

The image features a complex, abstract woven textile pattern. It consists of numerous rectangular and L-shaped blocks of different colors, including deep red, navy blue, mustard yellow, and earthy brown. These blocks are arranged in a non-repeating, geometric fashion, creating a sense of depth and texture. The central portion of the image is a solid black rectangle, which serves as a background for the white text. The overall composition is balanced and visually rich due to the variety of colors and the intricate weaving of the fabric.

TALONBOOKS 2022

Talonbooks Awards and Prizes, Recent Highlights

2021

Roderick Haig-Brown Regional Prize (BC and Yukon Book Prizes): Dukesang Wong, *The Diary of Dukesang Wong: A Voice from Gold Mountain* (Finalist)

Dorothy Livesay Poetry Prize (BC and Yukon Book Prizes): Junie Désil, *eat salt | gaze at the ocean*: (Finalist)

Dorothy Livesay Poetry Prize (BC and Yukon Book Prizes): Fred Wah, *Music at the Heart of Thinking: Improvisations 1–170*: (Finalist)

2020

The A. M. Klein Prize for Poetry: Oana Avasilichioaei, *Eight Track* (Finalist)

The BC and Yukon Book Prizes' Bill Duthie Booksellers' Choice Award: Bill Richardson, *I Saw Three Ships* (Short-listed)

Governor General's Literary Award for Drama: Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story* (Finalist)

Governor General's Literary Award for Poetry: Oana Avasilichioaei, *Eight Track* (Finalist)

The Stephen Leacock Memorial Medal for Humour: Drew Hayden Taylor, *Cottagers and Indians* (Short-listed)

The Stephen Leacock Memorial Medal for Humour: Bill Richardson, *I Saw Three Ships* (Long-listed)

The Sunburst Award for Adult Fiction: Christian Guay-Poliquin, *The Weight of Snow* (Long-listed)

2019

Latner Writers' Trust Poetry Prize: Stephen Collis (Winner)

Dorothy Livesay Poetry Prize (BC and Yukon Book Prizes): Fred Wah and Rita Wong, *beholden* (Finalist)

Governor General's Literary Award for Drama: Tetsuro Shigematsu, *1 Hour Photo* (Finalist)

Governor General's Literary Award for Drama: Kevin Loring, *Thanks for Giving* (Finalist)

Governor General's Literary Award for Translation: Pablo Strauss, *Synapses* (Finalist)

Indigenous Voices Award for Published Poetry in English: Wanda John-Kehewin, *Seven Sacred Truths* (Finalist)

Acknowledgment of First Peoples and Traditional Territories

Talonbooks gratefully acknowledges the traditional, ancestral, and unceded Territories of the Coast Salish Peoples, including those of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō, and səliłwətaʔ (Tsleil-Waututh) Nations, on whose traditional, ancestral, and unceded territories we are privileged to live, work, read, and write.

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Falling Shadows

CHRISTIAN GUAY-POLIQUEIN

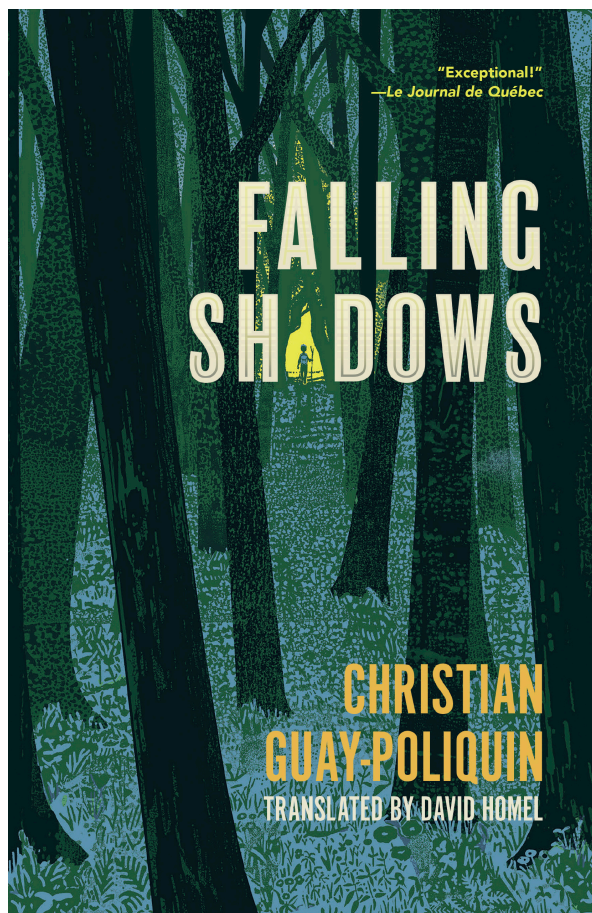
translated by David Homel

In *Falling Shadows*, a lone man walks in the forest towards the hunting camp where his family has taken refuge to escape the upheaval caused by a widespread power failure. He knows he is threatened. One day, having lost his way, a twelve-year-old boy, mysteriously fearless and familiar, calls out to him. The unusual duo will have to face the hostility of the wilderness and thwart the offensive groups that now inhabit the woods.

This is Québec writer Christian Guay-Poliquin's much anticipated third instalment in the series of gripping post-apocalyptic novels initiated with *Running on Fumes* and prolonged by the international bestseller *The Weight of Snow*, both translated by Governor General's Award winner David Homel and published by Talonbooks in 2016 and 2019. *The Weight of Snow* was long-listed for the 2020 Sunburst Award and was translated into fifteen languages. Throughout these novels, Guay-Poliquin has developed a unique storytelling craft; his narratives are grounded in the demands and details of daily life and in a world ripe with experience.

Adventurous and cleverly assembled, *Falling Shadows* questions the meaning of community and revisits the thrilling excitement associated with the wilderness and survival classics like McCarthy's *The Road* and King's *The Stand*.

Christian Guay-Poliquin's *Running on Fumes* and *The Weight of Snow* are also available from Talonbooks.



Christian Guay-Poliquin was born in Saint-Armand in 1982. He believes the art of the narrative is grounded in the demands and details of daily life, situated in a world ripe with experience. *Running on Fumes* is his first novel, followed in 2019 by *The Weight of the Snow*, both published by Talonbooks.

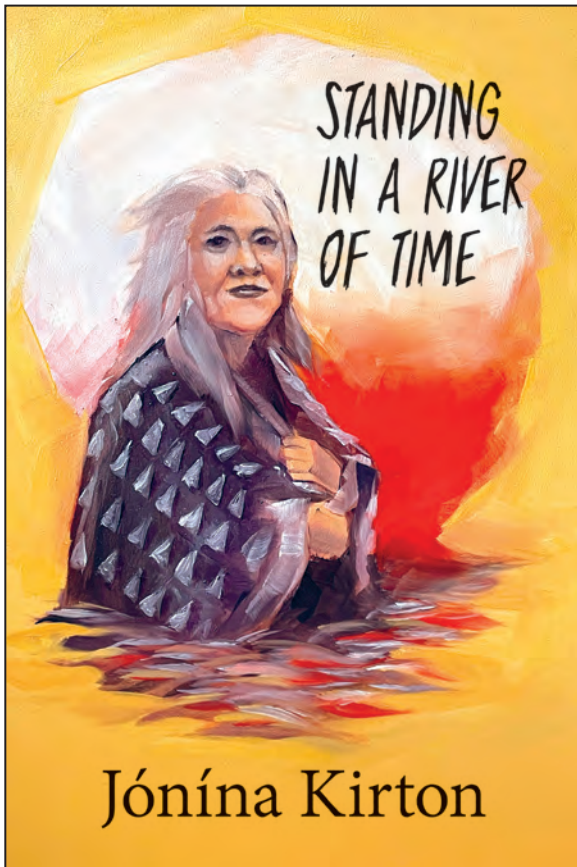
ISBN 978-1-77201-451-8

Fiction

5.5 × 8.5"; 224 pp.; Trade paper

\$19.95 CAN / \$16.95 US

Forthcoming June 6, 2022



Standing in a River of Time

JÓNÍNA KIRTON

Standing in a River of Time merges poetry and lyrical memoir on a journey exposing the intergenerational effects of colonization on a Métis family. Kirton does not shy away from hard realities, meeting them head on, but always treating them with respect and the love stemming from a lifetime of spiritual healing and decades of sobriety. This collection unravels painful memories and a mixed-blood woman's journey towards wholeness. The Ancestors whisper to Kirton throughout, asking her to heal, to bring them home, so that within these stories of redemption and loss the dead walk with us, their presence felt as the story unfurls in unexpected ways. Kirton does not offer false hope, nor does she push us towards answers we are not yet ready for. Instead, she gestures towards the many healing modalities she has explored as she discovers that the path to reconciliation is not only a long and winding road, but also that it begins with those closest to us.

Jónína Kirton is a Red River Métis/Icelandic poet and a graduate of the Simon Fraser University's Writer's Studio, where she is an instructor and their BIPOC Auntie. A late-blooming poet, she was sixty-one when she received the 2016 City of Vancouver's Mayor's Arts Award for an Emerging Artist in the Literary Arts category. A board member of the Indigenous Editors Association, she works with both Indigenous and non-Indigenous authors and poets. Her first collection of poetry, *page as bone – ink as blood*, was released by Talonbooks in 2015; Joanne Arnett described it as "restorative, intimate poetry, drawing down ancestral ideas into the current moment's breath." Talonbooks released her second collection, *An Honest Woman*, in 2017. It was a finalist for the Dorothy Livesay Poetry Prize; Betsy Warland said of it: "Kirton picks over how she was raised familially and culturally like a crime scene."

Jónína Kirton's *An Honest Woman* and *page as bone – ink as blood* are also available from Talonbooks.

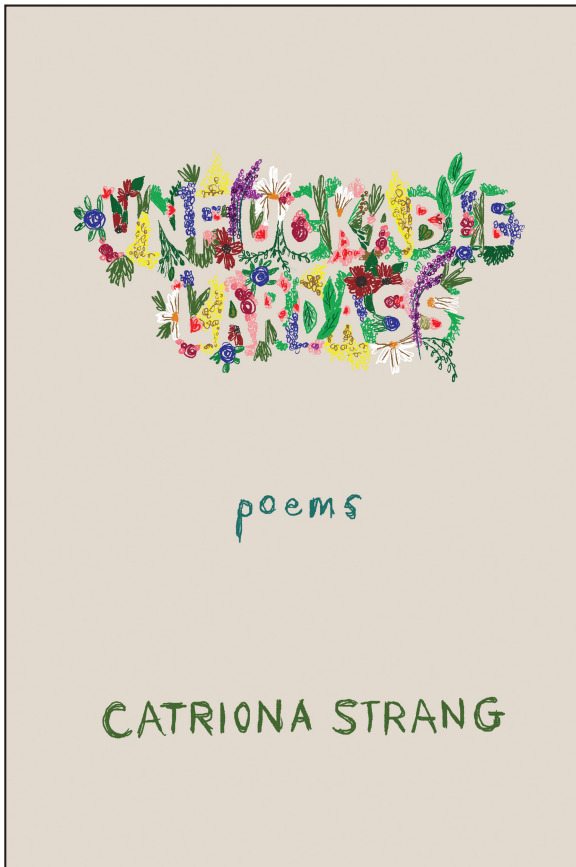
ISBN 978-1-77201-379-5

Poetry

6 x 9"; 224 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming March 9, 2022



Unfuckable Lardass

CATRIONA STRANG

Unfuckable Lardass begins as an attempt to refract and undercut an outrageous insult allegedly lobbed at German Chancellor Angela Merkel. As is well attested, women, no matter how accomplished, continue to be framed, judged, and viewed in reductive and sexualized terms that ignore and indeed attempt to deny their existence as subjects of their own complex histories. This book is one attempt among many to revert the patriarchy's gaze. As such, it is fuelled by the energy of grief and rage, counterpoised by moments of love and hope. Strang's *Unfuckable Lardass* not only rejects the objectifying gaze but, more importantly, turns towards the great and expanding richness of alternate possibilities.

A founding member of the Institute for Domestic Research, **Catriona Strang** is the author of *Low Fancy*, *Corked*, and *Reveries of a Solitary Biker*, and co-author with the late Nancy Shaw of *Busted*, *Cold Trip*, and *Light Sweet Crude*. She frequently collaborates with composer Jacqueline Leggatt, and lives with her two grown kids on unceded xʷməθkʷəy̓əm, Skwxwú7mesh, and səliwətaʔ Lands.

Catriona Strang's *Corked* and *Reveries of a Solitary Biker* are also available from Talonbooks.

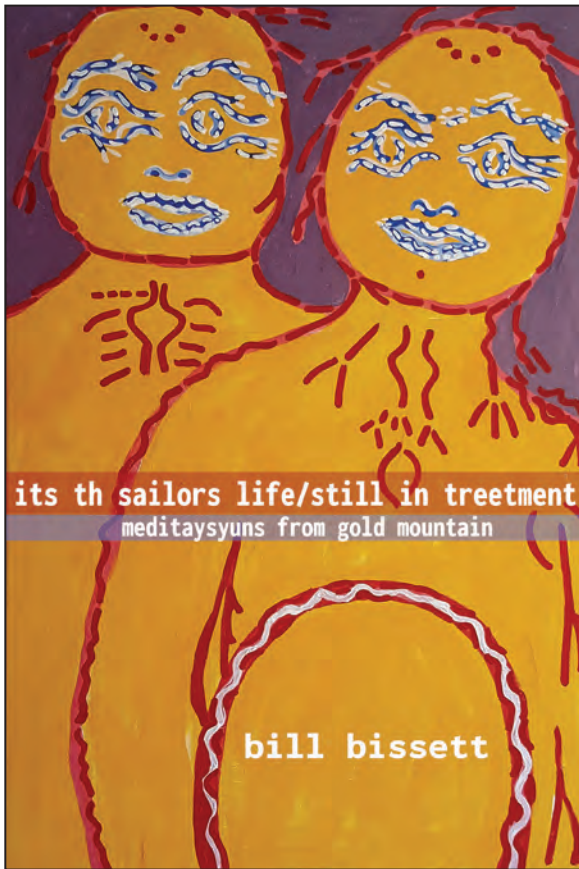
ISBN 978-1-77201-388-7

Poetry

6 × 9"; 96 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming March 4, 2022



its the sailors life / still in treatment

meditaysyuns from gold mountain

bill bissett

A pioneer of sound, visual, and performance poetry, bill bissett composes his poems as scripts for pure performance and has consistently since the 1960s worked to extend the boundaries of language and visual image, honing a synthesis of the two in the medium of concrete poetry. bissett's latest collection since the monumental *breth* (Talonbooks, 2019), *its th sailors life / still in treatment* is, using the poet's own words, "an epik poetik novel uv language n speech" confronting "thos controlling effekts on us" and about "acceptans uv loss greef separaysyuns charaktrs in serch uv self liberaysyun n societal equalitee n all th forces against that path." Eschewing the artificial hierarchies of meaning and the privileging of things ("proper" nouns) over actions imposed on language by capital letters; the metric limitations imposed on the possibilities of expression by punctuation; and the illusion of formal transparency imposed on the written word by standard (rather than phonetic) spelling, bissett's expressive assemblages in this collection are "like walking thru sum fne lines." The poems in this collection are coupled with stunning illustrations by the author.

bill bissett garnered international attention in the 1960s as a pre-eminent figure of the counter-culture movement in Canada and the U.K. In 1964, he founded blewointment press, which published the works of bpNichol and Steve McCaffery, among others. bissett's charged readings, which never fail to amaze his audiences, incorporate sound poetry, chanting and singing, the verve of which is only matched by his prolific writing career – over seventy books of bissett's poetry have been published. A pioneer of sound, visual and performance poetry – eschewing the artificial hierarchies of meaning and the privileging of things ("proper" nouns) over actions imposed on language by capital letters; the metric limitations imposed on the possibilities of expression by punctuation; and the illusion of formal transparency imposed on the written word by standard (rather than phonetic) spelling – bissett composes his poems as scripts for pure performance and has consistently worked to extend the boundaries of language and visual image, honing a synthesis of the two in the medium of concrete poetry. Among bissett's many awards are: The George Woodcock Lifetime Achievement Award (2007); BC Book Prizes Dorothy Livesay Prize (2003) *peter among th towring boxes / text bites*; BC Book Prizes Dorothy Livesay Prize (1993) *inkorrekthots*.

ISBN 978-1-77201-391-7

Poetry

6 × 9"; 290 pp.; Trade paper

\$24.95 CAN / \$24.95 US

Forthcoming March 10, 2022

Visit talonbooks.com for a complete listing of bill bissett's available books.



Un

IVAN DRURY

Against a backdrop of moderate gains and terrible defeats, *Un* laments socialism's failure to deliver formerly colonized peoples out of imperialism's terrible grasp. Drawing on the US War on Terror and the disappearances of people extrajudicially apprehended from the Middle East and North Africa, this collection of poetry interrogates the subjectivity of Western revolutionary socialism in the early twenty-first century. Absence, negation, and unbeing echo throughout the text: the negativity of a global class struggle now forty years in retreat. But because *Un*'s philosophical method is dialectical, negation does not mean hopelessness or final defeat. Instead, *Un* hints at new revolutionary possibilities – the emergence of old, tidal syntheses – through the combination of historical difficulty with the arrival of unknown days ahead.

Ivan Drury is a founding member of Red Braid Alliance for Decolonial Socialism and editor and writer with *The Volcano* newspaper. He has a long history in left communities on the unceded Territories of Musqueam, Squamish, Tsleil-Waututh nations. Ivan has a master's degree in history from SFU and teaches history and labour studies to international students. *Un* is his first book of poetry.

ISBN 978-1-77201-376-4
 6 × 9"; 112 pp.; Trade paper
 \$16.95 CAN / \$16.95 US
 Forthcoming April 13, 2022



Marcus Youssef is one of Canada's best-known contemporary playwrights. His plays have been produced in dozens of theatres in fifteen countries across North America, Europe, and Asia. He is the recipient of Canada's largest cultural prize, the Siminovitch Prize for Theatre, as well as the Rio Tinto Alcan Performing Arts Award, the Vancouver Mayor's Arts Award, the Chalmers Canadian Play Award, the Seattle Times Footlight Award, the Vancouver Critics' Innovation Award (three times), and the Canada Council Staunch Lynton Award for Artistic Achievement. Over the years Marcus has also written for a half-dozen shows on CBC Radio and Television and a wide variety of Canadian print and web-based publications. Marcus is artistic director of Vancouver's Newworld Theatre and co-founder of the East Vancouver-based, artist-run production studio PL1422. He was the inaugural chair of the City of Vancouver's Arts and Culture Policy Council, a Canadian Fellow to the International Society for Performing Arts, and co-chair of the Vancouver political party The Coalition of Progressive Electors. He is currently an editorial advisor to Canadian Theatre Review and a consulting advisor for the National Arts Centre English Theatre. He teaches regularly at the National Theatre School of Canada, Studio 58 Langara College, and the University of British Columbia. See: marcousyoussef.com / newworldtheatre.com.

ISBN 978-1-77201-240-8

Drama

5.5 × 8.5"; 96 pp.; Trade paper

\$16.95 CAN / \$16.95 US

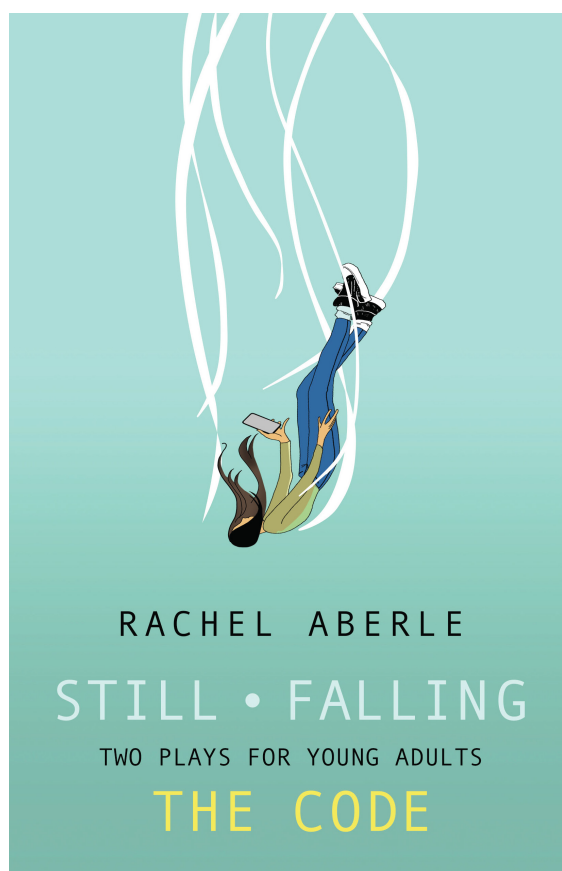
Forthcoming March 22, 2022

The In-Between

MARCUS YOUSSEF

Adopted as a baby by white parents who found her in an orphanage in Vietnam, Lily has always considered herself Canadian. When Karim – a guy she's liked for a long time – finally starts to show interest in her, Lily's best friend Brit starts to hang out with some grade-twelves with radical opinions about immigrants. After a conflict between Brit and Karim breaks out when other students share racist, anti-immigrant memes, a misunderstanding leads to a lockdown in the school. Lily finds herself right in the middle, forced to make hard choices about who she really is and which friend she's going to believe. Set in a school facing the real-life challenges of immigration, income inequality, and fears of violence, *The In-Between* is a realistic, relatable exploration of the complex social circumstances students must navigate in contemporary schools. Like Youssef's international hit *Jabber*, seen by tens of thousands of young people across North America and Europe, *The In-Between* brings humour, sensitivity, and a deftly authentic ear to the adult-sized questions young people confront as they enter their later teens.

Visit talonbooks.com for a complete listing of Marcus Youssef's available books.



Still • Falling, The Code

Two Plays for Teens

RACHEL ABERLE

Still • Falling and *The Code* explore contemporary social issues today's teens face in their daily lives: anxiety and depression, the complexities of gender dynamics, and the challenges that arise when the lines between friendship and romance are blurred. A realistic, honest, and bitingly funny look at the difference between so-called teen angst and mental illness, *Still • Falling* (which includes an adaptation for a male actor) follows Nina as she tries to come to terms with what it means to struggle with anxiety, depression, and self-harm and to rise above them with as much strength, and as few scars, as possible. In *The Code*, grade-eleven student Moira becomes a hero when she stages a school-wide protest after her school's principal implements a dress code for school dances. But when the principal responds by cancelling the spring dance, Moira's followers viciously turn on her. With humour and nuance, *The Code* challenges audiences to hold themselves accountable for their words and actions and consider what's at stake when lines are crossed.

Rachel Aberle is a theatre artist born and raised in various parts of the Greater Vancouver area, on areas including the Traditional, Ancestral, and unceded Territories of the Musqueam, Squamish, Tsleil-Waututh, Stó:lō, Stz'uminus, Qayqayt, Tsawwassen, and Kwantlen Nations. As a playwright, Rachel strives to explore complex issues with humour and curiosity. Her first play, *Still/Falling*, has toured across North America and received the Jessie Richardson Theatre Award for Significant Artistic Achievement. Her second play, *The Code*, was recognized with the Sydney J. Risk Prize for Outstanding Original Script by an Emerging Writer. Rachel is the artistic director of Green Thumb Theatre and a graduate of Studio 58. Her greatest joy in life is being a mom to the one and only Elliot Eva, who inspires, surprises, and challenges her every single day.

ISBN 978-1-77201-399-3

Drama

5.5 × 8.5"; 160 pp.; Trade paper

\$18.95 CAN / \$18.95 US

Forthcoming March 1, 2022



Moving the Centre

Two Plays: *Small Axe* & *Freedom Singer*

Andrew Kushnir &
Khari Wendell McClelland

Andrew Kushnir is a playwright, director and performer who lives in Toronto. He is artistic director of the socially engaged theatre company Project: Humanity, a leading developer of verbatim theatre in Canada. Spring 2021 saw the release of Andrew's theatre history investigative podcast series, *This Is Something Else*, which he created and hosted for the Arts Club Theatre Company. He is a graduate of the University of Alberta, a Loran Scholar and alumnist of the Michael Langham Workshop for Classical Direction at the Stratford Festival. In April 2019, he became the first-ever recipient of the Shevchenko Foundation's REACH prize. kushnirandrew.com

Vancouver-based **Khari Wendell McClelland** originally hails from Detroit and has over the past decade become a darling on the Canadian music scene for his distinct mix of soul and gospel. In 2017, he premiered his multi-disciplinary work of theatre, history and music, *Freedom Singer* which recreated the songs that fugitive slaves carried on their journey north into Canada. Interweaving re-invented songs with verbatim interview transcripts, the piece had three national tours. A much sought-after facilitator and teacher, Khari leads workshops around the globe fostering community, the arts and justice through values-based creative facilitation. www.khariwendellmcclelland.com

Moving the Centre explores the work of two theatre-makers (and a theatre company) who simultaneously dare, fumble, and persist in bringing audiences into a space where complicity, authority, and authentic listening are met anew. The two plays it includes lean into the problems and possibilities of verbatim theatre to engage the questions of justice and identity and the history all around us. Born of Toronto's socially engaged theatre company Project: Humanity, these plays by two very different artists rely on the power of recorded "real-life" encounters to shape and reshape their own defining narratives.

Small Axe charts the quest of a queer white playwright, Andrew Kushnir, who – because of an unsettling moment with a friend – feels a pull towards investigating homophobia in Jamaica. What starts as an artist researching an injustice in a racialized community with which he feels some kinship evolves into a startling excavation of self and the stories we claim of others. To whom does an injustice "belong"? Through a constellation of exchanges – with activists, refugees, priests and ministers, journalists, fellow artists, Pride Week revellers, and many Black queer people, *Small Axe* invites us to sit with our differences in order to discover how intricately connected we are.

Freedom Singer is a musical/verbatim theatre hybrid, constructed from hard-won historic material and family lore, documenting playwright Khari Wendell McClelland's search for his Ancestral grandmother Kizzy and the songs she may have sung during her escape through the Underground Railroad. With an opening essay by Kushnir and a concluding essay by McClelland, the book's literal centre (between the plays) is a verbatim dialogue where the two discuss the white gaze vs. Black "looking back," theatre-as-a-practice, and how centring caring and equitable relationships is what can make this kind of challenging theatre more ethical, more viable, and more truthful.

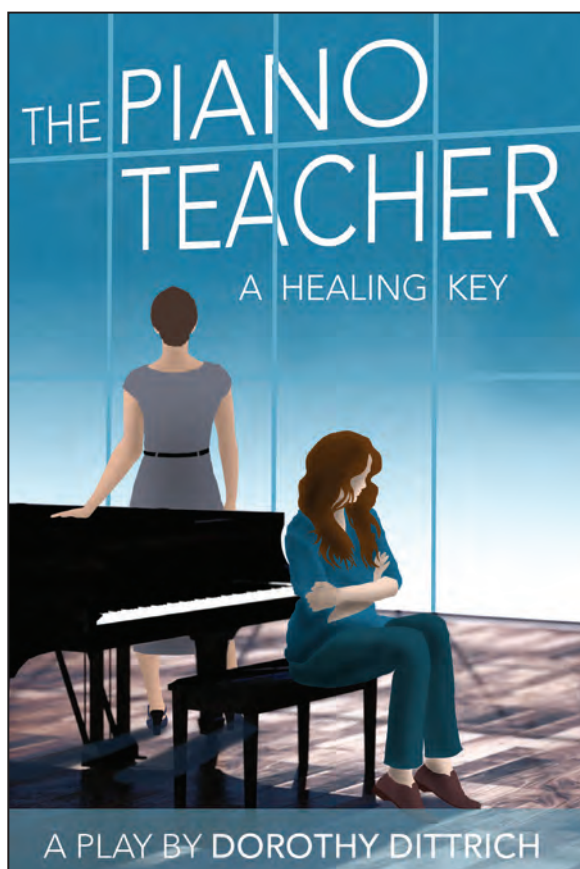
ISBN 978-1-77201-394-8

Drama

5.5 × 8.5"; 160 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming May 25, 2022



The Piano Teacher

A Healing Key

DOROTHY DITTRICH

The Piano Teacher, by acclaimed playwright and musical director Dorothy Dittrich, is a play about loss, love, friendship, and the healing power of music. When Erin, a classical pianist, experiences the loss of the life she knew, she finds herself dealing with the departure of her own musical expression. Navigating her way through this change, she meets an unconventional piano teacher who gives her new hope for the future. As Elaine gently reacquaints Erin with her instrument, other life changes naturally follow – not just for Erin but for Elaine as well. *The Piano Teacher* is replete with lessons about moving through grief, friendships, music as a healing art, the temptation of self-deception, compassion, and love.

Dorothy Dittrich is a playwright, musical director, sound designer, and composer. Her most recent play, *The Piano Teacher*, is an Arts Club Theatre Silver Commission that went on to win the Jessie Richardson Award for Outstanding Original Script. Her other plays include *The Dissociates*, *Lesser Demons*, *Two Part Invention*, and *If the Moon Falls*, a thirty-minute monologue commissioned by the Solo Collective. Her musical *When We Were Singing* has been produced across Canada and in the U.S. It received a workshop in New York with MTC. Dorothy's work has garnered her a number of Jessie Awards and nominations including two Dora Mavor Moore nominations for *When We Were Singing*. She is the proud recipient of the Sydney J. Risk Award for Emerging Playwright. Dorothy continues to write and read *Tippi and Stan*, a comedy series set in Vancouver.

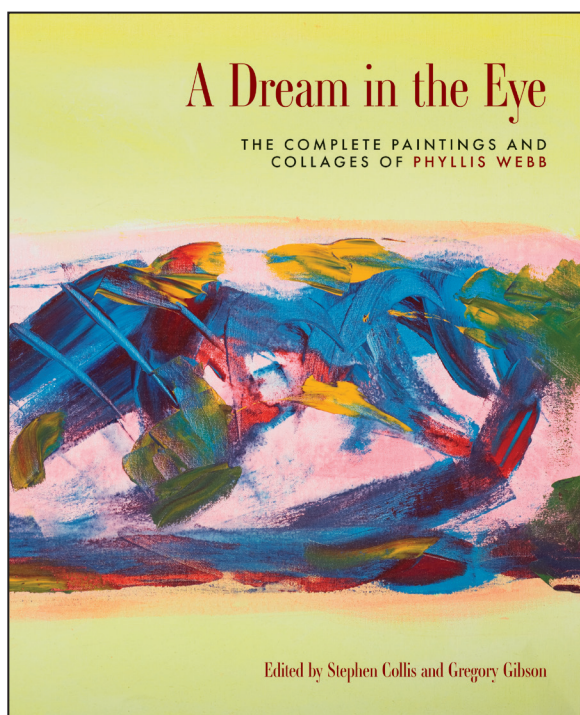
ISBN 978-1-77201-402-0

Drama

5.5 × 8.5"; 96 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming May 11, 2022



A Governor General's Award-winning poet and a member of the Order of Canada, **Phyllis Webb** was a major Canadian cultural figure from the 1950s through the 1980s, publishing ten celebrated collections of poetry and prose and co-founding the CBC Radio program *Ideas* (in 1965). When "words abandoned" her in the early 1990s and she was no longer able to write, she took up photography, photcollage, and eventually painting.

A Dream in the Eye

The Complete Paintings and Collages of Phyllis Webb

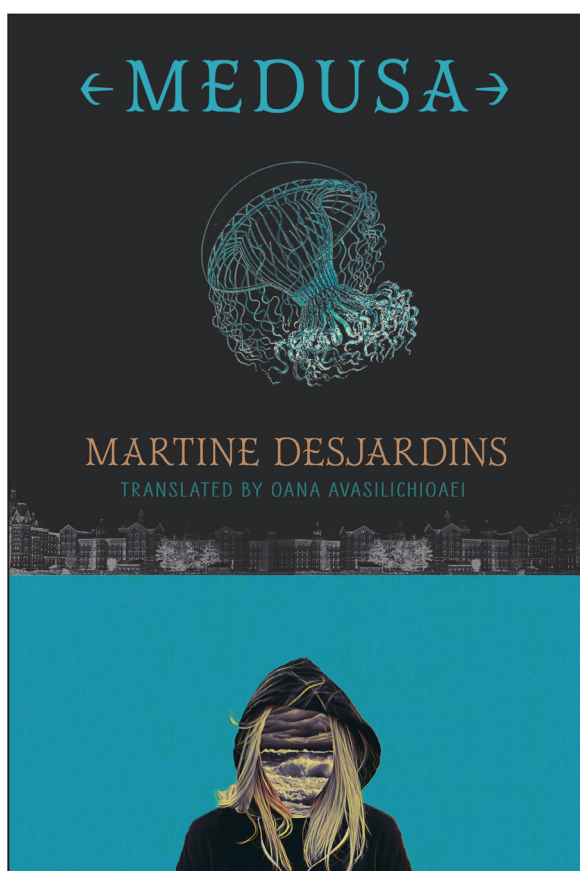
EDITED BY STEPHEN COLLIS & GREGORY GIBSON

A Dream in the Eye presents colour reproductions of the paintings and photocollages of renowned poet Phyllis Webb. A Governor General's Award-winning poet and a member of the Order of Canada, Webb was a major Canadian cultural figure from the 1950s through the 1980s, publishing ten collections of poetry and prose and co-founding the CBC Radio program *Ideas* (in 1965). When "words abandoned" her in the early 1990s and she was no longer able to write, she took up photography, photcollage, and eventually painting. Webb's visual work – a surprising "late style" (the work of an independent artist in her sixties, seventies, and eighties) – is in many ways a response to and extension of concerns explored in her poetry: the natural world of the West Coast, global political strife, the artist's struggle to express herself. All of this is explored in her more formalist collages and expressive, abstract paintings.

In addition to Webb's eighty-five paintings and forty-five collages, *A Dream in the Eye* includes introductory material by the book's editor Stephen Collis and art historian and curator Laurie White, as well as supplementary material including some of Webb's own reflections on her visual work, an essay by Betsy Warland, and a selection of poems written in response to Webb's paintings by her long-time friend Diana Hayes.

ISBN 978-1-77201-433-4 (paperback)
\$29.95 CAN / \$29.95 US
ISBN 978-1-77201-474-7 (hardcover)
\$45.00 CAN / \$45.00 US
Non-fiction
8 × 10"; 160 pp.; Trade paper
Forthcoming September 6, 2022

Visit talonbooks.com for a complete listing of Phyllis Webb's available books.



Martine Desjardins was born in the Town of Mount Royal, Québec, in 1957. The second child of six, she started writing short stories when she was seventeen. After receiving a bachelor's degree in Russian and Italian studies at the Université de Montréal, she went on to complete a master's degree in comparative literature, exploring humour in Dostoevsky's *The Devils*. She worked as an assistant editor-in-chief at *ELLE Québec* magazine for four years before leaving to devote herself to writing. Her first novel, *Le cercle de Clara*, was published by Leméac in 1997, and was nominated for both the Prix littéraires du Québec and the Grand Prix des lectrices de ELLE Québec in 1998. Talonbooks has published six translations of her more recent novels, including *Maleficium*, a tour de force short-listed for the 2010 Governor General's Literary Award for French Fiction and Québec Prix des libraires. In her free time, Desjardins paints miniature models of ruins overgrown with vegetation.

Oana Avasilichioaei interweaves poetry, translation, photography, sound, and performance to explore an expanded idea of language (whether textual, visual, aural, etc.) as reverberatory and evolutionary, polylingual and polyphonic poetics, historical structures, borders and movement.

ISBN 978-1-77201-385-6
Fiction
5.5 × 8.5"; 208 pp.; Trade paper
\$19.95 CAN / \$16.95 US
Forthcoming August 18, 2022

Medusa

MARTINE DESJARDINS

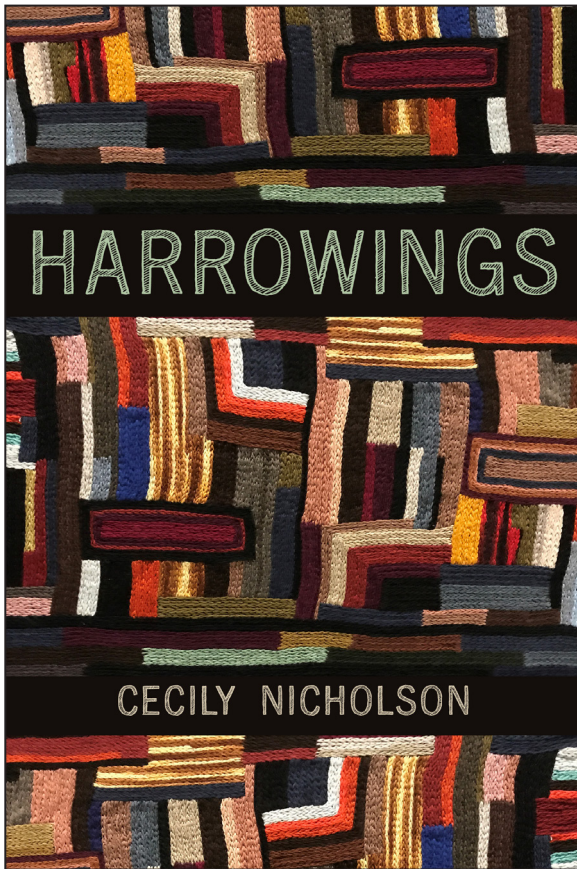
translated by Oana Avasilichioaei

An incendiary new novel based on the myth of Medusa from noted author Martine Desjardins

She's been called Medusa for so long that she's forgotten her real name. She walks with her head down, her face hidden behind her hair to spare others the sight of her Deformities – eyes so horrible they repel women and petrify men. She herself never dares to look in a mirror. Driven from her family home, Medusa is locked up in the Athenæum, an institute for young “malformed” girls, which stands on the shores of a lake infested with jellyfish. In this dismal abyss, where Benefactors indulge in cruel games with their protégées, she gradually discovers the prodigious and formidable faculties of her ocular Sickenings. The day when Medusa finally emerges from her confinement, she sows destruction in her path. But before she can take revenge on the Benefactors who humiliated her, she'll first have to face the treacherous gaze of her nemesis – and the deadly gaze of her own Abominations.

Martine Desjardins's chilling and poetic *Medusa* is a provocative story of women's body shame and men's body shaming, phallocratic oppression, and the power of femininity – an inversion of the traditional balance of power that throws a light on so-called monstrosity.

Visit talonbooks.com for a complete listing of Martine Desjardins' available books.



HARROWINGS

CECILY NICHOLSON

Cecily Nicholson is rural, small-town Ontario via Toronto and South Bend, relocated to the Pacific Coast now almost two decades. On Musqueam-, Squamish-, and Tsleil-Waututh-occupied lands known as Vancouver, she worked for many years in the Downtown Eastside neighbourhood. A part of the Joint Effort prison abolitionist group and a member of the Research Ethics Board for Emily Carr University of Art and Design, Cecily was also the 2017 Ellen Warren Tallman Writer in Residence at Simon Fraser University. She is the author of *Triage*, *From the Poplars*, winner of the 2015 Dorothy Livesay Poetry Prize, and *Wayside Sang*, winner of the 2018 Governor General's Literary Award for English-Language Poetry.

HARROWINGS takes place mainly in the rural and reconnects with a history of Black intellectual and artistic history in relation to agriculture. The poems include pulses of memoir from the poet's childhood growing up in the country on a farm. These experiences connect to her volunteer work during the recent pandemic, on a local "prison farm" – an agricultural enterprise whose leadership includes people who were formerly incarcerated. Considering movements organizing for food security, and related, resurgent practices, *HARROWINGS* addresses the work of cultivation. Underlying references include almanacs and Anglo idioms, drawing upon tabular information, weather, and the workings of the sun, moon, and points of stars as may be practical in relation to a localized, growing year. The poems refuse the romance of husbandry, cultivation, and predictive customs. Understanding "the farm" as a tract of colonial advance – tropes of charming and white, tradition and supremacy, are confronted in a study of biome, water, soil, and seed. With love, despite episodic and chronic illness, duress, and dissociative relationships to time – the poetry advances by way of practical tasks such as watering, weeding, and sowing toward abolitionist futures.

ISBN 978-1-77201-405-1
Poetry
6 x 9"; 112 pp.; Trade paper
\$16.95 CAN / \$16.95 US
Forthcoming July 29, 2022

Visit talonbooks.com for a complete listing of Cecily Nicholson's available books.



Witness Back at Me

MIS-MOTHERING & TRANSMIGRATION

WEYMAN CHAN

In Witness Back at Me, Weyman Chan continues to explore themes of dislocation and belonging by drawing on biography, myth, science, and the everyday. Chan's poetry is suffused with a collage-like immersion of stream-of-conscious voices, approximating the kaleidoscopic effect of interior thought.

Witness Back at Me draws on the childhood loss of Chan's mother to breast cancer, as a survival mechanism towards an aesthetics of accepted disembodiment, always haunted by a search for nurturing and surrender to some greater being. The poems in this book intertwine polyvocally, building into a liminal biographical metanarrative: the whole point of existence, the author believes, is to luxuriate in the greater being of not-knowing. To accept the historical underpinnings, the brokenness of the world, inside and outside the self, but be in constant communication of both worlds, towards understanding and healing, is the one true meaningful quest.

Weyman Chan continues to explore themes of dislocation and belonging by drawing on biography, myth, science, and the everyday. The author of five previous books of poetry, his work has been shortlisted for the Acorn-Plantos Award for Peoples Poetry, the W.O. Mitchell Book Prize, and the Governor General's Literary Awards. He is the 2021 recipient of the Latner Writers' Trust Poetry Prize.

ISBN 978-1-77201-441-9

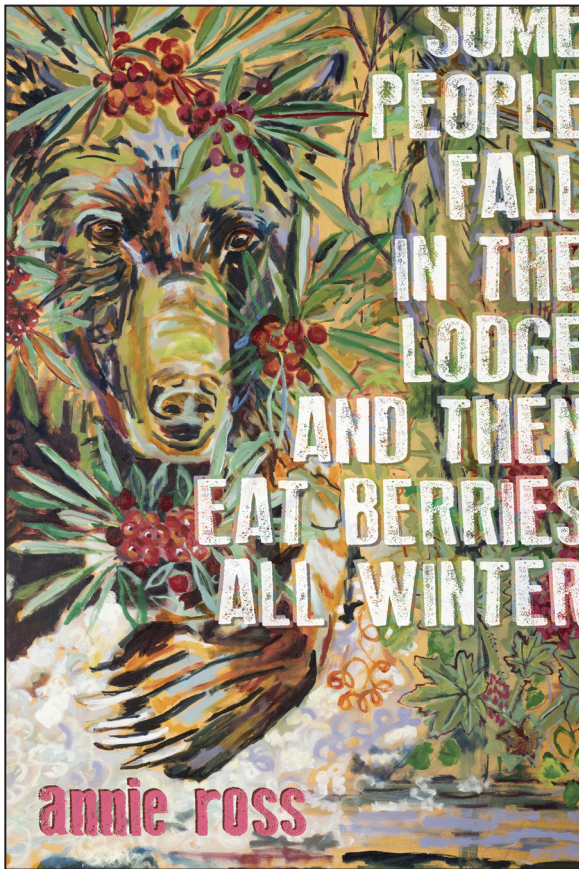
Poetry

6 x 9"; 128 pp.; Trade paper

\$18.95 CAN / \$18.95 US

Forthcoming Sept 1, 2022

Visit talonbooks.com for a complete listing of Weyman Chan's available books.



Some People Fall in the Lodge and Then Eat Berries All Winter

ANNIE ROSS

In a time of floods, fires, plagues, and famines, nothing could be more pertinent than the work of Maya/Irish writer and artist annie ross. *Some People Fall in the Lodge and Eat Berries All Winter*, her follow-up to *Pots and Other Living Beings*, gives voice to the pain of living “where the machine is the exalted power.” This new series of prose and poems, anchored by woodcuts by the author, explores extinctions, species interdependence, environmental justice, soul loss in modernity, the natural and Supernatural worlds, and animal rights and power, always keeping peace and love for Mother Earth in view.

annie ross is a working artist, teacher, community member, in love with Mother Earth, living in the Canadian West.

ISBN 978-1-77201-439-6
Poetry
6 × 9"; 176 pp.; Trade paper
\$19.95 CAN / \$19.95 US
Forthcoming September 15, 2022

annie ross' *Pots and Other Living Beings* is also available from Talonbooks.

#postdildo**DANIELLE LAFRANCE****#postdildo**

DANIELLE LAFRANCE

After a carnal encounter with garbage in 2016, some room emerged for Danielle LaFrance to air her dildos. In *#postdildo* she thinks and writes through the limitlessness and limitations of sexuality, communication, and desire. Focusing on the dildo as sexual object and social relation, LaFrance asks, "How shall You fuck without causing harm?" What came before *#postdildo* if not internet porn, the confession booth, colonial capitalism, settler sexuality, patriarchy, and feminism, all providing a blueprint for how inadequately to be touched and fucked? What comes after delights? *#postdildo* is a mass of contradictions that more often than not finds a lot of dis/pleasure in a lot of refusal.

Danielle LaFrance is a poet, librarian, and independent scholar who lives, rents, and works on the stolen lands of the x̱w̱məθḵw̱əy̱əm, Ṣḡw̱x̱w̱ú7mesh, and səliłwətał peoples. Following the would-be poetics mapped in her last book *JUST LIKE I LIKE IT* (Talonbooks, 2019), she arrives at reading and writing from a position knowing illusions are destroyed and that new fantasies are required for keeping on. Her second book, *Friendly + Fire* (Talonbooks, 2016), was described as "a capella pornography"; her first book, *species being*, was published by Capilano University Editions in 2010. Chapbooks include *Tentacle Rasa* (Asterion Press 2020) and *Pink Slip* (Standard Ink & Copy Press 2013). Her poetry and critical writing have appeared in the *Capilano Review*, *LESTE*, *ASAP/Journal*, and numerous other journals and magazines, some of which can be accessed at daniellelafrance.com.

ISBN 978-1-77201-437-2

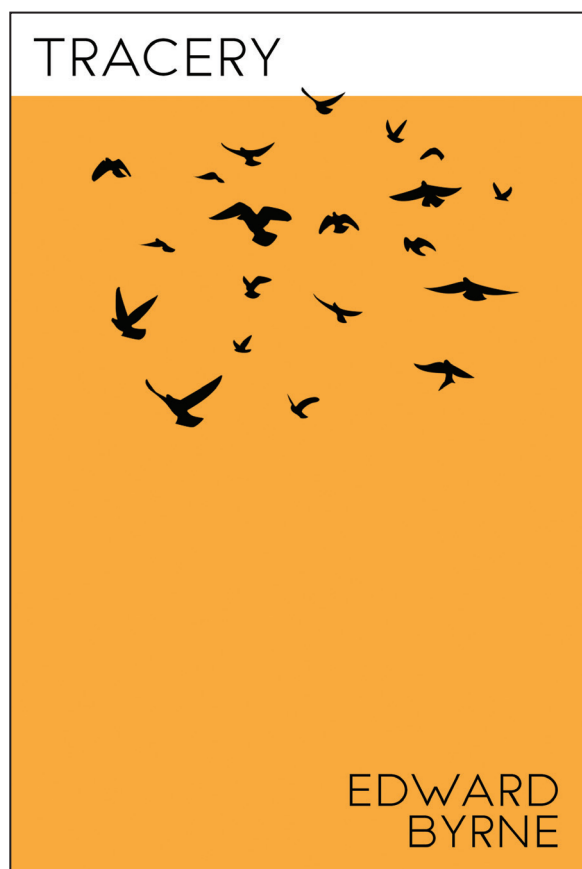
Poetry

6 x 9"; 176 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming July 27, 2022

Danielle LaFrance's *Friendly + Fire* and *JUST LIKE I LIKE IT* are also available from Talonbooks.



Tracery

EDWARD BYRNE

The poems in *Tracery* enact a lyric condensation. Many of them were written in transit: on the bus, on a bicycle, on foot, in the endless to and fro of work life. Their lyric brevity allowed composition directly in the brain, or quick jottings in a pocket notebook, primarily governed by the music of reason – “the ear’s judgement” (Joachim du Bellay), the “natural music” of poetry (Eustache Deschamps), “music at the heart of thinking” (Fred Wah). A major feature of this work is its incorporation and reworking – a translation – of other works of western literature and philosophy across the span of its brief, localized history. These are poems that barge into the arena of classic and modernist literary works with little regard for what is generally regarded as genius, with contempt for the ever-present misogyny and gender segregation of our collective past, with an ever-present critique, but also with a constantly renewable sense of wonder and humility. Written in a time of plagues, through dreams and daily life, these are poems to be enjoyed by anyone who observes events occurring in time, and then wonders at them.

Poet, translator, and essayist **Edward (Ted) Byrne** was born in Hamilton, Ontario, and moved to Vancouver in the late 1960s. His work has been published widely since the 1970s. For many years he was a researcher and later a director at the Trade Union Research Bureau. As a collective member of the Kootenay School of Writing (KSW) for over fifteen years, he organized readings, led seminars, wrote grant applications, and edited several issues of the journal *W*. He has been an active member in the Lacan Salon and one of its directors since 2010. He has a master’s degree in comparative literature from UBC, and has translated poetry from French, Old French, German, and Italian. His books include *Aporia* (1989), *Beautiful Lies* (1995), *Duets* (2018), *A Flea the Size of Paris: The Old French fatrasies & fatras*, with Donato Mancini (2020), and, as co-editor, *Recovery of the Public World: Essays on Poetics in Honour of Robin Blaser* (1999).

ISBN 978-1-77201-435-8

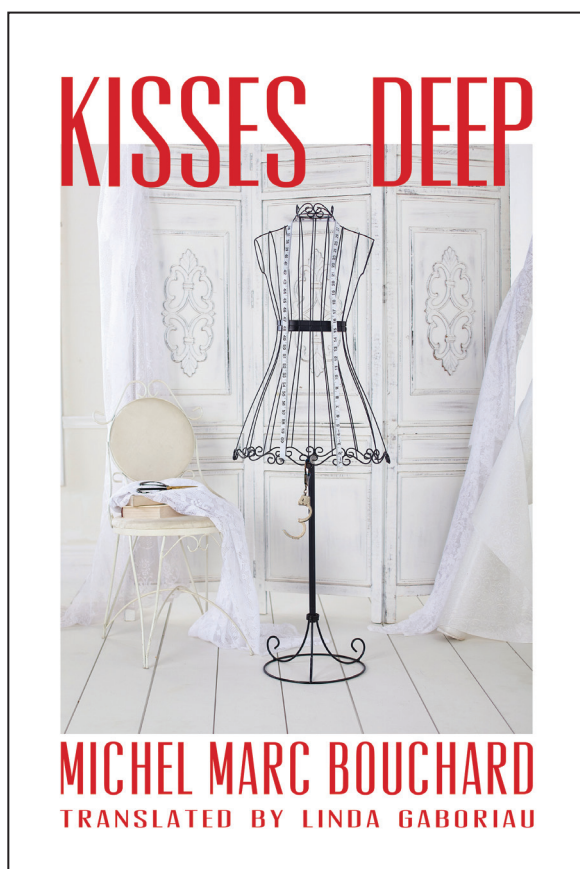
Poetry

6 × 9"; 112 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming July 20, 2022

Ted Byrne's *Duets* and *The Recovery of the Public World* are also available from Talonbooks.



Kisses Deep

MICHEL MARC BOUCHARD

Translated by Oana Avasilichioaei

Consumed by fantasies of opulent fabrics and women's high fashion, a young man desperately tries to restore his mother's tarnished reputation. Channeling Yves Saint Laurent, his idol and muse, Hugo sets out to right the widespread rumours about his mother, Béatrice, by designing the perfect outfit for her court appearance. Through the story of Hugo and his mother, Michel Marc Bouchard explores the root of artistic creation and explores whether art can be a source of consolation.

Québec playwright **Michel Marc Bouchard** emerged on the professional theatre scene in 1985. Since then, he has written twenty-five plays and has been the recipient of numerous awards, including the prestigious National Order of Québec for his contribution to Québec culture in 2012, and the Order of Canada in 2005. He has also received le Prix littéraire du Journal de Montréal, Prix du Cercle des critiques de l'Outaouais, the Governor General's Performing Arts Award, the Dora Mavor Moore Award, and the Chalmers Award for Outstanding New Play. His bold, visionary works have been translated into nine languages.

ISBN 978-1-77201-445-7

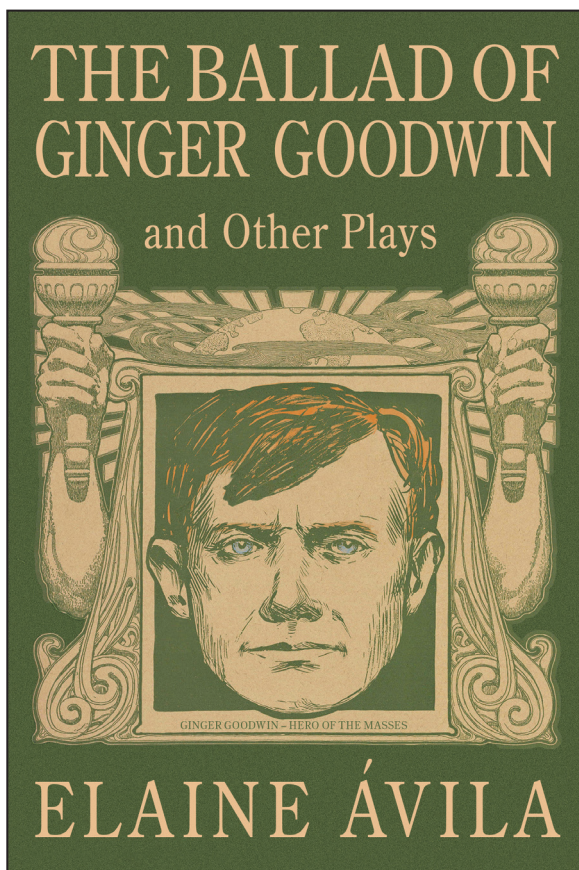
Drama

5.5 x 8.5"; 160 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming October 3, 2022

Visit talonbooks.com for a complete listing of Michel Marc Bouchard's available books.



Elaine Ávila's plays are produced in Central America, Europe, the U.S., Canada, and Australia. Her Best New Play Awards include: *Jane Austen*, *Action Figure* (Festival de los Cocos, Panamá City), *Lieutenant Nun* (Victoria Critics Circle), and *Café a Brasileira* (Disquiet International Literary Program in Lisbon). Her most recent play, *Fado*, won the award for Favourite Musical in Victoria, BC. She has taught in universities from Portugal to Tasmania (lutruwita), China to Panama, and is the co-founder of the International Climate Change Theatre Action, involving fifty playwrights, two hundred venues, and twelve thousand audience members worldwide. A 2019 Fulbright Scholar at the University of the Azores, Ávila now lives in New Westminster, British Columbia.

The Ballad of Ginger Goodwin and Other Plays

The Ballad of Ginger Goodwin, Lieutenant Nun & Kitimat

ELAINE ÁVILA

Three epic, large-scale plays, all based on true events.

In *The Ballad of Ginger Goodwin*, discover how Canada got the eight-hour day; in *Lieutenant Nun*, read the autobiographical story of one of the first trans writers in history, a nun turned conquistador; and finally in *Kitimat*, visit the fastest declining town in Canada, whose residents are suddenly offered a deal by Big Oil. The plays are the recipient of many awards, including the Mellon Foundation Environment Arts Commission, and Best New Play, Audience Favourite, Best Production Awards from the Victoria Fringe and Victoria Critics Circle. They have been performed from Los Angeles, California, to Lisbon, Portugal.

The Ballad of Ginger Goodwin

With a cast playing everyone from a radical socialist to an Italian laundress to a scientist-industrialist, *The Ballad of Ginger Goodwin* is about the dreams of immigrants, coal and smelter workers in Canada and the Pacific Northwest, and the battle for workers' rights. Featuring music of the period, including a new ballad by composer/activist Earle Peach, the play recreates the events surrounding the mysterious death of Albert "Ginger" Goodwin, who, through a strike at a Canadian zinc smelter in Trail, BC, brought the WWI British war machine to a halt.

Lieutenant Nun

It's the seventeenth century, the armies of Spain are slaughtering their way across the New World, and one renowned conquistador, Antonio de Erauso, is famed for his ferocity – until, on trial for murdering his own brother, facing execution, Antonio pleads for clemency by revealing that he's actually ... an escaped nun. Imprisoned and enchained, haunted by the ghosts of the slain, Lieutenant Nun confesses the story that has been kept secret for so long ... "There is no name for what I am. You would have to make a new word."

Kitimat

Kitimat, British Columbia: an industry town in glorious wilderness finds itself the center of international controversy when the town is asked to vote no or yes on an upcoming oil pipeline project. As election day approaches, the residents of Kitimat struggle to decide between economic prosperity or protection of the natural world.

ISBN 978-1-77201-447-1

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