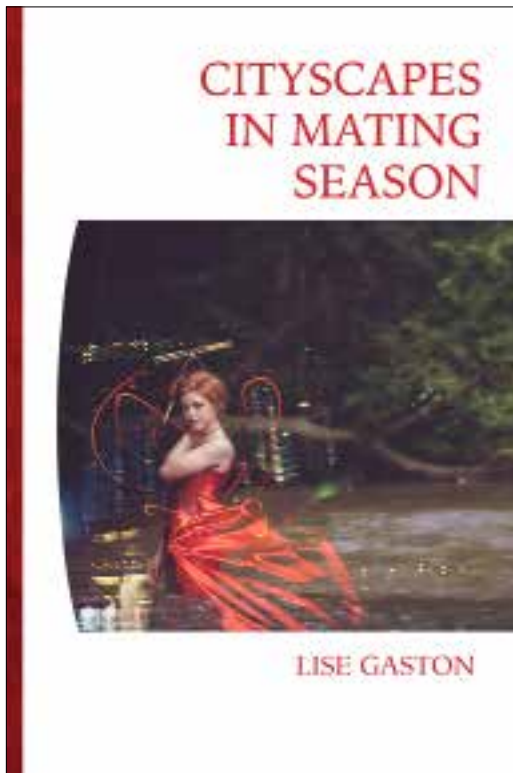


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*April is Poetry Month
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 APRIL 2017



Cityscapes in Mating Season

LISE GASTON

✧ About the Book ✧

Cityscapes in Mating Season combines a lyric sensibility with a distrust of any such singular vision, a loneliness coupled with desire to feel into the thrumming ground of a place, and a willingness to register beauty even at its most apocalyptic. By turns playful, sensual, and unsettling, the poems in this collection are always tightly crafted, attuned to language's possibilities as well as its limitations, its pitch and roll. From protest-filled Montreal to Vancouver's property disputes, the works in *Cityscapes* reach out to the textures of urban space, but also interrogate the human and industrial facets of supposed wilderness—graffitied ruins in the Irish countryside and baited crab traps along B.C.'s Gulf Islands.

Preindustrial techniques of looking—the picturesque aesthetic, landscape tourism—meet iron fires escapes and Alberta's clamorous construction boom, in poems that reject an easy pastoralism or nostalgia to reveal the politics of ownership and the power dynamics of gender and space. Street grids give way to arterial passageways where blood flows and nerve endings fire through bodies that are fearful, mysterious, or libidinous. These are poems of varied anatomies, where death and desire take unexpected directions, and share the same air.

FROM "LES RUES":

Sherbrooke

we ran some walk-up stairs against the slam
 of riot shields watched bar patrons shoved from
les terrasses a cloud of grey a crowd of men
 a spurt of red one eye lost to the spray

we marched for that stitched-up hole we marched against
 Charest we haunted him in daylight I
 marched for the sun that caught the hidden grey
 in your black curls for memory of your
 tired body slamming me against the wall

 your sweet heat my other rising ended
 alone on an office carpet months
 before the marches so-so-so-
solidarité how little we were
 willing to

✧ About the Author ✧

Lise Gaston grew up on both sides of Canada, in Fredericton and Victoria, and has also lived in Toronto, Halifax, Montreal, and Limerick, Ireland. Her poetry, essays, and reviews have appeared in journals across Canada, the United States, and Ireland, including *Arc Poetry Magazine*, *European Romantic Review*, *The Fiddlehead*, *Lemon Hound*, *The Malahat Review*, *Matrix Magazine*, *Numero Cinq*, and *Prairie Fire*. Her writing has won awards in *Arc's* Poem of the Year and How Poems Work contests, and has been selected for *Best Canadian Poetry in English 2015*. She is a graduate of English and Creative Writing programs at the University of Victoria and Concordia University in Montreal, and is now a PhD Candidate in English at the University of California, Berkeley. She divides her time between Berkeley and Edmonton. *Cityscapes in Mating Season* is her first book.

#IndianLovePoems

TENILLE K. CAMPBELL

✧ About the Book ✧

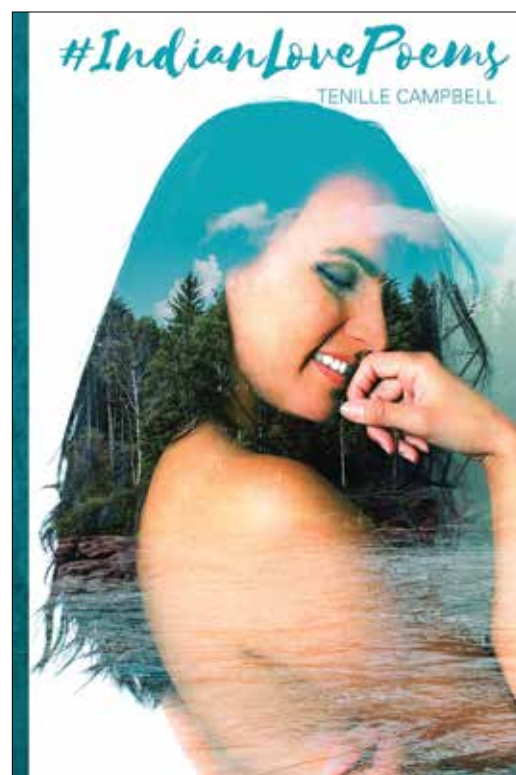
Covering Indigenous adventures from Wahpole Island to Northern Saskatchewan to the West Coast, *#IndianLovePoems* is a poetry collection that humourously delves into the truths of love and lust within Indigenous communities. The poetic speaker, a First Nations Donna Giovanni, relates stories of her search for The One, or even better, that One-Night-Stand, in heated lines that fearlessly shed light on the intimacy and honesty that may arise even from the most fleeting encounter, leading to reflection on the complexities of sex, race, culture, and intention within relationships. From discovering your own John Smith to sharing sushi in bed, *#IndianLovePoems* will bring a smile to your lips as you are reminded of your own stories about that special someone.

LOVE POEM #47

he was my first
discovery
my
blond-haired
blue-eyed
lover

I felt like Christopher Columbus
blazing new trails down his body
discovering his peaks and valleys
with my lips and tongue and taste
claiming it as *mine*
mine mine

signing treaty with
a hickey seared onto skin
that would fade over time
but my interpretation
of his consent
would be
forever
remembered
as willing

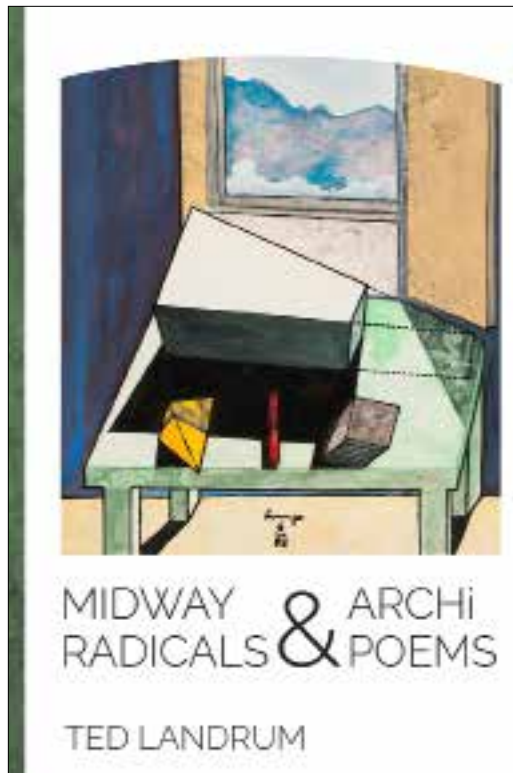


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✧ About the Author ✧

Tenille Campbell is a Dene/Metis author and photographer from English River First Nation in Northern Saskatchewan. She completed her MFA in Creative Writing at UBC and is currently starting her fourth year of PhD studies at the University of Saskatchewan, focusing on Indigenous Literature. She is the owner and artist behind *sweetmoon photography*, a successful photography business that specializes in photographing Indigenous people. She has published poetry in *Sing: Poetry from the Indigenous Americas*, and photography in *Urban Tribes: Native Americans in the City* and *Dreaming in Indian*. Current creative projects include *#KissingIndigenous*, a photography series focusing on the act of intimacy within Indigenous couples. She is also the creator of *tea&bannock*, an online collective blog featuring the photographs and stories of Indigenous women photographers throughout Canada. Storytelling – be it with ink, voice or photographs – is the life for her.



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Midway Radicals & Archi-Poems

TED LANDRUM

✧ About the Book ✧

Midway Radicals & Archi-Poems is a provocative foray into experimental poetry. It explores the fertile gaps and overlaps between the architecture of poetry and the poetry of architecture. It is a work of serious play, which springs from enjoyment found on the porous boundaries of sense and non-sense. Harmonizing with and against a global carnival of poetic wisdom, the section "Midway Radicals" is an erasure poetry "exhibit" that reconstructs work by Ted Berrigan, Christian Bök, George Bowering, Robert Creeley, Lyn Hejinian, Charles Olson, Viktor Shklovsky, Ron Silliman, Gertrude Stein, and Cy Twombly. The multi-voice of the poems does not belong to a single poet, genre or discipline, but resonates in a moving chorus, striving to give expression to what remains universal in the interplay of traditions, while bringing the gist of synthesis into transformative contact with particularities of the human condition.

AGOG - FOR BÖK

the poet hammers up
 to demand
 the right
 light
 to exhume
 the lost will
 of us
 every word
 ours for life
 listens in the cells

Note: The source for this found/erasure poem is the middle-most poem called "The Xenagogue," in C. Bök's *The Xenotext*.

✧ About the Author ✧

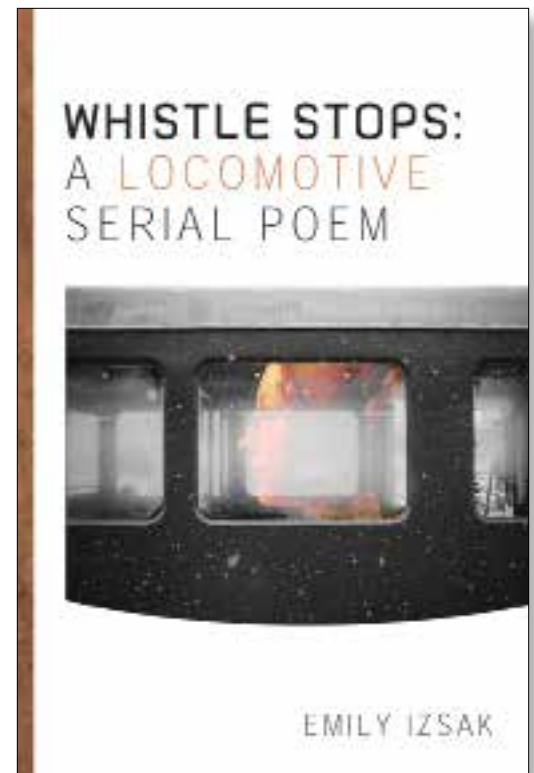
Ted Landrum is a poet, critic, teacher, and artist, with extensive architectural and teaching experience in the US and Canada. He began writing what he calls "archi-poetry" while studying architecture in Indiana. He then sustained the poetry habit while practicing architecture in New York City, where he was influenced by the jazz, the theatre, and the vitality of that great tumultuous city. Having lived in nearly a dozen cities, spiraling from Chicago to Montreal, Ottawa to Vermont, Ted now lives in Winnipeg, where he teaches architecture at the University of Manitoba, and continues to juggle artistic, professional and intellectual pursuits. His poetry and criticism have been published in a wide variety of venues: *On Site Review*, *Brooklyn Rail*, *Lemon Hound*, *CV2*, *The American Society for Aesthetics*, *The Winnipeg Review*, *Edge Condition*, and in a quirky academic book called *Quality Out of Control*. Between distractions, he is building an archive of archi-poetic research at www.ubuloca.com.

Whistle Stops: A Locomotive Serial Poem

EMILY IZSAK

✧ About the Book ✧

Whistle Stops: A Locomotive Serial Poem occurs over a series of train rides between Toronto and London, Ontario. Each segment of the poem, marked by a time stamp and train number, occupies one train ride. Jack Spicer's concept of serial poetry combines with Charles Olson's "projective verse" in a dynamic that resembles the momentum of a train as it carries the poet speaker toward and away from her love interest. *Whistle Stops* is also informed by Philip Larkin's "The Whitsun Weddings," Thomas Hardy's "On the Departure Platform," and Allen Ginsberg's *Iron Horse*, works in which these male poets incorporated the train as phallus image into the railway poem tradition. Even so, Izsak responds to critiques of the poetic movements she clearly reveres with unbridled (and surreal) female sexuality. In "Nov. 12th 72 to London 16:36," she writes, "Oh train / it is strange for your shape / that I / am inside you". In *Whistle Stops*, sex—like rail travel and serial poetry—hurtles forward in non-narrative fashion, as a rhythmic train of thought offset by purely poetic spasms. *Whistle Stops* is not a reaction against the railway tradition or the Olsonian tradition, but an unapologetically female addition to a movement that is and should be still in motion.



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Daughters of impulse
in rarely shameful primacy
your precipitous vertebrae
heighten the ball game

Agony of lateral movement
versus the dialectic in and out
come and go
thumb and clitoris

In gentler times in a better
train car
the music may develop
direction



✧ About the Author ✧

Emily Izsak was born and raised in Toronto, Ontario, where she recently completed her first year of the University of Toronto's MA in English and Creative Writing program. Her work has been published in *Arc*, *The Puritan*, *House Organ*, *Cough*, *The Steel Chisel*, *Maple Tree Literary Supplement*, and *Hart House Review*. In 2014, she was selected as PEN Canada's New Voices Award nominee.



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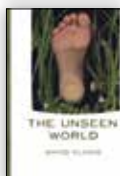
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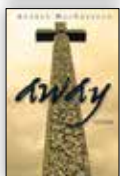
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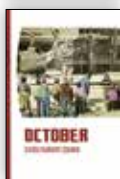
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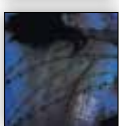
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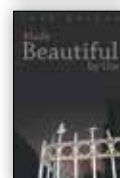
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