

# 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

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RACHEL ANG

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& DANIELA ORTIZ

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## 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."

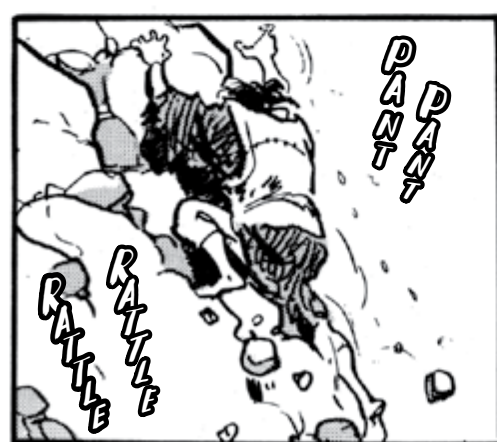
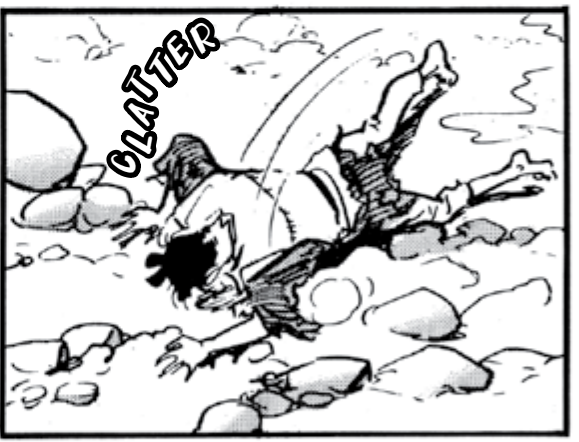
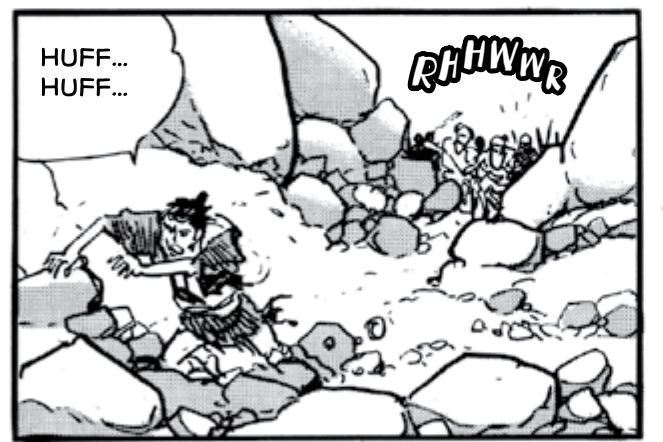
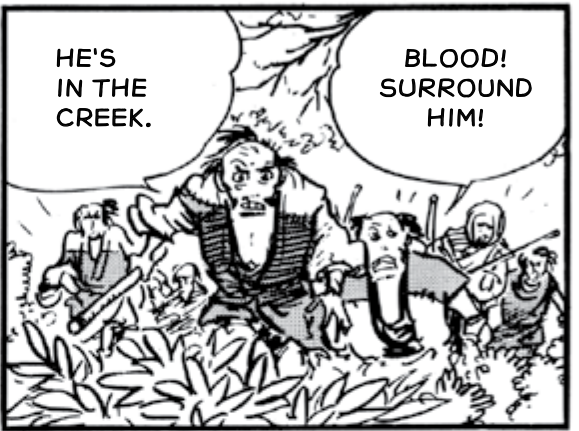
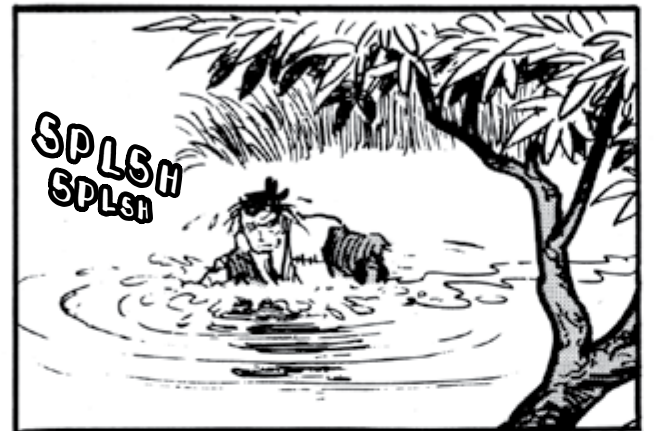
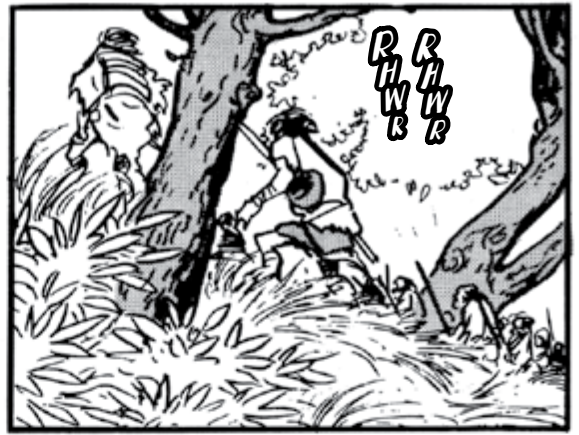
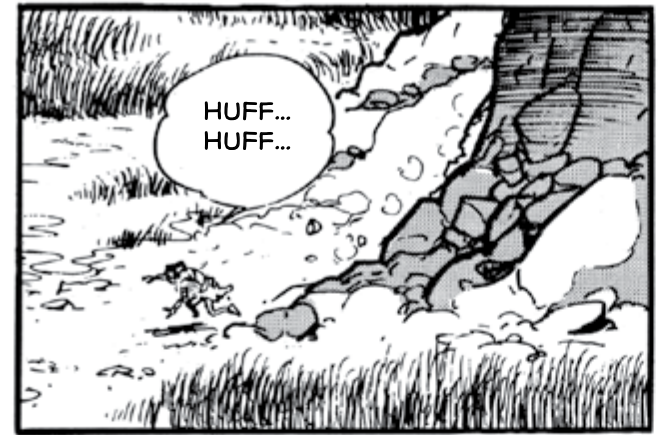
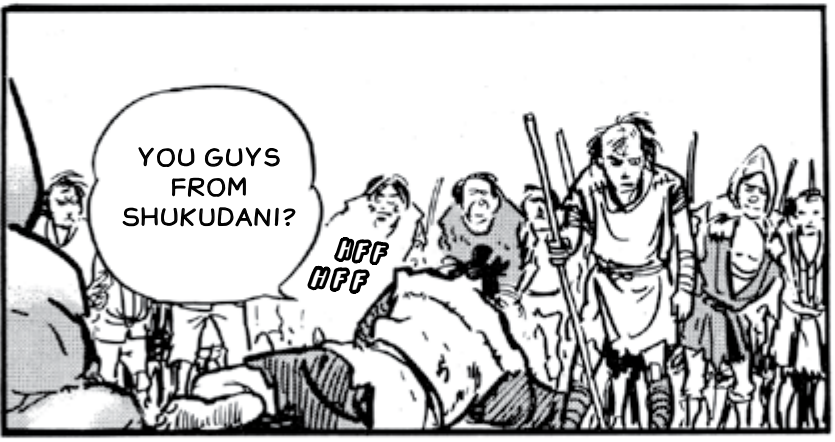
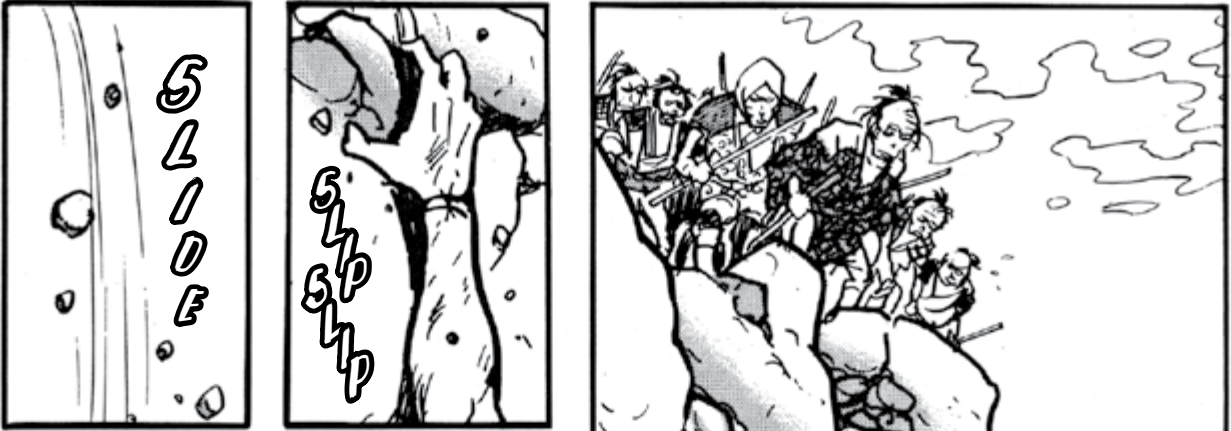
—*The Asahi Shimbun*

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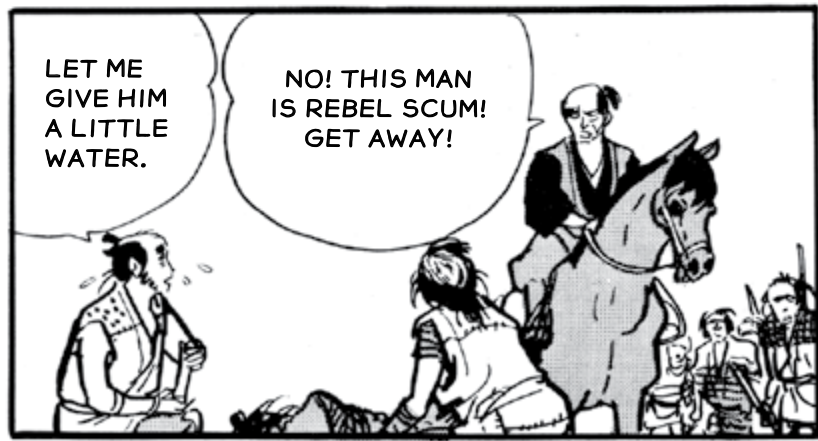
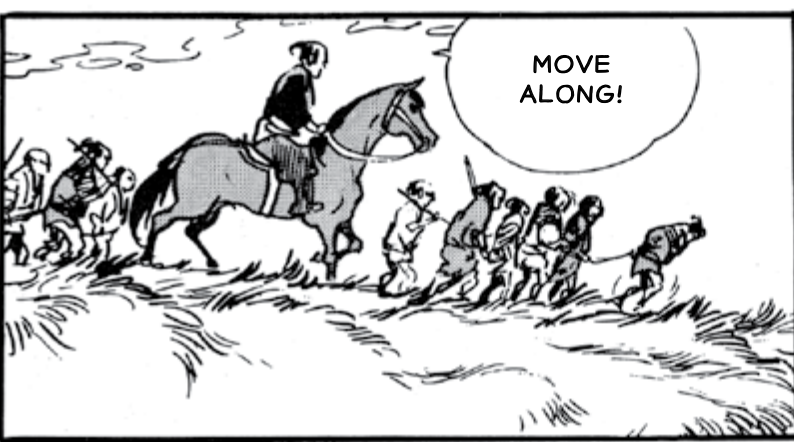
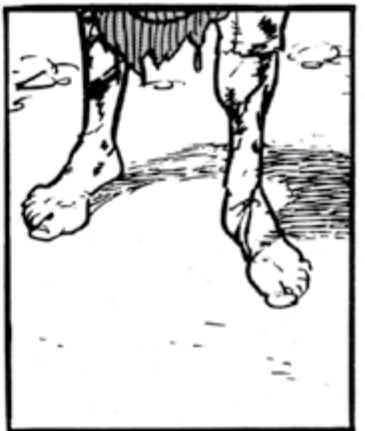
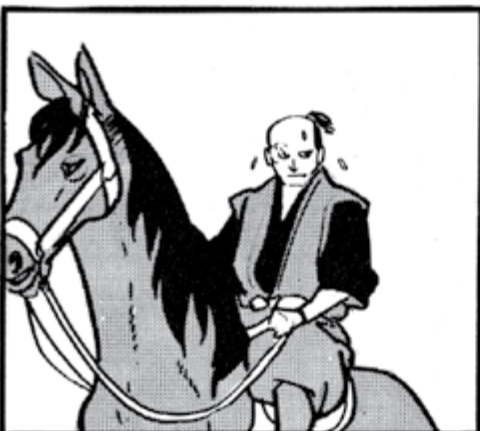
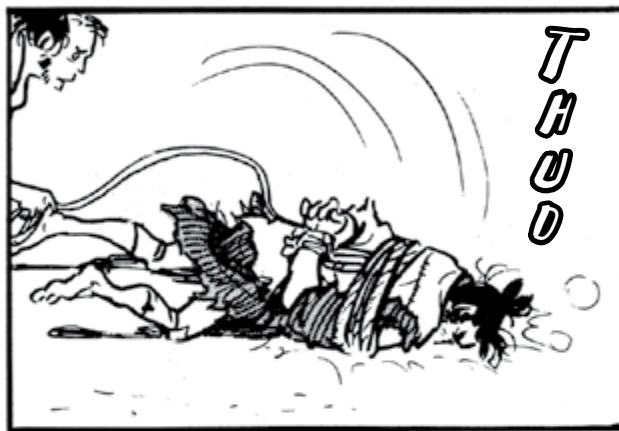
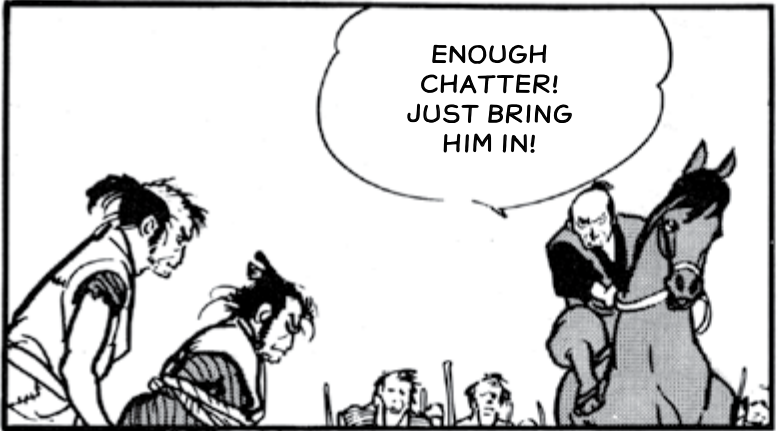


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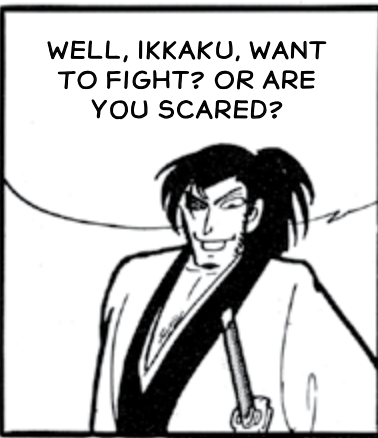
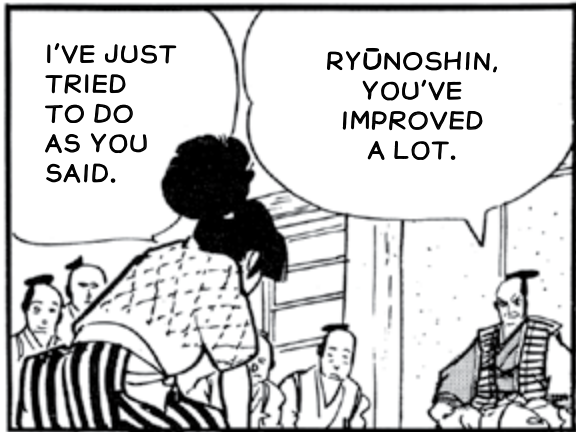
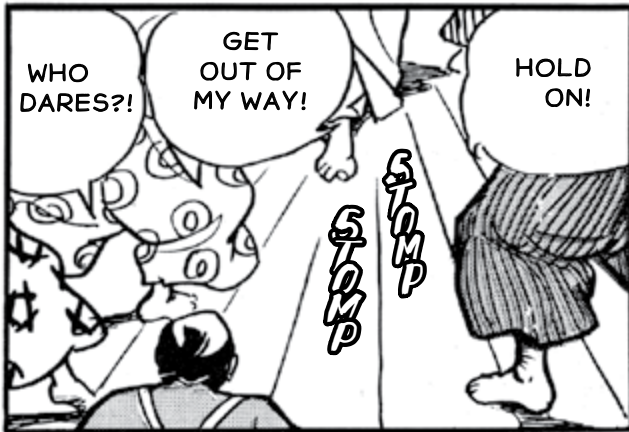
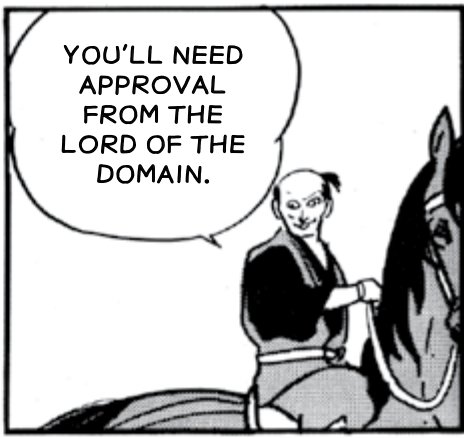
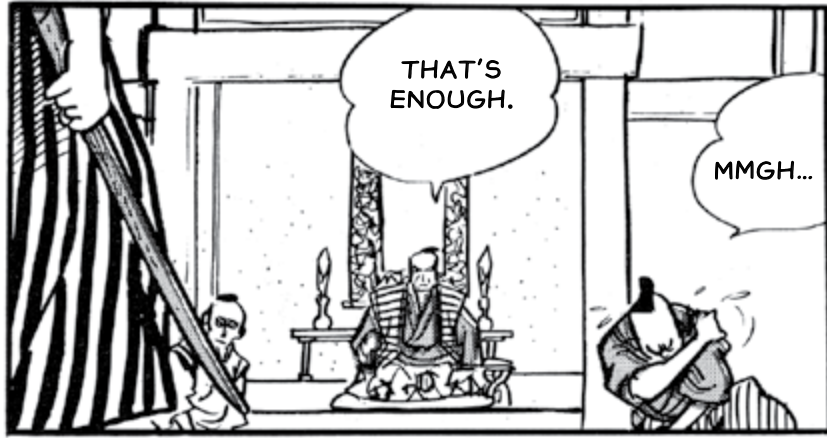


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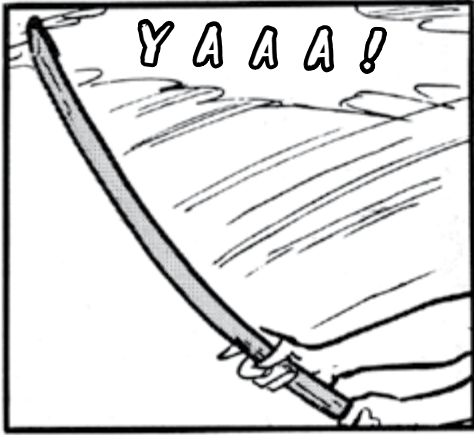
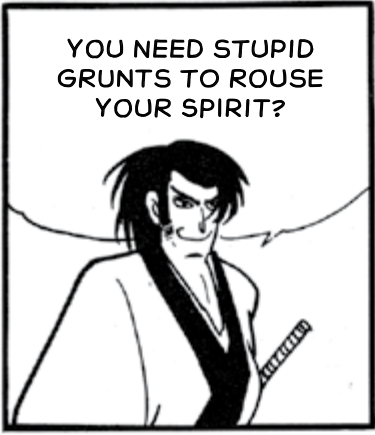
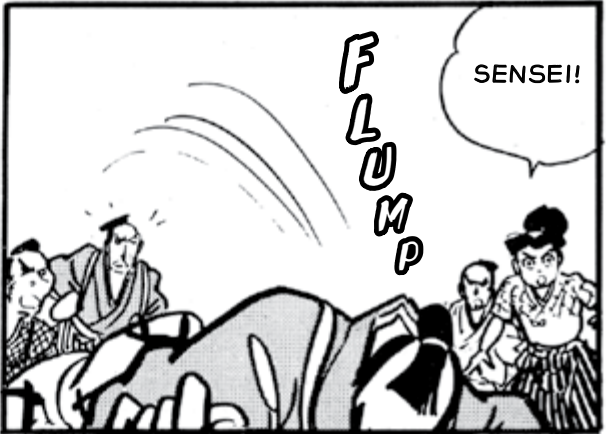
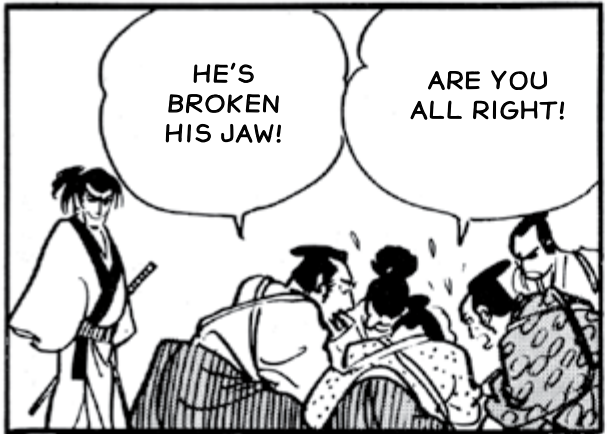
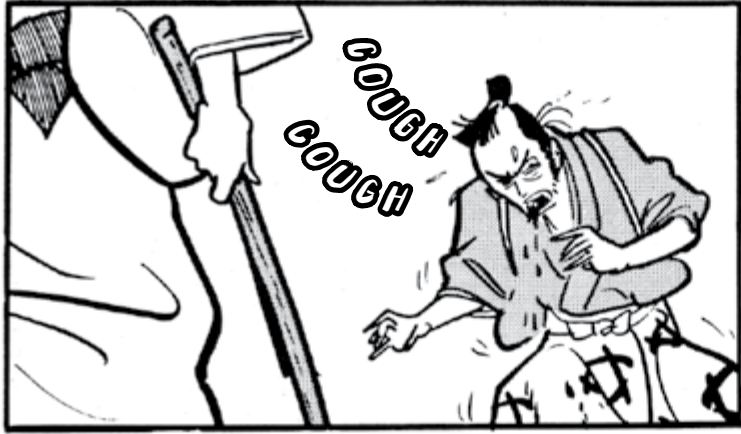
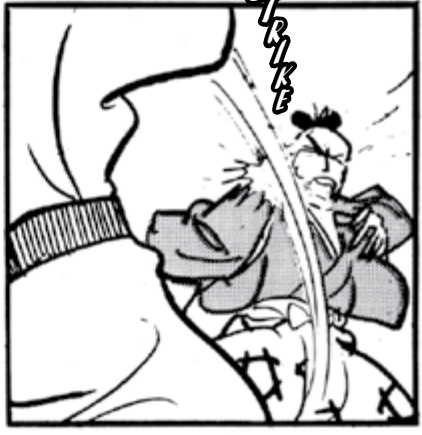
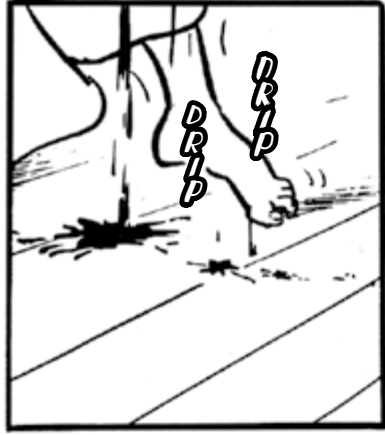
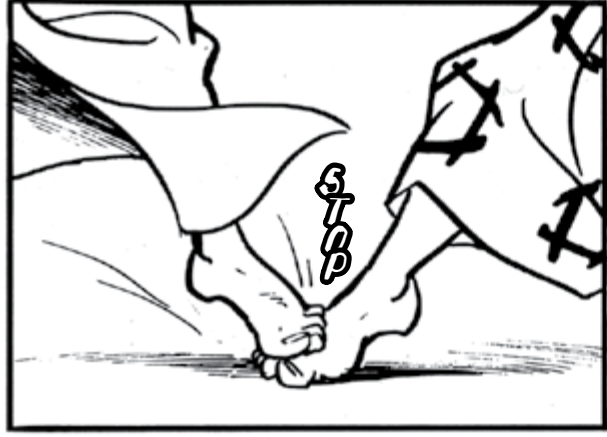


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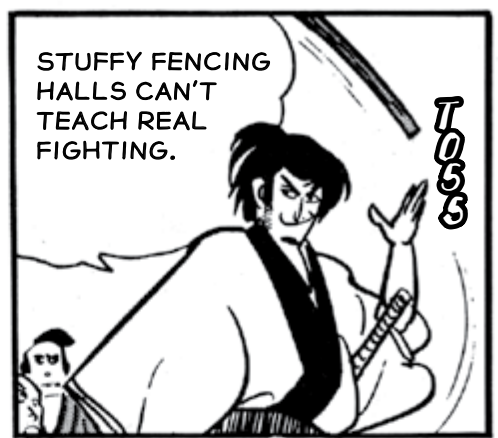
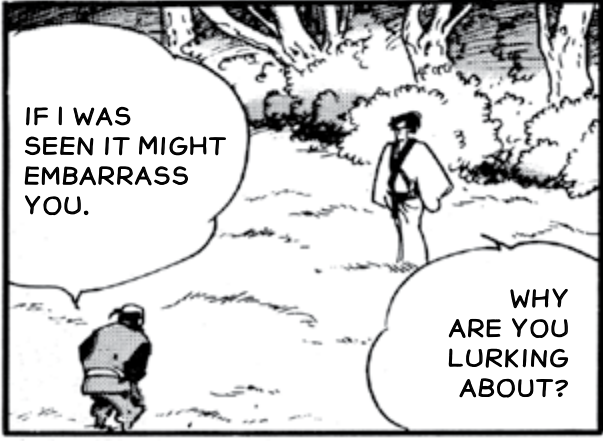
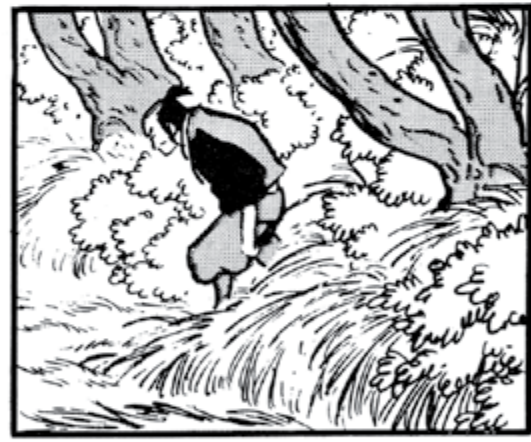
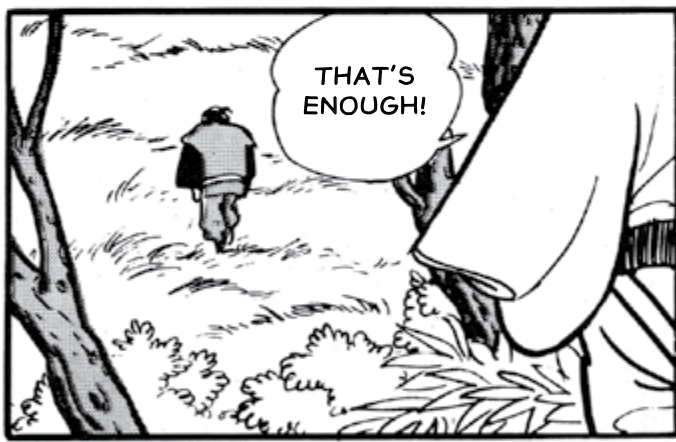


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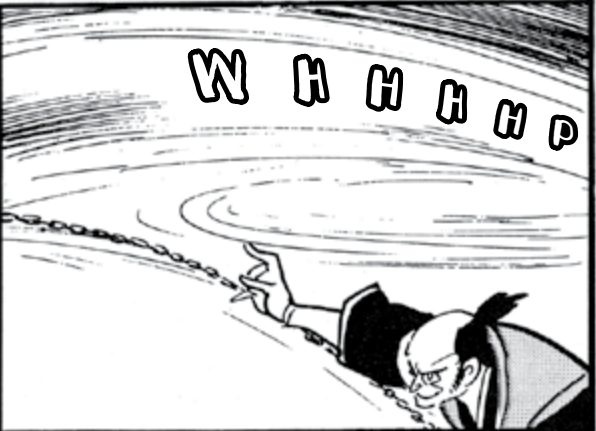
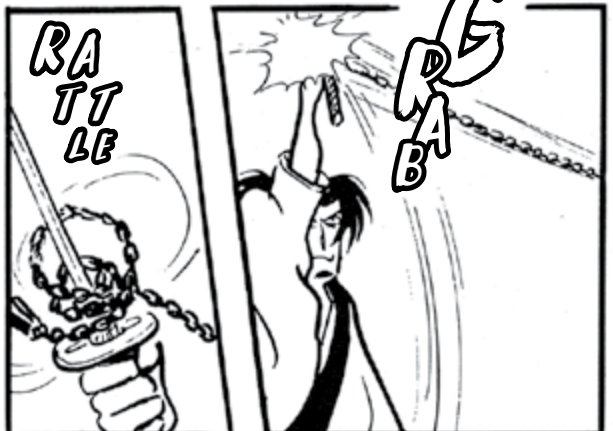
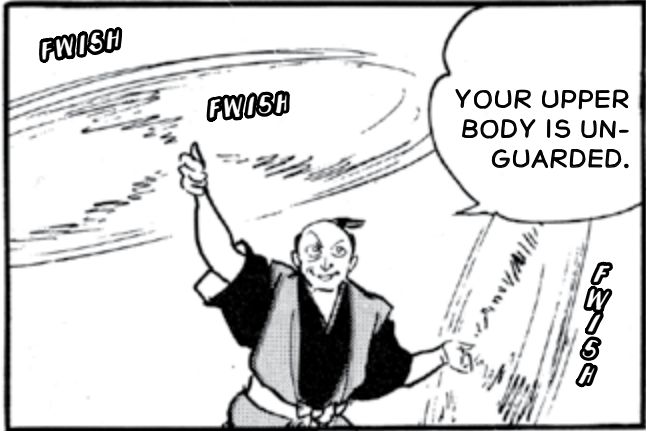
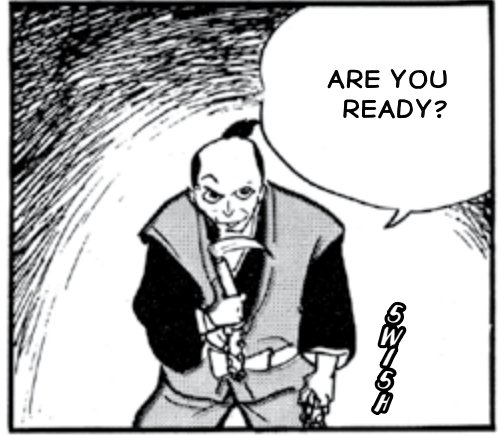
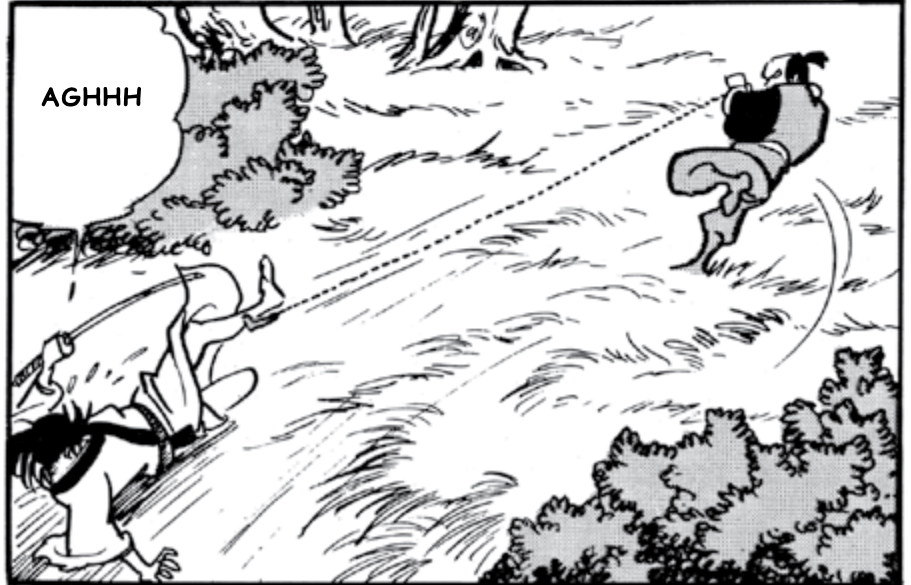
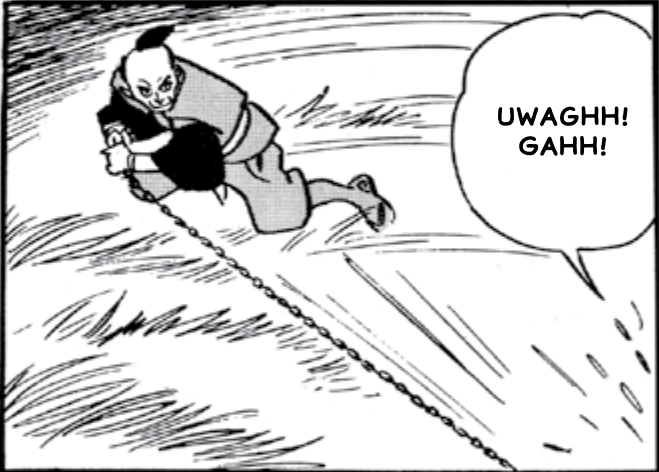
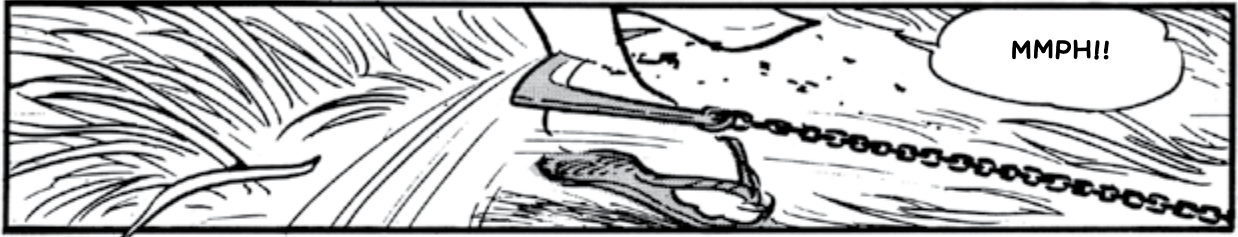
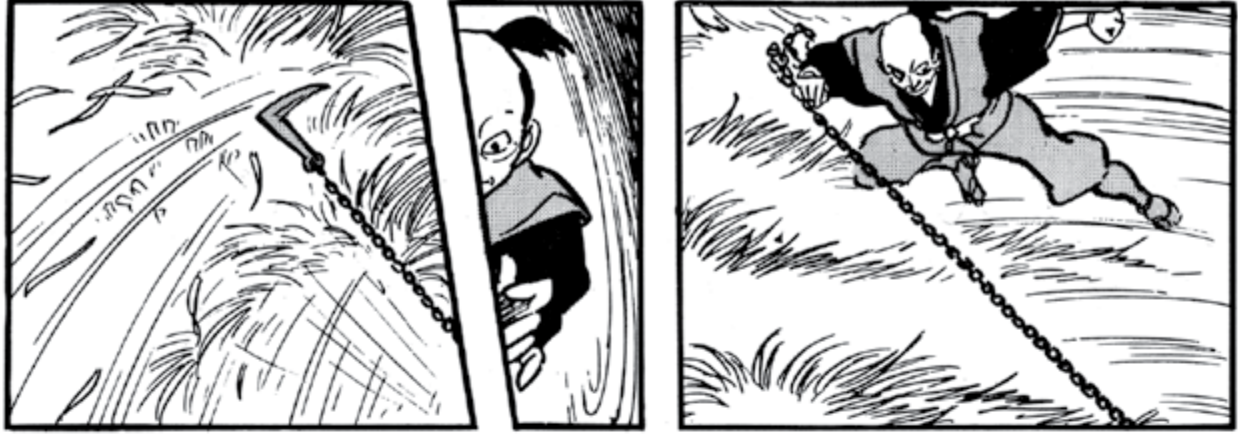


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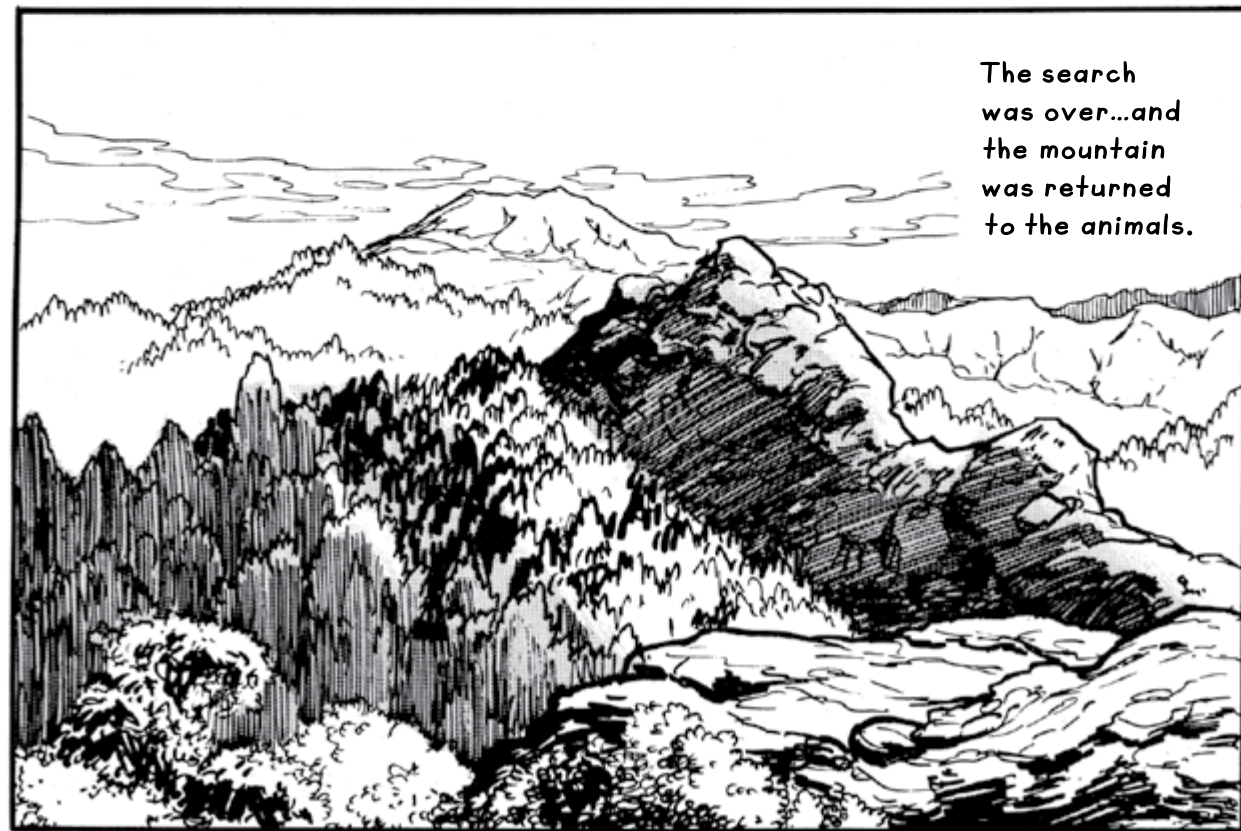
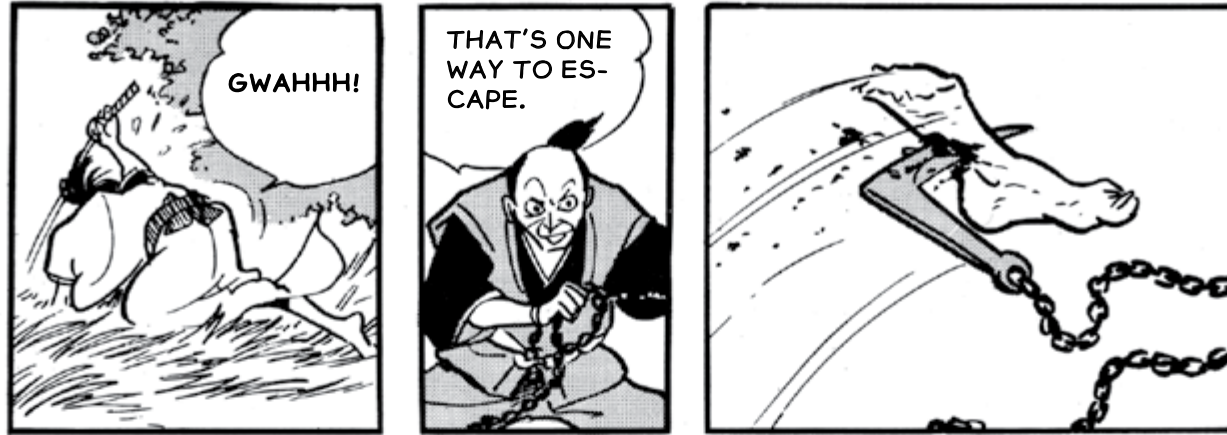




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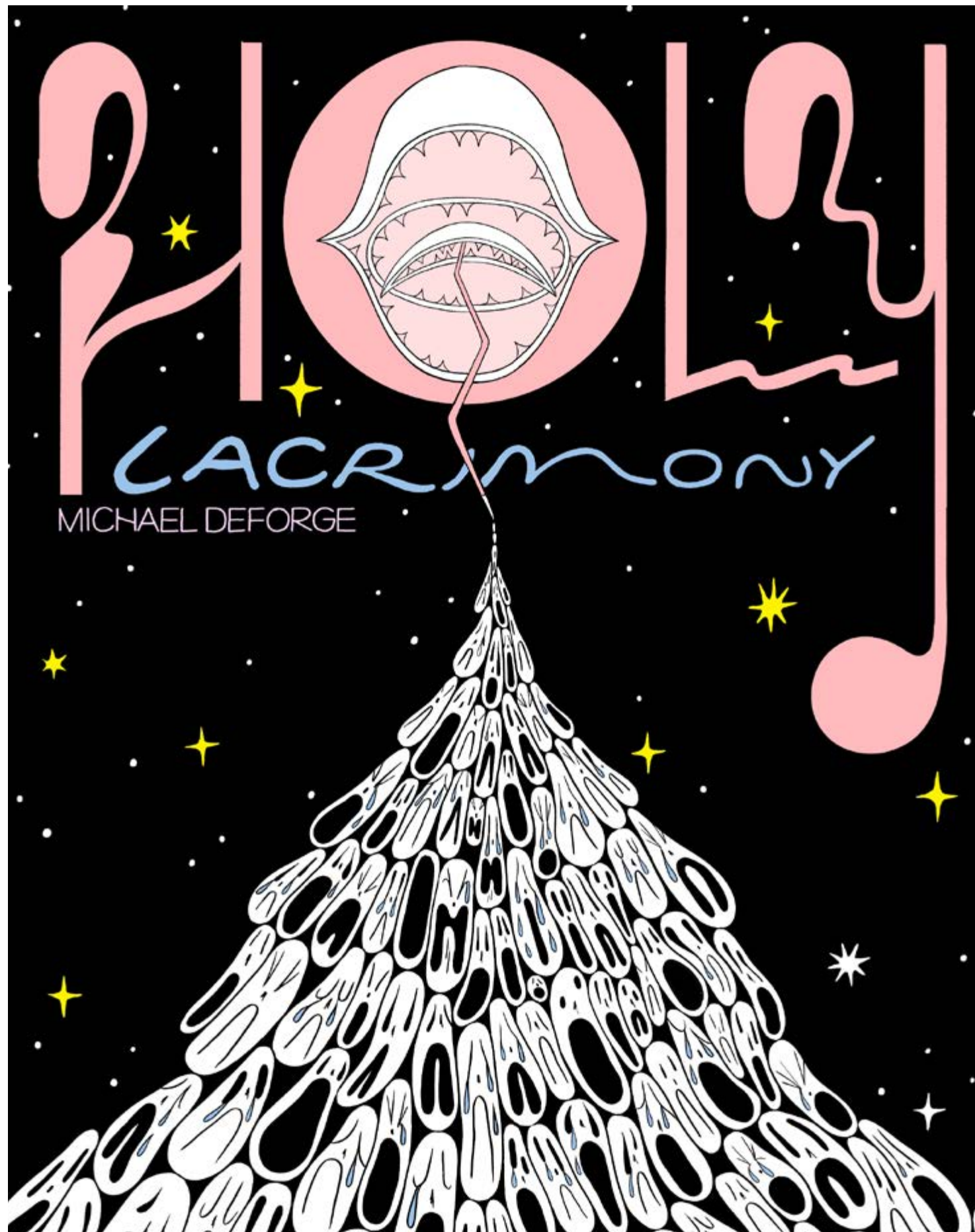






**Shirato Sanpei** was born in Tokyo in 1932. His father, Okamoto Tōki, was an oil painter whose artistic endeavors exposed the young Sanpei to a variety of perspectives. Okamoto notably trained Kurosawa Akira before the latter became a filmmaker. After a seven-year stint as a Kamishibai artist, Shirato 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 *Garo*, 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.

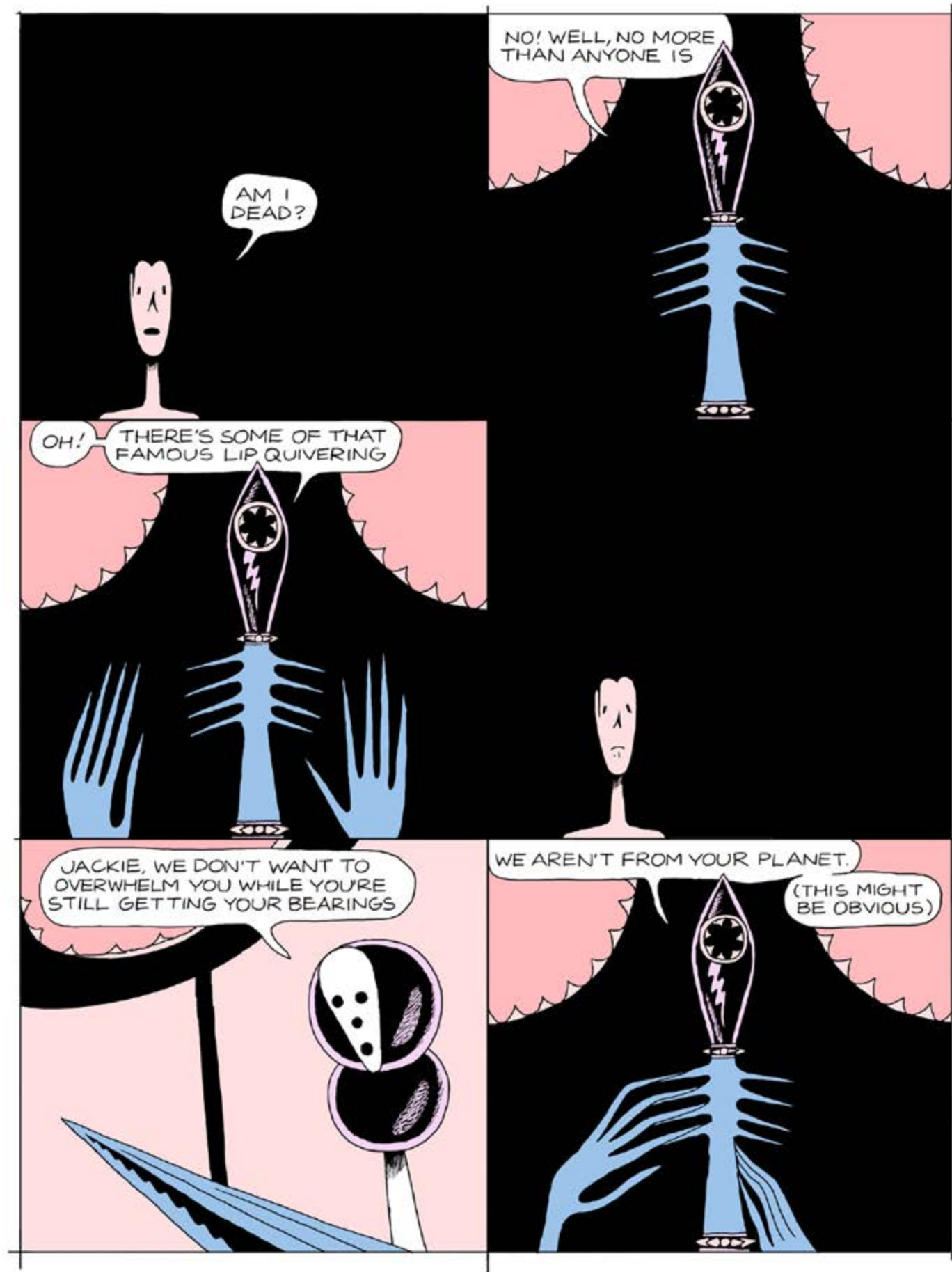
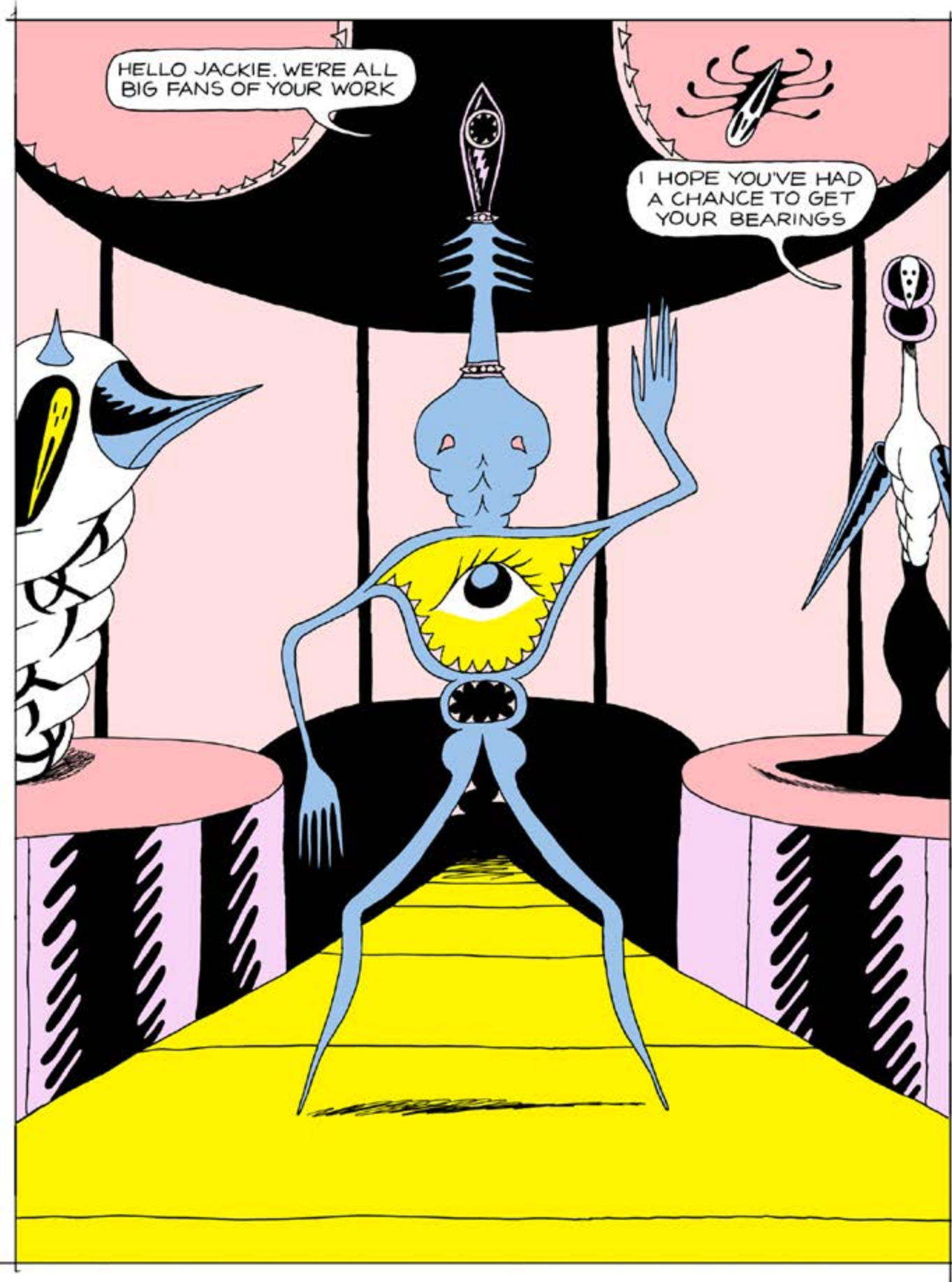
#### PRAISE FOR MICHAEL DEFORGE

“A new release from Michael DeForge should be met with trumpet blasts across the length and breadth of the book world.”  
—*The New York Times*

“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

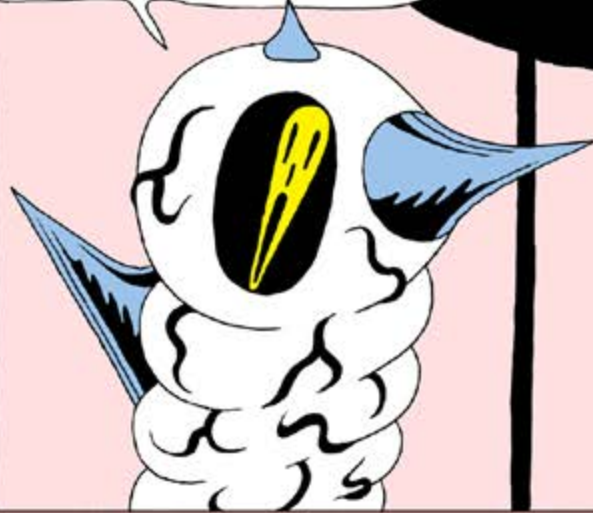
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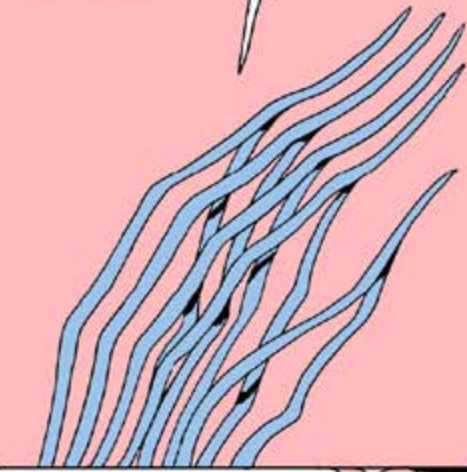
WE ARE FASCINATED WITH YOUR SPECIES' INNER WORLDS



WHILE "HUMAN BEINGS" HAVE SOME EMOTIONS THAT ARE MORE OR LESS RECOGNIZABLE TO US,



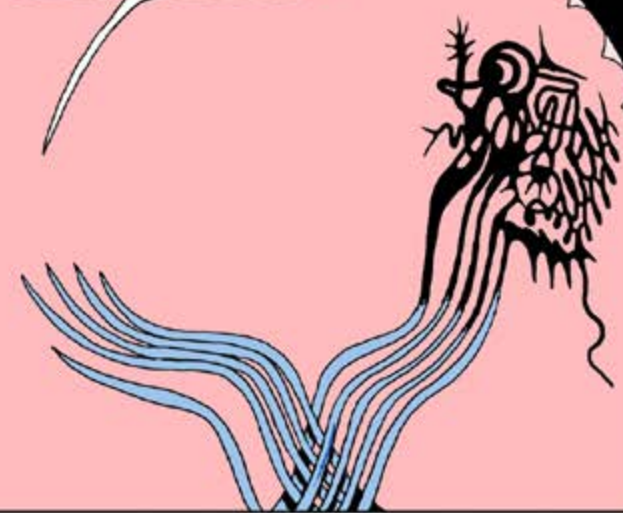
MANY OF THE ONES THAT DEFINE YOUR SPECIES' EXPERIENCE--



GRIEF, SORROW, DESPAIR, DREAD, MALAISE, TO NAME A FEW-- ARE COMPLETELY NEW TO US



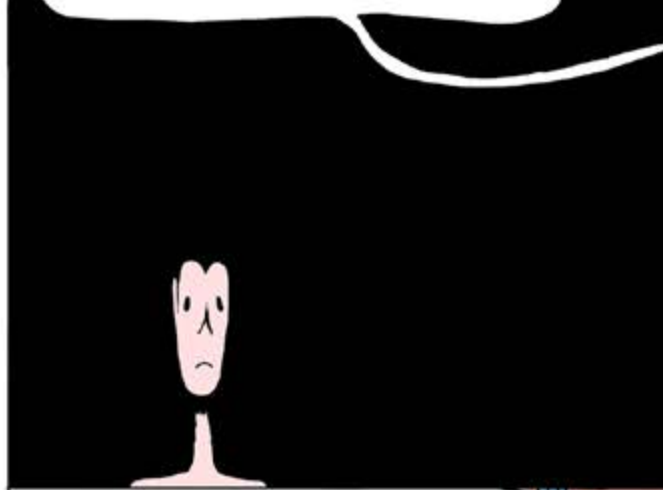
IT MAKES YOUR "EMOTIONAL RANGE"



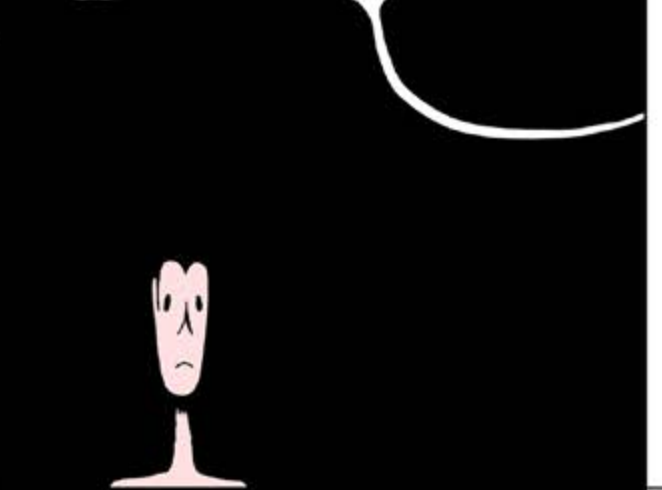
WILDLY DIFFERENT FROM OUR OWN



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



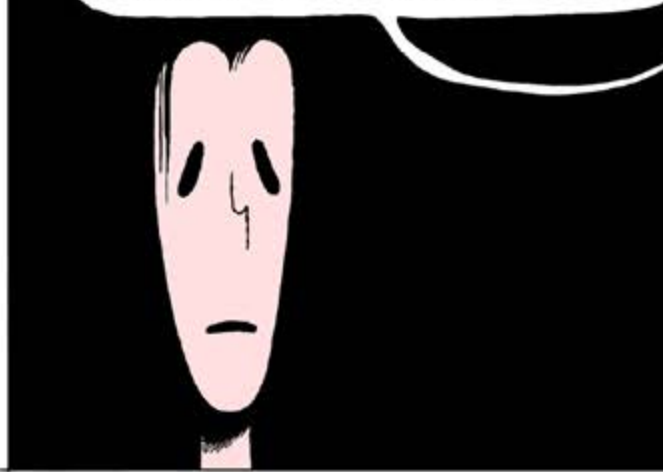
JACKIE, YOU'RE SOMEWHAT OF A CELEBRITY WHERE WE'RE FROM



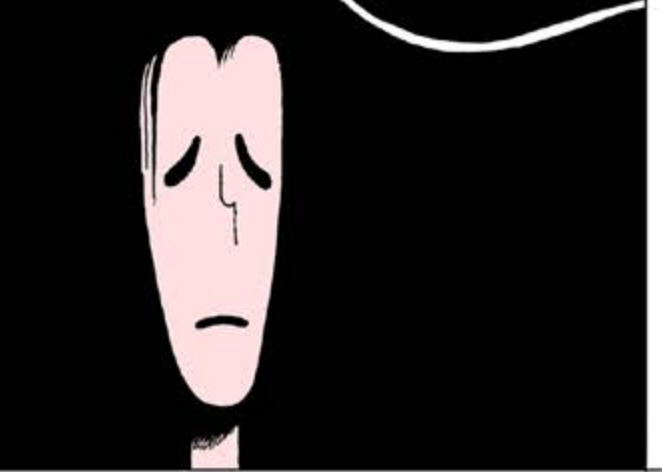
YOU--YOU LISTEN TO MY MUSIC?



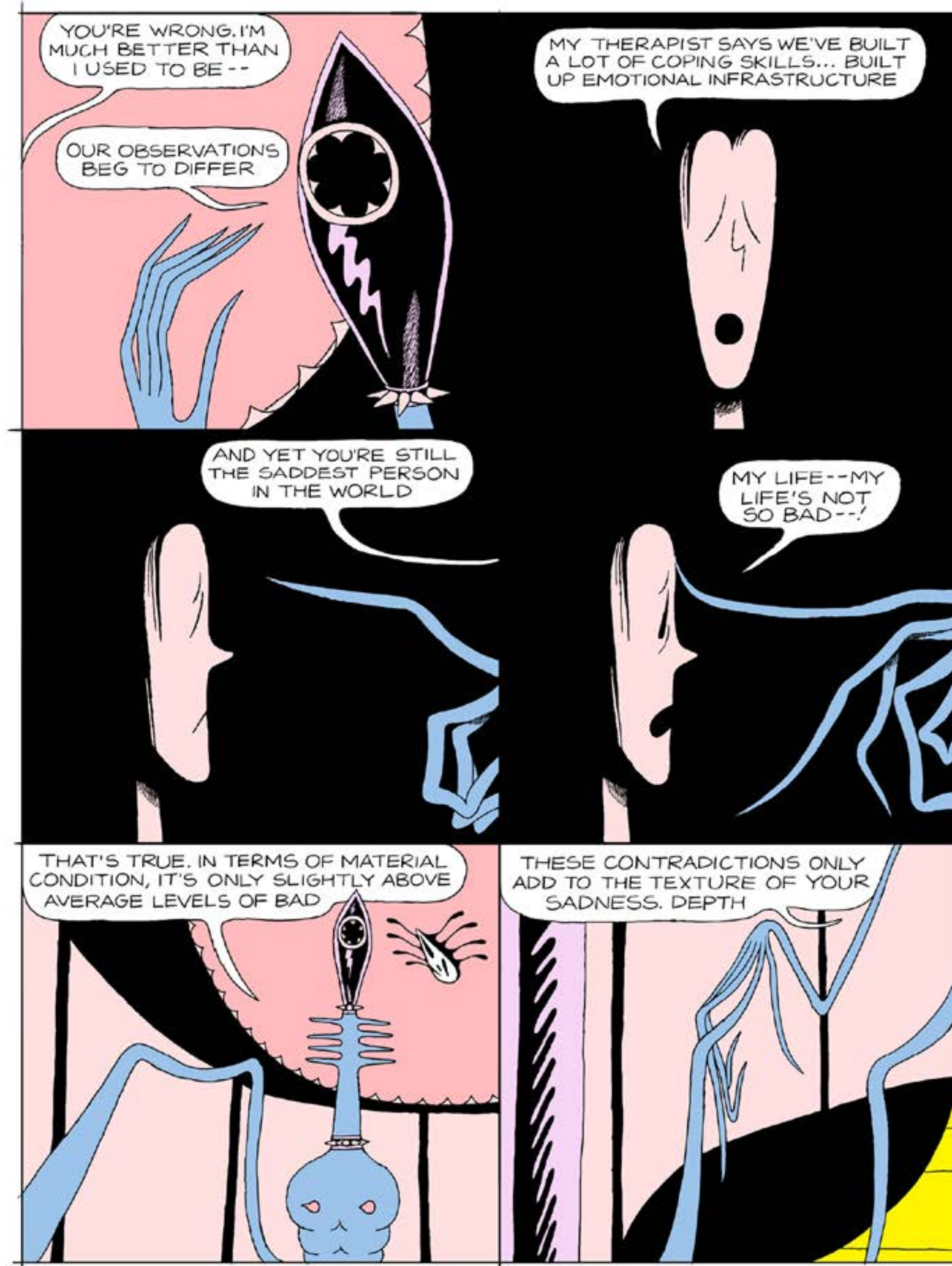
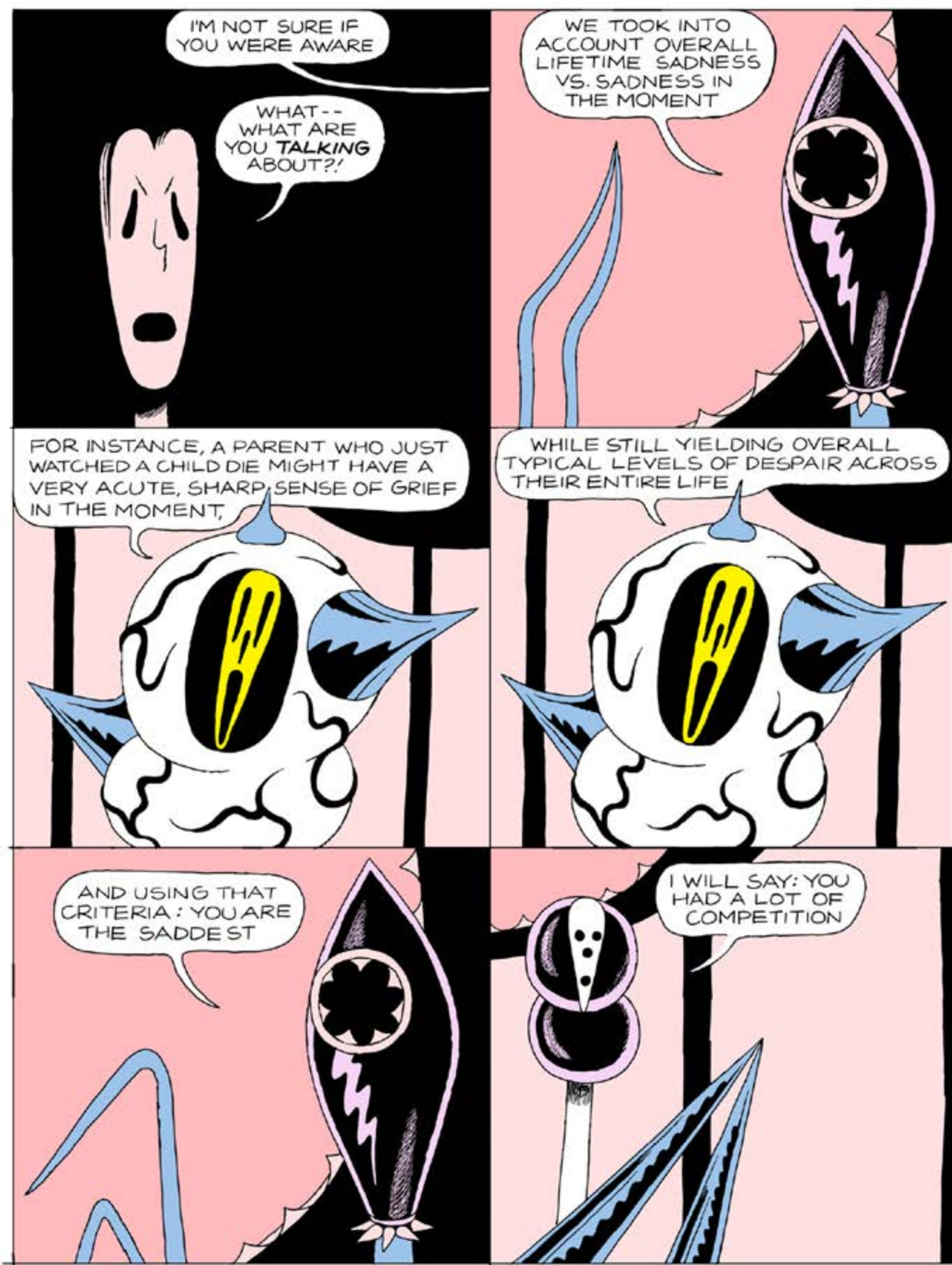
NOT AT ALL. YOU ARE A CELEBRITY DUE TO YOUR UNIQUE EXPERTISE IN SADNESS. AFTER YEARS OF RESEARCH, WE HAVE DETERMINED



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



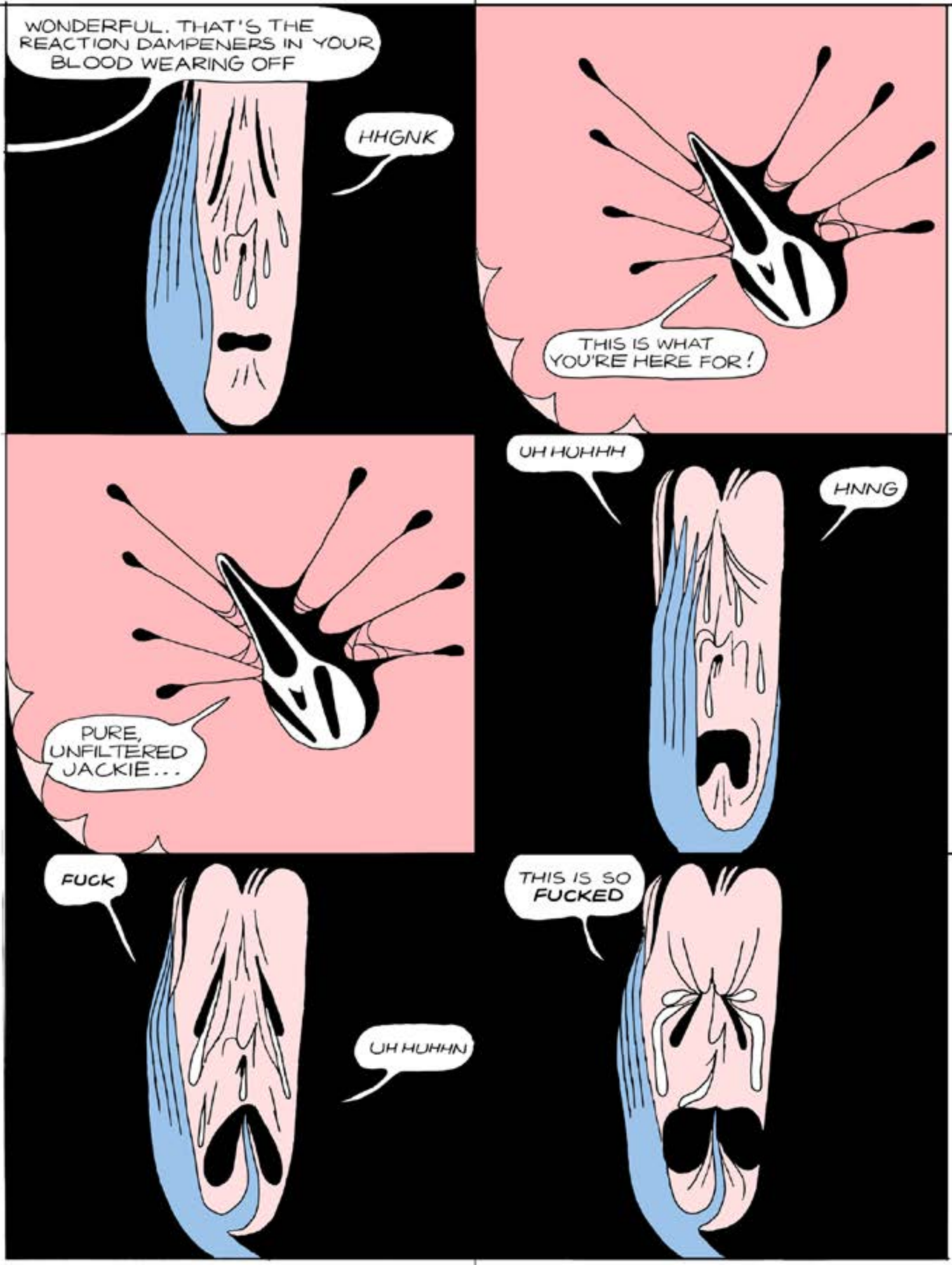




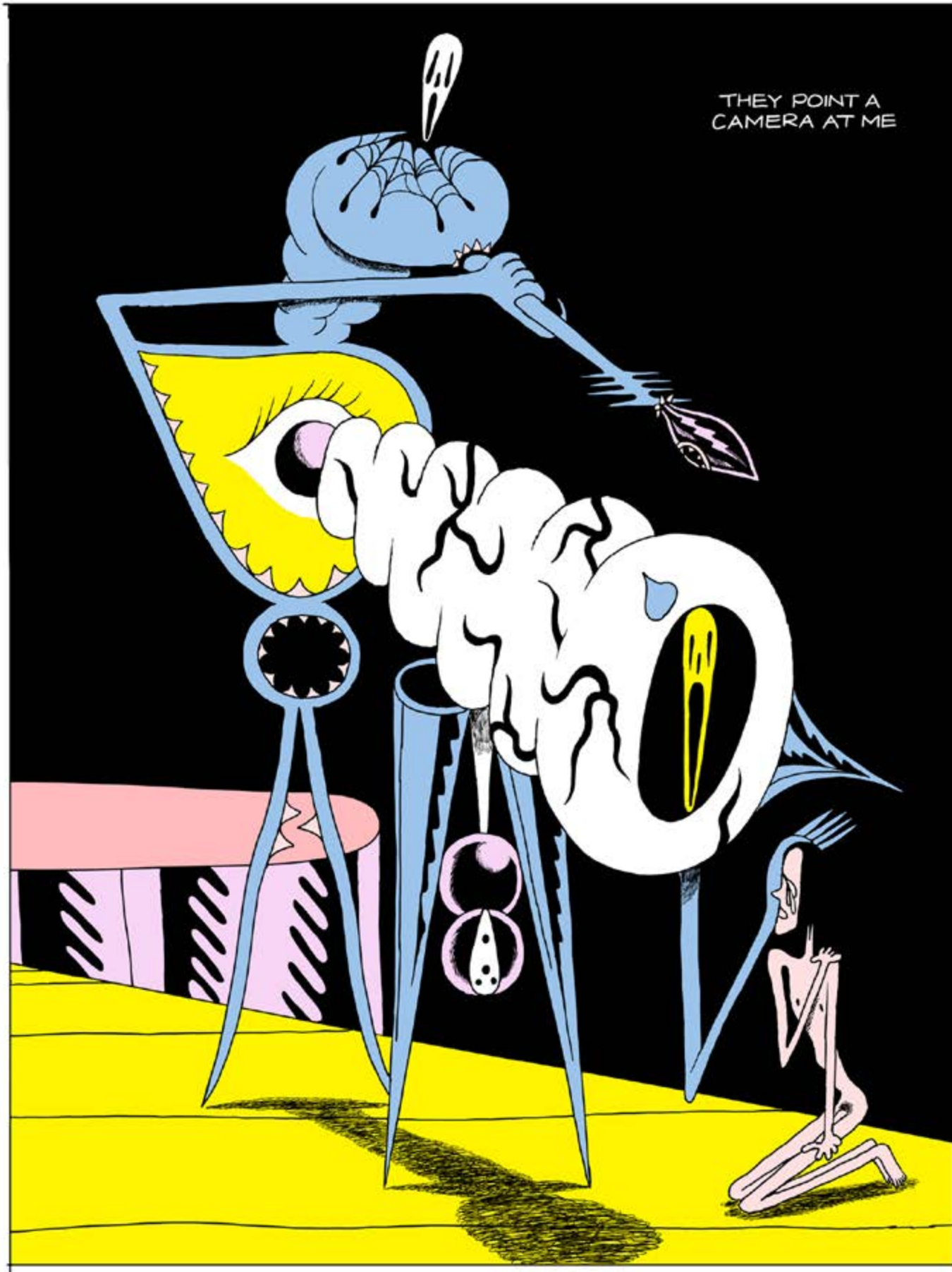








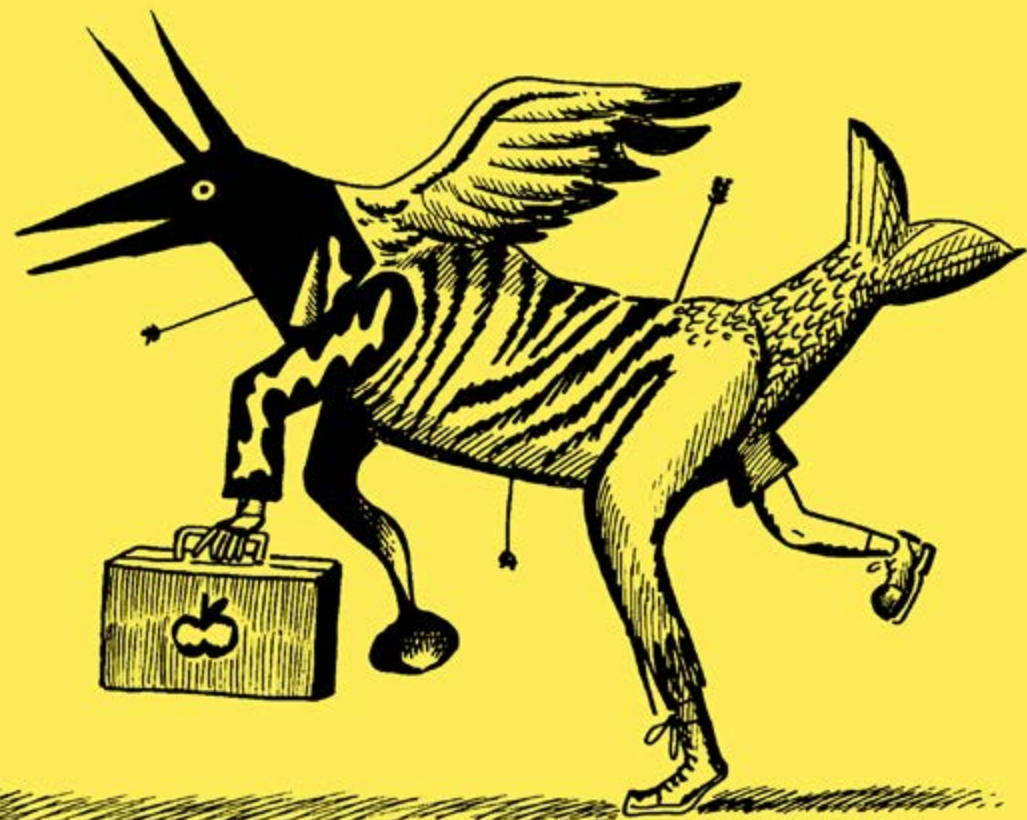




Michael DeForge was born in 1987 and is currently on a treadmill.



# 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.

### PRAISE FOR MILK WHITE STEED

“Michael D. Kennedy has a totally original and confident voice on the page—so different from everyone else. The best pages of *Milk White Steed* hit like poster graphics.”—Dash Shaw, cartoonist of *Blurry and Discipline*

“A rare beast—emotional, deceptively instant, unabashedly complex. Worlds collide and we are half defeated and amused. Vulnerably and wry. This is a virtuosic shape-shifting vision and an excellent comic.”—Joe Kessler, cartoonist of *The Gull Yettin*

“I’m an enormous fan of Kennedy. I think he’s a generational talent. This beautiful work feels like a lost nursery rhyme or an elegy for the lost.”—Ben Passmore, cartoonist of *Your Black Friend* and *BTTM FDRS*

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BIRMINGHAM, 1947.

STAND HERE?  
LIKE THIS?

WHAT FLOWERS  
ARE THESE?  
THEY SMELL  
STRANGE.

WHAT DO YOU MEAN  
I'M "STANDING LIKE  
THE TIN WOODMAN"?

LOOK LIKE YOU  
WANT TO BE HERE.

RIGHT.





DAD WENT ON TO TALK ABOUT HIS BEST CATCH OF FISH. THE RED SNAPPER. MOM WAS SHOCKED AT THE LACK OF PHOTOGRAPHS. SHE MARCHED US BACK IN OUR SUNDAY BEST.

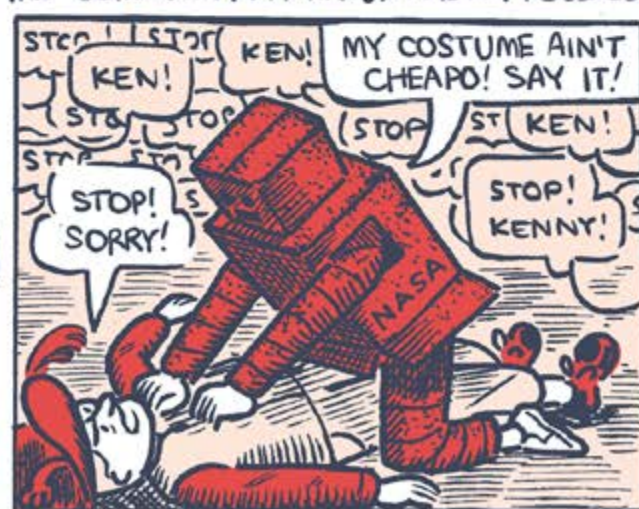
SOON ENOUGH IT WOULD BE ALL WE HAD LEFT OF THE MAN. HIS HEART GAVE IN ONE DAY AND HE LEFT US ON THIS ISLAND. HE LEFT MOM AND ME WITH THE VULTURES WHILST HE CAUGHT SNAPPERS IN HEAVEN.



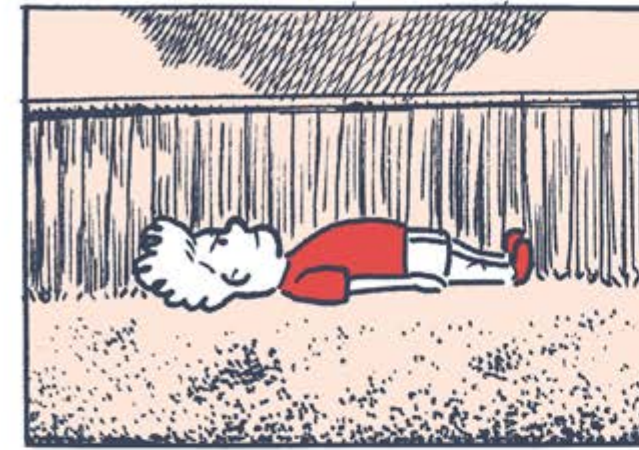
MOM CHOSE TO SPEND ON FOOD AND ON KEEPING A ROOF OVER OUR HEADS. THE LOCALS CHOSE TO STARE.



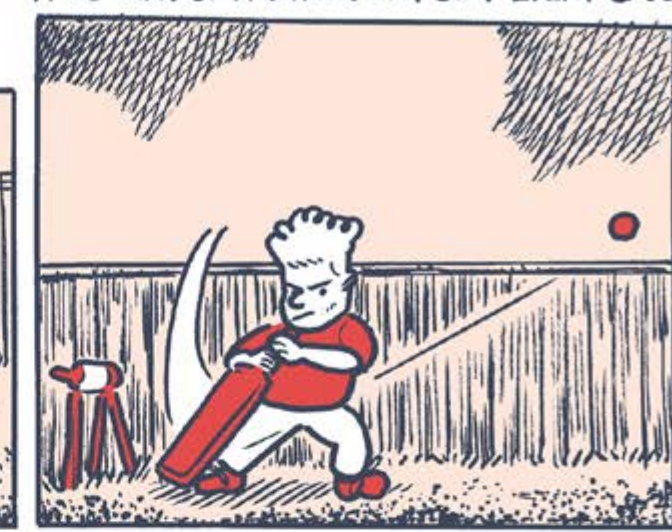
SHE COULD KEEP A STOIC FACE IN FRONT OF THE "COMMUNITY". A VIRTUE I DIDN'T POSSESS.



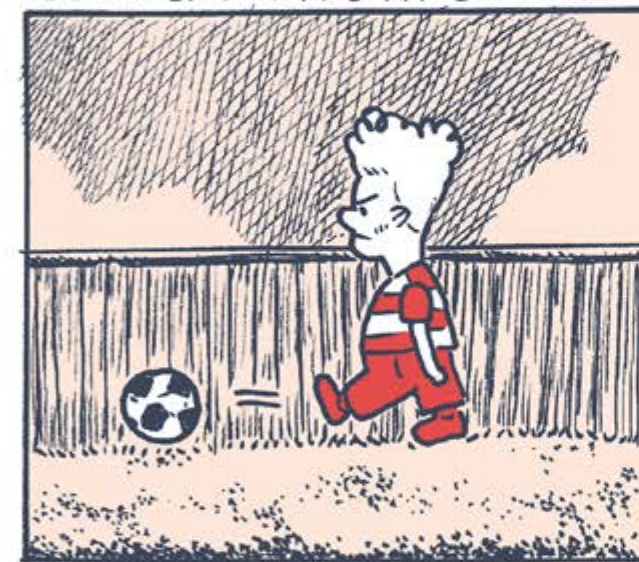
I HAD A SOLITARY UPBRINGING AS YOU COULD IMAGINE. PEOPLE IN THE MIDLANDS HAD RARELY BEEN TO THE COAST OF ENGLAND, NEVER MIND THE WEST INDIES.



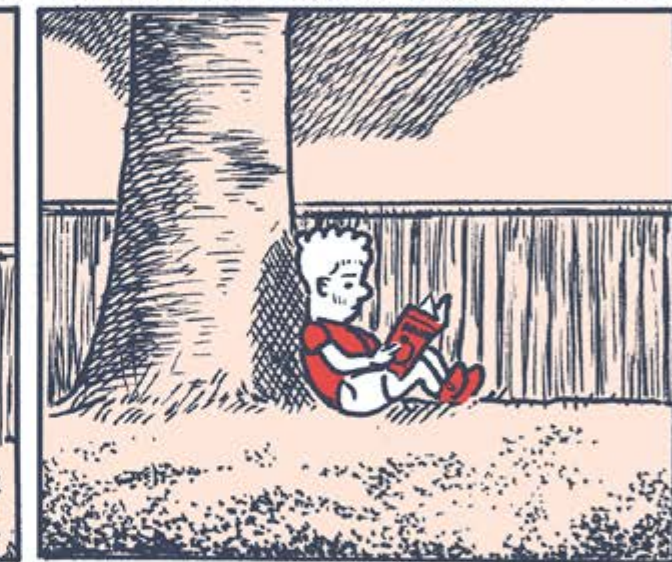
SPORTS BECAME THE IDEAL FOCUS OF MY Frustration. ALTHOUGH I QUIT EVERY CLUB.



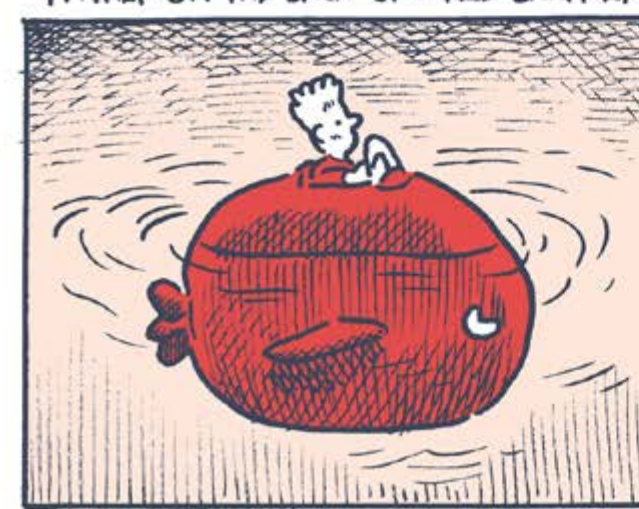
I DO NOT BLAME MY MOTHER. SHE WORKED.



SO I READ COMICS ABOUT FOOTBALL TEAMS.



FOOTBALL COMICS BECAME SCIENCE FICTION COMICS. I BEGAN TO IMAGINE A PATH TO MY FATHER ON THE BACK OF A RED SNAPPER.





1968. YET IT WAS IN BRITAIN WHERE MY 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.



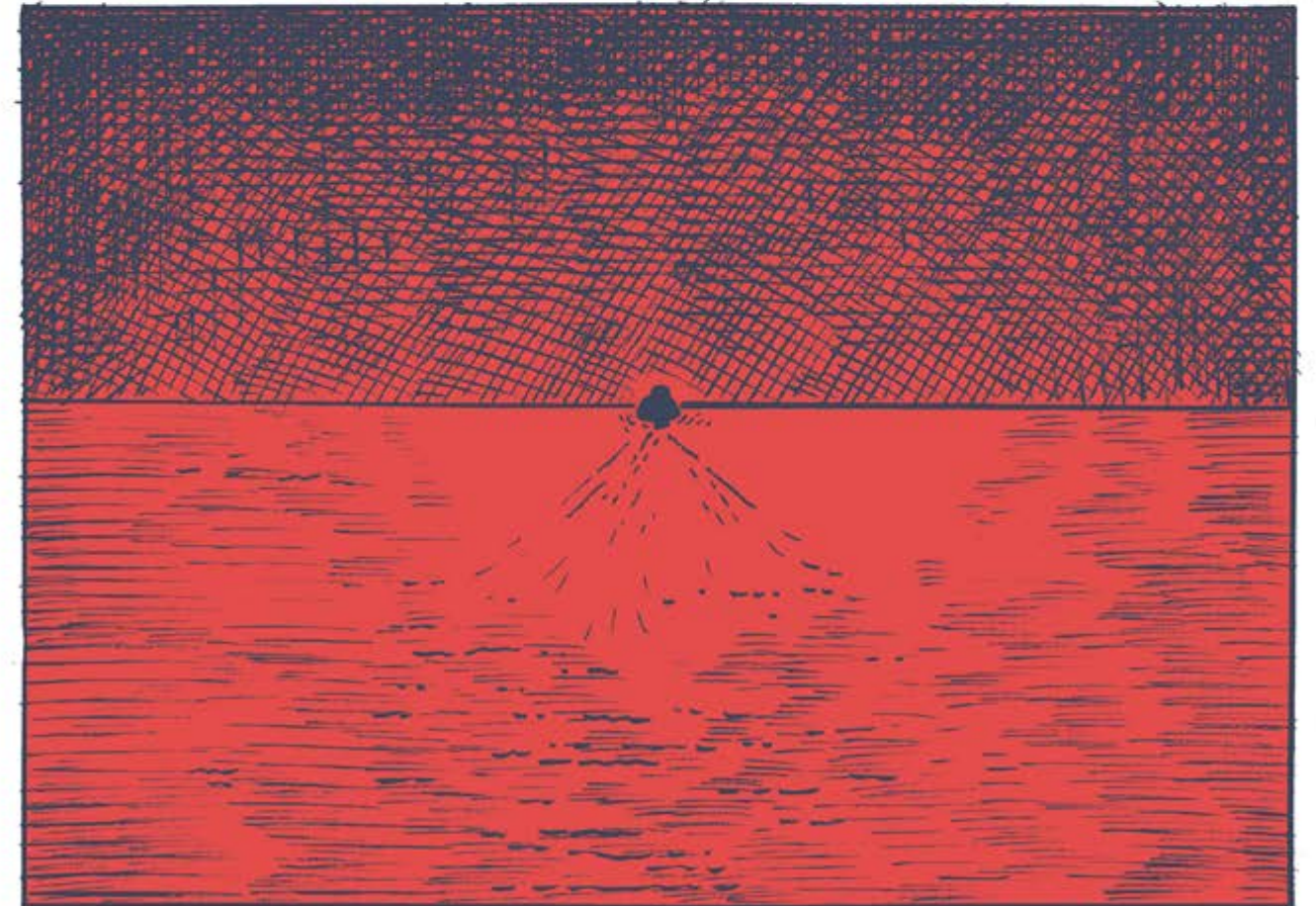
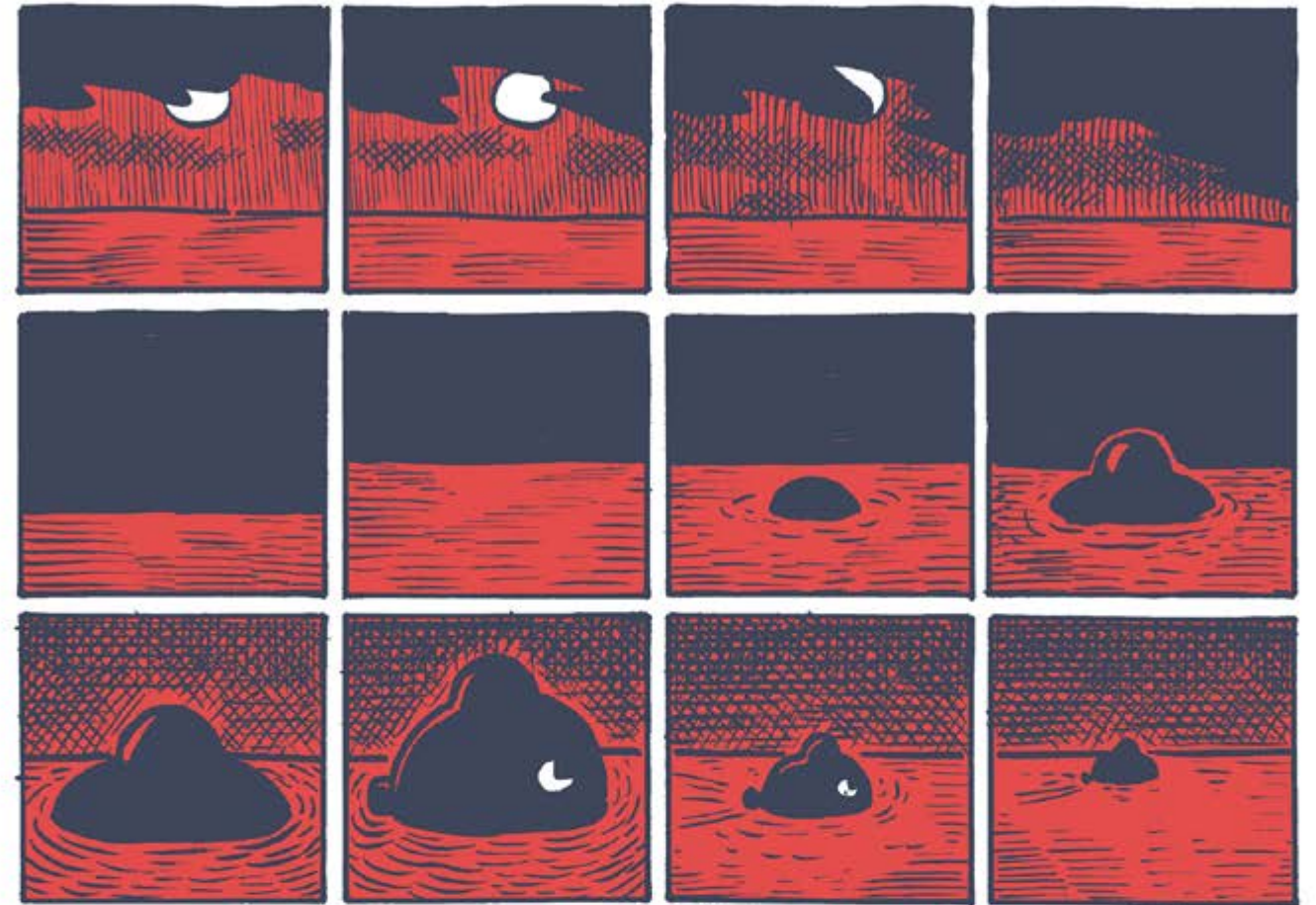
OF WHAT?



THE ALIENS THAT WALK AMONGST US.

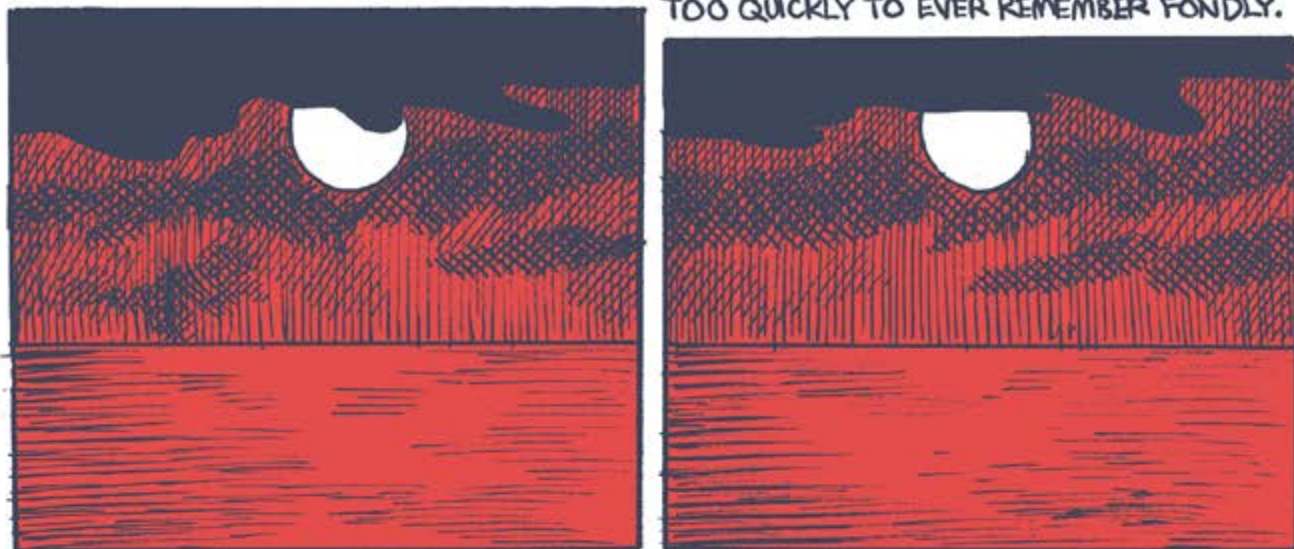
BEING PHOTOGRAPHED WAS AGONY AS A CHILD. BECAUSE OF MY OUTWARD FORM, THE STUDIO THAT RUINED OUR LIVES. THE LAST MEMORIES OF MY FATHER. I COULDN'T BREATHE. I HAD TO SWALLOW THE COSMIC HOWLS.

WHAT ON EARTH WAS THAT WOMAN SMOKING?

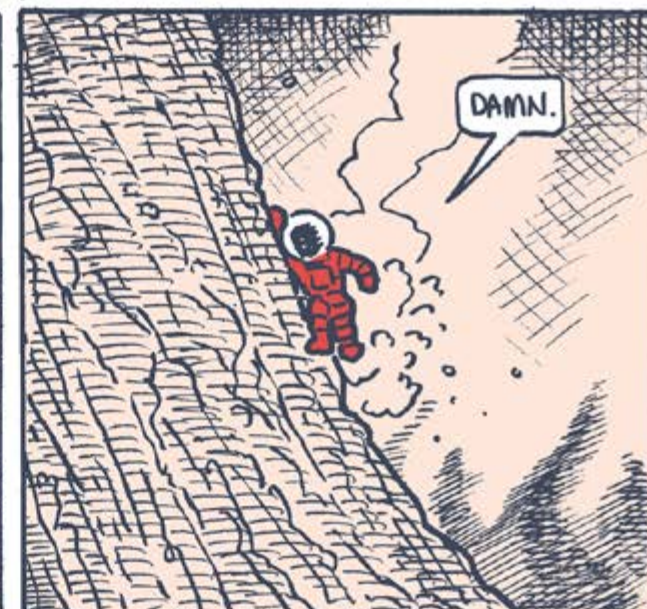




MOM AND I WENT TO THE BEACH ONLY ONCE. IT WAS A DARK DAY THAT BECAME NIGHT TOO QUICKLY TO EVER REMEMBER FONDLY.

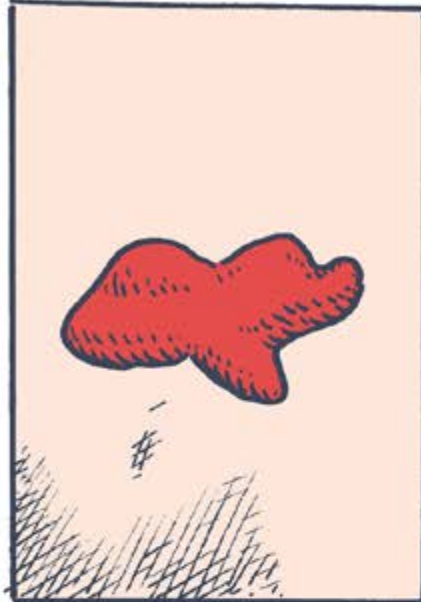


STANDING THERE, MY MIND WHINED. ALL I COULD SEE WERE PREMONITIONS OF OUR EVENTUAL DEMISE ON THIS PLANET. MOM'S DEATH. MY OWN DEATH. INEVITABLE IMAGES.

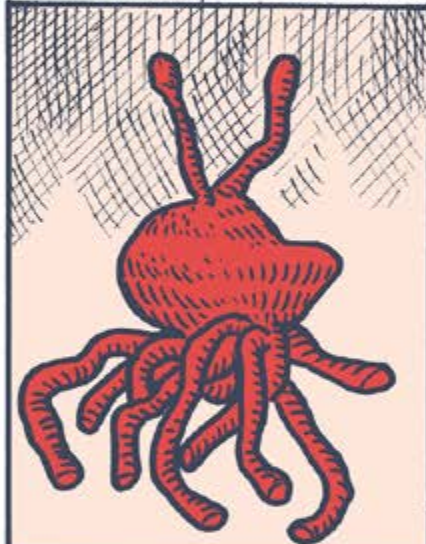
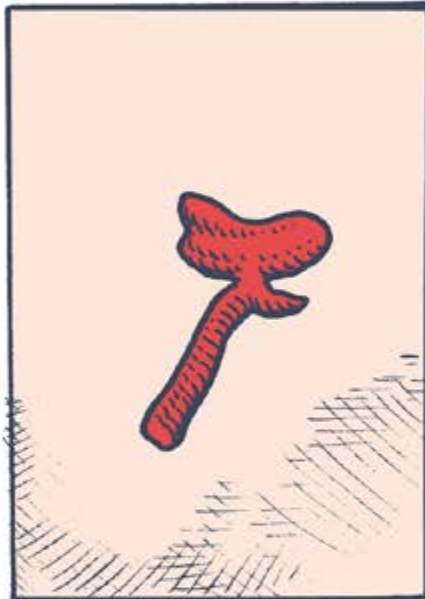




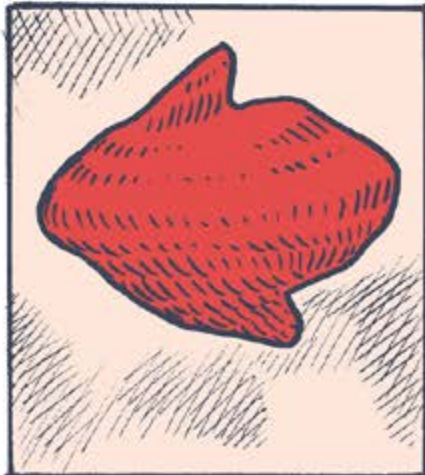
THE SEA HAD HEARD ME.



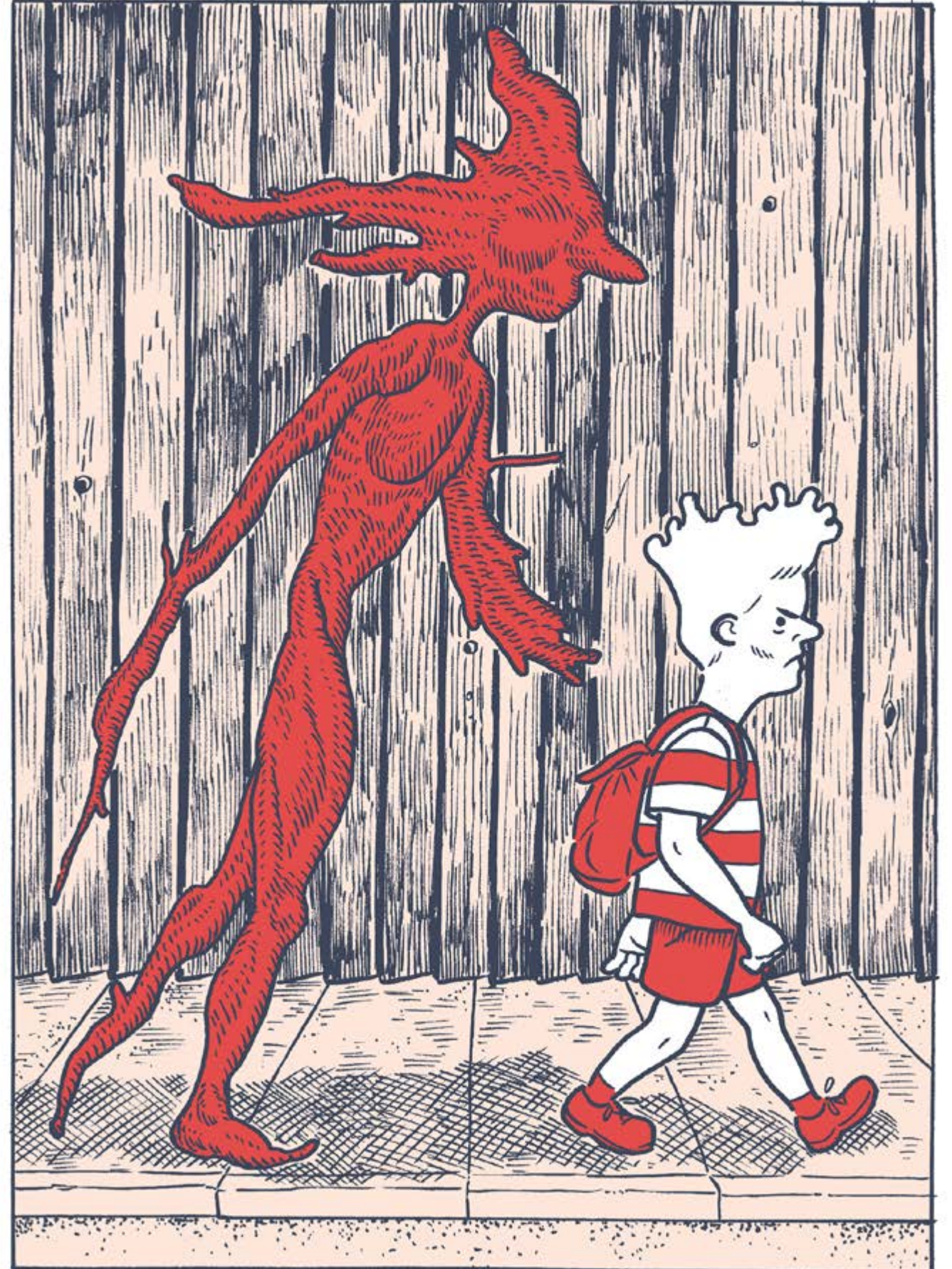
SOME WERE LIKE OCTOPUS, LONG TENTACLES AND SUCH. JELLYFISH WOULD BE BETTER.



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

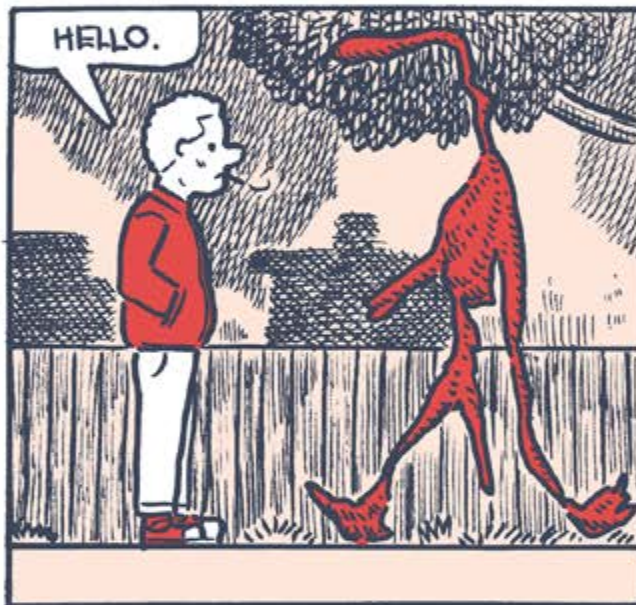


THEY FOLLOWED ME HOME, TO BIRMINGHAM. THEY FOLLOWED ME WHEREVER I WENT. WHY?





WAS THIS AN INVASION? AM I ITS VESSEL?.



GOD.  
IF CLOSING MY EYES AND SCREAMING INTO SPACE BROUGHT THE SNAPPERS HERE. THEN I HAD TO STOP THE SCREAMS.



A FATAL INTOLERANCE TO ALCOHOL. ALBET HUGE QUANTITIES OF IT. I BECAME A TIN MAN. A ROBOT. FUELLED TO THE BRIM WITH BOOZE.



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*. He has lived in Tamworth, Aston, Olton and currently lives in Balsall Heath with his wife Carli. When the weather agrees with it, he can be found at their allotment in Highbury Park.



WHY DONT YOU LOVE ME?  
NOW IN PAPERBACK! [SEE PAGE 47](#)

# 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*

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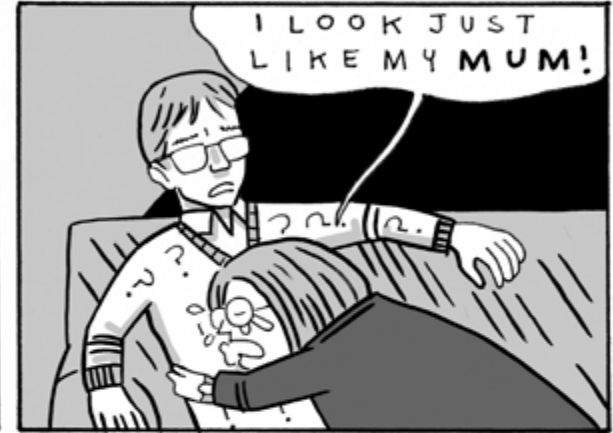
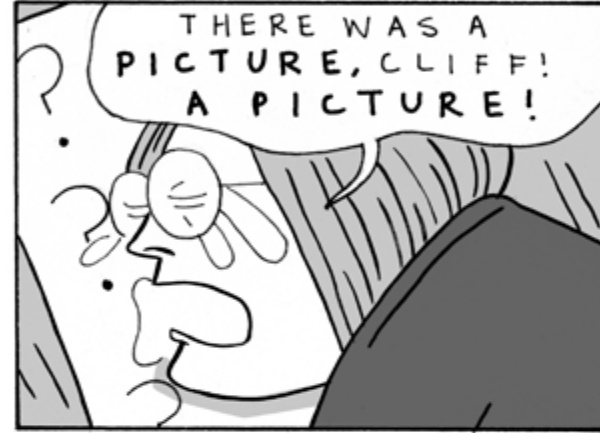
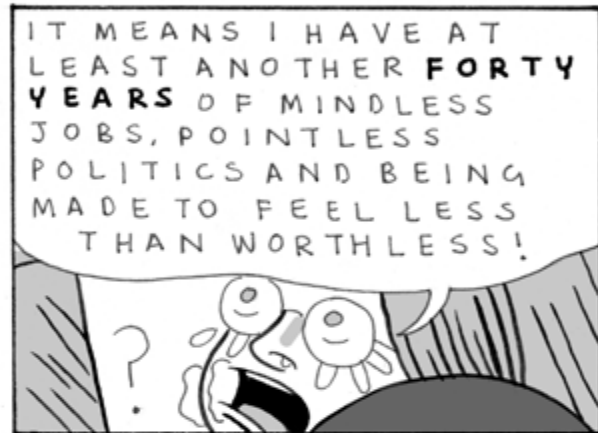
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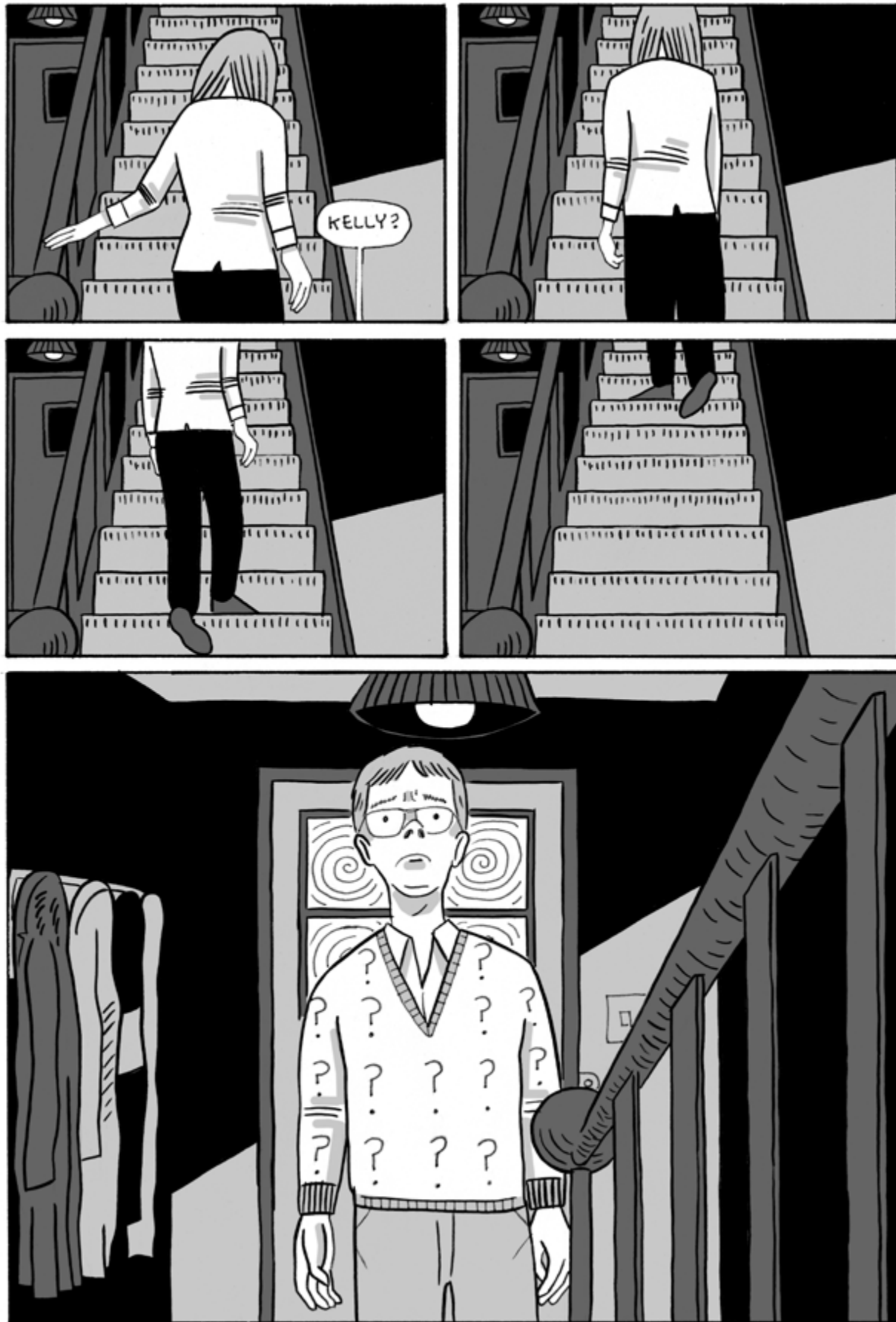












**Paul B. Rainey** is a British cartoonist who has been making comics for decades. His creations include *Peter the Slow Eater*, *14-Year-Old Stand-Up Comedian*, and *Audrey Pemberton*. He won the Observer/Jonathan Cape/Comica Graphic Short Story Prize in 2020 with the strip *Similar to But Not*.





# 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 unusual 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.

## **PRAISE FOR *I ATE THE WHOLE WORLD TO FIND YOU***

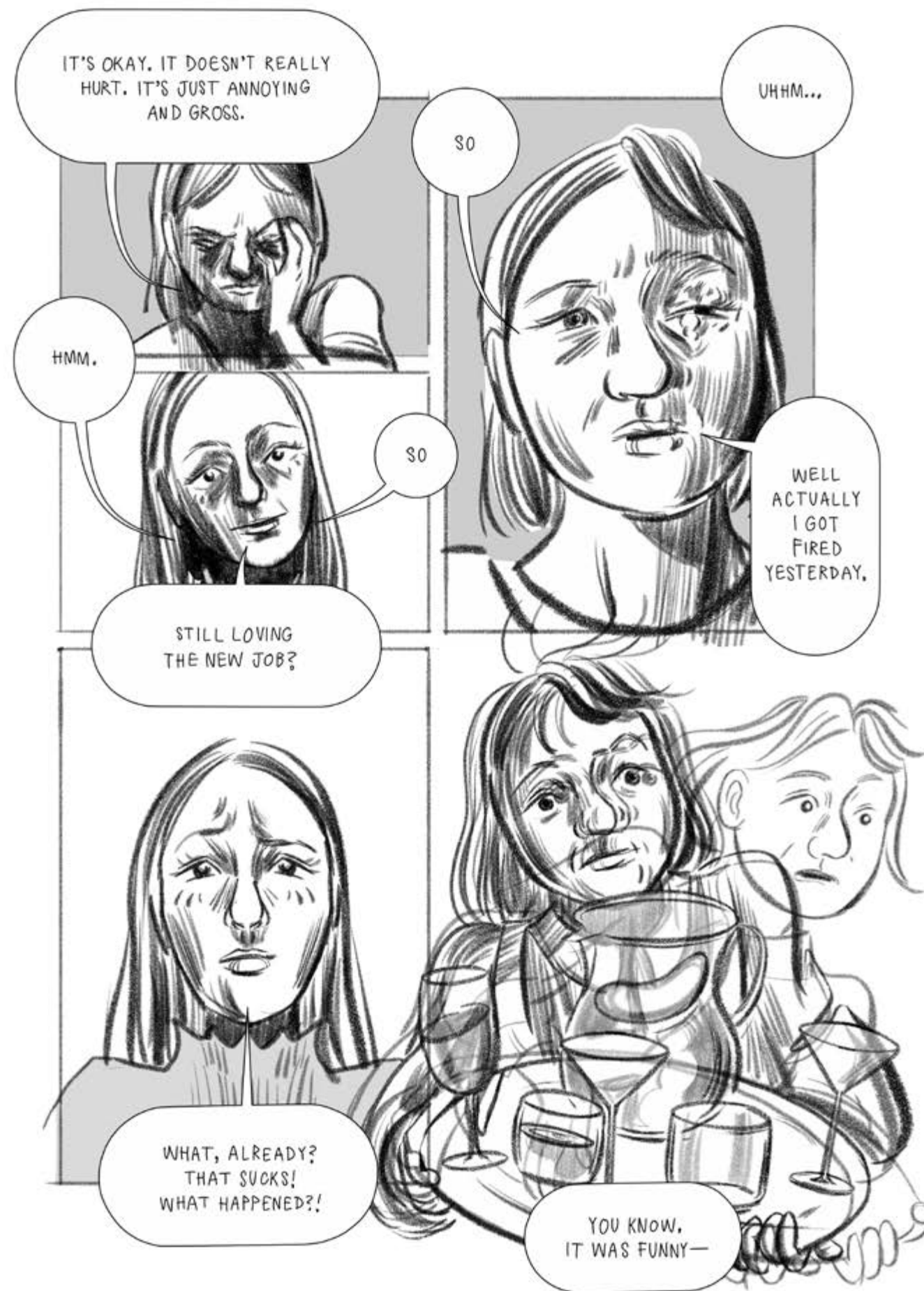
*"I Ate the Whole World to Find You* is a mesmerising collection of dancing lights and shadows, sometimes perplexing and unsettling, always beautiful. Their characters navigate attraction, old hurts and the eternal dilemma of having a body—ushered with the utmost care by Rachel Ang's gestural, sensual cartooning."—Lee Lai, author of *Stone Fruit*

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THEY SAID WHAT BOSSES ALWAYS SAY

WHICH IS: WE JUST DON'T KNOW WHAT YOU WANT.

RIGHT.

THEY... ALWAYS SAY THAT?



DO YOU KNOW WHAT YOU WANT?

UM, NO... I DON'T THINK SO. OTHERWISE I WOULD BE DOING IT RIGHT NOW, I GUESS.

HMM. WELL I'M SORRY THAT HAPPENED, DUDE.

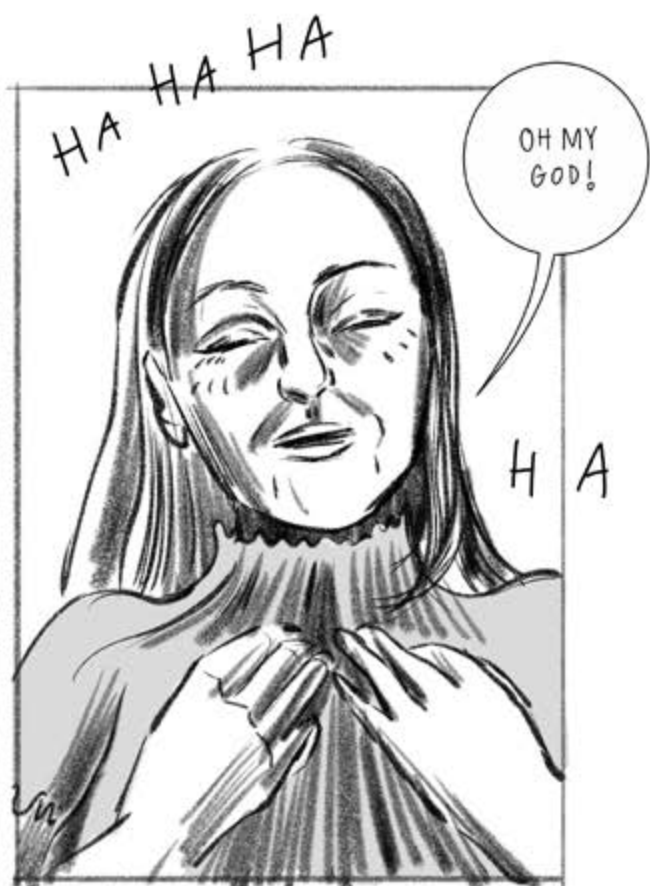
WORK SUCKS.

NOT THAT I'D KNOW, OF COURSE.







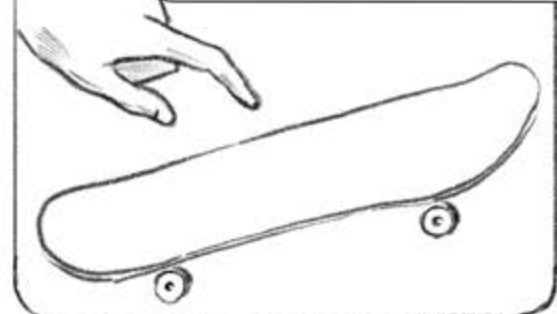




SO I'VE HAD TO, UM —



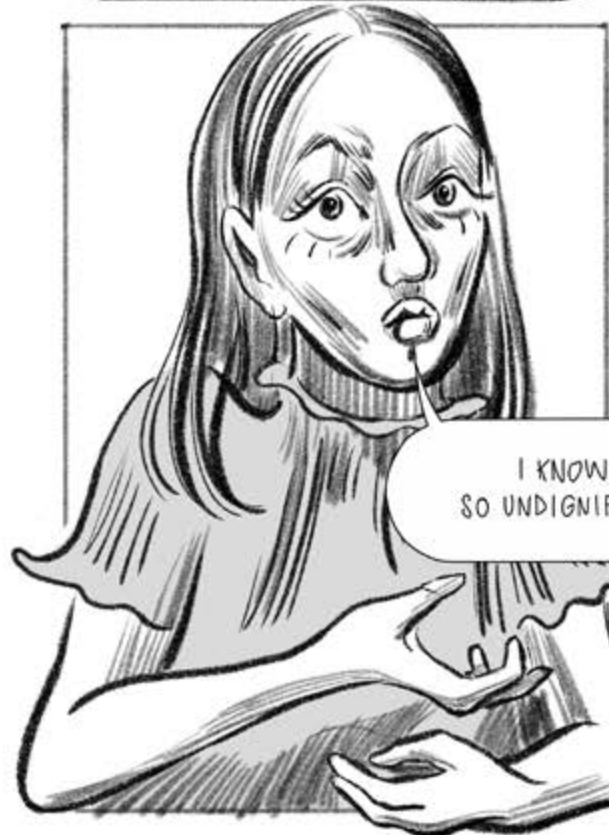
REPURPOSE ANDY'S OLD SKATEBOARD  
TO MOVE FROM ROOM TO ROOM.



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

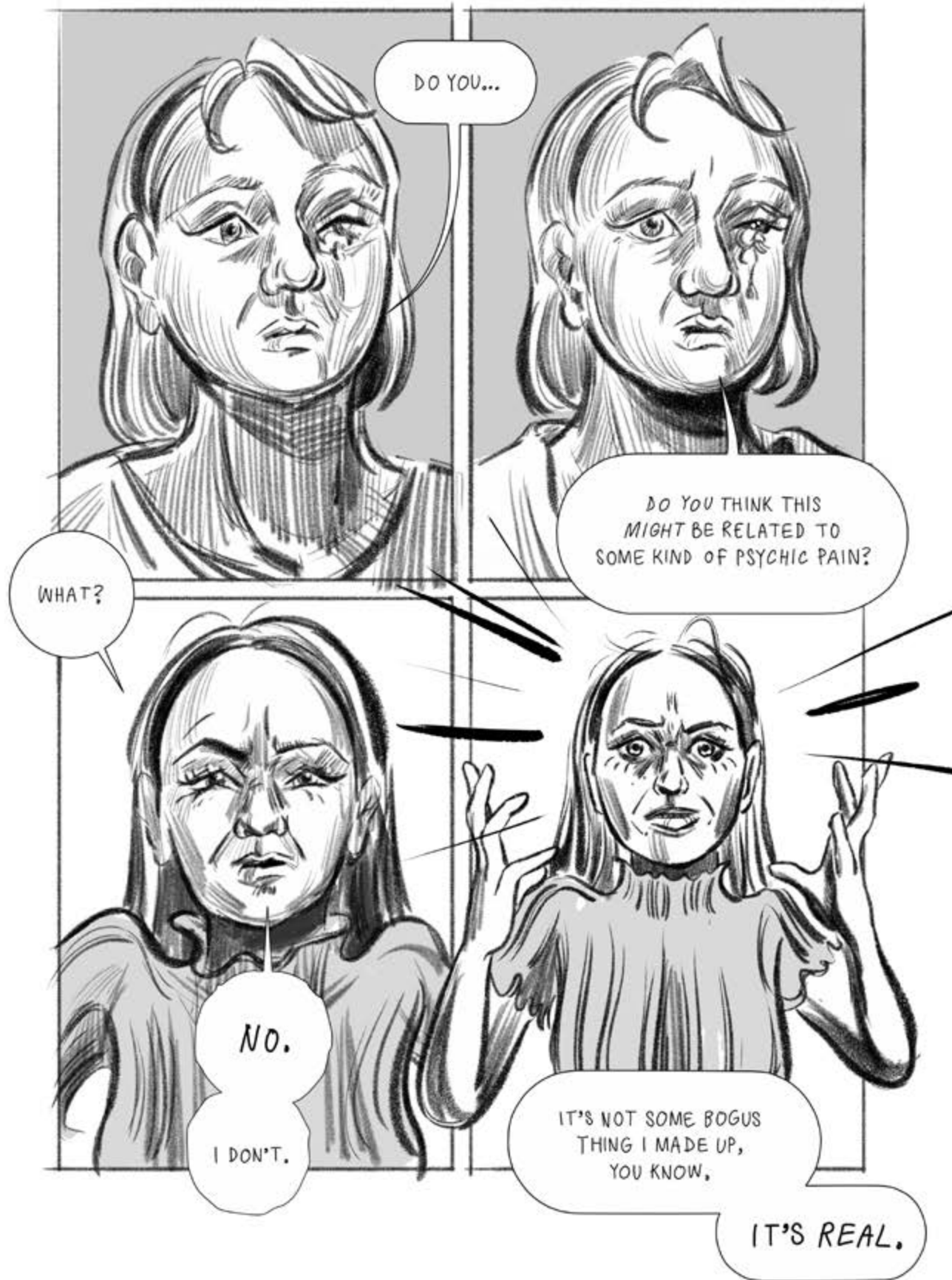
BUT  
EVENTUALLY,  
PATIENCE  
RUNS OUT.

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.



# LAND OF MIRRORS

María  
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.

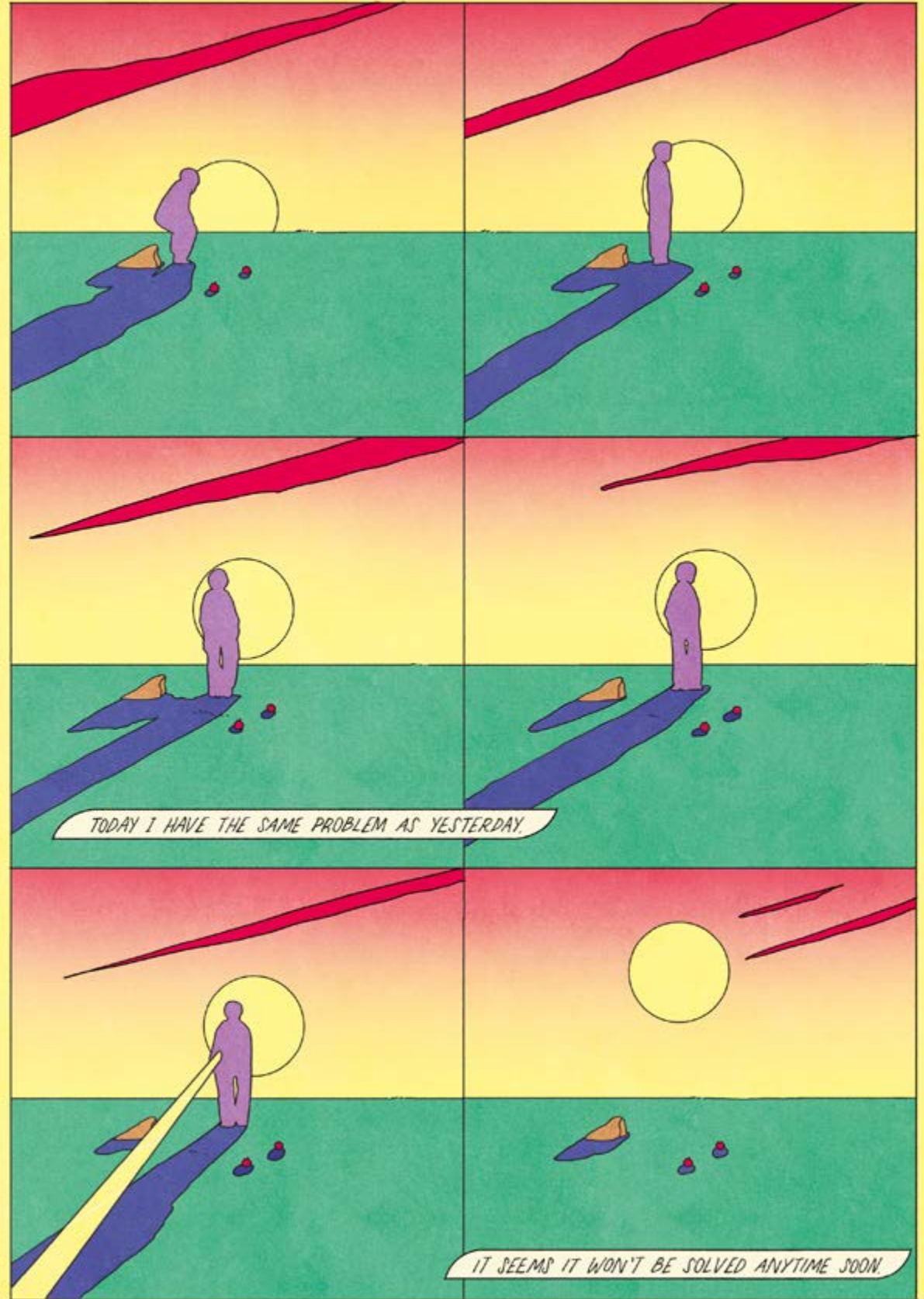
### PRAISE FOR *LAND OF MIRRORS*

"Ethereal and dreamy, María's vividly-coloured illustrations pull us into a world full of fantasy and imagination."  
—*Wrap Magazine*

"María Medem's body of work seems to exist as a record of some alternative envisioned landscape."  
—*Broken Frontier*

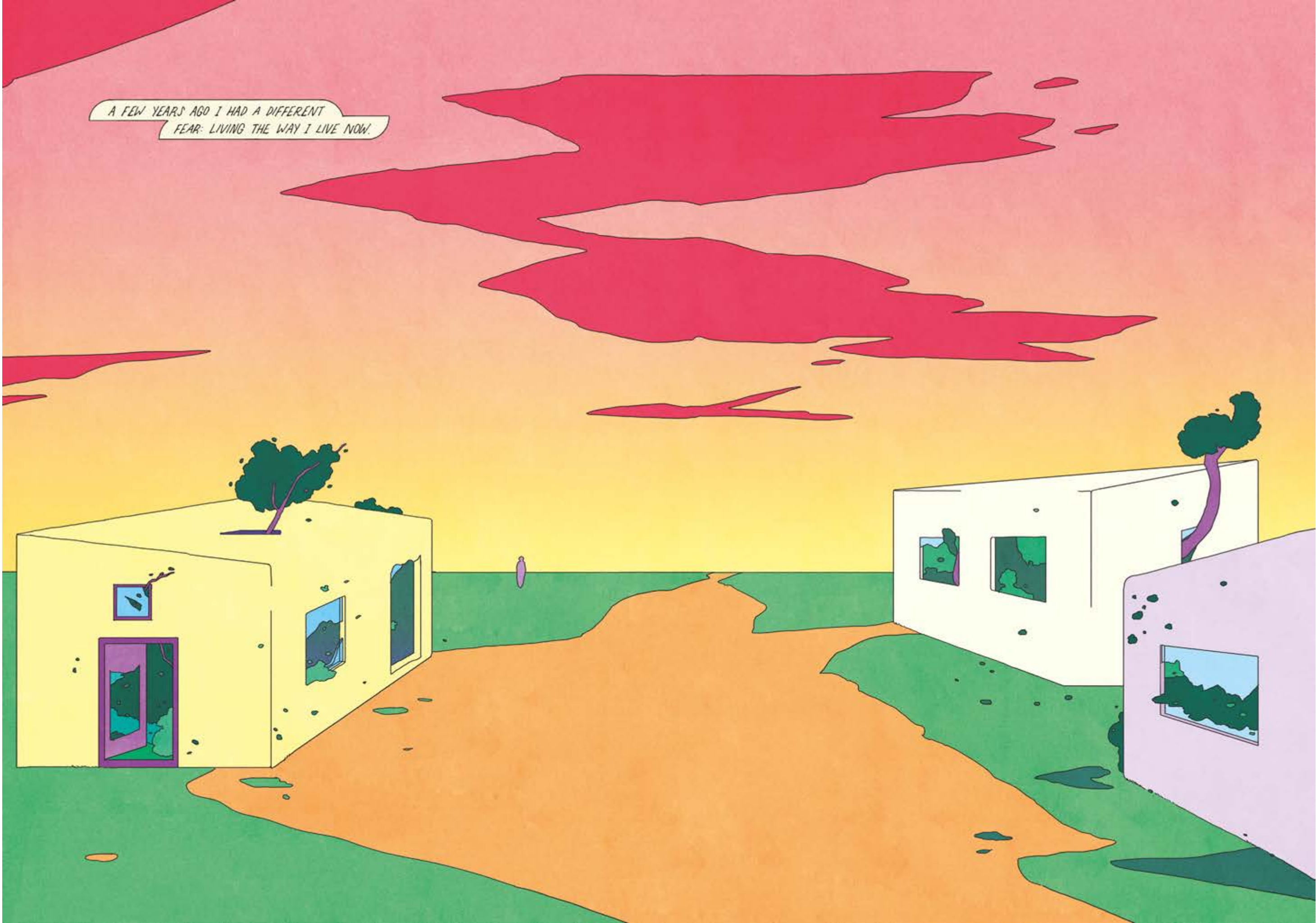
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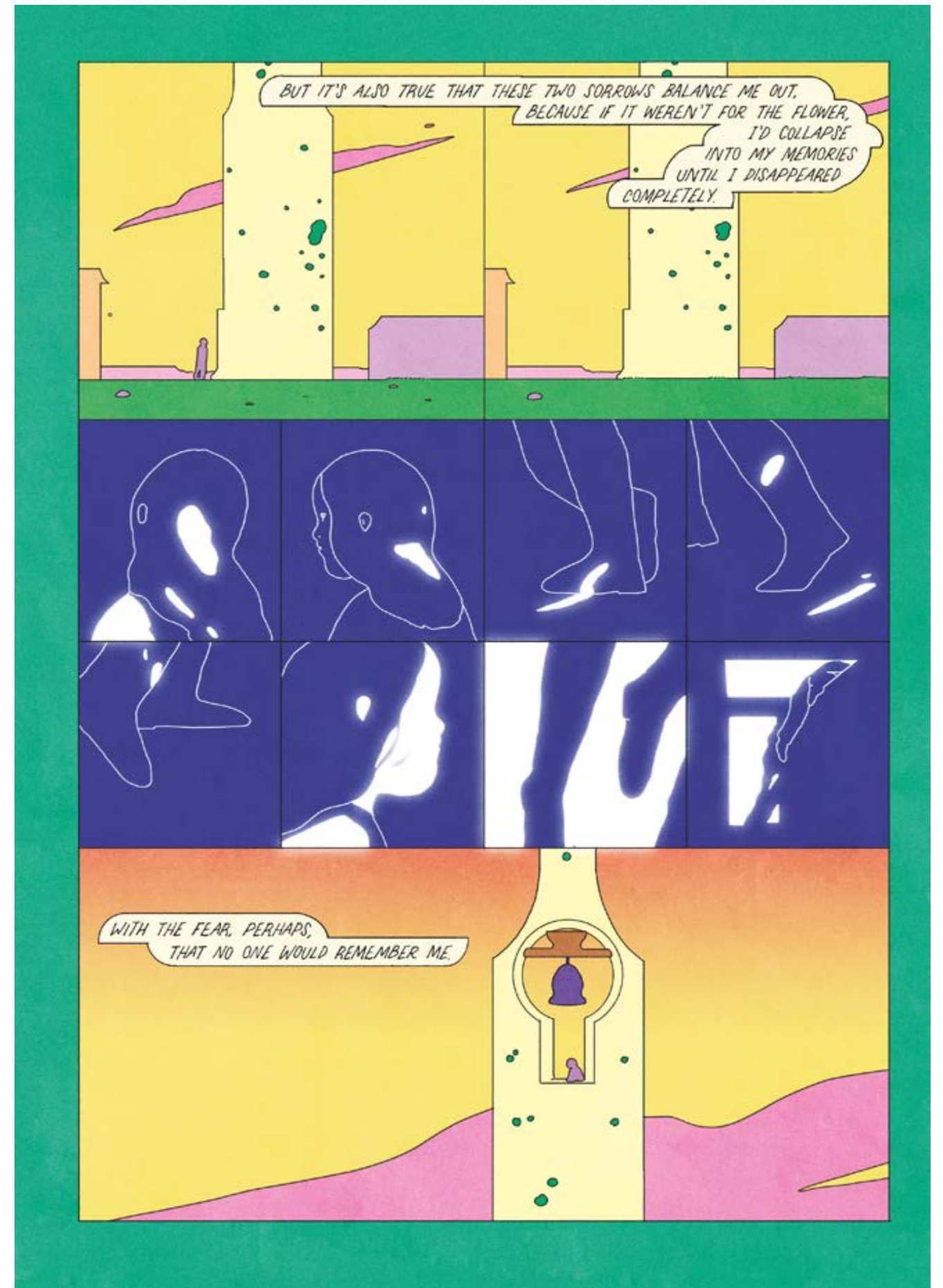
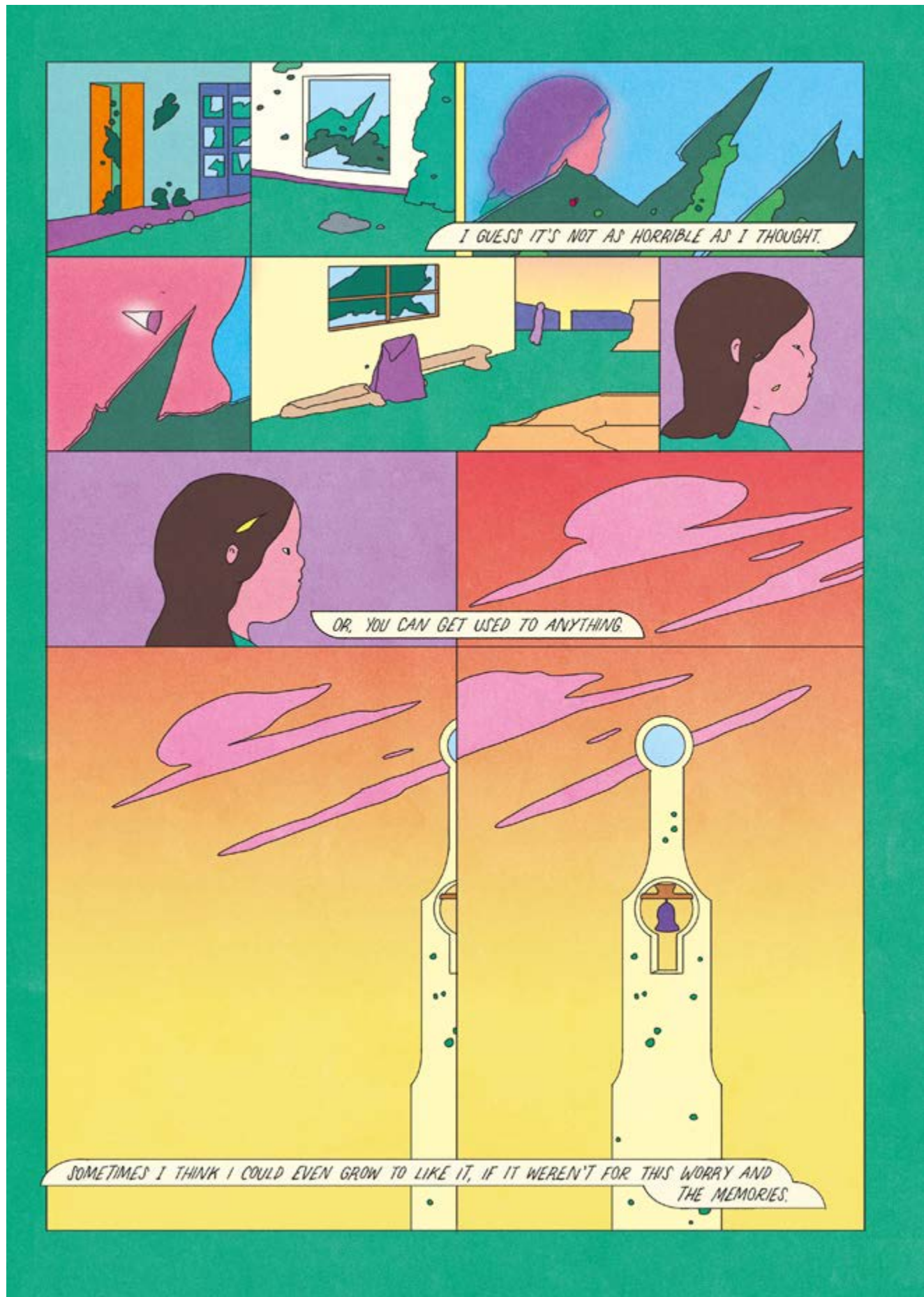




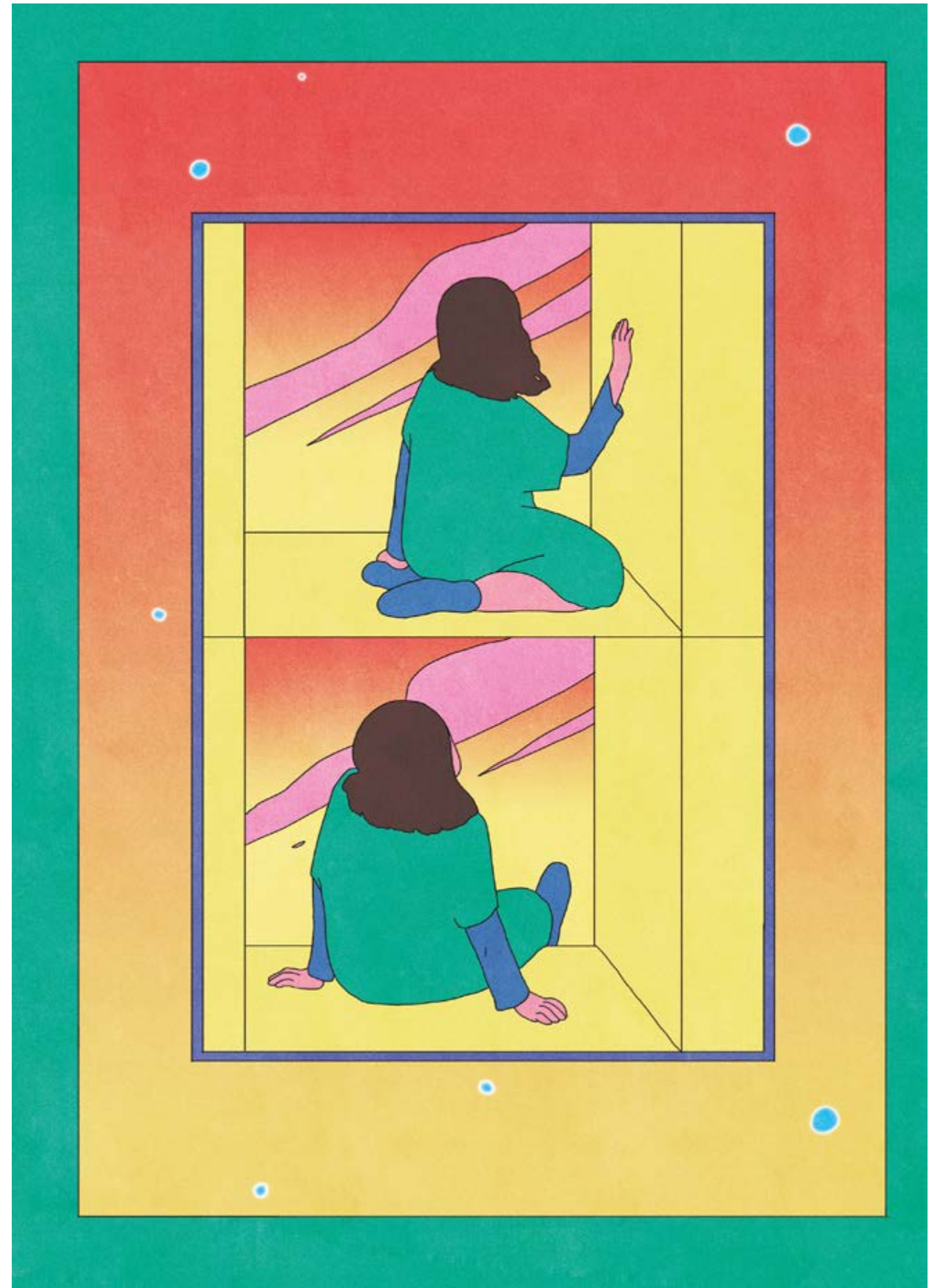
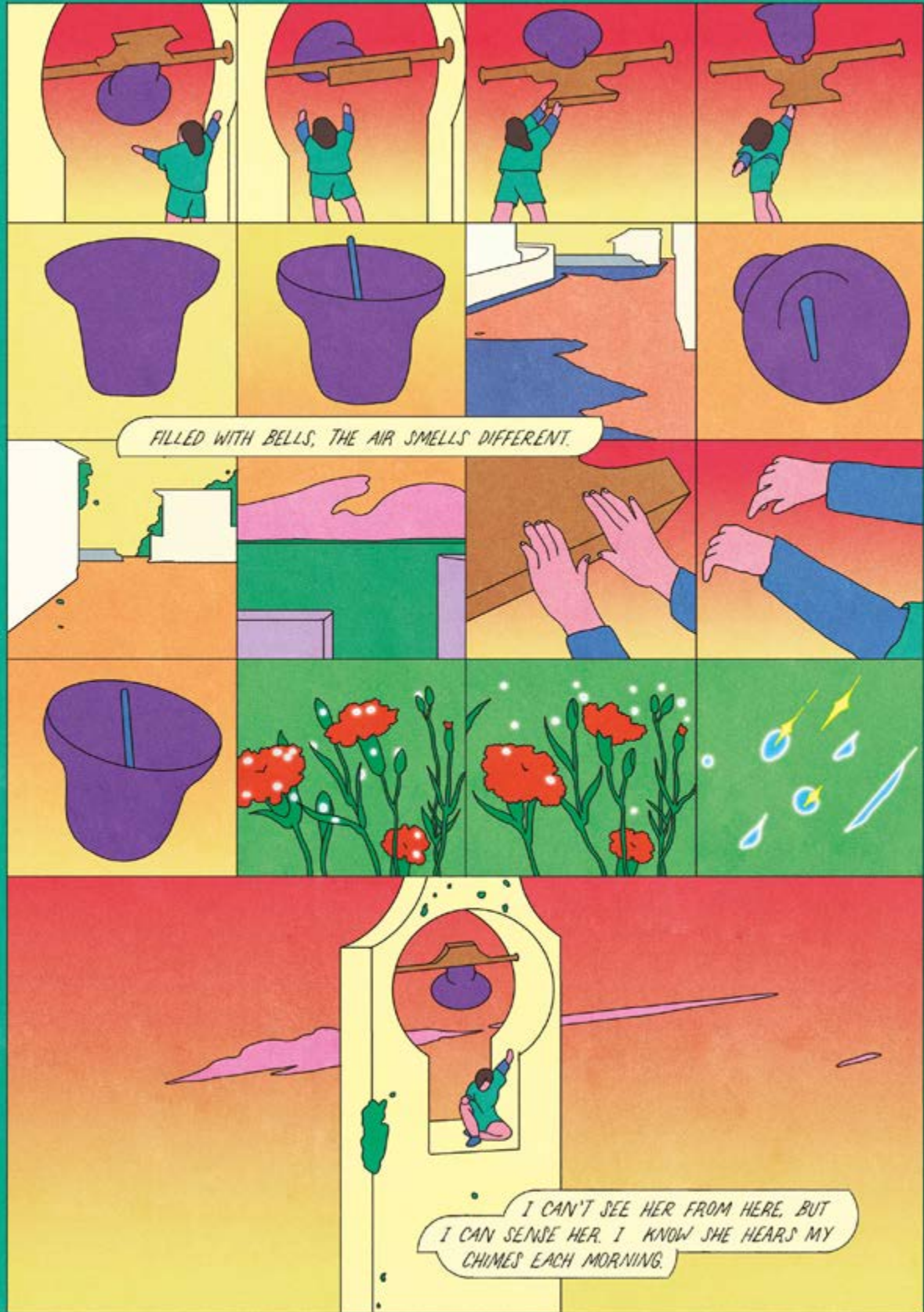
A FEW YEARS AGO I HAD A DIFFERENT  
FEAR: LIVING THE WAY I LIVE NOW.







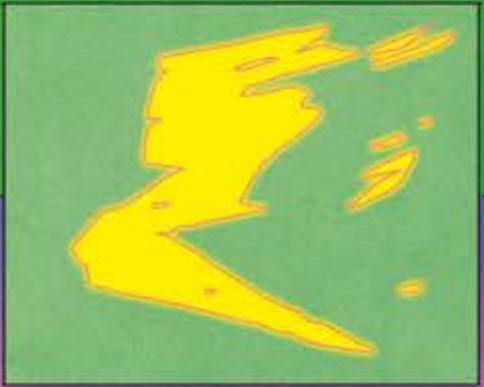
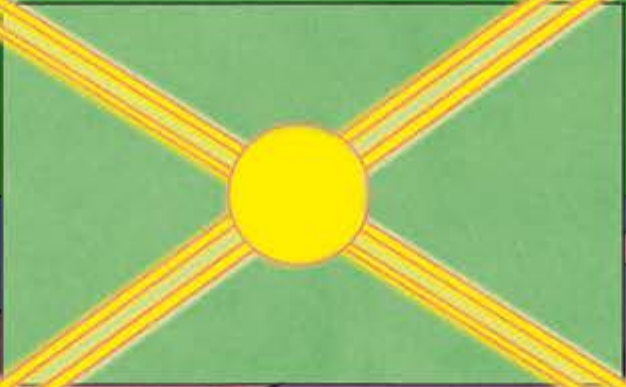






THE FIRST TIME I SAW HER, I THOUGHT I IMAGINED HER.

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

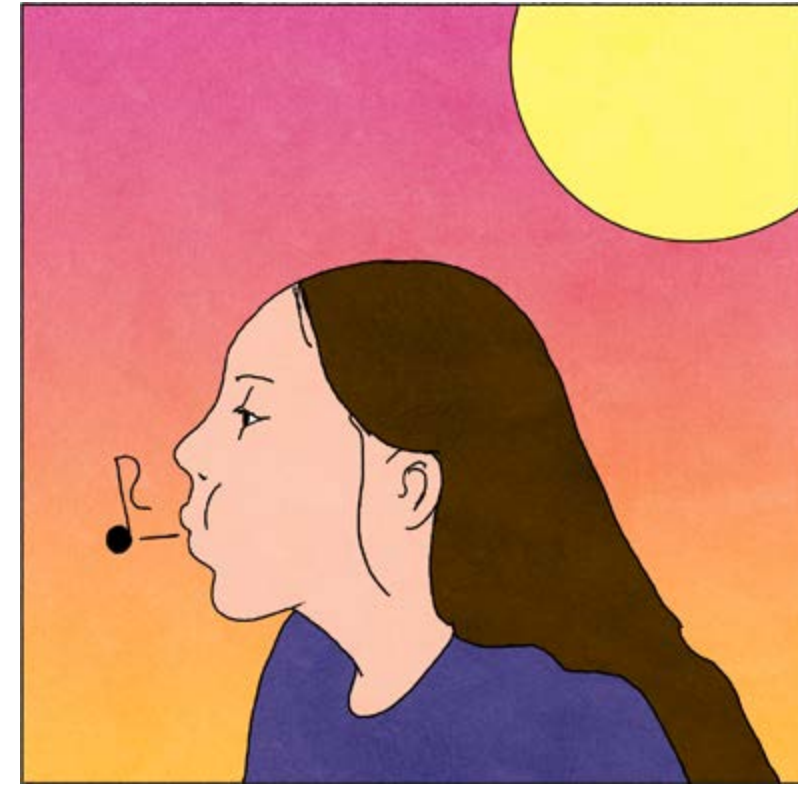


NO...

NOT A REFLECTION.

A FLOWER.





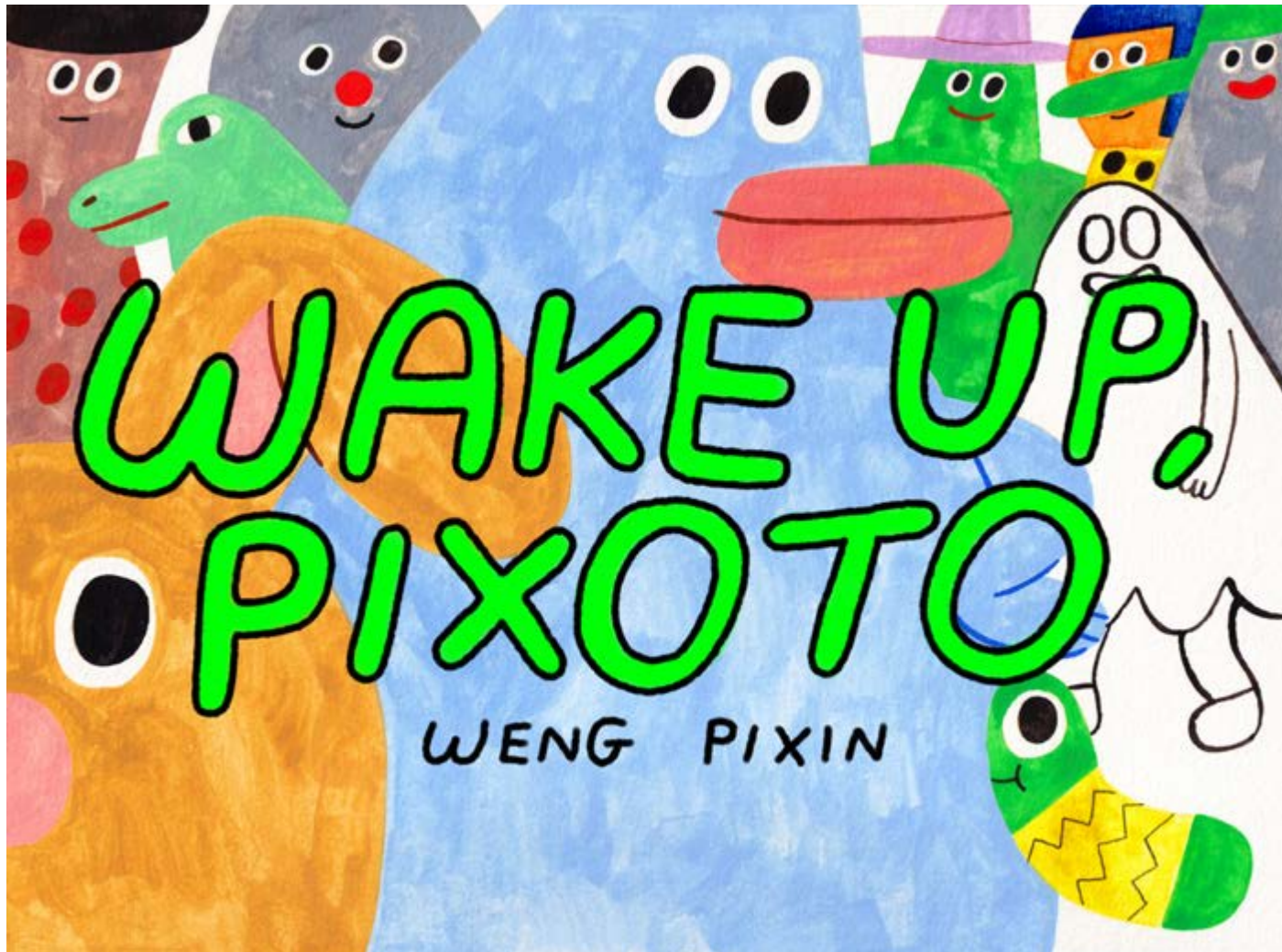
**María Medem** (1994) was born and lives in Seville, Spain. She began self-publishing fanzines after completing her fine arts studies. She's been published by Terry Bleu (Netherlands), Studio Fidèle (France), and Apa Apa Cómics (Spain). Her latest two books, *Cénit* and *Por Culpa de una Flor*, (the 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.



# 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, she 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. "Was I manipulated? Was I tricked?" The insidious thing is maybe we can never be certain.

### PRAISE FOR WENG PIXIN

"[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*

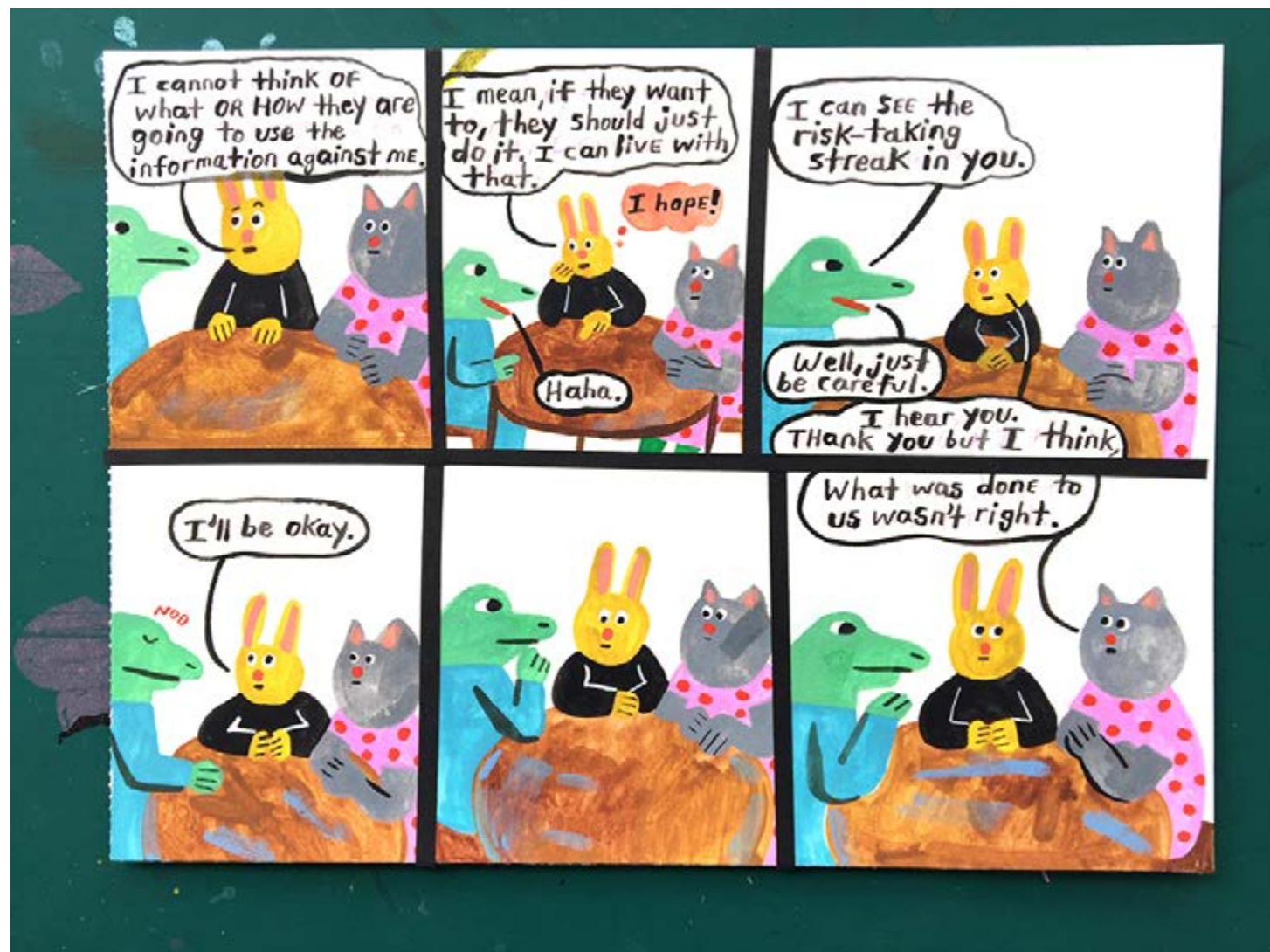
"If comics are a medium dominated by men and men's stories, Pixin points to a way out of narrative and historiographic blindness."—*The Brooklyn Rail*

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

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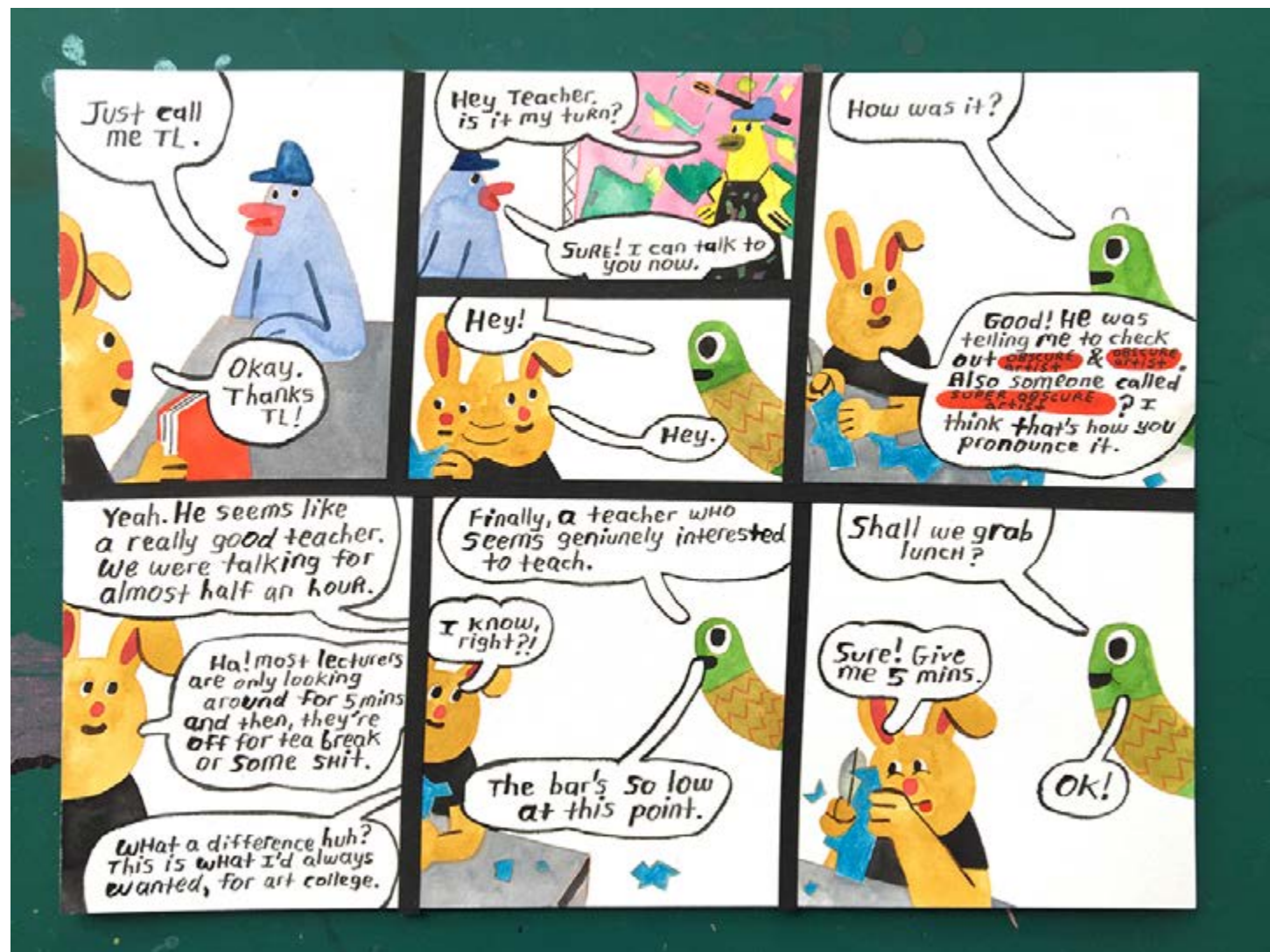




THAT IS JUST WHAT I NEEDED  
TO PROCESS AND MAKE SENSE  
OF WHAT I'M ABOUT TO-









I suppose this carried on for a semester.



I'm interested in the relationship between...

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



...this rusted pipe and this found plastic tube.

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.



But what of the act of forgetting? What draws you to doing that?

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.

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 became 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.

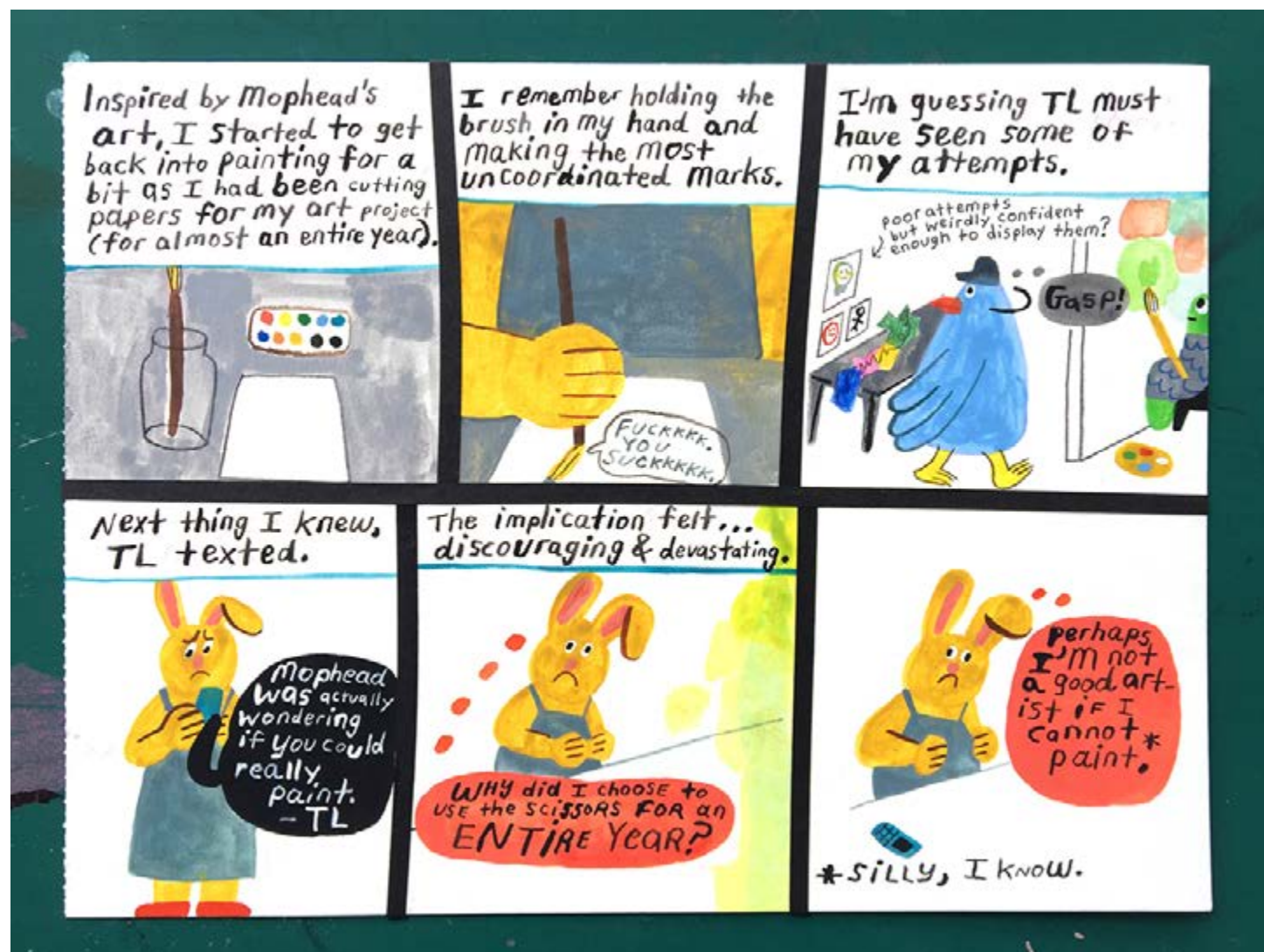




It was my first time inside the master's Students' art studio spaces. I remember being floored in seeing the volume of works produced by each student (although in my young brain, each student was totally an Artist already). I was in awe. Inspired. Intimidated. Curious.

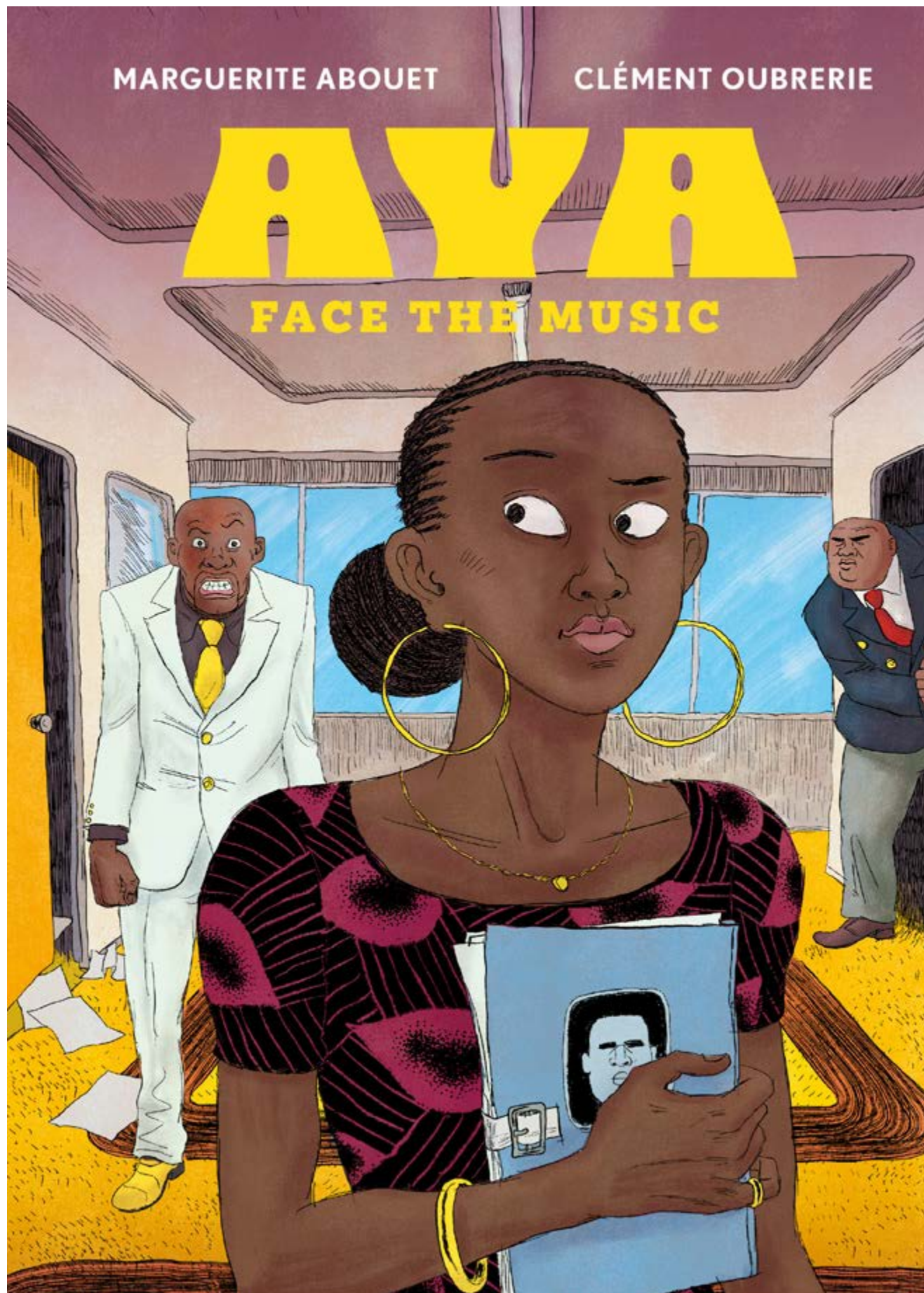






**Weng Pixin** (or Pix for short) was born and raised in sunny Singapore. She loves to draw, sew, make comics, tell stories, paint, create and construct using found objects. Pixin grew up listening to stories from her father, who was curious about the way the world works. In turn, when it comes to her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





# AYA: FACE THE MUSIC

MARGUERITE ABOUET & CLÉMENT OUBRERIE  
TRANSLATED BY EDWIGE RENÉE DRO

The young and restless of Yop City just can't seem to catch a break.

Marguerite Abouet and Clément Oubrerie's world-renowned and critically acclaimed series about '80s life in the Ivory Coast continues with *Aya: Face the Music*. After getting thrown in jail for organizing a student housing protest, Aya must grapple with the aftermath of her decisions. Her friends don't have it much easier.

Her classmate Cyprien has been unconscious since police violently broke up their demonstration, and his family can barely scrape together funds for treatment. Her dear friend Albert, last seen passing out at dinner with his family, awakes in the countryside in the clutches of a healer his father has hired to pray his gay away. In France, Albert's exparamour Inno agrees to enter into a fake marriage with his friend Sabine with surprising results. And back in Abidjan, embattled starlet Bintou must find a way to capitalize on the public's newfound sympathy after her house is burned down by an angry mob.

Translated by Abidjan-based writer and

activist Edwige Renée Dro, this contemporary classic of Ivorian literature bridges the gap between the past and present, proving that no matter how much things may change, we change with them too.

#### PRAISE FOR MARGUERITE ABOUET & CLÉMENT OUBRERIE

"[Aya] is full of everyday heroes, and topping the list is Aya herself, a young woman navigating the delights and obstacles of early adulthood in the West African nation of Ivory Coast."—Elian Peltier, *The New York Times*

"Abouet's brilliantly illustrated series about the lives of three friends in Abidjan is as funny and sharp as ever [with] feminist sass and distinctive wit."—*The Guardian*

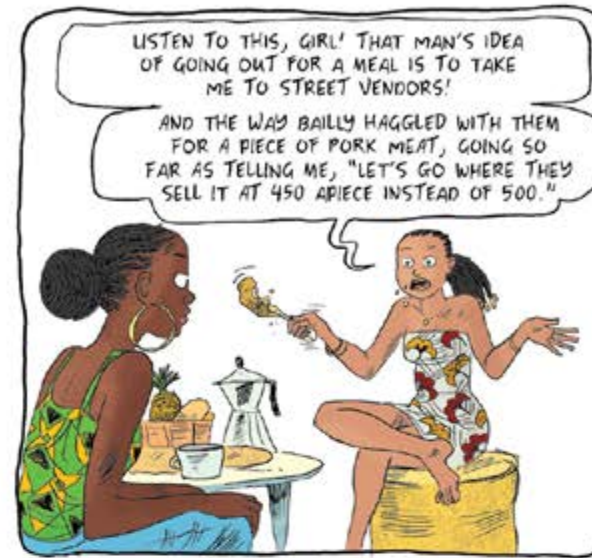
"Oubrerie's style animates both the broadly funny and painfully grave moments in Abouet's rhythmic slice-of-life storytelling."—*The Washington Post*

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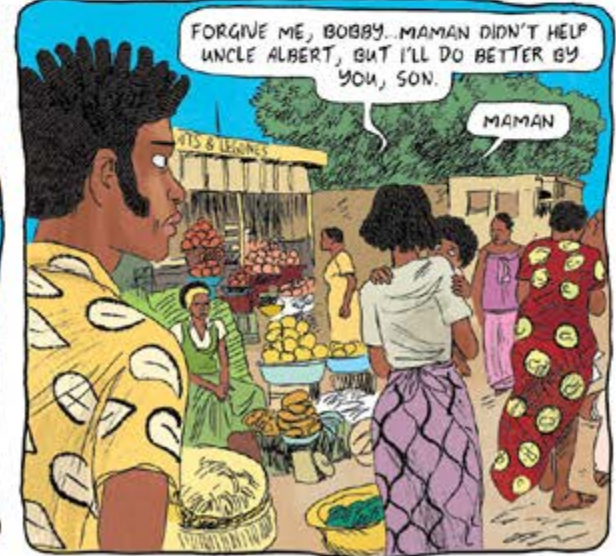




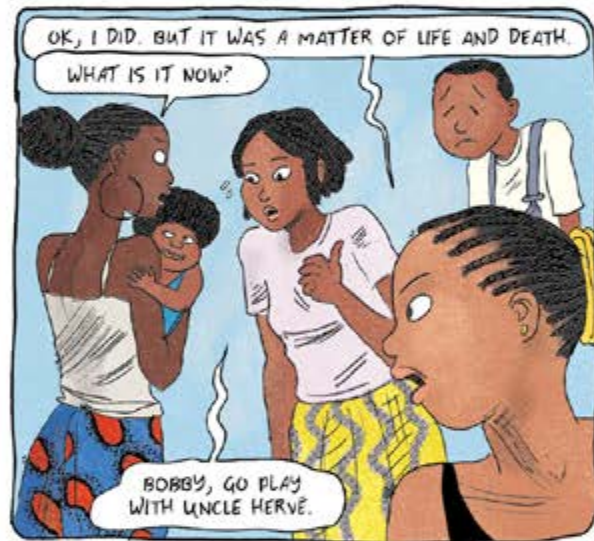
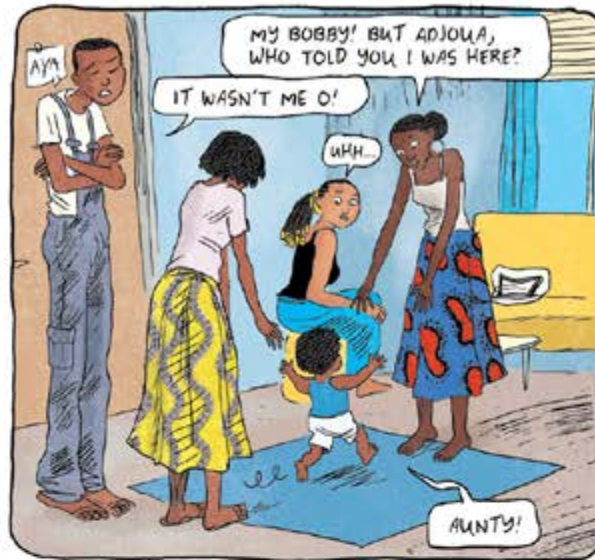




















**Marguerite Abouet** was born in Abidjan, Ivory Coast, in 1971. At the age of twelve, she was sent with her older brother to study in France under the care of a great uncle. She lives in Romainville, a suburb of Paris, where she works as a legal assistant and writes novels she has yet to show to publishers. *Aya* is her first comic. It taps into Abouet's childhood memories of Ivory Coast in the 1970s, a prosperous, promising time in that country's history, to tell an unpretentious and gently humorous story of an Africa we rarely see—spirited, hopeful, and resilient.

**Clément Oubrerie** was born in Paris in 1966. After a stint in art school he spent two years in the United States doing a variety of odd jobs, publishing his first children's books and serving jail time in New Mexico for working without papers. Back in France, he went on to a prolific career in illustration. With over forty children's books to his credit, he is also cofounder of the 3D animation studio Station OMD.

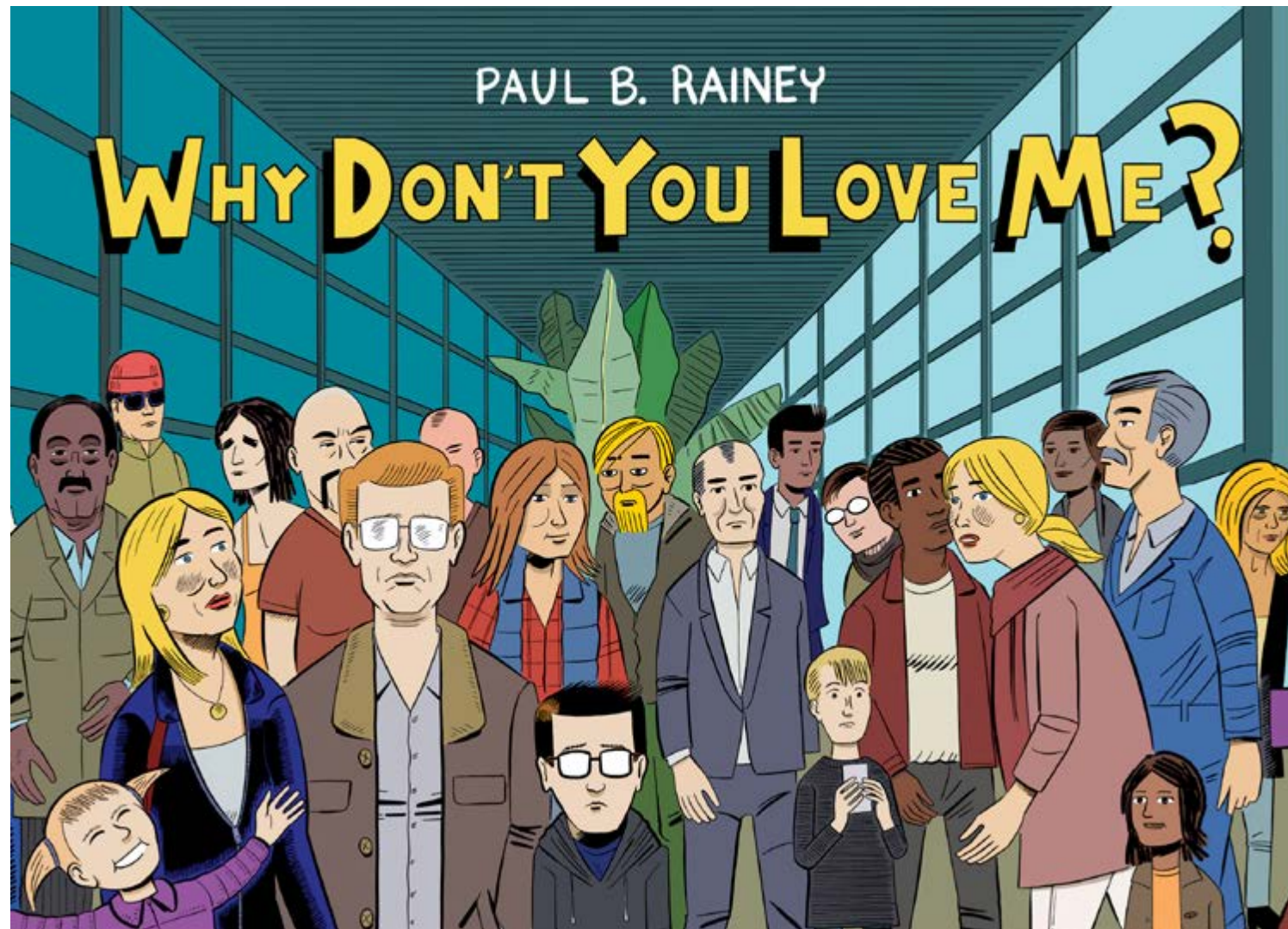


NEW PAPERBACK EDITION

# 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*

"Too delightful to spoil. For maximum satisfaction, audiences need to personally discover Rainey's graphic ruses—unfiltered and unbiased."—*Booklist*

"A powerful, haunting work from an artist at the top of his game."  
—Lindsay Pereira, *Broken Frontier*

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WHO THE HELL IS THIS KID?



IT'S MY FRIEND, MUM. REMEMBER?

OH, THANK GOD! FOR A MOMENT, I THOUGHT THERE WAS ANOTHER ONE!



STILL PRETENDING YOU CAN'T REMEMBER THE PASSWORD EH?

HOW MANY TIMES DO I HAVE TO TELL YOU? F'GOD'S SAKE!



WHAT ABOUT THE KIDS' NAMES?

GOOD IDEA. T...O...



CHARLEY! HIS NAME IS CHARLEY!

RIGHT, RIGHT, OF COURSE. DOES THAT END E... Y... OR I... E...?



NO MATTER, I'LL TRY BOTH.

NOPE. NOPE. I'LL TRY "CHARLES" NOPE.



S...A... DOUBLE L... Y... NOPE. WHAT'S "SALLY" SHORT FOR?

IT'S NOT SHORT FOR ANYTHING, YOU IDIOT! IT'S JUST "SALLY"!



ALRIGHT! DON'T GET YOUR KNICKERS IN A TWIST!



I DON'T KNOW WHY YOU'RE BOTHERING. THE PASSWORD'S PROBABLY MADE UP OF RANDOM LETTERS AND NUMBERS, UPPER AND LOWER CASE LETTERS, AND SPECIAL CHARACTERS ANYWAY.



MUM! SALLY'S REALLY ANNOYING US!

I'M JUST LOOKING AT BRYNN!

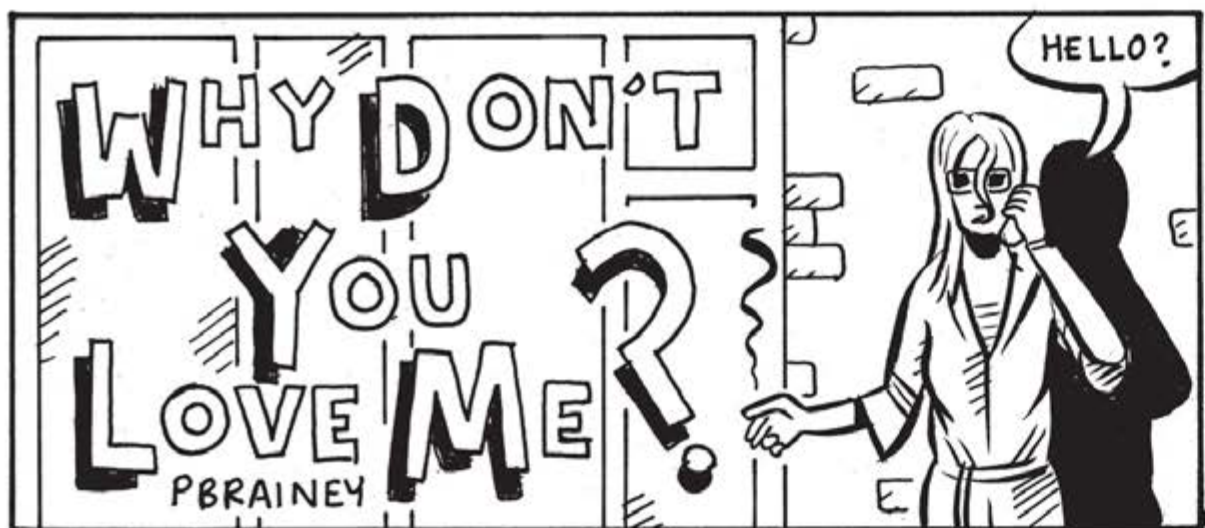


IT'S BAD ENOUGH THAT I'M STUCK IN A HOUSE WITH YOU TWO WITHOUT YOUR STRANGE FRIENDS COMING OVER TOO!

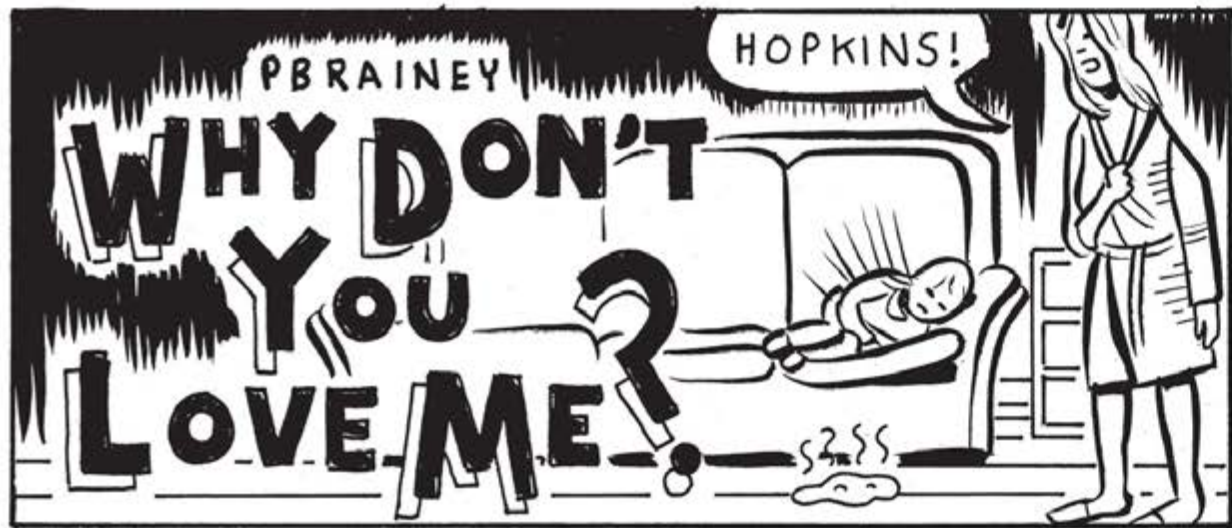


GO OVER TO BRYNN'S HOUSE AND PLAY! AND TAKE YOUR SISTER WITH YOU!











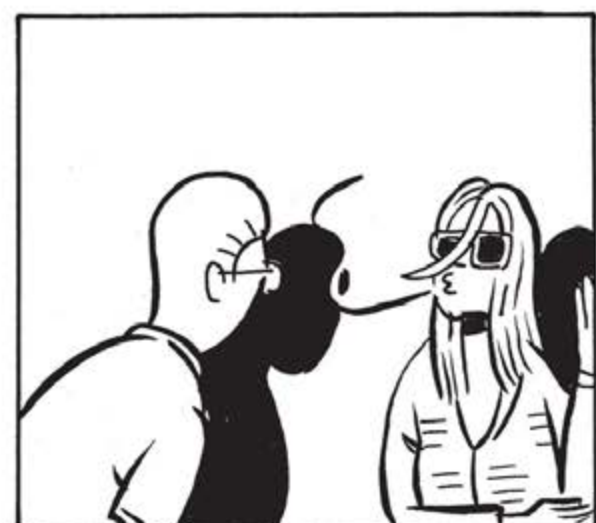




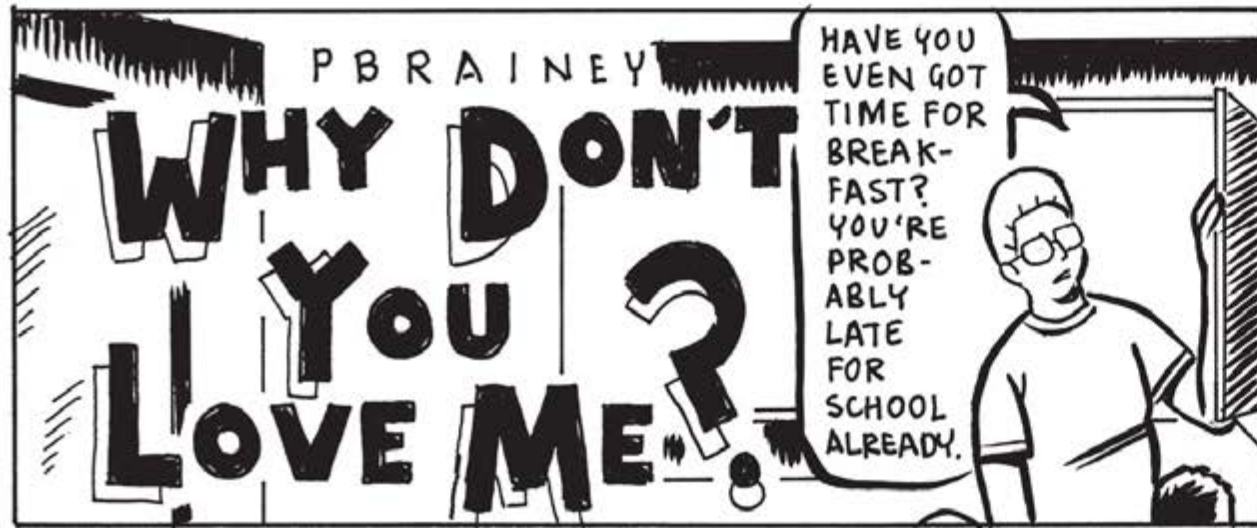
WHY DON'T YOU LOVE ME?















**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*.



# DRAWN & QUARTERLY

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