

**LES  
HERBES  
ROUGES**

***RIGHTS CATALOGUE 2024***

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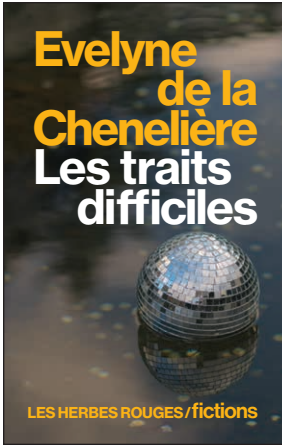


## About Les Herbes rouges

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 uphold 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.



## Les traits difficiles (Challenging Lines)

Evelyne de la  
Chenelière

**Genre:** Fiction

**Publication date:** 2024

**Pages:** 168

**Rights available:** Worldwide

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.



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*.



## 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*

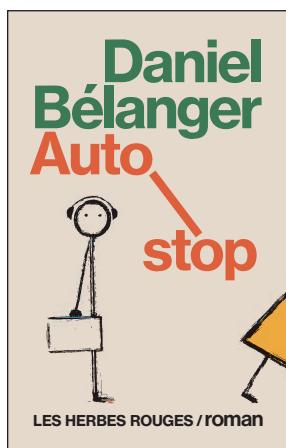
We sit down at the table. We read philosopher Simone Weil’s factory diary, written while she was working as a labourer and planning a strike. We read artist Lee Lozano’s notebooks, written as she was gradually abandoning the art world. Sickened by their work, revolted by the order of things, they renounce 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.





## Auto-stop (Hitchhiking)

Daniel Bélanger

**Genre:** Novel

**Publication date:** 2024

(new, revised edition;  
first edition published 2011)

**Pages:** 80

**Rights available:** Worldwide

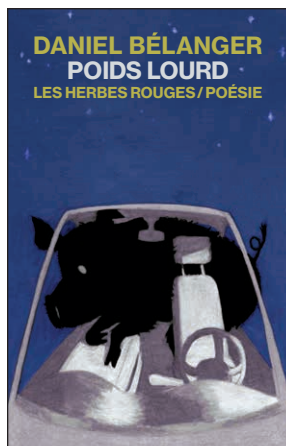
As adulthood looms, some young people feel the urgency of escape. One way to fend off the future is to flee to another land.

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

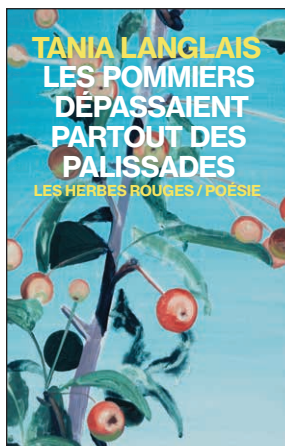
**Rights available:** Worldwide

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

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.



# Les pommiers dépassaient partout des palissades (Apple Trees Over the Palisades)

Tania Langlais

Genre: Poetry

Publication date: 2024

*“Tania Langlais blends her words with those of Mayakovsky and Lili Brik, recasting the meaning through her unique and sensitive verse.”*

— LETTRE QUÉBÉCOISES

*“An art that combines simplicity and intensity as only Tania Langlais can.”*

— LES LIBRAIRES

Vladimir Mayakovsky loves Lili Brik. Throughout his career of writing, travels and relationships, the celebrated Russian avant-garde poet never stops loving Lili. At the age of thirty-six, he shoots himself through the heart. “Lili, love me”, he writes in his suicide note.

It is a classic love story, the story of a young man ablaze with a consuming, unbearable love. From Mayakovsky’s letters to Lili Brik, Tania Langlais extracts the supplication, the raw expression of pain: burning words that drop glowing into her own bare, minimalist verse. The voices join in a poignant chant. Through bursts of longing and reverberating farewells, their fractal love affair opens like an apple blossom into poetry.

Pages: 102

Rights available: Worldwide



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 chenises 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.





# Pendant que Perceval tombait (When Percival Fell)

## Tania Langlais

**Genre:** Poetry

**Publication date:** 2020

**Pages:** 96

**Rights available:** Worldwide

Excerpts have been translated into English

*“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



# 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 this her last novel, José 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 on March 31, 1950. She wrote eleven books and published poems and reviews in many magazines. She died of AIDS on June 12, 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.

JOSÉE YVON  
DANSEUSES-MAMELOUK  
LES HERBES ROUGES/RÉCIT



# 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



# Comme si c'était comme ça (As If It Were So)

Marcel Labine

**Genre:** Poetry

**Publication date:** 2024

**Pages:** 120

**Rights available:** Worldwide

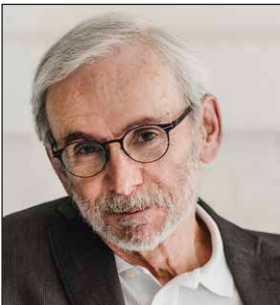
*“A useful and necessary survival guide. A sure talent.” — RADIO-CANADA*

*“Threats lurk on every page.” — LE DEVOIR*

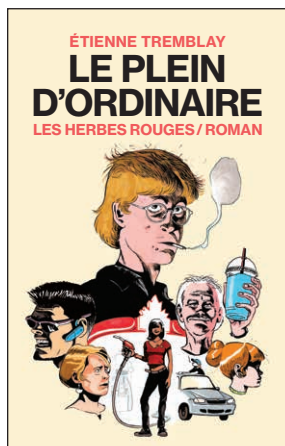
Sometimes, a man gets up in the morning, grabs his gun, goes to a public place and opens fire. “Should one imagine Narcissus mad?”

Meanwhile, ecosystems are collapsing and the Earth is becoming more inhospitable by the day. Mass shootings and ecological disaster are the contaminated soil from which these poems sprout. With all prospects closed off, what will become of us? Who or what can we turn to for answers?

These poems fire searing questions at oracles who should know the future but remain stubbornly silent. Even Dante’s inscrutably iconic fragrant leopard will hold her breath, the sublime breath that promises a different language, a poetry that transcends the loss of meaning. Not without humour, Marcel Labine embraces paradox and turns the cataclysm into his own bustling playground.



MARCEL LABINE was born in Montreal, where he taught literature for many years. He has been publishing with Les Herbes rouges since 1975. His inventive, decay-haunted work pulls in the strands of his wide-ranging readings to scan urban and imaginary landscapes. He won the Grand Prix Québecor at the International Poetry Festival twice, the Prix du Festival de la poésie de Montréal and, the Governor General’s Literary Award.



# 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 available:** Worldwide

*“Étienne Tremblay’s antibero, 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 2023!” – 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 working at a gas station as a teenager.





# Marguerite: le feu (Marguerite)

## Émilie Monnet

**Genre:** Theatre

**Publication date:** 2023

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

by Marilou Craft

**Rights available:** Worldwide

*“Indigenous and Black women have passed down knowledge and forms of resistance that remain relevant today. Marguerite: le feu is a spirited witness to this, in both its historical content and its hybrid form.” – LIBERTÉ*

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.

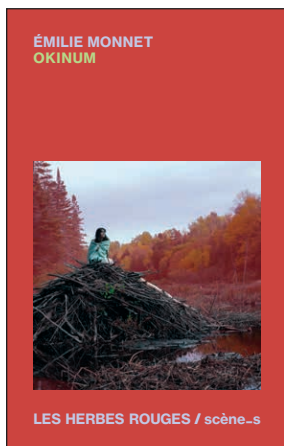
To complement the play, dramaturgical advisor Marilou Craft has compiled extensive documentation on what is known about Marguerite Duplessis, the history of slavery in Quebec and the imprint of colonialism on contemporary society.

PERFORMED AT  
THE AVIGNON FESTIVAL

JURY SELECTION  
GRAND PRIX DU LIVRE DE MONTRÉAL

FINALIST  
INDIGENOUS VOICES AWARD

PRIX LITTÉRAIRE  
JACQUES-POIRIER-OUTAOUAIS



# Okinum

## Émilie Monnet

**Genre:** Theatre

**Publication date:** 2020

**Pages:** 88

**Rights sold:** English

(J. Gordon Shillingford Publishing)

*“A vast healing ritual, it’s impossible not to be moved.” – LE DEVOIR*

*“Extraordinarily relevant.” – LE DÉLIT*

*“Okinum speaks of the importance of transmission to the new generation, but also openness to others.” – MON THÉÂTRE*

In Anishnaabemowin, *Okinum* means dam. In deciphering a recurring dream about beavers, Émilie Monnet discovers how to break down interior barriers, to trust in the power of intuition, and to deconstruct cultural walls. A circular and immersive experience that interweaves three languages—English, French and Anishnaabemowin—*Okinum* is an ode to reclaiming language and reconnecting with one’s ancestors.

Writer and researcher Marie-Hélène Constant describes her experience as a non-Indigenous reader and teacher, and engages in a dialogue with this play in which “the fragility and strength of life unfold.”

FINALIST, GOVERNOR GENERAL’S  
LITERARY AWARD

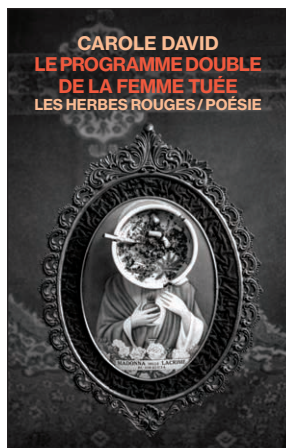
FINALIST,  
PRIX MICHEL-TREMBLAY,

FINALIST, GRAND PRIX DU LIVRE  
DE MONTRÉAL

INDIGENOUS VOICES  
AWARD



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.



# Le programme double de la femme tuée (The Murdered Woman: A Double Feature)

Carole David

Genre: Poetry

Publication date: 2022

Pages: 104

Rights sold: English (Guernica, Canada)

*“This collection has an uncompromising, even exemplary, structure. It is a project of great coherence, a cry of resistance that affirms the need to live in the face of death.” – LE DEVOIR*

*“Grand historical fresco and intimate personal narrative interpenetrate seamlessly. Roman societal biography and autobiography become one and the same. The permeability of the two realms is remarkable, and it is their overlapping that lends the collection its intensity, and indeed its true focal point.” – ESTUAIRE*

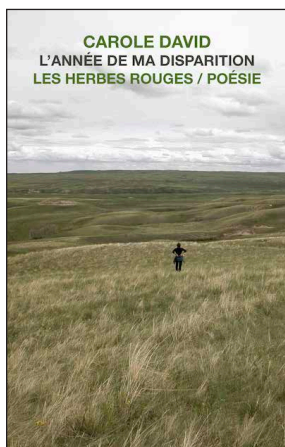
It’s an ordinary summer in the twenty-first century. There’s a heat wave in Rome, where the poet has just set down her suitcase. What is she seeking among the throngs of tourists in the Italy of her birth, the land from which she was uprooted, whose language she now speaks haltingly? In the streets of the capital, at the train station, in the museum, an exuberant din hovers over the memory of a thousand tragedies. Rome is the theatre of recurrent bloodletting, the cinema in which we sit, apprehensive, watching *The Murdered Woman: A Double Feature*. For six months the poet wanders the city, alert to the phantoms passing by. This book could be the written record of her conversations with ghosts. It is a return to the scene of the crime, a renewal of vows, a confrontation with a haunting past: the history of Italy and the blood-drenched history of women.

FINALIST  
GOVERNOR GENERAL’S  
LITERARY AWARD

FINALIST  
PRIX FRANCOPHONE  
INTERNATIONAL DU FESTIVAL DE  
LA POÉSIE DE MONTRÉAL



CLASSICS



# L'année de ma disparition (The Year of My Disappearance)

Carole David

**Genre:** Poetry

**Publication date:** 2015

**Pages:** 80

**Rights sold:** English (Book\*hug Press, Canada)

*“A sumptuous work and blazing proof of the timeless relevance of Carole David’s writing.” – LA FABRIQUE CULTURELLE*

*“Horribly beautiful.” – ESTUAIRE*

In this gut-wrenching book, Carole David revisits her childhood with no intention of ever leaving it. She enters a forest of sepia photos and lost objects, convinced that a hazardous existence is her lot, her being and belongings not entirely hers to possess. The poet, freed from the implacable obligation of fully knowing and understanding the world around her, leaves behind poems as light as foam on a dark sea where all her possible selves were lost with all hands.

Never have wrecks been more magical.

PRIX  
DES LIBRAIRES

GRAND PRIX QUÉBECOR  
DU FESTIVAL INTERNATIONAL  
DE LA POÉSIE



# 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



# Impala

Carole David

**Genre:** Novel

**Pages:** 144

**Publication date:** (1997) 2007

**Rights sold:** Bulgarian

(Panorama Publishing, Bulgaria)

Bulgarian, Italian and English translations available

*“It is rare for a first-time author to achieve such perfection. The concise, simple style goes straight to the point. With disarming effectiveness.”*

– LE JOURNAL DE MONTRÉAL

*“Already a major work.”* – LA PRESSE

Montreal, 1960. A popular singer abandons her five-year-old daughter, Louisa, and turns herself in to the police. Who did she kill and why? Starting from newspaper clippings, her aunt’s memories and a chance meeting with her father, Louisa, now an adult, explores her family’s untold past.

In a stark and terribly effective style, the author plunges us into the tumult of family secrets. A song of love and disillusionment, *Impala* depicts an encounter between a man and a woman, a story of intimate embrace and heartbreak. Against this tragic backdrop, their daughter embarks on a dogged quest for the truth.

This debut novel by Carole David reveals a writer who digs deep into themes of falsehood and fate.

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.





## Glu (Glue)

Clémence Dumas-Côté

**Genre:** Novel      **Publication date:** 2022

**Pages:** 160      **Rights available:** Worldwide

*“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 Bébée 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



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. Les Herbes rouges published her two poetry collections *L’alphabet du don* (2017) and *La femme assise* (2019; English translation *The Seated Woman*, Anansi, forthcoming). Her short stories and poems have also appeared in prestigious literary magazines such as *Moebius* and *Estuaire*.



# 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.





# 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 Université du Québec à Montréal. She has also published the novel *Sous le lit* (2016) and the stories *Une mère suivi de Trente tableaux* (2020).



## 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.

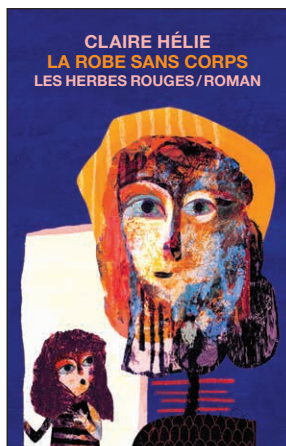
PRIX DES LIBRAIRES

PRIX DES RENDEZ-VOUS  
DU PREMIER ROMAN

FIRST SELECTION,  
PRIX MÉDICIS

FINALIST, PRIX DE FLORE





# La robe sans corps (Dress Without a Body)

Claire Hélié

**Genre:** Novel  
**Publication date:** 2020  
**Pages:** 160  
**Rights available:** Worldwide

*“In a language more dreamlike than childlike, Claire Hélié tells a story as old as art itself.” – LA PRESSE*

*“A novel with a pleasantly unsettling atmosphere.” – LES LIBRAIRES*

Chicoutimi, 1963. At age 11, P'tite and Grande, one adventurous, the other obedient, do almost everything together. One day, while visiting their sculptor neighbour, P'tite is captivated by the strange clay head squatting on the table.

Through her connection with the sculptor, P'tite realizes she wants to trade the prayers she has learned by rote for her own idols and an outdoor chapel. On the banks of the Rivière aux Rats, she draws her friend into a series of pagan rites, on the cusp between play and solemn vow.

Buoyed by unwavering confidence in the inventiveness of two children, Claire Hélié's *La robe sans corps* is a fable about the power of art to release us, broaden our horizons and restore our sense of the sacred.

FINALIST, PRIX LITTÉRAIRE FRANCE-QUÉBEC



CLAIRE HÉLIE was born in Chicoutimi in 1951 and has lived in Montreal since 1993. She studied literature and philosophy and taught at a school for children with disabilities.



CLASSICS

LAURENCE OLIVIER  
RÉPERTOIRE  
DES VILLES DISPARUES  
LES HERBES ROUGES/ROMAN



# Répertoire des villes disparues (Ghost Town Anthology)

## Laurence Olivier

**Genre:** Novel

**Publication date:** 2015

**Pages:** 126

**Rights available:** Worldwide

*“An icy tale of trenchant poetic beauty.” – LA PLUIE ET LE BEAU TEMPS*

*Répertoire des villes disparues* is a catalogue of instants at the edge of decay, dispossession and failure. Communication, which had been hanging by a thread, snaps; the days and weeks shed their meaning; trust disintegrates. The damage is not always visible; it is rarely spectacular.

Missed opportunities, newspaper clippings, renunciations: as months go by, nothing is resolved, nothing is mended. Around us, life continues to crumble, to misuse us, to push us to the farthest reaches of ourselves.

At once loving and disturbing, *Répertoire des villes disparues* is a compendium of the secret violence of everyday life.

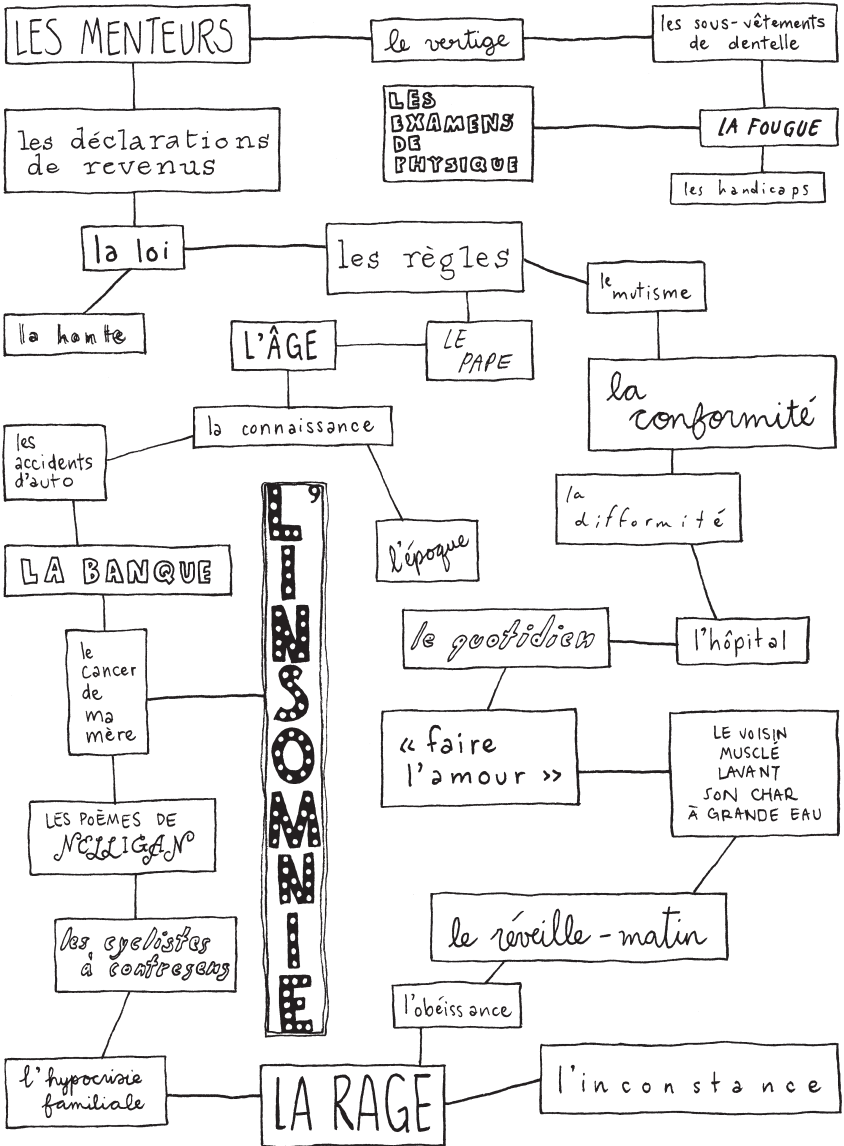
ADAPTED AS A MOTION PICTURE

BY DENIS CÔTÉ

IN 2019

Born in Quebec City in 1988, LAURENCE OLIVIER is a writer and film director.







# Moi qui marche à tâtons dans ma jeunesse noire (Groping My Way through the Darkness of Youth)

Roxane Desjardins

**Genre:** Narrative    **Publication date:** 2016  
**Pages:** 102    **Rights available:** Worldwide

*“It’s a story but it’s also a long poem in progress, a diary, a comic strip without the pictures, an experience by turns familiar and disconcerting.”*  
– DRAWN @ QUARTERLY BOOKSHOP

A book of unique form, with its handwritten text and comic-book-style pages, that is an introduction to poetry (and existence).

At fifteen, life gets complicated, love arrives, and things are not easy, not like the novels. How do you begin to exist? You pick up a pen and write. You rebel against your parents. You settle (as best you can) your private argument with death. And slowly you untangle the knots in your mind. You have to make room for the desire that grows, grows, and may eventually overwhelm your solitude.

FINALIST,  
GOVERNOR GENERAL’S LITERARY AWARD

Born in Montreal in 1991, ROXANE DESJARDINS is a writer and publisher. She is the director of Les Herbes rouges, which has also published her poetry collections *Ciseaux* (Prix Émile-Nelligan, Prix Félix-Leclerc de poésie), *Le revers* (finalist, Governor General’s Literary Award) and *Trou noir* (2023).





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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).