

La Trilogie Nikopol La Foire Aux Immortels La Fem

Not unlike contemporary political situations in which terrorism leads to counter-terrorism in a vicious cycle, The Ranks of the Black Order illuminates the tragedy and monstrosity of violent vengeance on a human scale. The novel takes as its starting point the ultimately pointless struggles of left- and right-wing militants in Spain in 1938. Never having forgotten their defeat, a terrorist faction returns to the village of Nieves and massacres its inhabitants as the story opens forty years later. Enraged by the minor coverage given the slaughter, the journalist Jefferson Pritchard regroups his brigade and resolves to wipe out their old foes from the Black Order. As one crusty old group pursues the other across Europe, the distinctions between principles, between left and right, all but vanish into a senseless haze, without victors or vanquished, leaving only victims.

*Building Sci-Fi Moviescapes provides a rare, behind-the-scenes examination of how the digital city and space-scapes in science fiction movies are created through the eyes of directors, producers, production designers, and visualization artists. This is a stunning showcase of some of the most impressive digital city and space-scapes to come out of the movies, from Hollywood, as well as the Japanese and European film industries. From seminal movies of the 1980s such as Tron and Bladerunner, to classic series such as The Matrix and Star Wars, to recent films such as Sky Captain and the World of Tomorrow, this book is the definitive guide to the imagined aesthetics of the future. Through authoritative commentary and interviews with key directors, producers, production designers, and 3D visual artists, Building Sci-Fi Moviescapes explores trends and digital visualization methods in science fiction films from the last three decades. * A celebration in design and creativity in Sci-Fi filmmaking for the CG artist * Access to revealing interviews with key 3D industry professionals * Rich creative inspiration for Sci-Fi filmmakers*

Superstar comic artist Enki Bilal reimagines the Louvre as a ghostly place in this series of 22 portraits. The Mona Lisa, the Winged Victory of Samothrace, a reclining Christ, an Egyptian bust—these and other works of art are seen through the eyes of their own particular phantom. The motley collection of men, women, and children presented in these vignettes— a Roman legionary, a muse, a painter, and a German officer, among others—have little in common other than their often violent demises and an eternity spent haunting the iconic Parisian museum. Bilal recounts the life stories of these lost souls in dramatic biographies that combine fiction and historical reality, often evoking the creation of the works in question. The paintings that compose this graphic novel were presented in a special exhibition at the Louvre in early 2013.

A collection of stories featuring an unstoppable army and an indomitable hero, all set amid the backdrop of barbaric and medieval lands.

Im Moment des "Mehr"

Openness of Comics

Comic - Film - Gender

Les Dictionnaires d’Universals

[Two Volumes]

"Ils ont accosté. Ils ont débarqué sur notre terrasse, couverts d'un concentré noir de suie grasse et fétide... Ils paraissaient perdus, terriblement déconnectés de tout... Et d'eux-mêmes d'abord... Surtout d'eux-mêmes..." Dans un ciel sens dessus dessous ponctué d'immenses masses nuageuses aux allures menaçantes progresse le Zeppelin sinistré Garbage et son équipage incongru : un couple de passagers de hasard embarqués à Tanger, Anders Mikkelî et Esther Robliès, deux jumelles orphelines sujettes à de mystérieuses crises de citations littéraires, leur garde du corps et le cadavre démembré du pilote de l'appareil, suspendu à ce qui reste de sa nacelle détruite. Dans les soutes, un mélange de déchets nucléaires instables et d'armes atomiques en état de marche, indice probable des visées terroristes du Garbage. Balloté au gré de la violence des vents, ses équipements verrouillés sur navigateur automatique, l'Aérostat semble totalement livré à lui-même, et pourtant... Pourtant quelque chose suggère qu'il y a peut-être là un dessein, une volonté, une direction. Car au même moment, nombre des personnages croisés au fil des deux précédents volumes de la trilogie – Ana et Lester, Bacon et son dauphin hybride, Julia, Roem et Lawrence, l'ex-aumônier militaire – se sont eux aussi mis en mouvement, comme mûs par un appel secret. Leur périple annonce-t-il le stade terminal du « coup de sang » planétaire ? S'agit-il des prémises de la troisième guerre mondiale annoncée, qui mettra ainsi un point final à la crise environnementale généralisée ? Ou d'autre chose encore, divergeant de tout ce qu'on pouvait imaginer ? Toujours magistral, tant dans la puissance et l'originalité de son récit que dans son traitement graphique et chromatique

Les dix témoins de la "révélation" du Site de l'Aigle se sont tous mystérieusement volatilisés, non sans mentionner un étrange rendez vous, le 32 décembre... Optus Warhole n'est plus. Dans ce contexte chamboulé, où tous les repères semblent s'estomper, Leyla Mirkovic erre au cœur de l'hiver de Belgrade, hantée par le souvenir de Nike Hatzfeld. Pendant ce temps, dans la région des Balkans, Amir et Sacha se sont mariés. Le titre Rendez-vous à Paris indiquerait donc que la quête de Nike, sa promesse de reconstruire le trio d'orphelins Sarajevo 1993, est sur le point de se réaliser... ? A moins d'un quatrième et dernier acte...

Après le "coup de sang" environnemental dont Animal'z relatait l'impact tragique et dévastateur, la planète s'apaise et se recompose, les survivants réapprennent à s'organiser. Dans cette géographie chamboulée, des déserts ont surgi. Et c'est au cœur de l'un d'entre eux, bien improbablement situé à l'emplacement de la mer Baltique, que l'on suit la trace d'un ex aumônier militaire énigmatique, installé au volant d'une Ferrari électrique lancée à plein régime. Trois personnages vont croiser sa route : deux jeunes hommes qu'il sauve in extremis de la mort par déshydratation, et un rapace blessé par balle, dont il répare l'aile cassée...

-Fact-packed A to Z featuring some of the amazing animals which inhabit our planet-26 different animals to discover - kids will love to find out what they eat, how big they are, where they live and more-Illustrated with incredible, large size, full-colour photographs-Ideal resource for homework, school projects and finding out about the world

Urban Space in Print, Picture and Sequence

Postcolonialism and Migration in French Comics

The Science Behind the Fiction

The Legacy of Romanticism in Comics

The Routledge Companion to Cyberpunk Culture

Optus Warhole, le duplicateur d'humains, se mue en Artiste du Mal Suprême, prompt à jouer et à se jouer de tout, de l'infiniment grand, y compris une ouverture abyssale sur l'inconnu du cosmos, ou de l'infiniment petit, y compris quatre destins humains, il est vrai pas tout à fait ordinaires, car tout simplement ses préférés : ceux de Nike, Leyla, Amir et... Sacha.

Monsters seem inevitably linked to humans and not always as mere opposites. Maaheen Ahmed examines good monsters in comics to show how Romantic themes from the eighteenth and the nineteenth centuries persist in today's popular culture. Comics monsters, questioning the distinction between human and monster, self and other, are valuable conduits of Romantic inclinations. Engaging with Romanticism and the many monsters created by Romantic writers and artists such as Mary Shelley, Victor Hugo, and Goya, Ahmed maps the heritage, functions, and effects of monsters in contemporary comics and graphic novels. She highlights the persistence of recurrent Romantic features through monstrous protagonists in English- and French-language comics and draws out their implications.

Aspects covered include the dark Romantic predilection for ruins and the sordid, the solitary protagonist and his quest, nostalgia, the prominence of the spectacle as well as excessive emotions, and above all, the monster's ambiguity and rebelliousness. Ahmed highlights each Romantic theme through close readings of well-known but often overlooked comics, including Enki Bilal's Monstre tetralogy.

Jim O'Barry's The Crow, and Emil Ferris's My Favorite Thing Is Monsters, as well as the iconic comics series Alan Moore's Swamp Thing and Mike Mignola's Hellboy. In blurring the otherness of the monster, these protagonists retain the exaggeration and uncontrollability of all monsters while incorporating Romantic characteristics.

"Reading Bande Dessinée" provides a thorough introduction to the medium of bande dessinée and in-depth critical analysis with focus on contemporary examples of the art form, historical context, key artists, and themes such as gender, autobiography and postcolonial culture. Miller's groundbreaking book demonstrates exactly why bande dessinée is considered to be a visual narrative art form and encourages the reader to appreciate and understand it to the best of their abilities. Miller also provides the terminology, framework and tools necessary for study, highly relevant to current curriculum and she creates a multi-disciplinary, comprehensive approach to the subject matter. This volume explores the controversy surrounding the comic strips in contemporary French society and traces the historical and cultural implications surrounding the legitimization of bande dessinée. This is the first English-language book not only to include a historical overview of bande dessinée, but also to offer critical methods for studying it - there are an increasing number of modules for students of French in North American universities. It is a good reference source for students specifically studying bande dessinée, or general cultural background in French. At present there is no such reference source available.

The year is 2025, and Herakles Nikopol has returned to Earth following a 30 year exile in cryostasis. The Paris he lands in, however, is not the one he left. In his absence, the Gods of Egypt have returned to reassert their dominance over the human race. One God in particular, the renegade Horus, has great plans he can only carry out with the help, unwilling though it may be, of Nikopol himself. Together they embark on a wild adventure that involves politics, intrigue, love... and a brutal, blood-soaked, hockey game. This brand new collected edition of The Nikopol Trilogy presents in full the brilliance, humor and stunning artwork of Enki Bilal's iconic masterpiece. Enki Bilal was born in the former Yugoslavia in 1951. His Belgrade childhood, during the reign of Tito, was instrumental in setting the tone and geopolitical themes he developed during his collaborations (with Pierre Christin in particular) and in his solo work.

Dictionnaire de la Bande dessinée

Comics and the City

Monstre (Tome 3) - Rendez-vous à Paris

mediale Prozesse jansale des Funktionalen

Encyclopedia of Comic Books and Graphic Novels [2 volumes]

La bande dessinée, à l'image de la société, est divisée en courants multiples et contradictoires. Le genre est aussi diversifié que peut l'être la littérature ou le cinéma. Le Dictionnaire de la bande dessinée d'Encyclopaedia Universalis reflète ce foisonnement de talents : en une centaine d'articles empruntés à la célèbre encyclopédie, il retrace la naissance et l'évolution de cet art des temps modernes et situe l'œuvre et la carrière de ceux qui s'y sont consacrés avec le plus d'côté. D'Andriola (Alfred), auteur des aventures de Charlie Chan, à Wolinski (Georges), au parcours aussi éclectique qu'imprévisible, ce Dictionnaire de la bande dessinée dépient avec autorité mais sans lourdeur un domaine clé de la création de notre temps. Un guide indispensable pour tous ceux qui prennent au sérieux le plaisir que leur donne la bande dessinée.

La Trilogie Nikopol est vraisemblablement la plus célèbre des oeuvres d'Enki Bilal. Débuté avec La Foire aux Immortels en 1980, ce fabuleux récit d'aventure et d'anticipation s'est poursuivi avec La Femme Piège en 1986 et achevé avec Froid Equateur en 1992. Cette oeuvre décisive a valu à Enki Bilal d'être consacré comme l'un des auteurs culte de la bande dessinée contemporaine, tant auprès du grand public que de la critique.

Antérieures aux grands sagas qui ont fait connaître Enki Bilal dans le monde entier (LA TRILOGIE NIKOPOL, LA TÉTRALOGIE DU MONSTRE), huit histoires courtes originellement parues dans l'hebdomadaire Pilote entre 1974 et 1977, et réunies en recueil dans une nouvelle édition, Bilal y manifeste son goût de toujours pour les récits de science-fiction, laissant transparaître, au fil de ces historiettes souvent ironiques, un sens de l'humour très communicatif. Une redécouverte bienvenue.

Legendary comics creator Enki Bilal's Monstre tetralogy collected in English is the first time ever. The Monstre tetralogy is influential creator Enki Bilal's most personal work. The story follows Nike, Leyla, and Amir - three orphans born days apart, in the same bed, amidst the bombs of Sarajevo (Bilal's homeland) during the war of Yugoslavia in 1993. The lives of the three spiral off on different trajectories before bringing them together once more. Collects the entire four-part story in English for the first time. Collection includes - The Dormant Monster, December 32, Rendez-vous in Paris, and Quatre?

Theories and Methods

Monstre (Tome 1) - Le sommet du monstre

The Triumph of Arn

Avec en supplément le script du film Immortel ad vitam

La foire aux immortels

Paris, d é à mars 2023. L'agglom é ration est divis é e en deux arrondissements in é gaux. Le premier, qui forme le centre, abrite la classe dirigeante. Le second, qui ceinture le premier et s' é tire à perte de vue, est devenu le carrefour d'aventuriers et d'extraterrestres de tout poil. Un climat de malaise s'amplifie depuis l'apparition d'une pyramid é volante. Ses occupants é clament d'astronomiques quantit é s de carburant à la ville de Paris...

Rendez-vous à Paris annon çat à la pr é c é dent é pisode de la saga. Et de fait, c' est bien dans la capitale fran ç aise que l' on marche sur les traces de Nike. Un Nike transform é , sous influence ; malgr é une apparence de libert é , c' est l' emprise warholienne qui s' exerce encore sur le moindre de ses faits et gestes. IL est bien là , juste sous sa peau, conservant les é v é n é sous contr ô le. Pendant ce temps, là -haut, tr é s loin en apesanteur, Leyla, devenue astronaute, prend subitement la direction du vaisseau qui force vers Mars...

He created the androids. He is their father, he is their god, but also their executioner. He will be given a second chance, to repair all the damage he has done. Man and machine collide in this sci-fi epic that questions the very nature of the human soul. In this science fiction adventure, warrior robots known as 'Extremators' are strewn across the galaxy in a host of deadly environments, fighting for their human masters. But when the creator of these mechanical killers finds his soul trapped in Exterminator 17, the balance of power begins to shift. Artist Enki Bilal teams with world-renowned Jean-Pierre Dionnet in creating a sci-fi masterpiece.

Includes international essays on possibly the most important aspect of the aesthetics and narratives of comics - urban topography and environment.

Gods in Chaos

M é moires d'outre-espace - Tome 1 - Histoires courtes 1974-1977

The Ranks of the Black Order

Monstre (Tome 2) - 32 d é cembre

The Woman Tap

Set in the year 2023, the book follows Alcide Nikopol who returns to Paris after spending 30 years frozen in space as a punishment for dodging the draft. The Paris he once knew is now ruled by fascist dictator J. F. Choublanc, the city is swarming with aliens, decaying and succumbing to chaos. At the same time, a flying pyramid-shaped space craft is hovering over Paris. It is inhabited by Egyptian gods who ask for fuel from the local authorities, as their pyramid vessel has run out of gas. In return for this service Choublanc wants immortality from the gods. One renegade god, Horus, meets up with the disillusioned Nikopol in the Metro and they agree Horus may control Nikopol's body. Together they go on a journey to oppose the corrupt and megalomaniacal powers of the 21st century.

In this companion, an international range of contributors examine the cultural formation of cyberpunk from micro-level analyses of example texts to macro-level debates of movements, providing readers with snapshots of cyberpunk culture and also cyberpunk as culture. With technology seamlessly integrated into our lives and our selves, and social systems veering towards globalization and corporatization, cyberpunk has become a ubiquitous cultural formation that dominates our twenty-first century techno-digital landscapes. The Routledge Companion to Cyberpunk Culture traces cyberpunk through its historical developments as a literary science fiction form to its spread into other media such as comics, film, television, and video games. Moreover, seeing cyberpunk as a general cultural practice, the Companion provides insights into photography, music, fashion, and activism. Cyberpunk, as the chapters presented here argue, is integrated with other critical theoretical tenets of our times, such as posthumanism, the Anthropocene, animality, and empire. And lastly, cyberpunk is a vehicle that lends itself to the rise of new futurisms, occupying a variety of positions

in our regionally diverse reality and thus linking, as much as differentiating, our perspectives on a globalized technoscientific world. With original entries that engage cyberpunk's diverse 'angles' and its proliferation in our life worlds, this critical reference will be of significant interest to humanities students and scholars of media, cultural studies, literature, and beyond.

Welche Rolle spielt die Kategorie Gender für die Konstitution von Comic und Film? Véronique Sina geht dieser Frage anhand ausgewählter Comic- und Filmbispiele wie Frank Millers »Sin City«, Enki Bilals »Immortel (ad vitam)« oder Matthew Vaughns »Kick-Ass« nach. Auf Basis einer detaillreichen, vergleichenden Analyse beider Medien entwickelt sie das Konzept des performativen Comicfilms und verdeutlicht dabei gleichzeitig, wie sich Comic, Film und Gender wechselseitig generieren und produktiv aufeinander einwirken. Mit dieser Fokussierung auf die reziproke Beziehung der

Performativität von Gender sowie der Medialität des Performativen leistet die Studie einen wichtigen Beitrag zu den Gender-Media Studies.

Un lieu de vie peut être un espace restreint, clos et très délimité, ou il peut être aussi vaste que l'univers. Pourtant, il ne se limite pas à un espace géographique, il est aussi, parfois, un espace plus abstrait uniquement délimité par des liens sociaux. Enfin, il peut aussi être virtuel, fantasmé ou vécu comme tel. Les textes rassemblés dans cet ouvrage offrent des regards croisés sur les manières dont la science-fiction (quels que soient ses formes et supports) comprend et utilise la notion de « lieux de vie » pour la redéfinir, l'interroger et porter un autre regard sur notre monde dans ses différentes dimensions (sociale, politique, architecturale, urbaine, etc.).

Animal A-Z

The Hunting Party

Monstrous Imaginaries

Elements of the Louvre

Building Sci-Fi Moviescapes

In this comprehensive textbook, editors Matthew J. Brown, Randy Duncan, and Matthew J. Smith offer students a deeper understanding of the artistic and cultural significance of comic books and graphic novels by introducing key theories and critical methods for analyzing comics. Each chapter explains and then demonstrates a critical method or approach, which students can then apply to interrogate and critique the meanings and forms of comic books, graphic novels, and other sequential art. Contributors introduce a wide range of critical perspectives on comics, including disability studies, parasocial relationships, scientific humanities, queer theory, linguistics, critical geography, philosophical aesthetics, historiography, and much more. As a companion to the acclaimed Critical Approaches to Comics: Theories and Methods, this second volume features 19 fresh perspectives and serves as a stand-alone textbook in its own right. More Critical Approaches to Comics is a compelling classroom or research text for students and scholars interested in Comics Studies, Critical Theory, the Humanities, and beyond.

"Il y a dans le travail d'Enki Bilal quelque chose de la force hallucinogène de William Burroughs, avec en plus l'oxymore du sang bleu, de la froideur brûlante des femmes correspondantes confidentes... La chaleur de la vie malgré les blessures : des traces des hôtels de l'Est et des pilules d'amphétamines si Kafka les avait connues..." Yann Moulier Boutang, "Froid Equateur est l'aboutissement d'un style, d'un regard, d'un délire créatif dans lesquels l'horreur des temps à venir n'a heureusement pas éliminé toute forme d'humour." Bernard Pivot. Lire.

Nikopol, infortuné hibernant, rejoint en âge par Niko, son sosie de fils, et toujours "occupé" par Horus, le dieu paranoïaque tenté par les hommes... Anubis, Bastet, et tous ceux de la pyramide qui vole... Jille Bioskop, la femme aux larmes bleues et au passé halluciné... Gogol d'Algol, le chat télépathe aux rayures vertes et aux griffes laboureuses... Tous ceux-là, avec d'autres, anciens (Choublanc) ou nouveaux (Yelena Prokosh-Toatobi, JohnElvis JohnElvisson, Giancarlo Donadoni), tous ceux-là donc, se croisent, se cherchent, se ratent, s'évitent, s'affrontent, s'ignorent, s'aiment parfois (ou ne peuvent plus s'aimer), et se présentent au bord de leurs destins inégaux, quelque part au cour de l'Afrique, sur la ligne d'Equateur, dans l'antre de la maffieuse K.K.D.Z.O., où il peut neiger par -50° sur l'échelle d'Anders Celsius.

Nike Hatzfeld a trente-trois ans lorsque sa légendaire mémoire hypertrophiée le renvoie aux tous premiers jours de sa propre naissance. Nous sommes en 1993. La Yougoslavie agonise, les obus bosno serbes pleuvent sur l'hôpital de Sarajevo. C'est là que Nike partage son lit et ses premiers jours de vie avec Amir et Leyla, orphelins comme lui. Son destin bascule lorsqu'il se souvient avoir juré, à l'âge de 18 jours, de les retrouver et de les « protéger toujours ». Entre sa mémoire de 1993 et sa réalité contemporaine de 2026, Nike Hatzfeld subit une brutale contraction du temps, qui l'entraîne dans un tourbillon d'apocalypse religieuse obscurantiste, comme si les génés de son futur de 2026 étaient inscrits dans son premier souffle de 1993.

Un bal macabre secoue la planète, ballote le monde et ses démocraties, orchestre par un certain Optus Warhole, autoproclamé « l'incarnation du mal suprême ...». Nike et Leyla se trouvent. Amir, de son côté, surnage avec Sacha, une fille paumée, quatrième pièce rapportée d'un puzzle en cours.

La trilogie Nikopol Pack 3 volumes : Tome 1, La foire aux immortels.

Monster

Trilogie Coup de Sang (Tome 2) - Julia & Roem

The Nikopol Trilogy

Monstre (Tome 4) - Quatre ?

LA FEMME PIEGE est le deuxième volet de la " Trilogie Nikopol " qui débute avec LA FOIRE AUX IMMORTELS et se termine avec FROID EQUATEUR.

Ten members of the Soviet Politburo gather at a sumptuous country home for a weekend of shooting. In reality, this winter hunt is only an excuse for an elaborate game of death filled with suspense and intrigue.

The most comprehensive reference ever compiled about the rich and enduring genre of comic books and graphic novels, from their emergence in the 1930s to their late-century breakout into the mainstream. • Includes over 330 entries on comic books and their creators • Presents the work of 80 contributors—accomplished academics and librarians who are also fans of comic books and graphic novels • Offers selected bibliographic listings with the entries • Provides a comprehensive index of artists, writers, works, characters, genres, and themes

Profound analysis of French comics through a postcolonial lens Postcolonialism and migration are major themes in contemporary French comics and have roots in the Algerian War (1954–62), antiracist struggle, and mass migration to France. This volume studies comics from the end of the formal dismantling of French colonial empire in 1962 up to the present. French cartoonists of ethnic-minority and immigrant heritage are a major focus, including Zeina Abrached (Lebanon), Yvan Alagbé (Benin), Baru (Italy), Enki Bilal (former Yugoslavia), Farid Boudjellal (Algeria and Armenia), José Jover (Spain), Larbi Mechکور (Algeria), and Roland Monpierre (Guadeloupe). The author analyzes comics representing a gamut of perspectives on immigration and postcolonial ethnic minorities, ranging from staunch defense to violent rejection. Individual chapters are dedicated to specific artists, artistic collectives, comics, or themes, including avant-gardism, undocumented migrants in comics, and racism in far-right comics.

□□□□□□□□

More Critical Approaches to Comics

Reading Bande Dessinée

La Trilogie Nikopol (L'Intégrale)

The Unesco Courier

Never before have comics seemed so popular or diversified, proliferating across a broad spectrum of genres, experimenting with a variety of techniques, and gaining recognition as a legitimate, rich form of art. Maaheen Ahmed examines this trend by taking up philosopher Umberto Eco's notion of the open work of art, whereby the reader—or listener or viewer, as the case may be—is offered several possibilities of interpretation in a cohesive narrative and aesthetic structure. Ahmed delineates the visual, literary, and other medium-specific features used by comics to form open rather than closed works, methods by which comics generate or limit meaning as well as increase and structure the scope of reading into a work. Ahmed analyzes a diverse group of British, American, and European (Franco-Belgian, German, Finnish) comics. She treats examples from the key genre categories of fictionalized memoirs and biographies, adventure and superhero, noir, black comedy and crime, science fiction and fantasy. Her analyses demonstrate the ways in which comics generate openness by concentrating on the gaps essential to the very medium of comics, the range of meaning ensconced within words and images as well as their interaction with each other. The analyzed comics, extending from famous to lesser known works, include Will Eisner's The Contract with God Trilogy, Jacques Tardi's It Was the War of the Trenches, Hugo Pratt's The Ballad of the Salty Sea, Edmond Baudoin's The Voyage, Grant Morrison and Dave McKean's Arkham Asylum, Neil Gaiman's Sandman series, Alan Moore and Eddie Campbell's From Hell, Moebius's Arzach, Yslaire's Cloud 99 series, and Jarmo Makila's Taxi Ride to Van Gogh's Ear.

La Foire aux Immortels.

Critical Approaches to French-language Comic Strip

La foire aux immortels : La femme piège : Froid équateur

Generating Meaning within Flexible Structures

Trilogie Coup de Sang (Tome 3) – La couleur de l'air

La trilogie Nikopol