



DRAWN & QUARTERLY

WINTER 2021

CYCLOPEDIA EXOTICA
AMINDER DHALIWAL

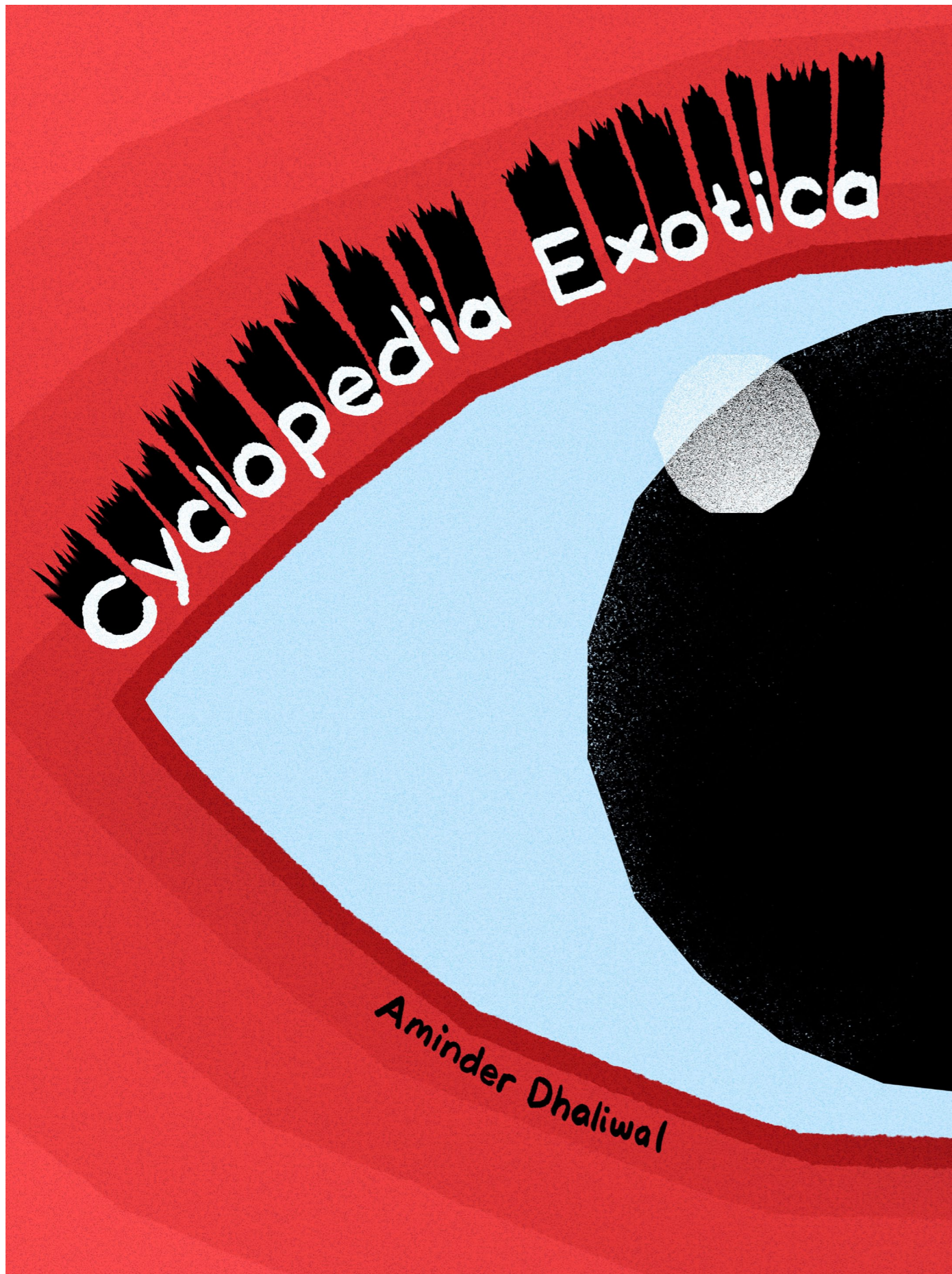
BILLIONAIRES
DARRYL CUNNINGHAM

HEAVEN NO HELL
MICHAEL DEFORGE

TONO MONOGATARI
SHIGERU MIZUKI

RED FLOWERS
YOSHIHARU TSUGE

KING-CAT CLASSIX
JOHN PORCELLINO



CYCLOPEDIA EXOTICA

AMINDER DHALIWAL

A comic about dating, the art world, and being a cyclops,
from the creator of the wildly popular *Woman World*

Following the critical and popular success of *Woman World*—the hit Instagram comic which appeared on 25 best of lists—Aminder Dhaliwal returns with *Cyclopedicia Exotica*. Also serialized on Instagram to her 250,000 followers, this graphic novel showcases Dhaliwal’s quick wit and astute socio-cultural criticism.

In *Cyclopedicia Exotica*, doctor’s office waiting rooms, commercials, dog parks, and dating app screenshots capture the experiences and interior lives of the cyclops community; a largely immigrant population displaying physical differences from the majority. Whether they’re artists, parents, or yoga students, the cyclops have it tough: they face microaggressions and overt xenophobia on a daily basis. However, they are bent on finding love, cultivating community, and navigating life alongside the two-eyed majority with patience and the occasional bout of rage.

Through this parallel universe, Dhaliwal comments on race, difference, beauty, and belonging, touching on all of these issues with her distinctive deadpan humour steeped in millennial references. *Cyclopedicia Exotica* is a triumph of hilarious candor.

PRAISE FOR AMINDER DHALIWAL

“Hilarious, silly, and surprisingly deep all at the same time.”—*Wired*, Best Comics of 2018

“Quietly hysterical...Dhaliwal manages to both critique society and deliver a lot of laughs.”—*Boston Globe*

“Sly and quietly devastating.”—*NPR*, Best Books of 2018

“One of the most remarkable, funny, compassionate, acerbic, hilarious comics.”—*BoingBoing*

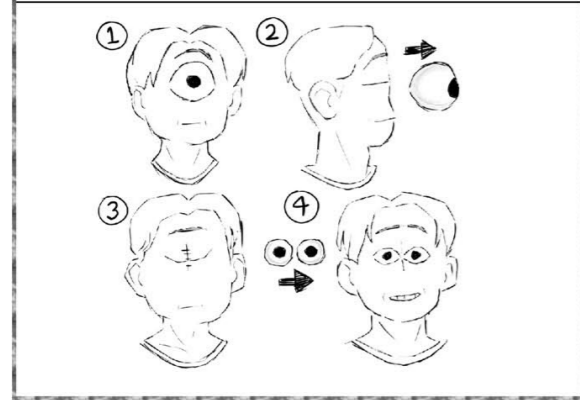
APRIL 2021 • \$24.95 USD/\$29.95 CAD • B&W • 6 X 8 • 268 PAGES
COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-437-7 • PAPERBACK

Eyeronic



I WAS A SHY KID.
INSECURE, I GUESS.

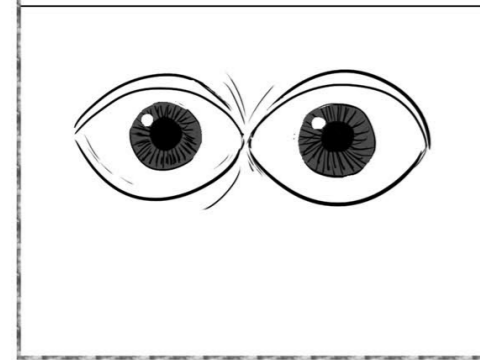
WHEN UNIFEYE[®] CAME
OUT WITH THEIR EYE
SURGERY, I WAS PRETTY
EXCITED.



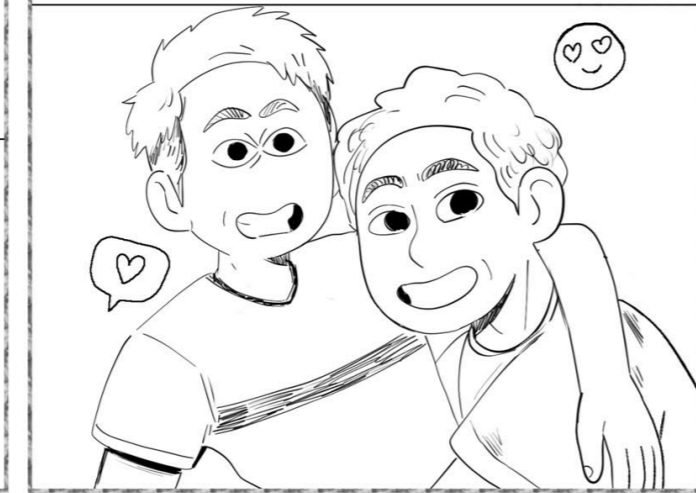
I WAS ONE OF THE
FIRST TO SIGN UP.



THE SURGERY WENT
PERFECTLY, I WAS SO
EXCITED TO FINALLY
LIVE MY LIFE.



I WAS DATING!



TRAVELLING - LIFE WAS GOOD.



THERE WERE 3
OTHER CASES OF
EYE DECAY BEFORE
MINE STARTED
TO GO.



SO IT WASN'T A
COMPLETE SURPRISE...

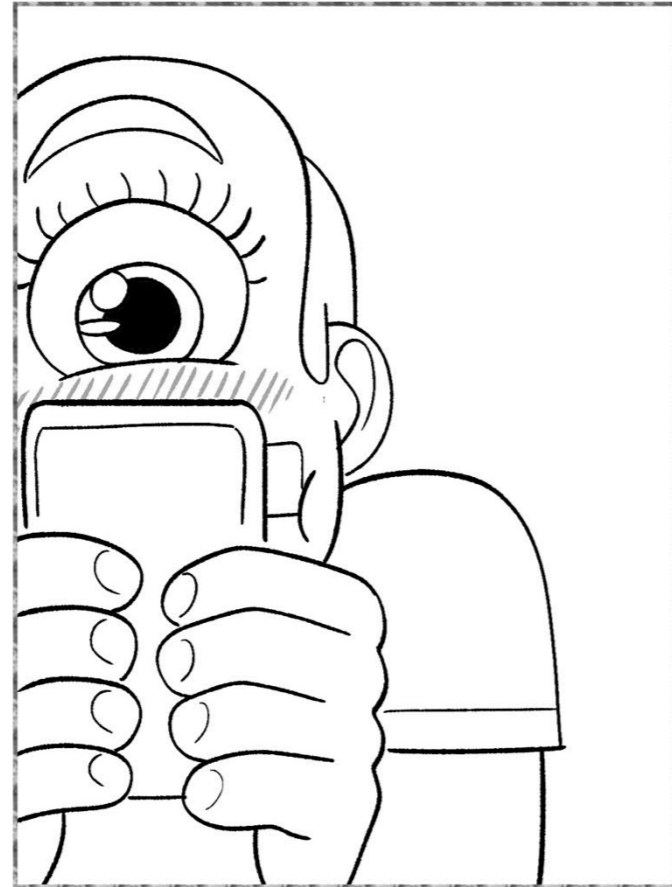


...THERE'S SOME COSMIC
IRONY FOR YOU.



SO ANYWAY I'M CALLING
ABOUT THE REBATE ON
YOUR EYEPATCHES.

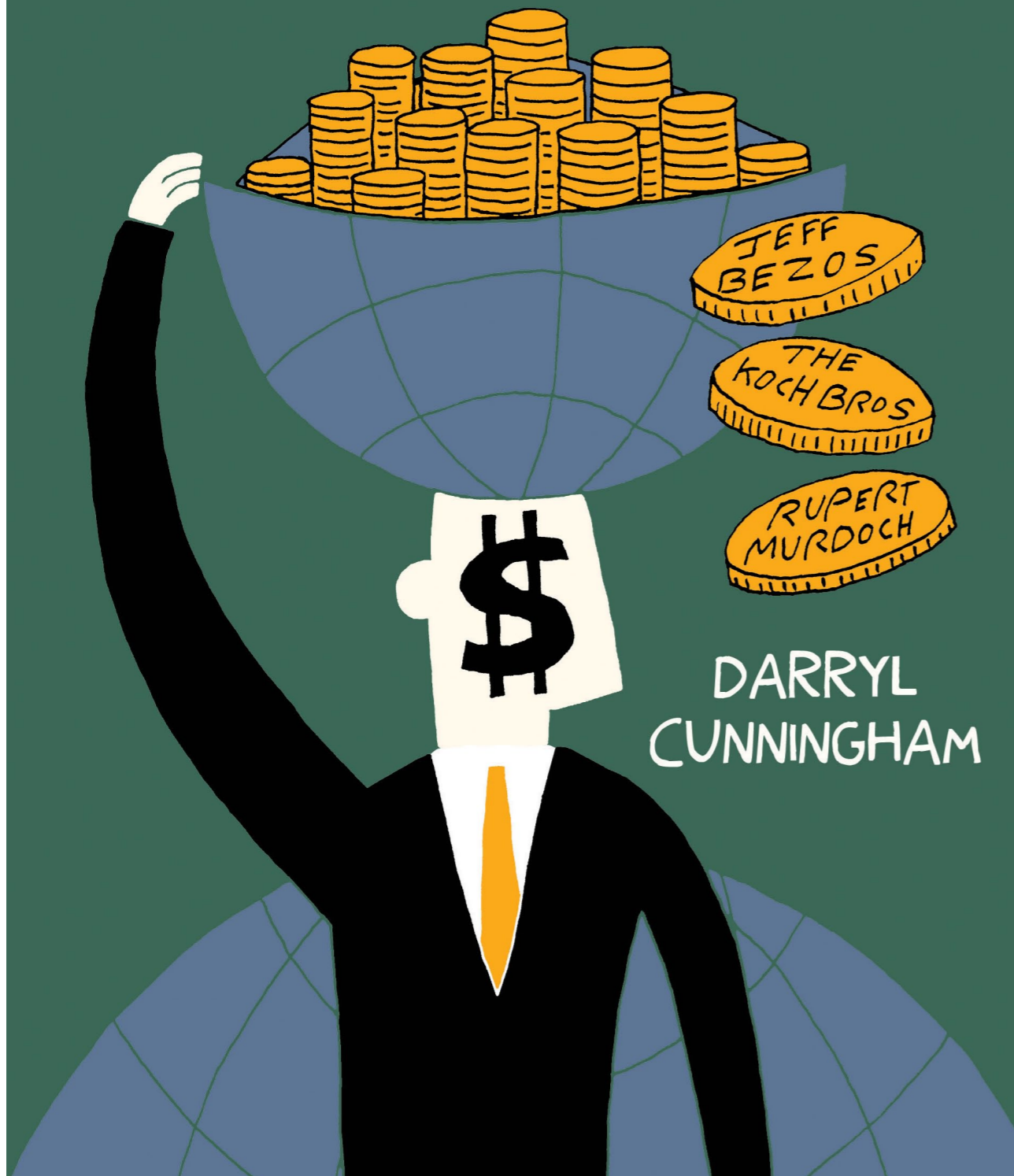
31 minutes



Aminder Dhaliwal grew up in Brampton, Ontario and received a Bachelors of Animation from Sheridan College. She has worked as Director at Disney TV Animation, Storyboard Director at Cartoon Network, and Storyboard Director on the Nickelodeon show *Sanjay and Craig*. Her first book with D+Q, *Woman World*, was serialized on Instagram beginning in March 2017 and garnered over 250,000 followers. *Woman World* appeared on 25 best-of-the-year lists, was nominated for the Eisner, Ignatz, Harvey, Ringo, and Doug Wright Award, and was named a YALSA Great Graphic Novel for Teens. It has been optioned for television by Felicia Day. Dhaliwal lives in Los Angeles.

BILLIONAIRES

THE LIVES OF THE RICH AND POWERFUL



BILLIONAIRES

DARRYL CUNNINGHAM

An informative and funny deconstruction of how the giants of American capitalism shape our world

In *Billionaires*, Darryl Cunningham offers an illuminating analysis of the origins and ideological evolutions of four key players in the American private sector—Amazon founder and CEO Jeff Bezos, media mogul Rupert Murdoch, and oil and gas tycoons Charles and David Koch. What emerges is a vital critique of American capitalism and the power these individuals have to assert a corrupting influence on policy-making, political campaigns, and society writ large.

Cunningham focuses on a central question: Can the world afford to have a tiny global elite squander resources and hold unprecedented political influence over the rest of us? The answer is detailed through hearty research, common sense reasoning, and astute comedic timing. *Billionaires* reveals how the fetishized free market operates in direct opposition with the health of our planet and needs of the most vulnerable—how Murdoch’s media mergers facilitated his war-mongering,

how Amazon’s litigiousness and predatory acquisitions made them “The Everything Store,” and how the Kochs’ father’s refineries literally fueled Nazi Germany.

In criticizing the uncontrolled reach of power by Rupert Murdoch (in fueling the far right), the Koch Brothers (in advocating for climate change denial), and Jeff Bezos (in creating unsafe working conditions), Cunningham speaks truth to power. *Billionaires* ends by suggesting alternatives for a safer and more just society.

PRAISE FOR DARRYL CUNNINGHAM

“It can take other authors whole books to say what Darryl can say in a single illustration.”—Jon Ronson, *The Psychopath Test*

“Tremendously well researched...I’m always in awe of the amount of information that Darryl manages to pack in to every one of his comic books.”—Robin Ince, BBC’s *The Infinite Monkey Cage*

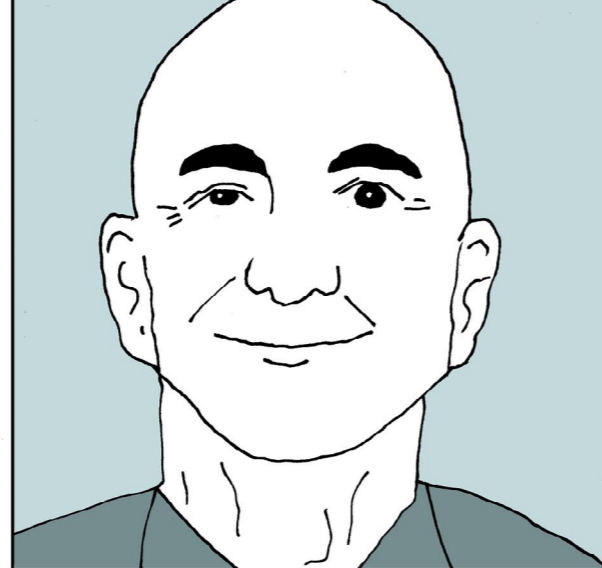
APRIL 2021 • \$24.95 USD/\$29.95 CAD • 4-COLOR • 6.3 X 9 • 272 PAGES
COMICS & GRAPHIC NOVELS/NONFICTION • ISBN 978-1-77046-448-3 • PAPERBACK

BEZOS THEN USED WHAT HE CALLED 'THE REGRET-MINIMISATION FRAMEWORK' IN ORDER TO DECIDE WHETHER TO LEAVE D.E. SHAW.

WHEN YOU ARE IN THE THICK OF THINGS YOU CAN GET CONFUSED BY SMALL STUFF.



I KNEW WHEN I WAS 80 THAT I WOULD NEVER, FOR EXAMPLE, THINK ABOUT WHY I WALKED AWAY FROM MY 1994 WALL STREET BONUS RIGHT IN THE MIDDLE OF THE YEAR AT THE WORST POSSIBLE TIME.



THAT KIND OF THING JUST ISN'T SOMETHING YOU WORRY ABOUT WHEN YOU'RE 80 YEARS OLD. AT THE SAME TIME, I KNEW THAT I MIGHT SINCERELY REGRET NOT HAVING PARTICIPATED IN THIS THING CALLED THE INTERNET THAT I THOUGHT WAS GOING TO BE A REVOLUTIONIZING EVENT.



WHEN I THOUGHT ABOUT IT THAT WAY, IT WAS INCREDIBLY EASY TO MAKE THE DECISION.



IN AMAZON'S FIRST WEEKS, A BELL WOULD RING EACH TIME SOMEONE MADE AN ORDER.

WE GOT ONE.

DING!



THE TEAM WOULD GATHER ROUND TO SEE WHETHER IT WAS ANYONE THEY KNEW.

WHO IS IT?

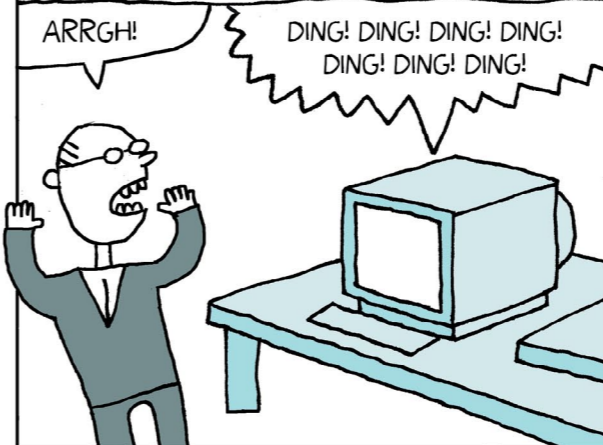
WE DON'T KNOW.



WITHIN A MONTH OF THE LAUNCH, THE BELL WAS RINGING SO OFTEN IT HAD TO BE TURNED OFF.

ARRGH!

DING! DING! DING! DING! DING! DING! DING!



BACK THEN, WHEN A CUSTOMER BOUGHT A BOOK, AMAZON WOULD ORDER IT FROM THE DISTRIBUTOR AND IT WOULD ARRIVE AT THEIR OFFICE IN A FEW DAYS.

I ORDERED A BOOK OFF AMAZON.

CUSTOMER



THEN IT WOULD BE STORED IN THE BASEMENT UNTIL IT COULD BE SHIPPED OFF TO THE CUSTOMER.

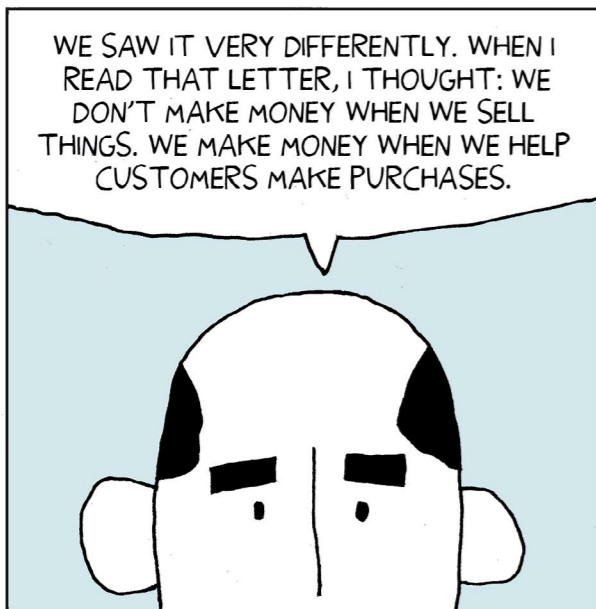
I'M WAITING FOR IT TO ARRIVE.



MOST BOOKS WOULD TAKE A WEEK TO DELIVER. RARE ITEMS MIGHT TAKE MORE THAN A MONTH.

I'M STILL WAITING.





Darryl Cunningham is the cartoonist of five non-fiction books, including *Supercrash: How to Hijack the Global Economy*, and *Billionaires*. His comics explore subjects as diverse as mental health, science, economics, and politics. Cunningham has given talks at the London School of Economics and the City of Arts and Lights, Valencia. In 2015 he was one of 30 world-renowned photographers, painters, sculptors, writers, filmmakers and musicians who were invited to contribute to the Bill & Melinda Gates Foundation's Art of Saving a Life project, to promote vaccination in the developing world. In 2018 he was awarded an Honorary Degree of Master of Arts from Leeds Arts University. Cunningham lives in the United Kingdom.



HEAVEN NO HELL

MICHAEL DEFORGE

“One of the most inventive and prolific cartoonists working today.”—*Vulture*

In the past ten years, Michael DeForge has released eleven books. While his style and approach have evolved, he has never wavered from taut character studies and incisive social commentary with a focus on humor. He has deeply probed subjects like identity, gentrification, fame, and sexual desire.

In “No Hell,” an angel’s tour of the five tiers of heaven reveals her obsession with a haunting infidelity. In “Raising,” a couple uses an app to see what their unborn child would look like. Of course, what begins as a simple face-melding experiment becomes a nightmare of too-much-information where the young couple is forced to confront their terrible choices. “Recommended for You” is an anxious retelling of our narrator’s favorite TV show—a *Purge*-like societal collapse drama—as a reflection of our desire for meaning in pop culture. Each of these stories shows the inner turmoil

of an ordinary person coming to grips with a world vastly different than their initial perception of it. The humor is searing and the emotional weight lingers long after the story ends.

Heaven No Hell collects DeForge’s best work yet. His ability to dig into a subject and break it down with beautiful drawings and sharp writing makes him one of the finest short story writers of the past decade, in comics or beyond. *Heaven No Hell* is always funny, sometimes sad, and continuously innovative in its deconstruction of society.

PRAISE FOR MICHAEL DEFORGE

“One of the comic-book industry’s most exciting, unpredictable talents.”—*NPR*

“Another DeForge classic—tender, depressing, and overflowing with his mind-melting, uber-satisfying surrealist style.”
—*Interview Magazine*

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THERE'S NO HELL. THERE'S A HEAVEN, BUT HELL ISN'T ACTUALLY A THING



SO IF THAT WAS SOMETHING YOU WERE WORRIED ABOUT, YOU CAN PUT THAT OUT OF YOUR MIND. THAT'S NOT A PRESSURE YOU SHOULD FEEL. CONGRATS, YOU'RE NOT GOING TO HELL. LIVE YOUR LIFE, ENJOY YOURSELF



BUT IT'S FINE, BECAUSE WE TAKE AWAY YOUR ABILITY TO FEEL BOREDOM. YOU'RE COOL WITH IT



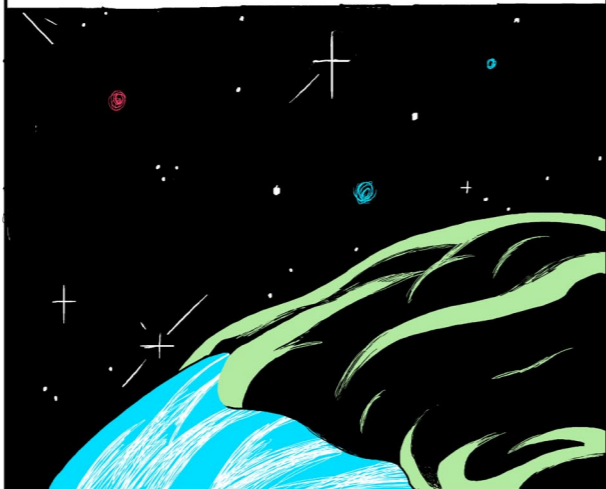
YOU GET TO SIT WITH YOUR THOUGHTS FOR ALL OF ETERNITY. TRUST ME, IT'S NICE



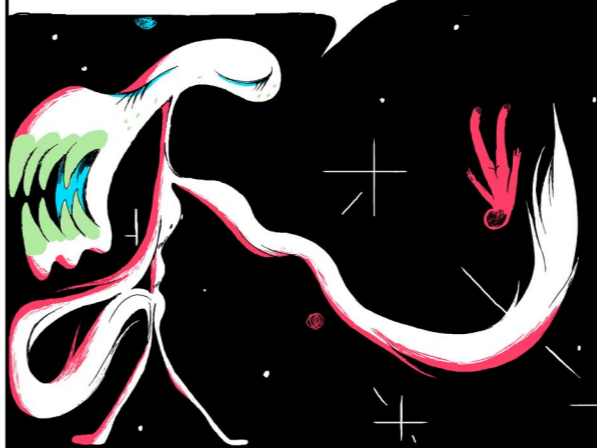
AND FRANKLY, THAT SORT OF PUNITIVE STUFF -- THAT WAS NEVER REALLY OUR THING TO BEGIN WITH. WE AREN'T SURE WHY YOU ASSUMED OTHERWISE



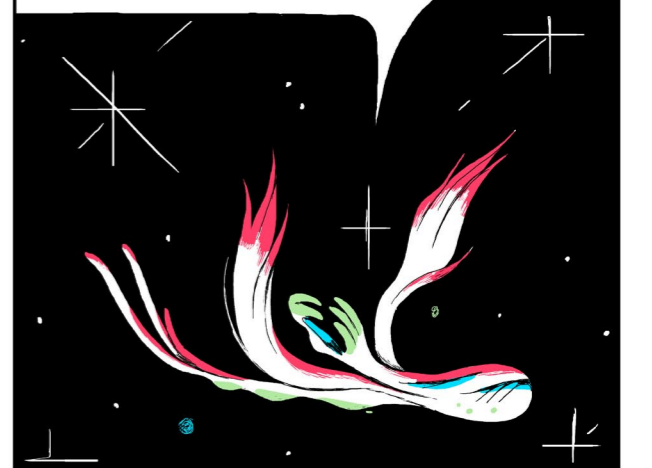
OUTER SPACE IS HEAVEN. BASICALLY, HEAVEN IS ALL THE STUFF PAST YOUR OZONE LAYER. HEAVEN HAS FIVE TIERS



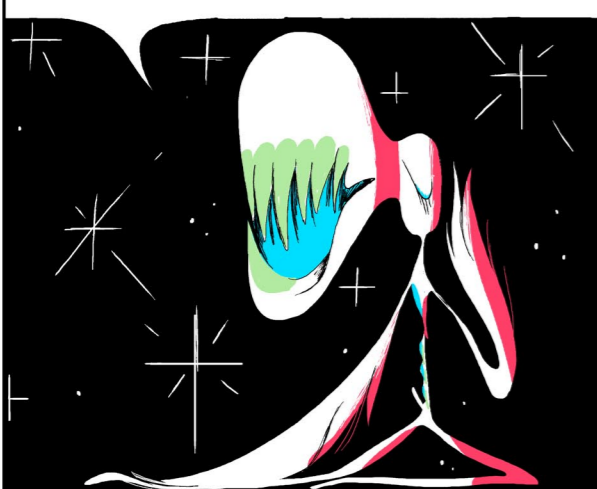
ANYONE WHO DIES UNDER THE AGE OF SEVENTEEN ENDS UP IN BRONZE TIER BY DEFAULT, BECAUSE ANY DECISIONS YOU MAKE BEFORE THE AGE OF SEVENTEEN DON'T ACTUALLY COUNT FOR ANYTHING



WE THINK THAT BEFORE SEVENTEEN, YOU'RE TOO YOUNG TO HAVE A FIRM SENSE OF THE WORLD, OR GRASP OF RIGHT AND WRONG. THOSE YEARS ARE BASICALLY A GIMME



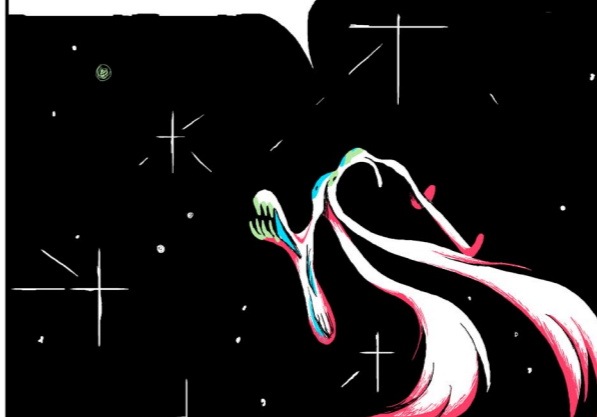
THE FIRST THREE TIERS ARE BRONZE, SILVER AND GOLD. THE VAST MAJORITY OF PEOPLE WHO DIE END UP IN THOSE THREE



BRONZE TIER IS JUST EMPTY SPACE. YOU FLOAT THROUGH SPACE FOREVER. SOMETIMES YOU'LL BUMP INTO SOMEONE ELSE, BUT IT'S RARE, JUST 'CAUSE SPACE IS SO HUGE



OBSOLETELY, WE STILL ENCOURAGE YOU TO TRY TO MAKE MORAL DECISIONS DURING THAT TIME SPAN. IT'S A GOOD HABIT TO GET INTO, SINCE YOU MIGHT LIVE PAST SEVENTEEN. WE JUST WON'T DOCK YOU ANY POINTS



EVERYONE IN SILVER TIER GETS TO FUCK NORA'S HUSBAND



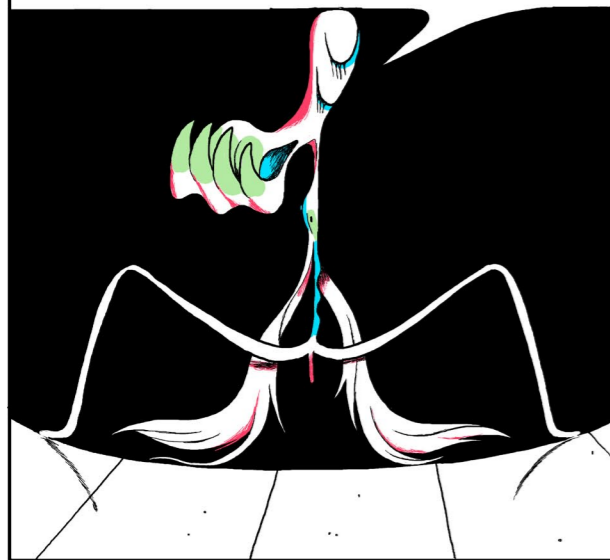
IF YOU DIE AND WAKE UP IN SILVER TIER, YOU'RE TRANSPORTED BACK TO THAT PARTY IN 2014 WHERE NORA GETS TOO DRUNK AND IT'S NOT EVEN 9 P.M. YET



YOU AND HER HUSBAND ARE WALKING OUT OF THE BUILDING AND YOU'RE HELPING HER INTO A CAB, EXCEPT THIS TIME HE DOESN'T GO HOME WITH HER. HE DECIDES TO STAY BEHIND



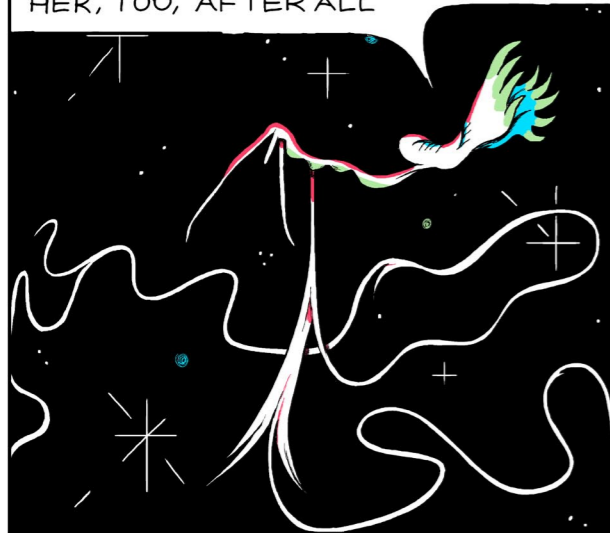
AND THEN YOU FUCK HIM



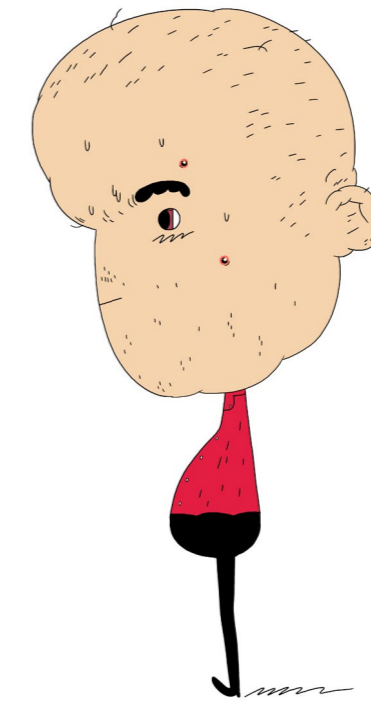
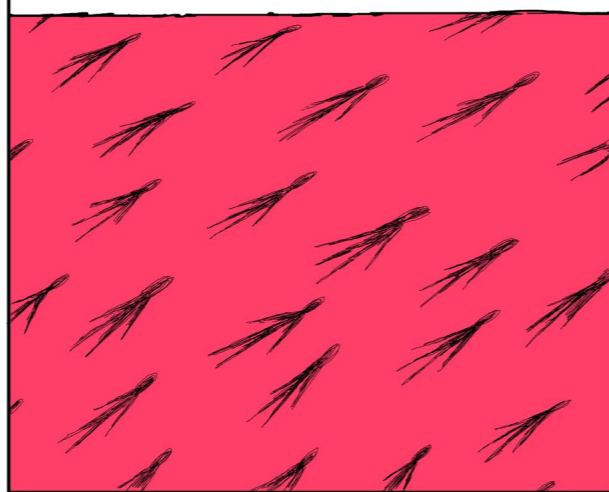
IT'S GREAT. FUCKING NORA'S HUSBAND IS EVERYTHING YOU ALL IMAGINED IT WOULD BE AND MORE



NORA NEVER FINDS OUT BECAUSE IT'S HEAVEN. IT'S HEAVEN FOR HER, TOO, AFTER ALL



GOLD TIER, THINGS START TO GET INTERESTING. GOLD TIER SOUNDS LIKE A BIG DEAL, BUT IT'S NOT ACTUALLY TOUGH TO GET INTO



Michael DeForge is a cartoonist, illustrator, and community organizer in Toronto, Ontario.



TONO MONOGATARI

SHIGERU MIZUKI

The beloved mangaka adapts one of his country—and the world’s—great works of supernatural literature

Shigeru Mizuki—Japan’s grand master of yokai comics—adapts one of the most important works of supernatural literature into comic book form. The cultural equivalent of Brothers Grimm’s fairy tales, *Tono Monogatari* is a defining text of Japanese folklore and one of the country’s most important works of literature. This graphic novel was created during the later stage of Mizuki’s career, after he had retired from the daily grind of commercial comics to create personal, lasting works of art.

Originally written in 1910 by folklorists and field researchers Kunio Yanagita and Kizen Sasaki, *Tono Monogatari* celebrates and archives legends from the Tono region. These stories were recorded as Japan’s rapid modernization led to the disappearance of traditional culture. This adaptation mingles the original text with autobiography: Mizuki attempts to retrace Yanagita and Sasaki’s path, but finds his old body is not quite up to the

challenge of following in their footsteps. As Mizuki wanders through Tono he retells some of the most famous legends, manifesting a host of monsters, dragons, and foxes. In the finale, Mizuki meets Yanagita himself and the two sit down to discuss their works.

Translated with additional essays by Mizuki scholar and English-language translator Zack Davisson, *Tono Monogatari* displays Mizuki at his finest, exploring the world he most cherished.

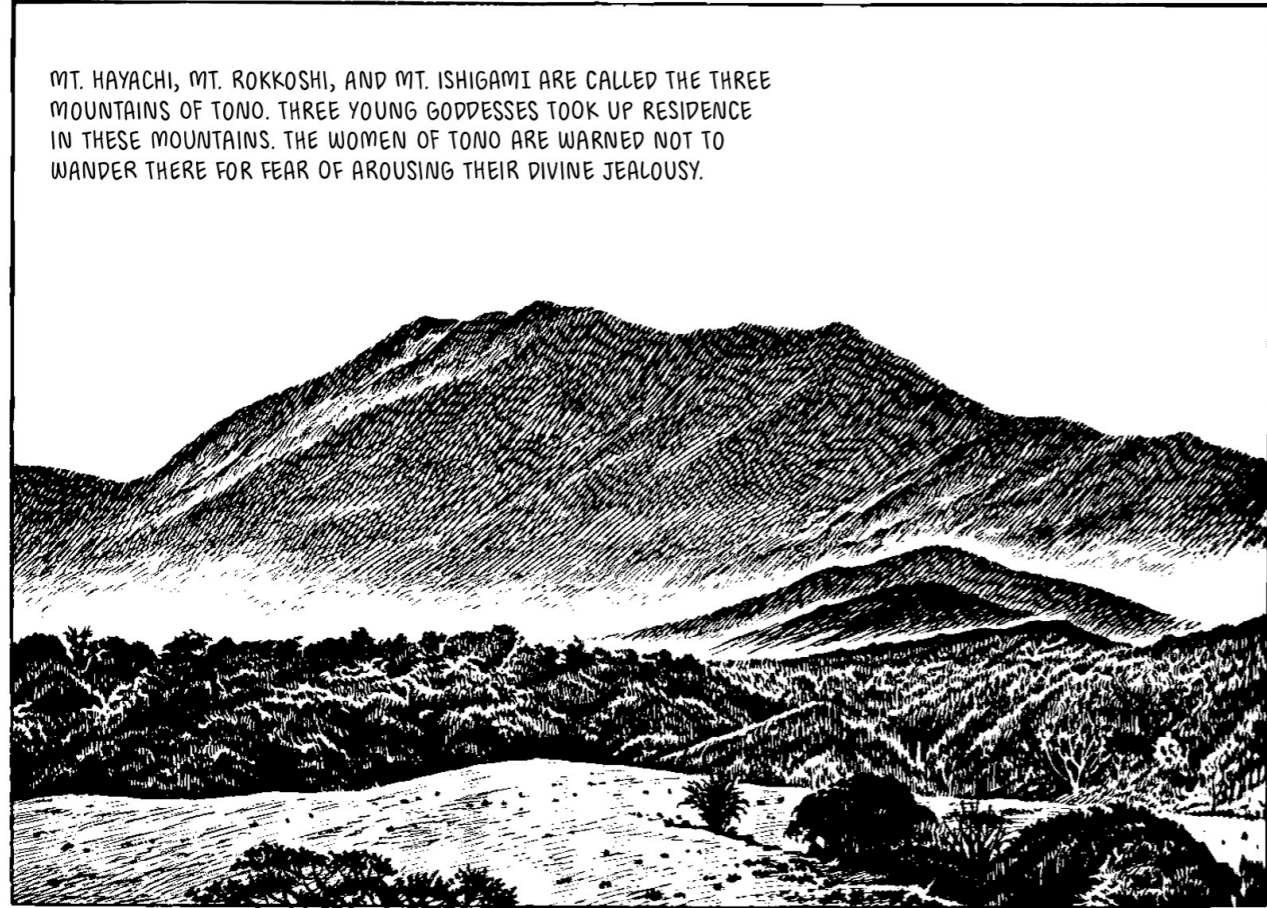
PRAISE FOR SHIGERU MIZUKI

“Shigeru Mizuki resurrected Japan’s folk creatures as pop culture for the masses.”

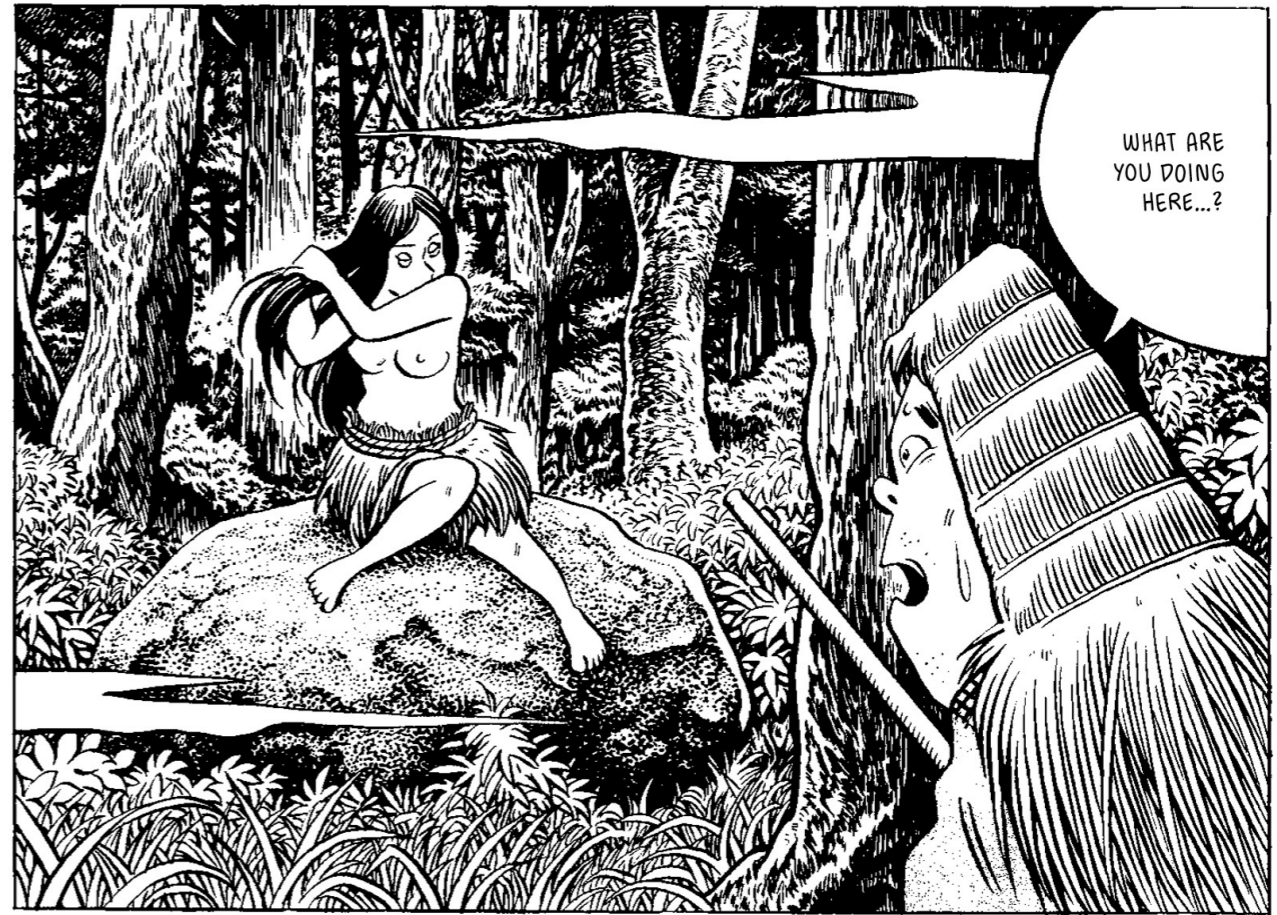
—Matt Alt, *The New Yorker*

“Shigeru Mizuki’s excellent little spooky comics [are] humorous, satirical, and folkloric, populated with countless Japanese ghosts and fairies.”—Satoshi Kitamura, *The Guardian*

FEB 2021 • \$24.95 USD/\$29.95 CAD • B&W • 6.45 X 8.765 • 296 PAGES
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MT. HAYACHI, MT. ROKKOSHI, AND MT. ISHIGAMI ARE CALLED THE THREE MOUNTAINS OF TONO. THREE YOUNG GODDESSES TOOK UP RESIDENCE IN THESE MOUNTAINS. THE WOMEN OF TONO ARE WARNED NOT TO WANDER THERE FOR FEAR OF AROUSING THEIR DIVINE JEALOUSY.



WHAT ARE YOU DOING HERE...?



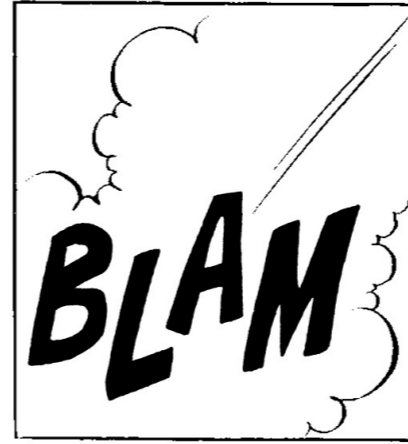
KAHEI SASAKI IS A MAN OF WANO, IN TOCHINAI VILLAGE. WHEN HE WAS YOUNG, HE USED TO HUNT IN THESE MOUNTAINS...



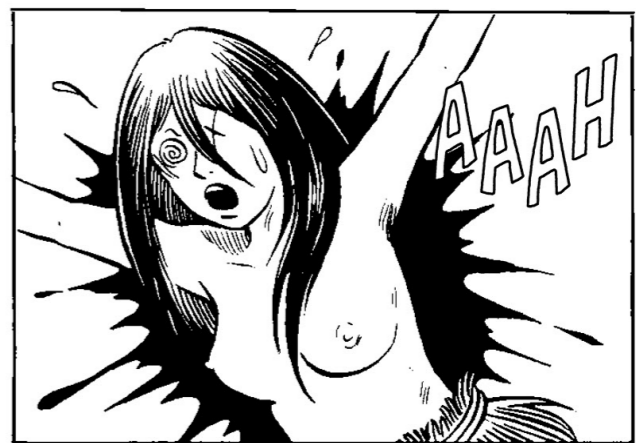
IT'S SAID DEEP INSIDE LIVE MOUNTAIN-FOLK CALLED YAMABITO.

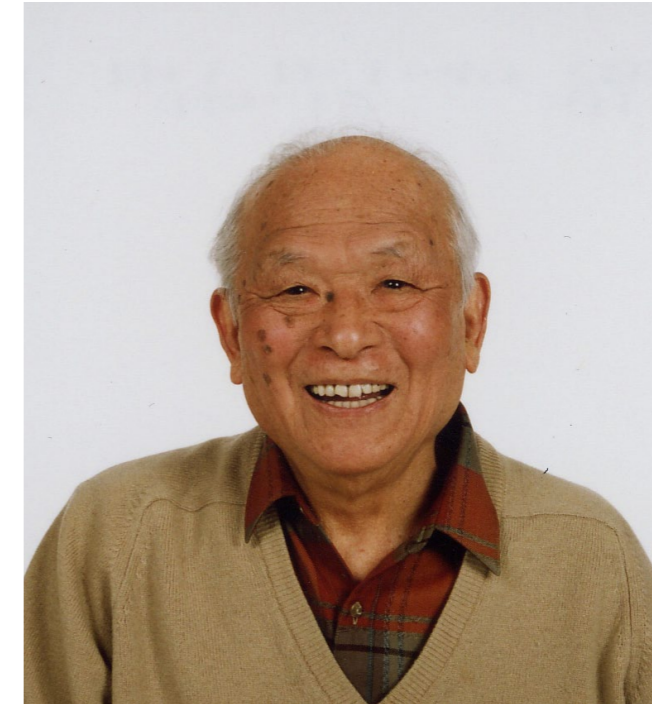
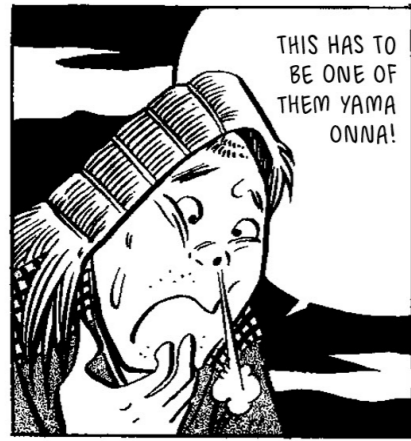


IS SOMEONE THERE?



NOT BAD. BROUGHT 'ER DOWN WITH ONE SHOT.





Shigeru Mizuki (1922-2015) was one of Japan's most respected artists and a forefather of manga. He invented the yokai genre with *Gegege no Kitaro* and founded the gekiga—dramatic manga—movement with autobiographical wartime accounts such as *Onward Towards Our Noble Deaths*. He received the Kodansha Manga Award, Eisner Award, and the Angoulême Award, as well as the Shiju Hosho Medal of Honor and the Order of the Rising Sun.

Shigeru Mizuki was a specialist in stories of yokai. He was a member of the Japanese Society of Cultural Anthropology, and traveled to over sixty countries around the world to engage in fieldwork on the spirits of different cultures. He has been published in Japan, South Korea, France, Spain, Taiwan, and Italy.



Yoshiharu TSUGE

Red Flowers

RED FLOWERS YOSHIHARU TSUGE

The influential cartoonist hits his stride as he celebrates the charms and oddities of rural postwar culture

Yoshiharu Tsuge leaves early genre trappings behind, taking a light, humorous approach in these stories based on his own travels. *Red Flowers* ranges from deep character studies to personal reflections to ensemble comedies set in the hotels and bathhouses of rural Japan. There are irascible old men, drunken gangsters, reflective psychiatric-hospital escapees, and mysterious dogs. Tsuge's stories are mischievous and tender even as they explore complex relationships and heartache. It's a world of extreme poverty, tradition, secret fishing holes, and top-dollar koi farming.

The title story, "Red Flowers," highlights the nuance and empathy that made Tsuge's work stand out from that of his peers. A nameless traveler comes across a young girl running an inn. While showing the traveler where the best fishing hole is, a bratty schoolmate reveals the girl must run the business because her alcoholic father is incapable. At the story's end, the traveler witnesses an

unusual act of kindness from the boy as the girl suffers her first menstrual cramps—and a simple travelogue takes on unexpected depth.

Red Flowers affirms why Tsuge went on to become one of the most important cartoonists in Japan. These vital comics inspired a wealth of fictionalized memoir from his peers and a desire within the postwar generation to document and understand the diversity of their country's culture.

PRAISE FOR YOSHIHARU TSUGE

"Fascinating...one of Japan's most celebrated and reclusive artists."

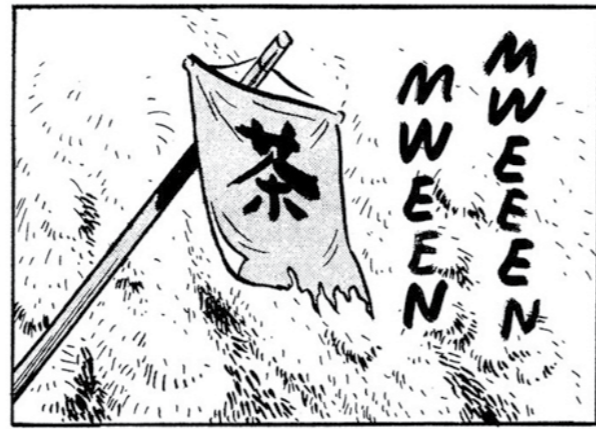
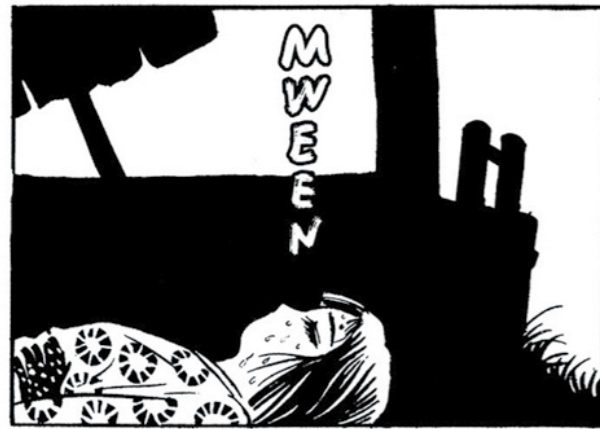
—*The Guardian*

"Tsuge's raw and profound work is equal parts pathos and poetry, streaked with irony and ribaldry."

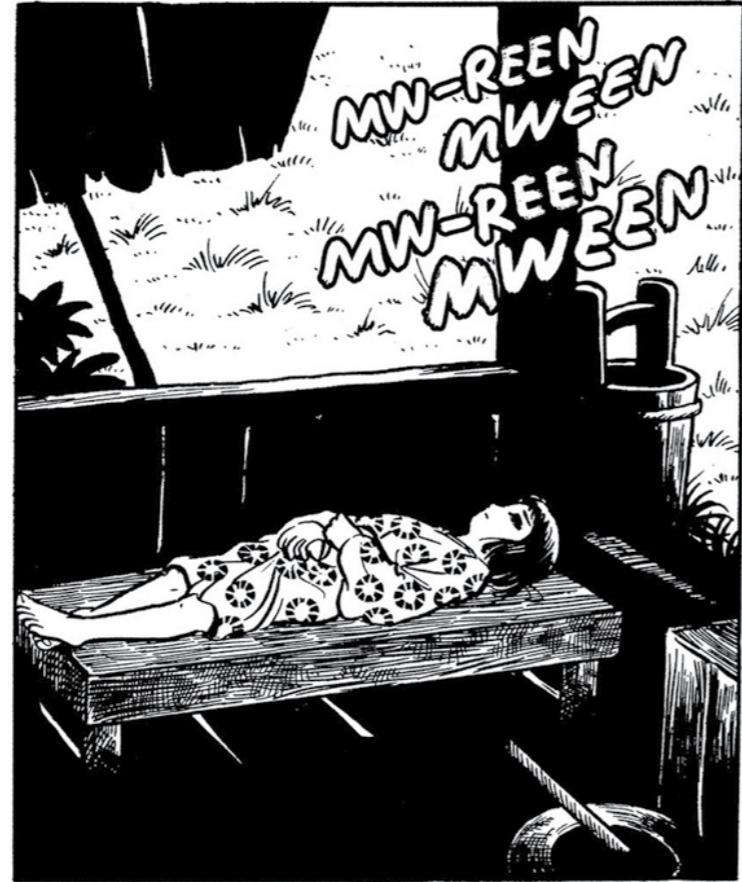
—*Kirkus Starred Review*

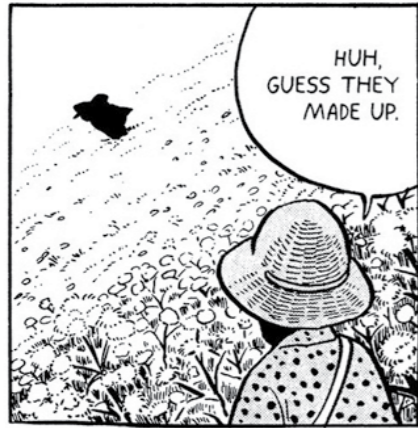
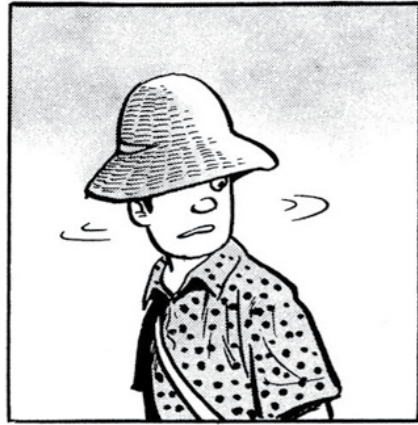
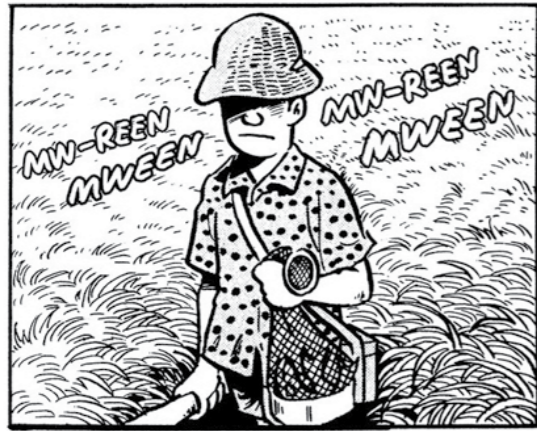
"Exemplary...an elucidating glimpse into modern manga's origins"—*Publishers Weekly Starred Review*

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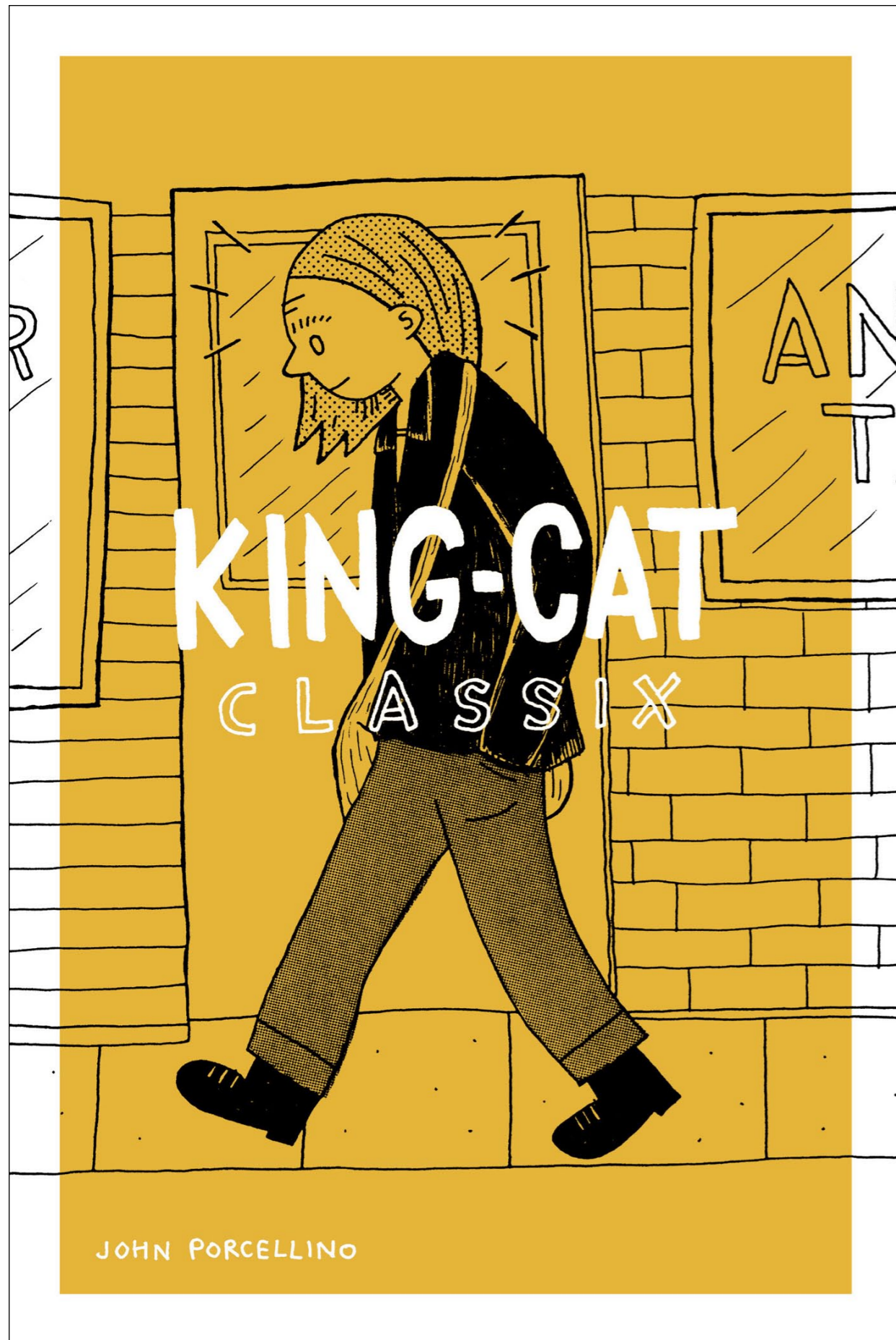


SIGN: TEA





Yoshiharu Tsuge was born in Tokyo, Japan in 1937. Influenced by the realistic and gritty rental manga of Yoshihiro Tatsumi, he began making his own comics. He was also briefly recruited to assist Shigeru Mizuki in the 1960s. In 1968, working for *Garo* magazine, Tsuge published the groundbreaking story "Neji-shiki" (commonly called "Screw Style" by Western readers), which established Tsuge as an influential mangaka and a cultural touchstone in the changing Japanese art world. He is considered the originator and greatest practitioner of the "I-novel" method of comics-making. In 2005, Tsuge was nominated for the Best Album Award at Angoulême International and in 2017 he won the Japan Cartoonists Association Grand Award for *Yume to tabi no sekai*.



NEW PAPERBACK EDITION

KING-CAT CLASSIX

JOHN PORCELLINO

The definitive collection of the influential comic zine

King-Cat Classix collects material from the first fifty issues of John Porcellino's *King-Cat Comics* as they appeared in self-published, handmade zines throughout the 1990s. These strips span Porcellino's dynamic evolution from saturated, punk drawings to his characteristic refined minimalism, revealing his work as nothing short of a catalyst that has inspired artists like Chris Ware in the emerging literary comics scene. In the inky drawings featuring beloved pets, awkward teenage one-night-stands, and everyday blunders, we see a nascent style steeped in truth and transparency—one that continues to ring true today.

Porcellino's mind is spread out on the page, with an uninhibited id running wildly about dreams and sexual fantasies, not unlike the gritty, stabbing pen strokes of Julie Doucet. He sketches fragmented moments and glimpses of interaction that seem to reflect the very manner in which we process memory: we are made up of a stream of consciousness, captured in

fleeting mental images, and Porcellino externalizes that messy internal reality. Follow along the path of Porcellino's dynamic evolution and relish in the inspirational power of this groundbreaking collection.

PRAISE FOR *KING-CAT CLASSIX*

"Unvarnished. Punk."

—*The New York Times*

"John Porcellino is a master at miniature poignance."—*Entertainment Weekly*

"Porcellino's short stories and observations about his life and the nature around him are simple and spare, but manage to capture his awe at the world."—*The Globe & Mail*

"The best way to treat this book is like a collection of poems, to be dipped into lightly, a few pieces at a time...Porcellino has crafted an affecting scrapbook of a part-time artist's life."

—*The A.V. Club*

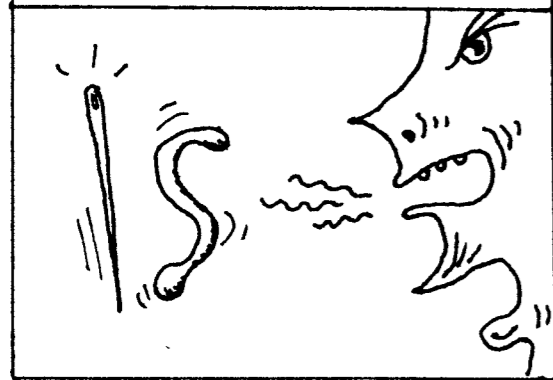
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Well Drawn FUNNIES #1

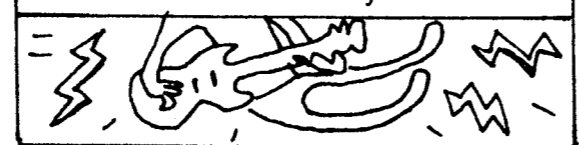


HI! I'M JOHN PORCELLINO, THE GUY THAT DRAWS THIS MAG. A LOT OF PEOPLE COMPLAIN ABOUT MY ART- THEY TELL ME I CAN'T DRAW, MY ART IS GARBAGE ETC. ETC. MAYBE I CAN EXPLAIN

MY FIRST ARTISTIC LOVES WERE THE "HAIRY WHO" FROM MY HOMETOWN OF CHICAGO, AND OTHER "FUNKY" ARTISTS...



THEIR ART WAS DIRECT, BOLD AND OFTEN EMBRACED UGLINESS. IN HIGH SCHOOL I DISCOVERED "PUNK ROCK" AND FELL IN LOVE WITH THE TORTURED "BAD IS GOOD" SCHOOL-FLIPPER, HÜSKER DÜ, BLACK FLAG, etc.



ABOUT THIS SAME TIME I DISCOVERED THE UNDERGROUND AND "NEW WAVE" COMICS OF THE EARLY-MID 80'S LIKE GARY PANTER, MARK MAREK, LYNDA BARRY. A BIG TURNING POINT CAME WHEN I DISCOVERED THAT A CRAPPY LINE, SCRATCHED ON PAPER, WAS INFINITELY MORE "REALISTIC" THAN THE MOST LABORED RENDERING. ESPECIALLY IN THIS DAY & AGE.

WHY BOTHER SPENDING 3 HOURS ON A DRAWING IF THE WORLD COULD END TOMORROW? OR I COULD SPEND TIME WATCHING TV INSTEAD? ANYHOW, IF THE WORLD IS A PIECE OF SHIT, ART THAT DENIES THAT IS IN ESSENCE A LIE. IT IS MORE IMPORTANT TO ME TO MAKE ART THAT IS AN HONEST EXPRESSION OF MY LIFE THAN IT IS TO MAKE PICTURES PEOPLE THINK ARE WELL DRAWN.

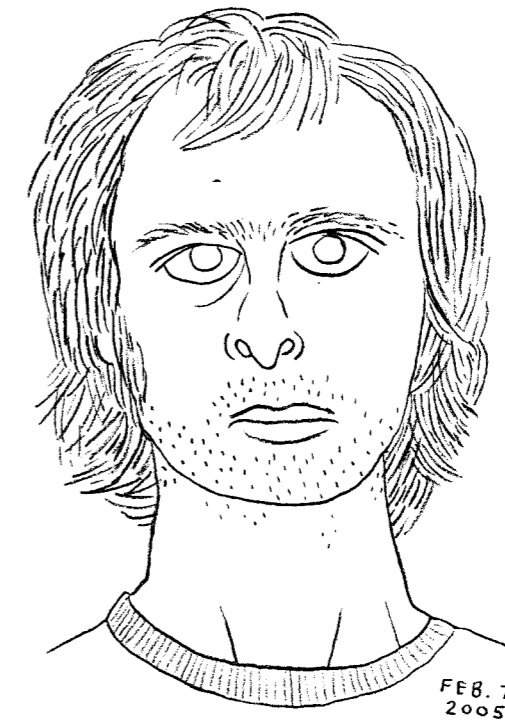
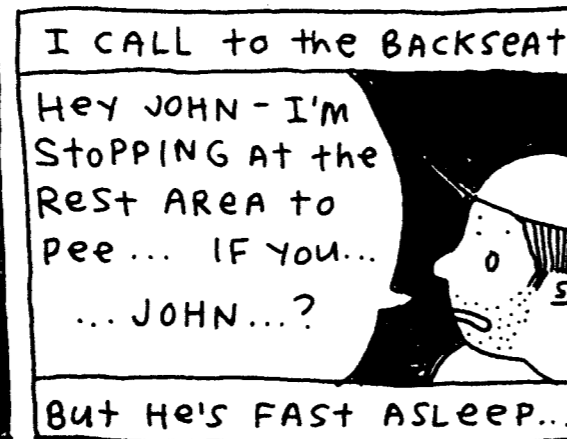
THESE ARE A FEW OF THE IDEAS BEHIND WHY I DO WHAT I DO, THE BACKGROUND OF IT. I DEFINITELY COME FROM THE "THE WORSE, THE BETTER" NOISY SIDE OF THE CONCEPTUAL TRACKS - AT LEAST THE "CONTENT OVER FORM" SCHOOL OF THINKING



SO, ANYHOW, I JUST WANTED TO TALK A LITTLE ABOUT THAT. IF YOU HAVE ANY QUESTIONS, SEND 'EM ON IN, OKAY? I'M ALWAYS HAPPY TO DISCUSS STUFF LIKE THIS...



UTAH



John Porcellino was born in Chicago, Illinois, in 1968. He wrote and photocopied his first zine in 1982, at the age of fourteen. In 1989, Porcellino began writing his celebrated *King-Cat* mini-comic series, which has been ongoing for more than twenty-five years, winning acclaim from *Time*, *Entertainment Weekly*, *USA Today*, *Punk Planet*, and *The Globe & Mail*. His work in *King-Cat* has been translated into French, German, Italian, Spanish, and Swedish.

Porcellino is the author of *Diary of a Mosquito Abatement Man*, *King-Cat Classix*, *Map of My Heart*, *Perfect Example*, *Thoreau at Walden*, and *The Hospital Suite*. He lives in Beloit, Wisconsin, with his girlfriend and two cats and two dogs, and continues to produce new issues of *King-Cat* on a regular basis.

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