

Contributors

Laura Abrahams is an artist from the middle of British Columbia, now based in Vancouver. She has an Etsy site called PixieBot where she sells earrings, leather pixie bags, medieval coin bags, and stitch markers for knitting and crocheting.

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 *Performing Utopias in the Contemporary Americas* (Palgrave Macmillan, 2017). She is the Arts Editor of *The Capilano Review*.

Morgan Asoyuf (*née* Green) is Ts'msyen Eagle Clan from Ksyeeen River, near Prince Rupert, BC. Asoyuf's artistic career began with a Fashion Design Diploma at Blanche Macdonald and an interest in painting Ts'msyen designs. She took bronze casting courses at The Crucible in Oakland; in 2010, Asoyuf began studying at the Vancouver Metal Art School under Gerold Mueller, a goldsmith from Pforzheim, Germany. Asoyuf has also studied design and engraving with Richard Adkins, and gem setting at Revere Academy, San Francisco. She currently studies wood sculpture with Henry Green and Phil Gray.

Nicole Baxter is a community organizer working with the Downtown Eastside SRO Collaborative and a volunteer with the Tenant Overdose Response Organizers (TORO) Project. Baxter is also involved as a community representative for the Right to Remain research project.

Jeannette Blais lives in the Downtown Eastside. She is an old hippie lady at heart and a kindred master of kindness and natural healing. She makes healing bags filled with crystals and herbs to help resonate with the earth and which assist with anxiety and sleep.

Colin Browne's new book of poetry, *Here*, will appear from Talonbooks later this year. He is working on a collection of essays, a new curatorial project, and a collaboration with composer Alfredo Santa Ana entitled *Aves, The Four-Chambered Heart*. His long essay, *Entering Time: The Fungus Man Platters of Charles Edenshaw*, was published by Talonbooks in 2016.

Krystle Coughlin Silverfox is a Selkirk First Nation artist currently residing in New Westminster, BC. She holds a BFA in Visual Art and a BA in Gender, Race, Sexuality, and Social Justice from UBC and an MFA in Interdisciplinary Studies from SFU. Coughlin Silverfox's artistic practice is informed by Indigenous feminism, transnationalism, decolonialism, and activism, and addresses contemporary urban Indigenous identities and their lived experiences.

Randy Crossan is a 61-year-old veteran retired from the Canadian Secret Service. Since his retirement, he has been making art as part of his art therapy for PTSD. His main art practice has been in painting, but he has also been working in mixed media and now, block printmaking. He has also written five books of fiction.

Micaela Hart D'Emilio is a curator, artist, and educator working on the unceded traditional territory of the Coast Salish peoples. Her work and practice engages with critical feminist discourse and intersecting colonial, art historical, and queer dialogues in contemporary art. D'Emilio completed her MA at SFU's School for the Contemporary Arts in 2019.

Chief Beau Dick, Walas Gwa'yam (1955–2017), was a Kwakwaka'wakw artist and activist born in Alert Bay, BC and one of the Northwest Coast's most versatile carvers. He studied carving under his father, Benjamin Dick, his grandfather, James Dick, and renowned artists Henry Hunt and Doug Cranmer. He also worked alongside Robert Davidson, Tony Hunt, and Bill Reid. In support of the Idle No More movement, Dick performed two spiritual and political copper-breaking ceremonies on the steps of the British Columbia legislature in Victoria in 2013 and on Parliament Hill in Ottawa in 2014. His work has been shown in exhibitions around the world, including Canada House, London (1998); the 17th Biennale of Sydney, Australia (2010); documenta 14, Athens/Kassel (2017); and White Columns, New York (2019). He was the recipient of the 2012 VIVA Award and was Artist-in-Residence at UBC's Department of Art History, Visual Art and Theory from 2013 to 2017.

Linnea Dick is from the Kwakwaka'wakw, Nisga'a, and Tsimshian Nations. Her work reflects her journey through pain, healing, and empowerment, and she continues to share her story in many ways. She considers her late father, Beau Dick, to be her mentor and inspiration. Dick is currently at work on her first book: a collection of poems written from 2009 to 2019.

sophie anne edwards is a writer, visual artist, and curator who lives on Mnidoo Mnising (Manitoulin Island) in northeastern Ontario. A geographer, she is interested in the spatial imaginary, geopoetics, and the complexities of local ecosystems (social, cultural, historical, colonial, environmental). Edwards is a co-founder of 4elements Living Arts and founded its Elemental Festival, acting as 4e's AD/ED for 16 years. She is currently working on a collection titled *Interview with a river*. Recent poems have appeared in *Arc Poetry Magazine*, *Everyone's Talking About Strawberries*, *h&S*, and *Empty Mirror*.

Jessica Evans is an artist and writer from Winnipeg, Manitoba. She received her BFA from the University of Manitoba and her MFA from UBC. She is interested in video and philosophy.

LaTiesha Ti'si'tla Fazakas has been dedicated to the study of contemporary Indigenous art since 2001. She established Fazakas Gallery in 2013, and, in 2017, she was the curatorial coordinator for Kwakwaka'wakw artist, activist, and chief Beau Dick's participation in documenta 14 in Athens, Greece and Kassel, Germany. The exhibition garnered international acclaim. She co-curated *Beau Dick: Devoured by Consumerism* with Matthew Higgs at White Columns, New York in 2019. The exhibition coincided with the publication of *Devoured by Consumerism* (Figure 1, 2019), a book examining the continued impact of Beau Dick's art and life.

Gallery Gachet is a community-based artist-run centre located in the Downtown Eastside of Vancouver, on the unceded and occupied traditional territories of the Skwxwú7mesh (Squamish), xʷməθkʷəy̓əm (Musqueam), and səliłwətaʔ (Tseil-Waututh) Nations. Gallery Gachet supports artists and presents arts and culture programs addressing mental health and sociopolitical marginalization.

Barb Goosehead is from Berens, Manitoba and has lived in the Downtown Eastside since 2005. Her piece, "One Love," was inspired by Bob Marley's song and expresses her belief that we need to love one another. She loves living in the Downtown Eastside, even though it can be rough. She helps others who are struggling and wishes rich people would do the same.

Alan Hunt is of Kwakwaka'wakw and Tlingit ancestry and currently resides in Alert Bay, BC. In 2013, Hunt was mentored by renowned carvers Wayne Alfred, Marcus Alfred, and Bruce Alfred. In 2015, he began his apprenticeship under master carver Beau Dick, which lasted until Dick's death in 2017. He assisted Dick in the creation of works for documenta 14. Hunt dedicates his practice to the promotion of Kwakwaka'wakw culture and carves in both Kwakwaka'wakw and Tlingit styles. He received his chieftainship from his grandfather, Chief Alfred (Hutch) Hunt, in 2015.

Dallas Hunt is Cree and a member of Wapsewsiipi (Swan River First Nation) in Treaty 8 territory in Northern Alberta. He is an Assistant Professor in the Department of English Language and Literatures at UBC. His creative and critical work has been published in *The Fieldstone Review*, *Settler Colonial Studies*, *The Malabat Review*, *Arc Poetry*, *Canadian Literature*, and the *American Indian Culture and Research Journal*. His first children's book, *Awâsis and the World-Famous Bannock*, was published by Highwater Press in 2018.

Raised in New York, **Su-Yee Lin** studied at Brown University before receiving an MFA in fiction from the University of Massachusetts Amherst and a Fulbright Fellowship to China. Her work has appeared in *The Offing*, *Strange Horizons*, *Day One*, *Bennington Review*, *Pushcart Prize 2019*, *Nashville Review*, *The Freeman*, *The Rush*, *Austin Chronicle*, *Tor.com*, *Fairy*

Tale Review, *Meniscus*, and others. She is currently working on a novel and a collection of magical realist short stories.

Originally from Yokohama, Japan, **Matsuki Masutani** is a poet and translator living on Denman Island, BC. His poems have appeared in *Geist* and in the anthology *Love of the Salish Sea Islands* (Mother Tongue, 2019).

Quelemia Sparrow is an Indigenous actor, writer, and director from the Musqueam Nation. She is a graduate of Studio 58's Theatre Arts program. Her creation practice is land-based and centred on Indigenous continuance and the reclamation of land. She has worked in various theatres across Canada. Her plays include *Skyborn: A Land Reclamation Odyssey*, *The Pipeline Project*, *Ashes on the Water*, *Salmon Girl*, and, currently in development, *Women of Papiyek*.

Cole Speck was raised on the Namgis reserve in Alert Bay, BC. As an apprentice of the late master carver Beau Dick, Speck continues to promote Kwakwaka'wakw culture through his practice and the knowledge gained from his mentor. He has also apprenticed under master carver Wayne Alfred. In 2010-11, Speck assisted in the making of the Pat Alfred Memorial pole, and, in 2012, he apprenticed with Rande Cook on a totem pole that was later installed in Holland as part of a Northwest Coast exhibit. Past exhibitions include *RezErect* (Bill Reid Gallery, 2013) and *Claiming Space* (UBC Museum of Anthropology, 2014). Speck performed and contextualized works on behalf of Beau Dick at documenta 14.

A native of San Francisco, **George Stanley** has lived in BC since 1971, and has published ten books of poetry, including *After Desire*, *North of California St.*, and *West Broadway* (with George Bowering's *Some End*), all from Vancouver's New Star Books.

Interdisciplinary artist and poet **Michelle Sylliboy** (Mi'kmaq/L'nu) was born in Boston, Massachusetts and raised on her traditional L'nuk territory in We'koqmaq, Cape Breton. While living on the traditional, unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations, Sylliboy completed a BFA at Emily Carr University and a Masters in Education from SFU. She is currently a PhD student in SFU's Philosophy of Education program, where she is working to reclaim her original written komqwej'wikasikl language. Her collection of photography and Mi'kmaq (L'nuk) hieroglyphic poetry, *Kiskajeyi—I Am Ready*, was published by Rebel Mountain Press in 2019.

WePress is a community artspace in the Downtown Eastside of Vancouver on the unceded and occupied traditional territories of the Skwxwú7mesh (Squamish), x'məθk'əyəm (Musqueam), and səliwətaʔɪ (Tsleil-Waututh) Nations. WePress offers historic and contemporary methods of print- and art-making in a safe and welcoming space, particularly to those marginalized by systems of class, sexuality, gender, race, culture, disability, mental health, addictions, and colonization. WePress seeks to support them to voice their stories, lived experience, and dreams, and to build community capacity and resilience through art-making.