

# Contributors

**Mallory Amirault** is an Acadian Mi'kmaq writer and performance artist from Mi'kma'ki, Nova Scotia. At its core, her work is concerned with issues of marginalization and agency. She hopes to be perpetually.

**Billy-Ray Belcourt** is from the Driftpile Cree Nation. He is a Ph.D. student and Pierre Elliott Trudeau Foundation Scholar in the Department of English & Film Studies at the University of Alberta. *This Wound is a World* is his first book; it won the 2018 Canadian Griffin Poetry Prize, the 2018 Robert Kroetsch City of Edmonton Book Prize, and a 2018 Indigenous Voices Award. His next book, *NDN Coping Mechanisms: Notes from the Field*, is due out in the fall of 2019 with House of Anansi Press.

**Colin Browne** is the author of *Entering Time: The Fungus Man Platters of Charles Edenshaw* (Talonbooks, 2016) and *The Hatch* (Talonbooks, 2015). He was the curator of the exhibition entitled *I Had an Interesting French Artist to See Me This Summer: Emily Carr and Wolfgang Paalen in British Columbia* at the Vancouver Art Gallery in 2016. His essay “Unfinished Business: Louis Riel and the Song of Skateen” is available online in *The Capilano Review*, Fall 2017 (3.33). *Music for a Night in May*, a collaboration with composer Alfredo Santa Ana, was premiered at the Vancouver East Cultural Centre on May 4, 2018. He is working on a new book of poems.

**Paige Cardinal** is a Bigstone Cree Nation nêhiyaw-iskwêw and mother from Wabasca-Desmarais, Alberta and Treaty 8 Territory. In November 2018 she will graduate with her Bachelor of Arts degree, majoring in Native Studies and minoring in Women's and Gender Studies. She is a writer, a photographer, and also owns a small handmade business called “mikisikahtak creations.”

**David Dowker** was born in Kingston, Ontario but has lived most of his life in Toronto. He was editor of *The Alterran Poetry Assemblage* from 1996 to 2004 (which can be accessed at Library and Archives Canada). He published *Machine Language* in 2010, *Virtualis: Topologies of the Unreal* (with Christine Stewart) in 2013, and *Ma n t i s* in 2018.

Originally from the village of Bible Hill, Nova Scotia, **J. Robert Ferguson** splits his time between Winnipeg and Montreal where he is pursuing a Master's in English Literature at Concordia. His poetry has been published most recently in *The Dalhousie Review*, *Prairie Fire*, and *The Winnipeg Free Press*, and is forthcoming in *filling Station*.

**Kim Goldberg** is the author of seven books of poetry and nonfiction, including *Red Zone* and *Undetectable*. Her poems and fiction have appeared in *Literary Review of Canada*, *Dark Mountain Books*, *Event*, *Prairie Fire*, and elsewhere. She organized and chaired the Women's Eco-Poetry Panel at the inaugural Cascadia Poetry Festival in Seattle. Kim lives, wanders, and wonders in Nanaimo, British Columbia. Twitter: @KimPigSquash.

**David B. Goldstein** is a poet, critic, food writer, and Associate Professor at York University in Toronto. His publications include the poetry collections *Lost Originals* (BookThug, 2016), *Laws of Rest* (BookThug, 2013), and the monograph *Eating and Ethics in Shakespeare's England* (Cambridge University Press, 2013). He is currently co-director of the Folger Shakespeare Library's Mellon-funded research project "Before 'Farm to Table': Early Modern Foodways and Cultures."

**Mackenzie Ground** is a writer from Enoch Cree Nation and Edmonton, Alberta. She is a PhD student at Simon Fraser University. Her writing explores the spaces of the city and the reserve, what does it mean to be here and to be a nehiyaw iskwew, and how can writing give back. She is honoured and thankful for her family and friends' support.

**Helen Guri** is a Tio'tia:ke (Montreal)-based poet and essayist. Their book *Match* was shortlisted for the Trillium Book Award for Poetry, and their poems and essays dealing with relation, ecology, healing, and sexuality have been published widely in Canada, as well as in the U.S., Australia, and in translation in Japan. Their chapbook *Some Animals and Their Housing Situations* is available for free at [theelephants.net](http://theelephants.net).

**Pantea Haghghi** is an independent curator and founder of the Republic Gallery, Vancouver. Republic is a commercial gallery representing artists with an impressive breadth of careers, whose works in visual art, photography, and sculpture have garnered widespread acclaim, and have been featured in numerous exhibitions at institutions across Canada and abroad. Haghghi holds a BA in Art History from the University of British Columbia, and also undertook interdisciplinary graduate-level research at UBC. Haghghi's curatorial projects include the upcoming exhibition *Looking at Persepolis: the Camera in Iran, 1850-1930* (The Polygon Gallery, November 2018), *Modernism in Iran: 1958-1978* (Griffin Art Projects, 2018), the *Utopias Constructed* series (Republic Gallery, 2014-2018), *where/between* (Equinox Gallery, 2016), *Mirrored Explosions* (West Vancouver Museum, 2016), and *Unsent Dispatches from the Iranian Revolution, 1978-1979* (Presentation House Gallery, 2005).

**Scott Jackshaw** studies English and Creative Writing at the University of Alberta. His work has previously appeared in *Glass Buffalo*, as well as in chapbooks from the University of Alberta's Graduate Students of English Collective and The Olive Reading Series.

**Danielle LaFrance** lives, writes, and works on occupied and stolen Musqueam, Squamish, and Tsleil-Waututh lands. She is the author of two books of poetry, *species branding* (Capilano University Editions, 2010) and *Friendly + Fire* (Talonbooks, 2016). Between 2012-2016, she co-organized the feminist materialist collective and journal series *About a Bicycle*, with Anahita Jamali Rad. Spanish-English poetry translations have been published on the online magazine *in Peregrinos y sus Letras* and in *The Capilano Review*. Her writing is marked with militancy, feminism, resistance, and “a cappella pornography” (Cam Scott) that relentlessly aims to look at and break apart the radical root of things. Her recent project #postdildo consists of a reading group, reading series, and a book of experimental essays and poems, chewing over sexual fantasies, relationality and communication, sexual violence, and different socialities.

**Jimmy McInnes** was born and raised on Ontario’s Bruce Peninsula. His first book of poetry, *A More Perfect [ ]*, was released by Book\*hug in the spring of 2015. His work has appeared in *This Magazine*, *The Puritan*, *Poetry is Dead*, the Wesleyan University Press anthology *BAX 2016: Best American Experimental Writing*, and has been shortlisted for the Great Canadian Literary Hunt and the Robert Kroetsch Award for Innovative Poetry. He holds an MFA in Creative Writing from the University of Guelph, and currently lives in Toronto. “Some Stylized Facts” is an excerpt from a long poem intended for his next full-length book.

**Roberto Rodríguez** is an associate professor at the University of Arizona. He is a longtime-award-winning journalist who returned to school in 2003 in pursuit of a Master’s and a PhD in Mass Communications (2008) at the University of Wisconsin at Madison. His primary research focus is maíz culture on this continent and Red-Brown journalism and communications. He began writing in 1972 and, while writing for *Lowrider Magazine* (1978-1981), he was almost killed by LA Sheriff’s deputies in 1979 in ELA, while photographing an incident of police brutality. After winning two trials, he was recognized in 1986 by the California Chicano News Media Association for his defense of the First Amendment. He currently writes for Truthout’s Public Intellectual Project. His book *Our Sacred Maíz Is Our Mother* was published by the University of Arizona Press in 2014. He has two other forthcoming books: *Yolqui* (2019) and *Smiling Brown* (2020).

Internationally recognized for her significant contributions to the fields of public art, photography, and video, **Esther Shalev-Gerz** investigates questions of memory, history, trauma, cultural identity, and ethics in the contemporary world through her practice. Working in multiple media, from photographs and video installations to large-scale public commissions, Shalev-Gerz’s monuments, installations, and public sculptures are developed through active dialogue and consultation with people whose participation emphasizes their individual and collective memories, accounts, opinions, and experiences. She has exhibited internationally in, among other places, San Francisco, Paris, Berlin, London, Stockholm, Vancouver, Geneva, Guangzhou, and New York. From the beginning of her career with monuments such as *Oil on Stone* (1983) and *The Monument Against Fascism* (1986), Shalev-Gerz has designed and realized permanent installations in public space in Hamburg, Israel, Stockholm, Wanas, Geneva, Glasgow, and now Vancouver. Her work has been represented in over twenty-five monographs. For more information about the artist, visit [shalev-gerz.net](http://shalev-gerz.net).

**Mallory Tater** is a writer from Ottawa living in Vancouver. Her debut book of poetry *This Will Be Good* (Book\*hug) was released Spring 2018. She was the recipient of *CV2*'s 2016 Young Buck Poetry Prize and named on the CBC's list of 14 Poets to Watch in 2018. Her debut novel *THE BIRTH YARD* is being released with HarperCollins Canada in 2020.

**Joel William Vaughan** is a bookbinder's apprentice at Massey College, Toronto. His work has previously appeared in *Vox*, *Geist*, and *CV2*.

**Laura Vazquez Rodriguez** is a Southern California artist known for her vibrant paintings of mother and child. Laura's paintings are a tribute to all women. Her focus is on spirituality and art, the bond between a mother and child, life and death, love and healing. She works mostly with acrylic on canvas and carved wood panels. Strong, symmetrical compositions and continuous lines are all important elements within her complex designs. Laura is a skilled visual storyteller and her paintings abound with symbolism. Each painting is a story that unfolds to illuminate a message. "Art connects us. It is a universal language without borders. It is an experience; an emotion portrayed, like a dance of joy, a song of praise or tears of sorrow. Art is an act of mourning, an act of rejoicing. It is playful, insightful, therapeutic and uplifting. With my paintings I celebrate my Latino heritage with its rich color and symbolism. With my paintings I celebrate love and the sacredness of Life."

**Fred Wah** lives in Vancouver and the West Kootenays. His poetry, fiction, and non-fiction has received numerous literary awards. He was Canada's Parliamentary Poet Laureate 2011-2013 and made an Officer of the Order of Canada in 2013. Recent books include *Sentenced to Light*, his collaborations with visual artists, and *is a door*, a series of poems about hybridity. *High Muck a Muck: Playing Chinese, An Interactive Poem*, is available online ([highmuckamuck.ca](http://highmuckamuck.ca)). His recent writing involves the Columbia River ([riverrelations.ca/new-page](http://riverrelations.ca/new-page)) and he is currently adapting his biofiction *Diamond Grill* as a radio play for Kootenay Co-Op Radio. *Scree: The Collected Earlier Poems, 1962-1991* was published in 2015 and his collaboration with Rita Wong, *beholden: a poem as long as the river*, has been published by Talonbooks in the fall of 2018.

**M. V. Williams** is a Skwxú7mesh/ Wet'suet'en photo-based artist. They are a recent graduate of Emily Carr University of Art + Design with a BFA in visual arts. Their work focuses on personal narrative while working through various mediums, photography, print media, and weaving.

A poet-scholar who has written several books of poetry (*monkeypuzzle*, *forage*, *sybil unrest*, *undercurrent*, *perpetual*), **Rita Wong** has also co-edited, with Dorothy Christian, an anthology entitled *Downstream: Reimagining Water* (Wilfrid Laurier University Press). She lives, works, and strives for water justice on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations. She hopes to see justice for the Peace River Valley in her lifetime and has dedicated much time to support northern river guardians: [witnessforthepeace.ca](http://witnessforthepeace.ca).

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