

DRAWN & QUARTERLY

WINTER 2024

A WITCH'S GUIDE TO BURNING

AMINDER DHALIWAL

AYA: CLAWS COME OUT

MARGUERITE ABOUET &

CLEMENT OUBRERIE

TRANSLATED BY EDWIGE DRO

WINNIE-THE-POOH

TRAVIS DANDRO

SO LONG SAD LOVE

MIRION MALLE

TRANSLATED BY ALESHIA JENSEN

FIREBUGS

NINO BULLING

PORTRAIT OF A BODY

JULIE DELPORTE

TRANSLATED BY HELGE DASCHER

& KAREN HOULE

CURSES

NEW PAPERBACK EDITION

KEVIN HUIZENGA



A WITCH'S GUIDE TO

BURNING

AMINDER DHALIWAL

A WITCH'S GUIDE TO BURNING

AMINDER DHALIWAL

Dhaliwal creates a land ruled by magic and fire,
where the sky is thick with witches.

A witch's work is never done when she works for the people. With the success of her town relying on her magic, demands are high. But what happens when a witch can't keep up with the magical requests? She is **burned**, of course—in a cruel ritual that extinguishes her magic and erases all her memories, making her *just like everybody else*. But when a **ceremony** is interrupted by rain in Chamomile Valley, a witch is left writhing at the stake. It's up to a witch doctor and her toad friend to save the singed witch and nurse her back to health. Can they help her before her magic is lost forever?

Aminder Dhaliwal's *A Witch's Guide to Burning* is a whimsical and humorous allegory for burnout in a society in desperate need of self-care. With a lavish blend of prose, illustration, and comics,

Dhaliwal crafts an enthralling hybrid adventure story like you've never seen before. Follow Singe and her companions Yew-Veda and Bufo Wonder as they journey across dangerous landscapes, battling demons along the way in an extraordinary tale about sacrifice and healing.

PRAISE FOR AMINDER DHALIWAL

"Full of laughter, frustration and tears, *Cyclopedia Exotica* is a must-read for anyone wishing to be seen."

—NPR, Books We Love 2021

"Dhaliwal created a fictitious community facing xenophobia, fetishization, and media misrepresentation. It's resonating with her thousands of Instagram followers."

—Robert Ito, *The New York Times*

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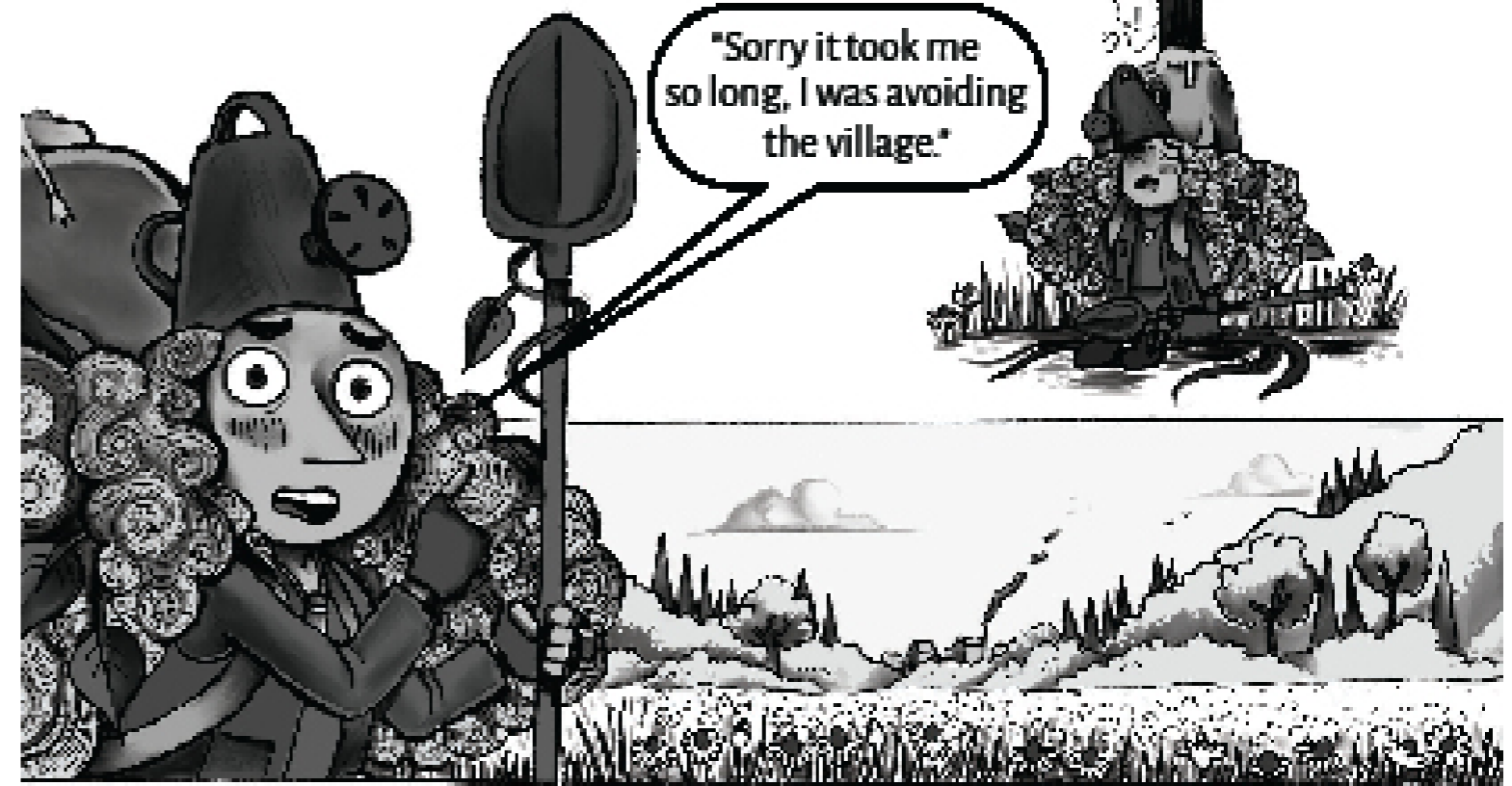


"Sorry I'm late!"

Singe's eyes shot open.



The voice belonged to a short witch jogging through the field. She headed straight toward the stake and *leaned* her backpack against it, on top of which was strewn, curiously, a dead toad. "Stakes are signs of trouble most of the time... But this one is kinda nice!"



"Sorry it took me so long, I was avoiding the village."

PHEW!

"But who cares about excuses?" She kneeled down beside Singe. "I should have started with aloe!"



"Hello." Singe responded.

"No, ALOE, for the burns." The witch doctor said, producing a thick aloe vera plant from one of her pockets. "But also, hello!" She cut into the plant with a pocket knife.



"You mentioned a village nearby?" Singe asked, "I'm sure they can help."

"This is stronger than it looks," said the witch doctor as her knife sliced through the gel like butter. When Singe didn't respond, the doctor added, "And... it's enchanted!"



"Besides, you don't want to go to that village." Her tone changed as she prepped the paste. "They probably burned you."

"No." Singe reassured her, "You're only burned for practicing the cursed arts." The sentiment rose from some hopeful place within her.

"That's a lie, but it's good that you remember something from before the stake. The Smoke Witch warned me the fire might've burnt all your memories."

"The fire burnt my memories?" Singe asked.

"Fire burns magic. And since you had memories of your magic, it burned those away too. The pain you felt last night was your magic extinguishing."



She tipped the contents of the mortar onto Singe's arms and a cool sensation ran up her fingertips.

"I take it from your smile that it's working? See, I told you, aloe is stronger than you think. And you are stronger than that village thinks."



She held up Singe's soot-covered arms, "These are the ashes of dead magic. If the fire had kept burning, it would have burned away all your magic."

She set down the mortar and pestle.

"Now it's my job to heal you up."

Singe stared at her hands. Under the soot were hundreds of fine red stars crawling up her arms. As she began to wonder how far up they went, she caught her reflection in the doctor's knife. Burn holes and ash covered her dress, but her face was mostly spared, save her hair. The worst of the scars were on her hands.



"You were lucky, the strong wind and rainfall saved you from the fire yesterday." The witch doctor said as she put away the aloe and knife. Then she straightened up and held out a hand.

"I'm Yew-Veda, I'll help you get back on your feet."



Singe took Yew-Veda's hand and began to stand up, "My name is –AAAH!" She fell to the ground, her gloopy hand having slipped out of Yew's grasp.

"Whoops," said Yew-Veda, hand still extended, "I should have said it takes the aloe ten minutes to dry. Um, you were saying...?"

"My name
is

Singe..."

Yew nodded, then wiped her hand on her backpack and hefted it on. The "dead" toad on top yawned and sat up in a very-much-alive way.

"And I'm Bufo Wonder,
pleasure to meet you."

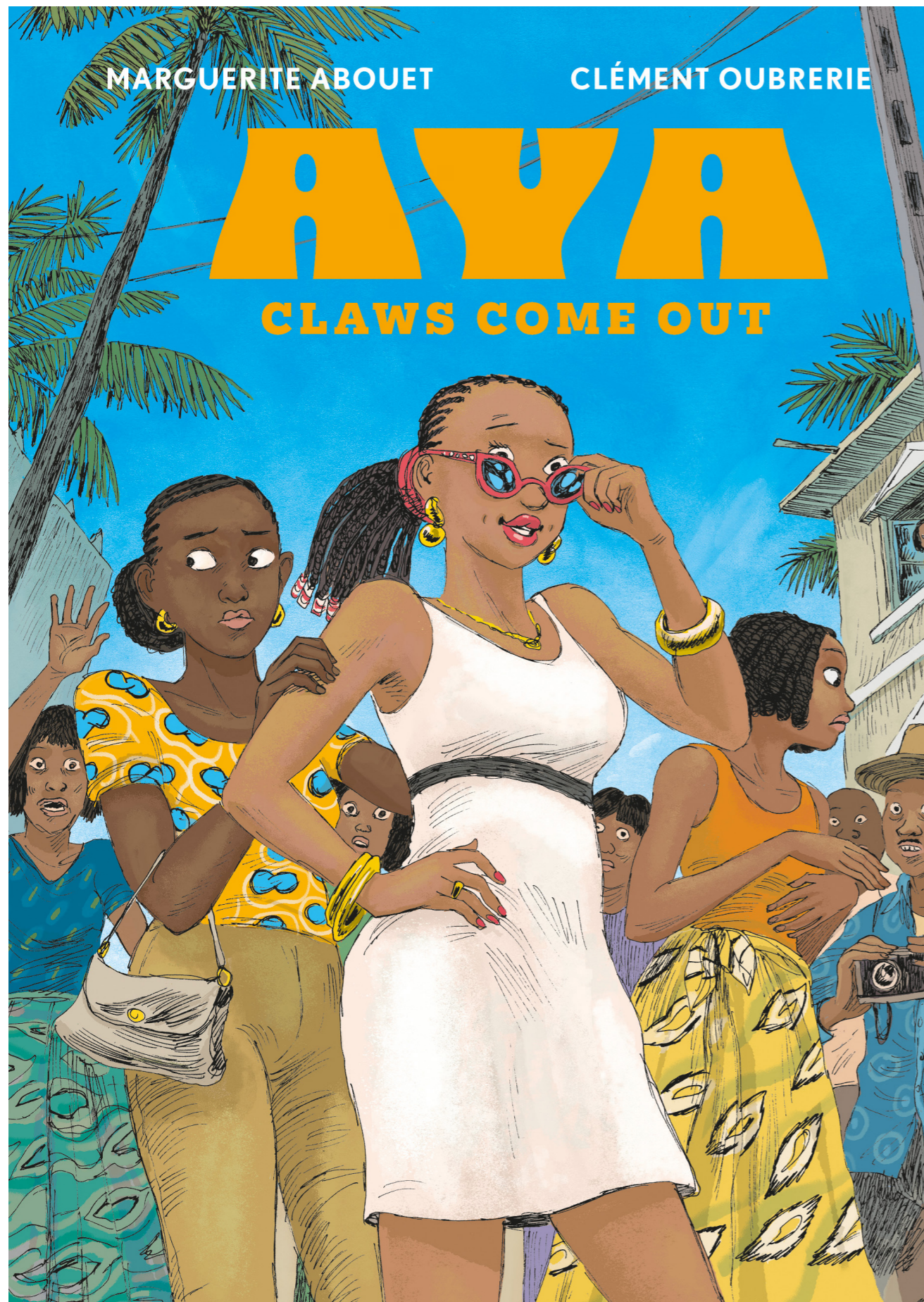
Singe fainted.

Luckily
she was
on the

ground already....



Aminder Dhaliwal grew up in Brampton, Ontario and received a Bachelors of Animation from Sheridan College. She has worked as Director at Disney TV Animation, Storyboard Director at Cartoon Network, and Storyboard Director on the Nickelodeon show *Sanjay and Craig*. Her first book with D+Q, *Woman World*, was serialized on Instagram beginning in March 2017 and garnered over 250,000 followers. *Woman World* appeared on 25 best of the year lists, was nominated for the Eisner, Ignatz, Harvey, Ringo, and Doug Wright Award, and was named a YALSA Great Graphic Novel for Teens. It has been optioned for television by Felicia Day. Her second graphic novel, *Cyclopedia Exotica*, was nominated for the Eisner, Harvey, Ringo, and Doug Wright Awards. Dhaliwal lives in Los Angeles.



AYA: CLAWS COME OUT

MARGUERITE ABOUET & CLÉMENT OUBRERIE
TRANSLATED BY EDWIGE DRO

Abidjan's favorite daughter returns in the all-new volume of writer Marguerite Aboutet's beloved series

Long-time creative team Marguerite Aboutet and Clément Oubrierie make a stunning comeback after a lengthy twelve-year hiatus. The seventh installment in the *Aya* series takes us all back to Yop City—home to the hustle and bustle of the Ivory Coast.

As Solibra's newest intern, clear-eyed college student Aya finds an unexpected adversary in the beer giant's brand-new head of HR. Her friend Moussa, heir apparent to the company's CEO Mr. Sissoko, vies for his father's attention while struggling to tone down his tendency to party. After being outed, Albert must find a new place to stay and grapples with the realities of insufficient student housing. His old flame Inno discovers first-hand how difficult life can be for undocumented migrants in France. Back at home, Bintou navigates the ups and downs of newfound soap opera stardom. All the while, Didier

just wants to take Aya out to dinner—if she can ever find the time.

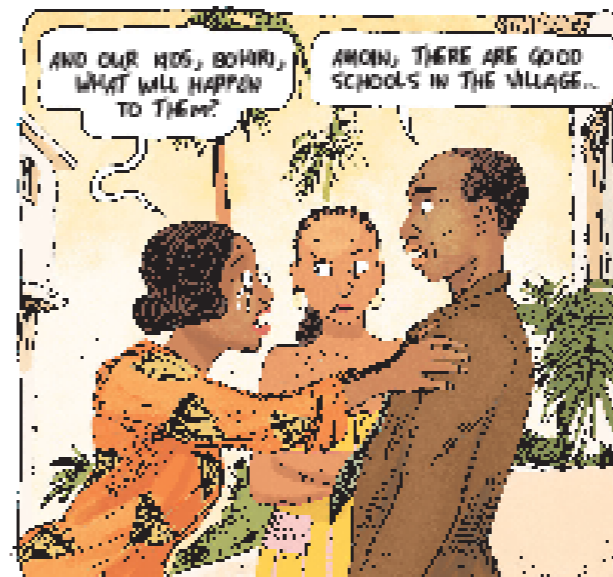
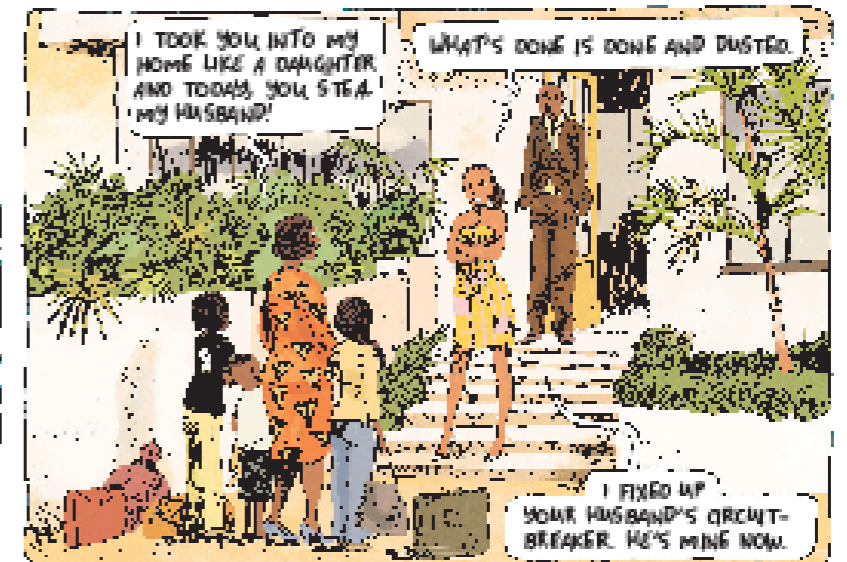
Now translated from the French by Edwige Dro, *Aya* and all her friends greet the bigger, bolder world of the '80s in true Abidjan style, delighting fans both old and new with vibrant but too often unseen depictions of middle-class life in Africa.

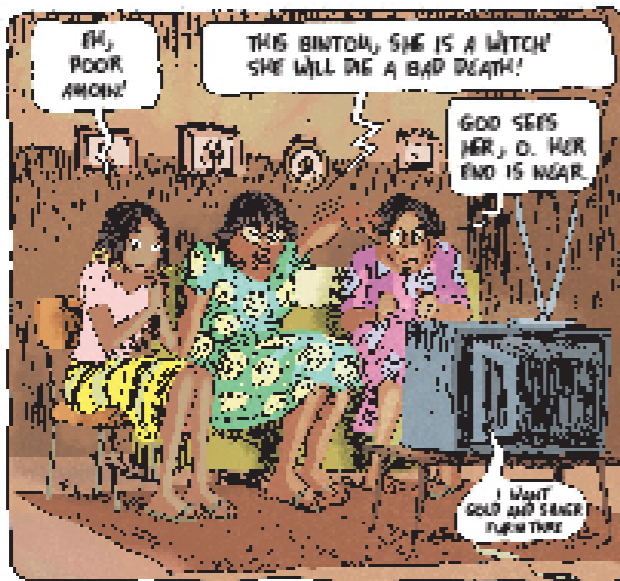
PRAISE FOR ABOUET & OUBRERIE

"Oubrierie's style animates both the broadly funny and painfully grave moments in Aboutet's rhythmic slice-of-life storytelling."
—*Washington Post*

"[*Aya*] tells of a lost age...when the Ivory Coast was basking in the glow of an economic boom, when disco seeped from the open air clubs in Abidjan and teenage girls...were able to enjoy one last flirtatious summer before adulthood."
—*The Guardian*

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OH, POOR ANON!

THIS BINTON, SHE IS A WITCH! SHE WILL DIE A BAD DEATH!

GOD SEES HER, O. HER END IS NEAR.

I WANT GOLD AND SILVER FROM THERE.



WILL YOU STOP THAT! CAN'T YOU SEE SHE'S JUST PLAYING A ROLE?

FLORA OR BINTON... THEY ARE ONE AND THE SAME!

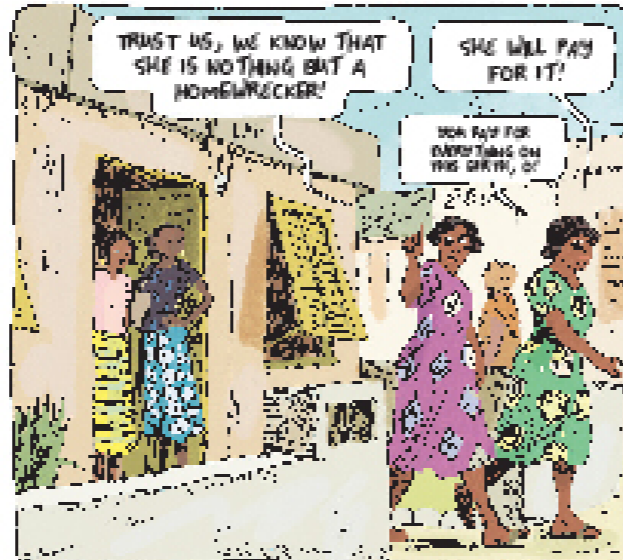
OF COURSE MY BRING.



YES, BUT SHE'S AN ACTRESS NOW! STOP BELIEVING ALL THIS NONSENSE!

AYN, SHE MUST HAVE CHANGED SINCE LIVING IN COCODY.

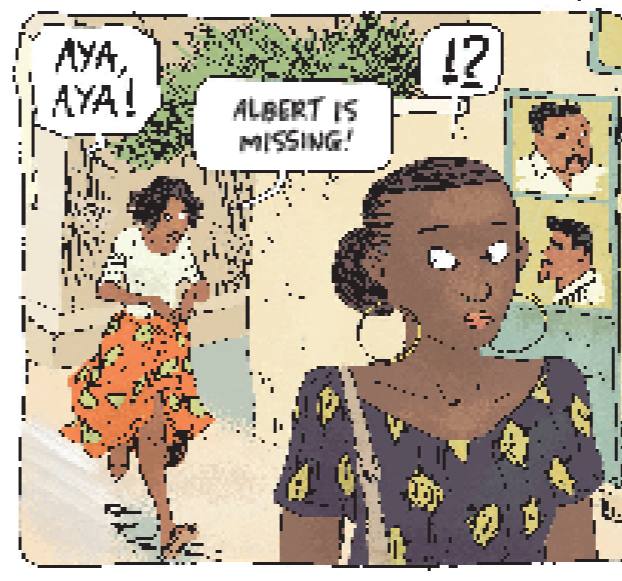
IT'S A TRICK!



TRUST US, WE KNOW THAT SHE IS NOTHING BUT A HOMEWRECKER!

SHE WILL PAY FOR IT!

DON'T FORGET TO BRING THE GIRL, O!



AYA, AYA!

ALBERT IS MISSING!

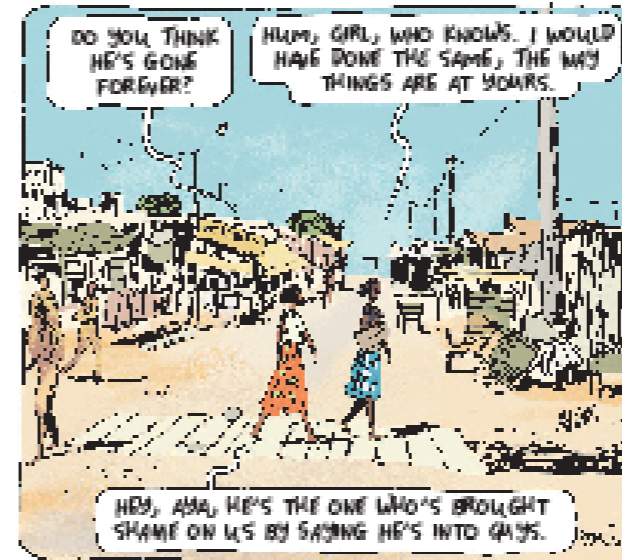
!?



ADJOMA, YOU KNOW YOUR BROTHER MINDERS LIKE IT'S HIS JOB, ESPECIALLY SINCE YOUR OLD MAN KNOWS HIS SECRET.

HE DIDN'T COME HOME LAST NIGHT!

AND HE'S TAKEN ALL HIS CLOTHES.



DO YOU THINK HE'S GONE FOREVER?

HUM, GIRL, WHO KNOWS. I WOULD HAVE DONE THE SAME, THE WAY THINGS ARE AT MOMS.

HEY, AYA, HE'S THE ONE WHO'S BROUGHT SHAME ON US BY SAYING HE'S INTO GAYS.



IF THAT'S HOW YOU FEEL, WHY LOOK FOR HIM?

IF YOU'RE GONNA JUDGE MY FAMILY, SAY IT, AYA!

OKAY, I'LL ASK AT THE STUDENT OFFICE.

PERHAPS SOMEONE THERE WILL KNOW WHERE HE IS.



OKAY, TELL I'M OFF TO CLASS.

AYA, DIERER KEEPS CALLING. I DON'T EVEN KNOW WHAT TO TELL HIM ANYMORE.

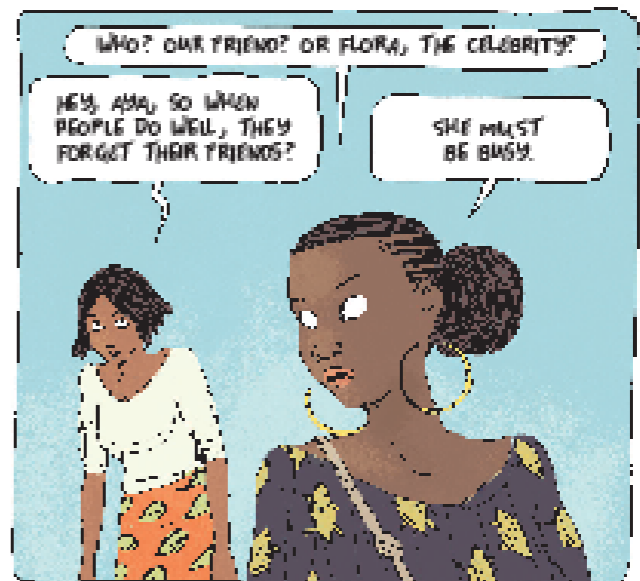
BUT THE TRUTH, TELL I HAVE CLASS EVERY DAY.



THANK YOU, AYA.

BYE, I'M GOING TO BE LATE FOR CLASS.

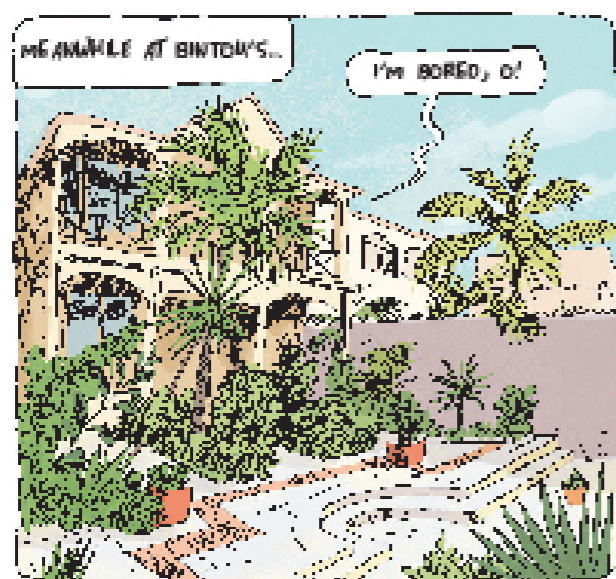
WAIT! DO YOU HAVE ANY NEWS OF BINTON? SHE'S NOT ANSWERING MY CALLS.



WHO? OUR FRIEND? OR FLORA, THE CELEBRITY?

HEY, AYA, SO WHEN PEOPLE DO WELL, THEY FORGET THEIR FRIENDS?

SHE MUST BE BASH.



MEANWHILE AT BINTON'S...

I'M BORED, O!



BALLS, WHAT AM I GOING TO DO NOW THAT SEASON ONE OF HOMEWRECKER HAS ENDED? HEIN?

OH, MY FLOW, HEARS TO ECTHA, BRUCE BEATTA!

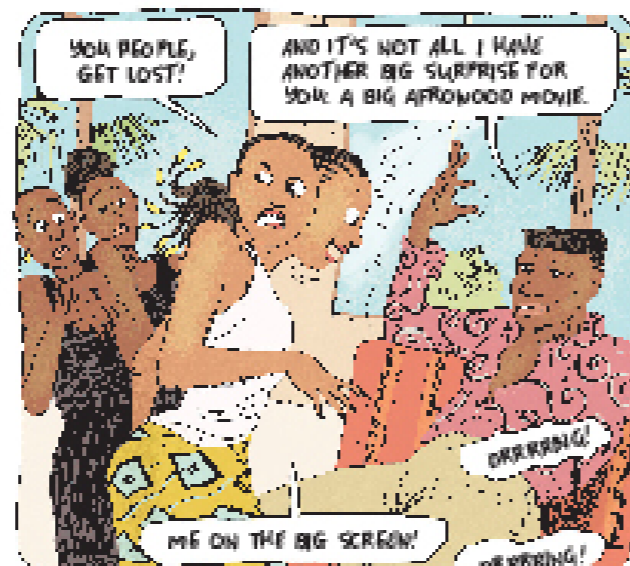
LISTEN, BAB'S.



MUM, SO, ADA WILL ASK AROUND ON CAMPUS TO SEE IF ALBERT IS THERE.



I HAVE NEWS. SEASON TWO IS IN THE WORKS. AND YOU'RE ONLY TELLING ME NOW?



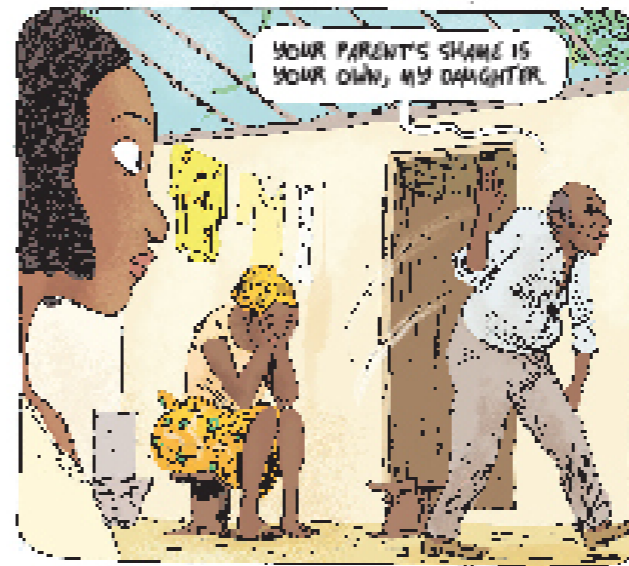
YOU PEOPLE, GET LOST!

AND IT'S NOT ALL I HAVE ANOTHER BIG SURPRISE FOR YOU: A BIG AFFROOD MOVIE.

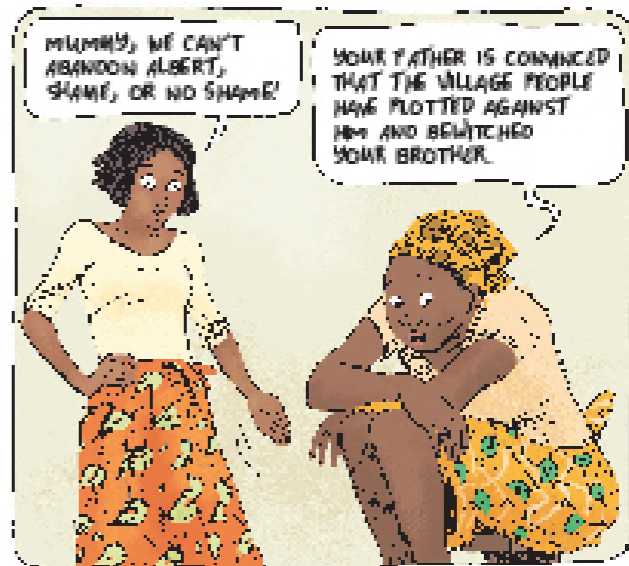
ORRRRING!

ME ON THE BIG SCREEN!

ORRRRING!

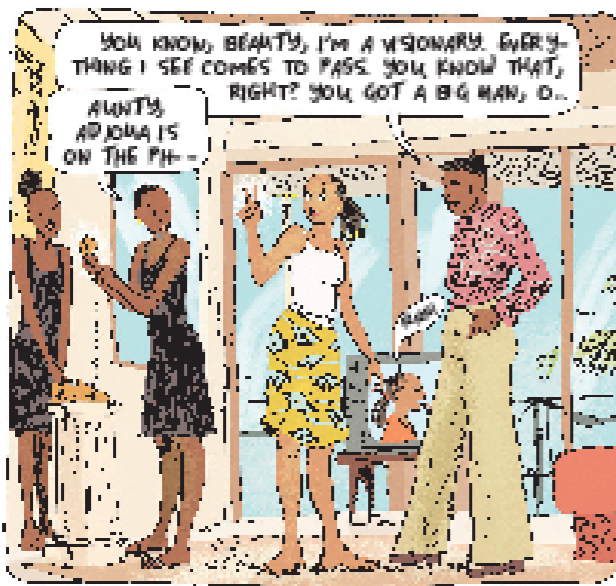


YOUR PARENT'S SHAME IS YOUR OWN, MY DAUGHTER.



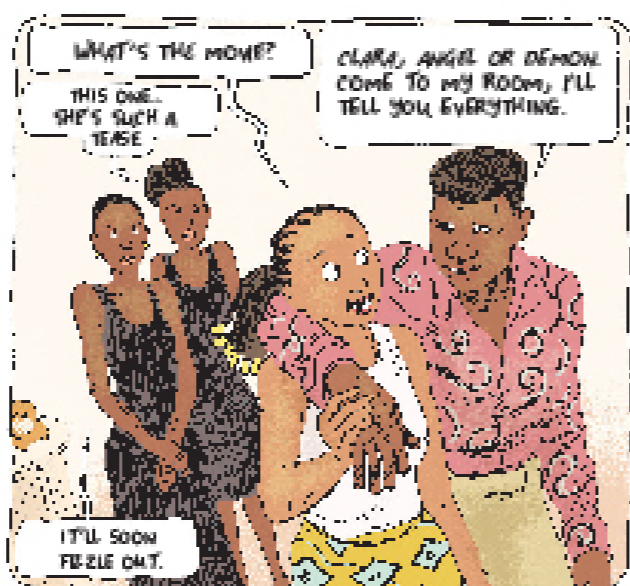
MUMM, WE CAN'T ABANDON ALBERT, SHAME, OR NO SHAME!

YOUR FATHER IS CONVINCED THAT THE VILLAGE PEOPLE HAVE PLOTTED AGAINST HIM AND BEWITCHED YOUR BROTHER.



YOU KNOW, BEAUTY, I'M A VISIONARY. EVERYTHING I SEE COMES TO PASS. YOU KNOW THAT, RIGHT? YOU GOT A BIG MAN, O...

AUNT'S, ADADA IS ON THE PH-



WHAT'S THE MOVE?

THIS ONE, SHE'S SUCH A TEASE.

CLARA, ANGEL OR DEMON COME TO MY ROOM, I'LL TELL YOU EVERYTHING.

IT'LL SOON FEZIE OUT.



IN THAT CASE, LET HIM CONFRONT THEM, BUT TO SAY THAT ALBERT IS NO LONGER HIS SON...

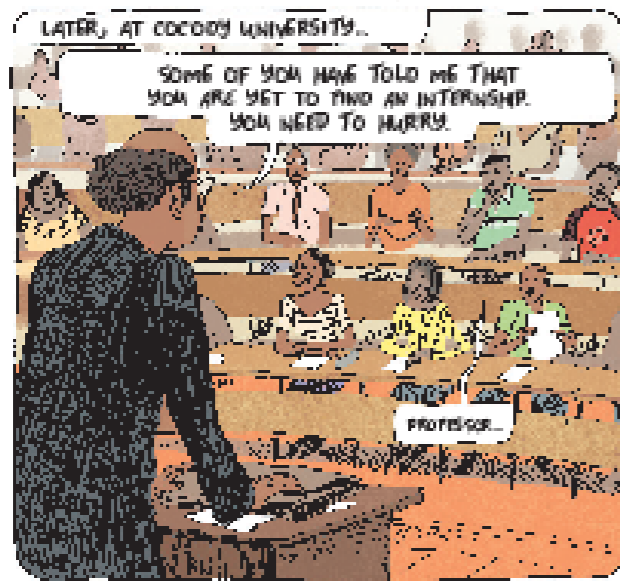
ADADA, IT IS THE ACTION THAT CAUSES THE SHAME, REGARDLESS OF RESPONSIBILITIES.

DADDY IS TOO STRICT!



ALBERT IS WHO HE IS, BUT MUMM, YOU'D RATHER NEVER SEE YOUR SON AGAIN?

WHEN I THINK OF HIM, TEARS JUST FLOW! HEY, IS IT MY FAULT YOUR BROTHER'S SICK?



LATER, AT COCODY UNIVERSITY...

SOME OF YOU HAVE TOLD ME THAT YOU ARE YET TO FIND AN INTERNSHIP. YOU NEED TO HURRY.

PROFESSOR.



DOES THE INTERNSHIP HAVE TO BE IN A LAW FIRM?

ALL THE BIG COMPANIES HERE ALSO HAVE LAWYERS. LET THOSE WHO HAVE EARS HEAR!



ACTUALLY, I'M LOOKING FOR ALBERT. I HAVE SOMETHING TO ASK HIM. I SEE YOU HANG OUT SOMETIMES...

GUYS, HAVE YOU SEEN HIM TODAY?

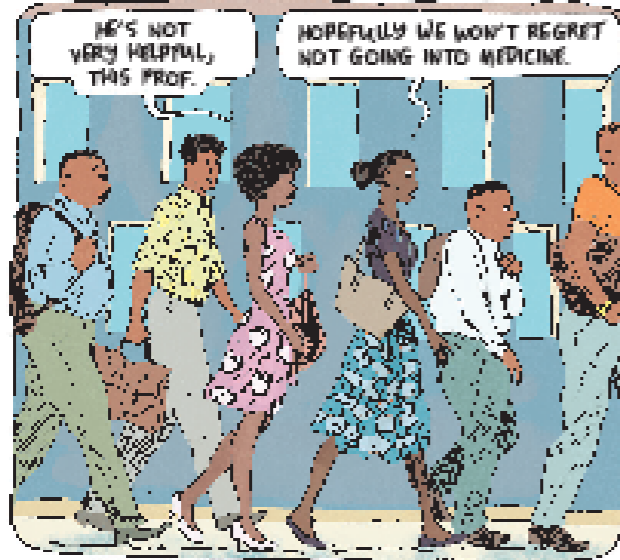
SO, AMA, YOU'VE NOTICED US BEFORE, HEN?



WH...? YOU SEE HIM, CAN YOU PLEASE LET ME KNOW?

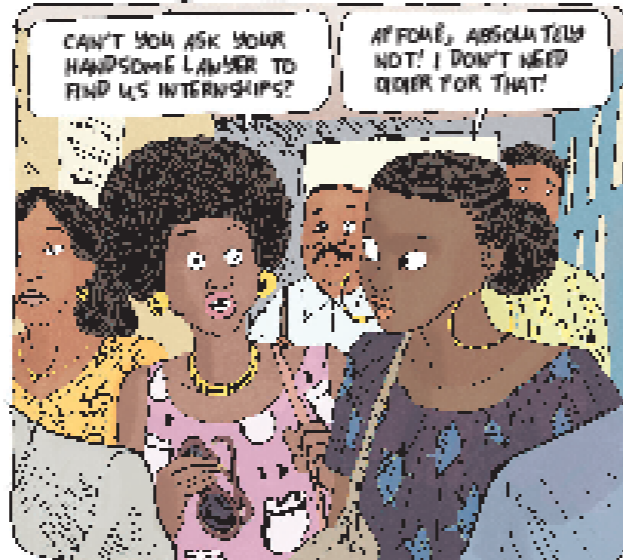
WHAT'S IN IT FOR US?

USUALLY YOU IGNORE US, BUT TODAY WE EXIST?



HE'S NOT VERY HELPFUL, THIS PROF.

HOPEFULLY WE WON'T REGRET NOT GOING INTO MEDICINE.



CAN'T YOU ASK YOUR HANDSOME LAWYER TO FIND US INTERNSHIPS?

AFFOAE, ABSOLUTELY NOT! I DON'T NEED ODER FOR THAT!



GUYS, STOP THIS!

AFFOAE, DOD-EYES BABY!

AMA, IT'S BEEN TWO DAYS SINCE HE DISAPPEARED. WE'RE LOOKING FOR HIM TOO.

AH?



WHAT HAVE WE DONE, HEN? NOT EVEN A HELLO! YOU THINK YOU KNOW ME? WHAT'S THE MATTER WITH YOU? STOP DREAMING, ENH!

DARLING, YOU NEVER KNOW WHERE YOUR HAPPINESS LIES.



SHAME! HE MUST KNOW A FEW LAWYERS.

GIVE ME A SEC.



HELLO THERE!

HE'S AMA, WHAT'S UP?

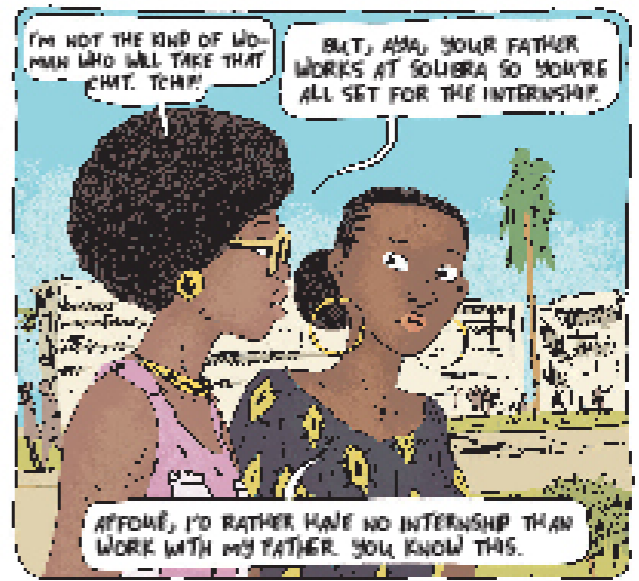
AMA, BEAUTIFUL GIRL ALRIGHT?



YOU PEOPLE IN YOUR LAST YEAR, YOU ARE TOO MUCH. WE ARE ALL STUDENTS, WE KNOW YOU'RE BROKE... AMA, LET'S GO!

AMA, IF WE SEE ALBERT, I'LL LET YOU KNOW.

THANKS. SEE YA!



I'M NOT THE KIND OF WOMAN WHO WILL TAKE THAT CHIT, TCH!

BUT, AMA, YOUR FATHER WORKS AT SOUBRA SO YOU'RE ALL SET FOR THE INTERNSHIP.

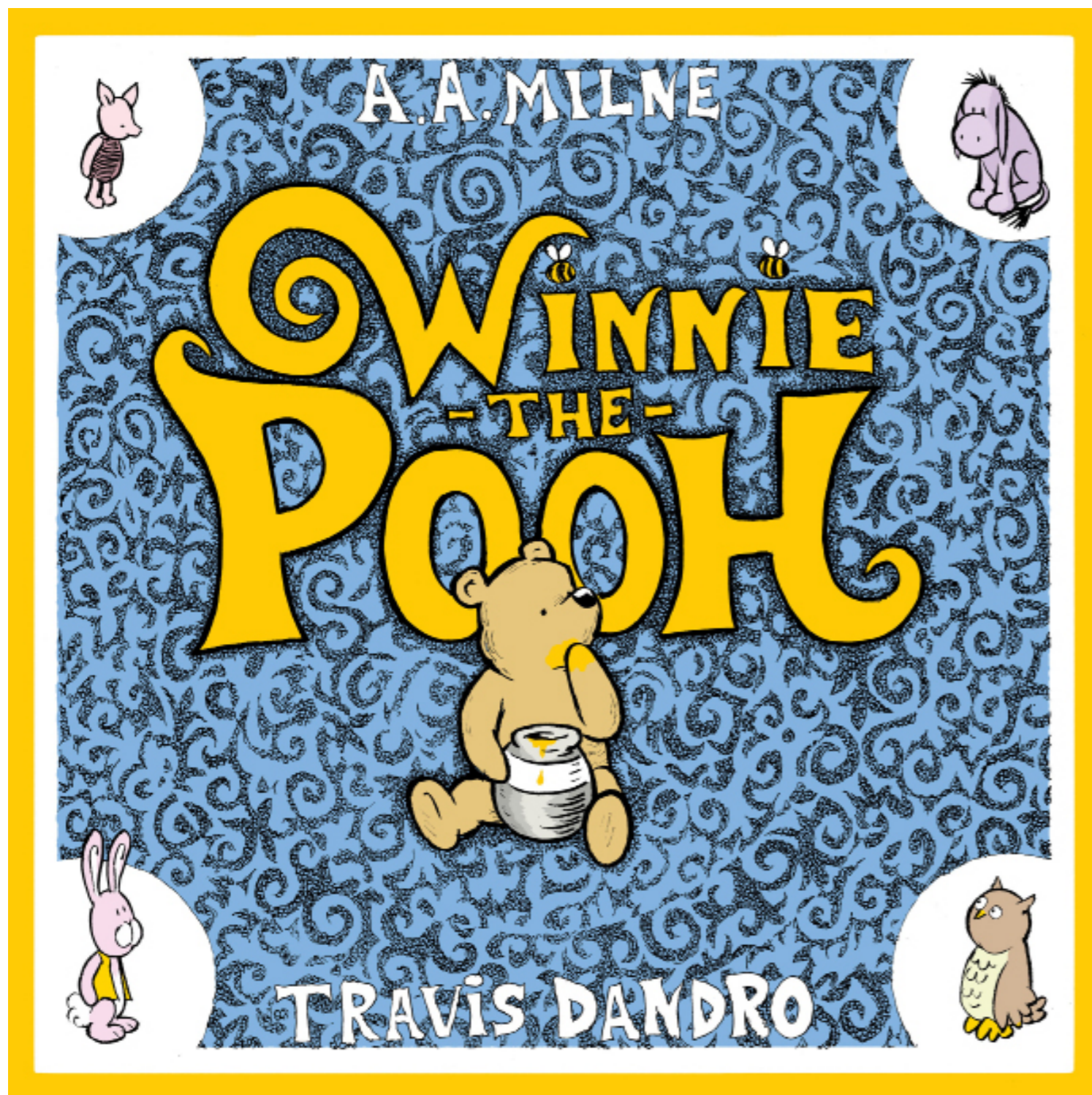
AFFOAE, I'D RATHER HAVE NO INTERNSHIP THAN WORK WITH MY FATHER. YOU KNOW THIS.



Marguerite Abouet was born in Abidjan, Ivory Coast, in 1971. At the age of twelve, she was sent with her older brother to study in France under the care of a great uncle. Since creating the wildly successful and critically acclaimed *Aya* series, she has also penned three more—*Akissi*, *Bienvenu* and *Commissaire Kouamé*—alongside a cookbook and a Senegalese TV series.



Clément Oubrerie was born in Paris in 1966. With over forty children's books to his credit, he is also cofounder of the 3D animation studio Station OMD. Since illustrating the *Aya* series, he has collaborated with François Bégaudeau, Joann Sfar, Julie Birmant, and Leïla Slimani on a number of other comics.



WINNIE-THE-POOH

A.A. MILNE, ADAPTED BY TRAVIS DANDRO

The beloved children's classic appears as a graphic novel for the first time

PEN Graphic Novel Award winner Travis Dandro takes a left turn from his detailed autobiography and returns with the charming tales of Winnie-the-Pooh. In 2015, the A. A. Milne childrens' classic, long since viewed as the benchmark for intelligent and whimsical storytelling, slipped into the public domain. The beloved series now gets the comics treatment from a gifted artist at the peak of his cartooning prowess.

Dandro expands the world of Hundred Acre Wood in all directions, creating stunning full-page tableaus where Pooh and everybody's favorite characters—Piglet, Eeyore, Tigger, and of course, Christopher Robin—to romp, argue, fail, and love. Indebted to the unforgettable pen-and-ink drawings of E. H. Shephard, this addition to the canon of timeless literature for all ages encompasses all

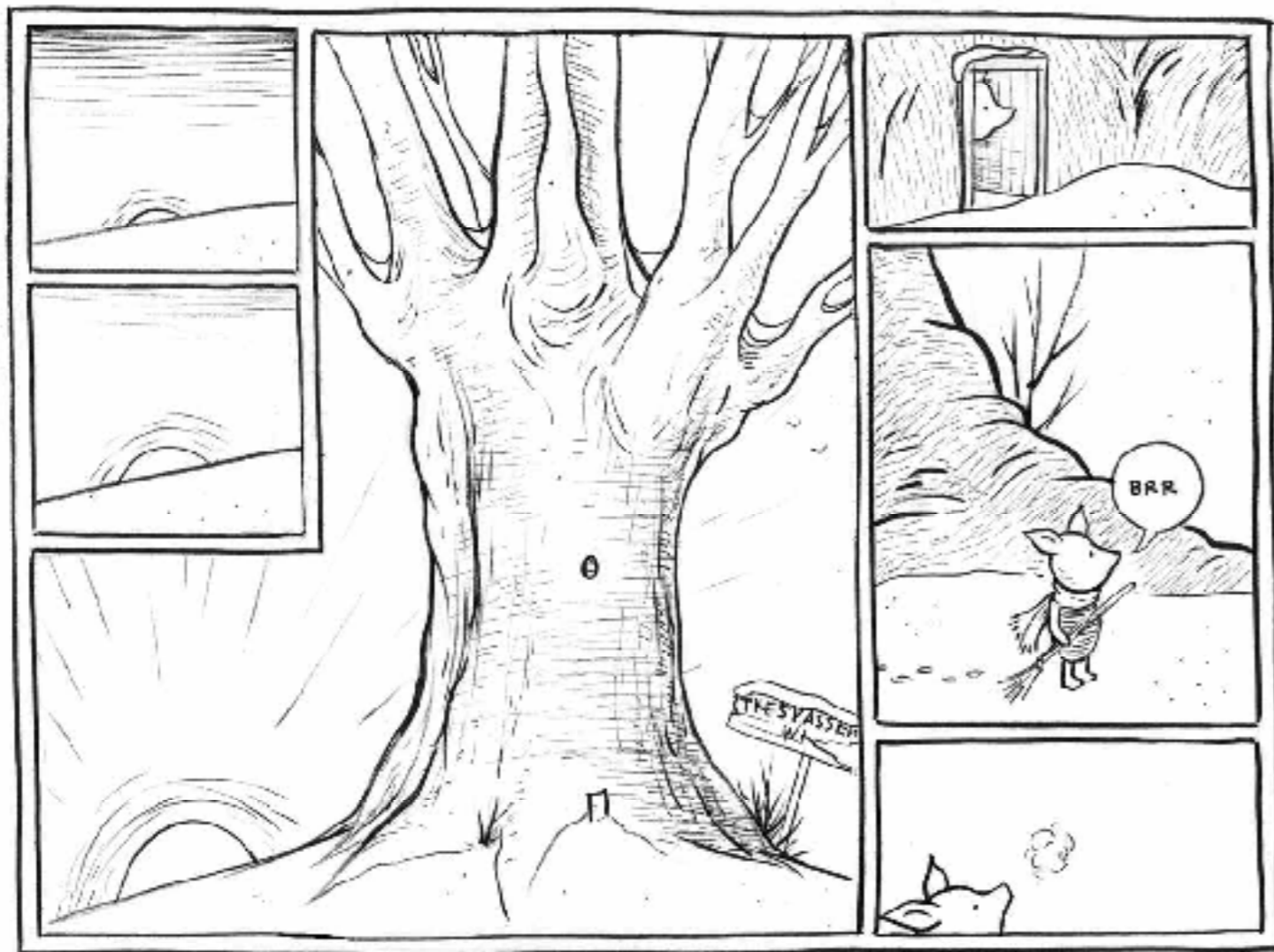
of Winnie-the-Pooh's original adventures, alongside a brand-new story from Dandro created exclusively for this volume.

PRAISE FOR TRAVIS DANDRO

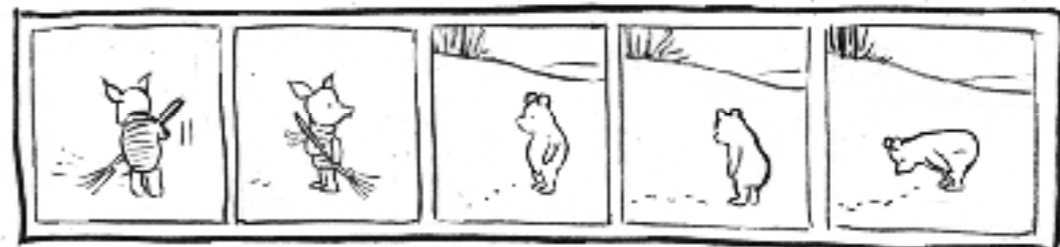
"Travis Dandro has elevated the graphic memoir form. [*King of King Court*] captures the complexity of the abusive scene—the troubling dissonance that someone can make you laugh and feel loved, and also be a source of terror and pain, a waking manifestation of nightmare."—*Boston Globe*

"The straightforward narrative and deceptively simple drawings lend to Travis Dandro's memoir great tension and superb emotional power. *King of King Court* brims with equal parts existential terror and profound, complex love."—Lauren Groff, author of *Florida*

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IT'S ANOTHER ONE OF
THOSE YOU CAN SEE YOUR
OWN BREATH KIND OF
MORNINGS



HALLO!
WHAT ARE
YOU DOING?

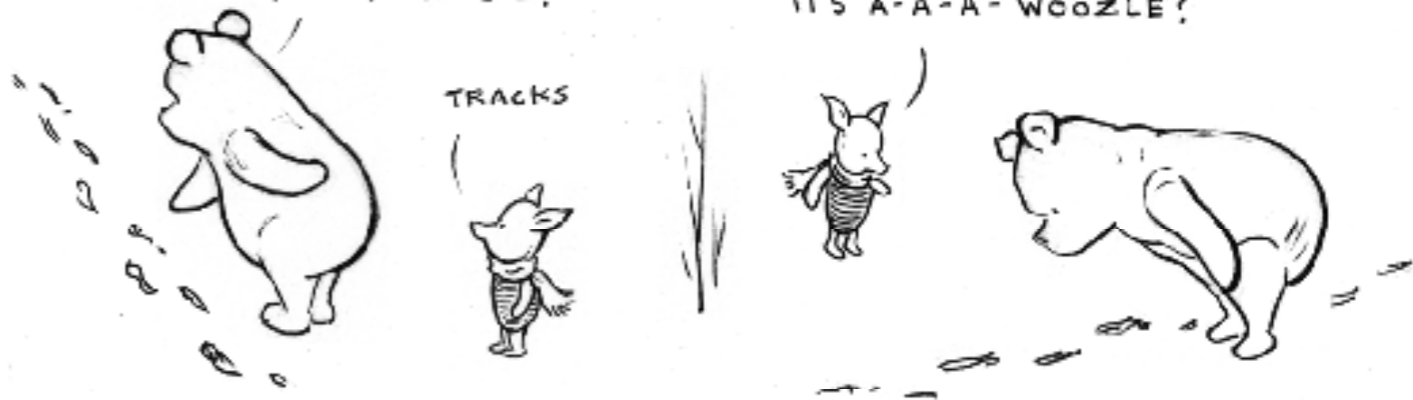
HUNTING

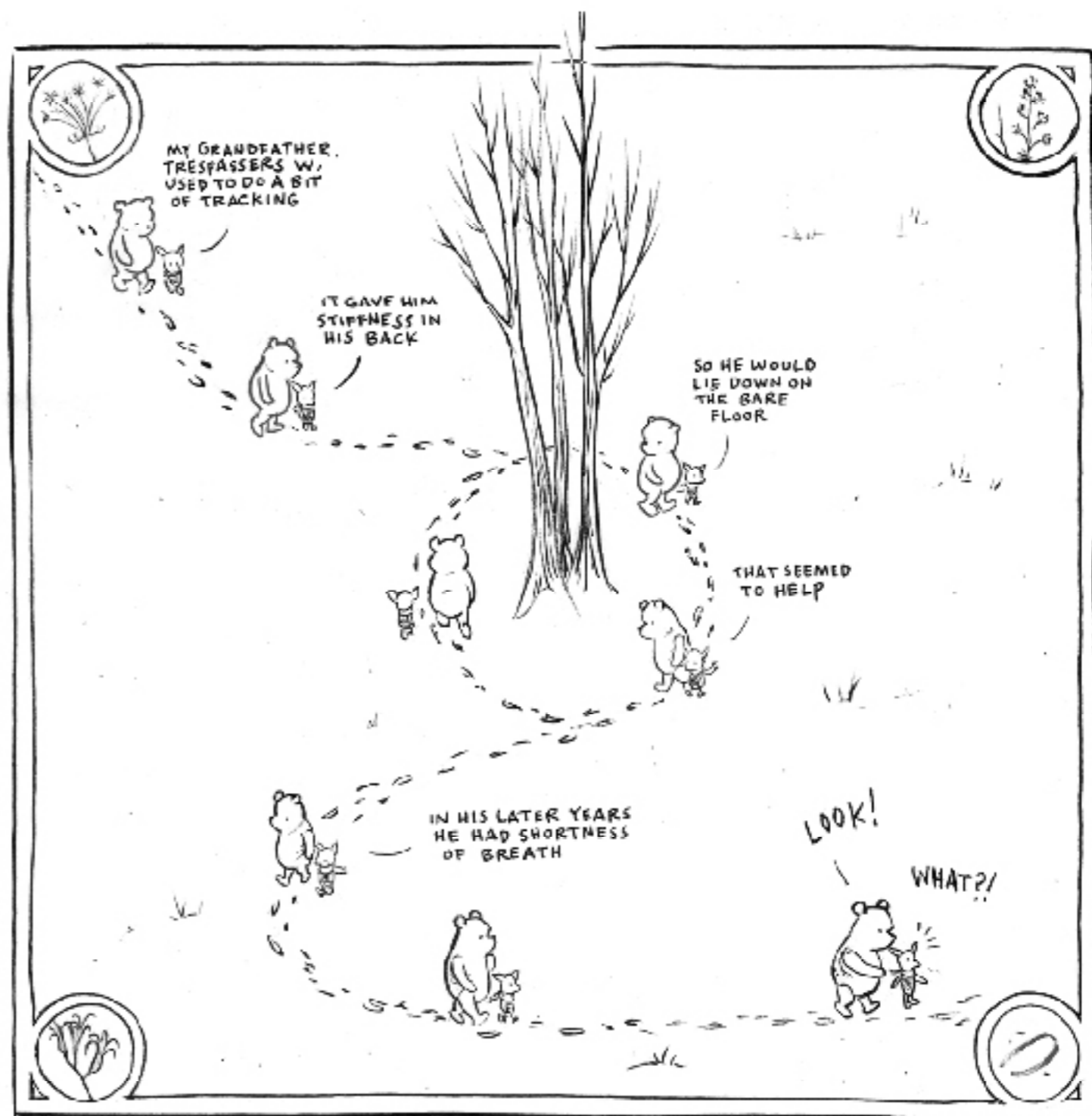
TRACKING
SOMETHING

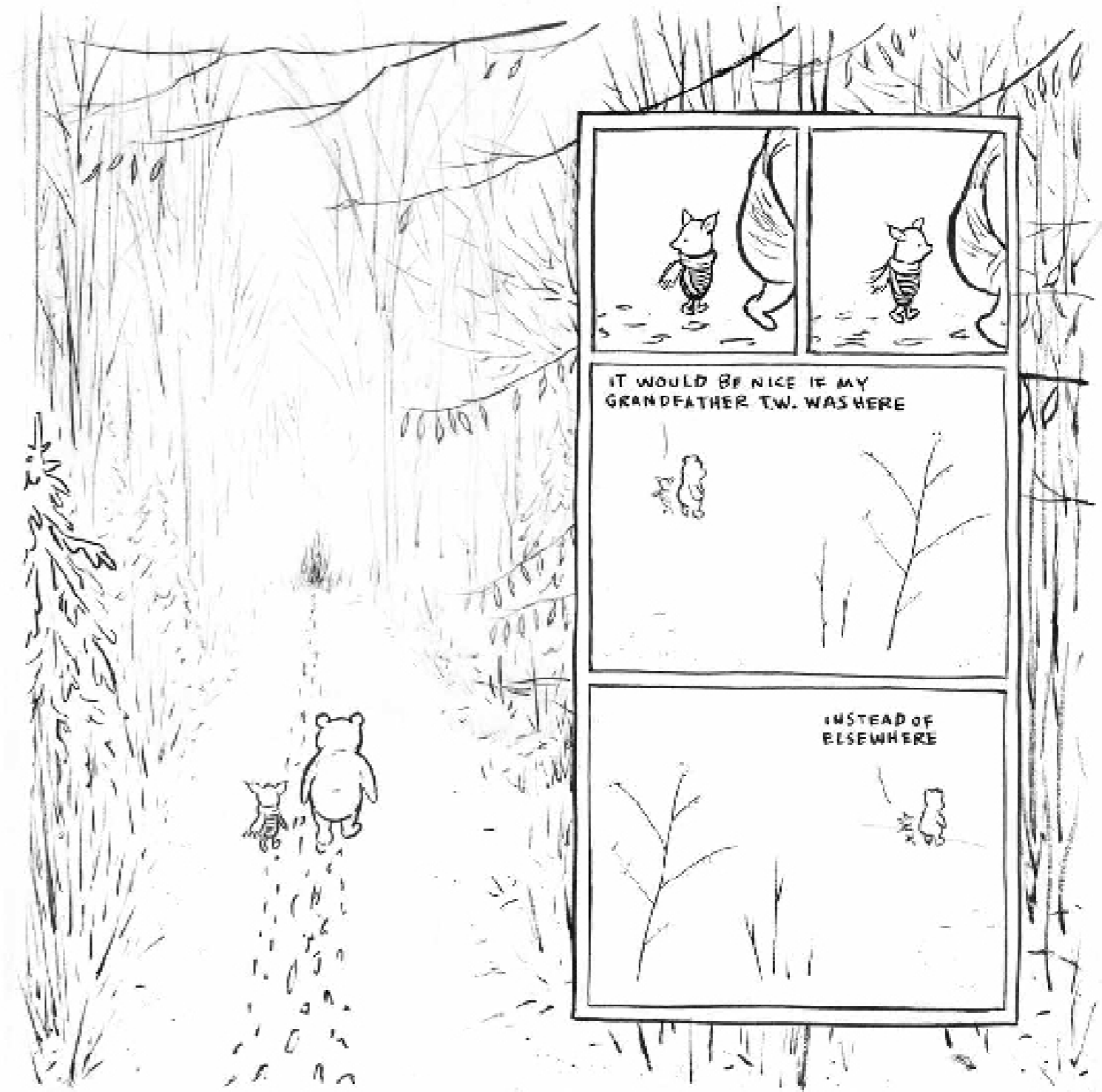
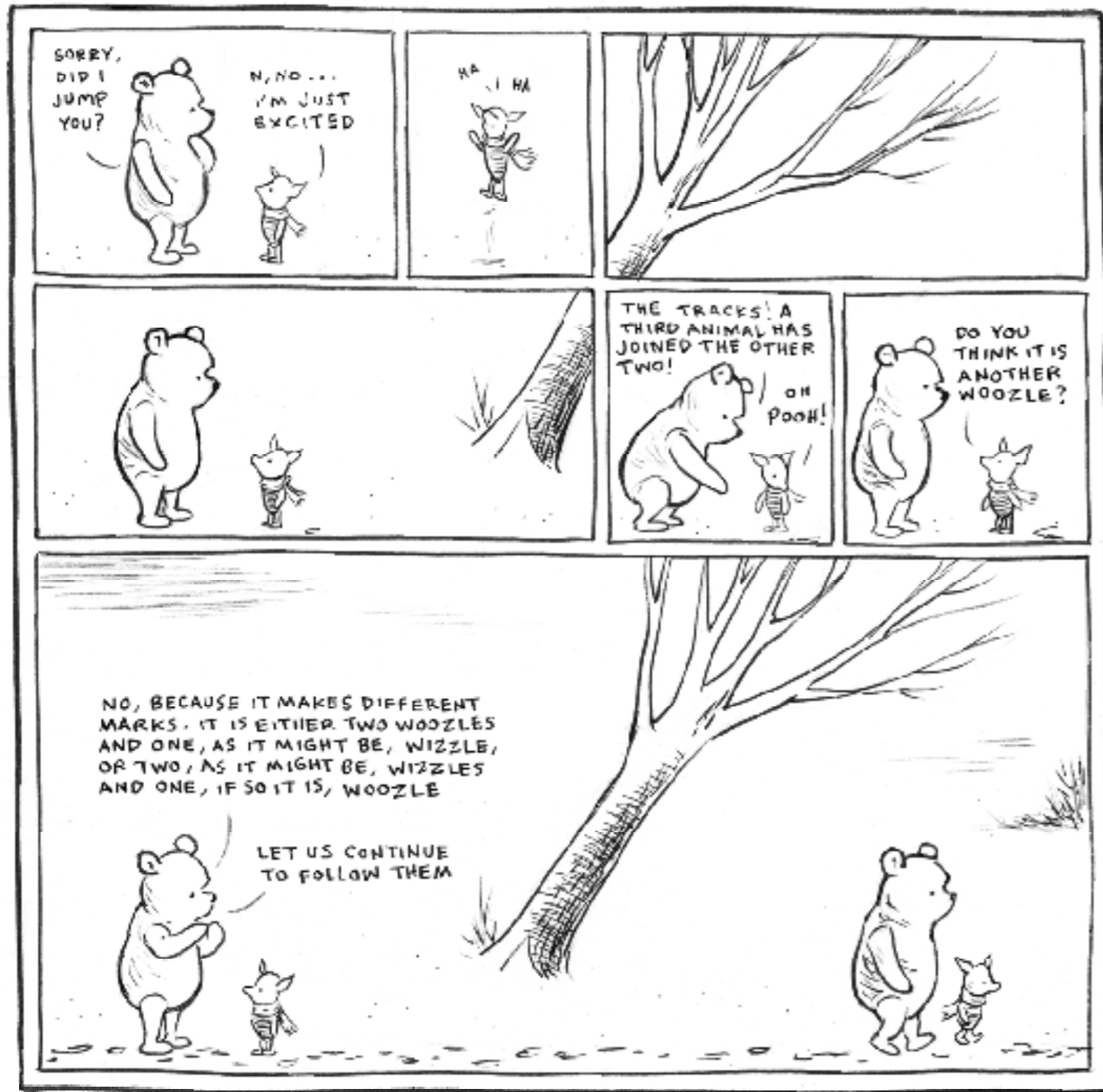


NOW LOOK THERE
WHAT DO YOU SEE?

OH POOH! DO YOU THINK
IT'S A-A-A- WOZLE?









Travis Dandro was born in Leicester, Massachusetts. He started publishing his first comic strip, *Twerp*, in the local weekly newspaper when he was 13 years old. In 1996 Travis graduated from Montserrat College of Art with a degree in fine art. Since then, his comics have appeared in dozens of college newspapers in the United States and Canada, and his first graphic novel, *King of King Court*, won the Lynd Ward Prize for graphic novel of the year. He currently lives in Belfast, Maine, with his sons.



SO LONG SAD LOVE

MIRION MALLE

TRANSLATED BY ALESHIA JENSEN

No matter how wrong relationships can be,
there's nothing quite like getting them right

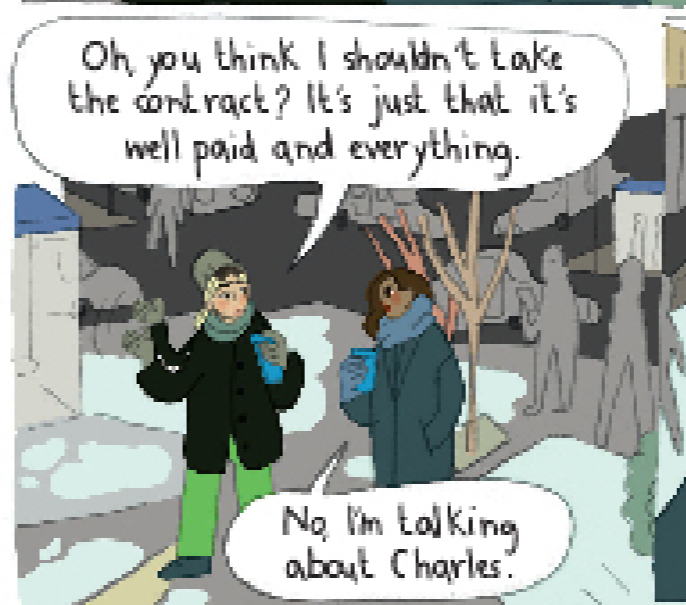
Every guy's been a creep at one point or another. That's just the way it is. Or at least, that's what Cleo tells herself once she finds out her boyfriend might not be the man she thought he was. Is it possible to keep loving someone you're not sure you can trust? More to the point, should you? Once the fabric of Cleo's relationship rips at the seams, the life she had built with him—abroad and away from those closest to her—unravels right before her eyes. Yet, letting it fall to pieces as she walks away is only half the story.

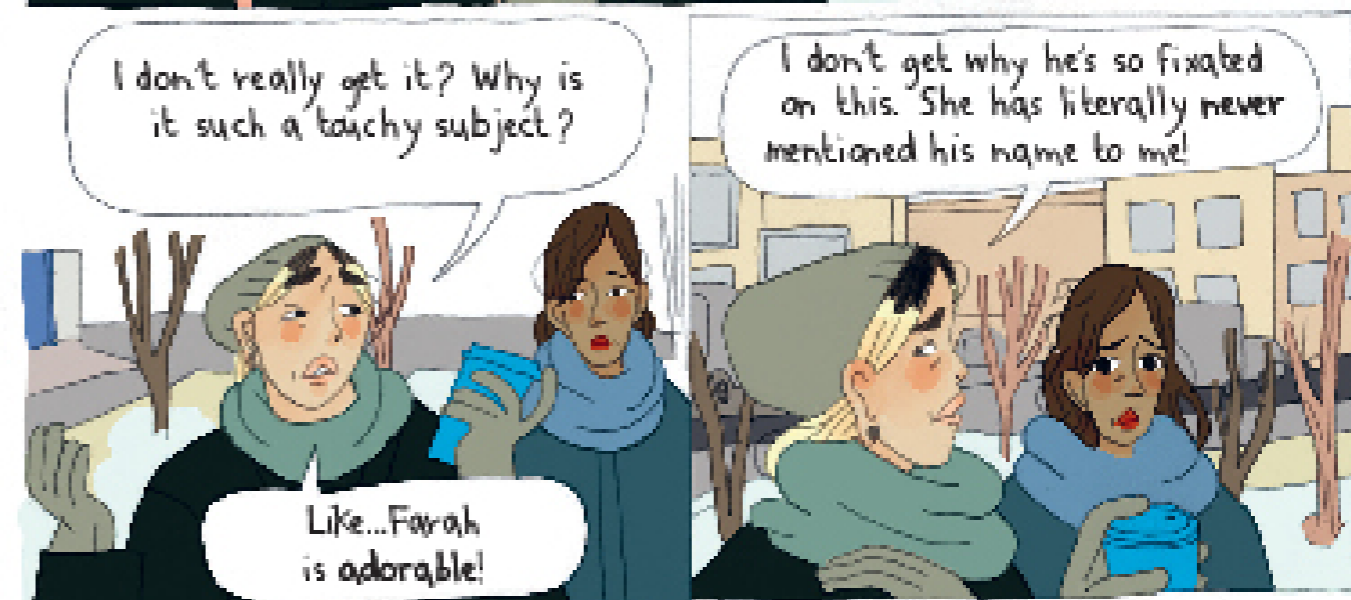
So Long Sad Love swaps out the wobbly transition of weaving a new existence into

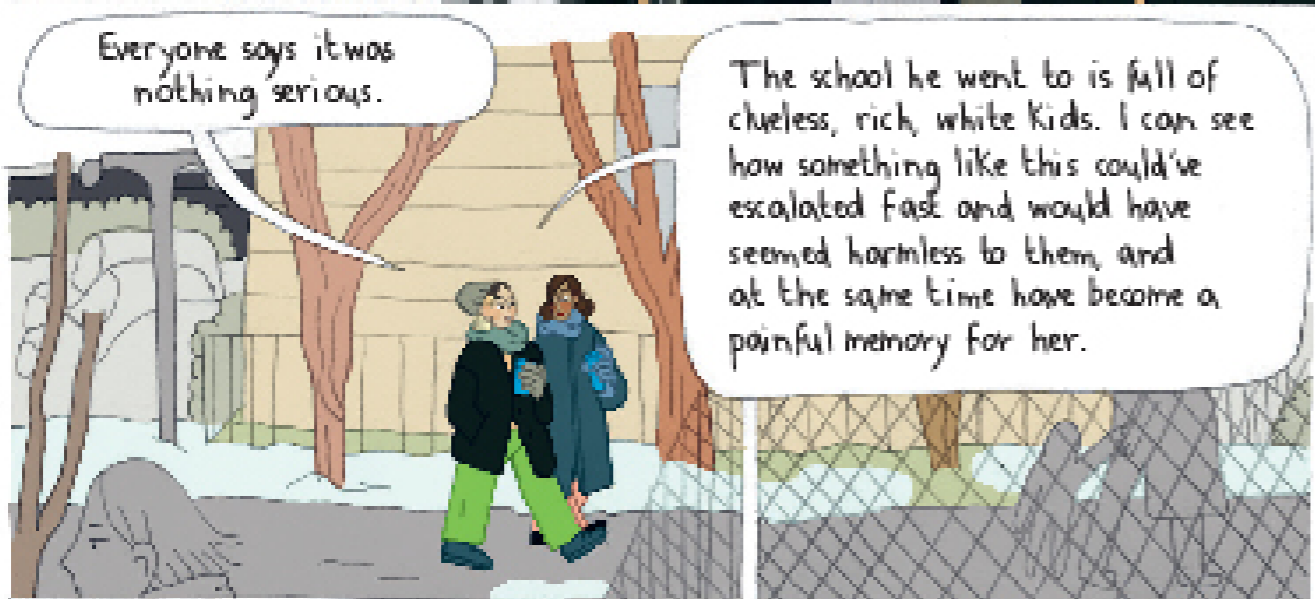
being post-heartbreak for the surprising effortlessness and simplicity of a life already rebuilt. Cleo not only rediscovers her identity as an artist but uncovers her capacity to find love where she has always been most at home: with other women.

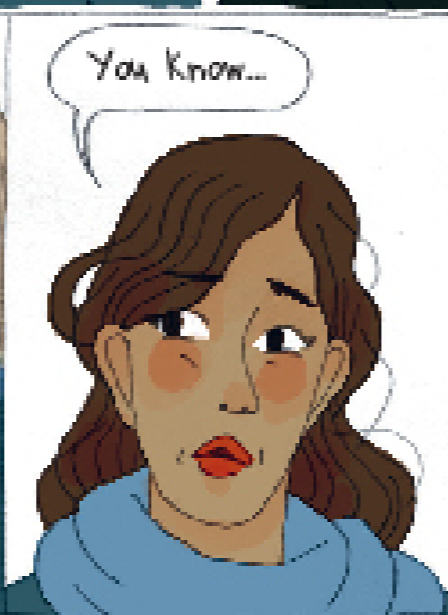
Mirion Malle dares to tell a story with a happier ending in a stunning, full-color follow-up to the multi-award nominated *This is How I Disappear*. Translated by Governor General Literary Award nominee Aleshia Jensen, *So Long Sad Love* unabashedly skips to the good part and shines a light on just how rewarding following your bliss can be.

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Mirion Malle is a French cartoonist and illustrator who lives in Montreal. She likes adventures, karaoke, friendships, and pure hearts. She dreams of revolution and of living in a house in the woods surrounded by animals. In the meantime, she watches lots of movies and continues to draw. Malle has published two books in English: *The League of Super Feminists*, and *This is How I Disappear*, which was reviewed in *The New York Times* and nominated for the Harvey Award, Cartoonist Studio Prize, and Joe Shuster Award.

nino bulling

firebugs



FIREBUGS NINO BULLING

Everything is changing—

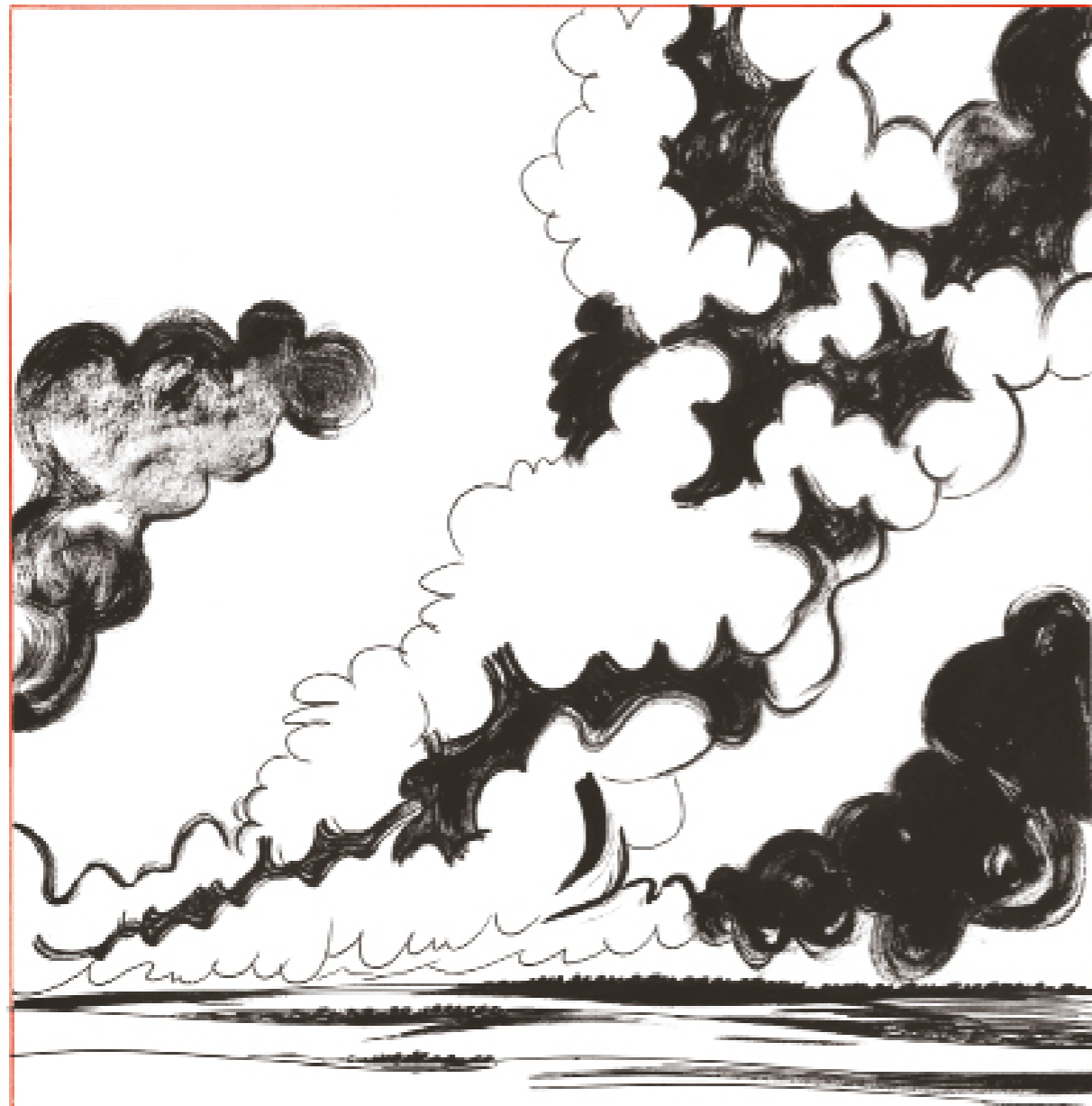
— but everything is also exactly the same. Ingken can't ignore it: ice caps stained brown from forest fires, pipeline construction, drought...the whole world somehow persists despite the slow erosion of stability.

After a trip to Paris, Ingken returns home ready for a break from drugs. Their supportive partner, Lily, is flushed, excited about a new connection she's made. Although Ingken wants to be happy for her, there's a discomfort they can't shake. Sleepless nights fill with an endless scroll of images and headlines about climate disaster. A vague dysphoria simmers under their skin; they are able to

identify that like Lily, they are changing, but they're not sure exactly how and at what pace. Everyone keeps telling them to burn themselves to the ground and build themselves back up but they worry about the kind of debris that fire might leave behind.

Nino Bulling's artwork is immediately familiar. Like a conversation with a good friend, their story is told as quiet as it can be loud. Crowds and landscapes squiggle in expressive black and white. Red cuts through panels with energy and persistence, bringing life to what might seem dead. In its most intimate moments, *Firebugs* asks what it means to transition in a transitioning world.

MARCH 2024 • \$26.95 USD / \$32.95 CAD • 2-COLOR • 6.375 X 8.625 • 164 PAGES
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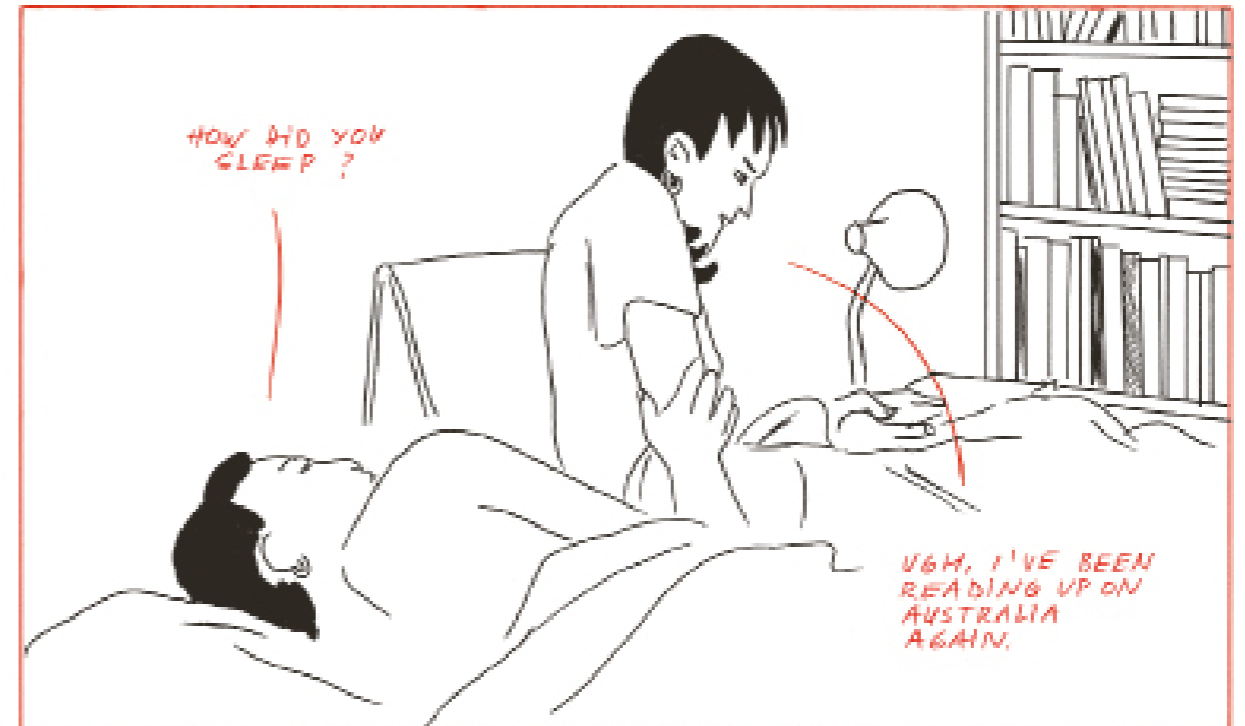
New Zealand glaciers turn brown from Australian bushfires' smoke, ash and dust





Billionaires Are the Leading Cause of Climate Change

GOOD MORNING, BABE!



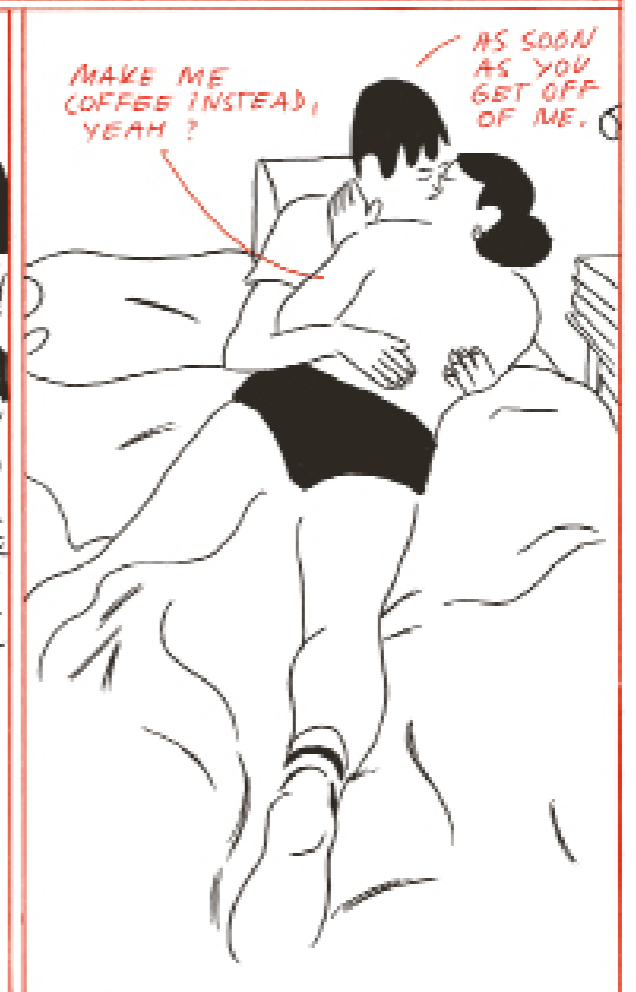
HOW DID YOU SLEEP?

UGH, I'VE BEEN READING UP ON AUSTRALIA AGAIN.



BABE, NO! DON'T DO THAT IN THE MORNING!

NOT BEFORE BREAKFAST.



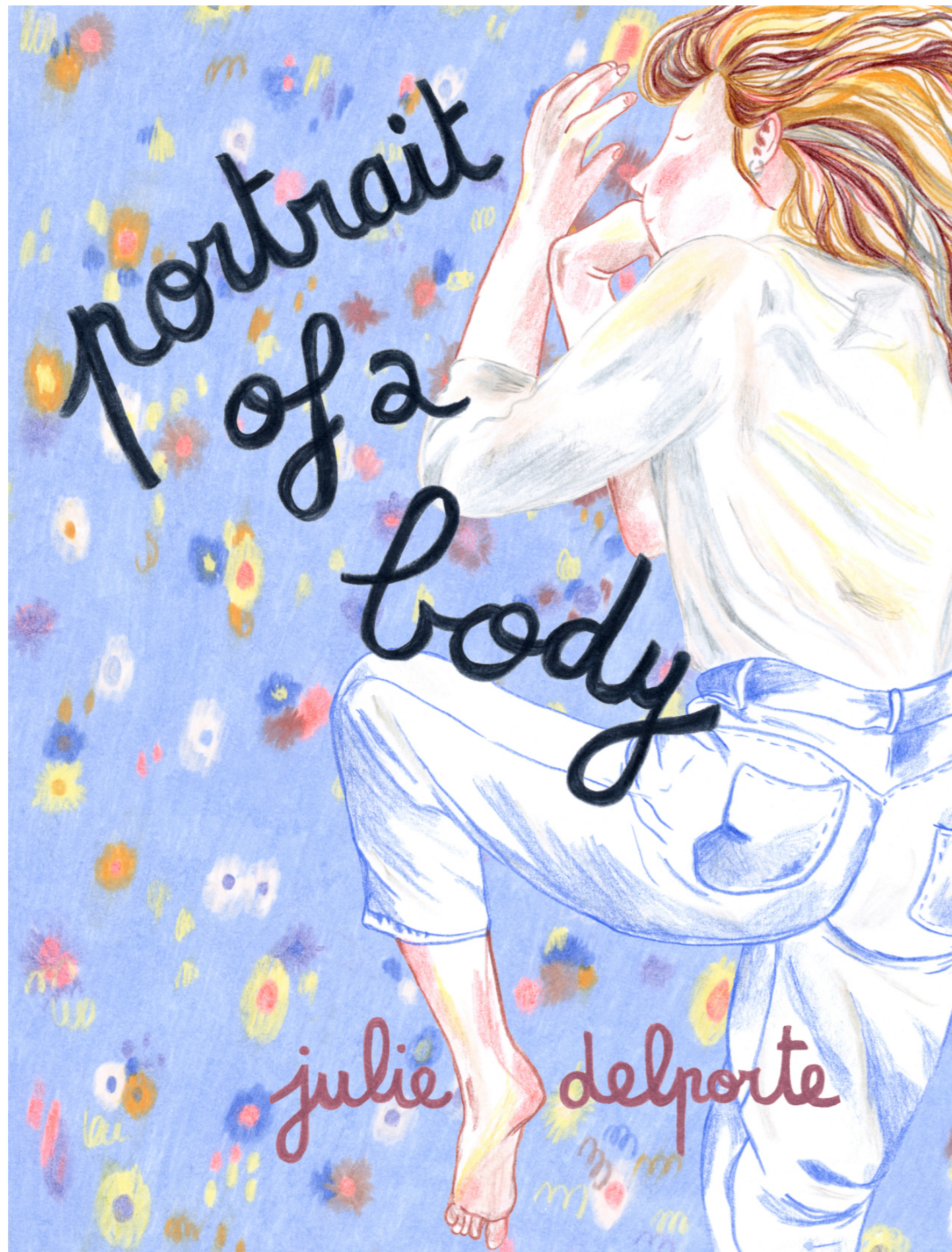
MAKE ME COFFEE INSTEAD, YEAH?

AS SOON AS YOU GET OFF OF ME.



Nino Bulling is an artist and writer from Berlin, Germany. They studied ceramics and graphic design but then fell in love with comics. Part of their spare time is spent co-organizing a comic workers' union.

Bulling has published a host of short stories and four graphic novels. Their most recent publication to date is the anthology *Cutes: Collected queer and trans comics*, co-edited with Lebanese comics collective Samandal. Bulling's first fictional work *Firebugs* was originally released in 2022 as part of their contribution to documenta fifteen in Kassel.



PORTRAIT OF A BODY

JULIE DELPORTE

TRANSLATED BY HELGE DASCHER & KAREN HOULE

A portrait of flourishing desire in an ever-changing body

As she examines her life experience and traumas with great care, Delporte faces the questions about gender and sexuality that both haunt and entice her. Deeply informed by her personal relationships as much as queer art and theory, *Portrait of a Body* is both a joyous and at times hard meditation on embodiment—a journey to be reunited with the self in an attempt to heal pain and live more authentically.

Delporte's idyllic colored pencil drawings contrast with the near urgency that structures her confessional memoir. Each page is laden with revelation and enveloped in organic, natural shapes—rocks, flowers, intertwined bodies, women's hair blowing in the wind—captured with devotion. The vitality of these forms interspersed with Delporte's flowing handwriting hold space

for her vivid and affecting observations.

Skillfully translated by Helge Dascher and Karen Houle, *Portrait of a Body* provokes us to remain open to the lessons our bodies have on offer.

PRAISE FOR JULIE DELPORTE

"Delporte explores art, gender, and ambition, laying bare her own history of trauma and subsequent struggle with her own femininity and identity."

—*Buzzfeed Books*

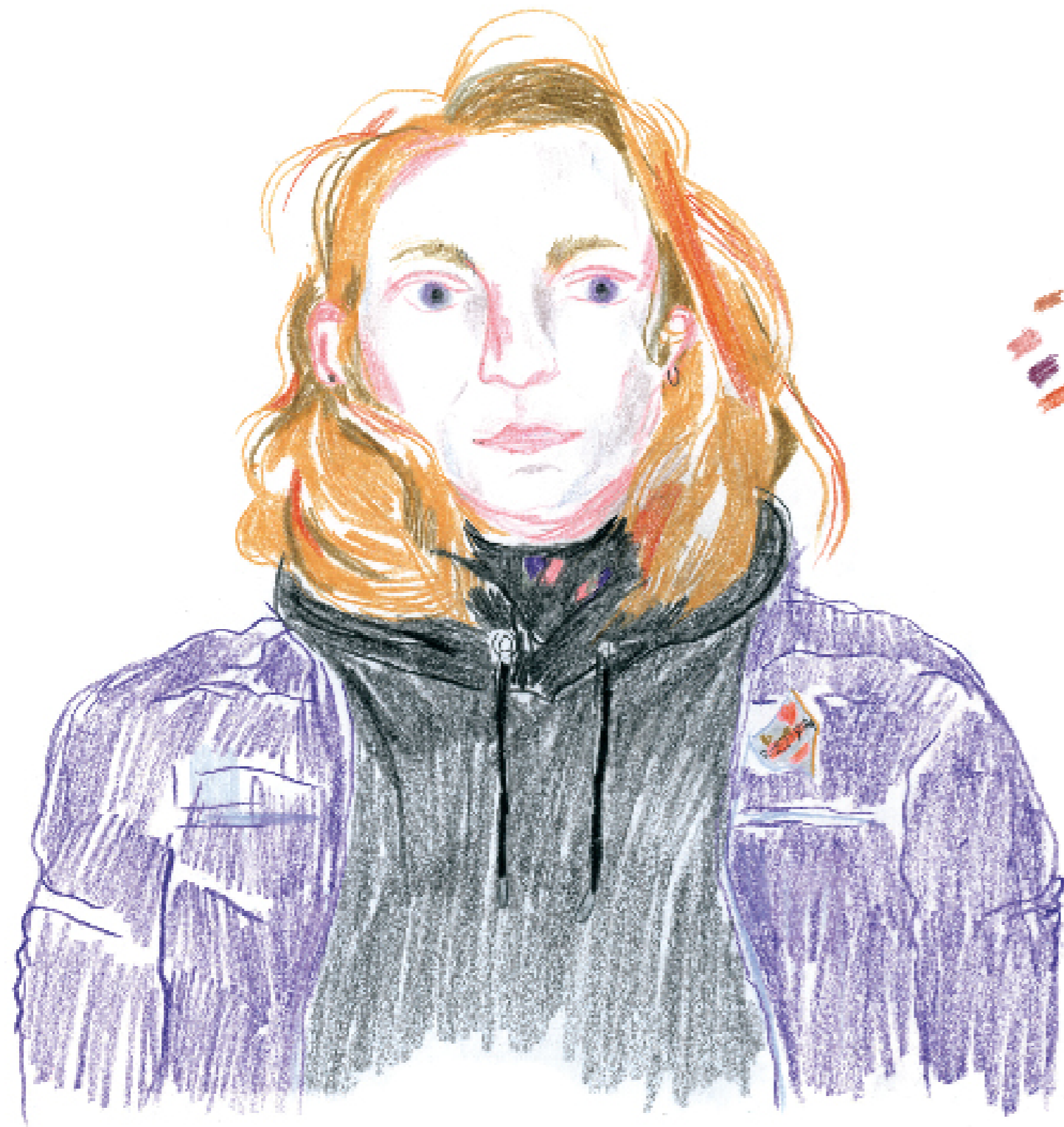
"A skipping and rich meditation on the experience of gender."

—*LA Review of Books*

"Beautifully sketchy and introspective."

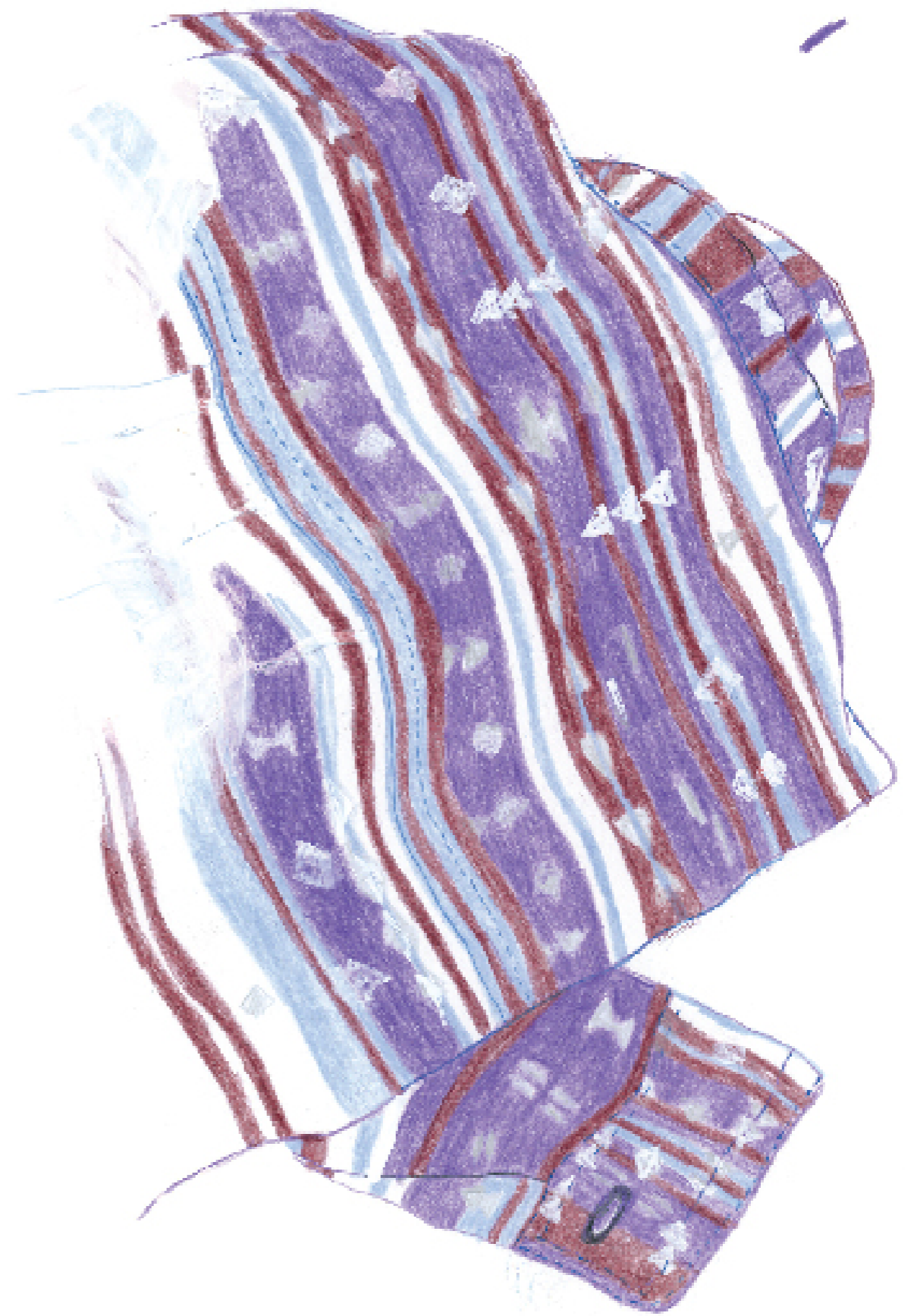
—*The Guardian*

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That summer, anytime
I'd see a woman with a
man, it felt like treason.

I chopped my hair off.
In France, I was mistaken
for a man three times; that
had never happened before.

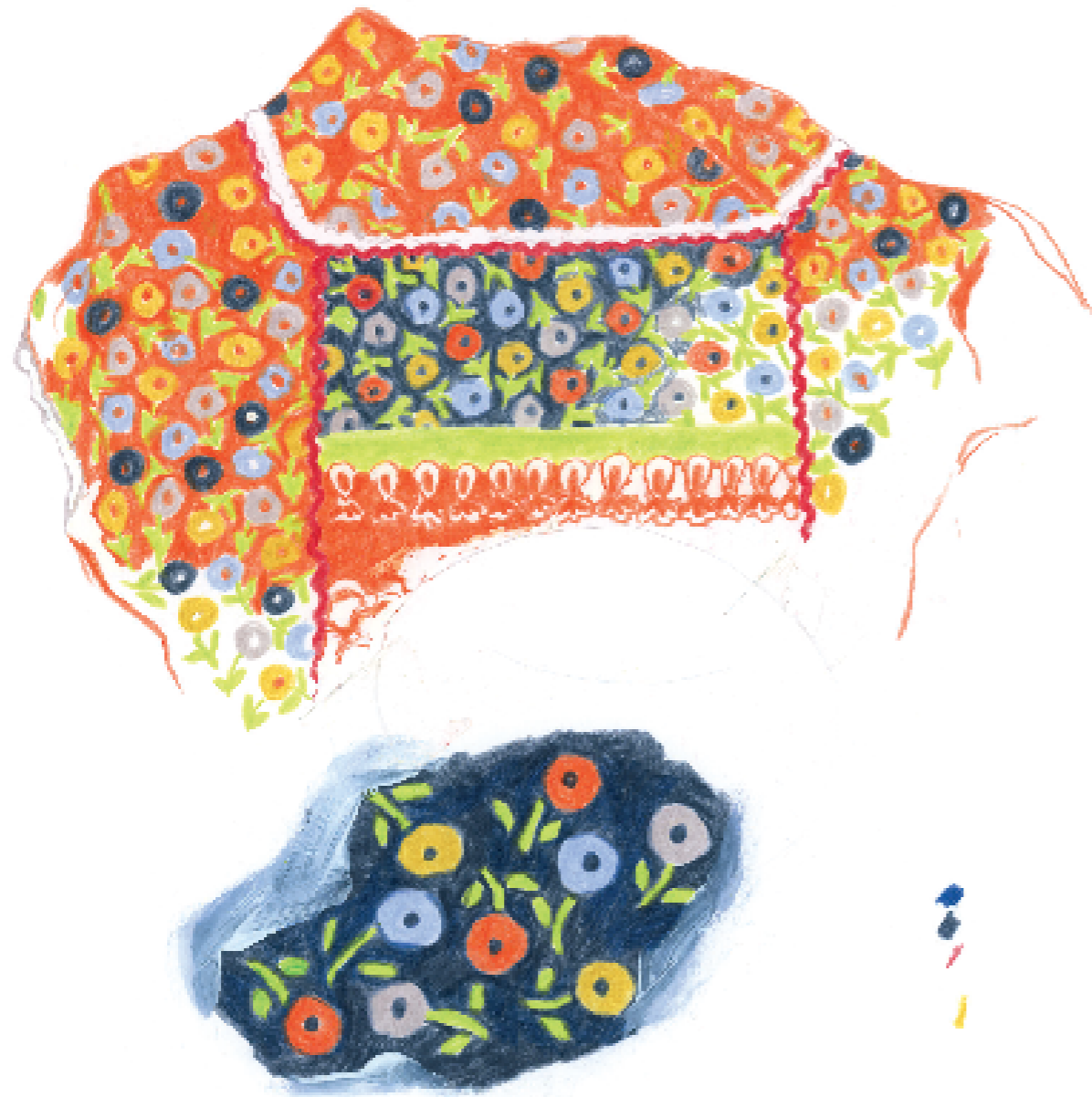


I stopped wearing dresses,
though I kept them in my
closet. I loved the fabrics.

Seeing old photographs of
me in those dresses, I'm struck
by how wrong they looked
on me.



Whatever measures of femininity I had fallen short on, it didn't matter anymore. I was suddenly free of those demands.



All those years, I had tried so desperately to be beautiful when I already was.

I started a punk band with two friends. I screamed out that I was a "queer horse"... an "unsaddled mare"... a "political lesbian", channeling Monique Wittig. I had no clue whatsoever that the concept made some lesbians bristle.



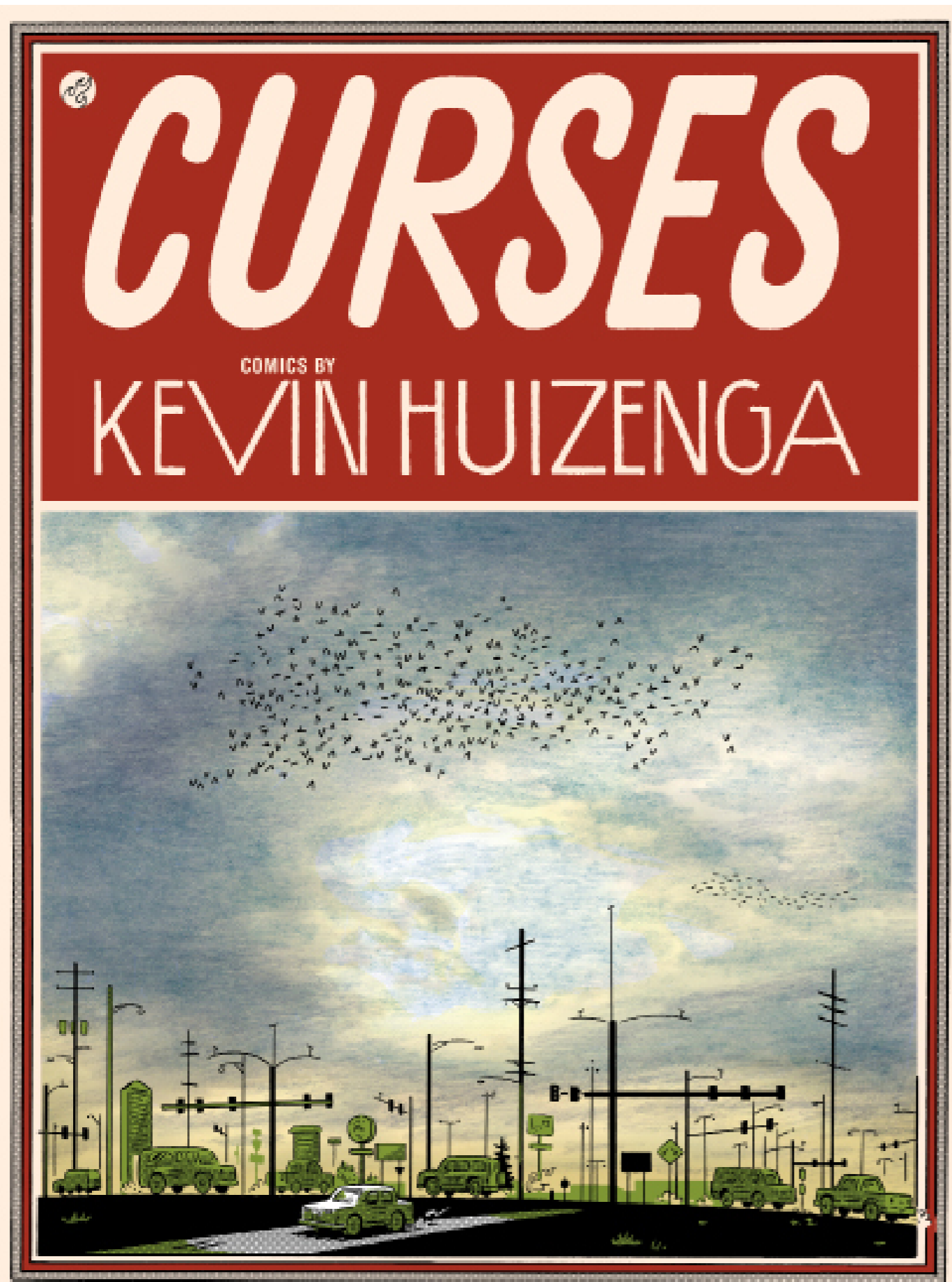
What was it about the term that was so fraught?

I was afraid of having to perform my new sexuality to be accepted by them. Did I need to faint from desire? Go on about dildos the way Preciado does in "Testo Junkie"?

I was tired of pretending.



Julie Delporte was born in Saint-Malo, France, in 1983. She presently resides in Montreal, Canada, and *Portrait of a Body* is her fourth graphic novel after *This Woman's Work* (2019), *Everywhere Antennas* (2015), and *Journal* (2014). She holds a degree in cinema studies and was a fellow at the Center for Cartoon Studies in White River Junction, Vermont. When she's not working on comics, she makes ceramics, writes poetry and essays, and works on risograph and silkscreen projects. She loves animals, plants, and sometimes humans.



NEW PAPERBACK EDITION

CURSES

KEVIN HUIZENGA

The *River at Night* cartoonist revisits his early-aughts breakthrough

In the two decades since *Curses* first hit the shelves, *River at Night* cartoonist Kevin Huizenga has taken his rightful place on a short A-list of comics experimentalists. Deep research and loopy cartooning serve up philosophical musings while maintaining a classic comic-strip devotion to “the gag.” Huizenga remains one of the funniest and smartest cartoonists working today, and now, the very book that heralded his arrival as a talent to watch is available once more in deluxe paperback as the early work of a now true genius.

The short stories collected herewith confront the textures of mortality in unique and peculiar ways. Central character Glenn Ganges is a seemingly middle-class, suburbanite whose blank-eyed wonderment at the everyday brings together diverse

aspects of our world—like golf, theology, late-night diners, parenthood, politics, Sudanese refugees, and hallucinatory vision—into a complete experience as multifaceted as each of our own lives.

PRAISE FOR CURSES

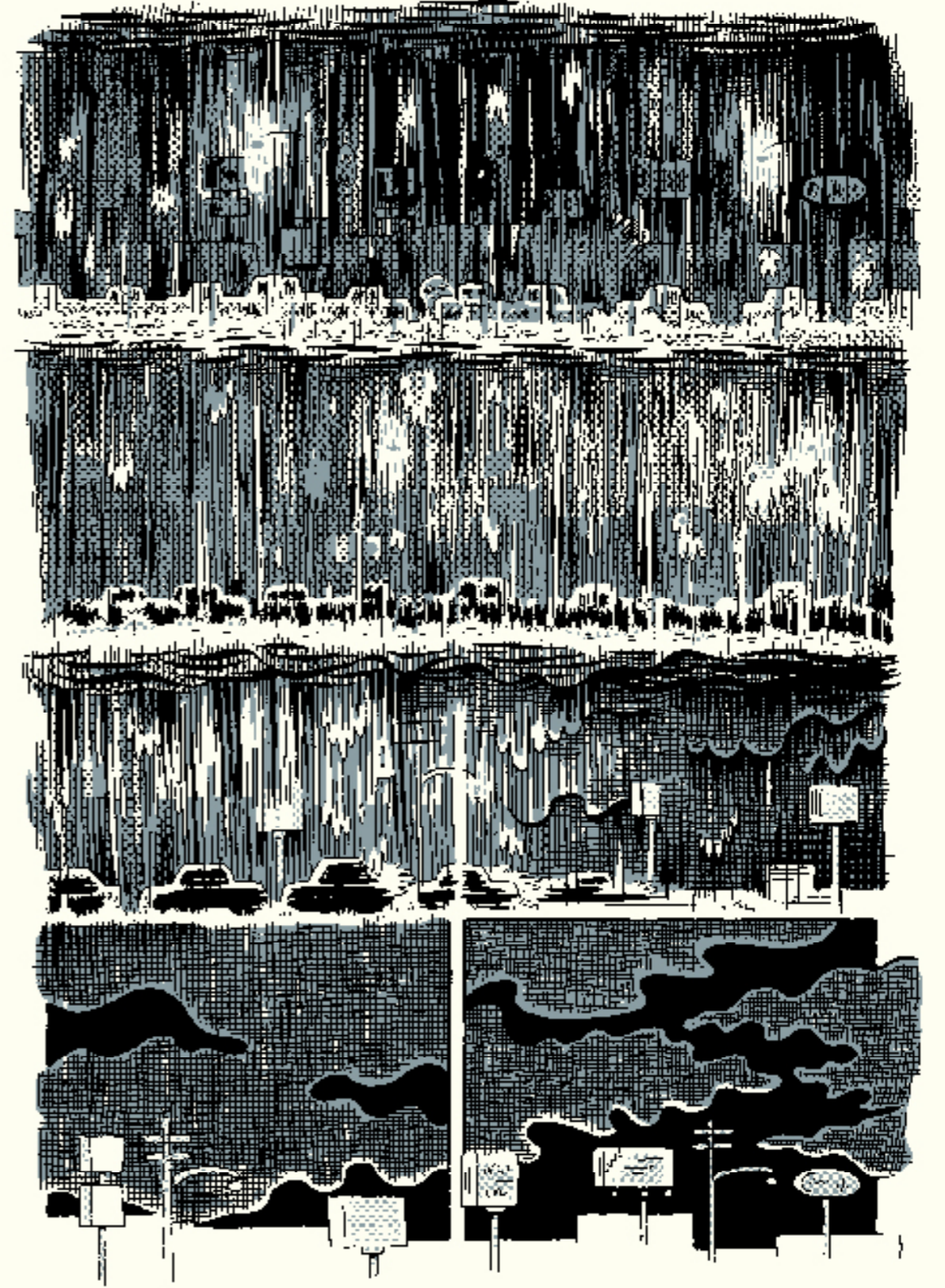
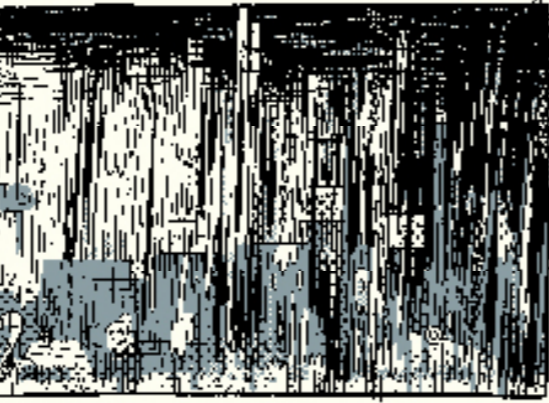
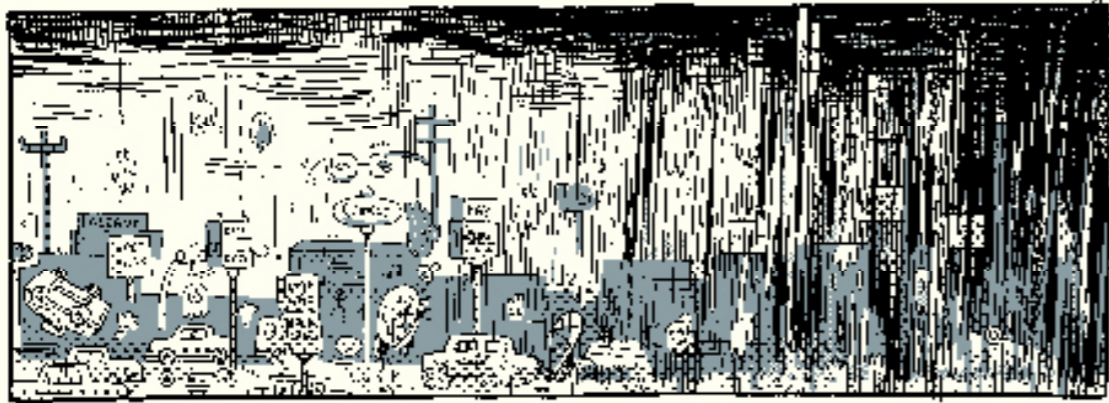
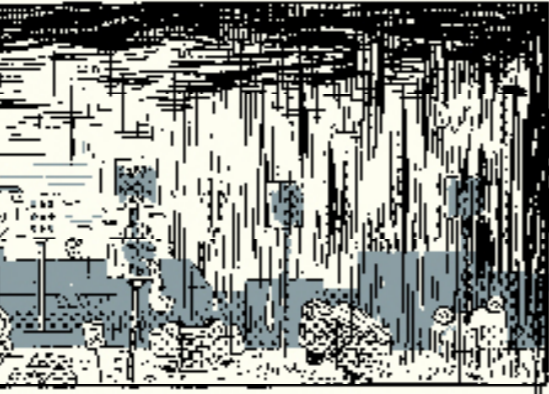
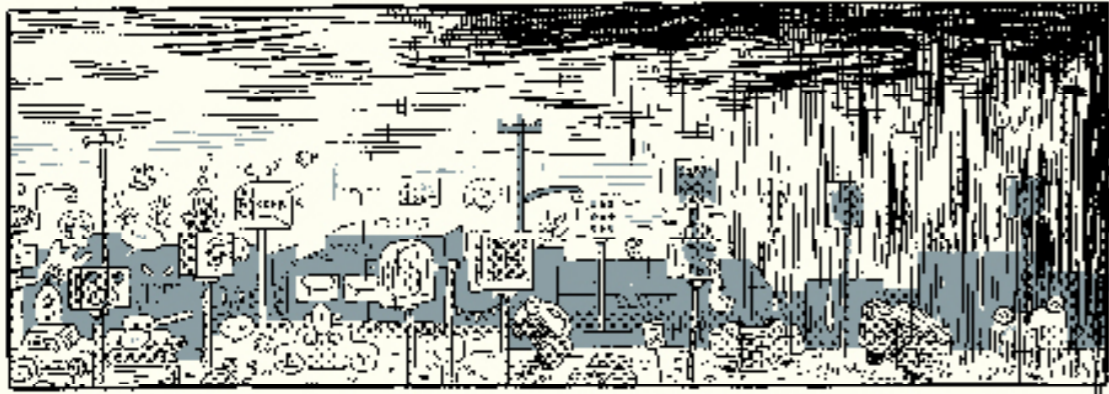
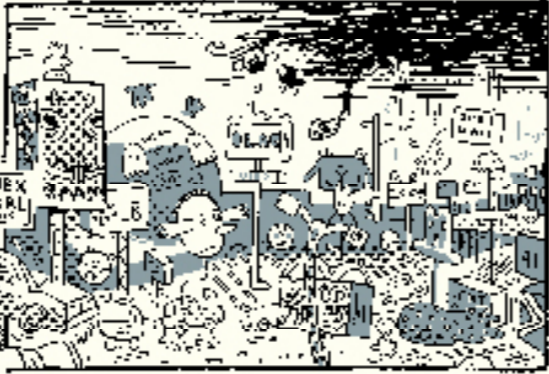
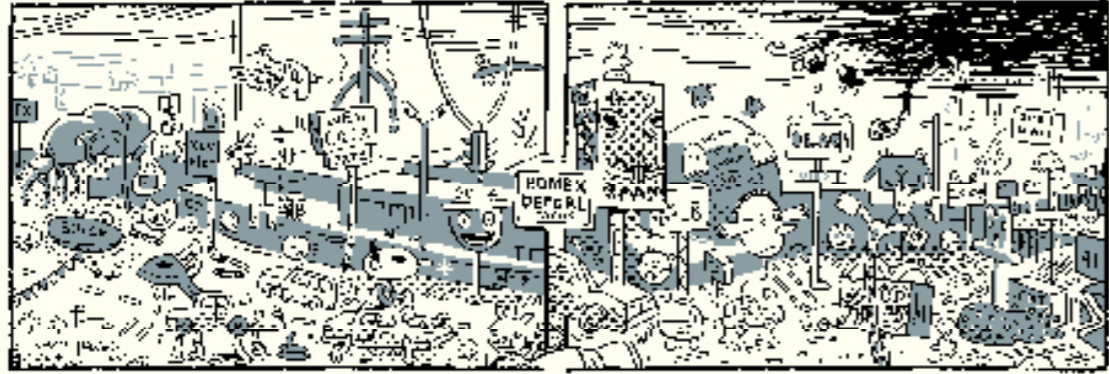
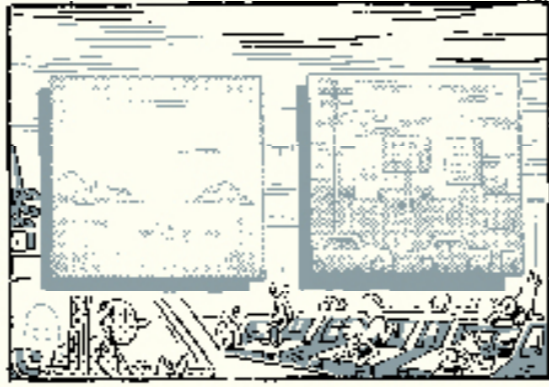
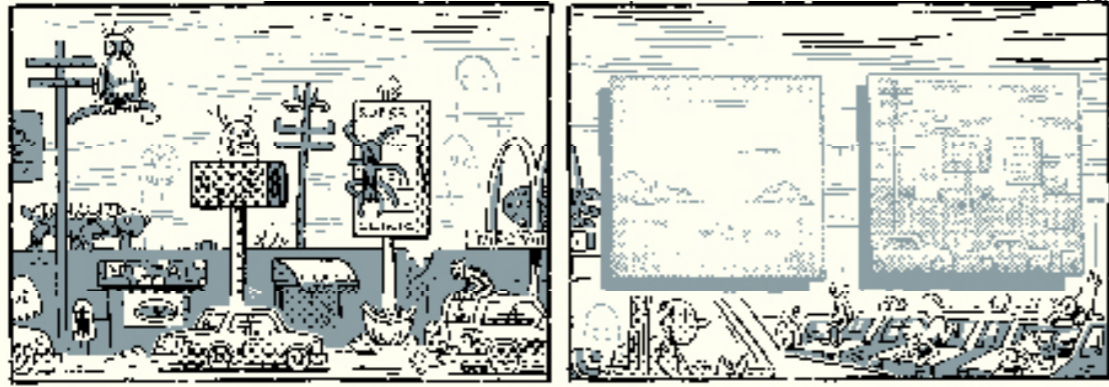
“A deeply surreal journey through work, computer games, law enforcement, geology, married life, and robots.”
—*The Guardian*, Best Books of 2019

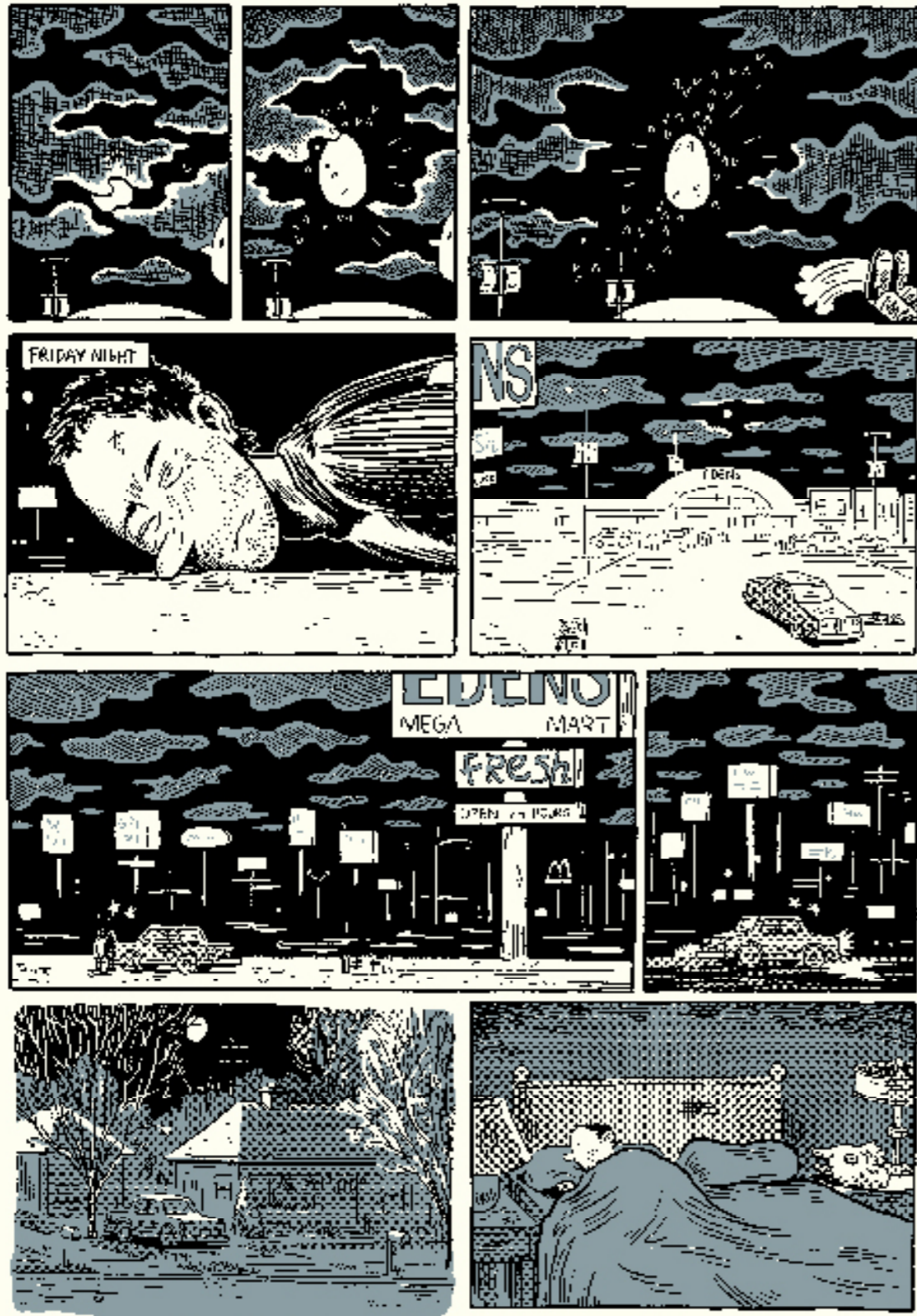
“Funny, intelligent, and beautiful, [blending] formalist experimentation with a heartfelt sincerity and curiosity about how we interact with the world.”
—*WIRED*

“Alternately surreal and mundane, profound and silly.”—*Chicago*

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Kevin Huizenga splits his time between Chicago and Minneapolis. He has lived near the Mississippi River for almost twenty years but only swam in it once. His favorite river is the Wabash. His character Glenn Ganges is based on his brother-in-law and the name is a reference to two separate towns that appear on the same sign on the interstate.

DRAWN & QUARTERLY

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