

Notes on Contributors/Collaboratrices

Shonagh Adelman is a visual artist and writer. She has exhibited work across Canada and has published articles and reviews on film, video and visual arts in "C" Magazine, Fuse, Parachute, Vanguard and Resources for Feminist Research. Her work will appear in a solo show, "Placebo," in New York in the Spring of 1997.

Françoise Armengaud est philosophe du langage, maître de conférence à l'Université de Paris VII. Elle a publié aux Presses universitaires de France *La Pragmatique*, chez Galilée *Le Bestiaire Cobra* et elle prépare pour P.U.F. un texte sur l'animalité.

Louise Bak is a Toronto-based Chinese graduate student, writer, radio host and sexuality counsellor. Her work has appeared recently in numerous journals and zines including *Flower*, *The Moonrabbit Review*, *Fireweed*, *Contemporary Verse 2*, *Absinthe*, *Oversion*, *Acta Victoriana*, *BLOT*, and *Border/Lines*.

Anne Blonstein was born in England, but has lived and worked in Basel – currently as a freelance editor, translator, and writer – for 13 years. Her poems and prose poetry have appeared and are forthcoming in journals on both sides of the Atlantic. *perpetua's visions* are from a sequence in progress interacting with texts about (and by) saints.

Michèle Causse est née dans le Lot, en France. Elle a publié ses quatre dernières oeuvres de fiction au Québec, notamment les *Voyages de la Grande Naine en Androssie*, *À quelle heure est la levée dans le désert?* inspirée de la vie de Jane Bowles. Aux Éditions des femmes: *Écrits, voix d'Italie* et chez Tierce une étude sur Nathalie Barney: *Berthe ou un demi-siècle auprès de l'amazone* et *Stèle de Jane Bowles* au Nouveau Commerce. Elle a aussi traduit de l'américain Melville, Gertrude Stein, Jane Bowles, Djuna Barnes, Willa Cather, Alice Munro, Marilyn Hacker, etc., et de l'italien Silone, Malerba, Pavese, Patti, Fulchignoni, Dacia Maraini, Alice Ceresa, Natalia Ginzburg, etc.

Ingrid Chu is a mixed media artist based in Toronto, where she exhibits as one of the founding members of Syndicate and as part of

Asian heritage month activities. She received her B.F.A. from York University in 1993 and also studied at the University of Northumbria in Newcastle, England, where she participated in a number of group exhibitions.

Shawna Dempsey and **Lorri Millan** have been collaborating on feminist, costume-based performance art since 1989. Winnipeg based, Dempsey and Millan perform their works and participate in artists' workshops and other educational projects frequently across Canada, as well as internationally, including: Tokyo, Yokohama, New York, and California. Their videos have been chosen for screening in Mexico City, at the UNESCO Conference in Beijing, and at the New York Museum of Modern Art. Their video *What Does a Lesbian Look Like?* played on MuchMusic TV for several months. While their most popular works are *We're Talking Vulva*, *Object/Subject of Desire*, and *Mary Medusa*, other performances include: *The Plaster Virgin*, *The Thin Skin of Normal*, *Plastic Bride*, *The Glass Madonna*, *Arborite Housedress*, and *Growing Up Suite I and II*.

Gloria EscomeI, née à Montevideo et installée au Québec depuis 1967, enseigne la littérature à l'Université de Montréal et à l'UQUAM. Elle a aussi été journaliste et publié deux recueils de poèmes (Éditions Saint-Germain-des-prés, 1972 et 1974), deux romans *Fruit de la passion* (Trois, 1988) et *Pièges* (Boréal, 1992), une pièce de théâtre *Tu en parleras et après?* (Trois, 1989) et un recueil de nouvelles *Les eaux de la mémoire* (Boréal, 1994). Elle prépare actuellement une exposition de poèmes-photos pour mars 1997 et deux romans sont aussi sur le chantier.

Lynda Hall is a PhD candidate at the University of Calgary. She is currently working on her dissertation "Re/Marking the Lesbian Body: Representation In/As Performance." She has published in *Canadian Theatre Review*, *Sex Roles*, *Journal of Dramatic Theory and Criticism*, and *Women's Studies*. She has publications forthcoming in *Journal of Gay, Lesbian, and Bisexual Identities*, *Postmodern Culture*, and *Journal of Lesbian Studies*, as well as in two anthologies - *Lesbian Inscriptions* (edited by sidney matrix) and *Here Out There* (edited by Terry Goldie).

Lise Harou vit et travaille à Montréal depuis 1986. Elle s'intéresse particulièrement aux interactions entre le social et le langage et publie des textes de fiction.

Janis Harper is a mother, writer, singer-songwriter and post-secondary instructor of composition who lives in Vancouver.

Born in Chicago, **Allison Eir Jenks** now attends the M.F.A. program at the University of Miami where she also teaches creative writing and is managing editor of the Mangrove Literary Magazine. Published in nearly 100 journals, magazines, anthologies and internet publications, she recently brought out her first book, *The Liquid in Love*, with Aegina Press in Huntington, West Virginia.

Grace Kehler received her Ph.D. from The University of Western Ontario in the fall of 1995. Her dissertation, entitled "The Victorian Prima Donna in Literature and the Ghosts of Opera Past," explores the aspects of nineteenth-century discourses on the prima donna which derive from the eighteenth-century discourses on the opera and its first troublesome star, the castrato. In addition to her interdisciplinary research on opera and literature, Dr. Kehler has presented and published papers on Romantic literature and on twentieth-century Mennonite writing. At present, she works as an instructor at The University of Western Ontario.

Karlynn Koh is a doctoral candidate in English at Simon Fraser University. Her work has appeared in various academic, literary, arts and community publications.

Nadine Ltaïf a publié trois recueils de poèmes : *Les métamorphoses d'Ishtar* (1987), *Entre les fleuves* (1991), *Élégies du Levant* (1995). Elle a aussi participé à des revues montréalaises, torontoises et européennes.

Lynne Marsh is a visual artist presently living and working in Montreal. She has recently participated in the Narrative Thematic Residency at the Banff Centre for the Arts and presented her work at the Conference of the Society for Photographic Education in Los Angeles. *Annie Get Your Gun* (with the book *Out of Character*) has been presented at Artspeak Gallery in Vancouver and Galerie B-312 Emergence Inc. in Montreal; *In Our Sights: Artists Look at Guns* at the California Museum of Photography, Riverside; and *Women Look at Guns* at SF Camerawork, San Francisco.

Miglena Nikolchina is Professor in Comparative Literature at Sofia University and Vice-President of the Bulgarian Association of University Women. She holds doctorates from the University of Western Ontario and Sofia University. Her books (in Bulgarian) include *The Utopian Human Being: An Essay on Transhumanisation* (Sofia UP, 1992) and *Meaning and Matricide: Reading Woolf via Kristeva* (Sofia UP, forthcoming). In English, her essays have appeared in *Semiotica*, *diacritics*, and *Paragraph*.

Mary Nyquist teaches Women's Studies and English at New College, University of Toronto. She has co-facilitated groups for survivors of familial violence and has introduced a course on "Women and Violence" into the Women's Studies curriculum. She has recently returned to her first love, poetry, and has published poems in *Contemporary Verse 2* and a previous issue of *Tessera*.

Patricia Seaman is a member of the Tessera editorial collective. She lives in Toronto, where she writes for *The Globe and Mail* and *Eye Weekly*. She has a book of short stories, *The Black Diamond Ring* (Mercury Press), and she has recently completed a novel, *Super Nevada*. Her upcoming book of comics, *New Motor Queen City*, will be available electronically in May 1997 with Coach House Books at www.chbooks.com. Her comics will also be appearing in the spring issue of *MIX*. Her work has appeared previously in *Tessera* and other periodicals including *Descant* and *Borderlines*, and in the anthologies *The Girl Wants To* (Coach House) and *Coming Attractions '91* (Oberon).

Fiona Smyth has created a strong visual vocabulary over the last decade. Her pop culture, kitschy, women-empowering work has crossed over from fine art to comics and illustration. Smyth lives and works in Toronto, where she recently had a 10-year retrospective show at The Reactor Gallery.

Diana Thorneycroft received her B.F.A. Hons. degree from the University of Manitoba in 1979 and her M.A. from the University of Wisconsin in 1980. She has had solo exhibitions in Moscow, Edinburgh, Toronto, Edmonton, Calgary, Winnipeg, Quebec City, Saskatoon and Regina, and has participated in group shows in Finland, Paris, London, New York, Chicago and Montreal. Thorneycroft's work is represented in the collections of the Winnipeg Art Gallery, the Canadian Museum of Contemporary Photography, Toronto Photographers Workshop, the Government of Canada and the Manitoba Arts Council. Thorneycroft teaches at the School of Art, University of Manitoba. Her work appears in this issue of *Tessera* courtesy of Leo Kamen Gallery, Toronto.

Joignez-vous à nous !

Tessera ne prend en considération que les soumissions faites en réponse à ses appels de textes. Tessera vous invite à nous envoyer vos textes, vos illustrations. En français ou en anglais, nous aimons jouer « aux limites des frontières », des règles; nous nous intéressons particulièrement à tout ce qui sort des sentiers battus. Nous apprécions tout ce qui joue entre théorie et fiction, ce qui, parfois, mélange les deux avec bonheur ! Vos textes, vos illustrations, doivent être assorties d'une courte bio-bibliographie ainsi que de vos coordonnées complètes. Nous souhaiterions recevoir vos textes accompagnés d'une disquette (3,5). Les manuscrits ne sont pas retournés.

Le numéro d'été 1997 (n° 22) aura **le travail** pour sujet. Nous vous invitons à explorer le travail en tant que tentative d'exprimer une intention dans un médium résistant, où il y a toujours opposition et possibilité d'échec; les questions de positionnement du sujet par rapport à un travail de classe laborieuse; du désir dans le travail et du désir versus le travail; de l'état de servitude des pigistes; du féminisme transnational et du capitalisme transnational; des idéaux féministes et des lieux de travail féministes; de ce qui est important au travail; des œuvres littéraires et de la production de valeurs et, enfin, des langues et des idéologies de travail raciales, sexuées ou de classe sociales. Date de tombée: 15 mai 1997.

Le féminisme et la croissance personnelle/connaissance de soi est le sujet pour le numéro d'hiver 1997 (n° 23). Comment est-ce que les programmes de croissance personnelle/connaissance de soi fonctionnent en tant que régimes disciplinaires ayant des conséquences spécifiques pour les femmes? Comment les subjectivités sont-elles sexualisées dans la culture de croissance personnelle/connaissance de soi? Est-ce que les discours féministes sur l'identité féminine, sur la guérison et sur le rétablissement, sur la découverte de soi et la réalisation de soi informent sur ou sont formés par les discours populaires de croissance personnelle/connaissance de soi? Quelles sont les relations entre le langage de guérison et le contre-coup actuel de l'extrême droite? Dans ce monde de consommation qui étiquette rapidement l'identité d'un individu, qui achète l'identité de qui? Date de tombée: 31 août 1997.

Tessera

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