



City of Erlangen – Cultural Office  
Dep. Festivals and Programmes  
Annika Gloystein  
Gebbertstraße 1  
91052 Erlangen – Germany

Phone : +49 (0)9131 86-1031  
presse.festivals@stadt.erlangen.de  
www.comic-salon.de

## **Press release**

Erlangen, 17. April 2026

### **22<sup>nd</sup> International Comic Salon Erlangen – 4 to 7 June, 2026**

#### **Max und Moritz Award 2026: Jury nominates 25 titles Lifetime Achievement Award presented to Posy Simmonds**

**On the occasion of the 22nd International Comic Salon Erlangen, which will take place from 4 to 7 June, 2026, the Max und Moritz Award – the most important award for graphic literature and comic art in the German-speaking world – will be presented for the 22nd time. The jury has nominated 25 titles, seven of the eight award winners will only be announced at the Max und Moritz Gala on 5 June, 2026. One laureate has already been decided: Posy Simmonds, the grande dame of the British comics scene and one of the most innovative and sophisticated contemporary comic book writers, will be honoured with the Max und Moritz Lifetime Achievement Award.**

On the evening of 5 June, the winners in the categories Best German-language Comic, Best International Comic in German, Best Non-Fiction Comic, Best Comic for Children and Best German-language Comic Debut will be honoured at the Max und Moritz Gala, as will the best German-speaking Comic Artist. In addition, an outstanding academic publication will be honoured with an invitation to the prestigious International Comic Seminar in Erlangen. The Special Jury Award will not be announced until the gala.

The Max und Moritz Award is presented by an independent jury of experts appointed by the City of Erlangen and has made a significant contribution to the artistic and social recognition of comics in Germany for over 40 years. The award honours the work of outstanding artists, encourages commendable publishing projects, draws attention to emerging talent and promotes a qualitative engagement with graphic literature.

This year's jury for the Max und Moritz Award includes: Catherine Bazabas (owner of Comicbuchhandlung Petit Kami, Hamburg), Christian Gasser (author, lecturer at the Lucerne University of Applied Sciences and Arts – Design & Art), Andrea Heinze (journalist, Berlin), Katinka Kornacker (Managing Director of COMIX – Comicbuchhandlung Hannover), Isabel Kreitz (comic artist, Hamburg), Christine Vogt (Director of Ludwiggalerie Schloss Oberhausen) and Bodo Birk (Director of the Erlangen International Comic Salon).

## Max und Moritz Award 2026

### The 25 nominated titles

in alphabetical order

**Ahmadjan und der Wiedehopf** by Maren Amini. Carlsen

**Bauchlandung. Geschichte einer Teenager-Schwangerschaft** by Wanda Dufner. Edition Moderne

**Blutsauger** by André Breinbauer. Carlsen

**Das Lied der Arktis** by Jean-Paul Krassinsky and Bérengère Cournut (Translation: Resel Rebiersch). Schreiber & Leser

**Der süßeste Bruder der Welt ... und andere Irrtümer** by Elin Lindell (Translation: Katharina Erben). Klett Kinderbuch

**Der verkehrte Himmel** by Mikael Ross. avant-verlag

**Der Weltraumpostbote. Panik im Postamt!** by Guillaume Perreault (Translation: Ulrich Präfrock). Rotopol

**Der Zahn** by Ayşe Klinge. Kibitz

**Die Frau als Mensch** by Ulli Lust. Reprodukt

**Die große Verdrängung** by Roberto Grossi (Translation: Myriam Alfano). avant-verlag

**Fleischeslust** by Martin Oesch. Edition Moderne

**Hackenporsche** by Melanie Lüdtkke. Schwarzer Turm

**In den trüben Gewässern Istanbuls** by Özge Samancı (Translation: Silv Bannenbergl). Helvetiq

**Jakob Neyder** by Franz Suess. avant-verlag

**Kaputt** by Alison Bechdel (Translation: Katharina Erben). Reprodukt

**Meine Geschichten von Mutter und Tochter** by Katharina Greve. avant-verlag

**Peri Meno** by Rinah Lang. Carlsen

**Red** by Josephine Mark. Kibitz

**Saloon. Das ist Familiensache** by Mia Oberländer. Edition Moderne

**Schweigen** by Birgit Weyhe. avant-verlag

**Shrimpie und ich** by Moni Port and Claudia Weikert. Kibitz

**Sonntag** by Olivier Schrauwen (Translation: Christoph Schuler). Edition Moderne / Colorama

**The Strange House** by Uketsu und Kyo Ayano (Translation: Claudia Peter). Panini Manga

**Unruhe** by Sarah Hübner. Jaja Verlag

**Zwei weibliche Halbakte** by Luz (Translation: Lilian Pithan). Reprodukt

Reading samples of the nominated titles are available at [www.comic-salon.de/en/nominations](http://www.comic-salon.de/en/nominations). Videos of the individual nominations will be available from mid-May.

## Max und Moritz Gala

Presenter: Christian Gasser

Friday, 5 June, 2026, 8:30 pm

Markgrafentheater, Theaterplatz 2, 91054 Erlangen

Advance booking from 9 May, 2026

In 2026, DATEV eG will be the title sponsor of the Erlangen International Comic Salon for the sixth time. As an IT service provider for tax advisers, auditors and solicitors, as well as their clients – such as small and medium-sized enterprises and local authorities – the cooperative is one of the largest private employers in the Nuremberg metropolitan region and, at the same time, one of Europe's leading software companies.

**Organiser**

City of Erlangen – Cultural Office  
Department Festivals and Programmes  
Max und Moritz Award: Christine Auernheimer  
Gebbertstraße 1, 91052 Erlangen – Germany  
Phone +49 (0)9131 86-1408  
Email: [comicsalon@stadt.erlangen.de](mailto:comicsalon@stadt.erlangen.de)  
Website: [www.comic-salon.de](http://www.comic-salon.de)

**On the following pages you will find information about Lifetime Achievement Award winner Posy Simmonds and texts by the jury on all nominated titles.**

**Max und Moritz-Preis 2026**  
**Lifetime Achievement Award:**  
**Posy Simmonds**

Posy Simmonds (born 1945) is the grande dame of the British comics scene – and yet she is anything but a typical comic book writer. She did not publish her first graphic novel, “Gemma Boverly”, until 1999. By then, she already had a long and highly successful career as a children’s book author, cartoonist and comic strip artist behind her.

From 1968 onwards, she initially worked as a cartoonist and illustrator for publications such as The Sun, The Times and Cosmopolitan, before joining the daily newspaper The Guardian in the mid-1970s, with which she remains associated to this day. There, from 1977, she published the daily comic strip “The Silent Three of St Botolph’s”, in which Simmonds observed the everyday lives of three middle-aged female friends and poked fun at the British middle class.

Posy Simmonds achieved her international breakthrough with three literary graphic novels centred on strong-willed women: “Gemma Boverly” (1999, published in German in 2011) is a modern adaptation of Flaubert’s “Madame Bovary”, “Tamara Drewe” (2007, published in German in 2010) draws on Thomas Hardy’s “Far from the Madding Crowd” and “Cassandra Darke” (2018, published in German in 2019) plays with references to Charles Dickens.

Simmonds’ very British humour – subtle yet biting – also runs through her graphic novels: she unerringly mocks the shortcomings, dreams and pitifulness of the middle class, the art world’s elite and social media celebrities; she exposes mediocrity, hypocrisy, greed and self-deception; and she caricatures current social trends. The psychological sophistication of her characterisation is striking. With elegant and expressive pen strokes, she subtly exaggerates her characters, capturing their facial expressions and body language so precisely that we learn more about them than they would care to reveal.

It is also impressive how skilfully Posy Simmonds interweaves large ensembles of characters, multiple narrative perspectives and, in certain cases, different time frames. To do justice to the complexity of the story and its characters, Simmonds combines text and image in a way that differs from the classic comic: she inserts narrative text passages between sequences of images; alongside dialogues and monologues, she also works with emails and text messages and incorporates newspaper articles and websites. With her graphic novels, Posy Simmonds has expanded the scope and subtlety of the graphic novel and established herself as one of the most modern and sophisticated contemporary comic book authors.  
(Christian Gasser)

**Comics in German (selection):**

- Tamara Drewe (Translation: Uli Pröfrock). Reprodukt, Berlin 2010
- Gemma Boverly (Translation: Annette von der Weppen). Reprodukt, Berlin 2011
- Cassandra Darke (Translation: Sven Scheer). Reprodukt, Berlin 2019
- Fred (new edition; Translation: Annette von der Weppen). Reprodukt. Berlin, July 2026

**Children’s books in German (selection):**

- Lulu und die fliegenden Babys (Translation: Erica Ruetz). Diogenes, Zurich 1990
- Schokoladenhochzeit (Translation: Erica Ruetz). Diogenes, Zurich 1991
- Fred (Translation: Christina Diaz). Diogenes, Zurich 1994
- Polly, Jack und der Büffel (Translation: Erica Ruetz). Diogenes, Zurich 1996
- Das Bibber-ABC (Translation: Erica Ruetz und Winfried Stephan). Diogenes, Zurich 1997
- Die Katze des Bäckers (Translation: Erica Ruetz). Diogenes, Zurich 2004

**Prices and awards (selection):**

- 1980 – Cartoonist of the Year
- 1982 – Cartoonist of the Year
- 1998 – National Art Library Illustration Award
- 2002 – Appointment as a Member of the British Empire
- 2009 – Prix de la critique du festival d’Angoulême for “Tamara Drewe”
- 2024 – Grand Prix de la Ville d’Angoulême for her lifetime achievement
- 2026 – Max und Moritz Lifetime Achievement Award

## **Max und Moritz Award 2026**

### **The 25 nominated titles for the Max and Moritz Award**

in alphabetical order:

#### **Ahmadjan und der Wiedehopf**

**by Maren Amini  
Carlsen**

In her comic, Maren Amini weaves together the story of her father Ahmadjan's flight from his homeland with the Persian epic "Konferenz der Vögel"; Ahmadjan travels through the same valleys as the birds in the classic tale. Maren Amini depicts her father as a caricature – with a thick nose and a tousled head, which is repeatedly ruffled by the events he encounters along the way. A drawing style full of lightness that transcends the hardships of flight. "Ahmadjan und der Wiedehopf" also depicts the clash of cultures: in Germany and Afghanistan, but also within Afghanistan itself. Amini illustrates how her father comes to Kabul from the barren provinces and discovers a vibrant cultural scene where Afghan and Western styles intermingle – a scene that has now been wiped out by the many wars. The comic "Ahmadjan und der Wiedehopf" is a book about Afghanistan's rich culture and history – and a book that also encompasses the many birds that are lost along the way. Maren Amini's father is one of the few who made it.

#### **Bauchlandung. Geschichte einer Teenager-Schwangerschaft**

**by Wanda Dufner  
Edition Moderne**

Noemi is 17, shy and insecure; she finds kissing disgusting, sex is taboo in her family, and abortions are considered evil. But Noemi's friends have their first boyfriends; she thinks this lad Adi is quite sweet – and suddenly she's pregnant. And her life, or so everyone else believes, is over. Noemi gets no support: Adi still wants only one thing; her parents criticise her; to her friends she's a slut; teachers and therapists worry more about her parents than about her. Reading "Bauchlandung" leaves you wavering between disbelief and laughter: you're outraged by the behaviour of those around Noemi and empathise with her confusion, helplessness and loneliness – yet at the same time, Wanda Dufner tells this autobiographically based story with gallows humour, self-irony and great maturity – in short: in a highly entertaining way. The illustrations are also wonderful; the brightly coloured drawings are lively, expressive and rich in surprising metaphors.

#### **Blutsauger**

**by André Breinbauer  
Carlsen**

The flat in the old Viennese building, centrally located and with her grandmother's old tenancy agreement, is a dream come true! If only it weren't for that eerie neighbour in a floor-length cloak and stand-up collar, who makes Hannah feel as though she's being stalked. Does the bloke just think he's a vampire, or could he actually be one? Hannah decides to find out. Meanwhile, the building is plagued by power cuts, water damage and signs of neglect, such as graffiti on the walls and dead rats in the hallway. The building's tenants are being pressured by the new property management company, using underhand tactics, to give up their flats. Soon only Hannah and the eerie neighbour remain, but the management's henchmen will stop at nothing. Thus, in the grand finale, historical and modern bloodsuckers finally face off against one another. In this fast-paced homage to Nosferatu and co., André Breinbauer manages, with plenty of wit and clever visual references, to dust off a classic horror genre. A Viennese melange that is a real treat!

#### **Das Lied der Arktis**

**by Jean-Paul Krassinsky and Bérengère Cournut (Translation: Resel Rebiersch)  
Schreiber & Leser**

Loss, loneliness, cold and an iron will to survive on the one hand; family, friends, a sense of community and love on the other. These emotions guide the reader through the Arctic as if through a song. Despite the gentle and measured narrative style, the story of the Inuit woman Uqsuralik never loses its grip. We are deeply moved as we witness Uqsuralik's journey into womanhood, becoming a strong hunter, a lover and a mother. Along the way, we gain fascinating insights into the living conditions, rituals and family structures of this indigenous people. With a stunning colour scheme and sensitive linework, Jean-Paul Krassinky adapts Bérengère Cournat's novel of the same name, allowing us to almost physically feel the cold of the Arctic winds and, at the same time, the warmth of the furs in the igloo. More relevant than ever, this comic proves just how easy it is to convey the commonalities between different peoples. "Das Lied der Arktis" is a true work of art.

**Der süßeste Bruder der Welt ... und andere Irrtümer**  
**by Elin Lindell (Translation: Katharina Erben)**  
**Klett Kinderbuch**

Danica, known as Dani, is actually quite happy with her single mum; all she knows about her dad is his donor code. The only thing missing from her happiness is a little sibling. Getting on her nerves doesn't help, nor do statistical arguments; distracting her, threatening her, bribing her ... none of it seems to work ... But then one day, suddenly, the news arrives: 'You're getting a sibling, Dani!' But where on earth will he come from? Björn, Dani's mother's new husband, brings Joschi – a spotty, greasy-haired, pubescent goth – into the family. And yet she had hoped for a very different kind of brother. In her captivating comic, the multi-award-winning Swedish journalist and children's author Elin Lindell tells the story – with plenty of offbeat humour and a natural ease – of a perfectly ordinary blended family, of origins, friendship and togetherness, of embarrassing yoga sessions and dating apps, of how to mess up a parent-teacher meeting, and of how, in the end, you become a sister after all.

**Der verkehrte Himmel**  
**by Mikael Ross**  
**avant-verlag**

It's about a severed finger – about a Vietnamese woman who has fallen victim to human traffickers. And it's about three teenagers from Berlin's Lichtenberg district who get drawn into these crimes. Mikael Ross is known for his well-researched studies of social milieus. "Der verkehrte Himmel" is different, yet still typical. For whilst the comic is pure fiction, the elements of this crime story are real. Ross is familiar, for example, with the lives of the Lichtenberg teenagers – whose parents often immigrated from Vietnam – through school projects. This is Ross's first comic inspired by manga. Accordingly, he breaks down roller-skating scenes and car chases into individual panels with remarkable speed. And he uses colour masterfully: just once, Ross adds such a delicate touch of red to the faces in his black-and-white drawings that, as you read, it feels as though you yourself are blushing. The result is a multi-layered comic in which the characters are drawn with immense respect, and which is both funny and gripping.

**Der Weltraumpostbote. Panik im Postamt!**  
**by Guillaume Perreault (Translation: Ulrich Prüfrock)**  
**Rotopol**

The best job in the world: a trip to the universe and back! "Panik im Postamt" is the latest story featuring Bob, the space postman, and his colleague Marcella. This time, the adventure begins before our postman has even had a chance to start his shift. A bubbly, slimy creature has invaded the post office and is gnawing through all the cables. Marcella feels responsible for all the chaos, as this slimy creature was stuck to her spaceship. She is plagued by intense feelings of guilt, but Bob takes charge of the problem and wants to catch the 'monster'. But it won't be that easy! The creature can transform into its enemies, causing immense confusion. And the new colleague, Guntram Gloggfitz, shamelessly exploits the situation ... The fourth volume about our heroic space postman is yet another successful, incredible, funny adventure in the flying post office. A colourful, unique space story for all sci-fi fans, young and old alike.

**Der Zahn**  
**by Ayşe Klinge**  
**Kibitz**

Ayşe Klinge's unusual vampire story tackles several themes at once: the exclusion of those who are different, overcoming fear, the loss of one's first teeth, and friendships that survive these changes and grow stronger as a result. Mila is afraid of vampires, and it is precisely Karla, with whom she befriends, who turns out to be one. The loss of her first tooth reveals the truth: a new fang has – much to her parents' delight – caused her first milk tooth to fall out. Now the task is to hide this development, which fails. The fact that her vampire grandfather, who flies through the night, now comes into play as well is also of little help, but ultimately saves the day. Karla's fear of the vampire academy eventually dissipates, and despite the physical distance, their friendship endures. Through humorous, sometimes whimsical and lively illustrations, Ayşe Klinge vividly depicts the worlds colliding.

**Die Frau als Mensch**  
**by Ulli Lust**  
**Reprodukt**

In the first volume of "Die Frau als Mensch", Ulli Lust dispels the common gender stereotypes of early human history and depicts an egalitarian early society. This is in line with current scientific understanding. In the second volume, "Schamaninnen", she shows how closely physical life on Earth and the spirit world were intertwined in the minds of people back then. Ulli Lust tells the story and depicts a group of people as they might have lived in early society: facing the challenges of finding food, passing on knowledge, and treating life-threatening wounds as they were understood at the time. Once again, she is praised by experts for her precise depictions. This is also because she consistently makes it clear that the depictions are an interpretation of the limited available data. Rarely has the state of scientific knowledge been conveyed as accessibly as in "Die Frau als Mensch" – because Ulli Lust creates a narrative that is easy to follow – and because the nature illustrations are simply beautiful.

**Die große Verdrängung**  
**by Roberto Grossi (Translation: Myriam Alfano)**  
**avant-verlag**

Can our world still be saved? This is the question posed by Roberto Grossi's graphic essay "Die große Verdrängung". In a compelling way, he combines personal experiences with scientific findings on species extinction, climate catastrophe, and economic, social and societal aspects. As a child, Grossi often spent time in the Alps. Now, as he seeks to show his own children the beauty of the mountains and glaciers, he becomes painfully aware of the scale of the climate catastrophe. But is it right to use such strikingly beautiful images to convey this? It is necessary. For it is in this way that Grossi brings home to us, with particular poignancy, the extent of the loss. A frequent stylistic device here is the use of split pages, which either classically juxtapose developments – the glacier as it was just a few years ago and what remains of it today – or create associative visual parallels, such as plastic waste in the sea and floating corpses, birds on power lines and refugees on a border fence ... Unlike bare facts, images make the catastrophe tangible. Grossi wants us to stop turning a blind eye. He wants to shake us up.

**Fleischeslust**  
**by Martin Oesch**  
**Edition Moderne**

Erwin is actually old enough to retire, but he cannot bring himself to give up his local butcher's shop – not least because he cannot find a successor. Times are changing; people are eating less meat, with tofu and oat milk now in vogue, and Erwin's pride in his craft seems increasingly out of step with the times – Erwin is plunged into an identity crisis. Comics about butchers are rare. Yet it is only logical that Martin Oesch should choose a butcher's shop as the setting for his first graphic novel: before studying illustration, he completed a butcher's apprenticeship. He therefore knows Erwin's world and his worries inside out. "Fleischeslust" is not a reckoning with the world of butchers and meat-eaters, but a melancholic ballad about the end of an era, about upheavals that Erwin can no longer navigate.

Oesch tells the story gently, with empathy, without moralising, in colourful felt-tip pen drawings in which the intense, fleshy shades of pink are particularly striking.

**Hackenporsche**  
**by Melanie Lüdtkke**  
**Schwarzer Turm**

The cover itself gives it away: this graphic novel is about a young woman who, heavily laden, is trying to climb a steep flight of stairs but isn't quite sure she'll make it. This sets the scene for part of the book: Paulina's story of rising from the humblest of beginnings to studying fine art. This is embedded within a walk during which she allows her father – unexpectedly and following a recent embarrassing incident – to recount his childhood in a care home, marked by violence and neglect. In varied panels, inked in grey and black, Lüdtkke depicts the story shared with her, often in few words or even in silence. Pink-hued inserts depict this far from rosy childhood. Their time together is interrupted by episodes from Paulina's current life. She illustrates the – rarely addressed – theme of classism in various settings: at the art exhibition, when her father embarrasses her; during a visit to an upper-class lawyer's household; or during a conversation in English with fellow students. Here, too, the eponymous "Hackenporsche" is discussed, which is a cool item for the wealthy students but a sign of poverty for Paulina.

**In den trüben Gewässern Istanbuls**  
**by Özge Samancı (Translation: Silv Bannenberg)**  
**Helvetiq**

"In den trüben Gewässern Istanbuls" is never quite what it seems. Ece and Meltem are two students and amateur divers who, in 1995 Istanbul, share their poverty and a stuffy dormitory, and discover a red Cadillac containing a woman's body deep in the Bosphorus. Then everything happens in quick succession: the pair are courted and threatened by gangsters and politicians; they sense an opportunity for quick money; the elections in Istanbul draw nearer, and with them corruption, religious manipulation and misogyny; Ece uncovers the lie of her childhood – and eventually both find themselves facing a major ethical dilemma ... Just when you think you've figured out the story, Özge Samancı, a Turkish artist living in the USA, throws in another twist: Comedy, crime thriller, political thriller, critique of religion, satire, social commentary, family drama – "In den trüben Gewässern Istanbuls" is all this and much more, always fast-paced and captivating, deadly serious and utterly absurd, with depth and substance.

**Jakob Neyder**  
**by Franz Suess**  
**avant-verlag**

Unspoken tensions and conflict avoidance are a recurring theme in Jakob's network of relationships. Through subtle observations, Franz Suess depicts the world of a young man who has neither a goal nor any money. He still lives with his mother, even though she's constantly nagging him. That sounds bleak – and yet "Jakob Neyder" is one of Franz Suess's more cheerful comics. After all, Jakob does have a mate with whom he goes to the summer house. Franz Suess depicts this life with finely hatched pencil strokes that make the people look distorted. It is only with the trip to the summer house that the comic shifts to such vibrant colours, as if great freedom were now beginning. But hope is nipped in the bud, not only because the food in the house is full of maggots. Jakob also seems to be involved in an act of violence. The comic shows how the world can collapse in the face of unforeseeable challenges because fundamental skills for getting along with one another have been lost. Another piece in the mosaic of Franz Suess's comic universe exploring the diversity of personal failure.

**Kaputt**  
**by Alison Bechdel (Translation: Katharina Erben)**  
**Reprodukt**

In "Kaputt", Alison Bechdel tells the story of a fictional comic book writer named Alison Bechdel who wants to draw an essay about money and capitalism. "Kaputt" is a satirical work of autofiction in which

the real Alison Bechdel caricatures herself and her left-wing, queer and feminist community in rural Vermont. What makes her circle of friends special is that they are the ageing characters from her comic strip “Dykes to Watch Out For”. Bechdel depicts their quirks, conflicts and everyday lives with irony and warmth; she pokes fun at their shortcomings and contradictions, and at their struggle with ideals and values. Although she tackles major themes – art, consumerism, capitalism, alternative lifestyles, ageing – she does so with a light touch and verve, in the style of a soap opera. “Kaputt” is a clever, bittersweet book: you laugh with and at Bechdel’s community; at the same time, you know that it embodies what Trump, Musk and their ilk fight against as ‘woke’ – and suddenly you read “Kaputt” as the self-deprecating and self-critical utopia of a way of life threatened by the zeitgeist.

**Meine Geschichten von Mutter und Tochter**  
**by Katharina Greve**  
**avant-verlag**

In a wonderfully anarchic yet tender manner, Katharina Greve has mother and daughter tackle and overcome life’s minor and major challenges. Whether it’s accidents whilst roller-skating, reinterpreting Nazi symbols, or the visually entertaining side of doing the laundry, Greve finds humorous and wordless solutions for everything. In doing so, she adapts Erich Ohser’s (alias e. o. plauen) classic “Vater und Sohn” in her own individual and contemporary style. An unexpected twist, a device Ohser himself employed, leaves the reader smiling and marvelling. The feminist aspect is not absent from ‘Mother and Daughter’ either, and is demonstrated, for example, in the choice between a sword and a doll, which is decided with surprising self-determination in favour of the doll. The characters are depicted in a minimalist and clear style, with two colours supporting the duo in each illustration. The stories, first published on Katharina Greve’s website, have now been released in book form in their finest form.

**Peri Meno**  
**by Rinah Lang**  
**Carlsen**

‘Oh dear, the menopause – the Meno ... what?’ So many women suffer through the menopause, an inevitable phase of life. Why is so little known about it, and why is there far too little research into it? We follow the author Rinah Lang through her daily life, with all her hormones and their effects. Sometimes funny, sometimes irritable, sometimes depressed – Lang unflinchingly reveals her overwhelming emotions. But are hormones really to blame for everything? Curious, she researches, asks the right and important questions, and discusses the matter with friends and doctors. Her graphic novel provides scientifically sound information that surprises us and brings the topic of the menopause – which affects half the world’s population – closer also to those not directly affected. The drawing style is airy, uses little colour and leaves plenty of space for text. Her style is playful and inventive. An engaging non-fiction comic that explains the complexities of the subject with a certain lightness.

**Red**  
**by Josephine Mark**  
**Kibitz**

At first glance, “Red” seems like one of those cosy, provincial British crime novels, with quirky characters and an old-fashioned interior. Yet Josephine Mark transforms this setting into a fast-paced, darkly humorous slapstick tragicomedy. It centres on a cold case: Rosa’s husband has frozen to death in the snow, drunk and naked. Rosa never believed it was an accident. When, decades later, she takes in a stray three-legged dog that smells blood on the deceased’s shirt, it’s reason enough to launch her own investigation. And indeed – all the town’s dignitaries, including the police, are implicated in the case. Josephine Mark depicts this as a blend of Miss Marple and Tex Avery cartoons. It is a comic full of contrasts, in which crude humour meets images of a radiant provincial idyll. And it is a comic that takes such absurd twists and turns time and again that you almost lose your grip. A brilliant crime thriller.

**Saloon. Das ist Familiensache**  
**by Mia Oberländer**

## **Edition Moderne**

What a brilliant idea to turn a family reunion into a modern-day Western! The grandmother's invitations to her grandson, son, daughter and daughter-in-law have the feel of a summons. Reluctantly, the daughter sets off for the station to board the Prosecco Express, which has had its carriage order changed. Meanwhile, the son's family arrives in a Ford Mustang. The railway and the motorway wind through the prairie, lined with billboards bearing proverbs intended to strengthen the travellers' moral resolve, until they reach the family estate: the old lady's saloon. The seafood buffet is laid out, the sparkling wine is chilled. The feuding couples take their positions, and it isn't long before an anonymous call brings the state-licensed mediators onto the scene. The hostess has long been on record. But they resist any outside interference, for this is a family matter! In Mia Oberländer's conflict-laden family reunion, only the delicately tinted areas of colour bleed; animals and people come to no harm. A great read, not just for fans of therapeutic family constellations.

### **Schweigen** **by Birgit Weyhe** **avant-verlag**

It is above all the brutality resulting from this silence that Birgit Weyhe focuses on. The silence of the perpetrators after the Nazi era, the silence of the victims – and the silence of all those who continued to benefit from Nazi networks for decades after the Second World War. Birgit Weyhe traces how the German government and the Foreign Office remained silent and failed to stand up for the Germans abducted by the Argentine military junta – because it seemed economically expedient. One of the two victims portrayed was, of all people, a Jewish woman whose parents had fled to Argentina to escape the Nazis. The powerful metaphors, a hallmark of Birgit Weyhe's work, bring the characters' life stories to life. She depicts people who gradually take shape only to vanish beneath black areas. Areas that are scratched away, revealing, like grazes, the unbearable. With "Schweigen", Birgit Weyhe powerfully sheds light on a dark chapter in the history of the Federal Republic of Germany, one that should no longer be kept silent.

### **Shrimpie und ich** **by Moni Port and Claudia Weikert** **Kibitz**

First day at school: the first schoolbag, the first fountain pen, a new place. We'll never forget these memories. But it can also be a daunting day, especially for the very shy ones. Käthe is one of them. Although she's delighted to finally be a schoolchild, she's mainly feeling overwhelmed. Yet the first day of school can also be the day you meet your soulmate. And for Käthe, this is Shrimpie. Swapping packed lunches, first sleepovers. Shrimpie turns Käthe's life quite upside down, yet Käthe has gained more courage, more fun and, on top of that, more friends. She even plays in a band and is set to perform at the school fete! 'We're number 1, number 1, number 1 on the corner!' Moni Port and Claudia Weikert have managed, with their colourful, tiny, adorably animal-like characters, to perfectly capture the chaotic emotions of a primary school pupil. To be a primary school pupil again – that would be fun!

### **Sonntag** **by Olivier Schrauwen (Translation: Christoph Schuler)** **Edition Moderne / Colorama**

Thibault, in his mid-thirties, is an average, uninteresting and not particularly likeable man who prefers to do nothing. And that is exactly how he spends this Sunday: doing nothing, putting things off, procrastinating. Schrauwen lets us experience this wasted Sunday from the perspective and with the awareness of his protagonist: Everyday gestures and events intertwine with a meandering stream of consciousness consisting of equally mundane thoughts, memories, daydreams and fantasies that surge uncontrollably in all directions. "Sonntag" is a narrative and graphic tour de force, which Schrauwen structures through leitmotifs and a minimalist yet sophisticated colour scheme. In this way, he transforms the emphatically unspectacular into a spectacular work. Virtually nothing happens – and yet "Sonntag" is a highly complex and thoroughly gripping novel that conveys a picture of everyday life that is as oppressive as it is witty.

**The Strange House**  
**by Uketsu and Kyo Ayano (Translation: Claudia Peter)**  
**Panini Manga**

The floor plan of a house piques a young author's curiosity and presents him with seemingly unsolvable puzzles: Why is there this inexplicable room with no doors? Why, of all places, is the children's room in the middle of the flat windowless and accessible only via a double-locked entrance? What happened there? Is it a case of child abuse, or is it the setting for the perfect crime? Then, suddenly, people go missing and bodies are found. Together with the architect Kurihara, Yanaoka sets out to get to the bottom of the mystery. Uketsu and Kyo Ayano manage to build a gripping and almost unbearable tension, repeatedly leading readers down the wrong track. With the help of new floor plans and a suspicious family, the protagonists slowly but surely uncover a sinister superstition. And the result is anything but reassuring. Once you've started, it's impossible to put down the five-part series "The Strange House".

**Unruhe**  
**by Sarah Hübner**  
**Jaja Verlag**

A sense of unease pervades the small, secluded village of "Ruhe", somewhere deep in the mountains. A place where nothing ever changes and where nothing is ever meant to change. But then, suddenly, a huge hole opens up in the middle of the picturesque market square, and conspiracy theories begin to spread. With striking and clear strokes, Sarah Hübner describes in a deeply emotional way how a secluded little village, symbolic of our entire society, tries to cope with unforeseeable events. With precision and finesse, she presents us with a wide variety of characters who react in very personal, angry, fearful, absurd, political, thoughtful or simply wise ways. Together with the protagonist, the postwoman arriving from outside, we ourselves have the opportunity to ask: what would we do if an irreversible change stood in our way? With wit and charm, Sarah Hübner takes us by the hand and shows us ways to cope with even heavy burdens together.

**Zwei weibliche Halbakte**  
**by Luz (Translation: Lilian Pithan)**  
**Reprodukt**

In 1919, Otto Müller painted his work "Zwei weibliche Halbakte" and sold it ten years later to the Jewish art collector Ismar Littmann. It was not until 1999 that the painting was returned by the Museum Ludwig in Cologne to its rightful owner – Littmann's daughter Ruth. In between lie 80 turbulent years: the rise of the Nazis, Littmann's suicide, his family's flight, the 'Degenerate Art' exhibition, the auction of Nazi-looted art, and so on. In "Zwei weibliche Halbakte", Luz traces the meticulously researched biography of this painting, in which the grand sweep of history is reflected, in an astonishing manner. The key feature: Luz tells the story from the painting's perspective; he shows only what the painting itself 'sees' and 'hears'. This restriction is far more than a formal gimmick – it makes sense in terms of content and contributes greatly to the oppressive effect and depth of this graphic novel: art becomes a pawn of history, a victim, an observer – the perpetrators are always human beings.

**Organiser**  
City of Erlangen – Cultural Office  
Department Festivals and Programmes  
Max und Moritz Award: Christine Auernheimer  
Gebbertstraße 1, 91052 Erlangen – Germany  
Phone +49 (0)9131 86-1408  
Email: [comicsalon@stadt.erlangen.de](mailto:comicsalon@stadt.erlangen.de)  
Website: [www.comic-salon.de](http://www.comic-salon.de)