

Typex

Rembrandt

Graphic novel about the life of the old master from the Golden Age

Typex's magnum opus, a biography of Rembrandt in the form of a graphic novel, opens with images of an elephant. Burly yet vulnerable, ungainly yet with kind eyes: this is how Typex depicts the elephant as a metaphor for one of the giants of the painting world, Rembrandt van Rijn (1606-1669).

In eleven chapters, each named after key figures in his life such as his wives Saskia, Geertje and Hendriekje, Typex tells the story of a man whose painting enabled him to do everything: grow rich, seduce women, understand people.

Rembrandt was not a handsome man but he was sensual. With his sensuous lines, Typex is the ideal graphic novelist to draw him. Rembrandt's tuberous nose, soft cheeks and sly eyes give the illustrator great scope to experiment. The drawing techniques used here have been inspired

by Rembrandt's own, with his excellent eye for the details of imperfection.

Rembrandt's renowned intimacy and humanity come out particularly well in this book. This is no remote idealisation of a genius, but an intimate portrait of a man who could be difficult at times. Typex keeps the narrative lively with an almost choreographic representation of his character's movements, and varies his formats to continually surprise the reader.

He also plays a sophisticated game by reflecting Saskia's moods in the artist's brushstrokes, having him literally paint over her in dark umber tones – symbolic of his dominating attitude towards women. The larger tableaux which portray Rembrandt at full-length are enthralling; we see him both proud and vulnerable in an increasingly dark studio as the end grows near.



Publication details

Rembrandt (2013)
238 pp., 8,879 words

Rights

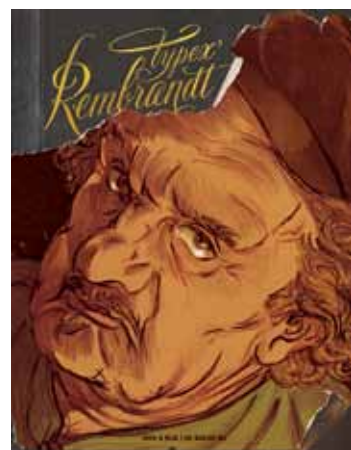
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Rights sold

Spain (Norma), UK (Self Made Hero)



'Here's to the greatest Dutch artist... I mean the second greatest. First there was Rembrandt, then there was Typex.'
– Nick Cave



Typex (b. 1962) has been active in the comics world since 1982. His first work appeared in the underground magazine *De Balloon* and in various children's magazines. For the magazine *Zone 5300*, he developed the cartoon *De Belevissen van Moortje Poes* (The Adventures of Moortje the Cat). In 1996, he published *Melkman* (Milkman) which echoed Max & Moritz. A football comic followed in 2004, *De nieuwe avonturen van Kick Wilstra* (The New Adventures of Kick Wilstra). He also published his own magazine *Chorizo* for a while. *Rembrandt* was published in close collaboration with the Rijksmuseum in Amsterdam.

Floor de Goede

Dancing on the Volcano

A brilliant graphic novel about the many different sides of love

Dancing on the Volcano is a dramatic and original story of gay relationships that can easily hold its own with graphic novels like Howard Cruse's *Stuck Rubber Baby* or Alison Bechdel's *Dykes To Watch Out For*.

Floor de Goede portrays a young gay man's love life in three episodes. In part one, Sander and Flo travel to the Aeolian Islands in Italy. They are just good friends; Flo's own partner Bas stays behind in Amsterdam. Soon the irritation arises between the two, who differ in every way. Sander wants to dine out; Flo is happy to just grab some fast food. Sander wants to climb the mountain; Flo trails after him, sweating. But at the summit the heavens open up for Flo: he's got a signal! He can call his lover at home.

In part two Flo returns home, but there is no fond reunion. As the men lie in bed

together, their thoughts are with a third man, Tom, who is staying with them for a while. They try to keep their relationship alive but are unable to get their guest out of their minds. The clever thing about this scenario is the way De Goede uses a sofa and a bed as the two pieces of scenery in an almost theatrical depiction of the triangular relationship: sophistication by the simplest of means.

In part three Flo travels to New York to visit his sister and to go out with the tireless Jasper, who works his way through one lover after another. Bas is at home now, but not as alone as Flo thinks. While Flo fights temptation under the strobe lights of an American disco, Bas simply gives way. Betrayal? When he arrives home Flo asks Bas distrustfully whether he's seen any nice-looking boys. The answer is simple: 'Of course.'

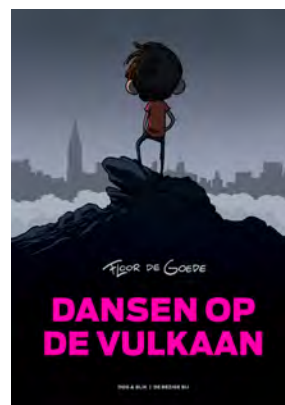


Publishing Details

Dansen op de vulkaan (2012)
255 pp. 4,487 words

Rights

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www.oogenblik.nl



Floor de Goede (b. 1980), known to his readers as Flo, is an illustrator and cartoonist. He made his debut in 2002 in *Expreszo*, a magazine for young gays and lesbians. A year later he launched a daily autobiographical cartoon at doyouknowflo.nl, of which a paper version has been published. *Flo, the Everyday Anxieties* appeared in 2005 and was awarded the VPRO Debut Prize. As well as cartoons and graphic novels, De Goede creates children's books.

Photo: Gwen Mustamuw



Flo reveals big themes in the smallest of gestures. Subtle but merciless. His book is moving and honest.
— Renske de Greef

By the end of the book I was in love with each and every character. And especially with Flo, the sweetest grouch I know.
— Alma Mathijsen

Robert van Raffe

Unfiltered

A brilliant graphic novel about a young artist's identity crisis

James Joyce's *Ulysses* as the basis for a comic book: it takes a dandy like Robert van Raffe to come up with something quite this bold. Modesty is for the mediocre! In *Unfiltered*, a vagabond comics artist drifts through the streets of a university town in search of insight and distraction. He knocks back the booze, he chews the fat, he suffers. Along the way he weaves a wondrous visual narrative.

The young artist stands beneath the dome of Rome's great Classical temple, the Pantheon, as God stares down at him through the oculus. This is the opening gambit of *Unfiltered*, Robert van Raffe's debut graphic novel, in which he himself features as a character. From the cosmic grandeur of this first scene he constructs a layered narrative, which on the surface appears to tell a tale of student life, with its familiar ingredients of wine, women and tedium. Raffe is a Chianti-swilling poseur, who models himself on celebrated dandies such as Oscar Wilde and James Whistler, and sneers at the banality of everyday reality.

But beneath this surface, there are deeper, more serious forces at work. The chapter titles in this novel refer directly to Joyce's

Ulysses, which in turn is modelled on Homer's *Odyssey*. This is High Culture in comic-book form. Raffe intercuts his portrait of student life with imaginary dialogues in which masters such as Bacon, Warhol and Camus act as his sounding board. It is here that the title of the book begins to resonate: Raffe's dandyism is not a pose at all but an unfiltered attempt to connect to the fullest with the history of art and literature.

The journey continues and we enter yet another layer: that of Raffe's own psyche. He is a young student who spends his days and nights in bedsit land, drinking, pining for his lost love Penelope and thinking himself into an early grave: 'In the darkness, I was drowning in conceit.' What begins as a flirtation with life as a dandy morphs into an intense identity crisis that takes him to the brink of complete madness.

The true brilliance of *Unfiltered* is the freewheeling, experimental visual style in which Raffe expresses all of these events and layers. When the mood strikes, his drawings spiral out of control, colours flow over lines and frames dissolve in a maelstrom of psychological turmoil. A book to make your head spin.



Publishing details

Zonder filter (2014)
210 pp., 11,400 words

Rights

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Graphic Novel

Robert van Raffe (b. 1982) studied Arts, Media & Design at the Willem de Kooning Academy in Rotterdam and is currently studying philosophy at Erasmus University Rotterdam. He debuted in 2005 in the magazine *Zone 5300* with *A conversation piece*, a dialogue in painted scenes between Oscar Wilde and James Abott McNeill Whistler. Robert also goes by the name of Dandy Raffe and has published works with titles such as *Dandy tegen wil & dank* (A Dandy Willy-Nilly) and *Dandy op herhaling* (Dandy Repeats Himself).

'A masterpiece. World class. Van Raffe has employed entirely different styles to illustrate the various chapters – sketchy, expressive, sensitive, explosive – yet never sacrifices clarity or legibility. He has substantially expanded the comic-book idiom.'
– Joost Swarte

Photo: Gert Jan Pos

Erik de Graaf

Fragments

A graphic novel about loss and helplessness during World War II

Two lovers are separated at the beginning of World War II. When the conflict is over and they share their stories with each other, only one conclusion is possible: the life they had together has been decimated. Only fragments remain.

On Saturday, 4 May 1946, Victor stands in front of a gravestone that reads: 'Our dear boy Christiaan C. Bender'. The war had only just begun when Chris was shot as Victor looked on. Could he have done something to save his friend? Although his name means 'he who conquers', he is racked with guilt about his failure to act until it was too late. He runs into Esther, a Jewish girl who was once his sweetheart, and tells her about his experiences.

Victor's story mirrors that of the Dutch army, forced to capitulate to the Germans after a few days of battle, and that of the Dutch government, as symbolised by Queen Wilhelmina's escape to London

before the capitulation. Seemingly, the only character in *Fragments* who wanted to stand and fight – 'I wish I could have done something... with my bare hands' – was Chris Bender.

This graphic novel ends with an appendix, presenting documents and photographs from De Graaf's own family history, in a village not far from Rotterdam. He describes how a couple of young soldiers crept into a farm on 10 May 1940 – the day of the German invasion – to take cover, 'without having overpowered an enemy'. Powerlessness here too, in the historical reality.

De Graaf works painstakingly to create exactly the right aesthetic for his images. He uses atmospheric colouring and achieves a rough-edged texture by scanning lines drawn with Conté crayons. The visual rhythm of his pages radiates calm, a subtle representation of Victor's introverted character.

Graphic Novel



Erik de Graaf (b. 1961) studied graphic design and advertising at the Academy of Fine Arts in Rotterdam and is now creative director at Millford design studio. His love of the 'more serious side of comics' blossomed during his student years, influenced by artists such as Joost Swarte and Yves Chaland. In addition to *Scherven* (*Fragments*), a sequel to which is due in 2016, he has published the books *Verbleekte Herinneringen* (*Faded Recollections*), *Gekleurde Geheugen* (*Coloured Memory*) and *Gevonden Verleden* (*Found Past*). He also collaborated on the second part of the *Drawn and Quarterly Showcase*, an anthology from one of the world's leading comics publishers.

www.nl.wikipedia.org/wiki/Erik_de_Graaf
www.erikdegraafcomics.blogspot.nl/



Publishing details

Scherven (2010)
 239 pp., 14,000 words

Rights

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Translated titles

Scherven: Translated into French as *Éclats* (Canada: La Pastèque, 2013)
Verzamelde herinneringen:
 Translated into French as *Jeux de mémoire* (Canada: La Pastèque, 2010)

'The mesmerising pace at which the story unfolds reinforces the tranquil understatement of his style of illustration, so that it works its way deeper under the skin. The nightmare becomes tangible.'
 – *Zone 5300*

'In *Fragments*, a great deal of time has clearly been invested in the ingenious scenario.'
 – *Het Parool*

'*Fragments* shows us that World War II created far more victims and inflicted far more collateral damage than we can even begin to imagine. Erik de Graaf's sensitive and intelligent work reminds us that this war transformed the lives of millions of people forever.'
 – *Affaires de gars.com*

Photo: Gert Jan Pos

Aimée de Jongh

The Return of the Honey-Buzzard

Psychological thriller in graphic form from the Netherlands' youngest and most promising talent

The Return of the Honey-Buzzard is a visual masterpiece of magic-realist tension. Its apparently sketchy yet precise style, its subject matter and its filmic narrative are reminiscent of Craig Thompson's *Blankets* and Hayao Miyazaki's *Spirited Away*.

Simon Antonisse, and his wife Laura, had reluctantly taken on his parents' bookshop. Now that it is threatened with closure because of the financial crisis, he becomes increasingly self-absorbed. This is made worse by his witnessing a suicide in the woods on his way one day to the building where his books are stored. Unable to open up and share his experiences with others, he spends more and more time in the storeroom where he

withdraws in his mind to his schooldays and his friend Ralph, who died while trying to take revenge on the bullies who were making his life a misery.

This repressed trauma of childhood gradually turns Simon's life into a nightmare. Then he meets the mysterious Regina, with whom he feels a close bond. She alone seems able to bring him comfort and peace. But who is Regina?

Aimée de Jongh's decision to draw in taut black-and-white with a powerful narrative rhythm, places the focus entirely on Simon's inner world. She brilliantly weaves together the financial crisis, bullying, friendship and coping with trauma and shows true mastery of the graphic narrative.



Publishing details

De terugkeer van de wespendif (2014)
160 pp, 3,744 words
b/w illustrations

Rights

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Rights sold

Belgium (Dargaud), Serbia (Besna Kobila), Spain (Ponent Mon)



'An extremely mature debut. Makes you wish that far more graphic novels of this standard would appear in the Netherlands.'

— NRC Handelsblad

'A promise comes to fulfilment.'

— De Standaard

'The realistic black-and-white drawings are reminiscent of Craig Thompson and thoroughly convincing.'

— De Groene Amsterdammer



Aimée de Jongh (b. 1988) is a prize-winning animator, cartoon-strip artist and illustrator, who is influenced by European graphic novels, manga and Japanese animated films and commands a wide range of styles and techniques. She has created a daily cartoon strip for the newspaper *Metro* and a music video for Wende Snijders. Her animated film *Aurora* was shown in seventy-one Dutch cinemas. Her work has been exhibited in The Whitney Museum of American Art in New York and the Kulturmuseum in Oslo, among others. *The Return of the Honey-Buzzard* is her first graphic novel.

Photo: Alain Lemmens

Mark Hendriks

Tibet: The Healing of Mhusha the Butcher's Daughter

Graphic novel charts an unsettling odyssey through a Tibetan dystopia

Hendriks' black-and-white illustrations are stunning in their simplicity and his religious critique is razor-sharp. In *Tibet*, he delivers a heady mix of East Asian ink-wash art and the satirical bite of Monty Python's *Life of Brian*.

Hendriks' novel is a dystopian vision of an independent Tibet torn apart by religious strife. The new nation amounts to little more than a collection of fiefdoms where rival Buddhist sects battle for power. Mhusha suffers from an ailment supposedly brought on by demonic possession. The local nobleman grants her permission to travel to the monastery in Dbu Li to visit a lama with special healing powers. Accompanied by her neighbour Lhaso, Mhusha goes in search of the monastery on what turns out to be an epic journey through a fragmented land.

Tibet wrong-foots the reader at every turn, thanks to Hendriks' refusal to settle for simplification. He pokes fun at the West's predilection for the esoteric side of Buddhism and launches a satirical attack on the lust for power among the Buddhist elite, exposing a society based on subjugation. The monks in Tibet are a far cry from the peace-loving, ever-smiling Dalai Lama.

As rulers, they demonstrate an exasperating inability to act, their sole solution to social problems being to chant *Om Mani Padme Hum* another several hundred times. Hendriks also weaves the sexism among Tibetan Buddhists into his narrative, some of whom even deny the humanity of women. Yet at the same time the book is an unashamed ode to the unspoiled natural landscape of Tibet, featuring exquisite illustrations of its endless mountain ranges.

With *Tibet: The Healing of Mhusha the Butcher's Daughter*, newly founded publisher Scratch Books presents an impressively documented, hard-hitting yet humorous fable that calls the West to account for its romanticised view of Tibet.

Prize-winning graphic artist Mark Hendriks is fascinated by Asia, the setting for most of his work. In 1997 he graduated from Groningen's Minerva Art Academy, one year after winning the VSB Award for upcoming talent. He went on to receive a Slovenian Handyburger Award in 1998 and is a three-time winner of the Stripschap Prize. To date, his work has been translated into French, Japanese, Italian, Slovenian and Finnish.



Publishing details

Tibet: De genezing van Mhusha de slagersdochter (2015)
400 pp.

Black-and-white illustrations

Rights

Scratch Books
Irene Kunst,
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www.scratchbooks.nl

Rights Sold

France (Warum-Vraoum)



'Mark Hendriks' style, which reveals the influence of Pratt, Hubinon and Micheluzzi, is strongly visual: sparing with text and rich in atmosphere, evoked in a fine and sensitive line.' – *Jury report for the VSB Upcoming Talent Award.*

'A staggering combination of craftsmanship, vibrant drawing, layered humour, surprising elements and strange plot twists.' – *De Boekenkrant*

'Tibet is a glorious book, a tremendous satire on the esoteric and a warning against false prophets.' – *Stripinfo*

Photo: Gert Jan Pos

Barbara Stok

Happy Anyway

A graphic novel about happiness, stress and minimalism

For an average woman with an average life, Barbara Stok is really rather successful. She already has seven collections of autobiographical comic strips to her name, and she won the most important Dutch comics prize for her body of work: the Stripschapprijs. The Van Gogh Museum also entrusted her with a very special commission: to produce a graphic novel on the life of Vincent van Gogh.

In *Happy Anyway*, we follow the process as the artist draws this story. Barbara wants to present an honest portrait of Vincent, rather than the usual caricature of a poor, tragic artist. His letters show that he also experienced moments of great euphoria, such as when he was painting in and around the city of Arles.

Meanwhile, we also get a peek into Barbara's everyday life, with her husband Ricky and her dog Wisky. She drums, undertakes her first major sailing expedition across the IJsselmeer and enjoys her vegetarian fennel soup. Sometimes she's plagued by doubt. Even though she uses energy-saving lightbulbs and eats

lots of organic food and she only goes on holiday once a year at most – and *not* by plane – is it enough to prevent the Irreversible Climate Catastrophe? Physical decline is also an issue: 'Even if I stand two metres away from the mirror, I can still see my wrinkles. That's how deep they've got!'

'Then you still have good eyes,' Ricky consoles her.

After three years of constant work on the project, *Vincent* is published. This biography in the form of a graphic novel is Barbara Stok's international breakthrough. She gets invited all over the place to sign books and to give interviews. She's happy with the book's success, but... 'It has a downside,' comments Vincent, who turns up in her life on the final pages. 'Have you heard about the fireflies in Brazil?' he asks her. 'They give off so much light that the ladies pin them in their hair at night.' And he concludes philosophically, 'Fame is to an artist what that hairpin is to those insects.'

Happy Anyway offers an honest and refreshing perspective on success and is a moving meditation on living authentically.



Publishing Details

Toch een geluk (2016)
160 pp.
1,500 copies sold

Publisher

Nijgh & Van Ditmar
Jolijn Spooren
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Martijn Prins
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Translated title

Vincent. Translated into Czech (Mlada Fronta), Danish (Turbine), English (SelfMadeHero), French (Emmanuel Proust/Paquet), Greek (Aiora Press), Italian (BAO Publishing), Korean (Open Books), Portuguese (L&PM Editores), Turkish (Yapi Kredi).

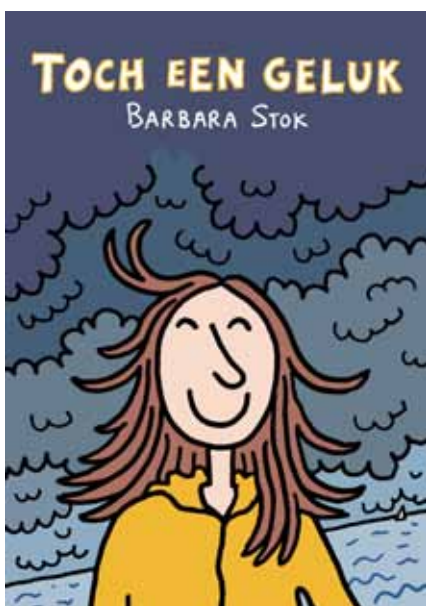
Rights Sold

Korea (Open Books)

'Tellingly, crossing the IJsselmeer in a sailing boat proves to be the source of just as much stress and euphoria as an international tour with *Vincent*. It is precisely this sense of perspective that is Stok's greatest strength, ensuring that her minimalist style of storytelling remains captivating. Even when there's an apparent lack of major drama or the supposed climax has been reached, there are new adventures waiting.'
– *Dagblad van het Noorden*

About *Vincent*: 'This inventive art biography eschews the usual visual clichés and brings its subject into a sharp and sympathetic focus.'
– *Publishers Weekly*

Photo: Gert Jan Pos



Barbara Stok (b. 1970) briefly studied at the Fotoacademie in The Hague and worked as a journalist, before becoming a comic-book writer and illustrator. She depicts her own everyday life in her comics: concerts, nights out, getting drunk, the first steps on the path to love, the fear of death. Stok constantly poses questions about the meaning of life and right or wrong, but always with a light touch.

Aart Taminiau

Wool

A melancholy masterpiece about old people and their failing business

Aart Taminiau does not make it easy for his readers. *Wool* presents a world that is on the brink of extinction. The protagonists are weary of life and they are no longer able to make any money. But just look at how ingeniously the artist depicts their situation!

The Van Mergaerts family from Tilburg, the centre of the 19th-century Dutch textile industry, have owned a profitable wool business for generations. They lead a life of luxury thanks to the fleece of the Scottish Blackface, a tough breed of sheep. But Progress does not stand still and they have to modernise. A 'complete machine' is installed in their factory, which noisily gives up the ghost on the very day of its festive commissioning. From that point on, everything goes downhill for the wool dynasty.

Aart Taminiau depicts this decline in dark drawings composed of fine hatching in a style that is reminiscent of Gustave Doré and his illustrations of the Bible, Dante and Cervantes. Just as in those engravings, the occasional ray of light falls into *Wool*, but it is not a light that brings illumination: the feeling of anxiety and claustrophobia prevails. To emphasise the weakness of the wool industry, Taminiau presents elderly characters who seem to disappear in the darkness.

A typical feature of Taminiau's work is the use of parallel montage: he tells his story from multiple points of view, which are presented alongside one another on the page. On the left-hand page, for instance, we look from a theatre auditorium at a stage, while on the right we see the same scene from the wings. *Wool* plays with this narrative effect in all kinds of different ways. The characters may perhaps doze off, but the reader becomes wider and wider awake!

Aart Taminiau (b. 1982) is a filmmaker and comic creator. He has drawn stories for the Amsterdam comic magazines *Wat Wil West* and *Oeverloos* and in 2014 was one of the forces behind *De kraker, de agent, de jurist en de stad* (The Squatter, the Policeman, the Lawyer and the City), a journalistic graphic novel about problems within the squatters' movement. Taminiau depicted interviews with the police, appropriately colouring them in blue. His magnum opus *Wol* (Wool), about the demise of a textile dynasty, was published at the end of 2016.



Publishing Details

Wol (2016)
176 pp., 4,000 words

Rights

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English sample translation
available

'It is amazing how Aart Taminiau transcends the limits of the medium.'
– Joost Swarte

'Aart Taminiau himself comes from such a textile clan and strikingly reflects the despair of this ineffectual family in the pleasingly self-assured *Wool*. The stately bourgeoisie of more than a century ago is also a good match for his drawing style: he uses intense hatching that is reminiscent of nineteenth-century engravings or of Edward Gorey, combined with studies of distinctive faces that could have come straight out of the sketch-book of an Expressionist such as Egon Schiele.'
– Knack

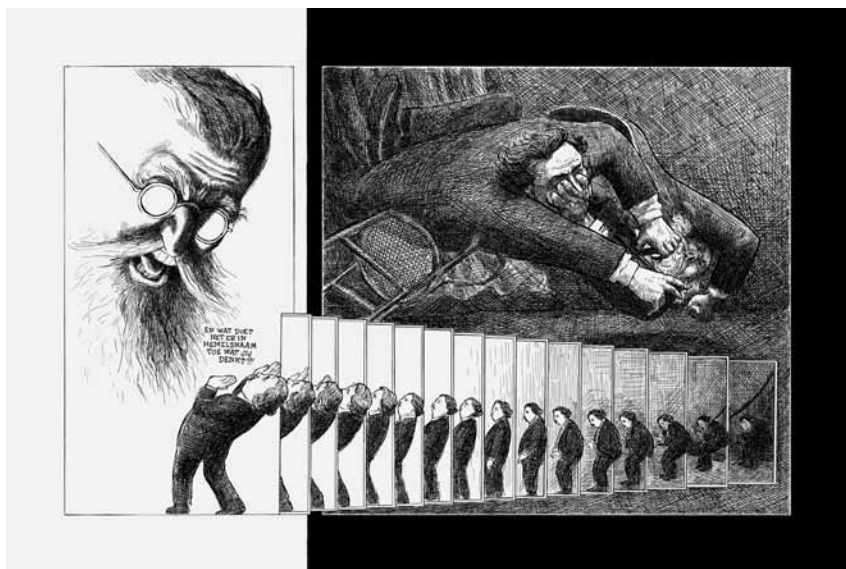


Photo: Jur Oster

Frenk Meeuwsen

Zen Without a Master

Visual philosophy in a surprisingly layered comic

For Frenk Meeuwsen, a drawing is like a Zen garden: wavy lines on snow-white paper. In those lines, he searches for the essence of Japan, for truth, and for himself. His book *Zen Without a Master* is visual philosophy.

Meeuwsen worked for three years on the graphic novel *Zen Without a Master*, in which he puts his search for spirituality down on paper in 55 brief chapters. Many of the experiences take place in Japan, where he draws sad girls' eyes for an animation studio. He also regularly revisits his youth in the Netherlands, with his father as his first guru.

As the result of an eye defect, Meeuwsen has no depth perception and, as a storyteller, he makes repeated use of this irony to point out pitfalls in the way to the truth.

What is the sound of one hand clapping? Meeuwsen solves this famous puzzle of Zen philosophy quite simply: it "sounds" the

way applause is depicted in sign language for the deaf. And, of course, he provides an illustration too, and this solution is also characteristic of his approach to spirituality, in which laughter is encouraged.

Applying Dutch common sense, he takes on Japanese Buddhism, making some surprising discoveries along the way.

Zen Without a Master is drawn in crisp black and white, in the style of the French artist David B., who is one of Meeuwsen's great role models. In Asian calligraphy, the black brushstroke on snow-white paper is an exercise in both concentration and gracefulness: the artist has to focus while letting go. In the Japanese Zen garden, the dark grooves in the white gravel create patterns for meditating monks to follow, in order to forget themselves. Meeuwsen also has a fine tale to tell about the black belt that he received as a karateka: if you often fight, the black wears off, until a white belt remains. The art of the paradox.



Publishing details

Zen zonder meester (2017)
280 pp, approximately
18,285 words

Publisher

Sherpa
Mat Schifferstein
mat@sherpa.nu

Rights

avant-verlag
Johann Ulrich
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Frenk Meeuwsen (b. 1965) studied at the Gerrit Rietveld Academie and the Rijksakademie van Beeldende Kunsten in Amsterdam. He is also a practitioner of martial arts and has a black belt in karate. His fascination with the philosophical thinking of the Far East took him to Japan in the mid-1990s, where he lived in the temple city of Kyoto. Meeuwsen has exhibited his art at home and abroad, and is now making his debut as a comics artist with *Zen zonder meester*.



"A surprisingly layered comic, which simultaneously informs, moves and prompts the reader to reflect upon life and its meaning. Highly recommended!"
— Erik Kriek

Marcel Ruijters Hieronymus

Hieronymus joins the recent successes of graphic biographies, such as Vincent, Rembrandt, Munch and Anne Frank

Five hundred years after the death of 'devil maker' Hieronymus Bosch, his modern counterpart Marcel Ruijters presents a graphic novel about the life of the Netherlands' most famous mediaeval painter.

Hieronymus tells the story of Jeroen van Aken, a.k.a. Hieronymus Bosch, who lived in the city of Den Bosch in the Middle Ages. We see the painter with his rich clients and in church with senior clergy, the intelligentsia of the time. We also see the lives of the common people: on the street Bosch had to beat off the drunken poor with a stick, and on his way to a monastery he kept lepers away by tossing them coins. Ruijters shows such popular medieval entertainments as 'pig-tag', in which blind people were put in a pen with a pig, and tents in which deformed people or exotic animals were exhibited; tooth-pulling was a crowd-gatherer, too.

Hieronymus Bosch's life story starts in the Van Aken family studio, with work being produced on commission. Allart du

Hameel, master builder of Den Bosch, was interested in Jeroen's work and took him to Leuven (Louvain) but Jeroen returned, tormented by homesickness and traumatic memories of the great fire in Den Bosch, a memory he repeatedly used in his work. In *Hieronymus* you can almost feel the heat of the fire in Ruijters' fabulous reds.

Back in Den Bosch, Jeroen transformed the family business into a painters' studio. He reinterpreted traditional religious scenes, giving place to devils and demons, hence his later nickname. He began to sign his work – far from common practice in those days – and his devilish pictures brought him international fame.

No author is better suited to a drawn biography of Hieronymus Bosch than acclaimed graphic novelist Marcel Ruijters, who has been inspired before by the graphic treasures of the Middle Ages, conveying them in all their brilliance as well as their horror. *Hieronymus* is as ominous as that of the great master's paintings.



Marcel Ruijters (b. 1966) is one of the most original graphic novelists of the Low Countries. In his earlier books *Thank God It's Ugly* and *Troglydites*, his fondness for mysterious and malformed creatures – something shared with Hieronymus Bosch – was already evident. Ruijters made his name internationally with stories about the Middle Ages in *Sine Qua Non*, *Inferno* and *All Saints*, all in his instantly recognizable 'woodcut' style. The three have appeared in several languages. His work has been exhibited all over the world. In 1992 he won the Best New Talent Award at the Haarlem Strip Days and in 2015 he received the Stripschap Prize, the Netherlands' highest distinction for comic-strip creators.

Publishing details

Hieronymus (2015)
160 pp., full colour

Publisher

Lecturis

Rights

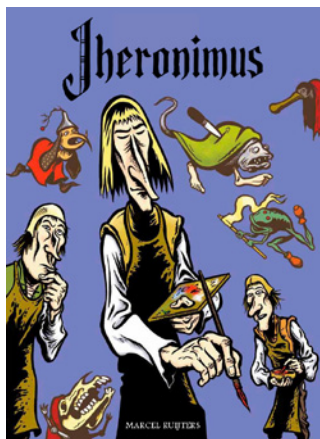
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UK (Knockabout)
Germany (Avant Verlag)
Denmark (Forlaget Forlaens)

Photo: Gert Jan Pos

Graphic
Novel



On *Sine Qua Non*:

'It's a joy to see Ruijters' nuns fighting with demons or bushmen, as he tells his story with a goodly dose of humour. One of the most refreshing albums of 2005.'

– De Poort

On *All Saints*:

'This book will not remain on the shelves for as long as Ruijters' devils burn in hell, so don't miss out!'

– Stripaap

Jan Cleijne

Legends of the Tour

A graphic novel about the world's greatest race

No sport is so closely associated with heroism and suffering as cycling. No spectacle nourishes the romance of gruelling struggle quite like the Tour de France. Ideal material for a graphic novel, thought Jan Cleijne, who conceived a story in ten evocative stages.

'My work is all about life, silence, loneliness and desire, and I aim for a generally realistic and sketch-like style that gives prominence to atmosphere, light and colour.' That is how Cleijne has described his artistic project, and no one opening *Legends of the Tour* will be disappointed. He plays a subtle game with his palette. The sepia of old photographs dominates the earliest episodes, in 1903, then yellow is introduced (from the *maillot jaune*) and the book ends in the bright colours of advertising.

Cleijne, himself an amateur racing cyclist, focuses on the sporting successes of legends like Jacques Anquetil, Fausto

Coppi and Eddy Merckx, but this is no mere gallery of greats. *Legends of the Tour* shows the evolution of the sport from its naive beginnings – with competitors who stopped halfway for a beer – into today's monstrous money-making machine to which so much, if not everything, has been sacrificed, epitomized by Lance Armstrong's seven discredited victories.

How does Cleijne achieve this? He draws close-ups of suffering faces, of bent backs and tormented calf muscles, in a sketchy style that gives the images a fragile look, as vulnerable as the cyclists themselves. But he also has great imagination, seeing in the approaching pack a herd of raging bulls, or portraying the 'cannibal' Merckx as a titan ready to eat his teammates alive. We see the soul of Tom Simpson, who died on Mont Ventoux in 1967, blown from the mountain like a cloud of dust. Even the cult of excruciating effort can make a great graphic documentary.



Jan Cleijne began his career in 2001 by illustrating children's books and designing scenarios for *Donald Duck* magazine. He has since worked for a wide range of publishers, theatrical productions, media and museums. He is currently dividing his time between a cartoon-strip book about a man walking the Appalachian Trail, a web comic for production studio Submarine and a graphic novel called *Zuidas* with a script by Jantien de Kroon.

What a fantastic book this is. Not only is it a wonderfully concise history of the Tour, its competitors' stoicism and skulduggery displayed to compelling effect, it is quite ravishing to behold.

The Guardian

Cleijne is at his best when he allows his imagination free rein in his drawings.

Het Parool

Publishing details

Helden van de Tour (2014)
144 pp. (6,800 words)
4,000 copies sold

Publisher

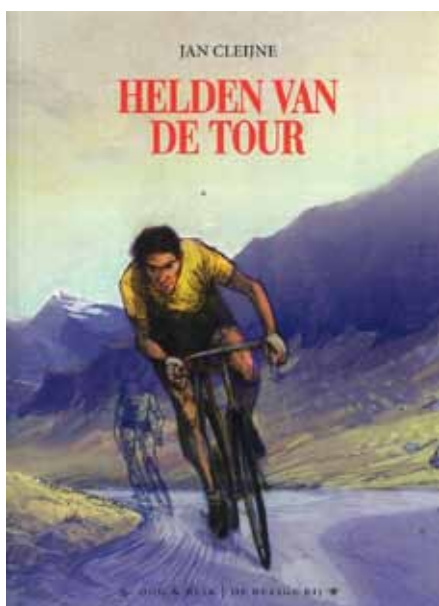
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Danish (Turbine), English (Head of Zeus), French (Paquet) and German (Covadonga).



- Filmic, evocative style; stunning drawings in an expressive range of colours that draw you in.
- Portrays sporting and personal highs and lows with an unfailing eye for detail.

Thé Tjong-Khing & Lo Hartog van Banda Iris, a Novel for the Eye

Playful eroticism represented in virtuoso lines and psychedelic colours

Thé Tjong-Khing's *Iris*, a *Novel for the Eye* marked the peak of his career as a cartoonist. He and scriptwriter Lo Hartog van Banda were looking for a way to reach the hearts of the socially motivated young people of the late 1960s, who were growing up with comic strips and television. Khing's drawings are therefore more dominant than Hartog van Banda's texts.

The characters' emotions in this graphic novel drive the compelling, dystopian story. The young woman Iris has set her heart on a career as a singer, and, despite boyfriend Mark's warnings, allows herself to be seduced by the capitalist producer, 'dream lover M.G.'. He moulds her into a

megastar, which leaves Mark and the rest of his lot having to make do with the merchandise: life-sized (sex) dolls of Iris. Attempts to rescue Iris come to nothing; all they do is to allow the dream lover to go on playing his games.

Khing's style in *Iris* shows some affinity with his contemporary, the late Flemish illustrator Guy Peellaert, and the whiff of eroticism which surrounds *Iris* is somewhat reminiscent of Barbarella, her contemporary French heroine.

Iris, drawn with virtuoso élan, is the earliest graphic novel produced in the Netherlands. Hartog van Banda and Thé Tjong-Khing could be said to have discovered the genre all by themselves.



Publishing details

Iris (1968)
160 pp., 4,250 words

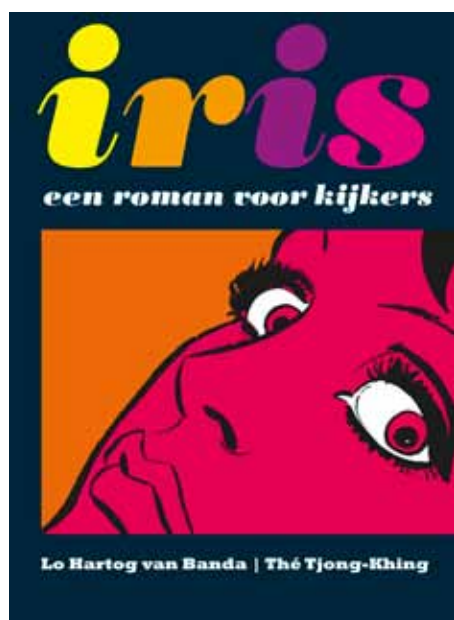
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Thé Tjong-Khing (b.1933) studied for three years at art school in Bandung, Indonesia. In 1956 he came to the Netherlands, where he worked at the studio of the most celebrated Dutch cartoonist, Marten Toonder. Until the end of the 1960s he mainly drew comics like the Arman & Ilva series, with *Iris* (1968) the high point. Then followed a rich career as a children's book illustrator. Thé Tjong-Khing has received many prizes for his work, including the Max Velthuis Prize for his children's book oeuvre.

Strip author **Lo Hartog van Banda** (1916-2006) also worked for Toonder Studios and wrote stories for the Lucky Luke series.

Photo: Pieter van Oudheusden



Typex

Andy: A Factual Fairytale. The Life and Times of Andy Warhol

Masterly graphic biography of the artist
who designed the 20th century

This visual tour de force recounts how little Andrew Warhola went from being a sickly kid in the industrial town of Pittsburgh to Andy Warhol, the enfant terrible of the New York art world and global cultural superstar. Not content with creating a spectacular illustrated portrait of Warhol the artist and Warhol the man, *Typex* also delivers a stunning overview of pop culture in the 20th century.

Andy Warhol is hailed as the master of art as mass production, a man with a prescient awareness of the power of consumerism, who foresaw the modern obsession with glamour and sensation. Lauded and despised for his fixation on image, superficiality and fame, Warhol – coiner of the phrase ‘fifteen minutes of fame’ – emerges in this biography as a prophet of our celebrity-centric, selfie culture.

Andy consists of ten sections devoted to the distinct periods in Warhol’s life, each illustrated in a radically different style to reflect Warhol’s constant drive for renewal.

In his work and in his personal life, Warhol repeatedly broke free of styles, places and people: in the course of over 500 pages, we see him successively embrace pop art, flower power, punk and hip-hop only to move on and leave them behind.

Each chapter is preceded by twelve mini-biographies. Together they read like a Who’s Who of the 20th century, from Shirley Temple to Ayatollah Khomeini, from Lou Reed to Donald Trump. This overload of personalities stands in stark contrast to Warhol’s loneliness: *Typex* depicts him as a man who yearns for genuine contact yet who grows frightened when people come too close. This is highlighted by the touching rendition of the complex relationship between Warhol and his mother, in whom he never confided about his homosexuality.

Andy: A Factual Fairytale is a monumental graphic novel: multi-layered, funny and moving. It is also a visual spectacle, packed with sly nods and winks to the art and music of Warhol’s life and times.



Publishing details

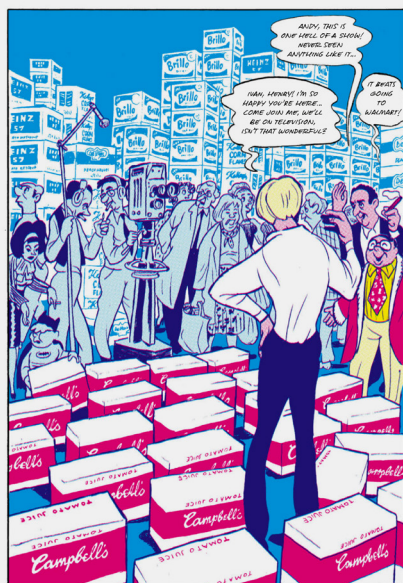
Andy: Feitelijke Fictie. De vele levens van Andy Warhol (2018)
562 pp., 56,000 words

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SelfMade Hero (English World Rights), Carlsen (Germany), Bao (Italy), Scratch (Netherlands), Penguin Random House (Spanish World Rights)



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Typex (b. 1962) is a Dutch comic book artist and illustrator. A graduate of the Amsterdam University of the Arts, he has furnished illustrations for a vast range of publications and cultural events, from the Crossing Border Festival, NRC and *Vrij Nederland*, to *Playboy*, *Oor* and *Nieuwe Revu*. He has also illustrated and written children’s books, and produced his own comic book magazine *Chorizo*. In 2013 his graphic novel *Rembrandt* was published to widespread acclaim and has since been translated into eight languages.

On Rembrandt:

‘Here is to the greatest Dutch artist... I mean the second greatest. First there was Rembrandt, then there was Typex!’
– Nick Cave

Photo: Ringel Goslinga

Maaïke Hartjes

Burnout Diary

A raw and honest graphic novel about a workaholic's process of recovery

One of Holland's new wave of autobiographical cartoonists explores what it means to have work-related burnout. She sets out to understand how things got to that point and how it might be possible to lead a more balanced life in the future. *Burnout Diary* is an appealing and instructive personal study of a difficult period, similar to the works of Roz Chast and David Small. In this graphic novel, Hartjes seems to have found the ideal form to explore a heavy subject with a light touch.

For more than ten years, Maaïke Hartjes has been writing diary cartoons about her own life, produced in a spontaneous yet intricate style she modestly describes as 'fiddly'. Her trademark style involves deceptively naïve-looking stick figures and tiny drawings with speech bubbles, packaged as recognizable, personal reflections. These often depict familiar everyday situations like waiting at the bus stop, growing older, taking the wrong train or getting a passport photo taken.

The protagonist's personal life is central to *Burnout Diary*, but the author goes further in this book than in her previous works, exploring her deeper psychology.

After a long, complicated and frustrating assignment for a large company, illustrator Maaïke Hartjes finds herself totally listless, unable to do anything anymore. Even the thought of work is too much for her. When a month of rest and a holiday abroad bring little improvement, she tries to motivate herself by keeping her own unique diary: attractive collages on a brown paper background with different character styles and lots of cute tape.

We read about her panic attacks, fatigue and depressive feelings, but also about her search for solutions. What led to her burnout? Why is she such a perfectionist? Why does she work so hard? And crucially, why can't she ever turn work down? Why is nothing ever enough for her? Her personality is at the root of the problem, it seems. She also examines the bigger picture. Why do some people suffer from burnout, while others don't? After talking to friends and colleagues about how they deal with stress and honestly analyzing her own thoughts and feelings, Hartjes comes up with some positive steps towards a better, healthier work-life balance.

In our culture of overwork, this book will strike a chord with many readers.



Maaïke Hartjes (b. 1972) studied Illustration at the HKU (School of Arts, Utrecht) and broke through to a larger audience with her weekly diary strips for a Dutch women's magazine. She lives and works in Amsterdam and is a comics artist, cartoonist and illustrator. Ten collections of her work have been published. In 2016, she won the *Stripschapprijs*, the leading oeuvre prize for Dutch graphic art and cartoons. She is considered one of the main representatives of a new generation of Dutch cartoonists: the autobiographical cartoonists. Earlier works include *Hartjes* (2005) and *You're Not That Sweet* (2007).

Publishing details

Burnout dagboek (April 2018)
288 pp.
Complete English translation available

Rights

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Photo: Merlijn Doomernik



'Hartjes's style often moves the reader, and she infuses her simply-drawn characters with a wonderful depth of emotion, perhaps thanks to the familiar situations.'
– *8Weekly.com*

'Her completely individual style and the way she is building a consistent and self-contained oeuvre makes Maaïke Hartjes a unique comic artist. Her trademark is a style that can best be described as expressive minimalism. In a period when the comic world was still a thoroughly male stronghold, she stole all the laughs.'
– Jury report, *Stripschapprijs* 2016

