

Contributors

Akem is a writer and illustrator. She illustrated *Brown Sugar Babe*, which will be published in 2020, and is available for pre-order where books are sold.

Hari Alluri, Junie Désil, Mercedes Eng, & Cecily Nicholson are four poets born on different lands under three constellations and residing on unceded Musqueam, Tsleil-Waututh, Skwxwú7mesh, and Qay'qayt territories.

Hana Amani is a Sri Lankan visual artist and storyteller. Having received a Bachelor in Design from Emily Carr University of Art + Design, she now lives in Vancouver, creating prints and puppets based on myth and folklore. Amani's work follows themes of both historical and futuristic concepts, with an emphasis on the state of women. She loves science fiction, opera, fairytales, playing chess, and listening to Amadeus at midnight.

Dariush Alexander Ghaderi Barrera is a Vancouver-based artist whose multidisciplinary practice includes printmaking, painting, and drawing. Born in Montréal to an Iranian father and a Mexican mother and raised in Mexico City, Barrera makes art influenced by the history and social aspects of his heritage as well as its folklore: the art of the Surrealists, an admiration for craftsmen, music, and, unavoidably, the conditions of the generation he happens to have been born into.

Richelle Bear Hat is a Calgary-based Blackfoot/Dane-zaa Cree artist. She graduated from the Alberta College of Art + Design with a Bachelor of Fine Arts in Drawing in 2011 and has since gone on to work with the Banff Centre as a Collections Work Study, with TRUCK Contemporary Art in Calgary as Engagement Coordinator, and is currently a Studio Instructor at Indefinite Arts Centre. Bear Hat's artistic practice investigates ideas surrounding family relationships and the types of knowledge that are capable of being passed through them.

Emily Carr writes murder mysteries that turn into love poems that are sometimes (by her McSweeney's editors, for example) called divorce poems. After she got an MFA in poetry from the University of North Carolina-Wilmington, she took a doctorate in ecopoetics at the University of Calgary. These days, she is Visiting Assistant Professor of Creative Writing at the New College. Her newest book, *whosoever has let a minotaur enter them, or a sonnet* —, is available from McSweeney's. Her first collection of short prose, *Name Your Bird Without A Gun: a Tarot romance*, is forthcoming from Spork.

Junie Désil has performed at various literary events and festivals. Her work has appeared in *Room Magazine* and *PRISM International*, and her forthcoming debut poetry collection will be published in 2020 by Talonbooks. Désil currently works on the unceded and ancestral xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and sə́lilwətaʔ (Tsleil-Waututh) territories and lives on Qayqayt First Nation (New Westminster).

Al Filreis is Kelly Professor, Faculty Director of the Kelly Writers House, Co-Director of PennSound, producer and host of “PoemTalk,” and curator/lead teacher of “ModPo” (an open online course)—all at the University of Pennsylvania. Among his books are *Stevens and the Actual World*, *Modernism from Right to Left*, and *Counter-Revolution of the Word: The Conservative Attack on Modern Poetry, 1945–60*.

Deanna Fong is a poet and critic whose research focuses on auditory media, event theory, literary communities, and affective labour. She co-directs the digital archive of Fred Wah, and has done substantial cataloguing and critical work on the audio archives of Roy Kiyooka. With Karis Shearer, she is co-editing *Wanting Everything: The Collected Works of Gladys Hindmarch* (forthcoming from Talonbooks, 2020).

Elea Kraljii Gardiner is the author of the poetry books *Trauma Head* (Anvil Press, 2018, and Otter Press, 2017), *serpentine loop* (Anvil Press, 2016), and the anthologies *Against Death: 35 Essays on Living* (Anvil Press, 2019) and *V6A: Writing from Vancouver's Downtown Eastside* (Arsenal Pulp Press, 2012). She is an Associate Director of Vancouver Manuscript Intensive and the Non-Fiction Editor of Chapter House, the online journal of the Institute of American Indian Arts where she is an MFA candidate in poetry.

Sinead Grewcock is a Vancouver-based writer, director, and comedian. She studies Communications at Capilano University, and is passionate about creating stories that are honest and familiar but told from unseen perspectives. She performs improv professionally around Vancouver, and teaches drama workshops with the Young Actors Project.

G. Maria Hindmarch is a prose writer who loves poets and poetry because she has always been drawn to sound, speech rhythm, and precise language. She attended both the Vancouver Poetry Conference (1963) and the Berkeley Poetry Conference (1965), which laid the ground for poetics to come. In 1996, the visual artist Judith Williams asked her to write 250 words with short lines for an installation on the main floor of the Vancouver Art Gallery. Her piece in this review is developed from some of the lines from there. *Wanting Everything*, her collected works, is forthcoming from Talonbooks in Spring 2020.

A pioneer of queer literature, **Kevin Killian** (December 24, 1952–June 15, 2019) was a champion of the creative and an omnivorous explorer of genre and form. His 1989 novel *Shy* has become a cult object, along with the scattered photocopies of *Mirage/#4 Period(ical)* edited with his wife, Dodie Bellamy. *Mirage* was just the tip of Killian's indefatigable

buttressing of peers, compiling and chronicling the work of Jack Spicer, and anthologizing the New Narrative, not to mention scads of literary criticism. To edit the young and old, organize and perform readings and lectures, and deliver opinions on art and life for a bevy of periodicals was all in a day's work for Killian. However, his irrepressible spirit is most vividly present in the over fifty plays he wrote for San Francisco Poets Theatre and the 2,639 product reviews he genially published on Amazon.com. The poets theatre script presented here in tribute to Kevin Killian is an assemblage of texts contributed by his Vancouver friends.

Jónína Kirton, a Red River Métis/Icelandic poet, author, facilitator, and manuscript consultant, currently lives on the unceded territory of the Musqueam, Skwxwú7mesh, and Tsleil-Waututh. A graduate of the SFU Writer's Studio in 2007, she was Betsy Warland's mentor apprentice at the studio in 2017 and 2018 and is currently one of her Vancouver Manuscript Intensive mentors. Her first collection of poetry, *page as bone ~ ink as blood*, was released in April 2015 with Talonbooks. Her second collection of poetry, *An Honest Woman*, was a finalist in the 2018 Dorothy Livesay Poetry Prize.

Danielle LaFrance lives on occupied and stolen xʷməθkʷəy̓əm, Skwxwú7mesh Úxwumixw, and səliwətaʔ lands. She is a poet, community librarian, and independent scholar, amongst other things, venusian, anarcha-feminist, stupid. She is the author of *JUST LIKE I LIKE IT* (Talonbooks, 2019), *Friendly + Fire* (Talonbooks, 2016), and *species branding* (CUE, 2010). Her more recent poetry project is titled *#postdildo*, which thinks and acts through fucking, fantasy, rape culture, and modes of communication. She is committed to listening, addressing, and responding to the radical root of things.

Jami Macarty is the author of *The Minuses*, forthcoming (February 2020) in the Mountain West Poetry Series by The Center for Literary Publishing at Colorado State University, and three chapbooks of poetry: *Instinctive Acts* (Nomados Literary Publishers, 2018), *Mind of Spring* (No. 22, Vallum Chapbook Series, 2017), and *Landscape of The Wait* (Finishing Line Press, 2017). Her poems have appeared or are forthcoming in *Arc Poetry Magazine*, *Beloit Poetry Journal*, *EVENT*, *The Journal*, and *The Rumpus*.

Erin Moure is a poet and translator; more at www.erinmoure.mystrikingly.com.

ReMatriate Collective (co-created in 2014) is a volunteer-led group of Indigenous womxn opposed to the appropriation of their cultural identities. Core members are located between the Yukon, British Columbia and Alberta and work together collaboratively to represent their respective communities with the aim of strengthening future generations through positive self-representation.

Genevieve Robertson is an interdisciplinary artist with a background in environmental studies. Her drawings are often comprised of found organic materials collected onsite, and map a visceral and long-term engagement with specific regions. Through recent research in

the Kootenays, the Salish Sea, and the Fraser and Columbia rivers, she has engaged with the complexities that emerge when relating to land and water in a time of large-scale industrial exploitation and climate precarity.

Shanzhai Lyric is a project of Display Distribute carried out by Ming Lin and Alexandra Tatarsky. Through poetry-talks, performances, publishing, installation, and archival practice, the project investigates how shanzhai garments challenge standard English, destabilizing assumptions around global hierarchy to reflect the distortions and nonsense of contemporary life. @shanzhai_lyric

Karis Shearer is Associate Professor of English at UBC Okanagan where she directs The AMP Lab and is a co-applicant on the SpokenWeb Project. With Deanna Fong, she is co-editing *Wanting Everything: The Collected Works of Gladys Hindmarch* (forthcoming from Talonbooks, 2020).

Kali Spitzer (Kaska Dena) is from Daylu (Lower Post, British Columbia) on her father's side and Jewish from Transylvania, Romania on her mother's side. She is a transdisciplinary artist who mainly works with film — 35mm, 120, and wet plate collodion process using an 8×10 camera. Her work includes portraits, figure studies, and photographs of her people, ceremonies, and culture.

Marika Echachis Swan (Nuu-chah-nulth) is a mother, artist, and community arts organizer of mixed Tla-o-qui-aht, Scottish and Irish descent. Her main creative practice explores feminist Nuu-chah-nulth values through woodblock printmaking, often layered with other visual arts techniques such as carving, stencil, and photography.

Chris Turnbull is the author of *continua* (Chaudiere Books, 2015, and Invisible Press, 2019) and “[*untitled*]” in *o w n* (CUE Books, 2014). She has published several chapbooks, most recently *contrite* (above/ground, 2019) and *Undertones*, a collaborative sequence with text/artist Bruno Neiva (Low Frequency Press, 2019). She curates a footpress, *rout/e*, whereby poems are planted on trails in Eastern Ontario: etuor.wordpress.com. Thank you to Sophie Edwards, Judy Bowyer, Susie Osler, and Bruno Neiva for their permission to use pieces of their collaborations in this essay.

Jacqueline Turner is the author, most recently, of *Flourish*, which critics call “a quiet tornado: riveting, expansive, and profoundly moving on multiple levels” and “a blueprint for what it looks like to think and feel everything at once.” Her other books include *The Ends of the Earth*, *Seven into Even*, *Careful*, and *Into the Fold*. She is a Lecturer and Writing Specialist at Emily Carr University of Art + Design and has held writing residencies in Brisbane, Tasmania, Granada, and Berlin. Her work is published widely in Canada and internationally.