

Contributors

Afuwa was born in Guyana, on Karinya and Akawaio land; she makes art on Tsleil-Waututh, Musqueam, and Squamish territories. Her text and images focus on language, the body, and diasporic memory, and have appeared online and in publications including *The Feminist Wire*, *Briarpatch*, *West Coast Line*, *subTerrain*, *Poetry Is Dead*, and in *Performing Utopias in the Contemporary Americas* (Palgrave Macmillan, 2017). Her current work involves completing both her accounting courses, and a collaborative performance video installation based on the Demerara rebellion of 1823.

Hamish Ballantyne is a writer and translator from Vancouver Island. He is a founding member of the pure-sound collective Sex Panic!. He is currently working on a book of translations of *The Solitudes* by Luis de Góngora.

Ted Byrne is a poet and frequent contributor to *The Capilano Review*. He was born in Hamilton, Ontario, and has lived in Vancouver since the late sixties. He recently co-edited, with Catriona Strang, the “Polyvocal Translation” issue of TCR. His most recent book is *Duets*, a book constructed from the sonnets of Louise Labé and Guido Cavalcanti (Talon, 2018). Previous books include *Aporia* (Fissure-Point Blank, 1989), *Beautiful Lies* (CUE books, 2008), and *Sonnets : Louise Labé* (Nomados, 2011). Together with Donato Mancini he has translated most of the Old French *fatrasies* and *fatras*, which are to be published in book form as *A Flea the Size of Paris* at the end of this year.

Alessandra Capperdoni teaches Literature and Critical Theory in the Department of Humanities at Simon Fraser University. She holds a degree in Foreign Languages and Literatures from the University of Bologna (Italy) and a PhD in English from Simon Fraser University, BC. Her interest in translation has developed in conjunction with her work on poetics, experimental writing, psychoanalysis, and feminist poststructuralist discourse, as well as 20th century theories and philosophies of language (from Russian formalism to Benjamin, Derrida, Meschonnic, and Kristeva). Her articles on translation have appeared in *Translation Effects: The Making of Modern Canadian Culture* (eds. Kathy Mezei, Sherry Simon and Luise von Flotow), *Trans/acting Culture, Writing, and Memory: Essays in Honour of Barbara Godard* (eds. Eva C. Karpinski, Jennifer Henderson, Ian Sowton and Ray Ellenwood), *Translating from the Margins/Traduire des marges* (eds. Denise Merkle, Jane Koustas, Glen Nichols and Sherry Simon), and in the journal *TTR: Traduction, traductologie, redaction*.

Franco Cortese is an experimental poet living in Thorold, Ontario. His work has appeared or is forthcoming in *Canadian Literature*, *The Capilano Review*, *filling Station*, *ditch* and others. He is the author of four chapbooks including *aeiou* (No Press, 2018), *uoiea* (above/

ground press, 2019) and *teksker* (Simulacrum Press, 2019). He also has leaflets, booklets, nanopamphlets and broadsheets published or forthcoming through The Blasted Tree, Penteract Press and Spacecraft Press. His work has been published both within Canada and internationally, most recently in the anthology *Concrete and Constraint* (Penteract Press, 2018).

Amber Dawn is a writer and creative facilitator living on unceded territories of the Musqueam, Squamish and Tsleil-Waututh First Nations (Vancouver, Canada). She is the author of four books and the editor of two anthologies.

Evan Ducharme is a multidisciplinary Metis artist with ancestral ties to the Cree, Ojibwe, and Saulteaux peoples, raised in the historic Metis community of St. Ambroise, Manitoba (Treaty 1 Territory). Ducharme's practice exists within and in between the dance and fashion mediums. Having studied traditional and contemporary Metis dance since childhood, Ducharme has performed nationally and internationally with The St. Ambroise Youth Steppers & Compaigni V'ni Dansi (Vancouver). Launched in 2012, his eponymous clothing label examines dress through Indigenous perspectives on gender, queerness, and environmental responsibility, as well as ancestral and contemporary Indigenous knowledges. Ducharme has exhibited eight bodies of work; his most recent, HIRAETH, exhibited at the first WATER ME Queer Fashion Expo. A co-host on the bi-weekly Fashion Hags podcast, Ducharme has been featured in *Discorder Magazine*, *National Geographic*, *FASHION*, and *Vogue.com*. Ducharme lives and creates with gratitude on the ancestral, traditional, and unceded territories of the Musqueam, Tsleil Waututh, and Squamish Peoples (Vancouver, BC, Canada).

Leanne Dunic is a multidisciplinary artist, musician, and writer. Her first book, *To Love the Coming End*, was named one of the best poetry books of 2017 by *Entropy*. The book is the companion work to the album *To Love the Coming End of the World* by her band, The Deep Cove, which boasts a "cinematic sound that provokes thought and wonder" (The Permanent Rain Press). Learn more at leannedunic.com & thedeepcove.com.

Ayumi Goto is a performance apprentice, currently based in Toronto, traditional territories of the Anishnaabe, Haudenosaunee, Huron-Wendat and Petun First Nations, the Seneca, and Mississaugas of the Credit River. Born in Canada, she sometimes draws upon her Japanese heritage and language to investigate notions of national culturalism, belonging, and activism. She enjoys working in collaboration with artists, scholars, and communities to explore creative and critical reconciliation discourses and relational ethics. She has performed public interventions in Berlin, London, and Kyoto, and has focused on human-nonhuman interconnections through performances in rural and forested areas. Ayumi recently completed a Ph.D. in Communication Studies at Simon Fraser University, focusing on a performatively premised conceptualization of "collective responsibility" and relationality, as expressed in the practices of Cree Métis artist Cheryl L'Hirondelle, Siksika artist Adrian Stimson, and Tahltan performance artist Peter Morin. Ayumi is currently a Post-Doctoral Fellow at the Ontario College of Art and Design University.

Tarah Hogue is a curator, cultural worker and writer. She is a member of the Métis Nation with French Canadian and Dutch ancestries. Tarah is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery, and an uninvited guest on unceded xʷməθkʷəy̍əm, Skwxwú7mesh and səilwətaʔɬ territories since 2008. Recent curatorial projects include *Ayumi Goto and Peter Morin: how do you carry the land?* at the Vancouver Art Gallery (2018), and *#callresponse*, co-organized with Maria Hupfield and Tania Willard, which toured Canada and the United States in partnership with grunt gallery (2016–19). Her writing has appeared in *BlackFlash*, *c magazine*, *Canadian Art*, *Inuit Art Quarterly*, *MICE Magazine*, and others. Tarah is currently the co-chair of the Aboriginal Curatorial Collective / Collectif des commissaires autochtones. She holds an MA in Critical and Curatorial Studies from the University of British Columbia and a BA(H) in Art History from Queen's University.

Liz Howard's debut collection *Infinite Citizen of the Shaking Tent* won the 2016 Griffin Poetry Prize and was shortlisted for the 2015 Governor General's Award for poetry. Her recent work has appeared in *Poetry Magazine*, *The Fiddlehead*, and *Best Canadian Poetry 2018*. Howard received an Honours Bachelor of Science with High Distinction from the University of Toronto, and an MFA in Creative Writing through the University of Guelph. She worked for many years in cognitive psychology and cognitive neuroscience research. She is of mixed settler and Anishinaabe descent. Born and raised on Treaty 9 territory in northern Ontario, she is currently the Canadian Writer in Residence at the University of Calgary.

Scott Jackshaw studies English and Creative Writing at the University of Alberta. His poetry has recently appeared in *The Capilano Review*, *PRISM international*, and *Hart House Review*, as well as in chapbooks from the Graduate Students of English Collective and The Olive Reading Series.

Jessica Jang is a Chinese-Canadian artist whose practice spans painting, drawing, and sculpture. She received a BFA from Emily Carr University, attended Chelsea College of Art in London, UK, holds a BEd from the University of British Columbia, and an MFA from the University of Guelph. Jang has exhibited in Canada and abroad including shows at Xpace Cultural Centre, YACTAC gallery, Sun Yat-Sen Classical Chinese Garden, the Terrace Annual, and the Hackney Wicked Arts Festival. Her work as an artist-educator includes projects for the City of Guelph, CulturArt Exchange in Bogotá, Colombia, Youth Collaborative for Chinatown, the Vancouver Art Gallery, and 221A Artist-Run Centre. She is currently based in Toronto, Ontario.

Kyle Kinaschuk is a doctoral candidate in the Department of English at the University of Toronto. His writing has appeared in *filling Station*, *PRISM international*, *The Puritan*, *Hart House Review*, *Poetry is Dead*, *Canadian Literature*, and elsewhere. He is also the author of a chapbook, *COLLECTIONS-14* (above/ground press, 2019).

Duane Linklater (Omaskêko Ininiwak from Moose Cree First Nation) explores the physical and theoretical structures of the museum in relation to the current and historical conditions of Indigenous people, their objects, and approach to materials. He articulates these

explorations through sculpture, photography, film and video, installation, and text works. Linklater completed an MFA in Film and Video from the Milton Avery Graduate School of the Arts at Bard College, New York. He was the 2013 Sobey Art Award winner, and the 2016 recipient of the Canada Council for the Arts Victor Martyn Lynch-Staunton Award for Media Art. He has presented solo exhibitions at the Eli and Edythe Broad Art Museum, Michigan State University (2017); 80WSE Gallery in New York, and Mercer Union, Toronto (2016); Utah Museum of Fine Arts in Salt Lake City (2015); and the Institute of Contemporary Art, Philadelphia (2015). Linklater has been featured in group exhibitions in Montréal (2017), Seoul, Korea (2016), Toronto (2015), Vancouver, and Banff, Alberta.

Tanya Lukin Linklater's performances in museums, videos, and installations have been shown in Canada and abroad. Her work centres knowledge production in and through orality, conversation, and embodied practices, including dance. While reckoning with histories that affect Indigenous peoples' lives, lands and ideas, she investigates insistence. Her work has been shown at EFA Project Space + Performa, New York City, the Art Gallery of Ontario, Toronto, Crystal Bridges Museum of American Art, Arkansas, Remai Modern, Saskatoon, Art Gallery of Alberta, Edmonton, the Art Museum, Toronto, and elsewhere. In 2017 Tanya was artist in residence at the Art Gallery of Ontario. Tanya studied at the University of Alberta (M.Ed.) and Stanford University (A.B. Honours). She originates from the Native Villages of Afognak and Port Lions in southern Alaska and is based in northern Ontario, Canada.

M.L. Martin is a prize-winning poet and translator whose current work aims to revise the critical interpretation and reception of the enigmatic Anglo-Saxon poem known as "Wulf and Eadwacer," and to recover this radical female text to the feminist and experimental canons to which it belongs. Her experimental translations of Old English can be found in *ANMLY* (f.k.a. *Drunken Boat*), *Arkansas International*, *Brooklyn Rail InTranslation*, *Columbia Journal*, *The Literary Review*, *Lunch Ticket*, and *Waxwing*. Her poetry has appeared in *Denver Quarterly*, *DIAGRAM*, *EVENT: Poetry & Prose*, *The Fiddlehead*, *The Massachusetts Review*, *PRISM international*, and many other Canadian and American literary journals. She is the recipient of the Theresa A. Wilhoit Fellowship, the Bread Loaf Translators' Fellowship, and the Inprint Verlaine Prize in Poetry. She currently lives in Tulsa, Oklahoma, where she is a Tulsa Artist Fellow. Find more of her work at www.m-l-martin.com.

Peter Morin is a Tahltan Nation artist, curator, and writer. In his artistic practice and curatorial work, Morin's practice-based research investigates the impact zones that occur when indigenous cultural-based practices and western settler colonialism collide. This work is shaped by Tahltan Nation epistemological production and often takes on the form of performance interventions. In addition to his object making and performance-based practice, Morin has curated exhibitions at the Museum of Anthropology, Western Front, Bill Reid Gallery, and Burnaby Art Gallery. In 2016, Peter was awarded the Hnatyshyn Foundation mid-career award for outstanding achievement in visual arts. Peter holds a tenured position with the Faculty of Arts at the Ontario College of Art and Design University.

Suzanne Morrisette is a Metis artist, curator, and scholar from Winnipeg. Morrisette holds a PhD in Social and Political Thought from York University. Her visual art research has been included in such recent exhibitions as *wnoondwaamin (we hear them)* (2016–18) which toured to four venues across Canada. Morrisette's recent curatorial project, *On Being Illiberal* looks to the work of three artists—Carl Beam, Merritt Johnson, and Fallon Simard—who each provide vantage points from which to problematize public perception of Indigenous political thought. Morrisette has received numerous grants from provincial and national arts councils to support her artistic and curatorial practices. She has held teaching positions with various universities since 2011, and currently works as Assistant Professor at OCAD University.

Juliane Okot Bitek is a poet and a PhD candidate at the University of British Columbia. Her *100 Days* (University of Alberta, 2016) was nominated for several writing prizes including the 2017 BC Book Prize, the Pat Lowther Award, the 2017 Alberta Book Awards, and the 2017 Canadian Authors Award for Poetry. *100 Days* also won the 2017 IndieFab Book of the Year Award for poetry and the 2017 Glenna Luschei Prize for African Poetry. Juliane's poem "Migration: Salt Stories" was shortlisted for the 2017 National Magazine Awards for Poetry in Canada. Her poem "Gauntlet" was longlisted for the 2018 CBC Poetry Prize, and a chapbook with the same title is due out in the fall 2019 from Nomados Press. Juliane is also the author of *Sublime: Lost Words* (The Elephants, 2018).

Jenny Penberthy is a former editor of *The Capilano Review* and the current Chair of the Capilano Review Contemporary Arts Society. Her work as an editor has also focused on the poetry of Lorine Niedecker. She edited Niedecker's poems—*New Goose* (Listening Chamber, 2003), *Lorine Niedecker: Collected Works* (University of California Press, 2002), and *Harpsichord & Salt Fish* (Pig Press, 1991)—and her letters—*Niedecker and the Correspondence with Zukofsky 1931–1970* (Cambridge University Press, 1993)—along with a collection of essays, *Lorine Niedecker: Woman and Poet* (National Poetry Foundation, University of Maine, 1996). In 2016 she edited *Kenneth Cox: The Art of Language* for Flood Editions in Chicago. Currently, she is working on a collection of previously unpublished Niedecker letters and on a book about Fulcrum Press.

Concetta Principe's fourth book of poetry, *This Real* (Pedlar Press, 2017) was long-listed for the Raymond Souster Award and her first poetry collection, *Interference* (Guernica, 1999) won the Bresani Award. Her work has appeared in *The Malabat Review*, *grain*, *Rampike*, *Lemonhound*, and *Rusty Toque*, among other print and on-line journals. She is currently working on a few non-fiction projects, and the book-length version of *9 Uneasy Steps Towards a PhD*. She is Assistant Professor at Trent University, Durham, where she teaches English literature and creative writing.

Meredith Quartermain's work can be found in *Best Canadian Poetry* 2018 and 2009. Her first book, *Vancouver Walking*, won a BC Book Award for Poetry, and her second book, *Nightmarker*, was a finalist for a Vancouver Book Award. Other books include *Recipes from the Red Planet* (finalist for a BC Book Award in fiction); *I, Bartleby: short stories*; and *U Girl: a novel*. From 2014 to 2016, she was Poetry Mentor in the SFU Writer's Studio Program, and in 2012 she was the Vancouver Public Library Writer in Residence.

Deanna Radford is a writer, poet, and performer and is the former curator of the Atwater Poetry Project. Her writing on literature and experimental music has appeared in *Broken Pencil*, *.dpi: Feminist Journal of Art & Digital Culture*, *Flypaper*, *Herizons*, the *Montreal Review of Books*, *MusicWorks*, and elsewhere. In January 2018 she performed “Poesis Within A Resonant Cloud: For Voice & Electronics” at the Large Air Moving Objects conference hosted by CRiSAP at the London College of Communications in London, UK. She performs regularly around Montréal and improvises in live settings with sound artists Jeremy Young and Philippe Vandal as Cloud Unit. This spring her poetry and writing on poetry will appear in *Arc Poetry Magazine*, the *Headlight Anthology*, and *Vallum Magazine* and she will perform her poetry at TEXT/SOUND/PERFORMANCE: Making in Canadian Space, a conference, in Dublin, Ireland. She is pursuing an MA degree in creative writing at Concordia University.

Christine Leviczky Riek is a poet and photographer living on the south bank of the Nicomekl River in Surrey, BC.

Michael Roberson currently teaches English at Vancouver Island University. His reviews have appeared in *Canadian Literature*, *The Malahat Review*, *Arc*, *Matrix*, and *The Dalhousie Review*.

Originally from Vancouver, **Adam Seelig** is a poet, playwright, stage director, and the founder of One Little Goat Theatre Company in Toronto. He is the author of *Every Day in the Morning (slow)* (New Star Books, shortlisted for the ReLit Award) and his most recent play, *Music Music Life Death Music: An Absurdical*, which premiered at the Tarragon Theatre in 2018, is available in print and freely online at OneLittleGoat.org.

Natalie Simpson is the author of *accrete or crumble* (LINEbooks, 2006) and *Thrum* (Talonbooks, 2014). Her poetry has appeared in several anthologies, including *The Best Canadian Poetry* in English and most recently *The Calgary Renaissance*. She practices pro bono law and serves on the Calgary Distinguished Writers Program Steering Committee.

Catriona Strang’s latest book is *Reveries of a Solitary Biker* (Talonbooks, 2017). She recently edited *The Gorge*, the selected works of Nancy Shaw, with whom she collaborated for over ten years. A mother of two, she works as an editor at Talonbooks.

Jordan Wilson is an emerging curator and writer, and is currently a PhD student in Anthropology at New York University. He is a member of the Musqueam First Nation. Prior to starting graduate studies, Wilson was a Curatorial Intern at the Morris and Helen Belkin Art Gallery (2017-2018). He holds an MA in Anthropology (with a focus on critical museum studies) and a BA in First Nations Studies (now First Nations and Indigenous Studies), both obtained at the University of British Columbia. Wilson was a co-curator of the exhibits *čəsnaʔəm, the city before the city* (2015), and *In a Different Light: Reflecting on Northwest Coast Art* (2017) at the UBC Museum of Anthropology.