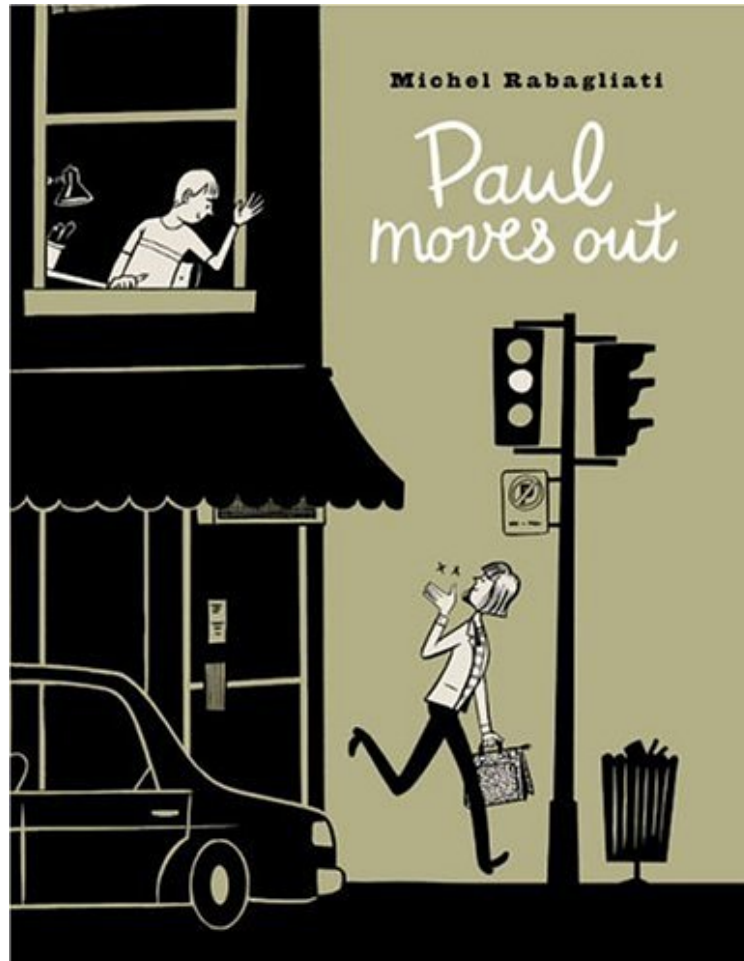


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Paul Moves Out

Michel Rabagliati

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Michel Rabagliati : Paul Moves Out before purchasing it in order to gage whether or not it would be worth my time, and all praised Paul Moves Out:

0 of 0 people found the following review helpful. Falls Short of GreatnessBy Vesal StoakleyIn this volume, the narrative is a bit stilted. It doesn't quite know the story it's trying to tell and what the significance of that story is. It's a shame, because the two books previous to this, as well as the short book "Paul In the Country" are masterfully told reminiscence, as another reviewer put it, of growing up in Quebec. The art here is still masterful as ever. Good for younger readers, but less recommended for those looking for a strong narrative. Unless you're really attached to Paul's universe, are a completist, or just want to page through for the fantastic art, I'd say you probably can skip this one, as the series consists of primarily snapshots from Paul's life, whose individual narratives stand on their own and don't require continuity.6 of 6 people found the following review helpful. Terrific example of reminiscence-as-artBy Michael K. SmithThis is the third in a graphic-novel series about Paul (last name unknown, I think), a young freelance

graphics designer, who shares an apartment in Montreal in 1983 with Lucie, whom he met in art school but who now studies languages. This is a slice-of-life style of thing -- not a lot of "action" in the dramatic sense, no real beginning or end (just a pregnant pause). Much of the book is about how they met five or six years earlier, how they learned about each other (Wow! She reads comics!) and met each other's parents, and so on. It's also about the gay art instructor (and how Paul deals with that fact) who turned their worlds upside down by taking them away from the precise rendition of vacuum cleaners in pencil and teaching them instead the principles of design, and who also takes them on a field trip to New York -- which Paul thinks of as "the big city," as if Montreal were just a village! And it's about Aunt Janette and her travels, and about Lucie's two small nieces, whom she and Paul babysit one weekend. And that's pretty much the plot. These are all very likable people, and it's an absolutely delightful experience. The artwork is rectangular panels, four to nine to the page, all in straight black-and-white line drawings, but the rendition of the surroundings is representational; I have no doubt a Montreal native would know exactly where each scene was set. The people are simply drawn, too, but the expressions and postures are just evocative enough to pull you completely into Paul's and Lucie's world. In fact, the photo at the very end may catch you off-guard -- as I admit it did me. Very nice stuff.

Michel Rabagliati delivers another charming, thinly veiled memoir. Michel Rabagliati crafts stories that are easily accessible to both young-adult and adult audiences with his semifictional protagonist, Paul. In *Paul Moves Out* he takes another step into adulthood by moving out of his parents' house and into his first apartment with his girlfriend, enjoying life's pleasures as well as confronting its challenges.

From Publishers Weekly This charming sequel to *Paul Has a Summer Job* continues Rabagliati's heavily autobiographical look at his days as a young adult in Montreal. Here, we see Paul at design school, falling under the spell of a charismatic teacher, and meeting and eventually moving in with Lucie, a fellow student who impresses him with her knowledge of Tintin. Rabagliati covers everything in a nostalgic glow, so even an episode when the teacher makes a pass at him comes off as a simple misunderstanding rather than a sordid event. The story is episodic, following such tiny everyday scenes as a scary handyman who destroys Paul and Lucie's bathroom while trying to kill a rat, the death of a favorite aunt and a weekend spent babysitting some kids. If it sounds pretty low-key, it is. Rabagliati is clearly in love with his own reminiscences and doesn't really shape the material into any kind of dramatic tale. However, the beautifully designed art goes a long way toward adding depth to the story. The simple moments of Paul and Lucie's life are so universal, and the characters so likable, it's easy to go along for the ride on this graphic novel equivalent of a lazy Saturday picnic in the park. (May) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Rabagliati follows his coming-of-age story *Paul Has a Summer Job* (2003) with a further work of semiautobiography, in which 19-year-old Paul enters art school in Montreal and moves out of his parents' suburban home. Developments unfold leisurely. Paul meets simpatico classmate Lucie ("A girl who reads comics!!" he marvels), with whom he gradually falls in love. He comes under the influence of a charismatic professor and copes with his realization that his mentor is gay. He shares a run-down apartment and committed relationship with Lucie, and he deals with a beloved relative's death. There is little that distinguishes Paul's experiences from those of many other middle-class, North American, white males, but Rabagliati's skillful, sympathetic treatment makes life's small moments seem big, well conveying the excitement of discovering the wider world and apprehension over impending adulthood. Unlike most autobiographical comics, Rabagliati's are refreshingly angst-free. His deceptively loose style bespeaks his background as a graphic designer, and his breezily cartoonish style more closely resembles European than it does American comics. Gordon Flagg Copyright American Library Association. All rights reserved Praise for Michel Rabagliati: "Both funny and touching, Michel Rabagliati's *Paul Has a Summer Job*" has an authenticity sorely lacking in most forms of entertainment, not least of all comix . . . It reminds you of what you really enjoy literature for--the chance to connect to others and what's real--and get away from superficiality and irony." --Time.com "Rabagliati's confessional writing is free of self-loathing, and his black-and-white panels eschew halftones for a spirited line that adeptly conveys the messiness and joy of youth." --Ed Park, "The Village Voice" Praise for Michel Rabagliati: " Both funny and touching, Michel Rabagliati' s *Paul Has a Summer Job*" has an authenticity sorely lacking in most forms of entertainment, not least of all comix . . . It reminds you of what you really enjoy literature for-- the chance to connect to others and what' s real-- and get away from superficiality and irony." -- Time.com " Rabagliati' s confessional writing is free of self-loathing, and his black-and-white panels eschew halftones for a spirited line that adeptly conveys the messiness and joy of youth." -- Ed Park, "The Village Voice" Praise for Michel Rabagliati: Both funny and touching, Michel Rabagliatis *Paul Has a Summer Job*" has an authenticity sorely lacking in most forms of entertainment, not least of all comix . . . It reminds you of what you really enjoy literature forthe chance to connect to others and whats realand get away from superficiality and irony. Time.com Rabagliatis confessional writing is free of self-loathing, and his black-and-white panels eschew halftones for a spirited line that adeptly conveys the messiness and joy of youth. Ed Park, "The Village Voice" Praise for Michel Rabagliati: "Both funny and touching, Michel Rabagliati's *Paul Has a Summer Job*" has an authenticity sorely lacking in most forms of entertainment, not least of all comix . . . It reminds you of what you really enjoy literature for--the chance to

connect to others and what's real--and get away from superficiality and irony." --Time.com "Rabagliati's confessional writing is free of self-loathing, and his black-and-white panels eschew halftones for a spirited line that adeptly conveys the messiness and joy of youth." --Ed Park, "The Village Voice"