

## CONTRIBUTORS

**Sonny Assu** is an interdisciplinary artist whose diverse practice is informed by Kwakwaka'wakw and Western principles of art making. He currently resides in territory of his Ligwílda'xw ancestors, otherwise known as Campbell River, BC.

**Marian Penner Bancroft** is a Vancouver artist grateful to live on the unceded territories of the xʷməθkʷəy̓əm, Skwxwú7mesh, and səliłwətaʔ peoples. Her work addresses issues of history, landscape, and the construction of the imagination using photography, text, video, sculpture, and sound. She has exhibited nationally and internationally and was the recipient of the 2012 Audain Award for Lifetime Achievement in the Visual Arts.

**Robin Blaser's** *The Holy Forest: Collected Poems of Robin Blaser* and *The Fire: Collected Essays of Robin Blaser* bring together a body of poetic thought without parallel in his generation. In 2006, Blaser was the first recipient of the Lifetime Recognition Award from the The Griffin Trust for Excellence in Poetry. In 2008, *The Holy Forest* won the Griffin Poetry Prize. His collaboration with composer Sir Harrison Birtwistle on the opera *The Last Supper*, for which Blaser wrote the libretto, was premiered in Berlin in 2000.

The work of **Rebecca Brewer** (b. 1983) is an investigation into painterly abstraction and figuration, often engaging with visual allegories associated with Western esotericism, feminism, and “alternative” healing. Her personal research into these areas is indebted to the frameworks of neurodiversity, queerness, and critical disability theory. Her works incorporate oil painting, printmaking, sculpture, wool felt, and other textiles. Brewer received an MFA from Bard College, and a BFA from Emily Carr Institute of Art and Design. She has had solo

exhibitions at the Frye Art Museum, Seattle (2020); Oakville Galleries, Oakville (with Rochelle Goldberg, 2019); Catriona Jeffries, Vancouver (2014, 2016); and at Exercise, Vancouver (2012).

**Clint Burnham's** latest book is *White Lie* (Anvil, 2021).

**listen chen** lives in Vancouver, on the unceded lands of the xʷməθkʷəy̓əm, Skwxwú7mesh, and səliłwətaʔ Nations.

**Wayde Compton's** short story collection, *The Outer Harbour*, won the City of Vancouver Book Award in 2015. Compton is an instructor and chair of Creative Writing at Douglas College. He is currently working on a rewriting of the *Argonautika* by Apollonius of Rhodes as an 18th-century surrealist slave narrative.

**CAConrad** has been working with the ancient technologies of poetry and ritual since 1975. They are the author of *AMANDA PARADISE: Resurrect Extinct Vibration* (Wave Books, 2021).

**Jen Currin** is the author of five books, including *Hider/Seeker: Stories*, winner of a Canadian Independent Book Award and a 2018 *Globe and Mail* Best Book; and the poetry collections *School* (Coach House, 2014), and *The Inquisition Yours* (Coach House, 2010), winner of the 2011 Audre Lorde Award for Lesbian Poetry and finalist for a LAMBDA. They live on the unceded territories of the Qayqayt, Kwantlen, and Musqueam Nations, in New Westminster, BC.

The work of **Christos Dikeakos** investigates the archaeological, historical, and natural through photography. A first-generation member of the photoconceptualist Vancouver School, he offers a critique of urban history, depicting topographical aspects of inhabitation in a state of flux. In his 2015 solo exhibition at the Vancouver Art Gallery entitled *NEXT: Christos Dikeakos*, a series of large-scale photographs of West Coast Pacifica took on the idea that

there exists conductive resonances in both cultural and natural spaces.

**Maxine Gadd** is a Vancouver-based poet who lives and works in Vancouver's Downtown Eastside. A graduate of the UBC English program in the early 1960s, Gadd has published numerous books, chapbooks, and little magazines including *Lost Language* (Coach House, 1982), *Backup to Babylon* (New Star Books, 2006), and *The Subway Under Byzantium* (New Star, 2008).

**David Geary** writes theatre, TV, film, fiction, and poetry. He teaches at Capilano University in the Indigenous Digital Filmmaking program. Of Māori descent, David was raised on stories of Māui the Polynesian Trickster. He's now honoured to live on the unceded lands of the Raven and Coyote Tricksters of Turtle Island.

**Liz Howard's** debut collection *Infinite Citizen of the Shaking Tent* won the 2016 Griffin Poetry Prize. Her second collection, *Letters in a Bruised Cosmos*, is currently out with McClelland and Stewart. Born and raised on Treaty 9 territory in northern Ontario, she now lives in Toronto.

Interdisciplinary artist, performer, and filmmaker **Carole Itter** was born in Vancouver in 1939. For about thirty-five years, she joined the multidisciplinary artist, Al Neil, at his cabin which sat on pilings on Burrard Inlet near Dollarton. They worked together and also separately as the place was transformed by assemblages that stretched between cedar trees and over boulders. They were evicted from this place in about 2014 and threatened by immediate demolition by Vancouver's Port Authority. A multitude of art administrators and movers and shakers of all sorts stepped in. Five years later, the little Blue Cabin sat on a new barge in False Creek near the Plaza of Nations for three years. In January 2022, it was towed to its next semi-permanent berth in Steveston on the Fraser River. It functions as an artist's residency for international and local artists.

**Aisha Sasha John** is the author of the 2018 Griffin Poetry Prize-nominated collection, *I have to live*. (McClelland & Stewart, 2017), as well as *THOU* (Book\*hug, 2014), and the chapbook *TO STAND AT THE PRECIPICE ALONE AND REPEAT WHAT IS WHISPERED* (Ugly Duckling Presse, 2021). Aisha is a choreographer and performer, and her first ensemble work *DIANA ROSS DREAM* will premiere in fall 2022 at La Chappelle in Montréal.

**Bhanu Kapil** lives in Cambridge, where she is a Fellow of Churchill College. She is the author of six books, most recently *How To Wash A Heart*, which won the TS Eliot Prize and was a Poetry Book Society Choice. Kapil has also received a Windham-Campbell Prize and a Cholmondeley Award, in acknowledgement of her body of work as a poet.

Since the 1970s, **Robert Keziere** has maintained an artistic photographic practice while also documenting art on behalf of artists, public institutions, collectors, and publishers. He was a photographer at the Vancouver Art Gallery (1976–1982). He has contributed to numerous issues of *The Capilano Review* since the late 1980s.

**Jónína Kirton**, a Métis/Icelandic poet, graduated from Simon Fraser University's Writer's Studio in 2007. She received the 2016 Mayor's Arts Award for Emerging Artist under the Literary Arts category and has published two books with Talonbooks: *page as bone—ink as blood* (2015) and *An Honest Woman* (2017).

**Sonnet L'Abbé**, a professor at Vancouver Island University and a poetry editor at brickbooks.ca, published their third collection of poetry, *Sonnet's Shakespeare*, in 2019. They are currently exploring songwriting and performance as a form of community storytelling and activist poetics on Snuneymuxw territory.

**Danielle LaFrance** is the author of *JUST LIKE I LIKE IT* (Talonbooks, 2019), *FRIENDLY*

+ *FIRE* (Talonbooks, 2016), and *species branding* (Capilano University Editions, 2010). Chapbooks include *Tentacle Rasa* (Asterion Projects, 2021) and *Pink Slip* (Standard Ink & Copy Press, 2013). Her forthcoming poetry project, *#postdildo*, also with Talonbooks, thinks and writes through the limitlessness and limitations of sexuality and desire. Focusing on the dildo as sexual object and social relation, she asks “How shall You fuck without causing harm?” She resides on stolen and occupied lands of the xʷməθkʷəy̓əm, Skwxwú7mesh, and səliłwətaʔɬ peoples.

**Laiwan** is a cultural activist, artist, writer, and educator with a practice based in poetics and philosophy. Born in Zimbabwe of Chinese parents, Laiwan is currently based on the unceded territories of the xʷməθkʷəy̓əm, Skwxwú7mesh, and səliłwətaʔɬ peoples. Her family immigrated to Canada in 1977 to leave the war in Rhodesia. Laiwan’s collection *TENDER: selected poems* was published by Talonbooks in 2020.

**Nicole Markotić** has published two novels including *Yellow Pages* (Red Deer Press, 2002), and five poetry books including the forthcoming *After Beowulf* (Coach House, 2022). She has co-edited an essay collection on film and disability, is a fiction editor for *NeWest*, and publishes the chapbook series, *Wrinkle Press*. She edited a collection on Robert Kroetsch (Guernica, 2017) and currently teaches Creative Writing, Children’s Literature, and Disability Studies at the University of Windsor.

**Daphne Marlatt’s** *Then Now*, a narrative/poem sequence, was a Talonbooks Spring 2021 publication. In March 2022, UBC Opera remounts “Shadow Catch,” a 2011 Firehall Theatre production for which she wrote the Noh-inspired libretto.

**Al Neil** was born in 1924 and died in 2017. He was a Vancouver musician, composer, pianist, writer, and visual artist whose

activities spanned seven decades. He became a central figure in Vancouver’s jazz scene in the 1950s. During the 1960s, he became known for solo and ensemble performances which combined new music with texts, art assemblages, costumes, slides, and prepared tape. His books are *Changes* (1989), *West Coast Lokas* (1972), and *Slammer* (1981). His exhibition catalogue *Origins* (1989) includes essays by notable Vancouver writers Alex Varty, Scott Watson, and Annette Hertig.

**Gailan Ngan** works and lives in Vancouver. Her practice involves pottery, sculpture, and co-managing her late father’s art estate. She graduated with a BFA from Emily Carr University in 2002. She has shown work at Cooper Cole, San Diego Art Institute, Kamloops Art Gallery, Vancouver Art Gallery, and Unit 17. Her art is represented by Monte Clark Gallery.

**bpNichol** (1948-1988) was one of Canada’s foremost writers. Not only was he active in the areas of poetry and fiction, but he was also known for his work in the areas of comics, “pataphysical essays,” text-sound composition, and children’s books. His major life’s work, *The Martyrology*, was an attempt to integrate all facets of his artistic life into one diverse and polyphonic composition. The author of over eighteen books of poetry, Nichol was a publisher himself, under the imprints of Ganglia and Gronk, was an editor at Coach House Press and Underwhich Editions, and was the winner of the Governor General’s Award for Poetry in 1970.

**Shazia Hafiz Ramji’s** writing has recently appeared in *Galleries West*, *Canadian Notes & Queries*, and *Quill & Quire*. Her fiction was shortlisted for the *Malahat Review’s* 2022 Open Season Awards. She was a finalist for the 2021 National Magazine Awards and the 2021 Mitchell Prize for Faith and Poetry. *Port of Being* (Invisible Publishing, 2018) is her first book.

**Lisa Robertson** has a new book of poetry, *Boat*, out with Coach House Books in spring 2022. Her critical book *Anemones: A Simone Weil Project* was just published in Amsterdam by the arts foundation called If I Can't Dance I don't Want to be Part of Your Revolution. It includes her annotated translation of Weil's 1942 essay, "What The Occitan Inspiration Consists Of." Her first novel, *The Baudelaire Fractal* (Coach House Books, 2020), was shortlisted for the Governor General's Award for Fiction in 2020. She is currently researching the geological and social history of the Bievre, a buried industrial river in Paris. She left Vancouver for France eighteen years ago now. Both feel like home.

**Rhoda Rosenfeld** is an artist and poet born in Tio'tia'ké, Haudenoshonee territory, present in Kum'kum'alay in the unceded territory of the xʷməθkʷəy̓əm, Skwxwú7mesh, and sə́lilwətaʔɬ. Rosenfeld's work attends to perception, consciousness, behaviour, transformation, chance, and the indivisible.

**annie ross** is a teacher/artist/community member in the Canadian west, in love with Mother Earth.

**Jordan Scott** is a poet and children's author. Scott has written five books of poetry and was the recipient of the 2018 Latner Writers' Trust Poetry Prize for his contributions to Canadian poetry. Scott's debut children's book (illustrated by Sydney Smith), *I Talk Like a River*, was a New York Times Best Children's Book of 2020 and the recipient of the Schneider Family Book Award which honours authors for the artistic expression of the disability experience.

**Catriona Strang** is the author of *Low Fancy* (ECW Press, 1993), *Corked* (Talonbooks, 2014), *Reveries of a Solitary Biker* (Talonbooks, 2017), and the forthcoming *Unfuckable Lardass* (Talonbooks, 2022), and co-author with the late Nancy Shaw of *Busted* (Coach House, 2001), *Cold Trip* (2006), and *Light Sweet Crude* (Line

Books, 2007). She frequently collaborates with composer Jacqueline Leggatt.

**Michelle Sylliboy** is a Two-Spirited L'nú/Mi'kmaw artist and Assistant Professor at St. Francis Xavier University in Nova Scotia in the departments of Modern Language, Education, and Fine Arts. Sylliboy was born in Boston, MA, and raised on unceded Mi'kmaw territory in the community of We'koqmaq, Cape Breton. She gathers much of her inspiration from personal tales, the environment, and her (L'nuk) Mi'kmaq culture. Her interdisciplinary art practice has led her to work with emerging and professional artists from all over Turtle Island. Sylliboy is currently pursuing a Doctor of Philosophy in Education from Simon Fraser University.

**Fred Wah's** most recent project is *Music at the Heart of Thinking: Improvisations 1-170* (Talonbooks, 2020). Also recently, a collaboration with Rita Wong about the Columbia River, *beholden: a poem as long as the river* (Talonbooks, 2018). *High Muck a Muck: Playing Chinese, An Interactive Poem* is available online. He lives in Vancouver and on Kootenay Lake.

**Rita Wong** lives on unceded xʷməθkʷəy̓əm, Skwxwú7mesh, and sə́lilwətaʔɬ lands. She is a poet-scholar who has written several books of poetry and co-edited an anthology with Dorothy Christian titled *Downstream: Reimagining Water* (Wilfred Laurier University Press, 2017). Wong works to support Indigenous communities' efforts towards justice and health for water and land.

**Jin-me Yoon** is a Korean-born, lens-based artist, who since the early 1990s, has challenged the cultural constructions of self and other in relation to direct and inherited histories of both white settler colonialism and diasporic transnationalism. Indebted to Indigenous host nations, she works at SFU's School for the Contemporary Arts.