

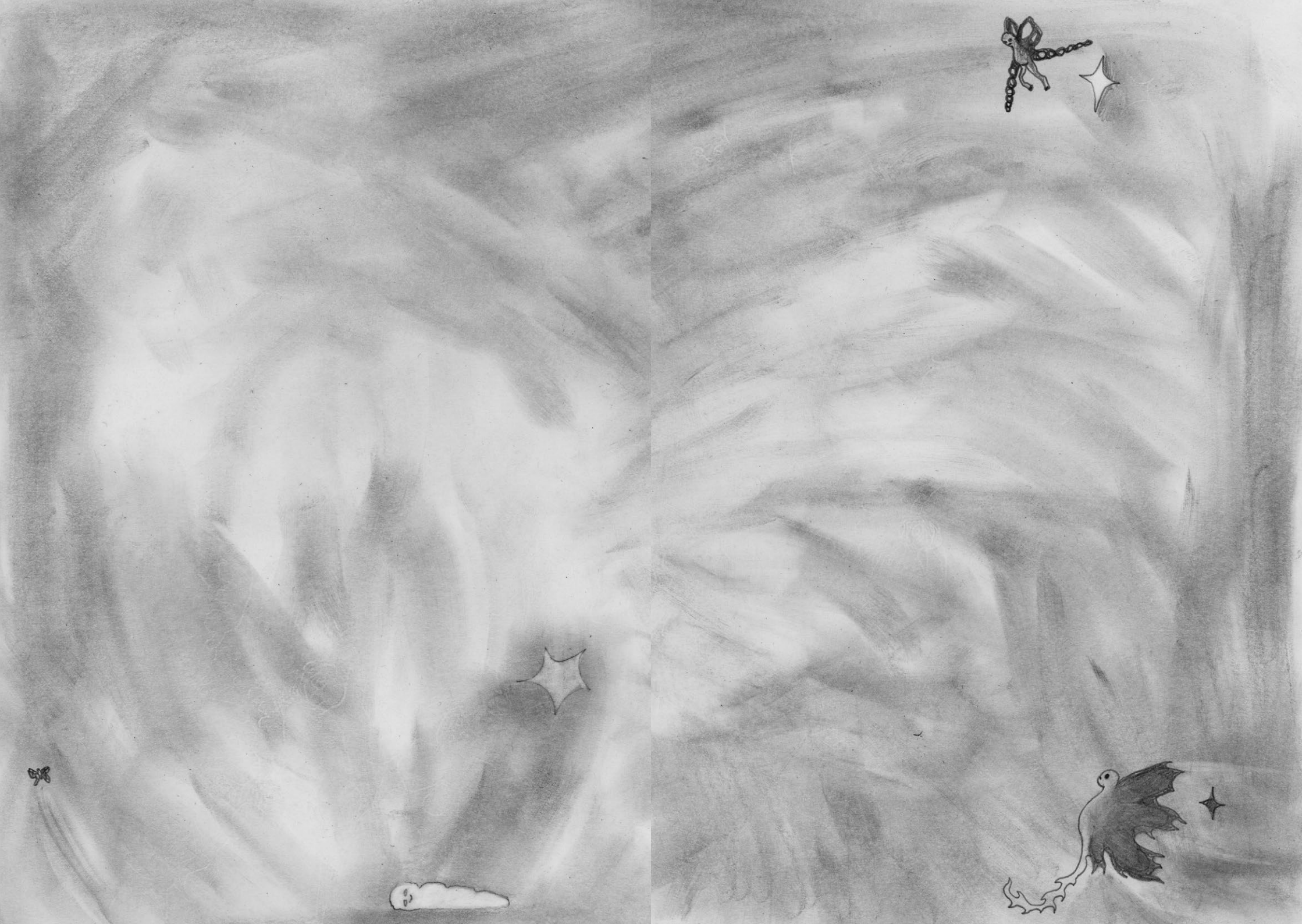
smell eye

Magazin



JUNI 2023
LEIPZIG
N° 3

COSMIC
COMIC
CONVENTION



HALLOOOO & HERZLICH WILLKOMMEN

IN DER DRITTEN AUSGABE DER
SNAIL EYE COSMIC COMIC CONVENTION!

Dieses Heft ist das Begleitheft zum dritten Snail Eye Festival! Hier findet ihr zwei interessante Interviews und einen großen Comic-Teil, wo wir alle ausgewählten Beiträge zu unserem diesjährigen Open Call mit dem Thema „smells“ abgedruckt haben. Das ermöglicht uns, viele verschiedene Leute in einem gemeinsamen Magazin mit ihren Comics zu vereinen. Und zudem lassen diese unterschiedlichen Comics zu einem gleichen Thema erahnen, wie vielfältig das Medium Comic sein kann.

Diese Vielfalt kann man auch erkennen, wenn man zwischen den Büchertischen auf dem Festival herum schnuppert. Dort gibt es Zines, Bücher und Hefte von internationalen Comic-artists, Illustrator*innen und so weiter zu entdecken.

Viele dieser Sachen gibt es nur in einer kleinen Auflage und sie wurden von den Artists selbst produziert und publiziert. Wir wollen dem Comic und allem, was dazu gehört, zu mehr Aufmerksamkeit verhelfen. Wir lieben Comics, weil sie extrem vielseitig sind. Es gibt so viele Arten zu zeichnen

oder Geschichten zu erzählen. Das ist mega schön und bekommt im deutschsprachigen Raum immer noch nicht genug Platz und Beachtung. Und wenn eine Kunstform keine Aufmerksamkeit bekommt, ist es für die Künstler*innen sehr schwierig, von dem, was sie machen, zu leben. Wir wollen durch das Festival auch gerne möglichst vielen Künstler*innen die Möglichkeit bieten, gesehen/gelesen zu werden. Und auch Leute, die nicht zum Festival kommen können, sollen die Gelegenheit haben, auf andere Art Teil davon zu sein. Deshalb haben wir dieses Jahr auch wieder drei Open Calls gestartet:

1. für dieses Magazin haben wir Beiträge zum Thema „Smells“ gesammelt
2. für ein paar der Ausstellungsflächen gab es den Open Call für Ausstellungsideen
3. für die Büchertische haben wir Publikationen in Heft- und Buchform gesucht, die wir vor Ort für diese Personen verkaufen können.



Open Calls sind zwar toll, weil sie eine niederschwellige Art und Weise sind, die Teilnahme von vielen Leuten zu ermöglichen. Andererseits ist es für uns immer superschwierig, eine Auswahl aus den ganzen sweeten tollen Einreichungen zu treffen. Es macht extrem viel Spaß eure Sachen anzuschauen! Aus Platz- und Budgetgründen können wir nicht alles ausstellen bzw. drucken lassen :(Trotzdem nochmal ein großes DANKE und HERZ an alle, die mitgemacht haben!

Die Einnahmen, die wir über dieses Magazin erhalten, gehen zu 100% an die Umsetzung des Festivals. Also kauft es gerne :) Neben diesen Einnahmen werden wir auch noch von der Kulturstiftung des Freistaates Sachsen, dem Kulturamt Leipzig und dem Stadtbezirksbudget gefördert. Vielen Dank an dieser Stelle!

Wir wollen, dass das Festival von möglichst vielen Leuten besucht werden kann. Deshalb ist der Eintritt frei. Wenn du aber ein bisschen Geld übrig hast, freuen wir uns natürlich sehr über eine Spende! Organisiert wird das Festival von SQUASH Comics e.V., einem Kollektiv, das es seit ein paar Jahren in Leipzig gibt. Wir würden das

aber ohne die Unterstützung von vielen Freundis nicht schaffen! DANKE an das ganze Team und alle Helfenden! Ihr seid zauberhaft <3<3<3<3<3

Außerdem 1000 Dank an alle Geschäfte, Läden und Cafés in der Kolonnenstraße, die so mega nett mit uns zusammenarbeiten! Küsse und Umarmungen an Rotorbooks, Sex Nails, Café Tunichtgut, Sorbas Shoes, Fink&Zeisig, Libelle, Goldhopfen und den Bürgerverein. Und es geht viel Liebe raus an unsere Vorgänger:innen, die den denkwürdigen THE MILLIONAIRES CLUB gegründet und veranstaltet haben. Miss miss!

Wir wünschen euch allen ganz viel Spaß auf dem Festival! Und falls ihr selbst nicht vor Ort sein könnt, schaut gerne mal auf unserem Instagram vorbei, da posten wir Videos, Livestreams, Fotos und Comics

-> @snail.eye.leipzig

VIEL SPAß HIER :XXX UND BEIM FESTIVAL !

INHALTSVER- ZEICHNIS

*hi	4-5	*OPEN CALL ÜBERSICHT	30-33
*INHALT	6-7	*OPEN CALL BEITRÄGE	34-159
*INTERVIEW YOU DON'T DO A GOOD DRAWING ON A BLANK PAGE ERLEND PEDER KAVM AND FLORE BALAS	10-15	*IMPRESSUM	160
*INTERVIEW HORNY, SCARY AND FUNNY HELEN STEFANIE AND ARI S. MULCH	16-27		

INTERVIEWS



BY
SNAIL
LEIPZIG

— YOU DON'T DO A GOOD DRAWING ON A BLANK PAGE

INTERVIEW WITH FLORE BALAS

The work of Flore Balas has left an impression on me ever since I first saw it. Her publications are rich in style, and they all have this deeply humanistic doodling teenager approach in common. Sometimes the work makes me think of an emo style reincarnation of the French mysticist Léopold Chauveau.

Anyhow, it's a pleasure to witness young drawers express themselves with technical confidence, a thing Balas shares with many of her fellow peers that lately have made their mark in the French underground. Another thing they often share is their background from the art school in Strasbourg.

ERLEND PÓDUR

KVAM Do you want to talk about your drawings?

FLORE BALAS Yes.

Do you have a specific question? I don't know how to start.

EPK How do you start a drawing?

FB It's hard for me to draw in a serious way. I have friends that would grab a piece of paper and scribble down an official drawing in less than a minute, but I can't do that. I simply just draw, and when I draw I tend to make a lot of smaller drawings on the same piece of paper. Then there would be certain elements that I would want to highlight, but they would always be surrounded by a bunch of other drawings. You don't do a good drawing on a blank page.

EPK Is there any difference between doodling and drawing?

FB For me, doodling is drawing. The idea of making a good drawing is holding me back, so I prefer doodling. It allows me to be spontaneous. But when I'm doing a comic I like to be more organized. Then I need to have a script, and I will follow that script very strictly. I don't like the idea of abstract narratives.



EPK Are doodles meant to be exposed?

FB I have had a hard time showing my drawings in exhibitions, because I thought they wouldn't be elaborated enough for this kind of context. That's actually why I ended up publishing them in books. I prefer to show them this way. It took me a long time to get used to showing drawings, I was so embarrassed. But now it's getting better.

EPK What characterizes a doodle artist?

FB If you're working with doodling on a regular basis, I think you really enjoy surprising yourself. Doodling requires an automatic hand, and if you succeed it makes you express things you couldn't have done in any other way.

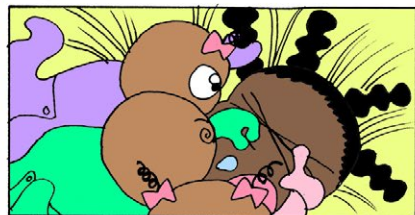
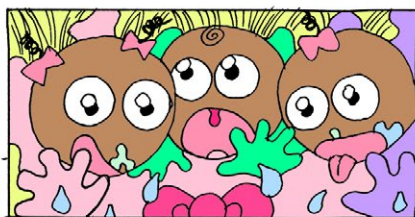
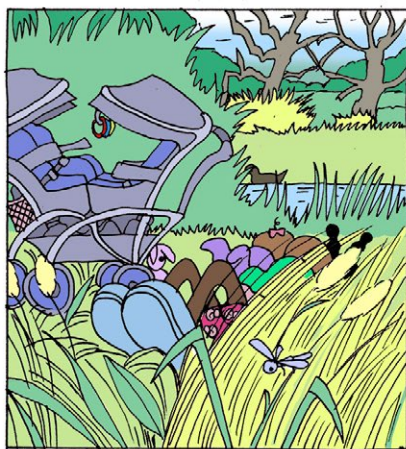
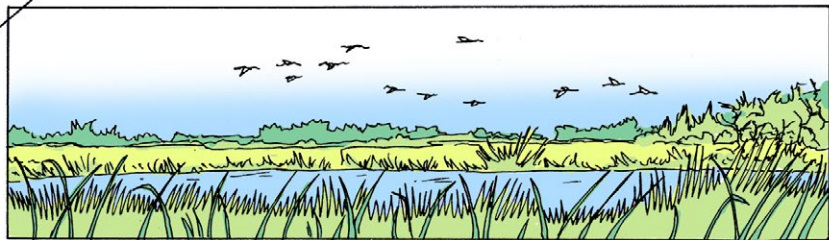
Quite often, the same figure tends to pop up over and over again, which might seem stupid. I often draw women over and over again. It's fascinating.

EPK What problems would a doodle artist run into?

FB If I have a clear idea in my head, I can't transmit it to the paper in a good way. But if the idea is more vague, it's transmitted much better.

EPK How is your studio situation?

FB Not very organized. My studio changes depending on if I'm drawing, painting or making comics. It's really not the same type of work. I don't just have one desk that I'm working on. Who knows, maybe I would do different work if my life was more organized.



EPK Do you discuss your work with your peers?

FB My friends are always making fun of me, because I never show my work to them. Sometimes people would ask me to give my opinion about their work, but I never really know what to say. Drawing has to be a personal process, and making a good drawing requires both confidence and pride, that's why I have to do it alone.



*J'ai l'impression
-ion que
la réalité
est la
réalité*



EPK Many recent names in the French art comic scene seem to spawn from the art school in Strasbourg. Do you think you all have anything in common?

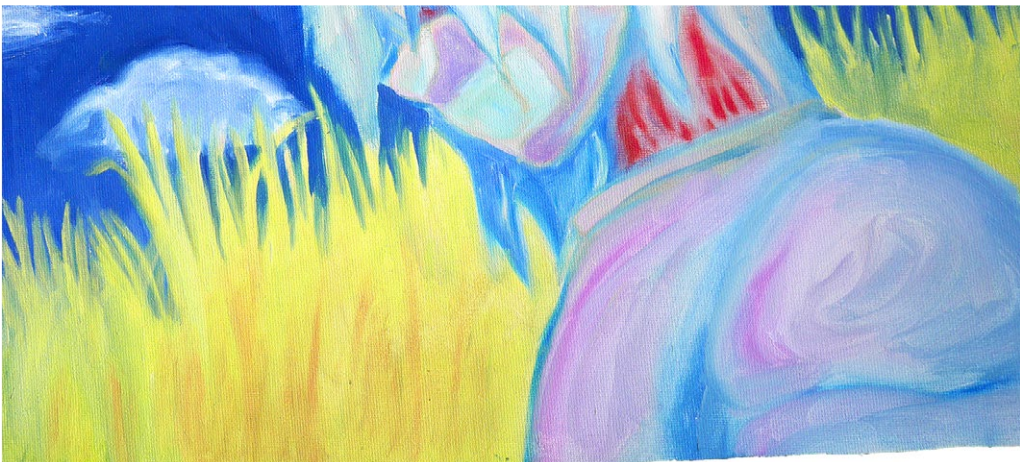
FB One thing that makes the school interesting is that it's a school for all kinds of arts, not only illustration. This has probably led many of us into expressing ourselves through a variety of mediums. We do exhibitions, costumes, music shows and a lot of other things. I think it's a healthy mix. And Strasbourg is quite a small and calm city. You get a lot of time to explore.

EPK Sounds great.

EPK Do you look a lot at other artists while working?

FB Of course I have a lot of admiration for different artists around me and online. But in order to maintain the admiration of someone, it requires that you keep a certain distance. Instagram is so overwhelming, and I have the feeling that everybody is doing more or less the same things there. That's weird.

“BEAUTY IS NOT THE ONLY THING I SEEK WHEN I BUY A COMIC. I WANT TO FEEL SOMETHING.”



FB I also learned that the art game is not gonna be the same for me, as I'm not a boy. All the boys really team up and help each other. I think that's the reason why it took me such a long time to gain confidence to show my work.



EPK Do you like the current French comic scene?

FB I'm a very picky person, and it's rare that I find something I like.



EPK What do you normally see in French comic books?

FB Most publishers often publish books that are really boring. Something beautiful, made for art lovers. Probably made for people with some kind of a high cultural background. Somehow I think they forget that a comic has to be exciting. As a reader, you should expect to be surprised. You should expect to really feel something. Beauty is not the only thing I seek when I buy a comic. I want to feel something.

HORNY, SCARY AND FUNNY

INTERVIEW WITH ARI S. MULCH

Ari S. Mulch (@toxicmetalexpo / arimulch.com) is a cartoonist based out of a cave beneath the streets of Chicago. Together with Lane Lincecum and Michael Kay, they run the small press collective Toxic Metal Press.



HELEN STEFANIE

Hi Ari! Thanks for taking the time to talk with me today. Let's get right to the questions! A lot of your comics deal with horror, especially body horror. Is this something you've always been interested in, in your work and personally? What about horror is appealing to you as an artist?

ARI S. MULCH

I'd definitely say the tendency towards horror has always existed. My parents and my grandparents all really like film. They like horror movies or just sort of any disturbing, kind of messed up movies. My grandpa is a crazy David Lynch fan. My grandmother on the other side, her favorite movie is *The Shining*. I grew up with a lot of horror and scary things. My parents are also really into goth music, so the interest in the macabre was just always there. We're literally seeing the Sisters of Mercy this summer. I was just really steeped in it growing up. It was kind of the cultural reference point that I always had as I developed my aesthetic interests. I think also with horror, it's just a way to explore subconscious fears and kind of play them out in more fantastical scenarios, or through atmosphere and visual aesthetics. Expressing things that can't be said in words. I know with a lot of my work, I'll look back and I'll be

like, "Oh, well, I was going through this thing at the time" and it's all in there, with the body horror especially.

Growing up, having body image issues because of weight, being transgender, being gay, and then having a lot of different things happen to my body over the last few years, I think the interest in body horror has only grown for me over the years as I've kind of discovered that having a body is like, oftentimes an unpleasant experience and can be very difficult for all the reward you get out of it. And one other thing that I see coming up in my work the most is definitely isolation and alienation. I had a professor comment on the fact that all of my comics are really solitary and I don't really do a lot of things with a lot of characters and social dynamics. It's really a lot of just characters being in their heads. I think loneliness and that sort of emotional desolation is something I try to express a lot, especially through environments and landscapes in my comics.

H Let's talk about your graphic novel, *"The Prometheite"*. I was wondering, what did it mean to you to do an adaptation? Even though it's not really an adaptation, it's an original story. Why did you decide you wanted to do something inspired by *Frankenstein*?

A A lot of where I was coming from, from an emotional level, is that was *Frankenstein* was a book I read and loved in high school. It's one of my dad's favorite books. And as a teenager, I really gravitated towards any kind of media that I liked that was made by women because I was — and I still am — sick of boring guys making everything.

So there was that appeal and then wanting to, as a lesbian, as a non-binary person, as a trans person, kind of wanting to find my place within the larger "story of authors". Finding my place within that history and connecting to not just the text, but Mary Shelley's life as a whole. I thought: Okay, this is her story that pulls a lot on literary history as well. Let me add on and contribute what I have to say. What I have to say is that lesbians are crazy and will do crazy shit because of homophobia, basically. And the damage of repression is what a lot of that comic ended up being about. It was really interesting coming back, like, two years later and looking back and going: "Oh, wow! I was really in an interesting place with myself and my sexuality there."

H In what way do you think *Frankenstein* could be interpreted as a pregnancy narrative? The concepts of "giving life", "giving birth" in *Frankenstein*, how would you relate those to questions of gender and to your work? (This question is inspired by my twitter friend Antonis @roestertaube.)

A Oh, you could definitely have a reading of *Frankenstein* as a pregnancy narrative. Think about what Victor is going through while he's making the creature, it consumes his entire existence. His body is suffering from it. Obviously, pregnancy is a really physically intensive thing. A lot of the people that I've known who've been pregnant have been just absolutely miserable by the end because of how hard it is. He does labor with that child. And when you read that into it, it kind of cascades into all these

other implications of the story of the rejection of this child. Which then has the parallels to Paradise Lost and the rejection of mankind from the Garden of Eden. It all kind of ties in. That connection, the maternal connection, the invisible umbilical cord drawing Victor and the creature together, it gets really powerful. As far as how that relates to me, I definitely see a connection there with the idea of connecting across history and the history of literature and storytelling and humanity, and seeing also just a repetition of the same problems. Man is rejected from the Garden of Eden. Victor Frankenstein rejects his creature, his creation. Gay kids run away from their homes. It's all sort of the same story. And that conflict of: I created you, but I can't control you. Coming back to my book, that is sort of the conflict that Violet and Aveline have. Of Violet being like: "I did this thing for you. I brought you back, but now I have to keep you here, and I want to control you, and I don't want to let you out." And that is undermining Aveline's agency and just contributing to her agony and her misery.

H Oh, totally! Next, I have a question about your approach to comics. You posted on instagram recently about having more of a pragmatic approach, that there has to be one panel that's really good, for example a beautiful establishing shot. And then other panels can be more straightforward. I would like to hear you say more about this topic!

A Yeah, that's something I've been thinking about a lot and trying to evolve in my own work, because I really love to just draw the shit out of a panel, and just make something look really cool.

But the unfortunate reality is that making comics takes a really long time, and if you want to tell a lot of stories, you have to learn when to go all out and when to be really concise. You're spending a really long time looking at all of these drawings because you're drawing them. But the reader is probably going to be going through a lot of areas of your book really quickly, not necessarily looking at every little detail. And it's the times when the readers are going to be really spending a lot of time with a page, that's when you want to go all out and draw some-thing really cool. The best panels are ones that are really easy to draw

but are really impressive from a design sense. Panels that look really cool without being a lot of work, and that's an area where I'll play with silhouette and bold compositions. This is something that a lot of artists take a while to figure out because you want to make everything look really cool. But a really gorgeously drawn comic isn't necessarily a comic that's good to read. You can have the most gorgeous drawings in the world, but if they're not on a well-designed page or well-paced, then that's just a bunch of really nice drawings in boxes, that's not a good story. And a lot of people have an idea of what a comic book looks like that's informed by people making comics in ways that are completely different from them.

H Yeah, it's also a question of comparing yourself to people who make comics in an industrial setting. Thinking about the big US comics publishers, where the whole process is really specialized, so there's one person doing

the pencils, another person doing the inking, someone else the colors. And this is corny, but to me, those are workers who are kind of alienated, right? Compared to someone who's just fucking around at home. Why would you, at home, in your free time, want to make something that looks like an industrial product, right?

A Yeah. That's exactly how I feel. I think people have an idea of what comics look like based on the most evil, capitalist way of making comics, that is ultimately really bad for the worker, bad for the art form, and bad for the consumer. It doesn't really benefit anyone except the people holding the purse strings. And you don't have to submit yourself to that. And I think that's one of the reasons why I'm wanting to do the work that I do, both in my artwork and in publishing. Just to show that, "Hey, there's other stuff you can do!"



You're probably not going to be world famous. There's not going to be any movies made of your work, but you can make a little cash selling some comic books and meet some cool people and do cool shit that you wouldn't have done otherwise. And if you're your own boss, there's no one to tell you that your shit sucks and that they don't want to publish you.

H Or that your shit is too gay and too trans.

A Exactly. And especially thinking about the way that things are going in the US, as far as LGBTQ rights, we are being more regulated and legislatively oppressed by the government. Well, there could be a time where it's not legal to put your shit out with a real publisher. It may be in the future that stories about gay people, trans people, people of color, or anything other than the sort of christo-fascist, right wing bullshit will be really hard to put out. And the thing that I've learned from the history of the gay community, and of the trans community, is that we just have to make our own spaces and make places where we can thrive and express ourselves. And that leads to births of art forms that are really beautiful and amazing and unique.

H Oh absolutely, well said! To move back to questions about your work, let's talk about your catgirl paintings. Scrolling through them on your website, I was really impressed by what I feel to be the thematic cohesion in these pieces. How did you develop this body of work? Where do you see it going?

A The catgirls first showed up around when I broke my feet. I graduated MCAD spring 2019, and a month later, I just walked down my stairs wrong. I broke the first three metatarsals in one foot and then the outer metatarsal in the other, and I dislocated and messed up my feet real bad. And I was basically housebound for two and a half months. During that time, I started making work just to entertain myself and to sort of find an outlet for feeling really lonely and alienated. I drew so much angsty art as a middle schooler and a high schooler, and I kind of came back to that. I made this character, I like to refer to her as an “avatar of anguish”. Like all of the bad things that are happening are just going to be happening to her. Her name is Liz Frank, after the lisfranc ligament, which was the one I damaged in my foot. Most of the work has been with her as a character. And then I made a friend for her, the blonde catgirl. The way that I thought of her, as I was developing the art, in the context of them being like two characters with relationships and dynamics, was that they were more facets of conflicts and contradictions within myself than characters. Liz sort of became a depressive aspect and the blonde character more of an impulsive aspect, but also, she’s sort of cynical and doesn’t take anything seriously. So then, they could play off of each other and express things that were going on within me. And sometimes also just to have another catgirl to be Liz’ girlfriend, if I wanted to draw some kind of gay shit. They’re characters and they have personalities, but they’re more like actors in the paintings that are fulfilling roles as I need them to. They get pretty typecast

most of the time, but there’s subtle differences. And eventually my feet healed and I got to walking again and things were better in that sense. That was at the start of 2020. I had gotten out of the shitty job I was stuck in because I broke my feet. And then COVID happened and everything shut down, and I went from working like 40 hours a week in a restaurant, and all the rest of my time in the print shop, generally just running around, to laid off and stuck at home. I got COVID right at the start because I was working front of house in a restaurant. I had it before anyone even really realized that it was as prevalent as it was in the US. And, oh, God, that was terrible. And I definitely made some work about how bad I felt and then went back later and thought, “Oh, that was definitely COVID!”. Which kind of made the work a bit more significant than just, like, some shit I drew because I didn’t feel good. And then we get further into 2020. I was living in South Minneapolis, really close to where George Floyd was killed, where the precinct was burned down. We were all right in the heart of it. And that definitely had a really big impact on the work that I was making. It sort of shifted the focus from an internal experience to more of a responding to the overall chaos in the world and in my really direct environment. And I started to get more into the themes of surveillance and a lot of the paranoia that we were feeling at the time.

Because there really was just intense surveillance on the entire neighborhood, which had the impact of a lot of normal ass people being like, “Oh, there’s the police drones and the helicopter flying over! This is totally



not fucking terrifying!” And that definitely propelled the work forward. And then after that point, having that character as a way to respond to whatever was going on in my life was really ingrained in me. And I was like, “Well, this is my coping mechanism for everything now!” And I definitely see myself moving back more into doing stories with them and not just doing kind of like fine art, or vent art.

H Yeah. I was thinking that about your catgirl zines, “Catgirl Hospital” and “Women’s New Spirit Center”. I really liked how they were less like tightly plotted comics, they were more associative. And they’re kind of horny, but they’re also scary and they’re also funny.

A That’s really exactly what I’m going for. I don’t like to just stick to one tone. I really like to find the horny, scary and funny in everything. I think those are tones that kind of play well together, especially with my work. Obviously the serious, scary stuff is a big part of horror. But also camp is part of horror! Just being really ridiculous and revealing in that, and melodrama and absurdity and being so *seriously* unserious. With Catgirl Hospital, I started drawing that the second time that I got COVID. I was just so sick and miserable. And at the time I had a girlfriend, and we kind of just went a month without being able to see each other. I was like, “I just want a beautiful woman to take care of me right now, because I’m so sad and sick and I miss my girlfriend!” And then it snowballed from there. I remember one big inspiration for the visuals and the element of fear within “Catgirl Hospital” was the Megan thee Stallion music video Thot Shit, at

the end, when they’re in the hospital and they’re, like, tormenting this man, but they’re also so sexy. I love that! That’s the vibe of Catgirl Hospital: You’re not getting any medical care. They’re torturing you and they’re all having sex. There’s nothing good happening here. Which was a really fun way to pass the time while I was getting permanent damage to my body from COVID, to take my mind off that. I think that there’s a lot of potential there, and there are many more upsetting situations that I want to sexualize.

H I’m excited to see that! Now, if I did my research correctly, Toxic Metal Press was founded in October 2021. Why did you, Lane and Michael decide to start a small press together, and how did you meet?

A Yeah, that was when we launched our store and Toxic Metal Press as a business entity. As an idea, it existed for a while before that, but that was the moment when we got serious. I guess I’ll start with how we met. I met Michael first, we were roommates freshman year at MCAD and became really good friends and eventually got an apartment off campus together. And then probably around my junior year, we met Lane. Were in a lot of the same circles and eventually ended up hanging out. And we were like, “Oh, we want to put out comic books, we want to make magazines together!” But it never really coalesced into anything solid until 2021. At this point, me, Lane, Michael, and we have some other roommates, we were all living together. The three of us are sort of individually trying to do our art hustle and we



ENJOY CUTTING EDGE SURGERIES FROM OUR TOP NOTCH SURGICAL TEAM!

were all kind of like spinning our wheels. Eventually we get the idea to have one store where we sell all of our stuff, and also share each other’s audiences and save on shipping costs. And Lane took some time off from working, two months, to just learn how to set up an LLC, and a bank account, set up the store, all this stuff. Because that’s the thing about doing art as a freelancer, is you do have to be everything for yourself. You have to be your own accountant! And if there’s a way that we can share that work between the three of us and then do more than we could do alone, that’s fantastic. So, we opened up basically with the stock that we all already had and sold a bunch of stuff. And then we just kept

making more stuff because we’re like, “Well, we made all this money, now we can invest it.” And we have a profit-sharing model. Basically, we have our calculated base cost for the item and then the markup. And out of that profit, we split between reinvesting into TMP and the money going to the artist. And the artist is able to choose what ratio, what percentage they would like to do. A lot of people do 50-50, some people do 75-25. It’s always really awesome when people want to reinvest back into what we’re doing, because that has allowed us to get better equipment and pursue larger projects. It’s nice to see how in a really short time we’ve gone from just selling the shit that we already had to



meeting people who we wouldn't have really gotten to talk to otherwise and do cool stuff that wouldn't have been able to happen otherwise.

H That's so cool! And how do you how do you three, as a group, split the jobs? Do you pay yourselves as the people running the press, doing the admin work, or do you do it on a volunteer basis?

A I guess we technically don't pay ourselves for the work that we do, like the actual work of publishing. We make money off of our art that we sell. And some of that is just practicality: We really wouldn't be able to pay ourselves a living wage anyway. And really a lot of the "payment", the benefit of the business, is that we have a bank account that we can use to print all of our own projects. As far as roles, Lane has taken on a lot of the financial roles. He does the payouts every month for everyone and keeps track of a lot of the tax stuff. Michael does the photography and social media. All of the photos of the books on our website were shot and edited by him. Which is such a good investment, to just get a digital camera and take nice photos of your books! And then I take on the role of editor and producer. So, I do most of the book projects, I talk to a lot of the artists and put together the print files and assemble most of the books. And often Michael and Lane will have their own projects that they're producing. There's a bit of give and take, and being able to pick up slack for one person when they have a crazy week at work or something and just need to chill. That flexibility is one of the reasons that we wanted

to all go into business together. And then we all kind of share a lot of the work of shipping out orders, and the more mundane day to day stuff.

H So when you were starting out, you were simply selling the stock that you already had. And now there's been this second phase of Toxic Metal Press Activity, with the reprint of Eddy Atoms' "Lamp Chop", and the new releases by Johannes van Overbeek, Morty C. Pictures and Nonbinary Mike. How did you pick these artists, how do you curate what you will be publishing?

A A lot of the curation comes from people we already know and stuff we like. Although Eddy Atoms was not someone that I really knew personally prior to this. I obviously really liked his work, it's amazing. And he was just tweeting, complaining about putting zines together, and kind of debating on self-publishing or not with "Lamb Chop" and going further with it. So I was like, "Well, if you don't want to print it, I can print it. And this is what we could provide you from this arrangement!", and he was really into it. And Mort for example was really a big part of why we wanted to start doing Toxic Metal Press, because she makes amazing comics. She's extremely prolific. But past drawing the comics, she's not good at anything else in the publishing context, like scanning. But I'll just take on the work of publishing her, however difficult that may be, because her shit is awesome. I see it as: I have spent a long time developing skills that not everyone has, and I have had resources available to me that not everyone has, and I want to be able

to share them. Being able to help show people's work in the best light is important to me. Especially supporting people who maybe would not have a lot of opportunities in mainstream publishing, because it's just hard to get into, and it kind of sucks to get published anyway. You don't really make a lot of money off of it. You don't have a lot of control over your work. And I'm not claiming to be able to pay anyone that much more, but they're definitely getting a bigger cut of the pie with us. And I feel like what we lack in the size and the numbers that we can get on their work for people, we make up for in being genuine and upfront and transparent. We don't claim any copyright over anyone's stuff, and we don't want to. I think that's important, especially in this modern Marvel era of artwork — I don't want to make money off of someone else's idea. I want to make back what I paid to print it, and a little bit to reinvest, to keep doing stuff. But I want to get rich off of *my ideas*, not other people's. Actually, a lot of our inspiration comes from Factory Records, which was the record label that put out Joy Division and early New Order. They didn't own the rights to any of their work and definitely made a lot of really dumb mistakes that caused the record label to collapse. But they're also kind of like, really iconic for that. And that's the thing that sets them apart, that they tried to run a business and they didn't really do that great of a job of it. They were in it for the music and I guess the drugs after a while. But some of that inspiration of "We don't want to own anything; we just want to put out the best shit we can" definitely influenced us with TMP.

H So that leads me to my final interview question, which is: What are your visions for Toxic Metal Press' future, what direction do you want to go in, and what do you see it becoming in the next five years, ten years?

A Oh, God. It's kind of crazy to think about it on that timescale, especially with how much has grown and changed just in the year and a half since we launched. It really hasn't been that long. We definitely want to keep putting out more comics and take on more ambitious projects. The next big goal, to me, is probably having a devoted space for TMP that's not just in our house. A studio space, maybe even like a retail space, or a space that could double as retail and studio would be really cool. That obviously is a huge commitment, but that would be nice.

We have had a running joke, because of an ad for a show that we would get on TV for a while, where these women would be like, "Let's get a mansion!" It was Basketball Wives or something like that. But we would always look at each other like, "We should get a mansion!" So, our joking goal for TMP is to get a mansion. I think it's good to have the realistic grounded goal and then, like, a really absurd, opulent, world famous cartoonist type goal. Comics mansion, man, let's fucking make it happen!



OPEN CALL



BY
SNAIL
EAU DE PARFUM

**DANKE FÜR ALL EURE TOLLEN
BEITRÄGE ZUM THEMA:**

SMELLS



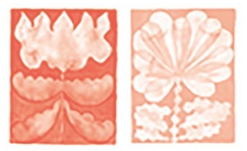
ÜBERSICHT

OPEN CALL

Thais CURVELO



Hannah FLÜGGLER



ANOUICK CONSTANT

MALVINE STAUSS

BRUNO GIANNORI

LELOU SPRACHTA

ALYONA MOLCHANOVA

ASUKA OKAJIMA

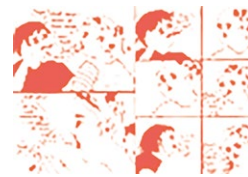


LINA EHRENTRAUT

ANNELI DORMANN

CHARLOTTE WINKLER

CLAUDIA EHRENTRAUT



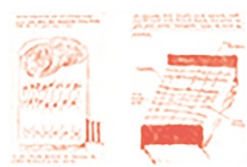
EDGAR DANIEL

ANAMARIJA KVAS

EMILE CERF & CHRISTINE JANJIRA MEYER

EMMA EGGER

GELEEREGEN



NORA
KRASKA



HARASA-
NANAS



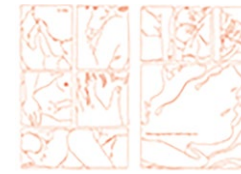
MIRTA
LEPORI



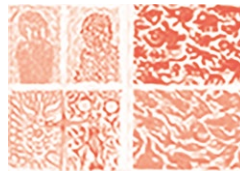
LIS
WALTER



NELLI
MOLFENTER



SIMON
MALIN-
OWSKY



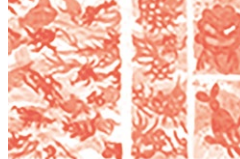
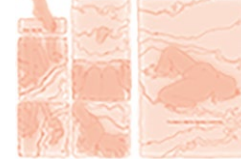
ANKA
ARSENIC



LUCIE
LUCANSKA



REBECCA
ZINK



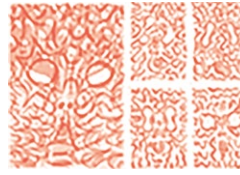
LENA
CANAR



LUCY
HASLAM



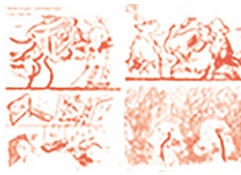
REBECCA
ZINK



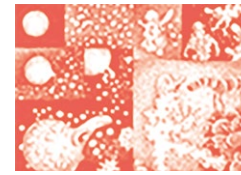
JILL A.
PASTORE



LUCY
HASLAM



THORSTEN
BLUME



VANESSA
HATZKY



JULIA
KLEINBECK



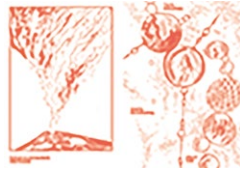
JENNY
HUANG



WIEBKE
BOLDUAN



JULE JOOS



JENNY
HUANG



WIEBKE
BOLDUAN



PAULA
BIESE-
THAL

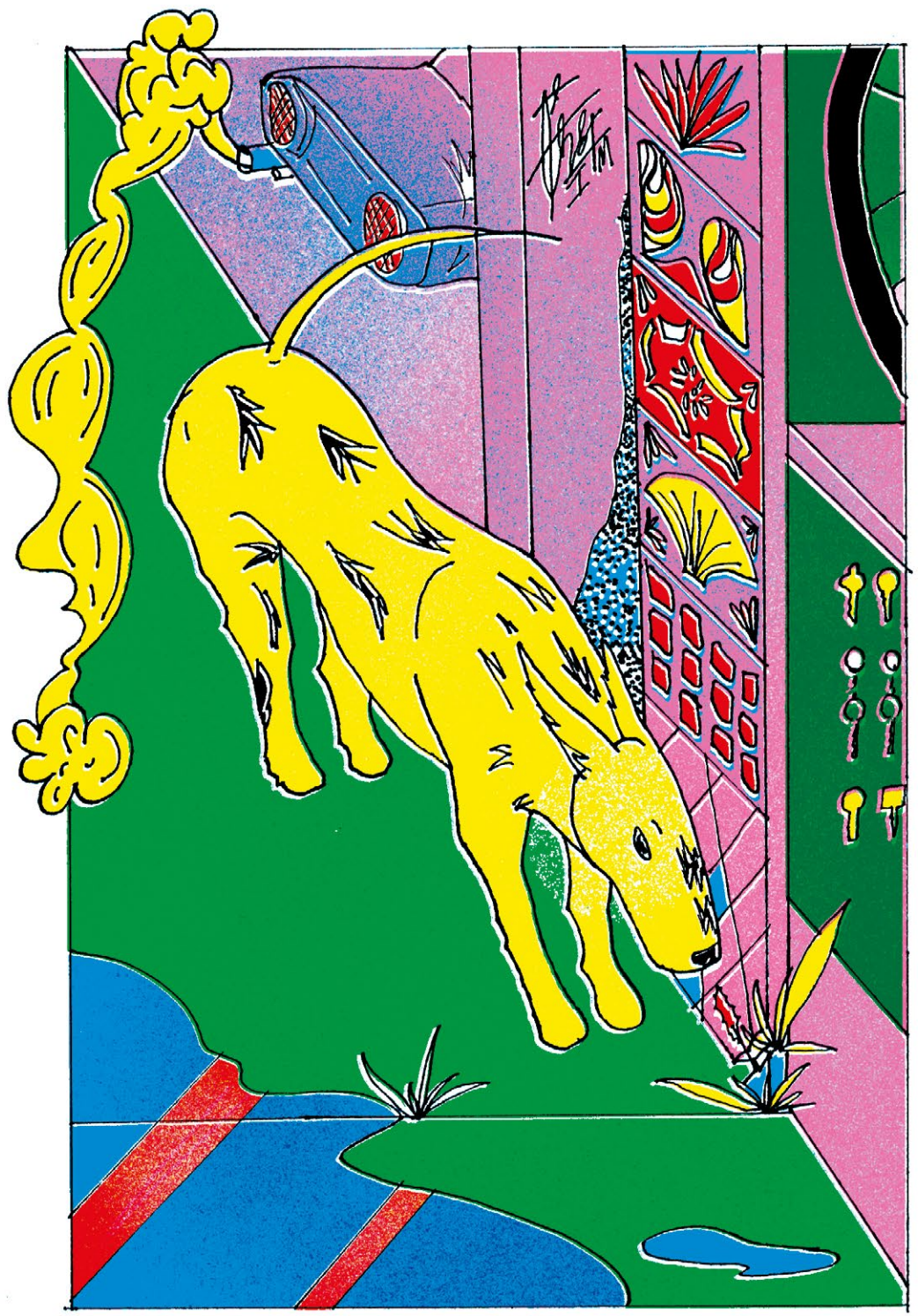


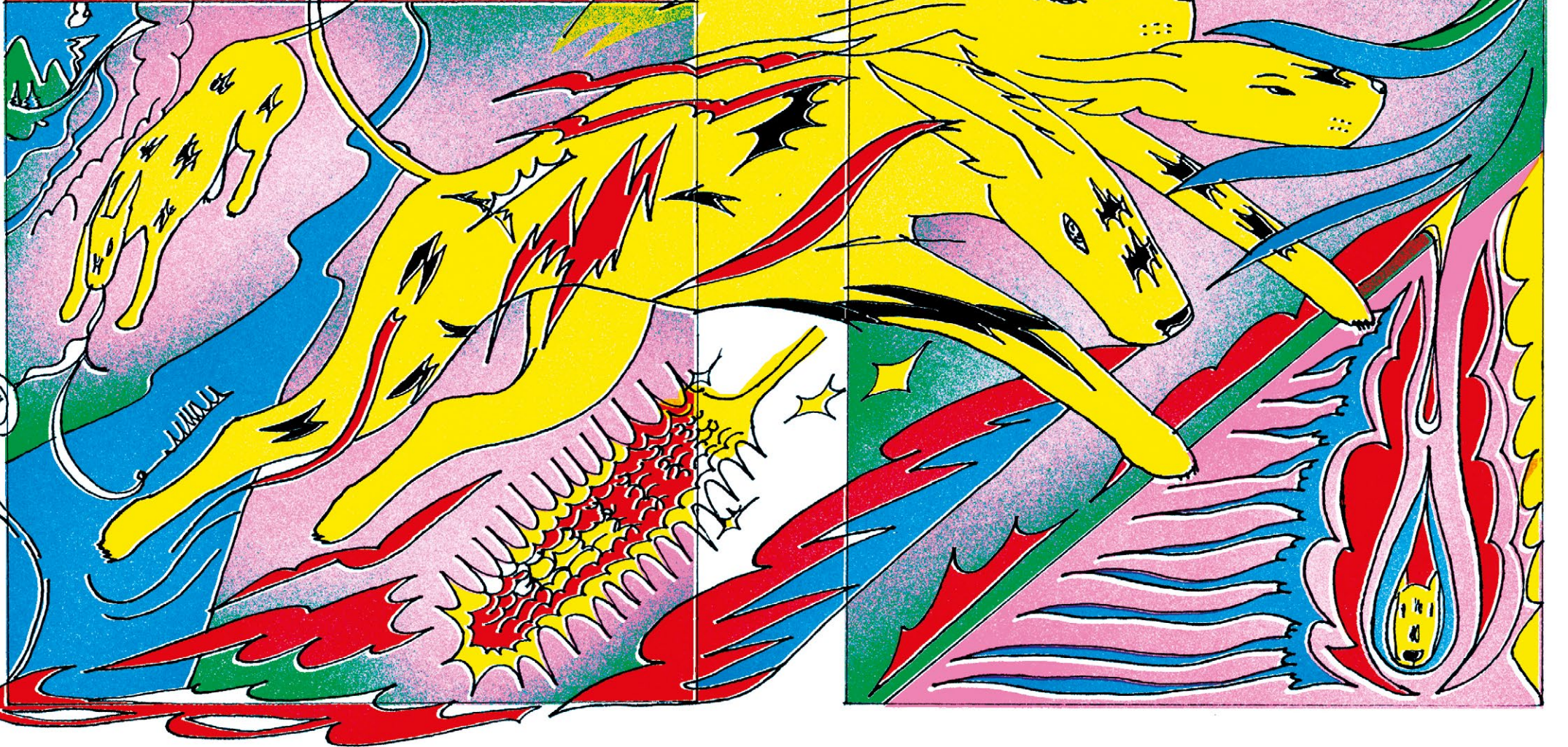
JULE JOOS

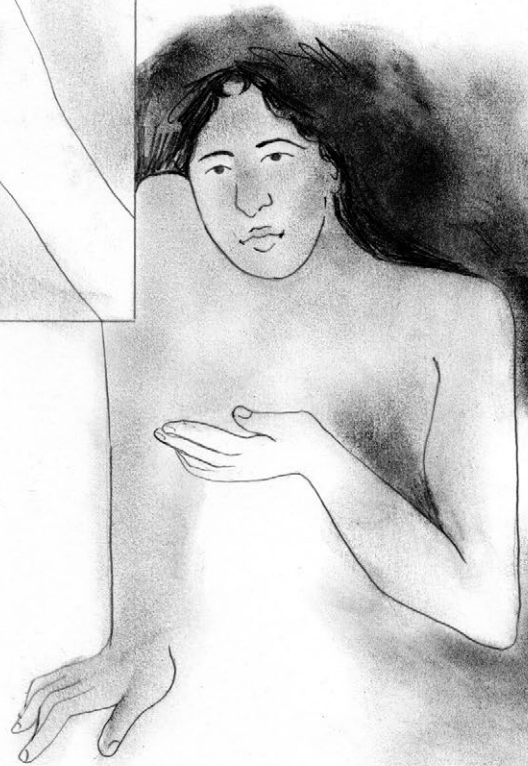


BEA
DIETEL

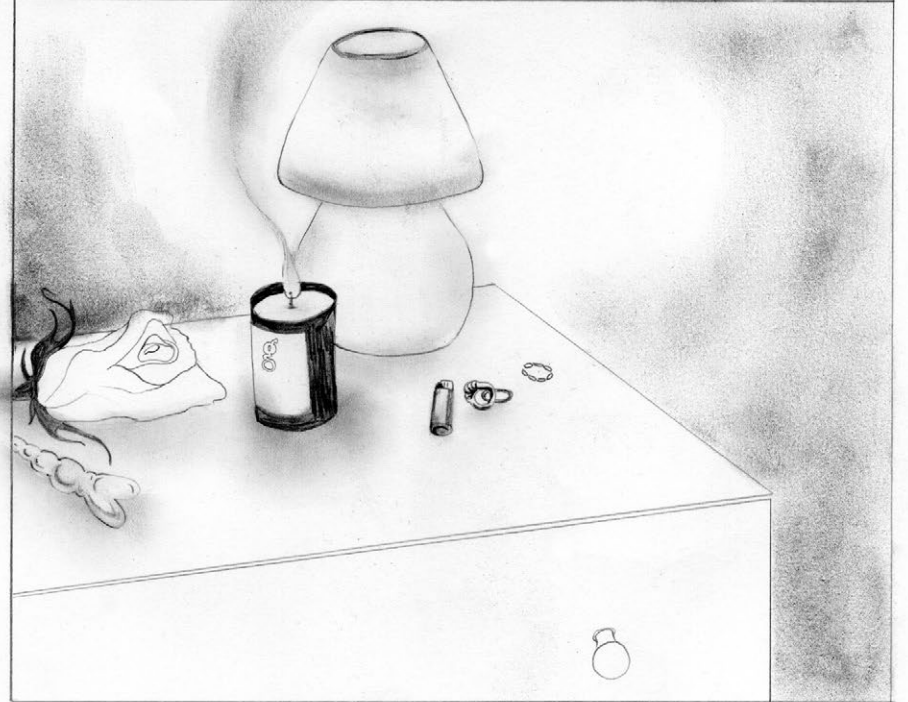
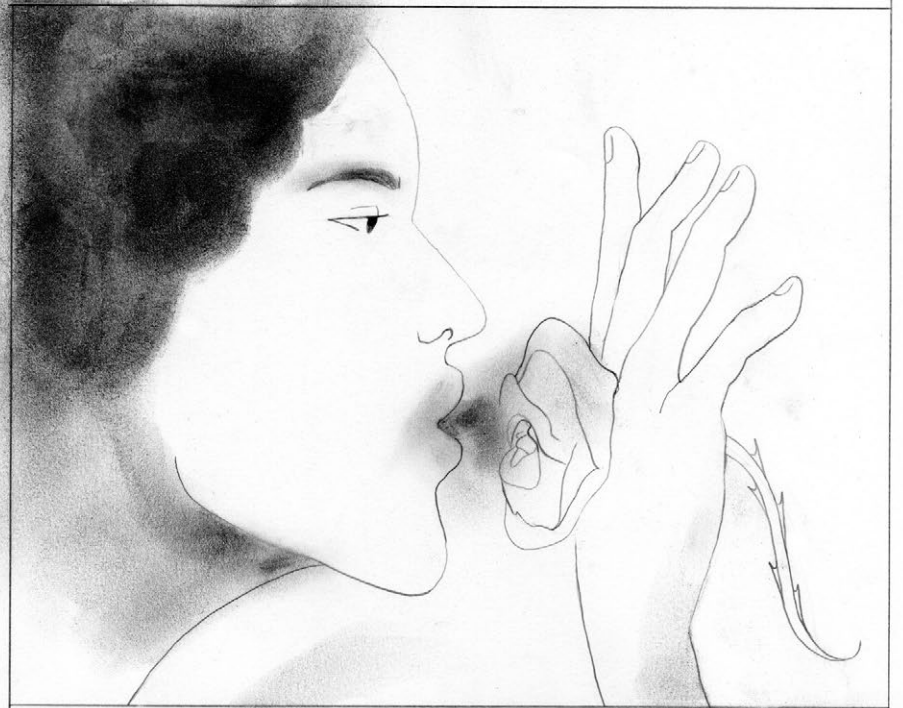








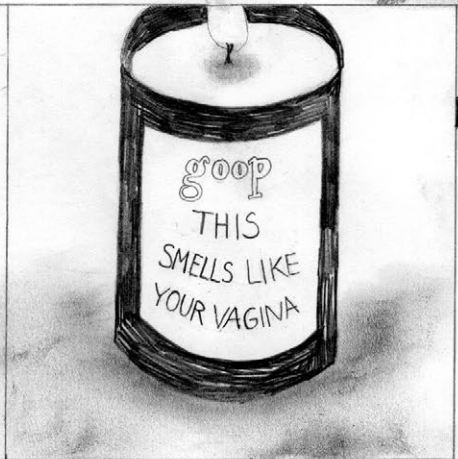
Are you using a new perfume?



What is this fragrance?

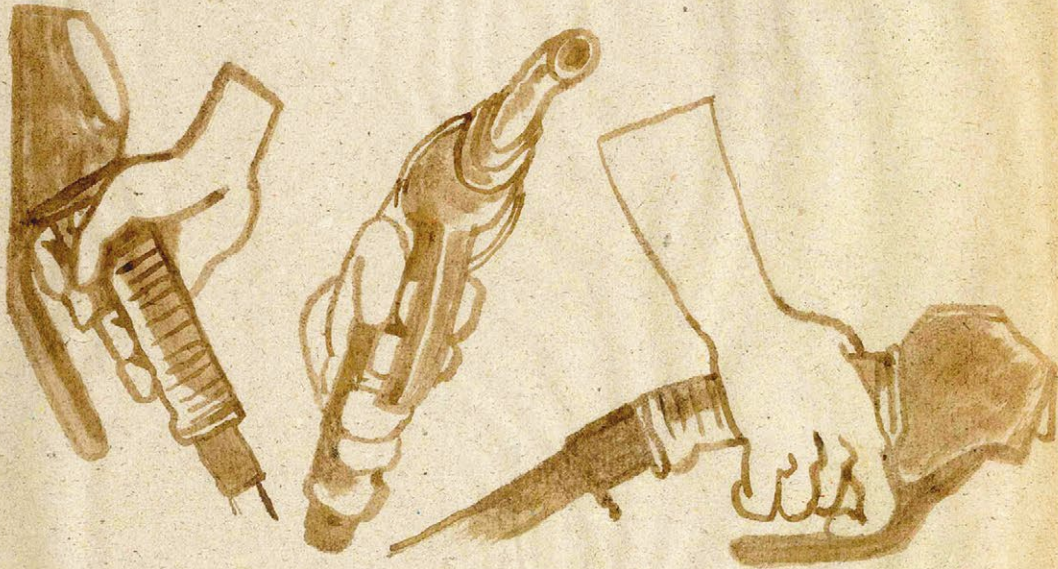


I will tell you later
my love.





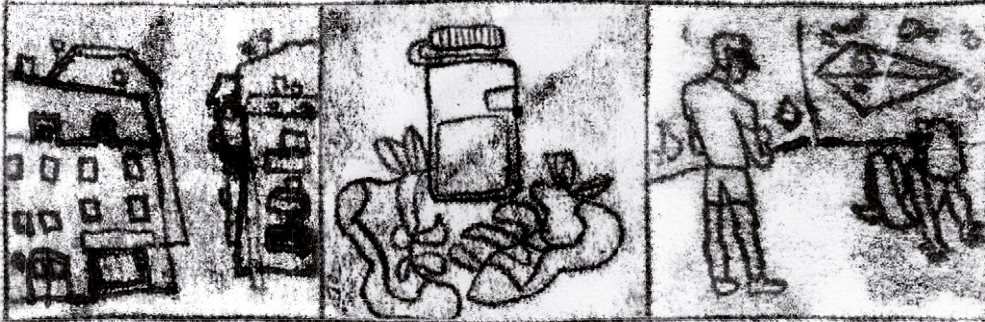




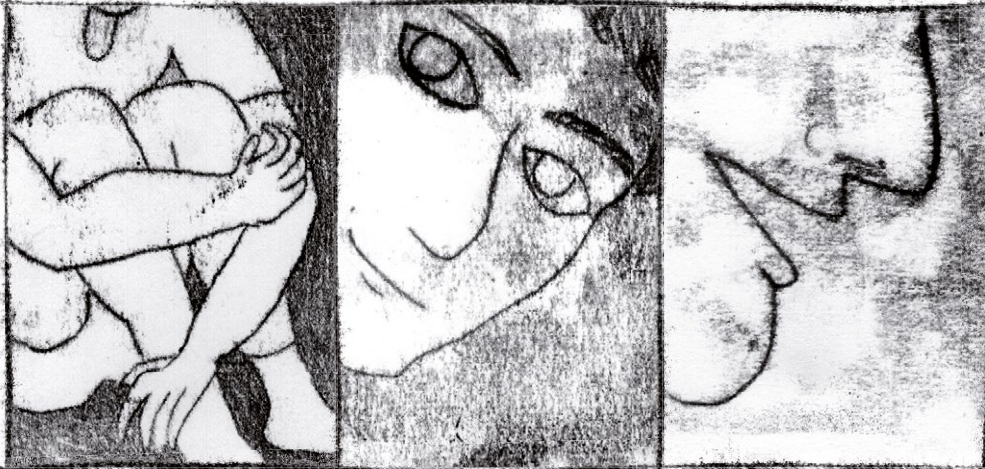




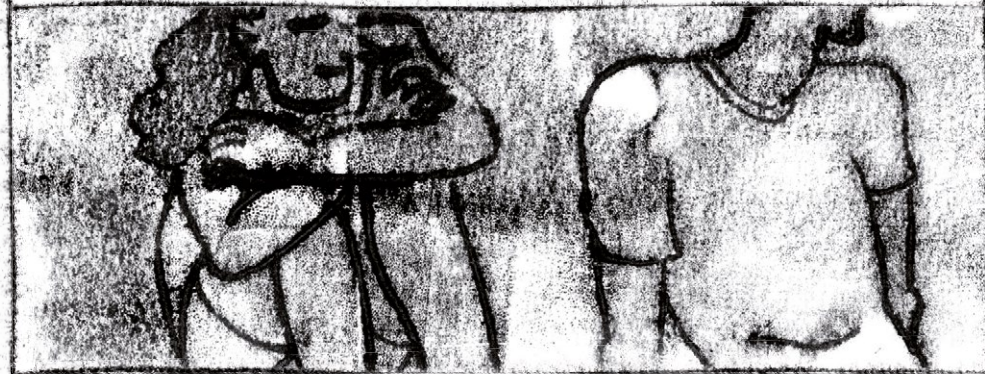
NEULICH HABE ICH IN BERLIN BEIM BOULDERN JEMANDEN KENNENGELERNT.
ER KAM MIR DIREKT SO VERTRAUT VOR, ABER ICH WUSSTE NICHT GLEICH WIESO...



WAR ES DIE ART WIE ER SICH BEWEGTE? DAS GESICHT? DER MUND? DIE STIMME?



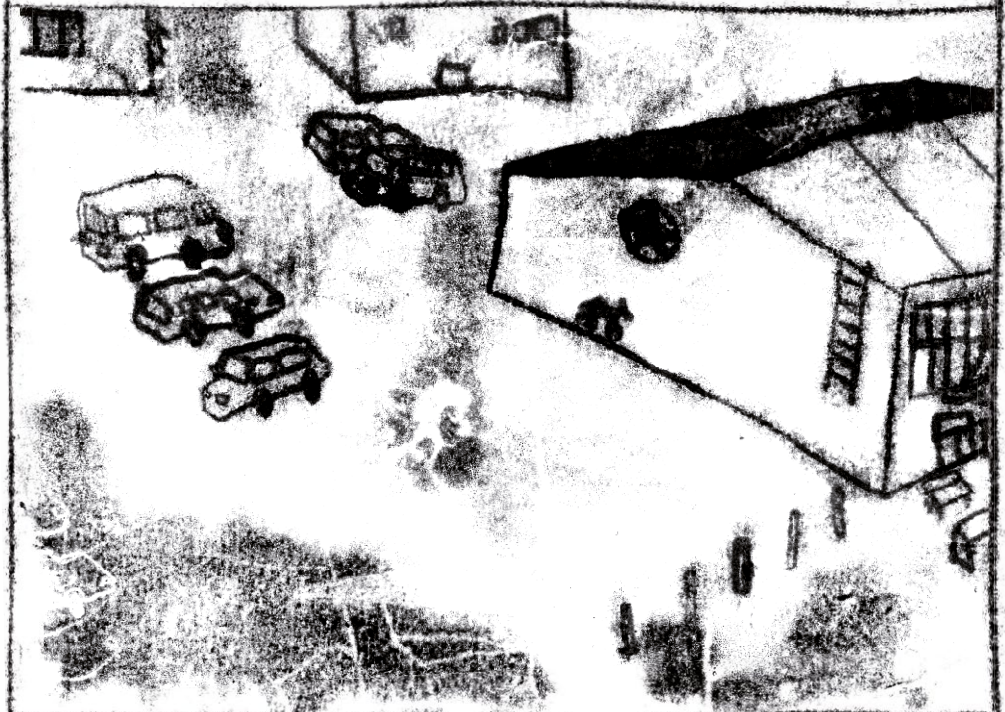
ABER ES WAR VOR ALLEM DER GERUCH!



ER ROCH GENAU WIE EIN FREUND, DEN ICH SEIT JAHREN NICHT MEHR GESEHEN
HATTE. IN DEN ICH EINMAL LANGE VERLIEBT GEWESEN WAR.

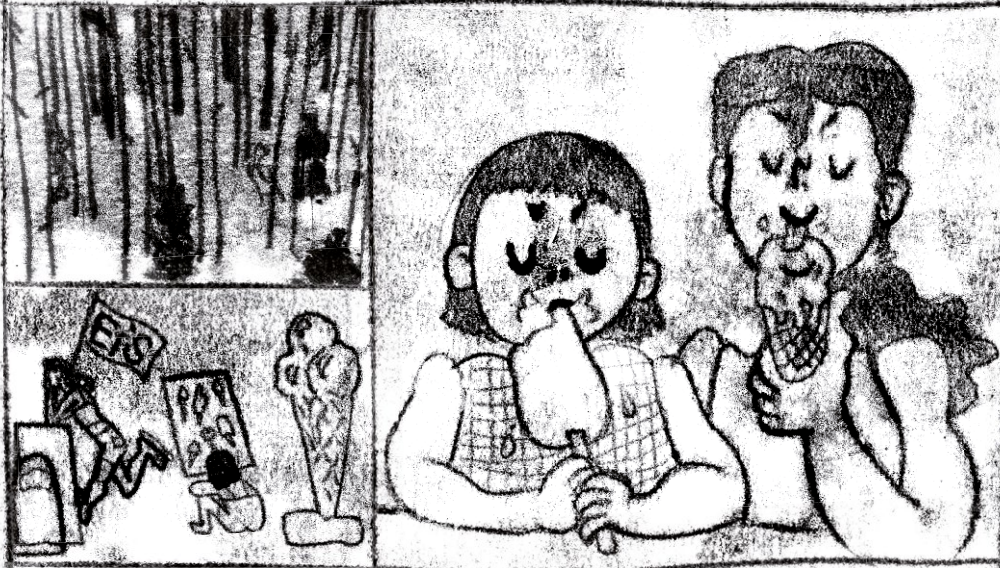


ER ROCH NACH DIESEM WASCHMITTEL UND GANZ VIEL WEICHSPÜLER...

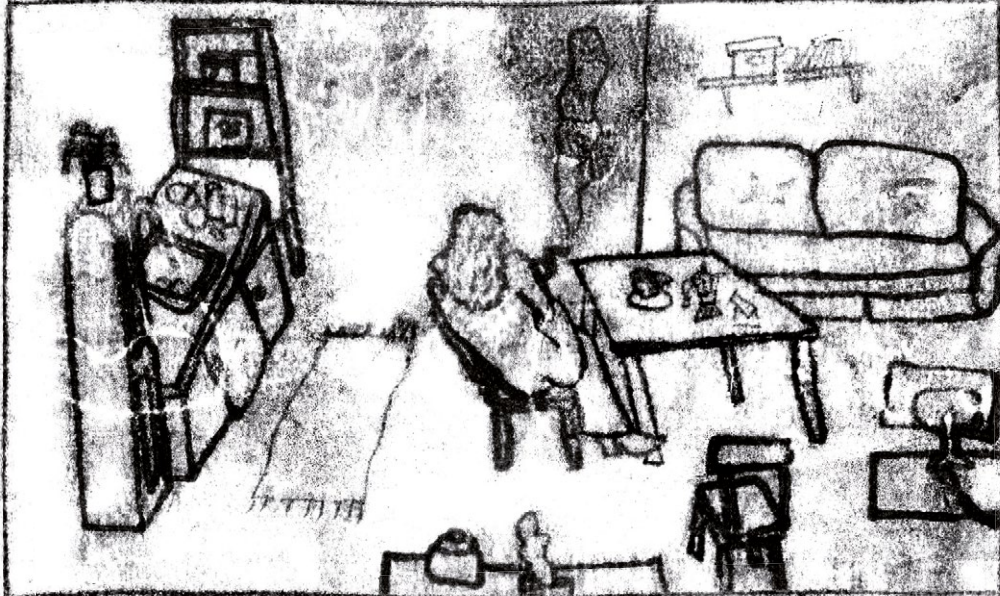


ABSURD, HABE ICH GEDACHT, WIE GERÜCHE MIT ERINNERUNGEN UND
GEFÜHLEN VERKRÜPFT SIND!

GETROCKNETE KIEFERNNADELN RIECHEN NACH BRANDENBURGER
MONOWÄLDERN IM SOMMER. NACH CORNETTO HASELNUSS UND FLUTSCHFINGER.

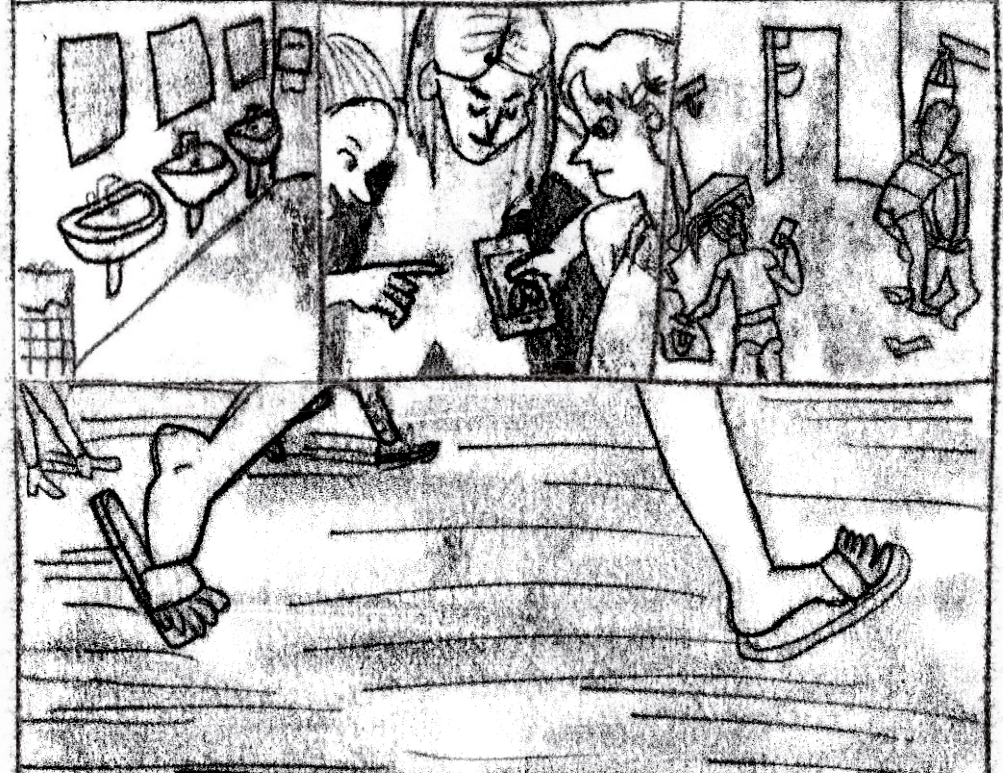


ABGESTANDENER ZIGARETTENRAUCH RIECHT NACH DEM ZUHAUSE VON MEINEM
ERSTEN FREUND. DIE MAMA HAT DAMALS IMMER IN DER KÜCHE GERAUCHT.



DAS HAT MAN DANN IN DER GANZEN WOHNUNG GEROCHEN.

GRUNDSCHULSCHWEISS RIECHT NACH SNAPCHAT, NACH MILKASCHOKOLADE UND
UNSICHERHEIT.

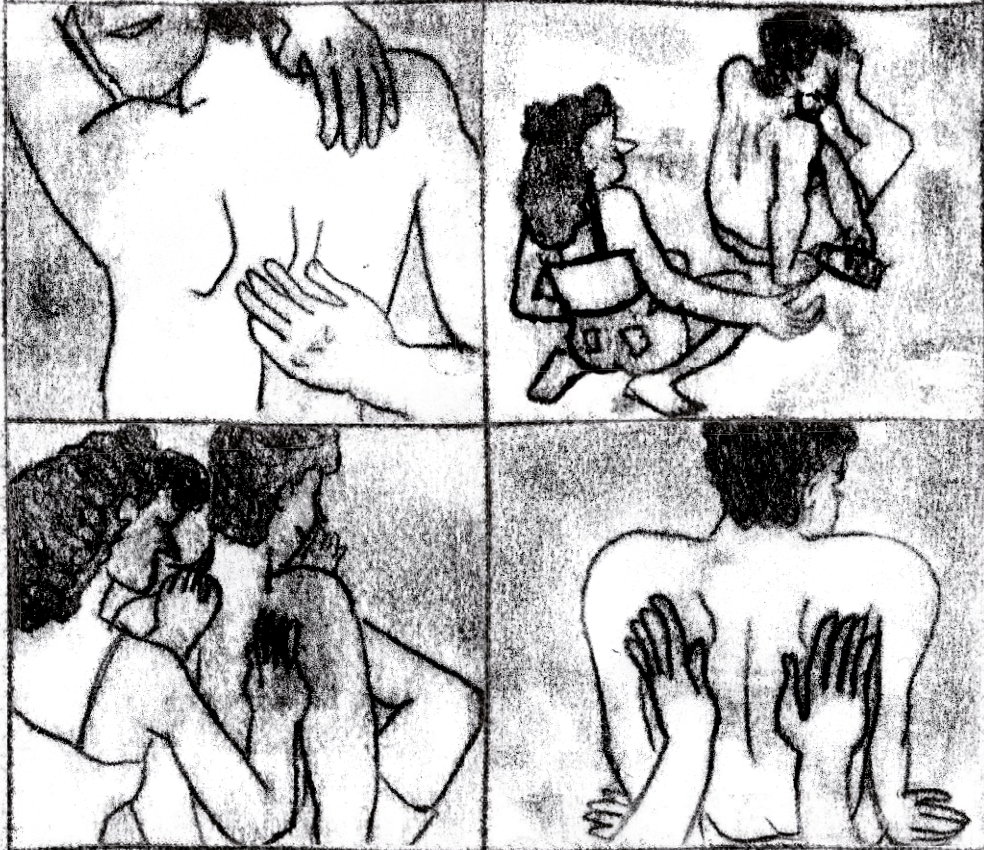


ANGSTSCHWEISS RIECHT
AUFREGEND.

SEXSCHWEISS NOCH
AUFREGENDER.



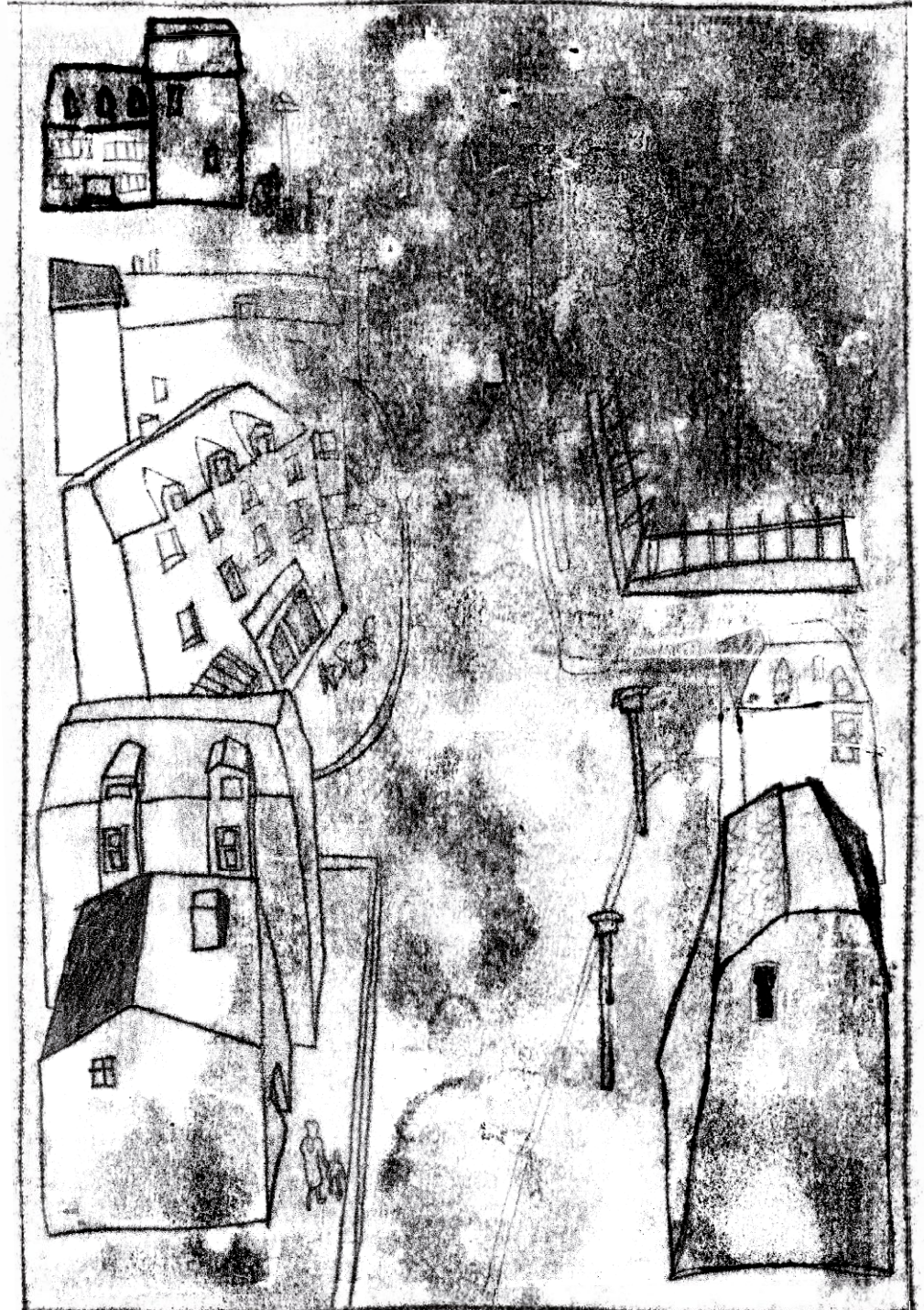
ENGECREMTE HAUT RIECHT NACH LOSLASSEN. NACH ERLEICHTERUNG.



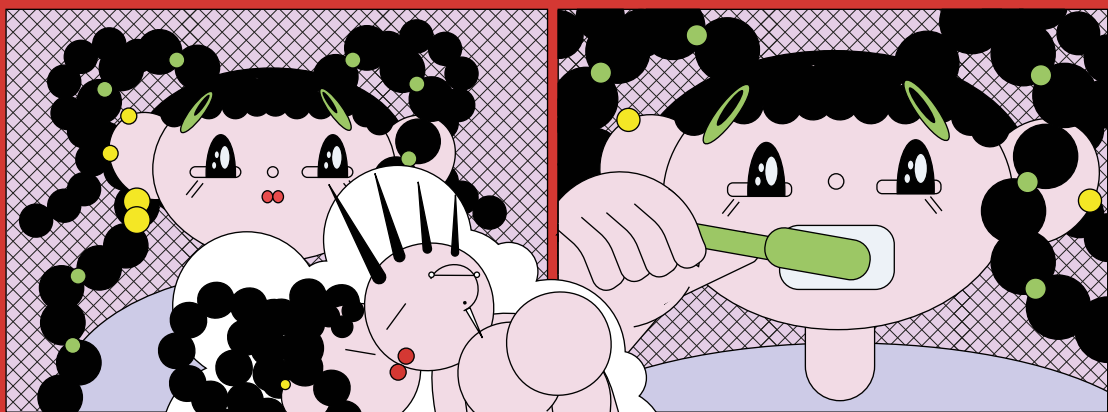
UND JEDEN SOMMER VERGESSE ICH AUF S NEUE, DASS MAN SCHNEE RIECHEN KANN.



MANCHMAL, GANZ SELTEN IST DA NOCH DEIN GERUCH.



ABER ICH BEGEGNE DIR NIE UND UNSERE WEGE KREUZEN SICH NIEMALS.



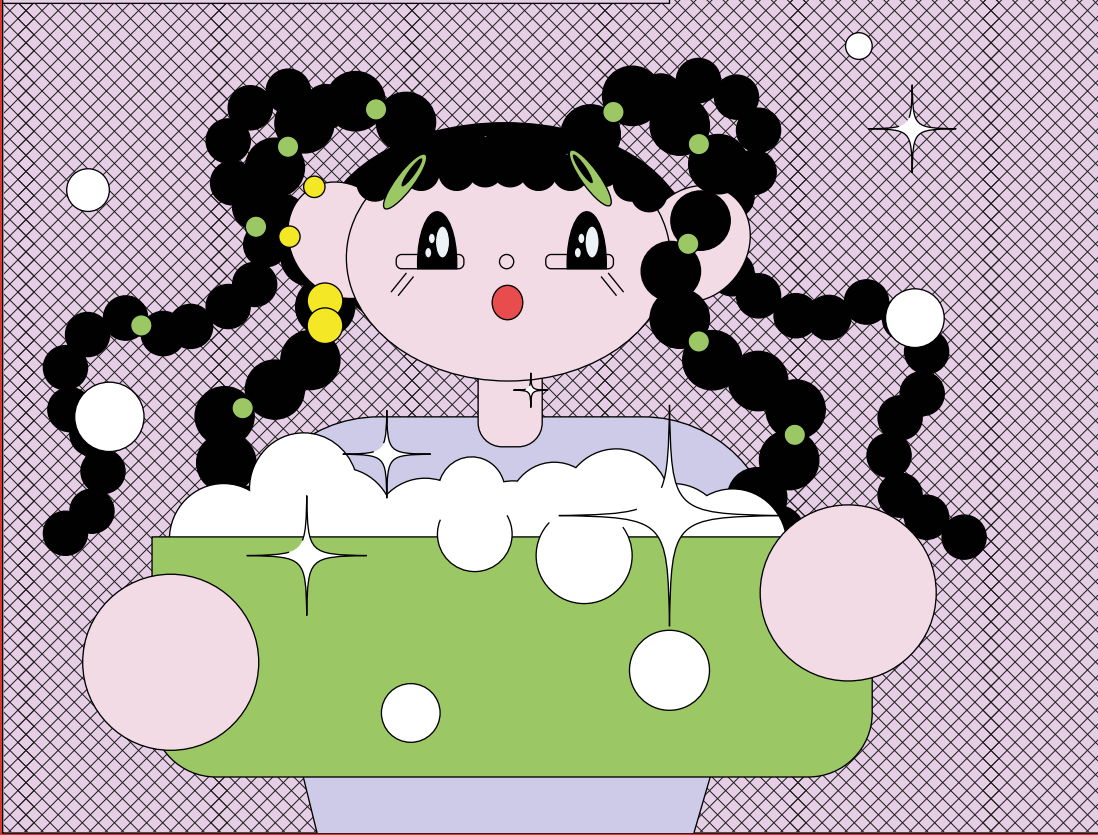
today when I woke up
first thing I was
thinking that I dont
even know what u
smell like...

but now i wanna know so bad...



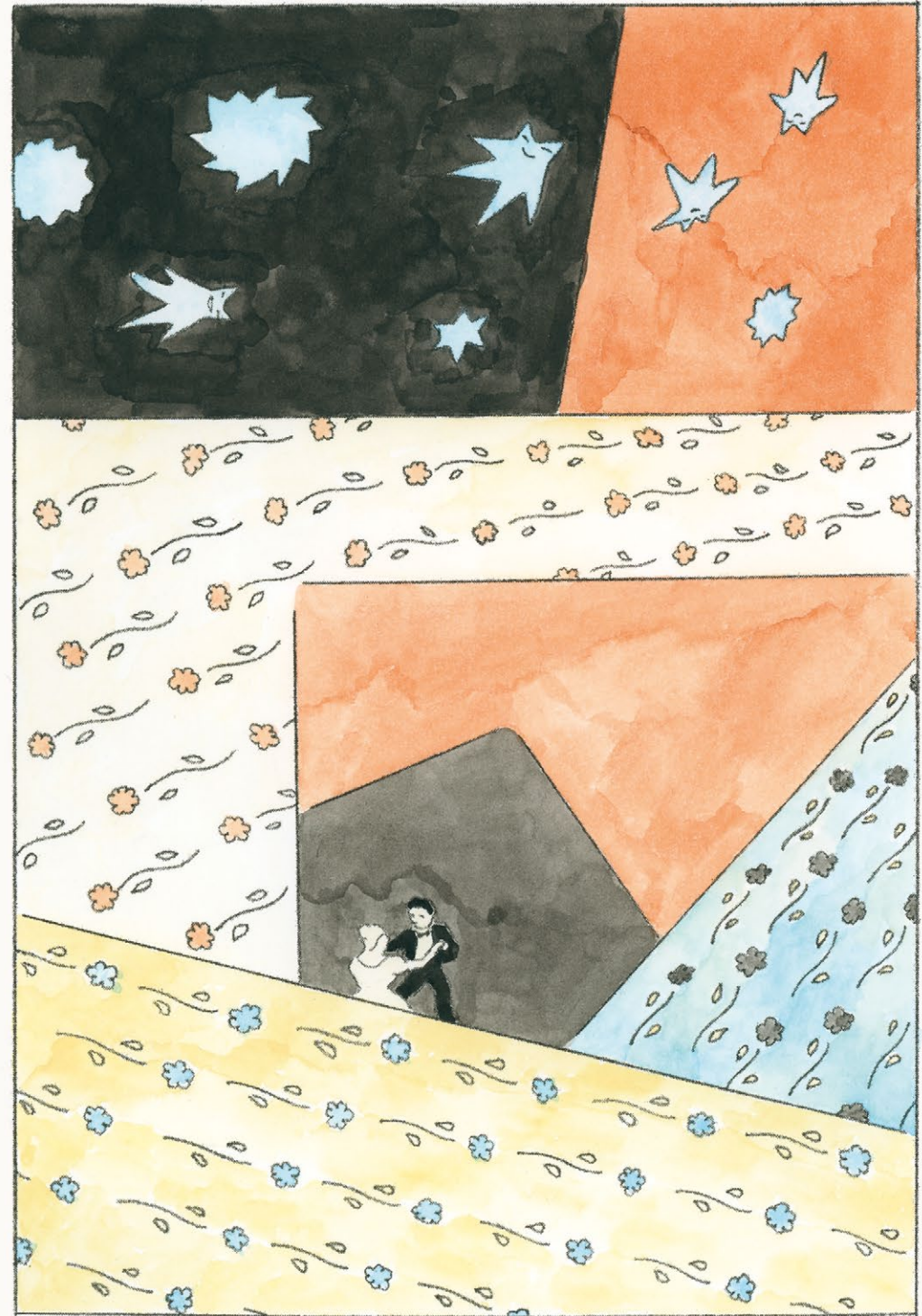
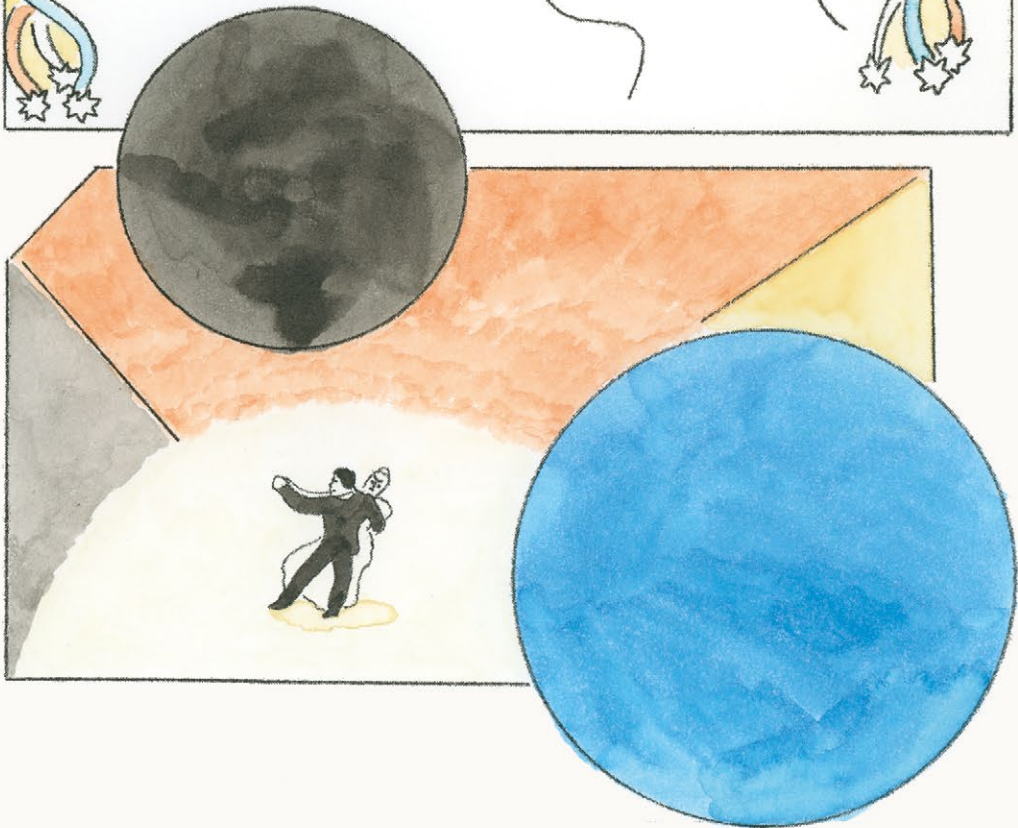
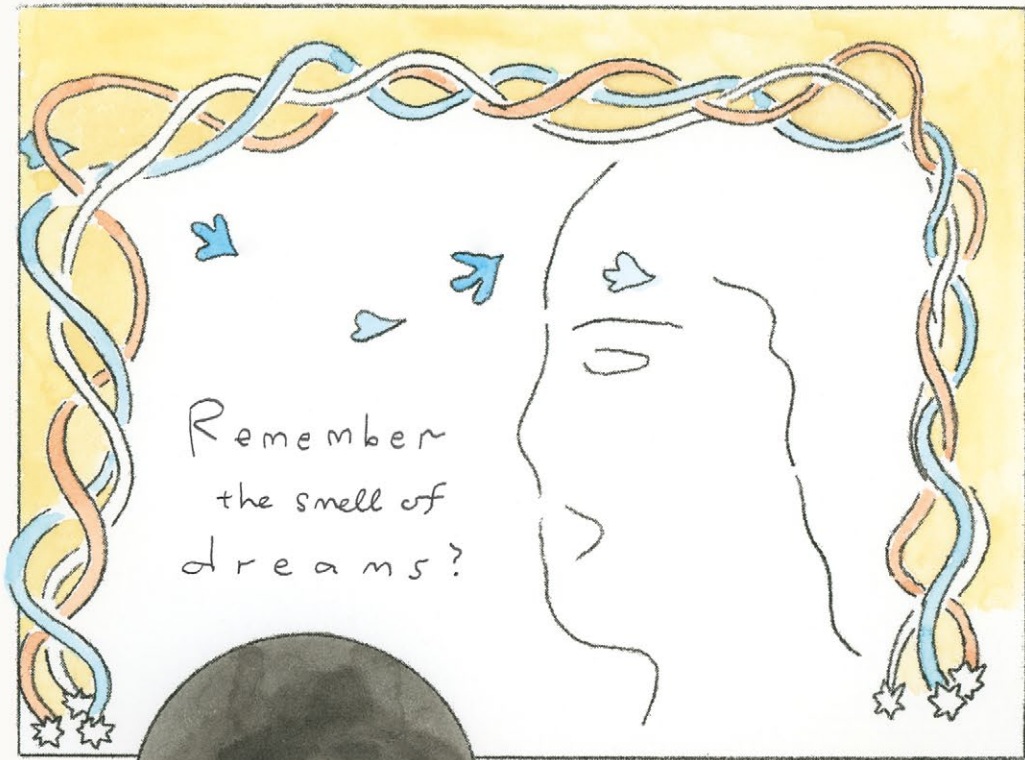
...maybe cus
everytime Im with
u Im holding my breath
being to scared ruine
the miracle u r here
with me

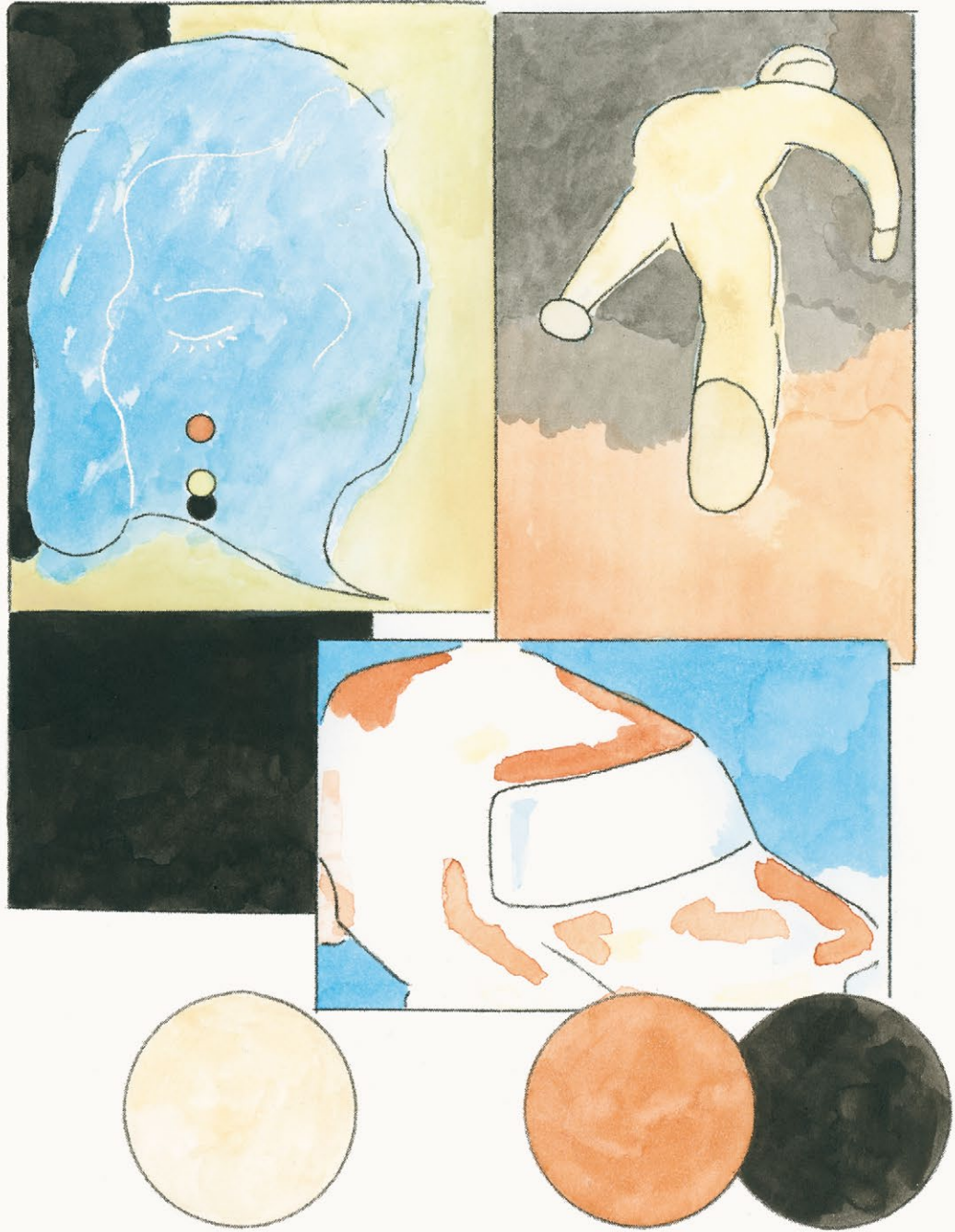
its probably something between
smell of fresh laundry (absolute cleanness)

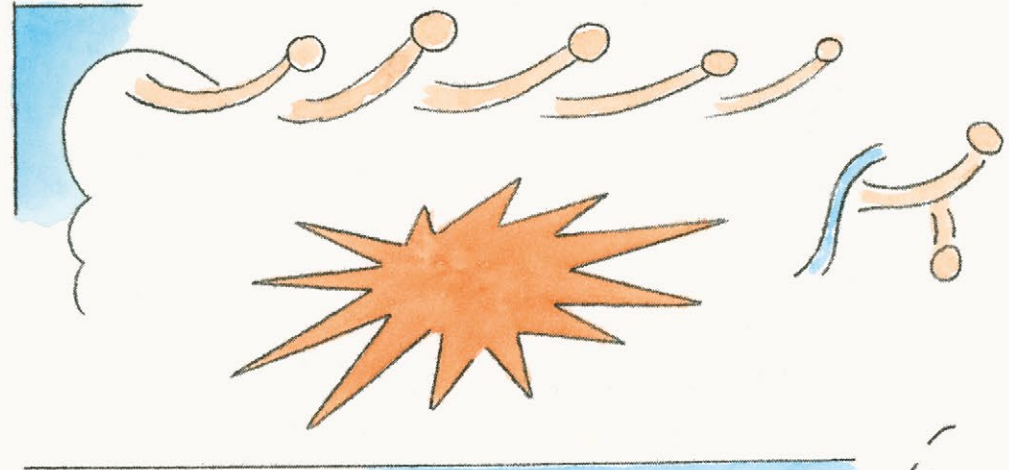
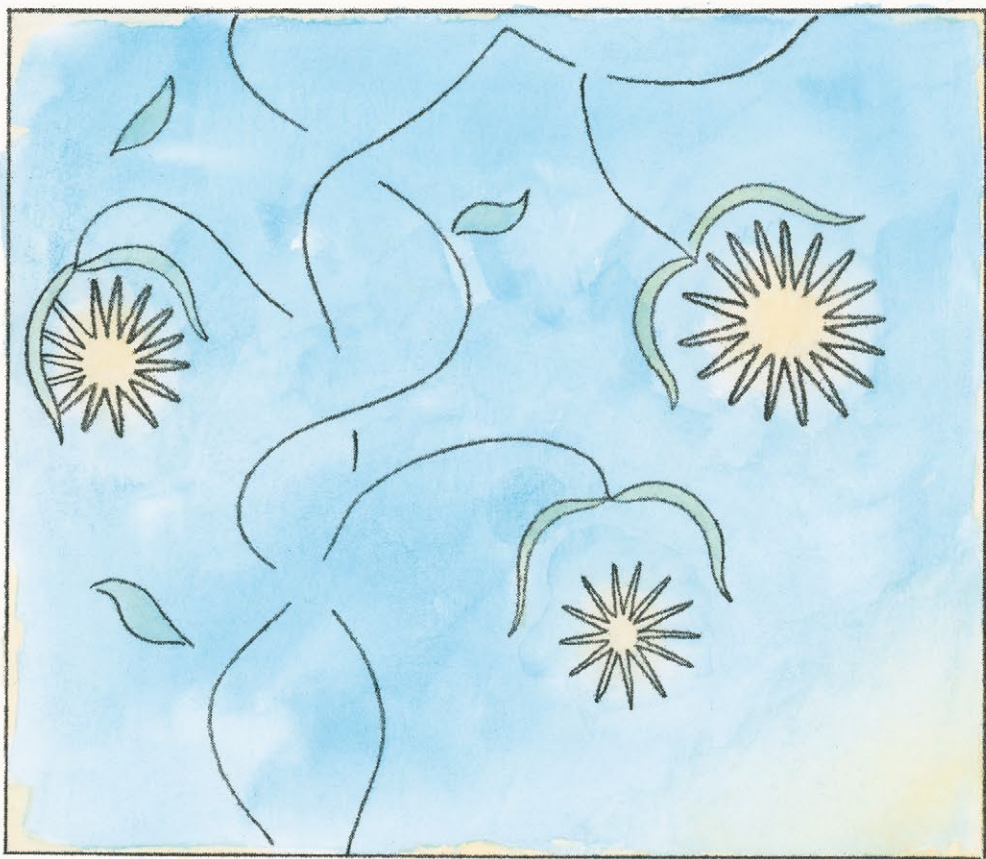
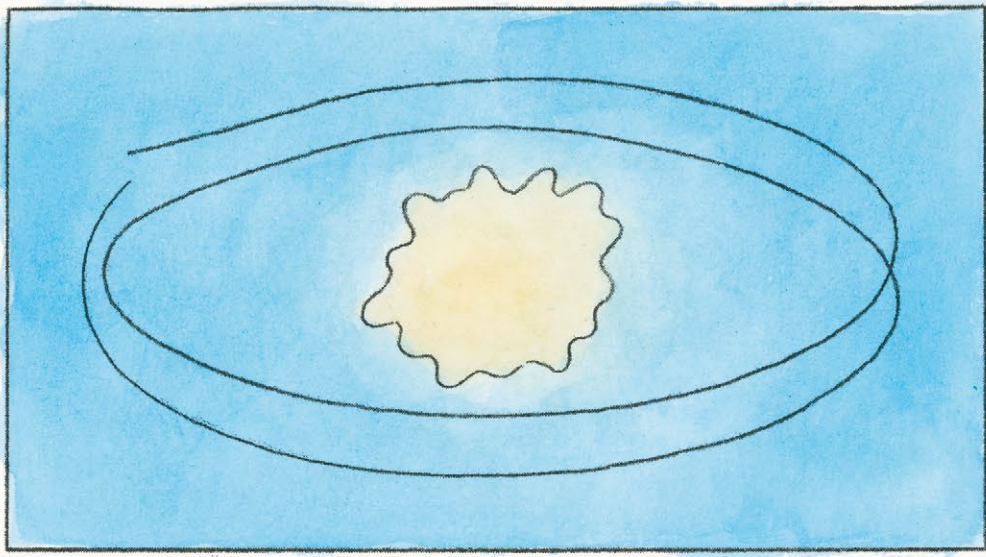


and smell of the top of cat head
(powder...a bit sinister tho)











lecker

ich liebe
Teig

hmm

hmmmm

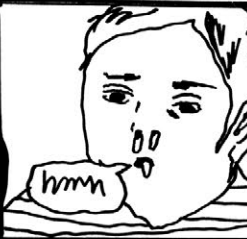
Jammi

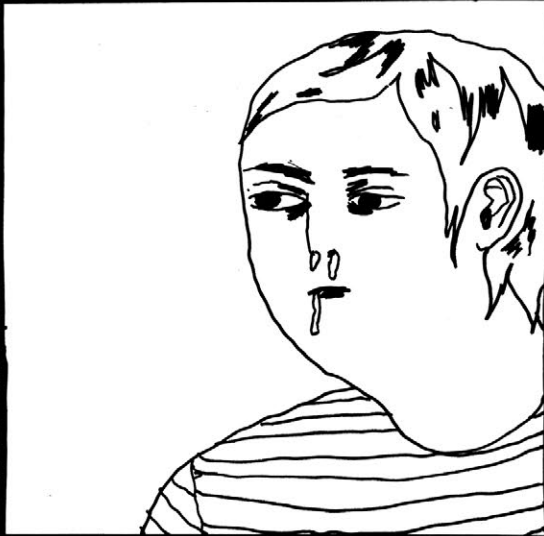
ja

(Nudeln

juupp

hmm









LOOK HERE!
 HERE ARE THINGS,
 PILING AND LAYERING
 AND BUILDING A MOUND.
 AND TOUCHING.
 AND BEING PRESSED
 AND PRESSING TOGETHER.
 AND IN THE THE THICKEST
 OF IT ALL
 (BENEATH LAYERS AND LAYERS AND MORE LAYERS)
 THERE
 IS FRICTION.
 THINGS ARE HAPPENING.
 YOUR NOSE TO THE DAMP PART:
 ANTICIPATION OF THE GREETING OR SHRELL
 (IT RECIEVES) 5734
 ALL THE OLD FRIENDS ARE GATHERED
 HERE!



THE SMELLY ONES



THE STINKY ONES



THE SKANKY ONES



AND THE FUNKY



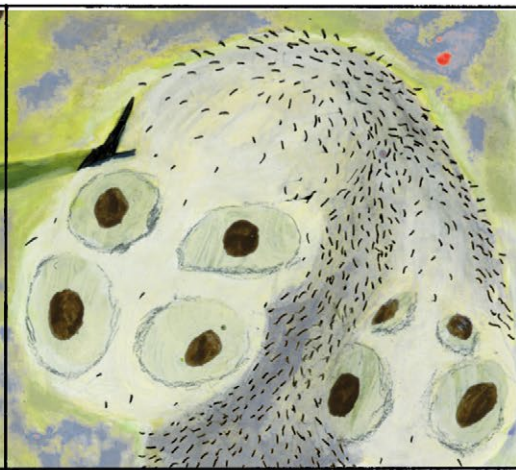
THE FOUL (-MOUTHED)



AND THE INAPPROPRIATE



THE RUDE ONES



AND THE DISTASTEFUL



THE ROTTEN



THE RANK



THE UNCONVENTIONAL



THE ODOROUS ONES



THE WHIFFY



AND THE STRONG



THE RIPE



THE REEKING



THE OFFENSIVE ONES



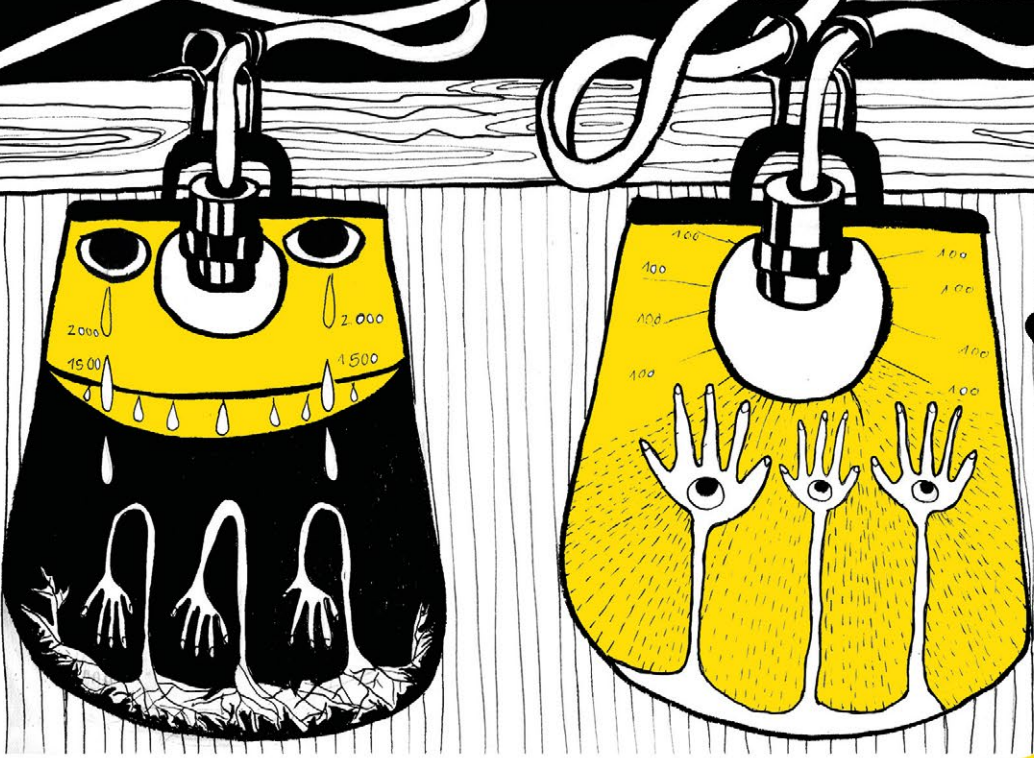
AND THE JUST PLAIN NASTY ONES

Gerüche, die mich 2022 besuchten.



Der Geruch von Sorge ließ mich häßlich
aussehen und füllte meinen Mundraum.

Der Geruch von Angst nahm mir den
Atem und lag mir schwer auf der Brust.



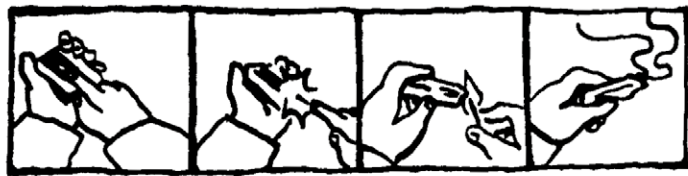
Und es gibt den Geruch der uneingeschränkten fürsorglichen Liebe. Dieser Geruch ist schwer und leicht zugleich. Er erinnert an weite Felder und Wiesen im Sommerlicht.

Ich lernte die unterschiedlichen Gerüche von Urin kenne. Je dunkler er gefärbt ist, umso stechender pickst er in der Nase. Dieser Geruch nimmt den ganzen Raum ein.
Der helle Urin riecht leicht süßlich und nach guten Zeiten.

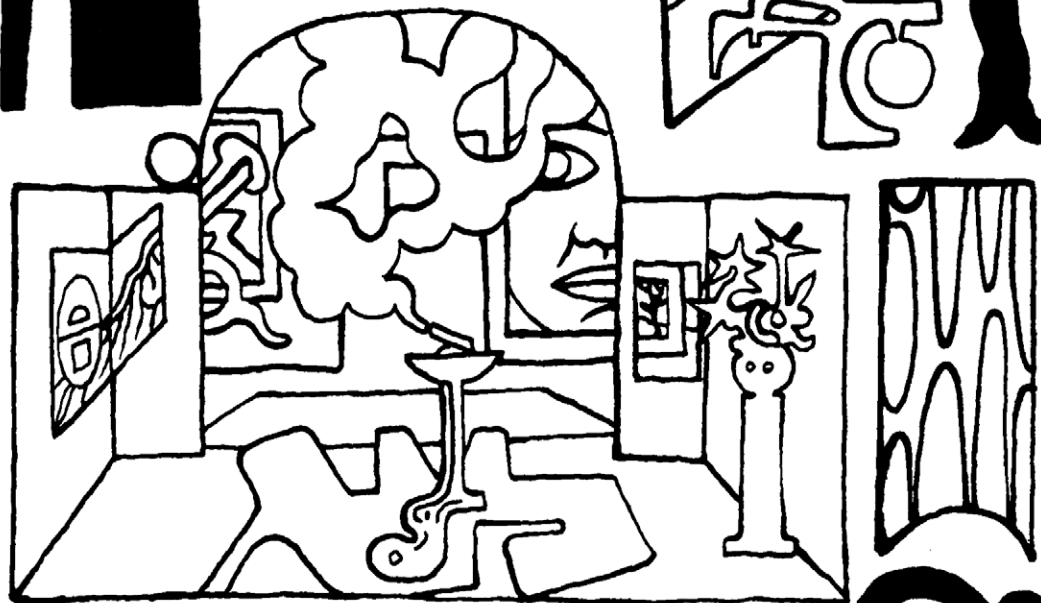


Zwiel dieses Geruches macht einsam.



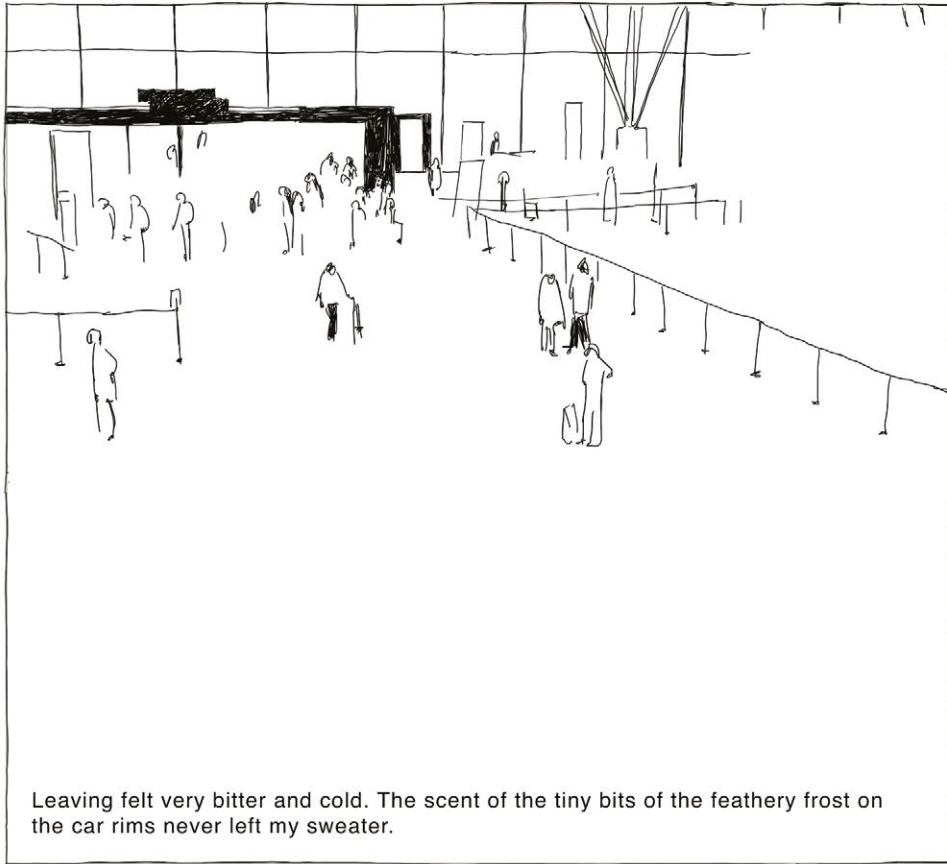


WUNDERBAR

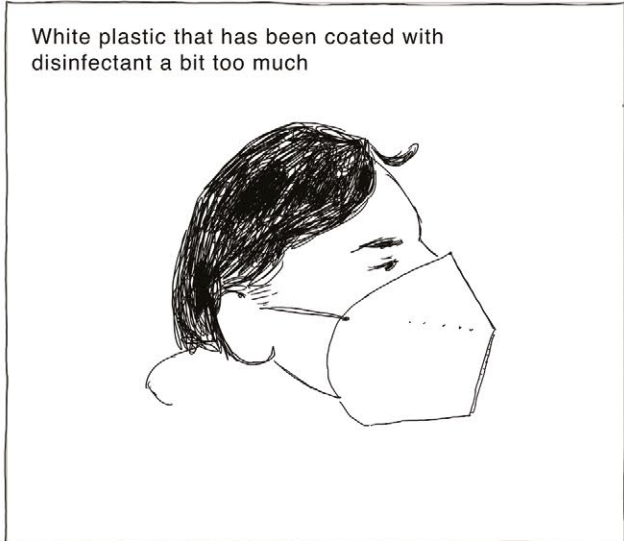


GRAVEOL*ENSIS

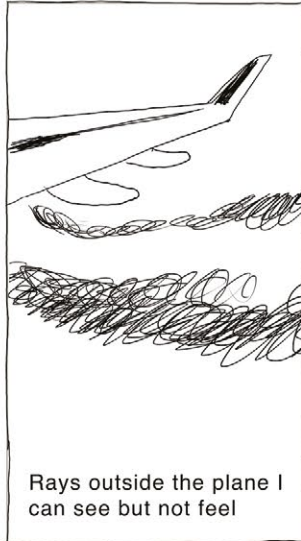




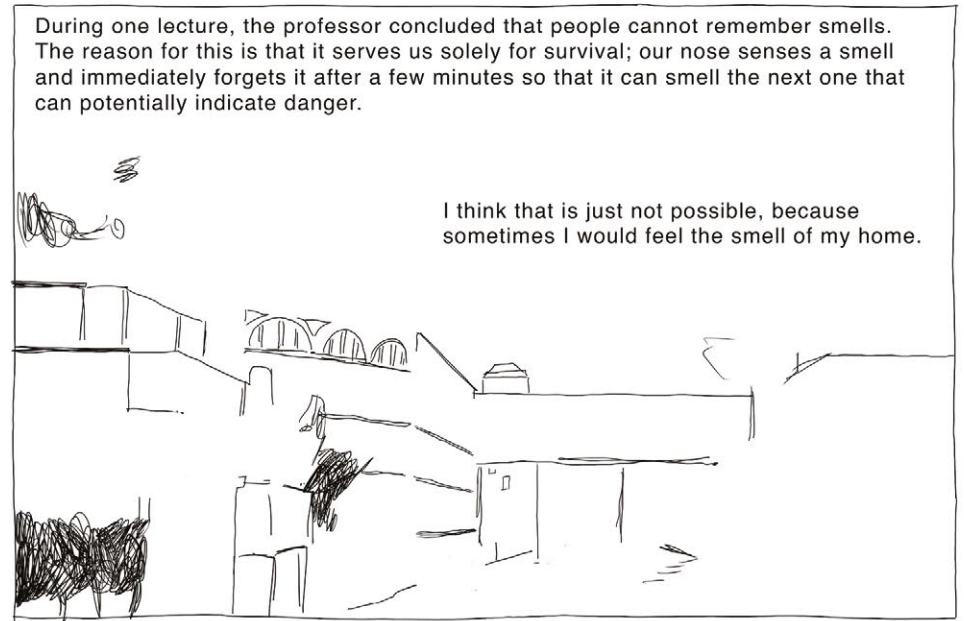
Leaving felt very bitter and cold. The scent of the tiny bits of the feathery frost on the car rims never left my sweater.



White plastic that has been coated with disinfectant a bit too much

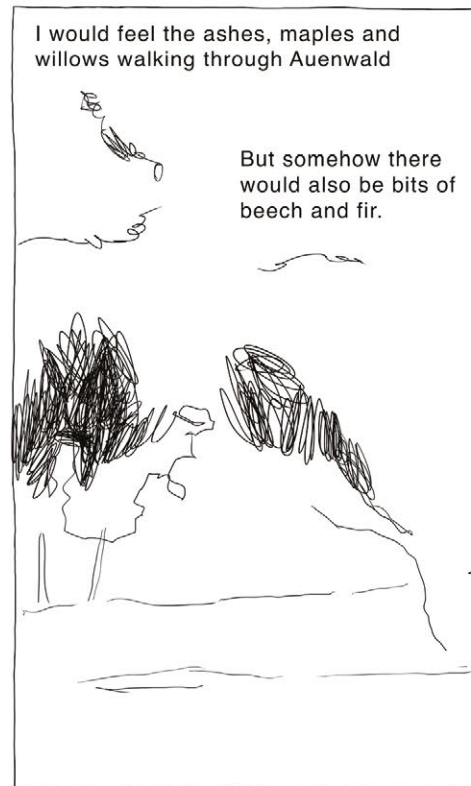


Rays outside the plane I can see but not feel



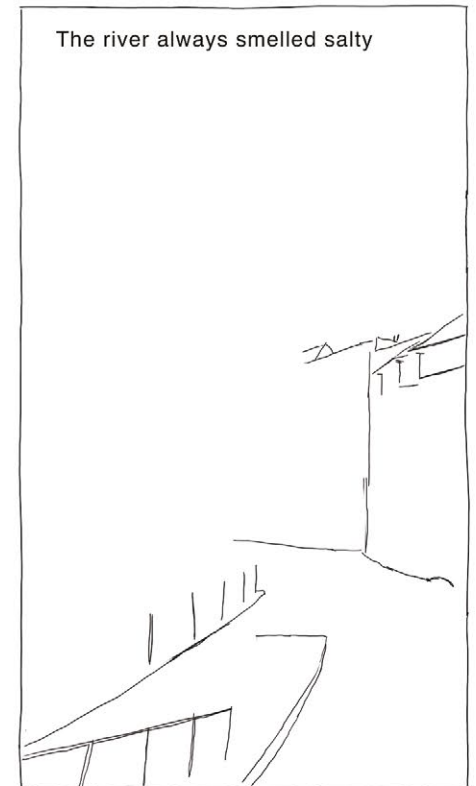
During one lecture, the professor concluded that people cannot remember smells. The reason for this is that it serves us solely for survival; our nose senses a smell and immediately forgets it after a few minutes so that it can smell the next one that can potentially indicate danger.

I think that is just not possible, because sometimes I would feel the smell of my home.



I would feel the ashes, maples and willows walking through Auenwald

But somehow there would also be bits of beech and fir.



The river always smelled salty

I don't know, every smell reminded me of home. I can now list it endlessly



But I wasn't really homesick, rather I figured home just stuck to me.

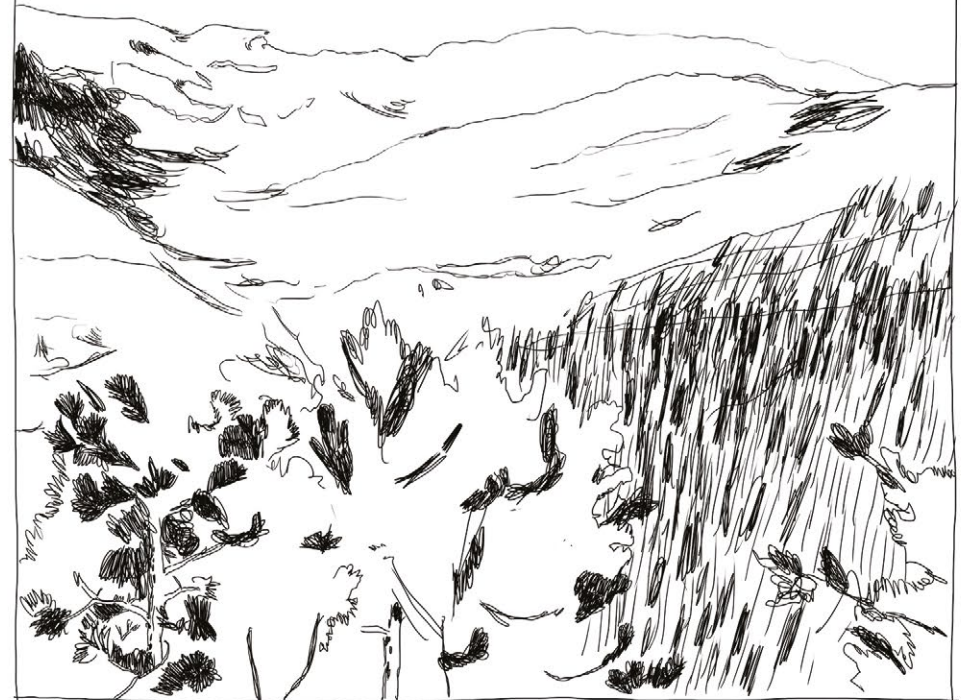


And when I returned

home

everything turned around.

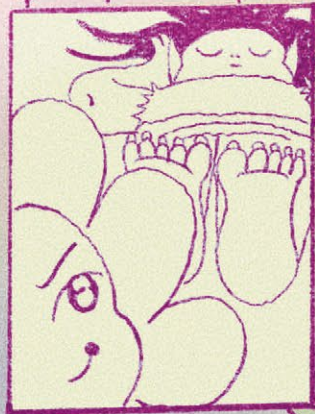
I forgot the old smells but remembered new ones that I was not even aware of at the time.



Phobos
Eros

CLED! WHAT THE ACTUAL FUCK?!

I HAVENT BATHED THIS WEEK YET!



GIRL... IT'S TASTIER THIS WAY...



diamond bright
kiss me right

yeah

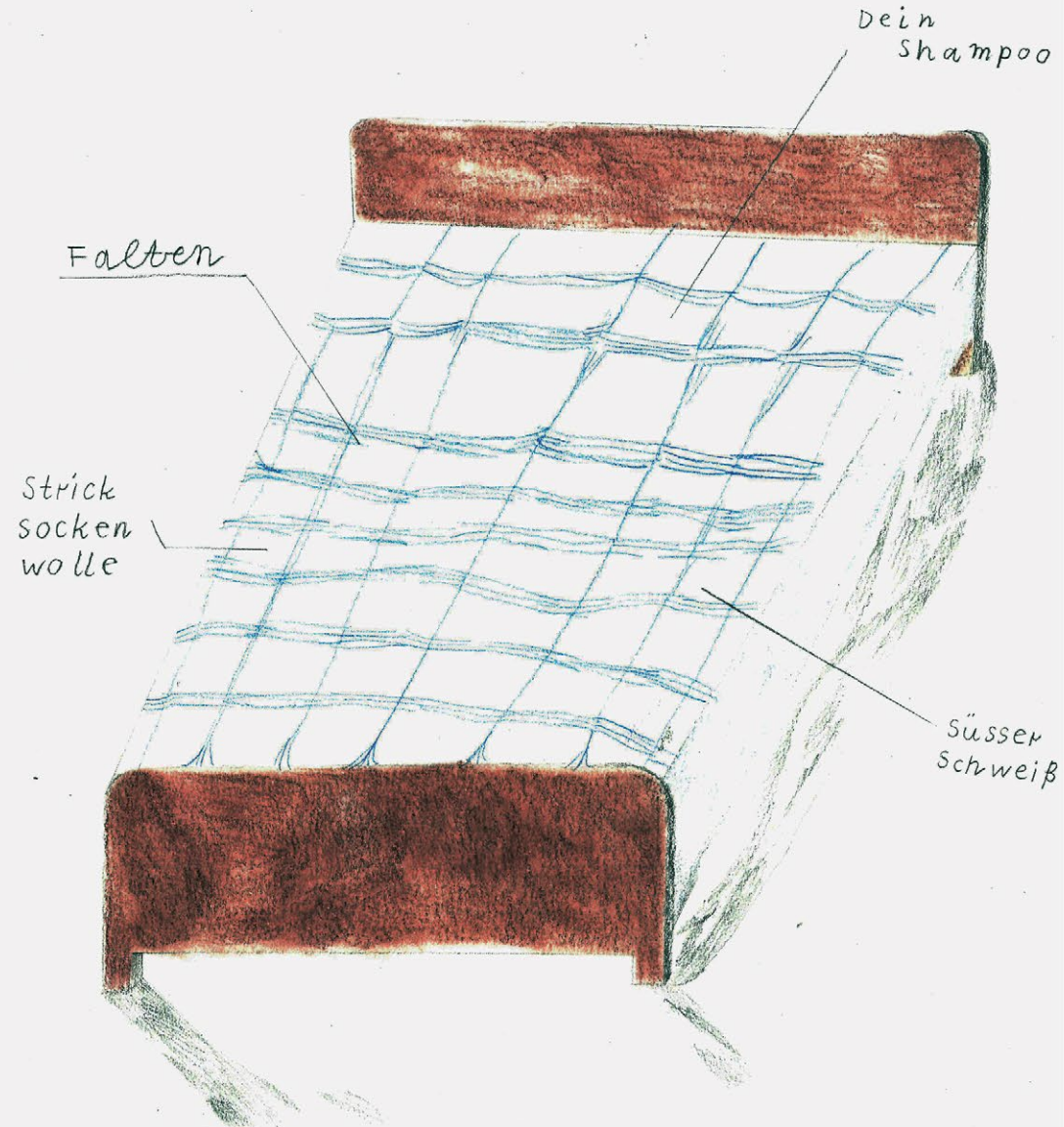
that's so nice

Wenn man wissen will, wie jemand riecht
muss man deren Bett benutzen. Denn Betten
sind wie Vogelnesten:



sie speichern deinen Ur-Geruch. In
jeder Kissenfalte drin.

In deinem Bett riecht's nach daheim, nach
Zwirbelholz und deinem Bauch. Und wenn ich
ganz, ganz doller schnuppere rieche ich, wovon du
träumst.



SELF ESTEEM

BY GELÉEREGEN

YOU MIGHT NOT KNOW BUT I ONCE HAD A BEAUTIFUL NOSE...



I HAVEN'T BEEN AROUND PEOPLE FOR YEARS... UNTIL I FOUND OUT ABOUT COSPLAY...



SOMEHOW I BECAME THE NUMBER ONE...



WHICH DEFINED MY CHARACTER AND MADE ME A HANDSOME PERSON...



BUT ONE DAY... I FELL DOWN AT A CONCERT & A RANDOM GUY ACCIDENTALLY KICKED MY FACE SEVERAL TIMES...*

*TRUE STORY: IT HAPPENED TO A GUY I ONCE MET WHEN CAR SHARING... SORRY. - GELÉEREGEN



PROBABLY BECAUSE THERE IS NO NEED FOR A NOSE TO BECOME GOOD AT COSPLAYING...



FOR THE FIRST TIME... AFTER I'VE LOST MY NOSE... I FELT VALUED AGAIN... & REALIZED THE STUPIDITY OF BASING A PERSONALITY ON TOXIC BEAUTY STANDARDS THAT SOCIETY AND MEDIA DEFINE!



UNTIL MY NOSE WAS GONE...



THE PANDEMIC WAS GREAT TO HIDE MY MISSING NOSE... I'M JUST A NORMAL PERSON SOCIAL DISTANCING...



NEVERTHELESS... I CAN STILL SMELL...



AND THAT'S DEFINITELY NOT CHOCOLATE ON YOUR FACE!



POWER — SMELL

by Nona
Keaska

Your small touches
parts of me...

deep inside me...

It makes
me feel like

I am the safest,

most loved
person

strongest and

I can possibly be.

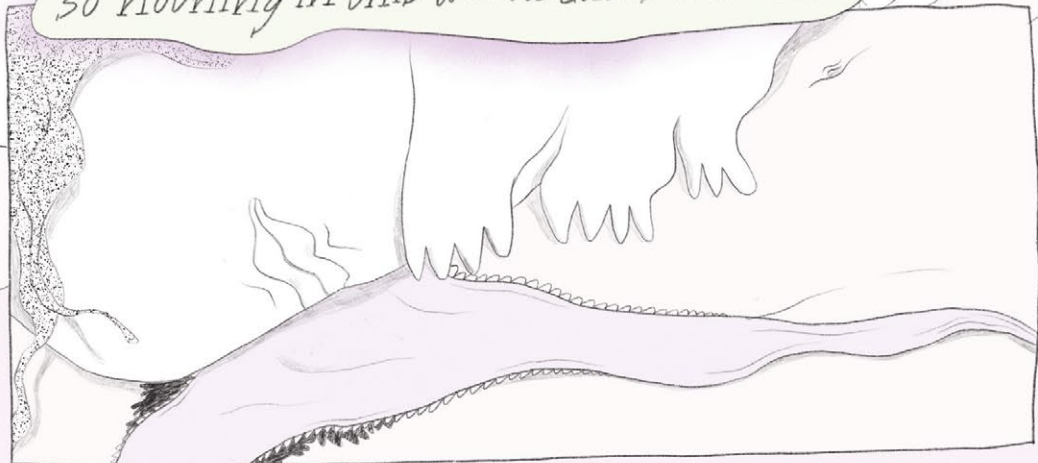
You back me up.

I want more noses
to smell you...



I want this feeling all the time,

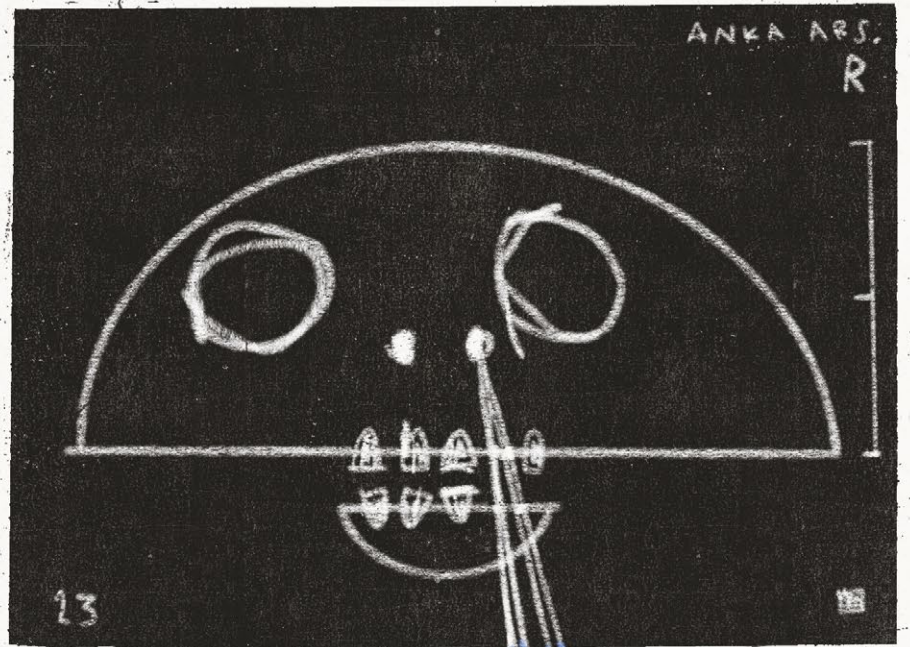
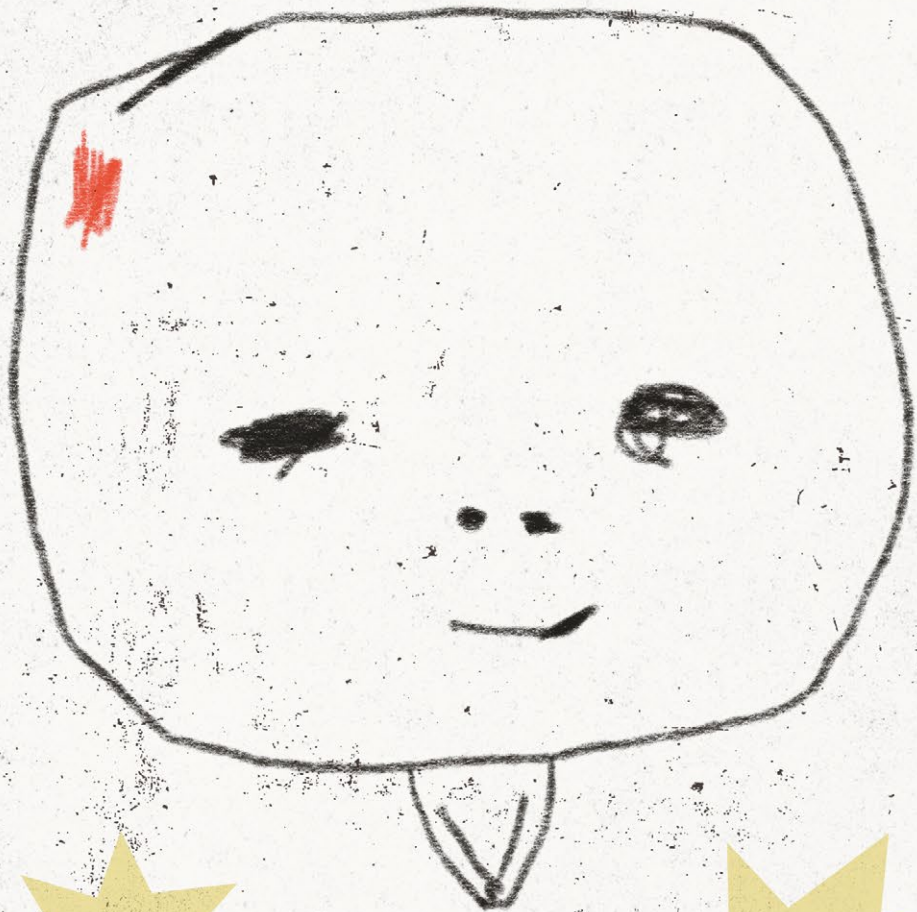
so nothing in this world can shake me!



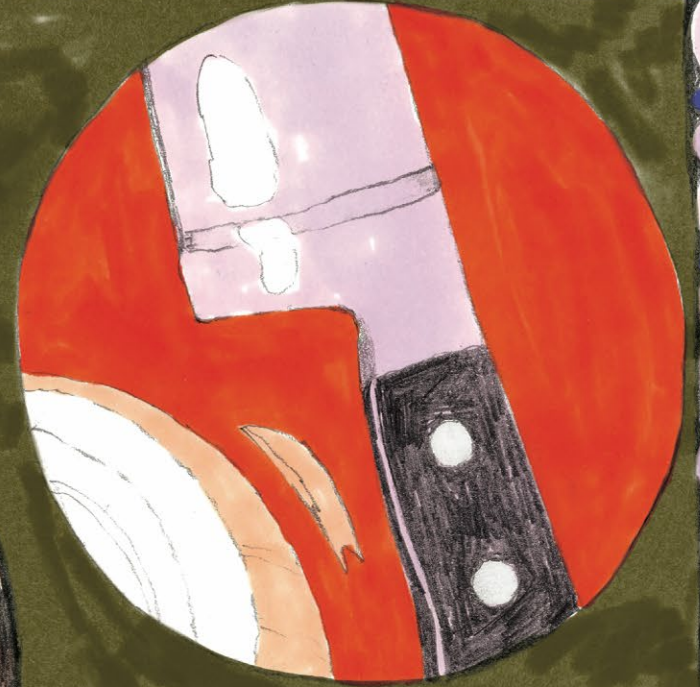
My mask would make
me undefeatable!!

Ha ha - I bet people
would give you weird
looks.

I don't care - I can't smell them!



"COME, SMELL ME", A LITTLE DAISY WHISPERED.
AS I ENJOYED ITS SCENT, A TINY PEDAL
FLEW UP MY NOSTRIL.
COLD TWEEZERS REMOVED IT FROM
ITS NEW HOME.
LIFE NEVER STOPPED STINKING SINCE.



Charlotte hasst
Zwiebelsuppe

SCHMÖGGÄ

JILL A. PASTORE



WHAT'S YOUR FAVORITE SENSE?

HMM

MAYBE TO SEE...

I LIKE TO FEEL...



OR TO HEAR?

YOU KNOW WHAT'S FUNNY?

THERE IS JUST ONE VERB IN SWISSGERMAN & TASTE: SCHMÖGGÄ. FOR SMELL

BUT I GUESS IN SOME SITUATIONS THAT'S

VERY ACCURATE...

Dissolve

your olfactory memory



A few drops and your limbic system will calm down



You will not longer escalate as soon ...



... as you smell his forgotten pullover



It simply washes away your associations



All the images stored for this fragrance



All these images will fade

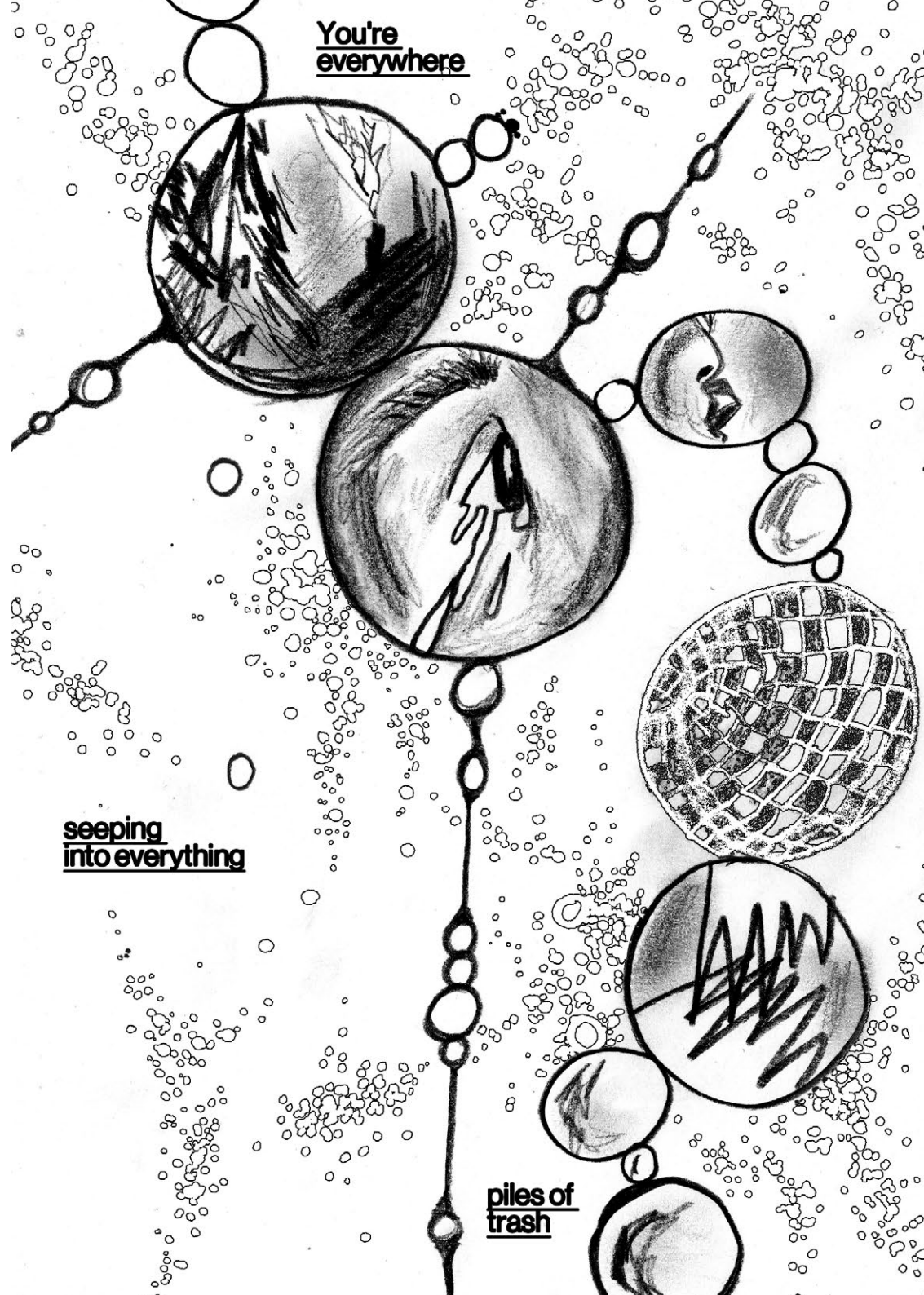


*They will dissolve by themselves.
All that will remain are tears.*

Promised. Tears don't smell.



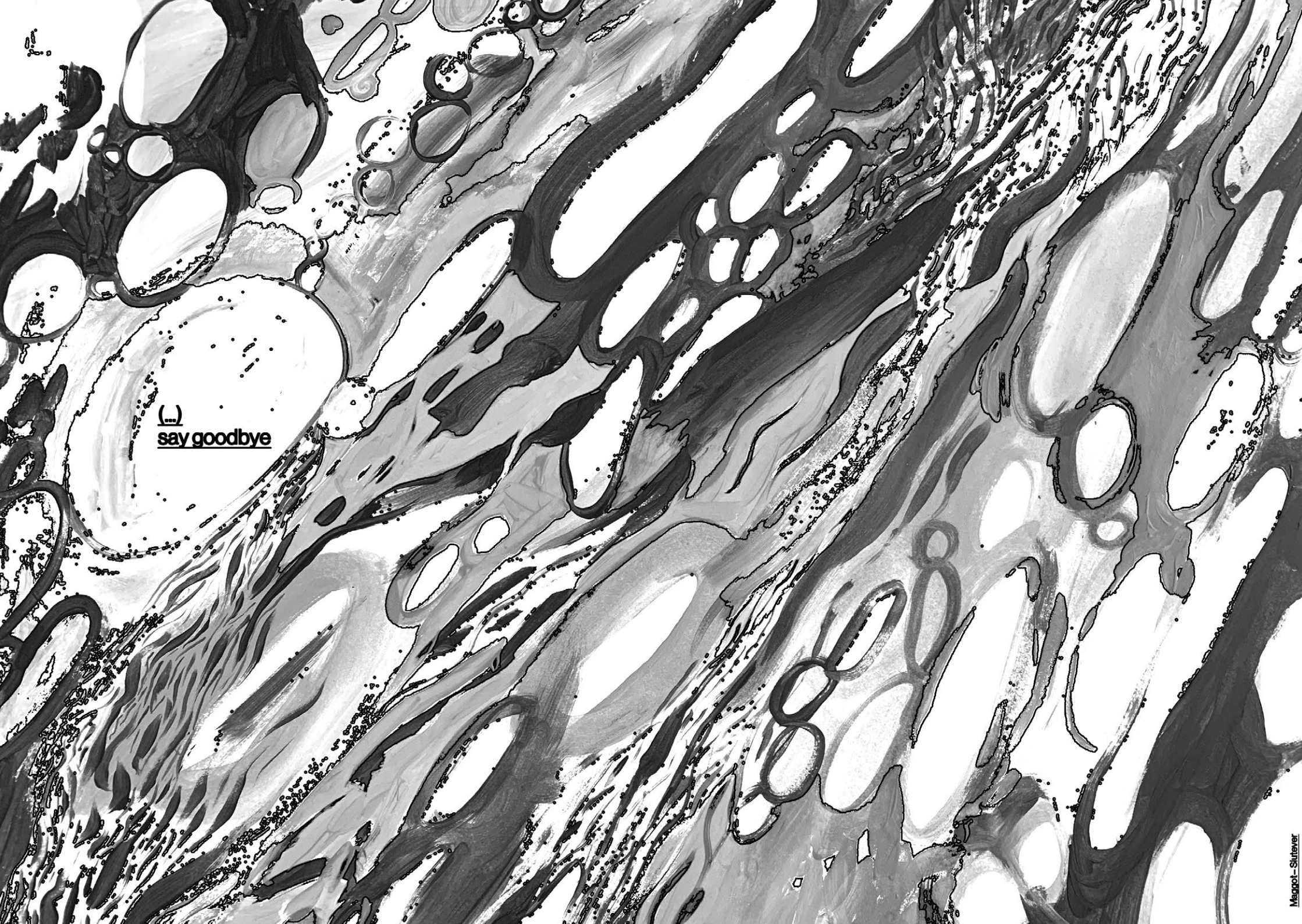
I look at you and suddenly
I start to puke



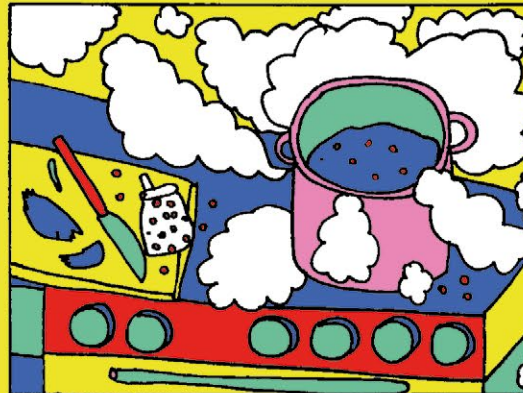
You're
everywhere

seeing
into everything

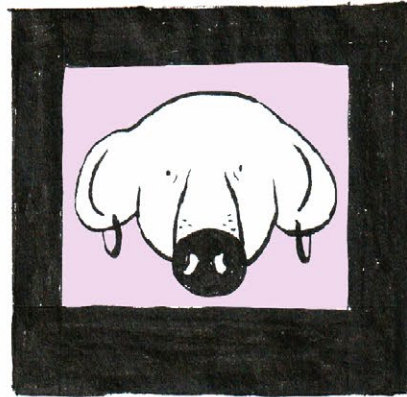
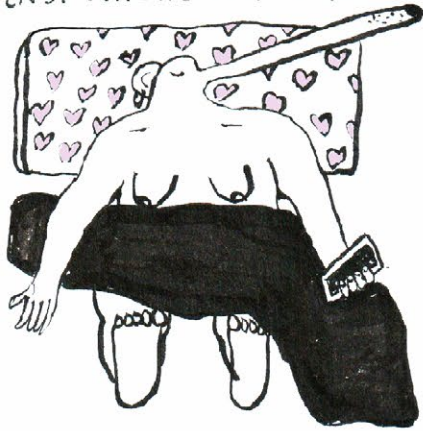
piles of
trash




say goodbye

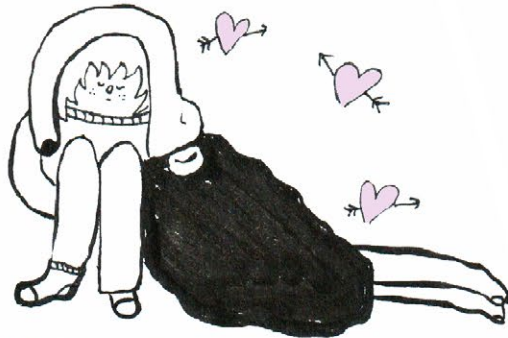
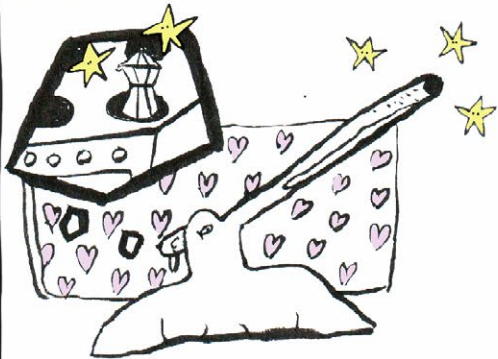


ALLE ZWEI WOCHEN NACH MEINER
MENSI WACHE ICH AUF...



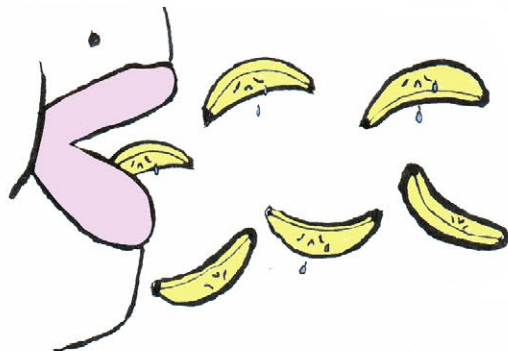
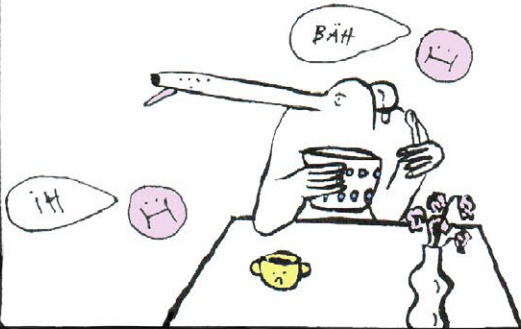
...UND BIN FÜR 36 STUNDEN
EIN HUNDJ.

DANN RIECHE ICH ZWAR DEN
KAFFEE AUS DER KÜCHE
DURCH WÄNDE...



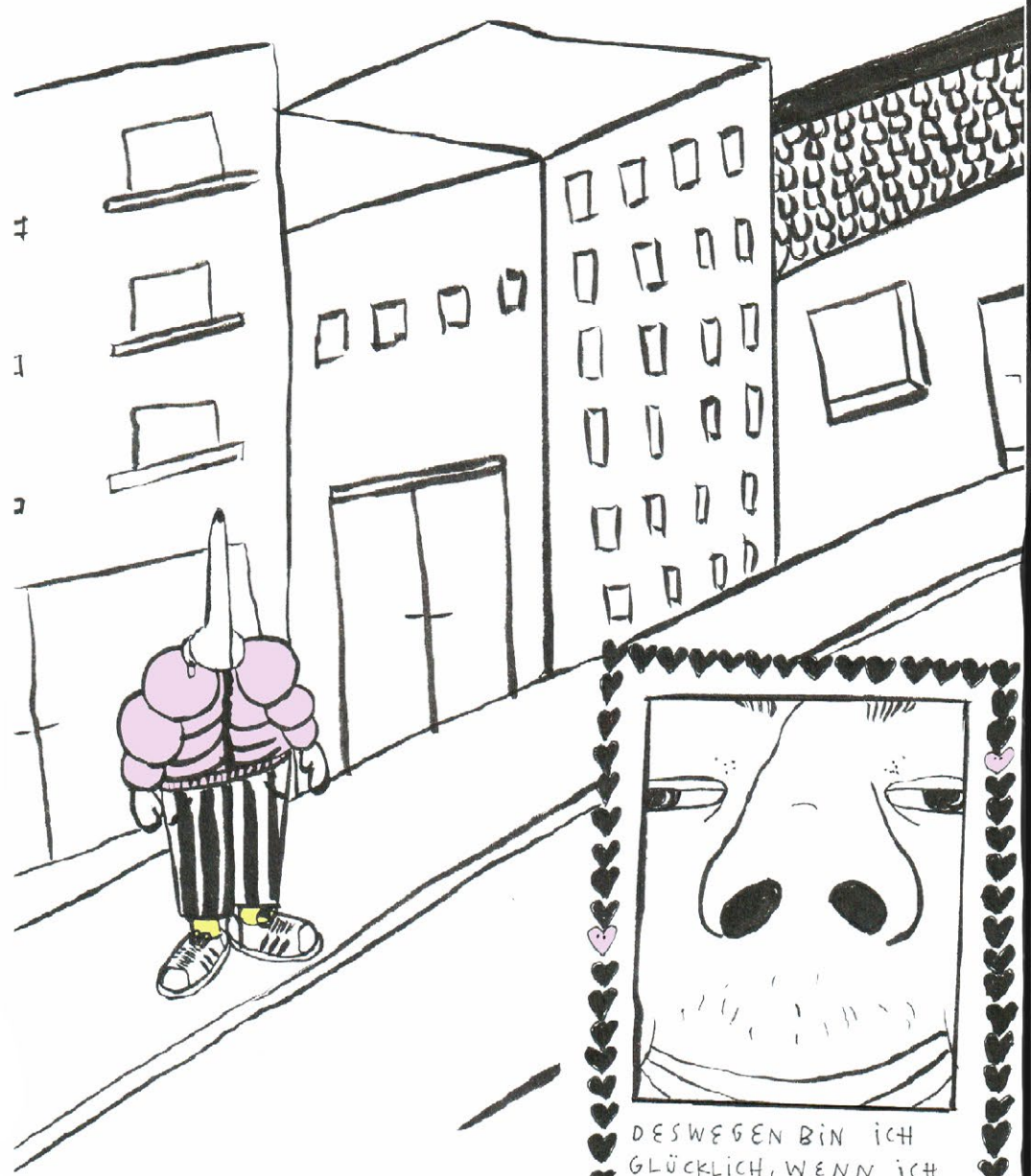
...UND DEN GERUCH VON SCHMUSIS
IN 10000-FACHER INTENSITÄT

... ABER AUCH WIE METALLISCH
BESTECK RIECHT



... UND WIE STARK DER
MUND PUPS VON E. NACH
VERROTTETER BANANE RIECHT.

UND WIE EKLIIG MEINE GANZE STADT RIECHT



DESWEGEN BIN ICH
GLÜCKLICH, WENN ICH
NACH 36 STUNDEN
WIEDER EIN MENSCHJ
BIN.

FIRST MEMORY? SMOKE DURING MY

DULA

HOME BIRTH

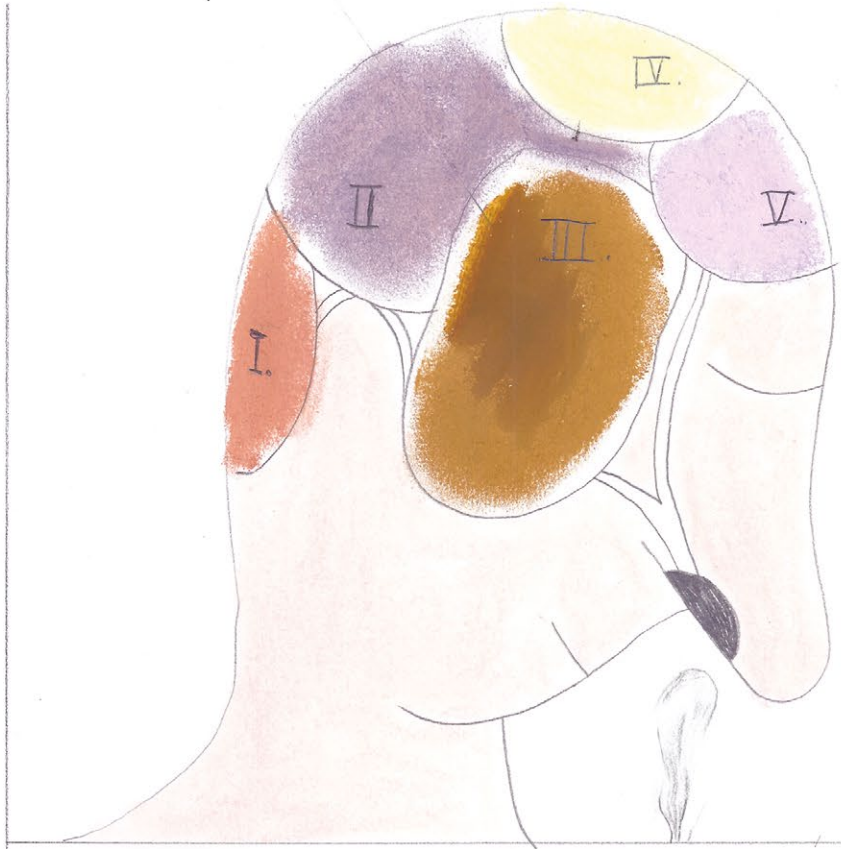


SENSITIVE NOSE JUST RUNS IN OUR FAMILY

I USED TO MAKE CUSTOM PARFUM FOR TOYS



SO NATURALLY THIS WAS MY DREAM JOB



MEMORY IS ABSOLUTELY CRUCIAL:

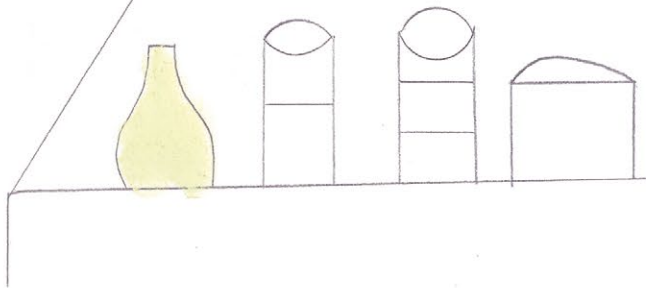
I. HYRACEUM

II. AMBER

III. OUD

IV. CLOVES

V. MUSK



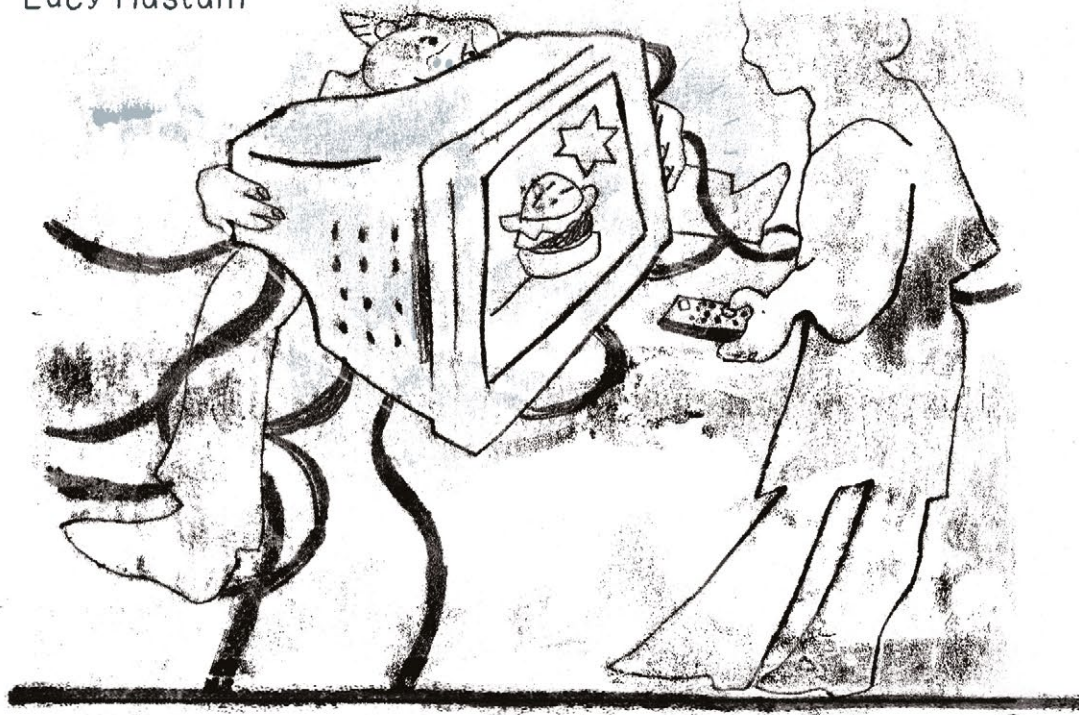
+ AN ORGANISED WORKSPACE

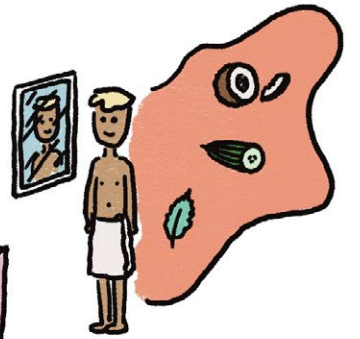
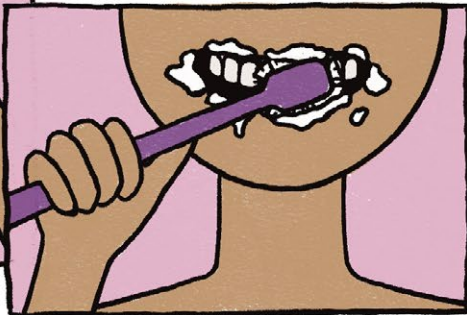
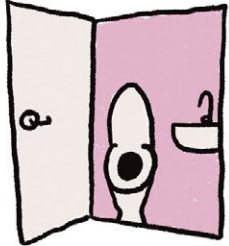
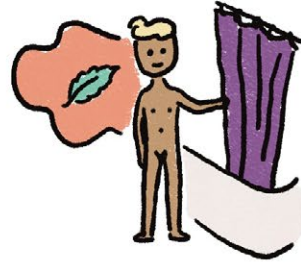
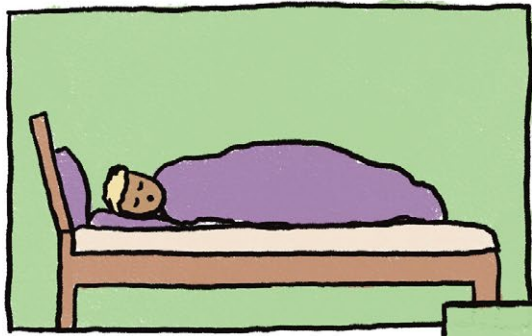


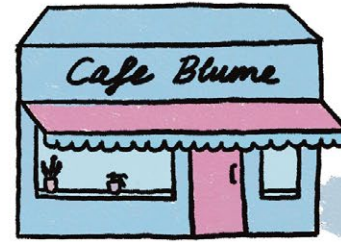
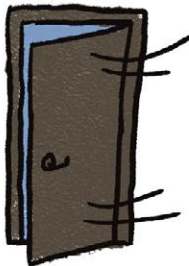
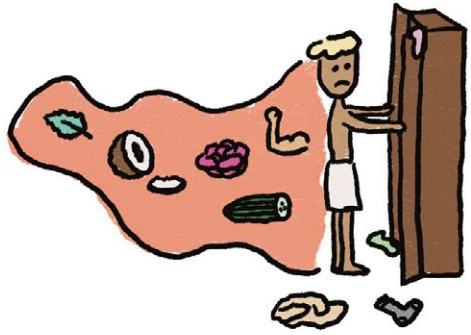
QUALITY OUTDOOR EQUIPMENT IS A MUST

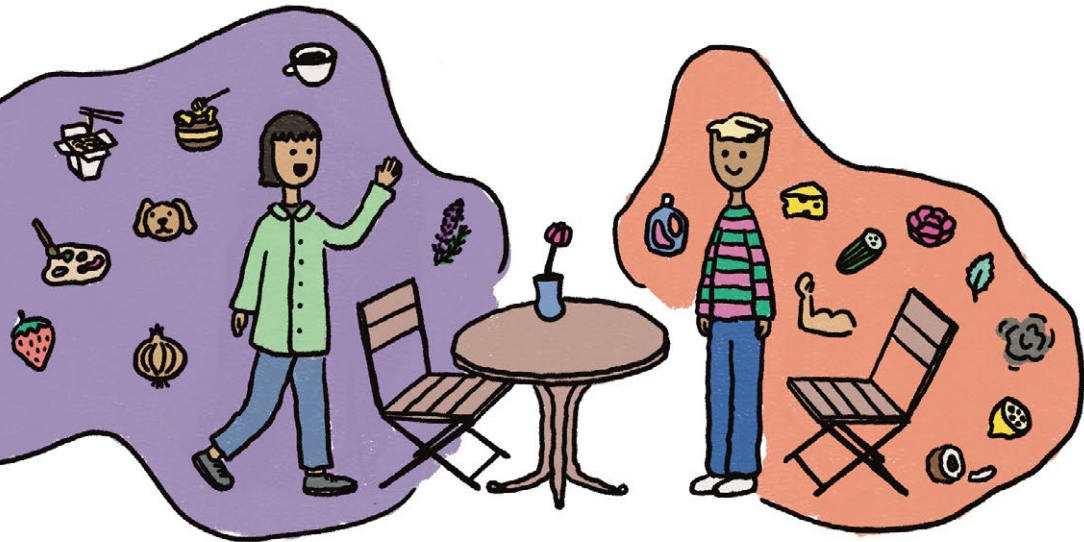
Nostalgic connection

Lucy Haslam

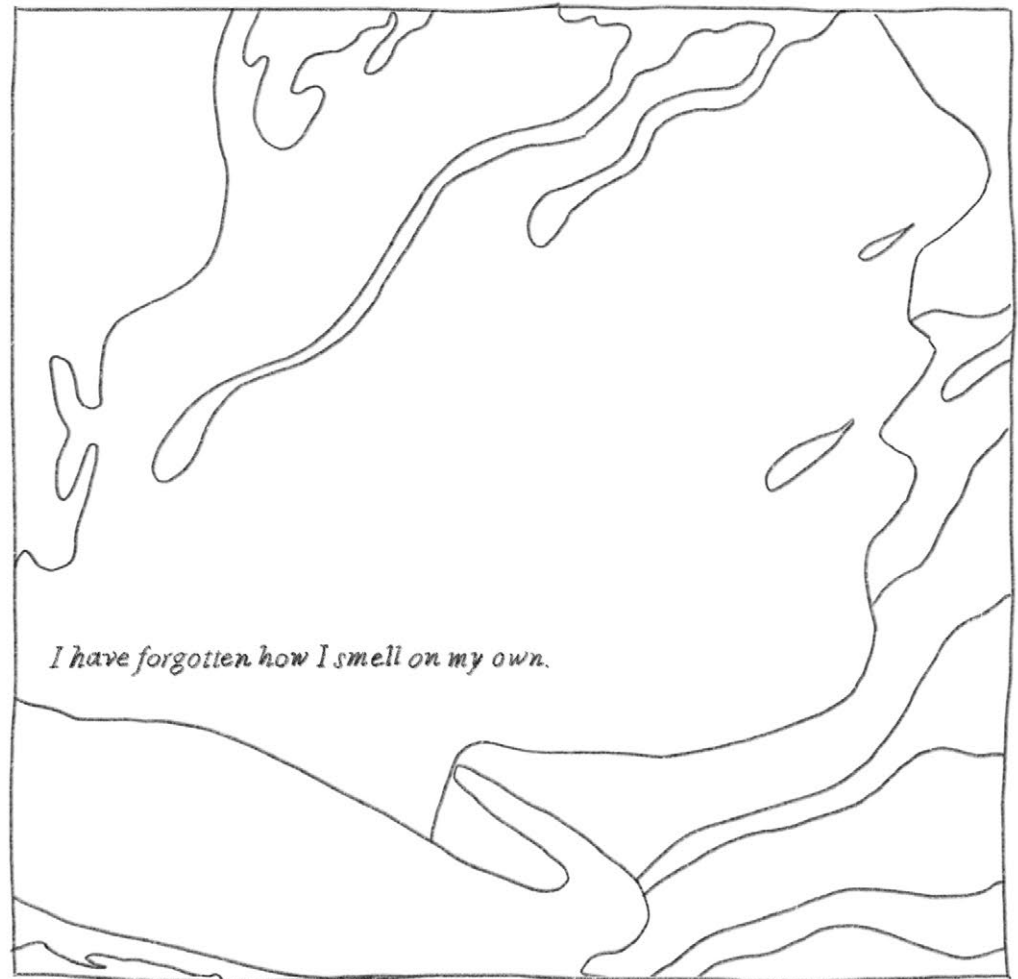
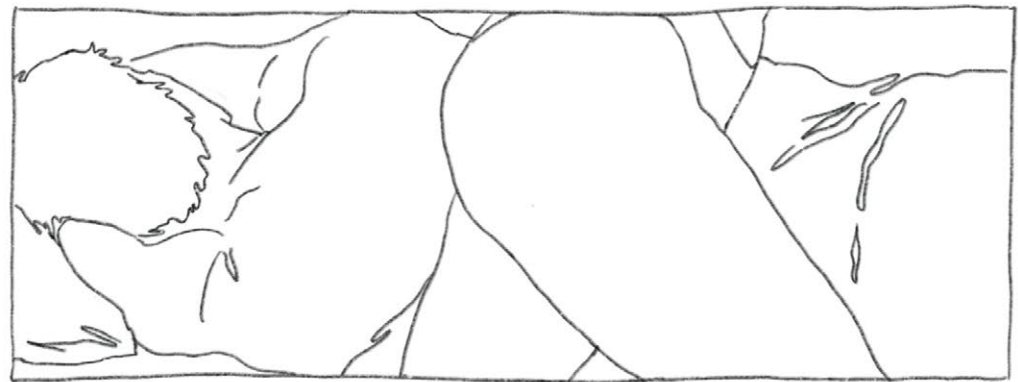
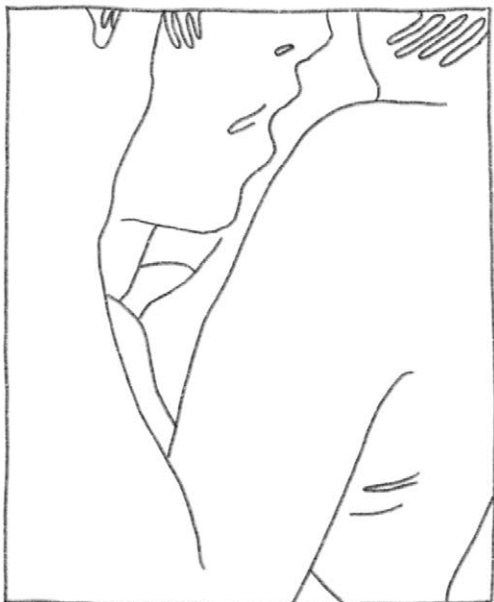
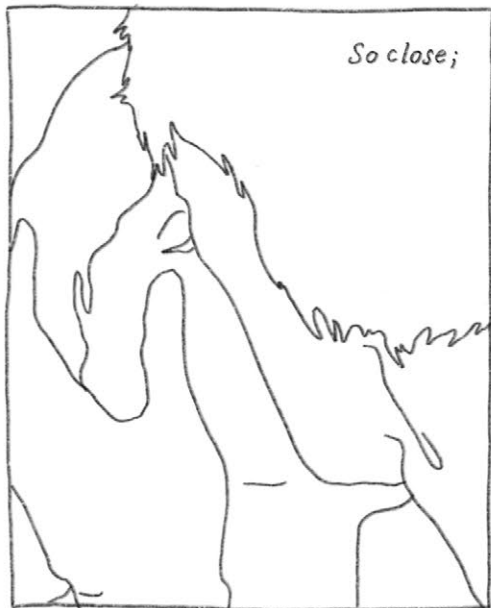







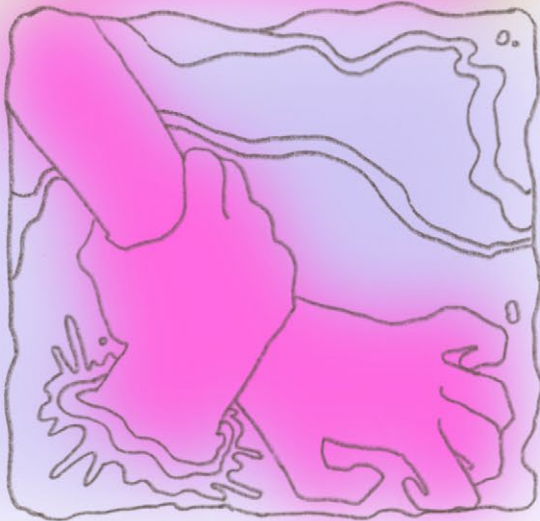


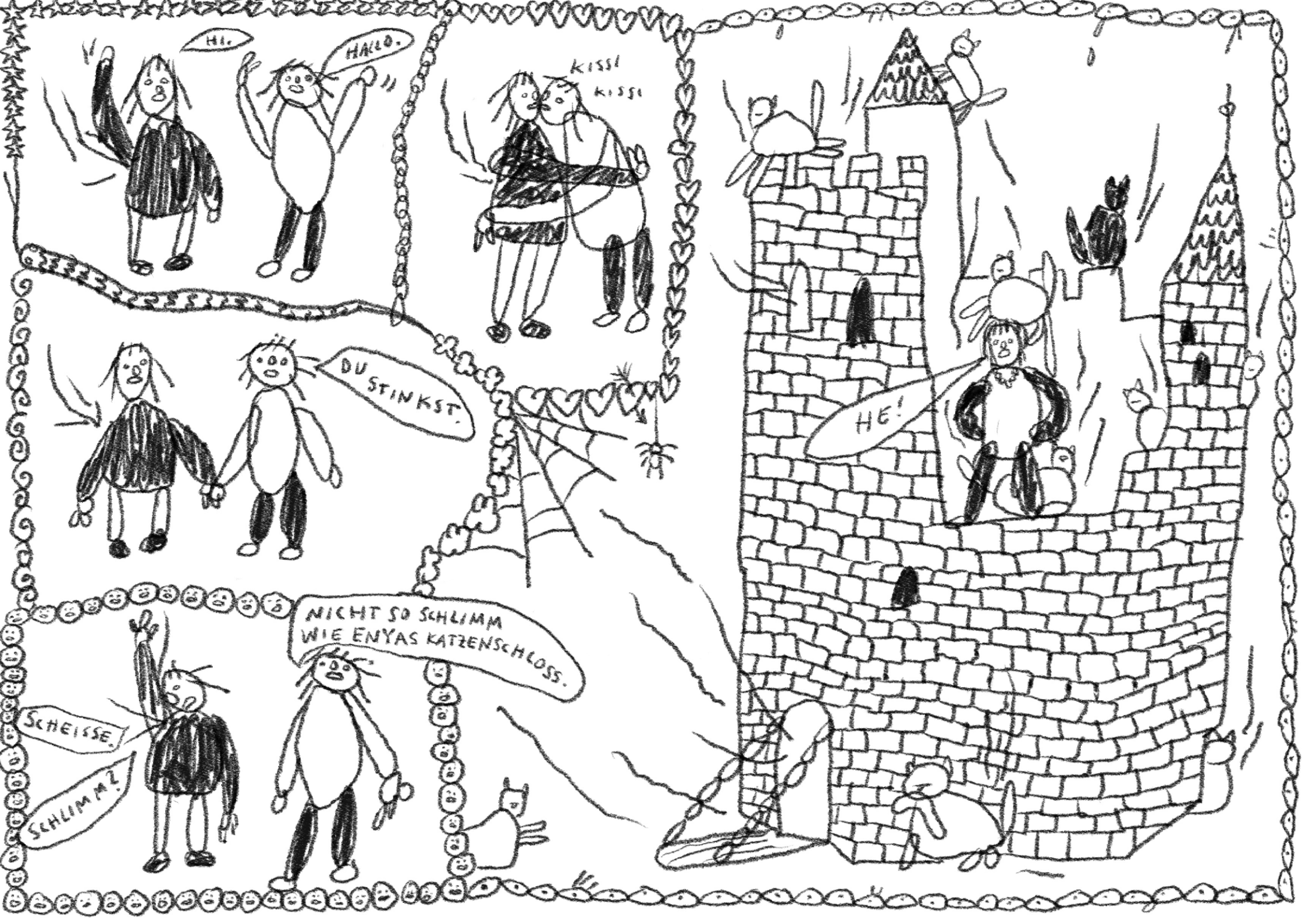




A hand holding a pink strip, possibly a piece of fabric or paper, against a yellow background.

Sleep strip me.





HI.

HALLO.

KISS!

KISS!

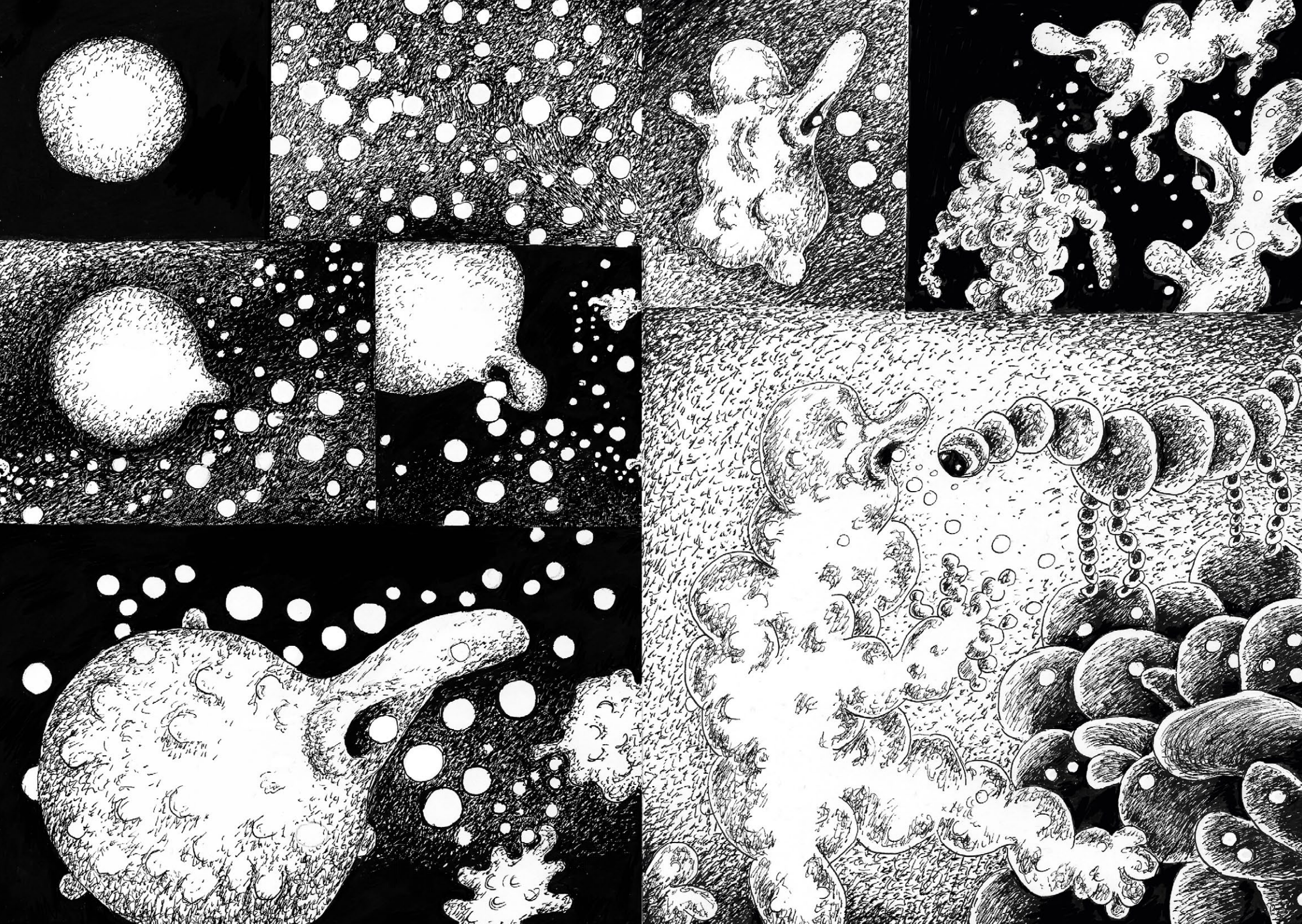
DU STINKST.

HE!

NICHT SO SCHLIMM
WIE ENYAS KATZENSCHLOSS.

SCHIESS!

SCHLIMM?





ES RIECHT ANDERS, WENN DU DA BIST.
(VON WIEBKE BOLDUAN)



...BLUMIG.

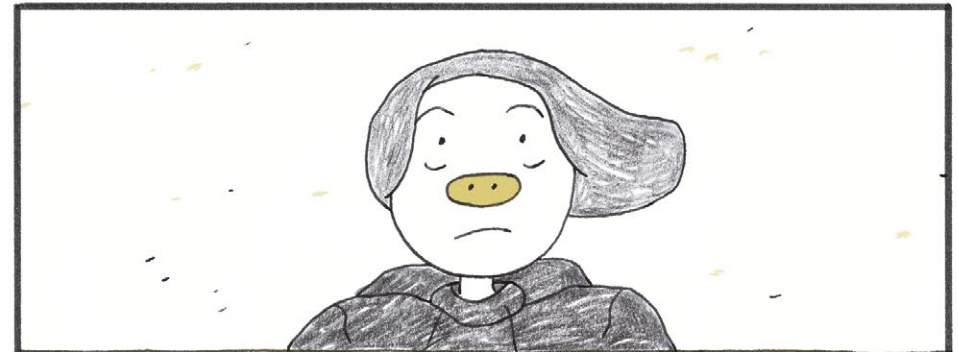


...KNOBLAUCHIG.



...HUNDIG.

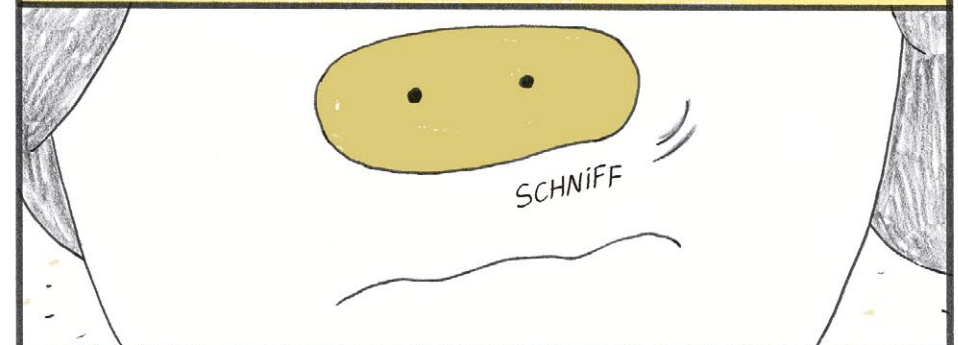
DARAUS ERGEBEN SICH FOLGENDE FRAGEN:



GUT ANDERS ODER SCHLECHT ANDERS?



RIECHT ES AUCH ANDERS, WENN ICH DA BIN?

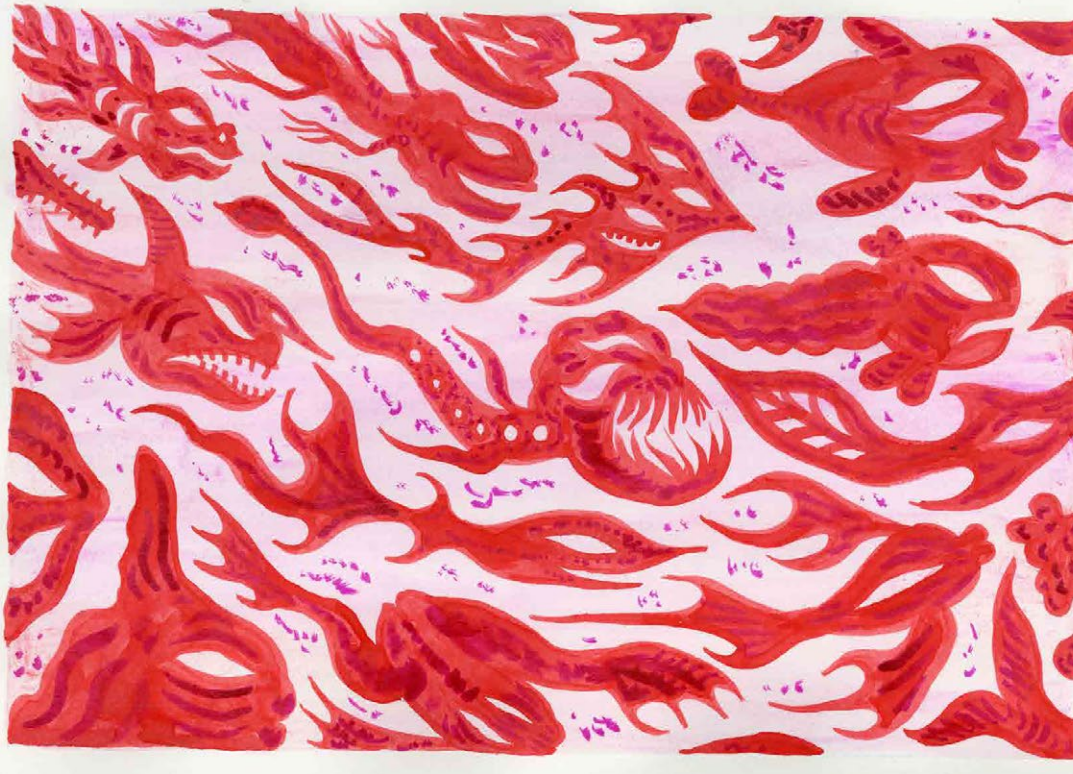


GUT ANDERS ODER SCHLECHT ANDERS?

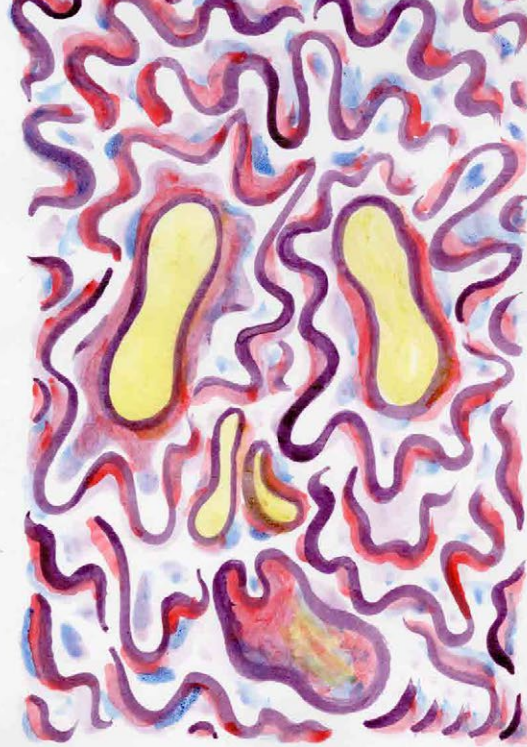


IT'S TIME

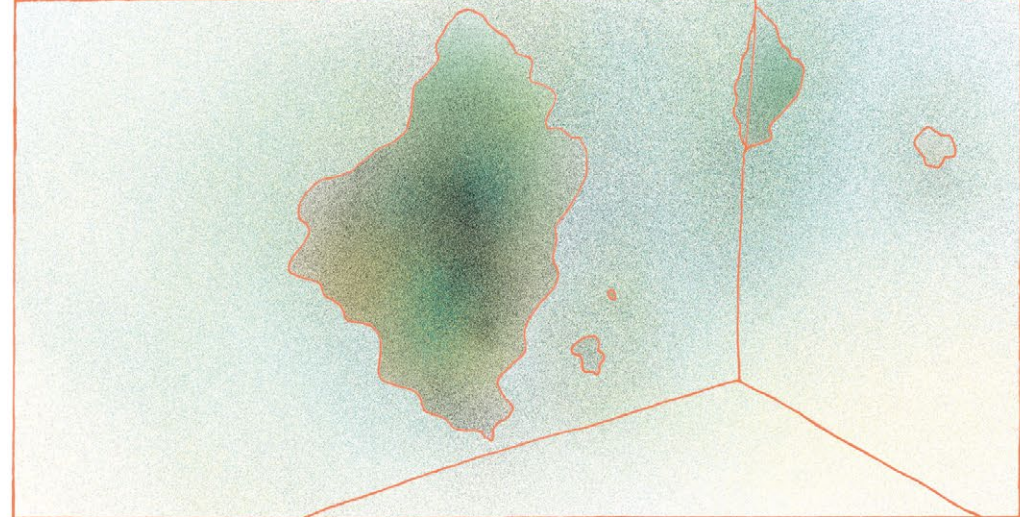
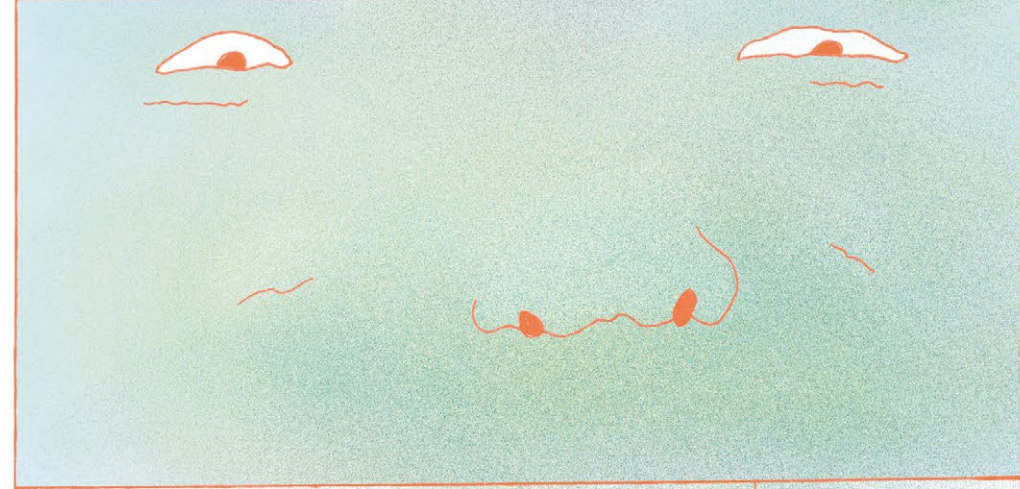
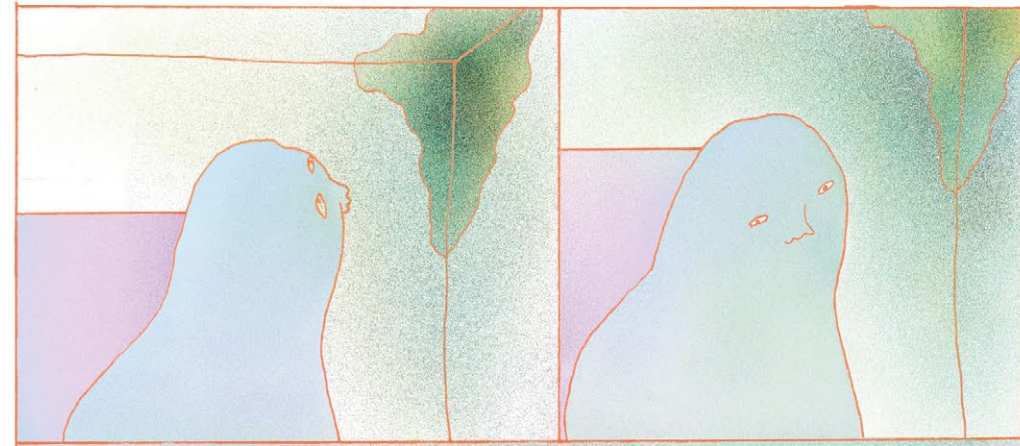
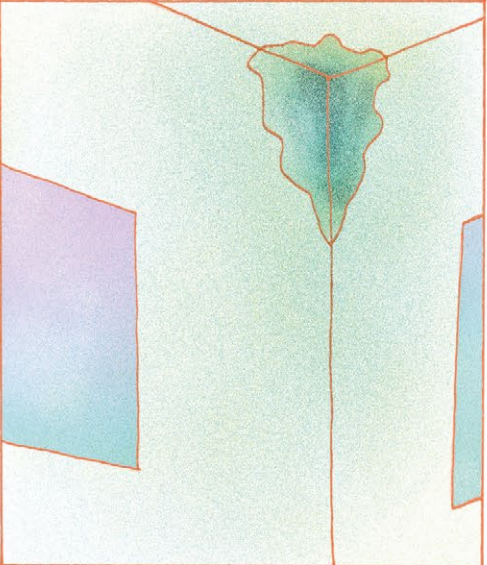
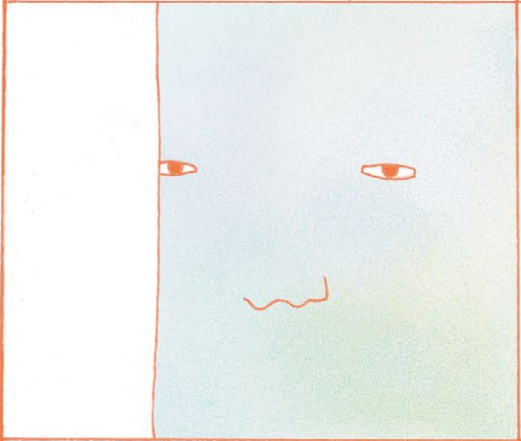
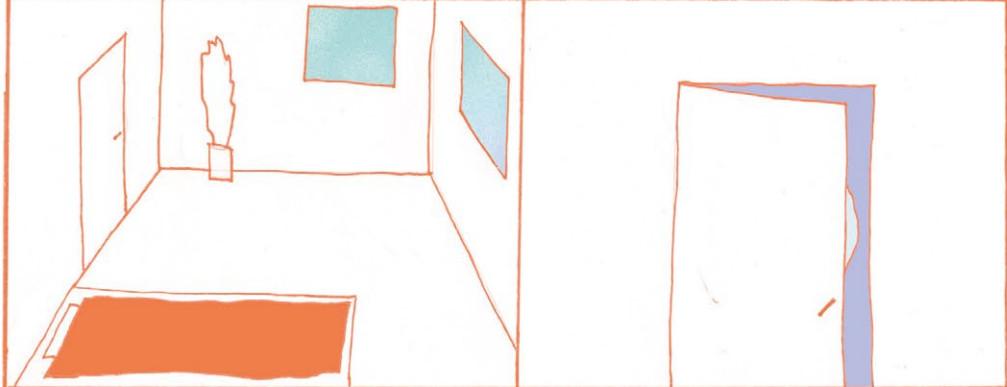


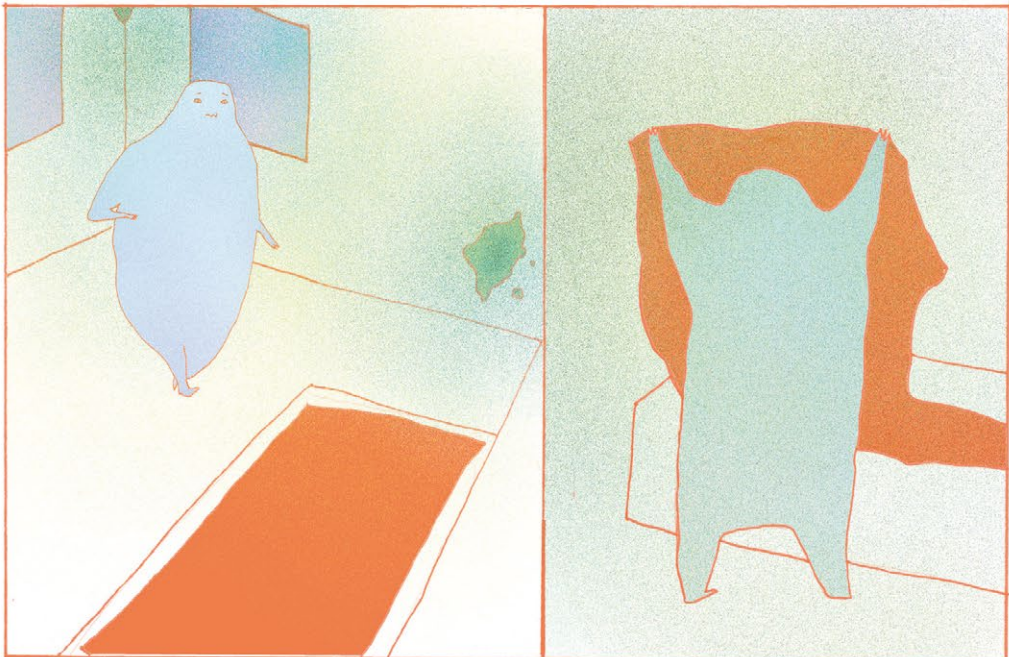




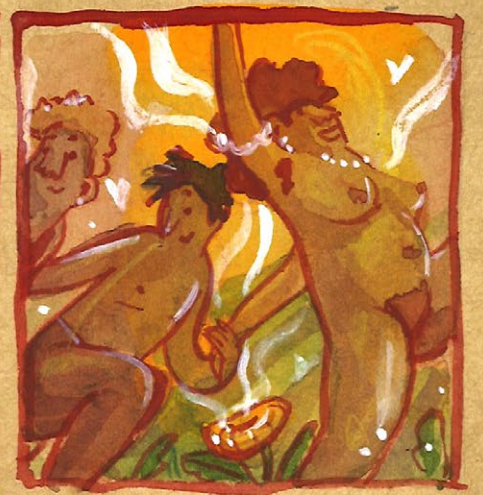


S P O R E N









PAULA B.

IMPRESSUM

AUSGABE NR. 3
JUNI 2023

Herausgeber*innen:
SQUASH Comics e.V.
Könnertstr. 74
04229 Leipzig

Gestaltung und Redaktion:
Anna Breit
Eva Gräbeldinger
Jule Joos
Helen Stefanie

www.snaileye.de
hello@snaileye.de

Schriften:
HotChelsea von Max Hebäcker
Terminal Grotesque von Raphaël Bastide
www.velvetyne.fr

Bildnachweise
Cover/Vorsatz/Hallo/Kapiteltrenner/Impressum
Eva Gräbeldinger
S. 10–15
Flore Balas
S. 16–27
Ari S. Mulch
Alle Bildnachweise des Opencalls
S. 30–33

Gefördert durch die

**AKTION
MENSCH**

KulturStiftung
des
Freistaates
Sachsen



Diese Maßnahme wird
mitfinanziert durch Steuermittel
auf der Grundlage des vom
Sächsischen Landtag
beschlossenen Haushaltes.



Stadt Leipzig
Kulturamt



160





Über 150 Seiten
*****COMIC*****
*OPEN CALL*****
*****INTERVIEWS**
*****FUN*FUN*FUN*****