FOREWORD

ASEF EXECUTIVE DIRECTOR
Comics and graphic novels are highly valued today as a powerful medium of communication and expression. Its broad appeal—across different age-groups and societies—makes it a very appropriate way to reach wider audiences, and through clever storytelling, they can be effectively used to promote social commentary.

The Asia-Europe Foundation (ASEF) started its first programme in comics, *Lingua Comica*, in 2006. Since then, over 60 comic artists from Asia and Europe have taken part in the artistic residencies and worked on the publications under this scheme. By focusing more on their dialogue and their creative process, rather than on the possible ‘commercial’ outcome of their collaboration, the participating artists were able to enjoy this programme as a cross-cultural learning experience, as well as an opportunity for networking and professional development.

*Lingua Comica* may even be considered as a programme promoting a new genre in the field of comics and graphic novels, one that focuses on the Asia-Europe dimension. ASEF is proud that the projects of *Lingua Comica* have led to the creation of many lasting partnerships and collaborations between emerging talents and professionals in the field.

This publication showcases the work of 14 Asian and European artists who came together for the third *Lingua Comica* edition held in Kyoto, Japan, in 2008.

I have no doubt that you will enjoy their stories and illustrations and also come away with an appreciation of the mutual understanding that can be encouraged through the creative dialogue and co-operation between artists of the two regions.

**AMBASSADOR MICHEL FILHOL**
Executive Director
The Asia-Europe Foundation
FOREWORD

KYOTO MUSEUM DIRECTOR
Although Japanese manga is now translated and read throughout the world, comics from other countries still receive little recognition in Japan. Nevertheless, as cultural globalisation continues, so does the hybridisation of comics from all around the world, bridging the gap between international and regional borders. The result is the successive creation of completely new and fascinating artworks.

The *Lingua Comica 3* project was exactly that kind of experiment, designed to inspire a new alchemy. The extraordinary success of the experiment can clearly be seen in this anthology. At the same time, this project, which facilitated large-scale networking between international comic artists, research institutions and publishers, as well as the training and support of young comic artists, has been an absolute delight for the Manga Museum.

Artists from different cultural backgrounds worked together and despite the occasional miscommunication and conflict, produced collaborative artworks. That process and the resulting artworks suggest new communication possibilities of the global age through the language of comics.

Please enjoy these wonderful artworks by a group of artists who will most certainly attract wide international attention in the near future.

**SHUZO UEDA**  
Director  
The Kyoto International Manga Museum
The Asia-Europe Foundation (ASEF) launched its first project in the area of comics and graphic novels in 2006 when a group of Asian and European comic artists were brought together for a residency in Singapore. The following year, ASEF partnered with COMICA, the London International Comics Festival, to organise another Asia-Europe project in this field. It was then that ASEF’s comic programme came to be known as Lingua Comica.

For the third edition, ASEF partnered with the Kyoto International Manga Museum, an institution created in 2006, under a joint initiative of the City of Kyoto and the Seika University. The participating artists were formed into seven Asia-Europe pairs to better facilitate their dialogue and collaboration.

Before meeting in Japan, they were asked to choose a topic inspired by the theme of “East meets West” and to creatively interpret it together. In doing so, the artists explored new ways of working together through online communication. They gathered in Kyoto for an eight-day residency where they eventually finalised their collaboration. The outcome of their work was exhibited at the Kyoto International Manga Museum and was seen by over 15,000 people over a period of two months.

ASEF’s projects in the area of comics and graphic novels have raised great interest from other Asian and European organisations operating in the field. In 2009, the NEXTComic Festival in Linz, Austria, invited ASEF to set up an exhibition and to organise a workshop on Lingua Comica. The exhibition, which displayed the process of creation and artistic outcome of the third Lingua Comica edition, was seen by over 6,000 people attending the three-day Festival. In addition, one of the Lingua Comica alumni, Nele Brönner, won the Festival’s first prize (adult category) on the topic Future of Europe.

Through the publication of Lingua Comica Fuse, we intend to share the stories which resulted from the collaborations instigated in Kyoto in 2008 and which had already raised much interest during their presentation at the Festival in Linz. We trust that our readers will enjoy reading these stories as well as appreciate the spirit of dialogue and mutual understanding in which they were produced.
MATEI BRANEA
ROMANIA
www.branea.ro

Matei Branea does animation, comics and illustration. He is involved in the alternative comics movement in Romania. He is a member of Hardcomics, a self-financed publishing house. Hardcomics’ aim is to create a market for comics in Romania and to set a standard for content and form. Matei has published illustrations and comics in local magazines. He has gained a certain reputation and tries to increase the importance of illustration in the printed press of his country. Even more important to him, he wants to increase the presence of comics in the commercial media. He helps to promote young talents in this field as well. His own one-man-show company does commercial work in the fields of advertising, animation and print.

His most important animation project was the Planeta Moldova Show (Planet Moldavia Show). He got together with two comedian friends and they had a two-season weekly show on the Romanian National Television. Most of his animation work is designated for the small screen and the web. He likes to draw. Lately, he started to have the impression that he is becoming a cartoon. He is into the funny/cynical-ironic/erotic-metaphysical aspects of life. He filters the information that comes to him and renders it into line. He thinks that it is too bad that Roger Rabbit’s world is not physically possible... yet.

Budi Wijaya
INDONESIA

Budi is a trained architect who practices graphic and multimedia design. Through his design company Psf, Budi engages in commercial design work with global corporations from the US, the UK, the Middle East and Asia. On a personal basis, Budi participates in art and design exhibitions, extending his commercial practice to investigations of aesthetics, technology, culture and philosophy. He describes his approach as: “I am not a comic artist and not interested to be one in the conventional sense of the word. This is despite my reading/collecting/drawing comics for the past 20 years. I am interested in pushing the boundaries of comic art form through visual design. Also, I would like to develop cultural ideas through storytelling. And in doing so, contribute to the ‘cultural database’ for the next generation about what it means to participate in a multi-cultural global community.”
Wow! I'm going to do a comic with a guy from Singapore... in Japan!

Romanian.
Good.

I heard they are a reserved and formal lot.

I'll put on my cheery cap when I see him.

Bucharest
Kyoto
Kuala Lumpur
I envy his shining optimism about this.

We pump virtual terrorists full of holes...

...but what we have are really cartoons with word bubbles.

Huge odds-after throwing in the funny hat.
SO... I'M SORRY, I FOR- 
GOT TO INTRO- 
DUCE MY SELF.

GREMPA, I'M 
GREMPA. SOME 
ALSO CALL ME 
GREMPA LOVE, 
BUT THAT IS 
ANOTHER COMICS.

I MUST TELL 
YOU, BUDY 
MA MAN, THIS 
FORMAT THING 
YOU DESIGNED 
FOR OUR STORY 
IS QUITE INTE-
RESTING. IT 
COMES IN ALL 
SHAPES AND 
SIZES...

SODD... CONFLICTS 
CO-EXISTENCE OF 
CULTURE AND 
MODERNIZATION

ARE YOU 
READY?

I see.

It’s only a demo but 
glad you like it.

Yesss... a conflict

dialectical energy so to speak

You bet.
Surreal.

I think we have those birds in the zoo.

We too are represented by a strange, metaphysical animal.

I don't know how it came to that, uncharacteristically lighthearted for a serious city, yet characteristicly pastiche in a beauracratic, slapstick kinda way.

We call it the Merlion.
Unstoppable in our transformation.
Each time a complete form.
Always unfinished.

I'm from Bucharest.
It's the main city of Ro.

A continuous search for identity.
A DNA. Uniquely ours.
Yes, 43 years. Each time a complete form. Always unfinished.

Ceausescu, our executed communist president, demolished a lot of houses and built instead hideous building blocks.

This is why the Modern project cannot be stopped.
It is our history and our future.
Heck.
It is our pass time. We live it, breathe it.

In turn, it shapes us, bends us into its ideal arc with its bare hands.

But no garages or parking lots, since it was Luxus to own a car. Now people have 4 or 2 cars and our traffic looks like Bangkok. No one moves, everybody honks. Since parking spots are scarce, people park on both sides of the street, on sidewalks, and, not uncommon, on the green space.

In the summer, the air is unbreathable.

Ideal in its functional banality. Poetry an irrelevancy for now.

Our garden works. Period.

The genius of our Modernity walks on...

So if you take the car, you can do a 15 min. distance in 2 hours. You consume gas and brain cells.

Result?: People buy more cars. Get a 4x4, is safer...
So you see... and there is so much more!

You speak of a man.
A visionary. A builder.
A shaper of society.

We too often talk about a man.
A prophet.
A seer of the future.
A future hanging in peril for 2 million.

The night in August.
A father.
12 hours to tell a city she was unwanted.
A mother.
With a premature independence unlikely to survive.

For example, I must tell you about the hunger circus.

I mean: "Circul Foamei", as we called them.
Ceașescu, went to Korea, I think and he saw the communist revolution results.
Cultural revolution.
This buildings started to be built by Ceausescu in every neighborhood. He loved them.

What would he think that night?

A megaplann for a metropolis?

HE VISITED THE COMMUNIST CORPSE AND HE LIKED WHAT HE HAD SEEN THERE.

So when he returned he had this plan to put us in uniforms and to close stores and to make this canning to feed a whole district.

The temptation of endless snow?

To run from his people. His destiny.

Into the embrace of denial?

Back then there was no much food in the shops. We made the que for milk, bread, oil, meat, anything. For example if you heard a rumour that tomorrow meat will come in the store, next day people gather up from 6 PM to get a good spot. My father would send me to stay in line and he would come in one, two hours to pick me up and buy the product, as I was in front now and it won my turn.

Fall in line with his doubters.

Apologise for wanting a nation to live?

THE FUNNY THING IS THAT NOW THEY WERE CONVERTED INTO AMERICAN LIKE SHOPPING CENTERS, WHERE THE PEERS DRESSED ALMOST THE SAME WAY, CAME AND EAT THE SAME FOOD AND WHAT THE SAME PROPAGANDA MOVIES.

A rush of blood in the head.

Wow.
Wow. That was wild.
No. Crazy.
Order
Disorder
Reason
Unreasonable
Certainly
Failure
Future
Now

Now it's my turn.
The grid beckons.
Doing things to my brain.

HUH?!!

The shortest path.
The only path.
We both realise.

Lies along a straight line.

OH!
Sometimes I wonder what is modern... My father was modern for his father, my grandfather for my grand-grandfather, I know PC & MAC, my father cannot read an SMS. He doesn’t even know he’s got one, or a missed call. We think we invented the world. Man + woman = kids. Since we were monkeys.

Pays for the house, clean water, health care, jobs, security. We will need trees, good roads, malls, offices. We’ll be a garden. A metropolis. A hub. A global city.

United we will stand. Count on me.

Nothing has changed.
Number one.

The best airline.
The youngest.
Newest. Fastest.

Let's reinvent air travel. Put back the romance.

She is in love with you. We'll take you places.

Number one.

First class airport.
No.
A transport hub.
400 flights a day.

We will handle your baggages.
No problem.
It should take a jiffy.

Yes sir.
Thank you sir.

Number one.

First things first.
Clean government.

Effective. Efficient.
Lawyers. Engineers.
Scholars.

We pay them.
We will put the city before us.

Number one.

Second to none.
The price of modernity.
Doesn't matter.

United we stand.
Count on us.

SO THIS IS IT... THE MODERN MAN. I'VE HEARD THEY LOSE LUGGAGE OFTEN.

I HATE PLANES. IT'S SO COLD!

3h TO AMSTERDAM AND 14h TO OSAKA.
I'M THE FIRST IN MY FAMILY TO GO TO JAPAN.

4HOURS CASINO. PLAY WITH DEATH.

I WILL COME... SWING. I WILL CASH OVER MY LOR.
What must I say to them?

You see, the whole of my adult life...

That was not so bad. The flight was quite nice. I can't believe it... I'm in Kyoto... I'm in Japan Man!!!

My eyes just cannot find rest. Look there! And there! And wow! Cool toilet!!!

Actually... Kyoto is not as crazy as I imagined. It's quite peaceful. Not commercials everywhere, slow traffic, no robots on the street. At least this is my first impression after 1st day. Talking about culture and mo-defnity, Japan is the perfect spot.
The fault lines
The earth shook in '64, twice.

It won't happen again.

They will want freedom.
Freedom to advance their personal and class interests.
That's what.

They have no right.

We need everyone to have a stake in this.
A slice of the cake.
Distributed fairly.
A home.
A common boat.

The alternative is to jump.

No.
Don't think that.
Don't you dare.
Not the same.

Not like that.

The cracks are already showing.

The South East Asian situation. Just look around you.

They don’t understand, if ever, the mind of an Oriental.

The chap wants to know whether there will be jobs and good education for his children.

A million and a half of us and a port.

The cards dealt to us, but this is no game.

No second chance.

We will build a society that works for us.

We are all about bananas, and that is bio!
WHERE DID HE GO?

Here man I am. I am on this side. Heck. He can't hear me on this side.

I'm sure he's wondering around town somewhere. That's the thing with these metaphysical types... slippery fellows. Oh, hot young... sorted out already?

You know, I'm starting to feel that this story is going a bit out of hand. I must find Budi and try to sort this thing out somehow.

Titus liked it remember?

Buuudiii!

Where the hell is he?

No. No. I had already left Kyoto. And so have you.

Guess that he's gone... now I'll never find out who was this talking Asian guy. pretty deep anyway...

B... B... Budi?

They all happened like they did.

Yes. Yes. I am on...
Finally man, I got you now. Line's really bad over here.

One of those third-world bugs we haven't quite fixed yet.

Yes. I am certain we only got our first-world approval recently.

No sorry. I am not going to pretend that a 16 page comic can explain to me like I am a two-year-old the dialogue that we just had and should have from now on.

Yes. I find it untrue and condescending.

Almost a caricature.
No pun intended.

Yes. That's how comics art started.

I understand.

Bad politicians.

No. I believe we don't have them in Singapore.

Ours are extremely action oriented.

You reckon? How about turning this into a regular series? You know this Euro-Asia dialogue sounds interesting. It will then make more sense.

Globalisation huh? Nope. We don't depend on Russia for gas.

Yes. Think about it man. I mean it will be a blast.

Sure. Sure. Send my love to Angouleme.
Calatorie placuta.
SOFIA FALKENHEM  
SWEDEN  
www.sofiafalkenhem.com

Growing up playing in the Swedish woods, Sofia Falkenhem developed a fondness for drawing trees and animals. She now resides in Malmö in southern Sweden, where she shares a studio space with 10 other cartoonists. Sofia's work includes comics, traditional printmaking and illustrations for children's books. When she's not drawing, she teaches art to high school students. Her comics are mostly self-published but they can also be found in anthologies such as the *Best New Mangabooks*. Her love for pictures is strong and her love for combining them into stories is even stronger.

MAKI SATO  
JAPAN  
www.geocities.jp/vostok1961/vtop.html

Maki Sato, a comic artist, was born in 1981 in Tokyo, Japan. She studied Japanese art in high school, and went on to study in the Department of Comic Art of Kyoto Seika University. During her studies, she drew and self-published many short comics. In 2003, she won the Grand Prix of the Kuroshio Comic Competition, sponsored by the Kochi Newspaper Publishing Company. In the same year, she held a small exhibition of her comic works in a cafe in Paris. This experience inspired her to publish her works abroad. Since 2007, she has worked as a professional cartoonist based in Tokyo and has had three trade paperback comic books published by two different publishing companies. Her work has been translated into English and Korean.
AMÉLIE CLÉMENT
BELGIUM – FRANCE
www.myspace.com/lilichkaia

Amélie Clément was born in 1974 by the beautiful Loire River in France. She studied history of arts and history in Paris and Budapest and wrote her thesis on photography. In 2000, she moved to Brussels, Belgium, to take up a job in the field of contemporary dance and theatre. Afterwards, she worked in various positions within the cultural sphere (communication, event organisation, management, etc.). When she was a child, she knew she wanted to draw and did a lot of it. Over the years, she took various evening drawing classes but then she forgot about it. Lately, she realised she had to give it another try, to explore and improve her artistic skills. She regularly takes workshops in illustration, comics, drawing, writing and image publishing. She also would like to explore animated films. She illustrated a children’s book that was written by a French author and published in France. She writes, draws and self-publishes her stories and works freelance in illustration and graphic design.

COCO WANG
CHINA
www.cocododo.com.cn

Coco Wang is a comic artist based in Beijing and London. She went to study in the UK at the age of 15. She studied Fine Art Foundation in the Slade School of Fine Arts and Byam Shaw School of Fine Arts. She graduated with a BA in Theatre Design from the Wimbledon School of Art. She worked in the production studios of the Royal Opera House of Covent Garden; collaborated with American theatre master Robert Wilson in the Barbican Theatre; and assisted and advised British comic historian Paul Gravett on the exhibition China Comics Now held at the London College of Communication.

She won The Highly Commended Award of MacMillan Children’s Books Competition of 2008. Recently, she graduated with a MA in Illustration/Animation from Kingston University of London.
PENGI & PIGGY IN CHINA

BY AMELIE CLEMENT & COCO WANG
LINGUA COMICA 2008
IT WAS THE 15TH OF JULY, 1983, THE YEAR OF THE PIG IN CHINA. THE ZODIAC PIG FAMILY, WHO LIVE IN HEAVEN, WERE HAVING SOME LOVELY CHINESE TEA WITH CHINESE CAKES AND BUNS, WHICH WERE BROUGHT BY PAPA PIG FROM HIS TRIP TO CHINA THE DAY BEFORE.

THESE PHOTOS LOOK AMAZING! WHERE DID YOU GO, DAD?

WELL, I WENT TO BEIJING, THE CAPITAL CITY OF CHINA.
12 YEARS AGO, THE FASHION IN CHINA WAS SOLDIER AND MAO’S UNIFORM WITH RED ARM BANDS...

TODAY, PEOPLE ARE LOOKING CRAZY WITH CURLY HAIR, WALKING AROUND IN BELL-BOTTOMED PANTS AND HUGE FRAME GLASSES.

LONG LIVE THE RED TERROR!

WELL, THINGS CHANGE REAL FAST IN CHINA....

YES, TAKE DRAGON. HE USED TO BE EMBROIDERED ON THE EMPEROR’S GOWNS AND WORSHIPPED IN THE TEMPLES....

NOW HE IS PRINTED ON TOURIST’S T-SHIRT AND STARRING IN ANIMATIONS.
Wwoow... sounds like he’s having a great time!

Here are a couple of pictures I took yesterday. They are called courtyard houses.

Wwoow! They look so cute!

Several families live in one courtyard, and they don’t even have to lock their doors. It’s like one big family.
She was born the moment I arrived on Earth. Her zodiac sign is us, the pig.

Haha, she is a chubby one!

Her name is Ling.

We pigs have no right to call anyone chubby, sweetie.
MMM... THE NIGHT SIGHT OF BEIJING LOOKS VERY SWEET, DEAR.

OH MY GOD!
DAD! IS THAT A STAMPEDE IN THE CITY !?!

HAHA, YEAH, SORT OF... THEY ARE BICYCLES, SON. A LOT OF THOSE IN BEIJING...
HOW ABOUT CARS?

NOW YOU MENTION IT... THERE WAS TERRIBLY FEW OF THEM, AND NOTHING FANCY AT ALL...

OH! I ALMOST FORGOT! YOU KNOW WHAT'S FUNNY?

WHAT DEAR?

I SAW THIS SIGN IN THE CINEMAS.

禁止隨地大小便

* EXCRETION ONLY ALLOWED IN TOILETS

WOOO... DAD, IS THIS ROAST DOG?

ISN'T THAT INCREDIBLE? ONE MIGHT THINK YOU DON'T KNOW WHERE TO GO WHEN YOU...

OH, SWEETY! DON'T DROP THAT CAKE ON THE PHOTOS! HONEY, TELL PIGGY TO DRINK THAT TEA BEFORE IT GETS COLD...
China sounds so much fun! I want to go! Please please please!!

By yourself? If you go, your father should be going with you.

But honey, I have a fishing trip to go with the dragon. I can't get out of it.

But I want to go by myself! It will be summer holiday soon!

The holiday starts in 24 days. I won't allow you to skip school, young man!

Listen to your mother, son. You can go after you finish school in 24 days.

So it was settled.

Alright...
It was the 15th of July, 1983, in the French scientific base in Antarctica. Yesterday, there had been a firework for the French National Day. Pengi's family was having some fish for dinner, which was brought by Pengi’s father from the fish factory that he manages.

These photos are really amazing!

Mmm...
You won't spend the whole summer reading magazines, will you?

From Monday on, you will work with me at the fish factory.

Please, Dad... Not the fish factory!

Old White Bear proposed to teach him drawing this summer.

That grumpy intellectual!

He has a good influence on our son!

Hmm... Anyway, I want him on Monday in the factory.
I know... When my parents decided to send me to the Fish Factory, I cried, I argued, I told them I would go away and never come back.

I had to obey. And that was the right thing to do: that's where I met your father!

"the right thing to do"?

Your dad thinks for your best!

[Description of the last panel: Penguin sitting on a hillside by a telephone station, reading a newspaper. The scene is set against the backdrop of a beach with icebergs in the distance.]
ONE CHILD POLICY
In the next 24 days, Piggy is working very hard on his holiday homework. However...

...when it comes to maths, Piggy always needs to seek help from the Zodiac Monkey.

Hello? This is Piggy. Sorry to bother you, I have this question...

Allo, j'école?

Désolé, mais je ne comprends pas ce que vous dites!

You are not Monkey? What? Do I speak English? Yeah... A little bit...
What's your name? Pengu? Are you a Zodiac animal? No? Oh, where have I reached you?

What? Antarctica?

And you? China? What a coincidence! I was just reading a magazine on China!

I'd love to go there.

Actually, I will be in China in 20 days, why don't you come?

Well... I can't! My father wants me to work in his fish factory.
OOOHHH....
HOWEVER, IF YOU COULD,
DO COME AND SEE ME.

BUT HOW WILL
I RECOGNIZE YOU?

HAHA, I AM THE ONLY
BRIGHT YELLOW PIG IN ALL
CHINA, YOU CAN'T MISS ME.

WELL... YOU
KNOW... CHINA
IS SO FAR...

COME ON!
WE HAVE DELICIOUS
BEAN BUNS OVER HERE!

WELL... I'LL
THINK ABOUT THIS, OK?
Hm, Hm! I’ve just made a new friend!

Have you? Where have you met him?

In the telephone booth, he was calling from China.

And I have decided to go there this summer.

What?

Far from the fish factory!

It’s dangerous! Chinese are all communists!
And they eat everything!

Isn't it HORRIBLE?!?

Mum... even if they eat penguins, I want to go!

Are you MAD?!?

Namania!
"Listen to your father," she said...

But I will NOT do it.

"Dear parents,"
Dear parents, between you and me, there's an ice field...

...of misunderstanding...

I need to express my true nature.

Mum told me for instance that my Chinese sign is TIGER!

GRRRR!

Tigers are courageous and very independent and stubborn and proud!

...They don't always listen to their mother... Father...

Only Old White Bear can understand me...

Let's find him!
Finally, 23 days past, the summer holiday is here. The night before Piggy’s departure, Papa Pig gave him the photos he took, and asked him to go and visit the baby girl Ling.

I sent her special blessing when she was born. Her family know me well, they will greet you.

How do I find her?

Simply follow the positions of stars I marked for you, you will find her house.

I will just look for the chubby baby! I can’t miss her!

Look both ways before you cross the street!

Ok, ok, ok...
FOLLOWING THE POSITIONS OF THE STARS, RIDING HIS FAVOURITE RACING CLOUD,

Piggy flew to Beijing.

HAHA, I CAN SEE LING'S COURTYARD HOUSE!

THERE'S A BIG TREE IN THE COURTYARD! I WILL SHOW HER HOW GOOD I AM AT CLIMBING TREES...

WHEN PIGGY FINALLY ARRIVED AT LING'S ADDRESS...

OH!

MY GOD
Somehow it looked different from Papa’s photo of Beijing at night.

WHA... WHAT...!?

DID DAD GIVE ME THE WRONG ADDRESS?

WHERE’S THE BIG TREE?

Bi Bi Bi Bi Bi Bi Bi Bi Bi Bi

WHAT?

WHAT?
Dear Old Bear who knows everything who went everywhere...

 Aren’t you supposed to work in the fish factory?

 I want to go to China!

 Mmm....?

 I won’t work in the fish factory!

 Mmm....? I see...

 By myself!

 I said!

 Follow me. I’ll show you something.

 Hmm....? Where have I put this Chinese painting?

 Here it is! Hmm... Ready?
WOUAHOO!!

Mmm...
My friend Panda gave it to me when he left the zoo to be reintroduced in China.

Oh! I didn’t know you lived in a zoo!

There are many things you don’t know...

... Mum never told me Chinese could paint such delicate paintings!

I’m happy you like it!

Mmm... Now listen.
 Normally, you should read this painting from right to left.

Mmm... But in this comics, it's more convenient to read it from left to right.

The spatial construction of this landscape is so complex that contemplating it is like beginning a long journey through the deep valleys and the highest picks of the mountain...

Mmm... Now, I let you meditate.

Mmm...
Have you seen a Chinese pig?

Seen a Chinese pig?
A STAMPEDE OF CARS?
WHERE ARE THE BICYCLES?

WHAT HAPPENED IN THE PAST 24 DAYS!!?

SORRY, I'M JUST TRYING TO FIND THIS HOUSE, DO YOU...

EXCUSE ME!!

JUST GET OUT OF THE WAY!
PARDON ME, DO YOU KNOW THE COURT-YARD HOUSE THAT...

BIBIBABABAB!

OH MY GOD DON'T SHOOT!
Now, I know the trick!

Please don't shoot! I just want to find the house...

But... It's him! Hey! I'm here!

But... He disappeared!
I AM SO SORRY!!!

PIGGY STAYED ON THE CLOUD, FLOATING ABOVE THE CITY TILL DAYLIGHT CAME...

THIS IS... EXTREMELY IRREGULAR...

SOMETHING IS WRONG. IT'S SUPPOSED TO BE COURTYARD HOUSES DOWN THERE...
I will never be able to find him again...

Red! Another door here?
Calm Down. Think... the house must be here somewhere...

I just haven't found it, that's all...

Hi there! Are you OK?

You are the zodiac pig, aren't you? Do you need help?

Over here!

Yes, actually... I am looking for a baby girl called Ling. She lives in a courtyard house that is supposed to be here, but...
There's a big tree in the yard. It should be easy to find...

...but I can't find the courtyard house any more.

This was my home.

I am the baby girl, Ling.
...WHAT!?

ONE DAY IN HEAVEN...

...IS ONE YEAR ON EARTH!?

OH DEAR, YOU DIDN'T REALIZE?

HAHA, ARE YOU REALLY THE ZODIAC PIG?

DAD NEVER TOLD ME! THIS IS MY FIRST TIME COMING TO CHINA ON MY OWN...

ANYWAY, IT'S 2007 NOW. BEIJING IS GETTING READY FOR OLYMPICS! MOST COURTYARD HOUSES ARE GONE, HOWEVER...
Have you seen a Chinese pig?

你好，你吃了吗？

What does it mean?

没吃吗？来吃点吧。

吃什么？

Yes?

No?

By the way, your baby looks chubby!

Where will I end up this time?

屋里有面是，自己去要饭！
WELL, LOOK WHAT I FOUND IN THE FRIDGE.

PIGGY??

PENGU?

WWWOOOW! WHAT A SURPRISE TO SEE YOU HERE!!!

Yeah! It has been a long and confusing trip, I’ll tell you!

YES! IT IS CONFUSING FOR ME TOO!
OK, LET'S TAKE A WALK.
I KNOW A GREAT ICE-CREAM PLACE, JUST OUTSIDE THE FORBIDDEN CITY...
TSUYOSHI OGAWA
JAPAN
www.tsuyoshiogwa.com

For Tsuyoshi Ogawa, manga is deeply connected to his experiences. The manga he creates is a way of recording his memories and feelings. He sees manga as a great way to be challenged by new experiences and people. Since he was a child, he has always liked to draw pictures and would draw on papers spread out all over the house. He remembers how proud he was when his classmates gathered to see the drawings. This incident was the turning point when he first started to draw manga. His aim was not “to draw manga because I am a manga artist” but to meet new people through manga and to be challenged by something new. In the workshops that he designs and runs in his current work at the Kyoto International Manga Museum, he aims to develop a way of relating manga to people. He is currently constructing a model exhibition based on his personal experiences.

CLIODHNA LYONS
IRELAND
www.ztoical.com

Cliodhna is an Irish cartoonist, animator and printmaker with a first name that few people outside of Ireland can pronounce or spell. Her parents named her after a lifeboat on the Aran Islands where she was born—she feels slightly miffed as boats are usually named after people, not the other way around. She studied animation in Dublin and cartooning in New York. She exhibits at several small/alternative press comic shows each year and has run an annual 24-hour comic event in Dublin since 2006. She currently works and lives in Kilkenny with her two cats, Joda and Jack.
IS THAT THE POST JODA?

MEOW
IT'S AN INVITATION TO A FOOD FAIR, JODA.

WE SHOULD TELL TSUYOSHI I BET HE'D LOVE TO GO.

WORLD FOOD FAIR
FREE ADMISSION IF YOU BRING A SAMPLE OF YOUR LOCAL CUISINE.
CHILDHOOD...
WHAT IS A "KID'S MEAL"?
MADE IN JAPAN.

A CHILD'S DREAM FOOD.

- Chicken rice, hamburger, shrimp, sausage (shaped like an octopus),
- Spaghetti, pudding, apple (shaped like a rabbit),
- etc. A meal with everything kids like.

SERVED IN A CONTAINER SHAPED LIKE A BULLET TRAIN OR AIRPLANE.

ONLY CHILDREN CAN ORDER THEM IN THE RESTAURANT.
FOR SPECIAL OCCASIONS LIKE THEIR BIRTHDAY, OR AS A SPECIAL REWARD FOR SOMETHING LIKE GETTING 100% ON A SCHOOL TEST.
RARELY, THEY MIGHT BE GIVEN A KID'S MEAL TO KEEP THEM FROM DISTURBING AN ADULTS' CONVERSATION.
A NORMAL DAY AND A SPECIAL DAY.

IT'S BEEN A WHILE SINCE I'VE COME TO A FAMILY RESTAURANT.

ONE DAY IN A FAMILY RESTAURANT.

PLEASE TAKE A SEAT.

AHH.

HERE IS YOUR MENU.

HM, WHAT'LL I HAVE...

TODAY'S JUST A NORMAL DAY SO I CAN'T HAVE THE KID'S MEAL.
YAY!! YAY!!
WE' RE EATING OUT TODAY
CAUSE IT' S
A SPECIAL DAY,
ISN'T IT?

YOU DID SO
WELL TODAY
TARO,
WOULD YOU LIKE
THE KID' S
MEAL?

HUHUUU!! REALLY?!
YAY! KID' S MEAL!!
PAPA, MAMA,
THANK YOU!!

I SWAM SOOOO
GOOD TODAY.
LIKE THIS.

HOW MANY
METERS
DID YOU
SWIM TARO?

25M!

NEXT TIME
I' M GUNNA
SWIM
50 METERS!

THAT' S
WONDERFUL
TARO.

OH?
WELL THEN,
WE' LL
CELEBRATE
AGAIN THEN,
WON'T WE?
All he did was swim 25 meters, who celebrates that?

Humph, what is it with the kid's meal? It's a trap to trick us kids. All dressed up in a box with a flag, but it's no big deal.

Ahhh! But still... the kid's meal is so tempting. I wonder if it's got different things in it this time. What if it's got cream crab croquette? I love that.

No, no, they have heaps of other tasty food.

Ahhh! But nothing else has lots of different food in the one meal.

I want the kid's meal. It's so good~

No, no, I'm too old for it, I'm an adult now.

Aaargh! But I wanna eat the kids meal anyway~!!
BLACKBERRY PICKING

WHEN I WAS YOUNGER SEPTEMBER WAS ALWAYS MY FAVORITE MONTH IN THE YEAR.
It's not all great, school starts back for a start.

Ugly, itchy uniform.

The days start to get shorter again so it's darker earlier.

But my birthday is in September!

Happy Birthday.

And September means blackberry picking time.
AT THIS TIME OF YEAR THE IRISH COUNTRYSIDE IS JUST FULL OF HEDGES AND BUSHES OVERFLOWING WITH LOVELY RIPE BLACKBERRIES
AFTER COLLECTING THE BERRIES WE GET A GROWN UP TO HELP MAKE THE JAM

AND THEN COMES THE BEST PART...

EATING THE JAM!

YUMMMMMMM
AN INVITATION HAS COME!

WOW!!
IT'S SO BEAUTIFUL ISN'T IT?

Huh? Where? I don't see anything.

Something's shining!

Look! See that sparkle!
IT LOOKS LIKE A BOTTLE!

WOW!! THERE'S A LETTER INSIDE! LET'S OPEN IT!
UNNNGH ~!!
...WON'T OPEN ~

...OPEN IT FOR ME?

HERE YOU GO!

THANKS?

...READ IT FOR ME?

Huh ??

World Food Day
Come sample food around the world
Free Admission if you bring a dish of your Local cuisine

WHAT'S IT SAY?

WEREN'T YOU LISTENING WHEN I READ IT OUT?
IT'S FOR AN EVENT WHERE PEOPLE BRING FOOD FROM ALL AROUND THE WORLD.
This is wonderful! Don’t you see? This is an amazing invitation!!

Hm... it looks like the one I got from Cliophna.

She invited me to an international gathering where people share lots of delicious food. Sounds interesting, hey?

Yes, yes! It does! When did you get it? And why wouldn’t you mention something so important?

Umm? It came in the mail yesterday. Oh well, you know now, so it’s fine, right? Hahaha?

What~? Yesterpay? Is your memory that bad? Why didn’t you tell me?

It looks like it’ll be a lot of fun. I wonder what I should take...

...it’s a tough choice, but to be able to eat delicious food from all around the world. Totally worth it!

It’s gonna be fun! Let’s go!!

Yay!!

The End.
**COMICS FOOD PEDIA**

**HOW TO USE CHOPSTICKS.**

**CHOPSTICKS?**

Originated in China and spread throughout Korea, Japan, and East Asia, one of many ways of eating. Chopstick cultures comprise 30% of the entire world.

They make it easy to eat hot things, cooked with oil, like Chinese food.

Two sticks are gripped in one hand, the food is held between them and carried up to your mouth.
HOW TO HOLD CHOPSTICKS:

BASIC GRIP.

FUNCTION#1
"PINCH" DIFFICULTY LEVEL BEGINNERS.

FUNCTION#2
"DIVIDE" DIFFICULTY LEVEL INTERMEDIATE.

POKE CHOPSTICKS IN AND WIDEN THEM TO MAKE A CUT.

DONE!!
FUNCTION #3
"WRAP" DIFFICULTY LEVEL

~RICE BALL EDITION~

PLACE THE SEAWEED ON TOP OF THE RICE.

TAKE SOME SEAWEED.

HOLD IT LIGHTLY ON EITHER SIDE.

ALL DONE, READY FOR EATING!

DON'T MAKE LIGHT OF THESE TWO SIMPLE STICKS. USING THESE THREE FUNCTIONS YOU CAN PICK UP ANYTHING, AND EAT WITHOUT ANY MESS.
CHOPSTICK MANNERS

Chopsticks are widely used in Asian countries, and people often share meals using many dishes. In order not to annoy others, it is important to know about chopstick manners and taboos.

1. No "Wavering Chopsticks"
Wavering back and forwards above the food while you decide what you want to eat. Which one should I have?

2. No "Grabbing Chopsticks"
Holding the chopsticks like this, makes it look like you mean to attack someone.

3. No "Passing with Chopsticks"
You can't pass food directly from chopsticks to chopsticks.
NO "CHOPSTICK SKEWERS"
You can't skewer the food with your chopstick to pick it up.

NO "CHOP-DRUM-STICKS"
You shouldn't hit things with your chopsticks like a musical instrument.

NO "SCRATCHING WITH CHOPSTICK"
Don't touch your head with your chopsticks.

NO "MOUTH HELD CHOPSTICKS"
Don't hold your chopsticks in your mouth so you can use your hands.

"ITADAKIMASU" BEFORE EATING.
In Japan, we say "Itadakimasu" before a meal and "Gochisosama" afterwards, to express our gratitude to the people who cooked the meal and the people who grew the food.
LET'S SEE WHAT WE'VE GOT FOOD WISE TO TAKE TO THIS FAIR.

HMMMMM... I FORGOT I HAD THIS... AND THIS....

HMMMMM...

HOMEMADE JAM AND SODA BREAD WITH SOME CHEESE AND I HAVE TO BRING SOME TEA...

AND I'LL MAKE SOME COLCANNON WITH THE SPUDS AND CABBAGE IN THE FRIDGE. THAT SHOULD BE PLENTY!
WHAT SHALL WE TAKE TO THE PARTY.

HMMM...

LET'S ALL TAKE SOMETHING WE LIKE

I'LL TAKE SOME TEA

WELL THEN I'LL TAKE 'OKONOMIYAKI'

OH GREAT!!

SHALL WE TAKE 'OPEN' TOO?!

EVERYONE READY?

ALL RIGHT, LET'S GO~!
IF A LEAF STEM FLOATS UPRIGHT IN YOUR FRESHLY POURED TEA, HAPPINESS WILL BE YOURS.

AAAH~ SOOOOO BUSY!!

I HAVE TO GO THERE

I HAVE TO COME HERE

AHH, I'M BUSY

I HAVE TO DO THAT AND THIS, AND THAT OTHER THING!!
I'M SO BUSY
I DON'T KNOW
WHAT'S WHAT.

W

MM...M

POOFF
WHAT COULD YOU POSSIBLY BE

IN SUCH A RUSH FOR?

WHY DON'T YOU...

HAVE A CUP OF TEA

INSTEAD...
... SIP ...

IT WILL CALM YOUR MIND AND SPIRIT

ahh...

HOW WAS THAT?

FEEL BETTER?

.......... GOOP.
YOU LOOK MUCH CALMER THAN BEFORE

THERE YOU GO
IT WILL ALL BE BETTER NOW...

YAWN~
WHAT WAS I DOING?

........

OH, IT'S FINE...

........

... FROM NOW ON,

LET'S TAKE OUR TIME.

OH!

A STEM.

IT REALLY IS BETTER

TO TAKE YOUR TIME, ISN'T IT? ...
Step 1: Get the Call.

Hey we're on the way pop the kettle on.

Step 2: Make tea using Barry's, and only Barry's, tea.
Step 3. Gather everything needed for the ceremony together...

- teapot
- milk
- sugar
- teacups
- selection of biscuits

Step 4. Arrange everything in the tea ceremony room.

FLUFF FLUFF

DING DONG

Hello!
Anyone home?
Step 5: Consume Tea and biscuits while complaining about nothing but the weather.

We've had no summer at all this year. It's lashed rain every day this month.

Hmmm... and the forecast is for more rain.
EPILOGUE...
ISN'T THIS GREAT JODA?
SO MANY STALLS WITH
SO MANY DIFFERENT FOODS.

LOOK THERE'S
TSUYOSHI!

HI CLIOHNA

HEY TSUYOSHI!

HEY GUYS, WOW
LOOK AT ALL
THAT FOOD!

MEOW

THERE'S PLENTY
FOR EVERYONE.

LET'S EAT!

YES!
HWEI LIN LIM
MALAYSIA
www.lalage.org

Hwei Lin Lim likes to draw stories. She has completed two short stories: Absent, published by Sweatdrop Studios (2004); and Vefurrin, which was placed second in Kodansha’s Morning International Manga Competition and was electronically published in e-Morning (2007). Her current ongoing work is the illustrated online novel HERO, which has been published online since 2006 and serially updated. Aside from sequential art, she also enjoys illustrating stories and drawing pictures. Hwei lives and works in Malaysia.

EMMA RIOS
SPAIN
www.steinerfrommars.blogspot.com

Emma Rios is an illustrator and architect. She has been working as an architect for almost six years. But above all, she considers herself to be a comic artist. She lives and works in La Coruña, a city on the northwest coast of Spain, where she studied for her career. After working on several fanzines, she started Ploaqia collective in 2003 where she published her mini-series A Prueba de Balas (APB). Since then, she has collaborated on several fanzines, books and magazines throughout Spain and has also completed several illustration works in Spain, Belgium and France, including a very few publicity-related work. She participated in several comic shows and exhibitions. In September 2007, she decided at last that she really needed to focus only on drawing and writing comics. And that is what she is currently doing. What she loves most is writing and drawing her own stories. She worked recently in the United States on a mini-series called Hexed for Boom! Studios and also did a short story for Marvel’s Runaways series. She is currently involved in an European album that is an adaptation of the classic Spanish medieval book Amadis de Gaula.
GET LOST!
NELE BRÖNNER
GERMANY
www.skinthepig.de

NELE BRÖNNER grew up in a small town in the middle of Germany. Her desire to travel and see more of the world brought her for studies to Brazil and Italy and for work to South Africa. She drew and wrote down her impressions of and reflections on her surroundings in her diary. In 2001, she moved to Berlin to study Visual Communication at the University of Art.

Currently, she lives in Berlin and works in an agile studio community. Her work includes comics, illustrations and graphic design. She is fascinated by the level of complex communication that comics offers to an artist. Combining text and image, narration, panels and empty spaces, comics provides the opportunity to tell complex stories but still leaves room for interpretation. She participated in several comic projects and exhibitions and self-published a graphic novel.

Joining Lingua Comica 3 in Kyoto in 2008 strengthened her will to focus more on drawing and writing her own comics. In March 2009, she won the NEXTCOMIC Festival’s first prize (adult category) on the topic Future of Peace.

PO-WIL LAO GUZMANOS
THE PHILIPPINES

Po-Wil Lao, a Filipino-Chinese, was born in 1986 in Manila, The Philippines. He has been drawing since childhood. His first dream was to become a scientist-astronaut but he was discouraged by the math in school. In 2003, he entered De La Salle University (Manila) and began his studies on the instructional uses of computer technology. He continued to develop his artistic skills as a hobby and believes in the more functional uses of the arts in life.

In 2008, while on residency in Taiwan, he was lucky enough to be invited by the Asia-Europe Foundation and the Kyoto International Manga Museum to their third Lingua Comica Project. This experience encouraged him to develop more stories in comics and other mediums. He stands by the belief: “The world is what one thinks it is”.
HOMESICK
BY PO-WIL LAO GUZMANOS & NELE BRÖNNER
I feel dizzy.
EH?

HELLO.

HILO

THIS IS WEIRD.
FOREIGNER YATA.
DID YOU SEE THAT?

SHE VANISHED!

IN BERLIN—STRANGE!

I ATE THESE NOODLES—MAYBE...

SO LET'S SEE WHAT

GRRRR

I'M BACK

HAPPENS

IF THE DOG EATS THE NOODLES
OH YES! THE DOG DISAPPEARS.

I SAW WHAT YOU DID!

WUF! WUF!

EKK!

REWANG!

SNIF SNIF

SNIF SNIF SNIF
DANDOY! LOOK! A DOG!

WANT TO TASTE DOG MEAT?

SURE.

ARE THE INGREDIENTS READY?

YES! ALL THE HERBS AND VINEGAR WE NEED.

WUF! WUF!
BRING BACK MY DOG, WITCH! OR I WILL BREAK YOUR NOSE!
STRANGE HOT PLACE...

FISH MEAT IN SPICY SAUCE...

ICE CREAM IN BUN...

I NEED TO GO HOME.

I LEFT MY MAGIC NOODLES IN BERLIN!
I'd like some bananas please.

Bangko ba ako?

What the hell please?

No.

Sorry.

Sure!

Thank you!

Why not try our spaghetti? Different from Italy's.

My wife—she works in Europe so I know euro.

It's sweet.

Pasta doesn't seem to work. Maybe that roasted pig can.
NO-THING HA-HAPPENS!

NO! NO! NO!

MY CHILDREN!
I'M SORRY I THOUGHT THAT--
I DON'T KNOW WHERE YOUR MAMA IS! FUCK!
JUSt LEAVE ME ALONE!
WELL I HOPE

I GOT THIS INSTANT NOODLE RIGHT.

WHERE IS MY BROTHER?

I THINK I KNOW. WHATEVER HAPPENS

DON'T EAT THE NOODLES, UNDERSTAND?
LISTEN BOY: YOU GOT BEAMED TO
BERLIN - TO GERMANY BY
THE NOODEES.

I BROUGHT SOME WITH ME.
YOU'LL EAT THEM AND THEY
BRING YOU HOME!

IF THERE ARE LEFT, THROW
NOODES AWAY.

I'LL STAY HERE.
It is already dark. I stayed away for a long time.

But my bags are still here.

My dog has the same collar.
I'M STARVING!
WHERE HAVE YOU BEEN?
I RAN AROUND THE WHOLE DAY ALL OVER THE PLACE!
I DON'T CARE OK THEN: I PREPARE YOU SOME FILIPINO NOODLES!

TO BE CONTINUED
FAEZAL MUNIRAN
MALAYSIA

Faezal Muniran was born in Kuala Lumpur, Malaysia, in 1978. He studied graphic design and illustration before exploring digital media for his postgraduate study. During the day, he is a lecturer in Universiti Teknologi MARA specialising in new media, comics and illustration. At night, he indulges himself as a comic artist working on his personal and commissioned projects. In 2007, he won a grant in the Digital Comic Competition for his comic project *The Time Mission* and in January 2008, he was one of the winners in the Cerita Rakyat Malaysia (Malaysian Folklore) Creative Competition for his character design for *Si Bongkok and the Warriors of Tanjung Puteri* organised by MSC and MDEC Malaysia. He is currently finishing his graphic novel and digital comic for *The Time Mission VoI. 1* and a children’s sci-fi and fantasy e-comic adventure entitled *Dunia Asing*. He is also researching on how comics and graphic novels can help improve reading literacy among school children in Malaysia.

PIER GAJEWSKI
FRANCE
www.piergajewski.eu

PieR Gajewski was born in 1976 in France. He graduated from the Ecole Supérieure de l’Image (Comics Art School of Angoulême, France) and took part in a two-year residency at the Author’s House of Angoulême. He loves to draw and think about different ways of making comics. He took part in many international comics book projects including Comic Book Artist—Tribute to Will Eisner (USA) and Sturgeon White Moss (UK). He continues to question the comics medium through his graphical poems. For more than a year, he has been illustrating articles for the French press. He is currently working with Carole Sionnet on *Europa*, an exhibition of drawings and photographs of cities, and on a personal graphic novel.
Hey, Do You Remember...

HAHAHA! THAT'S A GOOD ONE! ...AND THE TIME I WAS FOOLING AROUND WITH THE PROFESSOR'S PROSTHETIC ARMS....

HAHAHA! OH YEAH, THEY WERE SO SCARED! BUT SERIOUSLY, DO YOU REMEMBER HOW DID THIS ALL HAPPENED?

by:
PieR Gajewski & Faezal Muniran

Lingua Comica 3, Kyoto, Japan
Nov. 2008

Malaysia
WE NEED A WAR IN ALGERIA TO RESTORE OUR...

I'M SORRY... THE MOTHER Didn'T MAKE IT... BUT YOU HAVE A GIRL.

DOCTOR... IS SHE...

WAIT!

OY! WHAT DO YOU KIDS THINK YOU ARE DOING? STAY UP AND NOT SLEEPING!

JUST BECAUSE OUR COUNTRY HAVE DECLARED THE INDEPENDENCE, IT DOESN'T MEAN YOU DON'T HAVE TO GO TO SCHOOL ANYMORE!

YOU ALL HAVE A LONG WAY TO GO TOMORROW. NOW GO TO SLEEP!
CRS ARE CHARGING THE STUDENTS!

NO PAUL! WE NEED TO BE MORE RADICAL!

YES! TONIGHT WE'LL SHOW TO THE BOURGEOISIE WHAT A REVOLUTION IS...

WHAT DO YOU THINK ABOUT "REVOLUTION"? SEEMS "PRETTY GOOD, RIGHT!"

ALL OF YOU YOUNG PEOPLE HAD IT EASY. YOU ALL NEVER HAD TO WORK HARD FOR ANYTHING!
...RIGHT JOHN! WE HAVE TO FORGET ABOUT MATERIALISM...

HA HA HA

WAOUH... MAN, I CAN SEE THE FUTURE!

WELCOME TO THE FUTURE!

HIGH SCHOOL MUSICAL IN SPACE!

HAHAHAHA!

MY ROBOTS WILL TAKE OVER THE WORLD!

HUMAN KIND IS DOOM!
I only received taxes and not even a Christmas card from their dad...

Don't worry... with Mitterrand, everything will change!

CHRISTMAS: CATHOLIC CELEBRATION OF JESUS'S BIRTH

NORMAN: Are they your relatives?

KUDING: My son?

Ya Allah!

SELAMAT HARI RAYA AIDILFITRI!

HAPPY EID UL-FITR: MUSLIM CELEBRATION HOLIDAY AFTER FASTING MONTH OF RAMADAN.
Hi! KIDS! still working! how is the exhibition going?

Hi mom! did you receive our email?

No man is illegal.

The biggest financial crisis...

News at 9.
"These are the headlines for tomorrow...
The Malaysian government will be investing in the development of biotech and robotic industry. Deputy prime minister says, despite the economy downturn..."

If am and I'm still working? Hmm... what a life.
DO NOT MOVE! THIS IS THE POLICE!

YOU ARE ALL UNDER ARREST FOR POSSESSIONS OF HIGHLY ILLEGAL MATERIALS.

SEND ALL THE DATAS NOW!!

OH NO!

UH... DR. RAZAK, ACCORDING TO THE PRELIMINARY DATA OF PROJECT X, EVERYTHING IS GOOD...

WE BELIEVE THE AGGRESSIVE BEHAVIOR IS JUST THE temporary SIDE EFFECTS AFTER WE IMPLANTED THE SUBJECT WITH HUMAN MEMORIES AND CONSCIOUSNESS.

RUN FOR YOUR LIFE!

WAIT THE HELL HAPPENED TO MY ROBOT!!
CITIZENS!
GET OUT OF
YOUR HOUSE!
POLICE IS HERE
TO HELP YOU!!

This is your
last warning! The
government will not
tolerate any "public
offender." Come out
now and you will not
be harmed!

Huff, Huff!
What is this
place man?

Shh...

Pant... Pant...
I'm not sure. It
looks like some
kind of abandoned
science lab.
Kling Kling

BZZZZZ

HURRY UP GUYS! I WANT THE "FREEDOM BUILDING" TO BE DONE BEFORE NEXT WEEK...

DOWN... GOOD... SLOWLY NOW

BAM

BAM

DO NOT MOVE! THIS IS THE POLICE!

UNDER THE ACT OF SEPTION LAW, YOU ARE ALL UNDER ARREST FOR POSSESSION OF HIGHLY ILLEGAL MATERIALS.

OH SHIT!

LEGALIZE COMICS

LEGALIZE ART MUSIC FILMS COMICS

DO NOT MOVE! OR I'LL SHOOT!

NO, NO! THE ARTEFACTS! SAVE AND PROTECT THE ARTEFACTS!

OH MY GOD!
I only managed to upload from Nero's till now.

The world war just started.

We haven't finished storing the historical data of our countries yet!

I don't think we can wait anymore. It is just a matter of time before the war reaches here.

I'm afraid we have to proceed with the plan ahead of schedule.

We need to upload everything we have now, before it's too late.
SAD.

10 years of war and destruction, human kind still haven't learned anything.

MEOWN...
I think it is time for me to go now.

Meow...

I'm afraid soon there will be nothing left anymore.

I'm sorry, but you cannot come with me, Kitty...

Be safe and take care of yourself.

Meow...

Meow...

Meow, meow...
"A fox, interesting... so there is still hope!"

Very well. You can come along if you promise to behave yourself.

Hold on tight...

Meow.
PERFECT, I STILL HAVE TIME!

HUARRGHH!!
I HOPE I'M NOT TOO LATE...

MEOWW...

HERE WE GO!
KOSEI ONO
JAPAN

Kosei Ono translated Art Spiegelman’s Maus and Joe Sacco’s Palestine into Japanese and teaches subjects such as manga, anime and history at several universities in Japan. In 2006, he was awarded the Tezuka Osamu Cultural Prize for his many years of work introducing comics from abroad to Japan and as a commentator of manga. Similar to his love of hot air ballooning, he enjoys the different perspectives that comics offers to the world. He also likes ice-cream and chocolate.

J.M. KEN NIIMURA
SPAIN
www.niimuraweb.com

J.M. Ken Niimura is an artist whose work has been used in diverse publicity campaigns. The winner of several prizes, he has released comics in Spain and his work has also been published in Belgium, France, Italy, Japan, the UK and the USA. Along with American writer Joe Kelly, he is the creator of the graphic novel I kill giants and has participated in the Lingua Comica international collaboration project. He develops comic workshops in France and Spain. Pasta is always the main dish in all of his meals.

DAE-JOONG KIM
KOREA
www.blog.naver.com/saicomics

Kim Dae-Joong (金大中) was born in 1974 in Busan, Korea, and grew up in Seoul. He majored in graphic design and established alternative comic book publisher Sai Comics in 2002. His comic book, Pleasant Memories of Dick City, was the first book to be published by Sai Comics. He has published 65 comic books.
TITUS ACKERMANN
GERMANY
www.titusillus.com

Titus Ackermann was born in 1970 in Basel, Switzerland. He is a founding member of the artist group MOGA MOBO. He studied at the Academy of Fine Arts under Professor Heinz Edelmann and at the Macintosh School of Art in Glasgow. He has lived and worked since 1999 as a freelance illustrator, children’s book author and character designer in Berlin. He has edited, compiled and published over 100 comics and children’s books, many of them with MOGA MOBO. He has won several awards for his work, such as the “100 Best Posters”, Berlin, at the Bologna International Children’s Book Fair and recently, the “Max & Moritz” for the best German comic for Moga Mobo Volume 85.

TANITOC
FRANCE
www.morvandiau-tanitoc.net

Tanitoc is a French comic strip artist, writer and lecturer whose creative practice and theoretical research are interwoven. A graduate from Angouleme School of Art, he is a founder-member of the International Bande Dessinée Society (http://eurocomicart. lupjournals.org/). Tanitoc’s stories have been published by L’Association, Ego comme X, La Pastèque, Les Humanoides Associés, La Chose, Rackham, Les Requins Marteaux and Vents d’Ouest. His latest book Booth will be published by First Second Books (New York).

JIRO TANIGUCHI
JAPAN
www.lambiek.net/artists/t/taniguchi.htm

Jiro Taniguchi was born in 1947 in Tottori Prefecture, Japan. His famous works include Jikenyka Kagyo (Trouble Is My Business), Botchan no Jidai (The Times of Botchan) Aruku Hito (The Walking Man) and Harukanaru Machi e. He is also highly acclaimed in France, where he won the Best Script Award for Harukanaru Machi e at the 2003 Angouleme International Comic Festival. In 1997, his manga ICARE, a story by Moebius, began serialisation and in 2000, it was published in book format by Bijutsu Publishing. He is well-known for his deep interest in foreign comics.
GO HOME: 12 MOVING STORIES

In 12 mini-comics, some of Asia and Europe’s most innovative young comic artists confront what it means to be on the move, by choice or by force. Brought together by the Asia-Europe Foundation, with the aim of using comics to promote greater cross-cultural understanding, Go Home: 12 Moving Stories is the first release of the Asia-Europe Comics Project. As part of the project brief, each comic artist incorporated birds as a symbol of migration. Funny, charming, poignant and disturbing, Go Home: 12 Moving Stories serves as a reminder that ultimately home is wherever we choose it to be.
LINGUA COMICA: GRAPHIC NOVELS FROM ASIA & EUROPE

Since 2006, the comics form has been supported by the Asia-Europe Foundation. This development acknowledges how powerful and successful the global language of comics - the Lingua Comica - can be in bridging cultures and stimulating fruitful exchanges.

Lingua Comica: Graphic Novels from Asia & Europe compiles the works of 14 artists, who were formed into Asian-European pairs. Mythology, daily life, common realities and interests and even socio-political events were some of the sources of their inspiration for these stories.

This book shows what drawings, dialogue and creativity put together can produce, when boundaries, borders and rules are left behind, and when the art of communication using images allows these young creators from Asia and Europe to share personal and universal stories with us.

LINGUA COMICA RELOADED

Lingua Comica Reloaded is the last in the Lingua Comica series of publications and showcases the work of 12 alumni of the Asia-Europe Foundation’s Lingua Comica programme, which tapped on the wide appeal of comics and graphic novels as a platform for cultural dialogue.

Over 60 artists from Asia and Europe took part in one of the three editions of the Lingua Comica residency which were organised in Singapore (2006), London (2007) and Kyoto (2008). To further strengthen the ties built up since 2006, ASEF called on all the participants to propose new collaborations for a spin-off in 2009 which became Lingua Comica Reloaded.

This collection of five comics deals with topics from children’s games to economic crises—topics which affect everyone in an increasingly globalised, interdependent world.
ABOUT THE ORGANISERS

The Asia–Europe Foundation (ASEF) promotes greater mutual understanding between Asia and Europe through intellectual, cultural and people-to-people exchanges. Through ASEF, civil society concerns are included as a vital component of deliberations of the Asia–Europe Meeting (ASEM*). ASEF was established in February 1997 by the participating governments of ASEM and has since implemented over 500 projects, engaging over 15,000 direct participants as well as reaching out to a much wider audience in Asia and Europe.

www.asef.org

* ASEM now brings together 46 member states (Australia, Austria, Belgium, Brunei Darussalam, Bulgaria, Cambodia, China, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Indonesia, India, Ireland, Italy, Japan, Korea, Laos, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, the Netherlands, New Zealand, Pakistan, the Philippines, Poland, Portugal, Romania, Russia, Singapore, Slovakia, Slovenia, Spain, Sweden, Thailand, United Kingdom, Vietnam) plus the European Commission and the ASEAN Secretariat.

www.aseminfoboard.org

京都国際マンガミュージアム

Kyoto International Manga Museum

Under a joint project of Kyoto City and Kyoto Seika University, the Kyoto International Manga Museum was established on the site of the former Tatsuike Primary School, thanks to the deep understanding and active cooperation of local residents. The Museum was developed based on the concept of Public-Private Partnership (PPP). The development plan was formulated jointly by the City and University, and the land and building were provided by the City. Under supervision by the steering committee consisting of representatives from the City and University, the University will manage and operate the Museum, making full use of its research accomplishments and accumulated know-how. The Museum will collect, preserve and exhibit manga and animation materials with cooperation of the City and University. Collected materials will be used for systematic research and studies. Through research and other manga-related activities, the Museum is expected to contribute to various areas, including lifelong learning, tourism promotion, human development and the creation of a new industry. The Museum is also expected to contribute to cultural activities of local communities in various ways. The Museum has been attracting a great deal of attention as a pioneering project that provides an example that could be followed in other regions.

www.kyotomm.com/english
For the third edition of ASEF’s *Lingua Comica* programme (2008), 14 emerging comic artists from across Asia and Europe came together to interpret the theme of “East Meets West”. The creative mingling of their artistic backgrounds and experiences produced the seven stories which form *Lingua Comica Fuse*.

Covering topics as different as travel, memory, modernisation and food, these stories bring a unique artistic perspective to common issues that affect people in Asia and Europe. Within each story, the dialectic between the “East” and the “West” shows the nuances of the different cultures and traditions of these two regions.

An innovative experiment in cross-cultural dialogue and collaboration, ASEF’s *Lingua Comica* programme was ground-breaking in the field of comics and graphic novels. Different pairs of Asian and European artists were asked to produce a story by exchanging ideas and working through blogs and emails to bridge their geographical distances. The collaborative storytelling has won them prizes and recognition from their peers in the field.