

Acces PDF Exit Wounds Rutu Modan

Exit Wounds Rutu Modan

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

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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

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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

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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

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illustrates how Modan's work is global in its appeal, even as it forms a core of the thriving Israeli cultural scene. In her first collection of graphic essays, Miriam Libicki investigates what it means globally and culturally to be Jewish, dating from her time in the Israeli military to her tenure as an art professor. Toward a Hot Jew is a new high watermark in autobiographical comics and shows Miriam Libicki

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as a powerful witness to history in the tradition of Martjane Satrapi and Joe Sacco.

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 Lantrevers, suffering is a way of life—unless you're a member of the ruling class. Princess Tilda plans to change all

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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

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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?

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

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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,

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*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.*

solanin

*The Jew of New York
Jamilti and Other
Stories*

*Gender and Sexuality in
Israeli Graphic Novels
Bad Houses*

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

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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.

A young man unravels the mysteries of his father's death and entire identity after learning he may have been a victim of a suicide bombing, in a graphic novel set in modern Israel.

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

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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

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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.

Exit Wounds
Drawn & Quarterly
War, Love, and Secrets
Toward a Hot Jew

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A memoir

Traumatic Pasts, Embodied Histories,
and Graphic Reportage

Poppies of Iraq

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.

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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

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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.

Tegneserie. Da den kvindelige soldat Numi opsøger taxichaufføren Koby Franco for at fortælle ham, at hans

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far muligvis er blevet dræbt ved et bombeattentat, er det starten på en række begivenheder, som gør Koby klogere på faderen - og på sig selv.

Jonas Finkel's father is arrested, supposedly for his counterrevolutionary activities, but really due to the state's anti-Semitism.

The Cage

A Graphic Novel of Jewish Wisdom and Wit in the Wild West

Not the Israel My Parents Promised Me

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*We Are on Our Own
A Visual History
I'm Never Coming Back is a collection of surreal, comic and mournful interweaving tales travelling across three continents. In each destination we zoom in on unusual lives and remarkable situations, each tale unknowingly impacting on the next. In Rye train station a woman impulsively buys the same ticket as the man in front of her. The accidental journey leads her to Berlin. A novel way to run away from home. At Heathrow Airport, a building perpetually busy with people coming and going, a traveller is visited by a memory that refuses to leave. A*

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tray of Singapore rice noodles cooked up in Christchurch takes on a life of its own. Winchelsea. A lone letterbox in Britain's only desert is central to a friendship between a travelling chef and a deep-sea diver. An old man realises that time is running out in Truth or Consequences, New Mexico. Elsewhere an out-of-towner meets a crab at a taco stand who seems to know more than any crab has a right to know. The 'sound mirrors of Denge' reflect more than noise for one day-tripper. And on Johnston Island a man struggles to hold onto his fading memories as his house slowly fills with pollen. Test Match Special seems

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to be the only foothold in reality. The Art of Pho is now available as a live motion comic: <http://artofpho.submarinechannel.com/> A collection of Wild West stories spiced up with Talmudic insight and Hasidic wisdom. Like any good collection of Jewish folktales, these stories contain layers of humor and timeless wisdom that will entertain, teach and, especially, make you laugh. 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

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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.

A hilarious, gorgeous, off-beat graphic version of the Bible's first five books! In the Comic Torah, stand-up comic Aaron Freeman and artist Sharon Rosenzweig reimagine the Torah with provocative humor and irreverent reverence. Prepare to meet God (referred to by the ineffable Hebrew name YHWH) imagined as a female with green skin, a love of grilling (see

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Leviticus for menus) and a bloody awful temper. Moses plays her romantic lead, part of a multi-ethnic cast of characters featuring celebrities such as Barack Obama playing Joshua (Yes, we Canaan!). Each weekly portion gets a two-page spread. Like the original, the Comic Torah is not always suitable for children. This is a Torah experience like no other.

Jetlag

The Mermaid in the Bathtub

The Winner

A Jew in Communist Prague

Trajectories of Israeli & Palestinian Symbol Use

Shared Land/Conflicting Identity:

Trajectories of Israeli and

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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

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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.

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,

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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

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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. 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

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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. 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

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own playful take on this classic character for a new, international generation of young readers.

Transnational Perspectives on Graphic Narratives

All Yours

Themenschwerpunkt: The Best Comics of 2007

I'm Never Coming Back

Happy End

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

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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.

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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.

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

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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.

Included on more than ten Best of the Year lists, including the Guardian, Publishers Weekly, Salon, Amazon, and the Washington Post *The Property*

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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

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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.

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

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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

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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

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Aboutet and Clément Oubrierie, 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.

Five Graphic Novellas

Tunnels

The Adventures of Rabbi Harvey

Eddie Spaghetti

Maya Makes a Mess

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.

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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

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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.

Bringing together an international team of scholars, this book charts and

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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

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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.

A twelve-year-old demigod is sent to help the people of Arcopolis, a city infested with monsters.

Off Season

Jewish Images in the Comics

Exit Wounds

Algeria Is Beautiful like America

The Golden Age, Book 1

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
College graduates struggle to cope with the real world. Music offers refuge in this modern manga with an American attitude. Meiko Inoue is a recent college grad working as an office lady in a job she hates. Her boyfriend Shigeo is permanently crashing at her apartment because his job as a freelance illustrator doesn't pay enough for rent. And her parents in the

country keep sending her boxes of veggies that just rot in her fridge. Straddling the line between her years as a student and the rest of her life, Meiko struggles with the feeling that she's just not cut out to be a part of the real world.

Provides a survey of the image of Jews in comic strips dividing them into different categories, such as culture, the Shoah, and celebrities. 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.**

**The Comic Torah
Comics at the Crossroads
Battling Boy
Joe Sacco Interviews Exit
Wounds' Rutu Modan :
Interviews with Best of the
Year Cartoonists : a Gallery
of 1940s Miss Fury Sunday
Strips by Tarpé Mills
Shared Land/Conflicting
Identity**

Maya's unique table manners turn the palace upside down when she accepts an invitation to dine with the queen.

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

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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

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shows how comics is not simply related to trauma, but a generative force that has become central to its remembrance, documentation, and study.

Algeria the Beautiful explores the rich heritage and tumultuous modern history of Algeria and its connections to Europe and colonialism. Olivia had always heard stories about Algeria from her maternal grandmother, a Black Foot (a “Pied-Noir,” the French term for Christian and Jewish settlers of French Algeria who emigrated to France after the Algerian War of Independence). After her grandmother’s death, Olivia found some of her grandmother’s journals and letters describing her homeland. Now, ten years later, she resolves to travel to Algeria and experience the country for herself; she

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arrives alone, with her grandmother's postcards and letters in tow, and a single phone number in her pocket of an Algerian, Djaffar, who will act as her guide. Olivia's quest to understand her origins will bring her to face questions about heritage, history, shame, friendship, memory, nostalgia, fantasy, the nature of exile, and our unending quest to understand who we are and where we come from.

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

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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

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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. Documenting Trauma in Comics

The Property

Writers & Company

Love Addict: Confessions of a Serial Dater

Collects short works by the creator of Exit Wounds, depicting such characters as an infatuated plastic surgeon, a mother who returns

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from the dead with dubious healing powers, and a young couple whose lives are disrupted by a suicide bombing.

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

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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.

Everybody wishes for happy endings, but even if youre lucky enough to have one, happy endings are hardly ever what you expect. In

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their newest and most irresistible book, the Actus artists -- and their special guest, the German illustrator Anke Feuchenberger -- present six graphic novellas with interesting twists on the Happy End theme. Packaged in a stunning full-color hardcover format, this witty and magnificently illustrated book is not to be missed.

The Comics of Rutu Modan