FRANKFURT BOOK FAIR 2022

COMIC GRAPHIC ILLUSTRATED

AGENCE DEBORAH DRUBA

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

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

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

GRAPHIC
FICTION & NON-FICTION

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

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 2022
PUBLISHER: CARLSEN
RIGHTS SOLD:
RIGHTS HELD: WORLD EXCL. GERMAN

FICTION / 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.lisafruehbeis.de.

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

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

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

ALSO AVAILABLE

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 HELD: 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**

deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
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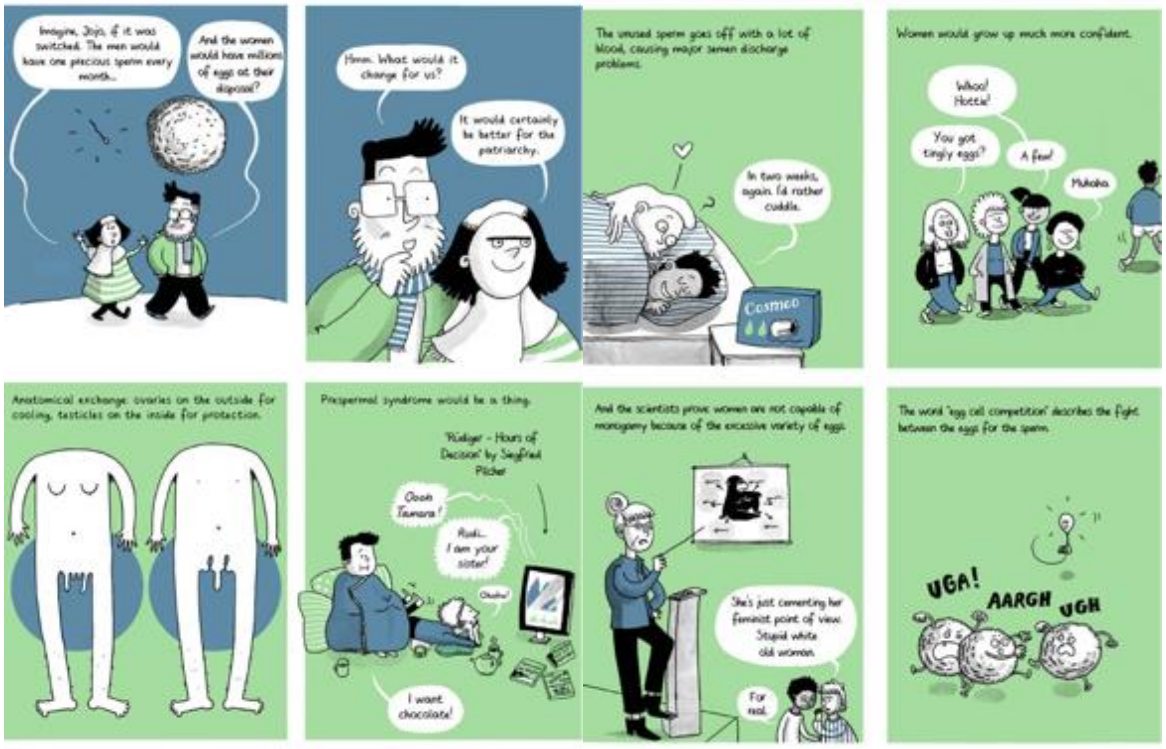
"Lisa Frühbeis clearly shows how we all - including women - are influenced by patriarchal thought patterns."**- Andrea Heinze, rbbKultur**

"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." **- Münchner 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**



deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
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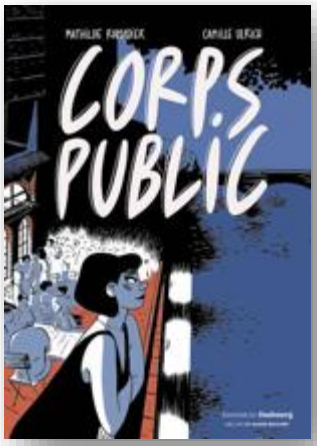
MATHILDE RAMADIER & CAMILLE ULRICH

A PUBLIC BODY



CLIENT: ÉDITIONS DU FAUBOURG
PUB DATE (FRANCE): FEBRUARY 2021
MATERIAL: FULL FRENCH MANUSCRIPT (160 PP)
RIGHTS SOLD: LEYA (PORTUGUESE/BRAZIL)
RIGHTS HANDLED: WORLD EXCL. FRENCH

GRAPHIC NOVEL

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**

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

"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." **Actualitté**

"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**

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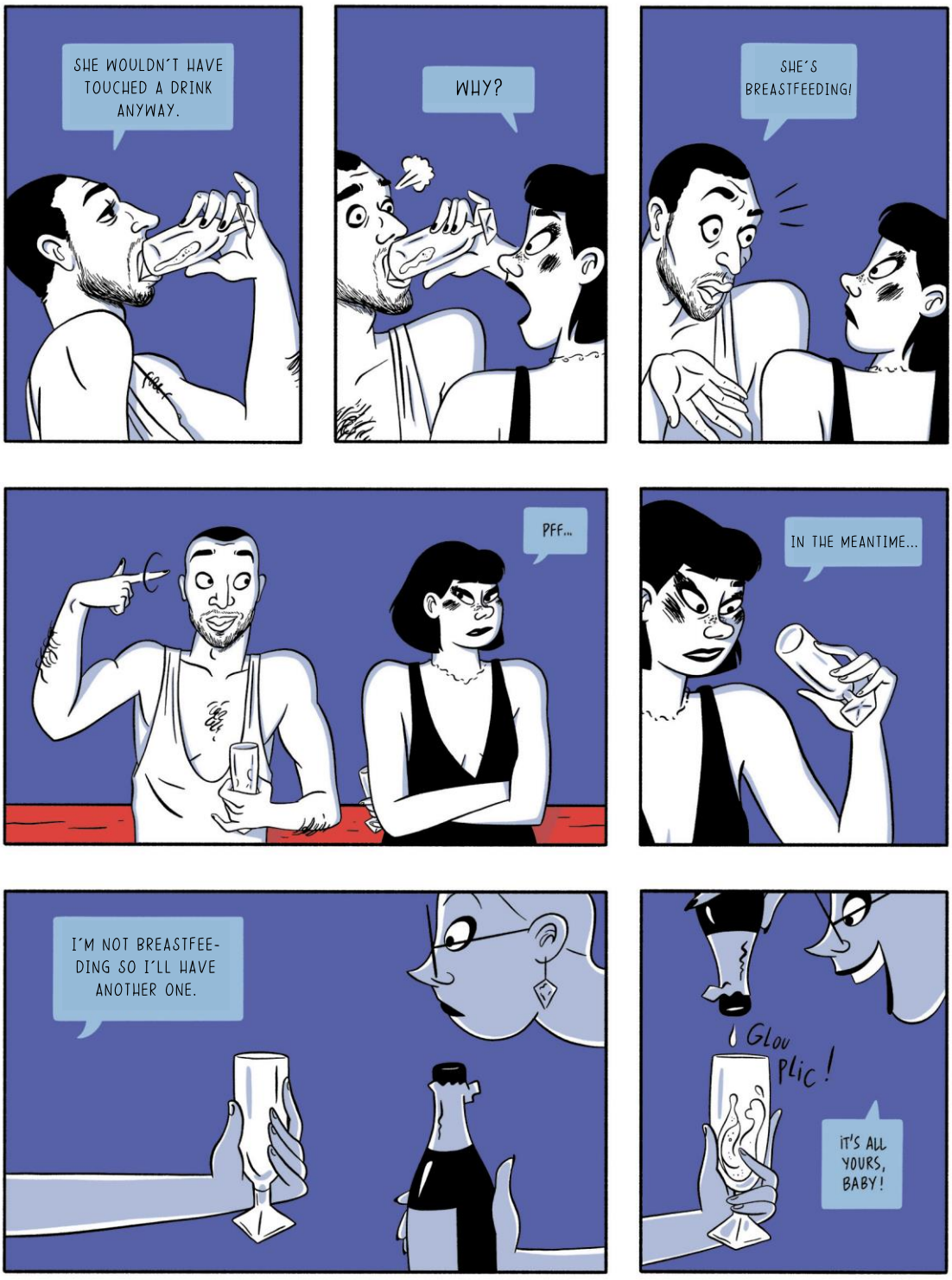


deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

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

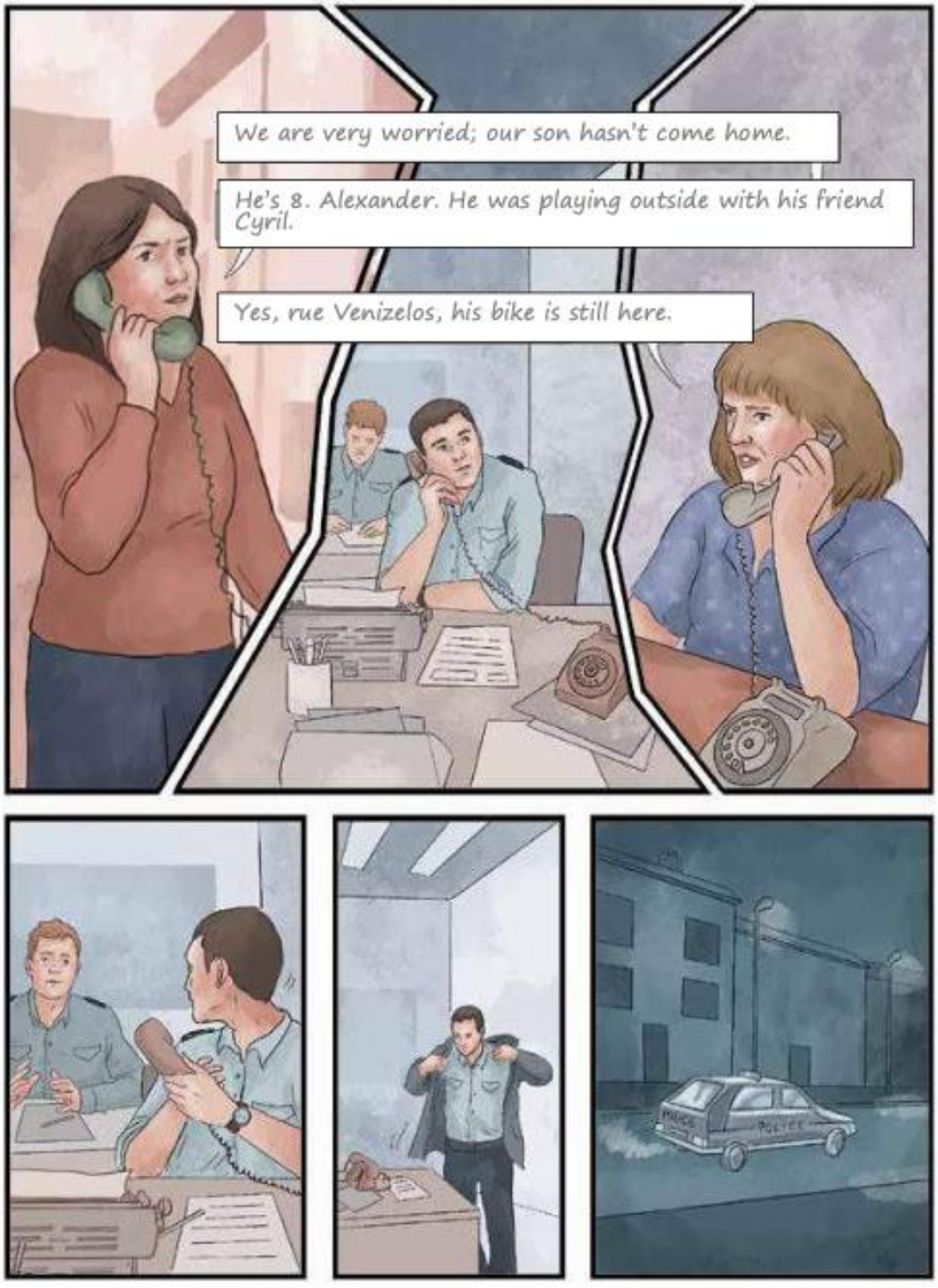
To look back at the Dils case, an innocent man sentenced to life in prison for a double murder, then acquitted thirteen years later, is an opportunity to shed light on the dysfunctions of the French judicial system. A system that seeks more to get a suspect to confess than to convict a guilty person.
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

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



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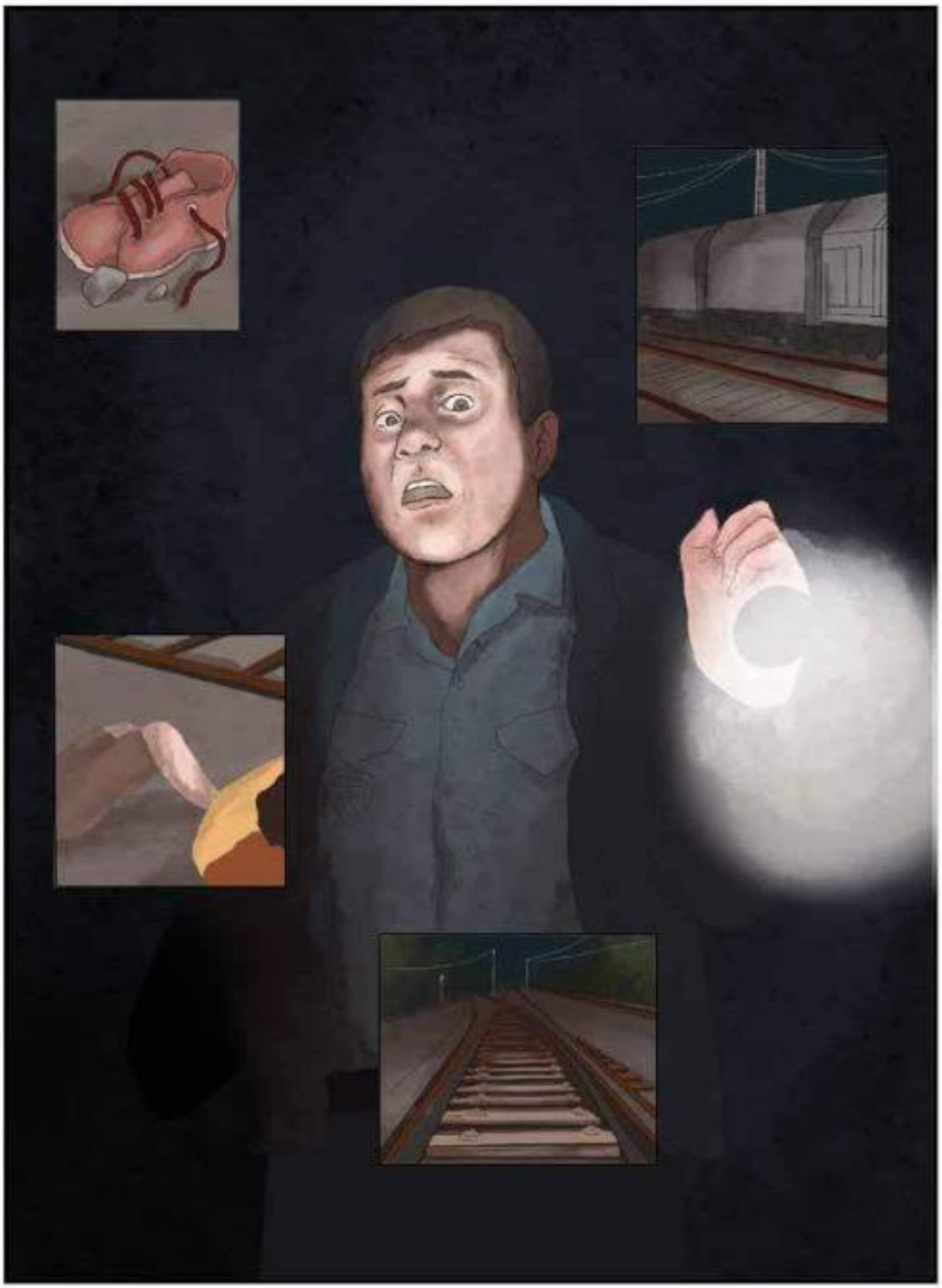

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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

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

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

FICTION / GRAPHIC NOVEL

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).

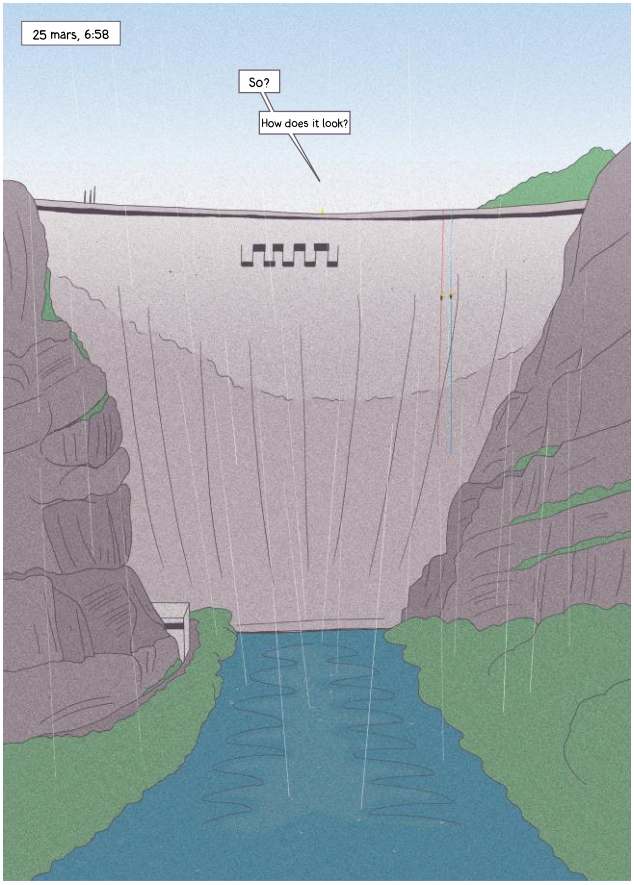
PRAISE

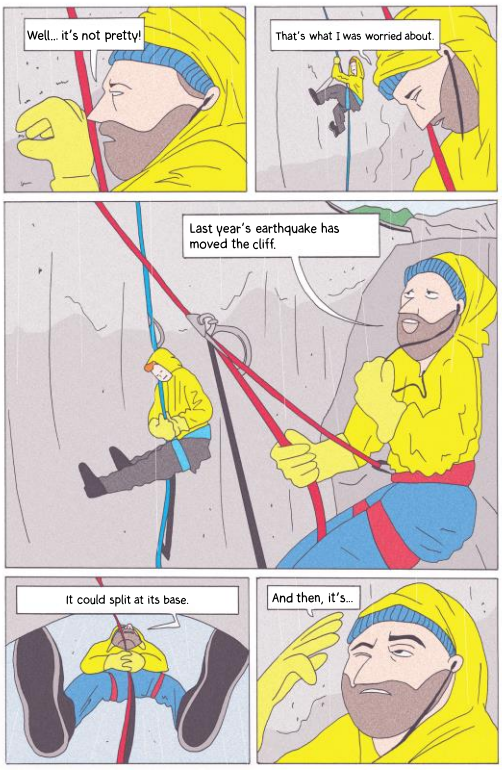
"A strong message subtly delivered, for all those who "have forgotten that the real world does not stop at the limits of the imagination."" **dBD**

" 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**

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





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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
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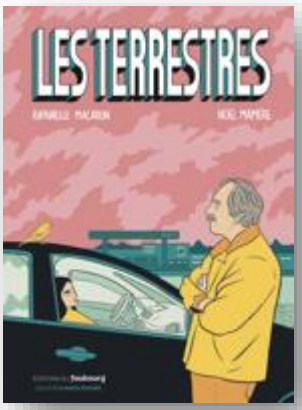
RAPHAËLLE MACARON & NOËL MAMÈRE

THE TERRESTRIANS



CLIENT: ÉDITIONS DU FAUBOURG
PUB DATE (FRANCE): SEPTEMBER 2020
MATERIAL: FULL FRENCH MANUSCRIPT (144 PP)
RIGHTS SOLD:
RIGHTS HANDLED: WORLD

For Raphaelle 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.

Raphaelle 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.

RAPHAELLE 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.

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

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

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

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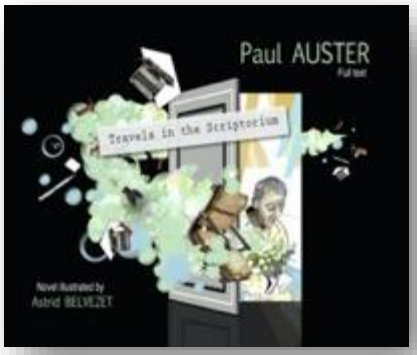
deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

ILLUSTRATED

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

PAUL AUSTER (TEXT), ASTRID BELVEZET (ILLUSTRATIONS)

TRAVELS IN THE SCRIPTORIUM



CLIENT: ASTRID BELVEZET
MATERIAL: FULL MS. (96 PP) 23.3 x 31.2
PUB DATE (FRANCE): FEBRUARY 2020
PUBLISHER: L'AUTRE REGARD
RIGHTS HELD: WORLD EXCL. FRENCH

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An old man awakens, disoriented, in an unfamiliar chamber. With no memory of who he is or how he has arrived there, he pores over the relics on the desk, examining the circumstances of his confinement and searching his own hazy mind for clues.

Determining that he is locked in, the man--identified only as Mr. Blank--begins reading a manuscript he finds on the desk, the story of another prisoner, set in an alternate world the man doesn't recognize. Nevertheless, the pages seem to have been left for him, along with a haunting set of photographs. As the day passes, various characters call on the man in his cell--vaguely familiar people, some who seem to resent him for crimes he can't remember--and each brings frustrating hints of his identity and his past. All the while an overhead camera clicks and clicks, recording his movements, and a microphone records every sound in the room. Someone is watching.

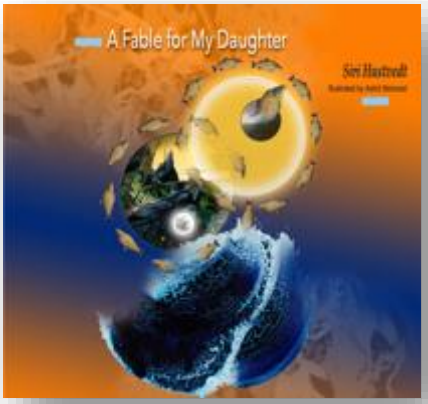
PAUL AUSTER (born 1947) is an American writer and film director whose books have been translated into more than forty languages.

ASTRID BELVEZET is a French painter, illustrator and graphic arts teacher. She studied graphic design and illustration at Ecole des Beaux Arts in Angouleme, and graphic arts at Ecole des Beaux Arts in Le Havre. As an artist, she places the individual and the multiplicity of narrative expressions at the center of her research. This is what led her to illustrate first Paul Auster's poetry, then, having received his support and assent, his novella *Travels in the Scriptorium*. She has also published *La spirale du temps* and *Les 5 pies* with Éditions Contours Graphiques.

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

SIRI HUSTVEDT (TEXT), ASTRID BELVEZET (ILLUSTRATIONS)

A FABLE FOR MY DAUGHTER



CLIENT: ASTRID BELVEZET
MATERIAL: FULL MS. (96 PP) 30 x 27
PUB DATE: ON SUBMISSION
PUBLISHER: ON SUBMISSION
RIGHTS HELD: WORLD

Invented by Siri Hustvedt for her own daughter, this short text depicts a young girl growing up and noticing all the things that are wrong in the world, until the earth rebels against those who think that it can be treated like a toy. After a dream she decides to take better care or our vulnerable planet.

You can see a performance of the text by Israeli singer Noa in 2020:
https://www.youtube.com/watch?v=9V7g-_aBOU8

SIRI HUSTVEDT (born in 1955) is an American novelist and essayist. Hustvedt is the author of a book of poetry, seven novels, two books of essays, and several works of non-fiction. Her books include *The Blindfold* (1992), *The Enchantment of Lily Dahl* (1996), *What I Loved* (2003), for which she is best known, *A Plea for Eros* (2006), *The Sorrows of an American* (2008), *The Shaking Woman or A History of My Nerves* (2010), *The Summer Without Men* (2011), *Living, Thinking, Looking* (2012), *The Blazing World* (2014), and *Memories of the Future* (2019). Her work has been translated into over thirty languages.

ASTRID BELVEZET is a French painter, illustrator and graphic arts teacher. She studied graphic design and illustration at Ecole des Beaux Arts in Angouleme, and graphic arts at Ecole des Beaux Arts in Le Havre. As an artist, she places the individual and the multiplicity of narrative expressions at the center of her research. This is what led her to illustrate first Paul Auster's poetry, then, having received his support and assent, his novella *Travels in the Scriptorium*. She has also published *La spirale du temps* and *Les 5 pies* with Éditions Contours Graphiques.

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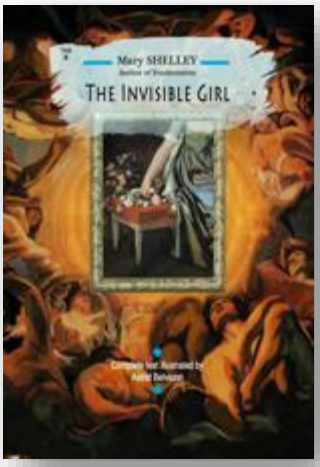
MARY SHELLEY (TEXT), ASTRID BELVEZET (ILLUSTRATIONS)

THE INVISIBLE GIRL



CLIENT: ASTRID BELVEZET
MATERIAL: FULL MS. (48 PP) 32 x 23
PUB DATE: ON SUBMISSION
PUBLISHER: ON SUBMISSION
RIGHTS HELD: WORLD

The Invisible Girl is a Gothic tale written by Mary Shelley and first published in The Keepsake for 1833. The tale is set in Wales and tells the story of a young woman named Rosina, who lives with her guardian, Sir Peter Vernon, and is secretly engaged to his son, Henry. Henry is away from home when their relationship is discovered, and Sir Peter casts Rosina out of the house. Sir Peter regrets his harshness and searches for her, but assumes she is dead when she cannot be found. Henry returns home to the news of Rosina's death and is heartbroken. He joins the search for her body, and the villagers tell him about the Invisible Girl, a ghostly figure who wanders the woods at night…

A note from the illustrator:
This story by Mary Shelley inspired me and gave me the idea to work on the illustrations around the painting called "The Invisible Girl", mentioned in the book. The whole fable was then reconstructed by diverting paintings by well-known and lesser-known painters from the 15th to the 19th centuries. The only technique used was acrylic to harmonize the different painting styles and to give the story its own character.

MARY WOLLSTONECRAFT SHELLEY (née Godwin; 30 August 1797- 1 February 1851) was a prolific English writer, and the offspring of distinguished parentage: her mother was feminist author Mary Wollstonecraft, and her father was the radical philosopher William Godwin. Though most famous for her first novel, *Frankenstein: or, The Modern Prometheus* (1818), written when she was just eighteen, Shelley's work went on to span over twenty short stories, seven novels, two travel narratives, and numerous essays and letters. Despite her often controversial relationship and eventual marriage to fellow Romantic writer Percy Bysshe Shelley overshadowing much of her work, Shelley's writings are crucial to the Romantic Period in themselves. Her use of themes such as female identity, scientific enlightenment, and community over individualism; as well as the mixing of autobiographical elements into her stories create a body of work that often reads as extremely progressive for her time.

ASTRID BELVEZET is a French painter, illustrator and graphic arts teacher. She studied graphic design and illustration at Ecole des Beaux Arts in Angouleme, and graphic arts at Ecole des Beaux Arts in Le Havre. As an artist, she places the individual and the multiplicity of narrative expressions at the center of her research. This is what led her to illustrate first Paul Auster's poetry, then, having received his support and assent, his novella *Travels in the Scriptorium*. She has also published *La spirale du temps* and *Les 5 pies* with Éditions Contours Graphiques.

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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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www.agencedeborahdruba.com

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
RIGHTS HELD: WORLD EXCL. FRENCH & GERMAN

NON FICTION / SEXOLOGY / FEMINISM

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 feminine*). 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

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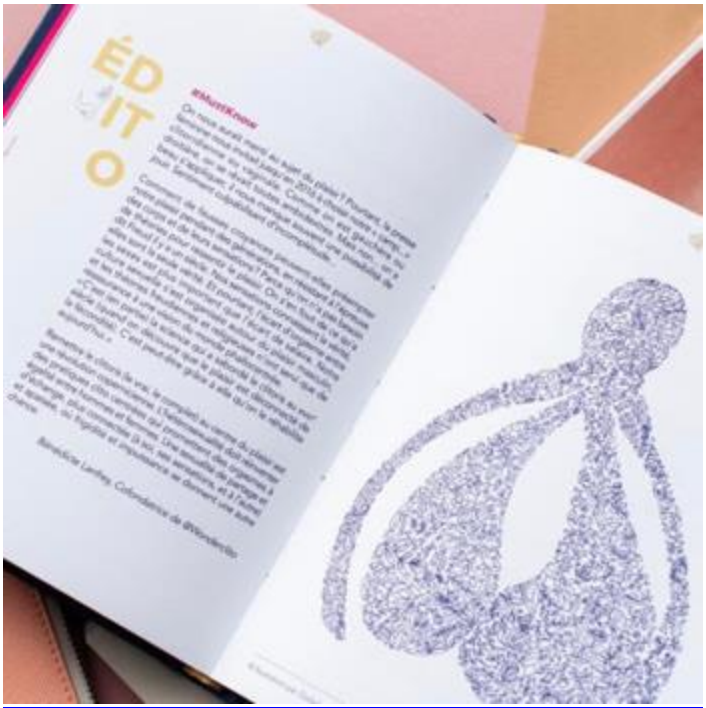
ÉDITO

#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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