

# Book Awards 2022

## *Shortlist*

### **Gerald Lampert Memorial Award**

*for a debut book of poetry*

Awarded annually since 1981, the Gerald Lampert Memorial Award is given in the memory of Gerald Lampert, an arts administrator who organized author tours and took a particular interest in the work of new writers. The award recognizes a first book of poetry published by a Canadian writer in the preceding year. The award carries a \$2000 prize and is sponsored by the LCP.



***Undoing Hours*** by Selina Boan

Nightwood Editions



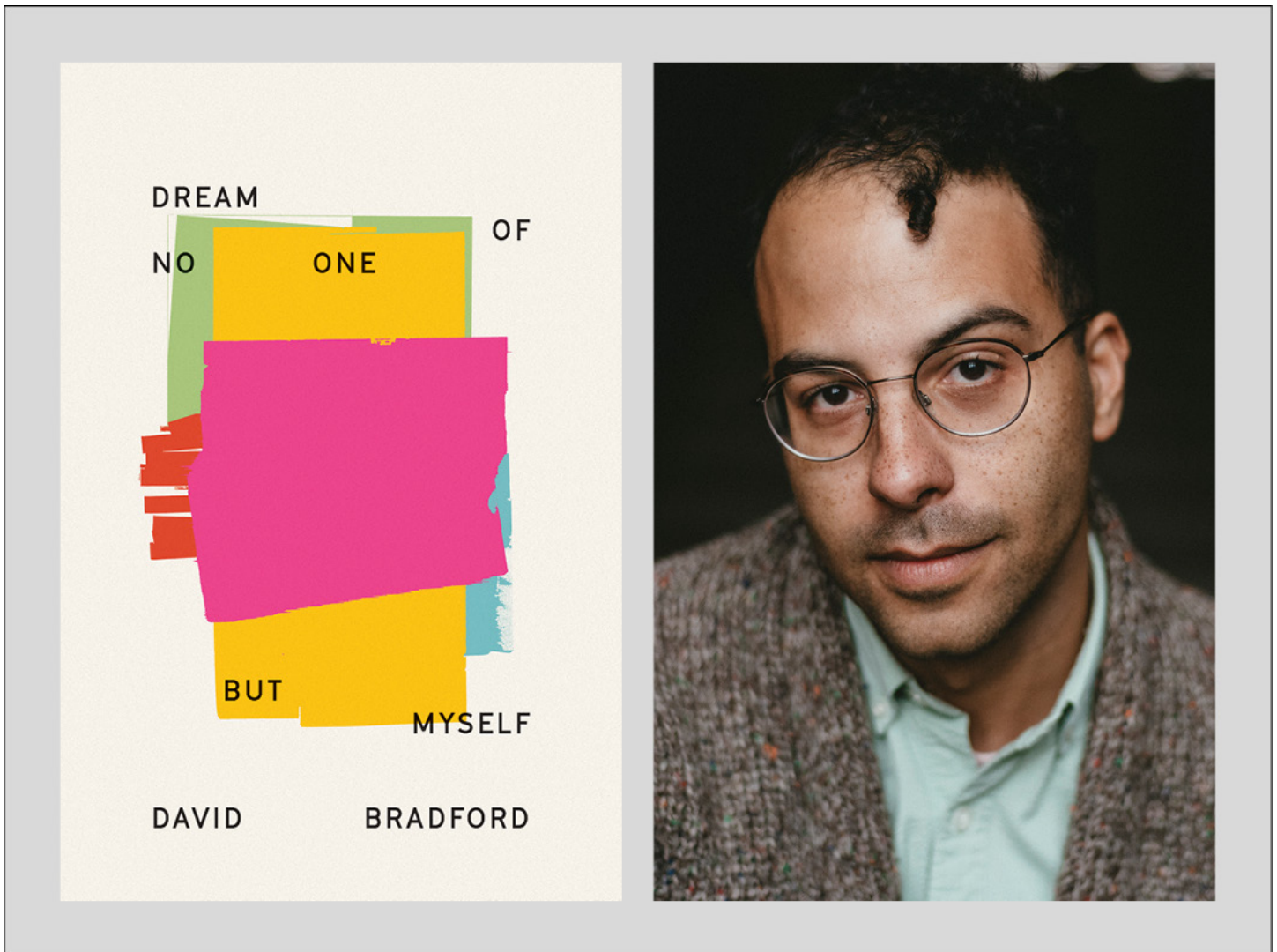
*From the jurors:* The central narrative in Selina Boan’s debut, *Undoing Hours*, sees the speaker working to (re) claim access to her Indigenous culture and language (nêhiyawêwin). Fresh and evocative, the poems in this collection trace this journey and others—including relationships with family, friends, language and self—in a voice that is at once tender and fierce. This work takes place on the tongue. Words are pared and paired as offering. It’s a stirring example of exposing the vulnerable process of what it takes to draw what is beloved nearer to you.

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**Selina Boan** is a white settler-nehiyaw writer living on the traditional, unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əy̓əm (Musqueam), sə̓lilwətaʔt (Tseil-waututh), and sk̓w̓x̓wú7mesh (Squamish) peoples. Her debut poetry collection, *Undoing Hours*, was published in Spring 2021 by Nightwood Editions. Her work has been published widely, including *The Best Canadian Poetry 2018* and *2020*. She has received several honours, including the 2017 National Magazine Award for Poetry, and was a finalist for the 2020 CBC poetry award. She is a poetry editor for CV2 and Rahila’s Ghost Press.

***Dream of No One But Myself*** by David Bradford

Brick Books



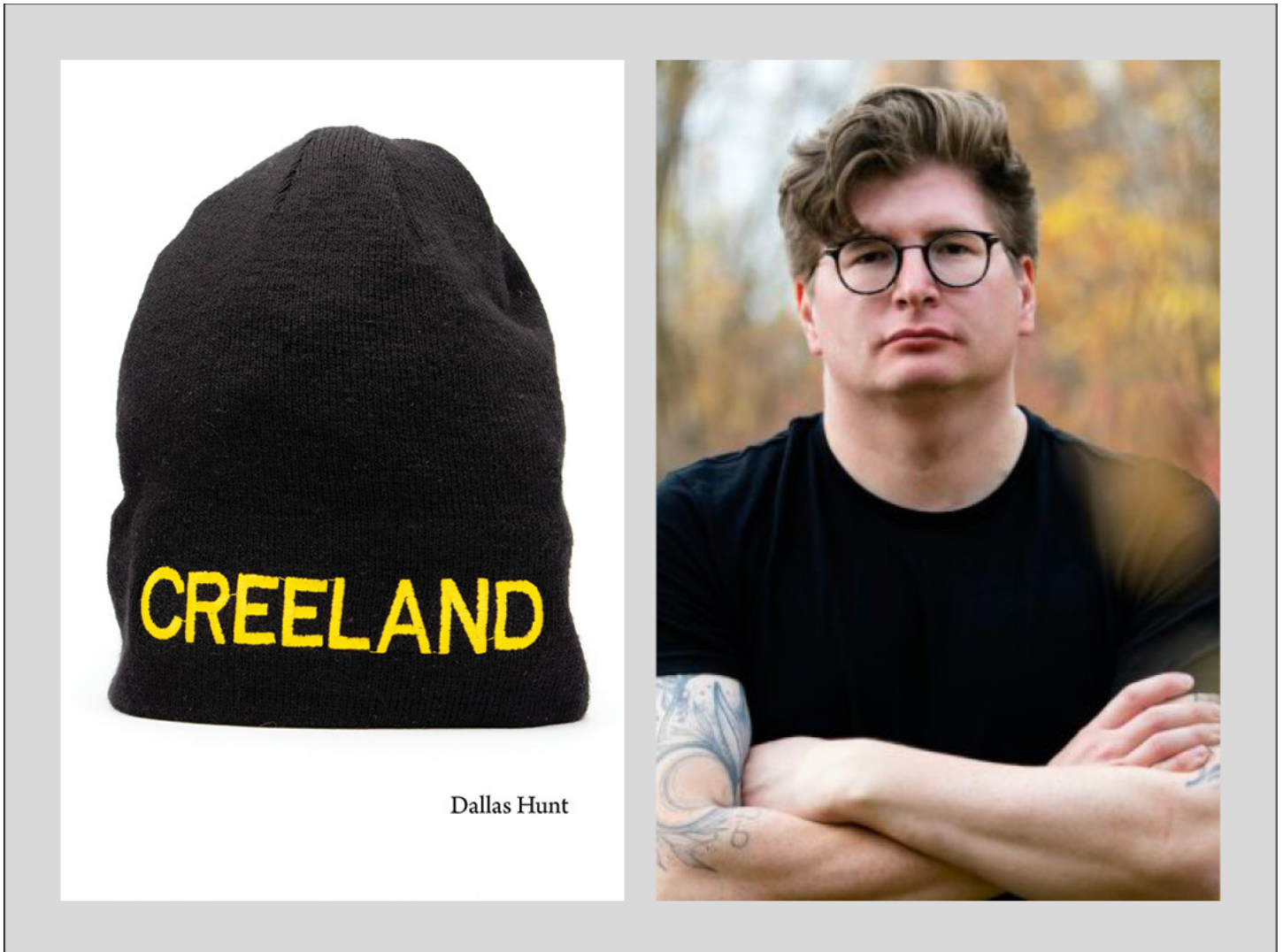
*From the jurors:* To speak of the self within the deconstruction of language, to bring meaning to language fragments through the skillful use of docu-poetics: this brings joy. David Bradford's *Dream of No One But Myself* is an impressive and beautiful debut, bringing together experimental poetics with an urgent lyric voice. It understands that to get at meaning one must assemble and disassemble, obscure and clarify. A book you can't stop reading once you start.

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**David Bradford** is a poet, editor, and organizer based in Tiohtià:ke (Montréal). He is the author of several chapbooks, including *Nell Zink is Damn Free* (Blank Cheque Press, 2017) and *The Plot* (House House Press, 2018). His work has appeared in *The Capilano Review*, *The Tiny*, *filling Station*, *The Fiddlehead*, *Carte Blanche*, and elsewhere. He holds an MFA from the University of Guelph and is a founding editor of House House Press. *Dream of No One but Myself* is his first book.

**Creeland** by Dallas Hunt

Nightwood Editions



*From the jurors:* Dallas Hunt's energetic debut, *Creeland*, is informed by a great deal of attentive love, the transformative urgency of anger and intellectual care for how family, community and land are dispatched together. The formal ingenuity of this first work has the subtlety and boldness of poetic prowess, shifting from small, mighty scenes of a kôhkom's omnipresent force, to the free verse clenching and unspooling of what is happening in the body and on unceded lands, to line breaks that drive over the edge, whispering something to the reader alongside what they say out loud. There is vigour to spare in this work and it speaks volumes to what is to come.

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**Dallas Hunt** is Cree and a member of Wapsewsiipi (Swan River First Nation) in Treaty Eight territory in northern Alberta. He has had creative work published in *Contemporary Verse 2*, *Prairie Fire*, *PRISM international* and *Arc Poetry*. His first children's book, *Awâsis and the World-famous Bannock*, was published through Highwater Press in 2018, and was nominated for several awards. Hunt is an assistant professor of Indigenous literatures at the University of British Columbia.

**Qorbanot (Offerings)** by Alisha Kaplan

SUNY



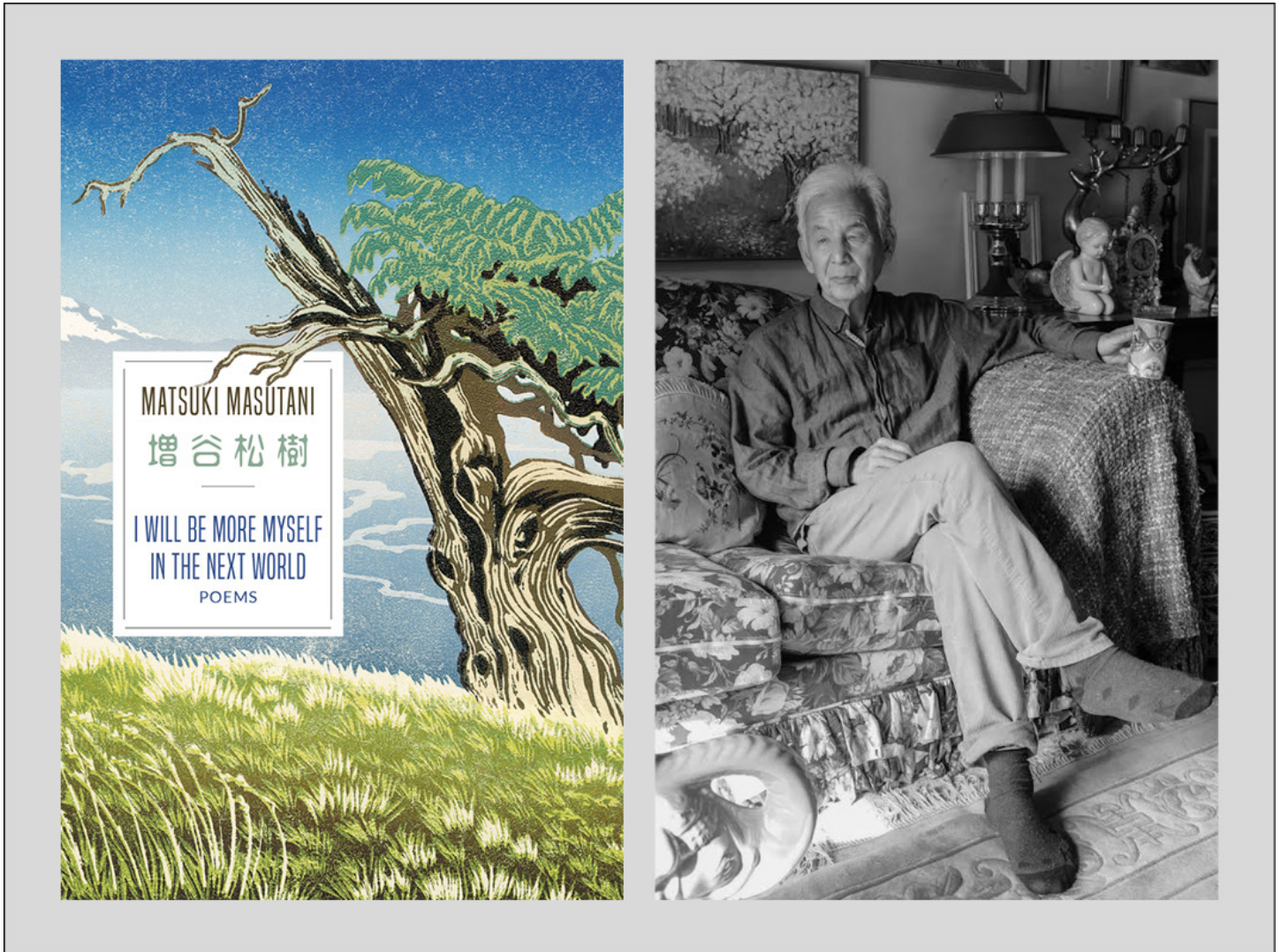
*From the jurors:* Alisha Kaplan's *Qorbanot (Offerings)* approaches tradition and spirituality with reverence and humour, honouring those who have come before while challenging patriarchal limitations within Judaism. Careful construction of line breaks, soulful use of space and a mastery of sound poetics strike the perfect balance for this contemplation of memory and redemption. The inclusion of artwork by Tobi Aaron Kahn adds to an overall experience of immersion in a metaphysical long poem that lingers long after the last page. We return to Kaplan for nourishment even as we contemplate the nature of suffering. This singular debut is consistent throughout, at once lyric, clever and urgent. One could imagine reading these poems centuries from now and being just as transported.

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**Alisha Kaplan** is a poet and narrative medicine practitioner. She has an MFA in Poetry from New York University and is currently pursuing a Master's in Narrative Medicine at Columbia University. Kaplan is on the Narrative-Based Medicine Team at the University of Toronto and is a workshop facilitator with the Writers Collective of Canada. Honours she has received include the Hippocrates Prize in Poetry and Medicine, a Rona Jaffe Fellowship, and winning the Eden Mills Writers Festival Literary Contest. Kaplan's writing has appeared in *PRISM International*, *Carousel*, *Fence*, *The New Quarterly*, and elsewhere. Her debut collection of poems, *Qorbanot: Offerings*, a collaboration with artist Tobi Kahn, was published in 2021 by SUNY Press. Kaplan splits her time between Toronto, New York, and Bela Farm where she grows garlic, harvests honey and wild plant medicine, and hosts barn dances. [www.alishakaplan.com](http://www.alishakaplan.com)

***I Will Be More Myself in the Next World*** by Matsuki Masutani

Mother Tongue Publishing



*From the jurors:* Matsuki Masutani's debut collection *I Will Be More Myself in the Next World* is pensive and purposeful. Spanning decades and worlds, his spare and relieving poems draw the reader in with a voice that is direct and perspicacious. Space and sound imbue delicate and plainspoken arrangements that give witness to the human condition. Mindfulness and playfulness at the threshold of aging and of loss echo cleanly through and into the din of a fractured world.

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**Matsuki Masutani** is a poet and translator living with his wife Jane on Denman Island. Originally from Tokyo, he moved to Vancouver in 1976 and ten years later to Denman Island, where he eventually began writing poems in English and Japanese. His poems have appeared in *Geist Magazine*, *Capilano Review* and the anthology *Love of the Salish Sea Islands*. He has translated Canadian works such as Roy Kiyooka's *Mothertalk* and Hiromi Goto's *A Chorus of Mushrooms* and, from Japanese into English, Kishizo Kimura's memoir, *Witness to Loss*, published by McGill-Queen's University Press in 2017. Masutani also edited the modern Japanese translation of *The Shobogenzo*, a medieval Buddhist text, for Kodansha Publishing.

***Mouthfuls of Space*** by Tom Prime

Anvil Press

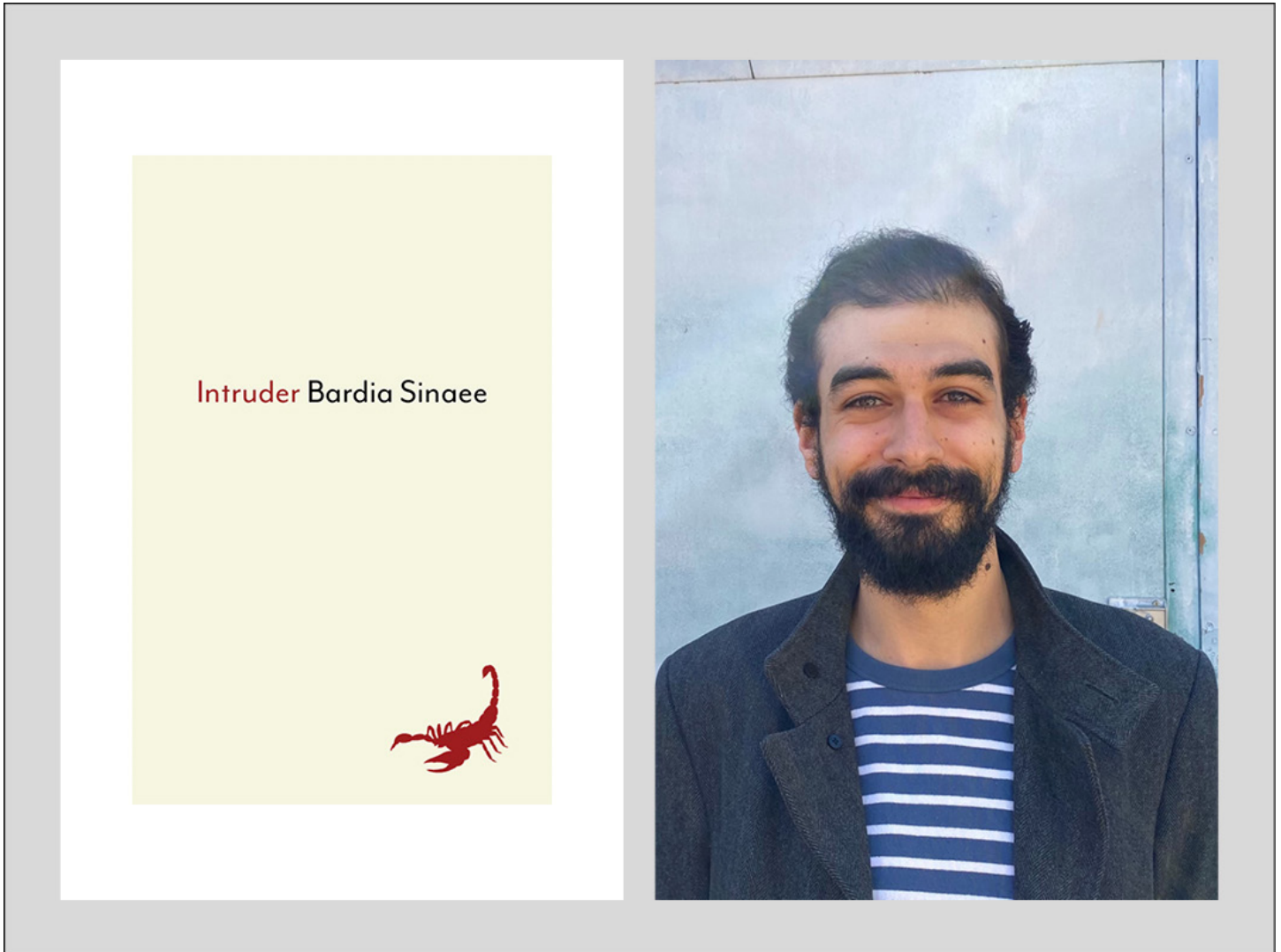


*From the jurors:* Tom Prime's *Mouthfuls of Space* is dynamic and moving, offering an account of abuse, addiction, poverty and recovery that shims and rights the 'what happened' of devastating narrative with surreality, plainspokenness and humor. The delicacy of this work allows us to enter what these poems say and what they don't, almost performing as diary entries that give witness to not only personal trauma, but the dreamlike and repetitious manual labour of cutting both orange fences and poetic lines. The imaginative titles are themselves worth the read. An exciting debut.

**Tom Prime** is in the PhD program at Western University in English. He has an MFA in Creative Writing at the University of Victoria (Specializing in Poetry). He has been published in *Carousel*, *Ditch*, *Fjords Review*, *The Rusty Toque*, *Lana Turner*, *Vallum*, and many others. He has a variety of published chapbooks. His most recent chapbook/pamphlet collection, *Common Stock*, was published on Blasted Tree Press. His collaborative collection of poems written with Gary Barwin, *A Cemetery for Holes*, is available from Gordon Hill Press. Most recently, he has published another collaborative collection of poems written with Gary Barwin. This collection is entitled *Bird Arsonist* and is available through New Star.

***Intruder*** by Bardia Sinaee

House of Anansi Press



*From the jurors:* In Bardia Sinaee's *Intruder*, the personal and the political find poise, expanding the tenure of what we mean when we say poetry. Depth of form, mastered in three distinctly styled sections, finds expression in careful constructions and somehow, wry humour in despair. Paying close poetic attention to life's goings on, whether in childhood or adulthood, history or the present, at home or in a hospital room, the finely crafted and subtle poems in *Intruder* tackle disease, austerity and alienation in a voice that is both wonderfully conversational and patiently observant.

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**Bardia Sinaee** was born in Tehran, Iran, and currently lives in Ottawa. His poems have appeared in magazines across Canada and in several editions of *Best Canadian Poetry*. His first book is *Intruder* (House of Anansi, 2021).