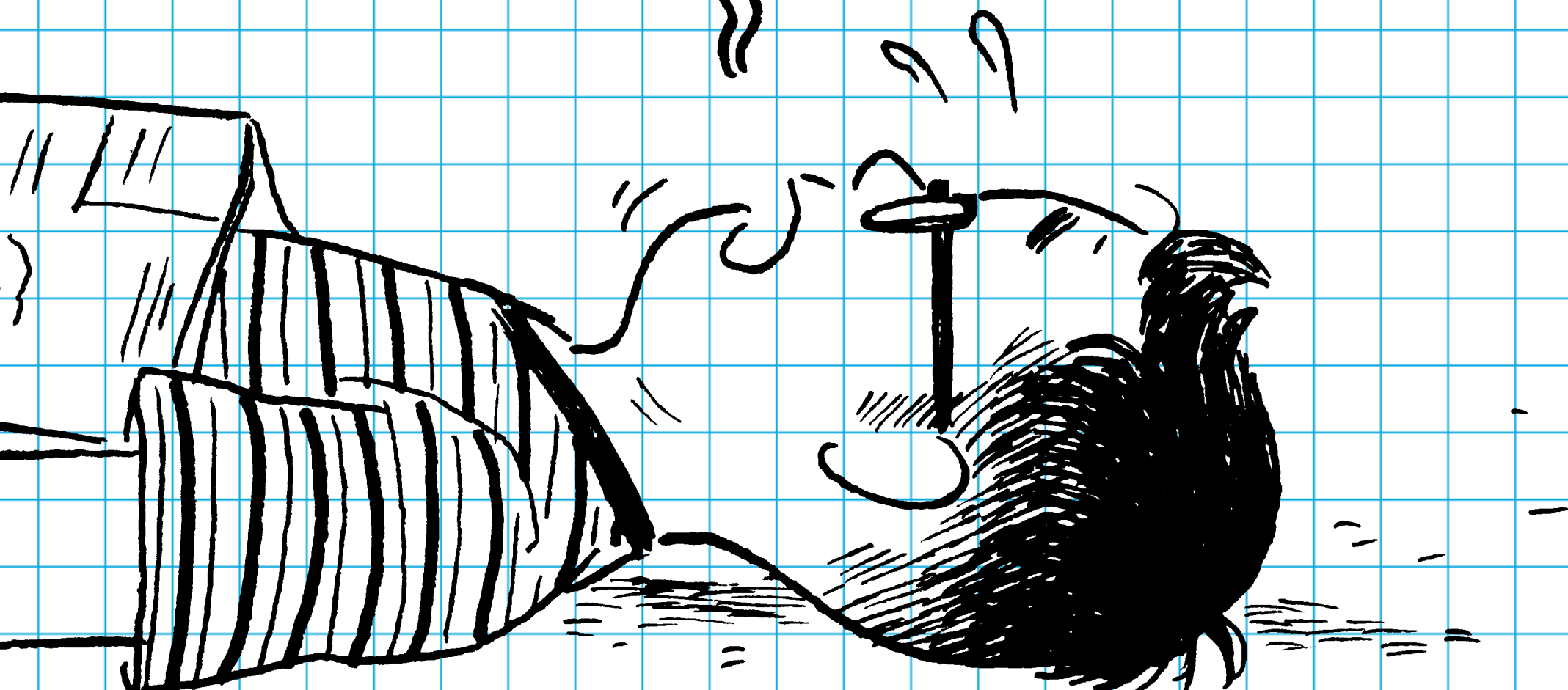


BUT...

I'M THE BOY  
WONDER OF  
MINI-COMICS...



# DRAWN & QUARTERLY

SPRING 2020

THE LONELINESS OF THE  
LONG-DISTANCE CARTOONIST  
ADRIAN TOMINE

CONSTITUTION ILLUSTRATED  
R. SIKORYAK

I KNOW YOU RIDER  
LESLIE STEIN

WENDY, MASTER OF ART  
WALTER SCOTT

THE SKY IS BLUE WITH A SINGLE  
CLOUD  
KUNIKO TSURITA

MOMS  
YEONG-SHIN MA

NORI  
RUMI HARA

SWEET TIME  
WENG PIXIN

LITTLE LULU:  
THE FUZZYTHINGUS POOPI  
JOHN STANLEY



ADRIAN TOMINE

THE LONELINESS OF THE  
LONG-DISTANCE CARTOONIST



# THE LONELINESS OF THE LONG-DISTANCE CARTOONIST

ADRIAN TOMINE

A comedic memoir about fandom, fame, and other embarrassments  
from the life of *The New York Times* bestselling cartoonist

What happens when a childhood hobby grows into a lifelong career? *The Loneliness of the Long-Distance Cartoonist*, Adrian Tomine's funniest and most revealing foray into autobiography, offers an array of unexpected answers. When a sudden medical incident lands Tomine in the emergency room, he begins to question if it was really all worthwhile: despite the accolades and opportunities of a seemingly charmed career, it's the gaffes, humiliations, slights, and insults he's experienced (or caused) within the industry that loom largest in his memory.

Tomine illustrates the amusing absurdities of how we choose to spend our time, all the while mining his conflicted relationship with comics and comics culture. But in between chaotic book tours, disastrous interviews, and cringe-inducing interactions with other artists, life happens: Tomine fumbles his way into marriage, parenthood, and an indisputably fulfilling existence. A richer emotional story emerges as his memo-

ries are delineated in excruciatingly hilarious detail.

In a bold stylistic departure from his award-winning *Killing and Dying*, Tomine distills his art to the loose, lively essentials of cartooning, each pen stroke economically imbued with human depth. Designed as a sketchbook complete with place-holder ribbon and an elastic band, *The Loneliness of the Long-Distance Cartoonist* shows an acclaimed artist at the peak of his career.

## PRAISE FOR ADRIAN TOMINE

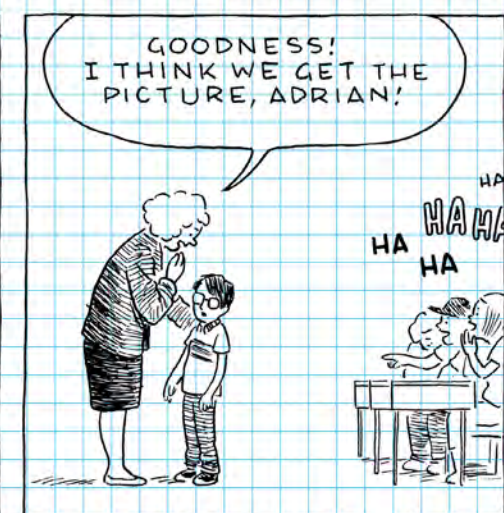
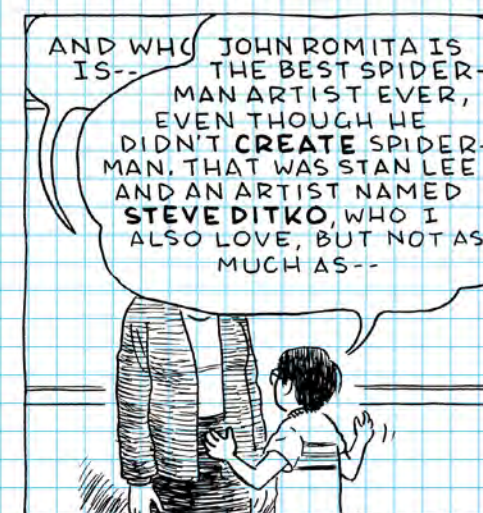
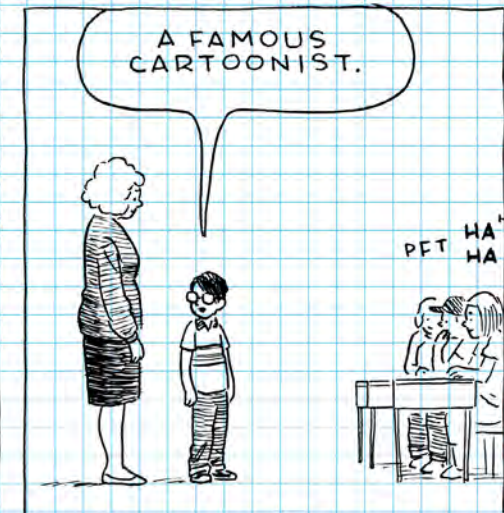
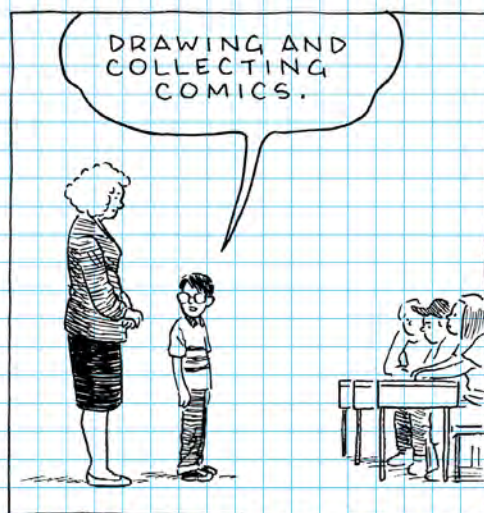
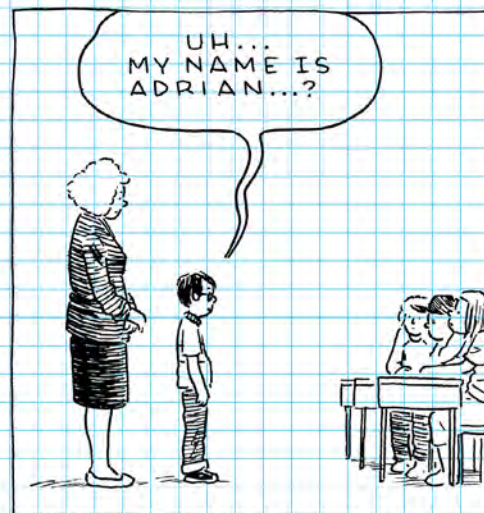
"Even his smallest, plainest panels are heavy with subtext, thick with unstated emotion and full of the kind of information that can never quite be conveyed in language."—*The New York Times*

"Deft and subtle...he traces small lives, in which love blurs into self-delusion, and we do what we have to do to get by."—*The Los Angeles Times*

JULY 2020 • \$29.95 USD/\$34.95 CAD • 2-COLOR • 5.5 X 8.25 • 168 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-395-0 • HARDCOVER



FRESNO,  
1982







**Adrian Tomine** was born in 1974 in Sacramento, California. He began self-publishing his comic book series *Optic Nerve* when he was sixteen, and in 1994 he received an offer to publish from Drawn & Quarterly.

His comics have been anthologized in publications such as *McSweeney's*, *Best American Comics*, and *Best American Nonrequired Reading*, and his graphic novel *Shortcomings* was a *New York Times* Notable Book of the year. His most recent book, *Killing and Dying*, appeared on numerous best-of-2015 lists and was a *New York Times* bestseller. Since 1999, Tomine has been a regular contributor to *The New Yorker*. He lives in Brooklyn with his wife and daughters.



# Constitution ILLUSTRATED



## CONSTITUTION ILLUSTRATED

R. SIKORYAK

The master of the visual mash-up returns with his signature idiosyncratic take on the Constitution

R. Sikoryak is the master of the pop culture pastiche. In *Masterpiece Comics*, he interpreted classic literature with defining twentieth-century comics. With *Terms and Conditions*, he made the unreadable contract that everyone signs—and no one reads—readable. He employs his magic yet again to investigate the very framework of the country with *Constitution Illustrated*. By visually interpreting the complete text of the supreme law of the land with more than a century of American pop culture icons, Sikoryak distills the very essence of the government legalese from the abstract to the tangible, the historical to the contemporary.

Notable among Sikoryak's spot-on unions of government articles and amendments with famous comic book characters are: the eighteenth amendment that instituted prohibition articulated with Homer Simpson running from Chief Wiggum; the fourteenth amendment that solidifies citizenship to all people born and naturalized in the USA personified by Ms. Marvel; and, of course, the nineteenth amendment offering women the right to vote as a glori-

ous depiction of Wonder Woman breaking free from her chains. American artists from George Herriman (*Krazy Kat*) and Charles Schulz (*Peanuts*) to Raina Telgemeier (*Sisters*) and Alison Bechdel (*Dykes to Watch Out For*) are homaged, with their characters reimagined in historical costumes and situations.

We the People has never been more apt.

### PRAISE FOR R. SIKORYAK

"Interesting and subversive."—*Forbes*

"Outside of the novelty of such a project...the best part is seeing Sikoryak style every page into a different comics homage."—*GQ*

"A fiendishly exact homage to beloved comics."—*Chicago Tribune*

"Proof, if it were needed, that comics make everything better."—*Wired*

"Mischievous, pastiche-heavy."  
—*The New York Times*

JULY 2020 • \$14.95 USD/\$18.95 CAD • 4-COLOR • 5 X 7 • 128 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-396-7 • PAPERBACK



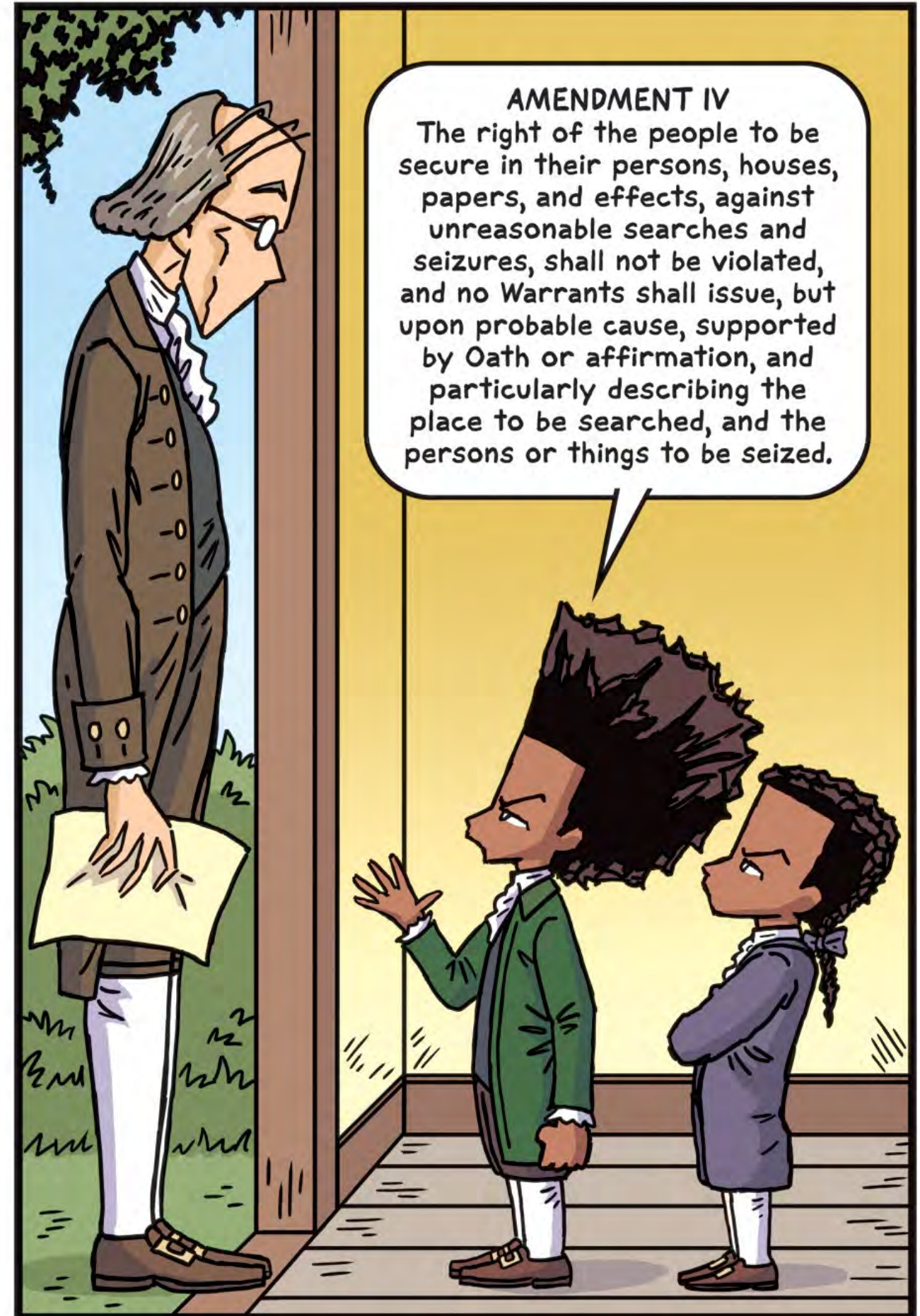
### AMENDMENT I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.



### AMENDMENT IV

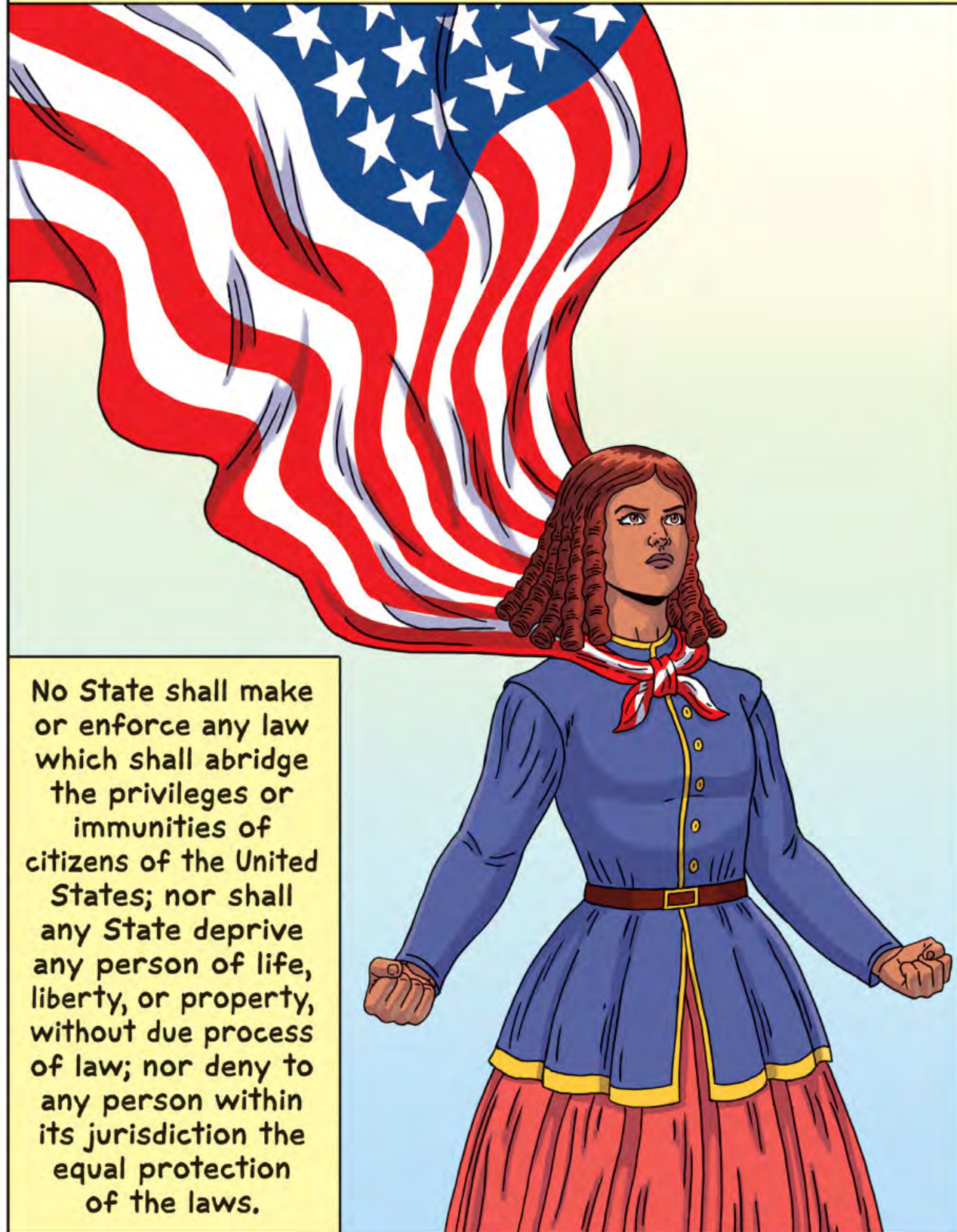
The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.





## AMENDMENT XIV

**SECTION 1.** All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside.



No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

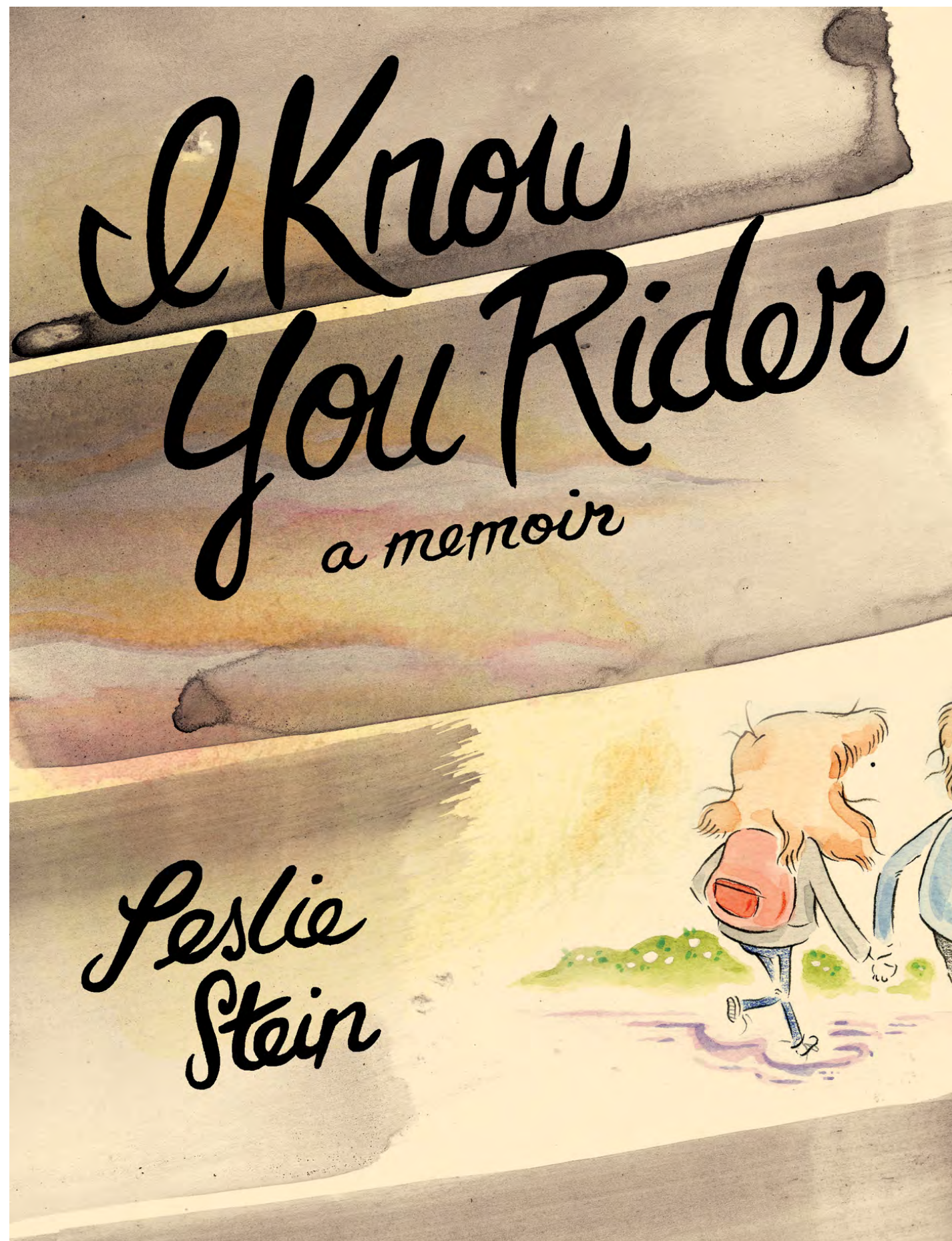


**R. Sikoryak** is the cartoonist of *Masterpiece Comics*, *Terms and Conditions*, and *The Unquotable Trump*. His comics and illustrations have appeared in *The New Yorker*, *The New York Times Book Review*, *The Nation*, *The Onion*, and *MAD* as well as on *The Daily Show with Jon Stewart*.

Sikoryak teaches in the illustration department at Parsons School of Design and previously at the Center for Cartoon Studies. Since 1997, he's presented his live cartoon slideshow series, *Carousel*, around the United States and Canada.

He lives in New York City with his wife, Kriota Willberg.





# I KNOW YOU RIDER

## LESLIE STEIN

A candid and philosophical memoir tackling abortion  
and the complex decision to reproduce

*I Know You Rider* is Leslie Stein's rumination on the many difficult questions surrounding the decision to reproduce. Opening in an abortion clinic, the book accompanies Stein through a year of her life, steeped in emotions she was not quite expecting while also looking far beyond her own experiences. She visits with a childhood friend who's just had twins and is trying to raise them as environmentally as possible, chats with another who's had a vasectomy to spare his wife a lifetime of birth control, and spends Christmas with her own mother, who aches for a grandchild.

Through these melodically rendered conversations with loved ones and strangers, Stein weaves one continuing conversation with herself. She presents a sometimes sweet, sometimes funny, and always powerfully empathetic account, asking what makes a life meaningful and where we find joy amid other questions—most of which have no solid answers, much like real life.

Instead of focusing on trauma, *I Know You Rider* is a story about unpredict-

ability, change, and adaptability, adding a much-needed new perspective to a topic often avoided or discussed through a black and white lens. People are ever changing, contradicting themselves, and having to deal with unforeseen circumstances: Stein holds this human condition with grace and humor, as she embraces the cosmic choreography and keeps walking, open to what life blows her way.

### PRAISE FOR LESLIE STEIN

"Effervescent. Her handwritten dialogue, squiggly forms, and watercolor washes are irresistible."—*The Paris Review*

"Frank, charming, insightful meditations on daily life."

—*BuzzFeed*, Best Books of 2017

"Strangely immersive, like experiencing the inside of someone else's head. [These are] modest, compassionate epiphanies."

—*The Globe and Mail*

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MAY 2020 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6 X 7.75 • 140 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-401-8 • HARDCOVER



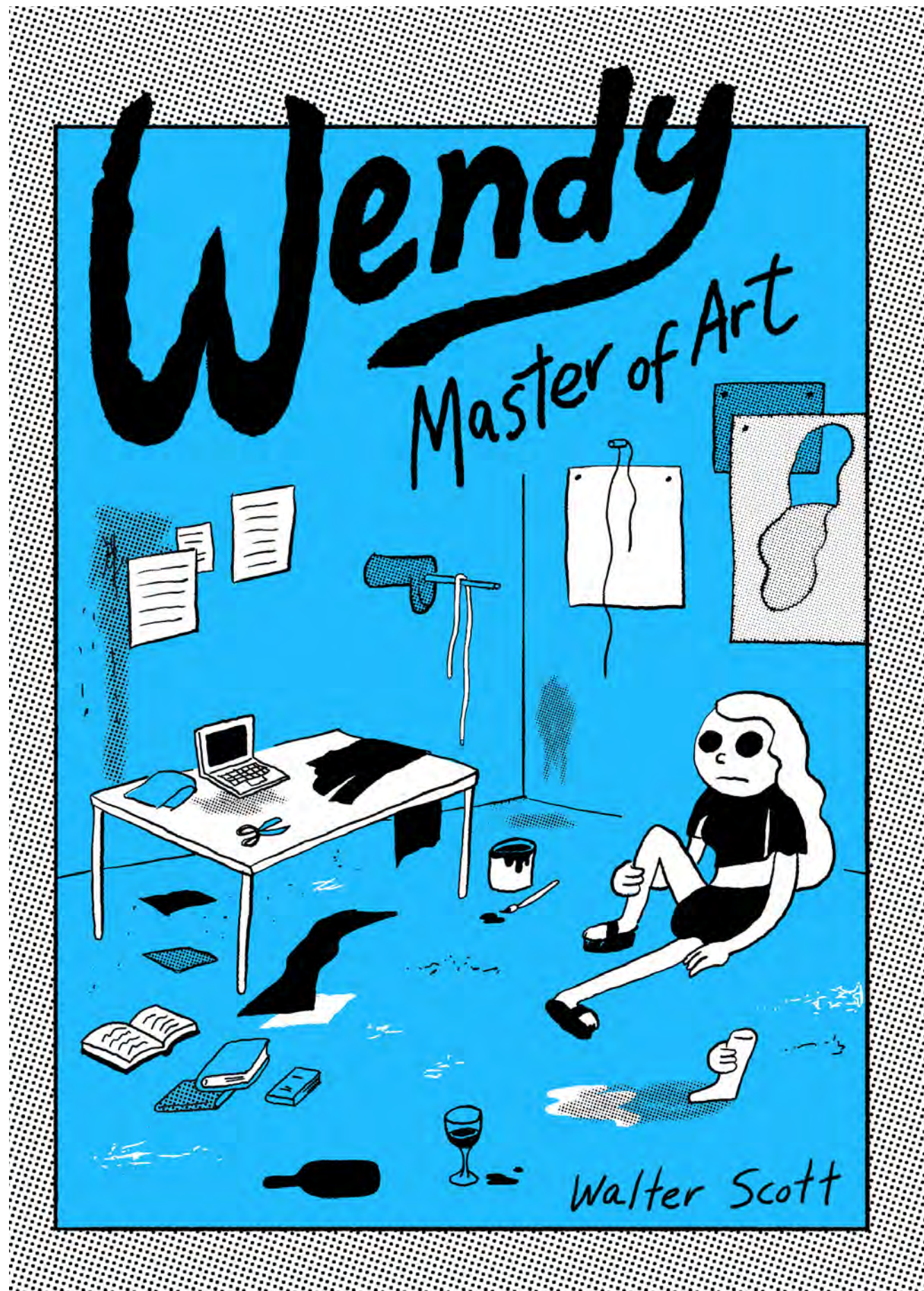






**Leslie Stein** is the creator of the books *Bright-Eyed at Midnight* and *Present*, as well as the *Eye of the Majestic Creature* series. Her diary comics have been featured on *The New Yorker*, *Vice*, and in the *Best American Comics* anthology. She lives in Brooklyn, NY.





# WENDY, MASTER OF ART

## WALTER SCOTT

The existential dread of making (or not making) art takes center stage in this trenchant satire of MFA culture

Wendy is an aspiring contemporary artist whose adventures have taken her to galleries, art openings, and parties in Los Angeles, Tokyo, and Toronto. In *Wendy, Master of Art*, Walter Scott's sly wit and social commentary zero in on MFA culture as our hero decides to hunker down and complete a Masters of fine arts at the University of Hell in small-town Ontario.

Finally Wendy has space to refine her artistic practice, but in the calm, all of her unresolved insecurities and fears explode at full volume—usually while hungover. What is the post-Jungian object as symbol? Will she ever understand her course reading—or herself? What if she's just not smart enough? As she develops as an artist and a person, Wendy also finds herself in a teaching position, mentoring a perpetually sobbing grade-grubbing undergrad.

Scott's incisively funny take on art school pretensions isn't the only focus. *Wendy, Master of Art* explores the politics of open relationships and polyamory,

performative activism, the precarity of a life in the arts, as well as the complexities of gender identity, sex work, drug use, and more. At its heart, this is a book about the give and take of community—about someone learning how to navigate empathy and boundaries, and to respect herself. It is deeply funny and endlessly relatable as it shows Wendy growing up from Millennial art party girl to successful artist, friend, teacher—and Master of Art.

### PRAISE FOR WALTER SCOTT

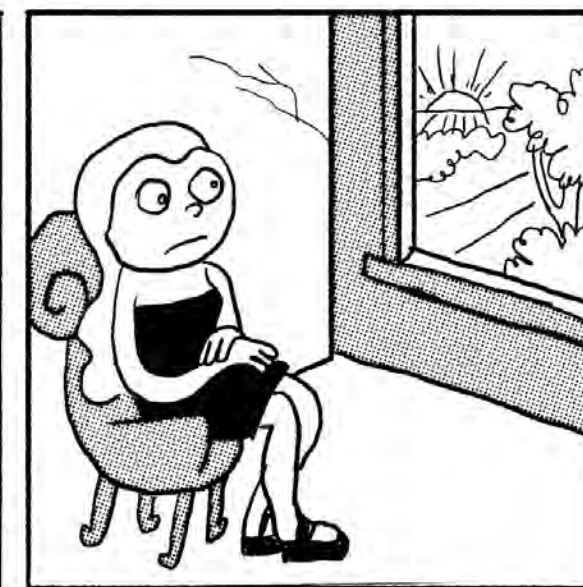
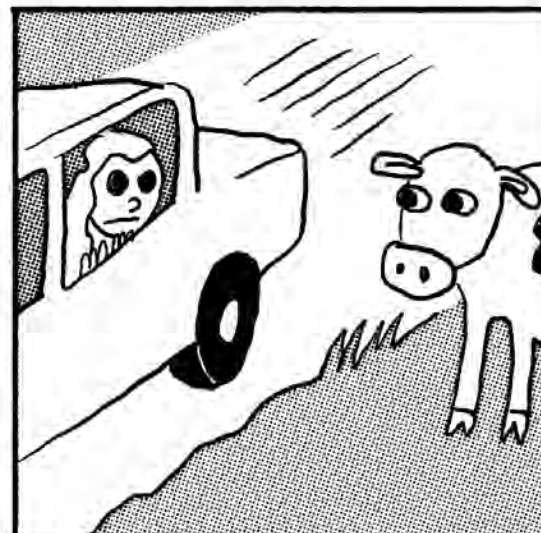
"I am blown away by Walter Scott's Wendy."—*Zadie Smith*

"The funniest, most touching, most relatable comic I have read in a really long time."—*Vice*

"[Wendy is] a comedy of manners about a particular scene; a dead-on representation of being young in any scene; an immediate representation of how disgusting it is just to be."—*The Globe and Mail*

JUNE 2020 • \$24.95 USD/\$29.95 CAD • B&W • 6.5 X 9 • 276 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-399-8 • PAPERBACK



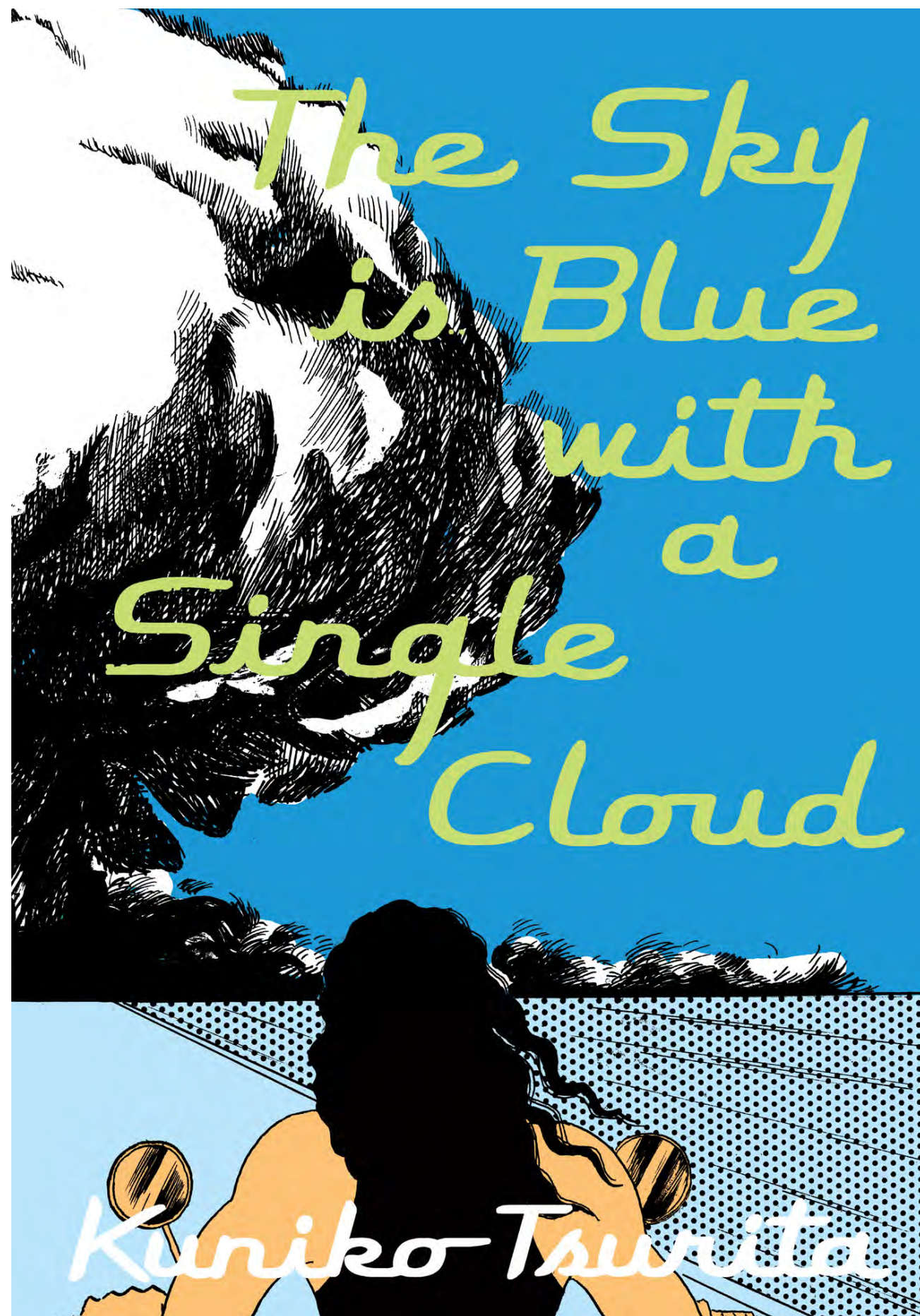






**Walter Scott** is an interdisciplinary artist working in comics, drawing, video, performance, and sculpture. His comic series *Wendy* chronicles the continuing misadventures of a young artist in a satirical imagining of the contemporary art world. *Wendy* has been published in two volumes by Koyama Press and featured in *Canadian Art*, *Art in America*, and on the *New Yorker* website, and was selected for the 2016 edition of *Best American Comics*. Scott completed an MFA at the University of Guelph in 2018. *Wendy, Master of Art* is, as far as you know, very loosely based on this experience.





# THE SKY IS BLUE WITH A SINGLE CLOUD

KUNIKO TSURITA

A visionary and iconoclastic feminist *Garo* magazine cartoonist—available in English for the first time

*The Sky is Blue with a Single Cloud* collects the best short stories from Kuniko Tsurita's remarkable career. While the works of her male peers in literary manga are widely reprinted, this formally ambitious and poetic female voice is like none other currently available to an English readership. A master of the comics form, expert pacing and compositions combined with bold characters are signature qualities of Tsurita's work.

Tsurita's early stories "Nonsense" and "Anti" provide a unique, intimate perspective on the bohemian culture and political heat of late 1960s and early '70s Tokyo. Her work gradually became darker and more surreal under the influence of modern French literature and her own prematurely failing health.

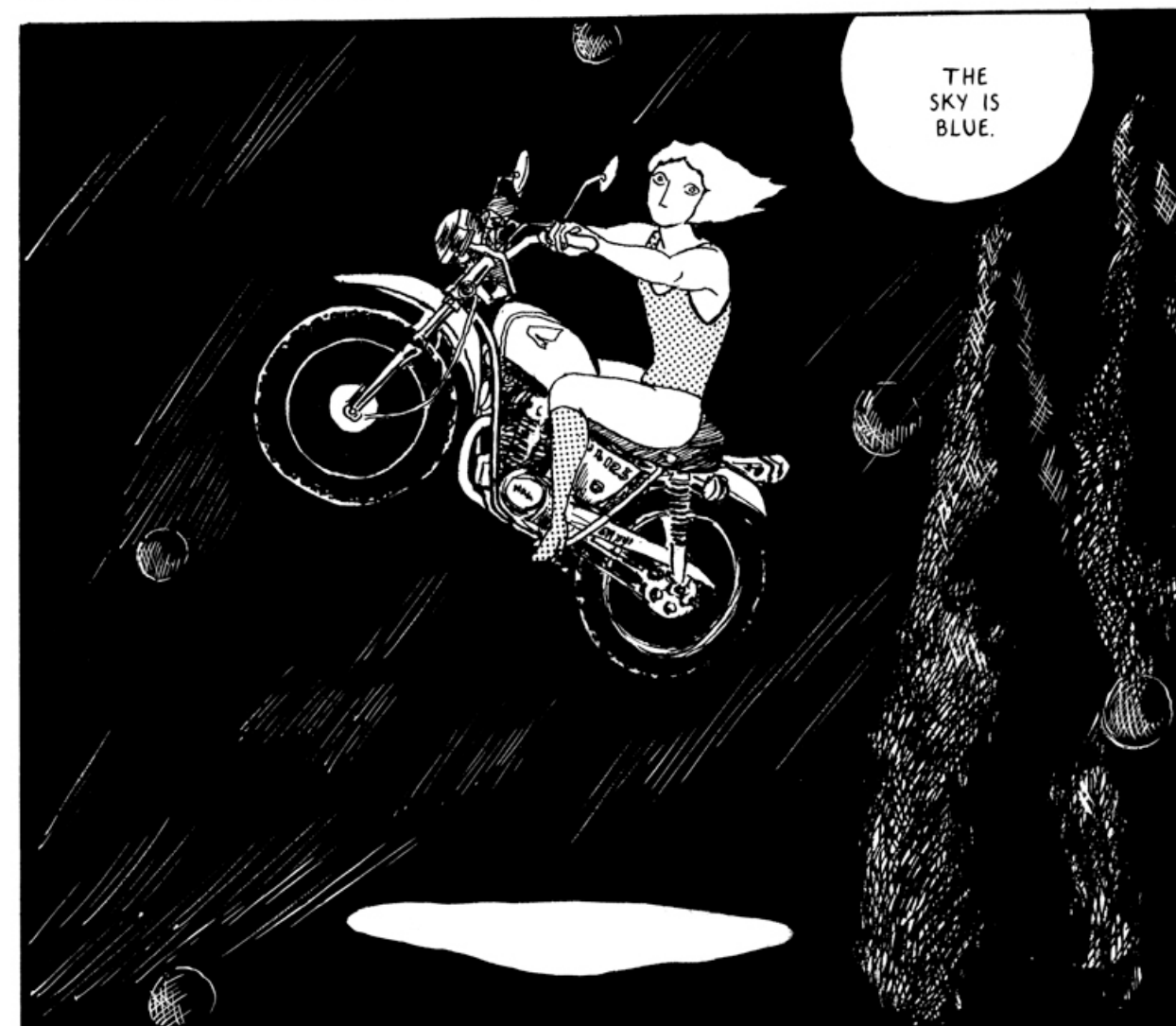
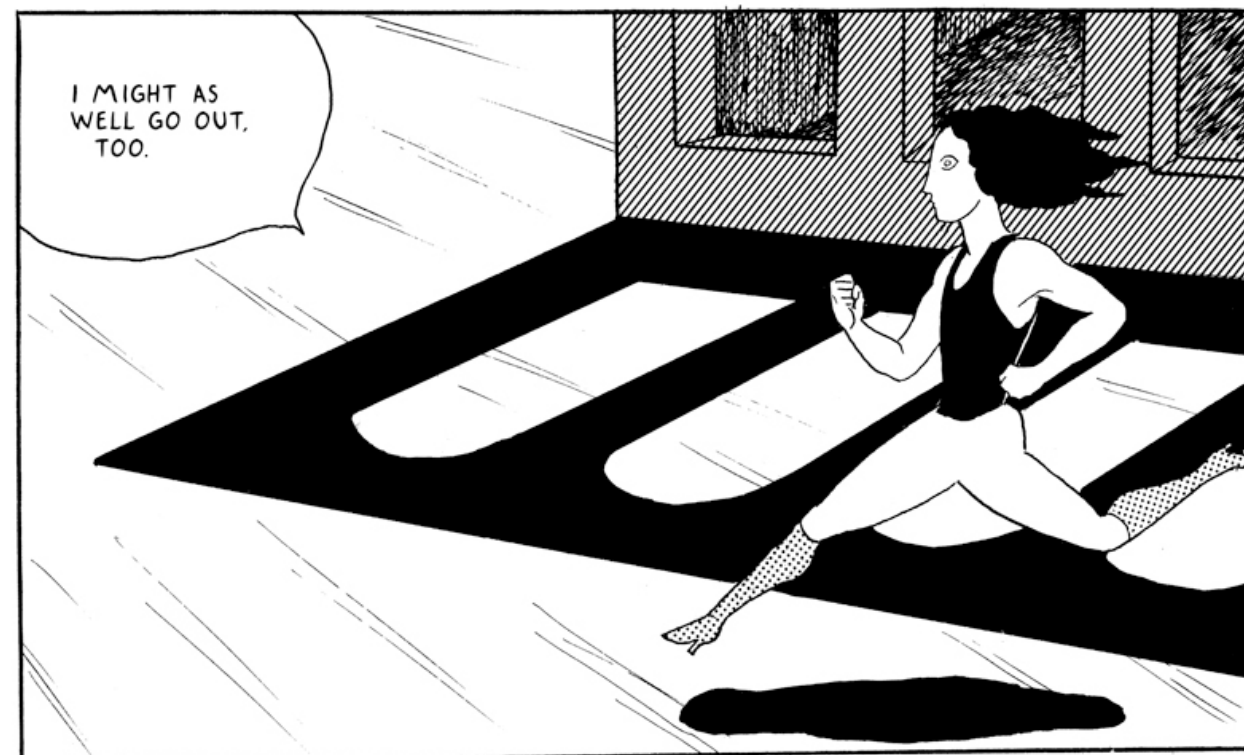
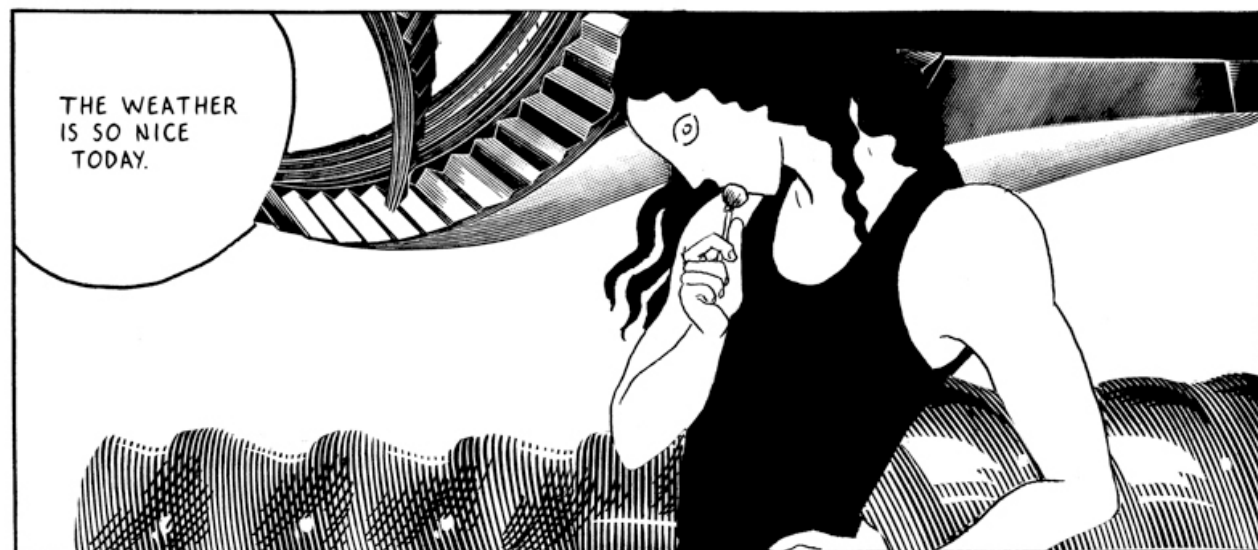
As in works like "The Sky Is Blue with a Single Cloud" and "Max," the gender of many of Tsurita's strong and sensual protagonists is ambiguous, marking an early exploration of gender fluidity. Late stories like "Arctic Cold" and "Flight" show the artist experimenting with more conventional narrative modes, though with dystopian themes that extend the philosophical interests of her early work.

An exciting and essential gekiga collection, *The Sky Is Blue with a Single Cloud* is translated by comics scholar Ryan Holmberg and includes an afterword cowritten by Holmberg and the manga editor Mitsuhiro Asakawa delineating Tsurita's importance and historical relevance.

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JULY 2020 • \$29.95 USD/\$34.95 CAD • B&W • 6.125 X 8.375 • 256 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-398-1 • PAPERBACK



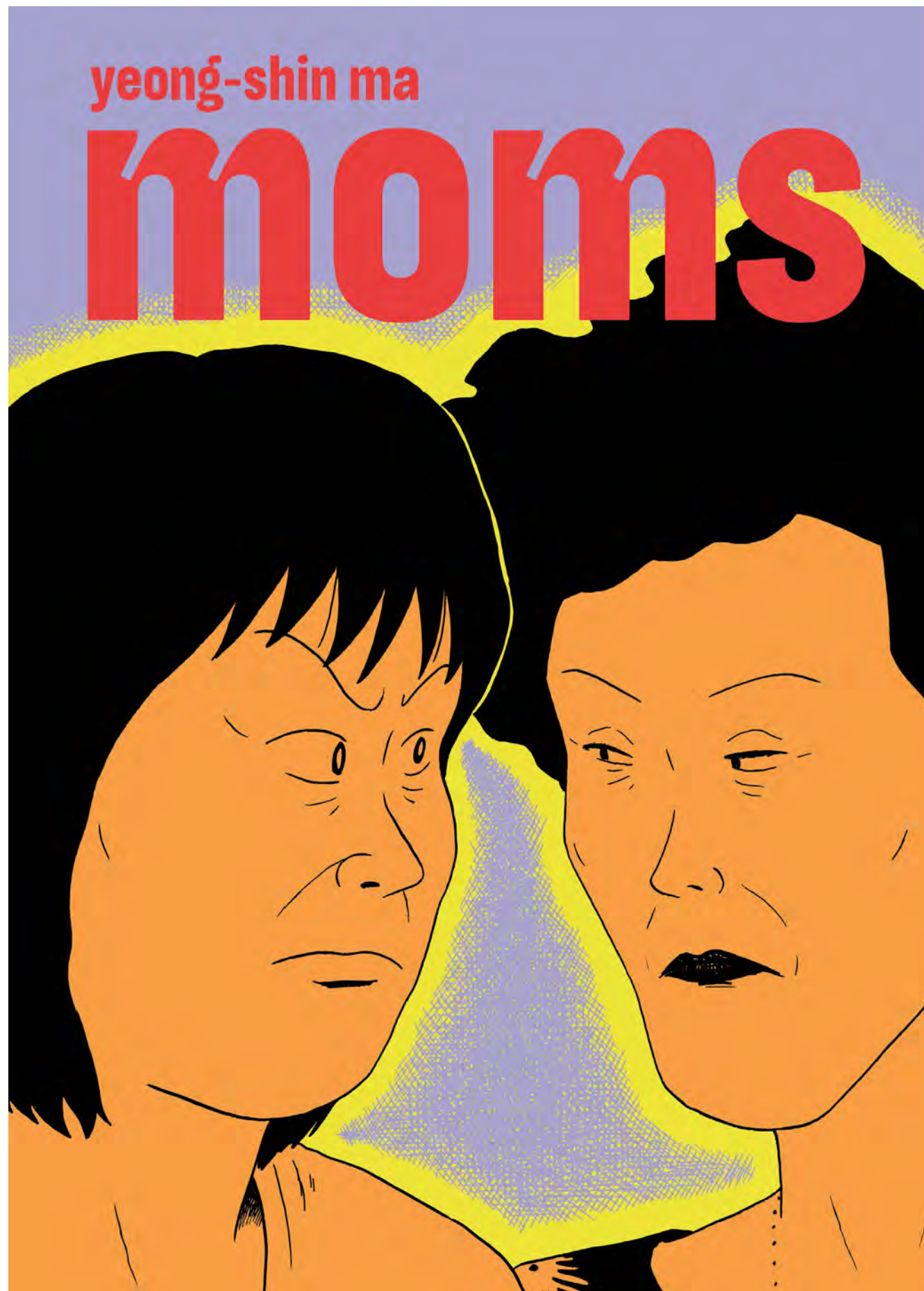






**Kuniko Tsurita** was born in 1947 in Japan. In 1965, at age 18, while still in high school, she debuted in the legendary alt-manga monthly *Garo*, where she was the magazine's first and only regular female contributor until the late 1970s. Tsurita's early work reflects her interest in bohemian youth culture, while her later work became more surreal and dystopian, with influences ranging from modern French literature to the manga of her peers in *Garo*, including Yoshiharu Tsuge, Seiichi Hayashi, and Shigeru Mizuki, for whom she worked as an assistant for a short time in the late '60s. In 1973, Tsurita was diagnosed with lupus, at which point specters of death began to heavily shadow her work. She died in 1985 at age thirty-seven.





# MOMS

YEONG-SHIN MA

An outrageously funny book about middle-aged women  
that reexamines romance, lust, and gender norms

Lee Soyeon, Myeong-ok, and Yeonjeong are all mothers in their mid-fifties. And they've had it. They can no longer bear the dead weight of their partners or the endless grind of menial jobs where their bosses control everything, down to how much water they can drink. Although Lee Soyeon divorced her husband years ago after his gambling drove their family into bankruptcy, she's found herself in another tired and dishonest decade-long relationship with Jongseok, a slimy waiter at a nightclub. Meanwhile, Myeong-ok is having an illicit affair with a younger man, and Yeonjeong, whose husband suffers from erectile dysfunction, has her eye on an acquaintance from the gym.

Bored with conventional romantic dalliances, these women embrace outrageous sexual adventures and mishaps, ending up in nightclubs, motels, and even the occasional back-alley brawl.

With this boisterous and darkly funny manhwa, Yeong-shin Ma defies the norms of the traditional Korean family narrative, offering instead the refreshingly honest and unfiltered story of a group of middle-aged moms who yearn for something more than what the mediocre men in their lives can provide. Despite their less than desirable jobs, salaries, husbands, and boyfriends, these women brazenly bulldoze their way through life with the sexual vulnerability and lust typically attributed to twenty-somethings.

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AUG 2020 • \$29.95 USD/\$34.95 CAD • B&W • 6 X 8.0625 • 372 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-400-1 • PAPERBACK





Ah, together again at last.  
Here's to our friendship! :)







**Yeong-shin Ma** was born in Seoul in 1982. At twenty-five years old, after completing his military service, he started drawing comics as part of an indie group. Ma began publishing webtoons in 2015. *Moms*, due out in spring 2020, is his first book to be published in English.





# NORI

## RUMI HARA

A dulcet debut capturing a touching relationship  
between the spirited Nori and her grandma

Ignatz nominated and MoCCA Arts Festival Award-winning cartoonist Rumi Hara invites you to visit her magical world. Nori (short for Noriko) is a spirited three-year-old girl who lives with her parents and grandmother in the suburbs of Osaka during the 1980s. While both parents work full-time, her grandmother is Nori's caregiver and companion—forever following after Nori as the three year old dashes off on fantastical adventures.

One day Nori runs off to be met by an army of bats—the symbol of happiness. Soon after, she is at school chasing a missing rabbit while performing as a moon in the school play, touching on the myth of the Moon Rabbit. A ditch by the side of the road opens a world of kids, crawfish, and beetles, not to mention the golden frog and albino salamander. That night, her grandma takes to the Bon

Odori festival to dance with her ancestors. When Nori wins a trip to Hawaii, she finds herself swimming with a sea turtle, though she doesn't know how to swim.

In mesmerizing short stories of black and white artwork with alternating spot color, Hara draws on East Asian folklore and Japanese culture to create an enchanting milieu that Nori tries to make sense of, wrestling between the reality of what she sees and the legends her grandma shares with her.

### PRAISE FOR RUMI HARA

- Winner of the silver MoCCA Arts Festival Award of Excellence (2018)
- Nominee for the 2018 Ignatz award for Outstanding Series and Promising New Talent.

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MAY 2020 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6 X 8.5 • 228 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-397-4 • PAPERBACK



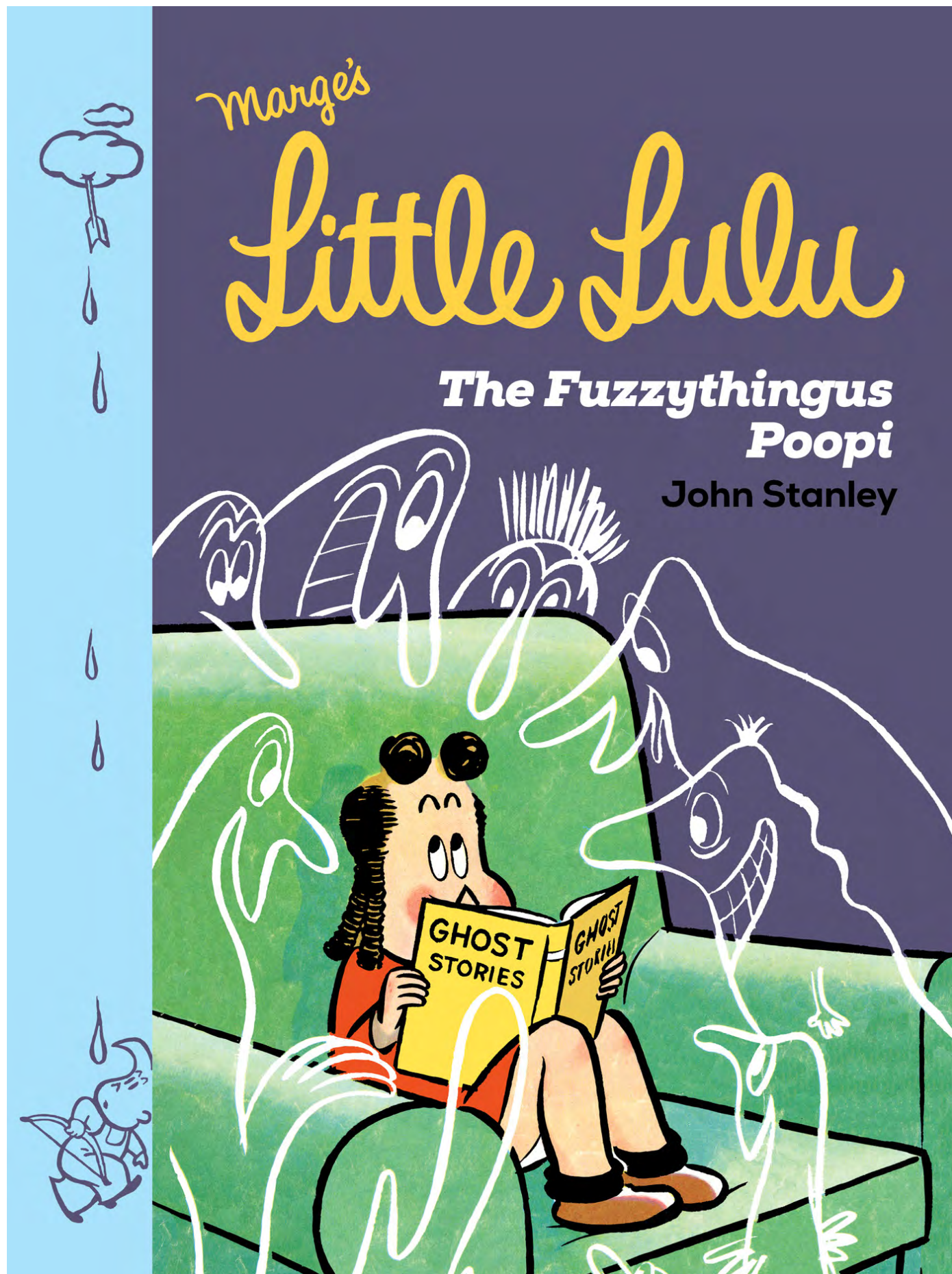






**Rumi Hara** was born in Kyoto, Japan, and started printing her comics on a tiny home printer while working as a translator in Tokyo in 2010. After receiving an MFA in illustration from Savannah College of Art and Design, Rumi moved to New York in 2014, where she now lives and works as an illustrator and comics artist. Her comics series *Nori* was first self-published as minicomics and was nominated for an Ignatz Award in 2018.





# LITTLE LULU: THE FUZZYTHINGUS POOPI

JOHN STANLEY

One of the best comic books of all time,  
featuring an introduction from Eileen Myles!

Lulu Moppet is back with even more outlandish adventures and misadventures, as the cartoonist John Stanley settles into kooky and entertaining suburban storylines starring Lulu, Tubby, Alvin, and the rest of the gang.

Lulu is a strong, assertive young girl who is both entertaining and empowering to girls and women of all ages—even if she sometimes finds herself in hot water. In *Little Lulu: The Fuzzythingus Poopi*, she outsmarts criminals who mistake her for a wealthy young girl, gets into hijinks during a day at the beach, and plays hooky—but only by accident! Over the course of these stories, Stanley excels at visual gags, from Lulu using a pencil sharpener on lipstick to a disgruntled Alvin being flocked by girls after trying his mother's perfume.

This is the second installment in Drawn & Quarterly's landmark reprint

series of the classic John Stanley comic strip that was first published by Dell Comics in the 1940s and '50s. *Little Lulu: The Fuzzythingus Poopi* will delight longtime fans of the series and new readers alike.

## PRAISE FOR *LITTLE LULU*

"For decades, Little Lulu's presence on the comics page meant that millions habitually read the adventures of a young girl who consistently bested—outsmarted, outplayed and outmaneuvered—boys."  
—*NPR*

"John Stanley is one of the funniest and quirkiest creators."  
—*The New York Times*

"Easily one of the great comics runs of all time."—*Comics Beat*

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SEPT 2020 • \$29.95 USD/\$34.95 CAD • 4-COLOR • 7.5 X 10 • 268 PAGES  
COMICS & GRAPHIC NOVELS/COMICS & CARTOONS • ISBN 978-1-77046-366-0 • HARDCOVER



Marge's

# LITTLE LULU

rainy day

OH, GOSH!  
IT'S RAINING!

IT'S **ALWAYS** RAINING!  
THIS IS THE **SECOND**  
TIME THIS MONTH!

NOW I'LL HAVE TO STAY INDOORS...  
AND I CAN'T THINK OF ANYTHING  
TO DO!

OH! I KNOW! I'LL PHONE  
TUBBY AN' ASK HIM  
TO COME OVER!

SNAP!

WE CAN PLAY CHINESE  
CHECKERS, OR  
SOMETHING...

IT'S RAINING TOO HARD TO  
GO OUT... I'LL CALL LULU  
AN' ASK HER TO COME  
OVER!

I CAN  
PRACTICE  
MY MAGIC  
TRICKS  
ON HER!

SHE'S EASY TO  
FOOL...

RING!

HELLO?

HELLO TUB!  
LISTEN, TUB, HOW  
ABOUT COMING OVER  
TO MY HOUSE AN'  
PLAYING CHINESE  
CHECKERS  
WITH ME?

NOTHING DOING! I GOT THE  
SNIFFLES ALREADY ~~SNIFF~~  
AND I DON'T WANT TO CATCH  
A **COLD**! HOW ABOUT **YOU**  
COMING OVER **HERE**?

WELL, I GOT A **COLD** ALREADY,  
TUB! I **CAN'T** GO OUT IN  
THE RAIN!

HAH! YOU  
DIDN'T TALK  
LIKE THAT  
A **MINUTE**  
AGO!

I'M NOT GOING OVER  
THERE, LULU! YOU'LL  
HAVE TO COME  
OVER **HERE**!

WELL, I'M **NOT**  
GOING OVER **THERE**!  
**GOOD-BYE!**

**SOME NERVE!** TRYING TO  
PRETEND HE HAD THE SNIFFLES!  
IF THERE'S ANYTHING I HATE,  
IT'S A **LIAR**!

AND BESIDES,  
HE'S NO  
GENTLEMAN—  
WANTING **ME**  
TO GO OUT IN  
THE RAIN!

BUT...MAYBE HE **DID** HAVE  
A COLD COMING ON...

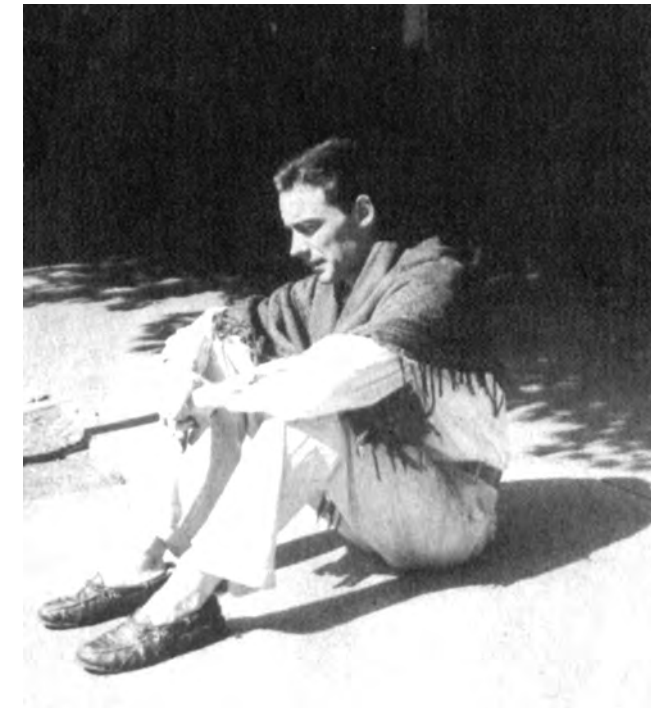
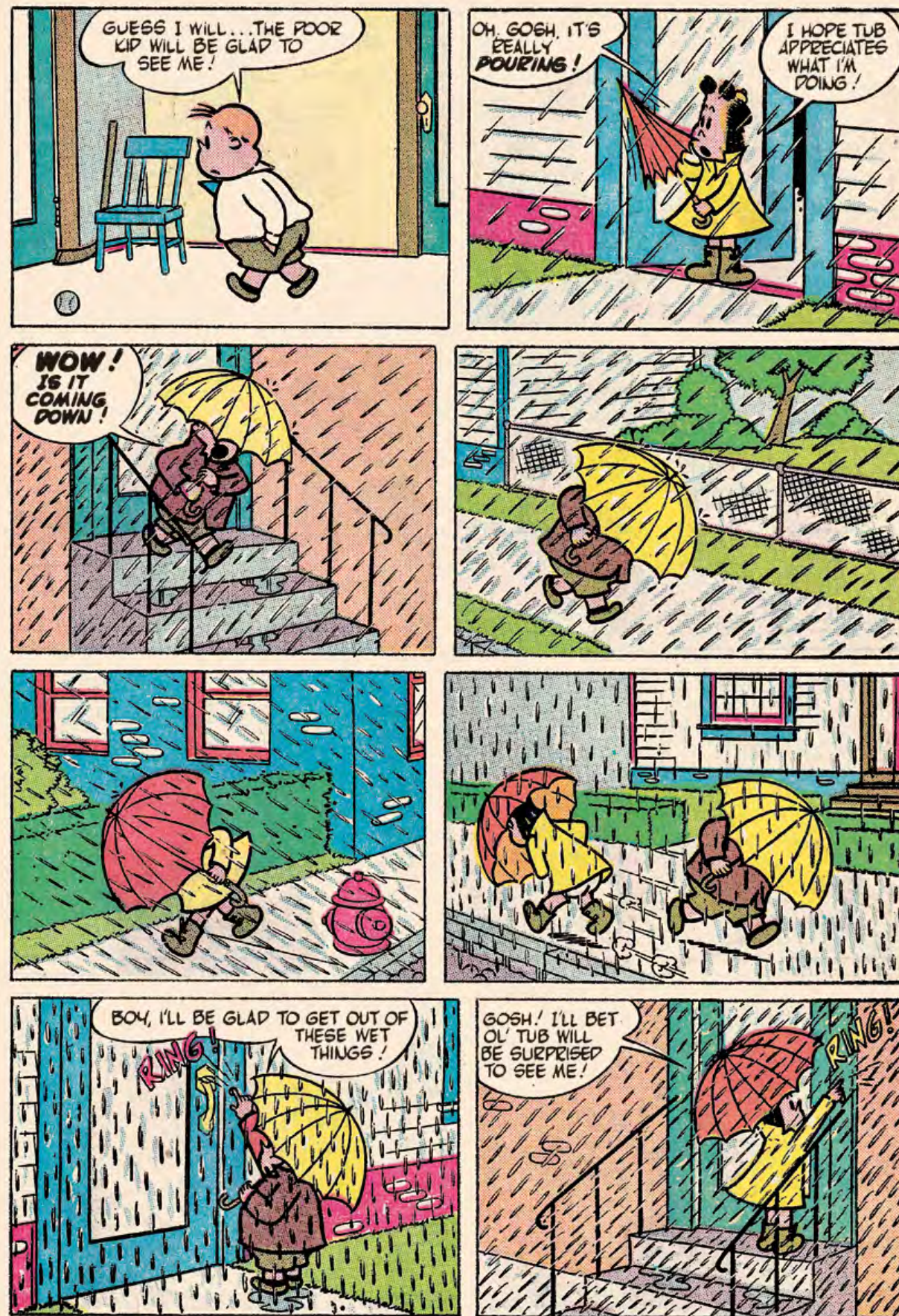
HE **DOES**  
GET COLDS  
AWFUL  
EASY!

I THINK I'LL GO OVER THERE.  
AFTER ALL...IT'LL BE MORE  
FUN THAN HANGING  
AROUND HERE!

MAYBE SHE **DID**  
HAVE A COLD!

MAYBE I  
SHOULD GO  
OVER TO **HER**  
HOUSE!





**John Stanley** was born in New York City in 1914. He was a journeyman comics scripter from the 1940s through the 1960s. He began working on *Little Lulu* in 1945 and wrote his final issue in 1959, just after beginning to work on Ernie Bushmiller's *Nancy*. Stanley is considered by many comics historians to be the most consistently funny and idiosyncratic writer to ever work in the medium.





# 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*

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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



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