

Interviews

With over a dozen poetry titles going back some thirty-plus years, how do you feel your work has developed? Where do you see yourself headed? I know you've a selected poems just published; was this an opportunity to look at more of an overview of your ongoing work, or is this something you already do? Or not at all?

At any given point, I am immersed in two or more writing projects, and two or three translation projects at different stages of completion; I read my contemporaries in Canada, the USA, and Galicia primarily; I'm immersed in the past—in 19th century Galicia, in 20th century Ukraine, in David Hume and Miguel de Cervantes to think about George Bowering, in Ionesco to think about stagings, in Rosalía de Castro to think about migration and precarity, etc. An overview of my own work? I am not sure if that is even a useful or possible thing for me; I just keep going. In the poems, Planetary Noise, it's feisty poet, editor, and literary scholar Shannon Maguire who writes the introduction and provides the perspective, and who read all my books and proposed selections; she welcomed my thoughts and opinions, but it was her efforts made the book possible. I'm grateful for that, grateful that she turned her bright mind to the 40 years of my own work in poetry, and grateful too for her consultative process in deciding the contents and for her work with Wesleyan University Press, who have been tremendous.

As for where I see myself headed... same place as all of us: the ground, more or less. I'll try to get a few more things done before then, writing included, translation included, and love and laugh too, and be there for my friends in times tough or glad, as they are there for me. Life is amazing and I want it to go on, of course. I've been very privileged to live in a peaceful part of the world, and to have basic health care, and to have had decent access to education, food, shelter all my life, and have neighbours of all origins and nations. I want to listen, too, and live long enough to see writing and possibility and future changed by younger writers, particularly Indigenous writers, as their thinking via their languages and traditional knowledge is going to be essential to all of us to make a future earth in which we and our children can thrive.

"Seven Questions with Erin Moure" *Touch the Donkey*



Planetary Noise

**"Crossings: An Interview with
Erín Moure"**
from *Mosaic: An Interdisciplinary
Critical Journal*

**"The Multilingual Erín Moure Talks
Translation" *Poetry Foundation***

Learn more about Erín Moure at her

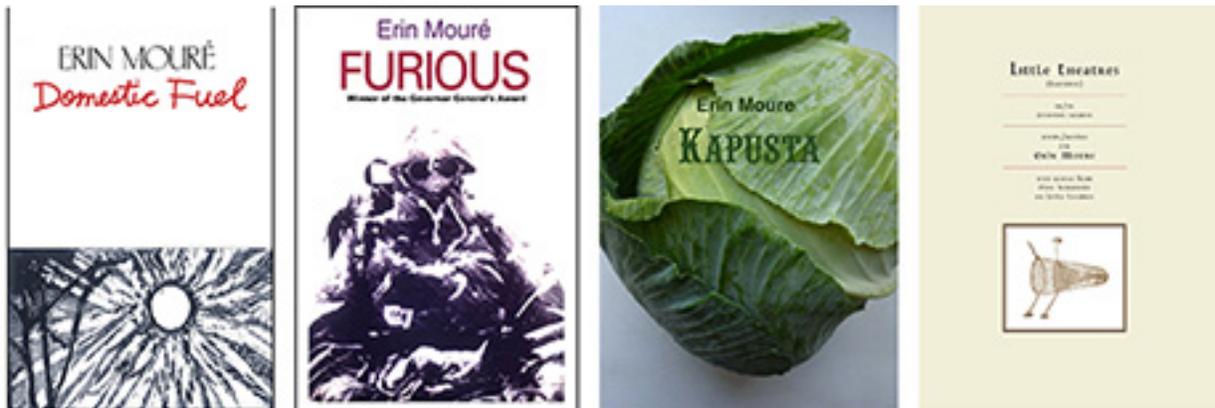


Author Website

Critical Reviews

Resources at *Jacket2*

Translated by Erin Moure: *Readopolis*, by Bertrand Laverdure
reviewed in *Tarpaulin Sky*, “What I’m Reading Now”



reviews of *Planetary Noise*

Montreal Review of Books, Summer 2017 (Klara du Plessis)

New York Times Book Review, 11/06/17 (Stephanie Burt)

The Rumpus, 1/12/18, (Barbara Berman)

Eli Burley on Erin Moure: *Planetary Noise*



Resources: The Canadian Literary World
House of Anansi (Erin Moure’s publisher in Canada)

Canadian Women in the Literary Arts (CWILA)

League of Canadian Poets

VERSeFest, Ottawa's International Poetry Festival

The Griffin Trust for Excellence in Poetry

"Place and Memory: Rethinking the Literary Map of Canada" by Sarah Wylie Krotz
from *ESC* 40.2–3 (June/September 2014): 133–154

