



Le jour le plus long du futur

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Dans une ville futuriste, un robot et un employé de bureau sans histoire vont voir leur existence chamboulée par l'arrivée d'un étranger portant une mystérieuse valise. Cette dernière donne accès à une étonnante pièce permettant la matérialisation des désirs inconscients. Des désirs qui peuvent être tendres, absurdes ou monstrueux. Et qui bouleverseront à jamais la vie de la ville et de ses habitants.

Le jour le plus long du futur Details

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Rodolfo Santullo says

Y esto es una Obra Maestra -así, con mayúsculas- una que califica sin dudar dentro del material imprescindible editado recientemente en Argentina (o editado en cualquier momento en cualquier parte del mundo). El arsenal de recursos narrativos que desparrama Varela en esta novela gráfica es simplemente avasallador. Tanto para contar su historia -una brutal sátira al consumismo podríamos decir, aunque esto es simplificarla- como para narrarla visualmente en formato mudo -apenas acompañado por oportunas onomatopeyas- Varela echa mano de todo lo que puede: pautas reconocibles de la ciencia ficción, momentos de humor dignos del golpe y porrazo, crueldades varias, momentos tiernos, todo, absolutamente todo lo que uno pueda imaginar. Tenemos dos empresas que acaparan el consumo en este futuro distópico y bastante crudo. En una, trabaja un oficinista. En la otra, se diseña un robot muy especial. Ambos -por coerción u orden inevitable- tendrán la tarea de destruir a la competencia. Y en el medio, cae un alienígena con un maletín muy raro y de capacidades inimaginables. Si Lucas Varela había demostrado ya ser uno de esos artistas a seguir, acá es un estallido de pura imaginación para la que no alcanzan las palabras. Tan es así, que demuestra poder prescindir de ellas y ser igual, y de todas formas, el mejor de los narradores.

Krista Regester says

Like most Sci Fi I started off lost but once I figured it out it was GREAT! Keep at it and you will be pleasantly surprised. Super unique, kind of grotesque, and a perfect amount of karma.

Lindsay says

I can't pretend that I understood the whole thing--it's a wordless graphic novel. On one hand, comprehension may have been helped by a written narrative, but then on the other hand, the fact it had no words made it all the more creepy. It may be more towards 3.5 stars, but it was weird enough to round up. I'd definitely check out more from this creator.

Derek Royal says

A fun and wonderfully told story. And as we discussed on a recent episode of The Comics Alternative podcast, this would make an interesting animated film, and as one, it'd have the feel of a Pixar-meets-Cohen-brothers sort of thing.

Nicole says

This graphic novel is accurately characterized by boingboing.net (wondering to myself if such a name can be a legitimate publication) as Chris Ware meets Terry Gilliam. It details a day in a dystopian society in which

dueling corpocracies reign. The concept reminds me gently of David Mitchell's Sonmi-451 portion of Cloud Atlas and fragments of Walle, with its relentless focus on company identity. Also the people look funny.

The Longest Day of the Future details the workday of two citizens, each serving an opposing corporate "overlord." Each citizen is coerced into the task of subterfuge. One using a mysterious, alien wrought suitcase. The other by building a killing machine that masquerades as a maid. I won't give away too much more, lest I spoil it.

What this graphic novel succeeds in most is the way humor is evinced through violence, pointed moments of the grotesque, and the utterly mundane. Violence is caricatured, tryphobic, and skin crawly. Those accustomed to the Gilliam, Monty Python humor will appreciate these heavy doses of the surreal. The Chris Ware reference is well earned in the graphic novel's diligent rendering of the relatable pathetic. Our not-quite protagonist is exhausted at the start of the workday, and lights up at the sight of coffee.

This novel sits squarely in the realm of "sad laugh" that is emitted when you realize that (even without acknowledging the science fiction), the saddest parts of The Longest Day of the Future are the references to the world we live in. A struggle that demolishes bots, amputates a man, and kills dozens of innocents, is incredibly futile. The killing robot is sidetracked by its errantly strong desire to kill a fly--ironically this behavior isn't even programmed initially, it is learned by experience (I am keeping this purposefully oblique for the purpose of goading you into reading). There is an infantile charm in a society that spends so much time building sophisticated machines only to be undone by the moors of poor social interaction. I think everyone can get that.

And some of the humor is subtle, and almost missed, if you don't look closely. An old dude grabs ass. Don't say I didn't warn you.

I was not expecting to be so engaged by a work with no words. It is a devilishly quick read, clocking in at only 20 minutes. But I returned to take in the beginning of the tale. It starts a little obliquely (and well so). The panels are beautifully rendered. The pacing is rewarding. Varela has constructed narrative logic that often declares logic to be unnecessary. It's a trip.

Gastón says

Un futuro de hiper-consumismo e hiper-vigilancia donde dos bandos se disputan, mediante una suerte de guerra, el "mercado", que en este caso el mercado es la vida de los personajes. Trabajar para una marca, vivir para esa marca y consumir cosas de esa marca, el futuro donde la corporación es la que hace política, la que crea países, la que borra el límite -o lo hace difuso- entre la defensa por los ideales y los bienes de consumo. ¿Se defiende a la marca o esta nos defiende a nosotros? ¿Vivimos para consumir lo que nos dan los de arriba o los de arriba consumen nuestras vidas? Este comic se entiende como una crítica a la lógica del mercado más voraz, sin perder la belleza y el estilo. "El día más largo del futuro" funciona como ejercicio para pensar lo que nos va a esclavizar, si serán las corporaciones y sus marcas, si será la guerra y la defensa por el consumo o si veremos a las corporaciones como vemos hoy a los políticos. Con guiños a Mononoke Hime, Star Wars, Batman, Bioshock e, incluso, Fallout, este comic, sin un solo globo de diálogo, dice mucho más que miles de letras.

Matt Graupman says

Ooo la la, this book is GORGEOUS! Lucas Varela's virtually wordless debut graphic novel, "The Longest Day Of The Future," is SO beautiful but that beauty is the sugar coating on a pretty bitter takedown of greed, unfettered capitalism, and selfish ambition. It's like one of those pop songs that has a really upbeat melody but the lyrics are super-depressing. Of course I loved it!

Told in a series of interconnecting vignettes, Varela's protagonists (if you can even call them that) are from two global corporations - one red and one blue - that are competing against one another for dominance of their "Jetsons"-style futuristic world. Murderous robots, double agents, assassination plots, and television propaganda are all handled very humorously but, considering our current political climate, they're not that far from being plausible. Visually, the art has a very European flavor and the flat, repetitive coloring is perfect for such a contentious, dystopian environment. At a glance, "The Longest Day Of The Future" could be mistaken for a light children's book but it's really working on several - more mature - levels.

It's easy to get focused on comics being made by mostly North American creators; obviously, they're the most readily available. But I'd love to see publishers bring more foreign comics to the attention of American audiences. Relying on his precise drawings to tell the bulk of the story, Valera's book didn't need much of a translation but its message is relevant no matter where you're from.

Sonic says

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Marina Escribe says

Excelente comic SIN textos. Sale reseña en el canal.

Tony says

I picked this up initially because I really liked the clean style of the artwork, and then I was intrigued by its wordlessness. It's such a challenge to tell an effective story with pictures along, and I got sucked into seeing where this would go. It's a surrealist satire set in a futuristic city whose citizens live in thrall to two fast food

corporations (one has a pig logo, one has a rabbit logo) who are engaged in an endless loop of corporate espionage and sabotage. Into this setting crashes a UFO containing an extra-dimensional briefcase (nod to Kiss Me Deadly), which becomes just another tool in the corporate war. There's plenty subtext for those that wish to unpack all the implied commentary on our own world, but it's equally enjoyable as a kind of fever-dream of imagination and art. Recommended for those that like their comix to be heavier on theme than story.

Palimp says

Impresionante distopía tecnológica donde el enfrentamiento entre dos grandes corporaciones se verá afectado por la llegada de un extraterrestre con una curiosa maleta. Tres personas comunes atrapadas en un mundo sin esperanza.

Andrew says

A mix of Antonio Prohias and Jason, with a dash of Jim Woodring too. Enjoyable and clever, but the anti-capitalist satire isn't as deep or as cutting as it needs to be.

Cole Schoolland says

Varela rises to the occasion to establish world and tell a wonderful story without any words at all. His artwork is simple and cartoonish but highly expressive. Emotion and intent can be easily seen in each pain.

The story takes place in a future dominated by two rival corporations. All of society is split right down the middle. You are either living, working, and consuming the red pig or the blue bunny. There is no middle-ground in Varela's future.

At the top of these organizations are bosses with their sidekicks, henchmen, scientists, and on down to the plebes.

When an alien ship with unknown powers crashes, its advanced technology is captured by Blue Bunny. Blue Bunny blackmails one of their own, disguising him as a Red Pig, to use this technology to kill the head of Red Pig. At the same time, one of Red Pig's scientists sends his killer robot, who is actually quite compassionate) to do the same. Chaos ensues.

No one is left unchanged by the sequence of events that follows. Some find love. Others die. In the end has anything really changed?

Ashley says

Absolutely beautiful. Varela knows what he is doing with visual communication. Clever use of action outside of the panels, beautiful colouring. My visual critiques would be: 1) most of the main actors in the

story have the exact same face shape. I had to read it twice to see if I was missing something, if they were meant to be the same person, if I had confused them in the first reading. Even the robot has the same rectangular face; and 2) it is overwhelmingly beige males. A bit done with stories set in the future where 95% of the people are white and 80% of them male.

As for the plot, it is quite intricate for a wordless story. There are a lot of superfluous panels, which gives readers a chance to really sit in the world of the story and not just follow a plot. Quite whimsical in a grotesque way that made me think of Trondheim's A.L.I.E.E.N..

Recommended for someone who likes graphic novels and is looking for something different. A good example of the medium of wordless comic/picture book. Contains some violence and nudity.

Joni says

Impactante cómic mudo de Lucas Varela. Ciento veinte páginas que sin decir nada dicen mucho. En un futuro donde humanos y robots conviven por igual, se presentan dos grandes corporaciones que buscan destruirse entre sí. Hay sin embargo un vuelo poético en la obra, capaz de conmover a un robot por el vuelo de una mosca. Al no tener textos se vuela en minutos, en contraste de los años que le llevó a Lucas este trabajo. Del dibujo se puede decir que la narración secuencial es perfecta, hay que mantener más de cien páginas de sucesión que se entienden y saben atrapar al lector. La puesta en escena del mundo presentado es excelente, una recreación de los fondos y las dos facciones muy creíbles. Un gran ejemplo que sin palabras igual se puede contar una historia redonda de varios matices con referencias al consumismo, el ser como víctima y herramienta sin importar el bando. Por suerte es tan corto que invita a una relectura sea para una mejor comprensión o para deleitarse con los detalles del dibujo.
