

TALONBOOKS

2021



## Talonbooks Awards and Prizes, Recent Highlights

### 2021

Roderick Haig-Brown Regional Prize (BC and Yukon Book Prizes): Dukelang Wong, *The Diary of Dukelang 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* (Winner)

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  $x^w m \theta k^w \dot{a} y \dot{a} m$  (Musqueam),  $S k w x w \dot{u} 7 m e s h$  (Squamish),  $S t \acute{o} : l \acute{o}$ , and  $s \dot{a} l i l w \acute{e} t a \dot{?}$  (Tsleil-Waututh) Nations, on whose traditional, ancestral, and unceded territories we are privileged to live, work, read, and write.

### Talonbooks

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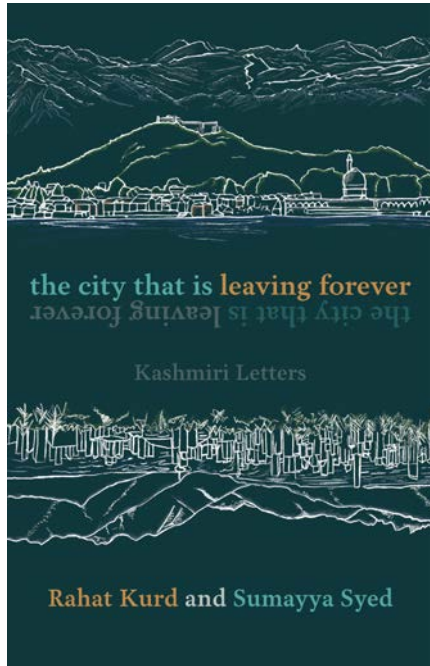
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**Rahat Kurd** is a poet, cultural critic, and editor living in Vancouver. Her first collection of poems, *Cosmophilia*, was published by Talonbooks in 2015.

**Sumayya Syed** is a poet, translator, and graduate student of sociology living in Kashmir. Her poems have appeared in *The Puritan*, *KashmirLit*, and *The Shoreline Review*.

## The City That Is Leaving Forever

Kashmiri Letters

**Rahat Kurd & Sumayya Syed**

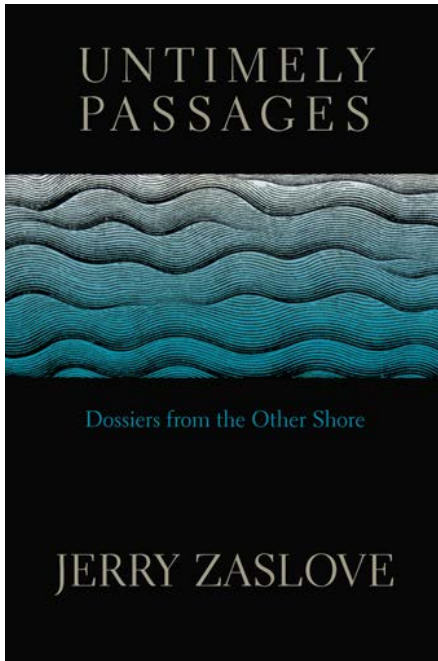
*The City That Is Leaving Forever* is a unique twenty-first-century time capsule: an instant-message exchange between Kashmir and British Columbia spanning more than five years in the lives of two Muslim Kashmiri women poets. In 2016, as India's military carries out extrajudicial killings and imposes a lengthy curfew in Srinagar, Kurd is forced to cancel her family trip to Kashmir. Syed and Kurd confide in each other as the weeks and months pass, working through drafts of new poems, reading each other's work, discussing multilingual poetics, the challenges of translation, and the contrasts of daily life in their two cities. The result is a rigorously feminist record of thinking through trauma as it unfolds and a document of life under military lockdown, "a book like a cluster of thorns with some few fragrant petals caught in them."

ISBN 9781772013573

8.50 x 5.50"; 208 pp.; Trade Paper

\$19.95 CAD

Forthcoming 2021/08/17



**Jerry Zaslove** was a teacher and writer in the fields of comparative literature and the social history of art. His most recent work includes the installation *The Insurance Man: Kafka in the Penal Colony* and essays on the place of the university in society, exile and memory, and the city in history. He has taught at Simon Fraser University since its opening year in the Departments of English and Humanities and is the founding director of the Institute for the Humanities.

## Untimely Passages

Dossiers from the Other Shore

**Jerry Zaslove**

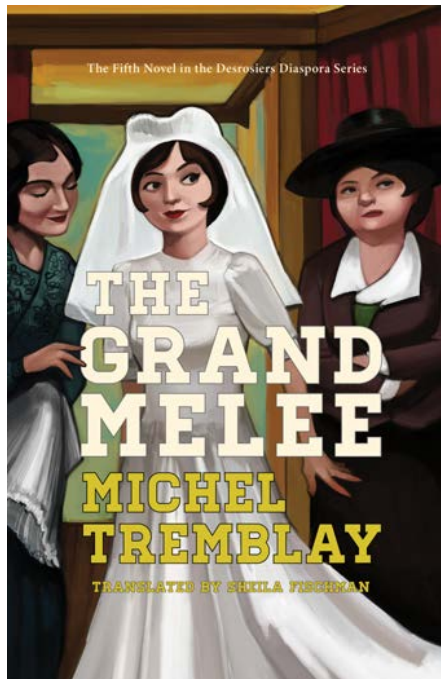
These essays emerge from years of reading, writing, and teaching through the exemplary controversies, commitments, and atmosphere of the crises of modernism that accompany the author's reading of European literature as a world literature. The author imagines the collection through the image of the Colporteur, who appears along the streets and waysides, walking the arcades of cities with books. One reads books, teaches them, speaks them, and they speak through us, then we write about them, and, if we are fortunate, we read them not just once but again and again. As a teacher of literature, the author is one of the fortunate ones. *Untimely Passages* is organized into "Dossiers," which are the imaginary bridges over the literary river crossings. The collection shows a life in writing by crossing rivers to the "other shores." While it is true, according to Heraclitus, that we can't "step into the same river twice," we can cross to the other shores and watch the rivers flowing, and even cross back again and again by rereading and writing by often posing the question of literacy: "Why Write?" The bridges become the authors we read, and we learn to listen to the noises coming from our bookcases.

ISBN 9781772012606

8.50 x 5.50"; 560 pp.; Trade Paper

\$29.95 CAD

Forthcoming 2021/11/23



Born in a working-class family in Québec, novelist and playwright **Michel Tremblay** was raised in Montreal's Plateau neighbourhood. An ardent reader from a young age, Tremblay began to write, in hiding, as a teenager. Because of their charismatic originality, their vibrant character portrayals, and the profound vision they embody, Tremblay's dramatic, literary, and autobiographical works have long enjoyed remarkable international popularity; his plays have been adapted and translated into dozens of languages and have achieved huge success throughout Europe, the Americas, and the Middle East.

A seven-time recipient of grants from the Canada Council for the Arts, during his career Tremblay has received more than seventy-five prizes, citations, and honours, including nine Chalmers Awards and five Prix du grand public, presented during Montreal's annual book fair, Salon du livre. Tremblay has also received six honorary doctorates.

**Sheila Fischman** is the award-winning translator of some two hundred works of contemporary fiction from Québec. She has been a finalist for the Governor General's Literary Award for French to English Translation fifteen times, and has twice won it for translations of Michel Tremblay's work; she has also received the Molson Prize in the Arts. A Member of the Order of Canada and a chevalière of the Ordre national du Québec, she lives in Montréal.

ISBN 9781772012613  
5.5 x 8.5"; 208 pp.; Trade Paper  
\$16.95 CAD  
Forthcoming 2021/09/30

## The Grand Melee

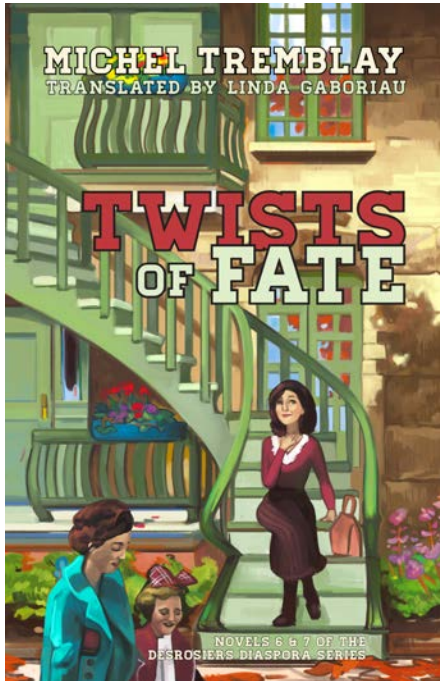
**Michel Tremblay**

Translated by by Sheila Fischman

The fifth novel in the *Desrosiers Diaspora* series from Québécois national treasure Michel Tremblay.

It's May 1922, and preparations are in full swing for the marriage of Nana and Gabriel, which will take place the following month. There's just one problem: Nana's wedding dress has yet to be bought. Nana's mercurial mother, Maria, torn between her desire to measure up as a mother and the inescapable constraints of poverty, wonders how to pay for the wedding. And she's not the only one battling demons – the thought of the upcoming reunion unsettles every member of the large and dispersed Desrosiers family. While the wedding invitations announce a celebration, they also stir up old memories, past desires, and big regrets.

*The Grand Melee* extends Michel Tremblay's beloved familial and historical saga, and bridges the *Desrosiers Diaspora* series and the now-classic *Chronicles of the Plateau Mont-Royal*. This book includes a newly translated introduction by Michel Tremblay specialist and Éditions Leméac publisher Pierre Filion.



Born in a working-class family in Québec, novelist and playwright **Michel Tremblay** was raised in Montreal's Plateau neighbourhood. An ardent reader from a young age, Tremblay began to write, in hiding, as a teenager. Because of their charismatic originality, their vibrant character portrayals, and the profound vision they embody, Tremblay's dramatic, literary, and autobiographical works have long enjoyed remarkable international popularity; his plays have been adapted and translated into dozens of languages and have achieved huge success throughout Europe, the Americas, and the Middle East.

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**Linda Gaboriau** is an award-winning literary translator based in Montreal. Her translations of plays by Quebec's most prominent playwrights have been published and produced across Canada and abroad. She was the founding director of the Banff International Literary Translation Centre. Gaboriau has twice won the Governor General's Award for Translation: in 1996, for *Daniel Danis's Stone and Ashes*, and in 2010, for *Wajdi Mouawad's Forests*.

ISBN 9781772013580

7.50 x 5.50"; 272 pp.; Trade Paper

\$19.95 CAD

Forthcoming 2021/12/07

## Twists of Fate

If by Chance & Destination Paradise

**Michel Tremblay**

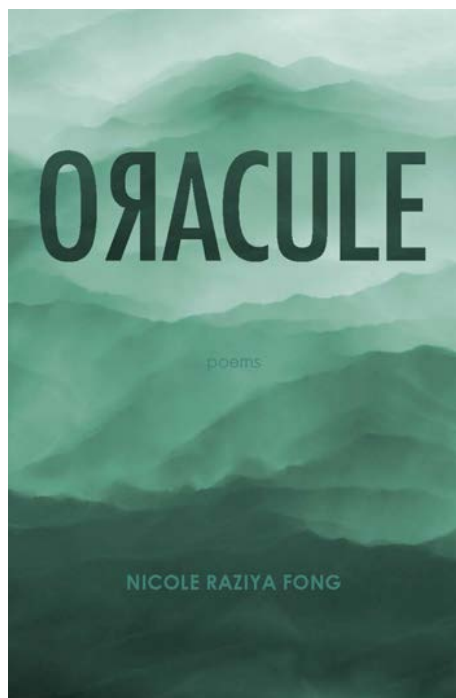
Translated by Linda Gaboriau

Michel Tremblay's *Twists of Fate* gathers volumes 6 and 7 of the critically acclaimed *Desrosiers Diaspora* series of novels, *If by Chance* and *Destination Paradise*.

In *If by Chance*, set in 1925, the great Ti-Lou, the famous She-Wolf of Ottawa, returns to Montréal. After a fruitful career at the Château Laurier, in the royal suite where she welcomed diplomats and men of the world, politicians and ministers of worship, she packs up and sneaks off, her suitcases replete with savings acquired at the cost of her body. Unrepentant, always whimsical, a damsel in distress, Louise Wilson-Desrosiers was a proud, free, exemplary courtesan ...

When she arrives in the hall of the Windsor station, she wonders what surprises life may have in store for her. Five possible fates await her, each with their share of risks and opportunities, of good and less good fortune. But in each of these lives, Ti-Lou will have to deal with more than mere chance, because awaiting her at the crossroads are the blade of loneliness and, worse still, the fear of allowing herself to be loved.

In *Destination Paradise*, we enter the Paradise Club, on 1930s Montréal's Main Street, one of the few places that caters to old boys, in a spot dubbed the Ringside. It's where Édouard Tremblay made his entry into the "big world," shortly after becoming a shoe seller on the avenue du Mont-Royal. Precocious despite his eighteen years of age, he is carried away by his double, the Duchess of Langeais, whose story he has just read in Balzac's eponymous novel. Of course, we already know that Édouard will become the Main's undisputed queen of the Montréal drag scene associated with the spectacular Acapulco nights.



**Nicole Raziya Fong** is a poet living in Montréal. Her previous book, *PERFACT* (Talonbooks, 2019) aimed to coax the immateriality of psychic experience into embodying a muscular, acting physique. Her poetic work invokes a subject within multiplicity, fragmenting time and identity onto a responsive, echoic field.

Her writing has appeared in various publications including *Social Text*, *Cordite*, *carte blanche*, the *Capilano Review* and the *Volta*, and has been translated into Swedish and French.

<http://nicoleraziyaifong.com>

## ORACLE

**Nicole Raziya Fong**

*ORACLE* occurs at the intersection of poetry and theatre. Its characters inhabit a classical and cosmological world where psychic phenomena constantly threaten to impinge upon the arc of combat occurring between the women trapped within. Influenced by Friedrich Nietzsche's *The Birth of Tragedy*, the writings of Plato, the films of Pier Paolo Pasolini, and *The Odyssey*, *ORACLE* approaches self and identity through a fractal, performative lens, subverting Socratic dialogue. Through lyric expressions of dream, theatrical dialogue, the engagements of chorus, anti-chorus, and song, readers may pause to enter *ORACLE* before the inevitable exile: the result of such engagement is to be cast permanently from the world of reason.

ISBN 9781772013610

9.00 x 6.00"; 160 pp.; Trade Paper

\$16.95 CAD

Forthcoming 2021/09/21



**Razielle Aigen** is the author of three chapbooks to date, and has published poems, essays, and interviews in both print and online publications across Canada, the United States, and the United Kingdom. She has been the recipient of a Research and Creation grant awarded by Canada Council for the Arts. Razielle holds a B.A. in Contemporary Studies and History from the University of King's College-Dalhousie University, Halifax, Nova Scotia, and is currently pursuing an M.A. in Interdisciplinary Studies at New York University.

## A Future Perfect

### Razielle Aigen

The constraint-based poems in this debut collection are written in the future-perfect tense, used as a way of bending time and playing with non-linearity. They challenge the “self” imagined as a unified monolith by pulling language apart, dissecting idioms and speech, then reassembling it in new and unconventional ways, using language as a medium not only for its literal sense, but also its auditory dimension. Cadence is another focus, as the ordering and pairing of slightly dissonant words creates moments of the uncanny, altering perceptions to push language beyond functional, ordinary usage.

As we dismantle the linguistic binds that keep us stuck in traditional templates and labels, *A Future Perfect* moves us forward, freeing our inner landscapes, enabling us to dispense with the superfluous spokes of our world views, in an effort to continuously reinvent ourselves. Imagery of sky, landscape, organic hollows, biological crevices, architectural edifices, surfaces and topologies are used to evoke a kinaesthetic and tactile sense of space. Finally, calling on nature lends emotional and psychic valence, giving contour to the basic human drives of love and death – Eros and Thanatos – that propel these poems.

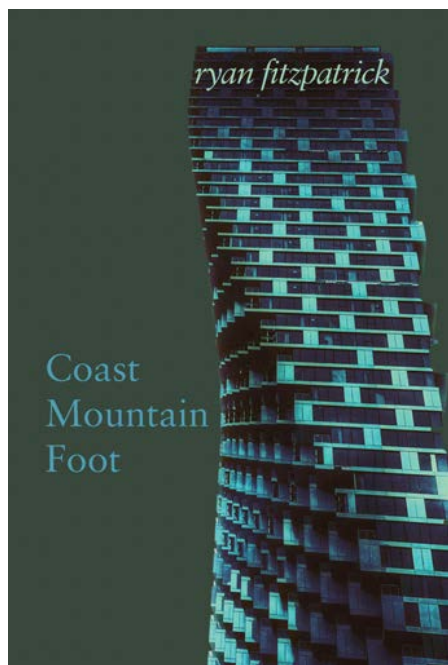
ISBN 9781772013658

9.00 x 6.00"; 96 pp.; Trade Paper

\$16.95 CAD

Forthcoming 2021/08/03





**ryan fitzpatrick** is the author of two books of poetry and fifteen chapbooks, including *Fortified Castles* (Talonbooks, 2014) and *Fake Math* (Snare/Invisible, 2007). He edited *Why Poetry Sucks: An Anthology of Humorous Experimental Canadian Poetry* (Insomniac, 2014) with Jonathan Ball. He has participated in the literary communities of Calgary, Vancouver, and Toronto.

In Calgary, he was on the collective of *filling Station* magazine and was the organizer of the Flywheel Reading Series. In Vancouver, he earned his doctorate at Simon Fraser University, where he worked on contemporary Canadian poetry and space. In Toronto, he recently completed a Postdoctoral Fellowship at the University of Toronto Scarborough and was a co-organizer of the East Loft Salon Series with Rajinderpal S. Pal and Nikki Sheppy.

## Coast Mountain Foot

**ryan fitzpatrick**

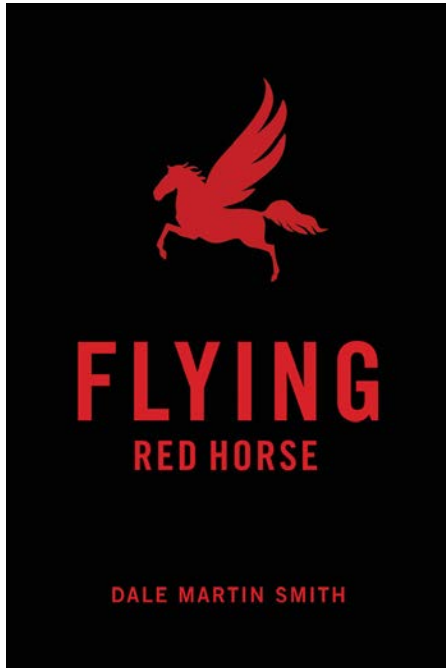
Written over the span of a decade and a half, *Coast Mountain Foot* keens its ear to the energies that connect cities, refracting the gesture of George Bowering's 1968 classic *Rocky Mountain Foot*. Occasioned by fitzpatrick's own move from Calgary to Vancouver in 2011, the book writes through the messy perspectives of the two cities as they bleed into one another – the energy in one city's streets suddenly appearing in the other – and engages with the urban and its intimacies through careful listening. The book's interlaced serial poetics is anchored by a series of lyric poems written in moments of transit – walking the streets, riding the bus, pausing in coffee shop windows. In these moments of reflection, fitzpatrick pinpoints his relationship to urban transformation. Written amid booms and busts, high and low tides, *Coast Mountain Foot* dwells on the gold rush and its aftermaths to ask: When the good times are all gone and it's time for moving on, what does it mean to move forward while snared by the past?

ISBN 9781772013597

5.50 x 8.50"; 112 pp.; Trade Paper

\$16.95 CAD

Forthcoming 2021/10/06



## Flying Red Horse

**Dale Martin Smith**

*Flying Red Horse* is a book of poetry, with a lyric essay, about fatherhood and masculinity, and the conditions of whiteness that pressure those terms for contemporary relevance and meaning. It looks at the precarity of relationships between people and place in diverse geographic and racial contexts; it addresses the crisis of climate change; and it considers parental connections to children in uncertain global circumstances. This book speaks to an experience of Canada and the United States, drawing attention to the conditions of spectacle and surveillance governing each nation. It asks where we stand in relation to the global technological power of connectivity and disconnection that disturbs contemporary social relations. Without seeking resolution, *Flying Red Horse* puts in correspondence four episodes of poetic meditation on the disparate facts composing the contemporary moment through the personal encounter of lyric language.

A poet and literary scholar, **Dale Martin Smith** was born in Dallas, Texas. He earned a BA and PhD in English from the University of Texas, and an MA in Poetics from New College of California. He is the author of the full-length poetry collections *Slow Poetry in America* (2014), *Black Stone* (2007), and *American Rambler* (2000).

Smith's scholarly contributions include *Poets Beyond the Barricade: Rhetoric, Citizenship, and Dissent after 1960* (2012) and two edited editions, *An Open Map: The Correspondence of Robert Duncan and Charles Olson* and *Imagining Persons: Robert Duncan's Lectures on Charles Olson* (both 2017), for which he received Simon Fraser University's Charles Olson Award. With Hoa Nguyen, he edited *Skanky Possum*, a literary zine and book imprint, 1998-2004. Smith joined the faculty of English at Ryerson University, Toronto, in 2011.

ISBN 9781772013603

8.50 x 5.50"; 112 pp.; Trade Paper

\$16.95 CAD

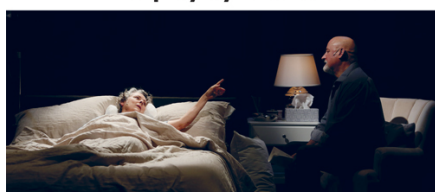
Forthcoming 2021/09/21



***The Full Light of Day***



**a play by Daniel Brooks**



**Daniel Brooks** is one of Canada's most accomplished theatre makers. As a writer, director and performer he has collaborated with some of the country's finest talents in producing a body of daring and original work. He has created shows with Don McKellar, Tracy Wright, Daniel MacIvor, Guillermo Verdecchia, Leah Cherniak, John Mighton, Rick Miller, Diego Matamoros, and Michael Ondaatje, among others.

His many achievements include a series of monologues created with Daniel MacIvor, direction of work by John Mighton, Beckett, Chekhov, Ibsen, Sophocles, Borges, and Goethe, the musical *Drowsy Chaperone*, and many creations including *Insomnia*, *The Eco Show*, *The Good Life*, *The Noam Chomsky Lectures*, *Bigger Than Jesus*, *Pokey Jones*, and a series of plays created with Don McKellar and Tracy Wright (The Augusta Company). He was co-artistic director of The Augusta Company, Artistic Director of Necessary Angel from 2003 to 2012, and an associate artist at Soulpepper Theatre. He was also a playwright in residence at the Tarragon Theatre for seven years. He was recently the Barker Fairley Distinguished Visitor at the University of Toronto. His many theatre awards include the Siminovitch Prize. His work has toured across Canada and around the world. He teaches regularly and has had a significant impact on theatre artists across Canada.

## The Full Light of Day

### Daniel Brooks

Daniel Brooks's *The Full Light of Day* is a modern epic tragedy, a timely exploration of crumbling privilege and power, beautifully told and innovative in form. Mary's family finds itself in serious difficulty, and some bad decisions lead to disaster. Mary soon falls ill, and as she is dying wrestles with what her family is, what she has done with her life, and how she wants to die. *The Full Light of Day* is a provocative film/theatre experiment which looks at crucial choices facing Canadians today – how to live, love, and die in a world in transition. Bold characters, bracing text, wit, and suspense all mix together in this new play by award-winning artist Daniel Brooks.

ISBN 9781772013634

5.5 x 8.5"; 144 pp.; Trade Paper

\$19.95 CAD

Forthcoming 2021/09/20



**Daniel Arnold** (Ukrainian/Scottish ancestry) and **Medina Hahn** (Lebanese/Irish ancestry) co-wrote/performed the award-winning plays *Tuesdays & Sundays* and *Any Night*, both of which were published in Canada and USA and toured to places such as Canada's National Arts Centre, Edinburgh, Prague, New Mexico, and New York. *Tuesdays & Sundays* was also a radio play on CBC and BBC, and their screenplay of *Any Night* won the CFF Super Channel Screenplay Award. They are the protégé recipients of Canada's largest theatre award, The Siminovitch Prize.

**Darrell Dennis**, a Secwépemc native, is the writer/performer of the Dora-nominated *Tales of an Urban Indian* (Public Theatre New York, Autry in LA, Native Earth in Toronto, National Arts Centre), *The Trickster of 3rd Ave East*, *Home of the Running Brave* and numerous other plays, television, film, radio, and the award-winning non-fiction novel *Peace Pipe Dreams: The Truth about Lies about Indians*. For four years he also produced and co-hosted the CBC Radio One doc series *ReVision Quest*. He currently lives in Los Angeles.

## Inheritance

A Pick-the-Path Experience

**Daniel Arnold, Daniel Dennis, & Medina Hahn**

You take your seat in the theatre. You are given a remote control. The play begins.

An urban couple are on a getaway to visit her father at his vast rural estate. But when they arrive, they find him missing and a local Indigenous man staying there instead. They ask him to leave ... and with an anonymous click of your remote, you choose what happens next.

When it's revealed that the colonial rights to this entire property are actually up for grabs, you must continue to decide how the story unfolds, ultimately determining how the land will be stewarded, and by whom.

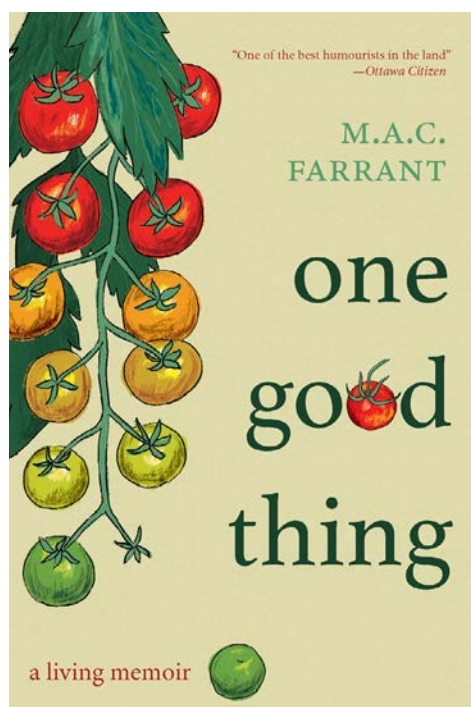
With humour, suspense, and a race against time, *Inheritance* is an interactive stage play – with over fifty possible variations – that thrusts you into the middle of a land dispute and asks you to work it out.

ISBN 9781772013627

9.00 x 6.00"; 256 pp.; Trade Paper

\$19.95 CAD

Forthcoming 2021/10/20



**M.A.C. Farrant** is the author of seventeen works of fiction, non-fiction, memoir, two plays, and over one hundred book reviews and essays. *The World Afloat: Miniatures*, a collection of very short fiction, and volume one in a trilogy of miniature fiction, was published by Talonbooks in 2014 and won the City of Victoria Book Butler Book Prize for that year. *The Days: Forecasts, Warnings, Advice*, volume two in the series, was published by Talon in 2016 and was a finalist for the City of Victoria Butler Book Prize for 2017 and the 2017 ReLit Award. The third collection in the series, *The Great Happiness*, appeared in the spring of 2019. “Farrant’s work is infused with iconoclastic innovation” (*Globe and Mail*). *The Ottawa Citizen* has called Farrant “one of the best humourists in the land.” *BC Bookworld* has called her “Canada’s most acerbic and intelligent humourist.” She has been described in print on numerous occasions as “the bizarre Alice Munro.”

ISBN 978-1-77201-248-2  
 Non-fiction  
 5.5 × 8.5”; 160 pp.; Trade paper  
 \$19.95 CAN / \$16.95 US  
 Now Available

## One Good Thing

A Living Memoir

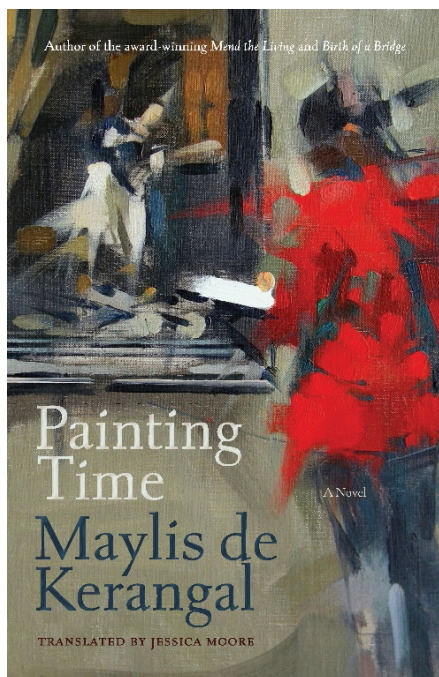
**M.A.C. Farrant**

*One Good Thing* is a delightful hybrid of creative non-fiction and memoir coming into contact with the living, exuberant, and vulnerable natural world. Written in sixty short epistolary chapters, M.A.C. Farrant’s latest offering represents a search for hope and appeasement in a rapidly changing and often perplexing society. *One Good Thing* is also a book of homage to gardening columnist extraordinaire Helen Chesnut of Victoria’s *Times Colonist*, as each section focusses and expands on a particular gardening column of hers.

Using a familiar “Dear Helen” structure, almost every piece in *One Good Thing* intimately and playfully relates to the gardening article that gave rise to it while simultaneously ranging into myriad other topics, including the author’s creative practice, personal and familial details, and comic riffs on a number of close-to-the-heart themes. The book thrives, with a mindful persistence that’s often hilarious, on finding personal “calm abidance” through the practice of gardening as mediated by the universal and personal practice of writing.

Perhaps it was the optimistic headline – “Seedy Connections Yield Refreshing Results” – that drew me in, and the focus you applied to producing one good thing: a cucumber. I read the column as if it were a life raft of hope. One good thing. Planting success, you wrote, comes from saving seeds from season to season. Seeds are a kind of life raft too, aren’t they? Promising continuance, promising the future. And isn’t that what a gardener is? A futurist who believes passionately in tomorrow? This is what I am thinking: What if we could get the same results from seeding hope as you’ve achieved with seeding the Crystal Apple cucumber? What if we could make hope in these times grow as abundant and refreshing and cooling and prevailing as that cucumber?

Visit [talonbooks.com](http://talonbooks.com) for a complete listing of M.A.C. Farrant's available books.



**Maylis de Kerangal** is the author of several novels in French, including *Je marche sous un ciel de traîne* (2000), *La vie voyageuse* (2003), *Corniche Kennedy* (2008), *Naissance d'un pont* (translated here as *Birth of a Bridge*, winner of the Franz Hessel Prize and the Médicis Prize in 2010), *Réparer les vivants* (translated here as *Mend the Living*, long-listed for the 2016 Man Booker International Prize and winner of the 2017 Wellcome Book Prize) and *Un monde à portée de main* (2018). She lives in Paris, France.

**Jessica Moore** is an award-winning author and translator. Her collection of poems, *Everything, now* (Brick Books 2012), has been called "a powerful journey through love and loss – serving, ultimately, to unsettle any notion of a boundary between them." *Mend the Living*, Jessica's translation of the moving and unusual story of a heart transplant by Maylis de Kerangal, was nominated for the 2016 Man Booker International Prize and won the UK's Wellcome Prize in 2017. Jessica's new book, a story in fragments touching on ecological questions and the affair of the *École en bateau*, is called *The Whole Singing Ocean* (Nightwood 2020).

ISBN 9781772012835  
5.5 x 8.5"; 240 pp.; Trade Paper  
\$19.95 CAD  
Now Available

## Painting Time

**Maylis de Kerangal**

Translated by Jessica Moore

In 2007, Paula Karst begins her studies at the famous Institut de Peinture in Brussels. There she meets two friends, both enigmatic, resourceful, impulsive, and gifted. Together, the three weave a complex relationship that mirrors the interconnectedness of their artistic materials. Replicating the grain of wood, the wear of marble, or the protrusion on a tortoiseshell requires method, technique, talent ... but also something else. Paula strives to understand what she's painting, the "micro" that she is and the "macro" that she contemplates in art history. She chooses the painstaking demands of craftsmanship over the abstraction of high art.

Paula's apprenticeship is punctuated by hard work, sleepless nights, sore muscles, and saturnalian evenings. After completing her studies at the Institute, she continues to practise her art in Paris, in Moscow, and then in Italy at Cinécittà, on the sets of great films – dream factories! – as if rehearsing for the grand finale: Lascaux IV, a life-sized replica of the world's most famous paleolithic cave art and a zenith of human cultural expression.

This exquisite and highly aesthetic coming-of-age novel by the author of *Birth of a Bridge* and *Mend the Living* uses a succession of trompe-l'oeil techniques to explore a young woman's art apprenticeship. Maylis de Kerangal offers the key to the enchanted materialism of her writing.

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Anahita Jamali Rad is a text-forward artist born in Iran and currently based in Tiohtià:ke on the Traditional Territory of the Kanien'kehá:ka. Informed by anti-imperialist materialist theory, Jamali Rad's work is founded on materiality, history, affect, ideology, violence, class, collectivity, desire, place, displacement, and silence. She published her first poetry book, *for love and autonomy*, in 2016.

ISBN 9781772012859  
6 x 9"; 128 pp.; Trade Paper  
\$16.95 CAD  
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## still

Anahita Jamali Rad

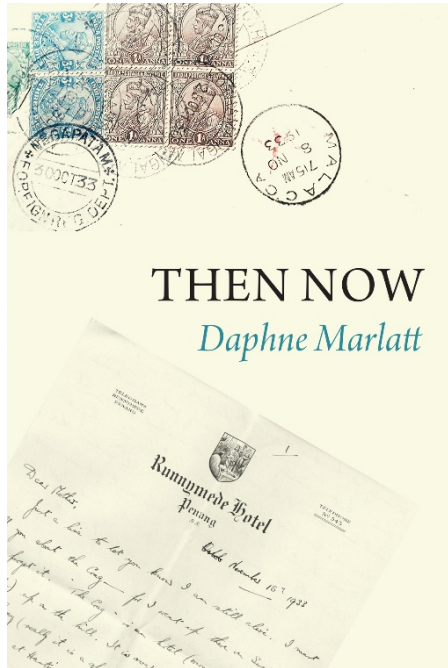
*still is* about alienated interiority. It begins with a body, with materiality that slowly morphs, extends, spills, and oozes non-linearity. A self-withdrawn, hidden presence: silent inactivity, affective and extractive capitalism, surveillance and commodification of behaviour, non-participation, withdrawn complicity, non-subjectivity and refusing a gaze, paralysis in time of crisis, what non-doing does. *still* proposes an alternative to action, a way to un-be or to cease, a way to be the wrench in the cogs of the machine, a way to jam the signal by refusing receptivity. This book disclaims language, writes without writing, divests in itself, is non-living for unlife. This book begins and ends in emptiness.

Praise for *for love and autonomy*

**"The poetry is refreshing. Whether stark, disjointed and grammatically voided columns, or impressions of stanza blocks cascading from segment to segment, this poetry is its own.."**

—Queen Mob's Tea House

Anahita Jamali Rad's *for love and autonomy* is also available from Talonbooks.



**Daphne Marlatt** was at the centre of the West Coast poetry movement of the 1960s, studying at the University of British Columbia and with many of Donald Allen's New American Poets, most notably Robert Creeley and Robert Duncan. Her early literary associations with the loosely affiliated *TISH* group encouraged her nonconformist approach to language and form. Her unique disposition toward language shapes and is shaped by her commitment to exploring and honouring silenced histories and experiences. For her, writing has been a lifelong ethical project, deeply engaged with feminism, immigrant experiences, and ecological issues. Her innovations in the prose poem form have influenced an entire generation (and beyond) of Canadian poets.

ISBN 9781772013634  
5.5 x 8.5"; 144 pp.; Trade  
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## Then Now

**Daphne Marlatt**

A lyrical exploration of memory, family, catastrophe, immigration, and colonialism, *Then Now* was inspired by the discovery of letters written by Daphne Marlatt's father, Arthur Buckle, who left England in the early 1930s to join a British accounting firm in multiracial Penang, Malaysia. He continued living and working there until taking leave in 1941, returning after WW II, whose looming threat striates his early letters, and staying until 1951. Decades after the letters' composition, Marlatt began writing poems in response to them, interwoven with memories they provoked from her post-war childhood there. These poems are written from a sense of place and home on Canada's West Coast now on the brink of another catastrophe, global climate change, so that throughout the book, "There Then" permeates any "Here Now" of immigrant consciousness and highlights the impermanent quality of "home."

Praise for *Liquidities*

**"Marlatt's language conveys a rich sensuality, a sensibility honed to a fine edge."**

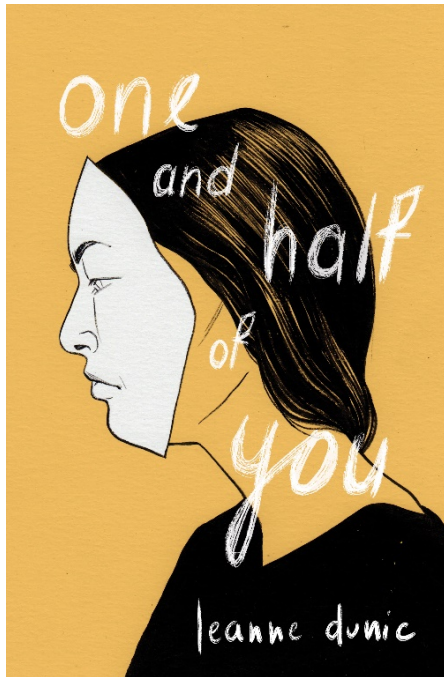
– Judith Fitzgerald

**"Everything Marlatt has published is instinct with caring, intelligence, and a feel for technical innovation."**

– Ken Adachi

Visit [talonbooks.com](http://talonbooks.com) for a complete listing of Daphne Marlatt's available books.





Leanne Dunic transgresses genres and form to produce projects such as *To Love the Coming End* (Book\*hug / Chin Music Press 2017) and *The Gift* (Book\*hug 2019). She is the elder of The Deep Cove and lives on the unceded and occupied Traditional Territories of the xʷməθkʷəy̓əm, kw̓xwú7mesh, and sə́lilwətaʔ peoples.

## One and Half of You

Leanne Dunic

*One and Half of You* is a memoir that begins with the author's growing up biracial on rural Vancouver Island. Not fitting in at school, she turns for comfort to her brother, who is in many ways the opposite of her. Only when she moves from the Island to the mainland does she meet another like her. Through sinuous language, risk, and surprising humour, this hybrid work explores sibling and romantic love, and the complexities of being a biracial person looking for completion in another. Includes links to recordings of three songs.

**“With vulnerability and surprising humour, Dunic reflects upon a cataclysmic move to the mainland as well as her search for completion and love.”**

—*Shrapnel Magazine*

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6 x 9"; 88 pp.; Trade Paper  
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Dubbed “the most dangerous poet in Canada” by Eden Robinson, **Stephen Collis** is the author of a dozen books of poetry and prose, including *The Commons* (Talonbooks 2008), the BC Book Prize winning *On the Material* (Talonbooks 2010), *Once in Blockadia* (Talonbooks 2016) and *Almost Islands: Phyllis Webb and the Pursuit of the Unwritten* (Talonbooks 2018). In 2019 he was awarded the Latner Writers’ Trust of Canada Poetry Prize in recognition of his body of work. He lives near Vancouver, on unceded Coast Salish Territory, and teaches poetry and poetics at Simon Fraser University.

## A History of the Theories of Rain

**Stephen Collis**

“Can you walk away from a climate?” Maybe. But “in the future / everyone will have their fifteen minutes of blame.” *A History of the Theories of Rain* explores the strange effect our current sense of impending doom has on our relation to time, approaching the unfolding climate catastrophe conceptually through its dissolution of the categories of “man-made” and “natural” disasters. How do we go on with our daily lives while a disastrous future impinges upon every moment?

Collis provides no easy answers and offers no simple hope. What his book does instead is probe our current state of anxiety with care, humour, and an unflinching gazing into the darkness we have gathered around ourselves. All the while – in song, in lyrical outbursts, and in philosophical and speculative excursions – it asks what form a resistance to the tenor of these out-of-joint times might take. In doing so, it explores the links between the climate’s “tipping points” and the borders which constrain those who are fleeing the disaster – including the plants, animals, and peoples forcibly displaced by a radically altered world ecology.

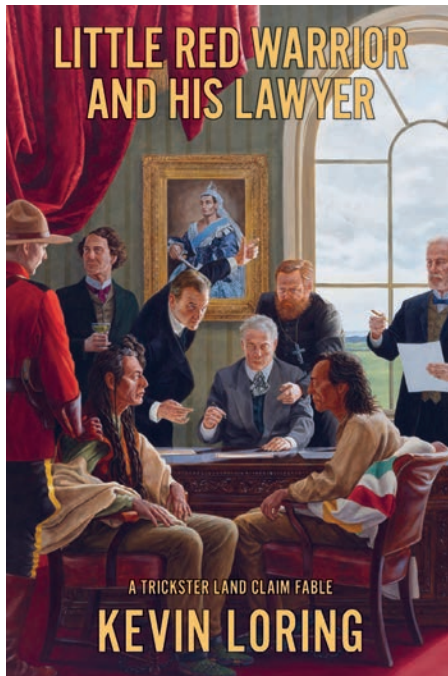
**“Taken together, these poems are as much an account of how we humans are grappling with a terrifying environmental predicament ... as they are odes to Earth itself.”**

—*Poetry Foundation*

**Recipient of the 2019 Latner Writers’ Trust Poetry Prize**

ISBN 9781772012880  
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Visit [talonbooks.com](http://talonbooks.com) for a complete listing of Stephen Collis’s available books.



## Little Red Warrior and His Lawyer

A Satirical Land Claim Fable

**Kevin Loring**

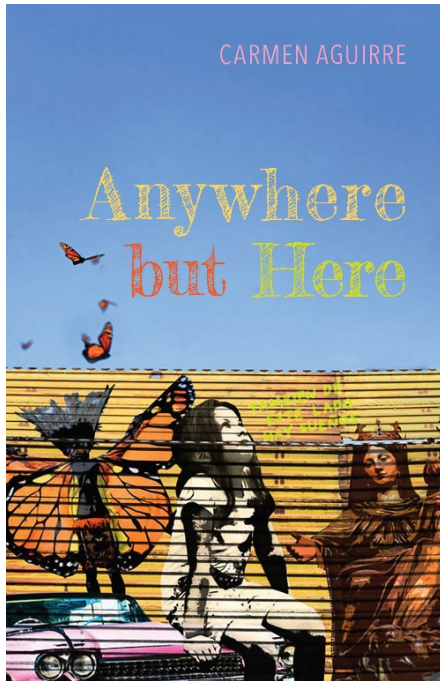
*Little Red Warrior* is the last remaining member of the Little Red Warrior First Nation. One day, he discovers a development company has begun construction on his ancestral lands. In a fit of rage, Little Red attacks one of the engineers and is arrested for assault and trespassing on his own lands. In jail he meets his court-appointed lawyer, Larry, who agrees to help Little Red get his lands back. Larry convinces his wife, Desdemona, to allow Little Red to move into their basement while they sort out Red's case. Desdemona and Red strike up an uneasy relationship. When Red notices that one of Desdemona's eyes is slightly lazy, she becomes increasingly neurotic, convinced that Little Red is up to something. Despite herself Desdemona, who is not accustomed to being thrown off her game, is increasingly drawn to Red's apparently hypnotic Indigenous charisma. As sparks begin to fly between them, Larry prepares to fight for Little Red's Land Rights. An unexpected intervention by a greater power occurs in the court case, and nothing will ever be the same.

**Kevin Loring** is a member of the Nlaka'pamux First Nation in Lytton, B.C. As an actor he has performed in numerous plays across Canada, including Marie Clements's *Burning Vision* and *Copper Thunderbird*, and in the National Art Centre's fortieth anniversary production of George Ryga's *The Ecstasy of Rita Joe*. He also starred in the 2007 feature film *Pathfinder*, and co-produced and co-hosted the documentary *Canyon War: The Untold Story* about the 1858 Fraser Canyon War. He is currently the artistic director for Indigenous Theatre at the National Arts Centre in Ottawa.

Loring was the recipient of the 2005 City of Vancouver Mayor's Arts Award for Emerging Theatre Artist, 2006 Artist in Residence at The Playhouse Theatre Company, and Playwright in Residence at the National Arts Centre, Ottawa, in 2010. His first play, *Where the Blood Mixes*, won the Jessie Richardson Award for Outstanding Original Script, the Sydney J. Risk Prize for Outstanding Original Script by an Emerging Playwright, and the 2009 Governor General's Literary Award for Drama.

ISBN 9781772012545  
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Kevin Loring's *Thanks for Giving* and *Where the Blood Mixes* are also available from Talonbooks.



## Anywhere but Here

### Carmen Aguirre

*Anywhere but Here* is an external representation of the inner turmoil of exile. Using magic realism tropes, it follows a family on a journey back toward Chile from Canada. They drive in a convertible along the desert border between the U.S. and Mexico, each with different emotions about the North they are leaving and the South they are approaching, reversing their refugee flight, refusing the state of exile. The father and his two young daughters encounter an increasingly fantastic range of characters. They are encircled by past, present, and future in a collective vision that takes them, and the audience, into the compelling experiences of people crossing and guarding the border. Threaded through the external journey is the internal search for home in an unstable world. With the arrival of the mother of the family, they confront the costs of exile and the true nature of home.

**Carmen Aguirre** is an award-winning theatre artist and author who has written and co-written over twenty-five plays, including *Chile Con Carne*, *The Refugee Hotel*, *The Trigger*, *Blue Box*, *Broken Tailbone*, and *Anywhere but Here*, as well as the #1 national bestseller *Something Fierce: Memoirs of a Revolutionary Daughter* (winner of CBC Canada Reads 2012), and its bestselling sequel, *Mexican Hooker #1 and My Other Roles Since the Revolution*.

Carmen is currently writing an adaptation of Euripides's *Medea* for Vancouver's Rumble Theatre, and Molière's *The Learned Ladies* for Toronto's Factory Theatre. She is a Core Artist at Electric Company Theatre, a co-founding member of the Canadian Latinx Theatre Artist Coalition (CALTAC), and has over eighty film, TV, and stage acting credits, including her award-winning lead role in the Canadian premiere of Stephen Adley Guirgis's *The Motherfucker with the Hat*, and her Leo-nominated lead performance in the independent feature film *Bella Ciao!* She is a graduate of Studio 58. [carmenaguirre.ca](http://carmenaguirre.ca)

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**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). Elaine has served as the playwright-in-residence at Pomona College in Los Angeles, Quest University Canada, and Western Washington University; as the Endowed Chair and Head of the M.F.A. Program in Dramatic Writing at the University of New Mexico; and founder of the LEAP Playwriting Program at the Arts Club Theater in Vancouver. She has taught in universities from Portugal to Tasmania, China to Panamá, and is the co-founder of the International Climate Change Theatre Action, involving fifty playwrights, two hundred venues, and twelve thousand audience members worldwide. The 2019 Fulbright Scholar at the University of the Azores.

Elaine lives in New Westminster, British Columbia, with her musician-teacher husband and her sixteen-year-old, a core leader of Sustainabiliteens.

ISBN 9781772012897

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## Fado

The Saddest Music in the World

**Elaine Ávila**

Acclaimed Portuguese Canadian playwright Elaine Ávila's new play, *Fado: The Saddest Music in the World*, is a tale of love and ghosts set in the back alleys and brothels of old Lisbon. Part concert, part theatre, the story of a young woman confronting her country's fascist past and her own identity is interwoven with the heartbreaking national music of Portugal known as fado, which means "fate."

Playing sold-out crowds in Vancouver and Victoria in 2018 and 2019, *Fado* was honoured on the Playwrights Guild of Canada's Sure Fire List (the Top Twenty-Three Most Producible Plays in Canada by Women) and selected as one of the Top Unproduced Latinx Plays in the U.S. by Fifty Playwrights. *Fado* won the Award for Favourite Musical in Victoria with B.C.'s own beloved Sara Marreiros playing the ghost of Amália Rodrigues, the Queen of Fado.



Ten authors have authored *Gabriel Dumont's Wild West Show*, including Indigenous and non-Indigenous, French- and English-speaking men and women. They are: Jean Marc Dalpé, David Granger, Laura Lussier, Alexis Martin, Andrea Menard, Yvette Nolan, Gilles Poulin-Denis, Paula-Jean Prudat, Mansel Robinson, and Kenneth T. William.

**Jean Marc Dalpé, David Granger, Laura Lussier,  
Alexis Martin, Andrea Menard, Yvette Nolan,  
Gilles Poulin-Denis, Paula-Jean Prudat,  
Mansel Robinson, and Kenneth T. William**

*Gabriel Dumont's Wild West Show* is a flamboyant epic, constructed as a series of tableaux, about the struggles of the Métis in the Canadian West. It is a multilayered and entertaining saga with a rodeo vibe, loosely based on Buffalo Bill's legendary outdoor travelling show. In 1885, following the hanging of his friend Louis Riel, bison hunter Gabriel Dumont fled to the United States. There he was recruited by the legendary Buffalo Bill, founder of *Buffalo Bill's Wild West*, a gigantic outdoor travelling show that re-enacted life in the American West. It made a huge impression on Dumont, and he dreamed of putting together a similar show to tell the story of the struggle of Canada's Métis to reclaim their rights.

The creative team behind *Gabriel Dumont's Wild West Show* – including ten authors, Indigenous and non-Indigenous, French- and English-speaking men and women – brings Dumont's dream to life in a captivating, joyously anachronistic saga. The theatrical version of *Gabriel Dumont's Wild West Show* presented by the National Arts Centre was one of a number of exceptional projects funded through the Canada Council for the Arts' New Chapter initiative. (Adapted from [nac-cna.ca/en/wildwestshow](http://nac-cna.ca/en/wildwestshow).)

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