

RAJA
PRÉSENTE

ANGOULÊME

FESTIVAL INTERNATIONAL DE LA BANDE DESSINÉE

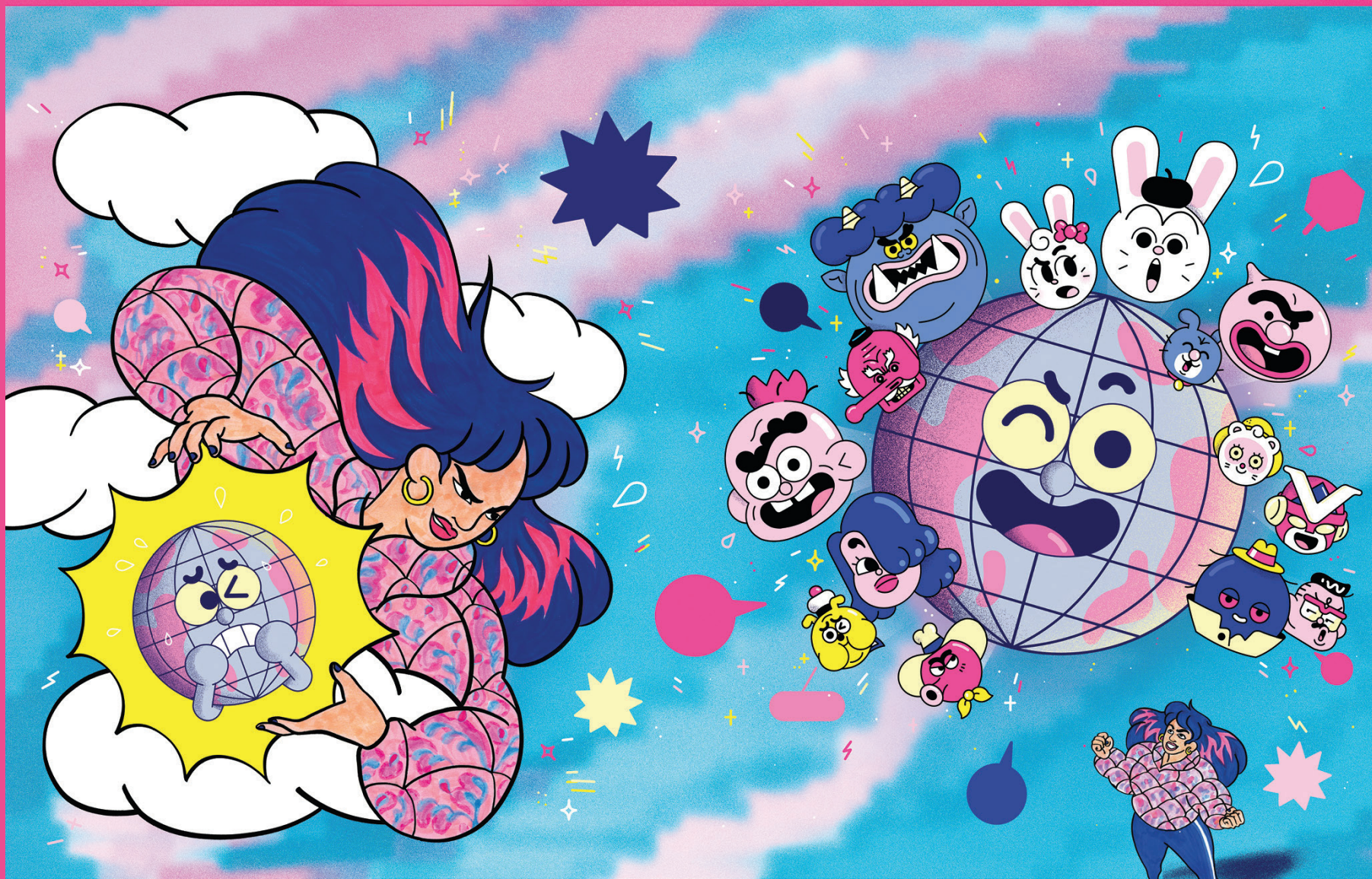


48^e ÉDITION

29 > 30 JANVIER 2021

24 > 27 JUIN 2021

bdangouleme.com



CHLOÉ WARY & WILLY OHM

PRESS KIT

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ANGOULÊME 2021 : A FESTIVAL MORE NECESSARY THAN EVER

The cultural sector is among the most affected by the current sanitary crisis.

In particular, the events world is badly hit. While the range of cultural happenings on offer in our country and worldwide is nothing short of exceptional, the sudden interruption of most of them since last spring has left a gaping void.

These events play a major cultural role of course, but not only; they are also key players in the economic, educational, and social arena. Festivals liven up the territories while shining a unique light on the artists and art forms they promote. They draw multifarious audiences of aficionados and neophytes, young and old alike. These truly festive events foster heartfelt and unparalleled exchanges.

The Angoulême International Comics Festival is all about comic art. For decades, it has contributed to its recognition as an art form with newfound dynamism and visibility. All of us, authors, editors, publishers, booksellers, journalists, institutions, media outlets, and partners contribute to some extent to the Festival. We need it as much as it needs each one of us, with our specificities.

This is why we stand by the Festival, ready and willing to help bring its 48th edition into existence in 2021, reinvented and in two stages (winter-summer) to adjust to the new circumstances. The forthcoming edition will primarily aim to promote comic books.

We approve of the Festival's decision to unveil its Official Competition as usual and to award the prizes accordingly (in November and January, respectively). More than seventy remarkable works will thus be brought into the spotlight and stimulate 'click & collect' orders from booksellers across the French-speaking scene.

We are thrilled to announce that a flagship exhibition dedicated to 2020 Grand Prix winner Emmanuel Guibert will be held late January. Needless to say, the presence at the Festival of this major author and humanist who pushes the boundaries of comic genres, art forms, and audience types will be eminently symbolic.

We will join forces and engage with the Festival towards encouraging people to read comics as they circulate in more and more households and are growing increasingly popular among youngsters.

While we are happy to participate in the Festival's different forms, we will focus on attending 'in person' from 24 to 27 June if, as we hope, such an event can be held. The Festival would then be closer to its usual editorial form complete with a full artistic programme. By teaming up with Partir en Livre1, initiated by the CNL to promote comic books as summer reads, the Festival will once again contribute to popularizing contemporary works and creation.

Since the beginning of the pandemic crisis, the French have shown their fondness for books and comics in particular. The Angoulême Festival is a great opportunity to come together and rise to their expectations. This is why we all converge around it.



EDITORIAL BY FRANCK BONDOUX

In the French movie *Astérix Mission : Cléopâtre*, Ottis the scribe (played by Édouard Baer) said this now-cult line: “Mind you, working *in a hurry* can be very interesting.”

Like many of us, the Angoulême Festival has everything to gain from adopting such a positive attitude. Because right now as for the past few months, endlessly reassessing what course of action best fits the context, questioning ourselves, weighing our options, trying to identify what’s a priority and what is not, and striving to envision what today, tomorrow, and the day after tomorrow will be made of most definitely calls for a positive frame of mind.

Of course, challenges remain such as enlivening culture, encouraging people to read comic books, promoting authors and their works, connecting with booksellers, drawing different audiences, and so on. But the issue soon surges of how all this can be achieved in these times of crisis, when our capacity for action is curtailed for sanitary and budgetary reasons (a situation which may evolve at any moment). In fact, when one wants to act – as does the Festival – one soon realizes that developing a large-scale project and bringing it to fruition requires collective momentum.

Luckily, the Festival has the support and commitment of many contributors from both the public and private sectors.

These include the Ministry of Culture, many local authorities, and major companies that put their expertise on the table. So do major media outlets and, of course, the authors, editors, publishers, booksellers, etc. who make up the comic book ecosystem and set the Festival in motion. Thanks to them, the Festival envisions a year 2021 in two stages:

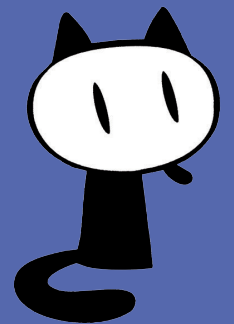
The first stage is due to take place in January (29th and 30th). It will be mainly about books, via the event’s Official Selections and Prizes (including the Fauve awards and the René Goscinny Prize). It will also present the winners of the New Talent Contest (such as Jérémie Moreau, awarded the Fauve d’Or in 2018), and,

for the first time, the Fauve des Lycéens (High-school Awards) in partnership with Cultura and the Ministry of National Education and Youth. The works by the authors listed in the Official Selections – among others – will be displayed in SNCF train stations in particular. The event will culminate with an exhibition of works by the Festival’s 2020 Grand Prix winner, Emmanuel Guibert, who will take up residence in Angoulême until the Festival’s second stage takes place in June (24th, 25th, 26th, and 27th). By then, let us hope that it will be once again possible to physically bring together all of the Festival’s participants, starting with the festivalgoers themselves, around an exciting artistic and editorial programme. This perspective, a first for the Festival, will be propitious to new approaches and to encourage audiences to read comic books during the summer break. This, in partnership with the National Book Centre, will give rise to celebrating the launch of the new edition of «Partir en Livre».

At a time when anxiety merges with the need to relax for most of us, how should the Festival enter into the coming year 2021: should it take a serious stance vis-a-vis the 9th Art, in other words, should it approach the topics at face value? Or should it “sidestep” them in a humorous way to try and bring a breath of fresh air to comic book lovers, like a moment away from reality?

Well, we have chosen to... not choose, and have both! Still, as it turns out, this edition is more humorous than not. A sure way to add uncertainty to uncertainty (in its collective form), as hoping to make people smile is always a risky bet. But if we do hit target, even if only just, this will keep us going for the months to come...

Franck Bondoux
General Delegate



PIM, PAM, POUM !

By making 2020 the Year of the Comic Strip and 2021 its extension, the relevant institutions had good intuition. Indeed, what better configuration than a lockdown to lose yourself in a good comic book? And even if this ups the stakes for the International Comics Festival in these troubled times, it sure will not put us off – quite the contrary!

We are experiencing an extraordinary situation and, as cliché as this would sound in a different context, now is the time for us to ‘reinvent’ ourselves in our approach, since our substance, our very essence will go the distance as we chant to the magical count of one, two, three...

PIM, PAM, POUM !

PIM : find (and support!) up-and-coming talent.

PAM : celebrate the 9th Art masters.

POUM : federate all comic genres.

Can one’s library display *Garfield* next to *Maus*? Can one enjoy reading *Achille Talon* as well as *Jimmy Corrigan*? The answer to both questions is yes! And, between you and me, if Greg and Chris Ware had been stranded on a desert island, I bet they would have got along in the end. Because they’d soon have realised they shared a passion for sharp monologues, and also because the late Greg had a perfect command of English.

Can authors truly enjoy telling stories to both children and adults without considering one narrative form to be more noble than the other?

In the years to come, a major challenge for us will be to further enlarge the circle of comic book aficionados, bearing in mind that today’s young audiences are tomorrow’s adult readers (and authors!).

Taking over the artistic direction on the year Emmanuel Guibert wins the Grand Prix can only strengthen our vision and ambition. Like him, we happily move from children to adult comics and back, with the same high standards, the same enthusiasm, the same thirst. Like him, let’s experiment. Let’s be curious. And let’s care.

Let’s seek excellence in every comics genre.

The poster for this special edition of the Festival fits in perfectly with this open-minded approach. Indeed, Chloé Wary (winner of the Fauve Prix du Public France Télévisions in 2020) seems to effortlessly shift from pencils to football studs, and Willy Ohm (former Young Talent and President of the Jury for the Young Talents 2021 Awards) designs animated film characters.

Our predecessors Benoît Mouchart and Stéphane Beaujean have never ceased to raise the Festival’s profile, especially on the international scene! The Festival’s widely acclaimed exhibitions of the last few years have brought us worldwide recognition, and so has our International Rights Market.

Let’s keep this momentum going while exploring new dynamics. Let’s imagine new creative spaces, in Angoulême, but also online. Let’s build more bridges to connect with other art forms: music, theatre, street art – in short, let’s dare to celebrate!

Opening new horizons for the Festival will require a lot of energy, and we intend to be worthy of the support and dedication of all of you who love, and create, comics.

Angoulême 2021 will be resolutely multifaceted, surprising, and filled with twists and turns – just like every year!

Long live comics, for everyone!

Sonia Déchamps and Fred Felder

Co-Artistic Directors

A mini web-series about the Festival is in progress, based on original ideas by Florence Cestac, Anouk Ricard, Guillaume Bouzard, François Ayroles, and Cizo! A subtle mix of *The Office* and *Dix pour cent (Call My Agent!)*, where the characters merge with the professionals – but hush, that’s all we can reveal for the moment, we have signed a confidentiality agreement with the producers...



A FOUR-HANDED BILLING FOR A FESTIVAL TWICE AS FAB

INTERVIEW WITH CHLOÉ WARY AND
WILLY OHM

The poster for the 48th edition of the Festival has been designed in two parts. It was created by Chloé Wary and Willy Ohm, an original duo with a complementary vision.

You are the first comic artist duet to be commissioned a four-handed poster for the Angoulême International Comics Festival. How did you work around this diptych?

Willy Ohm : Chloé and I had never met before. We were put in touch by the artistic directors of the Festival. And despite the age gap between us, we found we share many references and influences.

We got on very well from the start. We kept exchanging views and ideas throughout the process to try and find a common direction that still allowed us to stay true to our respective worlds.

Chloé Wary : Yes, it was quite intense. I find challenges like this to be very exciting! You can tell from the end result that we drew what we wanted to. We both had great fun trying to guess what the other was going to come back with. I personally couldn't wait to see Willy's little characters spring to life out of mine. And this globe is a bit like a four-handed signature!

What lines of work did you explore before coming up with the final result?

CW : We thought of a puzzle at first, with lots of patterns. We wanted to evoke the Festival in all its forms. But as we talked our idea through, we realised it was too complex, it wasn't striking enough. So, we streamlined our train of thought and found another way to make the connection by refocusing on our respective worlds.

WO : Chloé's first drafts portrayed readers wearing masks. I told her right away that I found it a bit depressing. It was too real... Even if this period we're going through is difficult, and quite lousy really, I wanted to convey a message of celebration, sharing, and joy. So, when Chloé came up with a full-page character and fireball, I had the idea of making it explode onto the other side. I produced a rough in blue and pink, colours that I use very often. I find Chloé's felt-tip skies very elegant, so I suggested that we use them as a background for our two drawings. Adding small, simple yet stylised bubbles all over helped connect our two worlds together.

This fireball, isn't it a bit like a ball of energy that will boost the whole Festival?

WO : We wanted something that would blow people's minds, something full of energy to try and tell a different story than the depressing one we're all enduring at the moment. I think we have common references with Chloé. She came up with the fireball idea, and I loved it – I must say I'm a huge Dragon Ball fan! Now, from a symbolic point of view, in Chloé's drawing I see a ball of fire still in the making, a bit constrained, as will be the January 2021 edition of the Festival, followed by an explosion of fun, cool stuff for the June edition, providing we can go ahead with it of course.

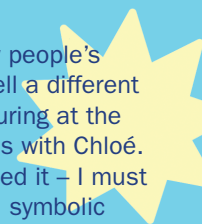
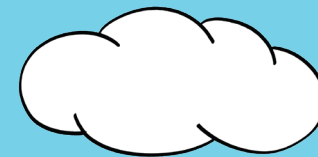
CW : Of course, I was inspired by the Kamehameha: a big ball of energy about to explode, but one that remains contained since the first part of the Festival, held in January, won't be attended by many people. So it's like this feeling of frustration, like an energy that must be channelled, controlled. You can also see in it an allusion

to football, my other passion. Even if it makes me sad to talk about football when we're not allowed to play.

You have also managed to combine different work techniques...

CW : Absolutely. I work with felt pens and I'm very attached to textured graphics. I like traditional techniques: drawing on paper, colouring, leaving no white spot, saturating the page with colour. There's no room for error when inking. You'd better get the colouring right too: there's no undo button. You've got to learn to let go despite the pressure, at some point you have to take the plunge.

WO : As for me, I work on Clip Studio Paint. I've gone full-on digital since my work became more animation than comics focused, especially after I started working on *Le Monde incroyable de Gumball*. Before that, I was a real "beautiful hand-made originals" diehard; for instance, I admire Chris Ware's work and level of precision. Going digital has made it easier for me in some ways. The precise rendering, the streamlined shapes, the time saved, the room to indulge my perfectionist streak... But I have to admit, I do miss drawing by hand sometimes...



EMMANUEL GUIBERT UP CLOSE AND PERSONAL

An exceptional exhibition is being held in honour of the Grand Prix winner of the 47th Angoulême International Comics Festival. Celebrated as much for his intimate biographies such as *Le Photographe* and *La Guerre d'Alan* as for his children's stories, multifaceted comic author Emmanuel Guibert invites fellow artists to engage in dialogue for the first time. This profuse exhibition will be open to the public from January through to June, linking the two stages of the Festival's rather unusual 48th edition.

A leading figure of the 'new comic strip', Emmanuel Guibert is as discreet as he is essential. Born in 1964 in Paris, he first produced a hyperrealist comic strip, *Brune*, on the rise of Nazism. Emmanuel then moved on from this strictly graphic approach while remaining very attentive to detail, a characteristic of his work. His experience with publishing house L'Association made him realise that he was not alone in approaching the world of comics from a different angle. He joined L'atelier des Vosges, where he met Émile Bravo and Christophe Blain, and published his first stories in the magazine *Lapin*. He illustrated *La Fille du professeur*, scripted by Joann Sfar, which was awarded the "Alph-Art coup de Coeur" at the Angoulême Festival in 1998.

Later, Emmanuel Guibert embarked on many artistic ventures, alongside David B. (*Le capitaine écarlate*) and in children's tales, first with the series *Sardine de l'espace*, then with Ariol. But he found his true calling in the illustrated biography genre. At the turn of the millennium, he set off to publish an ambitious project based on the memories of his American friend Alan Ingram Cope. *La Guerre d'Alan*, *L'Enfance d'Alan* (ACBD Grand Prix winner in 2013) and *Martha et Alan* were published between 2000 and 2016. His telltale sepia line work is once again both highly technical and restrained. Emmanuel Guibert excels at staging the intimate, the mundane, and the anecdotal with a humbleness admired by his peers. Winning Grand Prix at the 47th Angoulême International Comics Festival crowned the career of this major 9th Art player.

After exhibiting at the Académie des Beaux-arts de Paris, Emmanuel Guibert is moving to the Angoulême Museum for an intimate, friendly exhibition. Visitors will get to discover a previously unseen collection of drawings. Notebooks, paintings, engravings, and lithographs reveal the journey of an artist who never ceases to experiment, on a relentless quest for identity and meaning. Emmanuel Guibert has invited painters, sculptors, architects, and musicians to the Festival. Visitors will thus get to discover works by Cécile Reims, Ye Xin, Micheline Bousquet, Alain Keler, and Fiamma Luzzati.

**MUSEUM OF ANGOULÊME
FROM 30 JANUARY TO 27 JUNE 2021**

**Curator and Scenographer: Philippe Ghielmetti
Production : 9°Art+ / FIBD**

A second space is dedicated to the works of Emmanuel Guibert and Marc Boutavant in the children's books realm. How about (re)discovering the museum's permanent collections (Archaeology and Extra-European Arts) with a joyous blue donkey as your guide? Ariol embarks curious visitors through a treasure hunt-like exhibition on a time travel expedition to explore the art world. Here, Ariol and Ramono follow a Kanak outrigger canoe with their boat. And isn't it Batégaille over there, falling asleep on the museum keeper's chair ?

**MUSEUM OF ANGOULÊME
FROM 30 JANUARY TO 27 JUNE 2021**

**Curator : Sonia Déchamps
Scenographer : Élodie Descoubes
Production : 9°Art+ / FIBD**

THE 2021 GRAND PRIX

Due to the current and unprecedented sanitary crisis surrounding the 48th edition of the Angoulême International Comics Festival, the 2021 Grand Prix will be awarded in June 2021.



Emmanuel Guibert EN BONNE COMPAGNIE

MUSÉE D'ANGOULÊME 30 janvier → 27 juin 2021



FORTHCOMING

Catalogue Emmanuel Guibert
En bonne compagnie
9°Art+ editions
Price : €35.

LET'S CONTINUE TO ACT TOGETHER!

In this very peculiar year, where adapting to the crisis and joining forces has become a necessity, European leader in packaging and supplies RAJA is once again teaming up as a major partner with the Angoulême Festival.

For the Festival's 48th edition, RAJA is committed to developing the event's sustainable development approach by positioning cardboard, an emblematic packaging material, at its very heart. RAJA is also providing protective kits so that festival-goers can enjoy the exhibitions in the best and safest sanitary conditions.

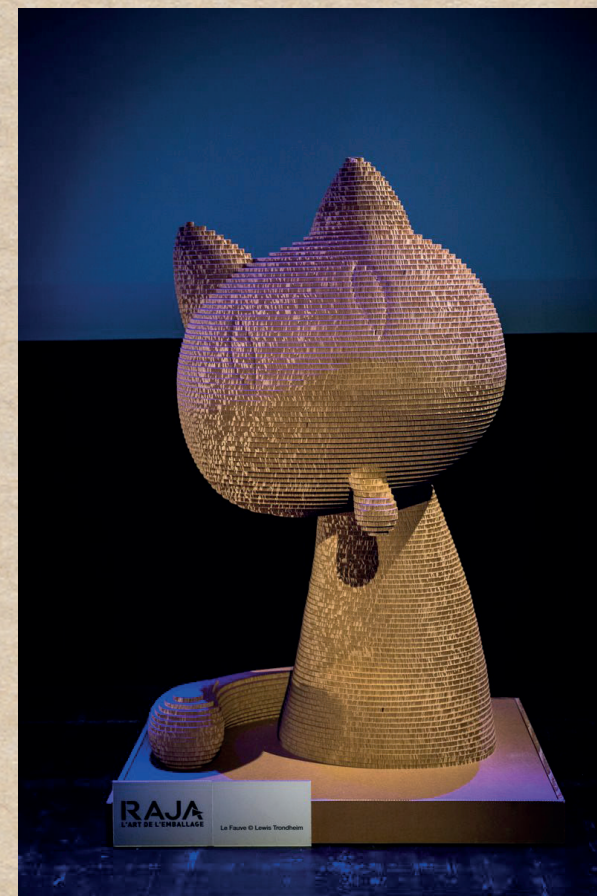
This year again, RAJA wants to celebrate the art of comics by supporting the Festival's longstanding promotion of new comic genres and forms. Thus, RAJA will invite its clients and partners to go online and discover 9th Art works from the Festival's Official Selection. The Group will also support the initiative launched jointly with SNCF Gares & Connexions to ensure that the works by artists from the Festival's Official Selection are displayed in dedicated train station spaces for millions of French people to see.



As a packaging distributor, RAJA is at the service of both companies and private individuals for whom packaging is indispensable. Hence RAJA's valued partnership with the comics world. Comic art is highly popular among many of our fellow citizens, and as such it must be read, again and again. For the key players in this field, proper packaging is crucial for the books to reach their customers in optimum condition.

Being a partner of the Angoulême Festival, one of the major cultural events in our country, is part of the societal commitment of RAJA Group and of the RAJA-Danièle Marcovici Foundation, dedicated to the women's cause for several years now.

Like all of us, RAJA hopes that all comics lovers will be reunited in Angoulême in a few months' time to fully enjoy and make the most of their dear Festival. RAJA is looking forward to rediscovering the joy of sharing happy moments together.



© Jorge Alvarez

SNCF GROUP SUPPORT THE FESTIVAL AND ITS REGION

For more than fifteen years, SNCF Group and the Angoulême International Comics Festival have enjoyed a rich and solid partnership. A commitment that makes even more sense today with SNCF Group's new territories-focused project.

A KEY PLAYER IN THE CITY AND VICINITY'S RENOWN

Every year, SNCF Group supports numerous French events and cultural institutions such as the Angoulême International Comics Festival, which has established Angoulême as the comics capital of the world. A powerful lever for the economic development of Angoulême and surroundings, the Group plays a major role in the city's influence and dynamism, on a par with culture.

A PUBLIC INTEREST COMPANY

This is why, in the times of uncertainty that are currently impacting the cultural events world in particular, SNCF Group is proud to renew its commitment to its long-standing partner and widely popular major French event, in the service of the Angoulême region the New Aquitaine Region, and the general interest in line with its ethical standards as a public interest entity.

On this occasion, SNCF Group will promote the Festival within Angoulême and beyond the city walls across France. A special TGV high-speed train will be chartered for the Festival's first part, in January 2021, to transport the creators, authors, illustrators, publishers, and professionals invited to this exceptional edition. Numerous exhibitions dedicated to the 9th Art will be held in stations all over the country thanks to the engagement of SNCF Gares et Connexions, now one of the leading cultural promoters in the country. SNCF Group will once again play a part in selecting the contending works to compete for the Angoulême Fauve prize as part of the Polar selection.

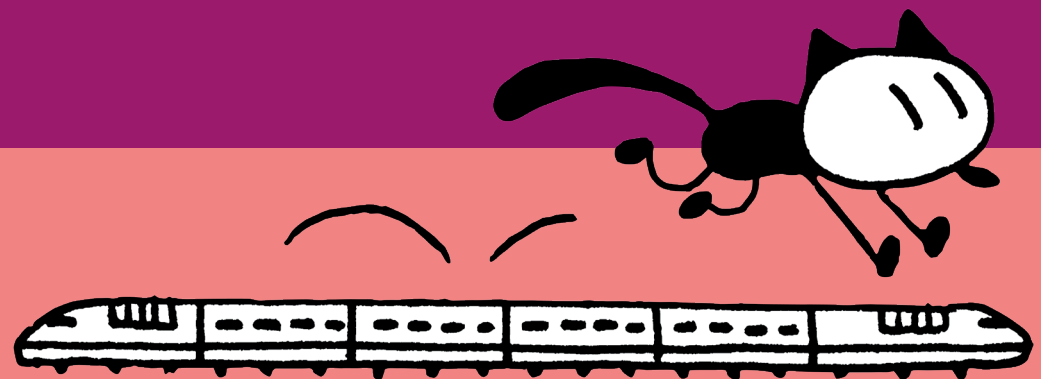
A POPULAR AND OPEN ART FORM

The French are particularly fond of comics, an art form that appeals to young and old audiences alike; similarly, household name SNCF is a company at the very heart of our daily lives.

Shaped by and modelled on our society, the comics genre opens new perspectives on the world around us, and on other people. This renewed partnership also highlights a core value shared by both the company and the Festival: that of openness, driven by the conviction that diversity, curiosity, and creativity are a true wealth and one of the most beautiful proposals brought to us by culture, which is also a public good.

The Festival and its ecosystem need this support and visibility, as does the event's hosting region where SNCF Group is also based.

"The Festival and its ecosystem need this support and visibility, as does Angoulême, the Charente, and the New Aquitaine Region" said Stéphanie Rismont, Communications and Branding Director at SNCF Group.



TRAIN STATIONS, THE NEW COMICS PLACE TO BE



© David Paquin



Train stations are THE new place to be for comic fans! This bold statement-cum-advertisement is truer now than ever before. On the occasion of the 48th edition of the International Comics Festival, the works of 70 or so authors will be exhibited in large format in dozens of stations all over France for a period of two months.

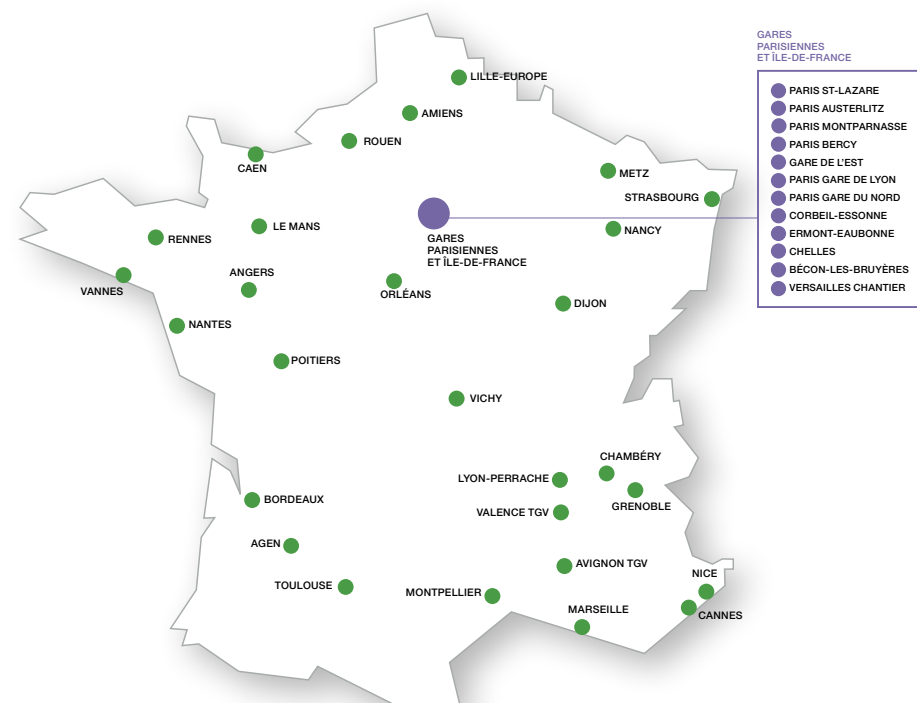
Never before has a festival about comics, let alone literature or the arts, had such great exposure on the scale of the territories and audiences involved. This major and original public event hosted by SNCF Gares & Connexions pays tribute to both the city of Angoulême's remarkable dedication in celebrating comics from the world over, and of course to the comic artists whose oeuvre is displayed in a place of prominence for all rail passengers to see. It crowns years of an intense and exciting partnership between the Angoulême Festival and SNCF Group. As with all collaborations founded on shared core values, it spawns a fantastic opportunity, namely to make the works of these creators available to some 10 million daily travellers in unprecedented places that become, for the occasion, the largest ever museum in France, accessible to all free of charge!

In these trying times when the Festival must refrain from programming its content line, train stations become a providential location to showcase the Festival's comics selection while fulfilling SNCF Group's primary role as a public

services mediator. Just as the prolific realm of comic art blossoms through its multifarious forms and themes for readers of all ages, train stations welcome all generations in a setting where anything is possible, where people from all walks of life cross paths in open spaces propitious for encounters and exchanges. Railway lines, public transport, public service, the lexical symbolism of all things rail-related evoke the very gatherings and reunions which we so badly miss right now, and which deserve to be preserved and deepened. Comic art and the Angoulême Festival also play a role in this.

At a time when cultural events need to reinvent themselves to withstand the sanitary crisis, a revolution has been underway in train stations for about ten years. SNCF Gares & Connexions (a subsidiary of SNCF Réseau in charge of managing, operating, and developing France's 3,000 stations) is enriching these 'urban villages' to make culture accessible to all audiences. A key partner of the main national and local cultural institutions, it hosts more than a hundred art exhibitions and events across France every year. Regardless of age, social background, and geographical origin, comic art brings a platform for discovery to the stations.

PLUS DE 70 AUTRICES ET AUTEURS DE LA SÉLECTION OFFICIELLE 2021 DU FESTIVAL INTERNATIONAL DE LA BANDE DESSINÉE D'ANGOULÊME EXPOSÉS
À DÉCOUVRIR DANS 40 GARES
REPARTIES SUR TOUT LE TERRITOIRE FRANÇAIS



SNCF GARES & CONNEXIONS
RÉVÉLATEUR DE CULTURES

EN PARTENARIAT AVEC
FESTIVAL INTERNATIONAL DE LA BANDE DESSINÉE
ANGOULÊME
10 DÉCEMBRE 2020 > FÉVRIER 2021





FAUVEDESLYCEENS.BDANGOULEME.COM

FAUVE des Lycéens

EN PARTENARIAT AVEC CULTURA, 2021

FOCUS ON YOUNG TALENTS !

In this difficult year for the book industry, the Angoulême International Comics Festival trains the spotlight on the young readers and original works that will shape the comic world of tomorrow. In addition to the School Comics Contest and the Young Talents Awards sponsored by MGEN, the Festival's 48th edition will stage the first-ever Fauve des Lycéens Award Ceremony dedicated to high-school students, in partnership with Cultura and with the support of the French Ministry of National Education and Youth.

The booming success of the comics market is largely due to the dynamism of its youth section. In 2019, children's books alone represented 26% of the overall comics market*. Not to mention the libraries where books are widely accessible: 51% of young people take out comics from the library, including a large proportion of children's books**. A flourishing sector that breeds a larger and more committed readership as a whole.

Beyond the statistics, the comics craze has spearheaded the public authorities' commitment towards facilitating and developing access to reading: comic books are a powerful gateway into the world of words for young readers. Hence, the Ministry of National Education and Youth has decided to join forces with the Angoulême International Comics Festival to create the **Fauve des Lycéens Award**, in partnership with Cultura. This new prize aims to develop the taste of high schoolers for reading through the discovery of 9th Art works and to stimulate their creativity while developing their critical mind. 1,000 high school students will shortlist 5 out of 15 albums listed by the Official Selection. Then, a jury of 10 randomly selected high school students will meet to pick the winner among the 5 shortlisted works.

* in volumes - GfK-FIBD 2020 report

** Les Français et la BD, CNL/Ipsos, 2020

SCHOOL COMICS CONTEST

The **School Comics Contest (Concours de la BD Scolaire)** has been a flagship event of the Angoulême International Comics Festival for forty-five years. Held under the patronage of the Ministry of National Education and Youth and UNESCO with the support of MGEN, it is open to all schoolchildren from kindergarten to high school. Leader of its sector in Europe, it brings together more than 500 schools and almost 7,000 participants each year. Winner of the contest in 2005 and Fauve d'Or in 2018, Jérémie Moreau is the distinguished patron of the forthcoming 2020-2021 edition.



1^{er} Octobre 2020
> 3 Mars 2021
CONCOURS de la BD SCOLAIRE
bdangouleme.com



YOUNG TALENTS AWARDS

Lovers of unbridled creativity are eagerly awaiting to know who won of the **Young Talents Awards**. The contest is open to all budding comic artists, aged 17 or over who have not yet been published.



DISCOVERY AWARDS

Every year, in collaboration with the Rectorate of Poitiers and the Charente Academic Inspectorate, the Festival hosts **an award ceremony for elementary schools, middle schools, and high schools** during which the schoolchildren themselves reward one album per age group.

Prix des Écoles 2021 - Ville d'Angoulême
(Elementary-school Award)

Prix des Collèges 2021- Académie de Poitiers
(Middle-school Award)

Prix des Lycéens 2021 - Académie de Poitiers
(high-school Award)

**The Award Ceremony will be held on
Friday 29 January 2021.**

YOUNG CREATORS UNITED FOR A COMMON WORLD

About fifteen young comics authors will take part in an original project on Sustainable Development Goals (SDGs), as defined by the United Nations (UN). Initiated by the French Development Agency (AFD), a partner of the Festival for the past three years, this project aims to raise awareness among young French people about the major global challenges we are facing and spur them into action.

In the presence of Émilie Gleason, winner of the 2019 Fauve Révélation prize, these up-and-coming talents will unveil their works, first using immersive digital animation, then as part of an exhibition due to be held in June.

Enzo BERKATI
Emilie GLEASON
Théo GROSJEAN
Yannick GROSSETÊTE
Lisa HABERER
Marin INBONA
Louis LANNE
Thibault LE GALLET

Léa MURAWIEC
Cheyenne OLIVIER
Lucie QUÉMÈNER
Clémence SAUVAGE
Marina SAVANI
Louisa VAHDAT
Adrien YEUNG



A DEMATERIALIZED INTERNATIONAL RIGHTS MARKET

The world of comics is transgenerational, transnational, and transmedia. The International Rights Market (MID) is a unique event that brings together 9th Art publishers from all over the world.

As the world's third largest comics market, France holds a singular place on the international 9th Art scene. It has been among the first to import foreign comics and export its own. After selling 3,623 titles to foreign publishers in 2019, the comics sector represents 26.8% of total sales in France, making it the second most translated editorial category abroad*.

Conversely, 2,668 comic books published in France in 2019, i.e. more than 20% of the overall production, are foreign works translated mainly from Japanese and English**.

While foreign rights transfers have contributed to eroding the medium's territorial and cultural borders, audiovisual rights transfers have built bridges between the various media channels. Some fifty film adaptations were thus made of French comic strips between 2016 and 2019***, and many others are currently in development stage.

In addition to developing international and cross-media exchanges, many of our authors pushed their imagination beyond the genre boundaries very early on to create hybrid works that abolish all forms of narrative and visual limitation.

Such a rich and diversified editorial offer means that more and more French people take to reading comics. 7.9 million people buy comics in France, i.e. around 14% of the population****. Some are true 9th Art aficionados, others are occasional readers, but all devour more new books every year, regardless of genres and ages.

The French love their comics. Indeed, in 2019, Angoulême joined the UNESCO Creative Cities Network in the field of literature. At the same time, it has confirmed its status as World Capital of the Comic Strip. An international symbol that consecrates more than forty years of comics dedication from the municipality, the FIBD, and more generally from France.

Every winter, thanks to its partners, exhibitors, and guest delegation of foreign producers and publishers, the MID (International Rights Market) aims to represent and promote this French specificity as well as the potential for development of the 9th Art in a growing number of countries. The Festival and its Rights Market, international comics hub that brings together more than 35 nationalities each year, are the sounding board for creativity spanning across all countries, eras, genres, and audiences.

Given the current crisis context, the MID (International Rights Market) will not take place in its usual form in 2021. Nevertheless, the MID is determined to play its part and provide international support to the trade via its online networking platform.

* The Edition's Figures – SNE Statistical Report 2019-2020

** L'Édition en perspective - SNE Activity Report 2019-2020

*** SCELFF 2019

**** Second edition of the survey *La Bande dessinée, variété et richesse*

- Groupe BD du SNE 2019



NETWORKING WITH THE ANGOULÊME RIGHTS MARKET

Available in English, this BtoB web service will be accessible upon registration and free of charge to all buyers and sellers of rights. It offers a simplified online access to catalogues as well as a guided consultation for buyers. Video modules will complete the service. Professionals can also contact each other via a confidential messaging system, including outside of the Festival period as the web platform will remain open between the two stages of the event.

Three exclusive events to begin with:

- **Annual review of the comics market (videoconference in partnership with GfK)**
- **Webinar on the French and international comic markets (in partnership with BIEF)**
- **European Comics invites you to a programme of round tables, interviews, and short films (in partnership with Europe Comics).**

DATE AND REGISTRATION DETAILS TO BE ANNOUNCED

THE OFFICIAL CONTEST



The winners of the Angoulême International Comics Festival will be revealed in Friday 29th January 2021. It will be composed of 12 Fauves d'Angoulême awards, including a newcomer: the Fauve des Lycéens x Cultura Award. The Official Selection and the Official Contest in general will give pride of place to works published between 1st December 2019 and 30th November 2020, in French (translations included). In order to be shortlisted, these works must be distributed in French-speaking countries, regardless of their country of origin. The Official Contest brings together 75 works, split into five lists drawn up by three selection committees established by the Festival over the year 2020. The Official Selection, the Heritage Selection, the Fauve Polar SNCF Selection, the Fauve Lycéens x Cultura Selection, the 8-12 years old Youth Selection, and the 12-16 years old Youth Selection all make up the Official Contest. Several members of the Jury appointed by the Festival will award the Angoulême Fauve Prizes once deliberation is over.

THE OFFICIAL SELECTION

Fauve d'Or – Prix du Meilleur Album (Best Comic Book Prize)

It honours the best album of the year, regardless of genre, style or geographical origin.

Fauve d'Angoulême – Prix Spécial du Jury (Jury Prize)

With this prize, the jury members reward a particular work for its narrative, graphic, and/or original quality.

Fauve d'Angoulême – Prix Révélation (Revelation Prize)

This Prize rewards the album of an author at the start of his or her career who has published a maximum of three albums in a professional capacity.

Fauve d'Angoulême – Prix de la BD Alternative (Alternative Comics Prize)

Awarded by a jury of experts, this prize rewards the best non-professional publication, regardless of geographical origin or periodicity, among thirty or so works.

Fauve d'Angoulême – Prix de la Série (Series Prize)

This Prize rewards a serial work of at least three volumes, without limitation on the total number of volumes.

Fauve d'Angoulême – Prix de l'Audace (Audacity Prize)

This Prize rewards experimentation and formal innovation in a comic book whose innovative graphic style explores the realm of comics and pushes back its boundaries.

Fauve d'Angoulême – Prix du Public France Télévisions (France Télévisions Audience Prize)

Journalists and literature experts from France Télévisions will pick eight works as part of the Official Selection. Following a call for applications broadcast by France Télévisions, thirteen viewers will read the selected works and subsequently award the France Télévisions Audience Prize to their chosen winner.

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Fauve des Lycéens in partnership with Cultura

The Festival and the Ministry of National Education and Youth are launching this new prize in partnership with Cultura. Step 1: 1,000 high school students will shortlist 5 out of 15 albums listed by the Official Selection. Step 2: a jury of 10 randomly selected high school students will meet to pick the winner among the 5 shortlisted works.



THE FAUVE POLAR SNCF SELECTION

Fauve Polar SNCF (Detective fiction prize)

This prize is awarded by a jury of experts to reward a detective comic strip, whether it is a new creation or adapted from a literary work.



THE HERITAGE SELECTION

Fauve d'Angoulême – Prix du Patrimoine (Heritage Prize)

With this prize, the Festival's Grand Jury rewards a work that belongs to the world history of comics as well as the editorial work involved in bringing it back into the spotlight.

THE YOUTH SELECTION 8-12 YEARS OLD

Fauve d'Angoulême – Prix Jeunesse 8-12 ans (8-12 years old Youth Prize)

This Prize is awarded by the Youth Jury to a comic strip destined for children aged 8 to 12 from a list of eight works pre-selected by the Youth Committee.

THE YOUTH SELECTION 2-16 YEARS OLD

Fauve d'Angoulême – Prix Jeunesse 12-16 ans (12-16 years old Youth Prize)

This Prize is awarded by the Youth Jury to the best comic strip among eight works, destined for teenagers aged 12 to 16, pre-selected by the Youth Committee.

AWARD CEREMONY FOR ALL THE PRIZES :

Fauve Prizes, Prix Découvertes (Discovery Prizes), and René Goscinny Prize for Best Scenario
FRIDAY 29 JANUARY 2021

COMICS READERS IN NUMBERS

• The French remain very fond of books as physical objects. They are not keen on digital reading and clearly prefer the paper format: the short-lived surge in the number of digital readers, jumping from **19%** in 2015 to **24%** in 2017, plateaued in 2019.*

• The 15-24 year-olds read more now than in 2017 (+8 pts since 2017), mostly comics (**53%** vs. **40%** in 2017), manga-comics (**51%** vs. **37%** in 2017) and Sci-Fi novels (**57%** vs. **36%** in 2017)*

• Comic book readers are rarely exclusive: in the panel surveyed, 2% of children and 4% of adults read only comics**

• The French prefer to own their books and readily turn to books as gifts (**84%**) *

• Children say that reading comic books is, or has been, an important part of their life at home, regardless of the type of comics**

• **43%** of children trust and follow their parents and grandparents' advice on comics**

• Novels, practical books, and comics/mangas remain the top 3 most-read book categories (as in 2017 and 2015)

• **56%** of comic book readers under 11 are boys and **44%** are girls: the comics world is thus relatively equal**

• Today's children feel their parents guide them more towards reading comics than their elders**

*Source: SNE Survey, Étude Les Français et la lecture, 2019

**Source: CNL Survey, Étude Les Français et la BD, 2020

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THE FESTIVAL WARMLY THANKS ITS PARTNERS

