DRAWN & QUARTERLY
2021 FOREIGN RIGHTS

MICHAEL DEFORGE
HEAVEN NO HELL
FAMILIAR FACE

AMINDER DHALIWAL
CYCLOPEDIA EXOTICA

RUMI HARA
NORI

JOE OLLMANN
FICTIONAL FATHER

WENG PIXIN
LET’S NOT TALK ANYMORE
SWEET TIME

KEILER ROBERTS
MY BEGGING CHART

WALTER SCOTT
WENDY, MASTER OF ART
WENDY – NEW PAPERBACK EDITION
WENDY'S REVENGE – NEW PAPERBACK EDITION

LESLIE STEIN
I KNOW YOU RIDER

DISA WALLANDER
BECOMING HORSES

SOPHIE YANOW
THE CONTRADICTIONS
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
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.

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.

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.

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.

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.

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

In Cyclopedia 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. Cyclopedia 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, passionate, acerbic, hilarious comics.”—BoingBoing

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.
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.

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.
NORI
RUMI HARA

The touching relationship between a kid and her grandmother is captured in this dreamy debut.

The Ignatz-nominated and MoCCA Arts Festival Award–winning cartoonist Rumi Hara invites you to visit the magical world of Nori (short for Noriko), a spirited three-year-old girl who lives with her parents and grandmother in the suburbs of Osaka during the 1980s. Since both of Nori’s parents work full-time, her grandmother is Nori’s caregiver and companion—forever following as the three-year-old dashes off on fantastical adventures.

One evening Nori meets an army of bats—the symbol of happiness—and invites them into the house. Another day, she chases a missing rabbit through the schoolyard while performing as a moon in the class play, bringing to life the myth of the Moon Rabbit. A ditch by the side of the road opens to a world of kids, crawfish, and beetles, not to mention a golden frog and albino salamander. That night, her grandma takes Nori to the Bon Odori festival to dance with her ancestors. When Nori wins a trip to Hawaii, she finds herself swimming with a sea turtle, although she never learned how to swim.

As her worldview expands, Nori learns to balance the reality of what she sees with the mythology her grandma teaches her. Hara’s mesmerizing black-and-white artwork with alternating spot-color draws on East Asian folklore and Japanese culture to create an enchanting milieu and a resonant story about childhood.

PRAISE FOR RUMI HARA

“This sweet peek into the world of a four-year-old will charm readers of all ages.”—School Library Journal

“Dreamy and intoxicating.”—Buzzfeed Books

“The magic in this story highlights the imaginative spirit of being a child.”—We Need Diverse Books

Rumi Hara was born in Kyoto, Japan, and started printing her comics on a tiny home printer while working as a translator in Tokyo in 2010. After receiving an MFA in illustration from Savannah College of Art and Design, Rumi moved to New York in 2014, where she now lives and works as an illustrator and comics artist. Her comics series Nori was first self-published as minicomics and was nominated for an Ignatz Award in 2018.
OH, KID, I KNOW WHAT YOU'RE THINKING.

YES, IT'S GETTING DARK, BUT DON'T BE AFRAID.

HATS, IF YOU SEE THEM, THEN IT'S YOUR LUCKY DAY!

INVITE THEM IN YOUR HOUSE AND YOUR FAMILY WILL BE FOREVER HAPPY!!

NOW SING! DANCE!! CELEBRATE!!
Caleb is a middle-aged painter with a non-starter career. He also happens to be the only child of one of the world’s most famous cartoonists, Jimmi Wyatt. Known for the internationally beloved father and son comic *Sonny Side Up*, Jimmi made millions drawing saccharine family stories while neglecting his own son. Now sober, Caleb is haunted by his wasted past and struggling to take responsibility for his present before it’s too late. His always patient boyfriend, James, is reaching the end of his rope. When Caleb gets the chance to step out from his father’s shadow and shape the most public aspect of the family business, he makes every bad decision and watches his life fall apart. Is it too late to repair the harm? Are we forever doomed to make the same mistakes our parents did?

Joe Ollmann is a master at portraying inner torment. His characters vacillate and sob and rage. His furrow-browed and deeply-lined cartooning has never been more expressive than in *Fictional Father*. Caleb storms around and slumps in equal measure as he tries to figure out who he is beyond the neglected son of a famous man. In addition to being a devastating portrait of the Wyatt family, *Fictional Father* is a hilariously sardonic interrogation of art-making and cartooning in particular.

PRAISE FOR JOE OLLMANN

“Ollmann spent 10 years researching Seabrook’s strange, ramshackle life, and it shows: his book is wonderfully rich and detailed. Nothing seems to escape his attention or his compassion.” —Guardian

“[The Abominable Mr. Seabrook is] a cautionary tale, character study and novelistic American tragedy all at once.” —Globe & Mail

Joe Ollmann lives in Hamilton, the Riviera of Southern Ontario. He has published two books with Drawn & Quarterly, 2011’s *Mid-Life* and 2017’s *The Abominable Mr. Seabrook*. He is the winner of the Doug Wright Award for Best Book in 2007 and loser of the same award another time.
JIMMY WHITI MEMORABILIA TO THE WORLD AND JIMMY WHAT FOUND HIMSELF FOREVER CITED AS "EVERYBODY'S DAD."
Let's Not Talk Anymore

Weaves together five generations of women from Weng Pixin's family, each at age 15. Her lineage is full of breakages—her great grandmother Kuān is sent away from her family in South China, her grandmother Mèi is adopted by a neighbor to help with housework, and her mother Bīng is heartbroken by her father's estrangement. Pixin's own story centers on her feelings of isolation and her rebellion from her mother. She extends the line by envisioning a fictional future daughter, Rita, who questions her family's legacy. While spanning 100 years, Pixin moves back and forth in time seamlessly, as each woman experiences loneliness and kinship, hope and longing.

As each story develops, generational traumas are revealed and fraught relationships passed on from mother to daughter. Creative impulses are stifled or nurtured. They struggle with poverty and neglect. And at some point each woman begins to separate herself from her situation and understand the woman she will become.

Pixin's bold, vibrant paintings fill the aching silences between generations with beauty and emotion. Her paintings conjure complete worlds which these women inhabit.

Let's Not Talk Anymore is a family history filled with tender moments as these women find connection with plants, animals, and their own creative pursuits, while struggling to connect with each other.

PRAISE FOR SWEET TIME

"[Sweet Time] by Singaporean cartoonist Weng Pixin reflects her endless curiosity, vivid imagination and sense of wonder."
—Ms Magazine

"In this book of sweeping, colorful, totally gorgeous images, [Weng] explores human relationships, loneliness, memory, and beauty."
—Electric Literature

"Compassion and artistic ambition are evident on every page of this memorable debut."
—Library Journal

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Of Mother's Side

My great-grandmother
My grandmother
My mother
Myself
My imaginary daughter

Park (Small, means wide)
Park (Big, means large)
Rita.
Keiler Roberts mines the passing moments of family life to deliver an affecting and funny account of what it means to simultaneously exist as a mother, daughter, wife, and artist. Drawn in an unassuming yet charming staccato that mimics the awkward rhythm of life, no one’s foibles are left unspared, most often the author’s own. When Roberts considers whether or not to dust the ceiling fan, it’s effectively relevant. She can get lost in the rewarding melodrama of playing barbies with her daughter and will momentarily snap out of her depression. Her harmless fibs to get through the moment are brought up by her daughter a year or two later, yet without hesitation Roberts will request that her daughter’s imaginary friend not visit when she is around. Her MS diagnosis lingers in the background, never taking center stage.

In her most encompassing work yet, Keiler meditates on routine and stillness. The vignettes of her everyday life exude immense presence, making her comics thoroughly relatable and reflective of our all-too-human lives as they unfold with humor, sadness, and relieving joy.

In transporting these stories onto paper, Keiler observes, and at times relishes, a fleeting present.

PRAISE FOR KEILER ROBERTS

“Ranging from the mundane nuances of family life to the more life-altering, Roberts’s comics maintain deadpan humor. When we read her black-and-white panels, we don’t feel ashamed of our moments of imperfection; instead, we feel seen.”—Hyperallergic

“Cartooning allows Roberts to break down work and life into their component moments, each of them loaded with mildly startling, funny significance.”—Globe & Mail

“Simultaneously deadpan and poignant autobiographical comics.”—Publishers Weekly

Keiler Roberts makes autobiographical comics. She is the recipient of the Slate Cartoonist Studio Prize for Cholorine Gardens and is the author of Powdered Milk, Happy Happy Baby Baby, Miseryland, Rat Time, and Sunburning which was translated into Spanish as Isolada. Also the winner of the Ignatz Award, she teaches comics at The School of The Art Institute in Chicago.
I'm annoyed by imaginary friends. Logically, I think they're fine. I'm in favor of a free plaything that doesn't make a mess.

For a brief time, I had an imaginary friend of my own.

He didn't keep me company though. He was just a scapegoat.

Robin, of Batman and Robin

Can you please be more careful?

It was Robin.

Imaginary friends are hard to share.

It's fine to have imaginary friends. Just do it when you're alone away from me.

Hi, Marigold! What can I get you to eat?

Mom, she's over there.

Mom, you should have one too. What kind of animal do you want?

I don't want one.

Fine. Mine's a bat.

Great! What's their name?

Jesus.

stop! Marigold's sitting there!

Pardon me.

But I see it as an inconvenience - even a burden.

You can tell your little 'friend' to get out of my chair.

It seems to be a way for a child to gain power. They can 'see' and 'hear' something I can't.

It's not nice to tell secrets.
Wendy is an aspiring contemporary artist whose adventures have taken her to galleries, art openings, and parties in Los Angeles, Tokyo, and Toronto. In *Wendy, Master of Art*, Walter Scott’s sly wit and social commentary zero in on MFA culture as our hero decides to hunker down and complete a Masters of fine arts at the University of Hell in small-town Ontario.

Finally Wendy has space to refine her artistic practice, but in the calm, all of her unresolved insecurities and fears explode at full volume—usually while hungover. What is the post-Jungian object as symbol? Will she ever understand her course reading—or herself? What if she’s just not smart enough? As she develops as an artist and a person, Wendy also finds herself in a teaching position, mentoring a perpetually sobbing grade-grubbing undergrad.

Scott’s incisively funny take on art school pretensions isn’t the only focus. *Wendy, Master of Art* explores the politics of open relationships and polyamory, performative activism, the precarity of a life in the arts, as well as the complexities of gender identity, sex work, drug use, and more. At its heart, this is a book about the give and take of community—about someone learning how to navigate empathy and boundaries, and to respect herself. It is deeply funny and endlessly relatable as it shows Wendy growing up from Millennial art party girl to successful artist, friend, teacher—and Master of Art.

**PRAISE FOR WALTER SCOTT**

“I am blown away by Walter Scott’s Wendy.” —Zadie Smith

“The funniest, most touching, most relatable comic I have read in a really long time.” —Vice

“[Wendy is] a comedy of manners about a particular scene; a dead-on representation of being young in any scene; an immediate representation of how disgusting it is just to be.” —The Globe and Mail

**OTHER AVAILABLE TITLES BY WALTER SCOTT!**

**WORLD RIGHTS AVAILABLE, EXCLUDING WORLD FRENCH (ÉDITIONS MÉCANIQUE GÉNÉRALE)**
Hmm. Roommate isn't here yet.

**THIS** is the place where I'll finally come into my own and define what an art practice and accomplishment means to me.

Maybe I should spend the evening reflecting in this silence, in this nowhere place; where I make my own context. Where I make my own future.

1.5 MINUTES LATER

I should explore the town. Get a drink.
I KNOW YOU RIDER

LESLEI STEIN

A candid and philosophical memoir tackling abortion and the complex decision to reproduce

I Know You Rider is Leslie Stein’s rumination on the many difficult questions surrounding the decision to reproduce. Opening in an abortion clinic, the book accompanies Stein through a year of her life, steeped in emotions she was not quite expecting while also looking far beyond her own experiences. She visits with a childhood friend who’s just had twins and is trying to raise them as environmentally as possible, chats with another who’s had a vasectomy to spare his wife a lifetime of birth control, and spends Christmas with her own mother, who aches for a grandchild.

Through these melodically rendered conversations with loved ones and strangers, Stein weaves one continuing conversation with herself. She presents a sometimes sweet, sometimes funny, and always powerfully empathetic account, asking what makes a life meaningful and where we find joy amid other questions—most of which have no solid answers, much like real life.

Instead of focusing on trauma, I Know You Rider is a story about unpredictability, change, and adaptability, adding a much-needed new perspective to a topic often avoided or discussed through a black and white lens. People are ever changing, contradicting themselves, and having to deal with unforeseen circumstances: Stein holds this human condition with grace and humor, as she embraces the cosmic choreography and keeps walking, open to what life blows her way.

PRAISE FOR LESLIE STEIN

“Gently told with humor and grace, I Know You Rider will resonate with many who’ve reflected on reproductive decisions—past, present and future.”—Ms. Magazine

“Not only about the right to choose an abortion, but also about the choices every person makes about how to exist in a body in the world—ethical choices around climate change, career decisions, and creating and maintaining relationships of all kinds.”—Rewire.News

Leslie Stein is the creator of the books Bright-Eyed at Midnight and Present, as well as the Eye of the Majestic Creature series. Her diary comics have been featured on The New Yorker, Vice, and in the Best American Comics anthology. She lives in Brooklyn, NY.
I CAN'T BE. IT'S NOT POSSIBLE.

SHOULD I TEXT HIM? IF I FIND OUT I'M MAY NOT HAVE THE COURAGE...
Sometimes I dream about myself
and in my dream I’m someone else
But also, I am me
becoming the horse that I want to be.

Was it always like this? What if your self
portrait was a collection of weird shapes?
Have you ever felt like an abstract paint-
ing? Do you ever simultaneously wish
and worry that the boundaries of your
body will melt away and you’ll become a
magnificent horse?

Becoming Horses
is
a book about squinting hard and looking
from the right angle to find that every-
thing around you sparkles—just a little—
and the shapes of things are not firm but
fuzzy. The You you know may shift and
take form as a beautiful horse, a sunset,
or something so special, so huge that you
could never describe it.

Disa Wallander is a Swedish cartoonist living and working
in Stockholm. She loves to make zines and experiment
with bringing collage and 3D materials into her comics.
In her early twenties she read some philosophy books
that suggested that nothing was real and ever since then
she has made comics with the compulsion to affirm the
existence of the world inside her head.

Her sporadic comic strip “Slowly dying” features an array
of nameless characters that also appear in the long-form
books The Nature of Nature and Becoming Horses. Her
work has been featured in various anthologies such as
NOW, kuš!, Drunken Boat, and Nobrow Magazine.

Disa Wallander’s Becoming Horses is a mix of delicate cartooning and brash col-
lage—watercolor and photography. Her
colorful flowing drawings and watercol-
ors are experimental yet accessible, as
her characters mull big questions about
life and art, philosophizing in a thor-
oughly modern voice. Bright dialogue
and pleading silences create a beautiful
journey that is, in fact, “the destination.”

PRAISE FOR DISA WALLANDER
“Wallander] ponders the meaning of life
while simultaneously acknowledging the
triteness of the subject, and the perceived
pretentiousness of being sucked into the
mental whirlpool of questioning existence.
Yet there is something—a touch of sweet-
ness—that makes her comics strangely
affirming.”—Zainab Akhtar, AV Club

BECOMING HORSES
DISA WALLANDER

Gem-like comics explore the origins of creativity and the pursuit
of happiness with a gentle, self-aware wit
EXCUSE ME, WERE IT ALWAYS LIKE THIS?

YES! NO! WHERE ARE YOU?

WELL I DON'T KNOW WHERE YOU'RE FROM, BUT AROUND HERE THINGS ALWAYS STAY THE SAME.

EXCEPT FOR WHEN THEY CHANGE, AND THEY ALWAYS DO...

DON'T ASK ME! HAVE YOUR OWN THOUGHTS!
Sophie’s young and queer and into feminist theory. She decides to study abroad, choosing Paris for no firm reason beyond liking French comics. Feeling a bit lonely and out of place, she’s desperate for community and a sense of belonging. She stumbles into what/who she’s looking for when she meets Zena. An anarchist student-activist committed to veganism and shoplifting, Zena offers Sophie a whole new political ideology that feels electric.

Enamored—of Zena, of the idea of living more righteously—Sophie finds herself swept up in a whirlwind friendship that blows her even farther from her rural Californian roots as they embark on a disastrous hitchhiking trip to Amsterdam and Berlin full of couch surfing, drug tripping, and radical book fairs.

Capturing that time in your life where you’re meeting new people and learning about the world—when everything feels vital and urgent—The Contradictions is Sophie Yanow’s fictionalized coming-of-age story. Sophie’s attempts at ideological purity are challenged time and again, putting into question the plausibility of a life of dogma in a world filled with contradictions. Keenly observed, frank, and very funny, The Contradictions speaks to a specific reality while also being incredibly relatable, reminding us that we are all imperfect people in an imperfect world.

PRAISE FOR SOPHIE YANOW
“The Contradictions is a masterpiece. Sophie Yanow’s tale of hitchhiking around Europe under the spell of a sulky, fixie-riding anarchist is a pitch-perfect portrait of youthful disillusionment and self-discovery.”—Alison Bechdel

“This funny and very knowing graphic novel will still strike an exceedingly loud chord with anyone who is, or has ever been, a fresher, far from home and all at sea.”—The Guardian

“The Contradictions isn’t just an engaging read, it’s a warming and affirming one.”—NPR
As a result of feeling "othee" often in my life, I, like so many "others" have learned some important semiotic shortcuts for making friends.

WHOA.

BIKE.

SPECIAL BIKE.

WAH-

I heard there weren't any fixies in Paris yet.

WAIT.

BIKE GEEK MIGHT MEAN PUNK.

AND PUNK...

MIGHT MEAN QUEER.

HEEY!

HUFF HUFF

NICE BIKE.
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