

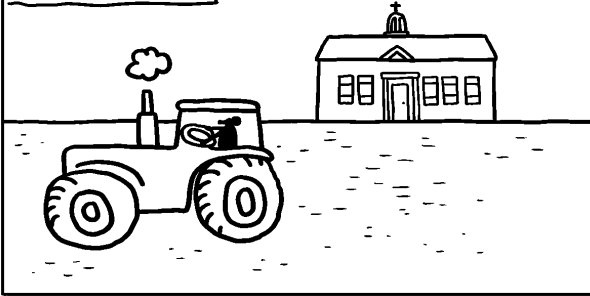


DRAWN & QUARTERLY
WINTER 2014

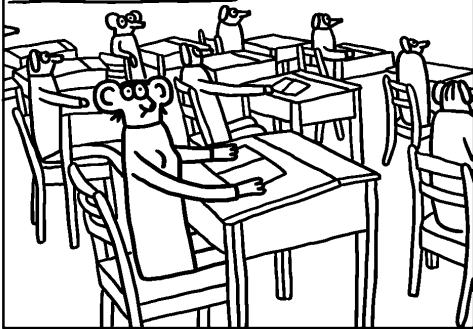
CHARLOTTE'S STORY



I WENT TO SCHOOL IN A LITTLE CONVENT OUT IN THE COUNTRY.



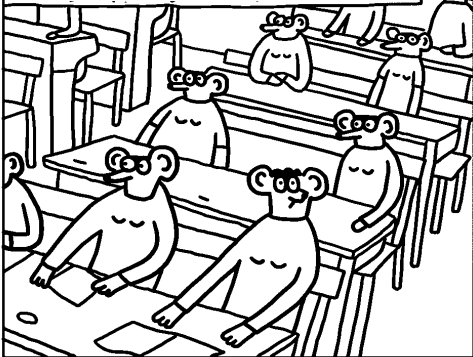
I WAS IN EIGHTH GRADE AND I WAS 14.



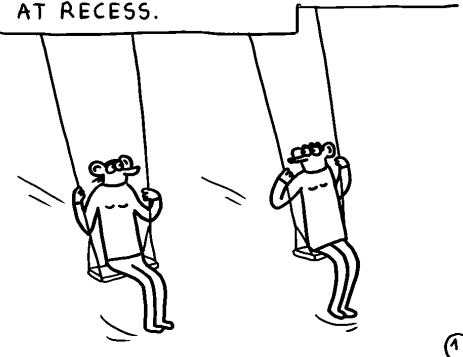
IT HAPPENED THE LAST WEEK OF SCHOOL.



SHE WAS IN THE NINTH GRADE.



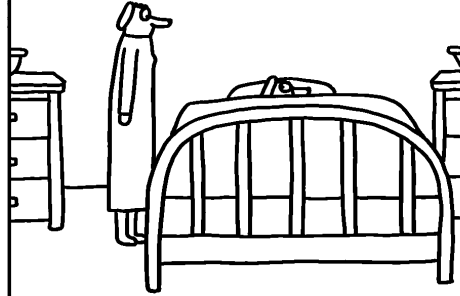
WE'D ALWAYS SEE EACH OTHER AT RECESS.



WE SLEPT IN A DORM THAT HAD A BED, A NIGHTSTAND, A WASH BASIN, A BED, A NIGHTSTAND, A WASH BASIN...



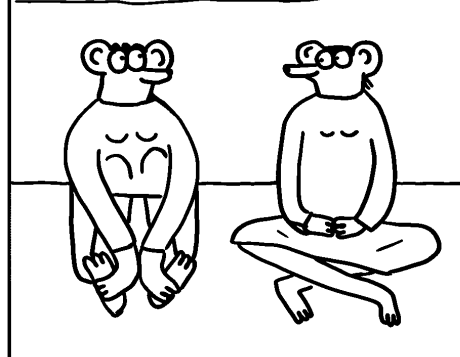
ONE NIGHT THAT LAST WEEK, SHE CAME OVER TO MY BED...



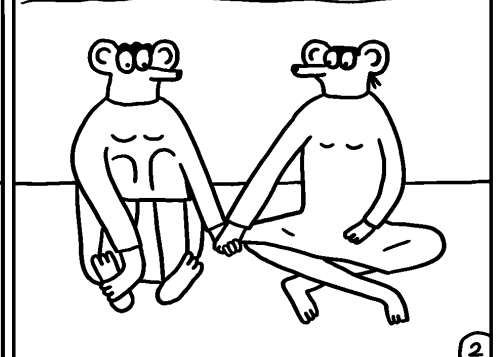
SHE WOKE ME UP!



WE TALKED A LOT...

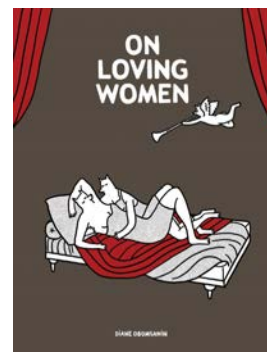
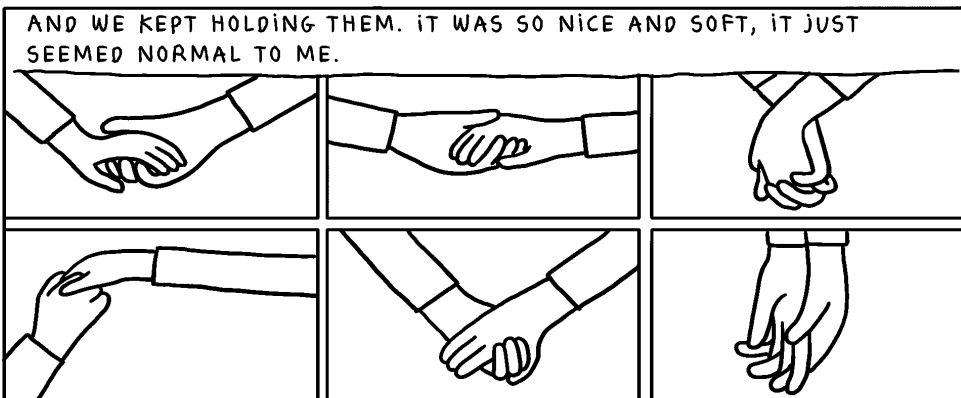


AND WE HELD HANDS.



DIANE OBOMSAWIN ON LOVING WOMEN

INTIMATE VIGNETTES OF WOMEN COMING OUT



On Loving Women is an all-new collection of stories about coming out, first love, and sexual identity by animator Diane Obomsawin. With this work, Obomsawin brings her gaze to bear on subjects closer to home—her friends and lovers' personal accounts of first realizing they're gay or first finding love with another woman. Each story is a master class in reaching the emotional truth of a situation with the simplest means possible. Her stripped-down pages use the bare minimum of linework to expressively reveal heartbreak, joy, irritation, and fear.

On Loving Women focuses primarily on adolescence—crushes on high school teachers, awkwardness on first dates—but also addresses much deeper-seated difficulties of being out: the fears of rejection and of not being who others want one to be. Within these pages, Obomsawin has forged a poignant, powerful narrative that speaks to the difficulties of coming out and the joys of being loved.

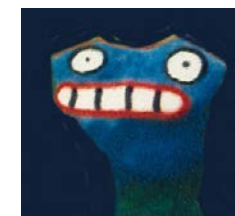
Her first English-language work, *Kaspar*—a retelling of the life of Kaspar Hauser, the mysterious German youth who was raised in isolation and murdered just a few years after emerging from his imprisonment—was critically lauded for its simple but expressive storytelling, and for the way it portrayed traumatic material compassionately but without self-indulgence.

PRAISE FOR DIANE OBOMSAWIN

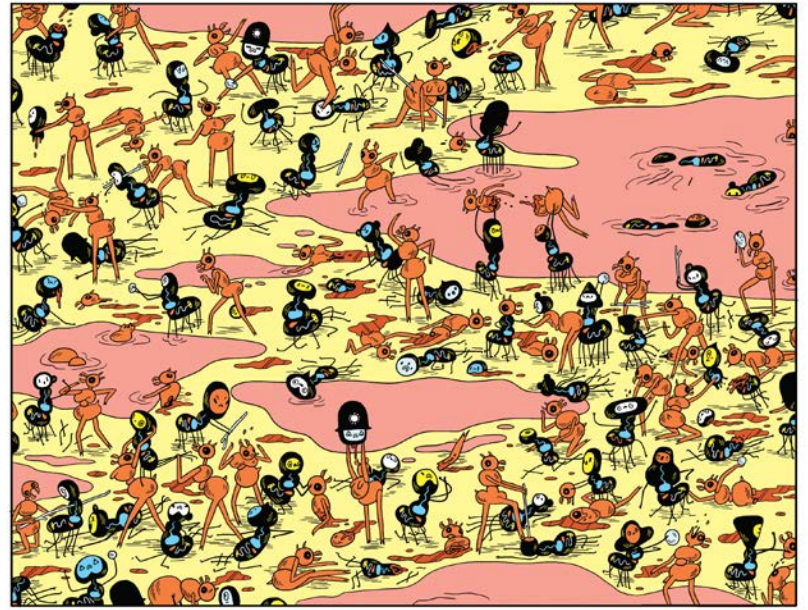
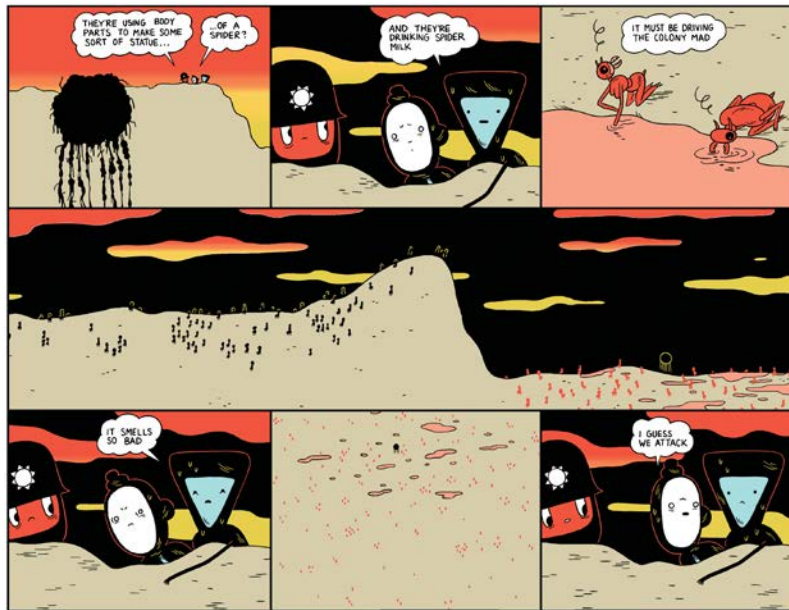
"Obomsawin adapts with spartan elegance...[*Kaspar* is...] a paradoxically winsome take on a perennially intriguing true story."—*Booklist*

"Diane Obomsawin's *Kaspar* is... as spare and mysterious as its subject...as brief as it is, it's also quietly affecting right up to its abrupt, tragic ending."—*Boston Globe*

Born in Montreal in 1959, Diane Obomsawin spent the first twenty years of her life in France. After studying graphic design, she returned to Canada in 1983 and turned her attention to painting, comics, and animation. Here and There, an autobiographical film, garnered numerous prestigious distinctions. She has published a number of comics in French and one previous book with *Drawn & Quarterly*, 2009's *Kaspar*.

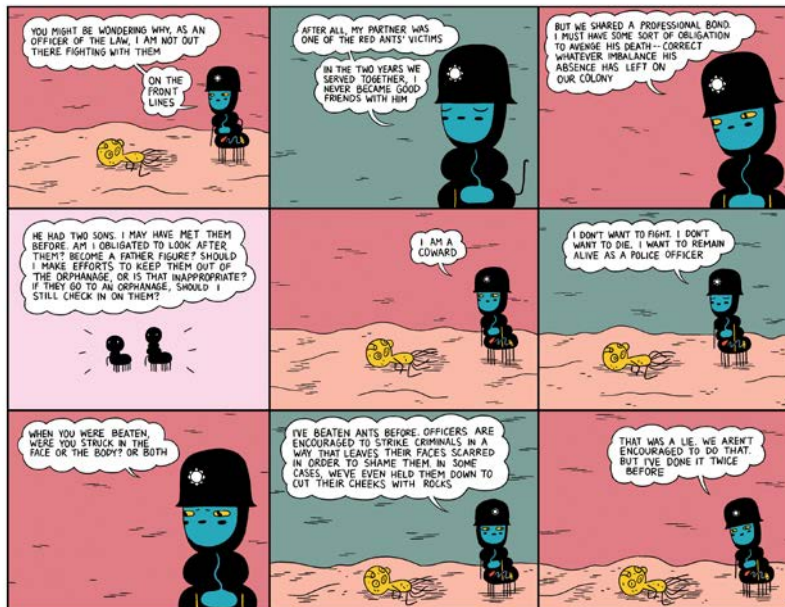
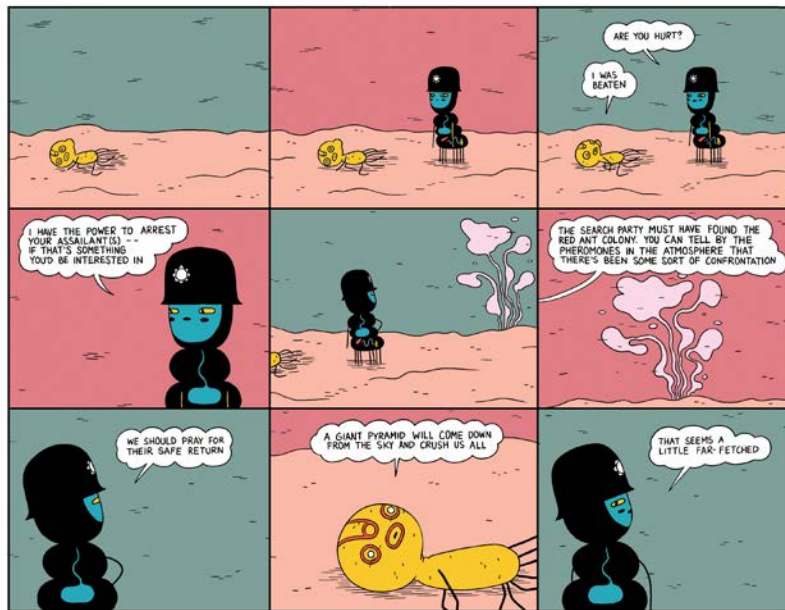


FEBRUARY 2014 • \$16.95 US/CDN • B/W • 7" × 9" • 88 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-140-6 • PAPERBACK



MICHAEL DEFORGE ANT COLONY

THE DEBUT GRAPHIC NOVEL FROM A DAZZLING NEWCOMER WITH A SINGULAR, IDIOSYNCRATIC STYLE



In the few short years since he began his pamphlet-sized comic book series *Lose*, Michael DeForge has announced himself as an important new voice in alternative comics. His brash, confident, undulating artwork sent a shockwave through the comics world for its unique, fully formed aesthetic. With his debut *Drawn & Quarterly* title, *Ant Colony*, DeForge confirms his place as a mover-and-shaker in the world of graphic novels.

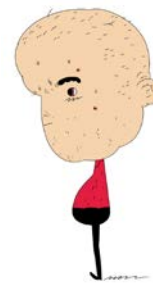
From its opening pages, *Ant Colony* immerses the reader in a world that is darkly existential, with false prophets, unjust wars, and corrupt police officers. *Ant Colony* follows the denizens of a black ant colony under attack from the nearby red ants. On the surface, it's the story of this war, the destruction of a civilization, and the ants' all-too-familiar desire to rebuild. Underneath, though, *Ant Colony* plumbs the deepest human concerns—loneliness, faith, love, apathy, and more. All of this is done with humor and sensitivity, exposing a world where spiders can wreak unimaginable amounts of havoc with a single gnash of their jaws.

DeForge's striking visual sensibility—stark lines, dramatic color choices, and brilliant use of page and panel space—stands out in this volume.

PRAISE FOR MICHAEL DEFORGE

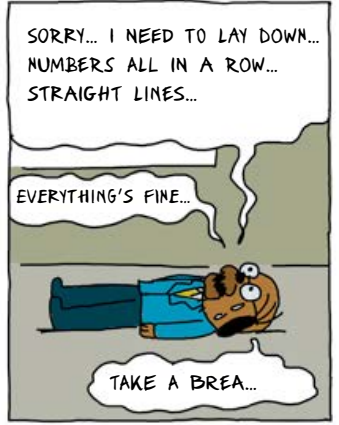
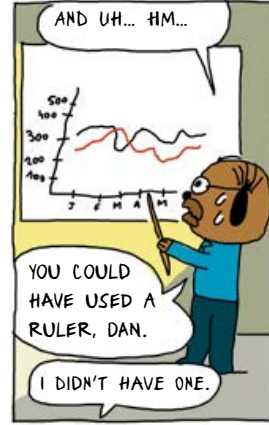
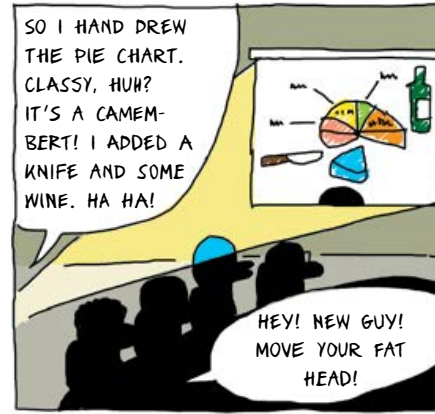
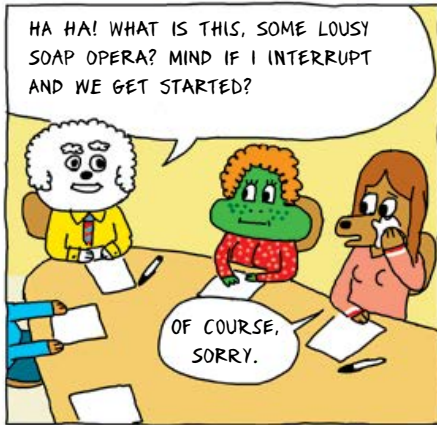
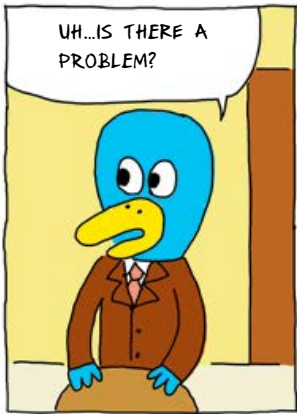
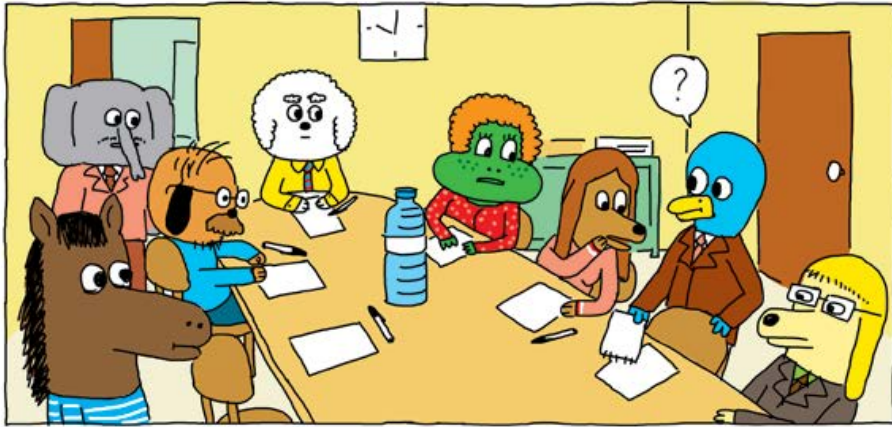
"Ant [Colony], Michael DeForge's magnum opus (so far; give him time), tackles the big issues—sex, war, parenthood, family, labor, love, the Other, death—with...brio and ease."—*The Comics Journal*

"[DeForge] has a portfolio... few could match. He's a skilled draftsman yet his style is simple...allowing the purity of his narratives to shine through."—*It's Nice That*



Michael DeForge was born in 1987 and grew up in Ottawa, Ontario. After a few years of experimenting with short strips and zines, he created *Lose* #1, his first full-length comic, which won Best Emerging Talent at the Doug Wright Awards. He has since published a handful of comic books, which have received industry praise and two Eisner Award nominations. His illustrations have been published in the *New York Times* and *Bloomberg View*; his comics have appeared in *The Believer*, *Maisonneuve*, *Cold Heat*, and the *Adventure Time* comic book series.

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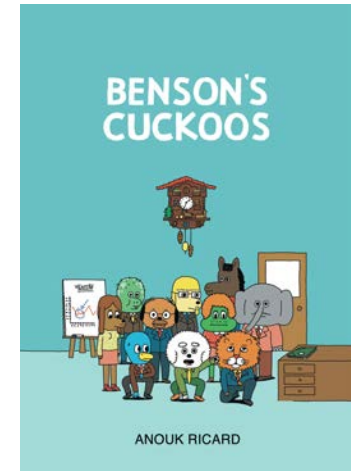
ANOUK RICARD BENSON'S CUCKOOS

WORKPLACE STRESSES MAY PROVE KILLER IN THIS OFF-THE-RAILS OFFICE SATIRE



Richard thinks he's in luck when he snags a job at the cuckoo clock factory, but things start to go wrong right off the bat. First of all, there's his boss, who doesn't seem to have the strongest grip on reality and has an odd penchant for silly hats. Then there are his coworkers, who are alternately evasive and idiotic when asked about anything pertaining to actually getting work done. Finally, there's George, the employee Richard's replacing, who supposedly quit, but whose family has just appeared on national TV pleading for his safe return. It's all adding up to a very strange workplace, and when the company goes on a retreat, everything spools quickly out of control.

From the author of *Anna & Froga* comes a wry, offbeat whodunnit that centers on office life. Anouk Ricard's subtle, sardonic humor undermines the characters' desperate attempts to be taken seriously, as they bungle kidnappings, misunderstand social cues, and let petty disagreements become feuds. Ricard's dimwitted characters aspire to deviousness, but miss their mark, remaining firmly in the domain of the slapstick. With cleverly observed dialogue, charming artwork, and brilliantly over-the-top plotting, *Coucous Bouzou* will delight the adult fans of Ricard's kids' comics.



PRaise FOR ANNA & FROGA

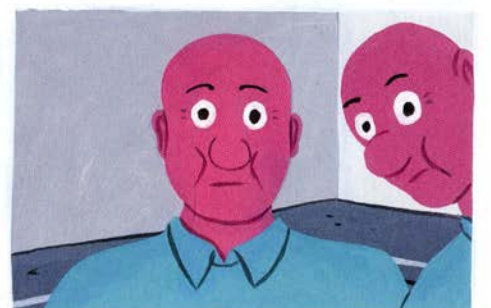
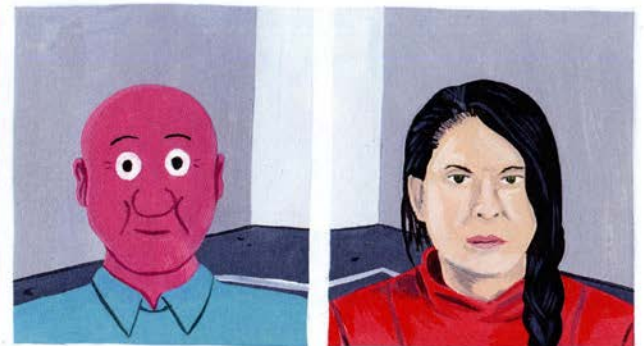
"*Anna and Froga*...has the same kind of humor as [Richard] Scarry, but with the volume cranked up a little more."—*Boing Boing*

"*Anna and Froga*...is so damned delightful that a review can hardly do it justice. It's perfect for kids, but the cartooning chops and clever humor should please anybody. Anybody."—*North Adams Transcript*



Anouk Ricard is an author, artist, and stop motion animator. She was born in the south of France. She began the *Anna and Froga* series in 2004. The book collections of the comic have received widespread acclaim, and Ricard has received multiple nominations for the Best Book Award at the Angouleme Comics Festival. She lives in Lyons, France.

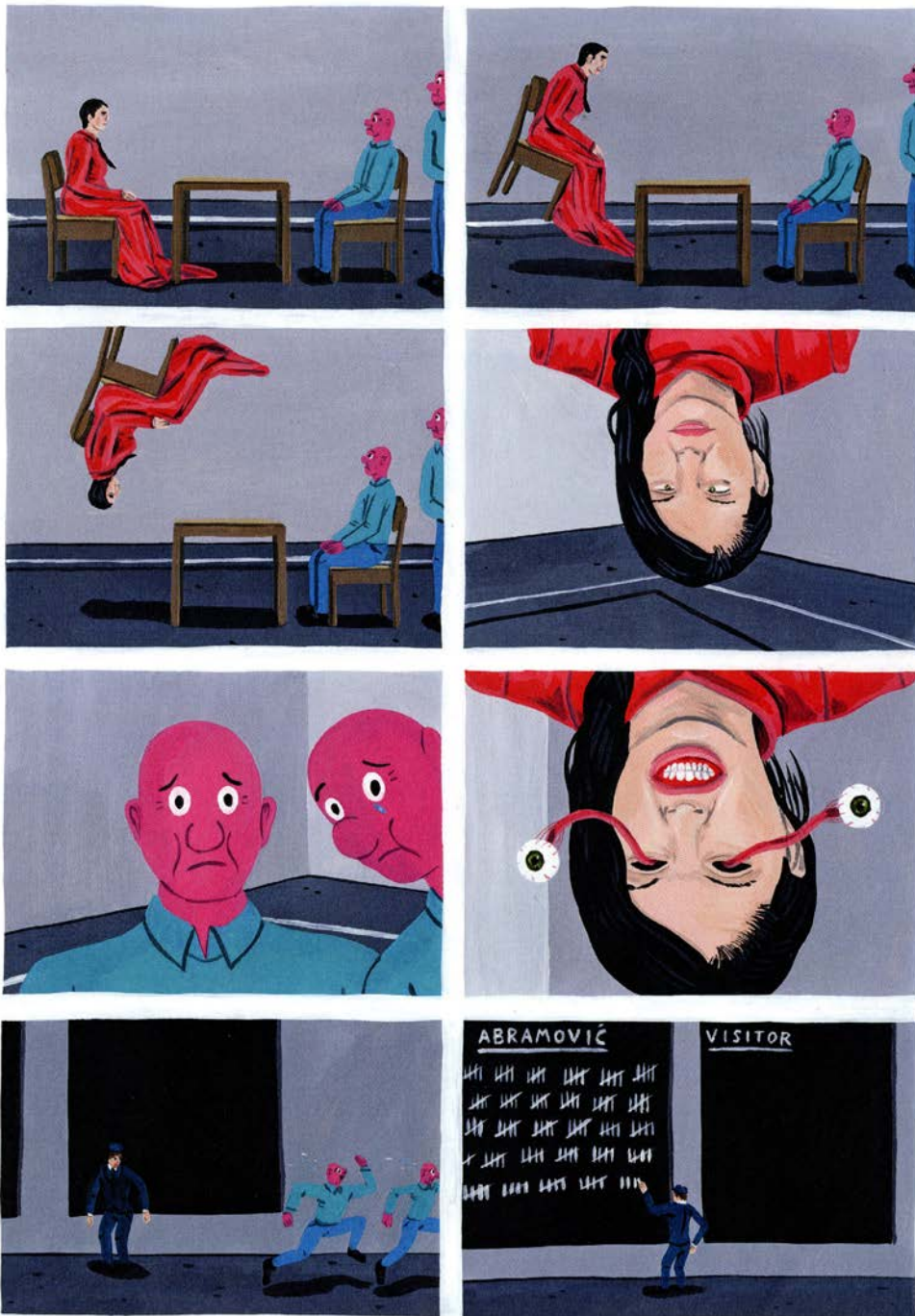
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BRECHT VANDENBROUCKE
WHITE CUBE

BRECHT VANDENBROUKE WHITE CUBE

WITH FEW WORDS AND A GORGEOUS STYLE, A CARTOONIST TAKES AIM AT THE HYPOCRISIES OF THE ART WORLD



White Cube is Belgian cartoonist and illustrator Brecht Vandenbroucke's debut book, a collection of mostly wordless strips that follow a pair of pink-faced twins as they attempt to understand contemporary art and the gallery world. Their reactions to the art they encounter are frequently comedic, as they paint over Pablo Picasso's famous mural *Guernica*, and recreate a pixelated version of Edvard Munch's *The Scream* after receiving one too many emails.

Lushly painted, these irreverent strips poke fun at the staid, often smug art world, offering an absurdist world view on the institutions of that world—questioning what constitutes art and what doesn't, as well as how we decide what goes on the walls of the gallery and what doesn't.

Brecht Vandenbroucke's distinctive work blends the highbrow with the low, drawing equally from Gordon Matta-Clark's site-specific artwork, and the Three Stooges' slapstick timing. With a knowing wink at the reader, Vandenbroucke continuously uncovers something to laugh about in the stuffiness and pretentiousness of the art world.

PRAISE FOR BRECHT VANDENBROUKE

"[*White Cube*] is genuinely one of the best books we've seen all year...Following two pink-faced men... as they trot gleefully into artistic establishments and deal with contemporary art in a naive yet scathing way, this [book] is both hilarious and... genius."—*It's Nice That*

"Vandenbroucke's paintings are full of humor and irreverence."—*Juxtapoz*

Brecht Vandenbroucke is a Belgian cartoonist and illustrator. Since graduating from art school a few years ago, he has worked for numerous periodicals, including the New York Times, and has participated in group shows all over the world. His first solo exhibition took place in February 2013.

MARCH 2014 • \$21.95 US/CDN • COLOR • 9" X 12" • 64 PAGES
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I'VE GOT A HUNTING KNIFE BUT WE'VE GOT TO BUY A TOW ROPE AND WATER BUCKET

I THINK I KNOW WHERE I CAN BORROW A FISHING OUTFIT AND FOLDING STOVE. I WISH I KNEW WHO'D LEND ME A RAINCOAT AND HIP BOOTS

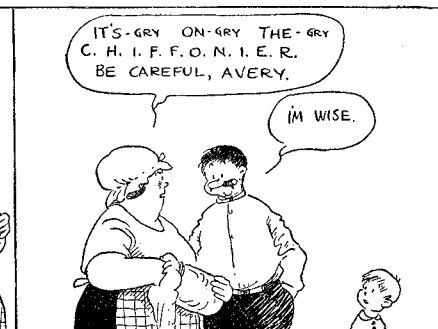
BILL, I CAN FIT A BOX ON HERE FOR THE GROCERIES. AND WE'LL HAVE TO HAVE AN AXE, LANTERN, BLANKETS, CAN OPENER, HAMMER, MATCHES AND SOAP

YES AN' WE GOT TO FORTIFY AGAINST MOSQUITOES AN' SNAKES, WALT. DON'T FORGET MAKIN'S AN' SNAKE BITE!



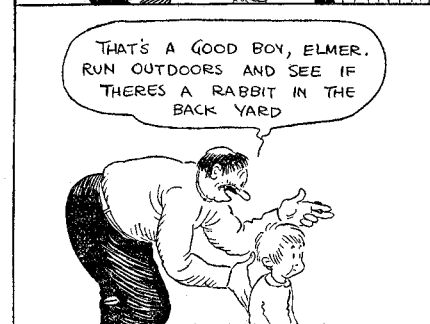
WHERE'S THE C. A. N. D. Y.?

DON'T-GRY GET-GRY IT-GRY NOW-GRY. SOMEBODY MUSTN'T KNOW

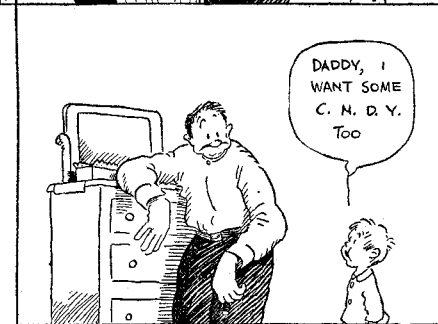


IT'S-GRY ON-GRY THE-GRY C. H. I. F. F. O. N. I. E. R. BE CAREFUL, AVERY.

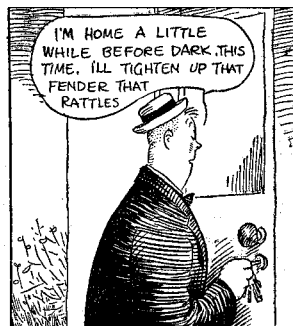
I'M WISE.



THAT'S A GOOD BOY, ELMER. RUN OUTDOORS AND SEE IF THERES A RABBIT IN THE BACK YARD



DADDY, I WANT SOME C. N. D. Y. TOO



I'M HOME A LITTLE WHILE BEFORE DARK THIS TIME. I'LL TIGHTEN UP THAT FENDER THAT RATTLES



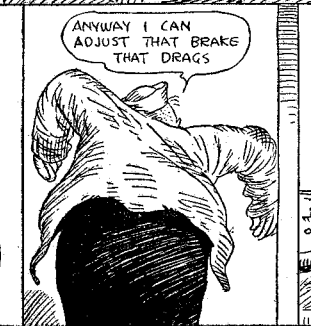
I GUESS SHE NEEDS ANOTHER QUART OF OIL TOO



THE BATTERIES MUST BE LOW. I'LL GIVE 'EM A LITTLE WATER



I WISH I'D THOUGHT TO GET A BULB FOR THE SPOTLIGHT



ANYWAY I CAN ADJUST THAT BRAKE THAT DRAGS



GEE! I'LL SAY THERES ALWAYS SOMETHING TO DO ON A CAR!

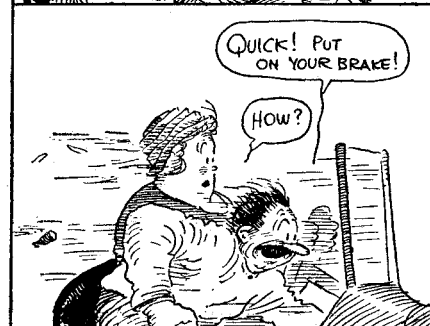


NOW LISTEN TO ME THIS TIME, AGNES. LET YOUR CLUTCH IN EASY! DON'T LET IT GRAB HOLD ALL AT ONCE!

AVERY, I DO LET IT IN JUST AS EASY-

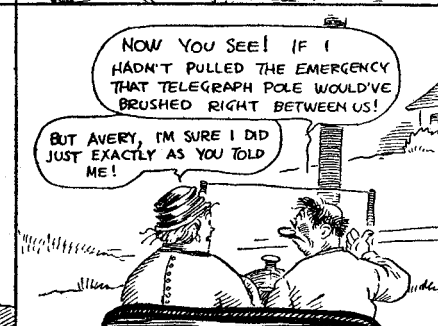


THERE YOU GO - JUST AS I TOLD YOU NOT TO DO -



QUICK! PUT ON YOUR BRAKE!

HOW?



NOW YOU SEE! IF I HADN'T PULLED THE EMERGENCY THAT TELEGRAPH POLE WOULD'VE BRUSHED RIGHT BETWEEN US!

BUT AVERY, I'M SURE I DID JUST EXACTLY AS YOU TOLD ME!

FRANK KING

WALT BEFORE SKEEZIX

THE PRELUDE TO THE WALT AND SKEEZIX SERIES OFFERS A PORTRAIT OF A COUNTRY IN TRANSITION



Walt Before Skeezix collects the first years of Frank King's beloved comic strip *Gasoline Alley*—one of the most widely read and syndicated strips of its time, which is still syndicated today. These comics, produced between 1919 and 1920, focus primarily on Walt Wallet and his friends as they engage with the then-novel automobile sensation that was sweeping the nation.

This period of the newspaper strip is especially fascinating as a historical time capsule, charting a moment in America's past when horses and buggies shared the road with cars, and when the country was making the transition from rural farmers to urban, industrialized society.

King was a pioneering American cartoonist who changed comics forever by setting his strip in contemporary America and having his characters age. These lavish volumes pay tribute to the evolution of his style and storytelling. Designed and edited by the world-renowned cartoonist Chris Ware (*Building Stories*), *Walt Before Skeezix* includes a wide-ranging introductory essay from the noted comics historian Jeet Heer, the coeditor of *Arguing Comics: Literary Masters on a Popular Medium*, and an essay by Tim Samuelson, the cultural historian for the city of Chicago, about how Chicago's history is reflected in King's newspaper strip.

PRAISE FOR FRANK KING

"There is a lovely, often wrenching gravity to the strip. King knows how humans as well as cars work, especially toddlers."—*The New York Times Book Review*

"Frank King's *Gasoline Alley* may be the best syndicated comic strip ever. *Walt and Skeezix* lovingly collects two years' worth of the strip."—*Playboy*



One of the pioneering giants of American comic strips, Frank King was born in Cashton, Wisconsin, in 1883. He joined the staff of the *Chicago Tribune* in 1909. Almost from the start of his career, King's cartoons were frequently featured on the front page of the paper. He made his lasting mark in 1919 by creating *Gasoline Alley*, which became one of the most widely syndicated and read strips in North America until King's death in 1969.

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