



comiXconnection

strip, bandă desenată, strip, képregény, стрип



comixconnection – strip, bandă desenată, strip, képregény, стрип

Edited by Beate Wild



What happens when ...
superwoman Horny Dyke meets the depressed cat Zorka, ill-omened ravens threaten a rubber duck, the tramp Mita Kombajn listens spellbound to Momirka's partisan stories and superhero Lavanderman is plagued by nightmares?

That's the

comiXconnection – strip, *banda desenata*, *kepregeny*, *cmpun*

The alternate names for the medium of comics vary as widely as the forms it takes in Croatia, Slovenia, Romania, Hungary and Serbia. The history of its development is directly reflected in these countries' political histories and their societies' openness to this form of art and communication. Thus, the line between mainstream and alternative also varies from country to country. *comiXconnection* introduces independent comics from these five countries in the broadest sense of the term, highlighting the differences and possible connections between them.

Not only the artists and their current works are presented here. The multifaceted network of relationships which they both create and are surrounded by is equally significant: many of the artists join together in collectives, clubs and groups to collaborate and jointly publish fanzines and magazines. In content, form and style their works consciously elude any attempt at mass marketing to which commercial mainstream comics often fall prey. These artists design and tell their stories free of profit-oriented pressures. Their comics speak to a particular audience which will not be swayed by the usual marketing strategies.

How, then, do independent comics find their readers? This mainly happens through a network established by energetic and motivated individuals in clubs, publishing houses and bookstores. They act on a number of different levels, both nationally and internationally, organising festivals, exhibitions and workshops, and winning publishers and sponsors. This guarantees public perception, mutual interaction and exchange, and holds together the threads of this colourful fabric.

Consulting a mental map spanning all of the many individual networks, one notices the map is stereotypically orientated 'with its face to the West and its back to the rest'. Even neighbouring countries often exclude each other from their line of sight. Exactly here, then, is the focal point of the *comiXconnection* project with its emphasis on the five countries mentioned above. Beyond historical-political, linguistic and mental boundaries, it examines already existing connections as well as possible future ones.

'Comics rarely stand alone!' This also includes related art forms such as illustration, graphic design, animation, street art, graffiti, music and performance. The diverse shifts in perspective and broadening of horizons that result from a collection such as this are hoped to lead to synergies in the network, stronger awareness and finally an increased appreciation for this kind of comics. The immense bandwidth offered by the medium of comics above all points out paths to realms in which comics can be used as an innovative form of communication in the future.



Wostok

MITA KOMBAJN 2008

According to Dragi Bugarčić's novel 'Snail, set your horns free' / Screenplay and drawing: Wostok — 1. No house, no bed, not anyone in the world for poor Mita Kombajn'. — 2. Everybody in Vršac knows him and the whole neighborhood, but Mita is alone. He doesn't even have a little blanket for himself. Kombajn is alone in the world like a lonely bird in the sky. — 3. I'm fluttering, fluttering like a bird, but I'm still alone. No house, no bed, no chair. Mine are only the benches in the park when I want to sit. — 4. All of this that you see on me, people gave to Kombajn so he wouldn't go naked. Three short coats and this long robe. And it weighs so heavily on my shoulders I'm gonna drop. — 1. Some people call me 'Mita the wretch who sells the newspaper,' but Mita is no poor wretch. People know nothing else but to say – 'wretch.' But, I'm just 'Kombajn.' — 2. Oh and I love wine. — 3. Rakija² makes me crazy. I start seeing mice. Rakija's not for Kombajn's mouth. Mita isn't crazy enough to drink poison. — 4. That stuff makes the brain blurry, and the eyes. And wine makes your heart dance. When Mita Kombajn drinks wine he is happy and jolly. He then sings, sings like he's never gonna die. — 1. Kombajn knows a lot. He passed through all kinds of misery, but he can't get out. — 2. Kombajn is jinxed and never can get out of the mud. — 3. Mud sticks to his legs, his shoes and socks fall off, and legs fall into the mud... No more Kombajn, he sank into the mud. — 4. In my imagination, when I want to lie down but don't have anywhere to do so, I sink into the mud, this is how I imagine it. — 1. Who was never born is as lucky the one who as a kid ate chicken shit. He's crazy and plain dumb lucky, I'm telling you, it's best if a man is never born. — 2. Ah, sometimes I hate my mother, and I don't even know her, poor her. And then I feel damn guilty. What has she ever done to me? — 3. She brought me into this world cause my father wanted that ... And what did he do wrong? He wanted to take me to see the world, the miracles, and how people fly to the Moon. / Outer space — 4. And I'd never have seen that, if my father didn't make me and if my mother didn't give birth to me. So why get angry with them? I drink wine and I'm as happy as a lark. — 1. Ah, ah, it's not all that bad for ol Kombajn. He just doesn't like when people hate him, or when they call him a wretch. — 2. A wretch is someone who's talking big about his strength, but is afraid of himself. He can't even look cross-eyed at his own shadow. That's a wretch, I say. — 3. Kombajn's thinking where to put his head so his dreams can give his brain a rest. I sleep in the park and the rustling leaves bother me, but when I'm tired, who cares about the leaves and all the other nonsense. — 4. Then I just sleep and I know how to smile, that much I know, my mouth bends because I'm dreaming something nice, all the people feel fine in a dream, those who don't are crazy ya know! — 1. Sometimes I sleep in bars, while the waiter serves the guests I take a nap. — 2. The waiter always wakes me up: 'Get up Kombajn, you're in a bar. Guests need this chair.' — 3. What can I do where can I go? Kombajn isn't no guest, he don't pay, doesn't leave tips. All the waiters are the same when they need to throw Mita out. / At Pikil's — 4. As if I were the devil. As if I'm not a man. What am I then? I'm no dog if I lick some plates or drink what's left in the glasses. — 1. But where am I gonna sleep tonight, I don't know? In the park, in the stadium, at the bus station, in some bar, which one? — 2. Of all the places, I slept the best in the graveyard. — 3. I open any tomb I want, sneak into the warmth, like mother's arms. — 4. Then those from the other world tell me how it used to be ... — 1. Under this greasy Banat sky. / the end

1 kombajn – engl. combine harvester
2 rakija – special type of strong traditional Serbian alcoholic drink



WOSTOK

*1963 in Vršac/Serbia. Completed secondary school for computer science. Even before attending school, he learned to read from comics, and they have been a part of his life ever since. He finds his role models and inspiration, however, in other artistic fields such as film, literature and music. His comics treat such themes as horror and laughter. His works have been shown since the 1990s in Europe and the US, and his comic books published internationally. His comics can be found in many international magazines and anthologies (*Stripburger, Komikaze, Comix 2000, Inguine, Zone 5300* etc.) Wostok lives and works as a freelance artist in Sombor and Vršac in Serbia.

Corkscrew against dope. 2010

Aus dem Tagebuch eines Narren. (A Fool's Diary). 2011

Deep. 2011

Devedesete (The Nineties). 2012

Robusto! 2013

Miro Župa

— 2010–2013

We're into documentaries but always watch cartoons!

Admit it, have you shat this lamp?! For the sake of my peace! / You fox-spirit-fixated bastard, burn in ignorance!

Your slenderness, Budimira, is not going to appease the county! / Listen, prophetic stinkhead, keep your fart of a county!

I'm tamer than a calf!

I washed on the fly, baby!

1. The Calf-thinking Goranko / Wherever did I regress accounting for the pus bedazzling me until a moment ago ... — 2. The Unexorcised Borivoj / Deplete, you defamation! — 3. Jakšić The Hipster Gnawer / Preserve me from fungi, Rafael's energy ... — 4. Ecio The Expanded Firebrand / Go back to coal, Neven's school certificate!

Helena Janecić

ADVENTURES OF HORNY DYKE

Episode: Catwoman!, 2009

Written by: Dolores Blaze, Drawn by: Helena Janecić

1. On the other side of town, in Catwoman's penthouse. / Hello Kitty! — 2. Purr ... — 3. Rrawr ... — 4. Meow ... I need my back scratched badly! — 5. The two superheroines discussed the inefficiency of law enforcement in fighting the criminal syndicates clutching the city in its claws. They agreed a hands-on approach was necessary. — 1. Mmmm ... — 2. The gritty metropolis loomed behind them, oblivious to what hard work their watchful Guardians had to do to prevent the domination of evil. / Help! / Gasp! / Pant! / Mmm! / The end.

Helena Janecić

ADVENTURES OF HORNY DYKE

Episode: Spring Cleaning, 2010

1. It was a fine spring day. Horny Dyke was thinking whether to clean up her place, or have sex with herself. Her contemplation was interrupted by the door bell. — 2. ... it was her lovely neighbour. — 1. Good day Horny Dyke, I'm sorry to bother you ... — 2. ... but I need help with a veery hard situation ... — 3. You see ... I need to wash these big windows, but I can't do it alone ... — 4. I would climb up ... I need to wash them from the outside ... and I heard that you have super powers, so if you could hold me up there? 5. Oh sweet Avril Lavigne! / Sure no problem! — 6. Oh thank you so much, here come in! — 1. So those are the windows? / Yes ... that's it. — 4. Alright ... well I'm going up! — 5. You grab a hold of me ... here. — 6. Oh sweet Madonna Louise Veronica Ciccone! — 7. And lift me up ... — 1. Ahhhh ... don't drop me now!! — 2. Don't worry! I'm holding you tight! / Can you pass me the cloth please?! ... — 3. It seems like these windows have never been washed! — 4. Fiiiiiiished! / Put me down :) — 5. Thank you sooo much ... I don't know how can I ever repay you ... Anything ... You name it. — 6. Well, I think I need help with something ... too — 7. Gasp! Mmm!

**MIRO ŽUPA**

*1978 in Split/Croatia. Studied sculpture at the Art Academy of Zagreb. Since 2002 he has been active in the artists' collective *Komikaze*. He is one of the leading haiku comics authors in Croatia and is also one of the *Lavanderman* artists. He often constructs his comics' characters also as three-dimensional, laminated or wooden sculptures. He plays in the band *3 autora koja ne traže ništa (a ne bi ni trebali)* (3 authors who ask for nothing (and who shouldn't, either)). He lives in Split.

Works published in: *Lavanderman*. 2013**HELENA JANEČIĆ**

*1979 in Osijek/Croatia. Studied painting at Furman University in Greenville, South Carolina and at the Art Academy in Zagreb (MA). While still in high school, she began drawing comics for the school newspaper. Painting dominated her university studies, but she always finds her way back to comics. In both media, her work illuminates many aspects of contemporary queer discourse. In painting, this takes the form of idyllic images of Slavonic farm women. In comics, the super hero *Horny Dyke* takes the stage. She works as a freelance painter and comic book author in Osijek.

Horny Dyke na rub konvencije (Horny Dyke on the edge of the convention). 2011

Further works published in:

Ženski strip na Balkanu (Balkan Comics: Women on the Fringe). 2010





Attila Stark
DIRTY KALEIDOSCOPE, LUMP 2011

Attila Stark
KULO OTTHON 2009

Attila Stark
DANIIL KHARMS 2012

The Start of a Very Nice Summer's Day (A Symphony)
 1. Hi! 2. ... a very nice summer's day started ...

Attila Stark
ADVENTURES OF PUSS IN BOOZE 2012

1. Puss in booze — 2. Hello it's me. Uh — 3. I like to lick — 4. Mucho — 5. to lick things — 6. I can lick your ass too! — 7. Hey, human! Never! Fuck you! — 8. But first I fuck this fucking washing mashine — 9. I'll eat your brain / you pig faced human — 10. and I'll put booze in your head and I'll fuck it! Yeah — 11. And this lamp ... — 12. I love volcanos! — 13. I love to suck them — 14 Hey! Hello there!

—
 Dirty Fridays / Volcano Entertainment / This is dirty filthy jazz tonight 22:30 / Hippo Jizz, only for adult hippopotamuses

1. And then I get three wild ponys and fuck them in line — 2. and then I climb a fat rainbow and I lick the hole sky.

Miroslav Lazendić – dr Gnoj
THREE STUPID BIRDS 2006

1. In the episode: — 2. Bird flu # 1 — 3. And ... is there a cure for the bird flu? / Well yeah, of course! But they only sell it to people / Who cares! It doesn't work anyway! / the end.



ATTILA STARK

*1979 in Baja/Hungary. Studied graphic arts at the University for Decorative Art and Design (MOME) in Budapest. He works in a wide range of artistic fields as painter, graphic artist, comic book author and illustrator. Member of the artists' collective 1000%, which aims to reach a wide audience with activity in public spaces (street art, graffiti, murals). Stark was one of the first Hungarian artists to mark various surfaces in Budapest with his colourful and expressive insignia. Since 2007 *Roham* has published his *Kulo City* as a loose series, a kind of diary in comic book form. He currently lives in Budapest.

Exhibitions:

1. *Illustrator's Exhibition*. Bologna and Tokyo 2002

2. *Bucharest Biennale*. Romania 2006

PussInBooze - In Chalk. Budapest 2013



MIROSLAV LAZENDIĆ – DR GNOJ

*1980 in Novi Sad/Serbia, grew up in Subotica. He has always loved to draw. He discovered this particular style of comics as his preferred medium, because there are no rules to follow, but rather total artistic freedom. He also uses this freedom to criticize injustice. Dark humour suits him. He mostly works in ink, silkscreen and collage. So far his comics have been shown in Serbia, Hungary, Slovakia, Italy, Sweden and Croatia. Magazines such as *Symposion*, *Stripburger* and *Komikaze* have published his work. He lives as a free artist in Subotica.

Works published in:

Šut u mozak (Kick in the brain). 2003

Balkan Twilight. 2007

AUSTERITY FARM

2. Why do you think farmer has called this meeting? / Hurry, so we can find the reason. — 4. Please, quiet down, I have something important to tell you. — 5. Yes, farmer / tell us / why you / called us / all here. — 6. As you all know, recently the pigsty flooded. I had to give the pigs all the extra grain we had to get them to bail it out. So now, we have to institute grain austerity for all the other animals. Everyone must now work harder for less grain. But, we are all in this together, and we can pull through this trouble together. — 7. Chickens, you will receive half the scratch you used to receive, and you must produce an egg a day, or you will be thrown out of the hen house. / But farmer / we have / many chicks / that we / must care for. — 8. Sheep, no longer will we give you a blanket to keep warm after we shear your wool. / But farmer / we will / catch a fever! — 9. Horses, you must pull the plow and extra hour each day, and you will only get two bags of oats instead of three. — 10. But farmer, the old sway-back mare is no longer strong enough to pull a plow. She just lives in the barn and eats her oats. — 11. Old sway-back mare will have to live in the pasture and eat the grass. There will be no more oats for retired plow-horses. — 12. But farmer, all animals deserve a place in the warm barn and grain to eat, whether they work, or not! — 13. Farmer, I don't understand why we must all suffer because the pigsty flooded. The pigs caused the flood by rooting in the earth too close to the farm pond. You should not have given them grain to fix a problem they caused. — 14. And, where are the pigs? Why are they not at this meeting? Why are you not telling them how much less grain they will get? — 15. Do not blame the pigs!

16. We cannot ask more of the pigs. The pigs invest their manure in our fields, allowing the crops to grow. The pigs are our crop creators! We cannot ask them to give more, or they may invest their manure in another farm! — 17. To blame the pigs is species warfare! Do not blame the pigs! — 18. Slurp / Our cameras were the first to capture the mating ritual of the wild boar. / Do you think the animals will realize the truth? — 19. The farmer has been dead so long his flesh reeks of corruption, and yet they do not notice. If they do, we will discard him and get another. We will get the best farmer grain can buy! / Haha — 20. Ha ha ha ha ha-haha ha ha / The end



MATJAŽ BERTONCELJ

Born in 1971 in Ljubljana, where he now works as a computer engineer and is also pursuing a degree in painting at the Academy of Art. He published his first strip in 1995 and has since produced 10 independent comic books. He is perhaps the most distinctly independent Slovenian cartoonist, in terms of his artistic and commercial pursuits. His distinctly personal comics cover a wide spectrum of thematic and artistic approaches, ranging from thoughtful and minimalistic imagery to very condensed and intensely expressive figures. His work is an example of a skilful use of various story-telling techniques and compositional approaches. His oeuvre extends from short, single-page comics to long-running serials (*Eppur si muove*, *The Bible and Other Short Stories*, etc.). He has also tried his hand at adaptations of literature and cartoons for children.

- Biblijske in ostale kratke zgodbe (Biblical and Other Short Stories)*. 1996
- Barbar Macon (Macon the Barbarian)*. 1996
- Eppur si muove – Vseeno se premika (Eppur si muove – And Yet It Moves)*. 1997
- Enostranski (Single-page Comics)*. 2009
- O škofu, mostu in starem gradu (About the Bishop, the Bridge and the Old Castle)*. 2010



Oana Lohan

SUPERMAIN

Oana Lohan

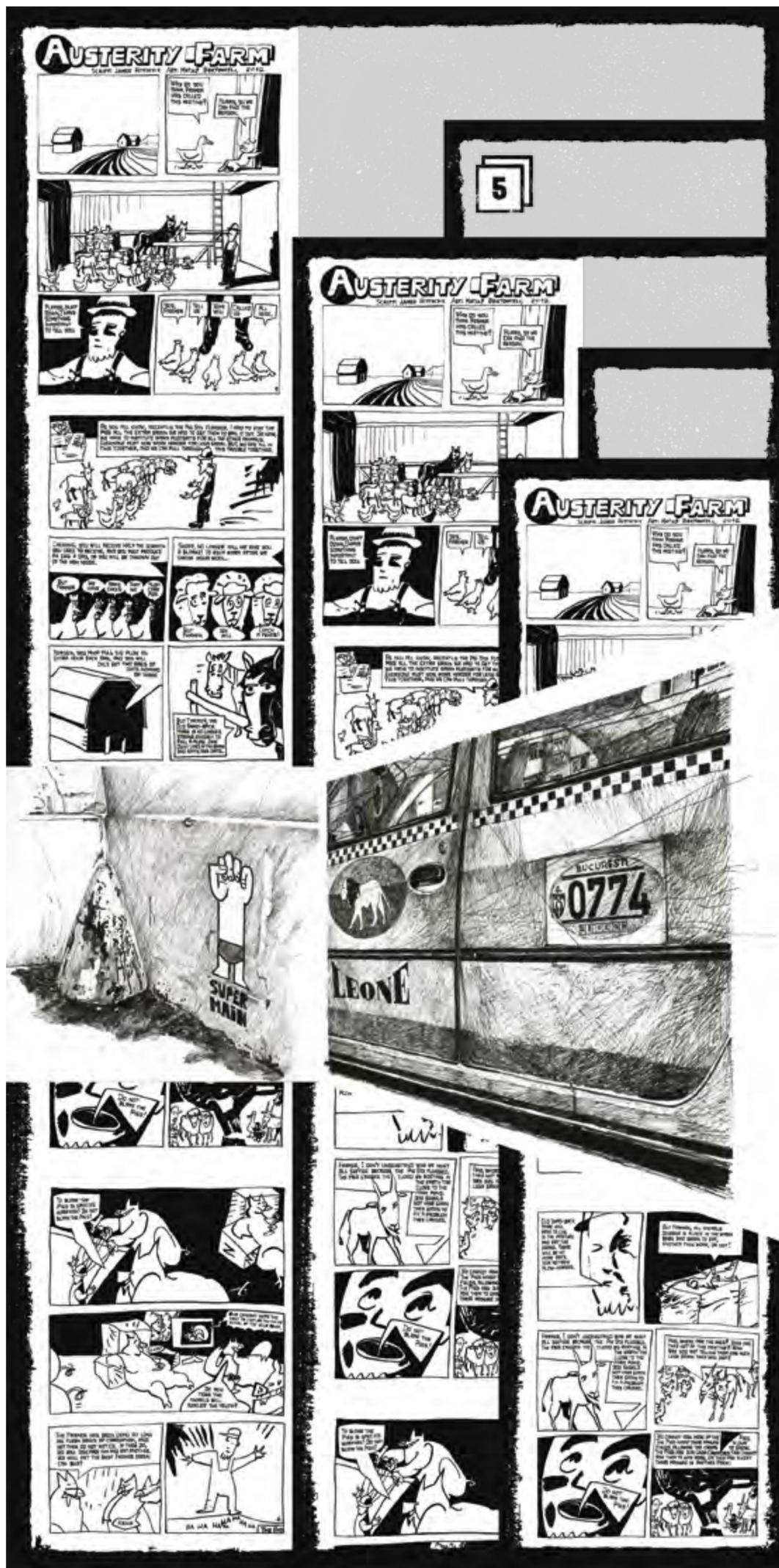
TAXI LEONE

OANA LOHAN

*1969 in Arad/Romania. After finishing school in Bucharest, she studied architecture in Strasbourg, applied arts in Paris and urban design in Lyon. She did drafting work in Romania and France. She assisted landscape and urban architectural projects in France, including the *Centre Georges Pompidou*, Paris. She has written columns on art and architecture for Romanian and French magazines and online platforms. Her engagement with public spaces is reflected in her comics, including *București proaspăt (Fresh Bucharest)* from 2009. She has published in *Aooleu*, *Fanzine 2020*, and *Almanah Gamma*. She currently lives and works in Bucharest as photographer, freelance artist, and occasionally as carpenter.

Further publications:

- Despre scorbura & wasteland. (About Hollow & Wasteland)*. 2011
- Despre cum se face o casuță dintr-un măr (How to make a little house from an apple)*. 2012
- Exhibitions:**
- Tu es belle! (You are beautiful!)*. Bucharest 2006
- Sexy & Fictive Construction Site (installation)*. Bucharest 2007
- Portraits and Self-Portraits in Private Collections*. Vienna 2011



Žiga Aljaž

LONG JOURNEY HOME

Keep running Junior. I think he didn't notice us.

Žiga Aljaž

DETENTION

I will not spend all day on Stripgenerator.

Žiga Aljaž

SSGG S2: THOCK ...

1. I don't like leaving Maori alone ... / Trust me, he can look after himself ... — 2. I think he's already left the temple ... — 3. So, where the hell is Spunkin ... — 4. Meanwhile ... / THOCK!

Žiga Aljaž

COW AND CO. 57

2. Come on!!! — 3. Will ... you ... STOP it!!! — 4. It's freakin' annoying! / Named must your fear be before banish it you can.

Žiga Aljaž

SIN CITY

Igor Hofbauer

BRANKO



ŽIGA ALJAŽ

Born in Ljubljana in 1983. He holds a degree in visual communication. He started out as part of the *Stripburger* family. His comics are defined by his interest in graffiti and street art, while his most significant contribution to the lively Slovenian comics landscape would have to be his famous *Stripgenerator* (launched in 2005). This web application enables its users to design their own comics. The application features a series of characters and tools, which can then be freely scattered onto a blank page. Aljaž's imagery is defined by its effectiveness: the shapes and figures are almost geometrical or vectorial, therefore smooth and elegant. And popular, too: *Stripgenerator* has an almost cult following of more than 150.000 devoted members, combining people from all walks of life, professional cartoonists and laymen alike.

Stripgenerator (online): <http://stripgenerator.com>



IGOR HOFBAUER

*1974 in Zagreb/Croatia. Studied painting at the Art Academy in Zagreb. While still in high school, he designed posters for school events and music groups. His unmistakable style has influenced poster art in Zagreb since the 1990s; his poster for the club *Močvara* made him famous. Even today he still draws what he enjoys: posters, comics and books. More so than comics, films and especially the underground music scene inspire him. He played the drums in a number of bands. He has shown his work in Croatia, Slovenia, Italy, Portugal and elsewhere in Europe. Active in the artists' collective *Komikaze*. He lives in Zagreb.

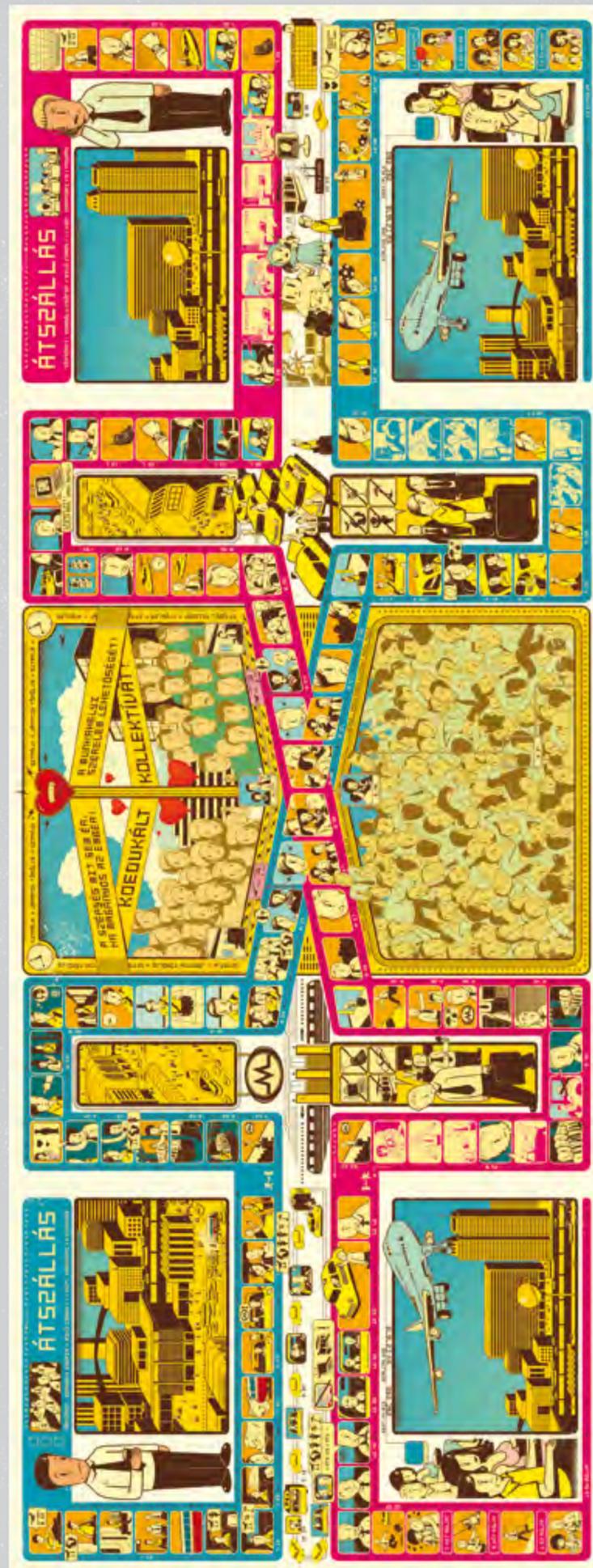
Prison Stories. 2009

Firma. 2010

Further works published in:

Miroslavljevo evanđelje (The Gospel of Miroslav). 2012





András Baranyai
TRANSFER 2008

Story: Zsófia Borbély, Csaba Mikó / Picture: András (B) Baranya

blue line: Seat / Place 18 A Time 9:00 / 1 week later / 1 year later / 10 years later / 15 years later

pink line: Be there, solve it, or you are out! / Seat / Place 18 A Time 9:00 / Life is life! / 1 week later / 3 weeks later / 1 year later / 15 years later

yellow part: Beauty is nothing, if you are lonely! / We want a mixed collective! / We want the possibility of workplace love affairs!

on the sides: Strike! Flights cancelled!

NEXT PAGES

Izar Lunaček
PENTHOUSE

Balázs Gróf
GUMI 2008



ANDRÁS BARANYAI

*1974 in Debrecen/Hungary. Studied visual communication at the University for Decorative Art and Design in Budapest. Graphic designer, illustrator and comic book author. He has illustrated numerous childrens' books and textbooks. He has retold famous fairytales like Little Red Riding Hood (*Piroska és a farkas*) in new ways with his illustrations. In his image/text compositions he combines traditional with newer design elements and styles, experiments with comic elements, forgoes text entirely or even includes sign language. His books have been recognized nationally and internationally. He illustrates for the journal *Roham*, among others, which inspired him to draw comics. He currently lives in Budapest.

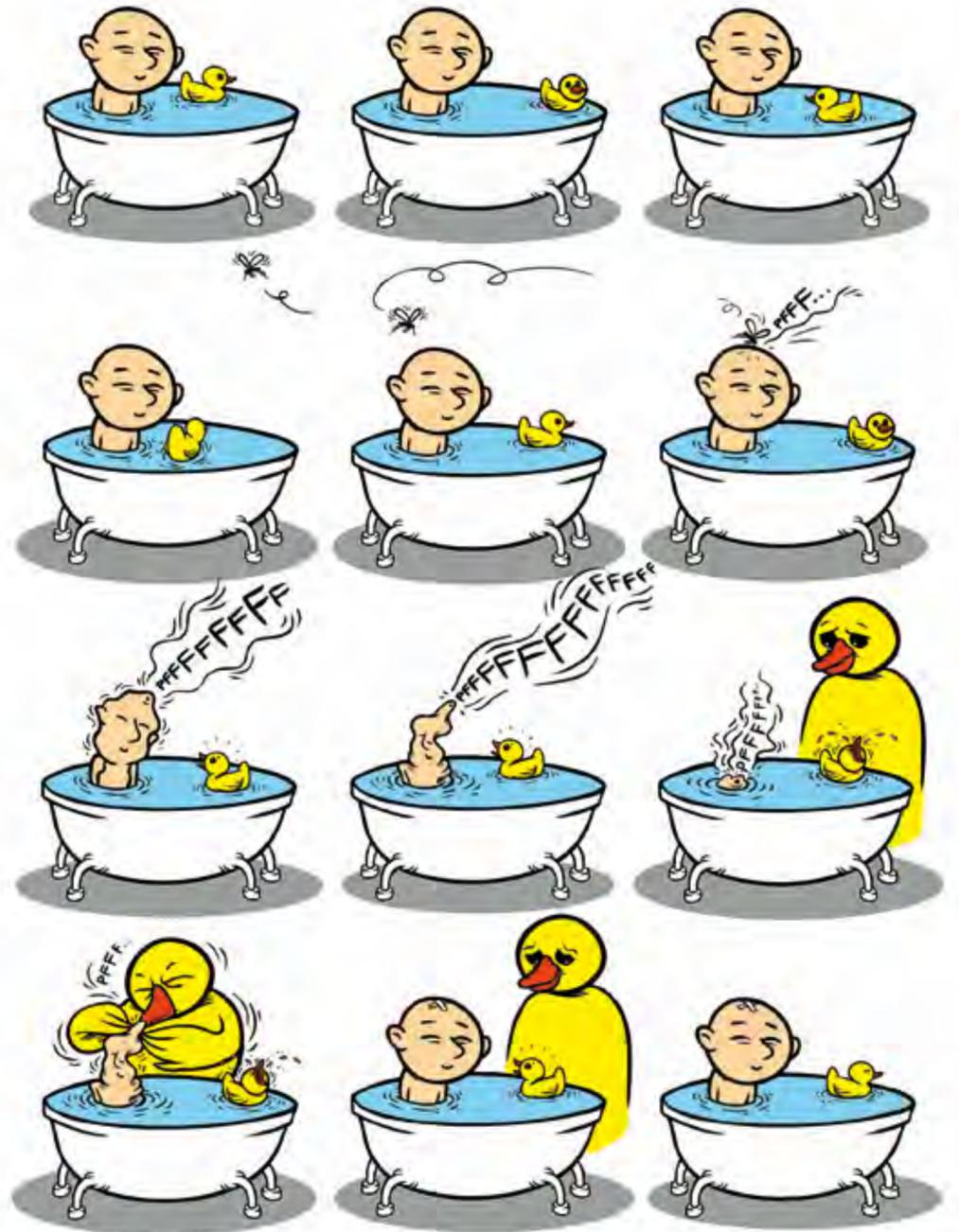
Piroska és a farkas (Little Red Riding Hood). 2006

Exhibitions:

Trakta. Budapest 2002 / *MIE*. Budapest 2002 / *POSZT*. Pécs 2003



GRÓF BALÁZS





Aleksandar Zograf

POSTCARDS FROM PANČEVO 2007

1. Across the Danube from the serbian capital Belgrade ist the town of Pančevo ... — 2. Ever since the neolithic times, there were two settlements on the sides of the river, which gave their names to two prehistoric civilizations: Starčevo culture (near Pančevo) and Vinča culture (near Belgrade). Sometimes when I walk around the town, I try to imagine those people who lived 1000s of years ago, at the same place, but surrounded by a completely different environment, creating pottery and their feminine idols ... could we sense these spirits today? — 3. There are a lot of shadows from the past hovering over this town: in recent centuries, Pančevo went under Hungarian, Ottoman, and Austrian rule, until it became part of Serbia in 1918. The modern town actually came out of the 18th century unification of the two towns where two predominant ethnic groups lived: Serbian and German. It seemed that these two entities with such different cultural and religious backgrounds were heading towards the peaceful coexistence ... — 4. I'm sure that all of them were united by silly communal spectacles such as the show of Buffalo Bill's Circus, in 1906 – just by looking from my window, I can see the glass factory plants. In 1906 it was just an open field big enough to construct a huge tent where cowboys and indians were parading ... — 1. But after the Nazis conquered the country in 1941, everything changed – the resistance to the occupation was punished by the cruel public hangings and shootings of sometimes random hostages, mostly of serbian origin ... — 2. In the field between Pančevo and the village of Jabuka, Nazis killed 1000s of people (the precise number was never estimated), including almost entire town's jewish population, before they even reached the concentration camps. A somehow forgotten monument, built in the 80s, is the sole thing to commemorate this horror ... — 3. In the revengful action of the new-established govern of 1944, the entire german population of the region was kicked out of the country and their property confiscated. While these who committed the crimes had fled with nazi troops, it was the common people who paid the price again ... In the post war years, Pančevo became an industrial center – the socialist government, not caring much about the religious sites, has built a large refinery around the 15th century monastery ... In 1999, several industrial plants, including the refinery, were bombed during the NATO intervention against the Milošević regime ... — 4. Today, even for us who witnessed it, the NATO bombing seems like a distant dream or a movie. For some reason, Pančevo was for decades used as a background set for movies – serbian, american, italian ... Including some of the great 'black wave' Films, full of dark humor and bitter atmosphere, such as parts of 'When I'm dead and white', a 1967 masterpiece by Živojin Pavlović ... — 5. Hey, I'm living in this town and I'm not complaining. The universe is an exciting place, and all the little microcosmos formed by man have to be treated with respect and curiosity ...



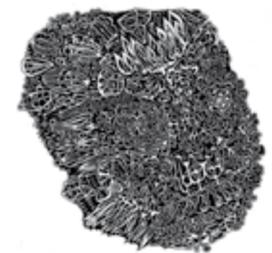
ALEKSANDAR ZOGRAF

*1963 in Pančevo/Serbia as Saša Rakezić, known under the pseudonym Aleksandar Zograf. He has made use of comics as a flexible and inexpensive medium since the 1980s. It was mainly the American publisher *Fantagraphics Books* that boosted him to international recognition in the early 1990s. Since 2003, he has regularly drawn comics for the independent Belgrade weekly *Vreme*. His stories are travel-oriented and often deal with forgotten books or old newspapers. He has shown his work in Paris, Rome, San Francisco and many other cities; his work has been published worldwide. He currently lives and works as a journalist and comics author in Pančevo.

Regards From Serbia. 2007

Osveta crvene veštice (The Revenge of the Red Witch). 2010

Dvapat naopačke (Twice Upside Down). 2012



Mircea Pop

GEORGE FORGETS 2011

MIRCEA POP

*1988 in Câmpulung Muscel/Romania. Studied at the University of Arts in Bucharest. Participated in a number of group shows by the *Vatra Collective*. Worked for *Vice*, *Tatia* and *Esquire*. His themes and techniques vary according to his mood (digital, ink on paper, mural painting). He develops conceptual art for galleries and museums, and works as carpenter and stage designer. He currently lives in Italy.

Exhibitions:

The Monster Show of Monsters. Bucharest 2011

Dialog Urban (Urban Dialogue). Bucharest 2012

Cranium – About Life and Death. Bucharest 2012

Miklós Felvidéki

**MEDITATION, FREE FOR THE MIND,
FREE FOR THE POCKET.** 2012

1. Uh, hello — 2. Sniff — 1. Haa ... — 2. Haaaaaa! —
Choo! — 1. Pomp — 2. What's keeping you here? / End

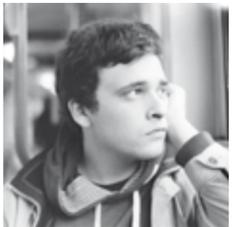
NEURO & MUCS

TANTRA

How about ... some vision transfer? / I shall try ...
— 1. Bubble gum — 2. Choko milka — 1. Like it? —
2. Let's go together



9

**MIKLÓS FELVIDÉKI**

*1989 in Hungary. He studies animation, designs storyboards and cartoons. He enthusiastically reads and draws comics. At the age of 17 he published his first comics in *Pinkhell*. Around the same time he was awarded a prize at the Fumetto Comics Festival. Since then he has participated in a number of exhibitions at home and abroad. In 2008 he published his comic strip *A fiú, akit Zsuzsinak hívtak* (*A Boy Named Sue*), and his volume *Némajáték* (*Pantomime*) appeared in 2011. He has artistically rendered biographies of Hungarian boxer Papp László as well as travelling researcher and Tibetologist Körösi Csoma Sándor. He currently lives in Budapest.

Némajáték (*Pantomime*). 2011

Further works published in: *Call it a day*. 2011

NEURO & MUCS

*1980, *1985

Neuro-Trip. 2011

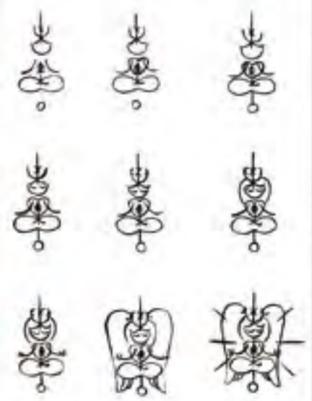
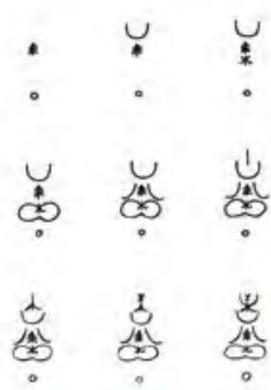
Further works published in: *The Book of George*. 2010

Exhibition: *MEME*. Sfântu Gheorghe/Romania 2010





10



Linda Barkász, IRLO and Ana Maria Guguian

Dacian spirituality is awakening again within us! / Zamolxis is with us & snakes contrariwise! Attention! / Did you know? Not Rome's descendants! / Let's plug Romania here

Linda Barkász

Maria Surducan

THE GOLDEN APPLES



MARIA SURDUCAN

*1985 in Cluj-Napoca/Romania. M.A. in Graphic Arts from the University for Art and Design in Cluj. First comics reading at the French cultural centre in Cluj. Since creating her first panels for *Glorioasa Fanzină*, she has drawn and shared her passion with a growing audience. She draws her stories, anecdotes and fairytales traditionally (ink, marker) as well as digitally. Her works have appeared in numerous comics albums, anthologies and fanzines in Romania, France and Italy. Shows in Cluj, Vasto (Italy) and New York. Active with the *Comic Club Cluj*, *Bitta Generation* (Italy) and *30 jours de BD* (France). She works as graphic designer, illustrator and comics author.

Práslea cel Voinic și Merele de Aur (Mighty Práslea and the Golden Apples. Romanian Fairytale). 2013

Further works published in: *Urban Comics Made in Cluj*. 2012

Exhibitions:

The Sketchbook Project. New York 2011

Bitta Generation. Vasto/Italy 2011

Urban Comics Made in Cluj. Cluj/Romania 2012

ANA MARIA GUGUIAN

*1986 in Brașov/Romania. Studied art history in Bucharest. In Arad she joined the artists' collective *Biserika*. There she was inspired to draw by Cristian Dârstar and Nicolae Timotei Drob at a *Sefeu* workshop. She draws her subject matter from her immediate surroundings. She is active across a wide spectrum of forms of artistic expression (painting, installations, performance). She experiments with diverse techniques and styles. This inspired her to found the *Mimoza Artistică* in Brașov, a platform for experimental art. Exhibitions in Brașov, Sibiu and Cluj. She currently lives in Brașov.

Exhibitions:

What's street art doing in a Museum? Sibiu/Romania 2010

Self Observer. Installation, Brașov/Romania 2012



IRLO

*1985 in Bistrița Năsăud/Romania, where he spent his childhood. Later he moved to the Romanian Banat region (Arad, Timișoara) and studied contemporary art and architecture in Timișoara. One of the most active and provocative Romanian street artists. His murals and graffiti can be found in all major cities in Romania. Exhibitions in Sibiu, Bucharest and New York. His predominantly mixed-media comics address common themes such as school, home, parents, money and women. To date they have appeared in magazines including *Hardcomics*, *Tataia* and *Omagiu*. He currently spends most of his time in Cluj, Romania.

Further works published in: *Sefeu*

Exhibitions:

Freedom for Lazy People. New York 2008

Bucurii din profeții (Pleasures of Prophecies). Bucharest 2010

Biserika. Bucharest 2012



LINDA BARKÁSZ

*1985 in Arad/Romania, pseudonym: Newclearfairy. Art degree from the University of Timișoara. She was inspired to write comics by the *Cartoon Network*, the *Samurai Jack* series from the US, the world of manga and Japanese anime like *Sailor Moon*. This medium, unlike illustration, allows her to reproduce her own imaginary or actual reality in a kind of chronological sequence of images and text. Her works have been shown in Timișoara, Arad, Sibiu, Bucharest and New York. The magazines *Aoleu*, *Omagiu* and *Sefeu* have printed her comics. She lives and works as a freelance painter and illustrator in Arad.

Exhibitions:

Retrospective kinema ikon. Bucharest 2005

Freedom for Lazy People. New York 2008

kinema ikon 7010. Arad 2010

Artalimentare. Brașov 2013





11

KORHELYHAJHÁSZAT

Írás, illusztráció:
Dušan Durman



Dušan Durman

WILLIAM HENRICH – COLLISION OF THE WORLDS 1 2010/11

1. Salute, my brothers and sisters. It is I, William Henrich. — 2. Currently I investigate mysterious disappearance of my colleague, Dr. Bonler. His study was crowded with books about dreams, consciousness and occult. 3. As I was reading them I remembered the words of my teacher Ian Worman: 'If you knew all what exists in this world, you would probably go crazy. You should know that man is just a toy in the hands of invisible forces existing in the space between realities, and we have no other choice but to accept their game.' — 4. In David's diary I read: 'For days I don't know what's dream and what's reality. I am losing it. I see terrible things, fire and war. It's like collision of the worlds in my head!' — 5. 'Then Dr. Helena Crone came to see me. She said she can help me, but I have my doubts.' — 6. Looks like David Bonler somehow penetrated to the mankind's collective consciousness. I don't know what he was up to, but it seems like he only found man's fears and hatred. — 7. He mentioned his doctor. Naturally, I went to the hospital where she was working. — 8. There was a real dungeon under the hospital. — 9. With real wardens. And they were devouring what was left of a poor Dr. David Bonler. It was killing time! — 10. After I made a few good shots I began to look for some clue that will bring me to Dr. Crone, before her experiments and black art will destroy someone else. — 11. I found a note: 'I managed to get David on the other side, but it was all in vain. When you finish him, meet me in the night club Ereshkigal.' I will get you for this, Hellen!

Dušan Durman

WILLIAM HENRICH – COLLISION OF THE WORLDS 2 2010/11

1. In his book *The Lost Land* Ian Worman writes about certain planet that vanished in eternal battle of fire and ice long time ago. — 2. But not all of its inhabitants were killed. Some of them came to the new world. On earth ... — 3. They took a human shape and began to rule. However, climate changed. Ice and floods covered what was once a great civilization. — 4. It was the time of hunger and wars. Some descendants of the lost planet became protectors of the universal order. Others became demons and monsters ... — 5. Protectors discovered the source of Black Milk, primal material that all life is constructed from. They decided to create the Great Agent which will help them in their fight. — 6. Eres, queen of the Earth that guarded the source awoke from her sleep. Quiet as a rock, she gave a life to the Agent. — 7. Her high priestess Ilsa was chosen to protect the spirit of the Great Agent until there will be time to activate him. — 8. The source! Where is it? Speak! I have to know it! — 9. Hellen! Stop torturing them! I will take you to the source. — 10. That's it! Eternal life. I will be ... / ... young again. — 11. Right ... I forgot to tell you that Black Milk is not only giving life. It also absorbs the existing life. Now you are indeed in eternity.

Zoltán Fritz

DRUNKEN BATTUE 2010

Script and Drawings: Zoltán Fritz

In collaboration with: Levente Szűcs, Saban



DUŠAN DURMAN

*1985 in Novi Sad/Serbia. From 1993 to 2001 he lived in Košice, Slovakia. Secondary school for graphic design in Novi Sad. Studied Slovakian philology at the University of Novi Sad. Comics as a medium offer him the possibility to escape from reality. He has shown his work in public spaces in Novi Sad, among other places. His comics have been published in Serbia, Slovenia and Slovakia. *Vzlet*, the youth magazine for Slovaks in Vojvodina, Serbia, has since 2010 published his story of *William Henrich*, a scientist researching the supernatural forces and fighting evil. He digitally colours his pen and ink drawings. He currently lives in Novi Sad.

William Henrich a Stratené vedomosti (William Henrich and the Forgotten Knowledge), 2011



ZOLTÁN FRITZ

*1974 in Kecskemét/Hungary. Studied at the Hungarian Academy for Applied Arts. He is active in a wide array of artistic endeavours: ceramics, illustration, animation. Various television stations broadcast his animations. He develops and designs storyboards for advertising agencies. He teaches the skills necessary for animation at the Illyés Academy of Arts in Budaörs. In 2004 he co-founded the Hungarian Comics Academy, which he now directs. In 2011 he received the distinction of Hungarian comic book artist of the year. He will teach at the Corvin Drawing School, scheduled to open soon. He lives in Budapest.

Works published in: *Call it a day*, 2011

Exhibition: *Fritzinger's Comic Jam*, Budapest 2011

Nina Bunjevac
LEFT RIGHT LEFT 2012

1. Exiled to Canada due to his nationalist tendencies, my father joined 'freedom for the Serbian fatherland', an anticommunist and ultranationalist group based out of Chicago, Illinois. He died in a mysterious explosion while planning an attack on the Yugoslav consulate in Toronto in 1977. / Nikola Kavaja, the leader of freedom for the Serbian fatherland, was arrested a year later while attempting to hijack an American airlines 727 and fly it into the Communist central committee building in Belgrade. After the 9-11 attacks Kavaja made a statement ... / Osama Bin Laden must have stolen my idea! — 2. Two years prior to my father's death, my mother took my sister and I for a month long visit to our grandparents in Yugoslavia. We ended up staying for fifteen years. — 3. We were raised by my grandparents, both of whom had joined the partisans at the young age of sixteen. They were devout communists, and as such, they instilled in us the sense of virtue and social justice. — 4. My grandmother would embellish everything with her wartime anecdotes, from casual remarks and practical advice to simple yes or no answers. / New shoes!? Why, when I was in the partisans I had nothing but the clothes on my back, nothing! Not even a toothbrush! / Three years I went without brushing my teeth! — 5. I knew nothing about my father until I moved back to Canada at the age of sixteen and got to meet some of his old associates. / Your father was a great man! A hero! Anyone bothering you? Want me to take care of them? / I could totally get used to this! — 6. My love affair with the Serbian community died in the wake of NATO bombing, shortly after I attended a fundraiser at the Serbian church hall in Toronto. / Oh, Kosovo! / Sob! / Sigh ... / Sob! — 7. Seeing that my husband was the only non-Serb in the audience, everyone felt compelled to see the record straight. / As a matter of fact, all those Kosovar refugees you see on TV are actors, paid by the CIA. Just like in that movie ... / 'Wag the dog'?

— 1. It wasn't until 2007 when I connected with the Serbian underground comics scene and began traveling abroad that I had a chance to talk with people who had lived through it all: the Milosevic year, economic sanctions, NATO bombing ... / It was the same here: people were starving and the bombs were falling but all one could hear was Kosovo this, Kosovo that ... — 2. 'We are still recovering from the Milosevic era, having to deal with this "lost generation", those who were born and raised during the nineties. Hate crimes are on the rise, against ethnic minorities, LGBT community, humanitarian activists, you name it. The Serbian orthodox church has this hypnotic influence over people while spreading hatred and intolerance.' / Children, repeat after me: Sodom, and, Gomorrah. — 3. Sodom and Gomorrah! / 'And now there are all these Christian groups that promote "family values", mainly through harassment. If they had it their way, gays and lesbians would all be stoned to death, and I don't mean the fun kind of stoned.' / Sodom and Gomorrah! — 4. The talk about the birds and the bees given by my grandmother came disguised as practical advice on proper hygiene and included, among other things, gays and lesbians, minus the judgment. I didn't see it then but I do see it now, that woman was light years ahead of her time. / And that is why you should always wash your hands after a handshake. — 5. My grandmother survived three years of sleeping in ditches and on forest floors, cervical cancer, and fourteen years of double colostomy. It was seeing the demise of the country she fought so passionately for that killed her in the end. She died in 1994, my grandfather died twelve years later. I visited their grave for the first time in 2011. There was no red star on their tombstone, just a crucifix, and a large wooden one staked into the ground, the kind you are supposed to remove within a year of the burial. I took the damn thing out, it was the least I could do. / Petrović Momirka 1927 – 1994 / the end

Dániel Csordás
THE DREAMER 2012

1. I miss them. — 2. Days are just passing ... / ... one by one. — 3. It's 9 o'clock. — 4. I have to check the transmitter — 1. Everything is O.K. — 2. At home they were told I'm working at an oil rig on the sea ... / Well, it's not the whole truth. — 3. It's not oil, I'm looking for — 1. It all began in 1934. — 2. Professor Eiterfeld and his team were on expedition studying the fauna of the bay of Bengal. — 3. They were searching for rare species. — 1. But they have found something else.



DÁNIEL CSORDÁS

*1976 in Budapest/Hungary. Art degree from Pécs University. Comic book artist, graphic designer, illustrator, storyboard designer. His comics can be seen regularly in various magazines. His graphic novel *Nocturne* appeared in 2008. He has maintained a comics blog since 2009, from which he has achieved much success and recognition. Exhibitions in Budapest, Pécs and Szekszárd. He currently lives as freelance illustrator in Budapest.

Nocturne. 2008

Exhibitions:

Csordás Dániel képregénykiállítás. (Dániel Csordás comic exhibition) Baja and Budapest 2010



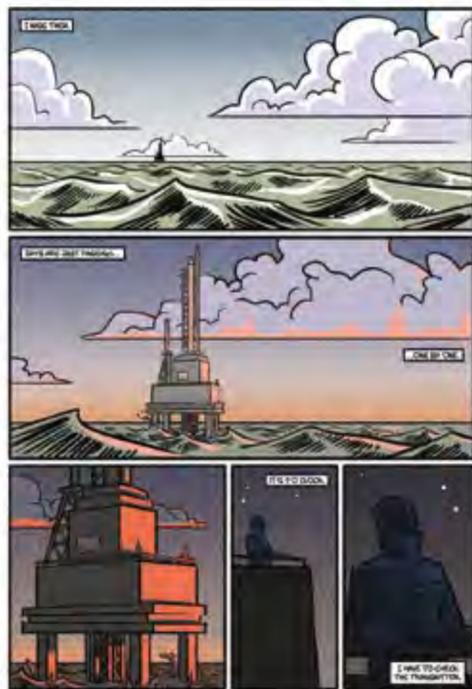
NINA BUNJEVAC

*1973 in Canada. She grew up in Zemun and Niš in the former Yugoslavia. Secondary school for graphic design in Niš. Studied at the Ontario College of Art and Design in Toronto, Canada. Her family's partisan stories, southern Serbian fairytales of magical beings as well as *Yugoslav Black Wave* films, among other things, inspired her to retell these stories in the form of comics. She translates topics such as loneliness, politics in the Balkans and a life of emigration into pen and ink. She has shown her work in Zagreb, Belgrade and Rome. Her comics have been published in many countries throughout Europe, as well as Canada and the US. She lives and works as illustrator and comic book artist in Toronto.

Hladna kao led (Heartless). 2011

Further works published in:

Ženski strip na Balkanu (Balkan Comics: Women on the Fringe). 2010



Miran Križanić

1. It snowed today. — 2. Every single person on the block talked about it. — 3. ... It was even on the radio. — 4. You don't have to believe it. — 1. I'm having a hectic day. — 2. It's hard to decide the priorities. — 3. As soon as I solve one thing, I'm onto another. — 4. This week sucks. — 1. I'm trying to talk people into going swimming ... — 2. ... but they all have some excuse. Too much chloride, etc, etc. — 4. If I could go swimming, I'd go every day! — 1 All day, I'm looking at the snow-covered empty field. — 2. People don't care for that type of activity: they always search for a face, an eye, a hand. — 3. Show them clouds and they will say: I see an elephant. — 4. Show them stars and they will say: I see Leo. I see Gemini. I see Scorpio. — 1. I hear there are employers who take people in for a trial and never pay them! — 4. Luckily, the spring will be here soon. — 1. My involvement in the sociopolitical sphere is nil. — 3. ... should I go to a protest? — 4. ... I will if some of my friends come along.

NEXT PAGES

Vančo Rebac

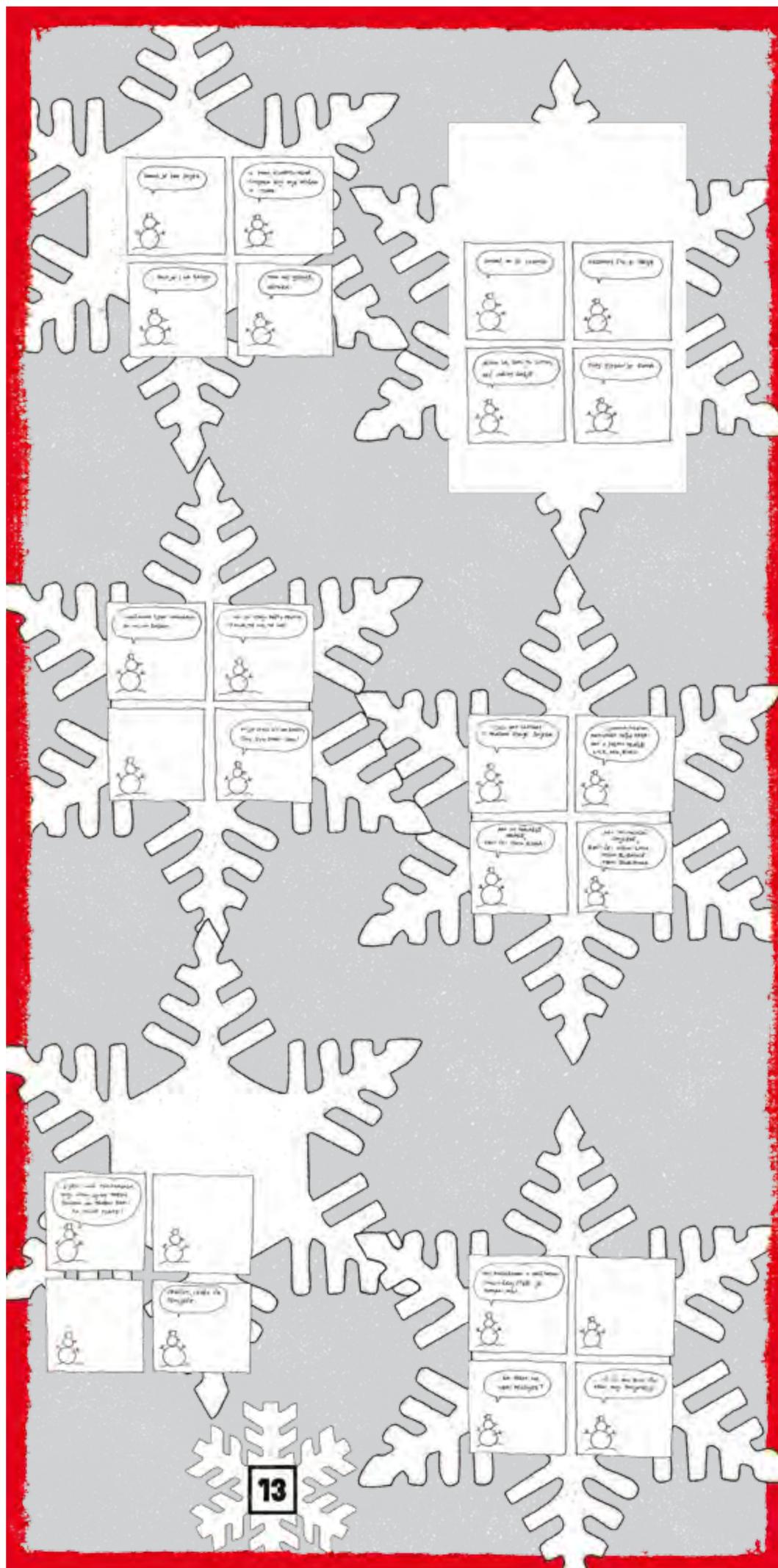
LAVANDERMAN

Igor Hofbauer

BRANKO

MIRAN KRIŽANIĆ

*1985 in Karlovac/Croatia. As a child he was already dabbling in painting and other techniques. Exhibition entitled *Prvi koraci* (First Steps) in 1998. He has studied architecture since 2003. His various design techniques and areas of expertise are diverse and numerous: book illustration, photo art, graphic design, comics, graffiti and performance art. Multiple conceptual exhibits, including one in the *Booksa* book club in Zagreb. He currently lives in Karlovac.

Works published in: *Komikaze*



David Krančan
NIGHT STILLNESS

David Krančan
IT WAS WRITTEN

fra pio
 —
 You learn to know a pilot in a storm.



DAVID KRANČAN

Born in Ljubljana in 1984. He studied visual communication in Ljubljana. He made his debut in *Stripburger* and soon became one of the magazine's editors. As a cartoonist, he has made his presence known with several comics, including *Ključarstvo Gubec (Gubec Locksmiths)*: his style is dominated by the visual aspect, which often overshadows the narrative. His structure tends to be strict and his line very smooth and elegant. His work is characterised by its vivid and animated appearance and content. So far he has had several solo exhibitions across Slovenia, and has had his mini-album *An Illustrated Lovely Story* published in 2004. He is the man behind the designs of many well-known books and magazines, among others the famous *Honey Talks* – comics inspired by painted beehive panels. As most cartoonists, he is also a designer, and is heavily involved in the organization of several festivals and exhibitions.

An illustrated lovely story: David Krančan's pulp fiction novel. 2004



FRA PIO

*1981 in Arad/Romania. Studied graphic design in Arad and Timișoara. Member of the *Biserika* collective. Writing and drawing are equally important to him. His subject matter is drawn from real life, yet his *anti-comics* do not obey the usual aesthetic rules. His works have been shown in Bucharest, Arad and other Romanian cities. He has published in *Sefeu* and comics anthologies. He founded the alternative club *KF*, in which he organizes workshops, readings, concerts and exhibitions.

Exhibitions:

Media, Art and Gender. Bucharest 2003

retrospect kinema ikon. Bucharest 2005

kinema ikon 7010. Arad 2010

Wunderkammer – on permanent view at the Art Museum Arad. 2012

Cristian Dârstar

FULL MOON REGULATOR

Regulator / on full moon / want you to stay, so's you won't run from me, so's I can catch you / right here / now!! — It's so, that for a while now, I keep having a bunch of dreams that closely follow / my cognitive processes of the day time. And may God forgive me, if / he can. I know little about subtle details with their effects over the / subconscious or about the subliminal inputs. Those that I dream follow me duri — ng the day and new dimensions splitting reality appart appear, and they are convincing as can be and each takes it's p- / art of me and I find my self exploited by parts of existence I am not sure are my own. So what to believe? That / beings of myself cry for their rights; should I increase the dosage of medicine that keeps me in either existe / nce? ,couse no matter how frightful truisms it may posses, the unsteadiness of worlds frightens me ev- / en more. Paradoxically, the increasing intensity of uncertainty pushes me towards defining the pathology. Towards study and experiment- / ation. Except that the fresh cumulations, train a better explorer of the informational peripheries, allowing teleportati- / on of possibilities to newer and newer realities. The rhythm, created by the ever more / ordinary revelations makes the impression of a mayonnaise, which I / am growing in volume in spinning spirals. I wonder, caught by anemia, how can I stop, now that the vertigo absorbs me. / Don't wish to know 'if' but 'how will it be when' it will happen. Will this be the end, will there be a vague fade towards / non being? Perhaps there is no life, but a great turmoil in a sea of tranquility. — 1. Coşmar!!! — 4. One after another, I make explorations in nothingness, and — 5. return to rummage among possible existences, and I don't know which is which anymore. Ratio est ratio est cur sic potius existit quam aliter. Man dreams in order to rid himself of trouble / not to gather more. — 1. I exist in the midst of my own universe, the only in existence. I project reality by myself, with great success I would say. Makes me feel good on one side, to know that I am Joyce or Ţepeş, but then I wonder, what does it mean when God is Nixon and Darwin and Eiffel. I would say / it is so far of concrete and daily life, that it makes bombing of the colonies, support of weapon and ammunition to those willing to use them, global and local politics, new, more efficient, at hand and expensive TV set models, bread made of trash / bicycle, the L.G. house of the future vs. the un-hoped for container, equipped with recycled matter, the end of ages or maybe of the sky, dry land or water, seem much more interesting. — 2. Non Stop / Life is a beautiful dream? Reality hits you every morning with angelic miasma. Love waves, float in the ambiance of your living and working space. Call then 02145166644 and choose one of the nightmares we guarantee!!! (In case of a rash or burns please urgently see a specialist medic . . .) 112 hornets 113 horrors, incest 114 cenobites

**CRISTIAN DÂRSTAR**

*1986 in Întorsura Buzăului/Romania. Art preparatory school in Braşov. Studied graphic arts in Timişoara. Coursework in manga. His inspiration includes Moebius, Enki Bilal, Stan Lee, Walt Disney and various Japanese artists such as Hayao Miyazaki, Katsuhiro Ôtomo and Osamu Tezuka. He treats science fiction, utopia and the bizarre with pen and ink on premium paper. He published *Manga Ink* and *Megarevolution* together with Japanese partner institutions. He showed his work in Japan, Barcelona and many cities throughout Romania. He participates in various manga and comics forums. He lives and works as illustrator and co-editor of *Sefe* in Braşov.

Further works published in:

Sunete / Zile şi Nopti / Otaku Mag / Cosplay Gen / Colosus 888

Exhibitions:

Take the Book, Money and Run! Bucharest 2009

Povestiri în Imagini. (Stories in Images) Bucharest 2012

Geruman. Barcelona 2012

**CIRIL HORJAK**

Born in Slovenj Gradec/Slovenia in 1975. He graduated from the Academy of Fine Arts in Ljubljana. He often signs his work with his nom de plume Dr. Horowitz – a pseudonym which can be found on a large body of work. His early comics were more expressive and poetic, while his later work took on a more caricatural and realistic disposition. In 2003 he published his first comic album *Ride*, then went on to produce the first Slovenian textbook about comics, *The Smallest Great Encyclopedia of Comics*. He has successfully and often collaborated with other artists, such as in the series *Mostovi (Bridges)*. The radio show *Risanka (Cartoon)* features Dr. Horowitz as the in-house artist: there Ciril Horjak draws comics according to the wishes of the listeners who phone in.

Ciril Horjak and Stripburger present: Just a matter of time. 2000

Najmanjša velika enciklopedija stripa: strip dr. Horowitza (The Smallest Great Encyclopedia of Comics: the comic book of dr. Horowitz). 2003

Ride. 2003

Philosophieactioncomicgeschichte Traktat. 2005

Mostovi. Trilogija (Bridges. Trilogy). 2007

Ciril Horjak



Marko Dješka

ALEN LUCIDA

There are techniques for attaining lucidity in dreaming, which you will learn in this workshop ... / In your dream, it is important that you remember you are dreaming! / You will attain this by testing the reality ... / Meditation is one of the most effective ways to prepare an awake awareness / Among other things, lucid dreams can help you accomplish your deepest wishes and desires ... / The next time ... test the reality ... Remember the workshops while you are dreaming ... / Remember the workshops while you are dreaming ... —Remember the workshops ... / ... while you are dreaming ...

**MARKO DJEŠKA**

*1983 in Osijek/Croatia. He loved to draw even as a child, was infatuated with cartoons and always wanted to be an animator. He graduated in painting in 2002 from the School for Art and Design in Osijek. He received his MA in Animation in 2011 from the Art Academy in Zagreb. As a student, he worked as animator and illustrator for various studios, advertising agencies, journals, publishing houses and TV stations. His comics have appeared regularly in *StripOs*. In 2012 he was chosen as best young comics author by the *Salon Stripa* in Vinkovci. He lives and works as a freelance artist in Osijek.

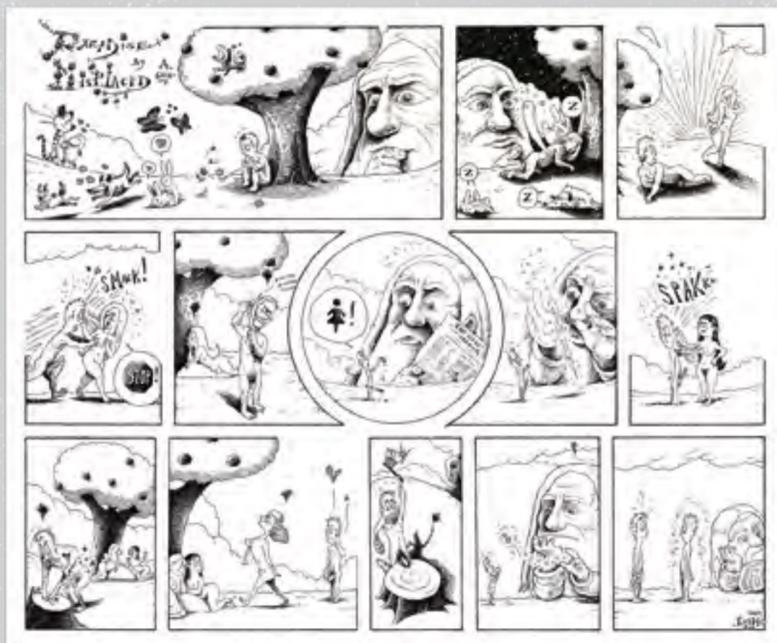
Works published in: *StripOs*

Izar Lunaček
BOOK BRACKET

Izar Lunaček
PENTHOUSE

Matei Branea **NEXT PAGE**
OMULAN

17



IZAR LUNAČEK

Born in Ljubljana in 1979. He studied painting and also earned a Ph.D. in philosophy. He is not only a prominent member of the vibrant Slovenian comics scene, but also a respected essayist. Both of his main interests are inextricably interwoven: with his funny and insightful comics Lunaček has managed to create a lively cosmos, inhabited by the main characters of God, Adam and Eve, within which he fiercely pursues the leitmotif of humour & eroticism. But the narrative, albeit a most witty and wry one, can never overshadow his intelligent imagery, which furthers the play on paradoxical dualities: macrocosmos vs. microcosmos, expressionism vs. filigreed detailing – one can not but stop and admire the intelligent design behind these unique and revealing insights into the human condition. Lunaček has been a devoted cartoonist since the age of 15, and boasts an extensive bibliography: he has not only produced a series of short comics for many newspapers and magazines, but has also published several full-length comic books (*Minis*, *Brackets* etc.) and an online strip *Paradise Misplaced*. In addition, he is also the mastermind of *Stripolis*, monthly gatherings of Slovenian and foreign cartoonists, which take place in Kino Šiška in Ljubljana.

Beštije: rahlo izbrana dela (*Beasts: slightly selected works*). 2000

Miniji (*Minis*). 2007

(O)klepaj (*Brackets*). 2007

Knjiga Oklepaj (*Book Brackets*). 2007

Paradise Misplaced (online): <http://paradisemisplaced.thecomicseries.com>



OMULAN



LIFE AS IT IS

BY MATEI BRANEA

COMEDY



SCIENCE FICTION



HORROR



MR. DIRECTOR



ROMANIAN CINEMA



FILM DIVA





18



Matej Kocjan

THE CASE THAT ASTONISHED THE WATCHMAN

1. Hey soul! — 3. Do you even hear me? / Who do you think you're bawling at? I can hear you all right. — 4. Tell me, how do I get to heaven from here? / There's nothing to hang about here for! — 5. Excuse me, I'm on an important assignment. I'm looking for a room ... / Alright, show me your ticket then. — 6. I haven't got a ticket on me; they said I'd be let in, just like that. / Look at that! — 1. Are you going to let me through? / Okay, okay. Go on, then. — 2. And how do I get there? Where is it? / Where do you need to go? — 3. To heaven. / What are you doing? Playing the bloody fool? — 4. Oh, dear! — 5. Puf! — 6. Look at that!

Aleksandar Opačić, Radovan Raša Popović / Studiostrip
OPERACIJA 2007



MATEJ KOCJAN

Born in Koper/Slovenia in 1978. He is an art teacher by profession and has been a devoted cartoonist and illustrator for several decades. It is hard to label or define his extensive oeuvre: he has ventured into various genres and styles, ranging from autobiographical narratives and satire to more humorous pieces and even a historico-documentary strip *Porečanka* (*The Poreč Line*). His style is equally varied, but predominantly expressive: the inner life of protagonists is reflected in the precise and often contrasting imagery, as seen in *Pagatova izpoved* (*Pagat's Confession*), his most ambitious work up to date. »Koco« publishes most of his work in the magazine *Stripburger* and the rest in commercial projects. His other pursuits include design, animation and music.

Porečanka (*The Poreč Line*), 2010 / *Maček Omar* (*Omar the Cat*), 2009

Pagatova izpoved (*Pagat's Confession*), 2005



ALEKSANDAR OPAČIĆ

*1973 in Zaječar/Serbia. Studied painting at the University of Applied Art and Design in Belgrade. For a while he taught drawing classes at a school, but his pedagogical approach was less than conventional. He now works in 3D animation, graphics and film, and dedicates himself predominantly to comics. For a long time he has participated in festivals and workshops in Serbia, Croatia, Slovenia and Italy. The list of his publications is endless – the reputable journals, magazines and fanzines that have not published his comics are few and far between. Member of *Kosmoplovci* and *Studiostrip*. He currently lives in Obrenovac, Serbia.

Uništena rasveta (*The Destroyed Light*), 2005

Tajna paukove krvi (*The Secret of Spider's Blood*), 2007

Dark Shine, 2011



RADOVAN RAŠA POPOVIĆ

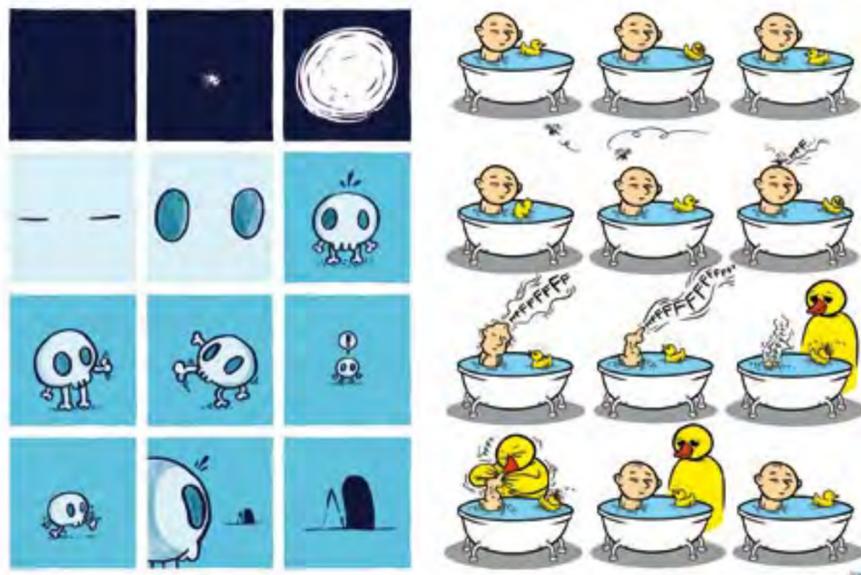
*1969 in Belgrade/Serbia. Film, literature and life in general led him to comics, a medium that both fascinates and consumes him, not only as reader. He constantly endeavours to make this graphical form of storytelling more popular. He is active as publisher and editor of magazines (*Striper*, *Super*) and fanzines. Founder of the festival *Novo Doba*. He organises exhibitions and workshops and has worked in the comic book store *Beopolis*. Member of *Kosmoplovci* and *Studiostrip*. His own comics, drawn digitally or with the traditional pen and pencil, thematise science fiction, horror, the occult and the weird. He lives and works in Belgrade.

Raskal, 2008 / Further works published in: *LoveHate*, 2010



SPR BRANEA

19



MATEI BRANEA

*1977. Preparatory school for applied arts. Studied film at the University for Theatre and Film Arts in Bucharest. Through animation he discovered comics as his preferred medium. As a result of his first show in Bucharest, he met Miloš Jovanović, the founder of *Hardcomics*. Soon afterwards he published his first comic book *Omulan*. His subject matter includes social and erotic themes, as well as absurd humor. He has shown his work in Bucharest, Angoulême, New York and with the *Stripburger* traveling exhibit *Greetings from Cartoonia*. He is co-editor of *Hardcomics*, published in *Aooleu* and other Romanian magazines, as well as in Serbia, Slovenia, Italy and Poland. He lives in Bucharest.



Omulan. 2003 / *Omulan mini-comic*. 2009

Further works published in:
Schlitz (Serbia), *Internazionale* (Italy), *Lanterna* (Poland)

Exhibitions:
Artwurst. Bucharest 2011 / *Desen* (Drawing). Bucharest 2012

BALÁZS GRÓF



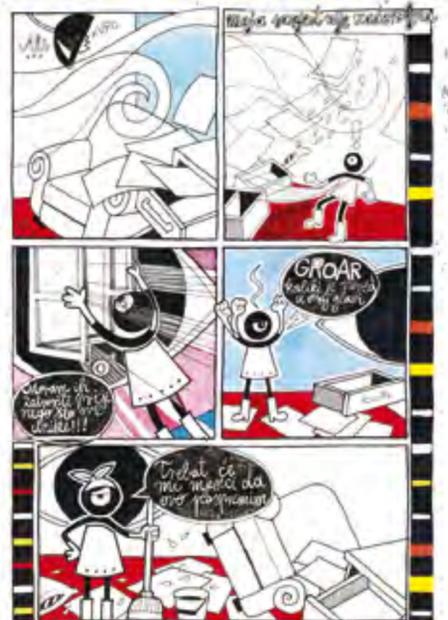
*in Pécs/Hungary. Art degree from Pécs University. In 1996, the cultural program booklet *Pécsi Est* published his first comics series *Flinter*. Even today his comics are a standard component of this publication throughout all of Hungary. Magazines such as *Roham* and *Stripburger* have printed his work. Exhibitions in Hungary, Portugal, Belgium and Serbia. Participant in the *GRRR! Festival* 2006 in Pančevo, Serbia. He is active in promoting connections between the Hungarian and Scandinavian comics scenes. Gróf also works as video and animation artist, commercial artist and journalist. He currently lives in Pécs.

Képregények (Comics). 2005
Further works published in: *Call it a day*. 2011

PRESUDA



KAKO JE SJAJILO TVOJE LICE JEDNE SUBOTE U LISTOPADU



20

THE VALKYR TRAP



Irena Jukić-Pranjić

HOW YOUR FACE GLOWED ONE SATURDAY IN OCTOBER 2009

1. When I was a little girl, in my room I had — 2. a night lamp. When I turned it on, the light would uncover — 3. a new glow to its color. Magical. Internal. / It would fill the room with a fairytale-like excitement. — 4. Your face is like a lampshade that covers, but leaves a hint / of light being turned on inside you.

Irena Jukić-Pranjić

THE VERDICT 2010

1. Mom, I got ... — 2. You are now a woman, son

Irena Jukić-Pranjić

A TINY TALE OF WHY WHEN I'M WITH YOU I LOOK AT THE FLOOR 2009

1. Your look disrupts the border between us. — 2. Through the open windows of the soul it creates a draught ... / ... taking stale air out of me ... / ... and filling me with the wonderful smell of spring. — 3. But ... KVR — 2. my conscience is not satisfied — 3. I have to close them before everything is ruined!!! — 4. GROAR What a mess inside this head — 5. It will take me months to put it in order

Zsolt Vidák

THE VALKYR TRAP 2012

Story: Ágnes Berta, Zsolt Vidák

Drawing: Zsolt Vidák 2012

1. Die die ...



IRENA JUKIĆ-PRANJIĆ

*1973 in Bjelovar/Croatia. Studied at the Art Academy and Zagreb University (Art History). Teacher and member of the Croatian Society for Visual Arts. As a preschooler she was fascinated by the *Tom & Jerry* comic strip. In her comics, the stories often present stereotypical characters, yet take new, unexpected twists. She illustrates children's magazines. In 2010 she edited the distinguished anthology *Ženski strip na Balkanu* (*Balkan Comics: Women on the Fringe*). She lives in Bjelovar.

Protuotrov - Zlatni tuš (*Antidote - Golden shower*). 1997

Protuotrov - Peep Show (*Antidote - Peep Show*). 1998

Protuotrov - Ljubavni roman (*Antidote - Lovestory*). 1999

Protuotrov - #4 (*Antidote - #4*). 2003

Ženski strip na Balkanu (*Balkan Comics: Women on the Fringe*). 2010



ZSOLT VIDÁK

*1974 in Dunaújváros/Hungary. Graphic arts degree from the University for Decorative Art and Design (MOME) in Budapest. He has illustrated numerous Hungarian and international journals, designed postage stamps for the Hungarian Postal Service. He publishes a weekly cartoon in the journal *Népszabadság*. Since 2008 he has regularly drawn comics and illustrations for the art and literary magazine *Roham*. *Lürzer's Archive* included him as one of the world's 200 best illustrators in 2009/2010 and 2011/2012. He lives and works in Budapest.

Exhibitions:

Haarlem Stripdagen. Haarlem/Netherlands 2010

City slikers. Cape Town/South Africa 2010

ANIMAL FARM # 32

So, that would be the future?! / What an experiment ... / Hahaha! You obviously appeared out of a stencil! / Look at yourself, doggy intelligence! / Oh, gosh! Daddy! She clearly used her primary school marker to create your image! / Don't worry, son. The point is that your image is coloured up to the line ... / Sure sure, high art! A master hand of an extremely promising artist. She will go far! —How happy I am to graze freely in this vast whiteness! / I can feel such a spiritual and mental depth! —Look! Those smudges! / Jesus Christ! You can't recognize your own sons!?! / Pik pik ... Tweet! Tweet! / Hohoho! There's only a half of the bulldog! / Anyway, is that a bulldog? / You don't seem to have any knowledge of the perspective keys! / You goddam pig! / You featureless goat! —But why are we all out of the stencil? / Because Kaja hasn't got a single idea! / I reckon, she wanted to be smart and talk about jiggering the world, she might even say a word about cloning. Her photoshop has been overused and she keeps doing copy paste copy paste copy paste ... / Hihihi! Poor girl! She should go planting turnips! / I'll show you, you miserable animals!!! — Sweet Lord! What a revenge! / Next time, you'd better keep your mouth shut!!!

**KAJA AVBERŠEK**

Born in Slovenj Gradec/Slovenia in 1983. She studied graphic design and holds a degree in visual communication. She first entered the world of comic books in 2009, and made an instant impact: despite her being a cartoon novice, her unique approach was already clear-cut and marked by a breakaway from the conventional comic book *lingo*: she decided to forego the traditional sequencing of panels and scenes, and set her narratives into an undefined space, through which the reader is led by a labyrinth of arrows and signs. Therefore, her comic books resemble diagrams, which is in keeping with her understanding of comic books as a kind of architectural structuring, where the image, and not the words, should do the talking. She has remained true to her innovative style throughout her career. Today she also works as illustrator and stage designer. She has received numerous awards.

Zapiski in zariski z Azorskih otokov (Notes and sketches from the Azores), 2006

Pojoči grad, priročnik za gradnjo izvornih instrumentov v stripu! S Petrom Kusom in Boštjanom Gorencem–Pižamo (The Singing Castle, a Comic Manual on How to Build Original Instruments! With Peter Kus and Boštjan Gorenc–Pižama), 2010

Igrišče, mini priročnik za gradnjo izvornih instrumentov v stripu! S Petrom Kusom in Boštjanom Gorencem–Pižamo (The Playground, a Mini Comic Manual on How To Build Original Instruments! With Peter Kus and Boštjan Gorenc–Pižama), 2011

**NICOLAE TIMOTEI DROB**

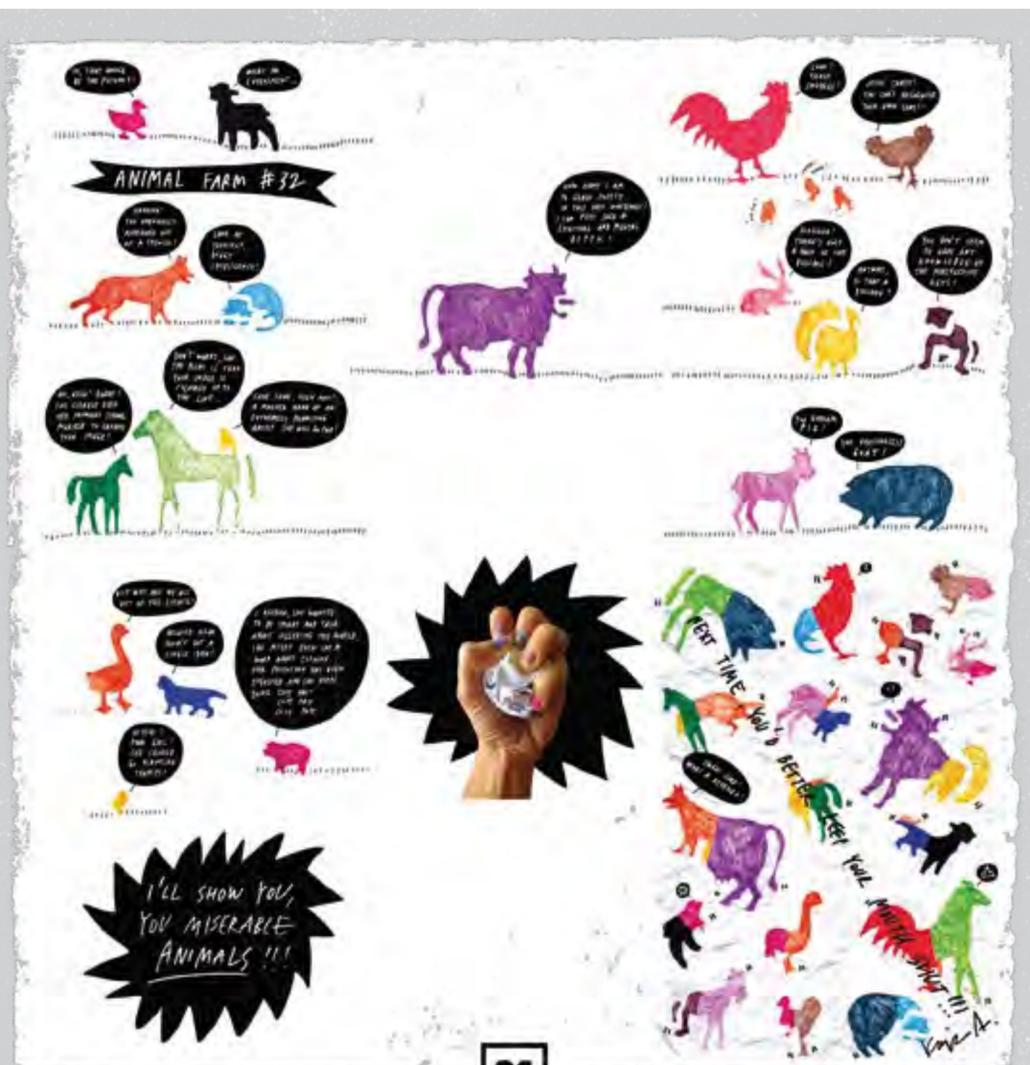
*1986 in Braşov/Romania. Studied architecture in Bucharest. As a student he made contact with Cristian Dârstar, who opened up the world of manga to him. Fascinated, he read manga at the Japanese cultural center in Braşov and began to draw manga himself. His techniques vary from traditional pen and ink, watercolor and precision brushwork all the way to computers and Photoshop collage. His subject matter includes social criticism, post-orthodox satire, romance, money and power, and science fiction. More important than shows for him are publishing comics both in print and online, in Romanian manga fanzines, the journal *OtakuMag*, and others. Co-editor of *Sefeu*. He lives in Bucharest.

Further works published in:

Mangalnc / Mecha Revolution / Astrolaba / Coapse / Believer

Exhibition:

Biserika, Bucharest 2012



21





ILEANA SURDUCAN

*1987 in Cluj-Napoca/Romania. M.A. in Ceramics at the University for Art and Design in Cluj. She drew her first comics for *30 jours de BD* in 2007. The idea to publish *Glorioasa Fanzină* with her sister Maria and friends came from a workshop with Olivier Bron and Simon Liberman. Worked for French publisher Makaka, with whom she printed 2 albums. Her comics appear in Romanian, French and Polish anthologies and fanzines. She has shown work in Cluj and New York. Her topics arise out of the moment, always with a smirk. She prefers watercolour and also coloured pencil, marker and ink. She lives and works as comics author, commercial artist and ceramics artist in Cluj.

Edouardo le renardeau (Edward the Little Fox). 2009

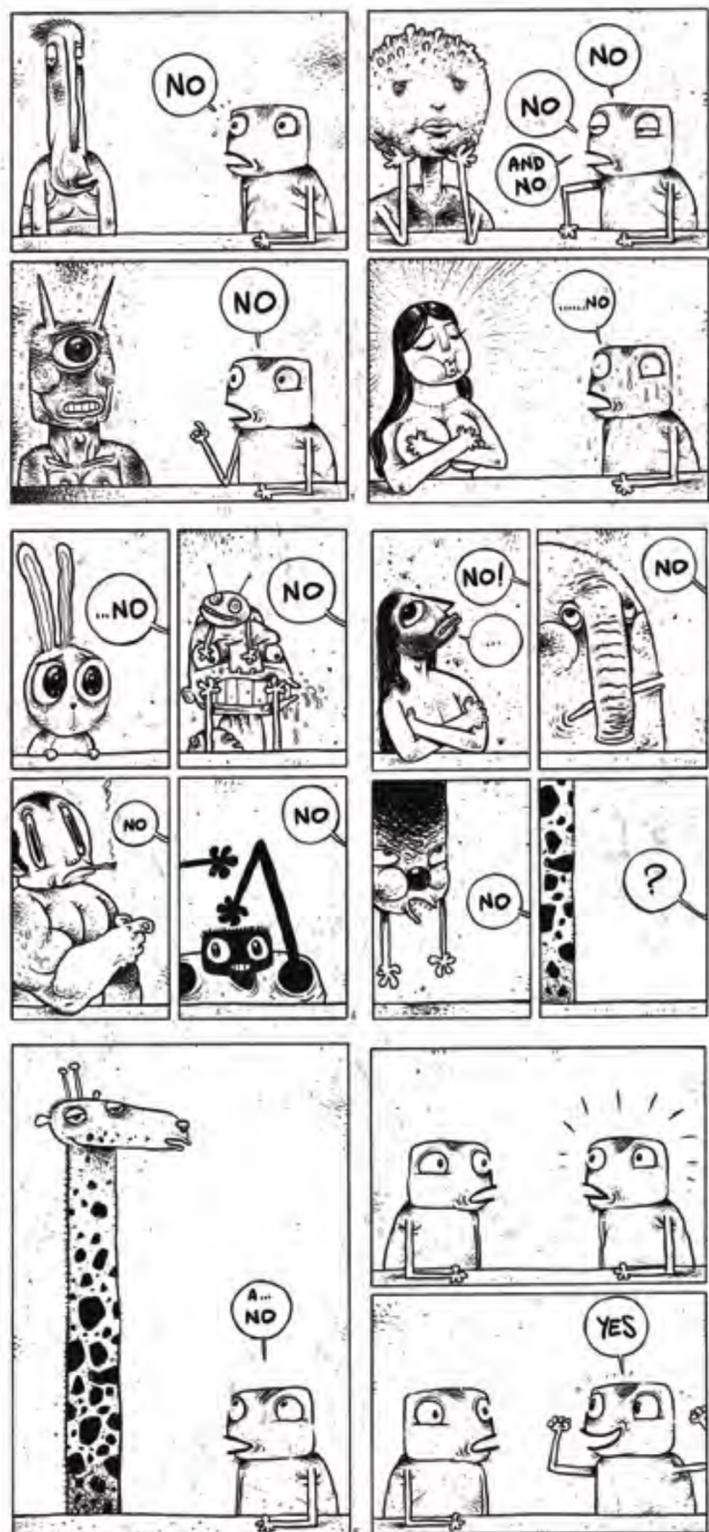
Le Cirque – Journal d'un dompteur de chaises (The Circus – Journal of an Artist Juggling Chairs). 2012

Exhibitions:

Un mesaj neașteptat (Unexpected Message). Cluj/Romania 2010

The Sketchbook Project. New York 2011

Urban Comics Made in Cluj. Cluj/Romania 2012



23



Andreea Chirică

THE YEAR OF THE PIONEER

Grocery vegetables – fruit — Inside is cold, outside is cold, thank you beloved Party for making me strong! / The lack of heating makes calligraphy lessons more interesting. — zzz ... zzz ... zzz ... zzz ... zzz ... zzz ... zzz / Danube waterlevels ... 150 cm / Grigore! Grigooore! Wake up you lazy fool and feed the pig! — Grigoreeee!!! You forgot to feed the pig! — Grigoree the pig is hungry!

NEXT PAGE

Damir Pavić – Septic

A POET MADE OF LARD 2011

Just when one would think that Venice can no longer be painted, because it's kitsch, Mušić took it one step further: completely renouncing his own painting, as well as himself, he continued his hermitic, limestone, camp way of living. From that point he started painting small paintings of Venice. He didn't solve his problems with the help of pegs, but rather with the huge, ugly, green ship-tanks in front of the houses. Their iron-tube cranes, curved in the shape of a pipe; their fat knotty chains have become the main motive in the hall of delight, as his counterpoint, as uncommonness. — Mušić used to draw those barely movable humans-skeletons in the concentration camp, dead people, the moment when one of them would still raise an arm, for that's how much strength was left in them, as if searching for something, or as just to wave, that is, to say good bye, not only to life, but to the very meaning of being, and to the meaning of the world.

ALEXANDRU CIUBOTARIU

*1979 in Călărași/Romania. Art preparatory school in Constanța, studied graphic arts in Iași. His inspiration includes Egon Schiele, Fernando Botero, Moebius and Livia Rusz, among others. Comics have fascinated him since childhood, and of course he read *Pif*. His comics repertoire consists of classic comics for children as well as graphically experimental comics that are in part autobiographical. He has shown his work in Europe and the US, and his publications are distributed internationally. His *Pisic apat rata* came out in 2010, the first album on street art in Romania. He founded the Comics Museum and has curated multiple exhibits. He lives and works as a freelance illustrator in Bucharest.

Alex la Paris (Alex in Paris). 2001

Povestea despre eu (The Story about I). 2005

Club 106. 2007

Exhibitions:

Povesti în imagini (Stories in Images). Bucharest 2012

Pisica Pătrată (The Square Cat). Brașov/Romania 2013

Very Important Chair. Paris 2013

**ANDREEA CHIRICĂ**

*1978 in Medgidia/Romania. Studied theatre at the University for Theatre and Film Arts in Bucharest. While searching for ad slogans at the office, she began to draw comics on the side. Her daily habit quickly became a serious occupation. Her comics' subject matter is drawn from personal experiences, observations and pure imagination. Her drawings are black and white, with a single panel per page. Her works have been seen at *Comic Con* in Barcelona and New York, and she was published in the Romanian journal *Tataia* and magazines such as *Vice*, *Time Capsule* and *Romanian Papergirl*. She lives and works as a copywriter in Bucharest.

The Year of the Pioneer. 2011

Exhibitions:

Comic Convention. New York 2011

Comic Convention. Barcelona 2012

Jakob Klemenčič

HOMESTEADNESS

4. Cluck-cluck-cluck ... — 5. cluck-cluck / eat, eat now ... — 2. Howdy, Sir. — 3. Ehem ... Sorry to disturb you ... / But ... / Is there a toilet nearby ...? / Public rest-rooms? / Water closet ...? Cluck-cluck-cluck — 4. A? — 5. Shhhhh — 6. Cluck-cluck — 7. Aa ...!!!

Jakob Klemenčič

SIDETRACK

3. DEPARTURE — 4. Excuse me ... / Are you from here? — 5. Well ... From this country, but not from here ... — 1. Have you seen anybody around here? An engineer, a ticket vendor, a guard, a toilet lady ... anybody? — 2. No, I haven't ... It's strange ... About an hour ago, there was nobody here, either ... — 4. And, uh, have you noticed any place here in the station where I could buy something to eat? / Hot dogs, kielbasy, piroshky, burek, anything? — 5. No ... But how about that kiosk on the platform? — 6. It doesn't really look like ... Go and see for yourself, but ... don't get too close ...

Vladan Nikolić

THE STAIRWAY 2010

Erik Satie / That is a big stairway, really big. — There are more than a thousand steps, each made of ivory. It's very beautiful. — No one dares to use it from fear it might be damaged. — Not even the king ... — When he leaves the room, he jumps out of the window. — He thus often says: / I love this stairway so much that I will have it buried. / Isn't the king right?



JAKOB KLEMENČIČ

Born in Ljubljana in 1968. He is an electrician, painter and an architect, but also, of course, a cartoonist. His first comics were mostly done in the tradition of the fantastic and grotesque, while his later work features a shift towards a more realistic, almost naturalistic approach. His comics tend to be set into specific and well-defined environments, such as the strip *Križarjenje po Ljubljani* (*The Cruise across Ljubljana*), where a very detailed drawing of the locations accumulates into a most authentic feel of the city of Ljubljana. His work has been featured in various international magazines and anthologies, such as in the Dutch *Zone 5300*, the Italian *Black*, the Greek *Vavel*, and in various *SPX* anthologies in the USA.

Bratovščina sivega goloba (*The Brotherhood of the Grey Pigeon*). 2008

Travarka (*Rakia*). 2004

Sidetracked. 2006



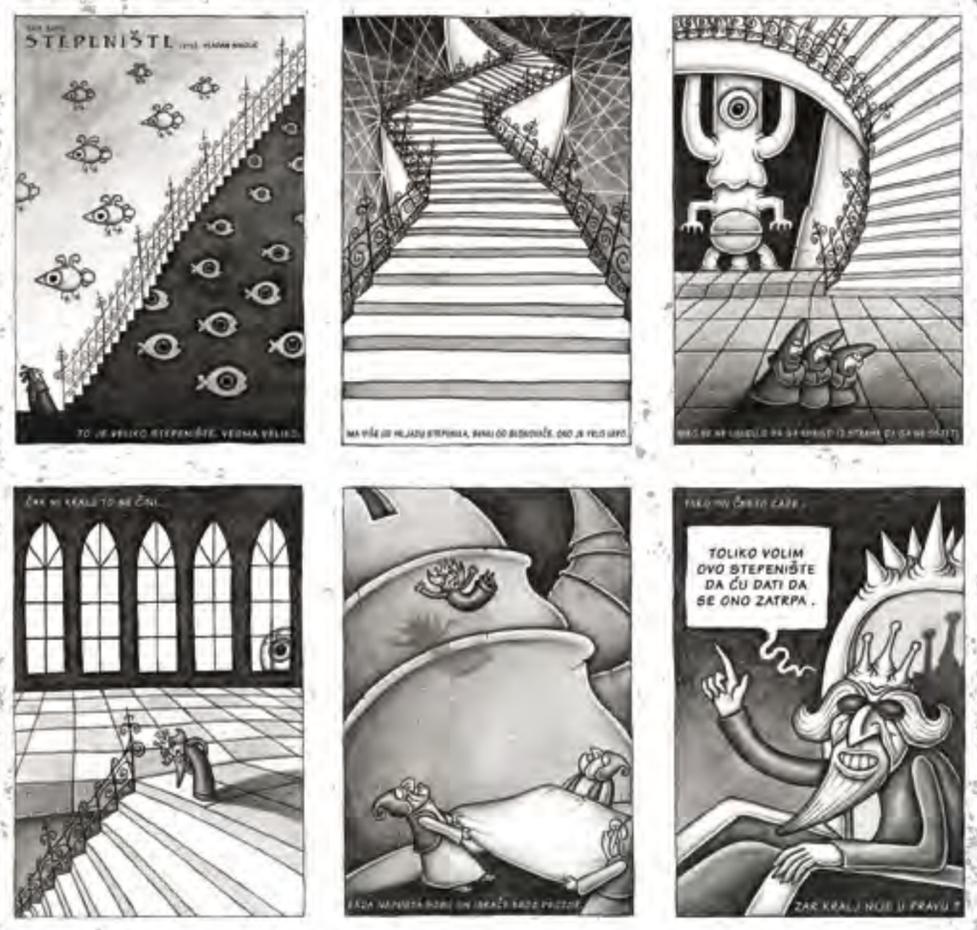
VLADAN NIKOLIĆ

*1968 in Zrenjanin/Serbia. Completed secondary school for graphic design in Novi Sad. He prefers combining different media in his works, such as watercolour, pen and ink and coloured pencil. His work has been exhibited in Zrenjanin, Ljubljana, Grenoble and many other places internationally. Serbian as well as international magazines and anthologies in Slovenia, France, Greece, Czech Republic, Netherlands and the US have published his comics. Nikolić works as a graphic designer in Zrenjanin.

Popošak i cveće - kosmička štala (*Propošak and Flowers - The Cosmic Barn*). 2009

Further works published in:

Zrenjaninski Strip Almanah (*Zrenjanin Comic Almanac*). 2007



Vančo Rebac

1. I don't like comics — 2. That are completely abstract — 3. And you can't understand anything — 4. And there are no balloons 5. And all the ... panels are the same size ... — Those comics / are boring.

Vančo Rebac

PRESENCE 2007

1. I'm alone — 2. I'm alone in this hole, I have no woman, friends or money, I'm totally ruined and everything's fallen on me, oh I'm so poor, I'm so poor! — 3. I have no other choice but to kill myself ... — 4. Yes I will do that! — 5. But look! — 6. Little birds are begging me not to do it, they're saving me life ... Little feathered creatures are saying: You're not alone, you're not alone ... — 7. You're not alone

Vančo Rebac

HELP 2007

1. Heads — 2. Look! Heads are falling again! — 3. Eh yeah! — 4. Bad year / Ts-ts

Vančo Rebac

MOMENT OF TRUTH 2008

Vančo Rebac

DAYS 2008

Damir Pavić – Septic

REPORT OF NEO-INDUSTRY 2010

The faces of neo-mechanism guarantee survival / Recycling of deviant nuisances guarantees permanence / There's enough larvae for exchange / There's enough power for reconstruction / Selections of damage guarantee survival — Ecotopia / Rituals of selection guarantee survival / Immaculate constructor's cooperation of dead and living things / Neo-mechanism without impractical evaluation / One mother is enough / The System of enlightening autopsy of the careless

VANČO REBAC



*1978 in Zagreb/Croatia. Studied painting at the Art Academy of Zagreb. The *Lavanderman* comics appeared in 2008, for which he collaborated with Toni Faver (text). The main character, who obtains his magical powers from the lavender plant, quickly became a super hero. The story of *Lavanderman* in his battle against moths, mosquitoes, sleeplessness, dizziness and headaches was filmed already in 2010. Some of the scenes were shot on location in the lavender fields of the famed island of Hvar. Rebac spends half of his time here, and the other half in Zagreb.

Tvrđokorne mrlje (Persistant stains), 2008

Further works published in: *Lavanderman*, 2008 -

DAMIR PAVIĆ – SEPTIC



*1969 in Subotica/Serbia. His earliest comics first appeared in 1987 in *Meteor* and other fanzines. Influenced by the punk, hardcore and anarchy scenes, he published work in the corresponding fanzines of Yugoslavia and Hungary. As illustrator, graphic artist and author, he was active in a variety of ways in Subotica's youth, music, theatre and art scenes. He collaborated thereafter with the *Kosmoplovci* group in Belgrade. His active period with *Entropija*, an artists' collective from Subotica, can be considered the most productive phase of his artistic output. In 2006 he formed and has since organised the *Insomnia* Project in Pančevo, Bačka Topla and Subotica. Collaboration for the literary magazine *Symposion*.

Works published in:

Šut u mozak (Kick in the brain), 2003

Twilight Jamming, 2008





26



sjene gledaju, mašu, pokušavaju nešto reći



Ivana Armanini

1. My boyfriend and I / were happy for 30 years. —
2. Then we met ... — 3. We take separate vacation
— 4. We slept in separate flats — 5. We have a dinner
apart / We're doing everything we can to keep relation.

Ivana Armanini

1. My girlfriend said one day: / Come on, there's
nobody home — 2. Finally, I get lucky — 3. And ...
there was nobody home. — 4. Now the truth came
out / Psychiatrist — 5. You're going crazy / OK but,
if you don't mind I need a second opinion / All right
/ You are ugly too — 6. I know everybody hates me
/ Don't be ridiculous, everybody hasn't met you
yet — 7. Doctor, I keep thinking about suicide / OK,
from now you have to pay in advance

Ivana Armanini

SHADOWS

Shadows are watching, waving, they're trying to say
something

dzaizku

THE MONKEY CODEX 2012

*Fires of chronic evil and arson keep in your mind and
ears the words of monkey tsar ASIKA: / (translated from
monkey tongue) / dzaizku 2012 txt A. Remizov*

1. when a monkey speaks, other one shall be silent
as Harpokratu* / 2. thoughts space with no hidden
thoughts, no gossips, allusions or spit on each other
/ *Harpokratu – ancient god of silence — 3. the
doors are open-feel free to enter without invitation,
but don't spin around my table without any sense! /
4. don't ask for anything in violent way; / 5. do NOT
get angry or into conflict over pennyworths; / Ex-
ample with pigs: as narrower it gets, they push each
other more — 6. rays of past are memory but, please,
don't repeat yourself; / 7. more hope than doubt,
more wishes - groundless and unrealizable ones; / 8.
DO-NOT-CON-FIRM; / 9. Straight road is not the most
simple one. Only through curves you reach simplicity;
/ 10. Do not organize thunderous riots; — 11. Verify
'the facts' with living life / 12. AND MAY THE GOOD
WORD NOT STAY STUCK IN YOUR THROAT! / taken
from A. Remizov's 'Fly fife' by dzaizku 2012.

**IVANA ARMANINI**

*1970 in Zagreb/Croatia. Studied at the Academy of Arts in Zagreb.
Further education in web design and cultural management. She has
worked alternately as teacher, conservator and journalist. In 2002 she
founded *Komikaze*, an artists' collective for regional and international
networking. Since then, she has organized approx. 130 exhibitions
and more than 50 workshops. Her enthusiasm for comics was piqued
by Emil Jurcan's fanzine *Totalna nula (Total Zero)* and the early issues
of *Stripburger*. Her comic book *Adventures of Gloria Scott* appeared in
2005. She draws mostly in black and white, with extreme contrast and
rhythmic forms. She is an avid cyclist. She currently lives in Ljubljana.

The Adventures of the Gloria Scott. 2005

Further works published in: *Komikaze*. 2002 -

**VLADIMIR PALIBRK**

*in Serbia. Graduated in comparative literature from the University of
Belgrade. Involved in the comics scene since the mid-1990s as an active
member of a local self-published fanzine. Most of his comics use the
technique of digital collage, focusing on such subjects as the apoca-
lypse and criticism of bizarre aspects of human nature. As a scriptwriter,
though, he usually cooperates with Polish author Agnieszka Piksa,
creating more subtle stories. He has edited and published numerous
comics anthologies since 2007. He works as producer, project coordina-
tor and editor for Gallery ElektriKa in Pančevo/Serbia.

Works published in:

Sami's escape plan. 2012

Russian Avantgarde in Comics. 2012

1. And now the newest broadcast of the Omega Idol ... / Ding! Dong! / Darling, would you open it? / Yeah. / ? — 2. Sorry, you're coming with me now! — 3. HE HE HE / NOOOOOOOooooO!!!!!! — 1. That scumbag good-for-nothing evil bunny has kidnapped your girlfriend! That son of a bitch!! I ... — 2. But I will bring her back to you, I swear to God! — 3. Thanks, bro! / You know, I'd go myself, but there will be some replays on TV... / Understandable. — 4. So the brave fighter took to the road... — 5. This is bunny's castle! — 6. Where bunny is already waiting for him, hehe! — 1. Bro and bunny took to the field, applying the ancient board hu combat style. — 3. Unfortunately, bunny proved to be better. / I am the master! — 4. And he made his opponent his slave. / Keep sweeping! — 5. Son, the rescue action wasn't successful, your brother has failed, but do not fear ... / I will bring back both of them from captivity. — 6. Thanks, dad, I'd go myself, but unfortunately now I have some things to do on facebook ... / No problem, son! — 1. As dad was the greatest flipper player in the neighborhood, naturally he challenged the evil bunny to a battle of flipper. — 2. Who was unfortunately stronger again. / I am the master!! — 3. So ... / Hello. / Hello. — 4. Your brother and your father have failed. — 5. But do not worry a bit, I will go and get them! — 6. OK, granddad. / I'd go myself, but you know, here's this new game and ... / Of course, of course. — 7. Jesus, is this serious? Haha! I'll laugh my head off! — 1. Don't joke around, old man! Let's get this over with and start sweeping! / I'd rather... — 2. Let's play dominos! — 3. Hmm ... / Hey! — 4. Ha, I won! — 5. So, who's the master now? — 6. C'mon, no! — 1. OK then, old man, you won, big thing! Hmpf! — 2. But don't forget, we'll meet again! / And then I'll get you, understand? I'll finish you! / Of course, of course. — 3. So everyone could get home from the evil's captivity. — 4. Darling! Ohh, if you only knew how worried I was for you!! I bit all my nails! Almost. — 5. Hush, you little retard! I haven't seen you trying to save me too often! — 6. Unlike your grandfather! Come on, old man, teach me to play dominos! / But... — 7. This is how one day the master found his disciple... / The end



MÁTYÁS LANZINGER

*1981 in Pécel/Hungary. Studied visual communication and animation at the University for Decorative Art and Design (MOME) in Budapest. Comic book and animation artist, graphic designer. In collaboration with Zoltán Fritz he developed 'comic speech', a kind of improvised communication in which an artist quickly reacts to his partner's words. His comics have garnered numerous awards including the Alfabéta Prize for the best adaptation into comics. He drew *Rémkoppintó* in collaboration with Serbian comic book artist Aleksander Zograf.

Exhibition: *Lanczinger on the wall*. Budapest 2010

mester

ÍRTA ÉS RAJZOLTA LANZINGER MÁTYÁS



27



Tomaž Lavrič

TIMES ARE CHANGING

1. How's father? Haven't seen him around lately ... Is everything alright? / Sure, sure, he's just busy ... — 2. Oh, busy ... well ... we're going to get busy white-washing this hallway! Have you seen the doodles? Fascist scum ... — 3. Serbo-Chetnik invader! An invader, what the hell!!! I've always wanted nothing but peace, brotherhood and unity ... — 4. And now I'm a retired man! Is all this mumbo jumbo supposed to be my fault?!! — 5. Oh, well, what do you care, you're a young lad ... You've probably got girls on your mind! / Sure ... — 6. But if you see anyone suspicious hanging around, do let me know ... Dik! Dik, no!! / Will do ...



TOMAŽ LAVRIČ

Born in Ljubljana in 1964. One of the foremost and central figures of the Slovenian comics landscape. He studied painting at the Art Academy in Ljubljana, but soon started publishing his work in one of the country's leading newspapers, *Mladina*, where he is today employed full-time as caricaturist, illustrator and cartoonist. His work includes a great variety of topics and styles: Lavrič can handle almost anything. He often employs humour and is equally adept at realism (*Bosanske basni – Bosnian Fables*), caricature (*Diareja – Diarrhea*) and rather abstract imagery (*Slepo sonce – The Blind Sun*). His skill as cartoonist is rare in the fact that he is equally adept at drawing and narration. His comics always feature intelligent montage and introspection, coupled with superb visual implementation. His strip *Rdeči Alarm (The Red Alarm)* has served as a lighthouse for many young and upcoming Slovenian cartoonists, while his minimalist *Diarrhea* has become part of the Slovenian national consciousness. Tomaž Lavrič has also enjoyed great success abroad, as several of his comics have been translated and published internationally.

Rdeči alarm (The Red Alarm). 1996

Bosanske basni (Bosnian Fables). 1997

Ekstremni športi 1., 2. (Extreme Sports 1., 2.). 2001

Le decalogue (The Decalogue). 2001

Slepo sonce (The Blind Sun). 2004

Sokol in golobica (The Hawk and the Dove). 2008

Primož Bertonec

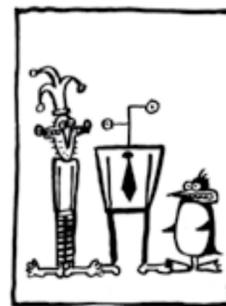
— *Joker*, February 2008

2. Oh, no! The walls seem to be moving ... / ... as though they'd like to crush me! — 3. Help! — 4. Aaah! — 8. Joker is now as flat as a pancake and there is nothing that can be done about it. — 9. Alright, I admit it! It was me! And I'm very proud of it. Have you any idea how greatly I suffered? — 10. Once you mentioned pancakes, I stopped paying attention, because I remembered that I was hungry. / Have some mustard. — 11. Mustard? You're a fool. / I don't know. / I demand to be granted political asylum. — 12. The mustard now demands a political asylum. / No way! / You two are simply chauvinistic bastards.

Primož Bertonec

— *Joker*, February 2008

1. I love you so much. — 2. Everyone loves me. I'm perfect. Hi hi hi. / You're right. I agree with everything you say. / He smiles like a fool. — 3. Hey, go away and leave me alone, you psycho. Don't you get it, I'm just too good for you. / Oh no! I'm going to slit my wrists now. — 4. Oh, what have we here? Wow! That's much better! / Aaah! — 5. Hiya handsome. I'm a real lady and I'm totally aroused right now. / I've just farted. / Oh, you're so manly. / I'm dying! — 6. Take me on your yacht and let's go around the world, shopping for clothes and shoes. / Sure, sure. — 7. Minceman freaks out. An unknown entomophilous flower spends the rest of her life locked up inside a convent. She always gets a good thrashing during her mandatory daily prayer, but this stops once she reaches old age. — 8. Well, that's what I call a happy ending. / Yup. Let's go shoot a machine gun now. / Let me take two. — 9. Rata-tata. Rata-tata. Rata-tata. / The End.

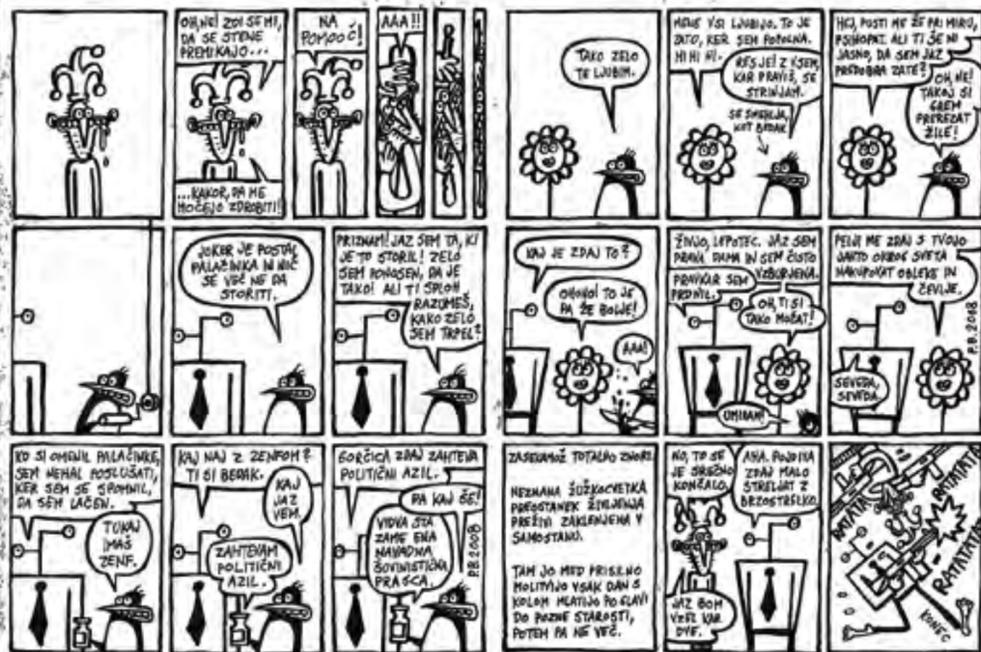


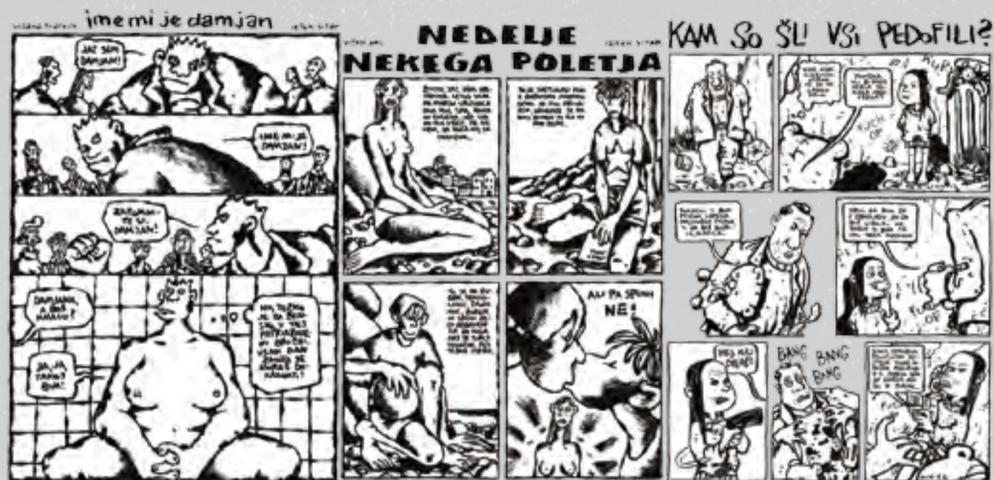
PRIMOŽ BERTONCELJ

Born in Ljubljana in 1980. He studied architecture and works as a cartoonist, graphic designer and illustrator. He was first exposed to the secret world of comics through his older brother, Matjaž Bertonec, who not only introduced him to the comics of Miki Muster, Carl Barks, Luciano Secchi and Roberto Raviola, to name just a few, but also infected him with an enthusiasm for all things comics through his own cartoons. And it did not take long for Primož to come into his own, as he at the tender age of 15 created the iconic strip *Joker*, which still features regularly in a computer magazine of the same name. His initially energetic and expressive cartoons eventually evolved into more formal schemes with prominent narrative plots or sequences. His imagery is almost symbolist, his characters drawn in a decisive, aggressive line, which reflects the nature of their absurd predicaments. Primož Bertonec's work has been featured in several exhibitions, while he himself remains a distinctly independent author.

Stripi *Joker* v istoimenski reviji (*Joker* comics in magazine *Joker*)

ALTERNATIVNA ENERGIJA





29



Iztok Sitar & Suzana Tratnik

MY NAME IS JESSE

1. My name is Jesse! — 2. My name is Jesse! — 3. Remember that, Jesse! — 4. Jessica, are you coming? / Yes, yes, just a minute! / Phew, it's hard being a woman in this patriarchal society. You need to prove yourself all over again each and every day.

Iztok Sitar & Vitan Mal

THE SUNDAYS OF A SUMMER

1. Hi, I'm Katarina. This summer I met two really cool guys, Rok and Evgen. I like them both and don't know which one to pick ... — 2. This is the fair-haired Rok with heavenly blue eyes. He's really sweet, but also very quiet and calm and always has his nose in a book. — 3. This is Evgen, dark-haired athlete, likes to party and is always great fun to be around. Who should I choose? That's a tough one. — 4. Or maybe not at all!

Iztok Sitar

WHERE HAVE ALL THE PAEDOPHILES GONE?

2. Well, well, a gypsy kid. This should be a walk in the park. / Hey little girl, do you like this teddy bear? — 3. I'll show you a little birdie, a sweet, nice little birdie, and you'll stroke and fondle it ... — 4. And I'll smear chocolate on it too, so you can lick it ... and then you can have this little teddy bear. — 5. Hey, what's that? — 6. BANG BANG BANG — 7. Hello, children's police station. Yes, this is child-agent B-3 speaking. I've just got another one. The male is a priest ...

Boris Stanić

DRAGAN 2012

1. I've been thinking these days, I'll apply for a master in journalism ... I'll try in Sweden, Denmark, and Canada ... / And me? What will I do? — 2. We'll go together. / What will I do there? I have a secure job here ... / Man, what secure job! Wasn't your contract almost canceled in August? Who is guaranteeing that it'll be renewed next time ... / woof — 3. Hi / Hey look here's Dragan! — 4. An old man of 25 / Hey guys ... / What's up? How are you? — 1. Fucking bad ... I'm totally fucked up — 2. I'm taking medicine again ... — 3. This city kills. This country kills. There have never been so many suicides. This country blows my fucking mind. It's fucked in the head. It fucks us over. Destroys dreams. Destroys ambition. Crushes. — 1. See you Dragan! Hang in there ... / Yeah ... see you ... / There is not a single person in Serbia who over the past 20 years has not thought about suicide. — 2. Suicide seems to be the only way out of this sick postwar society. A fascist society. / ... see you ... / And there's no living being who hasn't dreamt about running away from here. — 3. Sick, fascist society, inhumane, uncompassionate ... And then there's the church I'm afraid of. The spirit of the fascist church hangs over us like a poisonous cloud. — Graveyard



Portrait by Alem Čurim

IZTOK SITAR

Born in Ljubljana in 1962. He studied graphic design and published his first strip *Who Killed the Comics Artist* in 1984 in the literature magazine *Mentor*. Since then he has adopted the pseudonym Ninel and has featured his work in various Slovenian newspapers and magazines, publishing fourteen albums of various styles and genres. His first full-length book, the 1990 self-published *Sperma and Blood*, is a most cryptic work, filled with references to Lacan and Hegel; stylistically the album resembles a wood engraving, whereas his later work shows a more uniform visual approach, defined by an organic and linear imagery, with a bold, heavy line. He considers Sergio Toppi, Guido Crepax and Edmond Baudoin as his greatest influences and belongs to the so-called third generation of Slovenian comics artists, whose work is defined by the revolt against various sexual, political and religious prejudices and taboos. Sitar is also the foremost Slovenian expert on the theory of comic books. His theoretical masterpiece, *The History of Slovenian Comics*, features the work of 80 Slovenian cartoonists.

Sperma in kri (Sperm and Blood), 1990*Ženska, ki se ljubi z mačkom (The Woman Who Makes Love To a Cat)*, 1998*Črni možje, bele kosti (Black Men, White Bones)*, 1999*Zgodba o bogu (A Tale about God)*, 2004*Dnevnik Ane Tank (The Diary of Anna Tank)*, 2008*Zgodovina slovenskega stripa 1927–2007 (The History of Slovenian Comics 1927–2007)*, 2007**BORIS STANIĆ**

*1984 in Pančevo/Serbia. Studied at the Belgrade Academy of Art. He began reading comics as a child, inspired by his father who is still a huge fan of comics. Only after completing his studies, however, did he discover comics as his artistic medium. From that point on, he has never stopped drawing. His stories intertwine personal experiences, emotions, historical contexts and Serbian myths. Stanić prefers rough ink sketches using old, worn brushes and quill pens. Exhibitions and publications have earned him international attention (*Radosav – Morning Fog, The Swamp*). He currently lives in Pančevo.

Radosav, jutarnja magla (Radosav – Morning Fog), 2011*Blatište (The Swamp)*, 2012Further works published in: *Miroslavljevo jevanđelje – apokrifna verzija (The Gospel of Miroslav – Apocryphal Version)*, 2012





SLOVENSKÁ REPUBLIKA

УКРАЇНА
UKRAJINA

REPUBLIK ÖSTERREICH

REPUBLICA MOLDOVA

MAGYARORSZÁG

CLUJ-NAPOCA

REPUBLIKA SLOVENIJA

REPUBLIKA HRVATSKA

SZEGED

ARAD

LJUBLJANA

ZAGREB

СУБОТИЦА / SUBOTICA

TIMIȘOARA

PÉCS

OSIJEK

НОВИ САД / NOVI SAD

ROMÂNIA

PULA

MALI LOŠINJ

ПАНЧЕВО / PANČEVO

BUCUREȘTI

BOSNA I
HERCEGOVINA

БОСНА И
ХЕРЦЕГОВИНА

РЕПУБЛИКА
СРБИЈА

REPUBLIKA
SRBIJA

CRNA GORA
ЦРНА ГОРА

НИШ / NIŠ

РЕПУБЛИКА БЪЛГАРИЯ
REPUBLICA BULGARIA

REPUBBLICA ITALIANA

REPUBLIKA E SHQIPËRISE

РЕПУБЛИКА
МАКЕДОНИЈА

REPUBLIKA
MAKEDONIJA

ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
ELLENIKI DIMOKRATIA

TÜRKIYE CUMHURİYETİ





Damir Steinfl

— 2013

Yahoo! Banzai!!!! / Let's play the drawing game! C'mon people! Put your hands up!!! / We're about to relate the tale of 5 generations of Croatian comic artists ... / Through the last century and other stories. / Dear female reader, please accept this beautiful cardboard heart ... I used my own scissors to cut it out! / Let's bare our emotions!!! 1,2,3,4 – Now!

1st Generation Artists: Golovčenko, Maurović, Neugebauer, Ebner, Lehner ...

Important publications: Koprive, Oko, Mickey Strip and Veseli Vandrokaš.

1924 – 1946

Yeee-haaaww! Comics are highly esteemed in Croatia! The artists make enough money to buy a family house each year. / Yee-pee-yah-yah! / I feel responsible! Many a young soul will be led astray by the love of comics. / Oh, cut the crap. Let's do a comic together. / Hey pals! I've been working in the gutter for two years. / I finally saved enough money for a one-way ticket ... / ... to Disneyland. / Do not disturb the archaeological findings!

2nd Generation Artists: Bednjaneć, Radilović, Dovniković, Dragić, Voljevica, Reisinger, Beker, Delač ...

Important publications: Kerempuh, Plavi vjesnik ...

1950 – 1972

Umph! The years under the lists of authors of each generation are vaguely determined! They represent the periods in which the artists have first appeared or achieved maturity. / I hear that Slavica broke up with this little monkey. / How vulgar of you! / Slavica ... / ? / What is it that I'm supposed to do??? Oh, yeah! Walk a little, then stop and say something clever. / Marble, stone and iron will never be broken!

3rd Generation Artists: Kunc, Zimonić, Devlić, Kordej, Klakočar, Dulčić, Ilić, Trenc, Mataković, Gačić, ...

Groups: Novi kvadrat, Zoot.

Most important publication: Patak.

1975 – 1990

Yoo-hoo, Zlaaatkaa ... / I brought you some books! / They're in the backseat of my Chevy. / Books are for people who don't dig comics. I don't care for them anymore! I only read comics now! / Hey, babe!!! I dig you! / Want a bite?? / Phew! The artists draw and write what they want. / ... And disrespect the deadlines! / Is that supposed to be creative liberty ...? / Taking a leashed creature out for a walk? / Comixxxx! Draw, read ...

4th Generation Artists: Žeželj, Macan, Biuković, Bartolić, Sudžuka, Ribič, Mišković, Vilagoš, Parlov, Anžlovar, Tomas, Nemeth ...

1990 – 2000

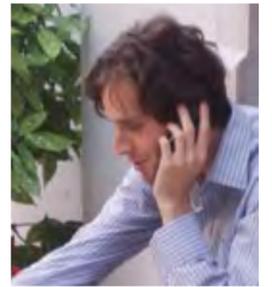
There's a crisis in publishing. Patak is published once a year. Plavi vjesnik barely lasted two months ... / We must find out why, and I mean now! / Sorry, Svebor. I will never be your girlfriend. I love you like a brother ... / But my father is an unemployed war veteran addicted to heroin! / Sorry. / I have enough of my own problems. / Ah! / Look but don't touch! / A 90's entrepreneur. / Why the hell do you take out a loan if you can't pay interest? / Stupid motherfucker! / I think it's fairly obvious ... Until I see some paper, I'm not gonna draw!!! / Tell it like it is. Attitude matters!

5th Generation Artists: Pisačić, Janković, Jukić-Pranjić, Hofbauer, Gašperov, Kukić, Armanini, Kumanović, Petruša, Barić, Solanović, Rebac, Župa, Prlić, Tikulin, Sekulić ...

Important magazines: Q, Kvadrat. Most important yearbook/action: Komikaze. Important fanzines: Endem, Variete radikale, Stripoholic. Groups: Variete radikale, N.H.P., Divlje oko, Komikaze, Emisija emocija (an informal group). Web pages: Komikaze, E-Flit, Emisija emocija + artists' personal blogs.

1995 – 2010

Please, send us your address, identity number and bank account number so we can pay you as soon as possible. / Hey! Can there be a little more writing?? / Comics are the art form with the most creative potential! / Children! There is more to come! / Anything can be made into a comic storyline! / New artists appear? Through Q Magazine and Komikaze?? / We need to introduce a special tax for comics! No, 12% is enough. OK, you get the 1%. Tell the bookstores to pump up the prices. Don't worry. It's gonna be alright. Don't worry, I'm behind it all. Sign without fear! Say hello to Zoki for me. Bye! / Sorry, another thing. Add 10% of schmaltz tax. Yeah, we'll stream that into judiciary ... And 10 cents for every picked wild asparagus – we'll give that to education ... / Woof! Woof! Do not be mad if I forgot to name someone. The space is limited!



DAMIR STEINFL

*1977 in Rijeka. Since 1994 he has drawn and illustrated comics for various media. He studied in Opatija, where he also lives today. He draws predominantly with Rapidograph ink pens, also in pencil depending on the situation. The stories and dialogues define his characters without self-censorship, and as in real life, according to the principle of 'fantastic unreal reality'. His works have been shown in Croatia, Serbia, Hungary, Austria, Lithuania, France and Macedonia. So far he has participated in 40 individual and group shows. He is currently illustrating a song. He regularly offers workshops on experimental comics.

Works published in: Miroslavljevo evanđelje (The Gospel of Miroslav), 2012

OHOHO! festival



OHOHO! FESTIVAL

Zagrebčan OHOHO! Festival underground i DIY scena i dalje najpoznatiji i najmasovniji je predstavnik kulture u svojoj vrsti. OHOHO! Festival je najpoznatiji i najmasovniji predstavnik kulture u svojoj vrsti. OHOHO! Festival je najpoznatiji i najmasovniji predstavnik kulture u svojoj vrsti.

OHOHO! FESTIVAL

The OHOHO! festival organizers in Zagreb are under ground DIY scenes and events are known all over the world. OHOHO! Festival is the most popular and largest underground festival in Zagreb. OHOHO! Festival is the most popular and largest underground festival in Zagreb.



STRIP T S
18.-20.4.2013. ak



OH OH OH! FESTIVAL
medika

cetvrtak, petak i subota
RADIONICE, IZLOŽBE, PE
GRAFITI JAM, PREDSTAVLJA
gosti **TURBOCOMIX, STUDIOSTRIP**
koncert **LENHART TAPES, DEDIC**

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OMOCIJE,
KOLEKTIVA
DOKORNE
MRLJE & more

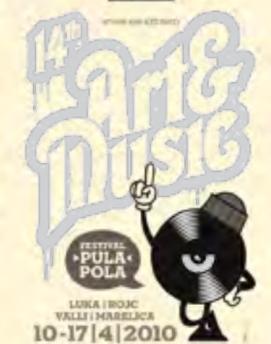
www.attack.hr



32



33



LUKA / BEOČ
VALI / MARELIKA
10-17 | 4 | 2010



ART&MUSIC
Pula: ART&MUSIC Festival prvi put je organiziran 1993. Osim koncerta, festival uključuje i izložbu i radionice za mlade medijama platformi, predavanja i izložbe i glazbu. U razvoju su i izložbe i predavanja, a ART&MUSIC je prva i jedina izložba koja se održava u Puli. Osim koncerta, festival uključuje i izložbu i radionice za mlade medijama platformi, predavanja i izložbe i glazbu. U razvoju su i izložbe i predavanja, a ART&MUSIC je prva i jedina izložba koja se održava u Puli.



PULA/ROJIC/CASINI VECHI



PULA • 22. - 25.8. • ROJIC • KAŠTEL • CIRCOLO



ART&MUSIC

The *Art&Music Festival (A&M)* since its beginnings in 1993 has promoted the multicultural idea of Istria and Croatia for multiple platforms and media, mainly comics and music. During the war years, *A&M* acted as an extremely rare counterbalance to the predominant attitude in the country, which aggressively propagated the uncompromising ceremonial cultures. During this time, the *A&M Festival* supported young artists from the world of music and art and helped enable communication between the artistic scenes of the former nations, always with a view to educational programmes and pedagogical work with young people.

In 2003, the *Art&Music Festival* opened its doors for the 17th time. Since 2012 it has offered for free the *Epidemija* (Epidemia) publication, the result of their comics and journalism workshop.

KOMIKAZE

Komikaze is a network for spreading comic activities on the World Wide Web: rapid, electronic publication of mostly young authors' comics. The aim is to link *Komikaze* comic activists from the Balkan region and Europe in order to exchange information and concrete comic products. In this way, a network for electronic distribution of comics was created. The next logical step was to publish *Komikaze* authors in print. Exhibits and workshops are part of the presentation and popularization of the authors as well as the discovery of new talent. In the context of related actions for the organization of (non-violent) resistance against the progressive globalization and increasing taste for institutionalized artistic production, the *Komikaze* program represents free and altruistic activities of artists from different geo-strategic areas, which connects independent and uncompromising-alternative-attitudes in relation to the existing dominant artistic practice. Partners and location priorities are related to non-profit autonomous zones of culture. The *Komikaze* project was founded by Ivana Armanini in Zagreb in 2002, and registered as an association in 2008.

OHoho! FESTIVAL

The *Ohoho! Festival* organised in Zagreb for underground DIY comics and street art functions above all as a platform for not yet recognised artists. This is due to the fact that the number of free artists in need of opportunities for exhibitions and information exchange has increased in recent years. The festival focuses predominantly on street art and independent comics.

Ohoho! is dedicated to educating young people, bringing them closer to an aesthetics of the street and mediating ways of legally presenting their art. In 2013, the second year of its existence, *Ohoho!* showcased multiple authors and collectives from Croatia and the local region. Participants included *Kosmoplovci*, *Turbo comix*, *Vinko Barić* and *Bučni stripovi* (Loud Comics) from Split. *Ohoho!* is an initiative of the *Autonomni kulturni centar Attack* (Autonomic Cultural Centre Attack) in Zagreb.

ŠKVER!

ŠKVER! founded by Dunja Janković in 2010 is an experimental art project and fringe art happening every year in June, consisting of a workshop and additional events in and around the shipyards of Mali Lošinj, Croatia. Shipbuilding is the biggest industry on the island of Lošinj, employing more than 150 people. Many hundreds of ships have been repaired and built in a period of more than 160 years, from wooden sailing ships to steel ships, more recently. This "industrial oasis" plays a starring role in this art project as an inspiration, platform, and fertile ground for artistic actions and reactions. More than 30 artists, a couple of guest festivals, and collectives from Croatia and abroad participate every year, creating with the complete freedom to choose places to work inside the shipyard, and the freedom to choose their motif and medium. Other than the workshop, the festival also includes projections of animations, exhibitions, performances, music shows and parties.

STRIPOS

The club *StripOs* founded in April 2009 today enjoys 160 members. Its goal is to increase the popularity of the comics culture, produce publications and collect comics. Also important is the promotion of research and exchange of comics, but above all it strives to encourage the younger generation towards creative communication through comics. The magazine of the same name, *StripOs*, reports on members' activities and provides younger authors a venue for publishing their works. Ultimately, everyone whose works are dedicated to making a statement should be able to find a place in the magazine. Twelve issues have appeared to date.

Is there such a thing as Hungarian underground comics?? / There is something, but it's not the real thing ...



BAYER ANTAL

*1955 in Budapest/Hungary. Translator. In 2005 he founded the Hungarian Comics Association (*Magyar Képregény Szövetség*). As publisher, editor and translator he is responsible for the publication of numerous Hungarian and international comics in Hungary. He also runs the *Képregényblog*.

KARTON GALÉRIA

Founded in Budapest in 2001 as a non-commercial gallery to increase the popularity of comics and caricature. Over time, the kArton Gallery has expanded its spectrum of contemporary art and photography. It introduces works by established and unknown artists alike. The exhibitions change monthly and present both Hungarian and international artists. The gallery is much more than just an exhibition space. The *Képregény Kedvelők Klubja* (Comics Fan Club) holds its meetings here. Special programs are tailored to children. The Caricature Academy offers a seminar series in the gallery space for 2012-2013.

MAGYAR KÉPREGÉNY FESZTIVÁL

The Hungarian Comics Association (*Magyar Képregény Szövetség*) has organised the Hungarian Comics Festival once a year since 2005. In addition to Hungarian artists, it also always includes international artists (Finnish, Estonian, Dutch, etc.). The comics presented here range from mainstream to alternative, which has also made them a popular venue for sale and exchange. The festival also awards the highly sought-after Alfabéta Prize in a variety of categories.

MAGYAR KÉPREGÉNY AKADÉMIA

The Hungarian Comics Academy was founded in Budapest in 2004. Fritz Zoltán has directed the Academy since 2012. Its goal is to promote comics culture in Hungary and raise the standard of quality. To this end, the Academy organises exhibitions nationwide. To date, it regularly publishes the magazine *Pinkhell*, which reflects the spectrum of Hungarian comics. New forms of this publication are currently being developed.

ELEKTRIKA

Elektrika is an exhibition space in Pančevo, where, since January 2007, an informal group of artists, organizers, and promoters have been active mostly in the domains of writing comics, graphic art, and experimental music. They are a part of the international network of alternative cultural centers, publishers, and festivals with whom they cooperate with and exchange programs. In March 2011 they founded the *Association of Citizens Elektrika*, which has mostly been active in the field of production and publishing within the domain of alternative comics. Besides this, they organize comic workshops in nature, artists in residence programs in Pančevo, and festivals of alternative culture.

GRRR!PROGRAM

Between 2002 and 2006, the annual *International Festival of Author's Comic GRRR!* was organized in different locations in Pančevo. The festival ended in 2007 with the exhibition *GRRR!Finale*. From 2008, this initiative, started by the cooperation of Saša Rakezić (alias Aleksandar Zograf) and the Cultural Centre of Pančevo, turned into a series of events, mostly dedicated to comics, happening inconsistently (more or less once a month) in the exhibition space *Elektrika*. During the years, *GRRR!Program* presented a large number of comic editions, organized talks with authors, workshops, exhibitions, projections, and concerts.

KOSMOPLOVCI

Kosmoplovci was created in 2001 in Belgrade by integrating two groups: *Corrosion*, which dealt with computer animation and electronic music, and a group of authors who worked on the magazine *Striper*. It is a heterogenic group, without clear manifestation. *Studiostrip* was also founded in 2001 and it consists of all the members from *Kosmoplovci* who deal with comics. Both groups have published multiple printed and many electronic editions. *Studiostrip* cooperates with the association *Turbo Comix* (Belgrade/Pančevo), the fanzine *Krpelj* (Vršac), the association *Komikaze* (Croatia), the festival *Crack!* (Rome), and *Wormgod* (Malmö). They are also the co-organizers of the festival *Novo Doba* (New Age). Some of the members are Radovan Popović, Aleksandar Opačić, Danijel Savović, Lazar Bodroža. Within the publishing house *Fabrika knjiga*, the edition *Studiostrip* has been published, and edited by Radovan Popović.

NOVO DOBA (NEW AGE)

Novo Doba is a festival of nonaligned comics. Since 2010, it has been organized in Belgrade and Pančevo by *Turbo Comix*, which is also involved in publishing, *Studiostrip*, and a group of authors. *Novo Doba* offers a wider perspective on the international independent scene. The program consists of exhibitions, concerts, video projections, and workshops. So far, the following authors have participated in the festival: Dunja Janković, Wostok, Nina Bunjevica, Attila Stark, Igor Hofbauer, Le Dernier Cri, Fanzin Ceger, Anna Ehrlemark, Miroslav Lazendić – dr Gnoj, Léo Quiévreux, Miro Župa, and many other.

FIJUK (WHISTLE)

Fijuk is a network of independent publishers who deal with comics and music. Their aim is to mediate between the publishers and the authors on the territory from Timișoara to Malmö. The network promotes various authors through silk-screen print actions, concerts, internet pages with the maps of cities and blogs.

FANZINE CEGER

Fanzine Ceger deals with live silk-screen print. It prints the works of chosen authors (comic illustrators, painters, architects, amateurs ...) from the home country and abroad, on T-shirts, and bags. The creator of the fanzine Mileta Mijatović, with Johanna Marcadé, prints the posters in *Fijuk Laboratory*, in limited numbers using the technique of silk-screen print. The posters are created in the festivals *Crack!*, *Škver!*, *Ohoho!*, as well as in *Metatisak* in Metelkova.

BEOPOLIS

Beopolis is a bookstore and, at the same time, a comic store, opened in 1999, in Belgrade, in cooperation with the magazine *Striper*. The bookstore soon became a place of youth gathering, who brought and exchanged their fanzines, staying for hours drawing and reading. *Beopolis* is still the only bookstore in the city which offers a wide range of comics and fanzines.

STUDENT CULTURAL CENTRE OF NOVI SAD / NOVI SAD COMIC STRIP WEEKEND

Student Cultural Centre of Novi Sad (SKCNS) has published comics and graphic short stories since 2001, when Jovan Gvero was made an editor of the centre. SKCNS is also a publisher of a magazine for literature and comic *North Bunker* (*Severni Bunker*) and, together with that, it organizes *Bunker Fest*. So far, it has published the comics of many authors from Serbia, some of them being Maja Veselinović, Wostok, Aleksandar Zograf, Vladan Nikolić, Dušan Durman. Since 2007, SKCNS has organized the *Novi Sad Comic Strip Weekend*, which consists of exhibitions, presentations of new comic editions and comic festivals from the country and the region, discussions, workshops, and the auctioning of comics, as well as concerts and film projections.

KRPELJ (TICK)

Krpelj is a fanzine, founded by Wostok in Vršac. The first number was published in September 1993. Around 700 editions were published until 2013, and the printing has run from 5 to 60 copies per edition. The fanzines contain the works of Wostok and other comic authors, professionals, as well as beginners of all ages from the country and abroad, who participated in numerous of Wostok's workshops. Some of the editions are also available on the internet.

SYMPOSION

Since 2007, *Symposion*, a literary magazine in Hungarian and Serbian, has been published once a year in Subotica. The bilingual character of the magazine encourages cooperation among the authors of texts, illustrations and comics of various generations from the region, and it widens the reading audience. *Symposion* is a fusion of text and picture. Each edition deals with a new subject, while authors freely and independently conceive their work.



ЕЛЕКТРИКА

Elektrika je izložbeni prostor u Pančevu, osno-
van 2007. godine od strane nezavisnih kulturnih
organizacija, umjetnika i promotora. Ona je dio
međunarodnog mrežnog centra alternativne kul-
turne produkcije i izdavanja u okviru nezavisne
kulture. Pored toga organizuje izložbe, pro-
jekcije i koncerte, a od 2011. godine organizuje u
Pančevu i festival alternativne kulture.

ELEKTRIKA

Elektrika is an exhibition space in Pančevo, where, since
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alternative comics. Besides this, they organize comic
workshops in nature, artists in residence programs in
Pančevo and festivals of alternative culture.

НОВО ДОБА

Novo Doba je festival nezavisne kulture. Od 2010.
godine se u Beogradu i Pančevu organizuje Novo
Doba, koji je festival nezavisne kulture. Program
se sastoji od izložbi, koncerta, video projekcija
i radionica. Na festivalu su do sada učestvovali:
Dunja Janković, Wostok, Nina Bunjevica, Attila
Stark, Igor Hofbauer, Le Dernier Cri, Fanzin
Ceger, Anna Ehrlemark, Miroslav Lazendić – dr
Gnoj, Léo Quiévreux, Miro Župa, i mnogi drugi.

NOVO DOBA (NEW AGE)

Novo Doba is a festival of nonaligned comics. Since
2010, it has been organized in Belgrade and Pančevo
by Turbo Comix, which is also involved in publishing,
Studiostrip, and a group of authors. Novo Doba offers
a wider perspective on the international independent
scene. The program consists of exhibitions, concerts,
video projections, and workshops. So far, the follow-
ing authors have participated in the festival: Dunja
Janković, Wostok, Nina Bunjevica, Attila Stark, Igor
Hofbauer, Le Dernier Cri, Fanzin Ceger, Anna Ehrlemark,
Miroslav Lazendić – dr Gnoj, Léo Quiévreux, Miro
Župa, and many other.

ГРРР!ПРОГРАМ

Изmeđu 2002. и 2006. godine, na raznim lokaci-
jama u Pančevu, organizovan je međunarodni
festival stripa GRRR! Finale. Od 2008. godine, ova
inicijativa, pokrenuta u saradnji sa Sašom Rakezićem
(alias Aleksandar Zograf) i Kulturnim centrom
Pančeva, pretvorena je u seriju događaja, uglavnom
posvećenih stripu, koji se održavaju nepravilno
redovno (više ili manje jednom mesečno) u izložbenom
prostoru Elektrika. Tokom godina predstavljena su
mnogobrojna izdanja stripa, organizovani su razgovori
sa autorima, radionice, izložbe, projekcije i koncerti.

GRRR!PROGRAM

Between 2002 and 2006, the annual International
Festival of Author's Comic GRRR! was organized in
different locations in Pančevo. The festival ended in
2007 with the exhibition GRRR!Finale. From 2008, this
initiative, started by the cooperation of Saša Rakezić
(alias Aleksandar Zograf) and the Cultural Centre of
Pančevo, turned into a series of events, mostly dedi-
cated to comics, happening inconsistently (more or
less once a month) in the exhibition space Elektrika.
During the years, GRRR!Program presented a large
number of comic editions, organized talks with authors,
workshops, exhibitions, projections, and concerts.

42





43

Izar Lunaček

A BRIEF HISTORY OF SLOVENIAN COMICS 2013

C'mon, man, you can do it! / B ...but didn't Tomo say he was gonna ... / He screwed up! You're it. Now c'mon, we're running out of time! Get out there!

Oof! / B ... but I ... / Oh. / OK ... OK ... / Let's see ... Heh ... Just 1 sec ... *History of Slovenian Comics* by Iztok Sitar

OK. SO! It seems things got kick-started in the 1920's when a couple of local cartoonists began experimenting with the use of sequential imagery and speech balloons ...

1. Dey is neva' gone recinize 'Duce' unda' dis ol' 'shoo-polish'. 2. Den agin... / mebbe dey will

In 1927 Milko Bambič parodies Mussolini's politics in *Bootsi-boo the Little Negro* and gets himself banished from Italy.

But the title of our first proper comic artist has to go to Miki Muster, sculptor and huge fan of Walt Disney and Kelly, who in 1952 conceived his immortal animal trio *Willy Fox, Hardnose & Wolfypot*.

The Casanova fox, detective tortoise and ever-hungry wolf outgrew their initial fable phase to start in epic adventures sending them across time and space: from prehistory through the antique and middle ages into the future and from Slovenia through Africa and the U.S. to the moon and outer space.

—
Superbly drawn, complexly scripted and replete with witty dialogues, Muster's 40+ albums continue to form the staple comic diet of Slovenian kids, while their author (now almost 90) remains one of Europe's most overlooked comic geniuses.

The Three Musketeers (1968) / *To The Moon* (1959) / *Prehistoric Fox* (1976) Muster's time-travelling heroes were eventually outdated by the present. The American revolution in underground comix spread to Slovenia through the figure of a young painter, Kostja Gatnik (b. 1945) and his wonderfully psychedelic title *Magna Purga*.

Oh, no! No! / Run! / Women! / STD! / Stoppp! / Groovy! / Oh thank you so much ma'am: I really can't bear to touch that thing since my syphilis! Gatnik amazed his readers by masterfully switching styles to parody mainstream romance and superhero genres in an acid critique of square society, producing quotes forever immortalized in Slovenian urban culture.

Don't need no LSD, don't need no marijuana, one bottle of schnapps has me soar right 'bove Ljubljana! / The heart in love / And in his hour of death Urban gives pause and says / Ah what the hell, at least I lived. / Too handsome for the world. / Peter Klepec, Slovenia's first gay superhero.

—
After publishing a legendary compilation of his work, Gatnik retired from comics to focus on painting and illustration but his legacy lives on. His efforts spurred even older artists to try their hand at riskier subjects. Don't worry, Miss, it's just a routine examination ...

Marjan Amalietti (1923 – 1988): *Happy Holidays*
In the 1980's then 60-year old Amalietti drew several erotic tales of album-length starring wonderfully drawn, manara-style vixens. The girls, however, proved to be far from passive sex objects, preferring to castrate their violators in one comic and pleasure each other along with well-endowed farmyard animals in another.

But Slovenian comics really gained their subversive edge thanks to this guy: Ivo Štandeker (1961 – 1992). No comic strip author but a visionary theorist, Štandeker began publishing cutting-edge critiques of worldwide comics in the dissident intellectual magazine *Mladina* and went on to urge a group of young cartoonists to start producing progressive, socially critical comics ... and finally bury the innocent era of Disneyesque child-play.

Zoran Smiljanič (1961) Tomaž Lavrič (1964) Dušan Kastelic (1964)

—
Among these, Zoran Smiljanič definitely deflowered Slovenian comics with his ultra-violent, sexually explicit but also superbly scripted and cinematically directed comics drawn in stark BW graphics. *Hardfuckers* 1,2 + 3 (1987 – 1992) *1991* (1992) *Their Twenty Years* (1992) Thematically, Smiljanič's comics broke new ground by dealing with everything from Slovenia's first serial killer through side-choosing during the Second World War to human relics of Slovenian independence and side-streets of transition into capitalism.

An even bigger gun to emerge from the Mladina circle was Tomaž Lavrič, possibly Slovenia's most talented cartoonist to date, who, like Muster and Gatnik before him, used his academic training to adapt his graphics to the story ...

From the iconic minimalism of Mladina's signature cartoon *Diarrhea* ... through the epica- or reiser-esque grotesqueness of his *Extreme Sports* comics ... to the elegant realism of his socially engaged tales from our

punk past and conformist present. Lavrič's persistent anonymity sustained by inventing a new pseudonym for each style created the illusion of Mladina employing a small army of incredible cartoonists!

After the tragic death of Štandeker as a war-reporter in Sarajevo, Lavrič honored his friend with a comic omnibus using animal symbolism to depict the horrors of the Balkan wars. *Bosnian fables* went on to be translated into several languages, win awards and establish Lavrič as an author at the French Glat.

Bird / dog / fly / fish / cat / Oulahlah! (Oh là là!)

—
Meanwhile, pushes for more alternative comics perceiving the Mladina scene as too commercial, came from the group of enthusiasts that founded *Stripburger*.

Quickly establishing itself as one of Europe's leading fanzines, *Stripburger* reached the peak of its international success with the publication of *Stripburek*, a special issue compiling authors from all of ex-Yugoslavia and harvesting reviews from as far abroad as fantagraphics' comics journal.

Katerina Mirovič - Boris Bačić - Igor Prassel
Well, well ...

Stripburger continues to be a major force on the Slovenian comic scene, particularly notable for its book program publishing up to 3 albums by local authors and a couple of translations of foreign cartoonists each year.

The most important creator to emerge from the early years of the zine is Jaka Klemenčič, whose masterfully executed, macabre drawings tell wonderfully bizarre tales replete with freak-show-worthy details from Slovenian folklore.

The Secret of the Old Fishery (1993) *A Thousand Years From Now When We Will Be No More* (1992)

His most accomplished work might well be the auto-reflexive tale about a village painter of bizarre deformities lynched by his community when his creations begin influencing actual births.

Another crucial author from the Burger's scene was Iztok Sitar, who started his career with imaginative erotic tales that eventually drifted into too repetitive teen-ploation waters ...

The Woman Who Made Love To a Cat (1998)
It's been ten years, Iztok ... *The Diary of Anna Tank* (2008)

—
More notably, Sitar pioneered Slovenia's first proper daily comic strip, *The Pumpkinheads*, which ran in a major newspaper from 1992 – 2002. Yours truly followed in his footsteps with *The Minis* (1999 – 2005), a group of animals pondering human society from a meadow at the edge of the city ... and *Shelling* (2004 – 05) about a turtle and a snail bent on liberating themselves from their shells.

Hedge / The Professor
All the while through *Stripburger* and *Mladina's* rise, kid's comics had also been blooming with Marjan Manček's intricately drawn funnies from prehistory (*Hicks*, 1982 – 1995) and Božo Kos' entertainingly educational serial about cowboys and Indians drawn in his iconic style (*Cowboy, Knife and Redbeet*). Their notable tradition is today continued by Matej Dececco's adventures of Shnofi & Friends, scripted by renowned rapper *Pižama*.

After this explosion of pre- and post-independence creativity Slovenia's comic scene saw some stagnation and fragmentation in the past decade, along with the general decline of civil society.

A few notable exceptions should still be mentioned, such as Smiljanič's return with a multi-tome, full colour historical saga about Slovenes fighting for the Austro-Hungarian empire in 19th Century Mexico. *The Mexicanos* (2003 – present) ...

—
In time-honoured Slovene tradition I also radically switched styles to create the country's first online comic that has just seen its printed debut in Spain!

Paradise Misplaced (2009 – 13)
Emerging young authors also continue to surprise with David Krančan and Kaja Avberšek's formal experimentations at still-going *Stripburger* ... **juhey / Now go there /** or Gašper Rus' recent collaboration with writer Žiga Valetič on a graphic novel about suicide, *The Swing* (2013)

Several attempts have been made to reconnect the scattered creators: Tomaž Lavrič co-edited a book called *Slovenian Classics* with the *Stripburger* crew that supplemented two decades old comic adaptations of local cultural classics from *Mladina* with tons of new material by almost every active Slovenian cartoonist ...

The edition won several awards and was sold out in record time.

—|

Meanwhile, me and a young comic creator are hosting monthly meetings of comic fans and artists that hopes to enable new collaborations, foster comic reading culture and provide an open platform for constructive critique.

Janez Plešnar (1984)

As we've seen above, Slovenia is too small to offer its creators the reader and cash numbers for a proper career, so our best artists usually seek recognition abroad. But an informed reader base, a supportive social network and just a bit of government subsidy would go a long way toward making immigration a challenging option rather than a creative necessity!

Read Slovenian comics! It's a whole world of imagination just waiting to be discovered, and with a great history of highs behind us to inspire and a host of promising talents lurking in the present looking for a chance to become the next big creative force on the scene, our hopes for the future are as bright as ever!

Sooo ... I guess that's all for now. / Was that OK? Do I get paid? / Yeah, but why didn't you mention Bertoncelj? You know he'll sulk! / And what was that with Kastelic? / Hey! This was my view! You can do it your way next time if you don't like it! / One word: Horjak!

METELKOVA

Metelkova is a renowned alternative culture community in the centre of Ljubljana. It occupies the space of the former Austro-Hungarian military barracks, and it was first conceived in 1990 when 200 partner organisations came together to propose a creative and peaceful use for the space available. Today *Metelkova* consists of seven buildings and 12.500 m², comprising a former prison (now the Celica Hostel), several clubs, art galleries, etc. *Metelkova* hosts Ljubljana's only gay and lesbian clubs and offers ethnic, sexual and other minorities the chance to socialise openly. *Metelkova* has endured through many threats of commercial development and it has done so with the creativity and energy of the many individuals who have had to oppose political force with physical, yet non-violent, resistance. Today its best line of defense is a nonstop events schedule and its great popularity. *Metelkova* often draws comparisons to Copenhagen's Freetown Christiania.

STRIP BUMERANG

Strip Bumerang (*Strip Boomerang*) is an important Slovenian comics magazine, notable also because it is not subsidized by the state. Its publisher and sole financial backer is Vojko Volavšek, a great aficionado and connoisseur of comics. His *Bumerang* is designed to attract a wide audience and does this in a way similar to the former magazine *Stripoteka* from Novi sad – its concept is therefore proven and has withstood the test of time: one longer and full comic album, a few shorter episodes, a couple of single-page, mostly funny strips, and a handful of excerpts. The monthly *Strip Bumerang* also reports on the current comics events in Slovenia and in the neighbourhood. It therefore offers a calendar of events, reviews, news and also presentations of domestic cartoonists and their comics.

STRIP.ART.NICA BUCH

Strip.art.nica Buch is the only shop in Slovenia which specializes in comic books. Visitors can buy mostly domestic, Slovenian comics, and imported comics from Croatia, Serbia and Bosnia, but the shop can also order comics from all over the world for them. *Strip.art.nica* is more than just a shop though: it also serves as a vital meeting point for cartoonists and an important exhibition venue; in 2012 it partnered up with the city of Maribor, the European Capital of Culture 2012, to organize an exhibition of European comics. The owner of *Strip.art.nica*, Alexander Buh, also runs a publishing business: in 2013 he plans to publish five new comic albums and organize at least ten various comics events.

STRIPOHOLIK

The *Society of Comics Lovers Stripoholik* (www.stripoholik.org) was established in 2006. The goals of the society are to inform the public about comic books, to popularize comic books among the general public and to enable its members easy access to comic albums. The society runs its internet forum and auctions, organizes readings, comics bazaars and festivals, as well as meetings between authors and fans. The society used to have its own reading room and shop called *Stripoholik*, but it had to be closed down in 2008 due to lack of time and funds. That reading room was the venue for the first comics bazaar in Ljubljana, but since its closure the bazaars take place at the primary school Ledina in Ljubljana, four times a year. The society also publishes its own fanzine. *Stripoholik* has around 30 members.

STRIPOLIS

Stripolis, masterminded by Izar Lunaček and Janez Plešnar, is a monthly gathering of cartoonists and comics aficionados held at Kino Šiška in Ljubljana. These meetings are intended to provide the opportunity for participants to debate and receive feedback on ongoing work, as well as to meet and pursue new collaborations. A *Stripolis* meeting takes place in three stages: it starts off with a presentation of a cartoonist from abroad, preferably accompanied by an interview with the artist himself via Skype; this introduction also serves as the opening statement of a month-long exhibition of the artist's work. In the second part of the evening local artists can freely present their finished or ongoing work, or calls for collaborations. A casual after-party then brings the gathering to a close.

STRIPBURGER

Stripburger is a multilingual, international and world-renowned comics magazine, published in Slovenia since 1992. In its 20 years of existence it has tirelessly fostered and promoted new and upcoming cartoonists, and has also regularly featured work by the foremost comics artists from all around the globe. But *Stripburger* is more than just a magazine: its editors and authors push the envelope of the Slovenian art landscape, and regularly organize workshops, lectures and exhibitions, contests and jam sessions. *Stripburger* inhibits two forms: the first one is its regular issues, appearing twice per year. Its second form are the special editions, which appear sporadically, are more extensive, and address various topics.





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45

METELKOVA

Metelkova is an urban skopnost alternative culture festival in the center of Ljubljana. It occupies the space of the former Kamen trg market square. Since 1990, it has been organized by a group of artists and activists. The festival is held in the center of Ljubljana, where the main street is closed to traffic. The festival is held in the center of Ljubljana, where the main street is closed to traffic. The festival is held in the center of Ljubljana, where the main street is closed to traffic.

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46

STRIPBURGER

Sorina Vazelina

TEN YEARS AND A BIT OF ROMANIAN COMICS 2013

1. Many believe even today that comics are kids' stuff, bound to a super hero or cute animal plot line. Until not too long ago, comics were used for almost anything, from decorating clothes and interiors to commemorating victories or illustrating Christian history. / From the time of Cuza (1820-1873, ruler of Romania), through national literacy campaigns and war trenches, comics saw a lot of changes ... / Becoming an important communist propaganda tool and a springboard for generations of artists.

2. The fall of the communist party frees the press and poses a huge challenge to the comics scene, which dwindles in competition to entertainment imported from the West. / The post-Y2K comics landscape is inhabited by two types of characters: on one side, the experimental creatures spawned by Hardcomics, on the other, the conservative publications of the veterans. / Sandu Florea returns from the US in 2005 and relaunches Carusel magazine unsuccessfully. Financial obstacles, lack of readership and of support from large publishing houses pushes comics consumers underground.

3. Nevertheless, a series of comics workshops in Cluj and Bucharest, the translation of Tin-Tin and the launch of Otaku magazine in 2006 are signs of a certain change in the local comics milieu. / With increased internet access and growing support from the foreign cultural institutes, comics reach a larger public. / New authors, independent publications and the first specialized bookstore widen the scope of graphic narratives, introducing the public to "graphic novels", among other things.

4. Artist collectives centred around Aoooleu newspaper and Sefeu magazine stir up controversy, while Glorioasa Fanzină gains in popularity due to the childhood universe that it sketches. / Who? / Me? / Revista Comics, another new independent publication, starts to lay the foundations for a comics mainstream, thus joining the efforts of the international comics festival held yearly in the city of Constanta by the Black Sea and a volume about the history of Romanian comics.

5. Starting in 2010, waves of new publications and translations edited in collaboration with large publishing houses regularly appear. / Gradually, comics clubs spread throughout the country. In parallel, local artists are invited to international festivals, erasing geographic barriers. / And things don't stop here ... / Lately, comics broach more serious subjects for a mature audience, publishing platforms cover print, online and apps. Crowd-funding solutions are attempted, and new collectives and graphic innovations start to interest the public while misconceptions about comics start to vanish. / Romanian comics are still a "work in progress", with a tradition of sequential art and a large unexplored potential. / Hasta la vista Burebista!

ised by Jumătatea plină and special guest Lewis Trondheim, winner of the contest: Cristian Prandea, 2007 / 45. Behind Bars, by Mihai Grăjdeanu, 2008 / 46. Sefeu Magazine, launched in 2008 by Akira and Nae at KF Arad, the collective also reunites some members of Biserika: Neuro (Rareș Moldoveanu), Nuclear Fairy (Linda Barkász) and Selfmade-music (Mimi Sălăjan) / 47. Dan Perjovschi for Aoooleu Newspaper, 2008 / 48. Aoooleu#1 cover by Roman Tolici, 2008 / 49. Strimb Life, by Brynjar Bandlier, Hardcomics#9, 2009 / 50. Super Costel, by Jup, Sandu Florea Prize, 2010 / 51. Glorioasa Fanzină, Cluj, zine started by the Surducu sisters: Maria and Ileana in 2008 / 52. bookstore and association Jumătatea plină, coordinated by Anamaria Pravencu and Octav Avramescu / 53. History of Romanian Comics, Dodo Niță and Alexandru Ciubotariu, Vellant publisher, 2010 / 54. Comics Museum, exhibition at the Contemporary Art Museum in Bucharest, 2011 / 55. Persepolis, translation into Romanian, Marjan Satrapi, Art publisher, 2010; Travesti, by Edmond Baudoin and Mircea Cărtărescu, Jumătatea plină and Humanitas publisher, 2011; Embroideries, translation into Romanian, by Marjan Satrapi, Jumătatea plină and Art publisher, 2010 / 56. While We Wait, by Sorina Vazelina, Hardcomics#10 / 57. Elabuga, by Tamba, Mandragora publisher, 2011 / 58. Ciutanul, by Mihai Grăjdeanu, 2010 / 59. The Book of George, Compendium of Romanian Comic Art, Hardcomics, 2010 / 60. European Comics Festival, second edition, Bucharest 2011 / 61. Cluj Urban Comics, some of the members of the club: Maria and Ileana Surducu, Adrian Barbu, 2012 / 62. Harap Alb Continues, coordinated by Octav Ungureanu, founder of the Comics Magazine, 2012 / 63. Cup of Comix, in Timișoara: Andrei Puiică, Măgureanu Cristi, Roland Lucaciu and Silviu Cadia / 64. Mila 23, by Tamba, Mandragora publisher, 2012 / 65. The Year of the Pioneer, by Andreea Chiriță, Hardcomics #11, 2011; Strâmb Living, by Brynjar Abel Bandlier, Hardcomics#12, 2011 / 66. Maus, translation into Romanian, by Art Spiegelman, Art publisher, 2012 / 67. The Jungle Book, anthologogy prepared by Cristian Prandea, 2012 / 68. The Book of George, translation into Romanian, Jumătatea plină publisher, 2011 / 69. History of Comics, exhibition at Galateca / Central University Library, Bucharest 2012 / 70. Pif exhibition, Sala Dalles, 2012 / 71. The Adventures of Mac, Livia Rusz, Lucia Olteanu, Comics Museum and Anthony Frost, 2013

1. HAMANGIA THINKER, neolithic / 2. TRAJAN'S COLUMN, 98-117 A.D. / 3. SUCEVIȚA MONASTERY, 1532, MOLDOVIȚA MONASTERY, 1582 / 4. HAPPY CEMETERY in Săpânța, 1935 / 5. LUMINA COPIILOR Magazine, 1936 / 6. KIDS' AND YOUTHS' Magazine, 1922 / 7. Washed Cat, by Constantin Jiquidi, 1896 / 8. Păcală and Tândală, by Ary Murnu, 1936 / 9. The Mishaps of Soldier Neață, by N. Rădulescu, 1942 / 10. Life and Follies of Zdring, by A. Dragoș, 1943 / 11. The Flying Wig! by Marin Iordache, 1922 / 12. Păcălici and Tândălici, by Ed. Arno, 1957 / 13. Arici Pogonci, by Puiu Manu, 1960 / 14. Barbă Cot, by Eugen Taru, 1965 / 15. The Adventures of Colleague Minitehnicu, by R. Marian, 1970 / 16. The Experiences of Little Cantemir, by Vasile Olac, 1986 / 17. Wonders from the Dwarfs' Bastion, by Felicia Avram, 1967 / 18. Little Whistle and Pot, by Livia Rusz, 1966 / 19. Music, by Gelu Naum, 1964 / 20. Mistake of the Wise, by Nic. Nicolaescu, 1973 / 21. Carusel Magazine, Sandu Florea, 1990 / 22. Fergonaut, Viorel Părlig, 2004 / 23. Garfield, Jim Davis, Rao publisher, 2004 / 24. Bulă, Sanki, by Marian Mirescu / 25. Aaargh!!!, by Roman Tolici, Hardcomics publisher, 2002 / 26. Character Sketch, Adrian Barbu / 27. Argonaut Magazine / 28. Hardcomics publishing house, chief editor Miloš Jovanović / 29. Ah Bd! Magazine, 2002 / 30. Rahan, by André Chéret, Adevărul publisher, 2003 / 31. Omulan, by Matei Branea, Hardcomics#2, 2003 / 32. Sandu Florea, published by D.C. Comics, Marvel și Darkhorse / 33. Doxi Magazine, by Alexandru Ciubotariu, 2005 / 34. Tin-Tin in Romania, MM Europe publisher, 2006 / 35. comics workshops in București / 36. The Story about I, by Alexandru Ciubotariu aka Ciubi, Hardcomics#4, 2005 / 37. comics workshops in Cluj / 38. Otaku Magazine Collective, some members: Veronica Solomon, Bogdan Gorgăneanu, Remus Brezeanu, Ștefan Tiron, Nae and Akira / 39. Hardcomics #3, cover by Ciubi, 2004 / 40. The Curse of the Book, by Irina Dobrescu, Hardcomics #5, 2006 / 41. Fredo and Pid'jin, by Eugen Erhaus and Tudor Muscalu, 2006 / 42. Five Weeks in a Balloon, Vali Ivan, 2005 / 43. Club 106, by Ciubi, Editura Corint and Jumătatea plină, 2007 / 44. National Comics Contest, organ-



SORINA VAZELINA

*1986 in Timișoara/Romania. Studied graphic design at the Academy of Applied Arts in Timișoara. She discovered comics somewhat randomly, as her books combine text and image in the form of picture diaries. This has led to her publishing various works along with Matei Branea and Miloš Jovanović in Aoooleu, Hardcomics and a few anthologies. She has exhibited in the Comic Salon in Bucharest, among other venues. Her techniques vary from graphite, ink, watercolor and collage all the way to computer illustration. She lives and works as a web and brand designer, illustrator and comics author in Bucharest.

While We Wait. 2010/2012

Ghidul Situațiilor Urbane (Guide for Urban Settings). 2010

Further works published in:

The Book of George. 2010

Novo Doba. 2012

Distorted Mirror. 2010

Jungle Book. 2012



<p>1. HAMANGIA THINKER, neolithic / 2. TRAJAN'S COLUMN, 98-117 A.D. / 3. SUCEVIȚA MONASTERY, 1532, MOLDOVIȚA MONASTERY, 1582 / 4. HAPPY CEMETERY in Săpânța, 1935 / 5. LUMINA COPIILOR Magazine, 1936 / 6. KIDS' AND YOUTHS' Magazine, 1922 / 7. Washed Cat, by Constantin Jiquidi, 1896 / 8. Păcală and Tândală, by Ary Murnu, 1936 / 9. The Mishaps of Soldier Neață, by N. Rădulescu, 1942 / 10. Life and Follies of Zdring, by A. Dragoș, 1943 / 11. The Flying Wig! by Marin Iordache, 1922 / 12. Păcălici and Tândălici, by Ed. Arno, 1957 / 13. Arici Pogonci, by Puiu Manu, 1960 / 14. Barbă Cot, by Eugen Taru, 1965 / 15. The Adventures of Colleague Minitehnicu, by R. Marian, 1970 / 16. The Experiences of Little Cantemir, by Vasile Olac, 1986 / 17. Wonders from the Dwarfs' Bastion, by Felicia Avram, 1967 / 18. Little Whistle and Pot, by Livia Rusz, 1966 / 19. Music, by Gelu Naum, 1964 / 20. Mistake of the Wise, by Nic. Nicolaescu, 1973 / 21. Carusel Magazine, Sandu Florea, 1990 / 22. Fergonaut, Viorel Părlig, 2004 / 23. Garfield, Jim Davis, Rao publisher, 2004 / 24. Bulă, Sanki, by Marian Mirescu / 25. Aaargh!!!, by Roman Tolici, Hardcomics publisher, 2002 / 26. Character Sketch, Adrian Barbu / 27. Argonaut Magazine / 28. Hardcomics publishing house, chief editor Miloš Jovanović / 29. Ah Bd! Magazine, 2002 / 30. Rahan, by André Chéret, Adevărul publisher, 2003 / 31. Omulan, by Matei Branea, Hardcomics#2, 2003 / 32. Sandu Florea, published by D.C. Comics, Marvel și Darkhorse / 33. Doxi Magazine, by Alexandru Ciubotariu, 2005 / 34. Tin-Tin in Romania, MM Europe publisher, 2006 / 35. comics workshops in București / 36. The Story about I, by Alexandru Ciubotariu aka Ciubi, Hardcomics#4, 2005 / 37. comics workshops in Cluj / 38. Otaku Magazine Collective, some members: Veronica Solomon, Bogdan Gorgăneanu, Remus Brezeanu, Ștefan Tiron, Nae and Akira / 39. Hardcomics #3, cover by Ciubi, 2004 / 40. The Curse of the Book, by Irina Dobrescu, Hardcomics #5, 2006 / 41. Fredo and Pid'jin, by Eugen Erhaus and Tudor Muscalu, 2006 / 42. Five Weeks in a Balloon, Vali Ivan, 2005 / 43. Club 106, by Ciubi, Editura Corint and Jumătatea plină, 2007 / 44. National Comics Contest, organ-</p>	<p>1. HAMANGIA THINKER, neolithic / 2. TRAJAN'S COLUMN, 98-117 A.D. / 3. SUCEVIȚA MONASTERY, 1532, MOLDOVIȚA MONASTERY, 1582 / 4. HAPPY CEMETERY in Săpânța, 1935 / 5. LUMINA COPIILOR Magazine, 1936 / 6. KIDS' AND YOUTHS' Magazine, 1922 / 7. Washed Cat, by Constantin Jiquidi, 1896 / 8. Păcală and Tândală, by Ary Murnu, 1936 / 9. The Mishaps of Soldier Neață, by N. Rădulescu, 1942 / 10. Life and Follies of Zdring, by A. Dragoș, 1943 / 11. The Flying Wig! by Marin Iordache, 1922 / 12. Păcălici and Tândălici, by Ed. Arno, 1957 / 13. Arici Pogonci, by Puiu Manu, 1960 / 14. Barbă Cot, by Eugen Taru, 1965 / 15. The Adventures of Colleague Minitehnicu, by R. Marian, 1970 / 16. The Experiences of Little Cantemir, by Vasile Olac, 1986 / 17. Wonders from the Dwarfs' Bastion, by Felicia Avram, 1967 / 18. Little Whistle and Pot, by Livia Rusz, 1966 / 19. Music, by Gelu Naum, 1964 / 20. Mistake of the Wise, by Nic. Nicolaescu, 1973 / 21. Carusel Magazine, Sandu Florea, 1990 / 22. Fergonaut, Viorel Părlig, 2004 / 23. Garfield, Jim Davis, Rao publisher, 2004 / 24. Bulă, Sanki, by Marian Mirescu / 25. Aaargh!!!, by Roman Tolici, Hardcomics publisher, 2002 / 26. Character Sketch, Adrian Barbu / 27. Argonaut Magazine / 28. Hardcomics publishing house, chief editor Miloš Jovanović / 29. Ah Bd! Magazine, 2002 / 30. Rahan, by André Chéret, Adevărul publisher, 2003 / 31. Omulan, by Matei Branea, Hardcomics#2, 2003 / 32. Sandu Florea, published by D.C. Comics, Marvel și Darkhorse / 33. Doxi Magazine, by Alexandru Ciubotariu, 2005 / 34. Tin-Tin in Romania, MM Europe publisher, 2006 / 35. comics workshops in București / 36. The Story about I, by Alexandru Ciubotariu aka Ciubi, Hardcomics#4, 2005 / 37. comics workshops in Cluj / 38. Otaku Magazine Collective, some members: Veronica Solomon, Bogdan Gorgăneanu, Remus Brezeanu, Ștefan Tiron, Nae and Akira / 39. Hardcomics #3, cover by Ciubi, 2004 / 40. The Curse of the Book, by Irina Dobrescu, Hardcomics #5, 2006 / 41. Fredo and Pid'jin, by Eugen Erhaus and Tudor Muscalu, 2006 / 42. Five Weeks in a Balloon, Vali Ivan, 2005 / 43. Club 106, by Ciubi, Editura Corint and Jumătatea plină, 2007 / 44. National Comics Contest, organ-</p>
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COMICS CLUB CLUJ (CCC)

The *Comics Club Cluj* located in the German Cultural Centre of Cluj was founded by a group of local artists in 2010. Funded by the German Cultural Centre, the club edited the German-Romanian anthology *Urban Comics Made in Cluj* in 2012. The club is active in the city's cultural life and organises public events (*Transsylvania International Film Festival*, *Comedica*, *Peninsula*, exhibitions and workshops in Cluj, Bucharest, Târgu Mureş, and Zalău). Club members include nationally renowned artists who also garner attention beyond their borders (Maria Surducan, Ileana Surducan, Iulia Rob, Adrian Barbu).

COMICS

Comics is an online and traditional-format journal that publishes and promotes young comics authors. To date, 14 issues have included the work of over 60 authors, both amateur artists publishing for the first time and established artists formative to the genre, such as Alex Tamba, George Roman, George Pustai, Ferencz Balazs, Matei Branea, Veronica Solomon, Octav Ungureanu, Vali Ivan, Xenia Pamfil, Mihai Grăjdeanu, Oana Dobre, Puiu Manu, and Toma Alexandru. The journal organises regular events for comic book readings, exhibitions, competitions and workshops.

MUZEUL BENZII DESENATE

The Comics Museum is a project sponsored by the artist Alexandru Ciubotariu. It began in 2011 as an actual space funded by the National Museum of Contemporary Art (MNAC) along with the Romanian Cultural Institute, the European Consortium of National Cultural Institutes (EUNIC) in Romania, the Belgian Comics Centre in Brussels and the Romanian Association of Comics Enthusiasts. The museum was opened on the fourth floor of the MNAC. Since then, a series of conferences, podium discussions with artists and editors, workshops, live drawing events, public readings and concerts have taken place. On October 16th, 2011, the museum closed its doors to the public, but remained active as an institution. It has developed various venues for promoting Romanian comics, from publications of comic books to exhibitions, workshops and conferences.

C.A.T.A.

(Comics and Animation Festival in Timișoara and Arad)

C.A.T.A. is the only festival in western Romania covering the entire spectrum of interests of a generation that defines itself by its graphical forms of expression. The festival program offers workshops for animation and comics geared towards children as well as adult lovers of the genre, along with costume role-plays (*cosplays*) and theatre pieces performing comics scripts on the live stage. The cultural society *Spacetrip* plans to invite to every festival artists and cultural managers from various countries such as e.g. Serbia, France, Portugal, Hungary and Italy.

GLORIOASA FANZINĂ

In December 2008, Ileana and Maria Surducan began their work for – as the name recalls – this ‘glorious’ comics journal (it is, after all, a fanzine). Their aim is to promote this type of magazine in Romania, while at the same time distancing themselves markedly from commercial publications. *Glorioasa Fanzină* has grown to become a trend-setter, inspiring amateurs in turn to publish other comics fanzines like *Deus ex Machina* in Poland and *Co-mixer* in Bulgaria. At the moment, *Glorioasa Fanzină* is the only publication for experimental comics in Cluj. It is now offered nationwide in the Cărturești bookstore, as well as in the Fabrica de Pensule, a former paintbrush factory in Cluj, and the bookstore Jumătatea plină (The Full Half) in Bucharest. The journal has up to this point worked with collaborators from Cluj, Târgu Mureş and Bucharest, as well as France, Ireland, Poland and Bulgaria.

HARDCOMICS

Hardcomics is the first independent comics publisher in Romania. Or that's what we used to believe. It was founded in 2002 by Miloš Jovanović, a Serbian dude lost to the Bucharest jungle for reasons known only to him. Shortly after publishing the first two authored comics, we became a regular venue for talented creatives to present their art. In addition to 13 books, there have been a couple of side projects such as *Aoo!eu* (handmade newspaper) and *Tata & Tata* (pulp zine). The next project will be something new. We don't know when. Soon.

JUMĂTATEA PLINĂ

Octav Avramescu and Anamaria Pravicencu first experienced comics while studying abroad. In 2006 they founded *Jumătatea plină* (The Full Half), one thing led to another, and now they look after a very specialised bookstore at MNAC – Bucharest's contemporary art museum. They also publish, organise events, screenprint, and anything else that comes their way. They are enthusiastic about the local scene and believe that the comics proto-genre, anachronistic high-art, smarty-pants, out-there, so-so efforts of indie serial publishers give their import-export division the best hopes – *Librăria Jumătatea plină!*

SALONUL EUROPEAN DE BANDĂ DESENATĂ

The European Comics Salon in Bucharest is a project of the EUNIC group, a collective of local European cultural institutes. Upon the suggestion of the Wallonia-Brussels Delegation, the Salon is organised by the Czech Centre, the Hungarian Cultural Centre, the Wallonia-Brussels Delegation, the Goethe Institute, the French Institute, the Romanian Cultural Institute and the Institute of Camões, in collaboration with the National Museum of Contemporary Art (MNAC), the association *Jumătatea plină* (The Full Half), the Association of Romanian Comics Fans and the M. M. Europe publishing house. To date, the salon has taken place twice (2010 and 2011).

The salon puts on events geared towards a lay public, including workshops (from screen-printing to web comics), presentations of cartoon films, books and comics, meetings with Romanian and international artists and publishers, as well as competitions. There is also a specially equipped space available for motivated amateur artists to show their own works.

SEFEU

Sefeu is an association devoted exclusively to comics. It serves the production of this art on both national and global levels. It supports young artists, clearing the way through the jungle of the global village. Exactly here, where competition is rampant, we offer artists freedom of expression. We collaborate with artists already established in their fields and do not restrict our cooperating partners to any particular age group or artistic style.



**WE ALL STAND WITH THE FACE TO THE WEST
AND THE BACK TO THE REST.** ANAMARIA PRAVICENCU

IN THE PAST, OUR GENERATION WOULD HAVE WRITTEN. BUT
WE WERE RAISED ON IMAGES, SO WE DRAW. OANA LOHAN

**LIKE A CATALYST THAT OPENS THE DOOR
TO A PARALLEL UNIVERSE.** CRISTIAN DÂRSTAR

THE ONLY THING I REGRET IN MY LIFE IS
NEVER HAVING DRAWN COMICS. PABLO PICASSO

**COMICS DO SOMEHOW MANAGE TO FIND
A WAY TO THEIR AUDIENCE.** LAZAR BODROŽA

THESE UNDERGROUND COMICS ARE MUCH MORE HONEST
AND DIRECT AND OFFER COMPLETE FREEDOM. MARKO BOŽINOSKI

COMICS ARE ART TOO – THE NINTH ART. ZOLTÁN FRITZ

COMICS JAMS AT THE WORKSHOPS ARE THE MOST
CONCRETE EXCHANGE AND COLLABORATION. LAZAR BODROŽA

**THE COMICS SCENE CANNOT BE SEPARATED FROM
THE MUSIC SCENE. THEY FUNCTION TOGETHER LIKE
COMMUNICATING VESSELS.** JOVAN GVERO

I THINK COMICS ARE A PERFECT SYMBIOSIS OF THE IMAGE
AND THE SYMBOL. IVANA ARMANINI

THIS PERMEABILITY OF THE MEDIUM IS WHAT INTERESTS ME.

KAJA AVBERŠEK

THERE IS AN IDEOLOGICAL WALL SEPARATING THE GENERAL
PUBLIC FROM THE COMICS AND THE ALTERNATIVE CULTURE
IN GENERAL. KATERINA MIROVIĆ

**COMICS ARE MORE LIKE A PERSONAL OBSESSION.
WE DO IT FOR FUN.** NICOLAE TIMOTEI DROB

COMICS DO NOT NEED A LANGUAGE TO COMMUNICATE
WITH THE WHOLE WORLD. BRANKO ĐUKIĆ

**WITH ONE HAND I MAKE ILLUSTRATIONS, WITH ANOTHER
HAND COMICS, WITH ANOTHER I DO GRAPHIC DESIGN AND
YET ANOTHER HOLDS THE COFFEE MUG.** MARIA SURDUCAN



comiXconnection

strip, bandă desenată, strip, képregény, стрип

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comixconnection – strip, bandă desenată, strip, képregény, стрип

Beate Wild (Ed.)

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