

Exit Wounds Rutu Modan

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Battling Boy Paul Pope 2013-10-08 The adventure begins in the new graphic novel by comics legend Paul Pope. Monsters roam through Arcopolis, swallowing children into the horrors of their shadowy underworld. Only one man is a match for them - the genius vigilante Haggard West. Unfortunately, Haggard West is dead. Arcopolis is desperate, but when its salvation comes in the form of a twelve-year-old demigod, nobody is more surprised than Battling Boy himself. IT'S TIME TO MEET AN ELECTRIFYING NEW HERO. An NPR Best Book of 2013

Maya Makes a Mess Rutu Modan 2015-01-01 Maya's unique table manners turn the palace upside down when she accepts an invitation to dine with the queen.

Shared Land/Conflicting Identity Robert C. Rowland 2002-12-31 Shared Land/Conflicting Identity: Trajectories of Israeli and Palestinian Symbol Use argues that rhetoric, ideology, and myth have played key roles in influencing the development of the 100-year conflict between first the Zionist settlers and the current Israeli people and the Palestinian residents in what is now Israel. The Israeli-Palestinian conflict is usually treated as an issue of land and water. While these elements are the core of the conflict, they are heavily influenced by the symbols used by both peoples to describe, understand, and persuade each other. The authors argue that symbolic practices deeply influenced the Oslo Accords, and that the breakthrough in the peace process that led to Oslo could not have occurred without a breakthrough in communication styles. Rowland and Frank develop four crucial ideas on social development: the roles of rhetoric, ideology, and myth; the influence of symbolic factors; specific symbolic factors that played a key role in peace negotiations; and the identification and value of criteria for evaluating symbolic practices in any society.

Not the Israel My Parents Promised Me Harvey Pekar 2014-07-01 In Not the Israel My Parents Promised Me, one of the final graphic memoirs from the man who defined the genre, Harvey Pekar explores what it means to be Jewish and what Israel means to the Jews. Pekar's mother was a Zionist by way of politics, his father by way of faith, and he inevitably grew up a staunch supporter of Israel. But as he became attuned to the wider world, Pekar began to question his parents' most fundamental beliefs. This book is the full account of that questioning. Over the course of a single day in his hometown of Cleveland, Ohio, Pekar and the illustrator JT Waldman wrestle with the mythologies passed down to them, weaving a personal and historical odyssey of uncommon wit and power. With an epilogue written by Joyce Brabner, Not the Israel My Parents Promised Me is an essential book for fans of Harvey Pekar and anyone interested in the past and future of the Jewish state.

The Jew of New York Ben Katchor 1998 A failed 1825 effort to establish a Jewish state on an island near Buffalo, New York, forms the starting point for a graphic novel, set on the streets of 1830s New York, that follows a diverse group of colorful characters struggling to establish new lives for themselves in the New World. Reprint. 15,000 first printing.

Dad Runs Away with the Circus Etgar Keret 2004 A wildly enthusiastic father surprises his family when he runs off to join the circus.

Bad Houses Sara Ryan 2013-11-12 Lives intersect in the most unexpected ways when teenagers Anne and Lewis cross paths at an estate sale in sleepy Failin, Oregon. Failin was once a thriving logging community. Now the town's businesses are crumbling, its citizens bitter and disaffected. Anne and Lewis refuse to succumb to the fate of the older generation as they discover—together—the secrets of their hometown and their own families. * From award-winning creators Sara Ryan Carla Speed McNeil (Finder)! "[Bad Houses] is the best graphic novel I've read all year. Superbly observed, exquisitely drawn, with a sharp bite and a real human pulse. Magnificent." — Warren Ellis, author of Gun Machine and Transmetropolitan

What Happens When Nothing Happens Greice Schneider 2016-06-30 Boredom and melancholy in the experience of reading Contemporary graphic novels show an interesting shift from the extraordinary to the ordinary in slice-of-life stories in which nothing happens. Present-day graphic accounts are inhabited by melancholic characters whining about the lack of meaning in life. This book examines this intriguing transition and brings a historical, aesthetical and narratological approach to comics in which boredom is not only a topic, but also awakens a deliberate affective response in the very experience of reading. This volume brings together close readings of work by Lewis Trondheim, Chris Ware and Adrian Tomine. With a foreword by Raphaël Baroni (University of Lausanne).

Off Season James Sturm 2021-05-10 A visceral story that you can see, taste, and feel. How could this happen? The question of 2016 becomes deeply personal in James Sturm's riveting graphic novel Off Season, which charts one couple's divisive separation during Bernie Sanders's loss to Hillary Clinton, Clinton's loss to Donald Trump, and the disorienting months that followed. We see a father navigating life as a single parent and coping with the disintegration of a life-defining relationship. Amid the upheaval lie tender moments with his kids—a sleeping child being carried in from the car, Christmas-morning anticipation, a late-night cookie after a temper tantrum—and fallible humans drenched in palpable feelings of grief, rage, loss, and overwhelming love. Using anthropomorphized characters as a tactic for tempering an otherwise emotionally fraught situation, Off Season is unaffected and raw, steeped in the specificity of its time while speaking to a larger cultural moment. A truly human experience, Off Season displays Sturm's masterful pacing and storytelling combined with conscious and confident growth as the celebrated cartoonist and educator moves away from historical fiction to deliver this long-form narrative set in contemporary times. Originally serialized on Slate, this

expanded edition turns timely vignettes into a timeless, deeply affecting account of one family and their off season.

The Winner Karl Stevens 2018-03-27 Karl Stevens uses the graphic novel to dissect the line between the worlds of high and low art. While working as a museum guard he contemplates the plight of his aesthetic choices, and how they have affected his life thus far. Where is his place as an artist? How has his world changed since he met his wife and muse Alex? Has he become boring since he quit drinking? Painted visions of autobiographical reality swing into experiments with fantasy and science fiction.

What's So Funny? David Sipress 2022-03-08 From a longtime New Yorker staff cartoonist, an evocative family memoir, a love letter to New York City, and a delightful exploration of the origins of creativity—richly interleaved with the author's witty, beloved cartoons. A wry and brilliantly observed portrait of the budding young cartoonist and his Upper West Side Jewish family in the age of JFK and Sputnik. Sipress, a dreamer and obsessive drawer, goes hazy when it comes to the ceaselessly imparted lessons-on-life from his father, the meticulous, upwardly mobile proprietor of Revere Jewelers, and in the face of the angsty expectations of his migraine-prone mother. With self-deprecation, wit, and artistry, Sipress paints his hapless place in his indelibly dysfunctional family, from the time he was tricked by his unreliable older sister into rocketing his pet turtle out his twelfth-floor bedroom window, to the moment he walks away from a Harvard PhD program in Russian history to begin his journey as a professional cartoonist. In *What's So Funny?*—reminiscent of the masterly, humane recall of Roger Angell and the brainy humor of Roz Chast—Sipress's cartoons appear with spot-on precision, inducing delightful Aha moments in answer to the perennial question aimed at cartoonists: Where do you get your ideas?

We Are on Our Own Miriam Katin 2020-08-28 A stunning memoir of a mother and her daughter's survival in WWII and their subsequent lifelong struggle with faith. In this captivating and elegantly illustrated graphic memoir, Miriam Katin retells the story of her and her mother's escape on foot from the Nazi invasion of Budapest. With her father off fighting for the Hungarian army and the German troops quickly approaching, Katin and her mother are forced to flee to the countryside after faking their deaths. Leaving behind all of their belongings and loved ones, and unable to tell anyone of their whereabouts, they disguise themselves as a Russian servant and illegitimate child, while literally staying a few steps ahead of the German soldiers. *We Are on Our Own* is a woman's attempt to rebuild her earliest childhood trauma in order to come to an understanding of her lifelong questioning of faith. Katin's faith is shaken as she wonders how God could create and tolerate such a wretched world, a world of fear and hiding, bargaining and theft, betrayal and abuse. The complex and horrific experiences on the run are difficult for a child to understand, and as a child, Katin saw them with the simple longing, sadness, and curiosity she felt when her dog ran away or a stranger made her mother cry. Katin's ensuing lifelong struggle with faith is depicted throughout the book in beautiful full-color sequences. *We Are on Our Own* is the first full-length graphic novel by Katin, at the age of sixty-three.

Wounds Nathan Ballingrud 2019-04-09 "Nathan Ballingrud is one of my favorite short fiction writers." —Jeff VanderMeer, *New York Times* bestselling author of *Annihilation* and *Borne* "Ballingrud's work isn't like any other." —Cory Doctorow, *Boing Boing* A gripping collection of six stories of terror—including the novella "The Visible Filth," the basis for the upcoming major motion picture—by Shirley Jackson Award-winning author Nathan Ballingrud, hailed as a major new voice by Jeff VanderMeer, Paul Tremblay, and Carmen Maria Machado—"one of the most heavyweight horror authors out there" (*The Verge*). In his first collection, *North American Lake Monsters*, Nathan Ballingrud carved out a distinctly singular place in American fiction with his "piercing and merciless" (*Toronto Globe and Mail*) portrayals of the monsters that haunt our lives—both real and imagined: "What Nathan Ballingrud does in *North American Lake Monsters* is to reinvigorate the horror tradition" (*Los Angeles Review of Books*). Now, in *Wounds*, Ballingrud follows up with an even more confounding, strange, and utterly entrancing collection of six stories, including one new novella. From the eerie dread descending upon a New Orleans dive bartender after a cell phone is left behind in a rollicking bar fight in "The Visible Filth" to the search for the map of hell in "The Butcher's Table," Ballingrud's beautifully crafted stories are riveting in their quietly terrifying depictions of the murky line between the known and the unknown.

The Property Rutu Modan 2013-05-14 INCLUDED ON MORE THAN TEN BEST OF THE YEAR LISTS, INCLUDING THE GUARDIAN, PUBLISHERS WEEKLY, SALON, AMAZON, AND THE WASHINGTON POST! "Modan delights in bringing the subtlest emotional shadings to vivid and often comical life on the page...[The Property is a] wryly funny and ultimately wrenching graphic novel." —NPR The award-winning author of *Exit Wounds* returns with a story about secrets, money, and the bonds of love. *The Property* is a work that will inspire, fascinate, and delight readers and critics alike. Savvy and insightful, elegant and subtle, Rutu Modan's second full-length graphic novel is a triumph of storytelling and fine lines. After the death of her son, Regina Segal takes her granddaughter Mica to Warsaw, hoping to reclaim a family property lost during the Second World War. As they get to know modern Warsaw, Regina is forced to recall difficult things about her past, and Mica begins to wonder if maybe their reasons for coming aren't a little different than what her grandmother led her to believe. Modan offers up a world populated by prickly seniors, smart-alecky public servants, and stubborn women—a world whose realism is expressed alternately in the absurdity of people's behavior and in the complex consequences of their sacrifices. Modan's ever-present wit is articulated perfectly in her clear-line style, while a subtle, almost muted color palette complements the true-to-life nuances of her characterization. *Exit Wounds* made a huge splash for this signature combination of wit, style, and realism, and *The Property* will cement Modan's status as one of the foremost cartoonists working today.

Tunnels Rutu Modan 2021-11-02 When a great antiquities collector is forced to donate his entire collection to the Hebrew University in Jerusalem, Nili Broshi sees her last chance to finish an archaeological expedition begun decades earlier—a dig that could possibly yield the most important religious artifact in the Middle East. Motivated by the desire to reinstate her father's legacy as a great archaeologist after he was marginalized by his rival, Nili enlists a ragtag crew—a religious nationalist and his band of hilltop youths, her traitorous brother, and her childhood Palestinian friend, now an archaeological smuggler. As Nili's father slips deeper into dementia, warring factions close in on and fight over the Ark of the Covenant! Backed by extensive research into this real-world treasure hunt, Rutu Modan sets her affecting novel at the center of a political crisis. She posits that the history of biblical Israel lies in one of the most disputed regions in the world, occupied by Israel and contested by Palestine. Often in direct competition, Palestinians and Israelis dig alongside one another, hoping to find the sacred artifact believed to be a conduit to God. Two-time Eisner Award winner Rutu Modan's third graphic novel, *Tunnels*, is her deepest and wildest yet. Potent and funny, Modan reveals the Middle East as no westerner could. Ishai Mishory is a longtime New York City—and newly Bay Area—based translator and sometimes illustrator. He is currently conducting research for a PhD dissertation on 16th century Italian printing.

Themenschwerpunkt: The Best Comics of 2007 2008

The Property Rutu Modan 2021-04-22 Included on more than ten Best of the Year lists, including the Guardian, Publishers Weekly, Salon, Amazon, and the Washington Post *The Property* is a work that will inspire, fascinate, and delight readers and critics alike.

Savvy and insightful, elegant and subtle, Rutu Modan's second full-length graphic novel is a triumph of storytelling and fine lines. After the death of her son, Regina Segal takes her granddaughter Mica to Warsaw, hoping to reclaim a family property lost during the Second World War. As they get to know modern Warsaw, Regina is forced to recall difficult things about her past, and Mica begins to wonder if maybe their reasons for coming aren't a little different than what her grandmother led her to believe. Modan offers up a world populated by prickly seniors, smart-alecky public servants, and stubborn women—a world whose realism is expressed alternately in the absurdity of people's behavior and in the complex consequences of their sacrifices. Modan's ever-present wit is articulated perfectly in her clear-line style, while a subtle, almost muted color palette complements the true-to-life nuances of her characterization. *Exit Wounds* made a huge splash for this signature combination of wit, style, and realism, and *The Property* will cement Modan's status as one of the foremost cartoonists working today. Translated from the Hebrew by Jessica Cohen.

Baddawi Leila Abdelrazaq 2015-04-01 An arrestingly drawn debut graphic novel, *Baddawi* is the story of a young boy named Ahmad struggling to find his place in the world. It explores the childhood of the author's father from a determinedly boy's-eye view. Ahmed was raised in the refugee camp of Baddawi in northern Lebanon, one of many thousands of children born to Palestinians who fled (or were expelled from) their homeland during the 1948 war that established the state of Israel. Ahmad's dogged pursuit of education and opportunity echoes the journey of the Palestinian people, as they make the best of their existing circumstances while remaining determined to one day return to their homeland.

All Yours Claudia Piñeiro 2011 After she witnesses her cheating husband murder another woman, Ines covers up for him, with the hope that he will straighten up and finally love her, but his sexual adventures continue, so she begins to plan for revenge. Original.

The Cage Martin Vaughn-James 2013-10-07 First published in 1975, *The Cage* was a graphic novel before there was a name for the genre. Considered an early masterpiece of the genre, the Canadian cult comic has been out of print for decades. The new edition includes an introduction by Canadian comics master and Lemony Snicket collaborator Seth (Palookaville; *It's a Good Life, If You Don't Weaken*). Cryptic and disturbing, like Dave Gibbons (*Watchmen*) illustrating a film by Ozu, *The Cage* spurns narrative for atmosphere, guiding us through a series of disarrayed rooms and desolate landscapes, tracking a stuttering and circling time and a sequence of objects: headphones, inky stains, bedsheets. It's not about where we're going but how – if – we get there.

The Love Bunglers Jaime Hernandez 2014-05-14 The suppression of family history is the initial thread that ties together *The Love Bunglers*, featuring Hernandez's longtime *Love and Rockets* heroine Maggie. Because these secrets can't be dealt with openly, their lingering effect is even more powerful. But Maggie's ability to navigate and find meaning in her life - despite losing her culture, her brother, her profession, and her friends - is what's made her a compelling character. After a lifetime of losses, Maggie finds, in the second half, her longtime off and on lover, Ray Dominguez. Much like John Updike in his four *Rabbit* novels, Jaime Hernandez has been following his longtime character Maggie around for several decades, all of which has seemed to be building towards this book in particular.

Eddie Spaghetti Rutu Modan 2019-02-06 Eddie, accompanied by his big goofy dog, goes fishing in his goldfish bowl, saws the legs off a too-high table, and takes a bath with his clothes on! The bright colors, lively drawings, and sing-songy rhymes will delight young readers as they follow along Eddie's lighthearted mischief. Originally created by Israeli artist Aryeh Navon and Lea Golberg in the 1930s, Rutu Modan offers her own playful take on this classic character for a new, international generation of young readers.

Rashi Hakadosh Berel Wein 2007

Exit Wounds Rutu Modan 2007 Set in modern-day Tel Aviv, a young man, Koby Franco, receives an urgent phone call from a female soldier. Learning that his estranged father may have been a victim of a suicide bombing in Hadera, Koby reluctantly joins the soldier in searching for clues. His death would certainly explain his empty apartment and disconnected phone line. As Koby tries to unravel the mystery of his father's death, he finds himself piecing together not only the last few months of his father's life but his entire identity.

Transnational Perspectives on Graphic Narratives Shane Denson 2013-05-23 Bringing together an international team of scholars, this book charts and analyzes the ways in which comic book history and new forms of graphic narrative have been impacted by aesthetic, social, political, economic, and cultural interactions that reach across national borders in an increasingly interconnected and globalizing world. Exploring the tendencies of graphic narratives - from popular comic book serials and graphic novels to manga - to cross national and cultural boundaries, *Transnational Perspectives on Graphic Narratives* addresses a previously marginalized area in comics studies. Placing graphic narratives in the global flow of cultural production and reception, the book investigates controversial representations of transnational politics, examines transnational adaptations of superhero characters, and maps many of the translations and transformations that have come to shape contemporary comics culture on a global scale.

Gender and Sexuality in Israeli Graphic Novels Matt Reingold 2021-07-14 This book explores how Israeli graphic novelists present depictions of masculinity and femininity that differ from conventional portrayals of gender in Israeli society, rejecting the ways that hypermasculinity and docile femininity have come to be associated with men and women. The book is the first to explore Israeli graphic novels through the lens of gender. It argues that breaking down existing gender delineations with regards to masculinity and femininity is a core feature of the Israeli graphic novel and comics tradition and that through their works, the authors and artists use their platforms to present a freer and looser conceptualization of gender for Israeli society. Undertaking close readings of Israeli graphic novels that have been published in English and/or Hebrew in the last 20 years, the book's texts include Rutu Modan's *Exit Wounds* and *The Property*, Ari Folman and David Polonsky's *Waltz with Bashir*, Galit and Gilad Seliktar's *Farm 54*, and Asaf Hanuka's "The Realist". This book is of interest to students and scholars in comics studies, Israel Studies, Jewish Studies, and Gender Studies.

Exit Wounds Rutu Modan 2021-05-04 In modern-day Tel Aviv, a young man, Koby Franco, receives an urgent phone call from a female soldier. Learning that his estranged father may have been a victim of a suicide bombing in Hadera, Koby reluctantly joins the soldier in searching for clues. His death would certainly explain his empty apartment and disconnected phone line. As Koby tries to unravel the mystery of his father's death, he finds himself not only piecing together the last few months of his father's life, but his entire identity. With thin, precise lines and luscious watercolors, Modan creates a portrait of modern Israel, a place where sudden death mingles with the slow dissolution of family ties. *Exit Wounds* is the North American graphic novel debut from one of Israel's best-known cartoonists, Rutu Modan. She has received several awards in Israel and abroad, including the Best Illustrated Children's Book Award from the Israel Museum in Jerusalem four times, Young Artist of the Year by the Israel Ministry of Culture and is a chosen artist of the Israel Cultural Excellence Foundation. *Exit Wounds* was the winner of the 2008 Eisner award for Best

Graphic Album -New and was nominated for the televised 2007 Quill Awards in the graphic novel category.

Pyongyang Guy Delisle 2021-05-04 The perennial graphic novel about the "Hermit Country" with new cover and introduction by Gore Verbinski
Pyongyang: A Journey in North Korea is Guy Delisle's graphic novel that made his career, an international bestseller for over ten years. Delisle became one of the few Westerners to be allowed access to the fortresslike country when he was working in animation for a French company. While living in the nation's capital for two months on a work visa, Delisle observed everything he was allowed to see of the culture and lives of the few North Koreans he encountered, bringing a sardonic and skeptical perspective on a place rife with propaganda. As a guide to the country, Delisle is a non-believer with a keen eye for the humor and tragedy of dictatorial whims, expressed in looming architecture and tiny, omnipresent photos of the President. The absurd vagaries of everyday life become fodder for a frustrated animator's musings as boredom and censorship sink in. Delisle himself is the ideal foil for North Korean spin, the grumpy outsider who brought a copy of George Orwell's 1984 with him into the totalitarian nation. Pyongyang is an informative, personal, and accessible look at a dangerous and enigmatic country. Pyongyang has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Farm 54 Galit Seliktar 2011 A collection of semi-autobiographical stories addressing three important periods in the life of the protagonist, Noga, growing up in Israel's rural periphery. 'Substitute Lifeguard' finds her towards the end of her childhood as she experiences a family trauma, a blessing and a birthday. 'Spanish Perfume' explores her teenage years in the wake of the first Lebanon War whilst 'Houses' portrays her passage to adulthood and military service in the occupied territories.

Megillat Esther J.T. Waldman 2010-01-01 Megillat Esther is commonly referred to as the Book of Esther: but there is nothing common about JT Waldman's interpretation of this Biblical story. In what may be the world's first religious, scholarly comic book, Waldman tells the epic tale of exile and redemption in graphic form. When Esther, a Jewish woman, is made Queen of Persia she must keep her identity hidden, all the while maneuvering to save her people from annihilation. This is a story familiar to many Jews who have heard it recounted every year on the holiday of Purim. But readers of all backgrounds will be entranced by what artist Waldman depicts in his interpretation of the text. At once traditional and groundbreaking Megillat Esther will challenge secular assumptions about the Bible. Each page of Megillat Esther is a visual tour de force and features the Hebrew text with original English translation, as well as opulent drawings depicting the story of the Persian Queen. Traditional interpretations of the story are woven throughout the panels. Megillat Esther presents the reader with a topsy-turvy world in which fortunes reverse and nothing is what it seems. This vibrant, edgy retelling of a classic Biblical tale is sure to amaze and intrigue scholars and laypeople of all religions and comic book lovers alike.

Documenting Trauma in Comics Dominic Davies 2020-06-15 Why are so many contemporary comics and graphic narratives written as memoirs or documentaries of traumatic events? Is there a specific relationship between the comics form and the documentation and reportage of trauma? How do the interpretive demands made on comics readers shape their relationships with traumatic events? And how does comics' documentation of traumatic pasts operate across national borders and in different cultural, political, and politicised contexts? The sixteen chapters and three comics included in *Documenting Trauma in Comics* set out to answer exactly these questions. Drawing on a range of historically and geographically expansive examples, the contributors bring their different perspectives to bear on the tangled and often fraught intersections between trauma studies, comics studies, and theories of documentary practices and processes. The result is a collection that shows how comics is not simply related to trauma, but a generative force that has become central to its remembrance, documentation, and study.

Writers & Company Eleanor Wachtel 1994

Jewish Images in the Comics Fredrik Strömberg 2012 Provides a survey of the image of Jews in comic strips dividing them into different categories, such as culture, the Shoah, and celebrities.

Poppies of Iraq Brigitte Findakly 2021-04-22 A personal account of an Iraqi childhood Poppies of Iraq is Brigitte Findakly's nuanced tender chronicle of her relationship with her homeland Iraq, co-written and drawn by her husband, the acclaimed cartoonist Lewis Trondheim. In spare and elegant detail, they share memories of her middle class childhood touching on cultural practices, the education system, Saddam Hussein's state control, and her family's history as Orthodox Christians in the Arab world. Poppies of Iraq is intimate and wide-ranging; the story of how one can become separated from one's homeland and still feel intimately connected yet ultimately estranged. Signs of an oppressive regime permeate a seemingly normal life: magazines arrive edited by customs; the color red is banned after the execution of General Kassim; Baathist militiamen are publicly hanged and school kids are bussed past them to bear witness. As conditions in Mosul worsen over her childhood, Brigitte's father is always hopeful that life in Iraq will return to being secular and prosperous. The family eventually feels compelled to move to Paris, however, where Brigitte finds herself not quite belonging to either culture. Trondheim brings to life Findakly's memories to create a poignant family portrait that covers loss, tragedy, love, and the loneliness of exile. Poppies of Iraq has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Jetlag Etgar Keret 2006 HaTrick: a magician loses control of his magic. Margolis: a piggy bank named Margolis. Jetlag: a porn obsessed dwarf (is she?) is on a flight to nowhere. Passage to Hell: a young woman lives next door to the entrance to Hell. The Romanian circus: a traveling salesman falls in love with a Romanian circus acrobat.

The Golden Age, Book 1 Roxanne Moreil 2020-02-11 A medieval saga with political intrigue reminiscent of Game of Thrones, *The Golden Age* is an epic graphic novel duology from Roxanne Moreil and Cyril Pedrosa about utopia and revolution. In the kingdom of Lantreviers, suffering is a way of life—unless you're a member of the ruling class. Princess Tilda plans to change all that. As the rightful heir of late King Ronan, Tilda wants to deliver her people from famine and strife. But on the eve of her coronation, her younger brother, backed by a cabal of power-hungry lords, usurps her throne and casts her into exile. Now Tilda is on the run. With the help of her last remaining allies, Tankred and Bertil, she travels in secret through the hinterland of her kingdom. Wherever she goes, the common folk whisper of a legendary bygone era when all men lived freely. There are those who want to return to this

golden age—at any cost. In the midst of revolution, how can Tilda reclaim her throne?

The Mermaid in the Bathtub Nurit Zarchi 2019-10-15 *The Mermaid in the Bathtub* is a charming, gorgeously retro retelling of Hans Christian Andersen's classic story "The Little Mermaid," by beloved Israeli author and illustrator duo Nurit Zarchi and Rutu Modan. One day, a resolutely ordinary young man named Mr. Whatwilltheysay returns home to find Grain-of-Sand, a mermaid, waiting for him in his favorite armchair. Despite his objections, the two embark on a series of very watery adventures as he tries to get rid of her. But ultimately the thought of being seen with half a fish is simply too much for Mr. Whatwilltheysay to bear—what would people say? So broken-hearted Grain-of-Sand returns to the sea in his bathtub, leaving Mr. Whatwilltheysay to resume his pedestrian existence. Mr. Whatwilltheysay soon finds that his beloved landlubber life, however, lacks the splash and shimmer (and bathtub) of his good times with Grain-of-Sand—and acting against all his instincts, he sets off to sea to find her.

Jamilti and Other Stories Rutu Modan 2008-09-30 Collects short works by the creator of *Exit Wounds*, depicting such characters as an infatuated plastic surgeon, a mother who returns from the dead with dubious healing powers, and a young couple whose lives are disrupted by a suicide bombing.

The Comics of Rutu Modan Kevin Haworth 2019-03-07 Best known for her Eisner Award–winning graphic novels, *Exit Wounds* and *The Property*, Rutu Modan's richly colored compositions invite readers into complex Israeli society, opening up a world too often defined only by news headlines. Her strong female protagonists stick out in a comics scene still too dominated by men, as she combines a mystery novelist's plotting with a memoirist's insights into psychology and trauma. *The Comics of Rutu Modan: War, Love, and Secrets* conducts a close reading of her work and examines her role in creating a comics arts scene in Israel. Drawing upon archival research, Kevin Haworth traces the history of Israeli comics from its beginning as 1930s cheap children's stories, through the counterculture movement of the 1970s, to the burst of creativity that began in the 1990s and continues full force today. Based on new interviews with Modan (b. 1966) and other comics artists, Haworth indicates the key role of Actus Tragicus, the collective that changed Israeli comics forever and launched her career. Haworth shows how Modan's work grew from experimental minicomics to critically acclaimed graphic novels, delving into the creative process behind *Exit Wounds* and *The Property*. He analyzes how the recurring themes of family secrets and absence weave through her stories and how she adapts the famous clear line illustration style to her morally complex tales. Though still relatively young, Modan has produced a remarkably varied oeuvre. Identifying influences from the United States and Europe, Haworth illustrates how Modan's work is global in its appeal, even as it forms a core of the thriving Israeli cultural scene.

Love Addict: Confessions of a Serial Dater Koren Shadmi 2016-08-10 LONELY? THERE'S AN APP FOR THAT. Reeling after a breakup, young animator "K" is pushed by a friend to join the popular dating site Lovebug. His journey begins as a search for true love, but soon awakens a relentless craving for novelty and sexual conquest. With the touch of a button, K embarks on a dating spree, browsing a digital marketplace of the flesh. Who can stop when Lovebug offers an endless stream of prospective mates, sorted by algorithms and stored on a distant server, ready on demand like TV episodes or Chinese takeout? And in the face of this addiction, can K hold on to his friends, his job, or even his humanity? The acclaimed author of *In the Flesh* and *The Abaddon* presents an evocative tale of modern love... in a world where even full bars can lead to a bad connection.