



AMBASSADE
DE FRANCE
AU CAMBODGE

Liberté
Égalité
Fraternité

INSTITUT
FRANÇAIS

Cambodge

Liberté
Créativité
Diversité

SÉRA,
ILLUSTRATEUR

សេរ៉ា
អ្នកគូររូប

EXPOSITION
ពិធីរណ៍

21.01
21.03



LE TRAIT ET LA MÉMOIRE

ខ្សែស្នាមរូបសម្គាល់ពេលវេលានិងការចងចាំ



Le Bistrot

This educational resource is intended for teachers in Cambodian schools, French and international schools, teachers of French as a foreign language, and NGOs. Teaching ideas are provided to enable teachers to visit the exhibition and organize activities independently with their students.

You will also find school activities offered by the French Institute in Cambodia.

Séra Illustrateur, Le trait et la mémoire (Séra Illustrator, Line and Memory)	3
General information	3
Introduction to Séra and Soth Polin	4
Séra	4
Artist's biography written by Véronique Donnat	4
General biography	6
Select bibliography (works exhibited in the gallery) and summaries	7
Artist's library of influences	9
Soth Polin	10
Biography	10
<i>L'Anarchiste</i> , summary and main topics	10
Séra Illustrateur, le trait et la mémoire : tour route	12
Gallery map	12
Overview of illustrations (non-exhaustive) by area.	12
Thématiques de la galerie	14
Creative process: comic strips and illustration commissions	15
Process of creating a comic strip	15
Comic book glossary	16
Order processing	17
Ideas for educational activities to prepare for and/or explore the exhibition further	17
Analysis of Séra's comic book covers	17
Working on the French comic book vocabulary	19
Creating your own version of a comic book cover	20
Comic book page discovery	21
Create your own short comic story !	22
Create your own comic book character	23
Cultural and creative activities offered by the French Institute	24

Expositions "*Séra illustrateur, le trait et la mémoire*"
Du 21 janvier au 21 mars 2026

Séra Illustrateur, Le trait et la mémoire (Séra Illustrator, Line and Memory)

General information

How does Séra use drawing and illustration to create a dialogue between personal memory, collective history, and Franco-Cambodian imagination? The exhibition "Séra Illustrator, Line and Memory" explores the role of drawing as a language of memory and a space for cultural translation through the work of an artist who, for more than thirty years, has embodied a living bridge between France and Cambodia. Presented from January 21 to March 21, 2026, at the French Institute in Cambodia, this exhibition will also be accompanied by a round table discussion on Friday, January 23, about Soth Polin's *L'Anarchiste* and guided tours on request.

The exhibition takes as its starting point Séra's passion for drawing: from his oldest personal archive to his future comic book publication project and part of his bibliography, visitors are invited to discover the artist directly through his work. Comic book panels and commissioned illustrations are on display in the gallery to highlight the many facets of his work as an illustrator.

Part of the gallery is also devoted to the illustrated reissue of Soth Polin's novel *L'Anarchiste*, a major work of modern Cambodian literature that had a profound impact on Séra. In translating this text into images, Séra does more than simply illustrate: he interprets, revisits, and revives the voice of a generation confronted with violence, exile, and loss.

The exhibition invites visitors to discover how Séra's detailed and intense style becomes a language in its own right: a way of describing the world, questioning memory, and reconstructing history through images.

The tour is structured around four themes:

- Séra, from sketches to comic strips—drawing as a space for personal and collective expression. This section of the exhibition highlights a collection of personal drawings as well as the process of creating comic strips for Séra.
- Commissioned illustrations—illustrating for others and the different codes that this creates. Beyond the realm of creating for himself, Séra also established himself as a commissioned artist, giving the public the opportunity to discover his style in the service of different themes.
- Barangseh, a childhood in Cambodia—representing the past, healing the present. Barangseh is Séra's next publication: it reveals aspects of his childhood in Cambodia against a backdrop of political events.
- *L'Anarchiste* by Soth Polin and Séra — the act of illustrating *L'Anarchiste* as a form of mediation between text, image, and memory. The journey ends with the illustration work for *L'Anarchiste*: an immersion in a work of contemporary Khmer literature, a true echo of its time, through the eyes of Séra.

Introduction to Séra and Soth Polin

Séra

Séra is an artist with many talents: painter, illustrator, performer, but also teacher and night watchman in a hotel. Franco-Khmer, he stands at the crossroads of the cultures of both countries and bears the scars of the wars and genocide that devastated Cambodia. These different aspects of his personal history echo the stories he illustrates: his publications generally serve as educational tools for teaching 20th-century Khmer history, highlighting sourced and quantified realities through characters who may be real political figures or fictional individuals. Following this paragraph, you will find a biography of the artist written in French by journalist Véronique Donnat for the exhibition, as well as a more general biography in English.

Artist's biography written by Véronique Donnat

Séra dessine depuis toujours.

Depuis la table du petit-déjeuner familial à Phnom Penh, dans les années 60, où l'arrivée d'un numéro de Spirou était une fête, et le plaisir était d'avaler des bulles plutôt que d'achever son assiette.

Depuis les bancs du lycée Descartes, où l'enfant se faisait tirer l'oreille pour avoir osé apporter des ouvrages de bande dessinée dans une institution qui les condamnaient.

Depuis la bibliothèque de la paroisse où le collégien empruntait des revues de *Tintin* au père Berger.

Depuis sa bibliothèque que l'adolescent aura dû abandonner le 17 avril 1975, emportant dans la précipitation, avant d'être confiné avec sa famille dans l'ambassade de France, l'album avec lequel vivre ou mourir : *Le Spectre aux balles d'or* de Jean Giraud alias Moebius.

Séra est né au Cambodge avec de la sauce de saumure sur les lèvres, une paire de ciseaux et une mine de graphite à la main. Entre gourmandises khmères, langue française, lecture de bandes dessinées et passion irrépressible pour les images. Représenter, imaginer. Séra en a fait un parcours de vie, de survie, et son identité d'artiste. En regardant toujours, sans jamais rien lâcher, l'Histoire en face.

Le plus ancien des dessins que Séra aura retrouvé de son enfance phnom-penhoise, est une image au crayon datée de 1973, signée de son prénom, qu'il avait offerte à un jeune ami



rencontré en France durant des vacances au Croisic. Ce dessin est prémonitoire. Un incipit. On y voit un soldat dans la position du tireur couché, accompagné de cette légende, aussi précise que possible : « militaire khmer tirant sur les vietcongs ».

Installé à Paris en peinture, en sculpture et en bande dessinée à la fin des années 80, Séra viendra bien plus tard à l'illustration. La bande dessinée comme le geste pictural occupent entièrement l'atelier, dans un mouvement de balancier entre l'une et l'autre pratique, la bande étant tout aussi exigeante et dévorante. En collecte insatiable et irrépressible d'archives, de photographies, de coupures de presse... qui précèdent et nourrissent la création d'images. Et de récits graphiques.

Mais Séra n'oublie rien. Jamais.

En 1980, paraît aux éditions de la Table ronde *L'Anarchiste*. Pour Séra qui a dix-neuf ans, c'est un choc et un coup de foudre. Son auteur est l'écrivain cambodgien exilé en France puis aux Etats-Unis, Soth Polin. Le roman composé de deux parties, rédigées à douze ans d'intervalle, l'une en khmer, l'autre en français, est un Ovni. Une narration et une langue convulsives, crues et cruelles, sapant les conventions, hors de toute bienséance, frayant entre la vie et la mort. Un roman de « mauvais genre ». Explosif.

Un premier rendez-vous avec *L'Anarchiste* a lieu en 2005. Le groupe de rock franco-cambodgien *Véalsrè* s'empare du roman, compose un titre et cherche à en réaliser le clip. Séra accepte et réalise une de ses toutes premières performances picturales que filme Rithy Panh, en marge du documentaire *Les artistes du Théâtre brûlé*. La performance durera plus de cinq heures, toute une nuit. Une folie déjà.

En 2007, Séra signe chez Delcourt l'adaptation du roman en bande dessinée, avec l'accord des éditions de La Table ronde. Pour des raisons propres à l'artiste, le projet n'aboutit pas. Aussi, quand La Table ronde reprend contact avec une commande d'illustration de couverture, Séra réussit à convaincre l'éditeur d'aller plus loin et de réaliser une édition illustrée. Pour Soth Polin. Pour les trottoirs de Paris et de Phnom Penh. Pour un Cambodge disparu que l'illustration fait réapparaître. Sans jamais coller au texte, sans l'illustrer au sens littéral. Ainsi Séra joue-t-il sur du velours une remémoration experte et sensible, offrant au lecteur de *L'Anarchiste* la puissance d'évocation, d'incarnation, de précision de ses dessins, noirs ou colorés. Les peaux sont douces. Le trait est tendre. En dépit de la violence de l'Histoire qui traverse le roman, les illustrations laissent passer de la liberté et de la volupté entre les mailles, comme autant de fenêtres ouvertes. Sur le temps qui passe, une cigarette qui se consume, un monde qui n'a ni commencement ni fin...

Avant de conclure le roman, Soth Polin met dans la bouche de son personnage-narrateur cet aveu final : « Je ne peux pas vivre sans le Mékong... ».

Véronique Donnat

General biography

Painter, sculptor, performer, comic book author, and teacher, Séra was born in 1961 in Phnom Penh, Cambodia. Haunted by the ghosts of his native country's tragic history, from which he was torn away with his family in 1975, and nourished by Khmer and Western culture, the multidisciplinary artist has made his own a "land of memory" that is rooted in his artistic journey and revealed in each of his works.

Séra has exhibited in France and Cambodia: in Paris, in 1988, 1991, and 1995 at the Koralewski Gallery; in 2006, *Du rouge au noir* (From Red to Black), at the Forum du Blanc-Mesnil in Seine-Saint-Denis, as well as at the Espace 1ère Station, Métro Musée du Louvre-Palais Royal; in Phnom Penh in April 2012 at the Institut Français for the institute's 20th anniversary; in 2012 and 2014 at the Oblique Gallery in Paris; in 2019 at the Espace Art Absolument in Paris and at the Alliance Française in Siem Reap, Cambodia. In 2014, Séra teamed up with Hervé Bacquet and Julianne Sibiski to present *De Sel, de Terre & de Pierre* (Of Salt, Earth & Stone) at the Château de l'Hermine in Vannes, Morbihan, then in 2015, with Julianne Sibiski, for a collection entitled *Unfinished* at the Sleuk Rith Institute in Phnom Penh. In February 2019, Séra exhibited again at the Espace Art Absolument, and in March 2020 at the SCAM Gallery. In November 2021, the city of Coutances in the Manche department dedicated an exhibition to her at the Quesnel-Morinière Museum. Séra exhibited for the first time in Germany from November 30, 2023, to January 25, 2024, at the invitation of Schnitzerbund in Munich, with a new collection of twenty paintings entitled *Ici demeurent les absents* (Here Remain the Absent). From December 9 to 16, 2025, at UNESCO headquarters in Paris, he will present a set of four large canvases, alongside artists Margaret Millet and Nov Cheanick, as part of the exhibition *Cambodia 1975-2025, Le temps de la mémoire* (Cambodia 1975-2025, The Time of Memory), which he is co-curating with Véronique Donnat.

In November 2012, Séra was named by Art Absolument magazine as one of the 101 best French artists of the last ten years.

A lecturer at Paris 1 Panthéon-Sorbonne University since 1989, he obtained a doctorate in Fine Arts and Art Sciences in December 2019, under the supervision of university professor Yann Toma.

Deeply committed to preserving memory and recognizing the genocide perpetrated by the Khmer Rouge, Séra is the creator of the first memorial in Phnom Penh, *To Those Who Are No Longer Here*, inaugurated in December 2017 opposite the French Embassy and now installed at the Tuol Sleng Genocide Museum, one of three Cambodian memorial sites listed as UNESCO World Heritage Sites in July 2025.

In 2019, Séra published *Concombres Amers, Les racines d'une tragédie – Cambodge 1967-1975* (Bitter Cucumbers, The Roots of a Tragedy – Cambodia 1967-1975), published by Marabout, which received a special mention from the SCAM 2020 jury. Séra's stubbornly precise drawings are based on thirty years of collecting and analyzing archives that had been forgotten. Séra continues this endless quest to deconstruct the silences of history, publishing a new graphic novel in 2023 with Delcourt, *L'âme au bord des cheveux* (The Soul at the Edge of Hair), alongside the reissue by Delcourt of the trilogy: *Impasse et Rouge* (1995), *L'Eau et*

la Terre (2005), and Lendemain de cendres (2007), in an updated version. For *L'Âme au bord des cheveux*, he was awarded the 2024 Histoire des Galons de la BD prize by the French Ministry of the Armed Forces. In 2025, he illustrated a reissue of Soth Polin's novel *L'Anarchiste*, published by Éditions de la Table ronde. On the initiative of Vives mémoires and the Théâtre de la Ville, *L'Anarchiste* was the subject of a reading by Félix Kysyl and a screening of the artist's illustrations at the Shoah Memorial in Paris on October 13, 2025, followed by a discussion between Séra and journalist Alain Lewkowicz.

Select bibliography (works exhibited in the gallery) and summaries

2026 *BARANGSEH*, 90-page graphic novel, Air Libre Collection, published by Editions Dupuis.

Barangseh is a work in progress by the artist. This comic book recounts Séra's childhood before the Khmer Rouge regime. Through the main character of this comic book, Séra, who works as a night watchman in a Parisian hotel, we discover the political events of the time, its major historical figures, as well as Séra's family and his memories of his youth. The work is yet to be published, but the gallery of the French Institute in Cambodia will be exhibiting a preview of this journey down memory lane.

2023 *L'ÂME AU BORD DES CHEVEUX*, 176-page graphic novel, published by Editions Delcourt - Mirages.

"In Khmer, having 'your soul on the edge of your hair' means 'being scared to death'. Séra certainly was when, on April 17, 1975, Phnom Penh fell to the Khmer Rouge. Although he grew up sheltered on the family estate, between two cultures, on that day, everything changed... The author also explores the complexity of the events that led to the fall of the capital and the role played by the French." (Translated version of the summary provided by Editions Delcourt)

IMPASSE et ROUGE, New color edition, presentation file edited by Véronique Donnat, 104 pages, published by Editions Delcourt - Mirages.

"I created *Impasse et Rouge* as a tribute to all those I had to leave behind. In memory of this city, Phnom Penh, where I grew up and which I loved to explore in my sandals. My nose in the wind, taking in all the smells and vibrations. In memory of all those events that continue to haunt us, we who are here today hoping and believing... Today, I am still searching for answers... waiting for a little justice." (Translated quote from Séra, used as a summary by Editions Delcourt)

L'EAU ET LA TERRE, New updated edition, 112 pages, published by Editions Delcourt - Mirages.

"Destinies intersect on a road in the aftermath of April 17, 1975, when the Khmer Rouge brutally evacuated all the country's cities. Both peasants and city dwellers know they are living on borrowed time, to the point of describing themselves as "people who are not yet dead." All of them, including the Khmer Rouge, will be at the heart of the tragedy to come." (Translated version of the summary provided by Editions Delcourt)

LENDEMAIN DE CENDRES, New updated edition, 128 pages. Editions Delcourt – Mirages.

"1979. Vietnamese troops invaded Cambodia. The Pol Pot regime collapsed, but the hunt for counter-revolutionaries continued. Nhek fled to Thailand, meeting other deportees in exile along the way and sharing the fate of prisoners in internment camps. There he also encountered humiliation, reprisals... and death." (Translated version of the summary provided by Editions Delcourt)

2018 **CONCOMBRES AMERS, *Les racines d'une tragédie, 1967-1975***
312-page graphic novel, preface by Jacques Tardi, published by Marabout.

This graphic novel recounts the tragic events leading up to the Khmer genocide, from the 1960s onwards, covering the period from Prince Sihanouk's flight in 1969 to the capture of Phnom Penh on April 17, 1975.

A young boy ventures down a forbidden path. He disappears into the vegetation and sees people hanging from the trees. That boy is Séra, aged nine. In 1975, his parents and their three children are expelled by the Khmer Rouge. Phnom Penh has fallen, Pol Pot is coming. His father, a Khmer, is expelled from the French Embassy where the family has found refuge! Séra is fourteen years old at the time. It is still too early for him to talk about life "before." Séra knows full well that words alone are too weak to denounce this violence, this barbarity. What's more, words leave room for ambiguity, where the reader's imaginary "sacrosanct" may rush in and take them far from reality. That's out of the question! That's why images are essential." (Translated version of the summary provided by Editions Delcourt)

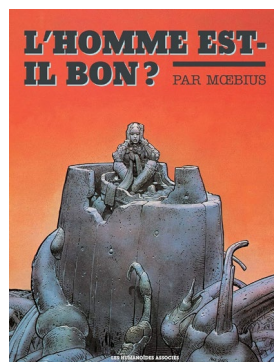
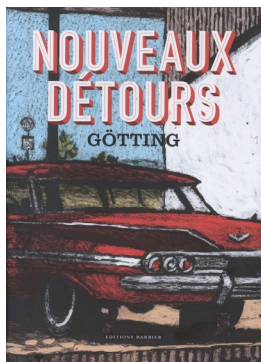
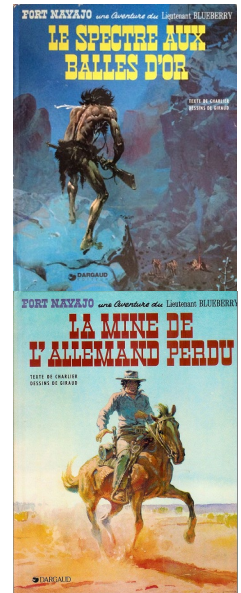
Artist's library of influences

Séra's universe has developed within a constellation of influences from different artists. In interviews with the French Institute in Cambodia, as well as in his lengthy interview for Séra in other territories, Séra mentioned several artists and publications that have contributed to shaping him as an illustrator.

First of all, *La Mine de l'Allemand perdu* and *Le Spectre aux balles d'or* by Jean Giraud had a profound impact on Séra: these are the only two comic books he was able to take with him when he was forced into exile from Cambodia. He also said in an interview that "it was the most moving comic book I had ever read, and I told myself that if I had to die, I wanted to die with it."

Next, the illustrations in Frank Miller and Sienkewicz's *Elektra* were "a monumental shock" to him. He particularly mentions the "unprecedented visual opening" of this comic book, which was close to his desires and aspirations, combining painting and comics.

Among the French authors and illustrators who inspire him, Séra also cites Moebius, Jean-Claude Gotting, and Julliard, as much for their unique styles and worlds as for their storytelling.



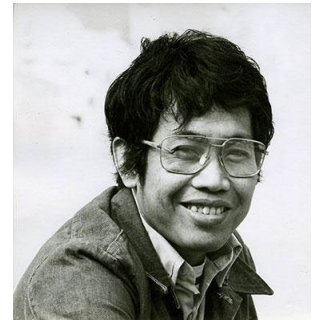
Soth Polin

Biography

Part of the gallery is devoted to L'Anarchiste by Soth Polin. This section of the educational file aims to revisit Soth Polin's professional and personal life and provide more information about this book.

First, here is a brief biography of the artist written by Véronique Donnat for the exhibition:

Soth Polin, born in 1943 in Kampong Cham to a cultured, French-speaking family, was the great-grandson of the poet Nou Kan and became a philosophy professor. He published numerous novels and short stories. After Prince Sihanouk was deposed and General Lon Nol came to power, he became involved in the Republic and took over the management of influential newspapers. He went into exile in France in 1974, then in California in 1980, following the publication of L'Anarchiste by La Table ronde.



Véronique Donnat.

L'Anarchiste, summary and main topics

L'Anarchiste is a novel written in two stages and in two languages by the same author, Soth Polin. Bilingual, he is a journalist and author, writing articles, essays, and novels. Influenced by 19th-century European philosophers, his writings reveal a desire to understand and decipher human thought. This novel, like its author, traverses the wars and violence of 20th-century Cambodia: its characters are dark and excessively violent, representing the cruelty of an era. Emotions run high, whether sadness, joy, regret, or guilt.

In summary, Soth Polin sets two scenes, animated by different main characters but with similar personalities, in two countries on two different continents for his book The Anarchist. One part takes place in Cambodia, the other in France. In both cases, Soth Polin presents us with main characters who encapsulate a part of Cambodia at that time. Corroded by a form of moral corruption, deeply nihilistic with a strong attraction to violence, these men evolve against the backdrop of history. Their thought processes reflect both the experiences and knowledge of the author, who was himself a writer and journalist under the Lon Nol regime, and the darkest aspects of humanity. His characters encounter death and madness in a kind of karmic punishment from which no one emerges victorious, regardless of their personal conduct.

These two parts of the book were written in two languages, Khmer and French, and in two stages, before and after Soth Polin's exile in France. This novel, which combines fiction and autobiographical elements to denounce the failings of a humanity deemed intrinsically evil, also echoes real-life experiences of war, political murders, and a society with rigid social castes.

La Table Ronde publishers have chosen to highlight Patrick Deville's words to summarize this book:

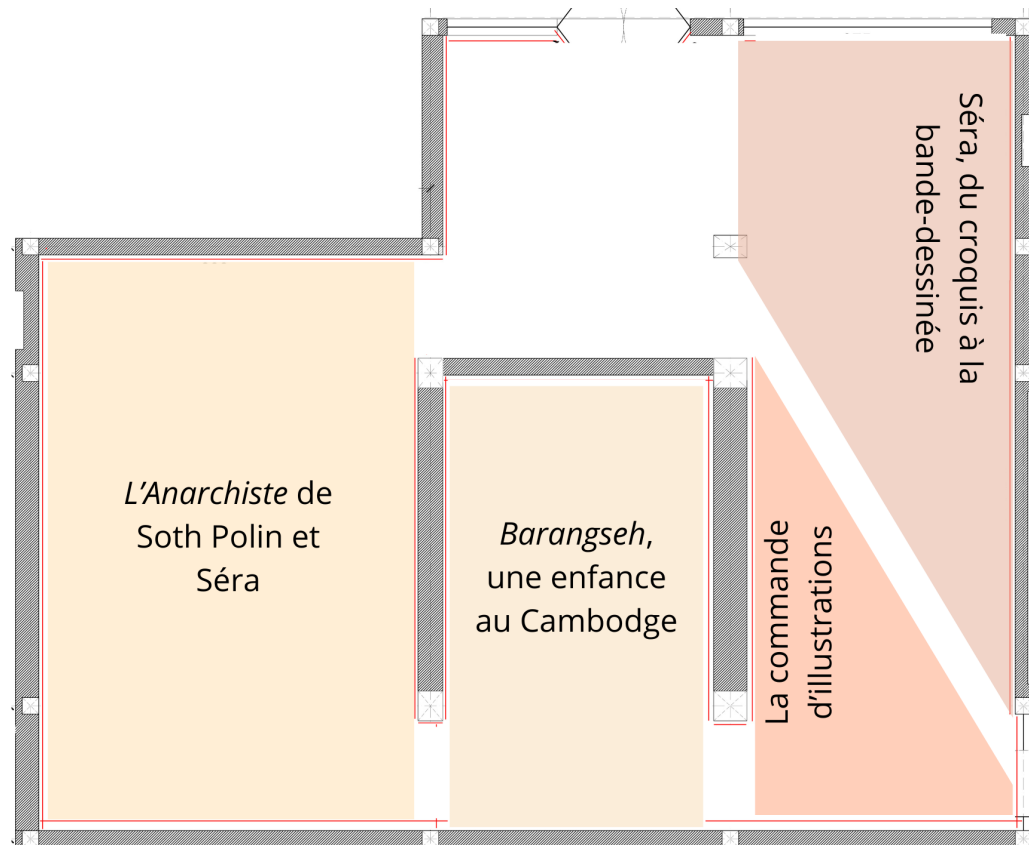
"A curious novel composed of two parts written twelve years apart, one in Khmer and the other in French, with a blank page between them representing the disappearance of Cambodia and the interlude of Democratic Kampuchea.

Inextricably blending autobiography and fiction, *L'Anarchiste* is a political and historical novel, but above all a novel about madness, sex, death, and our universal condition. It is both the challenge and the privilege of literature, which benefits from distancing itself from the reality of facts. The years pass, readers change, the backdrops fade, but the essential remains.

Reading *L'Anarchiste* takes us on a journey through the themes of war, sexual relationships and violence, death, corruption (particularly in the world of politics), exile, and the complexity of interpersonal relationships, whether familial, romantic, or friendly. Some of the scenes described or mentioned may be particularly shocking to young or unprepared readers, including references to rape and sexual assault, mutilation, and cannibalism. None of these scenes are presented in the gallery of the French Institute in Cambodia.

Séra Illustrateur, le trait et la mémoire : tour route

Gallery map



Overview of illustrations (non-exhaustive) by area. Some illustrations exist in several editions to show the process of creating an illustration but are not included in this file so as not to make it too heavy:

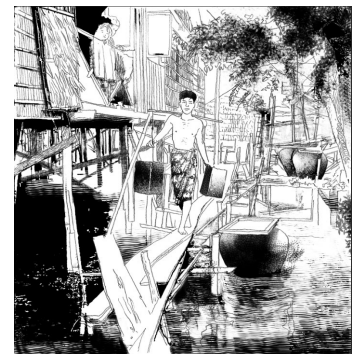
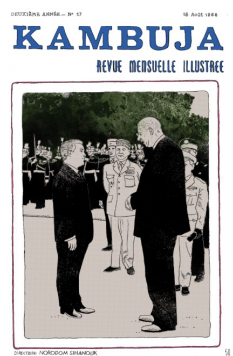
→ Séra, du croquis à la bande-dessinée



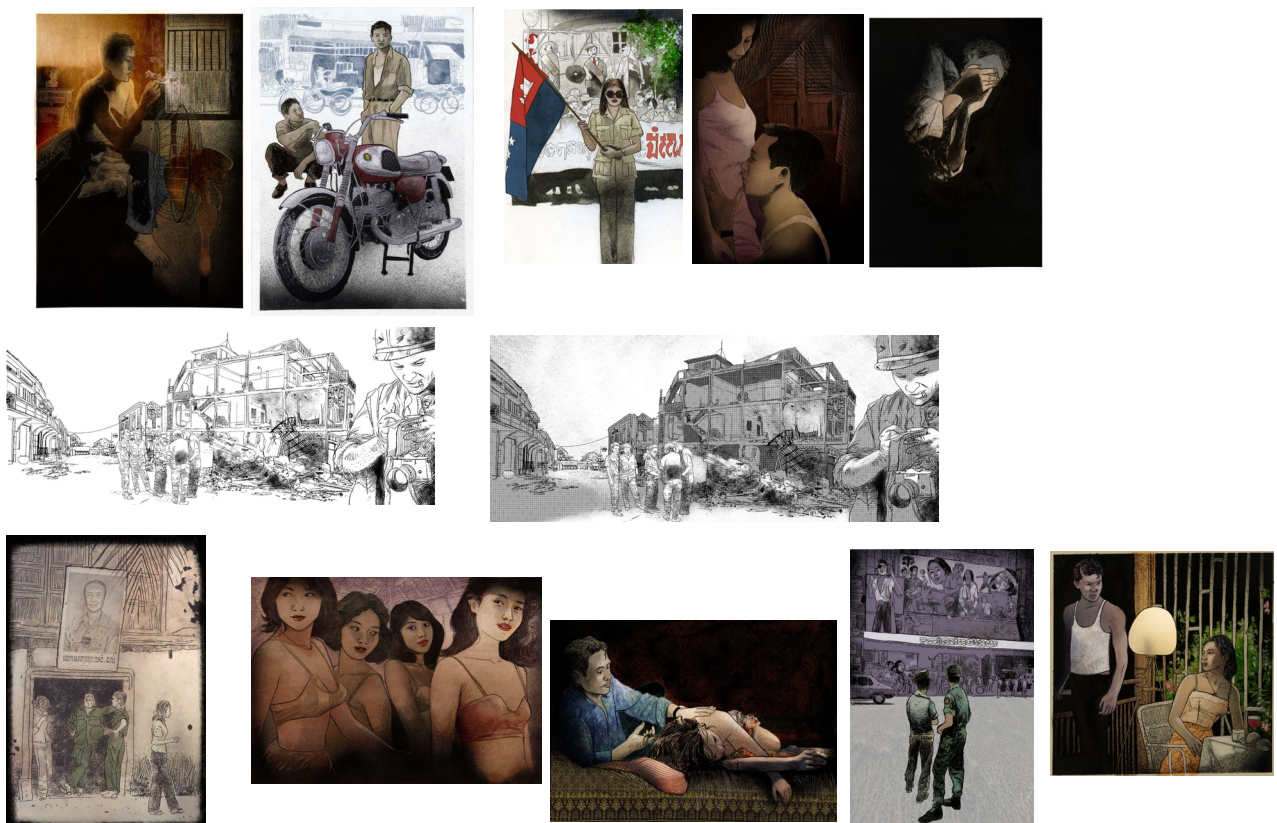
→ La commande d'illustration



→ Barangseh, une enfance au Cambodge



→ L'Anarchiste de Soth Polin et Séra



Main themes of the exhibition

Throughout the gallery's various spaces, visitors can explore a number of cross-cutting themes. Here are just a few:

- *The historical context of Cambodia*, with a particular focus on the country's history in the 20th century.
- *Wars and the work of memory*: how to pass on and rebuild after horror.

- *Childhood memories and family*: Séra regularly uses her own childhood memories to echo Cambodia's past. Discovering her family and her memories gives her comics a very personal and intimate feel, even though the political context is much broader.
- *Dark characters and loneliness*, directly related to the cruel era in which they live. The characters reflect exile, displacement, attacks, genocide, and wars. Séra's illustrations are therefore marked by very intense emotions.

Creative process: comic strips and illustration commissions

Process of creating a comic strip

LES ÉTAPES DE CRÉATION D'UNE BD

Scénario

Page 17

Page entière : Léonie s'entraîne à voler avec les autres en riant. Mordicus fait une pirouette un peu plus acrobatique.

Léonie : C'est trop chouette !

Mordicus en criant : Pirouette secrète !

1^{re} version du story-board

2^e version du story-board

Planche définitive

1 Le scénariste imagine l'histoire. Pour la découper en différentes cases et positionner les éléments, il esquisse un **story-board** ou bien confie cette tâche à un dessinateur.

2 À partir du story-board, le **dessinateur** retravaille chaque planche pour améliorer la **composition**. Ses images sont plus lisibles, mais il s'agit encore d'un brouillon utile pour discuter avec le scénariste. Ensemble, ils font plusieurs essais pour trouver le bon équilibre entre les textes et les images.

3 Quand les auteurs se sont mis d'accord, le dessinateur réalise **l'encrage**, c'est-à-dire le traçage des dessins au trait noir.

4 Les couleurs sont ajoutées par le dessinateur ou bien par un **coloriste**, dont c'est le métier.

5 Le **lettrage** consiste à recopier le texte dans les bulles.

6 Souvent, **l'éditeur** sélectionne un manuscrit parmi les centaines de propositions qu'il reçoit, et il va donner des conseils aux auteurs pour l'améliorer. Parfois, l'éditeur accompagne le travail tout au long de l'écriture, et c'est lui qui va associer un scénariste à un dessinateur.

Parfois, c'est la même personne qui crée le scénario de la BD et qui la dessine. Certaines BD sont réalisées entièrement à la main, mais toutes ces étapes peuvent aussi être effectuées sur ordinateur.

Recherche de personnage

DESIGNS ALTERNATIFS

Usually, the process of creating a comic strip begins with the creation of a storyboard. This storyboard allows the artist to indicate, panel by panel or page by page, what the reader will see. This work can be done either by the comic book author or by the illustrator if he or she is also the author. Thanks to the storyboard, the illustrator can begin composing the panel or page. They can choose where to place each of the elements outlined in the storyboard. When they are satisfied with the result, or when it suits the author if it is a team effort, the illustrator can move on to inking, i.e., permanently inking the outlines of the elements in the panel in black. Next comes the coloring stage, or adding color, and lettering, which involves filling in

¹ Syndicat national de l'édition. *La BD en classe T1 - Faites entrer les monstres ! : Dossier enseignant*. Paris : SNE, 2020. 50 p.

the speech bubbles and captions with the corresponding text. The image above illustrates this process and is provided by the Syndicat national de l'édition (National Publishers Union).

In Séra's case, he is both the author and illustrator of his comic books. He works alone and is therefore not accustomed to creating storyboards. In his case, he writes a detailed synopsis (or summary) of his story, which he then breaks down into panels before beginning his composition.

Comic book glossary

In order to provide the keys to analyzing a comic strip, the Syndicat national de l'édition (National Publishers Union) offers a comic strip glossary. Below you will find some of these terms in French, which could be used during a visit to the gallery.

Angle de vue : position du regard du lecteur par rapport au sujet représenté.

Bande (ou strip) : succession de plusieurs cases alignées horizontalement (le plus souvent) sur la largeur de la page.

Cartouche (ou encadré narratif, ou espace diégétique) : emplacement rectangulaire à l'intérieur de la case qui contient les récitatifs (commentaires ou indications du narrateur, spatiales ou temporelles par exemple)

Bulle (ou phylactère) : espace forme ovale ou rectangulaire, délimité par un trait, dans lequel sont inscrites les paroles ou les pensées des personnages. La bulle est reliée au personnage par un **appendice**.

Onomatopée : assemblage lettres imitant phonétiquement un bruit, un son. Les onomatopées sont la bande-son de la bande dessinée.

Récitatif : texte narratif contenu dans un cartouche. Précisions du narrateur.

Case (ou vignette) : dessin bordé par un cadre et séparé des autres cases par un espace. La case constitue l'« unité minimale » (Benoît Peeters) de la narration dans la bande dessinée. Une case peut prendre la dimension d'une page : **case-planche**.

Découpage : division du scénario en séquences et en plans. Détermine le contenu et l'enchaînement des cases.

Champ et contrechamp : le champ représente une vision de la scène. Le contrechamp désigne la vision opposée de cette même scène. Le hors-champ est ce que l'on ne voit pas mais qui existe dans le récit.

Comics : terme utilisé aux États-Unis pour désigner la bande dessinée. Bande dessinée américaine.

Manga : terme employé au XIX^e siècle par le peintre japonais Katsushika Hokusai. Signifiant « image dérisoire » ou « esquisse rapide », il désigne la bande dessinée japonaise. Un dessinateur de manga est un mangaka. Les shōnen sont des mangas destinés aux jeunes garçons, les shōjo aux jeunes filles et les seinen aux adultes.

Plan : choix de la taille du sujet dans l'image. L'échelle va du très gros plan (détail) au plan très large (plan d'ensemble qui situe le décor, l'environnement). Chaque plan a une fonction précise.

Planche : page entière de bande dessinée composée traditionnellement de bandes superposées. Scénario : déroulement écrit d'une histoire avec les dialogues et le découpage.

Synopsis : résumé du scénario

Émanata : trait ou signe dessiné (traits de vitesse, gouttelettes de sueur, « croix » de colère...) pour traduire un sentiment ou un mouvement.

Gaufrier : mise en page la plus classique, la plus régulière, aux cases uniformes et de taille unique, qui donne à la planche un aspect de grille ou de « gaufrier » (terme inventé par Franquin).

Gouttière (ou inter-case) : espace entre les cases. Idéogramme : signe graphique qui symbolise une idée ou un sentiment. Lettrage : forme, typographie des lettres dans les cases ou les récitatifs.

Order processing

Séra's work as an illustrator extends beyond the world of comics. He has also worked for other artists and for a non-governmental organization. This involves commissioned work. What is a commissioned illustration? It is a request made by a third party to illustrate a work, an idea, or an event. These commissions follow the same logic as an illustrator's work for an author: there are instructions to follow (in this case a brief instead of a storyboard), sketch proposals (or roughs, which are equivalent to the composition work in comics), and when everyone agrees, the next steps are inking, coloring, and lettering if necessary.

Ideas for educational activities to prepare for and/or explore the exhibition further

This section aims to suggest activities to prepare for or follow up on a visit to the exhibition Séra Illustrator, Line and Memory. All of the activities and images presented below can be sent in higher quality to teachers who wish to receive them. These activities can also be part of a creative session at the end of the guided tour.

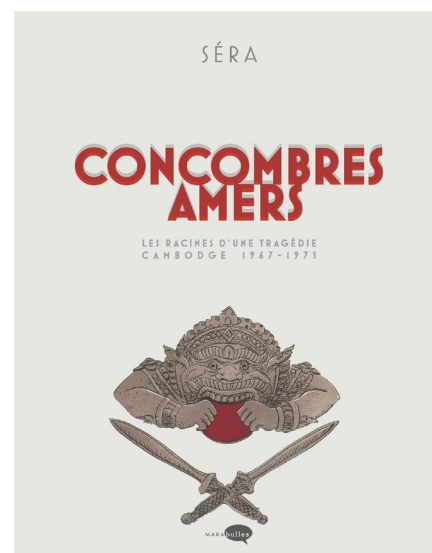
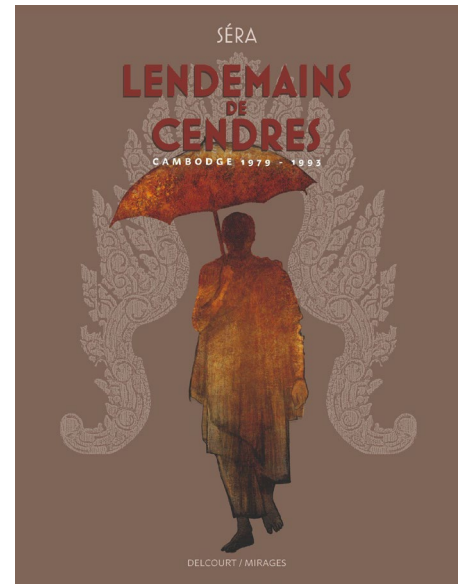
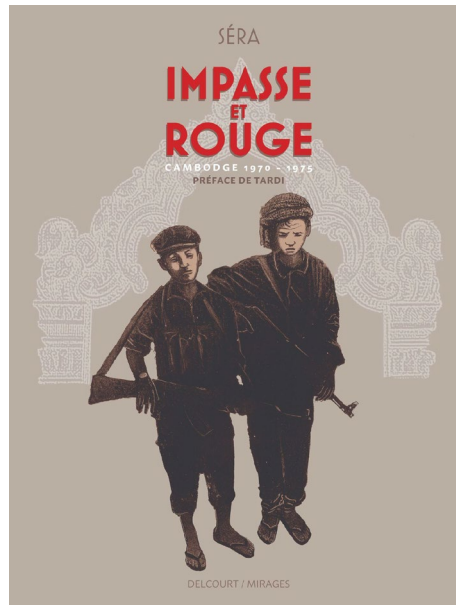
- Analysis of Séra's comic book covers

Five published comic books are on display in the gallery. It is possible to work on the compositional elements of a drawing using the covers of these comic books.

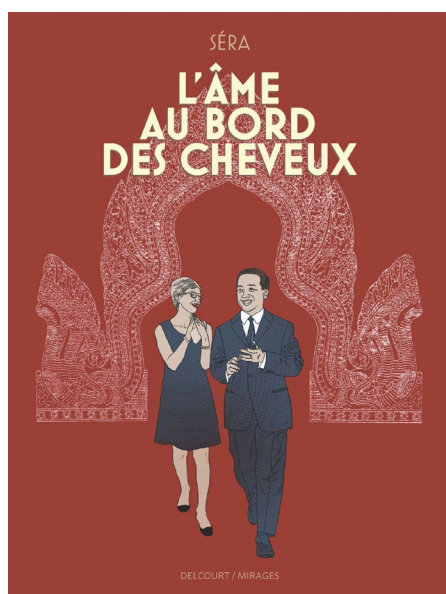
In particular, here is a list of questions that can be asked to find out more about them:

- ★ Who is the author? Who is the illustrator?
- ★ What is the name of the comic book? Who is the publisher?

- ★ Is there any other written information?
- ★ Describe the illustration in a few sentences. What does it represent? What feelings does it evoke? What does the student recognize on this cover? What colors are used and why? In your opinion, what is this comic book about?

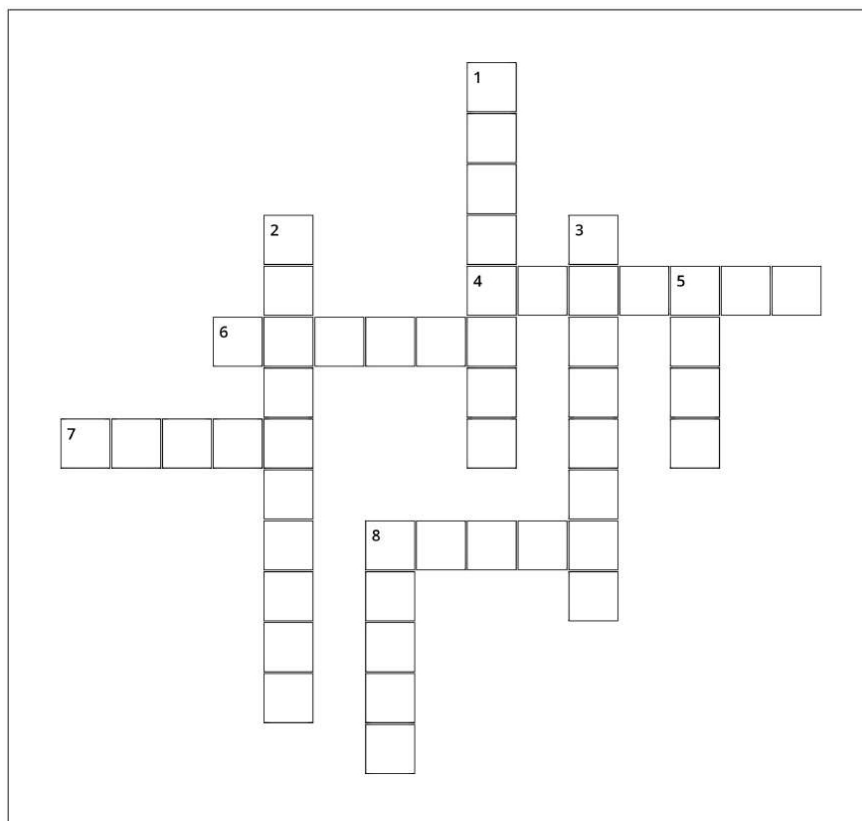


Expositions "Séra illustrateur, le trait et la mémoire"
Du 21 janvier au au 21 mars 2026



- *Working on the French comic book vocabulary*

Mots-mêlés - Bande dessinée



Horizontal

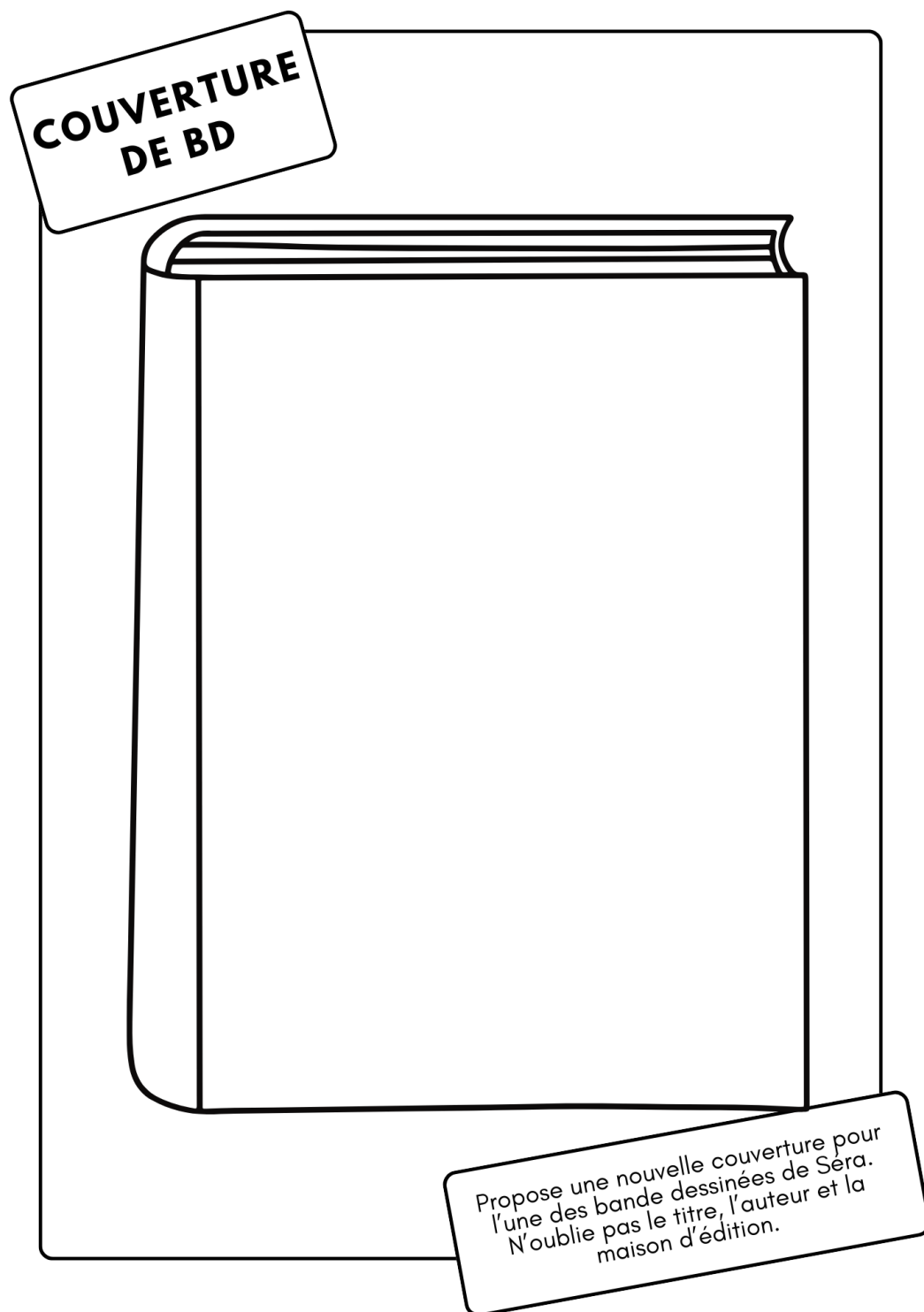
4. Planche : page entière de bande dessinée composée traditionnellement de bandes superposées. Scénario : déroulement écrit d'une histoire avec les dialogues et le découpage.
6. Comics : terme utilisé aux États-Unis pour désigner la bande dessinée. Bande dessinée américaine.
7. Manga : terme employé au XIXe siècle par le peintre japonais Katsushika Hokusai. Signifiant « image dérisoire » ou « esquisse rapide », il désigne la bande dessinée japonaise. Un dessinateur de mang
8. Bulle (ou phylactère) : espace forme ovale ou rectangulaire, délimité par un trait, dans lequel sont inscrites les paroles ou les pensées des personnages. La bulle est reliée au personnage par un app

Vertical

1. Synopsis : résumé du scénario
2. Onomatopée : assemblage lettres imitant phonétiquement un bruit, un son. Les onomatopées sont la bande-son de la bande dessinée.
3. Gaufrier : mise en page la plus classique, la plus régulière, aux cases uniformes et de taille unique, qui donne à la planche un aspect de grille ou de « gaufrier » (terme inventé par Franquin).
5. Case (ou vignette) : dessin bordé par un cadre et séparé des autres cases par un espace. La case constitue l'« unité minimale » (Benoît Peeters) de la narration dans la bande dessinée. Une case peut p
8. Bande (ou strip) : succession de plusieurs cases alignées horizontalement (le plus souvent) sur la largeur de la page.

- *Creating your own version of a comic book cover*

After discovering Séra's comic books, students will be able to suggest alternative covers while respecting the presence of key elements (title, author, publisher).



- *Comic book page discovery*

This sheet allows students to interpret the comic strip of their choice in the gallery.

Analyse d'une planche

Choisis une des planches exposées dans
la galerie et réponds aux questions
suivantes :

Fiche d'informations de la planche

Titre :

Auteur/Illustrateur :

Année de création :

Dimensions :

Techniques et matériaux utilisés (gouache,
acrylique, huile, colorisation numérique, etc.) :

.....
.....
.....

Description :

Décris la planche avec tes mots :
Je vois

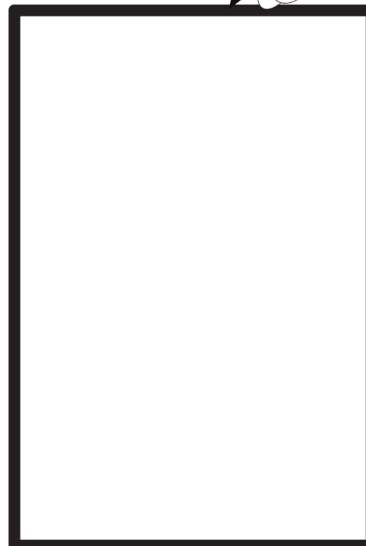
.....
.....
.....
.....
.....

Impressions :

Je ressens / Ca me fait penser à / Je me sens / etc.

.....
.....
.....
.....
.....
.....
.....

Utilise ce cadre pour reproduire des
éléments de la planche que tu as choisi.
Tu peux reproduire des cases, des
personnages, des textes, etc.



- *Create your own short comic story !*

The student is the author of his or her own comic strip: they creatively establish the rules of the narrative structure.

Fais ta propre BD !

Complète ce gaufrier en suivant la trame d'un schéma narratif classique, comme le suivant :

- **La situation initiale** : c'est la situation dans laquelle les personnes sont avant le début de l'histoire. Comme une introduction, cette situation permet de comprendre l'histoire.
- **L'élément perturbateur (ou déclencheur)** : c'est ce qui vient commencer l'histoire. Sans cet élément, rien ne change après la situation initiale.
- **Les actions (ou péripéties)** : c'est ce qui développe l'histoire.
- **L'élément équilibrant (ou de résolution)** : c'est la solution à l'élément perturbateur. C'est ce qui permet de finir l'histoire.
- **La situation finale** : C'est la situation dans laquelle on laisse les personnages, après que l'on ait vu la solution au problème.



- *Create your own comic book character*

Finally, this activity sheet is simpler but allows students to take on the role of illustrator. They can draw inspiration from Séra's characters as well as characters from other books and comic strips.

CRÉATION DE PERSONNAGE

Complète les cases suivantes pour créer ton personnage.

Quel est le nom de ton personnage ?

Quel âge a ton personnage ? Où est-ce qu'il a grandi ?

Dessine ton personnage :

Quel est le rôle de ton personnage dans ton histoire ?

Avec quels adjectifs décrirais-tu ton personnage ?

-
-
-



Cultural activities conducted by the French Institute of Cambodia

How does Séra use drawing and illustration to create a dialogue between personal memory, collective history, and Franco-Cambodian imagination? The exhibition “Séra Illustrateur, Le trait et la mémoire” explores the role of drawing as a language of memory and a space for cultural translation through the work of an artist who, for more than thirty years, has embodied a living bridge between France and Cambodia. Presented from January 21 to March 21, 2026, at the French Institute in Cambodia, this exhibition will also be accompanied by a round table discussion on Friday, January 23, about Soth Polin's *L'Anarchiste* and guided tours on request.

The exhibition invites visitors to discover how Séra's detailed and intense style becomes a language in its own right: a way of describing the world, questioning memory, and reconstructing history through images.

Guided tour of the exhibition

Through a guided tour of the exhibition “Séra Illustrator, Line and Memory,” presented from January 21 to March 21, 2026, visitors will discover the illustrated world of Séra. This exhibition looks back on his career as an illustrator and allows visitors to immerse themselves in his various publications and commissions. Séra is an artist whose style and universe are unique, as the latter echoes the artist's childhood marked by the violent wars experienced by Cambodia in the 20th century.

Hours: Tuesday to Friday, 9 a.m. to 12 p.m. / 2 p.m. to 5 p.m.

Guided tour duration: ~ 45 min

Audience: ages 10 and up

Languages: French, English, or Khmer

Price: free

Registration required at: info@ifcambodge.co

Exhibition tour + Workshops

When you book a guided tour, you can also choose one of these educational workshops to learn more about the exhibition.

1. Your comic book, your story!

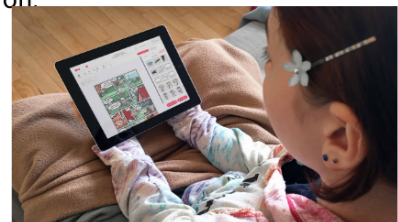
This creative workshop offers young people the opportunity to discover the world of comic books through the digital tool "BDnF – la fabrique à BD" (BDnF – the comic book factory). After an introduction to the basics of comic books (characters, settings, panel layout, speech bubbles, and dialogue), they design and create their own comic book. The workshop combines artistic creation, writing, and digital technology.

Audience: Ages 8 to 12, maximum 15 participants

Workshop duration: ~45 min

Price: \$3 per child

Location: In the youth room



2. Discover comic books and its author: Séra

This one-hour workshop is aimed at learners at levels A1–A2. It is divided into two parts.

The first part is devoted to discovering essential vocabulary related to books, comics, and book-related professions, using simple documents and oral exchanges. The second part allows students to discover Séra and her world through observation of her works, in order to better understand her work. The workshop combines language learning and cultural discovery.

Audience: all ages, from A1-A2 level

Workshop duration: ~ 1 hour

Price: free

Location: In the workroom



3. Create your own Zine!

During this workshop, students will get a quick overview of the history of zines before creating their own! A reminder of the basic elements of a comic book (title, characters, speech bubbles) and the elements of narrative structure will be given at the beginning of the session to give students enough material to complete their zine.

Audience: ages 12 and up

Workshop duration: ~ 1 hour

Price: free

Location: In the workroom

All workshops are available upon registration at:
info@ifcambodge.com



Visit to the media library

During your visit to the IFC, you can visit the media library, which is open to all ages, from children to students.

Opening hours: Tuesday to Saturday, 9:30 a.m. to 12 p.m. / 2 p.m. to 5 p.m.

Audience: all ages

Language: French, English, or Khmer

Price: free

Exhibition tour + Movie screening

Movie screening

After a guided tour of the exhibition, watch a film related to the theme of our cultural season, selected by the IFC, in our cinema! You can:

- watch a film in the cinema
- watch a film outdoors
- request a private screening

Price for a public indoor session: \$2 per person

Free for outdoor sessions

Price for a private session: \$2 per person for groups of 30 students or more

Audience: ages 4 and up

To register, email: info@ifcambodge.com

For more information and to book a guided tour, you can contact :

Chloé ALIBERT

In charge of cultural mediation

chloe.alibert@ifcambodge.com

Rochivorn THEN

Assistant to the Head of Cultural Services,

rochivorn.then@ifcambodge.com

You can also find out about all of our programming on the French Institute [web site](#)!