

Friedrich Naumann  
STIFTUNG

FÜR DIE FREIHEIT



Re  
#AnimateEurope




International  
Comics Competition 2017

Re  
#AnimateEurope



International  
Comics Competition 2017



The Friedrich Naumann Foundation for Freedom is the German foundation for liberal policies. We seek to advance the idea of freedom both within Germany and abroad as a pillar of an open society. In Germany, we offer various platforms for an exchange of information and experience on present-day topics. We focus on civic education in order to promote a greater understanding of politics, and wish to inspire citizens to get involved actively in political processes.

Abroad, we promote human rights, the rule of law and democratic structures as well as the principles of a market economy in more than 60 countries worldwide through the support of local, regional, and national initiatives and organisations, think tanks and political parties. At the European and Transatlantic Dialogue, with offices in Brussels, Athens, Prague and Washington, DC, we actively encourage the political debate and develop innovative liberal approaches and solutions. A lively dialogue is based on tolerance and mutual understanding. Our activities aim at advocating these basic values through intercultural exchange. Our projects act as liberal platforms for the Foundation's worldwide partners to debate issues of the European as well as transatlantic agenda.

**The Friedrich Naumann Foundation for Freedom**

Twice already, in 2013 and 2015, we asked comic artists and graphic novelists from all over the world to share their ideas about Europe in our International Comics Competition “Animate Europe”. Its overwhelming success is a clear sign that artists have fascinating visions to share: as thousands of our comics travelled through Europe and beyond, in form of comic books, exhibitions and via the world wide web, they sparked discussions and inspired people to get involved with Europe. To encourage more of this spirit of engagement, we called a new competition round – this time asking for ideas of how to “Re-Animate Europe”.

#### Why “Re-Animate”?

Since we started our first competition, Europe has seen difficult times: migration crisis, internal disputes, Brexit and more. Europe seems to have lost its breath at times. How can it regain its energy? Who or what will be the magical healer or super hero who can find the right medicine for Europe’s ailing heart? These were the kinds of questions we hoped to find answers to. The entries we received were incredibly multi-faceted: from personifications of the mythical Europe, to stories of refugees and migration, to tales about European art and culture – we were overwhelmed by the record number of entries to our “Re-Animate Europe” competition.

In this anthology you find the works of our seven competition finalists – as diverse as they are in terms of style, topic and vision, they share a common belief in a strong and vivid Europe, based on common understanding and trust. But go ahead and see for yourself!

Enjoy the read!



Hans H. Stein  
Director European  
and Transatlantic Dialogue

# Foreword



# Why did you agree to take part in the Animate Europe jury?

I believe in the transformative power of art and the importance of cultural communities – by sharing our creative visions we invite insight and understanding in deep and meaningful ways. The Animate Europe competition is an opportunity to open up a channel for communication that transcends borders and bonds us on the human level.

Maura McHugh

The thematic approach of “Re-Animate Europe” is a challenge that is both difficult and very open, it is exciting to see what paths the artists choose. I find it very interesting to see how a narrative project is born. In a competition of this type, we have the opportunity to better understand the creative process of the candidates.

Valérie Constant

It's a pleasure to meet people related to comics and European cultural organization. It's always exciting to take part in such a programme, discovering current creations, maybe future authors, and having different views of people on Europe and Europeans, and on the world!

Mélanie Andrieu

Since I love the European idea as much as I love comics: Comics from the different countries come from different traditions, have different strength (and limits) – now artists from different places know each other and can learn from each other which results in much better comics.

Andreas C. Knigge

Kalle Hakkola

It's an interesting competition with a good approach to the medium.

When it comes to comics there are no borders, comic makers should venture outside their countries, a competition as this provides a platform.

Gert Jan Pos

Not only that I draw comics myself, I also read a lot of them, so I think I know sufficient about the art form. I sometimes miss the exchange with colleagues, though. Talking and discussing about comics is something I really like to do. It didn't need much persuasive power to make me agree to take part.

Tobias Dahmen

# The Jury



## Mélanie Andrieu

works as curator and coordinator of exhibitions and Conservation Service at the Belgian Comic Strip Center in Brussels. Before that, she worked in different bookshops in France and Belgium, responsible for the Comics section. She is well-read in the field of comics and has written several articles about the medium.



## Valérie Constant

is the founder and director of the communications agency Apropos. She started her career as a journalist, worked as Head of Communications for several cultural institutions, among which the Belgian Comics Strip Center, and the comics publishers Casterman and Fluide Glacial.



## Tobias Dahmen

After his study of Visual Communication, Tobias Dahmen started to work as a professional Illustrator for advertising agencies, publishing houses and industrial clients. Besides his commission work he is a comic artist and author and a founding member of the German comic anthology "Herrensahne". His first book "Sperrbezirk" contained a collection of autobiographical short stories. In 2011 he started the webcomic "Fahrradmod", the complete story was published by Carlsen in Germany in 2015 and won the Rudolph-Dirks-Award for "Best Scenario".



## Andreas C. Knigge

is a publicist, lector, translator and literary agent. He was co-founder and editor of the magazine Comixene and later editor-in-chief at Carlsen's. He published several books on comics, lastly the biographies of Charles M. Schulz and Hansrudi Wäscher.



## Maura McHugh

lives in Ireland and writes prose, comics, plays, poetry, screenplays, and non-fiction. She's curated comic book programming for festivals, and has been a juror for film, literature, and comic book awards.



## Kalle Hakkola

is a curator, producer and a director of the Helsinki Comics Festival. He is a co-founder of the Comics Center in Helsinki and promotes Finnish comics all over the world. Hakkola is also a scriptwriter of Sanni and Joonas children's comic book series.



## Gert Jan Pos

worked as comics promotor for the Dutch Fund for visual arts, graphic design and architecture between 2009 and 2012. Currently, he produces books, exhibitions and television broadcasts about and with comic artists. He teaches at the department of illustration at the Willem de Kooning Academy in Rotterdam.

# The Artists



## Jordana Globerman [Canada](#)

Jordana is an illustrator, comic artist and graphic recorder who holds an MA in Illustration, with Distinction, from Camberwell College of Arts and a BA in English/History from McGill University in Montreal. Jordana has been writing and drawing since childhood; comics give her a unique creative outlet for both these passions. Regardless of the medium, her work aims to tell a story.



## Stefan Haller (Schlorian) [Switzerland](#)

Even in childhood, he dreamed of telling stories with drawings. Today, as a gradually greying mid-forty year old, Schlorian still believes in his dreams. Cartoons, comics and illustration determine his workdays. Besides being a graphic designer and a stay-at-home-dad for two boys – who fortunately have their own dreams.



## Štěpánka Jislová [Czech Republic](#)

Štěpánka Jislová is a Czech illustrator and comics artist, born in 1992, residing in Prague. She has always been interested in storytelling and both her comics and illustrations are usually very personal or semi-autobiographical. Apart from that, she enjoys supernatural themes and lately explores the specific options the comic medium has to offer. She's completed numerous comic stories, all of them available for free on her website.



## Noëlle Kröger [Germany](#)

Noëlle Kröger has drawn ever since she could hold a pen. Having found her passion in that, she applied to study illustration in Hamburg as soon as she got her highschool degree. In her studies, painting has become her medium of choice to express herself. Currently, visual storytelling in a broader sense is the main focus of her work.



## Magdalena Kaszuba [Poland & Germany](#)

Magdalena Kaszuba lives and works in Hamburg as a comic artist and illustrator. She is studying Illustration at HAW in Hamburg, where she is working since 2011 on story-telling and comics. In the latest comics she mixed many different techniques in one story. This is an experimental way, although it allows her to draw every new comic with various methods, to give each comic an individual style with a distinctive design.



## Davide Pascutti [Italy](#)

Davide Pascutti teaches physics in secondary school and has been working as a comic artist/illustrator in the last fifteen years, dealing with non-fiction topics such as history, economics and mathematics. He believes that comics and visual communication still have a huge underexploited potential, that's why he always searches for the most effective visual art and the best storytelling strategies in order to simplify complex content, making it clear and enjoyable for everyone.



## Paul Rietzl [Germany](#)

Paul Rietzl works as an illustrator and comic artist. He lives in Augsburg, Germany where he recently graduated from the University of Applied Sciences with a master's degree in communication design. He decided to go to university after apprenticing as a porcelain and glass painter. The variety of his current work ranges from editorial and poster design to comics. In November 2016 his first graphic novel „Shipwreck“ was published. Always having the sketchbook at hand, his way to get in contact with the world as an artist is to draw and tell graphical stories.



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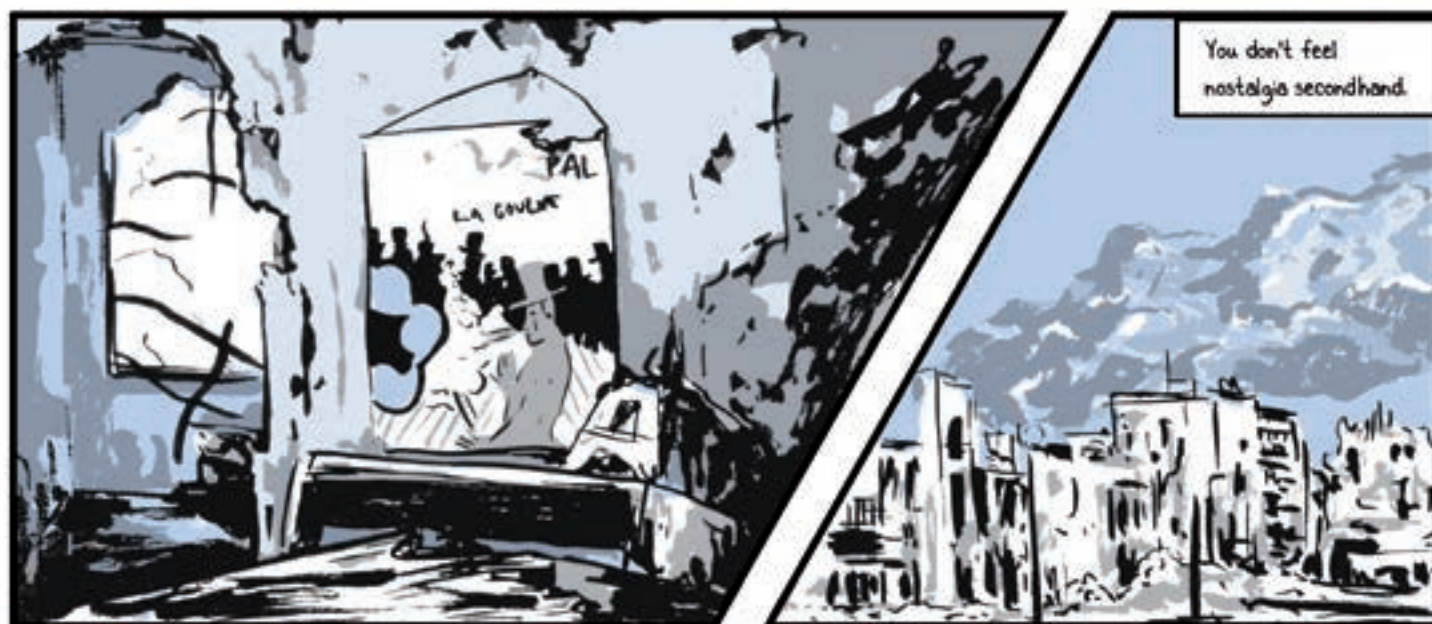


My uncle's house was full of Parisian kitsch. I remember it well.



# MY UNCLE'S DREAM

By Jordana Globberman









After Greece, we travelled through the Balkans...

Are we there yet?

Walah!  
Where do you think there is Sara?!



Mama!

...to focus on the better memories.

Beautiful isn't it?

Wow!

Sometimes, life was almost normal.

I like it here.  
The statues are fun to play on.

We're lucky, Sara.  
People couldn't always play over here.

We made do without a lot.

Hey!  
Come back.

But often Europe surprised me.

You're here everyday.  
I can't have you starving.





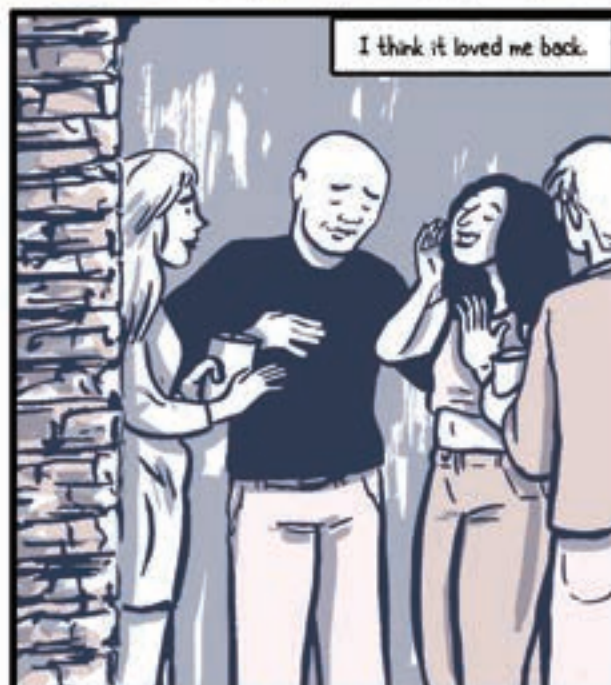






Until I went away to university, I never got to choose where I lived. I decided to make Berlin my new home.

Nadia, do you understand C++ at all?  
I'm going to fail.









Some days I have to remind myself that I've built a life on my uncle's dream.



Life in Europe can be hard work sometimes.

Everything I've been through helps me appreciate what I have ... and what I've lost.



It's too easy to take good things for granted until they are gone.

But nothing's been easy...



...and I don't intend to start living like it is.





... I'll show you some pictures.  
Here you see where I was living with  
my mother 60 years ago.



# BACK TO THE GRASS ROOTS





Right next to us an empty factory, like so many others in our city.



I wished I could have moved away like my neighbours. But who gives a woman in a wheelchair work?



You already had your wheelchair?

Yes, since my accident. But that is another story.

Why did you want to work?



Back then you needed money for everything: food, rent, insurance. To get money, someone had to give you work.



Of the people remaining few had jobs. Everyone was afraid.



Afraid of the future. And many were angry because they felt cheated.



Was there no money at all without work?

Yes, but not enough to live a comfortable life.



And not enough for the physiotherapy I needed every week.





My luck, that I met Ajsha. She was happy to have something to occupy herself.



She's your great-grandmother! We quickly became best friends.



She lost her smile only when she spoke of Syria.



Ajsha lived in a former hotel that was being used as a refugee shelter.



Thanks to her baby, she had permission to leave the shelter daily.



I watched her housemates in the windows. They had much less freedom.



Something else caught my attention: the old walnut tree.

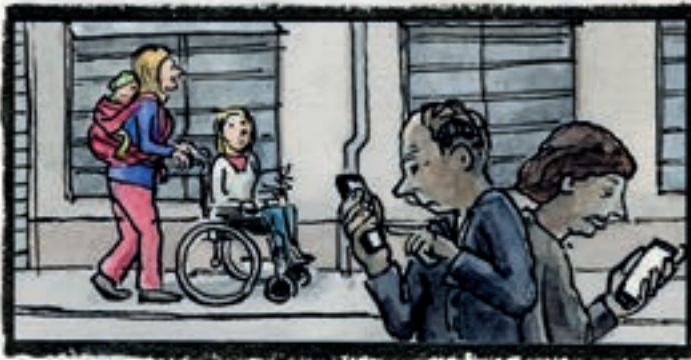




The colourful foliage reminded me of when I was still able to kick through piles of dry leaves.



Why did our town have so few trees? Why was it grey everywhere?



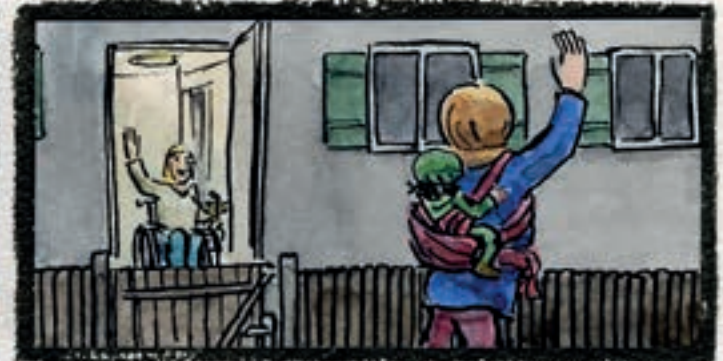
I understood that the whole city was really a prison.



A refugee's life must not be better than that of a normal city dweller.



Even though there was so much unused land around those old factories.



Should it not be possible to free both, refugees and land?



Instead of languishing in cramped hotel rooms, these people could be out here, creating a green paradise.



The city government should step in and use this idea!



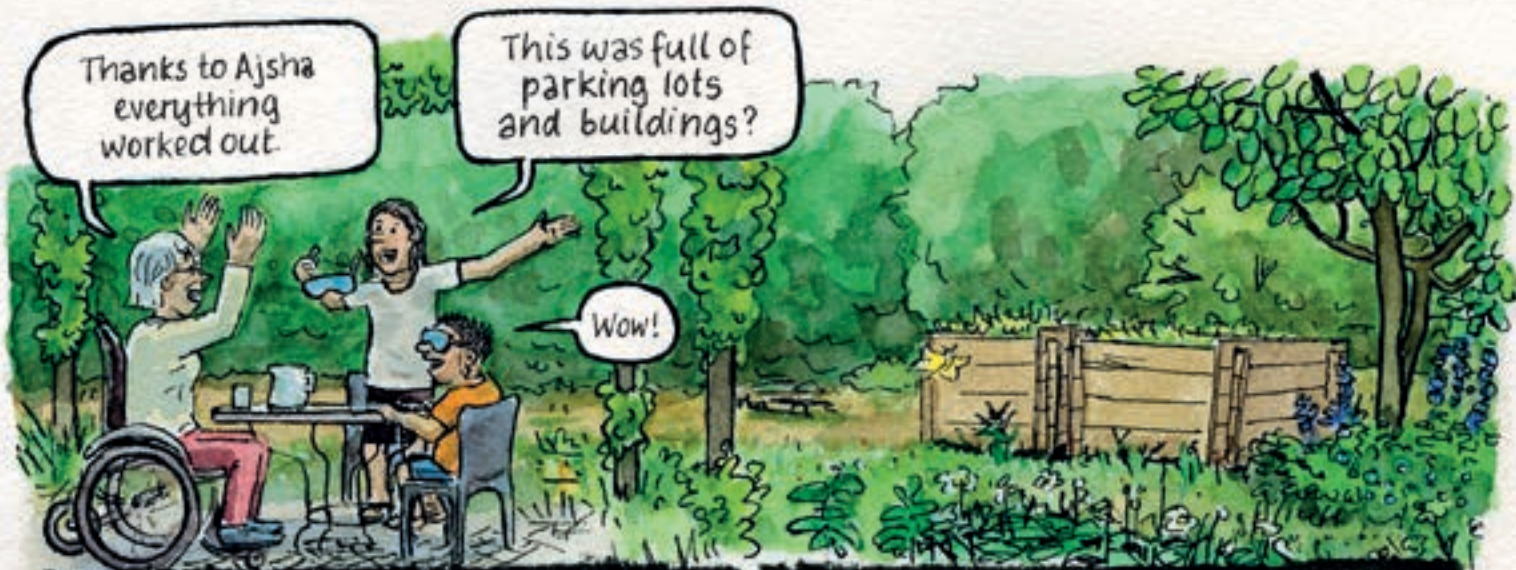


In fact, I got a phone call soon after. I felt confident... until I saw this article. What had I done?



Suddenly I was in charge, with a salary and accountability!

Cold office spaces instead of hotel rooms. How would people react?



The refugees were competent and motivated partners.

Meanwhile, the government had other tasks in mind for us.





The entire city's household garbage was dumped in our hall.



We were supposed to sort it and finance ourselves with the raw materials we reclaimed.



What do I do with plastics, metals and glass? - Aisha said: "Everything is fine!"



She was right: We needed compost! The garbage contained plenty of food-waste.



Behind the hall some ground had already been cleared: hard, solid earth.



Thanks to the rubbish bags, it would create fertile soil in the spring.



Small areas, many workers, no machines: what kind of farming is suited there?

♪ permaculture  
Food from natural ecosystems!



Precisely! Permaculture was new to me. I was fascinated.





I carefully chose companion plants for our crops.



The crowdfunding for our project went viral.



In addition to the recycling products came more and more fresh vegetables.



We became the flourishing center of trade.



Visitors planning similar projects came from near and far.




Penniless refugees had become sought-after experts.




Neighbours who were once foreign to each other, got to know one another by working collectively.

And the government didn't harass you?






Oh, our grass roots movement eclipsed the nationalists. They lost power soon afterwards.




Similar projects were beginning everywhere. My people traveled as consultants throughout Europe.

Once more people believed in their own creative power and were no longer afraid of the future.



No one cared about which nation someone came from. The things people had in common were now more important.

So you really did save Europe!



No! You are the great-grandchildren of the woman who did.



# HOW TO SAVE THE WORLD

## 1. BECOME SELF-AWARE





## 2. EXPLORE YOUR SOFTWARE



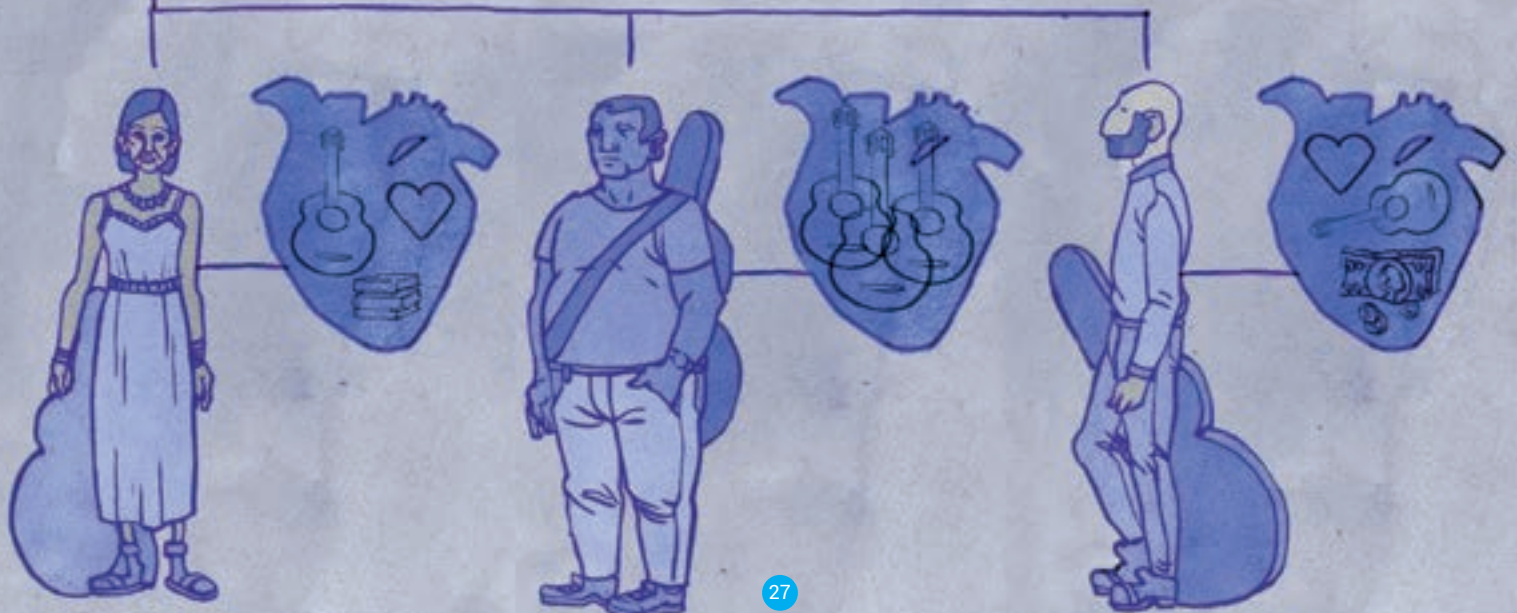


### 3. CHANGE THE PROGRAMMING



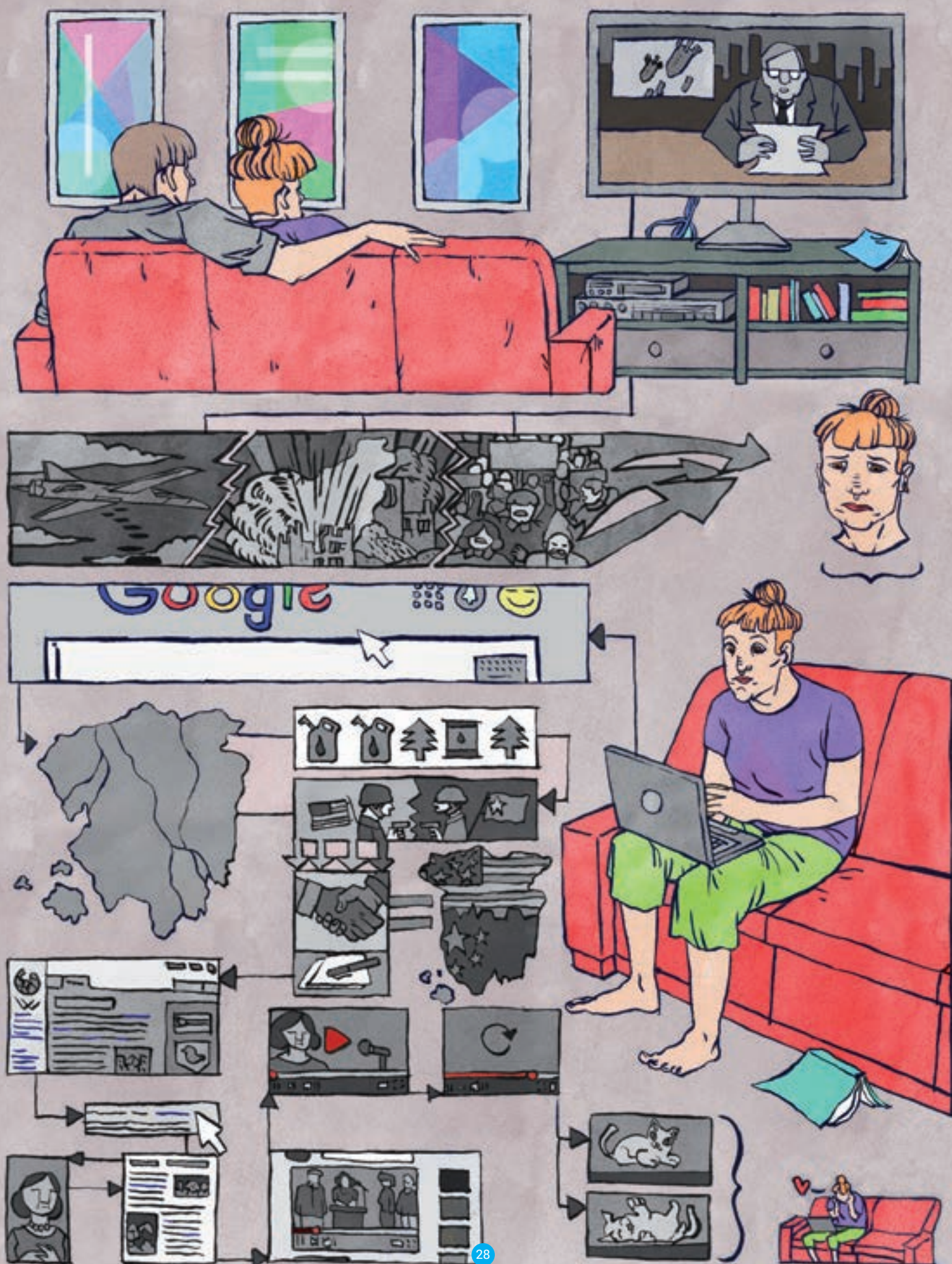


## 4. COMPETE WITH YOURSELF ONLY





## 5. UNDERSTAND THE WORLD





## 6. FEEL WHAT YOU ARE FEELING



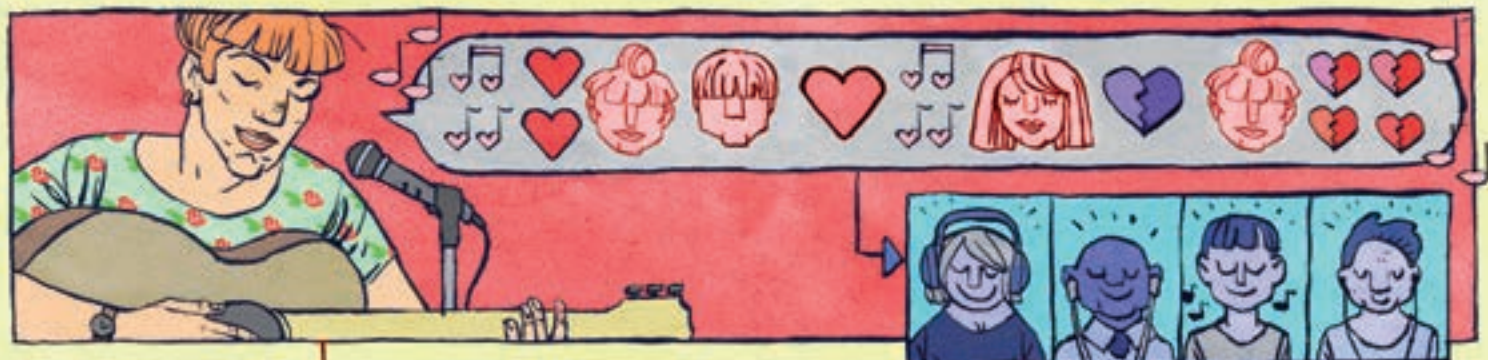


## 7. BE GRATEFUL AND GIVE BACK





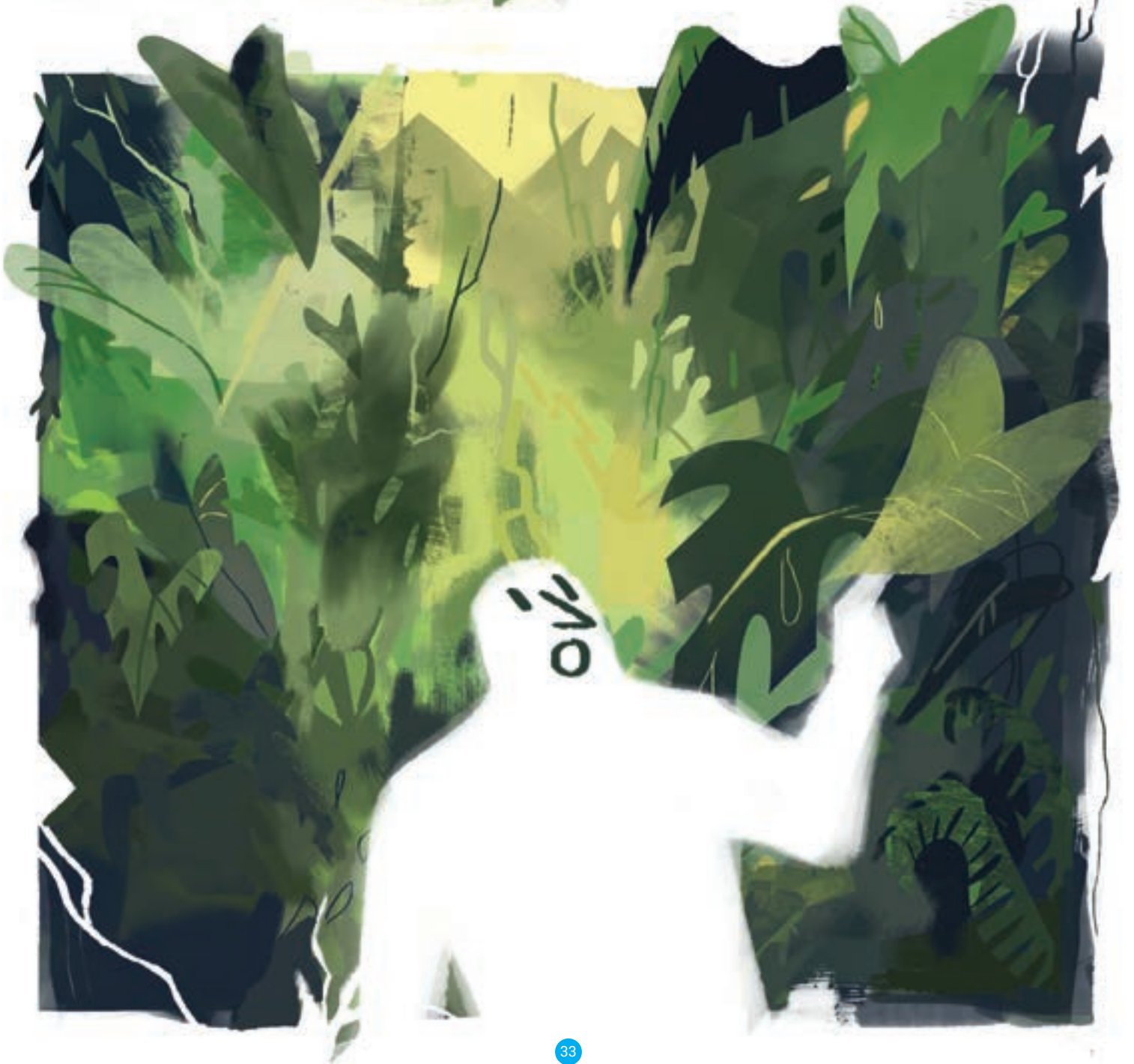
# 8. SAVE YOURSELF TO SAVE THE WORLD













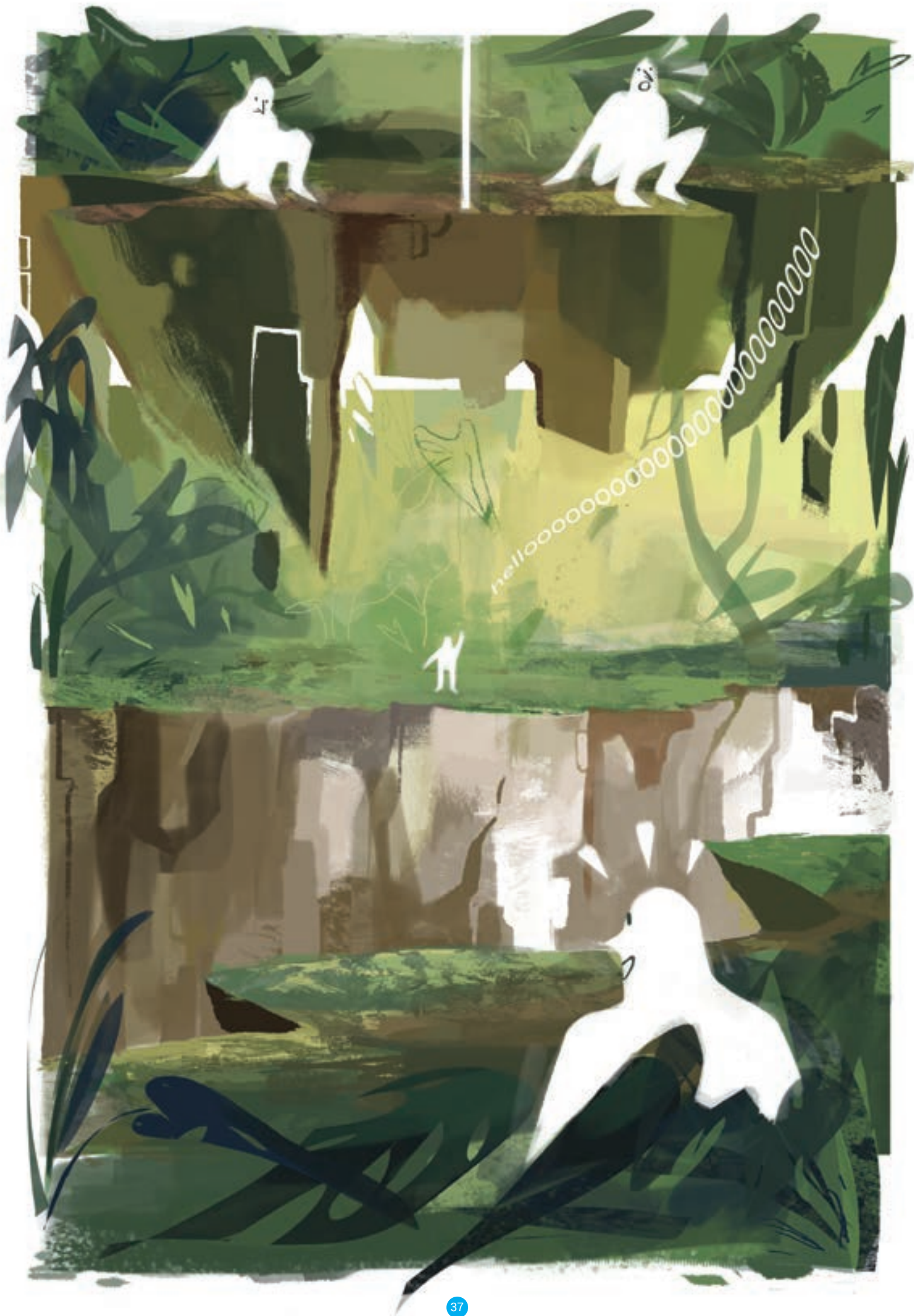




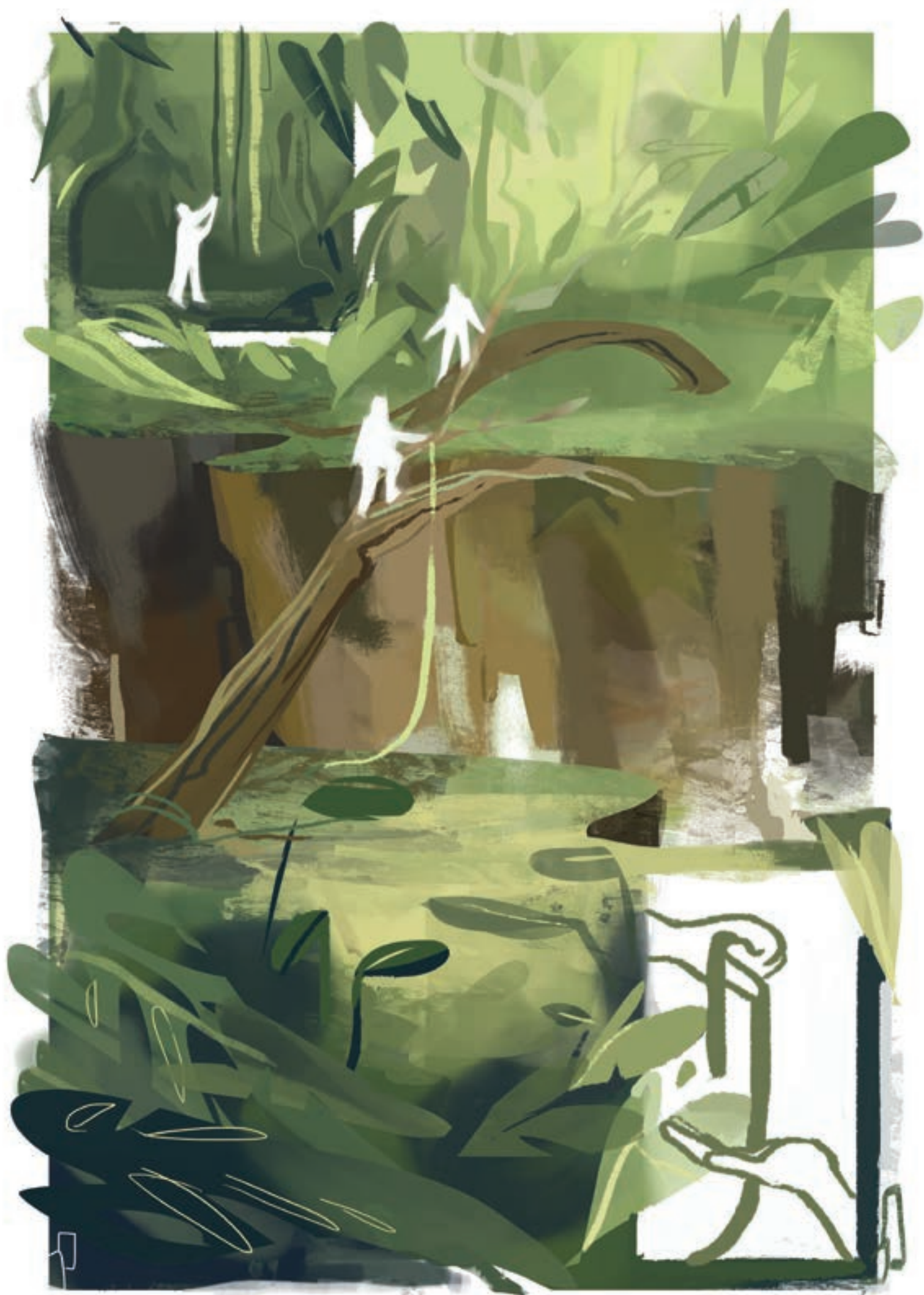
















Fin.





Greece, Italy or Poland - wherever I go I always feel at ease. For me Europe means art, culture and moreover the feeling of being home.



When I was a little girl we used to visit our family in Poland every year. The trip across the border was always a significant event to me.

MUZEUM NARODOWE  
we Wrocławiu



Move the car, halt and wait.





Move, halt and wait again. Move, halt, show passport.



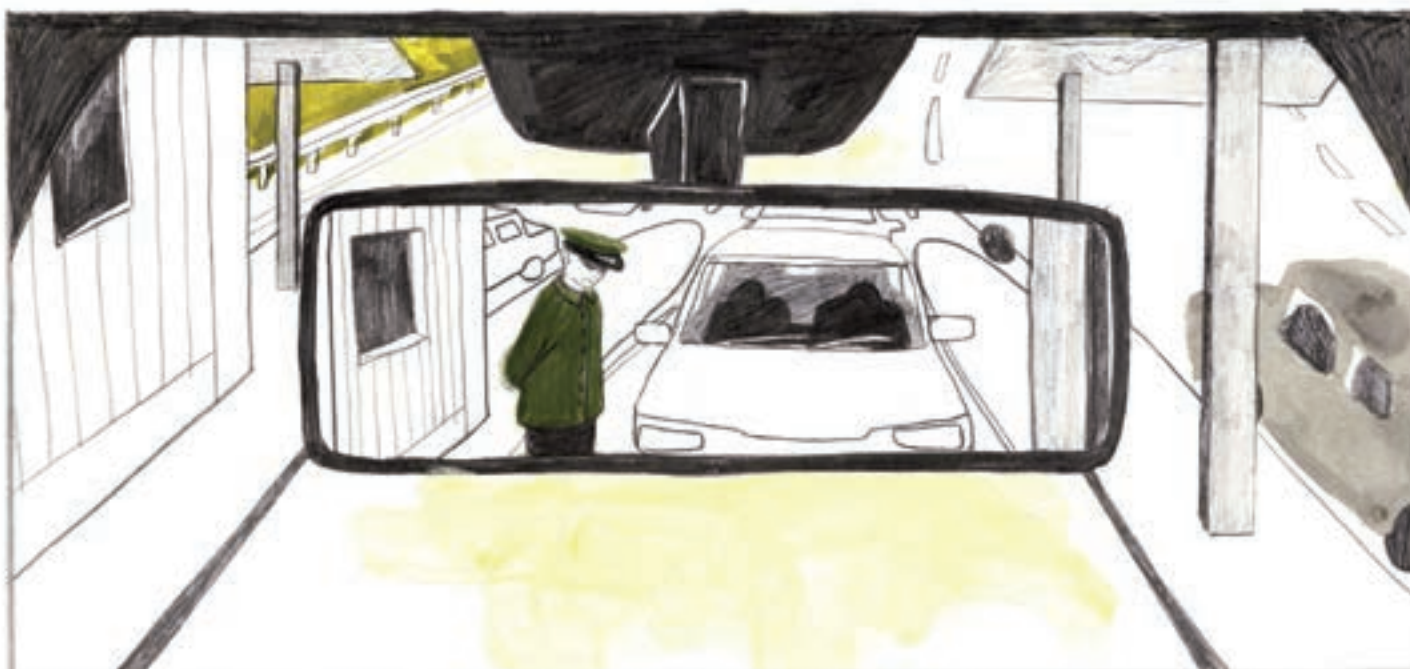
Seconds full of tension passed - no, it felt more like hours - while the border guard was examining my face.



Every time this happened I feared I could not get to the other side and be stuck here, between two countries in No Man's Land.



What a great relief when we got across!



This was my experience every year, on the journey to Poland and back to Germany. Since 2004 Poland is part of the EU and we haven't been in Poland for years.

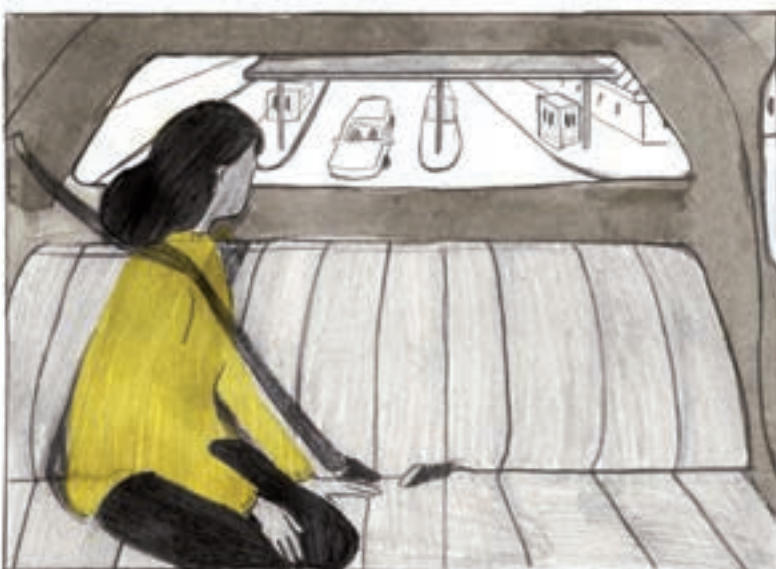




Now there was a marriage to celebrate.



Just before the border I feel this tension again I knew from my childhood days.



But today we can just drive through, what an awesome feeling. Yet I can't dump this tension every time I see a border.



In my memory this object remains stigmatized.



Do people share the same feeling nowadays?



No something is obviously different.





When I passed the border between Poland and Germany, there was always someone waiting for me on the other side.



There was a home, warm water and good food which was prepared for me.



Today I can see people crossing borders and arriving at places with different circumstances.



There are also other reasons for them to leave, than the reasons that made my parents leave Poland and come to Germany.







Today I'm living in a big city, where I can study and also enjoy the pleasure to draw all day long.



This kind of freedom means a lot to me, I feel privileged.



In other places people don't



have the right to do what they



want and I feel bad about it.



When I'm listening to the radio, walking down the streets or just catching people's conversations, I recognize that Europe is confronted with problems. Within the borders and beyond.



Now there is a big question in all the media: How can Europe be saved?







I mean comfortably trying to save Europe from my living room seems like a lazy effort to me. So what do I want? I want to ask some questions.

How can I promise the people peace so they don't have reason to fear or even flee their country?

How can I affect an agreement which is important for Europe as well as for the whole world?

What can I do to make my neighbour indignant about the institutional church in other countries, which are damaging the rights of woman?

What can I do to make the people of Europe remember that we are stronger and can achieve much more when we work together?

Sadly I don't know how to solve every problem.





Although I recognize a strong desire behind those questions, a desire to take action.



Related to this there's the wish to have influence on events all over the planet.



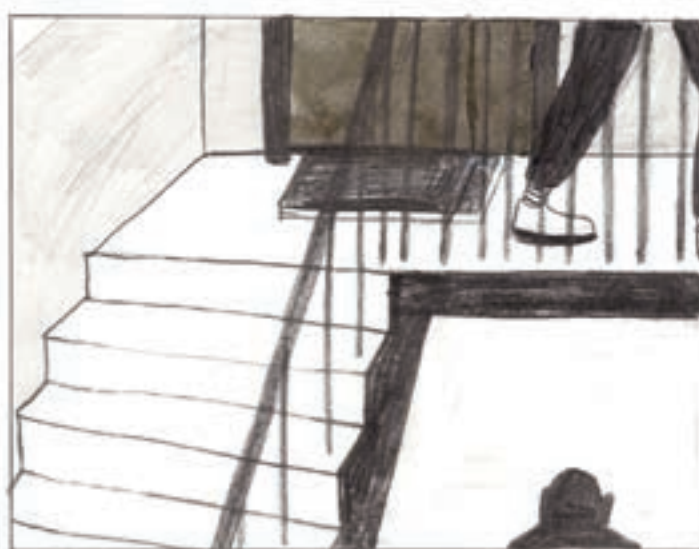
Unfortunately I can't make the world a better place for everyone, but maybe I just take it step by step. I can start with my neighbour.



This is no answer to the question of how to save Europe, but I doubt I'm alone with those questions and wishes.



I will take a step forward by imagining a politician, a doctor, a philosopher, my neighbour and me helping this old lady Europe back on her feet.



I believe it's quite possible with a bit patience, solidarity and young energy.



# the creatEUre

This is me.



Me again.  
(Don't take me for  
an egomaniac, though)



Oh, whatever...



I'm a secondary  
school teacher.



Gosh!  
I'm late!

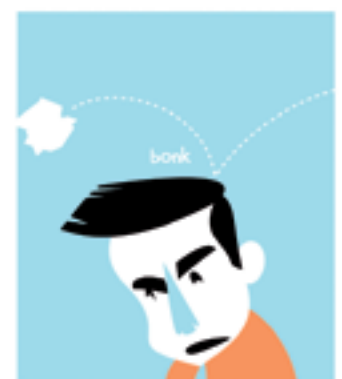






Recently I have been doing a little survey.

I was kind of stuck writing this comic and I said to myself: "Hey, I could ask my students and maybe get some ideas!"











European Union was founded on great values.

But spectacularly failed in bringing them down to the people.



In the end, my little survey gave me some interesting tips.

Almost every student knew the EU flag.



Less than a half could chant the anthem.



Only a handful of kids knew the motto.



Few felt a sense of kinship with other EU countries.







...and looks rather like a sort of creepy Frankenstein monster with each part of its body thinking and acting by itself.

Sir, I have an annoying itch just below my ears...

...would you mind scratching me, please?

Don't you have hands?

I do, but...

Stop it!

Ouch...

All the time the same old story...

I'm so sick of taking care of you dumb, lazy and flaky bodyparts!

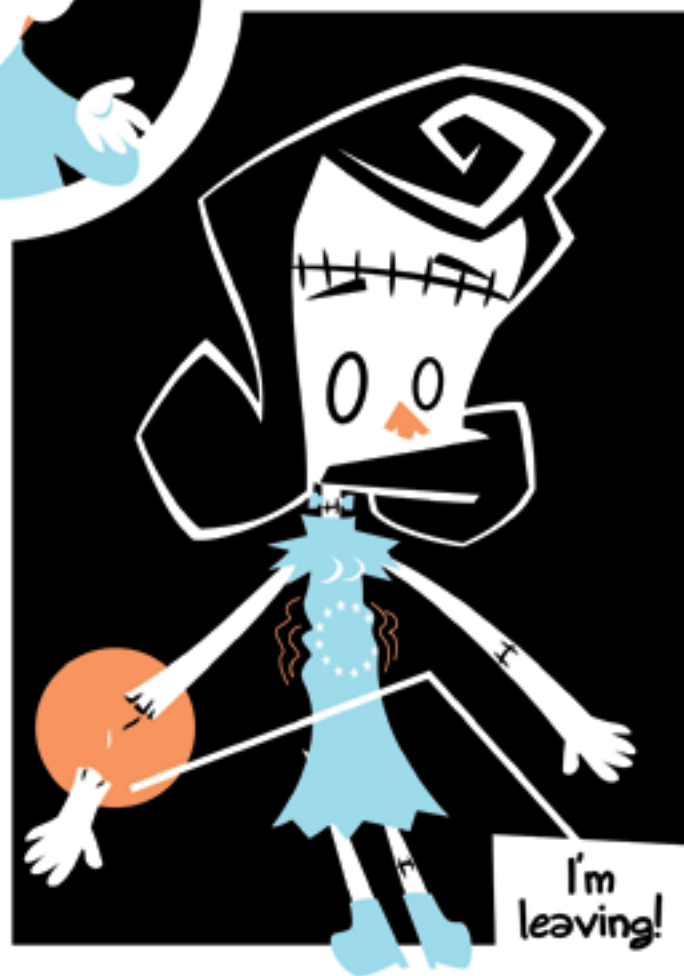
Ugh...

You're right, Right Hand!

Indisputably I am.

Head, go sort yourself out!

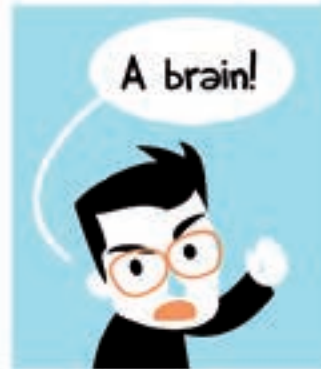












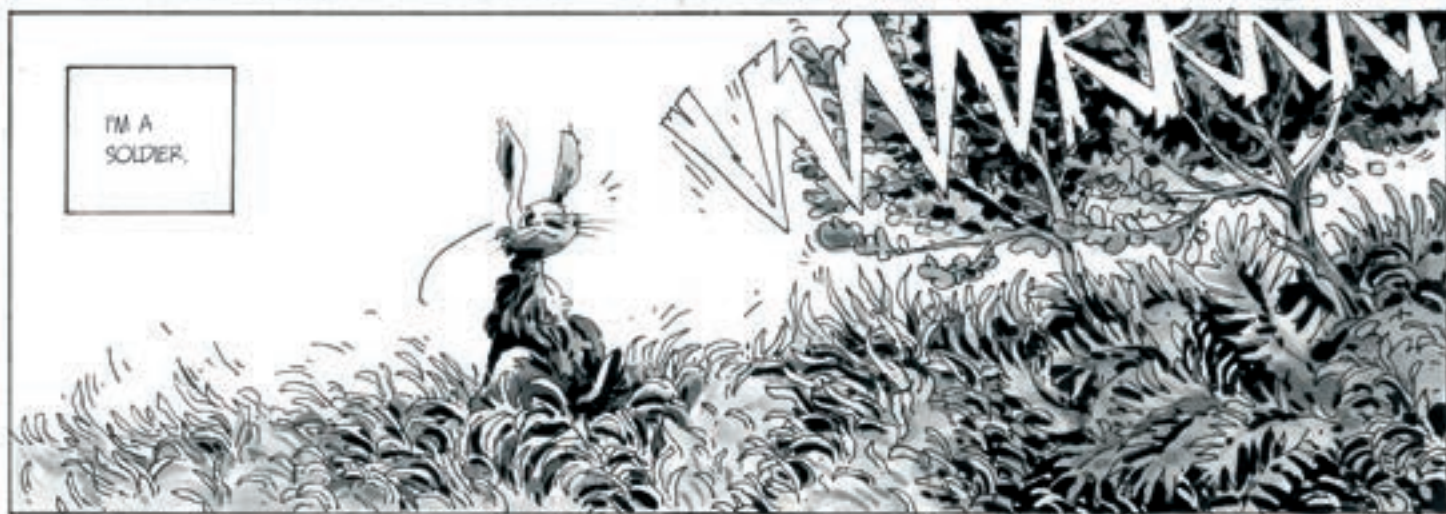


2021.  
SOMEWHERE  
NEAR FREIBURG.

PAUL MITT



I'M A  
SOLDIER.



LIKE  
NEARLY  
EVERYBO-  
DY THESE  
DAYS.



AND I LEAD MY GROUP INTO  
THE COUNTERATTACK.







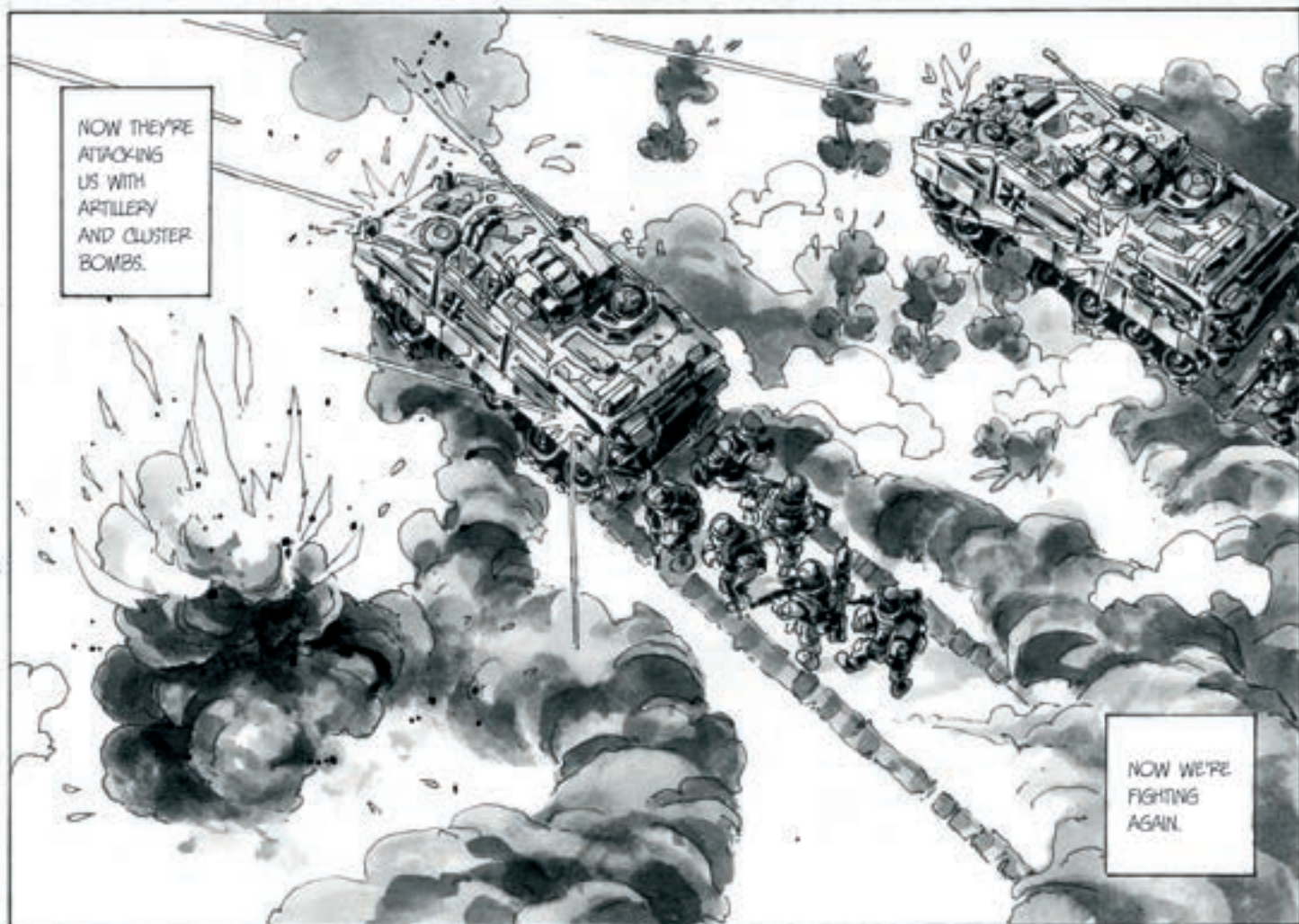
NO BORDERS  
FOR MEN AND  
GOODS. THAT  
WAS THE VISION.

A VISION THAT  
HAD BEEN  
REALITY FOR  
QUITE SOME  
TIME.



WE TOOK THIS  
REALITY FOR  
GRANTED.

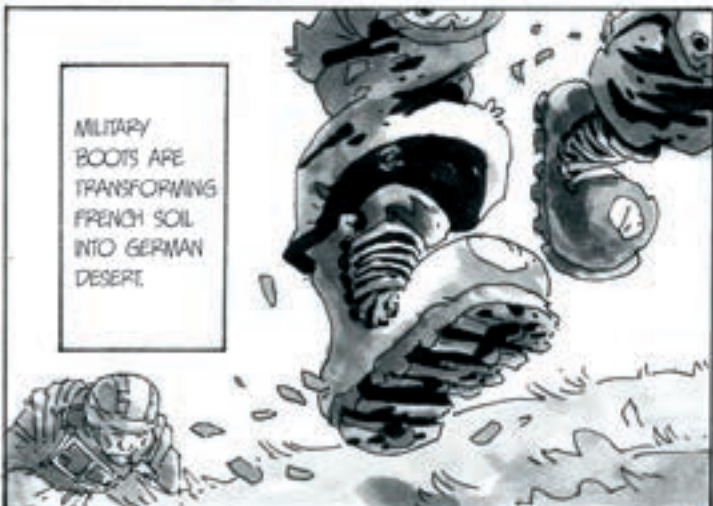
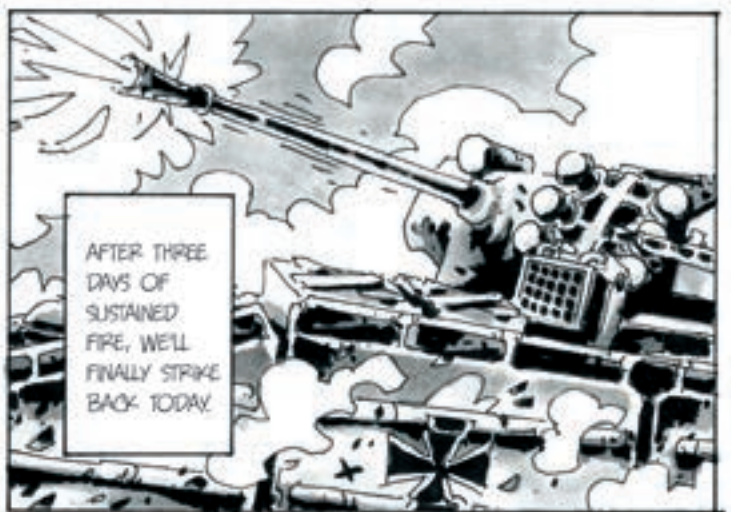
FOUR YEARS  
AGO I WAS IN  
PARIS. SEMESTER  
ABROAD. IT WAS  
WONDERFUL. THE  
FRENCH WERE  
AMAZING HOSTS.



NOW THEY'RE  
ATTACKING  
US WITH  
ARTILLERY  
AND CLUSTER  
BOMBS.

NOW WE'RE  
FIGHTING  
AGAIN.









TODAY WE  
HAVE THE  
UPPER HAND.  
TODAY WE  
DEFEAT OUR  
NEW OLD  
ENEMY.



WE APPLY  
OUR BLOO-  
DY CRAFT  
MECHANICALLY  
ROUTINELY.  
THIS IS NOT  
OUR FIRST  
BATTLE.



LAST YEAR  
WE DEFEATED  
POLAND,  
JUST TO BE  
IMMEDIATELY  
TRANSFERRED  
TO THE  
SCANDINAVIAN  
FRONT.



AND WHILE  
THE FIGHT  
RAGES ON IN  
THE EAST, MY  
COMRADES  
AND I ARE  
HALTING  
THE FRENCH  
ATTACK.





THE  
BEGINNING  
OF THE  
END WAS  
WHEN GREAT  
BRITAIN LEFT  
THE  
COMMUNITY.

LESS THAN A  
YEAR LATER, THE  
NATIONALISTS WON  
THE ELECTION IN  
FRANCE. THAT  
WAS THE POINT  
WHEN THE  
EUROPEAN  
MOTOR STARTED  
TO SLUTTER.



AT THE SAME TIME  
MANY COUNTRIES  
OF THE UNION  
CUT THEMSELVES  
OFF MORE AND  
MORE AS THE  
STREAM OF  
REFUGEES FROM  
THE MIDDLE EAST  
AND AFRICA  
BECAME BIGGER  
AND BIGGER.



ONCE AGAIN,  
EUROPE BECAME  
A CONTINENT OF  
WALLS AND  
DISTRUST, BECAUSE  
NOBODY OPENLY  
COMMITTED TO  
THE IDEAS OF  
OUR STILL YOUNG  
COMMUNITY.





COULD THE COUNTRIES BETWEEN THE ATLANTIC AND THE BLACK SEA BE NOTHING BUT A POWDER KEG?



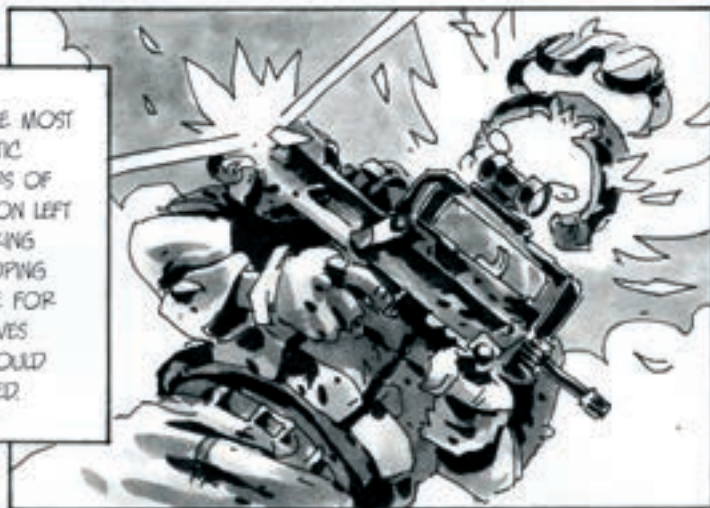
NOBODY COULD OR WANTED TO GIVE OUR OLD CONTINENT THE IMPULSE IT HAD NEEDED TO REFOCUS ON WHAT HAD LONG BEEN INVENTED!



THE DIVIDED SOCIETIES MADE MANY COUNTRIES UNGOVERNABLE AND INCAPABLE OF REACTING TO THESE PROBLEMS.



EVEN THE MOST OPTIMISTIC MEMBERS OF THE UNION LEFT THE SINKING SHIP HOPING TO SAVE FOR THEMSELVES WHAT COULD BE SAVED.

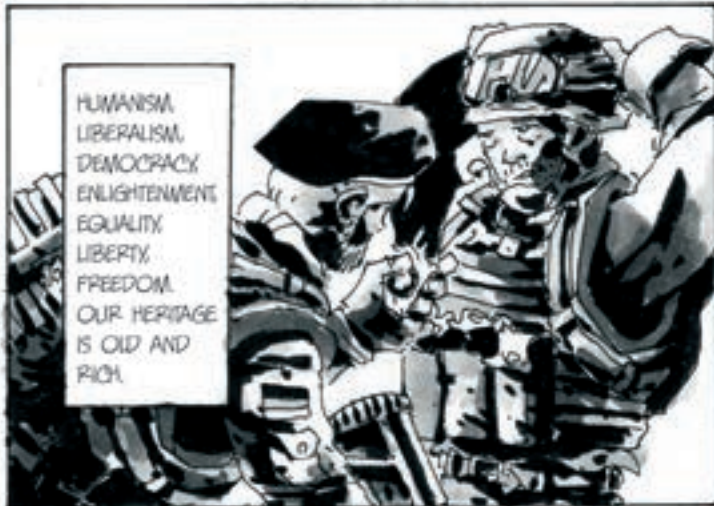




AND EVEN US  
WHO'D REPLACED  
OUR DARK PAST  
WITH A SHINING  
PRESENCE WERENT  
CAPABLE OF  
THINKING ABOUT  
ANYTHING BUT  
STOCK PRICES  
AND SAVINGS.



HUMANISM,  
LIBERALISM,  
DEMOCRACY,  
ENLIGHTENMENT,  
EQUALITY,  
LIBERTY,  
FREEDOM.  
OUR HERITAGE  
IS OLD AND  
RICH.



AND WE  
ARE SO  
INCAPABLE.



IN TIMES LIKE  
THESE EUROPE  
HAD ALWAYS  
FOUND THE  
SPARK TO  
TURN OUR  
CONTINENT INTO  
AN INFERNO.



WE'VE WON  
THE DAY,  
BUT WHAT  
WAS IT ALL  
FOR?



HALF OF MY  
COMRADES  
SPEAK FRENCH,  
SPANISH,  
ITALIAN, OR  
ENGLISH  
ANYWAY.



Je  
t'aime







SOMETIMES I  
COULD CHAT  
IN GERMAN  
WITH THE  
DANISH WAR  
PRISONERS.

DECADES OF  
PROGRESS  
TO CHAT  
WITH WAR  
PRISONERS.



I MISS  
PARIS.

I HOPE I'LL  
NEVER SEE  
IT AGAIN -  
BECAUSE IN  
THIS CASE, I'D  
COME AS A  
CONQUEROR.



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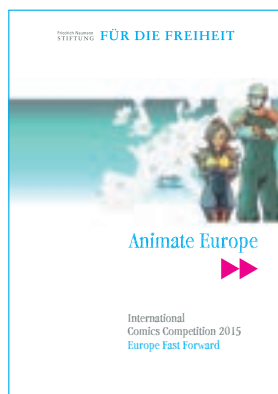
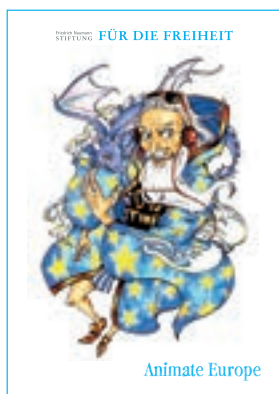
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The EU has surely experienced easier times – outside forces and internal struggles are shaking the once strong and confident body to its very core. The European heartbeat has lost its rhythm. How can we get Europe back on its feet? What can we do to “Re-Animate Europe”?

These are the questions the Friedrich Naumann Foundation for Freedom asked comic artists and graphic novelists all over the world in the third round of their international comics competition “Animate Europe”.

This anthology compiles the entries of the seven finalists of this competition round. Do they hold the key of how to “Re-Animate Europe”? Have a read and find out yourself!

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