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NOVEMBER 2019

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Recent Books

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Poetry (\$19.95, 9781554471942, 80 pages). Inspired by Bird's time working in isolated construction camps in northern Alberta, *Boom Time* describes the unruly social space of the work camps and the 'in-between' state of existence that they create.

One Dog Town BY DOMINIQUE BÉCHARD

Poetry (\$19.95, 9781554471959, 80 pages). Situated in the anti-pastoral landscape and hard-living youth culture of northern Ontario, these vivid poems wrestle with both a sense of isolation and a seemingly 'impossible proximity' to love and tragic loss.

Under the Gamma Camera BY MADELINE BASSNETT

Poetry (\$21.95, 9781554471966, 96 pages). A frank portrait of our relationship with disease, exploring the contrary state of being that is illness.

Chance Encounters with Wild Animals BY MONICA KIDD

Poetry (\$21.95, 9781554471973, 96 pages). Kidd is habitually inquisitive and observant, and her poetry employs this exacting eye to map each new terrain she encounters.

The Grand River Watershed BY KAREN HOULE

Poetry (\$19.95, 9781554471843, 80 pages). By pairing literary and ecological modes Houle presents the Grand River as a complex living system that is full of inter connection and meaning, reinvigorating poetry's possibilities as a tool for engaging with and speaking of the natural world. *Finalist for the 2019 Governor General's Literary Award.*



PETER SANGER

*Odysseus Asleep:
Uncollected Sequences
1994–2019*

NEW POETRY (\$21.95, 9781554472048). PRINTED OFFSET ON LAID PAPER MAKING 128 PAGES. SMYTH-SEWN PAPERBACK TRIMMED TO 5 × 8 INCHES AND ENFOLDED IN A LETTER-PRESS-PRINTED JACKET. TYPESET IN EMERSON.

¶ Peter Sanger's great gift is that of drawing his readers deeper in, of revealing how literary habits of mind might tease hidden order and interconnection out of seemingly inert and ordinary subjects. *Odysseus Asleep* collects a number of poem sequences that previously appeared in small chapbooks and limited-edition publications, including *The Third Hand* (1994), *Ironworks* (1995), *Stone Notes* (1997), *Kerf* (2002), and *Arborealis* (2005), adding to them a new poem, 'Odysseus Awake.'

PETER SANGER is best known for his influential writings on poets John Thompson, Douglas Lochhead, and Richard Outram. His most recent books include *Lightfield: The Photography of Thaddeus Holownia* and *Fireship: Early Poems, 1965–1991*. He lives in Truro, NS.

When I speak, you dance
back inside an iron circle
returning to darkness enclosed.
I took your direction,
organized fire, but didn't let
go to vanish just when you
were quenched. I'm wearing your ring
for the rust of its burnish,
its link of curved light,
calcined by apertured space.

TAMMY ARMSTRONG

Year of the Metal Rabbit

NEW POETRY (\$21.95, 9781554472031). PRINTED OFFSET ON LAID PAPER MAKING 128 PAGES. SMYTH-SEWN PAPERBACK TRIMMED TO 5.3 × 8.5 INCHES AND ENFOLDED IN A LETTERPRESS-PRINTED JACKET. TYPESET IN QUADRAAT.

¶ Often drawing on the natural world for subject matter and imagery, *Year of the Metal Rabbit* gives slip to snares set by lyric and narrative conventions and bolts for the edges of what poetry can say. Like a long brooding walk into the heart of a stormy night, the thing-filled landscape of Armstrong's poems is beguilingly kinetic, alive with shadows and chaos, a dreamscape where encounters with flora, fauna, and neighbours prompt uncertainty more often than identification, where 'we happen in the gaps/in the stranger places.'

TAMMY ARMSTRONG has published two novels and four collections of poetry. Her first collection of poetry, *Bogman's Music*, was a finalist for the Governor General's Literary Award. Recent work has won the iYeats International Poetry Prize, and *Prairie Fire's* Bliss Carman Poetry Prize. In 2018, she was a finalist for the National Magazine Awards. She lives in southwestern Nova Scotia.

FORKED

In the beginning, lightning
hatched from thunder.

Too lit to hide from
too hieroglyphic to scrawl
it sparked our throats
and stung our alchemies
which led to then—
that rainsplitter
skittish enough above Denver's expressway
to rearrange us.

Twinned over the plains
it was a bonfire stirred up, made bright
the loose strings of a wolf mask
trailing scorch after thunder.

You drove straight through it.

I was not afraid, remember this
though a little blur came round the edges
and things on the turn
like hares who see best backwards and wet-winged birds
lost their skins and freed themselves.

This was at the edge, you see.
We were on one side. This edge.
One side of the storm's long concussion
scouring away at this eggy animal world.
I was not afraid. You drove straight through it.

RYAN TURNER

Half-Sisters

NEW SHORT FICTION (\$28.95, 9781554472024). PRINTED OFFSET ON LAID PAPER MAKING 224 PAGES. SMYTH-SEWN PAPERBACK TRIMMED TO 5 × 8 INCHES AND ENFOLDED IN A LETTERPRESS-PRINTED JACKET. TYPESET IN BEMBO.

¶ Ryan Turner's short stories interrogate the nature of human relationships—between parents and children, siblings, lovers, coworkers, captive and jailer. Setting his characters—their anxieties, triumphs, deceptions, and vulnerabilities—against the backdrop of everyday life, he writes in prose that exhibits complexity without sacrificing the pleasures of narrative. Turner's uninhibited curiosity fosters a willingness to imagine the discomfort and uncertainty of others, sparking insights into the mechanisms of intimacy and loneliness.

RYAN TURNER's fiction has appeared in various journals including *Prairie Fire* and *The New Quarterly*. His first collection, *What We're Made Of*, was shortlisted for the ReLit Award in 2010. He lives in Halifax, Nova Scotia.

Sumner Beach



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¶ Beyond a long, flat expanse of road, the clouds formed a mountainous wall. Only when James veered from the new highway onto the old one and entered the backwater did everything turn familiar: a winding river, the dense forest along its banks, nestled townships shining as the sun slipped out of sight. The road itself was full of scenic views and blind corners—a stretch along which his father often had gotten caught behind some slow-moving vehicle, which would spoil his mood for an hour or two.

His father's house was a reflection of its owner. Wind-worn, moss-covered and solitary, it sat nearly invisible on the slope of a valley. Its twisting dirt driveway met the old highway, which was often left clogged with snow for days in the winter. A north wind could sweep from the hills and push white drifts up over its rooftop or, in the spring, lift the rain-soaked shingles and leave them scattered like thick, black leaves.

This had been James's grandparents' place when he was growing up and it still possessed some evidence of his earliest memories.

BREN SIMMERS

Pivot Point

NEW MEMOIR (\$24.95, 9781554472000). PRINTED OFFSET ON LAID PAPER MAKING 112 PAGES. SMYTH-SEWN PAPERBACK TRIMMED TO 5.3 × 8.5 INCHES AND ENFOLDED IN A LETTERPRESS-PRINTED JACKET. INCLUDES ILLUSTRATION BY EMMA FITZGERALD. TYPESET IN GARAMONT.

¶ *Pivot Point* is a lyrical account of a nine-day wilderness canoe trip through the Bowron Lakes canoe circuit in British Columbia. At the heart of the expedition are three young women, friends whose lives seem at risk of drifting apart as they approach middle age. While buoyed by the pleasures of adventure and camaraderie, and by a deep reverence for nature, Simmers finds herself struggling to inhabit the trip's trickier elements—storms, insects, physical fatigue, conflict, doubt, and disorientation—and, as with the challenges and changes in her own life, to embrace them with confidence. Recounted in a journal-entry style with poems interleaving each day's narrative, *Pivot Point* is a frank reflection on the roles friendship, mindfulness, and creativity play in the evolution of our lives.

BREN SIMMERS is the author of two books of poetry, *Night Gears* (2010) and *Hastings-Sunrise* (2015), which was a finalist for the City of Vancouver Book Award. Her work has won the Arc Poem of the Year Award. She lives on Prince Edward Island.

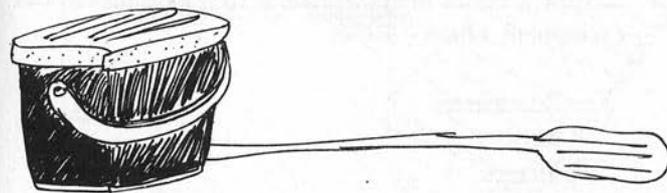
Day One

☘ Crossing Kibbee Lake, a weight lifts off.

Flanked by fluorescent grasses, a border of thin conifers, we paddle our canoes towards round and ragged hillsides in the distance. For nine days, out of range. No emails to catch up on, no events to plan or volunteers to manage. No longer defined by my day job as a park naturalist. Free to focus on my own connection with wild places. To ask questions. To listen.

The wind lifts a corner of the lake and quilts the glassy cumulus. The choreographer Margie Gillis spoke of dark places inside us and advised to dance through them. *Don't get stuck there; just keep dancing.* Let the wind carry away a grain of sand each time.

With each stroke, notice tight shoulders and hips—all the emotions stockpiled for a later date. Let the blade dip into the ripples. Let go one grain, one stroke at a time.



RAY CRONIN

John Greer: Hard Thought

Gaspereau Field Guides to Canadian Artists No. 4

NEW ART CRITICISM (\$21.95, 9781554471980). PRINTED OFFSET ON LAID PAPER MAKING 64 PAGES. SMYTH-SEWN PAPERBACK TRIMMED TO 5 × 8 INCHES AND ENFOLDED IN A LETTERPRESS-PRINTED JACKET. INCLUDES SEVEN COLOUR REPRODUCTIONS OF GREER'S WORK.

¶ When John Greer (b. 1944) started teaching sculpture at the Nova Scotia College of Art and Design in the 1970s, the college was fast becoming one of the incubators of the emerging international Conceptual Art movement. From his early experiments in conceptual sculpture, Greer's artistic practice shifted to re-engage with traditional sculptural forms and techniques, re-imagining them in a way that would make him a pivotal figure in contemporary sculpture in Canada. Ray Cronin recounts the arc of Greer's career, demonstrating how Greer's work refreshes and extends our understanding of the language of sculpture and the way in which thought might be made manifest in material.

RAY CRONIN is a Nova Scotia-based writer and curator. Between 2001 and 2015 he worked at the Art Gallery of Nova Scotia as both curator and director. Cronin has written on visual arts for over two decades and is presently the visual arts blogger for *Halifax Magazine*.

large, multi-part stone carving, bones and bone fragments carved from pristine white marble. The scale of the works was immense—a partial human thigh bone was as big as a fallen log, and the skull cap was large enough to serve as a bathtub. The bone fragments, all human, brought to mind the remains of a fallen giant. It was a work that had elegiac overtones, as if the gallery itself were a rifled ossuary with the bones of its former occupant scattered throughout. While one could find irony in the title, *Civilization*, the artist sees it as depicting the way civilization accrues, with remnants of the past, whether ideas, biases, stories or what have you, constantly peeking through into the present day. He told me that the idea for this work came from visiting the Forum in Rome, where architectural fragments manage to convey a sense of the building's past while remaining persistently present to the viewer.

Through the 1980s and '90s Greer expanded the use of images in his work, moving from subject matter taken from nature to man-made objects drawn from the fragments of human history: prehistoric religious or totem objects scaled up to mimic the human figure, or sculptural fragments from past empires (Minoan, Greek, Roman, Persian) scaled up beyond that of their source material. A work like *Prehistory* (1995) is very much an example of using the notion of 'pictures' as a starting point. Directly carved in marble, this binary sculpture consists of representations of a Cycladic figure and an ancient polar bear carving from Canada's north. Distant in time and geography from each other, and from us, the exact meaning and purpose of these ancient sources have been lost to time, freeing them up to be reread by the artist and the viewer as something new. Thinking about culture is always fraught, all the more so when one steps out of the confines of one's own cultural context. What

ANDREW STEEVES

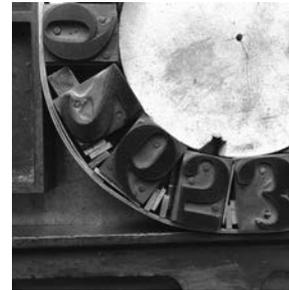
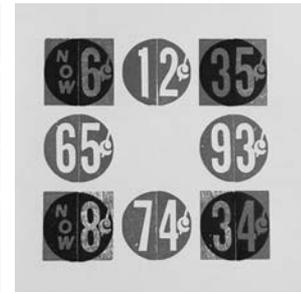
Literarum Ex Arboribus

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¶ There are over 150 fonts of wood type in the cases at Gaspereau Press, many of which were originally collected by the celebrated Canadian letterpress printer and typographer Glenn Goluska. In this folio book, Andrew Steeves presents the collection in a series of 150 letterpress prints, each exhibiting a single typeface. Includes an introductory essay on the history of the collection and the evolution of the project.

ANDREW STEEVES is a writer, literary publisher and typographer. His most recent publications include *Smoke Proofs: Essays on Literary Publishing, Printing and Typography* (2014) and *Four Trees and a Rhubarb Patch* (2019).



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