



DRAWN & QUARTERLY

WINTER 2020

DEPARTMENT OF
MIND-BLOWING THEORIES
TOM GAULD

THE SWAMP
YOSHIHARU TSUGE

FAMILIAR FACE
MICHAEL DEFORGE

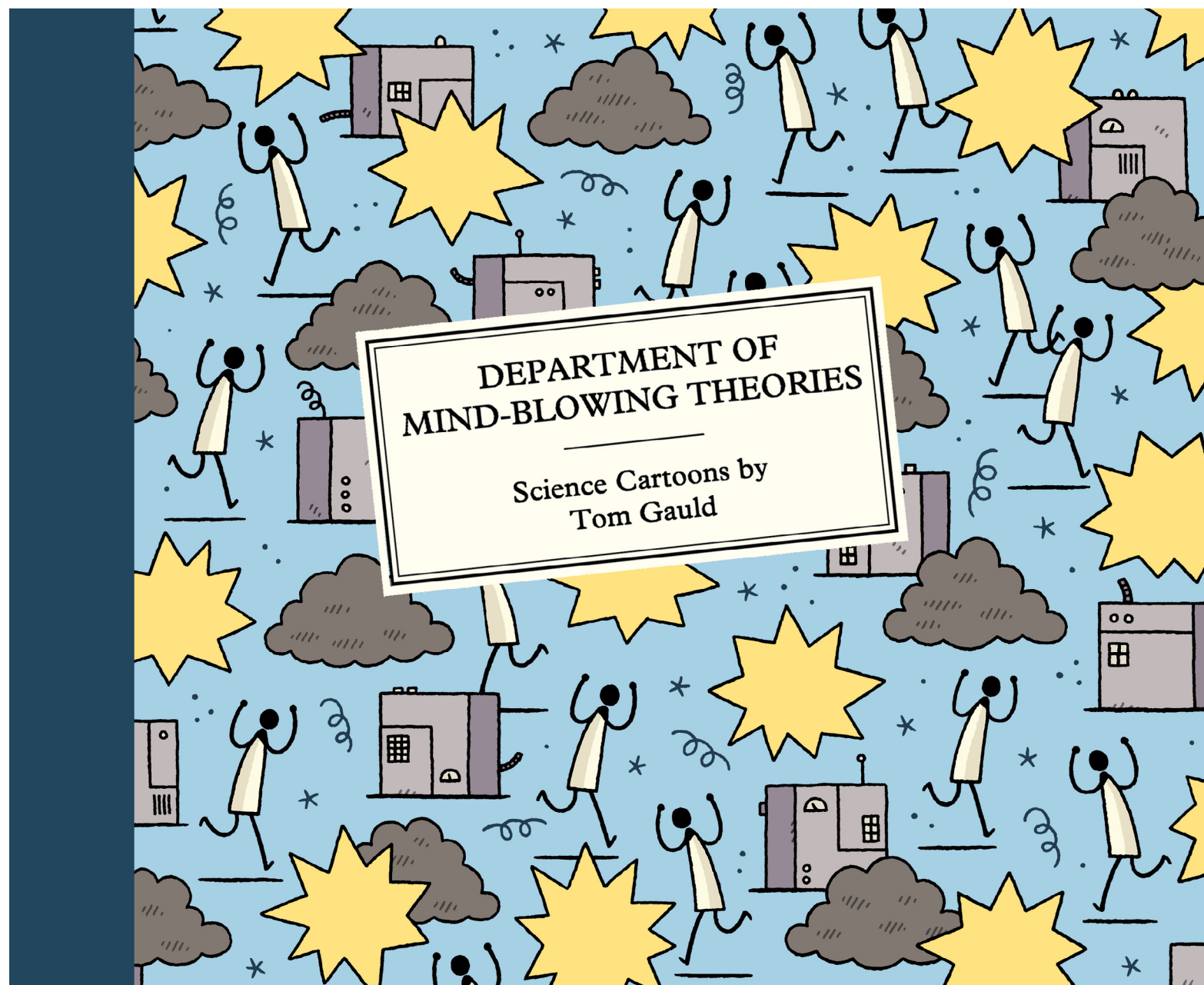
UMMA'S TABLE
YEON-SIK HONG

YEAR OF THE RABBIT
TIAN VEASNA

BECOMING HORSES
DISA WALLANDER

SWEET TIME
WENG PIXIN

THE TRIAL OF KITARO
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DEPARTMENT OF MIND-BLOWING THEORIES

TOM GAULD

A side-splitting skewering of the sober world of STEM

No one is safe when humorist and cartoonist Tom Gauld directs his hilarious gaze to your profession. Just as he did with writers, poets, and literary classics for the *Guardian's* Books page, Gauld now does with hapless scientists, nanobots, and puzzling theorems for his weekly *New Scientist* strip, the international magazine that covers all aspects of science and technology.

Gauld's *Department of Mind-Blowing Theories* presents one hundred and fifty comic strips topical and funny enough to engage any layperson with a rudimentary recall of their old science classes as well as those who consider themselves boffins of the contemporary physical and natural world.

A dog philosopher questions what it really means to be a 'good boy' while playing fetch! A virtual assistant and a robot-cleaner elope! The undiscovered species and the theoretical particle face existential despair! Facebook commenters debunk Darwin's posting of *On the Origin of Species*! Science vs science fiction! Why are there poodles pouring out of this wormhole?!

One could hypothesize just how Gauld is able to command such quick-witted knowledge of the scientific world; however, as these strips prove, Gauld would retaliate with the sharpest of punchlines to that hastily cobbled postulate.

Gauld won an Eisner for Best Humor for *Baking With Kafka*, and *Department of Mind-Blowing Theories* is sure to cement his reputation as the foremost authority on joke-generating technology world around us.

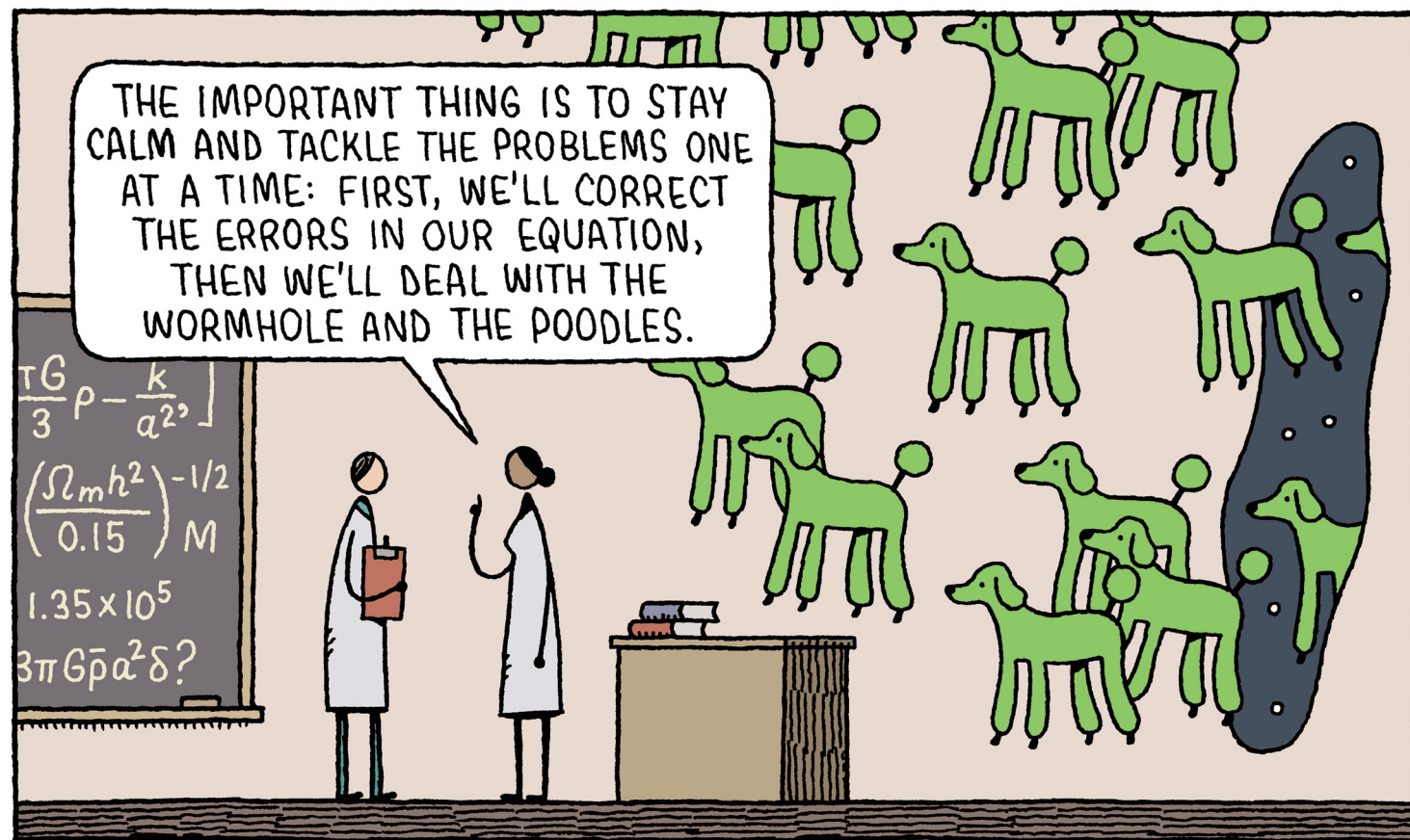
PRAISE FOR TOM GAULD

"[Tom Gauld's strips] have become known for their wry, playful erudition."
—*New Yorker*

"Brilliant... Our greatest techno-dystopian fears and anxieties [are] followed to their most tragicomic end."
—*Brain Pickings*

"Tom Gauld's deceptively simple comics hold a mirror to human hypocrisies."
—*Huffington Post*

APRIL 2020 • \$21.95 USD/\$24.95 CAD • 4-COLOR • 8 X 5.9 • 160 PAGES
COMICS & GRAPHIC NOVELS/HUMOR • ISBN 978-1-77046-375-2 • HARDCOVER



INSIGNIFICANT MOMENTS IN SCIENCE



CARDS FOR SCIENTISTS FROM THEIR NON-SCIENTIST RELATIONS



Tom Gauld is a cartoonist and illustrator. He has weekly comic strips in *The Guardian* and *New Scientist* and his comics have been published in *The New York Times*, *The Believer* and on the cover of the *New Yorker*. In addition to his graphic novels *Baking with Kafka*, *Goliath*, *Mooncop*, and *You're All Just Jealous of My Jetpack*, he has designed a number of book covers. Gauld lives and works in London.

FOR MORE INFORMATION ON TOM GAULD



THE SWAMP

YOSHIHARU TSUGE

THE SWAMP

YOSHIHARU TSUGE

The essential early work by the modern master of
Japanese literary comics

Yoshiharu Tsuge is one of the most influential and acclaimed practitioners of literary comics in Japan. *The Swamp* collects work from his early years, showing a major talent coming in to his own. Bucking the tradition of mystery and adventure stories, Tsuge's fiction focused on the lives of the citizens of Japan. These mesmerizing comics, like those of his contemporary Yoshihiro Tatsumi, reveal a gritty, at times desperate post-war Japan, while displaying Tsuge's unique sense of humor and point of view.

"Chirpy" is a simple domestic drama about expectations, fidelity, and escape. A couple purchases a beautiful white bird with a red beak. It is said that the bird will grow attached to its owners and never fly away. While the girlfriend is working as a hostess, flirting with men for money, the boyfriend decides to draw a portrait of the new family member and disaster strikes.

In "The Swamp," a simple rural encounter is charged with sexual tension that is alluring but also fraught with

danger. When a young woman happens upon a wing-shot goose, she tries to calm it then suddenly snaps its neck. Later, she befriends a young hunter and offers him shelter, but her motivations remain unclear, especially when the hunter notices a snake in the room where they'll both be sleeping.

The Swamp is a landmark in English manga-publishing history and the first in a series of Tsuge books Drawn & Quarterly will be publishing.

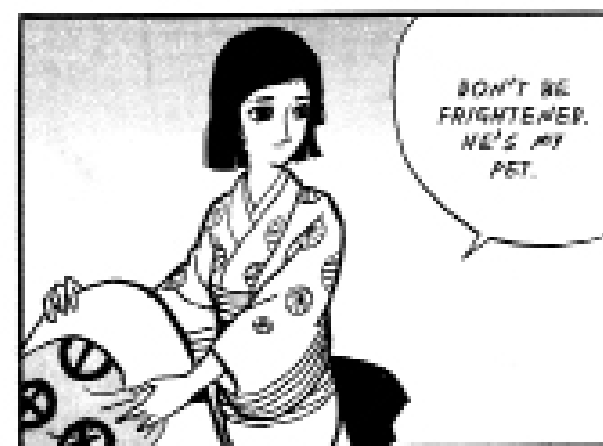
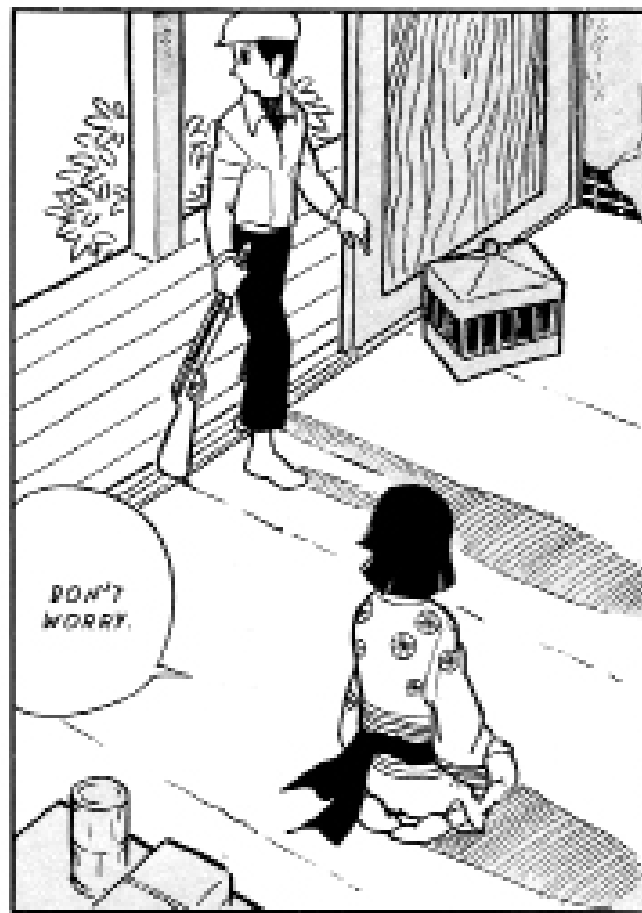
PRAISE FOR YOSHIHARU TSUGE

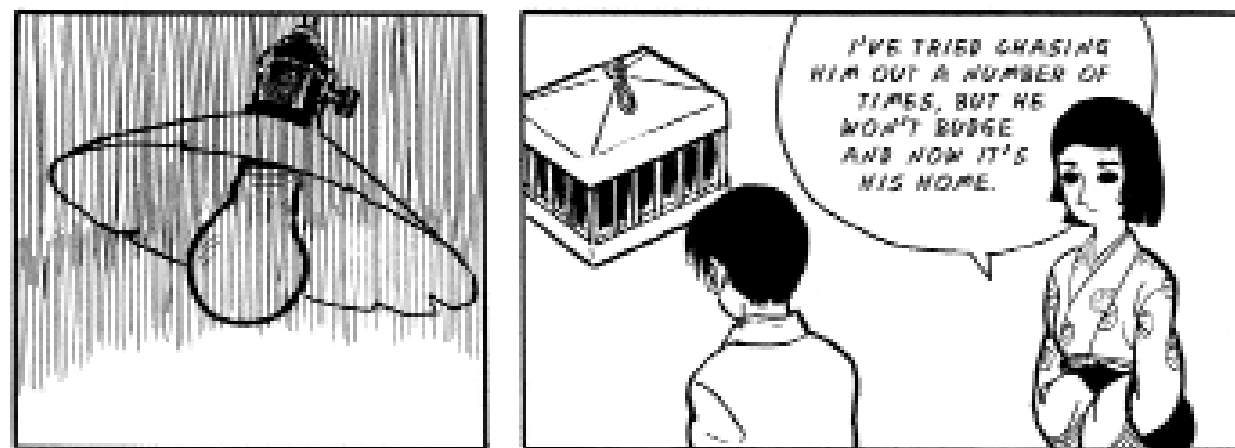
"[Tsuge's *Garo* stories] quickly became standard bearers for literary comics in Japan."—*The Comics Journal*

"[A] manga great... producing work that was surreal, introspective, and grimly realist."—*icv2*

"Tsuge came up with works of striking originality [where] meaning is diffused to the point where it becomes emotion."
—*The Asia Pacific Journal*

MAR 2020 • \$24.95 USD/\$29.95 CAD • B&W • 6.125 X 8.375 • 256 PAGES
COMICS & GRAPHIC NOVELS/MANGA • ISBN 978-1-77046-384-4 • HARDCOVER





Yoshiharu Tsuge was born in Tokyo, Japan in 1937. Influenced by the realistic and gritty rental manga of Yoshihiro Tatsumi, he began making his own comics. He was also briefly recruited to assist Shigeru Mizuki during his explosion of popularity in the 1960s. In 1968, working for *Garo* magazine, Tsuge published the ground-breaking story “Neji-shiki” (commonly called “Screw Style” for Western readers.) This story established Tsuge as not only an influential manga-ka but a cultural touchstone in the changing Japanese art world. He is considered the originator and greatest practitioner of the “I-novel” method of comics-making. In 2005, Tsuge was nominated for the Best Album Award at Angouleme International and in 2017 he won the Japan Cartoonists Association Grand Award for *Yume to tabi no sekai*.

FOR MORE INFORMATION ON YOSHIHARU TSUGE



FAMILIAR FACE

MICHAEL DEFORGE

In a thoroughly modernized, constantly updating society,
where can true connection be found?

The bodies of citizens and the infrastructure surrounding them is constantly updating. People can't recognize themselves in old pictures, and they wake up in apartments of completely different sizes and shapes. Commuter routes radically differ day to day. The citizens struggle with adaptability as updates happen too quickly, and the changes are far too radical to be intuitive. There is no way to resist—the updates are enacted by a nameless, faceless force.

Familiar Face's narrator works in the government's department of complaints, reading through citizens' reports of the issues they've had with the system updates. The job isn't to fix anything, but rather to be the sole human sounding board, a comfort in a system so decidedly impersonal. These complaints aren't mere bug reports—they can be anything: existential, petty, just plain heartbreaking.

Michael DeForge's ability to find the humanity and emotional truth within the

outlandish bureaucracy of everyday life is unparalleled. The signatures of DeForge's work—a vibrant color palette, surreal designs, and self-aware sense of humor—enliven an often-bleak technocratic future. *Familiar Face* is a masterful and deeply funny exploration of how we define our sense of self, and how we cope when so much of life is out of our control.

PRAISE FOR MICHAEL DEFORGE

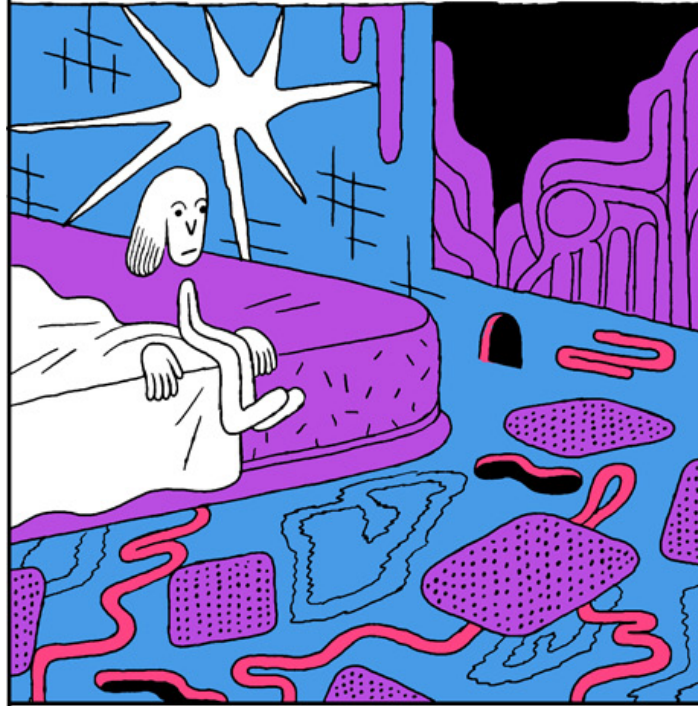
"DeForge examines both how we build our own sense of self and how others take on the roles we create for them."—*Guardian*

"DeForge is one of the most inventive and prolific cartoonists working today."—*Vulture*

"[DeForge combines] a surreal point of view with a sharp eye for graphic design and the expressive qualities of animation."—*NPR*

MAR 2020 • \$21.95 USD/\$24.95 CAD • 4-COLOR • 5.5 X 6.625 • 176 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-387-5 • HARDCOVER

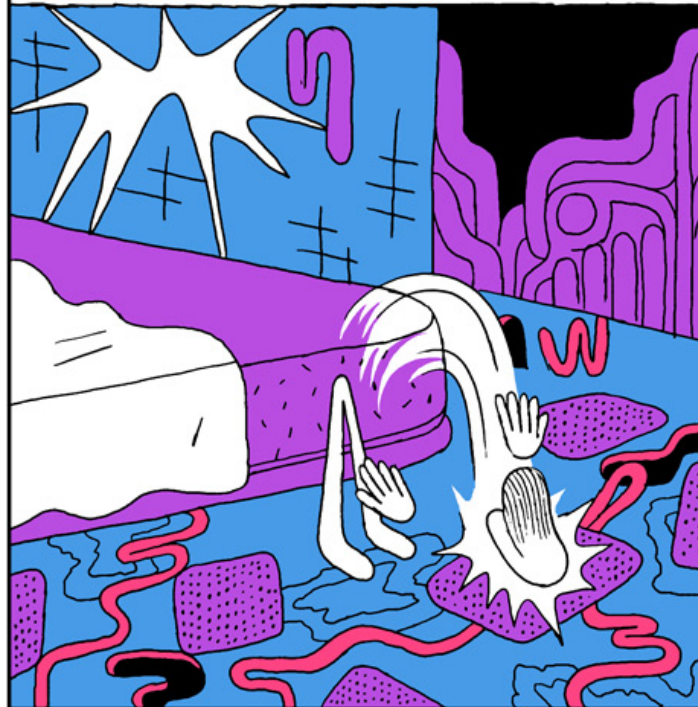
EACH UPDATE WAS, ALLEGEDLY,
AN IMPROVEMENT



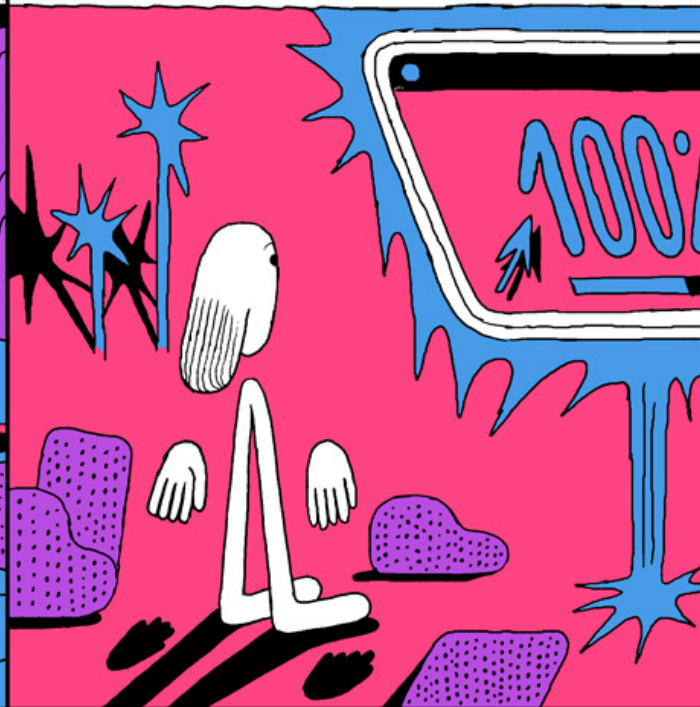
STILL, IT WAS DISORIENTING



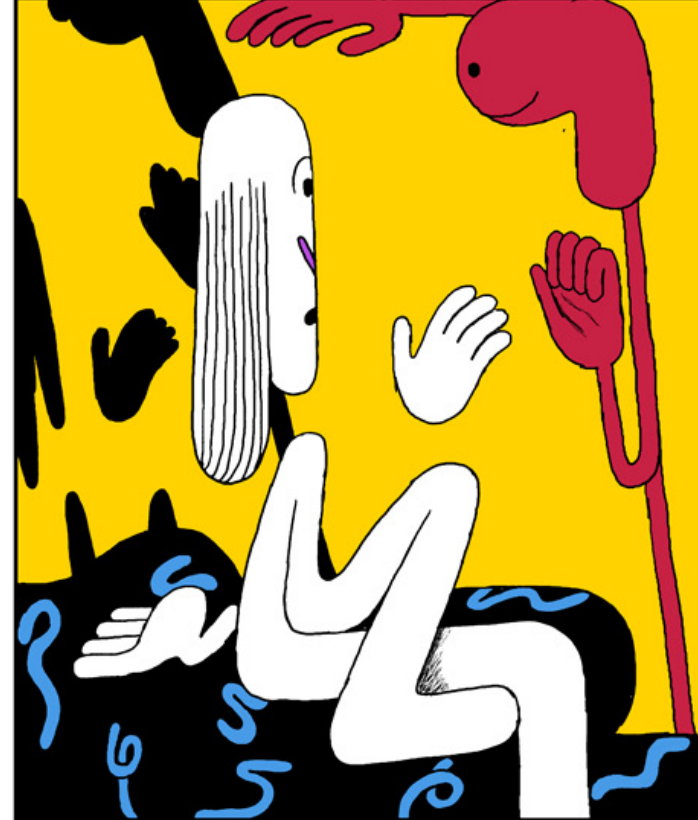
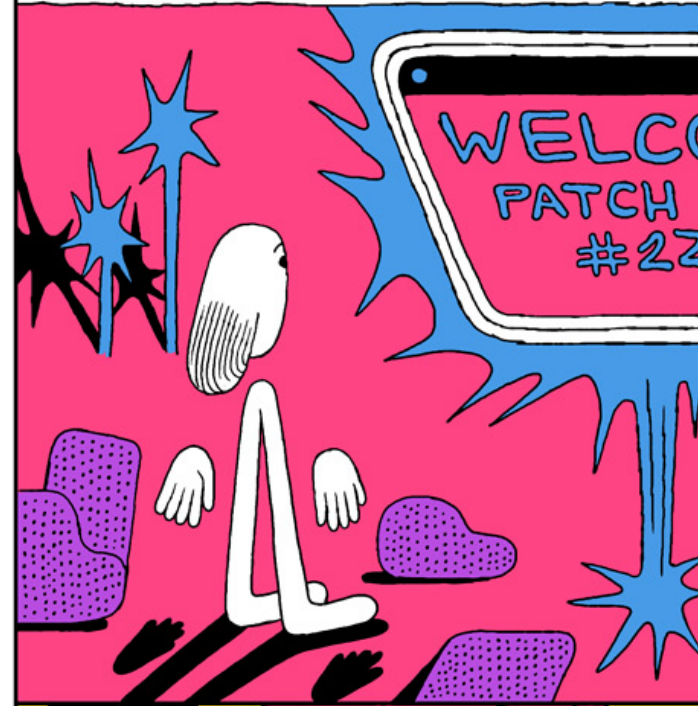
YOU'D STEP OUT OF BED AND
IMMEDIATELY FALL ON YOUR FACE

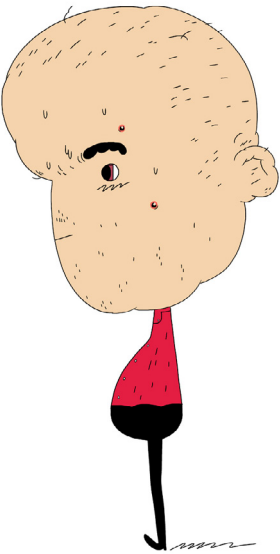
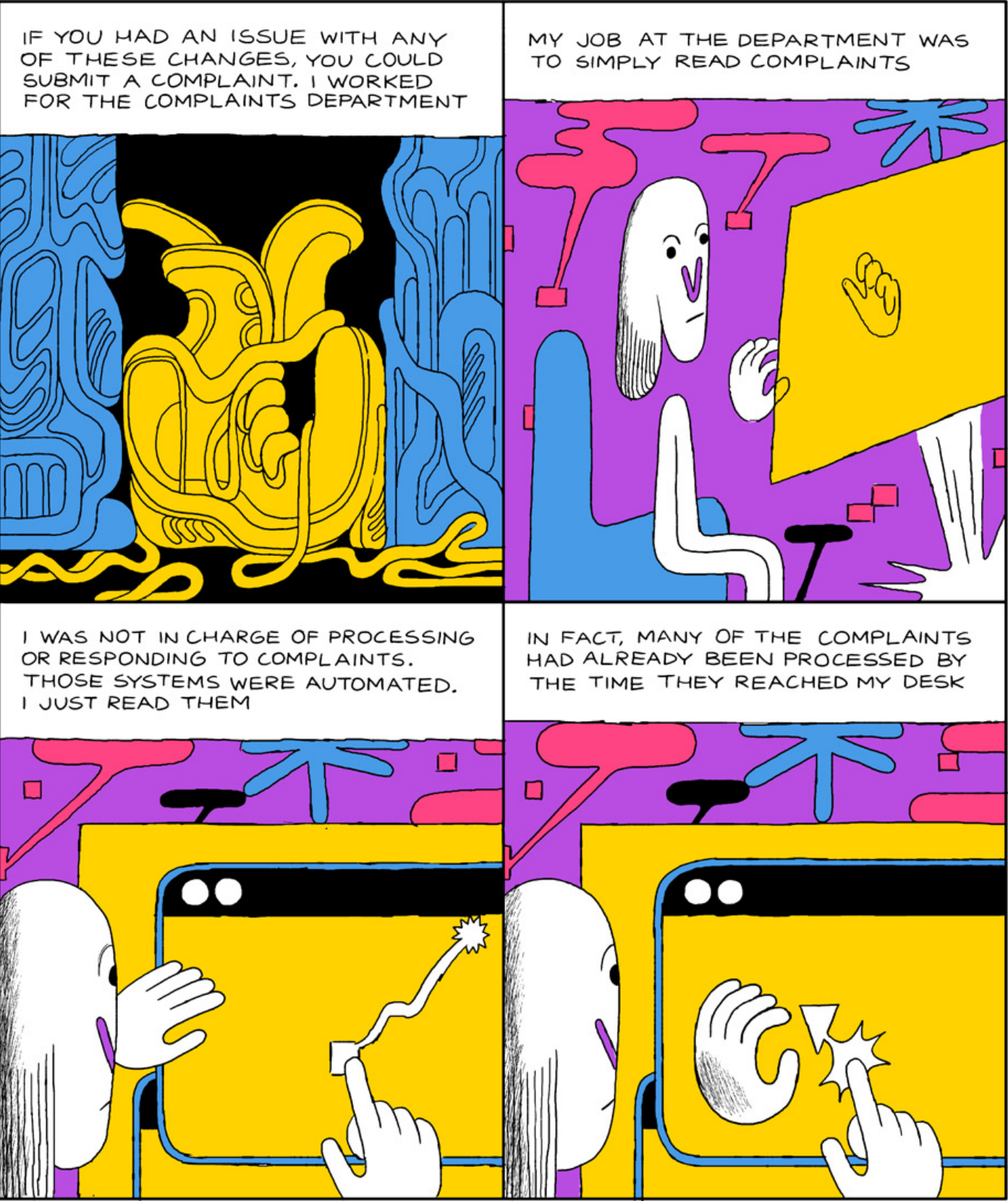


THIS IS WHY MOST APARTMENTS ARE
COVERED WITH CUSHIONS



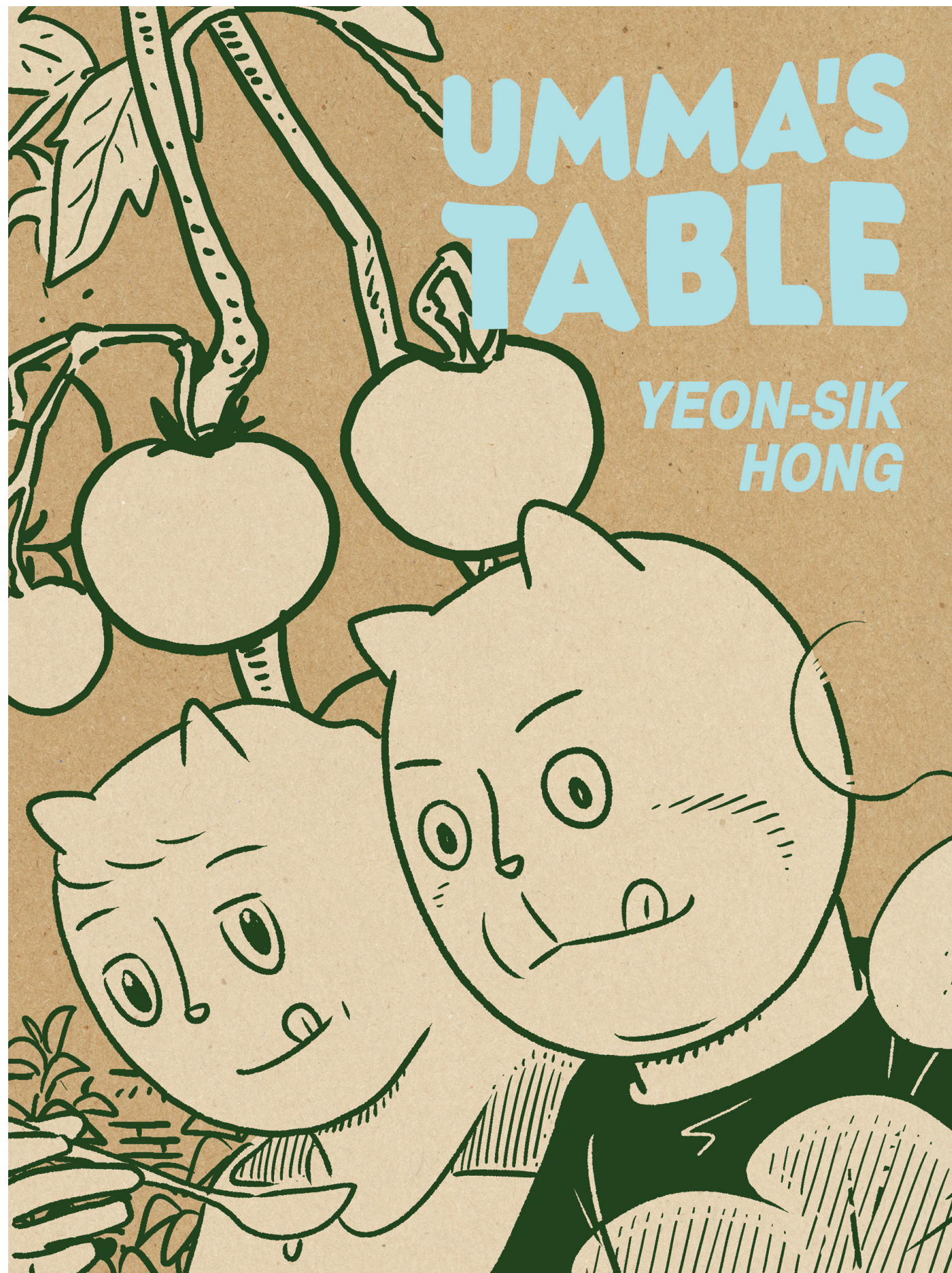
FIGURING OUT YOUR NEW BODY WAS
SUPPOSED TO BE INTUITIVE





Michael DeForge was born in 1987 and has written eight books including *Ant Colony*, *Big Kids*, *Sticks Angelica*, and *Leaving Richard's Valley*. He has been a celebrity judge for the Midland Buttermilk Festival. He is currently on a treadmill.

FOR MORE INFORMATION ON MICHAEL DEFORGE



UMMA'S TABLE

YEON-SIK HONG

The joy of food and tradition unites
a family faltering in the face of illness and loss

Following his acclaimed English language debut *Uncomfortably Happily*, Yeon-sik Hong returns with a graphic novel that is as insightful as wrenching as it probes life with aging parents and how we support the people we love.

A new father named Madang, moves to a quiet cottage in the countryside with his wife and young baby. He's excited to build a strong foundation for his growing family but his priorities are divided. His elderly parents are impoverished and struggling to survive. He becomes the primary caregiver for his ailing mother Hyung-Soo, which also means negotiating a fraught relationship with his father.

As her illness worsens, he accompanies his mother on many hospital trips. Madang overcomes his exhaustion and frustration by reminiscing about family meals together, and particularly Hyung-Soo's kimchi. Memories of her cooking and the act of dining together are elevated to glory with Madang and his brother

often breaking into song in response to her magnificent meals. These joyful depictions, however, are juxtaposed with Hyung-Soo's hospital room.

After Hyung-Soo dies, Madang is struck by the incomparable dedication she showed in caring for and feeding her family, who always came first. With an unassuming wisdom, *Umma's Table* serves as a reflection on the enduring nature of family and the power of tradition.

PRAISE FOR YEON-SIK HONG

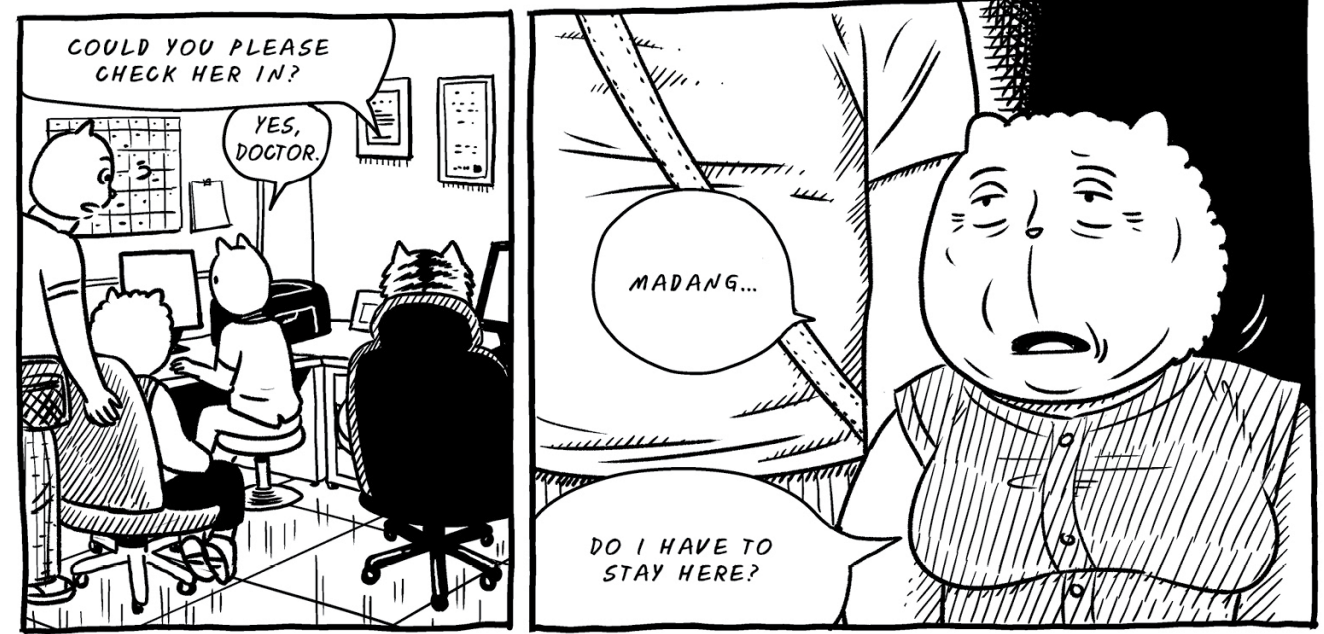
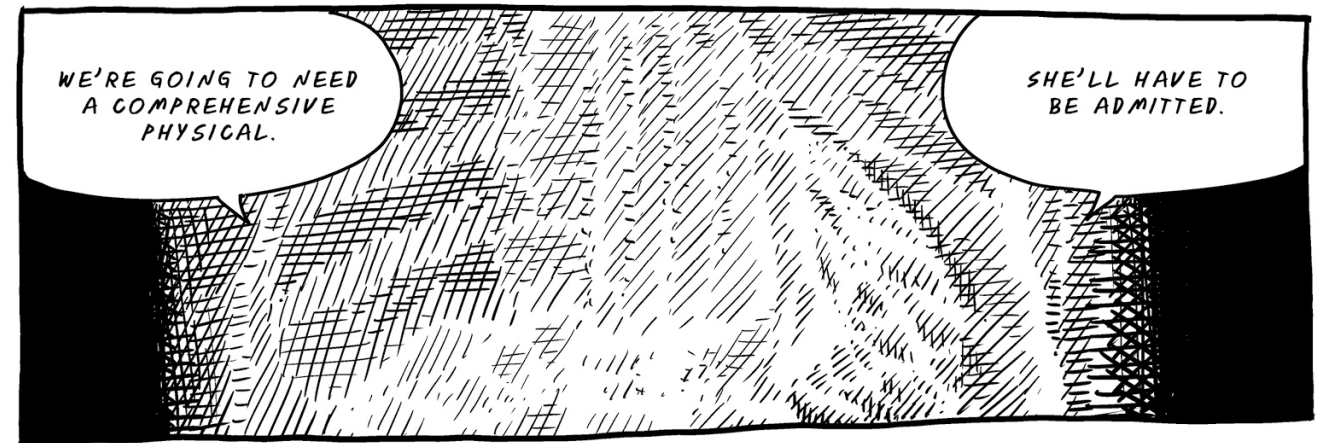
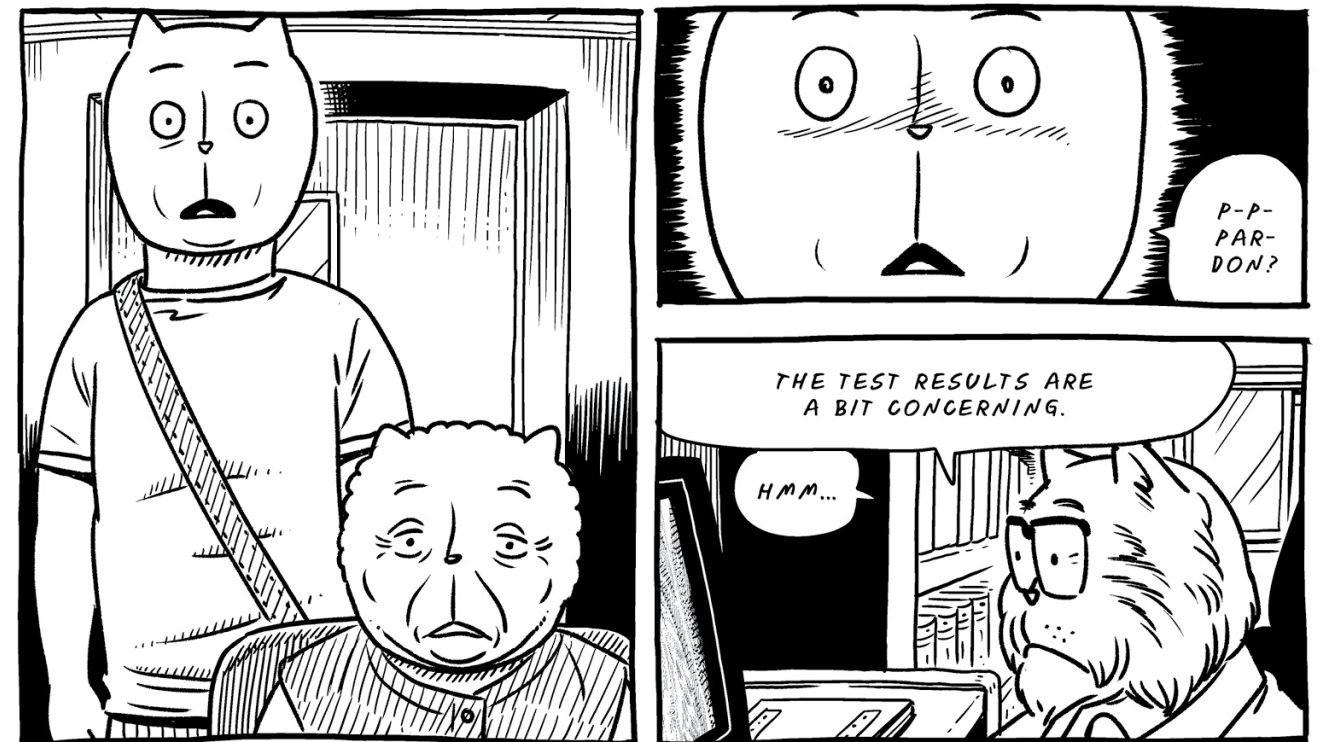
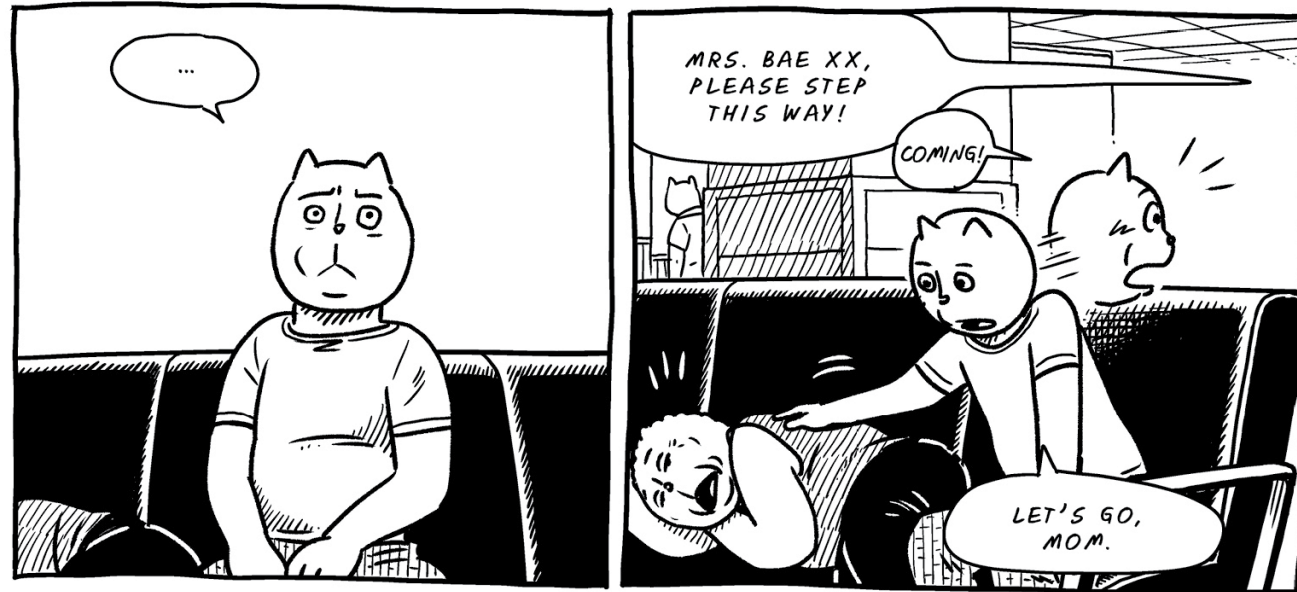
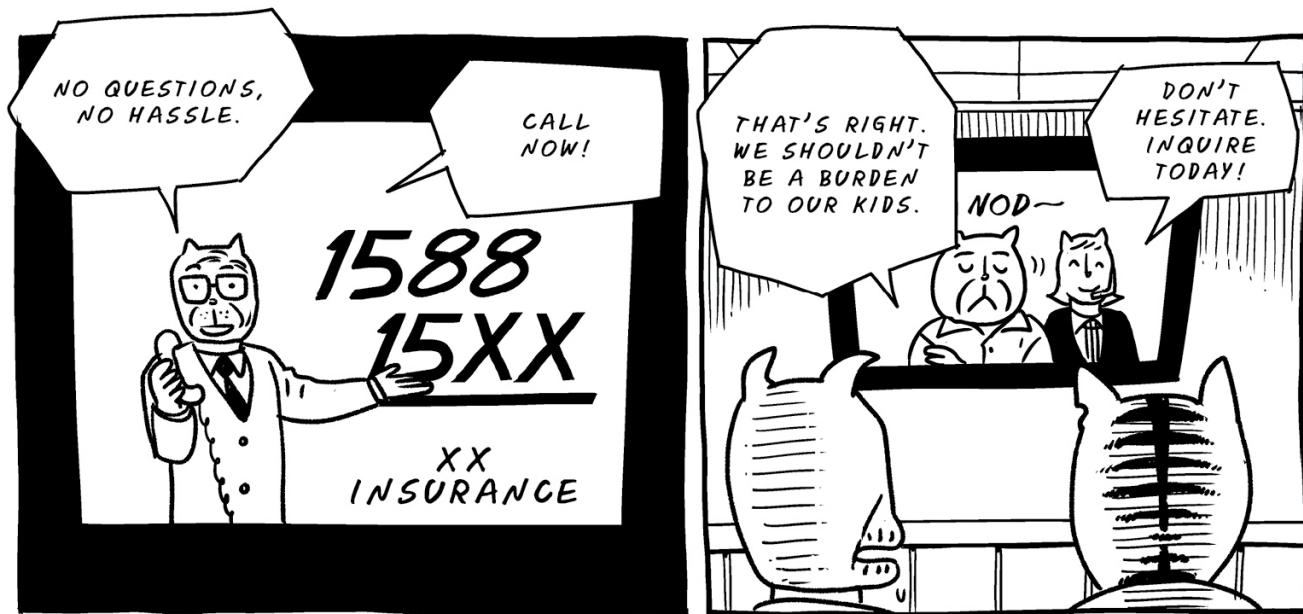
"*Uncomfortably Happily* is the rare tale about poverty that feels honest... there is a simplicity and peacefulness in watching two people just try to make it work."

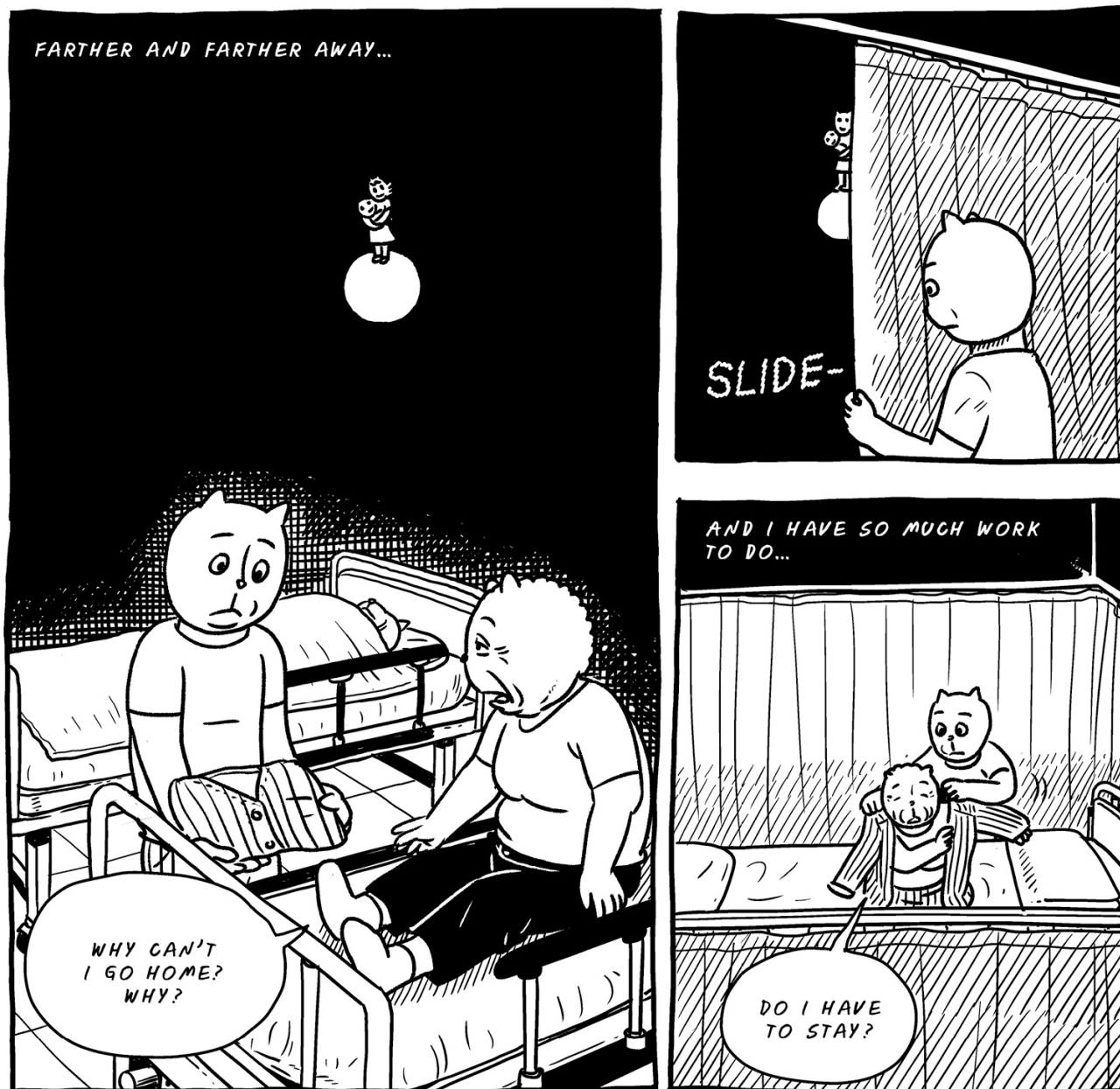
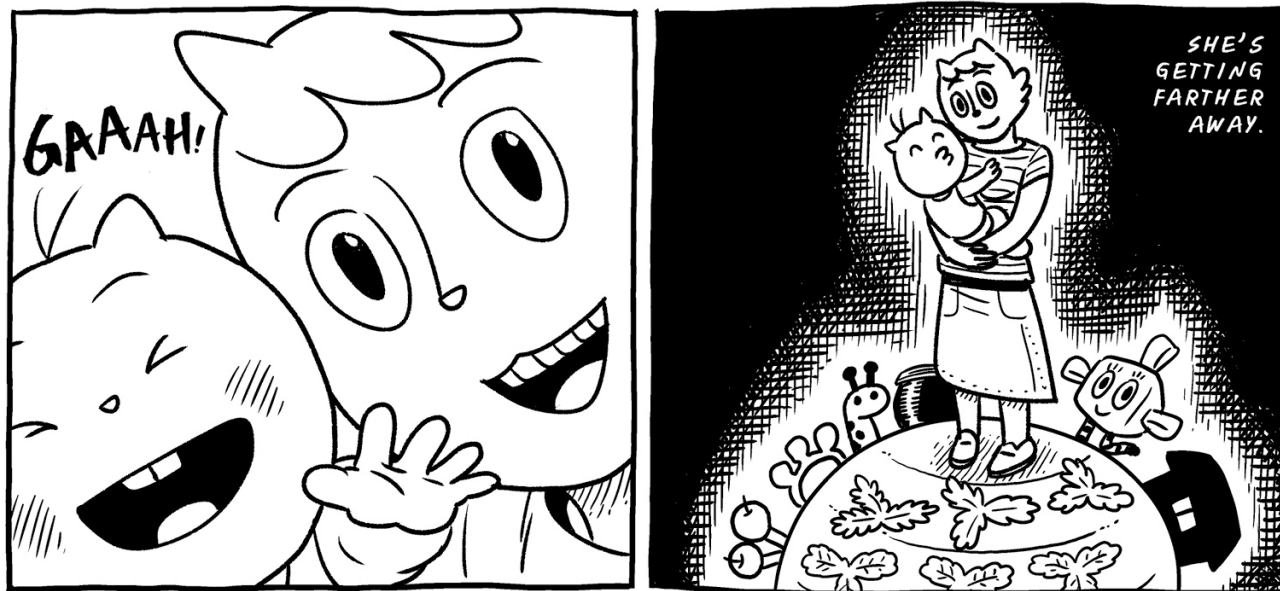
—GQ

"A candid, engrossing tale of two comic artists looking for comfort in solitude and minimalist living, even as the twin shadows of poverty and stress loom."

—*The Atlantic*

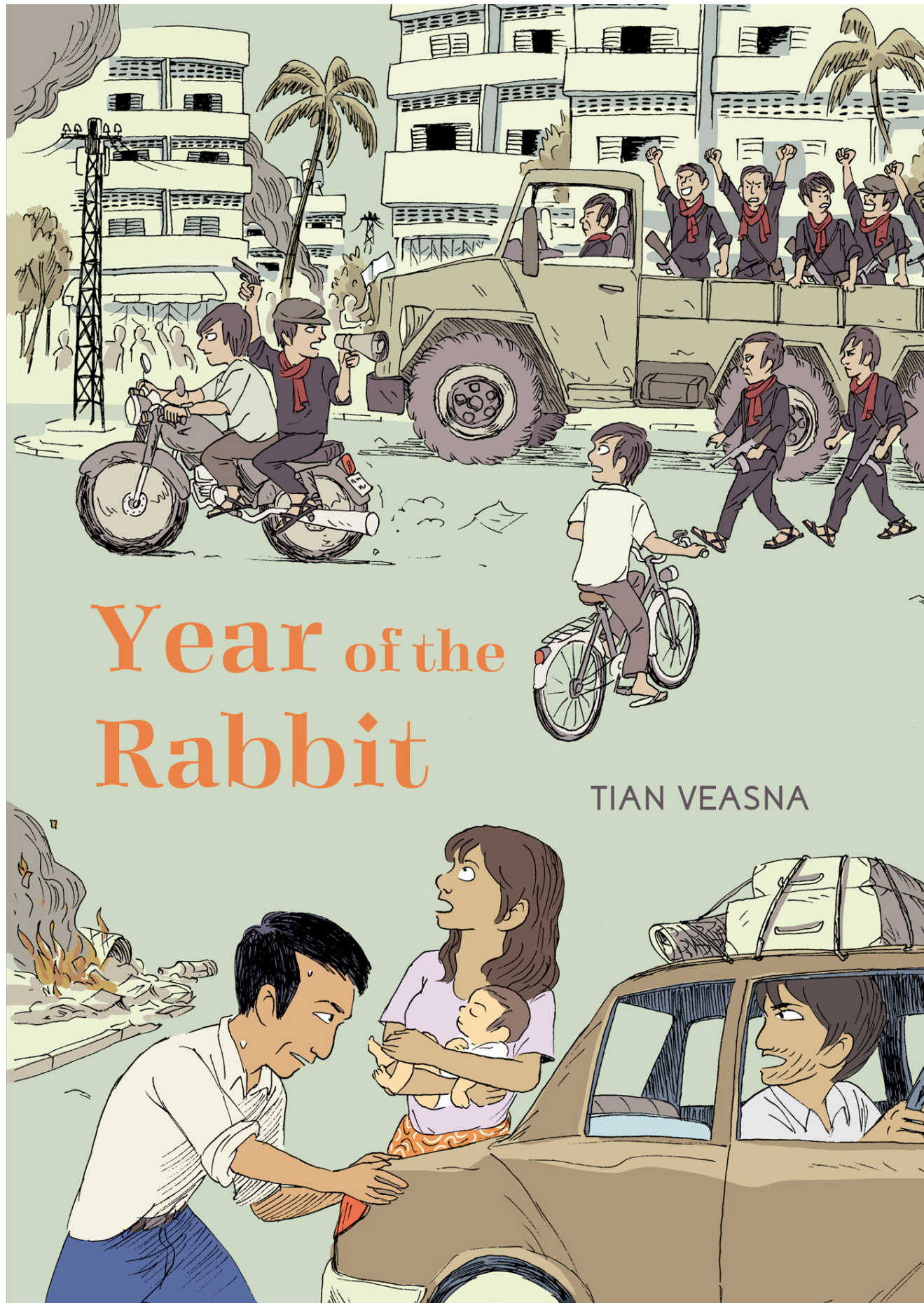
MAR 2020 • \$24.95USD/\$29.95CAD • B&W • 6.125 X 8.1875 • 360 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-386-8 • PAPERBACK





Yeon-sik Hong was born in 1971. He began apprenticing in a manga studio in 1990, and wrote his first short stories (in comics form) in 1992, but commercial projects kept him from his personal work for another decade. His graphic novel about moving to the countryside, *Uncomfortably Happily*, was released to great acclaim in Korea in 2012 and translated to English by Drawn & Quarterly in 2017. He and his partner now live on the outskirts of Seoul.

FOR MORE INFORMATION ON YEON-SIK HONG



YEAR OF THE RABBIT

TIAN VEASNA

One family's quest to survive the devastation of the Khmer Rouge

Year of the Rabbit tells the true story of one family's desperate struggle to survive the murderous reign of the Khmer Rouge in Cambodia. In 1975, the Khmer Rouge seizes power in the capital city of Phnom Penh. Immediately after declaring victory in the war, they set about evacuating the country's major cities with the brutal ruthlessness and disregard for humanity that characterized the regime ultimately responsible for the deaths of one million citizens.

Cartoonist Tian Veasna was born just three days after the Khmer Rouge take-over, as his family set forth on the chaotic mass exodus from Phnom Penh. *Year of the Rabbit* is based on firsthand accounts, all told from the perspective of his parents and other close relatives. Stripped of any money or material possessions, Veasna's family found themselves exiled to the barren countryside along with thousands of others, where food was scarce and brutal violence a constant threat.

Year of the Rabbit shows the reality of life in the work camps, where Veasna's family bartered for goods, where children were instructed to spy on their parents, and where reading was proof positive of being a class traitor. Constantly on the edge of annihilation, they realized there was only one choice—they had to escape Cambodia and become refugees. Veasna has created a harrowing, deeply personal account of one of the twentieth century's greatest tragedies.

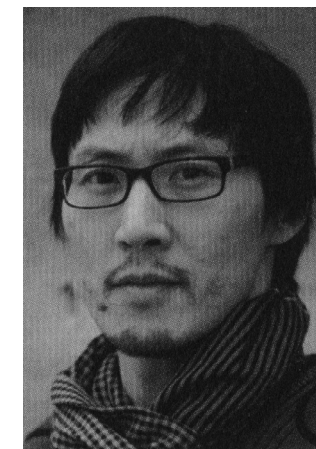
PRAISE FOR *YEAR OF THE RABBIT*

"A sense of dread pervades almost every panel."—*The Phnom Penh Post*

"Tian shows how horror can become everyday... [*Year of the Rabbit*] vibrates with a thousand details that show the dogmatic absurdity of the executioners and the hope that can still survive in victims on the edge of the abyss."—*Telerama*

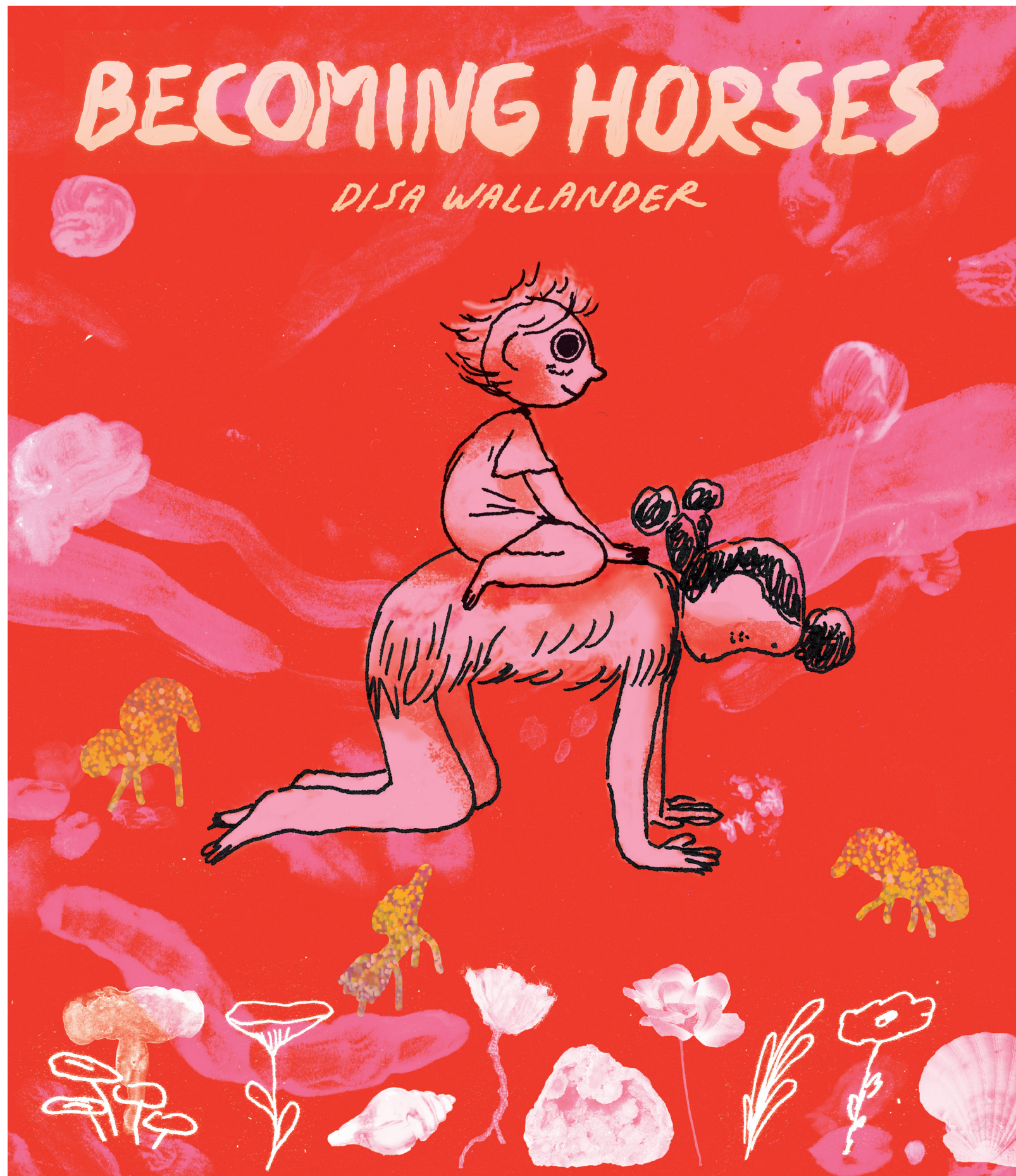
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Tian Veasna was born in Cambodia in 1975, three days after the Khmer Rouge came to power. He moved to France with his parents in 1980, where he graduated from Strasbourg's École des Arts Décoratifs in 2001. After that he returned to Cambodia for the first time, offering drawing classes as part of a United Nations humanitarian project. Since then Veasna has worked in publishing, taught visual art, and cofounded the workshop and gallery space Le Bocal, which specializes in illustration and graphic art. Veasna's desire to recount what his family lived through in 1975 led him to return to Cambodia frequently and record the memories of his family members. Those stories became *Year of the Rabbit*, his first book. Veasna lives in France.

FOR MORE INFORMATION ON TIAN VEASNA



BECOMING HORSES

DISA WALLANDER

Gem-like comics explore the origins of creativity and the pursuit of happiness with a gentle, self-aware wit

*Sometimes I dream about myself
and in my dream I'm someone else
But also, I am me
becoming the horse that I want to be.*

Was it always like this? What if your self portrait was a collection of weird shapes? Have you ever felt like an abstract painting? Do you ever simultaneously wish and worry that the boundaries of your body will melt away and you'll become a magnificent horse? *Becoming Horses* is a book about squinting hard and looking from the right angle to find that everything around you sparkles—just a little—and the shapes of things are not firm but fuzzy. The You you know may shift and take form as a beautiful horse, a sunset, or something so special, so huge that you could never describe it.

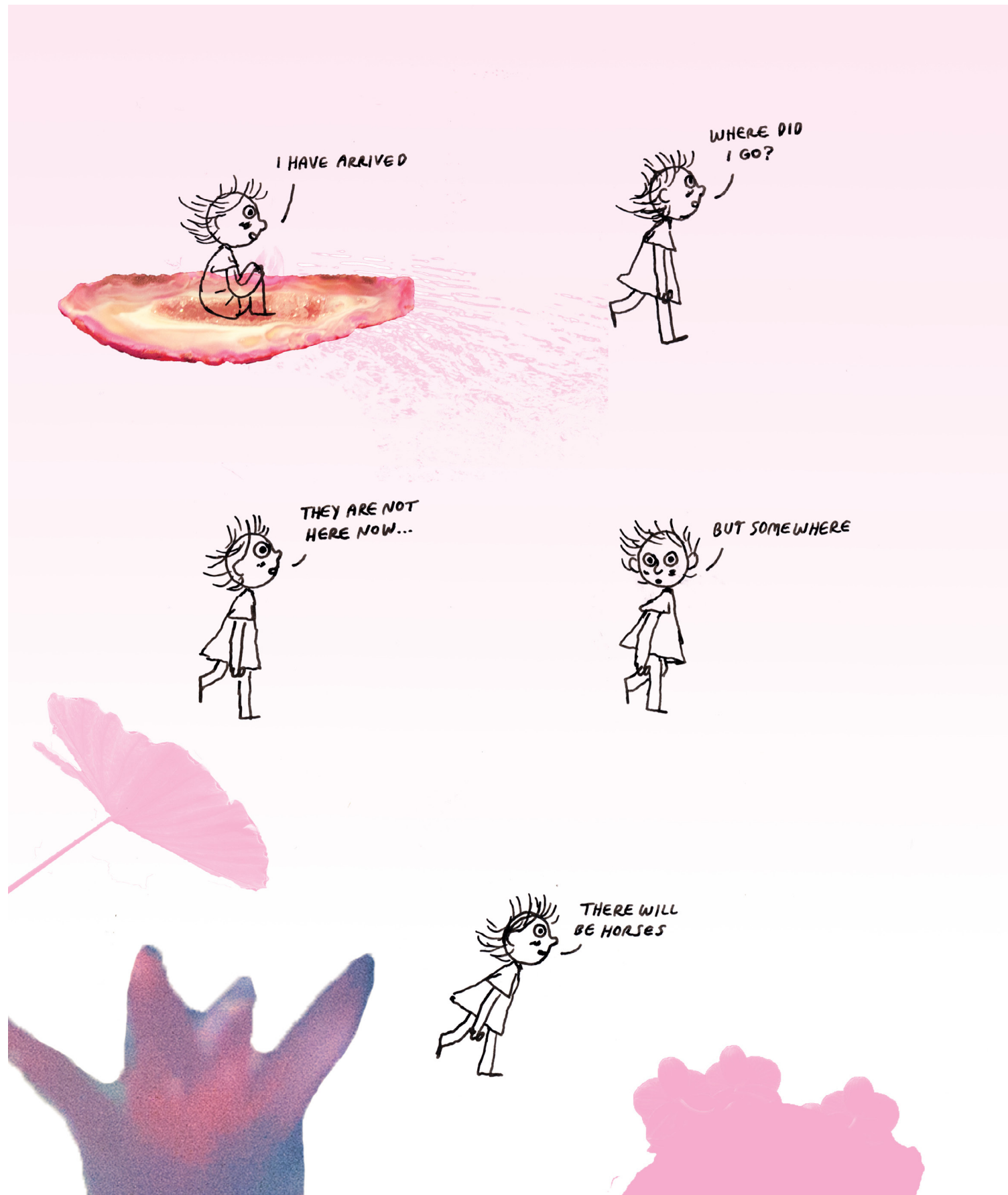
Disa Wallander's *Becoming Horses* is a mix of delicate cartooning and brash collage—watercolor and photography. Her colorful flowing drawings and watercolors are experimental yet accessible, as her characters mull big questions about life and art, philosophizing in a thoroughly modern voice. Bright dialogue and pleading silences create a beautiful journey that is, in fact, “the destination.”

PRAISE FOR DISA WALLANDER

“[Wallander] ponders the meaning of life while simultaneously acknowledging the triteness of the subject, and the perceived pretentiousness of being sucked into the mental whirlpool of questioning existence. Yet there is something—a touch of sweetness—that makes her comics strangely affirming.”—Zainab Akhtar, *AV Club*

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Disa Wallander is a Swedish cartoonist living and working in Stockholm. She loves to make zines and experiment with bringing collage and 3D materials into her comics. In her early twenties she read some philosophy books that suggested that nothing was real and ever since then she has made comics with the compulsion to affirm the existence of the world inside her head.

Her sporadic comic strip “Slowly dying” features an array of nameless characters that also appear in the long-form books *The Nature of Nature* and *Becoming Horses*. Her work has been featured in various anthologies such as *NOW*, *kuš!*, *Drunken Boat*, and *Nobrow Magazine*.

FOR MORE INFORMATION ON DISA WALLANDER



SWEET TIME

WENG PIXIN

Vibrant swathes of paint build resonant portraits of heartache, childhood memories, and loneliness

Sweet Time is an intimate rumination on love, empathy, and confidence. Singaporean cartoonist Weng Pixin delicately explores strained relationships with a kind of hopefulness while acknowledging the inevitable collapse. Her stories are like a series of snapshots in a photo album or the brightest highlights from an Instagram profile.

Gorgeous image follows gorgeous image in a delicate quest to find connection. A night out turns into a chance encounter that is at first ecstatic and then quickly descends into awkwardness. A round of “he loves me, he loves me not” becomes a way of reading into every action taken by a distant love interest. A couple find themselves in an artificially beautiful landscape, but the relation-

ship can’t survive their difference of opinion on the illusion of its beauty. In *Sweet Time*, thick and bold strokes of color mingle with delicate lines. Weng combines the colorful realism of Maira Kalman with a gentle wit and introspection all her own, crafting infinitely relatable stories of everyday life and love now.

PRAISE FOR WENG PIXIN

“Pixin [creates] stories that deal with loveless relationships, surreal dreams, and family tragedy with skilful tenderness... producing beautifully scrappy, frenetic images that leap from the page with their colourful energy.”

—*It’s Nice That*

APR 2020 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 8 X 5.9 • 280 PAGES
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I wrote my first love letter to a boy
when I was 10.



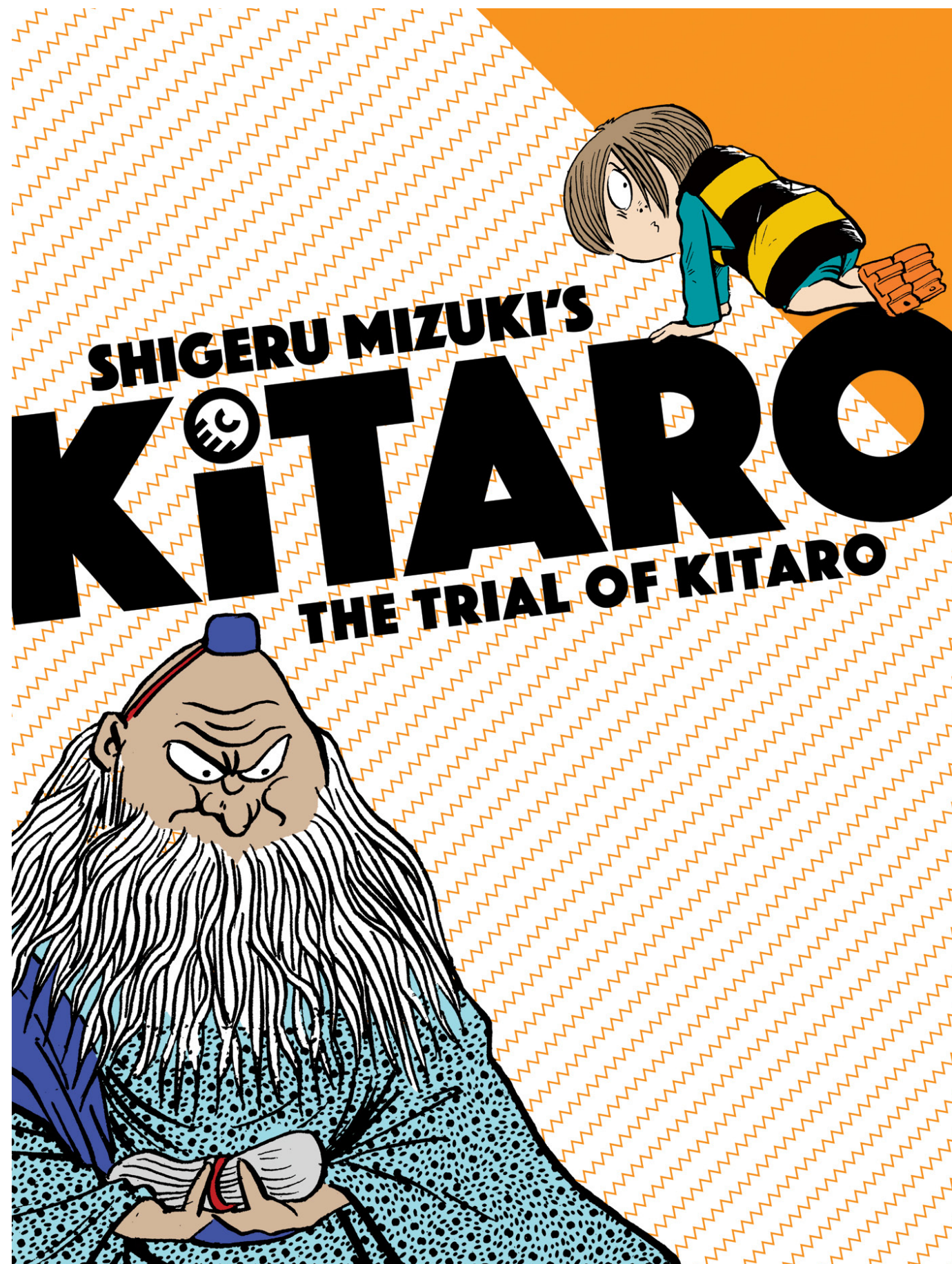
He crushed it and threw it back at me.





Weng Pixin was born and raised in sunny Singapore. She loves to draw, sew, make comics, tell stories, paint, create, and construct using found objects. Weng grew up listening to stories from her father, who was curious about the way the world works. In turn, when it comes to her art, Weng loves to create semi-autobiographical comics that reflect her curious nature too.

FOR MORE INFORMATION ON WENG PIXIN



THE TRIAL OF KITARO

SHIGERU MIZUKI

The final showdown for the legendary Yokai!

In the seventh volume of Shigeru Mizuki's defining series, our beloved hero Kitaro stands accused of beating up his fellow yokai to protect the human populace. He is put on trial for crimes against Yokai. Witnesses are called from both sides, but when Nezumi Otoko takes the stand, all bets are off. Will Nezumi Otoko be for Kitaro or against him? Only the biggest bribe will tell!

The Trial of Kitaro features five bizarre and amusing adventures. In every story, Kitaro has his hands full. He faces off against Kasha, a vicious demon cat; tries to quell a magical cooking pot; battles a sea monster; and solves the mystery of a three-eyed bird.

This volume features comics from the golden age of *Gegege no Kitaro* - the late 1960s. These stories appear in English for the first time in a kid-friendly edition, with translations by

Mizuki scholar and series translator Zack Davisson. *The Trial of Kitaro* also concludes Davisson's "History of Kitaro" essay and offers another round of "Yokai Files," which introduce the folklore of Japan's monsters and supernatural beings. This final volume of Shigeru Mizuki's renowned Kitaro series is not to be missed!

PRAISE FOR KITARO

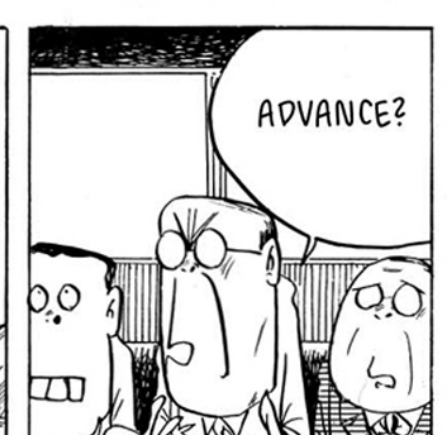
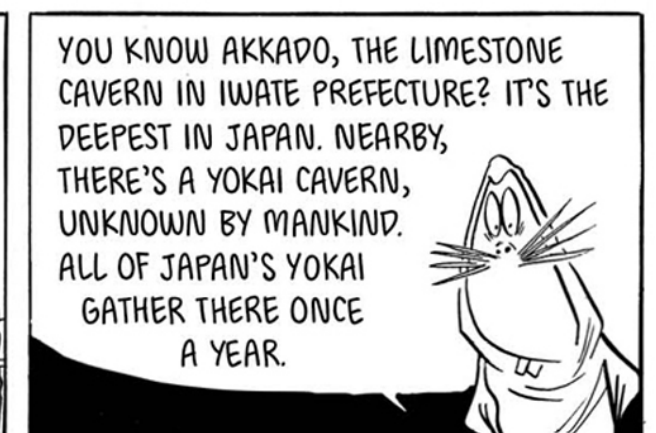
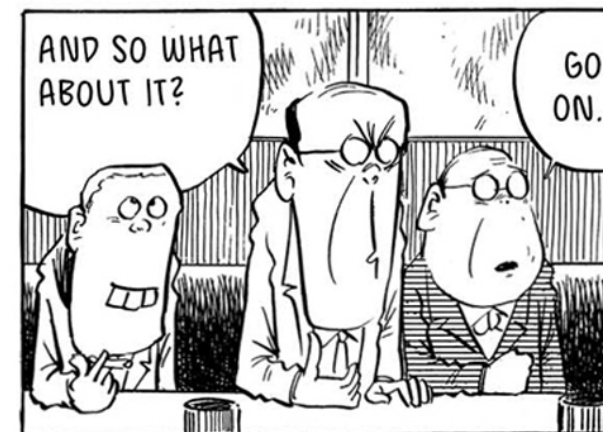
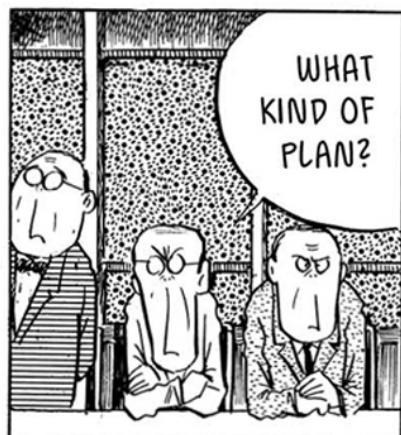
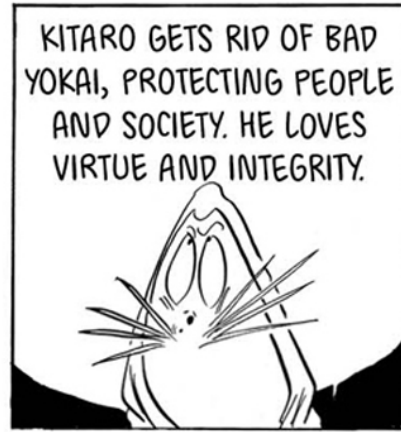
"Shigeru Mizuki's Kitaro stories remain some of the most influential works of horror and folkloric dark fantasy... a wonderful piece of manga history."

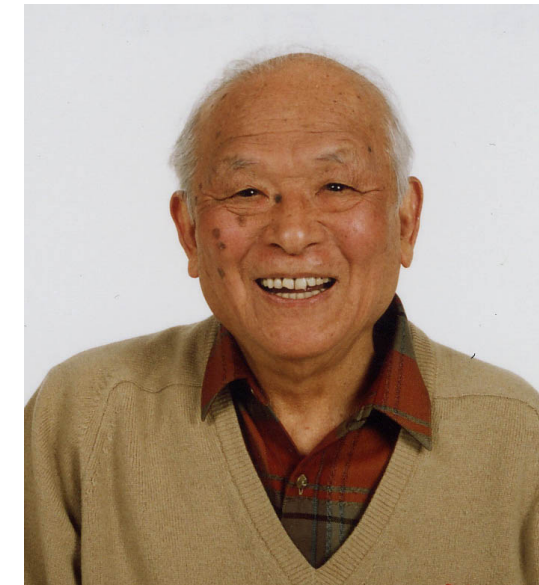
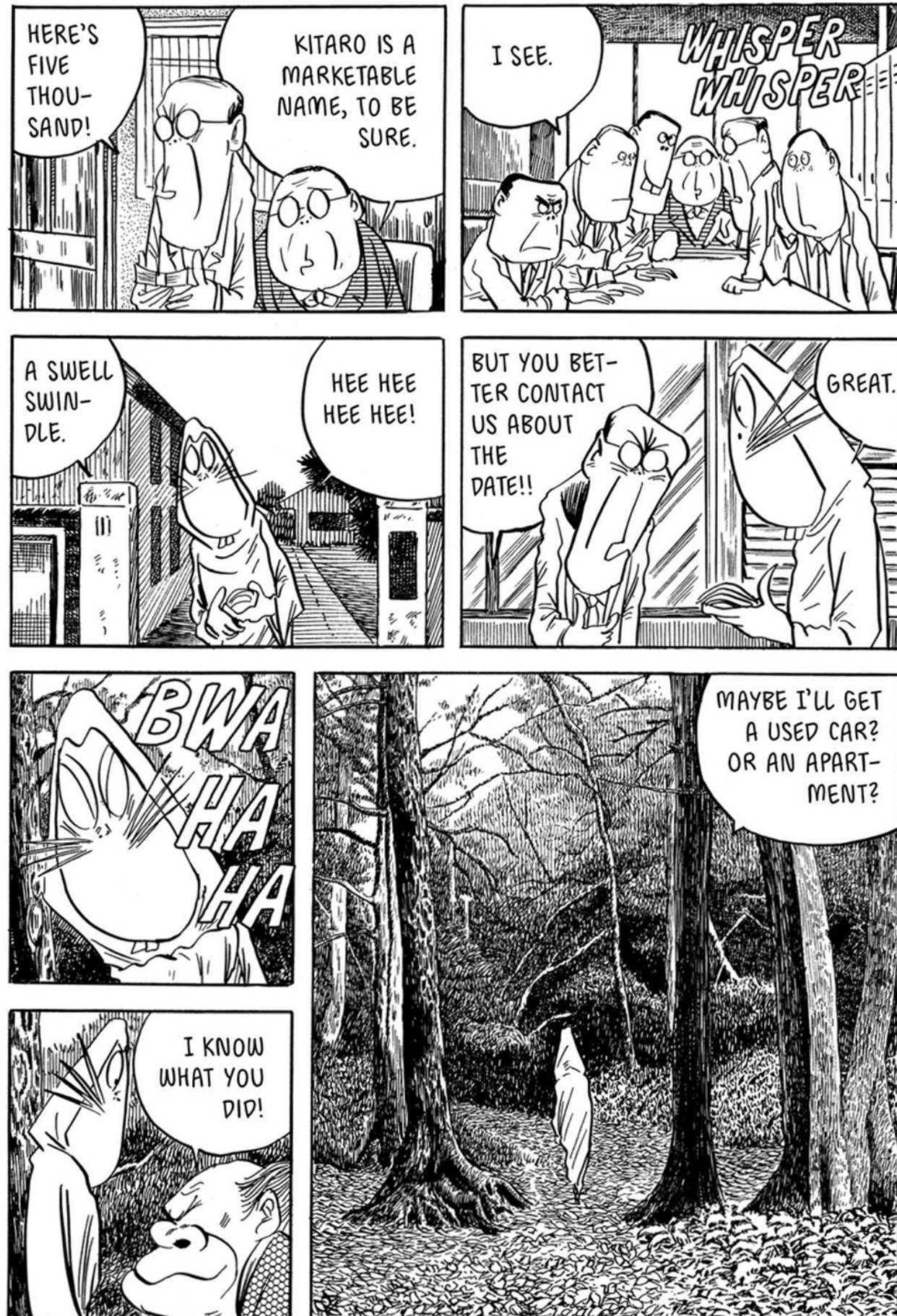
—*Anime News Network*

"Mizuki [shifts] from the eminently realistic to the cartoonish, presenting a world beneath the surface of our own in a stunningly believable fashion."

—*Publishers Weekly*

JAN 2020 • \$15.95 USD/\$18.95 CAD • B&W • 5 X 7.5 • 184 PAGES
COMICS & GRAPHIC NOVELS/MANGA • ISBN 978-1-77046-332-5 • PAPERBACK





Shigeru Mizuki (1922-2015) was one of Japan's most respected artists. An artistic prodigy, he lost an arm in World War II to a bomb while suffering from malaria. After the war, Mizuki became one of the founders of Japan's latest craze—manga. He invented the yokai genre with *Gegege no Kitaro* and founded the gekiga—dramatic manga— movement with autobiographical wartime accounts such as *Onward Towards Our Noble Deaths*. He has received almost every award the comics industry has to offer, including the Kodansha Manga Award, the Eisner Award, and the Angouleme Award, as well as the Shiju Hosho Medal of Honor and the Order of the Rising Sun.

FOR MORE INFORMATION ON SHIGERU MIZUKI

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WINTER 2020

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