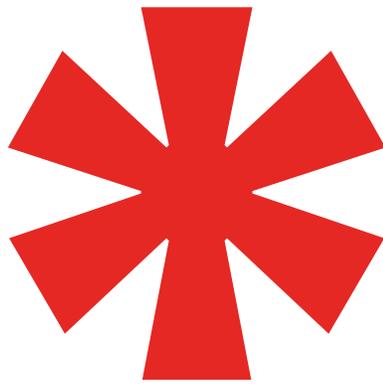


B



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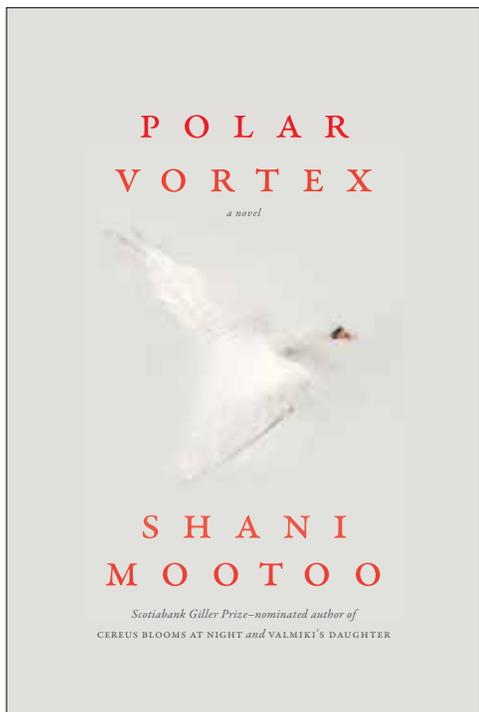


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Catalogue cover by Gareth Lind / Lind Design

Book*hug Press acknowledges that the land on which we operate is the traditional territory of many nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. We recognize the enduring presence of many diverse First Nations, Inuit and Métis peoples and are grateful for the opportunity to meet and work on this territory.

FRONTLIST FICTION



Polar Vortex

Shani Mootoo

Some secrets never die...

Priya and Alexandra have moved from the city to a picturesque countryside town. What Alex doesn't know is that in moving, Priya is running from her past—from a fraught relationship with an old friend, Prakash, who pursued her for many years, both online and off. Time has passed, however, and Priya, confident that her ties to Prakash have been successfully severed, decides it's once more safe to establish an online presence. In no time, Prakash discovers Priya online and contacts her. Impulsively, inexplicably, Priya invites him to visit her and Alex in the country, without ever having come clean with Alex about their relationship—or its tumultuous end. Prakash's sudden arrival at their home reveals cracks in Priya and Alex's relationship and brings into question Priya's true intentions.

Seductive and tension-filled, *Polar Vortex* is a story of secrets, deceptions, and revenge. It asks readers: Are we ever free from our pasts? Do we deserve to be?

Praise for *Polar Vortex*:

“How to know the shifting pieces of ourselves, how to acknowledge contradictory desires, as we are pulled into the maelstrom of desire and memory? Shani Mootoo's intimate new novel suspends us in the vortex between acts of betrayal and acts of love. It is a powerfully unsettling work from a brilliant artist.”

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

“The past isn't even past—and the present is tense with conflicting desires and untold stories. What brings clarity to this setting is Shani Mootoo's limpid prose, clean and bracing. *Polar Vortex* is an honest, but also moving, exploration of true intimacy.”

—Amitava Kumar, author of *Immigrant, Montana*

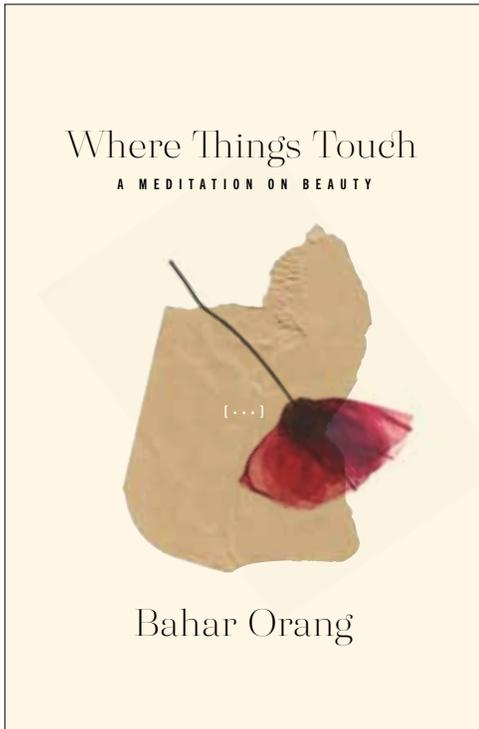
March 3, 2020 | Fiction
8x5.25 inches | 280 pages
Paperback: 9781771665643 \$23.00
Author Hometown: Prince Edward County, ON



PHOTO: RAMESH POORAN

Shani Mootoo was born in Ireland, grew up in Trinidad, and lives in Canada. She holds an MA in English from the University of Guelph, writes fiction and poetry, and is a visual artist whose work has been exhibited locally and internationally. Mootoo's critically acclaimed novels include *Moving Forward Sideways Like a Crab*, *Valmiki's Daughter*, *He Drown She in the Sea*, and *Cereus Blooms at Night*. She is a recipient of the K.M. Hunter Artist Award, a Chalmers Arts Fellowship, and the James Duggins Mid-Career Novelist Award from the Lambda Literary Awards. Her work has been long- and shortlisted for the Scotiabank Giller Prize, the International DUBLIN Literary Award, and the Booker Prize. She lives in Prince Edward County, Ontario.

FRONTLIST NONFICTION



Where Things Touch: A Meditation on Beauty

Bahar Orang

To devote oneself to the study of beauty is to offer footnotes to the universe for all the places and all the moments that one observes beauty. I can no longer grab beauty by her wrists and demand articulation or meaning. I can only take account of where things touch.

Part lyric essay, part prose poetry, *Where Things Touch: A Meditation on Beauty* grapples with the manifold meanings and possibilities of beauty.

Drawing on her experiences as a physician-in-training, Orang considers clinical encounters and how they relate to the concept and very idea of beauty. Such considerations lead her to questions about intimacy, queerness, home, memory, love, and other aspects of human experience. Throughout, beauty is ultimately imagined as something inextricably tied to care: the care of lovers, of patients, of art and literature, and the various non-human worlds that surround us.

Eloquent and meditative in its approach, beauty, here, beyond base expectations of frivolity and superficiality, is conceived of as a thing to recover. *Where Things Touch* is an exploration of an essential human pleasure, a necessary freedom by which to challenge what we know of ourselves and the world we inhabit.

Praise for *Where Things Touch: A Meditation on Beauty*:

“A strikingly lyric thoughtful new voice, Orang writes with the knowledge that feeling is intelligence and thought is sensory. ‘What happens to beauty when it’s removed from its own dirt?’ Beauty is tangled with language, with a lover, with medicine, flowers, ocean, care and compassion. These explorations are insightful, incisive and beautiful—and yes, touching.”

—Gary Barwin, Scotiabank Giller Prize shortlisted author of *Yiddish for Pirates*

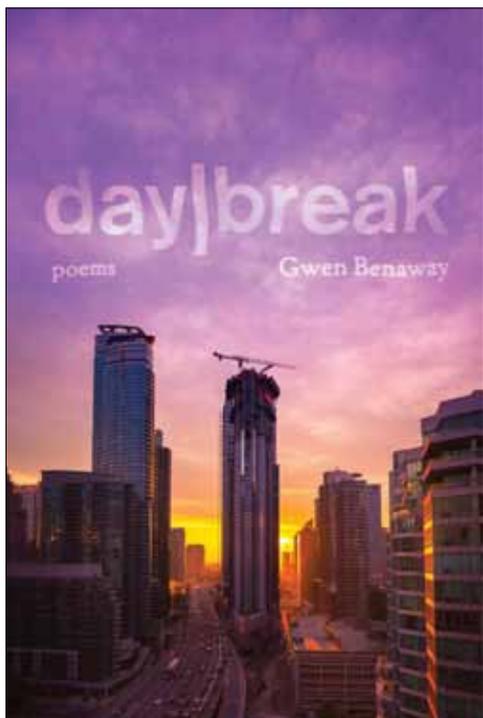
ESSAIS SERIES NO. 10
May 28, 2020 | Nonfiction
7.75x4.75 inches | 96 pages
Trade Paper: 9781771665698 \$20.00
Author Hometown: Toronto, ON



PHOTO: MEL MIKHAIL

Bahar Orang is a writer and physician-in-training living in Toronto. She has a BSc from McMaster University and an MA in Comparative Literature from the University of Toronto. She completed her MD at McMaster University, and is now completing specialty training in psychiatry in Toronto. Her poetry and essays have been published in such places as *GUTS*, *Hamilton Arts & Letters*, *CMAJ*, and *Ars Medica*. *Where Things Touch: A Meditation on Beauty* is her first book. Follow Bahar on Twitter @baharoh.

FRONTLIST POETRY



day/break

Gwen Benaway

day/break, poet Gwen Benaway’s fourth collection of work, explores the everyday poetics of the trans feminine body. Through intimate experiences and conceptualizations of trans life, *day/break* asks what it means to be a trans woman, both within the text and out in the physical world. Shifting between theory and poetry, Benaway questions how gender, sexuality, and love intersect with the violence and transmisogyny of the nation state and established literary institutions. In beautiful lyric verse, *day/break* reveals the often-unseen other worlds of trans life, where body, self, and sex are transformed, becoming more than fixed binary locations.

Praise for *Holy Wild*:

“This book is many things, and we are grateful.”

—Katherena Vermette, author of the award-winning novel *The Break*

“In *Holy Wild*, Benaway sounds forth a chorus of pronouncements that look something like I am “x,” where “x” is at once unavailable to some and ever-proliferating: “this is what makes us holy / even if we are the only ones / who know it.” It is in this refusal of singularity that Benaway conjures trans life in a place that is both prior to and in excess of the violence that mires it.”

—Billy-Ray Belcourt, Griffin Poetry Prize winning author of *This Wound is a World*

“Unapologetically, Benaway dares to imagine and celebrate Indigenous transness as radical softness, as sexually active resistance that doesn’t entail oppression, but an urgent desire to be here, right now, despite a reality that refuses to acknowledge or even allow its existence in the first place.”

—*Anomaly*

April 2, 2020 | Poetry
7.75x5.25 inches | 104 pages
Trade Paper: 9781771665735 \$20.00
Author Hometown: Toronto, ON

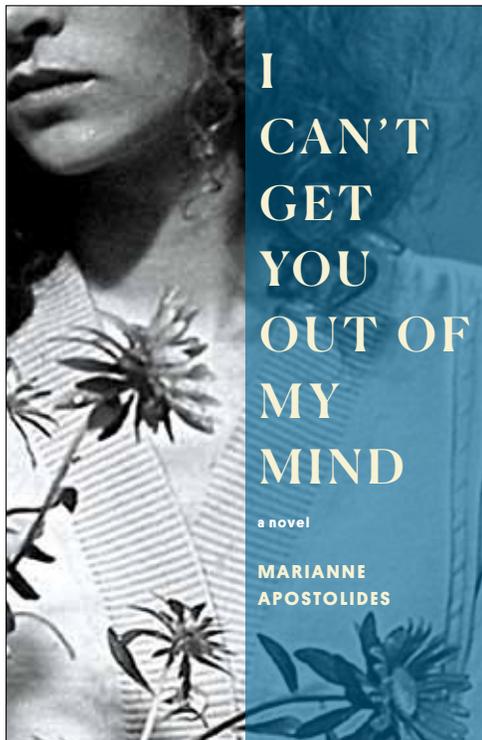


PHOTO: GWEN BENAWAY

Gwen Benaway is a trans girl of Anishinaabe and Métis descent. She is the author of three previous collections of poetry—*Ceremonies for the Dead*, *Passage*, and *Holy Wild*, winner of the 2019 Governor General’s Literary Award for Poetry. It was also a finalist for the Trillium Book Award for Poetry, the Lambda Literary Award for Transgender Poetry, and the Publishing Triangle Award for Trans and Gender-Variant Literature, and was longlisted for the Pat Lowther Memorial Award. She is the editor of an anthology of fantasy short stories titled *Maiden Mother and Crone: Fantastical Trans Femmes*. She has been a finalist for the Dayne Ogilvie Prize for LGBTQ Writers from the Writers’ Trust of Canada, and her personal essay, “A Body Like A Home,” was the Gold Prize Winner for the National Magazine Awards in Personal Journalism. She is also currently editing a book of creative nonfiction, *trans girl in love*. *day/break* is her fourth book of poetry. She lives in Toronto, Ontario, and is a Ph.D. student at the University of Toronto in the Women and Gender Studies Institute.

FICTION

COVER NOT FINAL



I Can't Get You Out of My Mind

Marianne Apostolides

What does it mean to say "I love you"?

Ariadne is a single, forty-something writer and mother embroiled in an affair with a married man. At the core of her current work, a manuscript about the declaration of love, is the need to understand why: why her lover has returned to his wife, why their relationship still lingers in her mind, why she's unable to conquer her longing. Lacking answers and struggling financially, she joins a research study in which she's paid to live with an AI device called Dirk.

But the study quickly enters uncharted territory. Capable of mapping Ariadne's brain—and to some extent reading her mind—the AI calls into question issues of both privacy and consciousness: how we communicate our thoughts to others, what it means to embody our desires, and whether we ought to act on them.

I Can't Get You Out of My Mind asks what it means to be human—to be physical creatures endowed with a conscious mind, aware of our finitude—and to love.

Praise for Marianne Apostolides:

"Apostolides is a kind of fan dancer among thematic imponderables."
—*The Globe & Mail*

"Apostolides has established herself as a writer who takes on the most intimate, perverse, and complicated elements of human desire fearlessly and intellectually. She has a slightly terrifying ability to ride the most emotionally charged idea to its devastating conclusion."
—*Canadian Notes & Queries*

April 7, 2020 | Fiction
8x5.25 inches | 300 pages
Trade Paper: 9781771665773 \$23.00
Author Hometown: Toronto, ON



PHOTO: JORJAS PHOTOGRAPHY

Marianne Apostolides is the author of seven books, three of which have been translated. She's a two-time recipient of a Chalmers Arts Fellowship, and winner of the 2017 K.M. Hunter Award for Literature. Born in suburban New York, Marianne lives in Toronto. Find her online at marianne-apostolides.com and on Instagram @marianne_apostolides.

FICTION



The Neptune Room

Bertrand Laverdure

Translated by Oana Avasilichioaei

Sandrine’s parents are dead—or they’re about to be. Her father, certainly; her mother, not quite yet. Alone and suffering from an incurable disease, the eleven-year-old girl finds companionship in her doctor, Tiresias, who morphologically changes sex in unpredictable ways and seemingly without anyone noticing.

The Neptune Room, a melancholic tale about the mysteries of identity and the power dynamics associated with it, opens a door unto a universe of agonies: the long agony of an entire civilization and, microscopically, the spectrum of pain experienced by a young girl and those around her. Voicing anguish and perpetual mourning, *The Neptune Room* is a poetic novel, at once artful and compassionate, kaleidoscopic in its chronology, and resoundingly sombre. It is about change, great and small, and all the little deaths along the way—both public and private. It embodies a *puncto reflexionis*—a turning point piecing together the tender, terrible, unmistakable puzzle that is life.

Praise for *Readopolis*, winner of the 2017 Governor General’s Literary Award for Translation:

“This is a book for book lovers.”

—*Publishers Weekly*

“*Readopolis* is a stylistically ebullient interrogation of the effect that literature has on the readers who consume it.”

—*Quill and Quire*

LITERATURE IN TRANSLATION SERIES

May 14, 2020 | Fiction

8x5.25 inches | 280 pages

Trade Paper: 9781771665810 \$20.00

Author Hometown: Montreal, QC

Translator Hometown: Montreal, QC



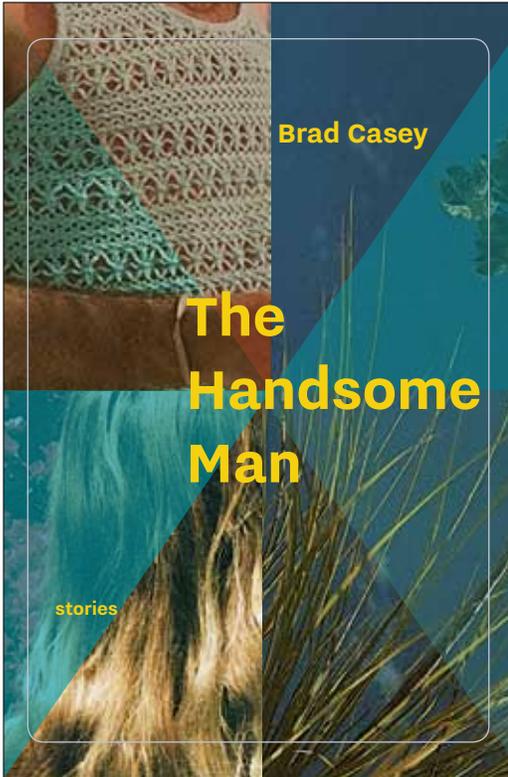
PHOTO: PASCAL LYSAUGHT

PHOTO: PAM DICK

Montreal-based Bertrand Laverdure is a poet, novelist, and literary performer. He has published six novels, including *Universal Bureau of Copyrights* (2014) and *Readopolis* (2017, winner, Governor General’s Literary Award for Translation), both translated by Oana Avasilichioaei. His many poetry publications include *Cascadeuse* (2013) and *Sept et demi* (2007). He was awarded the Joseph S. Stauffer Prize from the Canada Council for the Arts (1999) and the Rina Lasnier Prize for Poetry (2003) for *Les forêts* (2000). He was a literary chronicler on MATv and CIBL Radio, and Poet Laureate of Montreal from 2015–2017.

Montreal-based poet, translator, and artist Oana Avasilichioaei has published six poetry collections, including *Eight Track* (2019), *Liminal* (2015), and *We, Beasts* (2012, winner, A.M. Klein Prize for Poetry). She has translated eight books of poetry and prose, including Catherine Lalonde’s *The Faerie Devouring* (2018, winner, Cole Foundation Prize for Translation), Bertrand Laverdure’s *Readopolis* (2017, winner, Governor General’s Literary Award for Translation), and Daniel Canty’s *Wigrum* (2013). For more on Oana, visit www.oanalab.com.

FICTION



The Handsome Man

Brad Casey

When life is upended, what do you do? Do you remain as you were, trapped in a form of stasis? Or do you accept your losses and move forward? These questions and more are the heart of *The Handsome Man*.

These linked stories follow several years of the life of a young man as he is drawn around the world: from Toronto to Montreal, New York, Ohio, New Mexico, British Columbia, Berlin, Rome, and Northern Ontario, along the way meeting hippies, healers, drinkers, movie stars, old friends, and welcoming strangers. He isn't travelling, however; he's running away. But as far and fast as he runs, the world won't let him disappear, and each new encounter and every lost soul he meets along this journey brings him closer and closer to certain truths he'd locked away: how to trust, how to live in this world, and most of all, how to love again.

Praise for *The Handsome Man*:

"I admire the emotional openness, tenderness and deeply uncynical tone of *The Handsome Man*, a novel-in-stories that feels unlike anything else I've read recently. Brad Casey's fiction debut is a gem that celebrates little blips of happiness and small, elusive moments of genuine human connection."

—Guillaume Morissette, author of *New Tab* and *The Original Face*

"if yu want a book uv amayzing n brilllyant prose short storeez that ar long in theyr implikasyuns look no furthr ths wundrful book is what yu ar looking 4 ths is beautiful writing with full orchestrasyun n minimalist accents enjoy"

—bill bissett

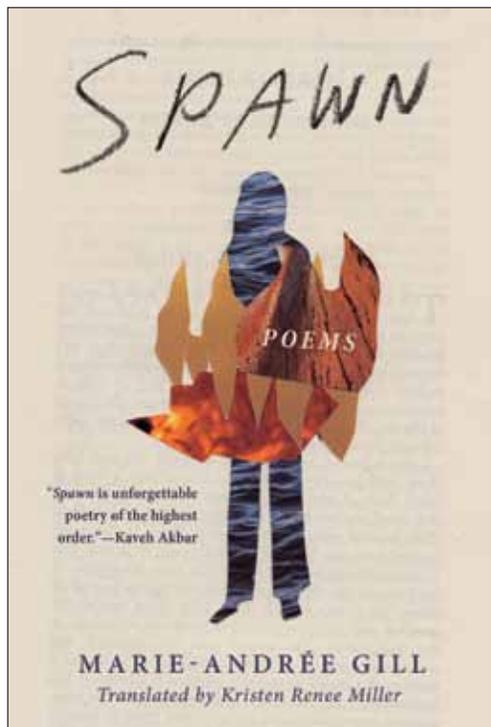
April 28, 2020 | Fiction / Short Stories
8x5.25 inches | 260 pages
Trade Paper: 9781771665858 \$20.00
Author Hometown: Toronto, ON



PHOTO: ARDEN WRAY

Brad Casey is a Toronto-based writer and photographer. His debut book of poetry, *The Idiot on Fire*, was published in 2016. He is a former staff writer for *VICE*, and has had numerous articles published internationally and in dozens of languages. In 2014 he founded and was Editor in Chief of the limited-run literary journal *The 4 Poets*. His writing has appeared in *Hobart*, *Peach Mag*, *The Puritan*, *BAD NUDES*, *GlitterMOB*, and more. He has organized reading events and performed his work in Toronto, Montreal, New York, Los Angeles, Berlin, and Gothenburg. *The Handsome Man* is his first work of fiction. Find Brad online at bradcasey.com, on Instagram @bradcaseyforever, and on Twitter @bradcasey4evr.

POETRY



Spawn

Marie-Andrée Gill

Translated by Kristen Renee Miller

Spawn is a braided collection of brief, untitled poems, a coming-of-age lyric set in the Mashteuiatsh Reserve on the shores of Lake Piekuakami (Saint-Jean) in Quebec. Undeniably political, Marie-Andrée Gill's poems ask: How can one reclaim a narrative that has been confiscated and distorted by colonizers?

The poet's young avatar reaches new levels on Nintendo, stays up too late online, wakes to her period on class photo day, and carves her lovers' names into every surface imaginable. Encompassing twenty-first-century imperialism, coercive assimilation, and 90s-kid culture, the collection is threaded with the speaker's desires, her searching: for fresh water to "take the edge off," for a "habitable word," for sex. For her "true north"—her voice and her identity.

Like the life cycle of the *ouananiche* that frames this collection, the speaker's journey is cyclical; immersed in teenage moments of confusion and life on the reserve, she retraces her scars to let in what light she can, and perhaps in the end discover what to "make of herself."

Praise for *Spawn*:

"*Spawn* is an epic journey that follows the *ouananiche* in their steadfast ability to hold: rigid, shimmering, hardened to the frigid waters of winter, in all of its capacities of and for whiteness. Here, poems summon a spawn of wonderworking dreams: "a woman risen up from all these winter worlds, heaped with ice [and] ready to start again". —Joshua Whitehead, author of *Jonny Appleseed*

"*Spawn* is unforgettable poetry of the highest order."
—Kaveh Akbar, author of *Calling a Wolf a Wolf*

"Gill's poems are like small treasures clutched in buried tree roots, preserving "the chalky veins" of ancestral memory pulsing just below our modern hustle."
—Kiki Petrosino, author of *White Blood*

Marie-Andrée Gill is Pekuakamishkueu and identifies primarily as a poet. Mother, friend, lover, student, her research and creative work concern transpersonal and decolonial love. Bridging kitsch and existentialism, her writing is rooted in territory and interiority, combining her Quebec and Ilnu identities. She is the author of three books from La Peuplade: *Béante*, *Frayer*, and *Chauffer le dehors*. In 2018 she was the winner of an Indigenous Voices Award. She lives in L'Anse-Saint-Jean, Quebec.

Kristen Renee Miller's poems and translations appear in *POETRY*, *The Kenyon Review*, *Guernica*, *The Offing*, and *Best New Poets 2018*. A recipient of fellowships from The Kentucky Arts Council, Vermont Studio Center, Blackacre Conservancy, and the Kentucky Foundation for Women, she lives in Louisville, Kentucky, where she is the Managing Editor at Sarabande Books.

LITERATURE IN TRANSLATION SERIES
April 9, 2020 | Poetry
7.75x5.25 inches | 96 pages
Trade Paper: 9781771665971 \$18.00
Author Hometown: L'Anse-Saint-Jean, QC
Translator Hometown: Louisville, KY

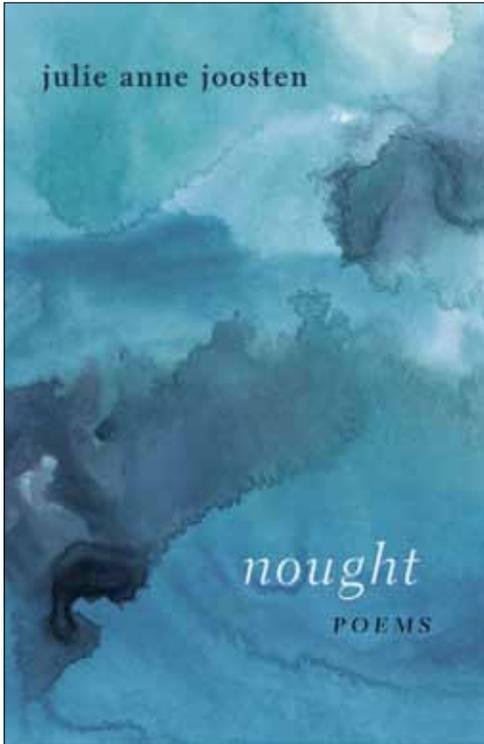


PHOTO: SOPHIE GAGNON-BERGERON

PHOTO: AMBER ESTES THIENEMAN

POETRY

COVER NOT FINAL



Nought

Julie Anne Joosten

Nought, a new collection of poetry from Governor General’s Literary Award finalist Julie Joosten, explores the intersections of body, identity, and love. These poems, in all their passions, inhabit the unfastened “and” of capacious loves and allegiances, refusing to choose between them; in *Nought*, thought comes alive through the materiality of body and experience, neurology and metaphysics entangled with sentient physicality—skin, eyes, mouths. Throughout, Joosten grapples with form and rhythm, crafting work that is intimately perceptive; that pulses and teems with life.

In *Nought*, experience—from resistance to love and all points between—is constantly surprising and utterly enchanting. It will alter your perception and construction of, and attention to, yourself and the surrounding world.

Praise for *Light Light*:

“*Light Light* is not light, but light-filled. Philosophical, lyrical, inventive, and erudite, precise and startlingly perceptive, it invites the reader to attend to wonder.”

— Jury Citation, the Gerald Lampert Memorial Award

“Julie Joosten’s first book *Light Light* floats in your hands when you open it. These poems are meditations of the highest order.”

— *Today’s Book of Poetry*

April 14, 2020 | Poetry
9x6 inches | 148 pages
Trade Paper: 9781771665896 \$20.00
Author Hometown: Toronto, ON

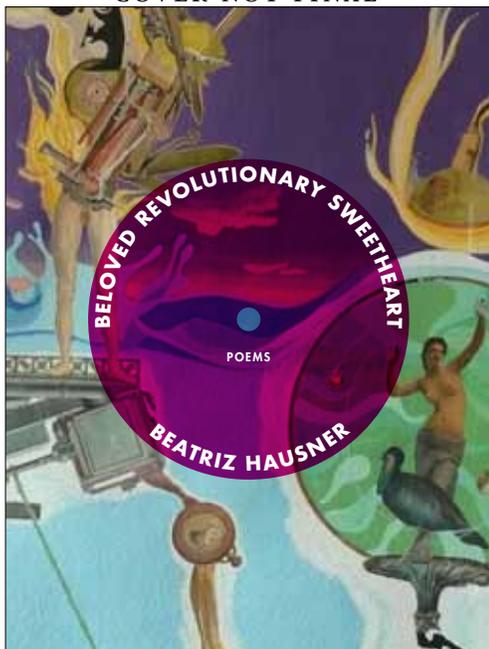


PHOTO: CLARIE HANSEN

Julie Anne Joosten’s first book, *Light Light*, was a finalist for the Governor General’s Literary Award for Poetry, the Gerald Lampert Memorial Award, and the Goldie Award. She won the *Malabat Review* Long Poem Contest in 2011. She lives and writes in Toronto on the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit First Nation. Follow her on Instagram @julie.a.joosten.

POETRY

COVER NOT FINAL



Beloved Revolutionary Sweetheart

Beatriz Hausner

Juxtaposing the diction of surrealism with Ovid, Callimachus, and popular music—punk and new wave—the poems in *Beloved Revolutionary Sweetheart* concern themselves with various aspects of Eros.

From wistful romance to explicit sex, these poems are inspired by the troubadour poets of Provence and Italy, and invoke such historical figures as the Byzantine Empress Theodora and her husband, Emperor Justinian, not to mention the Countess of Dia—Beatriz—a major poet of the troubadour tradition; these are Hausner’s “alter voices,” expressing permutations of presence, absence, conquest, and loss.

Beloved Revolutionary Sweetheart reaches back through the millenia to create an unexpected, unconventional, and contemporary exploration of one of humanity’s oldest pleasures.

Praise for *Beloved Revolutionary Sweetheart*:

“Elegant, thirsty and visionary poems, echoing with song. Hausner works at the height of her clairaudient powers, depicting the beloved ‘shackled to strange furniture’ to satisfy a relentless, engulfing, transhistorical love.”

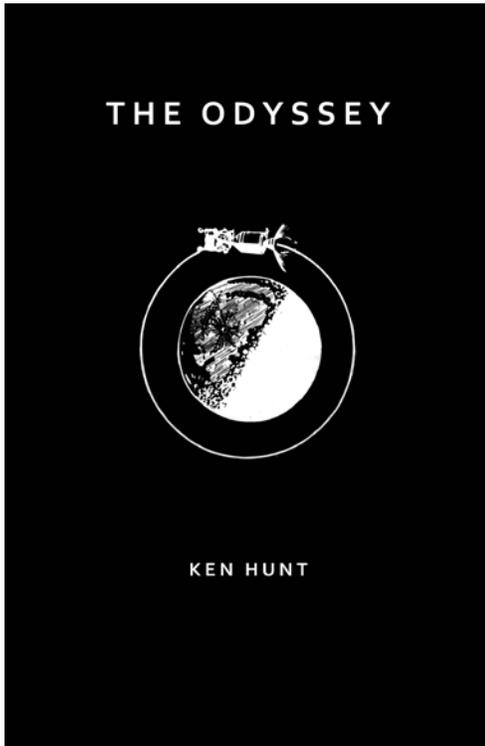
—Tamara Faith Berger, author of *Queen Solomon*

April 16, 2020 | Poetry
8x6 inches | 112 pages
Trade Paper: 9781771665933 \$18.00
Author Hometown: Toronto, ON



PHOTO: CLIVE S. SEWELL

Beatriz Hausner has published several poetry collections, including *The Wardrobe Mistress*, *Sew Him Up*, and *Enter the Raccoon*. Selected poems and chapbooks of hers have been published internationally and translated into several languages. Hausner is a respected historian and translator of Latin American Surrealism, with recent essays published in *The International Encyclopedia of Surrealism* in 2019. Her translations of César Moro, the poets of Mandrágora, as well as essays and fiction by legends like Aldo Pellegrini and Eugenio Granell have exerted an important influence on her work. Hausner’s history of advocacy in Canadian literary culture is also well known: she has worked as a literary programmer in Toronto, her hometown, and was Chair of the Public Lending Right Commission. She is currently President of the Literary Translators’ Association of Canada, a position she held twice before. Follow her on Instagram @BeatrizHausner.



The Odyssey

Ken Hunt

In July 1969, humans embarked on an epic journey to land on the moon. Now, fifty years later, Ken Hunt utilizes NASA’s Apollo 11 voice transcription document, a chronicle of the first six days of that mission, to create *The Odyssey*, an erasure poem of star charts carved from the technical jargon and offhand remarks found in that transmission. The resulting text is both a progressive investigation and a commemorative homage to a major historic event; it will transport you from the surface of our planet to the eerie territory of outer space, a realm populated by the disembodied voices of ghosts, gods, and lost explorers.

The Odyssey compares the astronauts of the 20th and 21st centuries to seafarers of ancient Greek literature, mythic figures who devoted their lives to endeavours of discovery and understanding.

Praise for *The Odyssey*:

“Like the first footprints of a sailor disembarking on an undiscovered island, Ken Hunt’s *The Odyssey* transforms the landscape. Each word is a blip, a wow, a tiny galley afloat on the Sea of Tranquility. Loaded with the loot found by sifting and sorting through the speeches of Luna’s suitors, *The Odyssey* is an epic in miniature, a hymn in the dark. Others will follow, and surely find their way home.”

—Derek Beaulieu, author of *a, A Novel* and *Flatland: A Romance of Many Dimensions*

“If the moon’s “rough country / ought to be a / book,” this is it. These remarkable and otherworldly poems impress like constellations in the night sky and footprints in the dust. I cannot guarantee you will safely return to earth.”

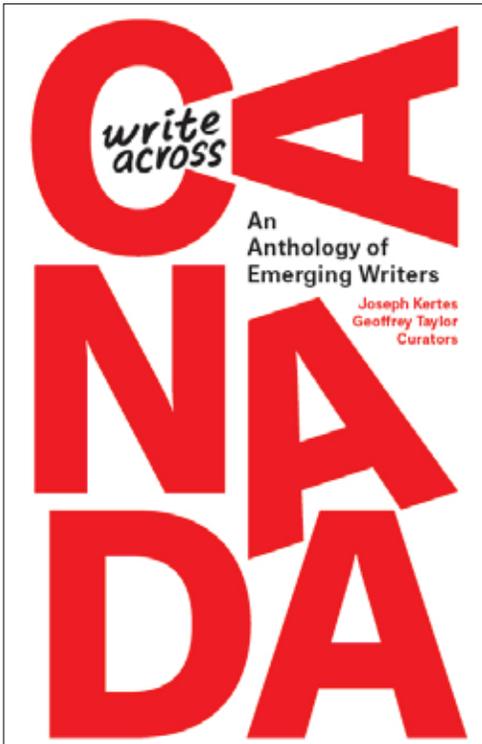
—Adam Dickinson, author of *The Polymers* and *Anatomic*

August 30, 2019 | Poetry
8x5 inches | 310 pages
Trade Paper: 9781771665636 \$20.00
Author Hometown: London, ON



PHOTO: KEN HUNT

Ken Hunt’s writing has appeared in *Chromium Dioxide*, *No Press*, *Matrix*, and *Freefall*. For three years, Ken served as Managing Editor of *NōD Magazine*, and for one year, as Poetry Editor of *filling Station*. Ken holds an MA in English from Concordia University and is the founder of Spacecraft Press, an online publisher of experimental writing inspired by science and technology. The LUMA Foundation published his first book of poetry, *Space Administration*, in 2014. His second book of poetry, *The Lost Cosmonauts*, was published by Book*hug Press in the fall of 2018. Ken is a PhD candidate at the Western University in London, Ontario.



Write Across Canada: An Anthology of Emerging Writers

Curated by Joseph Kertes and Geoffrey Taylor

The stories and poems gathered in *Write Across Canada* showcase a mere sampling of emerging writers working in Canada today. Selected by their mentors working in creative writing programs from British Columbia to Newfoundland, these are fresh voices well on their way to becoming seasoned artists.

Featuring work by: Colin Buchanan, Amy Donovan, David Dupont, Evelyn Ekoko-Kay, Charlie Fiset, Laura Goslinski, Kandace Hagen, Matthew Hay, Beth Hitchcock, Lars Horn, Aayushi Jain, Conor Kerr, Sarah Mintz, Chloe Burrows Moore, Natalia Orasanin, Ryan Paterson, Kate Spencer, Miles Steyn, and Matthew James Weigel.

December 1, 2019 | Fiction / Poetry
8.5x5.5 inches | 112 pages
Trade Paper: 9781771666015 \$20.00

Joseph Kertes founded Humber College's Creative Writing and Comedy Programs. He was until recently Humber's Dean of Creative and Performing Arts and is a recipient of numerous awards for teaching and innovation. His first novel, *Winter Tulips*, won the Stephen Leacock Award for Humour. *Boardwalk*, his second novel, and two children's books, *The Gift* and *The Red Corduroy Shirt*, met with critical acclaim. His novel, *Gratitude*, won a Canadian National Jewish Book Award and the U.S. National Jewish Book Award for Fiction. His latest novel, *The Afterlife of Stars*, has been described by Miriam Toews as his "masterpiece" and was named a notable book by the *NY Times Book Review*. Kertes is the 2017 recipient of the Harbourfront Festival Prize.

Geoffrey Taylor is the former Artistic Director of the Toronto International Festival of Authors.

RECENT BACKLIST

NONFICTION

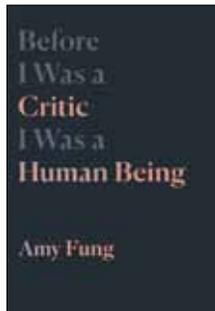


The Nothing That Is: Essays on Art, Literature and Being

by Johanna Skibsrud

An exploration of ways in which language can decentre our relationship to both the “givenness” of history and to a predictive model of the future.

Essais Series No. 9
134pp, October 2019
ISBN 9781752615056
\$20.00



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
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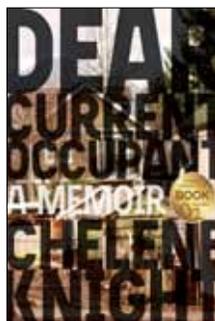


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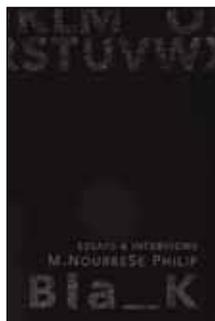


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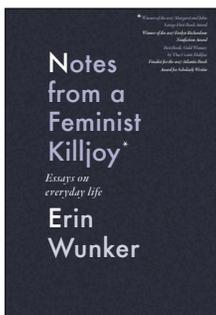


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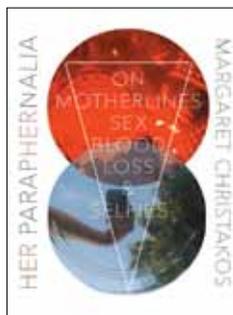


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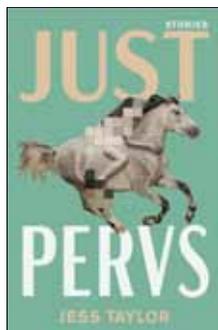
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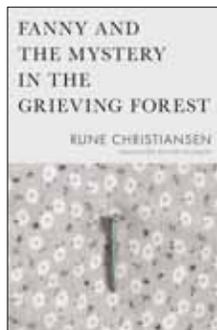
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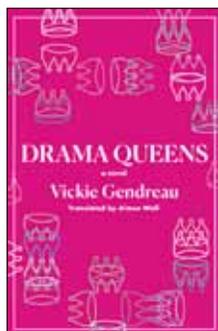
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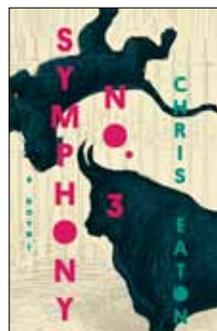
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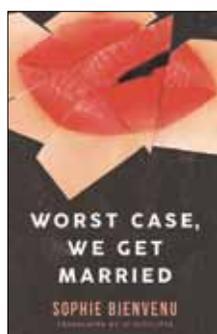
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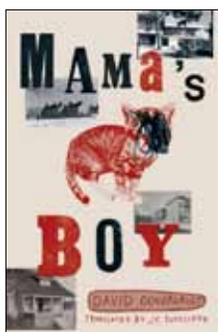
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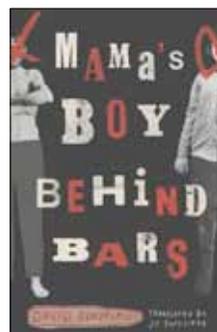
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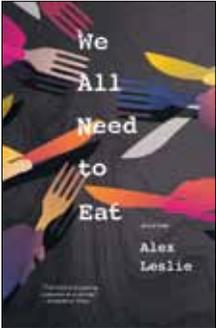
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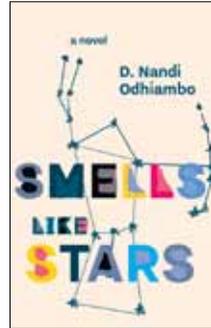
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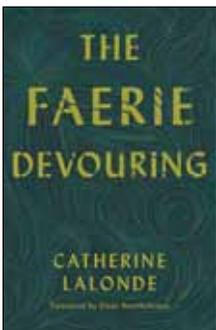
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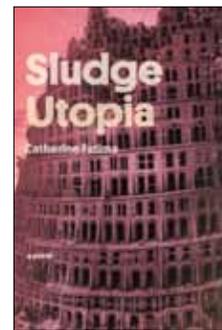
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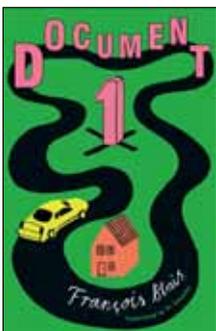
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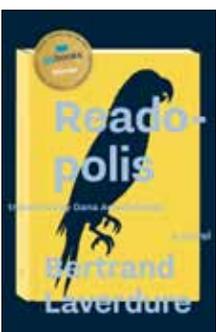
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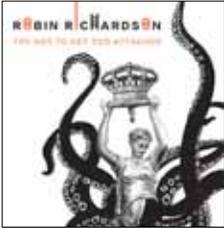
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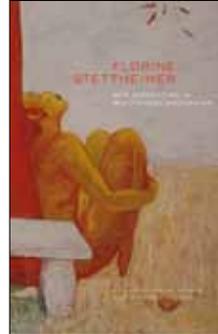
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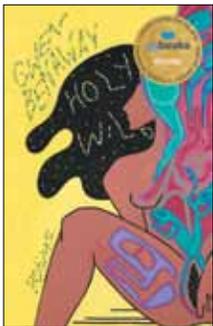
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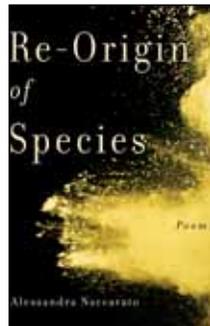
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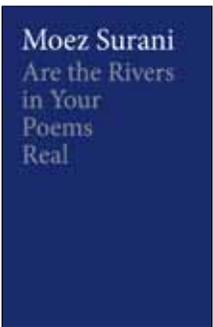
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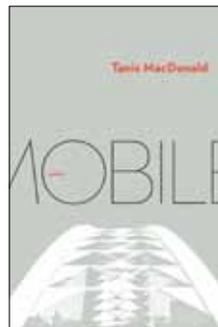
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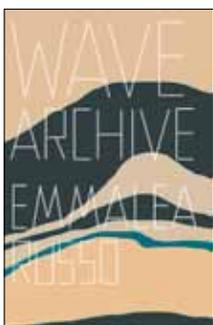
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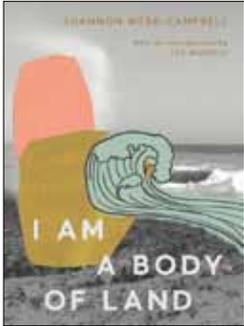
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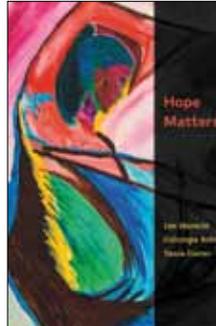


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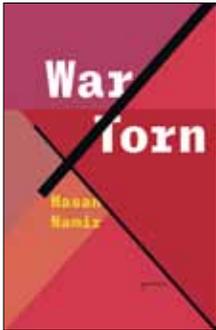
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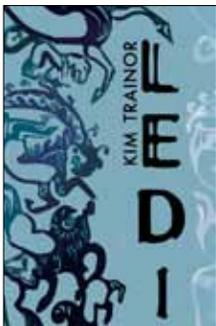
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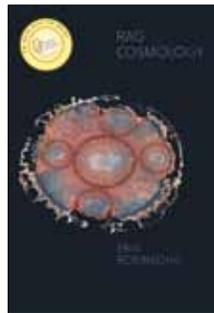
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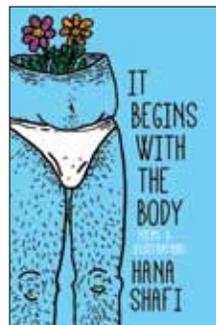
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