

Notes on Contributors

Jordan Abel is a Nisga'a writer from Vancouver. He is the author of *The Place of Scraps* (winner of the Dorothy Livesay Poetry Prize), *Un/inhabited*, and *Injun* (winner of the Griffin Poetry Prize). Abel's latest project *NISHGA* (forthcoming from McClelland & Stewart in 2020) is a deeply personal and autobiographical book that attempts to address the complications of contemporary Indigenous existence and the often invisible intergenerational impact of residential schools. Abel recently completed a Ph.D. at Simon Fraser University, and is currently working as an Assistant Professor in the Department of English and Film Studies at the University of Alberta where he teaches Indigenous Literatures and Creative Writing.

David Chariandy teaches contemporary literature, especially Black, Canadian, and Caribbean prose forms. He also teaches creative writing and cultural studies. His scholarly criticism has been published widely. He has co-edited three special issues of journals, most recently *Transition's* issue on "Writing Black Canadas." His first novel, *Soucouyant*, was nominated for eleven literary awards and prizes, while his second novel, *Brother*, won the 2017 Rogers Writers' Trust Fiction Prize and the City of Toronto Book Award. His latest work of creative non-fiction is entitled *I've Been Meaning to Tell You: A Letter to My Daughter*.

Karmen Crey (Stó:lô) is an Assistant Professor of Aboriginal Communication and Media Studies in the School of Communication at Simon Fraser University, and a member of Cheam First Nation. Her research examines the rise of Indigenous media in Canada since the early 1990s and the institutions of media culture undergirding its proliferation.

Ana María Fraile-Marcos is Associate Professor at the University of Salamanca, Spain, where she teaches English Canadian and Postcolonial Literatures, and is the Director of the Master's Degree in Creative Writing. She has been a visiting professor in various universities in Europe, the U.S. and Canada. Her publications include *Glocal Narratives of Resilience* (2020), *Literature and the Glocal City: Reshaping the English Canadian Imaginary* (2014), *Planteamientos estéticos y políticos en la obra de Zora Neale Hurston* (2003), *Richard Wright's Native Son*, ed. (2007), and numerous chapters

and articles in peer-reviewed journals. She is the Principal Investigator of the research project “Narratives of Resilience.”

Aisha Sasha John is a poet and choreographer whose most recent collection, *I have to live* (McClelland & Stewart, 2017), was a finalist for the 2018 Griffin Poetry Prize. Her previous collections include *The Shining Material* (Book*hug, 2011) and *THOU* (Book*hug, 2014), which was a finalist for both the Trillium and Relit Book Awards. Aisha’s solo performance *the aisha of is* premiered at the Whitney Museum in 2017, and in 2018 it was presented by the MAI (Montréal, arts interculturels) and Toronto’s 2018 Summerworks Festival. Aisha was the 2018 Writer-in-Residence at the University of Toronto (Scarborough). She was born in Montreal.

Leonie John is a Ph.D. student and scholarship holder at the a.r.t.e.s. Graduate School for the Humanities Cologne. She previously studied English, Educational Sciences as well as Physical Education at the University of Cologne, the German Sports University Cologne and the University of Waikato, completing her Master of Education in 2016. Her doctoral thesis is provisionally entitled “The Negotiation of Im/Mobility in Contemporary Anglophone Māori Short Fiction” and has significantly benefited from several research and conference stays in Aotearoa/New Zealand. Leonie’s scholarly interests include Indigenous and especially Māori literature, post-colonial and Indigenous theories, mobility studies, memory studies and dystopian fiction.

Lukas Klik is a lecturer and Ph.D. candidate at the University of Vienna. His main research interests are contemporary Australian fiction and narrative theory. He was educated in Vienna and Melbourne and obtained both an M.A. in Anglophone Literatures and an M.A. in Russian Studies from the University of Vienna.

Natalie Knight is Yurok and Diné (Navajo) and lives as a guest on unceded Musqueam, Squamish, and Tsleil-Waututh territories. Her book *Indigenous Resurgence in the City: Land, Kinship and Nationhood for the Doubly Dispossessed* is forthcoming from Fernwood Publishing.

Rebecca Macklin is a postdoctoral researcher at the University of Leeds, where she completed a Ph.D. focused on contemporary Native American and South African literature. In 2017–18, she was a Fulbright Visiting Researcher at Cornell University, affiliated with the American Indian and Indigenous Studies Program.

Sophie McCall is a settler scholar and Associate Professor in the English department at Simon Fraser University. She has published widely on topics such as textualizing oral history, the struggle for Indigenous rights, decolonization, resurgence, and reconciliation. She is the author of *First Person Plural: Aboriginal Storytelling and the Ethics of Collaborative Authorship* (UBC P, 2011), a finalist for the Gabrielle Roy Prize for English Canadian literary criticism and the Canada Prize from the Federation for the Humanities and Social Sciences. She is co-editor, with Deanna Reder (Cree-Métis), David Gaertner, and Gabrielle L'Hirondelle Hill (Métis), of *Read, Listen, Tell: Indigenous Stories from Turtle Island* (Wilfrid Laurier UP, 2017); with Gabrielle L'Hirondelle Hill of *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation* (ARP Books, 2015); with Christine Kim and Melina Baum Singer of *Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada* (WLUP, 2012); and editor of Anahareo's *Devil in Deerskins* (U Manitoba P, 2014), the first book-length life narrative published by an Indigenous woman author in Canada.

Cecily Nicholson is from rural, small-town Ontario, via Toronto and South Bend; she relocated to the pacific coast almost two decades ago. On Musqueam-, Squamish-, and Tsleil-Waututh-occupied lands known as Vancouver, she has worked since 2000 in the Downtown Eastside neighbourhood, in recent years as administrator of the artist-run centre and mental health resource, Gallery Gachet. A part of the Joint Effort prison abolitionist group and a member of the research ethics board for Emily Carr University of Art and Design, Nicholson was the 2017 Ellen and Warren Tallman Writer in Residence at SFU. She is the author of *Triage, From the Poplars*, which won the 2015 Dorothy Livesay Poetry Prize, and *Wayside Sang*, winner of the 2018 Governor General's Award for Poetry.

Samantha Nock is a Cree-Métis writer currently living on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. She grew up in Treaty 8 territory in Northeastern BC, but her family originally comes from Ile-a-la-Crosse, SK (Sakitawak). She has published work in *Canadian Art*, *GUTS Magazine*, *SAD Mag*, *PRISM international*, among others. Her essay, "Saw Your Instagram," featured in the Fall 2018 issue of *Canadian Art*, was nominated for a National Magazine Award in the Personal Journalism category. Samantha's poem, *pahpowin*, was the second runner-up in the *PRISM International* Pacific Spirit Poetry Prize.

Otoniya Juliane Okot Bitek is the author of *100 Days* (University of Alberta, 2016) a book of poetry that reflects on the meaning of memory two decades after the Rwanda genocide. It was nominated for several writing prizes and won the 2017 IndieFab Book of the Year Award for poetry and the 2017 Glenna Luschei Prize for African Poetry. “gauntlet” was longlisted for the 2018 CBC Poetry Prize and is the title of a chapbook with the same title from Nomados Press (2019). She completed her Ph.D. at the University of British Columbia, in Vancouver, Canada, where she lives.

Tavleen Purewal is a Ph.D. Student in the Department of English at the University of Toronto.

Madeleine Reddon is Métis from Treaty 6 territory currently known as Edmonton, Alberta. She is a Ph.D. candidate in the Department of English at the University of British Columbia (UBC) and recipient of the CGS doctoral Joseph-Armand Bombardier scholarship. Her research interests include global avant-garde and modernist literatures, critical nationalisms, postcolonialism, psychoanalysis, and memorial practices.

Deanna Reder (Cree-Métis) is an Associate Professor in the Departments of Indigenous Studies and English at Simon Fraser University. She is Principal Investigator of a Social Sciences and Humanities Research Council (SSHRC) funded project called “The People and the Text: Indigenous Writing in Northern North America up to 1992.” See www.thepeopleandthetext.ca. She has co-edited four anthologies and is a founding member of the Indigenous Literary Studies Association (ILSA), serving on the ILSA council from 2015–2018 (see indigenoussliterarystudies.org); currently she is co-chair, with SFU’s Dr. Sophie McCall, of the Indigenous Voices Awards (see indigenousvoicesawards.org). She also is the Series Editor for the Indigenous Studies Series at Wilfrid Laurier University Press and in 2018 was inducted into the College of New Scholars, Artists and Scientists as part of the Royal Society of Canada.

Rachel Taylor is a freelance editor. She is Inúupiaq on her mother’s side and settler on her father’s, and was born and raised in Northern BC in the territories of the Gitksan and Wet’suwet’en Peoples. She is a recent graduate of the Master of Publishing program at Simon Fraser University in which she completed a project placement with Theytus Books, the oldest Indigenous publishing house in Canada. She attended the 2017 Indigenous Editors’ Circle at Humber College and is a volunteer with the Indigenous Editors’ Association. In addition to editing, copy editing, and proofreading,

Rachel also provides design and transcription services. Her editorial interests include short stories, scholarly nonfiction and essays, biographies and autobiographies, and a range of genres by Indigenous authors and Northern writers. Rachel lives as an uninvited guest in the beautiful traditional, ancestral, and unceded territories of the x^wməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətał (Tsleil-Waututh) First Nations.

Aritha van Herk is the author of five novels, two books of criticism, and many non-fiction and ficto-critical texts, especially works investigating the idea of geographical and historical temperament as tonal accompaniment to landscape. Her latest publications are *Prairie Gothic* and *In This Place* (with photographer George Webber) and the prose/poetry work, *Stampede and the Westness of West*. She has published hundreds of articles, reviews and essays on Canadian culture. She teaches literature and Creative Writing in the Department of English at the University of Calgary in Alberta.

Jumoke Verissimo is a Ph.D. student in the Department of English and Film Studies at the University of Alberta. She is currently working on the Nigerian-Biafran War (1967–1970). Her research explores the literary depictions of the Nigerian-Biafran war as a paradigmatic trauma that shapes the narration of national identity. She is also the author of two poetry anthologies, *I am memory* (Dada Books, 2008), *The Birth of Illusion* (2015) and a novel, *A Small Silence* (2019), which is on the shortlist of the RSL Ondaatje Prize 2020.