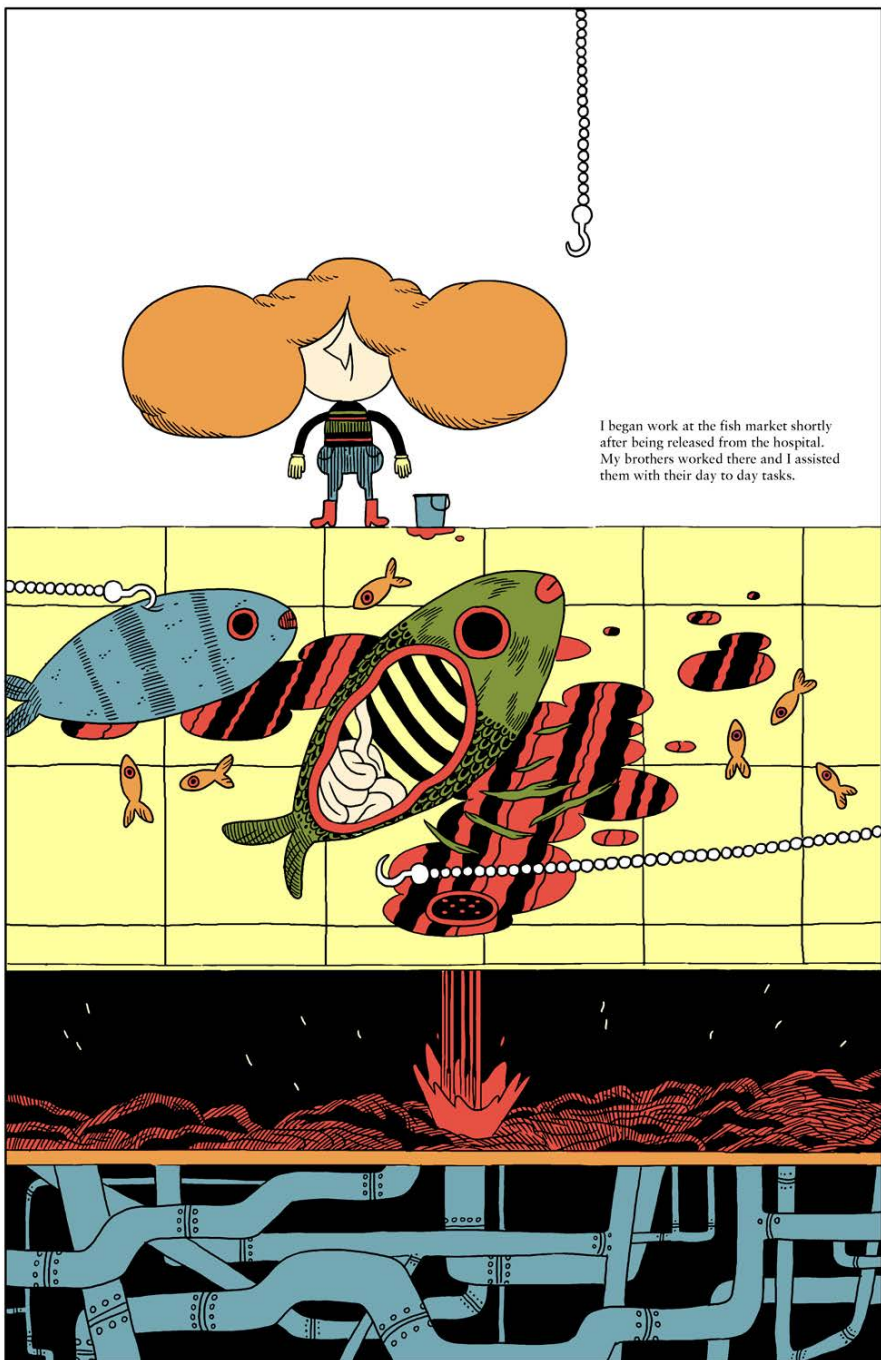




**DRAWN &  
QUARTERLY  
WINTER 2015**

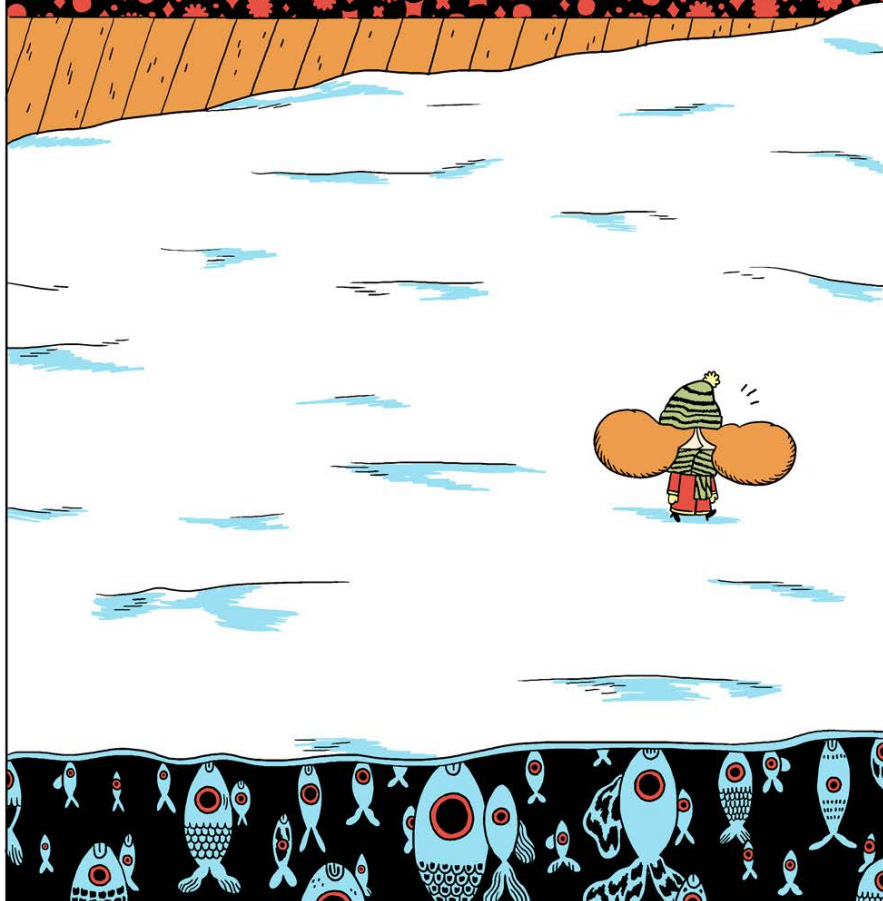


I began work at the fish market shortly after being released from the hospital. My brothers worked there and I assisted them with their day to day tasks.

**MICHAEL DEFORGE**  
**FIRST YEAR HEALTHY**

We'd work shorter hours in the winter. I'd take walks past the dock and onto the frozen lake. I'd play a game with myself where I'd see how many steps I could take before losing my nerve. Every year or two, someone would fall through the ice and drown. The farthest I ever got was twenty paces.

I would hear this tapping sound that I used to imagine was the sea life below, poking their heads up against the ice. In retrospect, it was probably the sound of the surface cracking under my weight.



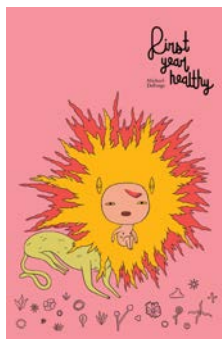


The shorter shifts meant that I could spend time with another market employee - a Turk, two years my senior. We would take long lunches outside. We started playing this game where we would bet on whether or not it was too cold for him to get hard and jack off outside. He'd have to do it fast or he'd get frostbite on his thighs. Then we'd bet on how many seconds it would take for his mess to freeze on the snow.

# MICHAEL DEFORGE

## FIRST YEAR HEALTHY

A MYSTERIOUS, UNSETTLING PARABLE FROM ONE OF NORTH AMERICA'S MOST POPULAR CARTOONISTS



*First Year Healthy* purports to be the story of a young woman, recently released from the hospital after an outburst, and her burgeoning relationship with an odd, perhaps criminal Turkish immigrant. In a scant thirty-two pages, working with a vibrant, otherworldly palette of magentas, yellows, and grays, Michael DeForge brings to life a world whose shifting realities are as treacherous as the thin ice its narrator walks on. *First Year Healthy* is all it appears to be and more: a parable about mental illness, a folk tale about magical cats, and a bizarre, compelling story about relationships.

Michael DeForge's singular voice and vision have, in a few short years, rocketed his work to the apex of the contemporary comics canon. *Ant Colony* was his first book with Drawn & Quarterly: it appeared on the *New York Times* Graphic Bestseller list and was lauded by the *Chicago Tribune*, *Globe & Mail*, and *Harper's Magazine*. His effortless storytelling and eye for striking page design make each page of *First Year Healthy* a fascinating puzzle to be unraveled. *First Year Healthy* is knotty and mysterious—it demands to be read and reread.

### PRAISE FOR MICHAEL DEFORGE

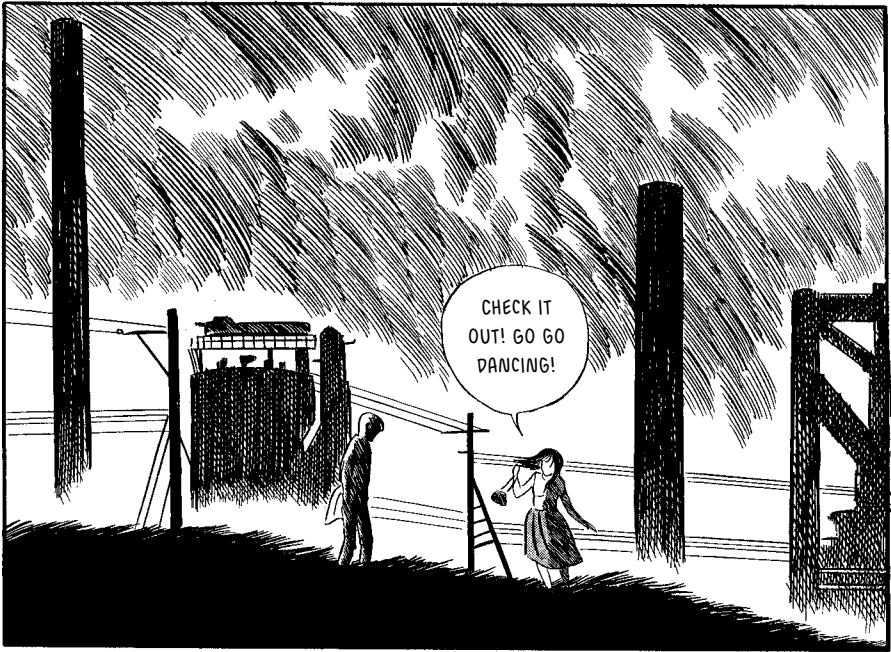
"[Michael] DeForge always seems utterly in control—from the dreamscape-on-drugs palette of electric blues, acid tangerines and lemon yellows, to the deft world-building worthy of Jack Kirby..."—Washington Post

"[Ant Colony is...] filled with memorable characters, burning philosophical questions, and moments of true humanity."—Nerdist

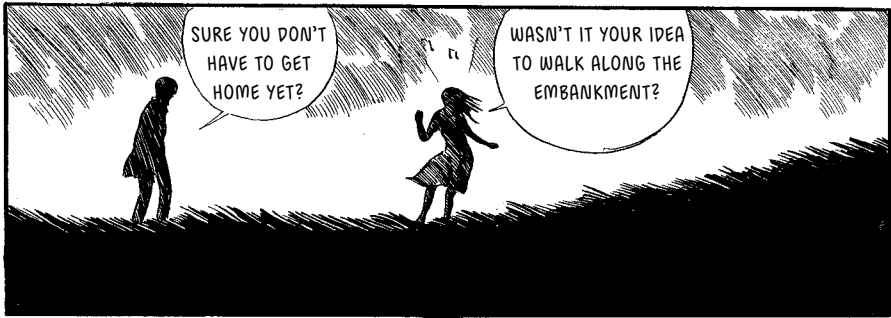
Michael DeForge was born in 1987 and grew up in Ottawa, Ontario. After a few years of experimenting with short strips and zines, he created *Lose #1*, his first full-length comic, which won Best Emerging Talent at the Doug Wright Awards. He has since published a handful of comic books, which have received 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*, and the *Adventure Time* comic book series. *Ant Colony*, his first book with Drawn & Quarterly, was on the *New York Times* Graphic Bestseller list.



**JANUARY 2015 • \$14.95 US/CDN • COLOR • 6" × 9" • 32 PAGES**  
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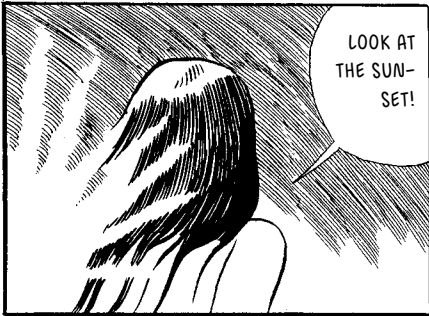


CHECK IT OUT! GO GO DANCING!



SURE YOU DON'T HAVE TO GET HOME YET?

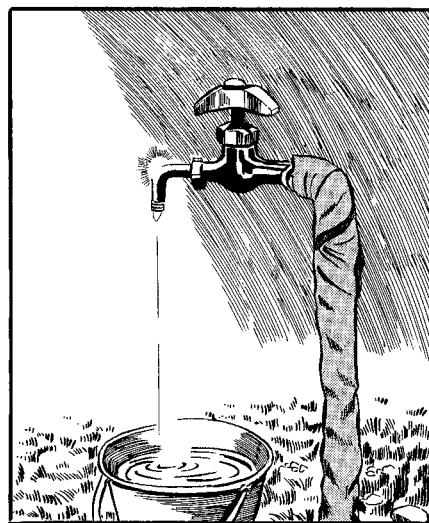
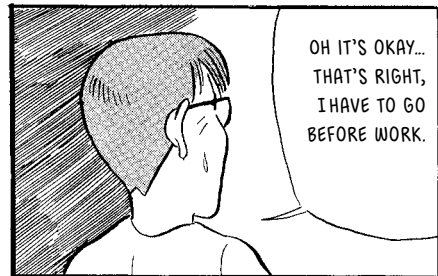
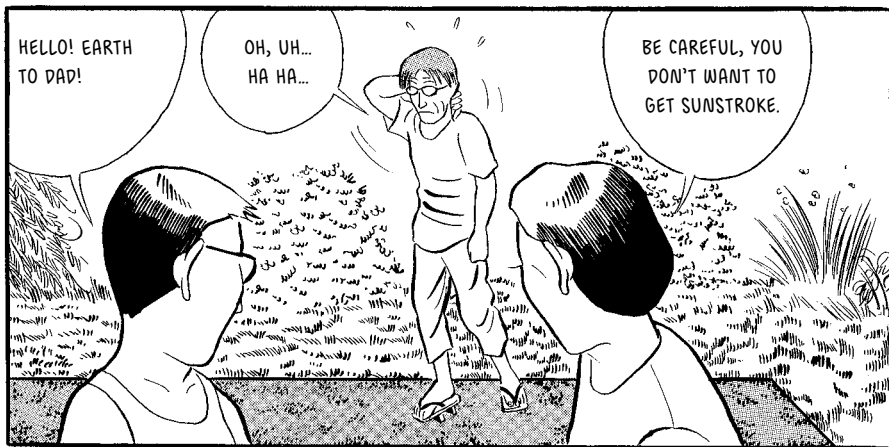
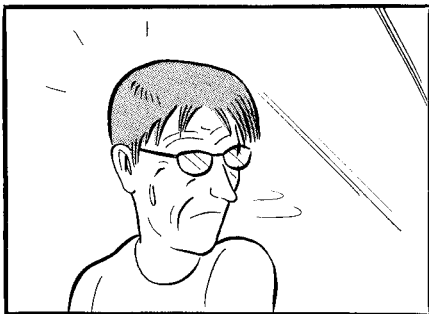
WASN'T IT YOUR IDEA TO WALK ALONG THE EMBANKMENT?

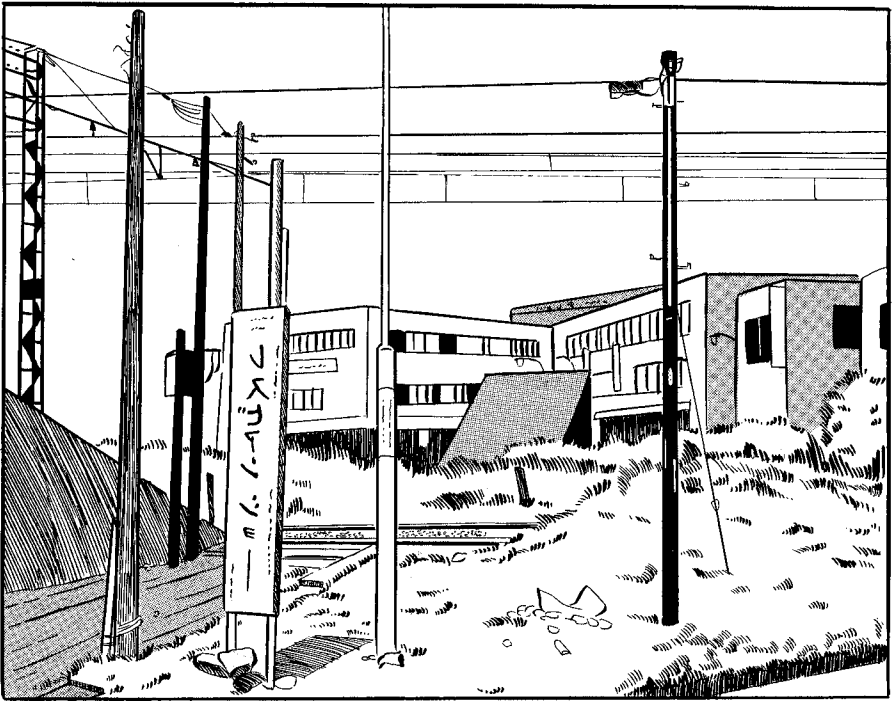


LOOK AT THE SUN-SET!



Y'KNOW NO ONE REALLY COMES THIS WAY...





SIGN: LESBIAN SHOW





**TADAO TSUGE**

TRANSLATED AND EDITED BY RYAN HOLMBERG

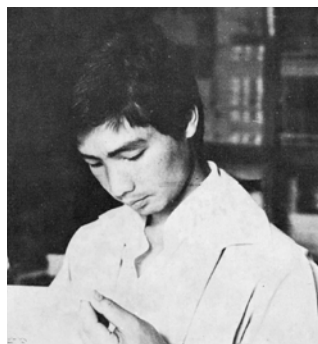
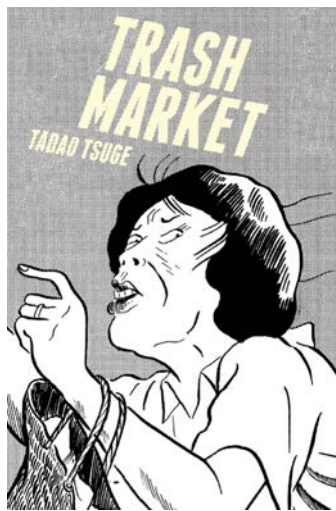
# TRASH MARKET

DARK AND FUNNY COMICS FROM A *GARO* MAGAZINE MANGA-KA

Tadao Tsuge was one of the key contributors to the legendary avant-garde Japanese comics magazine *Garo* during its heyday in the late 1960s and early 1970s, renowned for his unpretentious journalistic storytelling and clear, eloquent cartooning. *Trash Market* brings together six of Tsuge's compelling, character-driven stories about life in post-World War II Japan.

"Trash Market" and "Gently Goes the Night" touch on key topics for Tsuge: the charming lowlifes of the Tokyo slums and the WWII veterans who found themselves unable to forget the war. "Song of Showa" is an autobiographical piece about growing up in a Tokyo slum during the Occupation of Japan with an abusive grandfather and an ailing father, and finding brightness in the joyful people of the neighborhood. *Trash Market* blurs the lines between fiction and reportage; it's a moving testament to the grittiness of life in Tokyo during the post-war years.

*Trash Market* features an essay from the collection's editor and translator Ryan Holmberg, who is a specialist in Japanese art history. He will explore Tsuge's early career as a cartoonist and the formative years the artist spent working in Tokyo's notorious for-profit blood banks.



*Tadao Tsuge (b. 1941) has been drawing comics since the late 1950s. In the 1960s and 1970s, he was one of the central contributors to the influential underground comics magazine Garo, and the magazines Yako and Gento. In addition to cartooning, Tsuge is an avid fisherman and has written essays on the subject. He has held full-time blue-collar jobs for most of his artistic career, most significantly as cleaning staff at one of Tokyo's for-profit blood banks, which figures prominently in a number of his works. In 1995, cult film director Teru Ishii made a movie based on Tsuge's comics. Tadao Tsuge lives in Saitama Prefecture, near Tokyo.*

**FEBRUARY 2015 • \$22.95 US/CDN • B/W • 6.4" X 8.75" • 272 PAGES  
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-174-1 • PAPERBACK**



**BENDIK KALTENBORN**  
**ADULT CONTEMPORARY**

NO ONE CAN KNOW HOW OTHER PEOPLE FEEL INSIDE THEIR HEAD.



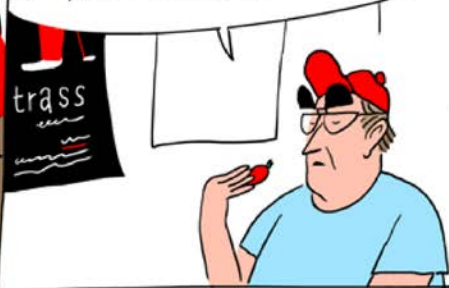
YOU CAN SEE THE EYES SITTING THERE, AND THE SMILE.



BUT BEHIND IT ALL IT MIGHT BE PITCH BLACK.



I READ AN ARTICLE IN THE PAPER THE OTHER DAY: «LED HIS DAUGHTER DOWN THE AISLE», WAS THE HEADING. SIX MONTH LATER IT WAS OVER.



HANDSOME GROOM, TUXEDO AND A SMILE AND EVERYTHING.



HE JUST DIDN'T TAKE IN THE SIGNALS.





# BENDIK KALTENBORN

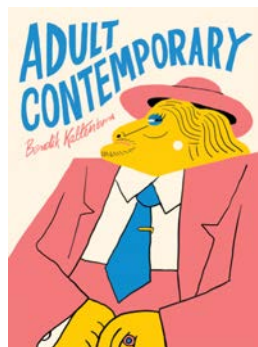
## ADULT CONTEMPORARY

A COLLECTION OF ABSURDIST COMICS FROM A *NEW YORKER* ILLUSTRATOR

Look through Bendik Kaltenborn's kaleidoscopic glasses and glimpse the world the way he sees it: a vibrantly colorful planet populated by lumpy, big-nosed people totally absorbed in their own off-kilter personal dramas. *Adult Contemporary* is a collection of odd imaginings, surrealist comics, and physical comedy gags from Kaltenborn, a *New Yorker* and *New York Times* illustrator.

People scramble around in a world they don't understand, happy as can be. An author finds unexpected and lethal love in his own garden. A marriage is threatened by soup. Drunk old men quarrel about literature in the witching hour. A con details a small and silly bank robbery from the 1980s. CEOs do push-ups.

Norwegian cartoonist Bendik Kaltenborn's *Adult Contemporary* reads as homage to the art of mid-twentieth century cartooning and absurdist sketch comedy. His characters pace about like Groucho Marx, pratfall like Dick Van Dyke, and mug like Jim Carrey. His virtuosic gift as an illustrator and designer shines through in these pages; indisputable in the multiplicity of styles he employs, and in the immediate appeal of the book as a whole. From extended, off-beat jokes about obnoxious businessmen to gorgeous full-page gag illustrations, *Adult Contemporary* is always able to find something to laugh at.



### PRAISE FOR BENDIK KALTENBORN

"[Bendik Kaltenborn creates...] cheerful, kinetic illustrations of people rendered in bright colors and simple shapes who don't seem to understand the absurdity of the situations they're in."—*Resident Advisor*



*Bendik Kaltenborn (b. 1980) studied art in Oslo and Stockholm, after which he began a career in contemporary art, graphic design, animation, illustration, and comics. In 1997, he and Kristoffer Kjølborg cofounded the Dongery zine collective. He has published two collections of comics in Norway, which have been translated into French and Spanish and are coming out in German and Swedish as well. Kaltenborn has exhibited in Norway, Italy, Serbia, Taiwan, Sweden, Japan, and the United Kingdom, and his client list includes the New Yorker, the New York Times, Google, and Todd Terje. Kaltenborn lives in Oslo, Norway.*

**FEBRUARY 2015 • \$24.95 US/CDN • COLOR • 10.6" X 8.3" • 176 PAGES**  
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JUST OUTSIDE THE ENTRANCE TO THE CHECKPOINT, WE MEET SOMEONE FROM A RELIGIOUS ORGANIZATION WHO IS ALSO HERE MONITORING.



GUY DELISLE

JERUSALEM: CHRONICLES FROM THE HOLY CITY

THERE ARE MANY PEOPLE, AND MORE THAN ENOUGH SECURITY TO GO AROUND.



THE BORDER PATROL IS IN BLACK, THE ARMY'S IN GREEN AND THE ONES WEARING BERETS ARE SPECIAL FORCES.



THINGS REALLY ARE QUITE CALM. PEOPLE ARE SMOKING, TALKING... I'M ALMOST DISAPPOINTED.



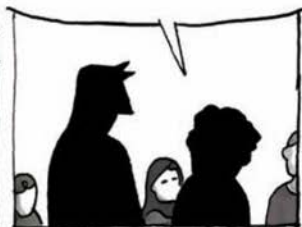
ON THE OTHER SIDE, THE CROWD PUSHES UP AGAINST THE BARRIER. WOMEN TO THE LEFT, MEN TO THE RIGHT. A MERE TRICKLE PASSES THROUGH.



ACCESS IS RESTRICTED TO MEN OVER FIFTY AND WOMEN OVER FORTY-FIVE WITH PERMITS.



FRIDAY PRAYERS START IN LESS THAN AN HOUR. THOSE WHO DON'T GET THROUGH SOON WON'T HAVE TIME TO CATCH THE BUS TO THE AL AQSA MOSQUE.



THERE'S ALSO A PACK OF JOURNALISTS WHO CROSS BACK AND FORTH WITHOUT BEING HASSLED.



AL JAZEERA IS HERE, AND LOCAL TV STATIONS AS WELL.



THERE ARE PROFESSIONAL PHOTOGRAPHERS...



AMATEURS...



ONE WITH A KEVLAR HELMET...



AND TWO CUTE YOUNG WOMEN WHO LOOK LIKE THEY'RE FRESH OUT OF JOURNALISM SCHOOL.



EVERYBODY IS PHOTOGRAPHING EVERYBODY.



EVEN THE SOLDIERS HAVE CAMERAS AND STRIKE POSES.



YOU'D THINK IT'S THE EIFFEL TOWER OR THE GREAT PYRAMIDS.





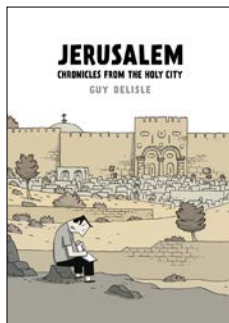
NOW IN  
PAPERBACK!

GUY DELISLE

TRANSLATED BY HELGE DASCHER

# JERUSALEM: CHRONICLES FROM THE HOLY CITY

"[JERUSALEM] IS A SMALL MIRACLE: CONCISE, EVEN-HANDED, HIGHLY PARTICULAR."—THE GUARDIAN



*Jerusalem: Chronicles from the Holy City* is acclaimed graphic memoirist Guy Delisle's strongest work yet—a thoughtful and moving travelogue about life in contemporary Jerusalem. Delisle expertly lays the groundwork for a cultural road map of the Holy City, utilizing the classic stranger in a strange land point of view that made his other books required reading for understanding what daily life is like in cities few are able to travel to. *Jerusalem* explores the complexities of a city that represents so much to so many, eloquently examining the impact of conflict on the lives of people on both sides of the wall while drolly recounting the quotidian: checkpoints, traffic jams, and holidays.

When observing the Christian, Jewish, and Muslim populations that call Jerusalem home, Delisle's drawn line is both sensitive and fair, assuming nothing and drawing everything. A sixteen-page appendix to the paperback edition lets the reader behind the curtain, revealing intimate process sketches from Delisle's time in Jerusalem.

*Jerusalem* is a masterfully hewn travelogue; topping Best of 2012 lists from the *Guardian*, *Paste*, and the *Montreal Gazette*, it was the graphic novel of the year.

## PRAISE FOR JERUSALEM

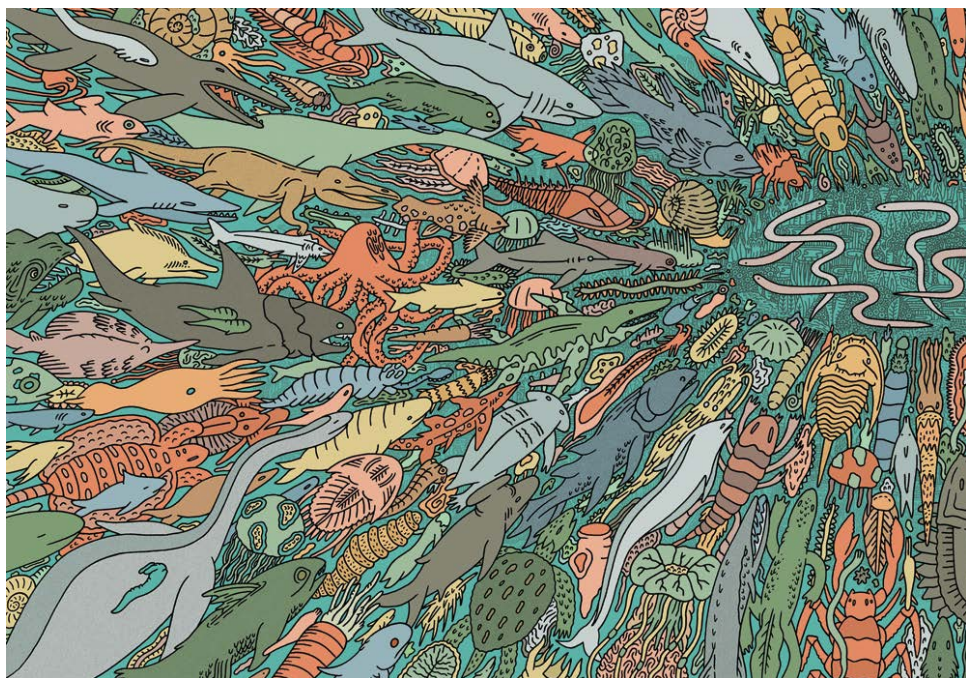
"The cultural and physical barriers among the Jewish, Muslim and Christian communities...become the source of dark but gentle comedy: absurdity teetering on the edge of tragedy."—*New York Times*

"The tone of [*Jerusalem*] is by turns gently humorous and dumbfounded. His drawing style... suits his brisk, snapshot approach."—*Financial Times*

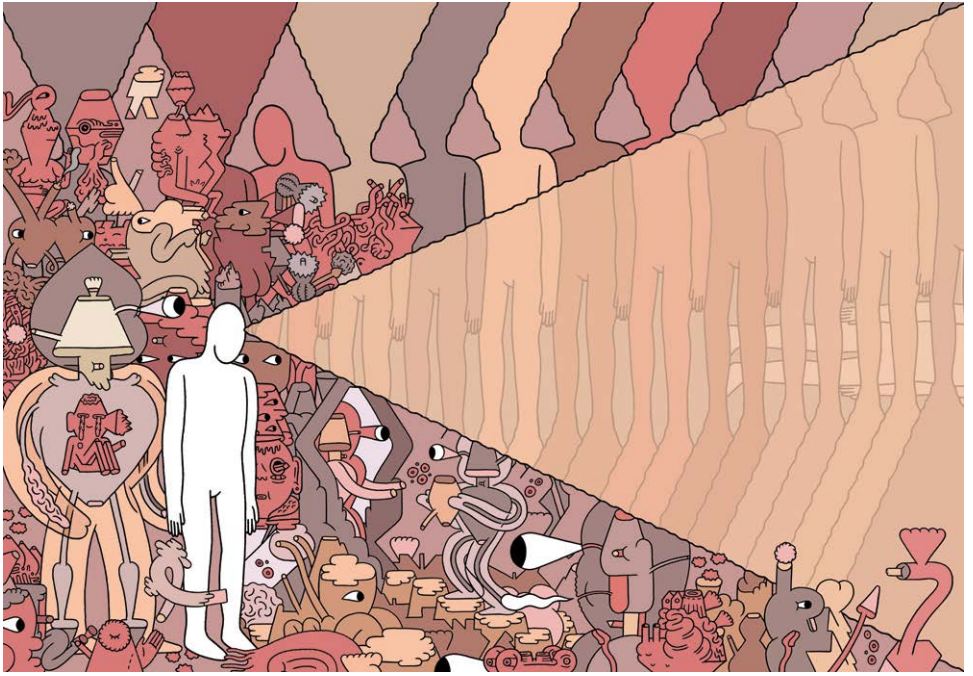
*Guy Delisle is the award-winning author of the travelogues Burma Chronicles, Jerusalem: Chronicles from the Holy City, Pyongyang, and Shenzhen, as well as the comedy collection A User's Guide to Neglectful Parenting. He spent ten years working in animation, which allowed him to learn about movement and drawing. He is now focusing on his cartooning. In 2008–2009, he accompanied his wife, an administrator for Doctors Without Borders, on a yearlong posting in Jerusalem. He lives in the south of France with his wife and children.*



MARCH 2015 • \$19.95 US/CDN • COLOR • 6.4" X 8.7" • 320 PAGES  
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**LUKE RAMSEY**  
IS?





PETITS  
LIVRES

# LUKE RAMSEY IS?

DELICATE, COMPLEX DRAWINGS TELL OF A SCIENCE-FICTION WORLD

*Is?* feels like an artifact from another time—a lost feature in *OMNI* magazine or the album booklet for a late 1970s Hawkwind record or, perhaps, a print version of *Koyaanisqatsi*. Beautiful, detailed, filigreed drawings fold in on themselves and blossom out at the reader as time speeds up and contracts. A loose story is told—one that involves a society of giant people, strange art, and inexplicable scientific experiments utilizing non-

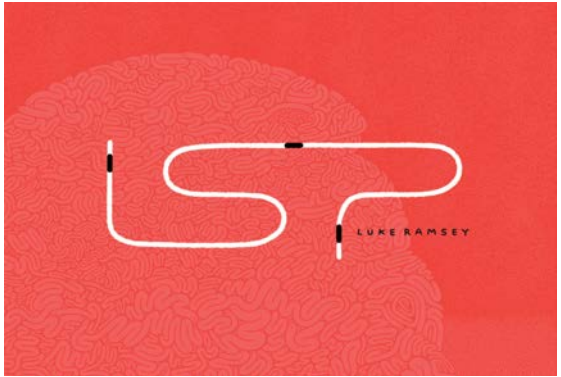
existent technology. Factories and treehouses teem with life, and the city nestles up against a landscape filled with dinosaurs, apes, and dragonflies living peacefully side by side.

*Is?* is a series of images that tie together not in narrative but in progressing theme—the takeaway is that everything is connected. The drawings contain the fine detail of a watchmaker and the visual scope of a social reform muralist. This book is meant to be read forward and back and returned to and treated like a mystical text.

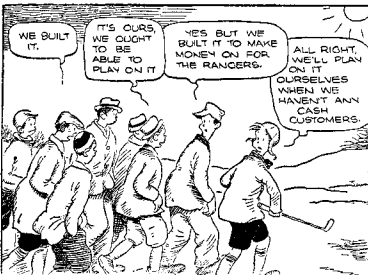
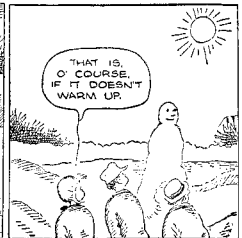
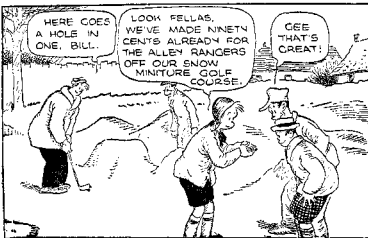
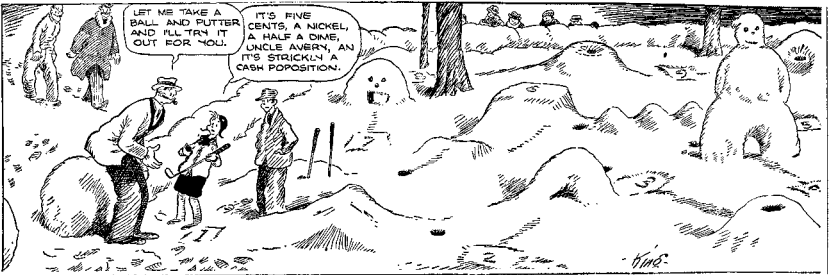
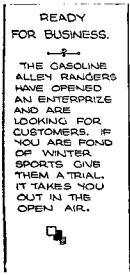
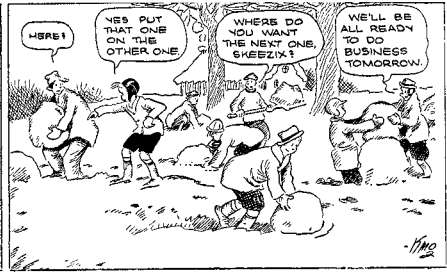
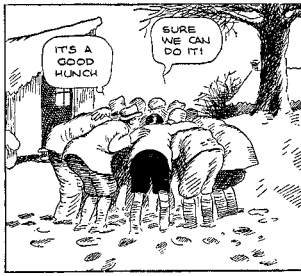
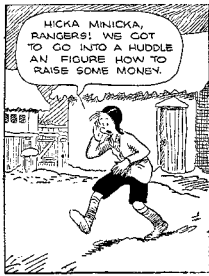
## PRAISE FOR LUKE RAMSEY

“Looking closely at one of Luke Ramsey’s images, one sees the big bold shapes dissolve into a chaos of squiggles only to find new patterns emerging. Somehow he manages to distill the sense of order and chaos found in nature into his work.”—*Squidface and the Meddler*

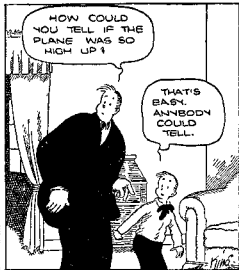
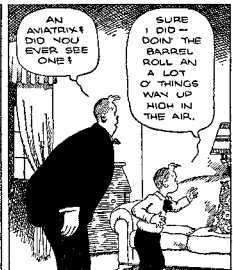
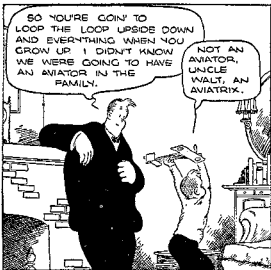
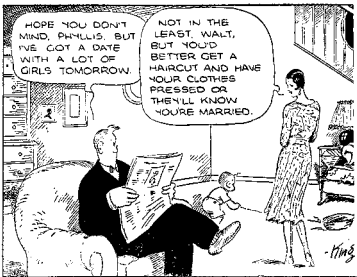
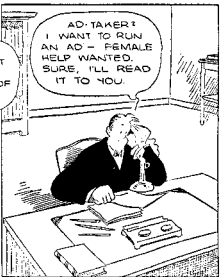
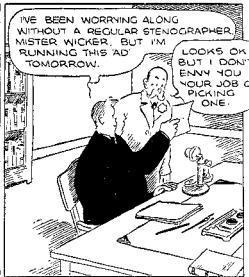
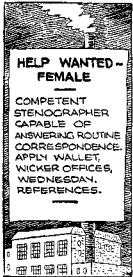
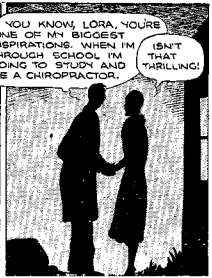
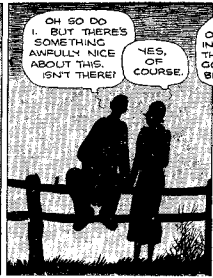
*Luke Ramsey co-founded the Islands Fold residency, exhibits internationally, and works as a freelance illustrator for clients such as the New York Times. His practice includes collaboration, design, public art projects, and detailed freehand drawing. Luke’s collaborative mural with Josh Holinaty won an award of excellence from The City of Edmonton, and a National Urban Design Medal from the Royal Architectural Institute of Canada. Luke currently lives on Pender Island, BC, Canada.*

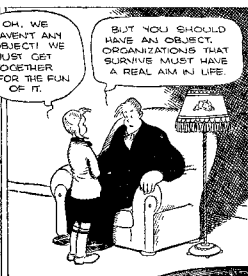
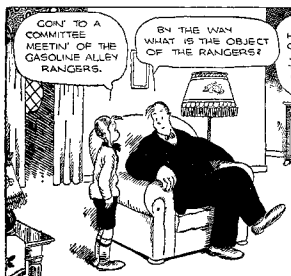
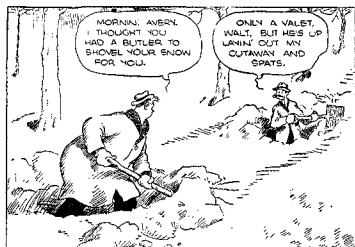
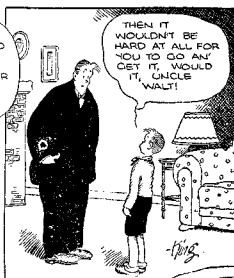
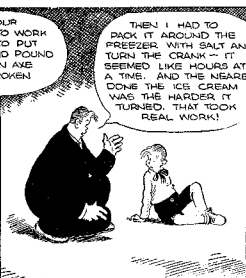
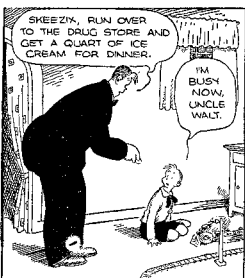
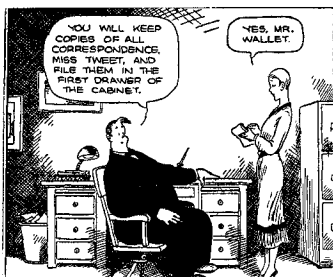


JANUARY 2015 • \$19.95 US/CDN • COLOR • 11" × 8" • 64 PAGES  
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**FRANK KING**  
**WALT & SKEEZIX 1931-1932 (VOLUME 6)**







**FRANK KING**

EDITED BY CHRIS WARE

# WALT & SKEEZIX 1931–1932 (VOLUME 6)

"THE LOVELIEST REDISCOVERY OF THE VINTAGE-COMIC-STRIP RENAISSANCE IS [WALT & SKEEZIX]." — WASHINGTON POST



The *Gasoline Alley* gang enters a new decade with this volume; Skee-zix moves from childhood to early adolescence and the high spirits of the 1920s give way to the Great Depression of the 1930s. Walt and Phyllis Wallet travel to England, an extended tour that echoes the real life journey taken by cartoonist Frank King and his family in the late 1920s. While his parents are away, Skee-zix tries to solve the mystery of an arsonist. Now entering his teens, Skee-zix comes to the fore of the strip as an adventurous boy surrounded by a gang of likeminded

pals, and *Gasoline Alley* becomes an influential pillar of teenage-culture, soon to be widely imitated in Mickey Rooney and Judy Garland films as well as Archie comics.

Designed and edited by Chris Ware (*Building Stories*), this sixth volume of *Walt & Skee-zix* is a celebration of and homage to American middle class life in the early twentieth century. An introductory essay from comics historian Jeet Heer (*In Love with Art: Françoise Mouly's Adventures in Comics with Art Spiegelman*), historical appendices from City of Chicago cultural historian Tim Samuelson, and tons of extras make this book a *Gasoline Alley* fan's dream come true.

## PRaise FOR FRANK KING

"King's artwork continues to flower...and his flair for finding the affective kernel in each day of his characters' lives never flags." —*Booklist*

"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*

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