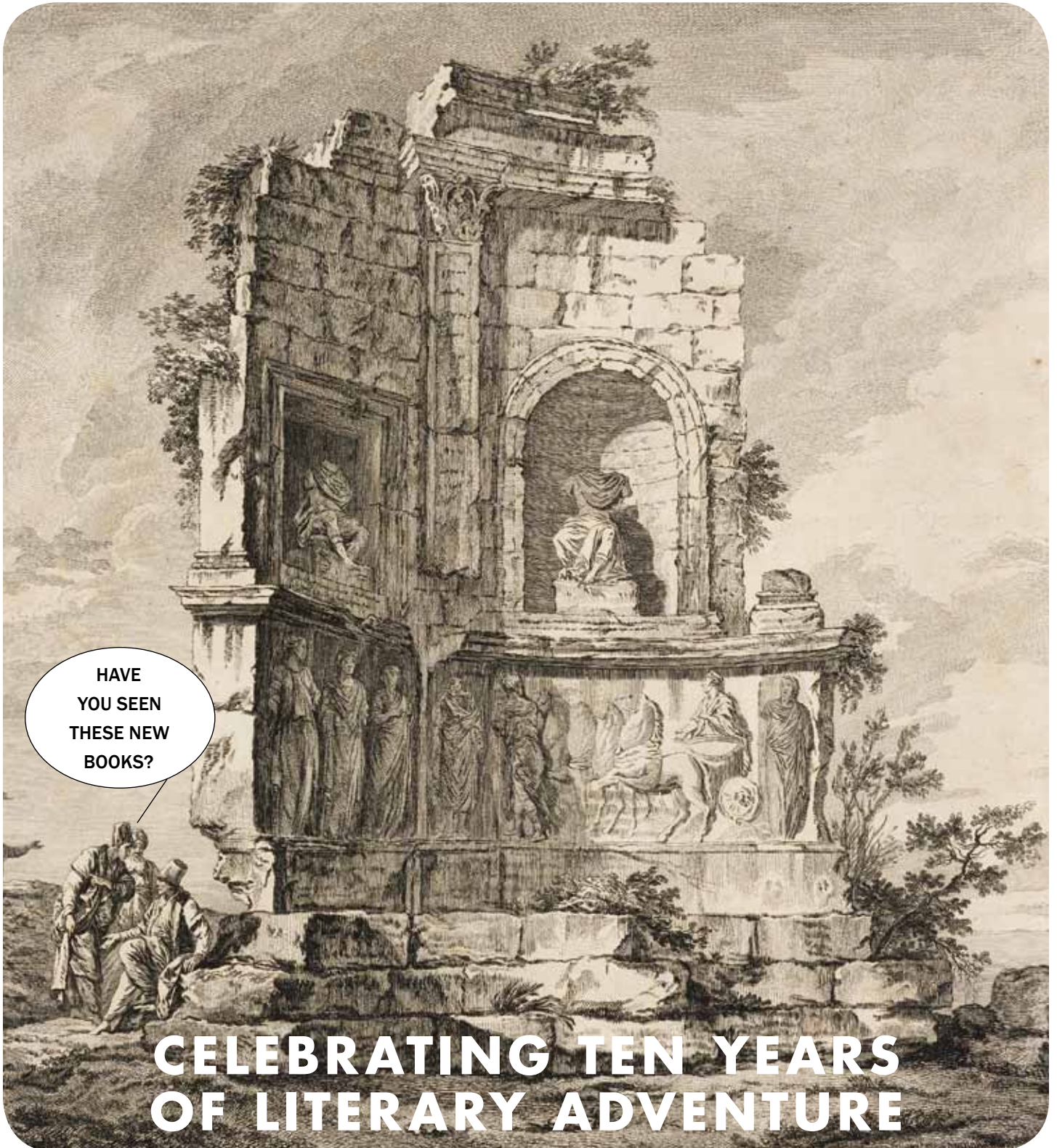


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## F R O N T L I S T

### POLYAMOROUS LOVE SONG

FICTION BY JACOB WREN

DEPARTMENT OF NARRATIVE STUDIES NO. 12

From interdisciplinary writer and performer Jacob Wren comes *Polyamorous Love Song*, a novel of intertwined narratives concerning the relationship between artists and the world. Shot through with unexpected moments of sex and violence, readers will become acquainted with a world that is at once the same and opposite from the one in which they live. With a diverse palette of vivid characters – from people who wear furry mascot costumes at all times, to a group of ‘New Filmmakers’ that devises increasingly unexpected sexual scenarios with complete strangers, to a secret society that concocts a virus that only infects those on the political right – Wren’s avant-garde *Polyamorous Love Song* (finalist for the 2013 Fence Modern Prize in Prose) will appeal to readers with an interest in the visual arts, theatre, and performance of all types.

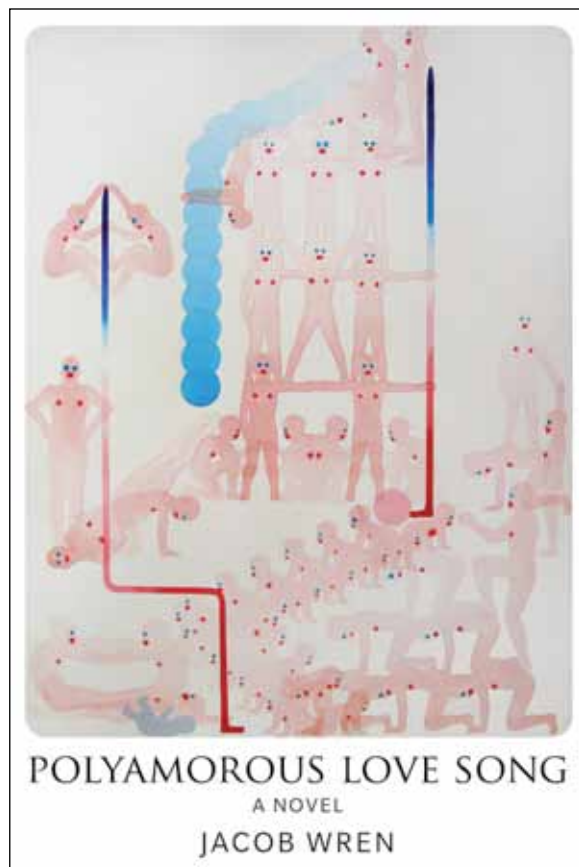
*Polyamorous Love Song* sets up every human being as an artist – oversexed, furry and holding a gun – to play through wicked palindromes of sex performance and political protest. This book notably asks: Are we all pretending? Wren mines the ethical implications of both hidden literature and mass entertainment. Reading it, I wondered why I wasn’t more afraid.

– TAMARA FAITH BERGER

Everything Jacob Wren touches interests me, excites me – he’s both sophisticated and innocent in attitude – he’s a kind of wise old man and open-hearted lover. With his vivacious ideas, word play, and the serious and inane served up on a plate – Wren lifts my spirits, intellectual and other, because to know he’s writing so beautifully in this mad, sad world is a wonderful thing.

– LYNNE TILMAN

JACOB WREN creates literature, performances and exhibitions. His books include *Unrehearsed Beauty* (1998), *Families Are Formed Through Copulation* (2007), and *Revenge Fantasies of the Politically Dispossessed* (2010). As co-artistic director of Montreal-based interdisciplinary group PME-ART, he co-created the performances *En français comme en anglais, it’s easy to criticize* (1998), and the HOSPITALITÉ / HOSPITALITY series including *Individualism Was a Mistake* (2008), *The DJ Who Gave Too Much Information* (2011), and *Every Song I’ve Ever Written* (2013). International collaborations include a stage adaptation of the 1954 Wolfgang Koeppen novel *Der Tod in Rom* (Sophiensaele, Berlin, 2007); *An Anthology of Optimism* (co-created with Pieter De Buysser / Campo, Ghent, 2008); *Big Brother Where Art Thou?* (a project entirely on Facebook, co-created with Lene Berg / OFFTA / PME-ART, 2011); and, *No Double Life For The Wicked* (co-created with Tori Kudo / The Museum of Art, Kochi, Japan, 2012.) Wren travels internationally with alarming frequency and frequently writes about contemporary art. Follow Wren at <http://www.radicalcut.blogspot.com> and <http://jacobwren.tumblr.com>.



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## F R O N T L I S T

### AIR CARNATION FICTION BY GUADALUPE MURO

DEPARTMENT OF NARRATIVE STUDIES NO. 13

Guadalupe Muro, recipient of the Raul Urtusan – Frances Harley Scholarship for Young Emerging Artists from Argentina, has always had her own unique way of experiencing life. When applied to her writing, Muro says she finally “felt like a dog deciding to be a dog.” Muro’s Spanish publications have achieved strong acclaim, and now, BookThug is proud to introduce this remarkable new talent to the Canadian literary market.

*Air Carnation* features an absorbing narrative that bridges non-fiction and fiction, poetry and song, as Muro explores themes of independence in love and the writerly life. With sojourns in Argentina, Buenos Aires, New York, Washington, and a cross-Canada train passage from Edmonton to Toronto, *Air Carnation* is an affecting work that will have readers laughing, crying, and all the while, enjoying this fascinating meta-fiction that sings of hippiedom in Patagonia.

GUADALUPE MURO is an Argentinian writer, producer and artist. Her first collection of poems, *¿Con quién dormías?* was published in 2007. *Air Carnation* is her first novel. She is currently working with musicians to compose a soundtrack to the novel, a project called “Songs for Runaway Girls,” which can be heard at <https://www.facebook.com/songsforrunawaygirls>. Muro lives in Sc. de Bariloche, a small town in Patagonia, where she directs the collaborative literary project “Las Cartas de Guadalupe.” Follow Muro at [facebook.com/lascartasdeguadalupe](https://www.facebook.com/lascartasdeguadalupe) and [lascartasdeguadalupe.com](http://lascartasdeguadalupe.com).



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## F R O N T L I S T

### SECESSION / INSECESSION BIOPOETICS BY CHUS PATO AND ERÍN MOURE

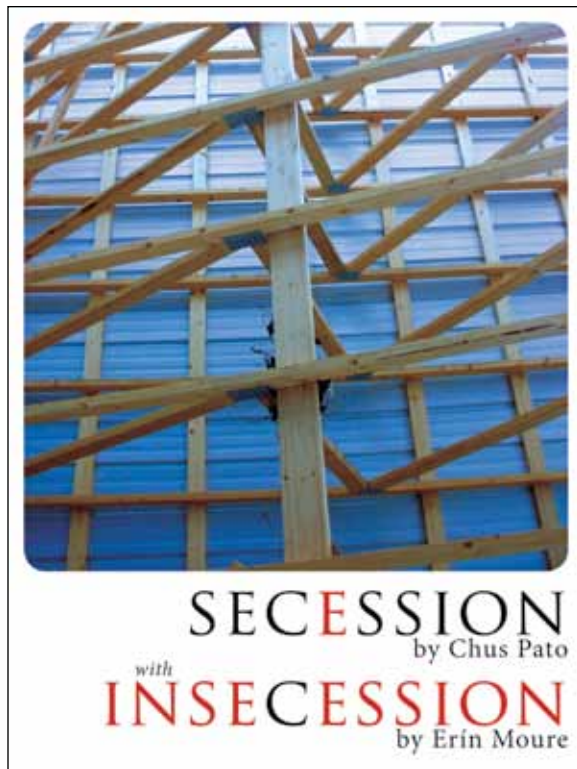
*Secession / Insecession* is a homage to the acts of reading, writing and translating poetry. In it, Chus Pato's Galician biopoetics of poet and nation, *Secession* – translated by Erin Moure – joins Moure's Canadian translational biopoetics, *Insecession*. To Pato, the poem is an insurrection against normalized language; to Moure, translation itself disrupts and reforms poetics and the possibility of the poem. In solidarity with Pato, Moure echoes Barthes: "A readerly text is something I cannot re-produce (today I cannot write like Atwood); a writerly text is one I can read only if I utterly transform my reading regime. I now recognize a third text alongside the readerly and the writerly: let's call it the untranslatable."

In *Secession / Insecession*, a major European poet and a known Canadian poet, born on opposite sides of the Atlantic in the mid twentieth century and with vastly different experiences of political life, forge a 21<sup>st</sup> century relationship of thinking and creation. The result is a major work of memoir, poetics, trans-ethics and history.

Chus Pato's *Secession* was chosen 2009 Book of the Year by the *Revista das Letras*, literary supplement of *Galicia Hoxe* (Galicia Today).

A central figure in contemporary poetry and one of the most iconoclastic figures in Galician and European literature, CHUS PATO's sixth book, *m-Talá*, broke the poetic mould in 2000. *Hordes of Writing*, the third text in her projected pentology *Method*, received the 2008 Spanish Critics' Prize for Galician Poetry, and the Losada Diéguez Literary Prize in 2009. Pato continues to refashion the way we think of the possibilities of poetic text, of words, bodies, political and literary space, and of the construction of ourselves as individual, community, nation, world. She brings us face to face with the traumas and migrations of Europe, with writing itself, and the possibility (or not) of poetry accounting for our animal selves. *Secession* is Pato's ninth book and her fourth to be translated into English.

Montreal poet ERÍN MOURE has published seventeen books of poetry in English and Galician/English, and thirteen volumes of poetry translated from French, Spanish, Galician and Portuguese into English, by poets such as Andrés Ajens, Nicole Brossard, Rosalía de Castro, Louise Dupré, and Fernando Pessoa. Her work has received the Governor General's Award, the Pat Lowther Memorial Award, the A.M. Klein Prize, and has been a three-time finalist for the Griffin Prize. Moure is currently revising the bilingual French/English impossible play *Kapusta*, a sequel to *The Unmemntioable*, and is translating Chus Pato's *Carne de Leviatán* into English as *Flesh of Leviathan*. She is also working on a new book of poems called *The Elements*, and on a translation of Wilson Bueno's *Mar Paraguayo*. Follow her on Twitter: @erinmoure.



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## F R O N T L I S T

### THOU

POETRY BY AISHA SASHA JOHN

Following the successful reception of her first book, *The Shining Material*, comes Aisha Sasha John's *THOU* – a powerful collection of three long, narrative poems exploring the social space that exists between the self and others. Using the language that connects these two states of being, *THOU* investigates the idea of “you” – what it is and what it means to say “you,” the stories we make of our own multiple “yous,” and by extension, the “you” an author can make of her own book. Building on the emotionally charged language of John's previous work, *THOU* will tantalize readers' senses, and will provoke comparisons to such acclaimed poets as Anne Carson (especially *Glass, Irony and God*) and Alice Notley.

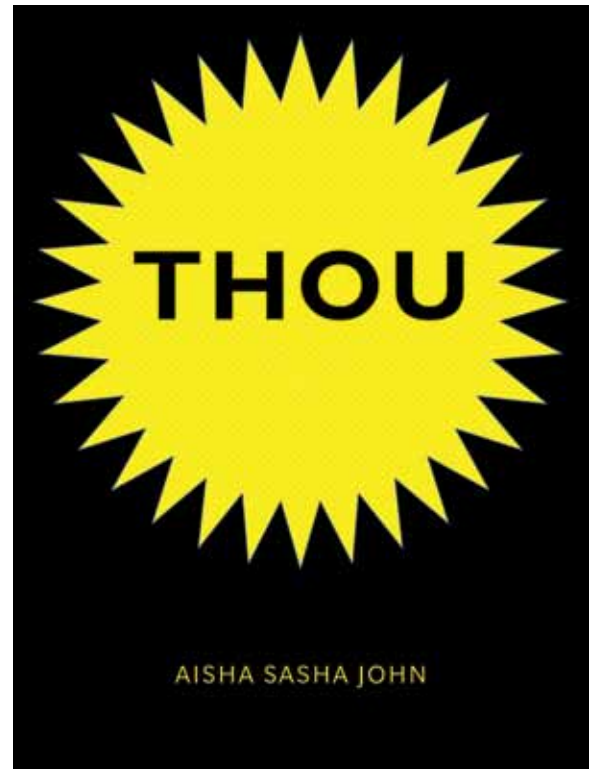
Aisha Sasha John's *THOU* re-plays that archaic pronoun as a constantly present movement and rhythm of attention: moments. These lines of poetry “shake...a little” as the “I” narrates and choreographs a monologue of the self in motion; each page is the dance floor and John's words break through the “I-as-you” with anticipation and grace.

– FRED WAH

Miss John here reminds, in oddly comely poems of direct address, “how small the aesthetic is” and how ravenously transcendent the human woman. The mouths of these poems adore phonemes and are unafraid of their important difference: they say the woman as the linguist of thinking. They refuse to assuage or to mollify or to rectify. They smack of an emergent candour. To serve their biopolitic, they may have invented an extra vowel, the first since Hittite.

– LISA ROBERTSON

AISHA SASHA JOHN is a dance improviser and poet. She was born in Montreal, but spent most of her childhood in Vancouver, and currently lives in Toronto. John has a BA in African Studies and Semiotics from the University of Toronto and an MFA in Creative Writing from the University of Guelph. Her first book, *The Shining Material*, was published by BookThug in 2011. Follow John at <http://aishasashajohn.tumblr.com>.



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## F R O N T L I S T

### HERE IN THERE POETRY BY ANGELA CARR

*Here in There*, Angela Carr's third book of poetry, is a lyrical petition to the human faculty of attention. In constant motion, the poems locate unusual instances of connection. They ask, do we give or pay attention? And what do we attend to? How do we decide what merits our attention? In a world where stillness is elusive, can we give or pay attention to anything but that which outlives our own distraction? Turning our attention to the senses, in *Here in There*, touch informs inscription, credit becomes an audible vibration. Carr's poems form traceable and untraceable patterns, disappearing economies of material.

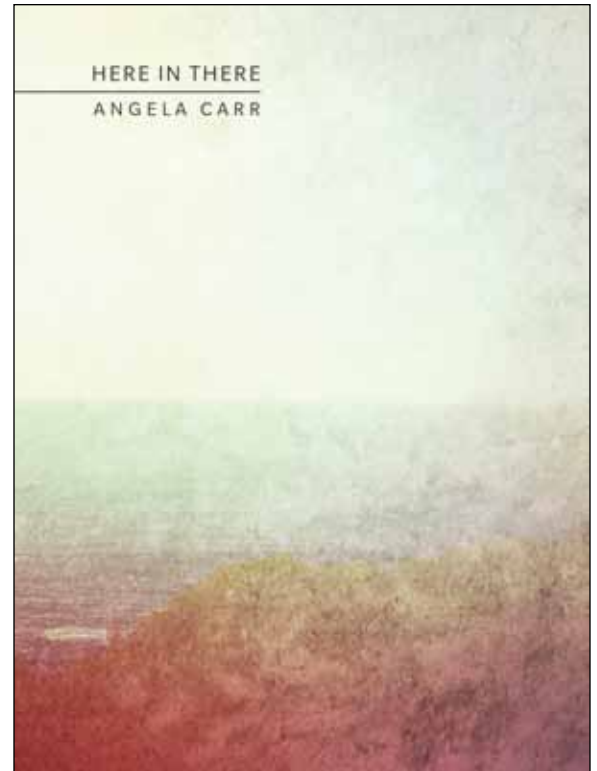
Carr achieves an exquisite balance of sensual fleshiness, confession, and conceptual abstraction.

– SONNET L'ABBÉ, *The Globe and Mail*

Carr makes texts, bodies, and buildings pliable.

– CANADIAN LITERATURE

ANGELA CARR is the author of two poetry books, *Ropewalk* (2006; nominated for the McAuslan First Book Prize) and *The Rose Concordance* (2009). As a translator, she translated *Coït* by Chantal Neveu (2012). Originally from Montreal, Carr now lives in New York City, where she teaches Creative Writing.



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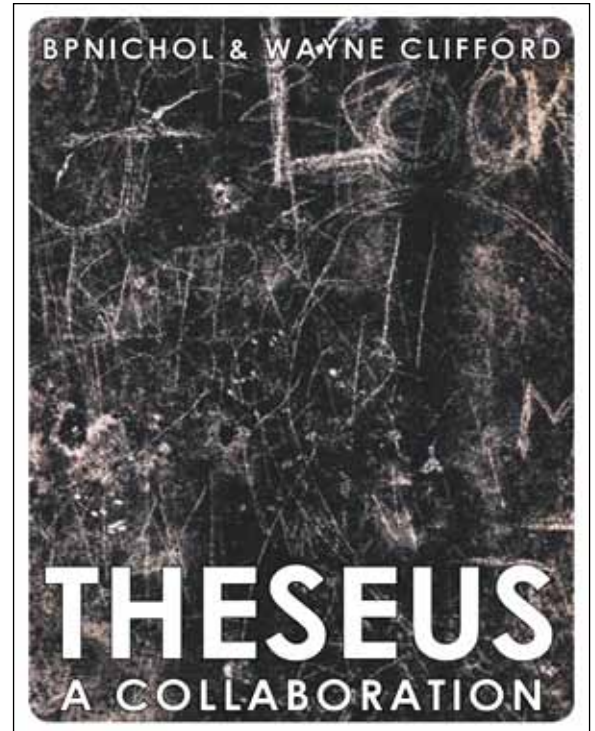
## F R O N T L I S T

### THESEUS: A COLLABORATION BETWEEN BPNICHOL AND WAYNE CLIFFORD

The value of *Theseus* is as much about its pedigree as the writing itself. The collaboration for this new book began in the autumn of 1966. bpNichol and Wayne Clifford had worked together early in their literary careers; in fact, Clifford had been the editor of Nichol's first trade book, published with Coach House Press. To begin, Nichol had also wanted to include two West Coast poets in the writing process. This didn't work out, so Nichol and Clifford rewrote a section to produce Part One of the present text. Part Two was composed over many years of revisiting and revising. These long gestation periods allowed the writers the space and time to re/consider, knowing the text would always be there to augment. After Nichol's death, Clifford completed the work, adding Part Three – composed of elements of Nichol's *Martyrology* – as a means of tribute, eulogy, acceptance and lie. Thematically, the text focuses on the Theseus-Ariadne-Minotaur cycle: in Part One, the authors were young enough to “re=verb=erate” when struck with the myth; Part Two allowed Nichol and Clifford the space to step back in order to devise a way to say ‘love’ more acutely; finally, Part Three presents a stunning example of one man's grief for a lost friend and collaborator. All told, *Theseus* is an important text. Published here for the first time, it adds considerable gravitas to Nichol's poetic legacy, and the unique partnership between the two authors allows Nichol's words to be extended beyond the grave.

WAYNE CLIFFORD came to Grand Manan, New Brunswick as a permanent resident in 2007 after thirty-five years of college teaching. A former resident of Kingston, Ontario and Halifax, Nova Scotia, he and his wife, M.J. Edwards, have built a house at Rocky Corner on the Whistle Road, where she practices as an artist, and he writes more or less full-time. Author of more than a dozen poetry books and chapbooks, Wayne is also an amateur musician, artist, and award-winning designer. He holds a BA from the University of Toronto, and an MA and MFA from the prestigious international Writers' Workshop at The University of Iowa, but appreciates that his adopted home has much to teach him.

BPNICHOL (Barrie Phillip Nichol) was born on September 30, 1944, in Vancouver, British Columbia. His writing is, by definition, engaged with what he called ‘borderblur’: in his lifetime he wrote (somewhere between) poetry, novels, short fiction, children's books, musical scores, comic book art, collage/assemblage, and computer texts. bpNichol died in Toronto, Ontario on September 25, 1988.



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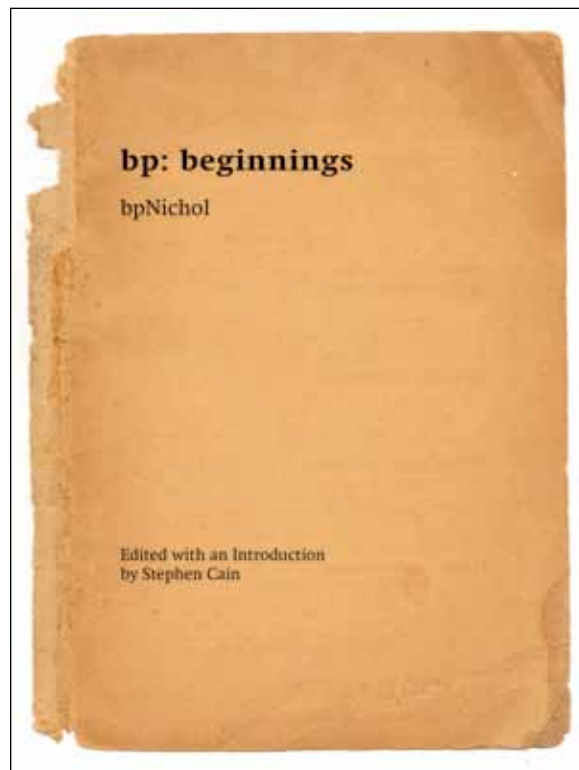
### BP: BEGINNINGS POETRY BY BPNICHOL EDITED BY STEPHEN CAIN

DEPARTMENT OF REISSUE NO. 10

bpNichol (1944–1988) has attained iconic status in Canadian literature in recent years, particularly through his lifelong poem *The Martyrology* and his work in visual and sound poetry. Numerous early “fugitive” sequences of Nichol’s are often referred to in critical studies, but are long out of print and only available in library special collections or in the hands of rare book collectors. *bp: beginnings* brings together his pre-*Martyrology* materials in one comprehensive collection, including such key texts as Nichol’s first chapbooks *Beach Head* and *Cycles Etc.*, the minimal lyric sequences of *The Other Side of the Room* and *The Journeying and the Returns*, and various concrete and sound-texts such as *Lament*, *The Year of the Frog* and *Ballads of the Restless Are*. These collected sequences show Nichol developing his talents in both visual poetry and lyricism, pointing the way towards the union of the two forms in the later *Martyrology*. Combined with *The Captain Poetry Poems* (published by BookThug in 2011), *bp: beginnings* now makes all of Nichol’s major poetry sequences available to both the avid Nichol specialists and to aficionados of innovative poetry everywhere.

BPNICHOL (Barrie Phillip Nichol) was born September 30, 1944, in Vancouver, British Columbia. His writing is, by definition, engaged with what he called ‘borderblur’: in his lifetime he wrote (somewhere between) poetry, novels, short fiction, children’s books, musical scores, comic book art, collage/assemblage, and computer texts. Nichol was also an inveterate collaborator, working with the sound poetry ensemble The Four Horsemen (whose members were Nichol, Rafael Barreto-Rivera, Paul Dutton, and Steve McCaffery); Steve McCaffery as part of the Toronto Research Group (TRG); the visual artist Barbara Caruso; and, countless other writers. In the mid-1980s, bpNichol became a successful writer for the children’s television show *Fraggle Rock*, produced by Jim Henson. His early work in sound was documented in Michael Ondaatje’s film *Sons of Captain Poetry*. A second film has been made on Nichol, *bp: pushing the boundaries*, directed by Brian Nash; he also appears in Ron Mann’s film *Poetry in Motion*. bpNichol died in Toronto, Ontario on September 25, 1988.

STEPHEN CAIN is the author of *I Can Say Interpellation* (2011) and three earlier poetry collections: *American Standard/Canada Dry* (2005), *Torontology* (2001), and *dyslexicon* (1998). He also composed a collaborative series of micro-fictions, *Double Helix* (2006) with Jay MillAr, and co-authored *The Encyclopedia of Fictional and Fantastic Languages* (2006) with Tim Conley. The former literary editor of the *Queen Street Quarterly*, and former fiction editor at Insomniac Press, Cain lives in Toronto where he teaches avant-garde and Canadian literature at York University.



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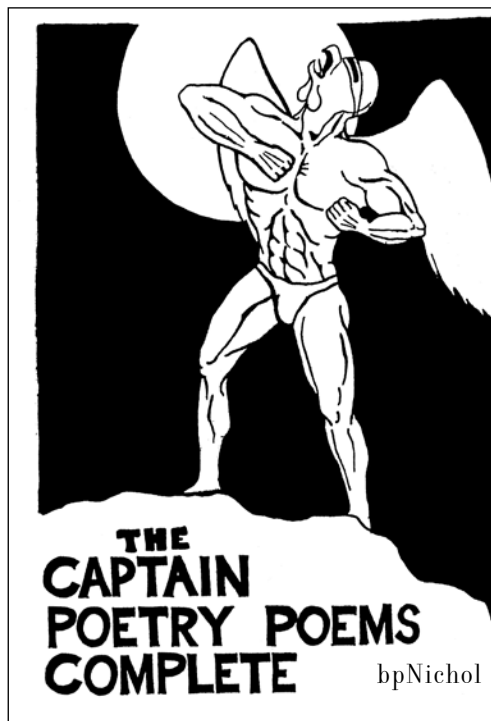
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bpNICHOL

Had bpNichol not passed away suddenly in 1988, he would have turned 70 years old in 2014. 25 years after his tragic passing. BookThug is pleased to be publishing new books by bpNichol (see pages 8 & 9) which will join our previously published volume, *The Captain Poetry Poems Complete*.

Poetry, comic book art, pop culture, concrete poetry, the lyric, the myth of the cowboy, even the myth of the poet-hero: these are just some of the avenues explored by bpNichol in *The Captain Poetry Poems*. Our hero is a dilemma: part-fabrication and part-confession, Cap is a character created by these poems that extends their author into realms of possible identities. Who is Captain Poetry? Is he a poet? Is he a hero? Is he the bearer of heretofore important and unknown knowledge? Written at a time when questions about what poetry and the figure of the poet might be, *The Captain Poetry Poems* showed Nichol grappling with some of the clichés inherent to both his craft and his identity. Playful, even at times silly, but infused with the human intelligence Nichol is best known for, these poems reveal important considerations for poets and their approach to craft.

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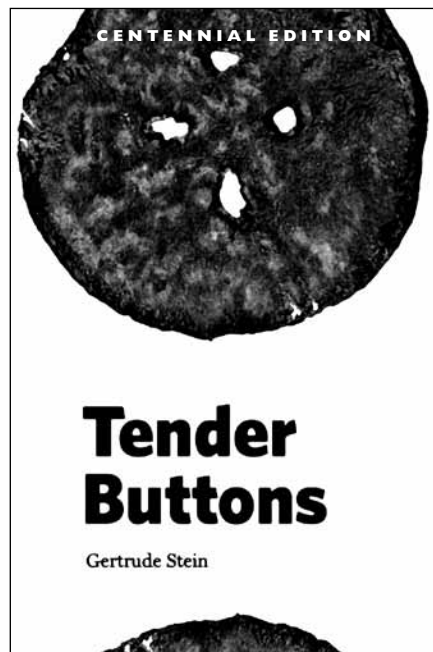
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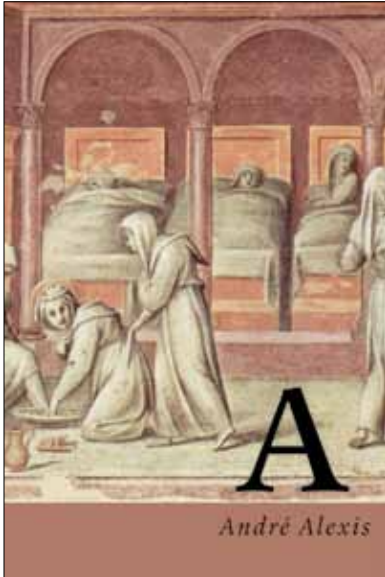
A seminal text in the history of poetry and poetics, *Tender Buttons* was originally published in 1914 and is considered one of the great Modern experiments in verse. At one time or another it has been thought of as a masterpiece of Cubism, a modernist triumph, a spectacular failure, a collection of confusing gibberish, and an intentional hoax. Despite the fact that it was written by an ex-pat American, the text of *Tender Buttons* has had massive influence on Canadian poetry and poetics for nearly three quarters of a century. BookThug was pleased to produce the first Canadian Edition of this important text in a publication that pays homage to the original 1914 edition, now restyled to mark its centennial.

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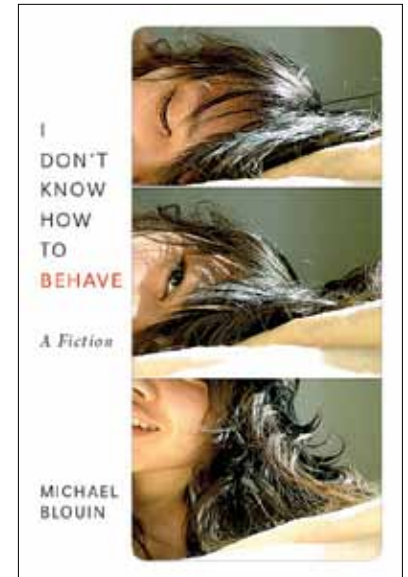
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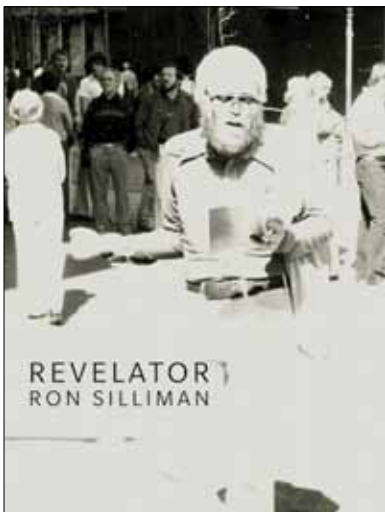
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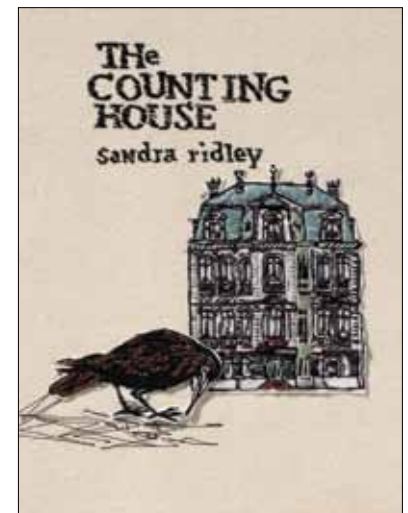
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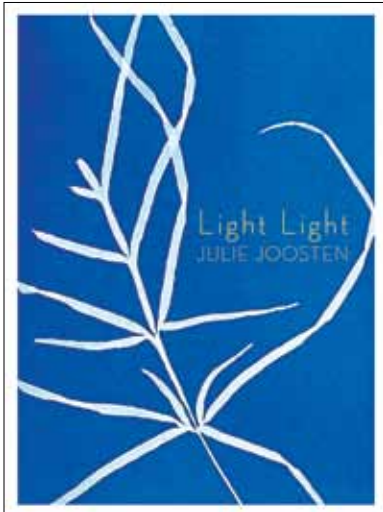
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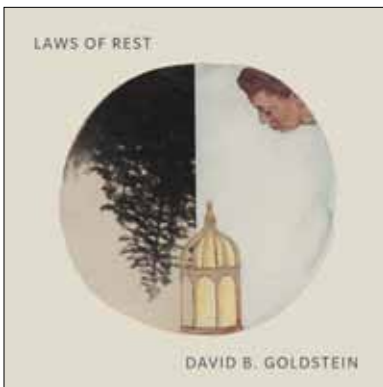
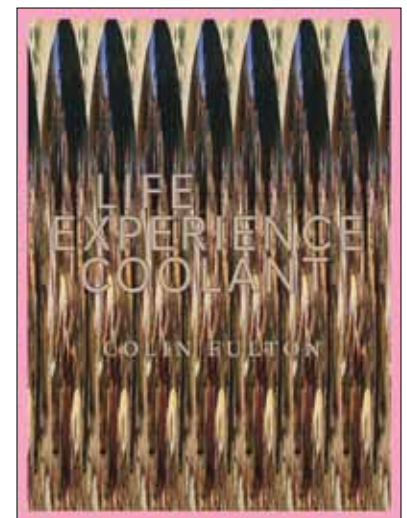
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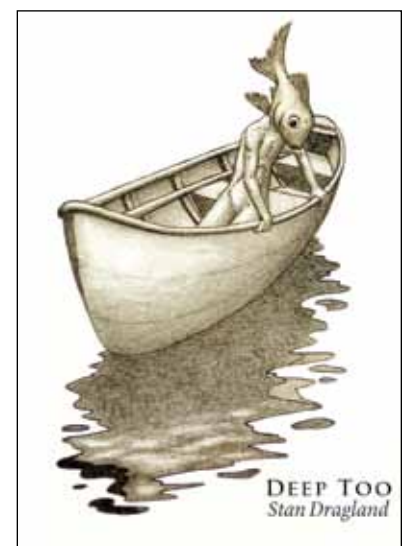
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