

An aerial photograph of a winding asphalt road that curves through a dense, lush green forest. The road is light-colored and stands out against the dark green canopy. The trees are tall and appear to be a mix of deciduous and coniferous species. The overall scene is serene and natural.

COACH
HOUSE
BOOKS

FALL/
WINTER
2020-21

Fall/Winter 2020-21

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Fauna

fiction by Christiane Vadnais, translated by Pablo Strauss

In a near-future world ravaged by climate change, who will win in the struggle between humanity and nature?

A thick fog rolls in over Shivering Heights. The river overflows, the sky is streaked with toxic green, parasites proliferate in torrential rains and once safely classified species – humans included – are evolving and behaving in unprecedented ways. Against this poetically hostile backdrop, a biologist fights to understand the nature and scope of the changes transforming her own body and the world around her.

Ten lush and bracing linked climate fictions depict a world gorgeous and terrifying in its likeness to our own.

Fauna, Christiane Vadnais's first work of fiction, won the Horizons Imaginaires speculative fiction award, the City of Quebec book award, and was named one of 2018's best books by Radio-Canada.

'Reminiscent of David Cronenberg, Kafka, and H.G. Wells ... [*Fauna*] depicts the hypnotic Darwinian nightmare our negligence and denial will lead us to in the coming years.' – *Le Devoir*

'A spirited vision of the end times that reminds us that a new one will be born out of the old, as savage and alive as the previous one's primitive beginnings.' – *La Presse*

'Vadnais's language is precise, rich in imagery, unsettling. The quality of the writing makes for a raw, searing read.' – *L'Express*



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5 x 8 | 144 pp | pbk

\$20.95 CAD | \$15.95 US

FIC05000 FICTION / Dystopian

EPUB 9781770566569

SEPTEMBER 2020



Credit: Maryse Cléro-Nobréga

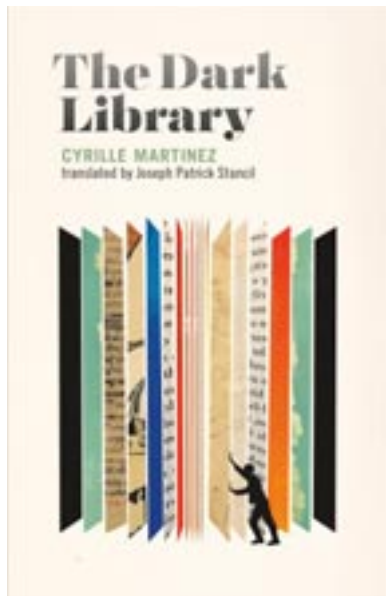
CHRISTIANE VADNAIS holds an MFA in creative writing, and has long been active as an events programmer and project manager in Quebec's literary community. Radio-Canada named her a 'Young Author to Watch' for 2020. *Fauna* is her first work of fiction. She lives in Quebec City.

PABLO STRAUSS's previous translations for Coach House are *The Country Will Bring Us No Peace*, *The Supreme Orchestra*, and *Baloney*. He is a two-time finalist for the Governor General's Literary Award for translation. Pablo grew up in Victoria, BC, and has lived in Quebec City for fifteen years.



The Dark Library

fiction by Cyrille Martinez, translated by Joseph Patrick Stancil



ISBN 9781552454077

5 x 8 | 144 pp | pbk

\$20.95 CDN | \$15.95 US

FICo64000 FICTION / Absurdist

EPUB 9781770566224

OCTOBER 2020

Libraries are magical places. But what if they're even more magical than we know?

In Cyrille Martinez's library, the books are alive: not just their ideas or their stories, but the books themselves. Meet the Angry Young Book, who has strong opinions about who reads what and why. He's tired of people reading bestsellers, so he places himself on the desks of those who might appreciate him. Meet the old Historian who mysteriously vanished from the stacks. Meet the Blue Librarian, the Mauve Librarian, the Yellow Librarian, and spend a day with the Red Librarian trying to banish coffee cups and laptops.

Then one day there are no empty desks anywhere in the Great Library. A great horde of student workers has descended, and they will scan every single book in the library: the much-borrowed, the neglected, the popular, the obscure. What will happen to the library then? Will it still be necessary?

The Dark Library is a theoretical fiction, a meditation on what libraries mean in our digital world. Has the act of reading changed? What is a reader? A book? Martinez, a librarian himself, has written a love letter to the urban forest of the dark, wild library, where ideas and stories roam free.

'The caustic and often hilarious story of the misadventures of a library, all the concerns and issues facing the professions ... The fantastic with a hint of irony of Cyrille Martinez's writing is reminiscent of Marcel Aymé.'

– *Livres Hebdo*

'Over a documentary base that it itself worth reading, he composes a passionate fiction, almost fantastic, showing the defeat of the printed word by the digital.'

– *L'Humanité*



CYRILLE MARTINEZ is a poet, novelist, and librarian living in Paris. His second novel, *The Sleepworker*, was translated by JOSEPH PATRICK STANCIL, who studied French and translation at UNC-Chapel Hill and New York University. He lives in New York.

4 | FICTION



Credit: Mark Melki

Neighbourhood Watch

fiction by Anaïs Barbeau-Lavalette, translated by Rhonda Mullins

The lives of three kids intersect in the hallways of an apartment block in a Montreal neighbourhood

Kevin lives in 62. His mom took off but it's okay because his dad's a wrestler and he always wins. Even when he gets laid off from his job. Melissa is in 64. She has to look after her siblings because there's a restraining order that means her mom can't be within fifty metres of them. So when Melissa needs to tell her something, she leaves a note on the sidewalk near where her mother is looking for customers. And Roxane, in 61, obsessed with the violin, collects her mom's empties so she can sell them for a snack at the *depanneur*.

They hear each other through the thin walls. They're all more grown up than they should be for twelve-year-olds, and they're all alone – so alone they don't even try to find solace in one another's company.

Anaïs Barbeau-Lavalette, author of the acclaimed *Suzanne* (2019 Canada Reads shortlist, international bestseller), encountered real-life versions of these kids when she was making her film *Le Ring*. With her characteristic poetic flair and generosity, she has painted, in brief strokes, an unforgettable and moving portrait of a fictional apartment block in Montreal.

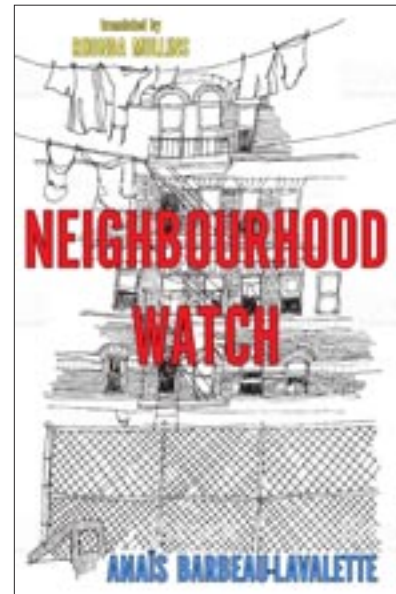
'You'll recognize in this novel scenes from *The Ring*. The idea for this book was born long before.... After the film, she wanted to pursue their stories, without the heaviness of film.... The narration borrows the point of view and the crude and sometimes awkward language of the characters.' – *La Presse*

'Barbeau-Lavalette takes on a naïve and charming tone without a trace of miserabilism.' – *Voir Montréal*



ANAÏS BARBEAU-LAVALETTE is a Montreal-based novelist, screenwriter, and director. Her debut novel in French (now translated as *Neighbourhood Watch*) was made into a film called *The Ring*.

RHONDA MULLINS' translation of *Suzanne* by Anaïs Barbeau-Lavalette was shortlisted for the Best Translated Book Award in 2018 and shortlisted for 2019 CBC Canada Reads.



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FICo43000 FICTION / Coming of Age

EPUB 9781770566538

OCTOBER 2020



The Carrying Place

Stories of Indigenous Toronto

edited by Denise Bolduc, Mnawaate Gordon-Corbiere, Rebeka Tabobondung, Brian Wright-McLeod, and John Lorinc



ISBN 9781552454152
5.5 x 8.5 | 192 pp | pbk
\$23.95 CDN | \$18.95 US
LCO013000 LITERARY COLLECTIONS
/ Native American
EPUB 9781770566453

MARCH 2021

A collection of perspectives by and about Indigenous Toronto, past, present, and future

Beneath every major city in North America lies a deep and rich Indigenous history that has been colonized, paved over, and ignored. Few of its current inhabitants know that Toronto has seen 12,000 years of different peoples, including the Haudenosaunee, the Anishinaabe, the Huron-Wendat, and the Mississaugas of the New Credit, and a vibrant culture and history that thrives to this day.

With original contributions by Indigenous elders, scholars, journalists, artists, activists, and historians about art, food, health, and more, this unique anthology explores the poles of erasure and cultural continuity that have come to define a crossroads city-region that was known as a meeting place long before the arrival of European settlers.

Contributors include political scientist Hayden King, historian Alan Corbiere, musician Elaine Bomberry, artist Duke Redbird, playwright Drew Hayden Taylor, educator Kerry Potts, writer/journalist Paul Seesequasis and former Mississaugas of the New Credit chief Carolyn King.

DENISE BOLDUC is an accomplished creative director, producer, programmer, speaker and arts consultant recognized for her involvement across disciplines. She is a faculty instructor with the Centre for Indigenous Theatre and served on committees and boards including Native Earth Performing Arts, imagine-NATIVE Film + Media Arts Festival, the National Indigenous Arts Administrators/Leaders, and Aboriginal Voices Radio. She is Anishnaabe from the Lake Superior territory, and a member of the Batchewana First Nation.

MNAWAATE GORDON-CORBIERE, Grouse clan, from M'Chigeeng First Nation, has a BA in History and English from the University of Toronto. She works at Heritage Toronto as their Indigenous Content Coordinator.

Widely recognized as 'the authority' on Native music, **BRIAN WRIGHT-MCLEOD** (Dakota/Anishnabe) is a Toronto-based music journalist and educator. His first book, *The Encyclopedia of Native Music* was the basis for the Smithsonian Institute's Native music exhibit *Up Where We Belong* that launched the documentary film *Rumble*, which won three 2018 Canadian Screen Awards. He teaches Indigenous Music in Culture at Centennial College, and Indigenous Studies at George Brown College in Toronto.



Media and story creator **REBEKA TABOBONDUNG** is the founder and Editor-in-Chief of *MUSKRAT Magazine*. A filmmaker, writer, poet, and Indigenous knowledge researcher, she co-founded the Gchi Dewin Indigenous Storytellers Festival in Wasauksing First Nation on Lake Huron where she is also an elected Councillor and community member.

Project manager **JOHN LORINC** is a Toronto journalist and editor, and recipient of the 2019/2020 Atkinson Fellowship in Public Policy. He is Coach House's Toronto nonfiction editor.

Watch Your Head

Writers and Artists Respond to the Climate Crisis

poetry, fiction, nonfiction, and art, edited by Kathryn Mockler et al.

Art about the climate crisis that calls for justice and systemic change while raising funds to help tackle the problem

We are in a climate emergency. The polar bears are starving, Australia is burning. Climate anxiety – like sea levels – is rising to unprecedented levels. In response to this, poet and editor Kathryn Mockler created a website where writers and artists could post creative works that respond to this crisis. *Watch Your Head* curates the best poems, stories, essays, and images related to our environmental crisis. The work is ranty, mourning, desperate, in-your-face, hopeful, healing, transformative, and radical. It calls out hypocrisy and injustice to inspire you to do whatever you can – volunteer for a climate justice organization, support land and water defenders, call out the media – and it'll make you feel less alone in your worry.

The anthology editors include Madhur Anand, Stephen Collis, Jennifer Dorner, Catherine Graham, Elena Johnson, Canisia Lubrin, Kim Mannix, June Pak, Sina Queyras, Shazia Hafiz Ramji, Rasiqra Revulva, Yusuf Saadi, Sanchari Sur, and Jacqueline Valencia. Confirmed contributors include Jordan Abel, Rita Wong, Rae Armantrout, Kaie Kellough, CAConrad, Waubgeshig Rice, Shelley Niro, Evie Shockley, Nicole Brossard.

Proceeds will go to climate charities.



ISBN 9781552454121

5.5 x 8.5 | 192 pp | pbk

\$23.95 CDN | \$18.95 US

LCO006000 LITERARY COLLECTIONS/

Canadian

EPUB 9781770566439

OCTOBER 2020

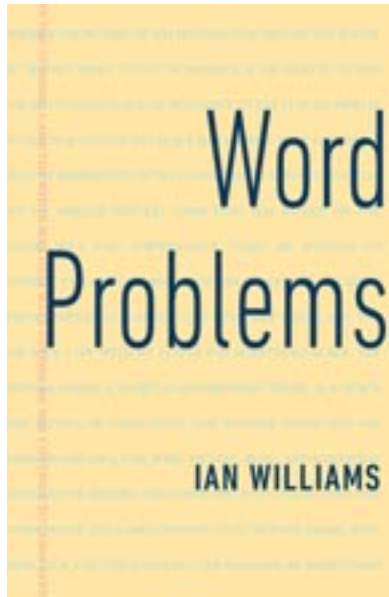
KATHRYN MOCKLER is the author of four books of poetry and six short films. She is the Publisher of the online climate anthology *Watch Your Head*, Canada editor of *Joyland Magazine*. Her debut collection of stories is forthcoming from Book*hug in 2022. She is an Assistant Professor of Screenwriting at the University of Victoria.

ANTHOLOGY | 7



Word Problems

poetry by Ian Williams



ISBN 9781552454145
5.5 x 7.5 | 112 pp | pbk
\$21.95 CDN | \$17.95 US
POEo11000 POETRY / Canadian
EPUB 9781770566477

SEPTEMBER 2020



IAN WILLIAMS is the author of the Giller Prize-winning novel *Reproduction*. His last poetry collection, *Personals*, was short-listed for the Griffin Poetry Prize and the Robert Kroetsch Poetry Book Award. His short story collection, *Not Anyone's Anything*, won the Danuta Gleed Literary Award for the best first collection of short fiction in Canada. Williams lives in Vancouver, where he teaches at the University of British Columbia.

8 | POETRY

Poems that use the language of math problems to ask ethical questions

Norman drops part of his Hostess cupcake on the floor. He doesn't want to get in trouble. If he picks it up and places it on his plate he will have to eat it. If he picks it up and places it on the placemat he will have to explain that he dropped it on the floor. He still wants to eat it. Yet he should not eat food that has fallen on the floor. Will the surveillance video be enough to convict the officer who shot his father?

Math textbooks ask questions with easy answers: Billy has five nickels, Jane gets to the train first, etc. In *Word Problems*, Ian Williams tries to force poetry to offer us such unambiguous answers, slotting tough questions about racial inequality, our pernicious depression, and troubled relationships between people – questions that resist tidy resolutions – into verse. If we rely too heavily on science and math to understand the ineffable, he suggests, we end up in the absurd position of asking the wrong questions altogether.

With characteristic inventiveness, Williams presents an alternative to associative lyric poems and narrative prose poems. This new mode is situational – poems behave as propositions that invite explicit reader participation. They are immersive and ever-progressing, with inventive typography. Like an industrial building, many of the poems anxiously leave their grammar exposed.

'[Ian Williams] blends personal emotion with historical tension, tradition and modernity, ordinary and magical so seamlessly. When he pulls the strings of contradictions: light and heavy, hilarious and serious, I can't help but dance like a happy puppet in the masterful hands. I'm so happy to find another shining star above Canada's poetry horizon!'

– Griffin Prize Judges' Citation on *Personals*



Credit: Justin Morris

Swivelmount

poetry by Ken Babstock

Poems to read in the small hours before dawn, when the sirens start up again

Swivelmount's concerns – the collapse of subject and world, eros and law, knowledge and bafflement – gain new urgency as Babstock fiercely reimagines and reassembles the remnants into a viable order. At the core of their kinetic imagery is a freefall into mourning, but also a faith in others: a Babstock poem is the voice next to you in the ER waiting room, becalmed, compassionate, darkly humorous. This is Babstock at his best.

'I have never read anything quite like *Swivelmount*. The poems in this book are lapidary yet expansive. They are highly polished yet quirky, erudite – drawing on art, biology, geology, and history – yet utterly unpretentious, impersonal and then, suddenly, personal after all. As Babstock puts it, "... I'm never/sure if it's agency/or deep structure that wants/what it wants." In other words, this work is delightfully resistant to categorization. Babstock is an original.' – Rae Armantrout

'To experience his poetry is to feel, suddenly, while falling from a high place, a firm hand on the scruff of your neck. Startling, pain-filled, life-saving.'

– Miriam Toews

'I love the ease with which these poems overturn and half-describe things, out-doing industry with their mouthloads ... Also when the global romantic registers a crack in the globe – Babstock does this on a dime, and often. The crack of course is the revelation (I don't think he would like the use of this word, or 'global romantic' for that matter), but it's what all his weird geography always leads to ... *Swivelmount* has come out from under something dark and brittle (see *On Malice*) to dance with a literally sick world. Or maybe not dance, but dazzle and hold.' – Dan Bejar



Credit: Helen Castor

KEN BABSTOCK won the inaugural Latner Writers' Trust Poetry Prize in 2014 for a body of work in mid-career. His five collections have won the Griffin Poetry Prize, the Trillium Book Award, and more.



ISBN 9781552454138

5 x 8 | 112 pp | pbk

\$21.95 CDN | \$17.95 US

POE011000 POETRY / Canadian

EPUB 9781770566491

SEPTEMBER 2020



Entering Sappho

poetry by Sarah Dowling



ISBN 9781552454183
5 x 8 | 112 pp | pbk
\$21.95 CDN | \$17.95 US
POE021000 POETRY / LGBT
EPUB 9781770566514

SEPTEMBER 2020

An abandoned town named for the classical lesbian leads to questions about history and settlement

Driving along the Pacific Coast Highway, you come to a road sign: *Entering Sappho*. Nothing remains of the town, just trash at the side of the highway and thick, wet bush. Can Sappho's breathless eroticism tell us anything about settlement – about why we're here in front of this sign? Mixing historical documents, oral histories, and experimental translations of the original lesbian poet's works, this book combines documentary and speculation, surveying a century in reverse. This town is one of many with a classical name. Take it as a symbol: perhaps in a place that no longer exists, another kind of future might be possible.

'This is a book that finds its beauty in impossible questions, impossible geographies. Taking as her concern Sappho, Washington, a once-thriving town that many called home but now is just marked by a sign on the side of the road, Sarah Dowling moves to tell the lost history of Sappho the town and also puts it in dialogue with Sappho's lyrics. It's an odd juxtaposition that she uses skilfully to examine the legacies of forgotten places, their role in manifest destiny, and the poetries that they too held on to define them.'

– Juliana Spahr



SARAH DOWLING is the author of *DOWN* and *Security Posture* and a scholarly work, *Translingual Poetics: Writing Personhood under Settler Colonialism*. After five years at University of Washington Bothell, she now teaches at the University of Toronto.

10 | POETRY



Credit: Paul Terefenko

Uncle

Race, Nostalgia, and the Politics of Loyalty

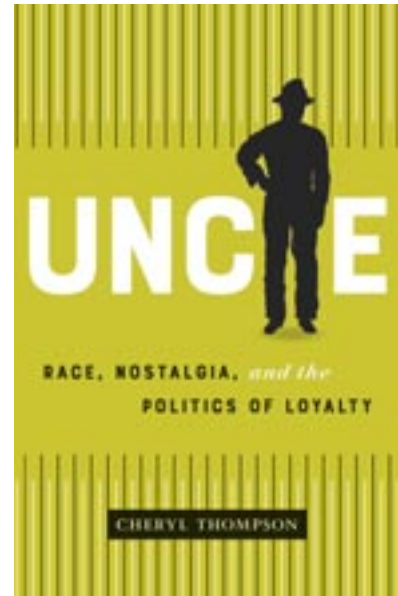
nonfiction by Cheryl Thompson

From martyr to insult, how 'Uncle Tom' has influenced two centuries of racial politics

Jackie Robinson, President Barack Obama, Supreme Court Justice Clarence Thomas, O. J. Simpson, and Christopher Darden have all been accused of being an Uncle Tom during their careers. How, why, and with what consequences for our society did Uncle Tom morph first into a servile old man and then into a racial epithet hurled at African American men deemed, by other Black people, to have betrayed their race?

Uncle Tom, the eponymous figure in Harriet Beecher Stowe's sentimental anti-slavery novel, *Uncle Tom's Cabin*, was a loyal Christian who died a martyr's death. But soon after the best-selling novel appeared, theatre troupes across North America and Europe transformed Stowe's story into minstrel shows featuring white men in blackface. In *Uncle*, Cheryl Thompson traces Tom's journey from literary character to racial trope. She exposes the relentless reworking of Uncle Tom into a nostalgic, racial metaphor with the power to shape how we see Black men, a distortion visible in everything from Uncle Ben and Rastus the Cream of Wheat chef to the first interracial dance partners in Hollywood, Shirley Temple and Bill 'Bojangles' Robinson.

In a post-truth North America, where nostalgia is used as a political tool to rewrite history, *Uncle* makes the case for why understanding the production of racial stereotypes matters more than ever before.



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SOCIAL SCIENCE / Ethnic
Studies / African American
Studies – soc001000
EPUB 9781770566316

AUGUST 2020



Credit: Calla Evans

AUTHOR NAME is an Assistant Professor at Ryerson University in the School of Creative Industries. She is author of *Beauty in a Box: Detangling the Roots of Canada's Black Beauty Culture*. She previously held a Banting postdoctoral fellowship at the University of Toronto. Her work has appeared in *The New York Times*, *The Conversation*, *Toronto Star*, *Montreal Gazette*, *Spacing*, *Herizon's Magazine*, *Halifax Coast*, and *Rabble.ca*. She was born and raised in Toronto, where she currently resides.

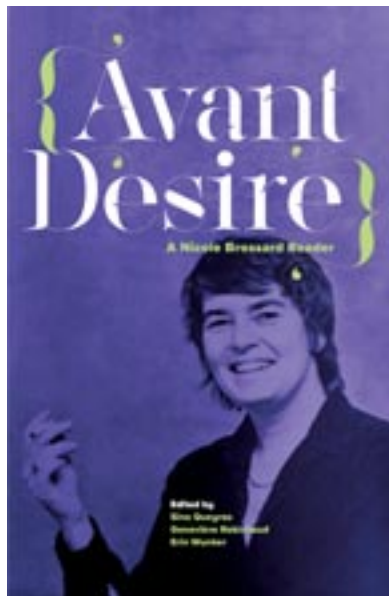


Avant Desire

A Nicole Brossard Reader

edited by Sina Queyras, Geneviève Robichaud, and Erin Wunker

PREVIOUSLY ANNOUNCED



ISBN 9781552454039
5.5 x 8.5 | 336pp | pbk
\$26.95 CDN | \$22.95 US
POETRY / Canadian – poe011000
EPUB 9781770566279

AUGUST 2020

The definitive survey of an essential feminist poet

In June 2019, Nicole Brossard was awarded the Lifetime Recognition Award from the Griffin Poetry Trust. Rarely has a prize been so richly deserved. For five decades she has writing groundbreaking poetry, fiction, and criticism in French that has always been steadfastly and unashamedly feminist and lesbian.

Avant Desire moves through Brossard's body of work with a playful attentiveness to its ongoing lines of inquiry. Like her work, this reader moves beyond conventional textual material to include ephemera, interviews, marginalia, lectures, and more. Just as Brossard foregrounds collaboration, this book includes new translations alongside canonical ones and intertextual and responsive work from a variety of artist translators.

Through their selections, the editors trace Brossard's fusion of lesbian feminist desire with innovation, experimentation, and activism, emphasizing the more overtly political nature of her early work and its transition into performative thinking.

Devotees of Brossard will be invigorated by the range of previously unavailable materials included here, while new readers will find a thread of inquiry that is more than a mere introduction to her complex body of work. *Avant Desire* situates Brossard's thinking across her oeuvre as that of a writer whose sights are always cast toward the horizon.

NICOLE BROSSARD has published more than thirty books since 1965. She is an officer of the Order of Canada, chevalière of the National Order of Québec, and has twice won the Governor General's Literary Award for poetry, among countless other accolades. Her work has been translated into English, Spanish, and several other languages. She writes and lives in Montréal.

SINA QUEYRAS is the author of *My Ariel* (Coach House Books, 2017), *Lemon Hound* (2006), and *MxT* (2014). In 2005, they created the literary blog *Lemon Hound*.

GENEVIÈVE ROBICHAUD is the author of *Exit Text* (Anstruther Press, 2016), a nano-essay on the errant and secret life of ideas.

ERIN WUNKER is the author of *Notes from a Feminist Killjoy: Essays on Everyday Life* (Bookhug, 2016), and co-founder and editor of the feminist academic blog *Hook & Eye: Fast Feminism, Slow Academe*.



The Crash Palace

fiction by Andrew Wedderburn

PREVIOUSLY ANNOUNCED

A joy ride set on a crash course with the past

Audrey Lane has always loved to drive. Anytime, anywhere, any car: a questionable rustbucket, a family sedan, the SUV she was paid to drive around the oil fields. From the second she learned to drive, she's always found a way to hit the road.

Years ago, when she abandoned her oil field job, she found herself chauffeuring around the Lever Men, a B-list band relegated to playing empty dive bars in far-flung towns. That's how she found herself at the Crash Palace, an isolated lodge outside the big city where people pay to party in the wilderness, where her life is irrevocably changed.

And now, one night, while her young daughter is asleep at home, Audrey is struck by that old urge and finds herself testing the doors of parked cars in her neighbourhood. Before she knows it, she's headed north in the dead of winter to the now abandoned Crash Palace in a stolen car, unable to stop herself from confronting her past.

'Wedderburn's engaging tale will hot-wire readers' brains, making Audrey's wanderlust palpable and contagious.'

– *Publishers Weekly*, Starred Review ★

'Wedderburn's prose has an alluringly musical style [...] Wedderburn leaves it up to us to devise our stories and figure out our own answers, adding to the book's overall charm and mystique.'

– *Quill & Quire* on *The Milk Chicken Bomb*

'The prose jumps off the page, it sparkles.'

– Coleen Gillis, *Broken Pencil*, on *The Milk Chicken Bomb*



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FICTION/Literary – FICo19000

EPUB 9781770566255

NEW PUB DATE
JANUARY 2020



Credit: Malcolm Overend

ANDREW WEDDERBURN's debut novel, *The Milk Chicken Bomb*, was a finalist for the Amazon First Novel Award and longlisted for the IMPAC Award. His musical work includes the groups Hot Little Rocket and Night Committee.



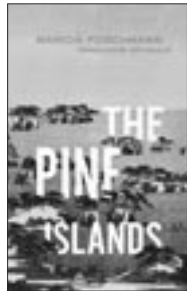
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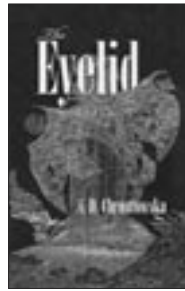
FICTION



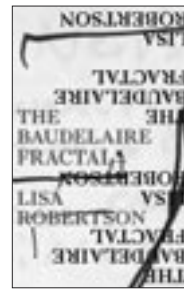
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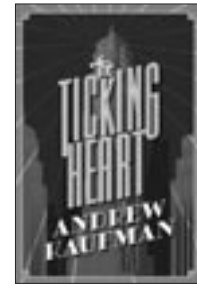
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THE TICKING HEART
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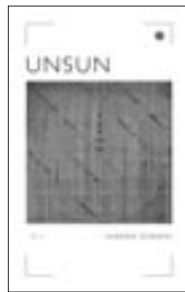
POETRY & DRAMA



THE TOWER
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UNSUN
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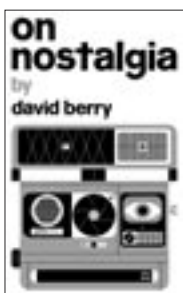


VULGAR MECHANICS
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\$19.95 CDN | \$17.95 US



NOW YOU SEE HER
ISBN 9781552454046
July 2020
\$21.95 CDN | \$17.95 US

NONFICTION



ON NOSTALGIA
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July 2020
\$18.95 CDN | \$15.95 US



ANY NIGHT OF THE WEEK
ISBN 9781552453964
March 2020
\$24.95 CDN | \$22.95 US



DISFIGURED
ISBN 9781552453957
February 2020
\$19.95 CDN | \$16.95 US



HOUSE DIVIDED
ISBN 9781552453865
June 2019
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Ugly Duckling Presse & Dorothy, a publishing project

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STORY

poetry by Jennifer Firestone | September 2020
ISBN 9781946433336 | 144 pp | \$18 CDN

There is a story at a beach. There is a couple evolving and devolving inside a new-fangled form of the couplet. There is the landscape: the ocean, sand, and sun that language flails in trying to recreate. *Story* is a cryptic film, an old photograph, a mystery, where narrative, memory, truth, and trauma are interrogated, where credibility slips much like the language that is storytelling. Where, 'what is the truth but what we say.'



SOVIET TEXTS

poetry and prose by Dmitri Alexandrovich Prigov, translated by Simon Schuchat and Ainsley Morse | September 2020
ISBN 9781946433077 | 296 pp | \$22 CDN

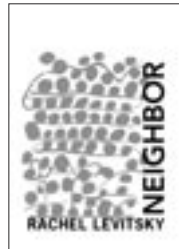
A founder of Moscow Conceptualism, Prigov was a prolific writer and an accomplished visual artist. *Soviet Texts* includes short stories about amazing heroes of the revolution and after, and poetic sequences that expose literature, history, and culture to the stark light of a post-modern Gogolian laughter, some of which became cult-classics for his generation.



EXPOSITION

fiction by Natalie Léger, translated by Amanda DeMarco | September 2020
ISBN 9781948980036 | 166 pp | \$20 CDN

The first in a triptych that set the story of a female artist against Léger's own life. Here, Léger's subject is the Countess of Castiglioni (1837-1899), who at the dawn of photography dedicated herself to becoming the most photographed woman in the world, modeling for hundreds of photos, including 'Scherzo di Follia,' among the most famous in history. Set long before our own 'selfie' age, *Exposition* is a remarkably modern investigation into the curses of beauty and vanity, and the commodification – and obsessive self-commodification – of one's image.



NEIGHBOR

poetry by Rachel Levitsky | September 2020
ISBN 9781946433381 | 112 pp | \$17 CDN

Neighbor's mutable, shifty narrator alternately reifies and attempts to refuse the constricting, separating, culture-load bearing wall between lovers and neighbors. As antagonisms and intimacies converge, Levitsky troubles the divisions within urban space,

This second edition, printed a decade after *Neighbor's* original publication, features an expanded version of the play, 'Perfect California: A Family Affair.'



GOWANUS ATROPOLIS

poetry by Julian T. Brolanski | September 2020
ISBN 9781933254814 | 104 pp | \$15 CDN

An eco-poetical exploration of the Gowanus canal in Brooklyn, a recently designated superfund site that was once a fertile fishing ground for the Canarsie tribe. The poems grapple with reconciling the toxicity of the titular Gowanus Canal in Brooklyn and the east river in 'Manahatta' with the poet's search for the pastoral in New York City. A queer elegy for when language might have been prior to thought, where the phrase becomes the thought, rather than the other way around.



THE WHITE DRESS

fiction by Natalie Léger, translated by Natasha Lehrer | September 2020
ISBN 9781948980050 | 166 pp | \$20 CDN

The third in a triptych about female artists. Léger's subject grapples with the tragic death of Italian performance artist Pippa Bacca, who was raped and murdered while hiking across Europe in a wedding dress to promote world peace. A harrowing meditation on performance art and the risks women encounter, in life and in art.

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