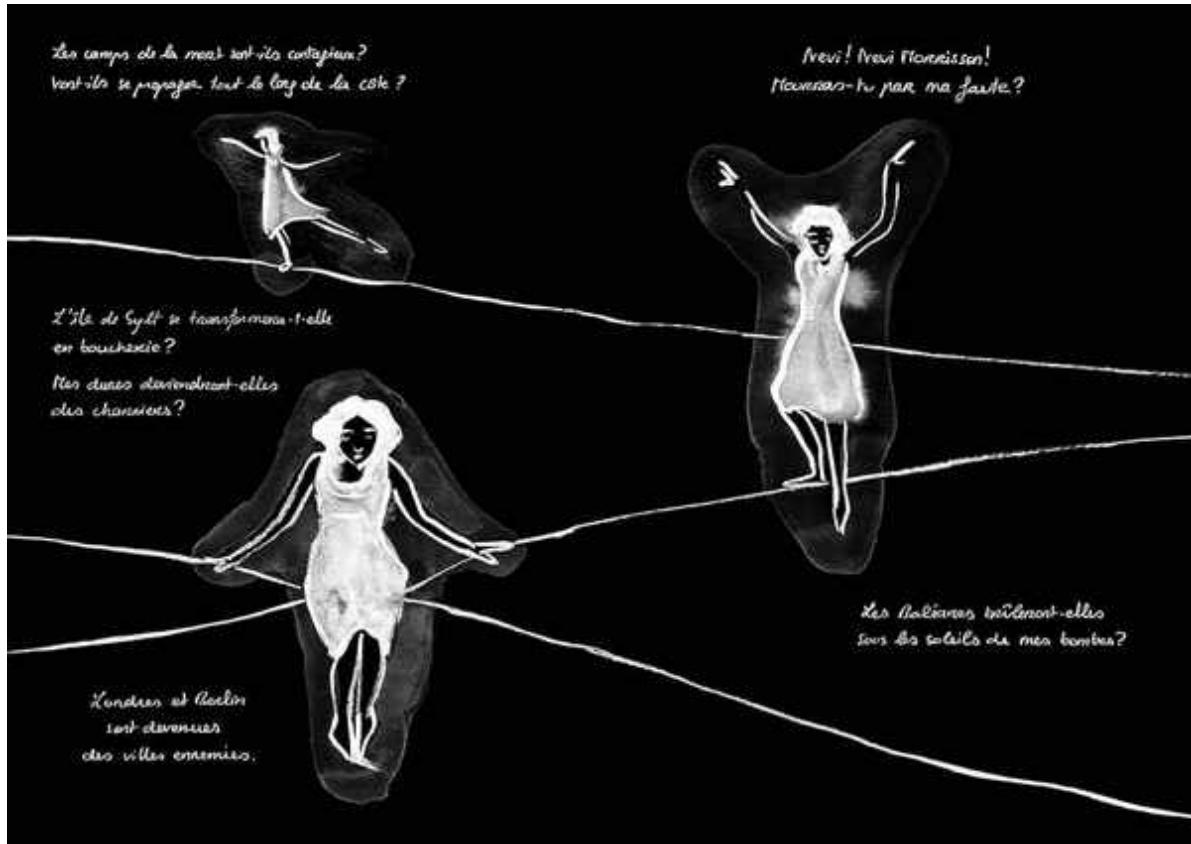
PRAISE

An exceptional graphic novel, *La demoiselle en blanc* is a must-read, a fascinating reflection on art - what if works of art were observing us and not the other way around? - and on the defining events of the 20th century. Adapted from her own play, Dominick Parenteau-Lebeuf's graphic novel explores with intelligence and emotion our perception of major historical events, which we observe from a distance,

coldly, through the window of our little picture boxes, just like this damsel in white who watches without understanding what's going on.

While the playwright's storytelling is excellent, Éléonore Goldberg's imaginative, seductive, emotional and poetic style, which conveys both nostalgia and hope, is the perfect vehicle for that extra dimension that makes *La demoiselle en blanc* such an essential work, impressive, the kind of work that sticks in our memory, that we want to read again as soon as we've read the last page, that we regularly reread to reconnect with the characters who have become our friends. **HuffPost Québec**





L'ampoule éclate. L'envoiement est rompu.



Quand ces soleils noirs sont condamnés
tu l'éploies encore à ma prédation des Baléares.



ALEXANDRE & MATHIEU VANASSE
(TEXT), ALEXANDRE PAUL SAMAK
(ILLUSTRATIONS)

QUAI OUEST

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (184 PP, 23 X 17)

PUBLISHER: STATION BD

PUB DATE: SEPTEMBER 2024

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Antoine, a divorced father of two, is released from prison with a large debt to the bikers. To pay them back, he agrees to manage *Quai Ouest*, a new restaurant in the gay district, whose basement serves as a drug warehouse. Antoine's addiction problems resurface, as ketamine makes its way into the neighborhood. Caught in a vicious circle of drug use, he risks losing everything again. His ex-wife is thinking of asking for sole custody of the children, and the bikers are getting impatient with the slow repayment of the debt. With the help of his lover Ernesto and his brother Simon, Antoine must overcome his demons and regain control of his life.

Quai Ouest is the personal story of a father struggling with addiction, co-written by Alexandre and Mathieu Vanasse - who have several publications to their credit - and illustrated by the talented **Alexandre Paul Samak**, whose visual style is reminiscent of *Sin City*.

ALEXANDRE VANASSE has been working in publishing since 1991 and has been editor of LQ magazine since 2017.

MATHIEU VANASSE is a composer for television and film. Alexandre Vanasse is his cousin; several books have been published out of their joint work: *Les bateaux volants* (Planète rebelle, 2014), *Le virus fantôme* (Soulières éditeur, 2016), *Le masque amérindien* (Planète rebelle, 2016) and *La nuit du papillon* (Les Malins, 2022). *Quai Ouest* is their first comic book.

ALEXANDRE PAUL SAMAK has been immersed in pop culture since childhood, and has developed a style at the crossroads of manga and comic book references. The resulting compositions are dramatic and high-contrast.

COMIC





VAL-BLEU & DWIN MITEL PAPILLONIE

CLIENT: SOMME TOUTE PRODUCTION

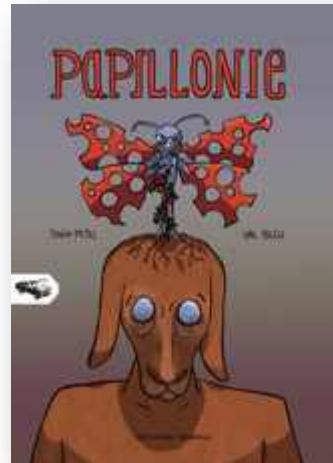
MATERIAL: FULL MS (184 PP, 16,5 X 23,5)

PUBLISHER: STATION BD

PUB DATE: MARCH 2024

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



The story of *Papillonie* plunges us into a communist-flavored universe controlled by... totalitarian butterflies and caterpillar guards! But why are the country's authorities forcing farmers to grow so many tomatoes? What's behind this overproduction? And speaking of production, what's next for the Vollywood studios?

VAL-BLEU studied film, literature and visual arts before diving into comics. A feminist, she tackles social and relational themes with a healthy dose of humor. She has traveled extensively in India, where she made friends with many goats. She has published *La Zone de l'amitié* and *Mina la brave* with éditions du remue-ménage and *Couennes dures* with Mécanique Générale. Propaganda posters fascinate her.

DWIN MITEL is a cartoonist with a background in architecture who enjoys tickling tomatoes and painting with watercolors. This is his first comic strip with *Papillonie*. In collaboration with Val-Bleu, they present a zany universe imbued with totalitarian tenderness. Escape from the regime is a subject that he and his family know well, and one that he often explores as an artist. He also loves bread.

COMICS

PRAISE

With its totalitarian butterflies, caterpillar guards, forbidden goat films and narictomies , Papillonie uses absurdist humor brilliantly to talk about life under a dictatorial political regime. **Pieuvre.ca**



Nous sommes maintenant en l'an 257.

YASUTOSHI KUROKAMI CROISSANT IN LOVE

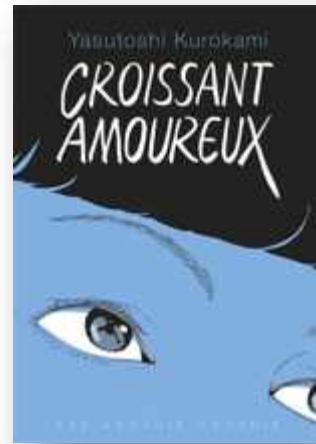
CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (360 PP, 15 X 21)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: SEPTEMBER 2024

RIGHTS HANDLED: WORLD



SÉLECTION PRIX DES LYCÉENS DE COLOMIER 2024

SÉLECTION OFFICIELLE FIBD 2025

SÉLECTION FAUVE LYCÉEN

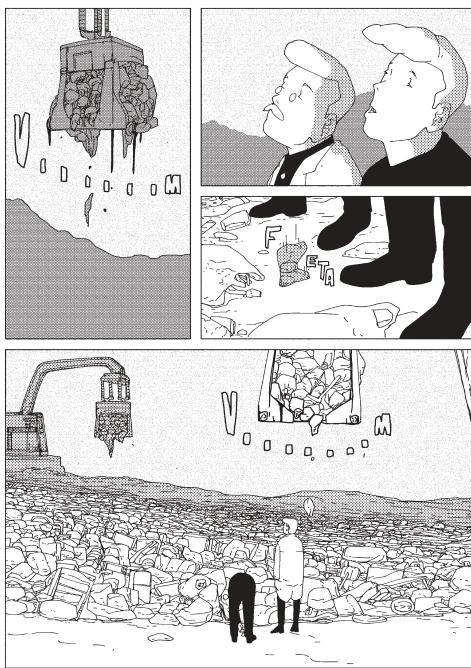
In 2050, Japan has lost 25 million inhabitants and only has a population of 100 million due to the impact of demographic decline. Over the past decade, the country has embarked on a policy of encouraging immigration and boosting its economy thanks to this repopulation. Nevertheless, the immigrants are not always welcomed by some Japanese people. The rise of the extremes is being felt throughout the country and is dividing the working classes, who feel a sense of downgrading.

Bagavathy Tovarma has just been transferred to a high school in western Japan. Kōdai Kurosawa, the president of the technology club, falls under the spell of this Indian student. With the help of his friend Shōkō Laten, Kurosawa tries to get closer to her. But they soon realise what Bagavathy is going through on a daily basis.

By turns science fiction, coming of age, pure comedy, political farce, romance, with some action scenes thrown in, *Croissant in Love* is a romp!

Born in Tokyo in 1997, **YASUTOSHI KUROKAMI** spent his first fifteen years in Japan, then went to high school in Shanghai, China, where he discovered French culture and language. After taking his baccalaureate, he arrived alone in France at the age of 18, where he continued his art studies until 2022. While he acknowledges the influence of European comic strip masters such as Hergé and Moebius from an early age, Yasutoshi Kurokami was obviously influenced by manga in his youth, with the works of Kenji Hamaoka and Masaharu Noritsuke (Afro Tanaka) at the forefront. Later artistic shocks were just as decisive, notably when he discovered the work of Taiyou Matsumoto at the age of 17, and then that of Frédéric Bézian and Reiser when he arrived in France. The atypical background and multiple influences of this young author give his writing a singular depth of field in comics. *Croissant amoureux* is his first book.

COMICS



*BOUTIQUE GONBE (CONFISERIE JAPONAISE)





SIMON LABELL THE SUICIDE OF THE GODESS

CLIENT: SOMME TOUTE PRODUCTION

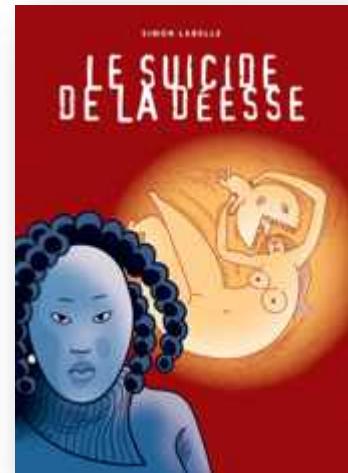
MATERIAL: FULL MS (72 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: APRIL 2010

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



<https://www.youtube.com/watch?v=HqP8jjGpV2U>

WINNER OF THE PRIX BÉDÉLYS (BEST COMIC IN QUEBEC).

Ariane and her group of literature students invent, in parodic style, the myths of a new religion. But their creation spirals out of control, with devastating consequences. Fifty years later, in a world shaken by suicide bombings and ravaged by pollution, Ariane gathers the testimonies of her former co-authors.

Where did they get the idea? From their own imaginations? From the collective unconscious? Or divine inspiration?

Born in Montreal, **SIMON LABELLE** holds a bachelor's degree in communications from Concordia University. An illustrator, writer and comic strip artist, he has published in Isaac Asimov's Science Fiction Magazine, Solaris, Le Polyscope, Spirou, Croc and Planches. *Le Suicide de la Déesse* first appeared in 2000 as a short story in Solaris, then became a graphic novel in 2010 also published by Mécanique générale. A few months after publication, *Le Suicide de la Déesse* won the Bédélys Québec award for best French-language Quebecois comic strip.

PRAISE

“A possible future that's all the more frightening for being perfectly credible. The drawing (...) is supple, flowing and modern”. **La lucarne à Luneau**

“A disturbing and delightful fable. - Isabelle Melançon, “Le Délivré,” **Librairie Monet**

“What a surprise this *Suicide de la Déesse* is! An eminently personal style... Vivid characters, far from stereotypes... The ecological reflection goes beyond the primary preachiness to reach a true ethical dimension.” **Librairie Monet**

A “complex, introspective work. - **Le Devoir**

“It's coherent, it reads well, it's lovely! - “**Dans ta bulle,**” **CHOQ.FM**



HUMOR

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LISA FRÜHBEIS BREASTIONS

MATERIAL: FULL GERMAN MS. (128 PP) 205 x 205mm, ENGLISH AND FRENCH SAMPLES
PUB DATE (GERMANY): MAY 2020

PUBLISHER: CARLSEN

RIGHTS SOLD: PRESSES DE LA CITÉ (FRENCH)

RIGHTS HANDLED: WORLD EXCL.
GERMAN



Did you know that six out of seven characters in Super Mario Kart are male? And Princess Peach is a totally lame driver and giggles annoyingly all the time! Did you realize that female exhibitionism doesn't exist before the law? That's because it's too pretty to be a crime, ha ha! Have you noticed that the big winners of women's lib are gender marketing and pink tax? Or that a majority of the colloquial terms for the male genital derive from crude murder weapons?

Sharp-witted, opinionated, and with a lot of humor, Lisa Frühbeis makes observations about prevailing gender roles in her feminist comic columns, drawing surprising conclusions and providing acerbic food for thought.

PRAISE

"In 30 episodes, Frühbeis skillfully combines autobiographical elements with historical explanations. True to the feminist slogan that the private is political, she delivers her own experience as a woman, and makes it profound and relevant by underscoring it with scientific studies." - **Rilana Kubassa, Der Tagesspiegel**

"Empathetic, funny and thought-provoking." - **Sabine Buchwald, Süddeutsche Zeitung**

"A very entertaining and enlightening read for everyone". - **Thomas Böhm, Radio Eins**

"It is a relief to open "Breastions". The men are not strong, the women are not naked. Everyone is just there, dressed. Breastions is an excellent comic book to help us stay tuned into these questions." - **Sarah Mahlberg, Deutschlandfunk Kultur**

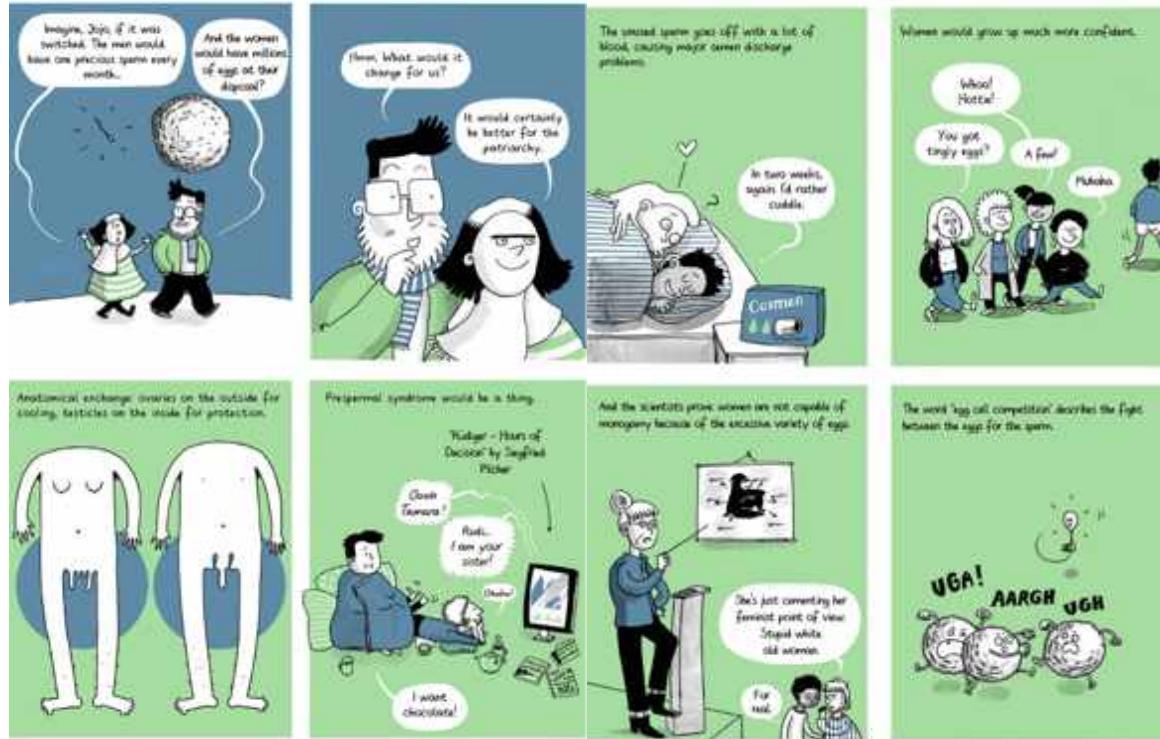
"The artist draws from her everyday life all sorts of opportunities to marvel, to get annoyed or to snicker - whether it's about how to draw breasts, toxic masculinity or whether women really need a pink hammer." - **Judith Heitkamp, Bayerischer Rundfunk**

"Lisa Frühbeis clearly shows how we all - including women - are influenced by patriarchal thought patterns." - **Andrea Heinze, rbbKultur**

"Frühbeis always adapts her style to her message and delivers a spot on drawing. It is surprising that her comics, despite the immense injustice they tell, never lose their lightness." - **Münchener Merkur**

"The comics are so funny and at the same time so clever that even feminists who know the subject well will find it fresh and amusing. But they are particularly well suited to sensitize the youngest and least initiated to feminist discourse." **Isabella Caldart, Missy Magazine**

"The witty and informative columns by Lisa Frühbeis are a delight, a real delight." - **Comickunst.de**



ANDRÉ-PHILIPPE CÔTÉ BAPTISTE THE BUM

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (248 PP, 10 X 18)

PUBLISHER: STATION BD

PUB DATE: APRIL 2022

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



225 of the best sketches from the cult series published in Le Soleil and Safarir!

Like a modern-day Diogenes, Baptiste lives in a garbage can with his dog Bali. His position in the heart of the city brings him into contact with society's rejects: the homeless, the unemployed, the downtrodden, the elderly...

Through short, one-page stories, he takes a sometimes bittersweet, often poetic, never mean-spirited and always ironic look at the contemporary world. If he makes you laugh - sometimes bitterly - Baptiste puts a mocking finger on the evils of our society: over-consumption, pollution, the frantic race for success and money. He contrasts this with a world full of fantasy and simple pleasures. As the pages turn, we meet his friends: Sophie, his fiancée; Pogo and Monsieur Télé, homeless like him; Mesdames Gertrude and Grumeau, two old ladies from the neighborhood who ease their loneliness by playing scrabble and bingo; Marco, the teenager who prefers video games to studying...

All these colorful characters make up the rich universe of Baptiste and Bali.

Younger readers will find Baptiste le clochard a funny story, while older readers will recognize real-life situations. As always, Côté's humor is intelligent and thought-provoking.

Born in 1955, **ANDRÉ-PHILIPPE CÔTÉ** is one of Quebec's leading comic strip artists. From the 1970s onwards, he contributed to numerous publications devoted to comics (Patrimoine, Plouf, Main basse, Bambou, Zeppelin...). He is one of the pillars of Safarir magazine, for which he created Baptiste in its fourth issue. Côté is the author of the graphic novels Castello and Victor et Rivière (Prix Bédéis causa 1999). He also produced three albums of Docteur Smog, two of which were published in Europe. Since 1997, he has been the cartoonist for Le Soleil de Québec and a regular contributor to Courrier international.

COMICS



32

Première publication dans *Le Soleil*, le 6 janvier 1991.



40

Première publication dans *Le Soleil*, le 12 mai 1991.

230

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Première publication dans *Le Soleil*, le 30 mai 1993.

93



90

Première publication dans *Le Soleil*, le 9 mai 1993.

231

BACH IT'S NOT EASY BEING A GIRL VOL. 1

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (136 PP, 16,5 X 25)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: MARCH 2014

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



COMIC

It's not easy being a girl, that's Estelle: a fashion, shopping and shoe addict. Estelle shares her life with Charles, who works with her in the video game industry. Despite this shared interest, Charles often has trouble keeping up with Estelle's various misadventures. Her taste for coquetry sometimes leads her to act in ways that are a little... peculiar.

Armed with a keen sense of observation of her fellow women and men, and a good dose of self-mockery, **Bach** signs her first comic strip.

Born in 1988, **BACH** (Estelle Bachelard) graduated in graphic design from Cégep de Sainte-Foy in 2009. Now employed by Frima Studio as a 2D artist, she also does freelance illustration and comic book work in her spare time. She was first published in the collective *Je me souviendrai*, which brought together contributions from artists in the “carrés rouges” movement and the student protests of the Quebec spring of 2012. She was also colorist for the first two volumes of the *Biodôme* series published by Boomerang.

PRAISE

If the pink cover leads us to believe in yet another *chicklit detour*, we soon realize that this is not the case. The author has a beautiful pencil stroke, but above all a keen sense of observation.

Estelle is undeniably like us, whether we like to admit it or not. Whether she doesn't know which pair of shoes to bring on vacation, spends hours getting ready for a night out (Charles, her boyfriend, has of course been asleep for ages), envies the elegance of Parisian women on a trip to the point of neglecting the discovery of the city to scour the boutiques, or gets Ricardo to sign her crockpot at the Salon du livre, we laugh a little at her, but a lot at ourselves.

While we might be tempted to describe Estelle as “superficial” (she makes a mountain out of a simple haircut, for example), her reflections show us that she's also capable of salutary hindsight, which will

allow those gentlemen who dare to leaf through the album not to feel left out, but rather to feel supported in this difficult search for complicity with that strange thing that the modern woman has become. **Clavier bien tempéré**



★ Douche froide



ALSO AVAILABLE



IT'S NOT EASY BEING A GIRL VOL. 2

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (152 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: OCTOBER 2015

RIGHTS SOLD:

RIGHTS HANDLED: WORLD

After the success of her first book, the endearing **Bach** returns with new adventures to delight us all! In this new volume, Estelle is preparing for her wedding. Between her doubts about commitment, two shopping sprees and her mother-in-law's grandiose ideas, she still finds time to console her best friend, learn to drive and adopt a cat.



LA CRÉATRICE

FULL STEAM AHEAD

THE ADVENTURES OF FEMMESTABILo

CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (40 PP) 156 x 221

PUB DATE (FRANCE): MAY 2022

RIGHTS SOLD:

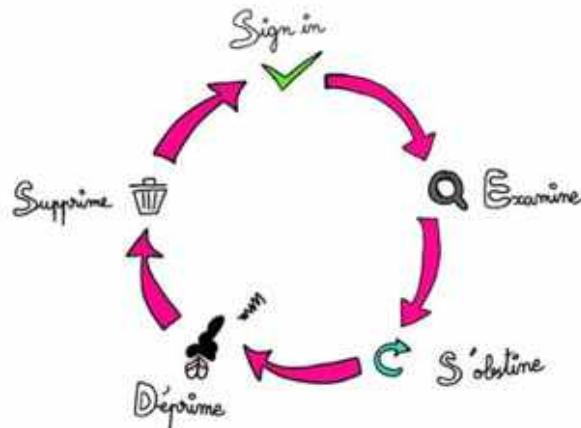
RIGHTS HELD: WORLD



Femmestabilo is a pretty single woman with a puff of frizzy hair and an attitude. She lives in Paris. And her life is not all chocolate éclairs and oh là là! Between her boss Jean-Luc's temper and a love life confined to dating apps, she's often exhausted and in a temper. Fortunately there are Elton John, life maxims, pink flamingos and red wine to tide her over.

Femmestabilo is a generational comic by a thirty-year-old, like the books of Pénélope Bagieu or Margot Mottin. Self-derision is the heroine's weapon of choice when confronted with modern life which often seems a series of dilemmas. But this is not just a girly albeit well-written comic. Thoughtfulness and biting wit are delivered with elegance and panache, and a serving of punch-lines in the tradition of the traditional comic strip. Might this be Claire Bretécher 2.0?

LA CRÉATRICE is a thirty-year-old Parisian woman. Manager in a consulting firm by day, cartoonist by night, she sketches the adventures of Femmestabilo with a passion inspired by her contemporaries.





Fermentabilo,
c'est à toi que
revient l'innige
honneur de préparer
le précieux elixir ...



Tout est une question
d'alchimie ...



D'équilibre ...

de dosage ...



À Moi
BELZÉBUTH!



MOLOCH!

ALAKAZAM!!



C'EST
PRÊT!



La vinaigrette.



HORS CATÉGORIE

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THOMAS GOSSELIN AN ADVENTURE IN WHICH YOU ARE THE DAFFODILS

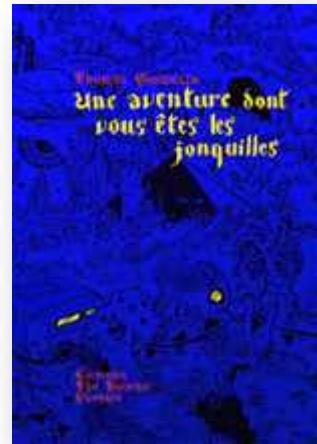
CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (104 PP, 17 X 24)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: SEPTEMBER 2024

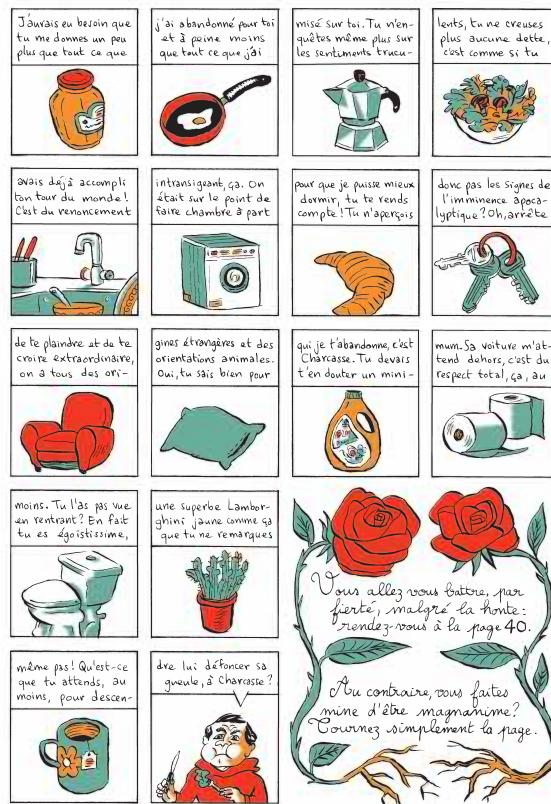
RIGHTS HANDLED: WORLD

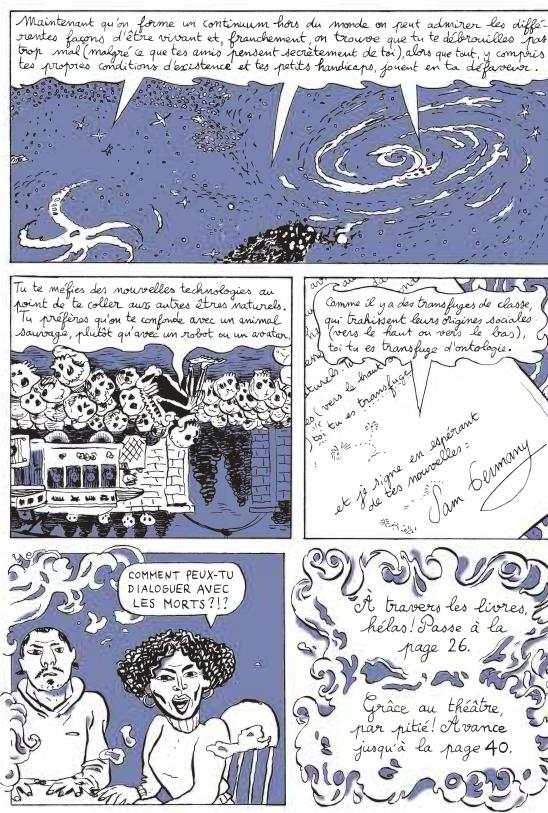
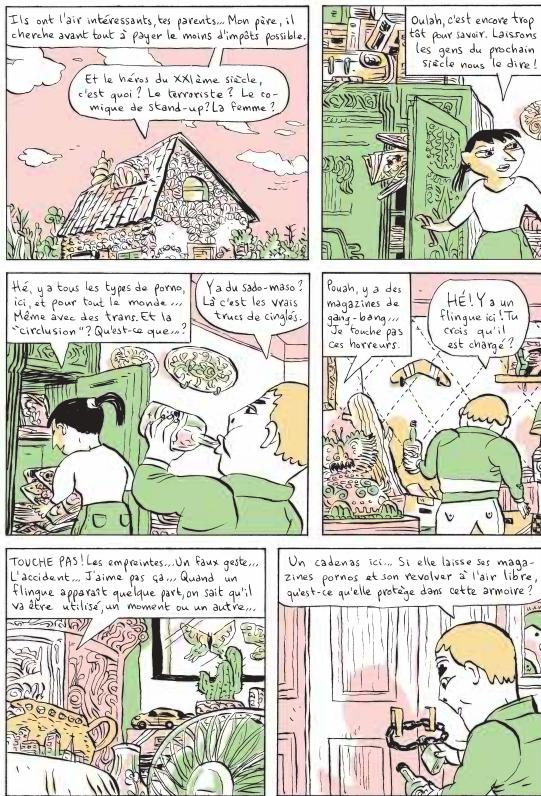


Une Aventure dont vous êtes les jonquilles is a comic strip in which you are the hero, and this epic journey will begin - at the only obligatory point of passage - with a heartbreakingly trivial tragedy: the death of your colleague Sam Germany. Your first choice as a reader will come from the cover: unfold the dust jacket of this book and you'll be presented with six possible titles and covers! From an enigmatic holiday lodge to a robbery in ancient Mesopotamia, from mediumistic experiments to a misadventure linked to the privatisation of postal services, *Une Aventure dont vous êtes les jonquilles* is the sum total of all these paths, and it's now up to you to choose which one you want to take first! Part thriller, part acerbic pamphlet, part drama for archaeology buffs, *Une Aventure dont vous êtes les jonquilles* is a total comic in which the reader is anything but a wallflower!

THOMAS GOSSELIN was born in London to a French father and an Irish mother. He began his schooling in a nursery school in Italy and finished it by graduating from the Beaux-Arts in Angoulême. He now lives in Montreuil. While he often writes and draws his own books, he also regularly works as a scriptwriter for other artists. Sometimes for children, more often for adults. He sometimes waxes poetic in text and images. At the moment he's working on bringing excess and giddiness back into fashion.

COMICS





GÉRALD AUCLIN A(B)CAB

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (16 PP, 9,8X14, COLOR)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: NOVEMBER 2023

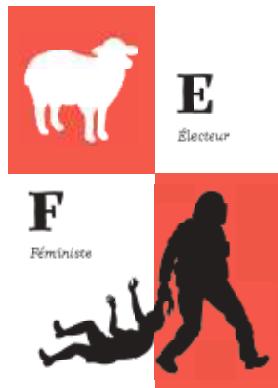
RIGHTS HANDLED: WORLD



March 2023, France. The movement against pension reform is in full swing: the streets are packed (300 demonstrators according to the Ministry of the Interior), and the forces of law and order are desperate. From the window of his Paris loft, paid for with public money, a man contemplates the extent of the damage. "I'd rather cut off my finger with a box cutter than have it ripped off by a disencirclement grenade," says Gérald Auclin to himself as he pours himself another cup of tea. Then he rewrites: "But something has to be done about it." *ACABécédaire* is as entertaining as it is educational, helping youngsters to recognize the letters of the alphabet as well as the real enemies of the people. With this book of finely chiselled silhouettes, within the reach of most overdrafts, subsidized artist Gérald Auclin gives new meaning to a word that dying capitalism is having a decidedly hard time digesting: SUBVERSION!

A great admirer of Hergé and Charlie Schlingo, **GÉRALD AUCLIN** began his career as an author and publisher at the Ecole Supérieure de l'Image d'Angoulême, where he met Gautier Duceatz and François Henninger. In January 2003, he founded the short-lived Dame Pipi Productions, which published the magazine Dame Pipi Comix, books and printed objects.

Preferring to leave the joys of paperwork and distribution to his friend Gautier, he now devotes himself exclusively to his work as author and editor-in-chief of Dame Pipi Comix, which, renamed DMPP for the occasion, became part of The Hoochie Coochie in 2008.



COMICS

ALSO AVAILABLE



GÉRALD AUCLIN THE ILLUSIONS

CLIENT: THE HOOCHIE COOCHIE

MATERIAL: FULL MS (80 PP, 21X15, B&W)

PUBLISHER: THE HOOCHIE COOCHIE

PUB DATE: MAY 2012

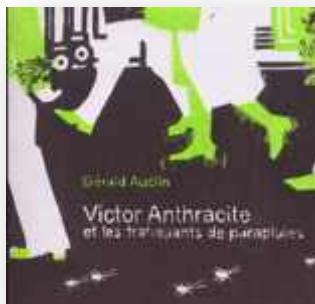
RIGHTS HANDLED: WORLD

Victor Anthracite is the character Gérald Auclin created to have fun with different types of genre storytelling. His *Illusions* (2008-2011), a kind of depressive romance fueled by fantasies that never come true, borrows its title from the famous Serge Gainsbourg song, and falls somewhere between a true-false great adventure parodying Hergé (*Victor Anthracite et les trafiquants de parapluies*, 2008) and a hard-boiled detective story ("Dur à cuir" in DMPP n° 8, 2012).

In preparing this melancholy fiction, Gérald Auclin used his own magazine to lay out the main thrust of the story and most of the details (DMPP n° 5, 6 and 7). For the preparation of this book, he recomposed his story by adding a few memorable scenes, and refined with his characteristic mania a mise-en-scène of formidable effectiveness, full of perverse false symmetries and visual repetitions, all in blocks of black and reserves of white.

A book full of friendship and complex flirtations, sexual obsessions and alcoholic mists, poetry and hallucinations, offering solace to the loneliness of losers in love.





GÉRALD AUCLIN
VICTOR ANTHRACITE AND THE
UMBRELLA SMUGGLERS

CLIENT: THE HOOCHIE COOCHIE
MATERIAL: FULL MS (48 PP, 16,5X16,5, B&W)
PUBLISHER: THE HOOCHIE COOCHIE
PUB DATE: JUNE 2008
RIGHTS HANDLED: WORLD

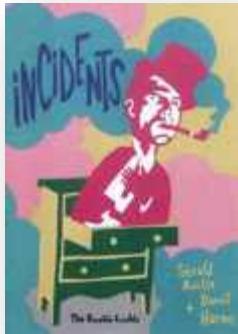
Pre-published in the inimitable Dame Pipi Comix, the definitive edition of Victor Anthracite has all the makings of a classic story: flawless narration, rigorous structuring and chiselled dialogue. However, the rough edges are there, and we're already beginning to talk about Gérald Auclin's series being "anti-Hergé".

For while the layout and narrative borrow heavily from the Master, the reversals are almost constant: the clear line is broken instead of smooth, the character is much more victim than hero, and the sharp black and white leaves no room for color.

But that's not the point. Can Victor Anthracite stop the impending cockroach outbreak orchestrated by a misanthropic oligarch?

Only further reading will tell...





GÉRALD AUCLIN & DANIIL HARMS
INCIDENTS
STORIES FOR CHILDREN AND FOOLS

CLIENT: THE HOOCHIE COOCHIE
MATERIAL: FULL MS (48 PP, 20,5X28,5, COLOR)
PUBLISHER: THE HOOCHIE COOCHIE
PUB DATE: MARCH 2012
RIGHTS HANDLED: WORLD

Made entirely of paper cut-outs, *Incidents* is the culmination of five years of relentless cutting. And in this play of rough shapes and colors accumulated by Gérald Auclin, Harms' poetry is at its most comfortable. Dada pantomime? Suprematist puppets? Any link with the pictorial avant-gardes of the early twentieth century is not coincidental. But make no mistake: these *Incidents* are in no way abstract, for the words of the outcast poet, with their absurd, dazzling false lightness, bear witness to the violence of everyday Russian life in the 1920s and 1930s..



GÉRALD AUCLIN & DANIIL HARMS
I FORGOT WHAT IT'S CALLED
STORIES FOR CHILDREN AND FOOLS

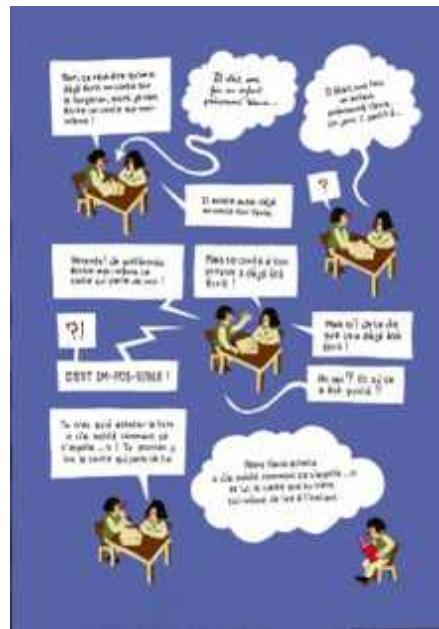
CLIENT: THE HOOCHIE COOCHIE
MATERIAL: FULL MS (48 PP, 20,5X28,5, COLOR)
PUBLISHER: THE HOOCHIE COOCHIE
PUB DATE: MARCH 2012
RIGHTS HANDLED: WORLD

J'ai oublié comment ça s'appelle is the unlikely collaboration across borders and time between Russian poet Daniil Harms (1905-1942) and French collage artist Gérald Auclin (b. 1981). French audiences are most familiar with Daniil Harms' texts for adults, some of which Gérald Auclin has already beautifully adapted into paper cut-outs in *Incidents*. However, Daniil Harms is also

the author of vertiginous and hilarious texts for children, now considered classics of Russian children's literature. Once again, Mr. Auclin has decided to pay homage to this master of the absurd with a scalpel.

In 48 pages and 18 texts, all adapted as paper cut-outs, future generations will be able to grow up with the benevolent complicity of this legendary "literary rogue" - as the Stalinist press called him.

Parents, don't hesitate any longer, and send your children off to tell the bookseller: "I've forgotten what it's called! "We guarantee a warm welcome!



ILLUSTRATED

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JEAN-CHARLES ANDRIEUX DE LÉVIS

WHILE I WAIT FOR YOU

JOURNAL OF AN IMPATIENT DAD

CLIENT: SOMME TOUTE PRODUCTION

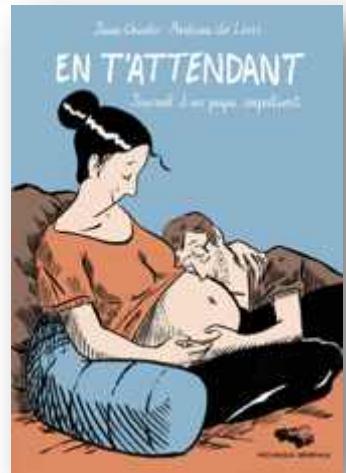
MATERIAL: FULL MS (156 PP, 16,5 X 25)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: FEBRUARY 2026

RIGHTS SOLD:

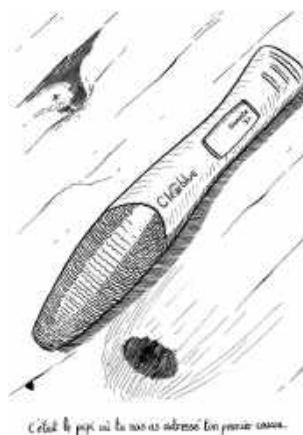
RIGHTS HANDLED: WORLD



Jean-Charles Andrieux de Lévis, author and illustrator, was given a sketchbook by his wife when she was pregnant, with the idea of capturing his impressions and emotions during childbirth, if time allowed and if he felt like it. But he couldn't wait for that moment to start the sketchbook. Once he had it in his hands, he began to fill its pages, addressing himself directly to this little being who was taking up more and more space in his life, even though he had not yet been born. Throughout the pregnancy, Jean-Charles drew and talked to the child who, at the end of the book, would become his son. He put down on paper the tenderness he could not yet express by holding him in his arms and created this journal while waiting for him.

JEAN-CHARLES ANDRIEUX DE LÉVIS is a comic book researcher, illustrator, and critic of comic books and children's books. He began writing about the ninth art at the same time as he began his studies at the Strasbourg School of Decorative Arts (now the Hear). He has published comic strips, drawn for the press, produced illustrated reports, and painted murals for various institutions. His work has been exhibited in various galleries and museums, and he draws in public at concert events.

GRAPHIC NOVEL



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Après cette nuit, je ne t'ai plus senti bouger.
Tandis que ta maman de plus en plus.
Son corps changeait à mesure que tu grandissais.
Elle te sentait prendre progressivement plus de place.
De mon côté, je ne pouvais que deviner ton
développement. Mais je pouvais t'embrasser. Alors
régulièrement, un peu n'importe quand, je courrais
de baisers le ventre de ta maman.





On était le 14 mai.

Cette nouvelle n'allait pas nous lâcher pendant un bon moment...

Notre machine de guerre, notre beau haricot, on l'appelle désormais aussi notre bonhomme.

JAMIE MUSTARD & FRANCESCA
FILOMENA
HYBRED

CLIENT: STREET NOISE BOOKS

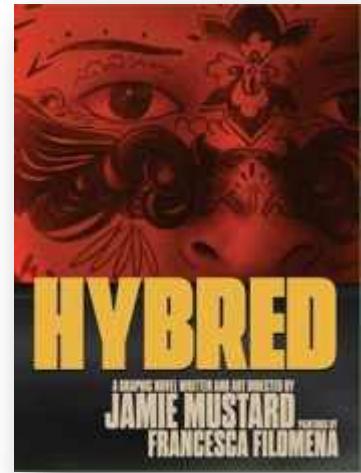
MATERIAL: FULL MS (144 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: NOVEMBER 2025

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



Set in a future-adjacent, alternative Los Angeles, this is a story of staggering poverty, drugs, and violence and of an artistic child who finds beauty in the ugly and sublime hope in our conflicts.

HYBRED shows us how in our most marginalized communities lies an astonishing amount of genius which goes unnoticed and is so often tragically wasted.

Nine-year-old Johnny James lives in The Casque, the poorest neighborhood in Greater Angeles, where he shares a one-room apartment with his mother, stepfather, two brothers, and an army of cockroaches. He spends his days in the sweltering heat of the neighborhood, at the movie theaters, playing tackleball, or drawing – but there's no money for him to go to school.

As death, addiction, and violence swirl through the neighborhood, Johnny grows up with friends, adventures, and magic around him. And he discovers how to use art, beauty, and personal strength to transcend the forces destined to hold him back.

JAMIE MUSTARD is an artist, a futurist, and a writer with a focus on perception in the physical world. Growing up in severe poverty and illiteracy in inner city Los Angeles, Jamie overcame obstacles to graduate from the London School of Economics. He currently works as a strategic multi-media consultant, teacher, interdisciplinary art, design, and product futurist. He is the winner of The National Indie Excellence Award as well as the OWL Outstanding Works in Literature Award for his book, *The Iconist*. And his memoir *Child X* is being published in July 2025 by BenBella Books.

FICTION / ILLUSTRATED

FRANCESCA FIOMENA is an Italian artist working internationally in design and print. She studied at the Academy of Fine Arts in Lecce, Italy and won first prize at the International Red Paper Kite Illustration competition in 2020. Francesca is the illustrator of the picture books *Hoping for You*, *Aster*, *The Wire*, and *The Girl Who Was Nearly a Flower*.

PRAISE

“A once-in-a-generation brute force narrative brought to life. Essential reading and BRILLIANT!” — **Tim Fielder, author of *Inifinitum: An Afrofuturist Tale* and founder of Dieselfunk Studios**

“Haunting and beautifully illustrated, HYBRED is a raw and poetic vision of childhood resilience. With every page, it reveals the genius hidden in forgotten places and the beauty that grows in even the harshest soil.” —**Joel Christian Gill, author of *Stamped from the Beginning***

“A surreal story imbued with an unnerving glow. It’s about art and escape, possibilities and pain and it lingers with you long after you read it, like a dream.” —**Badiucao and Melissa Chan, authors of *You Must Take Part in Revolution***

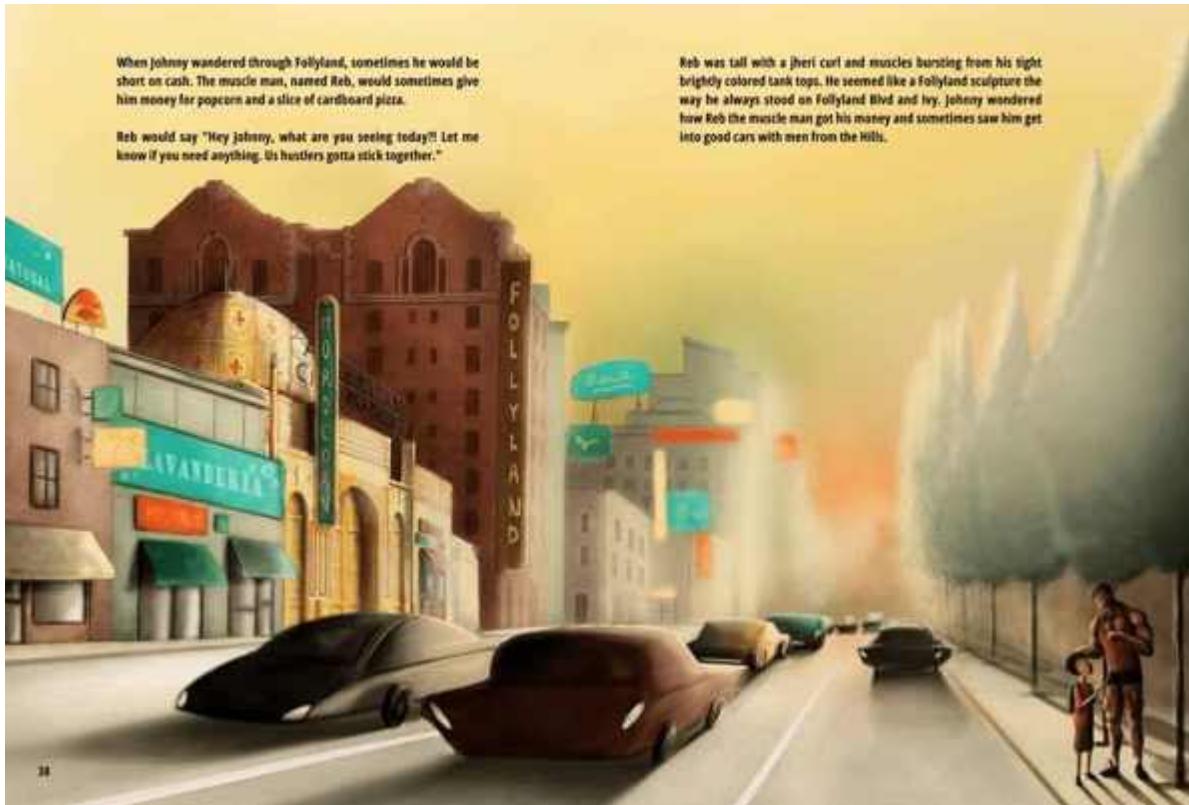
“With expansive world building, evocative prose, and unflinching, futuristic artwork, this book is a heart-wrenching exploration of the life-saving power of art.” —**Maria Sweeney, author of *Brittle Joints***





Johnny James was a mutt, a hybrid, a crossbreed, a half breed. His origin was not completely known, but he appeared a watered-down blend of Afrika and Europa. Because of his bold, glowing eyes, people always stared at him. Maybe they stared right through him.

His skin gave him camouflage as he moved through the burning streets. "When you're thrown away, being invisible might be a kind of weapon," Johnny thought.



When Johnny wandered through Follyland, sometimes he would be short on cash. The muscle man, named Reb, would sometimes give him money for popcorn and a slice of cardboard pizza.

Reb would say "Hey Johnny, what are you seeing today? Let me know if you need anything. Us hustlers gotta stick together."

Reb was tall with a jheri curl and muscles bursting from his tight, brightly colored tank tops. He seemed like a Follyland sculpture the way he always stood on Follyland Blvd and Ivy. Johnny wondered how Reb the muscle man got his money and sometimes saw him get into good cars with men from the Hills.

KHALED A. BEYDOUN(TEXT) &
MOHAMMAD SABAANEH
(ILLUSTRATIONS)
EYES ON GAZA
WITNESSING ANNIHILATION

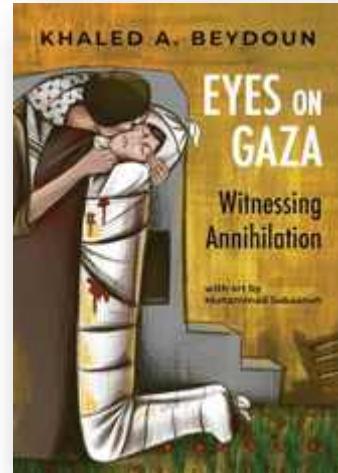
CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (168 PP, 13,3 x 19)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: FEBRUARY 2025

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A powerful and impassioned collection of essays on the genocide of Palestinians in Gaza, written in real time during the annihilation by a leading scholar of Islamophobia.

All the world's eyes are now on Gaza and Palestine. Arab and Muslim-American law scholar and author Khaled A. Beydoun shares his expertise and his perspective on the conflict in essays he wrote during the year following October 2023, accompanied by over sixty pieces of art created by Palestinian political cartoonist, Mohammad Sabaaneh during the same time period.

Since October of 2023, the world has been watching as a horrific siege has been waged in Gaza. A devastating bombing campaign carried out by the Israeli military in response to a Hamas attack on Israeli civilians. We have witnessed the killing of tens of thousands of Palestinian civilians, mostly women and children, and our hearts are breaking. *Eyes on Gaza* is Khaled A. Beydoun's attempt to process what we have been seeing.

Beydoun opens our eyes to the historic events and the political motivations which impact the decision making of the leaders involved, as he shares his own story and his father's story as Arab Muslims in America. He offers his expert perspective on events as they have unfolded. This book combines personal narrative, contemporary history, and thoughtful reporting to shine a light on the horror in Palestine today.

KHALED A. BEYDOUN is a leading voice on Arab, Middle Eastern and Muslim identity, and he is widely regarded as one of the leading experts on Islamophobia globally. He is an Associate Professor of Law at the Arizona State University Sandra Day O'Connor College of Law; he also serves as an Extraordinary Professor at the University of Western Cape Desmond Tutu Center for Religion and Social Justice (Cape Town, South Africa). He is the author of the acclaimed books *American Islamophobia: Understanding the Roots and Rise of Fear* and *The New Crusades: Islamophobia and the Global War on Muslims*, which are considered foundational works in the study of Islamophobia.

MOHAMMAD SABAANEH is a Palestinian cartoonist. He is the principal political cartoonist for the Palestinian Authority's daily newspaper, Al-Hayat al-Jadida. Sabaaneh is a Middle East representative for the Cartoonists Rights Network International and teaches art at the Arab American

University of Palestine. His graphic novel *Power Born of Dreams: My Story is Palestine*, which tells the autobiographical story of his time as a political prisoner in Israel, received the Palestine Book Award. He currently lives in Ramallah, in the West Bank.

PRAISE

The book is brought to life through the striking illustrations of Palestinian political cartoonist Mohammad Sabaaneh. His raw, evocative artwork adds a deeply emotional layer to the narrative. One image, in particular, stands out: a towering olive tree, its roots tangled in barbed wire, with a child reaching up toward its branches, reinforcing the themes of resilience and resistance.

In ‘*Eyes on Gaza*’, Beydoun urges readers to confront the ongoing genocide, not as passive observers, but as active participants in a global system perpetuating it. By blending historical analysis with intimate storytelling, he illuminates the lives of the most dehumanised people in the world – Palestinians. This is a work that will leave readers changed, unable to turn away from the truths it lays bold and bare.

Middle East Monitor

“This powerful book courageously and compassionately keeps our eyes, hearts, and souls on the precious humanity of Palestinians as they confront barbaric genocidal Israeli forces. The imperial policies of the West, and especially the U.S., enable this bestial ethnic cleansing. Yet this catastrophe will not have the last word as long as we raise our voices and fight for truth, justice, and human dignity!” —**Dr. Cornel West, author of *Race Matters***

“This book captures the genocide in Gaza and provides the world with a history that cannot be denied, and that won’t be forgotten. It fights back against the attempt to write Palestine out of history, and remembers our story for future generations, and forever.” —**Belal Muhammad, UFC Middleweight Champion**

“Lyrically weaving the political with the personal, this book documents in real-time the humanity and the devastating pain of Palestinians experiencing genocide. It is a must-read to understand the gravity of the collective punishment Israel has unleashed on more than two million innocent Palestinian civilians.” —**Sahar Aziz, author of *The Racial Muslim***

“This book is not merely to be read; it is a call for everyone who opens its pages to act and to do something for Palestine, no matter how small. Every effort, every voice, and every step makes a difference in the struggle for freedom and justice.” —**Belal Khaled, Palestinian photojournalist in Gaza**

“A lucid and articulated analysis, much more than just required reading, given the extent of censorship and the severity of erasure of Palestinian stories, *Eyes on Gaza* appears as a book that hits the mark. A collection of essays that not only tell the truth in the face of the lies from the powerful but also resist the forces that conspire to erase Gaza from history.” —**The New Arab**

This new story of exile is much like her old one. The new Nakba marching southward in Gaza identical to the past chapter three-quarters of a century earlier. Neither the lapse of time nor the longing for homes changes the face of the calamity of exile, and its still finality that shatters down the inner voice lying to its victims about an imminent return home. In his stunning autobiography, *I Saw Ruins*, Mourid Barghouti writes,

*In the disaster of 1948 the refugees found shelter in neighboring countries at a "temporarily" moment. They left their food cooking on stoves, thinking to return in a few hours. They scattered in tents and camps of zinc and iron "temporarily." The communists had arms and fought from...Anata. "Temporarily," they fire bombs "temporarily," and they move in Texas and Denmark "temporarily." We drive up Hebrew programs for liberation "temporarily" and they told us they had accepted the Oslo Agreements "temporarily," and so on, and so on. Each one used to himself and to others "until things become clearer".*¹²

The passing of time and the reality of unfamiliar surroundings, for Palestinian exiles, made chillingly clear that a return home would not come. Exile was permanent, even when life was temporary.

These words are an attempt to give Ananam a modicum of justice that the world perpetually denies her and all Palestinians in Gaza and beyond, to memorialize an individual whom the pen of imperial history conspires to keep faceless and nameless, buried underneath the pages of texts that undermine the truth and the people that sing desperately sum it.

This is an elegy to forgotten faces who died during that trek into the wilderness of exile, killed once by bullets and again by the imperial hands of historians. An ode to exiles of today, moving toward the "safe zones" of Rafah that are instantly turned into killing fields, moving seawardly from place to place, between life and death, until the realms of geography and existence blur into an amorphous whole.

Like Ananam, who survived both Nakbas. I see you and all your pain. I just wish my words were half as strong as your will. I wish my words could move across the stretch of time like your feet were cruelly forced to roams, to grant you rest and relief.



Ananam brings to memory the brilliant Palestinian novel, *Wild Thorn*, and that peculiar pain of exile in motion captured in its pages. The author, Sabah Khatib, wrote, "Sink into the mud, oh Palestine of mine, and let the seaweed cover you! Let's say goodbye homeland and finish with it."¹³ That purgatory of exile drives you toward madness, toward the selection of giving up on the dreams of return and giving into the nightmare of leaving for good.

The wild storm of exile pick and poke at you long after the trial's physical ejection. They like summer, push you to surrender and keep going, and going, and going; until you never look back and you bid that final goodbye. That is the design of those who impose exile. That is the aim of ethnic cleansing.

But then you look at faces stronger than yours—faces like Ananam's—and witness the roots of archetypes and olive trees—olive trees that whisper so quietly; people die, but exiles end. Individuals transition onward, but ideas take hold in the very places that spawned them.

For good. And, for good.



permanence, finally, an end to violence. Not comingency, trahison, or as the hundreds more killed on Thursday and Friday morning before its imposition have embodied, a green light to murder as many Palestinians as possible before the clock ticks past.

A "ceasefire," mainstream media outlets dub it. But the enhanced violence that has unfolded in the precedent hours and minutes before the pause revealed that it is anything but. That it will bring, following its four-day snap, no cessation, stopping, or slowing of genocidal militarism.

Rather, this opportunistic barge unveils that Netanyahu and his enablers, most notably Joe Biden, are invested in the very opposite. This "conflict pause" is two things: first, an opportunity to free the Israeli hostages; and second, a marketing campaign to sell the image that Netanyahu's government is "humane" and "civilized" to a global community. A community that has closely observed its heinousness harharism, and in turn, witnessed the inhumanity that Palestinians in Gaza have faced for decades. But in reality we can all see that in the darkest line of collective punishment and apocalyptic rage, this is no ceasefire.

Calling it such obscures the genuine objective behind this conflict pause, both Israel's open violation of the humanitarian pause before it, and the assumed genocidal violence that will surely come on the other side of it.

What then is the overall aim? It is ethnic cleansing. A process that is neither paused nor stopped during this four-day truce, when more than a million Palestinians pushed from northern Gaza remain trapped between hopelessness and being pushed even further south. When 500,000 displaced Palestinians from the central and southern corridors of Gaza move between bombed buildings and shattered hospitals, with the only pathway for medical care across the border in Sinai.

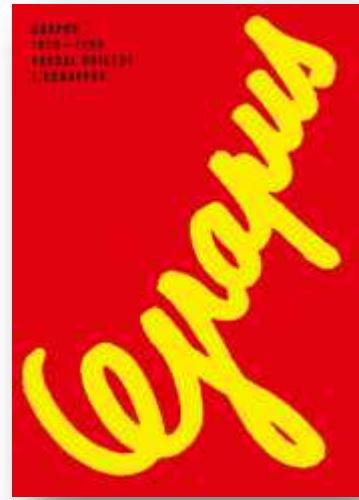
A circumstance, even if a genuine ceasefire is had, that will conclude with every single Palestinian in Gaza having to come face to face with the sobering reality that their homeland has been irreparably destroyed and is utterly uninhabitable. A circumstance in which choosing to remain—among the remains of memories past and dead bodies present—risks their health, the well-being of their children, and their very lives as a mounting Israeli occupation bent on annihilation rolls in.

Netanyahu and his government want to make that option, of *moving* is Gaza, impossible for its native Palestinian population. That is the aim of this pause and every inch of this military campaign surrounding it.

This is no ceasefire.

Again, there have been no ceasefires for forty-seven days and seventy-five years. Only the voracious violence of a government committed to eating up as much land as possible, and a global appetite for Palestinian death that seemingly knows no bounds. Posing a snap to that appetite for Palestinian death, permanently and without the language or lies of pauses, is the only genuine ceasefire that can be had.

PASCAL GUILLOT
GRAPUS
1970-1990



CLIENT: L'ÉCHAPPÉE

PUB DATE (FRANCE): FEBRUARY 2026

MATERIAL: FULL FRENCH MANUSCRIPT
(400 PP, 500 ILLUSTRATIONS)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD

At last, the story of Grapus, a graphic design collective unlike any other in history, is told for the first time.

Several decades after its demise, the story of Grapus, a graphic design collective unlike any other in history, is told for the first time. At last, here is the story of those twenty turbulent years, a joyful jumble of transgression of visual codes, political struggles, intense friendships, rejection of advertising, social commitment, communist utopias, a culture of action, and... love.

In its responses to commissions from associations, unions, municipalities, and cultural institutions, Grapus always refused to conform—if only through its collective signature—maintained a certain taste for conflict, and created images of public utility, regardless of the medium used, from small publicity materials to exhibitions and press layouts. Its posters—now celebrated—sought to overturn the social order by breaking with the spirit of commercial visuals. They did not merely announce the future; they were already a presence of the world to come.

This book, exceptional in its rich iconography and breadth of subject matter, describes how Grapus, by championing a jubilant collective practice, embodied solidarity, critical thinking, hope, and vitality. “Let's be impossible, let's demand reality,” they chanted!

Grapus is considered the most important collective of graphic designers in French history.

In addition to the core group (Gérard Paris-Clavel, Pierre Bernard, Alex Jordan, François Miehe), around a hundred leading professionals (Vincent Perrottet, Anette Lenz, Malte Martin, Pierre di Sculio, etc.) cut their teeth there.

While a few publications have been devoted to Grapus or certain aspects of its work, none have provided a rigorous and comprehensive history of the collective. This astonishing gap has finally been filled—and with flying colors.

NON-FICTION / GRAPHIC ARTS

Richly illustrated with Grapus's most iconic visuals, as well as rare and even unpublished images, this book will appeal to graphic design enthusiasts, social history buffs, and image lovers alike.

PASCAL GUILLOT is a historian and senior lecturer at the University of Versailles-Saint-Quentin-en-Yvelines and associate researcher at the Center for Cultural History of Contemporary Societies (CHCSC).



CHARLOTTE GOSELIN I CATCH FIRE TOO OFTEN

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (204 PP, 22 X 28)

PUBLISHER: STATION BD

PUB DATE: MARCH 2022

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



The moving story of a young woman struggling with a fire that all too often consumes her.

This first graphic novel by young author and illustrator Charlotte Gosselin deals with mental health from the point of view of the ill person. The story gives access to a very personal, singular and uncensored vision of suicide, self-mutilation, anorexia and psychiatry.

This book expresses the hypersensitivity that accompanies illness on a daily basis, without going into details or medical terms. Through images and poetry, we follow the trajectory of a young woman grappling with a fire that all too often consumes her. It's a touching and different look at people and illness. As the pages turn, a kind of beauty is revealed behind the drama, through the friendships (particularly between patients) and the relationship the character has with herself. Psychiatry is a little-known world in which patients share a loneliness and malaise that, when told in a sensitive way, can be felt by all. An intimate and important book, beautifully illustrated by the author.

An interdisciplinary artist, **CHARLOTTE GOSELIN** expresses herself through illustration, video, poetry and large-format drawing. She grew up in Sherbrooke, then lived in Gaspé, Chicoutimi, Anticosti Island and Montreal, where she participated in various exhibitions and artistic residencies. *Je prends feu trop souvent* is her first book.

PRAISE

This is Charlotte Gosselin's heartbreakingly luminous debut, a story of universal intimacy, whatever our relationship to mental illness. The beautifully evocative drawings have a synaesthetic quality, conveying their emotional charge with power and subtlety. Brilliantly executed and told, this graphic novel will become a reference when it comes to discussing and explaining what is likely to be the evil of the 21st century. **BDQG**

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RETRouver LE FEU

28/01/2022



CATHERINE GAUTHIER LITTLE NOTEBOOK OF SOLITUDE

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (112 PP, 23,5 X 16,5)

PUBLISHER: STATION BD

PUB DATE: SEPTEMBER 2021

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



A diary of heartbreak. After years of forging a shell, an introverted young woman is swept away by love. After an abrupt breakup, she tries to pick herself up and move on. Torn between the desire to cry out her grief, to live it to the full in order to exorcise it, and the feeling of having to carry on with her life as if nothing had happened.

Born in 1983, **CATHERINE GAUTHIER** spent her childhood in Saint-Jacques-le-Mineur, Montérégie. Initially studying visual arts and art history, she decided to specialize in graphic design. Since then, she has worked as a graphic designer in Montreal. Illustration remains her great passion, with graphite pencil as her preferred medium. Her practice is a poetic and personal interpretation of various contemporary themes, in the form of drawings and digital collages.

PRAISE

A young woman, introverted and socially awkward, finally opens up to love and gives herself completely. When the relationship comes to an end, she crumbles and shatters, and gradually tries to pick up the thread of her life again, but without finding balance. The few words in this graphic novel seem to emerge from a mature silence, amplifying the emotions experienced. Moving in its frankness, superb in its precise pencil strokes, this Petit carnet de solitude arouses kindness towards those who take their time to blossom.

Chantal Fontaine, Librairie Moderne (Saint-Jean-sur-Richelieu)

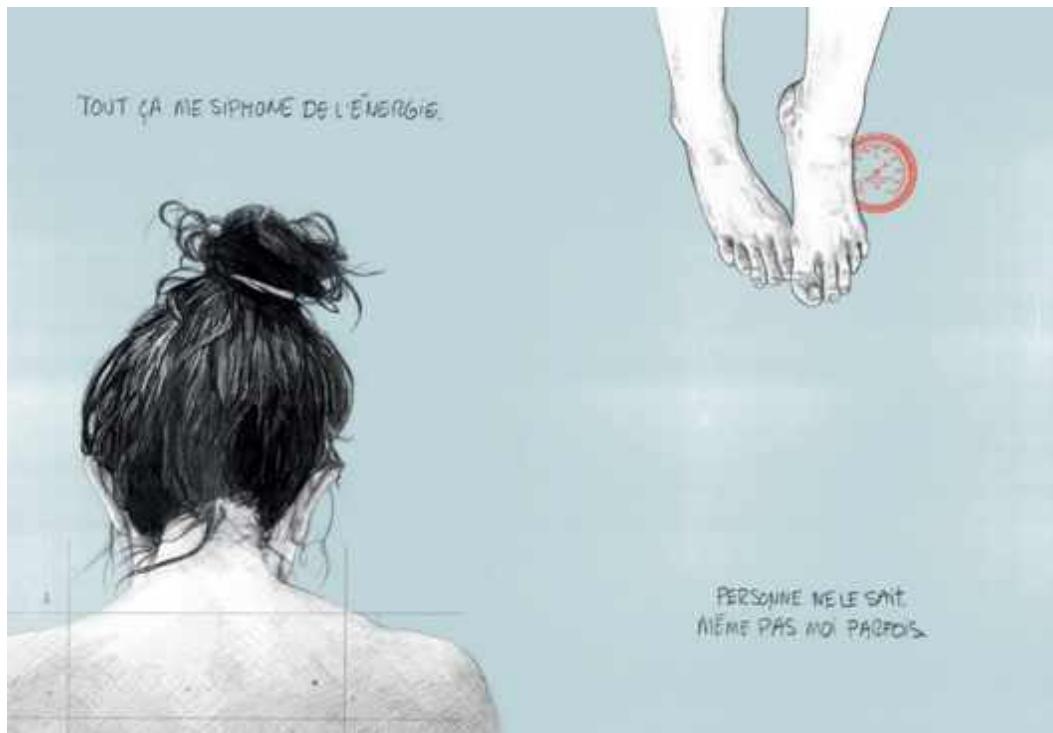
ILLUSTRATED

We close this “notebook” with a twinge of emotion. That feeling that you inevitably get when you hear a song or read a story that rings true. Sometimes, the simpler it is, the sparser it is, the more touching it is. As is the case here.

We also close this Notebook with the desire to go back to the beginning. To look at these mostly pencilled illustrations, where everything is played out in detail: an empty silhouette among others that seem inhabited, a little girl surrounded by two imaginary dogs that could have helped her defend herself, an image made from an old photo that underlines the nostalgia of another era. As if things could have been simpler before.

That's where Catherine Gauthier's art lies: in the economy of words and careful cropping of each image, in a stroke of color that bursts out of black and white, in this hyper-controlled staging that's not overly flashy. *Petit carnet de solitude* isn't really a graphic novel, but it's a little book with an amazing sense of composition that really resonates. **La Presse**





CATHERINE LEPAGE THIN SLICES OF ANXIETY

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (104 PP, 15,7 X 20,3)

PUBLISHER: STYLE LIBRE

PUB DATE: NOVEMBER 2018

RIGHTS SOLD: CHRONICLE BOOKS
(ENGLISH/W), GUSTAVO GILI (SPANISH)

RIGHTS HANDLED: WORLD EXCL. ENGLISH,
FRENCH AND SPANISH



Not to worry, a book on anxiety is finally here! A clever antidote to everyday angst, this illustrated book captures universal truths and comforting revelations about being human. Artist Catherine Lepage uses her wry humor to help us see that "thinly sliced and illustrated, emotions are much easier to digest."

After growing up in the suburbs of Quebec City, where she was born in 1973, **CATHERINE LEPAGE** studied graphic design at the Cégep de Sainte-Foy, then went on to perfect her illustration skills at the École supérieur des arts décoratifs in Strasbourg. For several years, she worked as an art director for advertising agencies, both in Quebec City and in Montreal, where she now lives. In 2007, she published *12 mois sans intérêt*, her first book for which she wrote both the text and illustrations, followed by several other titles, some of which have been translated into English and Spanish. Co-founder of the Ping Pong Ping studio, she now devotes her time to creating images for others, and sometimes for herself too.

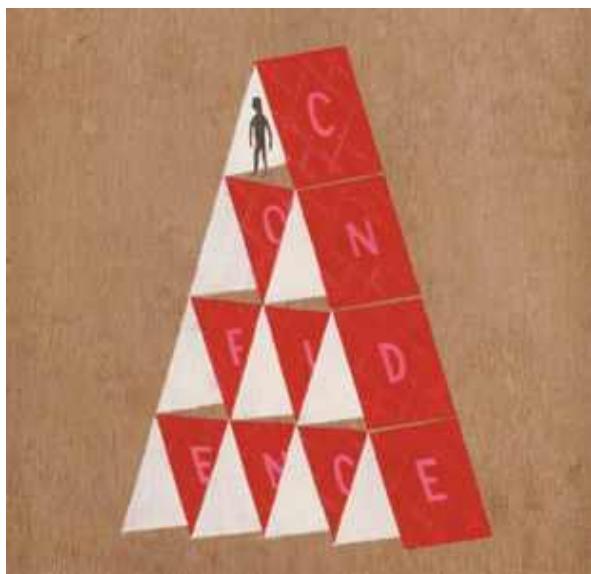
PRAISE

The back cover of the book reads: "Thinly sliced and illustrated emotions are much easier to digest", and perhaps Lepage is onto something. You can find dense academic texts on the wiring of the anxious brain, and instructional tapes on breathing and mindfulness – but the power of LePage's book lies not just in capturing the psychological condition, but the emotional experience that goes with it. To break down the everyday thoughts and moments of generalised anxiety – to lock them down on a page, to colour them in – somehow makes them feel a little less overwhelming.

Before long, I'd passed the book on to my partner, my family, a few close friends, as a way of explaining myself and how I was feeling. They recommended it to others, started conversations, flipped through the pages and said, "Talk to me about this one".

ILLUSTRATED

And this, I thought, is all I was really looking for, browsing the self-help aisle that day. A book that not only helped me understand myself, but helped others understand me – and that, even for a moment, made me feel a little less alone. **The Guardian**



ALSO AVAILABLE



CATHERINE LEPAGE ZOOTHERAPY

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (104 PP, 16 X 20,5)

PUBLISHER: STYLE LIBRE

PUB DATE: MARCH 2016

RIGHTS SOLD: CHRONICLE BOOKS (ENGLISH/W)

RIGHTS HANDLED: WORLD EXCL. FRENCH AND ENGLISH

Because you have to tame yourself to become your own master."

Catherine Lepage continues her visual study of the human psyche. This time, she focuses on the pressure to perform, on our ever-faster-paced world, and offers tips on how to survive in this jungle. As in her previous books, she mixes her personal experience with a play on the codes of pop psychology.

In this quirky guided journal, a cast of endearing animals helps readers navigate the stresses of the modern world. Colorfully illustrated and bursting with insight and wit, it's the perfect tool for building new habits and pursuing big dreams.

PRAISE

“The strength of this work lies in the complementarity between the evocative images and the strikingly lucid sentences. Lepage's pared-down yet hard-hitting style offers unusual scenes that stimulate reflection. It's what you might call a real zootherapy session. *Le Devoir*

“Amusing, this unclassifiable little book, in which some forty quotations and various thoughts, arranged in six chapters, are illustrated by as many animal situations and postures. Hilarious.” *Journal de Montréal*



CATHERINE LE PAGE
TWELVE POINTLESS MONTHS
DIARY OF A DEPRESSION

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (96 PP, 16,5 X 23,5)

PUBLISHER: STYLE LIBRE

PUB DATE: OCTOBER 2014

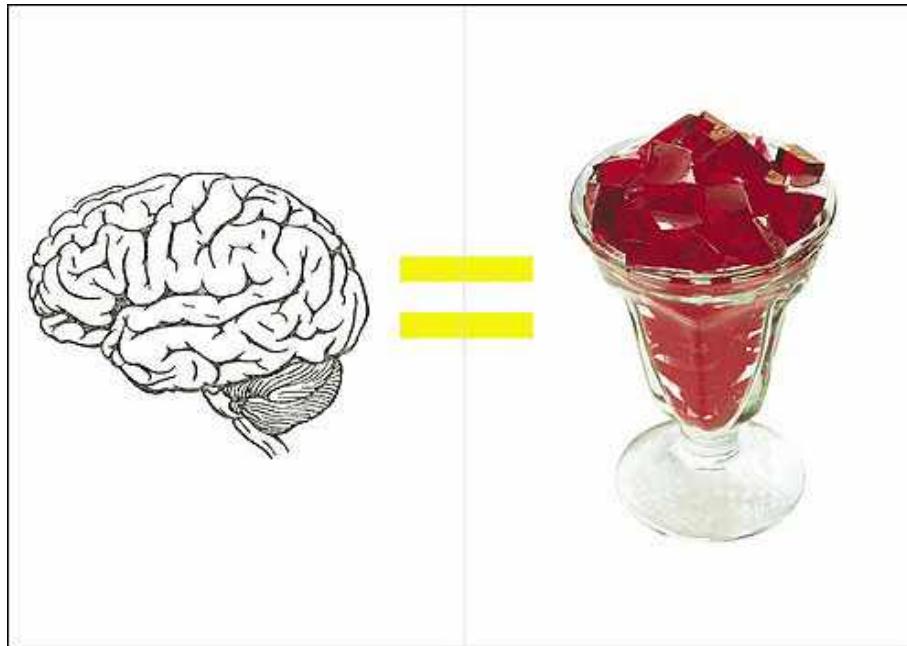
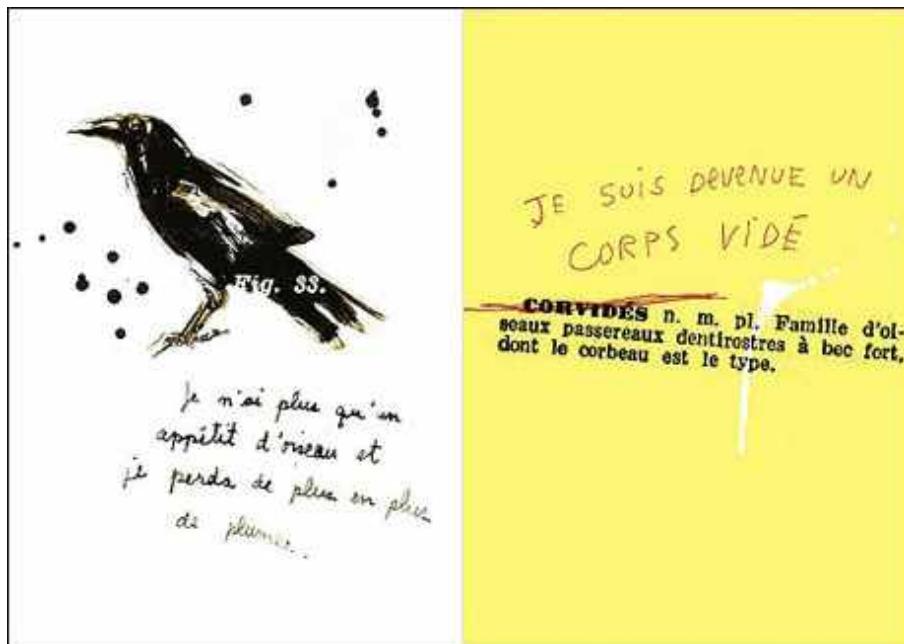
RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. FRENCH

Without any psycho-medical pretensions, this book describes the states of mind and body experienced by the author in a very

personal way, in words but above all in images, allowing the reader to feel, for the time of a reading, in the skin of a sick person more and more frequent in our society: the depressive.

The state of mind and body of a talented young author. In words and images, impressions, feelings, discomfort, work stoppage, solitude: the day-to-day experience of depression. And when equilibrium returns, the reader too feels "like a deer that has just crossed an eight-lane freeway"!



JESSE MECHANIC THE LAST TIME WE SPOKE

CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (160 PP, 15,24 x 22,86)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: SEPTEMBER 2025

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ENGLISH



An emotional and heartbreakin memoir of the author's lifelong struggle with his mother's death from cancer.

Grief never goes away.

When he was a teenager, Jesse Mechanic's mother passed away after a long struggle with cancer. In this memoir, he looks back on that time, and on the ways that experience followed him throughout his life. Struggling with school while dealing with attentional problems and the overwhelming tsunami of grief, this book tells the story of Mechanic's slow work to figure out a life for himself. It's about obsessive-compulsive disorder, intrusive thoughts, and depression—straight-A's turning to straight F's, and smiles to blank stares. It's about what loss can teach us, and how trauma can be both debilitating and beautiful. It's about standing in dark rooms for long enough for your eyes to adjust.

And graffiti. It's about that too.

With powerful visuals and thoughtful, poignant text, this graphic memoir challenges readers to keep going in the face of the hardest times.

JESSE MECHANIC is an opinion columnist, essayist, and artist. He has published work in *Mother Jones*, *In These Times*, *HuffPost*, *Truthout*, and other publications. Jesse enjoys woodworking, the television show *Cheers*, and working diligently to dismantle the various oppressive systems that define our world. *The Last Time We Spoke* is his debut graphic novel.

PRAISE

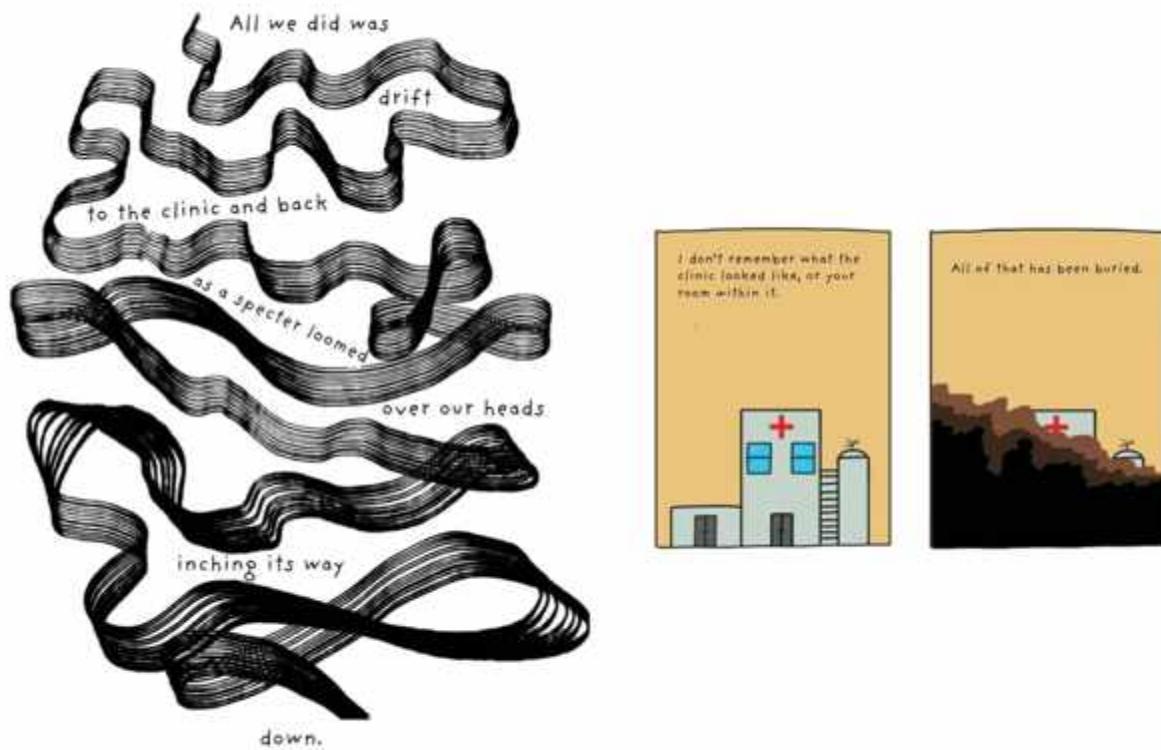
“Such reflections will ring painfully familiar to anyone who has stumbled around in the darkness of grief. This vulnerable graphic memoir cuts deep.” **Publisher's Weekly (Starred Review)**

”The most moving, exquisitely rendered text and art I have ever experienced about the death of a loved one. I needed it so much. And felt changed.“ —Naomi Shihab Nye, author of *Grace Notes*

”An inspiration to take the fear and emptiness of grief and to create new worlds which spread outward into the lives of everyone they touch.“ —Tim Bird, author of *Adrift on a Painted Sea*

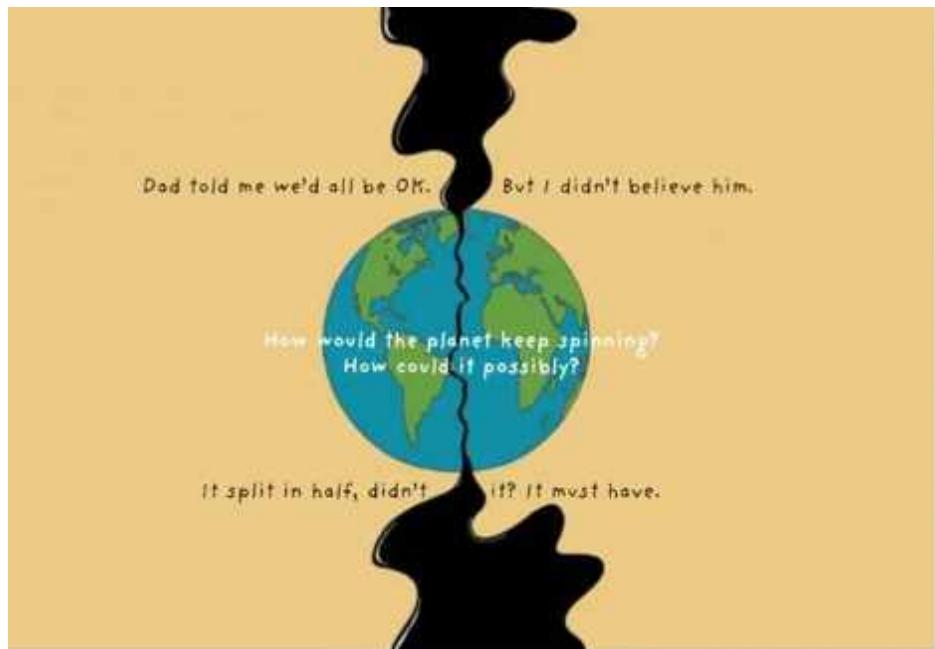
”A beautiful, honest, and innovative ode to grief. A tribute to suffering, and a plea for compassion—for others, and for ourselves.“ —Hugh D'Andrade, author of *The Murder Next Door*

”Mechanic's illustrations are vibrant and richly detailed, and his use of patterning is especially impressive. This is a raw account of grieving . . . a tender and frank memoir that will resonate with readers. . . . A raw and eloquent graphic memoir about the shifting nature of grief.“ —Kirkus Reviews

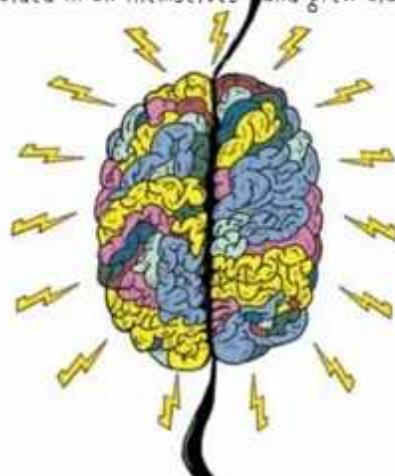


10

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The last time we spoke I was freshly broken.
The last time we spoke I was futilely attempting
to get my brain to stop poking me, to stop
intruding on moments of peace with
moments of devastation, moments that
folded in on themselves and grew claws.



BRIGITTE MARLEAU GRANDMA

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (180 PP, 6,5 X 9,25)

PUBLISHER: STATION BD

PUB DATE: MAY 2024

RIGHTS SOLD: FRENCH UNDER OPTION

RIGHTS HANDLED: WORLD



The story begins in 1992 in Richelieu, Montérégie. Marc and Julie have decided to take in Lucienne, Marc's grandmother, who has endured Gerry's beatings for half a century. Grandma has to relearn how to live a normal life, but she doesn't want to be a bother. Over the course of ten years of sharing a house, an infinite tenderness develops between the old lady and Julie. Whether she's taking her grocery shopping, brushing her teeth at night, or simply listening attentively, Julie discovers "Grandma's" memories. As the pages turn, she becomes aware of the hardships she has endured, the injustice and the helplessness. The years go by: Grandma is aging, Julie is overworked and exhausted, Marc is always away at work and the young children are growing up. In short, life goes on.

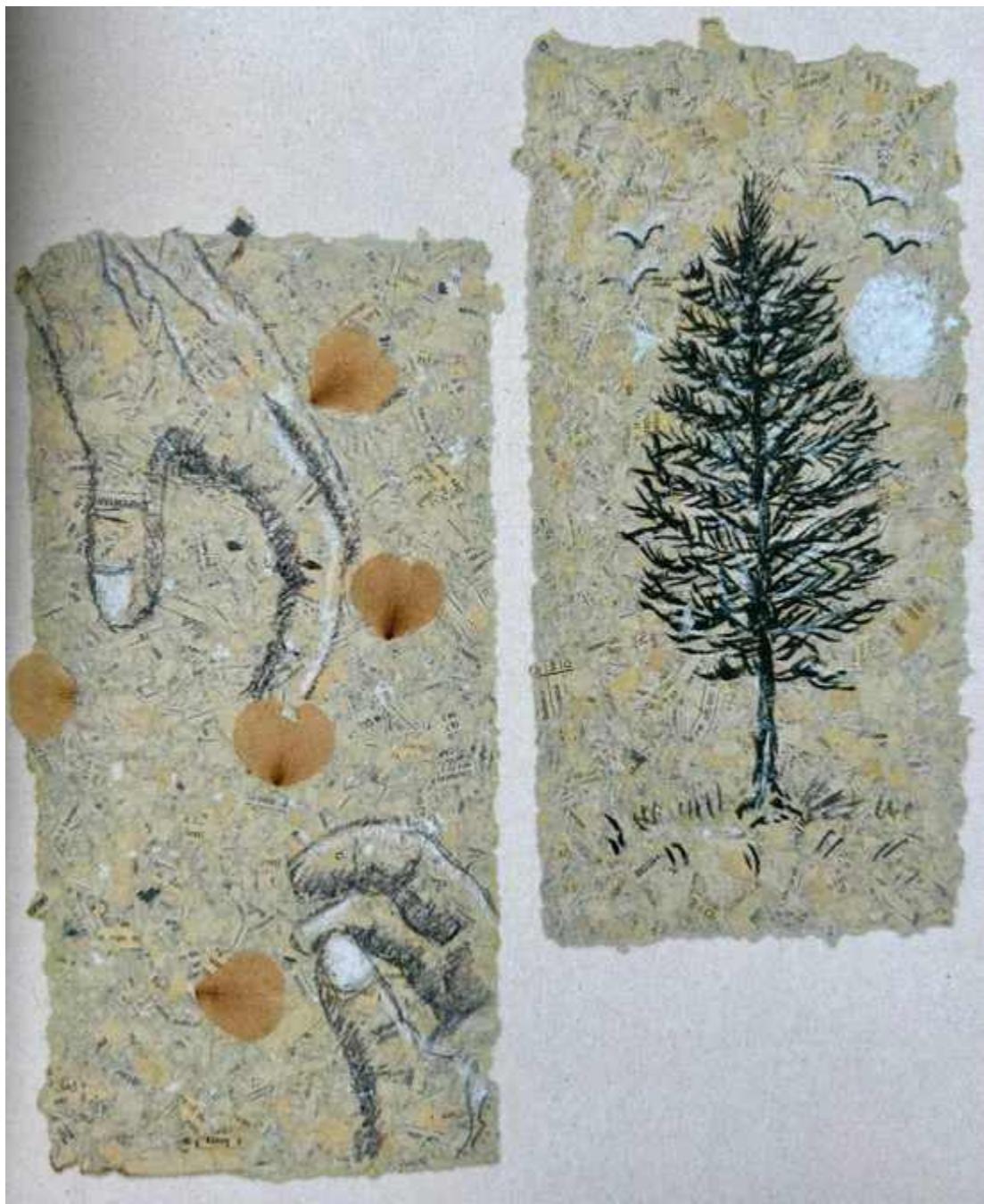
BRIGITTE MARLEAU was born in Montreal. She is a writer, teacher, illustrator and pastellist. She holds a master's degree in psycho-education and teaches French as a second language. She has published some twenty children's books in the "*Au cœur des différences*" collection published by Boomerang. In 2009, she was awarded an Arts Council grant to participate in the Paris Book Festival and the Guadalajara International Book Fair, and in 2012, in the Brussels Book Fair.

PRAISE

Some books have the ability to take us by the hand and show us the good things in life, even if we have to go through the bad. Such is the case with *Grand-môman*, by children's author and illustrator Brigitte Marleau, which tackles the theme of violence among the elderly. Lucienne lives under the threat and beatings of her partner, Gerry, with whom she has shared her life for some fifty years. And Lucienne, in her own belief, doesn't deserve any better. She is Marc's grandmother, who lives with Julie and their two children, who decide to get her out of there and take her in, in order to offer her a better quality of life. A ten-year slice of life that shows that, even if we think we're at the end of the road, we deserve to be taken care of.

In the style of an illustrated book, rather than a traditional comic strip, with soft, pastel illustrations, Brigitte Marleau succeeds in tackling what is usually left unsaid with kindness and hope. **Le Devoir**

ILLUSTRATED





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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

VAVA SIBB TEARS OF UKRAINE

CLIENT: SOMME TOUTE PRODUCTION

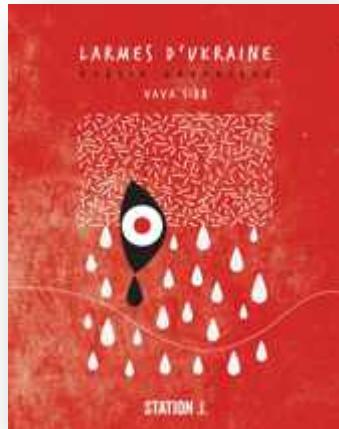
MATERIAL: FULL MS (88 PP, 23,5 X 18,4)

PUBLISHER: STATION BD

PUB DATE: AUGUST 2023

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



“When Russia attacked Ukraine in February 2022, I experienced it as a **jolt**, and above all as the shock of a European living in Montreal. This conflict, which reactivates my family history - marked by two great world wars - immediately metamorphoses into an **intimate refusal**, then into a creative project in the form of a collection combining writing and illustration. To bear witness to the unspeakable, I opted for the obvious. The writing will be automatic, **surrealist**, based on the juxtaposition of words to **express the chaos** facing the Ukrainian people. The illustrations, for their part, will be both realistic and abstract, to illuminate this language born of misunderstanding. But, above all, the whole will be punctuated by facts, **black as war, red as blood and white as the hoped-for peace**”.

After university studies in philosophy and art, a detour into fashion and a start in advertising, **VAVA SIBB** (Valérie Sibout) left France to settle in Quebec. For 30 years, she distinguished herself as an art director for communications agencies, then as a graphic designer for Radio-Canada and Télé-Québec, before turning to writing for the digital and media arts. Now a multifunctional freelancer and illustrator, but also a willing witness to the beauties and wounds of a rapidly changing world, she devotes herself to creating graphic poetry by combining words and images.

PRAISE

“Black as war, red as blood and white as peace” are the colors used for the illustrations. Unequivocal yet cryptic, the images strikingly impact the imagination; disembodied bodies with accusing eyes, two-dimensional beings wander through hallucinatory settings of explosive violence, unable to extricate themselves from the rubble. The technique of collage and superimposition resembles the revolutionary leaflets and graffiti that dot the still-standing walls of besieged cities. It's hard to find a stronger, more representative iconography. The spectre of the former Soviet regime is as omnipresent as the radioactive fallout from Chernobyl. Abstraction is needed to escape this world and dream of a better one.

In the meantime, we're stuck with the one we've got. There's a cathartic element in this reading of poems, sometimes spouted out of breath, other times whispered to avoid detection. Well-documented

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and up to date, the book sums up the hostilities that continue to this day. A painful but necessary exercise, it does a useful job of cataloguing the afflictions and reflections that they arouse in the multidisciplinary artist. We hold our breath, unable to do anything but hope that this madness will stop. Vava, on the other hand, has not been idle. **BDQG**

“How to write after Auschwitz”, asked writer Madeleine Gagnon at the turn of the millennium in her memorable *Les Femmes et la guerre* (VLB Éditeur, 2000), ‘if not by giving one’s ink, as others give their blood?’

Two decades later, the multidisciplinary artist (who publishes here under the name Vava Sibb) could make this philosophy her own. This disturbing work makes you want to go back to it more than once, to feel its full emotional charge. **L’Aut’Journal**



LES TÉNÈBRES DE L’OUBLI DÉVISAGENT
LES ARMÉES SOLITAIRES. ELLES
PLEURENT LE SOMBRE DESTIN DES
REÇUS ET DES DÉTOURS DÉSENCHANTÉS.
LA TERRE REBONDIT DE MURMURES,
ÉPAPILLÉES, IMMOBILES ET GLACES.
L’ENFANT S’IGNORE AU SEUIL THÉÂTRAL
DE LA FORTELLE BRÛLÉE. LES ÂMES
VOLONTAIRES S’ASSÈCHENT (MME
DES MAMIES DE FAINE ÉCHAFFÉE) DE
LA NATURE ÉVANUIE, LE COEUR
SUSPENDED AUX RECOUSSES DES ARBRES.





AISHA REDUX (TEXT) & BRIANNA
McCARTHY (ILLUSTRATIONS)

STUPID BLACK GIRL

ESSAYS FROM AN AFRICAN
AMERICAN

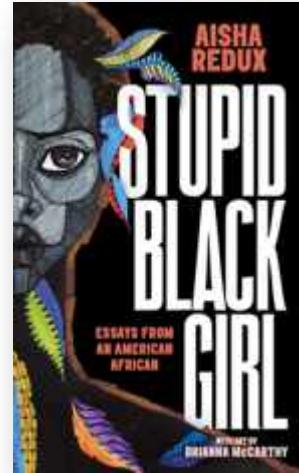
CLIENT: STREET NOISE BOOKS

MATERIAL: FULL MS (160 PP, 13,3 x 20)

PUBLISHER: STREET NOISE BOOKS

PUB DATE: JUNE 2020

RIGHTS HANDLED: WORLD EXCL. ENGLISH



A provocative collection of narrative essays with a unique point of view.

A first-generation American New Yorker, Aisha Redux uses her bold voice and unique point of view in this provocative collection. Weaving between the worlds of contemporary Black urban culture, traditional African religion and plant-based medicine, and modern tenets of Islam, she shares her life experiences, powerful observations, and evolving belief system through the lens of race, culture, gender, sexuality and spirituality. Exploring topics ranging from night terrors to schizophrenia, to gentrification, to the author's personal September 11th story. With stunning artwork created by Brianna McCarthy in response to each of the essays.

AISHA REDUX was raised in New York City by parents who emigrated from West Africa. She lives in the South Bronx and has been writing online under the Stupid Black Girl identity for several years. This is her debut title. Website: stupidblackgirl.com Instagram: @stupidblackgirl

BRIANNA MCCARTHY, who lives in Trinidad and Tobago, has created powerful artwork for the covers of such books as Electric Arches by Eve L. Ewing. Website: briannamccarthy.com Instagram: @macabrii

PRAISE

Starred Review "Redux's ethereal ability to share her perspective and empower others creates a space in which everyone will benefit from reading her work." —**School Library Journal**

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“An important and eye-opening contribution to conversations about global identity politics.”—**Kirkus Reviews**

“A powerful new voice in contemporary literature”—**Ms. Magazine**

“I LOVED IT. It resonated with me in so many areas. As a woman, as a black woman, and on a spiritual level.”—**Nyemiah Supreme, Musician and Member of the cast of the tv series Sisterhood of Hip Hop.**



leads to envy and resentment, and to himself. And in some African communities, this can manifest in communistic attitudes that *create enemies*. True what I grew up seeing and hearing, I consider West Africa to be a truly magically evolved land but with a very real downside to all the spiritual awareness and wisdom: the practice of black magic and spiritual warfare. This is something that I don't often see discussed and seems taboo to even speak of—especially to non-Africans. But it's certainly a part of the overall African culture, whether people choose to believe in it or not. Some people have the privilege of not having to believe in it. They can just laugh and call it silly superstition. It's not in their world and therefore it doesn't exist.

My mother has always been very frank with me about this since I was a child. She told me we have enemies and people who don't like to see us prosper. I believe this is one of the prime reasons she was so devoted to plant medicine and staying prayed up. Protection and being protected is something that is heavily instilled within us. All my prayers throughout my life have been centered around being protected. My mother believes that these practices have kept us safe from karma and vicious attacks sent out by enemies. We might not have known specifically who these enemies were, but their influence was not questioned.

Growing up, I would hear a lot of stories of how old-school African dictators and leaders would acquire power from dark magic and blood sacrifices to dark entities. My mother told me that when she was a child, parents would take their children during elections so they wouldn't get kidnapped by agents of candidates and offered up to demons in exchange for power. There were countless sto-



Finding My God

I grew up in an Islamic home. Both my parents were Muslim, but my father was descended from a lineage of Muslim leaders and was very devout. He expected my respect, but he never imposed the five pillars of Islam on me. When I was in elementary school, and the time came for his evening prayer, he expected me to mute the television so that he could pray, but I was allowed to continue watching Nickelodeon silently until he finished. I saw the stability and shield that Islam provided for my father. He prayed five times a day. No exceptions, even towards the end of his life—I watched him recite his prayers under his breath as he lay in bed. His dedication demonstrated to me that there was something of value there.

I learned about the Quran from my father during our many conversations and the stories he'd tell me over the years. I loved the beauty, light, and illumination of his faith. What I didn't love were the ignorant and backwards cultural beliefs that seemed to denigrate Islam. I didn't love

But despite the negativity, there was a clear understanding of a deep connection in there somewhere. After all, these were Black people like us. We saw them as a part of the same tree, just far off by the branches and much further away from their roots.

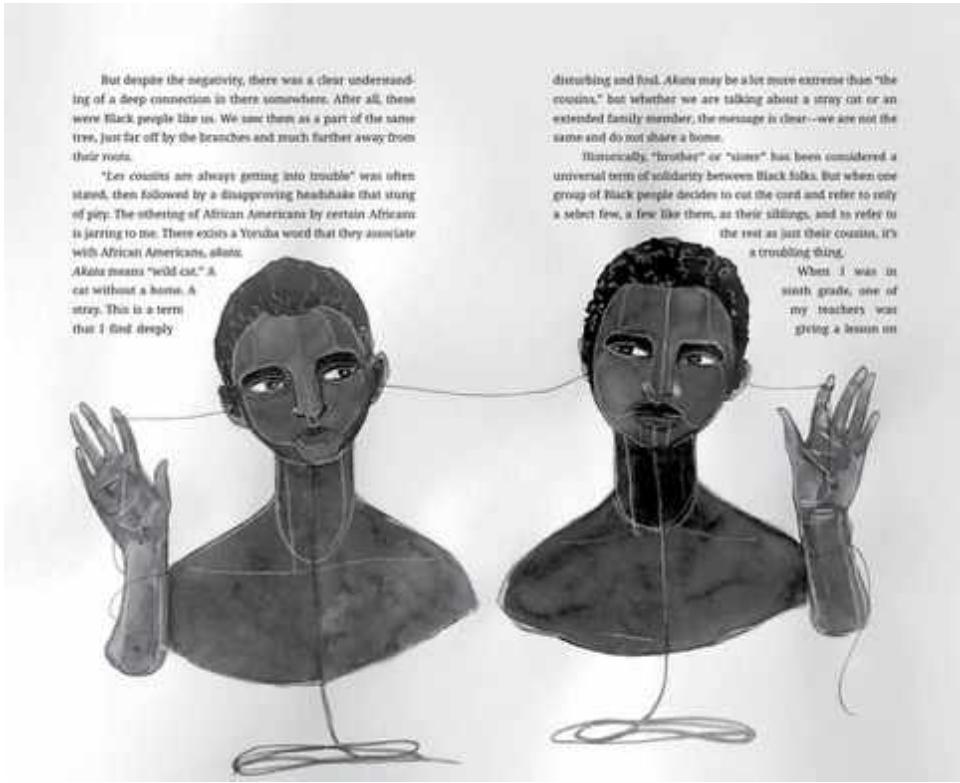
"Les cousins are always getting into trouble" was often stated, then followed by a disappointing handshake that stung of pain. The othering of African Americans by certain Africans is jarring to me. There exists a Yoruba word that they associate with African Americans, akoko.

Akoko means "wild cat," a cat without a home. A stray. This is a term that I find deeply

disturbing and foul. Akoko may be a lot more extreme than "the cousins," but whether we are talking about a stray cat or an extended family member, the message is clear—we are not the same and do not share a home.

Homosexually, "brother" or "sister" has been considered a universal term of solidarity between Black folks. But when one group of Black people decides to cut the cord and refer to only a select few, a few like them, as their siblings, and to refer to the rest as just their cousins, it's a troubling thing.

When I was in sixth grade, one of my teachers was giving a lesson on



CAROLINE ROY-ÉLÉMENT (TEXT),
MATHILDE CINQ-MARS
(ILLUSTRATIONS)
THE LAST WORD

CLIENT: SOMME TOUTE PRODUCTION

MATERIAL: FULL MS (168 PP, 16,5 X 23,5)

PUBLISHER: MÉCANIQUE GÉNÉRALE

PUB DATE: NOVEMBER 2017

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



On his eighty-second birthday, the father of a middle-class family announces to his seven children that he can't read. The news hits like a bomb around the dinner table. No one ever suspected. How could they never have known, and how could he have done his job as a letter writer all these years and kept his secret? *Le dernier mot* is a touching, gripping family drama about the ties that bind us and the secrets that sometimes remain well buried.

CAROLINE ROY-ELEMENT grew up on the highway between rural Mauritius and downtown Trois-Rivières. In no particular order, she studied baking, music, literature and film. She's been writing since she was eight, but *Le dernier mot* is the very first graphic novel to emerge from the jumble of her many notebooks.

Born in Trois-Rivières, **MATHILDE CINQ-MARS** holds a degree in visual arts from Strasbourg University. Since then, she has been drawing rosy-cheeked characters for numerous magazines and publishing houses. The illustration of the book *Le dernier mot* took three years, during which time her artistic projects, her daughter and her houseplants grew considerably.

PRAISE

Family is at the heart of the graphic novel *Le dernier mot* by author Caroline Roy-Element and illustrator Mathilde Cinq-Mars; family, yes, but even more so, and once again, identity and the need to belong. The narrator recounts a defining moment in her life, the moment when she and her entire family (parents, uncles, aunts, cousins) realize that the mainstay, their grandfather, is illiterate. Their whole reality is shaken. For all these people, time seems to stand still, and they retrace their steps down memory lane. In a world marked by dreams, poetry, creation and love, we are led to a different vision of language. **Le fil rouge**

ILLUSTRATED

Ils nous avaient souvent raconté cette grande demande, une lueur coquine dans les yeux : ça s'était déroulé sur le perron de la maison du père de ma grand-mère. Mon grand-père avait une chaudière de fraises sauvages à la main.



Il aimait nous rappeler qu'il s'était empêtré dans ses mols et ses pantalons trop grands et que, surtout, il avait négligé d'offrir quelques fraises à sa douce fet oublie était pour lui le petit pli qui gâchait cet instant qui autrement, aurait pu être idéal.



Le jour du mariage de mon grand-père je savais je l'eusse contre-maintenu le jour de son quatre-vingt-dixième anniversaire de naissance.

JACEK WOZNIAK POLA

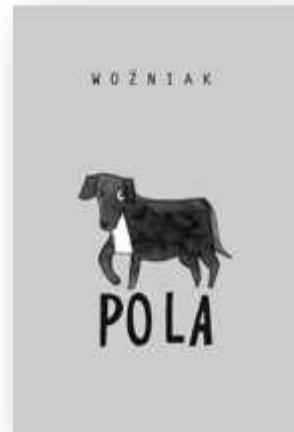
CLIENT: JACEK WOZNIAK

PUB DATE (FRANCE): 2023

MATERIAL: FULL FRENCH MANUSCRIPT (44 PP)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD



Pola, a young puppy, is adopted into her new family, a couple in their thirties and their two young children. She tells us about her daily life, her joys, her sorrows, her friendships, her desires and her fears. Pola tells us about her life.

In his inimitable style, Wozniak offers a fable inspired by the true story of his dog Pola. A personal, emotional but not moralistic story about animal welfare. A book for all dog lovers!

Upon his arrival in France from Poland, **WOZNIAK** was quickly spotted by French newsrooms, which praised his refreshingly atypical take on French and world news. He is a regular contributor to many of them. Le Point, VSD, Playboy, La Croix, Libération, L'Expansion and many others regularly call on him. 1986 marked a turning point in Wozniak's career. The Chernobyl disaster had just struck, and he spontaneously submitted a drawing to Le Canard Enchaîné. His point of view and explosive style were an instant hit. It was the start of a long and fruitful partnership that continues to this day. For more than three decades, Wozniak has been sketching political events and illustrating a number of columns, including those on cinema, junk food and social life, a subject particularly close to his heart.

He is the author of several books, including *Le grand procès des animaux*, published in 2021 by Editions du Faubourg.

www.wozwoz.net





Évidemment il y avait
des disputes - qui me tiendra en laisse... ?
parce qu'il fallait sortir avec la laisse.
Au début c'était dur, dur et dur.
Comment courir ? Comment jouer ? Comment voler ?...



JACEK WOZNIAK ARTISTS' ENTRANCE

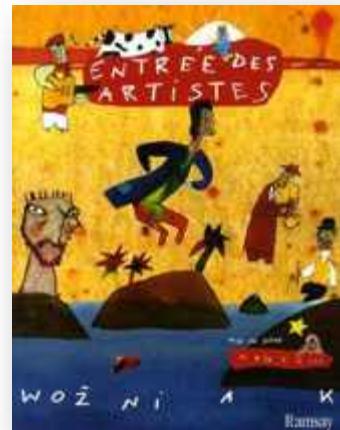
CLIENT: JACEK WOZNIAK

PUB DATE (FRANCE): 2006

MATERIAL: FULL FRENCH MANUSCRIPT (200 PP)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD

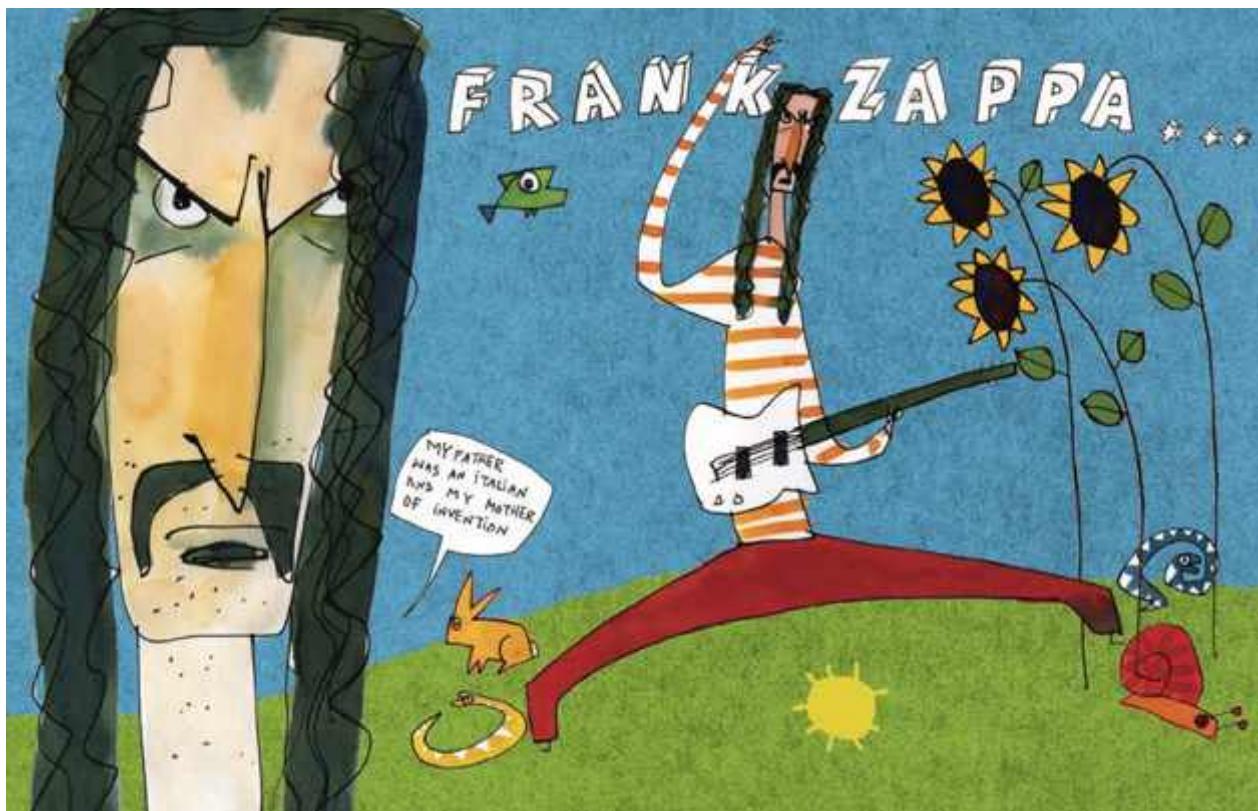


Artists are, by definition, artists. They live on islands, imaginary islands as a rule... Artists reproduce themselves through reproductions, exhibitions, the media, cinema, theater, concerts, sometimes by mutilation and often by suicide... Life on earth cannot develop without water, oxygen and artists, that's a fact... Artists don't have anything to say by way of precaution, and they make it public by accident... and by all possible means, little by little, they're being replaced by the stars, but alas, that's not the point, and as Tadeusz Kantor used to say: Let the artists die!

Upon his arrival in France from Poland, **WOZNIAK** was quickly spotted by French newsrooms, which praised his refreshingly atypical take on French and world news. He is a regular contributor to many of them. *Le Point*, *VSD*, *Playboy*, *La Croix*, *Libération*, *L'Expansion* and many others regularly call on him. 1986 marked a turning point in Wozniak's career. The Chernobyl disaster had just struck, and he spontaneously submitted a drawing to *Le Canard Enchaîné*. His point of view and explosive style were an instant hit. It was the start of a long and fruitful partnership that continues to this day. For more than three decades, Wozniak has been sketching political events and illustrating a number of columns, including those on cinema, junk food and social life, a subject particularly close to his heart.

He is the author of several books, including *Le grand procès des animaux*, published in 2021 by Editions du Faubourg. www.wozwoz.net





DON FREEMAN GREAT SHAKES!

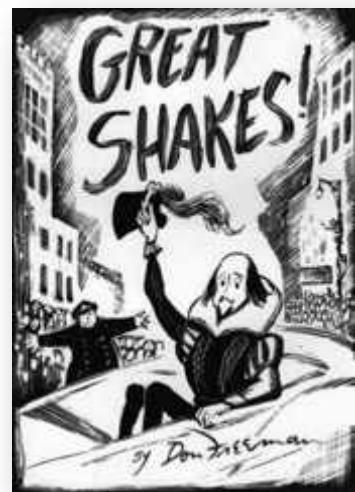
CLIENT: TAOTIME BOOKS

MATERIAL: FULL MS (88 PP)

PUB DATE (USA): SEPTEMBER 2021

RIGHTS SOLD:

RIGHTS HANDLED: WORLD

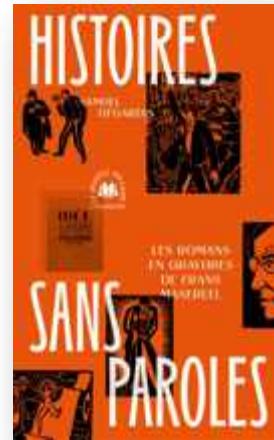


In simple yet evocative black-and-white graphics, Freeman unfolds a humorous, lively, deeply human, and yet modern story of William Shakespeare being brought down from Heaven to help Hollywood out of a creative depression. Naturally, in a new environment, "Shakes" cannot produce hit material on call... and so his adventures begin -- with humorous and deep consequences, all told without words! Enjoy Don Freeman's humour and his wonderful and sense of life with all of humanity' highs and lows and in-betweens.

DON FREEMAN was born in San Diego, California, in 1908. After graduating high school and attending a summer course at San Diego School of Fine Arts, Don moved to New York, where he studied at the Art Students' League and developed a passion for the theater. Don spent much of his time on Broadway and the streets of New York City, capturing everything that happened both on and off the stage in his sketchbook. He supported himself by playing his trumpet in a dance band, but after losing his trumpet on the subway, Don decided to turn his attention to his sketches. He published some of the earliest graphic novels and his own journal of lithographs, called *Newsstand*. After the birth of his son Roy in 1949, he ventured into writing and illustrating children's books. He eventually published over 25 children's books before he died in 1978 including the beloved *Corduroy*, the touching story of a relationship between a teddy bear and a girl, Lisa. Other titles are *Fly High, Fly Low*, *Chuggy the Blue Caboose*, *Pet of the Met*, authored with his wife, Lydia. At his death he left many complete manuscripts that his son published over the years including *Earl the Squirrel*, *Manuelo and his Cello*, and now, *The Sparrows of Stonehenge*.



SAMUEL DESGARDINS
STORIES WITHOUT WORDS
THE NOVELS IN ENGRAVINGS OF FRANS
MASEREEL



CLIENT: L'ÉCHAPPÉE

PUB DATE (FRANCE): APRIL 2024

MATERIAL: FULL FRENCH MANUSCRIPT (352 PP,
150 ILLUSTRATIONS)

RIGHTS SOLD:

RIGHTS HANDLED: WORLD EXCL. ITALY

In 1918, after having contributed illustrations to a press opposing the arms trade, Frans Masereel (1889-1972) published *25 Images de la passion d'un homme*. While the book already featured the Belgian artist's favorite themes - the man-eating city and class struggle - its originality lay in its form: a narrative made up entirely of engravings. The novel without words was born.

From the Great War to the Cold War, Masereel produced some fifteen of them, stigmatizing capital and its dealers, the wheel of misfortune affecting the proletariat, and the death instinct that had led Europe into chaos. They were mainly distributed by publisher Kurt Wolff, in popular editions with prefaces by Mitteleuropa writers (Max Brod, Hermann Hesse, Thomas Mann).

Other engravers of the interwar period took up this sequential narrative mode with its strong political and social connotations: the Germans Carl Meffert and Otto Nückel, the Spaniard Helios Gómez, the Czech Helena Bochoráková-Dittrichová, the Americans Lynd Ward and Giacomo Patri...

Masereel's graphic novels may be devoid of words, but they are not lacking a story. This book will take you through the various chapters, focusing on the revival of wood engraving, the renaissance of the xylographic book and the influence of events on the destiny of an artist engaged in the struggles of his time.

A leading specialist in the work of Frans Masereel, on whom he wrote his doctoral thesis, **SAMUEL DÉGARDIN** has contributed to the republication of six of his silent graphic novels, and is co-author of a book on his travels in the USSR (*Voyages au pays des Soviets*, Snoeck, 2022) and another on the Mexican engraver Posada (*Confessions d'un squelette*, Martin de Halleux, 2019).

NON-FICTION / ART



PREMIÈRES SUITES
— 1916-1917

DANSES MACABRES
Même si, dès le début de la bataille, la mort à l'échelle industrielle a pu à voir avec une soudaine reprise d'activité du bâti de la peste noire en Europe¹, on assiste néanmoins, dans la presse satirique et antimilitariste, au retour d'un thème très prisé par les graveurs allemands et suisses jusqu'au conseil de Trente : la danse macabre. Qu'il s'agisse de la mort sautardine antimilitariste (voir les deux dernières planches dans le supplément de *La Bâtonnette* d'avril 1916²) ou de ces illustrations mettant en scène la camarde dans le *Simplicissimus* allemand, le *Rire Rouge* français et *L'Arbaleste* suisse³ ; à chaque hécatombe, on retrouve cette allégorie sans lard de la mort à l'état de squelette, qui fauche la vie des soldats sur un champ de bataille aussi effroyable qu'un payan les épis d'un champ de blé.

Amateur de danses bretonnes, Frans Maserel l'est tout autant de ces représentations joyeuses funèbres depuis qu'il a croisé la route de Jean De Bruycker. Et l'on ne s'étonne guère de trouver dans le numéro des *Tablettes* de décembre 1916 une suite de six bois gravés de

1— L'Amour nomme qui a été fait, lith., « La Danse macabre », *Le Rire Rouge*, 1916 et 1917 à décliner plus tard dans *La Bâtonnette*, n° 41 de vingt-cinq millions, Paris, 12 avril 1916.
2— [FRANS MASEREL, « UNE DANSE MACABRE »,
SÉRIE DE BOIS GRAVÉS PARUS DANS LES TABLETTES, N° 3,
GENÈVE, DÉCEMBRE 1916, COUV, p. 5 ET 7.]

64 HISTOIRES SANS PAROLES

sera en conséquence pas telle. Reprenant la rhétorique marxiste du camarade Oulianov, Guillebaux diffuse ses idées révolutionnaires pour combattre l'imperialisme, ce « stade supérieur du capitalisme » qui, au nom d'enjeux économiques et politiques, comme l'exploitation commerciale des colonies, a déjà rempli plus d'un siècle depuis le début des hostilités.

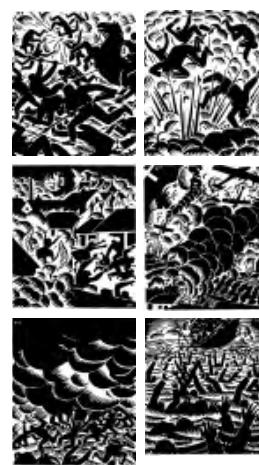
Au sommaire de cette revue paraissant le 15 de chaque mois, on retrouve sans surprise les noms de pacifistes français – Romain Rolland, Pierre Jean Jouve, Marcel Martinet, Henri Barbusse, Yvan Goll – et de militants bolcheviques – Anatole France, André Gide, Jean Cocteau, etc. – mais aussi également les lettres des traductrices extraites des recueils *Leaves of Grass* (*Feuilles d'herbe*) du poète américain Walt Whitman² ou de *Menschen im Krieg* [*Hommes à la guerre*] de l'écrivain austro-hongrois Andreas Latzko³.

Frans Maserel, qui a réalisé la maquette de la revue, y collabore occasionnellement en délivrant, au 15 rue Mauvoisin, des illustrations humoristiques engagées. Des linogravures qui, subrepticement, mettent à nu sa dialectique du noir et du blanc. Frans commence par faire ses adieux aux hachures (qui traduisent les valeurs de gris), avant de s'affranchir d'un même coup de gouge de ses influences fin-de-siècle (Steinlen, Forain...). Les six gravures publiées dans le numéro de septembre 1917 – « La Guerre », « L'Explosion », « La Mort », « Le Poème », « Les Gars » et « L'Etat » – traduisent nettement cette évolution. Avec une économie d'épargne remarquable,

3— *L'Imperialisme, stade supérieur du capitalisme* est un essai de Romain Rolland écrit en 1916 et publié en 1917 à Petrograd (Saint-Pétersbourg).
4— Cf traduction de *Feuilles d'herbe* par M. M. Maserel, dans *Le Rire Rouge*, n° 11-12 (novembre-décembre 1916); 1^{re} ann.
5— *Menschen im Krieg*, Rauner-Verlag, Zürich, 1915.

6— [FRANS MASEREL, « LA GUERRE »,
SÉRIE DE BOIS GRAVÉS PARUS DANS DÉBUT, N° 17,
GENÈVE, SEPTEMBRE 1917.]

GENÈVE - GENÈSE



65



LA VILLE
— 1921

CHRONIQUE D'UN RETOUR EN FRANCE

Pas de romans en images sur le métier pour l'année 1921, mais une actualité éditoriale toujours aussi chargée pour Maserel avec la parution des derniers volumes du *Sablier* : *Quelques coins du cœur*¹ d'Henri Barbusse, *Le Trésor des Humble*² de Maurice Maeterlinck, *Le Travailleur étrange et autres récits*³ d'Emile Verhaeren et *Souvenirs de mon père*⁴, *Le Travailleur étrange et autres récits* de son père, recueils formellement appliquée à sa Flandre natale. Sollicité par Roger Avramiet, il concoit également l'album *Visions*⁵ pour les éditions Lumière et, pour se divertir de la folie des hommes, un « petit film satirico-comique-lubrifico-épico et triste » intitulé *Grotesk-Film*⁶. Approché par le metteur scène Georges Pitoëff⁷, il diversifie un peu plus ses activités et crée les costumes, les décors d'*Androcles et le lion*, une pièce du pacifiste végétarien George Bernard Shaw.

Suite au décès d'Auguste Thomas – mari de sa compagne Pauline et père de sa belle-fille Paule – Frans se marie avec sa veuve le 23 février 1921⁸. Ces noces tardives entraînent

1— Henri Barbusse, *Le Travailleur étrange et autres récits*, 2^{me} édition, 1921.
2— Maurice Maeterlinck, *Le Trésor des Humble*, illustré de 39 bois gravés de Maserel, Éditions du Sablier, Genève, 1921.
3— Frans Maserel, *Souvenirs de mon père* (de bois gravé), Éditions du Sablier, Genève, 1921.
4— Frans Maserel, *Visions* (8 bois gravés), Éditions du Sablier, Genève, 1921.
5— Frans Maserel, *Grotesk-Film*, J.B. Neumann, Berlin, 1921.
6— Fondatore en 1919 du Théâtre Grotesk-Film, Genève.
8— Paule se marie un an plus tard avec un employé

BRUNO TRAESCH

GLADIATORS AND PRO SPORTS

HOW THE ROOTS OF TODAY'S PRO SPORTS REACH BACK TO ANTIQUITY

CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (90 PP) 156 x 221

PUB DATE (FRANCE): APRIL 2023

RIGHTS SOLD:

RIGHTS HELD: WORLD



The expression "modern day gladiators" to describe some professional athletes is a cliché. But what if it were true? The economy that was built around gladiatorial combat has some surprisingly modern features:

The wealth of the champions and gigantic sums for which they are transferred,
Local supporters clubs
Hooliganism and amphitheater bans,
Merchandising featuring gladiator champions,
Cushion and fan rentals, food and drink sales, injury compensation, Speculation and betting, etc. ...

Let the game of "fun facts" comparisons between gladiators and professional sports begin!

BRUNO TRAESCH is an international Business Lawyer specializing in foreign investments and business in France.



NON-FICTION / SPORTS / ILLUSTRATED

La société romaine le considérait, comme une véritable perversion. Une femme de sénateur, *Eppia*, aurait ainsi suivi un gladiateur jusqu'à Alexandrie en Égypte.

Un cadavre de matrone a été retrouvé à Pompéi dans une caserne de gladiateurs. Les corps ont été pétrifiés par les cendres de l'éruption volcanique. Certains auteurs en ont conclu, qu'elle serait morte dans les bras d'un gladiateur. Or, elle s'est réfugiée en même temps qu'une dizaine d'autres personnes dans la même pièce de l'école de gladiateurs.



Rumeurs politiques

Par ailleurs, les conquêtes attribuées à l'époque aux gladiateurs étaient souvent un moyen de salir la réputation d'un adversaire politique. Le peuple s'en servait pour railler les puissants. Une rumeur classique consistait à trouver des ressemblances étonnantes entre des personnages publics et des champions gladiateurs. Cela a même été le cas de l'empereur Commode, fils de l'empereur Marc Aurèle.

Infotainment : les femmes de sportifs

De nombreux sites d'« infotainment » publient quotidiennement des articles sous forme de listes. La vie privée des sportifs professionnels occupe une place de choix dans ces listes : « les 10 plus belles femmes de sportifs », « top 5 des femmes de footballeurs », etc. Les sportifs sont des objets de fantasmes, à l'instar des champions gladiateurs, le tabou en moins.



9. HOMOSEXUALITÉ DES GLADIATEURS

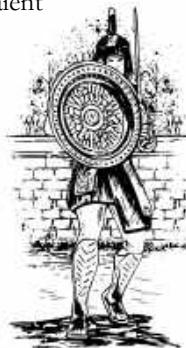


*“Tout de même, on n'est pas peu surpris d'apprendre qu'il existait une catégorie particulière de gladiateurs, qui se recrutaient ... parmi les efféminés ou les travestis et que leurs propres frères d'armes tenaient dans le plus grand mépris; si bien qu'une place à l'écart leur était réservée dans les cantonnements où les propriétaires de gladiateurs logeaient leurs hommes.”*²²

Les *tunicatii* étaient une catégorie de gladiateurs efféminés. Ils étaient honnus par beaucoup. Le gladiateur *tunicatus* porte une tunique diaphane affichant son “homosexualité efféminée”.

Au sein de l'école de gladiateurs, ces gladiateurs étaient tenus à l'écart des autres gladiateurs.

Nota bene: les Romains condamnaient le caractère efféminé, surtout concernant un citoyen romain, qui se doit d'être viril.



²² Paul Veyne

ROLAND CROS
THE INCORRIGIBLE
ITINERARY OF AN ORDINARY
CONVICT



CLIENT: L'ÉCHAPPÉE

PUB DATE (FRANCE): OCTOBER 2023

MATERIAL: FULL FRENCH MANUSCRIPT (192
PP)

RIGHTS SOLD:

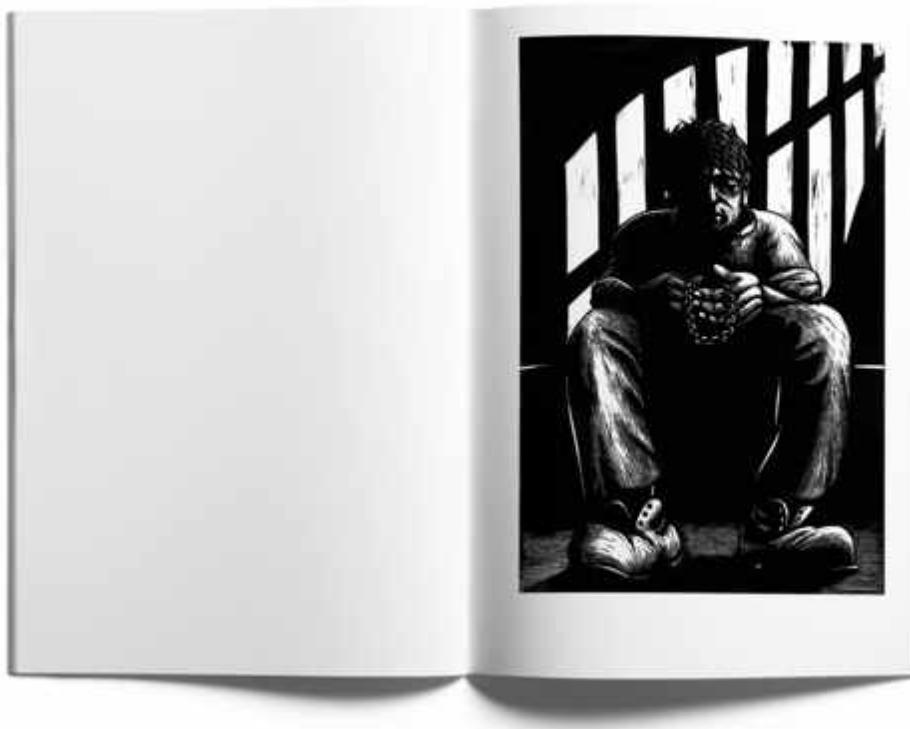
RIGHTS HANDLED: WORLD EXCL. ITALY

Colonial prisons were designed to reform, colonize and remove. Over time, the idea of a possible rehabilitation for convicts sentenced to forced labor was replaced by a purely expiatory and humiliating sentence. It has to be said that delinquents were quickly seen as infected cells in the social body that needed to be eliminated by sending them as far away from metropolitan France as possible, mainly to French Guiana.

Louis Cros, who bears the same name as the author - he really did exist and could have been one of his ancestors - fits the bill. He is one of those who are described as «incorrigible». An anonymous man among the anonymous, crushed by the penitentiary machine for committing two petty thefts and, as stated by the court that judged him, «indulging in idleness». Here is his story, that of an ordinary convict, told in 90 magnificent «mute» engravings in the vein of Frans Masereel, Lynd Ward or Otto Nückel. These masterfully detailed engravings depict a historical reality and a tragic destiny, reminding us that injustice has always struck indiscriminately.

ROLAND CROS has worked as a photographer and documentary filmmaker. A land-art artist, he also engravings on wood, lino and even chainsaws. He is the author of *Pogo. Regard sur la scène punk française (1986-1991)*.

FICTION / ILLUSTRATED / SILENT BOOK



WING KUEN LAM

BALLING

A KAWAII COLORING BOOK

CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (68 PP) 156 x 221

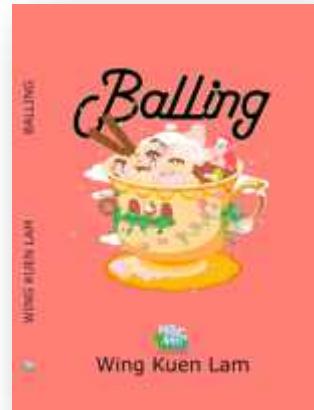
PUB DATE (FRANCE): OCTOBER 2022

RIGHTS SOLD:

RIGHTS HELD: EUROPEAN UNION

AND UNITED KINGDOM, SWITZERLAND

AND NORWAY



Wing Kuen Lam lives in Hong Kong. He regularly publishes on Instagram his dreamy and kawaii illustrations in his series Balling Daily. His illustrations are riddles to decipher as a family by coloring your own images next to the original.

Ideal for having fun with your child, while developing their artistic taste and concentration. But parents can also wind down by coloring these soothing anti-stress drawings!

WING KUEN LAM creates dreamlike and colorful illustrations from Hong Kong under the pseudonym Balling.

PRAISE

"Straight from his dreams, Wing Kuen Lam takes us through his illustrations on an enchanting journey.

The album of this Hong Kong author who invites us into a dreamlike universe combining illustrations, quotations and playful questionnaires, will please adults and charm children.

Moreover, his tender stroke and the choice of warm colors serve marvelously the universe he wishes to retranscribe. In short, a pleasant dreamlike interlude that just begs to be shared! " **@linstantbd**

COLORING BOOK



BENOÎT PEYRUCQ

THE CHARLIE HEBDO SKETCH BOOKS

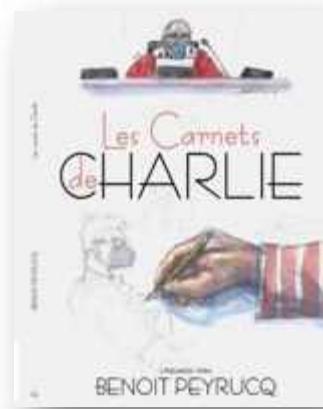
CLIENT: L'AQUEDUC BLEU

MATERIAL: FULL FRENCH MS. (135 PP) 160 x 220

PUB DATE (FRANCE): MARCH 2022

RIGHTS SOLD:

RIGHTS HELD: WORLD



There are artists whose drawings are published massively, but whose name remains in the shadow for the general public, like all the judicial illustrators.

Benoît Peyrucq shares with us his sketch books of the Charlie Hebdo trial, putting into perspective the profession of illustrator. He often crossed paths with his colleagues from Charlie hebdo, who also sketched the hearings. We attend the trial over his shoulder and through his eyes, being carried away by his watercolors. We are carried away by his watercolors and his sketches to discover this extraordinary profession in the front row of this tragic play that are the great criminal trials.

BENOÎT PEYRUCQ has been a court cartoonist for the press and a contributor to many media, including the French news agency AFP for more than fifteen years. He is also the co-author, with radio journalists Charlotte Piret and Florence Sturm, and Antoine Mégie (University teacher-researcher), of *Chroniques d'un procès du terrorisme*, and *L'Affaire Merah* published in 2019.

PRAISE

Benoit Peyrucq, a legal illustrator, is accredited to cover the trial of the Charlie Hebdo and Hyper Cacher attacks. He observes men and women accused of having collaborated in the assassination of controversial journalists who were also expressing themselves with their brushes. Taking advantage of an exceptional perspective on the proceedings, his work is sold to the French and foreign press.

The journalist has gathered a part of his drawings in *Les Carnets de Charlie*; throughout the pages, he presents lawyers, judges, juries, court clerks, cameramen (given its historical importance, the case is filmed, which is rare) and even his colleagues.

The book is essentially comprised of images accompanied by the contextualizations of the scholar Antoine Mégie. These notes, generally brief, are always enlightening. The observer also comments on the artist's practice, notably the difficulty of transposing certain episodes and the fatigue accumulated at the end of a ten-week marathon.

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Often produced in a hurry, the illustrations range from a simple first draft to a finished portrait colored on the spot. In a few minutes, the physiognomist captures an atmosphere or an emotion... in spite of the masks and the screens (since COVID is rampant). The publisher has retained drawings captured at different stages of their realization and thus ensures that the album displays the authenticity of a sketchbook where the refined drawing sits alongside the unfinished sketch.

A representation is never neutral. During an hour-long interrogation, many things happen, but only one fleeting moment is recorded: arms crossed as a sign of withdrawal? An arched back indicating dejection? A frank and arrogant look? The media representative has the responsibility to make a choice and to determine the image that will be used in next day's newspapers and news bulletins. As a neutral journalist, his or her point of view never comes across.

An inside view of a historic trial taking place against the backdrop of a pandemic. **BD Gest'**

A very interesting and fascinating book, and a document about the Charlie Hebdo trials, allowing us to see them as if we were (...) A beautiful book that plunges us into the heart of these sad events. **Sceneario**





ROY FREEMAN
TSEREMSAAKS AND
NAGUNAKS THE WHALE-
CHIEF
A TSIMSHIAN MYTHICAL LEGEND
CLIENT: TAOTIME BOOKS
MATERIAL: FULL MS (48 PP)
PUB DATE (USA): JUNE 2019
RIGHTS SOLD: TAOTIME VERLAG
(GERMAN)
RIGHTS HANDLED: WORLD

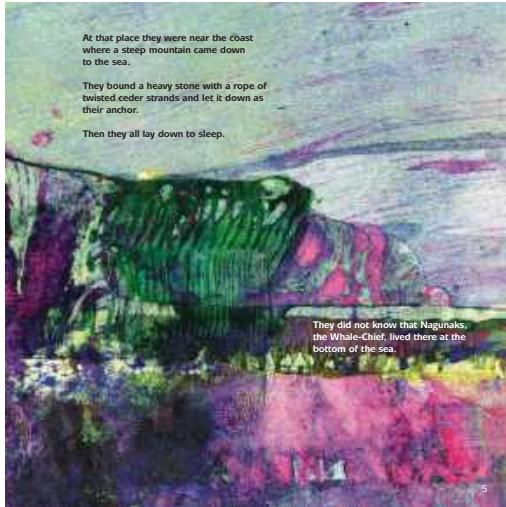


The fishermen who learned the dances of the whale. A mythical legend from the native peoples of the Canadian Pacific Coast. The illustrations by Roy Freeman evoke deep echos of the themes of human beings and nature. They inspire fantasy, inviting the story to come alive with their shapes, forms, and colors. A book to explore and enjoy, for all ages.

The son of author-artists Lydia and Don Freeman, **ROY FREEMAN** started painting after he left home when he was sixteen. He worked as a commercial fisherman, lived with the Mazatec Indians in Mexico, and studied film and music at Antioch College. Roy turned to science and received a masters and PhD degrees in physics and geophysics from the Swiss Institute of Technology, where he taught and researched for many years. He later worked as a coach for young adults on the autistic spectrum. He lectures at the Senior Citizens University of Luzern and leads multi-day teaching hikes in the Swiss Alps.



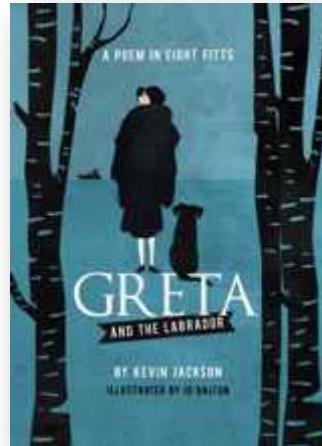
FICTION / GRAPHIC



KEVIN JACKSON (text)
JO DALTON (illustrations)

GRETA AND THE LABRADOR

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS
MATERIAL: FULL MS (104 PP)
PUB DATE (UK): JULY 2019
RIGHTS HELD: WORLD EXCL. ENGLISH



Greta Garbo, the immortal goddess of the silver screen, said that she wanted to be alone. What if she had been granted that wish? What if she had travelled further and further away from humanity, until she arrived at the North Pole? And what if she met a faithful dog along the way – a black Labrador called Pikus, who loved her with all his noble doggy heart?

Greta and the Labrador is a narrative fantasy poem in rhyming couplets that imagines all these things and more: a tribute to a legendary beauty, an adventure story, and a kind of love story - one that will appeal to anyone who likes Garbo, and dogs, and curious stories with a happy ending.

KEVIN JACKSON is an English writer, broadcaster and film- maker. His books include *Constellation of Genius*, *Carnal* and the best-selling Kindle Single, *Mayflower: The Voyage from Hell*. He won Cambridge University's Seatonian Prize for poetry, and has published a translation of *Crimean Sonnets*, by the great Polish poet Adam Mickiewicz.

JO DALTON is an experimental Artist and Motion Designer. Her design studio *Room Fifty Nine* is based in Bristol and she works in media ranging from Intaglio Printmaking, Painting and Illustration, through to Graphic Design, Motion Graphics and Animation.

"A beautifully told-and-illustrated story of existential ennui and doggy devotion." Nicholas Lezard

"Kevin Jackson offers us a delightful entertainment in couplets in eight fitts, together with splendid black and white illustrations by Jo Dalton. A gift for lovers of dogs and the silver screen." George Szirtes

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FITT THE LAST



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ZSUZSANNA SZKURKA MONKEY

CLIENT: MONTE-CHARGE CULTUREL

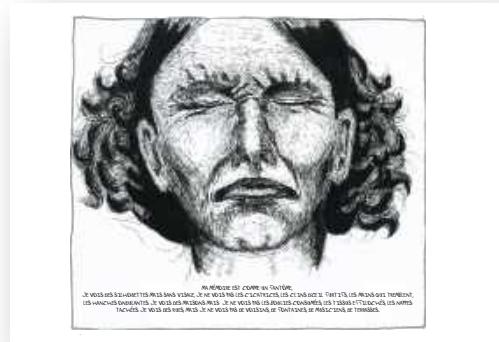
PUBLISHER: ON SUBMISSION

MATERIAL: MS IN PROGRESS, FRENCH
PROPOSAL

PUB DATE: ON SUBMISSION

RIGHTS SOLD:

RIGHTS HANDLED: DUTCH, HEBREW



Please contact Sarah Barracco sarah@montechargeculturel.com for all other rights.

"Monkey" is a graphic novel based on research I carried out around an existing family album in various historical archives and databases in Louisiana, USA.

In this album, the absence of family reunions and collective celebrations such as weddings, christenings and meals - very common in other albums of the period - is striking. On the other hand, among the portraits and newspaper clippings are several rather mysterious events, such as unexpected deaths, fires and tragic accidents. All these peculiarities inspired me to create a narrative fiction that seeks to break the fourth wall.

In it, Monkey (Martha Fields), a young woman, loses her memory in an accident. Following the clues in her own family album, our protagonist desperately tries to recover her memory.

She is accompanied in her quest by Snookie, her best friend, and Leo Gentry, a local detective obsessed with recreating her past.

Through these encounters, the reader is plunged into 1920s Louisiana and the search for lost memory.

Is forgetting an absence or a faculty of memory?

In *Monkey*, two narrative forms meet: that of the graphic novel and that of the photographic album. The pages on the left alternate between Detective Leo Gentry's interrogation of Monkey (with Monkey in the foreground looking at us, putting the reader in the detective's shoes), and Monkey's desperate questions to Snookie (this time putting the reader in the shoes of her best friend). On the right-hand pages is the visual recreation of the original album, which attempts both to emulate the feel of the original photographs, clippings and other fragments, and to allude to the aesthetics of 1920s graphics.

Although there are two narrative forms in this graphic novel, they both come together in a single story created from the ongoing relationship and dialogue between the book's left and right pages. Between the anguish of those who have lost their past and the x-ray of memory itself.

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Structurally, the graphic novel will be constructed in four chapters, each devoted to a tragedy: I) The unexpected death of young Houston Berryman, Monkey's first husband, II) The sudden death of John Fields, Monkey's father, III) The Allendale fires of 1925 and IV) The tragic end of pilot John Broussard and his co-pilot in a mysterious light aircraft fire.

ZSUZSANNA SZKURKA was born in Budapest, Hungary in 1979 and has lived in Mexico City for over 20 years. A psychiatrist and illustrator, her work is situated between graphic narrative, psychiatry and criminology. She has collaborated with writer Mario Bellatin on numerous editorial projects, worked with visual artist Francis Alÿs and illustrated dozens of books and magazines published by Alfaguara (Spain), Sexto Piso (Mexico), Phoneme Media (USA) and Ludion (Belgium). Her work has also been published in Argentina, Chile, Uruguay and Hungary. In 2022, she was selected to do a six-month residency at the Maison des auteurs in Angoulême and work on her first graphic novel Totál Kár.



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HOUSTON BERRYMAN



JULIA PIETRI
AT OUR FINGERTIPS
THE LITTLE GUIDE TO FEMALE
MASTURBATION VOL 2

CLIENT: BETTER CALL JULIA
MATERIAL: FULL MS. (160 PP)
PUB DATE (FRANCE): JUNE 2024
PUBLISHER: BETTER CALL JULIA
RIGHTS SOLD:
RIGHTS HANDLED: WORLD



160 NEW PAGES IN PRAISE OF FEMALE EXTASY

After the success of the first, groundbreaking volume of *At Your Fingertips* (30,000 copies sold in France, German, Spanish and French (North America) rights sold) which has since become a reference, here comes the necessary and much asked-for follow-up:

- **A major survey with 1,350 Testimonials.**
- **A snapshot of our intimacy post #MeToo**
- **Where does the clitoral revolution stand today?**
- **How do we get from theory to practice?**
- **Revelations about the sex toy and porn industry**

The work on this book has been undertaken to liberate us in the deepest sense. Our pleasure is political, political in the noblest sense of the word: how do we create an equal and just society together, how do we take pleasure in each other and together? How can we integrate our pleasure into society? Our sensuality, our emotions, our desires need to be put right at the center.

Julia Pietri continues this revolution with volume 2 of her *Petit Guide de la Masturbation Féminine*.

This book features a major survey: Over 24 months, the author polled 1,350 people to take a snapshot of our post #MeToo intimacy, and to find out where the clitoral revolution stands. 75% of women don't come by penetration? So how is it possible that penetration is so omnipresent in our sexuality? Where does our desire for it come from? For the first time, Julia Pietri undertakes to investigate this subject. Between scientific and cultural leads, the answers are surprising! You'll also find shocking revelations about the sex toy industry. Certain chemicals used in sex toys are even banned in bic pen caps. What are we putting into our bodies?

Again, Julia Pietri gives us an intimate book containing a thousand voices, to make the unspoken heard. A feminist book for everyone.

NON FICTION / SEXOLOGY / FEMINISM

Deep feminist commitment

The book tackles the subject of a feminist revolution with depth and commitment .

Collective awareness

It highlights women's collective awareness of the systemic violence and unequal conditions they face on a daily basis.

Multiple voices

The use of "we" and "our" in the text gives a collective voice to women's experiences, showing the diversity and richness of women's perspectives.

Taboos broken

The book tackles taboo subjects such as female masturbation and orgasm with a frank and open tone, contributing to women's liberation from shame and social stigma.

In-depth investigation

The author conducted an in-depth survey with a large sample of people to explore the state of the clitoral revolution and ask crucial questions about contemporary female sexuality.

Revelations about the sex toy industry

The book reveals shocking information about the materials and chemicals used in sex toys, raising questions about consumer health and safety.

Call to action

Through her words, the author calls for action to keep the feminist revolution moving forward, for the well-being and equality of all women, and for future generations.

Accessibility and inclusivity

Using accessible and inclusive language, the book speaks to a wide audience of all genders, and encourages participation in the feminist cause.

JULIA PIETRI is a militant feminist of the fourth wave. She defines herself as a humanist feminist:



she likes to think that feminism is for everyone and that sex is just one more tool, certainly very contemporary, for deconstructing sexist codes. She is the author of the bestseller *At Our Fingertips (Le petit guide de la masturbation féminine)*. Self-taught, she is the founder: of the street art collective Merci Simone: mercisimone.eu, of the @GangduClito movement: www.instagram.com/gangduclito, and of the hashtag #ItsNotaBretzel: www.itsnotabretzel.com



It's installed at the Trocadero, on 8 March 2021.

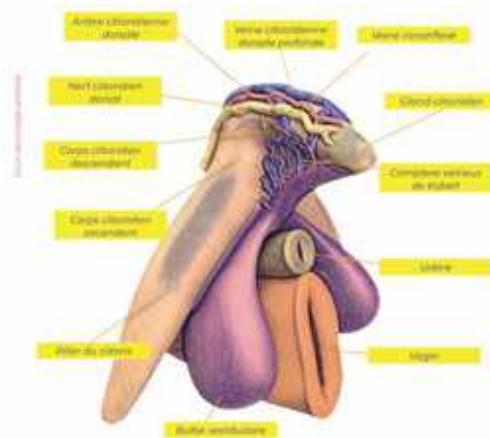
Clitoris 3D

Voici une belle illustration du clitoris en 3D que j'ai réalisé d'après le travail du Professeur allemand D. Haag-Wackernagel.

Avise aux étudiants en médecine,

L'Atlas anatomique de médecine le plus précis concernant le clitoris aujourd'hui est l'Atlas allemand Prometheus. Dans la nouvelle édition de PROMETHEUS, l'organe bulbo-clitoridien féminin est donc pour la première fois en détail. Grande victoire pour la prise en compte de notre corps en médecine!

Parution septembre 2022.



D'où vient cette envie de pénétration ?

Je tiens à préciser tout de suite que je n'ai pas de preuves scientifiques, ni de réponse médicale précise sur cette question. Je tente de comprendre, en débroussaillant petit à petit les archétypes systémiques corporels et mentaux de ce phénomène. J'amène dans ce chapitre des hypothèses sur le sujet sur lequel nous n'avons pour l'instant aucune connaissance. Je n'ai trouvé aucun rapport scientifique sur ce sujet, ni même aucun écrit précis sur ce phénomène. J'ai donc mené ma petite enquête pour essayer d'y voir plus clair car à nous écouter, à toutes nous écoutant dans nos témoignages, il est indéniable que cette envie de pénétration est belle et bien réelle.

Ressens-tu aussi un désir de pénétration quand tu es excitée ?



JULIA PIETRI
AT OUR FINGERTIPS
THE LITTLE GUIDE TO FEMALE
MASTURBATION



CLIENT: BETTER CALL JULIA
MATERIAL: FULL MS. (144 PP)
PUB DATE (FRANCE): JUNE 2019
PUBLISHER: BETTER CALL JULIA
RIGHTS SOLD: GERMAN, FRENCH (NA),
SPANISH
RIGHTS HELD: WORLD

144 PAGES IN PRAISE OF FEMALE EXTASY

“My book on female masturbation is an outpouring of love, an ode to sisterhood, so that every woman can reclaim her sexuality unabashedly. I want to spread knowledge of the true anatomy of the clitoris, so that men no longer speak for us. I want to do away with the myth of vaginal orgasm, deconstruct the eroticization of female masturbation in porn, speak loudly of a solitary pleasure that we don't admit, demolish preconceived notions of frigidity, cast off the falsehoods from our school textbooks, crush Freud and his conception of the female orgasm, tear down phallocentric beliefs, denounce the existence of female genital mutilation in Europe until 1930, point out the considerable lag in female sexual health care, and help future generations of women – and men.

I would have loved to have a book like this when I was a teenager. It's 144 pages in praise of female ecstasy. I think that liberating the subject of female masturbation is a way of moving the world forward **because a woman who masturbates and pleasures herself without feeling guilty is a free woman.** I speak for all women, for all of the young girls to follow in our footsteps. I speak for all the men who love us.”



JULIA PIETRI is a militant feminist of the fourth wave. She defines herself as a humanist feminist: she likes to think that feminism is for everyone and that sex is just one more tool, certainly very contemporary, for deconstructing sexist codes. She is the author of the bestseller *At Our Fingertips* (*Le petit guide de la masturbation féminine*). Self-taught, she is the founder: of the street art collective Merci Simone: mercisimone.eu, of the movement: [@GangduClito](https://www.instagram.com/gangduclito) and of the hashtag [#ItsNotaBretzel](https://www.instagram.com/itsnotabretzel): www.itsnotabretzel.com

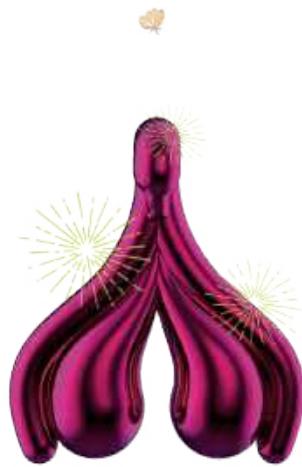
#ItsNotaBretzel: www.itsnotabretzel.com

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Le clitoris, la fleur du plaisir féminin

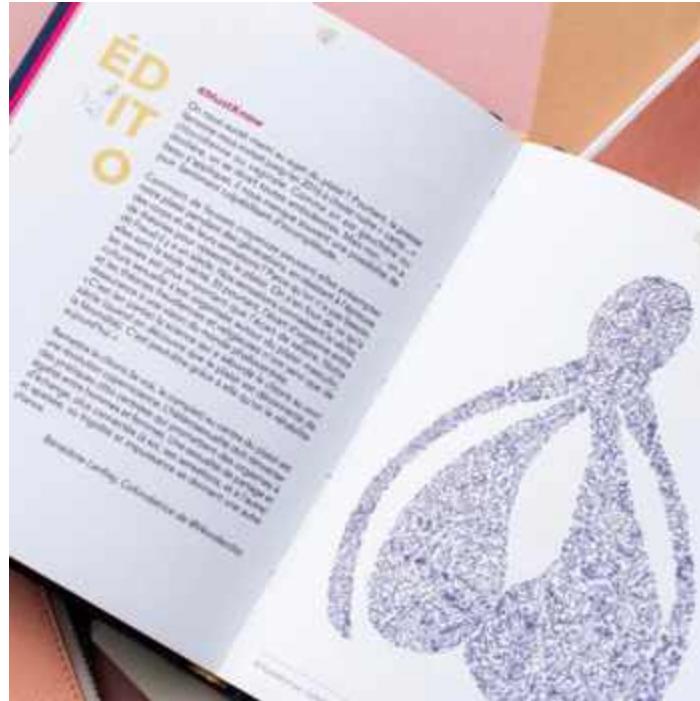


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#QuizduClito

Qui a un clitoris ?

100 % des mammifères femelles ont un clitoris ! La chatte, la femelle panda, la vache, la baleine, la souris... toutes en possèdent un. Et savez-vous quel animal a le plus gros clitoris proportionnellement à sa taille ? Eh bien, c'est la hyène tachetée ! Étonnamment, leur société est matriarcale. Les femelles sont les individus dominants, et le rang hiérarchique se transmet de mère en fille.



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