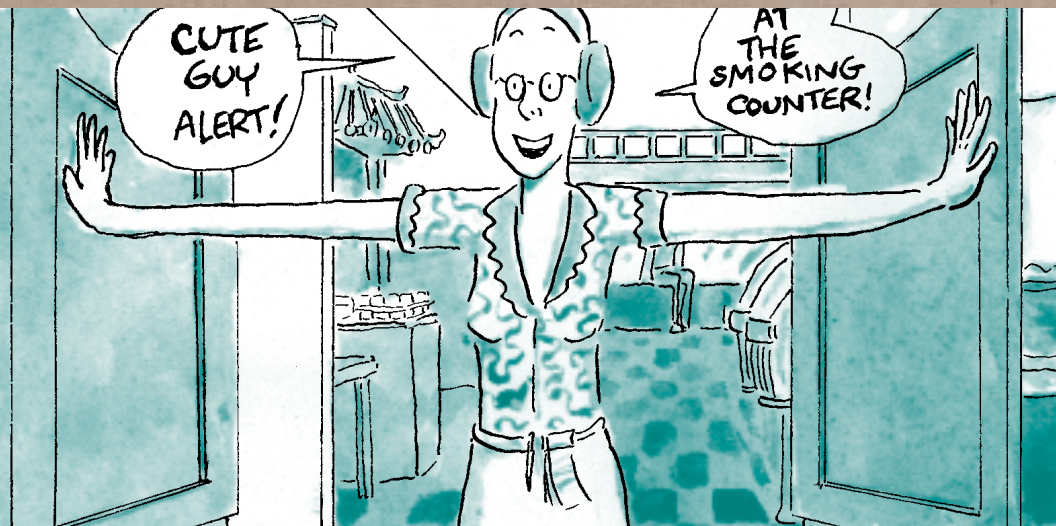




**DRAWN & QUARTERLY SPRING 2014**






# MAKE ME REAL

## IMPORTANT STYLE LESSONS I LEARNED FROM COURTNEY LOVE

TEXT BY SERAH-MARIE MCMAHON

THE YEAR IS 1992 AND I'M 12 YEARS OLD. I'm at my best friend Natalie's house, and we're watching MuchMusic on the basement television in the middle of the night. We only get a very fuzzy CBC at my house, and anyway, my mom would never let me stay up this late. I don't listen to the newest songs on the radio (we don't have one) or watch the cool shows on TV. I often miss the point of crucial pop culture conversations that buzz around me at school. I dress in whatever my mother buys, and I end up in a lot of pleated pants and shorts that



come with matching t-shirts. I know I want to be something else, but I don't know what.

My eyes are glued to the screen; all these bands I've never heard of are playing: the Pixies, Smashing Pumpkins, PJ Harvey. This intense, wild-looking blonde comes on. It's a clip of a show, and she's not so much singing as yelling. It's angry, emotional, and huge, masculine but feminine as hell. Stranger than the music, though, is the way she looks: crazy, sexy, messed-up hair littered with ribbons and colourful plastic barrettes, pale skin, heavily made-up eyes, and smudged red lips. Her dress is short and dishevelled, black velvet with a white Peter Pan collar and white lacy cuffs. Her nylons are full of runs and holes, and she's wearing chunky black combat boots. She is a porcelain doll come to life and spewing obscenities. She is so girly and yet not in any way behaving how I was told a girl should. It is the coolest thing I have ever seen.

The next weekend I convince my grandmother to buy me a babydoll dress at The Limited. There are racks and racks of them, and I weigh the value of one print over another for what feels like hours. In the end I get one in dove grey with huge pink peonies, fitted long sleeves, and a floppy bow in the back. I like it because I feel grown-up sexy and kid-like at the same time. Much to my mother's distress, I refuse to iron it, though I am not gutsy enough to add the matching ripped tights or makeup. The result is unkept, but hardly badass.

Once I reach 15 and Hole's *Live Through This* album has been out for a year, I am well into the swing of Courtney style. I pierce my own ears at summer camp (three on one side, two on the other) and layer on long underwear, band t-shirts, workman overalls, and the mandatory plaid flannel shirt, then more layers of necklaces and rings. My friends sport similar looks, and we all think of ourselves as very rebellious, unique, and oh-so-socially-informed. I spend hours listening to grunge

music, and I am liberated by the raw, raging noise of it to let out all my teenage frustration.

I am liberated, too, by the freedom of my clothing. It is comfortable, weather-friendly, and non-restrictive. I feel superior to other teens who worry about the cleanliness of their tight, minimalist white dresses and who tromp around in heels too high, trying too hard to exude their newfound sexuality. Courtney helps me get over my feelings of non-supermodel status during what is the Kate-Cindy-Linda heyday. She flaunts her pimples and razor-nicked legs like they are no big deal; this makes it easier to think of my own flaws as no big deal. I can relate to Courtney.

I remember my uncle dropping off a friend of mine at her suburban address and commenting on her trendy outfit. I am outraged! We are not fashionable: we are riot grrls with attitude, and we don't dress like everybody else. Little did I realize that, back in 1993, Marc Jacobs had put out his now infamous Perry Ellis line of "grunge wear," which was influencing mainstream fashion all around us. There were hundreds — if not thousands — of girls just like us out there, and they all thought they were unique too.

As Courtney gets more and more mainstream, she gets less and less cool with my friends, so I keep my adoration quiet. Even when she goes all Versace on us in 1998, I still love her. It feels as if she's secretly taking Hollywood for a ride. It's an ultra-glamorous façade, so beautiful with her tattoos and bleached-out hair. I start to notice designer labels when I hear the names of the dresses she wears: Valentino, Dior, Helmut Lang, and, of course, that stunning white Versace dress.

My style has changed over the years, but many of my Courtney lessons have stuck with me. I still firmly believe dishevelled is sexy. Nothing ever matches properly. I lean toward ultra-feminine, fussy dresses. I don't throw out my tights just because they have a few runs, and my hair is never neat. My style runs closer to cute than pretty, but I'm never afraid to play dress-up. ✂

SERAH-MARIE MCMAHON

THE WORN ARCHIVE: A FASHION JOURNAL ABOUT THE ART,  
IDEAS, AND HISTORY OF WHAT WE WEAR



MARK IT  
ON YOUR  
SKIN

SERAH-MARIE MCMAHON

## THE WORN ARCHIVE: A FASHION JOURNAL ABOUT THE ART, IDEAS, AND HISTORY OF WHAT WE WEAR

INTRODUCTION BY NOTED FASHION HISTORIAN VALERIE STEELE



*The WORN Archive* is a manifesto on why fashion and clothing matter. For eight years, the Canadian magazine has investigated the intersections of fashion, pop culture, and art. With its prescient, intelligent articles *WORN* strives to address diverse issues like gender, identity, and culture with openness and honesty. *WORN* asserts that fashion is art, history, ideas, and most of all fun—that style is a personal experience that need not align with the fashion industry.

The five-hundred page book features the best content from the journal's first fourteen issues, assembled by founder and editor-in-chief Serah-Marie McMahon. Articles penned by a host of unique contributors (academics, writers, curators, and artists) touch on topics as wide-ranging as the relationship between feminism and fashion; the discourse on hijabs, how to tie a tie, the history of flight attendants, and textile conservation. With eclectic photo shoots featuring “real” models, striking illustrations, and whimsical layouts, every page is a joyful, creative approach to clothing.

*The WORN Archive* is the ultimate cultural style map for those who don't want to be told how to dress, but are seeking a transformative understanding of why we wear what we do.

### PRAISE FOR *WORN*

“It’s a mag for the fashion diehard who’s fed up with the usual glossies, and for the feminist theorist who never imagined herself picking up a fashion magazine.”—Ashley McAllister, *Bitch Magazine*

“In essence, [*WORN* is] the non-fashion fashion mag, and I can’t recommend it highly enough.”—Sadie Stein, *Jezebel*

*Serah-Marie McMahon* is Founder and Editor-in-Chief of *WORN* Fashion Journal and a freelance Creative Director. In 2010 she was nominated for a National Magazine Award for Best Cover of the Year.



MAY 2014 • \$29.95 US/CDN • COLOR • 6.5" × 8.5" • 496 PAGES  
ART/POPULAR CULTURE • ISBN 978-1-77046-150-5 • PAPERBACK

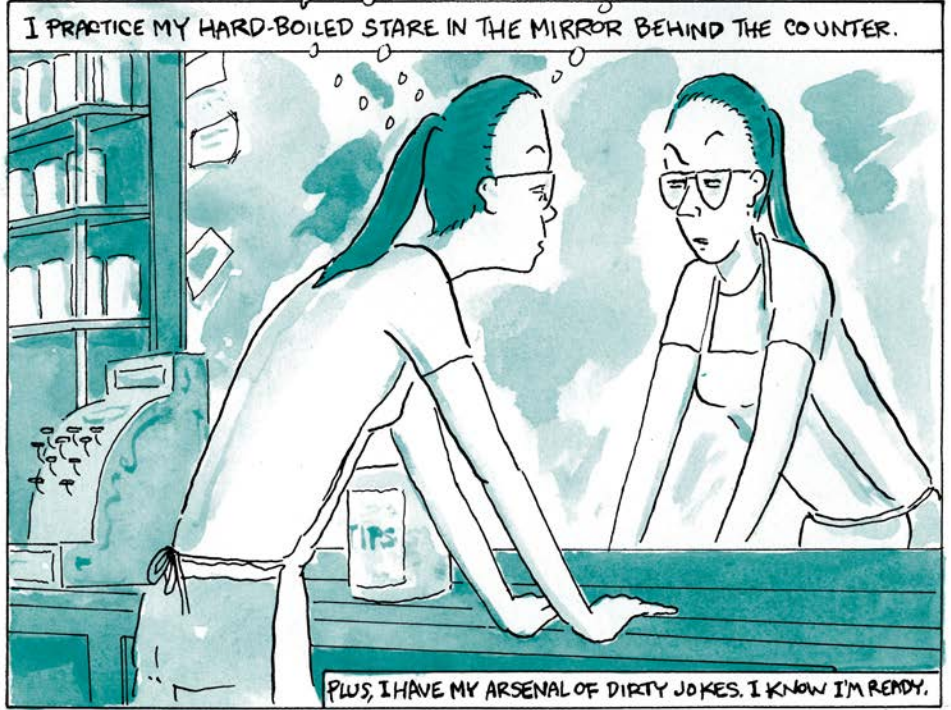
ALL OF THE GIRLS LAZZO HAS HIRED SEEM TO HAVE ATTITUDES AND BAD BOYFRIENDS, ALL STRICTLY BY-THE-WEEK ARRANGEMENTS.



GIVEN THE OPPORTUNITY FOR ROMANCE AVAILABLE TO THEM ON A DAILY BASIS, HOW DO THEY CHOOSE?



THEIR THRIFT STORE DRESSES HEIGHTEN THE JOAN BLONDELL/JENN HARLOW EFFECT.



# MIMI POND OVER EASY

A FAST-PACED SEMI-MEMOIR ABOUT DINERS, DRUGS, AND CALIFORNIA IN THE 1970S



*Over Easy* is a brilliant portrayal of a familiar coming-of-age story. After being denied financial aid to cover her last year of art school, Margaret finds salvation from the straightlaced world of college and the earnestness of both hippies and punks in the wisecracking, fast-talking, drug-taking group she encounters at the Imperial Café, where she makes the transformation from Margaret to Madge. At first she mimics these new and exotic grown-up friends, trying on the guise of adulthood with some awkward but funny stumbles. Gradually she realizes that the adults she looks up to are a mess of contradictions, misplaced artistic ambitions, sexual confusion, dependencies, and addictions.

*Over Easy* is equal parts time capsule of late 1970s life in California—with its deadheads, punks, disco rollers, casual sex, and drug use—and bildungsroman of a young woman who grows from a naïve, sexually inexperienced art-school dropout into a self-aware, self-confident artist. Mimi Pond's chatty, slyly observant anecdotes create a compelling portrait of a distinct moment in time. *Over Easy* is an immediate, limber, and precise fictionalized memoir narrated with an eye for the humor in every situation.

## PRaise FOR OVER EASY

"As funny and warm-hearted as a memoir about a bunch of punks, drug dealers, hippies, and art school dropouts screwing in the 1970s can get. Mimi Pond's coming-of-age graphic novel, *Over Easy*, is a delicious charmer."—Jami Attenberg, author of *The Middlesteins*



*Mimi Pond is a cartoonist, illustrator, and writer. She has created comics for the Los Angeles Times, Seventeen Magazine, National Lampoon, and many other publications too numerous to mention, and has written and illustrated five humor books. She has also written for television: her credits include the first full-length episode of The Simpsons, "Simpsons Roasting on an Open Fire" in 1989, and episodes for the television shows Designing Women and Pee Wee's Playhouse. She lives in Los Angeles with her husband, the painter Wayne White.*

APRIL 2014 • \$24.95 US/CDN • 2-COLOR • 5.8" X 8.25" • 272 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-153-6 • HARDCOVER



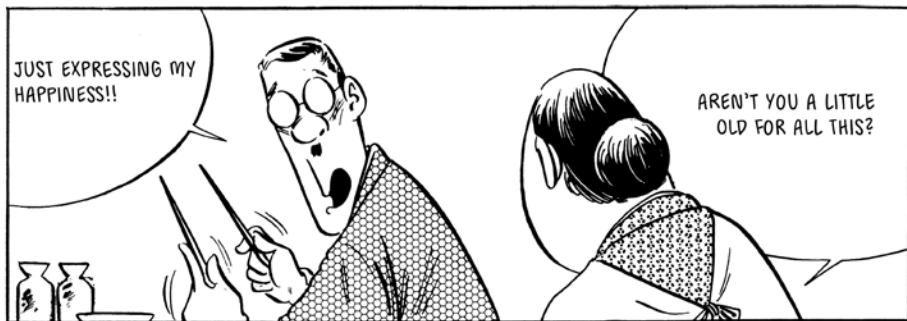
I'M A RICH MAN!  
RICH AT LAST!!

FATHER HAD SET  
UP A HOUSE IN  
KOSHIENGUCHI.



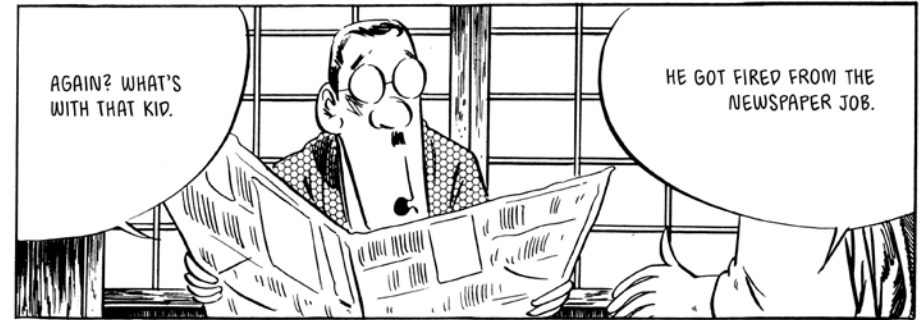
WHAT'S  
UP WITH  
SHIGERU?

THINGS ARE FINALLY GOING  
THE WAY THEY SHOULD BE.  
UMMMM ... THAT'S GOOD.



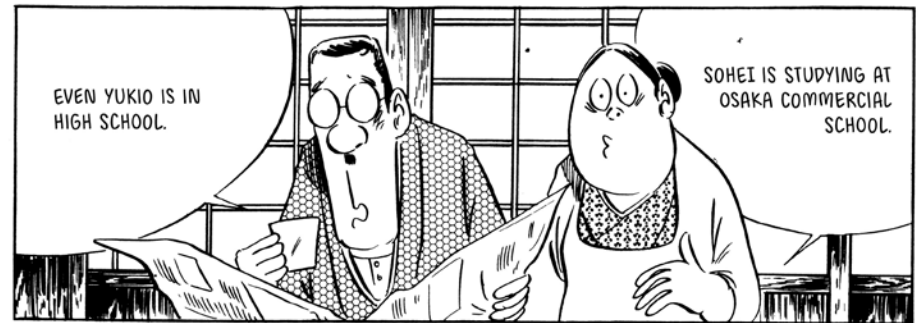
JUST EXPRESSING MY  
HAPPINESS!!

AREN'T YOU A LITTLE  
OLD FOR ALL THIS?



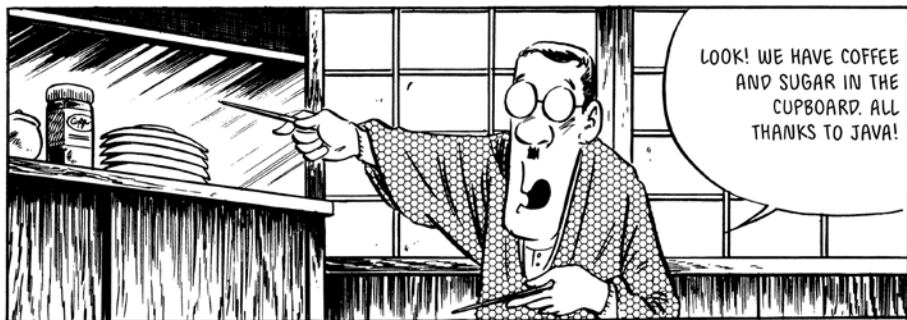
AGAIN? WHAT'S  
WITH THAT KID.

HE GOT FIRED FROM THE  
NEWSPAPER JOB.

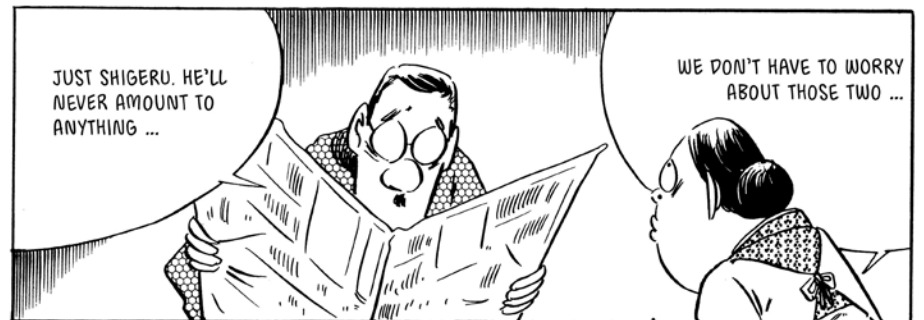


EVEN YUKIO IS IN  
HIGH SCHOOL.

SOHEI IS STUDYING AT  
OSAKA COMMERCIAL  
SCHOOL.



LOOK! WE HAVE COFFEE  
AND SUGAR IN THE  
CUPBOARD. ALL  
THANKS TO JAVA!



JUST SHIGERU. HE'LL  
NEVER AMOUNT TO  
ANYTHING ...

WE DON'T HAVE TO WORRY  
ABOUT THOSE TWO ...



**SHIGERU MIZUKI**

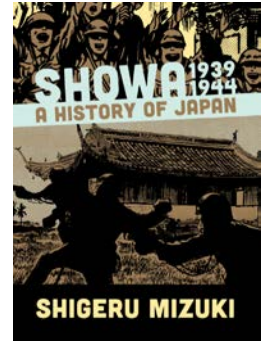
TRANSLATED BY ZACK DAVISSON

## SHOWA 1939–1944: A HISTORY OF JAPAN

A MASTER CARTOONIST AND WAR VET DETAILS JAPAN'S INVOLVEMENT IN WORLD WAR II

*Showa 1939–1944: A History of Japan* continues the award-winning author Shigeru Mizuki's autobiographical and historical account of Showa-era Japan. This volume covers the period leading up to World War II and the beginning of the Pacific War; it is a chilling reminder of the harshness of life in Japan during this highly militarized epoch.

Mizuki writes affectingly about the impact on the Japanese populace of world-changing moments, including the devastating Second Sino-Japanese War, the attack on Pearl Harbor, and the first half of the Pacific War. On a personal level, these years mark a dramatic transformation in Mizuki's life, too. His idyllic childhood in the countryside comes to a definitive end when he's drafted into the army and shipped off to the tiny island of Rabaul in Papua New Guinea. His life becomes a constant struggle for survival, not only against the constant Allied attacks, but against the harsh discipline of the Japanese army officers. During his time in Rabaul, Mizuki comes to understand the misery and beauty of the island itself, a place that will permanently mark him and haunt him for the rest of his life.



### PRaise FOR SHIGERU MIZUKI

"A powerful, maddening and at times bitterly funny war story—a revealing look at World War II from the opposite side."—*NPR*

"Shigeru Mizuki is one of Japan's greatest illustrators, a master of both realism and manga."—*The Globe and Mail*



Born in 1922 in Sakaiminato, Tottori, Shigeru Mizuki is a specialist in stories of *yokai* and is considered a master of the genre. He is a member of the Japanese Society of Cultural Anthropology, and has traveled to more than sixty countries to engage in fieldwork of the *yokai* and spirits of different cultures. His work has been published in Japan, South Korea, France, Spain, Taiwan, and Italy, and he was the first manga-ka to win the grand prize at the Angoulême International Comics Festival, Europe's highest prize for comics.

MAY 2014 • \$24.95 US/CDN • B/W • 6.5" X 8.75" • 536 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-151-2 • PAPERBACK



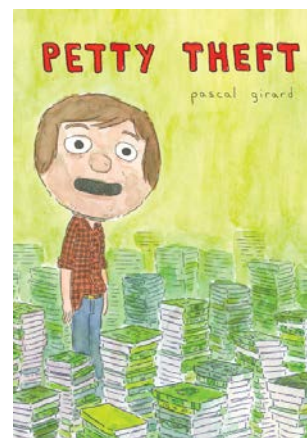
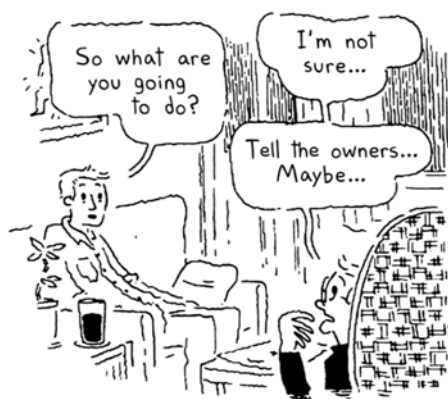


PASCAL GIRARD

TRANSLATED BY HELGE DASCHER

# PETTY THEFT

A HILARIOUS ROMANTIC COMEDY ABOUT KLEPTOMANIA AND BOOK LOVERS



Pascal's in a bad place. He's out of work, he and his longtime girlfriend have just broken up, and when he goes out for a run to ease his frazzled nerves, he falls and injures his back so badly, he's strictly forbidden from running. What's an endorphin-loving cartoonist to do? In a bid to distract himself, Pascal throws himself into his other pleasure: reading. And while at the bookstore one day, he spies a young woman picking up his own book. But then she darts out of the shop without paying. Bemused, he decides to figure out why she did it.

*Petty Theft* is a comedy of errors, a laugh-out-loud account of a man on a mission, and a heavily fictionalized memoir about the addictiveness of book-ownership. Pascal Girard intermingles an all-too-true-to-life snapshot of contemporary relationships with slapstick trials and dryly funny tribulations in this delightfully readable book.

From the award-winning author of *Reunion*, *Petty Theft* is a deftly told, finely drawn contemporary romance that will keep book-lovers on the edge of their seat from the first page until the book's denouement.

## PRAISE FOR PASCAL GIRARD

"Girard's self-mocking tale is entrancing, a self-inflicted catastrophe of terrible but irresistible hilarity."—*Publishers Weekly Starred Review*

"Girard's poignant humour is extremely self-deprecating...[which] makes the book's emotional punch truly resonate."—*Quill & Quire*

*Pascal Girard was born in Jonquière, Canada, in 1981. He began filling the margins of his notebooks with drawings from his first day of school. As he was never able to rid himself of this good habit, he naturally decided to make it his career. He is the award-winning author of Nicolas, Bigfoot, and Reunion. He lives in Montreal.*



MAY 2014 • \$19.95 US/CDN • B/W • 5.875" X 8.25" • 104 PAGES  
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september 5

Marie says  
I can stay  
longer.



a month,  
maybe two?

what then?

I can't  
hide  
out  
forever



I don't  
know  
the  
names  
of  
the  
trees,  
nor  
those  
of the  
flowers,  
the plants,  
the clouds.



do I  
even have  
a right to  
live here?

Pictures of  
Marie's family  
hang on



the walls.

JULIE DELPORTE

# EVERYWHERE ANTENNAS

A POETIC NOVEL THAT PLUMBS THE DEPTHS OF SELF-DOUBT AND TECHNOLOGICAL FATIGUE



september 9

(I turned 25 yesterday)

I couldn't rebook my return flight.  
Jonas won't be waiting for me at  
the airport, and not anybody else either.



Julie Delporte's *Everywhere Antennas* is a deeply affecting, sparsely constructed novel, equal parts *Walden* and *The Bell Jar*. Told in the first person, *Everywhere Antennas* offers diary-like entries from an anonymous narrator who is undergoing a nervous breakdown and struggling to hold together a failing relationship. In soft, flowing colored pencil, Delporte shows her narrator coming to term with a rare and misunderstood sensitivity to the radiation emitted by the televisions, cell phones, and computers that permeate urban life. The anonymous narrator moves from place to place, looking for solutions to her melancholy in the countryside via isolation and in the city with friends, even turning to medication for answers.

*Everywhere Antennas* is the portrait of a woman caught in the margins, struggling to balance the demands of technology and modern life with the need to find meaningful relationships and work. Roughly hewn figures, sketched in pencil crayon on brightly contrasting backgrounds, populate the pages of this flowing, emotive work. With *Everywhere Antennas*, Julie Delporte proves herself to be a master craftswoman of heartbreakingly personal, beautifully literary graphic fiction.

## PRaise FOR JULIE DELPORTE

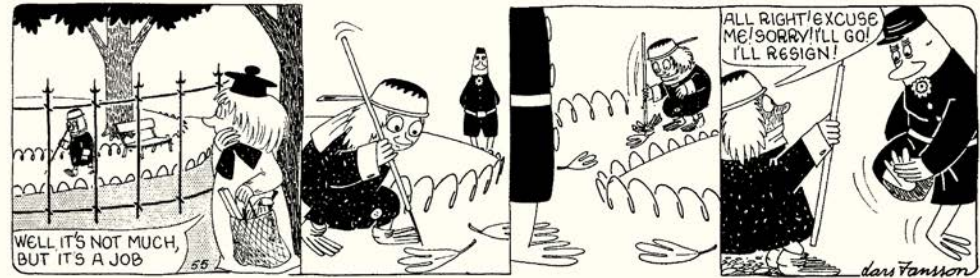
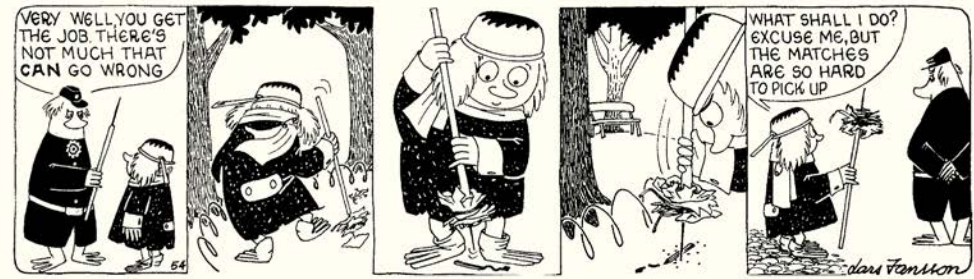
"Delporte is a talented artist and *Journal* is a beautiful collection of words and images."—*Cult Montreal*

"At its very best moments, *Journal* becomes indistinguishable from poetry—and there are, as the reader will discover, many such moments."—*Publishers Weekly*



Born in Saint-Malo, France, in 1983, Julie Delporte currently lives in Montreal, where she publishes books and zines. A collection of her journal comics was published by Koyama Press in May 2013. She has published a French children's book (*Je suis un raton laveur*), as well as some short pieces at *L'employé du Moi* (Belgium) and in various anthologies. She runs the comics-centric radio show "Dans ta Bulle." Colored pencils and dogs with long ears are her favorite antidepressants

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LARS JANSSON

MOOMIN: THE COMPLETE LARS JANSSON COMIC STRIP, VOLUME 9



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LARS JANSSON

## MOOMIN: THE COMPLETE LARS JANSSON COMIC STRIP, VOLUME 9

"[MOOMIN IS] A QUIRKY, ORIGINAL COMIC STRIP MASTERPIECE..."—MYLA GOLDBERG, AUTHOR OF *BEE SEASON*



*Moomin: The Complete Lars Jansson Comic Strip, Volume 9* welcomes readers back to the beloved world of Moominvalley, where pancakes and jam are a perfectly acceptable supper and a damsel in distress can live in a pre-fabricated castle. The ninth volume of Tove and Lars Jansson's classic comic strip features the beloved "Fuddler and Married Life" story. Together, the four stories in this collection display the poignancy, whimsy, and philosophical bent that constitute the Moomins' enduring appeal.

#### PRAISE FOR *MOOMIN*

"Whimsical and charming, Moomin's (mis)adventures suggest an *Alice in Wonderland* dream world with odd beings, unexplained connections, and events that freewheel out of control."

—*Library Journal*

"Moomin is about freedom, tolerance, and optimism amid frustration, loss, and fear."

—*Modern Painters*

"A lost treasure now rediscovered—one of the sweetest, strangest comic strips ever drawn or written. A surrealist masterpiece. Honest."—Neil Gaiman

*Lars Jansson (1926–2000) was a published author at sixteen before he taught himself to be a cartoonist in order to replace his sister, Tove, on the Moomin strip.*



JULY 2014 • \$19.95 US/CDN • B/W • 8.5"× 12" • 112 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-157-4 • HARDCOVER



**ANOUK RICARD**

TRANSLATED BY HELGE DASCHER

## **ANNA & FROGA: THRILLS, SPILLS, AND GOOSEBERRIES**

"A GENUINELY FUNNY, UNSHAKABLY ADORABLE SET OF STORIES ABOUT A CREATIVE LITTLE GIRL AND HER MISCHIEVOUS ANIMAL PALS."—*AV CLUB*

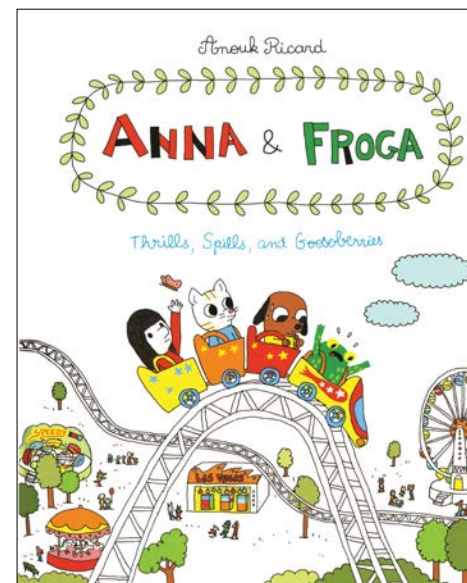


The whole gang is reunited in *Anna & Froga: Thrills, Spills, and Gooseberries*. Tag along with the entire gang as they encounter a truly terrifying ticket-taker and get stuck in a haunted house at the country fair; join Froga as she combats a scourge of snails in her garden; hang your head for Bubu as he develops ill-fated dreams of becoming a great painter. With this third volume of *Anna & Froga*, Anouk Ricard experiments with the format, never sacrificing a droll punch line or a hilarious image. *Anna & Froga* is a true delight for kids, parents, and grown-up children alike.

### **PRAISE FOR ANNA & FROGA**

"Anna and Froga and all their friends are the most perfect combination of unbelievably adorable and total jerks...Anouk Ricard is a genius!"—Sara Varon, author of *Robot Dreams*, *Chicken & Cat*, and *Bake Sale*.

"The art is just flat-out beautiful and there's something about the way Froga is drawn that is hilarious every time you see her."—*Vice*



Anouk Ricard is an author, artist, and stop-motion animator. She was born in the south of France. She began the Anna & Froga series after moving to Strasbourg in 2004. Initially published in Capsule Comique magazine, the collections of strips were reprinted by Sarbacane to widespread acclaim.

**JUNE 2014 • \$14.95 US/CDN • COLOR • 7.75" × 9.875" • 40 PAGES  
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**ADRIAN TOMINE**  
NEW YORK POSTCARDS: 30 ILLUSTRATIONS FROM  
THE PAGES OF THE NEW YORKER AND BEYOND





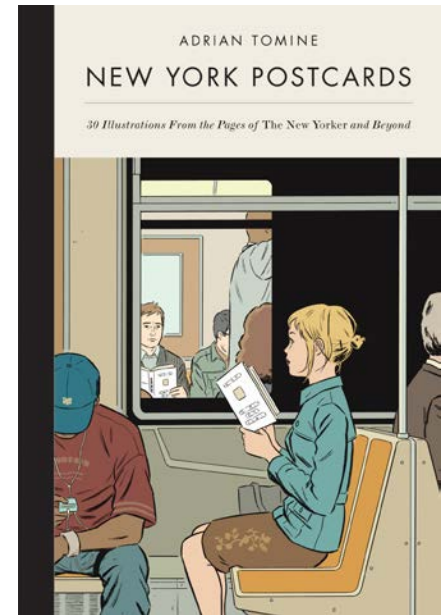
**ADRIAN TOMINE**

## NEW YORK POSTCARDS: 30 ILLUSTRATIONS FROM THE PAGES OF THE NEW YORKER AND BEYOND

ICONIC POSTCARDS FROM A BELOVED ILLUSTRATOR

Adrian Tomine (*Shortcomings*, *Scenes from an Impending Marriage*) has forged countless iconic images of New York City in his career as an illustrator. A master of conveying an entire story with a single panel, his covers for *The New Yorker* are beloved by New Yorkers and non-New Yorkers alike, as much for their frank yet charming portrayal of life in the big city as for their flawless design and gorgeous linework.

This postcard set celebrates thirty of Tomine's most well-known illustrations, and is a loving homage to the city that Tomine, a West Coast transplant, has called home for the past eight years.



### PRAISE FOR NEW YORK POSTCARDS

"In [Tomine's] illustrations, Edward Hopper-like situations—of dogs under disused railway bridges, or people on a street corner—take on a wry edge."—*The Economist*

"Tomine explores New York's culture and its passing moments, asking us to reflect on the city's quirks and tenderness."—*The New Yorker*



*Adrian Tomine is the author of New York Drawings, Scenes from an Impending Marriage, Shortcomings, Summer Blonde, Sleepwalk, 32 Stories, and the comic book series Optic Nerve.*

**APRIL 2014 • \$14.95 US/CDN • COLOR • 4" × 5.75" • 30 POSTCARDS  
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# DRAWN & QUARTERLY

## SPRING 2014

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