

Notes on Contributors/ Collaboratrices

Jeannette Armstrong, a well known and gifted writer of the Okanagan Nation, continues to involve herself in writing about her traditions and culture through contemporary events. She is author of *Slash, Breathtracks, Enwhisteekwa, Neekna and Chemai* and *Native Creative Process*. She is director of the En'owkin International School of Writing.

Luanne Armstrong is a writer and organic farmer. She teaches creative writing at a college in B.C. and has just completed a feminist western. Presently, she is working on the question of appropriation for a new book on racism in connection with environmental issues.

Busejé Bailey earned her MFA at the Nova Scotia College of Art and Design in Halifax and her BFA at York University. She also has a diploma in Communications: Publishing from Centennial College in Scarborough. She has worked in different media including printmaking and sculpture, and she is presently working in video and installations. She has also curated a couple of exhibitions. Her work has been exhibited in solo and group shows across the country. Presently, she holds a scholarship in arts studio at the Banff School of Fine Arts and has just been awarded a Canada Council Grant. Her recent work extends her critique of representation of African-Canadian women, disturbing the work of the gaze in a video "Slow Motion," which focuses on touch, and a tape for the voice called "Rage," that deals with police violence against Black people. These were shown during a panel presentation on Feminine Perspectives in Art at "Celebrating African Identity," 3rd International Conference of the National Conference of Artists (USA) in Toronto.

Nadia Ghalem, née en Algérie, résidant à Montréal, a travaillé comme journaliste pour les périodiques, la radio et la télévision depuis 1961 dans plusieurs pays y compris l'Algérie, la Côte d'Ivoire, l'Espagne et le Québec. En 1991, elle était présidente du Cercle des femmes journalistes. Elle est l'auteure de plusieurs livres de fiction: des romans, *Les*

jardins de cristal (1980), *La villa désir* (1987), et des nouvelles *L'oiseau de fer* (1981) et *La nuit bleu* (1991). Plusieurs de ses textes dramatiques ont été produit par Radio-Canada; *Manon*, *La nouvelle France* (1982) et *Le message enregistré* (1982).

Mona Latif Ghattas, née au Caire, vient s'installer à Montréal en 1966 où elle a fait des études en théâtre à l'Université du Québec et à l'Université de Montréal. Elle est l'auteure de plusieurs recueils de poésies et des romans: *Les chants du Karawame*, *Ma chambre Belge*, *Nicolas le fils du Nil*, *Quarante voiles pour un exil* (1986), *Les voix du jour et de la nuit* (1988) et *Le double conte de l'exil* (1990).

Barbara Godard teaches English and Women's Studies at York University. She has published widely on Canadian and Quebec writers and on feminist literary theory including the recent "Translating (With) the *Speculum*" in *Traduction, Terminologie, Redaction* and "En mémoire de l'avenir: Les stratégies de transformation dans la narration de Jovette Marchessault" in *Voix et images*. Her recent translations include Nicole Brossard's *Picture Theory* (1991) and France Théoret's *The Tangible Word* (1991). She is author of *Talking About Ourselves: the Cultural Productions of Canadian Native Women* (1985) and *Audrey Thomas: Her Life and Work* (1990) and has edited *Gynocritics/Gynocritiques: Feminist Approaches to the Writing of Canadian and Quebec Women* (1987).

Lucie Lequin est née à Noyan, au Québec. Elle est professeure adjointe au département d'Études françaises et à l'Institut Simone de Beauvoir de l'Université Concordia. Elle enseigne la littérature québécoise et les études des femmes. Elle s'intéresse particulièrement à la littérature québécoise au féminin, au multiculturalisme, à la critique littéraire féministe et aux femmes dans la francophonie. Ses recherches actuelles portent sur le phénomène migratoire des femmes au Québec et sur la littérature des femmes migrantes.

Nadine Ltaif: D'origine libanaise, je vis à Montréal depuis douze ans. J'ai fait une maîtrise en études françaises à Université de Montréal. J'ai publié deux livres de poésie aux éditions Guernica *Les Métamorphoses d'Ishtar* et *Entre les fleuves* (finaliste du prix Emile Nelligan 1992), et des textes épars (poèmes et nouvelles) dans des revues québécoises.

Suniti Namjoshi was born in India in 1941. She has worked as an Officer in the Indian Administrative Service and in academic posts in India and Canada. Since 1972 she has taught in the Department of English of the University of Toronto and now lives and writes in Devon, England. She has published numerous poems, fables, articles and

reviews in anthologies, collections and literary and Women's Studies journals in India, Canada, the U.S. and Britain. She has published five books of poetry in India and two in Canada. *The Blue Donkey Fables* (The Women's Press, London, April 1988) was among the top twenty titles selected for Feminist Book Fortnight in 1988. Her latest books are *Because of India: Selected Poems*, (Onlywomen Press, 1989), and *The Mothers of Maya Diip*, (The Women's Press, London, 1989).

Leslie Sanders is Associate Professor of Humanities and Director of Writing Programmes at Atkinson College, York University. She has written extensively on Afro-American literature and culture and is author of "I am stateless anyway: the Poetry of Dionne Brand" (1989). With Arun Mukherjee, she is working on a collection of interviews with writers of colour in Canada.

Leila Sujir is a video and installation artist as well as an independent curator and writer. As a producer, her work has focussed on ways to represent cultural difference and ways to work within hybrid forms. Her video work, including *India Hearts Beat*, is in the collection of the National Gallery and the Canada Council Art Bank. Her most recent installation work is a four channel video installation, *My Two Grandmothers, Her Great Grandfather, and Me*, a multi-monitor work which incorporates fabric and video images. *The Dreams of the Night Cleaners*, a new poetic prose work in its fictional form and a five channel video installation in its documentary form as *Working Portraits*, is on exhibit in the Nickle Art Museum, Calgary 1992. *The Heart of the Heart of the Regions*, an exhibition of seventy-two works in film and video which Sujir co-curated, will be travelling to the Musée du Québec and to the Pacific Cinemateque in 1992.

Christl Verduyn joined Trent University's French department in 1980. In 1987, she became first chair of the Women's Studies Program. She is now cross-appointed to Women's Studies and Canadian Studies. Her publications focus on women's writing and feminist theory in Québec and English Canada. She is editor of *Margaret Laurence: An Appreciation* (Broadview, 1988), and currently completing a book on Marian Engel's writing.

Maïr Verthuy, originaire du Pays de Galles, ayant vécu très longtemps en France, Québécoise d'adoption, est professeure au Département d'études françaises de l'Université Concordia à Montréal, où elle a été aussi la Directrice-fondatrice de l'Institut Simone de Beauvoir (1978-1982). Elle publie livres et articles surtout mais pas exclu-

sivement sur les auteures québécoises et françaises. Avec Lucie Lequin, elle poursuit actuellement une recherche sur l'écriture migrante québécoise au féminin.

Janice Williamson, a former Toronto native, now lives in Edmonton and teaches English and Women's Studies at the University of Alberta. Recently, she published a work of fiction *Tell Tale Signs*. She is the writer and editor of many scholarly publications and feminist works. She edited (with Deborah Gorham) *Up and Doing: Canadian Women and Peace*, and a forthcoming publication, *Sounding the Difference: Conversations with Seventeen Women Writers*. She is now at work on a cultural study of West Edmonton Mall and a book of innovative non-fiction.

Tessera publie les oeuvres théoriques et expérimentales d'écrivaines canadiennes-anglaises et québécoises. *Tessera* souhaite encourager un dialogue entre ces femmes-écrivaines qui s'intéressent à la critique littéraire féministe. La revue paraît deux fois par an.

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