Ducks
Two Years in the Oil Sands
Kate Beaton

Revenge of the Librarians
Tom Gauld

Geneviève Castrée
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
Before there was Kate Beaton, New York Times bestselling cartoonist of Hark A Vagrant, there was Katie Beaton of the Cape Breton Beaton family, specifically Mabou, a tight-knit seaside community where the lobster is as abundant as beaches, fiddles, and Gaelic folk songs. After university, Katie heads 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 machinery 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.

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

“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

PRAISE FOR DUCKS

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

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WORKPLACE HAZARDS ARE EVERYWHERE BUT SAFETY IS OUR PRIMARY CONCERN!

ROBERT WAS WORKING NIGHT SHIFTS WHEN IT HAPPENED.

WELL, I WAS WORKING THE SAW...

AND THE GUARD WAS JAMMED BUT NO ONE CHECKED IT.

REENACTMENT

REMEMBER WHERE YOUR PECU AT? MAYBE THEY HAVE IT THERE!

YOU'RE HEADED TO THE INDIAN TOWER.

THE MAIN WAREHOUSE

WOW, DO YOU GET USED TO ALL THIS?

I MEAN...YEAH. SORRY, THAT WAS A DUMB QUESTION.
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.
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 scribblings 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*
We thought the government had beaten them but they'd only chased them underground...

Then one day the librarians came back...

With superior organisational skills, they quickly seized power. Opponents were mercilessly brushed.

A whole world ordered on the Dewey Decimal classification system. We never should have messed with the librarians.

Library

Every building was converted into a library. Every wall into bookshelves. Every person into a library cardholder.

\[ Ssh! \]

How to tell if your cat is interested in the novel you are writing

1. Cat meows constantly at the study door
2. Cat watches you intently as you write
3. Cat goes to sleep on your manuscript
4. Cat repeatedly walks across your keyboard
5. Cat nests in your box of author copies

The cat is not interested in your novel

1. Your house is overloaded with books. What do you do?
2. You take some books to the charity shop. On the way home you pass a bookshop. Do you go in?
3. What a lovely bookshop! Do you want to buy some books?
4. You try to resist but cannot.
5. You buy some books and go home happy.
6. You spend a few pleasant hours reading.

Get rid of some books: go to 2
Read one of the books: go to 6
Yes: go to 3
No: go to 4
Yes: go to 5
No: go to 4
Go to 1
Go to 1

Judging by the amount of time that she spends staring out the window at us, she's either a very committed ornithologist or a very unfocused writer.
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.
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.

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
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.
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
Where you going?

Just to the corner store. I’ll be right back.

Damn, I’m roasting.

Hey, you guys ever exercise?

I tried dancing before I washed up today...

And man, I was in so much pain. Felt like someone was beatling me up.

We really gotta start taking care of our bodies.

It cramped up right here...

A girl I know is having drinks at her friend’s studio. She’s asking if we wanna join them. What do you think?

Hyung.
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.
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*

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What makes me cry?

Music.

Mary Gray - Beauty In The World

Exercise.

Loss.

Loki: 2004-2017

The news.

Messes in my house.

Novels.

Elementary schools.

Ice skating accidents.

Departures. "It's okay, sweet little baby Mommy."

Nothing in particular.

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

The internet told me to.
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.
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
Do you know what made her so creepy?

She only eats one thing:
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.
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.
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.

My childhood was filled with stories about our homeland in Ê đê Life, with magnificent landscapes that are dear to the Ê đê soul. Through Father's songs:

Oh hear the sound of the forests,
Oh thousand-year-old Central Highlands, land of heroes,

The azure clear rivers,
The wavy mountain ridges...

timeless like Chu Phong Mountain,
like Ba River.

*Ê đê people: Austro-Montagnard 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.
Maybonne Mullen is “riding on a bum-mer” 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

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