

FALL/WINTER 2019-20
COACH HOUSE
BOOKS



The Season That Never Sleeps

From uptown to downtown to out-of-town, Coach House Books can find their home anywhere. Explore the streets of the Fall/Winter 2019–20 Season That Never Sleeps with us!

In *Disfigured*, Amanda Leduc examines the disabled characters that populate fairy tales. Lisa Robertson's debut novel *The Baudelaire Fractal* travels from London to Vancouver to Paris to the countryside with the swagger of an infamous poet. *The Ticking Heart* by Andrew Kaufman takes you to Metaphoria, where nothing is quite as it seems. The updated reissue of Gail Scott's *Heroine* – with a new foreword by Eileen Myles – brings us back to 1980s Montreal, and Jonny Dovercourt's *Any Night of the Week* covers decades of the music scene in the city that would become known as 'The 6ix.' French translations *The Country Will Bring Us No Peace* by Matthieu Simard and *Paper Houses*, Dominique Fortier's novel about Emily Dickinson, escape the concrete jungle for small-town life. Jonathan Ball isn't just a tourist in *The National Gallery*. Andrew Zawacki's poems in *Unsun* focus their photographic lens on the global pastoral, while K. B. Thors takes a roadtrip across the continent, from Alberta to New York, in *Vulgar Mechanics*, and the poetry of Vincent Pagé's *This Is the Emergency Present* will stop you in your tracks.

COACH HOUSE BOOKS

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Disfigured

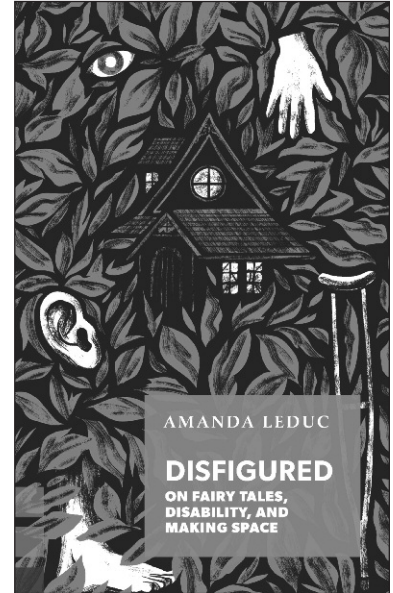
On Fairy Tales, Disability, and Making Space

Exploded Views nonfiction by Amanda Leduc

Challenges the ableism of fairy tales and offers new ways to celebrate the magic of all bodies

In fairy tales, happy endings are the norm – as long as you're beautiful and walk on two legs. After all, the ogre never gets the princess. And since fairy tales are the foundational myths of our culture, how can a girl with a disability ever think she'll have a happy ending?

By examining the ways that fairy tales have shaped our expectations of disability, *Disfigured* will point the way toward a new world where disability is no longer a punishment or impediment but operates, instead, as a way of centering a protagonist and helping them to cement their own place in a story, and from there, the world. Through the book, Leduc ruminates on the connections we make between fairy tale archetypes – the beautiful princess, the glass slipper, the maiden with long hair lost in the tower – and tries to make sense of them through a twenty-first-century disablist lens. From examinations of disability in tales from the Brothers Grimm and Hans Christian Andersen through to modern interpretations ranging from Disney to Angela Carter, and the fight for disabled representation in today's media, Leduc connects the fight for disability justice to the growth of modern, magical stories, and argues for increased awareness and acceptance of that which is other – helping us to see and celebrate the magic inherent in different bodies.



ISBN 9781552453957

4.75 x 7.5, 160 pp, paperback

\$15.95 CDN / \$14.95 US

BIOGRAPHY & AUTOBIOGRAPHY /
People with Disabilities – B10033000

EPUB 9781770566040

FEBRUARY 2020



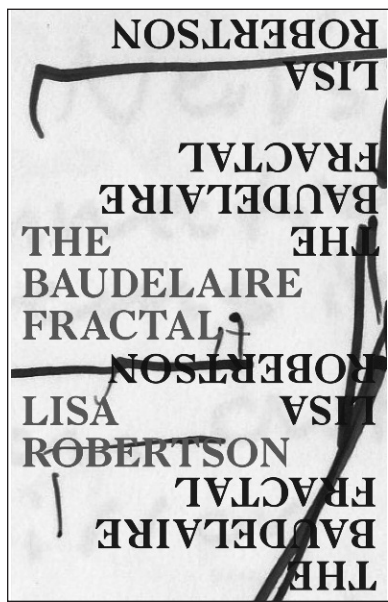
Credit: Trevor Cole

AMANDA LEDUC's essays and stories have appeared in publications across Canada, the U.S., and the U.K. She is the author of the novels *The Miracles of Ordinary Men* and the forthcoming *The Centaur's Wife*. She has cerebral palsy and lives in Hamilton, Ontario, where she works as the Communications Coordinator for the Festival of Literary Diversity (FOLD), Canada's first festival for diverse authors and stories.



The Baudelaire Fractal

a novel by Lisa Robertson



ISBN 9781552453902

5 x 8, 160 pp, paperback

\$19.95 CDN / \$17.95 US

FICTION / Literary – FIC019000

EPUB 9781770566026

JANUARY 2020

A debut novel by acclaimed poet Lisa Robertson, in which a poet realizes she has written the works of Baudelaire

One morning, the poet Hazel Brown wakes up in a strange hotel room to find that she's written the complete works of Charles Baudelaire. Surprising as this may be, it's no more surprising to Brown than the impossible journey she's taken to become the writer that she is. Animated by the spirit of the poète maudit, she shuttles between London, Vancouver, Paris, and the French countryside, moving fluidly between the early 1980s and the present, from rented room to rented room, all the while considering such Baudelairean obsessions as modernity, poverty, and the perfect jacket...

Part memoir, part magical realism, part hilarious trash-talking take on contemporary art and the poet's life, *The Baudelaire Fractal* is the long-awaited debut novel by the inimitable Lisa Robertson.

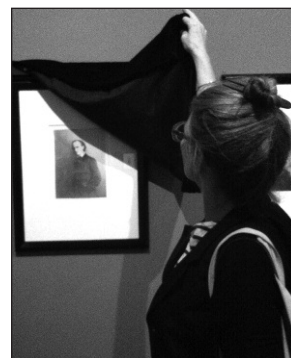
'A new Lisa Robertson book is both a public event and a private kind of bacchanal.' – *Los Angeles Review of Books*

'[G]littering...hard to explain but easy to enjoy...Dauntlessly and resourcefully intellectual...' – Stephanie Burt, *New York Times Book Review* on Lisa Robertson's *Magenta Soul Whip*

LISA ROBERTSON is a Canadian poet and essayist currently living in France. Her books include *The Weather*, *The Men*, *Lisa Robertson's Magenta Soul Whip*, and *3 Summers*, among others. In 2018, the Foundation for the Contemporary Arts in New York awarded her the inaugural CD Wright Award in Poetry. She has taught at Cambridge, Princeton, UC Berkeley, California College of the Arts, Piet Zwart Institute, Naropa's Jack Kerouac School of Disembodied Poetics, and American University of Paris, as well as holding research and residency positions at institutions across Canada, the U.S., and Europe.



4 | FICTION



Credit: Jean-Philippe Antoine

The Ticking Heart

a novel by Andrew Kaufman

A bookend to *All My Friends Are Superheroes* – a charming novel about falling out of love

One cold winter night, Charlie shares a ride with a stranger in a purple hat. As they talk, a cloud of purple smoke overwhelms him and he wakes up to find himself behind the only desk in the Epiphany Detective Agency. Charlie, as it turns out, is trapped in Metaphoria, an otherworldly place that reality has forgotten, a place where everything means something else. His first client is Shirley Miller, who insists on hiring Charlie to find her husband's missing heart. In fact, she's so insistent he find it that she replaces Charlie's heart with a bomb. He has twenty-four hours to find Twiggy Miller's heart – and its meaning – or his own will explode.

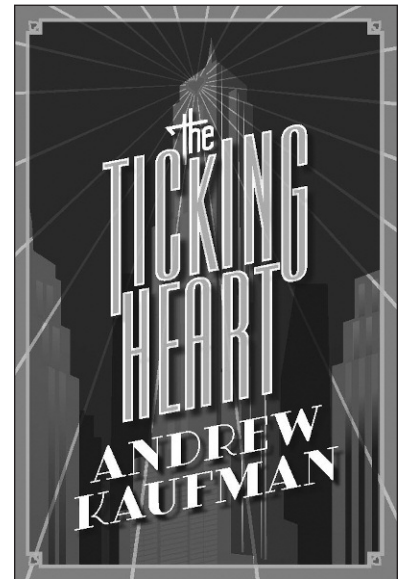
Tender and brutal, optimistic and despairing, this modern fable by the author of the cult hit *All My Friends Are Superheroes* takes a fresh look at what it means to fall into, and out of, love.

Praise for *All My Friends Are Superheroes*:

'Somebody should write Mr. Kaufman and thank him for his tender heart. I expect this story will replace boxes of chocolates and flowers in courting rituals to come.' – Sheila Heti, author of *Motherhood*

'Kaufman's book is so funny, very strange and quite romantic. *All My Friends Are Superheroes* is a sweet and touching novella, packed full of more truthful observations about love and humans than most full-sized novels achieve.'

– *The Guardian*



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\$19.95 CDN / \$17.95 US

FICTION / Literary – FIC019000

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SEPTEMBER 2019



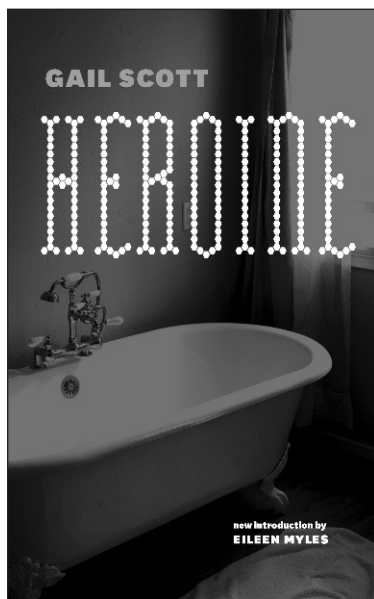
Credit: Lee Towndrow

ANDREW KAUFMAN lives and writes in Toronto. He is the author of international bestseller *All My Friends Are Superheroes*, *The Waterproof Bible*, ReLit Award–winner *The Tiny Wife*, and *Born Weird*, which was named a Best Book of the Year by *The Globe and Mail* and was shortlisted for the Leacock Award for humour.



Heroine

a novel by Gail Scott, foreword by Eileen Myles



ISBN 9781552453919

5.25 x 8.25, 192 pp, paperback

\$19.95 CDN / \$17.95 US

FICTION / Literary – FIC019000

EPUB 9781770566064

OCTOBER 2019

A classic feminist novel for a new generation, resonating in a world of increasing radicalization

My little room is so quiet now. You can almost hear the snow falling on the sidewalk. I'll just turn on the radio. Tonight they're doing that retrospective of women singers, maybe Bessie, Edith, Janis. All their biographies end badly. That won't happen to the heroine of my novel. She was pretty sure of that when (at twenty-five) she climbed off the bus from Sudbury. The smoke hung stiff in the cold sky. At Place Ville Marie she found the French women so beautiful with their fur coats and fur hats under which peep their powdered noses. If anybody asked, she'd say she wanted a job, love, money. The necessary accoutrements to be an artist. She immediately rented a bed-sitter. Stepping off the métro that night and turning a corner, she saw the letters FLQ screaming on an old stone wall. Dripping in fresh white paint. Climbing the stairs to her room she knew she'd come to the right place.

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.

'[T]he combination of the irony and mastery in Gail Scott's writing produces a perfectly touching heroine.' – *Le Devoir*

'The texture of *Heroine* – dense with the images, smells, and sounds of the city – is the texture of the world absorbed through all the pores of a woman's body.'

– *The Village Voice*

GAIL SCOTT is an experimental novelist from Montreal. *The Obituary* was a 2011 finalist for Le Grand Prix du Livre de la Ville de Montréal. Other works include *My Paris*, *Main Brides*, and *Heroine*. Her translation of Michael Delisle's *Le Déasarroi du Matelot* was shortlisted for the Governor General's Award in 2001. Scott co-founded the critical French-language journal *Spirale*, and is currently completing a memoir based in Lower Manhattan during the early Obama years.



Any Night of the Week

A DIY History of Toronto Music

nonfiction by Jonny Dovercourt

The first book to tell the story of Toronto's massive influence on popular music – as seen through the lens of DIY, artist-run, and independent culture

The impact of Toronto music is written into the city's streets, its airwaves, and our consciousness. The city's most successful musical artist of all time, Drake, was able to rename the town. The '6ix God' was the first artist to create an identity around the city's mythology, and export that into multinational success. That's a big change from the icons of the sixties, who all had to flee the city and jump the U.S. border to make it big. This book is not their story.

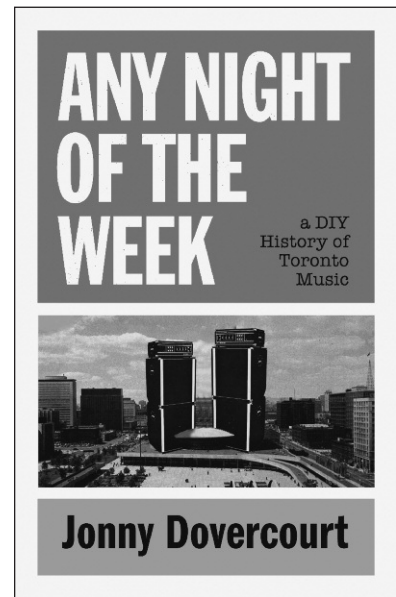
This is the story of those that didn't 'make it' by the conventional music-business definition of success. Instead, they collectively made something much more valuable: they built a community. This is the story of how Toronto did it ourselves.

Part civic history and part memoir from this veteran scene-builder and co-founder of the acclaimed Wavelength concert series, *Any Night of the Week* charts the evolution of Toronto's diverse independent music scene in the latter half of the nineteenth century. From the Yorkville and Yonge Street scenes that spawned Joni Mitchell, Neil Young, and The Band in the sixties, through to the hip-hop, indie rock, and electronica-laden nineties, which spawned acts like Broken Social Scene, Michie Mee, and Peaches, Dovercourt tells the story of how key venues, neighbourhoods, artists, and promoters laid the groundwork for this provincial outpost to grow into a music mecca. Unjustly forgotten or overlooked innovators, such as Syrinx, Martha & the Muffins, Fifth Column, Shadowy Men on a Shadowy Planet, Phleg Camp, King Cobb Steelie, and Do Make Say Think are finally given the chance to tell their story in print.



Credit: Nikki Mills

JONNY DOVERCOURT (AKA Jonathan Bunce) is a veteran Toronto indie musician/writer and the co-founder and Artistic Director of Wavelength Music, the influential nonprofit independent music organization and concert series.



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EPUB 9781770566088

MARCH 2020



The Country Will Bring Us No Peace

a novel by Matthieu Simard, translated by Pablo Strauss



ISBN 9781552453933

5 x 8, 128 pp, paperback

\$19.95 CDN / \$17.95 US

FICTION / Absurdist – FICo64000

EPUB 9781770566125

SEPTEMBER 2019

A novel about silence, *The Country Will Bring Us No Peace* sneaks the brutality of grief into your imagination

The silence came down on us like rain one Thursday, and we spent years submerged in it. The birds fell silent and rusty hinges stopped squeaking and no children hollered in the schoolyard. The passenger-side car speaker died; dead leaves ceased to rustle in the wind. Just silence. That was three years ago, far from here.

We've weathered hundreds of storms since then. And each time she's been there to tap me on the shoulder and remind me of the days before.

Forty years from now there will be nothing left of us. Our memory and the photographs and the recollection of the ones who disappeared will all have vanished, like the notes from an old cello in the ruins of an old house.

Simon and Marie can't seem to have a baby. And so they flee the city for an idyllic village, where things will certainly be better. But the town is gloomy, even hostile – things haven't been the same since the factory closed down and a broadcast antenna was erected. Now there are no birds singing, and people have started disappearing.

'...[S]o honed and realistic that it is easy to imagine the silence of the empty village playground and the ambiance of the seedy bar.' – *Le Droit*



MATTHIEU SIMARD is the author of six novels. He has been called one of the most promising Quebecois authors of his generation.

PABLO STRAUSS grew up in British Columbia and now makes his home in Quebec City. He has translated several works of fiction from Quebec, including David Turgeon's *The Supreme Orchestra* and Maxime Raymond Bock's *Baloney*.



Credit: Idra Labrie

Paper Houses

a novel by Dominique Fortier, translated by Rhonda Mullins

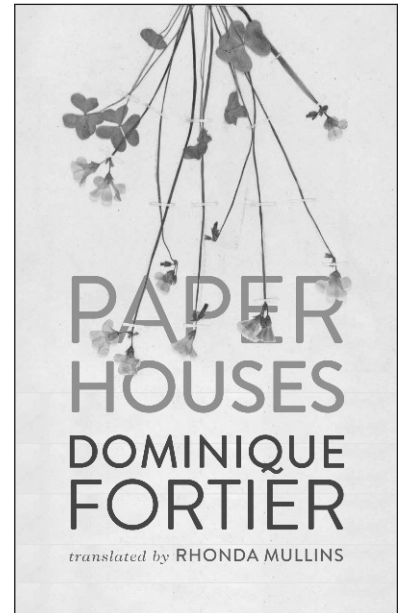
A whimsical and misanthropic imagining of Emily Dickinson's life

The golden rays stream like honey through the window. The afternoon light is so thick that Emily feels like a bee caught in amber. Everyone goes about their business in the Dickinson household. Father is preparing for a meeting with an important client; Mother is busy with her migraines; Austin is reviewing his grammar lesson; Lavinia, a cat in her lap, is embroidering a cushion, while, up in her bedroom, Emily is writing a letter to someone who doesn't exist. If she has enough talent, eventually he will appear.

Words are fragile creatures to pin down on paper. They flutter around the bedroom like butterflies. Or like moths that have escaped from woolens – butterflies lacking colour, a spirit of adventure.

Emily Dickinson is as famous for being a recluse as she is for her poetry. In this stunning novel, we see her struggling to reconcile spirit and flesh, preferring letters and reflecting that the only way to have books and life is to live through one's own writing. Dominique Fortier brings Dickinson vividly to life, as if reanimating a flower that had been pressed in a book, through her reflections on language and what it feels like to be home.

'Its language is luminous, precise; its structure, ambitious.' – *Le Devoir*



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5 x 8, 192 pp, paperback

\$19.95 CDN / \$17.95 US

FICTION / Literary – FIC019000

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Credit: Frederick Duchesne

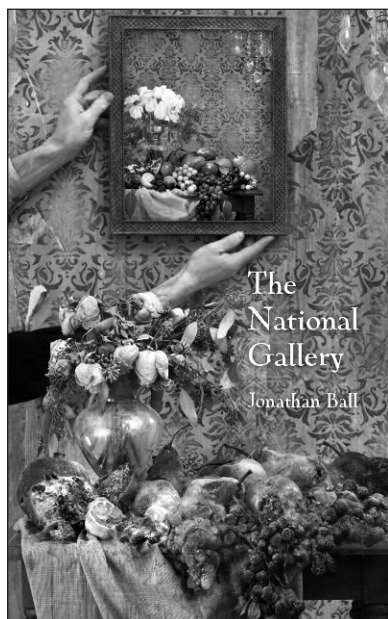
DOMINIQUE FORTIER is an editor and translator living in Outremont, Quebec. Her first novel, *On the Proper Use of Stars*, was nominated for a Governor General's Award, and *Au péril de la mer* won the GG for French fiction. She is the author of six books, including most recently *The Island of Books*.

RHONDA MULLINS has translated many books into English, including *The Island of Books* and Anaïs Barbeau-Lavalette's *Suzanne*, which was a Canada Reads finalist for 2019. She won the GG for Translation for Jocelyne Saucier's *Twenty-One Cardinals*.



The National Gallery

poetry by Jonathan Ball



ISBN 9781552453971

5 x 8, 112 pp, paperback

\$19.95 CDN / \$17.95 US

POETRY / Canadian – POE011000

EPUB 9781770566163

SEPTEMBER 2019

A poetic meditation on the modern world: Rilkean elegies for an iPhone, sonnets about *The Texas Chain Saw Massacre*, and other strange missives from the poet laureate of Hell

Jonathan Ball's fourth poetry book, the first in seven years, swirls chaos and confession together. At the book's heart is a question: Why create art? A series of poetic sequences torment themselves over this question, offering few answers and taking fewer prisoners. Politicians and painters jostle while absurdist humour crashes into stark admissions of vulnerability in the wake of having children. A startling diversity of styles and subjects feed into the maelstrom of *The National Gallery*, and its dark currents will draw you in to drown.

'A wondrous collection of the narcotic, gorgeous, and hilarious ... Ball's phrases often fold in on themselves suddenly to produce startling mouthfuls of dream and delight ... The reader doesn't even notice the trapdoor that's opened beneath their giddy feet.' – Guy Maddin, director of *My Winnipeg*

'This is a brilliant and profound book, often hilarious and moving, alive and alert to our life, our language, our darkness, and our love.'

– Gary Barwin, author of *Yiddish for Pirates*

'Brilliant and smothering. Ball sculpts a heartbreaking figure of an artist like and unlike the author, living quotidian life, out of the shifting material of the unconsciousness.' – Natalee Caple, author of *In Calamity's Wake*

'Ball deploys his distinctive blend of sinister insight and munificent imagination, illuminating horror and dark humour, artful precision and formal play.'

– Daniel Scott Tysdal, author of *The Mourner's Book of Albums*

JONATHAN BALL is the author of numerous books of poetry, including *The Politics of Knives*, winner of a Manitoba Book Award, and 77 plays that would be impossible to produce. Jonathan has directed short films, served as the managing editor of *dANDelion* magazine, founded the literary journal *Maelstrom*, and won the John Hirsch Award for Most Promising Manitoba Writer. Online, at www.JonathanBall.com, he writes about writing the wrong way.



Credit: Michael Sanders

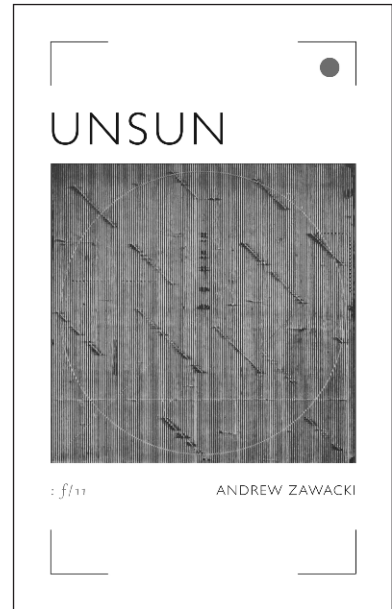


Poetry that aspires to ‘conjugate in a future imperfect,’ but a future nonetheless

In his fifth poetry volume, American poet Andrew Zawacki expands his inquiry into the possibilities and dangers of a ‘global pastoral,’ exploring geographies alternately enhanced and flattened out by digital networks, international transit, the uneven and invisible movements of capital, and the unremitting feedback loops of data surveillance, weather disaster, war. Wheeling interference patterns of systems of meaning, from radio signals and runway signage to foreign phrases and babytalk, interact with the ‘langscape’ of English, while punctuation is retrofitted as coding. In creating a politically committed lyric form that opens all the dimensions of language – sonic and semantic, syntactic and graphic – *Unsun* sustains an oblique conversation with Paul Celan’s *Fadensonnen*, Chris Marker’s *Sans soleil*, and Michael Palmer’s *Sun*. Loosely structured by the settings of analogue photography, the book features a suite of the author’s black-and-white, large format images alongside an adaptation of Tang Dynasty poet Wang Wei, as well as a series of fractured sonnets for – and from – his young daughter.

‘Here is a language of dizzying swerves and connections, open at the borders, even to bilingual puns.’ – Rosmarie Waldrop, author of *Splitting Image*

‘The work beckons with a multiply-stated question – how close can you get? *Unsun* tracks – or endeavors, terrifyingly and beautifully, to track – “what is never not touching us.”’ – C. S. Giscombe, author of *Prairie Style*



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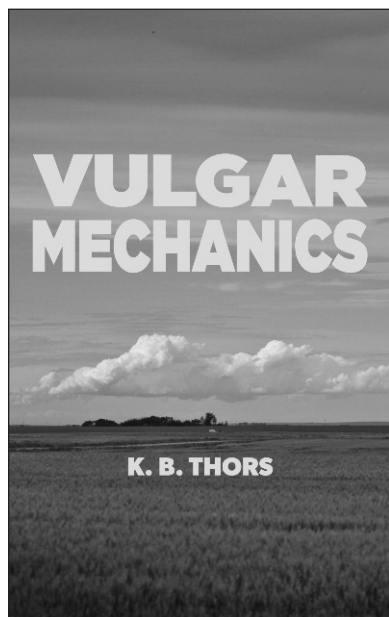
Credit: Sandrine Zawacki

ANDREW ZAWACKI is the author of the poetry volumes *Videotape*, *Petals of Zero*, *Petals of One*, *Anabran*, and *By Reason of Breakings*, as well as four books in France. His poems have appeared in *The New Yorker*, *The New Republic*, *The Nation*, and elsewhere. With fellowships from the NEA, Centre National du livre, and French Voices, he translated Sébastien Smirou’s *My Lorenzo* and *See About*. A recent Howard Foundation Poetry Fellow, he is Professor of English at the University of Georgia.



Vulgar Mechanics

poetry by K. B. Thors



ISBN 9781552453988

5 x 8, 112 pp, paperback

\$19.95 CDN / \$17.95 US

POETRY / Canadian – POE011000

EPUB 9781770566187

SEPTEMBER 2019

Grappling with queerness and trauma from Alberta to Brooklyn, powering through body, sex, and gender to hit free open roads

In *Vulgar Mechanics*, K. B. Thors seeks to invent new strategies for survival through the two most basic tools available to the speaker: language and the body. The work begins in collapse, the poems acting as witness to the death of a mother. Moving from the fracked landscapes of the prairies to the steep verticality of New York, this is a collection concerned with hunger, anger, and the shifting fault-lines between pain and play. The poems celebrate the body as a vehicle of excavation and self-determination in a world in which there may be no such a thing as a safe word, interrogating pleasure as they go. Thors pushes against the boundaries of language – the material of sense, meaning – to claim a quantum vision of the self, one who transforms trauma into energy through its own multiplicity. The body becomes both ghost and machine, burning the past in its engine to make something beautiful and new, ‘a thunder egg / bucking the fire pit.’

‘*Vulgar Mechanics* is a sensory pleasure, even as it never shies away from the often difficult heart of the matter. This is an astonishing, confident, beautiful debut.’ – Lynn Melnick, author of *Landscape With Sex and Violence*

‘By turns raucous, mournful, lusty, analytic, and ready for war, written in the ruins wrought by settler patriarchy ... Thors’ text catches you, reels you in and sings reverence for the “hook and eye of death turning tricks” with language that smolders and burns like a prairie winter.’

– Trish Salah, author of *Lyric Sexology*

K. B. THORS is a poet, translator, and educator from rural Alberta, Canada. Her translation of *Stormwarning* by Icelandic poet Kristín Svava Tómasdóttir won the American Scandinavian Foundation’s Leif and Inger Sjöberg Prize and was nominated for the PEN Literary Award for Poetry in Translation. She is also the Spanish-English translator of *Chintungo: The Story of Someone Else* by Soledad Marambio. Her poems, essays and literary criticism have appeared around the U.S., U.K., and Canada. She has an MFA from Columbia University, where she was a Teaching Fellow in Poetry. She divides her time between Alberta, Brooklyn, and Montreal.



Credit: Marlowe Granados



This Is the Emergency Present

poetry by Vincent Pagé

Poems about modern romance by a modern romantic

*It all seems to be about
energy and communication –
Even snowflakes could be
understood to be living
I like that
crush an ice cube
and touch my swampy parts
My last two texts
Are you coming home tonight?
and well are you?
It's hot here on the lake*

Moving through a human landscape that exists both in the past and present, *This Is the Emergency Present* attempts to unearth an understanding about love, romanticism, and connection using chemistry and physics, the early works of Pablo Neruda, and the abstract broken language around us. By asking 'at what point in a transition / does one thing become the other thing?' the poet challenges us to consider what it means to be here, and at what point are we finally there?

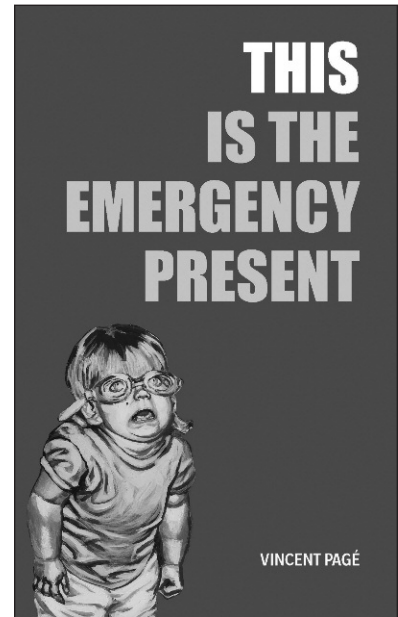
'With taut lines, chiselled music, desire, redactions, and lyric intensity, Vincent Pagé brings the heat and light necessary for song to lift and move us.'

– Peter Gizzi, author of *Archeophonics*



Credit: Limn Design

VINCENT PAGÉ has had work published in *Prism*, *Geist*, *The Malahat Review*, *Metatron*, *Event*, *The Puritan*, and *Vallum*, among other journals. He was nominated for a National Magazine Award in 2015.



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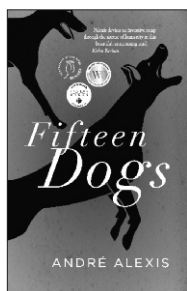
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FICTION



DAYS BY MOONLIGHT
ISBN 9781552453797
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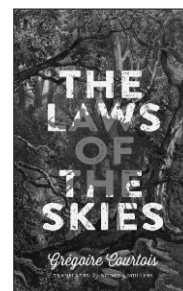
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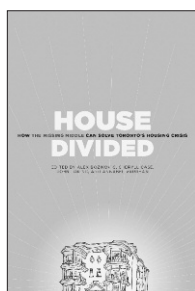


PERMISSION
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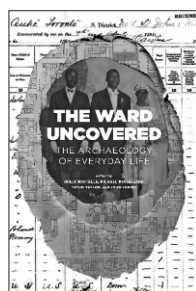


THE LAWS OF THE SKIES
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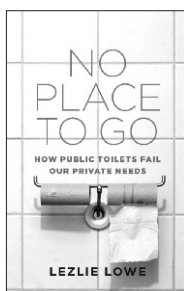
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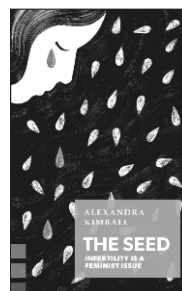
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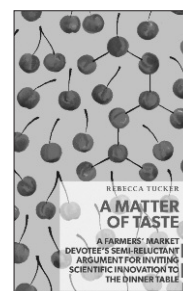
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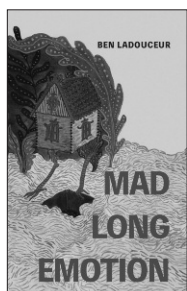


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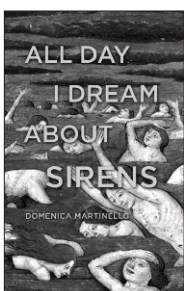


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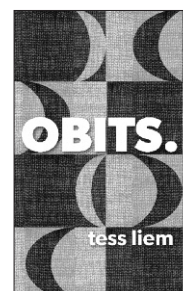
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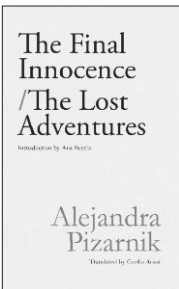
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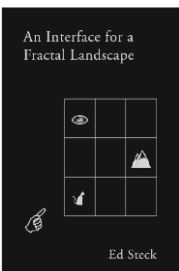
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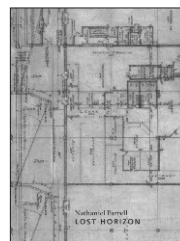
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poetry by Ed Steck | September 2019
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Taking its cues from a variety of media, including concrete poetry, artists' books, science fiction, nature poetry, and information science, this book follows the experience of an inorganic life form attempting to recreate an organic relationship between organism and landscape on an outmoded server in the era of post-anthropocene collapse.



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