

DRAWN & QUARTERLY

FALL 2022

DUCKS

TWO YEARS IN THE OIL SANDS

KATE BEATON

REVENGE OF THE LIBRARIANS

TOM GAULD

GENEVIÈVE CASTRÉE

COMPLETE WORKS 1981–2016

EDITED BY PHIL ELVERUM

ARTIST

YEONG-SHIN MA

THE JOY OF QUITTING

KEILER ROBERTS

CREEPY

KEILER ROBERTS & LEE SENSENBRENNER

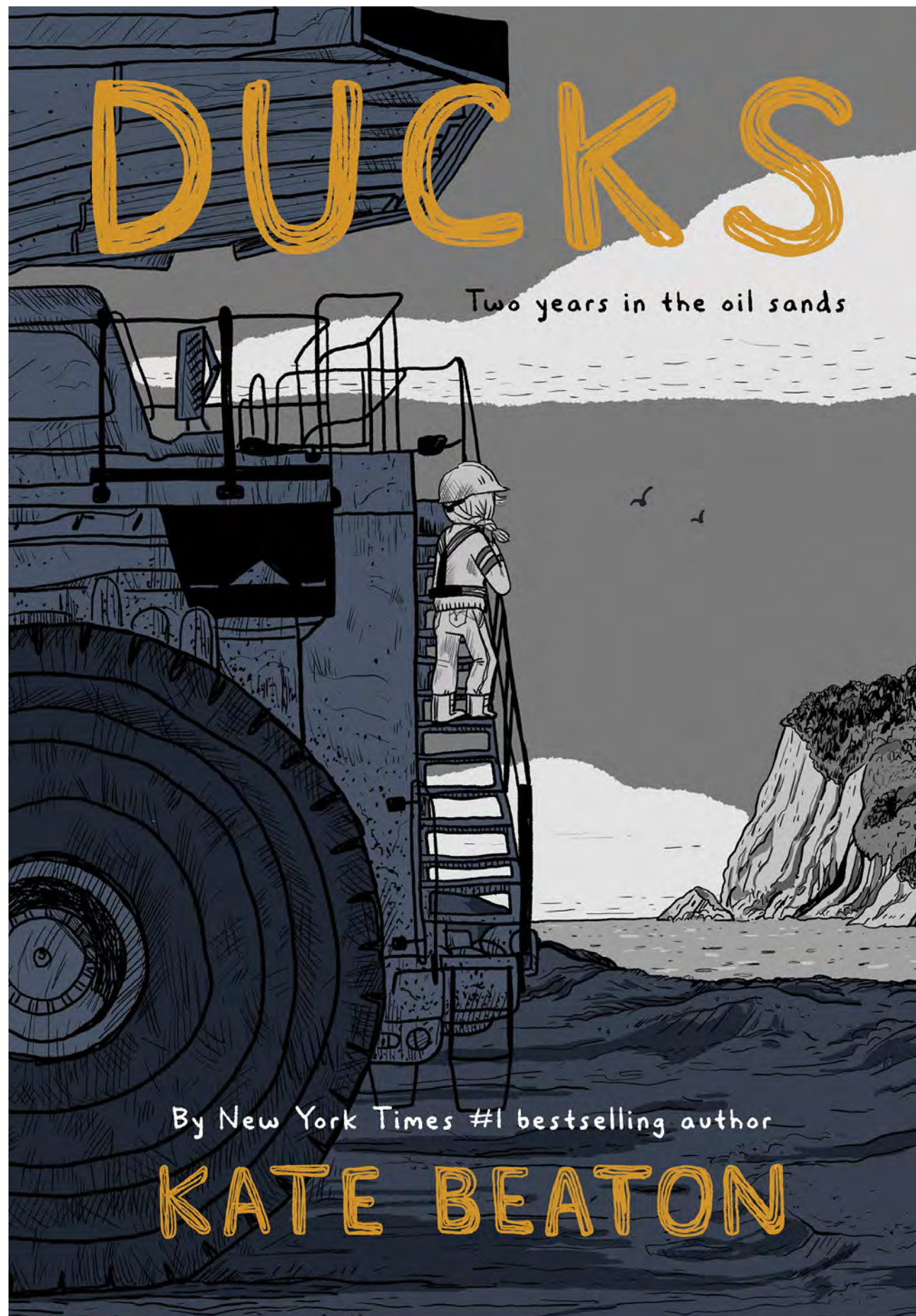
MOVEMENTS AND MOMENTS

EDITED BY SONJA EISMANN, MAYA
& INGO SCHÖNINGH

IT'S SO MAGIC

LYNDA BARRY





DUCKS

TWO YEARS IN THE OIL SANDS

KATE BEATON

“An exceptionally beautiful book about loneliness, labor, and survival.”
—Carmen Maria Machado

Before there was Kate Beaton, New York Times bestselling cartoonist of Hark A Vagrant, there was Katie Beaton of the Cape Breton Beatons, specifically Mabou, a tight-knit seaside community where the lobster is as abundant as beaches, fiddles, and gaelic folk songs. After university, Katie heads out west to take advantage of Alberta’s oil rush, part of the long tradition of East Coasters who seek gainful employment elsewhere when they can’t find it in the homeland they love so much. With the singular goal of paying off her student loans, what the journey will actually cost Katie will be far more than she anticipates.

Arriving in Fort McMurray, Katie finds work in the lucrative camps owned and operated by the world’s largest oil companies. As one of the few women among thousands of men, the culture shock is palpable. It does not hit home until she moves to a spartan, isolated worksite for higher pay. Katie encounters the harsh reality of life in the oil sands where trauma is an everyday occurrence yet never discussed. Beaton’s natural cartooning prowess is on full display as she draws colossal machin-

ery and mammoth vehicles set against a sublime Albertan backdrop of wildlife, northern lights, and boreal forest.

Her first full length graphic narrative, *Ducks: Two Years in the Oil Sands* is an untold story of Canada: a country that prides itself on its egalitarian ethos and natural beauty while simultaneously exploiting both the riches of its land and the humanity of its people.

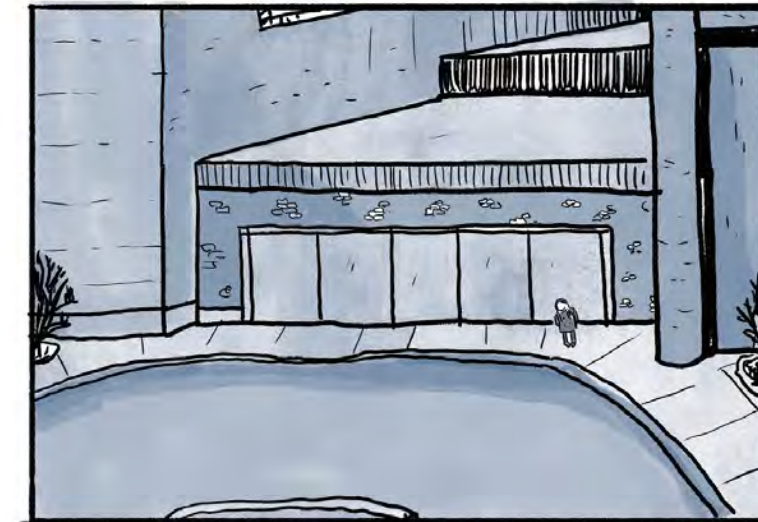
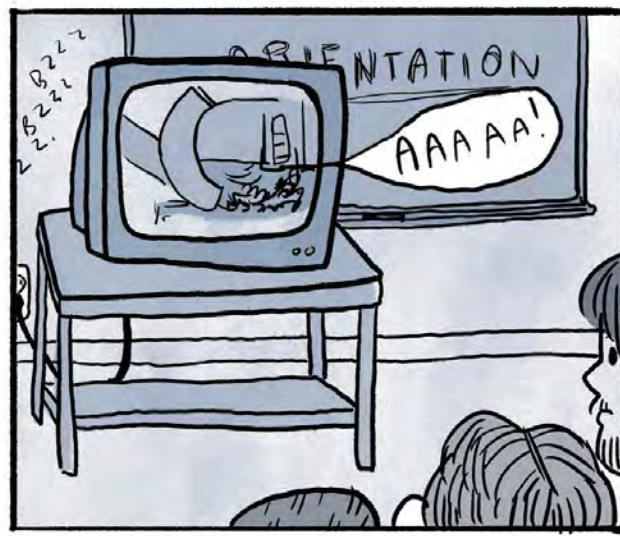
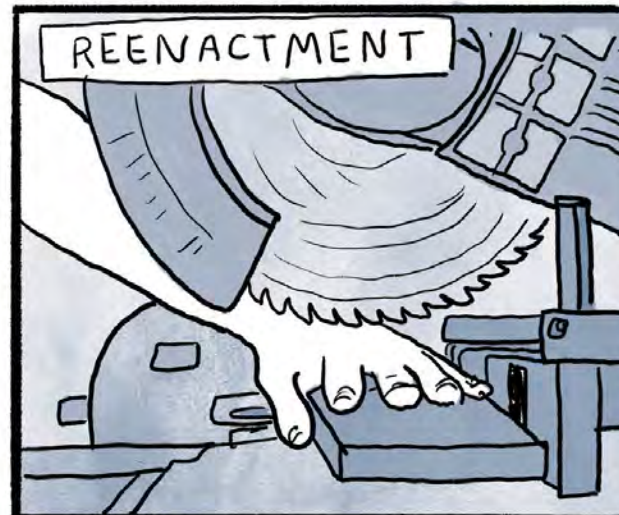
PRAISE FOR *DUCKS*

“A masterpiece, a heartbreak, a nightlight shining in the dark.”—Patricia Lockwood, author of *No One Is Talking About This*

“*Ducks* is both a coming-of-age narrative and a skillful, subtle commentary on class, misogyny, and the human costs of environmental extraction. From the oil fields to the hallways of worker housing, Beaton’s comics are rich with quiet revelations, intimate details, and a deadpan, devastating sense of humor. A generous and illuminating book; I suspect it will stay on my mind for a very long time.”

—Anna Wiener, author of *Uncanny Valley*

SEPT 2022 • \$39.95 USD/\$39.95 CAD • 4-COLOR • 6.78 X 9 • 448 PAGES
COMICS & GRAPHIC NOVELS/MEMOIR • ISBN 978-1-77046-289-2 • HARDCOVER





Kate Beaton was born and raised in Cape Breton, Nova Scotia, Canada. After graduating from Mount Allison University with a degree in history and anthropology, she moved to Alberta in search of work that would allow her to pay down her student loans. During the years she spent out West, Beaton began creating webcomics under the name *Hark! A Vagrant!*, quickly drawing a substantial following around the world.

The collections of her landmark strip *Hark! A Vagrant* and *Step Aside Pops* each spent several months on the *New York Times* graphic novel bestseller list, as well as appearing on best of the year lists from *Time*, *The Washington Post*, *Vulture*, *NPR Books*, and winning the Eisner, Ignatz, Harvey, and Doug Wright Awards. She has also published the picture books *King Baby* and *The Princess and the Pony*.

Beaton lives in Cape Breton with her family.

REVENGE OF THE LIBRARIANS

TOM GAULD

Confront the spectre of failure, the wraith of social media, and other supernatural enemies of the author



CARTOONS by TOM GAULD

Tom Gauld returns with his wittiest and most trenchant collection of literary cartoons to date. Perfectly composed drawings are punctuated with the artist's signature brand of humour, hitting high and low. After all, Gauld is just as comfortable taking jabs at *Jane Eyre* and *Game of Thrones*.

Some particularly favoured targets include the pretentious procrastinating novelist, the commercial mercenary of the dispassionate editor, the willful obscurantism of the vainglorious poet. Quake in the presence of the stack of bedside books as it grows taller! Gnash your teeth at the ever-moving deadline that the writer never meets! Quail before the critic's incisive dissection of the manuscript! And most importantly, seethe with envy at the paragon of creative productivity!

Revenge of the Librarians contains even more murders, drubbings, and

castigations than *The Department of Mind-Blowing Theories*, *Baking For Kafka*, or any other collections of mordant scribbles by the inimitably excellent Gauld.

PRAISE FOR TOM GAULD

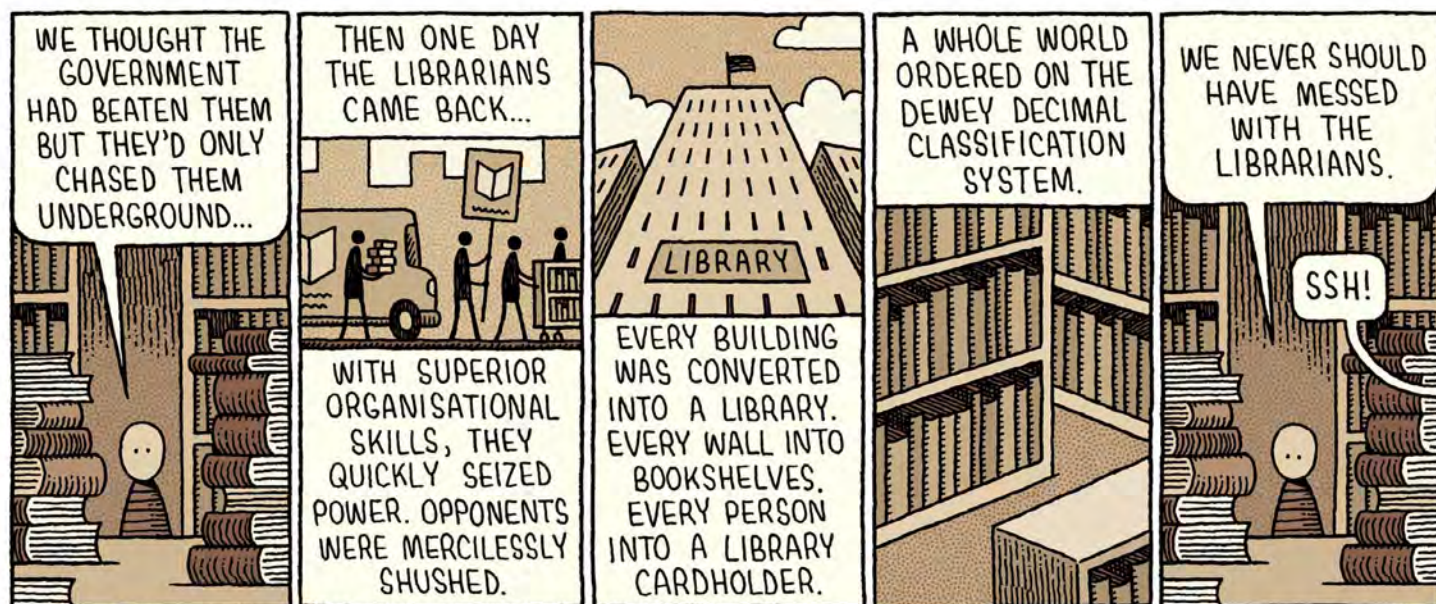
"Over the past few years, Gauld's style has become instantly recognizable. His figures... stand in for a kind of Every man or woman, up against institutions and social mores that Gauld is intent on presenting as silly."

—*The New York Times*

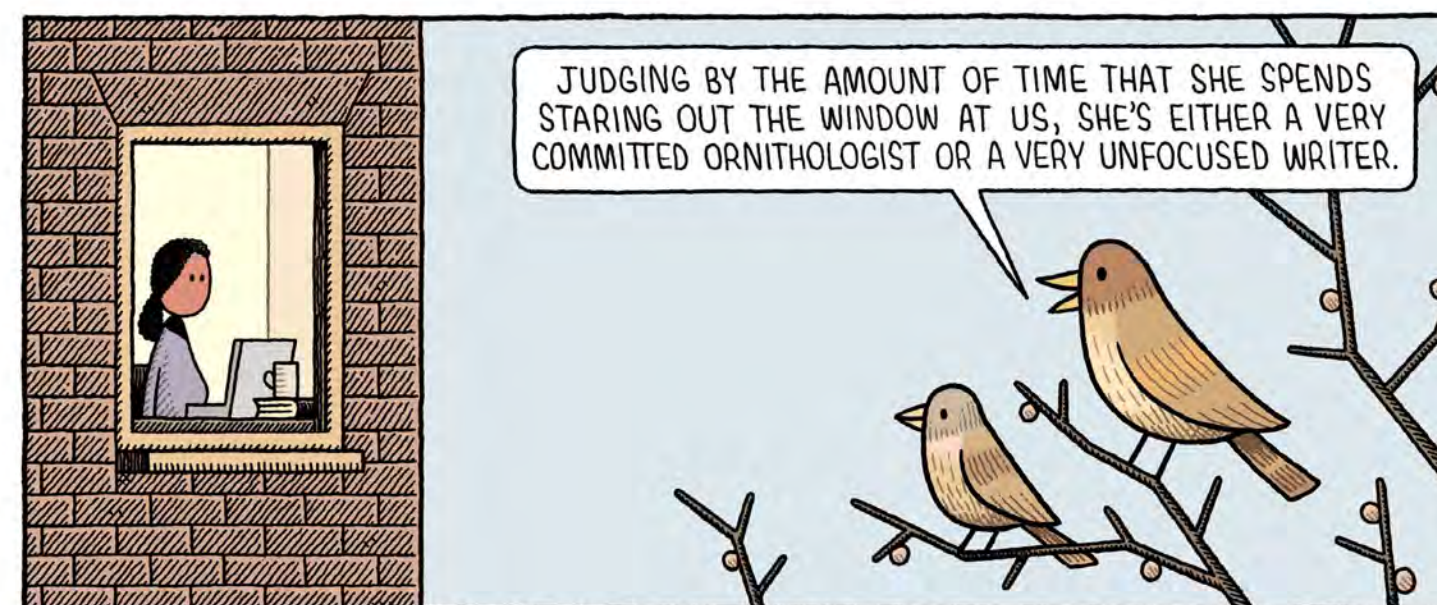
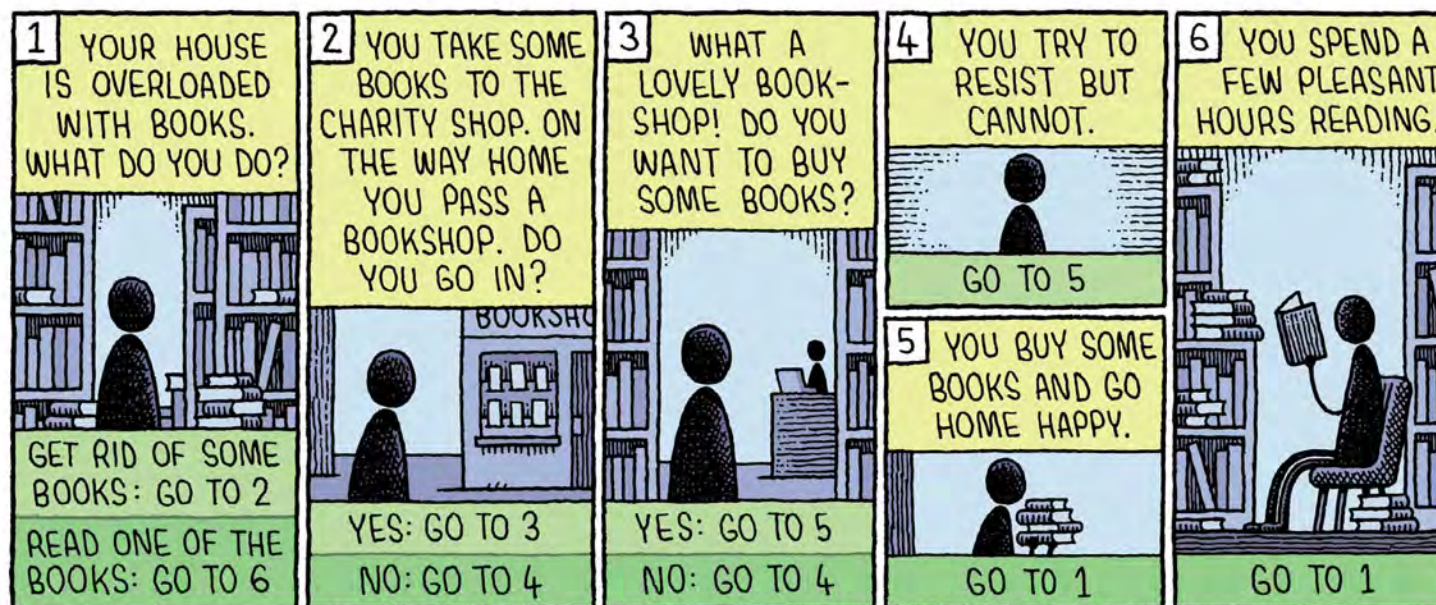
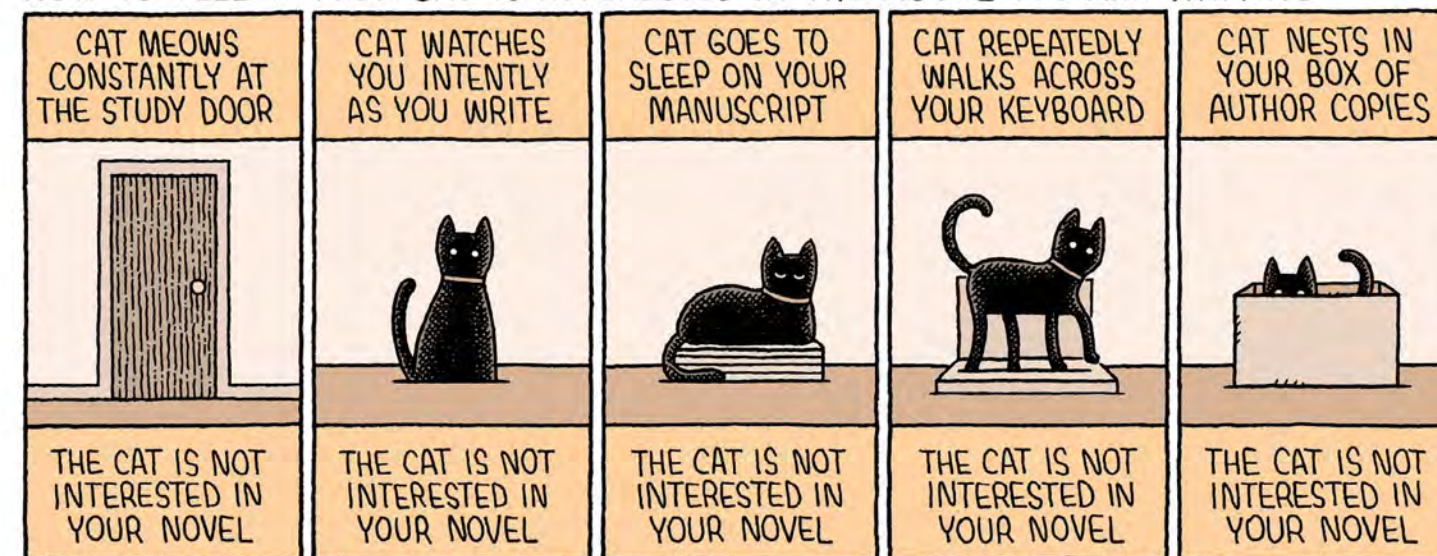
"Precise and wryly hilarious... Gauld's both a literature nerd and a science-fiction nerd whose deadpan mashups belong on the same shelf as R. Sikoryak, Michael Kupperman, and Kate Beaton."—*NPR*

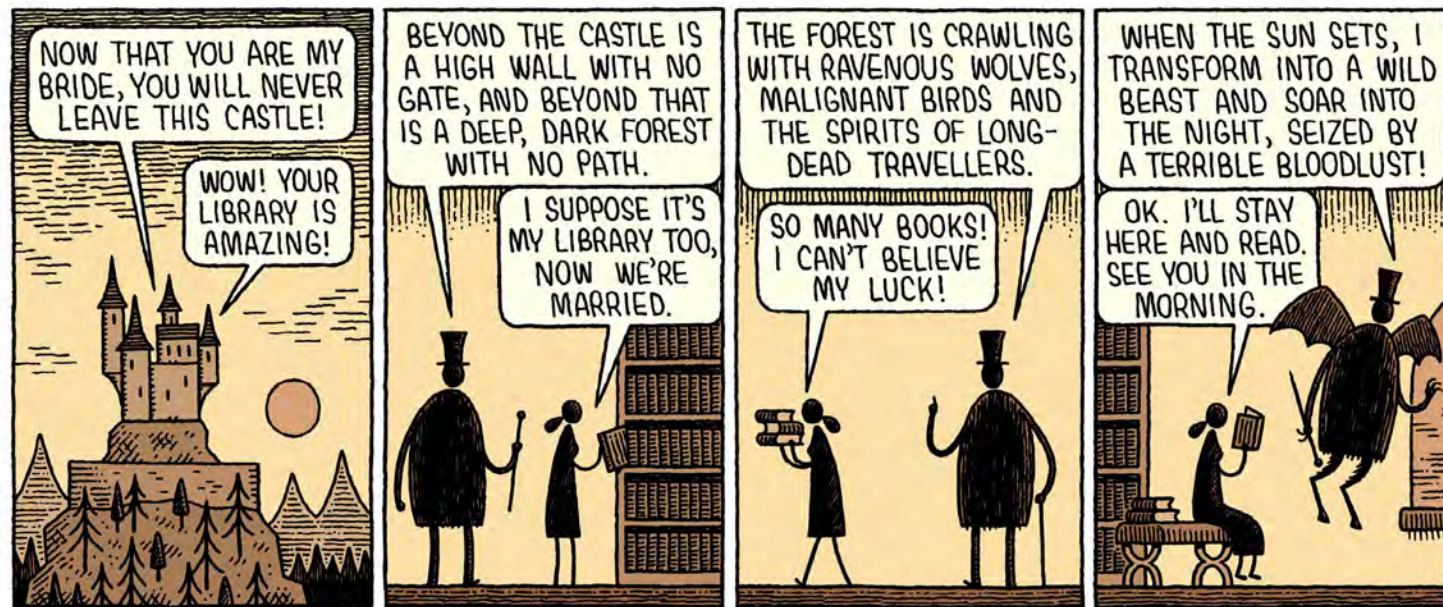
"Simply hilarious."—*Buzzfeed*

OCT 2022 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 9.25 X 5.25 • 180 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-616-6 • HARDCOVER



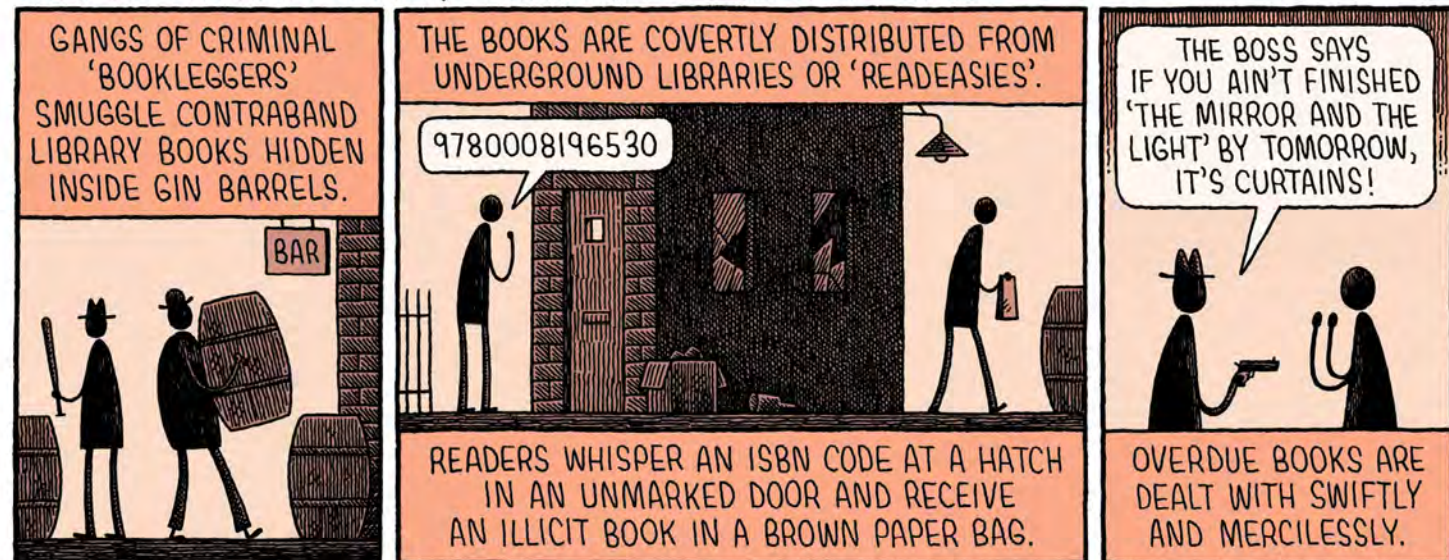
HOW TO TELL IF YOUR CAT IS INTERESTED IN THE NOVEL YOU ARE WRITING





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 *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.

WITH THE LIBRARIES CLOSED, IT WAS ONLY A MATTER OF TIME...





Geneviève Castrée
complete works
1981 - 2016

GENEVIÈVE CASTRÉE

COMPLETE WORKS 1981-2016

EDITED BY PHIL ELVERUM

An immersive curation of Geneviève Castrée's
stunning life's work and expansive artistic legacy

It's not easy to label an artist like Geneviève Castrée—cartoonist, illustrator, musician, sculptor, stamp collector, activist, correspondent—a person with busy hands and a mind too creative and wild to stop doing.

Those familiar with Castrée's seminal memoir about her childhood, *Susceptible* (included fully within), will know that she, to a large degree, raised herself. It was in those unattended, semi-feral childhood years that Geneviève used art to pull herself out of what could have otherwise been a bleak existence. Instead, she found beauty and depth around her and blended it gorgeously with the harsh, devastating realities of this world, creating a body of work that is so stunning, heartbreaking, and magical that it leaves you aching.

From rarely- or never-seen illustrations and comics, to album covers and photographs, to studio scraps, *Geneviève Castrée: Complete Works 1981-2016* is a breathtaking collection of Castrée's work and soul. A remarkable woman who made

remarkable art, her love and spirit weep and shine from the pages.

With an introduction from Castrée's widower Phil Elverum, who devoted himself to designing and curating the book, we gain further insight into the details of her life. Translations are lovingly and expertly provided by Elverum and Aleshia Jensen.

PRAISE FOR GENEVIÈVE CASTRÉE

"Sorrow and elation coexist in surprising, contrary harmony in Castrée's work, its evocative lines, its meditative harmonies."

—*The Paris Review*

"[*A Bubble* is] a masterfully understated evocation of filial love and impending loss, its title an uncannily apt dual metaphor for a family's self-created safe space and a mother's fragile condition."—*Montreal Gazette*

"The adult Castrée recalls [childhood] with an aching clarity that's evident in her sombre grey tones and her dexterous, serpentine lines."—*The Globe and Mail*

OCT 2022 • \$99.95 USD/\$119.95 CAD • 4-COLOR • 10 X 11.5 • 562 PAGES
ART/MONOGRAPH • ISBN 978-1-77046-618-0 • HARDCOVER



Bulletin

NUMERO DEUX
river/2009.

Bulletin no. 2 spring 2009

The second of two
photocopied newsletter
zines sent to a small
mailing list with life
updates, new releases,
and Ô Paon tour
dates, bilingual.
4.25" x 5.5"



I don't remember exactly where the needlers were stuck... I got them on my stomach, arms,
legs, points that hurt more than usual. My legs!
- point for meditation and for pulling someone out of a seizure
I have to meditate fifteen minutes (or more) in the morning

pins
WIND FIRE EARTH
WATER



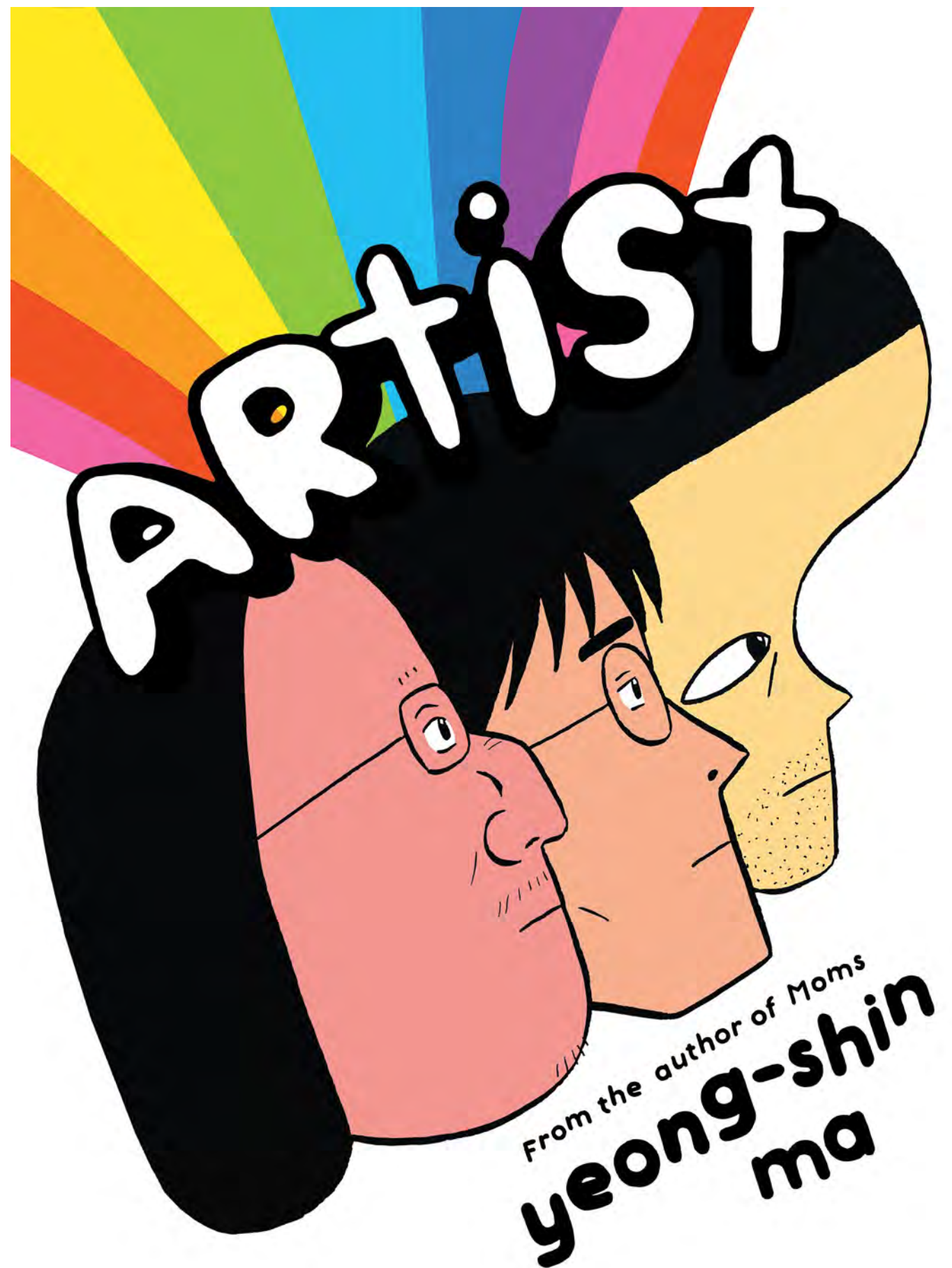
Ô Paon pins
elements series of 4 pins
Ô Paon rose pin modeled
after a "Croatia" pin found
at an Anacortes thrift store
painting: 3.25" x 3.25"



Geneviève Castrée (1981-2016) was born in Québec. Swept away by comics, she wanted to be a cartoonist from the age of nine onwards. Castrée felt the urge to publish her mini-comics early, appearing in the Montreal underground scene while she was still a teenager. In addition to her books, Castrée had a number of exhibitions in Canada, the United States, Europe, Australia, and Japan. Castrée spent her adult life in the Pacific Northwest with her husband and daughter, where she drew, made small sculptures out of porcelain, and played music under the name Ô PAON.



page
Débarassée #1
5.5" x 5.5"



ARTIST

Yeong-shin Ma

TRANSLATED BY JANET HONG

The satirical saga of three artists seeking recognition.
But there can be only one Artist

*A novelist, single, forty-four years old.
A painter, divorced, forty-six years old.
A musician, single, forty-two years old.*

On the outer limits of relevancy in an arts culture that celebrates youth, these three men make up the artist group Arcade. Caught in circular arguments about what makes real art and concerned about the vapid interests of their younger contemporaries, none of them are reaping the benefits of success. But there's always another chance to make it. When it comes time, out of the three, who will emerge as an acclaimed artist? More importantly, when one artist's star rises, will he leave the rest behind? Following Yeong-shin Ma's hit manhwa, *Moms*, this plunge into artistic friendships is as hilarious and infuriating as it is real.

With absurdist style and off-beat humour, *Artist* simultaneously caricatures and complicates the figure of the artist.

The friendships between the three are impassioned and mercurial, resulting in conflicts about fashion choices, squabbles with foreign children, and changes in each other's artistic fortune for better and worse. As the story progresses we see the ways that recognition—or lack thereof—molds each character's outlook, whether they will be changed by the scene or end up changing it to fit their ideals.

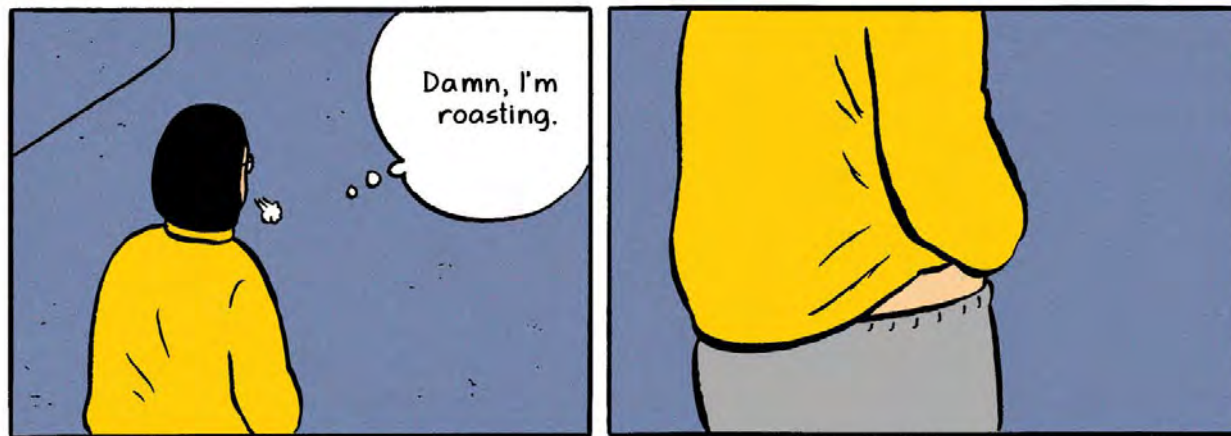
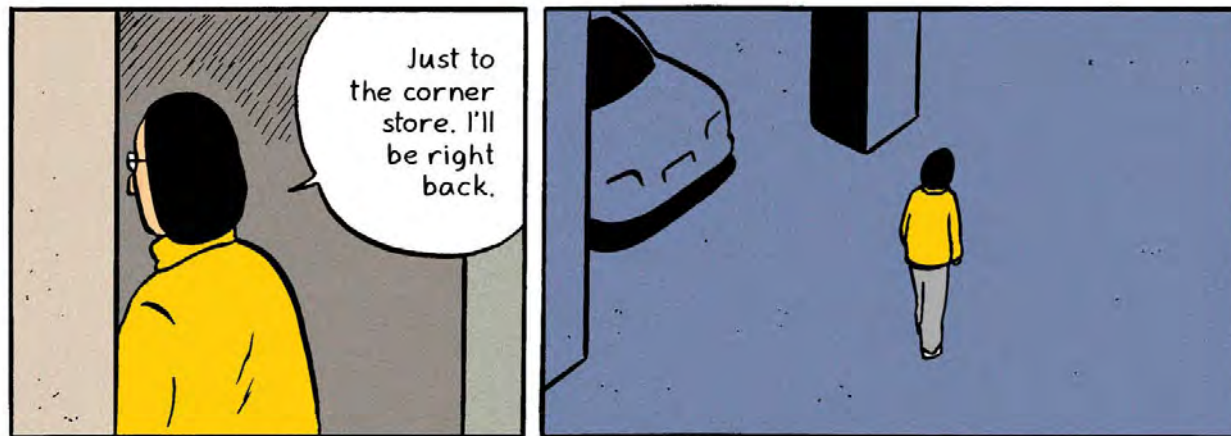
PRAISE FOR YEONG-SHIN MA

"What a remarkable, joyous book."
—Rachel Cooke, *The Guardian*

"I... just finished reading *Moms* by Yeong-shin Ma. It's a graphic novel about a bunch of women in their early 50s that I thought was really, really beautiful."
—Mona Chalabi, *New York Times*

"This is a book with bite."—*Bookriot*

OCT 2022 • \$44.95 USD/\$54.95 CAD • 4-COLOR • 6 X 8.1 • 636 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-617-3 • PAPERBACK





Yeong-shin Ma was born in Seoul, South Korea, 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. *Artist* is his second book to be published in English, following 2020's *Moms*, which was nominated for the Ignatz, Ringo, Harvey, and Cartoonist Studio Prize, and was named one of the Best Reviewed Graphic Literature of 2020 by *Literary Hub's* Bookmarks.



THE JOY OF QUITTING

KEILER ROBERTS

From toddler antics to doctor appointments, Keiler Roberts breathes humour and life into the fleeting present

Keiler Roberts affirms her status as one of the best autobiographical cartoonists working today with *The Joy of Quitting*, a work encompassing 8 years of hilarious moments in the author's life, mined from the universal. It spans her frantic child-rearing, misfires in the workplace, and frustrating experiences with the medical system.

In one strip, the author and her daughter Xia have itchy scalps. Roberts asks her husband to check her hair and all she gets is the cursory remark that he just sees "a bunch of bugs." In another, Xia describes her oddly shaped poop in precise detail. We then see Xia sitting at the breakfast table telling the family that she recently learned the word "nuisance" and everyone agrees it's a good word for her to know. As Xia grows from toddler to big kid, the family evolves and its dynamics shift in subtle ways, changes that pass all too suddenly in real life

captured forever with Roberts's keen observational humour.

The Joy of Quitting is Roberts' magnum opus of domestic comedy, highlighting how she continues to work within and expand the rich tradition of autobiographical comics. Again and again, Roberts shows us that most meaningful moments or gestures often don't have any meaning at all.

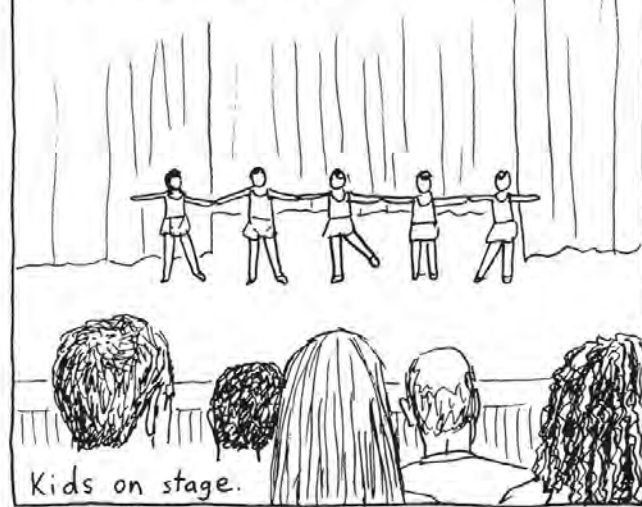
PRAISE FOR *THE JOY OF QUITTING*

"I love the way... Keiler Roberts use[s] diary comics to endow small, throwaway moments with the dignity and weight of larger ones."—Liana Finck, *The New York Times*

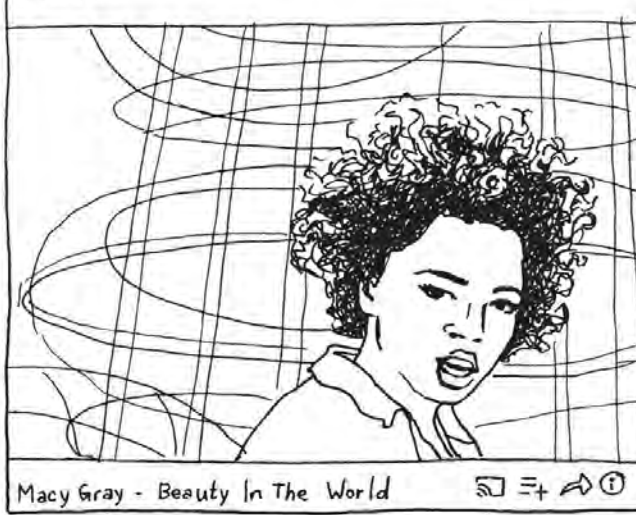
"Her work gives off a kind of radical stillness. It always lowers my blood pressure... Keiler Roberts is my new hero."—Christopher Borrelli, *The Chicago Tribune*

OCT 2022 • \$24.95 USD/\$29.95 CAD • B&W • 6.5 X 8.5 • 224 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-622-7 • PAPERBACK

What makes me cry?



Music.



Exercise.



Loss.



The news.



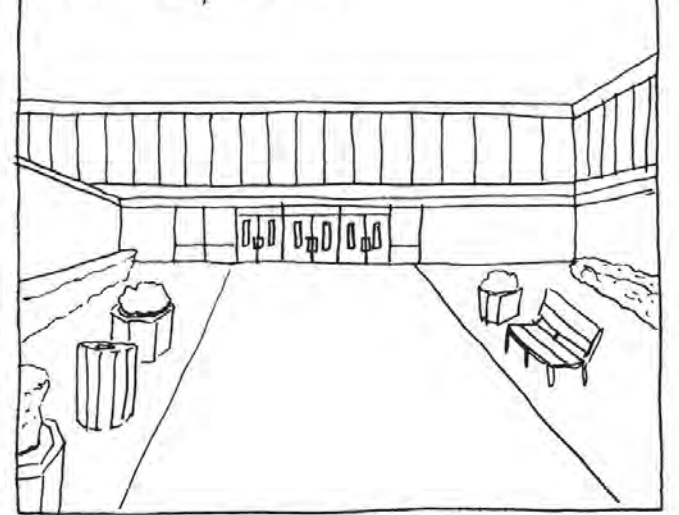
Messes in my house.



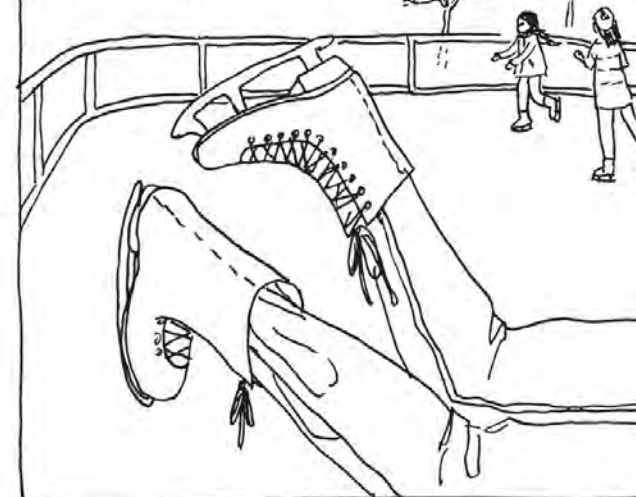
Novels.



Elementary schools.



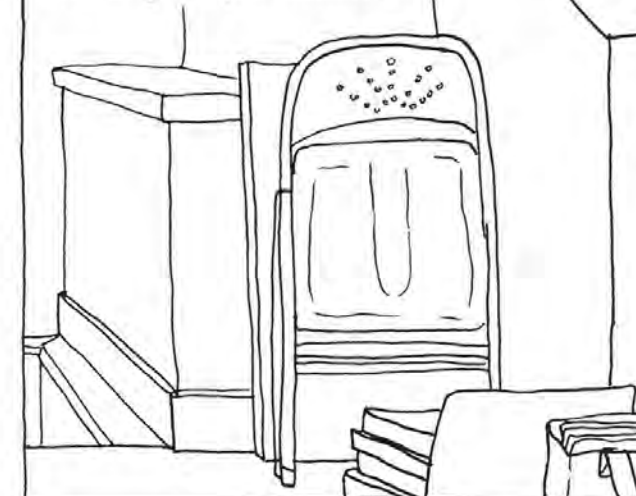
Ice skating accidents.



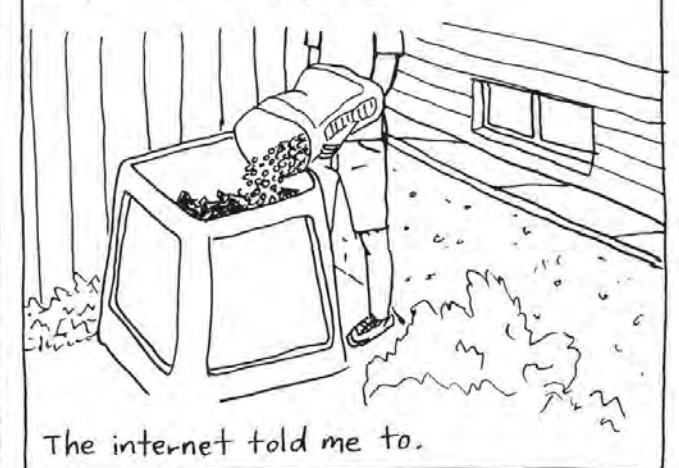
Departures.



Nothing in particular.

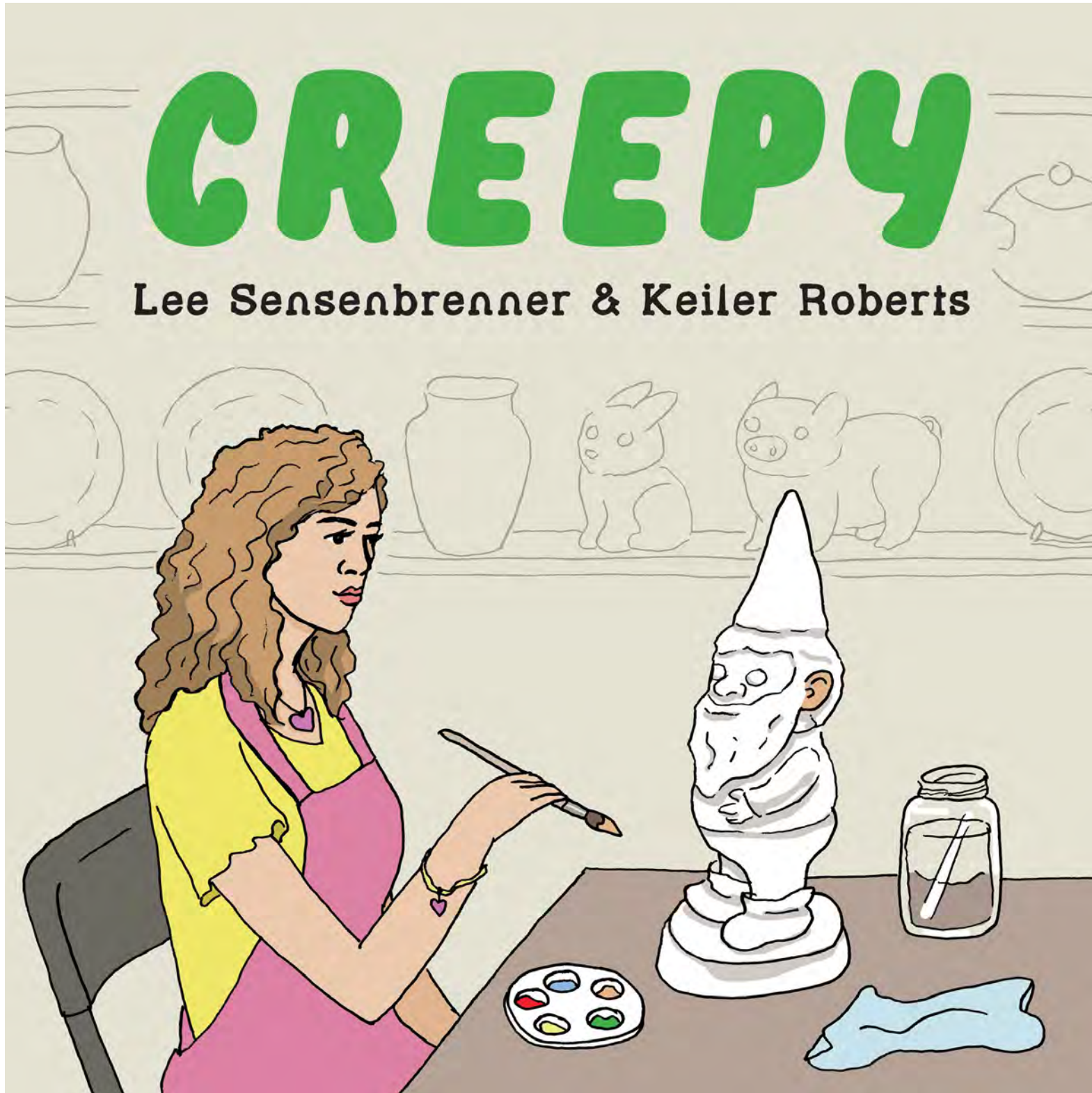


Ruining a year's accumulation of compost by putting dog food in it.





Keiler Roberts makes autobiographical comics. She is the recipient of the Slate Cartoonist Studio Prize for *Chlorine Gardens* and the Ignatz Award. Roberts is the author of *Powdered Milk*, *Happy Happy Baby Baby*, *Miseryland*, *Rat Time*, and *Sunburning* which was translated into Spanish as *Isolada*. Her most recent book, *My Begging Chart*, received nods from *The Chicago Tribune*, *The Comics Journal*, *Chicago Review of Books*, and more. She has taught comics at The School of The Art Institute in Chicago.



CREEPY

KEILER ROBERTS
& LEE SENSENBRENNER

A laugh-out-loud funny parable for the digital age

There once was a lady who was very creepy. She moved about the world in seemingly normal ways, except for one tremendously bizarre tic. First she sought out kids transfixed by their screens, staring blindly and blank-faced at nearly any device, and then she would snatch something precious from them.

In this picture book for grown-ups, sibling duo Keiler Roberts and Lee Sensenbrenner render a compelling—and downright creepy—modern fable about kids who are hooked on their digital devices. *Creepy* is the contemporary answer to the shocking tales of the Brothers Grimm and bedtime moral stories like the boy who cried wolf or the princess and the pea: in it, Roberts and Sensenbrenner provide a shrewd and comical commentary on the increasing digitization of childhood. Known for

her award-winning autobiographical comics, Roberts's signature deadpan humor is on full display in these vibrantly painted pages.

It's safe to say that no one tackles the peril of screen time as vividly or absurdly as this pair.

PRAISE FOR KEILER ROBERTS
"Keiler Roberts is my new hero."
—*Chicago Tribune*

"Candid and funny, *My Begging Chart* finds whimsy in the minutiae of everyday life."—*Shelf Awareness*

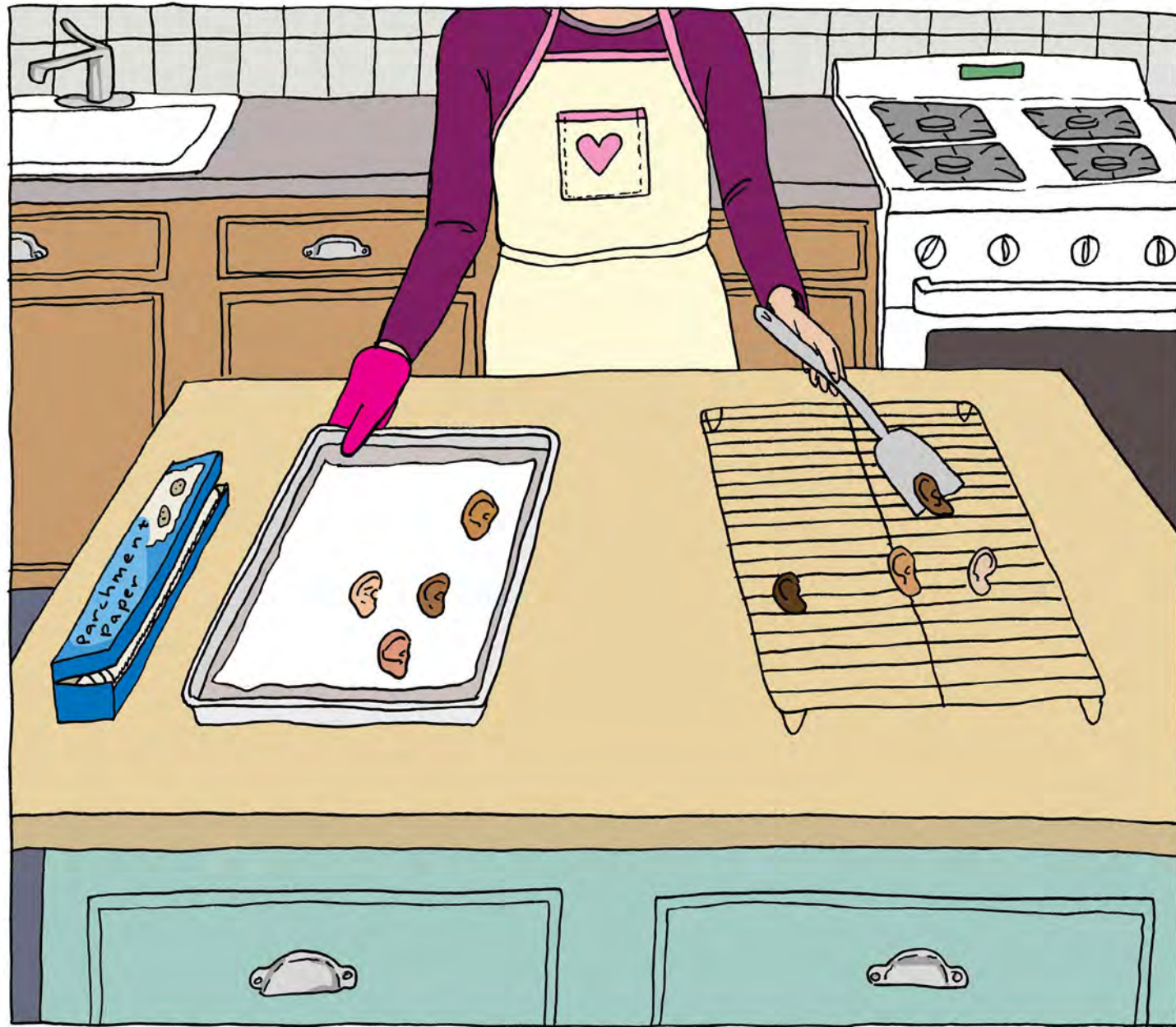
"Thoroughly entertaining... Roberts's slightly warped perspective hilariously and poignantly reflects the transient absurdity of domestic life."—*Publishers Weekly*,
Starred Review

OCT 2022 • \$14.95 USD/\$18.95 CAD • 4-COLOR • 8.5 X 8.5 • 36 PAGES
COMICS & GRAPHIC NOVELS/HUMOUR • ISBN 978-1-77046-619-7 • HARDCOVER

Do you know what made her so creepy?



children's ears.



Keiler Roberts makes autobiographical comics. She is the recipient of the Slate Cartoonist Studio Prize for *Chlorine Gardens* and the Ignatz Award. Roberts is the author of *Powdered Milk*, *Happy Happy Baby Baby*, *Miseryland*, *Rat Time*, and *Sunburning* which was translated into Spanish as *Isolada*. Her most recent book, *My Begging Chart*, received nods from *The Chicago Tribune*, *The Comics Journal*, *Chicago Review of Books*, and more. She has taught comics at The School of The Art Institute in Chicago.



MOVEMENTS AND MOMENTS

EDITED BY SONJA EISMANN,
MAYA & INGO SCHÖNINGH

An ambitious feminist anthology chronicling
Indigenous rebellions around the world

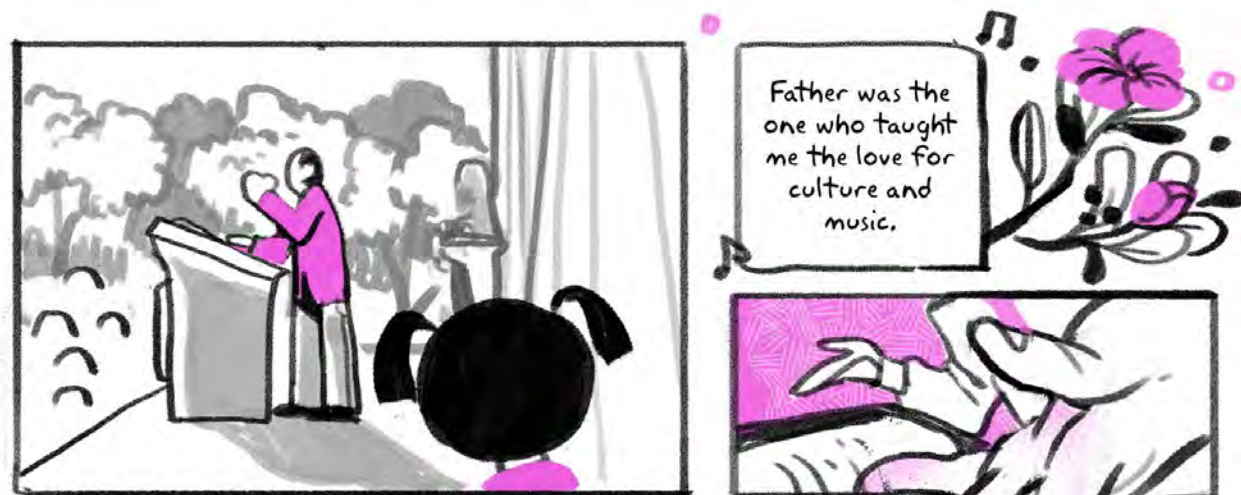
In 1930s Bolivia, self-described Anarchist Cholas form a libertarian trade union. In the Northern Highlands of Vietnam, the songs of one girl's youth lead her to a life of activism. In the Philippines, female elders from Kalinga blaze a trail when pushed into impromptu protest. Equally striking accounts from Brazil, Chile, Ecuador, India, Nepal, Peru, and Thailand weave a tapestry of trauma and triumph, shedding light on not-too-distant histories otherwise overlooked.

Indigenous Peoples all over the world have always had to stand their ground in the face of colonialism. While the details may differ, what these stories have in

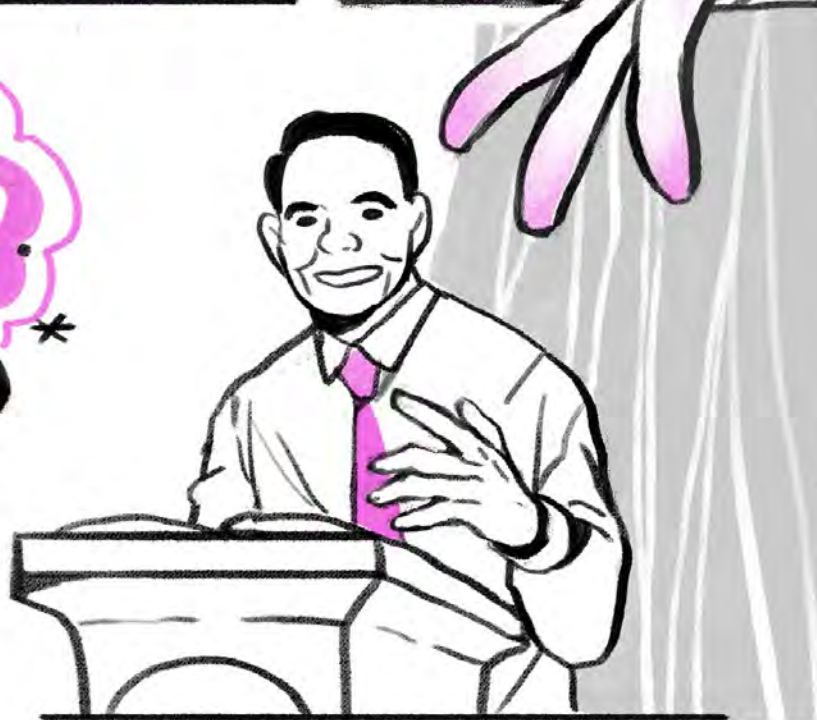
common is their commitment to resistance in a world that puts profit before respect, and western notions of progress before their own. *Movements and Moments* is an introductory glimpse into how Indigenous Peoples tell these stories in their own words. From Southeast Asia to South America, vibrant communities must grapple with colonial realities to assert ownership over their lands and traditions.

This project was undertaken in cooperation with the Goethe-Institut Indonesien in Jakarta. These stories were selected from an open call across 42 countries to spotlight feminist movements and advocacies in the Global South.

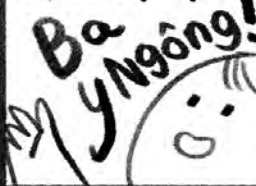
OCT 2022 • \$29.95 USD/\$34.95 CAD • B&W • 7.5 X 9.75 • 308 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-561-9 • HARDCOVER



In Ê đê* culture, they love having daughters, especially the firstborns, like me.

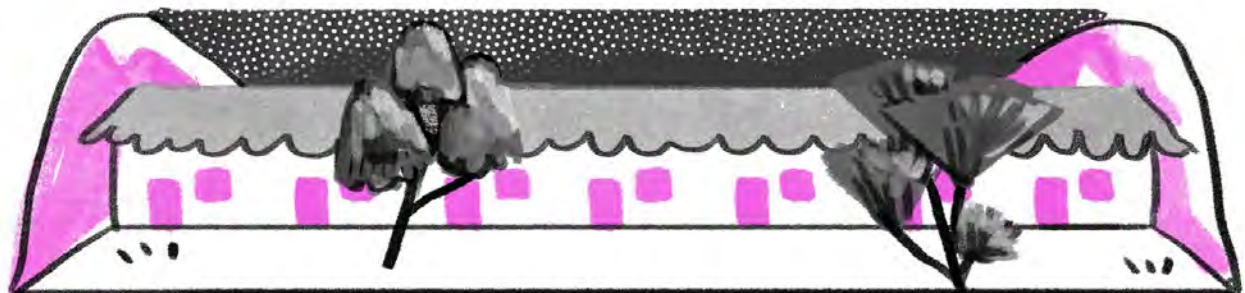


He was a dedicated principal and cadre,** beloved by all students, who gave him the warm nickname Papa Y Ngông.



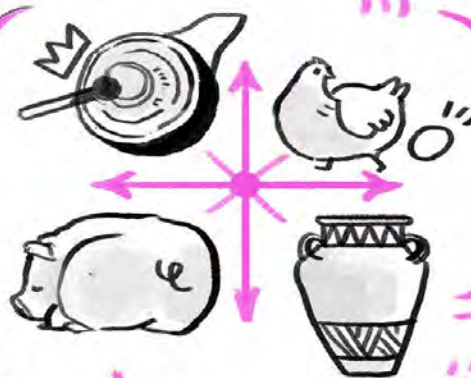
*Ê đê people: Austronesian ethnic group from southern Vietnam
 ** Cadre: representative of the first national assembly for an independent Vietnam





The school for Southern students, where Father was the headmaster, was also home to hundreds of cadres from the Central Highlands.

They decorated their houses according to their customs, even bringing everyday objects from home: from livestock to musical instruments.



Each ethnicity would form a unit, living in one row.



And on every New Year's Eve,



Father would encourage each group to celebrate according to their traditional customs.



To help them feel less homesick...



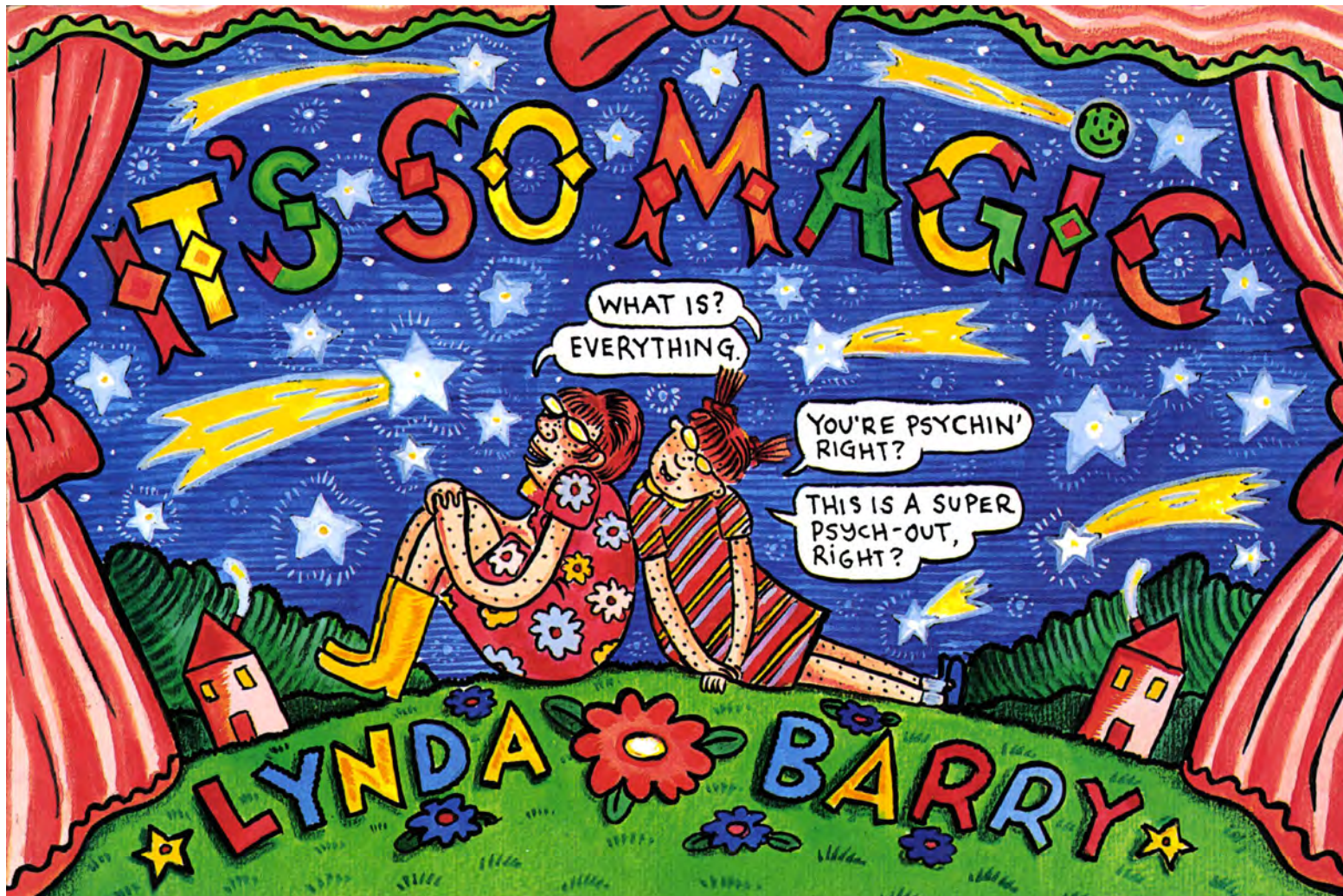
and stay connected to their culture, even in a strange land.



IT'S SO MAGIC

LYNDA BARRY

“Lynda Barry’s *Ernie Pook’s Comeek*...made the world look wild, ugly, joyful, and mysterious.”—*The New Yorker*



Maybonne Mullen is “riding on a bumper” according to her little sister Marlys. As much as teenage Maybonne prays and tries she just can’t connect to the magic of living. How can she when there’s so much upheaval at home and school, not to mention the world at large? And yet Marlys always seems able to tap into it.

In *It’s So Magic*, the Mullen family dynamics are in flux. Uncle John makes a brief return to town to the delight of the girls. Freddy is finally reunited with his sisters. Marlys falls in love for the first time. And after they finally settle into a routine at their grandmother’s, the Mullen siblings’ mother might be ready to take them back in. With war in the background and precarious parental support, the siblings long for peace,

finding it in the small things like grocery store turkey drawing contests and fishing trips.

Narrated by Maybonne, Marlys, and Freddy, *It’s So Magic* captures Lynda Barry’s unparalleled ability to depict the magic of youth experiencing firsts in a world that contains as much humour as it does hardship.

PRAISE FOR LYNDA BARRY

“Barry captures the voice of a young person so stunningly brilliantly.”
—*Autostraddle*

“Barry [explores] the strange geometries of childhood — that moment when someone can simultaneously be friend, rival, and crush.”—*The Guardian*

SEPT 2022 • \$21.95 USD/\$24.95CAD • B&W • 9.5 X 6 • 128 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-621-0 • HARDCOVER

FULL TITLE LIST

FAMILY PICTURES

BY LYNDA "I ♥ THERAPY!!!!" BARRY © 1993

AT SCHOOL AT SELMER JR HIGH SCHOOL IN HEALTH A PSYCHOLOGICAL WOMAN CAME IN TO DO EXPERIMENTAL TESTS ON OUR LIVES. OUR ASSIGNMENT: DRAW A PICTURE OF EVERYONE IN YOUR FAMILY DOING SOMETHING. WHAT IF YOU ARE A CRUDDY DRAWER? IT DOES NOT MATTER.

MY SISTER MARLYS

STANDING ON THE CLOSED TOILET SEAT SO SHE CAN WATCH HERSELF SING IN THE MIRROR.



I RAISED MY HAND I SAID WHAT SHOULD THEY BE DOING?

MY BROTHER FREDDIE

HE DOESN'T LIVE WITH US I HAVEN'T SEEN HIM IN A LONG TIME BUT HE LOVES INSECTS THIS IS HIM SINGING AT THE FUNERAL OF A FLY.



THE PSYCHOLOGICAL LADY SAID THEY SHOULD DO WHAT THEY DO NORMALLY

MY MOM. WE DON'T LIVE WITH HER FOR SHE IS TOO HIGH STRUNG. THIS IS HER SHOUTING HOW SHE HATES THE SINGING OF JAMES TAYLOR



MORE BEAUTIFUL

BY LYNDA "WATCH THAT MONKEY" BARRY © 1991

WHEN YOU'RE CLOSE TO ME I CAN FEEL YOUR HEARTBEAT I CAN HEAR YOU BREATHING IN MY EAR. MY SISTER SINGS IT WITH THE RADIO. THE SONG "GROOVY KIND OF LOVE" SHE SAYS SHE NEVER HEARD A SONG MORE BEAUTIFUL.



SHE SAYS SHE WANTS GROOVY LOVE IN HER LIFE. I SAY "SAME HERE" THE SUN IS COMING THROUGH THE KITCHEN WINDOW AND SHE LAYS HER HEAD IN THE LIT UP SQUARE ON THE TABLE AND CLOSES HER EYES. HER MOUTH MOVES ON THE SONG WORDS THEN SHE TELLS ME THE SECRET OF THERE'S SOMEONE SHE LIKES. I SAY WHAT'S HIS NAME, SHE SAYS KEVIN TURNER



I RAISED MY HAND I GO WHAT'S THIS FOR?

MY DAD. NO ONE KNOWS WHERE HE'S AT. HE TAKES OFF. THIS IS HIM SINGING WITH THE RADIO IN HIS CAR GOING 80 M.P.H.



SHE SAID COULD I PLEASE JUST COMPLETE THE ASSIGNMENT?

MY GRANDMA

IF IT WASN'T FOR HER ME AND MY SISTER WOULD BE SCREWED. THIS IS HER IN MASS SINGING. SHE LETS US LIVE WITH HER.



I HANDED MY PAPERS TO THE LADY AND SAT DOWN. SHE CALLED MY NAME. COULD SHE EXPLAIN THE PROBLEMS OF MY LIFE? SHE LOOKED AT MY PICTURES FOR A LONG TIME AND THEN SHE LOOKED UP. SHE SAID "WELL MAYBONNE YOU CERTAINLY COME FROM A MUSICAL FAMILY!!!"

ME. MAYBONNE MAYDELLE MULLEN. CAPRICORN. SPAZMO. HATER OF WAR, PREJUDICE AND POLLUTION. ME LAYING IN MY BED IN THE MIDDLE OF THE NIGHT LISTENING TO THREE DOG NIGHT ON MY CLOCK RADIO AND THE SOUND OF MY SISTER MARLYS BREATHING, WAITING FOR MY LIFE TO COME TRUE.

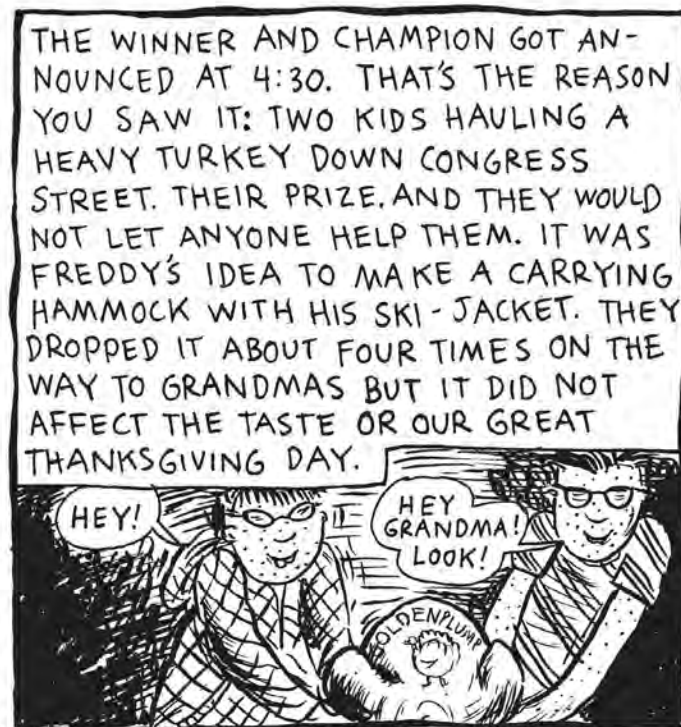
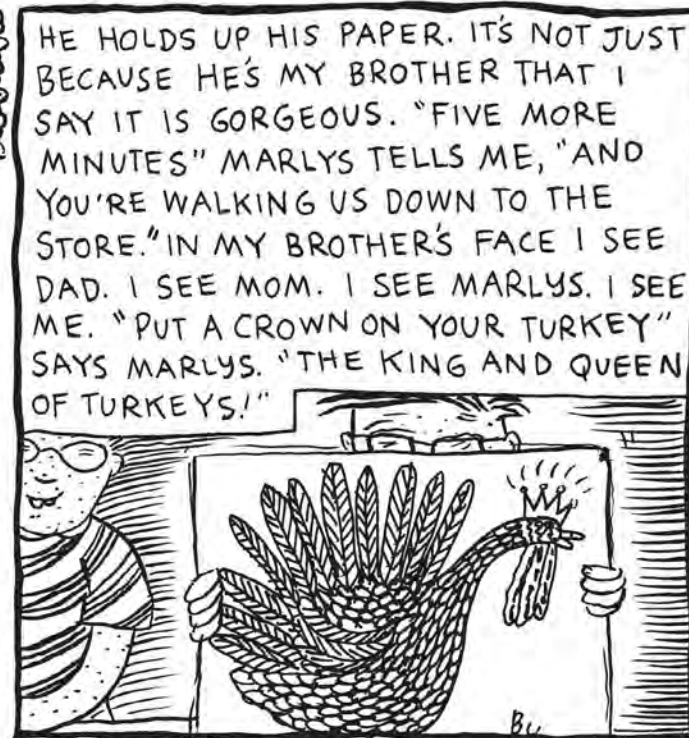


HE SITS IN ROW THREE AND SHE KNOWS THE BACK OF HIS HEAD BY HEART. SHE ASKED THE MAGIC EIGHT BALL DID HE LIKE HER ALSO AND IT SAID ASK AGAIN LATER. SHE SAID SHE SPIT ON A GUY FOR CALLING HIM KEVIN TURKEY AND THE GUY SLUGGED HER BUT THE SLUG WAS WORTH IT. SHE SAYS KEVIN SMELLS LIKE MOTHBALLS AND NOW MOTHBALLS SMELL LIKE FLOWERS.



OUTSIDE IN THE GARDEN THERE'S PLANTS COMING UP AND MORE BIRDS SITTING ON THE CLOTHES POLE. "KEVIN RAN THE 100 YARD DASH THE FASTEST OF ANYONE AND HE DIDN'T ACT CONCEITED WOULDN'T YOU AGREE BABY YOU AND ME GOT A GROOVY KIND OF LOVE." SHE SINGS IT TO HIM WITH HER EYES SHUT TIGHT. KEVIN TURNER CAN YOU HEAR IT?





Lynda Barry has worked as a painter, cartoonist, writer, illustrator, playwright, editor, commentator, and teacher and found that they are very much alike. In 2019 Barry was honored as a MacArthur Fellow (also known as the Genius Grant). She lives in Wisconsin, where she is a professor of Interdisciplinary Creativity at the University of Wisconsin-Madison.

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