

Fantastically drawn sci-fi splatter pulp

Dystopolis

MIEL VANDEPITTE

Dystopolis is the last city on earth. Its inhabitants live at a great height, because the Lower City has long been poisoned. Rubbish and the dead are dumped through the grating into what is left of the Lower City. Abdulla is young and ambitious, and doing an internship with the police. He dreams of the impossible: vanquishing the Cannibal. Once every five years Dystopolis is terror-stricken by the arrival of that monster, and Abdulla has planned his entire education so that he can be an intern with Dystopol at precisely the right moment. Can he, along with his supervisor Billy, who is tormented by anxiety and episodes of binge eating, make the difference?

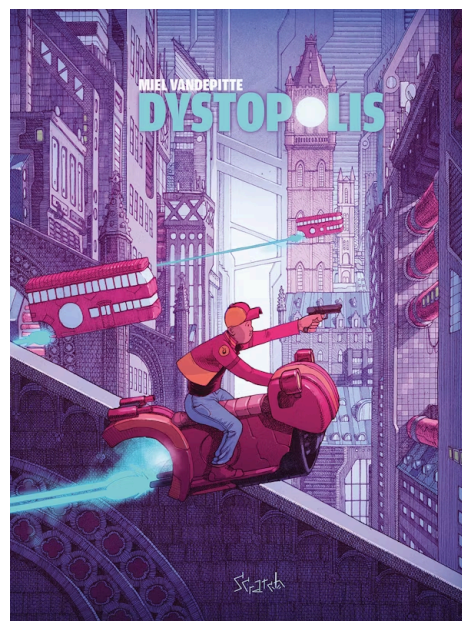
A graphic triumph

9E KUNST

With an almost manic focus on detail, Miel Vandepitte once again creates a dystopic world full of outlandish creatures and breathtaking cityscapes. In the double fold-out pictures that show the start of the battle between the Dystopol and the Cannibal, he really lets loose. With its horrific Cannibal, who stuffs his victims into human-sized blenders or throws them into the pan raw, its action scenes, which come thick and fast, and its (sometimes black) humour striking back at it all, 'Dystopolis' could be called pulp, but if so then it's pulp of the graphically fantastic kind.

Bizarre, lively and brilliantly drawn

STRIPTIP



AUTHOR



Miel Vandepitte (1998) studied graphic storytelling at the LUCA School of Arts in Brussels. He loves drawing buildings and playing with architecture and perspectives. *Centralia*, his debut, was completed in the Yellow Cube, an incubator for young talent in the Marc Sleen Museum in Brussels.

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