



# GEO PO ETICS SYM PO SIUM

April 19-23, 2022  
Hollyhock, Cortes Island

GO

GEO

GEODE

GEORGE

GEODUCK

GEOMETRY

GEOMANCY

GEOPOETICS

GEOPOLITICS

GEO THERMAL

GEO PHILO MORPHA

**OPENING REMARKS            3**

**DAILY SCHEDULE            6**

**SESSION DESCRIPTIONS 11**

**PRESENTER BIOS            17**

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"There will be ears, and the shore will be a room."  
– angela rawlings



## GEOPOETICS IN THE MESS/MESH

What geo-graphies made you? What elements compose you and what do they know? What waters are you from, what soils, sound fields? What are they saying? Who authors their representations? What do these representations bring into being?

Rita Wong writes,

*i live at the west entrance of a haunted house called canada  
whose hungry ghosts, windborn spirits, call us to conscience*

The elements speak loudly these days. To hear firestorm, deluge, heatwave, melt as not only catastrophe, but as communication, as information from the living world about the relational nature of this planet, and the ways colonial logics have violently misunderstood this, liberates new possibilities for response, attention, and ways to live with the haunted mess/mesh.

We need geopoetics because geopolitics necessitate other ways of being in relation to the geo and the political. "Politicks", according to an 1806 definition, "is the science of good sense, applied to public affairs, and, as those are forever changing, what is wisdom to-day would be folly and perhaps, ruin to-morrow." Here we are in the tomorrow of the last 400 years of violent land-theft, genocide, slavery and extraction which built the world that is now crumbling. In another time and place, geopoetics might be so part of life we wouldn't need a word for it, or a conference about it. Our intention for this symposium is to help conspire, liberate and love that world into being.

In the introduction to *Geopoetics in Practice*, a volume which includes several presenters at this symposium, Linda Russo writes, "It's no surprise that geopoetics is a product of Late Capitalist flows and processes, that it is emerging as a field at the moment when extractive industries (coal, oil, gas) are facing power-ful coalitional resistance: NoDAPL, the Wet'suwet'en blockade, and other efforts to defend treaty rights (and, more broadly, the "rights of nature" movement) are challenges to destructive colonial legacies, attempts to change the narrative." Proposing alternate narratives to the hegemonic ones we are caught in is the work and play of geopoetics.

When options for living and continuance on this planet are made to seem dismally few (fossil fuels, violence, extraction), poems and poetic thinking of all kinds offer droplets from the ocean of possibilities for how else the world could be and is. In "Fruit of the cyclone: Undoing geopolitics through geopoetics," Angela Last writes, "Geopoetics render tangible the shuttling back and forth between geography and its representation. To paraphrase Judith Butler, poetic practices engage in a struggle over 'the regulation of the sphere of appearance. . . to establish what will count as reality and what will not.'"

Stephen Collis writes,

*"my grammar did this to me  
/ my grammar and / my economy"*

Grammar did this: organized the living continuum into subjects and objects, *it* and *I*, *it* and *she*, called *property* a word for land, attention something to be *paid*, the possessive pronoun *mine* the same word for holes in the earth where gold and

minerals and fuels are mined with the help of *geology*. Geology is usually defined as the study of the earth, its rocks and processes. Kathryn Yusoff writes, "Geology is a mode of accumulation, on one hand, and of dispossession, on the other, depending on which side of the geologic color line you end up on." Supposedly neutral grammars did and continue to do all this.

Climate that is increasingly making parts of the world unliveable infernos and other parts wash away was called climate change, global warming. Perhaps ~~global warming~~ *global warming-dying*, as Rita Wong puts it, would be more accurate. Language – how we inscribe and re-inscribe earthly relations – matters. It is the difference between worlds. Climate "change" is a social and cultural issue as Eric Magrane and many others point out, a cosmological issue too.

For those of us who have inherited a worldview that perceives the world as insentient, inert matter, along with the extraction and devastation such an understanding makes possible, of course we are looking for new language that recognizes the intelligence, kinship and enmeshment we have with the living world. These understandings are not new in most traditional / Indigenous worldviews. In an interview, scholar Kim TallBear says, "I appreciate the fact that non-indigenous people are struggling mightily to find a language that's helping them accord agency to non-humans now. Because they're mostly secular, they really struggle...But we don't have a problem as indigenous people with ascribing what you might call in English a life force to a non-human, or a soul. And we know that that's an inadequate term, we probably wouldn't talk about it in the language of our ancestors like that, but we just don't have a problem doing that. And you see them really contorting themselves intellectually, trying to find a secular language to do this."

These contortions are the necessary, vital work of remaking cosmologies. In artmaking, these contortions may look more like dancing, or the riotous breaking apart of grammar and language in order to see it better, and create new grammars for beings-in-relation. Let us be suspicious of 'givens' that uphold destructive, extractive regimes, and curious about what else the world might be in the process of becoming if we listen.

– Erin Robinsong

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- Yusoff, Kathryn. *A Billion Black Anthropocenes or None*. University of Minnesota Press, 2018.

## A NOTE ON GEPOETIC METHODS / PRACTICES

Geopoetics is an expansive field of inquiry we hope this symposium will continue inventing. When we began organizing this symposium in 2018, it was because we barely knew what geopoetics was, and we wanted to find out. **Poet-geographer Eric Magrane, who has importantly theorized this field, offers these helpful characteristics of geopoetics:**

**The geopoetic field as such includes the following characteristics:** a focus on embodied engagements with place and materiality expressed through poetics of multiple forms; a critical awareness of the social and cultural constructions of—and expressions through—place, space, landscape, nature, and scale; a relational perspective to human–environment interactions that often attempts to dislodge and blur said categories; a reflexive consideration of how places are represented and, in turn, made; attention to difference and the situatedness of the cultural and social position from which a poet writes and/or makes; an engagement with speculative futures and the world-making possibilities of language; and an epistemological attention to the tensions of creative and critical methodologies and practices. While not all geopoetics projects will include all of these characteristics, and while this list is not exhaustive, I list these characteristics to outline some of the current contours of the emerging field. – Eric Magrane, "Climate geopoetics (the earth is a composted poem)"





# DAY 1: WELCOME

**6:30–7:30pm** – Dinner

**7:45–8pm** – Klahoose Welcome – Jessie Louie, Amber George, Anastacia Francis & Georgina Silby

**8–8:15pm** – Hollyhock Orientation

**8:30–10pm** – Geopoetics Opening Session

**10pm** – First Night Social

"The clouds above, the sky above, witnessed. The land underfoot said, here was here first. We thought about beginnings."

– Sonnet L'Abbé, "CXIV"





# DAY 2: WATER ~ STEAM ~ DEW ~ OOZE

**7–8am** – Yoga

**8:30–9:30am** – Breakfast

**9:45–12:15 – PLENARY: Water Scales Up: Healing the Continuum** –  
Cecily Nicholson, Astrida Neimanis, Rita Wong & Stephen Collis

**12:30–1:30pm** – Lunch

**1:45–2:45pm – FEATURED EVENT: So Tired, the Sea**  
– Astrida Neimanis

**3:00–4:30pm – AFTERNOON SESSIONS 1**

- **Bottom Rail on Top: Baggage & the Outdoors**  
– David Bradford & Cecily Nicholson
- **The Poemshadow: A discussion & writing practice**  
– Elee Kraljii Gardiner
- **Throwing Us in for a Loop: Polyrhythms, Poetics, & Political Ecology** – Jennifer Yakamovich
- **Moving Through Geopoetics: A movement practice outside**  
– Hanna Sybille Müller

**4:45–6:15pm – AFTERNOON SESSIONS 2**

- **The Ethics, Possibilities and Limits of Co-Creating & Teaching with the Land**–sophie anne edwards
- **No One Knows Us There: Queering Death** – Jessica Bebenek  
+ **Sun Set** – Megan Gnanasihamany
- **Fungal Wonder:** – Mendel Skulski & Merlin Sheldrake in conversation

**6:30–7:30pm** –Dinner

**8:00–10:00pm** – The Ecotone Cabaret





# DAY 3: ((MAGMA)(DIRT)) (((GEOFREQUENCIES)))

**7:00–8:00am** – Yoga

**7:00–8:00am** – **SUNRISE SESSION: Listening walk & sonic meditation (Oliveros' Environmental Dialogue)** – Anne Bourne

**8:00–8:45am** – Garden Tour

**8:30–9:30am** – Breakfast

**9:45–12:15** – **PLENARY: Geo Frequencies :: In the Thick of It**  
– Sonnet L'Abbe, Eric Magrane, Julian Ankney, & Linda Russo

**12:30–1:30pm** – Lunch

**1:45–2:45pm** – **FEATURED EVENT: Sensing Detail – shxwewelmexw siwel** – Dylan Robinson

**3:00–4:30pm OUTWARD-IN: Forest, Shore & Fruiting Bodies**

- **Nature walk** – Bill Ophoff, Hollyhock's longtime resident naturalist, offers a knowledgeable, deeply situated tour of the ecosystem and geography of here
- **Mushroom Wander** – Mendel Skulski
- **INTIME: Invitation, Interaction** – Elee Kraljii Gardiner presents angela rawlings' participatory work
- **Cultivating Mindful Relatedness Through Forest Therapy** – Heather Burns

**4:45–6:15pm** – **AFTERNOON SESSIONS 3**

- **Radical Ecopsychology for Well-Being & Justice**  
– Daniella Roze des Ordons
- **Petrocapital Ambient Soundtrack** – Michael Nardone  
+ **Soundfields: Roundtable** – Anne Bourne, Ruby Singh, Dylan Robinson, & Cosmo Sheldrake
- **It is only wave and flower and it is your family!**  
– Rex Weyler

**6:30–7:30pm** – Dinner

**8:00–10pm** – The Geocore Lounge



# DAY 4: FRAGRANCE::: SMOKE:::WIND:::

**7:00–8:00am** – Yoga

**7:00–8:00am** – **SUNRISE SESSION: Morning Field Recordings**  
– Julian Fisher

**8:30–9:30am** – Breakfast

**9:45–12:15pm** – **PLENARY: How the Earth Means: Listening & Speaking in a More-Than-Human World** – Robert Bringham, Jan Zwicky & David Abram

**12:30–1:30pm** – Lunch

**1:45–2:30pm** – **FEATURED EVENT: The Voice of Time: Initial Findings, Magical Threads, & New Directions in Community Arts Research** – Nadia Chaney

**2:40–4:00pm** – **FEATURED EVENT: A Strange Climate of Mind**  
– David Abram

**4:30–6:00pm** – **AFTERNOON SESSIONS 4**

- **Lyric Geography** – Maleea Acker
- **Animacy & Ecopoetry** – Lee Beavington
- **Field Recording & the Phenomenology of Place**  
– Julian Fisher
- **Geodrawing a 'Sympoetic' Symposium Response**  
(workshop) – Zuzana Vasko, Erica Grimm, & Tracie Stewart

**6:00–6:30pm** – Oyster Appetizer Beach BBQ

**6:30–7:30pm** – Dinner

**8:00–10pm** – The Rock Show



# DAY 5: CLOSING ++++++CONTINUING

**8:30–9:30am** – Breakfast

**9:30–11:30am** – Closing & Continuing

**12:00–1:00pm** – Lunch

I build my language with rocks.

– Édouard Glissant

"When I began to listen to poetry, it's when I began to listen to the stones, and I began to listen to what the clouds had to say, and I began to listen to others. And I think most importantly for all of us, then you begin to learn to listen to the soul"

–Joy Harjo





# WEDNESDAY APRIL 20

## WATER ~ DEW ~ STEAM ~ OOZE

**9:45am–12:15pm**

**PLENARY: Water Scales Up: Healing the Continuum – Rita Wong, Cecily Nicholson, Astrida Neimanis, Stephen Collis**

Planetary being is fluid, relational, porous and interconnected: a drop of water beneath your tongue becomes a rain cloud over the prairie; a rivulet becomes the ocean. While much that seems “wrong” with the present has to do with broken or disrupted continuities and denied relations, water, as a milieu of transformation, is always scaling up. How can our arts and actions move across temporal, spatial, and conceptual scales to connect the micro to the macro, the personal to the collective, and the tiny to the huge, offering care and repair to what is currently broken? How can poets and other makers be “healers of the continuum” (Tongo Eisen Martin)?

**1:45–2:45pm**

**FEATURED EVENT: So Tired, the Sea – Astrida Neimanis**

Beginning with a lesson in symbiotic sleep management, this performance-lecture, first conceived of in 2019, explores deep sea circadian rhythms, tidal pull, stars, undersea forests, fall out, and falling out together, all as a way to figure fatigue as an ethical and political affect. Below the waves, gravity works differently, and queer energies circulate. What kinds of refugia will the undersea offer, what new rhythms will emerge?

**3:00–4:30pm AFTERNOON SESSIONS 1**

**Bottom Rail on Top: Baggage & the Outdoors – David Bradford with Cecily Nicholson**

In conversation with poet and organizer Cecily Nicholson, David Bradford presents a reading and oral historicization of “Bottom Rail on Top,” a forthcoming poetic sequence that explores the impasses that shape the terms of the poet’s ongoing Black-historical interventions on pastoral themes. Combining poetry, oral composition and conversation, Bradford and Nicholson lead a conversation about personal, affective, and historical conditions that situate us outdoors.

**The Poemshadow: A discussion & writing practice – Elee Kraljii Gardiner**

When we interact with a poem our attention is a light source on the textual body and creates a shadow. The shadow zone, itself an area of meaning, reference, and matter, can create the material of another discrete poem. With a three-step tactic we will create poemshadows of a text in communion with its environment.

**Throwing Us in for a Loop: Polyrythms, Poetics, and Political Ecology – Jennifer Yakamovich**

Multispecies anthropologist Anna Tsing uses a very “sound” musical analogy to understand how landscapes come to emerge: polyphonic rhythms. Through an artist talk and guided sound collage workshop, I will explore how a framework of polyphony and sonic improvisation could mediate a space that provokes new social imaginaries.



## WEDNESDAY APRIL 20

### WATER ~ DEW ~ STEAM ~ OOZE

#### **Moving Through Geopoetics: a movement practice outside**

– Hanna Sybille Müller

This session will process information that was discussed during the morning plenary through movement. This practice creates a non-verbal dialogue. To start, I propose some activation around the vagus nerve, which will lead to sound making while moving. Followed by a short partner interview we will move into an exploration with a partner.

#### **4:45–6:15pm AFTERNOON SESSIONS 2**

#### **The Ethics, Possibilities and Limits of Co-Creating & Teaching with the Land**

– sophie anne edwards

In this creative field inquiry participants will engage with the ecosystem surrounding Hollyhock, via a set of questions/prompts, using the senses, and collaborative/inter-species, drawing and interdisciplinary writing. We will discuss sens/ual, ecological threads to consider the ethics, limits and possibilities of creative interspecies collaboration and teaching.

#### **No One Knows Us There: Queering Death – Jessica Bebenek**

In this combined poetry reading & artist talk, I will share works from my new collection of lyric poetry which explore human death and what we might find on the other side. How can grief open us up towards our tangled relationships with more-than-human beings and the blurry lines which fail to divide us?

+

#### **Sun Set – Megan Gnanasihamany**

The sun sets again. You stand witness: brilliant pinks and golds, reflections and refractions off of cars, waves, and faces. Arising from a series of drawings that redescribe iPhone photos of sunsets sourced through Instagram, Sun Set is a poetic essay in progress about pretty pictures, exploring the political valence of colour, shape, line, and pixel.

#### **Fungal Wonder: Mendel Skulski & Merlin Sheldrake in conversation**

Thinking about fungi makes the world look different. Most fungi live out of sight, yet make up a massively diverse kingdom of organisms that support and sustain nearly all living systems. Fungi throw many of our well-worn concepts into question, from individuality to intelligence. They can change our minds, heal our bodies, and help remediate environmental disaster. In this conversation, Mendel Skulski and Merlin Sheldrake will discuss the ways these extraordinary organisms – and our relationships with them – change our understanding the planet on which we live, and the ways that we think, feel, and behave.

#### **8:00–10:00pm**

#### **The Ecotone Cabaret: Poetry, Music, Performance & Merriment**

—MCs: Vanessa Richards & Khari McClelland

If you would like to perform and have not yet signed up, please see Erin or Michael



# THURSDAY APRIL 21

## MAGMA::DIRT::GEOFREQUENCIES

**7:00–8:00am**

**SUNRISE SESSION: Listening walk & sonic meditation (Oliveros' Environmental Dialogue) – Anne Bourne**

What Sound Brings You Peace? In an empathic environmental experience, Anne offers listening and sounding with attention to embodied resonance, and a more-than-human soundfield, through the deep listening text scores of Pauline Oliveros.

**9:45–12:15pm**

**PLENARY: Geo Frequencies :: In the Thick of It – Sonnet L'Abbé, Linda Russo, Julian Ankney, & Eric Magrane**

Panelists will present current work and discuss geopoetic methodologies & epistemologies. How might one do geopoetics with an eye/ear/body toward the ground, toward shadows? How to practice decolonial and Indigenous geopoetics? Can we do geopoetics with/as play and care? Are there geopoetic possibilities in experiencing awareness as tuneable?

**1:45–2:45pm**

**FEATURED EVENT: Sensing Detail – shxwewelmexw siwel – Dylan Robinson**

How are we – settlers, visitors, arrivants, Indigenous folks – to situate ourselves in this place we gather, on Klahoose lands?

It is both true and a point of humour that stories told by Elders from Indigenous communities move and meander like streams and rivers; they resist the imperative of "the point", choosing instead to follow the flow of detail to wherever it might need to lead. Following the stream, you feel its movement surge toward an end, but are unsure when it might join with another tributary, or how to determine when the end is really the end or instead a larger body of water that then might flow again into another story. In another way, this caricature of the meandering story connects with the settler stereotype (and Indigenous reclaiming) of "Indian time". As a less regulated form of focus, settlers and missionaries often characterized Indigenous engagement with the world as "wild, restless habits" in need of reform. In both instances of detail-oriented sense/affect and peripatetic attention, we encounter a Western emphasis on the inability of Indigenous folks to focus attention and the act of telling that arises out of focused attention. Such contemporary caricatures and historical anecdotes of Indigenous attention are unexceptional. Yet understood as an aesthetic by which Indigenous folks convey detail and the flux of detail in movement, how might this orientation to sensing and sharing detail also provide a means to offer something to the lands that we have come to? Beginning from this question, I will consider my own relationship to Klahoose lands as a xwelmexw neighbour-visitor, and ask what my words might offer to this place.

**2:45– 4:15pm**

**OUTWARD-IN SESSIONS: Forest, Shore & Fruiting Bodies**

**Mushroom Wander – Mendel Skulski**

An exploration of the wooded grounds of Hollyhock, and a search for the mushrooms of spring. To include unstructured conversation about the different types of fungi, the peculiarities of some of the individual mushrooms encountered, and how they can inform our understanding of living nature. As with any walk preoccupied with finding fungi, expect to go slow and not very far.





# THURSDAY APRIL 21

## MAGMA:::DIRT:::GEOFREQUENCIES

### **Cultivating Mindful Relatedness Through Forest Therapy – Heather Burns**

Forest therapy is a practice that invites us to slow down and lovingly relate to the earth in ways that cultivate presence, sensory connection, embodiment, and healing. Facilitated invitations, group reflection, and tea ceremony will deepen our perceptions of the more than human world and our understanding of mindful relatedness. 15 participants max: please sign up via sheet on garden deck.

### **INTIME: Invitation, Interaction – angela rawlings via Elee Kraljii Gardiner**

Join Elee Kraljii Gardiner in enacting the nature-based choreography by Canadian-Icelandic interdisciplinary artist angela rawlings. This uncommon hour-long interaction with the Hollyhock foreshore consists of walking a circular inscription in sand. We'll be moving the whole time, so wear weather-appropriate clothes and shoes, and bring any food or drink you'd like to imbibe.

Low tide is at **4:07 pm**. We will circulate starting before low tide so that we may watch the tide shift later in the evening as the sea edits the O we have marked on the foreshore through our counter-clockwise circulation. To launch this organic exercise developed for, by, and with participants, Elee will read a short introduction to angela's work from her book *Sound of Mull*.

Our shoreline interaction may spur participants to explore estrangement, intimacy, rural ritual, chronology, history, and/or relationship with human and more-than-human watery bodies. The interaction may be considered geopoetics performance-as-research. There will be ears, and the shore will be a room. Our interaction may be photo and video-documented for possible future screening. All participants will be asked to share permission in perpetuity for future screenings of the documentation.

### **4:45–6:15pm AFTERNOON SESSIONS 3**

#### **Radical Ecopsychology for Wellbeing & Justice – Daniella Roze des Ordons**

The workshop will introduce theoretical foundations and experiential practices of radical ecopsychology and implications for personal, societal, and ecological resilience. Radical ecopsychology explores humanity's innate biological and psychological co-evolution with nature and works toward engaged action and change toward sustainable and just futures (Fisher, 2013).

#### **Petrocapital Ambient Soundtrack – Michael Nardone**

This essay considers the contours of the soundscape that petrocapiatalism produces in order to locate sites and spaces of potential containment and rupture amid its constructed ubiquitousness.

**\* Soundfields: Roundtable – Anne Bourne, Dylan Robinson, Cosmo Sheldrake, & Ruby Singh** What can we restore by listening and recording soundfields? Consider memory, extinction. How could hydrophonic recording enhance perception of deep ocean? Field recording attends to the more-than-human. What are the ethics of extracting sound for creative work? Could apposite methodologies apply to create with the ocean? Creating with field recordings intensifies the sonic experience of lab extraction archiving. Jana Winderen warns against appropriation and anthropo-morphization yet gracefully composes with what is. Can sonic works, integrating human and more-than-human sound in beauty be regenerative? Oliveros says the sound field is listening.

#### **It is only wave and flower and it is your family! – Rex Weyler**

Join legendary environmental activist, ecologist, author, Hollyhock co-founder and Cortes community rock Rex Weyler for a talk on how poetry, poetics and metaphor informs his ecological/political actions.

#### **8:00–10:00pm**

#### **The Geocore Lounge: Poetry, Music, Performance & Merriment — MC Ruby Singh**

If you would like to perform and have not yet signed up, please see Erin or Michael



# FRIDAY APRIL 22

## FRAGRANCE::::SMOKE::::WIND

**7:00–8:00am**

**SUNRISE SESSION: Morning Field Recording – Julian Fisher**

This workshop will provide an experiential introduction to the artistic practice of field recording and explore how this practice opens new modes of attention to co-habitants of the living land. Participants will be invited to make their own recordings in this morning session, followed by a hands on walk-through of audio editing techniques in the (optional) afternoon session to prepare sounds for creative use.

**9:45am–12:15pm**

**PLENARY: How the Earth Means: Listening & Speaking in a More-Than-Human World – Robert Bringhurst, Jan Zwicky, & David Abram**

Humans have shown a remarkable aptitude for setting themselves apart from the world that sustains them, misunderstanding and dishonouring the ecological fabric. Religious and secular literatures in many traditions are often complicit in maintaining this anthropocentrism. As the losses compound around us, are we still listening only to ourselves? Can the human voice participate in the wider conversation of things?

**1:45–2:30pm**

**FEATURED EVENT: The Voice of Time: Initial Findings, Magical Threads, & New Directions in Community Arts Research – Nadia Chaney**

100 week study of the nature of time and temporality. Arts-based research collective. Core questions: 1) how can we be more intimate with Time 2) is Time incarcerated and how can we help to liberate it. Methods: both a- and interdisciplinary, tentacular, secretive (secret and secretion), generous, gentle, and fun.

**2:40–4:00pm**

**FEATURED EVENT: A Strange Climate of Mind – David Abram**

Can we feel our way into a more bodied and ecological understanding of mind, at once weirdly new and ancestrally resonant? Is it possible to open a more kaleidoscopically animist understanding of mind, one that's more responsive to the calamitous situation in which much of our species has now plunged the biosphere?

**4:30–6:00pm AFTERNOON SESSIONS 4**

**Lyric Geography – Maleea Acker**

What are the points of connection between lyric philosophy (as posed by Jan Zwicky) and geography's nonrepresentational theory (NRT)? This talk will provide points of intervention into NRT using the work of Zwicky and poet-philosopher Don McKay, adding to work on metaphor, the (pre)political body, and failure within Geopoetics.

**Animacy & Ecopoetry – Lee Beavington**

For this session, we will engage with the surrounding wilds via our senses, storytelling and ecopoetry. Ecopoetry is the use of poetic language—including rhythm, imagery, and sensory evocation—to elicit a relational connection with the natural world. We will embody the five senses, find inspiration in nature, and engage in collective creativity.



# FRIDAY APRIL 22

## FRAGRANCE:::SMOKE:::WIND

### **Field Recording & the Phenomenology of Place (Audio Editing Techniques) – Julian Fisher**

Part two of Julian's field recording workshop: This workshop will provide an experiential introduction to the artistic practice of field recording and explore how this practice opens new modes of attention to co-habitants of the living land. Participants will be invited to make their own recordings in the (earlier) morning session, followed by a hands on walk-through of audio editing techniques in this afternoon session to prepare sounds for creative use. Participants are welcome to attend either or both.

### **Geodrawing A 'Sympoetic' Symposium Response – Zuzana Vasko, Erica Grimm & Tracie Stewart**

Bringing intersubjective alertness to the more-than-human vibrancy of the site, our workshop invites 'sym'-together, 'poiesis'-making with the land and each other. Through writing, drawing, burying, dipping, unearthing, and interweaving we 'make together' a semiotic, entangled, symposium response: a vessel that embodies our complicity in ecological precarity and seeks alternate wisdom.

### **The Rock Show — MCs: Flora Wallace & Cosmo Sheldrake**

If you would like to perform and have not yet signed up, please see Erin or Michael



## PRESENTER BIOS

**Sonnet L'Abbé** is the author, most recently, of *Sonnet's Shakespeare*, the only poetry collection to be named one of Quill and Quire's best books of 2019. They are a professor of English and the Chair of the Creative Writing and Journalism Department at Vancouver Island University.

**David Abram** is a cultural ecologist and philosopher who lectures and teaches widely on several continents. He is the author of *Becoming Animal: An Earthly Cosmology*, and *The Spell of the Sensuous*.

**Maleea Acker** lives in unceded WSÁNEĆ territories. She holds a PhD in Human Geography and lectures at the University of Victoria and Thompson Rivers University. She is the author of three poetry collections, including *Hesitating Once to Feel Glory* (Nightwood Editions, 2022), and a non-fiction book, *Gardens Aflame: Garry Oak Meadows of BC's South Coast* (New Star, 2013), which charts the Indigenous stewardship and current restoration of an endangered Vancouver Island ecosystem.

**Julian Ankney** is a Nimiipuu (Nez Perce) scholar and social justice activist. Ankney studies Indigenous feminism using the oral traditions of Nimiipuu and also explores digital literary tools to tell Indigenous stories. Her work has significance for Indigenous language reclamation and for social justice awareness of gender inequality, decolonization, sovereignty, and human rights for Indigenous Peoples.

**Lee Beavington**, PhD, is a poet-scientist-philosopher. He works as an interdisciplinary instructor and learning strategist at Kwantlen Polytechnic University where he is developing a Fraser River/staləw Field School. His poems appear in *Refugium*, *Sweet Water*, *Langscape Magazine*, *Ecopscychology*, *Poetic Inquiry: Enchantments of Place*, and *Scientists and Poets Resist*.

**Jessica Bebenek** is a writer & interdisciplinary artist currently based in Tiohtià:ke (Montreal). In 2021 she was a finalist for the Writer's Trust Bronwen Wallace Award for Emerging Writers in Poetry. Her recent chapbooks include *Fourth Walk* (Desert Pets Press, 2017), *k2tog* (Broken Dimanche, 2018), and *What is Punk* (2019).

**Robert Bringham** is a poet, a translator, an officer of the Order of Canada, and a lifelong student of Native American languages and oral literatures.

**Anne Bourne** Artist / composer, traveller based in Tkaronto, improvises emergent streams of cello sonics / voice and text. A creative with composer Pauline Oliveros, and facilitator of empathic collective gesture through deep listening practice. A Chalmers Fellow 2022, Anne observes shorelines as difference in coalescence, through walking and field recording; creates in attunement to the spectral wave patterns of water. [www.annebournemusic.com](http://www.annebournemusic.com)

**David Bradford** is a Black poet, organizer and translator. He is the author of *Dream of No One but Myself* (Brick Books, 2021) and *Bottom Rail on Top* (forthcoming from Brick Books, 2023). A founding editor of House House Press and a graduate of the University of Guelph MFA in Creative Writing, Bradford is based in Tio'tia:ke (Montréal).

**Dr. Heather Burns** (she/her) is an associate professor and director of the Leadership for Sustainability Education (LSE) graduate program at Portland State University. Dr. Burns facilitates learning about emergent and collaborative leadership, sustainability pedagogy, ecological design & permaculture, systems of oppression, spiritual leadership, and deep ecology. Her work focuses on creating regenerative change through transformative learning, contemplative inquiry, experiential & embodied learning, and healing reconnection to the earth.



## PRESENTER BIOS

**Nadia Chaney** was born in Saskatoon, Saskatchewan (Treaty 6 territory) in 1978 of Indian (Goan and Gujurati) descent. Performing and presenting since early childhood, Nadia has been professionally active since 1998 in poetry, music, creative non-fiction, visual arts, social practice and performance installation. She currently lives and works in Montreal/Tio'tia:ke, where she runs an arts based community research lab studying the nature of Time and Temporality.

**Stephen Collis** is the author of a dozen books of poetry and prose, including *The Commons* (2008), the BC Book Prize winning *On the Material* (2010), *Once in Blockadia* (2016), and *Almost Islands: Phyllis Webb and the Pursuit of the Unwritten* (2018)—all published by Talonbooks. *A History of the Theories of Rain* (2021) was a finalist for the Governor General's Award for poetry, and in 2019, Collis was the recipient of the Writers' Trust of Canada Latner Poetry Prize. He lives near Vancouver, on unceded Coast Salish Territory, and teaches poetry and poetics at Simon Fraser University.

**sophie anne edwards** (she/her/settler) is a geographer (PhD/ABD Queen's U), walker, and environmental artist/writer. As the founding AD/ED of 4elements Living Arts she designed and curated numerous community-engaged projects including the Connections Trail which won an Ontario Lieutenant Governor award for cultural landscape heritage preservation, and Elemental Festival (multidisciplinary site-specific work). She's just finished her first full-length book of site-specific poetry (due out in 2024), and is working on two new projects with funding from the Canada Council of the Arts and the Ontario Arts Council.

**Mark Fettes** teaches education at Simon Fraser University. His explorations of language and imagination include work on Indigenous language revitalization, research partnerships in imaginative place-based education, and leadership roles in the worldwide community of Esperanto speakers.

**Julian (Jules) Fisher** is a DJ, avid sound recorder, birder and a PhD Candidate at the University of Western Ontario in the department of Theory & Criticism. Music and recordings can be found online at [julesfisher.ca/links](https://julesfisher.ca/links)

**Elee Kraljii Gardiner** is the author of two poetry books, *Trauma Head* and *serpentine loop*, and editor of the anthologies *Against Death: 35 Essays on Living* and *V6A: Writing from Vancouver's Downtown Eastside*. She is a director of Vancouver Manuscript Intensive. [eleepkg.com](https://eleepkg.com)

**Eric Magrane** is an assistant professor of geography at New Mexico State University. He is the editor of *The Sonoran Desert: A Literary Field Guide* (University of Arizona Press, with Christopher Cokinos), and *Geopoetics in Practice* (Routledge, with Linda Russo, Craig Santos Perez, and Sarah de Leeuw.).

**Megan Gnanasihamany** is an artist, writer, and curator in Tio'tia:ke (Montréal).

Imaginative. Bold. Genuine. Hopeful. **Khari Wendell McClelland** is an award-winning musician and creative facilitator who uses the arts and experiential activities for transformational learning.



## PRESENTER BIOS

**Hanna Sybille Müller** is a choreographer, dramaturg and dance artist living in Tiohtiá:ke/Mooniyang/Montréal. Her most recent projects include *Moving through the Archive* (2022) in collaboration with Galerie UQO and *Polymorphic Microbe Bodies* (2021) in collaboration with Erin Robinsong at Tangente, Montreal. Hanna studied dance at the Rotterdamse Dansacademie (RDA) and received a diploma in media studies at the Berlin University of the Arts (UdK) in 2012.

**Michael Nardone** is a postdoctoral fellow at the Université de Montréal. Co-editor of the *Documents on Expanded Poetics* book series and of the critical journal *Amodern*, he is the author of two books of poetry: *The Ritualites* (2018) and *Transaction Record* (2014).

**Astrida Neimanis** is a cultural theorist who writes about water, bodies and weather in the context of colonial, white heteropatriarchal climate catastrophe. She is currently Associate Professor and Canada Research Chair in Feminist Environmental Humanities on unceded syilx lands, where she is also director of the FEELed Lab. She is also co-convenor of the COMPOSTING Feminisms group (with Jennifer Mae Hamilton), confounder of the Weathering Collective, and part of the practice-based collaboration "Learning Endings" with Patty Chang and Aleksija Neimanis. Her most recent book is *Bodies of Water: Posthuman Feminist Phenomenology*.

**Cecily Nicholson** is a poet and organizer. Her most recent book *Wayside Sang* won the Governor General's award for English-language poetry. Her forthcoming title *HARROWINGS* (Talonbooks, 2022), is a study in black ruralities, almanac, agricultural, and art histories. Cecily volunteers with community impacted by carcerality and food insecurity and works in education. She was the 2021 Writer-in-Residence for the University of Windsor.

**a rawlings** is a Canadian-Icelandic interdisciplinary artist whose books include *Wide slumber for lepidopterists* (Coach House Books, 2006), *Gibber* (online, 2012), *o w n* (CUE BOOKS, 2015), *si tu* (MaMa Multimedijalni Institut, 2017), and *Sound of Mull* (Laboratory for Aesthetics and Ecology, 2019).

**Vanessa Richards** practices as a transdisciplinary artist and facilitator. With a passion for communities, collaboration and culture she initiates arts-based social projects that move us towards life affirming change.

**Genevieve Robertson** is an interdisciplinary artist with a background in environmental studies. Her drawings are often comprised of found organic materials collected on-site and map a visceral and long-term engagement with specific regions. (Note: Genevieve's work will be installed at the gathering, she will not be there in person.)

**Dylan Robinson** is a xwélmexw (Stó:lō/Skwah) artist, curator and writer, as well as the Canada Research Chair in Indigenous Arts at Queen's University. Dylan's work spans the areas of Indigenous sound studies and public art, and takes various forms of writing (event scores to autotheory), gathering, and inter-arts creation. His book, *Hungry Listening* (University Minnesota Press, 2020), examines Indigenous and settler colonial practices of listening.

**Ebony Rose** is a visual artist working in drawing, painting, sculpture and installation. A predominant area of her practice has dealt with natural phenomena as material, such as air, water and light. Her work invites contemplative experiences of our surroundings and biome and is a window to witness changing passages of time.





## PRESENTER BIOS

**Daniella Roze des Ordon**s (she/her) is a PhD candidate within the Educational Theory and Practice program at Simon Fraser University with a focus on ecopsychology-informed nature-based education within a socio-ecological justice framework. She draws on over 15 years of experience as an educator, facilitator, and ecopsychology practitioner, guiding nature-based education and therapeutic programs.

**Linda Russo** is a poet and directs Ecoarts on the Palouse. She co-edited, with Marthe Reed, *Counter-Desecration: a Glossary for Writing Within the Anthropocene* (Wesleyan) and, with Eric Magrane, Sarah de Leeuw and Craig Santos Perez, *Geopoetics in Practice* (Routledge). She lives on the traditional Nimiipuu and Pelúuc homelands and teaches at Washington State University.

**Cosmo Sheldrake** is a London-based multi-instrumentalist musician, composer and producer. His albums include *The Much Much How How and I* (2018) and *Wake up Calls* (2019), composed entirely from recordings of endangered British birds.

**Merlin Sheldrake** is a biologist and bestselling author of *Entangled Life: How Fungi Make Our Worlds, Change Our Minds, and Shape Our Futures*, winner of the Royal Society Book Prize and the Wainwright Prize. Merlin is a research associate of the Vrije University Amsterdam, and works with the Society for the Protection of Underground Networks and the Fungi Foundation. A keen brewer and fermenter, he is fascinated by the relationships that arise between humans and more-than-human organisms.

**Mendel Skulski** is an ecology podcaster, mushroom enthusiast, and organizer with the Vancouver Mycological Society. They have been deeply intrigued by fungi since 2012.

**Ruby Singh** is a multi award winning composer and producer that has been a longtime beloved member of the Vancouver artistic community. His creativity crosses the boundaries of music, poetry, photography and film engaging with mythos, memory, justice and fantasy.

**Zuzana Vasko** is an artist and educator whose art practice explores human-nature relations and the commonalities—both physical and metaphoric—we share with our ecological relations. Her research inquires into how arts-based learning can engender meaningful connections with local ecologies. She teaches with SFU Faculty of Education.

**Flora Wallace** is a ceramic artist, ink maker and illustrator based in London and Dorset. Much of her work is inspired by observing natural forms and movement and the behaviour of plants, animals and fungi. She studied 3D Design and material practise at Brighton University.

**Rex Weyler** is a writer and ecologist. His books include *Blood of the Land*, a history of indigenous American nations, nominated for a Pulitzer Prize; *Greenpeace: The Inside Story*, a finalist for the BC Book Award and the Shaughnessy-Cohen Award for Political Writing; and *The Jesus Sayings*, a deconstruction of first century history, a finalist for the BC Book Award. In the 1970s, Weyler was a co-founder of Greenpeace International and editor of the *Greenpeace Chronicles*.

Walking a path of collaborative installation art and arboriculture, **Tracie Stewart** arrives at the intersection of language and land. While working across mediums, she finds deep roots in drawing. Tracie strives to be a conduit for the voice of others and thrives while "thinking like a waterway".



## PRESENTER BIOS

**Erica Grimm** is an artist and educator; Canada Council and SSHRC grant holder she is Professor of Art at TWU. Her material practice explores the entangled territory between embodiment, ecology and art, and her written practice considers the epistemological implications of the process of making.

**Rita Wong** is a poet-scholar who attends to the relationships between water justice, ecology, and decolonization. While on unceded Coast Salish territories, she co-edited an anthology with Dorothy Christian entitled *Downstream: Reimagining Water*, and is the author of *current*, *climate* (2021), *beholden* (2018, with Fred Wah), *undercurrent* (2015), *perpetual* (2015, with Cindy Mochizuki), *sybil unrest* (2008, with Larissa Lai), *forage* (2007, awarded the Dorothy Livesay Poetry Prize and Canada Reads Poetry 2011), and *monkeypuzzle* (Press Gang, 1998). An Associate Professor at Emily Carr University of Art and Design, Wong has also served as a steward and president in her faculty union.

**Jen Yakamovich** is a drummer, researcher, and improviser currently living and working as a settler on Coast Salish territories of the Sk̓wxwú7mesh (Squamish), Stó:lō and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations. Her work focuses on the relationship between sound, social ecologies, and complex embodiment. She received her Master's in Environmental Studies from Dalhousie University in 2019. Jen performs under the moniker Troll Dolly.

**Jan Zwicky** was raised in the northwest corner of the Great Plains and presently lives on a small island off the west coast. Her most recent titles are: *The Long Walk*, *The Experience of Meaning*, and *Learning to Die: Wisdom in the Age of Climate Crisis*, with co-author Robert Bringham.

**CONVENORS** - This event is convened by Erin Robinsong and Michael D. Datura in consultation with a rawlings.

**Erin Robinsong** is a poet, interdisciplinary artist, scholar, and the author of *Rag Cosmology*, *Liquidity*, and *Wet Dream* (forthcoming 2022). A PhD student at Concordia University, Erin's research-creation work focuses on transcorporeal poetics. Originally from Cortes Island, Erin lives in Montréal.

**Michael D. Datura** is a humanities teacher, a doctoral candidate, and occasionally a poet. He is a member of the The Centre for Imagination in Research, Culture and Education and regularly instructs graduate level teachers about an Imaginative Education approach to learning. He also like long walks in the forest.

A photograph of a rocky coastline with driftwood on the beach. The image shows a dark, craggy rock formation in the background, and several large, bleached pieces of driftwood scattered on the sandy beach in the foreground. The sky is overcast and grey.

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Thank you to the Hollyhock land, ocean, shores, garden & forest and all who tend them, human and more-than, now, in the future and before colonial time. We honour and give thanks to the Klahoose (łohos), Tla'amin and Homalco Nations on whose unceded lands we gather.

#### **CREDITS**

Cover image: Flora Wallace, *SPRING/SUMMER*. Nettle Ink Tests.

Contents page image: a rawlings, *intime*, from *Sound of Mull*, 2019

Geopoetics webpage image: Genevieve Robertson, *Untitled 13*, 2017

Residency webpage image: Ebony Rose, *Black Water*, 2020

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