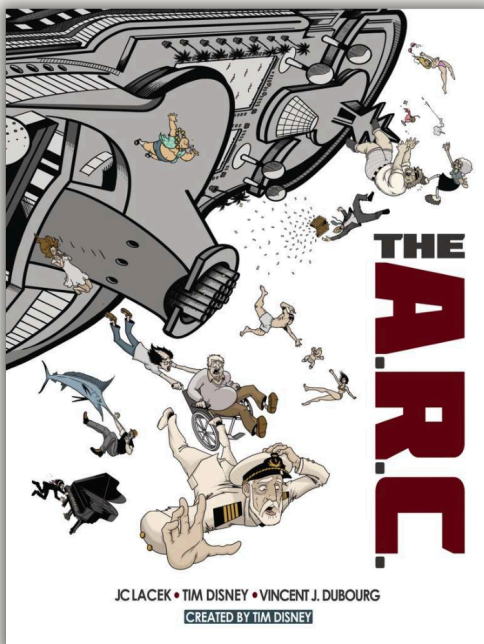


MEDIA KIT

TIM DISNEY



ARTIST • ENTREPRENEUR • CULTURAL CRITIC



ABOUT THE CREATORS

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ABOUT THE CREATORS

Tim Disney is an artist and entrepreneur with extensive experience in the for-profit and not-for-profit sectors. He graduated from Harvard University with a degree in Fine Arts. He lives on a hill in Los Angeles with a cat, a tortoise, and a teenage human.

JC Lacey is a comic writer and playwright whose professional works include the critically acclaimed Scout Comics' Jazz Legend, as well as The Polish Ambassador to Space, Abomination on Bolt Mountain, Andy Griffith Must Die, FRACK!!, and A West Virginia Story. *The A.R.C.* marks JC's and Vincent Dubourg's third graphic novel collaboration.

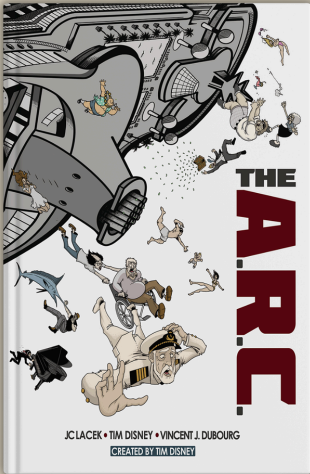
Vincent Jolas Dubourg is a French artist who specializes in storyboarding, video games, and comics. His work includes Napoleon Bonaparte (two volumes), Aporkalypse, and Scions. He is currently working on his own comics, Sundae Times and Les Pieds Dans La Riviere, available via his website, vincent-jolas-dubourg.com.

LONG BIOGRAPHY



Tim Disney is an artist and entrepreneur from Los Angeles. He has produced, written, or directed multiple award-winning feature films and documentaries, which have appeared at Sundance, Telluride, SXSW, and other festivals. He served as Chairman and CEO of Virtual World Entertainment, an early pioneer of VR-based entertainment systems, which was sold to Microsoft. Tim is an active investor in media and technology, and serves on multiple corporate boards, including Marginal Mediaworks, and Dragonfly Therapeutics. In the not-for-profit sector he is the founder of The Adamma Foundation, co-founder of World Connect, which makes micro grants to business start-ups and public health projects in thirty countries in the developing world. He served for 12 years as a Trustee of Southern California Institute of Architecture, and 29 years as a Trustee of CalArts, eight of them as Chairman of the Board. From 2021-2025, he served as Trustee and Board President of the Museum of Contemporary Art (MOCA), and currently serves as a member of the Global Leadership Council of The World Resources Institute, and Director and Curator of the community art space @2413hyperion.

THE A.R.C.



Publisher: Gungnir

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"The A.R.C. is some of the best satire you will find. It's smart, funny and ruthless. No prisoners are taken. It's also physically stunning."

— Percival Everett, Pulitzer Prize Winning Author

"Bitterly funny and staunchly anti-bullshit, a tale of truth, injustice, and a decidedly American Way."

— Cory Doctorow, author of *Enshittification* and *Red Team Blues*

"The A.R.C. is a sharp, funny, and beautifully drawn satire about our age of disinformation, and what it's doing to our politics, our planet, and our souls. I laughed, winced, and nodded all at once."

— Rutger Bregman, historian and author of *Utopia for Realists*, *Humankind* and *Moral Ambition*

"Kudos to *The A.R.C.* for fearlessly mixing genres and tones, facts and fiction, in a blend that has no right to work, but absolutely does."

— Alessandro Camon, Oscar nominated screenwriter and playwright, *The Messenger*, *Time Alone*, *Scintilla*

"Visually stunning, sharply satirical, and somehow hilarious, horrifying and hopeful all at once, *The A.R.C.* is the essential graphic novel for our times."

— John Carlos Frey, 6 time Emmy Award Winning Journalist

"Full of wit, satire, and brilliant anger focused right on the sources of climate change."

— James Thornton, Environmentalist/Attorney/Author/Poet, Founding CEO of Client Earth

"Worst mistake was reading my brother's book. Second worst was agreeing in advance to write a blurb for it. Whatever..."

— Abigail Disney, Filmmaker/Activist

A lethal new virus is wreaking havoc across the globe, but this time hand sanitizer isn't going to fix it.

The A.R.C. begins at the Concordia Center in the heart of the Amazon, where a who's who of global elites from business, finance, fashion, entertainment, technology, and online activism have gathered for the Global Reinvestment For Tomorrow Conference (GRFT), promising to solve the problem of climate change once and for all. Very little problem-solving occurs before the GRFTers are infected with a lethal, highly contagious virus, dubbed Amazonian Recombinant Cytoneuropathy (A.R.C.).

The A.R.C. virus has peculiar and unfortunate characteristics: it is wildly contagious but undetectable in its dormant phase; it is 100% lethal; and the kicker is ... it's activated by lying. This proves deeply problematic for a world drowning in an ocean of lies and misinformation. The GRFTers board their private jets and spread the virus worldwide. Chaos ensues.

Most of *The A.R.C.* plays out on a supposedly "sustainable" cruise ship, The Veritas, where an unlikely band of passengers and crew members: a single mom and her teenage daughter, a born again preacher and his wife, the grizzled Norwegian ship captain, an underemployed photographer and her retired stockbroker father, a pack of libidinous business bros, an unscrupulous payday lending magnate and his Russian mail-order bride, and others, reckon with the spreading virus, survive a bloody attack, and together figure out what is driving the disease, and how to live alongside it. Some of them make it. Most of them don't.

Our plucky survivors make landfall on terra incognita just as The Veritas sinks beneath them. Ashore, they encounter a band of fellow travelers. We get a glimpse of the post-lie world they build together.

The A.R.C.'s diagnosis is discomfiting for its accuracy. A pandemic of lying really is killing us, all of us, accelerated by the force multipliers of ubiquitous social media and AI. *The A.R.C.* offers no safe spaces for left, right, or center, gleefully wielding satirical humor like a scalpel and a chainsaw to demolish artful pretensions and blatant lies with equal savagery. Many real-world people make appearances, only to be undone by their own mendacity.

Lurking beneath the beautifully rendered story pages lies a dense web of interconnected footnotes, footnotes to footnotes, dubious citations, arcana, marginalia, new characters and storylines, historical rabbit holes, advertisements, and "sponsored content". It's a rich meal for curious nerds and normies alike. The blurry blend of fact and fiction is the point.

Yet for all of its acidity, the book runs with a just-perceptible strain of hope. As the characters on The Veritas stumble, confess, relapse, and reach for something like honesty, the story suggests that truth is not a purity test, but a shared aspiration. In a world where outrage is easy and trust nonexistent, *The A.R.C.* offers something more valuable than cynicism: the idea that our broken world can be rebuilt - not by saints or saviors - but by flawed people trying to mean what they say. Maybe we are not doomed. Maybe honesty is contagious, too.