

Contributors

Sonnet L'Abbé lives and writes in Nanaimo, on the traditional territory of the Snuneymuxw. The poems in this issue are from her forthcoming collection, *Sonnet's Shakespeare* (McClelland & Stewart, 2019), in which she overwrites all 154 of Shakespeare's sonnets.

Emmanuelle Andrews is a British black feminist currently studying for her MA in Gender, Race, Sexuality and Social Justice at the Social Justice Institute, University of British Columbia. She is also a filmmaker, dancer, and lover of words, recently attempting to combine all three, with Pedro Daher, in their award-winning short film *Coming to Love* (2017).

Phanuel Antwi is assistant professor of English at the University of British Columbia. He writes, researches, and teaches critical black studies; settler colonial studies; black Atlantic and diaspora studies; Canadian literature and culture since 1830; critical race, gender, and sexuality studies; and material cultures. He has published articles in *Transition Magazine*, *Small Axe*, *Interventions*, *Affinities*, and *Studies in Canadian Literature*. He is completing a book-length project titled "Currencies of Blackness: Faithfulness, Cheerfulness and Politeness in Settler Writing."

Juliane Okot Bitek is a poet. Juliane's *100 Days* (U of Alberta P, 2016) won the 2017 Glenna Luschei Prize for African Poetry and the 2016 INDIEFAB Poetry Book of the Year Award. *100 Days* was also a finalist for the Dorothy Livesay Poetry Prize, the Canadian Authors Award for Poetry, the Alberta Book Awards, the Robert Kroetsch Award for Poetry, and the Pat Lowther Award. Juliane lives and loves on the unceded territory of the Musqueam, Tsleil-Waututh, and Squamish people.

Deanna Bowen is a Toronto-based interdisciplinary artist whose practice examines race, migration, historical writing, and authorship. Bowen makes use of a repertoire of artistic gestures in order to define the Black body and trace its presence and movement in place and time. In recent years, Deanna's work has involved rigorous examination of her family lineage and their connections to the Black Prairie pioneers of Alberta and Saskatchewan, the Creek Negroes and All-Black towns of Oklahoma, the extended Kentucky/Kansas Exoduster migrations, and the Ku Klux Klan. Her broader artistic and educational practice examines history, historical writing, and the ways in which artistic and technological advancements impact individual and collective authorship. She has received several awards in support of her artistic practice including 2017 Canada Council New Chapter and Ontario Arts Council Media Arts production grants, a 2016 Guggenheim Fellowship, and the 2014 William H. Johnson Prize.

David Bradford is the author of *Nell Zink Is Damn Free* (Blank Cheque Press, 2017) and *Call Out* (2017). His work has appeared in *Vallum*, *Prairie Fire*, *Lemon Hound*, *Poetry Is Dead*, and others. An MFA candidate and Ontario Graduate Fellow at the University of Guelph, he splits his time between Toronto and Montreal.

Dionne Brand is a renowned poet, novelist, and essayist. Her writing is notable for the beauty of its language and for its intense engagement with issues of social justice. She was Poet Laureate of the City of Toronto from 2009-12 and is a member of the Order of Canada. She won both the Governor General's Literary Award and the Trillium Prize for Literature for *Land to Light On* (McClelland & Stewart, 1997). Her book *Ossuaries* (McClelland & Stewart, 2010) won the 2011 Griffin Poetry Prize. Among her works, *No Language Is Neutral* (McClelland & Stewart, 1990) and *Inventory* (McClelland & Stewart, 2006) were nominated for the Governor General's Literary Award. She has won the Pat Lowther Award for Poetry for her volume *thirsty* (McClelland & Stewart, 2002), which was also nominated for the Griffin Poetry Prize, the Toronto Book Award, and the Trillium Prize for Literature. Her critically-acclaimed novel *What We All Long For* (Knopf, 2005) won the Toronto Book Award. Her latest novel, *Love Enough* (Knopf, 2014), was shortlisted for the Trillium Prize in Literature in 2015.

Lila Bristol is a Black, queer woman and an economist. (Don't get her started on that.) She currently splits her time between Toronto and Chicago. Her writing seeks to illuminate the ways Black people experience and interact with freedom.

David Chariandy lives in Vancouver and teaches in the Department of English at Simon Fraser University. His first novel, *Soucouyant* (Arsenal Pulp, 2007), was published internationally and nominated for several prizes, including the Scotiabank Giller Prize (longlisted) and the Governor General's Award (shortlisted). His second novel, *Brother* (McClelland & Stewart, 2017), won the Rogers Writers' Trust Fiction Prize.

Three of **Wayde Compton's** books have been finalists for the City of Vancouver Book Award, and *The Outer Harbour* (Arsenal Pulp, 2014) won it in 2015. Compton is a member of the Northeast False Creek Stewardship Group and director-at-large of the Hogan's Alley Society. He is the program director of Creative Writing in Continuing Studies at Simon Fraser University, where he administrates the Writer's Studio.

Pedro Daher is an aspiring researcher in the Institute for Gender, Race, Sexuality and Social Justice at the University of British Columbia. His work seeks to rethink and redeploy difference, releasing it from 19th- and 20th-century projects of racial and cultural difference and from 20th-century reworkings of the concept, such as the famous Deleuzian solution of difference-in-itself.

Caleb Femi is the Young People's Laureate for London, a photographer, and an English Literature teacher. Caleb is featured in the Dazed 100 list of the next generation shaping youth culture. He has written and directed short films commissioned by the BBC and Channel 4 and poems commissioned by the Tate Modern, the Royal Society for Literature, St. Paul's Cathedral, and *The Guardian*. Caleb has also won the Roundhouse Poetry Slam and Genesis Poetry Slam and is currently working on a debut collection.

Jalen Frizzell, located in Montreal, has been tattooing for a total of 2.5 years. With limited formal artistic training, she is primarily self-taught in drawing and has worked as an apprentice tattooer for 1.5 years. Her inspiration comes from blaxploitation movie posters of the '70s, neotraditional tattooing, Afrofuturism, vintage Black glamour, and the Surrealist painting movement. Her objective is to represent people of colour through the power of tattooing and to use bodily autonomy as well as self-expression to heal the invisible trauma caused by generations of colonial harm.

Joy Gyamfi is a black queer writer and photographer from Ghana. She is most likely to be found on Tinder dates at the Art Gallery. Her work has appeared in *The Garden Statuary* and *SAD Mag*. You can find her on Instagram @roughclub.

Aisha Sasha John is the author of *I have to live*. (McClelland & Stewart, 2017).

Lucia Lorenzi is a settler of Afro-Caribbean and Western European descent, and a SSHRC Postdoctoral Fellow at McMaster University. Her research focuses on representations of sexual violence in literature and other media, as well as contemporary Canadian literature and drama. Her art practice centres primarily around illustration and mixed-media.

Canisia Lubrin is the author of *augur* (Gap Riot Press, 2017) and *Voodoo Hypothesis* (Wolsak and Wynn, 2017), named a best book of 2017 by the CBC, the League of Canadian Poets, and others. She is consulting editor at Wolsak & Wynn/Buckrider Books and an editor at *Humber Literary Review*. She is currently one of the 2017-18 Poets in Residence with Poetry in Voice.

Cecily Nicholson is administrator of the artist-run centre Gallery Gachet and a member of the Joint Effort prison abolitionist group. She is the author of three books of poetry, most recently *Wayside Sang* (Talonbooks, 2018).

Katrina Sellinger is a biracial Black femme from the Cayman Islands, currently living in Vancouver, BC. She is pursuing her MA in English at the University of British Columbia, where she writes about Janelle Monáe as much as possible.

Christina Sharpe is Professor at Tufts University in the Department of English and programs in Africana and Women's, Gender, and Sexuality Studies. Her first book was *Monstrous Intimacies: Making Post-Slavery Subjects* (Duke UP, 2010). Her second book, *In the Wake: On Blackness and Being* (Duke UP, 2016), was named in *The Guardian* and *The Walrus* as one of the best books of 2016, and was a finalist in nonfiction for the Hurston/Wright Legacy Awards. She is currently completing the critical introduction to *The Collected Poems of Dionne Brand (1982–2010)* and working on a monograph entitled *Black. Still. Life*. Sharpe has also recently published essays on the work of Arthur Jafa, Martine Syms, Luke Willis Thompson, and Emma Amos.

Ian Williams is the author of *Personals* (Freehand Books, 2012), a finalist for the Griffin Prize, *Not Anyone's Anything* (Freehand Books, 2011), winner of the Danuta Gleed Literary Award, and *You Know Who You Are* (Wolsak and Wynn, 2010). His first novel, *Reproduction*, is forthcoming from Random House.

Marika Yeo is an emerging artist from Regina, Saskatchewan. She is currently doing an MA in Gender, Race, Sexuality, and Social Justice (with a practice based in Visual Arts) at the University of British Columbia. Her work and research interests focus on race, third space theory, and non-separability—particularly related to her own ancestral roots in West Africa, the Caribbean, and Europe.

The Capilano Review regrets that a printing error occurred in our last issue. Please see the corrected version of Lise Downe's poem "Mystery Train" on our website, thecapilanoreview.com.