

DRAWN & QUARTERLY

SPRING 2023

GIRL JUICE

BENJI NATE

THE NAKED TREE

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TRANSLATED BY JANET HONG

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GIRL JUICE

BENJI NATE

A hilarious slice of twentysomething life in the twenty-first century

Welcome to the Girl Juice House, home of only the hottest gang in town. Benji Nate's stylish and rambunctious sense of humor lovingly takes digs at the young and tragically hip—reserved and introspective Nana, comically hypersexual Bunny, fledgling U-tuber Tula, and Designated Mom™ Sadie—as they navigate life, love, and the pursuit of a good time.

Girl Juice flaunts the gloriously messy and hilariously self-indulgent day-to-day hijinks of four young women doing the most. Watch them bicker over making rent and come up with creative solutions for getting there! Cringe as they attend an adult prom! Split your sides as they try their hand at camping! Cower as they confront their mommy issues, and cheer as they battle inner demons that feed off

attention-seeking behavior!

Nate's colorful attention to detail and gift balancing for graphic hyperbole with subtle comedy are a deep, much-needed breath of fresh air. With front-facing cameras ever at the ready, *Girl Juice* is a snappy reminder that the time of your life is always just a text away.

PRAISE FOR BENJI NATE

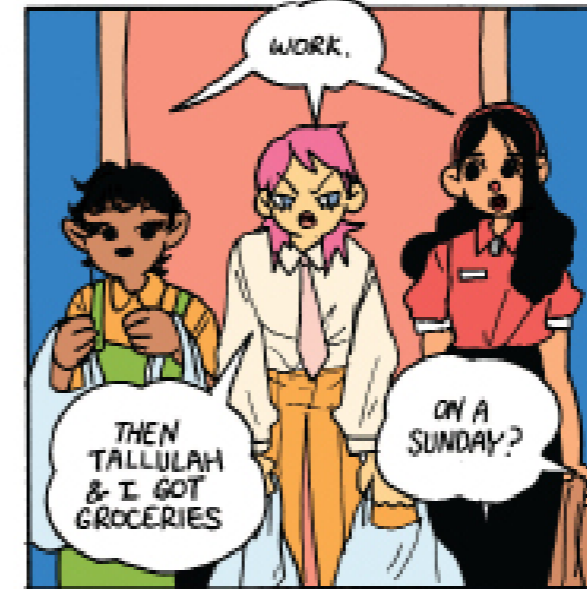
"Benji Nate really hit it out of the park with this light-hearted, hilarious comic."

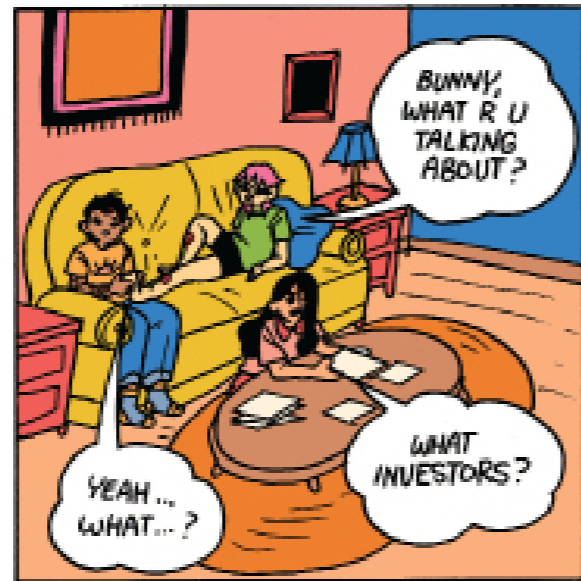
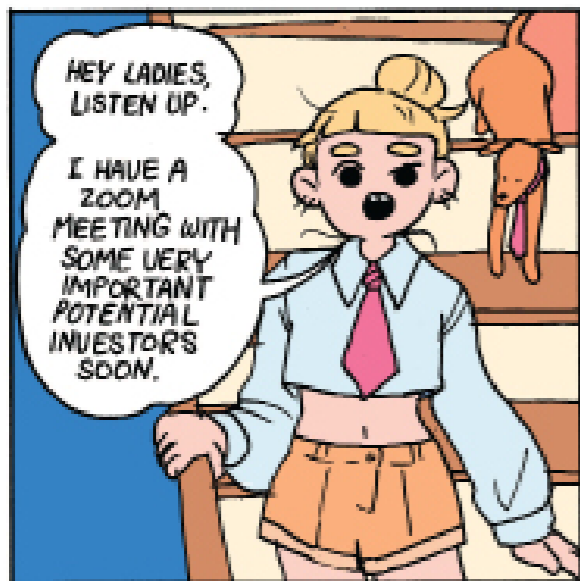
—*The Broken Pencil*

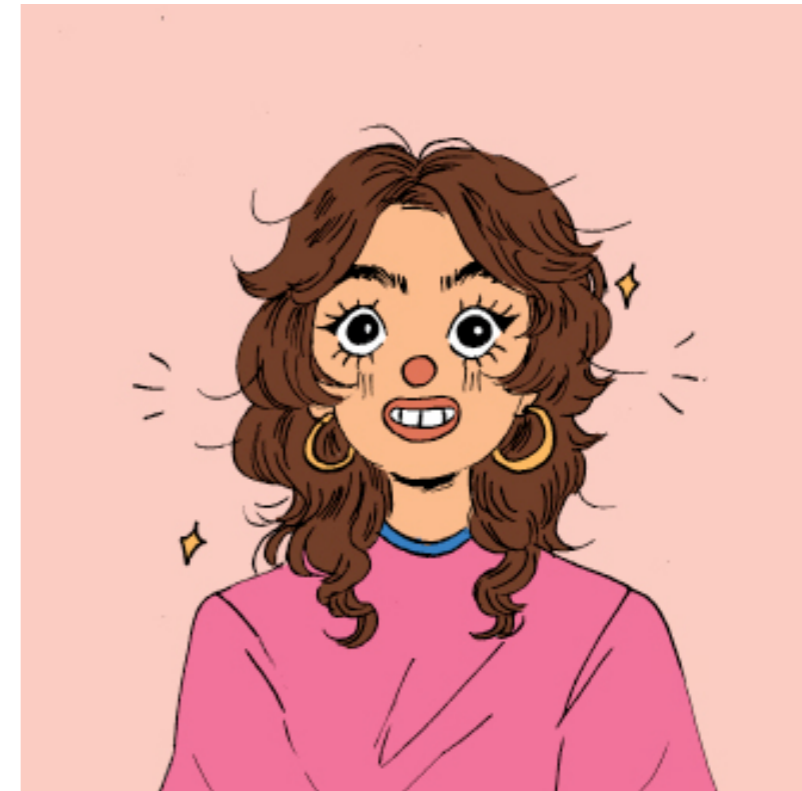
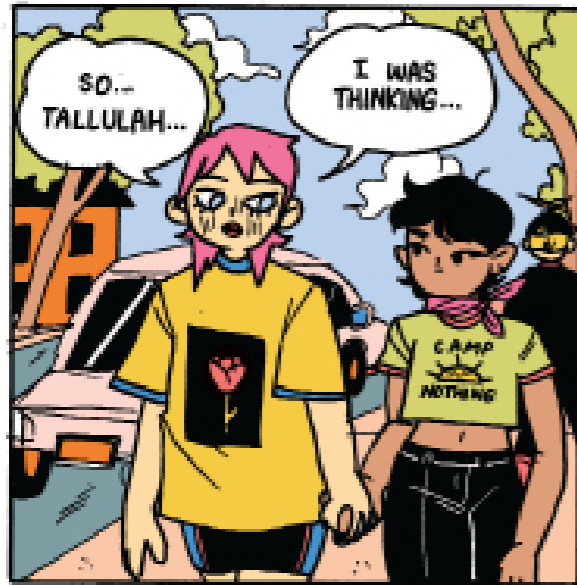
"Quirky and stylish."—*Publishers Weekly*

"[Benji Nate] is establishing new territory in comics... [her] art stands outside expectation."—*Comics Beat*

MAY 2023 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 8.25 X 8.75 • 176 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-663-0 • PAPERBACK





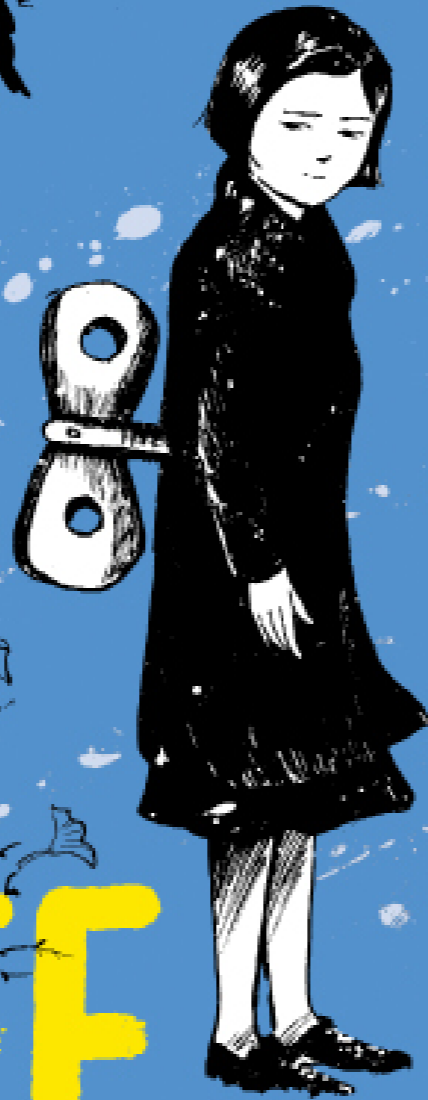


Benji Nate is a Puerto Rico-born cartoonist whose works include *Lorna*, *Catboy*, and *Hell Phone*. She is currently hiding out in the Ozarks with her husband, three cats, and dog.

From the author of *Grass* and *The Waiting*

KEUM SUK GENDRY-KIM

THE
NAKED
TREE



THE NAKED TREE

KEUM SUK GENDRY-KIM

TRANSLATED BY JANET HONG

A delicate, timeless, and breathtaking coming-of-age story

Critically acclaimed and award-winning cartoonist Keum suk Gendry-Kim returns with a stunning addition to her body of graphic fiction rooted in Korean history. Adapted from Park Wan-seo's beloved novel, *The Naked Tree* paints a stark portrait of a single nation's fabric slowly torn to shreds by political upheaval and armed conflict.

The year is 1951. Twenty-year-old wall-flower Lee Kyung ekes out a living at the US military Post Exchange where goods and services of varying stripes are available for purchase. She peddles hand-painted portraits on silk handkerchiefs to soldiers passing through. When a handsome, young northern escapee and erstwhile fine artist is hired despite waning demand, an unlikely friendship blossoms into a young woman's first brush with desire against the backdrop of the Korean War at its most devastating.

Gendry-Kim brings a masterpiece of world literature to life with bold, expressive lines that capture a denuded landscape brutally forced into transition and the people who must find their way back to each other within it. Available for the first time in English, this edition of *The Naked Tree* is exquisitely translated by award-winning expert Janet Hong.

PRAISE FOR KEUM SUK GENDRY-KIM

"The artist's stark brushstrokes and narrative masterstrokes make an affecting combination, as hope and heartbreak span generations."—*Washington Post*

"Keum takes the reader inside some of the human heart's most inaccessible chambers, places that are all but closed to most visitors."—*The Guardian*

"Another stunning masterpiece."—*Booklist*

AUG 2023 • \$29.95 USD/\$39.95 CAD • B&W • 6 X 8.3 • 316 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-667-8 • PAPERBACK



HEY!



OH, MR. CHOI! TODAY ISN'T SATURDAY. WHAT BRINGS YOU HERE?

YOU THINK A BOSS COMES JUST TO COLLECT MONEY?



I'VE GOT TO MAKE SURPRISE VISITS ONCE IN A WHILE TO MAKE SURE EVERYTHING'S RUNNING LIKE CLOCKWORK.

WHY IS HE IN SUCH A GOOD MOOD? IT'S MAKING ME NERVOUS.



IF THAT'S ALL, I'D BETTER GET TO WORK.

WELL, MISS LEE.



SAY HI. THIS IS MR. OH HANDO.



TO BE HONEST...



WE DON'T HAVE THAT MUCH WORK THESE DAYS, SO I THINK TWO PAINTERS IS ENOUGH...



MONSENSE! IF THE BOSS TELLS YOU TO DO SOMETHING, YOU DO IT.

IT'S OUR DUTY TO HELP ONE MORE ARTIST WHO'S DOWN ON THEIR LUCK...



STARTING TODAY, WE'LL BE ADDING ONE MORE PAINTER.

PARDON ME?



MR. OH, OVER HERE!

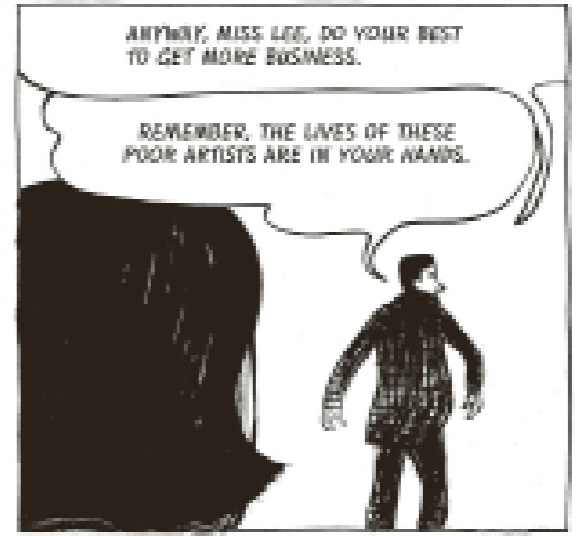


DOWN ON THEIR LUCK?

TWOSE LAZY WORTHLESS PAINTERS?

RUH!

WHAT'S SO FUNNY?



ANYWAY, MISS LEE, DO YOUR BEST TO GET MORE BUSINESS.

REMEMBER, THE LIVES OF THESE POOR ARTISTS ARE IN YOUR HANDS.

SO IT'S MY JOB TO HELP THIS NEW PAINTER MAKE A LIVING?

I GUESS I'M RESPONSIBLE FOR THE LIVELIHOOD OF THREE PAINTERS NOW. MR. CHOI, TOO, SINCE HE'S AT THE VERY TOP.

AND WHAT IF I COUNT THEIR FAMILIES?



THE OTHER PAINTERS DIDN'T WELCOME OH MYDO.

DAMN IT. MY WIFE TOLD ME I NEED TO BRING IN MORE MONEY THIS MONTH, BECAUSE SHE'S GOT TO MAKE RUMCHL.



WHERE THE HELL DID HE COME FROM?

SHIT, JUST MY LUCK.

MISS LEE.



WHAT DOES THIS SAY ANYWAY—GRAY EYES OR BLUE EYES?



GRAY EYES WITH A HINT OF BLUE. LOOK, IT SAYS RIGHT HERE.

IF YOU RUIN THE SCARF, IT'S COMING OUT OF YOUR PAY.

YEAH, YEAH, GIVE IT A REST ALREADY.



MR. OH, WOULD YOU LIKE TO START? I STUCK THE ORDER SLIP ON THE BACK OF THE PICTURE. THE PORTRAIT DESCRIPTION IS ON THE SLIP.

OKAY, THANKS.



I SEE YOU BROUGHT YOUR OWN BRUSHES? WE PROVIDE BRUSHES AND THE PAINT, THE SCARVES, TOO, BUT NOT IF YOU RUIN THEM!



IT'S ALL RIGHT, I'M USED TO MY BRUSHES.

FINE, THEN.

IF THE CUSTOMER ISN'T HAPPY WITH YOUR WORK, YOU'LL HAVE TO DO IT AGAIN UNTIL HE'S SATISFIED.



AND A MISTAKE ON A SCARF WILL COST YOU. A SCARF IS THE PRICE OF TWO PAINTINGS, SO BE CAREFUL.



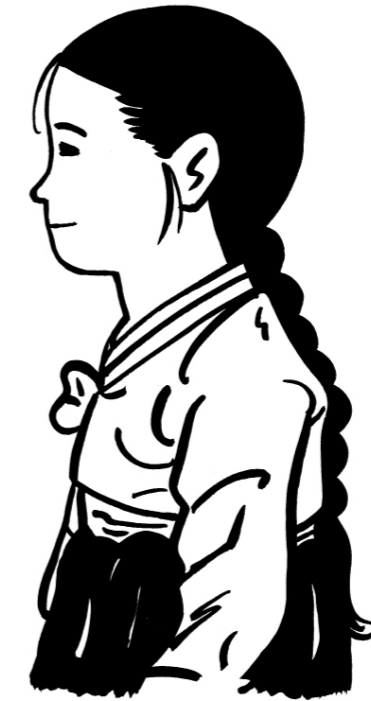
GOSA, YOU DON'T HAVE TO LOOK SO UNHAPPY ABOUT IT...

WHEW...



THE KEY IS TO MAKE THE WOMEN LOOK THE SAME AS IN THE PHOTO.

DO YOU UNDERSTAND?



Keum Suk Gendry-Kim was born in Goheung in Jeolla Province. She has cartooned the graphic novels *Grass*, *The Waiting*, *La saison des pluies*, *Jiseul*, *Jun*, *The Naked Tree*, and *Alexandra Kim, a Woman of Siberia*; the autobiographical comic *The Song of My Father*; the three-volume children's comic *Coquette*; the picture books *The Baby Hanyeo Okrang Goes to Dokdo* and *A Day with My Grandpa*; and the children's book *My Mother Kang Geumsun*. *Grass* (Drawn & Quarterly, 2019) appeared on Best of the Year lists from the *New York Times* and the *Guardian*, and received the Cartoonist Studio Prize for the Best Print Comic of the Year, the Big Other Book Award for Best Graphic Novel in 2019, the Harvey Award for Best International Book, and the Krause Essay Prize in 2020.

MY PICTURE DIARY



Fujiwara Maki

MY PICTURE DIARY

FUJIWARA MAKI

TRANSLATED BY RYAN HOLMBERG

The wife of Japan's most lauded manga-ka documents a year in their lives with her own artistry

In 1981, Fujiwara Maki began a picture diary about daily life with her son and husband, the legendary manga author Tsuge Yoshiharu. Publishing was not her original intention. "I wanted to record our family's daily life while our son, Shosuke, was small. But as 8mm cameras were too expensive and we were poor, I decided on the picture diary format instead. I figured Shosuke would enjoy reading it when he got older."

Drawn in a simple, personable style, and covering the same years fictionalized in Tsuge's final masterpiece *The Man Without Talent*, Fujiwara's journal focuses on the joys of daily life amidst the stresses of childrearing, housekeeping, and managing a depressed husband.

A touching and inspiring testimony of one Japanese woman's resilience, *My Picture Diary* is also an important glimpse of the enigma that is Tsuge. Fujiwara's diary is unsparing. It provides a stark picture of the gender divide in their household: Tsuge sleeps until noon and does practically nothing. He never compliments her cooking, and dictates how money is spent. Not once is he shown drawing. And yet, Fujiwara remains surprisingly empathetic toward her mercurial husband.

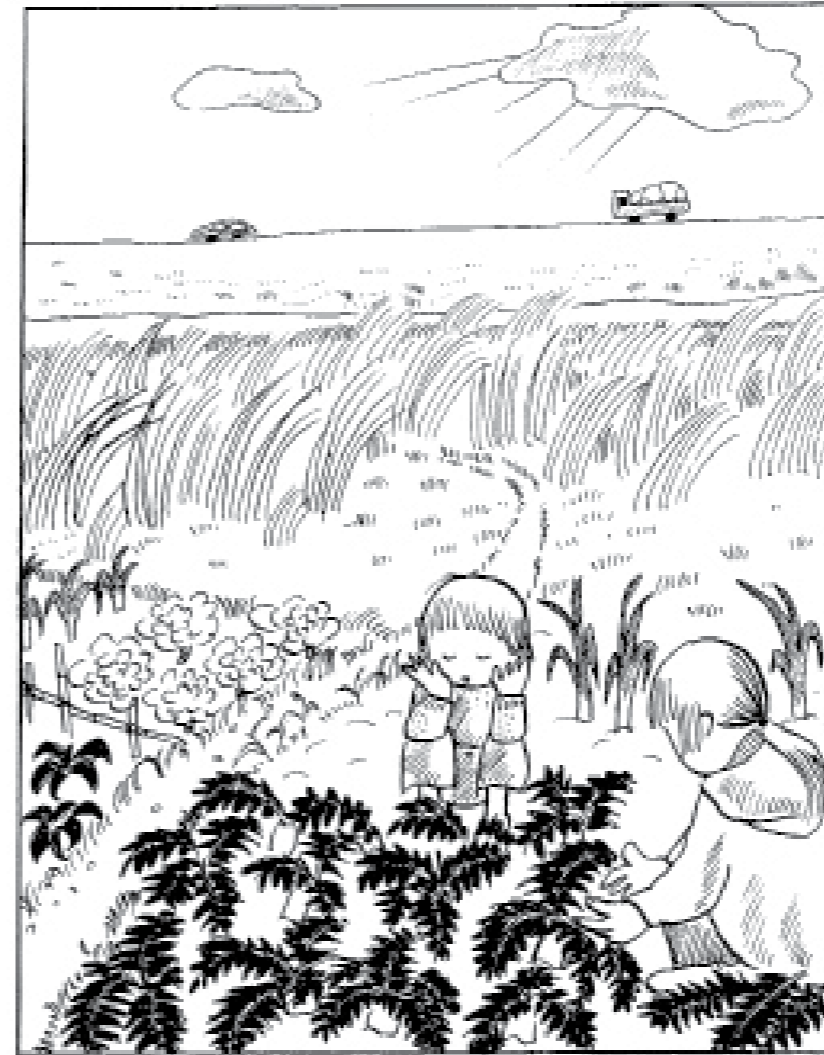
Translated by Ryan Holmberg, this edition sheds light on Fujiwara's life, her own career in art, writing, and underground theater, and her extensive influence upon her husband's celebrated manga.

APRIL 2023 • \$29.95 USD/\$39.95 CAD • B&W • 6.1 X 8.4 • 284 PAGES
COMICS & GRAPHIC NOVELS/MANGA • ISBN 978-1-77046-662-3 • HARDCOVER



January 4
Cloudy with some rain

Got into a fight with daddy after dinner. Daddy went to bed with his clothes on. Shōsuke's sleeping face is so adorable.



January 10
Clear

The weather was nice, so I took Shōsuke for a walk to the Tamagawa River. On the way, the plum tree blossoms were so pretty I couldn't help but steal a few. On the river, we helped ourselves to a meal of radish leaves from someone's garden. Sorry Mr. Radish...

Whenever I go shopping, I take home the unwanted butterbur leaves from the grocer's and make tsukudani out of them, (with mirin, sugar, and soy sauce). Meanwhile, Daddy bought an old dental diseases specimen set for cheap from an antique store. It was a family junk day.



January 11
Winds from the north

Today, Daddy cleaned the dental specimen set he bought yesterday at a junk shop for a thousand yen. The degree of realism when you look closely is pretty fascinating. We're thinking of setting it in the entryway to give our guests a shock...

Both Daddy and I like old things, as well as things that look dirty at a glance. I often pick up strange items on my walks. Daddy always tells me that they're filthy, but he's one to talk. Objects like that are always welcome in our home. Shiny, new things, not so much.



January 15
Clear but with strong winds

After lunch, Shōsuke said his tummy hurt. Daddy immediately grabbed a fat medical text to see what it might be. He has a bad habit of making every little incident into a big deal. We had some probiotics sitting around, so we gave him that and he was feeling fine again in no time. Then Daddy complained that the liquid coming out of his belly button was gross, so I stuck on a band-aid to cover it up.

My eyes have been burning from not sleeping well. Everyone seemed to be feeling poorly. But since it was Lunar New Year, I rallied and made red bean soup with mochi in it to ward off evil for the year.



January 30
Rainy

This is Daddy's three-tatami-wide castle. I rarely dare trespass. Because Daddy works (?) from the time we go to bed until dawn, he doesn't get up until midday.

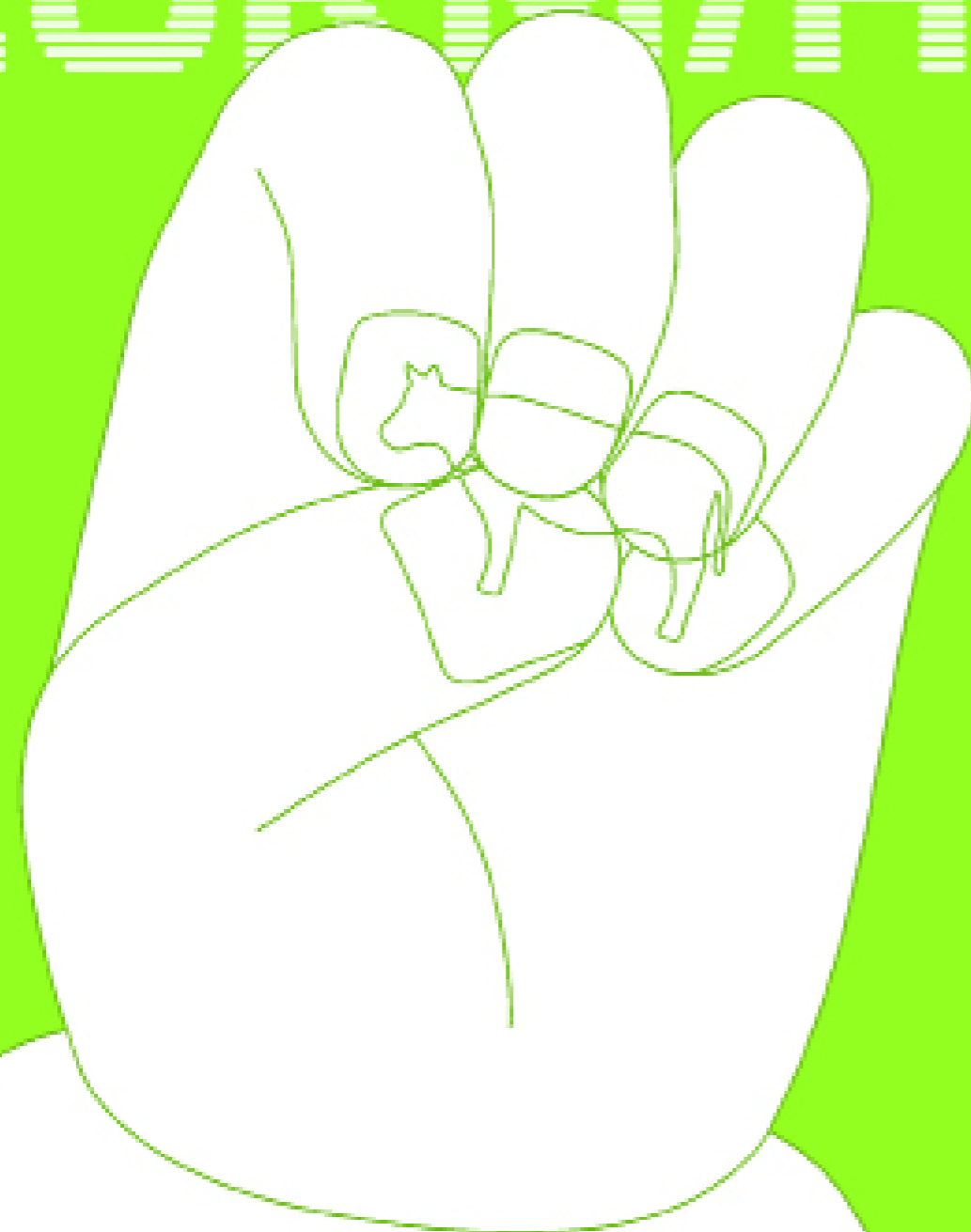
Daddy likes cameras and has collected a lot of them. He seems to like toy cameras especially. When he's sitting silently at his desk, he's usually doing "research" about cameras.



Fujiwara Maki (1941-99) was an artist, actress, and writer. After growing up poor during and after World War II, Fujiwara moved to Tokyo in the '60s and became a leading actress in the underground theater scene. In 1969, she met manga artist Tsuge Yoshiharu; they got married after their son Shōsuke was born in 1975. She began drawing and writing in the early '80s, completing her first and best-known work, *My Picture Diary*, in 1982. Her other publications include the children's book *Guess What Kind of Shop This Is* (1985) and the painting collection *Candy Store* (1994). After cameoing in movie adaptations of Tsuge's manga in the early '90s, Fujiwara died of cancer at the age of 57.

WOSHIBAI

20 KM/H



20 KM/H WOSHIBAI

A slow-motion drive-by view of a collapsing universe meant to sit in the palm of your hand

How fast can you go in a buggy drawn by the flap of a butterfly's wings? How do you measure the speed of waking from a dream? Such abstract inquiries into the unrelenting absurdity of contemporary life make up this omnibus of meditative vignettes from one of mainland China's most prolific and recognizable—yet anonymous—new underground cartoonists of the current generation.

Every story in *20 km/h* toes the line between pun and poetry, and lands somewhere just short of a zen koan: come back to it as often as you like, it will never quite read the same way twice. A nondescript figure awakes from an assembly line of identically-fashioned companions and boards a rowboat destined for the unknown. A man holds the key to sleep in

his hand and uses it to disappear into his mattress. The moon is plucked from the sky and fed into a vending machine for a can of soda.

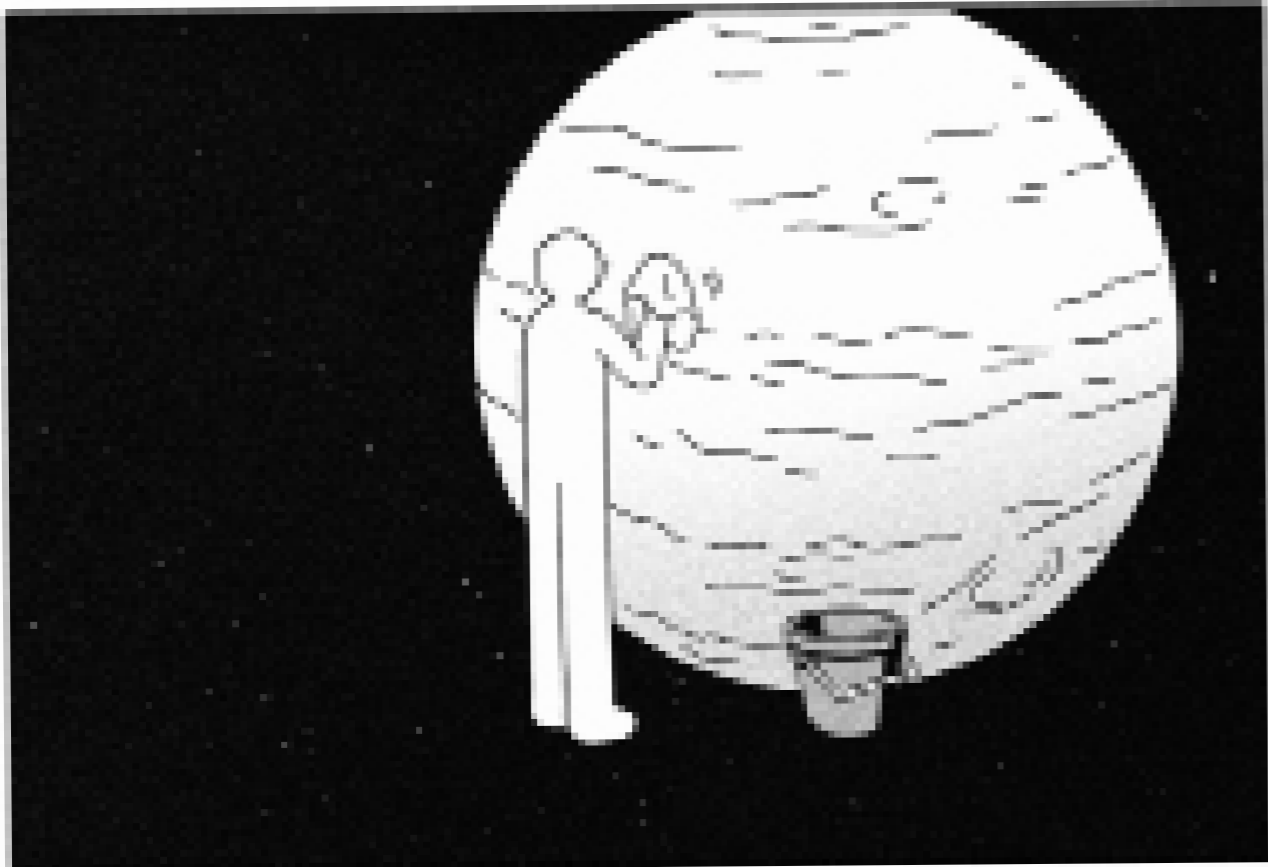
Woshibai's minimalist renderings are a startlingly delightful cocktail of existential dread and silent slapstick that arrest the mind's eye with equal parts humor and grace.

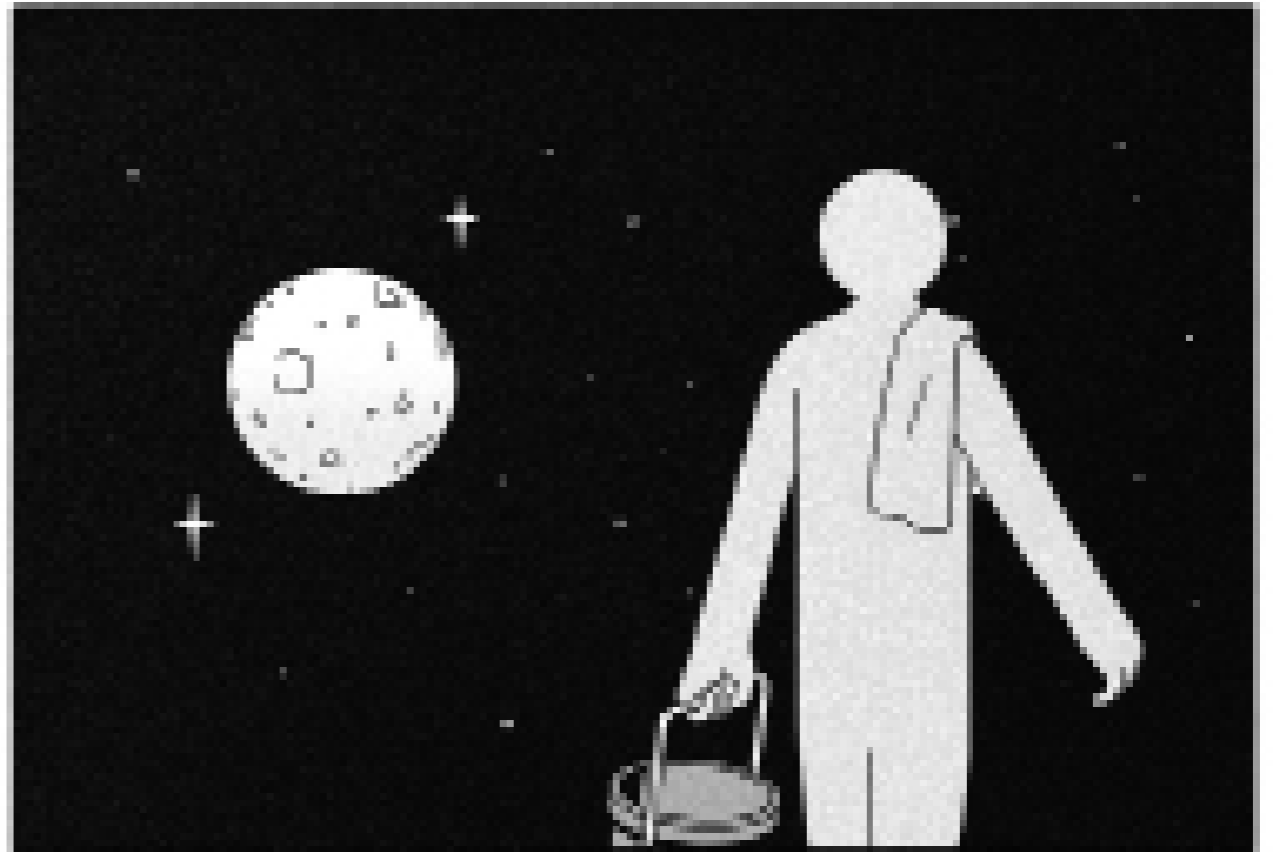
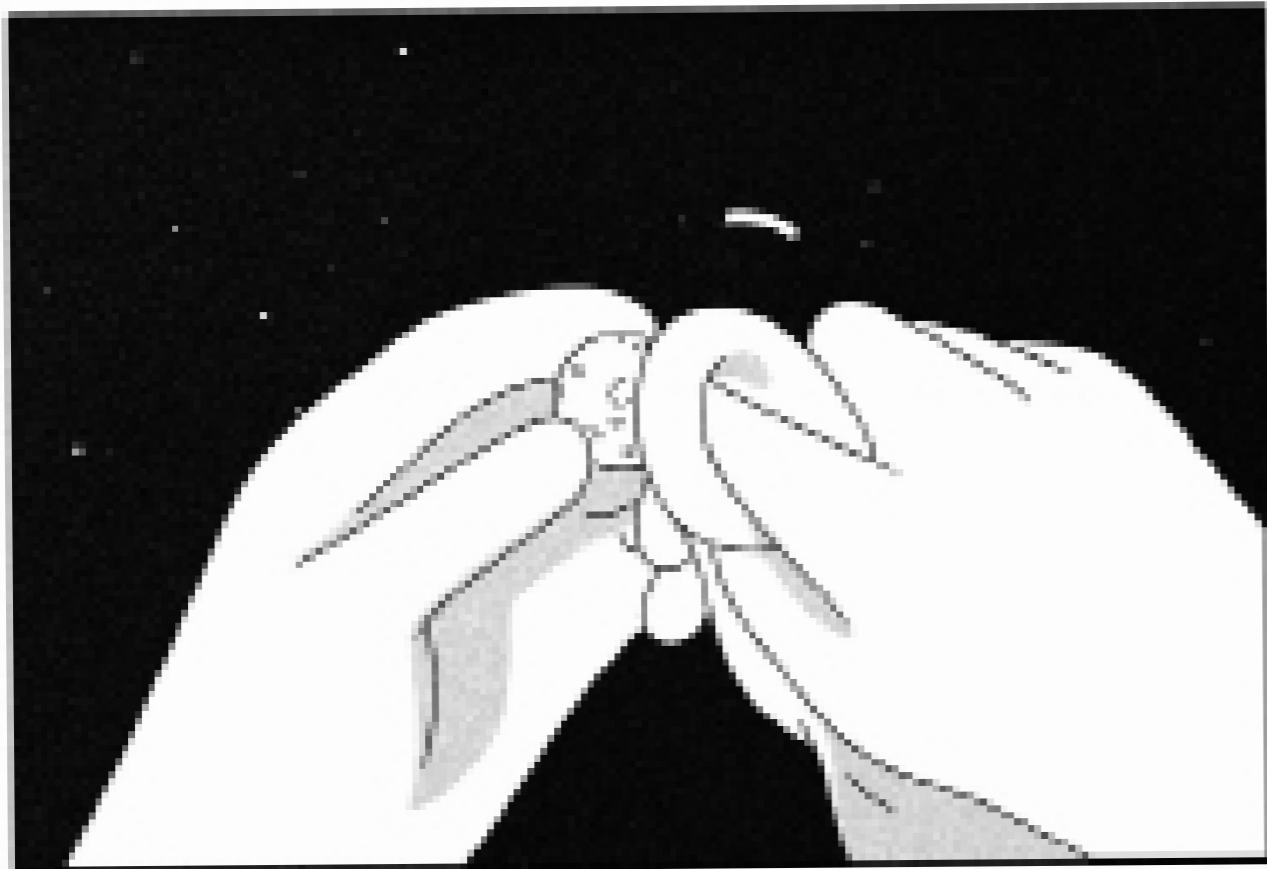
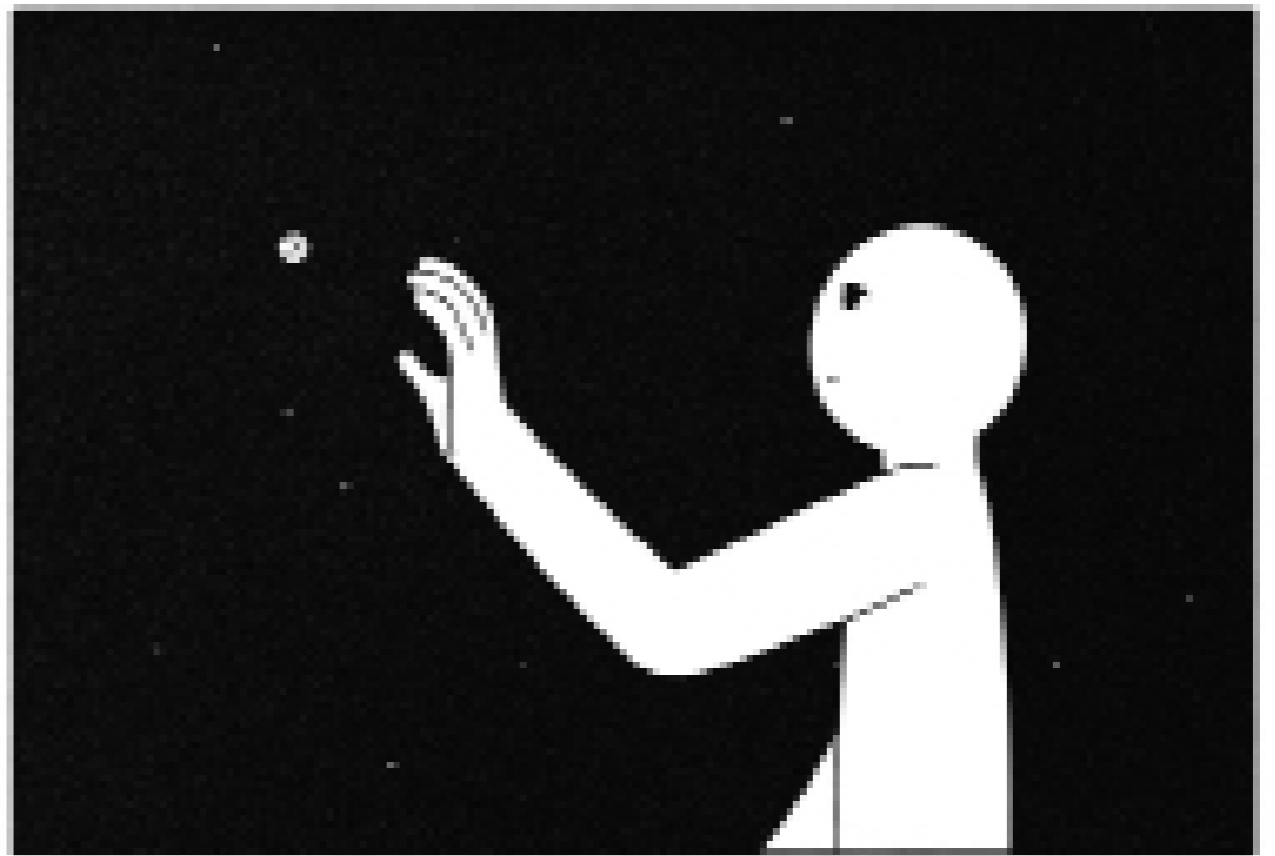
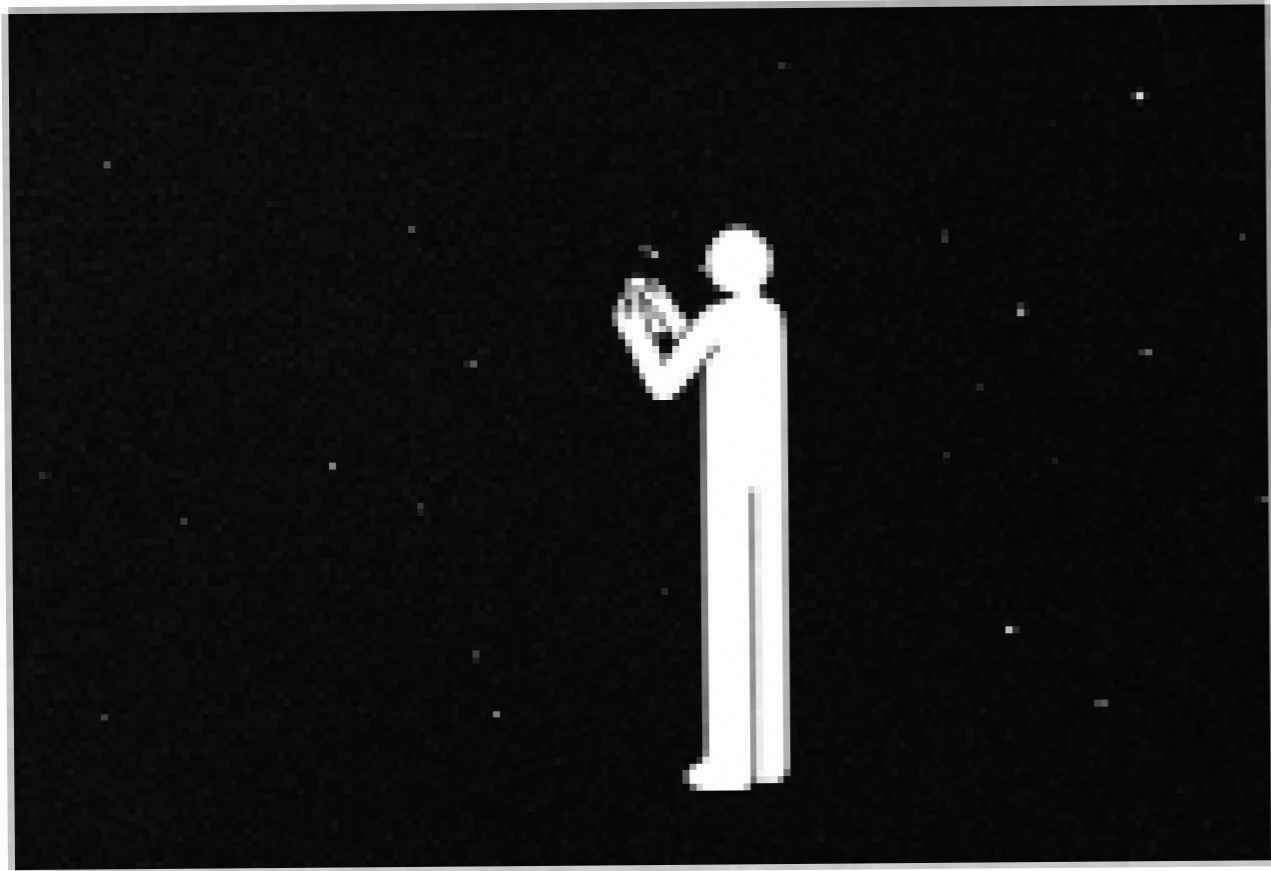
PRAISE FOR WOSHIBAI

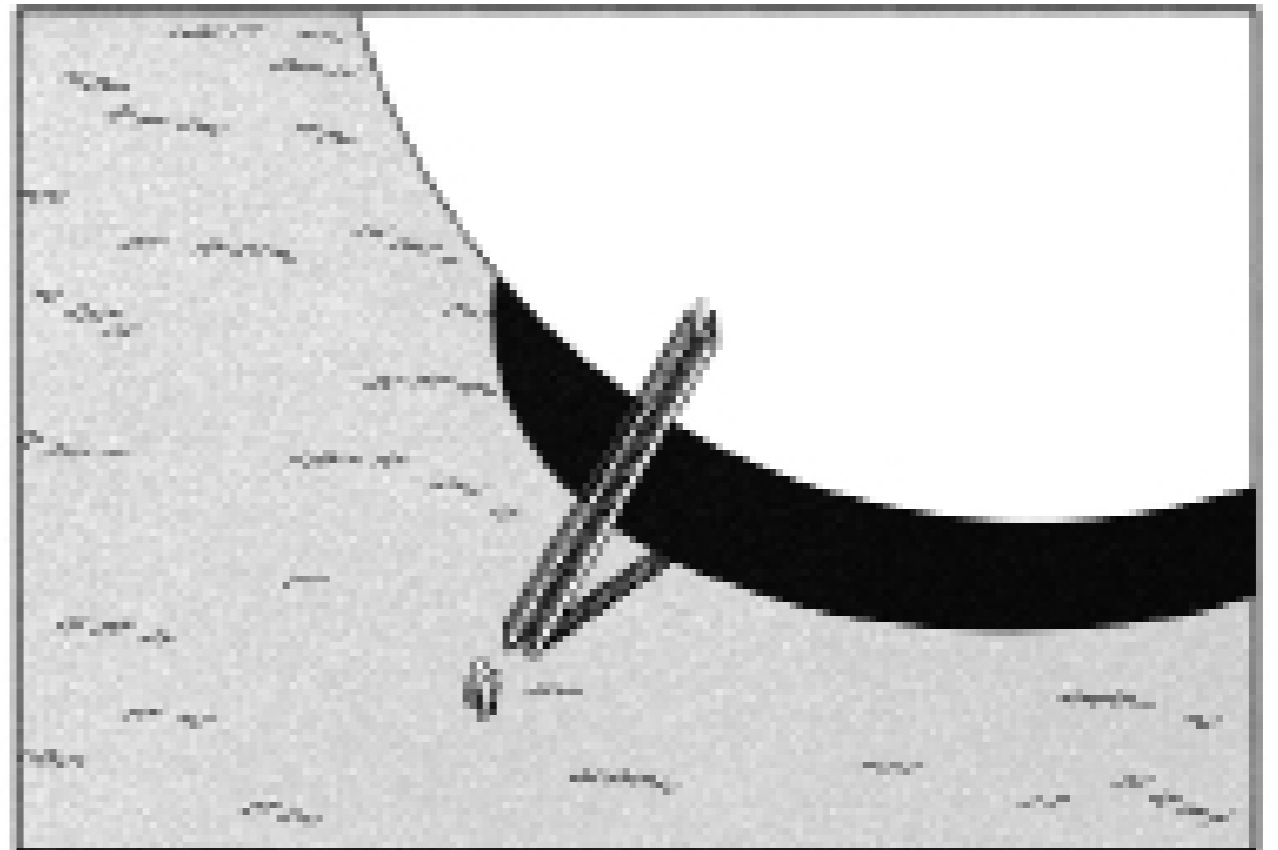
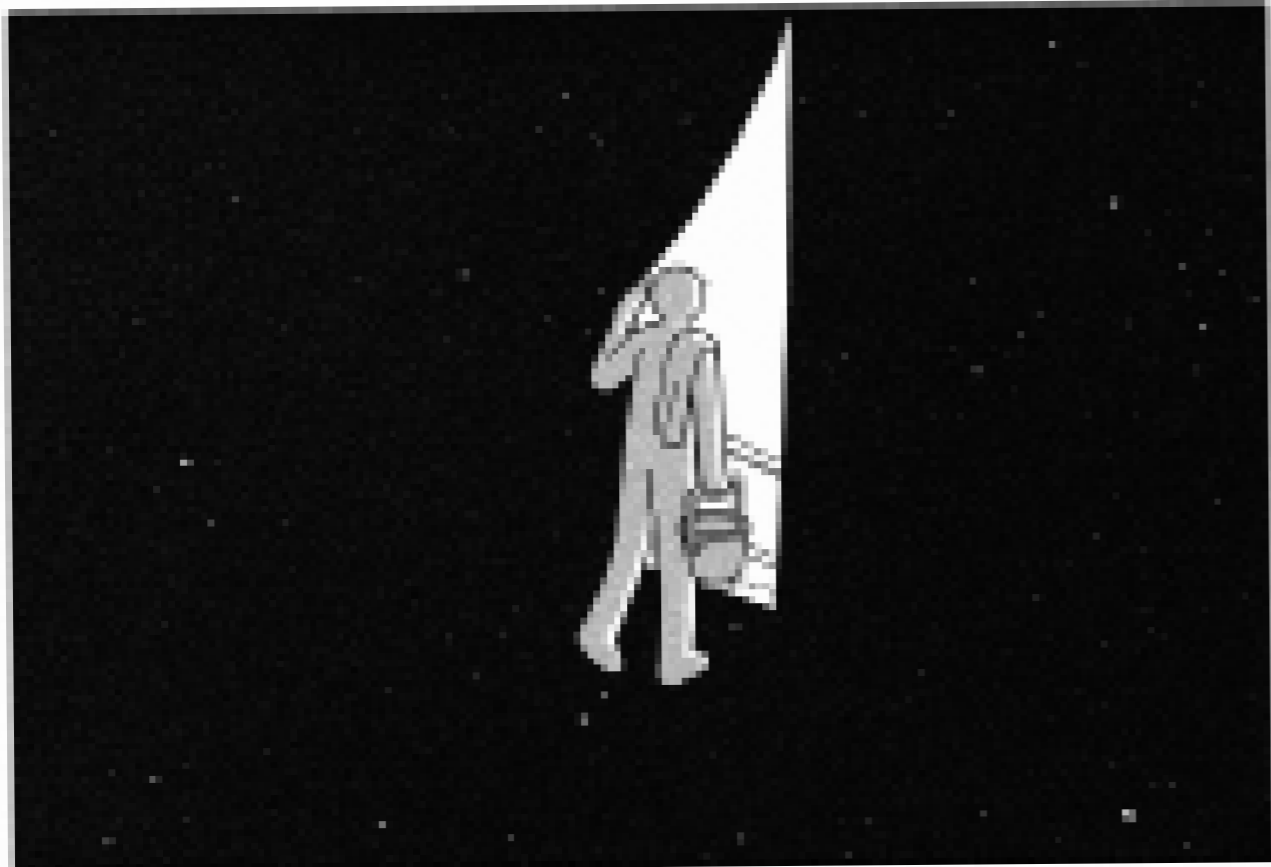
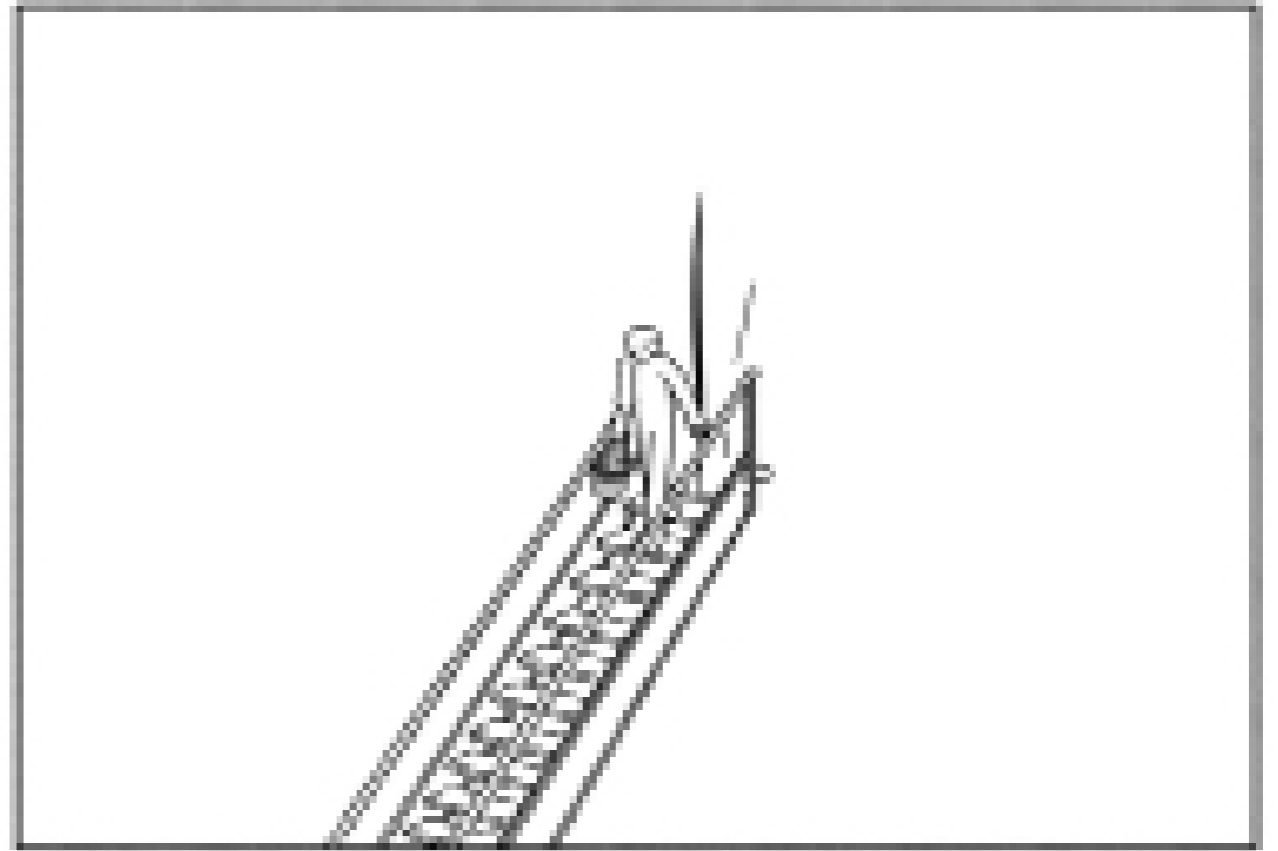
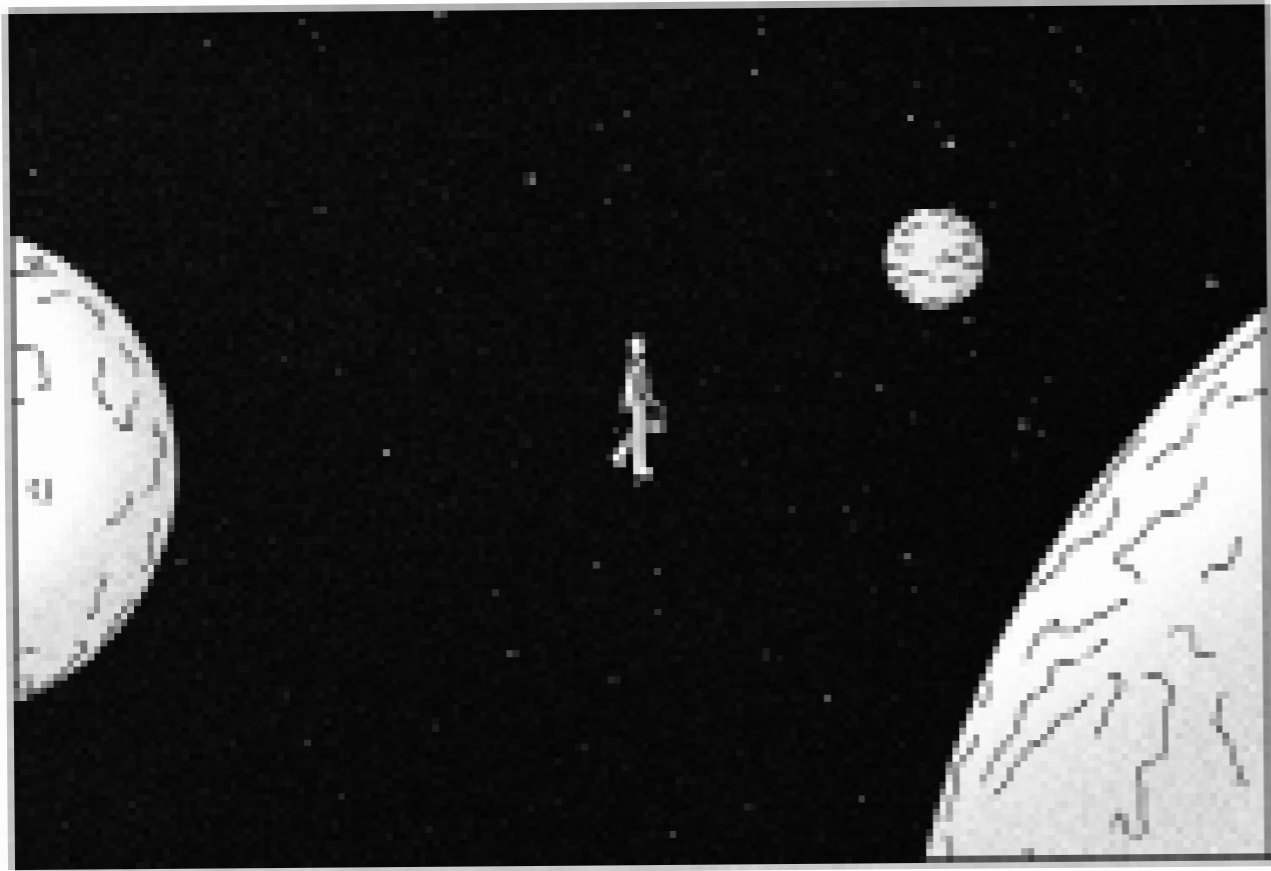
"Silent, short, unexpected, surreal—there's a snackable brevity to them that's unsurprisingly amassed a huge following."
—SOLRAD

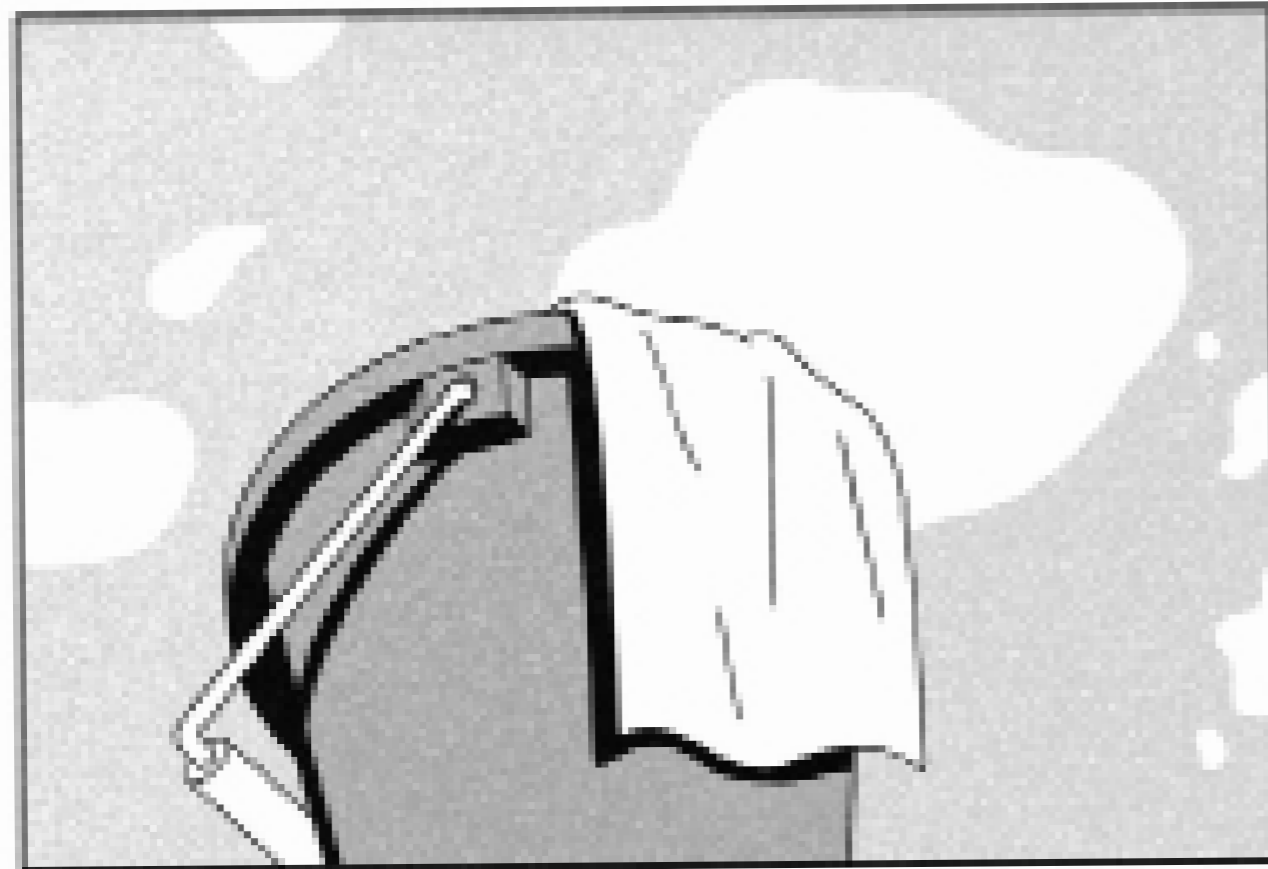
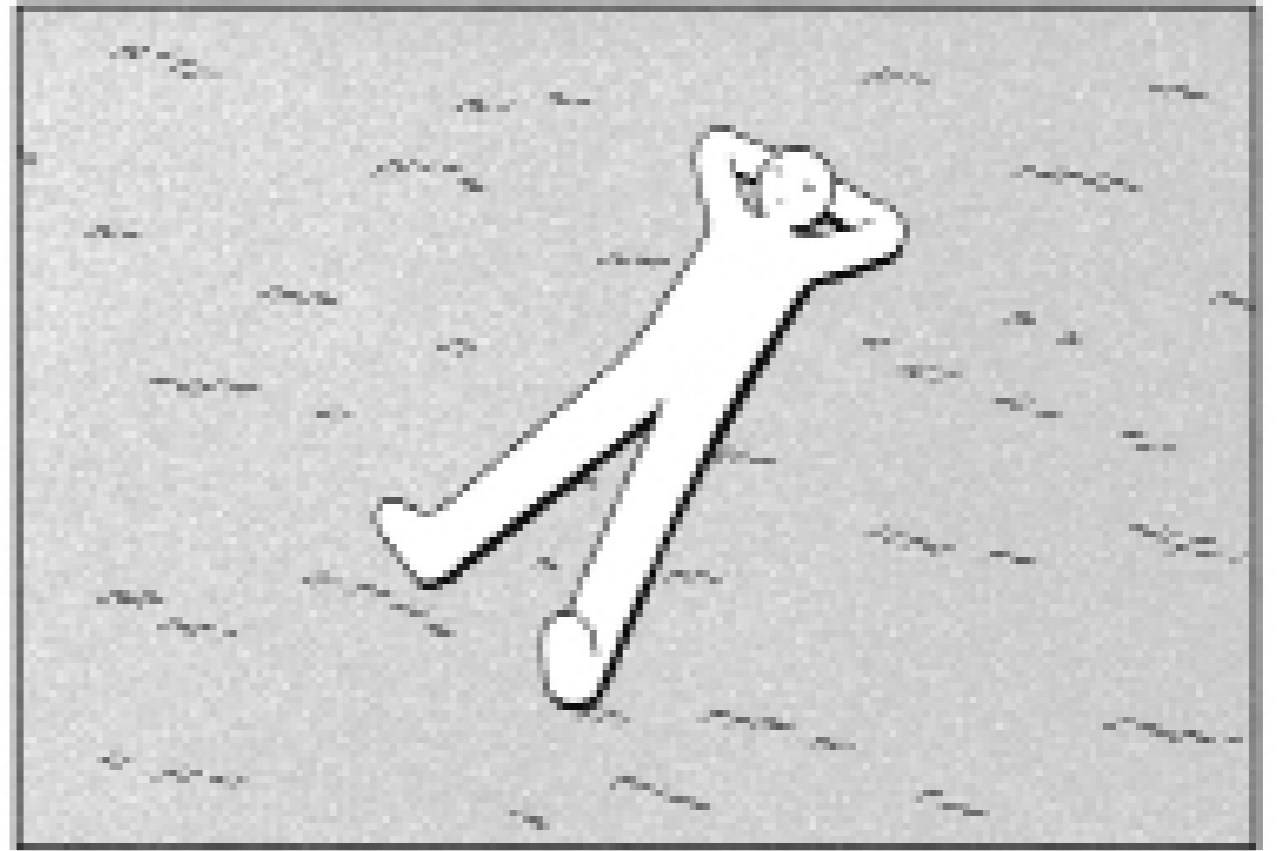
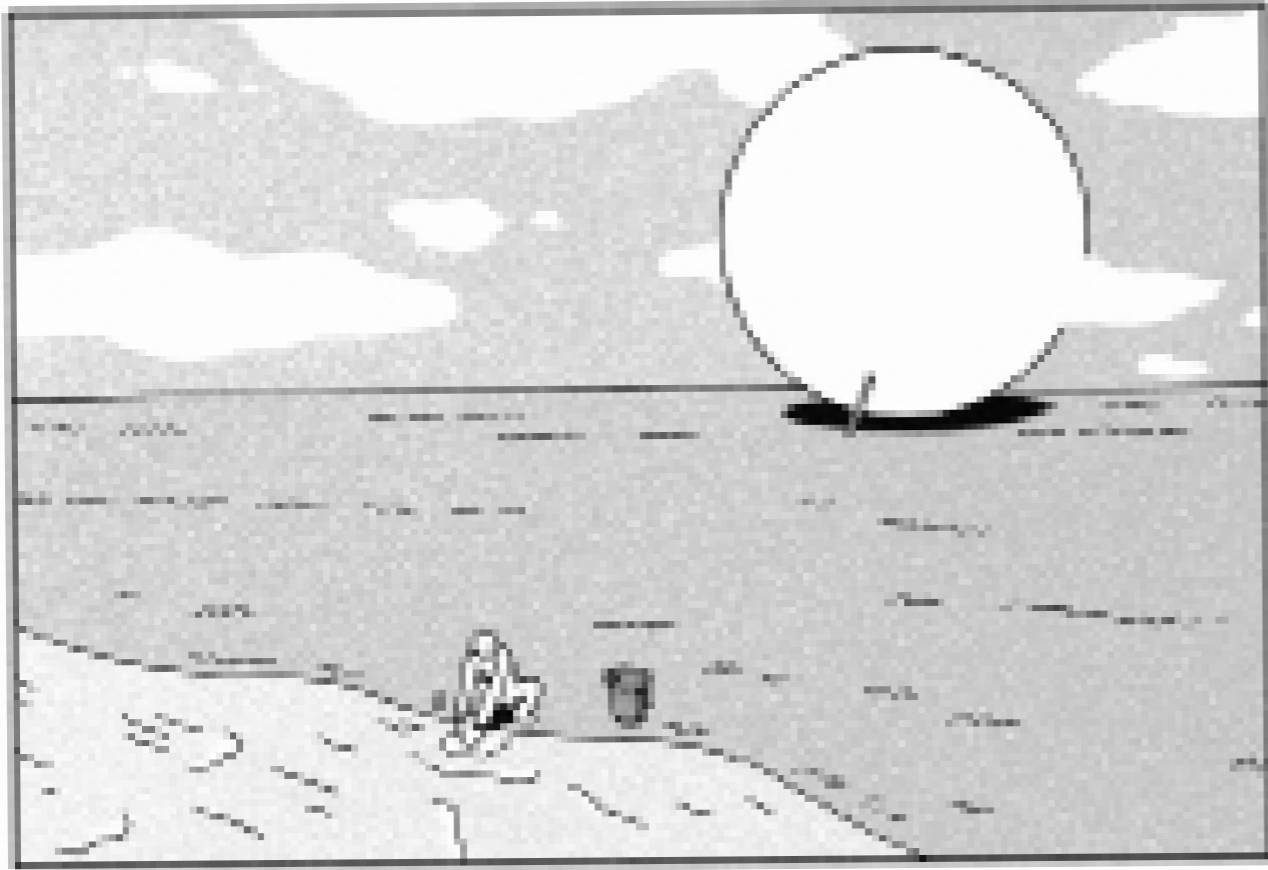
"Woshibai's hilariously clever comics explore themes of mundanity and reverie... Saying so much with so little is certainly [his] charm."—*It's Nice That*

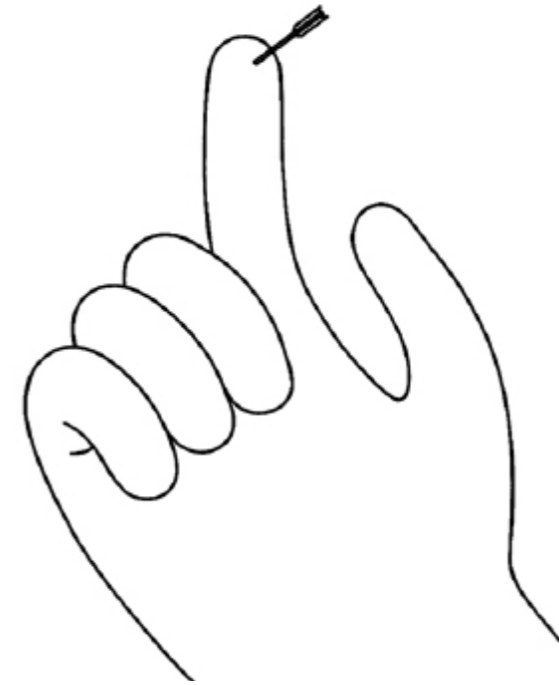
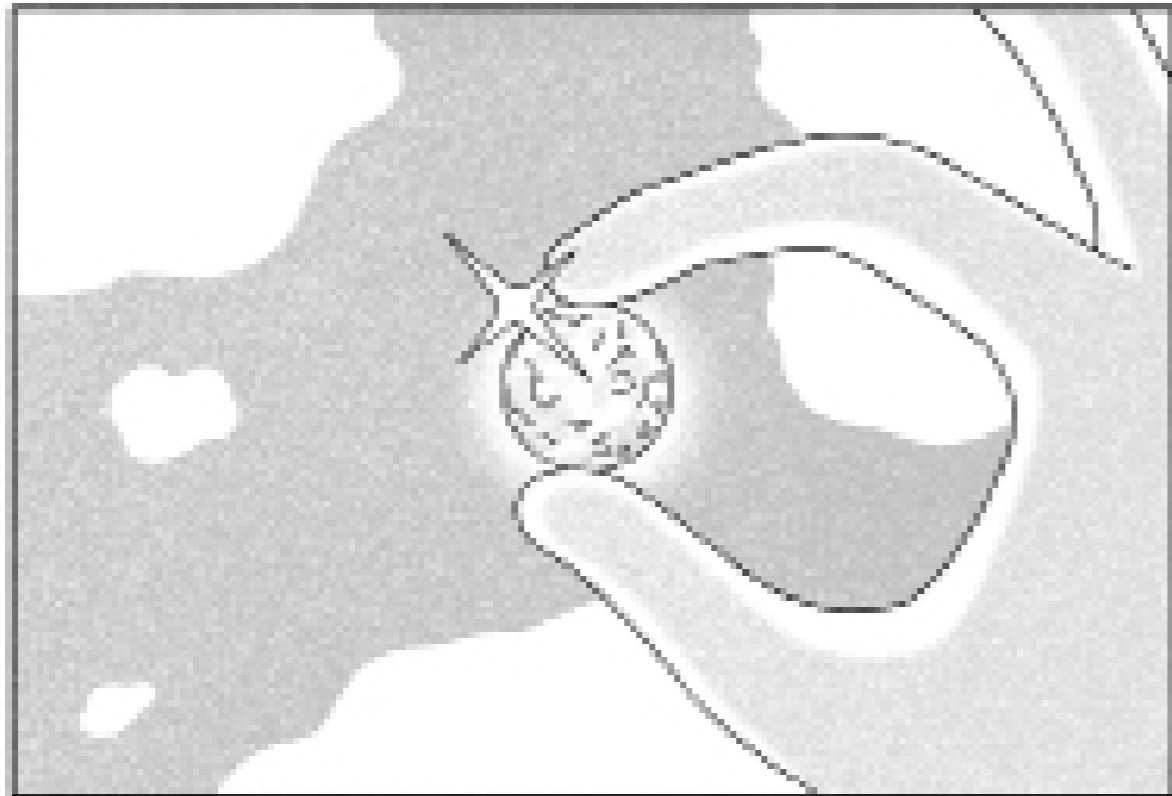
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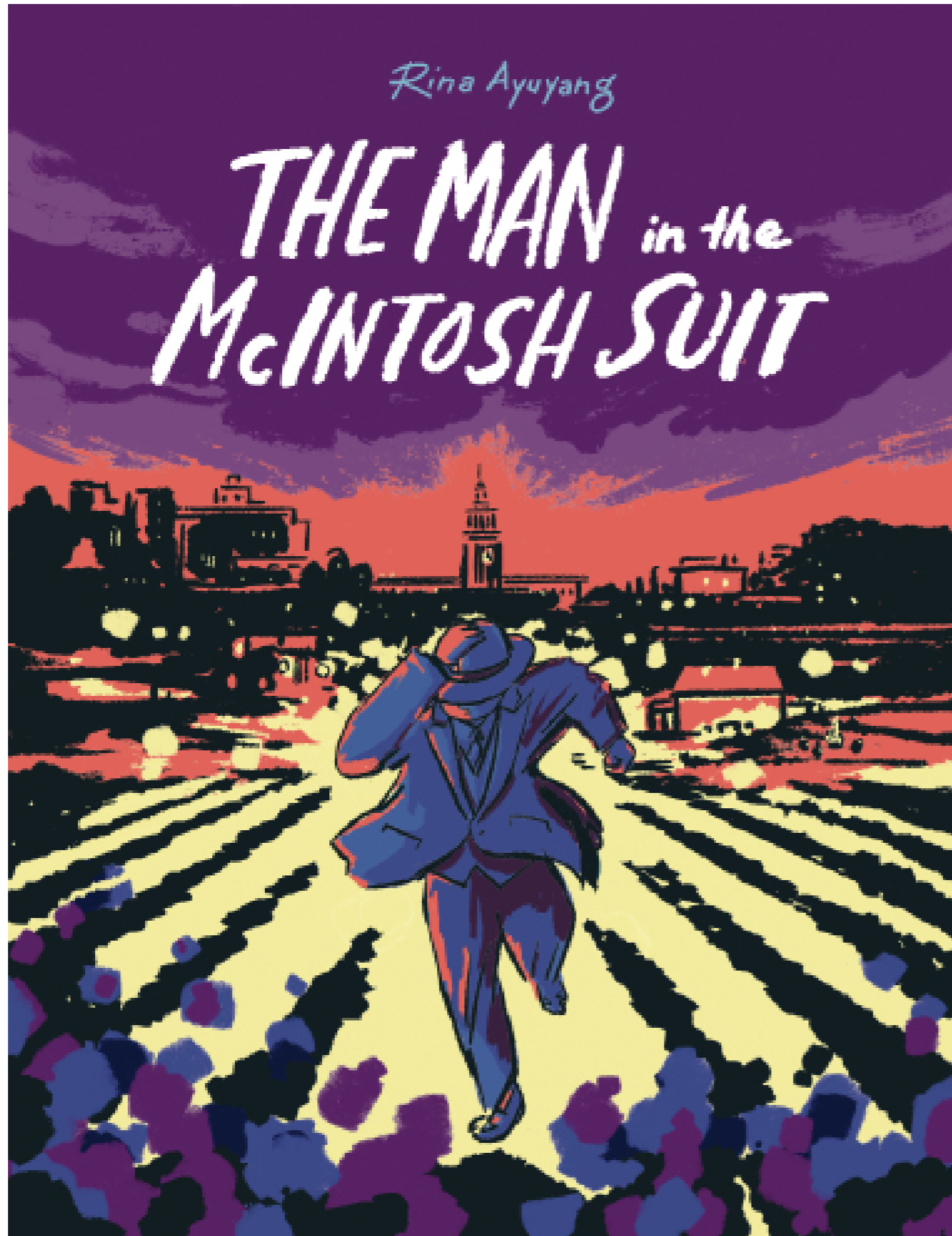








Woshi Bai lives and works in Shanghai, where he was born and raised. After several years in video game design, he now freelances full-time as an illustrator and cartoonist.



THE MAN IN THE MCINTOSH SUIT

Rina Ayuyang

A Filipino-American take on Depression-era noir
featuring mistaken identities, speakeasies, and lost love

The year is 1929 and Bobot is just another migrant worker in rural California. Or rather, a migrant worker with a law degree from the Philippines reduced to manual labor in America. Bobot, like so many other young Filipinos, finds himself bunking in the fields picking fruit by day. When his cousin writes claiming to have spotted his estranged wife in nearby San Francisco, he swipes a co-worker's favorite nightclub suit and heads to the big city to find her. What follows is classic noir with seedy dives, mouthy pool sharks, and obsession.

Rina Ayuyang indulges her passion for old Hollywood and elaborate movie musicals while exploring her immigrant roots in a playful and mysterious drama creating something she never saw but always had hoped for—a classic tale

about people who looked just like her. *The Man in the McIntosh Suit* is a gripping, romantic and psychological exploration of a fledgling community chasing the American dream in an unwelcoming society heightened by racial hostility and the bubbling undercurrent of the coming Great Depression.

PRAISE FOR RINA AYUYANG

“Readers will be swept off their feet by this irresistible bildungsroman.”

—*Publishers Weekly*

“[Ayuyang’s] art is absolutely gorgeous.”

—*Bookriot*

“Rendered entirely with colored pencils, Ayuyang’s art is full of vibrant vitality.”

—*The AV Club*

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I'M WORRIED YOU WON'T HAVE IT TO INSURE BEFORE YOU SEE HOW MUCH YOU WANT.

JUST ABOUT EVERYBODY WANTS TO LIVE HERE.



COULD YOU PLEASE TALK TO THE MAN IN THE SUIT? HE'S THE ONLY ONE I CAN TALK TO.

OH, HE'S NOT THE ONLY ONE. HE'S THE ONLY ONE I CAN TALK TO.



HA! THAT DOES SOUND LIKE HEAVEN! I WANT YOU TO TAKE THEM TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



BUT WE CAN HAVE THEM AT THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



IT SEEMS THE PLACE YOU WANT TO LIVE IS THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



WELCOME TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



CAN I HELP YOU?

YES, I WANT TO LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



AND THEN, WE MUST HAVE A GOOD TIME WITH THEM, AND THAT DOES MEAN WE MUST GO TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



I WANT TO LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!

OH, I AM TO GO TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



AND THEN, WE MUST HAVE A GOOD TIME WITH THEM, AND THAT DOES MEAN WE MUST GO TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



WILL YOU COME WITH ME TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!

WELCOME TO THE PLACE WHERE THEY CAN LIVE WITH THE OTHERS -- IT'S A REAL COMMUNITY!



Check This out, Sam...



Here! Catch the ball!

I think I might be able to help you.



How, you mean? You mean you know the mechanics?

Well, you know how to play pool, right?

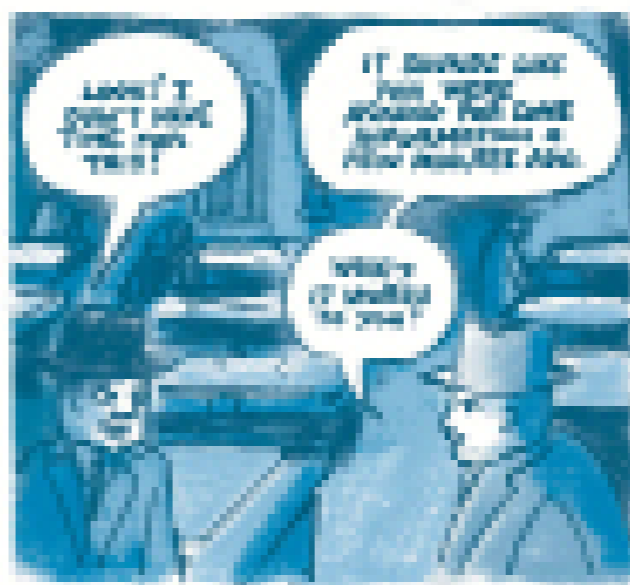


Remember that? Well, they don't play pool, do they? Well, they don't play pool, do they? Well, they don't play pool, do they?



Oh, okay, I...

I'm not sure if you can help me, but I'll try my best to help you.



Look! I don't know what you're talking about!

It sounds like you were talking to the man in the doorway, right?

Why? It sounds like you!



Don't be nervous about it! All things said, you should be nervous about it being a good idea, that.



Hmm...



Thank you so much! I'll try to play a little bit better, then.



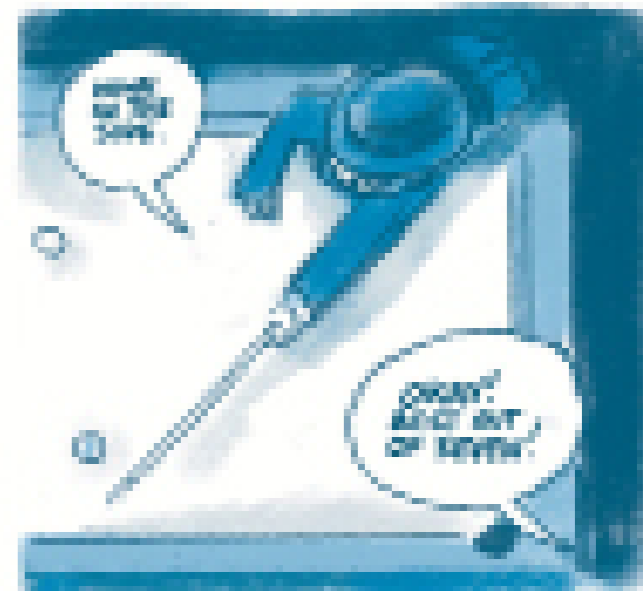
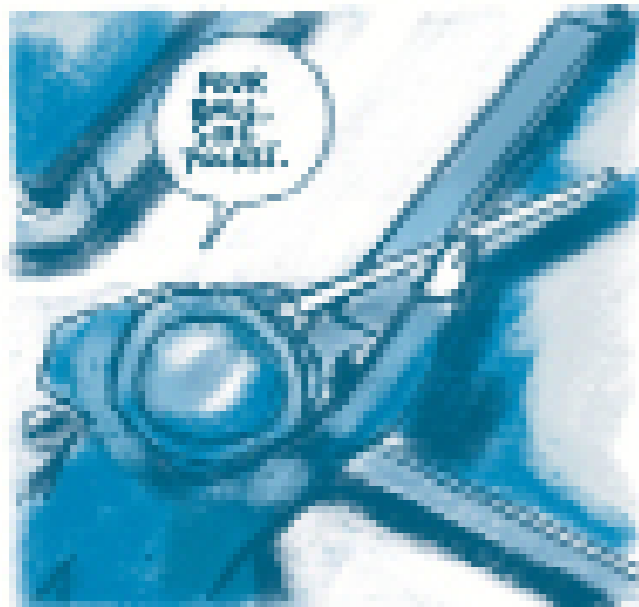
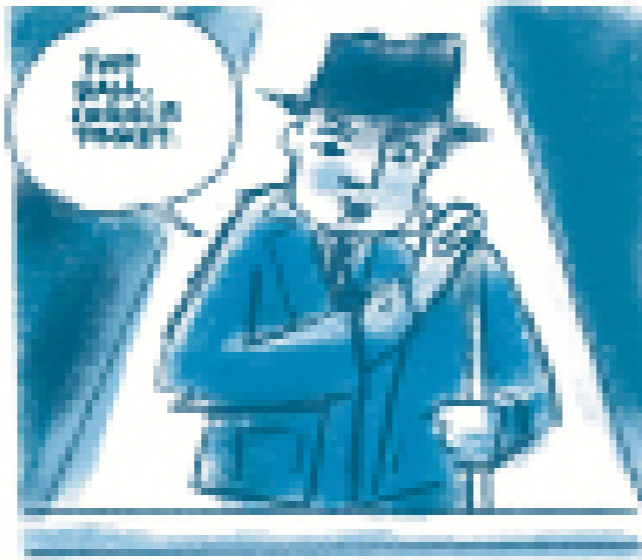
All thanks, I'm sure you'll get me a good one.

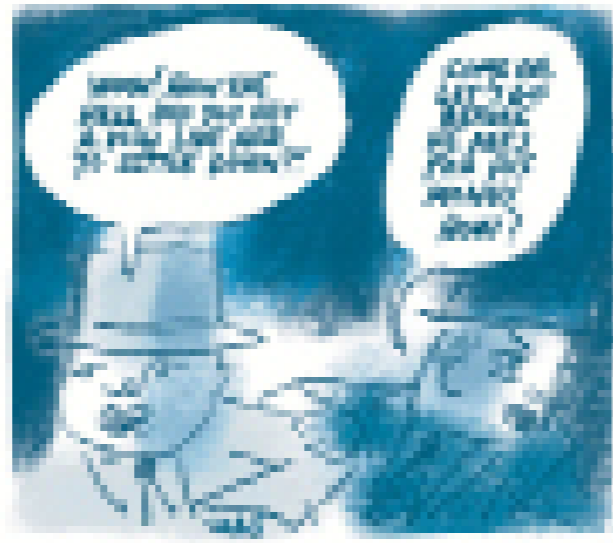
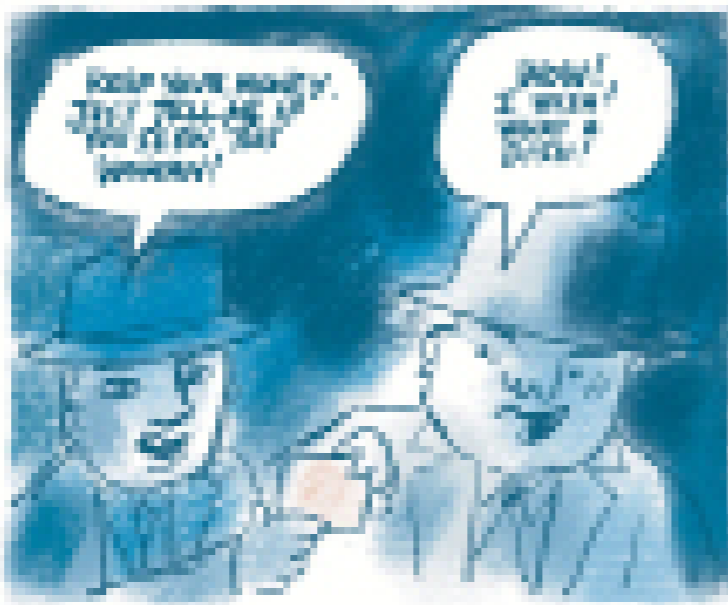
Well, well, you know how the game, and how much you get?



This is the ball!

Well, that's a good one— you can play it.





Rina Ayuyang was born and raised in Pittsburgh. Ayuyang was always inspired by the Sunday newspaper funnies and slice-of-life tales. Her short stories have been nominated for the Ignatz and Eisner awards and she has been honored with a MoCCA Arts Festival Awards of Excellence silver medal. Her comics have appeared in *Mutha Magazine* and *The Comics Journal*. She is also the publisher of the micro comics imprint, Yam Books. Her first book published by Drawn & Quarterly was *Blame This on the Boogie*, which appeared on best of the year lists from *Forbes*, *London Free Press*, and on *Publishers Weekly's Critics Poll*. Ayuyang lives in Oakland, CA with her husband and son.



JULIETTE

CAMILLE JOURDY

TRANSLATED BY ALESHIA JENSEN

A vibrant tableau of small-town life as seen through the eyes of a woman returning home from Paris

Juliette boards a train from Paris and comes back to her hometown hoping for a low-key visit with family and old friends. What she finds is anything but. Her sister, a caregiver and mother of two, is carrying on an elaborate affair with a man from a costume shop. Her parents, separated, are now estranged. Father is sure he's coming down with Alzheimer's, though it's more likely that he's simply getting old. Mother, on the other hand, revels in the second act of her life as a free woman, an artist with a show at their local gallery to prove it. Slowly, Juliette finds herself entangled with the unlikely Georges, a dyspeptic alcoholic who is stuck in his life. These divergent paths inevitably cross one another against a gloriously painted

backdrop of eccentric small-town living. Jourdy's beautiful watercolor pages provide an unfeigned milieu for the subtle dramedy at hand. All-too-real human emotions, bittersweet and relatable in their rawness come together to form a poetic realism.

Translated by Aleshia Jensen.

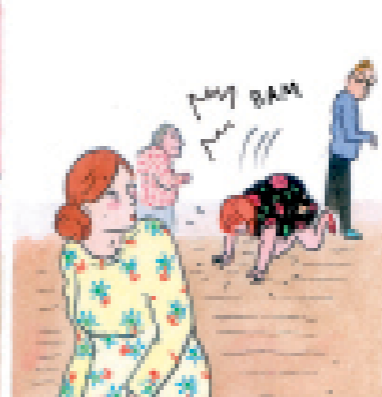
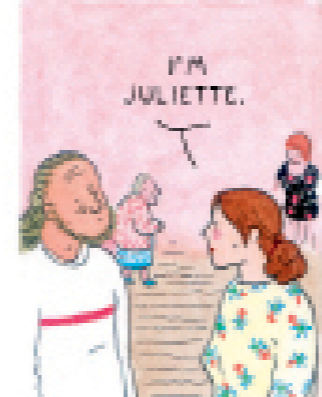
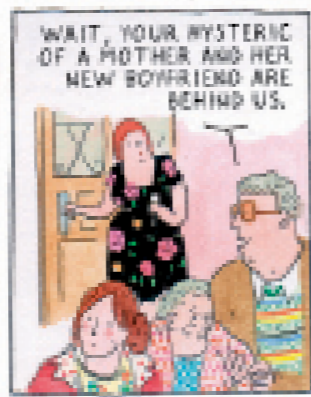
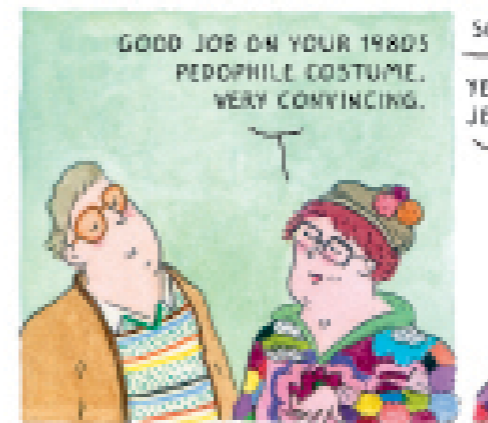
PRAISE FOR JULIETTE

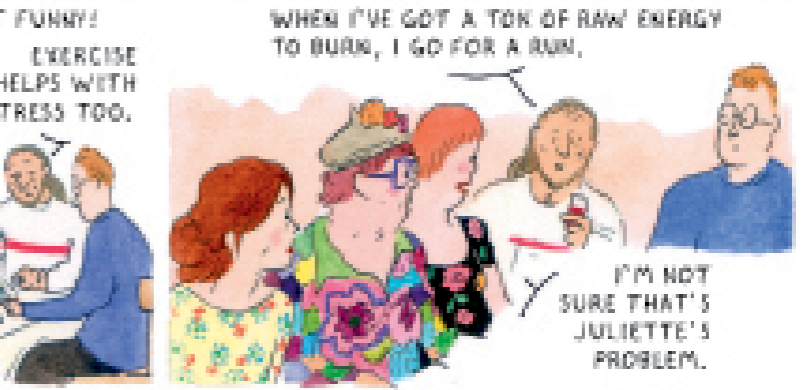
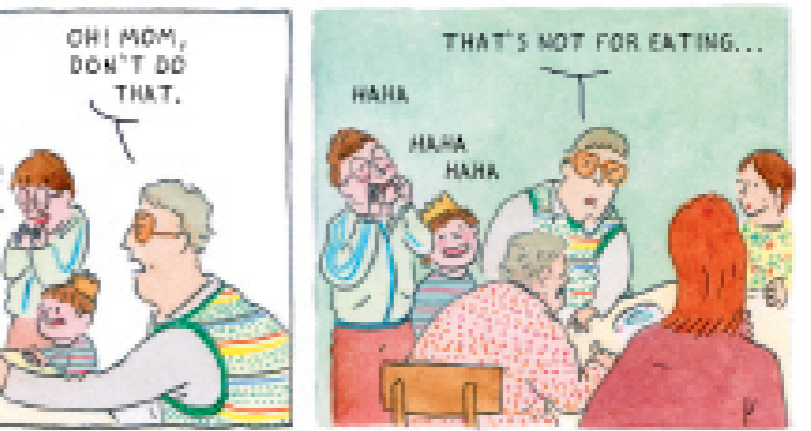
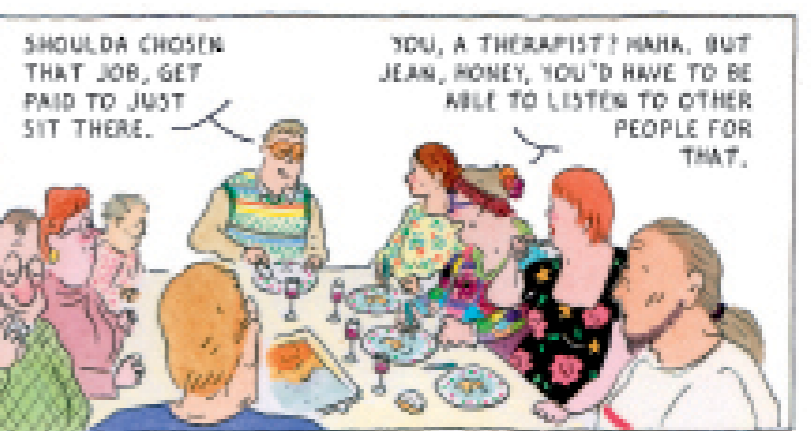
"Camille Jourdy delights with a vaudevillian graphic novel about family, melancholy and comic."—*Libération*

"A subtle tale of the everyday, its troubles as well as its triumphs...at times, soft and vibrant watercolors even become living paintings."—*Le Progrès*

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FULL TITLE LIST







Camille Jourdy grew up in a family of artists and has been a leading French graphic novelist since the early 2000s. She lives in Lyon.

FULL TITLE LIST

PALOOKAVILLE



DRAWN & QUARTERLY

PALOOKAVILLE 24

SETH

An intimate, unforgettable, and exquisite collection,
Palookaville 24 is an essential in your Seth library

Palookaville 24 marks the long-awaited return of Seth's beloved series, which offers readers an invitation into the world and varied artistic practice of the iconic cartoonist.

Beginning with Seth's serialized adolescent autobiography, *Nothing Lasts*, we enter the fleeting summers of his late teen years, specifically focusing on his summer jobs—a stint as a gofer at the Ministry of Natural Resources and his experiences as a bellboy, dishwasher, and cook at a local inn. A meandering poem ruminating on memory and place and the people who pass through his life, this chapter of *Nothing Lasts* closes with a seminal event in Seth's young life.

An intriguing visual feast, "The Apology of Albert Batch" is the culmination of ten years of collaboration between director Luc Chamberlane and Seth—a short film documenting Seth's venture into puppetry.

An extensive photo essay detailing the making of the film accompanies a DVD.

And lastly, Seth presents, warts and all, an exercise from his sketchbook. A simple activity: select five names from a list and produce five stories to go with them. Drawn loosely with poster paint and ink, the work is spontaneous, showing a different side of the master artist.

Palookaville 24 showcases Seth's artwork alongside his continually evolving artistic practice with unique elegance.

PRAISE FOR SETH

"Seth is one of the greatest cartoonists who's ever lived."—Chris Ware, author of *Building Stories*

"The drawings are a feat of wonder, their composition built on the architectural blueprint of loneliness."—Heather O'Neill, author of *The Lonely Hearts Hotel*

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*COLLECTED IN THE WILD.



*I REMEMBER I WAS READING A MOVIE NOVELIZATION!!



A GRAND OLD FLAT - QUITE BEAUTIFUL, REALLY. AUSTERE EVEN.



I LOOK CLOSELY AT THE FADED FIGURES GLAZED UPON THEM.

WHO ARE THESE FIGURES AND WHAT ARE THEY DOING?

THAT... I COULDN'T SAY.



END.

ETERNAL FLAME



START EARLY.
IT TAKES A DAY.



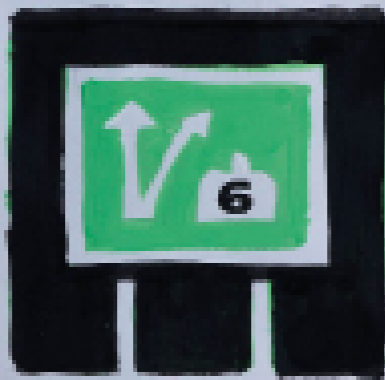
MAKE TWO.

TAKE HIGHWAY SEVEN.
HEAD NORTH.

YOU'LL PASS SPRINGDANK,

BOXVILLE,

OVERTON.



FINALLY, AFTER ABOUT
FOUR HOURS, YOU'LL
COME TO CHERRY HILL.



JUST BEYOND, TURN
LEFT, ONTO CONCESSION
ROAD NO. 17.

THIS IS A NICE PART OF
THE TRIP.



A LONG RURAL
DRIVE.



FARM HOUSES, ROLLING
HILLS, STANDS OF OLD TREES.



TURN RIGHT WHEN YOU
COME TO THE HAMLET
OF LEWIS CORNERS.



IT'S A BIT ROUGH
& LONG HERE.



AT LEAST AN HOUR OF
POT-HOLED GRAVEL ROAD.

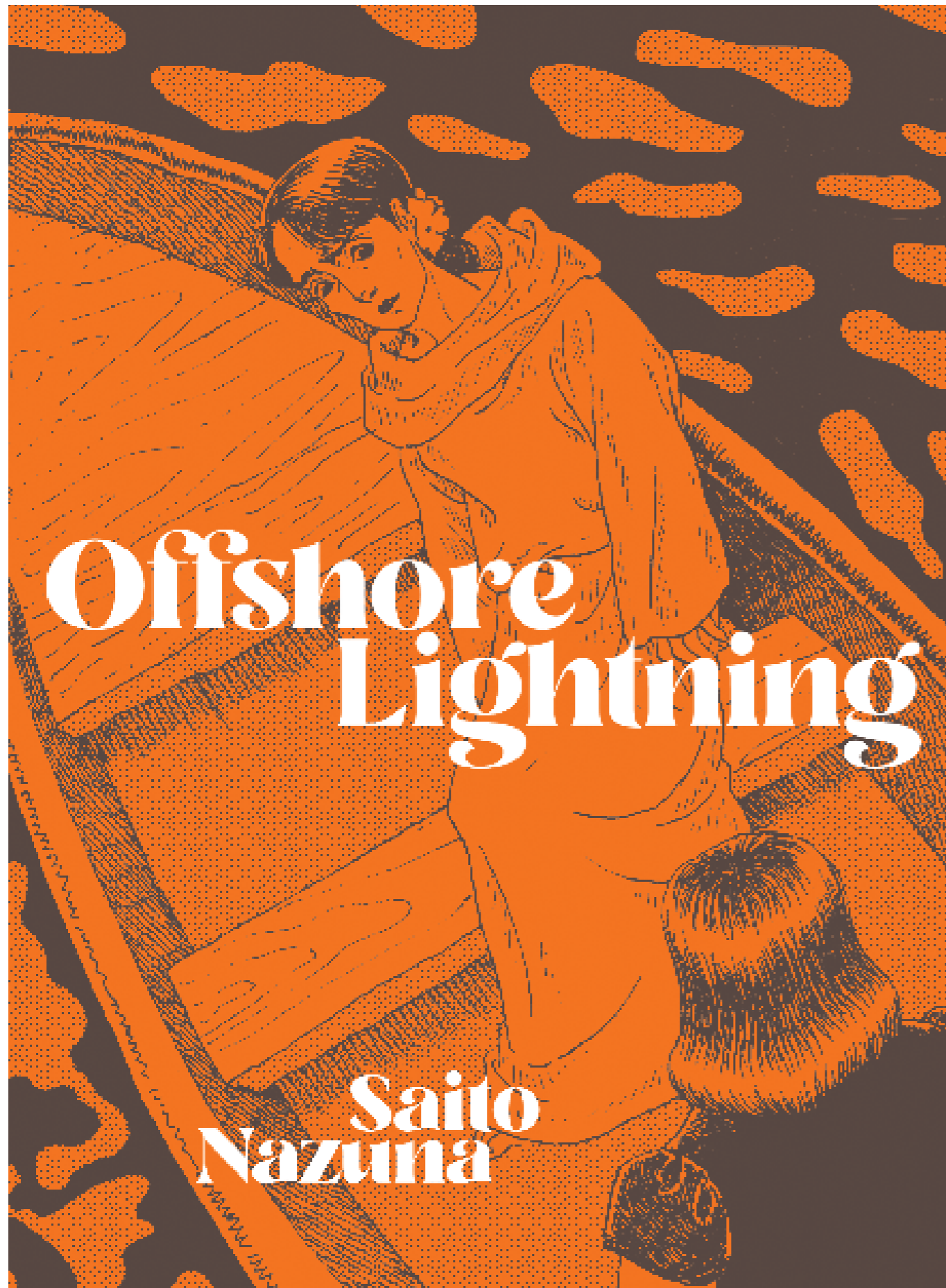


DUSTY IN SUMMER, MUDDY IN
SPRING AND FALL, IMPAS-
SIBLE IN WINTER.





Seth is the cartoonist behind the comic book series *Palookaville*, which started in the stone age as a pamphlet and is now a semi-annual hardcover. His comics have appeared in the *New York Times Magazine*, *Best American Comics*, and *McSweeney's*. His illustrations have appeared in publications including the cover of the *New Yorker*, the *Walrus*, and *Canadian Notes & Queries*. He is the designer for several classic comics reprint series, notably collections of work by Charles Schulz, John Stanley, and Doug Wright. In 2022, Seth was awarded the Chevalier de l'ordre des Arts et des Lettres honour.



Offshore Lightning

Saito
Nazuna

OFFSHORE LIGHTNING

SAITO NAZUNA

TRANSLATED BY ALEXA FRANK

Anxiety and longing suffuse incisive portraits of postwar Japan

Saito Nazuna began making comics late. She was in her forties when she submitted a story to a major Japanese publishing house and won an award for newcomers. She continued to work through the 1990s until she stopped drawing to take care of her ailing parents. In her sixties, she took a job teaching drawing at Kyoto Seika University and became inspired by her talented students. When she returned to teaching, her storytelling interests had shifted. Before suffering a stroke she drew “In Captivity” (2012) and “Solitary Death Building” (2015)—both focused on aging and death. *Offshore Lightning* collects Nazuna’s early work as well as these two recent graphic novellas.

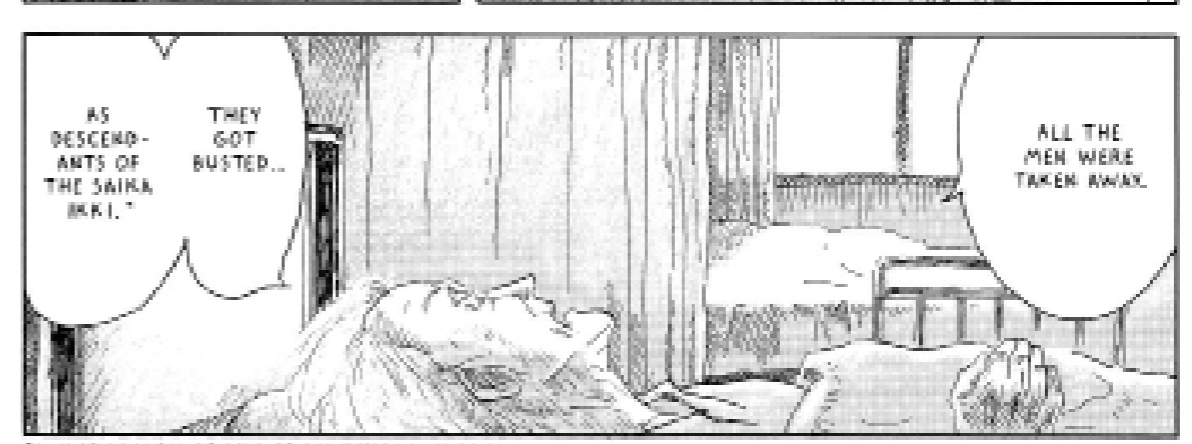
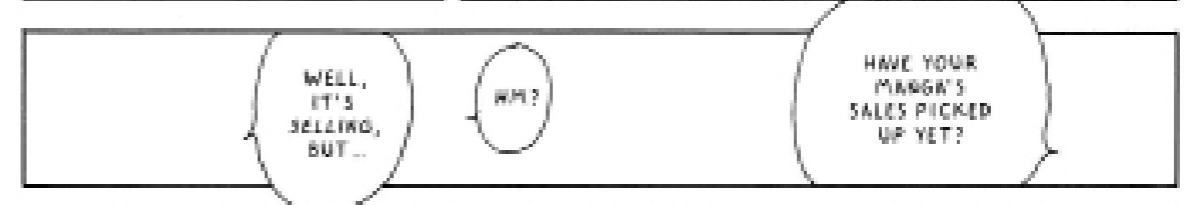
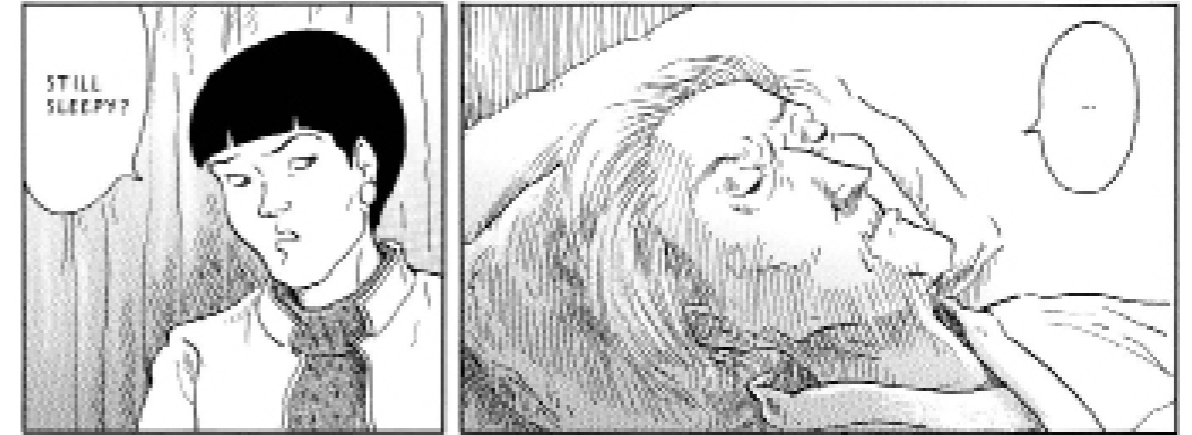
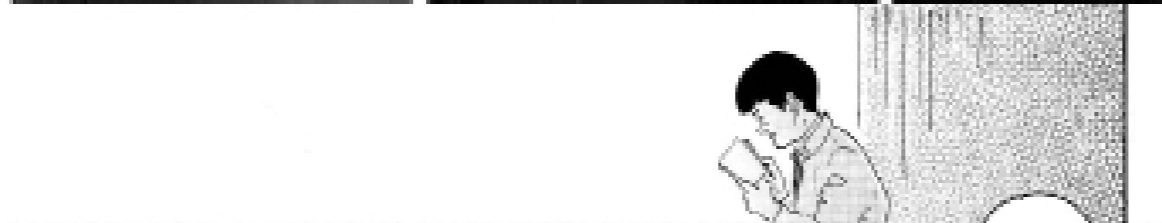
Stories like “Buy Dog Food and Go

Home” and “Offshore Lightning” focus on middle-aged men caught in a cycle of self-pity and self-reflection. Nazuna’s gently pokes fun at their anguish and self-involvement while capturing the pathos of these men as they revisit childhood friendships and lost loves. By contrast, “In Captivity” follows three siblings visiting their ailing mother who is succumbing to dementia and resentful at her loss of agency. The siblings take a drive as they reckon with balancing the painful legacy of her caustic personality while attempting to honor this woman at the end of her life. “Solitary Death Building” documents an eccentric cast of elderly gossips as death descends upon the housing complex where they all live.

Translated by Alexa Frank.

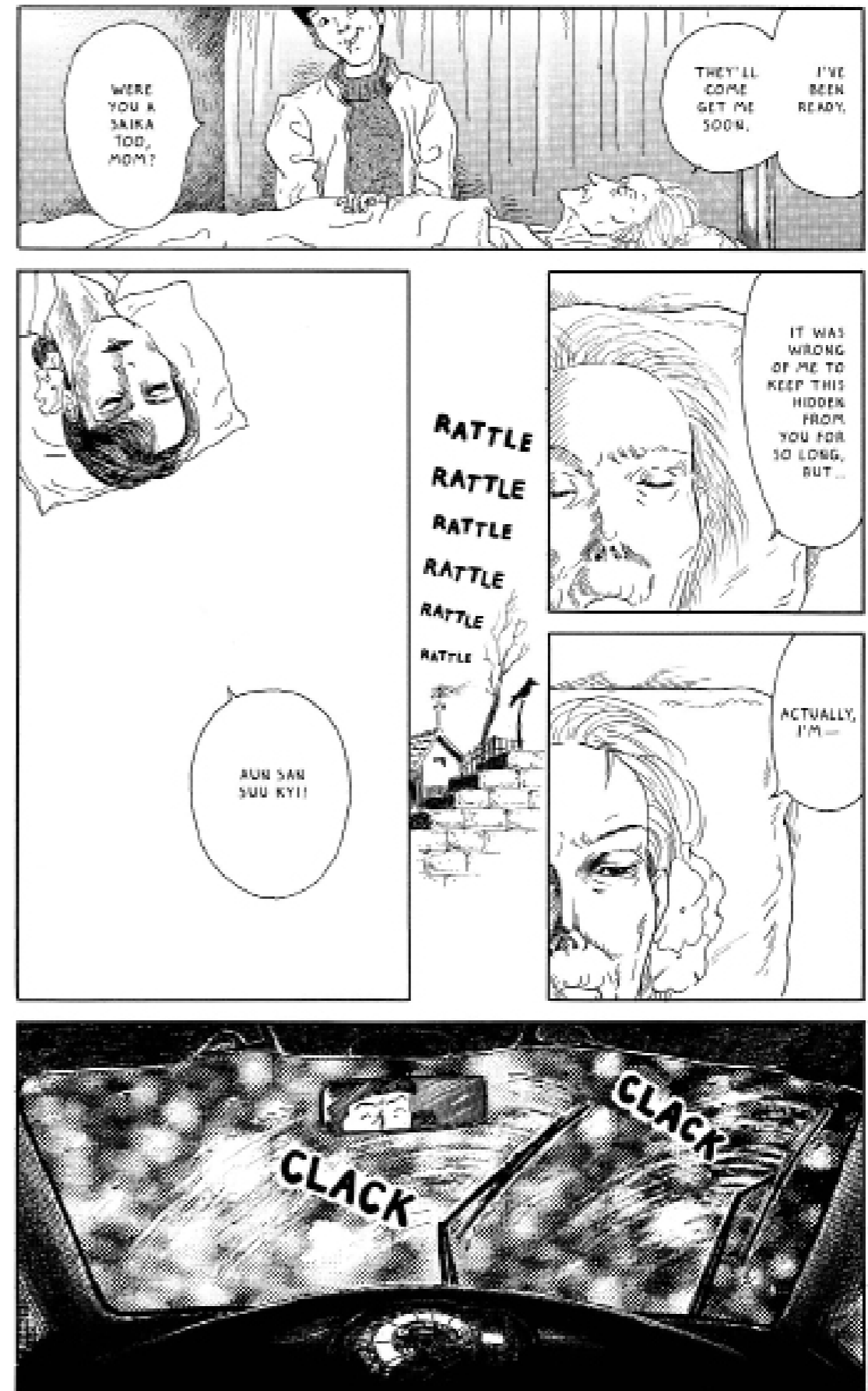
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These pages are meant to be read from right to left.



*A MERCENARY GROUP FROM FEUDAL JAPAN.

These pages are meant to be read from right to left.



These pages are meant to be read from right to left.



SHE MIGHT HAVE DEMENTIA, BUT SHE'S STILL MUN SANG SUU KYI, OKAY?

THAT'S SO YOUR MOM!



MUN SANG SUU KYI'S A BABE.



NO, SHE'S ALWAYS HAD A SCREW LOOSE.



SHE'S SMART, CULTURED, COMES FROM A GOOD FAMILY, AND A TRAGIC HEROINE TO BOOT!

SHE'S MUCH MORE THAN THAT.



OH YEAH, I FORGOT ABOUT THAT!



OH,

BUT SHE DID CLAIM HER HOSPITAL BED WAS FULL OF ROCKS.

EVEN AFTER SHE FELL, YOUR MOM WASN'T THIS OUT OF IT.



IT MAKES YOUR BODY FEEL HEAVY...

IT'S MUST'VE BEEN THE HEMIPLEGIA.



LOOK! I'M SURROUNDED BY THEM!

YOU KEEP SEND-ING ME DAMN ROCKS!



WHAT'S HE TRY-ING TO DO TO ME? THAT BOY!!

ME?



UH-HUH, SHE WAS PISSED.

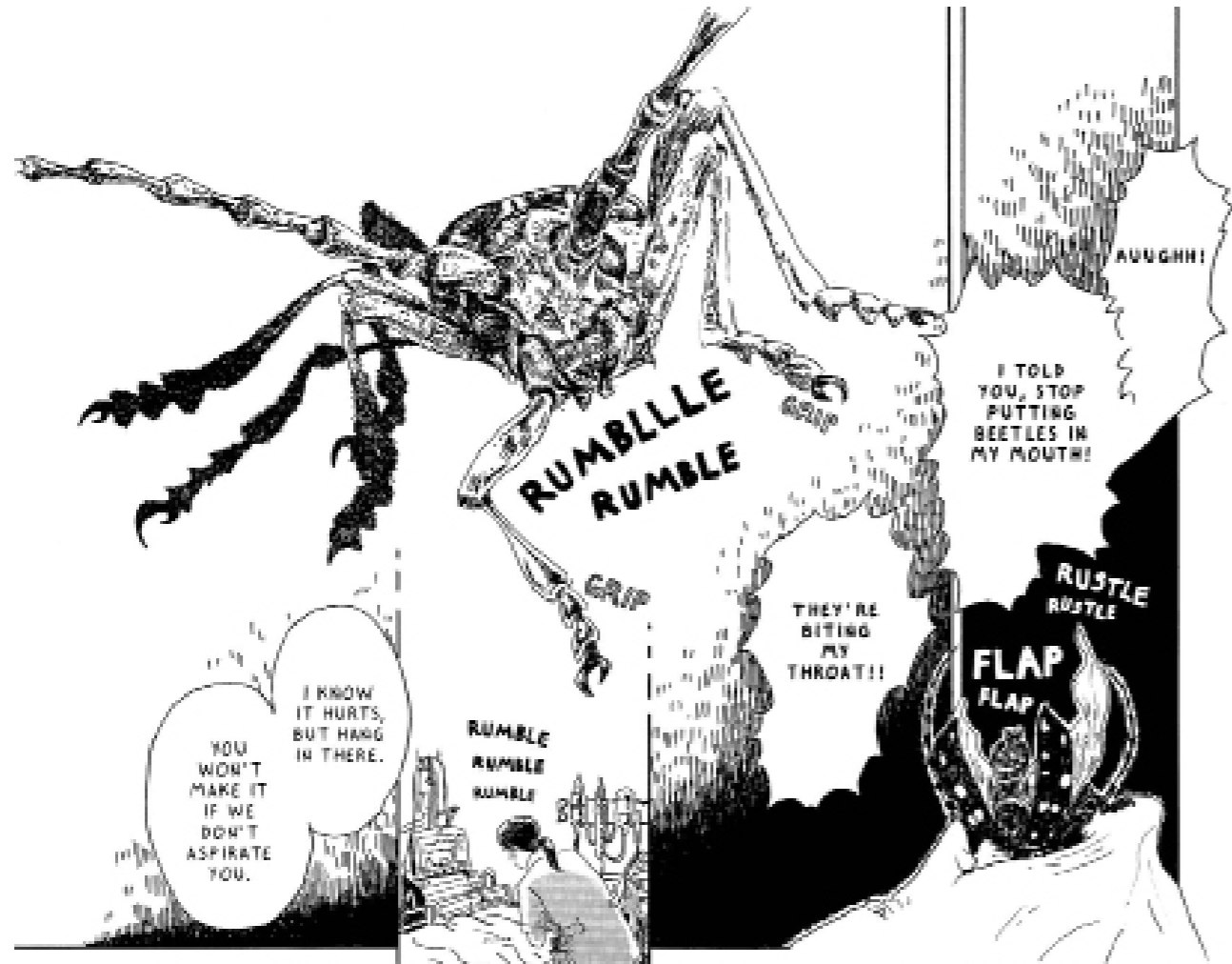


HOW VERY MADAME SUU KYI!

SO IT WAS LIKE A METAPHOR FOR BEING CONFINED TO THE HOSPITAL?



I SEE... SO THAT'S WHERE THE DELUSIONS SPROUTED FROM!



Saito Nazuna was born in 1946 near Mount Fuji. She became an illustrator almost by chance when a coworker left and Saito replaced her. She drew her first comics at the age of forty.

DRAWN & QUARTERLY

SPRING 2023

For more information on Drawn & Quarterly cartoonists, comics, and graphic novels, please contact

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