



LES HERBES ROUGES

RIGHTS CATALOGUE 2025

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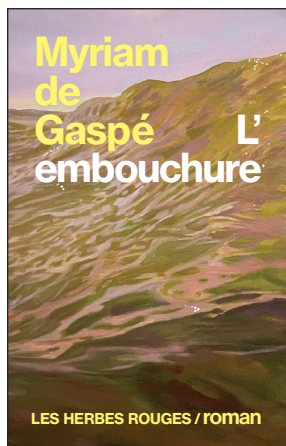


About Les Herbes rouges

Les Herbes rouges is an independent literary press directed by Roxane Desjardins. It publishes poetry, fiction, drama and essays.

Since its founding in 1968, Les Herbes rouges has made its mark on Quebec's literary scene with books that challenge conventional wisdom and upend aesthetic and political ideals. Its publishing philosophy revolves around a sensitive, meticulous focus on the text and an exploration of the boundaries and points of contact between language and experience.

Lively, flexible and curious, Les Herbes rouges ventures into unexpected territory.



L'embouchure (The Estuary)

Myriam de Gaspé

Genre: Novel

Publication date: 2025

Pages: 178

Rights available: Worldwide

FINALIST, PRIX JANETTE-BERTRAND

FINALIST, PRIX JOVETTE-BERNIER

SHORTLIST, PRIX HORS CONCOURS

FINALIST, PRIX ARTISTE

CARRIÈRE ÉMERGENTE

"The story is driven by a stark and compact style that captures well the inner turmoil provoked by such an endeavor." —L'ACTUALITÉ

Where the Saint Lawrence River turns salty, sheltered by the wooden walls of a century-old cabin, Myriam writes.

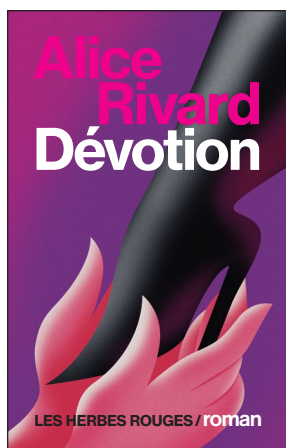
An intruder in her Hochelaga kitchen one spring morning. That intrusion was all it took to shatter the apparent balance the young woman had maintained until then, between her literature classes and feminist activism. Meeting Mira triggered in Myriam a series of dreams in which the river rises up, threatening to swallow her.

In her psychoanalyst's office, she follows the play of light on the walls and the memories that surface: adolescent loves, everyday homophobia, tensions with a mother whose affection suffocates her. Gradually, Myriam opens herself to her attraction to Mira. With dreams as a beacon, psychoanalysis as a perspective, and writing as a means, she searches for the source of her hauntings to finally move beyond them into her desire.

The dense sentences of *L'embouchure*, leaning into the infinite richness of signs, slide reality toward fiction and sketch the outline of a liberation.



Born in 1992, MYRIAM DE GASPÉ grew up in Montreal and lives in Trois-Pistoles. After completing a master's degree in literature, she divides her time between writing, editing, and teaching. *L'embouchure* is her first novel.



Dévotion (Devotion)

Alice Rivard

Genre: Novel

Publication date: 2025

Pages: 318

Rights available: Worldwide

“With its sparkling language and its goth-latex-antifa-metalhead aesthetic, Dévotion holds together solidly, as alive as a woman who exists for herself.”

— LIBRAIRIE GALLIMARD

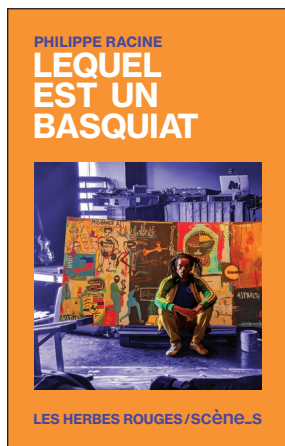
As a child, with her strange eye, her drunk mother, and her secondhand dresses, Alex didn’t fit in. On the verge of her twenties, she seems to have found her place: squeezed into a tiny apartment in smalltown Victoriaville with her best friend and her boyfriend, a believer in the law of attraction who convinced her to set aside her dreams. Until a punch in the nose redirects her path.

Alex leaves for Montreal with her best friend, Ben, and their two cats. While Ben befriends a group of antifascist skinheads, Alex falls for a young woman who introduces her to BDSM. Soon, she learns the ins and outs of working as a dominatrix. She knew the violence one endures, which isolates; she now discovers the violence one chooses, through which we draw closer and care for one another.

Alice Rivard’s crystalline writing clings to the textures of reality: blood wiped with the back of a hand, gleaming latex, anger rising in the throat. And laughter, the laughter that bursts out and enchants when trust settles in.

ALICE RIVARD was born in 1985. After completing a master’s degree in history at UQAM, she lives and works in Montreal as an editor. *Dévotion* is her first novel.





Lequel est un Basquiat (Which Is a Basquiat)

Philippe Racine

Genre: Theatre **Publication date:** 2025
Pages: 96 **Rights available:** Worldwide

Translation in progress in English.

“A splintered meditation on Black identity in contemporary Quebec.”

— SPIRALE

Samy, a young Montrealer of Haitian descent, tags the city’s sites where Black people have made their mark. One day, a shady art dealer approaches him with an offer: to forge Jean-Michel Basquiat paintings. The pay is hard to refuse... But by hiding behind the painter’s mask, Samy risks losing himself.

Philippe Racine, alone onstage, channels three intertwining voices: his own, Samy’s, and Basquiat’s. Grappling with the complexities and pitfalls of Black identity in Quebec, he questions, rebels, speaks directly to the audience—and embraces contradictions too. Because Philippe is not Samy is not Basquiat, though each can play pretend: it’s in the impossible unity of their figures that questions of authenticity emerge.

The deliberate splatter of *Lequel est un Basquiat* reads like experiencing a painting—freely. As you move through it, you encounter a voice that’s honest, sharp-eyed, defiant—an invitation to let art change you.



PHILIPPE RACINE has been working in Quebec theatre for over twenty years and co-directs La Sentinelle Theatre Company. *Lequel est un Basquiat* is his most personal work to date.



Marguerite: le feu (Marguerite)

Émilie Monnet

Genre: Theatre

Publication date: 2023

Pages: 144, including a 47-page appendix:
“Enslaving Natives in New France”

by Marilou Craft

Rights sold: English (Playwright Canada Press)

PERFORMED AT THE AVIGNON FESTIVAL
JURY SELECTION, GRAND PRIX DU LIVRE DE MONTRÉAL
FINALIST, INDIGENOUS VOICES AWARDS
PRIX LITTÉRAIRE JACQUES-POIRIER OUTAOUAIS

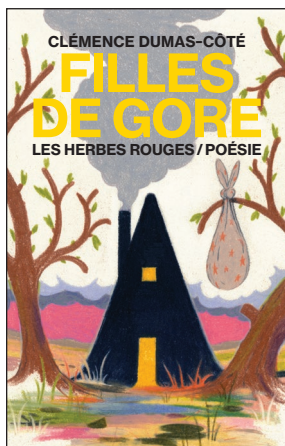
Émilie Monnet meets Marguerite Duplessis, the Indigenous woman who in 1740 became the first enslaved person in New France to claim her freedom in a court of law. As she follows her journey from Quebec to Martinique, Émilie interrogates the archives and their resonances.

Three Black and Indigenous performers on a stage that crackles like a volcano about to erupt. Together, they will melt the icy grip of history and fan the flames of solidarity. Febrile and defiant, dancing, singing and speaking for all the Marguerites, the three actresses reinvent a memory of events obscured by centuries of colonial and patriarchal violence. This is the story of the oppression of Indigenous and Afro-descendant women, which continues to this day.

To complement the play, dramaturgical advisor Marilou Craft has compiled extensive documentation on what is known about Marguerite Duplessis, the history of slavery in Quebec and the imprint of colonialism on contemporary society.

ÉMILIE MONNET is a writer, performer and director of Anishinaabe and French descent. Her work, at the intersection of theatre, performance art and sound art, explores themes of memory, history and transformation.





Filles de Gore (Daughters of Gore)

Clémence Dumas-Côté

Genre: Poetry

Publication date: 2025

Pages: 66

Rights available: Worldwide

“A startling return to poetry.” —LA PRESSE

“Clémence Dumas-Côté triumphs in giving shape to the limits of survival, and what’s left to say afterwards.” —LETTRES QUÉBÉCOISES

In mid-July, Clémence travels with her partner and her three children to a forest cabin in Gore, a village up North. She knows she will soon lose her pregnancy, two months in. A few days earlier, she was told the heart had stopped beating.

Over the night, while her family is sleeping upstairs, she gives birth to a water bubble, alone. Beside her there is only a television with the sound muted, a candle, and a dog-eared copy of historical novel *Emilie* left there by chance.

Reading interrupted by contractions. *Emilie* falls apart, into a jumble of words. It is from these fragments that the poems take shape. Here is the distillate of an extreme experience, of a night when boundaries are torn open. *Filles de Gore* is a book of broken poems. Then there is the next morning, with “three children alive completed awake.”



CLÉMENCE DUMAS-CÔTÉ was born in Montreal in 1986. She studied acting at the National Theatre School of Canada and then completed a master’s degree in creative writing. Following the novel *Glu* and two poetry collections (*L’alphabet du don*, 2017; *La femme assise*, 2019, translated as *The Seated Woman* by House of Anansi Press in 2025), *Filles de Gore* is her fourth book.



Glu (Glue)

Clémence Dumas-Côté

Genre: Novel

Publication date: 2022

Pages: 160

Rights available: Worldwide

Translation in progress in English.

First chapter available.

“A vibrant and powerful work.”

—LES LIBRAIRES

*“Clémence Dumas-Côté makes us see, feel and hear
what unites us all in the interstices of the world.”*

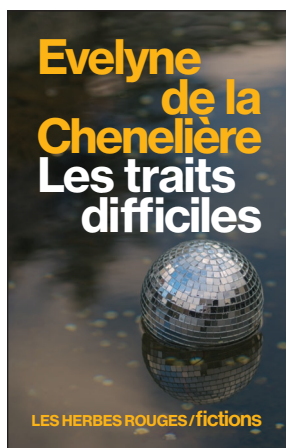
—LE DEVOIR

This is the story of a young woman whose life is a strange party and a quest. Her sensitive ears can detect the magic between radio waves and the hum of the city. The objects in her world—racks of overripe fruit in Montreal’s Parc-Extension neighbourhood, breaking glasses, a lost turtle—are imperceptibly held together by a kind of glue. *Glu* is the story of a young woman trying to connect with this force. She needs to.

Since she separated, she’s been doing her best to take care of her two-year-old daughter, but sometimes she goes astray and Bébé winds up alone in her bath playing with a shard of glass. One May evening, a neighbour jumps off the roof. She becomes obsessed with the man she didn’t know and his decision. Why shouldn’t she follow his lead?

This is a sensitive novel about harsh realities, a novel that brings our shadowy parts, hidden and heavy, a little closer to the light. It evokes in crystalline prose the abiding longing for true connection, a connection that cuts through personal protective equipment, a connection that glows in the dark.

PRIX ALFRED-DESROCHERS



Les traits difficiles (Harsh Lines)

Evelyne de la
Chenelière

Genre: Short stories **Publication date:** 2024
Pages: 168 **Rights available:** Worldwide
Translation in progress in English;
exerpt available.
Translation in progress in German.

With guests sitting around the dinner table, an anxious child tries not to bite into her crystal glass. A man dreams of putting down roots in the middle of the sidewalk. To escape prying eyes, a woman hides in unoccupied houses.

These stories intertwine and slip into one another, unfolding in a continuous breath. As circumstances change, the questions become clearer: how do we connect with others when the gap seems unbridgeable? To whom do we tell our most shameful thoughts? How do we express our inner selves despite the limitations of language?

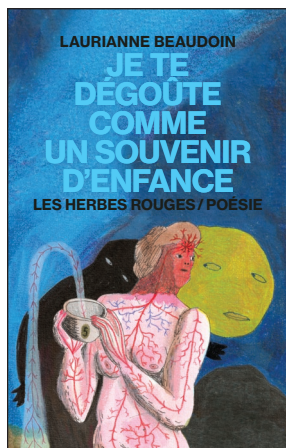
These amoral fables speak to our guilty conscience and need for love. At once lucid and deluded, disappointed and yearning, the characters in *Les traits difficiles* hold up a harsh mirror to us.

FINALIST
GRAND PRIX DU LIVRE
DE MONTRÉAL

FINALIST
PRIX
ADRIENNE-CHOQUETTE



Writer and actor EVELYNE DE LA CHENELIÈRE is a leading figure in contemporary theatre. Her plays have been translated and performed in several countries and one has been adapted for film. Moving smoothly from theatre to fiction, she continues her exploration of the impossible matching of human experience and speech in *Les traits difficiles*.



Je te dégoûte comme un souvenir d'enfance (I Disgust You Like a Childhood Memory) Laurianne Beaudoin

Genre: Poetry

Publication date: 2025

Pages: 96

Rights available: Worldwide

“Initially elusive, the poetry, distilled and cross-hatched, repeats its patterns and, like violence itself, keeps us trapped in its torment.” —LE DEVOIR

“There will be open palms”. We will be available, porous. Wanting to be seen, seeking to speak. Willing to do anything. Still vague, undefined. Waiting for someone to come.

We should not be surprised, then, to find in the other “disgrace the usual game.” Soon, the relationship forms, ambiguous, with its sense of fatality. “I don’t mean to / I curl up in the arms / their conflict.”

Who is to blame when the cherished bond is rotten? when it hurts? Laurianne Beaudoin’s poems play in «the clay interior» of a unsteady psyche, perhaps made malleable by the violence of the relation—or the whole world’s. Cutting lines, viscous lines, they advance through jolts and slip-pages to sketch a «frayed revolution.»

LAURIANNE BEAUDOIN was born in 1999 and lives in Montreal. Co-editor-in-chief of the journal *Paupière*, she teaches literature at the college level and is pursuing doctoral studies in research-creation. *Je te dégoûte comme un souvenir d'enfance* is her first book.





L'épingle filante (The Shooting Pin)

Noémie Roy

Genre: Poetry

Publication date: 2024

Pages: 102

Rights available: Worldwide

"More than a text, it is a decisive and generous act."

—LIBERTÉ

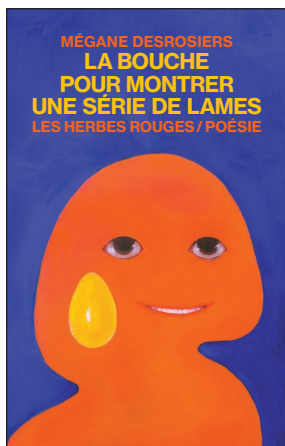
Carrying a child, bringing them into the world. Feeding them, changing them, watching over them. Noémie Roy resews these age-old gestures up from the beginning. Becoming a mother is a pin that, piercing through fabrics, gathers together wonder, daily amazement... but also the feeling of a curse.

Because, surrounded by love as they are, the child is destined to grow up and face the world. This world in ecological and human crisis, where oppressions multiply and compete in cruelty. *L'épingle filante* addresses the intimate dimension of resistance—that which is lived within oneself, within family, within one's own body, in the practice of care.

Through her tender and unflinching verses, Noémie Roy delicately opens a space of tensions and contradictions, that necessary space where "dust transforms into joy."



NOÉMIE ROY is a writer whose work centers on the theme of care. With a master's degree in theatre studies, she brings an interdisciplinary approach to her practice. Her literary projects often intersect with performing arts, visual arts, and digital media. Since 2021, she has been teaching and sharing her passion for literature in the classroom.



La bouche pour montrer une série de lames (The Mouth to Show a Series of Blades)

Mégane Desrosiers

Genre: Poetry

Publication date: 2025

Pages: 88

Rights available: Worldwide

PRIX
FÉLIX-LECLERC
DE POÉSIE

FINALIST
PRIX
ÉMILE-NELLIGAN

LOONGLIST
PRIX DES LIBRAIRES
DU QUÉBEC

*"A thrilling debut that showcases a razor-sharp voice
brimming with promise." — LA PRESSE*

With one eye on the sea, on the lookout for a whale to breach, someone speaks. By speaking, she excavates, she will trace back the origin of the hole within her. "What a monster, this hole."

The exploration articulates itself in dismantled sentences, patched together, as they come. Valiant, mocking, the narrator searches for her age. She returns to childhood, where she catches hold of some fetid memories. When shame overflows, a voice surges from above, pounding down a rain of insults upon her head.

La bouche pour montrer une série de lames is the interior dialogue of a Jonah who pees in the belly of the whale, a child never adequate, a laborer at the meaning of her own life, a nimble advocate who hones our ear so we might hear her song "always on a foreign frequency."

MÉGANE DESROSIERS, born in 2000, is a critic of poetry and theatre; she co-directs *Lettres Québécoises* and is finishing a master's thesis in research-creation at McGill University. *La bouche...* is her first book.





La cobaye (Guinea Pig)

Josée Yvon

Genre: Novel

Publication date: (1993) restored edition 2023

Pages: 102

Rights available: Worldwide

“Each word leaps into the void.” — LIBERTÉ

“This novel of disturbing violence and rare poetic and narrative power is a fascinating reading experience.” — COLLECTIONS

Runaways, drug addicts and ex-mercenaries have all washed up in Beeville, a “volcanic ash heap,” “a valley of trapped girls” where even nature founders.

When the loggers arrive from camp, grimy and hungry, Solange serves them a sumptuous meal before they head for the strip club where a carnival of sadism awaits. Not far away, Emma the sheriff is torturing a girl locked in her basement, out of zeal or boredom. Always drunk Threesa “Doubleshot” grows scraggly marijuana plants and converses with the dog. Meanwhile, the mayor and crack dealer watches it all on security cameras: nothing happens in Beeville without the Colonel taking her cut.

In her final novel, Josée Yvon’s intensity rises to an incandescent pitch. “You always have to live it and write it as if you were about to die.”



JOSÉE YVON was born in Montreal in 1950. She wrote eleven books and published poems and reviews in many magazines. She died of AIDS in 1994.

Today her work, a unique collage of image, verse and prose that owes as much to documentary as to poetry and fiction, written in rich and raw language, is often quoted, rewritten and adapted.



Danseuses-mamelouk (Mamaluk Strippers)

Josée Yvon

Genre: Narrative

Publication date: (1982) restored edition 2020

Pages: 152, with pictures by Susan Meiselas
and collages by the author

Rights available: Worldwide

“Despite her resistance to the collective, Josée Yvon assembles an army of kamikaze warriors ready to fight the powers that besiege them by any and all means.” — MUSEMEDUSA

“A punch in the face.” — FUGUES

This book includes

FILLES-COMMANDOS BANDÉES (1976)

LA CHIENNE DE L'HÔTEL TROPICANA (1977)

ANDROGYNES NOIRES (previously unpublished)

“Ginette is dying of boredom” during a porn film shooting. An armed prostitute in a motel bathroom. A tongue licking a mirror. A vaginoplasty at just the right time “to take refuge somewhere other than a cemetery or a prison.” A teen rape. A BDSM party. A manicure. Lethal drugs.

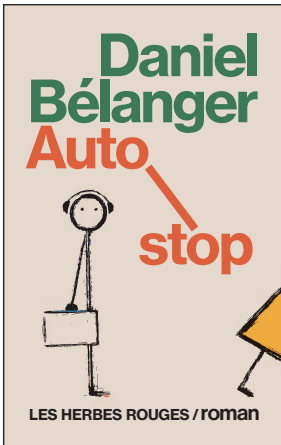
“No one can abuse her, it’s already been done.” Damaged and vengeful, the “fairies gone wrong” strike back. In the street, the bar, the hospital, the tattoo parlor, they join their discordant voices to become inescapable, to disrupt the order that is grinding them down.

“We doctors, witches and assassins want to spread consciousness / like an addictive malarial fever.” In *Danseuses-mamelouk*, Josée Yvon gathers her militia: three texts, composite amalgams of verse and narrative fragments, war cries, mazes of meaning, fierce affection, a hug that’s a stranglehold.

“For abuse holds our only hope of prosperity and pleasure.”

«The perverted fairy godmother of every Quebec queer writer.»

— Kev Lambert



Auto-stop (Hitchhikers)

Daniel Bélanger

Genre: Novel

Publication date: 2024

(new, revised edition;
first edition published 2011)

Pages: 80

Rights available: Worldwide

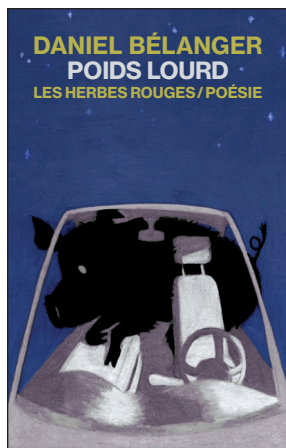
As adulthood looms, some young people feel the urgency of escape. One way to fend off the future is to flee to another land.

Vincent finds himself wandering around Europe, ever dissatisfied as he racks up miles with no known destination. Until, in Florence, he becomes entangled with Anna, who awakens in him a keener desire.

A short, rhythmic novel with the beat of a 45 rpm single, *Auto-stop* is a warm and tenderly mocking account of a young man's meandering journey in search of self.



Multi-award-winning singer-songwriter and author DANIEL BÉLANGER was born in Montreal in 1961. He is a towering figure on Quebec's music scene.



Poids lourd (Heavyweight)

Daniel Bélanger

Genre: Poetry

Publication date: 2022

Pages: 104

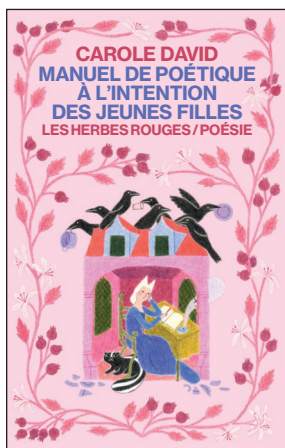
Rights available: Worldwide

Life is simple: you wake up, you eat, you feel the warmth of the sun on your face.

But life is also endlessly complicated: thoughts swirl interminably in our minds, our bodies leave an indelible mark on the world. You can't eat pork without slaughtering a pig.

Poids lourd unfolds like a spiral around this dilemma. In crystalline language, with a certain detachment, the poems linger sometimes in the present moment, and sometimes, in a few incisive lines, paint a haunting picture of pigs on their way to slaughter. The anguish of our own cruelty makes us look and then turn away.

“A road trip through the poet’s mind that feels like a cool wind rushing from the highway through an open window.” — MÉTRO



Manuel de poétique à l'intention des jeunes filles (Manual of Poetics for Young Girls)

Carole David

Genre: Poetry **Publication date:** (2011)w

2025

Pages: 96 **Rights available:** Worldwide

"Thanks to writing that's precise yet warm, musical yet free of excessive lyricism, we hear Carole David's voice: rich, powerful, moving." — LES LIBRAIRES

Are young girls afraid of poetry? Maybe they think it isn't meant for them. Truth is, poetry in school textbooks often feels stale and dusty. You'll find ethereal virgins, selfless mothers: male ideals masquerading as universal truths. Carole David knows this only too well—she wrapped up her college teaching career in 2010. In her own *Manuel de poétique à l'intention des jeunes filles*, she assembles an army of defiant voices. These writers, artists, and icons hover over young girls' cradles, breathing scorching poems into their ears.

Blending the irony of those who've seen it all with mystical grace, Carole David knits these figures together in a spirit of punk abundance, rejecting all hierarchy. "Then she learns from a storybook / to read the future in flames / to mix up Molotov cocktails."

For over thirty years, Carole David has pursued a bold body of work that bridges the intimate and the social. Her *Manuel* quickly became a teaching classic. This new edition opens with a preface by poet Sayaka Araniva-Yanez (*Je regarde de la porno quand je suis triste*, Tryptique Press).

PRIX
ALAIN-GRANDBOIS

FINALIST
GOVERNOR'S GENERAL
LITERARY AWARDS

PRIX
DE L'ACADÉMIE
DE LA VIE LITTÉRAIRE
AU TOURNANT
DU XXI^e SIÈCLE

FINALIST
PRIX DES LECTEURS
DU MARCHÉ DE LA POÉSIE
DE MONTRÉAL



Histoires saintes (Unholy Stories)

Carole David

Genre: Short stories

Publication date: (2001, 2012) 2022

Pages: 120

Rights available: Worldwide

Full english translation available

“An indispensable figure in Quebec literature. A poetic rebel who combines classicism with the spirit of punk.” — LETTRES QUÉBÉCOISES

*“The queen of the short text, of the fragment that conveys much with little.”
— LA PRESSE*

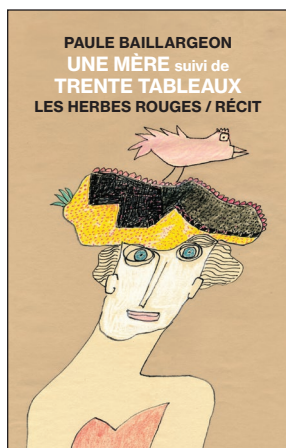
In a kitschy atmosphere reminiscent of Montreal of the 1990s, the truth grows threadbare and discloses what lies beyond: a fantasy world born of the high hopes of characters trapped in narrow lives. Here, an ordinary trip to the countryside or a Valentine’s Day dinner can spawn a transformation, a revelation. These unholy tales depict, with grace and concision, twelve moments when the veil between worlds, between reality and dream, wears thin to reveal secret impulses.

**« Carole David is simply one of the most
important Quebec poets. »**

— La Presse

CAROLE DAVID was born in Montreal and earned a PhD in literary studies from Université de Sherbrooke. She received and was short-listed for many prizes. In 2020 she was awarded Quebec’s Prix Athanase-David for lifetime achievement in literature. Her work weaves together poetry and narrativity, a North American sensibility and a feminist spirit.





Une mère (A Mother)

Paule Baillargeon

Genre: Narrative

Publication date: 2020

Pages: 120

Rights available: Worldwide

Available as an audiobook in French

Translation in progress in English

“How does one care for a sick mother after a difficult relationship? Caught between guilt, doubt, and hatred, this is the question filmmaker and actress Paule Baillargeon asks herself.” —LE DEVOIR

“The account of a painful relationship with a difficult woman who was unavailable to her children. Devastating.” —LA PRESSE

Paule grew up stifled by a rigid mother. Now her mother is old, and Paule must care for her. Migraines don't lie: the unresolved past gnaws at Paule's body like a disease.

A journal of doubt, *Une mère* explores the threads of pain that bind one generation to the next. With radical honesty, Paule Baillargeon unfolds before our eyes the combative waltz she has danced with her mother all her life.



Une fille sans fusil (Girl Without a Gun)

Paule Baillargeon

Genre: Novel

Publication date: 2021

Pages: 72

Rights available: Worldwide

Available as an audiobook in French

“A story that is a kind of deliverance.” — LE DEVOIR

“As short as it is intense, this novel takes no detours.” — LES LIBRAIRES

Fourteen times, Huguette was harassed, touched, kissed against her will, raped. Fourteen times, Huguette survived. In her distinctive voice, she retrieves from memory these events that marked her. Her story is that of a generation of women who wished they could have been Joan of Arc.

PAULE BAILLARGEON was born in Val-d'Or in 1945. She is an actress and filmmaker who has received many prestigious awards, including the Prix Albert-Tessier, and an honorary doctorate from UQAM. She has also published the novel *Sous le lit* (2016), the stories *Une mère* suivi de *Trente tableaux* (2020), and *Les cahiers* (Cardinal Press, 2025), a collection of drawings.





Pendant que Perceval tombait (When Percival Fell)

Tania Langlais

Genre: Poetry

Publication date: 2020

Pages: 96

Rights sold: English (Tiger Bark, USA)
English translation available

“Everything in this collection has the delicacy of an orchid.” — ESTUAIRE

“Tania Langlais is back in queenly style to reign over her readers once again.” — LE SABORD

Dying takes an instant. But the stabbing pain comes in waves, receding only to roll in again and again.

In these unyielding poems, Tania Langlais deals out verses like tarot cards. As they are laid down, a story takes shape. It is the story of Virginia Woolf's last day, “the most beautiful suicide / in English literature”; it is the story of Percival, the voiceless deceased in Woolf's novel *The Waves*; and it's also something else, a stubborn suffering that reveals itself in bursts.

As the sound of a galloping horse echoes through memory, collapsed time opens up to reveal its many faces. It all happens in one day.

PRIX
ALAIN-GRANDBOIS

GOVERNOR GENERAL'S
LITERARY AWARD

LONGLIST
PRIX DES LIBRAIRES
DU QUÉBEC



TANIA LANGLAIS was born in Montreal in 1979. In 2000, at the age of 20, she won the Prix Émile-Nelligan for her collection *Douze bêtes aux chemises de l'homme*, making her the youngest recipient to date. Over the course of her career, she has also won the Prix Jacqueline-Déry-Mochon, the Prix de poésie Radio-Canada and the Joseph S. Stauffer Prize.



À midi, une joie (Joy at Noon)

Maude Pilon

Genre: Nonfiction

Publication date: 2024

Pages: 192

Rights available: Worldwide

“Maude Pilon possesses the audacity and style of the rebel, inventing herself as she wields her many tongues.” – LES LIBRAIRES

“A profound reflection that challenges established norms.” — LA PRESSE

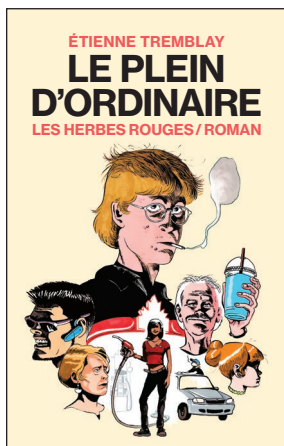
We sit down at the table. We read philosopher Simone Weil’s factory diary, written while she was working as a labourer and planning a strike. We read artist Lee Lozano’s notebooks, written as she was gradually abandoning the art world. Sickened by their work, revolted by the order of things, they renounce the basic imperatives of life: one refuses food, the other friendship. We read as well the medieval mystics who muted their voices, wanting to be heard in a different register and to subvert the dynamics of power.

It seems you can shun the rules but not the work of writing. Maude Pilon is a weaver of lace: she reads and writes by interweaving her materials, working them, teasing a thread and then snipping it.

À midi, une joie is an experimental work that meshes quotes, images and surfaces strewn with an assortment of materials. This ultrapersonal choral piece is neither lesson nor narrative and yet it is a site of learning, both artistic and political. It is an attempt to craft the tools of the post-work era. For “what more can one do?”

MAUDE PILON was born in 1983. Her work springs from her undisciplined readings. She is interested in disorders of mind and matter, society and theory, family and memory, love and romance, the nervous system and the immune system. Her poetry collection *L’air proche* was published in 2019.





Le plein d'ordinaire (Filling Up on Regular)

Étienne
Tremblay

SELECTION
PRIX DES
RENDEZ-VOUS
DU PREMIER
ROMAN

Genre: Novel

Publication date: 2023

Pages: 320

Rights sold: Russian (Oila Books, Kazakhstan)

“Étienne Tremblay’s antihero, a splendid loser with a nascent sensitivity and sense of responsibility, could hardly be more endearing.” — LE DEVOIR

“Étienne Tremblay elevates laziness into an act of resistance and the four walls of a gas station into the unlikely setting for one of the best first novels of this year!” — LA PRESSE

A dark, funny, and wholly charming debut book, between a picaresque novel and a coming-of-age story.

It’s summertime. That infamous summer between high school and college when you can sense you’re going to become someone, but you don’t quite know how yet. Mathieu works night shifts at a gas station in the suburbs. It might not be his calling, but while he’s heating up coffee and stocking the coolers, he manages to snag a few packs of cigarettes. He smokes them compulsively between two joints. It’s not really so bad.

The other clerk is Val. Since the first time he saw her, Mathieu couldn’t stop thinking about her. She’s older than him, mature and funny. He has all summer to get to know her. Mathieu knows a bright future lies ahead. He’ll probably become a poet.



This hyperrealist novel sharply reflects suburban life in the early 2000s. Étienne Tremblay paints the portrait of a privileged teen like many others : filled with illusions, rude with his mom, awkward with girls and convinced he’s extraordinary.

Born in Montreal in 1992, ÉTIENNE TREMBLAY’s inspiration for *Le plein d’ordinaire*, his first novel, came from his experiences ~~slacking off~~ working at a gas station as a teenager.



Le fond des choses (To the Bottom of Things)

Thomas Desaulniers-
Brousseau

Genre: Novel

Publication date: 2021

Pages: 296

Rights available: Worldwide

“Dense, dizzying, fascinating.” — LA PRESSE

“A masterfully executed first novel!” — LE JOURNAL DE MONTRÉAL

Was the recently deceased eminent artist a pedophile? A young reporter, eager to escape his own gnawing anxiety for the duration of the investigation, decides to find out. In an anonymous village, a victim tells her story.

As everyone knows, the truth is one thing, the story we tell about it is another. Between the survivor’s words and the articles that report them, something essential is lost. The journalist is giddy with curiosity and success, but soon he is beset by insidious doubts. Who is he to have told this tragic story? Is there a hierarchy of trauma; is all suffering equal? When we create, do we reveal or conceal ourselves?

With bracing humour, Thomas Desaulniers-Brousseau demonstrates an intimate knowledge of the holes we dig to get to the bottom of things.

SELECTION

PRIX DES RENDEZ-VOUS DU PREMIER ROMAN

THOMAS DESAULNIERS-BROUSSEAU, born in 1990, lives in Montreal. In the summer, he plants trees on his family’s land. After the graphic novel *Idle Days* (First Second), for which he wrote the script, *Le fond des choses* is his first novel.





Awards

Maxime Brillon

Genre: Theatre

Publication date: 2024

Pages: 182

Rights available: Worldwide

“A bold, hilarious critique of our contemporary obsessions.” — LES LIBRAIRES

“Golden audience, blazing audience!” Têtard Data™ invites you to the ultimate Awards, a spectacular participatory gala celebrating *your* excellence. Congrats! Yes, the Great Blaze is raging outside, but onstage a lineup of very special guests are giving their all to entertain you.

Acts outshine each other, a robot manufactures trophies and the teleprompter scrolls out the world’s longest red-carpet text. But through the business jargon, an unruly language bursts from the characters, something like speech freed from reason.

And when fire knocks at the door, when the veneer of pre-chewed entertainment begins to melt, perhaps we’ll be able to touch the tenderness and poetry hidden beneath.

Against a backdrop of ecological catastrophe, this satire of late capitalism burns with a fire fueled by winds of madness.

FINALIST
GRAND PRIX
DU LIVRE DE MONTRÉAL

FINALIST
GOVERNOR’S GENERAL
LITERARY AWARDS



Writer, actor, and tinkerer, MAXIME BRILLON co-directs the Tôle collective, which creates live art performances while cultivating a horizontal working method and an interdisciplinary dramaturgy.



La trajectoire des confettis (The Path of Confetti) Marie-Ève Thuot

Genre: Novel

Publication date: 2020

Pages: 624

Rights sold: Francophonie

(Éditions du Sous-sol and Points, France)

English translation of the first chapter available

Something is not right, something never has been right about the relationship between sex, love and procreation. One after the other, generations of characters cramped by societal norms test the confines of decency. The line between what is acceptable and what is taboo isn't always so clear. Neither is the line between truth and lies.

This captivating canvas, a portrait of a family written from multiple points of view, joins feminism to the end of days as it turns a penetrating gaze on the quirks and wonders of the present time.

"Constant food for thought, inviting us to rethink the temples of our institutions and our habit of sanctifying our morals." — LE DEVOIR

"A sort of cross between Cloud Atlas by David Mitchell and a feminist Michel Houellebecq : one of our absolute favourite novels of this literary season." — LIRE MAG

"An impressive first novel, an edifice with no hidden defects."

— LETTRES QUÉBÉCOISES

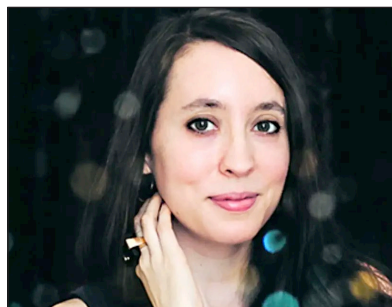
MARIE-ÈVE THUOT was born in 1980 and lives in Montreal. She earned a PhD in comparative literature and is interested in imaginings of the end of the world.

PRIX DES LIBRAIRES

PRIX DES RENDEZ-VOUS
DU PREMIER ROMAN

FIRST SELECTION,
PRIX MÉDICIS

FINALIST, PRIX DE FLORE





The Canada Council for the Arts offers international translation grants (50% of the translation costs).

SODEC (Société de développement des entreprises culturelles) also provides funds to translate the works of Quebec authors in any language (75% of the translation and revision costs).