

ANGOULÊME  
2023

COMIC  
GRAPHIC  
ILLUSTRATED

# 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



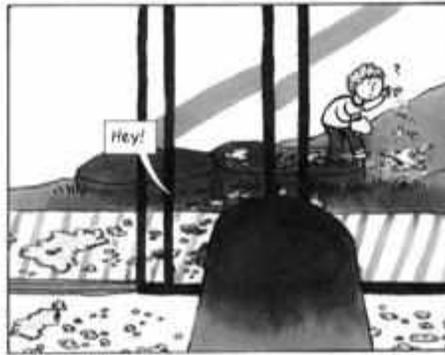
Newly separated, single parent, two children, composer by profession. Not an easy situation for a mother. And then the little family is thrown out of their home because of financial problems. In her distress, she moves into her uncle's vacation home - a Tinyhouse, of all places, totally hip among couples 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 strangelif" 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.lisafuehbeis.de](http://www.lisafuehbeis.de).

FICTION / COMIC





BISHAKH SOM

# APSARA ENGINE

CLIENT: THE FEMINIST PRESS

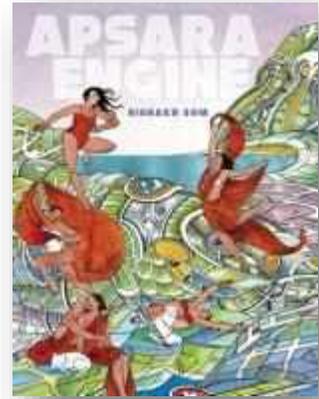
PUBLISHER: THE FEMINIST PRESS

MATERIAL: FULL MS (248 PP)

PUB DATE (US): APRIL 2020

RIGHTS SOLD: AUSTRALIAN (BROW BOOKS)

RIGHTS HELD: FRENCH



For all other rights please see <https://www.feministpress.org/contact#rights>

*The rise of a new talent to watch.*

**Publishers Weekly**

The eight delightfully eerie stories in *Apsara Engine* are a subtle intervention into everyday reality: a woman drowns herself in a past affair, a tourist chases another guest into an unforeseen past, and a nonbinary academic researches postcolonial cartography. Imagining diverse futures and rewriting old mythologies, these comics delve into strange architectures, fetishism, and heartbreak.

Painted in rich sepia-toned watercolors, *Apsara Engine* is Bishakh Som's highly anticipated debut work of fiction. Showcasing a series of fraught, darkly humorous, and seemingly alien worlds—which ring all too familiar—Som captures the weight of twenty-first-century life as we hurl ourselves forward into the unknown.

**BISHAKH SOM** is an artist, illustrator, and writer whose work has appeared in the *New Yorker*, BuzzFeed, the *Boston Review*, and the *Brooklyn Rail*, among others. Her books include *Apsara Engine*, *Spellbound: A Graphic Memoir*, and *The Prefab Bathroom: An Architectural History*, and she was also a contributor to *We're Still Here: An All-Trans Comics Anthology*. Som is currently based in Brooklyn, New York.

## PRAISE

“Som’s delicate lines are turned to sharply expressive faces and gestures, with subtle sepia tinting the stories and luminescent, layered colors on chapter openers reminiscent of retrofuturistic stained glass. And the font is a precise cursive, as if pulled from an illuminated manuscript. Som is a master of pacing, letting the emotion of her scenes churn and roil in the reader; her debut heralds the rise of new talent to watch.” —

**Publishers Weekly**

5

"An astonishing collection of stories that expand and pulse into galaxy-sized moments of strangeness and wonder." —**Kelly Link, author of *Get in Trouble***

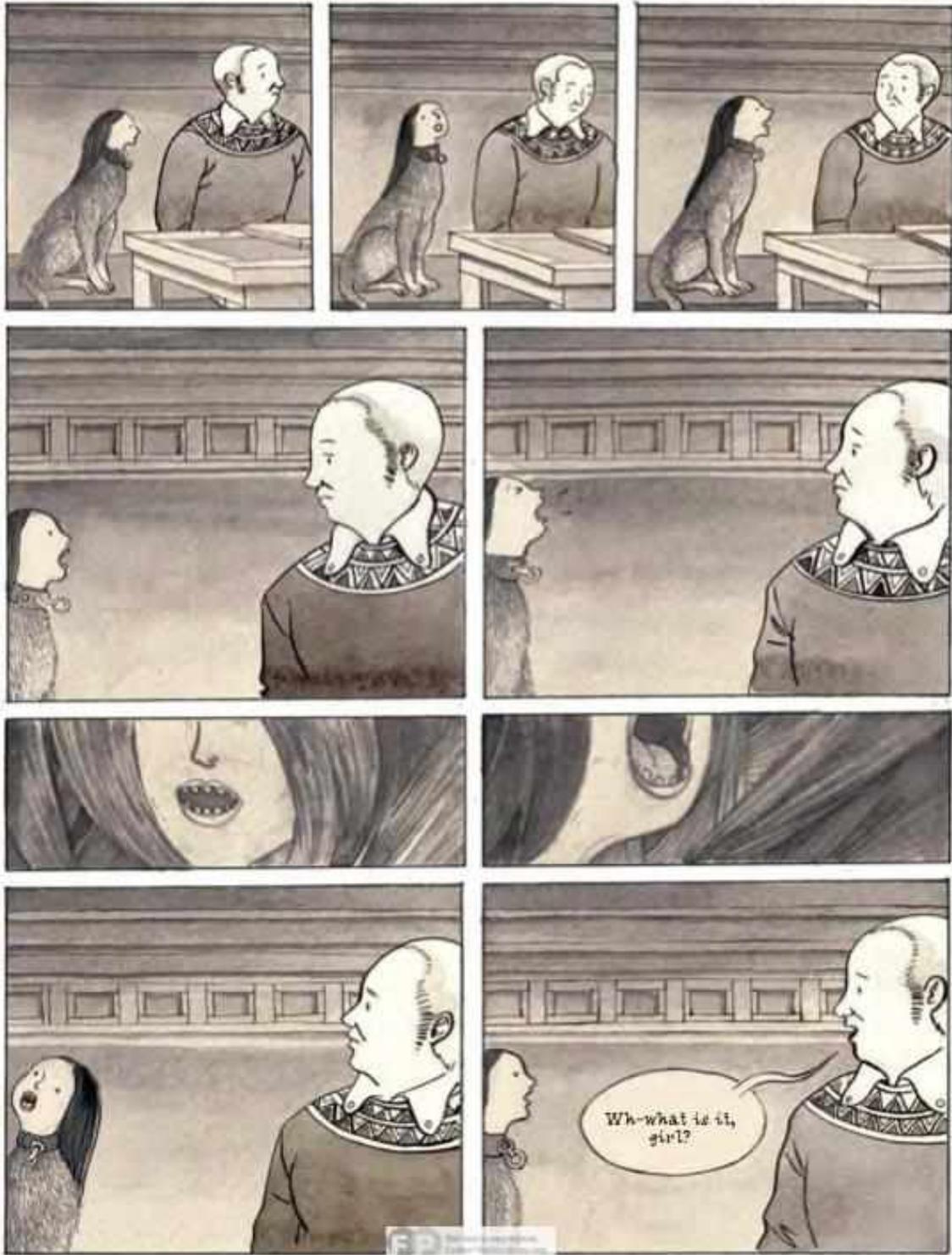
"Imaginative and poetic, *Apsara Engine* is powered by a fiercely complex heart. Bishakh Som builds a world in which queer and trans South Asians not only survive, but map the very future. Som is lighting the way forward with a stunning blend of mythology, futurity, and courageous tenderness." —**Franny Choi, author of *Soft Science***

"A sweet mix of late nineteenth-century morals upended by early twenty-first-century juxtapositions, *Apsara Engine* is a set of uncanny shorts full of uniquely camouflaged and slow-moving yet effective trapdoors. Wish fulfillment is the book's true engine but—as in ancient tales—wishes are fulfilled in unhappy or muted or at least prickly fashion. Dichotomies—particularly those of gender, or of the global north and south—get less subverted than softly imploded. A welcome blueprint for a side entrance into an only recently imagined utopia." —**Eugene Lim, author of *Dear Cyborgs***

"Bishakh Som's comics astonish me with beauty and invention; *Apsara Engine* opens up the medium to possibilities never before imagined. Luckily, Som has enough imagination for all of us." —**Jason Adam Katzenstein, illustrator of *Camp Midnight***

"The eight pieces here sprawl far larger than the 200-odd pages that contain them. They slip in and out of time and telling; conversation, seduction, and the fantastic are their method, their object the elusive connections between people. *Apsara Engine* opens a new comics universe, one painted in the blood of someone incisive and hilarious and warm and intense and brilliant: say yes to it." —**Jeanne Thornton, author of *The Black Emerald***

"This remarkable book does something rare and exhilarating: the stories the words tell are individual, familiar, and meaningful, but the images take the reader to situations and worlds that are alien, strange, dark, or numinous. Stories like these reveal the limits of what we consider 'realism'—and perhaps more, they remind us that the world is not always what we think it is." —**Rachel Pollack, author of *The Beatrix Gates***



KIMIKO TOBIMATSU (TEXT) AND KEET GENIZA (ILLUSTRATIONS)

# KIMIKO DOES CANCER

A GRAPHIC MEMOIR

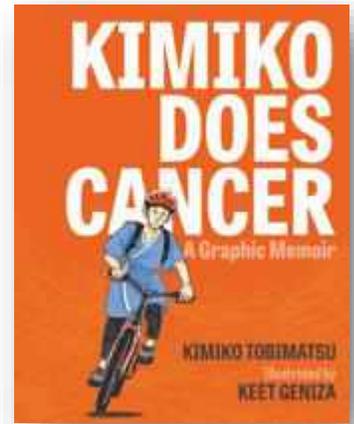
CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (96 PP, TWO-COLOUR THROUGHOUT)

PUB DATE (CANADA): OCTOBER 2020

RIGHTS SOLD:

RIGHTS HELD: FRANCE, GERMANY, THE NETHERLANDS



[For all other rights please contact Brian Lam brian@arsenalpulp.com](mailto:brian@arsenalpulp.com)

**A moving and honest graphic memoir about the unexpected cancer journey of a young, queer, mixed-race woman.**

At the age of twenty-five, Kimiko Tobimatsu was a young, queer, mixed-race woman with no history of health problems whose world was turned upside down when she was diagnosed with breast cancer. In an instant, she became immersed in a new and complicated life of endless appointments, evaluations, and treatments, and difficult conversations with her partner and parents. Kimiko knew that this wasn't what being twenty-five was supposed to be like . . . but then, she didn't have a choice.

With tender illustrations by Keet Geniza, *Kimiko Does Cancer* is a graphic memoir that upends the traditional cancer narrative from a young woman's perspective, confronting issues such as dating while in menopause, navigating work and treatment, and talking to well-meaning friends, health care professionals, and other cancer survivors with viewpoints different from her own. Not one for pink ribbons or runs for the cure, Kimiko seeks connection within the cancer community while also critiquing the mainstream cancer experience.

Honest and poignant, *Kimiko Does Cancer* is about finding one's own way out of a health crisis.

**KIMIKO TOBIMATSU** is an employment and human rights lawyer by day. *Kimiko Does Cancer*, based on her own experience, is her first book.

**KEET GENIZA** is a Filipinx-Canadian illustrator and comic artist. Born and raised in Manila, she moved to Toronto in 2006 and has since immersed herself in zines and comics as a way to document her struggles as a queer immigrant woman of colour. *Kimiko Does Cancer* is her first book.

## Praise for KIMIKO DOES CANCER

Beautifully drawn and candidly told, *Kimiko Does Cancer* asks important questions about how to move forward when you've seemingly beaten cancer, yet it continues to affect every part of your life - from your body and self-image to your relationships and sense of purpose. Kimiko leads us, with openness and vulnerability, on a cancer journey focused less on survival and more on how best to live while staying true to herself. -Teresa Wong, author of *Dear Scarlet*

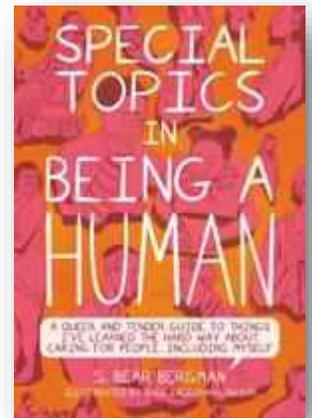
This is an important and insightful cancer memoir that does not try to laugh off the suffering and anguish that a cancer diagnosis brings. Aided by Keet Geniza's compelling illustrations, Kimiko brings an original queer perspective to the genre, dealing with issues of masculinity, body image, reproduction, identity and self-worth, raising questions that this reader had not previously considered. Excellent! - Ian Williams, author of *The Bad Doctor*

With honesty, humility, and humour, *Kimiko Does Cancer* challenges cliches and what we think we know about being diagnosed with and treated for cancer. A triumph! -MK Czerwiec, author of *Taking Turns: Stories from HIV/AIDS Care Unit 371*



S. BEAR BERGMAN (TEXT), SAUL  
FRIEDMAN LAWSON (ILLUSTRATIONS)  
SPECIAL TOPICS IN BEING  
A HUMAN

A QUEER AND TENDER GUIDE TO THINGS  
I'VE LEARNED THE HARD WAY ABOUT  
CARING FOR PEOPLE, INCLUDING MYSELF



CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (280 PP) COMING SOON

PUB DATE (Canada): OCTOBER 2021

RIGHTS HELD: FRENCH, GERMAN, DUTCH

[For all other rights please contact Brian Lam brian@arsenalpulp.com](mailto:brian@arsenalpulp.com)

**S. Bear Bergman's illustrated guide to practical advice for the modern age, filtered through a queer lens.**

As an author, educator, and public speaker, S. Bear Bergman has documented his experience as, among other things, a trans parent, with wit and aplomb. He also writes the advice column "Asking Bear," in which he answers crucial questions about how best to make our collective way through the world.

Featuring disarming illustrations by Saul Freedman-Lawson, *Special Topics in Being a Human* elaborates on "Asking Bear"'s premise: a gentle, witty, and insightful book of practical advice for the modern age. It offers Dad advice and Jewish bubbe wisdom, all filtered through a queer lens, to help you navigate some of the complexities of life - from how to make big decisions or make a good apology, to how to get someone's new name and pronouns right as quickly as possible, to how to gracefully navigate a breakup. With warmth and candor, *Special Topics in Being a Human* calls out social inequities and injustices in traditional advice-giving, validates your feelings, asks a lot of questions, and tries to help you be your best possible self with kindness, compassion, and humour.

**S. BEAR BERGMAN** is a writer, storyteller, activist, and the founder and publisher of the book press Flamingo Rampant, which makes feminist, culturally diverse children's picture books about LGBT2Q+ kids and families. He writes creative non-fiction for grown-ups, fiction for children, resolutely factual features for various publications, and the advice column "Asking Bear." His books include *The Nearest Exit May Be Behind Us* and *Blood, Marriage, Wine & Glitter*, and he was the co-editor along with Kate Bornstein of *Gender Outlaws: The Next Generation*.

**SAUL FREEDMAN-LAWSON** is an illustrator, student, zine-maker, babysitter, and educator. He makes art about queerness, transness, Judaism, and childhood. His comic *Naturally* is forthcoming

NON-FICTION / GRAPHIC

from Old Growth Press. He likes to draw excitingly gendered people with big noses. *Special Topics in Being a Human* is his first full-length book.

## PRAISE

For many years the insight, compassion, and humor of S. Bear Bergman's writing has been an ever-tender roadmap to my own becoming. I find it truly impossible to read anything he writes and not feel my own heart double in size, and *Special Topics in Being Human* is an especially transformative gift to our precious lives. Bergman's pages on "how to love" shook me like very few pieces of writing ever have. From beginning to end this book is a wildly thoughtful and beautifully honest guide to honoring ourselves, each other, and our world. -Andrea Gibson, author of *Lord of the Butterflies*

*Special Topics in Being a Human* is one of those rare books that is, indeed, essential reading for all humans. We all mess up. We all feel overwhelmed sometimes. We're all trying to do better at caring for ourselves and those around us with compassion, boundaries, justice, allyship and grace. S. Bear Bergman offers his trademark tender, thoughtful wisdom in such accessible, bite-sized, pieces that you can literally take them with you. He's the queer older sibling, mentor and bubbe you've always needed; get a copy for yourself and a copy for every other human in your life who's also out there trying to do their best. - Rabbi Danya Ruttenberg, author of *Surprised By God and Nurture the Wow*

Sweet, soulful, and deeply humane. Bear at his best. -Alison Bechdel, author of *Fun Home*

S. Bear Bergman is the fantastic gay uncle you always wished you had, ready and able to help steer you - with gentle pragmatism and good humor - toward being a better, kinder, more compassionate and thoughtful human being. Heaven knows we could all use it. -Hanne Blank, author of *Straight: The Surprisingly Short History of Heterosexuality*

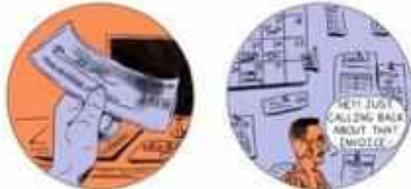
S. Bear Bergman and Saul Freedman-Lawson offer us a gentle guide to belonging. They challenge us to navigate our relationship to ourselves, our community at large, and the home we create with our friends and loved ones. -Archie Bongiovanni, author of *A Quick & Easy Guide to They/Them Pronouns*

I've been receiving nothing but good life advice from S. Bear Bergman for just about thirty years now. With this book on your shelf, so can you. At every crossroad in your life, you'll have loving guidance from a smart, kind big brother, a fun and funny uncle, and a best-ever daddy. -Kate Bornstein, author of *Gender Outlaw*

This book allows the reader to spend quality time with the internet's wise, friendly uncle-dad, who is here to teach you how to avoid making the same mistakes he did and how to be gentle with yourself when you inevitably make some new ones of your own. The charming illustrations by Saul Freedman-Lawson expand upon the text in charming and often hilarious ways, and Bergman's advice manages to be truthful and direct without ever feeling didactic, as he delivers even the toughest love with maximum compassion and maximum love for humans, in all our frailty and weirdness. -Jennifer Peepas, writer of CaptainAwkward. Com

**2 GET HONEST WITH YOURSELF ABOUT WHAT YOU NEED TO THRIVE AND WHAT IMPEDES YOUR THRIVING.**

THESE WON'T BE THE SAME FOR EVERYONE.



DO YOU NEED THE SECURITY OF A REGULAR PAYCHECK OR CAN YOU MAKE IT WORK WITH THE KIND OF BOOM-AND-BUST BUDGETING THAT FREELANCE REQUIRES?



CAN YOU WORK IN AN OPEN OFFICE, OR NO WAY?



DO YOU LOVE FOOD ADVENTURES AND CALZADITAS?



ARE YOU ATTACHED TO YOUR SEEDING MOVIES IN THE THEATRE HABIT?



CAN YOU ONLY COMPUTE BY CAR OR ARE YOU A DIE-HARD BUS-AND-TRAIN COMPUTER?



CAN YOU GET DECENT SLEEP WHILE SHARING A BED?



COULD YOU FOR LOVE, SWITCH SIDES OF THE BED LITERALLY OR METAPHORICALLY?

**3 TELL THEM HOW YOU WANT THEM TO FEEL ABOUT IT.**

IT'S VERY COMMON THAT PEOPLE WHO NEED TO SAY



START BY TRYING TO CREATE SOME EMPATHY. WHILE THAT'S AN EXCELLENT PLAN, AND THE BASIS OF NEARLY EVERY ADVERTISING CAMPAIGN EVER, MANY PEOPLE CREATE THAT EMPATHY... IN THE WRONG DIRECTION. THEY START BY IMAGINING A POTENTIAL NEGATIVE REACTION, AND VALIDATE IT.

I'M SURE THIS WILL BE HARD TO HEAR, BUT I'M A LESBIAN.

I KNOW YOU'LL BE DISAPPOINTED, BUT I'M GOING TO QUIT THE LAW AND GO INTO THE TEACHING-CERTIFICATION PROGRAM.

YOU'RE PROBABLY GOING TO BE UPSET, BUT I HAVE TO SPEAK MY MIND AND TELL YOU THAT I DON'T WANT TO BE MARRIED TO YOU ANYMORE.

AND SO ON.

DON'T DO THAT. IT'S VERY UNDERSTANDABLE, AND SPEAKS WELL OF YOU AS A PERSON BUT STILL: DON'T DO IT. FLIP THE SCRIPT INSTEAD, BY BRINGING THE OTHER PERSON INTO EMPATHY WITH YOU. ACTIVATE THEIR FEELINGS OF HAPPINESS, SATISFACTION, OR CLOSENESS. SAY



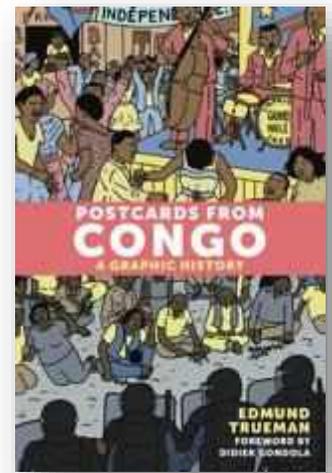
WHEN YOU BRING THEM INTO EMPATHY WITH YOU, IT ALLOWS THEM TO ACCESS THEIR BETTER FEELINGS INSTEAD OF THEIR HARDER ONES. ALSO, YOU MIGHT GET TO BE PLEASANTLY SURPRISED, MAYBE THEY'RE NOT GOING TO BE UPSET, OR EVEN SURPRISED, AT ALL.

THIS HOPEFUL CONCEPT BROUGHT TO YOU BY ALL THE BABY GAYS IN THE WORLD WHO NERVOUSLY CAME OUT TO A FLATLY UNDERWHELMING

OH, HONEY, WE KNOW.

EDMUND TRUEMAN  
POSTCARDS FROM  
CONGO  
A GRAPHIC HISTORY

CLIENT: ARSENAL PULP PRESS  
MATERIAL: FULL MS. (280 PP)  
PUB DATE (Canada): OCTOBER 2021  
RIGHTS HELD: FRENCH, GERMAN, DUTCH



[For all other rights please contact Brian Lam brian@arsenalpulp.com](mailto:brian@arsenalpulp.com)

The Democratic Republic of Congo, the second-largest country in Africa by area, has a fractured and bloody history, variously undone by decades of colonialism, civil war, corruption, and totalitarian rule. The country has played a crucial role in the economic growth of the Global North, but in doing so, has suffered immensely. So many seminal advances in technology were possible only through the extraction of materials from Congo, from rubber to copper to uranium to coltan. In each case, the Congolese people paid a great price exacerbated by the weight of colonial exploitation and dictatorial rule.

In this comprehensive graphic history, author and illustrator Edmund Trueman explores the fractious story of Congo. Through deft illustrations and storytelling, Congo's history - not widely known to Western readers - comes vividly alive. We see how Congolese musicians have spread their language across Africa by creating some of the most popular music on the continent, and how Congolese women have spent decades sidestepping sexist legislation to become leaders in local business. From resistance against colonialism to the fight for independence and the self-determination to make a life in an almost stateless place, *Postcards from Congo* depicts how the Congolese people have resisted and survived in order to take control of their lives and the country they call home.

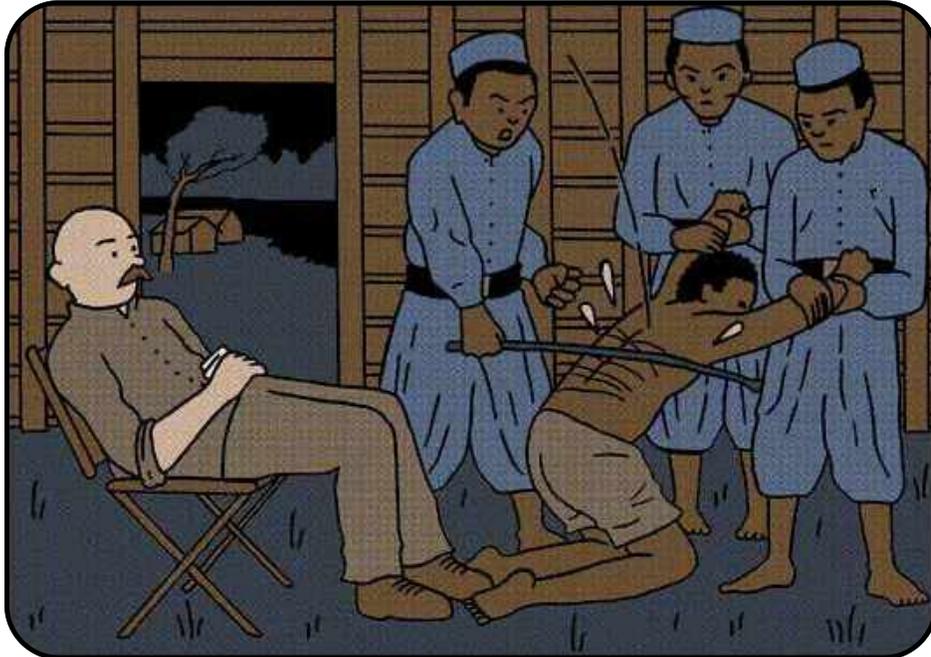
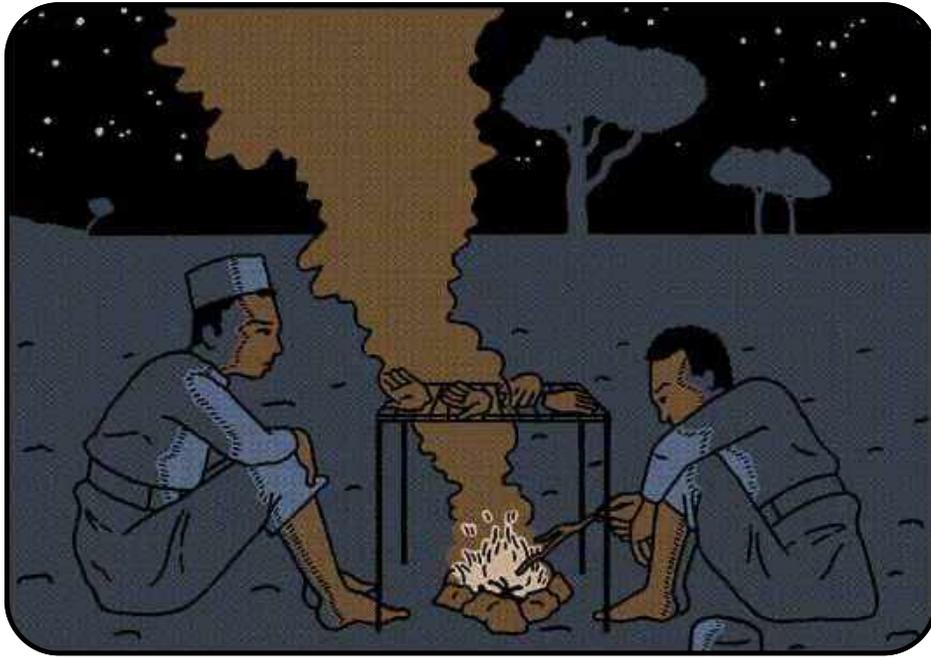
Includes a foreword by historian Didier Gondola, Professor of African History and Africana Studies at Purdue University, Indianapolis.

**EDMUND TRUEMAN** has been creating and self-publishing underground comics for the last decade. He has written from his own experience about topics ranging from the refugee crisis to the squatting movement. *Postcards from Congo* is his first long-form graphic non-fiction work, and his first work dealing with African history.

NON-FICTION / GRAPHIC / HISTORY / SOCIAL ISSUES

# CONTENTS

- 7 Foreword
- 13 Preface
- 19 Introduction
- 23 **Early History**  
**Pre-1874**
- 33 **Congo Free State and Its Formation**  
**1874–1908**
- 43 **Early Years of Belgian Congo**  
**1908–1930**
- 53 **Working for Belgium, Fighting for Belgium**  
**1930–1945**
- 73 **Independence and Chaos**  
**1960–1961**
- 83 **A Struggle for Power: The Congo Crisis**  
**1961–1965**
- 93 **The First Decade of Mobutu’s Zaire**  
**1965–1975**
- 103 **Economic Decline and Infrastructural Decay in Zaire**  
**1975–1993**
- 113 **Trouble Brewing in the East: First Congo War**  
**1994–1997**
- 123 **A Conflict of Interest: Second Congo War**  
**1997–2003**
- 133 **Another Absent Leadership**  
**2003–2018**
- 143 **The First Peaceful Transition**  
**2019–2021**
- 154 Acknowledgments
- 155 Further Reading
- 170 Information on Visual Sources



*Force Publique soldiers were expected to sever the hands of each person they shot and present them to their officers as evidence that ammunition was not being wasted on hunting. Owing to the sparse infrastructure of the Congo Free State, soldiers often went weeks without seeing their officers, so they smoked the severed hands over fires in order to preserve them until then. In some cases, when villagers failed to meet quotas of gathered wild rubber, hands were severed from living people and delivered to the regional administration in lieu of the rubber quota. The Mongo people, one of the many groups native to Congo, refer to the Congo Free State's reign of terror as Lokeli—“the overwhelming.”*

GORD HILL

# THE 500 YEARS OF INDIGENOUS RESISTANCE COMIC BOOK

REVISED AND EXPANDED EDITION IN COLOR  
WITH A FOREWORD BY PAMELA PALMATER

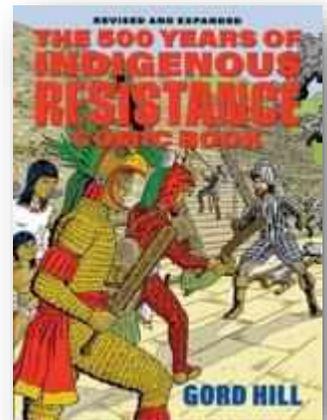
CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (144 PP)

PUB DATE (CANADA): OCTOBER 2021

RIGHTS HELD: DUTCH, FRENCH (WORLD EXCL. NORTH  
AMERICA), GERMAN

RIGHTS SOLD: FRENCH (NORTH AMERICA), SPANISH (CHILE)



**A new and expanded version of Gord Hill's seminal illustrated history of Indigenous struggles in the Americas.**

When it was first published in 2010, *The 500 Years of Resistance Comic Book* was heralded as a groundbreaking illustrated history of Indigenous activism and resistance in the Americas over the previous 500 years, from contact to present day. Eleven years later, author and artist Gord Hill has revised and expanded the book, which is now available in colour for the first time.

The 500 Years of Indigenous Resistance Comic Book powerfully portrays flashpoints in history when Indigenous peoples have risen up and fought back against colonizers and other oppressors. Events depicted include the Spanish conquest of the Aztec, Mayan and Inca empires; the 1680 Pueblo Revolt in New Mexico; the Battle of Wounded Knee in 1890; the resistance of the Great Plains peoples in the 19th century; and more recently, the Idle No More protests supporting Indigenous sovereignty and rights in 2012 and 2013, and the resistance to the Dakota Access Pipeline in 2016. Canadian events depicted include the Oka crisis in 1990, the Grand River land dispute between Six Nations and the Government of Canada in 2006, and the Wet'suwet'en anti-pipeline protests in 2020.

With strong, plain language and evocative illustrations, this revised and expanded edition of *The 500 Years of Indigenous Resistance Comic Book* reveals the tenacity and perseverance of Indigenous peoples as they endured 500-plus years of genocide, massacre, torture, rape, displacement, and assimilation: a necessary antidote to conventional histories of the Americas.

The book includes a foreword by Pamela Palmater, a Mi'kmaq lawyer, professor, and political commentator.

### **Praise for THE 500 YEARS OF RESISTANCE COMIC BOOK**

Gord Hill's goal of giving indigenous peoples a better understanding of their past so as to counter the benign version all too often taught in schools and presented in the media makes the format [of his work] the perfect vehicle for his hard-hitting message. -*BC Studies*

Gord Hill has put colonial myth-makers on notice with a comic that educates and inspires. -*The St'at'imc Runner*

Comics aren't always known for treating serious subjects, but Gord Hill's *The 500 Years of Resistance Comic Book* adds a dose of reality to the genre. Hill, of the Kwakwaka'wakw nation, has taken the topics of dispossession, genocide, and the colonization of First Nations in the western hemisphere and, surprisingly, pulled off a rendering in comic book form. -*Dissident Voice*

Hill's raw images convey the events depicted effectively. -*Publishers Weekly*

*The 500 Years of Resistance Comic Book* is a milestone. Never before have I come across a non-fiction graphic novel capable of evoking such a powerful emotional response. Dealing with such topics as genocide, oppression and assimilation the comic is sure to cause frustration and sadness in the reader. At the same time, *500 Years of Resistance* is inspirational and empowering, accurately depicting the strength and nobility of Native warriors. Gord's straightforward approach to writing coupled with his iconic illustrations has created a truly groundbreaking comic book. -*Redwire Media*

Gord Hill blends his visual and literary talents to tell the story of aboriginal life since the arrival of Europeans in the Western Hemisphere in 1492. ... *500 Years of Resistance* succeeds as a bold primer on colonialism and its haunting legacy today. -*This Magazine*

An excellent introduction to the tremendous historical and ongoing legacy of resistance on the part of Indigenous peoples in Canada and elsewhere in the continent against the settler colonial regimes that continue to oppress and exploit. -*Popmatters.com*

*The 500 Years of Resistance Comic Book* combines the American tradition of graphic novels with a depth of American indigenous history unlike any publication that has come before it. ... Hill's visual history weaves the stories of colonialism and resistance together and fills the gaps of our average historical knowledge, making the reader feel the weight of these conflicts and their results in a way sometimes hard to grasp from academic texts and brief newspaper articles. -*Art Threat*

**GORD HILL** is the author of *The 500 Years of Resistance Comic Book*, *The Anti-Capitalist Resistance Comic Book*, and *The Antifa Comic Book*. He is a member of the Kwakwaka'wakw nation whose territory is located on northern Vancouver Island and adjacent mainland in the province of "British Columbia." He has been involved in Indigenous peoples' and anti-globalization movements since 1990. He lives in northern British Columbia.



GORD HILL

# THE ANTIFA COMIC BOOK

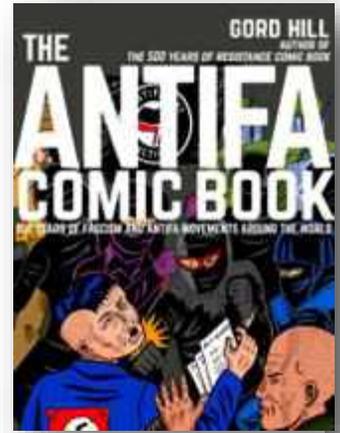
100 YEARS OF FASCISM AND ANTIFA  
MOVEMENTS

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (128 PP)

PUB DATE (CANADA): OCTOBER 2018

RIGHTS SOLD: PORTUGUESE (AUTONOMIA  
LITERÁRIA), GERMAN (BAHOE), KOREA  
(AMORMUNDI PUBLISHING)



The shocking images of neo-Nazis marching in Charlottesville, Virginia, in the summer of 2017 linger, but so do those of the passionate anti-fascist protestors who risked their lives to do the right thing. In this stirring graphic non-fiction book by the author of *The 500 Years of Resistance Comic Book*, Gord Hill looks at the history of fascism over the last 100 years, and the concurrent antifa movements that have worked fastidiously to topple it.

Fascism is a relatively new political ideology, yet in its short history some of the greatest atrocities against humanity have been carried out in its name. Its poisonous roots have taken hold in every region of the world, from its beginnings in post-World War I Italy, through Nazi Germany, Franco's Spain, and the KKK in America. And today, emboldened by the American president, fascism is alive and well again. At the same time, antifa activists have proven, throughout history and again today, that the spirit of resistance is alive and well, and necessary.

In *The Antifa Comic Book*, Gord Hill documents these powerful moments of conflict and confrontation with a perceptive eye and a powerful sense of resolve.

**GORD HILL** is the author of *The 500 Years of Resistance Comic Book*, *The Anti-Capitalist Resistance Comic Book*, and *The Antifa Comic Book*. He is a member of the Kwakwaka'wakw nation whose territory is located on northern Vancouver Island and adjacent mainland in the province of "British Columbia." He has been involved in Indigenous people's and anti-globalization movements since 1990. He lives in northern British Columbia.

## Praise for THE ANTIFA COMIC BOOK

A riveting and fact-based history that feels more important than ever ... Hill utilizes the boldness of his graphic medium to venerate the struggle against bigotry, but despite this larger than life lionization, he grounds his story in truth and fact. -*Booklist* (STARRED REVIEW)

This brightly colored, action-filled graphic narrative details the long, deep history of fascism and opposition to it ... The book sounds the warning that refusing to recognize the threat and failing to respond physically means failing to learn from history. Even those who oppose Antifa's tactics will find their perspective broadened by this graphic history. -*Kirkus Reviews*

# WHAT IS FASCISM?

1. FASCISM IS AN IDEOLOGY THAT PROMOTES A STRONG, CENTRALIZED STATE UNDER THE COMMAND OF A SUPREME LEADER (A DICTATORSHIP), OFTEN A CULT OF PERSONALITY & BUILT UP AROUND THE LEADER.

2. FASCIST MOVEMENTS ARE AUTHORITARIAN AND MILITARISTIC, OFTEN HAVING A PARAMILITARY FORCE THAT FORMS THE BASIS OF THE MOVEMENTS.

3. FASCISM IS ULTRA-NATIONALIST AND HAS A PERMANENTLY RACIST FOUNDATION.

4. COMPARED WITH THE MILITARISM OF THE MOVEMENT, THESE RACIST AND ULTRA-NATIONALIST BELIEFS GIVE FASCISM AN IMPERIALIST WORLDVIEW.

5. FASCIST MOVEMENTS ARE PREDOMINANTLY ANTI-SEMITIC AND SEE THEMSELVES CENTRAL TO A CONCEPT OF GLOBAL DOMINATION.

6. IN A FASCIST DICTATORSHIP, ALL ASPECTS OF SOCIETY ARE REGIMENTED, AND ALL DEVIATION IS VIOLENTLY REPRISSED.

7. THE MEDIA, ENTERTAINMENT, EDUCATIONAL, AND CULTURAL INSTITUTIONS ARE TAKEN OVER, THEIR CONTENT REPLACED BY FASCIST IDEAL, PHILOSOPHY, & CULTURE.

8. BY THESE MEANS, THE CULT OF PERSONALITY AROUND THE LEADER IS STRENGTHENED AND THE STATE BECOMES A BUILT UP AS A SPIRITUAL-BESTIAL RELIGION - EXISTING BEYOND THE STATE AND SOCIETY ARE TRANSFORMED INTO A FASCIST CULT.

6

# WHAT IS ANTIFA?

ANTIFA IS AN ABBREVIATION OF ANTIFASCIST ACTION, ORIGINALLY SET UP BY THE GERMAN COMMUNIST PARTY IN 1932 TO OPPOSE THE NAZIS.

ON THE JOBS, THE ANTIFASCISTISCHE AKTION WAS DEVISED BY AUTONOMISTS AND ANARCHISTS IN WEST GERMANY TO COUNTER A GROWING FAR RIGHT, WITH NO CONNECTION TO THE ORIGINAL COMMUNIST PARTY ORGANIZATION. TODAY, MANY GROUPS USE VARIATIONS OF THE ORIGINAL ANTIFA LOGO (DESIGNED BY MAX HELLERSON & MAX GERNARD).

BY THE 1990S, ANTI-FASCIST ACTION GROUPS WERE DEVELOPED ACROSS EUROPE AND INTERNATIONALLY.

ANTIFA IS CHARACTERIZED BY MILITARY DIRECT ACTION, LEADING THE FAR RIGHT AND A RADICAL ANTI-CAPITALIST ANARCHAL, DECENTRALIZED GROUPS. ANTIFA SEE IT AS NECESSARY TO CONFRONT FASCISTS BOTH INDIVIDUALLY AND PROFESSIONALLY. THEY ALSO WORK TO CREATE ANTI-FASCIST AND ANTI-RACIST CULTURE.

ANTIFA ANARCHISTS ALIGNMENT NOT ONLY FASCIST AND NEO-NAZI GROUPS BUT ALSO FAR RIGHT MOVEMENTS THAT SHARE MANY OF THE SAME GOALS AS FASCISTS (SUCH AS THE NO BORDER, NO-ONE FOR EXEMPLES).

TODAY ANTIFA IS STILL USED AS AN ABBREVIATION FOR ANTI-FASCIST ACTION GROUPS, BUT ALSO REFERS TO MILITANT ANTI-FASCISTS IN GENERAL.

7

**ANARCHY IN THE UK**  
The National Front, Asian Youth Movements, and the Anti-Nazi League

ON THE LATE 1970S, A RESURGENCE OF FASCIST IDEAS IN BRITAIN SAW THE TOTAL SUPREMACY OF THE NATIONAL FRONT PARTY, WHICH WOULD BECOME THE LARGEST FASCIST PARTY IN POST-WAR BRITAIN. IT WAS FOUNDED IN 1967, AND SOON AFTER TO EXPLOIT RACIST FEARS ABOUT IMMIGRATION.

THE PARTY WAS HEAVILY INFLUENCED BY THE ENGLISH FASCIST PARTY MEMBER WHO IN 1939 MADE AN ANARCHIST TALK AGAINST IMMIGRATION KNOWN AS THE "MARCH OF BLOOD". IMMIGRANTS FROM INDIA AND ASIA WERE EXTERMINATED TO MAKE ROOM FOR A DECLINING BORN FORCE.

OPPOSITION TO THE NF, SOON EMERGED. ON JUNE 28, 1978, THOUSAND PEOPLE PROTESTED AGAINST AN NF ANTI-IMMIGRATION MEETING IN WEST LONDON. POLICE ATTACKED THE RALLY WITH BATTERY CHARGES AND A STAFFIC, NEWS SATREY, AND MELLER.

ON SEPTEMBER 1979, 2,000 ANTI-FASCISTS MARCHED THE RICH OF AN ANTI-RACISM, FORCING THE POLICE TO REINFORCE IT. A YEAR LATER, 300 NF MEMBERS WERE OUTHUMBERED BY A CONCENTRATED DEMONSTRATION OF 5,000 IN EAST LONDON.

71

**THE RISE & FALL OF THE "ALT-RIGHT"**

THE PRESIDENTIAL CAMPAIGN OF DONALD TRUMP BOULDERING THE EMERGENCE OF THE ALT-RIGHT AND OFFICE THE CURATOR.

THE CAMPAIGN & SUBSEQUENT ELECTION ALSO SAW THE EMERGENCE OF THE ALT-RIGHT AN ASSASSINATION OF FASCIST & FAR-RIGHT GROUPS & INDIVIDUALS.

I, AND MICE DONALD BUILD A WALL, A BIG WALL, AND WE'RE GOING TO KEEP ALL THE UNWANTEDS OUT OF OUR COUNTRY.

THE FAR RIGHT AND TRUMP, FASCIST & BORN AGAIN WHITE SUPREMACY BELIEVERS, WHO THEY REPRESENTED THEIR INTERESTS IN PRESERVING A BIRTH OF WHITE SUPREMACY.

THESE GROUPS COULDN'T TOLERATE TRUMP'S SHARED WHITE SUPREMACY BELIEFS, AS SPLITTING THEM A COMM, USING INTERNET MEMES & SOCIAL MEDIA TO AMP UP THEIR MESSAGE.

ONE OF THE MAIN PROPONENTS OF THE ALT-RIGHT WAS RICHARD SPENCER.

AFTER TRUMP'S ELECTION, VICTOR STEVE BARNOW WAS IDENTIFIED AS THE WHITE NATIONAL DIRECT STRATEGIC. BARNOW WAS THEN EXECUTIVE CHAIRMAN OF THE SUB-EIGHT BREITBART NEWS, WHICH BARNOW DISCLOSED AS THE TRAITOR FOR THE ALT-RIGHT.

BARNOW WAS FINED \$75K MONTHLY, SPECIFICALLY AFTER THE JULY 2017 CHARGES OF TRUMP'S "WHITE NATIONAL RALLY" & RETURNED TO WORK AT BREITBART NEWS. HE CONTINUED TO GIVE ADVICE TO FAR-RIGHT PARTIES, SUCH AS THE NATIONAL FRONT IN FRANCE, ALTERNATIVE FOR GERMANY, SWEDEN DEMOCRATS & THE EPICUREAN MOVEMENT.

72

GORD HILL

# THE ANTI-CAPITALIST RESISTANCE COMIC BOOK

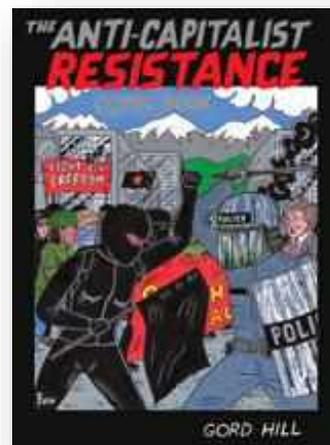
FROM THE WTO TO THE G20

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (96 PP)

PUB DATE (CANADA): MAY 2012

RIGHTS SOLD: TURKEY (BILIM VE SOSYALIZM  
YAYINLARI); GERMANY (VERLAG EDITION AV)



In recent years the world has borne witness to numerous confrontations, many of them violent, between protesters and authorities at pivotal gatherings of the world's political and economic leaders. While police and the media are quick to paint participants as anarchistic thugs, accurate accounts of their subsequent treatment at the hands of authorities often go untold--as well as the myriad stories of corporate and government corruption, greed, exploitation, and abuse of power that inspired such protests in the first place.

In this startling, politically astute graphic novel, Gord Hill ([The 500 Years of Resistance Comic Book](#)) documents the history of capitalism as well as anti-capitalist and anti-globalization movements around the world, from the 1999 "Battle of Seattle" against the World Trade Organization to the Toronto G20 summit in 2010. The dramatic accounts trace the global origins of public protests against those in power, then depict recent events based on eyewitness testimony; they paint a vivid and historically accurate picture of activists who bring the crimes of governments and multinationals to the world's attention.

As the "Occupy" movements around the world unfold, *The Anti-Capitalist Resistance Comic Book* is a deft, eye-opening look at the new class warfare, and those brave enough to wage the battle.

**GORD HILL** is the author of *The 500 Years of Resistance Comic Book*, *The Anti-Capitalist Resistance Comic Book*, and *The Antifa Comic Book*. He is a member of the Kwakwaka'wakw nation whose territory is located on northern Vancouver Island and adjacent mainland in the province of "British Columbia." He has been involved in Indigenous peoples' and anti-globalization movements since 1990. He lives in northern British Columbia.

## Praise for THE ANTI-CAPITALIST RESISTANCE COMIC BOOK

This intricately illustrated political graphic novel provides readers with a much-needed alternative perspective on the history and rise of capitalism and the rippling effects of globalization and escalating

21

class warfare ... Hill has crafted an important commentary on capitalism, activism, and solidarity. - *Broken Pencil*

An important primer for the movement. -*The Public Archive*

Hill is a talented illustrator, with a perspective that affords him a unique window into the events he is describing. -*Publishers Weekly*

Essential reading ... Hill's work is at the forefront of creating accessible material about leftist tactics and strategies. -*Canadian Dimension*

Hill's comic book truly does clarify "what taking on capitalism is all about" ... as with *The 500 Years of Resistance Comic Book* and in the wake of the different Occupy movements and the Idle No More Movement, Hill's graphic novel is certainly, once again, timely. -*Canadian Literature*

## **PROLOGUE: A BRIEF HISTORY OF CAPITALISM**



SYAN ROSE

# OUR WORK IS EVERYWHERE

AN ILLUSTRATED ORAL HISTORY OF QUEER AND TRANS RESISTANCE

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (72 PP)

PUB DATE (Canada): OCTOBER 2020

RIGHTS HELD: FRANCE, GERMANY, THE NETHERLANDS



**A visually stunning graphic non-fiction book on queer and trans resistance.**

Over the past ten years, we have witnessed the rise of queer and trans communities that have defied and challenged those who have historically opposed them. Through bold, symbolic imagery and surrealist, overlapping landscapes, queer illustrator and curator Syan Rose shines a light on the faces and voices of these diverse, amorphous, messy, real, and imagined queer and trans communities.

In their own words, queer and trans organizers, artists, healers, comrades, and leaders speak honestly and authentically about their own experiences with power, love, pain, and magic to create a textured and nuanced portrait of queer and trans realities in America. The many themes include Black femme mental health, Pacific Islander authorship, fat queer performance art, disability and health care practice, sex worker activism, and much more. Accompanying the narratives are Rose's startling and sinuous images that brings these leaders' words to visual life.

*Our Work Is Everywhere* is a graphic non-fiction book that underscores the brilliance and passion of queer and trans resistance.

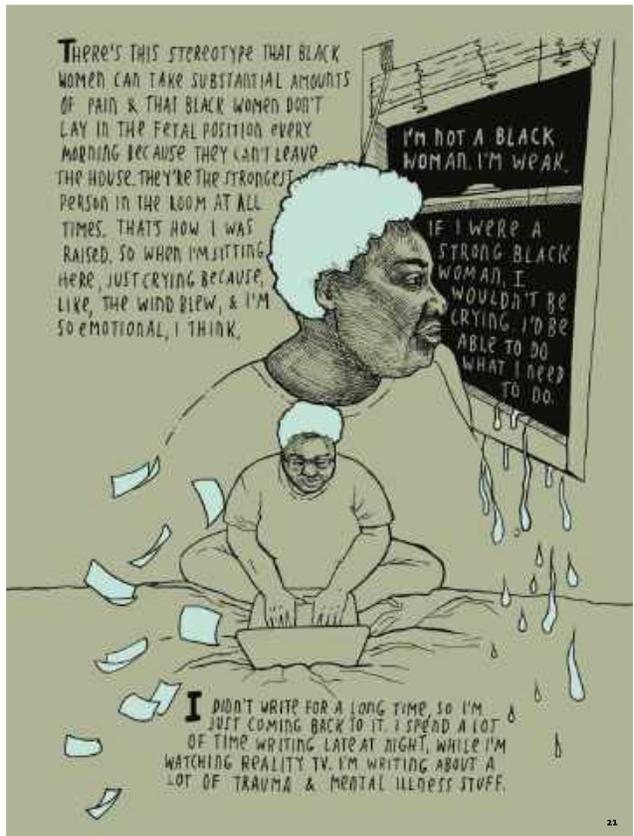
Includes a foreword by Lambda Literary Award-winning author and activist Leah Lakshmi Piepzna-Samarasinha, author of *Care Work: Dreaming Disability Justice*.

**SYAN ROSE** is an illustrator and comic artist whose work plays with both surrealist and representational imagery to approach topics of personal history, politics, accountability, and healing. She's been published in *Bitch*, *Slate*, *Gay Magazine*, *Truthout*, and *Autostraddle*, and has self-produced many comics and zines.

**LEAH LAKSHMI PIEPZNA-SAMARASINHA** is a queer disabled femme writer and performer of Burgher/Tamil Sri Lankan and Irish/Roma ascent. Her most recent titles are the nonfiction book *Care Work: Dreaming Disability Justice* (2018) and the poetry book *Tonguebreaker* (2019). Her memoir *Dirty River* was a finalist for a Lambda Literary Award and a Publishing Triangle Award (Judy Grahn Award for Lesbian Nonfiction). She is also author of the poetry books *Bodymap* and *Love Cake* (Lambda Literary Award winner) and *Consensual Genocide*, and co-editor of *The Revolution Starts At Home: Confronting Intimate Violence in Activist Communities*. She is the co-founder of Mangos With Chili, North America's touring queer and trans people of colour cabaret, and is a lead artist with the disability justice incubator Sins Invalid.



20



21

# RAY FELIX and TOM SCIACCA BRONX HEROES IN TRUMLAND

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (72 PP)

PUB DATE (CANADA): APRIL 2020

RIGHTS HELD: FRANCE, GERMANY, THE  
NETHERLANDS



For all other rights please contact Brian Lam [brian@arsenalpulp.com](mailto:brian@arsenalpulp.com)

**The Bronx Heroes take on their biggest foe of all, President Donald Trump, in this hilarious and boldly subversive comic book.**

Astron Star Soldier is an astronaut/alien warrior who first appeared in Tom Sciacca's *Astral Comics* #1 in 1977. Black Power is an African American superhero, war veteran, and former boxer who first appeared in Ray Felix's comic *A World Without Superheroes* in 1993. As the Bronx Heroes dedicated to fighting criminals and eradicating injustice, they join forces to confront their greatest foe ever - an evil supervillain named Donald Trump.

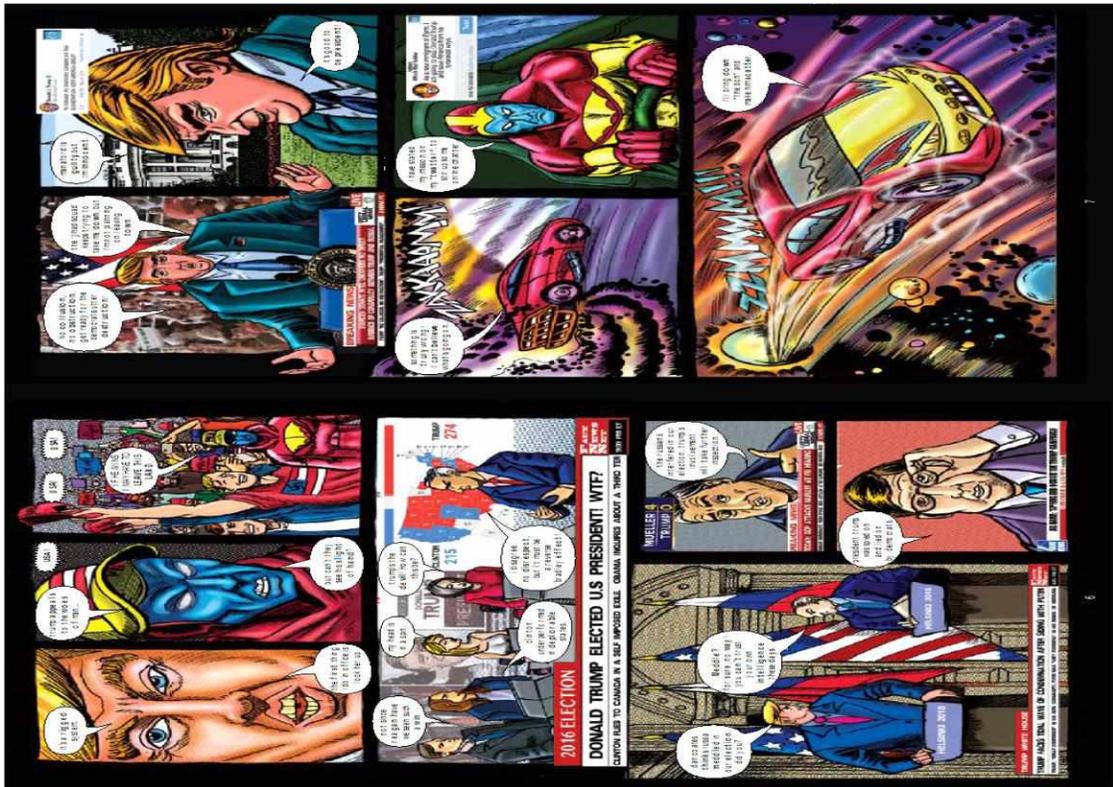
Trump is a toupee-wearing scoundrel plotting to use mind control to vanquish America after first conquering the five boroughs of New York. With his help of the evil prince Putin and his MAGA hat-wearing goon named Gorka, Trump is determined to build walls, create divisiveness, and destroy the media. Astron Star Soldier and Black Power resolve to defeat Trump and restore order but are hypnotized into helplessness by Trump's scheming FLOTUS. Can the Bronx Heroes succeed where Mueller, Hilary Clinton, and the US congress failed, and save the nation from itself?

Outlandish and recklessly funny, *Bronx Heroes in Trumpland* is a comic book that will make you believe in America again.

**RAY FELIX** is a Bronx native born in 1973. His comics include *Bronx Heroes 1.0: Runaway Slave*, *Bronx Heroes 2.0: The Greatest Hero Black Power*, *Heavy Traffic*, *Enter: The Roach* and *A World Without Superheroes*. Felix is also the founder of the community-based organization Bronx Heroes Comic Con and co-founder of Women in Comics Con, both of which promote literacy and education through the practice of reading and creating comics. He has been the recipient of numerous awards and grants including from New York State Council on the Arts in 2011 -2016, the National Endowment for the Arts, and Bloomberg Philanthropies; he was also awarded a Citation of Merit from the Borough of The Bronx for his community based work and teaching at-risk LGBTQ youth.

**TOM SCIACCA** is a Bronx-born artist/writer/journalist/filmmaker. In high school, he met future Marvel superstar George Perez, and the two bonded over their mutual love of comics. The duo started working on various fanzines in the 1970s, finally breaking into Marvel Comics in 1974, where Tom worked as assistant to Stan Lee. He was later assistant to Vince Colletta, art director at DC Comics, where he worked on projects such as the 1978 film *Superman* and the comic book *Superman*

vs *Muhammad Ali*. Sciacca was also one of the first indie comic publishers, of Astral Comics in the 1970s and early 1980s; he recently revived Astral Comics with Ray Felix as art director.



DAVID SMITH (TEXT), MIKE  
MOSHER (ILLUSTRATIONS)  
**GEORGE ORWELL**  
**ILLUSTRATED**  
UPDATED EDITION

CLIENT: ROAM AGENCY

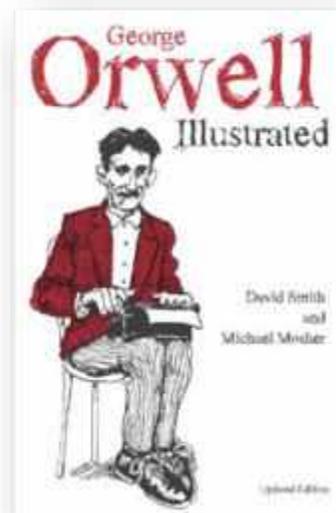
PUBLISHER: HAYMARKET BOOKS

MATERIAL: FULL MS. (192 PP)

PUB DATE (US): SPRING 2018

RIGHTS SOLD: KOREA (DARUN), RUSSIA  
(EKSMO)

RIGHTS HELD: FRENCH



[For all other rights please see https://www.roamagency.com/subagents/](https://www.roamagency.com/subagents/)

George Orwell is one of the most celebrated of all 20th-century literary figures, yet he is frequently misunderstood, largely because his expositors have seldom fully grasped his sophisticated left-wing anti-Stalinism. This illustrated narrative is uniquely accessible and provides the insight needed to understand Orwell, with the same kind of light touch that Orwell himself adored.

**DAVID SMITH** is editing Marx's notes on globalization and non-Western cultures for Yale University Press. The author of *Marx's Capital Illustrated* (Haymarket, 2014, illustrated by Phil Evans), Smith is a professor and department chair at the University of Kansas.

**MIKE MOSHER**, artist-adventurer, professor of Art/Communication Media Administration, wrote and illustrated two English textbooks published in Japan explaining American youth through rock lyrics; organized community murals in California and Michigan; produced onscreen instructional animation in Silicon Valley, helps edit and produce *Bad Subjects: Political Education in Everyday Life*.

### Praise for **GEORGE ORWELL ILLUSTRATED**

“An outstanding introduction of George Orwell's politics that has certainly stood the test of time, and the artwork is tremendous.”

**Socialist Review**

**An interview with the author:** <https://www.popmatters.com/orwell-illustrated-david-smith-2600367976.html?rebelltitem=10#rebelltitem10>

## Preface • Orwell in 2018

At the 1941 World Congress of PEN, Arthur Koestler surprised his friends by wagering five bottles of burgundy that George Orwell would be "the greatest best seller" within five years.

The setting for Koestler's prediction was a propos: PEN, founded 20 years earlier, was internationally active in defense of free speech, and Orwell, like Koestler, had begun to make a name for himself as an unyielding partisan of intellectual freedom.

But otherwise, Orwell was still little known.

Orwell's early novels and memoirs—including his autobiographical narrative of anti-fascist struggle during the Spanish Civil War, *Homage to Catalonia* (1938)—had won Orwell only a modest readership.

His reputation as an incomparably lucid and truth-telling essayist was still in its infancy.



But Koestler, whose own most famous book, *Darkness at Noon*, had appeared just the year before, was soon proven right.

*Animal Farm*, Orwell's withering satire of the hollowing-out of the Russian revolution, won a global audience soon after it appeared in 1945. A year later—five years to the month after Koestler's wager—*Animal Farm* was named a Book-of-the-Month Club selection.



Although the Club's reviewer was less than eloquent—*Animal Farm*, he said, is a "semi-brilliant book on pig life and dictators"—his prediction that *Animal Farm* is an "English success [which would soon be] an American success" —was prescient.

Before long, the Book-of-the-Month Club edition of *Animal Farm* had sold nearly a half-million copies. Two other English editions flew off the shelves, and translations into many languages ensued.

And then came *Nineteen Eighty-Four*.

Novelist Robert Harris may have been guilty of exaggeration when he called Orwell's bleak dystopia "the most influential book ever written." But Orwell's influence has pulsed around the globe with increasing velocity ever since *Nineteen Eighty-Four* first appeared in 1949.



When whistleblower Edward Snowden revealed in 2013 that the National Security Agency was engaging in massive, illegal domestic surveillance, sales of *Nineteen Eighty-Four* rose 5,771%. And Snowden's ensuing exile dramatized the global reach of the security state.

In 2017, when one of the new president's top advisers endorsed "alternative facts," *Nineteen Eighty-Four* rose to the top of Amazon's bestseller list.

Now, however, Communism is a fading memory. Russia and China remain authoritarian, but they have also embraced the profit motive.



And yet, Orwell's disturbing vision remains as unforgettable as ever.

As he had wished, *Nineteen Eighty-Four* now appears to be a critique not of stereotyped "Communism" but of all antidemocratic politics.

And there is a special irony in the fact that the NSA, the CIA and other security services now loom large in charges of "Orwellian" abuses of power.

Just years after Orwell's death, the CIA financed a worldwide effort to make *Animal Farm* and *Nineteen Eighty-Four* into ideological weapons of the Cold War.

A serio-comic effort to capture *Animal Farm* for the anti-Communist crusade resulted, in 1954, in an animated film that CIA censors had painstakingly vetted, seeking to delete every hint—of which there were many—that Orwell saw the 1917 revolution as a revolution betrayed, not as proof that revolutions must and can only fail.

Even at that early stage, the powers-that-be took Orwell seriously; and since then, they have often tried to deflect or neutralize Orwell's challenges. But the imaginative power of Orwell's vision continues to ensnare them. His writings are too piercingly and comprehensively critical to be easily domesticated. It is perhaps telling that, in 2012, Joan Bakewell of the Labour Party reported that the BBC had turned down the gift of an Orwell statue by Martin Jennings, even though Orwell was, and remains, the BBC's most famous alumnus.

"Apparently," she reflected, "George Orwell would be perceived as too left-wing a figure for the BBC to honour."

But, as it happened, Orwell is also too popular to ignore—precisely because his razor-sharp vision continues to resonate. In August 2016, the BBC confirmed that a life-sized bronze sculpture of Orwell would, in fact, be placed at the entrance to the BBC's New Broadcasting House.

An apt quote accompanied the preliminary model of the sculpture:

"IF LIBERTY MEANS ANYTHING AT ALL, IT MEANS THE RIGHT TO TELL PEOPLE WHAT THEY DO NOT WANT TO HEAR."



Decades after 1984, Orwell is still making waves.



He makes overreaching officials and prying security services nervous. The goal of this book is to explain why.

SIRI HUSTVEDT (TEXT), ASTRID  
BELVEZET (ILLUSTRATIONS)

# A FABLE FOR MY DAUGHTER

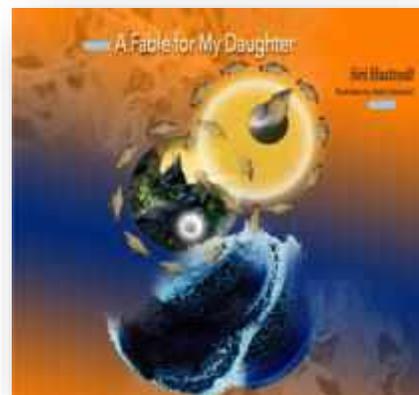
CLIENT: ASTRID BELVEZET

MATERIAL: FULL MS. (96 PP) 30 x 27

PUB DATE: ON SUBMISSION

PUBLISHER: ON SUBMISSION

RIGHTS HELD: WORLD



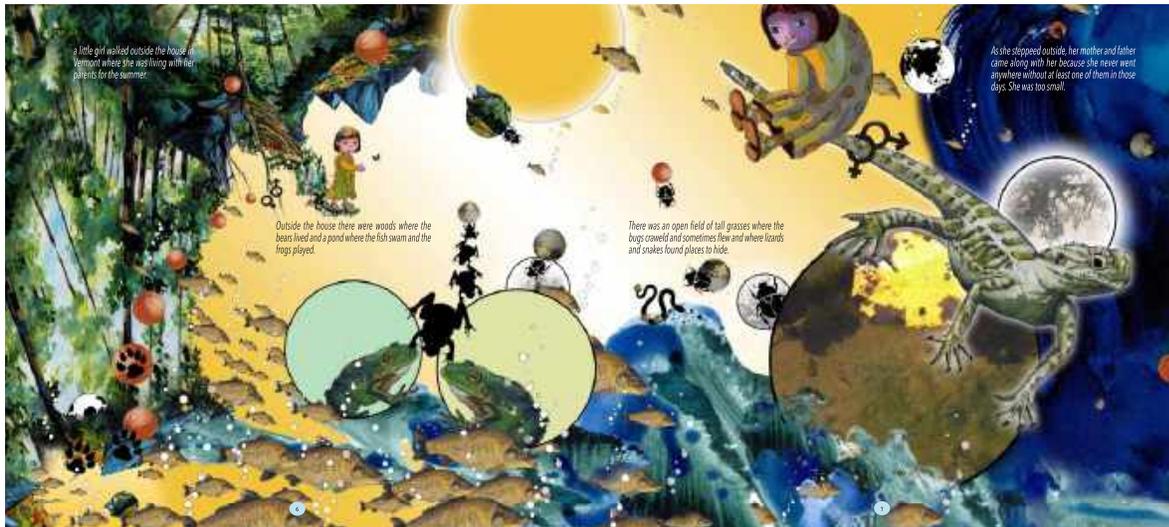
Invented by Siri Hustvedt for her own daughter, this short text depicts a young girl growing up and noticing all the things that are wrong in the world, until the earth rebels against those who think that it can be treated like a toy. After a dream she decides to take better care of our vulnerable planet.

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.



A little girl walked outside the house to  
 remember where she was living with her  
 parents for the summer.

Outside the house there were woods where the  
 bears lived and a pond where the fish swam and the  
 frogs played.

There was an open field of tall grasses where the  
 bugs crawled and sometimes flew and where lizards  
 and snakes found places to hide.

As she stepped outside her mother and father  
 came along with her because she never went  
 anywhere without at least one of them in those  
 days. She was too small.

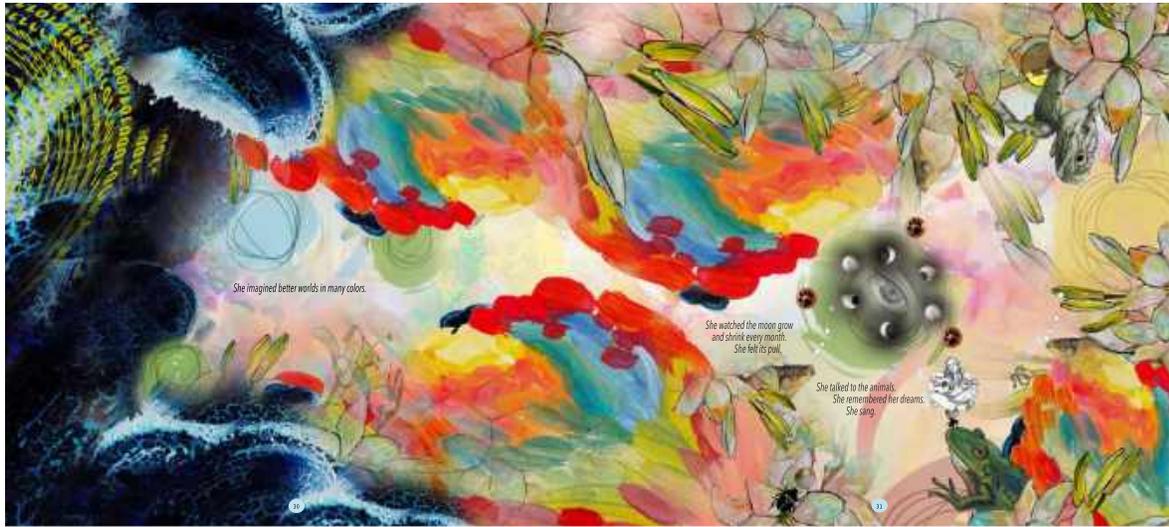


It was night and there was a full moon.

She reached her hands up toward the  
 shining disc in the sky and said, "Hold  
 it! Hold it!"

Her mother and father had to tell her  
 that the moon could not be brought  
 down from the heavens and handed to  
 her like a toy.

The little girl cried.



She imagined better worlds in many colors.

She watched the moon grow  
 and shrink every month.  
 She felt its pull.

She talked to the animals.  
 She remembered her dreams.  
 She sang.

MARY SHELLEY (TEXT), ASTRID BELVEZET  
(ILLUSTRATIONS)

# THE INVISIBLE GIRL

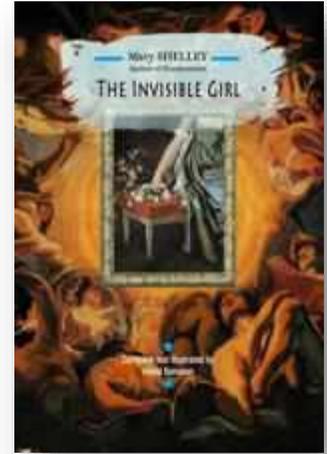
CLIENT: ASTRID BELVEZET

MATERIAL: FULL MS. (48 PP) 32 x 23

PUB DATE: ON SUBMISSION

PUBLISHER: ON SUBMISSION

RIGHTS HELD: WORLD



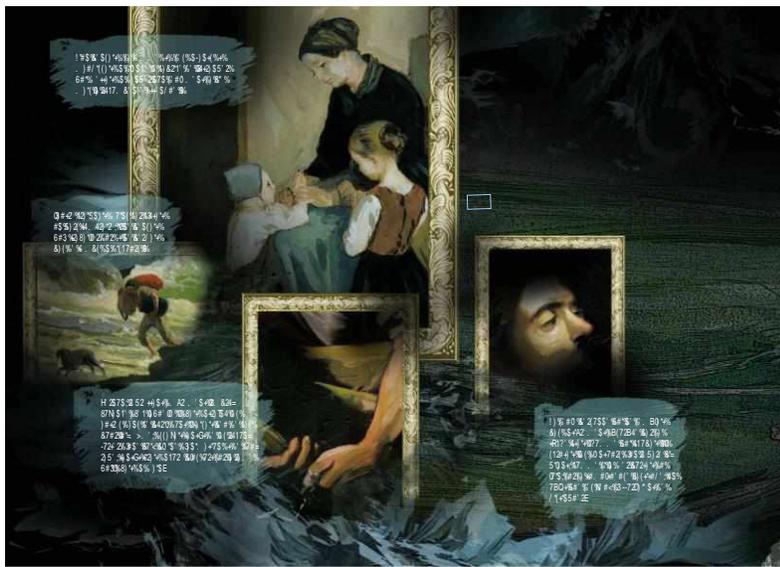
*The Invisible Girl* is a Gothic tale written by Mary Shelley and first published in *The Keepsake* for 1833. The tale is set in Wales and tells the story of a young woman named Rosina, who lives with her guardian, Sir Peter Vernon, and is secretly engaged to his son, Henry. Henry is away from home when 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 Angoulême, 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.



LAURA GRAMUGLIA

# ROCKET GIRLS

WOMEN WHO RAISED THEIR VOICES

CLIENT: OTAGO LITERARY AGENCY

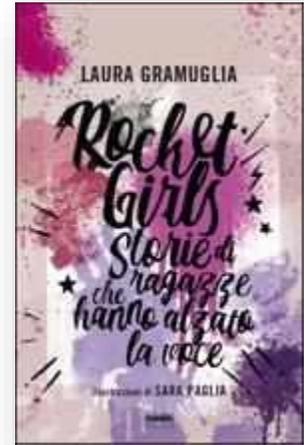
MATERIAL: FULL MS. IN ITALIAN (220 PP), COLOUR ILLUSTRATIONS

PUB DATE (ITALY): JUNE 2019

PUBLISHER: FABBRI

RIGHTS SOLD: BRAZIL

RIGHTS HELD: FRENCH



**Nina Simone, M.I.A., Lauryn Hill, Saint Vincent, Madonna, Fiona Apple, Patti Smith, Joni Mitchell, Björk, Amy Winehouse, Tina Turner, Siouxsie, Courtney Love, Janis Joplin, Marianne Faithfull, Nico, Sinead O'Connor, Whitney Houston, Cat Power, Tori Amos, PJ Harvey, Cher, and many more.**

Women in the history of rock are not few; but few are the ones remembered. However, armies of other female musicians fought with them, though their stories never gained the spotlight. But the moment to tell them has arrived. That's why *Rocket Girls* is first of all a demand for attention. A reading that encourages us to look beyond labels and consider female music not a genre in itself, but a world as rich and multi-faceted as the male one.

You will meet fifty women who have fought the patriarchy of rock. One song for every artist, from the '50s to this day.

Speaker, dj, and author, **LAURA GRAMUGLIA** worked on Radio DeeJay and she is currently one of the voices of Radio Capital. She wrote about music and women on Rolling Stone, Tu Style, Futura – Corriere della Sera, and she collaborated to the launch of the international online radio Spreaker. She is a member of shesaid.so, a global community of women and gender minorities in the music industry.

Her backlist includes titles such as *Rock in Love. 69 love stories* (translated into Turkish), *Pop Style* and *Bad habits. Eroticism in Pop*, all published by Arcana.

## PRAISE

«Women who made a social and cultural legacy out of their musical talent. A posse of remarkable examples.» **Io Donna - Corriere della Sera**

«Great tunes, great women, and great stories. A beautifully illustrated soundtrack.» **Tutto Rock**

«We still need rebel women like these ones.» **Sky Arte**

NON-FICTION / MUSIC

BLONDIE

# Debbie Harry

## One Way or Another

*One way or another. I'm gonna find ya  
I'm gonna get ya. get ya. get ya. get ya  
One way or another. I'm gonna win ya  
I'm gonna get ya. get ya. get ya. get ya  
One way or another. I'm gonna see ya  
I'm gonna meet ya. meet ya. meet ya. meet ya*

in "PARALLEL LINES", 1978

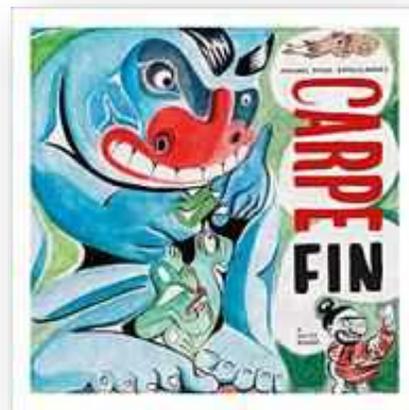
**D**ebbie Harry non ha mai perso il controllo, ha tentato più strade, ha rallentato, invertito la rotta, fino a quando non ha imboccato quella giusta. Lì ha iniziato a correre senza mai voltarsi indietro, mantenendo saldo il volante nelle proprie mani. I Blondie sono una sua creatura, prendono il nome dalla sua biondissima capigliatura, in un'epoca in cui tingersi i capelli era considerato un gesto sovversivo. Suoi sono anche molti dei testi della band, tra cui uno dei singoli di maggiore successo: *One Way or Another*. Un brano che parla di un ex che non accetta la rottura, una situazione spiacevole che la donna riesce a superare e a sdrammatizzare. In un modo o nell'altro bisogna andare avanti con la propria vita, bisogna sopravvivere.

"Fai quello che vuoi, ma non fidarti di nessuno" ripete ancora oggi Chris Stein ripensando all'epopea punk. Chris è l'altra metà dei Blondie, è stato a lungo compagno di Debbie senza ostacolarne mai la crescita in un periodo in cui le donne nelle band erano guardate con so-



MICHAEL NICOLL YAHGULANAAS  
**CARPE FIN**  
A HAIDA MANGA

CLIENT: ACACIA HOUSE  
PUBLISHER: DOUGLAS & McINTYRE  
MATERIAL: FULL MS. (316 PP)  
PUB DATE (CANADA): NOVEMBER 2019  
RIGHTS HELD: FRENCH



[For all other rights please contact Bill Hanna bhanna.acacia@rogers.com](mailto:bhanna.acacia@rogers.com)

“The ragged edges of the temperate rainforest reach far out onto an island in the western seas. It is a place where one chooses to go ahead or turn back...”

In a prequel to the award-winning *Red: A Haida Manga*, acclaimed artist Michael Nicoll Yahgulanaas blends Asian *manhwa/manga* with the Haida artistic and oral tradition in another stunning hand-painted volume.

In a small near-future community perched between the ocean and the northern temperate rainforest, a series of disasters is taking a heavy toll. It is early fall and a fuel spill has contaminated the marine foods the village was preparing to harvest. As food supplies dwindle, a small group decides to make a late season expedition to search for sea lions. Surprised by a ferocious storm, they abandon one man, Carpe, on an isolated rock at sea. After ten days they are finally able to return, but he has vanished. The story follows Carpe’s encounters with the Lord of the Rock, who demands retribution for Carpe’s role in the hunt, and Carpe’s fate in the half-life between human and animal, life and death.

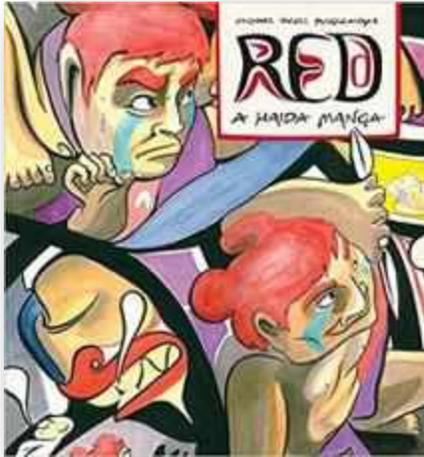
**MICHAEL NICOLL YAHGULANAAS** is a visual artist, storyteller and public speaker. Raised on Haida Gwaii, he melds cultural hybridity and his political experiences as an Indigenous person with contemporary graphic literature to produce a unique genre called Haida Manga. His books include *Flight of the Hummingbird* (Greystone, 2008), *A Tale of Two Shamans* (Theytus, 2001) and *Red* (Douglas & McIntyre, 2009). He lives in Canada with his wife and daughter, close to the Two Sisters Mountain on an island in the Salish Sea.

### PRAISE

“The resulting imagery [in *Carpe Fin*] is powerful, moving, beautiful and often screamingly funny. No verbal description will do it justice. Interested? Go out now and buy this remarkable book, and see for yourself what one of B.C.’s most challenging and innovative visual artist is up to currently.” (Tom Sandborn *Vancouver Sun*)



**ALSO AVAILABLE (FRENCH/EUROPE):**



Referencing a classic Haida oral narrative, this stunning full-color graphic novel documents the tragic story of a leader so blinded by revenge that he takes his community to the brink of war and destruction. Consisting of 108 pages of hand-painted illustrations, *Red* is a groundbreaking mix of imagery from the indigenous Haida culture and Japanese manga. Red is the prideful leader of a small village in the islands off the northwest coast of British Columbia. His sister was abducted years ago by a band of raiders, and when news comes that she has been spotted in a nearby village, Red sets out to rescue his sister and exact revenge on her captors. Tragic and timeless, it is reminiscent of such classic stories as *Oedipus Rex* and *Macbeth*. An action-packed and dazzling graphic novel, *Red* is also a cautionary

tale about the devastating effects of rage and retribution.

French Canadian rights sold to Rencontres Inattendues



21

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



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



VIVEK SHRAYA (TEXT), NESS LEE  
(ILLUSTRATIONS)

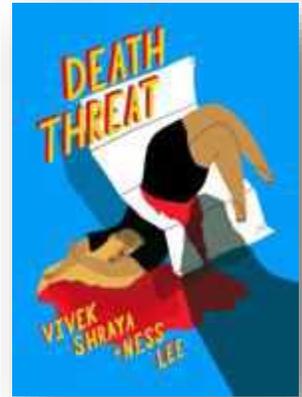
# DEATH THREAT

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (60 PP)

PUB DATE (Canada): MAY 2019

RIGHTS HELD: FRANCE, GERMANY, THE  
NETHERLANDS



## ON THE SHORTLIST OF THE 2020 LAMBDA LITERARY AWARDS!

In the fall of 2017, the acclaimed writer and musician Vivek Shraya began receiving vivid and disturbing transphobic hate mail from a stranger. Celebrated artist Ness Lee brings these letters and Shraya's responses to them to startling life in *Death Threat*, a comic book that, by its existence, becomes a compelling act of resistance. Using satire and surrealism, *Death Threat* is an unflinching portrayal of violent harassment from the perspective of both the perpetrator and the target, illustrating the dangers of online accessibility, and the ease with which vitriolic hatred can be spread digitally.

**VIVEK SHRAYA** is the author of the young-adult collection *God Loves Hair*, the novel *She of the Mountains*, the poetry book *even this page is white*, and the children's picture book (with Rajni Perera) *The Boy & the Bindi* (all published by Arsenal Pulp Press), as well as *I'm Afraid of Men* and *What I Love About Being QUEER*. She is editor of the Arsenal Pulp Press imprint VS. Books, dedicated to work by young black, Indigenous, and writers of colour. Vivek was the 2014 recipient of the Steinert & Ferreiro Award for leadership in Toronto's LGBTQ community, the recipient of Anokhi Media's inaugural Most Promising LGBTQ Community Crusader Award in 2015, a 2015 Toronto Arts Foundation Emerging Artist Award finalist, and a 2015 recipient of the Writers' Trust of Canada's Dayne Ogilvie Prize Honour of Distinction. Originally from Edmonton, she now lives in Calgary, where she is an assistant professor in the University of Calgary's Department of English.

**NESS LEE** is an illustrator/artist based in Toronto. Her illustrations have been chosen for award publications such as *American Illustration* 35 and the *Society of Illustrators* 57 and she has exhibited her works at galleries in Toronto, New York, Boston and Tokyo. She graduated from the Ontario College of Art and Design with a Bachelors of Design degree in Illustration. She has continued to explore her practice using a wide range of mediums such as ceramics, drawing, painting, and mixed media sculpture.

## PRAISE FOR *DEATH THREAT*

An unexpected and ebullient pairing of two rising stars in Canadian writing and illustration, approaching a fraught subject with an unconventional and surprising look at the perspectives of both perpetrator and victim. -*Quill and Quire*

That Vivek shares her life so openly is an inspiration to many but is not without costs. I'm so grateful for her voice. It feels like a natural fit for comics. -Jillian Tamaki, co-creator of *Skim* and *This One Summer*

*Death Threat* is fearless and ambitious. I have no idea where Vivek will go next but we should all be very excited to follow her there. -Michael DeForge, author of *Ant Colony* and *Big Kids*

*Death Threat* perfectly expresses the feeling of being exposed to the hurtful and threatening presumptions of strangers. Vivek Shraya and Ness Lee transform a hideous and constrictive mindset into beauty and love. -Lisa Hanawalt, production designer/producer, *BoJack Horseman*; author of *Coyote Doggirl*

In transcending hate and ignorance with strength and vulnerability, Shraya - with the assistance of Lee [and colorists] Phan and Tang - deliver a message of hope and courage to all trans women. -*Gay League*

Documenting the hate mail that Shraya gets, she uses satire, surrealism, and the illustrations of Ness Lee to bring online dangers to life and provide life-saving visibility to the dangers trans people face everyday. -*Out*





VIVEK SHRAYA (TEXT),  
RAYMOND BIESINGER  
(ILLUSTRATIONS)

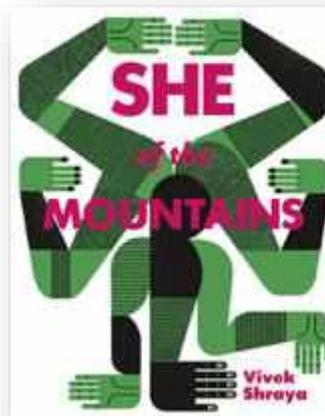
# SHE OF THE MOUNTAINS

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (152 PP)

PUB DATE (Canada): SEPTEMBER 2014

RIGHTS HELD: FRANCE, GERMANY, THE NETHERLANDS



For all other rights please contact Brian Lam [brian@arsenalpulp.com](mailto:brian@arsenalpulp.com)

A "Globe 100" Best Book of the Year (*The Globe and Mail*)  
Lambda Literary Award finalist

*In the beginning, there is no he. There is no she.*

Two cells make up one cell. This is the mathematics behind creation. One plus one makes one. Life begets life. We are the period to a sentence, the effect to a cause, always belonging to someone. We are never our own.

This is why we are so lonely.

*She of the Mountains* is a beautifully rendered illustrated novel by Vivek Shraya, the author of the Lambda Literary Award finalist *God Loves Hair*. Shraya weaves a passionate, contemporary love story between a man and his body, with a re-imagining of Hindu mythology. Both narratives explore the complexities of embodiment and the damaging effects that policing gender and sexuality can have on the human heart.

**VIVEK SHRAYA** is the author of the young-adult collection *God Loves Hair*, the novel *She of the Mountains*, the poetry book *even this page is white*, and the children's picture book (with Rajni Perera) *The Boy & the Bindi* (all published by Arsenal Pulp Press), as well as *I'm Afraid of Men* and *What I Love About Being QUEER*. She is editor of the Arsenal Pulp Press imprint VS. Books, dedicated to work by young black, Indigenous, and writers of colour. Vivek was the 2014 recipient of the Steinert & Ferreiro Award for leadership in Toronto's LGBTQ community, the recipient of Anokhi Media's inaugural Most Promising LGBTQ Community Crusader Award in 2015, a 2015 Toronto Arts Foundation Emerging Artist Award finalist, and a 2015 recipient of the Writers' Trust of Canada's Dayne Ogilvie Prize Honour of Distinction. Originally from Edmonton, she now lives in Calgary, where she is an assistant professor in the University of Calgary's Department of English.

**RAYMOND BIESINGER'S** work has appeared in such publications as *The New Yorker* and the *New York Times*.

### **PRAISE FOR *SHE OF THE MOUNTAINS***

*She of the Mountains* is a treatise to epic love. Shraya's prose is deft and lyrical, and shape-shifts like his characters' bodies and desires - both otherworldly and human. This is a book that is full of heart, and mine sank and lifted with each turn of the page. -Farzana Doctor, author of *Six Metres of Pavement* and *Stealing Nasreen*

Vivek Shraya's intimate novel weaves together a contemporary love story with Hindu mythology, incorporating strikingly bold illustrations from Raymond Biesinger. This is a book for readers who want to be taken on an artistic ride. -*The Advocate*

A cathartic tale simply told. -*The Globe and Mail* ("The Globe 100")

Given the intersection of Vivek Shraya's writing and his music up till now, it should come as no surprise that his newest book is an equally compelling fusion of stories, voices, and textures. *She of the Mountains* is a touching and transporting prose-poem that has a music all its own. -Rakesh Satyal, author of *Blue Boy*

*She of the Mountains* weaves together a young man's journey with Hindu mythology, creating a sophisticated and whimsical tale -- a poignant capturing of the search for wholeness, whether on a human or superhuman level. -Shyam Selvadurai, author of *The Hungry Ghosts*

The Hindu gods, with their constantly shifting personas and manifestations, add a clever and thoughtful layer to the novel and highlight the intricacies and power of a love that eclipses gender, time, and conventions. Strikingly illustrated by Raymond Biesinger, this is a lyrical ode to love in all its many forms. -*Publishers Weekly*

*She of the Mountains* is a forthright, honest, damned sexy book written, gleefully and counter-intuitively, in a lyrical, epic, transcendent style. It is not your typical debut novel, but rather one ripped apart at the spine and then reconfigured via alchemy, Tantric mysticism, the open verse of social media, and pure, raw talent. Sensual, smart (and smart-assed), *She of the Mountains* is the beginning of something big, bold, and - hold your purse! - glamorous. -R. M. Vaughan, author of *Compared To Hitler*

Vivek's latest - and most beautiful - work is a truly remarkable, mesmerizing journey. I feel like I've uncovered a whole other side to him. One of the brightest new writing talents to come out of Canada. -Tegan Quin, of Tegan and Sara

Vivek Shraya seamlessly blends a lyrical interpretation of Hindu mythology with a contemporary coming-of-age tale . . . Studded with abstract illustrations by Raymond Biesinger, Shraya's book is accessible, yet complex. There is the sense that what he achieves with *She of the Mountains* is so new, we don't have the proper language to articulate its success. The ultimate hope is that this work will pave the way for more of its ilk, and provide this country and culture with a robust look at identity and its inherent fluidity. -*Quill and Quire* (**STARRED REVIEW**)



CRISTY C. ROAD  
SPIT AND PASSION

CLIENT: THE FEMINIST PRESS  
PUBLISHER: THE FEMINIST PRESS  
MATERIAL: FULL MS (128 PP)  
PUB DATE (US): 2012  
RIGHTS HELD: FRENCH



For all other rights please see <https://www.feministpress.org/contact#rights>

*“The Jack Kerouac of the young queer generation.”*

At its core, *Spit and Passion* is about the transformative moment when music crashes into a stifling adolescent bedroom and saves you. Suddenly, you belong.

At twelve years old, Cristy C. Road is trying to balance the values of a Cuban Catholic family with her newfound queer identity, and begins a chronic obsession with the punk band Green Day. In this stunning graphic memoir, Road renders the clash between her rich inner world of fantasy and the numbing suburban conformity she is surrounded by. She finds solace in the closet—where she lets her deep excitement about punk rock foment and, in that angst and euphoria, finds a path to self-acceptance.

**BISHAKH SOM** is an artist, illustrator, and writer whose work has appeared in the *New Yorker*, BuzzFeed, the *Boston Review*, and the *Brooklyn Rail*, among others. Her books include *Apsara Engine*, *Spellbound: A Graphic Memoir*, and *The Prefab Bathroom: An Architectural History*, and she was also a contributor to *We're Still Here: An All-Trans Comics Anthology*. Som is currently based in Brooklyn, New York.

PRAISE

“*Spit and Passion* is a queer, punk Cuban American’s coming-of-age memoir that’s as brilliant as it is brave. Not to be missed.” —Junot Díaz, author of *The Brief and Wondrous Life of Oscar Wao*

“Road, an artist and writer, borrowed her nom de plum from a Green Day song title, which gives you some idea of the punky, exuberant spirit behind her graphic memoir about growing up gay in a very Catholic Cuban family from Miami.” —*Entertainment Weekly*

"Veteran punk writer and illustrator Road weaves text and art together in a charming and angst-ridden coming-of-age story. . . . Readers who enjoyed Alison Bechdel's *Fun Home* will probably empathize with Road's story of sexual exploration and punk rock." — *Publishers Weekly*

"Road's writing has long brought to vivid life the experiences of a queer-identified Latina punk rocker." — *Bitch magazine*

"True to Road's punk nature, she fills the page with raw words and drawings that illustrate the wide range of her emotions—from rage to despair." — *Daily News (New York)*

"I'm a big Cristy C. Roads fan. *Spit and Passion* is a graphic delight, and the depiction of awkward youth is spot-on, weird, and familiar. — **Alison Bechdel, author of *Fun Home***

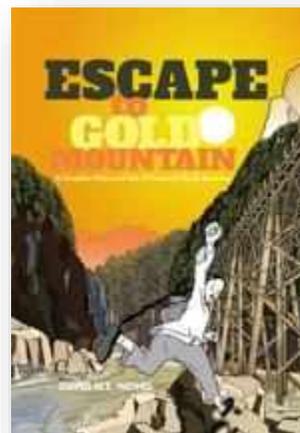
"Cristy C. Road is a bad ass. She has a list of published work that leaves me awed and inspired." — **Billie Joe Armstrong, Green Day**

"Cristy C. Road is the Jack Kerouac of the young queer generation. She's as brilliant a writer as she is an illustrator." — **Kate Bornstein, author of *A Queer and Pleasant Danger***



DAVID H.T. WONG  
ESCAPE TO GOLD  
MOUNTAIN

CLIENT: ARSENAL PULP PRESS  
MATERIAL: FULL MS (240 PP)  
PUB DATE (CANADA): APRIL 2012  
RIGHTS SOLD: GERMANY (EDITION AV)  
RIGHTS HELD: FRENCH, DUTCH



[For all other rights please contact Brian Lam brian@arsenalpulp.com](mailto:brian@arsenalpulp.com)

**Chinese American Library Association Best Book Award winner (Fiction)**

The history of Chinese immigration to Canada and the US over the past 100-plus years has been fraught with sadness and indignity; newcomers to North America encountered discrimination, subjugation, and separation from loved ones. As well, in Canada the Chinese head tax was introduced after the Canadian Parliament passed the Chinese Immigration Act of 1885 to discourage Chinese immigrants, while in the US, the 1882 Chinese Exclusion Act outright banned Chinese immigration to America. Despite such obstacles, these Chinese newcomers persevered in order to create a better life for the generations to come.

*Escape to Gold Mountain* is the first graphic novel to tell their story: based on historical documents and interviews with elders, this is a vivid history of the Chinese in their search for "Gold Mountain" (the Chinese colloquialism for North America) as seen through the eyes of the Wong family. They traverse the challenges of eking out an existence in their adopted homeland with hope and determination, creating a poignant immigrant's legacy for their sons and daughters.

**DAVID H.T. WONG** was born and raised in Vancouver. He is an accomplished architect and a respected Asian Canadian community activist whose family first came to Canada from China 130 years ago.

**Praise for ESCAPE TO GOLD MOUNTAIN**

Wong's book is a great illustrated yarn -- make that several generational yarns woven together -- telling the story of Chinese families coming to North America (or "Gold Mountain" as those immigrants called this continent). Wong doesn't flinch from showing the discrimination and hardships Chinese faced as they sought to build new lives here, nor does he neglect the triumphant contributions they have made. Told and drawn with humour and bravado, this is a no digest of historical facts. It's a page turner for all ages that is likely to become a classic. -*The Tyee*

Although the comic-book format makes some serious moments darkly funny, one reads with horror about atrocities once commonplace in our backyard. -*Seattle Weekly*

Wong proves that pictures can indeed hold thousands (and thousands!) of words, capturing 200+ years of history in as many pages; he also includes a "Chinglish" glossary, a timeline that overlaps China and Gam Saan, maps, extensive notes, and a thorough bibliography. -*Book Dragon* blog from the Smithsonian Asian Pacific American Center

This book is an excellent introduction to the complex issue of Chinese immigration as told from the Chinese point of view. -*Seattle Post-Intelligencer*

If you want to read about a shameful chapter of American history in convenient comic-book form, you should read *Escape to Gold Mountain*. -*The Stranger*

*Escape To Gold Mountain* is an important book that plays to the strength of the graphic novel form. It encapsulizes the struggle of the Chinese in North America in a sweeping visual narrative, attacking a complex storyline that takes in the opium wars to early immigration, railroad workers, the head tax, and the Chinese exclusion act. Forget Batman; *Escape to Gold Mountain* reveals that the real superheroes are the ones who toil and sacrifice for their families in the face of obscurity. -Tony Wong, journalist

Eloquent, lyrical black-and-gray panels that conjure the environment and living conditions as well as the people. -*Library Journal*

This is a moving book that deserves to be read. -*VOYA (Voice of Youth Advocates) Magazine*

To be able to visually follow the characters in *Escape to Gold Mountain* through more than two hundred pages as fully formed and central actors in history is a highly entertaining and enjoyable step towards decolonizing our history. -*BC Studies*

A tour-de-force artistic and conceptual achievement that will redefine how Chinese in North America and others perceive our common history. -Anthony B. Chan, author of *Gold Mountain* and *Perpetually Cool: The Many Lives of Anna May Wong*

The author's panel work makes an at-times painful history easily read . . . The comic is really a jumping-off point for those interested in the subject matter -- the epic research that Wong put towards the book made for enough bibliography and reading resources to launch a thousand syllabi, or at least a sense that an important portion of history may have been missing from your childhood textbooks. -*San Francisco Bay Guardian*

*Escape to Gold Mountain* is forgotten history, and all the more important for teen readers in particular, because it has been so overlooked. Wong does a solid job of bringing his characters to life and making the narrative both informative and emotional . . . As a fan of both American and Canadian history, I found this graphic novel compelling and perfectly suited for the illustrated form. -*Bookslut*

This is action-packed history for new generations in which David H. T. Wong presents over 100 years of Gold Mountain stories, drawn and told with passion and a critical eye. A rousing tribute to our pioneers! -Paul Yee, author of *Ghost Train* and *Tales from Gold Mountain*

This book is an excellent introduction to the complex issue of Chinese immigration as told from the Chinese point of view. -*Blogcritics. org*

Inventive . . . a hip, accessible, comic-book format that's chock full of historical details. -*Seattle Times*

The First Nations people have a great oral tradition, and David H. T. Wong's comic book is a wonderful way to continue that tradition, along with his illustrations. This is a book for new and future generations that will create pride in the rich cultures we share. -Chief Leonard George, Tsleil-Waututh Nation

