

Palestine Joe Sacco

This book explores how the heroes and villains of popular comic books—and the creators of these icons of our culture—reflect the American experience out of which they sprang, and how they have achieved relevance by adapting to, and perhaps influencing, the evolving American character. • Includes contributions from 70 expert contributors and leading scholars in the field, with some of the entries written with the aid of popular comic book creators themselves • Provides sidebars within each entry that extend readers' understanding of the subject • Offers "Essential Works" and "Further Reading" recommendations • Includes a comprehensive bibliography

NAMED A BEST BOOK OF 2020 BY THE NEW YORK TIMES, THE GUARDIAN, THE BROOKLYN RAIL, THE GLOBE AND MAIL, POP MATTERS, COMICS BEAT, AND PUBLISHERS WEEKLY From the “heir to R. Crumb and Art Spiegelman” (Economist), a masterful work of comics journalism about indigenous North America, resource extraction, and our debt to the natural world The Dene have lived in the vast Mackenzie River Valley since time immemorial, by their account. To the Dene, the land owns them, not the other way around, and it is central to their livelihood and very way of being. But the subarctic Canadian Northwest Territories are home to valuable resources, including oil, gas, and diamonds. With mining came jobs and investment, but also road-building, pipelines, and toxic waste, which scarred the landscape, and alcohol, drugs, and debt, which deformed a way of life. In *Paying the Land*, Joe Sacco travels the frozen North to reveal a people in conflict over the costs and benefits of development. The mining boom is only the latest assault on indigenous culture: Sacco recounts the shattering impact of a residential school system that aimed to “remove the Indian from the child”; the destructive process that drove the Dene from the bush into settlements and turned them into wage laborers; the government land claims stacked against the Dene Nation; and their uphill efforts to revive a wounded culture. Against a vast and gorgeous landscape that dwarfs all human scale, *Paying the Land* lends an ear to trappers and chiefs, activists and priests, to tell a sweeping story about money, dependency, loss, and culture—recounted in stunning visual detail by one of the greatest cartoonists alive.

In hard-hitting accounts of Auschwitz, Bosnia, Palestine, and Hiroshima’s Ground Zero, comics have shown a stunning capacity to bear witness to trauma. Hillary Chute explores the ways graphic narratives by diverse artists, including Jacques Callot, Francisco Goya, Keiji Nakazawa, Art Spiegelman, and Joe Sacco, document the disasters of war.

A landmark of journalism and the art form of comics. Based on several months of research and an extended visit to the West Bank and Gaza Strip in the early 1990s, this is a major work of political and historical nonfiction. Prior to *Safe Area Gorazde: The War In Eastern Bosnia 1992-1995*? Joe Sacco's breakthrough novel of graphic journalism? the acclaimed author was best known for *Palestine*, a two-volume graphic novel that won an American Book Award in 1996. Fantagraphics Books is pleased to present the first single-volume collection of this landmark of journalism and the art form of comics. Based on several months of research and an extended visit to the West Bank and Gaza Strip in the early 1990s (where he conducted over 100 interviews with Palestinians and Jews), *Palestine* was the first major comics work of political and historical nonfiction by Sacco, whose name has since become synonymous with this graphic form of New Journalism. Like *Safe Area Gorazde*, *Palestine* has been favorably compared to Art Spiegelman's Pulitzer Prize-winning *Maus* for its ability to brilliantly navigate such socially and politically sensitive subject matter within the confines of the comic book medium. Sacco has often been called the first comic book journalist, and he is certainly the best. This edition of *Palestine* also features an introduction from renowned author, critic, and historian Edward Said (*Peace and Its Discontents* and *The Question of Palestine*), one of the world's most respected authorities on the Middle Eastern conflict.

Lucy Barton is langzaam aan het herstellen van wat een simpele operatie had moeten zijn. Haar moeder, die ze jaren niet gezien heeft, komt op ziekenbezoek. Door te praten over mensen die Lucy nog uit het dorp van haar jeugd kent zoeken ze aarzelend toenadering tot elkaar. Maar net onder de oppervlakte ligt nog steeds de spanning die al die tijd tussen hen in heeft gestaan. Ik heet Lucy Barton is een intiem, diep empathisch en fenomenaal geobserveerd portret van de kwetsbare band tussen moeder en dochter.

The end of the twentieth century and the turn of the new millennium witnessed an unprecedented flood of traumatic narratives and testimonies of suffering in literature and the arts. Graphic novels, free at last from long decades of stern censorship, helped explore these topics by developing a new subgenre: the trauma graphic novel. This book seeks to analyze this trend through the consideration of five influential graphic novels in English. Works by Paul Hornschemeier, Joe Sacco, Art Spiegelman, Alan Moore and Dave Gibbons will be considered as illustrative examples of the representation of individual, collective, and political traumas. This book provides a link between the contemporary criticism of Trauma Studies and the increasingly important world of comic books and graphic novels.

Joe Sacco is renowned for his non-fiction books of comics journalism like *Palestine*, *Safe Area Gorazde* and *Footnotes in Gaza*. Now in *Bumf* he returns to his early days as a satirist and underground cartoonist. In the vein of the old underground comix like *ZAP* or *Weirdo*, *Bumf* will be puerile, disgusting, and beyond redemption. It will go where it wants to go, and do what it wants to do. It will also be very funny.

This book analyses graphic novels which document social crises. It demonstrates that artists' documentary use of this medium is a form of social realism, inextricably bound up with politics and ideology. Theoretical and visual approaches are employed throughout, introducing the principal themes of the graphic novels under scrutiny: political realism, visual documentary, traumatic childhood, ethnic discrimination, state oppression, and military occupation. The key works examined are Keiji Nakazawa's *Barefoot Gen*, Joe Sacco's *Palestine*, Marjane Satrapi's *Persepolis*, W.G. Sebald's *Emigrants* and Art Spiegelman's *Maus*. Innovative techniques, radical methods of depiction, sequence and text organisation are analysed throughout to explain how the authors use visual realism to represent these social crises. The book is well illustrated as a visual support for its exploration of this emerging and vital documentary medium.

In the age of social media, life writing is ubiquitous. But if life writing is now almost universal—engaged with on our phones; reported in our news; the generator of capital, no less—then what are the limits of life writing? Where does it begin and end? Do we live in a culture of life writing that has no limits? Life writing—as both a practice and a scholarly discipline—is itself markedly concerned with limits: the limits of literature, of genres, of history, of social protocols, of personal experience and forms of identity, and of memory. By attending to limits, border cases, hybridity, generic

complexities, formal ambiguities, and extra-literary expressions of life writing, *The Limits of Life Writing* offers new insights into the nature of auto/biographical writing in contemporary culture. The contributions to this book deal with subjects and forms of life writing that test the limits of identity and the tradition of life writing. The liminal case studies explored include magical-realist fiction, graphic memoir, confessional poetry, and personal blogs. They also explore the ethical limits of representation found in Holocaust life writing, the importance of ficto-critical memoir as a form of resistance for trans writers, and the use of 'postmemoir' to navigate the traumas of diasporic experience. In addition, *The Limits of Life Writing* goes beyond the conventional limits of life writing scholarship to consider how writers themselves experience limits in the creation of life writing, offering a work of life writing that is itself concerned with charting the limits of auto/biographical expression. This book was originally published as a special issue of *Life Writing*. Named a Notable Scholarly Publication of 2015 by the Comics Studies Society Contributions by Georgiana Banita, Lan Dong, Ann D'Orazio, Kevin C. Dunn, Alexander Dunst, Jared Gardner, Edward C. Holland, Isabel Macdonald, Brigid Maher, Ben Owen, Rebecca Scherr, Maureen Shay, Marc Singer, Richard Todd Stafford, and Øyvind Vågnes *The Comics of Joe Sacco* addresses the range of his award-winning work, from his early comics stories as well as his groundbreaking journalism *Palestine* (1993) and *Safe Area to Goražde* (2000), to *Footnotes in Gaza* (2009) and his most recent book *The Great War* (2013), a graphic history of World War I. First in the series, *Critical Approaches to Comics Artists*, this edited volume explores Sacco's comics journalism and features established and emerging scholars from comics studies, cultural studies, geography, literary studies, political science, and communication studies. Sacco's work has already found a place in some of the foundational scholarship in comics studies, and this book solidifies his role as one of the most important comics artists today. Sections focus on how Sacco's comics journalism critiques and employs the standard of objectivity in mainstream reporting, what aesthetic principles and approaches to lived experience can be found in his comics, how Sacco employs the space of the comics page to map history and war, and the ways that his comics function in the classroom and as human rights activism. *The Comics of Joe Sacco* offers definitive, exciting approaches to some of the most important--and necessary--comics today, by one of the most acclaimed journalist-artists of our time.

PalestineFantagraphics Books

A first for the world's greatest cartoon reporter, a collection of journalism, including articles on the American military in Iraq that have never been published in the United States Over the past decade, Joe Sacco, "our moral draughtsman" (Christopher Hitchens), has increasingly turned to short-form comics journalism to report from the sidelines of wars around the world. Collected here for the first time, Sacco's darkly funny, revealing reportage confirms his standing as one of the foremost war correspondents working today. In "The Unwanted," Sacco chronicles the detention of Saharan refugees who have washed up on the shores of Malta; "Chechen War, Chechen Women" documents the trial without end of widows in the Caucasus; and "Kushinagar" goes deep into the lives of India's untouchables, who are hanging "onto the planet by their fingernails." Other pieces take Sacco to the smuggling tunnels of Gaza; the trial of Milan Kovacevic, Bosnian warlord, in The Hague; and the darkest chapter in recent American history, Abu Ghraib. And on a mission with American troops—pieces never published in the United States—he confronts the misery and absurdity of the war in Iraq. Among Sacco's most mature, accomplished work, *Journalism* demonstrates the power of our premier cartoonist to chronicle human experience with a force that often eludes other media.

Award-winning comix-journalist Joe Sacco goes behind the scene of war correspondence to reveal the anatomy of the big scoop. He begins by returning us to the dying days of Balkan conflict and introduces us to his own fixer; a man looking to squeeze the last bit of profit from Bosnia before the reconstruction begins.

Over the last several decades, comic book superheroes have multiplied and, in the process, become more complicated. In this cutting edge anthology an international roster of contributors offer original research and writing on the contemporary comic book superhero, with occasional journeys into the film and television variation. As superheroes and their stories have grown with the audiences that consume them, their formulas, conventions, and narrative worlds have altered to follow suit, injecting new, unpredictable and more challenging characterizations that engage ravenous readers who increasingly demand more.

These essays from various critical disciplines examine how comic books and graphic narratives move between various media, while merging youth and adult cultures and popular and high art. The articles feature international perspectives on comics and graphic novels published in the U.S., Canada, Great Britain, Portugal, Germany, Turkey, India, and Japan. Topics range from film adaptation, to journalism in comics, to the current manga boom.

"Joe Sacco and Chester Brown are two artists who emerged out of a vibrant tradition of autobiographical comics in the eighties and nineties. This paper argues that Sacco's *Palestine* and Brown's *Louis Riel* announce a new way of writing the self rejuvenating the autobiographical genre in comic books which has been lamented for having become overused and excessively solipsistic. Sacco's flamboyant expressionism opposes Brown's aesthetic of silence. Brown's silence is configured so that it is not an absence of speech, but a suppression of it in which attention is continually being drawn to the unspoken. A close analysis of Sacco and Brown's comics reveals the different ways in which their complementary aesthetics construct different subject positions for the reader. Sacco simulates a sense of being there and uses his subjectivity as a vehicle for drawing a reader in, while Brown's *Louis Riel* collapses these distinctions between absence and presence such that there is no point of entry into the work with which a reader can sustain illusory bonds of identification." --

Begun in 2010 as part of the "Histories of Literatures in European Languages" series sponsored by the International Comparative Literature Association, the current project on *New Literary Hybrids in the Age of Multimedia Expression* recognizes the global shift toward the visual and the virtual in all areas of textuality: the printed, verbal text is increasingly joined with the visual, often electronic, text. This shift has opened up new domains of human achievement in art and culture. The international roster of 24 contributors to this volume pursue a broad range of issues under four sets of questions that allow a larger conversation to emerge,

both inside the volume's sections and between them. The four sections cover, 1) Multimedia Productions in Theoretical and Historical Perspective; 2) Regional and Intercultural Projects; 3) Forms and Genres; and, 4) Readers and Rewriters in Multimedia Environments. The essays included in this volume are examples of the kinds of projects and inquiries that have become possible at the interface between literature and other media, new and old. They emphasize the extent to which hypertextual, multimedia, and virtual reality technologies have enhanced the sociality of reading and writing, enabling more people to interact than ever before. At the same time, however, they warn that, as long as these technologies are used to reinforce old habits of reading/writing, they will deliver modest results. One of the major tasks pursued by the contributors to this volume is to integrate literature in the global informational environment where it can function as an imaginative partner, teaching its interpretive competencies to other components of the cultural landscape.

The Gaza strip? No problem! Deepest Serbia? A cakewalk. Those were easy. But now the time has come to follow award-winning cartoon journalist Joe Sacco on one of the most dangerous beats (and we mean "beats" literally) of all... namely the world of rock 'n' roll. The centerpiece of the book is "In the Company of Long Hair," the early '90s graphic novelette Sacco created on the subject of his raucous European tour with the punk band the Miracle Workers. Although already published in other Sacco collections, "Long Hair" appears here for the first time in an expanded version with an added 15-page section of his original sketches and notes, and a bound-in CD featuring songs from the Miracle Workers' live shows of the time including a blasting version of the Iggy Pop classic "I Got a Right." As for the rest of the book: In a series of hilarious and sharply observed vignettes, Sacco turns his pitiless pen on all strata of Rock 'n' Roll, from old rockers ("The Stones and Me," a diehard fan's lament, and its sequel, "Suffering for the Stones") to new (the abovementioned Miracle Workers); from salacious gossip ("Who's Sleeping With Who") to how-to ("Woodstock in your Own Home"), from portraits of typical rock creatures ("Record Producer," "The Musician Who Wanted to Save the World," "The Rock Journalist") to self-deprecating autobiographical stories ("Why I Let my Hair Grow" and "So You Want to Meet a Rock 'n' Roll Star.>").

Literary scholar Michael A. Chaney examines graphic novels to illustrate that in form and function they inform readers on how they ought to be read. His arguments result in an innovative analysis of the various knowledges that comics produce and the methods artists and writers employ to convey them. Theoretically eclectic, this study attends to the lessons taught by both the form and content of today's most celebrated graphic novels. Chaney analyzes the embedded lessons in comics and graphic novels through the form's central tropes: the iconic child storyteller and the inherent childishness of comics in American culture; the use of mirrors and masks as ciphers of the unconscious; embedded puzzles and games in otherwise story-driven comic narratives; and the form's self-reflexive propensity for showing its work. Comics reveal the labor that goes into producing them, embedding lessons on how to read the "work" as a whole. Throughout, Chaney draws from a range of theoretical insights from psychoanalysis and semiotics to theories of reception and production from film studies, art history, and media studies. Some of the major texts examined include Marjane Satrapi's *Persepolis*; Chris Ware's *Jimmy Corrigan: The Smartest Kid on Earth*; Joe Sacco's *Palestine*; David B.'s *Epileptic*; Kyle Baker's *Nat Turner*; and many more. As Chaney's examples show, graphic novels teach us even as they create meaning in their infinite relay between words and pictures.

In late 1995 and early 1996, cartoonist/reporter Joe Sacco travelled four times to Gorazde, a UN-designated safe area during the Bosnian War, which had teetered on the brink of obliteration for three and a half years. Still surrounded by Bosnian Serb forces, the mainly Muslim people of Gorazde had endured heavy attacks and severe privation to hang on to their town while the rest of Eastern Bosnia was brutally 'cleansed' of its non-Serb population. But as much as *SAFE AREA GORAZDE* is an account of a terrible siege, it presents a snapshot of people who were slowly letting themselves believe that a war was ending and that they had survived. Since it was first published in 2000, *SAFE AREA GORAZDE* has been recognized as one of the absolute classics of graphic non-fiction. We are delighted to publish it in the UK for the first time, to stand beside Joe Sacco's other books on the Cape list - *PALESTINE*, *THE FIXER* and *NOTES FROM A DEFEATIST*.

Suite de Palestine, une nation occupée, ce livre a été écrit après les accords de paix d'Oslo et la création de l'Autorité nationale palestinienne. Joe Sacco y montre l'impuissance de celle-ci face au refus d'Israël de tenir sa parole et d'engager le processus menant à un véritable Etat de Palestine. Six ans plus tard, la situation non seulement n'a pas progressé, mais a même empiré. Les indignations de l'auteur sont malheureusement toujours d'actualité.

The winner of the 2001 Eisner Award for Best New Graphic Album. Sacco spent five months in Bosnia in 1996, immersing himself in the human side of life during wartime, researching stories that are rarely found in conventional news coverage, emerging with this astonishing first-person account. Praised by *The New York Times*, *Brill's Content* and *Publishers Weekly*, *Safe Area Gorazde* is the long-awaited and highly sought after 240-page look at war in the former Yugoslavia. Sacco (the critically-acclaimed author of *Palestine*) spent five months in Bosnia in 1996, immersing himself in the human side of life during wartime, researching stories that are rarely found in conventional news coverage. The book focuses on the Muslim-held enclave of Gorazde, which was besieged by Bosnian Serbs during the war. Sacco lived for a month in Gorazde, entering before the Muslims trapped inside had access to the outside world, electricity or running water. *Safe Area Gorazde* is Sacco's magnum opus and with it he is poised to become one of America's most noted journalists.

THE COMPLETE SOFTCOVER COLLECTION OF BOSNIAN WAR SHORT STORIES FROM THE AUTHOR OF PALESTINE AND SAFE AREA GORAŽDE Using old-fashioned pen and paper, the award-winning cartoonist Joe Sacco reports from the sidelines of wars around the world. *The Fixer and Other Stories* is a new softcover that collects Sacco's landmark short stories on the Bosnian War that previously comprised the hardcover editions of *The Fixer* and *War's End*.

As the son of WW II-era parents, journalist Joe Sacco was heavily affected by the plight of people around the world forced from their homes while under foreign occupation. His *Palestine* series of comic books won the National Book Award in 1996, and his *Safe-Area Gorazde* and *The Fixer* have earned him a unique place in the world of comics and graphic novels. This book is an intriguing look at a popular writer and includes numerous examples of his color and black-and-white illustrations.

This important volume rethinks the conventional parameters of Middle East studies through attention to popular cultural forms, producers, and communities of consumers. The volume has a broad historical scope, ranging from the late Ottoman period to the second Palestinian uprising, with a focus on cultural forms and processes in Israel, Palestine, and the refugee camps of the Arab Middle East. The contributors consider how Palestinian and Israeli popular culture influences and is influenced by political, economic, social, and historical processes in the region. At the same time, they follow the circulation of Palestinian and Israeli cultural commodities and imaginations across borders and checkpoints and within the global marketplace. The volume is

interdisciplinary, including the work of anthropologists, historians, sociologists, political scientists, ethnomusicologists, and Americanist and literary studies scholars. Contributors examine popular music of the Palestinian resistance, ethno-racial "passing" in Israeli cinema, Arab-Jewish rock, Euro-Israeli tourism to the Arab Middle East, Internet communities in the Palestinian diaspora, café culture in early-twentieth-century Jerusalem, and more. Together, they suggest new ways of conceptualizing Palestinian and Israeli political culture. Contributors: Livia Alexander, Carol Bardenstein, Elliott Colla, Amy Horowitz, Laleh Khalili, Mary Layoun, Mark LeVine, Joseph Massad, Melani McAlister, Ilan Pappé, Rebecca L. Stein, Ted Swedenburg, Salim Tamari

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 24. Chapters: Footnotes in Gaza, Notes from a Defeatist, Palestine (comics), Safe Area Gora de, The Fixer (comics), War's End. Focusing especially on American comic books and graphic novels from the 1930s to the present, this massive four-volume work provides a colorful yet authoritative source on the entire history of the comics medium. • Provides historical context within individual entries that allows readers to grasp the significance of that entry as it relates to the broader history and evolution of comics • Includes coverage of international material to frame the subsets of American and British comics within a global context • Presents information that will appeal and be of use to general readers of comics and supply coverage detailed enough to be of significant value to scholars and teachers working in the field of comics

Though the current political situation in Palestine is more serious than ever, contemporary Palestinian art and film is becoming, paradoxically, increasingly funny. In *Laughter in Occupied Palestine*, Chrisoula Lionis analyses both the impetus behind this shift toward laughter and its consequences, arguing that laughter comes as a response to political uncertainty and the decline in nationalist hope. Revealing the crucial role of laughter in responding to the failure of the peace process and ongoing occupation, she unearths the potential of humour to facilitate understanding and empathy in a time of division. This is the first book to provide a combined overview of Palestinian art and film, showing the ways in which both art forms have developed in response to critical moments in Palestinian history over the last century. These key moments, Lionis argues, have radically transformed contemporary Palestinian collective identity and in turn Palestinian cultural output. Mapping these critical junctions - beginning with the Balfour Declaration of 1917 to the Oslo Accords in 1993 - she explores the historical trajectory of Palestinian art and film, and explains how to the failure of the peace process has led to the present proliferation of humour in Palestinian visual culture.

The past decade has seen the medium of comics reach unprecedented heights of critical acclaim and commercial success. *Comics & Media* reflects that, bringing together an amazing array of contributors--creators and critics alike--to discuss the state, future, and potential of the medium. Loaded with full-color reproductions of work by such legends as R. Crumb, Art Spiegelman, Alison Bechdel, Chris Ware, Daniel Clowes, and Lynda Barry, the book addresses the place of comics in both a contemporary and historical context. Essays by such high-profile figures as Tom Gunning, N. Katherine Hayles, Patrick Jagoda, and W. J. T. Mitchell address a stunning range of topics, including the place of comics in the history of aesthetics, changes to popular art forms, digital humanities, and ongoing tensions between new and old media. The result is a substantial step forward for our understanding of what comics are and can be, and the growing place they hold in our culture.

The *Cambridge History of the Graphic Novel* provides the complete history of the graphic novel from its origins in the nineteenth century to its rise and startling success in the twentieth and twenty-first century. It includes original discussion on the current state of the graphic novel and analyzes how American, European, Middle Eastern, and Japanese renditions have shaped the field. Thirty-five leading scholars and historians unpack both forgotten trajectories as well as the famous key episodes, and explain how comics transitioned from being marketed as children's entertainment. Essays address the masters of the form, including Art Spiegelman, Alan Moore, and Marjane Satrapi, and reflect on their publishing history as well as their social and political effects. This ambitious history offers an extensive, detailed and expansive scholarly account of the graphic novel, and will be a key resource for scholars and students.

From the great cartoonist-reporter, a sweeping, original investigation of a forgotten crime in the most vexed of places Rafah, a town at the bottommost tip of the Gaza Strip, is a squalid place. Raw concrete buildings front trash-strewn alleys. The narrow streets are crowded with young children and unemployed men. On the border with Egypt, swaths of Rafah have been bulldozed to rubble. Rafah is today and has always been a notorious flashpoint in this bitterest of conflicts. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinians dead, shot by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah—cold-blooded massacre or dreadful mistake—reveals the competing truths that have come to define an intractable war. In a quest to get to the heart of what happened, Joe Sacco immerses himself in daily life of Rafah and the neighboring town of Khan Younis, uncovering Gaza past and present. Spanning fifty years, moving fluidly between one war and the next, alive with the voices of fugitives and schoolchildren, widows and sheikhs, *Footnotes in Gaza* captures the essence of a tragedy. As in *Palestine and Safe Area Goražde*, Sacco's unique visual journalism has rendered a contested landscape in brilliant, meticulous detail. *Footnotes in Gaza*, his most ambitious work to date, transforms a critical conflict of our age into an intimate and immediate experience.

Collects illustrated, satirical stories about the author's life, war, politics, and sex, including the tales "Voyage to the End of the Library" and "When Good Bombs Happen to Bad People."

Cultures of War in Graphic Novels examines the representation of small-scale and often less acknowledged conflicts from around the world and throughout history. The contributors look at an array of graphic novels about conflicts such as the Boxer Rebellion (1899-1901), the Irish struggle for national independence (1916-1998), the Falkland War (1982), the Bosnian War (1992-1995), the Rwandan genocide (1994), the Israel-Lebanon War (2006), and the War on Terror (2001-). The book explores the multi-layered relation between the graphic novel as a popular medium and war as a pivotal recurring experience in human history. The focus on largely overlooked small-scale conflicts contributes not only to advance our understanding of graphic novels about war and the cultural aspects of war as reflected in graphic novels, but also our sense of the early twenty-first century, in which popular media and limited conflicts have become closely

interrelated.

Rafah, a town at the southernmost tip of the Gaza Strip, is a squalid place. Raw concrete buildings front rubbish-strewn alleys. The narrow streets are crowded with young children and unemployed men. Situated on the border with Egypt, swathes of Rafah have been reduced to rubble. Rafah is today and has always been a notorious flashpoint in this most bitter of conflicts. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinian refugees dead, shot by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah - coldblooded massacre or dreadful mistake - reveals the competing truths that have come to define an intractable war. In a quest to get to the heart of what happened, Joe Sacco arrives in Gaza and, immersing himself in daily life, uncovers Rafah, past and present. Spanning fifty years, moving fluidly between one war and the next, alive with the voices of fugitives and schoolchildren, widows and sheikhs, Footnotes in Gaza captures the essence of a tragedy. As in Palestine and Safe Area Goražde, Joe Sacco's unique visual journalism has rendered a contested landscape in brilliant, meticulous detail. Footnotes in Gaza, his most ambitious work to date, transforms a critical conflict of our age into intimate and immediate experience.

[Copyright: 6a5e54aa21497b35bb72e1d804c31d68](#)