

Notes on Contributors/Collaboratrices

Carmen Cáliz-Montoro came to Canada from Barcelona in 1988 on a Government of Canada Award. Presently she teaches in the Women's Studies programme at the University of Toronto where she is completing a Ph.D. in Comparative Literature on North American women writers. She has published poetry and short stories in *Tinta y sombra* and *Triloe*.

Lisa Dickson is working on a Masters Degree, specializing in feminist literary theory, with special emphasis on the representation of women in Canadian poetry. She lives with her husband and a demanding cat in Guelph, Ontario where she neglects housework in order to write poetry and practice the civilized gestures of fencing.

Louise Dupré, écrivaine et critique littéraire, a collaboré à plusieurs publications au Québec, au Canada anglais et à l'étranger. Comme poète, elle a fait paraître, entre autres titres, *La peau familière* (1983), *Chambres* (1986) et *Bonheur* (1988); elle a aussi publié un essai intitulé *Stratégies du vertige* (1989) et participé à l'ouvrage collectif *La théorie, un dimanche* (1988). Elle fera paraître sous peu un autre recueil de poésie, *Noir déjà*, aux Éditions du Noroît. Elle enseigne au département d'Études littéraires de l'Université du Québec à Montréal et fait partie du comité de rédaction de la revue *Voix et images*.

Susan Hawthorne is the author of a novel, *The Falling Woman* (Spinifex Press, 1992), a collection of poems, *The Language in My Tongue* published in the volume *Four New Poets* (Penguin Books, April 1993) and a feminist quiz book, *The Spinifex Quiz Book: A Book of Women's Answers* (Spinifex Press, 1991/3). In 1989 she received the Pandora Florence Award for Outstanding Contribution to Women's Publishing. She lives in Melbourne, Australia.

Penn Kemp's work involves an interchange across the traditional boundaries of lyric, narrative and dramatic expression. Thanks to a senior Canada Council grant, she is writing a book of memoirs, "Bound

by Body," exploring the precognitive representation of the female body in dream imagery.

Carol Laing is a visual and performance artist and theoretician who teaches at the Ontario College of Art. *Smothering Rooms*, her 1993 show at Cold City Gallery, Toronto, worked with the layered traces of memory and desire.

Nadine Ltaïf, auteure de deux livres de poésie aux éditions Guernica, *Les Métamorphoses d'Ishtar* et *Entre les fleuves* (finaliste du prix Emile Nelligan, 1991), détient une Maîtrise en création littéraire de l'Université de Montréal.

Alice Parker teaches French and Humanities at the University of Alabama where she is Chair of Women's Studies. She has written widely on feminist and lesbian theory, on eighteenth-century French and twentieth-century Quebecois women writers and is currently completing a book on Nicole Brossard.

Claudine Potvin enseigne les littératures québécoise et hispano-américaine et s'intéresse plus particulièrement à l'écriture des femmes. Elle a publié de nombreux articles et quelques textes de fiction dans des revues diverses (*La nouvelle barre du jour*, *Arcade*, *XYZ*, *Tessera*.) Son recueil de nouvelles, *Détailles* est paru chez L'Instant Même.

Kathleen Rockhill is a professor in the Department of Adult Education at the Ontario Institute for Studies in Education. Related writings are "The Chaos of Subjectivity in the Ordered Halls of Academe" (*Canadian Woman Studies*) and "Paisley Scars and Discursive Formations" (*Resources for Feminist Research*). She has also done research for *The Social History of Adult Education*, and ethnographic studies in the areas of literacy and English as a second language.

Darlene Searcy teaches English and is the mother of two young daughters. She was born on the prairies and has always written poetry.

Aritha van Herk won the Seal First Novel Award for *Judith*. Subsequently, she has published the critically acclaimed novels, *The Tent Peg* and *No Fixed Address* and the innovative theoretical fictions, *Places Far From Ellesmere* and *In Visible Ink: crypto-fictions*, as well as numerous short stories and critical essays. She teaches Canadian Literature and Creative Writing at the University of Calgary.

Andrea Ward is a feminist artist who works out of Toronto, Ontario and Halifax, Nova Scotia. She completed her undergraduate studies at University of Toronto and the Ontario College of Art and later obtained her M.F.A. from the Nova Scotia College of Art and Design. Her ongo-

ing project, *Maintenance of Gynaeceum*, focuses on an exploration of women's bodies and psychologies. She is touring the exhibitions *Hairstories* and *Memories within Skin* to seven different galleries across Canada between 1993 and 1995.

Margaret Webb is a graduate student in the Creative Writing Programme at Concordia University in Montréal. She recently published a chapbook, *When All She Intended Was Blue Sky*, with Gargoyle Press in Toronto. Her work has also appeared in *Matrix*.

Lisa Zucker teaches and writes on contemporary literary theory at l'Université de Montréal. She is currently translating and critically introducing Jean-Luc Nancy's *Une Pensée finie* (Humanities Press, forthcoming). She is also writing a book on liminal stagings of the political body.

Come play with us.

Tessera invites contributions in English or French of texts both verbal and visual. We encourage play along borders, especially crossings of the boundary between creative and theoretical texts. Contributions should include a brief biographical note, as well as an addressed return envelope. Please send your contribution on a 3.5" diskette, preferably on Macintosh or IBM software.

As it launches into a second decade of publication, *Tessera* will bring its commitment to questions of language, representation, subjectivity and power to new imaginings of social space and women's desires.

In the Summer 1994 issue (no. 16), "**Women in Urban Culture**," we will turn to the city. How do women figure in its imaginary? How might we imagine the space of the polis differently? The urban terrain has historically been a locus of feminist activity; more recently, its social space has been remapped by women writers and theorists. Deadline: December 31, 1993.

"**Fantasy**" is the focus of the Winter 1994 issue (no. 17). A genre, a staging of desire, a cultural representation which passes for reality, a place where both subjectivity and sexuality are constituted. What's fantasy to you? Deadline: May 31, 1994.

Other upcoming issues:

- no. 18 "**Writing Nations**" (Summer 1995) Deadline: Dec. 31, 1994.
- no. 19 "**Bodies, Vesture, Ornament**" (Winter 1995)
- no. 20 "**Non-Literary Genres**" (**comics, graffiti**) (Summer 1996)
- no. 21 "**Symbolic Violence and the Avant Garde**" (Winter 1996)

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