



Talonbooks Fall 2022



Talonbooks Awards and Prizes, Recent Highlights

2021

The Latner Writers' Trust Poetry Prize: Weyman Chan (Winner)

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)

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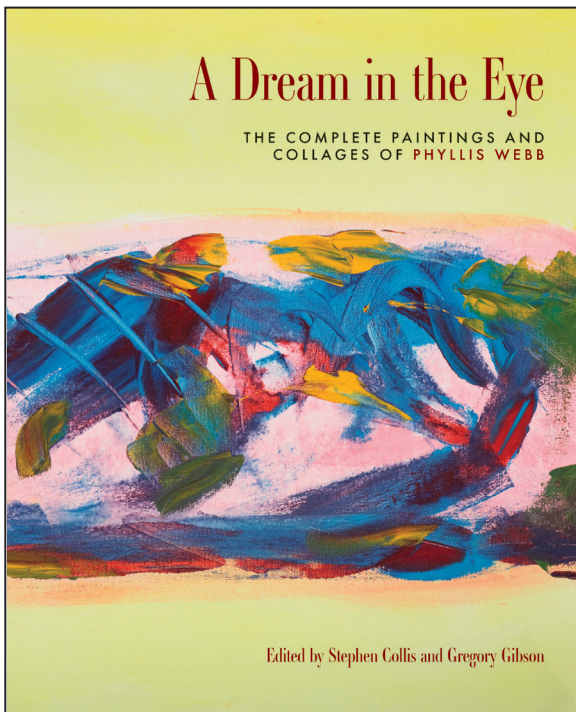
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A Governor General's Award-winning poet and a member of the Order of Canada, **Phyllis Webb** was a major Canadian cultural figure from the 1950s through the 1980s, publishing ten celebrated collections of poetry and prose and co-founding the CBC Radio 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 photcollages 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 themselves. 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)

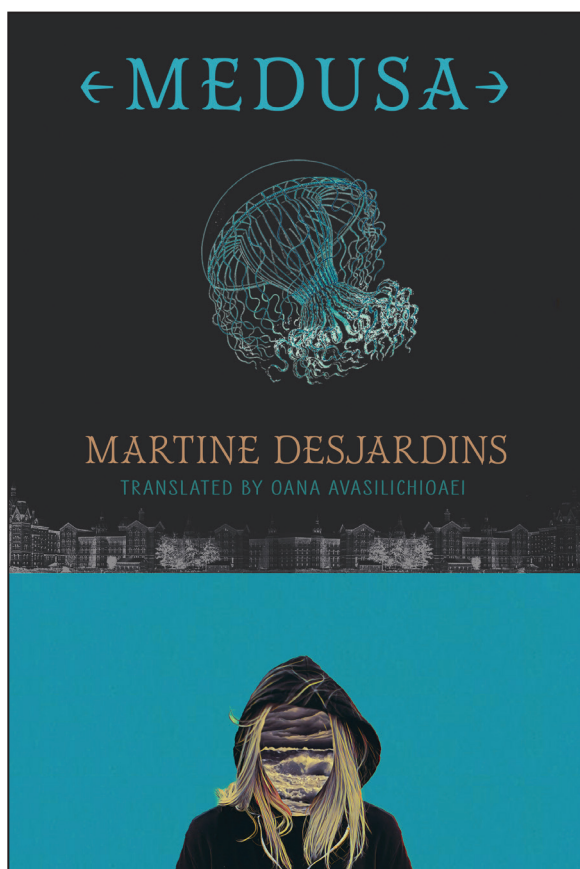
\$45.00 CAN / \$45.00 US

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

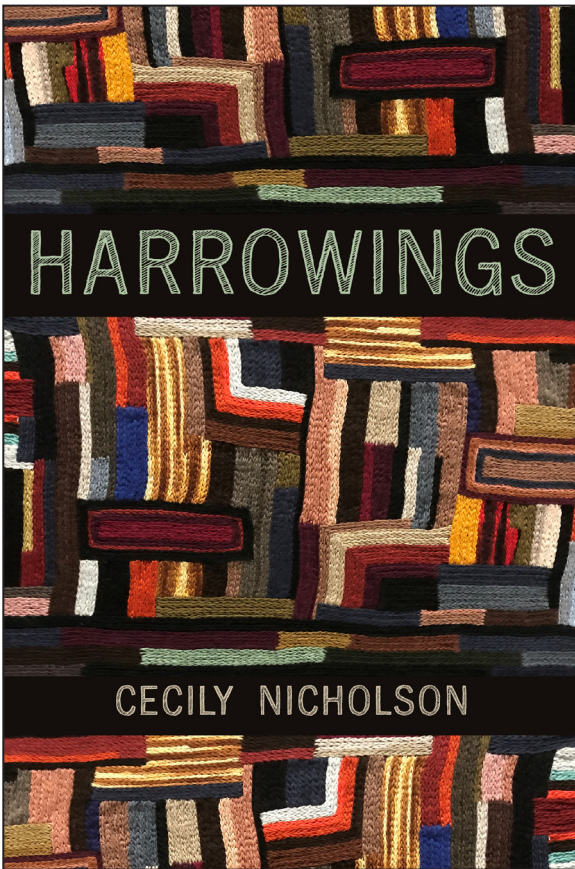
translated by Oana Avasilichioaei

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

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.

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.

ISBN 978-1-77201-405-1
Poetry
6 × 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

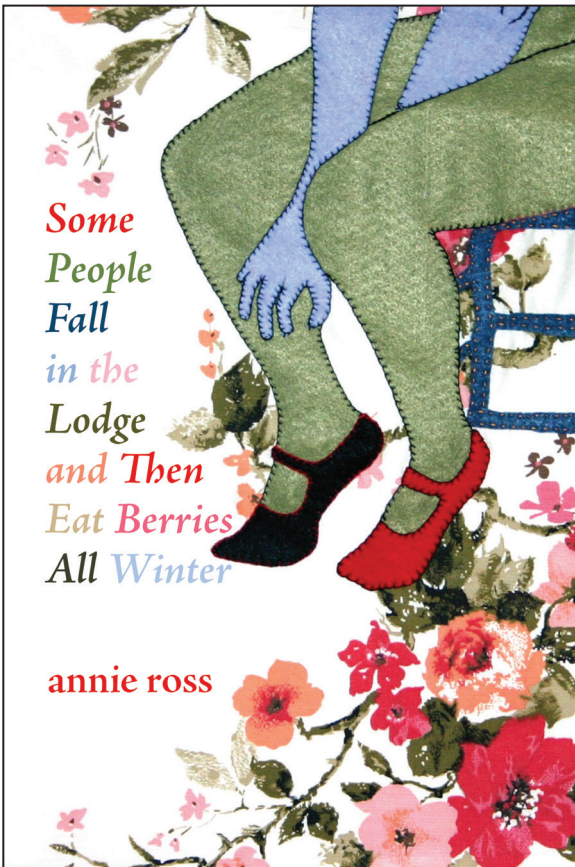
In Witness Back at Me, Weyman Chan continues to explore themes of dislocation and belonging by drawing on biography, myth, science, and the everyday. Chan's poetry is suffused with a collage-like immersion of stream-of-conscious voices, approximating the kaleidoscopic effect of interior thought.

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

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 x̣ẉṃə̣θ̣ḳẉə̣ỵəm, Ṣḳẉx̣ẉụ́7̣mesh, and ṣəḷiḷẉə̣ṭạł̣ 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

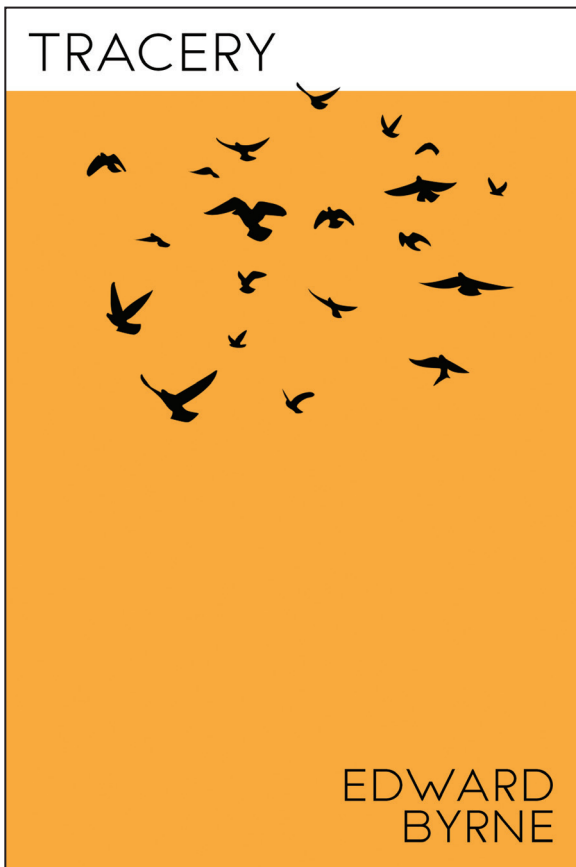
Poetry

6 x 9"; 176 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming July 27, 2022

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



Tracery

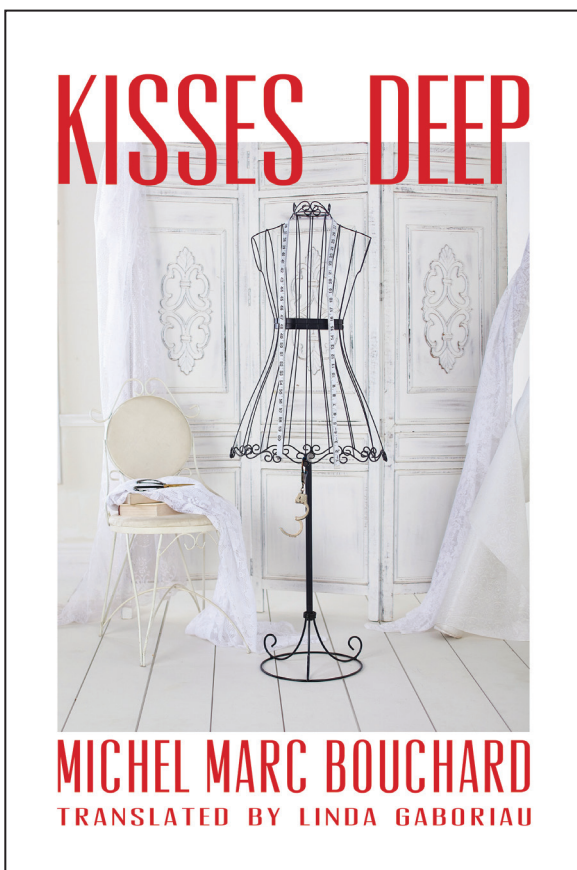
EDWARD BYRNE

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

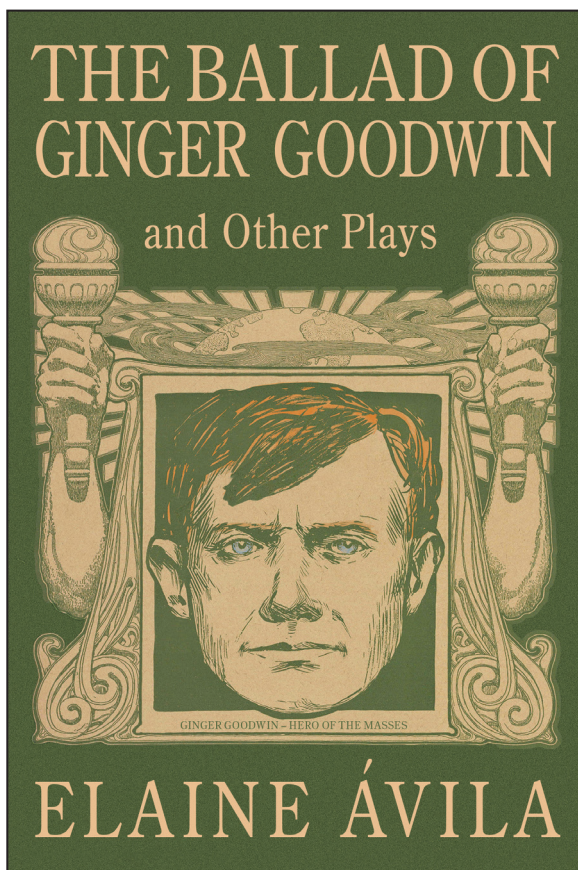
Drama

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

Drama

5.5 x 8.5"; 208 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming October 25, 2022

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