BUT...

I’M THE BOY WONDER OF MINI-COMICS...

DRAWN & QUARTERLY

SPRING 2020

THE LONELINESS OF THE LONG-DISTANCE CARTOONIST
ADRIAN TOMINE

CONSTITUTION ILLUSTRATED
R. SIKORYAK

I KNOW YOU RIDER
LESLIE STEIN

WENDY, MASTER OF ART
WALTER SCOTT

CITY OF BELGIUM
BRECHT EVENS

LITTLE LULU: THE FUZZYTHINGUS POOP!
JOHN STANLEY

NORI
RUMI HARA

THE SKY IS BLUE WITH A SINGLE CLOUD
KUNIKO TSURITA

MOMS
YEONG-SHIN MA
What happens when a childhood hobby grows into a lifelong career? *The Loneliness of the Long-Distance Cartoonist*, Adrian Tomine’s funniest and most revealing foray into autobiography, offers an array of unexpected answers. When a sudden medical incident lands Tomine in the emergency room, he begins to question if it was really all worthwhile: despite the accolades and opportunities of a seemingly charmed career, it’s the gaffes, humiliations, slights, and insults he’s experienced (or caused) within the industry that loom largest in his memory. Tomine illustrates the amusing absurdities of how we choose to spend our time, all the while mining his conflicted relationship with comics and comics culture. But in between chaotic book tours, disastrous interviews, and cringe-inducing interactions with other artists, life happens: Tomine fumbles his way into marriage, parenthood, and an indisputably fulfilling existence. A richer emotional story emerges as his memories are delineated in excruciatingly hilarious detail.

In a bold stylistic departure from his award-winning *Killing and Dying*, Tomine distills his art to the loose, lively essentials of cartooning, each pen stroke economically imbued with human depth. Designed as a sketchbook complete with place-holder ribbon and an elastic band, *The Loneliness of the Long-Distance Cartoonist* shows an acclaimed artist at the peak of his career.

**PRAISE FOR ADRIAN TOMINE**

“Even his smallest, plainest panels are heavy with subtext, thick with unstated emotion and full of the kind of information that can never quite be conveyed in language.”—The New York Times

“Deft and subtle...he traces small lives, in which love blurs into self-delusion, and we do what we have to do to get by.”—The Los Angeles Times

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**THE LONELINESS OF THE LONG-DISTANCE CARTOONIST**

ADRIAN TOMINE

A comedic memoir about fandom, fame, and other embarrassments from the life of *The New York Times* bestselling cartoonist

MAY 2020 • $24.95 USD/$29.95 CAD • 2-COLOR • 5.5 X 8.25 • 200 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-395-0 • HARDCOVER

FULL TITLE LIST
Fresno, 1982.

WE HAVE A NEW CLASSMATE JOINING US TODAY.

AND WHAT DO YOU WANT TO BE WHEN YOU GROW UP, ADRIAN?

GO AHEAD AND INTRODUCE YOURSELF.

UH... MY NAME IS ADRIAN...

OH, A FAMOUS CARTOONIST LIKE WALT DISNEY?

NO.

LIKE JOHN ROMITA.

WHY DON'T YOU TELL US A LITTLE BIT ABOUT YOURSELF, ADRIAN? DO YOU HAVE ANY Hobbies?

DRAWING AND COLLECTING COMICS.

AND WHO IS JOHN ROMITA? IS HE THE BEST SPIDER-MAN ARTIST EVER. EVEN THOUGH HE DIDN'T CREATE SPIDER-MAN, THAT WAS STAN LEE AND AN ARTIST NAMED STEVE DITKO. WHO I ALSO LOVE, BUT NOT AS MUCH AS...

GOODNESS! I THINK WE GET THE PICTURE, ADRIAN!
Adrian Tomine was born in 1974 in Sacramento, California. He began self-publishing his comic book series *Optic Nerve* when he was sixteen, and in 1994 he received an offer to publish from Drawn & Quarterly. His comics have been anthologized in publications such as *McSweeney’s, Best American Comics*, and *Best American Nonrequired Reading*, and his graphic novel *Shortcomings* was a *New York Times* Notable Book of the year. His most recent book, *Killing and Dying*, appeared on numerous best-of-2015 lists and was a *New York Times* bestseller. Since 1999, Tomine has been a regular contributor to *The New Yorker*. He lives in Brooklyn with his wife and daughters.
R. Sikoryak is the master of the pop culture pastiche. In *Masterpiece Comics*, he interpreted classic literature with defining twentieth-century comics. With *Terms and Conditions*, he made the unreadable contract that everyone signs—and no one reads—readable. He employs his magic yet again to investigate the very framework of the country with *Constitution Illustrated*. By visually interpreting the complete text of the supreme law of the land with more than a century of American pop culture icons, Sikoryak distills the very essence of the government legalese from the abstract to the tangible, the historical to the contemporary.

Notable among Sikoryak’s spot-on unions of government articles and amendments with famous comic book characters are: the eighteenth amendment that instituted prohibition articulated with Homer Simpson running from Chief Wiggum; the fourteenth amendment that solidifies citizenship to all people born and naturalized in the USA personified by Ms. Marvel; and, of course, the nineteenth amendment offering women the right to vote as a glorious depiction of Wonder Woman breaking free from her chains. American artists from George Herriman (Krazy Kat) and Charles Schulz (Peanuts) to Raina Telgemeier (Sisters) and Alison Bechdel (Dykes to Watch Out For) are homaged, with their characters reimagined in historical costumes and situations.

We the People has never been more apt.

**PRAISE FOR R. SIKORYAK**

“Interesting and subversive.”—Forbes

“Outside of the novelty of such a project...the best part is seeing Sikoryak style every page into a different comics homage.”—GQ

“A fiendishly exact homage to beloved comics.”—Chicago Tribune

“Proof, if it were needed, that comics make everything better.”—Wired

“Mischiefous, pastiche-heavy.”—The New York Times
AMENDMENT I
Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

AMENDMENT IV
The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Sikoryak teaches in the illustration department at Parsons School of Design and previously at the Center for Cartoon Studies. Since 1997, he’s presented his live cartoon slideshow series, Carousel, around the United States and Canada.

He lives in New York City with his wife, Kriota Willberg.
I Know You Rider

Leslie Stein

A candid and philosophical memoir tackling abortion and the complex decision to reproduce.

I Know You Rider is Leslie Stein’s rumination on the many difficult questions surrounding the decision to reproduce. Opening in an abortion clinic, the book accompanies Stein through a year of her life, steeped in emotions she was not quite expecting while also looking far beyond her own experiences. She visits with a childhood friend who’s just had twins and is trying to raise them as environmentally as possible, chats with another who’s had a vasectomy to spare his wife a lifetime of birth control, and spends Christmas with her own mother, who aches for a grandchild.

Through these melodically rendered conversations with loved ones and strangers, Stein weaves one continuing conversation with herself. She presents a sometimes sweet, sometimes funny, and always powerfully empathetic account, asking what makes a life meaningful and where we find joy amid other questions—most of which have no solid answers, much like real life. Instead of focusing on trauma, I Know You Rider is a story about unpredictability, change, and adaptability, adding a much-needed new perspective to a topic often avoided or discussed through a black and white lens. People are ever changing, contradicting themselves, and having to deal with unforeseen circumstances: Stein holds this human condition with grace and humor, as she embraces the cosmic choreography and keeps walking, open to what life blows her way.

PRAISE FOR LESLIE STEIN

“Effervescent. Her handwritten dialogue, squiggly forms, and watercolor washes are irresistible.” —The Paris Review

“Frank, charming, insightful meditations on daily life.” —BuzzFeed, Best Books of 2017

“Strangely immersive, like experiencing the inside of someone else’s head. [These are] modest, compassionate epiphanies.” —The Globe and Mail

MAY 2020 • $24.95 USD/$29.95 CAD • 4-COLOR • 6 X 7.75 • 144 PAGES

COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-401-8 • HARDCOVER

FULL TITLE LIST
Dink!

Glug glug glug

I can't be. It's not possible.

Should I text him? If I find out Jim, I might not have the courage...
Leslie Stein is the creator of the books *Bright-Eyed at Midnight* and *Present*, as well as the *Eye of the Majestic Creature* series. Her diary comics have been featured on The New Yorker, Vice, and in the Best American Comics anthology. She lives in Brooklyn, NY.
Wendy is an aspiring contemporary artist whose adventures have taken her to galleries, art openings, and parties in Los Angeles, Tokyo, and Toronto. In Wendy, Master of Art, Walter Scott’s sly wit and social commentary zero in on MFA culture as our hero decides to hunker down and complete a Masters of fine arts at the University of Hell in small-town Ontario.

Finally Wendy has space to refine her artistic practice, but in the calm, all of her unresolved insecurities and fears explode at full volume—usually while hungover. What is the post-Jungian object as symbol? Will she ever understand her course reading—or herself? What if she’s just not smart enough? As she develops as an artist and a person, Wendy also finds herself in a teaching position, mentoring a perpetually sobbing grade-grubbing undergrad.

Scott’s incisively funny take on art school pretensions isn’t the only focus. Wendy, Master of Art explores the politics of open relationships and polyamory, performative activism, the precarity of a life in the arts, as well as the complexities of gender identity, sex work, drug use, and more. At its heart, this is a book about the give and take of community—about someone learning how to navigate empathy and boundaries, and to respect herself. It is deeply funny and endlessly relatable as it shows Wendy growing up from Millennial art party girl to successful artist, friend, teacher—and Master of Art.

PRaise For Walter Scott
“I am blown away by Walter Scott’s Wendy.” — Zadie Smith
“The funniest, most touching, most relatable comic I have read in a really long time.” — Vice
“[Wendy is] a comedy of manners about a particular scene; a dead-on representation of being young in any scene; an immediate representation of how disgusting it is just to be.” — The Globe and Mail
Welcome to: HELL (Ontario)

Here we are, Miss.

Hmp. Roommate isn’t here yet.

THIS is the place where I’ll finally come into my own and define what an art practice – and accomplishment – means to me.

Maybe I should spend the evening reflecting in THIS silence, in this nowhere place – where I make my own context.

Where I make my own future.
Walter Scott is an interdisciplinary artist working in comics, drawing, video, performance, and sculpture. His comic series *Wendy* chronicles the continuing misadventures of a young artist in a satirical imagining of the contemporary art world. *Wendy* has been published in two volumes by Koyama Press and featured in *Canadian Art*, *Art in America*, and on the *New Yorker* website, and was selected for the 2016 edition of *Best American Comics*. Scott completed an MFA at the University of Guelph in 2018.

*Wendy, Master of Art* is, as far as you know, very loosely based on this experience.
As night falls in the City of Belgium, three strangers in their late twenties—a most dangerous age—arrive at a popular restaurant. Jona is about to move away; he calls his wife, who’s already settled in Berlin, before trying to make plans with friends for one last night on the town. No one bites—they’re all busy or maybe they just don’t want to party—but he’s determined to make this night something to remember. Victoria is lively and energetic, but surrounded by friends and family who are buzzkills, always worrying about what is best for her. Rodolphe glumly considers his own misery and then suddenly snaps out of it, becoming the life of the party. The three careen through the city’s nightlife spots and underbelly, chasing pleasure—or at least a few distractions from their daily lives. Each has a series of adventures that reveal them to be teetering on the edge between lucid dream and tooth-grinding nightmare.

Vibrantly rendered in Brecht Evens’s swirling watercolors, The City of Belgium continues the critically acclaimed streak of graphic novels he began with The Wrong Place, The Making Of, and Panther.

Evens’s darkly comic stories of characters on the verge of personal discovery—people about to become who they will be for the rest of their lives—have never been more beautifully conceived, more intricately planned than in his magical new graphic novel, The City of Belgium.

PRAISE FOR BRECHT EVENS

“Unlike anything else you’ll read this month...A triumph.”—Wired

“An assured and accomplished work that—fair warning—goes to a very dark place.”—NPR, Best Books of 2016

“One of the most beautiful and disturbing narratives of childhood ever produced in the comics medium.”—Vulture, Best Comics of 2016

MAY 2020 • $39.95 USD/$44.95 CAD • 4-COLOR • 7.75 X 9.5 • 332 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-342-4 • HARDCOVER
Belgian cartoonist Brecht Evens was born in 1986 and studied illustration in Ghent, Belgium. *The Wrong Place* (2009) started out as a graduation project and won the Haarlem Comic Festival’s Willy Vandersteen Award for best Dutch-language graphic novel, as well as an award at the Angouleme International Comics Festival. He followed *The Wrong Place* with *The Making Of* (2012) and the critically-acclaimed *Panther* (2016), which appeared on numerous best of the year lists, including *NPR, Vulture, Paste*, and more. Evens lives in Paris.
Lulu Moppet is back with even more outlandish adventures and misadventures, as the cartoonist John Stanley settles into kooky and entertaining suburban storylines starring Lulu, Tubby, Alvin, and the rest of the gang.

Lulu is a strong, assertive young girl who is both entertaining and empowering to girls and women of all ages—even if she sometimes finds herself in hot water. In *Little Lulu: The Fuzzythingus Poopi*, she outsmarts criminals who mistake her for a wealthy young girl, gets into hijinks during a day at the beach, and plays hooky—but only by accident! Over the course of these stories, Stanley excels at visual gags, from Lulu using a pencil sharpener on lipstick to a disgruntled Alvin being flocked by girls after trying his mother’s perfume.

This is the second installment in Drawn & Quarterly’s landmark reprint series of the classic John Stanley comic strip that was first published by Dell Comics in the 1940s and ’50s. *Little Lulu: The Fuzzythingus Poopi* will delight longtime fans of the series and new readers alike.

**PRAISE FOR LITTLE LULU**

“For decades, Little Lulu’s presence on the comics page meant that millions habitually read the adventures of a young girl who consistently bested—outsmarted, outplayed and outmaneuvered—boys.” —NPR

“John Stanley is one of the funniest and quirkiest creators.” —The New York Times

“Easily one of the great comics runs of all time.” —Comics Beat

**FULL TITLE LIST**

AUG 2020 • $29.95 USD/$32.95 CAD • 4-COLOR • 7.5 X 10 • 272 PAGES

COMICS & GRAPHIC NOVELS/COMICS & CARTOONS • ISBN 978-1-77046-366-0 • HARDCOVER
Little Lulu

Rainy Day

It's always raining! This is the second time this month!

Now I'll have to stay indoors. And I can't think of any thing to do!

"Oh, I know! I'll phone Tubby and ask him to come over!"

"We can play Chinese checkers or something!"

"I think I'll go over there... I'll call Lulu and ask her to come over...

She's easy to fool...

RING!

Hello tubby..." I can't think of anything to do.

"I got a cop already!"

"I can go out in the rain!"

"That's too bad."

"It's a little too late."

"Oh, you didn't talk to Tubby that I wanted him."

"Well, I'll go."

"I'm not going over there. Lulu, you'll have to come over here!"

"Well, I'm not going over there!"

"Good-bye!"

"Some nervous thing!"

"It's a little too late."

"Well, maybe he did have a cold coming on..."

"I think I'll go over there."

"Maybe it will rain all around here!"

"And she did have a cold!"

"Maybe I better go over to her house!"
John Stanley was born in New York City in 1914. He was a journeyman comics scripter from the 1940s through the 1960s. He began working on Little Lulu in 1945 and wrote his final issue in 1959, just after beginning to work on Ernie Bushmiller's Nancy. Stanley is considered by many comics historians to be the most consistently funny and idiosyncratic writer to ever work in the medium.
The Ignatz-nominated and MoCCA Arts Festival Award–winning cartoonist Rumi Hara invites you to visit the magical world of Nori (short for Noriko), a spirited three-year-old girl who lives with her parents and grandmother in the suburbs of Osaka during the 1980s. Since both of Nori’s parents work full-time, her grandmother is Nori’s caregiver and companion—forever following as the three-year-old dashes off on fantastical adventures.

One evening Nori meets an army of bats—the symbol of happiness—and invites them into the house. Another day, she chases a missing rabbit through the schoolyard while performing as a moon in the class play, bringing to life the myth of the Moon Rabbit. A ditch by the side of the road opens to a world of kids, crawfish, and beetles, not to mention a golden frog and albino salamander.

That night, her grandma takes Nori to the Bon Odori festival to dance with her ancestors. When Nori wins a trip to Hawaii, she finds herself swimming with a sea turtle, although she never learned how to swim.

As her worldview expands, Nori learns to balance the reality of what she sees with the mythology her grandma teaches her. Hara’s mesmerizing black-and-white artwork with alternating spot-color draws on East Asian folklore and Japanese culture to create an enchanting milieu and a resonant story about childhood.

The touching relationship between a kid and her grandmother is captured in this dreamy debut.
OK, kid, I know what you're thinking.

Yes it's getting dark, but don't be afraid.

Bats, if you see them, then it's your lucky day!

Invite them in your house and your family will be forever happy!

Now sing! Dance!! Celebrate!!!
Rumi Hara was born in Kyoto, Japan, and started printing her comics on a tiny home printer while working as a translator in Tokyo in 2010. After receiving an MFA in illustration from Savannah College of Art and Design, Rumi moved to New York in 2014, where she now lives and works as an illustrator and comics artist. Her comics series Nori was first self-published as minicomics and was nominated for an Ignatz Award in 2018.
The Sky Is Blue with a Single Cloud collects the best short stories from Kuniko Tsurita’s remarkable career. While the works of her male peers in literary manga are widely reprinted, this formally ambitious and poetic female voice is like none other currently available to an English readership. A master of the comics form, expert pacing and compositions combined with bold characters are signature qualities of Tsurita’s work.

Tsurita’s early stories “Nonsense” and “Anti” provide a unique, intimate perspective on the bohemian culture and political heat of late 1960s and early 70s Tokyo. Her work gradually became darker and more surreal under the influence of modern French literature and her own prematurely failing health.

As in works like “The Sky Is Blue with a Single Cloud” and “Max,” the gender of many of Tsurita’s strong and sensual protagonists is ambiguous, marking an early exploration of gender fluidity. Late stories like “Arctic Cold” and “Flight” show the artist experimenting with more conventional narrative modes, though with dystopian themes that extend the philosophical interests of her early work.

An exciting and essential gekiga collection, The Sky Is Blue with a Single Cloud is translated by comics scholar Ryan Holmberg and includes an afterword cowritten by Holmberg and the manga editor Mitsuhiro Asakawa delineating Tsurita’s importance and historical relevance.

July 2020 • $24.95 USD/$29.95 CAD • B&W • 6.125 x 8.375 • 256 Pages

COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-398-1 • PAPERBACK
THE WEATHER IS SO NICE TODAY.

WHERE DID EVERYBODY GO?

I MIGHT AS WELL GO OUT, TOO.

THE SKY IS BLUE.
Kuniko Tsurita was born in 1947 in Japan. In 1965, at age 18, while still in high school, she debuted in the legendary alt-manga monthly Garo, where she was the magazine’s first and only regular female contributor until the late 1970s. Tsurita’s early work reflects her interest in bohemian youth culture, while her later work became more surreal and dystopian, with influences ranging from modern French literature to the manga of her peers in Garo, including Yoshiharu Tsuge, Seiichi Hayashi, and Shigeru Mizuki, for whom she worked as an assistant for a short time in the late ’60s. In 1973, Tsurita was diagnosed with lupus, at which point specters of death began to heavily shadow her work. She died in 1985 at age thirty-seven.
Lee Soyeon, Myeong-ok, and Yeonjeong are all mothers in their mid-fifties. And they’ve had it. They can no longer bear the dead weight of their partners or the endless grind of menial jobs where their bosses control everything, down to how much water they can drink. Although Lee Soyeon divorced her husband years ago after his gambling drove their family into bankruptcy, she’s found herself in another tired and dishonest decade-long relationship with Jongseok, a slimy waiter at a nightclub. Meanwhile, Myeong-ok is having an illicit affair with a younger man, and Yeonjeong, whose husband suffers from erectile dysfunction, has her eye on an acquaintance from the gym. Bored with conventional romantic dalliances, these women embrace outrageous sexual adventures and mishaps, ending up in nightclubs, motels, and even the occasional back-alley brawl. With this boisterous and darkly funny manhwa, Yeong-shin Ma defies the norms of the traditional Korean family narrative, offering instead the refreshing honest and unfiltered story of a group of middle-aged moms who yearn for something more than what the mediocre men in their lives can provide. Despite their less than desirable jobs, salaries, husbands, and boyfriends, these women brazenly bulldoze their way through life with the sexual vulnerability and lust typically attributed to twenty-somethings.

An outrageously funny book about middle-aged women that reexamines romance, lust, and gender norms

JUNE 2020 • $24.95 USD/$29.95 CAD • B&W • 6 X 8.85 • 376 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-400-1 • PAPERBACK

FULL TITLE LIST
Ah, together again at last. Here’s to our friendship! :)

Christ, everything Gyeong-a posts is so fake.

Oh wow, I guess Yeon-ha went on a trip with her boyfriend.

Huh?

Huh? Someone left a comment on my photo.

This is a whole other level of crazy. What a psycho.

As soon as I deleted that one, another popped up.

If you keep deleting my posts, I’m going to report you.

I’ll just delete it.

But she left another comment the next day.

Ryu Myeong-hui
Stop calling my man
Yeong-shin Ma was born in Seoul in 1982. At twenty-five years old, after completing his military service, he started drawing comics as part of an indie group. Ma began publishing webtoons in 2015. Moms, due out in spring 2020, is his first book to be published in English.