

## Footnotes In Gaza

Uses a comic book format to shed light on the complex and emotionally-charged situation of Palestinian Arabs, exploring the lives of Israeli soldiers, Palestinian refugees, and children in the Occupied Territories.

Too often, the study of Israel/Palestine has focused on elite actors and major events. *Struggle and Survival in Palestine/Israel* takes advantage of new sources about everyday life and the texture of changes on the ground to put more than two dozen human faces on the past and present of the region. With contributions from a leading cast of scholars across disciplines, the stories here are drawn from a variety of sources, from stories passed down through generations to family archives, interviews, and published memoirs. As these personal narratives are transformed into social biographies, they explore how the protagonists were embedded in but also empowered by their social and historical contexts. This wide-ranging and accessible volume brings a human dimension to a conflict-ridden history, emphasizing human agency, introducing marginal voices alongside more well-known ones, defying "typical" definitions of Israelis and Palestinians, and, ultimately, redefining how we understand both "struggle" and "survival" in a troubled region.

Contributions by Eric Bain-Selbo, Jeremy Barris, Maria Botero, Manuel "Mandel" Cabrera Jr., David J. Leichter, Ian MacRae, Alfonso Munoz-Corcuera, Corry Shores, and Jarkko S. Tuusvuori In a follow-up to *Comics as Philosophy*, international contributors address two questions: Which philosophical insights, concepts, and tools can shed light on the graphic novel? And how can the graphic novel cast light on the concerns of philosophy? Each contributor ponders a well-known graphic novel to illuminate ways in which philosophy can untangle particular combinations of image and written word for deeper understanding. Jeff McLaughlin collects a range of essays to examine notable graphic novels within the framework posited by these two questions. One essay discusses how a philosopher discovered that the panels in Jeff Lemire's *Essex County* do not just replicate a philosophical argument, but they actually give evidence to an argument that could not have existed otherwise. Another essay reveals how Chris Ware's manipulation of the medium demonstrates an important sense of time and experience. Still another describes why *Maus* tends to be more profound than later works that address the Holocaust because of, not in spite of, the fact that the characters are cartoon animals rather than human. Other works contemplated include Will Eisner's *A Contract with God*, Alan Moore and David Lloyd's *V for Vendetta*, Alison Bechdel's *Fun Home*, and Joe Sacco's *Footnotes in Gaza*. Mainly, each essay, contributor, graphic novelist, and artist are all doing the same thing: trying to tell us how the world is--at least from their point of view.

The end of the twentieth century and the turn of the new millennium witnessed an unprecedented flood of traumatic narratives and testimonies of suffering in literature and the arts. Graphic novels, free at last from long decades of stern censorship, helped explore these topics by developing a new subgenre: the trauma graphic novel. This book seeks to analyze this trend through the consideration of five influential graphic novels in English. Works by Paul Hornschemeier, Joe Sacco, Art Spiegelman, Alan Moore and Dave Gibbons will be considered as illustrative examples of the representation of individual, collective, and political traumas. This book provides a link between the contemporary criticism of Trauma Studies and the increasingly important world of comic books and graphic novels.

**July 1, 1916 : the First Day of the Battle of the Somme : an Illustrated Panorama**

**Footnotes in Gaza, Notes from a Defeatist, Palestine (Comics), Safe Area Gorazde, the Fixer (Comics), War's End**

**The Cartoons of Najj al-Ali**

**An Inquest Into Its Martyrdom**

**A City in Short Fiction**

**Journalism**

A first for the world's greatest cartoon reporter, a collection of journalism, including articles on the American military in Iraq that have never been published in the United States Over the past decade, Joe Sacco, "our moral draughtsman" (Christopher Hitchens), has increasingly turned to short-form comics journalism to report from the sidelines of wars around the world. Collected here for the first time, Sacco's darkly funny, revealing reportage confirms his standing as one of the foremost war

correspondents working today. In "The Unwanted," Sacco chronicles the detention of Saharan refugees who have washed up on the shores of Malta; "Chechen War, Chechen Women" documents the trial without end of widows in the Caucasus; and "Kushinagar" goes deep into the lives of India's untouchables, who are hanging "onto the planet by their fingernails." Other pieces take Sacco to the smuggling tunnels of Gaza; the trial of Milan Kovacevic, Bosnian warlord, in The Hague; and the darkest chapter in recent American history, Abu Ghraib. And on a mission with American troops—pieces never published in the United States—he confronts the misery and absurdity of the war in Iraq. Among Sacco's most mature, accomplished work, Journalism demonstrates the power of our premier cartoonist to chronicle human experience with a force that often eludes other media.

NAMED A BEST BOOK OF 2020 BY THE NEW YORK TIMES, THE GUARDIAN, THE BROOKLYN RAIL, THE GLOBE AND MAIL, POP MATTERS, COMICS BEAT, AND PUBLISHERS WEEKLY From the "heir to R. Crumb and Art Spiegelman" (Economist), a masterful work of comics journalism about indigenous North America, resource extraction, and our debt to the natural world The Dene have lived in the vast Mackenzie River Valley since time immemorial, by their account. To the Dene, the land owns them, not the other way around, and it is central to their livelihood and very way of being. But the subarctic Canadian Northwest Territories are home to valuable resources, including oil, gas, and diamonds. With mining came jobs and investment, but also road-building, pipelines, and toxic waste, which scarred the landscape, and alcohol, drugs, and debt, which deformed a way of life. In Paying the Land, Joe Sacco travels the frozen North to reveal a people in conflict over the costs and benefits of development. The mining boom is only the latest assault on indigenous culture: Sacco recounts the shattering impact of a residential school system that aimed to "remove the Indian from the child"; the destructive process that drove the Dene from the bush into settlements and turned them into wage laborers; the government land claims stacked against the Dene Nation; and their uphill efforts to revive a wounded culture. Against a vast and gorgeous landscape that dwarfs all human scale, Paying the Land lends an ear to trappers and chiefs, activists and priests, to tell a sweeping story about money, dependency, loss, and culture—recounted in stunning visual detail by one of the greatest cartoonists alive.

The occupation of the West Bank and Gaza has been one of the world's most widely reported yet least understood human rights crises for over four decades. In this oral history collection, men and women from Palestine—including a fisherman, a settlement administrator, and a marathon runner—describe in their own words how their lives have been shaped by the historic crisis. Other narrators include: ABEER, a young journalist from Gaza City who launched her career by covering bombing raids on the Gaza Strip. IBTISAM, the director of a multi-faith children's center in the West Bank whose dream of starting a similar center in Gaza has so far been hindered by border closures. GHASSAN, an Arab-Christian physics professor and activist from Bethlehem who co-founded the International Solidarity Movement.

"In its comprehensive sweep, deep probing and acute critical analysis, Finkelstein's study stands alone."--Noam Chomsky "No one who ventures an opinion on Gaza . . . is entitled to do so without taking into account the evidence in this book." --The Intercept The Gaza Strip is among the most densely populated places in the world. More than two-thirds of its inhabitants are refugees, and more than half are under eighteen years of age. Since 2004, Israel has launched eight devastating "operations" against Gaza's largely defenseless population. Thousands have perished, and tens of thousands have been left homeless. In the meantime, Israel has subjected Gaza to a merciless illegal blockade. What has befallen Gaza is a man-made humanitarian disaster. Based on scores of human rights reports, Norman G. Finkelstein's new book presents a meticulously researched inquest into Gaza's martyrdom. He shows that although Israel has justified its assaults in the name of self-defense, in fact these actions constituted flagrant violations of international law. But Finkelstein also documents that the guardians of international law--from Amnesty International and Human Rights Watch to the UN Human Rights Council--ultimately failed Gaza. One of his most disturbing conclusions is that, after Judge Richard Goldstone's humiliating retraction of his UN report, human rights organizations succumbed to the Israeli juggernaut. Finkelstein's magnum opus is both a monument to Gaza's martyrs and an act of resistance against the forgetfulness of history.

Palestine

The Fixer

Footnotes in Gaza

Not the Israel My Parents Promised Me  
Safe Area Gorazde  
The Comics of Joe Sacco

A graphic-novel release of the acclaimed online serialized story follows the desperate search for a young Iranian protester who went missing in the aftermath of Iran's fraudulent 2009 elections, a search kept alive by his dedicated mother and tenacious blogger brother. 30,000 first printing.

The master of the visual mash-up returns with his signature idiosyncratic take on the constitution R. Sikoryak is the master of the pop culture pastiche. In Masterpiece Comics, he interpreted classic literature with defining twentieth-century comics. With Terms and Conditions, he made the unreadable contract that everyone signs, and no one reads, readable. He employs his magic yet again to investigate the very framework of the country with Constitution Illustrated. By visually interpreting the complete text of the supreme law of the land with more than a century of American pop culture icons, Sikoryak distills the very essence of the government legalese from the abstract to the tangible, the historical to the contemporary. Among Sikoryak's spot-on unions of government articles and amendments with famous comic-book characters: the Eighteenth Amendment that instituted prohibition is articulated with Homer Simpson running from Chief Wiggum; the Fourteenth Amendment that solidifies citizenship to all people born and naturalized in the United States is personified by Ms. Marvel; and, of course, the Nineteenth Amendment offering women the right to vote is a glorious depiction of Wonder Woman breaking free from her chains. American artists from George Herriman (Krazy Kat) and Charles Schulz (Peanuts) to Raina Telgemeier (Sisters) and Alison Bechdel (Dykes to Watch Out For) are homaged, with their characters reimagined in historical costumes and situations. We the People has never been more apt.

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

A landmark of journalism and the art form of comics. Based on several months of research and an extended visit to the West Bank and Gaza Strip in the early 1990s, this is a major work of political and historical nonfiction. Prior to Safe Area Gorazde: The War In Eastern Bosnia 1992-1995? Joe Sacco's breakthrough novel of graphic journalism? the acclaimed author was best known for Palestine, a two-volume graphic novel that won an American Book Award in 1996. Fantagraphics Books is pleased to present the first single-volume collection of this landmark of journalism and the art form of comics. Based on several months of research and an extended visit to the West Bank and Gaza Strip in the early 1990s (where he conducted over 100 interviews with Palestinians and Jews), Palestine was the first major comics work of political and historical nonfiction by Sacco, whose name has since become synonymous with this graphic form of New Journalism. Like Safe Area Gorazde, Palestine has been favorably compared to Art Spiegelman's Pulitzer Prize-winning Maus for its ability to brilliantly navigate such socially and politically sensitive subject matter within the confines of the comic book medium. Sacco has often been called the first comic book journalist, and he is certainly the best. This edition of Palestine also features an introduction from renowned author, critic, and historian Edward Said (Peace and Its Discontents and The Question of Palestine), one of the world's most respected authorities on the Middle Eastern conflict.

A Graphic Novel

Notes from a Defeatist

Struggle and Survival in Palestine/Israel

The Fixer and Other Stories

Bumf

The Great War

Rafah, a town at the southernmost tip of the Gaza Strip, is a squalid place. Raw concrete buildings front rubbish-strewn alleys. The narrow streets are crowded with young children and unemployed men. Situated on the border with Egypt, swaths of Rafah have been reduced to rubble. Rafah is today and has always been a notorious flashpoint in this most bitter of conflicts. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinian refugees dead, shot by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah - coldblooded massacre or dreadful mistake - reveals the competing truths that have come to define an intractable war. In a quest to get to

the heart of what happened, Joe Sacco arrives in Gaza and, immersing himself in daily life, uncovers Rafah, past and present. Spanning fifty years, moving fluidly between one war and the next, alive with the voices of fugitives and schoolchildren, widows and sheikhs, Footnotes in Gaza captures the essence of a tragedy. As in Palestine and Safe Area Goražde, Joe Sacco's unique visual journalism has rendered a contested landscape in brilliant, meticulous detail. Footnotes in Gaza, his most ambitious work to date, transforms a critical conflict of our age into intimate and immediate experience.

An ordinary Gazan 's "devastating contemporary war journal" that chronicles his struggle to survive Israel 's invasion of Gaza (Michael Ondaatje, author of The English Patient) The Drone Eats with Me is an unforgettable rendering of everyday civilian life shattered by the realities of twenty-first-century warfare. Israel 's 2014 invasion of Gaza lasted 51 days, killed 2,145 Palestinians (578 of them children), injured over 11,000 people, and demolished more than 17,000 homes. Atef Abu Saif, a young father and novelist, puts an indelibly human face on these statistics, providing a rare window into the texture of a community and the realities of a conflict that is too often obscured by politics.

Footnotes in Gaza Jonathan Cape

THE COMPLETE SOFTCOVER COLLECTION OF BOSNIAN WAR SHORT STORIES FROM THE AUTHOR OF PALESTINE AND SAFE AREA GORAŽDE Using old-fashioned pen and paper, the award-winning cartoonist Joe Sacco reports from the sidelines of wars around the world. The Fixer and Other Stories is a new softcover that collects Sacco 's landmark short stories on the Bosnian War that previously comprised the hardcover editions of The Fixer and War 's End.

A Story from Sarajevo

Zahra's Paradise

BDS

Palestine Speaks

The Book of Ramallah

How to Understand Israel in 60 Days or Less

*Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 24. Chapters: Footnotes in Gaza, Notes from a Defeatist, Palestine (comics), Safe Area Gora de, The Fixer (comics), War's End.*

*From 'Operation Cast Lead' to the recent assault on the Gaza flotilla, both the severity and the notoriety of Israel's many human rights abuses have begun to seep into the public consciousness and convince a growing international audience of the apartheid nature of Israel as a Jewish state. Boycott, divestment and sanctions efforts (BDS) helped topple South Africa's brutal apartheid regime. In this timely collection, Palestinian writer Omar Barghouti makes the case for a renewed campaign to force the state of Israel to uphold international law and universal human rights.*

*Joe Sacco is renowned for his non-fiction books of comics journalism like Palestine, Safe Area Gorazde and Footnotes in Gaza. Now in Bumf he returns to his early days as a satirist and underground cartoonist. In the vein of the old underground comix like ZAP or Weirdo, Bumf will be puerile, disgusting, and beyond redemption. It will go where it wants to go, and do what it wants to do. It will also be very funny.*

*Naji al-Ali grew up in the Palestinian refugee camp of Ain al-Hilweh in the south Lebanese city of Sidon, where his gift for drawing was discovered by the Palestinian poet Ghassan Kanafani in the late 1950s. Early the following decade he left for Kuwait, embarking on a thirty-year career that would see his cartoons published daily in newspapers from Cairo to Beirut, London to Paris. Resolutely independent and unaligned to any political party, Naji al-Ali strove to speak to and for the ordinary Arab people; the pointed satire of his stark, symbolic cartoons brought him widespread renown. Through his most celebrated creation, the witness-child Handala, al-Ali criticized the brutality of Israeli occupation, the venality and corruption of the regimes in the region, and the suffering of the Palestinian people, earning him many powerful enemies and the soubriquet "the Palestinian Malcolm X." For the first time in book form, A Child in Palestine presents the work of one of the Arab world's greatest cartoonists, revered throughout the region for his outspokenness, honesty and humanity. "That was when the character Handala was born. The young, barefoot Handala was a symbol of my childhood. He was the age I was when I had left Palestine and, in a sense, I am still that age today and I feel that I can recall and sense every bush, every stone, every house and every tree I passed when I was a child in Palestine. The character of Handala was a sort of icon that protected my soul from falling whenever I felt sluggish or I was ignoring my duty. That child was like a splash of fresh water on my forehead, bringing me to attention and keeping me from error and loss. He was the arrow of the compass, pointing steadily towards Palestine. Not just Palestine in geographical terms, but Palestine in its humanitarian sense—the symbol of a just cause, whether it is located in Egypt, Vietnam or South Africa."—Naji al-Ali, in conversation with Radwa Ashour*

Graphic Novels as Philosophy

War Junkie

A Family Portrait

The Trauma Graphic Novel

The Drone Eats with Me

Boycott, Divestment, Sanctions : the Global Struggle for Palestinian Rights

**"Sacco brings the conflict down to the most human level, allowing us to imagine our way inside it, to make the desperation he discovers, in some small way, our own."—Los Angeles Times Rafah, a town at the bottommost tip of the Gaza Strip, has long been a notorious flashpoint in the bitter Middle East conflict. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinians shot dead by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah—cold-blooded massacre or dreadful mistake—reveals the competing truths that have come to define an intractable war. In a quest to get to the heart of what happened, Joe Sacco immerses himself in the daily life of Rafah and the neighboring town of Khan Younis, uncovering Gaza past and present. As in**

***Palestine and Safe Area Goražde, his unique visual journalism renders a contested landscape in brilliant, meticulous detail. Spanning fifty years, moving fluidly between one war and the next, Footnotes in Gaza—Sacco's most ambitious work to date—transforms a critical conflict of our age into intimate and immediate experience.***

***Palestinian political cartoonist Mohammad Sabaaneh has gained renown worldwide for his stark black-and-white drawings that express the numerous abuses and losses that his countrymen suffer under Israel's occupation and celebrate their popular resistance. This collection includes 180 of Sabaaneh's best cartoons, including some depicting the privations he and other Palestinian political prisoners have suffered in Israel's many prisons. This book offers profound insights into the political and social struggles facing the Palestinian people and a pointed critique of the inaction or complicity of the "international community." Veteran graphic artist Seth Tobocman contributes a foreword.***

***Named a Notable Scholarly Publication of 2015 by the Comics Studies Society Contributions by Georgiana Banita, Lan Dong, Ann D'Orazio, Kevin C. Dunn, Alexander Dunst, Jared Gardner, Edward C. Holland, Isabel Macdonald, Brigid Maher, Ben Owen, Rebecca Scherr, Maureen Shay, Marc Singer, Richard Todd Stafford, and Øyvind Vågnes The Comics of Joe Sacco addresses the range of his award-winning work, from his early comics stories as well as his groundbreaking journalism Palestine (1993) and Safe Area to Goražde (2000), to Footnotes in Gaza (2009) and his most recent book The Great War (2013), a graphic history of World War I. First in the series, Critical Approaches to Comics Artists, this edited volume explores Sacco's comics journalism and features established and emerging scholars from comics studies, cultural studies, geography, literary studies, political science, and communication studies. Sacco's work has already found a place in some of the foundational scholarship in comics studies, and this book solidifies his role as one of the most important comics artists today. Sections focus on how Sacco's comics journalism critiques and employs the standard of objectivity in mainstream reporting, what aesthetic principles and approaches to lived experience can be found in his comics, how Sacco employs the space of the comics page to map history and war, and the ways that his comics function in the classroom and as human rights activism. The Comics of Joe Sacco offers definitive, exciting approaches to some of the most important--and necessary--comics today, by one of the most acclaimed journalist-artists of our time.***

***Sarah Glidden is a progressive Jewish American twentysomething who is both vocal about and critical of Israeli politics in the Holy Land. When a debate with her mother prods her to sign up for a Birthright Israel tour, Glidden expects to find objective facts to support her strong opinions. During her two weeks in Israel, Glidden takes advantage of the opportunity to ask the people she meets about the fraught and complex issue of the Israeli-Palestinian conflict, but their answers only lead her to question her own take on the conflict. Simple linework and gorgeous watercolors spotlight Israel's countryside, urban landscapes, and religious landmarks. With straightforward sincerity, lovingly observed anecdotes, and a generous dose of self-deprecating humor, How to Understand Israel in 60 Days or Less is accessible while retaining Glidden's distinctive perspective. Over the course of this touching memoir, Glidden comes to terms with the idea that there are no easy answers to the world's problems, and that is okay. This debut book landed on several best-of-the-year lists, including Entertainment Weekly's; earned a YALSA Great Graphic Novels for Teens distinction; and won an Ignatz Award. Her second book, Rolling Blackouts, which documents her experience shadowing journalists in Turkey, Iraq, Lebanon, and Syria, will also come out this fall from Drawn & Quarterly.***

**Shenzhen**

**A Tar Sands Tale**

**Narratives of Life Under Occupation**

**Paying the Land**

**Comics by Joe Sacco**

**White and Black**

*From the great cartoonist-reporter, a sweeping, original investigation of a forgotten crime in the most vexed of places Rafah, a town at the bottommost tip of the Gaza Strip, is a squalid place. Raw concrete buildings front trash-strewn alleys. The narrow streets are crowded with young children and unemployed men. On the border with Egypt, swaths of Rafah have been bulldozed to rubble. Rafah is today and has always been a notorious flashpoint in this bitterest of conflicts. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinians dead, shot by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah—cold-blooded massacre or dreadful mistake—reveals the competing truths that have come to define an intractable war. In a quest to get to the heart of what happened, Joe Sacco immerses himself in daily life of Rafah and the neighboring town of Khan Younis, uncovering Gaza past and present. Spanning fifty years, moving fluidly between one war and the next, alive with the voices of fugitives and schoolchildren, widows and sheikhs, Footnotes in Gaza captures the essence of a tragedy. As in Palestine and Safe Area Goražde, Sacco's unique visual journalism has rendered a contested landscape in brilliant, meticulous detail. Footnotes in Gaza, his most ambitious work to date, transforms a critical conflict of our age into an intimate and immediate experience.*

*Seeking new definitions of ecology in the tar sands of northern Alberta and searching for the sweetness of life in the face of planetary crises.*

*Confounded by global warming and in search of an affirmative politics that links ecology with social change, Matt Hern and Am Johal set off on a series of road trips to the tar sands of northern Alberta—perhaps the world's largest industrial site, dedicated to the dirty work of extracting oil from Alberta's vast reserves. Traveling from culturally liberal, self-consciously “green” Vancouver, and aware that our well-meaning performances of recycling and climate-justice marching are accompanied by constant driving, flying, heating, and fossil-fuel consumption, Hern and Johal want to talk to people whose lives and fortunes depend on or are imperiled by extraction. They are seeking new definitions of ecology built on a renovated politics of*

land. Traveling with them is their friend Joe Sacco—infamous journalist and cartoonist, teller of complex stories from Gaza to Paris—who contributes illustrations and insights and a chapter-length comic about the contradictions of life in an oil town. The epic scale of the ecological horror is captured through an series of stunning color photos by award-winning aerial photographer Louis Helbig. Seamlessly combining travelogue, sophisticated political analysis, and ecological theory, speaking both to local residents and to leading scholars, the authors propose a new understanding of ecology that links the domination of the other-than-human world to the domination of humans by humans. They argue that any definition of ecology has to start with decolonization and that confronting global warming requires a politics that speaks to a different way of being in the world—a reconstituted understanding of the sweetness of life. Published with the help of funding from *Furthermore*: a program of the J. M. Kaplan fund

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

Collects illustrated, satirical stories about the author's life, war, politics, and sex, including the tales "Voyage to the End of the Library" and "When Good Bombs Happen to Bad People."

Gaza

Ruin and Resistance in Gaza

Baddawi

Journalism in a Visual World

A Child in Palestine

***Jerusalem is a sweeping, epic graphic novel that follows a single family—three generations and fifteen very different people—as they are swept up in chaos, war, and nation-making from 1940-1948. Faith, family, and politics are the heady mix that fuel this ambitious, cinematic graphic novel. With Jerusalem, author-filmmaker Boaz Yakin turns his finely-honed storytelling skills to a topic near to his heart: Yakin's family lived in Palestine during this period and was caught up in the turmoil of war just as his characters are. This is a personal work, but it is not a book with a political ax to grind. Rather, this comic seeks to tell the stories of a huge cast of memorable characters as they wrestle with a time when nothing was clear and no path was smooth.***

***Set in the early '90s when Sacco roadied with punk band the Miracle Workers (a CD of their live shows is included) on their European tour, this book is a low-scale bacchanal of booze, groupies and dangerous hygiene.***

***In late 1995 and early 1996, cartoonist/reporter Joe Sacco travelled four times to Gorazde, a UN-designated safe area during the Bosnian War, which had teetered on the brink of obliteration for three and a half years. Still surrounded by Bosnian Serb forces, the mainly Muslim people of Gorazde had endured heavy attacks and severe privation to hang on to their town while the rest of Eastern Bosnia was brutally 'cleansed' of its non-Serb population. But as much as SAFE AREA GORAZDE is an account of a terrible siege, it presents a snapshot of people who were slowly letting themselves believe that a war was ending and that they had survived. Since it was first published in 2000, SAFE AREA GORAZDE has been recognized as one of the absolute classics of graphic non-fiction. We are delighted to publish it in the UK for the first time, to stand beside Joe Sacco's other books on the Cape list - PALESTINE, THE FIXER and NOTES FROM A DEFEATIST.***

***Shenzhen is entertainingly compact with Guy Delisle's observations of life in urban southern China, sealed off from the rest of the country by electric fences and armed guards. With a dry wit and a clean line, Delisle makes the most of his time spent in Asia overseeing outsourced production for a French animation company. By translating his fish-out-of-water experiences into accessible graphic novels, Delisle skillfully notes the differences between Western and Eastern cultures, while also conveying his compassion for the simple freedoms that escape his colleagues in the Communist state. Shenzhen has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to Drawn & Quarterly since the early days, her translations include acclaimed titles such as the Aya series by Marguerite Abouet and Clément Oubrerie, Hostage by Guy Delisle, and Beautiful Darkness by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.***

***Political Cartoons from Palestine***

***The 51 Day War***

***But I Like it***

***War Comics***

***Global Warming and the Sweetness of Life***

***Constitution Illustrated***

*Chronicles the adventures of Neven, who leads journalists to stories during the Yugoslav War.*

*This book focuses on non-fictional, visual narratives (including comics; graphic narratives; animated documentaries and online, interactive documentaries) that attempt to represent violent experiences, primarily in the Levant. In doing so it explores, from a philosophical perspective, the problem of representing trauma when language seems inadequate to describe our experiences and how the visual narrative form may help us with this. The book uses the concept of the ineffable to expand the notion of representation beyond the confines of a western, individualist notion of trauma as event based. In so doing, it engages a postcolonial perspective of trauma, which treats violence as ongoing and connected to several incidents of violence across time and space. This book demonstrates how the formal qualities of visual, non-fiction may help close the gap between representation and experience through the process of 'dark' writing.*

*On July 8, 2014, Israel launched air strikes on Hamas-controlled Gaza, followed by a ground invasion. The ensuing conflict led to 51 days of war that left over 2,000 people dead, the vast majority of whom were Palestinian civilians. During the assault, at least 10,000 homes were destroyed and, according to the United Nations, nearly 300,000 Palestinians were displaced. Max Blumenthal was on the ground during what he argues was an entirely avoidable catastrophe. In this explosive work of reportage, Blumenthal reveals the harrowing conditions and cynical deceptions that led to the ruinous war — details that slipped through the cracks of the mainstream media. Here, for the first time, Blumenthal unearths and presents shocking evidence of atrocities he gathered in the rubble of Gaza after much of the Western media had packed up. He radically shifts the discussion around a number of controversial issues, like the use of civilians as human shields by Israeli forces; the arbitrary targeting of Palestinian civilians; and widespread incitement to genocide by Israeli military personnel, political leaders, and state-sponsored clerics. Blumenthal recorded testimonies from scores of Gazan residents, documenting potential war crimes committed by the Israeli armed forces. He also documented details of the battles that took place between Israeli forces and the armed guerrilla factions of the Gaza Strip, explaining their military and political significance with intimate proximity to the subject. And he explains the outcome of the ceasefire agreement that arrived after 51 days of fighting, showing how US and Egyptian-led diplomacy makes another, even more horrifying war almost inevitable. The horrors the world witnessed in Gaza, Blumenthal argues, did not occur in a vacuum. They are reflections of the political trajectory of the state of Israeli society today. Here, Blumenthal demonstrates that while residents of Gaza are indeed victims who suffer immensely, they also engaged in dramatic acts of resistance. The 51 Day War exemplifies the fearless reporting and unflinching style that Blumenthal has become known for.*

*Unlike most other Palestinian cities, Ramallah is a relatively new town, a de facto capital of the West Bank allowed to thrive after the Oslo Peace Accords, but just as quickly hemmed in and suffocated by the Occupation as the Accords have failed. Perched along the top of a mountainous ridge, it plays host to many contradictions: traditional Palestinian architecture jostling against aspirational developments and cultural initiatives, a thriving nightlife in one district, with much more conservative, religious attitudes in the next. Most striking however - as these stories show - is the quiet dignity, resilience and humour of its people; citizens who take their lives into their hands every time they travel from one place to the next, who continue to live through countless sieges, and yet still find the time, and resourcefulness, to create.*

*Jerusalem*

*A Gaza Diary*

*A Postcolonial Perspective*

*Counteracting Western Stereotypes of Muslims in Joe Sacco's Palestine, Safe Area Gorazde, and Footnotes in Gaza*