PRESIDENT'S MESSAGE

CHANGE IS AFOOT: ACCUTE IN A TIME OF PANDEMIC

GREGORY BETTS

Nobody signed up for this. Nobody signed up for months in and out of lockdown (and likely soon back in), for near-instantly transforming years of finely honed in-class skills to online teaching, for living in increased isolation and precarity, or for that dread feeling hovering over it all that these are the markers of some kind of new normal. A disruption has happened and we have all participated in its happening. Strangely, the inverse logic of a pandemic means that the more we participate in it (the more we lock down, change behaviours, and so on) the less it will impact us (lower rates of infection, shorter lockdowns, and so on). We didn’t sign up for it, but we live under its sign.

We encourage ACCUTE members to contribute comments, publication news, and creative work to The Angle. Please contact info.accute@gmail.com for more information.

Details of the 2021 Congress of the Humanities at the University of Alberta will be released on November 1st. In the meantime, ACCUTE has committed to holding a 4-day, online conference from May 29th to June 1st, 2021. All papers and panels previously accepted to Congress 2020 (Western) are automatically accepted at Congress 2021. Presenters will have the opportunity to update titles, abstracts, and bios, as necessary.
Despite its overwhelming predominance, I marvel at the way people, teachers, my colleagues, have responded to the pandemic with determination, thoughtfulness, and a hint of grace. I marvel at what people have managed under the circumstances. Indeed, we have had to remake almost every aspect of our profession swiftly and while dealing with our own traumatic experiences of this moment. The challenges of this year are legion, so there is no need for me to repeat them. The Historians joke that, in the future, scholars will specialize not just in nations, eras, years, or even seasons, but in individual days of 2020. I wonder how the work of English Departments will change from this experience? The technological shift alone has already profoundly altered how we enact our profession.

ACCUTE has been touched by all of this, too. Our conference this year will be online for the first time in our 63-year history. While there is great loss with that mode, it also means that the event will be accessible to anyone with a computer and the internet. Our carbon footprint will be almost completely erased, which I know has increasingly prevented people from participating. We hope, too, that the experiments with the conference format will offer new compelling rewards for accessible social and intellectual engagement. Some of the things we will introduce for the first time in ACCUTE’s history (such as livestreaming, asynchronous exchange, and shorter, more interactive talks) will likely carry on after the next new normal establishes itself. Change is afoot, change is alive.

Similarly, the Black Lives Matter intervention this year has also punctuated the need for systemic response to anti-Black racism, alongside the ongoing need to decolonize our institutions in support of Indigenous sovereignties. This past summer, the previous and current ACCUTE Executives put forward a statement of support for Black Lives Matter and made a commitment to introduce systemic change as a measure of our backing. Doing so will not be easy, nor does carefulness happen quickly, but these conversations have begun and models of institutional change are being developed for ACCUTE.

Though on some days the challenges of this moment have felt overwhelming, even crushing, I grow almost optimistic about the contingency plans for our association. Like the inverse logic of the pandemic, the deeper we engage with this moment, the better and smarter the possibilities of what comes next already seem. It isn’t what we signed up for, but I am looking forward to University of Alberta’s Congress next year and all of the conversations on what has been done, what challenges encountered, and what problems still remain. It won’t be the same, but it will be responsive, which seems like a necessary step forward.
In my recent research, I have been thinking and writing about the 1960s. Although by now, that time is over half a century ago, many of the questions and legacies of the period continue to inform our unsettled and still colonial present. Roderick Ferguson, in his work, situates the 1960s as a time of change in the academy noting that “from 1968 to 1969 alone, close to seven hundred institutions of higher learning ‘instituted ethnic studies courses, programs, or departments’”. And yet he also cautions against an easy reading of this in liberatory terms: “The period of the ethnic and women’s movements and the rise of women’s and ethnic studies represents a new era of biopower, occasioning a change in power/knowledge.” In other words, Ferguson asks us to consider closely the university’s management of the impetus for change.

In reading Ferguson’s insightful critique of how the sixties movements were co-opted, we might also ask, in concert with Lauren Berlant, “How is it that a narrative of failure has come to frame that ‘revolution’?” Berlant, on her part, lingers with the spirit of 68 as “a scene of collaborations and aspirations for thinking, describing, and theorizing social change in a present tense” and further asks: “And how do we secure the importance of transformation, radical openness, and departures from the past for our languages and practices of politics in a time when revolutionary projects are so widely and effectively dismissed?”

These questions are indeed useful ones for our present moment. Our current historical time is marked by many of the same sensibilities, longings and desires that inspired 1960s revolutions. The two day scholars’ strike and program of digital teach-ins of September 2020, for instance, asks us to remember and actualize the calls for racial justice that were advanced in the Canadian academy in 1969 when Black students at Sir George Williams University (now Concordia) occupied the computer center for two weeks demanding that the university address their experiences of racial discrimination.
These moments also remind us that calls for change must be phrased in the present tense even as we remember and recall the freedom dreams of the past (some foreclosed, others fleetingly realized).

While Ferguson and Berlant focus on the wider context of the university, there are specific lessons and questions for the study of English that a (re)turn to the 1960s might inspire. These resonate with, and should continue to inform, calls for decolonization in the present. In 1968 there was the famous Nairobi declaration calling for the abolition of the English Department and its renaming as the Department of Literature. By the time I entered university to study as an undergraduate student in Jamaica, I was in a department that was called the Department of Literatures in English. Last month, the English department at Cornell University voted to change its name. In outlining the need for the change Carole Boyce Davies and Mũkoma wa Ngũgĩ usefully situate it, not just as a rehearsal of the past calls but rather in terms of the present. Following this most recent summer which saw the toppling of colonial statues in several cities across the globe, “our feeling was that a colonial monument has been hiding in plain sight in American universities.”

In thinking with these scholars, I am mindful of how questions of decolonization in our universities are often framed through the politics and practice of inclusion and diversity. These rhetorics can sometimes suspend more radical forms of change. This moment potentially offers a time and space, across our various departments, to rethink the coloniality of English studies and to engage a will to change as part of our disciplinary practice.

Citations:


Lauren Berlant, “68 or something” Critical Inquiry, 21.1 (1994), 125


We are delighted to announce that ACCUTE’s Keynote Address will be delivered by Dr. Michael A. Bucknor, Senior Lecturer and Head of the Department of Literatures in English at the University of the West Indies. He co-edited The Routledge Companion to Anglophone Caribbean Literature (2011) and has published widely in international journals. His talk will encompass Austin Clarke, Caribbean-Canadian writing, postcolonial literatures and theory, diaspora studies, masculinities and popular culture.

**IF THERE IS ANY JUSTICE**

**Black and Indigenous Poets in Dialogue**

This special plenary presentation will welcome audiences into a space of performance, critical scholarship, and dialogue between a select group of Black and Indigenous poets, as co-coordinated by Dr. Jordan Abel (University of Alberta) and Dr. Karina Vernon (University of Toronto). Details of this exciting event to follow.
They told us to stick to a regular routine. They told us to journal. They told us to stay inside; they told us to get outside. To stay informed but not watch too much news. Eat right, bake bread, don’t drink so much. And to disassemble every plan we’d made in the past months.

When I was pitched off the spinning tilt-a-whirl of my pre-covid life, I had the wind knocked right out of me. Overnight I lost two jobs I had loved, and with them the lively spheres of community that had kept me laughing even through my exhaustion. In exchange, I had my two beloved children: all day, every day. I felt like I’d been shuttled back to the 1950s, minus the friendships and cigarettes I imagine those mothers depended on. In the moment when everything was changing, it became clear that nothing had changed.

Fast forward (please!) through those six tumultuous months. While each of us experienced the covid lockdown uniquely, together we now face an academic year like none we’ve ever known. Although my pandemic experience didn’t include a sourdough starter, I’m excited by some of the shifts it brought about in my life. I’m thrilled to be joining the Executive as Office Coordinator. Our plans need to be flexible and our conference will rely on virtual communication, but we are working to make these alternatives as humane and as generative as possible.

We are tweaking our newsletter, affectionately titled The Angle, so that it might encourage conversation and debate. We hope to reinforce the sense that we are a community of colleagues and friends whose roles both blend and separate: as writers and academics, as contract workers and faculty, as diverse individuals navigating hostile social environments. If you would like to share your research projects, poetry or personal experiences, please contact me at info.accute@gmail.com. I am your coordinator, and I’m happy to be “here”.

COORDINATOR’S MESSAGE

ERIN KNIGHT
NO ONE IN THIS FORUM IS BREATHING

THE LIMITS OF ZOOM IN OUR COVID WORLD

CONCETTA PRINCIPE, CONTRACT ACADEMIC FACULTY REPRESENTATIVE FOR ACCUTE

As fall term started, one of my colleagues initiated a Zoom weekly check-in for us sessional workers in the department, primarily to address what she experienced as mental health concerns because of the isolation forced on us by Covid. I recognized the need: I'd seen the same need in my students. We have all been trying to cope with the limitations and isolation brought on by Covid.

Zoom was a miracle technology that solved so much when Covid hit. Businesses could continue doing business; professors could keep teaching, universities could keep enrolling students, and students could feel connected and supported. In the first meeting of my summer course, the silence of the Zoom environment was eerie. The way they sat, flattened across my monitor, was uncomfortable. The pauses following my questions unsettled me. Did they hear me? Did I not make myself clear? Are they bored or are they intently listening? No one in this forum is breathing, except me. Zoom highlighted how much I have depended on the physical cues of students when teaching in the intimate environment of the classroom: that look, a mouth twitching about to speak, a head turning, someone sighing, a face twisting as if confused, a pen twirling. All the life of these students was muted by the flat affect of my screen.

Doctors would diagnose flat affect as signalling depression. Depression has definitely been a concern because of Covid. Was that why I saw how much the students depended on these meetings, which is why I let my meetings extend beyond the scheduled time? If the Zoom meeting was a boon for the students, for me, every class was hard work: setting the agenda and generating the discussion in the tight, self-conscious world of video/ no video. After such an exhausting summer, I felt Zoomed-out.
I arrived at the meeting of my colleagues, prepared to listen and give support to those who needed the ‘ear’, and within an hour realized that, really, I am getting as much back as I am giving. In fact, it felt good to offload my disappointments and it was a relief to share stories on our stresses in holding classes online. We passed on ‘recipes’ for a good Zoom class; we admitted to our failures; we applauded each other’s success (several publication announcements in the last month).

Strangely, the flat affect of the Zoom world that I had initially encountered in my first forays into Zoom teaching had normalized. The handicap of having nobody to connect with disappeared, much in the way I imagine my nanny got used to the telephone. It was an awkward device: an object that replaced the physical presence of the other with just the noise of a voice passing through wires. Technology flattens life; despite technology, though, life plows through, forging connections we didn’t know were possible. Even when, as one of my colleagues admitted, her internet lagged so much she had to run the class without her video.

That comment made clear to me that the real limitation of Zoom is economic. Universities have recognized that issue in the student body and we, as professors, are asked to accommodate their limits. Little has been said about the financial limitations of the sessional worker. We sessionals, who don’t make a lot to begin with, are expected to have the hardware to run video time in Zoom meetings, and the money to pay for the high speed internet for that video. Thanksgiving has just passed, and I’m thankful I can afford to keep teaching.

Concetta Principe is a sessional professor of English literature, creative writing, and theory at Trent University-Durham and York University. Her academic monograph, Secular Messiahs and the Return of Paul’s Real: A Lacanian Approach was published by Palgrave Macmillan in 2015. Her creative work includes five books of poetry, including This Real (Pedlar Press 2017), which was long-listed for the Raymond Souster Award, and a book of fiction, Stars Need Counting, a book of creative essays on suicide, is forthcoming with Gordon Hill Press in the spring of 2021.
“DOING THINGS:” A CONVERSATION WITH DANI SPINOSA ABOUT ACTION AND EQUITY ACROSS DISCIPLINARY LINES

INTERVIEWED BY ERIC SCHMALTZ

Dani Spinosa is a Contract Faculty Member of the Department of English at York University and a scholar of contemporary poetry and poetics. Beyond that, Spinosa’s identity traverses the lines of many hyphenations: anarchist-academic, poet-scholar, poet-publisher, poet-pedagogue, and so on. She is the author of two books. Her academic monograph, Anarchists in the Academy: Machines and Free Readers in Experimental Poetry (University of Alberta Press, 2018), is a book that began as her Social Sciences and Humanities Research Council-funded dissertation and is now a published analysis of postanarchism as a cultural and artistic ideology that can usefully unpack contemporary experimental poetries. Her second book, OO: Typewriter Poems (Invisible Books, 2020) — funded in part by the Toronto Arts Council — is a book of poetry that pays homage to the tradition of typewriter visual poetry by using published poems as source-texts while critiquing its overtly masculinist history. Spinosa is also a co-founding editor (with Kate Siklosi) of the feminist, experimental Gap Riot Press. In this interview, which was conducted over Zoom on 5 October 2020, Spinosa discusses each of these projects with me with candid and compassionate intellect.

Eric Schmaltz: Dani, thank you for agreeing to converse with me. I’m grateful for your time and, as always, for your generous thought, insight, and humor. I wanted to talk with you about your recent and ongoing work that appears on both sides of the creative-critical disciplinary line. You’ve just released your first book of poetry: OO: Typewriter Poems (Invisible books) this past spring. It’s a very beautiful book and we can talk a little bit about that. Prior to OO, you published your first critical book, Anarchists in the Academy: Machines and Free Readers in Experimental Poetry (2018), published by the University of Alberta Press. These seem like related projects. I want to first focus on Anarchists in the Academy, which is a really insightful application of anarchist thought to studying poetry, specifically poetry by John Cage, Jackson Mac Low, Susan Howe, Erín Moure, Haryette Mullen, Juliana Spahr, and others. Let’s start with
that. Tell me a little bit about that book.

**Dani Spinosa:** It's a weird book, I think, as far as academic books go. It started as my Ph.D. dissertation, which I wrote on a blog in weekly installments and that people responded to, and then once I defended, I significantly edited it. At that point, I began to move in the direction that I really had wanted to be going in all along, but that I couldn't because of various limitations that exist with the thesis format. It seems like a very limited format, and I was trying to push against that.

When it came time to defend, it had to get formalized and sliced down and changed. So, *Anarchists in the Academy* is the book that I wanted to write when I was pitching my thesis. It is very piecemeal. It's very fragmentary. I don't know that it ever forms a cohesive, theoretical whole, which is what I wanted. It's very playful in terms of the way that it picks and chooses how it uses theory. I like to just do a little bit of linguistics here, a little bit of psychoanalysis here, just take tiny bits of whatever I want. And the goal of the book was to turn my focus to readers of formal or constrained or experimental or, whatever you want to call it, poetry because as an undergrad I was kind of enamored by this kind of poetry.

There's something about being a young person and getting immersed in the literary field... These poets become celebrities. They have these massive personas and, they really kind of control the way that we read those texts. They become almost more important than the texts. So, this book is about pushing back against that in my own reading, in my own scholarship. It is about how we can maybe pay more attention to who's reading, how they're reading, and what kind of freedom they have in that reading process.

**ES:** You're pointing to an issue I've been thinking about a lot: once we start talking to the culture creators, they begin to shape the narrative around the work, which in turn could impact the scholarship. I've noticed problematic instances of this. It sounds like *Anarchists in Academy* pushes against that.

**DS:** To push back against it and also to try and make a space for myself as a reader.

**ES:** In “Anarchism, Academia, and the Avant-garde” (2009), anthropologist David Graeber, who died just this past September, tries to answer this question: What does an anarchist academic actually do? I'm wondering, what does an anarchist academic like yourself do in literary studies?

**DS:** It's a great question. And I am going to use it as a way to honour David Graeber, whose work has been so essential to me. The most important thing that an anarchist academic does is get actively involved in any collective actions – in union organizing or contributing to the union. The anarchist academic's primary concern right now has to be the crisis of labor in the academy. And they need to push back
against the administration's insistence on perpetuating the terrible imbalance of precarious labourers to full-time labourers and that has to be number one. That's a real doing.

It also means pushing back on paywalls, nepotism, favouritism, or collusion and corruption in academic publishing and journals. It means making your reading lists accessible and inexpensive for your classes and for your teaching. I think that when I wrote *Anarchists in the Academy*, I was much more interested in the way that anarchism could be used as a method for reading and writing. I was also a grad student at the time, and I didn't realize how cushy that life is. And now that I am working as an adjunct labourer in this field, I know that the anarchism of reading the codex is important and fascinating, and probably brought me to this work. But the more important anarchist work here is absolutely in fostering an active and equitable union presence and pushing back against precarity. I mean, anarchist, academic, or just like mindful, decent human, I think we need to think about all of that.

**ES:** There are more things that you do that are informed by this sense of responsibility. Since you've mentioned reading lists, paywalls, and publication, maybe you can tell me a little about how this position informs your work with Gap Riot Press.

**DS:** Gap Riot is the most exciting thing in my life. It's my favourite thing in my pedagogy and my publishing. We just announced our sixth season of books, which is going to be really lovely. We're also breaking down how we understand books in this season. And so, we're going to also publish a series of interesting ephemera that goes alongside them.

We want to be a link between poets, and especially early career poets or otherwise unpublished poets, and readers in as direct a way as possible. And then again, also to be a feminist and more equitable press and to prioritize certain kinds of voices in an industry that is not always the most mindful of that.

**ES:** That all sounds like a kind of antidote to those issues with academic publishing. It's another way of "doing things." Tell me about *OO: Typewriter Poems*.

**DS:** *OO:* is about other poets and conversation. I made up a form that co-
mbines visual poetry with the glosa – where you take four lines from an original poem and you turn them into the last line of each of four, ten-line stanzas. I’m taking lines from visual poems but at the same time making up what constitutes a line in the visual poem I’m working from. For the most part, some of the typewriter source-texts are lineated. That was because they were playing with a grid. But, I made up which lines I’ve used. I’ve made up how I create lines in my own work. It’s all a big joke. And it’s also pink.

ES: Well, it is playful but I don’t think it’s a joke at all. The fusion of the visual poem with a more traditional form like the glosa is a brilliant way of structuring and, perhaps, adding another layer of rigour to visual poetics. There’s a political dimension, too.

DS: Those stories don’t necessarily reflect what was happening, but it’s certainly the way it’s told. The story of the literature that’s being produced is written by whoever decided to write that story down. I’m a scholar in this field and I’ve been interested in and reading about avant-garde communities for a long time. I had to do a lot of excavation work to find female practitioners of visual typewriter poetry for OO.

ES: I’m thinking again of celebrity and personality in creative and scholarly communities. Does OO intervene here?

DS: Yeah. I was thinking about that very much. On a live album by punk band Art Brut, their vocalist shouts into the mic “next time you come and see me, I’m going to say, Where is it? Where is that thing you made? And if you don’t have anything, I’m going to be disappointed.” So, that’s kind of how I want this book to be. To resist the role of the persona’s authority. At the very least you should be reading these other poets then write something. I don’t care how bad. We should be making things.
"80 per cent of this" is an erasure poem engaging with the loss of the Saskatchewan glacier, source of the North Saskatchewan river / ᐥᓇ ᐢ ᑳ ᒋ ᐊ ᐧ ᓂ ᓯ ᐱ ᕀ which flows through Edmonton House / ᐦᐊ ᒥ ᐢ ᑿ ᒌ ᐚ ᐢ ᑲ ᐦ ᐃ ᑲ ᐣ. 80 per cent of the characters in the source texts are erased, and an image of the river at Edmonton House appears. The source texts are two records of colonial "exploration" that themselves function as acts of erasure of Indigenous presence, along with the title forecast of glacial loss and the original formulation of the green house gas law in 1896. The ignoring of this law and its obfuscation by fossil fuel companies during the long 20th century and ongoing extractive violence of the 21st, has directly resulted in the erasure of the Saskatchewan glacier through climate change.

Matthew James Weigel is a Dene and Métis poet and artist pursuing an MA in English at the University of Alberta and holds a B.Sc. in Biological Sciences. His words and art have been published by people like Book*Hug and The Mamawi Project. Winner of the 2020 Vallum Chapbook Award, his upcoming chapbook "It Was Treaty / It Was Me: processes of agreement, acquisition, and archive, with figures and their captions by the author" is available to pre-order now.
“Probably 80 per cent of the mountain glaciers in Alberta and B.C. will disappear in the next 50 years.”
—Professor David Hik, 2018

“Although we did not know it at the time, we were standing on probably the only peak in North America the snows of which, when melted, find their way into the Pacific, the Arctic, and the Atlantic oceans; for its glaciers feed the Columbia, the Athabasca, and the Saskatchewan rivers.”
—Exploration in the Canadian Rockies, N Collie, 1899

“A new world was spread at our feet; to the westward stretched a vast ice-field probably never before seen by human eye, and surrounded by entirely unknown, unnamed, and unclimbed peaks.”
—Climbs and exploration in the Canadian Rockies, H Stufeld & N Collie, 1903

“Thus if the quantity of carbonic acid increases in geometric progression, the augmentation of the temperature will increase nearly in arithmetic progression.”
—Svante Arrhenius, the greenhouse gas law, On the influence of carbonic acid in the air upon the temperature of the ground, 1896
“we know we stand on North America, we melted oceans for it lied to the rivers.”

A world sweet as it was

it e R
Leah Knight (Brock University) is co-director, with Wendy Wall, (Northwestern University) of The Pulter Project: Poet in the Making. She is co-editor, with Micheline White (Carleton) and Elizabeth Sauer (Brock) of Women’s Bookscapes in Early Modern Britain: Reading, Ownership, Circulation (2018); and author of two monographs — Of Books and Botany in Early Modern England (2009) and Reading Green in Early Modern England (2014).

ACCUTE: Tell us about Hester Pulter and how you first became interested in her work.

LEAH KNIGHT: Hester Pulter, a seventeenth-century poet, wasn’t on my radar until Wendy Wall put her there in 2015. Only the year before, Pulter’s complete works had appeared in print for the first time, in Alice Eardley’s edition. Until the last few years of the twentieth century, Pulter’s writings had remained hidden away in a single manuscript volume. Early modernists were thrilled to discover that that volume held ten-dozen original poems and an unfinished prose romance.

In response to the first generation of scholarly work on this material, Wendy and I led a seminar for the Shakespeare Association of America on how best to turn the spotlight on archival objects like Pulter’s manuscript. But even as we prepared for this event, Eardley’s wonderful edition fell out of print; it was only several years later that a new print run was issued (to our delight). In the meantime, in part to ensure that Pulter’s poems, only recently found, didn’t become lost again, we dreamed up an open-access site to bring her verse to the widest possible audience and open up the possibilities for editing, curating, and exploring her work in collaboration with a creative set of expert contributors.
**ACCUTE:** Describe *The Pulter Project*. How is your work on this project different from other research you have undertaken?

**LK:** At the core of our site is a tool featuring side-by-side versions of each of Pulter’s 120 poems. These versions include high-resolution, zoomable photographic facsimiles of manuscript pages; transcriptions capturing the original orthography and early corrections and annotations; what we call Elemental Editions (simple modernizations with minimal notes, designed by Wendy and me as points of departure); and a growing array of contrastive, peer-reviewed Amplified Editions from contributors who foreground different readings and divergent editorial principles. The site also features contextualizing materials and virtual exhibits as further ways to navigate Pulter’s still relatively unfamiliar corpus.

My work on the project has been very different from much of my prior research. This has been my first substantial foray into the digital humanities, and I feel lucky to have had the support of the talented Media and Design Studio at Northwestern University in designing a bespoke web site. With its host of contributors, advisors, and reviewers, divided by oceans and time zones but united by the possibilities for digital communication and creation, this project is also the largest collaboration I’ve ever been a part of. Finally, this is my first effort at editing early modern texts.

**ACCUTE:** Why is this type of editorial work important in today’s cultural environment?

**LK:** *The Pulter Project* is designed to let multiple perspectives Pulter’s verse stand together, rather than privileging a single, supposedly authoritative or timeless edition; this approach helps to pull back the curtain on conventional editorial processes and the often-invisible decisions underwriting the making of poetry and poets. The project also demonstrates some of the novel affordances of open-access digital tools for scholars and students alike; quite a few instructors have already made use of our materials in the classroom, and students have begun to propose contributions of their own. When we began work several years ago, we could not, of course, have predicted that, with the pandemic, such digital resources would become as crucial as they have in 2020.

**ACCUTE:** What is the next step for *The Pulter Project*?

**LK:** Our next steps include encoding and publishing one final Elemental Edition for Pulter’s longest poem, as well as filling out the contrastive Amplified Editions and contextualizing materials for which we continue to seek proposals. The work is ongoing; indeed, the project’s subtitle, “Poet in the Making,” reflects our sense that Pulter’s poetic identity is still in the process of being generated and transformed. We love it when readers reach out to learn how to become a part of that process.
Lauren Fournier (University of Toronto) is pleased to announce that her first academic monograph is now available for pre-order from The MIT Press. *Autotheory as Feminist Practice in Art, Writing, and Criticism* is an exploration of autotheory, which, since the 2010s, has been used to describe books in which memoir and autobiography fuse with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices. She provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory.

She argues that Kraus's 1997 *I Love Dick* marked the emergence of a newly performative, post-memoir "I"; recasts Piper's 1971 performance work *Food for the Spirit* as autotheory; considers autotheory as critique; examines practices of citation in autotheoretical work, including Maggie Nelson's *The Argonauts*; and looks at the aesthetics and ethics of disclosure and exposure, exploring the nuanced feminist politics around autotheoretical practices and such movements as #MeToo.

Fournier formulates autotheory as a reflexive movement, connecting thinking, making art, living, and theorizing.

For more information please visit The MIT Press.
An exciting new contribution to the emerging field of affect studies will be released from The University of Alberta Press next month. *All The Feels/Tous Les Sens*, is edited by Marie Carrière (University of Alberta), Ursula Mathis-Moser (l'Université d'Innsbruck), and Kit Dobson (Mount Royal University).

*All the Feels / Tous les sens* presents research into emotion and cognition in Canadian, Indigenous, and Québécois writings in English or French. Affect is both internal and external, private and public; with its fluid boundaries, it represents a productive dimension for literary analysis. Affect studies makes vital claims about ethical impulses, social justice, and critical resistance, and thus much is at stake when we adopt affective reading practices. The contributors ask what we can learn from reading contemporary literatures through this lens. Unique and timely, readable and teachable, this collection is a welcome resource for scholars of literature, feminism, philosophy, and transnational studies as well as anyone who yearns to imagine the world differently.

This is a fresh and vital anthology in which "the contributors show the complexity of affect and its social importance and break down assumptions about the separateness of mind and body, private and public, individual and communal. They also offer a welcome fusion of engaged theories that politicize the readings through queer, feminist, anti-capitalist, posthuman, and Indigenous perspectives" (Roxanne Rimstead, Professor of Comparative Canadian Literature, Université de Sherbrooke).

For more information, please visit [The University of Alberta Press website](#).
Peggy Lynn Kelly and Carole Gerson (Simon Fraser University) are pleased to announce the release of *Hearing More Voices: English-Canadian Women in Print and on the Air, 1914-1960* (Tecumseh Press). This book analyzes the working lives and professional output of female Canadian broadcasters, authors of radio plays, novelists, humourists, historians, journalists, and poets who produced much of the middlebrow and modernist culture of the period. While some of these women have been well recognized, most have yet to receive due acknowledgement. During the middle decades of the twentieth century, Canadian women in the broadcasting and publishing industries faced material and evaluative repercussions from systemic discrimination in the law, in the cultural arena, and in the workplace. Repercussions included the suppression of their names from the literary canon and the devaluation of domestic themes in literature and the media. Readers of *Hearing More Voices* will discover how these female writers, broadcasters, and authors of radio drama, from all regions of Canada and from various cultural groups, developed entrepreneurial strategies to survive during challenging economic times and adapted to the changing cultural and political landscape of 1914 to 1960.

For direct ordering and more information, visit Borealis Tecumseh Press online. Please contact David Tierney via drt@borealispres.com for review copies.
**MEMBER NEWS**

*Political Adaptation in Canadian Theatre*, by Kailin Wright (St. Francis Xavier University), has just been published by McGill-Queen's UP. This monograph explores the means and meaning of political adaptation in Canadian theatre from 1980 to the present day.

Throughout history, Canadians have been inheritors and adaptors: of political systems, stories, and customs from the old world and the new. More than updating popular narratives, adaptation informs understandings of culture, race, gender, and sexuality, as well as individual experiences. In *Political Adaptation in Canadian Theatre*, Kailin Wright investigates adaptations that retell popular stories with a political purpose and examines how they acknowledge diverse realities and transform our past.

*Political Adaptation in Canadian Theatre* explores adaptations of Canadian history, Shakespeare, Greek mythologies, and Indigenous history by playwrights who identify as English-Canadian, African-Canadian, French-Canadian, French, Kuna Rappahannock, and Delaware from the Six Nations. Along with new considerations of the activist potential of popular Canadian theatre, this book outlines eight strategies that adaptors employ to challenge conceptions of what it means to be Indigenous, Black, queer, or female.

An exciting intervention in adaptation studies, *Political Adaptation in Canadian Theatre* unsettles the dynamics of popular and political theatre and rethinks the ways performance can contribute to how one country defines itself.

For more information, please visit the [McGill-Queen's University Press website](http://www.mqpress.ca).
Quebec author An Antane Kapesh’s two books, *Je suis une maudite sauvagesse* (1976) and *Qu’as-tu fait de mon pays?* (1979), are among the foregrounding works by Indigenous women in Canada. The new English translation by Sarah Henzi (Simon Fraser University) presents each page alongside the revised Innu text, making these books available for the first time to a broader readership. In *I Am a Damn Savage*, Antane Kapesh wrote to preserve and share her culture, experience, and knowledge, all of which, she felt, were disappearing at an alarming rate because many Elders – like herself – were aged or dying. She wanted to publicly denounce the conditions in which she and the Innu were made to live, and to address the changes she was witnessing due to land dispossession and loss of hunting territory, police brutality, and the effects of the residential school system. *What Have You Done to My Country?* is a fictional account by a young boy of the arrival of *les Polichinelles* (referring to White settlers) and their subsequent assault on the land and on native language and culture. Through these stories Antane Kapesh asserts that settler society will eventually have to take responsibility and recognize its faults, and accept that the Innu – as well as all the other nations – are not going anywhere, that they are not a problem settlers can make disappear.

For further details please visit [Wilfrid Laurier Press website](https://wilfridlaurierpress.com).
Emily Robins Sharpe (Keene State College) is pleased to announce that *Mosaic Fictions: Writing Identity in the Spanish Civil War* has just been published with the University of Toronto Press.

*Mosaic Fictions* is the first book-length critical analysis of Canadian Spanish Civil War literature. Exploring published and archival writings, the book focuses on the extensive contributions of Jewish Canadian authors as they articulate the stakes of the Spanish Civil War (1936–9) in the language of a nascent North American multiculturalism. Placing Jewish Canadian writers within overlapping North American networks of Jewish, Black, immigrant, female, and queer writers challenges the national distinctions that dominate current critical approaches to Anglophone Spanish Civil War literature.

Reframing the narrative of Spain's noble but tragic struggle against fascism in the Spanish Civil War, the book demonstrates how marginalized North American supporters of the Spanish Republic crafted narratives of inclusive citizenship amidst a national crisis not entirely their own. *Mosaic Fictions* examines texts composed between the war's outbreak and the present to illuminate the integral connections between Canada's developing national identity and global leftist action.

For more details, please visit the [University of Toronto Press website](http://www.utpress.utoronto.ca).
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