

# *Signature*

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## The Time Between

### PATRIA RIVERA

#### ✧ About the Book ✧

*The Time Between* is a series of conversations with a contemplative heft, only in this case infected and inflected by operation-manual speech and military-industrial-complex mores and malaise—as if the other had been forced to contemplate violence in a real way, had been forced out into the crowded world, forced to let in multiple and troubled points of view.

The “I” in this book moves from person to person and from person to place, following an urge to shape the chaos of life into language that is sometimes undecipherable, sometimes ludic or comic. Layers and mixed states mine the depths of modern anguish and disbelief. But there is joy in the spirit of these poems, even when it’s scant and spare; even when it’s living off scraps of love, solace and exaltation; even when it’s yearning to let the mind or the heart go uncaged, if only for a transitory moment.

The world is under new management, and the melancholy of mourning what once was—the wind-swept shiver that lives and sings in back-story—keeps filling the characters and motivations of the unknown personae of *The Time Between*.

#### UNEARTHING

People move – the same propulsion  
thrusts all mass forward  
because the earth exists on borrowed time  
and I can only take the short distance

because hope is unknown  
because even if the earth changes  
in any extrinsic way  
the digging goes deeper

It moves – I keep repeating  
the official history remains incomplete  
our voices rise from movements through space  
the same nychthemorous hour  
when experience becomes superfluous  
displacement a confused  
impression of suns  
straining time and again to burst out glimmers of light  
while ancestors wait on the curves of continents  
unearthing darkness from abandoned mines

#### ✧ About the Author ✧

*The Time Between* is Patria Rivera’s fourth poetry collection. Her first poetry collection, *Puti/White*, was shortlisted for the Trillium Book Award for Poetry. She has co-authored two chapbooks, *Weathering: An Exchange of Poems* and *Sixth from the Sixth*. Rivera’s poetry is featured in Oxford University Press’s *Perspectives in Ideology*, and in Elana Wolff’s *Implicate me: Short essays on reading contemporary poems*. Her poems have also been published in the *Literary Review of Canada*, *Fireweed*, and other Canadian and international publications. In 1997 Rivera won an honourable mention in the *ARC Poetry Magazine* Second Annual Poem of the Year Contest for her poem, “Living on the borders, dying in the margins.” In 2005 her poem “Rare species” was selected as the second-prize winner in the *QWERTY*’s Eric Hill Award of Poetic Excellence competition. Rivera was also a recipient of the Global Filipino Literary Award for Poetry. Born and raised in the Philippines, Rivera graduated with a journalism degree from the University of the Philippines. She has also studied in Sydney, Australia, Berlin, Germany, and at Harvard University.



# Adagio for the Horizon

LAURELYN WHITT

## ✧ About the Book ✧

The horizon is a type of boundary phenomenon. This book embraces the horizon literally understood, as the apparent boundary between earth and sky. It also draws on various metaphorical horizons, tracing the limits of human perception, knowledge and experience. It is especially attentive to the horizons of the Anthropocene, reflecting on their significance for us as a species and as cultural and historical beings, bound to human and other-than-human communities of various sorts. The “Adagio” poems explore changes that are pending, as well as already underway, in the wake of global warming and sea level rise. Tracing the arc of human perception, they pause in places that are – like our shadow or skin – part us and part of the world that surrounds us.

### TAILINGS

*Nearly 2,000 birds die every year from exposure to the ponds.* – Kevin Timoney, ecologist

Slurry of crushed rock and  
effluents. Toxic pools fool

caribou, beaver, moose  
who bow their heads

to drink. Great undulating

flocks of waterfowl circle  
settle

then panic disoriented

falling under the blasts  
of air cannons

the benediction of  
floating scarecrows.

They say the bufflehead,  
mired, just dove and

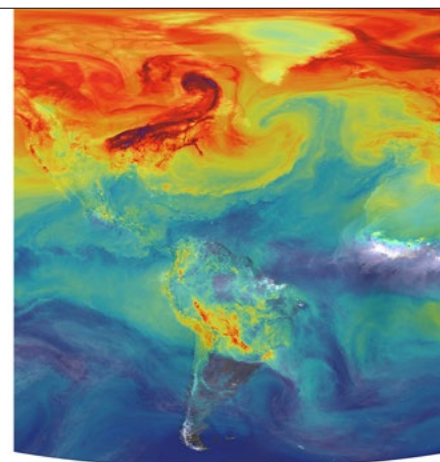
never came up.

The wings of others  
keep beating

*adagissimo*  
as they try to rise.

We close our eyes.

Still see them.



## ADAGIO for the HORIZON

LAURELYN WHITT

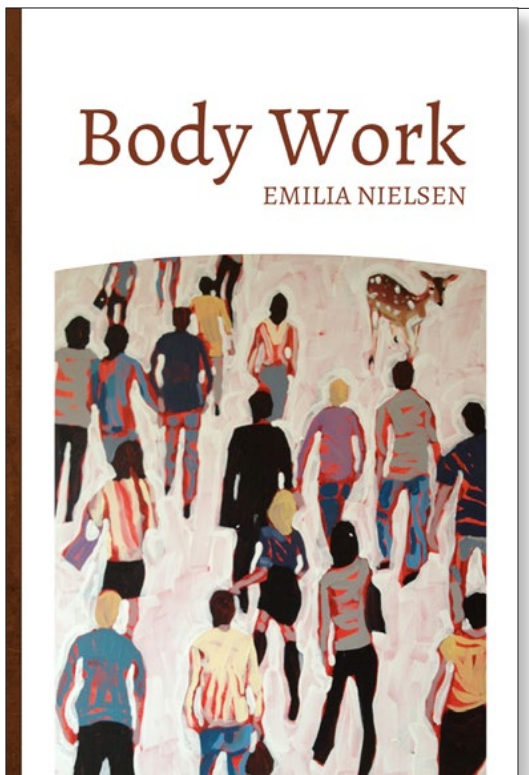
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## ✧ About the Author ✧

Laurelyn Whitt's poems have appeared in various, primarily North American, journals including *Nimrod International*, *The Malahat Review*, *Puerto Del Sol*, *PRISM International*, *The Tampa Review*, *ARC*, *Rattle*, *Descant*, and *The Fiddlehead*. The most recent of her four poetry collections, *Tether* (Seraphim Editions) won the 2013 Lansdowne Prize for Poetry. She is also the author or co-author of three non-fiction titles. She has a PhD in Philosophy of Science from Western University, immigrated to Canada in 2007, and is a Professor of Native Studies at Brandon University. Currently, she divides her time between Manitoba and Newfoundland.







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## Body Work

EMILIA NIELSEN

### ✧ About the Book ✧

If *Body Work* begins by writing desire through a belief in the stability of the physical body, this is undone in exploring symptoms of disease, new self-knowledge and rewriting one's personal story. Because *Body Work* explicitly undertakes to write of a protracted and often painful period of chronic illness, these poems complicate notions of ability and disability. Connecting all six long poems are prose footnotes chronicling a natural history of human skin. This emphasis on skin, as metaphor for the body, allows for both an exploration of the desire for connection as well as a fear of vulnerability. *Body Work* is also interested in expanding notions of what poetry is, or could be, and is especially interested in both language play and innovative lyricism. Of this poetry, Julia Emberley, editor of *English Studies in Canada* says: "Emilia Nielsen plays the dermatographer and writes the skin as if she is wearing its language inside out. There is a lusciousness in Nielsen's language; you can not only taste the words but also feel the desire for touch in them." In spare, arresting language, *Body Work* explores not only pleasure but pain, wondering how to repair a self forever changed by illness.

### from DERMOGRAPHIA: (DESIRE)

a)

More than some accounting of notches, scrapes?  
This birthmark, that mole. More than description  
(decorative script).

To stray, surface. Dig a little.  
Become floozy, flimsy: dermatographer?<sup>\*1</sup>

[i]

Mosquito, fireweed. Whiskey and hairpulling. Biting, lucent.  
Skin reeling: meteorshower and thumbtack. Tender,  
teethmarked:  
spit tarnished—

<sup>1</sup> Behind every large human brain, there is a potentially very sweaty human body.

### ✧ About the Author ✧

Emilia Nielsen's debut collection of poetry, *Surge Narrows* (Leaf Press, 2013), was a finalist for the League of Canadian Poets' Gerald Lampert Memorial Award. Her poems have appeared in literary journals across Canada including *Descant*, *The Fiddlehead*, *Grain*, and *PRISM international*, which nominated her work for a Pushcart Prize. She holds a PhD in Gender, Race, Sexuality and Social Justice from the University of British Columbia, a MA in English from the University of New Brunswick and a BFA in Writing from the University of Victoria. Throughout 2017–2018, Emilia will be a Visiting Scholar at the Canadian Literature Centre at the University of Alberta. In spring 2018, she will travel to Berlin, Germany to take up a Visiting Scholar position at the Margherita von Brentano Center for Gender Studies at the Freie Universität Berlin.



# Learning to Love a River

MICHAEL MINOR

## ✧ About the Book ✧

Navigating through tragedy with sincere inquiry, *Learning to Love a River* explores unlikely existences in and of Thunder Bay, a small northern Ontario city which is rife with stereotype and misconception. With its insider's perspective, this collection offers a sympathetic but frank accounting for these misconceptions, challenging facile assumptions about race and class.

Deep down, the poems are asking important epistemological and ontological questions. But, they are also reminding us to try and move forward with a light heart, while looking for the best in others.

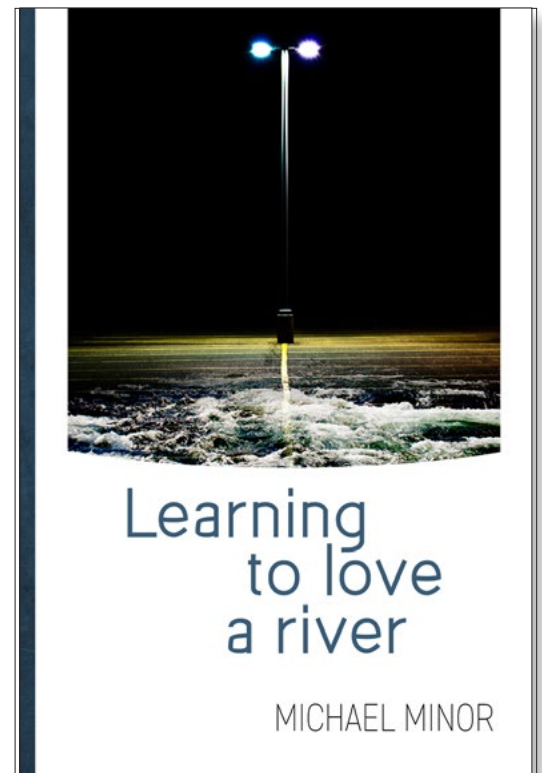
### from TEASPOON

The game is called spoons  
and the white boys from the university  
drive around with teaspoons  
in their cup holders just in case  
but in a pinch, they'll use anything at hand:  
    water bottles  
    fast-food leftovers  
    trailer hitches  
If you hit her you win  
but if you miss, you have to get out  
retrieve your spoon.

### from MARCH BREAK

We find ourselves  
in the present tense.  
The streets  
in the city are clear  
but the Sleeping Giant  
clings to his white  
blanket.

Eighteen kilometers later,  
we split open soggy boots and peel off socks  
dry our pulpy white feet.



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## ✧ About the Author ✧

Originally from Thunder Bay, Ontario, Michael Minor is a settler scholar teaching and studying decolonization through Indigenous literature. He teaches academic writing at the University of Manitoba in the Inner City Social Work Program and graduated with a PhD in English Literature from the University of Manitoba in 2016. Before his time at the University of Manitoba, he completed an undergraduate degree at Trent University in Peterborough, Ontario and a Master of Arts at Memorial University of Newfoundland in St. John's. In addition to teaching and academic writing, he writes reviews for CV2 and the *Winnipeg Review*. Some of his poetry has been previously published in the *Antigonish Review* and CV2. *Learning to Love a River* is his first book of poetry. He was once a runner, and has good intentions of putting in enough long runs to claim that title once again. He is also a songwriter, living in Winnipeg with his partner and their child.





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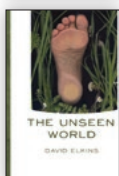
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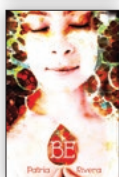
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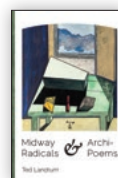
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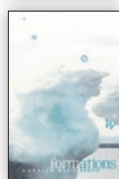
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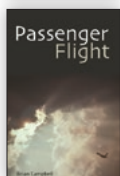
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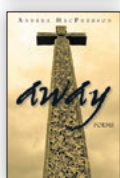
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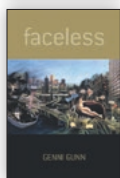
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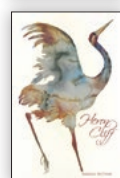
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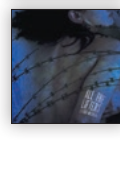
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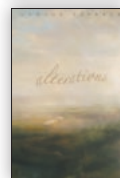
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