

DRAWN & QUARTERLY

WINTER 2016





Katya's ex-boyfriend never stopped sending her postcards.

Scott described seeing Greta on the subway with another man, and feeling jealous, but sorry for the man.

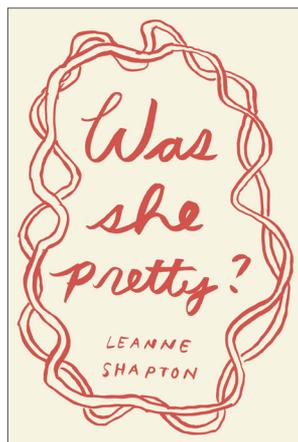


LEANNE SHAPTON WAS SHE PRETTY?

"A DREAMY EXPLORATION OF RELATIONSHIPS AND JEALOUSY...PITHY AND DEADPAN...
IT'S NO SELF-HELP BOOK."—*SALON*

What's left when a relationship ends? Where does jealousy come from? Delicately and sensitively, Leanne Shapton (*Swimming Studies*) ruminates on ex-lovers, and our lovers' ex-lovers. A few expressive pencil lines outline a long abandoned winter coat here, an ineffably alluring Mona Lisa smile there. Each double page describes the way all exes are captured: as impossible to live up to as a Polaroid taken at a flattering angle.

This new paperback edition of *Was She Pretty?* brings the reader deep into a circle of phantom; its intimate liaisons, embarrassing secrets, and sardonic anecdotes. Shapton introduces the obsessives and the dilettantes, the poets and the actresses, the people with great hair and the people with idiosyncratic clothes. As funny as it is insightful, *Was She Pretty?* speaks to a central human concern: how do we compare? Elegantly drawn and perfectly narrated, the pages of *Was She Pretty?* are a testimonial to the power of observation and misapprehension.



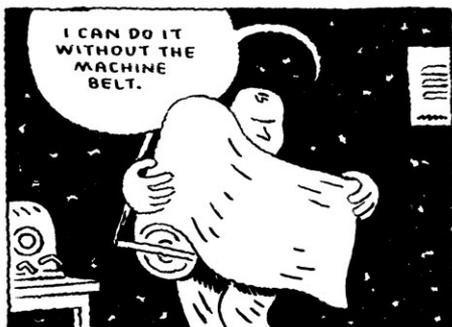
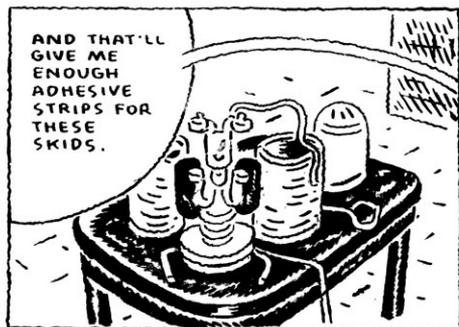
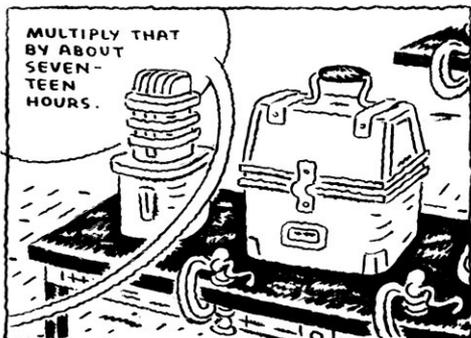
PRAISE FOR *WAS SHE PRETTY?*

"Deceivingly simple, Leanne Shapton's *Was She Pretty?* pairs melancholy, broad-stroked portraits with stories about sundry men and their exes...Droll gemlike lines ("Alasdair's ex-girlfriend was his first cousin...They were a close-knit clan of eccentric and photogenic aristocrats") will amuse, then leave you wistful and wanting more."—*Entertainment Weekly*

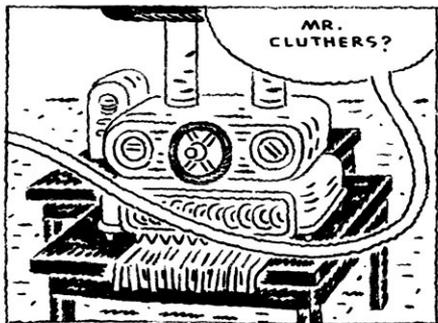
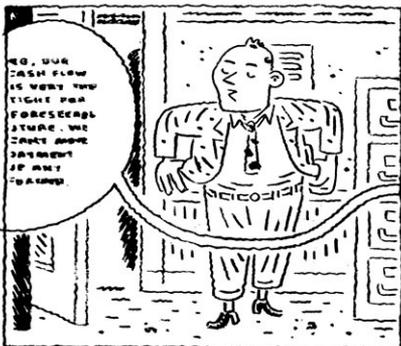
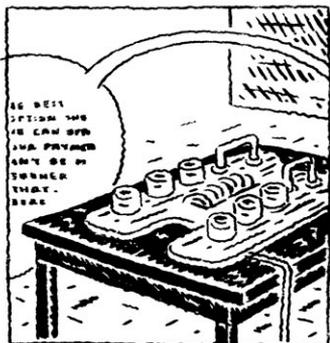


Leanne Shapton is an illustrator, author, and publisher based in New York City. She is a cofounder of J&L Books. She has been the art director of the National Post's Avenue page, Saturday Night magazine, and the art director for the New York Times Op-Ed page. Shapton is the author of six books: Toronto; Was She Pretty?; Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry; Native Trees of Canada; Swimming Studies, which won the 2013 NBCC award for Autobiography; and Sunday Night Movies. She most recently co-authored Women in Clothes alongside Sheila Heti and Heidi Julavits.

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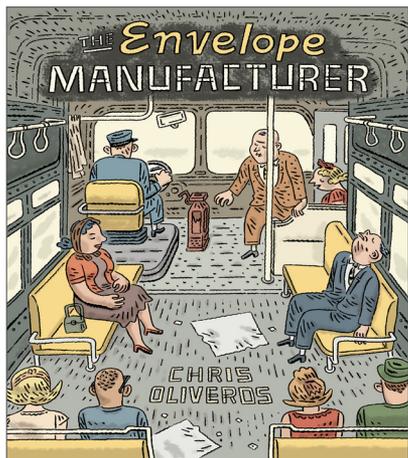
CHRIS OLIVEROS
THE ENVELOPE MANUFACTURER



CHRIS OLIVEROS

THE ENVELOPE MANUFACTURER

AN ACCOUNT OF OBSOLETE MACHINERY AND OUTMODDED BUSINESS PLANNING.



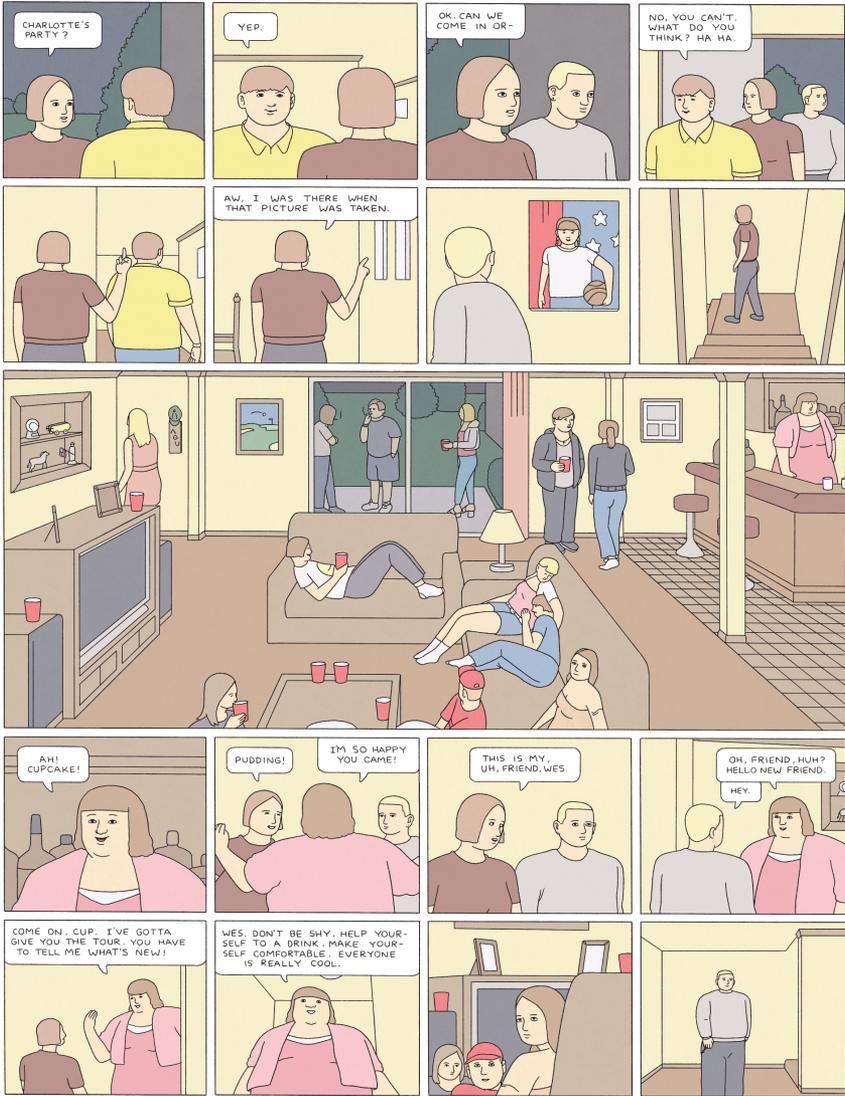
The Envelope Manufacturer documents the hardships and gradual disintegration of the career of an independent small business owner. The book begins as the head of the manufacturing company is already deep in financial straights: he struggles to deal with a series of late payments and dwindling orders and he finds ways to keep his company running by perilously deferring certain invoices. Ultimately, the pressures of his role begin to have an effect on him psychologically; he begins to talk to himself and he occasionally cannot distinguish the difference between reality and his imaginings. Even his personal life suffers, as his wife becomes disillusioned with the detached, dispassionate man he has become.

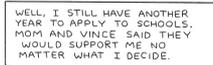
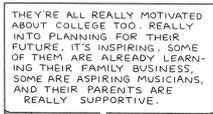
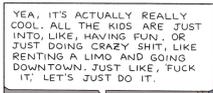
Set in the mid twentieth century, just before the end of the period when most goods were still produced domestically, *The Envelope Manufacturer* chronicles the gradual demise of a small company as it struggles to adapt to a changing economic landscape.

Published by Chris Oliveros; distributed by Drawn & Quarterly.

Chris Oliveros was born in 1966 in Montreal. He is the founder of Drawn & Quarterly and was the publisher for over twenty-five years, from 1989 to 2015. He lives with his wife and three sons in Montreal, where he continues to work with D+Q as a consulting editor.

JAN 2016 • \$16.95 US/CDN • B+W • 6.25" X 7.25" • 104 PAGES
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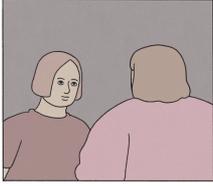




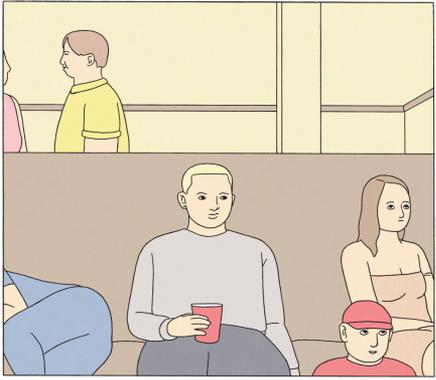
YOUR STEP DAD'S NAME IS VINCE?! HAHA! WHAT IS IT WITH RICH ASSHOLES NAMED VINCE?



I DON'T KNOW. AND HE'S NOT AN ASSHOLE. YOU DON'T EVEN KNOW HIM.



IT DOESN'T MATTER, HA HA. WANNA COME SEE MY ROOM?



DO YOU KNOW CHARLOTTE?



NO. I JUST CAME WITH MY, UH, TINA. THEY GREW UP TOGETHER.



WHO? YOUR GIRLFRIEND?



WELL, NOT MY GIRLFRIEND I GUESS. WE'RE JUST HANGING OUT.



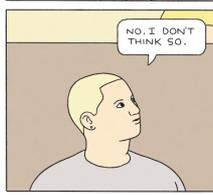
YEA. WE BOTH WENT TO MARIST.



OH SHIT!



YOU WENT TO MARIST? DO YOU KNOW A KID NAMED VINCE?



NO. I DON'T THINK SO.



C'MON. VINCE? REALLY BUFF GUY. HE DRIVES THAT BLACK LEXUS SUV.



NAH..



THAT GUY IS FUCKING AWESOME. MY BROTHER TOOK ME TO A PARTY AT HIS HOUSE. THOSE KIDS CAN DRINK.



THEY GOT ME SO WASTED. I DON'T EVEN REMEMBER HALF THE NIGHT.



YEA I DON'T KNOW HIM.



WHAT ABOUT MATT BAILEY?



DO YOU KNOW MATT BAILEY?

NICK DRNASO

BEVERLY

A DARKLY FUNNY PORTRAIT OF MIDDLE AMERICA SEEN THROUGH THE STUNTED,
NUMB MINDS OF ITS CHILDREN.

Nick Drnaso's comics mercilessly reveal the sterile sameness of the suburbs. Connected by a series of gossipy teens, the modern lost souls of Beverly struggle with sexual anxieties that are just barely repressed and social insecurities that undermine every word they speak.

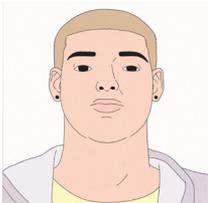
A group of teenagers pick up trash on the side of the highway—flirting, preening, and ignoring a potentially violent loner in their midst. A college student brings her sort-of boyfriend to a disastrous house party with her high school acquaintances. A young woman experiences a traumatic incident at the pizza shop where she works and the fallout reveals the racial tensions simmering below the surface. Again and again, the civilized façade of Drnaso's pitch-perfect suburban sprawl and pasty Midwestern protagonists cracks in the face of violence and quiet brutality.

Drnaso's bleak social satire in *Beverly* reveals a brilliant command of the social milieu of twenty-first century existence, echoing the black comic work of Todd Solondz, Sam Lipsyte, and Daniel Clowes. Precisely and hauntingly recounted, each chapter of *Beverly* reveals something new—and yet familiar—about the world in which we live.

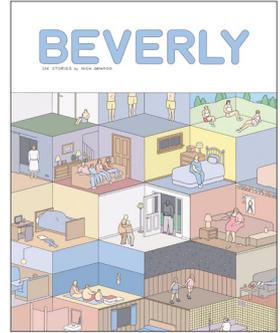
PRAISE FOR NICK DRNASO

"*Beverly* is the finest and most electrically complex graphic novel I've read in years, announcing an intelligent, shrewd and disquieting talent not only to comics, but also to writing and visual art. It will set its barbs in you and not let go."—Chris Ware, *Building Stories*

"Nick's precise drawings and unsettling stories present a world felt and filtered through a very particular consciousness, but not an ego, our world seen through alien, but not unsympathetic, eyes... Narratives connect subtly and themes emerge slowly. Each rereading bears new and satisfying surprises."—Ivan Brunetti, *Aesthetics: A Memoir*



Nick Drnaso was born in 1989 in Palos Hills, IL. He has contributed to several comics anthologies, self-published a handful of comics, been nominated for three Ignatz Awards, and co-edited the second and third issue of Linework, Columbia College's annual comic anthology. Drnaso lives in Chicago, where he works as a cartoonist and illustrator.



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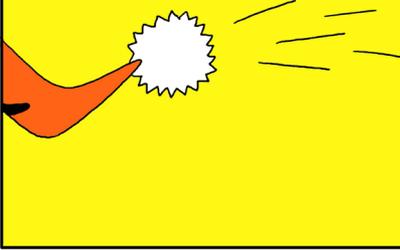
THINGS I REMEMBER FROM BEFORE THE POOL:
JARED TUGGING MY HAIR TO LET ME KNOW
HE WAS ABOUT TO COME



SWALLOWING A DIME BAG OF WEED WHEN
A TEACHER ALMOST CAUGHT US SMOKING
DURING BREAK



GETTING MY ASS KICKED



MY UNCLE'S BODY ODOUR



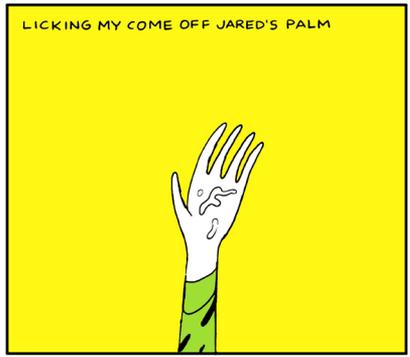
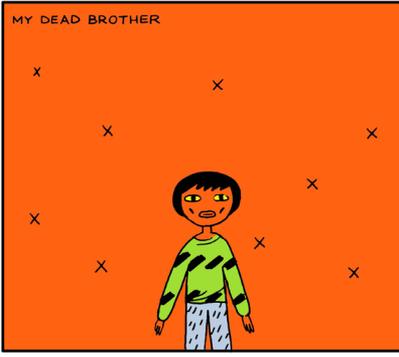
MY MOM AND DAD



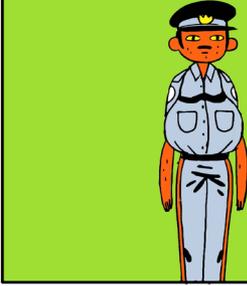
MY DEAD BIRD



MICHAEL DEFORGE
BIG KIDS



MY UNCLE'S BODY ODOUR



HE WAS A COP. I REMEMBER HIM FIGHTING WITH MY DAD CONSTANTLY - I THINK ABOUT ARTICLES MY DAD'S PAPER WAS RUNNING (ARTICLES ABOUT COPS???)



HE LIVED IN OUR BASEMENT AFTER HE DIVORCED MY AUNT. I WOULD TRY TO AVOID HIM



SO. WHAT DO YOU THINK YOU'LL DO WHEN YOU FINISH SCHOOL



... I GUESS I COULD WORK IN COMPUTERS? LIKE MOM



MY SISTER DOESN'T WORK IN COMPUTERS



MICHAEL DEFORGE

BIG KIDS

TEENAGED MISFITS AND ADOLESCENT RABBLE-ROUSING TAKE CENTER STAGE
IN THIS DARK COMING-OF-AGE TALE.

Big Kids is simultaneously Michael DeForge's most straightforward narrative and his most complex work to date. It follows a troubled teenage boy through the transformative years of high school, as he redefines his friends, his interests, and his life path. When the boy's uncle, a police officer, gets kicked out of the family's basement apartment and transferred to the countryside, April moves in. She's a college student: mysterious and cool, she quickly takes a shine to the boy.

The boy's own interests quickly fade away: he stops engaging in casual sex, taking drugs, and testing the limits of socially acceptable (and legal) behavior. Instead, April and the boy hang out with her friends, a bunch of highly evolved big kids who spend their days at the campus swimming pool. And slowly, the boy begins to change, too.

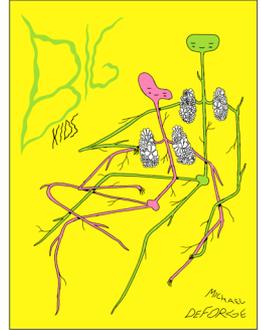
Eerie and perfectly paced, Michael DeForge's *Big Kids* muses on the complicated, and often contradictory, feelings people struggle with in adolescence, the choices we make to fit in, and the ways we survive times of change. Like *Ant Colony* and *First Year Healthy*, *Big Kids* is a testimony to the harshness and beauty of being alive.

PRAISE FOR MICHAEL DEFORGE

"DeForge's allegory of psychic recovery wavers on the unhealthy precipice between hope and despair...his image-making has rarely been more potent." —*The Globe & Mail*

"Michael DeForge makes some of the most excellent and unnerving comics currently in print." —*Wired*

Michael DeForge was born in 1987 and grew up in Ottawa, Ontario. His one-person anthology series Lose has received great critical and commercial success, having been nominated for, or won, every major comics award including the Ignatz and Eisner awards. His illustrations have been published in the New York Times and Bloomberg View; his comics have appeared in the Believer, Maisonneuve, and the Adventure Time comic book series.



JAN 2016 • \$16.95 USD • COLOR • 4.5" X 5.8" • 120 PAGES
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Why were you crying, child?

Lucy...
My cat died



Really, what a shame!
Was she hit by
an automobile?

Srff. No.
The vet...



Those quacks!
I'm so sorry.
Here, use my
handkerchief!



Srff. Who are you?

Ah! Allow me
to introduce
myself.



!SNRT!

My name is Olesion,
Nbtacaddphus Pantherus,
Crown Prince of
Pantherland!



But you can call
me Panthu!



Roooooow!!

We Panthers go where we please!



But, Pantherland,
that's not a real
country is it?

Not a real country?
Awesome, how
DARE you!



How do you
know my name?



I didn't
tell you my
name, did I?



Mmm?



BRECHT EVENS

TRANSLATED BY LAURA WATKINSON AND MICHELE HUTCHISON

PANTHER

“EVENS IS THE FINEST AMBASSADOR FOR BELGIAN ILLUSTRATION SINCE HERGÉ.”—THE *GUARDIAN*



Brecht Evens, the award-winning author of *The Wrong Place* and *The Making Of*, returns with an unsettling graphic novel about a little girl and her imaginary feline companion. Iconoclastic in his cartooning and page layouts, subtle in his plotting, and deft in his capturing of the human experience, Brecht Evens has crafted a tangled, dark masterwork.

Christine lives in a big house with her father and her cat, Lucy. When Lucy gets sick and dies, Christine is devastated. But alone in her room, something special happens: a panther pops out of her dresser drawer and

begins to tell her stories of distant Pantherland, where he is the crown prince.

A shapeshifter who tells Christine anything she wants to hear, Panther begins taking over Christine's life, alienating her from her other toys and friends. As Christine's world spirals out of control, so does the world Panther has created for her. *Panther* is a chilling voyage into the shadowy corners of the human psyche and a revelatory work about the traumatic nature of abusive relationships.

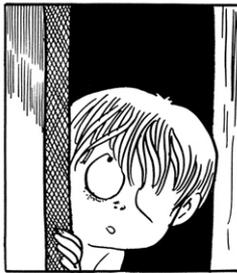
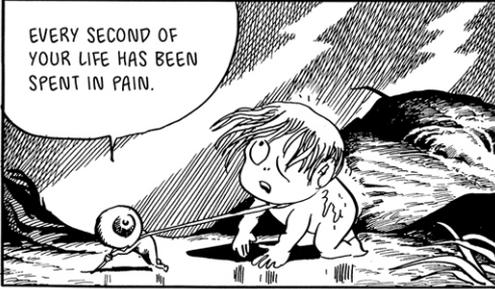
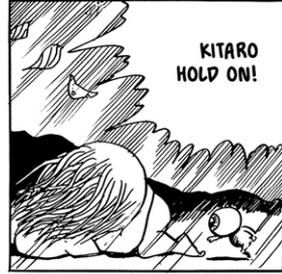
PRAISE FOR BRECHT EVENS

“Evens doesn't cage his watercolor brush strokes in panel borders or word balloons. His images float on the page alongside fragments of awkward conversation, barely outlining the contours of the story; he shifts between slow, airy sequences and startling full-page tableaus that parody familiar schools of fine art.”—*New York Times*

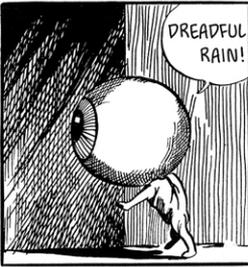
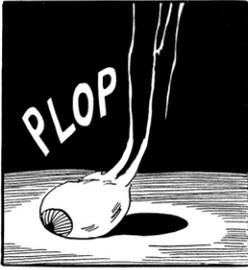
Cartoonist and illustrator Brecht Evens was born in 1986 and studied illustration in Ghent, Belgium. His debut graphic novel *The Wrong Place* started out as a graduation project and went on to win an award at the Angouleme International Comics Festival. Evens's follow-up to *The Wrong Place*, *The Making Of*, was nominated for the Eisner and Angouleme awards. His comics have been published in English, French, Spanish, German, Norwegian, Italian, and Flemish. Brecht Evens lives in Paris.



MAR 2016 • \$24.95 USD • COLOR • 11" X 9" • 120 PAGES
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SHIGERU MIZUKI
THE BIRTH OF KITARO

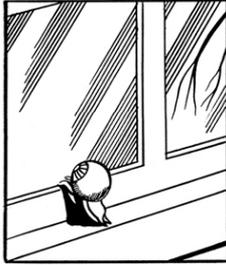
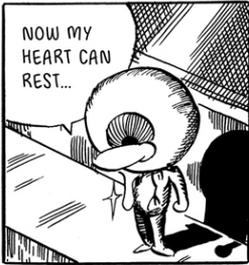


LIZARDS REGENERATE THEIR TAILS. LIVING THINGS ARE FULL OF STRANGE ABILITIES...BUT NOTHING AS STRANGE AS THIS...



THROUGH SOME STRANGE YOKAI MAGIC, THE FATHER'S EYEBALL RETAINS HIS SPIRIT. A MYSTERY OF THE GHOST TRIBE THAT HUMANS WILL NEVER UNDERSTAND...OR MAYBE IT IS A FATHER'S DESIRE TO PROTECT HIS SON. SUCH POWER CAN ACCOMPLISH MIRACLES, EVEN GIVING LIFE TO A DISEMBODED EYEBALL!



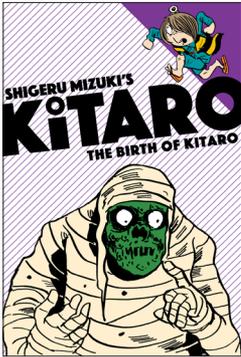


SHIGERU MIZUKI

TRANSLATED BY ZACK DAVISSON

THE BIRTH OF KITARO

MORE ALL-AGES ADVENTURES WITH THE ONE-EYED YOKAI BOY,
NOW IN A KID-FRIENDLY FORMAT!



The Birth Of Kitaro collects seven of Shigeru Mizuki's early, and beloved, Kitaro stories, making them available for the first time in English, in an all-new, kid-friendly format. These stories are from the golden era of the late 1960s, when *Gegege no Kitarō* truly hit its stride as an all-ages supernatural series. Mizuki's Kitaro stories are both timelessly relevant and undeniably influential, inspiring a decades-long boom in stories about yōkai, Japanese ghosts and monsters.

"Kitaro's Birthday" reveals the origin story of the yōkai boy Kitaro and his tiny eyeball father, Medama Oyaji. "Neko Musume versus Nezumi Otoko" is the first of Mizuki's stories to feature the popular recurring character Neko Musume, a little girl who transforms into a

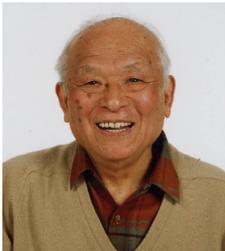
cat when she gets angry or hungry. Other stories in *The Birth of Kitaro* draw heavily from Japanese folklore, with Kitaro taking on legendary Japanese yōkai like the Nopperabo and Makura Gaeshi, and fighting the monstrous recurring villain Gyuki.

The Birth of Kitaro is the perfect introduction to award-winning author Shigeru Mizuki's most popular series, seminal comics that have won the hearts of Japanese children and adults for more than half a century.

PRAISE FOR *KITARO*

"Shigeru Mizuki's excellent little spooky comics [are] humorous, satirical and folkloric, populated with countless Japanese ghosts and fairies."—*The Guardian*

"Kitaro is an absorbing and delightful introduction to Mizuki's work... it's sure to leave you wanting more."—*PopMatters*



Shigeru Mizuki, born on March 8, 1922, in Sakaiminato, Tottori, is a specialist in stories of yōkai and is considered a master of the genre. In Japan, the life of Mizuki and his wife has been portrayed in an extremely popular daily television drama. Mizuki is the recipient of many awards, including the Best Album award for NonNonBa at the Angoulême International Comics Festival, the Tezuka Osamu Cultural Prize Special Award, a Kyokujitsu Sho Decoration, a Minister of Education Award, a Shiju Hosho Decoration, and the Kodansha Manga Award. His works have been published in Japan, South Korea, France, and Spain.

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DRAWN & QUARTERLY

WINTER 2016

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