

DRAWN & QUARTERLY

WINTER 2025

THE LEGEND OF KAMUI

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER

HOLY LACRIMONY

MICHAEL DEFORGE

MILK WHITE STEED

MICHAEL D. KENNEDY

THERE'S NO TIME LIKE THE PRESENT

PAUL B. RAINEY

I ATE THE WHOLE WORLD TO FIND YOU

RACHEL ANG

LAND OF MIRRORS

MARIA MEDEM

TRANSLATED BY ALESHIA JENSEN
& DANIELA ORTIZ

WAKE UP, PIXOTO!

WENG PIXIN

WHY DON'T YOU LOVE ME?

NEW PAPERBACK EDITION

PAUL B. RAINEY





THE LEGEND OF KAMUI

SHIRATO SANPEI



THE LEGEND OF KAMUI

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER

The iconic series that launched the alt-manga bible GARO becomes available in English for the very first time

At long last, manga titan Shirato Sanpei's groundbreaking epic makes its way into English. Celebrated as a watershed of both the Japanese counterculture and dramatic, longform storytelling in manga, *The Legend of Kamui* serves up clashing swords and class struggle to create a timeless political allegory set in feudal Japan. This ten-volume series is a must-have for fans of samurai and ninja manga and anime, and of other giants of postwar manga like Tezuka Osamu, Mizuki Shigeru, Tsuge Yoshiharu, and *Lone Wolf and Cub's* Kojima Goseki.

It's the 17th century in Japan. Child outcast Kamui lives on the fringes of a miserably stratified society. Fueled by pure grit, rage, and a dash of cunning, his only way out is to take up the mantle of ninja. Follow scrappy peasants, cold-blooded ninja, and disgraced and exalted warriors as they navigate the unforgiving hardships of a violent yet hopeful age. With its vivid and critical attention to social injustice and

environmental issues against a backdrop of heart-pounding action and romance, this multilayered gekiga drama not only redefined ninja and samurai fantasy, it also offers astonishing parallels with the modern day.

Originally serialized between 1964 and 1971 in the legendary alt-manga magazine *Garo*, *The Legend of Kamui* is translated by social historian and decorated academic Richard Rubinger.

PRAISE FOR *THE LEGEND OF KAMUI*

"An adventure story with adult content and themes, [*The Legend of Kamui*] can be seen as the work that forced manga and anime to 'grow up.'"

—*Nichi Bei News*

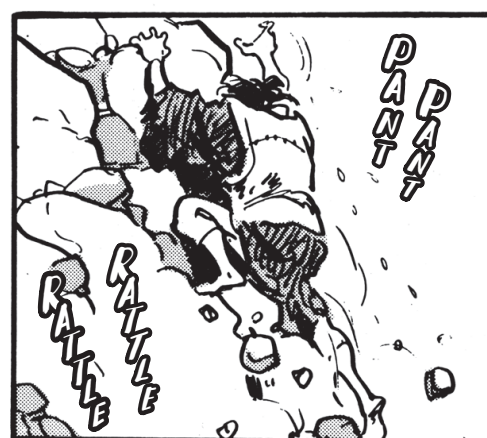
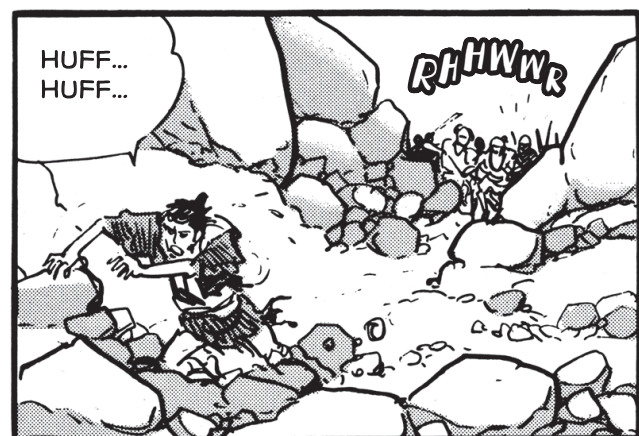
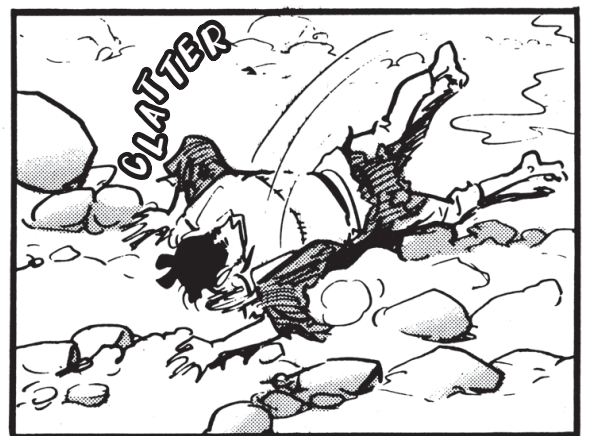
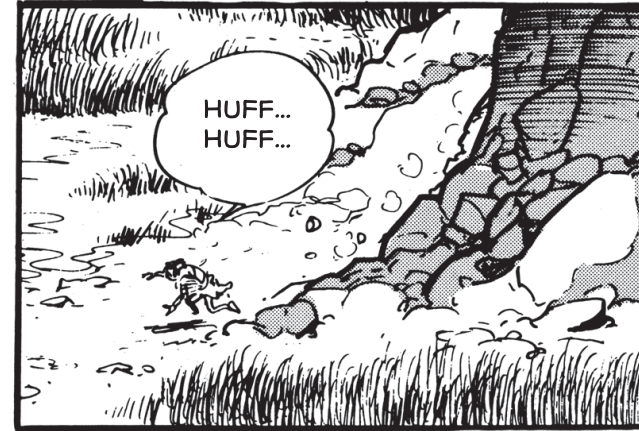
"*Legend of Kamui* follows the young boys of farmers and ninja, and describes structures of a hierarchical society and resistance to discrimination in detail."

—*The Asahi Shimbun*

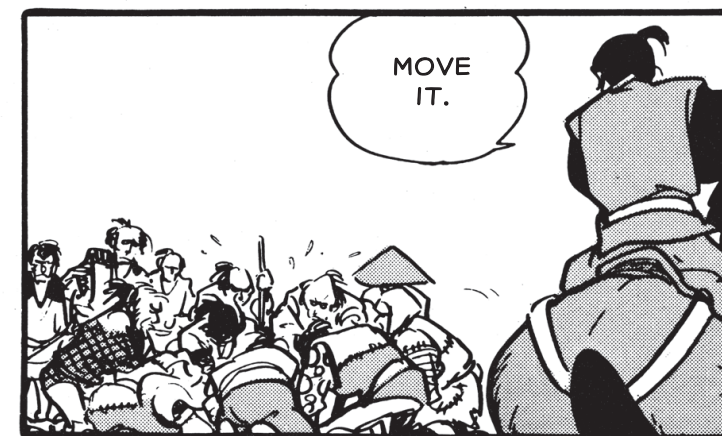
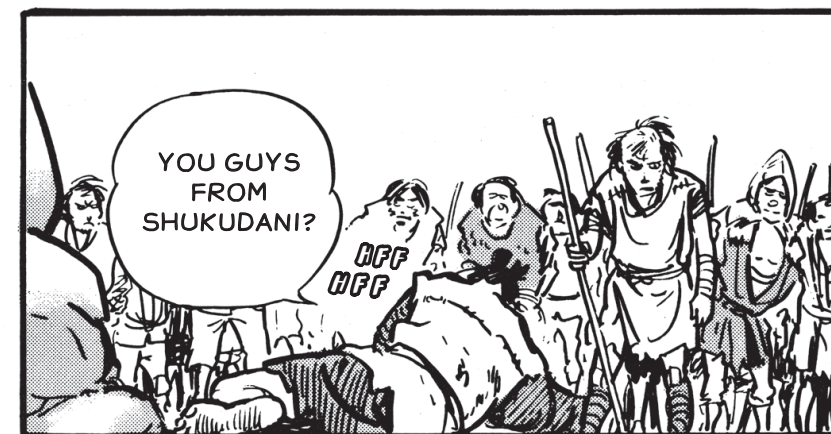
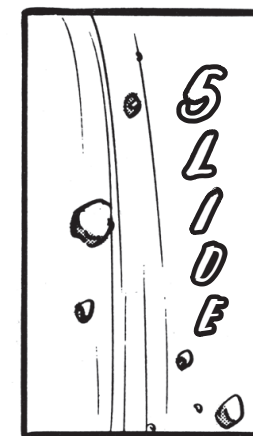
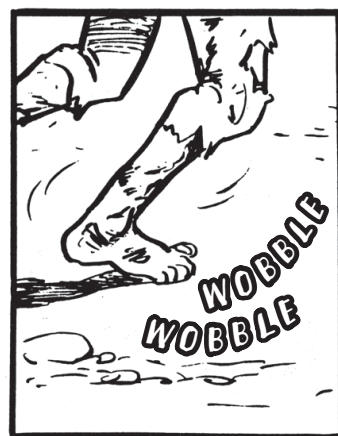
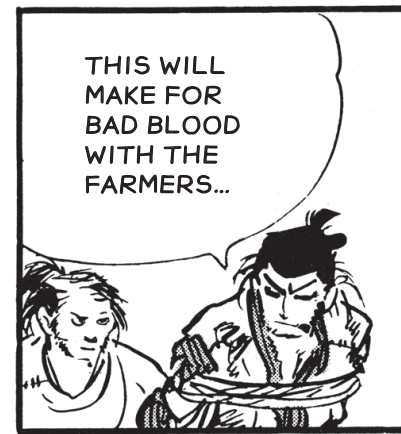
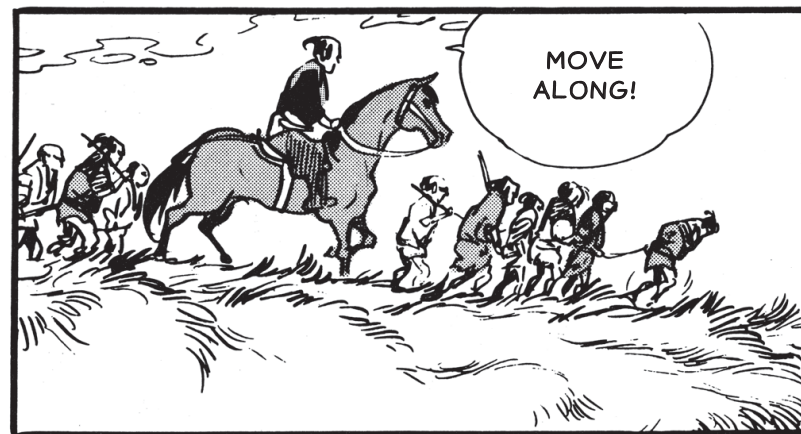
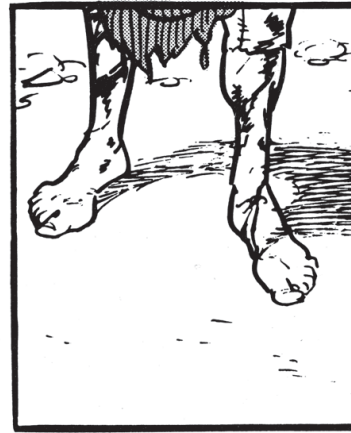
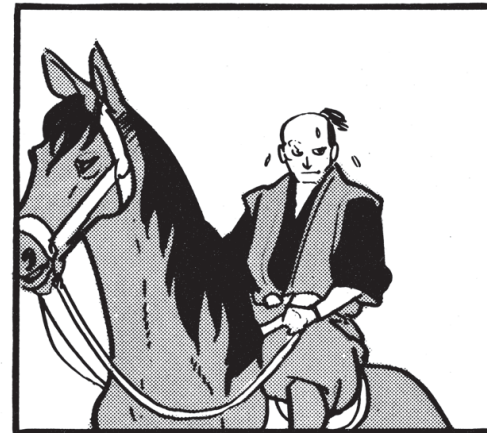
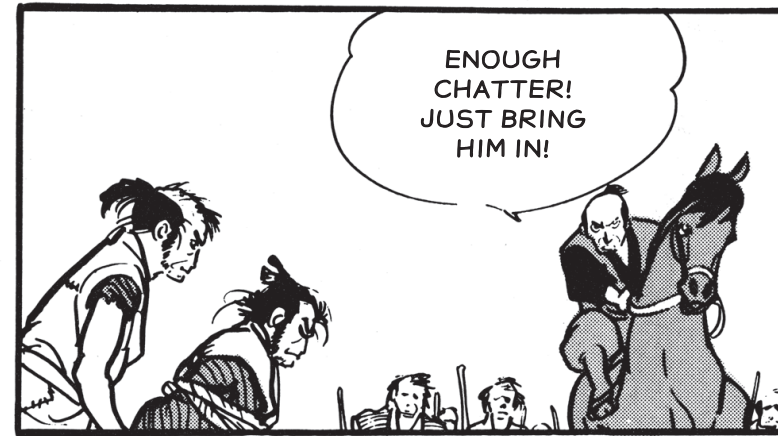
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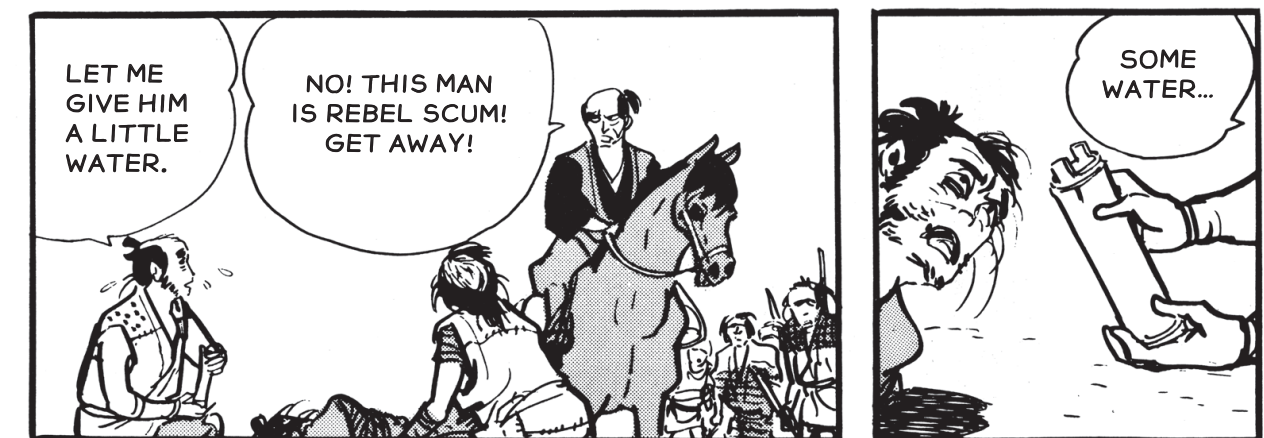
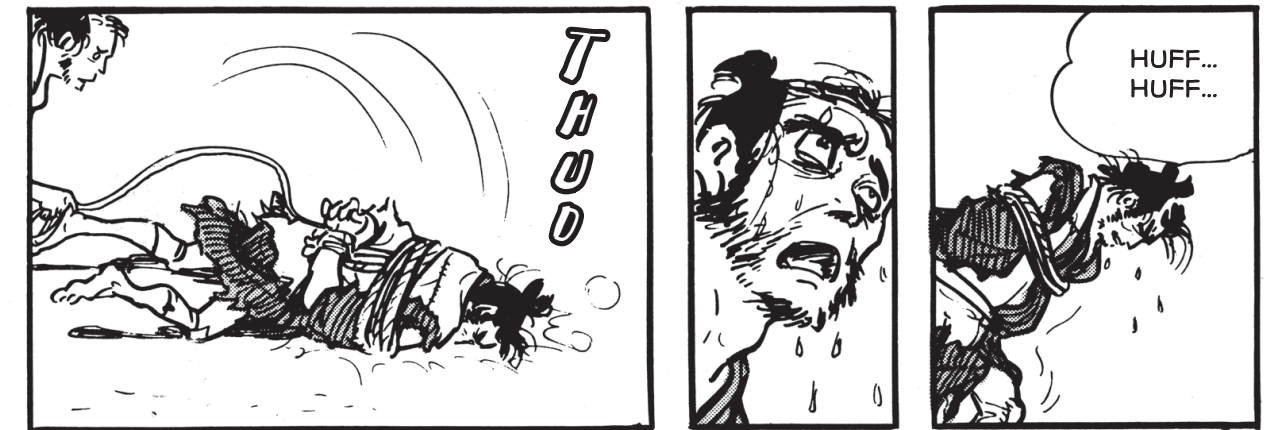
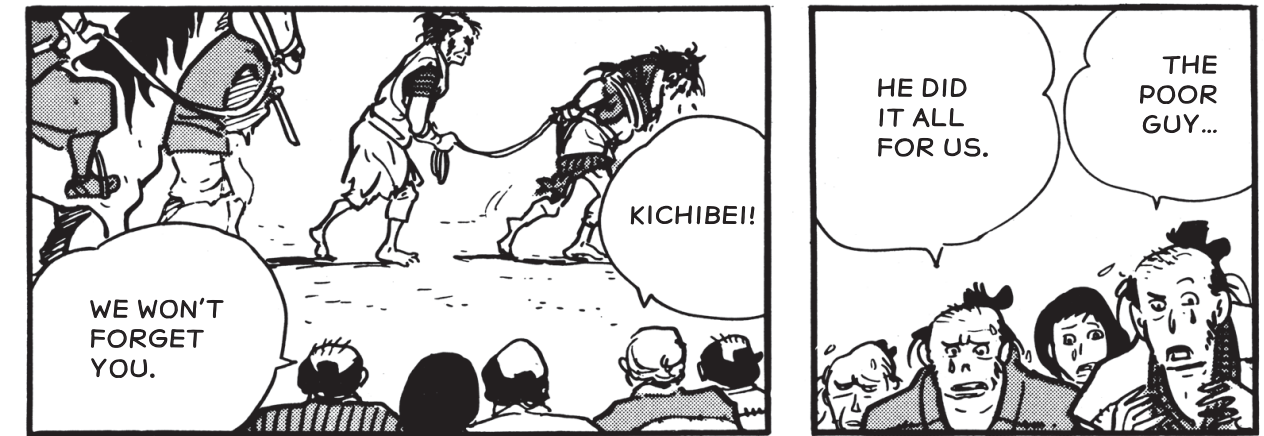
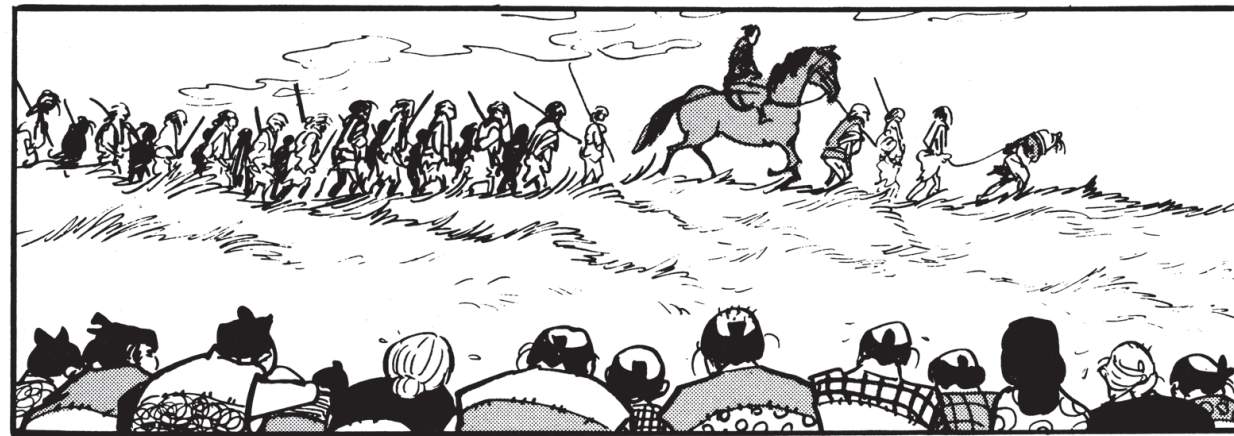
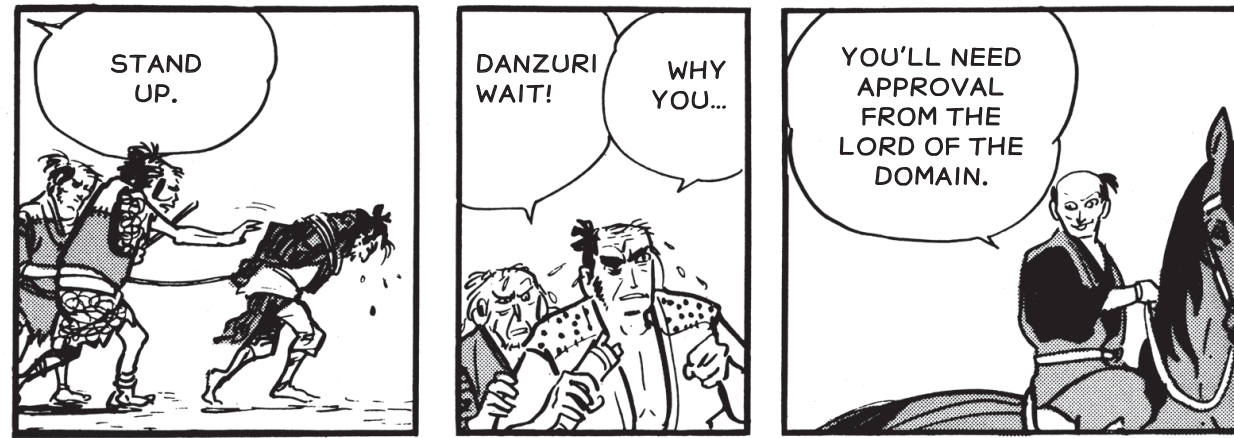
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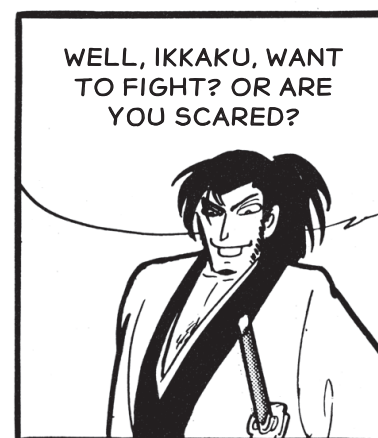
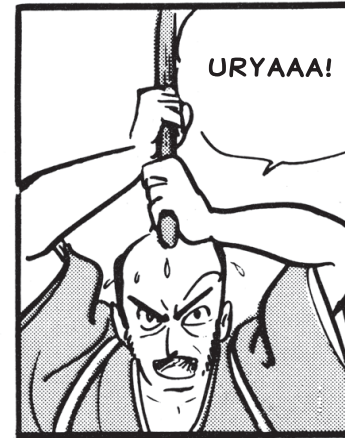
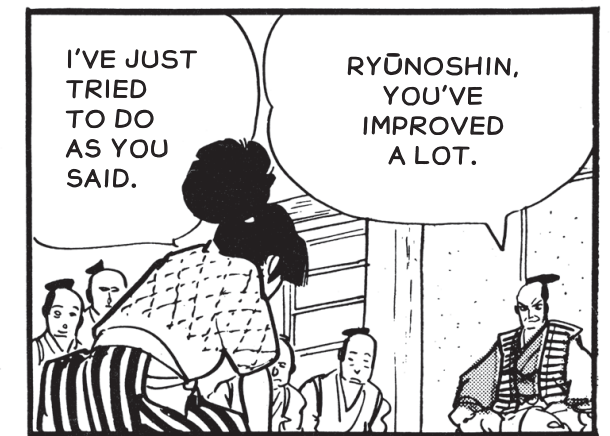
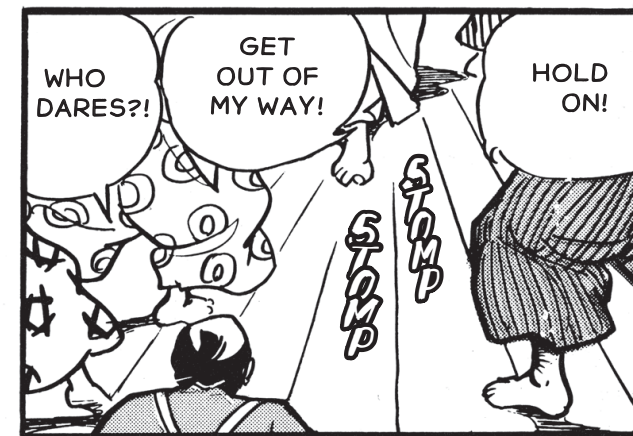
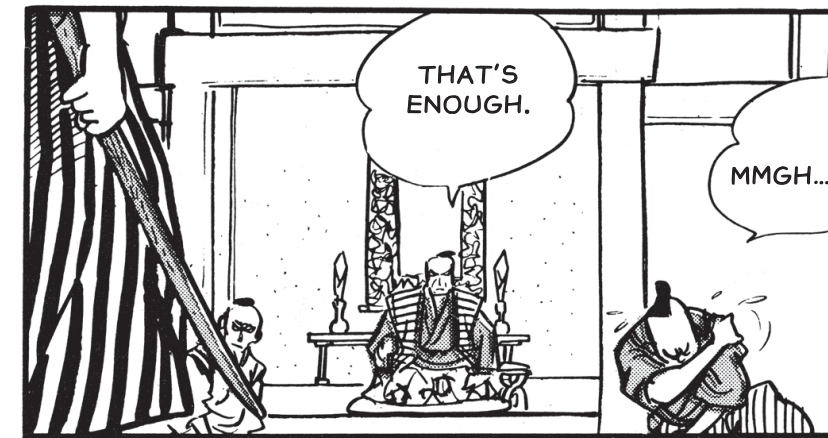
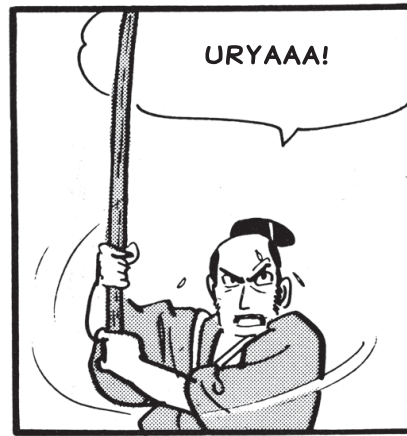
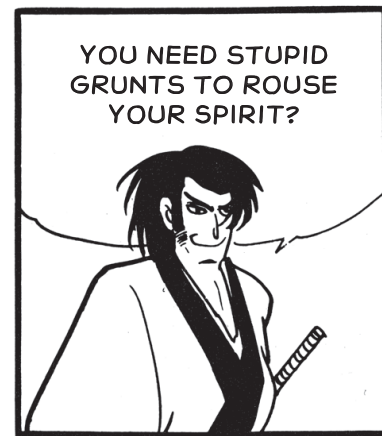
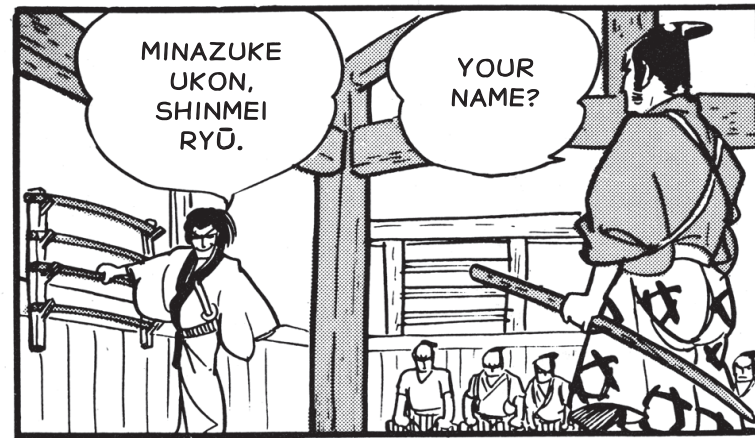
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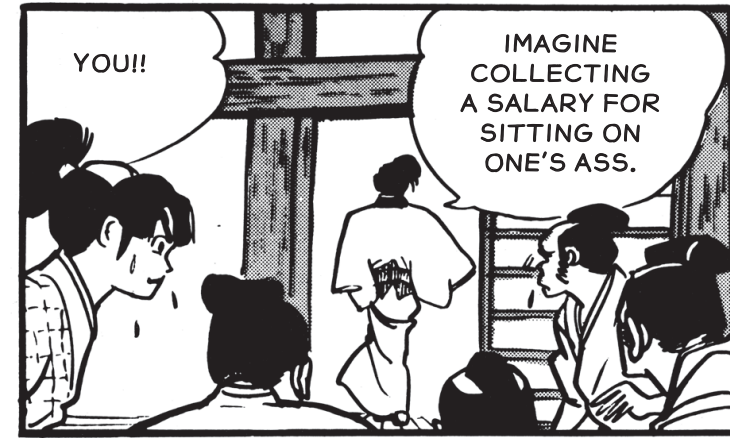
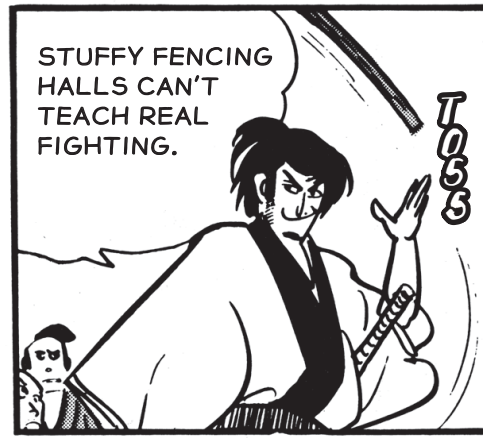
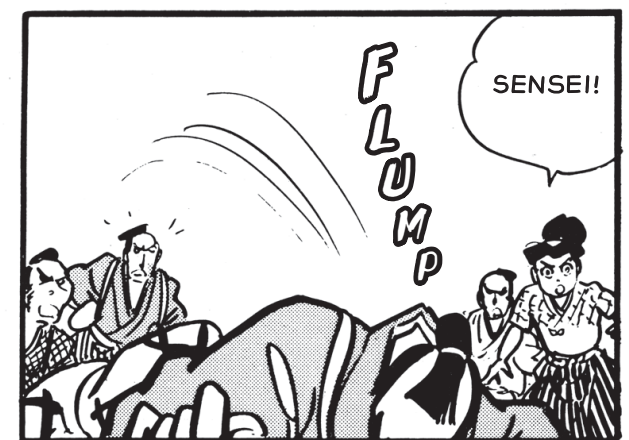
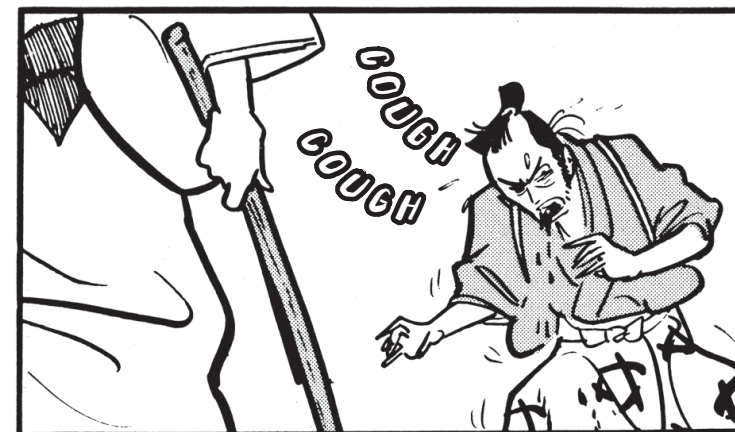
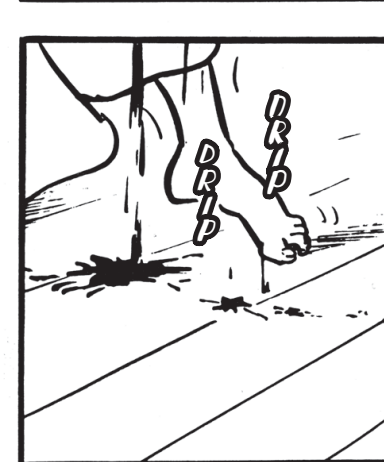
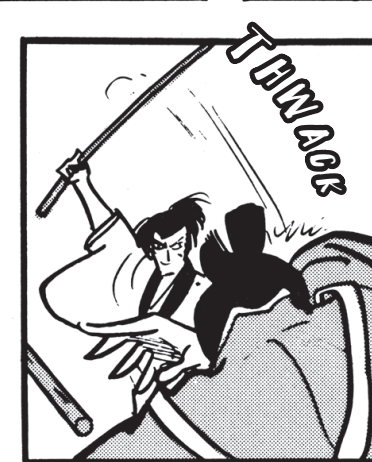
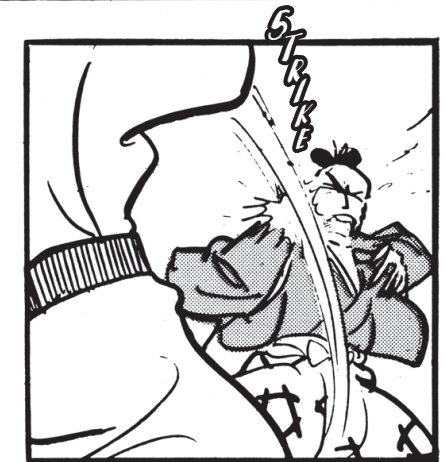
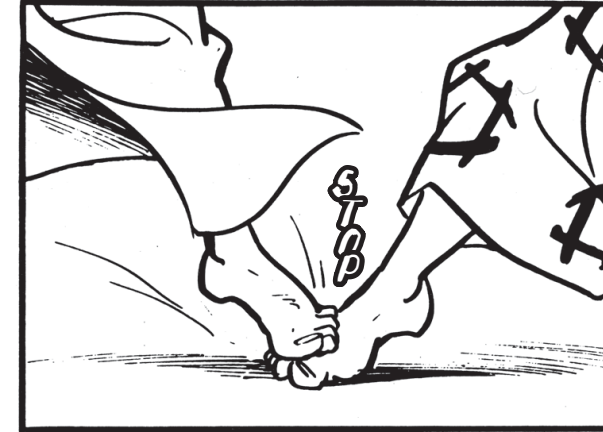
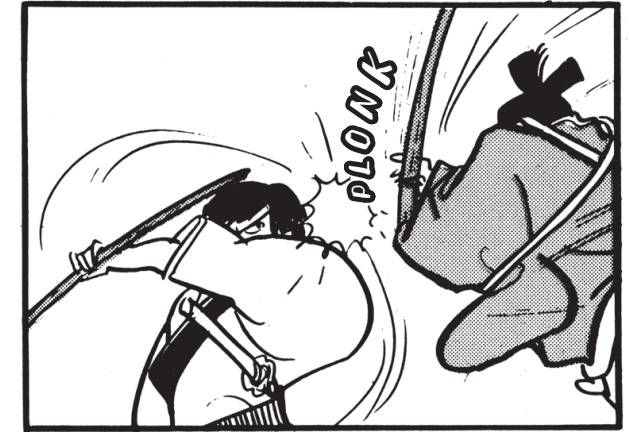
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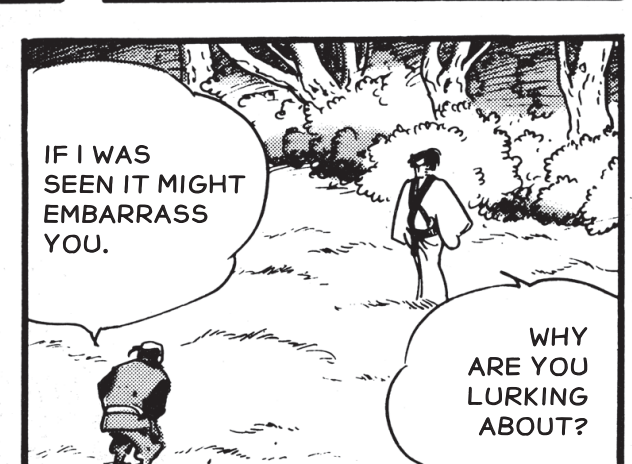
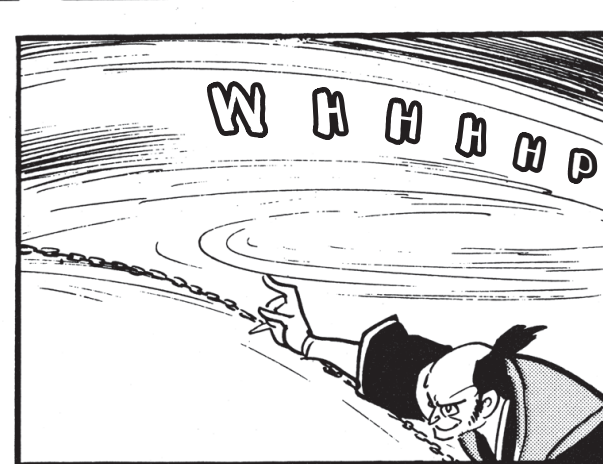
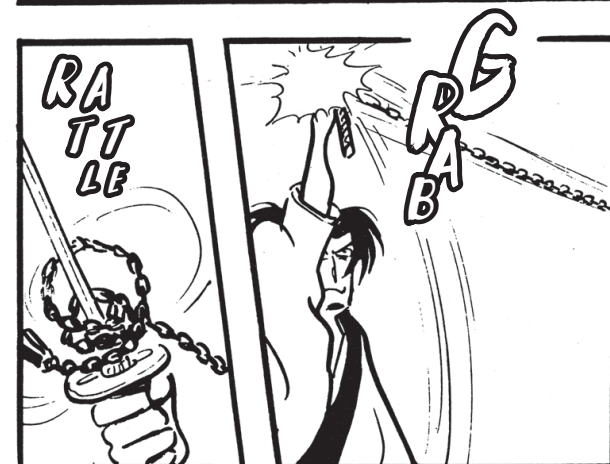
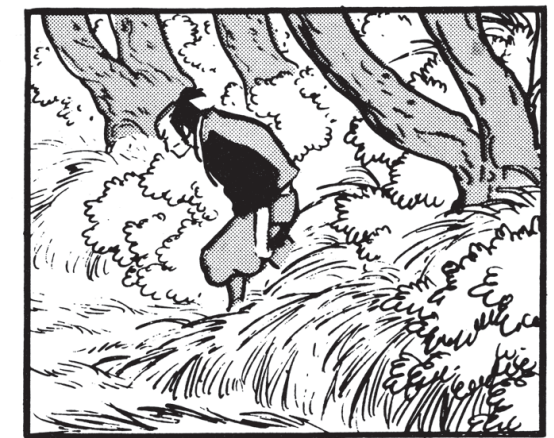
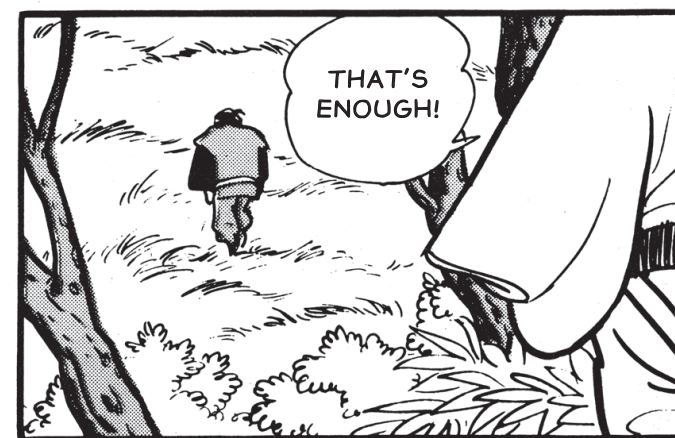
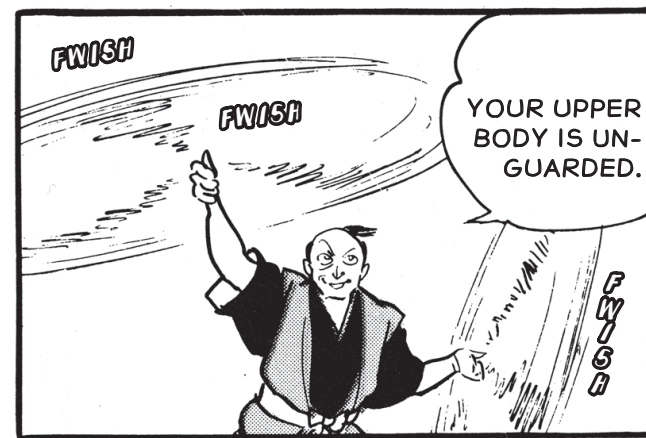
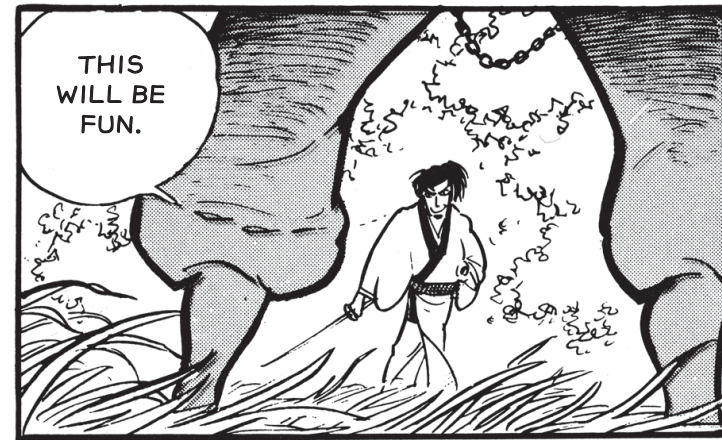
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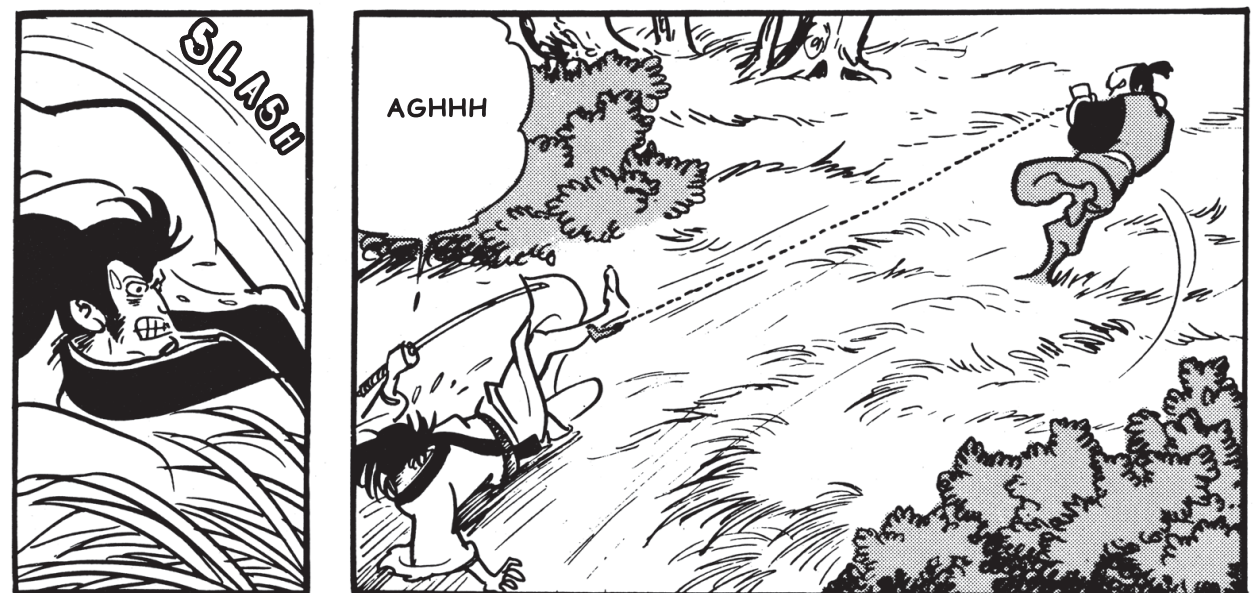
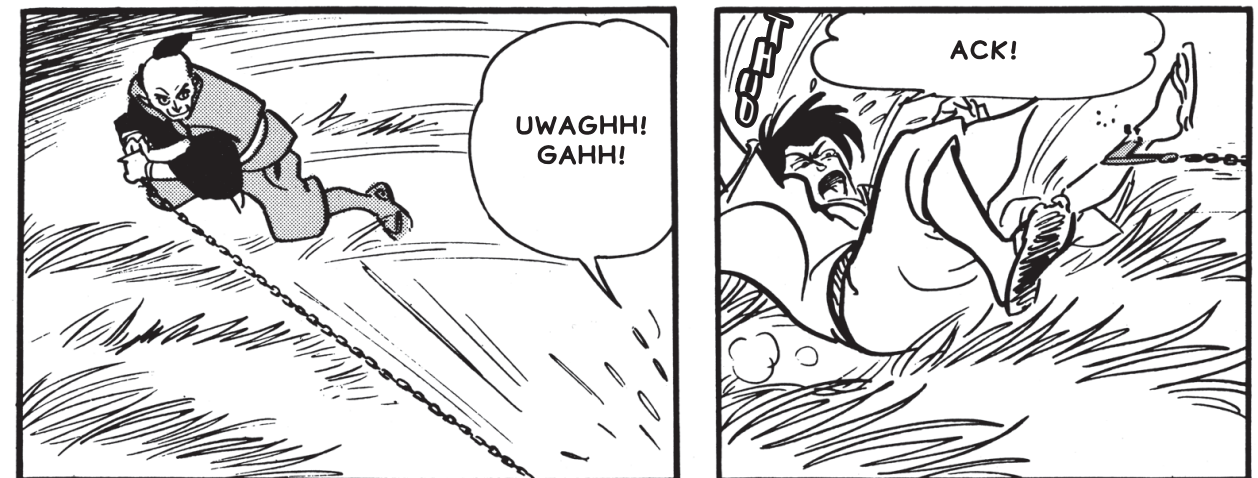
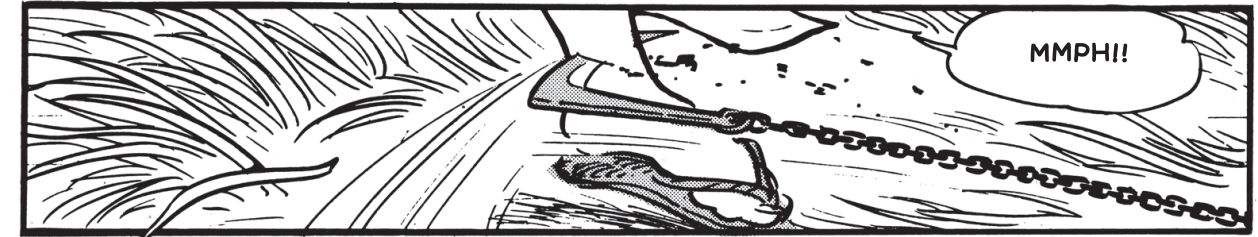
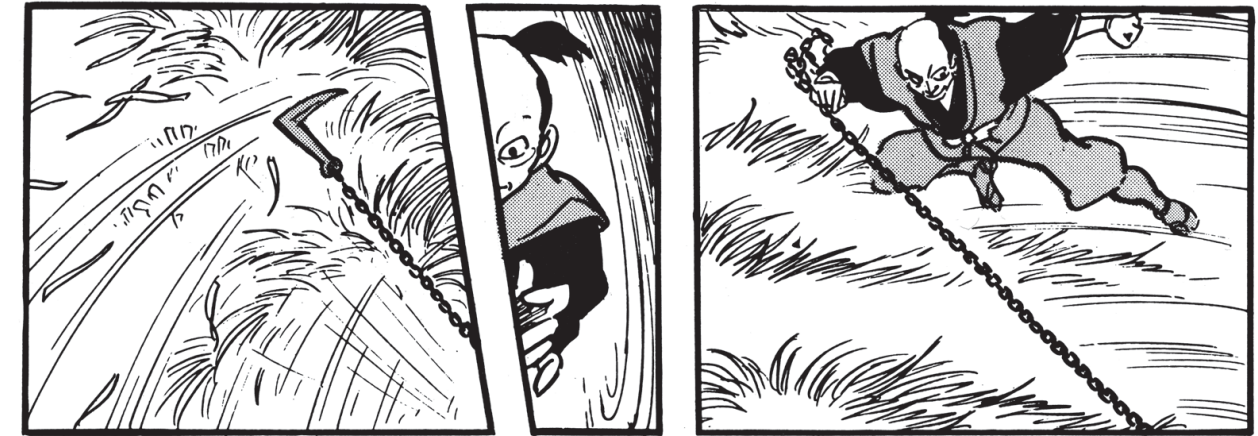
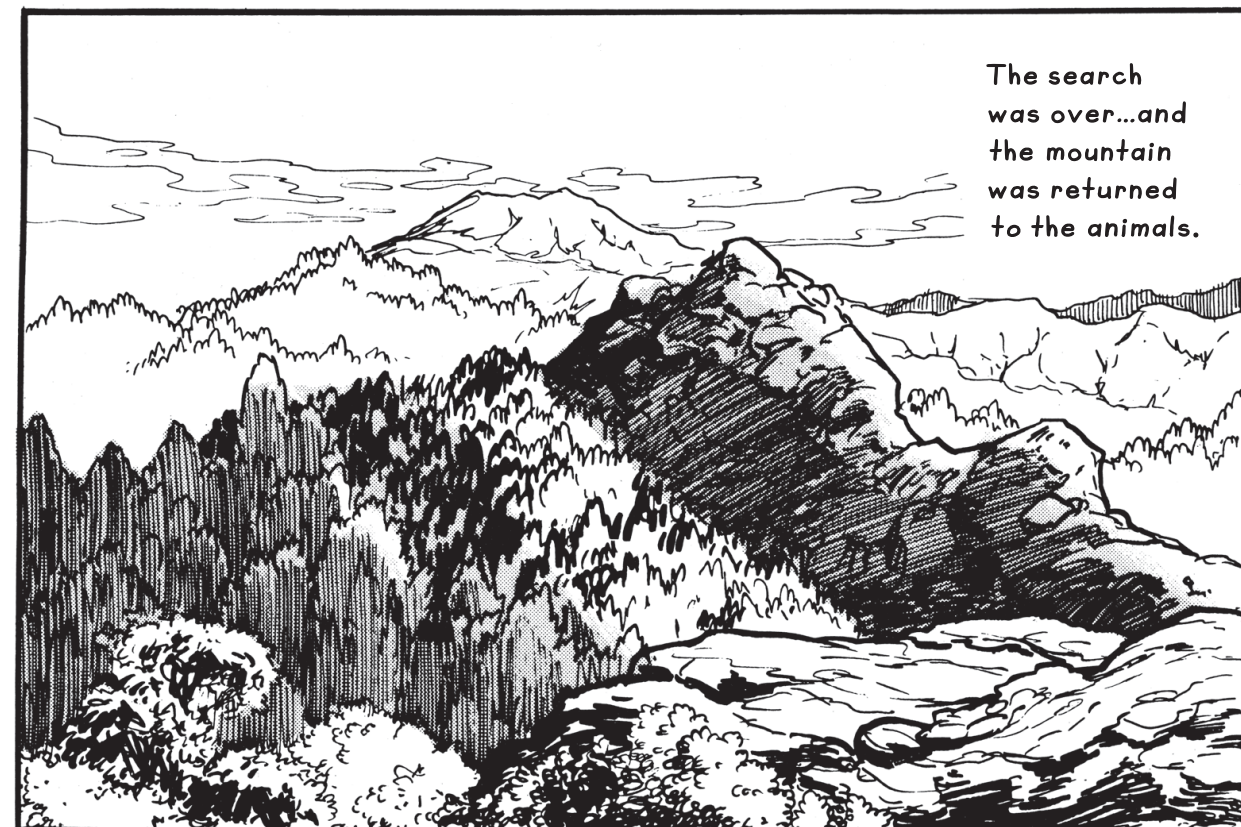
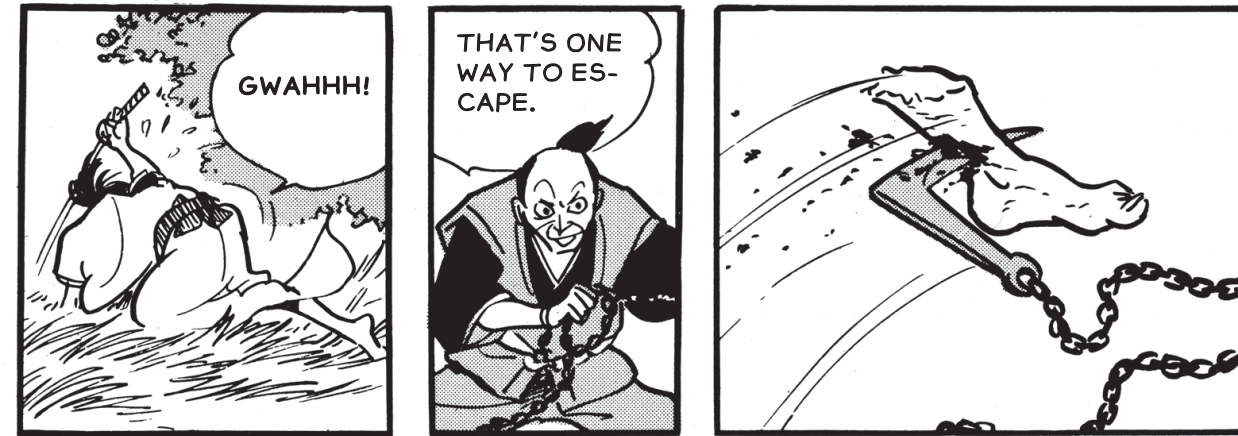
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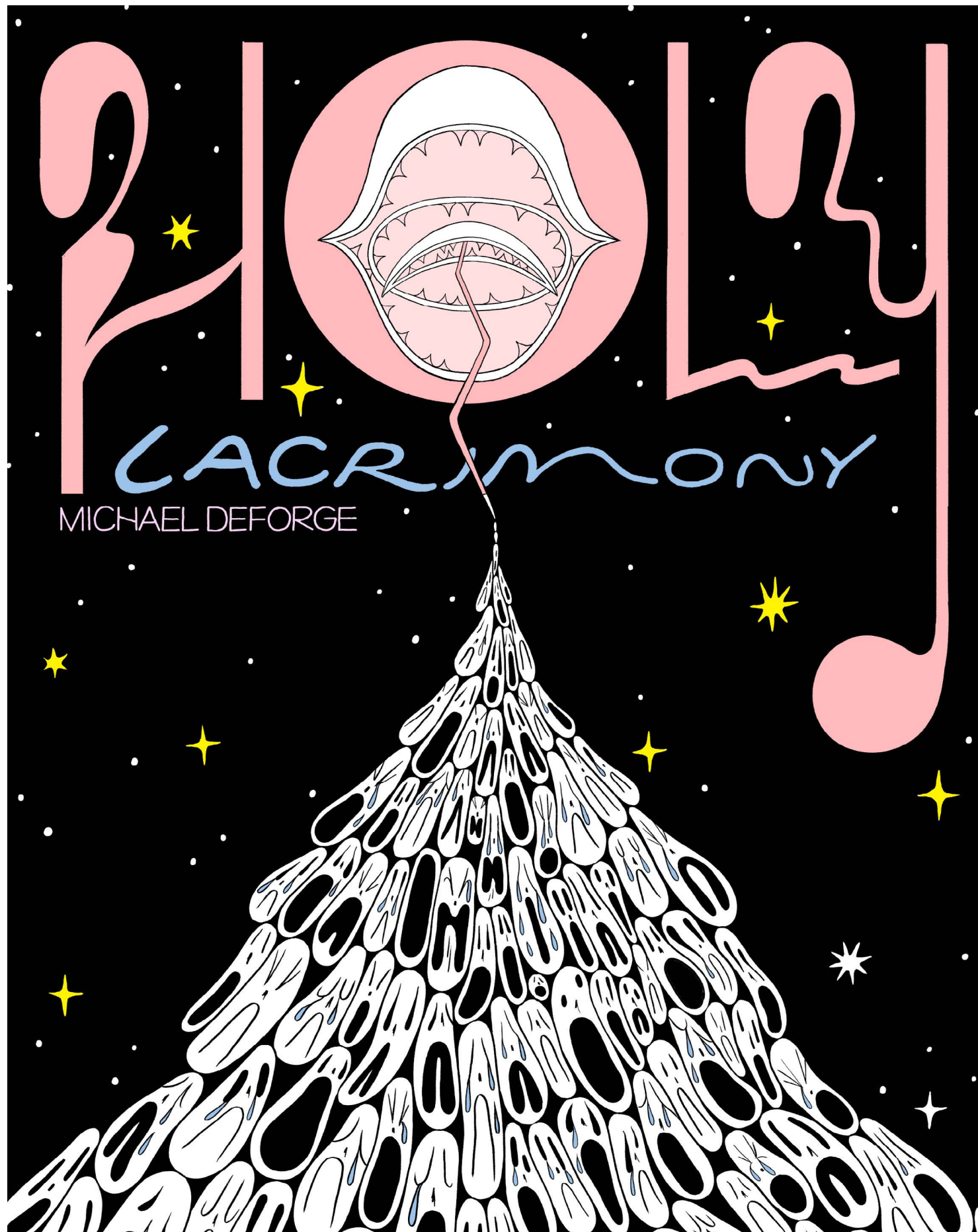


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Shirato Sanpei was born in Tokyo in 1932. His father, Okamoto Tōki, was an oil painter whose artistic endeavors exposed the young Sanpei to a variety of perspectives. Okamoto notably trained Kurosawa Akira before the latter became a filmmaker. After a seven-year stint as a Kamishibai artist, Shirato would begin working in the kashi-hon manga market in 1957. By 1963, he scripted an animated television series, *Kaze no Fujimaru*, that was Miyazaki Hayao’s first project. The following year, *The Legend of Kamui* debuted in the pages of *Garō*, now best known as a launching pad for other revered manga talents like Mizuki Shigeru and Tsuge Yoshiharu.



HOLY LACRIMONY

MICHAEL DEFORGE

The post-alien abduction trauma memoir we've all been waiting for

"Ah, there's that famous lip quiver!" says Jackie's abductor and student. Jackie has been determined to be the "saddest living person in the entire world" by a mysterious team of alien abductors. His earthly musical celebrity is nothing compared to his emotional superstar status in the eyes of these curious and peculiar shape-shifters. Jackie is forced to perform his sadness over and over again on command, so his captors can study and master this very puzzling, very human emotion. Until just like that, Jackie is returned to his old life. Trying to comprehend what has happened, he joins a support group. It's a sea of conspiracy theorists, emotional vampires, and simpatico "real" abductees. As each person tells their story, he realizes he may never know.

Holy Lacrimony is classic DeForge—oscillating between shockingly dirty, casually funny, and earnestly engaged

in the socio-politics of his fictive worlds. Part abstract shape blending and part hieroglyphic storytelling, each image is a discrete and tightly designed object of beauty that never loses the forward motion of the best personal cartooning. DeForge continues to prove that he's the single most innovative and empathetic cartoonist in the past twenty years.

PRAISE FOR MICHAEL DEFORGE

"DeForge examines both how we build our own sense of self and how others take on the roles we create for them."

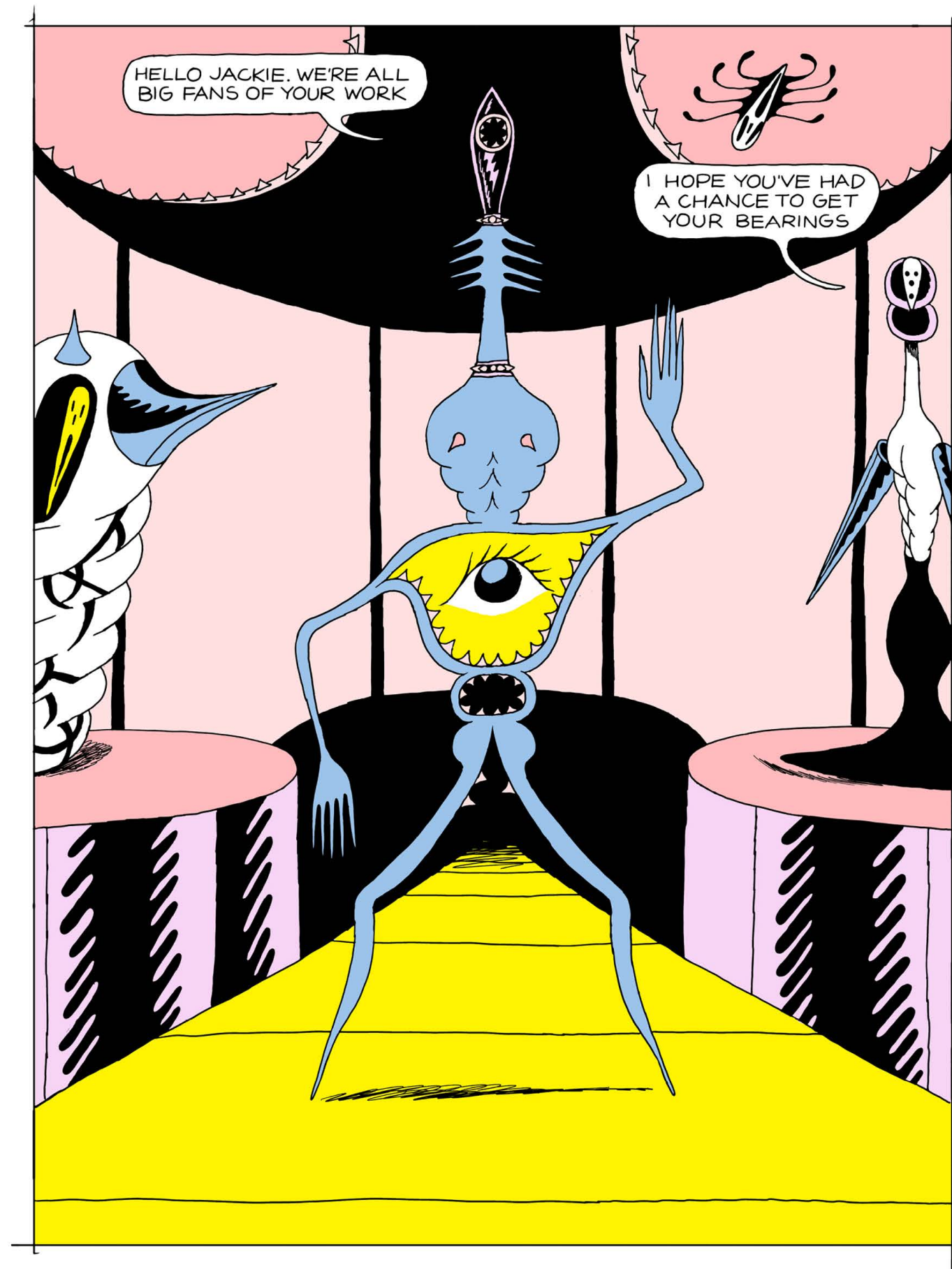
—*The Guardian*

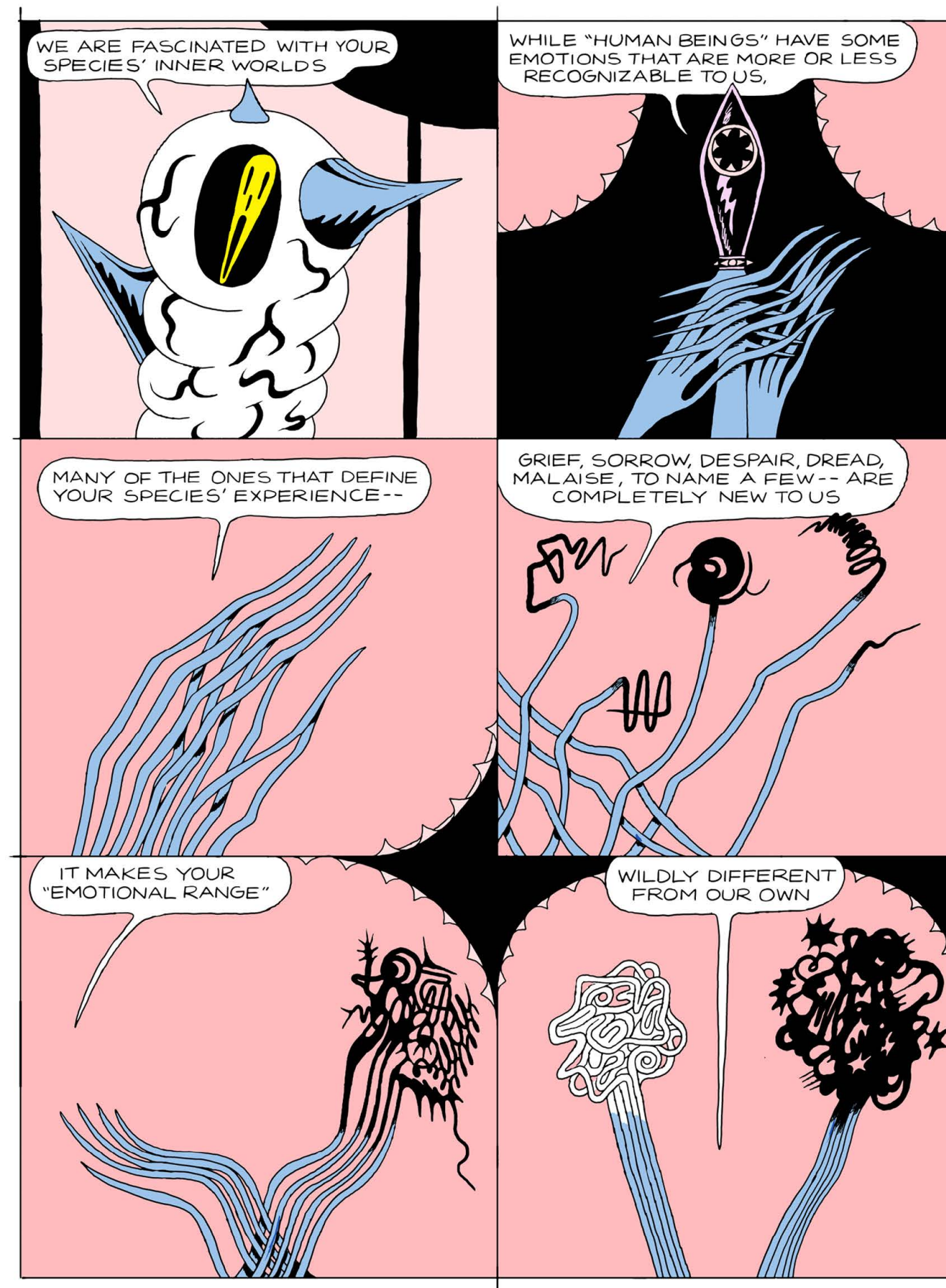
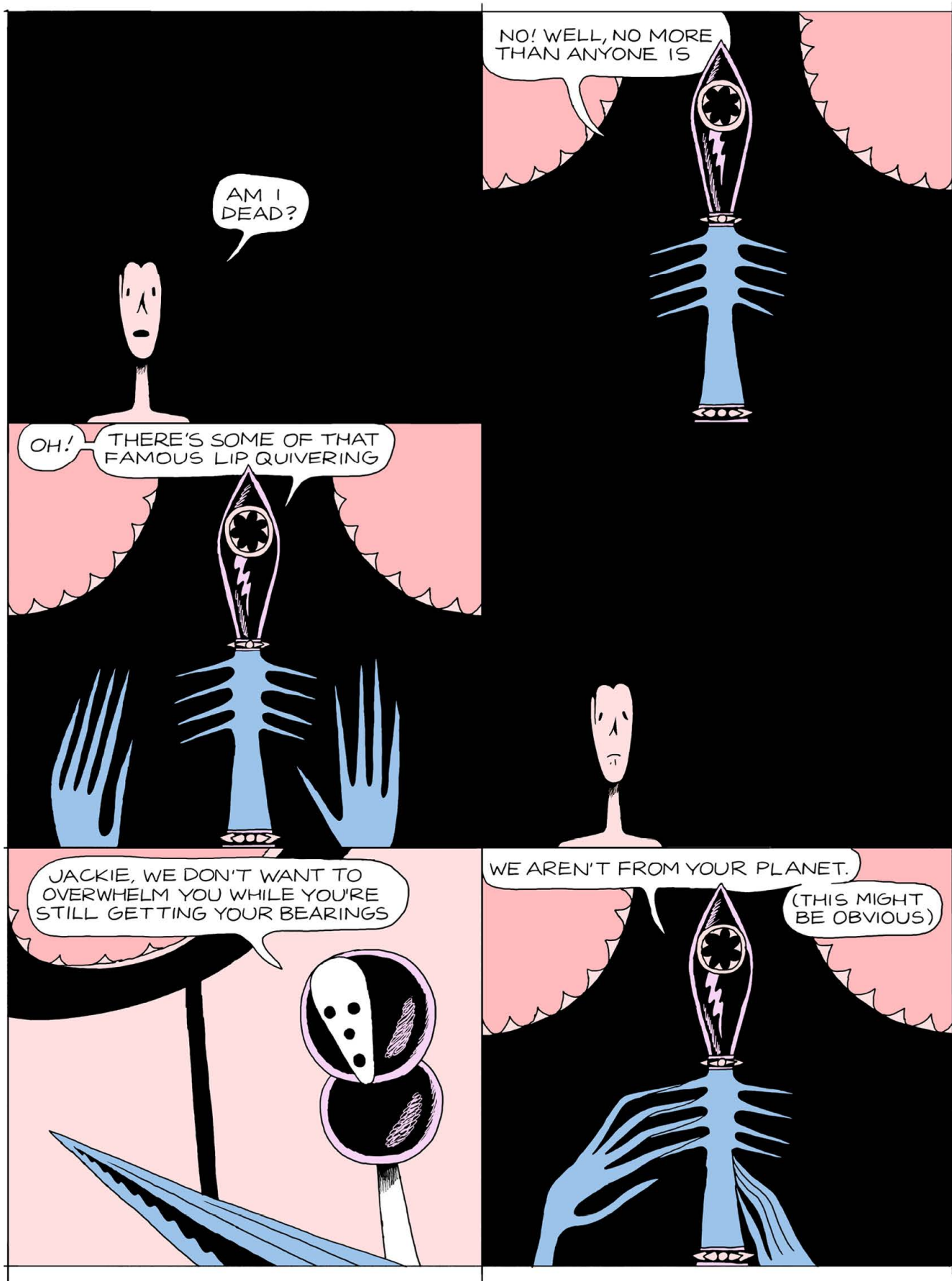
"DeForge's often hilarious, sometimes cutting satire is made more impactful by the sense he's driven less by anger than compassion for those trapped in absurd, faltering systems. Not to be missed."

—*Library Journal*, Starred Review

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IT'S BECOME A SUBJECT OF INTEREST FOR US. WE ARE SCHOLARS IN THE FIELD OF HUMAN SADNESS

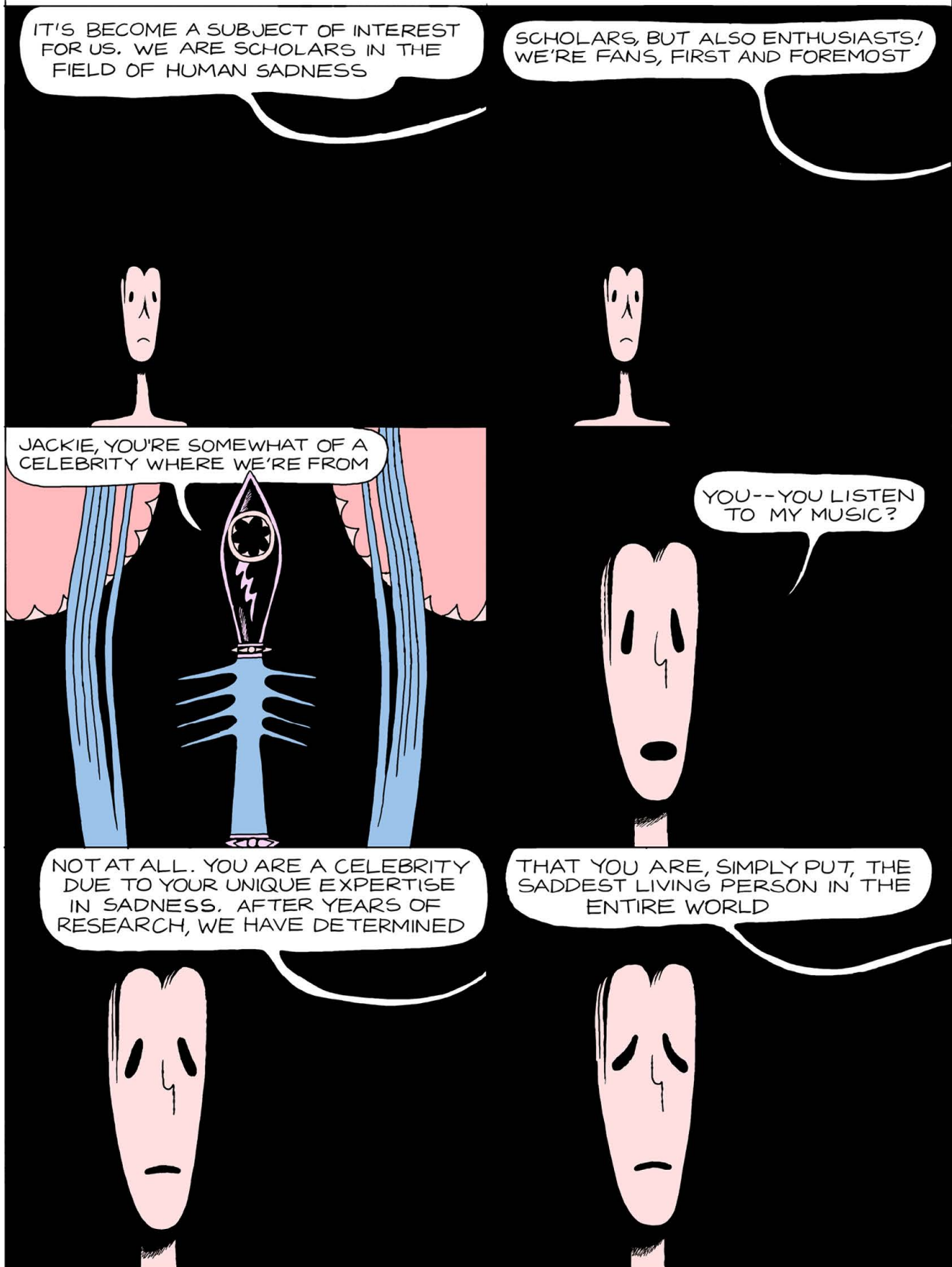
SCHOLARS, BUT ALSO ENTHUSIASTS! WE'RE FANS, FIRST AND FOREMOST

JACKIE, YOU'RE SOMEWHAT OF A CELEBRITY WHERE WE'RE FROM

YOU--YOU LISTEN TO MY MUSIC?

NOT AT ALL. YOU ARE A CELEBRITY DUE TO YOUR UNIQUE EXPERTISE IN SADNESS. AFTER YEARS OF RESEARCH, WE HAVE DETERMINED

THAT YOU ARE, SIMPLY PUT, THE SADDEST LIVING PERSON IN THE ENTIRE WORLD



I'M NOT SURE IF YOU WERE AWARE

WHAT--WHAT ARE YOU TALKING ABOUT?!

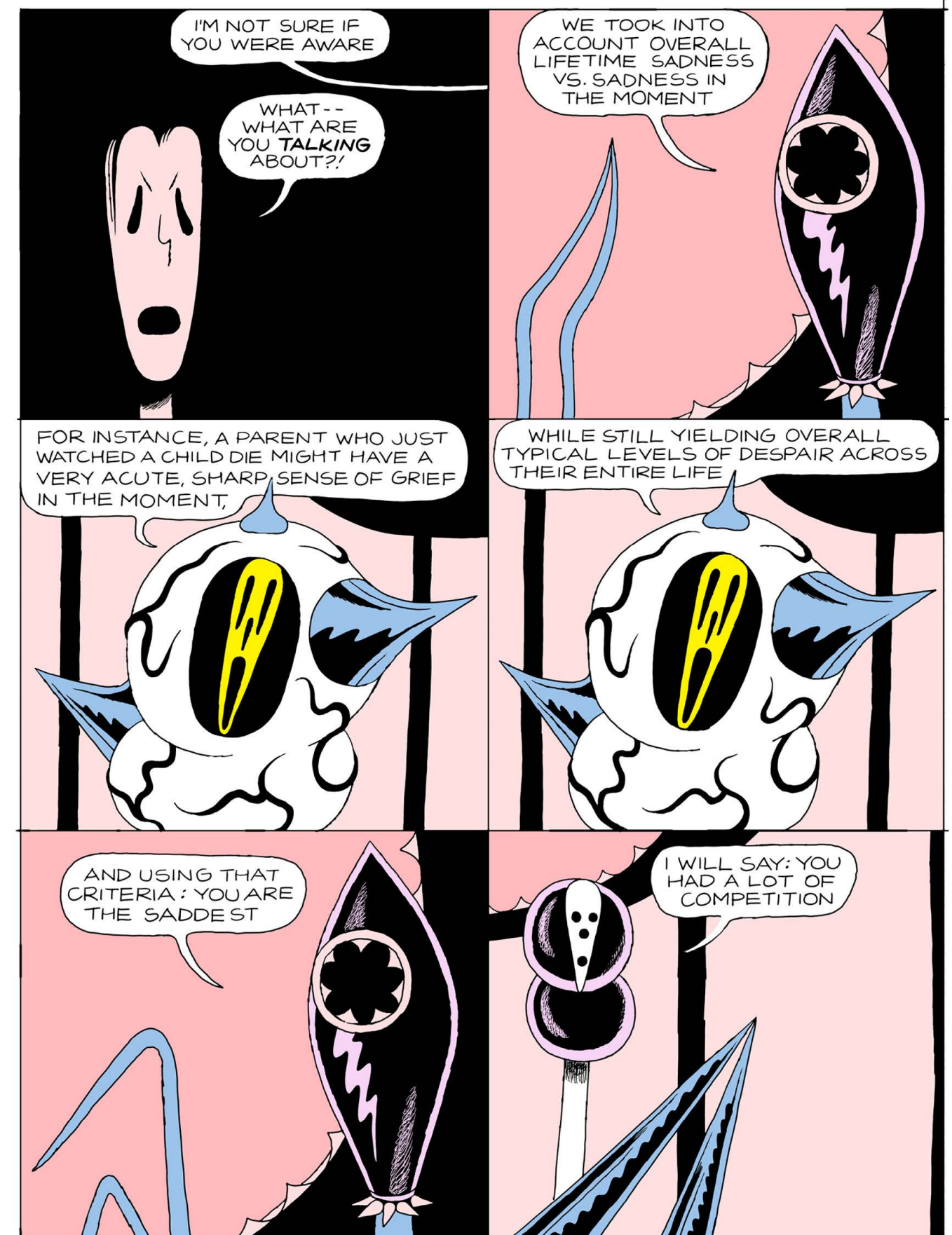
WE TOOK INTO ACCOUNT OVERALL LIFETIME SADNESS VS. SADNESS IN THE MOMENT

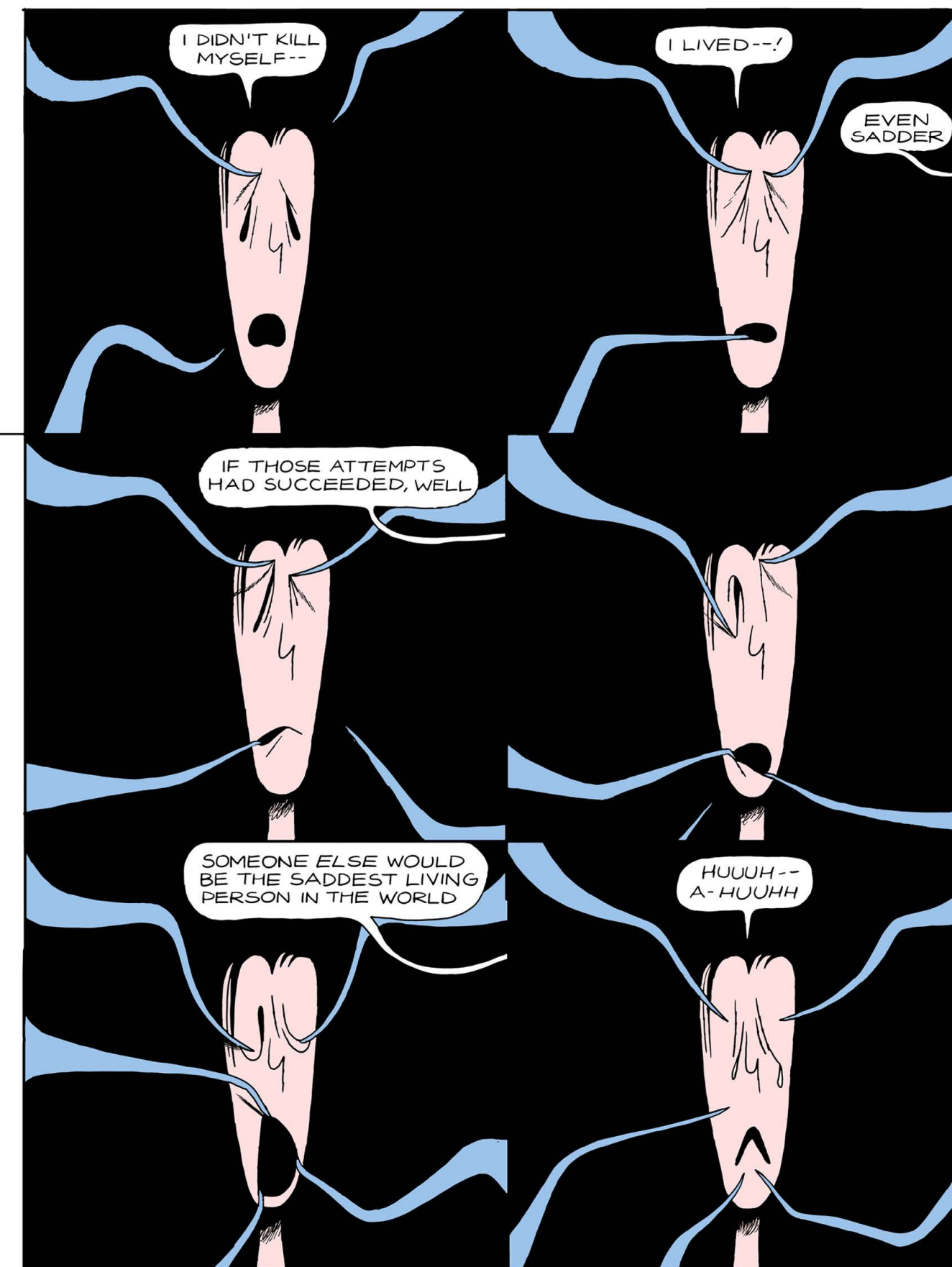
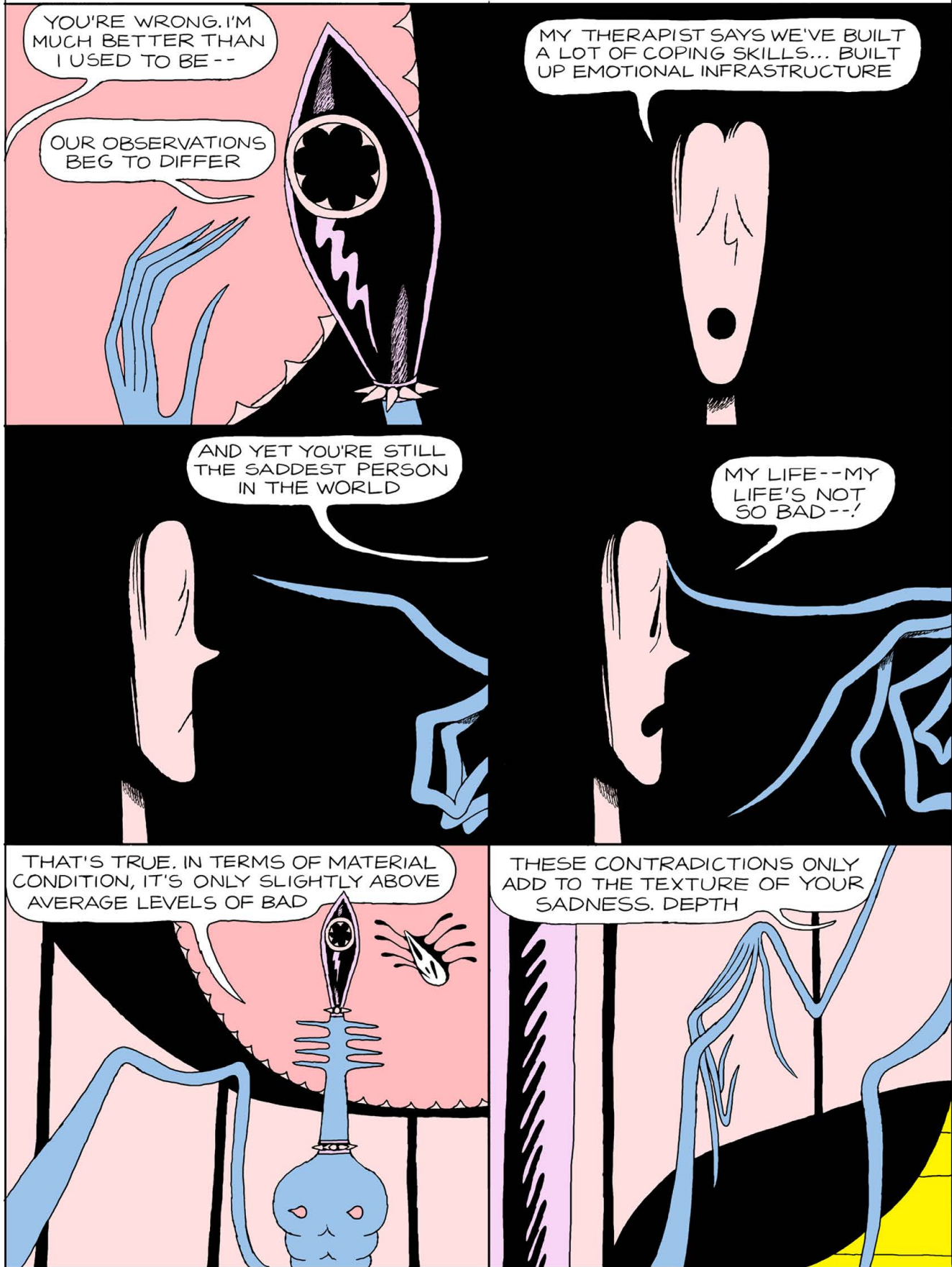
FOR INSTANCE, A PARENT WHO JUST WATCHED A CHILD DIE MIGHT HAVE A VERY ACUTE, SHARP SENSE OF GRIEF IN THE MOMENT,

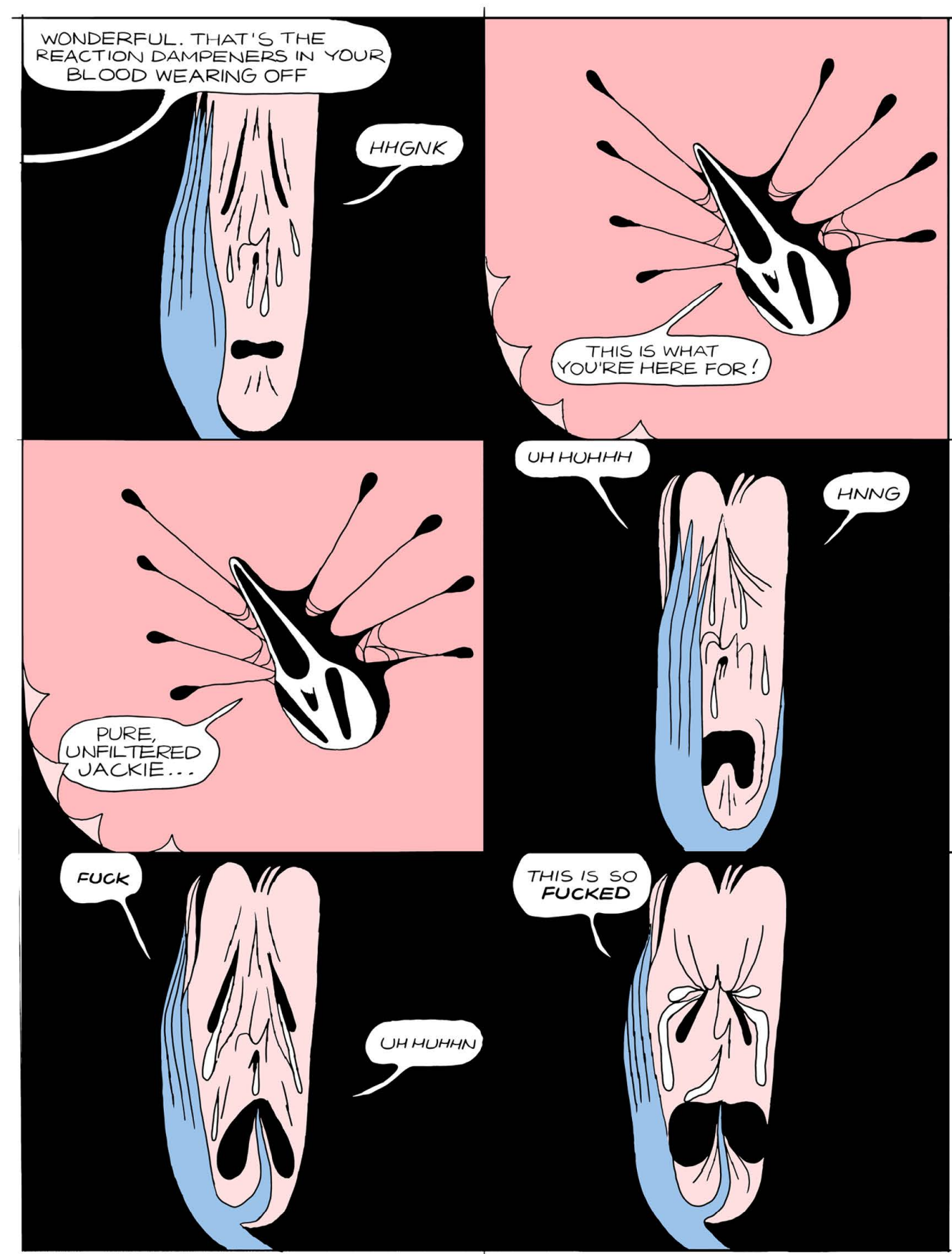
WHILE STILL YIELDING OVERALL TYPICAL LEVELS OF DESPAIR ACROSS THEIR ENTIRE LIFE

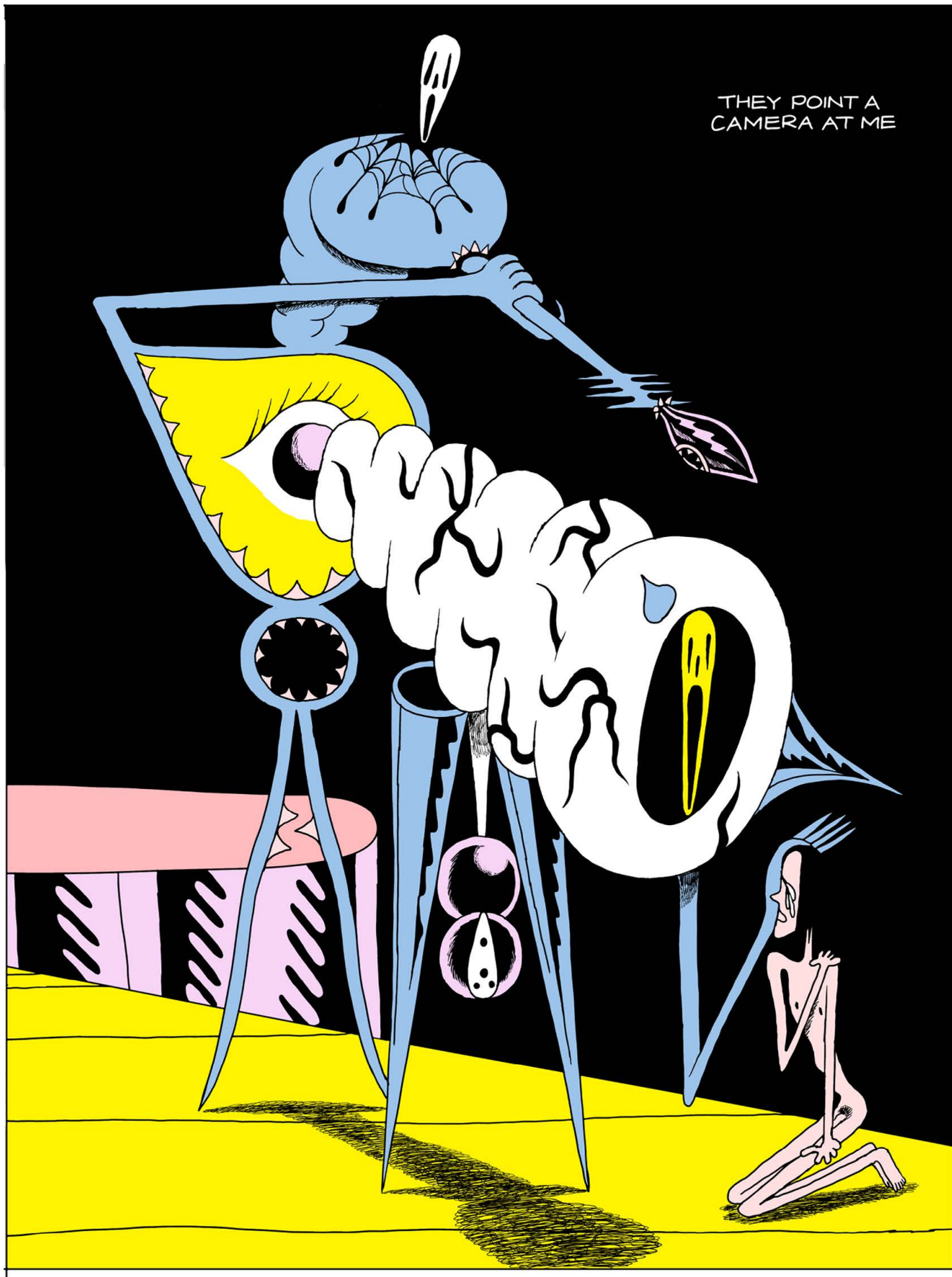
AND USING THAT CRITERIA: YOU ARE THE SADDEST

I WILL SAY: YOU HAD A LOT OF COMPETITION







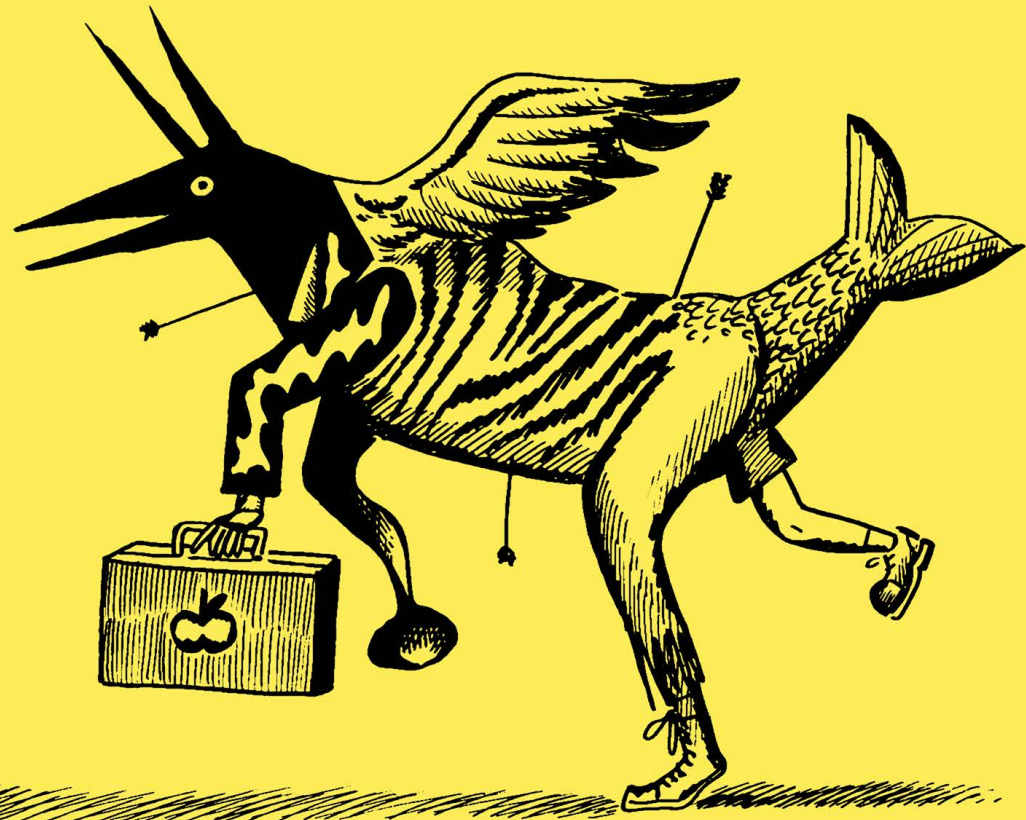


Michael DeForge was born in 1987 and is currently on a treadmill.

FOR MORE INFORMATION ON MICHAEL DEFORGE

FULL TITLE LIST

MILK *white* STEED



Michael D.
KENNEDY

MILK WHITE STEED

MICHAEL D. KENNEDY

The mournful, tragicomic tune of wanderlust
undercut by the longing for a home seemingly lost

“Have I settled down yet?” The question rings eternal across all ten stories in this highly-anticipated debut collection of comics fiction by *New Yorker* and *New York Times* contributor Michael D. Kennedy.

A series of individuals leave the West Indies and attempt to find their footing in the damp dinge of England’s counties. A child on his daily trike ride is stalked by a sinister, shape-shifting ligahoo. A blues singer’s wife hallucinates untoward revelations in the grips of high yellow fever when she inhales spores from psychedelic mushrooms growing unchecked in their apartment. A man dwells on his absent father, paints the man into a duppy myth,

and bears the consequences of this fantastical undertaking.

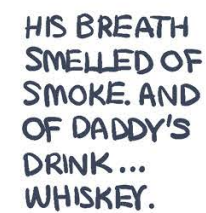
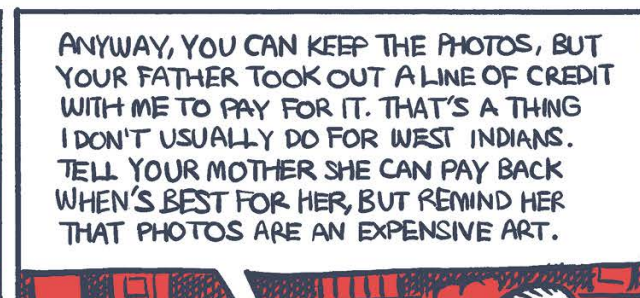
Inspired by the folk tales and oral traditions of his Caribbean roots, *Milk White Steed* is a dreamlike venture into the messy truths of everyday West Indian lives: the abiding pursuit of the familiar and the vicious appraisal of their own otherness, all at once. Phantom desires, unchecked reveries, and surreal visions of the future flood the page in full-color. Kennedy’s decisive woodcut-inspired brush-strokes draw a striking portrait of the Black diaspora as it sees itself, always searching and yet forever seeing.

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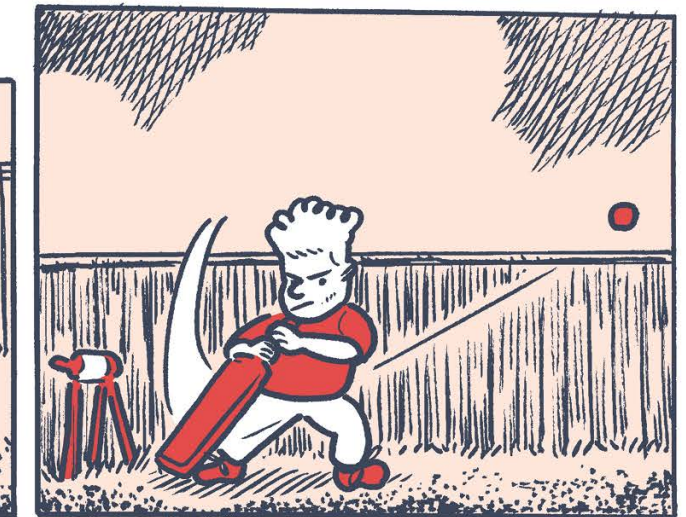
LEFT OF THE MAN. HIS HEART GAVE IN ONE DAY AND HE LEFT US ON THIS ISLAND. HE LEFT MOM AND ME WITH THE VULTURES WHILST HE CAUGHT SNAPPERS IN HEAVEN.



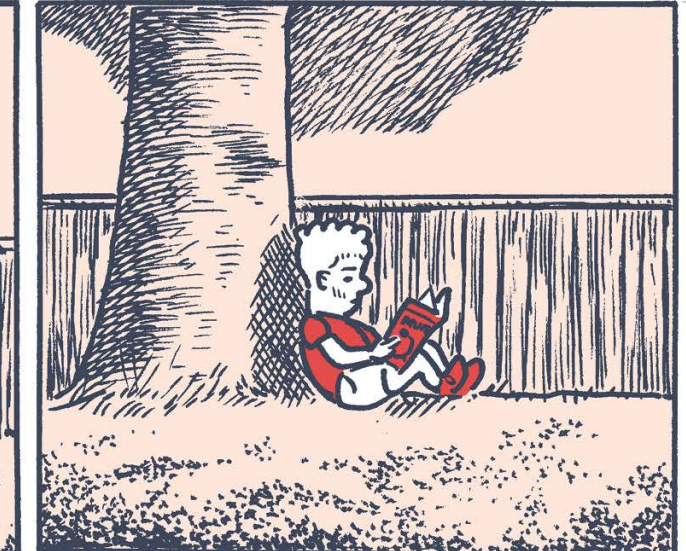
A cartoon illustration of a man's head and shoulders. He has a skeptical or thoughtful expression, with a furrowed brow and a small, downturned mouth. He is wearing a dark suit jacket over a light-colored shirt. A speech bubble above his head contains the text "Hm!".



STORIES BECAME THE MAIN FOCUS OF MY
FRUSTRATION. ALTHOUGH I QUIT EVERY CLUB.



D. SO I READ COMICS ABOUT FOOTBALL TEAMS.



MOST POWERFUL ANTAGONIST STILL LIVED.
THE INVASIVE POWER OF THE PHOTOGRAPH...



WHAT THE HELL
ARE YOU SUPPOSED
TO BE? PISS OFF!



CAN'T YOU TELL
I'M A SPACE
WOMAN FROM
THE MOON!

KILLER ANDROIDS
ARE BETTER.



I'M ACTUALLY A
STUDENT.



OF WHAT?

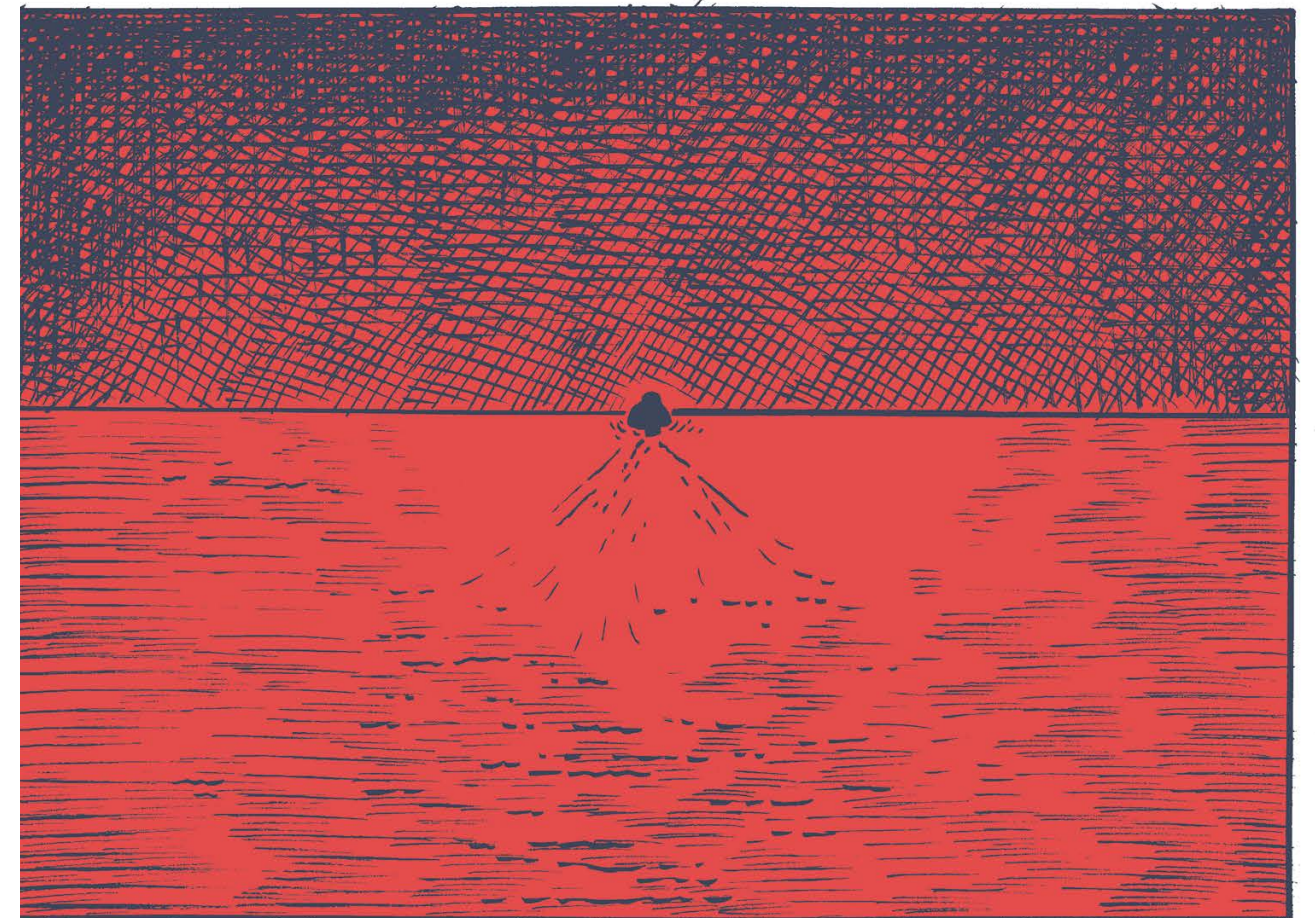
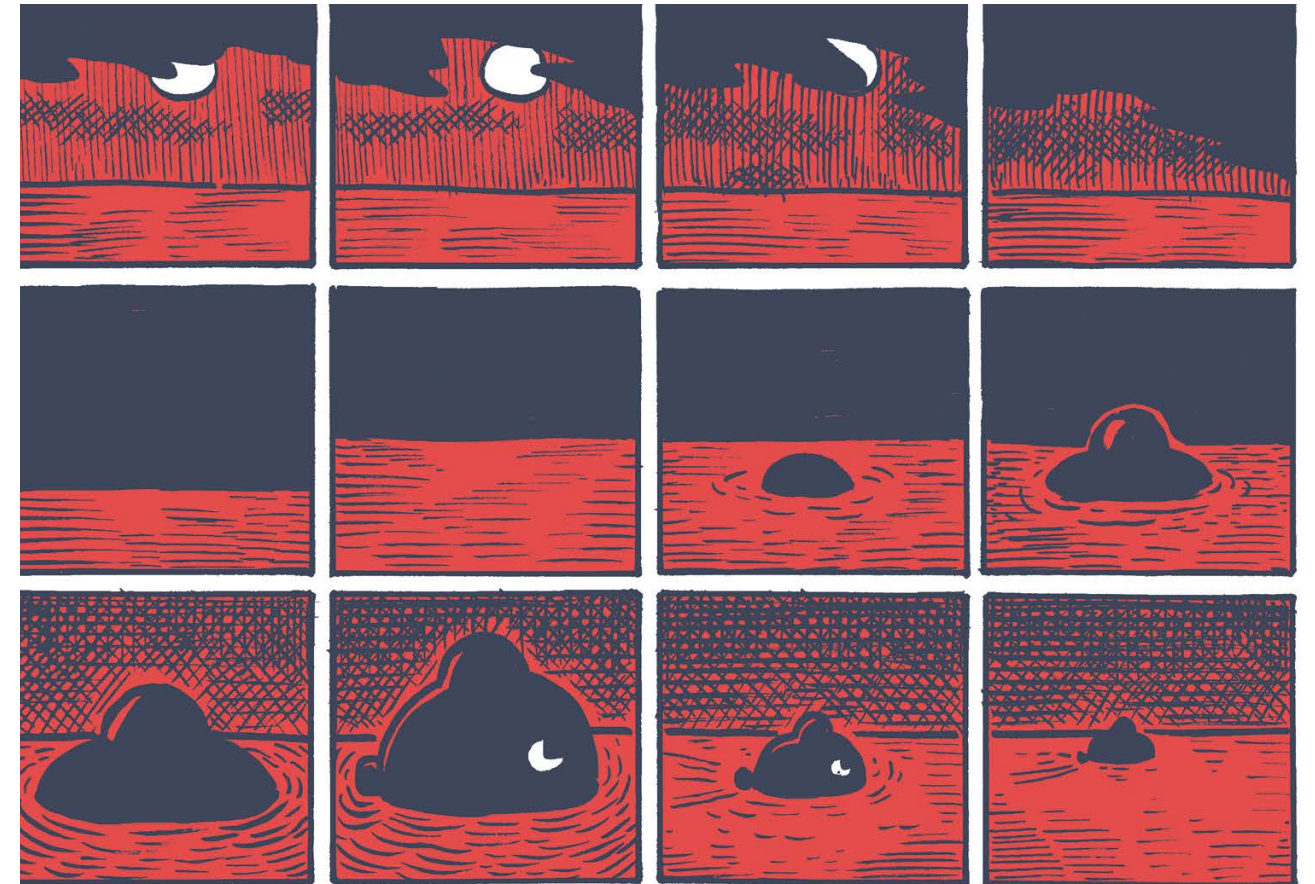
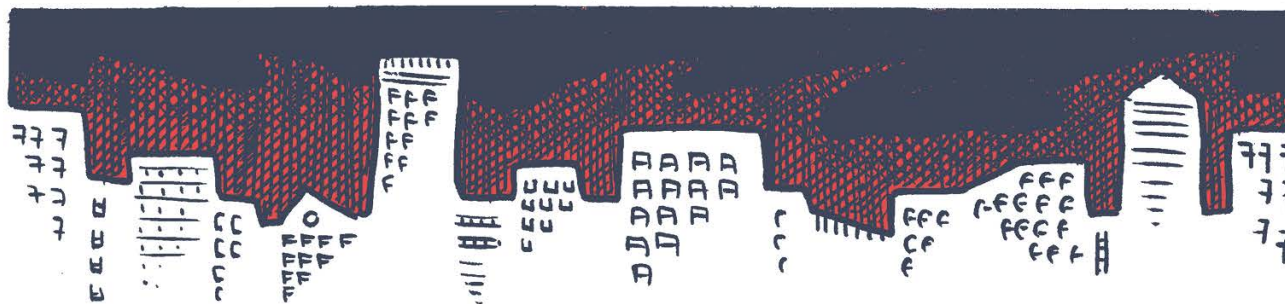


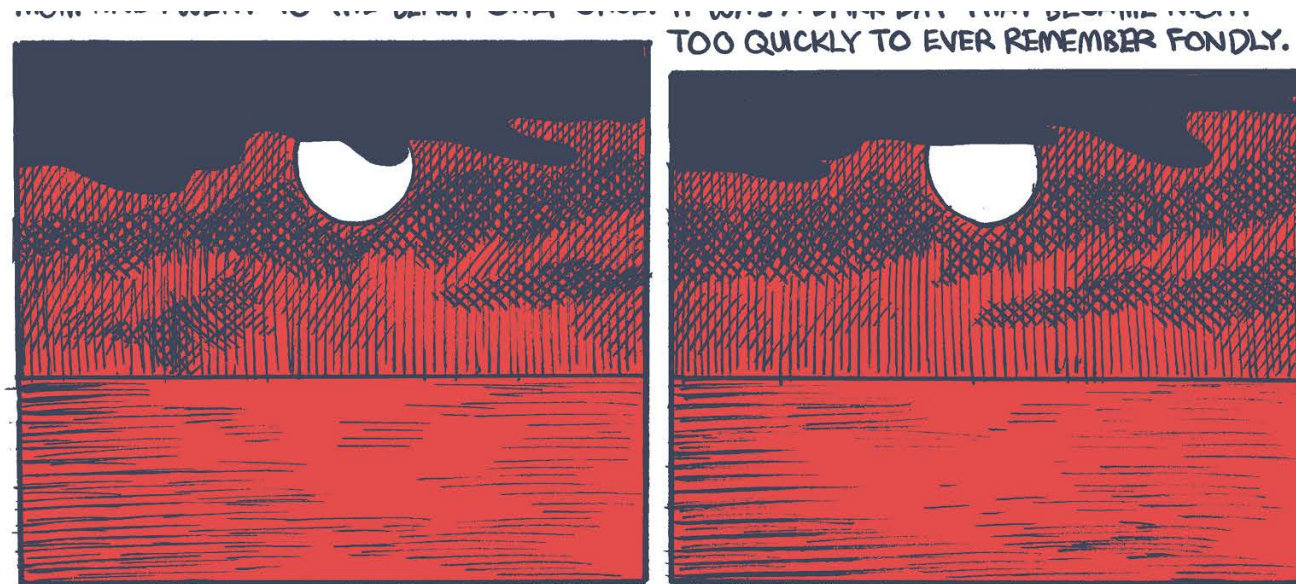
THE ALIENS THAT
WALK AMONGST US.



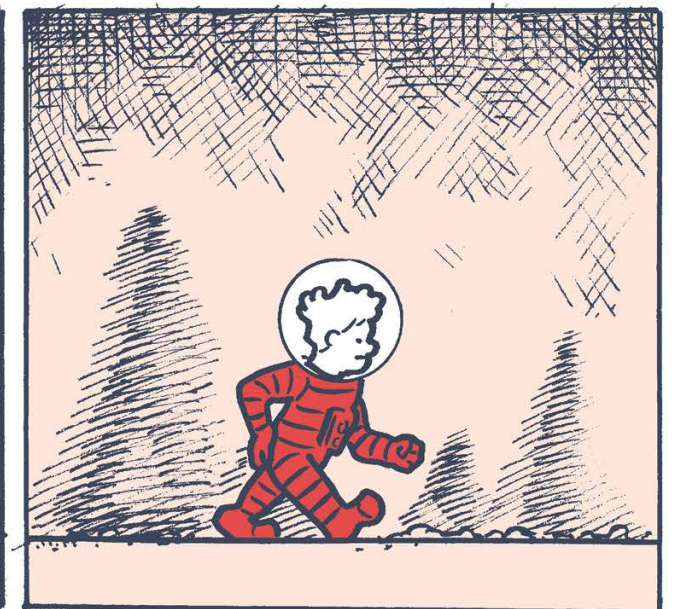
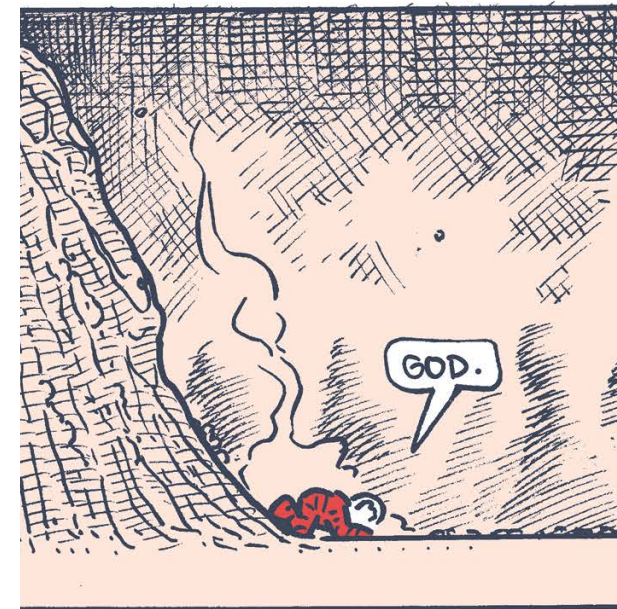
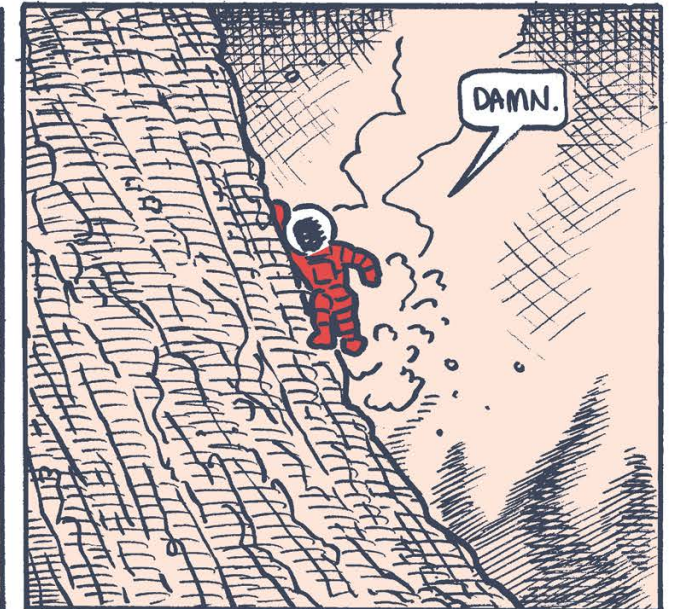
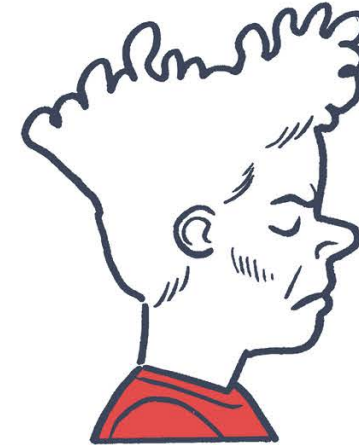
BEING PHOTOGRAPHED WAS AGONY AS A
CHILD. BECAUSE OF MY OUTWARD FORM, THE
STUDIO THAT RUINED OUR LIVES. THE LAST
MEMORIES OF MY FATHER. I COULDN'T BREATHE
I HAD TO SWALLOW THE COSMIC HOWLS.

WHAT ON EARTH
WAS THAT WOMAN
SMOKING?

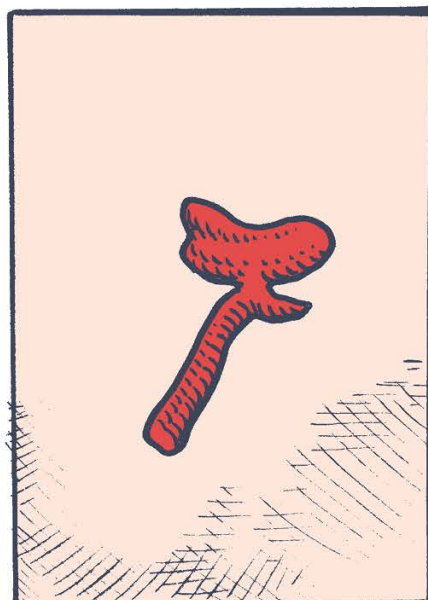
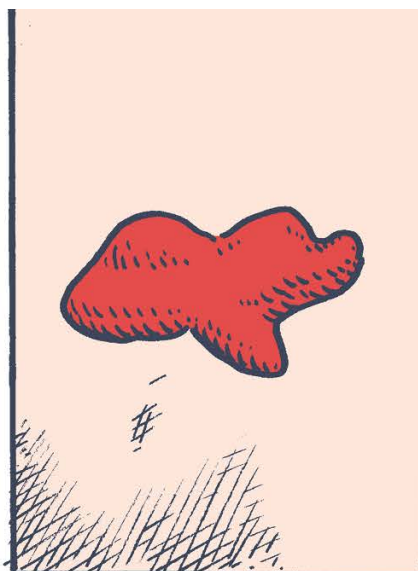




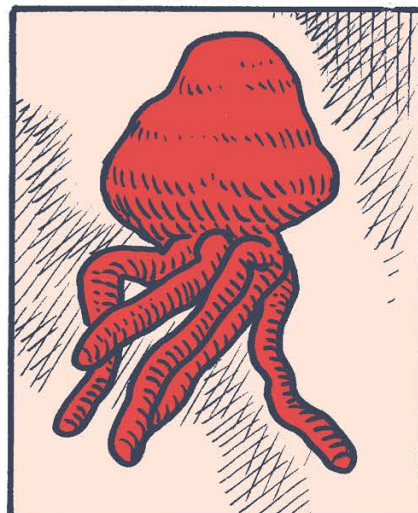
COULD SEE WERE PREMONITIONS OF OUR
VENTUAL DEMISE ON THIS PLANET. MOM'S
EATH. MY OWN DEATH. INEVITABLE IMAGES.



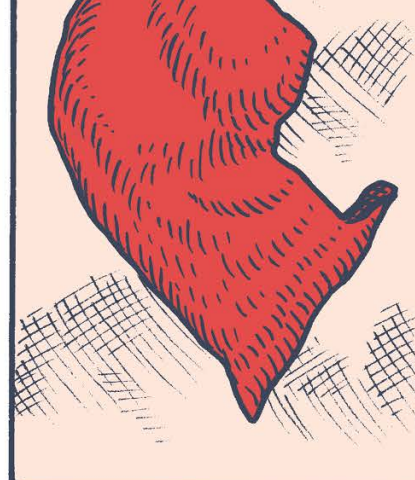
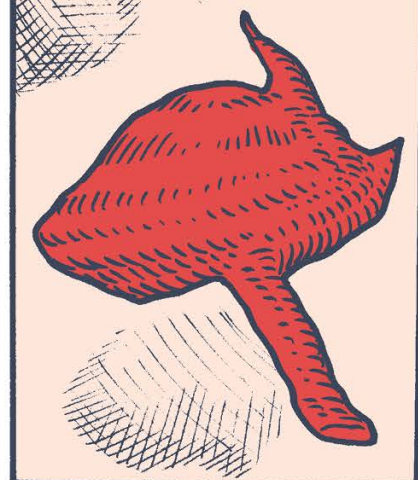
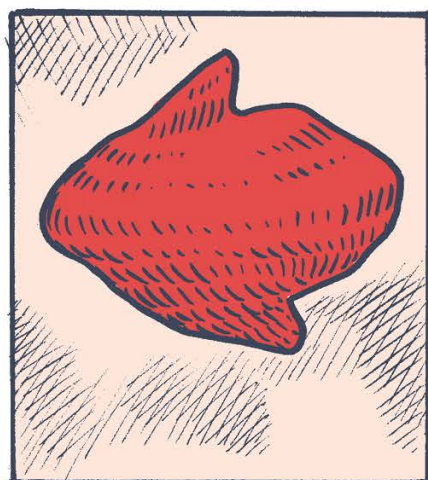
THEY SAW THE RED AND THE...



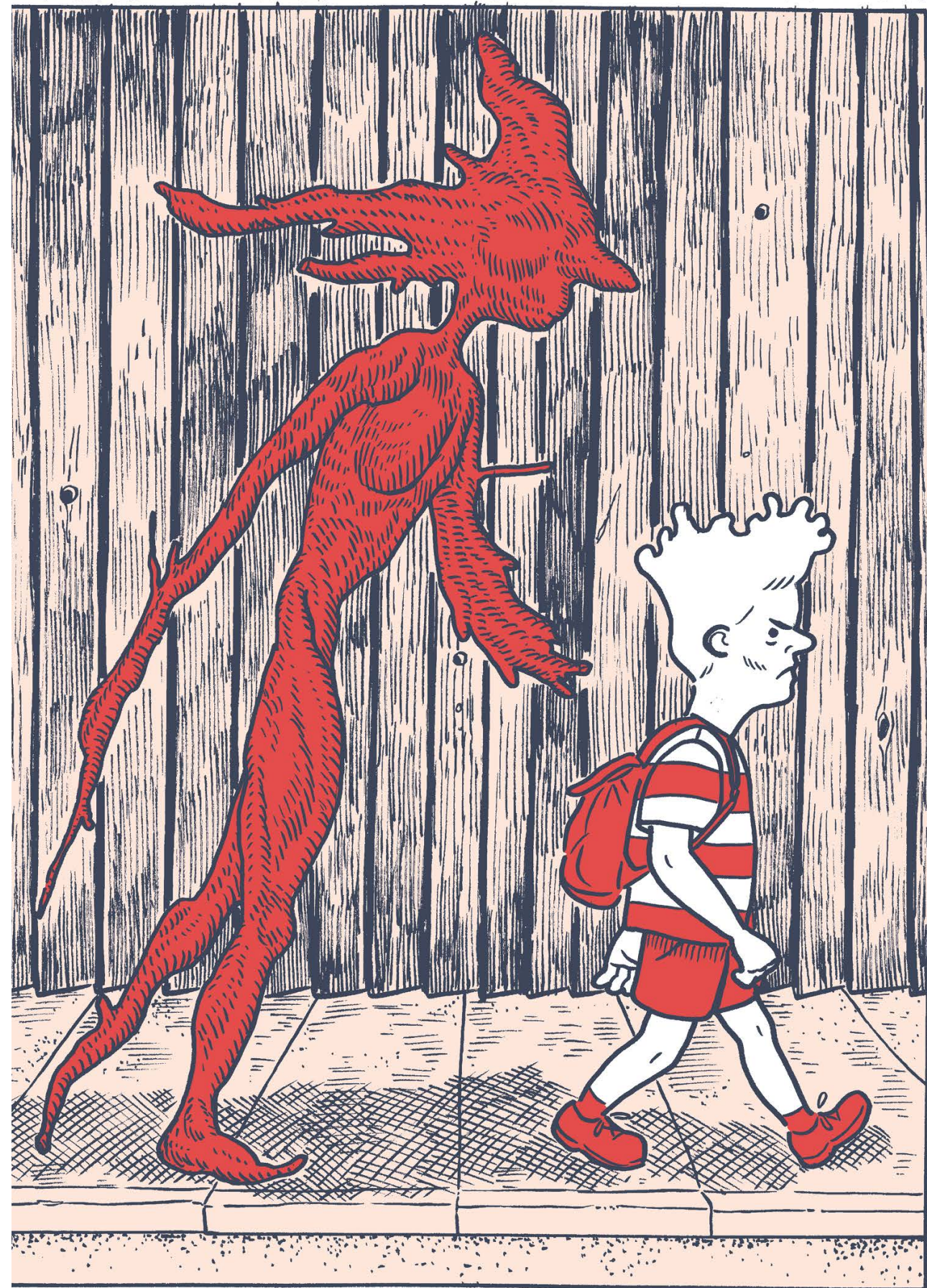
SOME WERE LIKE OCTOPUS, JELLYFISH WOULD BE BETTER
LONG TENTACLES AND SUCH.

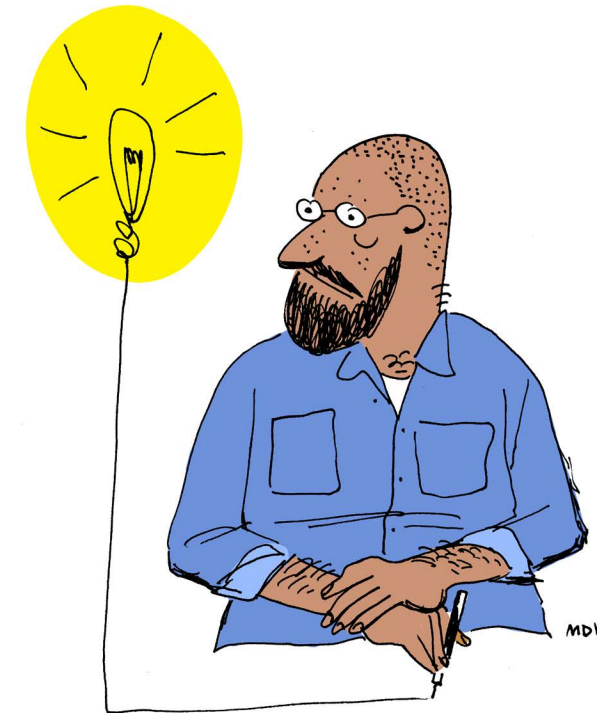


MOST RESEMBLED FISH, THE
COLOUR OF RED SNAPPERS
THAT I SAW IN BOOKS.



HE FOLLOWED THE FISH, TO BRINGING HIM. THEY TOOK OVER THE WHOLE OF THE WORLD. WHY,





Michael D. Kennedy is a cartoonist and illustrator from the English midlands. Influenced by old British children's comics and annuals, his stories seek to present the lives of overlooked folk and the lower classes. Notably, he is the author of the small press series *Mint*, a collection titled *Mr Hardee* and most recently *Biffa*. He has had comics work published by *McSweeney's Quarterly* and the *Believer*. Working as an illustrator since 2020, Michael has been published by the likes of *The New Yorker*, *New York Times* and *The Atlantic*.

FOR MORE INFORMATION ON MICHAEL D. KENNEDY

FULL TITLE LIST



WHY DONT YOU LOVE ME? NOW IN PAPERBACK!
See page 41

THERE'S NO TIME LIKE THE PRESENT

PAUL B. RAINEY

If time travel existed, would you right societal wrongs
or just watch future episodes of *Doctor Who*?

Paul B. Rainey's *There's No Time Like the Present* continues to upend grand science fiction gestures with a deep desire to understand the emotional lives of the common man (nerd). It's a simple conceit: time travel is only possible between the invention of the necessary, functioning machinery and the day those machines are shut off. In that finite sliver of space-time, humanity schisms into those who defiantly refuse to look into the future, and those who reap the benefits of doing so.

After all, what would you do if you accidentally found out for certain that you would still be working the same dead end job at the age of 70? What would you do if you could read every future issue of your favorite comic? Or if you traveled back in time and couldn't afford to travel back? Would your life actually be that different? Can we admit that there might not be such a thing as free will? Is life just a series of denials of reality? Why does that one guy have horns?

There's No Time Like The Present proves the success of *Why Don't You Love Me?* was no fluke, and is yet another brilliant graphic novel by a modern master.

PRAISE FOR PAUL B. RAINEY

"Rainey may be working in the comics form, but he leaves readers with the impression that they've just consumed a full-blown novel."—*Shelf Awareness*

"Movingly insightful and brave, Rainey's writing is engrossing."—Steven Heller, *PRINT Magazine*

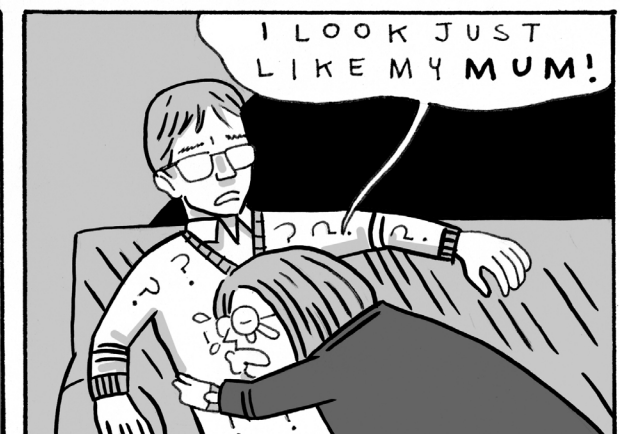
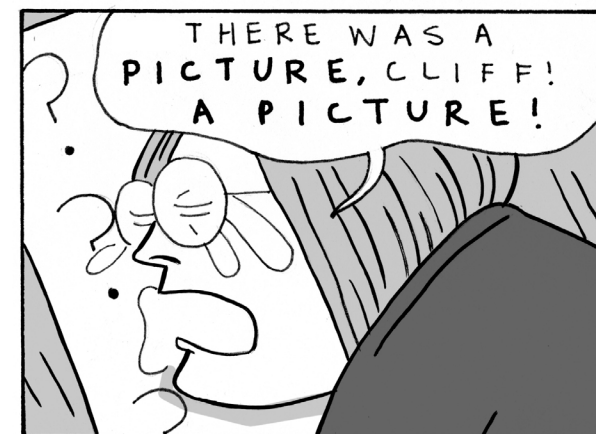
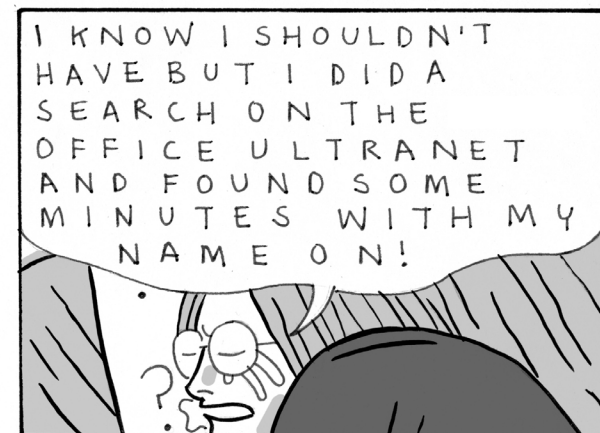
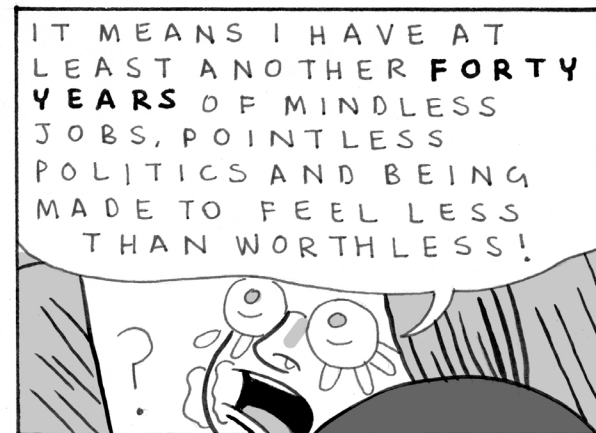
"[Rainey] wants readers to ask large questions about existence and the world."—*Solrad*

"Rainey is a seasoned cartoonist [...] someone who has spent years working within the medium and wants to push what it's capable of."—*Comics Beat*

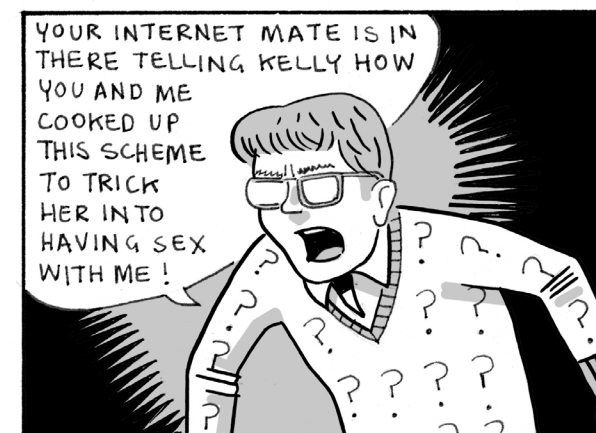
MARCH 2025 • \$29.95 USD/\$34.95 CAD • B&W • 6.7 X 9.3 • 324 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-756-9 • PAPERBACK

FULL TITLE LIST

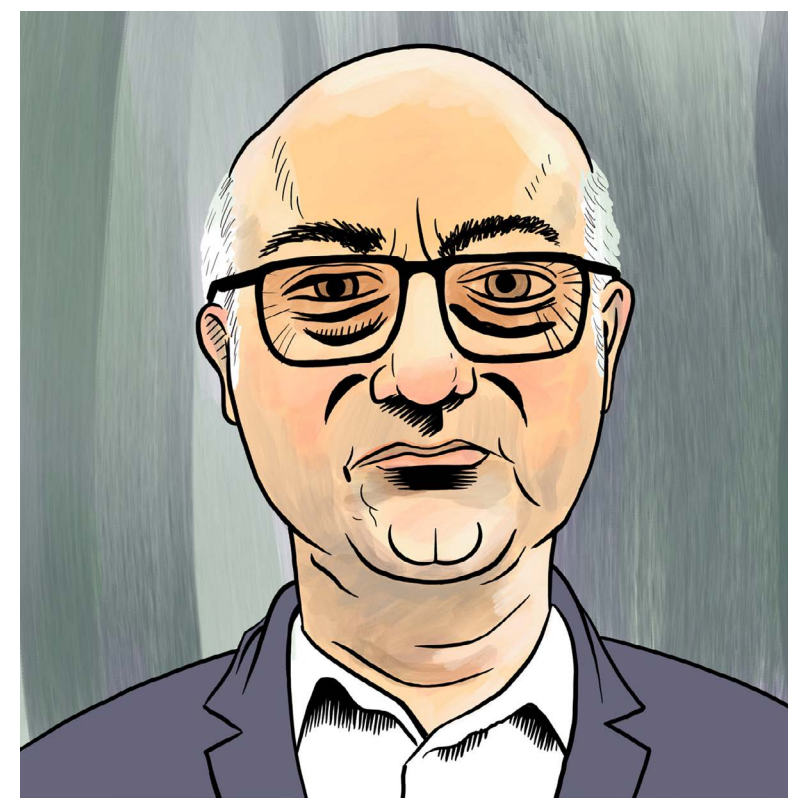
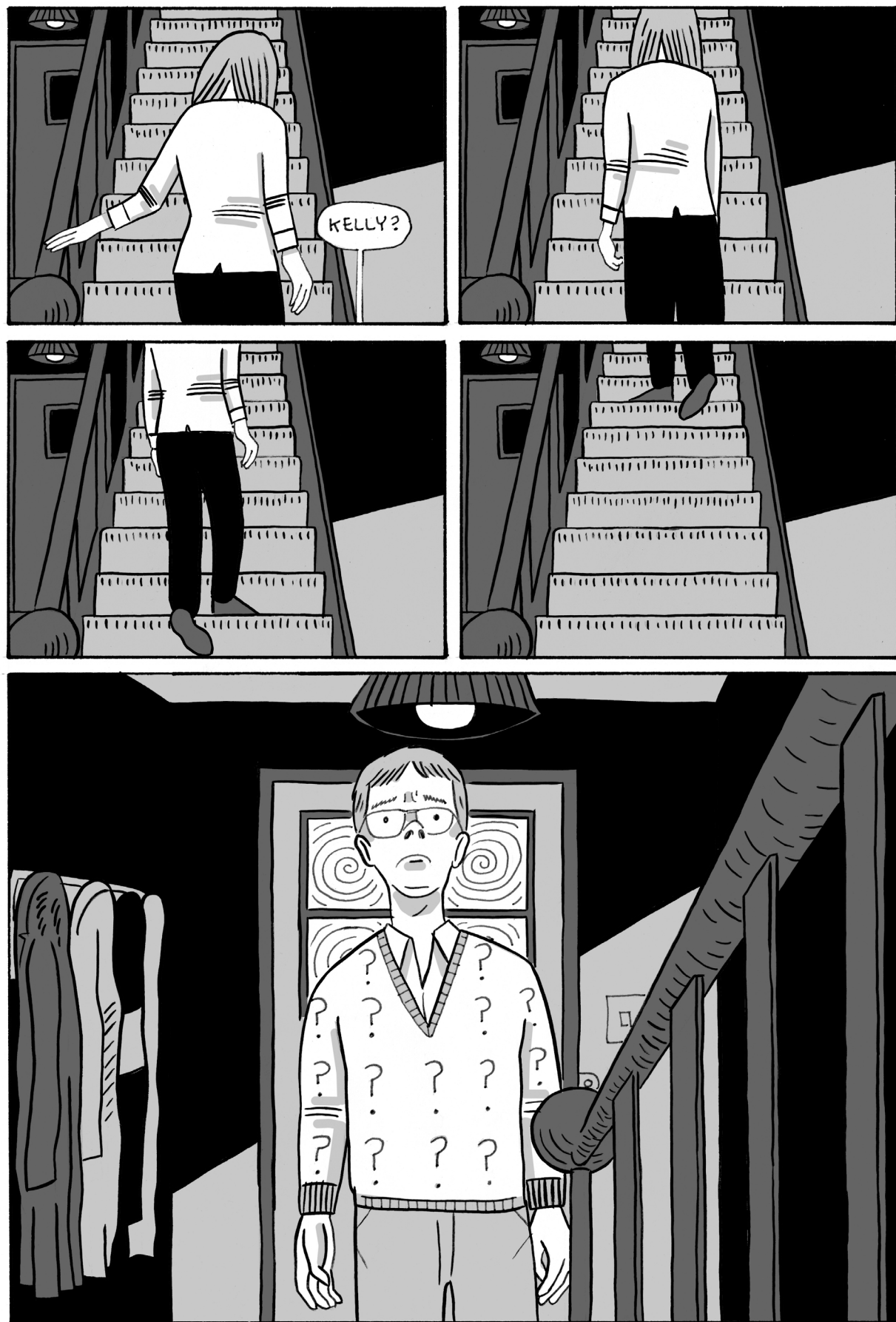












Paul B. Rainey is a British cartoonist who has been making comics for decades. His creations include *Peter the Slow Eater*, *14 Year Old Stand-Up Comedian*, and *Audrey Pemberton*. He won the Observer/Jonathan Cape/Comica Graphic Short Story Prize in 2020 with the strip *Similar to But Not*.

[FOR MORE INFORMATION ON PAUL B. RAINEY](#)

[FULL TITLE LIST](#)



I ATE THE WHOLE WORLD TO FIND YOU

RACHEL ANG

An entire sea of water can't sink a ship...unless it gets inside

I Ate the Whole World to Find You maps the topography of trauma, treasures, and loss imposed onto the body of Jenny, a twenty-something-going-on-thirty-something partial hot mess who's routing her way more firmly into adulthood. As she navigates friendship, family, and romantic relationships, will her inability to communicate destroy her, or ultimately be her rebirth?

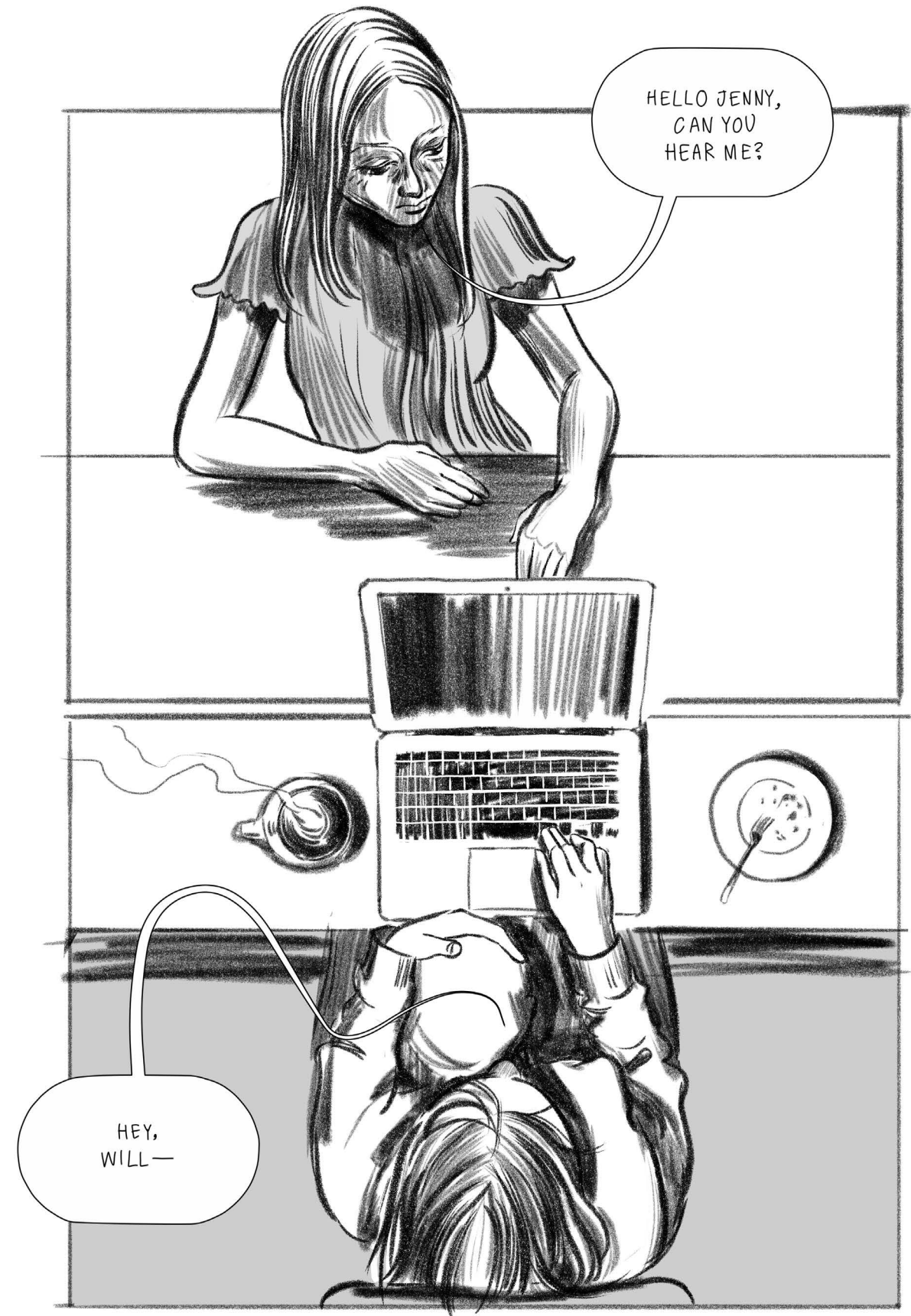
A coworker-turned-prospective-lover confesses a hard-to-swallow fetish. A train ride fantastically goes off the rails as old habits get dragged across the tracks. Cousins revisit summer holiday bliss—or was it really horror? Exes fumble an attempt

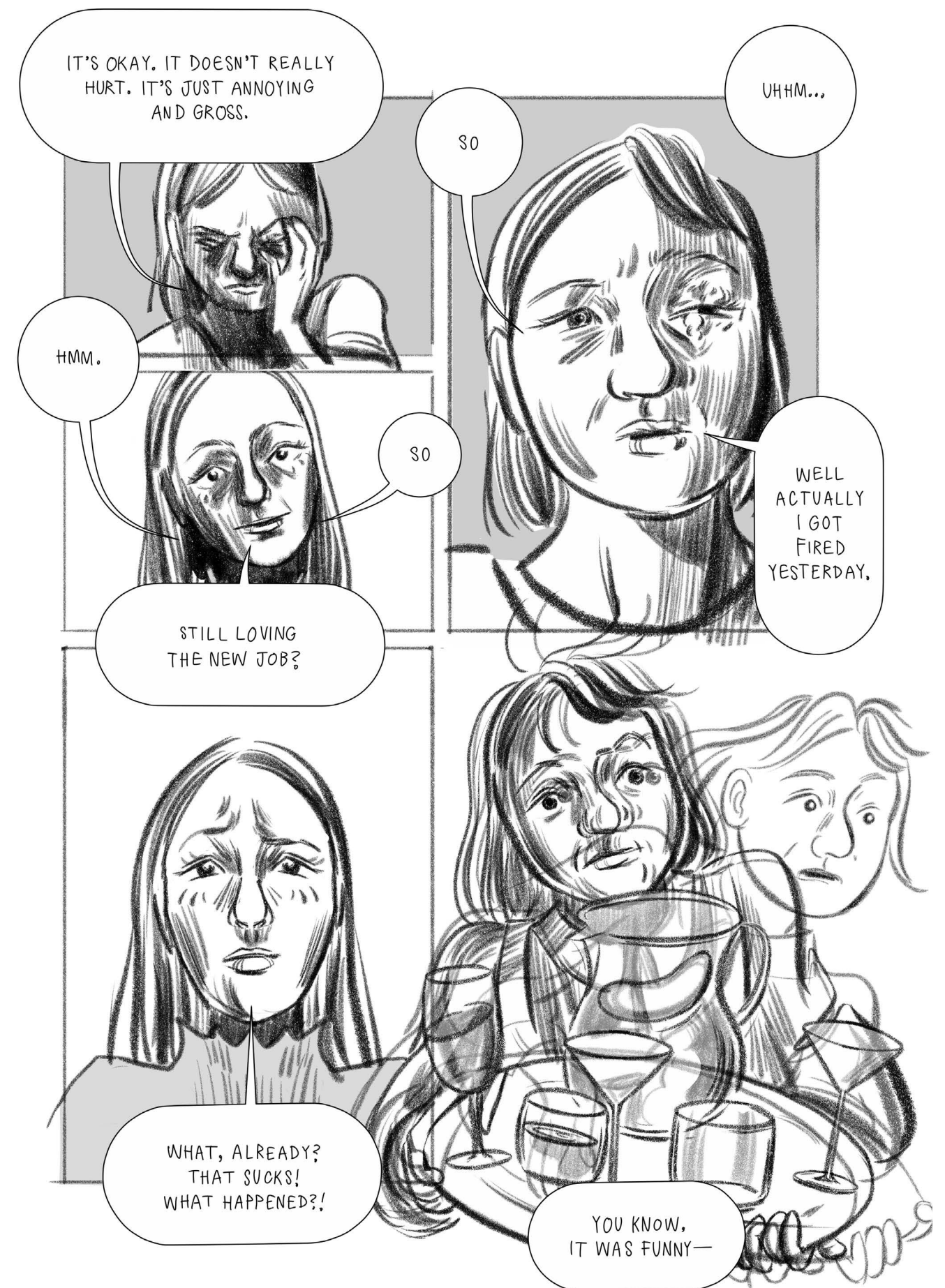
to reconnect over a dip in the pool on a squelching summer day. And an expectant mother slips into an usual place as she embarks on a communion with her baby more pure than language can accommodate.

Set against an exquisitely lush Australian backdrop, Rachel Ang's pencils are fluid yet scratchy, precise and evocative, bringing to life the inner and external world of Jenny with stunning realism and gushing imagination. Sprinkled with speculative fiction and fantasy, Ang's radiant debut collection introduces a dynamic voice to comics, and establishes Ang as one of the most exciting short-story writers working in comics today.

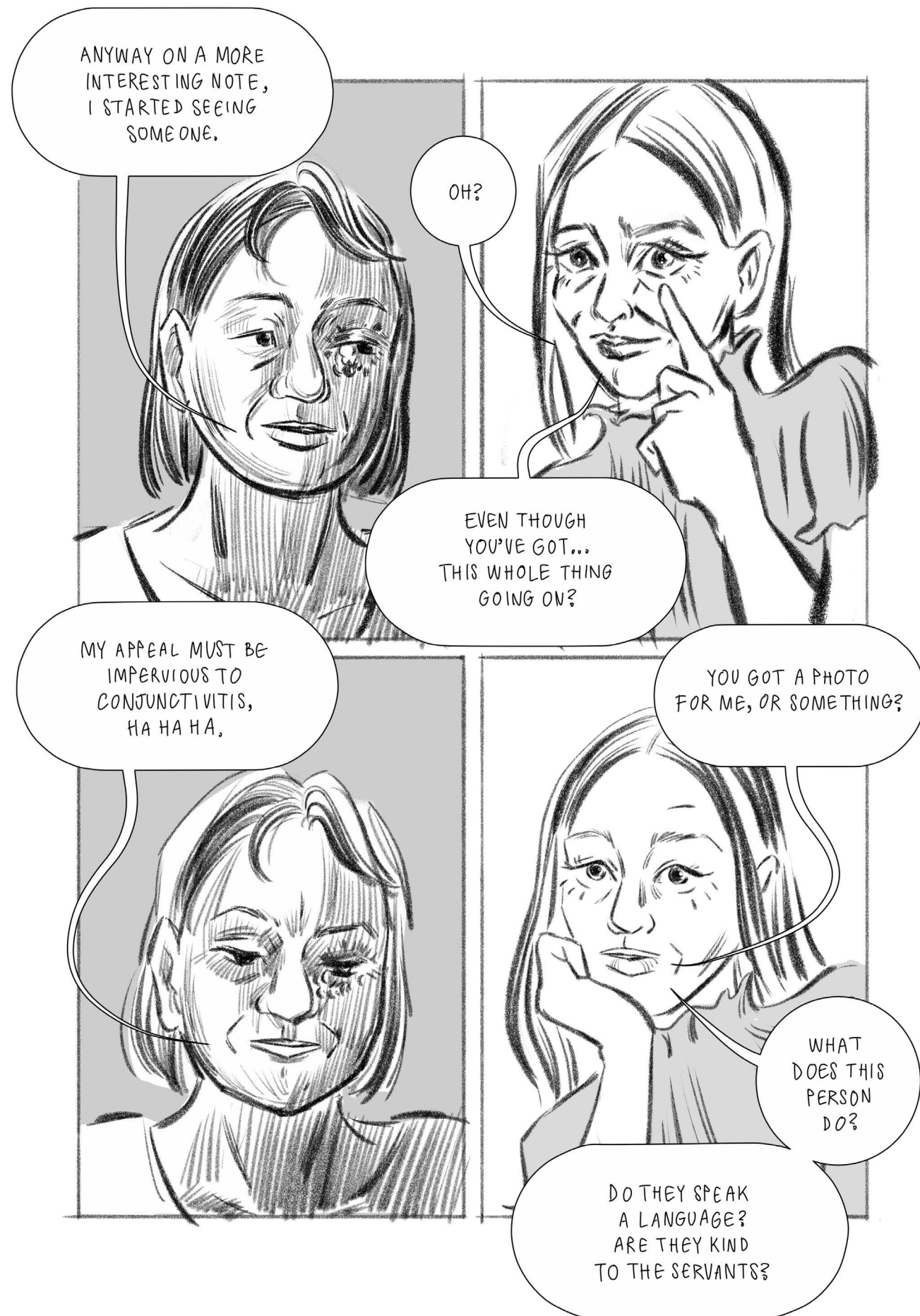
APRIL 2025 • \$24.95 USD/\$29.95 CAD • B&W • 6.125 X 8.75 • 312 PAGES
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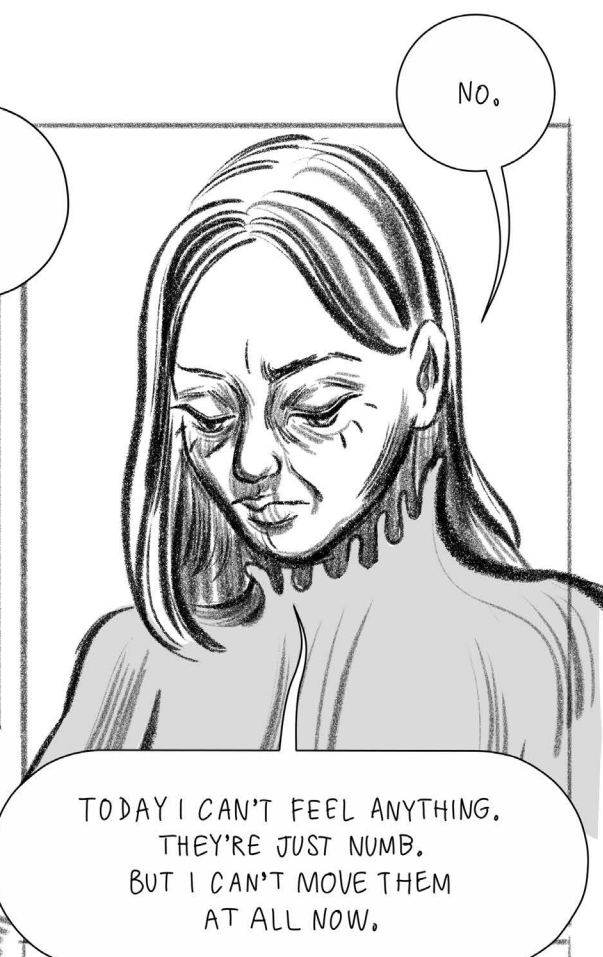
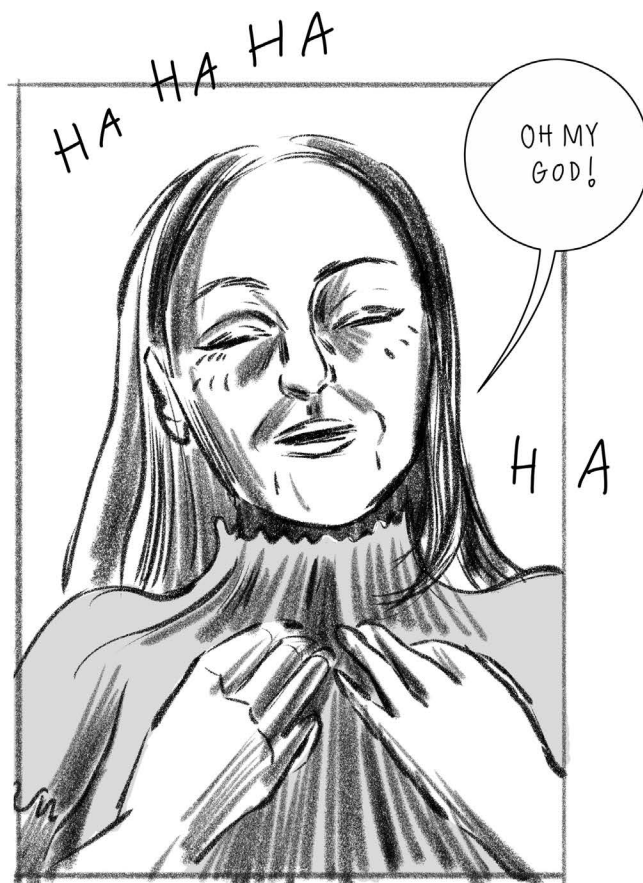
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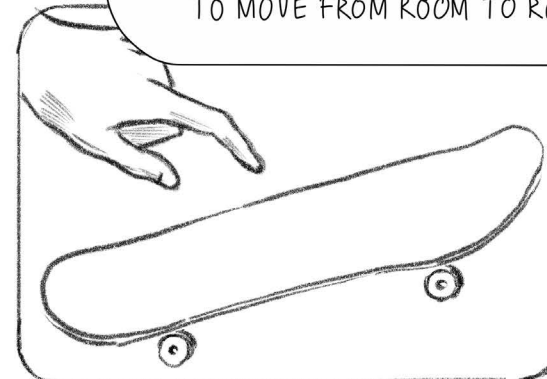




SO I'VE HAD TO, UM —



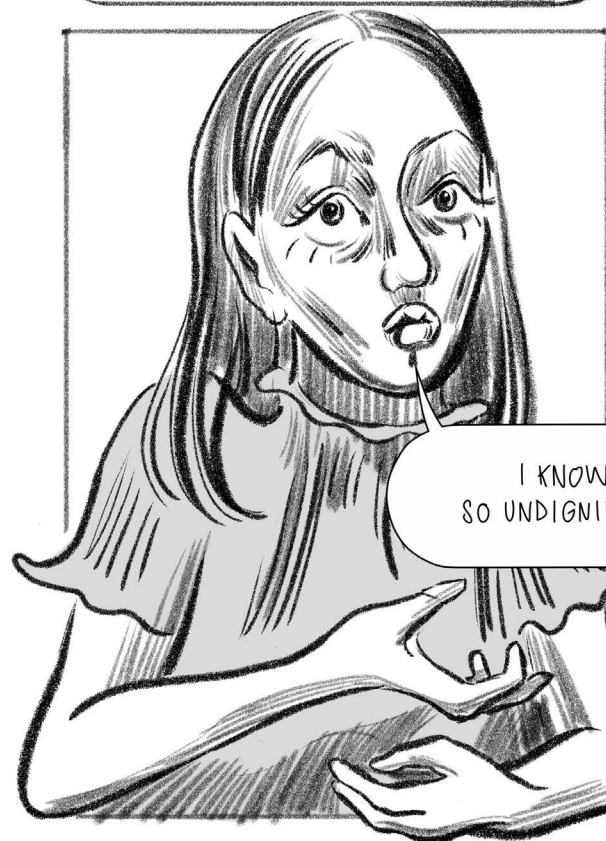
REPURPOSE ANDY'S OLD SKATEBOARD
TO MOVE FROM ROOM TO ROOM,



WOW. THAT'S
RESOURCEFUL OF YOU.



I WISH YOUR CHAIR WOULD
COME SOON THOUGH, SO YOU DON'T
NEED TO SHUFFLE AROUND
ON THE FLOOR.

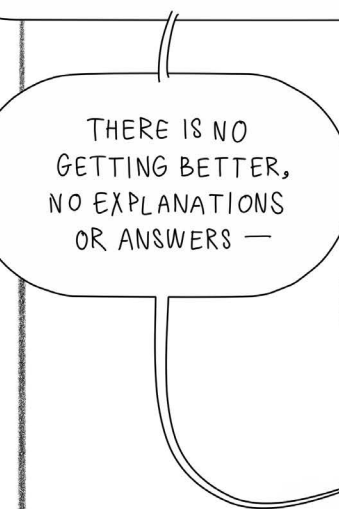


I KNOW...
SO UNDIGNIFIED...



YOU KNOW WHAT THE
HARDEST PART OF ALL THIS IS?

THERE IS NO
GETTING BETTER,
NO EXPLANATIONS
OR ANSWERS —



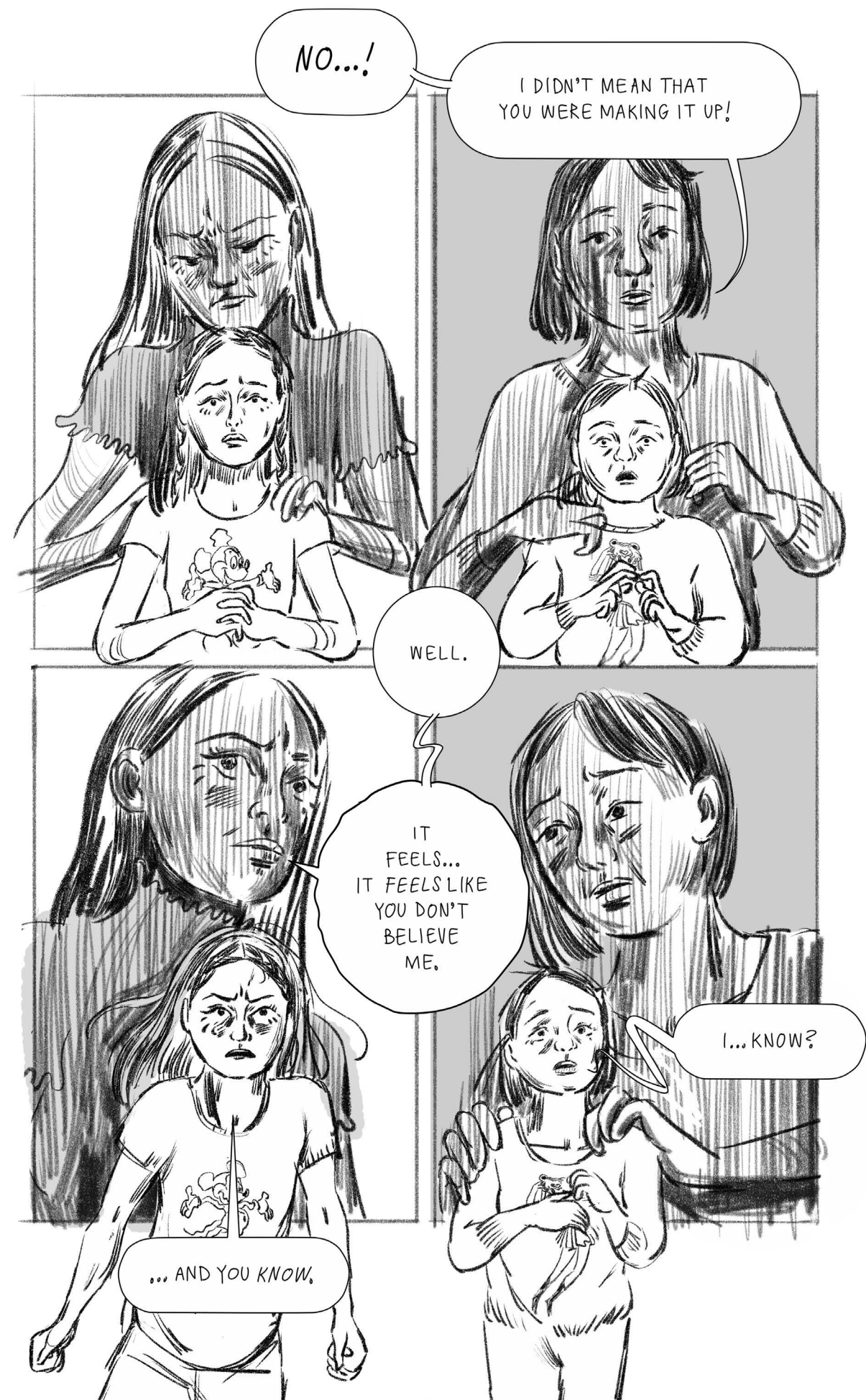
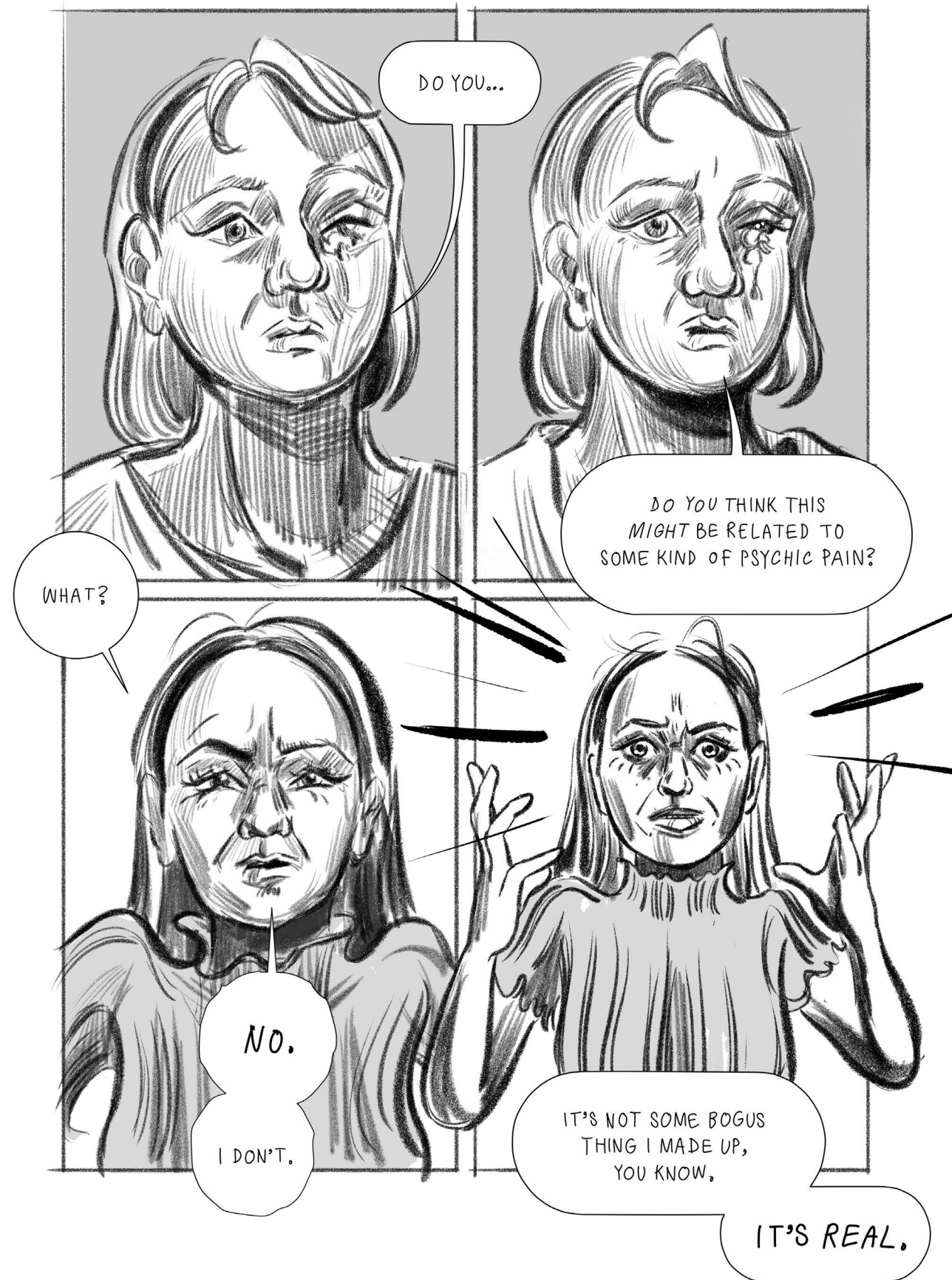
EVERYONE
IS KIND AND
UNDERSTANDING
AT FIRST

BUT
EVENTUALLY,
PATIENCE
RUNS OUT.

AND
PEOPLE START
TO SUSPECT
THERE IS
SOMETHING,
Y'KNOW,
PSYCHOLOGICALLY
WRONG.



I'VE HAD SO MANY
DOCTORS SUGGEST ITS
ALL IN MY MIND.





Rachel Ang is an artist and writer working on the unceded lands of the Wurundjeri people of the Kulin Nation (Melbourne, Australia). Their work has been published by *The New Yorker*, *The Washington Post* and *kuš!* Rachel's first book *Swimsuit* was published by Glom Press in 2018, and they were a contributor to the Eisner Award winning anthology, *Drawing Power: Women's Stories of Sexual Violence, Harassment, and Survival* in 2019. Rachel still lives in their hometown, where they draw comics and work in Architecture.

[FOR MORE INFORMATION ON RACHEL ANG](#)

[FULL TITLE LIST](#)

LAND OF MIRRORS

*Maria
Medem*

LAND OF MIRRORS

MARIA MEDEM

TRANSLATED BY ALESHIA JENSEN
& DANIELA ORTIZ

Seeped in flamenco rhythms, a hero's journey of love and hope

Antonia is the sole inhabitant of a deserted town, with only a roaming pack of dogs and her own worn out memories to keep her company. Nothing is new in this world, the ponds are so still they are dead, and her recollections feel more vivid than her surroundings. At times, the isolation is unbearable. Until she meets her flower. Her flower gives her purpose: a reason to get up each morning, to ring the bells of the town, to wake up the fields, and to feel alive. And yet a relentless thought eats away at her—what will happen once her flower dies?

Her quest to save the flower begins alongside a charming traveler from the land of mirrors. The pair embark on a journey filled with music, swimming holes, and folk tales whispered late into the starry

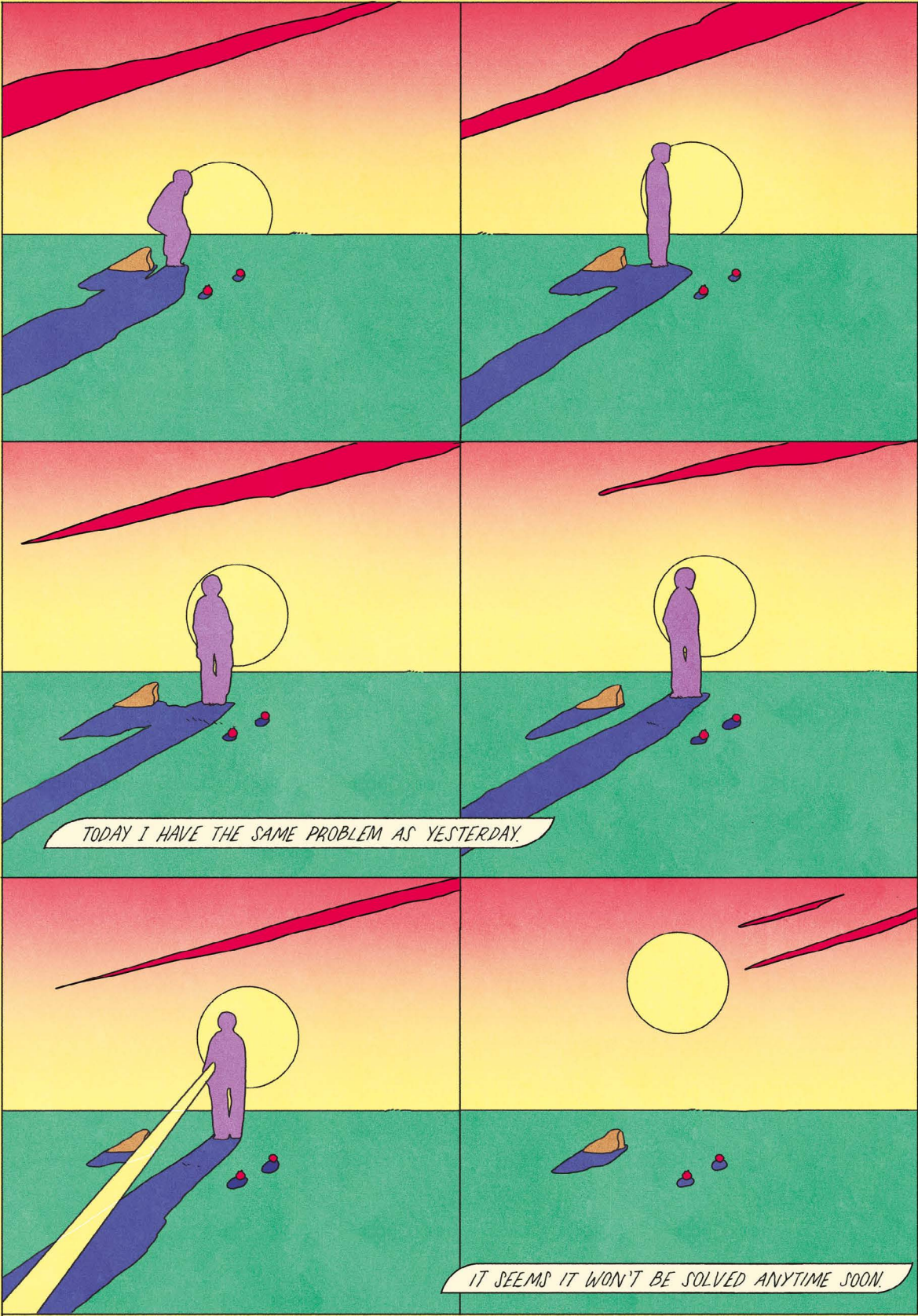
night. They march through the fields to the beat of turtledove calls, occasionally stopping to get drunk off the fruits of the strawberry tree. Slowly Antonia opens up to the world beyond her town, to the people who inhabit it—and to the endless possibilities of community and friendship.

One of Spain's most successful contemporary illustrators, Maria Medem's atmospheric storytelling bursts with sensorial delight—brimming with en-grossing sounds, flavors, and tactile sensations. With impeccable line work and an enchanting use of color, Medem spins a heartfelt meditation on loneliness, friendship, and the transformative power of love.

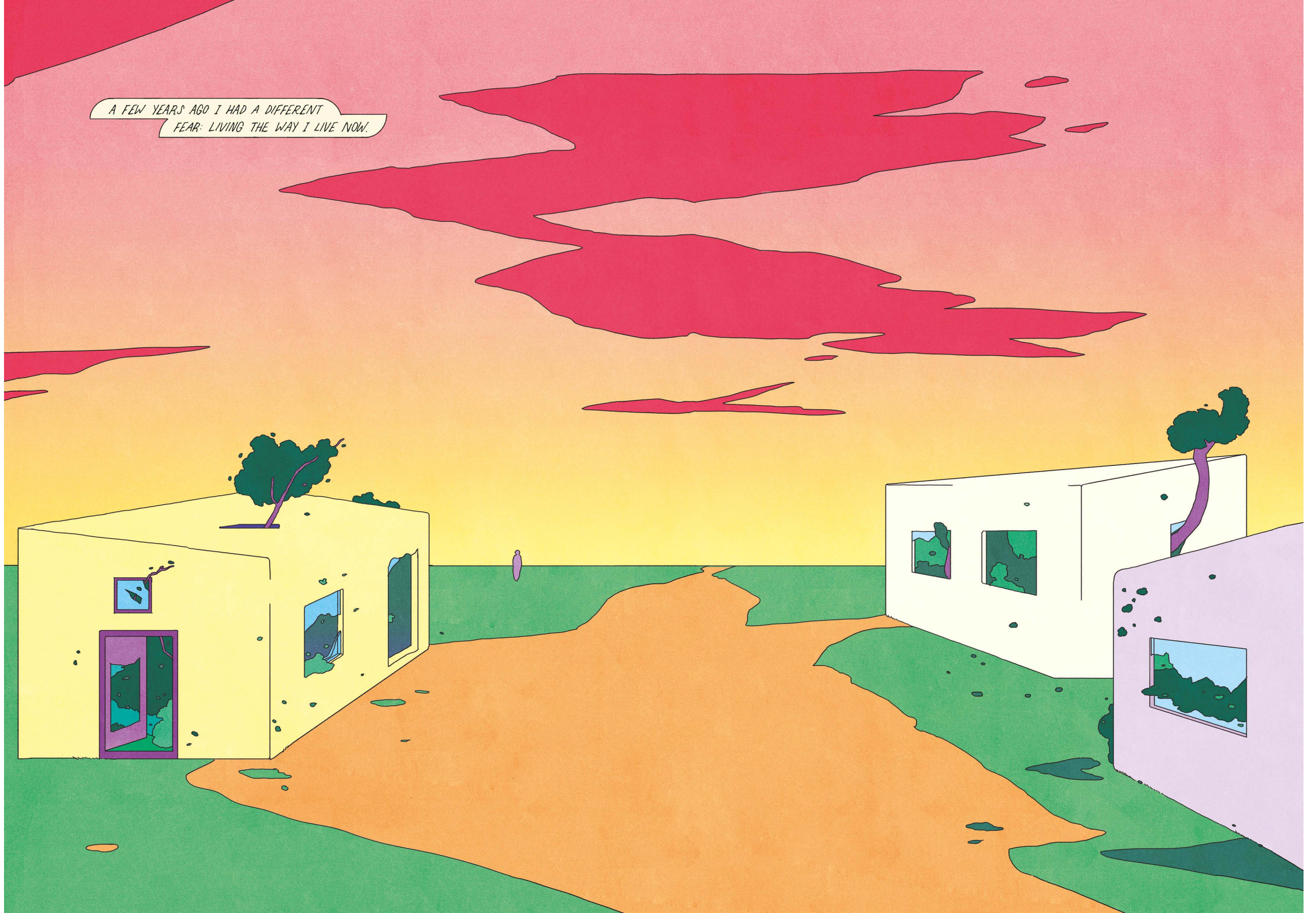
Translated from Spanish by Aleshia Jensen and Daniela Ortiz.

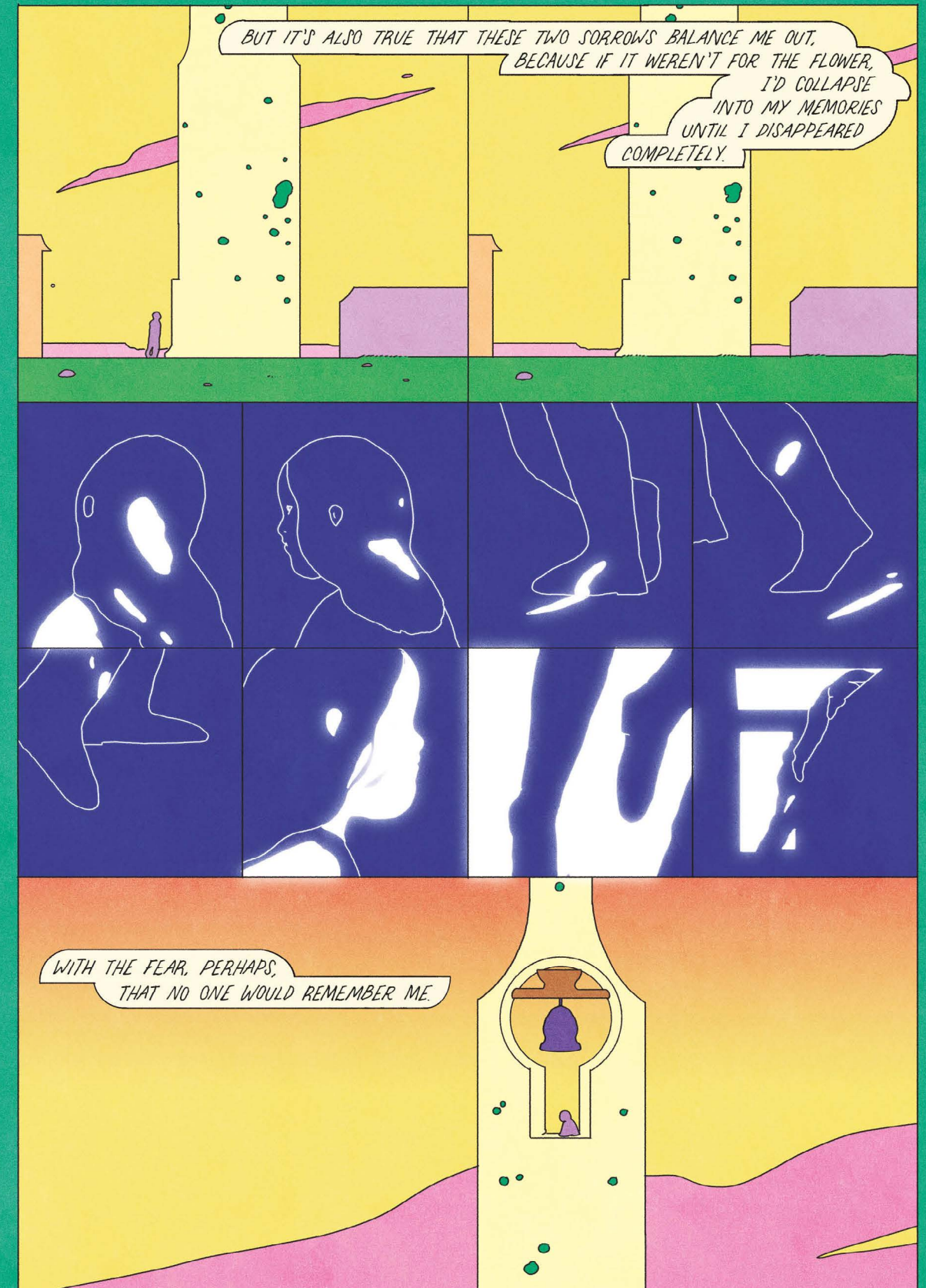
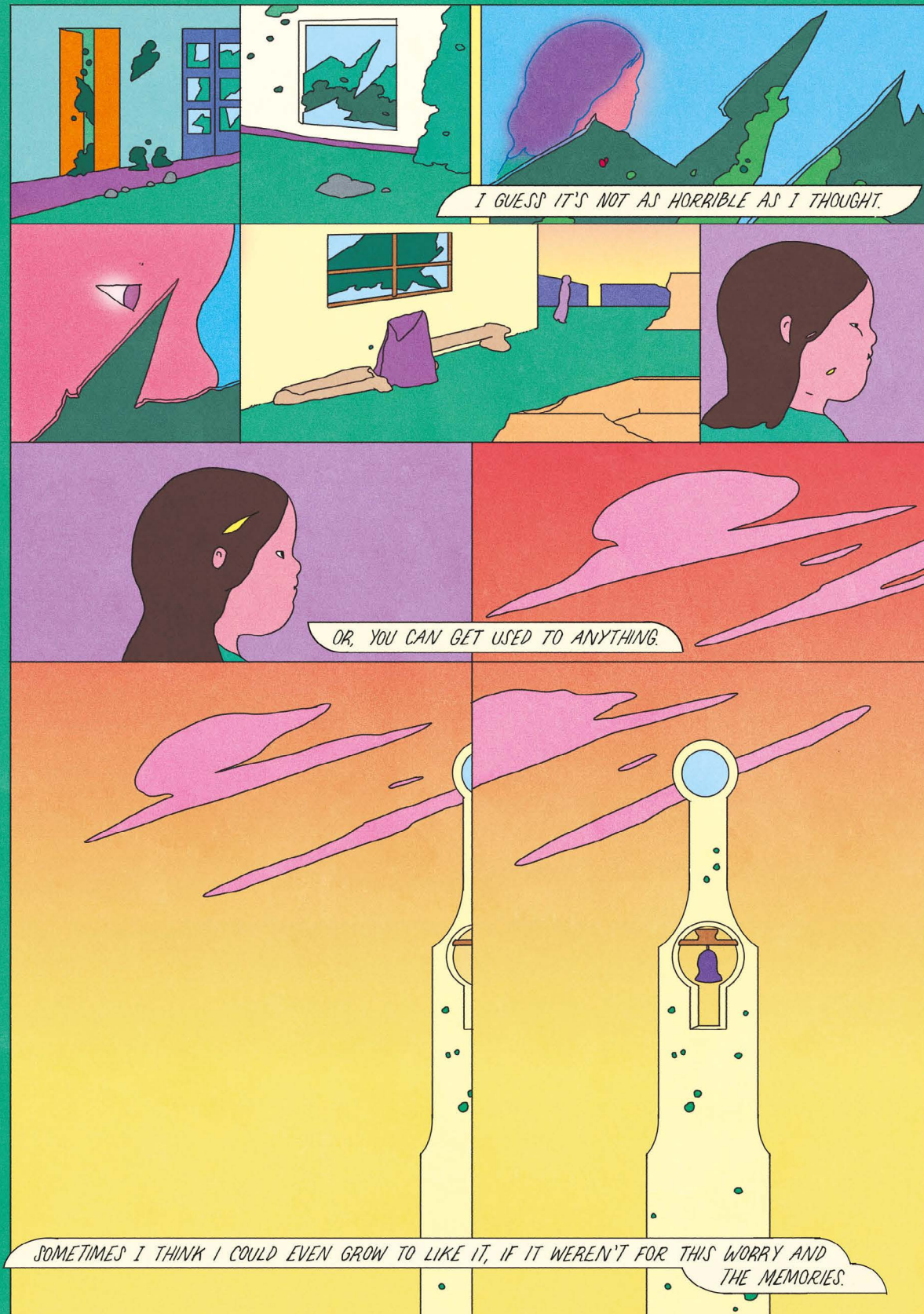
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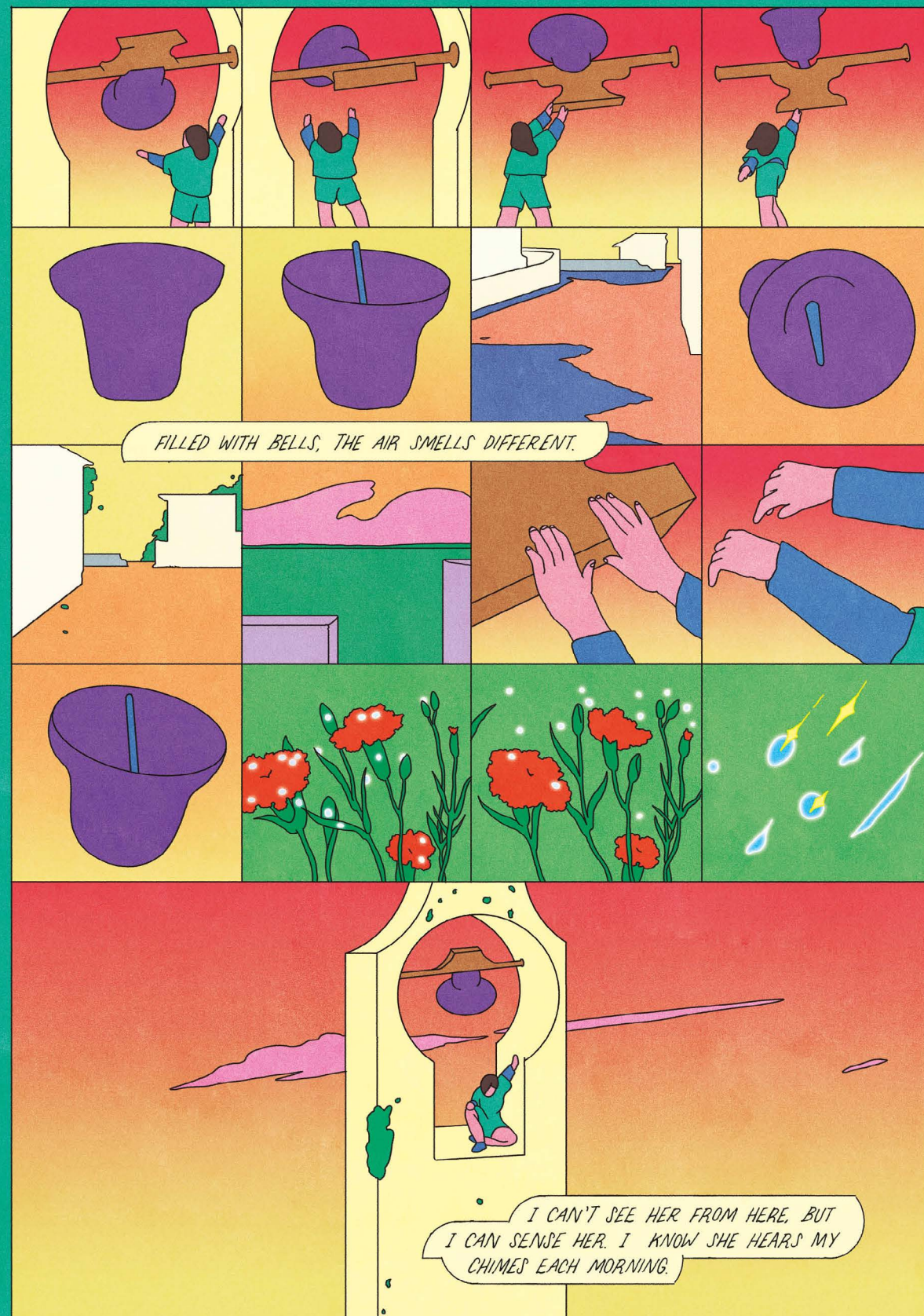
FULL TITLE LIST



A FEW YEARS AGO I HAD A DIFFERENT
FEAR: LIVING THE WAY I LIVE NOW.

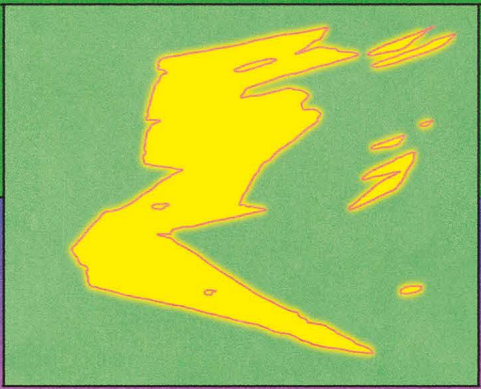
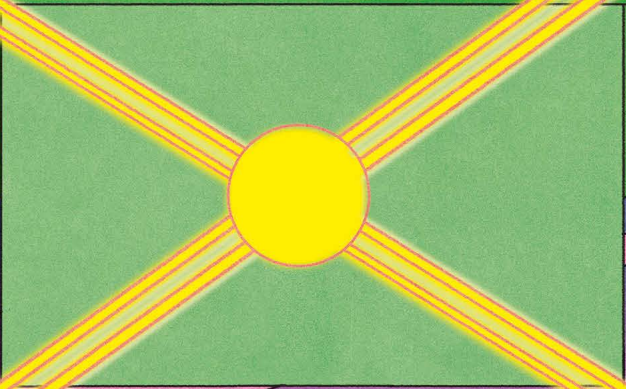






THE FIRST TIME I SAW HER, I THOUGHT I IMAGINED HER.

I THOUGHT IT WAS THE WATER PLAYING TRICKS
WITH THE LIGHT, EXCEPT THERE WAS NO WATER.



NO...

NOT A REFLECTION.

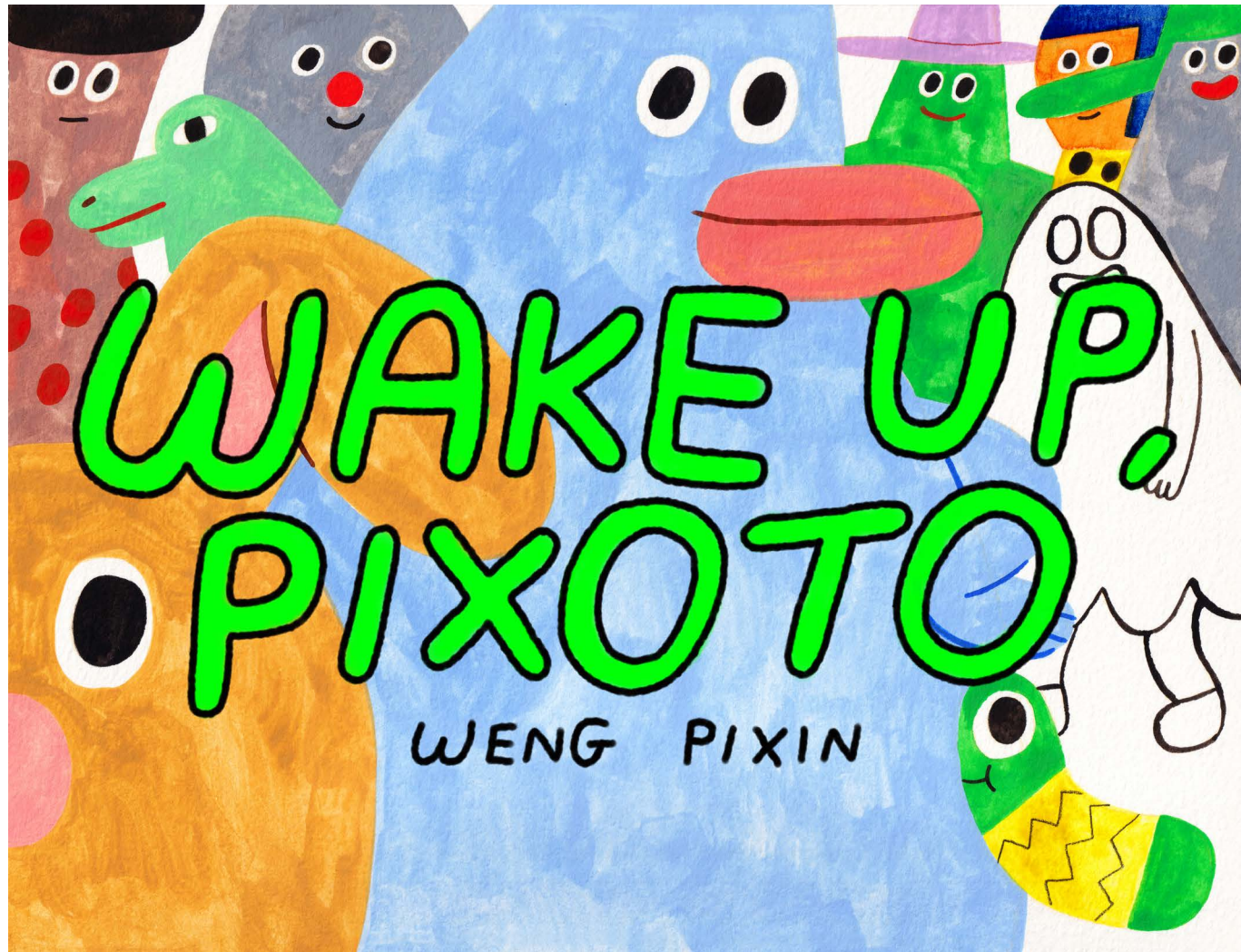
A FLOWER.



María Medem (1994) was born and lives in Seville, Spain. She began self-publishing fanzines after completing her fine arts studies. She's been published by Terry Bleu (Netherlands), Studio Fidèle (France), and Apa Apa Comics (Spain). Her latest two books, *Cénit* and *Por Culpa de una Flor*, (the Spanish edition of *Land of Mirrors*), were published by Apa Apa, the latter in collaboration with Blackie Books. In between comics work, María also spends time illustrating, animating, and going on walks with her greyhound.

FOR MORE INFORMATION ON MARÍA MEDEM

FULL TITLE LIST



WAKE UP, PIXOTO!

WENG PIXIN

An admonishment, a command, a mantra.

Weng Pixin revisits herself at her most vulnerable, in her art school days. She tries on various identities trying to understand who she is. Is she a sexual libertine? A fine artist? A sensitive friend? Just then, in steps a charismatic art instructor who helps her see her true worth. She joins his tight-knit group of artistic seekers and begins her real education. But...is something sinister lurking beneath the surface? Rivalries develop, friends disappear or are cast out, her instructor's words take on a caustic edge. Pix becomes unmoored and less sure of herself than ever before and she begins to suspect she's entered into a cult.

Dream-like floral collages shift to more stripped-down, character-based cartooning. Weng's bright colors and rubbery people persist as her writing becomes more diaristic and detailed than her previous collections *Sweet Time* and *Let's*

Not Talk Anymore. Wake Up, Pixoto! is an interrogation into how groomers operate and how we can allow ourselves to be coerced into a world we DON'T want simply because we're unsure of what we DO want.

PRAISE FOR WENG PIXIN

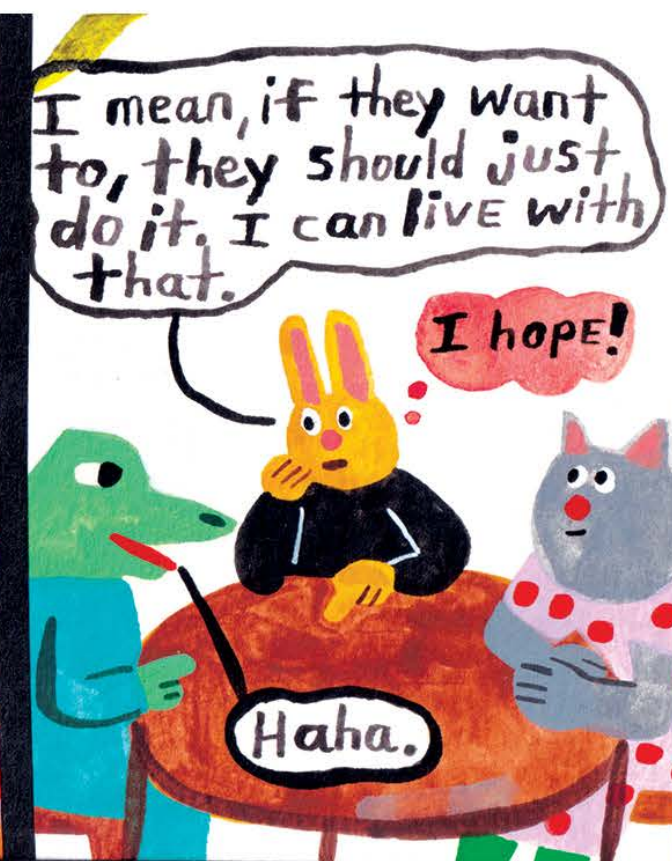
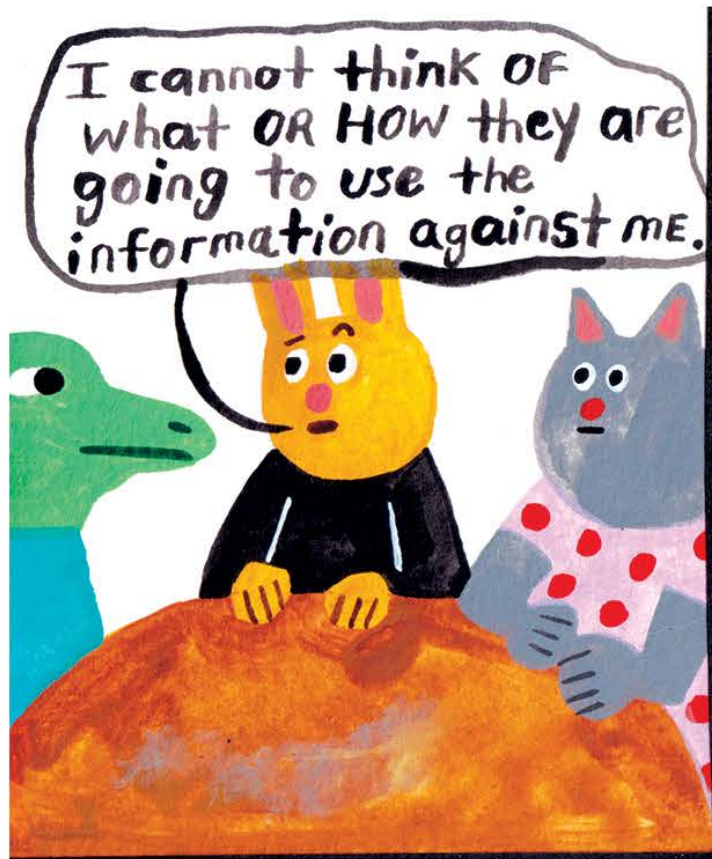
"[Weng Pixin puts care] into each page, enlivening it with floods and washes of bright color."—*The Comics Journal*

"If comics are a medium dominated by men and men's stories, Pixin points to a way out of narrative and historiographic blindness."—*The Brooklyn Rail*

"[Pixin's] art, painted in blocks of bold color, has the crafted look of folk art or textiles, with patterns and flat layouts [combined] to fill the pages with color and life."—*Publishers Weekly*

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FULL TITLE LIST





I really appreciate what you both have been sharing with me.



SURE!

It's been helpful to say it out loud.

All your thoughts, your VERY private experiences,



everything you've entrusted me with, I will keep them private.



I will only draw my side of the story.



Thank you for trusting me with your stories.

Lots to think about for me too.

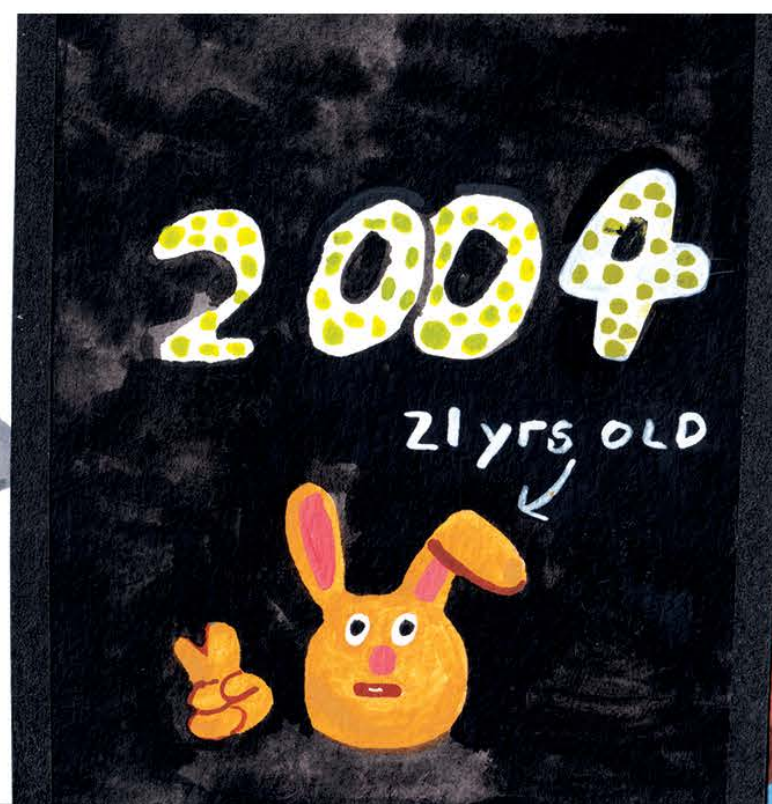
Great to know I wasn't the only one feeling what I felt about that particular time.

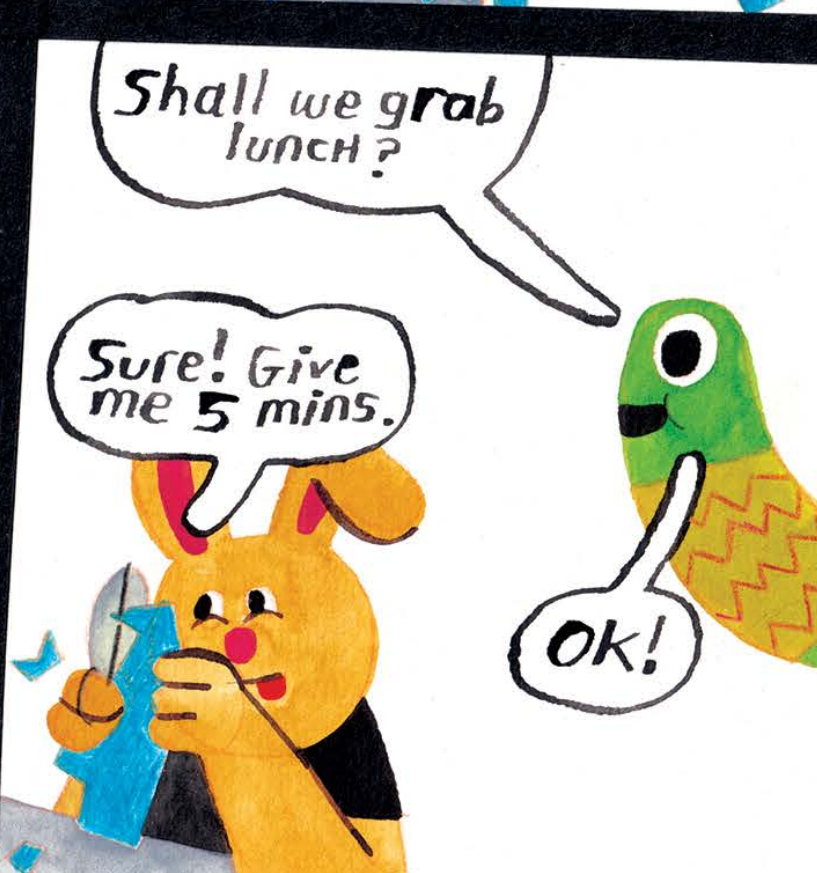
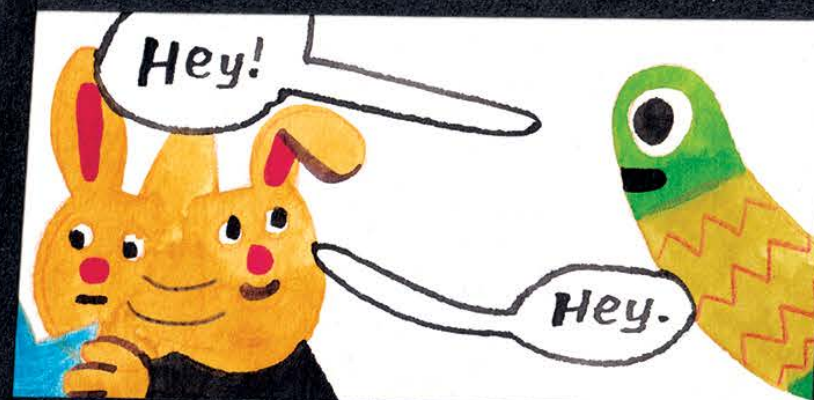


TIME.

THAT is just WHAT I needed
to process and make SENSE
OF WHAT I'm about to -







THE NEXT WEEK'S CLASS

Which is basically individual critique with TL. He talks to us about our ART, which we'd been working on for a whole year.



He gave each of us tons of attention as compared to other art college lecturers.



A lot of us felt very relieved to finally be heard or seen by an art lecturer.



That our efforts and art were given due attention & enquiring, in order for us to think & work better as we near the end of our year in art college.



In a society that prides itself in "saving face" OR on not being open about one's humanity & flaws, TL's non-judgmental vibe gave us permission to be vulnerable.



I suppose this carried on
for a semester,



US art students having
these very educational
individual critiques with TL.



It wasn't uncommon to
see a peer tear up during
these critiques, as many
of our art held unconscious
impulses & intentions.



TL would encourage that.
He saw it as a young
artist creating something
genuine and authentic,



That our art be made from "a place of TRUTH".
None of that "POSEUR ART". For a young adult's
ears, his message was perfect.

NO to "POSEUR
ART" FOR
SURE!



Wait, let me rephrase that.
TL was not encouraging us
to CRY OR experience some
strong emotional response while
discussing our art.

No, not like
that.

SHOW ME
YOUR
tears!

TL encouraged us to USE our real, lived
experiences as a resource for our art.



You want to make meaningful art?
You gotta look inwards. Dive deep
into the depths of your soul...
where the Truth of your voice
resides.

That's where your ART should
spring from! Not from fear.
Not from insecurity.

Never from a place of
weakness. Confront
them. Confront your
fears!



Still reeling from personal tragedies
& trauma while navigating my family
as well as Society's tendencies to
HIDE, MASK, repress, or WORSE,
SHAME our individualities,

TL's message become some
personal challenge for the young
& idealistic me. I WANT to
overcome my FEARS. I WANT
to overcome my insecurities. I
WANT to do better.

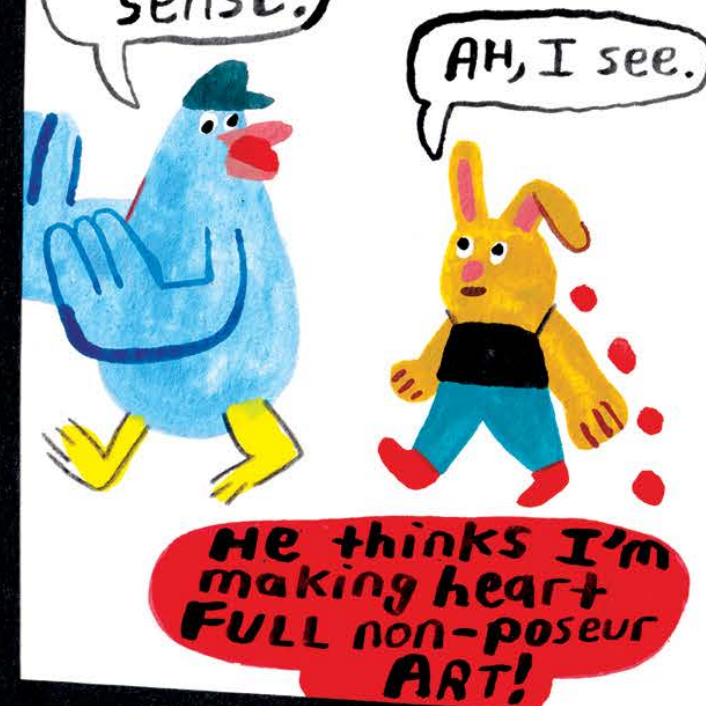
I believe TL could see that desire in me to want to do better, as an artist and as a person.



She makes these beautiful paintings. Full of Heart & SOUL.



She reminds me of you in that sense.



Okay. This is NOT an accurate depiction of her. It shows more of how I feel about her now.

Spoiler alert.



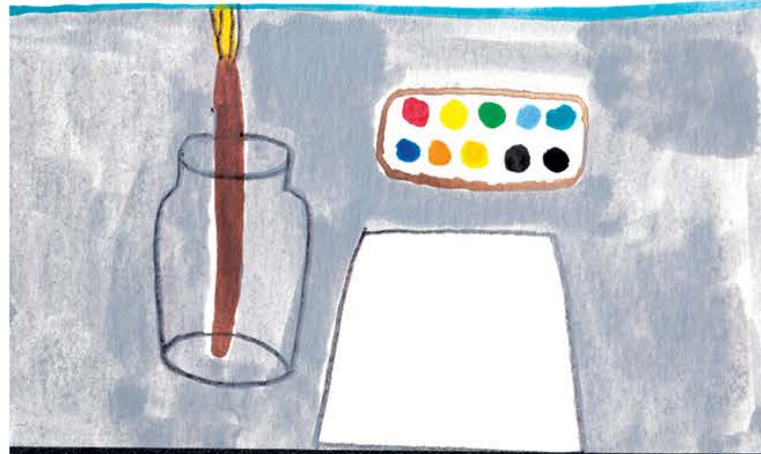
Hey TL!
Hey You! I've heard a lot about you from TL!



It was my first time inside the Master's Students' art studio spaces. I remember being floored in seeing the volume of works produced by each student (although in my young brain, each student was totally an Artist already). I was in awe. Inspired. Intimidated. Curious.



Inspired by Mophead's art, I started to get back into painting for a bit as I had been cutting papers for my art project (for almost an entire year).



I remember holding the brush in my hand and making the most uncoordinated marks.



I'm guessing TL must have seen some of my attempts.



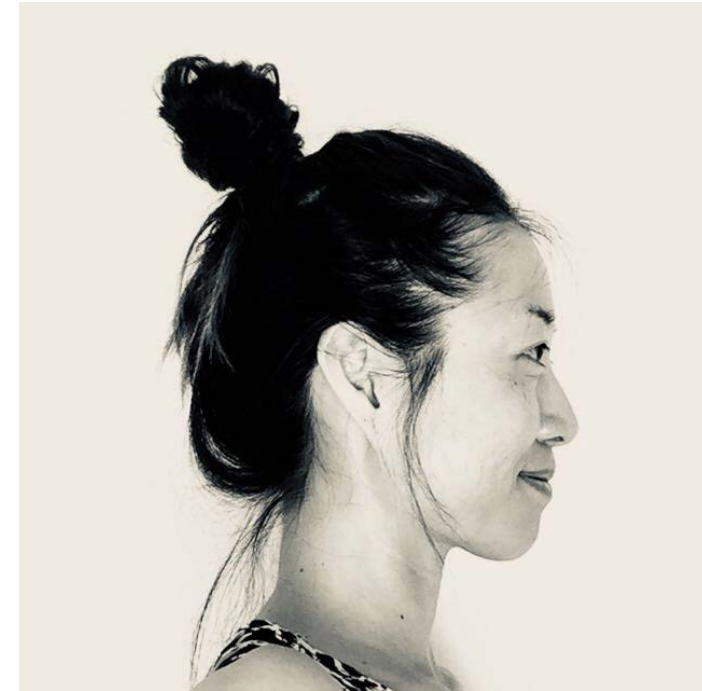
Next thing I knew, TL texted.



The implication felt... discouraging & devastating.



*silly, I know.



Weng Pixin (or Pix for short) was born and raised in sunny Singapore. She loves to draw, sew, make comics, tell stories, paint, create and construct using found objects. Pixin grew up listening to stories from her father, who was curious about the way the world works. In turn, when it comes to her art, Pixin loves to create semi-autobiographical comics that reflect her curious nature too.

FOR MORE INFORMATION ON WENG PIXIN

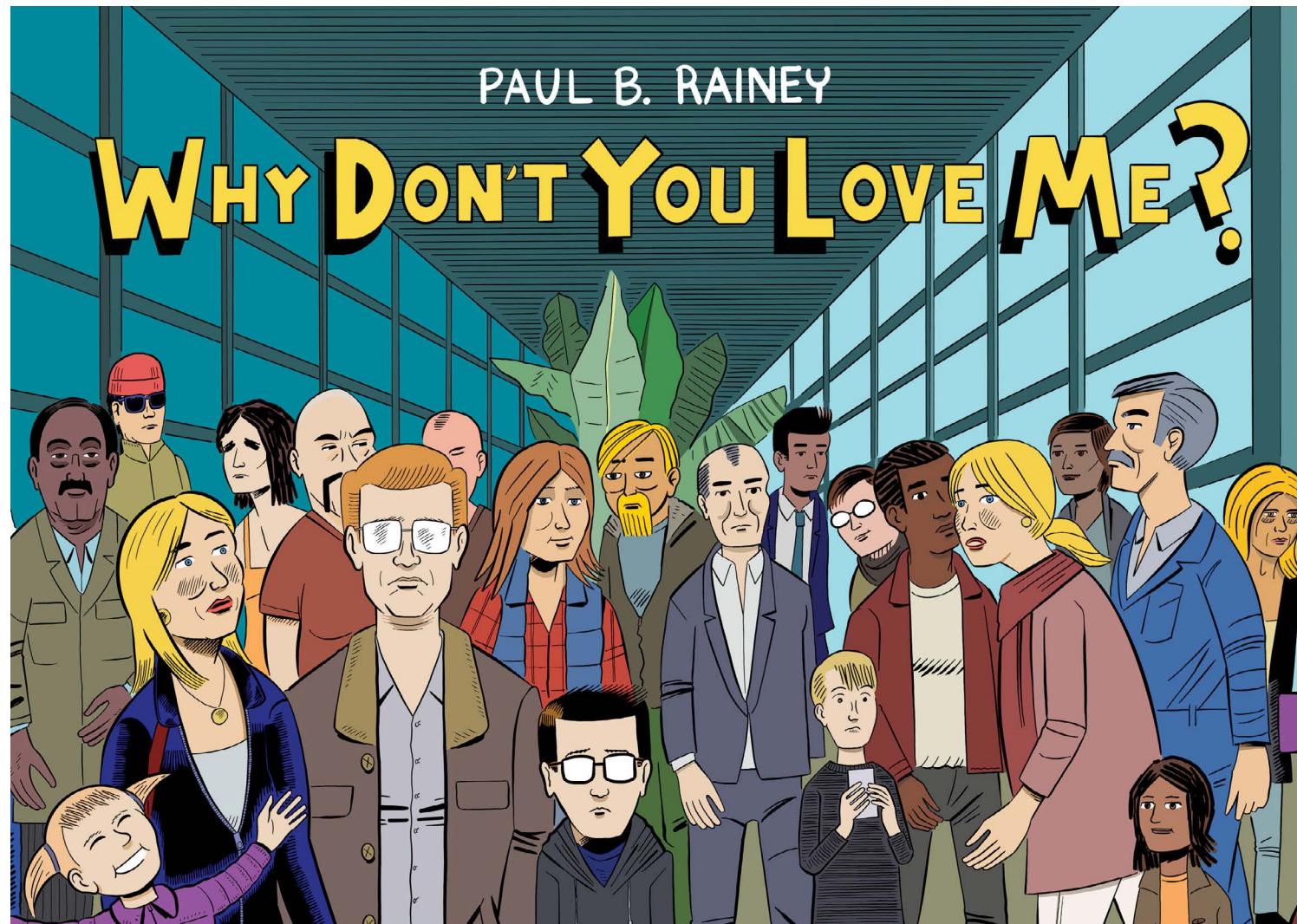
FULL TITLE LIST

NEW PAPERBACK EDITION

WHY DON'T YOU LOVE ME?

PAUL B. RAINEY

A family gets lost in the shuffle of reimagining their lives in this dark, domestic sci-fi comedy



Claire and Mark are stuck in the doldrums of an unhappy marriage. She chain-smokes and refuses to leave the house or even change out of her bathrobe. He sleeps on the couch and can't distinguish one day from the next. With all love lost for family life, pizza and Chinese food take turns on a nightly take-out dinner menu.

Husband and wife are plagued by the idea that this is all a dream. Why can't Mark ever remember their son's name? Isn't he a barber? Doesn't he play in a band? Why is Claire obsessively stalking her ex-boyfriend online? When exactly did she stop caring about what the kids wear to school? And just why can't she be bothered to tell the other mums at pick-up apart? Didn't Claire and Mark have different lives? As reports of an imminent nuclear war make subtle waves on the radio, the truth begins to dawn on them...

Paul B. Rainey's critically-acclaimed sleeper hit returns in supple paperback with an all-new cover. *Why Don't You Love Me?* is a hilariously terrifying meditation on mourning lost opportunities,

rolling with the punches, and confronting reality as it turns on you—one day at a time. Rainey's tightly plotted relationship drama shifts into a science-fiction mind-blower and keeps you surprised until the final heartbreaking panel.

PRAISE FOR PAUL B. RAINEY

"Clever and uncompromising"
—Rachel Cooke, *The Guardian*

"[A] sly dark comedy with an eerie sci-fi twist."—*Publishers Weekly*

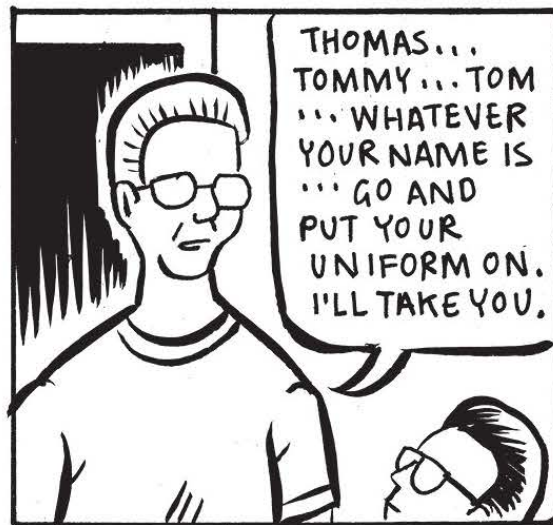
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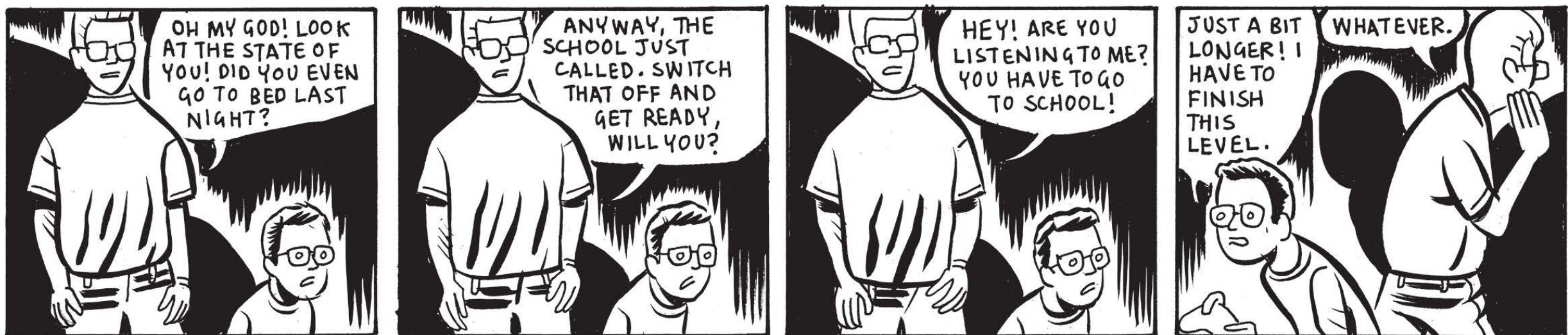
"The kind of story leading to a last panel that's all pain and joy and delivers the whole thing."—Neil Gaiman

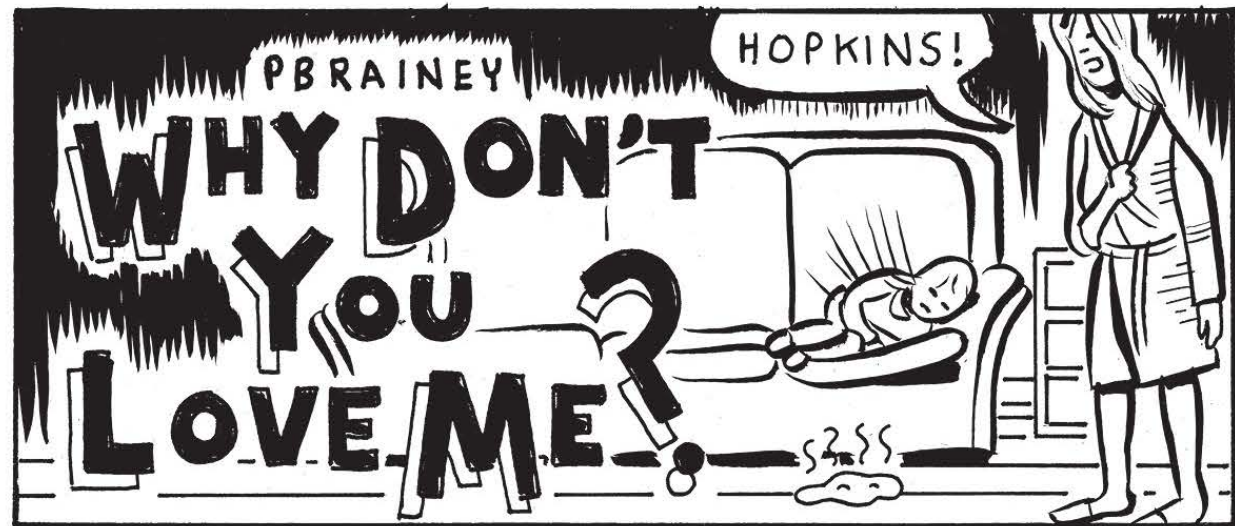
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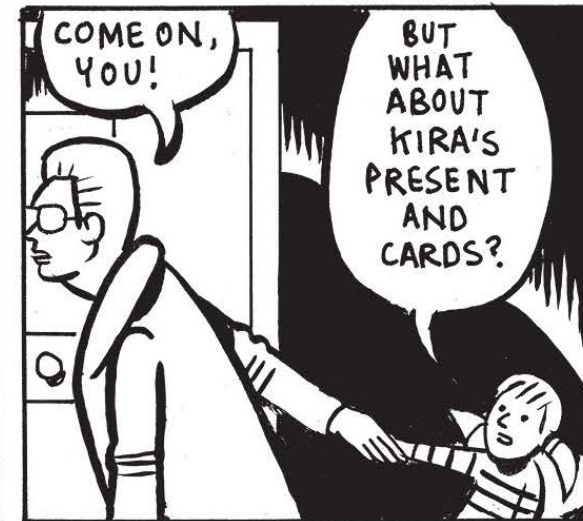
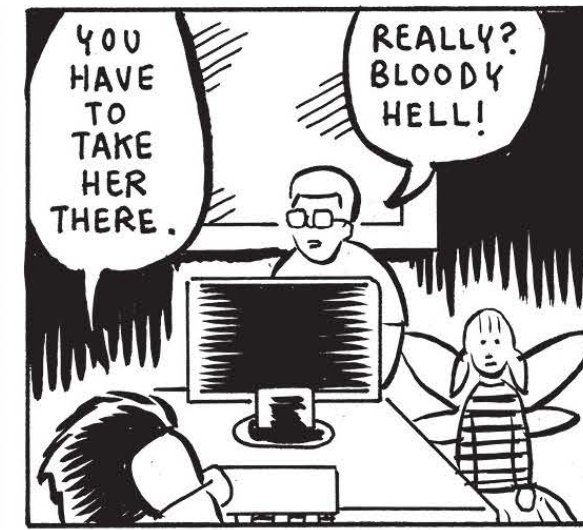




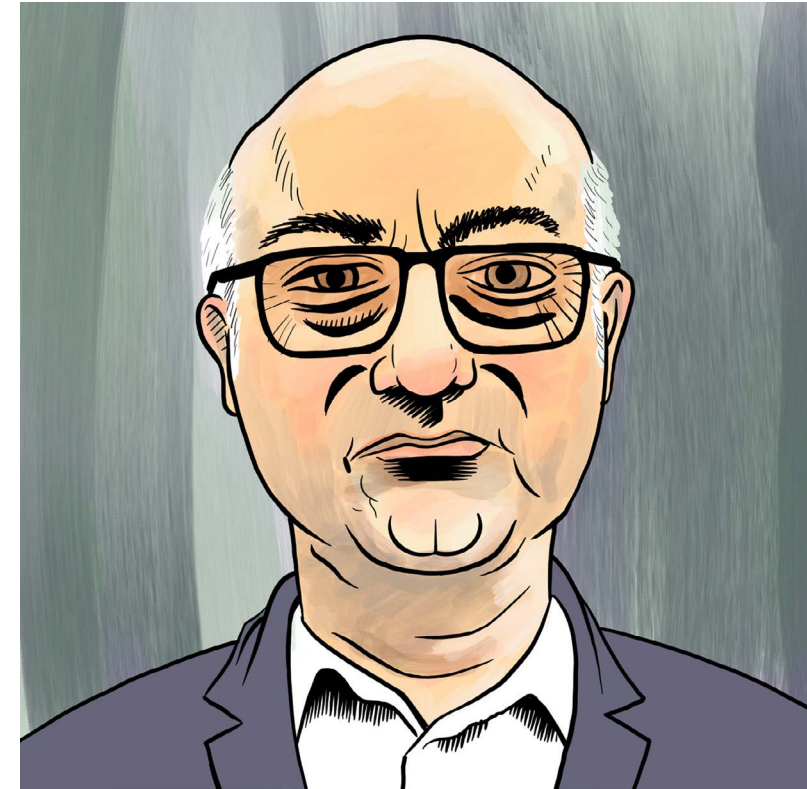












Paul B. Rainey is a British cartoonist who has been making comics for decades. His creations include *Peter the Slow Eater*, *14 Year Old Stand-Up Comedian*, and *Audrey Pemberton*. He won the Observer/Jonathan Cape/Comica Graphic Short Story Prize in 2020 with the strip *Similar to But Not*.

FOR MORE INFORMATION ON PAUL B. RAINEY

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