

## Contributors/Collaboratrices

**Nancy Davenport** is a New York-based artist who works in both Vancouver and New York. Her work has been exhibited recently at Nicole Klagsbrun Gallery (New York), Bernard Toale Gallery (Boston), Gallery 400 (Chicago), and the S.L. Simpson Gallery in Toronto.

**Marilyn Dumont** is Metis and 39 years of age. She is from northern Alberta but presently completing a MFA at the University of British Columbia. Her poetry, which intersects native and women's issues, has appeared in *West Coast Line*, *Grain*, *Dandelion*, *Gatherings: The En'owkin Journal of First North American Peoples* and *Newest Review* among others.

**Susan Andrews Grace** is a poet, visual artist and publisher based in Saskatoon. Her most recent book of poetry is *Water is the First World* (Coteau Books, 1991). "Undone, History" is a chapter from *The Book of Fitzgerald*, part of a recently-completed book-length manuscript called *Ferry Woman's History of the World*.

**Jennifer Hyndman** is a doctoral candidate in the Department of Geography at the University of British Columbia. Prior to this, she was involved in refugee assistance working for NGOs and UNHCR in Kenya and Somalia.

**Rosalind Kerr** has forthcoming "Transgressive Transvestism in three Scala Scenarios," *Gendered Contexts 2, New Perspectives in Italian Cultural Studies* (New York: Peter Lang); "Reading my grandmother's Life through Her Letters," *Working Women's Archives* and "A Review of *Women on the Canadian Stage: The Legacy of Hrotsvit*, *UTQ* (October 1994). She has been awarded a two year SSHRC Postdoctoral Fellowship for research on "Isabella Andreini: The First Great European Diva." She is actively involved in theatre as an educator, researcher and director. An MFA graduate in Creative Writing from the University of British Columbia,

**Tanis MacDonald** writes, teaches and performs in Toronto. Her prose and poetry have been published in *CV2*, *Room of One's Own*, *Prairie Fire*, *Grain*, *Women's Education des femmes* and *Dandelion*. Her play,

"Forgetting To Speak Softly," was part of Nightwood Theatre's 1994 Groundswell Festival.

**Kyo Maclear** is a Toronto-based mixed media artist and writer. Her work has appeared in *FUSE*, *Fireweed*, *Harbour*, *Western Front Magazine*, *This Magazine*, and *Amerasia Journal*. She is currently completing her M.A. at the Ontario Institute for Studies in Education. Her thesis work explores the possibilities and limits of expressive visual culture for commemorative pedagogies engaging historical trauma and collective memory. The focus for this project are works relating to the A-bombings of Hiroshima-Nagasaki.

**Fran Muir** is currently working on a long poetic prose piece that re-writes the stories of four generations of women, using her own family's history as a starting point.

**Shelley Niro** is a visual artist who grew up on the Six Nations reserve and is now living in Brantford. A graduate of the Ontario College of Art, she has recently participated in *alterNatives*, a group exhibition at the McMichael Gallery.

**Jean Noble** is a western-canadian identified ontarian queer butch Ph.D. student at York University, Toronto. She thanks, as always, brass and charlie; also the Tessera grrls for their very thoughtful feedback on an earlier draft of this paper, and her new friends at U. of Victoria for their most helpful stories.

**Mary Polito** is a doctoral candidate in English literature at York University. Her thesis examines the discursive relations between early modern drama and the law. Her essay, "Wit, Will and Governance in Early Modern Legal Literature" has recently appeared in *Adversaria*, *Mosaic's* special issue on literature and law.

**Cheryl Sourkes** is a Toronto-based artist and curator interested in feminist cultural perspectives. She is currently curating *Culture Slash Nation* and *Found Missing: Archival Photographs and the New Historicity* for galleries in Toronto. Her photo-sculptural wall work, *Genes and Genesis/Inexact Shadows*, is on tour.

## Joignez-vous à nous !

L'équipe éditoriale de **Tessera** vous invite à lui envoyer des textes, en français ou en anglais, et des illustrations. Nous apprécions tout ce qui sort des sentiers battus, particulièrement ce qui traverse les frontières de la théorie et de la fiction. Vos textes et/ou illustrations doivent être assortis d'un courte biobibliographie et d'une enveloppe-réponse indiquant vos coordonnées complètes. Veuillez, si possible, joindre une copie sur disquette (3,5") de votre texte imprimé.

Dans le numéro d'été 1996 (no 20) portant sur les **Genres non littéraires** nous invitons les femmes à franchir les limites de la Littérature pour explorer la culture populaire, la bande dessinée, le graffiti, le cinéma, la vidéo, la photographie, etc. Quelles sont les frontières (politiques, conceptuelles) du littéraire ? Comment les femmes s'approprient-elles l'extra-littéraire à des fins féministes ? Dans quelle mesure les productions culturelles des femmes contribuent-elles à la redéfinition de la frontière entre le littéraire et le non-littéraire ? Quel sens peut-on donner à la participation des femmes au processus de démocratisation de la culture ? **Date limite: 29 février 1996.**

**La violence symbolique et l'avant-garde** est le sujet privilégié pour le numéro d'hiver 1996 (no 21). Que signifie la violence symbolique pour vous: un moyen de résistance ? une façon de (re)marquer la marge ? une arme à double tranchant ? un tabou féministe ? Dans quelle mesure l'expérimentation formelle de certains modernistes et postmodernistes masque-t-elle une misogynie latente ? Comment les femmes peuvent-elles utiliser la violence symbolique pour créer un espace de représentation accessible à l'expression de leurs subjectivités et sexualités variées. Les femmes devraient-elles s'approprier la position de l'avant-garde ? Quelle(s) signification(s) peut-on donner à cet investissement de la marge, lorsqu'on y appartient déjà ? **Date limite: 31 mai 1996.**

*Soumission de textes:*

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## Come play with us.

We invite contributions in English or French of texts both verbal and visual (not exceeding twenty pages). We encourage play along borders, especially crossings of the boundary between creative and theoretical writing. Contributions should include a brief biographical note, as well as an addressed return envelope. If possible, please send your contribution on a 3.5" diskette, identifying the word-processing programme you have used.

In the Summer of 1996 issue (no. 20), **Non-Literary Genres**, we invite women to move beyond the bounds of the literary: pop culture, comics, graffiti, billboards, film, video, photography, etc. What are the limits (political, representational, conceptual) of the literary? How are women appropriating the extra-literary for feminist ends? In what ways are women's cultural productions redefining the boundary between the literary and the non-literary? What does it mean for women to democratize culture? **Deadline: February 29 1996.**

**Symbolic Violence and the Avant-Garde** is the focus of the Winter 1996 issue (no. 21). What is symbolic violence to you: a mode of resistance? a way of (re)marking the margin? a two-edged sword? a feminist taboo? To what degree does the formal experimentation of some modernisms and postmodernisms mask a certain misogyny? How can women use symbolic violence to open a representational space for their various subjectivities and sexualities? Should women appropriate for themselves the position of the avant-garde? What does it mean to take to the margins when one is already there? **Deadline: May 31 1996.**

### Tessera

c/o Lianne Moyes,  
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**Tessera** publie les oeuvres théoriques et expérimentales d'écrivaines canadiennes-anglaises et québécoises. *Tessera* souhaite encourager un dialogue entre les femmes-écrivaines qui s'intéressent à la critique littéraire féministe. La revue paraît deux fois par l'an. Si vous voulez commander des numéros antérieurs, veuillez utiliser le formulaire ci-dessous.

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**Tessera** was begun in order to publish the theoretical and experimental writing of Québécoise and English-Canadian feminist writers. We wish to offer a forum for dialogue between French and English women writers and among women across Canada interested in feminist literary criticism. *Tessera* is published two times per year. If you would like to order back issues, please enclose this form with your subscription.

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The National Film Board of Canada has just released a unique collection of videos entitled **Speaking Out Against Violence**. The collection is designed to provoke thought and stimulate discussion about the various forms that violence against women and children takes, be it based on gender, age, race, sexual orientation, economic status or ability. The collection comprises three different themes, **Survivors' Truths/Ending the Silence**, **Children's Voices** and **Challenging the Systems: Voices from the Personal to the Political**, and will provide a vital resource for community workers, advocates, counsellors, educators and others dealing with issues of violence.

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