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PUBLISHING THE FUTURE OF LITERATURE

BookThug

Fall 2016 catalogue

Adventures in
Literary Publishing
since 2004

A MESSAGE FROM THE PUBLISHER

Dear Amazing Readers, hello!

I thought that I'd take a moment to let you know about some changes that are taking place at BookThug. These are mostly in response to the current social climate that we find ourselves in, one that brings to light certain issues around a perceived norm that we feel must be addressed. From the time of our first publication run in 2004 through to this, our twelfth year, we've been confident in our ability to deliver on our mission to create a diverse book list. And yet, despite all of the innovative and wide-ranging books that we've published over the years, we've come to realize that we can do better. For a long time, I've worked under the impression that diversity had everything to do with the kinds of writing that we published, and if that were truly the case, then we have succeeded in publishing a diverse list. I stand by my belief that nothing that we have published walks down the middle of any road, and no two BookThug books are standing in exactly the same place. And even though we've worked with writers over the years who are "not straight" or who are "not white" or who are "not male," a definition of diversity that addresses only notions of style ultimately fails to take into account much of what the word truly means.

For the past few months, Hazel and I have been thinking and talking a lot about diversity and the imagined normal. We've been reading about colonialism, patriarchy, racism, feminism, capitalism, and the environment, and have adjusted our own reading practices to include more work by writers working outside the framework that we understand, which we openly admit we learned through institutions that are predominantly white and predominantly male. We've delved into these topics with each other and with our children, with others in the publishing industry, with writers and artists, with people in Toronto and across the country, and even with people outside our borders. It's been a fascinating conversation, one that has travelled from our dinner table out into the larger places of the world, and it has changed how we see the world. And we've taken great pleasure in what we've managed to learn, namely that the notion of diversity goes far beyond simply evoking a variety of styles. In response to all of this, we recently re-jigged our submission guidelines to not only continue to encourage women and members of the LGBTQ community to submit work, but also to encourage Indigenous Writers, Writers of Colour, and Writers with Disabilities to share their writing with BookThug.

These are all well-intended ideas, and yet many people will read this message and then flip through to the following pages and wonder if I know that seven of the eight books found here are by white authors. The answer is yes, we are aware of this. It would be impossible to affect such changes to our publishing practices overnight, and based on the nature of timelines in the publishing world, we signed the contracts for many of these books some time ago. As a result, the diversity found in this catalogue will remain more in line with earlier definitions. We are still at the beginning of what we imagine to be the new face of BookThug, and it may be some time before even we come face to face with what that is. In the meantime, I can assure you that we have some fabulous books in store for you this fall season:

We lead off with two very strong titles: For our first lead title, we recently hired Julie Joosten (award-winning academic and poet) to help us develop a new line of non-fiction books called "Essais." The books in Essais are forms of vital generosity; they search for vocabularies, syntaxes, and forms that ward off closure, and invite attention to a necessary reconsideration

of politics, culture(s), and experience. This catalogue contains the second book in this series: *Notes from a Feminist Killjoy: Essays on Everyday Life* by Erin Wunker—a necessary book, one that is as personal as it is useful for anyone looking for ways to problematize and fight against the patriarchal culture we live in today and for years to come.

Our second lead title is Devon Code's first novel. *Involuntary Bliss* reflects the work of literary masters of the past—from Kafka to Murakami to Bolaño—to tell a tale of love and tragedy and grief that moves from the streets of Montréal to the mountain ranges of Machu Picchu. This novel is as funny as it is moving, and Devon's writing easily fits within the halls of our Department of Narrative Studies. Our fiction editor Malcolm Sutton and the rest of the BookThug family are confident that you'll enjoy this well-written and stylish book from this award-winning literary fiction phenom.

We also have two other completely different works of fiction for you this season. *Testament* by Vickie Gendreau, translated by Aimee Wall, continues to build our collection of translated works. *Testament* is a brutal, important book: Written in the face of youthful mortality, it is both a celebration of life and a last will and testament to the people Gendreau loved. This novel of living grief bequeaths to the reader an uncompromising story that is both as raw and flamboyant as its author. In contrast, Mat Laporte's first book *RATS NEST* borrows from science fiction and cyber punk and the wild cut-up literature of the 1970s to present a hallucinatory story told by the world's first 3D-printed kid.

And, of course, we have some terrific poetry books for you to enjoy, too. There are some familiar faces: Sandra Ridley, whose new work titled *Silvija* is a follow-up to her book *The Counting House*, grapples with notions of grief and redemption; and David B. Goldstein's *Lost Originals* tackles the relationship between metaphor and translation, but never reveals which is which or the other way around. Joining these veteran BookThugs are two authors who are new to our list: Kate Sutherland's *How to Draw a Rhinoceros* examines a history of representation, in lyrical poems that empower readers to rethink their relationships to 'others' as both necessary and devastating. And Moez Surani's conceptual project *عملية* *Operación* *Opération* *Operation* *行動* *Операция* gathers all the names of military operations sanctioned by the UN to show how no word is free from connoting violence, and to force readers to consider whether their personal relationship to those words match the values imposed upon them by the military.

With a selection like this, I think that you'll agree that this catalogue holds some wildly diverse and interesting books that will appeal to readers of all kinds. And yet, we aren't stopping there! We'll continue to work to further diversify our publishing program. And rest assured, if the conversation we're having has to do with being nerdy and/or badass, as long as it works to question imagined norms, we're fine with that. We'll use whatever privilege we have in this world to do so in as great a capacity as we can, all in the service of reaching a wider and more inclusive reading audience.

Jay Millar

Publisher (and BookThug forever)



FALL 2016

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FRONTLIST NONFICTION

COVER NOT FINAL

Notes from a Feminist Killjoy

*Essays on
everyday life*

Erin Wunker

Essais Series No. 2
3 November 2016 | Non-fiction
8x5.25 inches | 216 pages
Hardcover: 9781771662567 \$23.00
Author Hometown: Halifax, NS



PHOTO: ZACH FAYE

Notes from a Feminist Killjoy: Essays on Everyday Life Erin Wunker

Erin Wunker is a feminist killjoy, and she thinks you should be one, too.

Following in the tradition of Sara Ahmed (the originator of the concept “feminist killjoy”), Wunker brings memoir, theory, literary criticism, pop culture, and feminist thinking together in this collection of essays that take up Ahmed’s project as a multi-faceted lens through which to read the world from a feminist point of view.

Neither totemic nor complete, the non-fiction essays that make up *Notes from a Feminist Killjoy: Essays on Everyday Life* attempt to think publicly about why we need feminism, and especially why we need the figure of the feminist killjoy, now. From the complicated practices of being a mother and a feminist, to building friendship amongst women as a community-building and -sustaining project, to writing that addresses rape culture from the Canadian context and beyond, *Notes from a Feminist Killjoy: Essays on Everyday Life* invites the reader into a conversation about gender, feminism, and living in our inequitable world.

from *Notes from a Feminist Killjoy: Essays on Everyday Life*

I have a bitchy resting face. You know what I mean: when I am busy thinking or walking or going about my daily business, my natural resting expression is one that reads to others as bitchy—or mean or angry or sad. Perfect strangers have told me to smile, cheer up, or simply not to look the way I do. Much to my chagrin, my automatic response is often to flash a grimacing smile. My reaction drives me bananas. I continue what I am doing while thinking of witty comebacks. I imagine crossing my eyes and sticking out my tongue. On a few occasions, though, I have had the inverse response to the automatic smile: I have given the happiness-seeking stranger the finger.

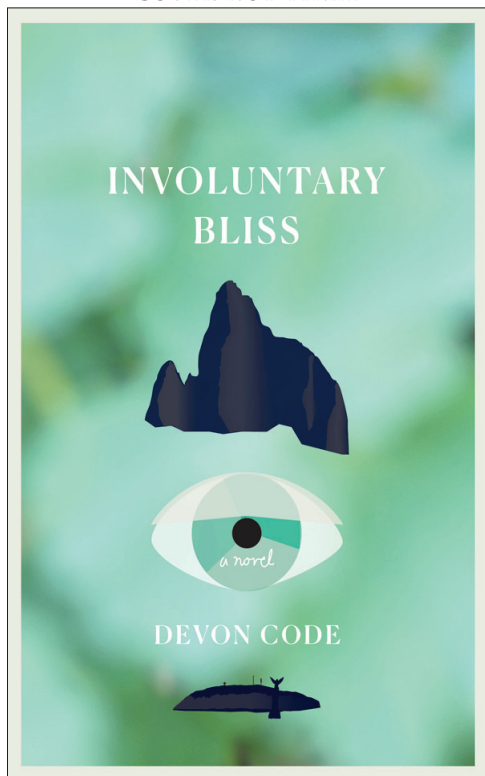
Why?

Not because the stranger necessarily deserves to be told where to go (though let’s be frank, sometimes he does). No, I’ve given people the finger or imagined doing so because there is something incredibly condescending about telling a woman to smile. Whether or not this smile-seeker is well meaning or a creep, there exists in much of the Western world a long and entrenched history of telling women how to think, feel, and act. And how to look. This history is complicated. It is varied. It shifts depending on your racial, gendered, ethnic, and class identity, but we can, for the sake of simplicity, just call this the history of *patriarchal culture*.

Erin Wunker is Chair of the Board of the national non-profit organization Canadian Women in the Literary Arts (www.cwila.com) and co-founder, writer, and managing editor of the feminist academic blog *Hook & Eye: Fast Feminism, Slow Academe*. She teaches courses in Canadian literature and cultural production with a special focus on cultural production by women. She lives in Halifax with her partner, their daughter, and Marley the dog. *Notes from a Feminist Killjoy* is Wunker’s first book.

FRONTLIST FICTION

COVER NOT FINAL



15 November 2016 | Fiction
8x5.25 inches | 220 pages
Trade Paper: 9781771662499 \$20.00
Author Hometown: Peterborough, ON

Involuntary Bliss Devon Code

Even in death, he said, the novella's power would bind us together, all of us who had read it, appealing as it did equally to our emotions and our intellects.

Intense and densely layered, *Involuntary Bliss* is the latest intriguing story from award-winning young writer Devon Code. Situated in modern-day Montréal during a weekend in late August, two young men come together in an attempt to restore their friendship.

From the streets of Montréal's Plateau to the mountainous hillsides of Machu Picchu and beyond, this high-spirited picaresque investigates themes of mortality, idealism, and transgressive art from the perspective of young adults, in a novel comprised of incidents by turns comic, erotic, tender, and harrowing.

In conceiving of this novel, Code took as influence such works as Roberto Bolaño's *By Night in Chile* and Horacio Castellanos Moya's *Senselessness*. With its dark humour and elements of psychological compulsion, *Involuntary Bliss* also follows in the tradition of Franz Kafka, while its eroticism, narrative momentum and intimations of violence align well with the novels of Haruki Murakami.

Readers of literary fiction who appreciate challenging, stylistically sophisticated, and edgy novels will happily lose themselves in this circuitous story by literary fiction phenom Devon Code.

Praise for Devon Code:

"By turns tense and tender, heartbreaking and hilarious, 'Uncle Oscar' is full of surprises, every one of which rings true. Devon Code has created an unforgettable portrait of a boy on the brink of manhood." —Jury citation for the 2010 Writers' Trust of Canada/McClelland & Stewart Journey Prize

"In these deft and engaging stories Devon Code explores the subliminal forces that shape people's lives and reminds us how deeply mysterious the ordinary world is."

—John Steffler, author of *The Afterlife of George Cartwright* and *Helix*

"While reading these meticulously constructed and intelligent stories, I also kept thinking about classic American cinema: where whiskey is kept in bedside tables, bartenders are confidants and men with names like Morty and Lloyd rule."

—Sue Carter Flinn, *The Coast* (Halifax)

"*In a Mist* is a solid debut, intelligent and meticulously constructed.... Horrific and humorous, short but rich, the book is all that jazz."

—Jane Thompson, *Fast Forward Weekly* (Calgary)

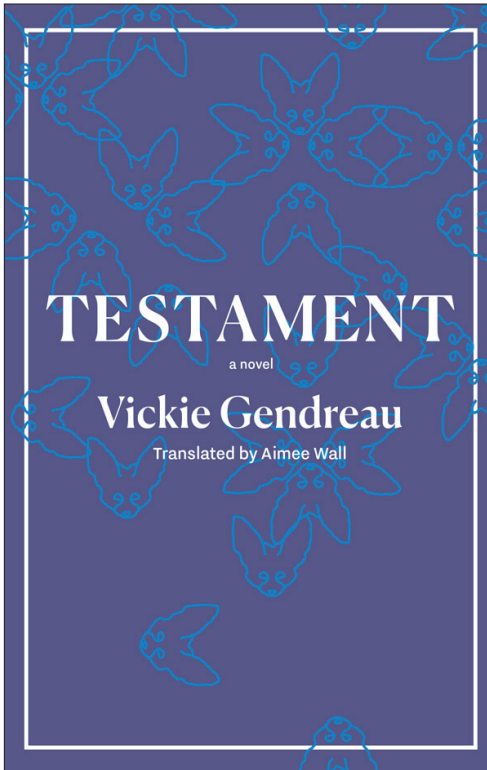
Devon Code is the award-winning author of fiction, short stories, and critical reviews. *In a Mist*, Code's first collection of short stories, was longlisted for the 2008 ReLit Award and was included on *The Globe and Mail's* "Best Books" list. In 2010, Code was the recipient of the Journey Prize for his story "Uncle Oscar." His reviews of literary fiction have appeared in *The Globe and Mail*, *National Post*, *Quill & Quire*, and *Canadian Notes & Queries*. Originally from Dartmouth, Nova Scotia, Code lives in Peterborough, Ontario. *Involuntary Bliss* is Code's first novel.



PHOTO: MIRIAM LOPEZ

FICTION

COVER NOT FINAL



12 October 2016 | Fiction / Translation
8x5.25 inches | 166 pages
Trade Paper: 9781771662529 \$20.00
Author Hometown: Montréal, QC

Testament Vickie Gendreau Translated by Aimee Wall

On June 6, 2012, Vickie Gendreau was diagnosed with a brain tumour. In between treatments, between hospital stays and her “room of her own,” she wrote *Testament*, an autofictional novel in which she imagines her death and at the same time, bequeaths to her friends and family both the fragmented story of her last year and the stories of the loved ones who keep her memory alive, in language as raw and flamboyant as she was.

In the teasing and passionate voice of a twenty-three-year-old writer, inspired as much by literature as by YouTube and underground music, Gendreau’s sense of image, her relentless self-deprecation, and the true emotion in every sentence add up to an uncompromising work that reflects the life of a young woman who lived without inhibitions, for whom literature meant everything right up until the end.

In this way, *Testament* (translated by talented writer and translator Aimee Wall) inverts the elegiac “grief memoir” form and plays with the notion of a last testament, thereby beating any would-be eulogists to the punch.

A challenging work at the level of both form and style, the fragmented, polyphonic nature of the text and its occasionally dense or opaque prose contribute to this novel’s incredibly unique voice and style. With its unexpectedly raw and open and somehow still occasionally funny perspectives on illness, dying, and death, this book will appeal to lovers of memoir, autofictional narrative, and readers who appreciate a palpable tension between fact and fiction.

Praise for *Testament*:

“This novel... was felt like a literary tsunami, with the cries of her prose and the intrinsic qualities of her writing.” —Jean-François Crépeau, *Le Canada français*

“*Testament*’s fragmented texts alternate between the narrator’s private journal and the voices of her friends as they receive her posthumous writing. It is an uncompromising experience, brutal when you least expect it.” —Chantal Guy, *La Presse*

“There is, in *Testament*, a voice, an energy, a style. Vickie Gendreau was a real talent as a writer. It won’t please everyone, but it’s undeniable. Yes, it’s a cry, sometimes harsh, sometimes confused, it is gut-wrenching and, surprise, is also shot through with touches of humour.” —Jean-Yves Girard, *Chatelaine*

Vickie Gendreau was born in Montréal in 1989. While working in Montréal strip clubs from October 2009 to June 2012, she was also active in the literary community, where she participated in events like the Off-Festival de poésie de Trois-Rivières. She was diagnosed with a brain tumour in 2012, and passed away a year later. Her first novel, *Testament*, written after her diagnosis, was published in the fall of 2012 and was longlisted for the 2013 Prix littéraire France-Québec. Her second novel, *Drama Queens*, was published in 2014.

Newfoundland-native Aimee Wall is a writer and translator. Her essays, short fiction, criticism, and reviews have appeared in numerous publications, including *Maison neuve*, *Matrix Magazine*, the *Montreal Review of Books*, and *Lemon Hound*. She holds a Master of Arts degree in Translation Studies from Concordia University. She lives in Montréal.

PHOTO: © Le Quartanier / Christian Blais



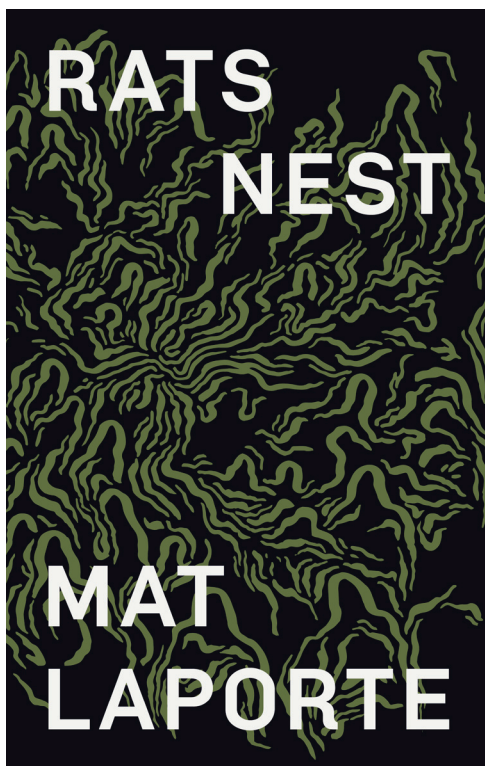
PHOTO: JESSICA HÉBERT



FALL 2016

FICTION

COVER NOT FINAL



20 October 2016 | Fiction
7x5 inches | 120 pages
Trade Paper: 9781771662444 \$18.00
Author Hometown: Toronto, ON

RATS NEST

Mat Laporte

Mysterious and sometimes hallucinogenic, *RATS NEST* builds a narrative out of the complexity and dialectical uncertainty that many people feel about being alive in the 21st century.

This first full-length book by Mat Laporte introduces readers to a protoplasmic, fantastical underworld, as navigated by a self-reproducing 3D Printed Kid made especially for this purpose.

As the Kid descends the layers of a seemingly never-ending pit, its nightmares and hallucinations—recorded in stunning detail—unfold in twelve chilling chapters of unreality that will make readers think twice about what it means to be a human (or humanoid) on the planet we call home.

Praise for *RATS NEST*:

"*RATS NEST* is a fragmented and extended transmission from 'the world's first 3D Printed Kid.' It is a dissident, noir, cyberpunk diary that recalls the monotony of service/office labour and projects that struggle onto the failed tropes of 'what the future may hold.' Here, the future is a recursive failure of both affinity and empathy, launched from the outer reaches of a space-time where both identity and narrative are in flux. This is a work that simultaneously calls to mind Ovid's *Metamorphosis* and the prose of Philip K. Dick, both Alice Notley's *Descent of Alette* and the riotous 'cut-up' novels of Kathy Acker. Has Mat Laporte eaten our dreams? Are these texts the cognitive-enteric-cybernetic remnants of a necessarily alienated posthumanity? 'Bursting forth from the primordial/id itself ... a flickering/non-linear flood of fact and sensory data,' Laporte has engendered for us an austere and gorgeous horror." —Liz Howard, 2016 Griffin Poetry Prize winner for *Infinite Citizen of the Shaking Tent*



PHOTO: KEVIN KILLIAN

Mat Laporte, born in Sault Ste. Marie, is a Toronto-based writer and co-founder of the micro-press Ferno House. Laporte is the author of a tetralogy of chapbooks: *Demons*, *Billboards from Hell*, *Life Savings* (nominated for the 2013 bpNichol Chapbook Award), and *Bad Infinity*. His poetry has been featured in numerous publications, including *Poetry is Dead* and on the Lemon Hound blog. *RATS NEST* is Laporte's first full-length book.

POETRY

COVER NOT FINAL



Silvija Sandra Ridley

Grief is personal and unpredictable; no two people experience it the same way, and yet, each person that comes out the other side is transformed by their experience of loss and redemption.

In a sequence of five feverish elegies, Sandra Ridley's *Silvija* combines narrative lyric and experimental verse styles to manifest dark themes related to love and loss: the traumas of psychological suffering (isolation and confinement), physical abuse (by parent and partner), terminal illness (brain tumour and heart attack), revelation, resolution, and healing. Pulsing with the award-winning writer's signature blend of fervour and sangfroid, the serial poems in *Silvija* accrue into a book-length testament to a grief both personal and human, leaving readers with the redemptive grace that comes from poetry's ability to wrestle chaos into meaning.

Because of its overarching themes and serial form, *Silvija* is best read cover-to-cover, analogous to a work of fiction, rather than a book of individual or occasional poems. In this way, and in dealing with timeless subjects of human significance, this book-length 'requiem for loss' bears comparisons to Anne Carson's *Nox* and Daphne Marlatt's *The Given*, and will resonate for the many people who have dealt with traumas of physical and mental illness, who have survived physical and/or emotional abuse, and who search for beauty after catastrophe.

Praise for *The Counting House*:

"A remarkably adventurous and fascinating book. *The Counting House* explores in different registers a failed or failing relationship and the states of mind of someone caught, wretched and in desperate need of escape. The verbal units may be fragmentary, but they assemble with great power in the reader.... Constellating fragments from philosophy, feminism, and nursery rhymes, the book takes an unusual poetic accounting as it unfolds through wild linguistic leaps and startling juxtaposition. This is an ambitious and highly rewarding book." —Jury comments, Archibald Lampman Poetry Award

"A powerhouse collection... Ridley's style is what brings the ambitious collection its success. Her choice to play with space, as if scoring the poems herself, creates a rich duality between pauses and punctured fragments." —*Cape Cod Poetry Review*

"An assured, gripping and startling book." —Jonathan Ball, *Winnipeg Free Press*

"*The Counting House* is exceptional work and reminds us again of just how talented Ridley is at employing artifice and literary conceit to force us into more honest examinations of the basis of language and poetry itself. It's playful, but it isn't slight, and may prove to be a significant influence on her contemporaries." —Jamie Bradley, *Arc Poetry Magazine*

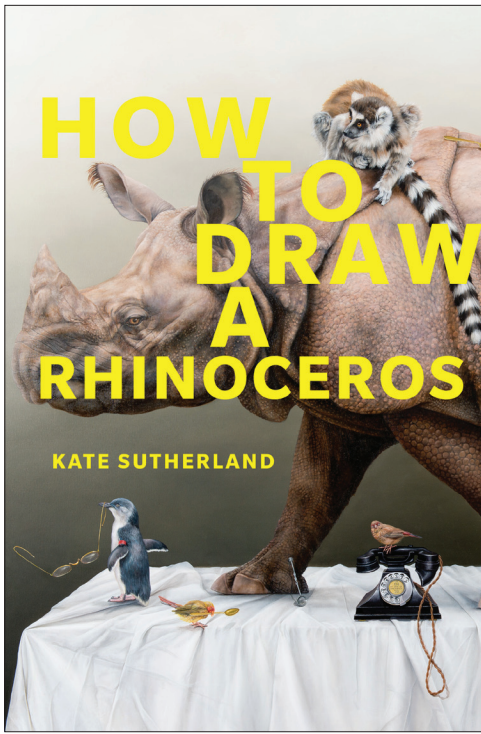
Multiple-award-winning poet, instructor, and editor Sandra Ridley is the author of three books of poetry: *Fallout* (winner of a 2010 Saskatchewan Book Award and the Alfred G. Bailey Prize); *Post-Apothecary* (finalist for the ReLit and Archibald Lampman Awards); and *The Counting House* (published by BookThug in 2013; finalist for the Archibald Lampman Award and chosen as one of the top five poetry books of 2013 in *Quill & Quire's* Readers' Poll). In 2015, Ridley was a finalist for the KM Hunter Artist Award for Literature. She lives in Ottawa.



PHOTO: JOHN W. MACDONALD

POETRY

COVER NOT FINAL



22 September 2016 | Poetry
8x5.25 inches | 120 pages
Trade Paper: 9781771662604 \$18.00
Author Hometown: Toronto, ON

How to Draw a Rhinoceros

Kate Sutherland

How to Draw a Rhinoceros, the first book of poems by Canadian writer, scholar, and lawyer Kate Sutherland, mines centuries of rhinoceros representations in art and literature to document the history of European and North American encounters with the animal—from the elephant–rhinoceros battles staged by monarchs in the Middle Ages; the rhinomania that took hold in France and later in Italy in response to the European travels of Clara the ‘Dutch’ Rhinoceros in the mid-1700s; the menageries and circuses of the Victorian era; the exploits of celebrated twentieth-century hunters like Teddy Roosevelt and Ernest Hemingway; and the trade in rhinoceros horn artefacts that thrives online today. Along the way, it explores themes of colonialism, animal welfare, and conservation.

Sutherland was inspired on this poetic path by Clara, an eighteenth-century rhinoceros she first encountered in porcelain form in an exhibit of ceramic animals at Toronto’s Gardiner Museum. This chance experience set her off on a grand quest to learn all she could of Clara’s story, and resulted in a collection that combines Robert Kroetschian documentary poetics with the meticulous research and environmental passion of Elizabeth Kolbert, to successfully examine the centuries-long path of the rhinoceros that’s brought it to the brink of global extinction.

Readers of contemporary poetry, as well as those audiences interested in natural history, animal welfare, and conservation, and people who have followed Sutherland’s scholarly and literary careers (and their intersections in her most recent academic work that focuses on law and poetry), will relish the rich detail and odd tales of historical rhinoceroses and the people who have kept, shown, and traded in them, as depicted using a range of poetic techniques that only a critical eye like Sutherland’s could deliver.

Praise for *All in Together Girls*:

“Kate Sutherland... [writes] in a clean, spare style that immediately pulls the reader into the moment, this is a thought-provoking yet deeply satisfying read.”

—*Canadian Book Review Annual*

“Superbly constructed, yes, and easy to read—by which I mean, never earnest or cloying or off-putting as well as easy on the eye, the prose so smooth and unobtrusive, the technique so quiet, organic, indeed modest—you glide over it with scarcely a ripple.”

—*sub-Terrain*

“Sutherland reminds us of our impulse to make sense of the world and ourselves through storytelling, whether by writing or by inventing ourselves, making ourselves up.”

—*Women’s Post*



PHOTO: ERIC BRIDENBAKER

Kate Sutherland was born in Scotland, grew up in Saskatchewan, and now lives in Toronto, where she is a professor at Osgoode Hall Law School. She is the author of two collections of short stories: *Summer Reading* (winner of a Saskatchewan Book Award for Best First Book) and *All In Together Girls*. *How to Draw a Rhinoceros* is Sutherland’s first collection of poems.

POETRY

COVER NOT FINAL



17 October 2016 | Poetry
8x5.25 inches | 112 pages
Trade Paper: 9781771662680 \$18.00
Author Hometown: Toronto, ON



PHOTO: ROBIN HERON

عملية Operación Opération Operation 行动 Операция Moez Surani

From poet-provocateur Moez Surani comes *عملية Operación Opération Operation 行动 Операция*—a book-length poetic inventory of contemporary rhetoric of violence and aggression, as depicted through the evolution of the language used to name the many military operations conducted by UN Member Nations since the organization's inception in 1945.

With *عملية Operación Opération Operation 行动 Операция*, Surani draws from two poetic traditions—conceptual poetry, with its appropriation and filtration of language and its methodological focus on establishing rigorous constraints from which poems develop and emerge; and inventory poems that aggregate small parts into larger, inferred meanings. In so doing, he achieves two important aims: On the one hand, he shows that no word is free from connoting violence—where “tulip” and “grasshopper” are equal to “killer” and “bone breaker,” no word is inherently innocent, beautiful, or good. On the other hand, he provokes people to consider whether their personal values match the values of the military operations that are conducted by their countries, often in the name of protecting and/or representing those same citizens.

By pulling military language away from euphemism—effectively, making it account for its doublespeaking ways—*عملية Operación Opération Operation 行动 Операция* documents the chasm that exists between these two sets of values, and gives voice to the many lives lost in conflicts around the world, in a volume that will speak equally to lovers of contemporary poetry, language, and linguistics, as to readers interested in politics, international relations, and public discourse.

Praise for *عملية Operación Opération Operation 行动 Операция*:

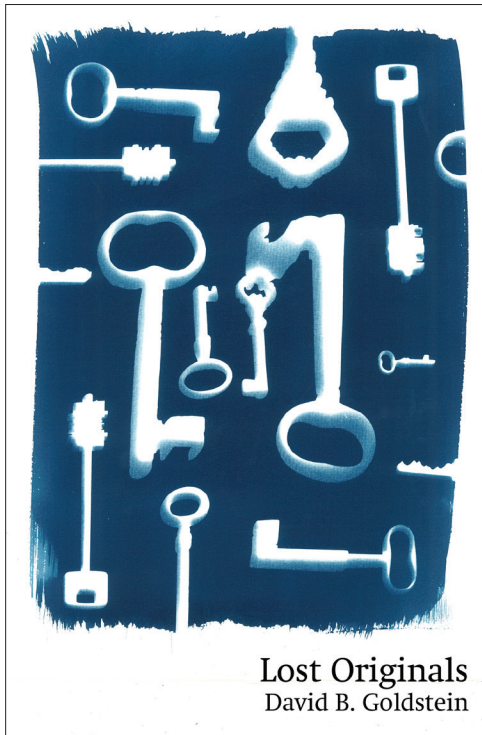
“Words, first, then evidently turning into names, but names of what? Racking up four thousand military operations by United Nations member states since 1945, Moez Surani’s list is far from simple. Who knew that the UN was writing a long poem? Or that this particular long poem would resound in the mind like Pound’s *Cantos*, that ‘poem including history’? A stunning compilation of linguistic fertility—and fertilization—courtesy of a political organization listing in the wind over half a century. But it takes a listener to detect that shiver in the atmosphere, and this astonishing book is deep listening through and through.” —Jed Rasula, author of *Destruction Was My Beatrice: Dada and the Unmaking of the Twentieth Century*

“Moez Surani has written a new kind of elegy.” —Charles Bernstein, author of *Attack of the Difficult Poems*

Moez Surani has travelled, studied, and worked in countries around the world. His writing has been featured in numerous publications, including the *Best Canadian Poetry* (2013 and 2014), *The Walrus*, *The Globe and Mail*, *Harper’s Magazine*, and *PRISM International*. His first poetry collection, *Reticent Bodies* (Wolsak and Wynn), was published in 2009. In that same year, he won a Chalmers Arts Fellowship, and later, attended artists’ residencies in Italy, Finland, Latvia, Switzerland, Taiwan, and Canada. His second poetry collection, *Floating Life* (Wolsak and Wynn), was published in 2012. *عملية Operación Opération Operation 行动 Операция*, Surani’s third book, was a finalist for Les Figues Press Book Prize (2014).

POETRY

COVER NOT FINAL



6 October 2016 | Poetry
8x5.25 inches | 120 pages
Trade Paper: 9781771662727 \$18.00
Author Hometown: Toronto, ON



PHOTO: MINDY STRICKE

Lost Originals David B. Goldstein

Translation is the extrovert, metaphor the introvert. Without translation, there is no communication. Without metaphor, there is no art.

Lost Originals, the latest collection of poetry from writer, scholar, and critic David B. Goldstein, explores the potential of metaphoric translation.

Taking as his foundation the notion that every act of speaking is a translation from one sort of experience to another, Goldstein developed each part of *Lost Originals* as an act of metaphor and an act of translation, and vice versa.

While skirting a humorous line, Goldstein's innovative poetic 'experiments' ultimately comprise an elegiac collection for a series of "lost originals," a group of objects and experiences that can only be accessed through language. In this way, Goldstein's encounters with a menagerie of objects and sources—from porcelain figurines, maps, and soundscapes, to computer-generated email spam, How-To manuals, and journalism about sharks—yield a myriad of voices, giving metaphorical speech to the unspeaking or unspoken, and at the same time, uncovering a hidden and surprising beauty in language normally viewed as impenetrable or utilitarian.

Drawing comparisons to Jody Gladding's *Translation from Bark Beetle* (2014) and Susan Howe's *That This* (2010), *Lost Originals'* allusive and layered poetics will appeal to readers of poetry and translation who are interested in the power of objects and the boundaries of poetry and language.

Praise for *Laws of Rest*:

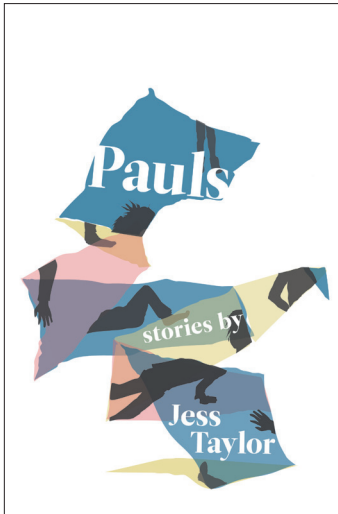
"Baffling, funny, surreal and, quite often, disorientingly moving."
—Jared Bland, *The Globe and Mail*

"To make a David Goldstein poem: put a small library together. Include some rabbinic commentary, some literary theory, some Shakespeare and some transcriptions of cellphone conversations. Add a dash of longing and a dollop of irreverent wit. Stir vigorously. Never remove from heat." —Adam Sol

"The elegant, inventive prose poems in David Goldstein's *Laws of Rest* deploy mathematical rigor—each of the eight poems in each section has four print blocks with four very tight lines each—to contain a fantasy world in which everyday experience is transmuted into things rich and strange. *Laws of Rest* will keep you on your toes!" —Marjorie Perloff

David B. Goldstein is the author of a previous poetry collection, *Laws of Rest* (BookThug, 2013), a book of criticism, *Eating and Ethics in Shakespeare's England* (Cambridge, 2013), and two chapbooks, the most recent of which is *Object Permanence* (Ugly Duckling, 2015). The recipient of numerous grants and awards, including the Shakespeare's Globe Book Award, Goldstein lives with his family in Toronto, where he is Associate Professor of English at York University.

NOTABLE TITLES



A NATIONAL POST TOP 99 BOOKS OF 2015
AN AMAZON.CA EDITORS' BEST BOOK OF 2015

Pauls by Jess Taylor
9781771661683 \$20.00

"Taylor's debut collection is a cycle of bristlingly good stories that all feature at least one character named Paul. It's an exciting thing to behold; one gets the sense of discovering in her authentic, compelling voice a master-in-waiting, like a young Alice Munro." —*National Post*

"I really enjoyed Jess Taylor's debut collection, *Pauls*. These stories offer portraits of a twentysomething brain: one that is trying to figure out how on earth to deal with all the feelings that come with being an adult. The wisdom in these stories is so hard come by, and is at once so beautiful, so tiny, so terrifying. Like all talented writers, Taylor makes you long for what she will do next."
—Heather O'Neill on why *Pauls* is her favourite book of 2015 for *CBC Books*

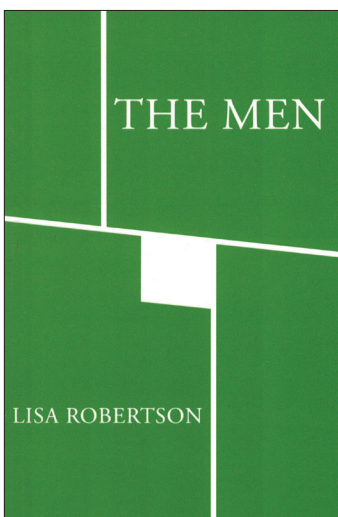


A GLOBE AND MAIL BEST BOOK OF 2015

Grand Menteur by Jean Marc Ah-Sen
9781771661300 \$20.00

"Ah-Sen's novel of a young woman growing up in Mauritius's criminal underclass is appropriately crude, evasive and linguistically rich. The end will have you flipping right back to the beginning."
—*The Globe and Mail*

"*Grand Menteur* is a dazzling display of diction, filled with Mauritian Kreol, Latin tags and masterful English, with wonderful narrative momentum. From the island of Mauritius to the island of England and later, homeless shelters in Toronto, it is a fascinating story of Mauritian street gangs, emigration, capers that don't pay, and a father-daughter relationship like no other. Jean Marc Ah-Sen's *Grand Menteur* is voice-driven fiction at its lyrical best."
—John Goldbach, author of *The Devil and The Detective*



CELEBRATING TEN YEARS IN PRINT (AND OF STICKING IT TO THE MAN)

The Men: A Lyric Book by Lisa Robertson
0973974257 \$16.00

The Men explores a territory between the poet and a lyric lineage among men. Following a tradition that includes Petrarch's Sonnets, Cavalcanti, Dante's works on the vernacular, Montaigne, and even Kant, Robertson is compelled towards the construction of the textual subjectivity these authors convey—a subjectivity that honours all the ambivalence, doubt, and tenderness of the human. Yet she remains angered by the structure of gender that these works advance. How does a woman of the present century see herself, in men's lyric texts of the Renaissance, in the tradition of the philosophy of the male subject, as well as in the men that surround her, obfuscating, dear, idiotic and gorgeous as they often seem? What if "she" wrote "his" poems? *The Men* seeks to defamiliarize both who and what men are.

NOTABLE TITLES



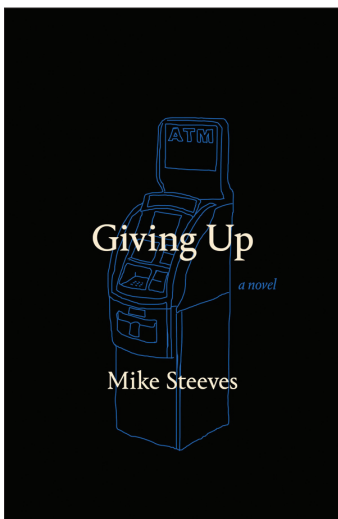
WINNER OF THE PUBLISHING TRIANGLE'S 2016
EDMUND WHITE DEBUT FICTION AWARD

One Hundred Days of Rain by Carellin Brooks
9781771660907 \$20.00

"A quiet and meditative book that reads like a mystery: How do we find ourselves—sometimes simultaneously—moving both toward and away from the things that matter to us most?"

—Johanna Skibsrud, winner of the 2010 Scotiabank Giller Prize for *The Sentimentalists*

"It is the young woman's anger and cynicism that keeps her afloat in her oppressed and watery world. Rain has become her adversary and, as such, keeps her focused and makes possible her, albeit shaky, survival." —M.A.C. Farrant for *The Vancouver Sun*



FINALIST FOR THE QUEBEC WRITERS' FEDERATION 2015
CONCORDIA UNIVERSITY FIRST BOOK AWARD

Giving Up by Mike Steeves
9781771660914 \$20.00

"Mike Steeves is a brilliant, singular voice in CanLit: funny and fresh and fast! *Giving Up* burns and glows with the intensity of a blue flame and all the pathos and obsessiveness and truth and absurdity of modern coupledness."

—Miriam Toews, author of *All My Puny Sorrows* and *A Complicated Kindness*

"Few first novels in recent memory are as consistently charming, smart, entertaining, and incisive as *Giving Up*. Somehow Mike Steeves has written a page-turner about stray cats and trips to the bank, and a story that treads through the stuff of everyday life with such precision to cast each detail, every gesture and object and silence, with great meaning."

—Pasha Malla, author of *People Park* and *The Withdrawal Method*



FINALIST FOR THE 2015 TRILLIUM BOOK AWARD FOR POETRY

THOU by Aisha Sasha John
9781771660334 \$18.00

"An act of deep attention to the physical self, to the positioning of bodies in the world, Aisha Sasha John's *THOU* takes us on a journey through power and society, hatred and love, anger and healing, offering an intimate, clear-eyed look at our shared humanity. Original, funny, sensual; at once profound and unpretentious, John's lines are a pleasure and a revelation."

—Jury comment, Trillium Book Award for Poetry

"John is brilliant at communicating. She's also really funny. Poems don't get more direct and precise and unforgettable than this." —*National Post*

"A truly beautiful book and a rare gift." —*Broken Pencil*



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