

Contributors

Andrés Ajens is a Chilean poet, essayist, and translator. His latest works include *Æ* (Das Kapital, 2015) and *Bolivian Sea* (Flying Island, 2015). He co-directs Intemperie Ediciones (www.intemperie.cl) and Mar con Soroche (www.intemperie.cl/soroche.htm). In English: *quase flanders, quase extramadura*, translated by Erin Moure from *Más íntimas mistura* (La Mano Izquierda, 2008), and *Poetry After the Invention of America: Don't Light the Flower*, translated by Michelle Gil-Montero (Palgrave Macmillan, 2011).

Mike Borkent holds a doctorate from and teaches at the University of British Columbia. His research focuses on cognitive approaches to multimodal literatures, focusing on North American visual poetry and graphic narratives. He recently co-edited the volume *Language and the Creative Mind* (CSLI 2013) with Barbara Dancygier and Jennifer Hinnell, and has authored several articles and reviews on poetry, comics, and criticism. He was also the head developer and co-author of *CanLit Guides* (www.canlitguides.ca) for the journal *Canadian Literature* (2011-14).

Hailing from Africadia (Black Nova Scotia), **George Elliott Clarke** is a founder of the field of African-Canadian literature. Revered as a poet, he is currently the (4th) Poet Laureate of Toronto (2012-15). The poems appearing here are from his epic, "Canticles," due out in November 2016 from Guernica Editions.

Ruth Cuthand was born in Prince Albert and grew up in various communities throughout Alberta and Saskatchewan. With her Plains Cree heritage, Cuthand's practice explores the frictions between cultures, the failures of representation, and the political uses of anger. Her mid-career retrospective exhibition, *Back Talk*, curated by Jen Budney from the Mendel Art Gallery in Saskatoon, has been touring Canada since 2011. More of Cuthand's work can be seen in MassMoCA's current exhibition *Oh Canada!* Cuthand lives in Saskatoon.

Sarah Dowling is the author of *DOWN* (Coach House, 2014) and *Security Posture* (Snare, 2009). Her literary criticism has appeared in *American Quarterly*, *Signs*, *GLQ*, and elsewhere. She teaches at the University of Washington Bothell.

Born in Italy and based in Vancouver, **Elisa Ferrari** has served as Events and Exhibitions Coordinator/Curator at VIVO Media Arts Centre and as a member of the Crista Dahl Media Library and Archive Committee since 2013. She's currently artist-in-residence at Access Gallery as part of its *23 Days At Sea* travelling residency project. Elisa and Pete Culley were close friends and were completing their first bilingual poetry project—some of which appears in *TCR 3.23*—when Pete passed away last spring.

Natalie Helberg lives in Toronto where she is currently pursuing a PhD in Philosophy while attempting to rework a hybrid novel. Recent work has appeared in *Canadian Literature* and on Influency.ca. Some of her earlier work appeared in *Exile*, *The Fiddlehead*, and *Spire*. Years ago, she was a chapbook editor for The Olive Reading Series in Edmonton. She currently writes reviews and essays, and occasionally conducts interviews, for *Numéro Cinq Magazine*. Helberg is the winner of *The Capilano Review's* Fifth Annual Robin Blaser Award.

William Kentridge is internationally acclaimed for his drawings, films, theatre, and opera productions. His work draws on varied sources, including philosophy, literature, early cinema, theatre, and opera, to create a complex universe where good and evil are complementary and inseparable forces. He lives and works in Johannesburg.

Natalie Knight was so excited to turn 30 her shit hit the fan! The poem included in this issue is part of a longer reckoning to put the shit back together.

Ingrid de Kok has published six collections of poetry and her work has been translated into nine languages. Her most recent volume is *Other Signs* (Kwela/Snailpress 2011). She has read at major national and international festivals and has been awarded residencies and fellowships around the world. She lived in Canada from 1977–84 and was a visiting writer at Capilano College in 2004 when she also gave a *Capilano Review* Koerner Lecture. She lives in Cape Town.

Danielle LaFrance is an MA student, occasional librarian, and poet based in Vancouver, Coast Salish Territories. She is the author of *Species Branding* (CUE Books, 2010) as well as the chapbook *Pink Slip* (Standard Ink & Copy Press, 2013). She co-curates *About a Bicycle*, a self-identified women's critical theory reading and journal series.

Gracie Leavitt is the author of the full-length poetry collection *Monkeys, Minor Planet, Average Star* (Nightboat Books, 2014) as well as the chapbooks *CATENA* (DoubleCross Press, 2015) and *Gap Gardening* (These Signals, 2012). She currently calls St. Louis, Missouri, home.

Steffanie Ling is a writer, editor of *BARTLEBY REVIEW* (a free leaflet of art criticism), and a curator at CSA Space in Vancouver. She is currently writing a book about smoking and has recently published *Cuts of Thin Meat*, a collection of concrete poems, in conjunction with an exhibition by artist Logan Sturrock at SPARE ROOM project space.

Dorothy Trujillo Lusk is a Vancouver-based writer. Her books include *Ogress Oblige* (Krupskaya, 2001), *Oral Tragedy* (Tsunami Editions, 1988), *Redactive* (Talonbooks, 1990, pulped 1995), *Volume Delays* (Sprang Texts, 1995), and *Sleek Vinyl Drill* (Thuja, 2000). She is associated with the collectives Vultures, Red Queen, the Kootenay School of Writing, and *About a Bicycle*.

Myfanwy MacLeod is a Vancouver-based artist whose work has been exhibited throughout Canada, the United States, Australia, and Europe. In 2008, she was commissioned to create a permanent public work for the City of Vancouver's Olympic and Paralympics legacy public art program. Currently she is collaborating on a sculpture park with artist Shannon Oksanen for the grounds of the BC Children's Hospital and BC Women's Hospital and Health Centre. In addition to her solo show at the Or Gallery, her work will appear this fall in *Traces That Resemble Us*, a film series and gallery exhibition of prominent local artists, at The Cinematheque. She is represented by Catriona Jeffries Gallery.

Erin Moure is a translating poet whose most recent works are *Insecession* (in one volume with her translation of Chus Pato's *Secession*, BookThug, 2014) and *Kapusta*, a poem-ash-pollen-cabaret (Anansi, 2015). 2016 will see three new Moure translations from Galician and French, of Pato's *Flesh of Leviathan* (Omnidawn), François Turcot's *My Dinosaur* (BookThug), and Rosalía de Castro's *New Leaves* (Small Stations).

Gustave Morin makes his happy home at The Grove Stand—located on the outer edge of the Sun Parlour of Canada—in the frontier metropolis known as Windsor/Detroit. There he is deeply involved with Common Ground, an art gallery; Media City, a film festival; Imprimerie Espontaneo, a publishing enterprise; and 23 Skidoo!, an independent film ensemble. In addition to his many dark arts, he holds a fireworks operator certificate and is a member in good standing of both CUPE 543 and I.A.T.S.E. local 580. Oi! to the savant garde!

Alex Muir is an art labourer and researcher with ongoing ties to VIVO Media Arts Centre and Soundscapes on CFRO. He has also taught seven semesters' worth of Simon Fraser University students as a teaching assistant for 100-level English classes.

Chris Nealon teaches in the English Department at Johns Hopkins University. He is the author of two books of criticism, *Foundlings: Lesbian and Gay Historical Emotion before Stonewall* (Duke, 2001) and *The Matter of Capital: Poetry and Crisis in The American Century* (Harvard, 2011), and three books of poetry: *The Joyous Age* (Black Square Editions, 2004), *Plummet* (Edge Books, 2009), and *Heteronomy* (Edge Books, 2014). A chapbook version of his poem in *TCR* is out from Commune Editions this fall. He is currently at work on a book about the limits of academic anti-humanism.

Cecily Nicholson is administrator of the artist-run centre Gallery Gachet. She is the author of *Triage* (Talonbooks, 2011) and *From the Poplars* (Talonbooks, 2014), winner of the 2015 Dorothy Livesay Poetry Prize.

David Ogilvie was born in New Brunswick but grew up next to Nottingham Castle in England. He remembers statues everywhere and chariot skidmarks along Hadrian's Wall (but the memory plays tricks). His drawings and paintings have been featured this year at Interurban Gallery and Gallery Gachet in Vancouver.

Lyana Patrick is Carrier/Acadian/Scottish. She has worked in the field of research and education for two decades. She started a PhD in 2011 in the School of Community and Regional Planning at UBC where her research explores the intersection of governance, history, health, and storytelling.

Cam Scott is a poet, essayist, and improvising non-musician. He performs under the name Cold-catcher and lives in Winnipeg, Canada, Treaty One territory.

Originally from Vancouver, **Adam Seelig** is a poet, playwright, stage director, and the founder of One Little Goat Theatre Company in Toronto. His books include *Every Day in the Morning (slow)* (New Star, 2010) and *Ubu Mayor* (BookThug, 2014).

Ada Smailbegović was born in Sarajevo and now resides in the triangular movement between New York, Vancouver, and Providence, where she is an Assistant Professor of English at Brown University. She is a co-founder of The Organism for Poetic Research. Critical and poetic work includes *Avowal of What Is Here* (JackPine Press, 2009), *Of the Dense and Rare* (Triple Canopy, 2013), "Cloud Writing" (*Art in the Anthropocene*, 2015), and an article on animal architecture and the affective ethology of Monk Parakeets (*Angelaki*, 2015). *The Forces of Cut Ribbon* is forthcoming from DoubleCross Press in 2016.

Colin Smith's latest is *Multiple Bippies* (CUE Books, 2014). Recent poems are in *Prairie Fire* and *CV2*. He lives in Winnipeg.

Tim Terhaar's work has appeared in *Gauss PDF*, *Journal for Critical Animal Studies*, *The Capilano Review*, the Organism for Poetic Research's *PELT*, and *Tiny Mix Tapes*. He lives in Tucson, AZ.

Cole Swensen is the author of fifteen volumes of poetry, most recently *Landscapes on a Train* (Nightboat, 2015). She has won the Iowa Poetry Prize, the San Francisco State Poetry Center Book Award, and the National Poetry Series. A 2006 Guggenheim Fellow, she is the founding editor of La Presse (www.lapressepoetry.com).

Alison Yip is a Vancouver-based artist represented by Monte Clarke Gallery. She is presently living and studying in Hamburg.

The work of acclaimed Bolivian poet **Emma Villazón** (Santa Cruz de la Sierra, 1983 – El Alto, La Paz, 2015) marked a generation. She published two poetry collections, *Fábulas de una caída* (CDL, 2007, National New Writers' Prize) and *Lumbre de ciervos* (Editorial La Higuera, 2013). With Andrés Ajens she co-edited the journal *Mar con soroche*. Villazón was a noted conference and festival organizer, critic, interviewer, and scholar of poetics and aesthetics.