

741.5

THE MYSTERIES OF THE MARCHENOIR LIBRARY

PLUS... CRAZY TALENTED
ASIANS

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The Comics & Graphic Novel Bulletin of



Lexington Public Library
Reading Is Just the Beginning!

THE MARCHENOIR LIBRARY

A. DEGEN



"Strong, smart, brave, beautiful, MARCHENOIR defends reality from interdimensional invaders and nightmare monsters." *The Marchenoir Library* (Secret Acres) tells her story— or stories, actually, 46 of them. Such intriguing tales as *Marchenoir's Lunatic Love* and *Marchenoir and the Doom Equation* are made up of only their covers, the backs outlining the plots for the reader to infer and imagine the narratives thereof. It's a collaboration built on the common experience of fandom.



MARCHENOIR

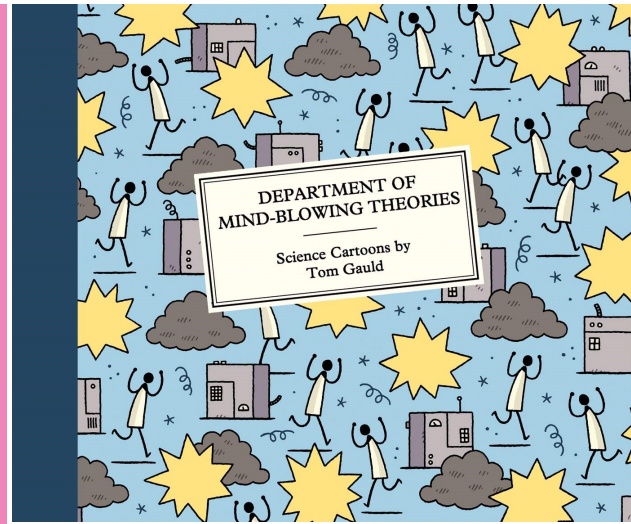
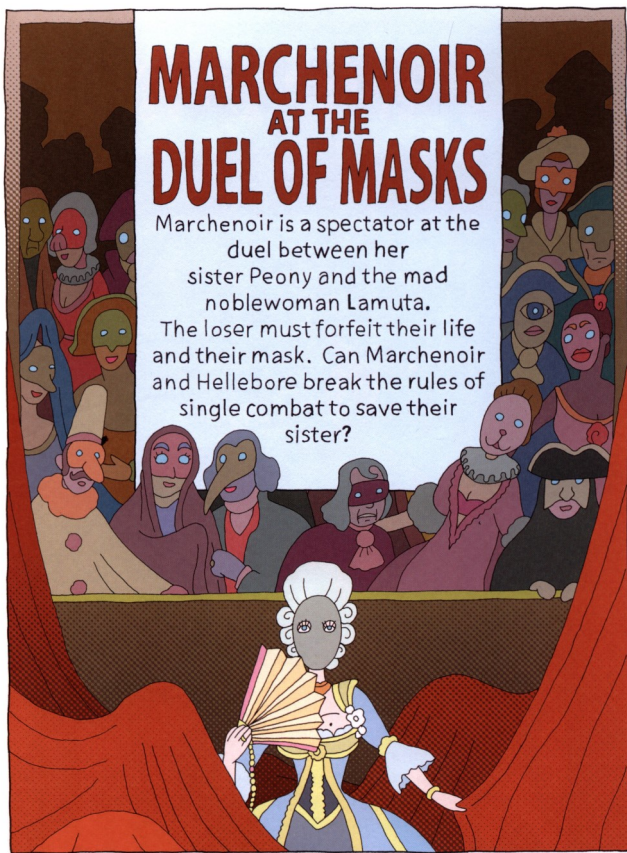


MARCHENOIR

A. Degen (the "A" is for "Alexander") is one of the whiz kids from the brave new world of self-published cartooning. *The Marchenoir Library* is a perfect example of the New(est) School's mash-up of global pop culture, combining French pulp tropes with rock'n'roll Gnosticism drawn in a Mighty Marvelous mix of manga and Peter Max. Go to lexpublib.org to reserve!

MARCHENOIR AT THE DUEL OF MASKS

Marchenoir is a spectator at the duel between her sister Peony and the mad noblewoman Lamuta. The loser must forfeit their life and their mask. Can Marchenoir and Hellebore break the rules of single combat to save their sister?



Brit Tom Gauld is the author of the graphic novels *Goliath* and *Mooncop*, and the compilations *Baking with Kafka* and *You're All Just Jealous of My Jetpack*, all still available from LPL. His newest collection from Drawn & Quarterly gathers his cartoons from England's *New Scientist* magazine. Find "The Lepidopterist's Nightmare," "Science Gang Tattoos" and other science funnies at lexpublib.org!

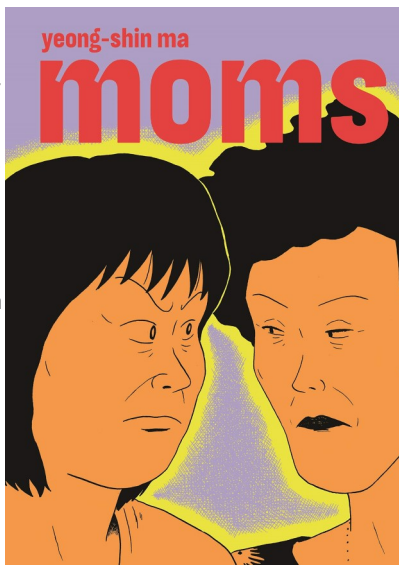


Tien is a young man torn between the Viet Nam his folks left behind and the New World where they work hard to belong. Torn between the real world of school and schoolmates and the tales of fairies and mermaids he reads to his mother to help her learn English. And torn between family...and the fact he is gay. A lovely story with beautiful art, *The Magic Fish* can be found in TEEN.

As part of Mao Zedong's "Cultural Revolution", China's urban schools were shut down and city students shipped off "Up to the Mountains and Down to the Countryside". Artist Emei Burell's mom was one of those kids. *We Served the People* (Archaia) is her story. This heroic tale of coping and hoping is available at all LPL locations under 951.056 B899w.

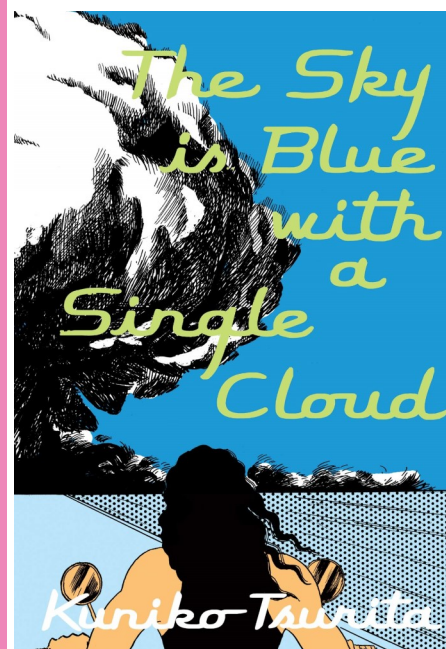


"A husband, a family—they're blessings. But I ain't no nun!" So says Lee Soyeon, the middle-aged divorcee whose romantic misadventures are matched in sorrow and silliness by those of her three friends. Shaking down lonely men for dinner, fighting off grabby bosses, getting into smackdown drag-out catfights in the street—"How did my life turn out this way?" asks Soyeon. Inspired by his own mother, *Moms* is the first English translation of hip Korean cartoonist Yeong-Shin Ma. Find *Moms* at Beaumont, Central and Tates Creek.



It's 1946 in Metropolis. The Lee family moves from Chinatown to the suburbs. Some people are cool with that. Some aren't (below left). Teenagers Tommy and Roberta Lee find themselves in the middle of the action as *Superman Smashes the Klan* (DC). Based on the legendary radio serial, this timely and entertaining novel by Yang & Gurihiru can be found in TEEN!

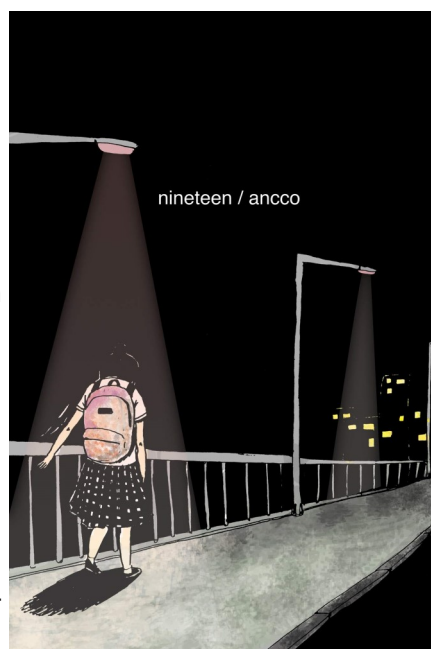
Also check out the saga of food and family *Umma's Table* by Yeon-Sik Hong and the graphic history *Tiananmen 1986* by Lun Zhang under 951 Z61t!

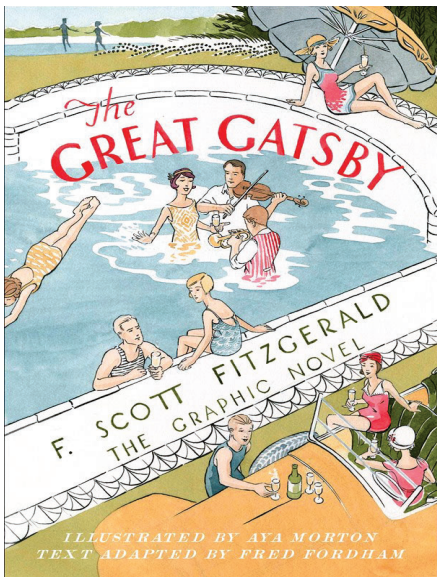


Kuniko Tsuruta was the only woman on the staff of *Gara*, a manga published during the 1960s dedicated to avant-garde forms of the medium. *The Sky Is Blue With A Single Cloud* (D & Q) collects the best of her work for that influential monthly. Tales of Japanese bohemia give way to surreal visions of dystopia and destruction followed by a maturity born of mortality. Get it at Central, Northside and Tates Creek.



The Korean cartoonist who goes by the name Ancco spans the Japanese and American influences on that nation's comics. Like manga, Ancco's work distorts bodies and faces in the name of expression, the cartoonish being more honest than the realistic. Yet, like an Asian Julie Doucet, Ancco draws in a scratchy, inky style that brings to low life the troubled school-girls, drunken moms and fading grandmothers that populate *Nineteen*, available from Central.





Older readers of 741.5 may remember *Classics Illustrated*. From 1941 to 1969, the Gilberton Company provided lazy schoolkids the means to write that book report on *Silas Marner* or *Faust* or *The Master of Ballantrae* without having to crack an actual book by adapting works as comics. There have been several series since which attempted to corner that market, including a mid-1970s batch from Marvel. But this century has seen an explosion of graphic adaptations of modern literature, from *The Handmaid's Tale* and *Kindred* to older works by **HP Lovecraft** and **Robert Chambers**, which you'll find at LPL. The latest example of this trend is Simon & Schuster's *The Great Gatsby*. Kept true to the text by **Fred Fordham**, this classic tale of the underhanded upper classes is rendered in a thin-lined deco style given a ghostly glaze by the chalky watercolors of **Aya Morton**. *The Great Gatsby: The Graphic Novel* is available at all locations. As is our next item, *Kerry and the Knight of the Forest*, which you'll find in our Juvenile collections. RHKidsGraphic is responsible for this quirky

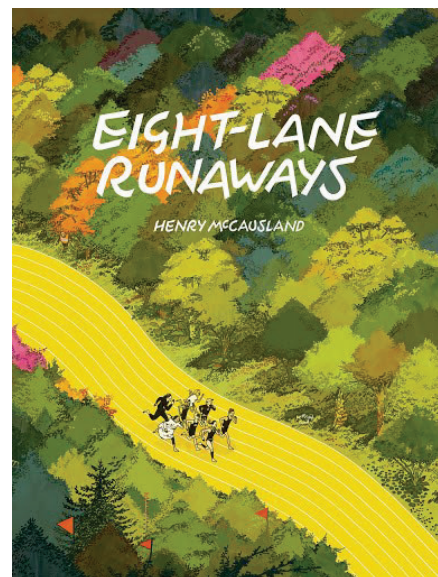


MEANWHILE

fantasy by **Andi Watson**. Once a leader among Albion's alternative cartoonists, **Watson** has achieved success with juvenile graphic novels such as *Princess Decomposia* and *Count Spatula* and the wonderful *Glistler*, both still available at LPL. His latest follows young Kerry as he gets lost in the forest seeking a shortcut back home to his fever-ridden family. It's a tough way to go, even when our hero meets up with the titular "Knight of the Forest", a floating one-eyed monolith called the Waystone. Though kind of a grouch, the Knight tries to guide Kerry home through the multitude of weird traps and snares that await within the darkling woods. Expert use of a limited color palette enlivens **Watson's** trademark simplicity of line and composition to make the story move. In contrast, the art of *Aquatlantic* demands the reader stop and luxuriate in its richness of hues, its visual creativity. It lives up to the hype on the back cover: "**Giorgio Carpinteri's** sheer graphic brilliance— fusing



aspects of Futurism, Cubism, Russian Constructivism and German Expressionism with strong echoes of Bauhaus and Art Deco— brings to life this gorgeous allegorical fantasy." I'd throw into that bubbling pot of influences the angular sensuality of **Tamara De Limpicka** and **Boris Artzybasheff** with the big box of crayons. *Aquatlantic* is your classic domed city under the sea. Life is pretty good in *Aquatlantic*. So why do strange dreams and bad thoughts haunt our hero Bho? An actor known for his comic character burlesquing surface dwellers, Bho has become so distraught, his guardian turtle tells him to write it out. We read as Bho sinks deeper into depression, even as an expedition of nefarious air-breathers loom above *Aquatlantic*. What will happen to Bho? What will happen to *Aquatlantic*? Go to lexpublib.org and reserve your copy of this lovely Oversize item to find out! Like *Aquatlantic*, *Eight-lane Runaways* is a large format graphic novel from Fantagraphics. Unlike **Carpinteri**, **Henry McCausland** eschews polychromatic effulgence for a blunt, bland gray-green color scheme. This is a very deliberate choice, since much of his work for the likes of *The Guardian*, *GQ* and *Omega Watches* is quite



colorful. **McCausland** also does without panel borders, enabling his pages to open up to the diverging stories told. Some pages are made up of panels following the typical reading order of comics; others are more like sheet music, the characters the notes racing across the page. A nice example of the new *avant garde* of comics, *Eight-Lane Runaways* is available at all LPL locations. Beaumont and Central are home to the 2019 edition of *The Best American Comics* from Houghton Mifflin Harcourt. **Jill (This One Summer) Tamaki** is this year's guest editor, with an eclectic sampling of contemporary comics from across the globe. There are some of the Usual Suspects: **Joe Sacco**, **John Porcellino**, **Leslie Stein**. **Tamaki** also excerpts novels like **Nick Drnaso's Sabrina** and **Be Prepared** by **Vera Brosgol** (see 741.5 #19) But most of the tome highlights up'n'coming cartoonists like **Jed McGowan**, **Laura Lannes** and **Angie Wang**, each with an individualistic take on the Ninth Art. But as with previous volumes, **Lale Westvind** steals the show with her brash, flashy *manhua*-esque art. It's a thick and tasty stew available via lexpublib.org/



Back issues of 741.5 are available at lexpublib.org under the **COLLECTIONS** tab!