



Ediciones La Cúpula was born in 1979 with the launching of the first issue of the monthly comic magazine El Víbora, the flagship of our publishing house for many years. Its pages put on the map names well known today in the Spanish comic scene (Max, Gallardo, Nazario, Martí...), many of them subsequently awarded with national and international awards and with whom we still have a close friendship.

The great acceptance of the readers allowed the publication of the first collections of albums that compiled the most interesting stories published in the magazine, so we soon bet firmly on the graphic novel, counting in our catalog with authors such as Peter Bagge, Daniel Clowes, Charles Burns or the Hernandez brothers, generational relay of classic underground comic authors like Robert Crumb or Gilbert Shelton.


Ediciones La Cúpula has always supported the Spanish comic, but always having an eye on comic from all around (Ralf König, Chester Brown, Étienne Davodeau, Camille Jourdy, Hideshi Hino...). In addition, encouraged by our strong vocation as a source of new voices, we always follow closely the work of young talents in whom we believe, or in amazing projects (Voltio, Nimio, La Cruda magazines...) and we always help them to grow page by page.

This deep love for comics has served as a guide for more than forty years ... and we still have a long life ahead of us!

**ESPADA****Anabel Colazo****Graphic Novel****Hardcover****17,4 x 23,3 cm, color, 188 p.****ISBN: 978-84-18809-17-0****PVP: 22,90 €****On sale since 17th February 2022****SOLD TO FRANCE AND USA**

There was a time when everyone had access to magic, until a dispute over power brought in a demon from another world, destroying everything... or so the legend goes. However, there is another very different apocryphal version, according to which a hero, carrying a sword, came to the kingdom to guide and protect them all. But who was that hero and what became of him? Why is the queen now the only person capable of using magic? Attracted by all these enigmas of the past, Ania, heiress to the throne by imposition, will try to find out what really happened and what is true in these facts... now that she has just found a mysterious sword.

Anabel Colazo was born in Ibiza in 1993, studied Fine Arts and twenty-two years later debuted in the comic with *El cristal imposible*. Her first graphic novel, *Encuentros cercanos* (2017), a story about the UFO phenomenon, deserved two nominations at the 2017 Comic Barcelona. After that Ediciones La Cúpula published *No mires atrás* (2019) and *Espada* (2022). Her work has been published in France and Germany.



OJALÁ COMPRENDIERAN QUE NO LE
DESEARÍA A NADIE ESTAR EN MI PELLEJO.
CAMBIARÍA TODO ESTE PODER QUE ME DIO
LA REINA Y QUE NUNCA BUSQUÉ CON TAL
DE RECUPERAR A MI VERDADERA MADRE.

AUNQUE EL PLAN DE LA REINA ERA OTRO...
LAS COSAS NO SALIERON COMO ELLA ESPERABA.
Y ASÍ ME VI ATRAPADA EN ESTA SITUACIÓN.

ELLA DECÍA QUE, CON VOLUNTAD, YO
APRENDERÍA A CONTROLAR LA MAGIA,
PERO DE MOMENTO NO HABÍA SUCEDIDO
TAL COSA.



LA HISTORIA DE LOS GEMELOS CUENTA QUE ESTOS SE PELEARON POR UNA ESPADA MUY PODEROSA, Y ACABA CON LA LLEGADA DEL DEMONIO DESTRUCTOR.



PARA MÍ, TODO ESE CUENTO NO ERA MÁS QUE UNA PATRAÑA CREADA EN PALACIO PARA QUE LA GENTE NO SE CUESTIONARA POR QUÉ LA REINA ERA LA ÚNICA PERSONA CON PODERES MÁGICOS. ¿DE DÓNDE PENSABA LA GENTE QUE LA REINA HABÍA OBTENIDO SU PODER? ¿DE VERDAD CREÍAN QUE ERA INNATO?



SIN EMBARGO, EN LOS GRABADOS DE LAS RUINAS SE HABLABA DE OTRO ELEGIDO: UN HÉROE QUE ENSEÑÓ A LA GENTE A UTILIZAR LA MAGIA.

ESTE BLANDE UNA ESPADA, SIMILAR A LA QUE YO ENCONTRÉ, CON LA QUE DEFENDERÍA AL PUEBLO DE LA AMENAZA DE UN DEMONIO.



EN AMBAS VERSIONES HABÍA UN DEMONIO Y UNA ESPADA.

**NO MIRES ATRÁS****Anabel Colazo****Graphic Novel****Softcover with flaps****15 x 20,5 cm, color, 132 p.****ISBN: 978-84-17442-53-8****PVP: 16,50 €****On sale since 14th November 2019****SOLD TO FRANCE AND GERMANY****FILM RIGHTS SOLD****WHAT'S BEHIND THE CREEPYPASTA PHENOMENON?**

Blanca knows that ghosts do not exist. Nor the aliens. None of that exists. There is his friend Eric, there is Sam, whom she had not seen for three years and there is also Cookiefire, who reads cheesy manga and is a star on YouTube.

Blanca distinguishes very well what is real and what is not, but then there is that creepy being that appears and that no one else can see. Could it be some kind of warning?

At the moment, what looked like it was going to be a normal day has ended up with a macabre find: the corpse of a girl on the beach.

Anabel Colazo was born in Ibiza in 1993, studied Fine Arts and twenty-two years later debuted in the comic with *El cristal imposible*. Her first graphic novel, *Encuentros cercanos* (2017), a story about the UFO phenomenon, deserved two nominations at the 2017 Comic Barcelona. After that Ediciones La Cúpula published *No mires atrás* (2019) and *Espada* (2022). Her work has been published in France and Germany.



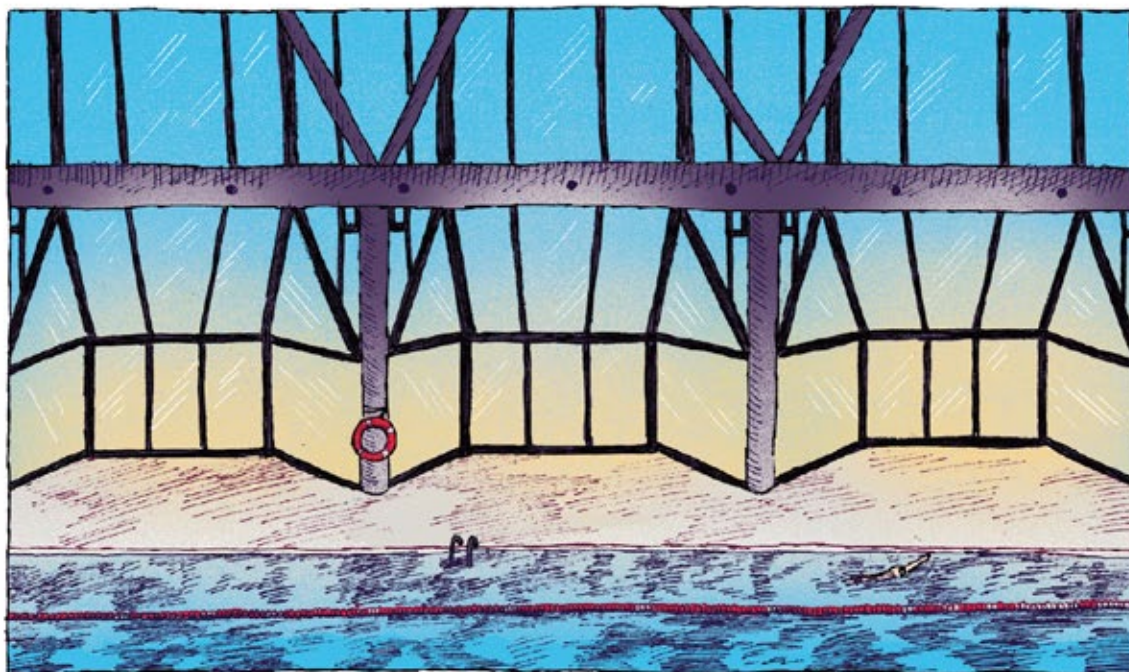
YA ESTAMOS EN OCTUBRE, COMIENZA A SENTIRSE EL FRÍO.
EL MAR ESTÁ IGUAL DE TRANQUILO QUE AQUEL DÍA...



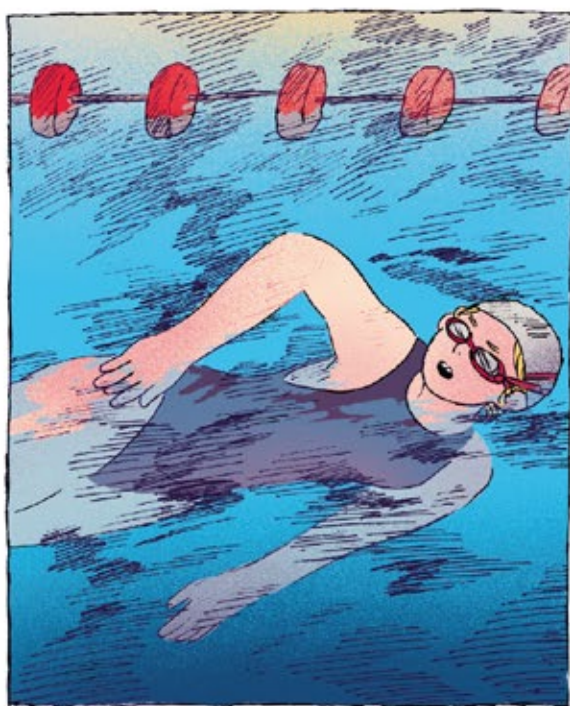
LAS FOTOS NUNCA REFLEJAN LA REALIDAD, TODO
SE VE MUCHO PEOR. PERO ESPERA UN MOMENTO...



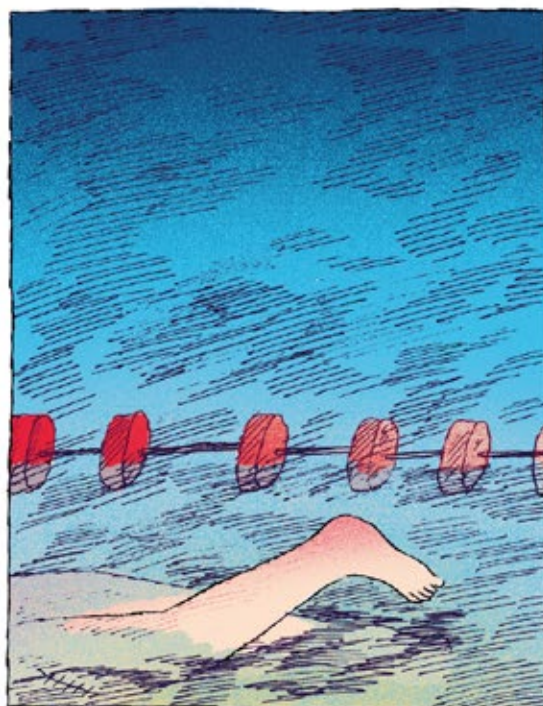




CUANDO NO TENGO NADA QUE HACER Y TODAVÍA QUEDAN DÍAS POR DELANTE PARA VOLVER AL BAR, ME OBLIGO A IR A NADAR. UNA VEZ EN EL AGUA, MI MENTE SE QUEDA EN BLANCO.



BRAZO IZQUIERDO, BRAZO DERECHO, UNO, DOS, TRES, CUATRO...



LA CLAVE ES MANTENER EL RITMO DE LA PATADA. SIEMPRE SE ME DIÓ BASTANTE BIEN.

**CARNE DE CAÑÓN**

Aroha Travé

Graphic Novel

Softcover with flaps

12 x 18,4 cm, B/N, 228 p.

ISBN: 978-84-17442-36-1

PVP: 12,90 €

On sale since 7th March 2019

SOLD TO FRANCE**CÓMIC BARCELONA, SALÓN DE TENERIFE 2020, SALÓN DE CÓMIC DE VALENCIA 2020 AND ACDCÓMIC 2020 AWARDS**

Everything happens in the borough. And nothing is good. Yanira and Kilian are still brats but they are ready for the worst. And the worst is about to happen.

Kilian banged his head with the edge of the table and now he is bleeding so much that you can almost see his cerebellum. Yanira, his older sister, comes up with the help of the smelly heavy metal guys from next door. Jose, meanwhile, remains abducted by his piano toy. A battery piano toy. A fucking piano toy.

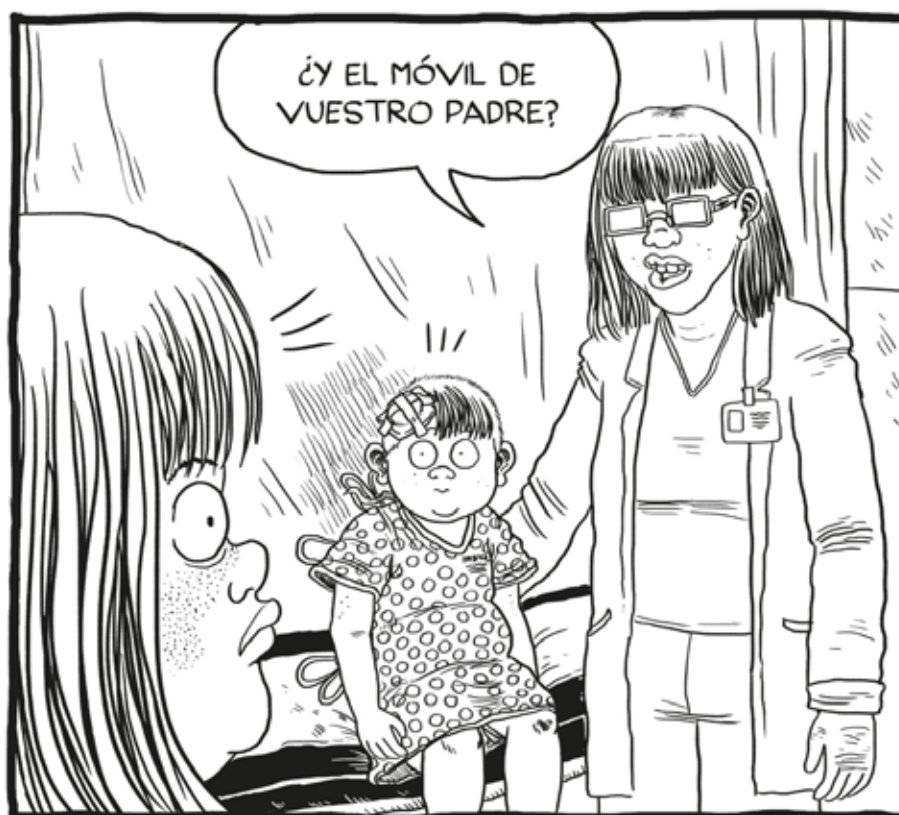
This is how *Carne de cañón* begins. And the only sure thing is it ends up badly.

Aroha Travé (Terrassa, 1985) is a domestic collaborator of Ediciones La Cúpula, where she has worked as an illustrator, altar boy and exemplary human person. Her vibrant drawing style, under the influence of the most indomitable voices of the underground, has been seen in the pages of *Voltio* magazine, although his authentic debut is this funny and fierce book overflowing with pathetic, endearing and a bit bastards human beings.

CARNE DE CAÑÓN



Capítulo I. Billy Caracortada



**DOS MONEDAS****Núria Tamarit****Graphic Novel****Hardcover****17,3 x 23,8 cm, color, 128 p.****ISBN: 978-84-17442-34-7****PVP: 18,90 €****On sale since 21st March 2019****SOLD TO FRANCE, ITALY,
GERMANY AND JAPAN**

Mar, a European teenager, travels to Senegal with her mother, who works on the project to build a library and a radio station in a village of farmers and fishermen in the north of the region. Used to the comforts and dynamics of the so-called first world, as she acclimatizes to the rhythms and culture of the place, she will become aware that half of her luggage was topical, prejudice and ignorance.

There, Mar will discover a sensual and hospitable culture, a landscape of unusual beauty and a society with very specific problems and subject to serious political imbalances, but also oblivious to many of our daily servitudes. She realizes that Africa only needs to be listened.

Dos monedas, awarded with the first València Graphic Novel Prize, is the colorful look of the illustrator Núria Tamarit to a part of the African reality, as vast and complex as fascinating in its particularities.

Núria Tamarit (Villa-Real, 1993). Graduated in Fine Arts. She has exhibited in the Solent University of Southampton (United Kingdom). Co-founder of Nimio (awarded as best fanzine at 2016 Comic Barcelona), she has published *Duerme pueblo* (Ediciones La Cúpula, 2016) with Xulia Vicente, *Avery's Blues* in collaboration with the screenwriter Angux, and *Loba boreal* and *El enebro* as solo author.

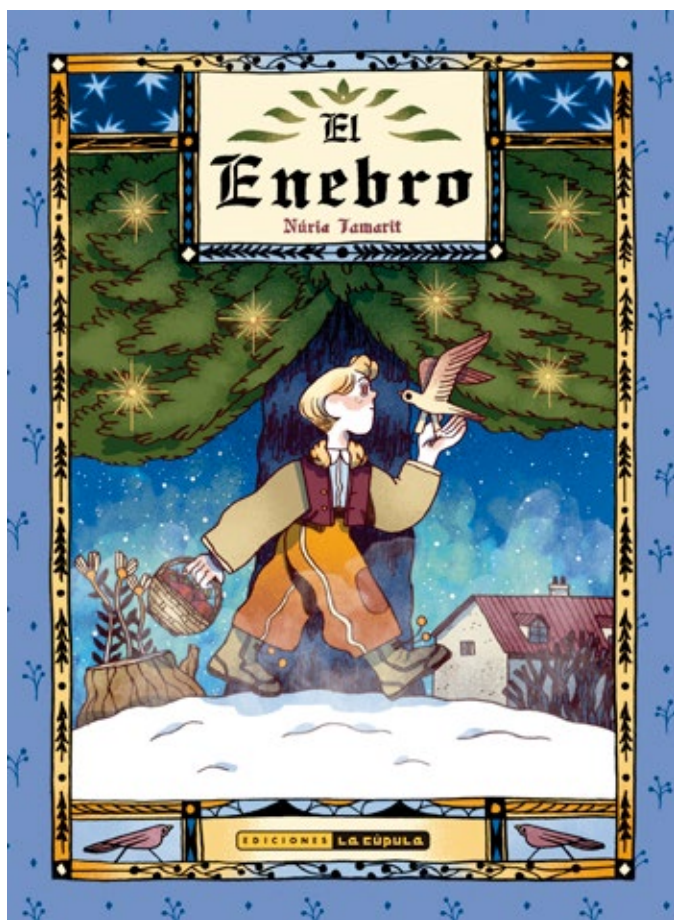




DIME, ¿TE GUSTARÍA QUEDARTE AQUÍ?

MAR, ES MI PAÍS EL QUE NO ME DEJA MARCHARME.



**EL ENEBRO****Núria Tamarit****Graphic Novel****Hardcover****17 x 23,2 cm, color, 72 p.****ISBN: 978-84-17442-86-6****PVP: 14,90 €****On sale since 27th May 2021****SOLD TO FRANCE AND GERMANY**

Juniper fruit has medical and culinary uses, but its primary nature is bitter.

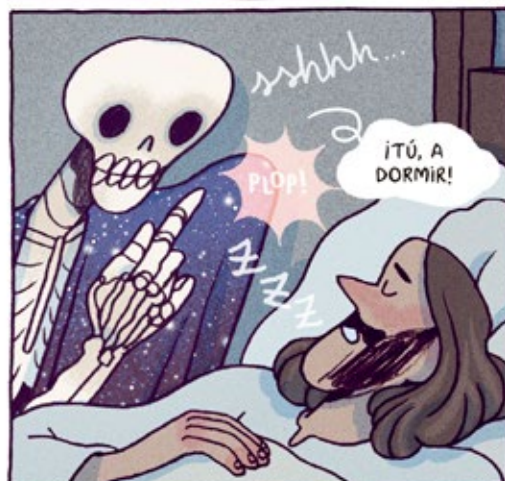
Anja fervently wants to have a child red as blood and white as snow, and for this she is willing to give her own life. In tragedy, her husband Jacob might be able to remake his, but...what if his new wife wanted another child and disowned the first?

Núria Tamarit sets her sights on the cruel and wonderful tale that the Grimm Brothers collected from popular tradition more than two hundred years ago.

Something terrible is coming.

Núria Tamarit (Villa-Real, 1993). Graduated in Fine Arts. She has exhibited in the Solent University of Southampton (United Kingdom). Co-founder of Nimio (awarded as best fanzine at 2016 Comic Barcelona), she has published *Duerme pueblo* (Ediciones La Cúpula, 2016) with Xulia Vicente, *Avery's Blues* in collaboration with the screenwriter Angux and *Giganta* in collaboration with JC Deveney. Her work has been translated into French, Italian, German and Japanese.





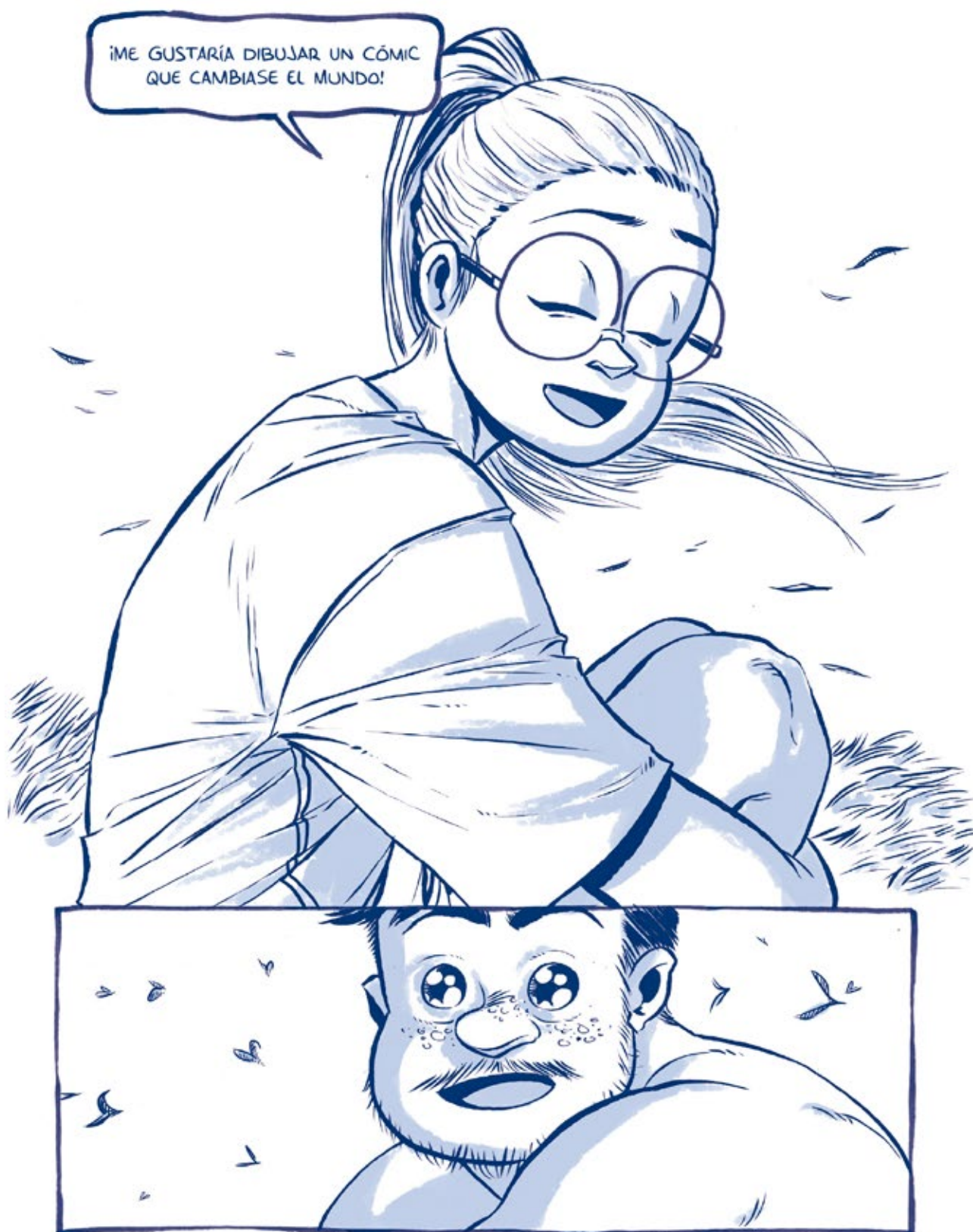
**EN CAMINO****José Ángel Ares & Paco Hernández****Graphic Novel****Softcover with flaps****17,2 x 24 cm, color, 172 p.****ISBN: 978-84-17442-94-1****PVP: 18,90 €****On sale since 17th June 2021****SOLD TO USA****THE GRAPHIC NOVEL OF THE CAMINO DE SANTIAGO**

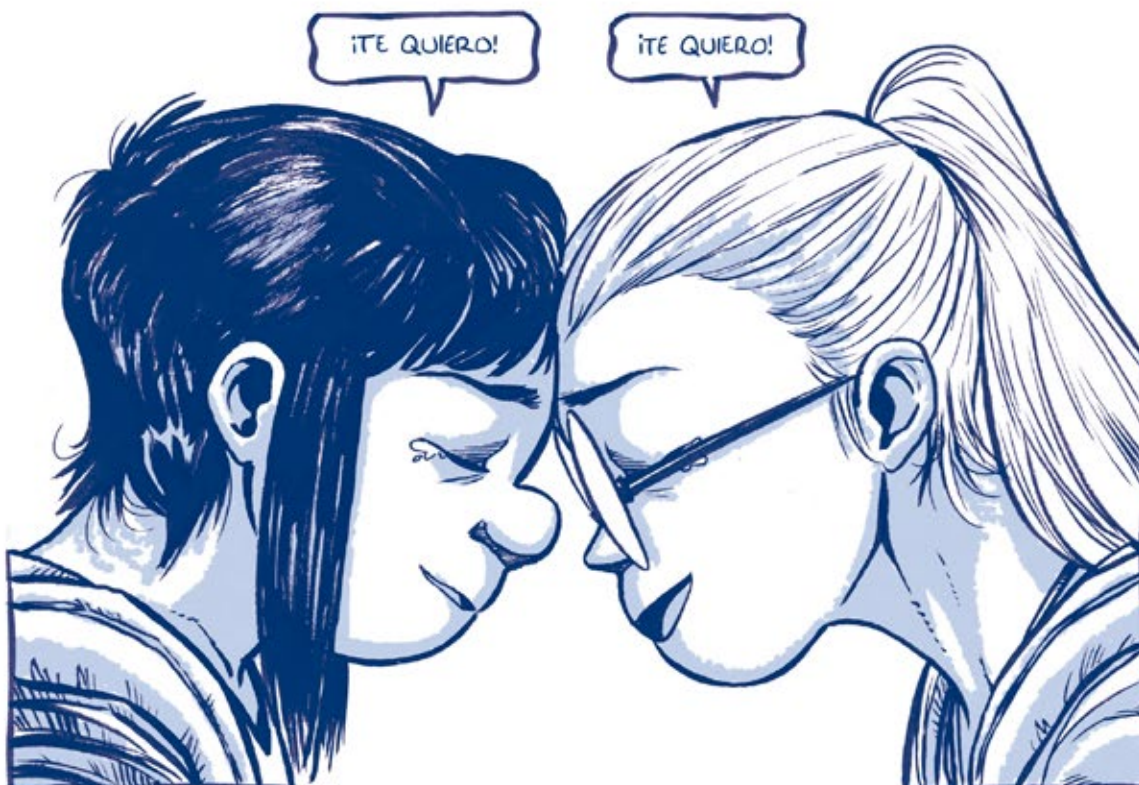
Emma, a comic artist in her thirties, has just dumped her partner and, guided by an impulse, she stands in Roncesvalles with her eyes fixed on Santiago de Compostela.

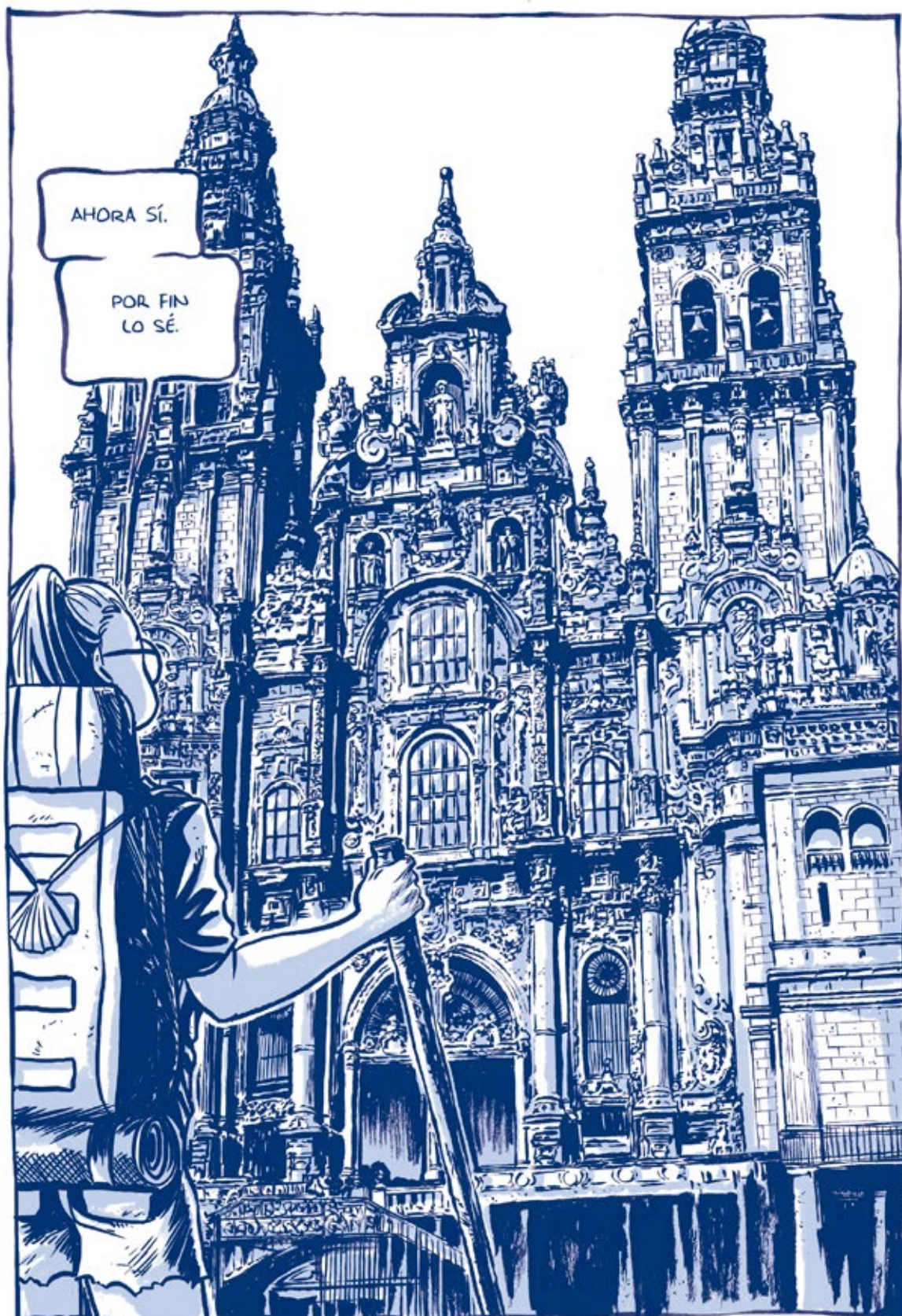
As the days go by —and accompanied by the occasional unexpected blister—, she will realize that the path she walks brings her closer and further away from everyone around her, that the weight of the backpack is not only filled by twenty kilos of clothes and the two pans that she carries inside, and that what she thought would be simply to walk and put kilometers on her back, will become a learning experience, not only because of the people she will cross along the way, but because of everything she will discover about herself.

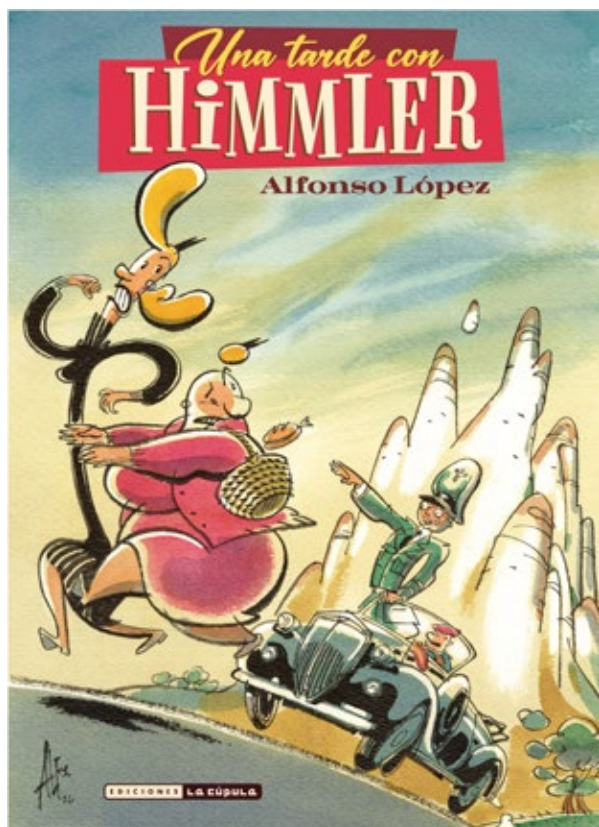
Paco Hernández (Lleida, 1977) is a doctor in Marketing and Audiovisual Communication, scriptwriter and popularizer of comics, a medium in which he debuted in 2011 with *El Arca de las Historietas*. After *Rosa and Javier* (2013), in 2014 *The Cartoonist* came to light, with drawings by Daniel Cardiel. *En camino* is his third graphic novel and his second collaboration with José Ángel Ares.

José Ángel Ares, cartoonist born in Bilbao in 1979. Since 2011 he has made the covers and interiors of the children's books *As Aventuras do Apalpador* and combines his work in comics with film and television storyboarding. In 2013 he drew his first graphic novel, *Rosa y Javier*, for which he forms a tandem with Paco Hernández, and this will be followed by *Bitcoin: LCDSN*, *Independencia?* and the two adventures of *El Rey de la Carretera*, with a script by Josep Busquet.







**UNA TARDE CON HIMMLER****Alfonso López****Novela gráfica****Cartoné****17,4 x 24 cm, color, 112 p.****ISBN: 978-84-18809-47-7****PVP: 19,90 €****On sale since 3rd November 2022**

It is 1940. Franco's Spain receives with honors Heinrich Himmler, head of the German SS who in those days visits the peninsula with the hope of finding the definitive clue to find the Holy Grail. Around him, a network of intrigues and goings-on portrays the moment, the era and the circumstance.

Winston Churchill, Doña Urraca, Ian Fleming, grandfather Cebolleta, Josep Pla, the reporter Tribulete, Francesc Cambó, the Gilda sisters or the Marx brothers, Juan March and a long list of stellar guests populate this book where the most galloping fiction and the truthful reality come together to give rise to an espionage satire loaded with reason and common sense.

With a weightless and radiant drawing, a line that is windy and a rhythm for comedy that drinks from the most glorious classical sources, Alfonso López hovers over the secret corners of our recent history.

Alfonso López (Lérida, 1950) began as a cartoonist when he was barely twenty years old. He published comic strips in mythical headers such as *TBO*, *El Papus* or *El Viejo Topo*. He directed publications such as *Cul de Sac* or *Más madera!* and contributed pages to others such as *Rambla*, *Titanic*, *Caníbal*, *Cimoc*, the French *Fluide Glacial* or *El Jueves*. Throughout his long career he will be seen in dozens of magazines and newspapers such as *Cavall Fort*, *La Vanguardia*, *El Periódico de Catalunya*, *Avui*, *Diari de Barcelona* or *Público*. He has to his credit albums such as *Asesinato en la mezquita*, *Color café*, *La saga de Chaves*, *Silencios*, *la juventud del Capitán trueno*, *Estraperlo y tranvía*, *Políticamente incorrecto*, *Malvados e imbéciles* or *El solar* (Ediciones La Cúpula, 2017), winner of the Award Junceda. Together with Pepe Gálvez and Joan Mundet, he signed the book *Miguel Núñez: mil vidas más*, which in 2011 won the National Comic Award of Catalonia.

VERANO DE 1940. MIENTRAS LOS EJÉRCITOS DE LA ALEMANIA NAZI AVANZAN POR UNA EUROPA RENDIDA A SUS DIVISIONES PANZER, EN ELS ENCANTS, EL MÁS POPULAR DE LOS MERCADOS DE OCASIÓN DE BARCELONA...



¡SI ES QUE ESTAS COSAS SOLO ME PASAN A MÍ!

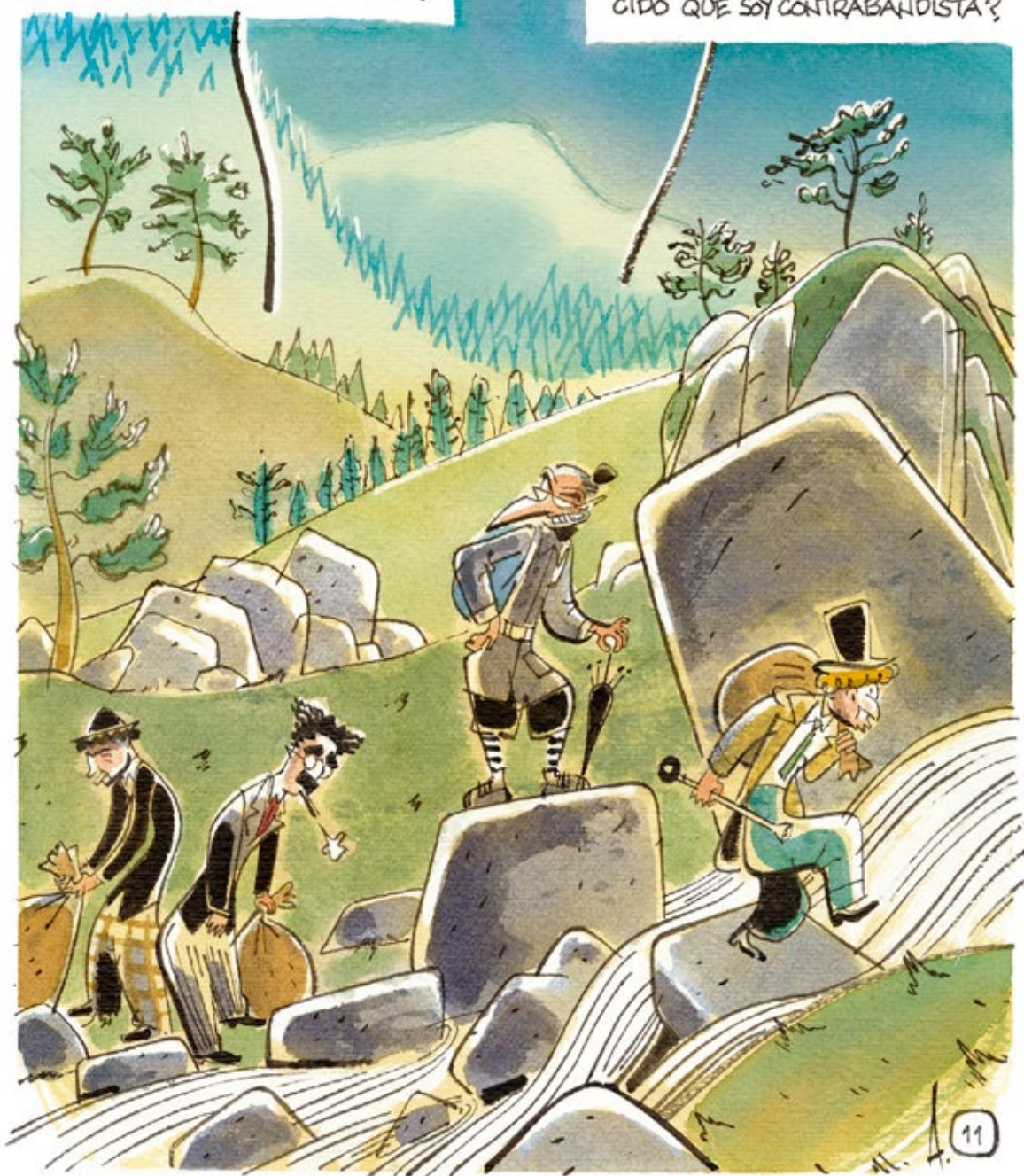
SIEMPRE ME ENAMORO DE QUIEN NO DEBO, Y LUEGO, ¡HALA, SI TE HE VISTO NO ME ACUERDO...!

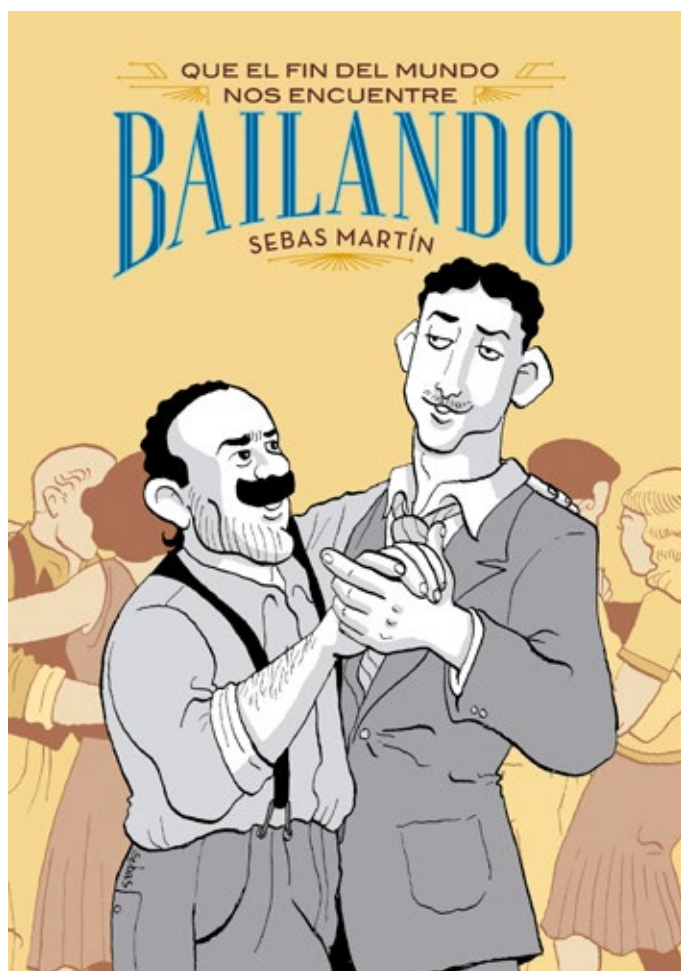


VOLVEMOS A BAJAR. ESTA VEZ A LOS
PIRINEOS, DONDE UNOS TIPOS INTENTAN
PASAR CLANDESTINAMENTE A ESPAÑA.

DISCULPE, SRA. CONTRABANDISTA,
PERO ¿TODO EL CAMINO ES ASÍ?

ES LO QUE TIENE VIAJAR EN
TERCERA Y... ¿CÓMO HAN DEDU-
CIDO QUE SOY CONTRABANDISTA?





**QUE EL FIN DEL MUNDO NOS PILLE
BAILANDO**

Sebas Martín

Novela gráfica

Rústica con solapas

17x24 cm, b/n, 212 p.

ISBN: 978-84-18809-55-2

PVP: 18,90 €

On sale in February 2023

Barcelona, November 1935. The Republic is in a compulsive heyday. Federico Garcia Lorca visit the city, the mythical Paral·lel has not yet entered in decline and the places of the so-called Barrio Chino enjoy such fame that they appear in the press international and are frequented both by workers as by bourgeois and aristocrats from all over Europe, hungry for emotions. And in this environment, Tomás, a deserving young man in a textile workshop in Poblenou neighborhood that has earned the title of “Manchester Catalan”, and Basilio, seasoned and eternal aspirant to professional boxer, who earns his living with more diverse jobs, coincide, know each other and live a story told from his own voice, the voice of common people: the workers who broke their backs from sunrise to sunset for a meager salary.

This is not a story about a gentleman who gives give rein to his “weakness” with an inferior, nor a chronicle of the lumpen and the underworld, although both appear. It is the story of simple people who they lived their feelings as best they could in a time when his love was not a crime, but not it was socially accepted, all long before that words such as gay, queer or LGTBI, without knowing that months later, everything was going to change... for the worse.

Winner of the Casal Lamda comic (1999) and Serra i Moret (2000) awards, **Sebas Martín** has collaborated with *El Observador*, *Nois*, *Zero*, *Shangay*, *Gay Barcelona*, *Destinos* and *Toyland*.

As a gentleman of a certain age, although still not solvent, he has to his credit a lot of published graphic novels, among which the tetralogy *Estoy en ello*, *Aún estoy en ello*, *Los chulos pasan pero las hermanas quedan*, *Yo lo vi primero* y *Mi novio, un virus y la madre que me parió*, published along with *Ideas de Bombero*, *Kedada*, *No debí enrollarme con una moderna*, *Demasiado guapo* y *El corazón entre las piernas* at Ediciones La Cúpula.







MANICOMIO. A TRUE STORY
Montse Batalla (writer) & Xevídom
(illustrations)
Graphic Novel
Softcover with flaps
17 x 23 cm, B&W, 172 pages
ISBN: 978-84-17442-29-3
PVP: 16,00 €
On sale since January 24th 2019

Clara is 19 years old, studies second in History, has a parcial-time job as a bartender in a bar and has a on and off relationship with Pau. She considers herself a lively girl and her life goes through the normal worries and joys of her age. Until suddenly the first symptoms appear: Insomnia. Fatigue. Lack of concentration. Emotional block Fear.

Manicomio (“Asylum”) is a first-hand testimony (Montse Batalla’s true story) that mixes denunciation, disclosure and consolation. The detailed chronicle of what happens when a mental disorder makes an appearance in a normal life and at the same time the staging of the terrible consequences of a wrong diagnosis.

Xevi Domínguez “Xevídom” (Vic, 1982) draws since his earliest childhood and has matured his style in Spanish comic contests such as Zona 84 or Creepy, of which he will be a finalist on a couple of occasions. In 2010 his cartoon “Conviure”, with a script by Montse, receives the Spanish comic award Serra i Moret, and that’s when the couple begins to consider the possibility of a four-hand graphic novel that could be called *Manicomio*.

Montse Batalla (Ripoll, 1975). Student of philology, in love with art and enthusiast of Romanesque, forms a creative team with her sentimental partner, Xevi Domínguez, in the illustration studio that both currently share in Calldetenes (Barcelona). *Manicomio* is his first major work as a screenwriter, a brave example of autobiographical literature where she recounts the circumstances surrounding her entry into a mental institution.



NO, SOMOS
AMIGOS.

TÚ ERES SU
NOVIO, ¿NO?

¿QUÉ LE HA
PASADO?



HACE
NOCHES QUE
NO DUERME
Y HOY AL
LEVANTARSE
NO PODÍA
HABLAR,
POR ESO LA
HE TRAÍDO
AQUÍ.



DEBEMOS
INGRESARLA.



LA TENDREMOS EN
OBSERVACIÓN HASTA
DIAGNOSTICARLA.



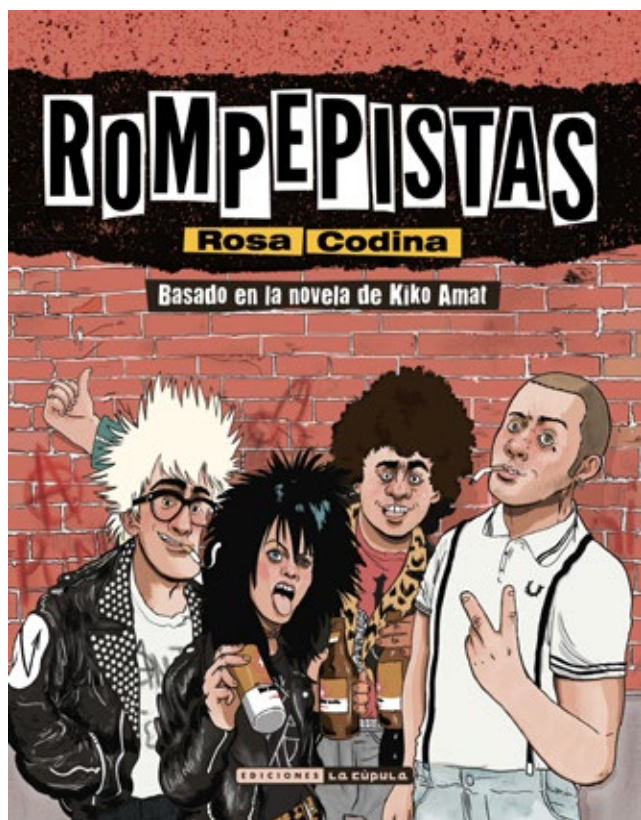
LLAMAREMOS
A SUS PADRES.

ESTARÁ EN LA
SALA DE ESPERA
HASTA QUE HAYA
UNA CAMA LIBRE.



16 de abril de 1999.



**ROMPEPISTAS****Rosa Codina****Graphic novel****Softcover with flaps****16,4 x 20,9 cm, B/N & color, 232 p.****ISBN: 978-84-17442-54-5****PVP: 21,50 €****On sale since 21st November 2019****SOLD TO USA**

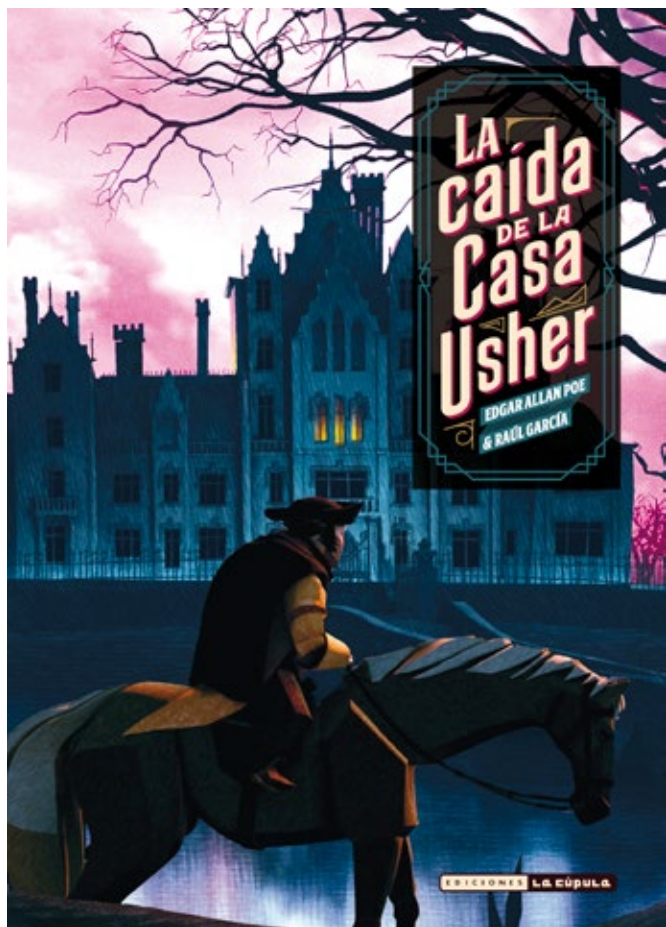
Rompepistas tells the story of a seventeen-year-old punk born in the suburbs of Barcelona during the Summer of 1987. Full of violence, punk rock and reggae, *Rompepistas* is an exciting coming-of-age graphic novel that tells with intensity and great sense of humor the passage from adolescence to early youth exploring friendship and guilt, blood ties, broken promises and the loss of innocence.

Based on Kiko Amat's popular bildungsroman published in 2009 *Rompepistas* is Rosa Codina's first graphic novel and one of the most impressive debuts of 2019.

Rosa Codina was born the same year of 1987 in which the story of *Rompepistas* develops. She did it in Ordal, a town in Alto Penedés, in the province of Barcelona, surrounded by vineyards and mountains. Although people there spend their lives in the vineyard, Rosa decided to orient her steps towards the comic and illustration, ignoring all the voices that advised her against drawing as a way of life. *Rompepistas* is her first graphic novel.





**LA CAÍDA DE LA CASA USHER****Raúl García****Graphic Novel****Softcover with flaps****17,4 x 24,4 cm, color, 84 p.****ISBN: 978-84-17442-72-9****PVP: 18,50 €****On sale since October 2020****SOLD TO USA**

The Fall of the House of Usher is the adaptation to the graphic novel format of one of Edgar Allan Poe's stories, which is part of the animated feature *Extraordinary Tales* by Raúl García. For this edition, the consecrated animator translates the cinematographic language into the semantics of the comic, a challenge that has allowed him to reconnect with Poe's prose and transfer his passion for the extraordinary and the dark in a different way, savoring the fascinating way that the American writer has to describe the fall into the abyss of madness.

Raúl García was born in Madrid. Animator, director, producer and film teacher, he came to this profession in a self-taught way, becoming a nomad of animation. Paris, Korea, Ireland, London were cities and countries that led him to work on *Asterix and Caesar's Surprise*, *The Great Adventure of Alvin and the Chipmunks*, *In Search of the Enchanted Valley* and more films, until his debut at the Walt Disney Studios. Thanks to *Who Framed Roger Rabbit?* he became the first Spaniard to work for the big studios. His stroke accompanied, among others, the genius of *Aladdin*, the hyenas of *The Lion King*, the raccoon of *Pocahontas* or *Beauty and the Beast*. Later, he worked for Paramount and other studios until co-directing in Spain *El lince perdido*, winner of the Goya in 2009. Melón Digital SL is his animation production company, from which *Extraordinary Tales*, an adaptation of five stories by Edgar Allan Poe nominated for two Annie Awards, considered the Oscars for animation, and which featured a voice cast that includes Roger Corman, Cornelia Funke, Christopher Lee, Bela Lugosi, Julian Sands and Guillermo del Toro.



¡ESTÁ MUERTA!



MADELEINE
HA MUERTO.



ME HA
ABANDONADO...



**LA FURGO****Martín Tognola & Ramon Pardina****Graphic Novel****Softcover with flaps****16,3 x 22,6 cm, bitone, 180 p.****ISBN: 978-841640096-6****PVP: 16,50 €****On sale since 22nd March 2018****SOLD TO FRANCE AND GERMANY**

La furgo (“The van”) brings us the story of Oso (“Bear”), a citizen of a big city –let’s say Barcelona but could be Paris, London or every big city around the world– who lives on wheels. He has no job and no home because of the economical situation, and he found himself forced to live in his van when he was evicted from his home. The advantages of living on route are several: everything is close, you do not pay rent and you do not have to bear the neighbors. The disadvantages also exist. Living without a destination, for example, makes difficult to find your place in the world.

Oso makes small jobs to survive and takes advantage of the vehicle offering alternative tourist tours around the city showing the tourist the other side of Barcelona, the hidden one, not the glamorous and the cool one. Oso keeps on moving, trying not to sink in his circumstance and driving through life with humor and good vibes. But he is getting older and the energies are not what they used to be. The temporary solution that he found is getting longer and he should start to find ways to go back to a “normal” life. Especially because he has a little daughter, Violeta, who lives with him part-time. He has to make up fantastic situations in order to avoid she realizes how hard the world could be.

La furgo is a tender story of social encouragement where human values get stronger in scarcity, regardless of a social landscape where the average citizen is little more than a living dead.





**FIUUU & GRAAC****Max****Graphic Novel****Softcover with flaps****17 x 24 cm, B/N, 132 p.****ISBN: 978-84-18809-05-7****PVP: 14,90 €****On sale since 21st October 2021****Murdering the Comic?**

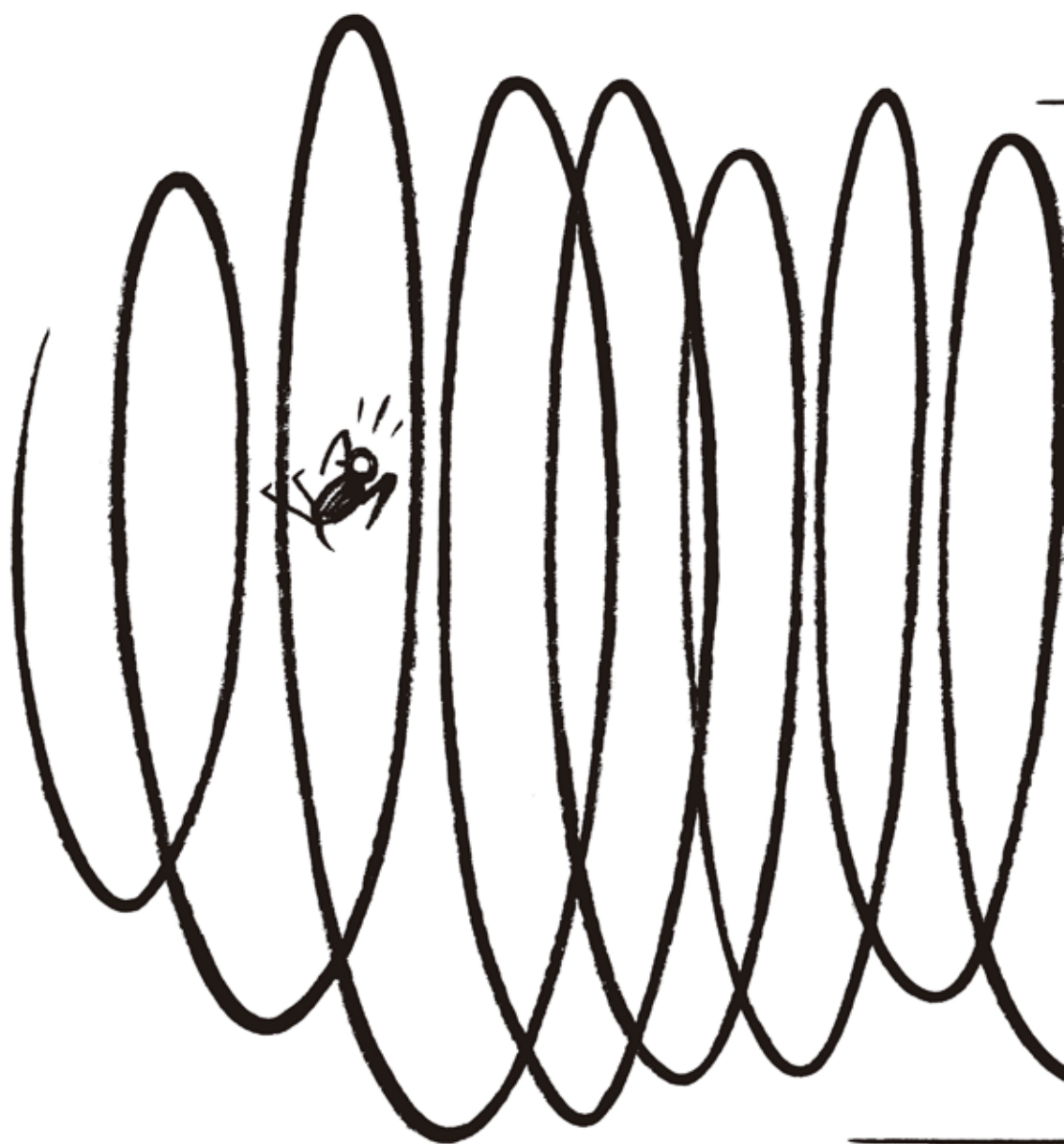
In 1930, Joan Miró furiously proclaimed that Painting had to be assassinated.

Max endorses the mironian proclamation to apply it to the Comic, proceeding to a full-fledged demolition of the mandatory visual scaffolding of comics: vignettes and boxes, speech bubbles and dialogues, backgrounds and details...

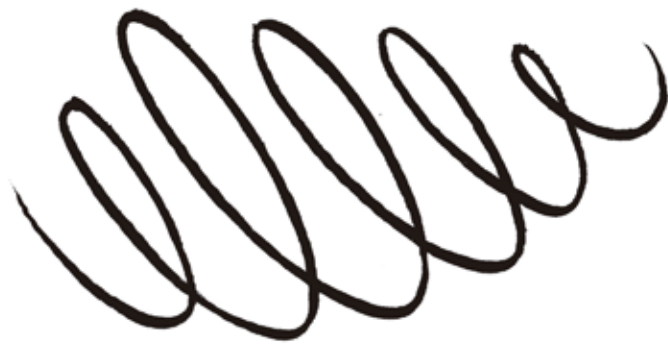
In his rage, Max even kills the Theme, serving us a naked, pointless slapstick.

After *Vapor* (2012) and *Rey Carbón* (2018), Max continues his particular journey towards the atomic nucleus of the Cartoon, this time stepping on the accelerator.

Francesc Capdevila, Max (Barcelona, 1956), comic book author and illustrator, starts in the cartoon within the first Barcelona underground movement on 80's. In 1979 begins to collaborate monthly in *El Víbora* magazine, in which he will develop most of his comic work and from which he will become one of the most recognized Spanish comic authors around the world, with prizes such as the Ignatz (USA, 1999) or the Great Prize of the Barcelona Comic (2000). His illustrations have earned him numerous awards, obtaining, among others, the National Prize for Children and Youth Illustration in 1997, the Junceda Prize in 2004, and in 2007 the first National Comic Prize of the Ministry of Culture, awarded to his work *Bardín El Superrealista*, translated into six languages. One of his latest was *Rey Carbón*, awarded by the Spanish ACDCómic as Best work published in Spain in 2018. Ediciones La Cúpula has published most of his comic work

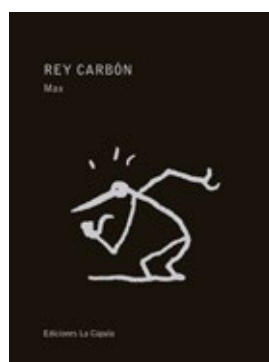
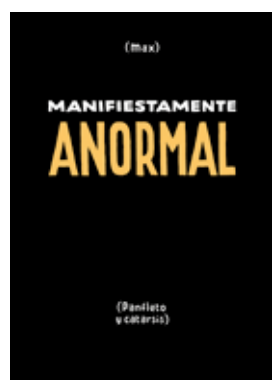








Francesc Capdevila, Max (Barcelona, 1956), comic book author and illustrator, starts in the cartoon within the first Barcelona underground movement on 80's. In 1979 begins to collaborate monthly in El Víbora magazine, in which he will develop most of his comic work and from which he will become one of the most recognized Spanish comic authors around the world, with prizes such as the Ignatz (USA, 1999) or the Great Prize of the Barcelona Comic (2000). His illustrations have earned him numerous awards, obtaining, among others, the National Prize for Children and Youth Illustration in 1997, the Junceda Prize in 2004, and in 2007 the first National Comic Prize of the Ministry of Culture, awarded to his work *Bardín El Superrealista*, translated into six languages. Ediciones La Cúpula has published most of his comic work, and his latest one was *Rey Carbón*, awarded by the Spanish ACDCómic as Best work published in Spain in 2018.

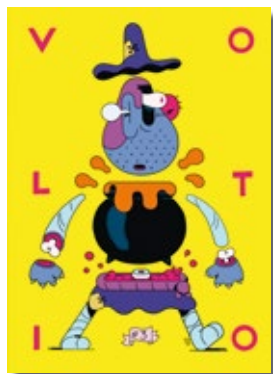
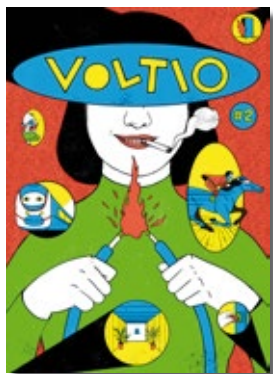
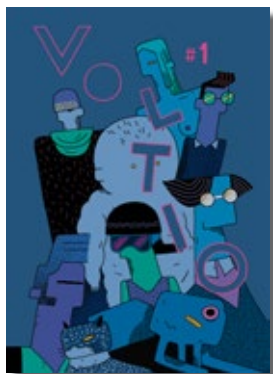


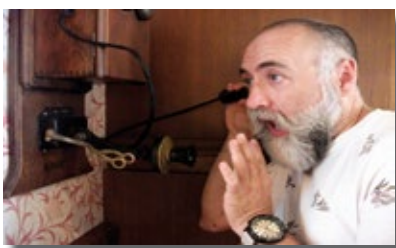


Ana Oncina was born in 1989 in Elda (Alicante), and studied Fine Arts at the Polytechnic University of Valencia, specializing in illustration and animation.

Croqueta y Empanadilla, his first comic, became an instant sales success thanks to his charismatic protagonists and the sensitivity of its author, and was awarded at the 2014 Comic Barcelona with the Readers Award. Since then, she continues working on them (Croquette and Empanadilla 2 and 3, A Christmas with Croquette and Empanadilla) and also in many other projects, such as the coordination of Voltio comic magazine, the illustration of children's books or collaborations with Ikea, Intermon Oxfam or Madrid City Council, so Forbes magazine has chosen it among those under 30 years old most influential in the Art category.

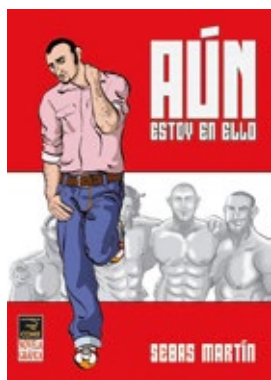
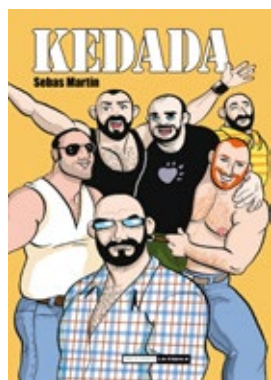
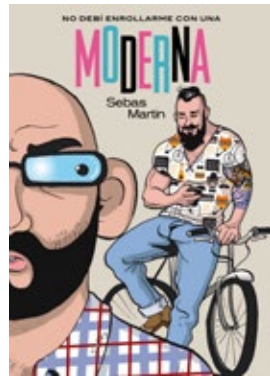
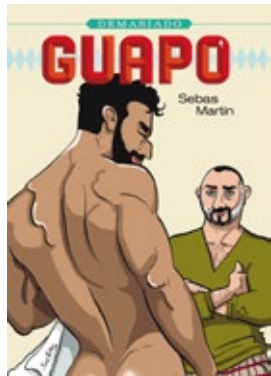
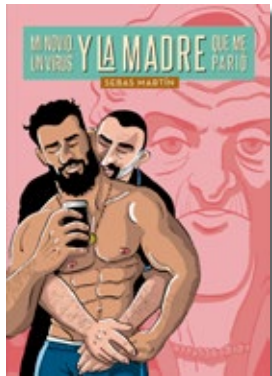
CROQUETA Y EMPANADILLA 1 SOLD TO ARGENTINA, FRANCE, ITALY AND USA. CROQUETA Y EMPANADILLA 2 SOLD TO ITALY.





Sebas Martín wanted from the earliest childhood to tell stories and draw, but since there is no way to earn money, he has performed the most diverse jobs: advertising, TV, radio, hotel industry, circus, warehouse, design... Winner of the Casal Lamda comic book awards (1999) and Serra i Moret (2000) has collaborated in *El Observador*, *Nois*, *Zero*, *Shanghai*, *Gay Barcelona*, *Destinations* or *Toyland* magazines.

As a gentleman of a certain age, although not yet solvent, he has published many LGBTI graphic novels among which are *Estoy en ello*, *Aún estoy en ello*, *Los chulos pasan pero las hermanas quedan*, *Yo lo vi primero*, *No debí enrollarme con una moderna* and *Demasiado guapo*. His last work is *El corazón entre las piernas* (Ediciones La Cúpula, 2018). He has a huge community of LGBTI fans in Spain.

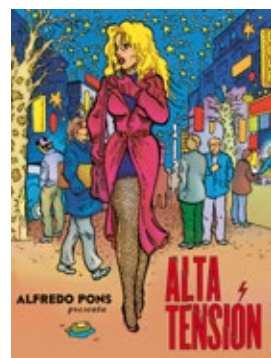
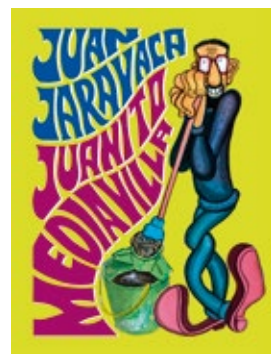
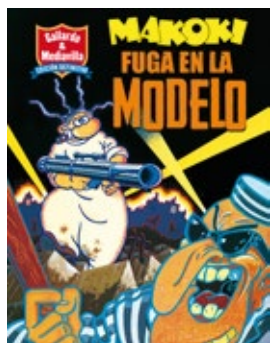
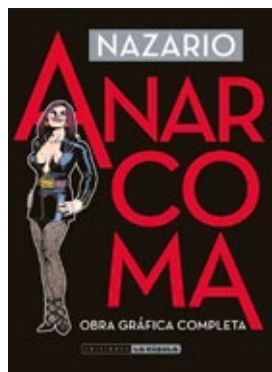




El Víbora was a Spanish comic magazine, published monthly by La Cúpula, which was first published in December 1979 and disappeared in January 2005, after 300 issues and several specials.

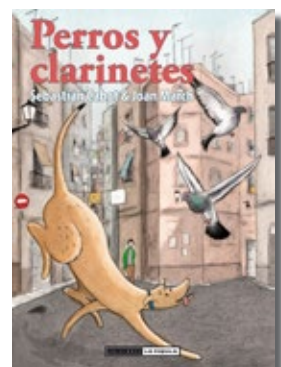
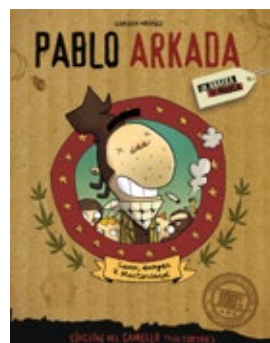
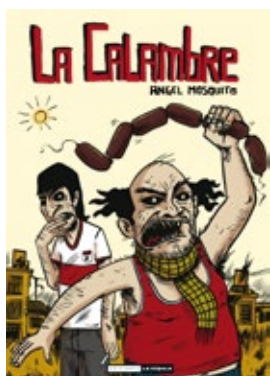
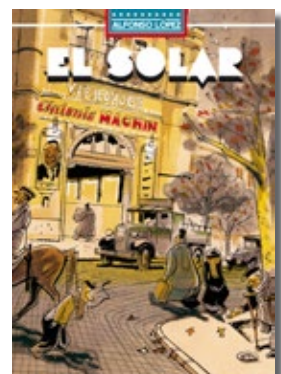
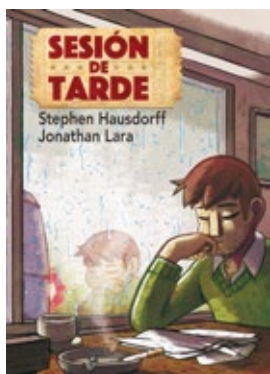
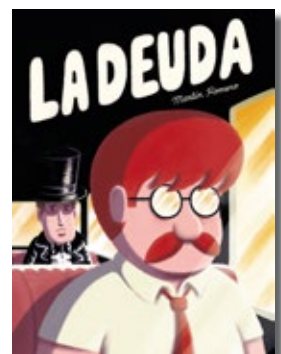
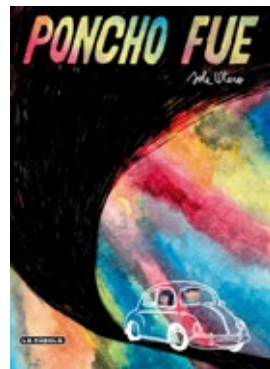
Originally, it brought together a series of authors who had started in the underground scene, such as Gallardo, Mediavilla, Max, Martí, Nazario, Alfredo Pons...but also published the work of key authors of the American underground comic, such as Robert Crumb and Gilbert Shelton; alternatives, such as Peter Bagge, Daniel Clowes and the Hernandez Bros, and many others from abroad.

Many of the series and long stories published in *El Víbora* have been collected lately in albums.



EDICIONES

LA CÚPULA



**Work in Progress****MO. MEMORIA DE UNA VACA**

Based on Bernardo Atxaga's first novel

Pello Varela & Juan Suárez

Graphic Novel

Softcover

Expected by 2024

SOLD TO EUSKERA

Based on Spanish National Literature Awarded Bernardo Atxaga's first novel, MO. Memorias de una vaca, twenty years after its first publication

Mo was born in Balantzategi, a hamlet located in a Pyrenean valley of the same name close to the border. Mo is a cow, a Basque cow. We are in 194... Officially, the war is over, but it will still be difficult for the north wind to open breaks in the dark clouds in the gray sky.

Mo tells us her story. This is the story of a great secret, the secret of the people of the forest and the support they receive from the people of Balantzategi.

Mo tells of her birth, the discovery of *Setatsu* (her inner voice), her first existential questions, her banquets with her peers and the first intrigues at the hands of her great friend La Vache. It is precisely this friendship that pushes them to unravel the fine threads of the plot that surround Balantzategi. They decide to live apart from the rest, keenly observe what surrounds them and stop being stupid herd cows, and it will be precisely this circumstance that saves them from a sad end.

Pello Varela (Vitoria-Gasteiz, 1960) is a film director and screenwriter. Some of his works have been selected at some prestigious festivals, such as the San Sebastián Film Festival (*Coja tú al otro*, 1986) and the New York International Independent Film and Video Festival (*Badaezpada: el corazón afectuoso*, 2007).

Juan Suárez, Zauros (Bogotá, 1990) is a Colombian plastic artist who has developed his work in illustration and, above all, in graphic narration and comics. He has focused his studies on the investigation of the composition of images and creation as a plastic problem. In addition to *MO*, he is currently developing his first graphic novel (*Groto*), with which he won the Graphic Novel Creation Residency in Angoulême (France), from IDARTES.











Work in Progress

**CANCIONES PARA LA CHICA QUE
AL FINAL SE MUERE**

María Simavilla & Nacho López Murria

Graphic Novel

Softcover

Expected by 2024

Marina is thirty years old and has a brain tumor that has put a deadline on her life. Therefore, she has decided to spend one last weekend surrounded by her closest friends. Her youth idol joins the farewell, who has agreed to fulfill her fan's wish. With the landscape of the country house where she grew up as a backdrop, the group will meet to share experiences, expose lies and assume the cards they have had to play.

Canciones para... is an album full of realism, characters who talk about us and melodies that can be heard through its pannels. A work that smells of summer, sleepless nights, fleeting loves and infinite others.

María Simavilla went to the Art School and finally graduated at the USAL Fine Arts Academy (Spain). In the meanwhile, she enjoyed an Erasmus scholarship to study at the Accademia di Belle Arti di Venezia (Italy). She works as a professional illustrator since 2010 in several fields including advertising, audiovisual, children publishing, character design, text books... She worked for Planeta, Edebé, Anaya, Edelvives as children ilustrator (*Penny Berry*, *Minerva Watson*, *Daniel King*, *Mágicos misterios in Chassburgo...*) and she was the autor of the last poster for Feria del Libro de Madrid. She spent a year in Le Maison des Auteurs in Angoulême) working on this project.

Nacho López Murria is an actor, author, theater director, short film director. He was part of the script team of La Caña Brothers, where he had the opportunity to create Circular, Otros Mundos or El momento decisivo, among other projects. He worked at Atresmedia developing programs such as Los Remakers, Tercer Grado: La Casa de Papel and La chica de las series. He founded CanallaCo Teatre, with which he carried out much of his work for eleven years: Desorden, performed at Camden's People Theater in London, Azul #15, No estamos together, Los niños alemanes pintan el cielo de color gris or Manual de las plantas de interior are some of his plays.

In 2022 he published her first novel, *Paris era una rave* (Maclein & Parker), included in Esquire Magazine's 2022 Best Books List.









Work in Progress

DOS PERSONAS

Teresa Ferreiro Peleteiro

Graphic Novel

Softcover

Expected by 2024

This is a comic about two people. One knows how to tell stories, the other doesn't. Both are relevant.

Teresa's father was caught by the Marcha Verde on the Spanish Sahara in a patrol boat near the African coast, where they ambushed him and cost him a year in a hospital. But it was not the first time: at the age of 10 he had been hit by a car and was in a coma for a month; from this accident, he had many consequences, he lost memory and a large part of his vision. He joined the Navy, saw a UFO, and got married for the first time with a shellfish.

Teresa's mother started working at age 16 as a nurse. Her progressive mentality for a woman of her time caused her more than one clash with her colleagues. Her desire to see the world and her black belt in taekwondo convinced her that it was a good idea to hitchhike around Spain in the eighties with her sister, and among other adventures, an elderly man decided to kidnap them so he could bring in a stash of cocaine and a weapon in the Basque Country of the Years of Lead.

Teresa's parents did everything the other way around. They built a house, had a daughter, went on their honeymoon and got married. This is the story of their lives.

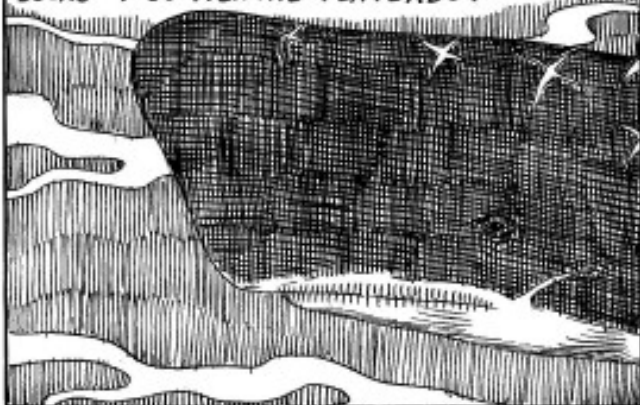
Teresa Ferreiro Peleteiro is a comic and visual artist, illustrator and researcher at University of Vigo (Spain). She a suma cum laude PhD in the "Third Wave of Feminism in Comics", analysing through a vast catalogue of examples the capacities of this medium to elicit empathy in the public in a distinct manner to other artistic mediums. Teresa has published drawings and comics in several international zines (*Yolo*, Fosfatina, 2016) and magazines such as *Sister Magazine* (London), *Girls Get Busy* (London), *Seven Stories* (Glasgow) and *ID Spain* (Barcelona). She has participated in collective art exhibitions as well as having solo exhibitions (WAR Gallery, London). She was the curator of the exhibition "Perdona, estoy hablando" in CentroCentro, Palacio de Cibeles (Madrid), an exhibition with more tan 80 comic female authors and from a feminist perspective.



PARECÍA DE NOCHE PERO LA LUZ ERA NÍTIDA.
EN EL CIELO SE VEÍAN FORMAS ENORMES,
COMO NUBES OSCURAS, FLOTANTES EN EL
ABISMO.



PERO NO ERAN NUBES.
LENTAMENTE ME DI CUENTA DE QUE ERAN
BALLENAS. AHORA PODÍA VERLAS
CLARAMENTE, MOVIENDO SUS ALETAS
LENTAMENTE. PODÍA VER SUS ENORMES
BOCAS Y SU VIENTRE PLATEADO.



NERVIOSO, EMPECÉ A PENSAR QUE SI ESTABA
VIENDO BALLENAS SOBRE MI CABEZA, DEBÍA
ESTAR DEBAJO DEL MAR.
Y SI ESTABA DEBAJO DEL MAR,
DEBÍA ESTAR MUERTO.



ENTONCES ME DESPERTÉ.
EN OTRO SUEÑO QUE TUVE, ESTABA
OBSERVANDO EL MAR SENTADO SOBRE
UNA DUNA EN LA PLAYA.

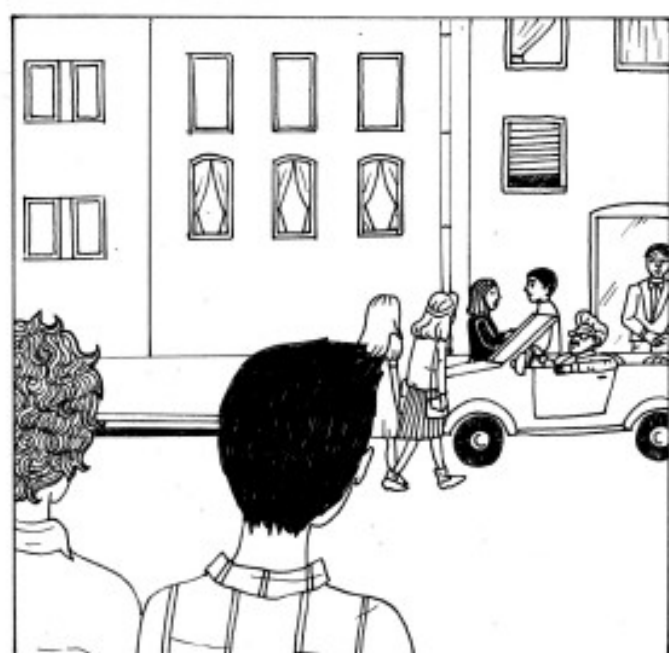


DE REPENTE LA MAREA COMENZÓ A SUBIR.
TAN RÁPIDAMENTE QUE EN UNOS SEGUNDOS
CUBRIÓ TODA LA ARENA DE LA PLAYA.
DEJÁNDOME AISLADO EN LA CIMA DE
AQUELLA DUNA DONDE ESTABA SENTADO.



ESTO FUE
ANTES DE
EMBARCarme
POR 16
AÑOS
EN UN
BARCO
DE
GUERRA.







EMPEZAMOS A DARLE CLASE A LOS NIÑOS, LES LEÍAMOS LA BIBLIA Y EXPLICÁBAMOS LOS PASAJES.

... Y JESÚS
DIJO: "VAMOS
A VER..."



NO ESTABAL MAL. CONOCIMOS A GENTE NUEVA Y JUGÁBAMOS A PARTIDAS DE TUTE EN LA IGLESIA. LES GANÁBAMOS A TODOS.

¡PAPÁ, MAMÁ!
¡ESE ES MI
CATEQUISTA!

¡HOLA!



UN DÍA PERA PERDIÓ LA PACIENCIA CON UNOS NIÑOS.

¡¡¡NIÑOOO!!!
¡¡ TE DIGO QUE TE
SIENTES, ME CAGO
EN DIOS!!



AL PARECER EN AQUEL MOMENTO ESTABAN VISITANDO LA IGLESIA TRES FRANCISCANOS FAMOSOS. ASÍ QUE ECHARON A PERA, Y YO, SOLIDARIAMENTE, ME FUI CON ÉL.

ME JODE POR EL VIAJE A CANARIAS.

¡YO PIENSO
IR IGUAL!

¿CON QUÉ DINERO?

YA IMPROVISARÉ ALGO.



UN DÍA ESCUCHÉ UN ANUNCIO PROMOCIONAL DE LA MARINA EN LA RADIO. Y YO, COMO BUEN JOVEN DE CLASE OBRERA, PENSÉ QUE ERA LA ESCAPATORIA PERFECTA.



SIN DECIRLE NADA A NADIE ME FUI UN SÁBADO A FERROL. 2 HORAS DE BUS Y UNA DE TREN. ALLÍ ESTABA LA ESCUELA MILITAR Y VIVÍA MI TÍO PLÁCIDO. PENSÉ QUE ÉL PODÍA TENER ALGUNOS CONTACTOS.

