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Autore	Sze Gillian <1985->
Titolo	The anatomy of clay : poems / / Gillian Sze
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ISBN	9781554909377 1554909376
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Descrizione fisica	1 online resource (112 p.)
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Soggetti	American poetry
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Poems.
Nota di contenuto	Front Cover -- Copyright -- Table of Contents -- One: To Love, To Desire, To Destroy -- Fruitful -- Two: Quotidianus -- Bun -- Watching Cars -- Roses -- Huron -- The Nightgown -- We Can Drown If We Close the Doors -- The Taken Wife -- Dundas & -- Crawford -- Green Robin Hood -- After a Doctor's Appointment -- Cigarette -- Getting off at Bay Station -- Divining -- Demons in the Dark -- Floral -- Once More -- Leaving Countryside -- Route 515 -- Training -- Insomniac Conjectures -- Delilah in Seven Parts -- Elegy I -- 10/18/09 -- The Right Tenor -- This is How You Turn the Soil -- Highway 132 -- First Hymn -- Three: Extimacy -- Wake Up -- Fiddlewood -- Moses Point, 10/08 -- 21st Ave. -- Cats -- Crossing Borders -- Fashion Biz -- Dead-Walking -- Forced Retirement -- Located -- My Psyche -- Flutter Bug -- Blood Sign #2 -- Jars of Ivy -- Anima -- Leaving Winnipeg -- Sunday the Thirteenth -- Physics -- Beginning Again -- Anxiety -- Orison -- Notes Outside Your Window -- Requiem in May -- Encasement -- Freestanding -- All Hallows -- Hatchlings -- Four -- Locust -- Notes & -- Acknowledgements -- Back Cover.
Sommario/riassunto	Taking off from the Promethean myth of human creation, Gillian Sze's second poetry collection explores the "Anatomy of clay" and the individual as a sentient mystery. At times reflective, instructional, playful, or strange, the first section, Quotidianus, offers observational poems, which recount intimate and ordinary moments often missed, overlooked, or forgotten. Sze tugs at the fabric of habit

and amidst the urban mundane finds her subjects in a woman waiting for the bus, a neighbour who talks to his plants, a girl smoking after a storm. The following section, Extimacy, takes a lyrical and confessional turn, veering inwards, dealing reflexively with the materiality of inner life: the self as ingredients, the self as experiment, the self as animal and artist. The Anatomy of Clay finds exceptions in the most prosaic conditions and the ineffable distinctions between people, selves, objects, and histories.
