



fall 2010

Signature
EDITIONS

2 ... Books by Author

Marianne Ackerman	L'Affaire Tartuffe	0-921833-09-1	\$14.95	DRA	Linda Leith	Marrying Hungary	1-897109-29-6	\$18.95	N-F
Marianne Ackerman	Venus of Dublin	0-921833-69-5	\$14.95	DRA	Linda Leith	The Desert Lake	1-897109-21-0	\$19.95	FIC
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The Pumpkin Murders

JUDITH ALGUIRE

✧ ABOUT THE BOOK ✧

Trevor and Margaret Rudley, proprietors of the Pleasant Inn, are looking forward to autumn at their bucolic Ontario cottage-country hotel, expecting only a little Halloween high-jinx to punctuate the mellow ambiance. However, the first maple leaf has barely turned red when Gerald, an old female-impersonator friend of the Pleasant's esteemed cook Gregoire, turns ups dragging his very frightened friend Adolph behind. On the lam from Montreal after witnessing a drug deal in progress, the two effect to blend into the Pleasant's pleasant rhythms, hoping to remain anonymous until the heat is off. Alas, they hope in vain, and it is more than the pumpkins in the patch that suffer violence.

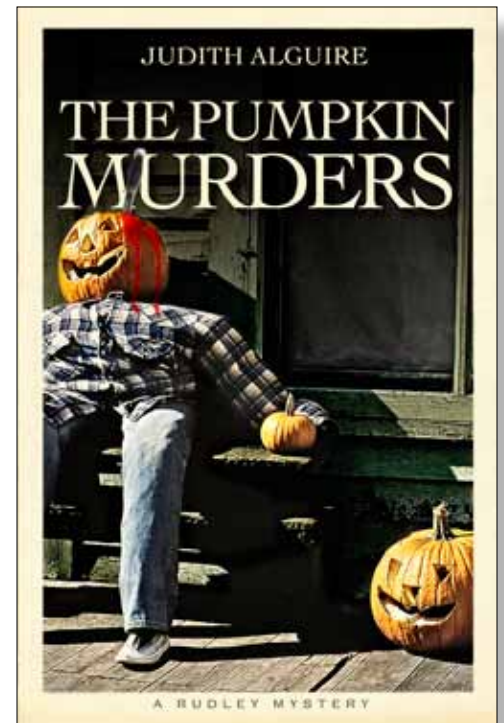
The guests and staff at the Pleasant, as ever happy for distraction, set out to seek the informer among them who has shopped Gerald and Adolph to some very disagreeable gangland characters with minds for murder. Chief among them is the redoubtable Miss Miller, her besotted admirer Edward Simpson in her wake. Together they endure fire and water—and one demanding car chase—to pin down the man masterminding the unpleasantness at the Pleasant. Challenging her in the sprint to a satisfying solution is Detective Michel Brisbois who, with problems of his own on the domestic front, is finding the Pleasant Inn rather more charming than he ever thought possible.

All the familiar faces round out the cast of eccentrics in this second Rudley mystery, not the least of whom is Rudley himself, whose mordant observations of the mayhem all around his little rural palace might fill anyone with murderous thoughts.

Elizabeth opened a drawer with her teeth. Tea towels. Tried the next. Knick-knacks. The third yielded plastic bags. She paused and looked around. "Aha." She hopped over, ducked her head into the sink, and, after a few tries, came up with a knife in her teeth. "Now, Edward," she said around the knife, "you will have to stand up and let me place the knife in your hands. I will back up and you will work the knife against the tape."

Harvey stared in horror. Adolph winced.

Edward took a deep breath. "Don't worry, gentlemen. She does this sort of thing all the time."



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✧ ABOUT THE AUTHOR ✧

Judith Alguire is a Kingston, Ontario writer, whose previous novels include *All Out* and *Iced*, both of which explored the complex relationships of sportswomen on and off the playing field. Her short stories, articles and essays have appeared in such publications as *The Malahat Review* and *Harrowsmith*, and she is a past member of the editorial board of the *Kingston Whig-Standard*. A graduate of Queen's University, she currently works as a visiting nurse in the Kingston area. *The Pumpkin Murders* is the second of the Rudley mysteries, named for the cantankerous proprietor of the Pleasant Inn. The first, *Pleasantly Dead*, was published by Signature Editions in 2009.

The Hanged Man

DON BAPST



FICTION, FIC022000

1-897109-49-0, 978-1897109-49-6

\$16.95 CDN, \$14.95 US

176 pp, 5.25 x 8, PAPER

OCTOBER 2010

✧ ABOUT THE BOOK ✧

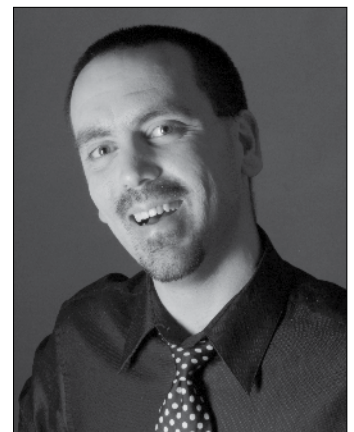
Fascinated by the haunting images of the earliest known tarot cards, PhD candidate Glen Harrison is determined to research their secular origins. But when Glen proposes his thesis, his Art History professors are less than encouraging. The tarot, they say, is merely decorative, not “true” art. Unsure about his own ability to produce a dissertation, Glen begins to wonder if they aren’t right. Perhaps his attraction to the tarot lies not in their artistic qualities but in their distance from academic associations. Floundering, he scrambles to find a new direction, when a series of seemingly chance encounters and random finds takes him down a new and terrifying path. Perhaps there is something more to the tarot than he has allowed himself to believe. The clues he stumbles upon in the forgotten neighborhoods and hidden libraries of pre-911 New York lead Glen on an inevitable journey to the most hidden reaches of West Africa, where a mystery as dark and ancient as the cards themselves unfurls.

Drawing on the powerful imagery of the earliest surviving tarot decks, *The Hanged Man* explores the myth and lore surrounding the iconic cards, which were commissioned by Italian nobility, often incorporating heraldic symbols from noble families. These beautifully painted tarot cards were secular, private art reserved for the elite, rather than public art available to the masses. Centuries later, invested with the popularity of occultism, the cards were thought by some to be capable of telling fortunes. Esoteric nonsense? Or are the cards themselves capable of changing their reader’s life? Through the intimate journal entries of Glen, and the eerily omniscient voice of the cards themselves, Bapst’s novel explores the fine line that separates life from art, truth from fantasy, sanity from madness.

The card lies in the first position in Glen’s spread, which is laid out on his bed sheets. Woken by a terrible dream, he has turned directly to the cards for guidance before setting foot into the world. But Glen has trouble seeing himself in the cards—forever trying to be the objective scholar. His literal and limiting interpretation of outer symbols has taken him far from the urgent warning spelled out so clearly in his subconscious as illustrated in both his dream and his reading. Of course, were Glen capable of understanding the warning, the cards would tell a different story, one in which Glen’s ability to act factors into the conclusion. Instead, the tarot weeps at his failure to comprehend, already mourning his loss.

✧ ABOUT THE AUTHOR ✧

Born in Chicago, Don Bapst has lived in New York, San Francisco, London, Paris, Ouagadougou, Montreal, and Toronto, where he is a permanent resident. Having received his Master of Fine Arts in Creative Writing from Brooklyn College where he studied with Allen Ginsberg, his work has been published in numerous anthologies and magazines including *Exquisite Corpse*, *The Columbia Poetry Review*, *Evergreen Chronicles* and *blue magazine*. A French translation of his novel *danger@liaisons.com* was published in 2010 by Éditions Popfiction in Montreal, and his theatrical work has been staged in Chicago, New York, Montreal and Toronto. Also a filmmaker, Bapst’s short films have been screened at WildSound and Inside Out in Toronto, Out Productions in Montreal, and the Short Film Corner at Cannes. He has also translated two novels and a collection of short stories into English from the French, including Gabrielle Wittkop’s *Necrophiliac*, which will be released by ECW in 2011.



Solitaria

GENNI GUNN

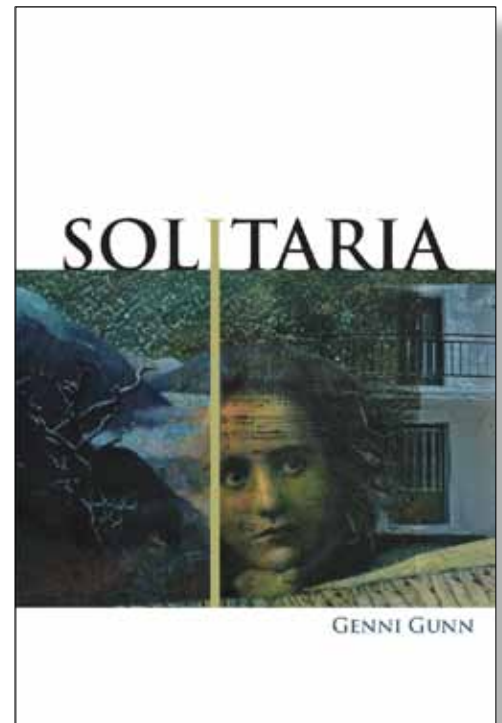
✧ ABOUT THE BOOK ✧

When Vito Santoro's body is inadvertently unearthed by a demolition crew in Fregene, Italy, his siblings are thrown into turmoil, having been told by their sister Piera that Vito had fled to Argentina fifty years earlier after abandoning his wife and son. Piera, the self-proclaimed matriarch, locks herself in her room, refusing to speak to anyone but her Canadian nephew, David. Now scattered over three continents, the family members regroup in Italy to try to discover the truth.

They all arrive rife with their own resentments and conflicting desires: Aldo, the successful barrister everyone leans on; Teresa, the angry, abandoned wife; Renato, who lost Teresa to his brother Vito; Mimí, the bitter, ironic baby of the family; Clarissa, the famous opera diva whose peripatetic life had her frequently leaving her son David in the care of Piera; and David who reluctantly accompanies his mother to Italy to bury his long-lost uncle.

Set against the countryside of Italy's Adriatic coast, *Solitaria* is a tale of longing and family honour, told from two points of view: Piera's and David's. With the unravelling of their stories, we glimpse a woman's growing awareness of her own capacity for self-delusion, and of the consequences of her actions on others, and a young man's awakening to the depth of his roots.

"I could not have written this all those years ago, when everything happened, because it wasn't clear even to me, alienated as I was from myself. Some things accumulate quickly, like sunrays above storm clouds, or tobacco leaves drying in garlands in the sun, or debris on a beach after a hurricane; others, like misfortune, accumulate slowly and inadvertently, like chunks of granite collecting in your pockets, until one day, you cannot move your feet. And family, too, can become the rubble around you, the millstones and boulders, the pebbles and stones — a virtual quarry impeding your every step."



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 256 PP, 5.25 X 8, PAPER
 SEPTEMBER 2010

✧ ABOUT THE AUTHOR ✧

Genni Gunn is a writer, musician and translator. Born in Trieste, she came to Canada when she was eleven. She has published eight books: two novels—*Tracing Iris* and *Thrice Upon a Time*, two short story collections—*Hungers* and *On The Road*, two poetry collections—*Faceless* and *Mating in Captivity*. She has translated from the Italian two collections of poems, and two of her books have been translated into Italian. Her work has been shortlisted for the Commonwealth Writers' Prize, the John Glassco Translation Award and the Gerald Lampert Award, and her novel *Tracing Iris* is being made into a feature film. Her opera, *Alternate Visions* premiered in Montreal in 2007 and was projected in a simulcast at The Western Front in Vancouver.

Before she turned to writing full-time, Genni toured Canada extensively with a variety of bands (bass guitar, piano and vocals). Since then, she has performed at hundreds of readings and writers' festivals. She lives in Vancouver, where she teaches half-time at Kwantlen Polytechnic University.



Out of Grief, Singing

CHARLENE DIEHL



✧ ABOUT THE BOOK ✧

Out of Grief, Singing is an achingly beautiful account of how a woman comes to terms with the loss of her newborn. After a bewildering series of rapid diagnoses and emergency interventions, Charlene's daughter Chloe is born. But her too-brief life is spent in the neonatal intensive care unit, and her mother, leveled by an epidural anaesthetic procedure gone wrong, can barely make it to her daughter's side. In the months following Chloe's death, more medical crises make it nearly impossible to even begin the grieving process, let alone return to any semblance of a normal life. But return she does, along a path that is both arduous and rich. With a poet's ear for language, Charlene Diehl shares her discovery of joy amidst a devastating loss.

I've brought the inkprints of Chloe's feet, perfect prints of perfect feet, unutterably small. They signal, better than anything, the extremity of this place I'm inhabiting. How could any feet be this tiny? Could the fierce, spirited baby, the baby who has died, have had feet this tiny? Perfect, human feet. How could I be a mother of a child with feet so tiny? How could the wearer of these feet be dead? How could I be the mother of a dead baby? I skitter toward the feet, I skitter away from them.

I try not to think about this part: the footprints were made after Chloe died. A nurse, gentle hands cradling this lost body, washed her, dressed her, photographed her. She printed her hands, printed her feet. She did these things, last rites, out of respect for this baby, and for her father who stood watch hour upon hour, for her damaged mother, for the grandmother who hovered between the baby and her own daughter.

I hold the inkprints of Chloe's feet, and I keep returning to the pink parchment. I resolutely refused pink myself as a child—I was too proud for pink, too sensitive to the unstated equation of femininity and weakness. But now I know something else: a premature baby has so little fat that the narrow arms and feet, the round belly, the ears and fingers and neck and ankles are ruddy, the deepest pink. The blood that streams furiously around the tiny body is scarcely below the surface, boiling with resolve, on an imperious mission to feed, defend, rescue. How could I choose green, or beige, or burgundy? Pink is a softer-than-Chloe color, but it's her color. She spent her days naked, wearing her skin bravely and with determination. I know now that pink is a tough color.

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FAMILY, FAM014000
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✧ ABOUT THE AUTHOR ✧

Charlene Diehl is a writer, editor, performer, and the director of THIN AIR, the Winnipeg International Writers Festival. She did her graduate work at the University of Manitoba, receiving a PhD in 1992 under the supervision of Robert Kroetsch. After a post-doc at McGill, and seven years as a professor in the English Department at the University of Waterloo, she returned to Winnipeg in 2000. She has published essays, poetry, non-fiction, reviews, and interviews in journals across Canada, and has to her credit a scholarly book on Fred Wah as well as a collection of poetry, *lamentations*, and two chapbooks, *mm* and *The Lover's Handbook*. Excerpts from *Out of Grief, Singing*, which appeared in *Prairie Fire*, won a Western Canadian Magazine Gold Award. She was the featured poet in the fall 2007 issue of *CV2*. When she's not chasing literary language (or her two speedy pre-teens), she edits *dig! Magazine*, Winnipeg's bi-monthly jazz publication.



Writing in the Time of Nationalism

LINDA LEITH

✧ ABOUT THE BOOK ✧

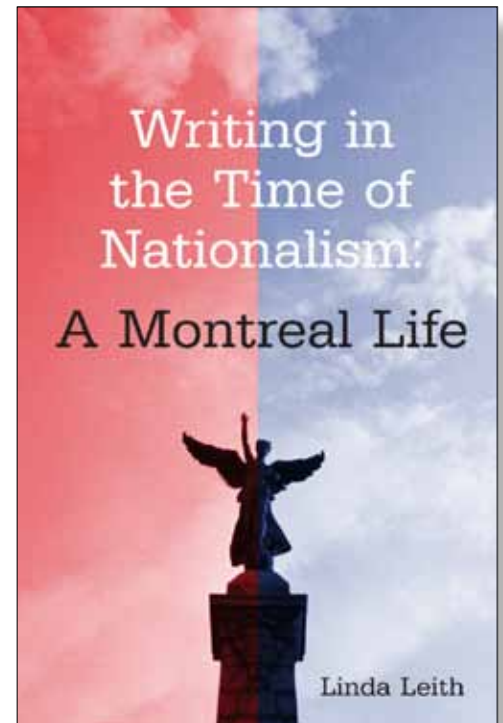
Montreal was the literary centre of Canada in the 1940s, a hotbed of literary activity in both English and French crowned by the international success of Hugh MacLennan's *Two Solitudes* and Gabrielle Roy's *The Tin Flute*. With the rise of nationalism in both English Canada and Quebec, Toronto emerged as the literary centre of English Canada, with Montreal the literary centre of Quebec. In literary terms, Canada and Quebec became two different countries, with two different languages and two different literatures. English Montreal went into decline and its once-great writers were marginalized.

Writing in the Time of Nationalism: A Montreal Life is an insider's story of the writers who have been caught between these rival nationalisms. Herself a writer, Linda Leith was a leading figure in the creation of the Quebec Writers' Federation, and she is founder of Blue Metropolis Foundation. The story she tells is the story of a literary community that went missing from the map of Canada for a generation, and that has reemerged over the past ten years in a renaissance that has garnered international attention, winning some of the major book prizes such as Booker and Dublin IMPAC.

By the late 1960s, English writers were ducking out of sight. Several of the most accomplished joined the larger exodus of anglophones, and those who stayed, as MacLennan did, saw their reputations go into a decline as steep as that of the English-speaking population. Others stayed, hidden away. One prominent writer, Mordecai Richler, returned, only to make a great bloody splash when he wrote cuttingly about the language law in the pages of *The New Yorker* in 1990.

Francophone Quebecers were offended. Richler was not a tactful man, admittedly, but tact is not after all part of a satirist's job description. They were especially offended by the fact that he had written so damagingly about Quebec in the pages of a prestigious American publication, and he was punished with a very public lashing in the francophone media. It was enough to convince other writers to keep their own heads down.

This was the time of nationalism both in English Canada and in Quebec. These rival nationalisms have had a powerful effect on English writers of Quebec.



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✧ ABOUT THE AUTHOR ✧

In *Marrying Hungary*, Montreal novelist Linda Leith told the story of her glamorous Communist parents and her eventful marriage to a Hungarian refugee. That memoir was hailed in *The Globe & Mail* as "an infinitely satisfying work of stunning proportions" comparing favourably with Nobel laureate Doris Lessing's memoir *Walking in the Shade*. ABC Radio National's The Book Show described *Marrying Hungary* as "a lovely, wise memoir."

Born in Northern Ireland, Leith is one of the wryest of Canadian writers. Her three novels have been praised nationally and internationally, earning comparisons with the work of Alison Lurie (*Times Literary Supplement*), Vaclav Havel and Milan Kundera (CBC Radio), Fay Weldon and John Updike (*Books in Canada*). She is founder of Blue Metropolis Foundation and artistic director of the Blue Metropolis Montreal International Literary Festival. *Writing in the Time of Nationalism: A Montreal Life* is her seventh book.



Blood is Blood

CAROLYN MARIE SOUAID & ENDRE FARKAS

✧ ABOUT THE BOOK ✧

Blood is Blood is a collaborative book-length poem for two-voices, dealing with the bloodshed in the Middle East, a version of which was commissioned for CBC Radio in 2006. Souaid, of Christian Lebanese descent, and Farkas, the child of Jewish Holocaust survivors give this piece a special resonance.

Blood is Blood is a powerful encounter between two poets, from diametrically-opposed backgrounds, whose cultural and personal lives intersect, clash and confront the truths and fictions that have become the destructive reality of Jews and Arabs trying to co-exist in the Middle East. Artistically, it is an innovative tapestry of images, sound and text that challenges viewers to confront their own attitudes about this volatile relationship and conflict in general.

Although set in the troubled Middle East, its narrative speaks to tribal wars that have wreaked havoc around the globe: in Ireland, in the former Yugoslavia, in Russia, in Darfur, in Zimbabwe, and elsewhere.

Here in the “multicultural” West, it is easy to slip into apathy; to feel that there is nothing one can do, nothing one needs to do to initiate change where change is due. But Souaid and Farkas believe that all artists, not only those from the affected regions, should be “engaged” in the dialogue that unfolds on the international stage.

The 15-minute video-poem included in the book is a powerful visual interpretation of the text.

European Tour Dates: Hungary, Slovenia and Portugal, spring 2011



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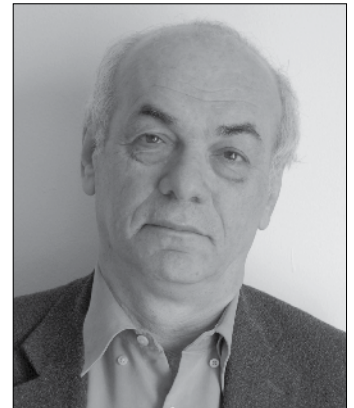
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SEPTEMBER 2010

✧ ABOUT THE AUTHORS ✧

Endre Farkas was born in Hungary and is a child of Holocaust survivors. He and his parents escaped during the 1956 uprising and settled in Montreal. His work has always had a political consciousness and has always pushed the boundaries of poetry. Since the 1970s, he has collaborated with dancers, musicians and actors to move the poem from page to stage. Still at the forefront of the Quebec English language literary scene—writing, editing, publishing and performing—Farkas is the author of eleven books, including *Quotidian Fever: New and Selected Poems* (1974–2007). He is the two-time regional winner of the CBC Poetry “Face Off” Competition. His play, *Haunted House*, based on the life and work of the poet A.M. Klein, was produced in Montreal 2009. Farkas has given readings throughout Canada, USA, Europe and Latin America. His poems have been translated into French and Spanish, Hungarian, Italian, Slovenian and Turkish.

Carolyn Marie Souaid has been writing and publishing poetry for over 20 years. The author of six books and the winner of the David McKean Award for her first collection, *Swimming into the Light*, she has also been shortlisted for the A.M. Klein Prize and the Pat Lowther Memorial Award. Much of her work deals with the bridging of worlds; the difficulty, perhaps the impossibility of it, but the necessity of the struggle. She has toured her work across Canada and in France. Since the 1990s, she has been a key figure on the Montreal literary scene, having co-produced two major local events, Poetry in Motion (the poetry-on-the-buses project) and the Circus of Words / Cirque des mots, a multidisciplinary, multilingual cabaret focusing on the “theatre” of poetry. Souaid is a founding member and editor of *Poetry Quebec*, an online magazine focusing on the English language poets and poetry of Quebec.



A Peeled Wand: *Selected Poems of Anne Szumigalski*

ANNE SZUMIGALSKI

EDITED BY MARK ABLEY, INTRODUCTION BY ELIZABETH PHILLIPS

✧ ABOUT THE BOOK ✧

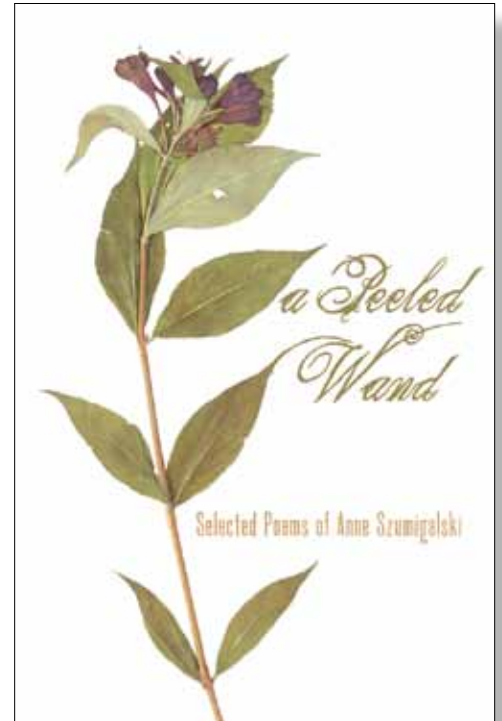
A Peeled Wand: Selected Poems of Anne Szumigalski offers a succinct, authoritative overview of the work of one of Canada's most remarkable and original poets. As Saskatchewan writer Elizabeth Phillips points out in her introduction:

"Anne Szumigalski's poetry is infused with spaciousness, with the far-reaching intellectual and spiritual curiosity that supports the vaulting generosity of her imagination. In *A Peeled Wand*, the life of the imagination is not something fanciful, pyrotechnics that temporarily relieve us, or distract us, or otherwise reconcile us to the harsh exigencies of "real life." In Szumigalski's poetic universe, the life of the mind is the cosmic present, and we enter into this vast astonishment the moment we begin to read.

There is an extraordinary freedom in these poems, freedom to imagine other worlds, as well as worlds within worlds, and yet the work has an intimacy that is quintessentially human and ordinary, in the sense that the poems connect viscerally to the dailiness of human existence. It is this paradox, the union of the immediate and ever-changing with the everlasting, that sustains these poems, and makes them essential reading.

A Peeled Wand is both a distillation and reconfiguration of Anne Szumigalski's life's work. The poems have been arranged thematically into three sections. Roughly speaking, the first section has to do with childhood and that free access of invention that came so easily to Szumigalski's work. The second has to do with war and death, and the third with the spiritual, the urge to religiosity that, in this poet's work, is often shot through with humour – leavened, in some way, with wit and sly insight."

The publication of *A Peeled Wand* brings Anne Szumigalski's finest poems back into print and allows a new generation to discover her work.



POETRY, POE01000
1-897109-47-4, 978-1897109-47-2
\$14.95 CDN, \$12.95 US
96 PP, 6 X 9, PAPER
SEPTEMBER 2010



✧ ABOUT THE AUTHOR ✧

Anne Szumigalski (1922-1999) was born in London, England and immigrated to Saskatchewan in 1951. She was the author of sixteen books including *Woman Reading in Bath* (1974), *Doctrine of Signatures* (1983), *Voice* (1995), and *On Glassy Wings* (1997). She also collaborated with Terrence Heath, Elyse St. George and many other writers and artists. Her work appeared in countless journals, both in Canada and abroad, and many anthologies. Over the years, Anne won numerous prizes including a Governor-General's Award, two Writers' Choice Awards and two National Magazine Awards. A founding member of the Saskatchewan Writers Guild and a founding editor of *Grain*, she received a lifetime award for excellence from the Saskatchewan Arts Board as well as life memberships in ACTRA and the League of Canadian Poets.



It is Just That Your House is So Far Away
STEVE NOYES

FICTION, FIC019000
1-897109-42-3, 978-1897109-42-7
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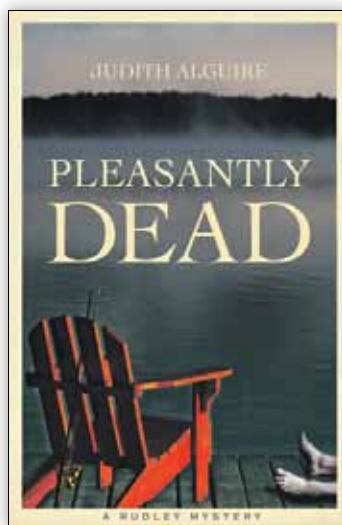
✧ Divorced, adrift, and fast approaching forty, Jeff Mott has come to China, fascinated by the culture and the language. He secures a teaching post in a small town north of Beijing, where he falls in love with a young woman, Wang Bian Fu; however, as they get to know each other, Bian Fu's family life and emotions seem increasingly complex and disturbing—perhaps more than he can handle. Nonetheless, he asks her to marry him. And then he learns the truth about his fiancée—a truth concealed behind her considerable deception. His heart divided, he must make a choice, and flies back to Canada, promising to return. Separated, the lovers continue to plan, but Jeff wonders is it Bian Fu that he loves? or China? or is it that he has imagined both of them as he wishes, not as they are? Poignant and ironic, and searchingly funny, *It is Just That Your House is So Far Away* delivers a Beijing love story and a vision of 1990s China on the edge of globalism.



Front Porch Mannequins
REBEKKAH ADAMS

FICTION, FIC022000
1-897109-38-5, 978-1897109-38-0
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✧ There they are again—Nan, Lily and Alice, sipping Joy Juice on Alice's front porch. Delane, Alice's mannequin, is looking on, as usual. When the discovery of a severed hand and the disappearance of Lily brings the police to the door, the women are finally jolted from their front porch indolence, forced to face the complexities of their tortured pasts.



Pleasantly Dead
JUDITH ALGUIRE

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✧ The Rudleys have had their share of misfortunes at The Pleasant Inn, the cherished Ontario cottage-country hotel they've owned for twenty-five years. But this year their hopes are high for the summer season. However, barely a week goes by and their hopes dashed. There's a dead body making a nuisance of itself in the wine cellar, and it's nobody the Rudleys know.



Things That Go Bump, Vol. 2
Plays for Young Audiences

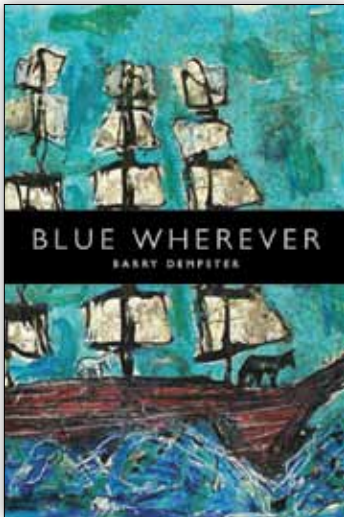
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Things That Go Bump, Vol. 1
KIT BRENNAN, EDITOR

DRAMA, DR0002000
1-897109-36-9, 978-1897109-36-6
\$24.95 CDN, \$22.95 US
208 PP, 6 x 9, PAPER

✧ *Things that Go Bump, Volume 2: Plays for Young Audiences* is an anthology of recent Canadian plays for elementary school age audiences. It is a companion volume to fall 2009's *Things that Go Bump, Volume 1: Plays for Young Adults*. Through humour and great characters, these six plays explore large issues with an entertaining verve. Included are *Lig & Bittle* by Elyne Quan and Jared Matsunaga-Turnbull, *The Incredible Speediness of Jamie Cavanaugh* by Chris Craddock, *Bluenose* by Emil Sher, *The Secret Life of the Octopus* by Clem Martini, *Under the Big Top* by Jan Derbyshire, and *A Giraffe in Paris* by Mark Haroun.



Blue Wherever

BARRY DEMPSTER

POETRY, POE011000
1-897109-39-3, 978-1-897109-39-7
\$14.95 CDN, \$12.95 US
96 PP, 6 x 9, PAPER

✧ “In the new world, we wake up/to a bone ark bobbing on a blue wherever,” Dempster writes in the title poem of this new collection, his twelfth book of poetry. He connects the intensity of loving someone with the visceral vividness of being alive, as though waking from a beautiful dream and finding the world still sparkling. Granted, there is still loss and loneliness, even huge awols of hope, but the particulars of the outside world remain spectacular despite their ordinariness. *Blue Wherever* returns us to being in the moment with an intensity and beguilement often reserved for romantic love, and from the various perspectives of observer and creator. Whether it be *Pancake Tuesday*, a lonely *Office Party* or a Sunday drive through strip-mall *Wastelands*, Dempster reminds us there is still much to see—myriad reasons for staying awake and alive.



Catchment Area

JENA SCHMITT

POETRY, POE011000
1-897109-40-7, 978-1897109-40-3
\$14.95 CDN, \$12.95 US
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✧ Like a geographic catchment area, this debut collection by Jena Schmitt draws together influences from poetry, prose, biography, art, architecture and history into a perceptive study of the forces that shape our physical and emotional landscapes. With a voice that is subtle yet distinctly confident, *Catchment Area* captures glimmers of that instance when, just as we are about to define the emergent terrain, just when variables such as an earring or glove could solve “any number of unknowns,” the earth shifts—whether due to memory, relationships, natural disasters or war—leaving an absence that cannot be mapped. These poems call on the reader’s own sense of this absence and how it impels us to search for meaning in a world of constant change, where the struggle for articulation and understanding forms our own personal topographies.



Slide

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POETRY, POE011000
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✧ In her debut collection, *Slide*, Barbara Myers plays with the eternal present, the nunc stans, taking us through time and space, over three continents, where people, places and events continue to co-exist in memory and in the body, consummate skill. Whether in form, near-form, or free form, here are poems with an ear to sound and the music of language, accessible and seamlessly crafted.



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POETRY, POE011000
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✧ *Our Extraordinary Monsters* is Vanessa Moeller’s debut poetry collection which uses languages to build a written architecture where meanings reside. Correspondences are created, sent, delivered and read. Within this imaginary space Moeller explores her constantly shifting identity as a poet, as a woman, as a second-generation German-Canadian immigrant to Atlantic Canada.



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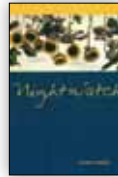
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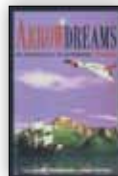
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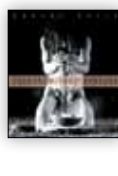
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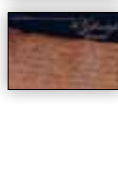
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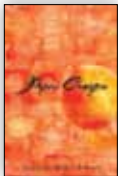
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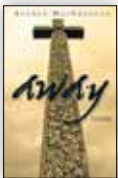
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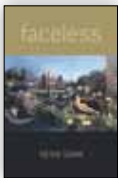
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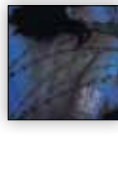
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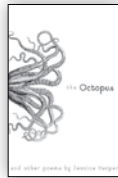
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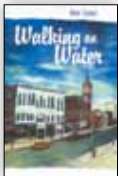
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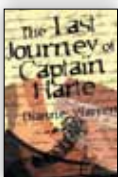
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