

Paranoia in splendid compositions

The Jellyfish King

BRECHT EVENS

Arthur grows up with his father, who has a unique take on the world. In preparation for the battle between good and evil that is just a matter of time, Arthur's father trains him and talks him into believing that nobody can be trusted. Their house becomes a Headquarters, and they gradually cut themselves off from the rest of the world. Luckily they have Allies – they just need to find them. But when his father disappears, Arthur is suddenly left to fend for himself.

Eminently spectacular. An already unique author takes an incredible step forward. An unclassifiable masterpiece.

FOCUS LE VIF

In his incomparable fashion, Brecht Evens creates the paranoid world of a child who is doomed to mistake illusion for truth. The menace all but jumps off the page, with sophisticated compositions and perspectives at every turn. This sense of threat is heightened by the father's facelessness. But despite the dark theme, Evens' illustrations – a layering of media including ink, gouache, watercolour and colour pencil – retain their distinctive vividness. This first part of 'The Jellyfish King' is yet another glorious milestone in Evens' oeuvre, which whets the appetite for part two.

Brecht Evens is at the peak of his art, with drawings that combine great mastery with total freedom

L'ECHO



AUTHOR



Brecht Evens (b. 1986) published his first comic book when he was 19, for which he won the Flemish Comic Book Debut Award. *The Wrong Place* represented his breakthrough in Flanders and the rest of the world. Since then Evens has stood out for the style so typical of his work: he doesn't use contour lines or balloons for text, but paints exuberant scenes and familiar dialogues in sequence, using an overwhelming colour palette. Evens surprises readers with each new book, and with each new page. In 2019, he was awarded the Prix Spécial du Jury at the Angoulême Comics Festival for *The City of Belgium*. *Photo* © Athos Burez

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