

Beautiful Darkness Fabien Vehlmann

The story of one undocumented immigrant's journey, told by the people who employ him, feed him, and report him Translated by Helge Dascher *The Strange* follows an unnamed, undocumented immigrant who tries to forge a new life in a Western country where he doesn't speak the language. Jérôme Ruillier's story is deftly told through myriad viewpoints, as each narrator recounts a situation in which they crossed paths with the newly-arrived foreigner. Many of the people he meets are suspicious of his unfamiliar background, or of the unusual language they do not understand. By employing this third-person narrative structure, Ruillier masterfully portrays the complex plight of immigrants and the vulnerability of being undocumented. *The Strange* shows one person's struggle to adapt while dealing with the often brutal and unforgiving attitudes of the employers, neighbors, and strangers who populate this new land. Ruillier employs a bold visual approach of colored pencil drawings complemented by a stark, limited palette of red, orange and green backgrounds. Its beautiful simplicity represents the almost child-like hope and promise that is often associated with new beginnings. But as Ruillier implicitly suggests, it's a promise that can shatter at a moment's notice when the threat of being deported is a daily and terrifying reality. *The Strange* has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Although he may appear rough-and-tumble, Jiro Azuma's compassionate side emerges when it comes to the furry critters he can communicate with. But Jiro's soft spot for animals gets him in major trouble when a suspicious stray cat fuses with him, granting him exceptional power but also dragging him into humanity's hidden battle against powerful Japanese spirits, mononoke. -- VIZ Media In a world between legend and dream, *A Wild Ride through the Night* describes the exhilarating and comic adventures of his twelve-year-old protagonist Gustave, a boy who aspires one day to be a great artist. When a disaster at sea puts Gustave in the uncompromising hands of Death, he has the choice to give up the ghost or take on a series of six impossible tasks. Gustave embarks on a strange and perilous journey during which he must save a princess from an angry dragon, pull a tooth from the Most Monstrous of All Monsters, fly over the moon, and even, somehow, meet his own self. Will Gustave's creativity and imagination be able to save him from his fate?

Nominee: *The Community of Literary Magazines and Presses, Firecracker Awards, Graphic Novel* When the repulsively ugly Coddie unintentionally saves a fairy from a spell, she does not understand the poisonous nature of the wish granted her by the fairy. The village folk no longer see her as repulsive and stinking of fish—they now perceive her as magnetically beautiful—which does not help her in her village. A young local lord saves her, but it soon becomes apparent that Coddie's destiny may be far greater than anyone ever imagined. Caustic and flamboyant, this fairy tale offers grownups an engrossing take on the nature of beauty.

Asami Kawakami is a 17 year old highschool girl and is a member of her school's art club, which is run by her friend and adviser, Keigo Sawa. For some time, her best friend Chiharu hasn't been answering her cell phone and has also stopped coming to school. One day Chiharu shows up at the art club and says that the reason she was gone was because of a video game, and that she has also seen many

horrific things. That day she goes home and, under the mysterious influence of the game, commits suicide. Asami goes to Chiharu's room after her death and finds the video game, "Portus," and takes it home in the hope of finding out what it is about this game that made her friend commit suicide.

Meditations on fatherhood from the author of *Jerusalem: Chronicles from the Holy City* With *A User's Guide to Neglectful Parenting*, the trademark dry humor that pervades Guy Delisle's landmark and praised graphic travelogues takes center stage. Quick, light vignettes play on the worries and cares any young parent might have, and offer wry solutions to the petty frustrations of being a dad who works from home. Readers familiar with Delisle's stranger-in-a-strange-land technique for storytelling (employed in *Jerusalem*, *Pyongyang*, *Burma Chronicles*, and *Shenzhen*) will recognize the titular parent in this book; Delisle's travelogues were simultaneously portraits of complex places and times, and portraits of a stay-at-home dad's ever-changing relationship with his children while his wife is out working for Doctors Without Borders. The relationship between young child and all-too-irony-aware parent is beautifully done here, and Delisle's loose flowing style has been set free, creating a wonderful sense of motion throughout. *A User's Guide to Neglectful Parenting* is an intimate, offbeat look at the joys of parenting. *A User's Guide to Neglectful Parenting* has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Shenzhen is entertainingly compact with Guy Delisle's observations of life in urban southern China, sealed off from the rest of the country by electric fences and armed guards. With a dry wit and a clean line, Delisle makes the most of his time spent in Asia overseeing outsourced production for a French animation company. By translating his fish-out-of-water experiences into accessible graphic novels, Delisle skillfully notes the differences between Western and Eastern cultures, while also conveying his compassion for the simple freedoms that escape his colleagues in the Communist state. *Shenzhen* has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

7 men, 1 impossible mission - assassinate Hitler! With World War II in full swing, there's only one-way to draw the war to a quick end: kill Hitler. But who would be insane enough to try? Joshua Goldschmidt knows just the men to do it. Insane? Psychotic? Mad? Call them what you will, but the SEVEN PSYCHOPATHS are now the only hope the world has... In the vein of *INGLORIOUS BASTERDS*, with art by the critically acclaimed Sean Phillips (*CRIMINAL*, *INCOGNITO*).

Bigfoot presents a wry take on short-lived YouTube notoriety Jimmy is a teenager in a crummy little town. He's got a lousy best friend, Simon; a porn habit; and an uncle whose miserable existence is the embodiment of life stalled in its tracks. He's also got a tender soul, a pure-hearted crush, and the makings of a budding artist. A horrible YouTube video of Jimmy dancing in his living room becomes viral, courtesy of Simon, and makes every sweet and hopeful thing about Jimmy seem utterly pathetic. Everyone from fellow classmates to the clerk at the corner store has seen the video, and Jimmy finds himself a celebrity in his town, just for the wrong reason. Unfortunately, the

YouTube antics do not stop there. As in his debut graphic novella, *Nicolas*, Pascal Girard showcases a spare, deceptively simple style that is wonderfully expressive with pitch-perfect dialogue. Girard utilizes a drawn line full of tentative, exploratory, and intuitive emotion, a line as sure of the treasure it carries as is the book's quiet hero.

The legendary cartoonist aims his pen and paper toward his high school summer job. For three summers beginning when he was 16, cartoonist Guy Delisle worked at a pulp and paper factory in Quebec City. *Factory Summers* chronicles the daily rhythms of life in the mill, and the twelve hour shifts he spent in a hot, noisy building filled with arcane machinery. Delisle takes his noted outsider perspective and applies it domestically, this time as a boy amongst men through the universal rite of passage of the summer job. Even as a teenager, Delisle's keen eye for hypocrisy highlights the tensions of class and the rampant sexism an all-male workplace permits. Guy works the floor doing physically strenuous tasks. He is one of the few young people on site, and furthermore gets the job through his father's connections, a fact which rightfully earns him disdain from the lifers. Guy's dad spends his whole career in the white collar offices, working 9 to 5 instead of the rigorous 12-hour shifts of the unionized labor. Guy and his dad aren't close, and *Factory Summers* leaves Delisle reconciling whether the job led to his dad's aloofness and unhappiness. On his days off, Guy finds refuge in art, a world far beyond the factory floor. Delisle shows himself rediscovering comics at the public library, and preparing for animation school—only to be told on the first day, "There are no jobs in animation." Eager to pursue a job he enjoys, Guy throws caution to the wind.

One of the funniest cartoonists of the last four decades, M.K. Brown has accumulated a body of work long savored by aficionados but never comprehensively collected ? until now. *Stranger Than Life* is the first retrospective collection of Brown's cartoons and comic strips from the *National Lampoon* from 1972-1981, as well as such other magazines as *Mother Jones*, *The New Yorker*, *Atlantic Monthly*, and *Playboy*; and her comics from underground publications like *Arcade*, *Wimmin's Comics*, *Young Lust*, and *Twisted Sisters*. In these pages: Read instructions for the use of glue, making a pair of pants, home auto repair, coping with chainsaw massacres, and jackknifing your big rig. Travel the globe to witness the giant bananas of Maui, strange sightings in Guatemala, camel races, and a "Saga of the Frozen North." Learn about love 'round the world, among eccentric suburbanites, and in a "Condensed Gothic" romance. Meet Virginia Spears Ngodátu, who (with a bit of a name change) would go on to star in "Dr. Janice N!Godatu," Brown's series of animated shorts that appeared on *The Tracy Ullman Show* alongside the first incarnation of *The Simpsons*. Aliens, old people, pilgrims, mermen, monitor lizards, tiny floating muggers and other weirdos feature in Brown's side-splitting single-panel gag strips. Brown's cartoons combine a penchant for the absurd with the gimlet observational eye of Roz Chast. Brown satirizes suburban anxiety and ennui by turning it upside-down and sideways, and her slightly grotesque yet lovable characters are perfectly captured in her restless pen line and delicate jewel-tone watercolors.

A story about political organizing and the power of community. Translated from French by Helge Dascher. Valérie Plante stood up to the patriarchal power system of her city, took down an incumbent, and became the first woman elected Mayor of Montreal. Her origin story comes alive in *Okay, Universe*. This captivating graphic novel—created in a true collaboration with Governor-General

Award-winner Delphie Côté-Lacroix—follows her journey from community organizer and volunteer to municipal candidate, and the phone call from the local social justice political party that changed her life forever. Okay, Universe is the first time Plante has told her story, and she has chosen an art form that is not just emblematic of the city of Montreal and its love of the arts and bande dessinée, it's an art form that is accessible to all readers and perfectly suited to her message. With patience, determination, and the strength of will to remain true to her core beliefs, Okay, Universe details the inspiring political campaign where slowly but surely she gained the trust of a neighbourhood fighting for affordable housing, environmental protections, and equal opportunities. Okay, Universe demystifies the path to success, simultaneously showing the Mayor's inextinguishable commitment to creating positive change in the world and educating about the vitality of political engagement."

HOW DOES ONE SURVIVE WHEN ALL HOPE IS LOST? In the middle of the night in 1997, Doctors Without Borders administrator Christophe Andre was kidnapped by armed men and taken away to an unknown destination in the Caucasus region. For three months, Andre was kept handcuffed in solitary confinement, with little to survive on and almost no contact with the outside world. Close to twenty years later, award-winning cartoonist Guy Delisle (Pyongyang, Jerusalem, Shenzhen, Burma Chronicles) recounts Andre's harrowing experience in Hostage, a book that attests to the power of one man's determination in the face of a hopeless situation. Marking a departure from the author's celebrated first-person travelogues, Delisle tells the story through the perspective of the titular captive, who strives to keep his mind alert as desperation starts to set in. Working in a pared down style with muted colour washes, Delisle conveys the psychological effects of solitary confinement, compelling us to ask ourselves some difficult questions regarding the repercussions of negotiating with kidnappers and what it really means to be free. Thoughtful, intense, and moving, Hostagetakes a profound look at what drives our will to survive in the darkest of moments. One family's quest to survive the devastation of the Khmer Rouge Year of the Rabbit tells the true story of one family's desperate struggle to survive the murderous reign of the Khmer Rouge in Cambodia. In 1975, the Khmer Rouge seized power in the capital city of Phnom Penh. Immediately after declaring victory in the war, they set about evacuating the country's major cities with the brutal ruthlessness and disregard for humanity that characterized the regime ultimately responsible for the deaths of one million citizens. Cartoonist Tian Veasna was born just three days after the Khmer Rouge takeover, as his family set forth on the chaotic mass exodus from Phnom Penh. Year of the Rabbit is based on firsthand accounts, all told from the perspective of his parents and other close relatives. Stripped of any money or material possessions, Veasna's family found themselves exiled to the barren countryside along with thousands of others, where food was scarce and brutal violence a constant threat. Year of the Rabbit shows the reality of life in the work camps, where Veasna's family bartered for goods, where children were instructed to spy on their parents, and where reading was proof positive of being a class traitor. Constantly on the edge of annihilation, they realized there was only one choice—they had to escape Cambodia and become refugees. Veasna has created a harrowing, deeply personal account of one of the twentieth century's greatest tragedies.

BEST OF THE YEAR NODS FROM AMAZON.COM AND PUBLISHERS WEEKLY! "Kerascoët... render Aurora and her friends in

the huge-eyed style of classic children's book illustrations, but cuteness is just another Darwinian survival strategy here. Even on her clover-high scale, as Aurora discovers, romance is decided by social pecking order and murderous deceit."--Douglas Wolk, New York Times Kerascoët's and Fabien Vehlmann's unsettling and gorgeous anti-fairy tale is a searing condemnation of our vast capacity for evil writ tiny. Join princess Aurora and her friends as they journey to civilization's heart of darkness in a bleak allegory about surviving the human experience. The sweet faces and bright leaves of Kerascoët's delicate watercolors serve to highlight the evil that dwells beneath Vehlmann's story as pettiness, greed, and jealousy take over. Beautiful Darkness is a harrowing look behind the routine politeness and meaningless kindness of civilized society.

There were no surprises in Gatlin County. We were pretty much the epicenter of the middle of nowhere. At least, that's what I thought. Turns out, I couldn't have been more wrong. There was a curse. There was a girl. And in the end, there was a grave. Lena Duchannes is unlike anyone the small Southern town of Gatlin has ever seen, and she's struggling to conceal her power and a curse that has haunted her family for generations. But even within the overgrown gardens, murky swamps and crumbling graveyards of the forgotten South, a secret cannot stay hidden forever. Ethan Wate, who has been counting the months until he can escape from Gatlin, is haunted by dreams of a beautiful girl he has never met. When Lena moves into the town's oldest and most infamous plantation, Ethan is inexplicably drawn to her and determined to uncover the connection between them. In a town with no surprises, one secret could change everything.

The second book in the New York Times bestselling series, perfect for fans of Cassandra Clare and Maggie Stiefvater! Ethan Wate used to think of Gatlin, the small Southern town he had always called home, as a place where nothing ever changed. Then he met mysterious newcomer Lena Duchannes, who revealed a secret world that had been hidden in plain sight all along. A Gatlin that harbored ancient secrets beneath its moss-covered oaks and cracked sidewalks. A Gatlin where a curse has marked Lena's family of powerful Supernaturals for generations. A Gatlin where impossible, magical, life-altering events happen. Sometimes life-ending. Together they can face anything Gatlin throws at them, but after suffering a tragic loss, Lena starts to pull away, keeping secrets that test their relationship. And now that Ethan's eyes have been opened to the darker side of Gatlin, there's no going back. Haunted by strange visions only he can see, Ethan is pulled deeper into his town's tangled history and finds himself caught up in the dangerous network of underground passageways endlessly crisscrossing the South, where nothing is as it seems.

A long-lost memoir about being a stripper, with an introduction by Chris Ware In 1980, Sylvie Rancourt and her boyfriend moved to Montreal from rural Northern Quebec. With limited formal education or training, they had a hard time finding employment, so Rancourt began dancing in strip clubs. These experiences formed the backbone of the first Canadian autobiographical comic book, Melody, which Rancourt wrote, drew, and distributed, starting in 1985. Later, she collaborated with the artist Jacques Boivin, who translated and drew a new series of Melody comics for the American market—the comics were an instant cult classic. Until now, the Rancourt drawn-and-written comics have never been published in English. These stories are compelling without ever being voyeuristic or self-pitying, and her drawings are formally innovative while maintaining a refreshingly frank and engaging

clarity. Whether she's divulging her first experiences dancing for an audience or sharing moments from her life at home, her storytelling is straightforward and never sensationalized. With a knowing wink at the reader, Rancourt shares a world that, in someone else's hands, might be scandalous or seedy, but in hers is fully realized, real, and often funny. The Drawn & Quarterly edition of *Melody*, featuring an introduction by Chris Ware (*Building Stories*), places this masterpiece of early autobiographical comics in its rightful place at the heart of the comics canon.

Between Heaven and Hell lies a waystation for the soul--a place where your deeds in life are the keys to your eternity in the afterlife--at the Hotel Diablo. And it's Lidia Lopez's first night behind the front desk! Every guest's got a story to tell and a lesson to learn... Co-written by film and music superstar Machine Gun Kelly with Eliot Rahal (*Knock Em Dead*) and Ryan Cady (*Future State: Green Lantern*). Art by Martin Morazzo (*Ice Cream Man*), Victor Ibañez (*Jean Grey*), Amilca Pinna (*Generation X*), Jordi Pérez (*Vampirella*); Roberta Ingranata (*Doctor Who*) and Rachel Smartt.

Charlotte—aka Charlie—a pretty redhead, sets up an expedition to find her brother. The young scientist, who disappeared underground several months ago, claimed, to everyone's astonishment, to be able to prove the existence of Hell by using Darwin's theory of evolution. The little group, led by Charlie, plunge underground in his pursuit. The deeper they progress into the entrails of our planet, the more they enter another world that hides other forms of life heretofore never experienced. The discovery changes them gradually in a way they cannot at first perceive...

Beautiful Darkness Drawn and Quarterly

Izzy is always shuffling, jiggling, squirming and twitching. She just can't keep still! So when Izzy's school go on a trip to the zoo, her teacher warns her to behave. She must never wriggle, she must never fidget and she must certainly NEVER TICKLE A TIGER! But does Izzy listen? She does NOT - and what happens next throws the zoo into complete chaos. With eye-catching illustrations by the internationally acclaimed bestselling illustrator, Marc Boutavant, *Never Tickle a Tiger* will amaze and delight children and parents alike!

A sad and cautionary tale of mystery, fame, murder, and innocence May 28, 1828, marked the beginning of the official life of Kaspar Hauser, a young man who appeared mysteriously in the streets of Nuremberg and died of knife wounds five years later under equally mysterious circumstances. "Europe's child," as pamphleteers referred to him, captured the imagination of salon society. Allegedly raised in a dark cellar and deprived of human contact until the age of sixteen, he became the proof of a concept for theories about natural man, original sin, and the civilizing mission of culture. Rightful heir to the throne of Baden or a fraud? Redeemer of man's sins or "ambulatory automatist"? The curious circumstances and significance of his life have been disputed ever since. In *Kaspar*, Quebec cartoonist Diane Obomsawin draws on Hauser's own writings, and contemporary accounts, to tell the founding's strange story. Minimalist grayscale panels and the simplest of line work register the wonder and bewilderment of a trusting and sensitive soul emerging into a fickle society. Gentle and poetic, naïve and profound, Obomsawin's first book to appear in English translation has a quiet and compelling charm.

A finely wrought account of aliens and alienation in the suburb The German cartoonist Aisha Franz's debut graphic novel details a few short days in the life of two sisters and their single mother. Set in a soulless suburb populated by block after block of identical row houses bordered by empty fields and an industrial no-man's-land, Earthling explores the loneliness of everyday life through these women's struggle to come to terms with what the world expects of them. Earthling unveils a narrative rich with surrealist twists and turns, where the peas on the dinner plate and the ads on television can both literally and figuratively speak to the most private strife and deepest hopes in a person's life. As the sisters begin to come to terms with their sexuality, they are confronted by harsh realities and a world that has few escape routes for young women. Drawn in deep gray pencil, the claustrophobia of Franz's crosshatching and smudging matches the tone of the book perfectly. Earthling is an atmospheric and haunting account of the inevitability of losing the dream worlds of childhood.

This simple yet powerful picture book--from a New York Times bestselling husband-and-wife team--tells the story of one girl who inspires a community to stand up to bullying. The perfect back-to-school read for every kid, family and classroom! Inspired by real events, I Walk with Vanessa explores the feelings of helplessness and anger that arise in the wake of seeing a classmate treated badly, and shows how a single act of kindness can lead to an entire community joining in to help. By choosing only pictures to tell their story, the creators underscore the idea that someone can be an ally without having to say a word. With themes of acceptance, kindness, and strength in numbers, this timeless and profound feel-good story will resonate with readers young and old. A New York Public Library Best Book of the Year "This beautifully illustrated story shows young readers how to become caring and supportive upstanders. Love it!" --Trudy Ludwig, bestselling author of The Invisible Boy

A group of little people find themselves without a home in this horror fantasy classic Newly homeless, a group of fairies find themselves trying to adapt to their new life in the forest. As they dodge dangers from both without and within, optimistic Aurora steps forward to organize and help build a new community. Slowly, the world around them becomes more treacherous as petty rivalries and factions form. Beautiful Darkness became a bestseller and an instant classic when it was released in 2014. This paperback edition of the modern horror classic contains added material, preparatory sketches, and unused art. While Kerascoët mix gorgeous watercolors and spritely cartoon characters, Fabien Vehlmann takes the story into bleaker territory as the seasons change and the darkness descends. As with any great horror, there are moments of calm and jarring shocks while a looming dread hangs over the forest.

In 1930s Paris, the "Butcher of the Dances" is on the prowl for young, loose women, and local dominatrix Agatha suddenly turns up dead. Everyone assumes it was suicide, but her sister Blanche is convinced that the Butcher is responsible. She decides to take matters into her own hands, and in her pursuit, she ends up hired into a luxury house of call-girls. She soon becomes adept at certain practices, but she does not lose sight of her ultimate goal—to find her sister's killer. A suspenseful spicy tale as only the French could so lightly get away with, this work is deceptive in its depth and realism.

"From the author of Pyongyang: A Journey in North Korea and Shenzhen: A Travelogue from China, is Burma Chronicles, an informative look

at a country that uses concealment and isolation as social control. It is drawn with Guy Delisle's minimal line while interspersed with wordless vignettes and moments of his distinctive slapstick humor. *Burma Chronicles* has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal."

A hilarious romantic comedy about kleptomania and booklovers Pascal is in a bad place. He and his longtime girlfriend have just broken up, he's got writer's block, and when he goes out for a run to ease his frazzled nerves, he falls and injures his back so badly that he's strictly forbidden from running. What's an endorphin-loving cartoonist to do? In a bid to distract himself, Pascal throws himself into his other pleasure: reading. And while at the bookstore one day, he spies a young woman picking up his own book. But then she darts out of the shop without paying. Bemused, he decides to figure out why she did it. *Petty Theft* is a comedy of errors, a laugh-out-loud account of a man on a mission, and a testament to the addictiveness of book ownership. Pascal Girard intermingles an all-too-true-to-life snapshot of contemporary relationships with slapstick trials and dryly funny tribulations in this delightfully readable book. From the award-winning author of *Reunion*, *Petty Theft* is a deftly told, finely drawn contemporary romance that will keep booklovers on the edge of their seats from the first page until the denouement.

Andre Roussimoff is known as both the lovable giant in *The Princess Bride* and a heroic pro-wrestling figure. He was a normal guy who'd been dealt an extraordinary hand in life. At his peak, he weighed 500 pounds and stood nearly seven and a half feet tall. But the huge stature that made his fame also signed his death warrant. *Box Brown* brings his great talents as a cartoonist and biographer to this phenomenal new graphic novel. Drawing from historical records about Andre's life as well as a wealth of anecdotes from his colleagues in the wrestling world, including Hulk Hogan, and his film co-stars (Billy Crystal, Robin Wright, Mandy Patinkin, etc), Brown has created in *Andre the Giant*, the first substantive biography of one of the twentieth century's most recognizable figures.

Girard revisits the childhood death of his little brother in his most emotional and spare work *Burdened* with grief, confusion, and anger, Pascal Girard explores the childhood passing of his five-year-old brother. Girard delves into the emotional repercussions of this life-changing trauma, from his memories as a nine-year-old struggling to understand up until the present day, twenty-five years after the shattering loss. At the heart of *Nicolas* lies the question shared by most undergoing bereavement: *Why?* This confusion multiplies for a young boy with few answers to his questions, lacking even a basic explanation of the cause of his brother's departure. As sorrow and guilt are muffled by time and the flurry of even the most typical childhood and adolescence, this is a story of grief not grieved, and a glimpse into the ongoing process of reckoning. Pascal struggles to reconcile the magnitude of this tragedy with the minutiae of his daily experience of loss. *Nicolas* is a delicate, minimalist portrait of the many faces of mourning, identified with surprising humor and pathos by an artist who knows them intimately. Originally published in a micro-run ten years ago, Girard creates new comics and an introduction that contemplate the larger effect of *Nicolas's* death on his current behaviors and habits. With masterful visual restraint, Girard pens a work of great honesty and integrity: *Nicolas* resonates long after the book is closed, the weight of the story echoing closely the heft of the personal loss.

Investigates the origin and heyday of black minstrelsy and discusses whether or not the art form is actually still alive in the work of contemporary performers--from Dave Chappelle and Flavor Flav to Spike Lee.

Intersectional Feminist Readings of Comics collects several theoretically informed close readings of comics and graphic literature that apply an intersectional feminist lens to the interpretation of several contemporary North American graphic narratives. The essays examine use a range of interpretive lenses drawn from theoretical models used in contemporary aesthetics, media studies, and literary criticism to analyze mainstream figures like DC's Catwoman and Marvel's Miss America and Doctor Strange, to contextualize historical and speculative comics by Indigenous American illustrators, and to explicate autobiography by critically lauded Jewish, queer and female cartoonists. In the first half of the book, the chapters examine ways in which superhero comics and the cinematic and televisual adaptations thereof, reify, revise and reject gender parity, systemic misogyny and heteropatriarchy through visual and textual rhetorics of representation. In the second part of the volume, the chapters look at the ways that feminist interpretive practices illuminate the radical work undertaken by cartoonists from historically marginalized communities in the U.S. and Canada. Across both halves, readers will find applications of longstanding feminist critical traditions, like ecofeminism, as well as new intersectional extrapolations of narratology, autobiographical studies, and visual rhetoric, which have been applied to the selected comics in insightful and innovative ways. This is a lively and varied collection suitable for students and scholars in gender studies, cultural studies, media studies and literary studies.

A poetic novel that plumbs the depths of self-doubt and technological fatigue Julie Delporte's *Everywhere Antennas* is a deeply affecting, sparsely constructed novel, equal parts *Walden* and *The Bell Jar*. Told in the first person, it offers diary-like entries from an anonymous narrator who is undergoing a nervous breakdown and struggling to hold together a failing relationship. In soft, flowing colored pencil, Delporte shows her narrator coming to terms with a rare and misunderstood sensitivity to the radiation emitted by the televisions, cell phones, and computers that permeate urban life. On each page a few words are paired with an image or two, conveying a moment or a thought simply but effectively. Over the course of the book, the anonymous narrator moves from place to place, looking for solutions to her melancholy in the countryside via isolation and in the city with friends, sometimes turning to medication for answers. Throughout, her emotional and intellectual landscape receives as much attention as her physical surroundings. *Everywhere Antennas* is the portrait of a woman caught in the margins, struggling to balance the demands of technology and modern life with the need to find meaningful relationships and work. Roughly hewn figures, sketched in pencil crayon on brightly contrasting backgrounds, populate the pages of this flowing, emotive work. With *Everywhere Antennas*, Delporte proves herself a master craftswoman of heartbreakingly personal, beautifully literary graphic fiction.

"*On Loving Women* is in turns wistful, sexy, goofy, bittersweet, frank, and adorable. Diane Obomsawin's deceptively simple lifework and straightforward writing style capture the breathless sweetness of holding another girl's hand for the first time, and the happy, lusty intimacy of a virginity-ending, drunken threesome. Delightful."—Ellen Forney, author of *Marbles: Mania, Depression, Michelangelo, and Me* *Intimate vignettes of women coming out* *On Loving Women* is a new collection of stories about coming out, first love, and sexual identity by the animator Diane Obomsawin. With this work, Obomsawin brings her gaze to bear on subjects closer to home—her friends' and lovers' personal accounts of realizing they're gay or first finding love with another woman. Each story is a master class in reaching the emotional truth of a situation with the simplest means possible. Her stripped-down pages use the bare minimum of linework to expressively reveal heartbreak, joy, irritation, and fear. *On Loving Women* focuses primarily on adolescence—crushes on high school teachers, awkwardness on first dates—but also addresses much deeper-seated difficulties of being out: fears of rejection and of not being who others want one to be. Within these pages, Obomsawin has forged a poignant, powerful narrative that speaks to the difficulties of coming out and the joys of being loved. Her first English-language work, *Kaspar*—a retelling of the life of Kaspar Hauser, the mysterious German youth who was raised in

isolation and murdered just a few years after emerging from his imprisonment—was critically lauded for its simple but expressive storytelling, and for the way it portrayed traumatic material compassionately but without self-indulgence

One young woman faces down an all-powerful corporation in this all-too-near future science fiction debut that reads like a refreshing take on *Ready Player One*, with a heavy dose of *Black Mirror*. *Ready Player One* meets *Cyberpunk 2077* in this eerily familiar future. “Twenty minutes to power curfew, and my kill counter’s stalled at eight hundred eighty-seven while I’ve been standing here like an idiot. My health bar is flashing ominously, but I’m down to four heal patches, and I have to be smart.” New Liberty City, 2134. Two corporations have replaced the US, splitting the country’s remaining forty-five states (five have been submerged under the ocean) between them: Stellaxis Innovations and Greenleaf. There are nine supercities within the continental US, and New Liberty City is the only amalgamated city split between the two megacorps, and thus at a perpetual state of civil war as the feeds broadcast the atrocities committed by each side. Here, Mallory streams Stellaxis’s wargame *SecOps* on *BestLife*, spending more time jacked in than in the world just to eke out a hardscrabble living from tips. When a chance encounter with one of the game’s rare super-soldiers leads to a side job for Mal—looking to link an actual missing girl to one of the *SecOps* characters. Mal’s sudden burst in online fame rivals her deepening fear of what she is uncovering about *BestLife*’s developer, and puts her in the kind of danger she’s only experienced through her avatar. Author Kornher-Stace’s adult science fiction debut—*Firebreak*— is loaded with ambitious challenges and a city to save.

Now available in paperback, *AQUICORN COVE* is the beloved K. O’Neill story about a young girl who must protect a colony of magical seahorse-like creatures she discovers in the coral reef. When Lana and her father return to their seaside hometown to help clear the debris of a big storm, Lana remembers how much she’s missed the ocean—and the strong, reassuring presence of her aunt. As Lana explores the familiar beach, she discovers something incredible: a colony of Aquicorns, small, magical seahorse-like creatures that live in the coral reef. Lana rescues an injured Aquicorn and cares for it with the help of her aunt, who may know more about these strange creatures than she’s willing to admit. When a second storm threatens to reach the town, choices made many years ago about how to coexist with the sea start to rise to the surface. Lana realizes she will need to find the strength to stand on her own, even when it means standing up to the people who she has always relied on to protect her.

France, 18th century. Young Jean-Baptiste Poulain travels the country to investigate unexplainable crimes and fight against obscurantism.

Guy Delisle expertly lays the groundwork for a cultural road map of contemporary Jerusalem, utilizing the classic stranger-in-a-strange-land point of view that made his other books, *Pyongyang*, *Shenzhen*, and *Burma Chronicles*, required reading for understanding what daily life is like in cities few are able to travel to. In *Jerusalem: Chronicles from the Holy City*, Delisle explores the complexities of a city that represents so much to so many. He eloquently examines the impact of the 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. Jerusalem showcases once more Delisle's mastery of the travelogue.

A series of grisly, animalistic murders has rocked the walled town of Gilneas. A detective sets out to expose the perpetrators and finds more than he bargained for. Collecting the five-issue mini-series!

Ivory Coast, 1978. It's a golden time, and the nation, too—an oasis of affluence and stability in West Africa—seems fueled by something wondrous. Aya is loosely based upon Marguerite Abouet's youth in Yop City. It is the story of the studious and clear-sighted 19-year old Aya, her easy-going friends Adjoua and Bintou, and their meddling relatives and neighbors. It's wryly funny, breezy account of the simple pleasures and private troubles of everyday life in Yop City. Clément Oubrerie's warm colors and energetic, playful line connect expressively with Marguerite Abouet's vibrant writing. This reworked edition offers readers the chance to immerse themselves in the lively world of Aya and her friends, bringing together the first three volumes of the series in Book One. Drawn & Quarterly has release volumes four through six of the original French series (as yet unpublished in English) in Aya: Love in Yop City. Aya is the winner of the Best First Album award at the Angouleme International Comics Festival, the Children's Africana Book Award, and the Glyph Award; was nominated for the Quill Award, the YALSA's Great Graphic Novels list, and the Eisner Award; and was included on "best of" lists from The Washington Post, Booklist, Publishers Weekly, and School Library Journal. Aya: Life in Yop City has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to Drawn & Quarterly since the early days, her translations include acclaimed titles such as Hostage by Guy Delisle and Beautiful Darkness by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

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