

Exit Wounds Rutu Modan

In her first collection of graphic essays, Miriam Libicki investigates what it means globally and culturally to be Jewish, dating from her time in the Israeli military to her tenure as an art professor. *Toward a Hot Jew* is a new high watermark in autobiographical comics and shows Miriam Libicki as a powerful witness to history in the tradition of Martjane Satrapi and Joe Sacco.

Exit Wounds Drawn & Quarterly

Tegneserie. Da den kvindelige soldat Numi opsøger taxichaufføren Koby Franco for at fortælle ham, at hans far muligvis er blevet dræbt ved et bombeattentat, er det starten på en række begivenheder, som gør Koby klogere på faderen - og på sig selv.

From one of Europe's most celebrated young comics artists, a deeply personal story that will resonate with all of us who have chosen to love in the face of great challenges One summer night at a house party, Fred met Cati. Though they barely spoke, he vividly remembered her gracefulness and abandon. They meet again years later, and this time their connection is instantaneous. But when things become serious, a nervous Cati tells him that she and her three-year-old son are both HIV positive. With great beauty and economy, Peeters traces the development of their intimacy and their revelatory relationship with a doctor whose affection and frankness allow them to fully realize their passionate connection. Then Cati's son gets sick, bringing Fred face to face with death. It forces him to question the meaning of life, illness, and love — until a Socratic dialogue with a mammoth helps him recognize that living with illness is also a gift; it has freed him to savor his life with Cati. Like the best graphic memoirs, *Blue Pills* puts a daunting subject into artistic and human terms in a way that is refreshingly honest and profoundly accessible. A brave and unsentimental romance, *Blue Pills* will resonate with anyone whose love has faced great obstacles and triumphed.

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.

LONELY? THERE'S AN APP FOR THAT. Reeling after a breakup, young animator "K" is pushed by a friend to join the popular dating site Lovebug. His journey begins as a search for true love, but soon awakens a relentless craving for novelty and sexual

conquest. With the touch of a button, K embarks on a dating spree, browsing a digital marketplace of the flesh. Who can stop when Lovebug offers an endless stream of prospective mates, sorted by algorithms and stored on a distant server, ready on demand like TV episodes or Chinese takeout? And in the face of this addiction, can K hold on to his friends, his job, or even his humanity? The acclaimed author of *In the Flesh* and *The Abaddon* presents an evocative tale of modern love... in a world where even full bars can lead to a bad connection.

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

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. This mesmerizing literary novel is written with all the emotional precision and intimacy that have won Hisham Matar tremendous international recognition. In a voice that is delicately wrought and beautifully tender, he asks: When a loved one disappears, how does that absence shape the lives of those who are left? "A haunting novel, exquisitely written and psychologically rich."—*The Washington Post* Nuri is a young boy when his mother dies. It seems that nothing will fill the emptiness her death leaves behind in the Cairo apartment he shares with his father—until they meet Mona, sitting in her yellow swimsuit by the pool of the Magda Marina hotel. As soon as Nuri sees Mona, the rest of the world vanishes. But it is Nuri's father with whom Mona falls in love and whom she eventually marries. Their happiness consumes Nuri to the point where he wishes his father would disappear. Nuri will, however, soon regret what he's wished for. When his father,

a dissident in exile from his homeland, is abducted under mysterious circumstances, the world that Nuri and his stepmother share is shattered. And soon they begin to realize how little they knew about the man they both loved. “At once a probing mystery of a father’s disappearance and a vivid coming-of-age story . . . This novel is compulsively readable.”—The Plain Dealer “Studded with little jewels of perception, deft metaphors and details that illuminate character or set a scene.”—The New York Times “One of the most moving works based on a boy’s view of the world.”—Newsweek “Elegiac . . . [Hisham Matar] writes of a son’s longing for a lost father with heartbreaking acuity.”—Newsday Don’t miss the conversation between Hisham Matar and Hari Kunzru at the back of the book. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE Chicago Tribune • The Daily Beast • The Independent • The Guardian • The Daily Telegraph • Toronto Sun • The Irish Times Look for special features inside. Join the Circle for author chats and more. BONUS: This edition contains an excerpt from Hisham Matar's *In the Country of Men*.

A wildly enthusiastic father surprises his family when he runs off to join the circus.

In the quiet heat of the French Riviera, where the long days of blissful summer are tempered by the annual rabble of revellers and sun seekers whose arrival excites a new life into otherwise sleepy towns, a listless and sombre child seeks solace in his questions about death. It is the summer after Milo's mother and father were involved in a fatal accident and his cousins are visiting at his Grandparents' crowded house in the Cote D'Azur. Despite the warm, familial setting, Milo cannot escape the grim spectre of death that seems to loom everywhere, he is morbidly fascinated by its presence. He sees it wherever he looks, whatever he does, and the fragility of his own existence plagues his every thought. So, when a missing girl is found drowned on a public beach, Milo thinks that seeing her will finally lift the veil of the great unknown and provide him with answers to the questions that have overwhelmed him since the day he lost everything.

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

Rice Boy is a surreal fantasy graphic novel set in a world called Overside. A lonely creature called Rice Boy and an ageless machine called The One Electronic venture through a strange world to fulfill a prophecy with implications few understand.

Originally published in the 1980s as comic books, these interrelated stories visualize life at the turn of the 21st century, when a lone government agent investigates the truth behind environmental degradation. Hardcover edition with new ending and more bonus material. Suggested for mature readers.

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.

A collection of the cartoonist's short works that lead the reader through unexpected turns of plot and unusual character portraits. *Exit Wounds* — a tale at once mystery and romance — introduced North American readers to the colorful and tightly woven narrative by Rutu Modan and was included in *Time* and *Entertainment Weekly's* "best of" lists. *Jamilti and Other Stories* collects the cartoonist's short works that lead the reader through unexpected turns of plot and unusual character portraits. Some are darkly fantastical and unsettling, such as the unraveling of a serial-killer murder mystery, or her accounts of an infatuated plastic surgeon and his sanitarium, and a mother back from the dead with dubious healing powers. Others are more attuned to surprising discoveries that shape personal identity, as in the story of a tragic past that lies within a family's theme hotel, or that of a struggling musician who hopes an upcoming gig will be his big break. In "Jamilti," Modan addresses political violence with a suicide bombing that shakes up a day in the lives of a young couple.

Jewish parables from the Hasidic masters and their lessons are illustrated by the interactions of Fishel the beggar, the slick thief, the rich businessman, the fat governor, the Russian soldiers, and other village characters.

Collects short works by the creator of *Exit Wounds*, depicting such characters as an infatuated plastic surgeon, a mother who returns from the dead with dubious healing powers, and a young couple whose lives are disrupted by a suicide bombing.

A hilarious, gorgeous, off-beat graphic version of the Bible's first five books! In the *Comic Torah*, stand-up comic Aaron Freeman and artist Sharon Rosenzweig reimagine the Torah with provocative humor and irreverent reverence. Prepare to meet God (referred to by the ineffable Hebrew name YHWH) imagined as a female with green skin, a love of grilling (see *Leviticus* for menus) and a bloody awful temper. Moses plays her romantic lead, part of a multi-ethnic cast of characters featuring celebrities such as Barack Obama playing Joshua (Yes, we Canaan!). Each weekly portion gets a two-page spread. Like the original, the *Comic Torah* is not always suitable for children. This is a Torah experience like no other.

I'm Never Coming Back is a collection of surreal, comic and mournful interweaving tales travelling across three continents. In each destination we zoom in on unusual lives and remarkable situations, each tale unknowingly impacting on the next. In Rye train station a woman impulsively buys the same ticket as the man in front of her. The accidental journey leads her to Berlin. A novel

way to run away from home. At Heathrow Airport, a building perpetually busy with people coming and going, a traveller is visited by a memory that refuses to leave. A tray of Singapore rice noodles cooked up in Christchurch takes on a life of its own. Winchelsea. A lone letterbox in Britain's only desert is central to a friendship between a travelling chef and a deep-sea diver. An old man realises that time is running out in Truth or Consequences, New Mexico. Elsewhere an out-of-towner meets a crab at a taco stand who seems to know more than any crab has a right to know. The 'sound mirrors of Denge' reflect more than noise for one day-tripper. And on Johnston Island a man struggles to hold onto his fading memories as his house slowly fills with pollen. Test Match Special seems to be the only foothold in reality. The Art of Pho is now available as a live motion comic:

<http://artofpho.submarinechannel.com/>

Pressure. As an underwater welder on an oilrig off the coast of Nova Scotia, Jack Joseph is used to the immense pressures of deep-sea work. Nothing, however, could prepare him for the pressures of impending fatherhood. As Jack dives deeper and deeper, he seems to pull further and further away from his young wife, and their unborn son. But then, something happens deep on the ocean floor. Jack has a strange and mind-bending encounter that will change the course of his life forever. ... Equal parts blue-collar character study and mind-bending science fiction epic, *The Underwater Welder* is a 250-page graphic novel that explores fathers and sons, birth and death, memory and truth, and treasures we all bury deep down inside.

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.

Chasing Echoes is a heartfelt and offbeat tale about dysfunctional family dynamics, self-discovery and rebirth in the wake of loss. 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.

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.

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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.

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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 mini-comics 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." -- Provided by publisher.

Set in 1930s Brooklyn, follows the lives of Jewish gangsters organized by Louis Lepke Buchalter as they form the Mafia's infamous "Murder, Inc."

Eddie, accompanied by his big goofy dog, goes fishing in his goldfish bowl, saws the legs off a too-high table, and takes a bath with his clothes on! The bright colors, lively drawings, and sing-songy rhymes will delight young readers as they follow along Eddie's lighthearted mischief. Originally created by Israeli artist Aryeh Navon and Lea Golberg in the 1930s, Rutu Modan offers her own playful take on this classic character for a new, international generation of young readers.

Included on more than ten Best of the Year lists, including the Guardian, Publishers Weekly, Salon, Amazon, and the Washington Post *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. Translated from the Hebrew by Jessica Cohen. A young man unravels the mysteries of his father's death and entire identity after learning he may have been a victim of a suicide bombing, in a graphic novel set in modern Israel.

The Mermaid in the Bathtub is a charming, gorgeously retro retelling of Hans Christian Andersen's classic story "The Little Mermaid," by beloved Israeli author and illustrator duo Nurit Zarchi and Rutu Modan. One day, a resolutely ordinary young man named Mr. Whatwilltheysay returns home to find Grain-of-Sand, a mermaid, waiting for him in his favorite

armchair. Despite his objections, the two embark on a series of very watery adventures as he tries to get rid of her. But ultimately the thought of being seen with half a fish is simply too much for Mr. Whatwilltheysay to bear—what would people say? So broken-hearted Grain-of-Sand returns to the sea in his bathtub, leaving Mr. Whatwilltheysay to resume his pedestrian existence. Mr. Whatwilltheysay soon finds that his beloved landlubber life, however, lacks the splash and shimmer (and bathtub) of his good times with Grain-of-Sand—and acting against all his instincts, he sets off to sea to find her.

"From the author of *Pyongyang: A Journey in North Korea* and *Shenzhen: A Travelogue from China*, is *Burma Chronicles*, an informative look at a country that uses concealment and isolation as social control. It is drawn with Guy Delisle's minimal line while interspersed with wordless vignettes and moments of his distinctive slapstick humor. *Burma Chronicles* 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 Aboutet 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."

HaTrick: a magician loses control of his magic. Margolis: a piggy bank named Margolis. Jetlag: a porn obsessed dwarf (is she?) is on a flight to nowhere. Passage to Hell: a young woman lives next door to the entrance to Hell. The Romanian circus: a traveling salesman falls in love with a Romanian circus acrobat.

Megillat Esther is commonly referred to as the *Book of Esther*: but there is nothing common about JT Waldman's interpretation of this Biblical story. In what may be the world's first religious, scholarly comic book, Waldman tells the epic tale of exile and redemption in graphic form. When Esther, a Jewish woman, is made Queen of Persia she must keep her identity hidden, all the while maneuvering to save her people from annihilation. This is a story familiar to many Jews who have heard it recounted every year on the holiday of Purim. But readers of all backgrounds will be entranced by what artist Waldman depicts in his interpretation of the text. At once traditional and groundbreaking *Megillat Esther* will challenge secular assumptions about the Bible. Each page of *Megillat Esther* is a visual tour de force and features the Hebrew text with original English translation, as well as opulent drawings depicting the story of the Persian Queen. Traditional interpretations of the story are woven throughout the panels. *Megillat Esther* presents the reader with a topsy-turvy world in which fortunes reverse and nothing is what it seems. This vibrant, edgy retelling of a classic Biblical tale is sure to amaze and intrigue scholars and laypeople of all religions and comic book lovers alike.

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