

DRAWN & QUARTERLY

SPRING 2021

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SETH

WENDY

NEW PAPERBACK EDITION

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NEW PAPERBACK EDITION

WALTER SCOTT

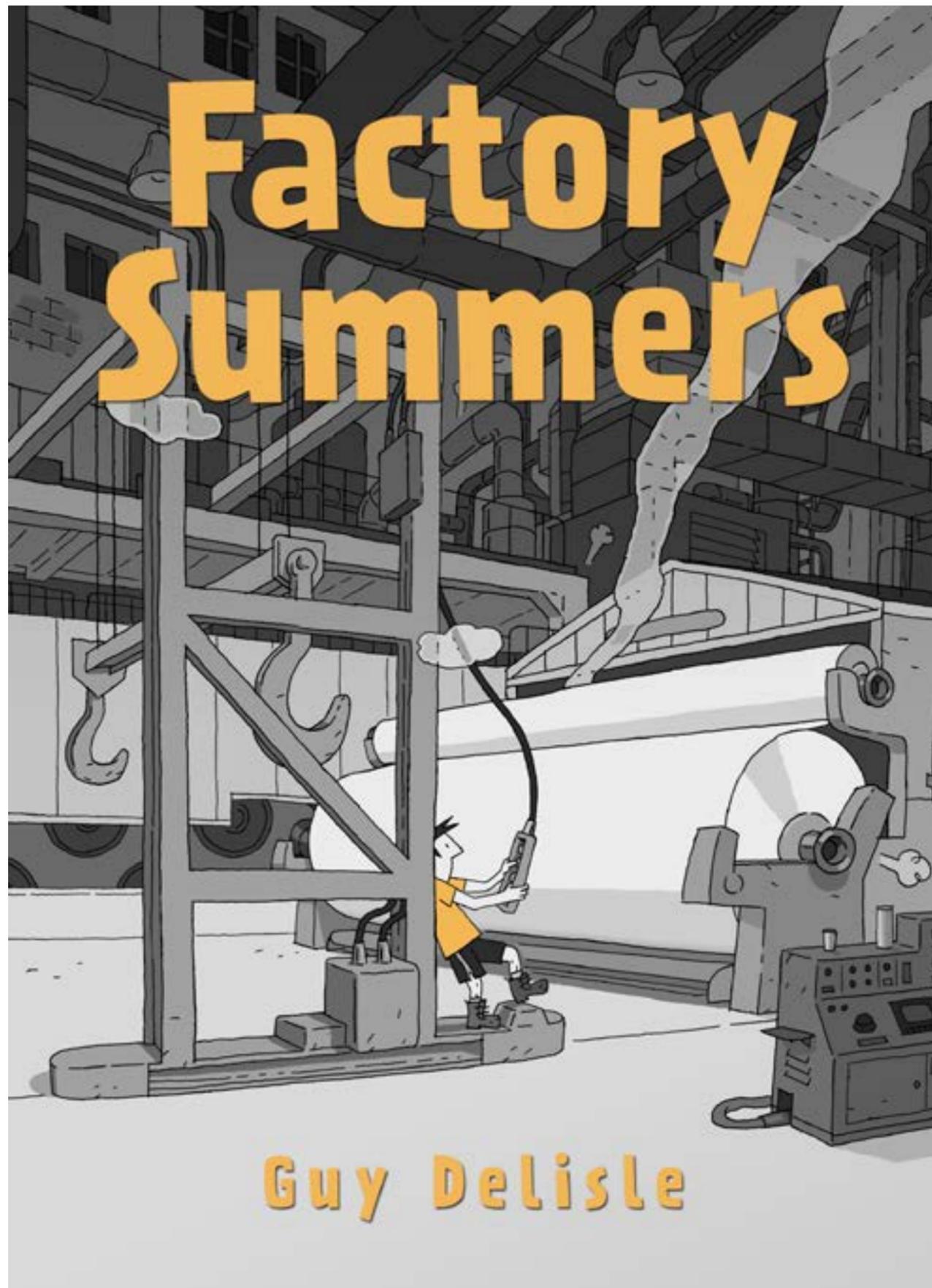
THE CITY OF BELGIUM

BRECHT EVENS

RED FLOWERS

YOSHIHARU TSUGE





FACTORY SUMMERS

GUY DELISLE

The legendary cartoonist aims his pen and paper towards his high school summer job

For three summers beginning when he was 16, cartoonist Guy Delisle worked at a pulp and paper factory in Quebec City. *Factory Summers* chronicles the daily rhythms of life in the mill, and the twelve-hour shifts he spent in a hot, noisy building filled with arcane machinery. Delisle takes his noted outsider perspective and applies it domestically, this time as a boy amongst men through the universal rite of passage of the summer job. Even as a teenager, Delisle's keen eye for hypocrisy highlights the tensions of class and the rampant sexism an all-male workplace permits.

As the paper industry slowly begins to move overseas, Guy works the floor doing physically strenuous tasks. He is one of the few young people on site, and furthermore gets the job because of his father's connections, a fact which rightfully earns him disdain from the lifers. Guy's father spends his whole working life in the white-collar offices above the fray of the machinery, scheduled from 9 to 5 instead of the rigorous 12-hour shifts of the unionized labor. Guy and his dad aren't close, and Guy's witnessing of the workplace politics and toxic masculinity leaves him reconciling whether the job was the reason for his dad's unhappiness.

On his days off, Guy finds refuge in art, a world far beyond the factory floor. Delisle shows himself rediscovering comics at the public library, and preparing for animation school—only to be told on the first day, “There are no jobs in animation.” Eager to pursue a job he enjoys and to avoid a career of unhappiness, Guy throws caution to the wind.

PRAISE FOR GUY DELISLE

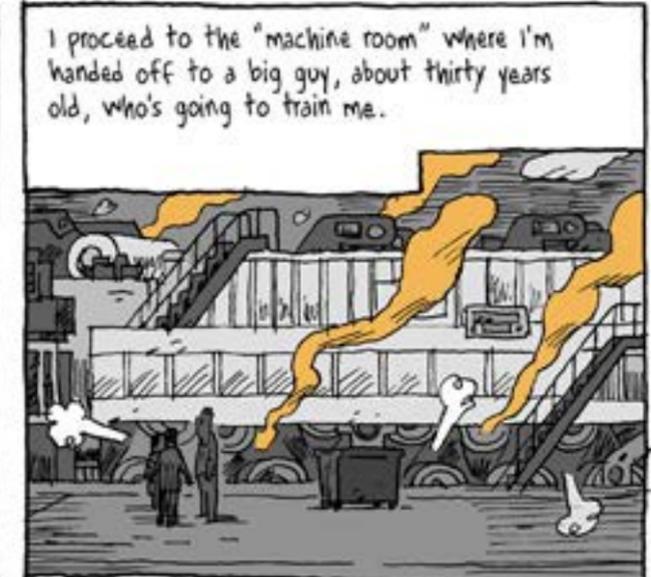
“One of the greatest modern cartoonists.”
—*Guardian*

“Delisle dwells expansively on what keeps us human, even in the most straitened of circumstances.”—*Globe & Mail*

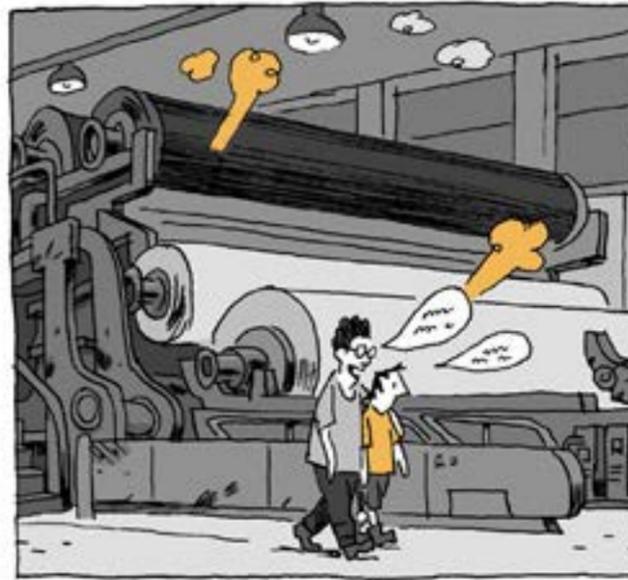
“*Hostage*, in its beat-by-beat, day-by-day scope, is ultimately a travelogue about the power of imagination.”
—*New York Review of Books*

“Delisle is known for his richly observed personal accounts of complex social realities and physical landscapes...He is the outsider, the witness, seeing and sketching the history, architecture, and conflicts of particular places through fresh eyes.”
—*Boston Globe*

JUNE 2021 • \$22.95 USD/\$24.95 CAD • 2-COLOR • 6.125 X 8.5 • 156 PAGES
COMICS & GRAPHIC NOVELS/MEMOIR • ISBN 978-1-77046-459-9 • HARDCOVER



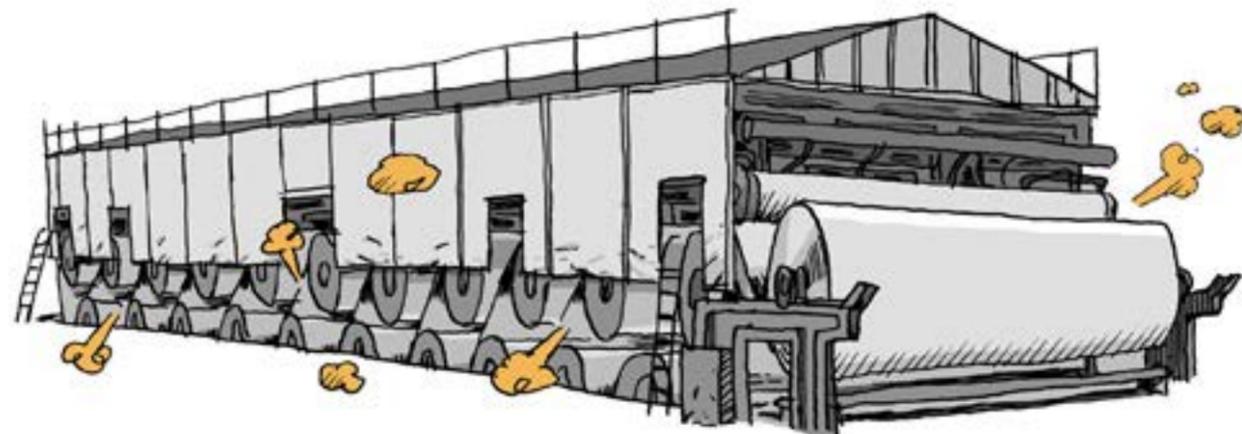
They're making me a sixth hand paper maker.



Four machines as big as locomotives operate night and day to provide newsprint for customers like the New York Times.



Basically, logs are made into pulp that gets crushed, dried, and rolled onto massive cylinders.



Born in Québec City, Canada, in 1966, **Guy Delisle** now lives in the south of France with his wife and two children. Delisle spent ten years working in animation and is best known for his travelogues about life in faraway countries. He is the author of numerous graphic novels and travelogues, including *Hostage*, *Jerusalem: Chronicles from the Holy City*, and *Pyongyang: A Journey in North Korea*. In 2012, Delisle was awarded the Prize for Best Album for the French edition of *Jerusalem* at the Angoulême International Comics Festival.

MY BEGGING CHART

keiler
roberts



MY BEGGING CHART KEILER ROBERTS

“One of comics’ preeminent humorists.”—*The AV Club*

Keiler Roberts mines the passing moments of family life to deliver an affecting and funny account of what it means to simultaneously exist as a mother, daughter, wife, and artist. Drawn in an unassuming yet charming staccato that mimics the awkward rhythm of life, no one’s foibles are left unspared, most often the author’s own.

When Roberts considers whether or not to dust the ceiling fan, it’s effectively relevant. She can get lost in the rewarding melodrama of playing barbies with her daughter and will momentarily snap out of her depression. Her harmless fibs to get through the moment are brought up by her daughter a year or two later, yet without hesitation Roberts will request that her daughter’s imaginary friend not visit when she is around. Her MS diagnosis lingers in the background, never taking center stage.

In her most encompassing work yet, Keiler meditates on routine and stillness. The vignettes of her everyday life exude immense presence, making her comics

thoroughly relatable and reflective of our all-too-human lives as they unfold with humor, sadness, and relieving joy. In transporting these stories onto paper, Keiler observes, and at times relishes, a fleeting present.

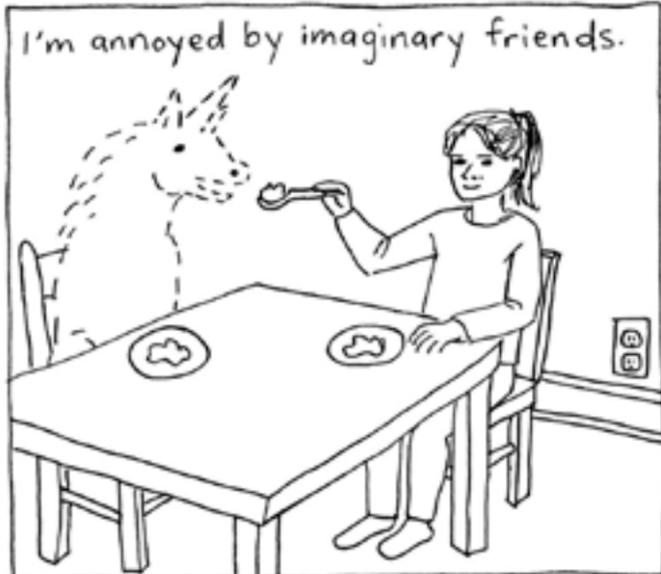
PRAISE FOR KEILER ROBERTS

“Ranging from the mundane nuances of family life to the more life-altering, Roberts’s comics maintain deadpan humor. When we read her black-and-white panels, we don’t feel ashamed of our moments of imperfection; instead, we feel seen.”—*Hyperallergic*

“Cartooning allows Roberts to break down work and life into their component moments, each of them loaded with mildly startling, funny significance.”
—*Globe & Mail*

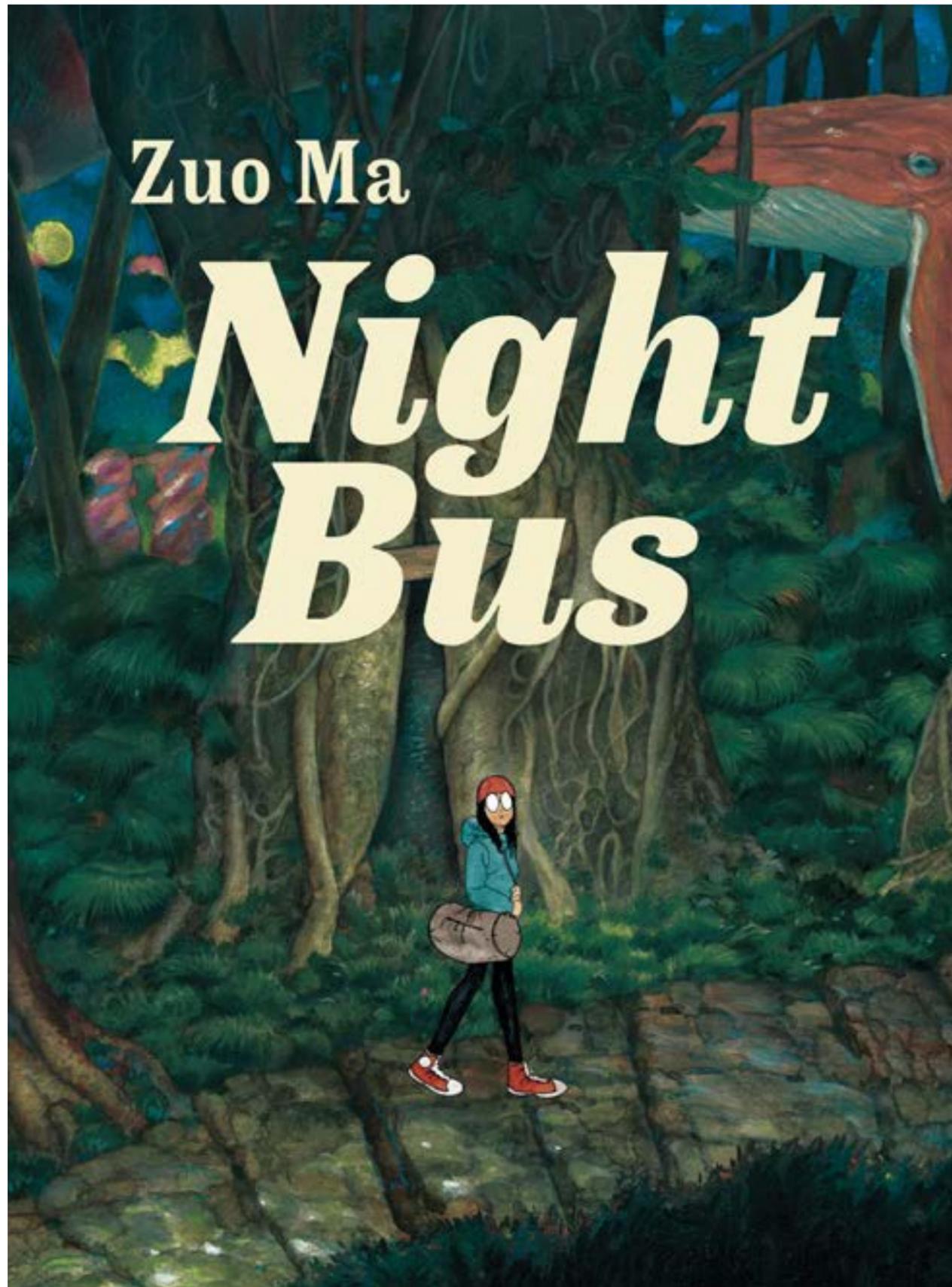
“Simultaneously deadpan and poignant autobiographical comics.”
—*Publishers Weekly*

MAY 2021 • \$19.95 USD/\$22.95 CAD • B&W • 6.5X8.5 • 156 PAGES
COMICS & GRAPHIC NOVELS/MEMOIR • ISBN 978-1-77046-458-2 • PAPERBACK





Keiler Roberts makes autobiographical comics. She is the recipient of the Slate Cartoonist Studio Prize for *Chlorine Gardens* and is the author of *Powdered Milk*, *Happy Happy Baby Baby*, *Miseryland*, *Rat Time*, and *Sunburning* which was translated into Spanish as *Isolada*. Also the winner of the Ignatz Award, she teaches comics at The School of The Art Institute in Chicago.



NIGHT BUS

ZUO MA

Journey through the countryside in this magical realist debut from an underground Chinese cartoonist

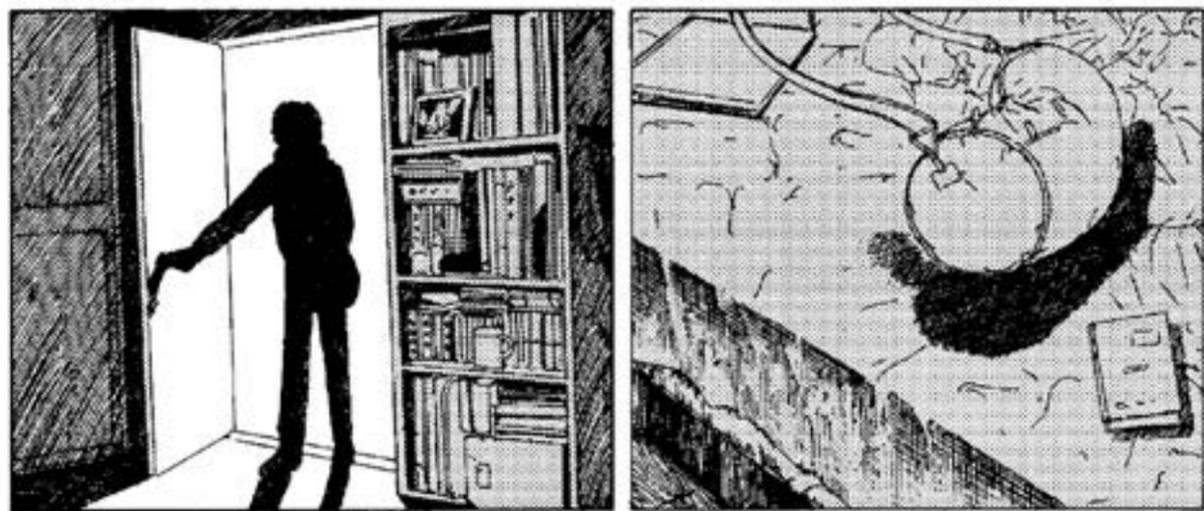
In *Night Bus*, a young woman wearing round glasses finds herself on an adventurous late night bus ride that constantly makes detours through increasingly fantastical landscapes. Meanwhile a young cartoonist returns home after art school and tries his hand at becoming a working artist while watching over his aging grandmother whose memory is deteriorating. Nostalgic leaps take us to an elementary school gymnasium that slowly morphs into a swamp and is raided by a giant catfish. Beetles, salamanders, and bug-eyed fish intrude upon the bus

ride of the round-glasses woman as the night stretches on. *Night Bus* blends autobiography, horror, and fantasy into a vibrantly detailed surreal world that shows a distinct talent surveying his past.

Nature infringes upon the man-made world via gigantism and explosive abundance—the images in *Night Bus* are often unsettling, not aimed to horrify, but to upset the balance of modern life.

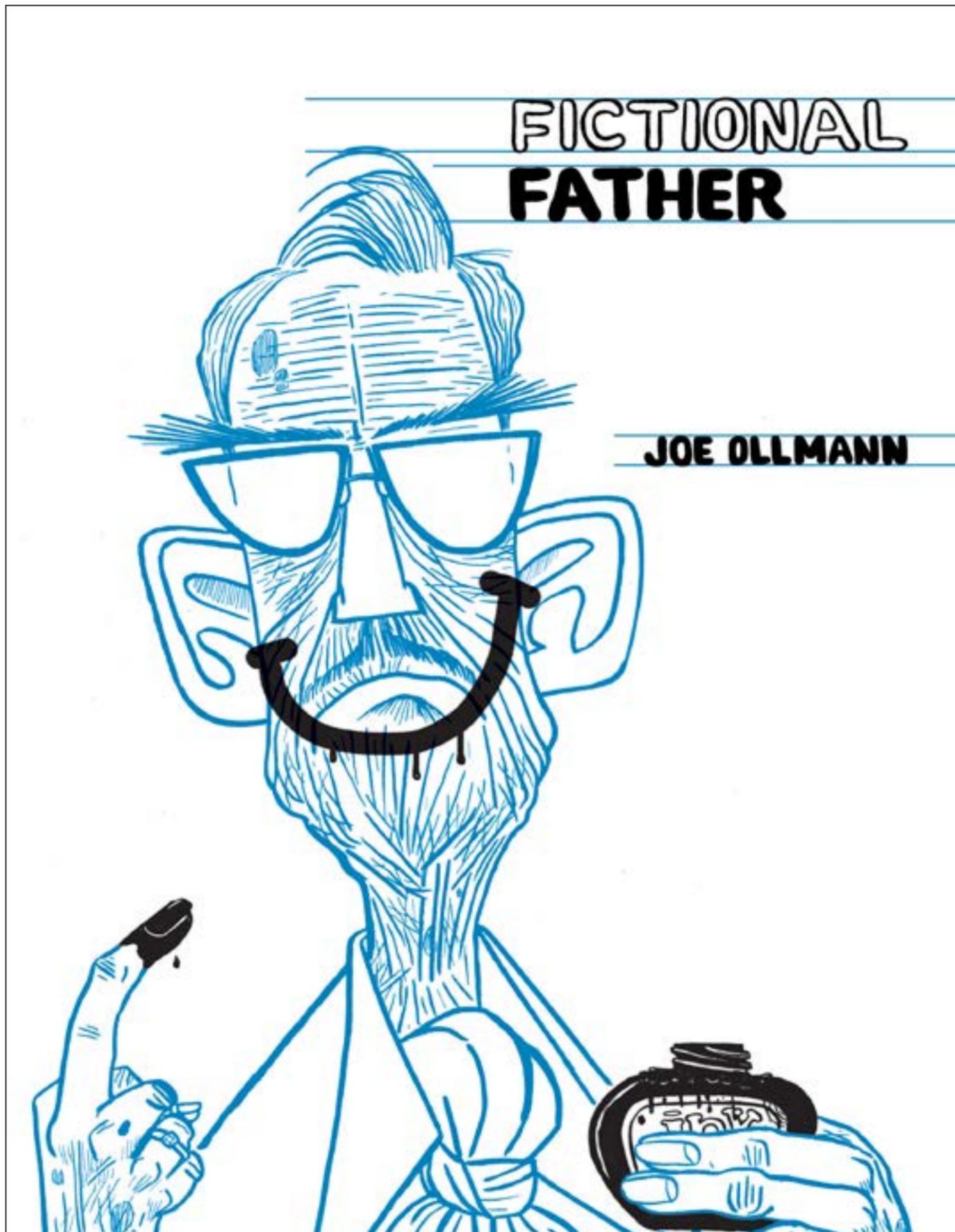
Zuo Ma is part of a burgeoning Chinese art comics scene that pushes emotion to the forefront of the story while playing with action and dreams.

AUG 2021 • \$34.95 USD/\$39.95 CAD • B&W • 6.125 X 8.375 • 412 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-465-0 • PAPERBACK





Zuo Ma was born in Zhijiang City in 1983. After graduating from the Beijing Institute of Fashion Technology in 2005, he began his career as a cartoonist and freelance illustrator. His comics typically encompass horror, fantasy, and autobiography. Zuo Ma is considered one of the leaders in the nascent Chinese alternative comics scene.



FICTIONAL FATHER

JOE OLLMANN

A dysfunctional family lives in the shadow of a world famous comic strip and its tyrannical creator

Caleb is a middle-aged painter with a non-starter career. He also happens to be the only child of one of the world's most famous cartoonists, Jimmi Wyatt. Known for the internationally beloved father and son comic *Sonny Side Up*, Jimmi made millions drawing saccharine family stories while neglecting his own son.

Now sober, Caleb is haunted by his wasted past and struggling to take responsibility for his present before it's too late. His always patient boyfriend, James, is reaching the end of his rope. When Caleb gets the chance to step out from his father's shadow and shape the most public aspect of the family business, he makes every bad decision and watches his life fall apart. Is it too late to repair the harm? Are we forever doomed to make the same mistakes our parents did?

Joe Ollmann is a master at portraying inner torment. His characters vacillate

and sob and rage. His furrow-browed and deeply-lined cartooning has never been more expressive than in *Fictional Father*. Caleb storms around and slumps in equal measure as he tries to figure out who he is beyond the neglected son of a famous man. In addition to being a devastating portrait of the Wyatt family, *Fictional Father* is a hilariously sardonic interrogation of art-making and cartooning in particular.

PRAISE FOR JOE OLLMANN

"Ollmann spent 10 years researching Seabrook's strange, ramshackle life, and it shows: his book is wonderfully rich and detailed. Nothing seems to escape his attention or his compassion."—*Guardian*

"[*The Abominable Mr. Seabrook* is] a cautionary tale, character study and novelistic American tragedy all at once."—*Globe & Mail*

MAY 2021 • \$24.95 USD/\$29.95 CAD • 4 - COLOR • 6.75 X 10 • 212 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-463-6 • PAPERBACK

I'VE JUST BLOWN A WHOLE MORNING'S STUDIO TIME STUCK IN THE BLACK HOLE OF MY FATHER'S HISTORY.



ALSO, "STUCK IN THE BLACK HOLE OF MY FATHER" IS AN UNFORTUNATE TURN OF PHRASE.

ebay shop by category

Sonny Side up memc

Sonny Side up memora
Sonny Side up masks
Sonny Side up movies

TAKKA TAKKA TAKI

I SHOULD PRETEND TO EARN MY KEEP; SEARCH FOR NEW MEMORABILIA FOR THE MUSEUM.

All Auctions Buy it now

SONNYSIDEUP!
Sonny Side Up
Syndicate promo
piece-RARE!
Prime Condition.
More

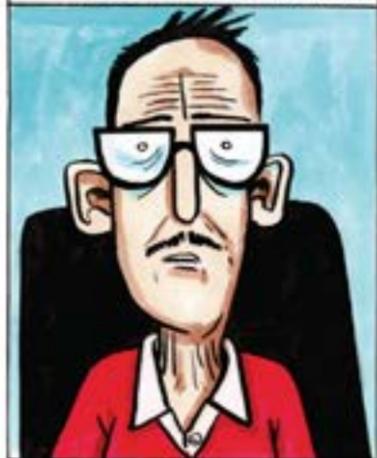
enlarge
The Sonny Side Up
1986
CALENDAR
Sonny Side Up
Calendar (1986)
More

"ULTRA-RARE SYNDICATE PROMO MAILER, SENT TO NEWS-PAPER EDS. TO ANNOUNCE..."

WOW, THIS IS IN PRIME CONDITION AND RARE.



I'VE BEEN AROUND JIMMI WYATT MEMORABILIA ALL MY LIFE AND I'VE NEVER SEEN ONE OF THESE.



I BETTER BUY THIS...

LET'S HAVE A CLOSER LOOK AT IT. NOW...



PRESENTING:
SONNYSIDE UP!
THE FUN-TASTIC NEW DAILY STRIP FOR 1966!

WHO KNEW THE RELATIONSHIP BETWEEN A FATHER AND SON COULD BE SO DOG-GONE FUNNY? AND HEARTFELT? JIMMI WYATT, THE FANTASTIC YOUNG CARTOONIST MANAGES TO SHOW BOTH IN THE SWEET AND HILARIOUS STORIES OF "SONNY" AND "POPPY" IN THEIR BUSY DINER-EVERY DAY ADVENTURES THAT ANYONE WITH A HEART AND A FUNNY BONE WILL LOVE!

WE PREDICT BIG THINGS FOR SONNYSIDE UP!
"I THINK JIMMI'S MADE A REALLY FINE STRIP."
-Charles M. Schulz creator of PEANUTS
"SONNY" the pint-sized philosopher.

DAILY AND COLOR SUNDAYS-STARTING JANUARY, 1966.
CONTACT CHARLES LOGGINS (405)529-6989

ACS AMERICAN COMICAL SYNDICATE



1966: THE YEAR THAT SAW THE START OF MY FATHER'S GREAT ACHIEVEMENT.



HIS SUSTAINED, SOLD ARTISTIC ENDEAVOR THAT WON HIM THE PRESIDENTIAL MEDAL OF HONOUR, THE REUBEN, (THE AFORE-MENTIONED "INKSY") AND SAW A HERITAGE FOUR STAR GOLF COURSE NAMED AFTER HIM.



1966: THE YEAR HE INTRODUCED THE BELOVED CARTOON FATHER AND SON TEAM OF SONNY AND POPPY TO THE WORLD AND JIMMI WYATT FOUND HIMSELF FOREVER CAST AS "EVERYBODY'S DAD."



IT WAS ALSO-INCIDENTALLY-THE YEAR I WAS BORN...



A FACT WHICH SOME REPORTERS OVER THE YEARS-IF NOT MY FATHER-FOUND SIGNIFICANT.



THE POWERS WHO KNEW THE RELATIONSHIP A FATHER AND SON COULD BE GONE FUNNY? AND HEARTFELT?



WE PREDICT BIG THINGS FOR SONNYSIDE UP!
"I THINK JIMMI'S MADE"

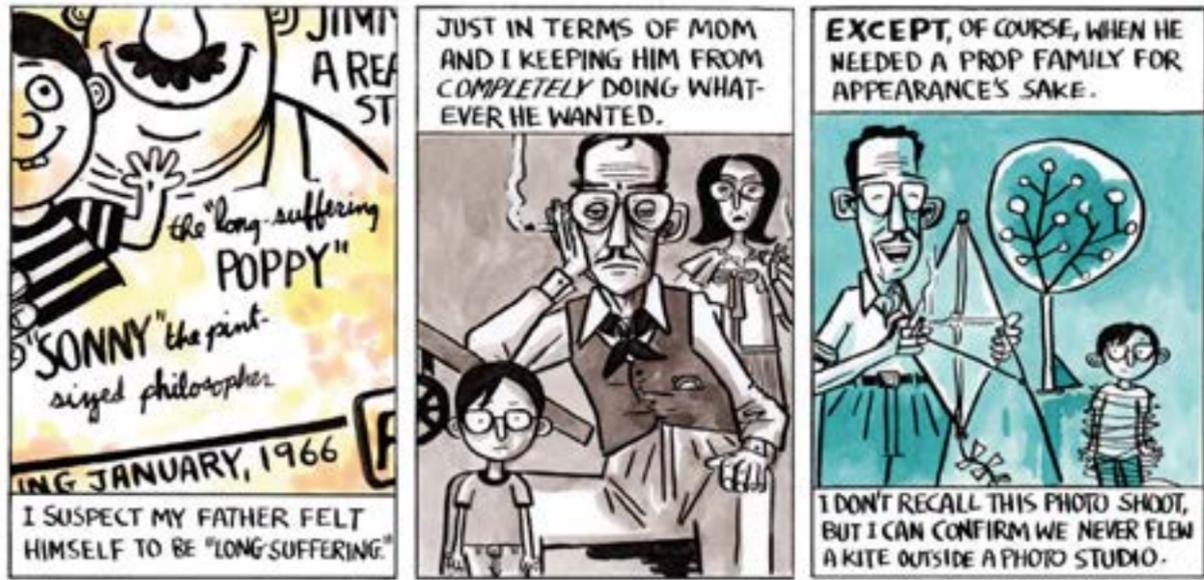
THEY WERE RIGHT. WHILE SONNYSIDE UP WAS LESS-ADORED THAN SCHULZ'S PEANUTS, IT HAD A LOT MORE STREET CRED THAN KEANE'S FAMILY CIRCUS, AND WAS THE NEXT BIGGEST THING TO THESE TWO TITANS.

NO SONNYSIDE UP CHARACTER MADE IT TO THE MOON AS SNOOPY DID, BUT PLUSH VERSIONS OF SONNY AND POPPY DID HAVE THE DUBIOUS HONOUR OF EXPLODING ALONG WITH THE CREW OF THE SPACE SHUTTLE...

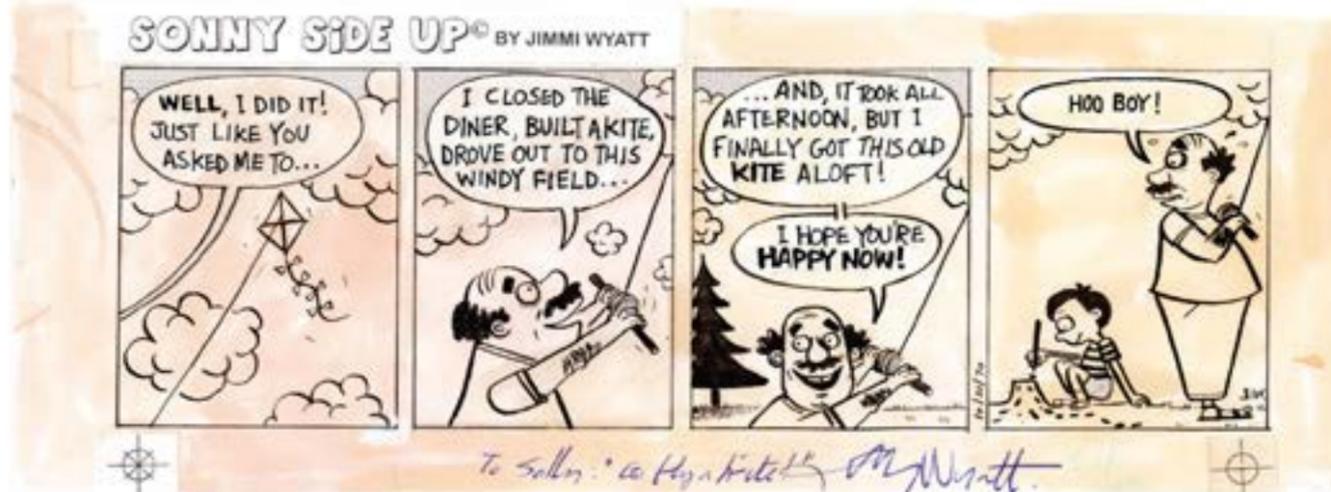


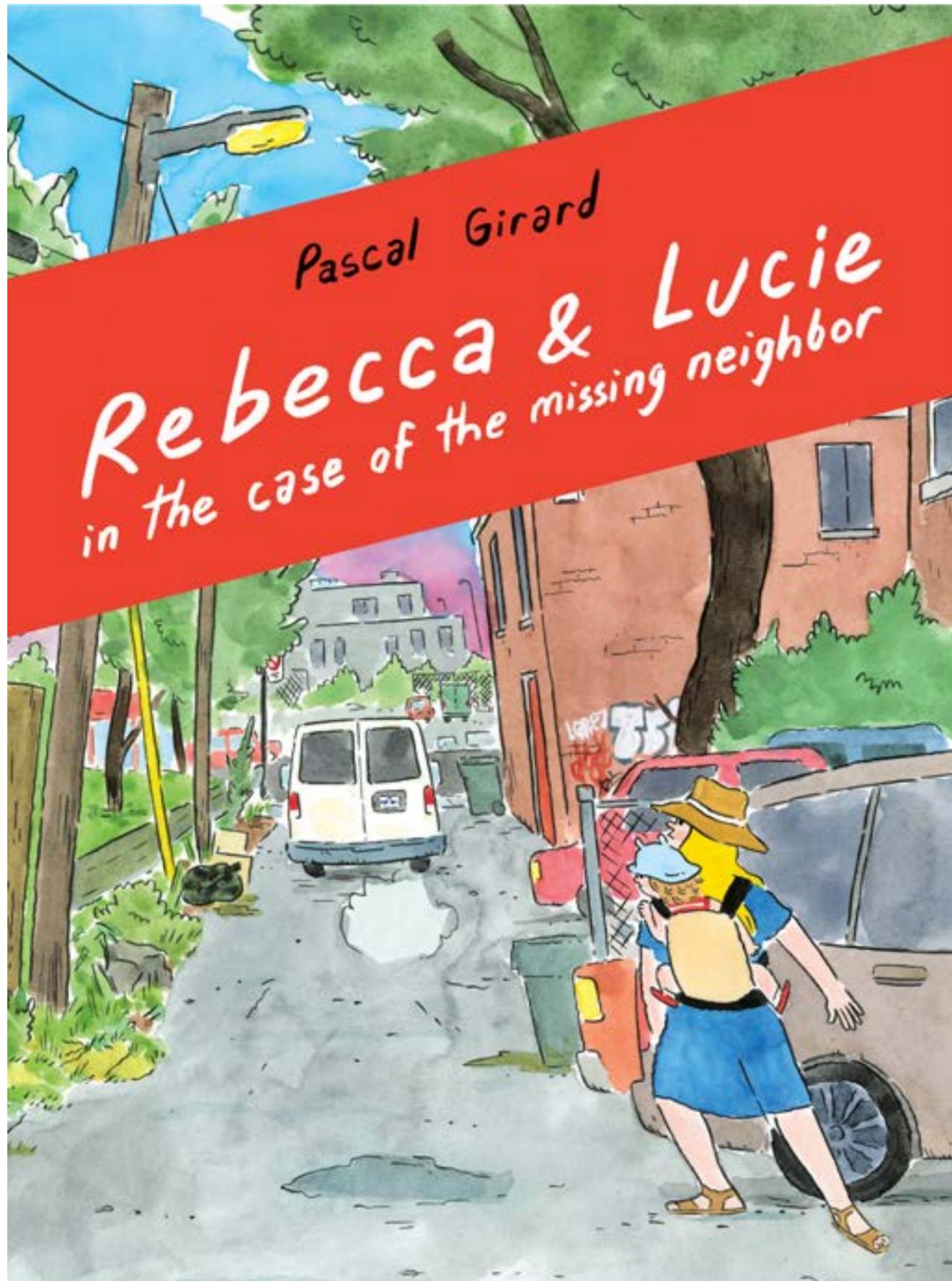
...A FACT FOREVER CAREFULLY SUPPRESSED BY THE SYNDICATE'S MARKETING TEAM.





Joe Ollmann lives in Hamilton, the Riviera of Southern Ontario. He has published two books with Drawn & Quarterly, 2011's *Mid-Life* and 2017's *The Abominable Mr. Seabrook*. He is the winner of the Doug Wright Award for Best Book in 2007 and loser of the same award another time.





REBECCA AND LUCIE IN THE CASE OF THE MISSING NEIGHBOR PASCAL GIRARD

A mat-leave murder mystery, complete with post-partum physiotherapy and suspicious grocery store footage

Rebecca's got an eight-month-old baby and a mystery to investigate! Late one summer night as she's breastfeeding Lucie, she spots two men carrying something heavy into a white minivan. It's probably nothing serious, but when Rebecca hears that a home healthcare provider named Eduardo Morales disappeared from the neighborhood that very night, she puts her detective hat on and gets to work.

Over the course of the subsequent weeks, Rebecca juggles motherhood and detective work—alternating between unproductive visits with the Simard family for whom the missing Eduardo worked and tearful visits to potential daycares for Lucie. She faces down inconclusive interviews with evasive subjects and inconveniently timed diaper changes. Pascal Girard's observational humor and perfect timing shine, highlighting

how Rebecca's (over)confident, brash approach gets results, not just with the troublesome Simards but with everyone in her life.

Rebecca and Lucie in the Case of the Missing Neighbor is a light-hearted maternity leave mystery that centers a new mother in all her post-partum glory.

PRAISE FOR PASCAL GIRARD

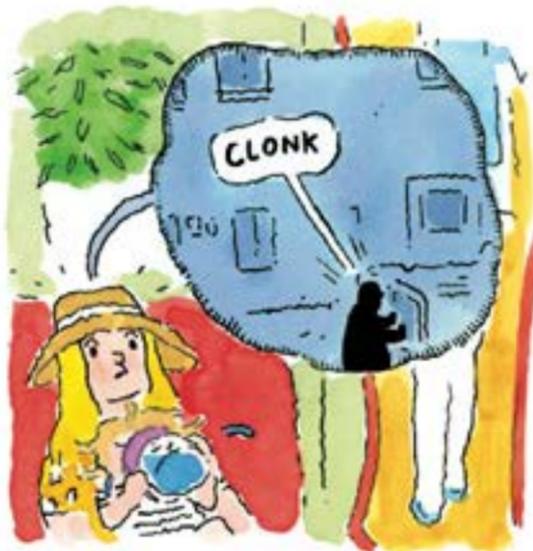
"You won't find another book as cheerful, or as beautifully told, as *Petty Theft*."
—*Stranger*

"[In] *Petty Theft*, Pascal Girard offers up a dry, humorous, and neurotic look at his own dating life."—*AV Club*

"Drawn with simple, expressive linework, [*Petty Theft*]'s trials and travails are full of humor."—*Bitch Media*

JUNE 2021 • \$21.95 USD/\$24.95 CAD • 4 - COLOR • 5.75 X 7.75 • 104 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-464-3 • PAPERBACK





Pascal Girard was born in Jonquière, QC, in 1981. He began filling his notebook with drawings on his very first day of school and never stopped. Since he was unable to rid himself of this habit, he naturally decided to make it his career. Girard is the award-winning author of *Nicolas*, *Bigfoot*, *Reunion*, and *Petty Theft*. He lives in Montreal.

LET'S NOT TALK ANYMORE

WENG PIXIN

A five-generation family history told through
what is seen and heard, if not said



Let's Not Talk Anymore weaves together five generations of women from Weng Pixin's family, each at age 15. Her lineage is full of breakages—her great grandmother Kuān is sent away from her family in South China, her grandmother Mèi is adopted by a neighbor to help with housework, and her mother Bīng is heartbroken by her father's estrangement. Pixin's own story centers on her feelings of isolation and her rebellion from her mother. She extends the line by envisioning a fictional future daughter, Rita, who questions her family's legacy. While spanning 100 years, Pixin moves back and forth in time seamlessly, as each woman experiences loneliness and kinship, hope and longing.

As each story develops, generational traumas are revealed and fraught relationships passed on from mother to daughter. Creative impulses are stifled or nurtured. They struggle with poverty and neglect. And at some point each woman begins to separate herself from her situation and understand the

woman she will become.

Pixin's bold, vibrant paintings fill the aching silences between generations with beauty and emotion. Her paintings conjure complete worlds which these women inhabit. *Let's Not Talk Anymore* is a family history filled with tender moments as these women find connection with plants, animals, and their own creative pursuits, while struggling to connect with each other.

PRAISE FOR SWEET TIME

"[*Sweet Time*] by Singaporean cartoonist Weng Pixin reflects her endless curiosity, vivid imagination and sense of wonder."

—*Ms Magazine*

"In this book of sweeping, colorful, totally gorgeous images, [Weng] explores human relationships, loneliness, memory, and beauty."—*Electric Literature*

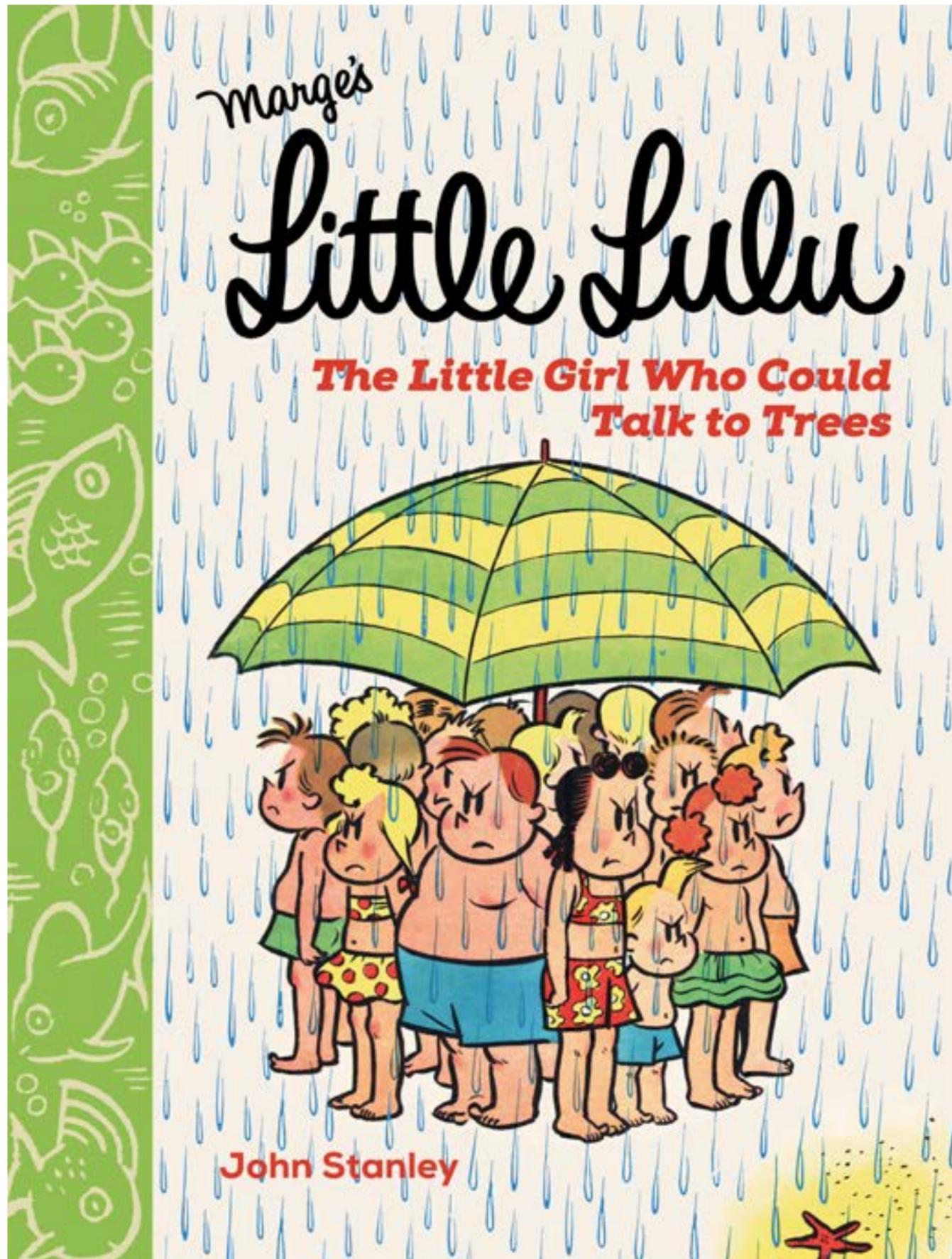
"Compassion and artistic ambition are evident on every page of this memorable debut."—*Library Journal*

JUNE 2021 • \$24.95 USD/\$29.95 CAD • 4 - COLOR • 8 X 5.9 • 204 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-462-9 • PAPERBACK





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. Pixin 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, Pixin loves to create semi-autobiographical comics that reflect her curious nature too. She has published one previous book, *Sweet Time*, which came out in 2020.



LITTLE LULU: THE LITTLE GIRL WHO COULD TALK TO TREES

JOHN STANLEY

The most inventive and classic tales of Little Lulu outsmarting the hapless boys of the neighborhood

Little Lulu: The Little Girl Who Could Talk to Trees collects the most beloved stories from one of the world's best comics. As journeyman cartoonist John Stanley settles into his run of the series, Lulu gets tougher but also less caustic—she's smart, a calculating problem-solver. "Five Little Babes" is perhaps the most famous *Lulu* tale ever as our heroine teams up with neighborhood pal Annie to challenge the boys club.

Little Lulu: The Little Girl Who Could Talk to Trees includes mini-masterpieces like "That Awful Witch Hazel" and "The Little Rich Boy," as well as haunting, atmospheric stories like "The Door Game" and "The Ghost Train." In "The Million

Dollar Note" Tubby discovers that a certain note on his violin can instantly curl hair. "Gertie Greenbean" introduces an indelible Stanley character—a new neighbor who immediately shows Wilbur who's boss. This third volume of D+Q's full-color, best-of reprint series is titled after one of Lulu's most charming fairy tales, about a kid who can, in fact, talk to trees.

PRAISE FOR LITTLE LULU

"Hilarious, and satisfyingly subversive."
—*Toronto Star*

"Fun, funny and vital...a truly great work of comics-making genius, bearing a timeless, all-ages appeal." —*School Library Journal*

NOV 2021 • \$29.95 USD/\$34.95 CAD • 4 - COLOR • 7.5 X 10 • 292 PAGES
COMICS & GRAPHIC NOVELS/YOUNG ADULT • ISBN 978-1-77046-389-9 • HARDCOVER

HE WAS VERY HAPPY...SO HAPPY THAT HE INSISTED ON GIVING ME HIS LAST POSSESSION!



I DIDN'T WANT TO TAKE IT, BUT I WAS AFRAID I'D HURT HIS FEELINGS IF I DIDN'T!



IT WAS A BATTERED, DUSTY OL' FLUTE, AND BESIDES, I COULDN'T PLAY A FLUTE ANYWAY!



I TOOK IT TO THE NEAREST PAWUSHOP AND SHOWED IT TO THE MAN!



BUT THE MAN WOULDN'T GIVE ME ANYTHING AT ALL FOR IT!



BUT I DIDN'T FEEL SO BAD...I FELT GOOD WHEN I REMEMBERED HOW HAPPY I MADE THE RAGGEDY OL' MAN!



I SAT DOWN ON THE CURBSTONE AND PUT THE FLUTE TO MY LIPS...



I WAS THINKING IT DIDN'T SOUND SO BAD AT ALL, WHEN I LOOKED UP AND SAW THE STRANGEST SIGHT!



GOSH! THERE WAS A CAT AND A DOG DANCING! RIGHT BEFORE MY VERY EYES!



BUT AS SOON AS I STOPPED PLAYING, THEY STOPPED DANCING -



AND BEGAN FIGHTING!



QUICK AS A FLASH I STARTED PLAYING AGAIN...AND THEY STARTED DANCING!



I COULDN'T PLAY FOREVER - I FINALLY HAD TO STOP TO CATCH MY BREATH...



...AND RIGHT AWAY THE DOG CHASED THE CAT UP A TREE!



WELL... I DIDN'T KNOW WHAT TO THINK! THEN I THOUGHT MAYBE I WAS ONLY DREAMING!



I PUT THE FLUTE TO MY LIPS AGAIN...





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 the comic book version of 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.



NEW PAPERBACK EDITION
CLYDE FANS
SETH

The first graphic novel ever nominated for the
Scotiabank Giller Prize!

Legendary Canadian cartoonist Seth's magnum opus *Clyde Fans*, two decades in the making, appeared on twenty best of 2019 lists, including those from the *New York Times*, the *Guardian*, and *Washington Post*, and was nominated for an Eisner Award and the Giller Prize. *Clyde Fans* peels back the optimism of mid-twentieth century capitalism, showing the rituals, hopes, and delusions of a vanished middle-class—garrulous self-made men in wool suits extolling the virtues of their wares to taciturn shopkeepers. Much like the myth of an ever-growing economy, the Clyde Fans family business is a fraud. The patriarch has abandoned it to mismatched sons, one who strives to keep the company afloat and the other who retreats into his memories.

Abe and Simon Matchcard are brothers, struggling to save their archaic family business selling oscillating fans in a world switching to air conditioning. Simon flirts with becoming a salesman as a last-ditch

effort to leave the protective walls of the family home, but is ultimately unable to escape Abe's critical voice in his head. As Clyde Fans Co. crumbles, so does the relationship between the two men, who choose very different life paths but both end up utterly unhappy.

Seth's intimate storytelling and gorgeous art allow cityscapes and detailed period objects to tell their own stories as the brothers struggle to find themselves suffocating in an airless home.

PRAISE FOR CLYDE FANS

"There's no room for nostalgia in Seth's vision. The past is as sharp and painful as the present. In fact, the past is the present, conjured in words and pictures, existing in the spaces between what's said and unsaid, what's seen and unseen."

—*New York Times*

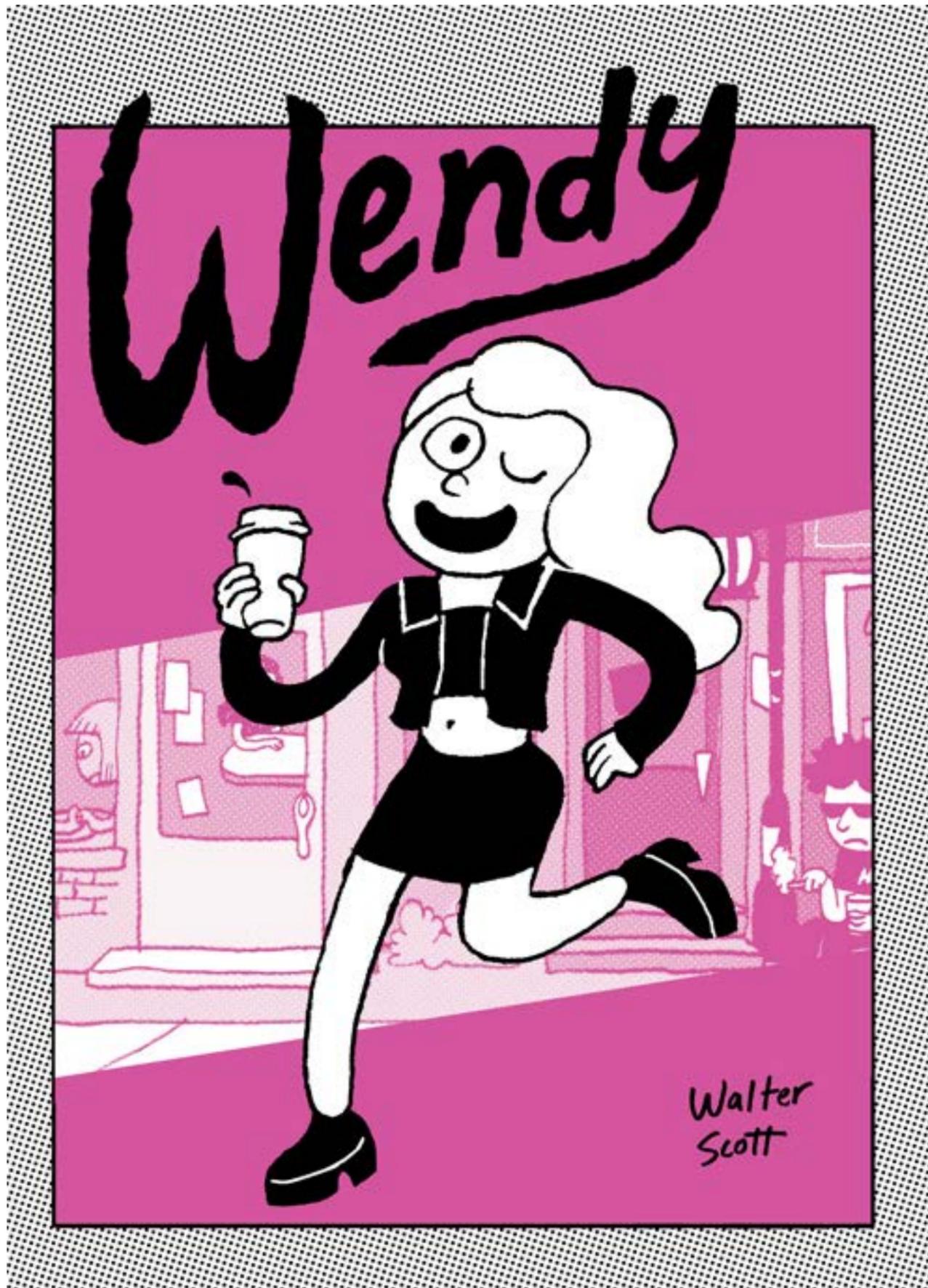
"A masterly account of the passing of time."—*Guardian*, Best Books of 2019

APRIL 2021 • \$34.95 USD / \$39.95 CAD • 4 - COLOR • 6.25 X 8.5 • 492 PAGES
COMICS & GRAPHIC NOVELS / LITERARY • ISBN 978-1-77046-486-5 • PAPERBACK





Seth is the cartoonist behind the comic book series *Palookaville*, which started as a pamphlet and is now a semi-annual hardcover. His comics have appeared in the *New York Times Magazine*, *Best American Comics*, and *McSweeney's Quarterly*. His illustrations have appeared in numerous publications including the cover of the *New Yorker*, the *Walrus*, and *Canadian Notes & Queries*. He is Lemony Snicket's partner for the series *All the Wrong Questions*. He designs several classic comics reprint series, notably collections of work by Charles Schulz, John Stanley, and Doug Wright. He was the subject of a National Film Board documentary entitled *Seth's Dominion*. Seth lives in Guelph, Canada, with his wife Tania and two cats in a house he has named Inkwell's End.



NEW PAPERBACK EDITION

WENDY

WALTER SCOTT

The outrageously funny and painfully relatable satire
of an aspiring artist and millennial culture

Walter Scott's *Wendy* comics have become a critical sensation, with rave reviews in *The New Yorker* and the *Guardian*, and an appearance in the *Best American Comics* anthology. Learn Wendy's origin story as Scott hilariously plumbs millennial culture, creative ennui, and the nepotism of the art world's institutions.

Wendy's an aspiring artist in a party city, and she's in a rut. She spends her time snorting MDMA in gallery bathrooms and watching *Nurse Jackie* reruns on her laptop while hungover. So when she's accepted into the prestigious Flojo Island residency, Wendy vows to buckle down and get working. But during the remote, woodsy residency, Wendy and her collaborator/BFF Winona put on a performance piece that becomes the centre of an art world controversy, and so Wendy returns to Montreal, getting a job in a coffee shop to make ends meet.

With *Wendy*, Scott launches the Wendyverse, brimming with painfully relatable characters like the back-stabbing frenemy Tina, the name-dropping Paloma, the cool drummer Wendy obsesses over, Jeff, and of course, our treasured Wendy, the hot mess we can't live without. In blunt, laugh-out-loud funny vignettes with perfect punchlines, Scott illuminates the opacity of artspeak and the ceaseless anxieties plaguing a largely privileged generation.

PRAISE FOR WENDY

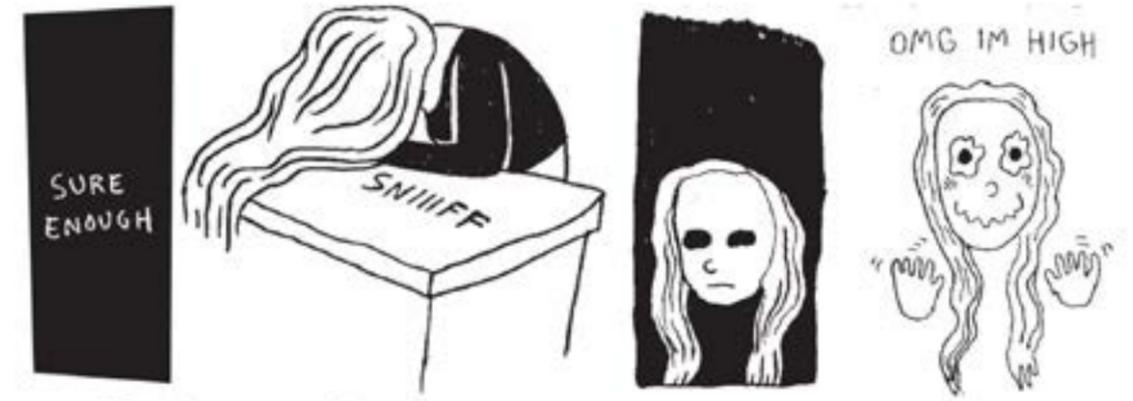
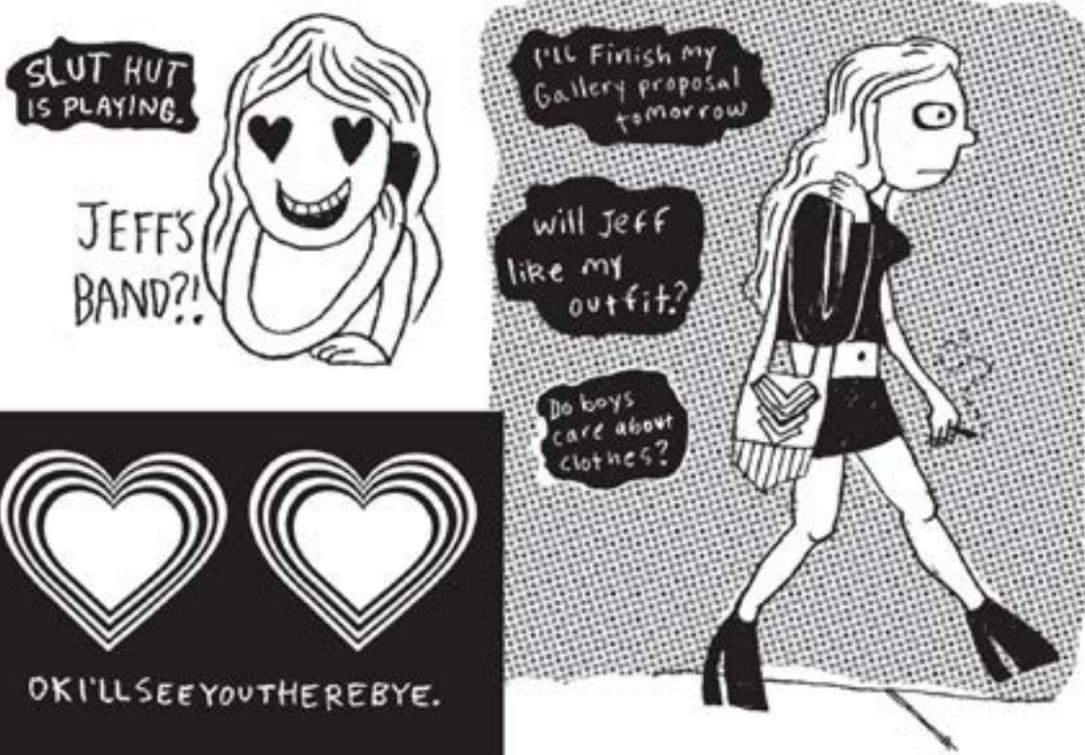
"Wendy's lust for life is inseparable from her knee-jerk self-destruction."

—*The New Yorker*

"Winningly messy."—*Guardian*

"The art school party girl who is perhaps the real voice of our generation (sorry Lena Dunham)."—*Vice*

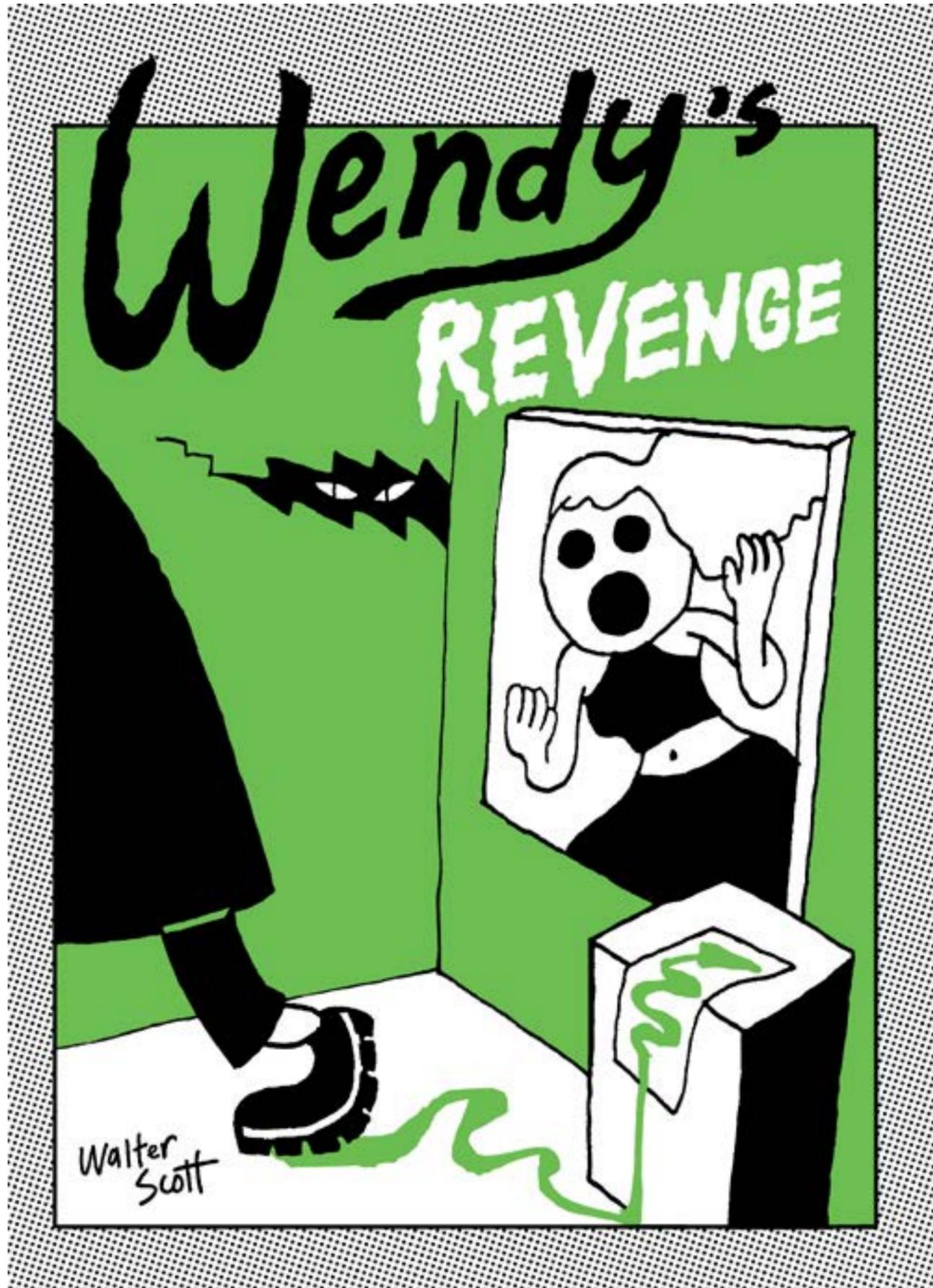
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Walter Scott is an interdisciplinary artist working in comics, drawing, video, performance, and sculpture. His comic series *Wendy* chronicles the continuing misadventures of a young artist in a satirical imagining of the contemporary art world. *Wendy* 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*.





NEW PAPERBACK EDITION

WENDY'S REVENGE

WALTER SCOTT

This critique of the art world will have you crying with laughter

In *Wendy's Revenge*, Scott's titular heroine returns with a fresh set of awkward misadventures and messy nights out. When the book opens, aspiring artist Wendy has decided to move to the west coast to clear her head.

She plans on getting some quality time with her collaborator and friend Winona, only to find Winona packing up to leave, having decided to move back in with her mom on the rez. All alone, Wendy endeavours to foster community in Vancouver's bleak art scene. When her hope and optimism are all used up, she packs her bags for an artist residency in Japan. Wendy then gallery hops and parties around the globe until she stumbles upon the opportunity to unite with former foe Paloma. Together they enact revenge on *VVURST*, the German publication that once tore her performance art to shreds.

Young artists struggle with mental health issues, they get wasted and hook up with men with gross piercings, and they're

afflicted with an insatiable longing for a stable identity—stability they themselves undermine. Scott's deceptively simple, inky character drawings evoke millennial culture with such Jungian accuracy that you can't help but stare and giggle in equal measure. Praised by *The New Yorker*, *Guardian*, *Globe and Mail*, and with an appearance in the *Best American Comics* anthology, it's clear why Walter Scott's Wendy comics have taken critics by storm.

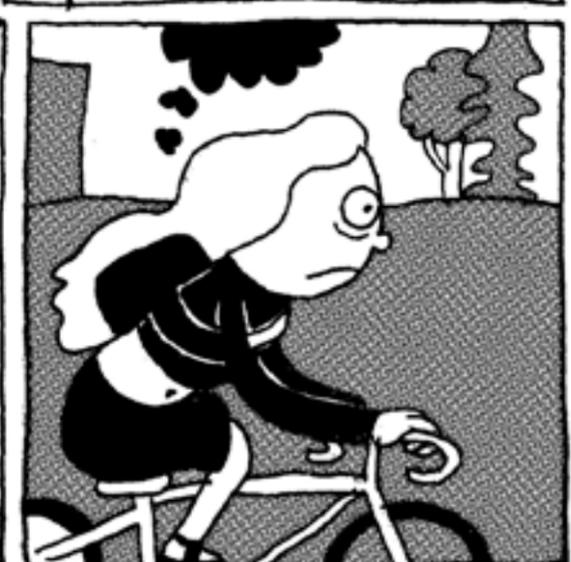
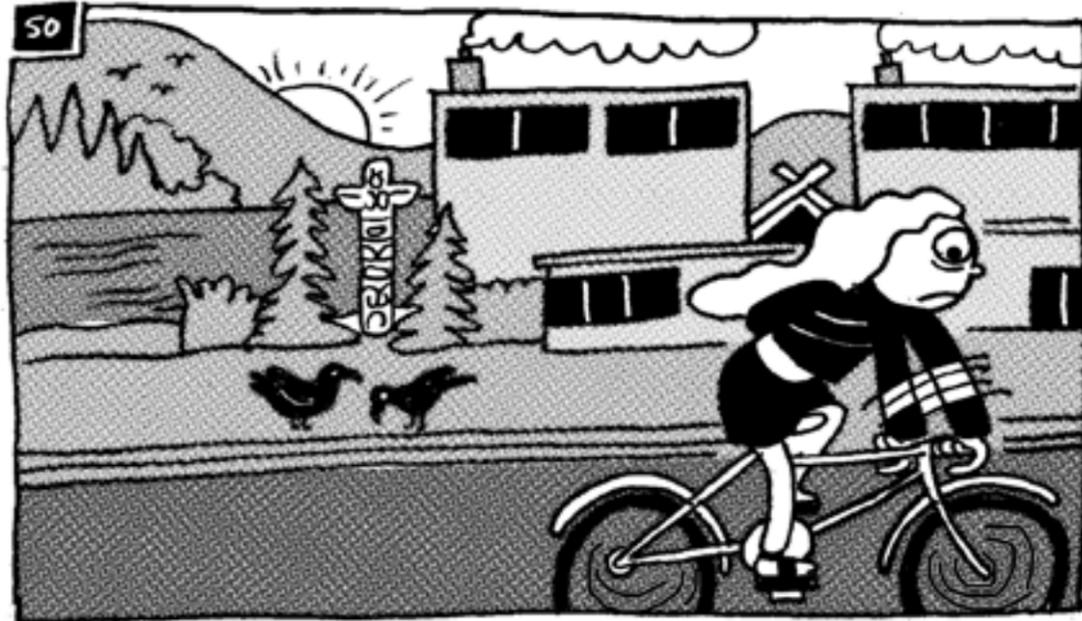
PRAISE FOR WALTER SCOTT

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

"Wendy, her pals and her milieu comprise a fictional world as fully and funnily inhabited as any in recent Canadian storytelling." —*Globe & Mail*

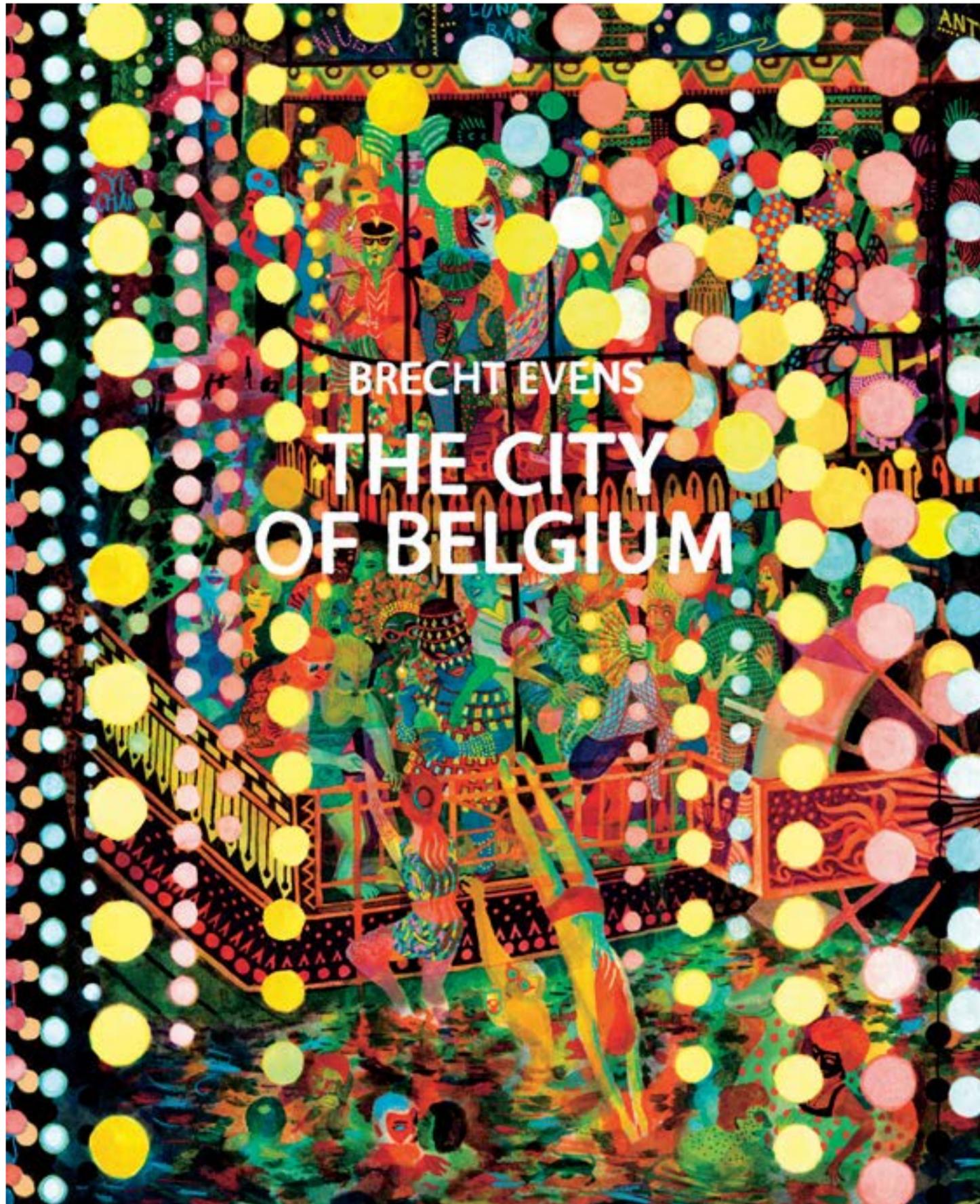
"Funny, poignant, and scary. Scott makes you laugh and then rips your heart out." —*Literary Hub*

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THE CITY OF BELGIUM

BRECHT EVENS

An exquisitely drawn exploration of three souls' emotional terrain.

As night falls in the City of Belgium, three strangers in their late twenties—a most dangerous age—arrive at a popular restaurant. Jona is about to move away; he calls his wife, who's already settled in Berlin, before trying to make plans with friends for one last night on the town. No one bites—they're all busy or maybe they just don't want to party—but he's determined to make this night something to remember. Victoria is lively and energetic, but surrounded by friends and family who are buzzkills, always worrying about what is best for her. Rodolphe glumly considers his own misery and then suddenly snaps out of it, becoming the life of the party. The three careen through the city's nightlife spots and underbelly, getting ever deeper in the messiness of human existence as they chase pleasure—or

at least a few distractions from their daily lives. Each has a series of misadventures that reveal them to be teetering on the edge of despair, of destruction, of becoming the people they'll be for the rest of their lives. *The City of Belgium* occupies a place between lucid dream and tooth-grinding nightmare.

PRAISE FOR BRECHT EVENS

“Beautiful and disturbing.”—*Vulture*

“Audacious...The city itself looms as a character, seething with alluring colours and nightclub denizens on the prowl and the promise of salvation (or damnation).”
—*Publishers Weekly*

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Belgian cartoonist **Brecht Evens** was born in 1986 and studied illustration in Ghent, Belgium. *The Wrong Place* (2009) started out as a graduation project and won the Haarlem Comic Festival's Willy Vandersteen Award for best Dutch-language graphic novel, as well as an award at the Angoulême International Comics Festival. He followed *The Wrong Place* with *The Making Of* (2012) and the critically-acclaimed *Panther* (2016), which appeared on numerous best of the year lists, including *NPR*, *Vulture*, *Paste*, and more. Evens lives in Paris.



Yoshiharu TSUGE

Red Flowers

RED FLOWERS YOSHIHARU TSUGE

The influential cartoonist hits his stride as he celebrates the charms and oddities of rural postwar culture

Yoshiharu Tsuge leaves early genre trappings behind, taking a light, humorous approach in these stories based on his own travels. *Red Flowers* ranges from deep character studies to personal reflections to ensemble comedies set in the hotels and bathhouses of rural Japan. There are irascible old men, drunken gangsters, reflective psychiatric-hospital escapees, and mysterious dogs. Tsuge's stories are mischievous and tender even as they explore complex relationships and heartache. It's a world of extreme poverty, tradition, secret fishing holes, and top-dollar koi farming.

The title story, "Red Flowers," highlights the nuance and empathy that made Tsuge's work stand out from that of his peers. A nameless traveler comes across a young girl running an inn. While showing the traveler where the best fishing hole is, a bratty schoolmate reveals the girl must run the business because her alcoholic father is incapable. At the story's end, the traveler witnesses an

unusual act of kindness from the boy as the girl suffers her first menstrual cramps—and a simple travelogue takes on unexpected depth.

Red Flowers affirms why Tsuge went on to become one of the most important cartoonists in Japan. These vital comics inspired a wealth of fictionalized memoir from his peers and a desire within the postwar generation to document and understand the diversity of their country's culture.

PRAISE FOR YOSHIHARU TSUGE

"Fascinating...one of Japan's most celebrated and reclusive artists."

—*The Guardian*

"Tsuge's raw and profound work is equal parts pathos and poetry, streaked with irony and ribaldry."

—*Kirkus Starred Review*

"Exemplary...an elucidating glimpse into modern manga's origins"—*Publishers Weekly Starred Review*

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SIGN: TEA





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 in the 1960s. In 1968, working for *Garo* magazine, Tsuge published the groundbreaking story “Neji-shiki” (commonly called “Screw Style” by Western readers), which established Tsuge as an influential mangaka and 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 Angoulême International and in 2017 he won the Japan Cartoonists Association Grand Award for *Yume to tabi no sekai*.

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For more information on Drawn & Quarterly cartoonists, comics and graphic novels, please contact

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