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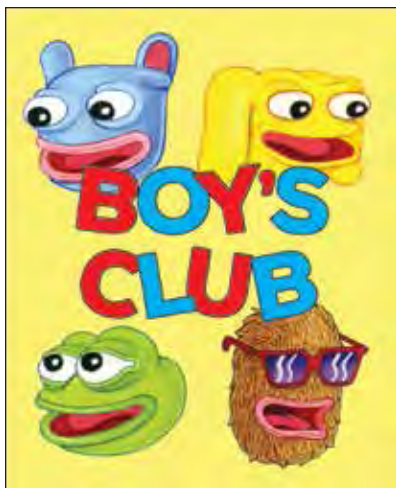
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BOY'S CLUB

By MATT FURIE

FEELS GOOD MAN

Cartoonist Matt Furie's deadpan comics showcase slacker roommates Andy, Brett, Landwolf, and Pepe in a series of comical vignettes combining laconic psychedelia, childlike enchantment, drug-fueled hedonism, and impish mischief. The perpetually insouciant glaze of his characters belie the sharp verbal and visual wit of Furie, who delivers a stoner classic for the Tumblr generation. In fact, Furie's wildly popular teenage weirdoes became an overnight internet sensation when Pepe the Frog was widely adopted by users of 4chan and remixed ad infinitum from there (including uses by pop stars like Nicki Minaj and Katy Perry), giving *Boy's Club* built-in recognition with many. A spiritual cousin to Simon Hanselmann's *Megahex* and Joán Cornellà's *Mox Nox*, *Boy's Club's* sense of humor will especially resonate with fans of stoner comedies and black humor.

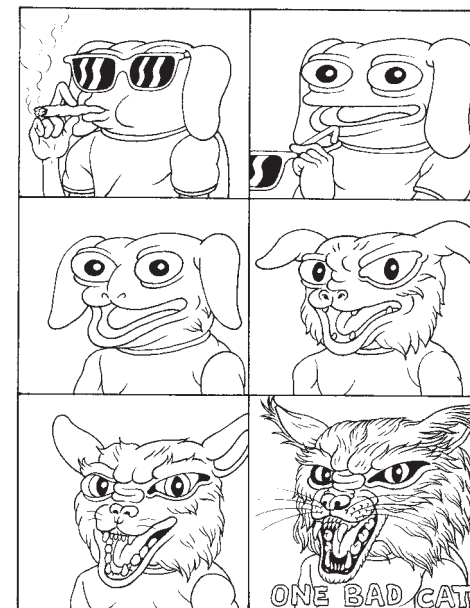
MATT FURIE lives in Los Angeles with his wife and daughter.

"An answer to the 'What if the Muppets vaped?' question that you were too afraid to ask, *Boy's Club* simultaneously satirizes and celebrates the lifestyle of 20-something bros, capturing their lives full of junk food, catchphrases, and bodily fluids with horrifying and hilarious accuracy." — *Vice*

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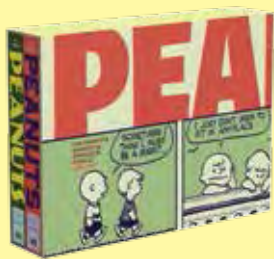
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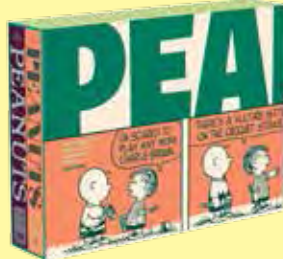
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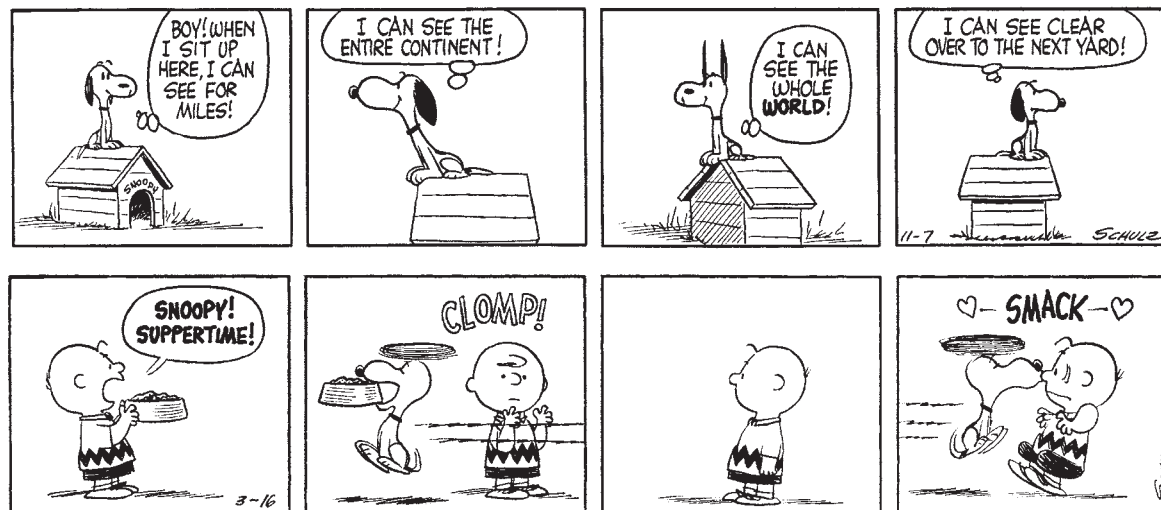
By CHARLES M. SCHULZ; INTRODUCTION BY WHOOP! GOLDBERG

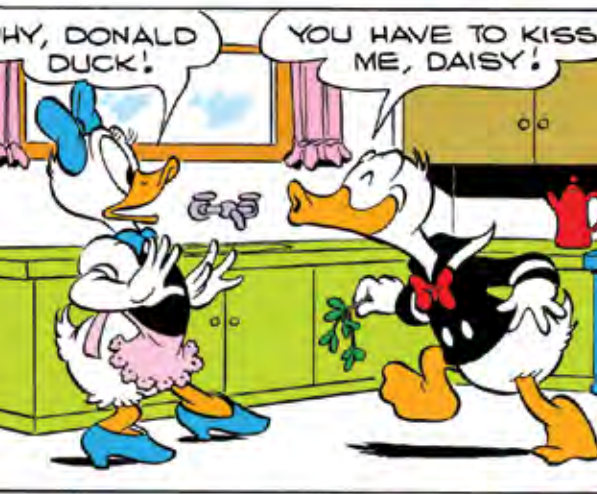
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CHARLES M. SCHULZ created over 18,000 *Peanuts* strips from 1950–2000.

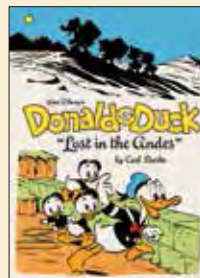
"The Complete Peanuts has framed Charles Schulz's enduring masterpiece about as well any lifelong fan could've hoped." — *The A.V. Club*



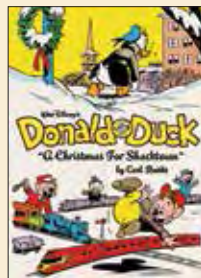


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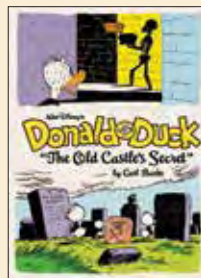
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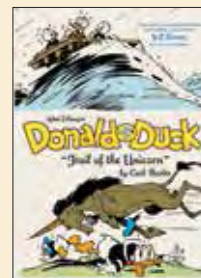
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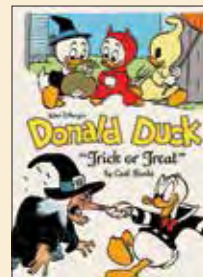
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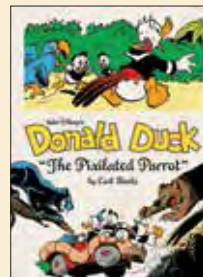
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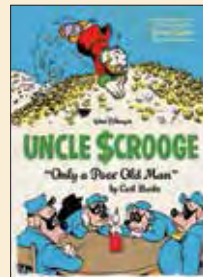
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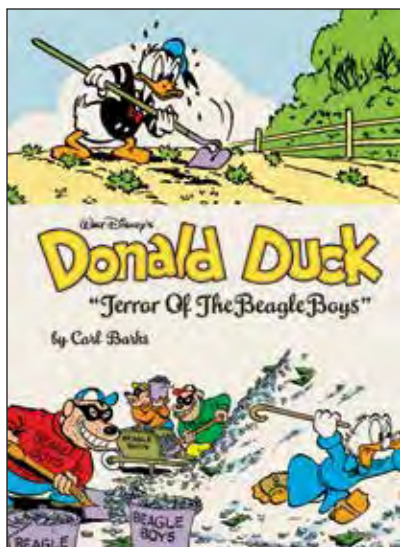
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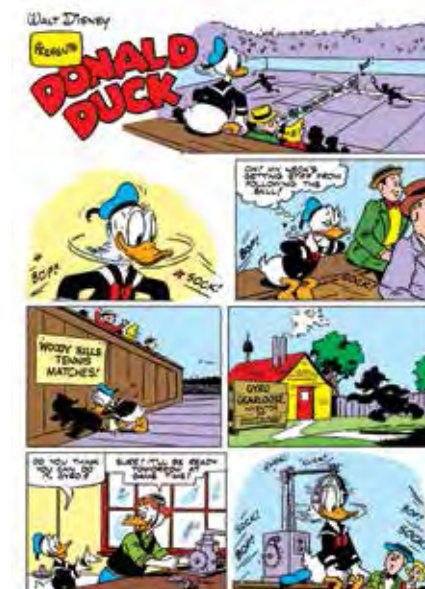
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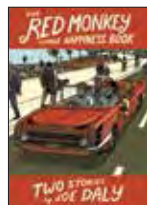
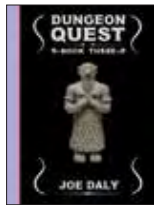
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By JOE DALY

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Joe Daly single handedly conceived his own ruminative slacker genre, and *Highbone Theater* is its artistic apotheosis, drawn in a style that is a cross between Charles Burns and Herr Seele, told with artist's patented leisurely rhythms, a hilarious and poignant adventure epic.

JOE DALY lives in South Africa.

"South African cartoonist Joe Daly seems to have internalized the full history of alternative comix... he produces archly funny, unsettling surreal pages that recall R. Crumb, Daniel Clowes, and Jim Woodring." — *The A.V. Club*





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Real Deal Magazine (“More Fun per Page, More Madness for your Dollar”) was a self-published independent comic book created in the 1990s by Lawrence Hubbard (a.k.a. “Raw Dog”) and H.P. McElwee (a.k.a. “R.D. Bone”) and inspired by magazines like *Mad* and traditional superhero comics but satirizing Blaxploitation movies with a cast of convicts, hustlers, drug addicts, crack whores, car thieves, and murderers. *Real Deal* has achieved cult status over the years, especially amongst underground artists and counterculture circles, and has even been featured in a line of t-shirts from Stüssy, but has never been collected... until now.

LAWRENCE “RAW DOG” HUBBARD lives in South Los Angeles.
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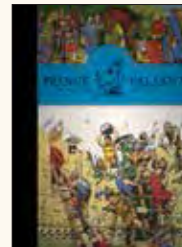
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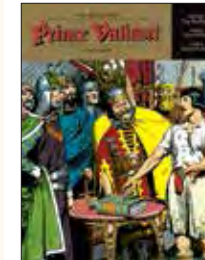
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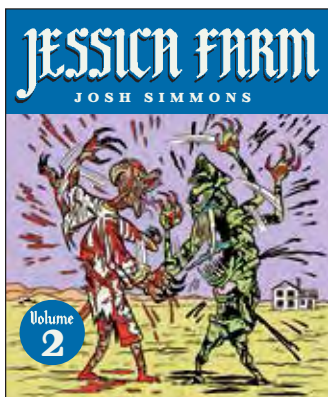
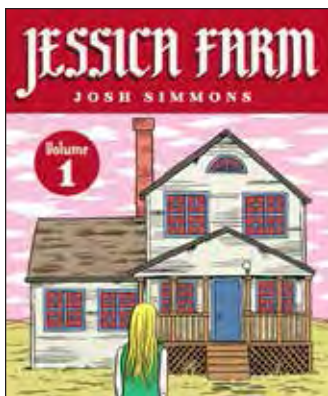
HAROLD ("Hal") RUDOLF FOSTER was born in Halifax, NS, in 1892 and passed away in Spring Hill, FL, in 1982.

"That Foster was the most virtuosic comics artist of his time, there is some merit to the claim."
— *New York Times*

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Jessica Farm fuses serialized adventure, fantasy and psychological horror and stamps it with Josh Simmons's signature macabre sensibility. Like a Lynchian take on *Alice in Wonderland*, *Jessica Farm* opens with an exterior of what could be any Midwestern farmhouse. Once inside, we track our titular heroine as she bounds out of bed on Christmas and goes about her morning routine, eventually breakfasting with her grandparents. The banality of the situation is subverted by a ratcheting sense of dread, as we discover that Jessica's increasingly nightmarish house is filled with creatures around every corner: some whimsical, some sexual, some despairing and some malevolent. Most terrifying of all is Jessica's father, whose promise of presents under the tree is loaded with the threat of violence. In Book 2, our heroes come upon the Groovy Room, where the atmosphere is different and if you configure your mind just right, you can hover in the air.

Jessica Farm is an ambitious experiment in worldbuilding as conceived by Simmons. This book is the first volume of a life-spanning comics project in which he drew one page every month for the past 16 years, starting in January 2000—and will continue this project for 50 years in total, releasing 96-page increments every 8 years until he amasses a 600-page body of work.

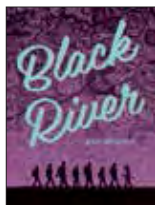
JOSH SIMMONS lives in Seattle, WA.

"An extremely ambitious life-spanning project: Simmons plans to create a single page per month for the next 50 years... Despite the fragmented nature of the tale, the unique story is captivating because it is odd in the fullest sense of the word: there's no sign of the ordinary, usual and expected." — *Publisher's Weekly*

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BY PACO ROCA

AN ASTONISHING TALE OF FRIENDSHIP, RESISTANCE, LIFE AND DEATH

Retired bank manager Emilio, suffering from Alzheimer's, is taken to an assisted living home by his son. Confused and disoriented by his new surroundings, he finds unexpected support in his roommate Miguel, a brash rogue and overconfident ladies' man. Together, they employ clever tricks to keep the doctors from noticing Emilio's ongoing deterioration — and keep him from being transferred to the dreaded confinement of the top floor of the facility. ("Better to die than to end up there.") Their determination to stay active as individuals and maintain their dignity culminates in a nighttime escape and joyride and adds a dash of adventure to their otherwise tedious day-to-day routine. While for some residents, the home is a place to wind down their lives, for Emilio and Miguel it becomes, in a quirky way, a new beginning.

With echoes of *One Flew Over the Cuckoo's Nest* and *Cocoon*, Paco Roca squarely addresses the fears of growing old and isolated in a work infused with remarkable humor, humanity, and sensitivity. *Wrinkles* was adapted into an award-winning international animated film in 2011, with Martin Sheen and Matthew Modine voicing the main characters in the English version. *Wrinkles* swept all the top Spanish comics awards, including the National Comics Award and Best Spanish Comic Strip and won Italy's Gran Guinigi Award. Paco Roca won the Goya Award for his screenplay adaptation for the animated film, in addition to other international awards for his work as a comics artist.

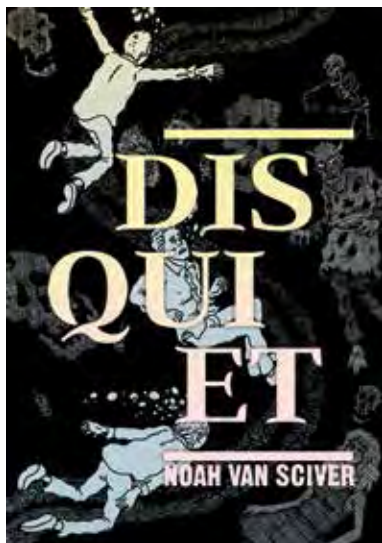
PACO ROCA (Francisco Martínez Roca) was born in Valencia, Spain in 1969. After ten years as an advertising artist, he launched his comics career at the age of 30.

"*Wrinkles* portrays the battle against old-age with precision — a battle fought without weapons but not exempt of tears." — *Le Monde*

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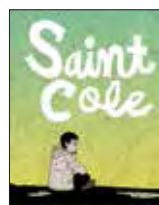


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DISQUIET

By NOAH VAN SCIVER; INTRODUCTION BY ROBIN EDWARDS

SHORT STORIES FROM THE ACCLAIMED GRAPHIC NOVELIST

Featuring over a dozen literary comic shorts by acclaimed cartoonist Noah Van Sciver. Whether in his fiction (*Fante Bukowski*) or nonfiction (*The Hypo: The Melancholic Young Lincoln*), Van Sciver has carved a niche as a keen observer of the human condition, exploring the decisions people make that make, break, and define them. *Disquiet* showcases the best of his short work, including: “The Death Of Elijah Lovejoy,” the story of the midwestern abolitionist in the 1830s who published a radical newspaper that denounced slavery and provoked local mobs to destroy his printing presses; “The Lizard Who Laughed,” a painfully dysfunctional reunion between an absent father and his adult son; and “Punks V. Lizards,” an anarchic and darkly comic piece of absurdity that blends *Quadrophenia* with *Jurassic Park*. As writer/musician Robin Edwards (Lisa Prank) notes in her introduction, “The stories in this book run all over the place... What comes through is wholeheartedly Noah: anxious and funny and depressed and weird and brilliant.”

NOAH VAN SCIVER lives in Columbus, OH.

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EYE OF THE MAJESTIC CREATURE: TIME CLOCK

BY LESLIE STEIN

TRUTH IS STRANGER THAN REALITY

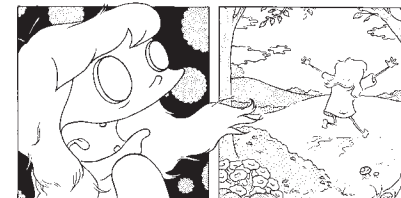
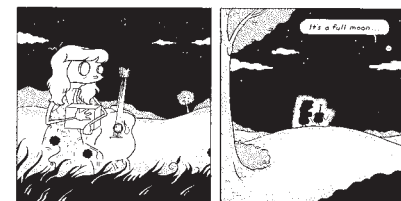
Leslie Stein returns with the third volume of her series *Eye of the Majestic Creature* appropriately titled “Time Clock.” Becoming ever more ambitious in her artistic pursuits, our protagonist Larrybear attends her first sand counting convention to debut her new creation, an apple named Ron. There she meets other sand counters — who do exactly what their title implies, count grains of sand in order to make sculptures out of them — for the first time, as well as her new nemesis, the “minimalist” counter Tim Heerling. Going back and forth between the countryside, where her guitar Marshmallow has begun a pie making business, and New York, where Larry manages a restaurant in Brooklyn, Larry begins to ponder her future. Things go awry when a hurricane hits New York and she is left to her own devices to get through the next night of work, with a packed bar, no food or beverage deliveries, and plumbing problems. To make matters worse, the new job is doing nothing to help Larry’s ever-worsening drinking problem...

Stein is a cartoonist whose work is characterized by a unique visual stylization with fantastic elements and thoroughly grounded by a cast of characters who uncannily capture the truth of young, struggling, middle class lives.

LESLIE STEIN lives in Brooklyn, NY.

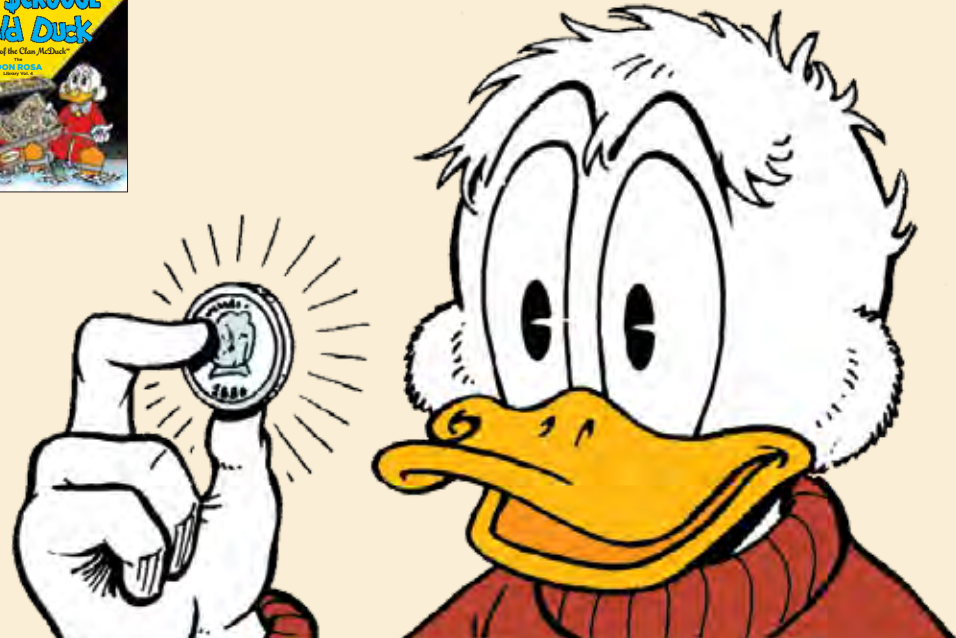
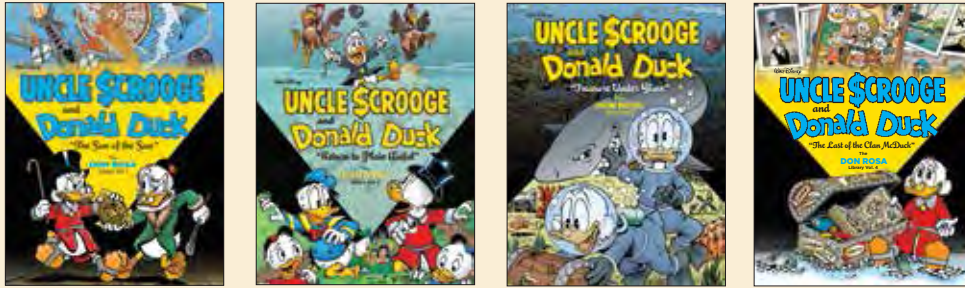
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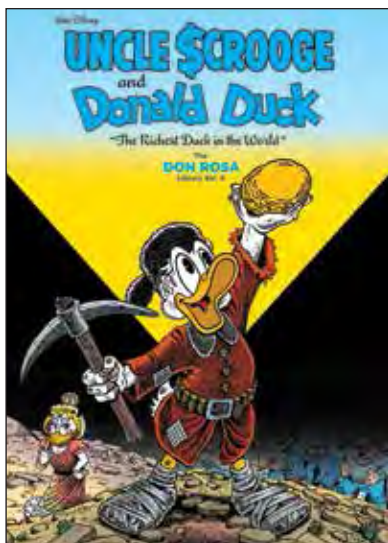
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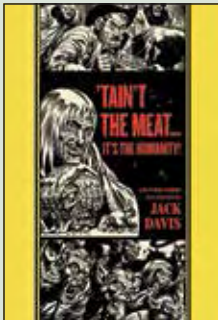
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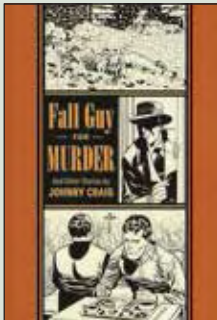
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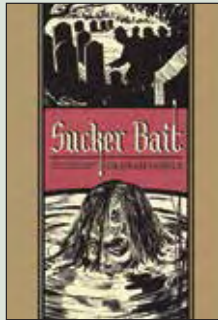
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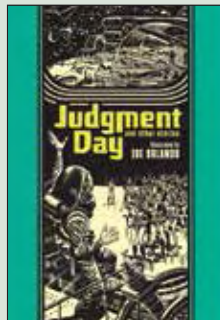
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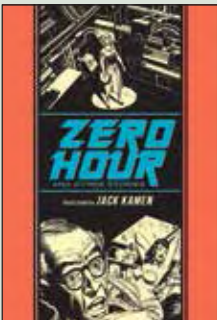
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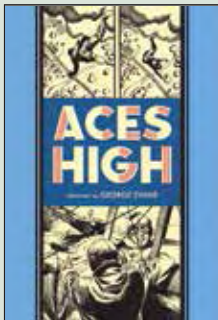
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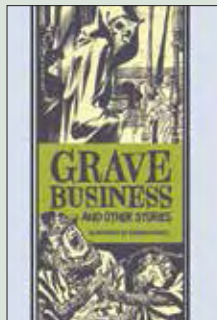
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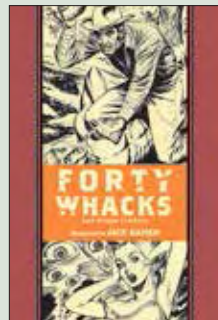
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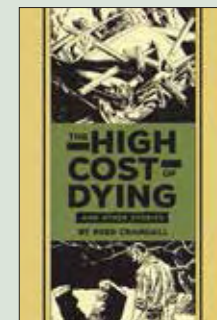
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ALBERT B. FELDSTEIN (1928-2014) was an American writer, editor, and artist, best known for his work at EC and, from 1956 to 1984, as editor of *Mad* magazine.

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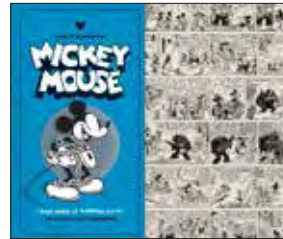
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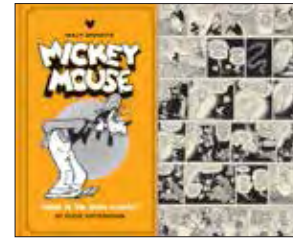
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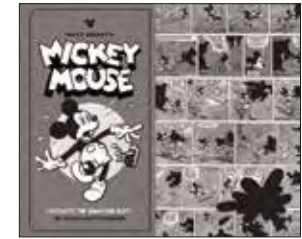
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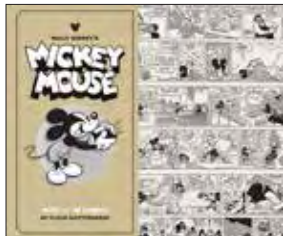
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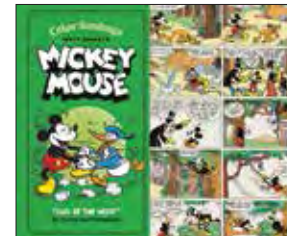
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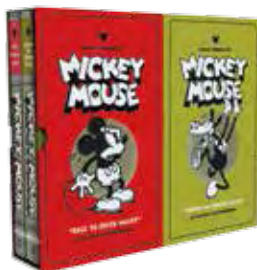
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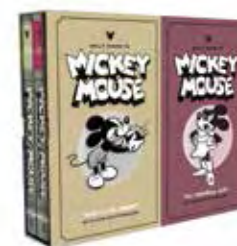
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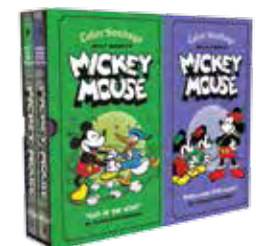
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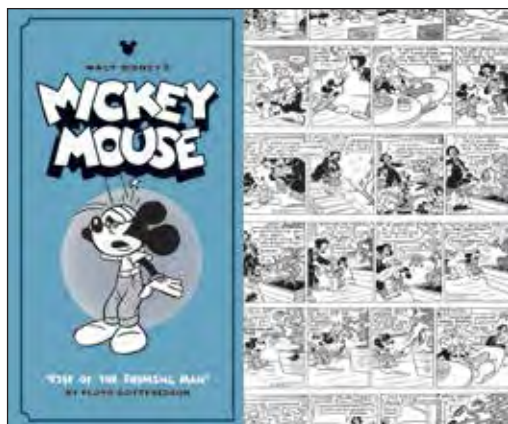
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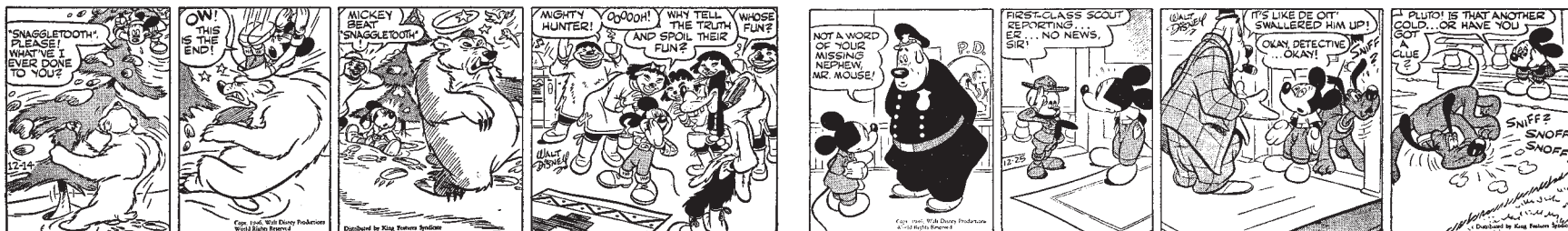
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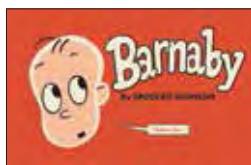
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BARNABY VOLUME THREE

By CROCKETT JOHNSON WITH JACK MORLEY AND TED FERRO; INTRODUCTION BY JEFF SMITH

THE THIRD (OF FIVE) VOLUMES COLLECTING "THE LAST GREAT COMIC STRIP"

The long-lost comic strip masterpiece by legendary children's book author Crockett Johnson (*Harold and the Purple Crayon*, *The Carrot Seed*), collected in full and designed by graphic novelist and Barnaby superfan Daniel Clowes (*Ghost World*).

Volume Three collects the postwar years of 1946–1947, continuing five-year-old Barnaby Baxter and his Fairy Godfather J.J. O'Malley's misadventures. Bumbling but endearing, Mr. O'Malley rarely gets his magic to work—even when he consults his *Fairy Godfather's Handy Pocket Guide*. The true magic of Barnaby resides in its canny mix of fantasy and satire, amplified by the understated elegance of Crockett Johnson's clean, spare art. In its combination of Johnson's sly wit and O'Malley's amiable windbaggery, a child's feeling of wonder and an adult's wariness, highly literate jokes and a keen eye for the ridiculous, *Barnaby* expanded our sense of what comics can do. This volume also features essays by comics historians Charles Hatfield and Coulton Waugh, as well as Johnson biographer Philip Nel.

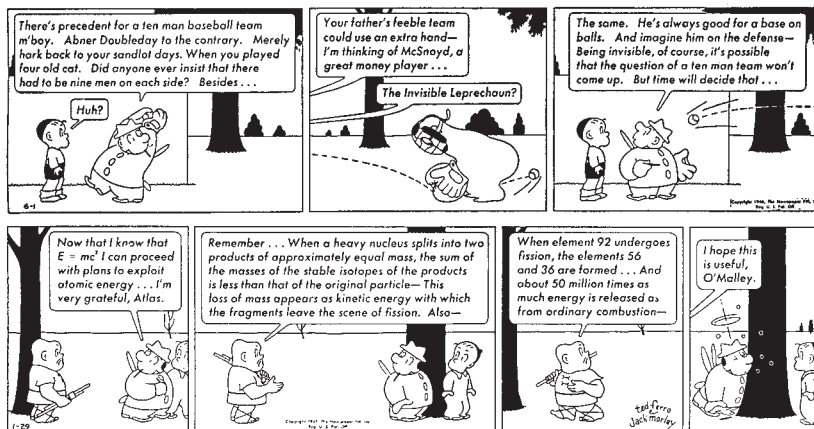
CROCKETT JOHNSON (1906–1975) remains a giant in the world of children's literature, 40 years after his death.

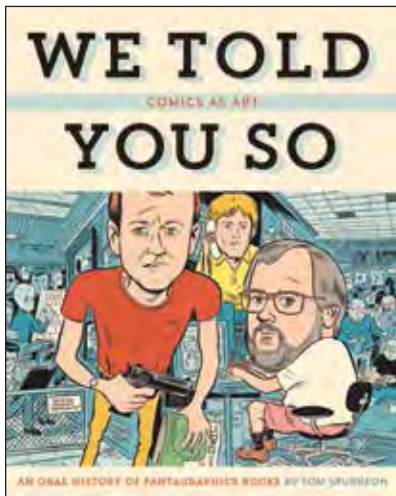
"There's no way Jack Kerouac, along with every other self-consciously cool person in New York, wasn't reading this. O'Malley turns into Neal Cassady, the guy who's not quite human, who never shuts up, who drives you crazy, and who can make anything happen, just like that." —Greil Marcus, *The Believer*

"[Barnaby] radiates human warmth and whimsy . . . [T]he artist's brilliantly-written characters . . . keep their feet planted in the all-too-real world of 1940s America while flying off on pink wings into one of the greatest fantasy strips ever made." —Art Spiegelman

"[T]he book you hold is, well . . . the last great comic strip. Yes, there are dozens of other strips worth rereading, but none are this Great; this is great like Beethoven, or Steinbeck, or Picasso. This is so great it lives in its own timeless bubble of oddness and truth." —Chris Ware

"Quietly, almost sneakily, [Barnaby] upended the way we were, with acts of quiet subversion that had no political intent—actually, no intent of any kind . . . O'Malley showed us day after day that the center did not hold." —Jules Feiffer





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COMICS AS ART: WE TOLD YOU SO

By TOM SPURGEON WITH MICHAEL DEAN

HAPPY 40TH TO US

In 1976, a group of young men and women coalesced around a fledgling magazine and the idea that comics could be art. In 2016, comics intended for an adult readership are reviewed favorably in the *New York Times*, enjoy panels devoted to them at Book Expo America, and sell in bookstores comparable to prose efforts of similar weight and intent.

Comics As Art: We Told You So tells of Fantagraphics Books' key role in helping build and shape an art movement around a discredited, ignored and fading expression of Americana the way insiders share the saga with one another: in anecdotal form, in the words of the people who lived it and saw it happen. Comics historian and critic Tom Spurgeon and Michael Dean assemble an all-star cast of industry figures, critics, cartoonists, art objects, curios and groundbreaking publications to bring you a detailed account of Fantagraphics' first 40 years.

Comics as Art is a detailed catalog of the look of a cultural awakening. It's a story that includes appearances by Chris Ware, Art Spiegelman, Harlan Ellison, Jim Shooter, Stan Lee, Daniel Clowes, Frank Miller, Peter Bagge, Jaime Hernandez, Gilbert Hernandez, Dave Sim, Steve Geppi, Todd McFarlane and every other major figure in the arts or business end of modern comics. More than a corporate history or a fond look back, *Comics As Art: We Told You So* makes the warts and all case for Fantagraphics Books' position near the heart of the modern reclamation of the comics art form.

TOM SPURGEON lives in Columbus, OH.
 MICHAEL DEAN lives in Seattle, WA.

"I'm just grateful that Fantagraphics exists." —Neil Gaiman

"Their nurturing of certain cartoonists, like Dan Clowes and the Hernandez Brothers, helped me appreciate those cartoonists." —Art Spiegelman

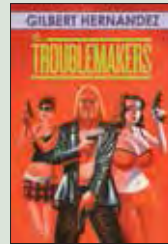
"To me, [Fantagraphics] perfectly captured the zeitgeist of the time, that woozy, bleary-eyed hangover to the '80s that was the pre-Clinton '90s. Not only that, but [they] perfectly summed up the zeitgeist of where I was in context to the zeitgeist of the time. It was truly the most zeitgeisty thing that ever happened. Ever." —Dana Gould



Photo: The Dan Clowes. He wrote and drew the comic book series Fantagraphics Books' first 40 years. Photo: The Dan Clowes. He wrote and drew the comic book series Fantagraphics Books' first 40 years. Photo: The Dan Clowes. He wrote and drew the comic book series Fantagraphics Books' first 40 years.



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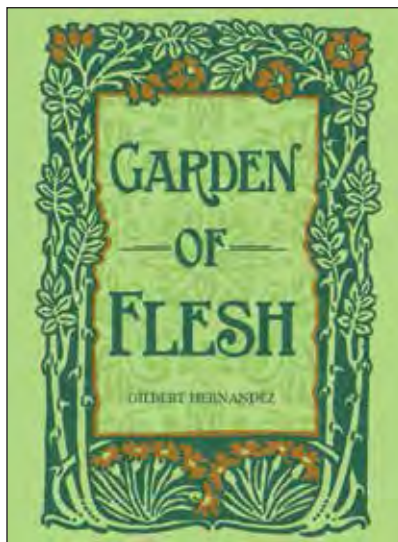
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GARDEN OF FLESH

BY GILBERT HERNANDEZ

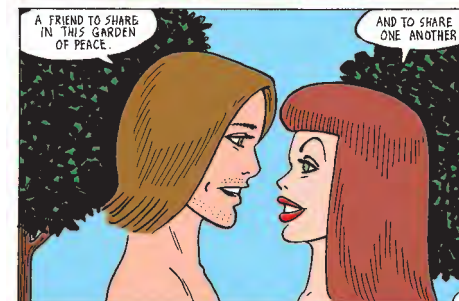
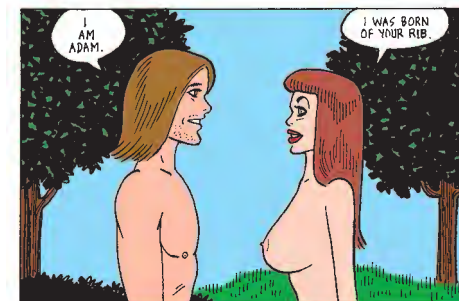
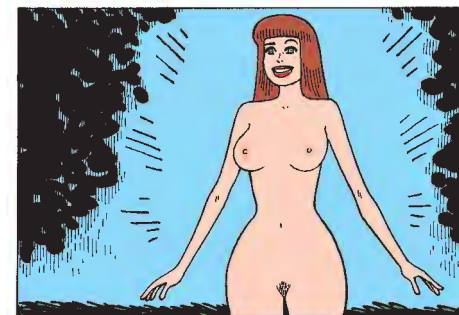
GILBERT HERNANDEZ TACKLES ADAM & EVE —AND NOTHING IS SACRED

As only the unfettered Id of Gilbert Hernandez could conceive, *Garden of Flesh* is a sexually explicit retelling of the story of Adam and Eve up to Noah's Ark. Hernandez presents a straightforward adaptation of the Bible parable, but one that also blurs the lines between erotica and pornography, as only Hernandez can. In the Garden of Eden, where Adam and Eve are youthful and beautiful, sex is a source of happiness, even when it's psychologically and spiritually fraught? Leave it to Hernandez to explore the story of original Sin from a perspective you didn't get in Sunday school. As an added bonus, longtime *Love and Rockets* fans will recognize some beloved characters/actors portraying key players.

GILBERT HERNANDEZ lives in Las Vegas, NV with his wife and daughter.

"Hernandez is one of the great craftsmen of modern comics." — *The New York Times Book Review*

"Hernandez has become the medium's David Lynch or Guy Maddin, rolling his personal obsessions and freewheeling abstractions into stories that present as pulp, then take some very weird turns." — *The A.V. Club*



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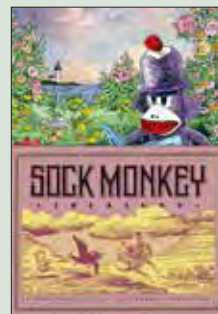
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— *The New York Times Book Review*



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- Age range: adults only

DRINKY CROW DRINKS AGAIN

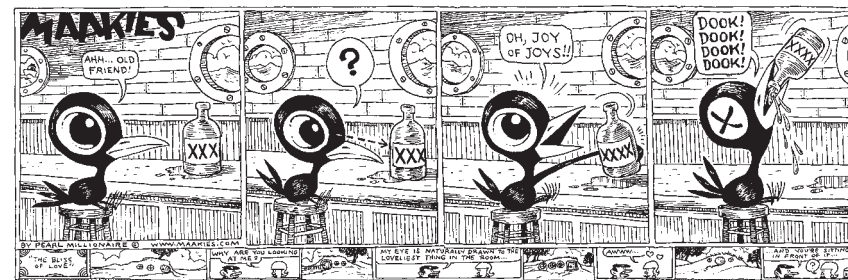
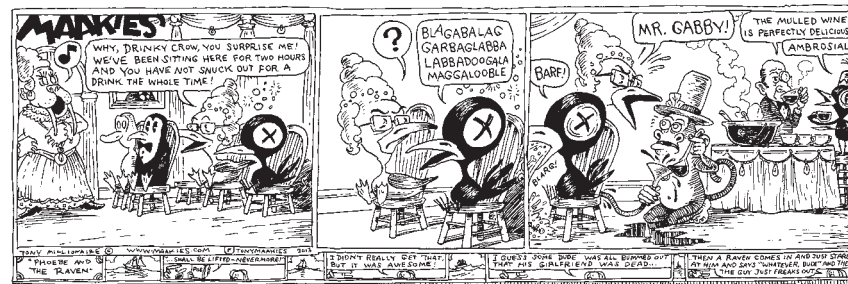
By TONY MILLIONAIRE

THE LAST, GREAT, DELIRIOUSLY ANARCHIC COMIC STRIP

Tony Millionaire's *Maakies* is one of the longest-running and most decorated weekly comic strips in America, garnering multiple Harvey and Eisner Awards since it debuted in 1994. *Drinky Crow Drinks Again* collects over 200 *Maakies* strips from the past half-decade for the very first time! Featuring the comical high-seas adventures of a booze-soaked corvid (they don't call him "Drinky" Crow for nothin') and his equally-soused simian pal (Uncle Gabby), *Maakies* blends vaudeville-style humor and a breathtaking line that hearkens back to the glory days of the American comic strip. *Maakies* suggests a contemporary collaboration between E.C. Segar, creator of Popeye, and seafaring novelist Patrick O'Brian (*Master and Commander*). Millionaire has won multiple Harvey and Eisner Awards and is also the creator of the popular *Sock Monkey* and *Billy Hazelnuts* books.

TONY MILLIONAIRE lives in Pasadena, CA with his wife and two daughters.

"Tricking brains and blowing minds has been Millionaire's modus operandi for years, which is why his existential antihero Drinky Crow spends a good amount of time trying to destroy his own." — *Wired*





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LOVF: AN ILLUSTRATED VISION QUEST OF A MAN LOSING HIS MIND

By JESSE REKLAW

A MENTAL BREAKDOWN, ILLUSTRATED

LOVF is the sketchbook companion of a man literally losing his mind. Homeless and broke after giving all his stuff to punk rock heroin dealers, he ends up off his meds and on a secret quest from Portland to Brooklyn, DC, LA, San Francisco, and Seattle. He throws himself into every experience like it was his last; like it should be his last. With wild energy, promiscuity, criminal activity, and substance abuse, this becomes a full-blown manic episode... all of it captured by *LOVF*, the trusty sidekick.

Jammed with cartoons, mad schemes, psychedelic portraits, and notes from the road, *LOVF* is a travel journal, and a mirror of the post-traumatic dreamworld its author can't escape from. After losing his house, his job, his partner, and his best friend, he is triple-diagnosed with bipolar mood disorder, PTSD, and crippling chronic pain. As a self-professed over-achiever, he made sure things only got worse from there. Getting beat up in the street, running from the law, getting dragged out of a creek and into a mental hospital... it's a Kerouacian meltdown of cross-hatching, spattered marker, crayons, glitter, tape, nail polish, white-out, fingerpainting, rain, wine, stickers, and word balloons, like the found diary of a homeless crazyman, turned into a comic book.

JESSE REKLAW lives in Portland, OR.

"Reklaw's flowing gray-wash art beautifully captures both the joys of early creativity and the blasé weirdness of childhood, where dark traumas can whip past as though they're nothing, before circling back with an unexpected vengeance." — *Publishers Weekly*

"Reklaw's work cuts deep as it reminds us that the darkest elements of humanity can be found in our own backyards, but it also reminds us that through that darkness we can persevere, somewhat damaged, through art and expression." — *Entropy Magazine*





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- Review attention
- Age range: 15+

GROWING UP IN PUBLIC

By EZEQUIEL GARCÍA

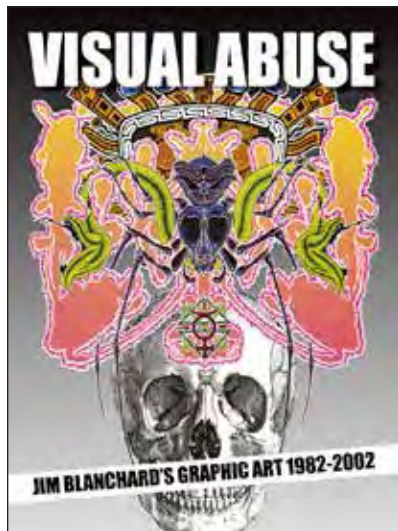
A FRESH VOICE IN COMICS ADDRESSES CONTEMPORARY SOUTH AMERICA

In the American debut of his graphic memoir, Argentine cartoonist Ezequiel García explores the trials and tribulations of transitioning into his thirties as a working artist where the only thing more uncertain than the source of his next paycheck is the future of his hometown — Buenos Aires. García's comics are influenced by the film, architecture, and rock music of the past, but that source of inspiration is getting harder to find when big banks are taking over historic theaters, cultural groups are facing hostile eviction, and modern art is at an aesthetic all-time low. While several relationships blossom, García struggles to accomplish his goal of getting published without becoming distracted by the accompanying drama. Like Lucy Knisley's *An Age of License* spun with Moon and Ba's *Daytripper*, Ezequiel García finds meaning in autobiography and embraces all the promise, panic, and post-punk hallucinations that come with it.

García's visual storytelling alternates among finely-crafted, architecturally breathtaking depictions of Buenos Aires, revelatory, intimate self-examination, and phantasmorgical metaphorical flights, drawn in nuanced, expressive, grungy brush strokes.

EZEQUIEL GARCÍA lives in Buenos Aires, Argentina.





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VISUAL ABUSE: JIM BLANCHARD'S GRAPHIC ART 1982-2002

By JIM BLANCHARD; INTRODUCTION BY JIM WOODRING

A RETROSPECTIVE OF A PUNK ROCK ART ICON

Visual Abuse is an outrageous and optically rich collection of the halcyon days of illustrator and cartoonist Jim Blanchard, whose work from 1982–2002 intersected with punk rock, grunge, psychedelia, alternative comics, “zine” culture, portraiture, and “girlie” art. The book gathers Blanchard’s different eras and disparate art styles into a cohesive whole.

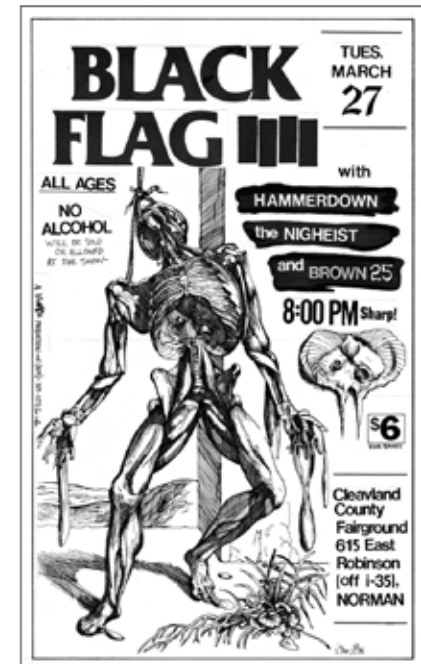
After self-publishing the punk rock/art fanzine *Blatch* in Oklahoma, Jim brought his act to Seattle, Washington in 1987, where the nascent “grunge” rock scene was poised to erupt. *Visual Abuse* assembles the best of Blanchard’s LP covers, posters and flyers from the hardcore punk era through grunge, including iconic Black Flag, Nirvana, and Soundgarden posters. Augmenting the posters are exclusive photographs from the shows, including shots by famed photographer Charles Peterson.

Also chronicled are page after page of Blanchard’s obsessive psychedelic art, bizarre sociopathic comics, exquisitely detailed pop culture portraits, twisted “glamour girl” art, and some tongue-waggin’ eyeball-poppin’ freaks, making this an overwhelming and long-overdue compendium by an elusive, dedicated, and complex artist.

JIM BLANCHARD lives in Bellingham, WA with his wife, Diana, and trusty pup, Lucius.

“Blanchard’s images are a total visual overload, an all-consuming, mind-subsuming onslaught of pictorial intensity where freewheeling cultural subversion, social malevolence, aesthetic anarchy and libidinal excess comes hurtling out at us, naked, hard, deranged, bloody, screaming and armed to the nines.” — Carlo McCormick

“Blanchard is a master of texture and commands an extensive illustrative vocabulary. His pointillist portraiture never ceases to amaze.” — *Juxtapoz*





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- The first solo graphic novel from the artist of Harvey Pekar's *Cleveland*
- Social: @JosephRemnant and josephremnant.tumblr.com
- Author events and festival appearances
- Digital ARC
- Review attention
- Age range: 15+

CARTOON CLOUDS

By JOSEPH REMNANT

A COMING-OF-AGE GRAPHIC NOVEL DEBUT

Joseph Remnant's first original graphic novel *Cartoon Clouds* follows the recent Art School graduate Seth Fallon and his three friends as they try to navigate that anxiety fueled time between finishing school and trying to figure out what the hell they're going to do with the rest of their lives. With a mountain of debt and no clear path to financial or emotional stability, Seth struggles to find a creative direction that won't leave him homeless. In this world of fashion conscious art snobs, talentless social media "gurus," and drug addled, trust fund hipsters, he tries to hold on to the few meaningful relationships he has when the institution that held them together is no longer a part of their lives.

Drawn in a naturalistic style while never losing its essential cartoon idiom and written as an ongoing conversation among the characters that uncannily captures the preoccupations, fears, and ambitions of twentysomethings embarking upon their life, the philosophical nature of *Cartoon Clouds* is reminiscent of the films of Erich Rhoemer or Noah Baumbach. Cartoonist Joseph Remnant has been a prominent presence in the cartooning scene over the last decade, self-publishing his own comic book *Blindspot*, illustrating Harvey Pekar's acclaimed *Cleveland*, and appearing in such magazines as *The Believer*.

JOSEPH REMNANT lives in Los Angeles, CA.

"His artwork is compelling, textured and assured in a way that a lot of cartoonists never quite achieve." —Tom Spurgeon



THE NEW YORK TIMES BEST-SELLER

"Being in an Ed Piskor comic is cool enough to freeze hot water."

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"One of the defining histories of hip-hop." — *The Daily Beast*

"Dope, yo." — *Washington Post*

"The amount of research and history Piskor packs into this book is mind boggling." — *The Huffington Post*

"Piskor has introduced scores of music fans to comics by serializing the series for free on BoingBoing, but these stories look even better in Fantagraphics' printed collections." — *Los Angeles Times*

"It's a great story and Piskor tells it immaculately well." — Bill Adler (co-author, *Def Jam: The First 25 Years of the Last Great Record Label*)

"[Piskor] lovingly draws the origin stories of hip-hop's legendary superheroes. Kool Herc, Grandmaster Flash and the Russell Simmons/Rick Rubin crossover team-up are rendered like something between *The Watchmen* and *Wild Style*."

— *Rolling Stone*



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NEAT STUFF

By PETER BAGGE

ONE OF THE FUNNIEST FUNNYBOOKS EVER, COLLECTED FOR THE FIRST TIME!

Once referred to as “the outside with an entertainer’s instincts,” Peter Bagge has proven to be one of the great figures in American comics and comedy over the past quarter century. It all began with *Neat Stuff*, Bagge’s one-man humor anthology that ran from 1985 to 1989 for fifteen issues and introduced the world to Girly Girl & Chuckie-Boy, the reactionary talk radio host Studs Kirby, the hulking misfit Junior, suburbanites Chet and Bunny Leeway, the Goon on the Moon, lounge lizard Zoove Groover, and Bagge’s signature creations, The Bradleys.

Bagge’s humor has influenced the work of Matt Groening, Mike Judge, John Kricfalusi, Dana Gould and many other pop culture heavyweights. Much like Fantagraphics 2015 acclaimed edition of Daniel Clowes’s *The Complete Eighthball*, *Neat Stuff* collects a legendary Fantagraphics comic book series in a deluxe, two volume, oversized slipcased set featuring new artwork and annotations by the author — the definitive edition of truly classic material.

PETER BAGGE lives in Seattle, WA with his wife, Joanne.

“Bagge skewered the occupational frustrations and false family values of the Reagan/Bush ’80s, the aimless, youthful energy of the early ’90s, and the fussy ambivalence permeating the end of the millennium. His work inhabits American culture like no other writer or artist.” — Tom Spurgeon, *The Comics Reporter*

“American satirical cartooning at its most inventively hilarious.” — *Publishers Weekly*

“Mixes The Ramones, *Stranger Than Paradise*, and the Three Stooges.” — *Entertainment Weekly*

“Devastatingly accurate.” — *The Village Voice*





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- Review attention
- Age range: 15+

SPANISH FEVER

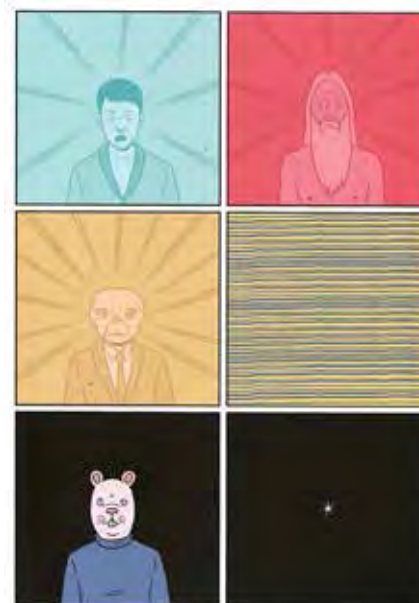
EDITED BY SANTIAGO GARCIA, INTRODUCTION BY EDDIE CAMPBELL

A PRIMER OF A THRIVING INTERNATIONAL SCENE

Fantagraphics Books is proud to introduce American readers to the latest generation of Spanish cartoonists in *Spanish Fever*, an anthology of contemporary comics from Spain showcasing the best of the new wave of art comics hailing from a country with one of the strongest cartoon traditions in Europe. Spanish comics creators have been known internationally since the days of stars like José González and Esteban Maroto through the new rising talents of David Aja and Juanjo Guarnido. Still, too few American comics aficionados know that right now Spain enjoys a thriving scene of art comics, mini comics, and graphic novels populated by artists like Joan Cornellà (*Mox Nox*) or Max (*Vapor*) which, in addition to being published for American readers by Fantagraphics, are finding audiences throughout the world.

With its panoramic view of the contemporary Spanish comics scene, *Spanish Fever* is a cartoon parade which includes the work of masters of the form such as Paco Roca, Miguel Gallardo, David Rubín and Miguel Ángel Martín as well as newcomers like José Domingo, Anna Galvañ, Álvaro Ortiz and Sergi Puyol — more than 30 artists working on the cutting edge of the comics form.

SANTIAGO GARCIA is a comics editor living in Spain.





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- A Magnum Opus from a founding mother of modern shojo manga
- Review attention
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OTHERWORLD BARBARA

By MOTO HAGIO; TRANSLATED BY MATT THORN

A MANGAKA LEGEND'S SCI-FI EPIC

In the latest English-language release from one of the most influential manga creators of all time, Tokio is a “dream pilot,” a detective who enters criminals’ dreams to discover their motives. While investigating Aoba, who killed her parents and ate their hearts when she was nine, he discovers a phantom island named Barbara. Then there’s a mysterious and missing geneticist, an eccentric clergyman, a grieving grandmother granted temporary youth, a psychologist killed by a freak tornado...

Hagio offers a sci-fi explanation for these seemingly random paranormal elements, and makes it all matter with believable characters in complex and subtle relationships. Fantagraphics Books is proud to present the first volume (of two) of Moto Hagio’s *Otherworld Barbara*, which won the “Nebula Award of Japan” (Nihon SF Taishō Award) in 2006.

MOTO HAGIO lives in Tokyo, Japan.

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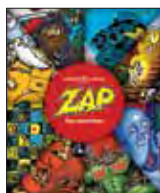
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