

## Contributors/Collaboratrices

**Kati Campbell** is a Vancouver artist whose work explores structures of gender and subjectivity. Her installation, *Untitled (Circuit)*, was recently exhibited along with *Untitled (Green Bed)*, at YYZ in Toronto.

**Olga Duhamel** termine un mémoire de maîtrise au Département de littérature comparée de l'Université de Montréal qui porte sur les avions, les fusées, les cartes géographiques et l'imitation. Elle est aussi co-rédactrice de la revue *Post*.

**Sylvie Bourassa** is a Montreal poet, prose writer and teacher. She is currently working on a Master's Degree at Concordia University while holding the post of vice-president of programming for The Federation of English Writers in Quebec (FEWQ). She is completing her first book of poetry, *Domestic Angel and Avenging Saints* and a collection of short stories, *Marvellous Lunacies*. In 1995, she received the Irving Layton Award for Poetry, a J.W. McConnell Fellowship and a provincial research grant (FCAR) from the Quebec government. She lives alone, likes white wine and lyric poetry, and most of all, believes in miracles.

Poète, romancière et essayiste, **Nicole Brossard** est née à Montréal. Depuis la parution de son premier livre, en 1965, elle a publié une trentaine de titres dont *La lettre aérienne* (1986), *Le Désert mauve* (1987) et *Installations* (Grand Prix de la Poésie de la Fondation Les Forges 1989). Elle compte parmi les chefs de file d'une génération qui a renouvelé la poésie québécoise dans les années 1966-1970. En 1991, elle publiait avec Lisette Girouard, une *Anthologie de la poésie des femmes au Québec* (1677-1988). Les Éditions de l'Hexagone viennent de faire paraître son huitième roman intitulé *Baroque d'aube*.

Deux fois récipiendaire du Prix du Gouverneur général pour sa poésie, Nicole Brossard n'a cessé d'être active dans les milieux littéraire et féministe. En 1991, elle recevait le prestigieux prix Athanase-David pour l'ensemble de son oeuvre et, en 1993, elle était reçue à l'Académie des Lettres du Québec. La plupart de ses livres ont été traduits en anglais. Nicole Brossard habite Montréal.

**Eva Elias** comes from Cairo, Egypt, where for the past 15 years she worked as an editor at Elias Modern Publishing House, a company established by her family in 1930, which specializes in lexicography and translation. She has supervised the revision and update of an English-Arabic dictionary and co-edited an English-Arabic dictionary for young people. She has also translated several stories and poems published by Elias as well as magazines in Egypt. Eva settled in Montreal in August 1994, and is writing short fiction and poetry.

**Sandra Haar** works as an editor and teacher in Toronto. Her writing and art has appeared in feminist, queer and cultural magazines, and in the anthologies *The Girl Wants To: Women's Representations of Sex and the Body* (Coach House) and *Tangled Sheets: stories and poems of lesbian lust* (Women's Press).

**Catherine Heard** is a sculpture and installation artist. She has lived in Toronto since 1985 and graduated from Ontario College of Art in 1990. Her recent group exhibitions include *Naked State*, a selected view of Toronto art at The Power Plant, an untitled group exhibition at OR Gallery in Vancouver, *Women and Medicine* at the Niagara Artists Centre and, upcoming in April 1996, a storefront window exhibition at 488 Queen Street West in Toronto. She exhibits as a member of the Nether Mind Artists Collective.

**Janice Hladki** invests her feminist body in various sites of educational/cultural work—through teaching, research, writing, performance, theatre, video and film. As one of the Clichettes, she has cowritten a number of plays including "Out For Blood" and "She-Devil of Niagara." Reinventing the female body in performance, she has worked as a turtle, an alien, a Paul Anka clone, a vacuum cleaner, and a Gorgon sister. Currently, she is doing research on collaborative cultural production and issues of difference, as a doctoral student at the Ontario Institute for Studies in Education.

**Melanie Kolbeins** is a doctoral candidate at the University of Calgary writing on mother-daughter representations in women's autobiographical practice. Other interests include feminist theories and performances.

**Sylvia Legris** lives and writes in Saskatoon. Her poems have been published in numerous journals, including *Events*, *Room of One's Own*, *The New Quarterly*, and *Event*. She is working on her second poetry manuscript, while her first collection, *circuitry of veins*, will be published by Turnstone Press in 1996.

**Wendy McGrath** is an Edmonton writer and artist whose poetry has

appeared in a number of literary journals including: *Room of One's Own*, *Dandelion*, *absinthe*, *blue buffalo*, *Secrets* from the Orange Couch and Other Voices. Her long poem, "preserving," has been broadcast on CBC Radio.

**Claudine Potvin** enseigne les littératures québécoise et latino-américaine à l'Université de l'Alberta 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. Son premier recueil de nouvelles, *Détails*, est paru aux Éditions L'instant même en 1993. Elle prépare un ouvrage sur le féminisme et le postmodernisme dans l'écriture au féminin des années quatre-vingt ainsi qu'un deuxième recueil de fictions (*Pornographies*).

**Sheri Rapp** is a 23-year old student at Concordia University presently pursuing a Diploma in Adult Education. She has already received a liberal arts degree from the same institution. The sometimes seedy atmosphere of downtown Montreal inspires her to write in her spare time.

**Lisa Robertson** is a co-editor of Raddle-Moon, poet, and sometime art critic. Two books, *The Apothecary*, and *XEclogue*, have appeared from Tsunami Editions. A third, *Debbie: an epic*, in progress, is being written in the interstices of classical epic and rhetoric, and Freud's texts on memory, dream and hysteria.

**Trish Salah** edits *index* magazine, hacks radio and writes fiction theory, pornography, poetry. S/he is a transsexual femme feminist and a member of Public Domain, a Montreal-based media intervention/cultural studies collective. S/he holds an MA in English and Creative Writing from Concordia University. Hir writing has appeared in *Blood & Aphorisms*, *Blood Kiss: An Anthology of Vampire Erotica*, *The MLA Lesbian and Gay Studies Newsletter* and will appear in 1996 in *Music Stories* and hir very own REALSMALLBOOK, both forthcoming from ga press.

**Darlene Searcy** lives and works in Winnipeg where she is completing her graduate degree in Education. She has published poetry in various literary magazines.

**Erin Soros** is a graduate student in English at U.B.C. and is working on a novel funded in part by a Canada Council Explorations Grant. Her work has appeared in *Fireweed* and is included in *Eye Wuz Here*, a short story anthology forthcoming from Douglas and McIntyre in the fall of '96.

**Sheila Stewart** has had poems published in *Contemporary Verse 2*, *The Antigonish Review*, and *WRIT*. She is a community literacy worker and graduate student at the Ontario Institute for Studies in Education.

**Jeannie Thib** produces print and drawing based works. *Vanitas* was exhibited in her recent solo exhibition at Body Works at the Art Gallery of Mississauga and is discussed along with other pieces in a catalogue published in conjunction with the show. She is represented by the Red Head Gallery in Toronto.

**Marlene Weston** is a Vancouver based artist. She is currently working on a series of paintings and fabric-objects that recall the body and hover between appearing and vanishing. *Against My Skin* (high-heeled shoes) is part of a collection of ribbon-sculptures exhibited at A Space Gallery in 1995.

## 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: 30 avril 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: 30 juin 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: April 30 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: June 30 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 l'an. Si vous voulez commander des numéros antérieurs, veuillez utiliser le formulaire ci-dessous.

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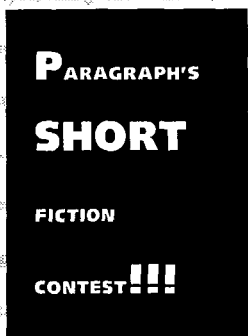
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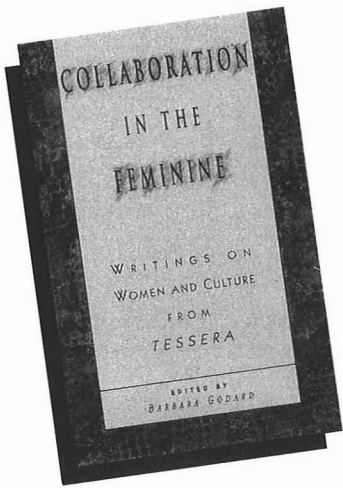
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