

DRAWN & QUARTERLY

WINTER 2022

PUTIN'S RUSSIA

THE RISE OF A DICTATOR

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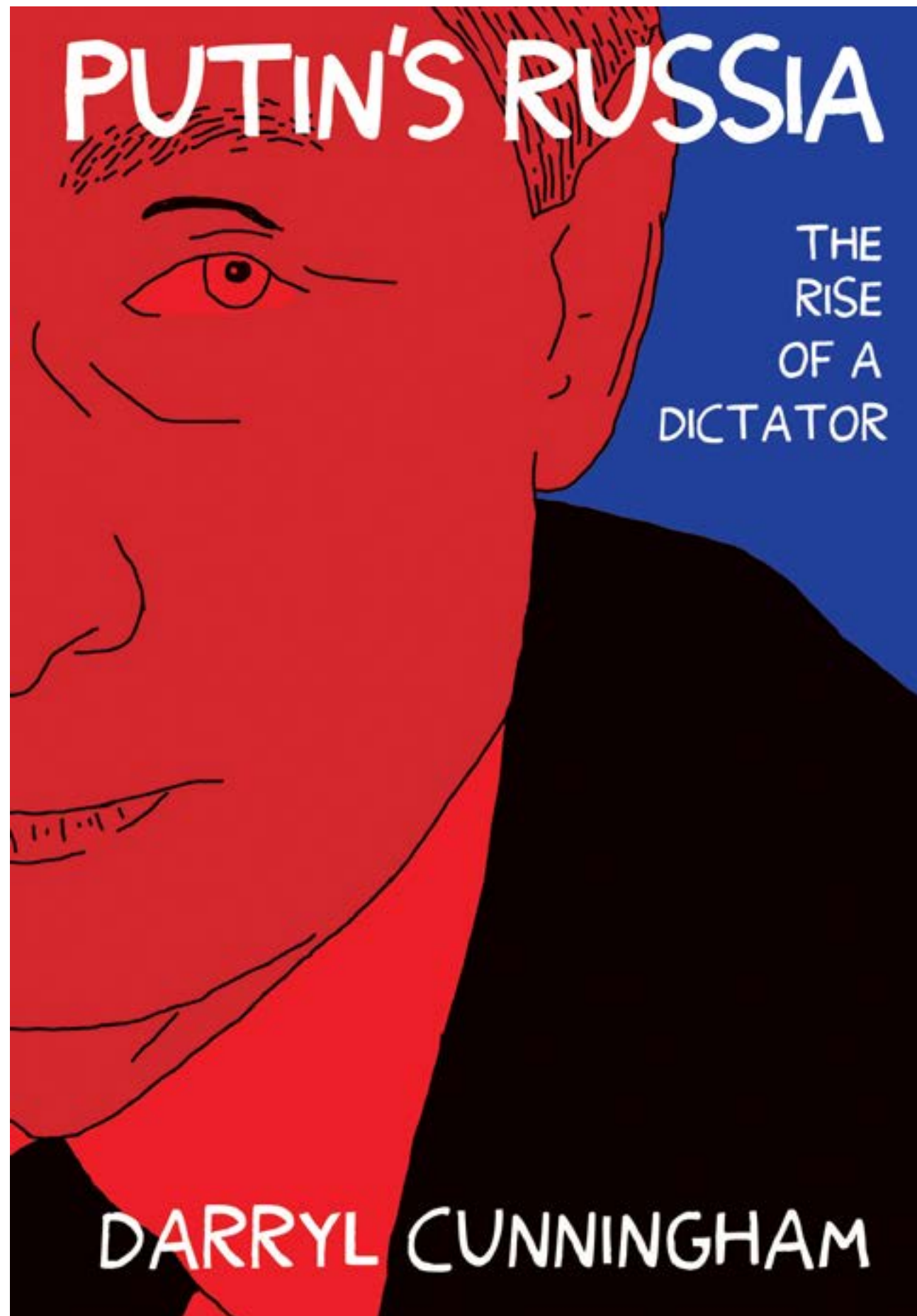
WALK ME TO THE CORNER

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PUTIN'S RUSSIA: THE RISE OF A DICTATOR

Darryl Cunningham

From schoolyard thug to Russian President:
Putin's rise to power comes under the microscope

Darryl Cunningham (*Billionaires*) returns with the riveting life story of Vladimir Putin, Russia's infamous autocrat. He traces Putin's development from schoolyard thug in Soviet-era Leningrad, to KGB officer, to corrupt commodities dealer, all the way to his presidency and beyond. In this educational and frank biography, Putin's journey is characterized by shifting loyalties, brutal treatment of detractors, and lawless financial dealings. Despite all of this, Putin has retained public support and tremendous importance in Russian society, due to his ever-tightening control over the media and harsh muzzling of critics.

Born in 1952, Putin grew up idealizing the KGB, and became a member of its ranks by early adulthood. Cunningham posits that the speed with which Putin advanced politically was a reflection of the KGB's need to cement their control of the

Russian political system after the dissolution of the Soviet Union in 1991. Since Boris Yeltsin appointed him to the presidency in 2000, Putin has annexed Crimea, rolled back democratic reforms, and led a life of luxury, all the while fostering a cult of personality. Cunningham situates the contentious leader in an analytical framework that is at times hilarious and always compelling.

PRAISE FOR *BILLIONAIRES*

"Cunningham jumps from shot to shot through panels infused with irony and symbolism, [offering] a witty but brutal critique of capitalism and corruption."—*Publishers Weekly*

"An illuminating analysis of the origins and ideological evolutions of four key players in the American private sector."—*The Comics Beat*

FEB 2022 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6.3 X 9 • 272 PAGES
COMICS & GRAPHIC NOVELS/BIOGRAPHY • ISBN 978-1-77046-504-6 • PAPERBACK



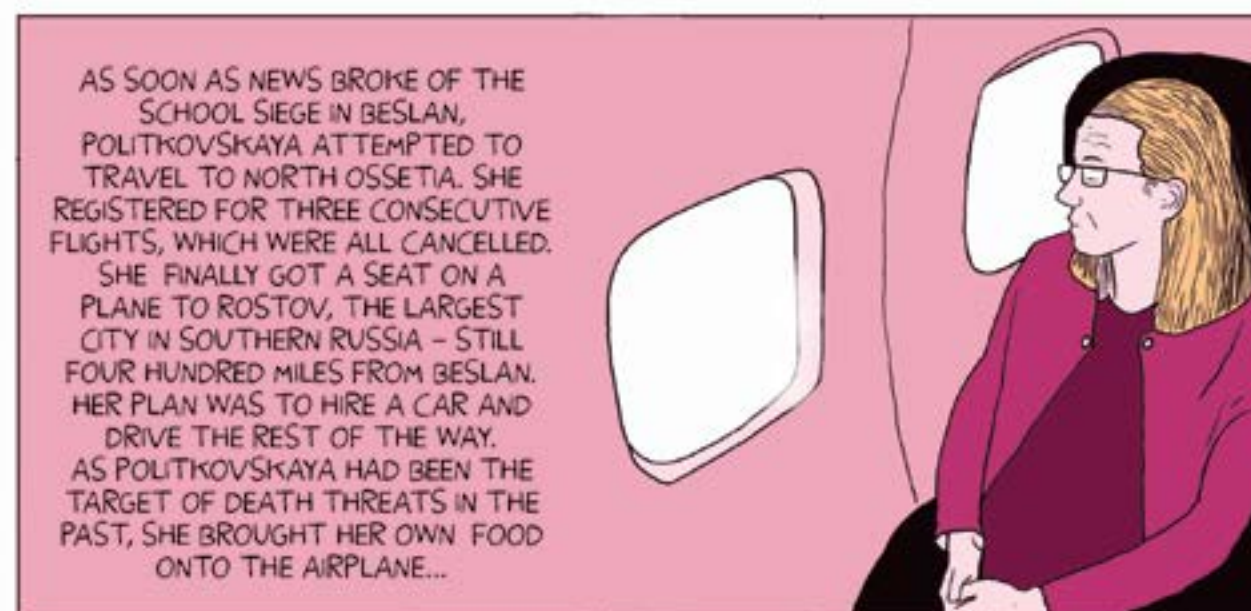
A JOURNALIST WHO INTENDED TO BE IN BESLAN COVERING THE SIEGE WAS ANNA POLITKOVSKAYA.



POLITKOVSKAYA, A REPORTER FOR THE INDEPENDENT BI-WEEKLY NEWSPAPER NOVAYA GAZETA, WAS AN OUTSPOKEN CRITIC OF PRESIDENT PUTIN AND THE RUSSIAN GOVERNMENT.

IT WAS HER REPORTING FROM CHECHNYA, ON THE MURDERS, TORTURE AND KIDNAPPING THAT TOOK PLACE ON BOTH SIDES OF THE CONFLICT, THAT MADE POLITKOVSKAYA'S NATIONAL AND INTERNATIONAL REPUTATION.

FOR SEVEN YEARS SHE REFUSED TO GIVE UP REPORTING ON THE WAR DESPITE NUMEROUS ACTS OF INTIMIDATION AND VIOLENCE.



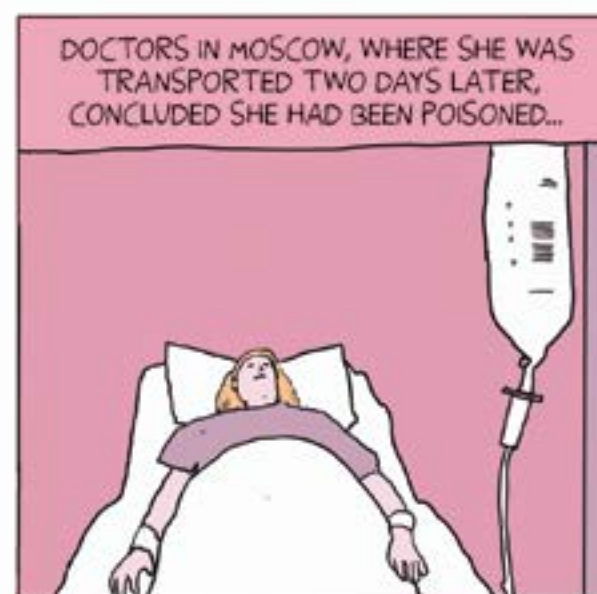
AS SOON AS NEWS BROKE OF THE SCHOOL SIEGE IN BESLAN, POLITKOVSKAYA ATTEMPTED TO TRAVEL TO NORTH OSSETIA. SHE REGISTERED FOR THREE CONSECUTIVE FLIGHTS, WHICH WERE ALL CANCELLED. SHE FINALLY GOT A SEAT ON A PLANE TO ROSTOV, THE LARGEST CITY IN SOUTHERN RUSSIA - STILL FOUR HUNDRED MILES FROM BESLAN. HER PLAN WAS TO HIRE A CAR AND DRIVE THE REST OF THE WAY. AS POLITKOVSKAYA HAD BEEN THE TARGET OF DEATH THREATS IN THE PAST, SHE BROUGHT HER OWN FOOD ONTO THE AIRPLANE...



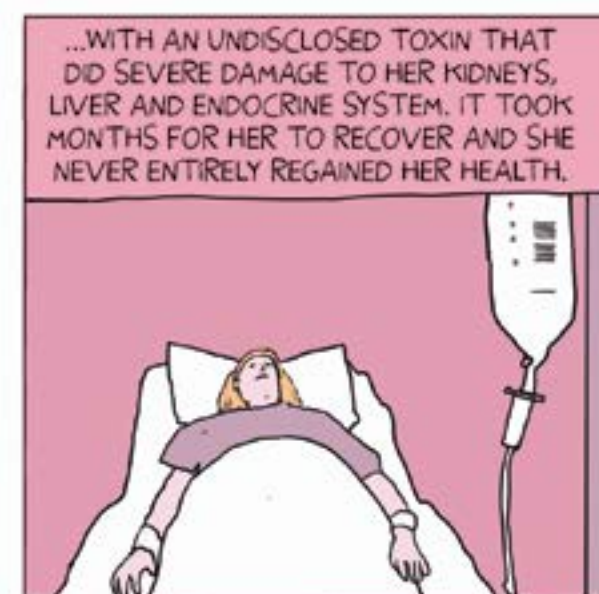
AND ASKED ONLY FOR A CUP OF TEA. TEN MINUTES LATER, SHE LOST CONSCIOUSNESS.



BY THE TIME THE PLANE LANDED, SHE WAS IN A COMA.



DOCTORS IN MOSCOW, WHERE SHE WAS TRANSPORTED TWO DAYS LATER, CONCLUDED SHE HAD BEEN POISONED...



...WITH AN UNDISCLOSED TOXIN THAT DID SEVERE DAMAGE TO HER KIDNEYS, LIVER AND ENDOCRINE SYSTEM. IT TOOK MONTHS FOR HER TO RECOVER AND SHE NEVER ENTIRELY REGAINED HER HEALTH.

TWO YEARS LATER ON SATURDAY, 7 OCTOBER, 2006, ANNA POLITKOVSKAYA WAS SHOT DEAD IN THE LIFT OF HER APARTMENT BUILDING IN CENTRAL MOSCOW: TWICE IN THE CHEST, ONCE IN THE SHOULDER AND ONCE IN THE HEAD AT POINT-BLANK RANGE.

PUTIN HAD TURNED 54 THAT DAY. MANY PEOPLE BELIEVED THAT THIS MURDER WAS HIS BIRTHDAY PRESENT.

BEFORE POLITKOVSKAYA WAS BURIED, MORE THAN ONE THOUSAND MOURNERS FILED PAST HER COFFIN TO PAY THEIR LAST RESPECTS. DOZENS OF POLITKOVSKAYA'S COLLEAGUES, PUBLIC FIGURES AND ADMIRERS OF HER WORK GATHERED AT THE CEMETERY.



ALTHOUGH THE SUSPECTS WERE FOUND RELATIVELY QUICKLY, IT TOOK EIGHT YEARS AND THREE TRIALS BEFORE ANYONE WAS FOUND GUILTY. IN 2014, A COURT FINALLY SENTENCED TWO MEN TO LIFE IN PRISON FOR POLITKOVSKAYA'S MURDER, AND HANDED LENGTHY PRISON TERMS TO THREE OTHERS INVOLVED IN THE KILLING. IT IS STILL UNCLEAR WHO ORDERED OR PAID FOR THE CONTRACT KILLING.



Darryl Cunningham is the cartoonist of five non-fiction books, including *Billionaires: The Lives of the Rich and Powerful*, *Putin's Russia: The Rise of a Dictator*, and *Supercrash: How to Hijack the Global Economy*. His comics explore subjects as diverse as mental health, science, economics, and politics. Cunningham has given talks at the London School of Economics and the City of Arts and Lights, Valencia. In 2015 he was one of 30 world-renowned photographers, painters, sculptors, writers, filmmakers, and musicians who were invited to contribute to the Bill & Melinda Gates Foundation's Art of Saving a Life project, to promote vaccination in the developing world. In 2018 he was awarded an Honorary Degree of Master of Arts from Leeds Arts University. Cunningham lives in the United Kingdom.

COME OVER COME OVER

Lynda Barry

The classic book featuring Maybonne Mullen and her sister Marlys is back in print!



Lynda Barry captures all the glorious magic and excruciating pain of junior high school in this Ernie Pook Comeek collection from the early '90s. The star of this collection is fourteen-year old Maybonne who relays the angst and insecurity of life through hand scrawled diary entries, class assignments, and letters, in cursive with doodle and bubble letters. Of course, there is the ever-annoying yet adorable little sister Marlys who never fails to read her big sister's diary. Barry deftly portrays the capricious nature of teen friendships, adolescent peer-pressure, and the kill or be killed nature of a middle school's social scene in her signature style.

No one but Lynda Barry can so naturally zero in on the joyous urgency yet heartbreaking poignancy of childhood. In an authentic teen voice full of diffidence and melodrama, the bespectacled

and freckled Maybonne relates all of life's indignities on equal measure. Heart-breaking stories of a broken home, child molestation, an alcoholic absentee father and a bitter mom emerge between strips about home ec class, summer vacation, and babysitting, illustrating Barry's peerless ability to make the reader both cry and laugh.

Come Over Come Over also features one of Barry's best short stories, the twenty-four page *Sneaking Out*.

PRAISE FOR COME OVER COME OVER

"Barry's prose cleverly reveals the comedy inherent in adolescent self-dramatization; her quirky drawings, which resemble notebook doodles, somehow capture the appearance of the nerdy heroine and her baby sister"

—Charles Solomon, *Los Angeles Times*

JAN 2022 • \$19.95 USD/\$22.95 CAD • B&W • 9.5 X 6 • 128 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-545-9 • HARDCOVER



IT WAS THE BIG DINNER OF OUR WHOLE FAMILY. ALL MY COUSINS, AUNTS AND UNCLES, AND THE LUDERMYERS FROM NEXT DOOR CARRIED IN FOOD, FOOD, FOOD.



SHE KEPT GIVING OUR UNCLE JOHN THE SIGNAL TO TAKE THE PICTURES AND MY AUNT WILDA KEPT GIVING THE SIGNAL FOR EVERYONE ELSE TO QUIT STARING AND START EATING.



AFTER DINNER EVERYBODY SAT OUT IN THE BACKYARD LISTENING TO MOSTLY MR. LUDERMYER TALKING.



TEN MILLION TONS OF FOOD WRAPPED IN ALCOA AND SARAN WRAP. THEN, BEFORE WE COULD EAT, MR. LUDERMYER MADE A TOAST TO MY DAD.



THE PARTY WAS FOR HIM QUITTING DRINKING. MY GRANDMA STARTED CRYING AND HUGGING MY DAD. SHE KEPT GIVING ME AND MY SISTER THE SIGNAL TO CRY AND HUG OUR DAD TOO.



MY GRANDMA SAID DAD OWED HIS LIFE TO THAT MAN. MR. LUDERMYER WHO HELPED HIM OUT. MR. LUDERMYER WHO GAVE HIM THAT JOB.



I WATCHED HOW MR. LUDERMYER KEPT PUTTING HIS ARM AROUND MY DAD AND HOW MY DAD KEPT DRINKING MORE PEPSI, MORE PEPSI, MORE PEPSI.



THEN MY DAD STOOD UP AND PULLED OUT HIS CAR KEYS. "WHERE YOU GOING, RAY?" MY GRANDMA SAID. "CIGARETTES" MY DAD SAID.



"CHRIST, I MAY AS WELL COME WITH YOU" MR. LUDERMYER SAID. "BLOW THE DUST OFF OF ME." HE WAS GIVING MY GRANDMA A LOOK.



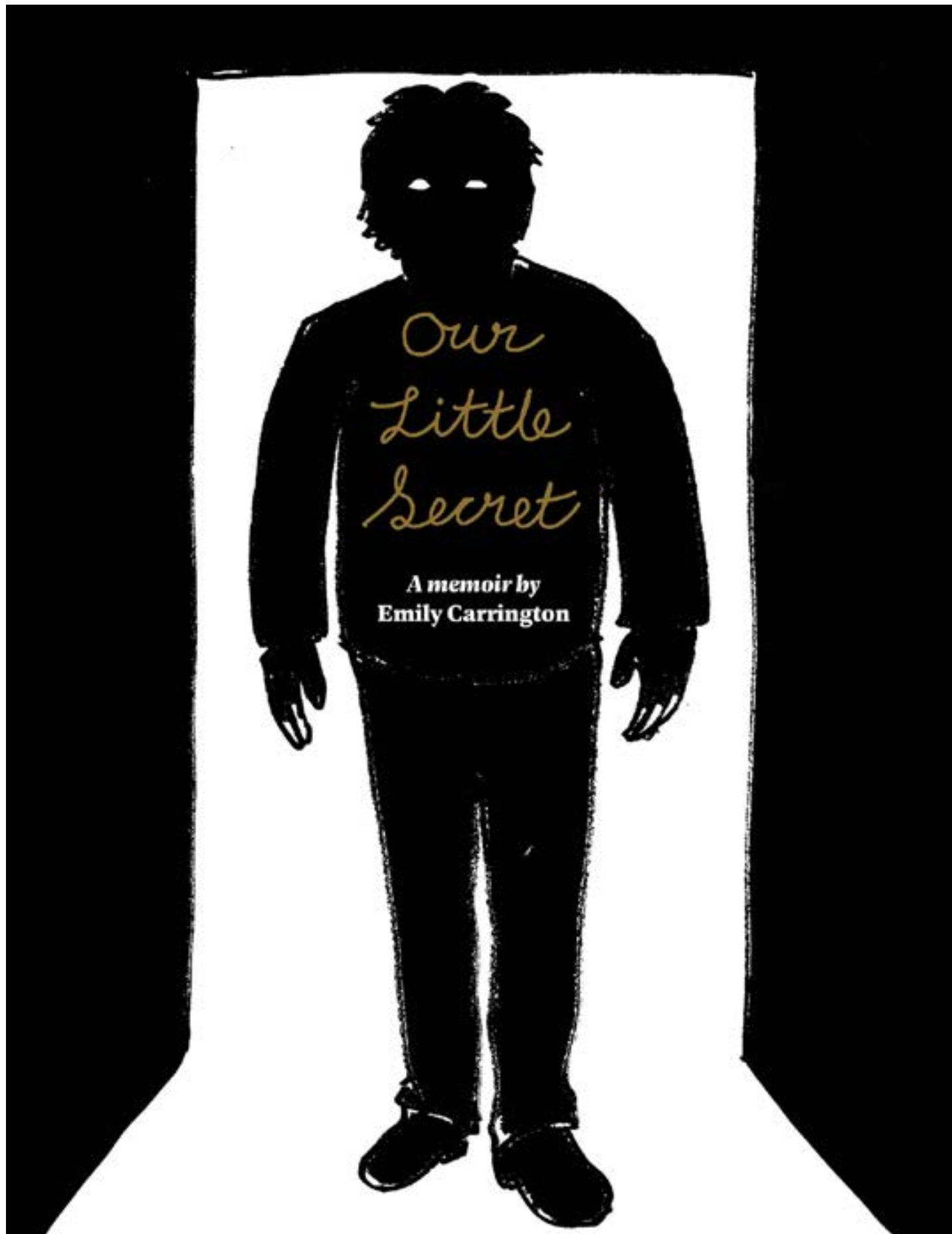
"NAW" SAID MY DAD. "I'LL BE RIGHT BACK" MY GRANDMA STOOD UP. "BRING THE KIDS WITH YOU, RAY." SHE SAID.



BUT HE WAS ALREADY DOWN THE DRIVEWAY. ALREADY DOWN THE DARK STREET.



[Lynda Barry](#) has worked as a painter, cartoonist, writer, illustrator, playwright, editor, commentator, and teacher and found that they are very much alike. She is the inimitable creator behind the seminal comic strip Ernie Pook's Comeek as well as numerous comic books and graphic novels, including most recently *Making Comics*. In 2019 Barry received a MacArthur Genius Grant. She lives in Wisconsin, where she is an associate professor of art and a Discovery Fellow at the University of Wisconsin-Madison.



OUR LITTLE SECRET

Emily Carrington

A memoir about trauma and writing
yourself to a place of healing

At fifteen, Emily is a relatively typical teenage girl living in the Maritimes. She lives with her eccentric dad as he prepares to build a log cabin. She rides her beloved horse and spends all her free time taking in the fresh air. But things aren't perfect, the winters are harsh and her dad's place is cold and draughty. Enter their neighbour who sees a girl in need and offers to lend a hand. Three words: "*Our Little Secret*," and Emily's fate is sealed.

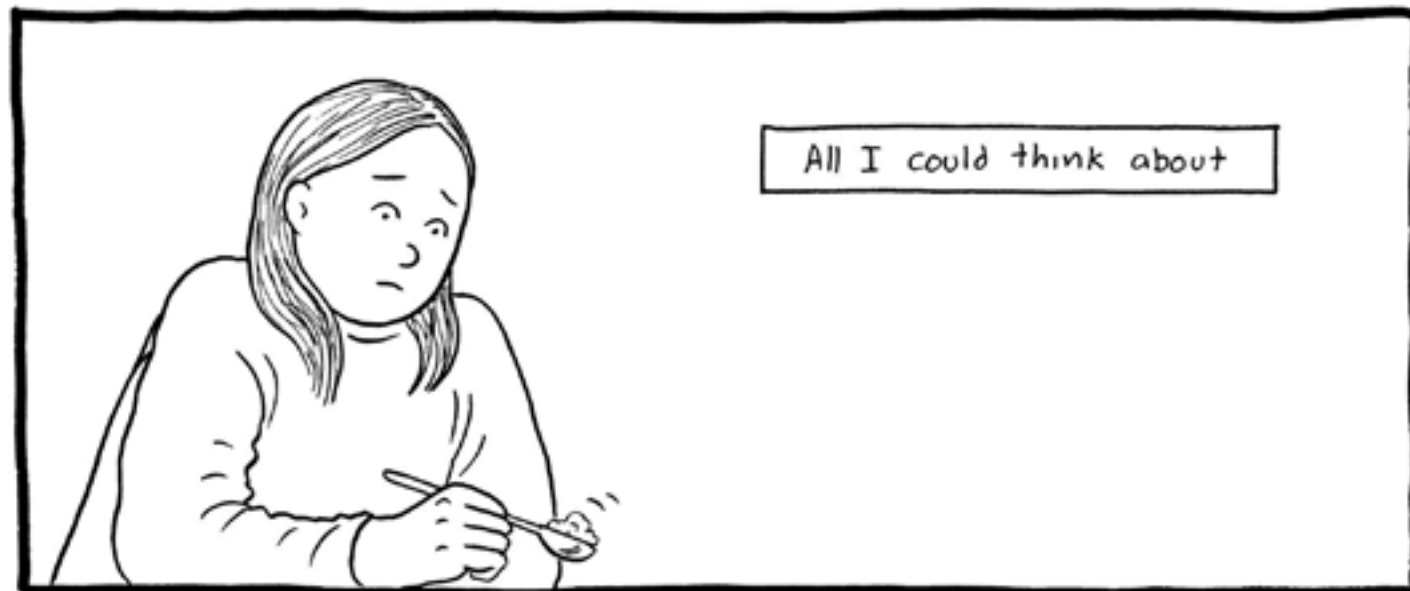
Twenty-five years later, Emily is adrift and depressed when she spots her neighbour again on a ferry. The events of that long-ago winter come rushing back, and she is forced

to reckon with the past anew. She vows that she will bring him to justice, tell her secret, and come to terms with the wounds that defined so many years of her life. Inept lawyers, expensive therapy, and a broken justice system block Emily's path to peace. Only when she rediscovers her youthful artistic talent by putting pen to paper does she see a way out.

Now in her fifties, Carrington has crafted a compulsively readable debut that shows a powerful command of the comics medium. *Our Little Secret* is a testament to survival and to the importance of telling your story your way.

JAN 2022 • \$24.95 USD/\$29.95 CAD • B&W • 7 X 9 • 240 PAGES
COMICS & GRAPHIC NOVELS/MEMOIR • ISBN 978-1-77046-546-6 • HARDCOVER





Emily Carrington grew up in rural Prince Edward Island, Canada. She's done illustrations for Orca Books and was longlisted for the CBC Poetry prize for her poem "Stone" in 2017. Currently, Emily lives on the Gulf Islands where she grows a lot of her own food, works on comics, watches *Star Trek* reruns, and trains her pet laying hens to do tricks.



RAVE

Jessica Campbell

A queer coming of age story, complete with secret cigarettes, gross gym teachers, and a lot of church

It's the early 2000s. Lauren is fifteen, soft-spoken, and ashamed of her body. She's a devout member of an evangelical church but when her Bible-thumping parents forbid her to bring evolution textbooks home, she opts to study at her schoolmate Mariah's house. Mariah has dial-up internet, an absentee mom, and a Wiccan altar—the perfect setting for a study session and sleepover to remember. That evening Mariah gives Lauren a makeover and the two melt into each other, in what becomes Lauren's first queer encounter. Afterwards, a potent blend of Christian guilt and internalized homophobia causes Lauren to question the experience.

In *Rave*, Jessica Campbell (*XTC69*) uses frankness and dark humour to articulate Lauren's burgeoning crisis of faith and sexuality. She captures teenage antics and

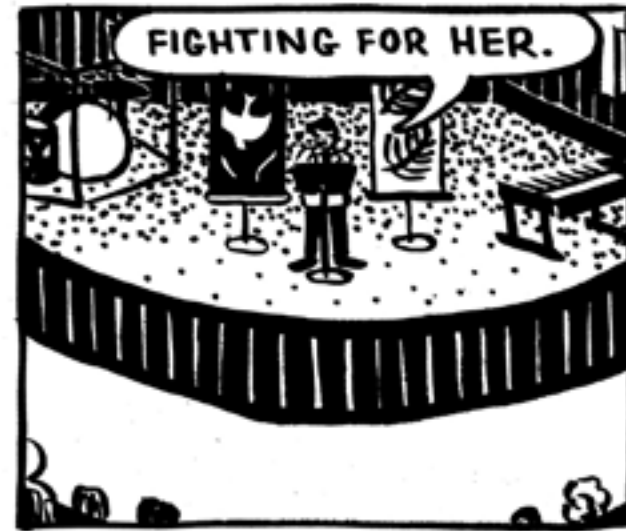
banter with astute comedic style, simultaneously skewering bullies, a culture of slut-shaming, and the devastating impact of religious zealotry. *Rave* is an instant classic, a coming of age story about the secret spaces young women create and the wider social structures that fail them.

PRAISE FOR JESSICA CAMPBELL

"Singular, honest, and hilarious."
—*The Comics Beat*

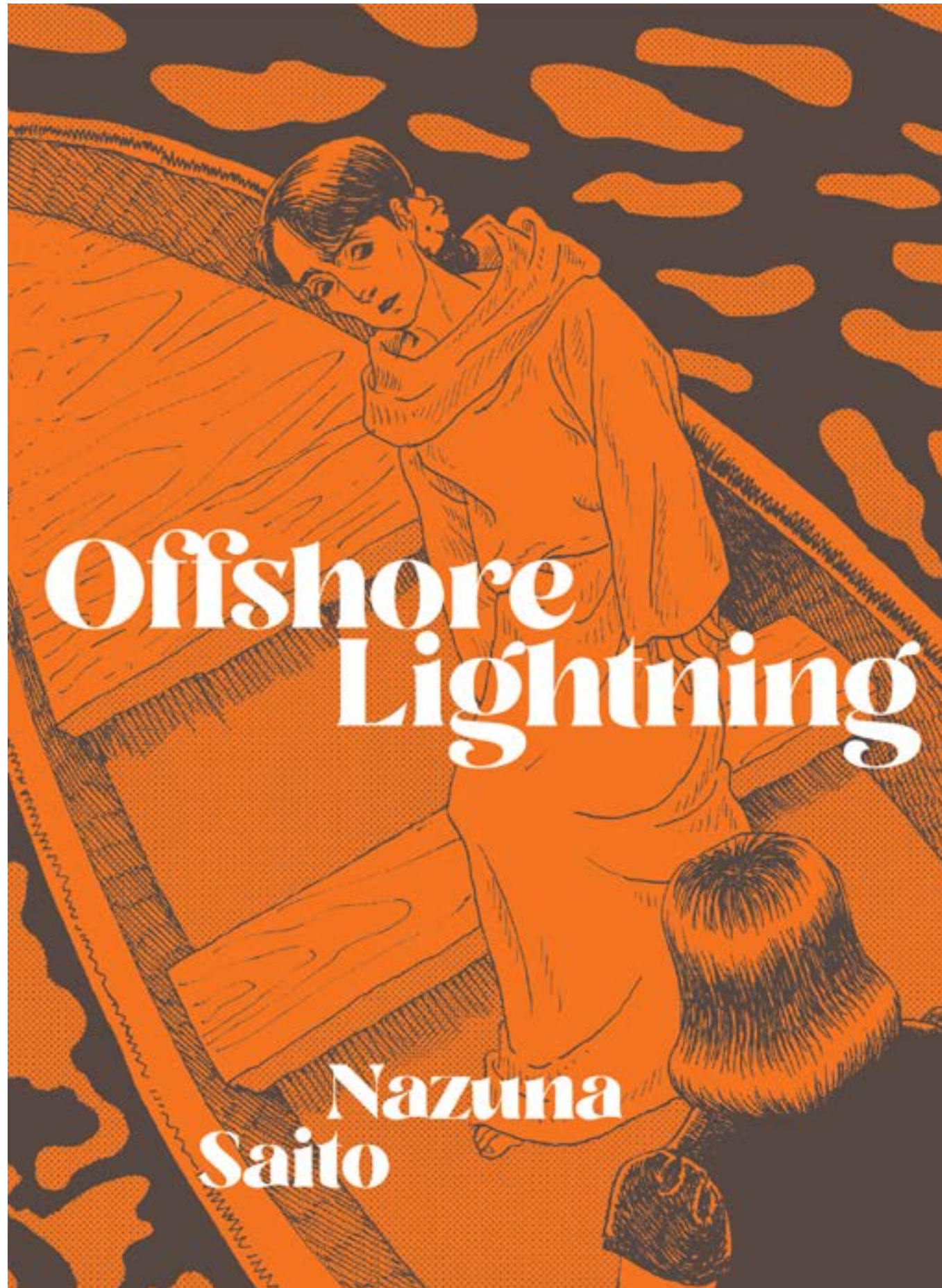
"In Jessica Campbell's scathing take on gender dynamics, a trio of gender-fluid space explorers return to a futuristic Earth...Campbell skewers contemporary misogyny in these pages, but also praises the strength and perseverance of women and non-binary individuals."
—*The AV Club*

APR 2022 • \$21.95 USD/\$24.95 CAD • B&W • 5 X 6.5 • 120 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-460-5 • HARDCOVER





Jessica Campbell is a Canadian artist originally from Victoria, British Columbia. Her fine art has been exhibited across North America and in 2019, she had a solo exhibit at the Museum of Contemporary Art in Chicago. An educator of comics art and history, Campbell has taught at a variety of institutions including the School of the Art Institute of Chicago. She is the author of the graphic novels *Hot or Not: 20th Century Male Artists* and *XTC69*.



OFFSHORE LIGHTNING

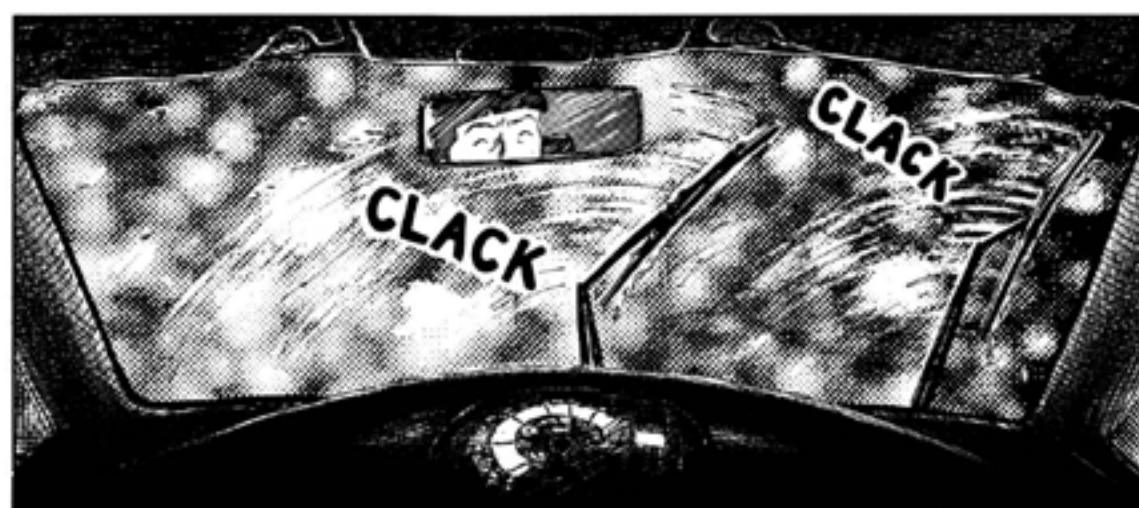
Nazuna Saito

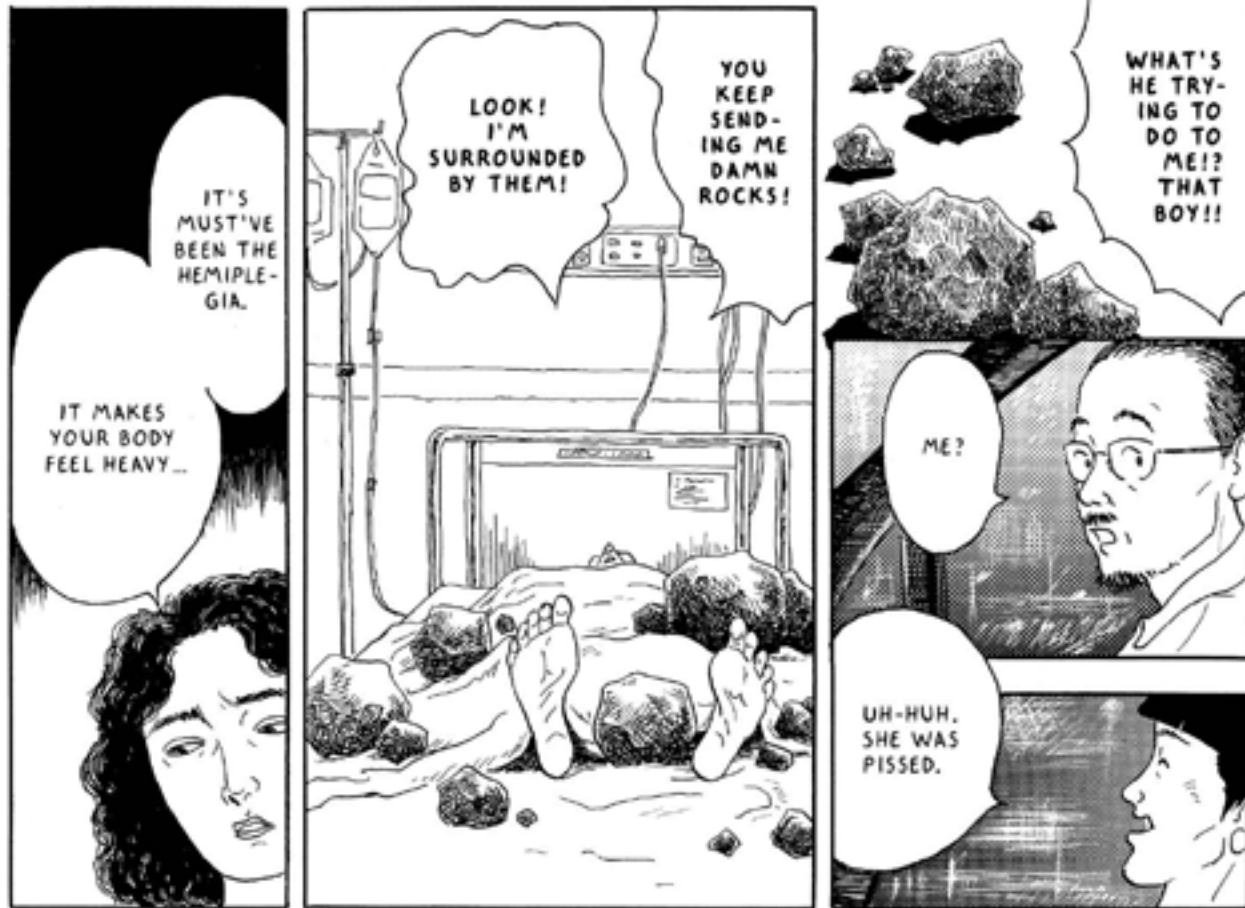
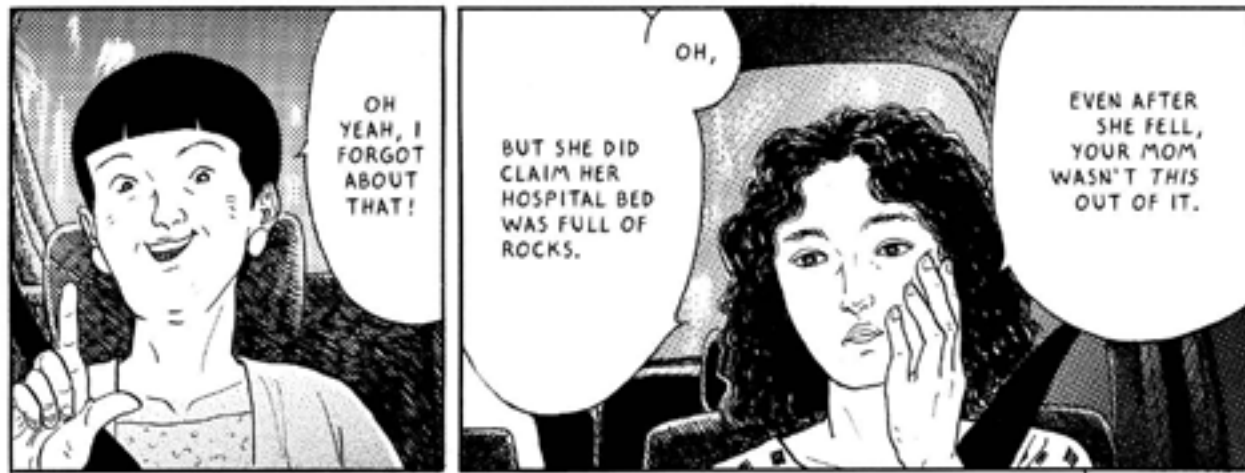
Anxiety and longing suffuse incisive portraits of post-war Japan

Nazuna Saito began making comics late. She was in her forties when she submitted a story to a major Japanese publishing house and won an award for newcomers. She continued to work through the 1990s until she stopped drawing to take care of her ailing parents. In her sixties, she took a job teaching drawing at Kyoto Seika University and became inspired by her talented students. When she returned to teaching, her storytelling interests had shifted. Before suffering a stroke, she drew “In Captivity” (2012) and “Solitary Death Building” (2015)—both focused on aging and death. *Offshore Lightning* collects Saito’s early work as well as these two recent graphic novellas.

Stories like “Buy Dog Food and Go Home” and “Offshore Lightning” focus on middle-aged men caught in a cycle of self-pity and self-reflection. Saito gently pokes fun at their anguish and self-involvement while capturing the pathos of these men as they revisit childhood friendships and lost loves. By contrast, “In Captivity” follows three siblings visiting their ailing mother who is succumbing to dementia and resentful at her loss of agency. The siblings take a drive as they reckon with balancing the painful legacy of her caustic personality with attempting to honor this woman at the end of her life. “Solitary Death Building” documents an eccentric cast of elderly gossips as death descends upon the housing complex where they all live.

FEB 2022 • \$21.95 USD/\$24.95 CAD • B&W • 6.125 X 8.375 • 384 PAGES
COMICS & GRAPHIC NOVELS/MANGA • ISBN 978-1-77046-505-3 • PAPERBACK





Nazuna Saito was born in 1946 near Mount Fuji. She became an illustrator almost by chance when a co-worker left and Saito replaced her. She drew her first comics at the age of forty.



TIME ZONE J

Julie Doucet

A wormhole into a fleeting romance told
in a mind-bending first-person chorus

Time Zone J is Julie Doucet's first inked comic since famously quitting in the nineties after an exhausting career in an industry that, at the time, made little room for women.

The year is 1989 and twenty-three year-old Doucet is flying to France to meet with a soldier. He's a man she only knows through their mail correspondence, a common enough reality of the zine era, when comics were mailed from cartoonist to reader and close relationships were formed. Time is not on their side—the soldier is just on furlough for a few days—but the two make the most of their visit and discuss future plans, maybe even Christmas in Doucet's city, Montreal.

Based on diary entries from the whirlwind romance, the passion and high emotions of youth—before you know the limits of love, before you know the difference between love and lust—seep

through the pages. In contrast to the tryst, Doucet draws herself today, at fifty-five.

After years of being in a crowd of men, Doucet compulsively returns to drawing, creating an alternate universe that foregrounds women. The pages of *Time Zone J* overflow with images pulled from past and present, faces and people that have inspired Doucet across more than three decades of creative work.

PRAISE FOR JULIE DOUCET

"Seething, exuberant...Doucet's entire comics oeuvre [is] a lavish history lesson for those who might take today's outpouring of feminist comics for granted."

—*The New York Times Book Review*

"Raunchy brilliance...her open-ended treatment of female identity is still vital."

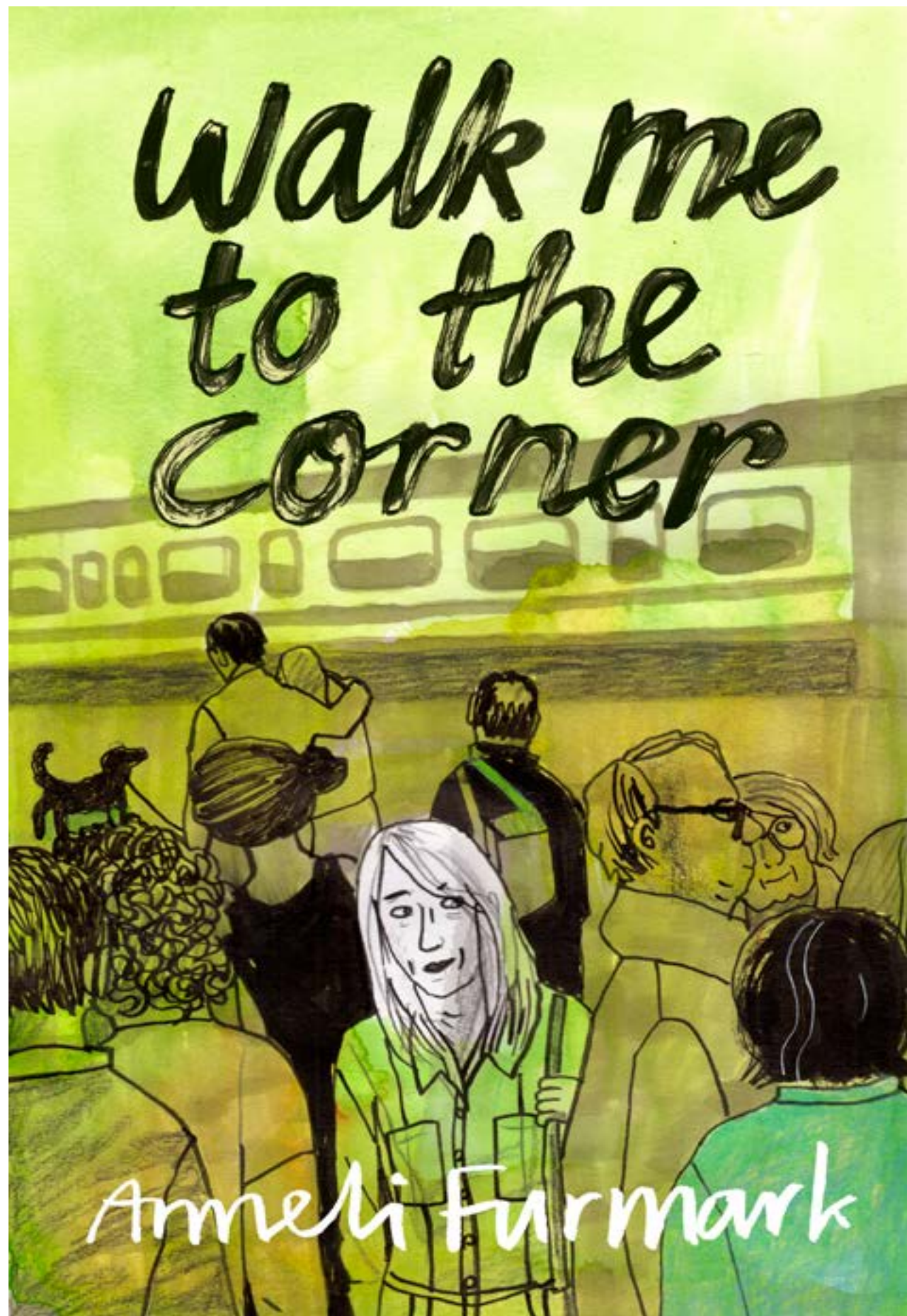
—*The New York Review of Books*

MAR 2022 • \$29.95 USD/\$34.95 CAD • B&W • 5 X 8.42 • 144 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-498-8 • HARDCOVER





Julie Doucet was born near Montreal in 1965 and is best known for her frank, funny, and sometimes shocking comic book series *Dirty Plotte*, which changed the landscape of alternative cartooning. In the 1990s, Doucet moved between New York, Seattle, Berlin, and Montreal, publishing the graphic novels *My New York Diary*, *Lift Your Leg*, *My Fish is Dead!*, *My Most Secret Desire*, and *The Madame Paul Affair*. In 2000, she quit comics to concentrate on other art forms. From these experiments emerged the collection of engravings and prints *Long Time Relationship*; her one-year visual journal, *365 Days*; and her collaged fumetto comics, *Carpet Sweeper Tales*. Her post-comics artwork includes silkscreened artist's books, text-based collages, sculpture, and animation films.



WALK ME TO THE CORNER

Anneli Furmark

Stability withers where passion blossoms in this cool-toned meditation on mid-life relationships

A loving home and husband; two grown sons; a lakeside cabin with a picnic table where their initials are carved; and the chance encounter at a party that destabilizes it all. Elise is in her mid-fifties and is satisfied with life. But the moment she sees Dagmar, she's entranced. What begins as eye contact transitions to harmless texting, and quickly swells into the type of lust and yearning Elise did not know her life was lacking. Both are happily married and there's trepidation, but they can't resist. The two arrange to meet, changing the course of Elise's stable and consistent life forever.

Though Elise's husband attempts to support her exploration, he also begins an affair with a much younger woman—a postgraduate student in her thirties. The cliché of it all is too much for Elise to bear. As her marriage unravels, Elise's love for Dagmar grows stronger. But with Dagmar content to stay in her marriage,

Elise is stranded, adrift, completely alone for the first time in her adult life, and searching for someone to blame—the other woman. In the blur of a breakdown, she's left facing the reality that, after all, she started it.

In lush watercolor washes and pencil crayons, Anneli Furmark's *Walk Me to the Corner* is a gorgeous portrait of desire and heartbreak, and the painful gamble the heart sometimes chooses in spite of the mind.

PRAISE FOR WALK ME TO THE CORNER

"A love story that takes place against the darkness of winter in 1970s Sweden."

—*The New York Times*

"[Anneli Furmark is] a wonderfully lyrical cartoonist...Best of all, though, are her gorgeous watercolours, which utilise blue and orange—ice and fire—to such marvellous effect..."—*The Guardian*

MAR 2022 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6.125 X 8.4375 • 232 PAGES
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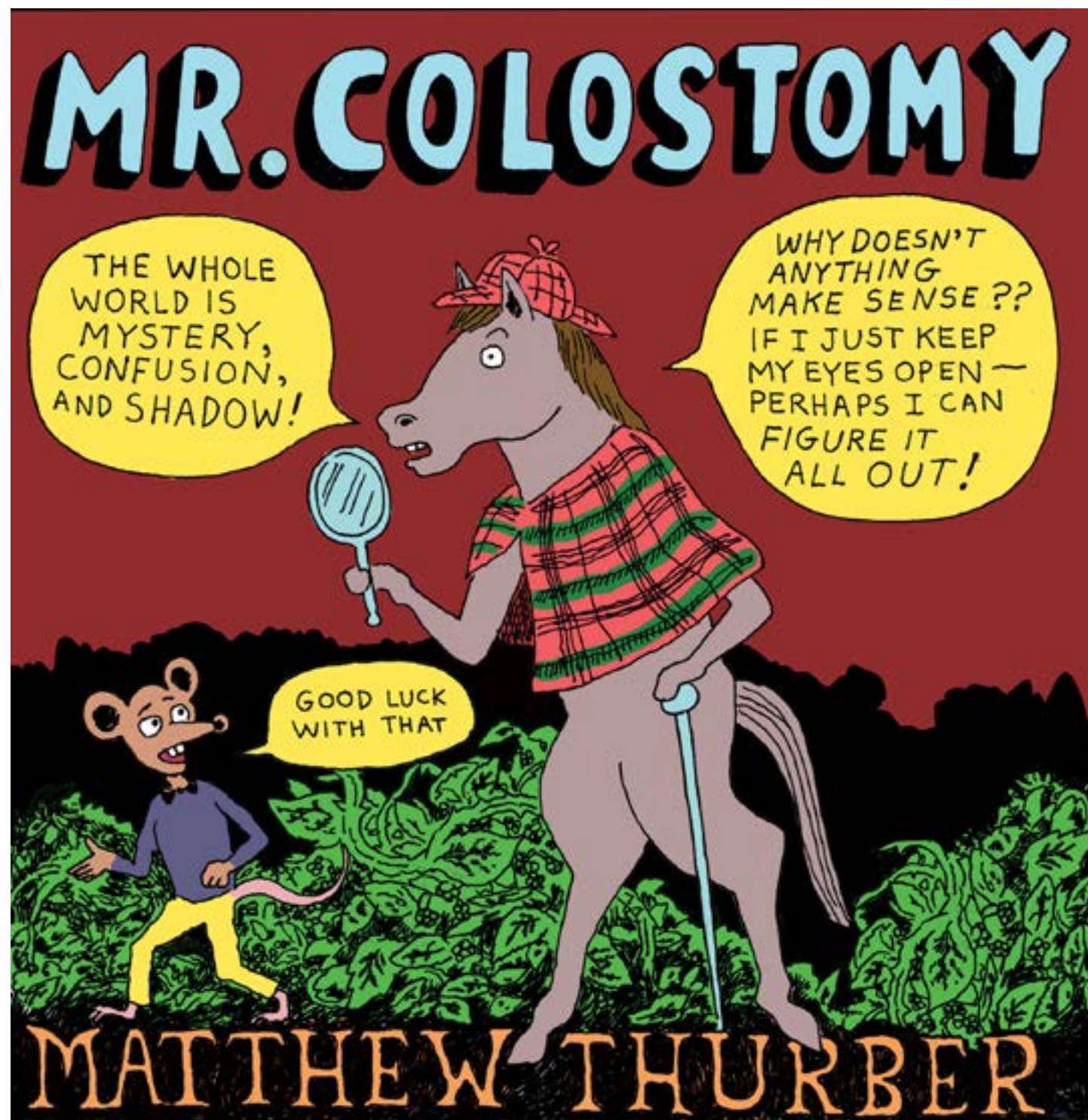
THEY HELD EACH OTHER FOR MAYBE THREE SECONDS.



ONE ONE THOUSAND.
TWO ONE THOUSAND.
THREE ONE THOUSAND.



Anneli Furmark is a Swedish painter, illustrator, and creator of graphic novels. She grew up in Luleå but now lives and works in Umeå, where she moved in 1991 to study at Umeå Academy of Fine Arts (MFA). *Red Winter* (2018), was her first graphic novel to be published in English and it appeared on best of the year lists from the *Guardian* and the *Herald Scotland*. Furmark's comics and fine art has been exhibited across Europe, as well as in Japan, Korea, and Iceland.



MR. COLOSTOMY

Matthew Thurber

Are we not all criminals — eating our take-out, foraging for mushrooms, lapping at puddles?

What happens when sleep becomes commodified? What if all the people at your local café were piloting drone strikes? What is the hidden cost and darkness of the society we must all engage with? Mr. Colostomy opens up cans of worms faster than they can restock the Goya on your bodega shelves. Who is Mr. Colostomy? Why, he's a manifestation of a searching consciousness, a marginally employable horse detective who sleeps outside, standing up. As he attempts to unravel a ridiculous plot that follows the disappearance of a couple of brats who turn into atomic particles after sundown, Mr. Colostomy remains always alien, a mutant mustang, an eccentric equus who might just be trying to make a buck in Babytown, the Babylon built by babes—or, is a more sinister plot a-hoof?

The surreal comedy of Mr. Colostomy is enhanced by Thurber's process of creating the comic through parapraxis,

meaning with no forethought or penciling. This comic honours the mistake as the desired or hidden expression of the unconscious. All that matters is that the comic is funny or real or neither! All comics were created in a public space in order to “swim in” or “feel” the audience-

PRAISE FOR MATTHEW THURBER

“[Art Comic is a] raw, bizarre meditation on why we idiot humans bother to create anything.”—*Vulture*

“A blistering take on the art world, rife with cameos from Robert Rauschenberg to Matthew Barney. Thurber's absurd narrative takes to task the often farcical nature of a notoriously self-aggrandizing industry”
—*Artsy*

MAR 2022 • \$24.95 USD/\$29.95 CAD • 2-COLOR • 7.5 X 8.1 • 224 PAGES
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FULL TITLE LIST

MR COLOSTOMY

10



RUBULAD

4-25-17

MR COLOSTOMY

11



BEYOND JEGGINGS

4-26-17



Matthew Thurber Matthew Thurber's unpredictable practice has included: *Mining the Moon*, a full length musical play; *Moon Tube*, a week of movies each made in a single day; an olfactory performance, dressed as a giant nose; *Mouse Maze*, a mosaic labyrinth installed in an elementary school; *Terpinwoe*, choreographed noise dance about a carrot-based economy; an interactive novel about handwriting analysis.

As Ambergris and in other ensembles he has performed at the Serpentine Gallery in London, the Hammer Museum, the Fumetto Festival, Abrons Art Center, and in an eyeglass store. He co-founded Tomato House, an art gallery in operation from 2012-2015, with Rebecca Bird. Finally he is the author of *1-800-MICE*, *INFOMANIACS*, and *Art Comic*.

FOR MORE INFORMATION ON MATTHEW THURBER

FULL TITLE LIST

DRAWN & QUARTERLY

WINTER 2022

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

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