

Contributors

Belvedere Residents is a collective of about 30 tenants who occupy the Belvedere Court apartment building at 2545 Main Street. This heritage Class B signature low-rise building has gone through several incarnations since its early, working-class beginnings. It has served as a college and a dormitory, and has housed a plethora of small businesses that floated in and out of the street-level commercial space. Over the last 30 years, the Belvedere has provided a tightly knit community to hundreds of low-income residents, many of whom are artists, writers, filmmakers, and musicians. After calling the Belvedere home for decades, these tenants have recently been under threat of renoviction. In response, the Belvedere Residents have organized, and collectively contributed evidence, to defend their right to affordable housing.

Jeremy Borsos is a visual artist whose cross-disciplinary works study the past through the language of the archive and architecture. He exhibits his works internationally. Jeremy and his wife Sus have designed and built multiple houses using historical salvage methods. They live on Mayne Island and in Athens, Greece.

Clint Burnham teaches at Simon Fraser University. His most recent book of poetry is *Pound @ Guantánamo* (Talon Books, 2016). The photographs in this issue were taken in late 2016, as a way of noting visual signs of the ongoing displacement and housing crises in Vancouver. They are appropriations/found images, and conceptually continue the “Stories for my iPad” series, exhibited at CSA Space in 2016. #4 is a poster that critiques a mural festival—a poster which someone then tried to tear away. #1 says too much and too little at the same time—the hydro box is tagged and grimy, and “Vancouver is over” is enigmatic: why is Vancouver over? Then, with #5, a sweet reminder, on a bicycle at the Gilmore Skytrain station, of the anti-Olympic protests in 2010.

Fabiola Carranza is a visual artist and writer. Her work has been exhibited in Vancouver and San José. She holds an MFA and a BFA, both obtained in the unceded lands of the West Coast. Carranza has an upcoming solo exhibition at Espacio Deslave in Tijuana, near where she will be starting a PhD this coming fall.

Mercedes Eng teaches and writes in Vancouver, the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. She is the author of *Mercenary English* (CUE, 2013 & Talonbooks, 2018) and *Prison Industrial Complex Explodes* (Talonbooks, 2018), winner of the 2018 Dorothy Livesay Poetry Prize. “how it is” is a decade-old living poem charting life under capitalism in the Downtown Eastside neighbourhood of Vancouver.

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. In the spring of 2017 she did a series of conversational oral history interviews with Vancouver women writers and artists, including Judith Copithorne, Maxine Gadd, Maria Hindmarch, Daphne Marlatt, Helen Potrebenko, Rhoda Rosenfeld, and Trudy Rubenfeld.

Maxine Gadd is a Vancouver-based poet who lives and works in the 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).

Elder Larry Grant from the Musqueam Nation is an Adjunct Professor in the First Nations and Endangered Languages Program at the University of British Columbia, where he co-teaches the introductory *hənq̓əmíəṛh* (Central Coast Salish) course. He is also Elder-in-Residence at the UBC First Nations House of Learning and Consultant for the Musqueam Language and Culture Department. He is featured in the documentary *All Our Father's Relations* (2016).

Hiromi Goto is an emigrant from Japan who gratefully resides on the Unceded Musqueam, Skwxwú7mesh, and Tsleil-Waututh Territories. A long-time writer of postcolonial feminist fiction, she's been taking a lot of photos the past five years as part of a return to the earlier relationships she had (as a young child) with non-human animal, plant, and fungi kin.

Gabrielle L'Hirondelle Hill is a Métis artist and writer from Vancouver, BC, located on unceded Musqueam, Skwxwú7mesh, and Tsleil-Waututh territory. Gabrielle's sculptures and installations perform as both an exploration of materials and an enquiry into concepts of land, property, and economy. Her work has been exhibited at the Western Front, Polygon Gallery, Morris and Helen Belkin Gallery, Sunset Terrace, and Gallery Gachet in Vancouver; SBC galerie d'art contemporain in Montreal; SOMArts in San Francisco; and Get This! in Atlanta, Georgia.

Taryn Hubbard's work has appeared in *Poetry is Dead*, *Canadian Literature*, *Canadian Woman Studies*, *CV2*, *The Golden Handcuffs Review*, *filling Station*, *Room*, *Rusty Toque*, and others. She lives in Chilliwack, BC with her family.

Anahita Jamali Rad is currently based in Tio'tia:ke on the traditional territory of the Kanien'kehá:ka. Her work is primarily textual and explores materiality, history, affect, ideology, violence, class, collectivity, desire, place, and displacement. She has published a few chapbooks and one full-length collection entitled *for love and autonomy* (Talonbooks, 2016). She is currently working on an apparel-based poetics project called Fear of Intimacy.

Chelene Knight is a Vancouver born-and-raised graduate of The Writer's Studio at Simon Fraser University. In addition to being a workshop facilitator for teens, she is also a literary event organizer, host, and seasoned panelist. She has been published in various Canadian and American literary magazines, and her work is widely anthologized. Chelene is currently the managing editor at *Room* magazine, and the 2018 Programming Director for the Growing Room Festival. *Braided Skin*, her first book (Mother Tongue Publishing, 2015), has given birth to numerous writing projects including her second book, the memoir *Dear Current Occupant* (Book*hug, 2018).

Karin Lee's films examine gender, race, culture, and identity in Canada and Asia. *Made in China*, about adoption and identity, received a Gemini in 2001. She received the Mayor's Arts Award for Film and New Media in 2014, and the Spotlight Award from Vancouver Women in Film in 2017. She taught film and history at the University of British Columbia, and humanities in Simon Fraser University's Asia-Canada Program. She was born and raised in Vancouver, BC.

Sarah Ling was born and raised as a fourth generation Chinese Canadian in Prince Rupert, BC on Tsimshian territory. She is a Project Manager with an Indigenous focus at the University of British Columbia at St. John's College, as well as Student Housing and Hospitality Services, where she produces and manages both Indigenous and Chinese Canadian storytelling initiatives. She is the lead Producer of *All Our Father's Relations*, and was recently elected President of the Chinese Canadian Historical Society of BC.

Lee Maracle is the author of a number of award-winning and critically acclaimed literary works, and the co-editor of a number of anthologies. Maracle was born in North Vancouver and is a member of the Sto: Loh nation. The mother of four and grandmother of seven, Maracle is currently an instructor at the University of Toronto, as well as the Traditional Teacher for First Nations. Maracle is a Senior Fellow at Massey College (U of T). In 2009, Maracle received an Honorary Doctor of Letters from St. Thomas University. Maracle is the recipient of the Queen's Diamond Jubilee Medal (for her work promoting writing among Aboriginal youth), the 2014 Ontario Premier's Award for Excellence in the Arts, the 2016 Ann Green Award, and the 2018 Blue Metropolis First Peoples Literary Prize. In 2018 Maracle was appointed an Officer of the Order of Canada. Maracle has been designated as Si'yam by her nation.

Zoe Mix is a young Métis writer from the Seattle area. She recently graduated from the University of British Columbia where she earned a BFA in Creative Writing, along with a Bachelor of Voice Performance. She enjoys writing poetry and drawing comics.

N.O.P.E. is an institutional experiment in collective research initiated by 221A in 2016. The program assembles artists, writers, and researchers at Pollyanna 圖書館 Library to investigate the political entanglements of art and everyday life in the Lower Mainland.

Meredith Quartermain is the author of seven books of poetry and fiction, including *Vancouver Walking* (winner of the Dorothy Livesay Poetry Prize); *Recipes from the Red Planet* (finalist for a BC Fiction award); *Nightmarker* (finalist for a Vancouver Book Award); and most recently *I, Bartleby: stories* and *U Girl: a novel* (a biofiction based on her 1970s university years). She was 2012 Writer in Residence at the Vancouver Public Library, and from 2014 to 2016, she served as Poetry Mentor in the Simon Fraser University Writer's Studio program.

Rhoda Rosenfeld is an artist of lithuanian-hungarian-jewish ancestry, born in haudenoshonee territory, living on the unceded ancestral land of the musqueam, tsleil-waututh, squamish and sto:lo people. an audiowork, from the truth and reconciliation march, sept. 22, 2013, can be heard on soundcloud.

Trudy Rubinfeld is an artist still and always, following the lines of the invisible and unspoken.

Chris Turnbull is the author of *continua* (Chaudiere Books, 2015) and *[untitled] in o w n* (CUE Books, 2014). She is currently collaborating with text artist & writer bruno neiva (recent work online through 3 a.m.); her other work can be found online, in print, and within landscapes. She curates *rout/e*, a footpress whereby poems are planted on trails.

Michael Turner's *9x11 and other poems like Bird, Nine, x and Eleven* (New Star Books) will be published this fall.

Yoko Urata teaches courses in ethnic studies at Aichi Gakusen University, with a focus on the ethnic identity of Japanese-Canadians.

T'uy't'anan-Cease Wyss (Skwxwu7mesh/Sto:Lo/Irish Métis/Hawaiian/Swiss) is an interdisciplinary, community-engaged public artist who works with new media and performance. Her works range over 25 years and have always focussed on sustainability and Coast Salish Cultural elements; her works have also included themes of ethnobotany and digital media technology.