

CONTRIBUTORS

CLAUDIA BECK writes essays that are caught up with current art — the writing spins and loops. “Am I writing about art, or is the art writing me? The question persists. I have to write to hear what gets written.” “Emily Lou” is her first story.

JOANNE BEYERS is a Vancouver-based poet and geologist. Her earth scientist perspective informs her work. She has published one volume of poetry, *Sandbar Islands*.

KATE BRAID is a journey carpenter who lives in Vancouver, B.C. Her first book of poems, *Covering Rough Ground*, was published by Polestar Press this fall.

LORNA BROWN lives and works in Vancouver and has exhibited mixed media installations using photography and audio since 1984. Her practice as a visual artist and cultural organizer continues to address the visual representations and audible voices of women within contemporary institutional and public contexts.

JANISSE BROWNING is a hard-working masters student in communications at Simon Fraser University. She is a fifth-generation Black Canadian from Southwestern Ontario who loves riding her bicycle despite thick Vancouver traffic.

MARGOT LEIGH BUTLER is an artist and arts activist living and working in Vancouver. She is currently completing an M.A. in Women’s Studies in Cultural Theory and Practice at Simon Fraser University. She hopes you will consider investing in an “s” stamp (easily ordered at your local stamp store) and a stamp pad (available in many colours) — with a little practise, you will soon be happily intervening, perhaps even ordering other stamps — “wo” man, “wo” for man and men, “un” and “non” for general use, or stamping an “s” for pluralizing a sense of singulars!

ANA CHANG was conceived in Peru, born in Macau, and raised in Vancouver. Illiterate in her native tongue, Ana sometimes uses photography and/or English text (see the *Flyer Project* for the Association for Noncommercial Culture.)

DONNA CLARK works with the Vancouver Association for Non-commercial Culture; she does some translation work for *Aquelarre*, and has just started to work with Talks Not Tanks, a Native and non-Native support group.

ALLYSON CLAY's work has appeared in recent group exhibitions: *West Coast Stories* (1991) and *Remembering Post-Modernism* (1990-1991). Her most recent body of paintings *Traces of a City in the Spaces Between Some People* (1990) has been exhibited in Lethbridge and Toronto. Drawings from the *Loci* series have been exhibited in Toronto and *performance number 2* was published in *The Front* (January 1990). Allyson speaks Italian and English and teaches in the School for the Contemporary Arts at Simon Fraser University.

SUSAN CREAN is a writer, editor, and critic who divides her time between Vancouver, Gabriola Island, and Toronto.

SANDY FRANCES DUNCAN's latest books are *Pattern Makers* and *Listen To Me, Grace Kelly*. She lives on Gabriola Island, B.C.

KIRSTEN EMMOTT is a member of the Vancouver Industrial Writers' Union (VIWU) and a contributor to VIWV anthologies *Shop Talk* and *More Than Our Jobs*. She works as a family doctor.

SKAI FOWLER, 34, was born in Sexsmith, Alberta, and lives in Vancouver's Chinatown. She graduated from Emily Carr College of Art and Design in 1984 and is currently working on a film script.

ANNIE FRAZIER is a writer and musician of Blackfoot, Sioux and French ancestry. Her current work incorporates theatre, poetry, and movement.

GAIL HARRIS is the author of *The blue silk underwear of the incredible Miss Rainwater*, *Lady ambivalence and her small, secret mansion* (artdog), and *Za Za of the Cirque Fernando* (Pink Dog). She is an editor of *Mental Radio* magazine. These pieces are from a long series entitled "An Effigy of You."

JAM. ISMAIL (b.1940 Hongkong) has lived in Hongkong, India and since 1963, Canada. She has published one book of poems, *sexions* (1984). To all the worlds whose words are memorized in *sacred texts*, jam. says: good of you.

INGRID KOENIG did her art training in Vancouver, Greece, and France and completed her M.F.A. at the Nova Scotia College of Art and Design in 1984. Since then, she has published a book of drawings, *Rap on the Sublime*, which deals with the exclusion of women from art history. She has exhibited in various Canadian galleries and works with artist-run centres and lobbying organizations. She teaches part-time at Emily Carr College of Art and Design and is the mother of two children. The Empowerment Series depicts moments in the women's liberation movement.

KATHERINE KORTIKOW is a Vancouver artist. *Cipher* was exhibited at the Or Gallery in Vancouver (Spring 1991).

With *Cipher* I wish to put forward the question of the speaking subject (both female and male) within the essence of old codes. We are beings of language, and it is through a dissolution, a fading of meaning, that we can hope to arrive at an acceptance of a new positivity of meaning. It is through a refusal to engage in endless forensic contests (which ultimately seek only to usurp existing power structures) that the need for a strategy which will enable one to exceed a fixed position with the symbolic order becomes apparent. Hence, the slate functions as a zone where we can inscribe ourselves into meaningful discourse.

ZOE LANDALE lives in Ladner, B.C. with her husband, daughter, and two cats. Her most recent book is *Colour of Winter Air*, Sono Nis.

LAIWAN's research on the topic of language addresses the history of the English language in the context of colonialism. She was born in Harare, Zimbabwe and currently lives there. She was the founder of the OR Gallery in Vancouver.

NETSAYI CHIGWENDERE is a young artist living in Harare, Zimbabwe.

LARISSA LAI has recently completed a B.A. (Honours) in Sociology at the University of British Columbia. She assisted in curating the touring film, video, and photo exhibit *YELLOW PERIL: RE-CONSIDERED*, and currently works at SAW Video, an artist-run video production centre. Her poetry has appeared in *Room of One's Own*, *Contemporary Verse 2*, and *Matrix*, and is also going to appear in an upcoming anthology of Chinese Canadian writing. Her articles have appeared in *Fuse*, *The Independent Eye*, *Video Guide*, and *Matriart*. She is a member of the Asian Canadian Writers Group. She will be included in The Society for Noncommercial Culture's *Flyer Project*.

C. ALLYSON LEE calls herself a *Wet* Coast transplant from Alberta. She has published pieces in *Awakening Thunder — Asian Canadian Women* (Fireweed), *The Journal for the Canadian Dental Association*, *The Video Guide*, *Angles*, *Diversity*, *Kinesis*, and *Phoenix Rising*. She has a special affinity for guitars and primates.

KATHRYN MACLEOD is an editor of *Motel* magazine, published in Vancouver. Her work has appeared in numerous literary magazines, including *Verse*, *Big Allis*, *Writing*, and *However*, as well as in the anthology *East of Main*.

VERA MANUEL is a Shuswap-Kootenay Indian from Chase, B.C. She presently resides in Vancouver, working as a freelance writer and a trainer in the field of addictions. She is a strong advocate for aboriginal people, and it is this commitment to her people's

struggle that compels her to write. She has published a short story titled "La Guerra" in *Room of One's Own*, and is the author of a play, *Song of the Circle*, which has been presented at conferences in B.C. and Seattle. She is currently working on a novel.

DAPHNE MARLATT's last collaboration with Betsy Warland was *Double Negative* (Gynergy, 1988), a book of poetry. She also co-edited *Telling It: Women and Language Across Cultures* (Press Gang, 1990) with Sky Lee, Lee Maracle and Betsy Warland. Red Deer College Press will be publishing her *Salvage* this fall, comprised of prose poetry and a novella.

LORRAINE MARTINUICK has lived on Denman Island since 1980. She designed and built her own house/studio where she lives, writes, and makes art. She is currently working on a long work of fiction and is developing an intaglio series for her next gallery showing. She also works as a technical writer, designing and writing training manuals for industrial processes.

HEIDI NEUFELD-RAINE writes stories and translates from Spanish. She has been published in *Aquellarre* and *Prism International*. She was the executive editor of *Prism* until 1990. She currently lives in California against her will.

MARIANNE NICHOLSON is an artist of Native descent. She uses photography as a mechanism to de-construct the representations of Native peoples. Her work attempts to break down stereotypes and re-construct an imagery that reflects both the traditional and the contemporary.

HARUKO OKANO was born in Ontario in 1945. She studied art at Central Technical School in Toronto. She has lived in Vancouver for the past seventeen years and has exhibited in group shows locally and in the United States. She is currently working in collaboration with a Toronto filmmaker on a film about growing up Japanese Canadian after W.W. II.

RAJ PANNU has published poetry in *Ankur*, a publication produced by Indo-Canadian youth. She describes herself as a 23-year-old working class Sikh woman who has no money but a great sense of humour.

HELEN POTREBENKO is the author of several short stories and poems. Her most recent book is *Hey Waitress and Other Stories*, published by Lazara Press, 1989.

CARMEN RODRIGUEZ was born in Valdivia, Chile in 1948. She taught languages and literature at the Universidad Austral in Valdivia while raising two girls. She worked in the literacy campaign in the shanty towns and was recruited and worked for the "reds." After the coup (September 11, 1973) many of Carmen's friends were killed, and many were incarcerated, including her brother. Her home was raided by the military; she saw her two girls forced against the wall with bayonets against their backs; she lost her job, was interrogated, and left the country. She has lived in Canada off and on since 1974. In 1980, Carmen gave birth to a son in Bolivia and began to write poetry and short stories again after a six-year silence. She is a member of the *Aquelarre* magazine collective.

MANISHA SINGH is 20 years old. She grew up in Jasper, Alberta, where her family was the only non-white family in the small town. She is in her fourth year at UBC. She works on the Anti-Discrimination Committee and with the Women's Center, and is a volunteer at the Women Against Violence Against Women Crisis Center as a crisis counsellor. She says, "I am rejoicing in the colors."

CATHERINE STEWART studied art at the Emily Carr College of Art and Design (among other schools) and has been practising art in various forms in Vancouver since 1977. She is a sculptor, printmaker, illustrator, and (most recently) a photographer.

BETSY WARLAND has published several books of poetry including *Double Negative*, written in collaboration with Daphne Marlatt. Her most recent book *Proper Deafinitions* (1990) is a

collection of her essays, articles, and prose. She also recently co-edited *Telling It: Women and Language Across Cultures*, and is currently editing *InVersions* (fall 1991, Press Gang), which is a collection of essays by North American dyke, queer, and lesbian writers on their own work. She lives on Saltspring Island.

KIKI YEE was born in 1967, the youngest of five children — the first generation of the Yee family to be born in Canada. “It seems like so much is lost from generation to generation, and sometimes this worries me. That’s why I started this body of work — so at least I have a document for myself.”

JIN-ME YOON was born in Seoul, Korea in 1960 and emigrated to Vancouver in 1968. She spent most of her late childhood and adolescence trying on alternative identities in the predominantly “white” lower middle class suburbs of North Delta. “Even as kids,” she says, “we realized our parents were Koreans in Canada whereas we were Korean-Canadian.” Between travels abroad, she obtained a B.A. in psychology at the University of British Columbia (1985) and a B.C.A. from Emily Carr College of Art and Design (1990). She is currently pursuing her MFA in photography at Concordia University in Montreal.

These images [pages 102 & 103] are from an ongoing, photographically-based sculptural installation project, titled: (Inter)reference, Part II: “(In)authentic (Re)search.” The second part is titled simply: “(In)authentic (Re)search.”