

BookThug  
fall &  
BookThug  
winter  
BookThug  
2017  
BookThug  
catalogue



BOOKTHUG.CA  
PUBLISHING THE FUTURE OF LITERATURE

# A MESSAGE FROM THE PUBLISHERS

Dear Amazing Booksellers, hello!

As we were putting together this catalogue we found ourselves thinking about the world these books will soon be a part of. It is, if we are being honest, a world full of problems. From the very beginning of our adventures in literary publishing, we have run BookThug as a site of protest, but never before has this felt more necessary. As publishers, it is our hope that you'll see each of the books in this catalogue as sites of resistance that work together to create dialogue toward something better.

For example, take each of our fall and winter lead titles. *Conversations With Canadians* by Lee Maracle is a necessary book for all Canadians at this crucial moment in our history. After all, it is important to remember that this year isn't "Canada 150" for everyone. As the first Indigenous woman to be published in Canada, we feel Lee Maracle is an important voice we all need to pay attention to. *The Greats* by Sylvain Prudhomme, translated by Jessica Moore, is a novel about a civil uprising against an oppressive dictatorship as much as it is a story of love and loss. And Shannon Bramer's *Precious Energy* is a collection of poems that takes on the quiet insecurities of domestic life that can threaten our individuality.

But the resistance doesn't end there. *The Videofag Book*, edited by William Ellis and Jordan Tannahill, documents a space of independent underground culture in the heart of Toronto that will hopefully inspire others to begin their

own cultural spaces. Emily Anglin's debut collection of short fiction *The Third Person* reveals the difficulties of social relations in a world where self-definition is often out of synch with how we live our lives. Jean-Philippe Baril Guérard's millennial novel, *Sports and Pastimes*, translated by Aimee Wall, examines extreme states of privilege and entitlement.

And of course, what poetry title isn't ultimately a space of resistance? *The Truth Is Told Better This Way* by Liz Worth casts magic spells that act against dishonesty. Aaron Tucker's *Irresponsible Mediums* is filled with app-generated poems based on the chess games of Marcel Duchamp that actually resist authorship. Andrew McEwan's *If Pressed* tackles the combined oppression of mental illness and the economic crisis. And *Better Nature* by Fenn Stewart wants you to reconsider Canada's "pioneering" attitudes toward "wilderness."

Publishing as resistance is a time-honoured tradition, and we know we are very lucky to be a part of that history. But without booksellers like you our work would be so much more difficult. We know you have readers who are looking for books that will provide them with tools to "re-think" the world they live in. From everyone at BookThug, we thank you for continuing to peruse our catalogues and stocking your shelves with our books.




Jay & Hazel Millar

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## BOOKTHUG

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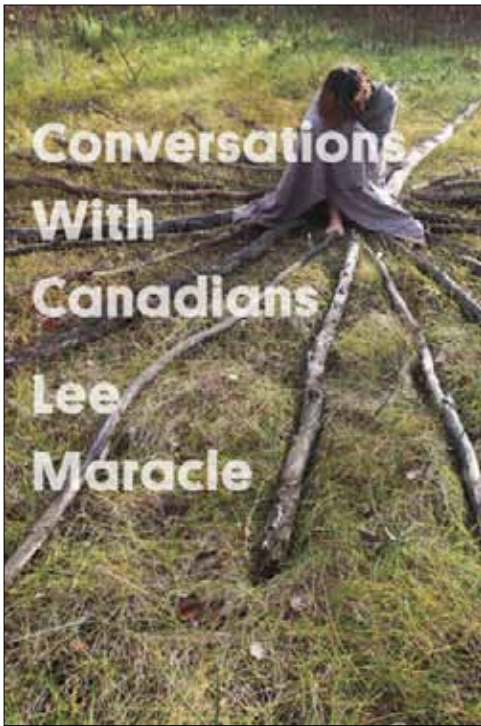
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Catalogue cover design by Malcolm Sutton

## FRONTLIST NONFICTION

COVER NOT FINAL



### Conversations With Canadians

Lee Maracle

**Conversations With Canadians** is the book that “Canada 150” needs.

On her first book tour at the age of 26, Lee Maracle was asked a question from the audience, one she couldn’t possibly answer at that moment. But she has been thinking about it ever since. As time has passed, she has been asked countless similar questions, all of them too big to answer, but not too large to contemplate. These questions, which touch upon subjects such as citizenship, segregation, labour, law, prejudice and reconciliation (to name a few), are the heart of *Conversations with Canadians*.

In prose essays that are both conversational and direct, Maracle seeks not to provide any answers to these questions she has lived with for so long. Rather, she thinks through each one using a multitude of experiences she’s had as a Canadian, a First Nations leader, a woman and mother and grandmother over the course of her life. Lee Maracle’s *Conversations with Canadians* presents a tour de force exploration into the writer’s own history and a re-imagining of the future of our nation.

#### Praise for Lee Maracle:

“The topics she covers, the approaches she employs, and the strength of her language highlight the reasons the author has been a driving force in Canadian aboriginal culture for decades.”

—*Quill and Quire*

“[A]t this fertile moment for change in the relationship between Canada’s indigenous and nonindigenous peoples, Lee Maracle’s new collection of oratories ... takes on even greater significance.”

—*The Georgia Straight*

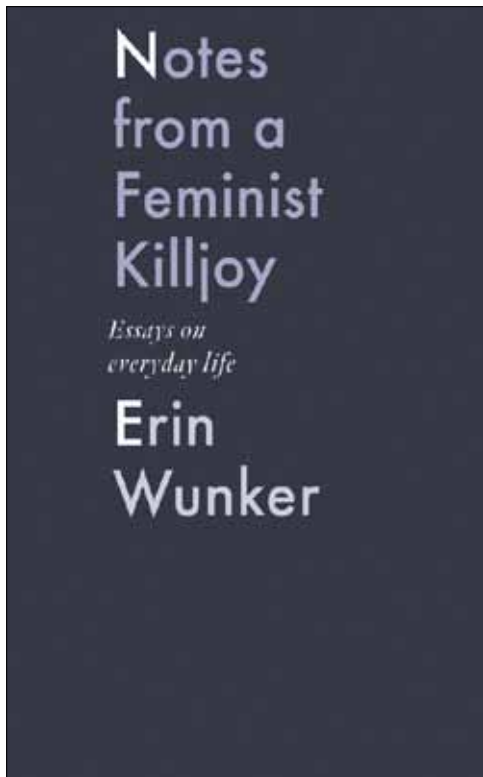


North Vancouver-born Lee Maracle is the author of numerous critically acclaimed literary works, including *Sundogs*, *Ravensong*, *Sojourner’s Truth and Other Stories*, *Bobbi Lee: Indian Rebel*, *Daughters Are Forever*, *Will’s Garden*, *Bent Box*, *Memory Serves*, *I Am Woman*, and *Talking to the Diaspora*. She is the co-editor of a number of anthologies, including the award-winning *My Home As I Remember*. A member of the Sto: Loh nation, Maracle is a recipient of the Queen’s Diamond Jubilee Medal, the JT Stewart Award, and the Ontario Premier’s Award for Excellence in the Arts for 2014. Maracle is currently an instructor in the Aboriginal Studies Program at the University of Toronto, where she teaches Oral Tradition. She is also the Traditional Teacher for First Nation’s House and an instructor with the Centre for Indigenous Theatre. Maracle has served as Distinguished Visiting Scholar at the University of Toronto, the University of Waterloo, and the University of Western Washington, and received an Honorary Doctor of Letters from St. Thomas University in 2009.



Fall & Winter 2017

NOW AVAILABLE IN PAPERBACK



Essais Series No. 2  
Paperback Release:  
3 November 2017 | Non-fiction  
8x5.25 inches | 216 pages  
9781771663700 \$18.00  
Author Hometown: Halifax, NS



PHOTO: BART VAUTOUR

## Notes From a Feminist Killjoy Essays on Everyday Life

Erin Wunker

**Finalist for the Atlantic Book Award for Scholarly Writing**  
**Finalist for the Margaret and John Savage First Book Award**

*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.

### Praise for *Notes From a Feminist Killjoy*:

“Wunker renders the label “feminist killjoy” one that readers can be proud to wear.” —*Quill and Quire* (starred review)

“Women reaching out to one another, telling each other our stories. This is a structural tactic. It is also crucial to the work of justice and social change. Let us take Wunker’s core message to heart and continue this messy, complex, and vital conversation.” —*The Fem*

“Erin Wunker’s first book is a useful navigational tool even for those steeped in the precepts of women’s studies. Her *Notes* represents a smorgasbord of reflection.” —*Metro Canada*

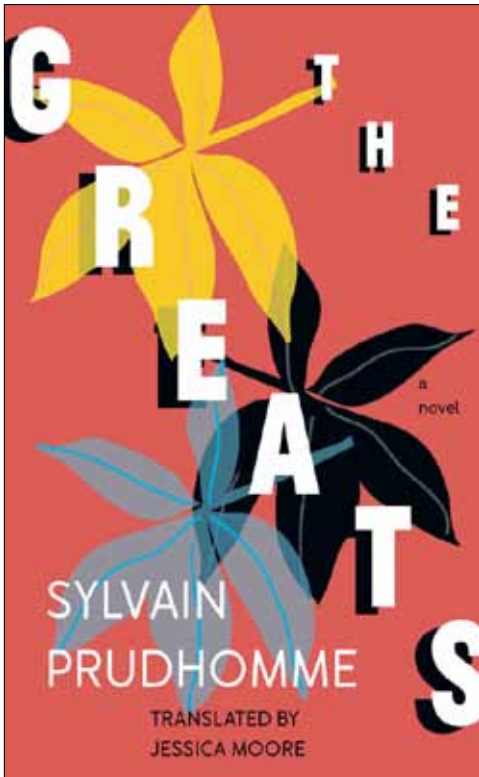
“*Notes from a Feminist Killjoy* is an answer to what is needed now—a self-consciously contingent rejoinder to the question of “who needs feminism?” —*rabble.ca*

Erin Wunker is Chair of the Board of the national non-profit organization Canadian Women in the Literary Arts ([www.cwila.com](http://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



5 September 2017 | Fiction  
8x5.25 inches | 226 pages  
Trade Paper: 9781771663465 \$20.00  
Author Hometown: France  
Translator Hometown: Montreal, QC

### The Greats

Sylvain Prudhomme

Translated by Jessica Moore

Guinea-Bissau, 2012. Sylvain Prudhomme re-imagines the famous '70s music group Super Mama Djombo, as seen through the eyes of Couto, the laconic guitarist. After learning of the death of the singer, Dulce—once the love of his life—Couto wanders through the capital city, from bar to bar, friend to friend. Thirty years file past in his memories: of the woman he loved, of guerillas fighting against Portuguese colonizers, and of the golden days of a legendary band that played all over the world with a sound that was new, fresh, and driven by the pride of an entire country.

The tension mounts as the group frantically prepares a final concert in Dulce's honour, which must take place in just 24 hours. Little do they know, a *coup d'état* is about to take place, executed by Dulce's husband, Guinea-Bissau's Army Chief of Staff.

Sylvain Prudhomme's *The Greats*, translated by award-winning wordsmith Jessica Moore, is a novel of mourning, love, and the thirst for justice that tells the story of a population who knew hope and independence but now live under the oppressive rule of an army dictatorship.

#### Praise for *The Greats* (*Les grands*):

"A magnificent ode to music, love, and friendship.... This book will change you."  
—*Lire*

"Languorous and taut, *Les grands* is full of swing and style.... Readers will savour each note." —*Livres hebdo*

Sylvain Prudhomme is considered one of the most exciting contemporary novelists in France. He has been steadily gaining in recognition and popularity over the past three years. In 2015, he was awarded the prestigious Prix Littéraire de la Porte Dorée for his novel *Les grands*, which also won the Prix Georges Brassens in 2014, and was celebrated as one of 2014's best books of the literary season.

Jessica Moore is a Toronto-based author and translator. *Mend the Living*, Moore's translation of the novel by French author Maylis de Kerangal, was nominated for the 2016 Man Booker International Prize, and shortlisted for the 2017 Welcome Prize. She also won a PEN America Translation Award for her translation of *Turkana Boy* (Talonbooks). Moore's collection of poems, *Everything, now* (Brick), has been called "a powerful journey through love and loss—serving, ultimately, to unsettle any notion of a boundary between them." She is the former VP for Ontario for the Literary Translators' Association of Canada, a past BILTC participant, a Lannan writer-in-residence, and has appeared at the IFOA and in France at Le Festival VO/VF. Learn more at [www.jessicamoore.ca](http://www.jessicamoore.ca).

PHOTO: DENIS ROUGRE



PHOTO: MICAH DONOVAN

## FRONTLIST POETRY

COVER NOT FINAL



7 September 2017 | Poetry  
8.5x5.5 inches | 112 pages  
Trade Paper: 9781771663304 \$18.00  
Author Hometown: Toronto, ON

### Precious Energy

Shannon Bramer

*Precious Energy*, the fourth collection of poetry from Hamilton-born poet and playwright Shannon Bramer, is a uniquely playful collection of vibrantly sad, peculiar, and often funny poems about domestic life, motherhood, and the baffled child that remains within us all even as we grow up and into whatever person we keep trying to become. Featuring a coterie of subjects, from fish sticks and LEGO pieces to mothers too tired to have sex and solitary swans in everyone's basement, these poems dexterously navigate a landscape of domestic isolation, insecure attachments, and confused personal boundaries with honesty and unexpected humour.

#### Praise for *Precious Energy*:

"Shannon Bramer writes with a candor that is as clever as it is devastating. Through masterfully crafted studies of the everyday, Bramer transcends, in the manner of Lydia Davis, drawing the domestic into utter sublimity."

—Robin Richardson, author of *Knife Throwing Through Self-Hypnosis*

"With this collection Bramer has redeemed modern poetry. *Precious Energy* is a must for anyone who has ever had their clothes drenched in a child's vomit, seen their cell phone as the enemy, momentarily failed to recognize their lover or wondered what the point of all this is." —Andrew Kaufman, author of *All My Friends are Superheroes* and *Small Claims*

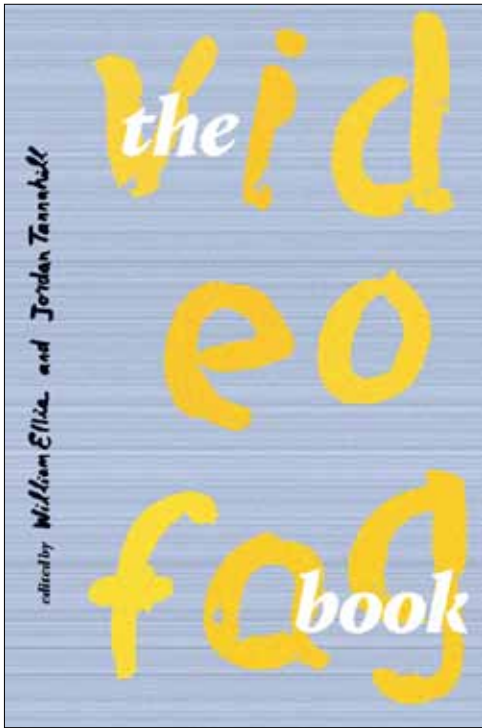


PHOTO: MARIE STELLA

Poet and playwright Shannon Bramer lives in Toronto. Previous collections of poetry include: *suitcases and other poems* (winner of the 2000 Hamilton and Region Best Book Award), *scarf*, and *The Refrigerator Memory*. She has also published chapbooks with above/ground press and BookThug, and regularly conducts poetry workshops for students of all ages. An illustrated collection of poems for very young children in forthcoming from Groundwood Books in the spring of 2019. *Precious Energy* is her first full-length collection in over a decade.

## NONFICTION

COVER NOT FINAL



### The VideoFag Book

Edited by William Ellis & Jordan Tannahill

In October 2012, lovers William Ellis and Jordan Tannahill moved into a former barbershop in Toronto's Kensington Market neighbourhood and turned it into an art space called Videofag. Over the next four years Videofag became a hub for counterculture in the city, playing host to a litany of performances, screenings, parties, exhibitions, and all manner of queer fuckery. But hosting a city in their house took its toll and eventually William and Jordan broke up, closing the space for good in June 2016.

*The Videofag Book* is a chronicle of those four years told in three parts: a personal history of Videofag by William and Jordan; a community oral history compiled by Chandler Levack; and *A Man Vanishes*, a noir theatrical thriller set at Videofag by playwright Greg MacArthur.

#### Praise for Videofag:

"Videofag was one of our 2013 Heroes of the Year, earning the distinction as 'a busy nexus of performance and art, a focal point for a wide assortment of communities, including the queer art scene, underground film culture, comedy, and theatre.'" —*Torontoist*

"The queer arts hub has served as the incubator for countless projects and artists over its life, becoming a critical meeting point for creators from around the city and across the country." —*Daily Xtra*

15 November 2017 | Performing Arts / Memoir  
9x6 inches | 220 pages  
Trade Paper: 9781771663625 \$20.00  
Jordan's Hometown: Ottawa, ON  
William's Hometown: Toronto, ON  
Chandler's Hometown: Toronto, ON  
Greg's Hometown: Lethbridge, AB

Jordan Tannahill is a playwright and filmmaker currently living between his hometown of Ottawa and London, UK. His work has been presented in theatres and festivals across Canada and internationally. He won the 2014 Governor General's Award for Drama for his book *Age of Minority: Three Solo Plays* and was shortlisted for the prize again in 2016 for *Concord Floral* (also a recipient of the 2015 Carol Bolt Award). Tannahill's book *Theatre of the Unimpressed: In Search of Vital Drama* (2015) was called "essential reading for anyone interested in the state of contemporary theatre and performance" by *The Globe and Mail*.

William Ellis is a performer whose work in theatre and dance includes *Other Jesus* by Evan Webber, *Even This Old Town Was a Forest* by Aurora Stewart de Peña, *WorkingOnWorkingOnUs* by Andrew Tay, *S h e e t s* by Salvatore Antonio, and Greg MacArthur's *A Man Vanishes*. He has performed for choreographer DA Hoskins in Machine Room, The Coating Project for the Luminato Festival, and This is a Costume Drama at Harborfront World Stage. Recently he received a Toronto Theatre Critics Award—Special Citation for Videofag, which he ran with Jordan Tannahill from 2008–16.

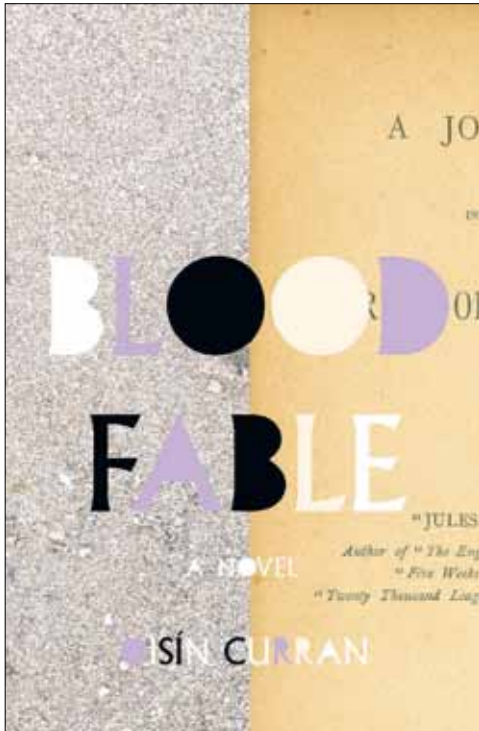
PHOTO: LACEY CREIGHTON



PHOTO: MCKENZIE JAMES



## PREVIOUSLY ANNOUNCED



3 October 2017 | Fiction  
8x5.25 inches | 184 pages  
Trade Paper: 9781771662949 \$20.00  
Author Hometown: Cape Breton, NS

### Blood Fable

Oisín Curran

*Blood Fable*—the new work of fiction from Oisín Curran—is a Jules Verne-esque fantastical tale filled with Back-to-the-Land ideology and North American Zen Buddhism.

In 1980, a utopian Buddhist community on the coast of Maine called New Pond is on the verge of collapse. New Pond’s charismatic leader demands complete adherence to his authority, and slowly, his followers come to the realization that they’ve been exploited for too long. The eleven-year-old son of one of those adherents is dimly aware of the concerns of the adult world. Yet his imagination provides a refuge both from the difficulties of his parents’ lives—including his mother’s newly discovered cancer—and from the boredom and casual brutality of school.

To distract his parents and himself from their collective troubles, the boy claims to remember his own life before birth. His purported memory, which is the story within the story of *Blood Fable*, is an epic tale about the search for a lost city refracted through the lens of the adventure stories he loves. As the world around them falls apart, the boy and his parents find that his strange story often seems to predict the events taking place in the world around them.

### Praise for *Mopus*:

“*Mopus* is powerful, furious, and strange.”  
—CBC: Canada Writes

“One of the best, genuinely experimental novels I’ve read in a long time... a daring and ambitious book.”  
—Eugene Lim, author of *The Strangers*



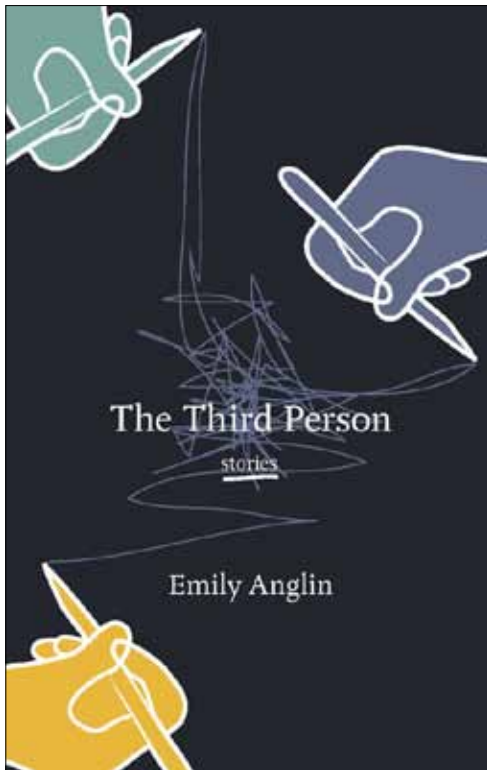
PHOTO: SARAH FABER

Oisín Curran grew up in rural Maine. He received a BA in Classics and an MFA in Creative Writing from Brown University (where he was the recipient of a national scholarship and a writing fellowship), and a diploma in Translation (French to English) from Concordia University. He is the author of *Mopus* (2008) and was named a “Writer to Watch” by CBC: Canada Writes. Curran lives in Cape Breton, Nova Scotia, with his wife and two children.



**FICTION**

COVER NOT FINAL



2 November 2017 | Fiction  
8.75x5.25 inches | 198 pages  
Trade Paper: 9781771663663 \$20.00  
Author Hometown: Toronto, ON

## **The Third Person**

Emily Anglin

*Two's company, three's a crowd—and sometimes it's more than that.*

In *The Third Person*, a series of uncanny and humorous short stories by Emily Anglin, what we do for a living is put under the microscope. Anglin shows us that our defined roles are far from what we've been told they are: employees dissolve from their job titles, neighbours overstep comfortable boundaries, employers seek professional deification. Anglin creates micro-worlds whose social mores are interrupted by a startling and disorienting gap between a defining word and its lived reality.

When a third person enters each of the stories, “the triangulation of desire” begins to form. By showing a three-part encounter featuring yearning that’s suppressed or blocked by impediments—professional, social, practical, economic, romantic, and otherwise—Anglin’s off-beat and sometimes surreal stories will drive readers to contemplate the distances between people and the difficulty of really knowing each other.

### **Praise for *The Third Person*:**

“Reading this book is like walking into an apparently familiar room and having all the details add up to something unsettling and new.”

—Kate Cayley, author of *How You Were Born*

“Prepare yourself for “spontaneous empathy” and “foreign body sensations,” for specters, knowledge brokers, and an oddball cast of characters who feel, at once, both familiar and strange. Reading Emily Anglin’s *The Third Person* is like watching the opening sequence of Hitchcock’s *Rear Window*.

—Johanna Skibsrud, author of *The Sentimentalists* and *Quartet for the End of Time*



PHOTO: MATT STROHACK

Writer and freelance editor Emily Anglin grew up in Waterloo, Ontario, and now lives in Toronto. Emily Anglin’s creative work has appeared in *The New Quarterly*, the *Whitewall Review*, and in the chapbook *The Mysteries of Jupiter*. She holds an MA in Creative Writing from Concordia University and a PhD in English Literature from Queen’s University, and also completed a postdoctoral fellowship with the University of Michigan’s English department. Prior to her graduate studies, she studied English at the University of Waterloo.

FICTION

COVER NOT FINAL



## Sports and Pastimes

Jean-Philippe Baril Guérard

Translated by Aimee Wall

*This week, I sang karaoke, I swam, I drank, I ate poutine, I rock climbed, I did coke, I went road biking, I ate hundred-buck plates, I did yoga while hungover, I made \$4K in fifteen minutes, I took a selfie, I danced, I made out, I fucked in an alley, I read Nietzsche, I read gossip rags, I appeared in gossip rags, I drank wine at a movie opening, I was recognized on the street, I jogged, I despised a lot of people, I recounted the sum of all my combined wealth, beauty, money, youth, time— especially time—and I spent it all. Basically, I avoided asking myself questions.*

Inspired by Erik Satie's work of the same name, *Sports and Pastimes* is the latest novel by acclaimed Montreal playwright and author Jean-Philippe Baril Guérard.

Translated by Aimee Wall, whose translation of Vickie Gendreau's *Testament* drew critical attention, this fast-paced story follows the daily life, at once empty and overloaded, of a group of friends who spend all their energy trying to distract themselves with huge hits of endorphins, art and various substances, navigating pleasure and boredom, the extraordinary and the banal, as (more or less) worthy representatives of the best and worst of what their era has to offer. Consider a mashup of *Girls* and *Less Than Zero* and you are pretty close to the fun and games of *Sports and Pastimes*.

### Praise for *Sports and Pastimes* (*Sports et divertissements*):

"The novel of rich, apathetic youth has been done so often that it has almost become a genre of its own, but rarely has it been written in Quebec with such mastery of its codes as by Jean-Philippe Baril Guérard." —Dominic Tardif, *La Presse*

25 October 2017 | Fiction  
8x5.25 inches | 192 pages  
Trade Paper: 9781771663502 \$20.00  
Author Hometown: Montreal, QC  
Translator Hometown: Montreal, QC

Born in Plessisville, Quebec, Jean-Philippe Baril Guérard has published two novels in French: *Royal* and *Sports et divertissements* (longlisted for the 2014 Prix des librairies). Guérard also co-authored the novel *Les cicatrisés de Saint-Sauvignac*, stories of water slides and *Ménageries*, a collection of illustrated tales—both published by Les Éditions de ta Mère. He has written a number of plays, including *Quatre Contes Crades / La damné de Lachine and other crazed tales*, and *Baiseries*, and wrote and directed *Tranche-Cul/Cut-Throat*, a play presented at Montreal's Théâtre Espace Libre in December 2014 and in London, UK, in 2016.

Newfoundland-native Aimee Wall is a writer and translator. Her essays, short fiction, and criticism have appeared in numerous publications, including *Maisonneuve*, *Matrix Magazine*, the *Montreal Review of Books*, and *Lemon Hound*. Wall's latest translation is of Vickie Gendreau's *Testament* (BookThug, 2016). She lives in Montreal.

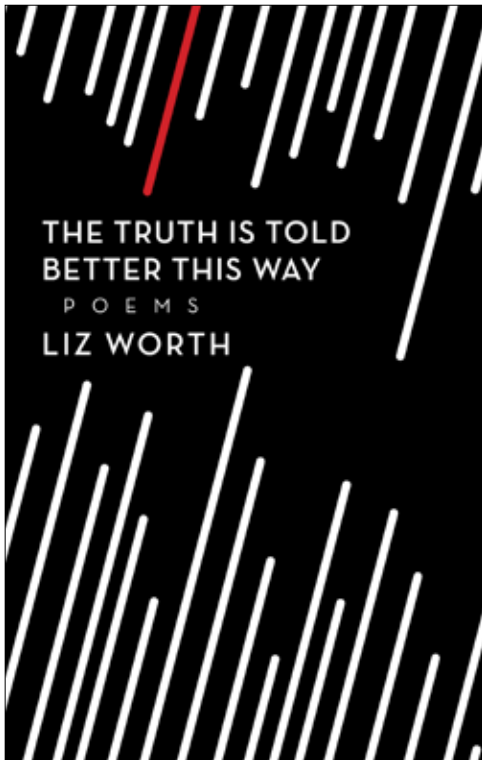
PHOTO: MAXIME TREMBLAY



PHOTO: JESSICA HÉBERT

## POETRY

COVER NOT FINAL



16 October 2017 | Poetry  
8x5.25 inches | 96 pages  
Trade Paper: 9781771663427 \$18.00  
Author Hometown: Toronto, ON

### The Truth is Told Better This Way

Liz Worth

Following hot on the heels of Relit Award–nominated *No Work Finished Here*, the poems collected in *The Truth is Told Better This Way* may be some of Liz Worth’s most personal and confessional works yet.

Pulling from raw themes of grief and death, regret and discomfort, sadness and failure, Worth wears these poems down to their bones. Straddling dreamy, ethereal images and brutal honesty, *The Truth is Told Better This Way* unravels its secrets one line at a time. The result is oracular and surreal, as each piece could be read as a magic spell that mesmerizes as much as a poem that tantalizes the senses.

#### Advance Praise for *The Truth is Better Told This Way*:

“Told with a wink and a sly smile, Worth’s deliciously dark and defiant poetry crawls under one’s skin and stays there. Like an forgotten lover whom you just can’t shake, the poems in this collection will keep you up at night.”

—Heather Babcock, author of *Of Being Underground and Moving Backwards*

“Liz Worth has never been darker. In this new collection she transforms her craft of confessional writing into a filthy and flourishing fantasia; a witch’s brew of the most poetic magicks.”

—dalton derkson



PHOTO: SHAWN NOLAN

Liz Worth is the author of six books, including *Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond*, and *No Work Finished Here: Rewriting Andy Warhol* (BookThug, 2016; nominated for the ReLit Award for poetry). She was born and raised in Toronto, where she continues to reside.



POETRY

COVER NOT FINAL



12 October 2017 | Poetry  
8x6 inches | 112 pages  
Trade Paper: 9781771663267 | \$18.00  
Author Hometown: St. Catharines, ON



PHOTO: HOLLY MCEWAN

## If Pressed

Andrew McEwan

*If Pressed*—the second collection of poetry from Andrew McEwan—explores forms of pressurized and pressurizing language as a means to shed light on the depressions we live among in our modern-day lives.

Overlapping language of fear and speculation gain momentum in these poems, where layers of atmospheric and emotional lexicons—ranging from descriptions of the mid-2000s financial crisis and subsequent recession, to writing on melancholia from the 1600s, to weather reports and condo listings, to pharmaceutical sales pitches and literary book reviews—focus attention on the ways that anxiety so easily and completely infiltrates our daily personal and public experiences.

### Praise for *If pressed*:

“The poems in Andrew McEwan’s *If Pressed* form a ‘Book of Disquiet’ that revises Pessoa’s gloomy wanderings for a 21st North American century, in a world where ideologico-social retrogressions meld science and market consumption into one. Pressed here, the consumptional compositional mind struggles valiantly in its body like a pinned bug or flower to enfront the dystopias of Now. This is taut and accomplished work.” —Erín Moure

“This book is like a clock. This book cares. This book points to the effects of imagination. This book welcomes you to the crisis economy. This book is historically reliable. This book is bound by ligaments. This book is a sound buying decision. This book promotes profit. This book comes close to the truth. This book is a mutual triumph. This book restores connections. This book departs limits. This book splinters paths. This book is a subtle luxury. This book is depressing. I love this book.” —Jordan Abel, author of *Injun* and *The Place of Scraps*

Andrew McEwan is the author of *repeater* (a finalist for the 2013 Gerald Lampert Memorial Award) and numerous chapbooks, including *Conditional* and *Can’t tell if this book is depressing or if I’m just sad*. His poetry and other writing have appeared in *Canadian Literature*, *Lemon Hound*, and *Open Letter*, among many other North American venues. Originally from Bright’s Grove, Ontario, he now lives in St. Catharines, where he is completing his PhD on self-representations of mental illness and mental disability in contemporary literature.



POETRY

COVER NOT FINAL



5 October 2017 | Poetry  
5.24x8.75 inches | 112 pages  
Trade Paper: 9781771663342 \$18.00  
Author Hometown: Toronto, ON

## Irresponsible Mediums: The Chess Games of Marcel Duchamp

Aaron Tucker

With an Introduction by Jennifer Shahade

In 1968, avant-garde artist Marcel Duchamp and composer John Cage exhibited *Reunion*, a chess performance that took place in Toronto. Whenever Duchamp or Cage moved a piece, it generated a musical note until the game was transformed into a symphony.

Inspired by this performance, *Irresponsible Mediums*—poet and academic Aaron Tucker’s second full-length collection of poems—translates Duchamp’s chess games into poems using the ChessBard (an app co-created by Tucker and Jody Miller) and in the process, recreates Duchamp’s joyous approach to making art, while also generating startling computer-made poems that blend the analog and digital in strange and surprising combinations.

“Ever since the IBM computer Deep Blue vanquished Garry Kasparov in a 1997 match, the odds of the strongest grandmasters beating the strongest computer programs at chess continues to diminish. Even as the popularity of chess soars in many areas, artificial chess intelligence is now assumed dominant. We no longer bother with highly publicized Man vs. Machine matches, because the computers would win too easily. By placing poetry side by side with chess, Aaron Tucker reminds us of a not too distant past when we thought a chess-playing robot was far-fetched, and must and may have a human brain underneath it all.”

—from the Introduction to *Irresponsible Mediums* by Jennifer Shahade, two time U.S. Women’s Chess Champion.

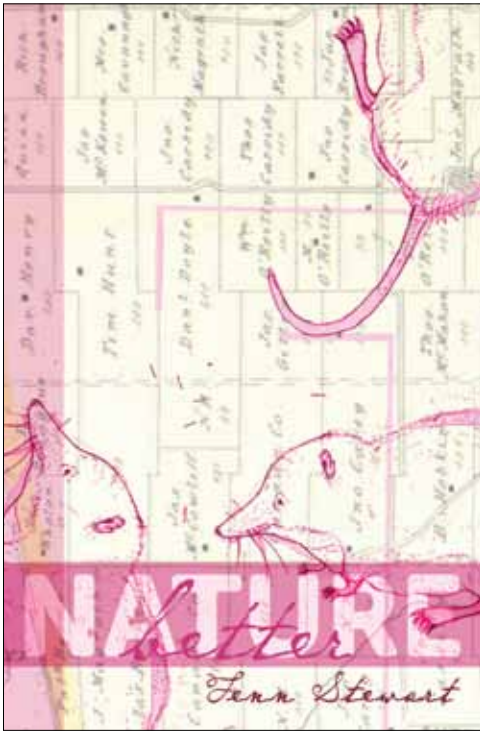


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Aaron Tucker’s poetic works and reviews have been published across Canada. His publications include: *apartments* (shortlisted for the 2010 bpNichol Chapbook award), *apartments, section three*, and the full length collection, *punchlines*. He also published a collection of essays, *Interfacing with the Internet in Popular Cinema*, with Palgrave-Macmillan in July 2014. Tucker is a professor in the English department at Ryerson University, where he teaches essay writing and digital literacy to first-year students.

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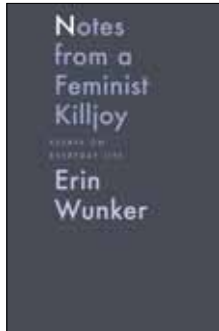


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Fenn Stewart lives in Vancouver, where she teaches literature, writing, and research. Her poetry has appeared in *The Capilano Review*, *Open Letter*, *The Arcadia Project*, and in the form of three chapbooks, *An OK Organ Man* (shortlisted for the 2013 bpNichol Chapbook Award), *Vegetable Inventory*, and *from Waltzing*. Her research on Canadian culture and literature has appeared in various journals, including *ARIEL: A Review of International English Literature and Law, Culture, and the Humanities*. *Better Nature* is Stewart’s first book of poetry.

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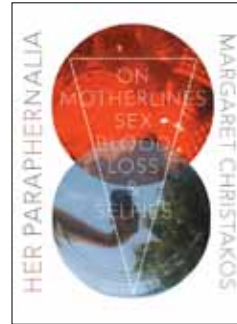
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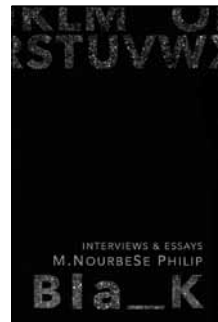
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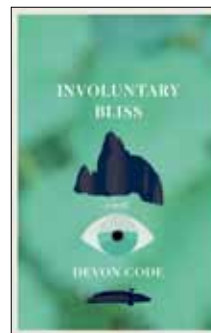
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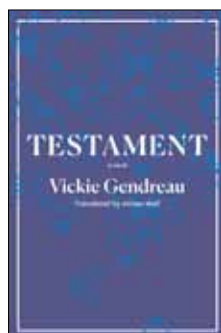
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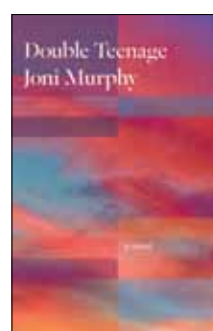
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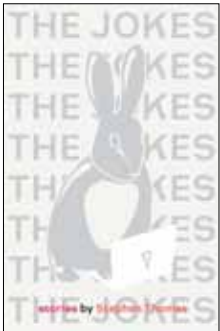


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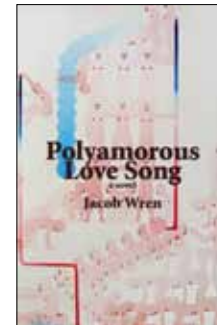


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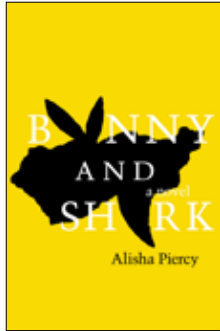
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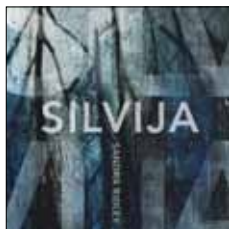


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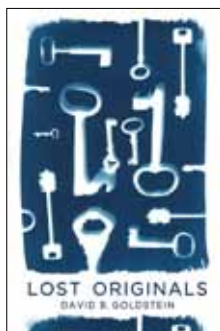


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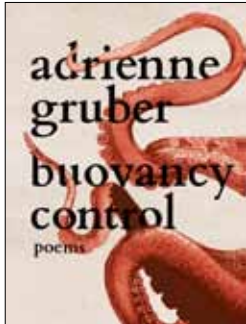
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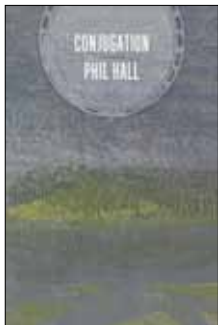
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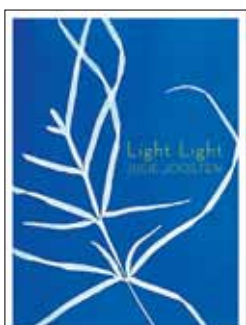
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