

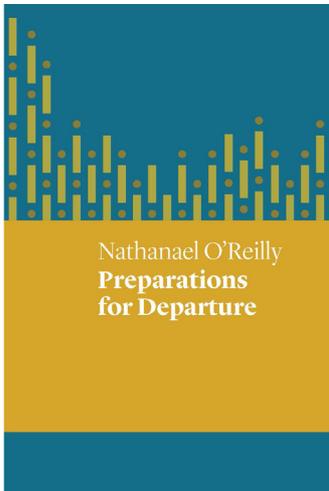
# MEDIA RELEASE

## May 2017 New Releases from UWA Publishing

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### UWAP POETRY

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#### PREPARATIONS FOR DEPARTURE

Nathanael O'Reilly  
9781742589459

Nathanael O'Reilly's poems sound the major themes of Australian poetry: landscape, displacement, yearning, and above all a critique of cultural narrowness. O'Reilly's plain-spoken diction is often laced with understated wit, but is given ballast by its principled grounding in lived experience.

- Nicholas Birns

The poems in this transnational, cosmopolitan collection traverse fourteen countries, from Australia, the poet's homeland, to the United States, his place of residence, making stops in ancestral homelands Ireland and England, passing through continental Europe and the Middle East. O'Reilly's poetry continually crosses both visible and invisible borders, excavating landscapes and the local, belonging and unbelonging, cross-cultural exchanges, expatriation, globalisation, exile, identity, youth, loss, relationships, aging, and death. The speakers in the poems are often in motion or making preparations for departure, unwilling and unable to remain static, always eager to explore.

#### ABOUT THE AUTHOR

Nathanael O'Reilly has travelled on five continents and spent extended periods in England, Ireland, Germany, Ukraine and the United States, where he currently resides. His poems have appeared in journals and anthologies published in eight countries, including *Antipodes*, *Australian Love Poems*, *Cordite*, *FourW*, *LiNQ*, *Mascara*, *Postcolonial Text*, *Prosopis*, *Red River Review*, *Snorkel*, *Social Alternatives*, *Tincture*, *Transnational Literature*, and *Verity La*. O'Reilly is the author of *Distance* (Picaro Press, 2014; Ginninderra Press, 2015) and the chapbooks *Cult* (Ginninderra Press, 2016), *Suburban Exile* (Picaro Press, 2011) and *Symptoms of Homesickness* (Picaro Press, 2010). *Preparations for Departure* is his second full-length poetry collection.

#### COMMUNISTS LIKE US

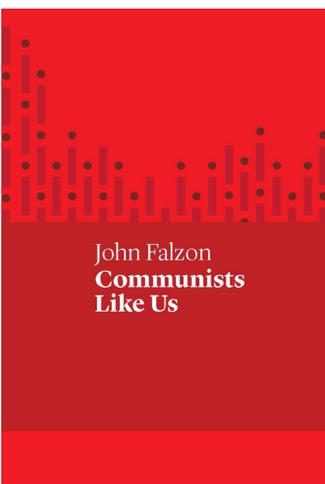
John Falzon  
9781742589411

*Communists like us* is simple love story, a little fiction told in a hundred poems, a hundred little places to live large, fragments of a story of love in a time of struggle. But then, when isn't it a time of struggle? And when is a story not about love? And when isn't love a fragmented but tender dialectic of the personal as political?

This volume celebrates and explores the possibilities of political engagement in the midst of the very simple, the very human; an attempt at a confluence of dust and desire.

#### ABOUT THE AUTHOR

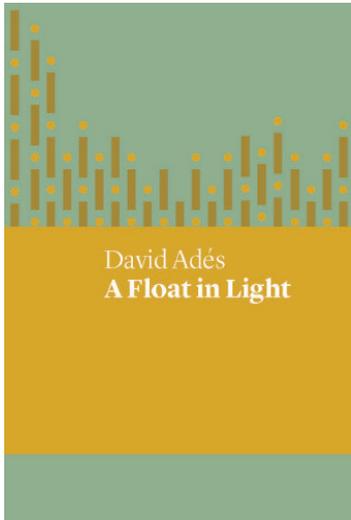
Dr John Falzon is a poet and advocate who lives in Canberra. He is the author of *The language of the unheard* (2012) and has had long experience in political analysis and activism. He has worked in academia, in community development and in research. He has been the Chief Executive of the St Vincent Paul Society National Council of Australia since 2006 and a poet since 1973. He has written and spoken widely in the public arena on the structural causes of inequality in Australia. *Communists like us* is his first collection.



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## AFLOAT IN LIGHT

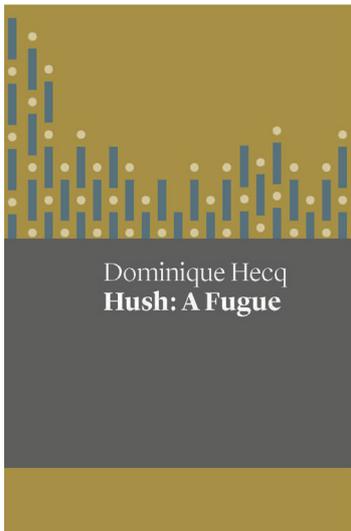
David Adès  
9781742589466

David Adès' luminous and honest collection, *Afloat in Light*, is chiefly a celebration of fatherhood and of paying attention, utilising Simone Weil's notion that 'attention is the rarest and purest form of generosity'. The collection extends to existence and loss, and a discourse on motive and meaning. Maps and moral compass are never far away in such explorations and like all good navigators Adès consults the moon and the stars to guide him through emotional terrain that crosses the globe via Australia, India and the United States. Poems about connection and love—familial, intimate, parental and friendship—hold their weight of history via scar tissue and heritage to allow 'a vast and full space to fill the maps of our lives'. *Afloat in Light* delicately balances that most crucial aspect of life—of how the ordinary is anything but. Adès is a poet that fully harnesses the verve of small miracles.

- Libby Hart

### ABOUT THE AUTHOR

David Adès is a Pushcart Prize nominated poet who moved to Sydney in 2016 after living for five years in Pittsburgh. He has been a member of Adelaide's Friendly Street Poets since 1979 and is the author of *Mapping the World* (commended for the Anne Elder Award 2008) and the chapbook *Only the Questions Are Eternal*. He is also co-author of three children, two daughters, Orli and Sarai, and a son, Eitan. He was a volunteer editor of the first Australian Poetry Members Anthology *Metabolism*. His poems have appeared widely in Australia and the U.S. in publications including over 20 of the Friendly Street Readers, and numerous literary magazines. Poems have also been anthologised in both Australia and the U.S. in anthologies such as Moonstone Poetry Series 2014 *Anthology of Featured Poets*, *Australian Love Poems*, *The Stars Like Sand: Australian Speculative Poetry*, and *Australian Poetry Members' Anthology* Volumes 2, 3 and 4. In 2014 David was awarded the inaugural University of Canberra Vice-Chancellor's International Poetry Prize and was also shortlisted for the Newcastle Poetry Prize. He has since been a finalist in the Dora and Alexander Raynes Poetry Competition and been Highly Commended in the Bruce Dawe National Poetry Prize.



## HUSH: A FUGUE

Dominique Hecq  
9781742589473

"Life goes on, they say," says Dominique Hecq in her startling and moving new book of lined and prose poetry, *Hush*. Then, "Life goes on leaving." A response to the death of a child, charting the near death and revival of a marriage and family, *Hush* is the lyric meditation of a true scholar, deeply inflected by theory but driven by the urgencies of the body. Early and late, it poses unanswerable questions—"Why is white white?"—and answers them by returning to the world of "Chalk, rice, zinc / / Crystal falls / / " and, devastatingly, "Limestone graves," before the language of the world disintegrates. Seeming at first to span a year of seasons, then suddenly encompassing fifteen years, the poem charts a remarkable inner journey, which begins in starvation, a refusal of the sensuous, but finally recollects not joy so much as presence. The world reemerges in water, birds, flowers, and most of all food, prepared at first as sacrifice, for others, until it makes itself present—first through color but also through smell, through sound, and literally through ink—and becomes the poet's communion.

- Katharine Coles, University of Utah

### ABOUT THE AUTHOR

Dominique Hecq grew up in the French-speaking part of Belgium. She read Germanic Philology at the University of Liège and then flew over to Australia where she completed a PhD on exile in Australian Literature. She also holds an MA in Literary Translation. Dominique is the author of a novel, three collections of short fiction, five books of poetry and two plays. Over the years, her work has been awarded a variety of prizes, including The Melbourne Fringe Festival Award for Outstanding Writing and Spoken Word Performance (1998), The New England Review Prize for Poetry (2005), The Martha Richardson Medal for Poetry (2006), and the inaugural AALITRA Prize for Literary Translation in poetry from Spanish into English (2014). Her poems have been published in anthologies, journals and on websites in Australia and overseas. Having recently reconnected with her mother-tongue, Dominique is currently negotiating the pleasures and perils of self-translation. *Hush: a fugue* (2017) is her latest book of poetry.



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