

Belladonna M Nourbese Philip Gail Scott Kate Eichh

This collection of essays focusses on the varied and complex roles that editors have played in the production of literary and scholarly texts in Canada. With contributions from a wide range of participants who have played seminal roles as editors of Canadian literatures—from nineteenth-century works to the contemporary avant-garde, from canonized texts to anthologies of so-called minority writers and the oral literatures of the First Nations—this collection is the first of its kind. Contributors offer incisive analyses of the cultural and publishing politics of editorial practices that question inherited paradigms of literary and scholarly values. They examine specific cases of editorial production as well as theoretical considerations of editing that interrogate such key issues as authorial intentionality, textual authority, historical contingencies of textual production, circumstances of publication and reception, the pedagogical uses of edited anthologies, the instrumentality of editorial projects in relation to canon formation and minoritized literatures, and the role of editors as interpreters, enablers, facilitators, and creators. Editing as Cultural Practice in Canada situates editing in the context of the growing number of collaborative projects in which Canadian scholars are engaged, which brings into relief not only those aspects of editorial work that entail collaborating, as it were, with existing texts and documents but also collaboration as a scholarly practice that perforce involves co-editing.

The narrator of this novel does not have a name; she is simply a grotesque "fat woman," getting larger every day. No one thinks she understands anything, and she feels displaced. Yet within this spreading body crouches the still point of a sharply observant intelligence, and her resignation is a lightly wounded emotional spring, set to lash out terribly on a world of blind and tormenting indifference.

Winner of the Governor General's Award, 2002.

This is a book about adult education in the sphere of public museums and art galleries. It aims to enrich and expand dialogue and understanding amongst adult and community educators, curators, artists, directors, and cultural activists who work within and beyond the walls of these institutions. The various chapters take up the complex and interconnected pedagogics of subjectivity, identity, meaning making and interpretation, knowledge, authority, prescription, innovation, and creativity. The contributors are a combination of scholars, professors, graduate students, heritage and cultural adult educators, artists, curators and researchers from Canada, United States, Iceland, England, Scotland, Denmark, Portugal, Italy and Malta. Collectively, they challenge us to think about the dialectics of passivity and engagement, didactics and learning, gender neutrality and radicality, and neutrality and risk-taking amongst a collage of artworks and artefacts, poetry and installations, collections and exhibits, illusion and reality, curatorial practice and learning, argument and narrative, and struggle and possibility that define and shape modern day art and culture institutions. The chapters, set amongst the discursive politics of neoliberalism and patriarchy, racism and religious intolerance, institutional neutrality and tradition, capitalism and neo-colonialism, ecological devastation and social injustice, take up the spirit and ideals of the radical and feminist traditions of adult education and their emphases on cultural participation and knowledge democracy, agency and empowerment, justice and equity, intellectual growth and transformation, critical social and self reflection, activism and risk-taking, and a fundamental belief in the power of art, dialogue, reflection, ideological and social critique and imaginative learning.

*What is the best way to tell a story? In this anthology, the first-ever collection of essays by innovative, cutting-edge writers on the theme of narration, forty of the continent's top experimental writers describe their engagement with language, storytelling and the world. The anthology includes renowned writers like Kathy Acker, Dennis Cooper, Nicole Brossard, Daphne Marlatt, Lydia Davis and Kevin Killian, writers who have spent years pondering the meaning of storytelling and how storytelling functions in our culture, as well as presenting a new generation of brilliant thinkers and writers, like Christian Bök, Corey Frost, Derek McCormack and Lisa Robertson. Contemporizing the friendly anecdotal style of Montaigne and written by daring writers of different ages, of different origins, from many different regions of the continent, from Mexico to Montreal, these essays run the gamut of myth, prose poetry, tall tales and playful explorations of reader/writer dynamics. They discuss aesthetics founded on new explorations in the field of narrative, the mystery that is the body, questions of how representation may be torqued to deal with gender and sexuality, the experience of marginalized people, the negotiation between different orders of time, the 'performance' of outlaw subject matter. Brave, energetic and fresh, *Biting the Error* tells a whole new story about narrative. *Biting the Error* is edited by Mary Burger, Robert GYök, Camille Roy and Gail Scott, the co-founders of the Narrativity Website Magazine, based at the Poetry Center, San Francisco State University.*

Biting the Error

Belleza Y Felicidad

A Brief History of Burning

Looking for Livingstone

Heroin

Lemon Hound

In a bathtub in a rooming house in Montreal in 1980, a woman tries to imagine a new life for herself: a life after a passionate affair with a man while falling for a woman, a life that makes sense after her deep involvement in far left politics during the turbulent seventies of Quebec, a life whose form she knows can only be grasped as she speaks it. A new, revised edition of a seminal work of edgy, experimental feminism. With a foreword by Eileen Myles.

Blank is a collection of previously out-of-print essays and new works by one of Canada's most important writers and thinkers. Through an engagement with her earlier work, M. NourbeSe Philip comes to realize the existence of a repetition in the world: the return of something that, while still present, has become unremembered from the world, disappeared. Her imperative becomes to make us see what has gone unseen by writing memory upon the margin of history, in the shadow of empire and at the frontier of silence. In heretical writings that work to make the disappeared perceptible, Blank explores questions of timeliness, recurrence, ongoingness, art, race, the body politic, and the so-called multicultural nation. Through these considerations, Philip creates a linguistic form that registers the presence of what has seemingly dissolved, a form that also imprints the loss and the silence surrounding those disappearances in its very presence. Praise for Blank: Interwives and Essays "Poet, Essayist, Novelist, Playwright, Public Intellectual: M. NourbeSe Philip is the principal--and most principled--woman-of-letters in English right now. Her every word is a must-read because she writes nothing that doesn't change everything. She isn't politic, she's political. Unabashedly. Her ruthless truth-telling is page-turning and paradigm-overturning." --George Elliott Clarke, Parliamentary Poet Laureate (2016-17) "To read Blank--new essays as well as selected writings from her 1994 collection *Frontiers*--is to understand that Philip, in habitual eloquent and poetic prose, was warning us in 1994 about the dystopia of right wing populism, violent racism, and virulent sexism we witness unfolding right here, right now in 2017." --Dr. Richard Douglas-Chin, Associate Professor, Department of English, University of Windsor "In Blank: Interwives and Essays M. NourbeSe Philip shares how the lonely impossibility of black is an articulation of black life. This collection, a gathering of her past and present essays on black diasporic politics, tracks how Philip's poetics emerge from exile--the ungrivable middle passage and the wreckage of empire enveloping us all, globally. Here we must sit with the inflexible logics of racial capitalism, unfolding in Canada and elsewhere, as these logics are re-linguaged by Philip as poetic diasporic struggle. Philip's insights on how race and racism emerge in and beyond Canada, in the form of staged and unstaged misrepresentation, are enmeshed with a politics of (longstanding) refusal that animates the black diaspora."

--Katherine McKittrick, Associate Professor, Department of Gender Studies, Queen's University

Poetry. Kim Rosenfield's TRAMA is her first book since the award-winning GOOD MORNING--MIDNIGHT--of 2001. TRAMA is both a festive and a frightening book--Rosenfield has the quiet tones of Gepetto's workshop, the mummy of harlequinade, and the terror of the giant swallowing fish. "TRAMA," she says, "embodies a child's tale but redesigns it to pit the mistltranlated circus of personal ambition against public episodes of wronged military might." "Kim Rosenfield narrates the trajectory of an unluxurious piece of wood" in a unique language whose inflections have an exhilarating effect. Her TRAMA is a dance of the elements charged with a keen sense of the absurd!--Rodrigo Rey Rosa. "Matters of Feminist Practice is a print anthology that brings together scholars, writers, and artists of different age groups, identities, and languages from around the world to expand our imaginations and conversations surrounding feminist theories and practices. In the twenty-five scholarly and creative-critical pieces included in this volume, each contributor brings unique visions, insights, approaches, voices, and forms to our collective subject. They also share suggested texts, inviting in a lineage of thinkers with whom they've been in conversation, expanding this community, and guiding us toward further future explorations. After the inaugural print volume, Matters of Feminist Practice will continue as an online journal at www.mfpjournal.com!--

Thorns

Blank

Permanent Revolution: Essays
The Only Poetry that Matters
An Introduction
My Paris

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief "statement of poetics" by the poet herself in which she explores the forces — personal, aesthetic, political — informing her creative work; a critical essay on the poet's work; a biographical statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process. CONTRIBUTORS: Rae Armanout, Me-mi Bersenbrugg, Lucie Brock Brindley, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Haryette Mullen.

A leading writer and critic who captures the imagination of both teenagers and adult readers.

Fiction. Poet Quignard recently received the Prix Goncourt, France's most prestigious literary prize, for his work. In ON WOODEN TABLETS, Quignard takes on the persona of a fourth century Roman Patriarcan Matron who writes notes on wooden tablets, somewhat in the manner of Sei Shonagon's Pillow Book. She notes erotic souvenirs, jokes, scenes that have touched her, but also accounts and lists of things to do. For twenty years, "Aproemia Avitia" keeps his journal without mentioning, except in passing, the raucous events she witnesses: the Roman Empire is crumbling, invaded by the "Barbarians" from the North as well as infiltrated from within by the Christian "party." Perhaps she does not see. Perhaps she does not want to see. Translated from the French by Bruce X.

Avant-Post engages the question of whether or not avant-garde practice remains viable under the prevailing conditions of a whole series of "post-" ideologies, from Post-Modernism and Post-Structuralism, to Post-Historicism, Post-Humanism and Post-Ideology itself. Contributors include a range of artists and theorists, such as Johanna Drucker, Michael S. Begal, Lisa Jarnot, Ann Vickery, Christian Bök, Robert Archambeau, Mairead Byrne, R.M. Berry, Trey Strecker, Keston Sutherland, Rachel Blau DuPlessis, Robert Shepard, Bonita Rhoads, Vadim Erent, Laurent Milesi, and Esther Milne.

Selected Poems

The Wide Road

Zong!

Urula Or University

Aproemia Avitia

The Avant-Garde Under "Post-" Conditions

The fifteen women featured in this volume are some of the best writers currently engaged in avant-garde literary production, defining the contours of new movements and schools of writing. By showcasing their work alongside extensive interviews, Prismatic Publics stages intimate encounters with these key figures as they work in and against feminist, language, conceptual, investigative and other poetic traditions - often across, between and at the interstices of genres. "Gathered in a single volume, these selections - some dating back to the early 1970s and others appearing in print for the first time - provide an opportunity to trace the diverse networks, influences, dialogues, dialectics and interventions that continue to make Canada's innovative womenwriters a powerful force in avant-garde writing around the world."--BOOK JACKET.

In The Only Poetry That Matters, novelist and poet Clint Burnham offers the first book-length examination of the Kootenay School of Writing, the notorious group of poets who came to international attention in Vancouver during the 1980s. Founded in 1984 after the closure of David Thompson University Centre in Nelson, the KSW offered writing and publishing courses and hosted colloquia, critical talks, and a reading series featuring local, Canadian, and international writers (which continue to this day). Just as significantly, the KSW came to be associated with a number of "language" poets who wor Using the psychoanalytic criticism of Jacques Lacan and Slavoj Žižek, Burnham unpacks and demystifies this purposely dense and disjunctive poetry, arguing that it matters because of its materiality, because of its politics, and because of how the writing, rather than offering a ready-made message, passes the work onto the reader, allowing the reader to click for visible updates on Facebook, keep track for images from the rally? Was I too tired? Was my heart heavy? Was I watching the news? Was I ralling at the screens, the local affiliates, diagrams representing police on the move with white x's, protestors with yellow o's, circled, surrounded, so like the play by

its politics. Its tumultuous geography. The Only Poetry That Matters is essential reading for anyone who is interested in contemporary writing, in political art, and in what it means to make meaning.

Poetry. "There are writers who don't split head & heart, and there's at least one who works right in the tension of that tension: Stephanie Young. Look for her new book URSLUA OR UNIVERSITY to take us well away from the split, even as she is pulled into it. The book works with feeling, fact, and militant action & reflection."--T.C. Marshall If I had not been with my friends in the auditorium and bookstore and art space, how could I have known anything about the way they sit in chairs, or lean forward while listening, how could I know the way their hands hold a pen or move across the pages of a notebook? What was my hysterical mode of naming names if not a demonstration of the decisive weakness in my sentiment that the community existed, that I existed within it? What group? What was I, who were you, the mostly leftist poets I am and hang out with? Who do I leave out when I say mostly white? Mostly middle class? Which is it? Is that even true? Is the place about self-involvement, or is it just self-involved? And shouldn't you be able to tell which it is? Was it always so? In the archive of my enthusiasms? Is it even possible to move the university reading series off campus? Does that sound naive? Where was I? Was I at work? Was I re-reading the page,

clicking for visible updates on Facebook, keep track for images from the rally? Was I too tired? Was my heart heavy? Was I watching the news? Was I ralling at the screens, the local affiliates, diagrams representing police on the move with white x's, protestors with yellow o's, circled, surrounded, so like the play by play illustrations of football? What did I do in the fall of 2010 anyways? What's real time? I kept getting tangled in these local arguments about the academy that showed up around both conferences, kept shouting stuff about spreadsheets, or muttering to myself, BUT IM LIKE YOU, in the office 9.5, two things in my job, administrator and adjunct, felt snagged in these arguments, who were they even for? Was that it? I'd sit at the keyboard, hands to my head, what was I doing? What did it mean to take up authority? To slough it off? I called my friend on the phone immediately, did you feel that? Is the joke about misogyny, or is it just misogynist? And shouldn't you be able to tell which it is? What is this failure I'm writing, if not that which partakes of the never-ending self-criticism that the management of avant-garde groups more and more visibly engages in? And then we argued about this, what is and isn't action, how can it be

separated from language? Is it really now or never-explosive time? Or deceptive time? Time in advance of itself (rushing forward)? How could it have been otherwise? Had it only been a year? "A poetry collection that navigates issues that include working class poetics, disabilities, and politics"--

A Historical Novel

Elders

Reading the Kootenay School of Writing

On Wooden Tablets

Subsisters

The Belladonna Elders

Poetry. Translated from the Japanese by Sawako Nakayasu, Ryoko Sekiguchi and Cole Swensen. This revolutionary volume represents the first book of its kind, a bilingual anthology dedicated to women working in modern and cross cultural poetry milieus. Published collaboratively by Belladonna Books and Litmus Press in honor of the Festival of Contemporary Japanese Women Poets with support by MYSCA.

Poetry. LGBT Studies. "This writing is the New Brave, Few writers have so given in to the entropic forces that disentangle our bodies in the end, while at the same time furiously pooling social content into observable patterns. And there are thousands! Millions! Billions! In biological systems, DNA nucleotides are linked by enzymes in order to make long, chainlike, polynucleotides of defined sequence. In writing, the sub-subic is linked by signs that make ringlets of undefined sequence. Only we can make think to make thought from it. It cannot be conceived of in advance. It cannot be found on the web. No se vende ni se compra. edwards' radical neo-conmunitarian impulse is something that's blood-borne, but not bloody, something that's keen & observant, but not oculo-centric. Like Antonin Artaud, edwards sought to make Writing = Life"--Rodrigo Toscano. Venn Diagram Productions is the collaborative intersection between Belladonna Books and Litmus Press. This imprint actualizes our mutual commitment to publishing innovative, cross-genre, multicultural, feminist and queer work by writers and artists working beyond and between borders.

Literary Nonfiction. Poetics. Women's Studies. LGBT Studies. Collectively authored by Louky Bersianik, Nicole Brossard, France Théoret, Gail Scott, Louise Cotnoir, Louise Dupré, Lisa Robertson, and Rachel Levitsky. Twenty-five years after its first French language publication, THEORY, A SUNDAY (2013), a collaborative feminist poetics text, marks the first in Belladonna's new Germinal Texts series. Written through Sunday meetings in Montreal, this volume gathers six women's theoretical feminist texts, with a new introduction by Lisa

Robertson and afterward by Gail Scott and Rachel Levitsky. Translators of this text include Erica Weitzman, Luise von Flotow, Popahna Brandes, and Nicole Peyrafitte.

The Italian philosopher Giorgio Agamben has always been an original reader of texts, understanding their many rich and multiple historical, aesthetic, and political meanings and effects. In Profanations, Agamben has assembled for the first time some of his most pivotal essays on photography, the novel, and film. A meditation on memory and oblivion, on what is lost and what remains, Profanations proves yet again that Agamben is one of the most provocative writers of our times. In ten essays, Agamben rethinks approaches to a series of literary and philosophical problems: the relation between genius, ego, and theories of subjectivity; the problem of messianic time as explicated in both images and lived experience; parody as a literary paradigm; the potential of magic to provide an ethical canon. The range of topics and themes addressed here attest to the very creativity of Agamben's singular mode of thought and his persistent pursuit to grasp the act of witnessing, sometimes futile, sometimes earth-shattering – the talking cricket in Pinnocchio; “helpers” in Kafka's novels; pictorial representations of the Last Judgment, of anonymous female faces, and of Orson Wells's infamous object of obsession Rosebud. “In Praise of Profanity,” the central essay of this small but dense book, confronts the question of profanity as the crucial political task of the moment. An act of resistance to every form of separation, the concept of profanation – as both the “return to common usage” and “sacrifice” – reorients perceptions of how power, consumption, and use interweave to produce an urgent political modality and desire: to profane the unprofanable. In short, Agamben provides not only a new and potent theoretical model but also a writerly style that itself forges inescapable links between literature, politics, and philosophy.

Where Lyric Meets Language

Kaleidoscopic Skies

Matters of Feminist Practice

An Odyssey of Silence

Once Teeth Bones Coral :

Writers Explore Narrative

Poetry. Women's Studies. Essay. Translation Theory. Translated from the German by Sophie Selta. "This bi-floral or even tri-floral book of poems is for falsely and neighbouring nearspeakers who prefer to hold ear to phoneme to wit. Arranged according to the pleasures of a collaborative conversation between co-translating poets, sinuous between the structured palate and the muscular tongue, Subsisters coheres by means of a joyous principle of augmentation. Wolf and Selta have rendered authority moot; Value here is chosen conviviality. Lightness, charm and play clarify the discovery that all language is polylingual, all worth in shared joy only."--Lisa Robertson

Poetry. LGBT Studtes. Limited Edition. In this special series of eight perfect-bound books, each book is an anthology and a conversation between the guest curator and the elder(s) she hosts. In ELDERS SERIES #6, Kate Eichhorn hosts M. Nourbese Philip and Gail Scott. Belladonna has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration within and between multiple forms, languages, and critical fields. 2009 marked the tenth anniversary of their mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. As performance and as printed text, the work collects, gathers over time and space, and forms a kind of conversation about the feminist avant garde: what it is and how it comes to be. The anniversary ELDERS SERIES is a continuation of this conversation, which highlights the fact of influence and continuity of the ideas, poetics, and concerns we circle through.*

A haunting new novel from the author of My Paris

A kaleidoscope of the black experience in Canada. Copyright © Libri GmbH. All rights reserved.

American Women Poets in the 21st Century

Animating Social, Cultural and Institutional Change

Avant-Post

Bharat Jiva

Contemporary Poetry & Essays by Women

Eyèng the North Star

An engaging and authoritative introduction to an increasingly important and popular literary genre Prose Poetry is the first book of its kind—an engaging and authoritative introduction to the history, development, and features of English-language prose poetry, an increasingly important and popular literary form that is still too little understood and appreciated. Poets and scholars Paul Hetherington and Cassandra Atherton introduce prose poetry's key characteristics, chart its evolution from the nineteenth century to the present, and discuss many historical and contemporary prose poems that both demonstrate their great diversity around the Anglophone world and show why they represent some of today's most inventive writing. A prose poem looks like prose but reads like poetry: it lacks the line breaks of other poetic forms but employs poetic techniques, such as internal rhyme, repetition, and compression. Prose Poetry explains how this form now opens spaces for writers to create riveting works that reshape the resources of prose while redefining the poetic. Discussing prose poetry's precursors, including William Wordsworth and Walt Whitman, and prose poets such as Charles Simic, Russell Edson, Lydia Davis, and Claudia Rankine, the book pays equal attention to male and female prose poets, documenting women's essential but frequently unacknowledged contributions to the genre. Revealing how prose poetry tests boundaries and challenges conventions to open up new imaginative vistas, this is an essential book for all readers, students, teachers, and writers of prose poetry.

Poetry. Fiction. Cross-Genre. What would have happened had Thelma and Louise not driven off the cliff but stayed on the road? In Carla Harryman and Lyn Hejinian's picaresque novella, friendship lives on to follow ers through a polymorphic landscape where their fearless, inquisitive "we" encounters "hunger in two places at once." THE WIDE ROAD was collaboratively composed by Carla Harryman and Lyn Hejinian between 1991 and 2010. The cover art was drawn for this manuscript by the artist Nancy Blum, and this first edition is printed with two different cover designs.

Written by a Mexican-American woman and her coauthor during the 1930s and 1940s, Caballero remained unprinted and unavailable to the public for over 50 years. The novel examines the impact of the 1846-48 war with Mexico on a tejano family and particularly on Mexican women. Paper edition (unseen), \$19.95. Annotation copyright by Book News, Inc., Portland, OR

A haunting lifeline between archive and memory, law and poetry

Four from Japan

Feminaissance

Caballero

Adult Education, Museums and Art Galleries

She Tries Her Tongue, Her Silence Softly Breaks

Poetry. Fiction. Essays. Women's Studies. FEMINAISSANCE = collectivity; feminine ecriture; the politics of writing; text and voice; the body as a site of contestation, insurgency and pleasure; race and writing; gender as performance; writing about other women writers; economic inequities; Helene Cixous; monstrosity; madness; and aesthetics. FEMINAISSANCE = Dodie Bellamy, Caroline Bergvall, Meiling Cheng, Wanda Coleman, Bhanu Kapil, Chris Kraus, Susan McCabe, Tracie Morris, Eileen Nelson, Vanessa Place, Juliana Spahr, Christine Wertheim, Stephanie Young, Lidia Yuknavich. FEMINAISSANCE = "If the fact that women do not say 'We' was one of the constitutive problems for 20th century feminism, the fact that women do and still clearly feel the need to say 'We' is just as rich and interesting a topic for feminism today.

The writings gathered here prove feminism to be alive and more relevant to all genders than ever: not just because feminist discourse remains a political necessity, but because of its artistic and intellectual pleasures."--Sianne Ngai

These are the stars in your hands. Turn them into constellations. This book tells stories of the world, the night sky, storms, and light through the kaleidoscope that we call poetry. "FEMINAISSANCE—Fernanda Laguna and Cecilia Pavón—met and became friends. Fernanda, a painter and poet who also publishes fiction under the nom de plume Dalia Rosetti, and Cecilia, a poet and translator, soon forged the radically creative partnership now known as Belleza y Felicidad. As Belleza emerged into a movement and inspired a community, Fernanda and Cecilia broadcast its ethos—"a complete program of resistance," as César Aira once described it—through a prodigious output of poetry and fiction. Now a generous selection of this work is available in English for the first time. With an introduction by translator Stuart Krimko, this authoritative volume transmits the urgency and passionate feeling at the heart of one of the most exciting artistic and literary movements to emerge from South America in recent decades. "BELLEZA Y FELICIDAD, both the place and the idea, live on in the irresistible pleasures of Cecilia's and Fernanda's poems and stories. Upon revisiting them now I find that they are in fact high-precision lenses for seeing the daily utopias of reality."--César Aira "Fernanda Laguna and Cecilia Pavón are legendary writers, domesticating the world in order to make it the subject of their 'domestic' poetry. They are voracious and understand everything. Stuart Krimko's translations capture the totalizing effect of their writings beautifully."--Chris Kraus "This book is a paradise of love. Eminent, charismatic, & frolicsome, it's also the magic transcription of a friendship, i.e. a romance (several), the kind I spent my misspae youth envying in Montaigne & La Boetie. Ecstasies of childlike candor & polymorphous grace, Fernanda Laguna & Cecilia Pavón are absolute women, guileless dreamers, saints in sneakers, on sidewalks, in jail, in Zara, on buses, in nightclubs, in bed, about to turn 29, & 37, & 7. I can't wait for everyone in america to read this book & never be the same again."--Ariana Reines

If you open your mouth, ache, if you don't open your mouth, sweeter. If you open your mouth but hold your breath, either. If you look for colour, coral and teal leaves. If you follow the moon, wet and concrete. If you cling to the earth, pistol and candy apple. If you give up your garden, maze and globe, hydrangeas and moon vines. If you lose your shoes, pumice and strain. If you have no money, tin and clang. As meditative practices focus on the axis of breath, these poems focus on the moment of action, of thought, on the flux of speech. This is a poetry not of snapshots or collages of long-exposed captures of the not-so-still lives of women. One sequence imagines Virginia Woolf's childhood; another unmakes her novel *The Waves* by attempting to untangle its six overlapping narratives. Yet another, *On the Coast*, makes us flaneur through the lives of a series of contemporary women, while *The River Is All Thumbs* uses a palette of vibrant repetition to 'paint' a landscape. Queyras's language - astute, insistent, languorous - repeats and echoes until it becomes hypnotic, chemical, almost hallucinatory in its reflexivity. How lyrical can prose poetry be? How closely can it mimic painting? Sculpture? Film? How do we make a moment firm? These postmodern, 'postfeminist' poems pulse between prose and poetry; the line, the line, they seem to ask, must it ever end?

Profanations

Editing as Cultural Practice in Canada

Theory, a Sunday

Prismatic Publics

Showboating North of the 44th Parallel

Directions in African-Canadian Literature

Poetry. LGBT Studies. Limited Edition. In this special series of eight perfect-bound books, each book is an anthology and a conversation between the guest curator and the elder(s) she hosts. In ELDERS SERIES #7, Cara Benson hosts Jayne Cortez and Anne Waldman. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration within and between multiple forms, languages, and critical fields. 2009 marked the tenth anniversary of their mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. As performance and as printed text, the work collects, gathers over time and space, and forms a kind of conversation about the feminist avant garde: what it is and how it comes to be. The anniversary ELDERS SERIES is a continuation of this conversation, which highlights the fact of influence and continuity of the ideas, poetics, and concerns we circle through.

Brilliant, lyrical, and passionate, this collection from the acclaimed poet M. NourbeSe Philip is an extended jazz riff running along the themes of language, racism, colonialism, and exile. In this groundbreaking collection, Philip deftly challenges and resoundingly overthrows the silencing of black women through appropriation of language, offering no less than superb poetry resonant with beauty and strength. She Tries Her Tongue, Her Silence Softly Breaks was originally published in 1989 and won the Casa de Las Americas Prize. This new Wesleyan edition includes a foreword by Evie Shockley. An online reader's companion will be available at <http://nourbesephilip.site.wesleyan.edu>.

Permanent Revolution traces Gail Scott's seminal investigation of prose experiment to the present, including a recreation of the iconic Spaces Like Stairs, in a collection relating the matter of writing in sentences to ongoing social upheaval. "Where there is no emergency there is likely no real experiment," she writes. In conversation with other writers across the continent identified with current queer/feminist avant-garde trajectories, including l'écriture-au féminin moment in Québec, and queer continental new narrative, Permanent Revolution is an evolutionary snapshot of contemporaneous Fe-male ground-breaking prose fiction. "A writer may do as she pleases with her epoch. Except ignore it," said Scott. With Permanent

Revolution, the writer interrogates her era, twice. Belonging in the canon alongside Maggie Nelson, Lydia Davis and Renee Gladman, Gail Scott is an important feminist thinker of our time. Now in its 7th printing: A woman, travelling alone through time, Africa, and unnamed lands, searches for Dr. David Livingstone, celebrated by the West as a "discoverer" of Africa. Looking for Livingstone explodes Western assumptions about the "silence" of indigenous peoples; this is an elegant work which beautifully gives voice to the ancestors to whom it is dedicated.

Innovative Canadian Women's Poetry and Poetics

The Obituary

Trama

Showing Grit

Essays & Interviews

Prose Poetry

Prismatic Publics

Showboating North of the 44th Parallel

Directions in African-Canadian Literature

Poetry. LGBT Studies. Limited Edition. In this special series of eight perfect-bound books, each book is an anthology and a conversation between the guest curator and the elder(s) she hosts. In ELDERS SERIES #7, Cara Benson hosts Jayne Cortez and Anne Waldman. Belladonna* has featured over 150 writers of wildly diverse age and origin, writers who work in conversation and collaboration within and between multiple forms, languages, and critical fields. 2009 marked the tenth anniversary of their mission to promote the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, impossible to define, delicious to talk about, unpredictable, and dangerous with language. As performance and as printed text, the work collects, gathers over time and space, and forms a kind of conversation about the feminist avant garde: what it is and how it comes to be. The anniversary ELDERS SERIES is a continuation of this conversation, which highlights the fact of influence and continuity of the ideas, poetics, and concerns we circle through.

Brilliant, lyrical, and passionate, this collection from the acclaimed poet M. NourbeSe Philip is an extended jazz riff running along the themes of language, racism, colonialism, and exile. In this groundbreaking collection, Philip deftly challenges and resoundingly overthrows the silencing of black women through appropriation of language, offering no less than superb poetry resonant with beauty and strength. She Tries Her Tongue, Her Silence Softly Breaks was originally published in 1989 and won the Casa de Las Americas Prize. This new Wesleyan edition includes a foreword by Evie Shockley. An online reader's companion will be available at <http://nourbesephilip.site.wesleyan.edu>.

Permanent Revolution traces Gail Scott's seminal investigation of prose experiment to the present, including a recreation of the iconic Spaces Like Stairs, in a collection relating the matter of writing in sentences to ongoing social upheaval. "Where there is no emergency there is likely no real experiment," she writes. In conversation with other writers across the continent identified with current queer/feminist avant-garde trajectories, including l'écriture-au féminin moment in Québec, and queer continental new narrative, Permanent Revolution is an evolutionary snapshot of contemporaneous Fe-male ground-breaking prose fiction. "A writer may do as she pleases with her epoch. Except ignore it," said Scott. With Permanent

Revolution, the writer interrogates her era, twice. Belonging in the canon alongside Maggie Nelson, Lydia Davis and Renee Gladman, Gail Scott is an important feminist thinker of our time. Now in its 7th printing: A woman, travelling alone through time, Africa, and unnamed lands, searches for Dr. David Livingstone, celebrated by the West as a "discoverer" of Africa. Looking for Livingstone explodes Western assumptions about the "silence" of indigenous peoples; this is an elegant work which beautifully gives voice to the ancestors to whom it is dedicated.

Innovative Canadian Women's Poetry and Poetics

The Obituary

Trama

Showing Grit

Essays & Interviews

Prose Poetry

Prismatic Publics

Showboating North of the 44th Parallel

Directions in African-Canadian Literature

Poetry. A rendering of queer affects of desire, loss, and travel: ONCE TEETH BONES CORAL: undoes in language normative relations of self, lover, body, nature, verb, noun, adjective, and concept. A Canadian woman keeps an extraordinary journal of her time in a Parisian studio. Harriet's Daughter Mile End