



PROJECT MUSE®

---

## Redrawing French Empire Comics

McKinney, Mark

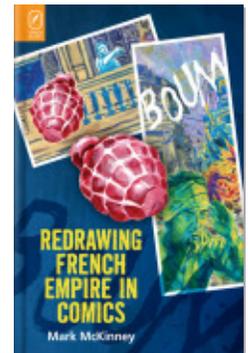
Published by The Ohio State University Press

McKinney, Mark.

Redrawing French Empire Comics.

Columbus: The Ohio State University Press, 2013.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/24236>

## ACKNOWLEDGMENTS

I thank my colleagues at Miami University, who have been extremely supportive of my research over the years: Jonathan Strauss, Chair of French and Italian; my other departmental colleagues, who have heard and commented on my presentations of this material in our Irvin works-in-progress series (2000, 2009); Juanita Schrodt, departmental Administrative Assistant; and the university colleagues who awarded me a Hampton Grant in 2006, allowing me to carry out research at the Cité Internationale de la Bande Dessinée et de l'Image, in Angoulême.

Several colleagues read drafts of the manuscript at various points and made invaluable comments on it: Bernard Aresu, Cécile Danehy, Valérie Dhalenne, Ann Miller, Todd Porterfield, Dominic Thomas, Rusty Witek, and two anonymous readers for The Ohio State University Press. I am deeply grateful to all of them for their excellent suggestions and for their kind encouragement.

Colleagues also provided very useful feedback and support when I presented drafts of portions of this study as invited lectures and conference presentations: Peter J. Bloom, Paul Cohen, Anne Donadey, Sylvie Durmelat, Hugo Frey, Laurence Grove, Alec G. Hargreaves, Pascal Lefèvre, Fabrice Leroy, Wendy Michallat, Adrianna M. Paliyenko, Kees Ribbens, Matthew Screech, Vinay Swamy, and Jane Winston. I presented this research at several fora, including: MMLA (Chicago, 1997); France: History and Story (Birmingham, 1999); Faculty Lecture Series, Department of French and

Italian, Miami University (2000); 20th/21st-Century French and Francophone Studies (Urbana, 2003; Tallahassee, 2004); Georgetown University (2004); KFLC (Lexington, 2003, 2008); IBDS (Manchester, 2005, 2011); Technologies of Memory in the Arts (Nijmegen, 2006); Graphic Engagement (West Lafayette, 2010); Florida State University (2012); and the University of Toronto (2012). I much appreciate the efforts of the colleagues who organized these conferences, panels and lectures, and am grateful for the feedback received then.

I assigned comics studied here in several classes at the university, and thank the students who took the courses. They contributed in many ways to my reflection on the meaning and value of the works.

I am grateful to The Ohio State University Press for publishing my study: I especially thank Malcom Litchfield, Director, Sandy Crooms, Senior Editor, as well as Lucy Shelton Caswell and Jared Gardner, Series Editors.

Catherine Ferreyrolle, Jean-Pierre Mercier and Catherine Ternaux at the Cité Internationale de la Bande Dessinée, in Angoulême, and the staff of the Centre Belge de la Bande Dessinée, in Brussels, were most helpful during my research trips there.

Various cartoonists kindly and generously shared their thoughts and sources, and in some cases welcomed me into their studios or homes. For this I am deeply grateful to Yvan Alagbé, Clément Baloup, Baru, Nadjib Berber, Farid Boudjellal, Pierre Christin, Jacques Ferrandez, Frank Giroud, Annie Goetzinger, Kamel Khélif, José Jover, Lax, Leïla Leïz, Larbi Mechour, Amine Medjdoub, Séra, Slim and Jean-Philippe Stassen.

I put final touches on the manuscript in 2012, as events commemorating the end of the Algerian War and fifty years of Algerian independence unfolded. Azouz Begag, Farid Boudjellal and Alec G. Hargreaves kindly gave me access to pre-publication copies of two comic books scheduled for release on the anniversary.

Cartoonists and publishers very generously granted permission to reproduce the illustrations in this volume. I warmly thank: Yvan Alagbé; David B. and L'Association; Clément Baloup and Mathieu Jiro; Baru; Farid Boudjellal; Rebecca Byers and Editions Plon-Perrin-Presses de la Renaissance; Michel Deligne of 2e Souffle; Jacques Ferrandez and Editions Casterman; Frank Giroud and Lax; Grégory Jarry, Otto T. and Editions FLBLB; and Morvandiau and L'oeil électrique/Maison rouge. I also thank Jeanne Strauss-De Groote and the Public Library of Cincinnati and Hamilton County for assistance with illustrations.

I gratefully acknowledge kind permission granted by the editors of journals that published earlier versions of portions of this study: parts of Chapter 2 appeared in *Modern and Contemporary France*; and parts of Chapter

4 were published in *Etudes Francophones* and the *International Journal of Comic Art*.

My American and French families and friends kindly, generously, and patiently supported my research over the many years that I researched and wrote this book. I gratefully thank Annie Rochard for kindly hosting me in summer 1996 while I interviewed several cartoonists whose work I analyze here. I warmly thank the McKinneys, whose shared interest in French and Belgian comics goes back decades, for their support and inspiration. I am also very grateful to the Dhalennes, who in many generous ways enabled me to bring this project to a conclusion. I thank Valérie and Louise, without whom this book would simply not exist.

