

DRAWN & QUARTERLY

WINTER 2019

OFF SEASON
JAMES STURM

THIS WOMAN'S WORK
JULIE DELPORTE

THE CITY OF BELGIUM
BRECHT EVENS

CREDO: THE ROSE WILDER LANE STORY
PETER BAGGE

LEAVING RICHARD'S VALLEY
MICHAEL DEFORGE

PALIMPSEST
LISA WOOL-RIM SJÖBLOM

WALT AND SKEEZIX 1933-1934: VOLUME 7
FRANK KING
EDITED BY CHRIS WARE AND JEET HEER



OFF SEASON

JAMES STURM

Rage. Depression. Divorce. Politics. Love.
A visceral story that you can see, taste, and feel



How could this happen? The question of 2016 becomes deeply personal in James Sturm's riveting graphic novel *Off Season*, which charts one couple's divisive separation through the fall of 2016—during Bernie's loss to Hillary, Hillary's loss to Trump, and the disorienting months that followed.

We see a father navigating life as a single parent and coping with the disintegration of a life-defining relationship. Amid the upheaval are tender moments with his kids—a sleeping child being carried in from the car, Christmas morning anticipation, a late-night cookie after a temper tantrum—and fallible humans drenched in palpable feelings of grief, rage, loss, and overwhelming love. Using anthropomorphized characters as a tactic for tempering an otherwise emotionally fraught situation, *Off Season* is unaffected and raw, steeped in the specificity of its time while speaking to a larger cultural moment.

A truly human experience, *Off Season* displays Sturm's masterful pacing and storytelling combined with conscious and confident growth as the celebrated cartoonist and educator moves away from historical fiction to deliver this long-form narrative set in contemporary times.

Originally serialized on *Slate*, this expanded edition turns timely vignettes into a timeless, deeply affecting account of one family and their off season.

PRAISE FOR JAMES STURM

"Mr. Sturm knows when to let the images speak for themselves."—*New York Times*

"James Sturm's graphic narratives are strongly grounded in American history, drawing upon this history to tell fictional stories with ongoing relevance."

—*LA Review of Books*

"Sturm's...words and images achieve the quiet lyricism of the folktale, the fable."—*NPR*

FEB 2019 • \$24.95 USD/\$29.95 CAD • 2-COL • 8 X 6 • 212 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-331-8 • HARDCOVER W/ JACKET

I PICK UP THE KIDS. I CAN ALREADY TELL SUZIE IS IN ONE OF HER MOODS.



OF COURSE JEREMY CAN'T RESIST SETTING HER OFF AND THE RIDE HOME IS ONE LONG SCREAM FEST.



DAD! MAKE JEREMY STOP!

BOOGER! BOOGER! BOOGER!

JEREMY! KNOCK IT OFF!!

WE GET HOME AND THINGS REALLY START TO HEAD SOUTH.



WHY IS THE HOUSE SO MESSY?

WHY WERE THERE ALL THOSE CANDY WRAPPERS IN THE SOFA?

THAT WAS JEREMY!!

NO!

SUPPOSEDLY I PROMISED TO MAKE COOKIES TODAY. WHEN DID I PROMISE THAT? DOESN'T MATTER, SHE'S HAD ENOUGH SUGAR. SUZIE DOESN'T TAKE NO FOR AN ANSWER AND ENTERS FULL ON TANTRUM MODE.

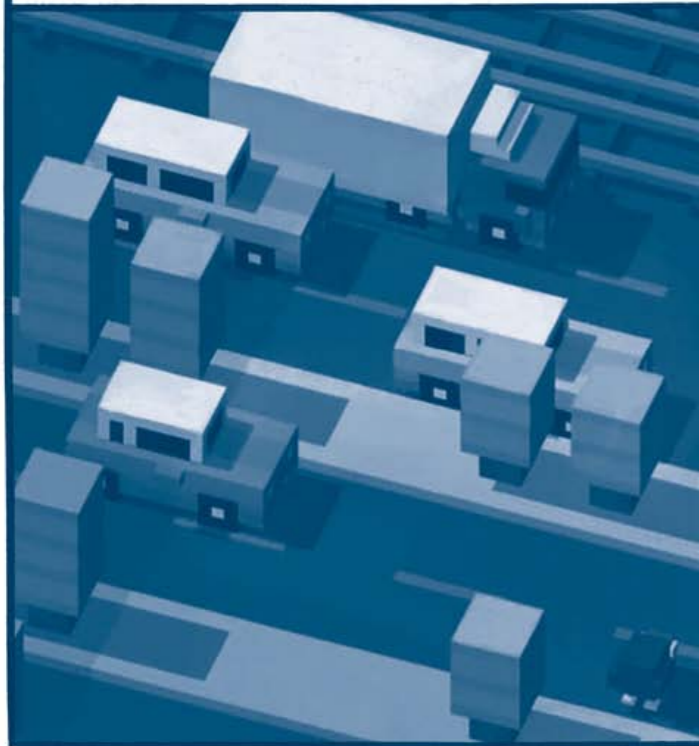


YOU PROMISED! YOU PROMISED! LIAR! LIAR!!

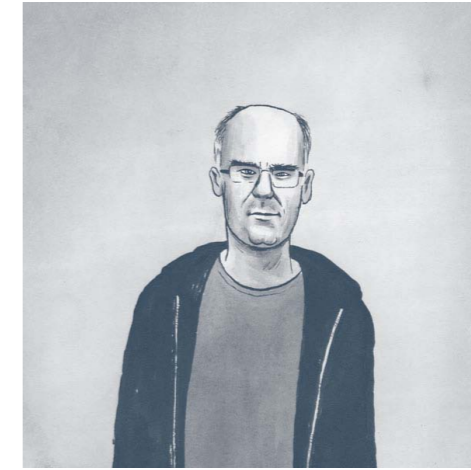
LET. GO. NOW.

LIAR! LIAR!

AS THE TANTRUM ENTERS HOUR TWO I LET JEREMY PLAY CROSSY ROAD ON MY PHONE WHILE I ATTEND TO SUZIE (I'LL HEAR ABOUT THIS FROM LISA AS SHE MADE ME PROMISE NO SCREEN TIME ON WEEKDAYS).



WHEN I DON'T LET SUZIE CALL LISA SHE GOES EVEN MORE BALLISTIC. WHEN NOTHING ELSE WORKS I TRY LOCKING HER INTO A BEAR HUG.

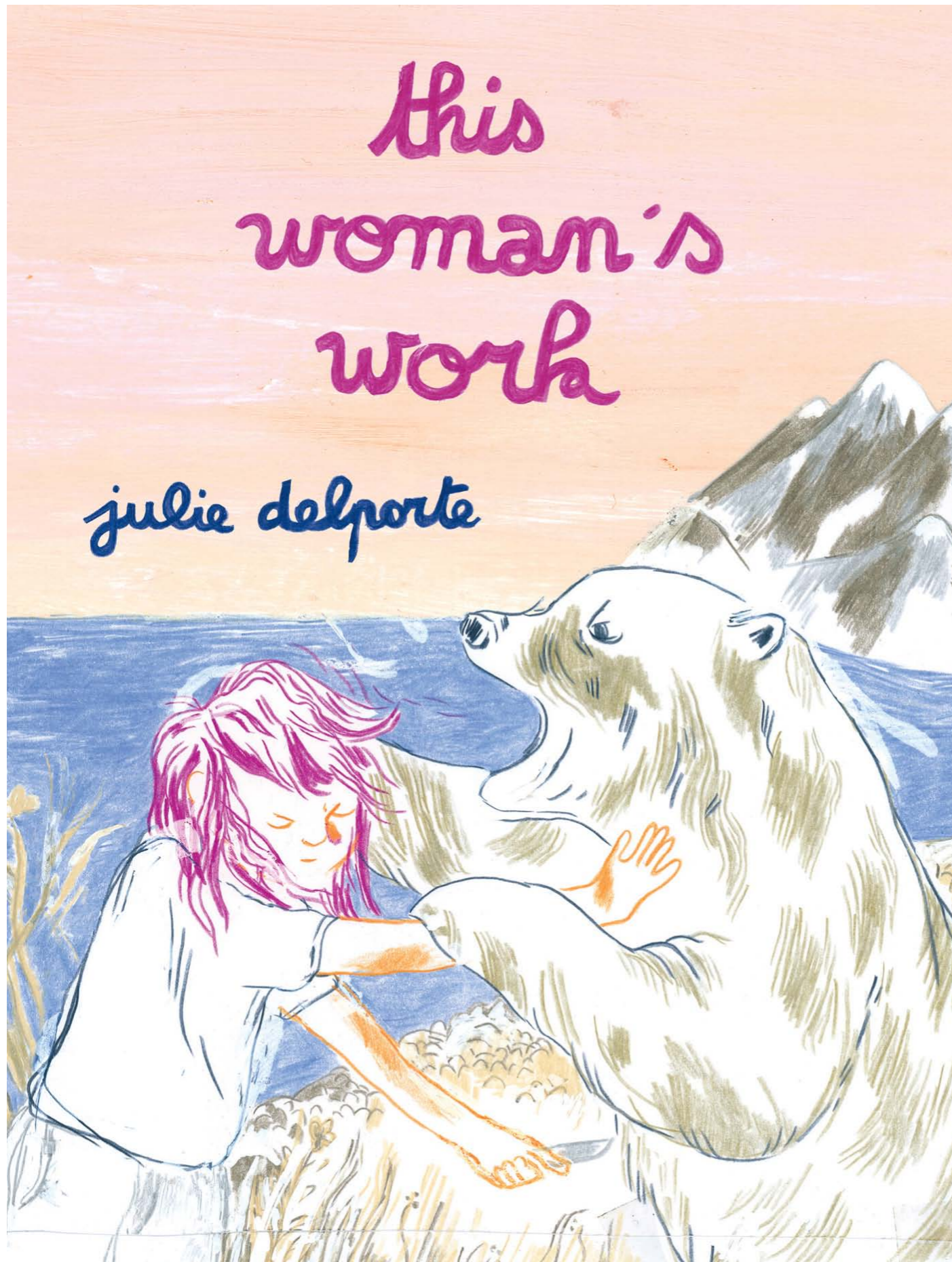


James Sturm lives in White River Junction, Vermont, with his wife and two daughters, where he helps run a cartooning school that he co-founded, The Center for Cartoon Studies. His books include *Market Day*, *The Golem's Mighty Swing*, *Satchel Paige: Striking Out Jim Crow*, *The Fantastic Four: Unstable Molecules*, *Denys Wortman's New York*, and the popular *Adventures in Cartooning* series. His comics, writing, and illustrations have appeared in many national and regional publications including the *Chronicle of Higher Education*, *The Onion*, *The New York Times*, *Slate*, and on the cover of *The New Yorker*. Sturm has taught and exhibited his work throughout the world.

FOR MORE INFORMATION ON JAMES STURM

This woman's work

julie delporte



THIS WOMAN'S WORK

JULIE DELPORTE

A profound and personal exploration of the intersections of womanhood, femininity, and creativity

This Woman's Work is a powerfully raw autobiographical work that asks vital questions about femininity and the assumptions we make about gender. Delporte examines cultural artifacts and sometimes traumatic memories through the lens of the woman she is today—a feminist who understands the reality of the women around her, how experiencing rape culture and sexual abuse is almost synonymous with being a woman, and the struggle of reconciling one's feminist beliefs with the desire to be loved. She sometimes resents being a woman and would rather be anything but.

Told through beautifully evocative colored pencil drawings and sparse but compelling prose, *This Woman's Work* documents Delporte's memories and cultural consumption through journal-like entries that represent her struggles with femininity and womanhood. She structures these moments in a nonlinear

fashion, presenting each one as a snapshot of a place and time—trips abroad, the moment you realize a relationship is over, and a traumatizing childhood event of sexual abuse that haunts her to this day. While *This Woman's Work* is deeply personal, it is also a reflection of the conversations that women have with themselves when trying to carve out their feminist identity. Delporte's search for answers in the turmoil created by gender assumptions is profoundly resonant in the era of #MeToo.

PRAISE FOR JULIE DELPORTE

"Everywhere Antennas is a stunning example of the graphic novel as near-poetry. The book tries to come to grips with the melancholy isolation we so often feel in the 21st century but rarely discuss...And Ms. Delporte's spare drawings in color pencil are just the right complement."
—*New York Times*

JAN 2019 • \$24.95 USD/\$29.95 CAD • 4-COL • 5.8 X 7.8 • 256 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-345-5 • PAPERBACK



For the last few months, I've been making an effort to change my vocabulary.

When I talk about myself and my friends I use the

word woman instead of girl.

the coat

feels too big at first.

(Loves of a → blonde, Milos Forman)



When you use the word, you can feel something take root inside you.



But lately the word "man" sticks in my throat. I date "boys."



Julie Delporte was born in Saint-Malo, France, in 1983. She presently resides in Montreal, Canada, where she publishes books and zines.

Her first graphic novel with Drawn & Quarterly was 2014's *Everywhere Antennas. Journal*, a collection of Delporte's diary comics, was published by Koyama Press in 2013. In 2011–2012, she was a fellow at the Center for Cartoon Studies in White River Junction, Vermont. 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. Delporte also hosts a comics-oriented radio show, *Dans ta Bulle*.

Colored pencils and dogs with long ears are her favorite antidepressants.

FOR MORE INFORMATION ON JULIE DELPORTE



THE CITY OF BELGIUM

BRECHT EVENS

An exquisitely drawn, sinuous exploration
of the city after hours

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

Vibrantly rendered in Brecht Evens’s swirling watercolors, *The City of Belgium* continues the critically acclaimed streak of graphic novels he began with *The Wrong Place*, *The Making Of*, and *Panther*. Evens’s darkly comic stories of characters on the verge of personal discovery—people about to become who they will be for the rest of their lives—have never been more beautifully conceived, more intricately planned than in his magical new graphic novel, *The City of Belgium*.

PRAISE FOR BRECHT EVENS

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

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

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

APRIL 2019 • \$39.95 USD/\$44.95 CAD • 4-COL • 7.8 X 9.5 • 332 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-342-4 • HARDCOVER



Look who's here!
Baron Samedi!



We miss you, my man!
Oh, the sultan...
how are you?



All right, but the city is
a morgue without you,
Baron!



Seen Sinbad around,
by any chance?
No, I haven't.



What're you
up to?
Nothing special.



Still, looks like
you got big plans.
What?



You got
big plans.
Oh!



I've just been to
the supermarket.



Don't worry, I'm
just kidding
you.
-just before they
closed.



OK, OK, Know what?
You're coming with me
to the pool



where we'll join Tomtom
and Mr. Pleasure...



Your
chamomile tea,
sir

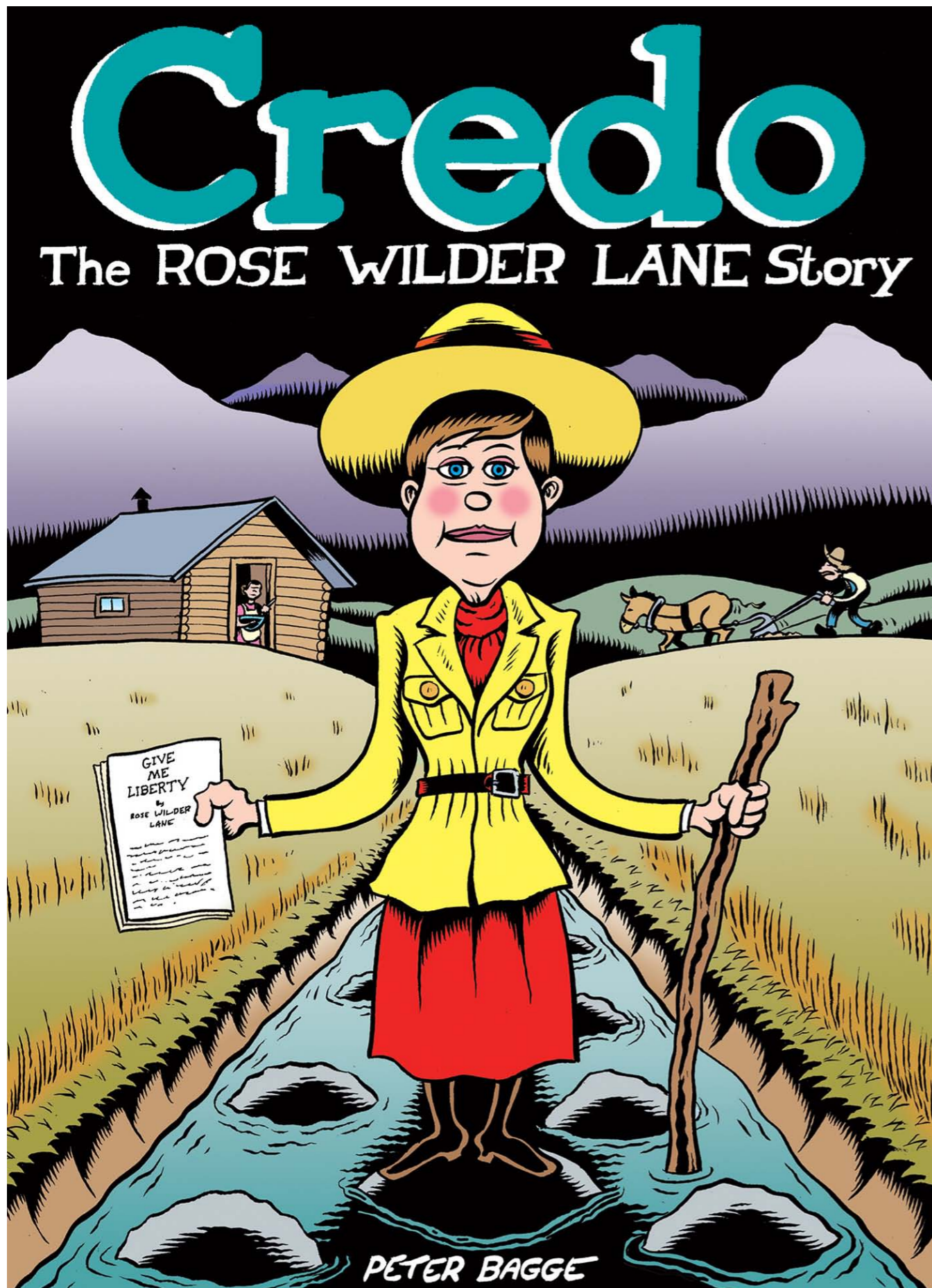




Belgian cartoonist **Brecht Evens** was born in 1986 and studied illustration in Ghent, Belgium. *The Wrong Place* (2009), started out as a graduation project and was a departure from the more typical comic art of his earlier books. It won the Haarlem Comic Festival's Willy Vandersteen Award for best Dutch-language graphic novel, and an award at the Angouleme International Comics Festival. He followed *The Wrong Place* up with *The Making Of* (2012) and the critically acclaimed *Panther* (2016), which appeared on numerous best of the year lists, including *NPR*, *Vulture*, *Paste*, and more.

Evens lives in Paris in a charming and oh so Parisian garret apartment.

FOR MORE INFORMATION ON BRECHT EVENS



CREDO: THE ROSE WILDER LANE STORY

The life story of the feminist founder
of the American libertarian movement

Peter Bagge returns with a biography of another fascinating twentieth-century trailblazer—the writer, feminist, war correspondent, and libertarian Rose Wilder Lane. Following the popularity and critical acclaim of *Woman Rebel: The Margaret Sanger Story* and *Fire!! The Zora Neale Hurston Story*, *Credo: The Rose Wilder Lane Story* is a fast-paced, charming, informative look at the brilliant Lane. Among other achievements, she was a founder of the American libertarian movement and a champion of her mother, Laura Ingalls Wilder, in bringing the classic *Little House on the Prairie* series to the American public.

Much like Sanger and Hurston, Lane was an advocate for women's rights who led by example, challenging norms in her personal and professional life. Anti-government and anti-marriage, Lane didn't think that gender should hold anyone back from experiencing all the world had to offer. Though less well-known today, in her

lifetime she was one of the highest-paid female writers in America and a political and literary luminary, friends with Herbert Hoover, Dorothy Thompson, Sinclair Lewis, Ayn Rand, to name a few.

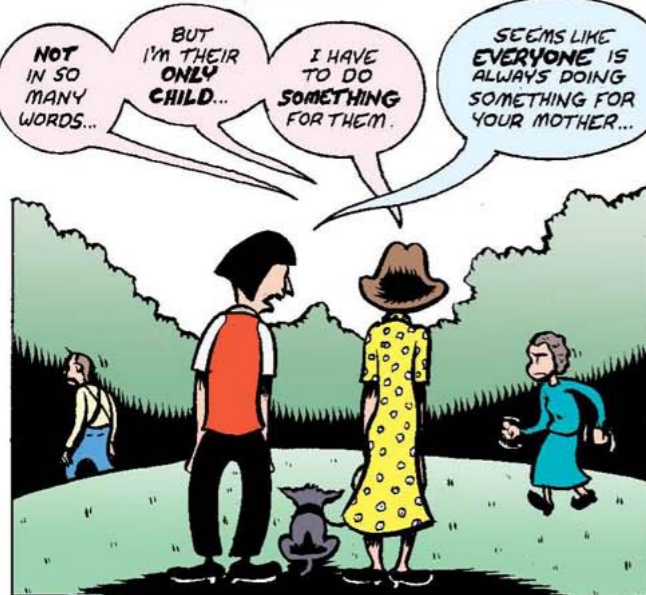
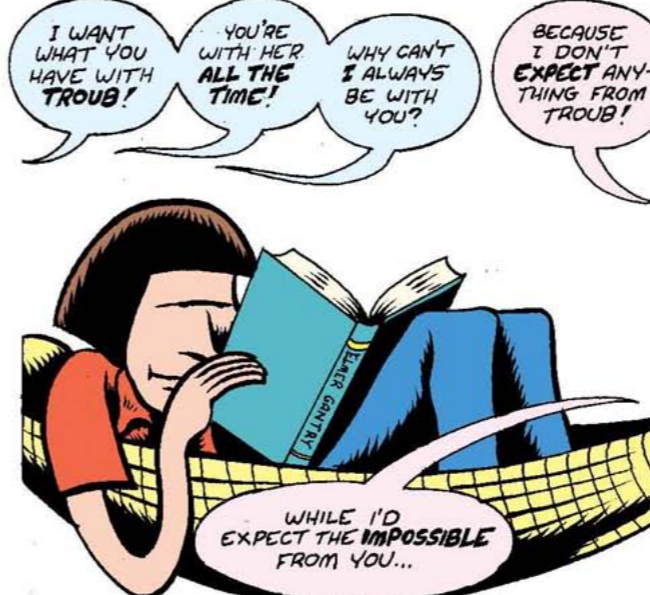
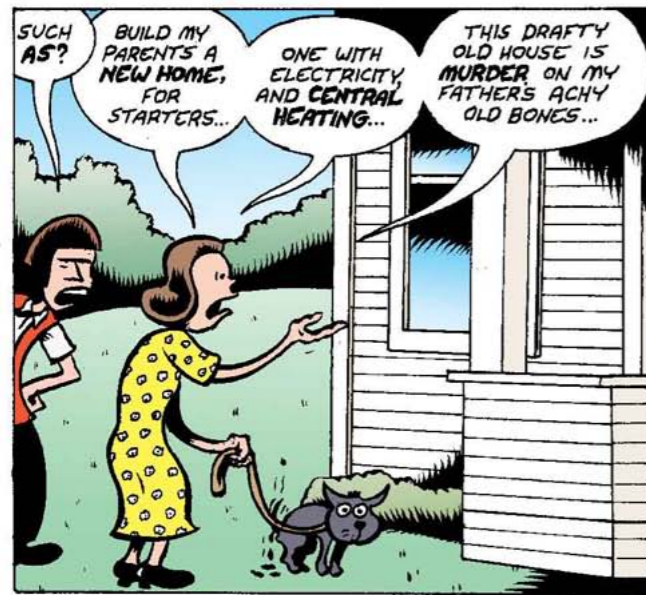
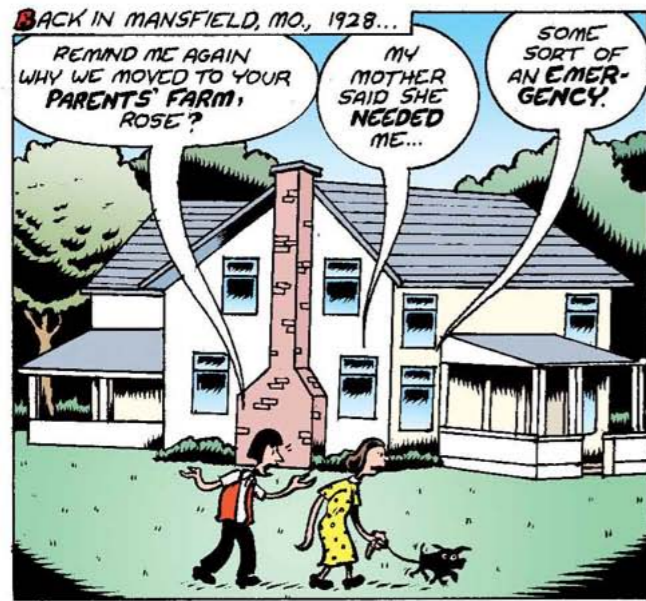
Bagge's portrait of Lane is heartfelt and affectionate, probing into the personal roots of her rugged individualism. *Credo* is a deeply researched dive into a historical figure whose contributions to American society are all around us, from the books we read to the politics we debate.

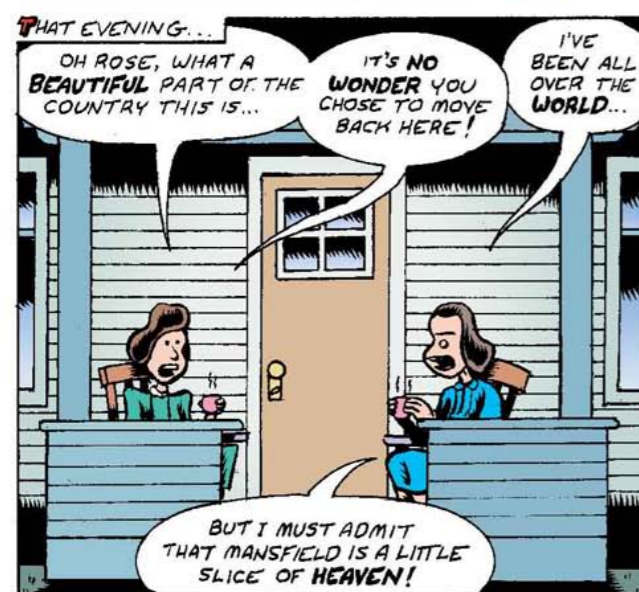
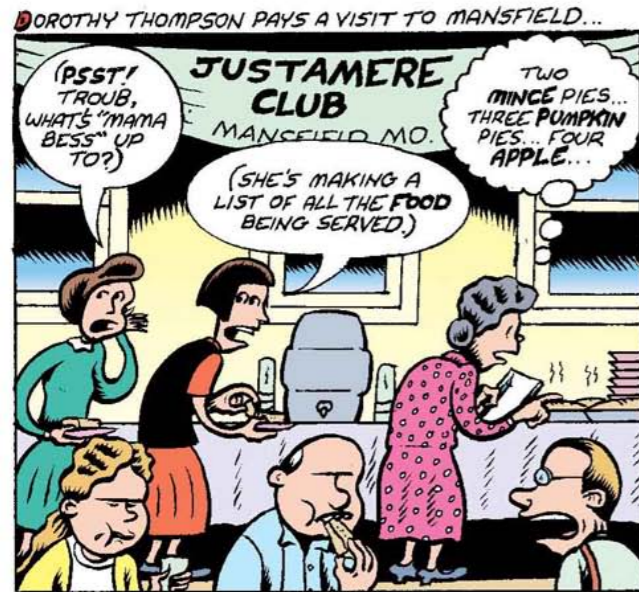
PRAISE FOR PETER BAGGE

"It's irresistible to try and imagine what Hurston would make of this book, and inevitable to conclude that she'd approve."
—*NPR Best Books of 2017*

"A bright, highly moving introduction to a figure who is no longer obscure, but the full range of whose accomplishments we have yet to take into account."
—*Los Angeles Review of Books*

APRIL 2019 • \$21.95 USD/\$23.95 CAD • 4-COL • 6.5 X 8.8 • 112 PAGE
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-341-7 • HARDCOVER





Cartoonist **Peter Bagge** is the Harvey Award-winning author of the acclaimed 1990s alternative comic series *Hate* starring slacker hero Buddy Bradley, and a regular contributor to *Reason* magazine. A graduate of the School of Visual Arts in New York City, he got his start in comics in the R. Crumb-edited magazine *Weirdo*.

Bagge has published two critically acclaimed books with Drawn & Quarterly: 2017's *Fire!! The Zora Neale Hurston Story* and 2013's *Woman Rebel: The Margaret Sanger Story*. He lives in Seattle with his wife Joanne, daughter, and three cats.

FOR MORE INFORMATION ON PETER BAGGE



LEAVING RICHARD'S VALLEY

MICHAEL DEFORGE

When a group of outcasts have to leave the valley, how will they survive the toxicity of the big city?

Richard is a benevolent but tough leader. He oversees everything that happens in the valley, and everyone loves him for it. When Lyle the Raccoon becomes sick, his friends—Omar the Spider, Neville the Dog, and Ellie Squirrel—take matters into their own hands, breaking Richard's strict rules. Caroline Frog rats them out to Richard and they are immediately exiled from the only world they've ever known.

Michael DeForge's *Leaving Richard's Valley* expands from a bizarre hero's quest into something more. As this ragtag group makes their way out of the valley, and then out of the park and into the big city, we see them coming to terms with different kinds of community: noise-rockers, gentrification protesters, squatters, and

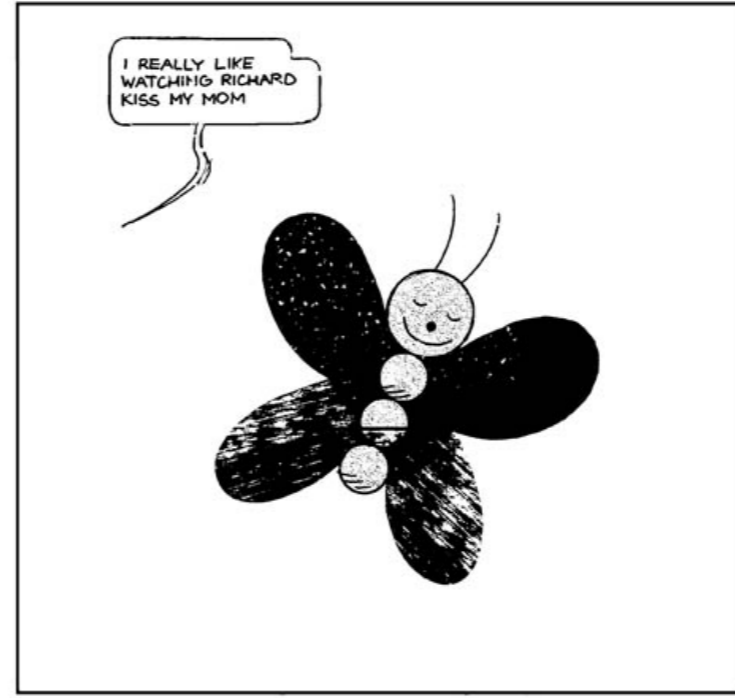
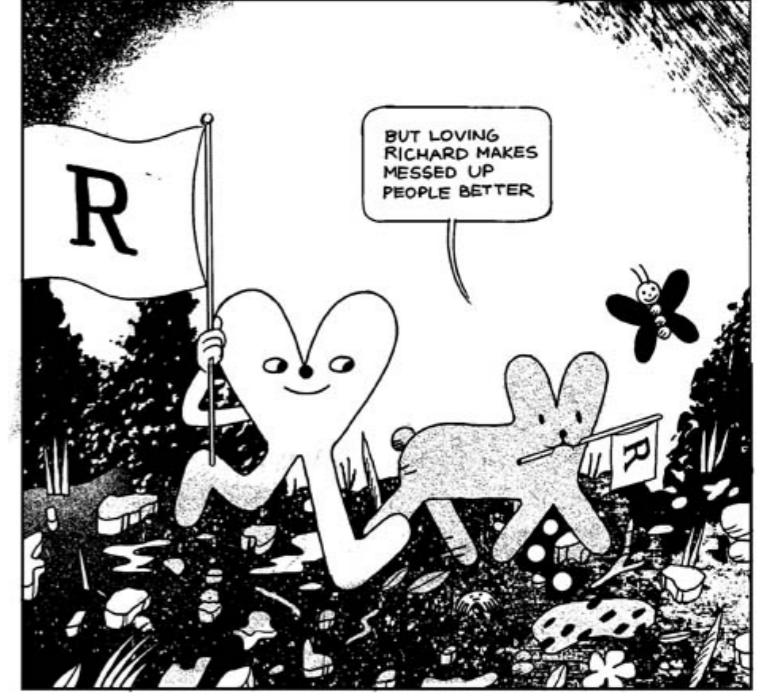
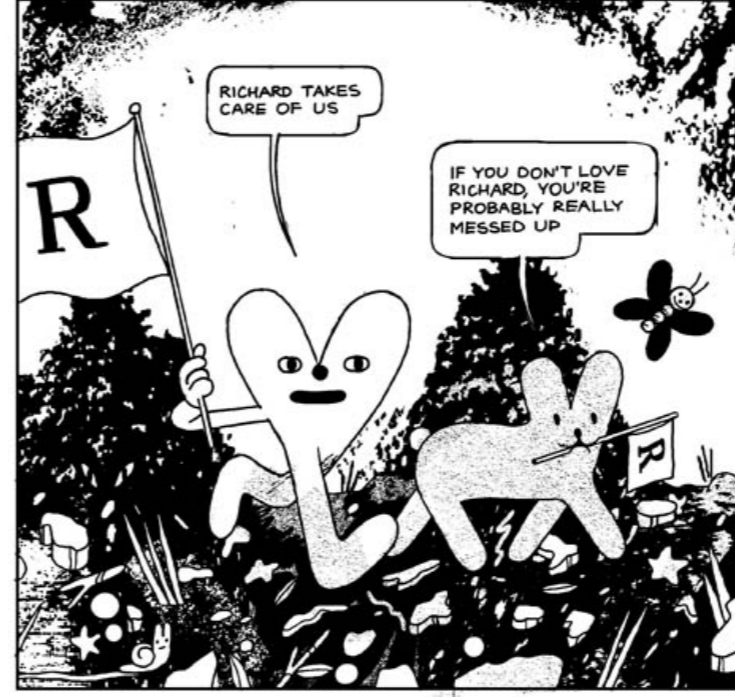
more. DeForge is idiosyncratically funny but also deeply insightful about community, cults of personality, and the condensation of cities. These eye-catching and sometimes absurd comics coalesce into a book that questions who our cities are for and how we make community in a capitalist society.

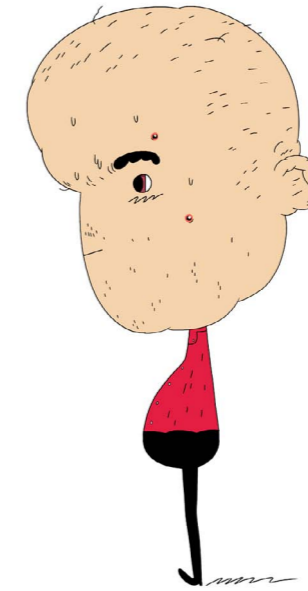
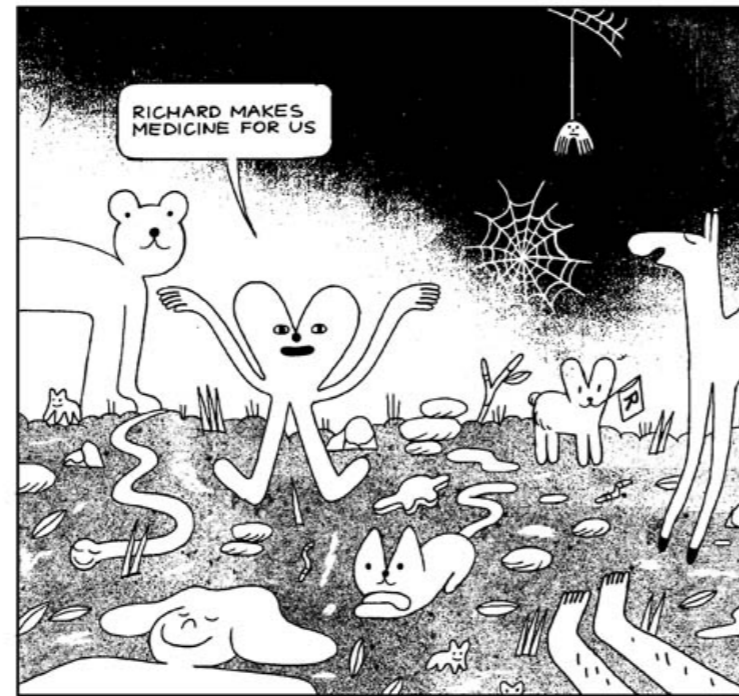
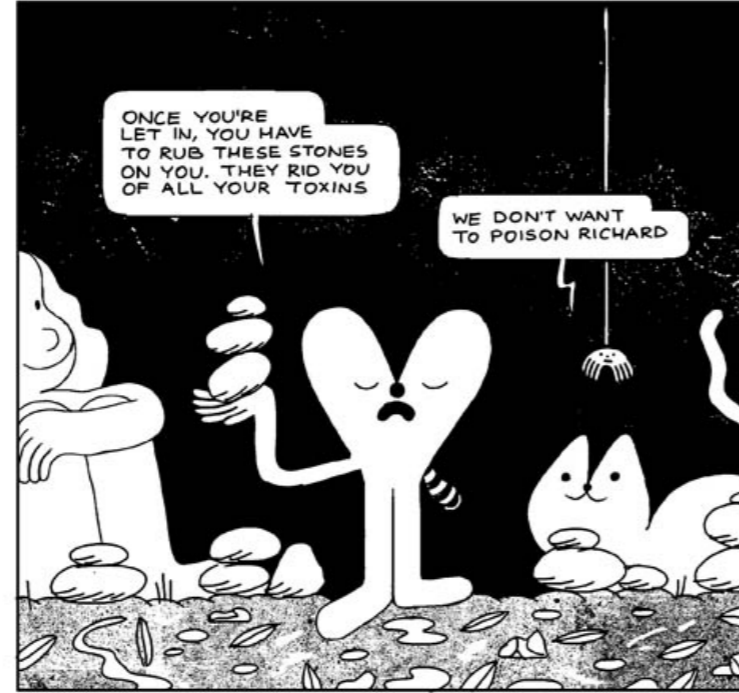
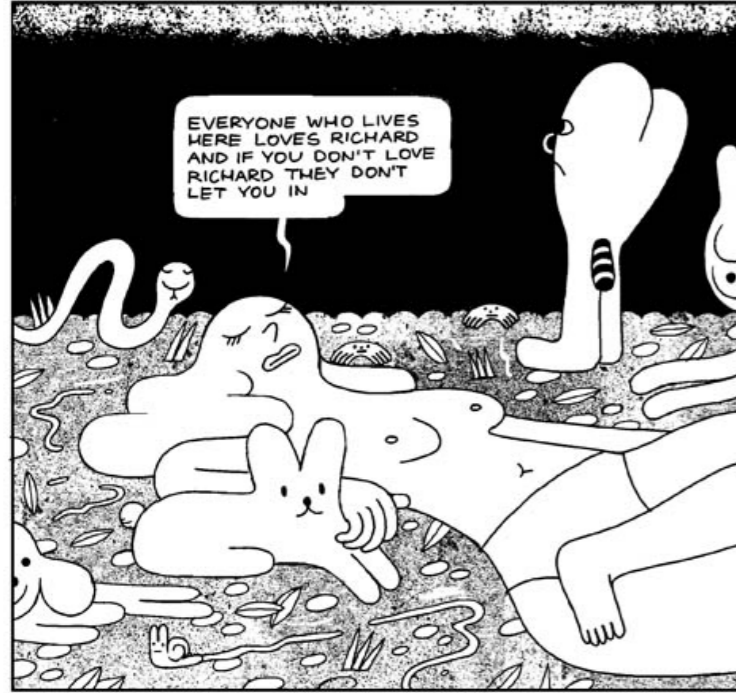
PRAISE FOR MICHAEL DEFORGE

"One of the comic-book industry's most exciting, unpredictable talents."—*NPR*

"DeForge's commitment to making bizarre and emotionally grotesque comics has earned him a collection of loyal fans who gladly follow him between projects."—*The Fader*

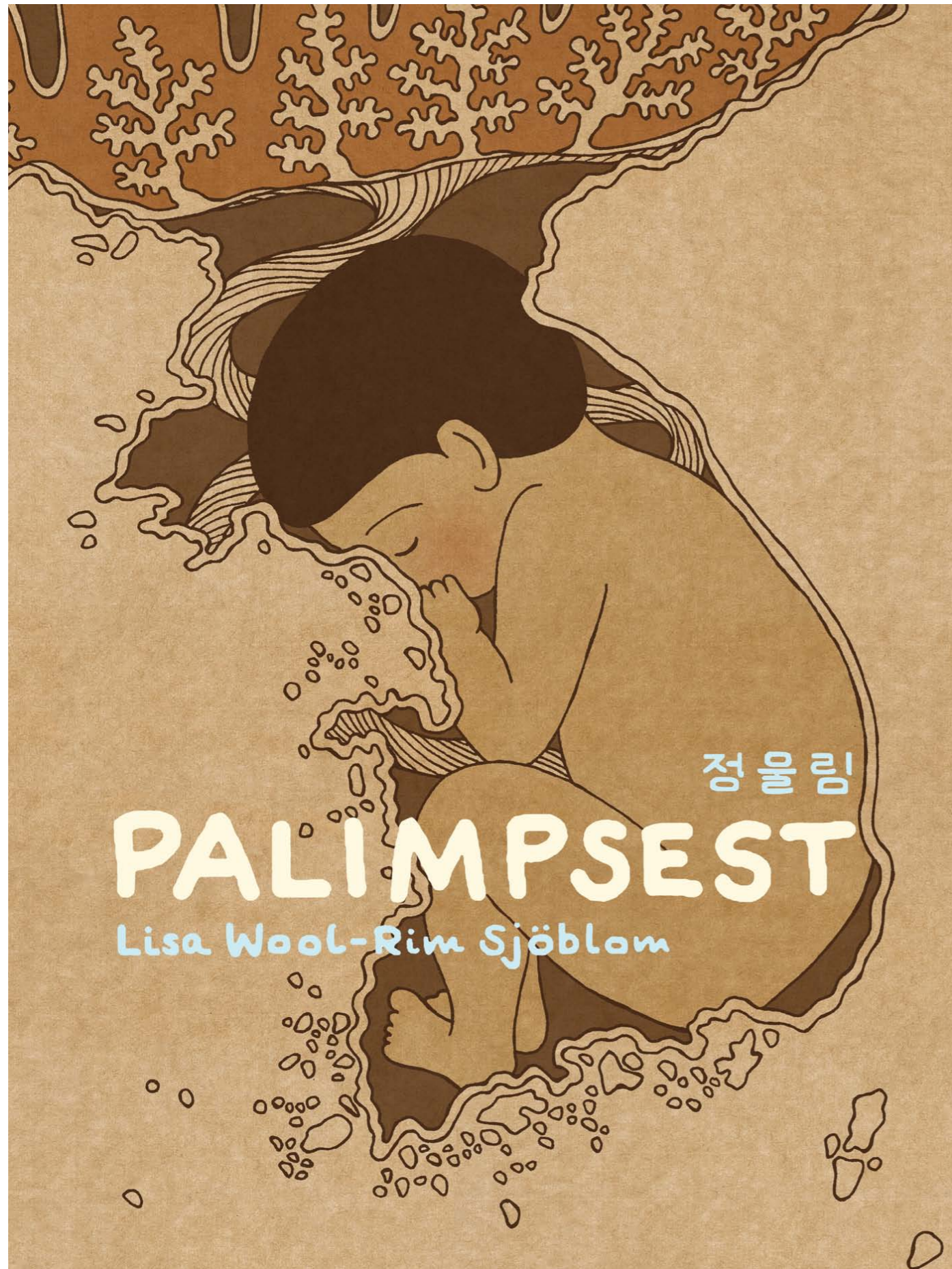
MARCH 2019 • \$29.95 USD/\$32.95 CAD • B&W • 6.8 X 6.8 • 480 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-343-1 • HARDCOVER





Michael DeForge was born in 1987 and has written eight books including *Ant Colony*, *First Year Healthy*, *Big Kids*, and *Sticks Angelica*. He has been a celebrity judge for the Midland Buttertart Festival. He is currently on a treadmill.

FOR MORE INFORMATION ON MICHAEL DEFORGE



PALIMPSEST

LISA WOOL-RIM SJÖBLOM

Who owns the story of an adoption?

Thousands of South Korean children were adopted around the world in the 1970s and 1980s. More than nine thousand found their new home in Sweden, including the cartoonist Lisa Wool-Rim Sjöblom, who was adopted when she was two years old. Throughout her childhood she struggled to fit into the homogenous Swedish culture and was continually told to suppress the innate desire to know her origins. “Be thankful,” she was told; surely her life in Sweden was better than it would have been in Korea. Like many adoptees, Sjöblom learned to bury the feeling of abandonment.

In *Palimpsest*, an emotionally charged memoir, Sjöblom’s unaddressed feelings about her adoption come to a head when she is pregnant with her first child. When she discovers a document containing the names of her biological parents, she realizes her own history may not match up with

the story she’s been told her whole life: that she was an orphan without a background.

As Sjöblom digs deeper into her own backstory, returning to Korea and the orphanage, she finds that the truth is much more complicated than the story she was told and struggled to believe. The sacred image of adoption as a humanitarian act that gives parents to orphans begins to unravel.

Sjöblom’s beautiful autumnal tones and clear-line style belie the complicated nature of this graphic memoir’s vital central question: Who owns the story of an adoption?

PRAISE FOR LISA WOOL-RIM SJÖBLOM

“On yellow, almost parchment-like pages, Wool-Rim Sjöblom depicts a mere 20-year search for her roots...the textual intensity representing a sharp contrast to Wool-Rim Sjöblom’s soft, almost stripped drawings...but it is surprisingly surprising.”—*KULTUR*

FEB 2019 • \$21.95 USD/\$24.95 CAD • 4-COL • 6.8 X 9.3 • 160 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-330-1 • PAPERBACK

Korea.
I'm back in the country where I was born.
Back in the country where I was abandoned.



Korea,
the country that sold me.

We were planning on staying at a hostel for adoptees, but instead we find ourselves in a car on our way to Min-Jeong's family. It's in the middle of the night and we're driving through a rainy Seoul.



We're exhausted after the long trip, but the kids are happy and excited. Everything feels unreal, somehow.



Annyeonghaseyo! I'm Min-Jeong's mom!

Come in, come in! You'll get wet!

Min-Jeong's family is warm and welcoming, despite having unexpected night guests at twelve thirty at night in the middle of the week.



You and Poppy get my room, and Richey and Teddy get my brother's.

Oh, you're so kind! Are you sure about this?



Eat all you want, now! And welcome to Korea!

The first week, we have no plans or meetings. We just stroll around, taking Korea in. We visit beautiful parks and playgrounds.



Everywhere we go, we encounter friendly and helpful people. People are more than eager to spoil the kids and give them attention. We realize after a while how unusual this is for us, that strangers aren't treating us as intruders. In Sweden, when people walk up to us, it's usually to say something derogatory or to berate us. There, our guard is always up, shoulders raised. Here, we can finally relax and just exist.



Lisa Wool-Rim Sjöblom is an illustrator, cartoonist, and graphic designer living in Auckland, New Zealand, with her partner and two children. She has a master's degree in literature from Södertörn University and has studied at the Comic Art School in Malmö.

Palimpsest is her first graphic novel. She is an adoptee rights activist.

FOR MORE INFORMATION ON LISA WOOL-RIM SJÖBLOM

WALT AND SKEEZIX 1933-1934: VOLUME SEVEN

FRANK KING

EDITED BY CHRIS WARE AND JEET HEER

The new volume of the Eisner-nominated series



This new volume opens amid tough times, as the Depression grinds into its fourth year. Against this setting, a con artist sets up a storefront in town for Continental Corncob, a fictitious company established to dupe would-be investors. Somehow Walt Wallet and the *Gasoline Alley* gang are roped into the scheme, with the promise that they could earn steep returns if they purchase shares in the allegedly thriving company.

The lean economic climate motivates young SkeeziX and his friends to find inventive ways to earn money, although not always with the intended results. For their first project, they create a local newspaper for the neighborhood kids but are forced to shut down after the corner printshop burns down. Later, they start an after-school delivery service on roller skates, but the new

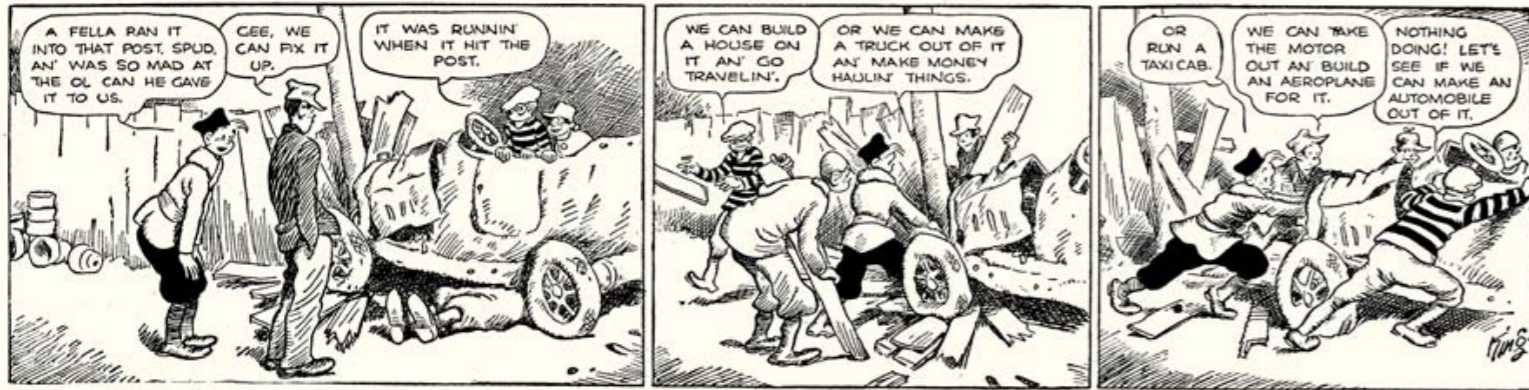
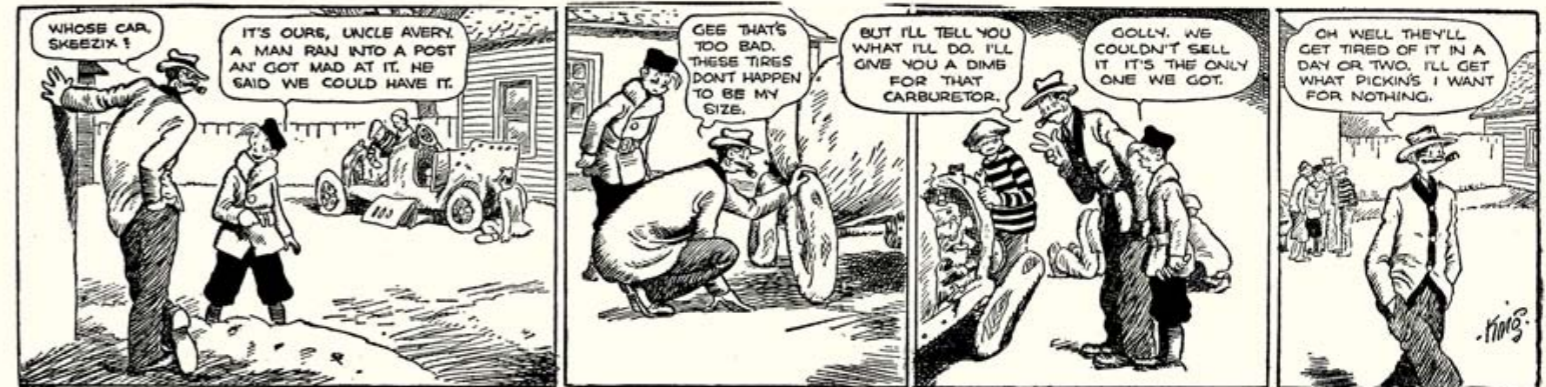
business folds after a rival undercuts their prices with a cheaper alternative.

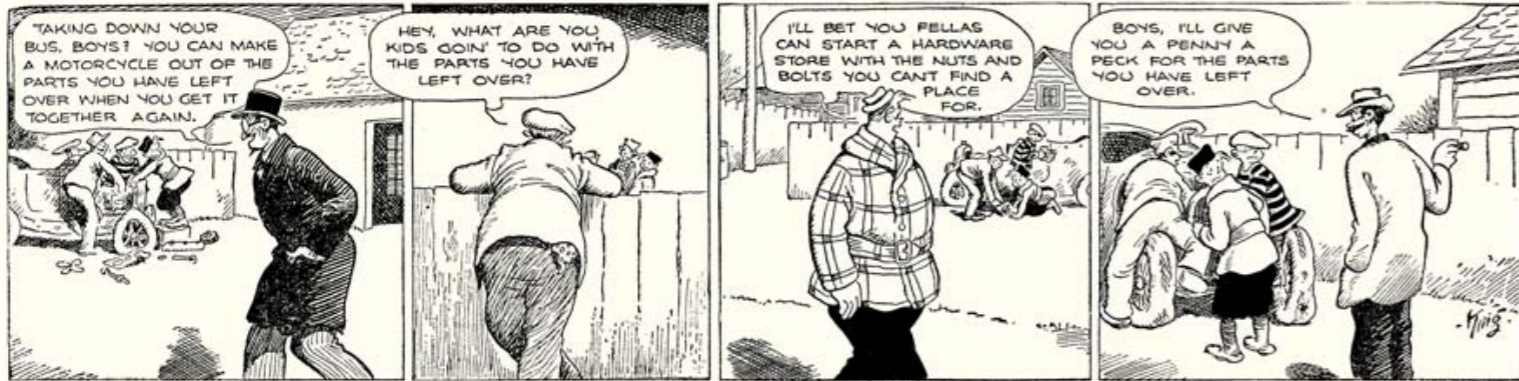
Frank King was one of the pioneering masters of cartooning, and this ongoing series serves as a fascinating historical document of early to mid-twentieth century American life. Edited and designed by Chris Ware (*Building Stories*, *Monograph*) and featuring an introduction by comics historian Jeet Heer (*The New Republic*), this new volume also includes never-before-seen photographs and rare archival documents from the private collection of the King family.

PRAISE FOR WALT & SKEEZIX

"[*Walt and SkeeziX*] is delightful on a purely physical level...with much thought and expense clearly poured into every detail."—*NPR*

JAN 2019 • \$49.95 USD/\$54.95 CAD • B&W • 9.5 X 7 • 352 PAGES
COMICS & GRAPHIC NOVELS / LITERARY • ISBN 978-1-77046-346-2 • HARDCOVER W/ JACKET





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.

FOR MORE INFORMATION ON FRANK KING

DRAWN & QUARTERLY

WINTER 2019

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