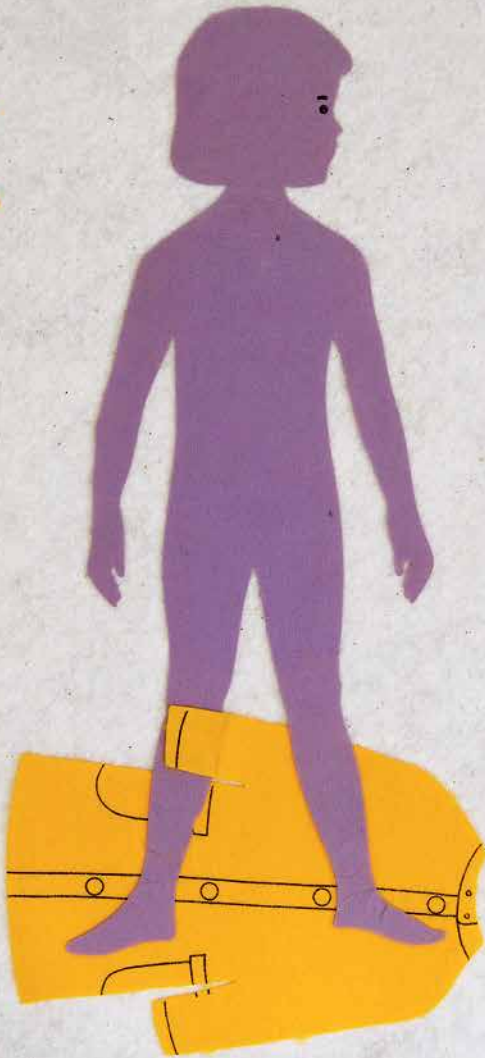
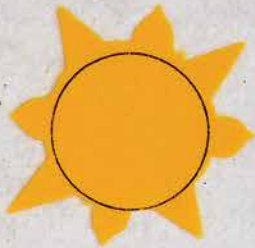
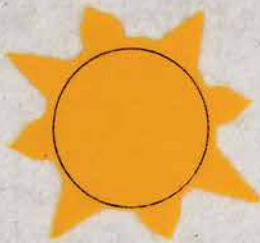


The Capilano Review

Weather / Fall 2021



Weather can shape the language of a place

—Bopha Chhay

THE CAPILANO REVIEW

ISSUE 3.45 / FALL 2021

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The Outside War

By Genevieve Fuji Johnson

1

In 1941, I remember how the beautiful, bright greens of summer changed gradually into a dull rainy autumn, and almost before I knew it, winter arrived on our doorstep. Then, on that fateful seventh day of December, 1941, the distant war brought to our community a sense of despair and hopelessness we had not felt so strongly before.

...

Next day was work as usual until the mill's manager, Mr. McGee, told us the company may fire all workers of Japanese descent. We were shocked at his news, but he and Scottie the foreman later suggested they would try to keep us employed for as long as possible since they couldn't afford to let go of such highly skilled workers. So they just asked us to work as usual.

December 16, 1942

This is our first Ontario winter "experience," and it is just brutal! On December 13, the temperature dropped below minus sixty degrees, but we still had to take turns working! There are many jobs which must be done, and a lot of us are returning with frozen fingers, toes, noses and ears! Icicles hanging from nose and chin! More than 150 of us have to work, and some of the men are being so badly exposed, they are being hospitalized.

February 22, 1943

Temperatures of minus fifty, and howling winds refuse to relent. Blowing sand stings our faces and fingers stick to the doorknob as we struggle into the dining hall! I sympathize with the eight men in detention who have to go outside to work each day. It's inhumane

punishment for refusing to sign some forms! We are trying to keep busy indoors, and we have started to watch movies twice a week. The Geneva Convention stipulated the first movie was free, but we must pay \$4.80 from our canteen for the second movie.

December 13, 1943

The six men ordered on Nov. 24 to participate in the Conscription were again approached by Mr. Hallorman to sign Unemployment Insurance forms and other papers. They were sent back unsigned on Dec. 10, and on Dec. 11, the men were ordered to undergo a physical check-up for the Conscription, but they refused to participate.

...

The six men were penalized with ten days in detention. The outside temperature is falling below minus forty degrees, and all of us know how cold the holding cells get. We can only sympathize and feel so very sorry for our six internees as they suffer on our behalf (M. Ikoma, N. Kamisori, M. Kokubo, I. Ohkata, M. Onodera, E. Yoshikuni)

January 15, 1944

An official statement from the Department of National Defense, Army, signed by Lt.-Col. Machum states that, beginning on January 17, men from each hut must cut wood for camp fuel every day. The all-day work is compulsory. In a hastily organized meeting, our Isseis stated that, because they are true P.O.W.'s and under Geneva convention regulations, they will not comply as it is the ruling government's responsibility to provide the necessities of life. We Niseis unanimously agreed to disobey the policy... Since it was the government who decided to split apart our families and confine us, then I say let the government cut their own wood!

Robert K. Okazaki, *The Nisei Mass Evacuation Group and P.O.W. Camp 101: the Japanese-Canadian Community's Struggle for Justice and Human Rights during World War II*, translated by Curtis T Okazaki and Jean M Okazaki (Scarborough, Ontario: R.K. Okazaki, 1996): 1, 56, 62, 78, 100.

2

Beautiful, bright greens of summer changed
Before I knew it, winter arrived
That seventh day, the distant war brought despair

They cannot afford to let us go
They ask us to work, as usual

Howling winds refusing to relent
Stinging faces, burning fingers
The first movie was free. We paid for the second

The six men were ordered. They refused
The six men were penalized. Ten days
All of us know how cold the holding cells get

We Niseis agree to disobey
The government split apart our families
Let the government cut their own wood!

3

All of us know how cold the holding cells get. Yet, we were defiant
Northern winds blister our faces. On our backs a sun blazes, in defiance

Once we fished, farmed, and raised our families. Then they split us apart
We will never split their wood even as we are punished for days, in defiance

Bachan's calla lilies bloom strong. Dry earth, tall stalks reaching from bulbs
I kept from the cold to live again in the spring, always in defiance

Contributors

Jordan Abel is a Nisga'a writer from Vancouver. He is the author of *The Place of Scraps* (Talonbooks, 2013) winner of the Dorothy Livesay Poetry Prize, *Injun* (Talonbooks, 2016) winner of the 2017 Griffin Poetry Prize, and *Un/inhabited* (Talonbooks, 2020). Abel's latest project *NISHGA*, published by McClelland & Stewart in 2020 and a finalist for the Hilary Weston Writers' Trust Prize for Nonfiction, is a deeply personal and autobiographical book that attempts to address the complications of contemporary Indigenous existence and the often invisible intergenerational impact of residential schools. Abel recently completed a PhD at Simon Fraser University, and is currently working as an Assistant Professor in the Department of English and Film Studies at the University of Alberta where he teaches Indigenous Literatures and Creative Writing.

Phanuel Antwi is an artist, organizer, and a teacher concerned with race, poetics, movements, intimacy, and struggle. He works with text, dance, film, and photography to intervene in artistic, academic, and public spaces. He is a curator, activist, and assistant professor at the University of British Columbia.

Winner of the Bkpw Poetry Workshop Contest 2021 and Pushcart Nominee, **Sophia N. Ashley** (she/they) writes poetry and fiction. They have works previously published in *NativeSkin lit Magazine*, *The Quills Journal Nine*, *Stonecrop Review*, and elsewhere.

Kimberly Bain is a Black writer, thinker, and maker.

Benedicta Bawo is a frontline worker in the DTES. She graduated with a Masters of Arts from the school of International Studies at Simon Fraser University. Her research interests include mental health, gender-based violence, and police reforms, with a regional focus on Africa. Having lived in Nigeria for most of her life, Benedicta has worked with various non-profit organizations primarily concerned with mental health and youth programming. In her spare time, you can find Benedicta reading a book, listening to music, eating Nigerian food, or drinking a glass of wine.

Lauren Brevner is a multidisciplinary artist. Her Japanese-Trinidadian heritage deeply inspires her practice with a focus on matriarchal influence. Her work combines traditional approaches to portrait painting with themes of cultural identity and female representation. Her education has been nurtured through community relations, including a mentorship with artist and designer Sin Nakayama in Osaka, Japan, expanding her approach to perseverance and creative purpose. Her work has been featured across multiple platforms, including exhibitions, civic projects, and print publications. Recent projects include illustrations for National Geographic and Lush Cosmetics, group exhibitions both locally and internationally, and large-scale mural commissions around the Lower Mainland.

Lacie Burning is a Kanien'kehá:ka (Mohawk) and Onondaga multi-disciplinary artist and curator raised on Six Nations of the Grand River located in Southern Ontario. They work in photography, video, installation, and sculpture and often create work that grapples with Indigenous relationships to land, representation, and the gaze. Coming from a culturally and politically grounded upbringing, their work focuses on politics of Indigeneity and identity from a Haudenosaunee perspective.

Jamaican-born, Victoria-based **Charles Campbell** has been working over the past three decades as an artist, curator, writer, educator, and organizer. His multidisciplinary art practice encompasses a range of media including painting, sculpture, installation, and performance. The title of Campbell's ambitious new sculptural and sound installation *Maroonscape 3: Finding Accompong* (2021) refers to the historical village of Accompong in Cockpit County, Jamaica where in the 18th century Maroons and the Indigenous Taino people fought for and maintained their independence from Spain and Britain. The form of the work recalls the Kindah Tree, under which the Maroon leader Cudjoe is said to have united his people in resistance against the European powers. In evoking these historical references, Campbell's work imagines a site of contemporary possibility, healing, and regeneration for Black communities within and in the face of Canada's colonialist context of white supremacy and racism.

J. R. Carpenter lives in England. Her digital poem *The Gathering Cloud* won the New Media Writing Prize 2016. Her collection *An Ocean of Static* was highly commended by the Forward Prizes 2018. *This is a Picture of Wind* was one of The Guardian's best poetry books of 2020.

Emily Chan (she/her) is a writer, law student, tea drinker, and a survivor of Anti-NMDA receptor encephalitis. She is grateful to live, write, and study on the territories of the ɫə́kʷəŋən and ƱSÁNEĆ peoples. Emily's creative non-fiction and poetry centre on illness, healing, and the idea of home.

Lesley Loksi Chan is an artist, educator, and artistic director of Centre[3] for Artistic + Social Practice which is situated upon the traditional territories of the Erie, Neutral, Huron-Wendat, Mississauga and Haudenosaunee nations, and within the lands protected by the Dish with One Spoon wampum agreement.

Bopha Chhay is a writer and curator who lives and works on the unceded territories of the xʷməθkʷəy̓əm, Skwxwú7mesh, and səilwətaʔ First Nations, also known as Vancouver. She is the Director/Curator at Artspeak, an artist-run centre with a mandate to encourage dialogue between visual arts and writing practices.

Squamish artists **Chepximiya Siyam' (Chief Janice George)** and **Skwetsimeltxw (Willard "Buddy" Joseph)** are acclaimed weavers and respected teachers who have played a crucial role in the revival of Salish weaving over the past two decades. Although weaving has been central to the cultures of the Coast Salish peoples for centuries, the practice almost disappeared in the ongoing devastation that began with the arrival of European settlers in the Pacific Northwest during the 19th century. When they began to formally study Salish weaving in 2003, George and Joseph had to travel to Washington state where they studied with master Skokomish weavers Susan Pavel and Subiyat Bruce Miller. Over the ensuing years, they have become highly accomplished weavers in their own right, developing techniques and carefully studying historical photographs to identify and sometimes recreate traditional patterns and motifs that articulate their unique Squamish identity.

Gabi Dao is an artist whose multidisciplinary practice insists on counter-memory, hyphenation, multiple truths, and blurred temporalities. Her laborious and saturated sculptures, installations, and video and sound work often begin by tracing the histories of places and materials through themes of globalization, consumption, belief, and belonging. Dao often conducts extensive archival and site-specific research of her subjects, slowly gathering and generating materials and sensing in situ. In this work, she prioritizes intimate and embodied modes of knowing toward new fragmentary and non-linear narratives.

Junie Désil is a poet. Born of immigrant (Haitian) parents on the Traditional Territories of the Kanien'kehá:ka in the island known as Tiohtià:ke (Montréal), raised in Treaty 1 Territory (Winnipeg). Junie's debut poetry collection *Eat Salt | Gaze at the Ocean* (TalonBooks, 2020) was a finalist for the Dorothy Livesay Poetry Prize.

Genevieve Fuji Johnson is a Yonsei settler of Hapa (Hafu) ancestry. Her roots are in Steveston, BC, which is on x^wməθk^wəyəm (Musqueam) traditional and unceded land. She loves to write, sew, and surf.

Simon Grefiel's art engages with ancient and colonial histories and cultural practices from Southeast Asia and the Pacific Rim. Working with sculpture, found objects, digital media, and plant life his explorations of language, dreams, familial stories, ethnographic archives, and speculative narratives propose new ways of experiencing the supernatural realm and the material universe.

Matthew Gwathmey lives in Fredericton, New Brunswick on Wolastoqey Territory. He studied creative writing at the University of Virginia and is currently working on his PhD at UNB. His first poetry collection, *Our Latest in Folktales*, was published by Brick Books in the spring of 2019.

James Nexw'Kalus-Xwalacktun Harry is an artist who works in various forms and media with a focus on encounters in public space. His work combines traditional Skwxú7mesh stories, forms, and designs with a range of materials to produce murals, lightworks, sculptures, house posts, and cedar carvings. He earned a BFA in Visual Art from Emily Carr University of Art + Design. Recent projects include public art installations in Canada and the United States, graphic designs for Vale resorts in Whistler, and a 45ft reconciliation pole for the Vancouver School Board.

Katie Kozak is a queer artist of Métis and Ukrainian settler descent. She grew up in Denare Beach, Saskatchewan. Her family is from the Red River Métis communities of St. François Xavier and Boggy Creek, Manitoba. Her visual art practice is centered on connectivity to land, relationship, ritual, and traces. She begins her process by spending contemplative time in nature, with other living beings. Being with the trees and water reminds her of her father. She has become aware that her values for making and being are deeply tied to him and processing his loss. She believes the body is a vessel of imprinted knowledge, even when unacknowledged. Through ritual and deepening connection to the land, she has experienced the body revealing a buried past.

Godfre Leung is a critic and curator based between the lands currently known as Vancouver and Calgary. His writing has appeared in *ArtAsiaPacific*, *Art in America*, and *Yishu: Journal of Contemporary Chinese Art*, as well as publications by the Museum of Modern Art and Walker Art Center among other institutions. As part of his recently concluded project *unstatefully*, he organized the exhibitions *Pao Houa Her: Emplotment* (Or Gallery, 2020) and *Guesthood and Alienhood: Sun Yung Shin, Jinny Yu, Republic of the Other* (Hotam Press Bookshop/Gallery, 2021), and commissioned the literary work *granted to a foreign citizen* by Sun Yung Shin (Artspeak, 2020). He is currently working with artist Christopher K. Ho on an ongoing project called “Hong Kong is a Loaded Term.”

Zehra Naqvi is a Karachi-born writer, editor, educator, and Rhodes Scholar. She has written and edited for various publications internationally. She is a recipient of the Bronwen Wallace Award for Emerging Writers and was the winner of *Room* magazine’s 2016 poetry contest. She is currently working on her first book.

Nnadi Samuel (he/him/his) holds a BA in English and Literature from the University of Benin. Winner of the Miracle Monocle Award for Ambitious Student Writers 2021 (University of Louisville), Lakefly Poetry Contest 2021 (Wisconsin), and the Canadian Open Drawer contest 2020, Samuel has also received an honorable mention for the 2021 Betty L. Yu and Jin C. Yu Creative Writing Prize (College Category). He is the author of the chapbook *Reopening of Wounds* and the forthcoming *Subject Lessons*; he reads for U-Right Magazine.

yamagushiku shō’s creative practice is grounded in diasporic shimanchu islander consciousness. His grandmother’s parents (山城) migrated to Tovaangar (Los Angeles) from Taminato, a village in northern Okinawa’s Yanbaru rainforest. His grandfather’s parents (田中) emigrated from Buzen Shoe, Fukuoka to Lingit Aaní (Juneau, Alaska). Currently shō lives on Iəkʷəŋən and W̱SÁNEĆ Territory.

Robin Simpson is a cultural worker, educator, and writer. Living in Tiohtià:ke/Montreal, he is the Coordinator of Public Programs and Education at the Leonard & Bina Ellen Art Gallery, Concordia University.

Sanchari Sur is a PhD candidate in English at Wilfrid Laurier University, recipient of a 2018 Lambda Literary Fellowship, and co-editor of *Watch Your Head: Writers and Artists Respond to Climate Change* (Coach House Books, 2020). Their writing can be found on *Al Jazeera*, *Electric Literature*, and *Ploughshares*; it was also featured in Toronto Book Award Shortlisted *The Unpublished City* (Book*hug, 2017).

Valérie d. Walker is a Neo-Renaissance Artist, transmedia creator, alchemist, Indigo Griot, curator, BIPOC Queer-femme Afro-Futurist time traveler. She holds *Ikebana* (Japanese flower arranging) & *Chado* (tea ceremony) degrees with *Urasenke-Kyoto* and lifetimes of Indigo knowledge. Walker landed on Gaia in Honolulu, and has travelled the planet in space and time. Her artworks explore enviro-positive natural dyeing & printing, quotidian actions, sensorially immersive fibre-based installations, solar-powered circuit-bending, story-telling, Black Panther-esque Eco-sexual activism, and GuerillaGrrrl radio. Valérie was welcomed to the unceded lands of the Skwxú7mesh (Squamish), Səlilwətaʔ (Tsleil-Waututh), and xʷməθkʷəy̓əm (Musqueam) Nations by Chief Marilyn Gabriel.

Lam Wong is a visual artist, curator, and designer who immigrated from Hong Kong to Canada during the 1980s and studied design, art history, and painting in Alberta and British Columbia. Wong works with painting, installation, and performance to engage with themes such as the perception of reality, the role of art, and the relationship between time, memory, and space. He sees art making as an ongoing spiritual practice and his work draws upon his knowledge of Western art history and his interest in Eastern philosophies, including Taoism, Tibetan Buddhism, and the teachings of Dajian Huineng (638–713 AD), a central figure in the development of Chinese Cʻhan (Zen) Buddhism.

Rita Wong lives on unceded xʷməθkʷəy̓əm (Musqueam), Skwxú7mesh (Squamish), and səlilwətaʔ (Tsleil-Waututh) lands. She is a poet-scholar who has written several books of poetry and co-edited an anthology with Dorothy Christian entitled, *Downstream: Reimagining Water* (WLU Press, 2017). Wong works to support Indigenous communities' efforts towards justice and health for water and land.

My name is **Maysa Zeyad** and I was born in Sana'a, Yemen. I lived there for ten years until my mom decided to move us to Canada after my dad passed away and because living in Yemen as a strong Somali woman was not sustainable for my mom. Moving to Canada has been interesting and challenging for me because of the culture difference; but it has also been a great help in finding my identity and who I am and where I belong as a mixed race person. I'm a social service worker and I advocate for women, challenging a system that was not made for Black women and women of colour so we don't have to be in a battlefield everyday.

| | |
|-------------------------------|---|
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ART

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WRITING

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CONVERSATIONS

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REVIEWS

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