

Notes on Contributors/Collaboratrices

Anne-Marie Alonzo est née à Alexandrie, en Égypte, le 13 décembre 1951. Elle vit au Québec depuis 1963. On lui doit treize livres, dont *Bleus de mine* qui lui a valu le prix Émile-Nelligan en 1985. Depuis 1987, elle a publié *Écoute*, *Sultane* et *Le livre des ruptures* aux éditions de l'Hexagone. Anne-Marie Alonzo est également cofondatrice et codirectrice de la revue et des Éditions Trois. En 1987, elle fonde Les Productions A.M.A., une entreprise de livres-cassettes dont elle assure la direction.

Katherine Binhammer is a graduate student in the English department at York University. She is currently doing research in the field of eighteenth-century women's writing and is interested in the issues of feminist literary history and female subjectivity.

Mary Cameron lives in Vancouver, where she received her MFA from the University of BC. "All the women dancing" is from her first poetry manuscript. *Pretend This Is A Water Place*. Other work appeared recently in *Quarry* and *The Moosehead Anthology*. She is currently researching and writing about bisexuality.

Margaret Christakos presently lives in Toronto. Her first book of poetic prose, *Not Egypt*, was published in 1989 by Coach House Press. She has recently completed a feminist poetic-theoretical manuscript, "Other Words For Grace," and has critical essays forthcoming in *Open Letter* and *Room of One's Own*.

Georgiana Colvile is an Associate Professor of French, Film and Comparative Literature (including Canadian and Québécois) at the University of Colorado, Boulder. She is the author of *Vers un langage des arts autour des années vingt* (Klincksieck 1977), *Beneath and Beyond the Mantle* (on Thomas Pynchon. Rodopi, 1988) and of many articles on Surrealism, literature and the visual arts and contemporary women's writing, painting and cinema. Her work on Canadian authors includes pieces on Mavis Gallant, Anne Hébert, Audrey

Thomas, Francine Noël and Nicole Brossard. She is now editing a collection of essays on "Other Women's Voices, Other Americas" (Canada, Caribbean and Latin America) and preparing a book on French women filmmakers.

Louise Cotnoir a été codirectrice de la revue *La Nouvelle Barre du Jour* de 1981 à 1984 et elle est, depuis 1989, membre du comité de réaction de la revue *Tessera*. Critique littéraire et poète, elle a publié entre autres: *Plusieurs* (Écrits des Forges, 1984); *L'audace des mains* (Éditions du Noroît, 1987) et aux Éditions du Remue-ménage; *Si Cendrillon pouvait mourir!* (théâtre, 1980); *Les rendez-vous par correspondance* suivi de *Les prénoms* (poésie, 1987); *Des rêves pour cervelles humaines* (essai, dans *La théorie, un dimanche*, 1988); *Signature païenne* (poésie, 1989). Elle fera paraître à l'automne 91', *Asiles*. Elle travaille présentement à un récit.

Sandy Frances Duncan lives and writes on Gabriola Island. Her most recent books are *Pattern Makers* and *Listen to Me, Grace Kelly*. *Updating Lysistrata* was first presented to the Nanaimo Women's Resources Society on IWD, 1990 as a piece for two voices. Patricia Ludwick read *Lysistrata's* lines.

Jamilié Hassan lives and works in London, Ontario. Her art education includes studies in Italy, Lebanon, Windsor, Ontario and Iraq. Recent exhibitions have included *Lebanese Tiles* (Powerhouse Gallery, Montreal, 1983); *Recent Work* (London Regional Art Gallery, 1984); *The Oblivion Seekers*, installation/performance with Gerry Collins and Lillian Allen (Music Gallery, Toronto, 1985); *Primer for War* (Mount Saint Vincent University, Halifax, 1985); *Songs of Experience* (National Gallery of Canada, Ottawa, 1986); *vitrine 448* (Mercer Union Gallery, Toronto, 1988); *Legitimation* (Powerhouse Gallery, Montreal, 1989).

Christine Jackman is a student at Simon Fraser University. She is interested in literary theory and Romanticism and is currently working on her Master's thesis on Keats.

Cathy Stonehouse is a British writer currently living in Vancouver, whose work has been published in *Grain*, *Room of One's Own*, *The Malahat Review*, and is forthcoming in *CV2*. The poems featured here are taken from a longer cycle which explores the representation of a fragmented sense of self, taking as its root/route the life and art of Frida Kahlo.

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