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***There isn't space to fit 15 candles
and the over-sized type.****

****This fall and winter 2019 catalogue showcases Part 2 of the exciting
anniversary-year offerings from Book*hug Press.**

BOOK*HUG PRESS

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Fiction Editor: Malcolm Sutton

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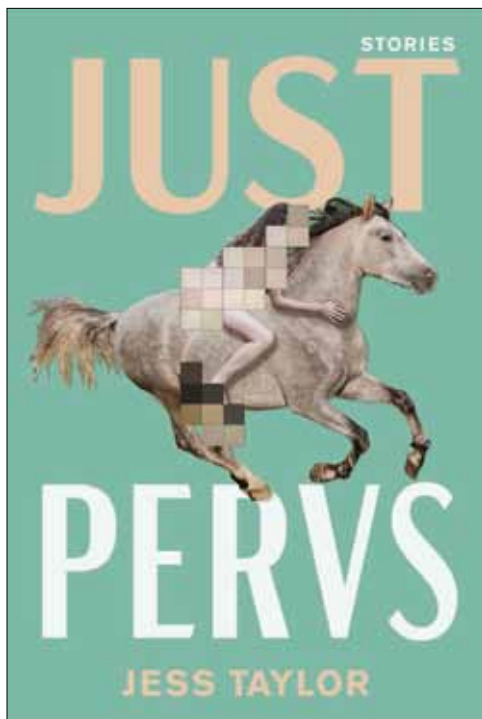


bookhug_press

Catalogue cover by Gareth Lind / Lind Design

Book*hug Press acknowledges that the land on which it operates is the traditional Indigenous territory of the Huron-Wendat, Haudenosaunee, and most recently, the territory of the Mississaugas of the New Credit. This territory is part of the Dish with One Spoon Treaty, an agreement between the Anishinaabeg, Haudenosaunee and allied nations to peaceably share and care for the resources around the Great Lakes. This territory is also covered by the Upper Canada Treaties. Today, this meeting place is still home to many Indigenous people from across Turtle Island, and we are grateful to have the opportunity to meet and work on this land.

FRONTLIST FICTION



4 Sept 2019 | Fiction / Short Stories
8x5.25 inches | 180 pages
Trade Paper: 9781771665148 \$20.00
Author Hometown: Toronto, ON

Just Pervs

Jess Taylor

Two sex addicts meet and fall in love. A woman catches her husband cheating on her with their dog and escapes to her sister's horse farm. Four girlfriends—fellow pervs—grow up and drift apart, pining for each other in silence until one of them is murdered.

In Jess Taylor's sophomore story collection, contemporary views of female sexuality are subverted, and women are given agency over their desires and bodies. Through these characters, sex is revealed to be many things at once: gross, shameful, exhilarating, hidden or open—and always complicated. Reminiscent of the works of Maggie Nelson, Mary Gaitskill and Chris Kraus, the stories in *Just Pervs* explore the strange oppression and illumination created by desire, the bewilderment of adolescence, and the barriers to intimacy both discovered within and imposed upon ourselves.

Praise for Jess Taylor:

"It's an exciting thing to behold; one gets the sense of discovering in her authentic, compelling voice a master-in-waiting, like a young Alice Munro."
—*National Post*

"Taylor exhibits remarkable insights into matters of the fickle heart."
—*Toronto Star*

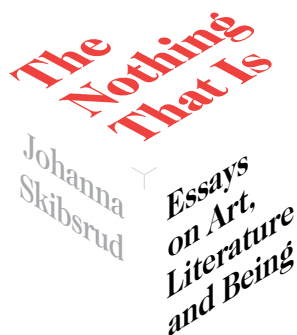
"Taylor is adept at capturing the anxiety-ridden tenor of the current zeitgeist."
—*The Globe and Mail*



PHOTO: CORNELIUS QUIRING

Jess Taylor is a Toronto writer and poet. She founded The Emerging Writers Reading Series in 2012. *Pauls*, her first collection of stories, was published by Book*hug Press in 2015. The title story from the collection, "Paul," received the 2013 Gold Fiction National Magazine Award. Jess is currently at work on a novel and continuation of her life poem, "Never Stop." She lives in Toronto.

FRONTLIST NONFICTION



The Nothing That Is: Essays on Art, Literature and Being

Johanna Skibsrud

Written over a period of more than a decade, *The Nothing That Is* is a collection about the very concept of “nothing,” approached from a variety of angles and in a variety of ways.

Addressing a broad range of topics and works by contemporary writers and artists, these essays seek to decentre our relationship to both the “givenness” of history and to a predictive or probable model of the future. They do so by drawing attention to the ways that poetic language activates the multiple, and as yet undesigned, possibilities replete within our every moment, and within every encounter between a speaking “I” and what exceeds subjectivity—a listening “Other,” be it community or the objective world.

Praise for Johanna Skibsrud:

“It is exhilarating to join a writer working at these bracing heights.”
—*Washington Post*

ESSAIS SERIES NO. 9

1 October 2019 | Nonfiction / Essays

9x6 inches | 200 pages

Trade Paper: 9781771665261 \$20.00

Author Hometown: Tucson, AZ

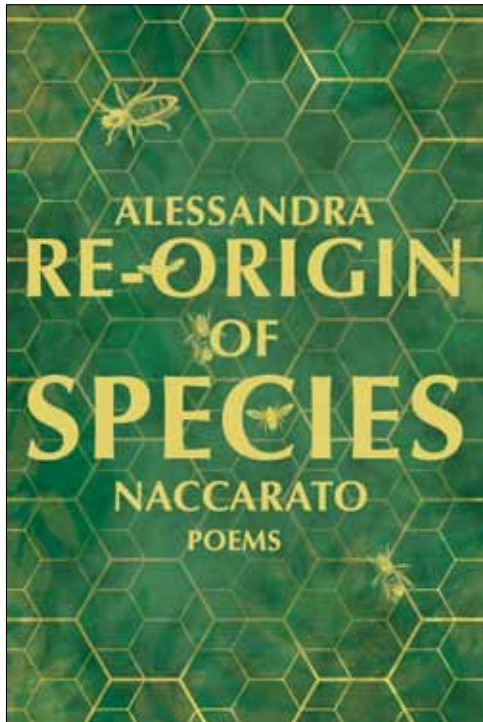


PHOTO: DAN DAVIS

Johanna Skibsrud is a novelist, poet and Assistant Professor of English at the University of Arizona. Her debut novel, *The Sentimentalists*, was awarded the 2010 Scotiabank Giller Prize, making her the youngest writer to win Canada’s most prestigious literary prize. The book was subsequently shortlisted for the Commonwealth Book Award and is currently translated into five languages. *The New York Times Book Review* describes her most recent novel, *Quartet for the End of Time* (2014) as a “haunting” exploration of “the complexity of human relationships and the myriad ways in which identity can be malleable.” Johanna is also the author of two collections of short fiction: *This Will Be Difficult to Explain* (2011; shortlisted for the Danuta Gleed Award) and *Tiger, Tiger* (2018), a children’s book, and three books of poetry. Her latest poetry collection, *The Description of the World* (2016), was the recipient of the 2017 Canadian Author’s Association for Poetry and the 2017 Fred Cogswell Award. Johanna’s poems and stories have been published in *Zoetrope*, *Ecotone*, and *Glimmertrain*, among numerous other journals. Her scholarly essays have appeared in, among other places, *The Luminary*, *Excursions*, *Mosaic*, *TIES*, and the *Brock Review*. A critical monograph titled *The Poetic Imperative: A Speculative Aesthetics* is forthcoming. A novel, *Island*, will also be published by Hamish Hamilton in fall 2019.

FRONTLIST POETRY

COVER NOT FINAL



16 September 2019 | Poetry
7.75x5.25 inches | 96 pages
Trade Paper: 9781771665421 \$18.00
Author Hometown: Toronto, ON / Salt Spring
Island, BC

Re-Origin of Species

Alessandra Naccarato

- Winner of the 2015 Writers' Trust of Canada Bronwen Wallace Award
- Winner of the 2017 CBC Poetry Prize

Re-Origin of Species is a lyric contemplation of our relationship to the environment.

Weaving personal narratives with a poetic study of the insect kingdom, this book looks at the interdependence of all species, drawing parallels between human illness, climate change and the state of peril of the natural world.

Diving into the poet's ancestry, these poems trace the inheritance of poverty, addiction and trauma against the backdrop of Southern Italy and Northern Ontario, to tell a story of grief, loss, adaptation and evolution.

Praise for Alessandra Naccarato:

"Ranging from the sting of personal loss to navigating landscapes full of promise, Naccarato's poetry interrogates the place where the personal meets the wild."

—2015 RBC Bronwen Wallace Jury

"The women in *Postcards for my Sister* face challenges, loss and sorrow, but they respond with dignity and resilience. In beautiful and arresting language, the poem introduces us to matriarchs, 'big-mouthed women, fat/as trees,' and the patterns which join grandmothers, mothers, sisters and their children to the sometimes difficult realities of birth and death, but also to nature and each other."

—2017 CBC Poetry Prize Jury



PHOTO: JACKLYN ATLAS

Alessandra Naccarato is a writer based between Salt Spring Island, BC, and Toronto, ON. She was the recipient of the 2017 CBC Poetry Prize and the 2015 Bronwen Wallace Award in Poetry from the Writers' Trust of Canada. She was a runner-up for *Event Magazine's* Creative Non-Fiction Prize, and two-time finalist for the Edna Steabler Personal Essay Prize and *Arc Magazine's* Poem of Year Contest, as well as the Constance Rooke Creative Non-Fiction Prize, among other recognitions. Alessandra holds an MFA in Creative Writing from the University of British Columbia, and her poetry and nonfiction have appeared in literary magazines across Canada, including *Room Magazine*, *EVENT*, *The New Quarterly*, *CV2*, *ARC Poetry Magazine*, *Poetry Is Dead*, and elsewhere. She is the Managing Editor of Write Bloody North Publications, a newly released imprint of Write Bloody Publications (Los Angeles). *Re-Origin of Species* is her debut poetry collection.

FICTION

COVER NOT FINAL



Symphony No. 3

Chris Eaton

Symphony No. 3 follows the life of renowned French composer Camille Saint-Saëns as he ascends from child prodigy to worldwide fame. As his acclaim grows in Paris, the musical world around him clamours with competitors, dilettantes, turncoats and revenge seekers. At the height of his success, Camille leaves everything behind to embark on a Dantean quest for his dead lover, Henri. At the end of this adventure, still haunted by the holes in his past, he takes up an invitation to journey by ocean-liner to the New World.

Finely crafted in its own unique rhythmic language, *Symphony No. 3* is cast in four sections to mirror Saint-Saëns's famous work, popularly known as the *Organ Symphony*. Written and performed in London, England in the infamous late 1880s, this was the composition he hoped would finally destroy Beethoven's stranglehold on the industry and reinvent the form.

Though set in the decades surrounding the fin de siècle, *Symphony No. 3* speaks directly to our present moment and the rise of political violence.

Praise for Chris Eaton:

"Chris Eaton reaches for the impossible in his writing, creating characters and situations that could never be—and yet you find yourself believing in these texts as deeply as if these were your closest friends."

—Emily Schultz, author of *The Blondes*

"Exciting and experimental writing with intelligence and soul."

—*The Toronto Star*

"Nabokov could write about his back porch and make it interesting; Chris Eaton does much the same."

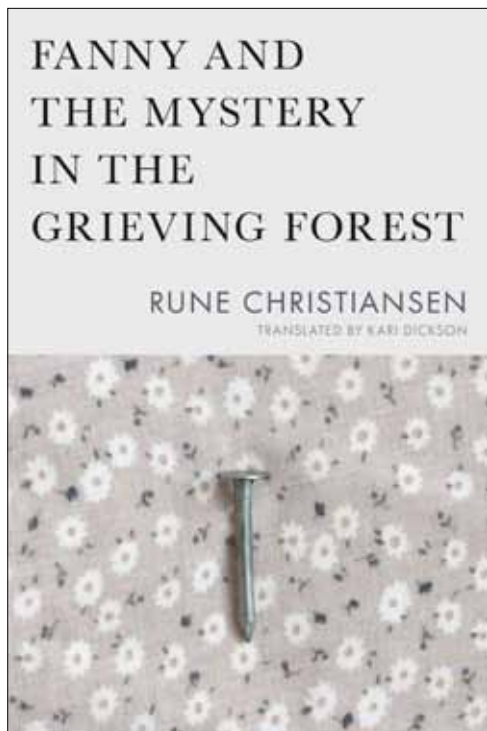
—*Macleans*



Chris Eaton is the author of three previous novels, including *Chris Eaton, a Biography* (Book*hug, 2013), selected as one of the Books of the Year by *Quill and Quire* and the *Toronto Star*. He spent many years making music in the band Rock Plaza Central. He currently lives in Sackville, New Brunswick, with his partner and two children.

PHOTO: DYLAN WELSH

FICTION



Fanny and the Mystery in the Grieving Forest

Rune Christiansen

Translated by Kari Dickson

Shortlisted for the 2017 Brage Prize

Fanny, a 17-year-old high school senior, has lost both her parents in a car accident. Granted permission to live independently in the family home located on the outskirts of a small Norwegian town, the days pass by as she performs her daily routine: going to school, maintaining the house, chopping and stacking wood, and keeping the weeds at bay. As Fanny grieves and attempts to come to terms with the sad circumstances of her life, a fairy tale-like world full of new possibilities begins to emerge around her.

Written by Rune Christiansen, one of Norway's most exciting literary talents, and masterfully translated by Kari Dickson, *Fanny and the Mystery in the Grieving Forest* is a beautiful, poetic portrait of grief, friendship, independence and transgression.

Praise for *Fanny and the Mystery in the Grieving Forest*:

"An exquisitely written novel of grief. Rune Christiansen shows yet again why he is one of Norway's leading literary stylists. Reading him is a pleasure unlike any other."

—*Aftenposten*

"Christiansen's stylistic confidence and authoritative writing lift the text to a level rarely reached in Norwegian contemporary literature. [*Fanny and the Mystery in the Grieving Forest*] deserves not only literary prizes but also an audience far greater than Norway."

—*Dag og Tid*

"A magnificent novel. Gripping, poetic and thought-provoking. 6/6 stars."

—*VG*

Rune Christiansen is a Norwegian poet and novelist. One of Norway's most important literary writers, he is the author of more than 20 books of fiction, poetry and nonfiction. He has won many prestigious awards, including the 2014 Brage Prize for his bestselling novel, *The Loneliness in Lydia Erneman's Life*. He is also a professor of creative writing. Rune lives just outside of Oslo, Norway.

Kari Dickson is a literary translator. She translates from Norwegian, and her work includes crime fiction, literary fiction, children's books, theatre and non-fiction. She is also an occasional tutor in Norwegian language, literature and translation at the University of Edinburgh, and has worked with BCLT and the Writers' Centre Norwich. She lives in Edinburgh.

LITERATURE IN TRANSLATION SERIES

10 September 2019 | Fiction

8x5.25 inches | 180 pages

Trade Paper: 9781771665186 \$23.00

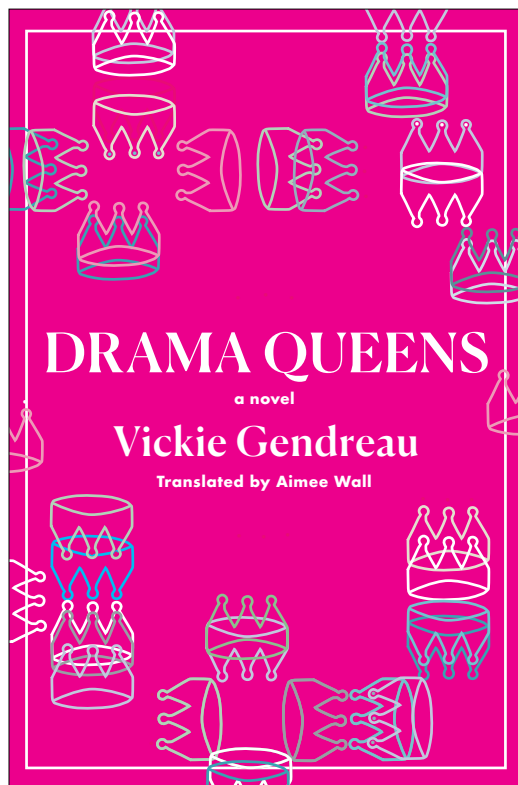
Author Hometown: Oslo, Norway

Translator Hometown: Edinburgh, Scotland

PHOTO: RUNE CHRISTIANSEN



PHOTO: ANDY CATLIN



LITERATURE IN TRANSLATION SERIES

22 October 2019 | Fiction

8x5.25 inches | 172 pages

Trade Paper: 9781771665223 \$20.00

Author Hometown: Montreal, QC

Translator Hometown: Montreal, QC



PHOTO: CHRISTIAN BLAIS © LE QUARTANIER

PHOTO: JESSICA HÉBERT

FICTION

Drama Queens

Vickie Gendreau

Translated by Aimee Wall

At the book fair in Rimouski, a woman picked up my first book to read the back cover. She put it back down, avoiding my eyes. It's heavy, cancer and death and all that. I wish books were more interactive. Like video game controllers. They could vibrate at the end of each chapter. But that's not how life works. I wonder what death is like. Do you vibrate? Do the words GAME OVER appear?

In 2012, Vickie Gendreau was diagnosed with a brain tumour and wrote a book narrating her own death. *Testament* could have been Gendreau's first and only novel, but she kept writing, furiously, until the very end.

Published posthumously after Gendreau's death in 2013 at age 24, *Drama Queens* continues her exploration of illness and death that began in *Testament*, but with even greater urgency and audacity. In her singular voice, Gendreau mixes genres and forms, moving from art installations to fantastical little films to poetry, returning again and again to a deeply raw and unflinching narrative of her increasingly difficult days.

With rage, dark humour, and boundless spirit and imagination, *Drama Queens*, translated by Aimee Wall, records the daily life of a young woman living with a failing body, the end in sight, and still so much to say.

Praise for *Testament*:

"In addition to confronting her own imminent mortality, Gendreau takes determined ownership of her legacy."

—*Quill and Quire*

"The journey through the end of Gendreau's life and beyond remains delicate, introspective, and wholly unusual. It is a literary trip worth taking."

—*Publishers Weekly*

Vickie Gendreau was born in Montréal in 1989. While working in Montréal strip clubs from October 2009 to June 2012, she was also active in the literary community, where she participated in events like the Off-Festival de poésie de Trois-Rivières. She was diagnosed with a brain tumour in 2012 and passed away a year later. Her first novel, *Testament*, written after her diagnosis, was published in fall 2012. It was longlisted for the 2013 Prix littéraire France-Québec, and the English edition was published by Book*hug in 2016. Her second novel, *Drama Queens*, was published posthumously in 2014.

Newfoundland-native Aimee Wall is a writer and translator. She has previously translated the novels *Testament* by Vickie Gendreau, and *Sports and Pastimes* by Jean-Philippe Baril Guérard, as well as Maude Veilleux's *Prague*, a co-translation with Aleshia Jensen. She lives in Montréal.



BOOK*HUG

COVER NOT FINAL

Fall & Winter 2019

POETRY

Moez Surani *Are the Rivers in Your Poems Real*

Are the Rivers in Your Poems Real

Moez Surani

Following Surani's previous collection *Operations*, which excavated the debasement done to language by nations worldwide, how does one return to using language for poetry? *Are the Rivers in Your Poems Real* responds to this question. Amidst the dangers of figurative language, the coercion of sentimentality and the insidious freight of abstraction, these poems embody the necessity for the critical, the communal, the real. This collection uses conceptual critiques of public discourse and experimental social cartographies, as well as lyrics of intimacy, to defy prescribed ways of being.

Are the Rivers in Your Poems Real is an act of resistance against dangerous and domineering narratives, and the power they inscribe.

Praise for *Operations*:

"A vast, invisible network of information spiderwebs out from each code word; Surani challenges readers to consider the world beneath this language, and the human toll it both illuminates and obscures."

—*Maisonnette Magazine*

16 September 2019 | Poetry
7.75x5.25 inches | 84 pages
Trade Paper: 9781771665384 \$18.00
Author Hometown: Toronto, ON

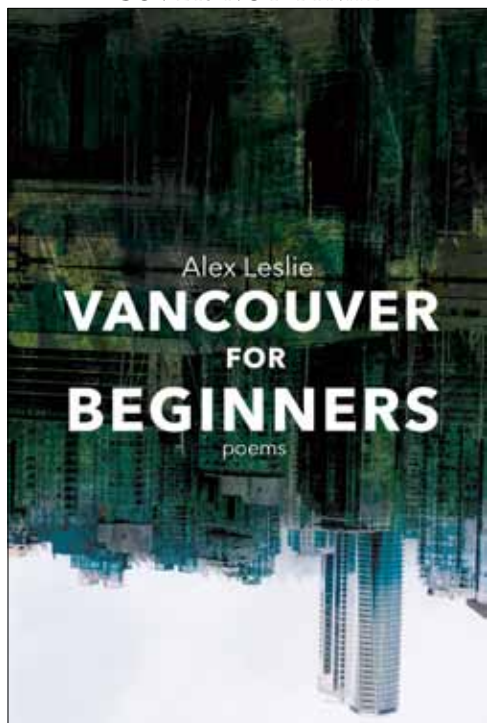


PHOTO: TOM SANDLER

Moez Surani's writing has been published internationally, including in *Harper's Magazine*, *the Aul*, *Best American Experimental Writing* 2016, *Best Canadian Poetry* (2013 and 2014), and the *Globe and Mail*. He has received a Chalmers Arts Fellowship, which supported research in India and East Africa, and has been an Artist-in-Residence in Burma, Finland, Italy, Latvia, Taiwan, Switzerland, as well as the Banff Centre for the Arts. He is the author of three poetry books: *Reticent Bodies* (2009), *Floating Life* (2012), and *Operations* (2016), which is comprised of the names of military operations and reveals a globe-spanning inventory of the contemporary rhetoric of violence. Surani lives in Toronto.

POETRY

COVER NOT FINAL



Vancouver for Beginners

Alex Leslie

Winner of the Writers' Trust Dayne Ogilvie Award for LGBTQ Writers

In *Vancouver for Beginners*, the nostalgia of place is dissected through the mapping of a city where readers are led past surrealist development proposals, post-apocalyptic postcards, childhood landmarks long gone and a developer who paces at the city's edge, shoring it up with aquariums.

In these poems you will traverse a city lined with rivers, not streets. Memory traps and tourist traps reveal themselves, and the ocean glints, elusive, in the background. Here there are many Vancouvers and no Vancouver, a city meant for elsewhere after the flood has swept through. This place of the living and the dead has been rewritten: forests are subsumed by parks, buildings sink and morph, and the climate has changed.

Vancouver for Beginners is a ghost story, an elegy and a love song for a city that is both indecipherable and a microcosm of a world on fire.

Praise for *We All Need to Eat*:

"Alex Leslie is a tremendously gifted and compassionate writer. This bold and searing collection is a wonder."

—Madeleine Thien, Scotiabank Giller Prize winning author of *Do Not Say We Have Nothing*

"A magnetic collection that must be read over and over."

—*Kirkus Reviews*

3 October 2019 | Poetry
8.75x5.75 inches | 112 pages
Trade Paper: 9781771665346 \$18.00
Author Hometown: Vancouver, BC

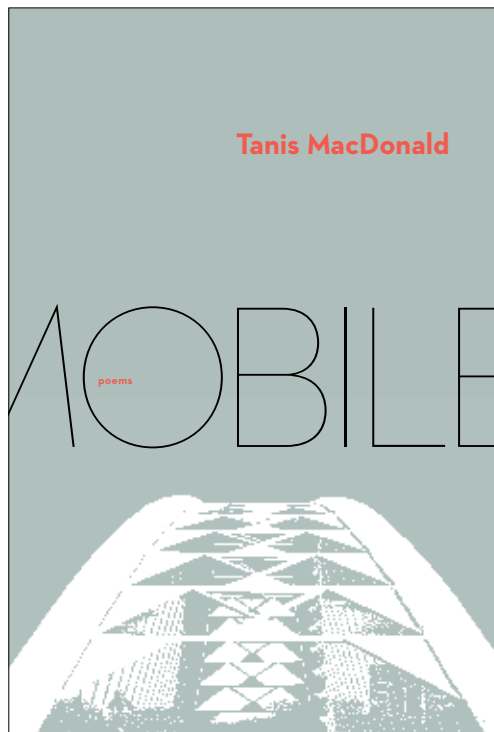


PHOTO: ALEX LESLIE

Alex Leslie was born and lives in Vancouver. She is the author of two previous short story collections, including *We All Need to Eat* (2018), a finalist for the 2019 Ethel Wilson Fiction Prize, and *People Who Disappear* (2012), which was nominated for the 2013 Lambda Literary Award for Debut Fiction and a 2013 ReLit Award. She is also the author of the prose poetry collection, *The things I heard about you* (2014), which was shortlisted for the 2014 Robert Kroestch Award for Innovative Poetry. Winner of the 2015 Dayne Ogilvie Prize for LGBTQ Emerging Writers, Alex's short fiction has been included in the *Journey Prize Anthology*, *The Best of Canadian Poetry in English*, and in a special issue of *Granta* spotlighting Canadian writing, co-edited by Madeleine Thien and Catherine Leroux.

POETRY

COVER NOT FINAL



Mobile

Tanis MacDonald

Mobile is an uncivil feminist reboot of Dennis Lee's *Civil Elegies and Other Poems*; an urban lament about female citizenship and settler culpability; an homage to working and walking women in a love/hate relationship with Toronto, its rivers and creeks, its sidewalks and parks, its history, misogyny and violence. How do we, in Lee's words, see the "lives we had not lived" that "invisibly stain" the city? What are the sexual politics of occupying space in a city, in a workspace, in history? How can we name our vulnerabilities and our disasters and still find strength?

Written in a slippery mix of lyric and experimental styles, *Mobile* is MacDonald's grouchiest book yet.

Praise for Tanis MacDonald:

"MacDonald offers a virtuoso display of poetic craft. Her poems consistently mix fearlessly intellectual elements with passages rich in lyric resonance."

— Jamie Dopp in *The Malahat Review*

"Fired with a signature intelligence, these shrewdly honed, sometimes volatile poems invoke us to give them our closest attention."

—John Barton

12 September 2019 | Poetry
7.75x5.25 inches | 120 pages
Trade Paper: 9781771665308 \$18.00
Author Hometown: Waterloo, ON



PHOTO: JOHN ROSCOE

Tanis MacDonald is the author of several books of poetry and essays, including *Out of Line: Daring to Be an Artist Outside the Big City*. She is the co-editor of *GUSH: Menstrual Manifestos for Our Times* (2018) and the editor of *Speaking of Power: The Poetry of Di Brandt* (2006). Her book, *The Daughter's Way*, was a finalist for the Gabrielle Roy Prize in Canadian Literary Criticism. She is the winner of the Bliss Carman Prize (2003) and the Mayor's Poetry City Prize for Waterloo (2012). She has taught at the Sage Hill Writing Experience, and in 2017 won the Robert Kroetsch Teaching Award from the Canadian Creative Writers and Writing Programs. Originally from Winnipeg, she teaches Canadian Literature and Creative Writing at Wilfrid Laurier University in Waterloo, Ontario.



BOOK*HUG

COVER NOT FINAL

Fall & Winter 2019

HYBRID: ESSAY/POETRY



Wave Archive

Emmalea Russo

Is it possible to archive the invisible symptoms of an illness? Is the archive emotional?

Emmalea Russo's *Wave Archive* moves between essay and poetry while also pondering the mind-body connection and the unreliability of thought patterns and histories. Here, Russo invokes her own experiences with seizures, photographs and art-making, archival and indexical processes, brain waves, and the very personal need to document and store while simultaneously questioning the reliability of memory and language. Drawing upon the history of epilepsy in both ancient and modern brain treatments, *Wave Archive* disrupts and restores the archive over and over again, exploring the very edges of consciousness.

Praise for Emmalea Russo:

"Russo's writing, a peculiar marriage of compression and splay, embeds a germinal weirdness in the fallow page, and waits."

—Anna Moschovakis

"Emmalea Russo is imprinting a new archetype of mystical female poet into the collective, where we can grow of the edges and be made of the Glitches and celebrate the poetic as a means of creative prayer."

—Guru Jagat

"Follow it wherever it leads and let go of expectation about what a poem is. It's a scary gift with a complex and intricate structure."

—Jen Bervin

29 October 2019 | Hybrid: Essay/Poetry
8.75x5.75 inches | 104 pages
Trade Paper: 9781771665544 \$18.00
Author Hometown: Avon-by-the-Sea, NJ



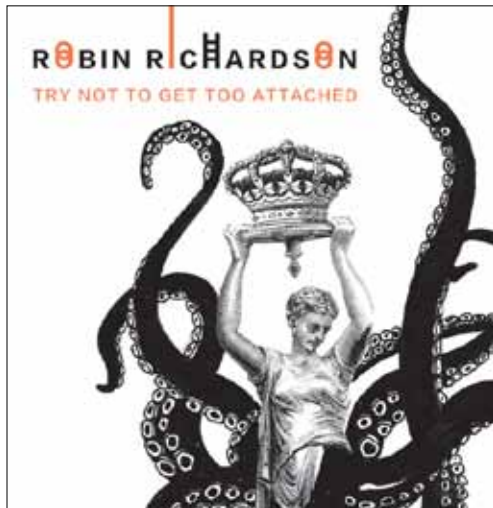
PHOTO: JOHN RUSSO

Emmalea Russo is an interdisciplinary writer and artist living at the New Jersey coast. Her work has appeared in *BOMB* and *The Brooklyn Rail* and she has been an Artist-in-Residence at Lower Manhattan Cultural Council and 18th Street Arts Center in Los Angeles. She is the author of one previous book, *G* (2018). She lives in Avon-by-the-Sea, New Jersey.



BOOK*HUG

COVER NOT FINAL



THE SALON SERIES NO. 2
5 November 2019 | Art
7x7 inches | 96 pages
Hardcover: 9781771665506 \$25.00
Author Hometown: Toronto, ON

Fall & Winter 2019

ART

Try Not to Get Too Attached

Robin Richardson

Using line drawings, colour and text, Robin Richardson transposes the sensibility of poetry into illustrated works, creating bite-sized, artistic meditations on the terribly wonderful, malleable and absurd experience of being alive. Richardson's intuitive works—inspired by medieval illuminated manuscripts—are drawn from fleeting, conscious contact with various notions and emotions; they feel their way around meaning and what it is to be human.

It's here, amongst animal imagery and Jungian psychological concepts, that the viewer can, if not careful, become lost in a collection of unsettling yet playful art: themes of loss, fear and euphoria are materially manifested through felt pen and pencil crayon. Within these works of art are scraps of consciousness, demons brought into the light of day and shared as if to say, clearly: you are not alone.

Praise for *Try Not to Get Too Attached*:

"*Try Not to Get Too Attached* is an incredibly haunting self-portrait, the visual record of one artist's journey into the psyche's frayed and messy reaches, where "everything is so vivid," as she puts it. I keep originals of Robin Richardson's art on my walls to remind me of that vividness every day, whether it comes in the form of beauty or terror or something else altogether."

—Alessandro Porco



PHOTO: ALEJANDRO COLLADOS-NUNEZ

Robin Richardson is the author of three collections of poetry, including *Sit How You Want* (named one of the best books of the year by CBC Books), and is Editor-in-Chief at *Minola Review*. Her work has appeared in *Salon*, *POETRY*, *The American Poetry Review*, *The Walrus*, *Hazlitt*, *Best Canadian Poetry*, and *Tin House*, among others. She holds an MFA in Writing from Sarah Lawrence College, and a BD in Design from OCAD University. She has won the Fortnight Poetry Prize in the U.K., The John B. Santorini Award, The Joan T. Baldwin Award, and has been shortlisted for the CBC Poetry Prize, The Walrus Poetry Prize, and *ARC Magazine's* Poem of the Year Contest, among others. She lives in Toronto.

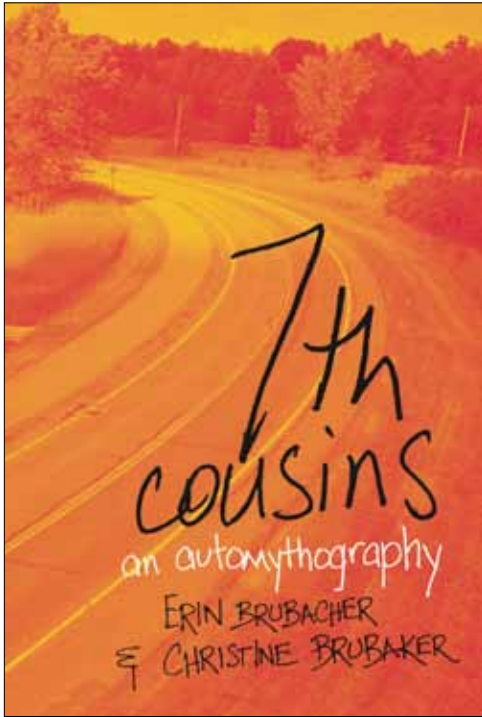


BOOK*HUG

COVER NOT FINAL

Fall & Winter 2019

NONFICTION / PERFORMANCE



7th Cousins: An Automythography

Erin Brubacher and Christine Brubaker

From July 7th to August 6th, 2015, we walked 700 kilometres, from Pennsylvania to Ontario. A stranger asked if we were walking to learn how to work and be together. This was certainly part of it.

In July 2015, Erin Brubacher and Christine Brubaker, two politically left, secular, Canadian women, traced the migration route of their Mennonite ancestors by walking from Pennsylvania to Ontario, through the American Bible Belt. Along the way they were hosted by a series of people with whom they had next to nothing in common. They were welcomed into strangers' homes and treated as family. On their journey they encountered folks with religious and political beliefs very different from their own and learned to question what conversations to enter and how far to take them. They accomplished this and so much more while navigating their own relationship and the challenges of being with another person, on foot, for 32 days. *7th Cousins: An Automythography* documents the walk itself and the performance text they generated afterwards. Included throughout are photo essays from the journey and commentaries from their collaborators Christopher Stanton, Andrea Nann, Kaitlin Hickey and Erum Khan.

Praise for *7th Cousins*:

"7th Cousins is a sharp, very personal and insightful work of documentary theatre that embodies a kind of honest female friendship that is so important to experience in our current moment, as well as a journey into the U.S. that gives trenchant insights far beyond what I was expecting."

—Jacob Wren, author of *Authenticity is a Feeling: My Life in PME-ART* and *Rich and Poor*

24 October 2019 | Nonfiction / Performance

9x6 inches | 120 pages

Trade Paper: 9781771665469 \$25.00

Erin Hometown: Toronto, ON

Christine Hometown: Calgary, AB/Toronto, ON



Erin Brubacher is a multidisciplinary artist. Her first book of poetry, *In the small hours*, was published in 2016. Recent theatre projects include: *Noor*, written by Erum Khan with live music by sitarist Anwar Khurshid and the electronic music duo LAL; the award-winning Brubacher/Spooner/Tannahill production of *Concord Floral*; and *Kiinalik: These Sharp Tools*, written and performed by Evalyn Parry and Laakkuluk Williamson Bathory, for which Brubacher was awarded Best Director by the Toronto Theatre Critics in 2018. Brubacher lives in Toronto.

Christine Brubaker is a director, actor and educator. She splits her time between Calgary, where she is on faculty at University of Calgary's School of Creative and Performing Arts (SCPA), and Toronto, where she works in a variety of theatre contexts, including directing, dramaturging new work and performing. Christine is the creator and co-writer of *Henry G20*, a large-scale outdoor performance. She is the winner of two Dora Mavor Moore Awards for Performance, the 2014 Gina Wilkinson Prize for Direction, and the 2016 Ken MacDougall Prize for Emerging Director.

PHOTO: DAHLIA KATZ

RECENT BACKLIST

NONFICTION



Before I Was a Critic I Was a Human Being

by Amy Fung

A close examination of Canada's mythologies of multiculturalism, settler colonialism and identity.

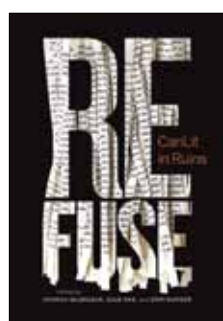
Essais Series No. 8
192pp, May 2019
ISBN 978177166
\$20.00



Disquieting: Essays on Silence by Cynthia Cruz

How do our bodies speak for us when words don't suffice? How can we make ourselves understood when what we have to say is inarticulable?

Essais Series No. 7
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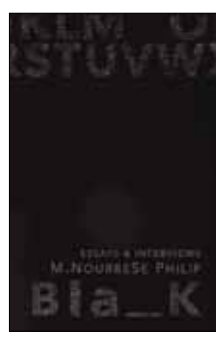


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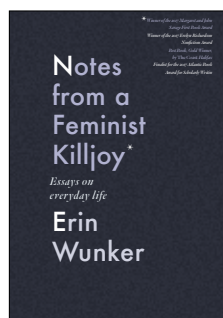
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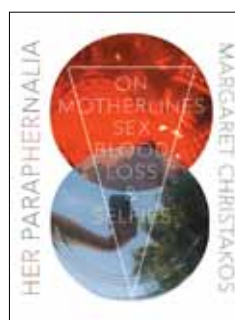
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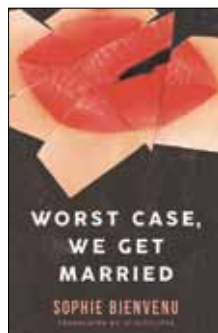
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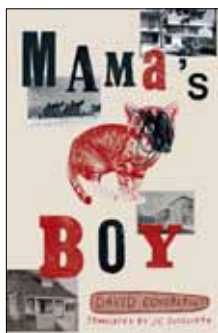
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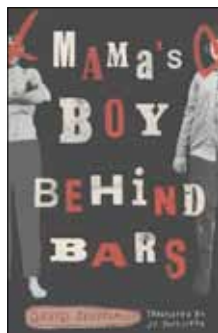
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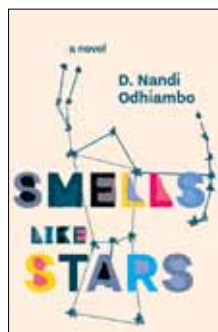
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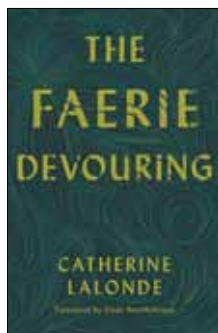
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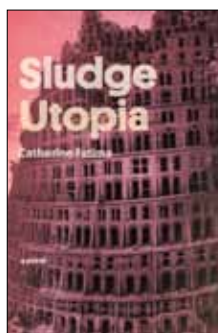
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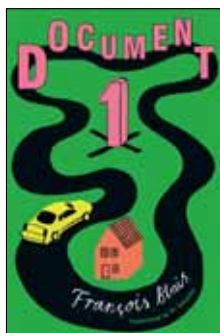


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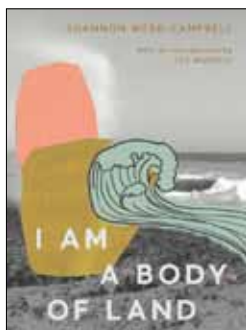


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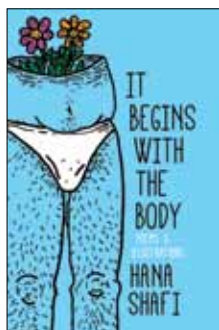


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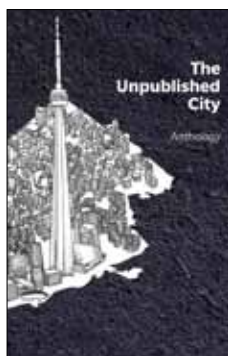
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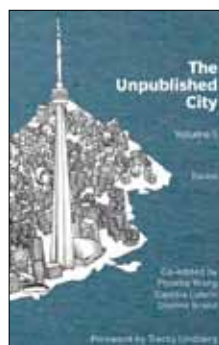


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