

The background is a watercolor-style illustration of a hallway with several doors on both sides, receding into the distance. A red grid is overlaid on the entire scene. The colors are a mix of warm oranges and reds, and cool blues and teals.

COACH
HOUSE
BOOKS
SPRING
2025

GOOD ON PAPER SINCE 1965

Coach House Books, established in 1965, is an independent Canadian press that publishes high-quality editions of literary fiction, poetry, drama, and select nonfiction. We share our offices with our sister company, Coach House Printing, which prints all our books on their Heidelberg offset press.



Our Heidelberg offset press



Our Coach House

Over the past sixty years, we've published books by such literary luminaries as bpNichol, Nicole Brossard, André Alexis, Michael Redhill, Suzette Mayr, and Tamara Faith Berger, and our books have been nominated for and received the Giller Prize, Governor General's Awards, Commonwealth Writers' Prize, Griffin Poetry Prize, Trillium Awards, Writers' Trust Prizes, Global Cities Book Award, and Believer Book Award.

We are driven by our history of boundary-breaking literature, our investment in bright new writers and belief in returning authors, our love of holding our books, still warm, after they have been printed, bound, and hand-cut in the print shop and bindery downstairs from our offices. We hope you'll find a book to love with us, too.

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THE SLEEPING CAR PORTER

SUZETTE MAYR

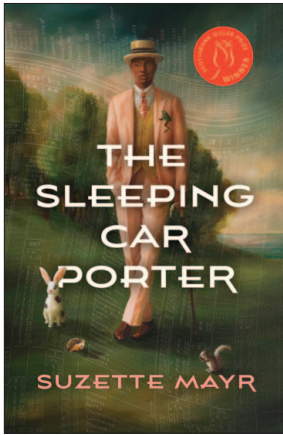
WINNER OF THE 2022 GILLER PRIZE

WINNER OF THE 2023 GEORGE BUGNET AWARD FOR FICTION

SHORTLISTED FOR THE REPUBLIC OF CONSCIOUSNESS PRIZE

SHORTLISTED FOR THE CAROL SHIELDS PRIZE FOR FICTION

SHORTLISTED FOR THE 2024 DUBLIN LITERARY AWARD



When a mudslide strands a train, Baxter, a queer Black sleeping car porter, must contend with the perils of white passengers, ghosts, and his secret love affair.

It's 1929, and Baxter has a job as a sleeping car porter on a train that crisscrosses the country. What he really wants is to go to dentistry school, but he'll have to save up a lot of nickel and dime tips to get there. When the train stalls for two days, the passengers become unruly; their secrets start to leak out and blur with Baxter's sleep-deprivation hallucinations. When he finds a naughty postcard of two queer men, Baxter's memories and longings are reawakened, and he keeps it even though it puts his job in peril.

The Sleeping Car Porter depicts a long-neglected part of Black and queer histories through the spell-binding, magical story of the singular – and unforgettable – Baxter.

'Suzette Mayr brings to life – believably, achingly, thrillingly – a whole world contained in a passenger train moving across the Canadian vastness, nearly one hundred years ago. As only occurs in the finest historical novels, every page in *The Sleeping Car Porter* feels alive and immediate – and eerily contemporary.'

– Giller Prize jury citation

ISBN 978 1 55245 458 9
5.25 x 8.2.5, 244 pp.
September 2022

RIGHTS HELD: World
RIGHTS SOLD:
UK/Commonwealth
(Dialogue Books),
Germany (Wagenbach),
French (Éditions XYZ)

SUZETTE MAYR is the author of six novels. Her books have won the Giller Award, the Georges Bugnet Award for Fiction, the City of Calgary Book Prize, and the ReLit Award, and have been shortlisted for the Carol Shields Prize, the Republic of Consciousness Prize, the Commonwealth Prize, the Writers' Guild of Alberta's Awards, and the Ferro-Grumley Award for LGBT Fiction.

PROPERTY

KATE CAYLEY



ISBN 978 1 55245 507 4
5.25 x 8.25, 256 pp.
October 2025

RIGHTS HELD: World

A modern, class-conscious *Mrs. Dalloway*, this unsettling novel dissects common narratives of family and community, showing the fragile ties that hold us together.

A spring day in an average gentrifying neighbourhood begins unremarkably enough; by evening someone has died.

The local residents go about their daily routines: Nat, a middle-aged queer mother of two, feigns normalcy as she worries about her daughter and her taciturn, loner son locked in his room upstairs. Her friend Maddy, a failed actress and fellow parent, and her husband plan to go to Nat's for dinner. Next door, Ilya, still recovering from a gruesome industrial accident, is struggling to renovate a fixer-upper, but a buried stream keeps threatening to flood the basement. The troubled residents stumble through their errands and to-do lists, but each seemingly inconsequential exchange tightens in around the neighbourhood, until finally tragedy strikes, leaving it forever changed.

With crystalline prose that balances emotional complexity and a hint of satire, *Property* explores the thorniness of class and privilege in a city stretched to the breaking point. The novel shows the complicated politics of queer respectability, friendship, the real and imaginary perils of raising children, and the ways that we hurt one another without meaning to.

KATE CAYLEY has previously published two short story collections and three collections of poetry, and her plays have been performed in Canada, the U.S., and the U.K. She has won the Trillium Book Award, an O. Henry Prize, and the Mitchell Prize for Poetry, and been a finalist for the Governor General's Award for Fiction, among other awards. Her writing has appeared in *Best Canadian Poetry*, *Best Canadian Stories*, *Brick*, *Electric Literature*, *Joyland*, and *The New Quarterly*. She lives in Toronto.

BORN

HEATHER BIRRELL



ISBN 978 1 55245 500 5
5.25 x 8.25, 224 pp .
June 2025

RIGHTS HELD: World

What happens when an English teacher goes into labour during a high school lockdown?

High school English teacher Elise loves teaching Shakespeare. She is also very pregnant. One quiet afternoon, she ends up trapped in a classroom with her Grade 12 students during a lockdown. Anthony, the cause of the lockdown, is roaming the halls with a knife in search of some solace, consumed by thoughts of his best friend Samantha, who is in peril. María, the guidance counselor, is second-guessing her decision to turn him in.

As the lockdown drags on, Elise can no longer deny that she's going into labour. And she'll have to rely on the students to get her through: Shai-Anna and Faduma end up acting as midwives, and the others do what they can.

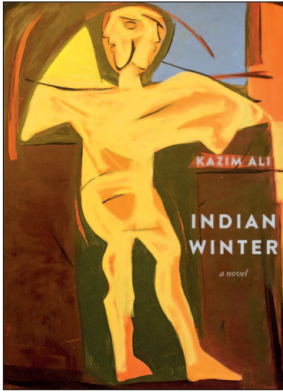
In the same way the self shatters and sharpens when one is doing the hard work of giving birth, so does the narrative of the novel, with various people in the school picking up the threads of the story.

With infinite empathy for all involved, *Born* explores the myriad pitfalls and utopian possibilities of the school system, motherhood, and caregiving, and the sometimes fraught, sometimes transcendent nature of the student-teacher relationship.

HEATHER BIRRELL is the author of the Gerald Lampert Award–winning poetry collection *Float and Scurry* and two story collections, *Mad Hope* (a *Globe and Mail* top fiction pick for 2012) and *I know you are but what am I?*. Heather's work has been honoured with the Journey Prize for short fiction, the Edna Staebler Award for creative nonfiction, and *ARC Magazine's* Reader's Choice Award. She has been shortlisted for the K.M. Hunter Award and both National and Western Magazine Awards (Canada). Heather teaches at a small alternative high school in Toronto.

INDIAN WINTER

KAZIM ALI



ISBN 978 1 55245 465 7
5 x 8, 176 pp.
May 2024

RIGHTS HELD: World
RIGHTS SOLD: UK/Ireland
(the87Press)

A queer writer travelling through India can't escape the regrets of his past nor the impending ruin of his present.

'I am leaving for the winter – I have to get away from this small town and all its dangers – to write, read, think, all the most important things in the world but which are thought the least important, the most expendable.'

Thus begins the Indian winter of our narrator, a queer writer and translator much like the author, a winter that includes a meandering journey through India, trying to write about a long-ago lover whose death he has just learned of. While on this journey into memory, he flees his current faltering relationship in search of new friendships and intimacies. Inspired by Antonio Tabucchi's *Indian Nocturne*, and by the writings of Anaïs Nin, Rachel Cusk, and Carole Maso, among others, *Indian Winter* finds itself where the travel diary, the *künstlerroman*, poetry, and autofiction meet. But the heartbreak brought on by his unravelling relationship and his family's inability to accept his queerness cannot be outrun; as he traverses India, our narrator can't help but repeatedly encounter himself and the range of love and alienation he has within.

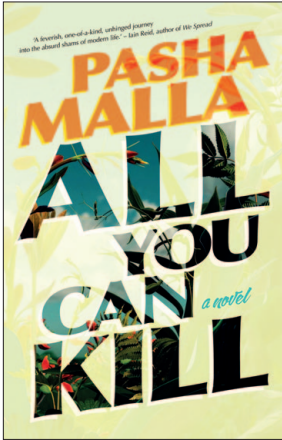
'This book represents for me the possibilities of worldly belonging: belonging to others and belonging to one's own wild self.'

– Rajiv Mohabir, author of *Whale Aria*

KAZIM ALI was born in the United Kingdom and has lived transnationally in the United States, Canada, India, France, and the Middle East. He is the author of twenty-five books of poetry, fiction, nonfiction, and translations. In 2004, he co-founded the small press Nightboat Books and served as its first publisher, and he continues to edit books with the press.

ALL YOU CAN KILL

PASHA MALLA



ISBN 978 1 55245 4862
5.5 x 8.5, 220 pp.
October 2024

RIGHTS HELD: World

White Lotus meets *Shaun of the Dead* in this absurdist take on the wellness retreat.

Our narrator and his accidental companion, K. Sohail, find themselves on an island wellness retreat impersonating the Dhaliwals, who have probably been killed in a helicopter crash. After being welcomed by Jerome the robot, the intrepid imposters eagerly partake of the all-you-stomach buffet, the motivational speechifyings of self-help guru Brad Beard, and Professor Sayer's uncomfortably erotic couples counselling.

But things quickly take an ominous turn when an excursion to a nearby deserted village reveals a guillotine and a haunted chapel. And then one of the retreaters is murdered and the real Dhaliwals show up. Accusations, counter-accusations, and counter-counter-accusations are made, until the whole retreat is caught up in a bizarre trial.

In *All You Can Kill*, Pasha Malla, with his inimitable absurdist style, collides horror and humour into an utterly unforgettable satire.

'Smart, hilarious, original, *All You Can Kill* is a feverish, one-of-a-kind, unhinged journey into the absurd shams of modern life. No one writes satire, or anything else, like Pasha Malla.'

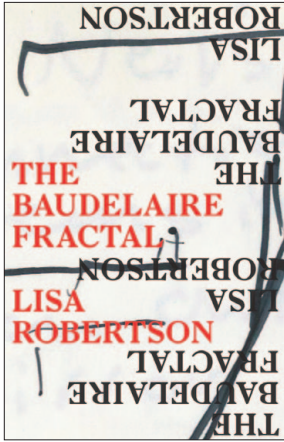
– Iain Reid, author of *We Spread*

PASHA MALLA is the author of seven books. His writing has won or been listed for the Giller Prize, the Commonwealth Prize, the Dublin IMPAC, the Trillium Book Award, an Arthur Ellis Award, the Journey Prize, the Hamilton Book Award, and several National Magazine Awards. Pasha teaches in the creative writing program at York University and lives in Hamilton, Ontario.

THE BAUDELAIRE FRACTAL

LISA ROBERTSON

SHORTLISTED FOR THE 2020 GOVERNOR GENERAL'S AWARD



ISBN 978 1 55245 390 2
4.75 x 7.5, 160 pp.
January 2020

RIGHTS HELD: World
RIGHTS SOLD: Turkish
(Kirmizi Kedi), Swedish
(OEI), French (Le Quar-
tanier), Norway (Lord Jim
Publishing), Arabic (Altur-
jman), UK (Peninsula
Press), German
(Diaphanes)

The debut novel by acclaimed poet Lisa Robertson, in which a poet realizes she's written the works of Baudelaire.

One morning, the poet Hazel Brown wakes up in a strange hotel room to find that she's written the complete works of Charles Baudelaire. Surprising as this may be, it's no more surprising to Brown than the impossible journey she's taken to become the writer that she is. Animated by the spirit of the poète maudit, she shuttles between London, Vancouver, Paris, and the French countryside, moving fluidly between the early 1980s and the present, from rented room to rented room, all the while considering such Baudelairean obsessions as modernity, poverty, and the perfect jacket.

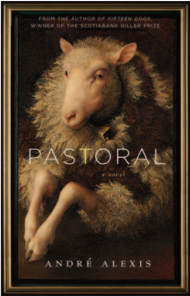
Part memoir, part magical realism, part hilarious trash-talking take on contemporary art and the poet's life, *The Baudelaire Fractal* is the long-awaited debut novel by the inimitable Lisa Robertson.

'Robertson, with feminist wit, a dash of kink, and a generous brain, has written an urtext that tenders there can be, in fact, or in fiction, no such thing. Hers is a boon for readers and writers, now and in the future.' — Jennifer Krasinski, *Bookforum*

LISA ROBERTSON has held residencies at the California College of the Arts, Cambridge University; University of California, Berkeley; UC San Diego; and American University of Paris. In 2017 she was awarded an Honorary Doctorate in Letters by Emily Carr University of Art and Design, and in 2018, the Foundation for the Contemporary Arts in New York awarded her the inaugural C. D. Wright Award in Poetry. She currently lives in France.

QUINCUNX SERIES

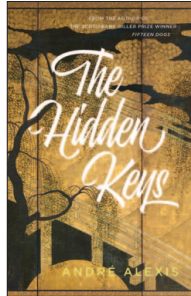
André Alexis's Quincunx series links five novels with a slanted take on a literary genre (pastoral, allegory, romance, noir, and quest) and a modern gaze at spirituality. Visit www.chbooks.com/A-Quincunx for more information.



PASTORAL

André Alexis brings a modern sensibility and a new liveliness to an age-old genre, the pastoral.

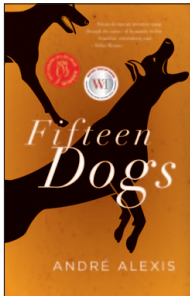
9781 55245 286 8
5.25 x 8.25, 224pp. 2014
RIGHTS HELD: North America
RIGHTS SOLD: Audio, Macedonia (Tabahon)



THE HIDDEN KEYS

Tancred Palmieri, a thief with elegant and erudite tastes, meets Willow Azarian, an aging heroin addict.

9781 55245 325 4
5.25 x 8.25, 232 pp. 2016
RIGHTS HELD: World
RIGHTS SOLD: UK (Serpent's Tail), Audio, Film, Macedonia



FIFTEEN DOGS

A bet between the gods Hermes and Apollo leads them to grant human consciousness and language to a group of dogs at a Toronto veterinary clinic.

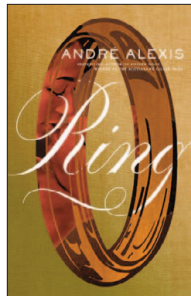
9781 55245 305 6
5.25 x 8.25, 176pp. 2015
RIGHTS HELD: World
RIGHTS SOLD: French-Canada, China, France, Germany, Macedonia, Netherlands, Portugal, Spain, Taiwan, Turkey, UK/Commonwealth, South Korea, Japan, Slovenia, Denmark, Sweden, Italy, Russia, Egypt



DAYS BY MOONLIGHT

Gulliver's Travels meets *The Underground Railroad*: a road trip through the countryside – and the psyche.

9781 55245 379 7
5.25 x 8.25, 222pp. 2019
RIGHTS HELD: World
RIGHTS SOLD: Audio, Macedonia



RING

Ring is a mash-up of romance novel conventions and a sunny meditation on the past, on language, on poetry, and yes, on love.

9781 55245 4305
5.25 x 8.25, 224pp. 2021
RIGHTS HELD: North America
RIGHTS SOLD: Audio

ANDRÉ ALEXIS was born in Trinidad and grew up in Canada. In 2017, he received the Windham-Campbell Prize and in 2015 he won the Giller Prize.

HOW ARTISTS MAKE MONEY AND HOW MONEY MAKES ARTISTS

DAVID BERRY



ISBN 978 1 55245 5067
5.5 x 8.5, 208 pp.
October 2025

RIGHTS HELD: World

From royal patronage to Spotify, how artists make a living and what it means for art.

It may not be the worst time in history to get paid to make art, but it certainly is the strangest. The institutions and markets that have been supporting the arts are undergoing massive changes, some even disappearing. Meanwhile the tools to make art and find audiences have never been more accessible, and there are more people than ever making art.

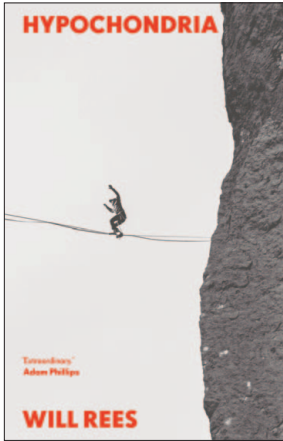
How Artists Make Money and How Money Makes Artists is an attempt to reckon with the history of money in the arts — from Titian to Taylor Swift — and how that complicated relationship is changing. David Berry analyzes past and present financial dynamics in the arts to show the practicalities of how artists make a living and how that, in turn, affects the reception and perception of artists and their work: the impacts art has on wider society, how economic realities affect aesthetic judgements of art, what kind of people are able to work as artists, and how political and cultural ideas about the nature of art affect what kind of resources are made available to it.

David Berry explores how art has become central to our understanding of humanity by tying art to what makes the world go round: money. Along the way, he challenges popular ideas of what constitutes a successful artistic career and considers what our treatment of artists says about us.

DAVID BERRY grew up on the edge of Edmonton. He profiled and critiqued the book, film, music and theatre scenes for a local alt-weekly, and then nationally for the *National Post*, and has contributed essays, criticism and features to the *Globe and Mail*, *The Walrus*, CBC, *Hazlitt*, and many other places. His first book, *On Nostalgia*, was published in summer 2020 by Coach House Books. When not writing, he spends his time editing, community organizing, and attempting to parent.

HYPOCHONDRIA

WILL REES



A personal and literary examination of hypochondria.

A free-wheeling philosophical essay, *Hypochondria* is expansive in its range of references, from the writings of Franz Kafka to original yet accessible readings of theorists like Lauren Berlant. Whether he is discussing *Seinfeld*, John Donne, or his own hypochondriac past, Rees reveals himself to be a wry and perceptive critic, exploration the causes – and the costs – of our desire for certainty. With wit and erudition, *Hypochondria* demonstrates both the rewards and the perils of reading (too) closely the common but typically overlooked aspects of our everyday lives.

ISBN 978 1 55245 484 8
5 x 8, 232 pp.
March 2025

RIGHTS HELD: World
RIGHTS SOLD: Spanish
(Alpha Decay)

‘Extraordinary and utterly compelling. Part personal memoir, and part riveting history of the fateful and absorbing uncertainty that is hypochondria, this book will be an illumination for anyone who has ever wondered if they are ill.’

– Adam Phillips, author of *On Giving Up*

‘To capture the intricacies of our relationship with illness, both individually and in our collective consciousness, is one of the most difficult things a writer can do – Rees has done it perfectly. Everyone must read this book.’

– Lucía Osborne-Crowley,
author of *The Lasting Harm*

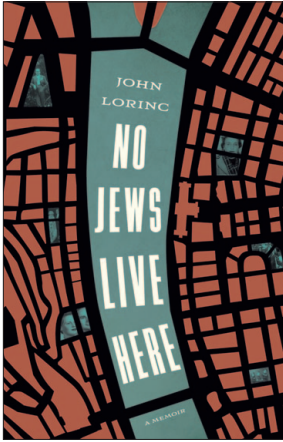
‘In *Hypochondria*, Will Rees pulls off an almost impossible balancing act.’

– Merve Emre, author of *The Personality Brokers*

WILL REES is a writer and editor living in London. He is a director of Peninsula Press, which he co-founded in 2018. His writing has been published in the *Times Literary Supplement*, the *Guardian*, *Granta*, *Aeon*, *3:AM*, and the *L.A. Review of Books*.

NO JEWS LIVE HERE

JOHN LORINC



ISBN 978 1 55245 4923
5.25 x 8.25, 248 pp
November 2024

RIGHTS HELD: World

A stolen sign, 'No Jews Live Here,' kept John Lorinc's Hungarian Jewish family alive during the Holocaust.

From pre-war Budapest to post-war Toronto, journalist John Lorinc unspools four generations of his Hungarian Jewish family's journey through the Holocaust, the 1956 Revolution, and finally exodus from a country that can't rid itself of its antisemitic demons.

This braided saga centres on the writer's eccentric and defiant grandmother, a consummate survivor with her love of flashy jewelry and her vicious tongue. Lorinc also traces the stories of both his grandfathers and his father, all of whom fell victim, in different ways, to the Nazis' genocidal campaign to rid Europe of Jews.

This is a thoroughly reported but profoundly human telling of a vile part of history, told through Lorinc's distinctively astute and compassionate consideration of how cities and cultures work. Set against the complicated and poorly understood background of Hungary's Jewish community, *No Jews Live Here* is about family stories, and how the narratives of our lives are shaped by our times and historical forces over which we have no control.

'Lorinc weaves Hungarian history with the equally fascinating history of his own family to tell a deeply researched story with universal resonance: how events, enormous and seemingly tiny (a genocidal war, foggy skies), conspire to create outcomes with life-and-death implications through generations.'

– Marsha Lederman, author of
Kiss the Red Stairs: The Holocaust, Once Removed

DREAM STATES

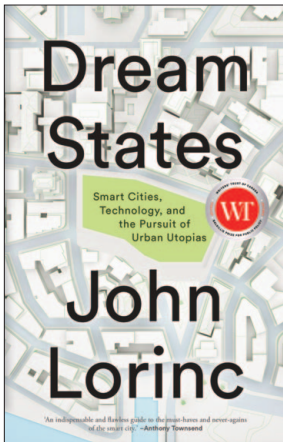
SMART CITIES, TECHNOLOGY, AND THE PURSUIT OF URBAN UTOPIAS

JOHN LORINC

WINNER OF THE WRITERS' TRUST BALSILLIE PRIZE FOR PUBLIC POLICY

WINNER OF THE PATTIS FAMILY FOUNDATION GLOBAL CITIES BOOK AWARD

SHORTLISTED FOR THE DONNER PRIZE FOR PUBLIC POLICY



ISBN 978 1 55245 428 2

5.5 x 8.5, 176 pp.

August 2022

RIGHTS HELD: World
RIGHTS SOLD: Ukraine

A look at 21st-century city-building. Is the utopian 'smart city' within our grasp?

The promise of the so-called smart city has been at the forefront of urban planning and development since the early 2010s. But the ideas and approaches underpinning smart city tech raise tough and important questions about the future of urban communities, surveillance, automation, and public participation. The smart city era, moreover, belongs firmly in a longer historical narrative about cities — one defined by utopian ideologies, architectural visions, and technological fantasies. With examples from all over the world, *Dream States* unpacks the world of smart city tech, but also situates this new shift in city-building within the broader story of why we still dream about perfect places.

'John Lorinc provides us an indispensable and flawless guide to the must-haves and never-agains of the smart city.'

— Anthony Townsend, Cornell Tech

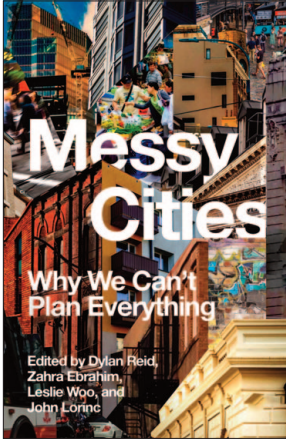
'This book covers pressing, timely geopolitical issues affecting every city around the world.'

— Global Cities Book Award jury

JOHN LORINC is a journalist and editor. He reports on urban affairs, politics, business, technology, and local history for a range of media, including the *Globe and Mail*, *Toronto Star*, *The Walrus*, *Maclean's*, and *Spacing*, where he is a senior editor. John is the author of three books, including *The New City* (Penguin, 2006), and has coedited six anthologies for Coach House Books. John was the recipient of the 2019/2020 Atkinson Fellowship in Public Policy. He lives in Toronto.

MESSY CITIES

EDITED BY DYLAN REID, ZAHRA EBRAHIM, LESLIE WOO,
AND JOHN LORINC



ISBN 978 1 55245 503 6
5.5 x 8.5, 352 pp.
June 2025

RIGHTS HELD: World

Can messiness make our cities more livable, lively, and inclusive?

Crowded streets, sidewalk vendors, jumbled architecture, constant clamour, graffitied walls, parks gone wild: are these signs of a poorly managed city or indicators of urban vitality?

Messy Cities: Why We Can't Plan Everything argues that spontaneity and urban work-around are not liabilities but essential elements in all thriving cities. Forty essays by a range of writers from around the world illuminate the role of messy urbanism in enabling creativity, enterprise, and grassroots initiatives to flourish within dense modern cities.

With pieces on guerrilla beaches, desire lines, urban interruptions, and the inner lives of unlovely buildings written by experts from all walks of life, *Messy Cities* makes the case for embracing disorder while not shying away from confronting its challenges.

ZAHRA EBRAHIM is an urbanist, educator, and strategist. She is an Adjunct Professor at the Daniels School of Architecture and Urbanist-in-Residence at the University of Toronto's School of Cities.

JOHN LORINC is a Toronto-based journalist and editor. He writes about cities, climate, and cleantech for a range of publications, including *Spacing*, where he is senior editor. John is also the Toronto nonfiction editor for Coach House Books, and the author of five books, including *Dream States* and *No Jews Live Here*.

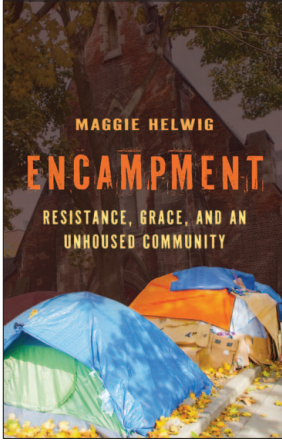
DYLAN REID is a co-founder and executive editor of *Spacing* magazine, an award-winning print quarterly about Toronto urbanism and public space that recently celebrated its twentieth anniversary. He is the author of the *Toronto Public Etiquette Guide* and co-editor of other books about Toronto.

LESLIE WOO is a dynamic tri-sector athlete known for her expertise in uniting public, private, and not-for-profit leaders to co-create urban policy solutions. A Senior Fellow at the University of Toronto's Munk School of Global Affairs and Public Policy, Leslie champions women city-builders on her blog shebuildscities.org.

ENCAMPMENT

RESISTANCE, GRACE, AND AN UNHOUSED COMMUNITY

MAGGIE HELWIG



ISBN 978 1 55245 504 3
5 x 8, 176 pp.
May 2025

RIGHTS HELD: World

An activist priest provides sanctuary for an encampment of unhoused people in her churchyard.

We think, maybe, that homelessness is some kind of stable state, like being housed except without housing. Without really considering it, most people imagine that people who are homeless live in, if not one place, at least in one condition, that their days are in some way predictable. But homelessness is, more than anything else, a life of constant displacement.

The housing crisis plaguing major urban centers has sent countless people into the streets. In spring 2022, some of them found their way to the yard beside the Anglican church where Maggie Helwig is the priest. They pitched tents, formed an encampment, and settled in. Known as an outspoken social justice activist, Helwig has spent the last three years getting to know the residents and fighting to allow them to stay, battling authorities that want to clear the yard, and prefer to keep the results of the housing crisis out of sight and out of mind.

Encampment tells the story of Helwig's lifelong activism as preparation for her fight to keep her churchyard open to people needing a home. More importantly, it introduces us to the Artist, to Jeff, and to Robin: their lives, their challenges, their humanity. It confronts our society's callousness in allowing so many to go unhoused, and it demands, by bringing their stories to the fore, that we begin to respond with compassion and grace.

MAGGIE HELWIG (she/they) is a white settler in Tkaronto/Toronto, and is the author of fifteen books and chapbooks, most recently *Girls Fall Down* (Coach House, 2008), which was shortlisted for the Toronto Book Award, and was chosen as the One Book Toronto in 2012. Helwig is a long-time social justice activist, and also an Anglican priest, and has been the rector of the Church of St. Stephen-in-the-Fields since 2012.

DIAMOND SNOW

KRISTJANA GUNNARS



ISBN 978 1 55245 508 1
 5.5 x 8.5, 304 pp.
 September 2025

RIGHTS HELD: World

From an innovator of autofiction comes a meditation on grief, care, Buddhism, and artmaking.

This is a story. It is a story about someone accompanying another to the last gate.

Kristjana Gunnars has taken her husband back to his home in Oslo to die. Through the dark, cold days, she tends to his needs as she feels her own self disintegrating. Years later, as she looks back to this slow departure of the man she loved, she weaves together threads from her own life, reflections on the thoughts of Gautama Buddha, discussions of Renaissance art, and anecdotes about the lives of contemporary artists.

Engaging with thinkers as varied as Ingmar Bergman and Jacques Derrida, Henry David Thoreau and Ursula Le Guin, Gunnars — one of the earliest practitioners of ‘autofiction’ — crafts a new kind of hybrid text, with elements of memoir, lyrical essay, Buddhist teachings, poetics, art theory, and meditation.

Diamond Snow is a deep dive into grief, the way we circle around it, dipping in and out of the pain, finding comfort in art and philosophy and religion where we can. It’s an intellectual cabaret, a Buddhist primer, and a pointillist portrait of grief — above all, it’s the consoling and invigorating reflection we need in this moment.

KRISTJANA GUNNARS was born in Iceland and has lived in Canada since 1969. She served as Professor of English and Film Studies at the University of Alberta, and as Guest Professor at the University of Trier in Germany and the University of Iceland. She lived on the Sunshine Coast of B.C. for twenty years while pursuing a career in the arts (painting), as well as writing. She is the author of several books including *The Scent of Light* (Coach House, 2022), and her work has appeared in numerous anthologies and journals in Canada, the U.S., and Europe.

THERE IS NO BLUE

MARTHA BAILLIE

WINNER OF THE 2024 WRITERS' TRUST PRIZE FOR NONFICTION



ISBN 978 1 55245 474 9
5 x 8, 160 pp.
October 2023

RIGHTS HELD: World
RIGHTS SOLD:
UK/Commonwealth
(Granta), NA French
(Éditions Alto)

In this close observation of a family, few absolutes hold, as experiences of reality diverge. A memoir of cascading grief and survival from the author of *The Incident Report*.

Three essays, three deaths. The first is the death of the author's mother, a protracted disappearance, leaving space for thoughtfulness and ritual: the washing of her body, the making of a death mask. The second considers Baillie's father, his remoteness, his charm, a lacuna at the centre of the family even before his death, earlier than her mother's. And then, third, shockingly, the author's sister, a visual artist and writer living with a diagnosis of schizophrenia, who writes three reasons to die on her bedroom wall and then takes her life, just before the book the sisters co-authored is due to come out.

'I am grateful for this profound meditation on family and loss.'
– Charlie Kaufman, filmmaker

'This triptych of essays is a meditation on the mystery and wonder of grief and art making and home and memory itself.'

– Maud Casey, author of *Incurable Women*

'[Baillie] knows she'll never find out why a shared childhood should have had such different outcomes; the only truth she arrives at will be variable and of her own making. Still, the "disobedient tale" she tells is tough, tender and compelling.'

– Blake Morrison, the *Guardian*

MARTHA BAILLIE lives and works in Toronto. Her novel *The Incident Report* was longlisted for the Giller Prize and was released as a feature film in 2024. *The Search for Heinrich Schlägel* was an Oprah editors' pick. *Sister Language*, co-written with her late sister, Christina Baillie, was a 2020 Trillium Award finalist.

BIG MALL SHOPPING FOR MEANING

KATE BLACK



ISBN 978 1 55245 472 5
5 x 8, 208 pp.
February 2024

RIGHTS HELD: World

A phenomenology of the mall: If the mall makes us feel bad, why do we keep going back? In a world poisoned by capitalism, is shopping what makes life worth living?

Kate Black grew up in West Edmonton Mall – a mall on steroids, notorious for its indoor waterpark, deadly roller coaster, and controversial dolphin shows. But everyone has a favourite mall, or a mall that is their own personal memory palace. It's a place people love to hate and hate to love – a site of pleasure and pain, of death and violence, of (sub)urban legend.

Blending a history of shopping with a story of coming of age in North America's largest and strangest mall, *Big Mall* investigates how these structures have become the ultimate symbol of late-capitalist dread – and, surprisingly, a subversive site of hope.

'[A] keen appraisal of malls' social import.'

– *Publishers Weekly*

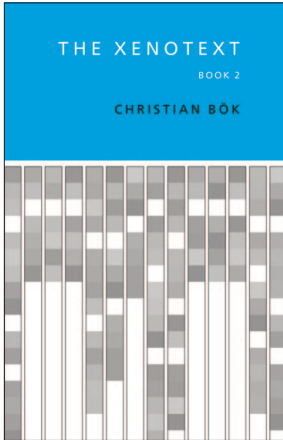
'Kate Black is a learned Virgil in the consumerist Inferno, always avoiding the obvious and leading us to surprising connections – oil, suicide, Reddit, squatters, dolphins. Whether malls fill you with nostalgia or horror, this book will change your relationship to the world we've constructed around us.'

– Tony Tulathimutte, author of *Rejection*

KATE BLACK's essays have been published in the *Globe and Mail*, *The Walrus*, and *Maisonneuve*. In 2020, she was selected as one of Canada's top emerging voices in nonfiction by the RBC Taylor Prize and the National Magazine Awards. She grew up in Alberta and lives in Vancouver.

THE XENOTEXT: BOOK 2

CHRISTIAN BÖK



ISBN 978 1 55245 498 5
5 x 8, 160 pp.
June 2025

RIGHTS HELD: World

It lives! The bestselling author of *Eunoia* writes a death-defying poem in DNA.

In *The Xenotext: Book 1*, Christian Bök outlined his plan to insert his poem, written as DNA, into a deathless bacterium, thereby writing a text able to outlive every apocalypse, enduring till the Sun itself expires. Now that the experiment has finally succeeded, *The Xenotext: Book 2* situates that poem within the deep time of the cosmos.

Our civilization has only very limited methods for preserving its cultural heritage against a potential planetary disaster (be it thermonuclear warfare or astrophysical barrage); however, this experiment rehearses some of the techniques likely to be used in the future to preserve our archives against such annihilation.

Writing in his signature poetics, Bök speculates that, buried within the biochemistry of Life itself, there really does exist an innate beauty, if not a hidden poetry – a literal message that we might read, if we deign to seek it.

CHRISTIAN BÖK is the author of *Eunoia* (Coach House Books, 2001), a bestselling work of experimental literature, which has gone on to win the Griffin Prize for Poetic Excellence (2002). *Crystallography* (Coach House Press, 1994), his first book of poetry, was nominated for the Gerald Lampert Memorial Award (1995). *Nature* has interviewed Bök about his work on *The Xenotext* (making him the first poet ever to appear in this famous journal of science). Bök has also exhibited artworks derived from *The Xenotext* at galleries around the world; moreover, his poem from this project has hitched a ride, as a digital payload, aboard a number of probes exploring the Solar System (including the InSight lander, now at Elysium Planitia on the surface of Mars). Bök is a Fellow of the Royal Society of Canada, and he teaches at Leeds School of Arts in the U.K.

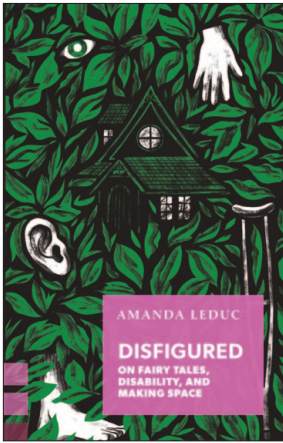
DISFIGURED

ON FAIRY TALES, DISABILITY, AND MAKING SPACE

AMANDA LEDUC

SHORTLISTED FOR 2020 GOVERNOR GENERAL'S AWARD

A NEW YORK PUBLIC LIBRARY BOOK OF THE DAY



Fairy tales shape how we see the world, so what happens when you identify more with the Beast than Beauty?

If every disabled character is mocked and mistreated, how does the Beast ever imagine a happily-ever-after?

Amanda Leduc looks at fairy tales from the Brothers Grimm to Disney, showing us how they influence our expectations and behaviour and linking the quest for disability rights to new kinds of stories that celebrate difference.

'Read this smart, tenacious book.'

– *The Washington Post*

ISBN 978 1 55245 395 7
4.75 x 7.5, 250 pp.
February 2020

RIGHTS HELD: World

RIGHTS SOLD: Germany
(Nautilus), South Korea
(Eulyoo), China (Shanghai
Bookstore), Italy
(Nottetempo)

'Leduc persuasively illustrates the power of stories to affect reality in this painstakingly researched and provocative study that invites us to consider our favourite folktales from another angle.'

– Sara Shreve, *Library Journal*

AMANDA LEDUC is the author of the novels *The Miracles of Ordinary Men* and *The Centaur's Wife*. She has cerebral palsy and lives in Hamilton, Ontario.

REBELLIOUS BODIES AND RADICAL ACTS DEAF AND DISABLED ARTISTS RAISE THE CURTAIN ON CRIPPING THE STAGE

EDITED BY DEBBIE PATTERSON AND ALEX BULMER



ISBN 978 1 55245 513 5
5.5 x 8.5, 240 pp.
February 2026

RIGHTS HELD: World

A revolutionary anthology of essays and dramatic works by contemporary disabled theatre artists.

Rebellious Bodies and Radical Acts brings together some of the most innovative minds working in the realm of disability theatre today. Through essays, poetry, interviews, and critique, these disabled and Deaf artists pull back the curtain on the creative process, revealing how they engage in the practice of performance. As performers, their bodies and abilities must be used as the raw material of their craft. And as disabled people, their bodies and abilities are extraordinary, lending to their exploration of this embodied artform an essential and overlooked perspective.

Each writer brings their expertise as an artist to the task of defining what is most urgent, cogent, or germane in the ongoing evolution of their artform. These bold artists are pressing in from the margins, demanding a new era in the creation of live performance: one that engages a broader scope of lived experience, one that embraces the disruptions of disability as opportunities, and one that welcomes the adventure of travelling in the unfamiliar.

DEBBIE PATTERSON is a playwright, director, and actor. Trained at the National Theatre School of Canada, she was a member of the Acting Company of the Stratford Festival in 2023. She is in demand across the country as a consultant on crip aesthetics/accessibility and as a dramaturge versed in disability aesthetics. She lives a wheelchair-enabled life in Winnipeg (Treaty 1).

Named one of the most influential disabled artists by UK's *Power Magazine*, ALEX BULMER is an award-winning writer, actor, director, and educator with over thirty years of practice across theatre, film, radio, and television. She is fuelled by a curiosity of the improbable, dedicated to interdependent practice, and deeply informed by her experience of becoming blind.

WHEN WATER BECAME BLUE

ANAÏS BARBEAU-LAVALLETTE, TR. RHONDA MULLINS



ISBN 978 1 55245 509 8
5.25 x 8.25, 176 pp.
October 2025

RIGHTS HELD: World
English

Annie Ernaux meets Annie Dillard in this sultry story of a woman's obsession with a painter – and a river.

A woman is on an artists' retreat on an island in the St. Lawrence Seaway, taking time away from her partner and her daughter to write. There she encounters a painter who spends his days with his easel set up on the shore trying to capture the blue of the water. They are drawn to each other, and their desire builds, through conversations about art and the colour blue, into a passionate extramarital affair, both deep and fleeting.

Savage in its beauty, this new work from Anaïs Barbeau-Lavalette is a novel of resilience and longing, staking out the territory of female desire, exploring how it's been regarded through the ages and how it's reflected in art and nature.

Following the bestselling *Suzanne* and *To the Forest*, this latest offering in a series of novels about women by Anaïs Barbeau-Lavalette captures the power and beauty of desire set against the power and beauty of nature. An accomplished filmmaker, Barbeau-Lavalette writes with a visual flair, embodying both the calm and the turbulence of the river that runs through the story.

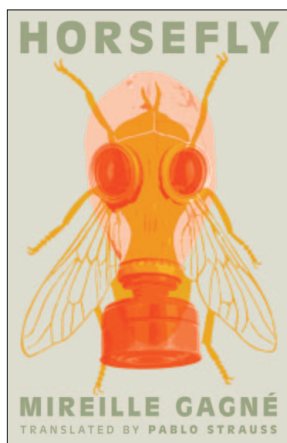
'A praise of the present moment, full of sensations and sensuality, *When Water Becomes Blue* is a carnal and fervent journey, where every detail of a fleeting and profound love – yes, it can be possible – is magnified.'

– *La Presse*

ANAÏS BARBEAU LAVALLETTE has directed several award-winning documentary features. She is the author of four books, including *Suzanne*, winner of the Prix des libraires du Québec, Prix France-Québec, Prix de la Ville de Montréal, and shortlisted for the Best Translated Book Award and Canada Reads.

HORSEFLY

MIREILLE GAGNÉ, TR. PABLO STRAUSS



ISBN 978 1 55245 499 2
5 x 8, 192 pp.
May 2025

RIGHTS HELD: World
English

A chilling tale about what happens when we mess with nature.

In 1942, a young entomologist, Thomas, is sent on a secret mission to a remote island to work on biological weapons for the Allied military. The scientists live like prisoners while they look for the perfect carrier for anthrax among the island's many insects, trying at the same time to keep the local population in the dark. Until one of the islanders becomes ill.

Eight decades later, in 2025, in the same region of Quebec, a heat wave unleashes horrendous swarms of horseflies, while humans fall prey to strange flights of rage and violence. Theodore is living a simple life, working double shifts at the factory and drinking to forget, when a horsefly bite stirs him from his apathy. He impulsively kidnaps his grandfather Émeril, whose dementia has him living in the past during the Grosse Île experiments and they end up on that same remote island, digging into the past

The horseflies, meanwhile, know a few secrets...

Loosely based on historical fact, *Horsefly* is a terrifying tale about the ways in which we try to dominate nature, and how nature will, inevitably, wreak retribution upon us.

'Existing at the nexus between entomology and biowarfare, *Horsefly* is the story of experimentation gone wrong, and of the experiment itself coming to understand who is to blame. *Horsefly* is prescient eco-horror at its finest.'

– Brian Evenson,
author of *Song for the Unraveling of the World*

MIREILLE GAGNÉ was born in Isle-aux-Grues and lives in Quebec City. Since 2010, she has published books of poetry, short stories, and the remarkable novel *Le lièvre d'Amérique* (2020), which 'possesses a universal wisdom, the kind that is passed down from generation to generation and from which we too often lose our way.'

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