

Contributors

Katie Andersen is a weekend gardener, a video game enthusiast, a sometimes-dabbler. Under another name, she was a florist, but now works as an academic editor and researcher.

Roxanne Brousseau is a Ph.D. candidate at the University of Montreal, specializing in eighteenth-century British literature by women writers. Her academic background includes an M.A. in English Studies and an M.A. in Teaching English Language Arts. She teaches English at Édouard-Montpetit College and is Co-Chief Editor of the creative division of *The Harbour Journal*.

Clara Burghilea is a Romanian-born poet with an M.F.A. in Poetry from Adelphi University. Recipient of the Robert Muroff Poetry Award, her poems and translations appeared in *Ambit*, *Waxwing*, *The Cortland Review* and elsewhere. Her second poetry collection *Praise the Unburied* was published with Chaffinch Press in 2021. She is Review Editor of *Ezra*, An Online Journal of Translation.

Marshall Burr, a Calgary native, received his Bachelor's degree in English Literature from Mount Royal University in 2020. He is currently finishing his Master's degree in English Literature with a specialization in African Studies at Carleton University where he also worked as a Teaching Assistant for the 2022-2023 academic year. In 2018, his short story, "Thy Shape, oh Eternity," won him the Mount Royal University Writing Scholarship. Additionally, he is the recipient of numerous undergraduate and graduate awards including the Carleton University Vic Mallet Scholarship in English, the Carleton University Michael Thompson Scholarship, and a Canada Graduate Scholarship Master's Award for his current research in multidirectional memory and literary sephardism in Caribbean poetics.

Tara Costello is a Master's student in the Literatures of Modernity program at Toronto Metropolitan University. She holds an Honours B.A. from the University of Toronto in English, Theatre & Performance Studies, and Creative Expression & Society. Her creative work has been featured in *The Strand* and *White Wall Review*.

Olivia De Sanctis is a long time lover and writer of poetry, as well as a graduate student and teaching assistant at York University. She is currently enrolled in the Ph.D. program at York and has previously completed her M.A. and B.A. with Honours at the

same university. Her research is concerned with experimental poetry, the intersections between poetry and the visual arts, and innovations in poetic media. Olivia resides in the Greater Toronto Area.

Marcia Diaz is a multidisciplinary artist and researcher with a passion for exploring the impact of digital technologies and design on society. She holds a B.A. in Design from Universidad de los Andes in Colombia, a Bachelor of Information from the University of Toronto, and an M.A. in STS from York University, where she explored the intersection of digital privacy, children's digital rights, and educational materials. As a designer, she has worked with various organizations focused on digital rights, giving her a unique perspective on issues of privacy and surveillance. Also an illustrator, you can find her work in public spaces throughout Toronto, as well as in literature magazines and educational campaigns.

Nicole Dufoe is a Ph.D. candidate in the Department of English at the University of Toronto.

Sandy Feinstein's chapbook was published in 2021 by Penumbra Press. Poems since then appear in *Gothic Nature*, *Seems*, *SJU Humanities Review*, among others. She is professor of English at Penn State Berks.

Deborah Herman is a Toronto poet interested in exploring the connections between “white space,” writer’s block, and selfhood. She received a Letter of Distinction at her graduation from the Humber School for Writers (HSW) for her collection of poems titled *Neuropoetics*, a term she coined to denote the attempt to describe in poetry and flash fiction the experience of “drawing a blank” or being silenced by a medical condition. Her work has appeared in *Existere*, *The Nashwaak Review*, *Vallum*, *Silver Apples Magazine*, *Popshot Quarterly* and *The NonBinary Review*.

Samran Muhammad is completing an M.A. in English alongside a Graduate Diploma in Creative Writing (fiction) and currently working on a novel. In his writing, he explores identity formation, culture, temporality, loss, mourning, memory and dissolution, consequences of war, and political predacity. He is also working on his poor self-control when it comes to purchasing books.

Andrew Oram is an English Master of Arts student and a Creative Writing Graduate Diploma student in the field of poetry at York University. He not only writes poetry but creative prose as well. Andrew is creative in all aspects of his life and enjoys sharing his

art with the world. His other passions include DJing and dancing and he has spent his life living in Toronto.

Olivia Palepoi is a Samoan American woman from Salt Lake City, Utah. Her work commemorates her personal and familial experiences as a second-generation immigrant navigating cultural identity amongst conflicting forms of consciousness. Currently, she is a master's student focusing on reparative oceanic futures, the regeneration of cultural traditions, and identity-making.

Mathuri Sivanesan is a Tamil Canadian literary scholar based in Scarborough, Ontario. Receiving both her B.A. (2020) and M.A. (2023) in English at the University of Toronto, Mathuri continues to study anticolonial and decolonializing frameworks in IBPOC literature.

Aemun Wasim Syed was born in Toronto, where he currently lives. He was homeschooled by his Pakistani-Canadian parents. He became interested in art at a young age, and started learning visual art with a tutor in 2022. He works mostly with graphite pencils and watercolors. Some of his favorite visual artists are: Robert McClosky, Herge, Brett Helquist, Remedios Varos, Abdul Rehman Chughtai, Patricia Polacco, and Sadequain.

Divyansh Vyas is a final year M.A. English student at the Université de Montréal. His expertise lies in Theory, postmodernism and late 20th Century American Theatre. He is currently writing his thesis within the field of U.S. during the long 1960s. Divyansh uses his knowledge of the latter field to understand why characters in Austin Clarke's story borrow the aesthetics of 1960s Harlem.