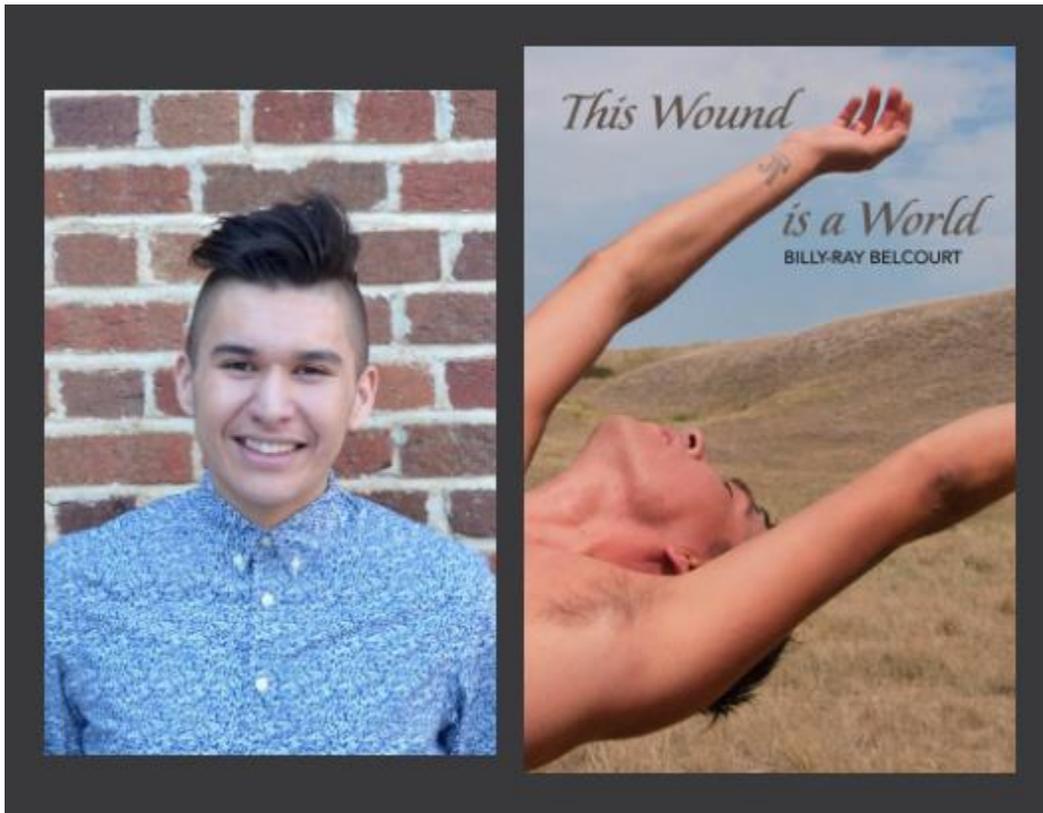


2018 Gerald Lampert Memorial Award Shortlist

This Wound is a World by Billy Ray-Belcourt (Frontenac House)

Billy-Ray Belcourt (@BillyRayB) is from the Driftpile Cree Nation. He is a PhD student in the Department of English & Film Studies at the University of Alberta and a 2016 Rhodes Scholar. He studies Indigenous art, literature, and film and lets these objects occasion his thinking about the anti-/ante-/ontological, queer worldings, native futures, the two valences of non-sovereignty, and ethics in a colonial present. Named by CBC Books (à la Tracey Lindberg) as one of six Indigenous writers to watch, his work has been published in *Assaracus: A Journal of Gay Poetry*, *Decolonization*, *Red Rising Magazine*, *mâmawi-âcimowak*, *SAD Mag*, *Yellow Medicine Review*, *The Malahat Review*, *PRISM International*, and *The Next Quarterly*. His debut collection of poems, *This Wound is a World* has been shortlisted for the 2018 Griffin Poetry Prize.



From the Jurors: Billy-Ray Belcourt's poetry is a chaotic and passionate syncretism of pop culture, First Nations lore and the realities of being an indigenous LGBTQ person today. This is poetry that challenges the reader with an accessible and spellbinding vulnerability while it confronts static beliefs about race and gender—and the very language from which our beliefs are born. *This Wound is a World* gives voice to tenderness in the face of a brutal world.

Faunics by Jack Davis (Pedlar Press)

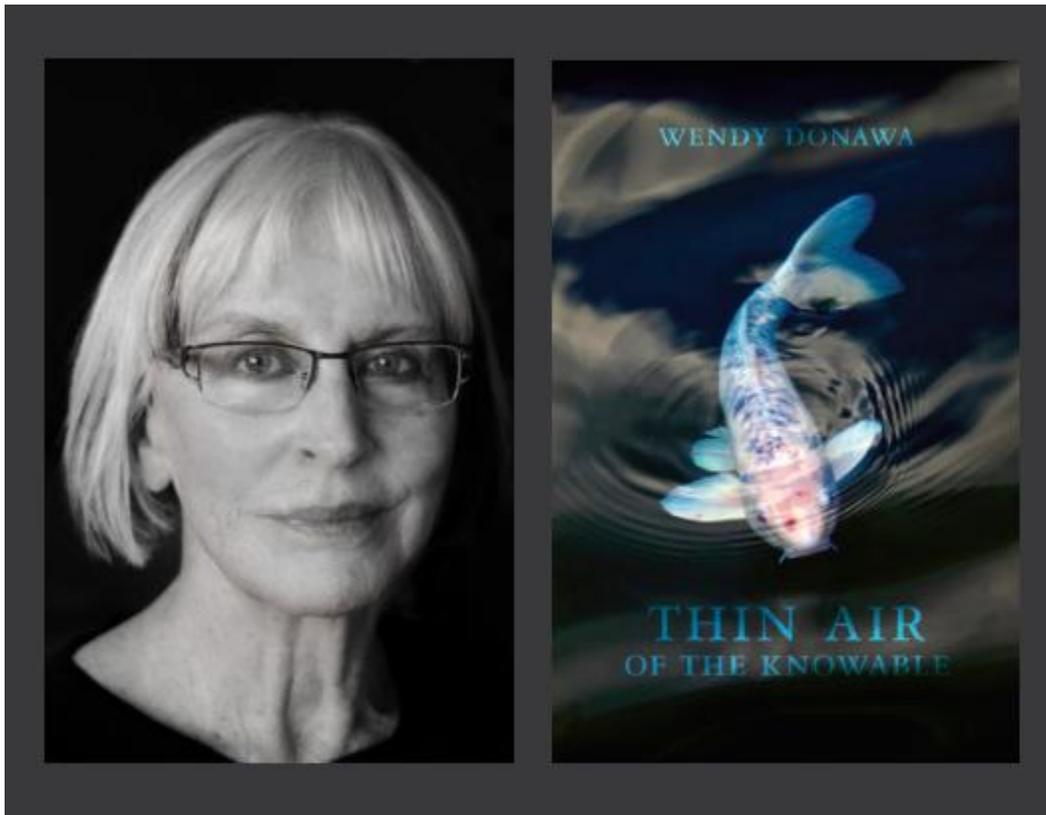
Jack Davis was born in northern Ontario and lives in Parry Sound. For the past ten summers he has lived and worked at a remote fire lookout in the woods of northernmost northern Alberta. He is a friend to animals. *Faunics* is his first book.



From the Jurors: *Faunics* brings us striking solace, attentive sensitivity, and a quiet tuning to the elusive awareness of the wilds. We peer wide-eyed through his lines and witness the vital, undeniable is-ness of creatures, each pulsing with life—lithe, self-presenting, and ephemeral, before scattering into potent silences. *Faunics* is a rare species of ur-poetry. Through elemental incantation, Jack Davis dissolves boundaries in his poems, and there, in the in-between, we find humanness. A condensed lyric of deep respect and of love for the living gathers and sustains throughout this exquisitely crafted collection.

Thin Air of the Knowable by Wendy Donawa (Brick Books)

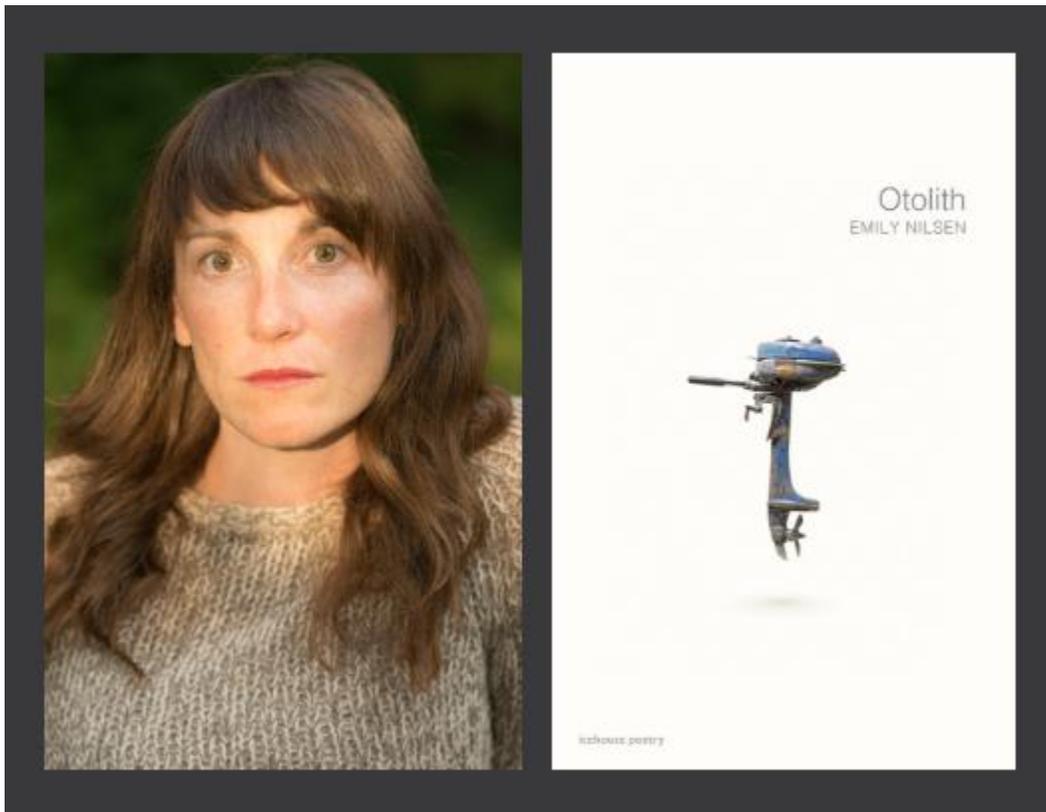
Wendy Donawa, formerly a museum curator and academic in Barbados, now lives on the West Coast and participates in Victoria's vibrant poetry scene. Her poems have appeared in anthologies, magazines, and online publications across Canada. She was a finalist in *The Malahat Review's* 2013 Open Season Competition, and in 2015 she was runner-up in the inaugural Cedric Literary Awards. She has published three chapbooks, *Sliding Towards Equinox* (Rubicon Press, 2009), *Those Astonishments of Sorrow, of Joy* (Leaf Press, 2012) and *The Gorge: A Cartography of Sorrows* (JackPine Press, 2016). *Thin Air of the Knowable* is her first collection.



From the Jurors: Wendy Donawa's *Thin Air of the Knowable* is a rigorous questioning of time--how we perceive it, how we contain it and how we live it. She turns to the artifacts of private and collective experience to craft springboards for her exploration of nostalgia and desire. Her flexing, shifting verse gives us contemporaneity in ancient discovery, "[s]mall beauties" on the "demonic journey", intimacy in strangeness and the endurance of ephemeral moments in memory and story.

Otolith by Emily Nilsen (Goose Lane Editions)

Emily Nilsen was born and raised in Vancouver. She has published poems in *PRISM International*, *Lake*, and *the Goose*, and in a chapbook entitled *Place, No Manual*. Nilsen was a finalist for the CBC Poetry Prize in 2015, after having been longlisted for the prize on three separate occasions. Her work has also been longlisted for the UK National Poetry Prize. She lives in Nelson, British Columbia.



From the Jurors: With *Otolith*, Emily Nilsen questions how we name, categorize, and ultimately come to agree on the existence of the world and our relationship to it; she thrives in the impossible. Her poetry approaches the natural world in a post-language state where “every sound from our mouths” takes “the shape of a different sorrow.” Alternately obscuring and bringing into focus perception and self-perception, Nilsen gives us a compelling collection that coalesces the protean, the liminal, and the mutable, and serves as a guide for a sacred equilibrium with the ecological through its invocation of temporal and corporeal uncertainties and discomforts.

The Rules of the Kingdom by Julie Paul (McGill-Queen's University Press)

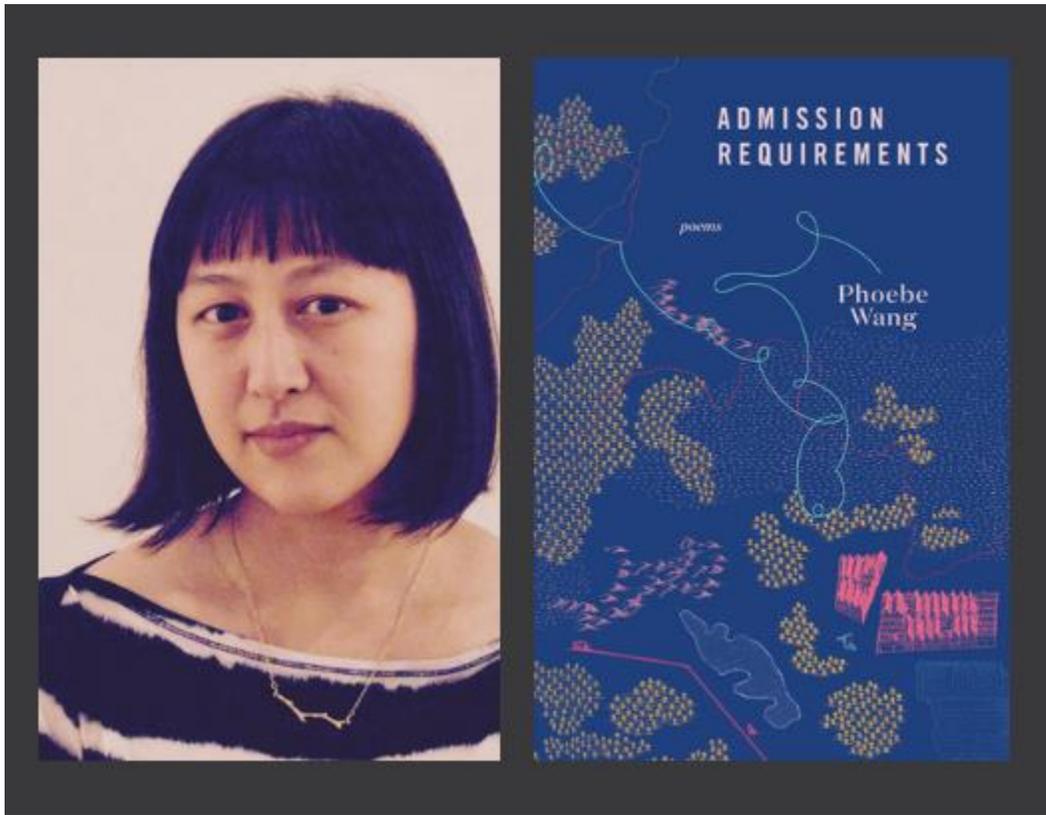
Julie Paul is the author of the short story collections *The Jealousy Bone* and *The Pull of the Moon*. She lives in Victoria, BC.



From the Jurors: Julie Paul's gorgeous, silver-tongued poetry hops adeptly between self and other, present and past, centre and periphery. Big-hearted and sure-footed, her work is imbued with an unapologetic sensuality and vigour. Richly crafted images tumble from the pages of *The Rules of the Kingdom* where nothing is off limits to Paul's magpie-like, discerning enthusiasm as she deftly interweaves the personal and the political.

Admission Requirements by Phoebe Wang (McClelland & Stewart)

Phoebe Wang was born in Ottawa and currently lives in Toronto, where she writes and teaches. She holds a BA in English from York University and a MA in Creative Writing from the University of Toronto. She is the author of two chapbooks, *Occasional Emergencies* (2013) and *Hanging Exhibits* (2016), and was the 2015 winner of *Prism International's* Poetry Contest. *Admission Requirements* is her debut collection of poetry.



From the Jurors: Phoebe Wang's *Admission Requirements* explores all those ways in which we confront boundaries, formal and unacknowledged, permeable and impassable, in language perfectly crafted and brought to a fine finish. This is poetry perfected, sculpted into its purest manifestation, every word and line refined. The explorations in this volume please on first reading but reward the second and third perusal as rich veins of image and subtle interactions between poems emerge and are laid open to our gaze. This is a collection to read and re-read, to savour in all its fine details.