

NEW

CZECH

COMICS

2020

2025

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**The Miracle Years?
Czech Comics 2020-2025**

For several years now, the fan-operated database ComicsDB.cz – a valuable tool and an important discussion platform for the core of the Czech comics community – has published insightful statistics. These track the development of the Czech comics market, quantify the number of publications, and compare various parameters, from the number of pages and type of binding to their origins. This meticulous work enables us to look back and critically assess certain ambitious claims, or directly refute assumptions that may seem predictable and “logical” but are often entirely false.

One such assumption was the frequently repeated conviction that Czech comics and the Czech comics market would face a particularly difficult period in the early 2020s. Amid the COVID-19 pandemic, with the knowledge of a terrifying war occurring only a few hundred miles away, where Russian aggression was directed at their neighbour, Ukraine, and finally, in light of the deteriorating economic situation, it seemed entirely inconceivable that the boom in creativity and publication activity experienced by the Czech comics scene in the 2010s could continue. People simply would not have the time or money for comics; this pace was unsustainable; there would be no one to buy the books. These sentiments were echoed by many critics, fans, activists, and commentators.

However, a retrospective examination of the actual figures clearly refutes most of these pessimistic predictions. The number of newly published comics has been steadily increasing since 2000, a year that Czech comics historians commonly identify as the birth of

the “New Czech comics”, and there was no disruption to this trend between 2020 and 2025. Although the first year of the pandemic, 2020, saw 508 publications – a decline compared to 558 in 2019 – the numbers resumed their upward trajectory the following year. In 2024, the database recorded 712 publications, representing a distinctive and statistically significant increase.

It remains true that the Czech comics market is sustained largely by translations, with the proportional representation and significance of local comics slowly but steadily declining. Of the 712 publications in 2024, works by Czech artists account for only about one-sixth, specifically 120 titles (compared to 137 in 2020, approximately one-quarter). The strong performance of the Czech comics market is primarily due to successful translations, led by Japanese manga and Korean webtoons. In 2020, East Asian comics comprised only around ten per cent of all published comics, but by 2024, one in every four comics published in Czech originated in Japan and South Korea.

Stepping Out Into the World

Must we, therefore, conclude that Czech comics are abandoning their position at home? It would be all too easy now to lament a passing glory, unrealistic expectations, and unfulfilled hopes. However, this would likely result in yet another fundamentally distorted pessimistic claim or prophecy. The quantity of individually published comics is, of course, not the sole representative indicator; by other metrics, Czech comics are performing better than ever before. The field is developing great diversity in genre and format, capturing the attention of many within the cultural public who looked down on it only a few years ago. Last but not least, it has radically expanded

its “field of activity” in recent years. Whereas in previous decades, international publications of translations of Czech comics were exceptional events that comics creators would discuss for months with admiration (and perhaps a little envy), new comics published between 2020 and 2025 have seen translations into French, Polish, Italian, Spanish, English, and some more unexpected languages such as Korean and Egyptian Arabic. Translations are not a matter of course, but certainly something to aspire to. After all, the catalogue you are holding now makes this clear enough – information about rights sold for international editions forms part of the entries.

Several factors have contributed to this encouraging progress. For years, Czech comics shuffled its feet at the borders – not so much real geopolitical borders as mental ones, which are that much harder to cross. It finally stepped out to “conquer the world” thanks in part to the global increase in the popularity of comics, as well as the heightened interest shown by some – particularly European – comics publishers in work created outside the traditionally strong comics cultures (which their competitors are therefore following closely). The situation is also the result of comics-friendly cultural policies at Czech institutions: comics are accepted as a standard part of the local cultural landscape and thus receive funding (e.g. from the publication support programme at the Ministry of Culture of the Czech Republic), and they are also a matter of cultural export. Thanks to support from institutions such as the Czech Centres and the Czech Literary Centre, Czech comics are increasingly visible around the world, with a presence at the largest professional expos (Frankfurt, Bologna, Angoulême) and artists frequently presenting their work at international exhibitions and festivals (in some cases, Czechia was

even featured as a guest country of honour, e.g. at the Lakes International Comic Art Festival in the British town of Kendal in 2021 or the Salon de la bande dessinée in Paris in 2022).

However zealous the agent, however well prepared the information brochures and presentation materials of Czech publishers may be, they would do little good if Czech comics had nothing interesting to offer. The international success of Czech comics is primarily due to the talent, skill, dedication, and resolve of our artists. The landscape of Czech comics is not vast: if we were to determine the number of artists working on comics with some degree of continuity in Czechia, we could list at most a few hundred names. It is all the more surprising how artistically mature, varied, and original the best of these artists are. This brochure presents fifteen such works, but the most positive message to emerge from its preparation is how difficult it was to make this selection – we had two or three candidates for each slot.

Transformation of Genre as Tendency, Trend, Coincidence

Is it therefore even possible to make any synoptic statements about Czech comics between 2020 and 2025? Given the originality we have just discussed, can we truly identify tendencies and trends or highlight any dominant tendencies – especially now, with almost no hindsight? Whenever we attempt to provide an overview of Czech comics as a whole, we should always acknowledge that much of what we consider significant and meaningful may be purely coincidental. If 120 original Czech comics are published in a year (of which at least twenty or thirty are issues of the *Čtyřlístek* children's magazine and its various spin-offs), the data can easily be skewed. Does the

fact that 2023 saw the publication of two or three local variations on superhero stories indicate a new dawn of efforts to establish local iterations of the superhero genre, or is it simply a coincidence unlikely to recur? Examining the figures for 2024 and 2025 suggests the latter is more probable, but circumstances can change rapidly. Given the small scale of Czech original comics production, two or three books are often sufficient to establish a trend.

Even so, when we look back at the seven or eight hundred new original Czech comics published between 2020 and 2025 (and, truth be told, after excluding periodicals and small-run self-published zines and leaflets, we are left with fewer than a hundred relevant book-form comics), we can identify certain trends – both new elements and features absent compared to previous years. Original Czech production in the 2010s was dominated by historical and biographical comics. Publishers making their initial experimental forays into comic publishing, with all the associated production demands, often regarded these didactic volumes related to our “glorious” national history and its heroes as a “safe bet”, so writers and comic artists received a relatively large number of such commissions. These figures were further increased by commissions from various non-commercial entities: municipalities, museums, and galleries, which hope that a comic book retelling of local or regional history will automatically make it more appealing to younger generations.

It appears that historical and biographical comics have lost some ground between 2020 and 2025, although they have not disappeared entirely. Works of this kind produced in the past five years – best exemplified in this catalogue by Štefánik on p. 24 and Winton Was Not Alone (*Winton nebyl sám*) on

p. 71 – have offered many artists a relatively accessible means of receiving at least somewhat adequate compensation for demanding artistic labour. For some, combining commissions of this nature (most often historical and biographical narratives) with more independent artistic work provides a way to earn the bare minimum needed to survive, while still allowing time to pursue genres and themes of their own choosing. It also remains true that only three or four artists can make a living solely from original work on comics, with all others supplementing their income through additional activities such as commercial illustration for advertising, teaching at art schools and universities, and so forth.

One frequently noted peculiarity of Czech comics production in the 2000s and 2010s was that, with exceptions such as the 2015 *My Winnetou Book* (*Moje kniha Vinnetou*) by Toy_Box, there were very few examples of autofiction and autobiography. Of course, Czech readers could reach for the global bestsellers in these genres (such as *Maus*, *Persepolis*, *Epileptic*, and *Fun Home*), but original works in this vein were practically unheard of. We can happily leave considerations about the causes of this situation, and whether it was simply the result of a series of coincidences, to the comics historians of the future. What seems clear, however, is that a fairly radical transformation in this regard occurred between 2020 and 2025, with many local comics creators presenting openly autobiographical narratives. It is worth noting that these are mostly female authors – autobiographical comics have become almost exclusively the domain of women writers, whose overall participation in the comics scene has also continued to increase. In this catalogue, this trend is represented by *Heartcore* (*Srdcovka*; p. 6), *Bald – My Life With Alopecia* (*Bez vlasů*; p. 94),

and *Every Day Is New* (*Každý den je nový*; p. 36), but the longlist included several other publications in this vein: an illustrated story of infertility and all it entails (*Childless – Bezdětná* by Monika Baudišová), and a poignant and authentic collection of humorous strips about life and dying from leukaemia, (*Captain Chemo – Kapitán Chemo* by an artist working under the nom de plume Albrecht Smuten).

Publication Formats, Target Groups

The fact that this text has so far discussed almost exclusively comics published in book form, or graphic novels, is neither a coincidence nor an omission. Over the past ten to fifteen years, original Czech comics production has been dominated by book-form publications – that is, individual, non-periodical works distributed through bookshops. Books represent the most important publication platform for new Czech comics, with comics printed in other contexts (as single issue comics or magazines) and those distributed via digital channels lagging far behind. Several attempts were made between 2020 and 2025 to establish a model (inspired by American comic books) of periodical releases of new works: this was the original format for comic spin-offs to Vojtěch Matocha's and Karel Osoha's series of novels, *Dustzone* (*Prašina*), intended for children and young adults, and Eva Mária Ondová and Lukáš Komárek are attempting to publish their adventure series *Cairn* (*Mohyla*) in this manner. However, these appear to be isolated experiments rather than a general trend. The book as a format is also something of a desired endpoint: publishing a separate book confirms one's success in periodicals or online and ensures greater attention from critics. After all, this is also the case for the “comic

book” projects mentioned above: *Kroniky Prašiny*, a book-form collection, has already been published, while in the case of *Mohyla*, which remains unfinished, a collective edition has been announced.

This was not always the case. Throughout the 20th century, comics in Czech culture were an almost exclusively serialised genre in periodicals, published in children's and humorous magazines. One of the defining moments in the birth of “new Czech comics” around the year 2000, as discussed above, was this change in format and publication. Comics moved from newspapers and magazines to anthologies and books. Among other effects, this freed them from the necessity of creating relatively short stories at a fast-paced and regular tempo, opening the way to more complex, internally detailed, and structured narratives.

Most of the titles included in this catalogue were created specifically for book publication and are, in the truest sense of the word, graphic novels (or non-fiction comics, as in the case of the travelogue *West by Northwest* (*Na západ severozápadní linkou*; p. 12). However, some of the fifteen works presented here had a longer journey to publication. A significant portion of *Traum 1999* (p. 76) was originally published in three small-print notebooks that the creator self-published and attempted to distribute independently, selling them at comics events, festivals, and expos. In other cases, the book format only emerged through discussions between artists and publishers: for example, the successful short comic *Used Kimono Store*, which earned its recognition at the International Japan Manga Award, was expanded and transformed into book-length *In the Eye of the Fox* (*V oku lišky*; p. 18).

There is only one example (albeit spanning four volumes) of comics that

were serialised in a magazine before being published as a book. The stories of *Hubert & Hugo* (p. 54) were originally printed in the traditional comics magazine *Čtyřlístek*, which, after an uncertain search for a new identity around the turn of the millennium, has recently reaffirmed its position as a key platform for children's comics. The magazine, which has been published continuously since 1969, is currently the only original comics magazine on the Czech market.

Let us return one last time to those decisive moments at the turn of the millennium when the “new Czech comics” movement was born, and recall that while the vast majority of Czech comics produced in the 20th century were aimed at children or young adults at most, today's comics much more frequently target adult readers. For a time, it seemed that Czech comics production might undergo a complete reversal, with original comics for children and young adults disappearing entirely. Thankfully, this did not occur, but it remains true that original works for children and young adults represent a minority. In recent years, however, it has begun to seem as though this could change soon. Thanks to manga and translated teen and young adult narratives, Czech teenagers are once again learning to reach for comics, and there are also interesting attempts at original comics in these genres. Works that could be included under this subheading in the current catalogue include the superhero fairy tale *The Porridge Man* (*Hrnečku vař*; p. 48) and *Total Madness* (*Naprostá šílenost*; p. 30), a story about anxiety and growing up.

However, let us recall what was mentioned above: given the relatively modest size of the Czech comics scene, any claims we make about it could soon prove to be incorrect or misleading.

This catalogue invites many possible interpretations. For instance, we might pursue a line of personal introspection, with artists exploring the inner worlds of their protagonists, depicting their struggles within the modern world. Alongside the autobiographical comics mentioned earlier, this trend includes *Single* (*Singl*; p. 82) and *Oskar Ed: My Best Friend* (*Oskar Ed: Můj nejlepší přítel*; p. 88). But is this truly a defining characteristic of contemporary Czech comics, or merely a coincidence reinforced by the necessarily subjective selection?

This article bears the joyful title “The Miracle Years” – followed by a question mark. This may be interpreted as a subtle qualification or doubt regarding that thesis, but more importantly, it should be seen as an invitation for the reader to form their own opinion. Read through the catalogue, explore these fifteen worlds in comics created between 2020 and 2025, and then make your own judgement about the state of Czech comics. Personally, I would have no hesitation in crossing out the question mark.

Pavel Kořínek
Comics historian and journalist,
director of the Czech Academy of Comics

HEARTCORE

Štěpánka Jislová

An exceptional book about growing to be a young woman in Czechia, past and present, and how complex, painful and difficult to understand modern relationships can be

Growing up on a prefabricated housing estate in the post-revolutionary 1990s, experiencing sexual assault, fears surrounding intimacy and closeness, toxic relationships, casual flings that serve both as escape and bandage: Štěpánka Jislová explores all these personal and fragile themes in her autobiographical comics *Heartcore*. This ambitious and formally original work employs a wide range of techniques and tells its story in both images and words. Despite its experimental approach to composition and panel framing, it remains authentic and

conveys an inner truth. This raw and honest narrative of the painful search for one's identity – both alone and in relationships – and the processing of personal experience of sexual abuse is told with gentle humour and occasional analytical distance. By an elegant, thoughtful visual style that avoids embellishment, it makes accessible what is usually difficult to communicate. *Heartcore* achieves a great deal: it succeeds as generational testimony, personal and analytical (self-)exploration, accusation (at times), perhaps even as a manifesto.

Štěpánka Jislová (born 1992) is one of the most original practitioners of Czech comics, who works as both a writer and an artist. She received the Muriel Award for Comic of the Year for *Bald* (2020, see p. 94 of this catalogue), a book on which she collaborated with Tereza Drahoňovská. *Heartcore* then

received a total of three Muriel Awards: Book of the Year, Best Script, and Academy Award. In 2025, she and Michael Žantovský published *Havel: hrátky s čertem* (*Havel: Playing with the Devil*), a micro-drama in comics form about Václav Havel's time in prison following the publication of Charter 77.

Srdcovka

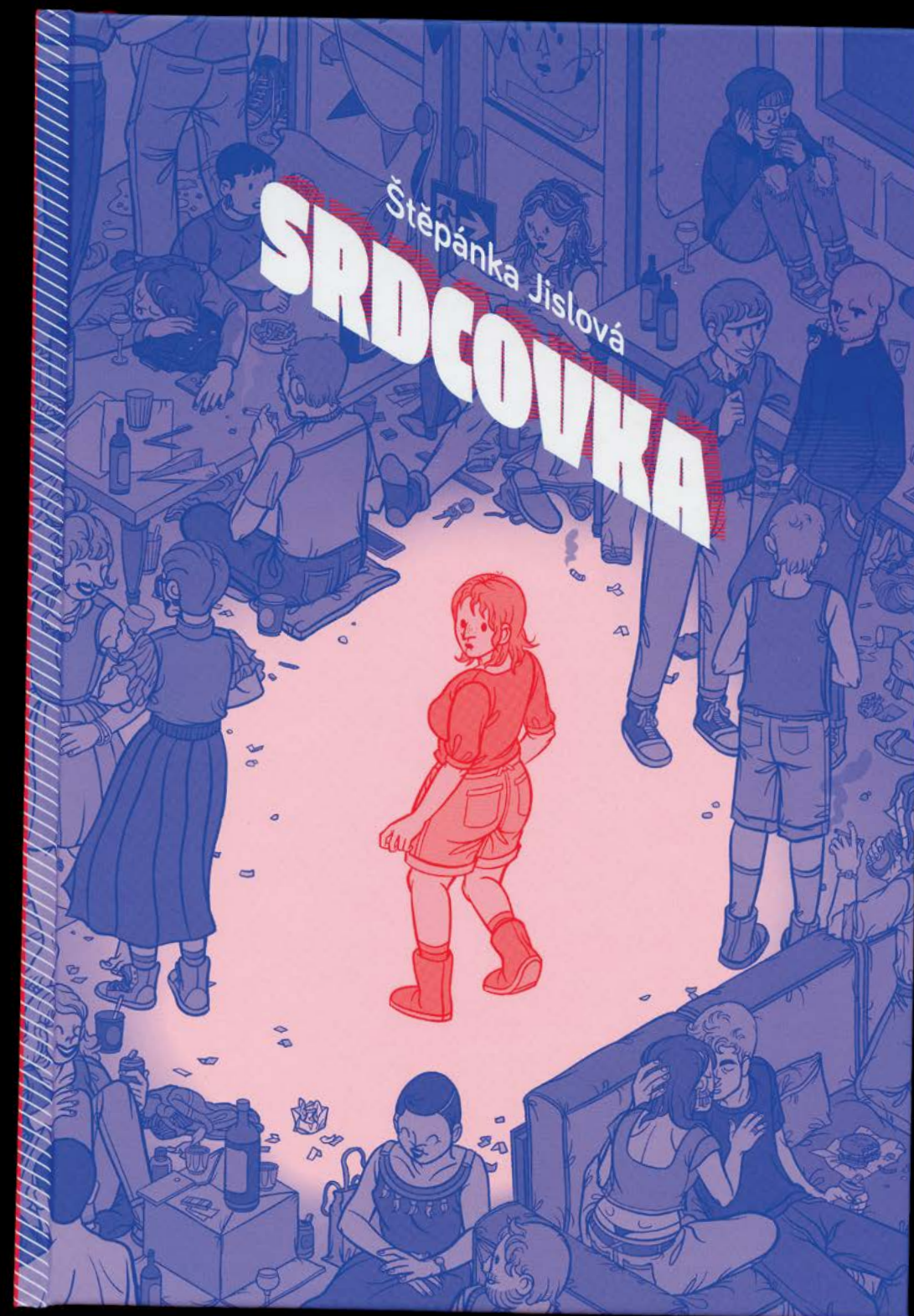
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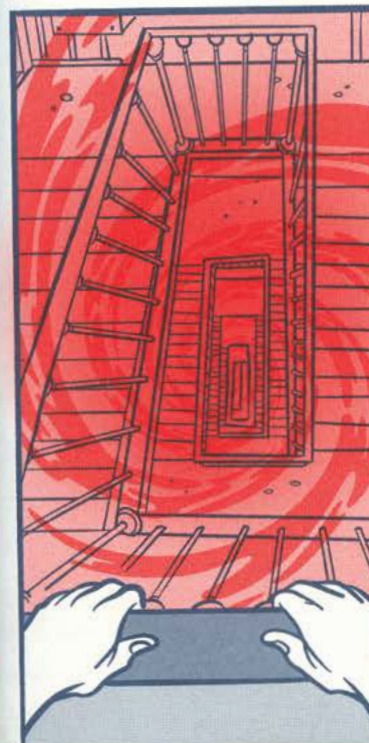
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Paseka
240 pp
16.5 × 23.5 cm
2023







Zkusím něco normálního... Koukat se na filmy je normální!



WEST BY NORTHWEST

Jindřich Janíček

An artist on a long-awaited journey through
Americana: part travel diary, part personal
memoir, part political commentary

The travelogue *West by Northwest* presents the artist's memories of a grand expedition to "Washington, British Columbia, Washington, Oregon, and Washington Again". Spanning three hundred pages and featuring more than a thousand illustrations, it captures the minor, everyday – often banal – experiences of an artist fascinated and obsessed with the United States of America and Americana, its distinctive local culture. Alternation and interweaving of these moments create something essential: a personally focused

yet universally resonant meditation on what America has meant and still means to Jindřich Janíček, and how it has captured the imagination of this talented illustrator and storyteller while simultaneously terrifying him. It is about what America has been, is now, and will or might become. With its fruitful combination of lavishly illustrated text (sometimes including maps and schematics), whole- and double-page spreads and comics passages, this atmospheric account of a family expedition is sure to draw you in.

Jindřich Janíček (born 1990) is an illustrator and comics artist. Together with Taťána Rubášová, he has to date created a three-part series chronicling the adventures of two robots, William and Meriwether: *Podivuhodná robotí expedice* (*The Remarkable Robot Expedition*, 2016), *Neočekávaný robotí exodus* (*The Unexpected Robot Exodus*, 2019), *Strastiplná*

robotí existence (*The Sorrowful Robot Existence*, 2023). He also illustrated one of the five stories for the project *Odsunuté děti* (*Displaced Children*, 2021) and produced an original book of runners' comics, *B jako běžec* (*Run as in Runner*, 2021). In 2018 and 2022, he won the Illustrator of the Year award at Czech Grand Design.

Na západ severozápadní linkou

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Rights sold:
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Paseka
320 pp
16.5 × 23.5 cm
2022

NA ZÁPAD SEVEROZÁPADNÍ LINKOU

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Oregon a zase Washington

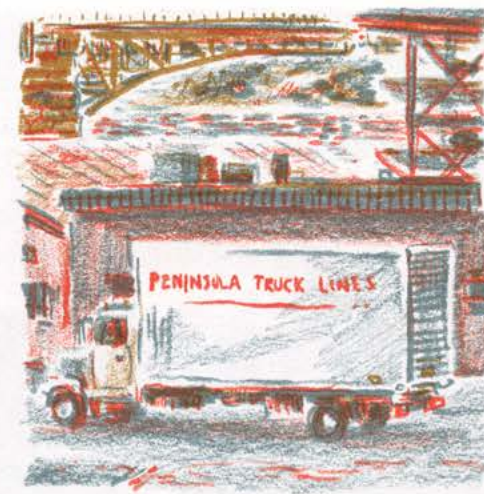
Jindřich Janíček

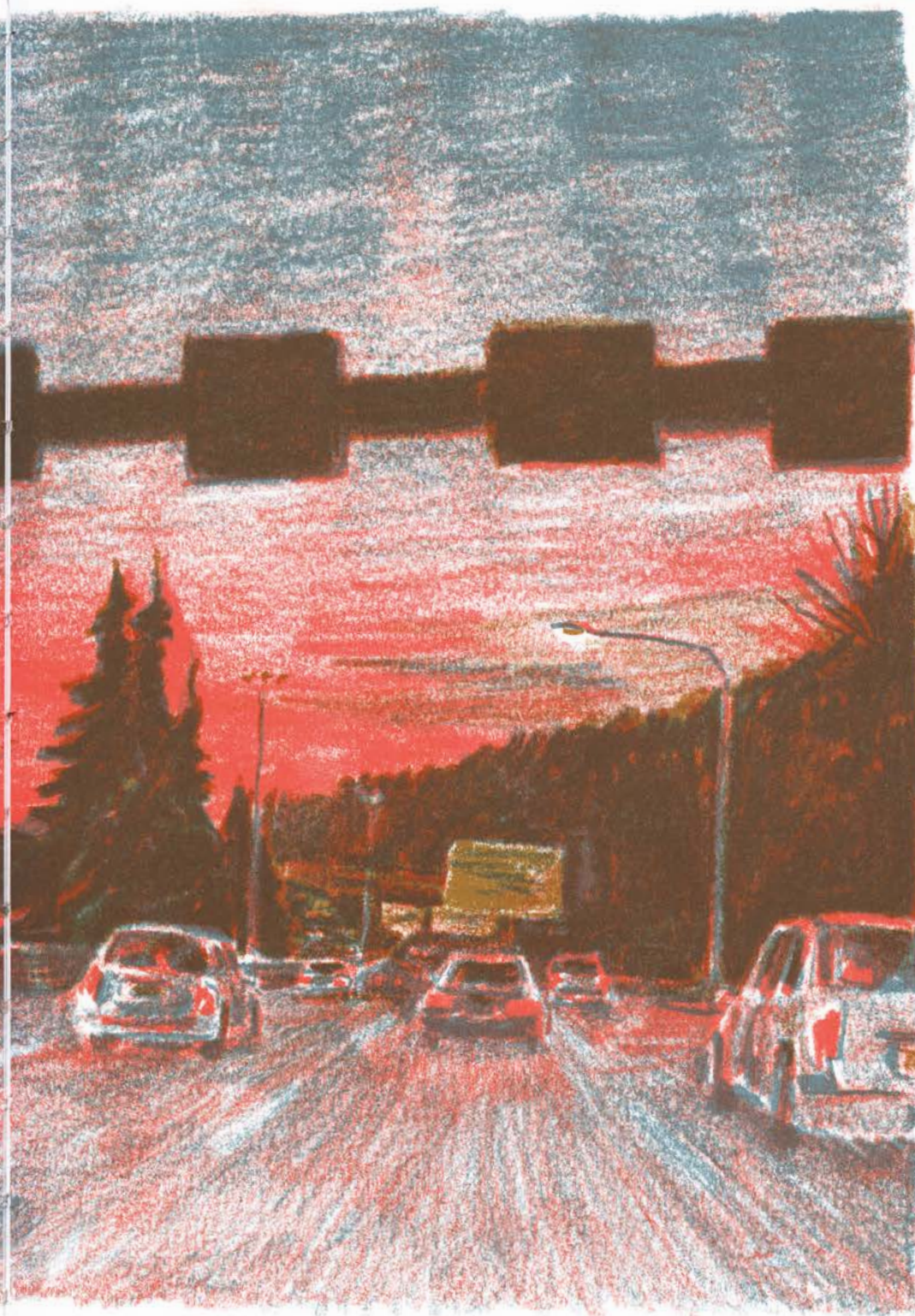
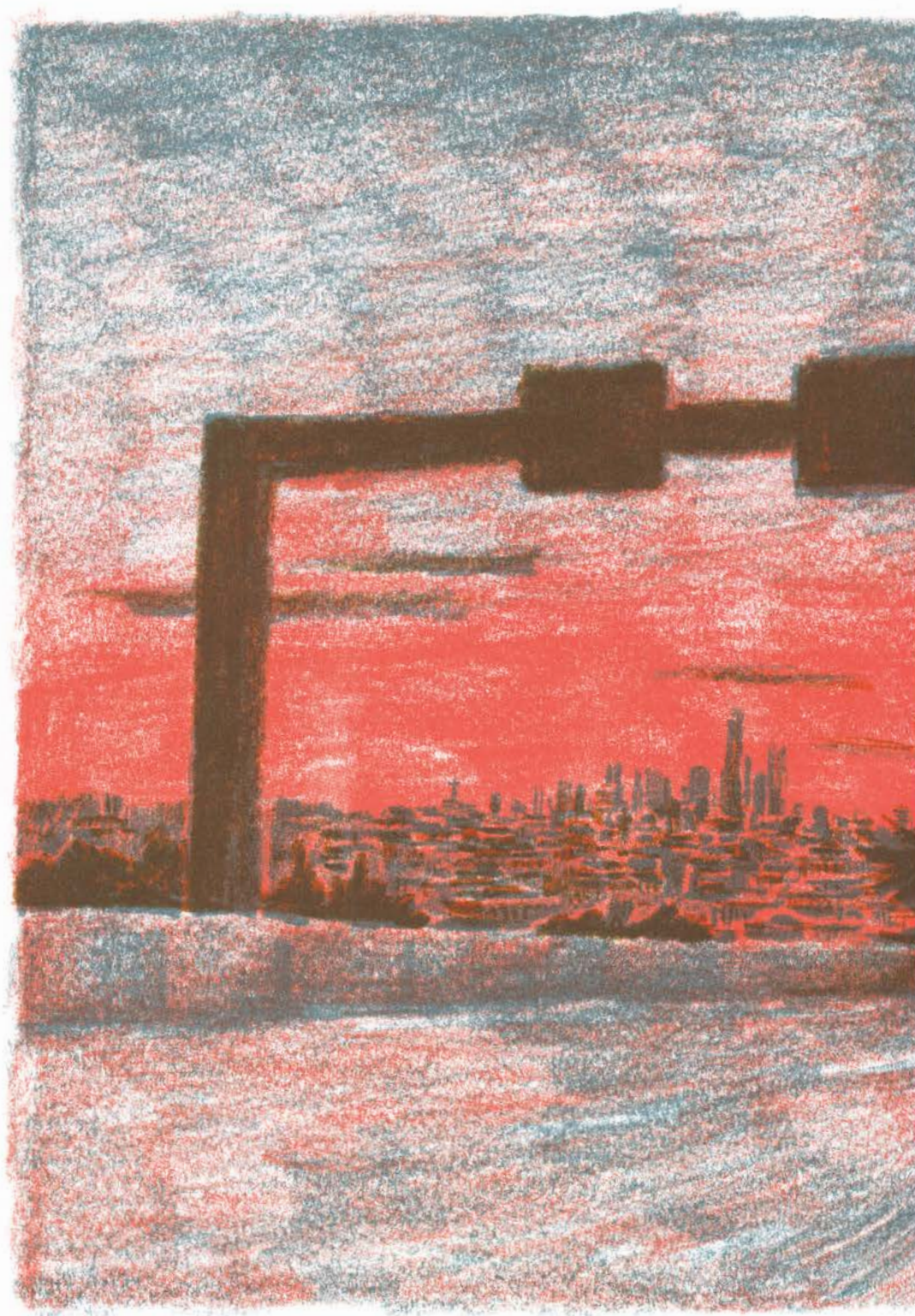




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tím druhým, větším dálničním mostem se název vodní nádrže oficiálně mění z *Portage Bay* na *Lake Union*. Malé hydroplány nad námi přelétají v překvapivě krátkých intervalech.





IN THE EYE OF THE FOX

Kata Rina

A poetic, adventurous tale inspired by Japanese mythology which will delight lovers of the films of Hayao Miyazaki and fans of the legendary video game Ōkami

Suzu, a young girl, is visiting her grandmother's second-hand kimono shop. Together, they browse the new arrivals and admire the intricate patterns and all the details and accessories that accompany the traditional Japanese dress. After her grandmother suddenly feels unwell and is taken to hospital, Suzu is left alone in the shop. It is then that she discovers an ancient fox mask in one of the drawers. Having lifted it to her face, she finds herself transported to a different world, as if entering a ghostly dream. Suzu soon realises that this magical mask could help her find a cure for her grandmoth-

er's illness – a cure that does not exist in our world. There is no time to lose; she must set out immediately. And it is not just the medicine – awaiting her in this charming and magical world is an unexpected discovery about herself. This mysterious and poetic narrative, rich with references to Japanese mythology and folklore, will captivate readers with its enchanting sequences of images accompanied by prose. Kimono decorations intertwine harmoniously with traditional elements of Japanese culture, rendered in opulently muted shades of purple, burgundy, and golden brown.

Kata Rina (born 1992; real name Katarina Kratochvílová) is an illustrator and comics artist. Under the moniker Angry Albatros, she mainly produces editorial and magazine illustrations, contributing to the magazines *Raketa* and *Nový*

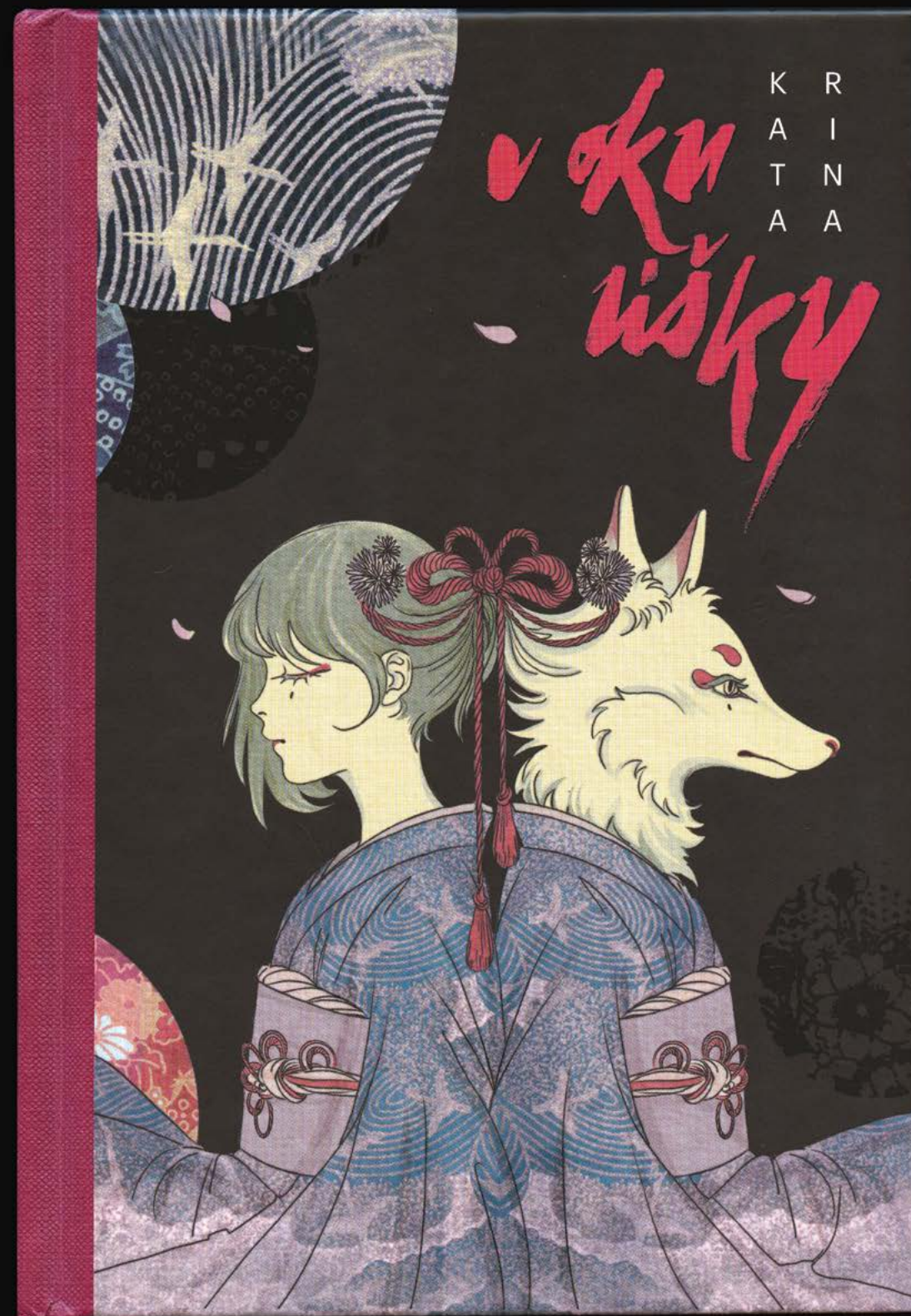
prostor. *In the Eye of the Fox* – her first book – is a reworked and expanded version of *Used Kimono Store* (2022), a comic book for which she received the Bronze Award at the 16th Japan International Manga Awards.

Labyrint
104 pp
16 × 23 cm
2024

V oku lišky

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www.labyrint.net

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Slovak





Uvnitř na složeném kimonu ležela liščí maska.

Napadlo mě, že jsem v babiččině obchodě kromě kimon ještě žádnou jinou starožitnost neviděla. Dávala si na tom velmi záležet. Nechtěla, aby se kimona míchala s čímkoli jiným.

Proč by ale uvnitř nechávala masku? O masky jsem se nikdy nezajímala, ale červené tahy štětcem na bílém povrchu se zdály až příliš živé na to, aby nezaujaly mou pozornost. Musela být hodně stará, prasklinky v bílé barvě byly zaplněné prachem. Na dotek byla teplá, znenadání jsem ucítila, jak se mi kolem zápěstí ovíjejí červené šňůrky. Jaké by to bylo vyzkoušet si ji? Jen na chvíli...

Maska mi přilnula těsně k obličeji. Kimono zašustilo kolem paží. Pásek obi začal vířit v rychlém tanci.

Zvonění bylo stále hlasitější.



Na kopci se rozprostíral bambusový háj.
V každém listu se odráželo měsíční světlo.
Pásky sandálů zori mě hrozně tlačí. Doufám, že
jdu tou správnou cestou. Sotva popadám dech.

Záblesk teplého světla. Zamířím k němu.

Mezi bambusy se vynořil dřevěný domek.

Ucítím slabou vůni šalvěje.



ŠTEFÁNIK

Michal Baláž
Gabriela Kyselová
Václav Šlajch

A remarkable attempt to capture a major historical figure in all his complexity. This gripping historical comic book is also a meditation on the limitations of one-dimensional, celebratory memorials.

This biography of Milan Rastislav Štefánik – one of the founders of independent Czechoslovakia – takes an approach distinctly different from that of comics with a similar focus. Rather than presenting an unambiguous hero's tale, as found in history textbooks, we encounter Štefánik as a fascinating enigma, a man whose life was full of contradictions. The reader's guide is the sculptor Bohumil Kafka, who, while working on a statue of Štefánik,

endeavours to discover what the renowned politician was truly like. Alongside Kafka, we explore various facets of the celebrated soldier, pilot, and astronomer – none of them exhaustive, none standing alone. Together, however, they form a compelling and complex portrait of a remarkable man. The original scenario and striking, atmospheric drawing style make this book one of the most intriguing historical comics of recent years.

Michal Baláž (born 1986) is a theatre and film director and writer. He previously explored the life of Milan Rastislav Štefánik in the 2019 cinematic project *Cesta do nemožna* (*The Impossible Voyage*).

Gabriela Kyselová (born 1981) is a producer and writer for film and comics. She is the author of the scripts for *Medikomiks*, an educational comics series for children that explores serious illness.

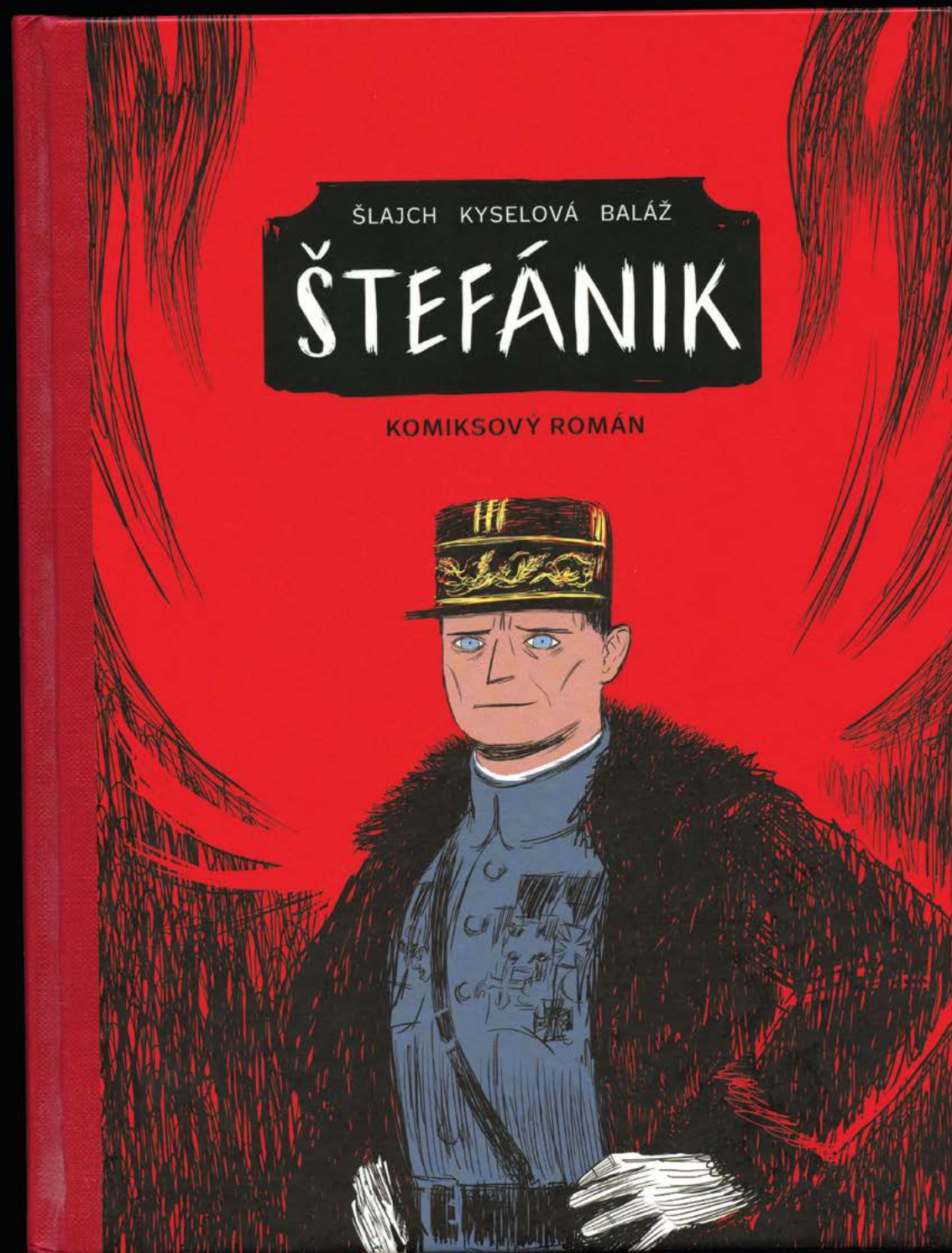
Václav Šlajch (born 1980) is an illustrator, comics writer, and university lecturer. He heads the Media Illustration Studio at the Ladislav Sutnar Faculty of Art and Design at the University of West Bohemia in Plzeň. He has received two Muriel Awards: for Best Short Comics of the Year in 2010 and Best Art in 2022 (for *Štefánik*).

Štefánik

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Slovak

Labyrint
200 pp
19.5 x 22.5 cm
2021







TOTAL MADNESS

Tereza Kopecká

Tomáš Kopecký

Entertaining and engaging “feel-good” comics about familiar anxious insecurities and how to overcome them. Even shock therapy sometimes produces good results!

Seventeen-year-old Anna has experienced bouts of anxiety for some time. Medication offers only limited relief, and getting out of bed to face the uncertain world each morning can sometimes feel like a superhuman feat. In such circumstances, setting out with Max, a recent high school graduate she barely knows, on a spontaneous summer adventure in a van might seem like madness. Yet perhaps it is the shock and wake-up call Anna needs. This delicate comic book by Tereza Kopecká and Tomáš

Kopecký captivates readers with its sensitive portrayal of Anna's fears and doubts, which will undoubtedly resonate with many. The unusual thematic choice of the summer road movie works thanks to a combination of unpretentious, gentle, yet frequently surprising narrative and the light, occasionally charming caricature-like drawing style. The restriction of the colour palette to purple, turquoise and red is an effective reflection of Anna's emotions that serves to enhance the comics' appeal.

Tereza Kopecká (born 1984) is an author of books for children and young adults, as well as a comics writer. She won the 2021 Mu-riel Award for the script of *Total Madness*.

Tomáš Kopecký (born 1982) is an illustrator specialising in books, games, and comics. In 2025, he published the children's comic book *Stella a strážci závoje* (*Stella and the Guardians of the Veil*), written by Kateřina Šardická and Dan Krátký.

Naprostá šílenost

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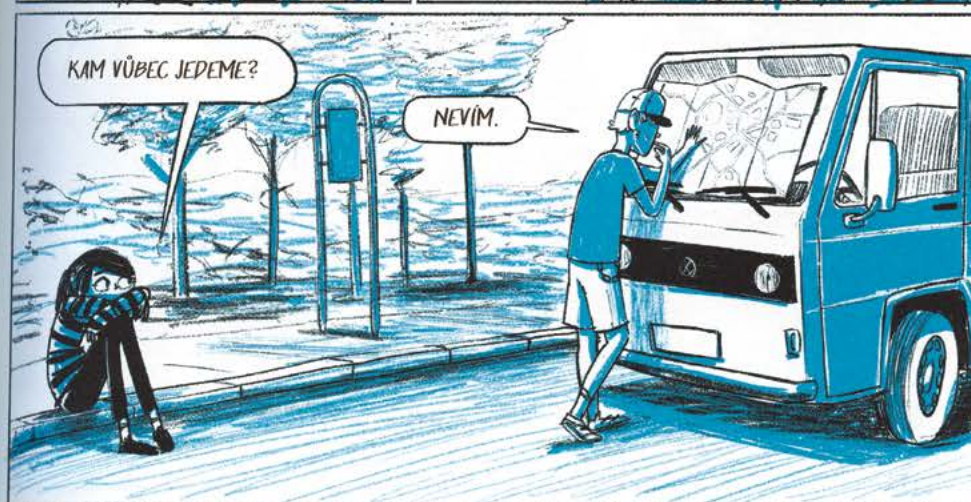
120 pp

16 x 21 cm

2021







EVERY DAY IS NEW

Lucie Lomová

Experience a year in the life of a comics artist. Without pretension or affectation, this spontaneous diary exercise in self-discipline, endurance, and determination captures everyday joys and sorrows.

At the beginning of 2017, Lucie Lomová decided to record anything interesting that happened to her. At the time, she had no intention of creating a book; these short comics, or, when time was limited, simple caricature drawings, were principally a private exercise. That the project developed into something greater is cause for delight: *Every Day Is New* gives readers the opportunity to experience a remarkable personal testimony from a seemingly ordinary life in the

here and now. The artist's days are not filled with heightened adventure, although their calm flow is occasionally interrupted by unexpected events. The radical gesture of complete openness – nothing was omitted or censored – has given rise to a remarkable autobiographical cross-section of an (extra)ordinary year in the life of an experienced comics artist. Though they may sometimes feel like a voyeur, the reader cannot put the book down.

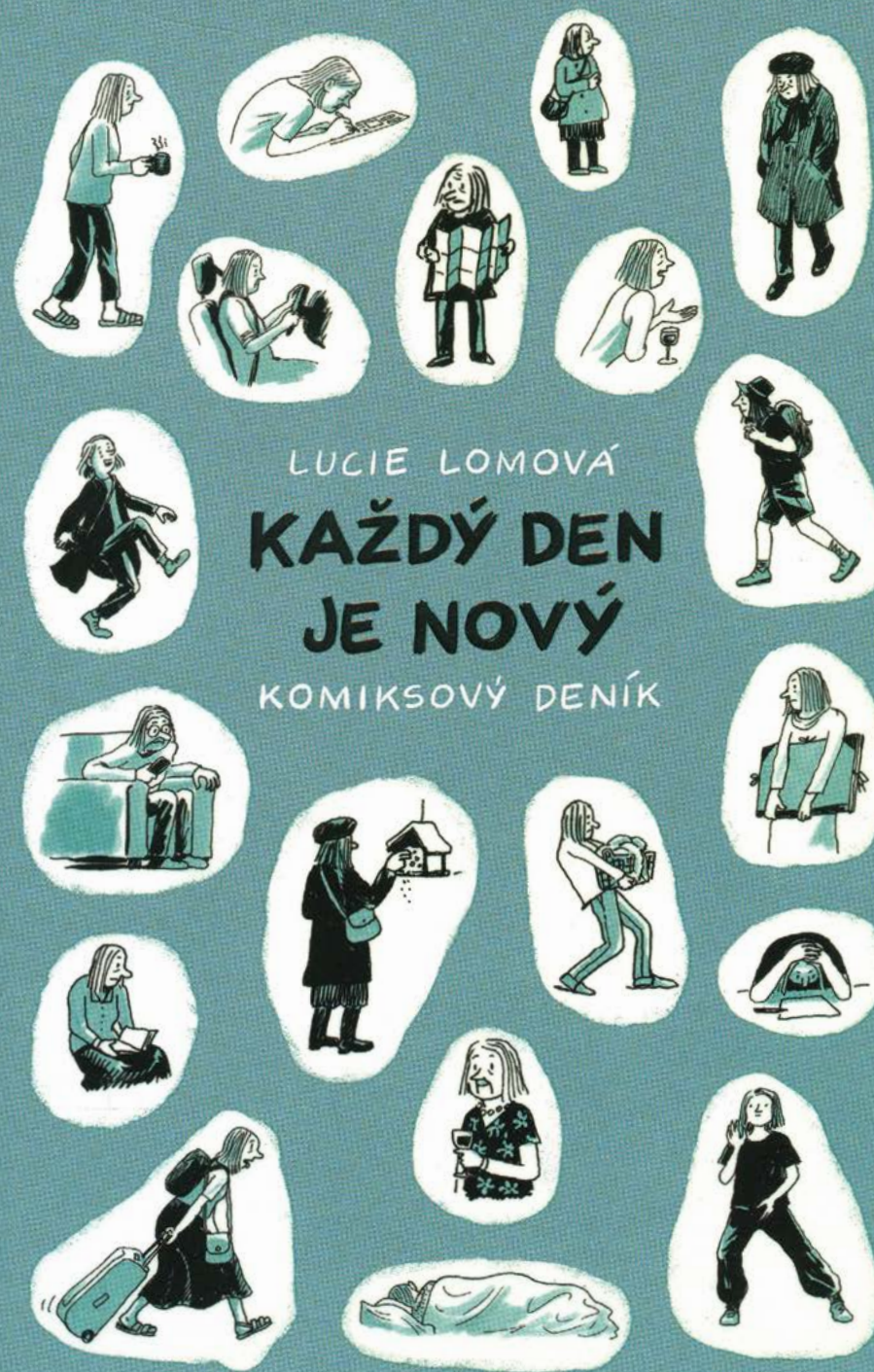
Lucie Lomová (born 1964) is one of the most respected figures in modern Czech comics. She made her name in the 1990s with the children's series *Anča a Pepík* (Annie and Joey), about two mice. Since the turn of the

millennium, she has primarily produced graphic novels for adult readers, notably *Anna chce skočit* (Anna Wants to Jump, 2007), *Divoši* (Savages, 2011), and *Na odstřel* (On the Edge, 2014).

Každý den je nový

Translation rights:
Zikmund Literary Agency
Jan Zikmund
jan@zikmundlit.com
www.zikmundlit.com

Labyrint
208 pp
15.5 x 20.5 cm
2022



8.1. NEDELE



10

9.1. PONDĚLÍ



KRESLÍM KOMIKS PRO METROSTAV.

MENTALNĚ TAK TRÁVÍM CELÝ DEN NA STAVBĚ.



JE TO FUŠKA...

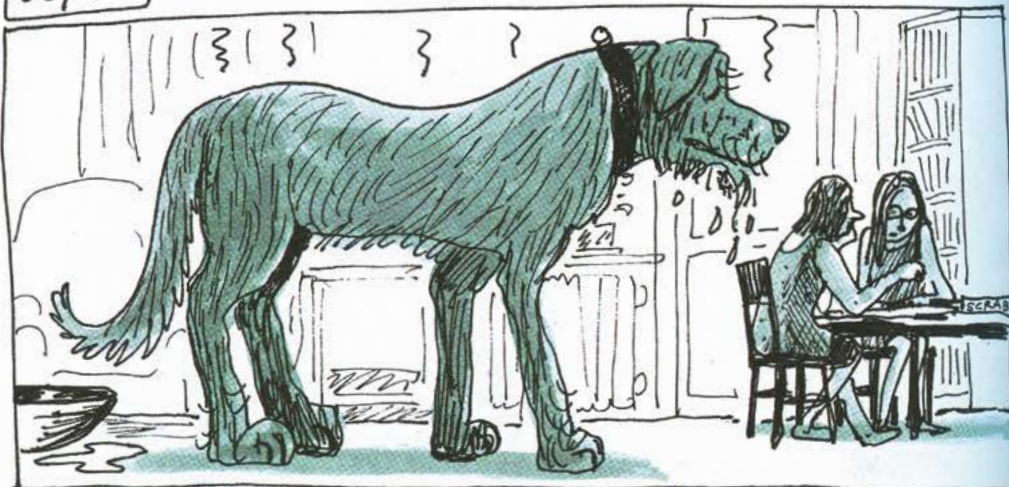
NEVÝHODOU DENÍKOVĚHO KOMIKSU JE, ŽE ČLOVĚK CHTĚ NECHTĚ MUSÍ KRESLIT POŘAD SAMU SEBE. MOHLA BYCH SI ZKUSIT ASPOŇ NASAZOVAT RŮZNĚ HLAVY.



11

Po, 26.6. VYHLAŠUJI MIMORÁDNOU STÁVKU - PAUZU -
NIC KRESLIT NEBUDU.

Út, 27.6. NÁVŠTĚVA.



St, 28.6. MÁM TEĎ ČAS ZAHRADNÍCH RESTAURACÍ. DNES S RENATOU NA LETNÝ.



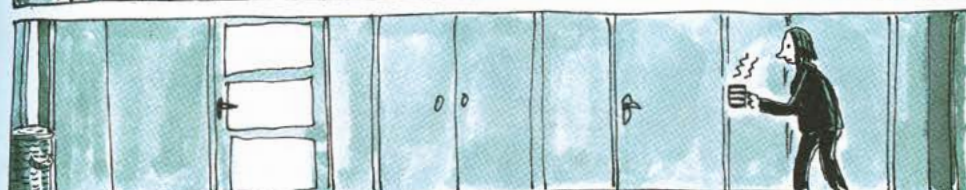
104

Čt, 29.6.

PRÍBĚH JEDNÉ KVĚTINY



VOJTA ODJEL BRIGÁDNIČIT NA FESTIVAL DO VARŮ. ZAS BUDU DOMA 10 DNÍ SAMÁ.



VLASTNĚ DĚL, PROTOŽE PAK ZAS HNED ODJĚDE A TAK POŘÁD DA'L. MUSÍM SI KONEČNĚ ZVYKNOUT.

Pá, 30.6.

KOUKÁM NA SVÝM POMALÝM
POČÍTACÍ (MUSÍM S TÍM
NĚCO DĚLAT!), JAK VE VARECH VOJTA
OTVÍRÁ LIMUZÍNÝ NA ČERVENÉM
KOBERCI.

UMĚ THURMAN NE, TÝ OTVÍRÁ DVÍŘKA OCHRANKA.



105

OCTOBRIANA

Marek Berger
Ondřej Kavalír

A retelling of the story of the “internationally famous Czech comics heroine” that uses fragments of the original work to create a new narrative that combines superheroes with ecology and feminist mysticism

Octobriana is arguably Czech comics’ best known female protagonist internationally, despite the absence of an official, large-scale comic narrative about her. Now, thanks to a confident graphic novel rooted in alternate history that provides a fully developed narrative encompassing both the characters’ origin stories and a compelling, life-changing adventure, this absence has been addressed. The authors have engaged with the rump of an originally ambitious but ultimately (and regrettably) disappointing chapter in the history of Czech comics that does not quite

belong to the comics medium or the Czech context, to construct a spectacular story from the available fragments. They begin by setting in motion a Cold War political thriller featuring alternative versions of Soviet and American leaders (Brezhnev and Dixon), only to guide readers towards a mystical feminist allegory about nothing less than the fate of the entire planet, with the famous heroine serving merely as a symbolic figure. Berger excels at storytelling that needs no words, so demonstrating his narrative prowess in the language of comics.

Marek Berger (born 1987) began as an animator (see *Pérák and Legendy staré Prahy*) and now also works as an illustrator and comics artist. He has published short comics in the anthologies *AARGH!* and *XXR Mag*, as well as in the collection *Rychlé šípy a jejich úžasná nová dobrodružství* (*The Rapid Arrows and*

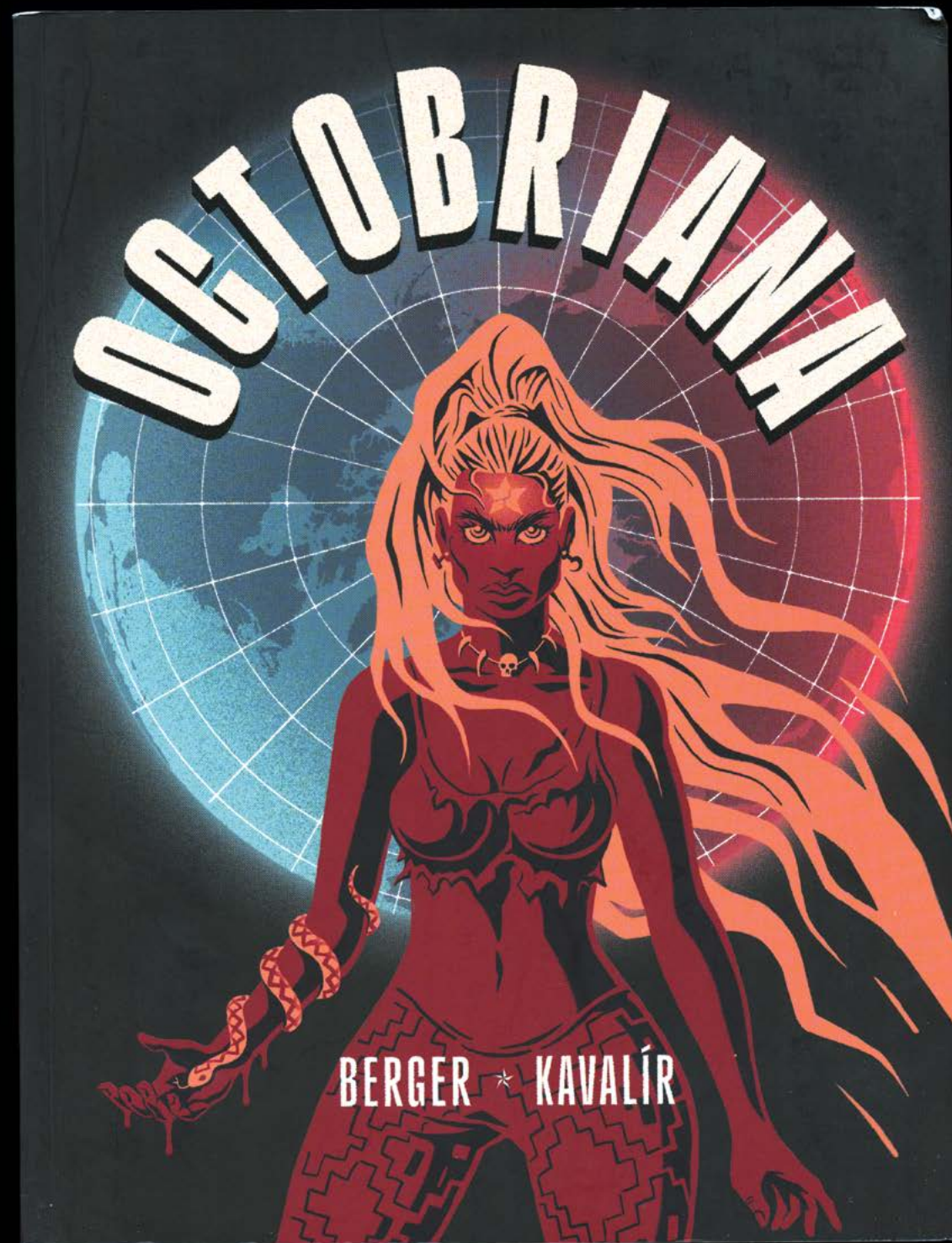
Their Wonderful New Adventures, 2018).

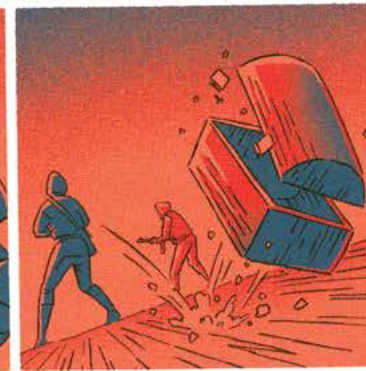
Ondřej Kavalír (born 1980) is an editor, script editor, and comics writer. In addition to *Octobriana*, he has worked on the trilogy *Návrat krále Šumavy* (*The Return of the King of Šumava*, 2018–2020).

Octobriana

Translation rights:
Labyrinth publishers
Petra Nováková
petra@labyrinth.net
www.labyrinth.net

Labyrinth
264 pp
19 x 25 cm
2023







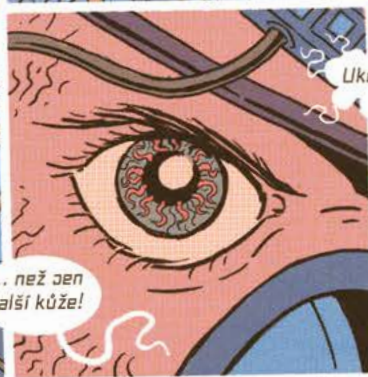
Připomeň mi...



... kde jsme to skončili, sestřičko?



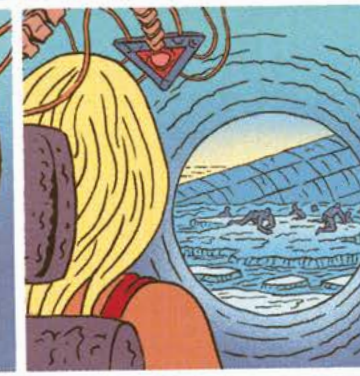
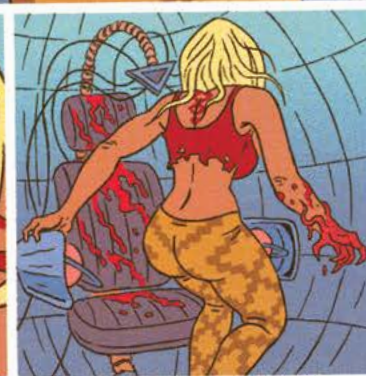
Neasi nic...



... než jen další kůže!



Ukonči to.



THE PORRIDGEMAN

Kateřina Čupová

Meet Porridgeman, a superhero unlike any other – a fighter born of opportunity, fairy tales, and a little of the sleepy boredom of a lazy afternoon.

Kateřina Čupová's original comics is a fresh, slightly irreverent take on a classic fairy tale set in the quiet, everyday life of a remote mountain village. Everything changes when three local children discover a legendary magical pot that can produce an infinite amount of porridge. Since their days consist mostly of wandering around and dreaming about superheroes, they decide to create their own. Is it a bird? Is it a plane? No, it's Porridgeman, who fights all

evil! It soon becomes clear that the roots of the problems Porridgeman and his friends face lie deep in the past, and that solving them will be no easy feat. This comics is full of twists, humour and striking encounters between a fairy-tale world and a sleepy country village. All of this is presented in a playful drawing style that combines the charm of idyllic fairy-tale illustration with the ferocity and dynamism of Japanese manga.

Kateřina Čupová (born 1992) is a Czech comics writer, artist, illustrator, and animator. She has received two Muriel Awards for her short comics, which have been published in magazines and anthologies including *AARGH!*, *Bublifuk*, and *Vějíř*. Many of her works are

also available online, where she presents them under the monikers Chechula and faQy. Her debut book was an extensive graphic novel adaptation of Karel Čapek's play *RUR* (2020; see p. 64 of this catalogue), which has already been translated into several languages.

Hrnečku, vař!

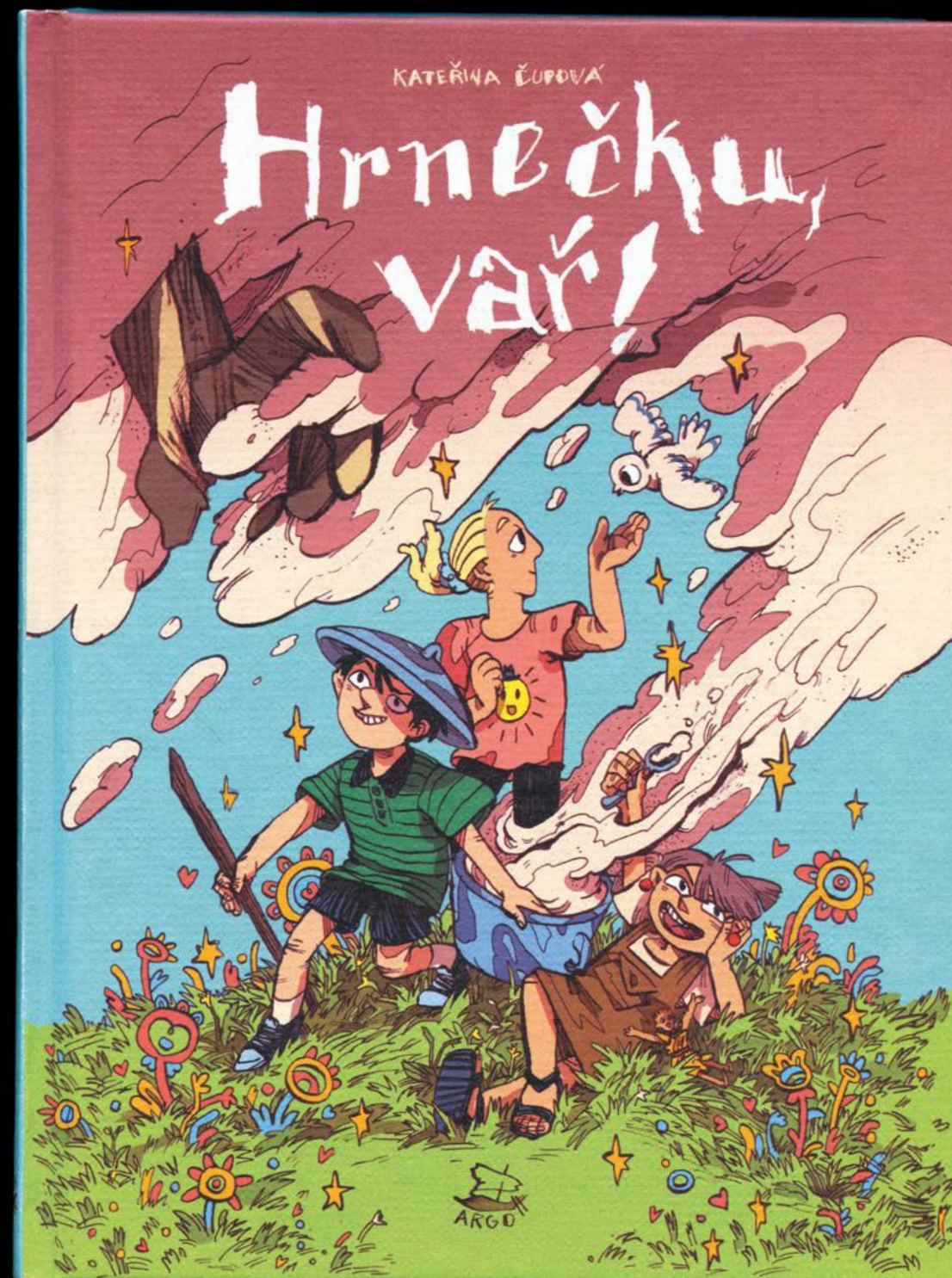
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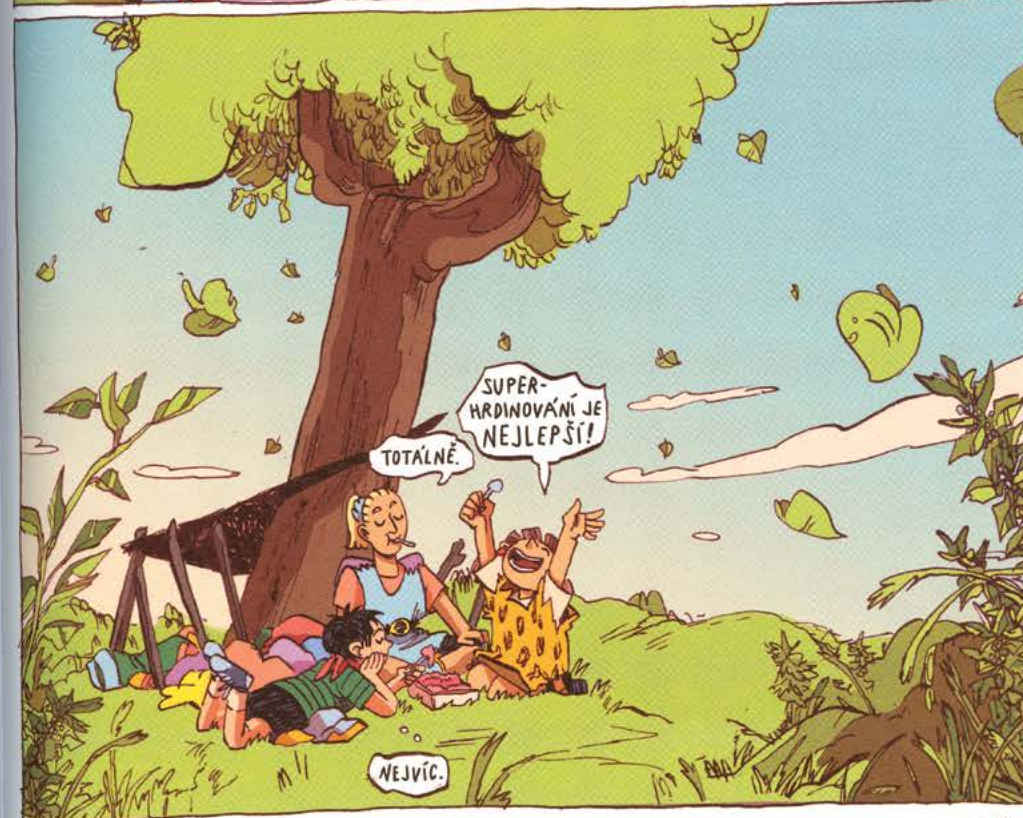
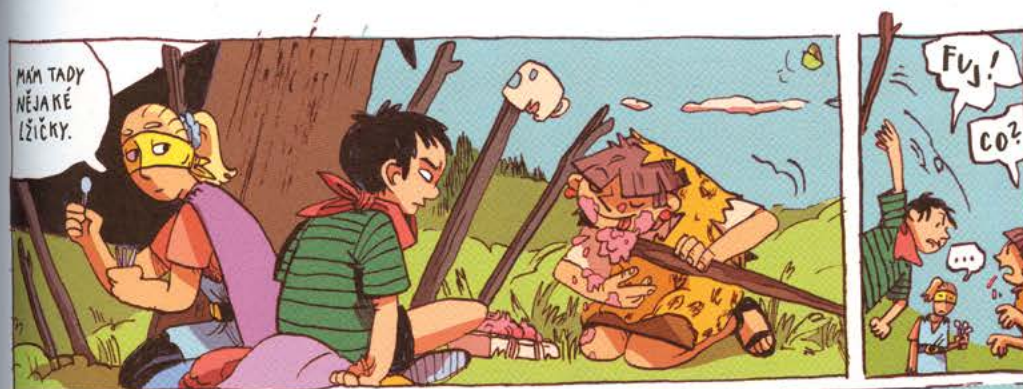
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veronika.chaloupkova@argo.cz
www.argo.cz

Rights sold:

Arabic (Egypt)
French
Spanish

Argo
208 pp
19.5 x 26 cm
2022







...STO LET
ZPÁTKY
UMŘELA.

A DO DOMEČKU
SE NASTĚHOVALY
CHMURY.

HE HE!
VIDÍM
VÝCHOD!



VÝHLED
VEN
ZTMAVL.



JÁ TAM
SEDEĽ, KDE BYCH
TAKY CHODIL
V TAKOVÉ
TMĚ...



ACH
JO.



PANE,
POJĎTE...

ACH JO...



?



A TO JE
UŽ ÚPLNÝ
KONEC.

HUBERT & HUGO 1-4

Nikkarin

A father and son embark on an expedition of adventure that will amuse and captivate beginning and experienced readers alike.

These four volumes of collected adventures feature Hubert and Hugo, a father and son duo who are passionate amateur mountaineers. The stories playfully blend and alternate between various motifs and genres. Entertaining and suspenseful, each tale typically spans six to ten pages and includes a search for a sunken houseboat, a James Bond-style rescue of a comics book store owner, a ghost story, and a samurai drama. Themes also explore the love life

of the White Lady – or rather, Miss Valentina of Drowsburg, who is currently haunting Snoozington Castle. An experienced writer and artist, Nikkarin has gradually expanded his serialised world for children, but the stories stand up on their own, too. The original and unconventional plot-lines are conveyed through a light, pleasing drawing style with clear panelling, making reading an enjoyable experience even for children just beginning to explore comics.

Nikkarin (Michal Menšík, born 1987) is an illustrator and comics author. His debut work consists of three volumes of the extensive comics project *130: Odysea* (*130: The Odyssey*, 2009), *Hodní, zlí a oškliví* (*The Good, The Bad and the Ugly*, 2010), and *Čas hvězdoplavců* (*The Age of the Starfarers*, 2015).

His venture into the fantasy genre took the form of a parody heavily inspired by the aesthetics and motifs of video games: *Super Spellword Sága: Legenda o Nekonečnu* (*Super Spellword Saga: The Legend of Infinity*, 2019). The stories of Hubert and Hugo have been serialised in *Čtyřlístek* magazine since 2016.

Hubert & Hugo 1-4

Translation rights:
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Petra Nováková
petra@labyrint.net
www.labyrint.net

Labyrint
104 / 104 / 112 / 120 pp
19 x 25 cm
2021 / 2022 / 2024 / 2025



•NIKKARIN•

HuBERT -&- Hugo



KOMIKS

•NIKKARIN•

HuBERT -&- Hugo



KOMIKS



HAUUUUUUUU

SLYŠEL JSI TO?

TO BUDOU VLCI.

NO TO NÁM JEŠTĚ SCHÁZELO. BUDE LEPŠÍ ODTUD RYCHLE ZMIZET.

VYUŽIJEME TOHO, ŽE JE TU SVAH.

TO JE JÍZDA!

POZOR, PŘÍJDE NÁRAZ!

BRINK

6



7

Dávná legenda praví, že jednoho dne sestoupí z nejvyšší hory samuraj s páskou na očích, slepý jako spravedlnost.

Poté v kraji zavládne klid a mír.

SAMURAJ MŮŽE BÝT SEBEVÍC SAMURAJOVITĚJŠÍ, ALE SLEPÝ PŘECE NEZMŮŽE NIC!

JÁ JEN ŘÍKÁM, JAK JSEM TO ČETL V TURISTICKÉM PRŮVODCI CESTOU V LETADLE.

AŽ JE TO, JAK JE TO, PSALI TAM, ŽE MÍSTNÍ TĚHLE LEGENDĚ STÁLE HODNĚ VĚŘÍ.

HELE, TATI, KOUKEJ!

TO JSOU HORSKÉ TERMÁLNÍ PRÁMENY.



POJĎME SE TU TAKY SMOČIT, JAKO TIHLE MAKAKOVÉ.

PRIMA NÁPAD.



PARÁDA.

LABŮŽO.



AHOJ, OPIČKO!



OČIVIDNĚ JE ZAUJALY NAŠE VĚCI.



HEJ, MOJE BRÝLE!



TY NAŠE VĚCI JE ZAUJALY NĚJAK MOC.



KRADOU NÁM JE!

HONEM, CHYŤ NĚJAKOU! JÁ SKORO NIC NEVÍDÍM.



JEN POČKEJ!



RUR

Karel Čapek

Kateřina Čupová

The famous theatre play that introduced the word “robot” in a fresh, colourful comics adaptation. This new version celebrates the centenary of the original text, having transferred it with great lightness into a new medium, for new readers in a new century.

Adaptation of a classic work from the treasure trove of world literature into a comic book might easily result in a dull and unimaginative digest. However, Kateřina Čupová’s grandiose adaptation clearly demonstrates both a love of the original and a playful desire to retell the narrative with respect yet in the artist’s own voice and in an original new language. The result is an innovative, fresh version of a story that may be widely known but remains relevant to this day. The colourful art style, which employs water-

colours in rich shades, may seem inadequate at first glance, but the reader will soon concede that it works extremely well. The artist has taken an effective approach to the theatrically static nature of the play, creating a dynamic comic that attests to her intimate knowledge and mastery of visual storytelling. Her production is very well “cast” – her robots, despite their explicitly theatrical portrayal, seem to come alive in a highly effective rendering of Čapek’s message for twenty-first-century readers.

Kateřina Čupová (born 1992) is a Czech comics writer, artist, illustrator, and animator. Her short comics, for which she has received two Muriel Awards, have been published in magazines and anthologies including

AARGH!, *Bublifuk*, and *Vějíř*. She also publishes much of her work online, where she uses the monikers Chechula and faQy. *RUR* was her first book, followed two years later by *Hrnečku, vař!* (see p. 48 of this catalogue).

RUR

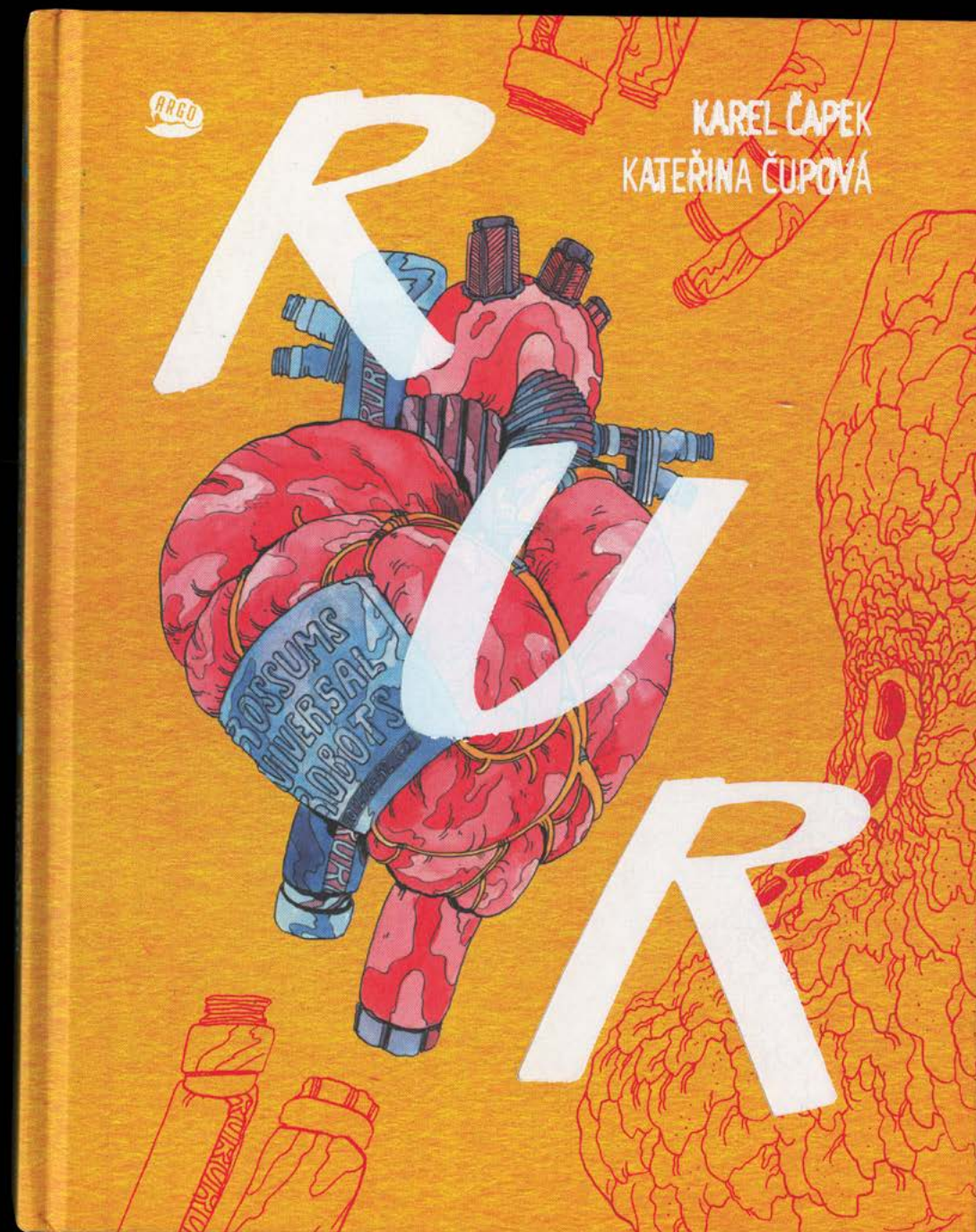
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www.argo.cz

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Turkish / Spanish

Argo
256 pp
22.5 x 29 cm
2020







WINTON WAS NOT ALONE

Tereza Verecká Mikuláš Podprocký

This gripping drama recounts real historical events without resorting to the typical clichés of biographical comics, instead presenting a thrilling, masterfully told, and uniquely illustrated story.

The mission of Nicholas Winton, a British stockbroker and humanitarian who in 1939 saved over 600 predominantly Jewish children from the Nazis, is widely known and usually portrayed above all as an act of heroism worthy of widespread admiration. Tereza Verecká's script does not diminish the heroic aspect of Winton's achievement, but it presents it without excessive pathos, focusing instead on the diverse backgrounds of people who assisted him but often remain in the background of the "legend of Winton the saviour". Although she worked from his notes, Verecká juxtaposes their information with

the perspective of Doreen Warriner, so highlighting the fates of others involved in the operation. Readers may need some time to acclimatise to Podprocký's drawing style in combination with the subject matter, but the time is well rewarded: the confident, dynamic illustrations employ strong visual metaphors alongside subtle expressions and symbols. Although this comic book takes a conscientious approach to a serious and challenging topic, it includes natural moments of humour and irony. The book received three Muriel Awards in 2024, for Best Script, Best Art, and Book of the Year.

Tereza Verecká (born 1985) is a writer, playwright, and author of radio plays. A story adapted from her script is included in *Těžká rozhodnutí* (*Hard Decisions*, 2025), a comics anthology on various forms of personal resistance against the Nazi occupation.

Mikuláš Podprocký (born 1978) has worked as an illustrator of video games and is also active as an illustrator and comics artist. He has published two volumes of the graphic novel series *Divočina* (*The Wilderness*, 2013, 2018).

Winton nebyl sám

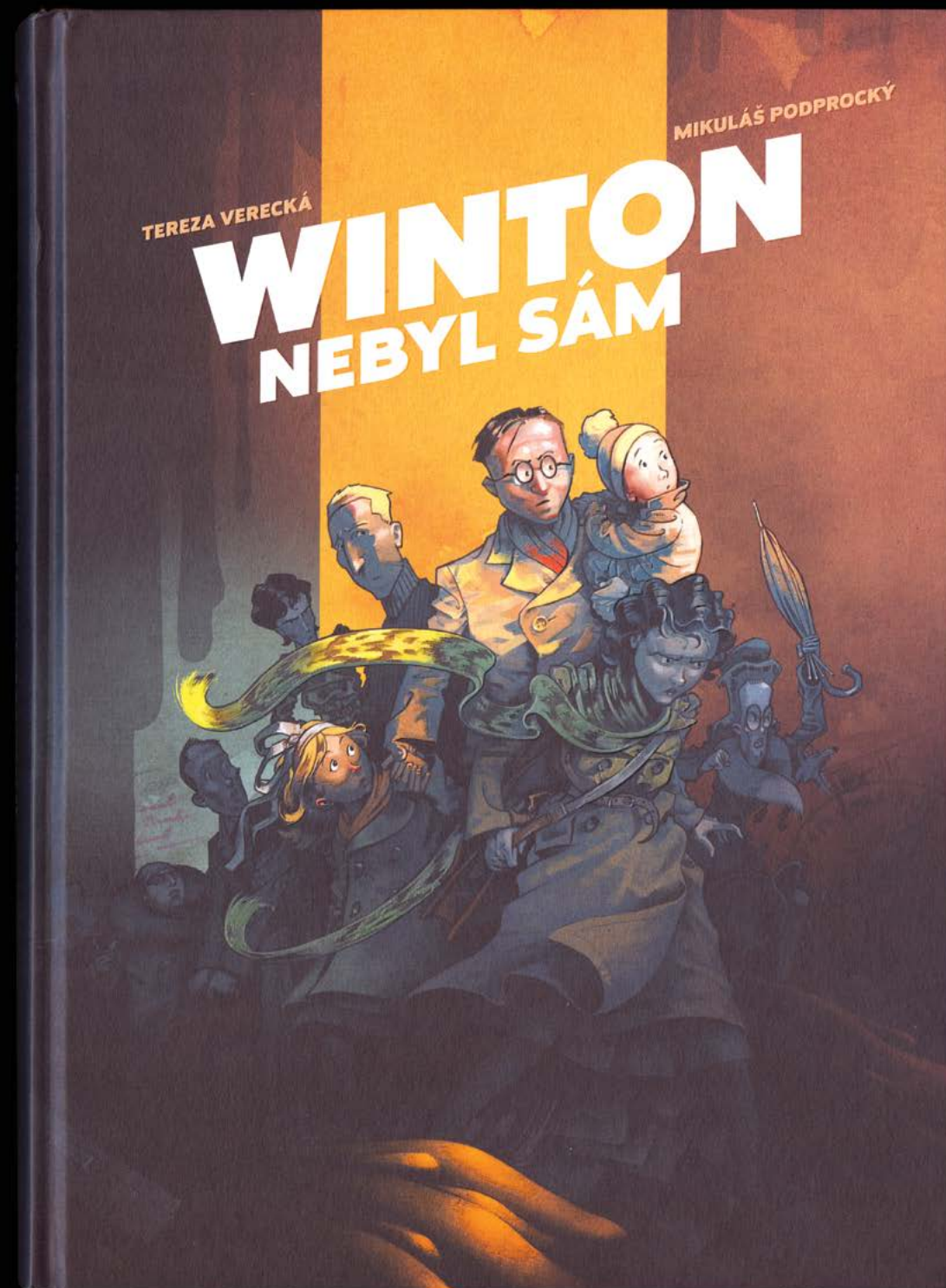
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Rights sold:

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Argo
224 pp
22 x 31 cm
2024



Uprchlícké tábory v Československu.

V životě už nedostanu z hlavy,
co jsme viděli.

Byl to takový ten výlet...

co vám obrátí život naruby.



Díky návštěvě v Londýně už pro Doreen nebyl problém získávat hromadná víza a během února se jí tak podařilo dostat do bezpečí skoro všechny muže z uprchlických táborů.

Trevor a jeho asistentky dělali pohovory s dětmi a rodiči a dál neúnavně kompletovali seznamy.

A já nemohl víc než psát články do časopisů a snažit se najít pro všechny ty děti vhodné pěstouny. Až konečně bylo desátého března.



Let Praha Londýn, 10. 3. 1939



TRAUM 1999

Tomáš Motal

Tomáš Motal's *Traum 1999* is not a dream; it is a blacker-than-black trauma. The sharply defined, hallucinogenic narratives feature bizarre characters from a shadowy world that could easily engulf us, even though it rarely makes any rational sense.

Tomáš Motal has created a bizarre world into which he has collected diverse short stories in an ambitious volume. The world presented here echoes socialist Czechoslovakia as well as the broader (post-)Soviet region. Motal grew up on David Lynch (including *Twin Peaks*) and Quentin Tarantino, influences that are readily apparent in his fragmented and causally "broken" narratives. However, his works are far more than mere imitation. His "freak show" characters are bizarre and generally un-

likeable; as dark as horror films, his worlds incorporate elements of the supernatural and play with the flow of time. His stories are more hallucinatory than rationally constructed. The strong lines and sharp black-and-white visuals remind one of the style of Charles Burns – his lines are confident, precise, yet still raw. For those who choose to succumb and dive into Motal's world, *Traum 1999* offers a strongly atmospheric experience that is difficult to articulate but lingers long in the mind.

Tomáš Motal (born 1987) studied wood carving in Tovačov and attended the Painting Studio at the Faculty of Arts of the University of Ostrava. He was the lyricist

and singer for Schwarzprior. He also works as an illustrator and graphic designer. In 2024, his work *Traum 1999* received the Award of the Czech Academy of Comics.

Traum 1999

Translation rights:

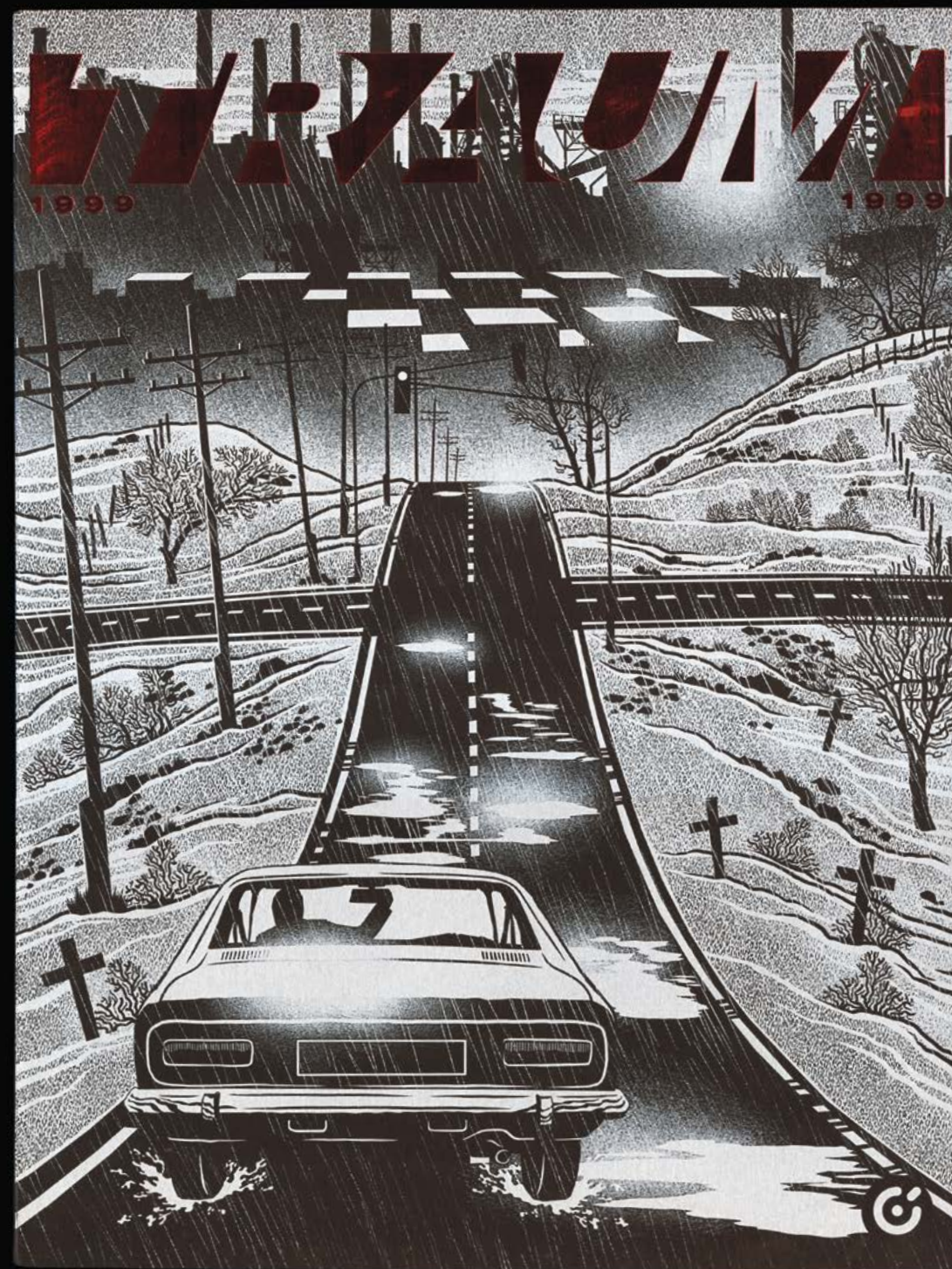
Centrala Books

Michał Słomka

www.centrala.club

contact@centrala.club

Centrala
228 pp
22.5 × 31.5 cm
2024





Traum

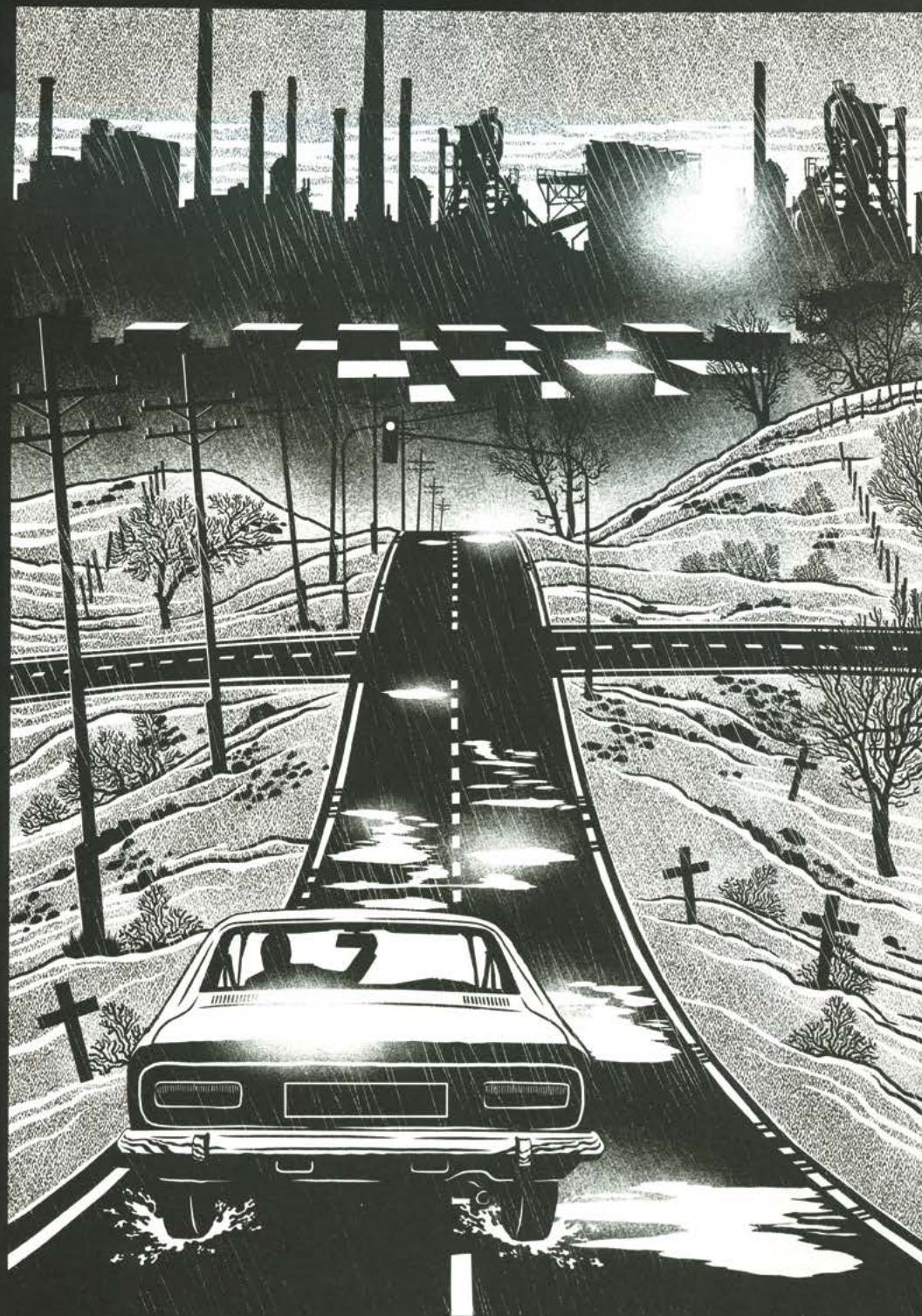


Rhod



31





Traum

Na konci cesty klížený



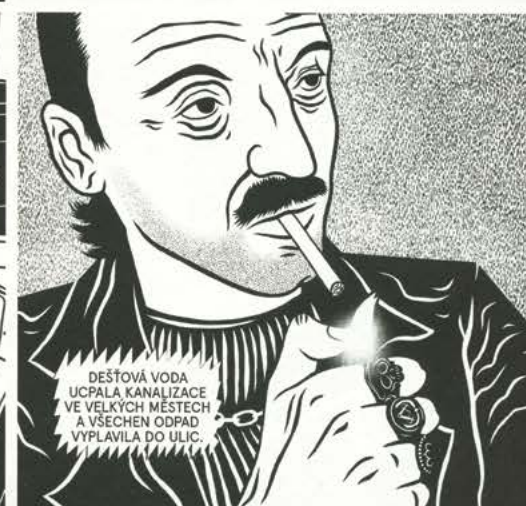
JE TO UŽ OSMACHTYŘICET
HODIN, CO NAD SEVERNÍ EVROPOU
A BRITÁNIÍ ZÁČALO SNĚŽIT.



JH SUŽUJÍ PŘÍVALOVÉ DEŠTĚ
A ZÁPLAVY ZPOMALILY DOPRAVU
NA VŠECH DŮLEŽITÝCH
DOPRAVNÍCH TEPNÁCH.



JSOU HLÁŠENY
TISÍCE PŘÍPADŮ
NEZVĚSTNÝCH OSOB.



DEŠŤOVÁ VODA
UCPALA KANALIZACE
VE VELKÝCH MĚSTECH
A VŠECHEN ODPAD
VYPĚLA DO ULIC.

SINGLE

Jiří Franta

Somewhat existential, somewhat grotesque, somewhat cynical, somewhat symbolic – all attributes that describe this autofictional narrative about the world of a single man in his thirties with helpings of toxic masculinity, masterful art, and playful comic narrative

In the world of Czech comics, autobiographical narratives are most often the domain of female authors, narrators, and protagonists. Jiří Franta's *Single* is an exception: it presents distinctly masculine experience from a distinctly masculine perspective. This perspective is neither universal nor particularly kind or attractive – much like the characters he depicts. The end of a long-term relationship transforms what was intended as a romantic getaway into a tragicomic, alcohol-fuelled binge in Rome. Subsequently, foot-

ball takes centre stage, focusing on fans (and hooligans) and introducing another romantic storyline, albeit a brief one. Masterfully rendered in great detail yet bordering on caricature, these two stories play with the conventions of comics storytelling, while the content primarily centres on the everyday and the banal. The reader is left to ponder whether authenticity prevails or if the narrative chiefly reflects a worldview that is, in many respects, toxically masculine. This work received the 2020 Muriel Award for Best Art.

Jiří Franta (born 1978) is a graduate of the Academy of Fine Arts in Prague. He primarily works in drawing, illustration, and comics. He is a co-founder of the comics anthology *KIX* and the artist of *Průvodce neklidným územím* (A Guide to a Restless

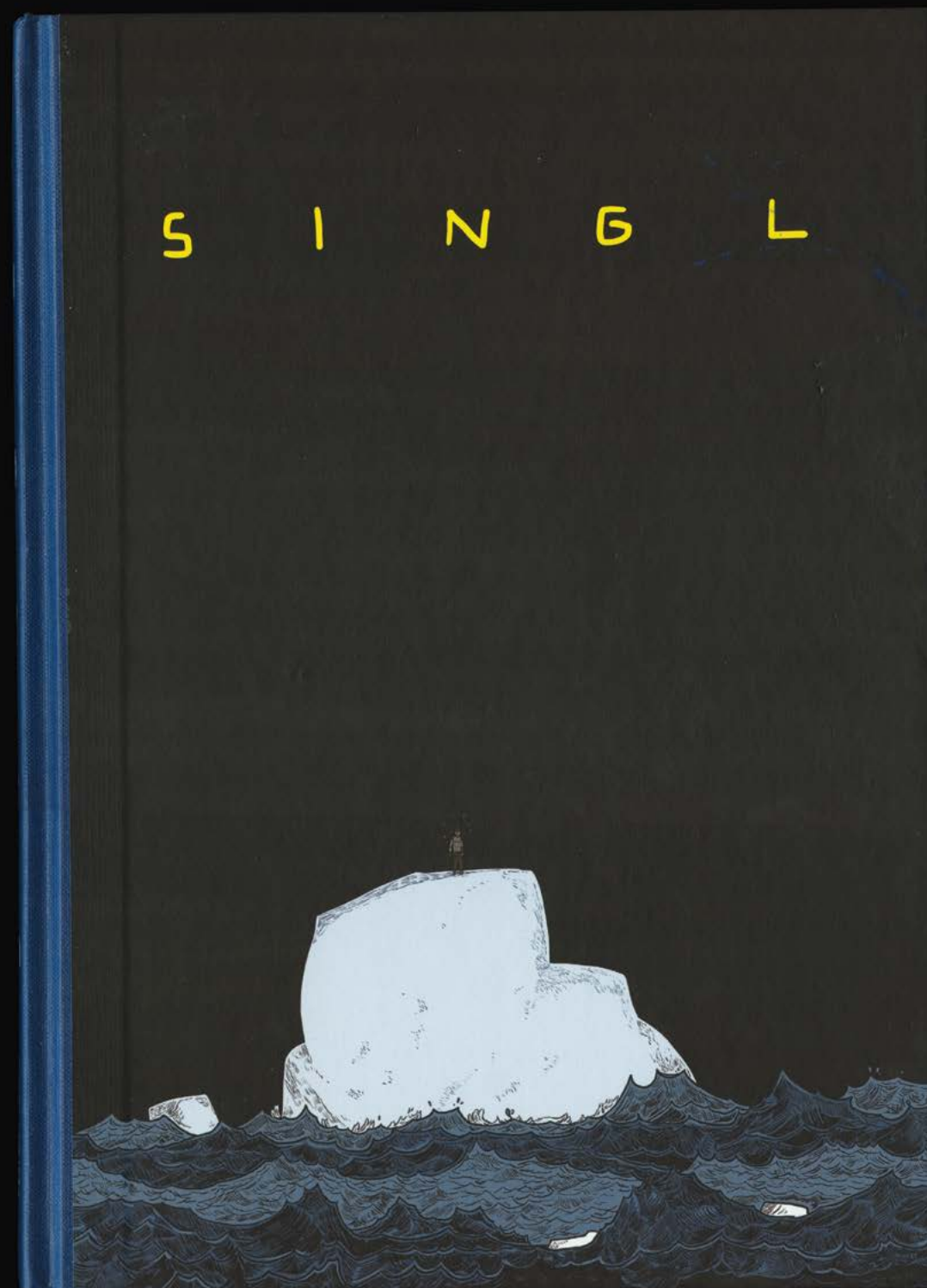
Territory) and *Proč obrazy nepotřebují názvy* (Why Paintings Don't Need Titles). A member of the Rafani group, Franta also collaborates with David Böhm; together, they were finalists for the Jindřich Chaloupecký Award in 2009, 2010, and 2021.

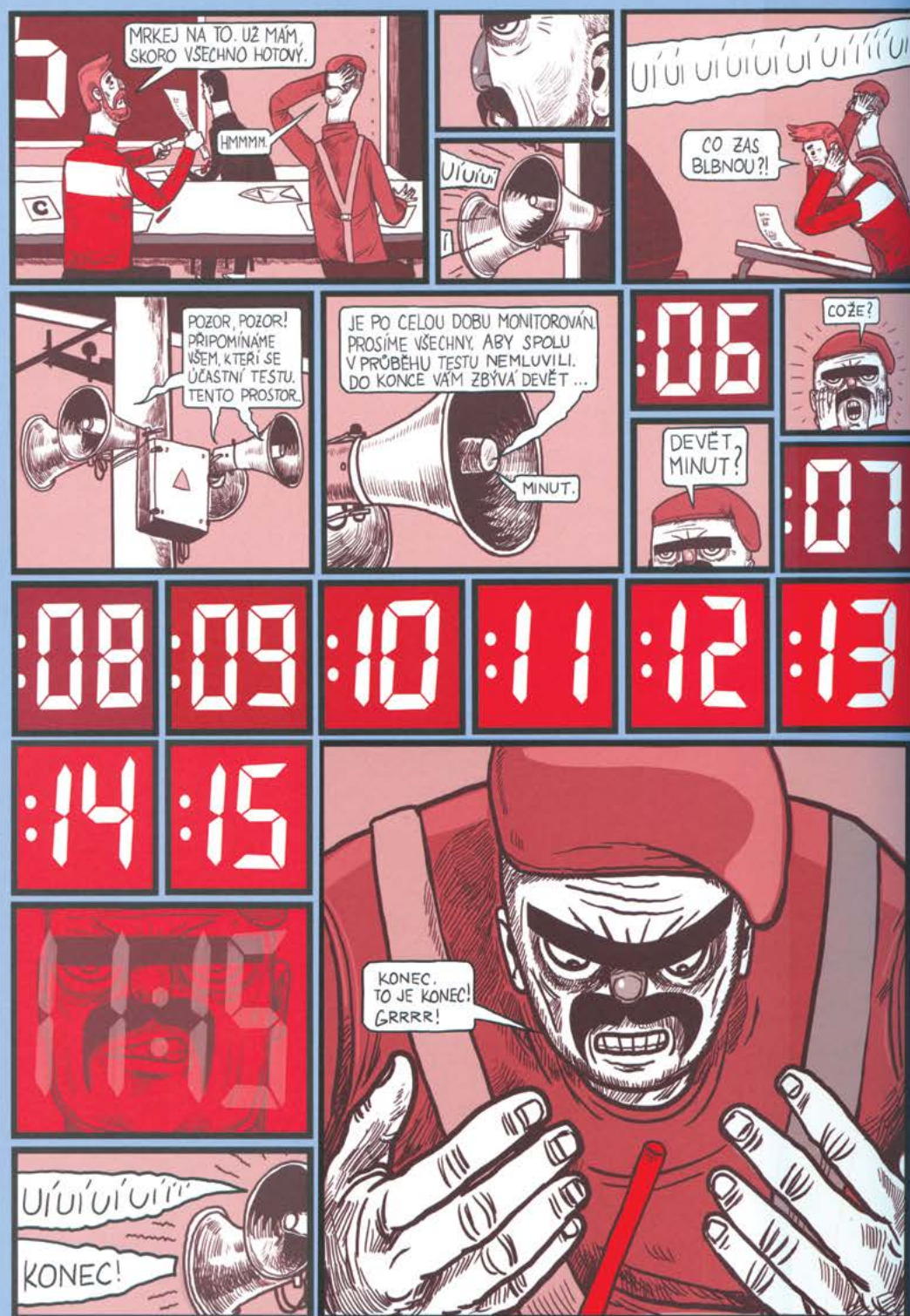
Singl

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petra@labyrint.net
www.labyrint.net

Rights sold:
English (UK) / French / Polish

Labyrint
220 pp
22.5 x 31.5 cm
2020







OSKAR ED: MY BEST FRIEND

Branko Jelinek

This brilliantly drawn, cleverly narrated, atmospherically themed struggle against a monstrous and hostile organism is a personal and intimate story that is in many respects spectacular, too. It has a little Kafka, a lot of Lynch, perhaps even a touch of Lovecraft.

Branko Jelinek's first graphic novel in eight years immediately captivates us with its precise black-and-white line work and meticulous hatching. As we delve deeper, we are drawn in by the refined language of comics and the rhythm of the visual narrative. The story, which begins in the banal setting of a train compartment, quickly transforms into a surreal world where technology intertwines with the organic. Scenes from an office alternate with episodes set in a mysterious hotel; the everyday shifts into a fantastical, hallucinatory dream,

and the individual layers of meaning multiply and mirror one another. The masterfully crafted if ambiguous narration provides an inner narrative whose grandiosity is not only due to the illustrations. The protagonist must struggle against a monstrous organism, but, more importantly, he must face pressing loneliness and burning self-doubt. Although this is Branko Jelinek's third extensive graphic novel featuring his "actor" Oskar Ed, the three works do not form a series; each book is an autonomous, self-contained story.

Branko Jelinek (born 1978) is a graduate of the Academy of Fine Arts and Design in Bratislava and works as a graphic designer for a video game production company. He creates comics in

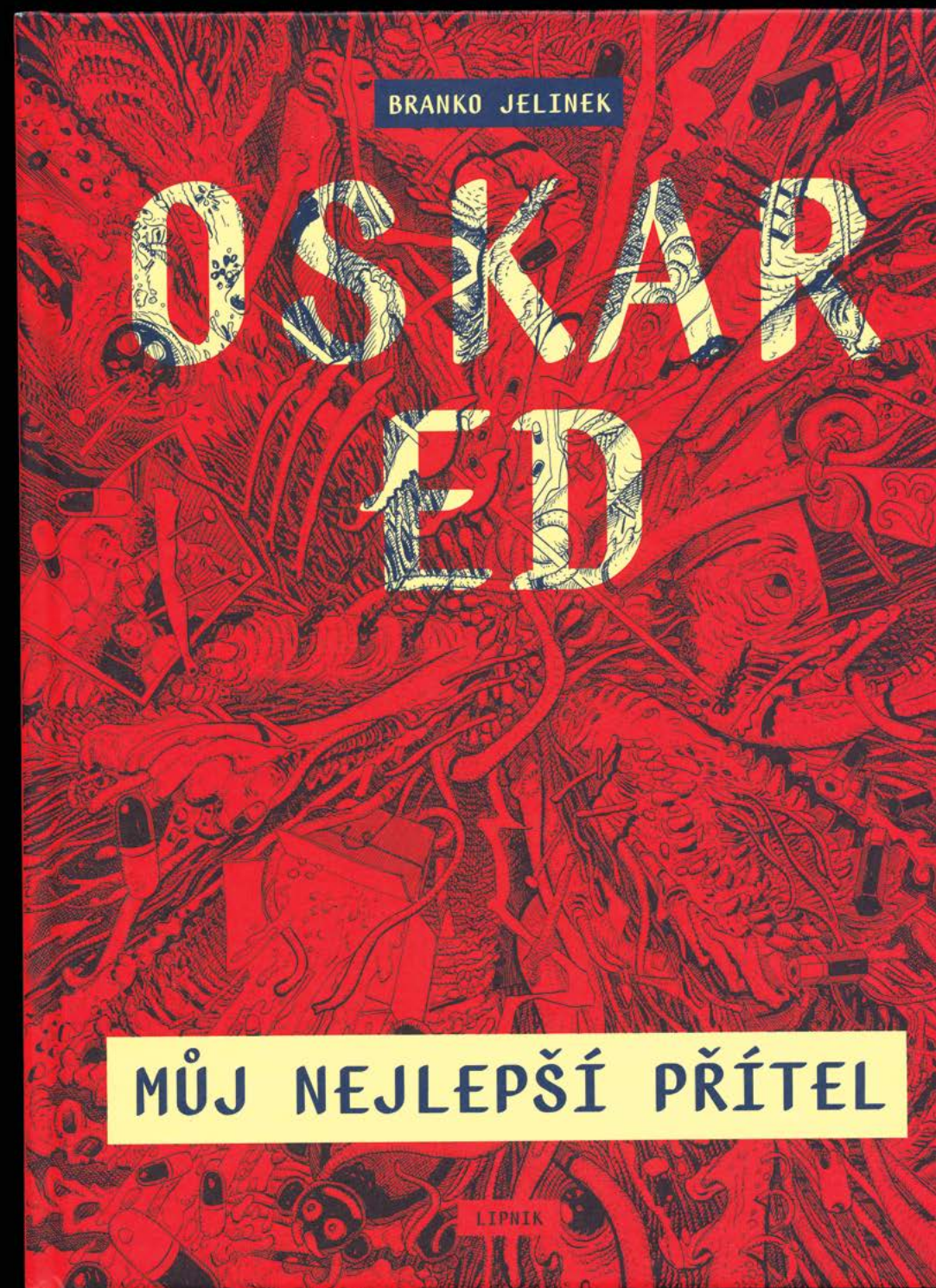
his spare time; in addition to the three graphic novels featuring Oskar Ed, he has published several shorter stories, including in the prestigious magazines *Metal Hurlant* and *Heavy Metal*.

Oskar Ed: Můj nejlepší přítel

Translation rights:
Branko Jelinek
brankojelinek@gmail.com

Rights sold:
Polish

Lipnik
360 pp
21 x 28.6 cm
2025





SSSLUŠNÉ VYCHOVÁNÍ
VÁM MOŽNÁ RADI ZAJÍMAT
SSSE VÍC O DRUHÉ NEŽ
POSSSILAT DO SSSVĚTA
ZPRÁVU O SSSOBĚ.

TO JE CNOSSST, KTERÁ
SSSE DNESSS UŽ JEN
TAK NEVIDÍ. A VÁSSSE
MLČENÍ MI TO JEN
POTVRZUJE.

MOŽU VÁM TEDY,
ABYCHOM PROLOMILI
LEDY, ŘÍCT NAOPAK.
JÁ NĚCO O SSSOBĚ.
JÁ SSS TÍM NEMAM
PROBLÉM.

VĚŘIL BYSSSTE NAPŘÍKLAD, ŽE MÁM
ZE SSSSAMOTY FÓBII? ÚSSSMĚVNĚ,
NEMYSLÍTE? JE PRO TO MYSSSLIM
I NĚJAKÝ LÉKÁRSSSKÝ TERMÍN.

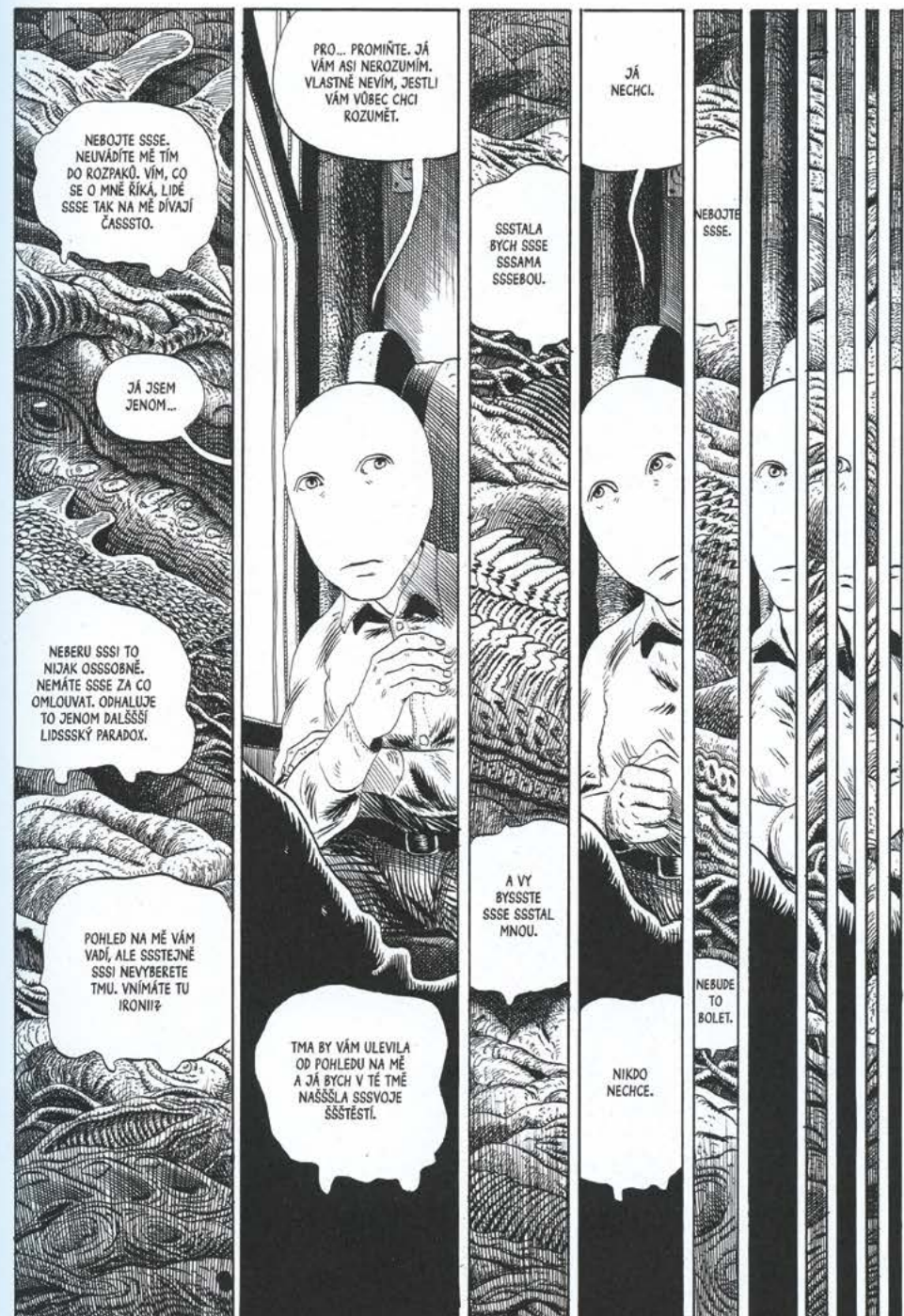
MONOFÓBIE. DOPORUČUJE
SSSE JI LÉČIT TMOU. TMU
MÁM RÁDA. TMA JE MOJE
DRUHÉ JMÉNO.

VYPADÁ TO, ŽE JSME
SE POHNULI.

KONEČNĚ.

PREFERUJETE TMU, NEBO
SSSVĚTLO? NEMOHLA JSSSEM
SSSI TOTIŽ NEVSSSIMNOUT, JAK
SSSE NA MĚ DÍVÁTE.

OPPUIZUJU
VÁSSS.



NEBOJTE SSSE.
NEUVÁDÍTE MĚ TÍM
DO ROZPAKŮ. VÍM, CO
SE O MNĚ ŘÍKÁ. LIDÉ
SSSE TAK NA MĚ DÍVAJÍ
CÁSSSTO.

JÁ JSEM
JENOM...

NEBERU SSSI TO
NÍJAK OSSSOBNĚ.
NEMÁTE SSSE ZA CO
OMLOUVAT. ODHALUJE
TO JENOM DALSSSI
LIDSSSKÝ PARADOX.

POHLED NA MĚ VÁM
VADÍ, ALE SSSTEJNĚ
SSSI NEVYBERETE
TMU. VNÍMÁTE TU
IRONII?

TMA BY VÁM ULEVILA
OD POHLEDU NA MĚ
A JÁ BYCH V TÉ TMĚ
NÁSSSLA SSSVOJE
SSSTĚSTÍ.

PRO... PROMÍŇTE. JÁ
VÁM ASI NEROZUMÍM.
VLASTNĚ NEVÍM, JESTLI
VÁM VŮBEC CHCI
ROZUMĚT.

SSSTALA
BYCH SSSE
SSSAMA
SSSEBOU.

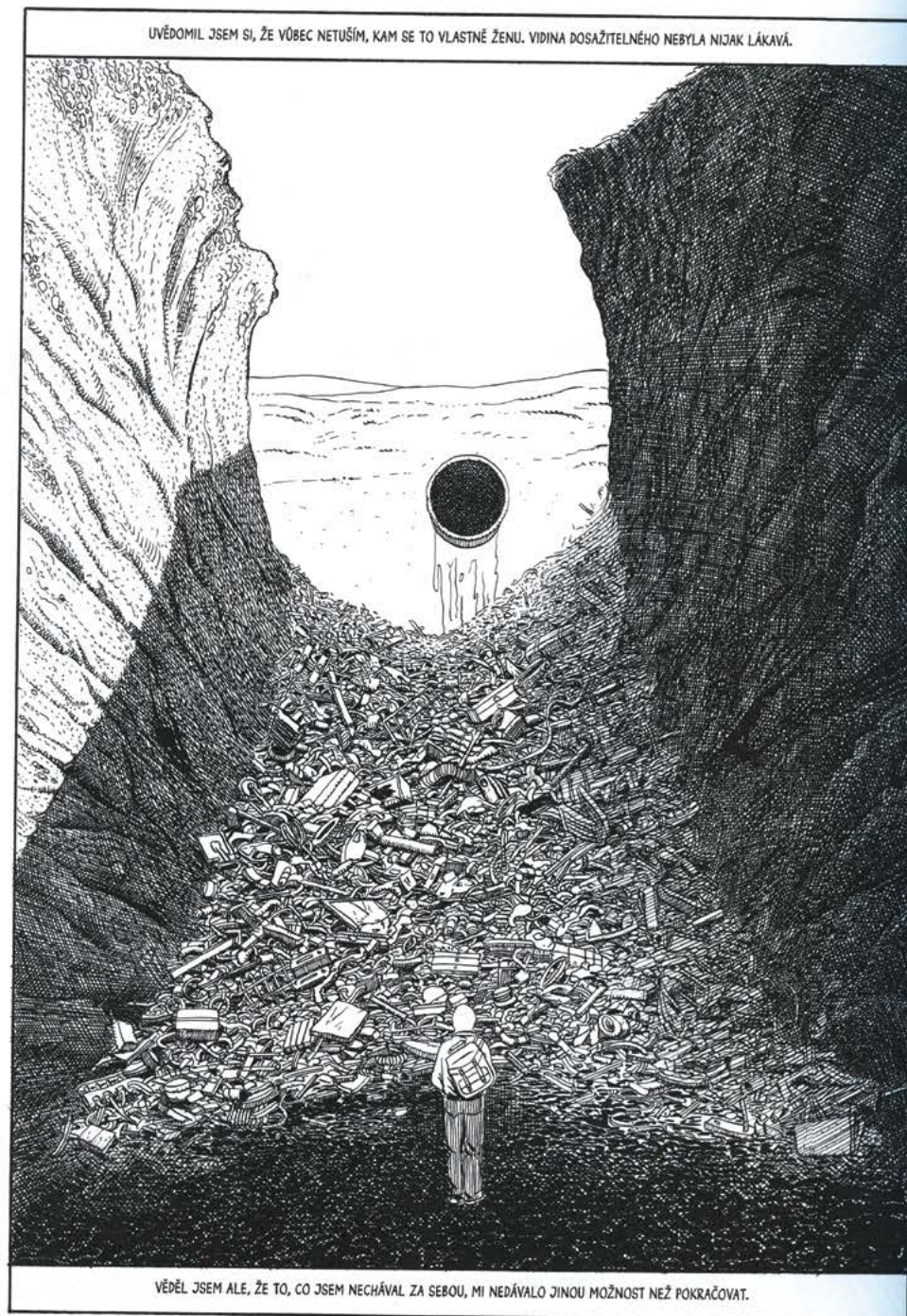
JÁ
NECHCI.

NEBOJTE
SSSE.

A VY
BYSSSTE
SSSE SSSTAL
MNOU.

NIKDO
NECHCE.

NEBUDE
TO BOLET.



BALD

Tereza Drahoňovská Štěpánka Jislová

A compelling autobiographical narrative detailing the profound changes caused by a severe autoimmune disease. Everything you should know about alopecia but never thought to ask.

Tereza Drahoňovská recounts the experience of suddenly contracting a disease that presents a woman with numerous challenges that alter her life profoundly and in complex ways. Hair loss is perhaps the least traumatic aspect of the process, although it undoubtedly affects one's self-esteem and self-image, among other things. Readers will gain new insight into this mysterious disease through explanatory panels as well as details of specific personal experiences. Universal in many respects, the story tells of depressing and/or harrowing situations which are often conveyed

with poignant sensitivity, while the visual interpretation provides welcome relief through gentle exaggeration. Štěpánka Jislová has significantly simplified her drawing style, so making the work more accessible and engaging. The original rendition skilfully balances "popularising infographics" with powerful personal experience. Although the book's primary goal leans more towards public education than purely personal autobiographical comics, this does not diminish its significance. The book received the Muriel Award for Best Czech Comics in 2020.

Tereza Drahoňovská (born 1990) studied Journalism and Media at the Faculty of Social Sciences of Charles University. She works as an internal communications specialist.

Štěpánka Jislová (born 1992) is one of the most original Czech comics authors; she is active as both writer and artist. Her autobiographical and auto-therapeutic graphic novel *Srdcovka* (Heartcore, 2023; see p. 6 of this catalogue) received three Muriel Awards.

Bez vlasů

Translation rights:

Paseka publishers
Pavlaína Juračková
jurackova@paseka.cz
www.paseka.cz

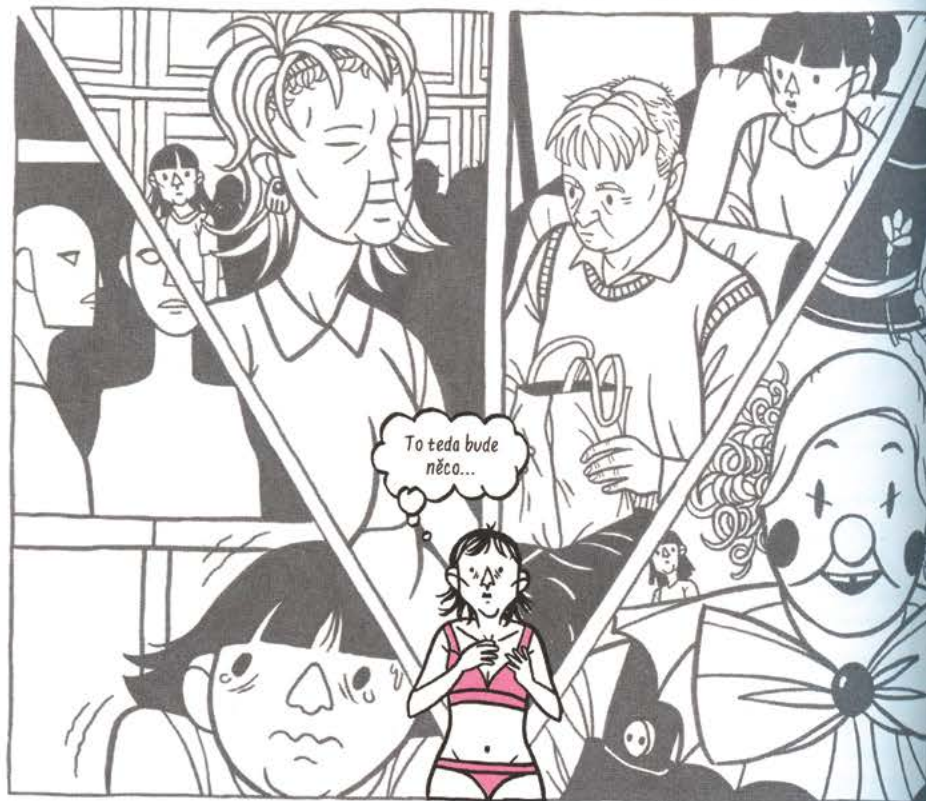
Paseka

120 pp
16 x 23 cm
2020

Rights sold:

Catalan / English / French
German / Greek / Spanish
Portuguese (Brazil) / Slovenian





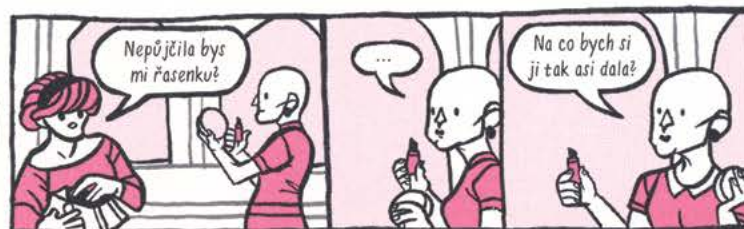
kontakt informace o nás obchodní podmínky



Šátek na hlavě vyvolával v mém okolí spoustu nejistoty...



Alopecie mi chystala další a další překvapení.



Grants for publishing Czech literature abroad

Every year, the Czech Ministry of Culture awards grants to support the publication of Czech prose, poetry, drama, essays, comics and children's literature abroad. The grants cover books, excerpts and magazines.

BOOKS

Publishers can apply for funding for:

- translation costs (up to 50% of the total cost of publishing)
- graphic design, typesetting and printing costs (up to 50% of the total cost of publishing)
- copyright costs (up to 15% of the total cost of publishing)
- promotion costs (up to 25% of the total cost of publishing)

In total, the grant can cover up to 70% of the total cost of publishing.

EXCERPTS

Publishers, agents and translators can apply for funding for:

- the translation of an excerpt of between 10–25 standard pages (1800 characters with spaces)

MAGAZINES

Magazines can apply for funding for:

- translation costs (up to 50% of the total cost of publishing) of an issue where at least 50% of the total content is dedicated to original Czech literature



**MINISTRY OF CULTURE
CZECH REPUBLIC**

REQUIRED DOCUMENTS

- completed application form
- contract with the copyright holder
- contract with the translator (applies only to publishers and literary agents)
- CV and translator's qualifications (education, translated titles)
- the publishing plan for this year and next year (applies only to publishers)

PAYMENT CONDITIONS

The grant is paid to the applicant after the book / magazine has been published or excerpt has been translated. Proof of this has to be sent to the Ministry of Culture (for details see the grant application form).

APPLICATION DEADLINES

- 15th May for books and excerpts to be published in the same year as the application is submitted
- 15th November for books and excerpts to be published in the following year after the application is submitted

CONTACT PERSON:

Eliška Boumová, Ministry of Culture Czech Republic
Eliska.Boumova@mk.gov.cz
+420 257 085 221

For more information visit:

<https://mk.gov.cz/en/literature-and-libraries-en-1123>

Travel grants

The Czech Literary Centre offers subsidies to support Czech authors travelling to literary events abroad (festivals, readings, book launches, lectures, debates etc.). The applicant can be an event organiser or an author.

Event organisers can request support for appearance fees, travel expenses, meal allowances, accommodation, promotion, interpreting and moderation costs. The subsidy can cover up to 70% of total costs for the event.

Authors can request support for appearance fees, travel expenses and meal allowances. The subsidy can cover up to 100% of the total costs. Accommodation is provided by the event organiser.

REQUIRED DOCUMENTS

- completed application form
- budget for the event (applies only to event organisers)

PAYMENT CONDITIONS

• Event organisers: can receive 40% of the awarded amount before the event (based on an invoice and proof that the author will be taking part in the event) and 60% after the event on the basis of a final report, invoices and documentation. Alternatively, they can receive 100% of the awarded amount after the event on the basis of a final report, invoices and documentation.

• Authors: can receive 50% of the awarded amount within 15 days after the presentation of the planned event in the organisers materials (on the basis of documentation proving the author's travel expenses and proof of the author's presence at the event) and the remaining 50% on the basis of a final report, invoices and documentation. Alternatively, they can receive 100% of the awarded amount after the event on the basis of a final report, invoices and documentation.

APPLICATION DEADLINES FOR 2025 AND 2026:

- **31st May 2025**
(for the period from 1st September 2025 to 15th December 2025)
- **31st October 2025**
(for the period from 1st January 2026 to 31st August 2026)

For more information visit:
www.czechlit.cz/en/grant/travel

Residencies for translators and Czech studies specialists

The Czech Literary Centre residency programme is intended for foreign translators of Czech literature, Czech studies specialists and literary scholars with an interest in Czech culture.

The residents are accommodated in Prague or Brno for three to four weeks. Application deadlines are announced on the CzechLit.cz website twice a year — in the spring (for the autumn period) and in the autumn (for the spring of the following year).

THE RESIDENT RECEIVES

- a 250 EUR per week contribution to living costs
- accommodation in a studio apartment
- support from the Czech Literary Centre in the form of information, contacts, meetings etc.

REQUIREMENTS FOR APPLICANTS

- ability to communicate in Czech or English
- at least one published translation or scholarly work (including in magazines)

REQUIRED DOCUMENTS

- completed application form (including a cover letter and a description of the project)
- CV
- bibliography

For more information visit:
www.czechlit.cz/en/grant/clc-residencies

The Moravian Library

The presentation of Czech book culture at book fairs abroad has a long tradition. The Moravian Library, one of the leading Czech heritage institutions, has been in charge of coordinating the Ministry of Culture's national expositions since 2014. In cooperation with the Ministry of Culture, authorities of Czech literary culture and Czech Centres abroad, the Moravian Library focuses not only on presenting major publishing houses but also on small publishers and printers. Significant Czech literary awards and their winners, along with a selection of current fiction and

non-fiction are presented within the framework of a thematic national exposition. The accompanying cultural programme aims at bringing Czech authors together in the form of discussions and readings, especially at the Leipzig Book Fair (focused primarily on translations) or at the most important venue, the Frankfurt Book Fair. Czech book culture is presented in a similar scope also at the book fair in Bologna, which focuses on books for children, and at the London Book Fair. The Moravian Library is also the parent organisation of the Czech Literary Centre, which supports and promotes Czech literature abroad and in the Czech Republic.

Moravian Library
Kounicova 65a
601 87 Brno
Czech Republic
www.mzk.cz
mzk@mzk.cz



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Česko
Kavaleři
Čestný list 2020

MINISTRY OF CULTURE
CZECH REPUBLIC

Published for promotional purposes
by the Czech Literary Centre
ISBN 978-80-7051-370-5

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