

## Knut Hamsun and Martin Ernstsen

### Hunger (Sult)

Graphic novel | Minuskel | 2019 | 224 pages

"A Norwegian fiction classic has become a brand-new comics classic. This story now shines in another language – the language of the graphic novel. This is a medium the artist has mastered, bending and stretching with great persuasion in his respect for the source book." (Grafill Jury, Gold Medal 2020).

Knut Hamsun's *Hunger* (1890) is arguably the most influential Norwegian novel in history – a true classic of modern literature, and a forerunner of the psychologically driven fiction of Kafka, Camus and Saramago.

**Winner of the Brage Prize 2019**

**Grafill Gold Medal Best Book Adaptation + Best Comic Book 2020**

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## Steffen Kverneland

### A Voluntary Death (En frivillig død)

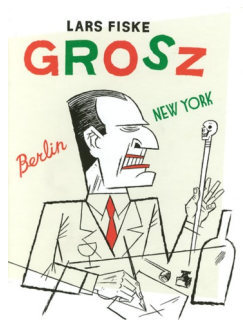
Graphic novel | No Comprendo Press | 2018 | 112 pages

Steffen Kverneland's deeply personal graphic novel *A Voluntary Death*, contemplates his father and his father's suicide, when Kverneland was eighteen, and how this affected his life. In addition to Kverneland's outstanding art, the book uses family photographs in a dynamic way. The storytelling is immediate and powerful, at times with a liberating humor.

**Winner of the 2018 Ministry of Culture's Prize for best cartoon and the 2018 Book Blogger's Prize for best non-fiction**

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So far sold to: Denmark, Germany, The Netherlands, Russia



## Lars Fiske

### Grosz (Grosz)

Cartoon Biography | No Comprendo Press | 2016 | 80 pages

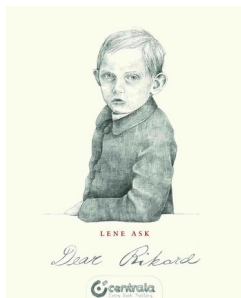
George Grosz (1893–1959) was a German fine artist, cartoonist, and teacher who drew from pop culture, was active in the Dada and New Objectivist movements, and was an influence for artists like Ben Shahn. In this graphic biography, written and drawn by Fiske, angular art lays Kandinsky-like lines over scenes set in anything-goes, post-World War I Berlin: connecting, emphasizing, tracing movement. Curves evoke the fleshy sex of Grosz's work. Symbolically, Fiske uses two colors—red for Berlin, a slash of Grosz's lipstick, a flash of tie—and green for the jazz and trains of New York, where Grosz would flee from Nazi Germany. Fiske's thoughtful Grosz is a far cry from the plodding pedantry of the graphic hagiographies that earnestly clutter library shelves; it's a work of art in its own right.

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## HIGHLIGHTS Non-Fiction Graphic novels



### Lene Ask

#### Dear Rikard (Kjære Rikard)

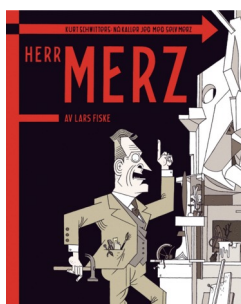
Graphic novel | No Comprendo Press | 2014 | 80 pages

Rikard Jakobsen was born in 1875 on Madagascar, where his parents were missionaries. When he was six years old, the family moved back home to Stavanger. After Rikard's mother died, his father remarried and returned to missionary service with his new wife. Rikard and his older sister and brother, Elisabeth and Jakob, were left in Stavanger, at Solbakken, a children's home for missionary children. Rikard was eight when his father left, and ten years were to pass before they saw each other again.

The comic book creator Lene Ask tells Rikard's story based on the exchange of letters between Rikard and his father, which she discovered in the Mission Archives in Stavanger.

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### Lars Fiske

#### Herr Merz. A Graphic Biography on Kurt Schwitters (Herr Merz)

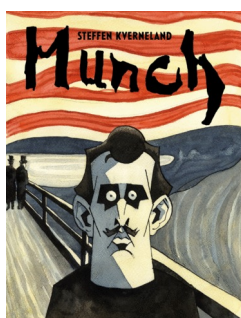
Cartoon Biography | No Comprendo Press | 2012 | 112 pages

In 1919 Kurt Schwitters (1887-1948) started his own dadaist art movement Merz, in his hometown of Hannover, and became one of the great modernist pioneers. Schwitters interacted with the avantgarde artist of his time, and was himself active in a number of art forms, he shocked the establishment and irritated the dadaists.

His radical indoor structure Merzbau, perhaps the first installation in the world, was way ahead of it's time, along with the sound poem Ursonate.

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So far sold to: Germany, The Netherlands



### Steffen Kverneland

#### Munch - A Graphic Biography on Edvard Munch (Munch)

Cartoon Biography | No Comprendo Press | 2013 | 280 pages

Edvard Munch (1863-1944) is one of the world's most important modern artists. *Munch* is a graphic biography, a unique project in the way it is told exclusively through quotes by Munch and his contemporaries. Kverneland incorporates Munch's art in the book, with samples and quotations expertly executed throughout the book. The overall effect is startling, and we get a loving and humorous close-up of the master expressionist, as well as a group portrait of the Scandinavian bohemia of the late nineteenth century.

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