

## The Property Rutu Modan

1970s Afghanistan: Twelve-year-old Amir is desperate to win the local kite-fighting tournament and his loyal friend Hassan promises to help him. But neither of the boys can foresee what will happen to Hassan that afternoon, an event that is to shatter their lives... Since its publication in 2003, *The Kite Runner* has sold twenty one million copies worldwide. Through Khaled Hosseini's brilliant writing, a previously unknown part of the world was brought to life. Now in this beautifully illustrated, four-colour graphic novel adaptation, *The Kite Runner* is given a vibrant new life which is sure to compel a new generation of readers.

A Publishers Weekly Top Ten Best Book of the Year An Amazon.com Top Ten Best Book of 2009 A Washington Post Book World's Ten Best Book of the Year A California Literary Review Best Book of 2009 An L.A. Times Top 25 Non-Fiction Book of 2009 An NPR Best Book of the Year, Best Memoir With this stunning graphic memoir, David Small takes readers on an unforgettable journey into the dark heart of his tumultuous childhood in 1950s Detroit, in a coming-of-age tale like no other. At the age of fourteen, David awoke from a supposedly harmless operation to discover his throat had been slashed and one of his vocal chords removed, leaving him a virtual mute. No one had told him that he had cancer and was expected to die. The resulting silence was in keeping with the atmosphere of secrecy and repressed frustration that pervaded the Small household and revealed itself in the slamming of cupboard doors, the thumping of a punching bag, the beating of a drum. Believing that they were doing their best, David's parents did just the reverse. David's mother held the family emotionally hostage with her furious withdrawals, even as she kept her emotions hidden — including from herself. His father, rarely present, was a radiologist, and although David grew up looking at X-rays and drawing on X-ray paper, it would be years before he discovered the shocking consequences of his father's faith in science. A work of great bravery and humanity, *Stitches* is a gripping and ultimately redemptive story of a man's struggle to understand the past and reclaim his voice.

A New York Times Book Review Editors' Choice • A Kirkus Reviews Best Nonfiction Book of 2016 • A Junior Library Guild Fall 2016 Selection *Flying Couch*, Amy Kurzweil's debut, tells the stories of three unforgettable women. Amy weaves her own coming-of-age as a young Jewish artist into the narrative of her mother, a psychologist, and Bubbe, her grandmother, a World War II survivor who escaped from the Warsaw Ghetto by disguising herself as a gentile. Captivated by Bubbe's story, Amy turns to her sketchbooks, teaching herself to draw as a way to cope with what she discovers. Entwining the voices and histories of these three wise, hilarious, and very different women, Amy creates a portrait not only of what it means to be part of a family, but also of how each generation bears the imprint of the past. A retelling of the inherited Holocaust narrative now two generations removed, *Flying Couch* uses Bubbe's real testimony to investigate the legacy of trauma, the magic of family stories, and the meaning of home. With her playful, idiosyncratic sensibility, Amy traces the way our memories and our families shape who we become. The result is this bold illustrated memoir, both an original coming-of-age story and an important entry into the literature of the Holocaust.

Yumiko was born in Japan but has made a life in London, losing herself in its

cosmopolitan bustle. She has a gallery show of her art, a good job, and a good guy she plans to marry. The culture she grew up in seems very far away—until her brother phones with the news that their father has died. Yumiko returns to Tokyo and finds herself immersed in the rituals of death while also plunged into the rituals of life—fish bars, bullet trains, pagodas—as she confronts the question of where her future really lies. *Just So Happens* deals both gently and powerfully with grief, identity, and the pressure not to disappoint one's parents, even after they're gone, in a look at the relationships that build the foundation of our lives.

A stunning memoir of a mother and her daughter's survival in WWII and their subsequent lifelong struggle with faith In this captivating and elegantly illustrated graphic memoir, Miriam Katin retells the story of her and her mother's escape on foot from the Nazi invasion of Budapest. With her father off fighting for the Hungarian army and the German troops quickly approaching, Katin and her mother are forced to flee to the countryside after faking their deaths. Leaving behind all of their belongings and loved ones, and unable to tell anyone of their whereabouts, they disguise themselves as a Russian servant and illegitimate child, while literally staying a few steps ahead of the German soldiers. *We Are on Our Own* is a woman's attempt to rebuild her earliest childhood trauma in order to come to an understanding of her lifelong questioning of faith. Katin's faith is shaken as she wonders how God could create and tolerate such a wretched world, a world of fear and hiding, bargaining and theft, betrayal and abuse. The complex and horrific experiences on the run are difficult for a child to understand, and as a child, Katin saw them with the simple longing, sadness, and curiosity she felt when her dog ran away or a stranger made her mother cry. Katin's ensuing lifelong struggle with faith is depicted throughout the book in beautiful full-color sequences. *We Are on Our Own* is the first full-length graphic novel by Katin, at the age of sixty-three. Winner of the American Library Association's Alex Award A Boston Globe Best Book of the Year David Small's long-awaited graphic novel is a savage portrayal of male adolescence gone awry like no other work of recent fiction or film. Wildly kaleidoscopic and furiously cinematic, *Home After Dark* is a literary tour-de-force that renders the brutality of adolescence in the so-called nostalgic 1950s, evoking such classics as *The Lord of the Flies*. Thirteen-year-old Russell Pruitt, abandoned by his mother, follows his father to sun-splashed California in search of a dream. Suddenly forced to fend for himself, Russell struggles to survive in Marshfield, a dilapidated town haunted by a sadistic animal killer and a ring of malicious boys who bully Russell for being "queer." Rescued from his booze-swilling father by Wen and Jian Mah, a Chinese immigrant couple who long for a child, Russell betrays their generosity by running away with their restaurant's proceeds. Told almost entirely through thousands of spliced images, once again "employ[ing] angled shots and silent montages worthy of Alfred Hitchcock" (*Washington Post*, on *Stitches*), *Home After Dark* becomes a new form of literature in this shocking graphic interpretation of cinema vérité.

From Pixies front man, Black Francis, comes a bold and visually arresting illustrated novel about art, conflict, and the origins of a certain type of cinema. In 1907, the French battleship *léna* was destroyed when munitions it was carrying exploded, killing 120 people. A nitrocellulose-based weapon propellant had become unstable with age and self-ignited. In 1908, *La Bonne Auberge* became the earliest known pornographic film. It depicted a sexual encounter between a French soldier and an innkeeper's daughter.

Like all films at the time, and for decades afterward, it was made with a highly combustible nitrocellulose-based film stock. Loosely based on these historical events, *The Good Inn* follows the lone survivor of the Léna explosion as he makes his way through the French countryside, has a sexual adventure with an innkeeper's daughter, and even more deeply into a strange counter universe. It is a volatile world where war and art exist side by side. It is also the very real story of the people who made the first narrative pornographic film. The novel weaves together real historical facts to recreate this lost piece of history, as seen through the eyes of a shell-shocked soldier who finds himself the subject and star of the world's first stag film. Through *Soldier Boy's* journey we explore the power of memory, the simultaneously destructive and healing power of light, and how the early pioneers of stag films helped shape the film industry for generations to come.

One hundred years ago. On the foggy Hudson River, a riverboat captain rescues an injured mermaid from the waters of the busiest port in the United States. A wildly popular--and notoriously reclusive--author makes a public debut. A French nobleman seeks a remedy for a curse. As three lives twine together and race to an unexpected collision, the mystery of the Mermaid of the Hudson deepens. A mysterious and beguiling love story with elements of Poe, Twain, Hemingway, and Greek mythology, drawn in moody black-and-white charcoal, *Sailor Twain* is a study in romance, atmosphere, and suspense. *Sailor Twain* is one of *The Washington Post's* Top 10 Graphic/Comic Reads of 2012

"*Jerusalem* is the story of a single family--three generations of very different people--as they are swept up in the chaos of nation-making from 1940 to 1948. Love, death, faith, family, and politics form the perilous mix that fuels this ambitious, cinematic graphic novel about the events surrounding the creation of the modern Israeli state."--Dust jacket.

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

In an equinox, day is as long as night, as if the world found perfect equilibrium between shadow and light, a fleeting equilibrium, similar to the stakes of our human destinies. Segmented into four tableaux for four seasons, unrelated people of all social backgrounds seeking equilibrium cross paths with other solitudes, weaving in and out of one another's lives- all captivated and tormented by the enigmatic meaning of life. Every season has its visual identity and its individual voice, culminating in summer and, possibly, an answer. *Equinoxes* is a unique ground-breaking work of rare intensity and narrative sensibility by a rising bestselling star of European comics.

An account of an Israeli soldier's experiences in Beirut during the massacres at Sabra and Shatila follows his recovered memories of his participation in the September 1982 atrocities after he had forgotten them for more than twenty years.

Rutu Modan's *Exit Wounds* was chosen by *The Times* as one of the three best graphic novels of 2007. It won the 2008 Eisner Award for the Best New Graphic Novel and was nominated for the Angoulême Best Comic Book Prize. *Jamilti and Other Stories* collects Modan's early short works: stories that range from darkly fantastical and unsettling to surprising discoveries that shape personal identity. And, as in *Exit Wounds*, she addresses political violence affecting everyday lives.

*Samantha and George* are a couple heading towards a sabbatical year in the quaint

Mexican town of Oaxaca. For Samantha, it is the opportunity to revisit her past. For George, it is an unsettling step into the unknown. For both of them, it will be a collision course with political and personal events that will alter their paths and the town of Oaxaca forever. In tandem, the remarkable and arduous journey that a Monarch butterfly endures on its annual migration from Canada to Mexico is woven into Ruins. This creates a parallel picture of the challenges of survival in our ever-changing world. Ruins explores the shadows and light of Mexico through its past and present as encountered by an array of characters. The real and surreal intermingle to paint an unforgettable portrait of life south of the Rio Grande.

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

In 1947, the author's grandfather, Arsene Schrauwen, traveled across the ocean to a mysterious, dangerous jungle colony at the behest of his cousin. Together they would build something deemed impossible: a modern utopia in the wilderness? but not before Arsene falls in love with his cousin's wife, Marieke. Whether delirious from love or a fever-inducing jungle virus, Arsene's loosening grip on reality is mirrored by the graphic novel reader's uncertainty of what is imagined or real by Arsene. This first full-length graphic novel from the critically-acclaimed Olivier Schrauwen is an engrossing, sometimes funny, slightly surreal and often beautiful narrative.

Recounts the experiences of the author's family in 1970's Yugoslavia, detailing how her father, a Serbian nationalist who's growing fanaticism drove her mother to flee for safety.

**A HOLOCAUST SURVIVOR STRUGGLES TO LET GO OF THE PAST** Miriam Katin has the light hand of a master storyteller in this flowing, expressive, full-color masterpiece. A Holocaust survivor and mother, Katin's world is turned upside down by the news that her adult son is moving to Berlin, a city she's villainized for the past forty years. As she struggles to accept her son's decision, she visits the city twice, first to see her son and then to attend a museum gala featuring her own artwork. What she witnesses firsthand is a city coming to terms with its traumatic past, much as Katin is herself. *Letting It Go* is a deft and careful balance: wry, self-deprecating anecdotes counterpoint a serious account of the myriad ways trauma inflects daily

existence, both for survivors and for their families. Katin's first book, *We Are On Our Own*, was a memoir of her childhood, detailing how she and her mother hid in the Hungarian countryside, disguising themselves as a peasant woman and her illegitimate child in order to escape the Nazis. The stunning story, along with Katin's gorgeous pencil work, immediately garnered acclaim in the comics world and beyond. With *Letting It Go*, Katin's storytelling and artistic skills allow her to explore a voice and perspective like no other found in the medium.

Tom Gauld's debut graphic novel retelling of a classic myth Since the 2011 release of *Goliath*, Tom Gauld has solidified himself as one of the world's most revered and critically-acclaimed cartoonists working today. From his weekly strips in the *Guardian* and *New Scientist*, to his lauded graphic novels *You're All Just Jealous of My Jetpack* and *Mooncop*, Gauld's fascination with the intersection between history, literary criticism, and pop culture has become the crux of his work. Now in paperback, with a new cover and smaller size, *Goliath* is a retelling of the classic myth, this time from Goliath's side of the Valley of Elah. Goliath of Gath isn't much of a fighter. He would pick admin work over patrolling in a heartbeat, to say nothing of his distaste for engaging in combat. Nonetheless, at the behest of the king, he finds himself issuing a twice-daily challenge to the Israelites: "Choose a man. Let him come to me that we may fight." Quiet moments in Goliath's life as an isolated soldier are accentuated by Gauld's trademark drawing style: minimalist scenery, geometric humans, and densely crosshatched detail. Simultaneously tragic and bleakly funny, *Goliath* displays a sensitive wit and a bold line--a traditional narrative reworked, remade, and revolutionized into a classic tale of Gauld's very own.

American comics reflect the distinct sensibilities and experiences of the Jewish American men who played an outsized role in creating them, but what about the contributions of Jewish women? Focusing on the visionary work of seven contemporary female Jewish cartoonists, Tahneer Oksman draws a remarkable connection between innovations in modes of graphic storytelling and the unstable, contradictory, and ambiguous figurations of the Jewish self in the postmodern era. Oksman isolates the dynamic Jewishness that connects each frame in the autobiographical comics of Aline Kominsky Crumb, Vanessa Davis, Miss Lasko-Gross, Lauren Weinstein, Sarah Glidden, Miriam Libicki, and Liana Finck. Rooted in a conception of identity based as much on rebellion as identification and belonging, these artists' representations of Jewishness take shape in the spaces between how we see ourselves and how others see us. They experiment with different representations and affiliations without forgetting that identity ties the self to others. Stemming from Kominsky Crumb's iconic 1989 comic "Nose Job," in which her alter ego refuses to assimilate through cosmetic surgery, Oksman's study is an arresting exploration of invention in the face of the pressure to disappear.

A mesmerizing, heartbreaking graphic novel of immigrant life on New York's Lower East Side at the turn of the twentieth century, as seen through the eyes of twin sisters whose lives take radically and tragically different paths. For six-year-old Esther and Fanya, the teeming streets of New York's Lower East Side circa 1910 are both a fascinating playground and a place where life's lessons are learned quickly and often cruelly. In drawings that capture both the tumult and the telling details of that street life, *Unterzakhn* (Yiddish for "Underthings") tells the story of these sisters: as wide-eyed little girls absorbing the sights and sounds of a neighborhood of struggling immigrants; as teenagers taking their own tentative steps into the wider world (Esther working for a woman who runs both a burlesque theater and a whorehouse, Fanya for an obstetrician who also performs illegal abortions); and, finally, as adults battling for their own piece of the "golden land," where the difference between just barely surviving and triumphantly succeeding involves, for each of them, painful decisions that will have unavoidably tragic repercussions.

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

With a mysterious key, eleven-year-old Lin enters Sylvor, the secret home to all dead animals who ever loved a child, where she is reunited with her pet Rufus, and together they try to find the Winter Prince to help save it from destruction.

David Smith is giving his life for his art—literally. Thanks to a deal with Death, the young sculptor gets his childhood wish: to sculpt anything he can imagine with his bare hands. But now that he only has 200 days to live, deciding what to create is harder than he thought, and discovering the love of his life at the 11th hour isn't making it any easier! This is a story of desire taken to the edge of reason and beyond; of the frantic, clumsy dance steps of young love; and a gorgeous, street-level portrait of the world's greatest city. It's about the small, warm, human moments of everyday life...and the great surging forces that lie just under the surface. Scott McCloud wrote the book on how comics work; now he vaults into great fiction with a breathtaking, funny, and unforgettable new work.

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.

Scholars in the humanities have become increasingly interested in questions of how space is produced and perceived—and they have found that this consideration of human geography greatly enriches our understanding of cultural history. This “spatial turn” equally has the potential to revolutionize Jewish Studies, complicating familiar notions of Jews as “people of the Book,” displaced persons with only a common religious tradition and history to unite them. *Space and Place in Jewish Studies* embraces these exciting critical developments by investigating what “space” has meant within Jewish culture and tradition—and how notions of “Jewish space,” diaspora, and home continue to resonate within contemporary discourse, bringing space to the foreground as a practical and analytical category. Barbara Mann takes us on a journey from medieval Levantine trade routes to the Eastern European shtetl to the streets of contemporary New York, introducing readers to the variety of ways in which Jews have historically formed communities and created a sense of place for themselves. Combining cutting-edge theory with rabbinics, anthropology, and literary analysis, Mann offers a fresh take on the Jewish experience.

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.

Eddie, accompanied by his big goofy dog, goes fishing in his goldfish bowl, sees the legs off a too-high table, and takes a bath with his clothes on! The bright colors, lively

drawings, and sing-songy rhymes will delight young readers as they follow along Eddie's lighthearted mischief. Originally created by Israeli artist Aryeh Navon and Lea Golberg in the 1930s, Rutu Modan offers her own playful take on this classic character for a new, international generation of young readers.

A revealing look at the shows that helped TV emerge as the signature art form of the twenty-first century In the late 1990s and early 2000s, the landscape of television began an unprecedented transformation. While the networks continued to chase the lowest common denominator, a wave of new shows on cable channels dramatically stretched television's narrative inventiveness, emotional resonance, and artistic ambition. Combining deep reportage with cultural analysis and historical context, Brett Martin recounts the rise and inner workings of a genre that represents not only a new golden age for TV, but also a cultural watershed. *Difficult Men* features extensive interviews with all the major players, including David Chase, David Simon, David Milch, and Alan Ball; in addition to other writers, executives, directors and actors. Martin delivers never-before-heard story after story, revealing how cable television became a truly significant and influential part of our culture.

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

The untold coming-of-age story from a contemporary comics master *Marble Season* is the all-new semi-autobiographical novel by acclaimed cartoonist Gilbert Hernandez, author of the epic masterpiece *Palomar*, and co-creator of the groundbreaking *Love and Rockets* comic book series, along with his brothers Jaime and Mario. *Marble Season* is his first book with D&Q. It tells the untold stories from the American comics legends' youth, but also portrays the reality of life in a large family in suburban 1960s California. Pop-culture references—TV shows, comic books, and music—saturate this evocative story of a young family navigating cultural and neighborhood norms set against the golden age of the American dream and the silver age of comics. Middle child Huey stages Captain America plays and treasures his older brother's comic book

collection almost as much as his approval. *Marble Season* subtly and deftly details how the innocent, joyfully creative play children engage in (shooting marbles, staging backyard plays, and organizing treasure hunts) changes as they grow older and encounter name-calling naysayers, abusive bullies, and the value judgments of other kids. An all ages story, *Marble Season* masterfully explores the redemptive and timeless power of storytelling and role play in childhood, making it a coming-of-age story that is as resonant with the children of today as the children of the 1960s.

Acclaimed Israeli cartoonist Asaf Hanuka's weekly strips unfold an emotional autobiography full of humor and melancholy, wild imagination, and quiet desperation. Collected for the first time in English and including never-before-collected strips, *The Realist* delivers both honesty and whimsy from a master of his craft. With echoes of R. Crumb and Daniel Clowes, Hanuka moves readers with his depictions of everyday life, commenting on everything from marriage to technology to social activism through intimate moments of triumph and failure.

From one of the great comic innovators, the long-awaited fulfillment of a pioneering comic vision. Richard McGuire's *Here* is the story of a corner of a room and of the events that have occurred in that space over the course of hundreds of thousands of years. (With full-color illustrations throughout.)

\* Winner of the National Book Critics Circle Award \* Silver Medal Society of Illustrators \* \* Named a Best Book of the Year by The New York Times, The Boston Globe, San Francisco Chronicle, NPR, Comics Beat, The Milwaukee Journal-Sentinel, Kirkus Reviews, and Library Journal This "ingenious reckoning with the past" (The New York Times), by award-winning artist Nora Krug investigates the hidden truths of her family's wartime history in Nazi Germany. Nora Krug was born decades after the fall of the Nazi regime, but the Second World War cast a long shadow over her childhood and youth in the city of Karlsruhe, Germany. Yet she knew little about her own family's involvement; though all four grandparents lived through the war, they never spoke of it. After twelve years in the US, Krug realizes that living abroad has only intensified her need to ask the questions she didn't dare to as a child. Returning to Germany, she visits archives, conducts research, and interviews family members, uncovering in the process the stories of her maternal grandfather, a driving teacher in Karlsruhe during the war, and her father's brother Franz-Karl, who died as a teenage SS soldier. In this extraordinary quest, "Krug erases the boundaries between comics, scrapbooking, and collage as she endeavors to make sense of 20th-century history, the Holocaust, her German heritage, and her family's place in it all" (The Boston Globe). A highly inventive, "thoughtful, engrossing" (Minneapolis Star-Tribune) graphic memoir, *Belonging* "packs the power of Alison Bechdel's *Fun Home* and David Small's *Stitches*" (NPR.org). When a great antiquities collector is forced to donate his entire collection to the Hebrew University in Jerusalem, Nili Broshi sees her last chance to finish an archaeological expedition begun decades earlier—a dig that could possibly yield the most important religious artifact in the Middle East. Motivated by the desire to reinstate her father's legacy as a great archaeologist after he was marginalized



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

In modern-day Tel Aviv, a young man, Koby Franco, receives an urgent phone call from a female soldier. Learning that his estranged father may have been a victim of a suicide bombing in Hadera, Koby reluctantly joins the soldier in searching for clues. His death would certainly explain his empty apartment and disconnected phone line. As Koby tries to unravel the mystery of his father's death, he finds himself not only piecing together the last few months of his father's life, but his entire identity. With thin, precise lines and luscious watercolors, Modan creates a portrait of modern Israel, a place where sudden death mingles with the slow dissolution of family ties. *Exit Wounds* is the North American graphic novel debut from one of Israel's best-known cartoonists, Rutu Modan. She has received several awards in Israel and abroad, including the Best Illustrated Children's Book Award from the Israel Museum in Jerusalem four times, Young Artist of the Year by the Israel Ministry of Culture and is a chosen artist of the Israel Cultural Excellence Foundation. *Exit Wounds* was the winner of the 2008 Eisner award for Best Graphic Album -New and was nominated for the televised 2007 Quill Awards in the graphic novel category.

To climb a tree, always think in threes and you'll never fall. "Two feet, one hand. Two hands, one foot," Cora's father told her when she was a little girl. Now Cora is in middle school, her father is gone, her family is homeless, and Cora has to look after her younger sister, Adare, who needs a lot of looking after. When their room at the shelter is ransacked, Cora's mother brings them to an old friend's apartment, and Cora hopes this will be a place she can finally call home. When doubt seeps in, Cora makes an escape of her own and discovers something that will change how she sees her family and her place within it. The beautiful debut by Melissa Sarno, the author of *A Swirl of Ocean*, will take root in your heart and blossom long after you've turned the last page. " A heartbreaking yet hopeful story of a family searching for a place to belong." --Publishers Weekly " A thought-provoking debut about the meaning of home and the importance of family." --The Horn Book Magazine

### The Property Drawn and Quarterly

It's a cloudy Tuesday in October and the residents of Dockwood are going about their business as usual. In Elmsview Nursing Home, a kitchen porter dutifully prepares lunch for residents. Along Nettlefield Road, a paperboy is delivering his evening round. And in the trees, swallows gather noisily in preparation for their annual migration. In this bittersweet and contemplative work, Jon McNaught weaves together the everyday lives of locals against the backdrop of autumnal transitions.

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