

**Supplemental call for short analyses
of images, artworks, memorials and/or performances**
(For a special Issue of *West Coast Line* on
Representations of Murdered and Missing Women)

This special issue of *West Coast Line*, to be published in 2007, will gather together work related to representations of murdered and missing women. While the focus of the issue is on representations of murdered and missing women of Vancouver and British Columbia, *WCL* also invites works which have a national or international context. (If you have questions, please query the guest editors for a response specific to what you propose).

General submissions:

Though the issue will be composed mostly of essays and non-fiction, work in *all* genres is invited, including fiction, poetry, drama, art and photos (B&W reproductions), interviews (please query first), cross-genre works, and artist statements focused on relevant work. This issue will be of interest to academics, teachers, activists, artists, and the broader community, and work is sought from each of these groups.

Supplemental submissions sought:

We are also seeking shorter pieces (400-1200 words) which will respond to particular images, artworks, memorials and/or performances that have offered representations of murdered and missing women. In this section of the special issue, we plan to reproduce, as a series of diptychs, some of the visual and material responses to murdered and missing women from Vancouver and beyond. The section will present a still or photograph on one page and a brief overview of the context and analysis of the representation beginning on the next page. We envision this section as a recto-verso survey of some of what has been created in response to murdered and missing women, with thoughtful, analytical responses to the pieces authored by a number of different writers. Ideally, the section will evolve as a kind of conversation between various writers and critics about the many possible effects or readings of several representations. We seek responses that address the following questions, among others: What ethical and political questions do the images, memorials, or performances raise? What potential effects or responses might they evoke? What tensions around aestheticization might they be attempting to negotiate? (How) do the images, memorials, or performances contribute to public or cultural memories of the women? If you have questions or would like to either suggest a piece for inclusion in this recto-verso section or contribute a response, please query the guest editors at <westline@telus.net>. An evolving list of potential works and respondees is available through email.

Submissions by:
30 October 2006.

Please send copies of your work (no originals), to
Amber Dean & Anne Stone c/o
West Coast Line: Special Issue
2027 East Academic Annex
Simon Fraser University,
Burnaby, BC V5A 1S6

No email submissions, please.

Please include full contact information and send a self-addressed stamped envelope if you'd like your work returned.

If you have questions, please contact the guest editors at <westline@telus.net>. For more information about West Coast Line and payment rates, see <www.westcoastline.ca>.

About the guest editors:

Amber Dean is currently working on her PhD in English at the University of Alberta, although she continues to be most at home in Vancouver where she still teaches women's studies courses at Capilano College in the summertime. Her work has been published in *Canadian Woman Studies*, *Fireweed*, & *Review of Education/Pedagogy/Cultural Studies*, among others, and she was guest editor of a special edition of *Kinesis* on women & Canadian prisons. Part of her dissertation work considers representations of murdered and missing women.

Anne Stone's first novel, *jacks: a gothic gospel* (DC 1998), is experimental, conveying aspects of the story through the book's design. The second, *Hush* (Insomniac, 1999), explores violence, complicity and sites of resistance. A third novel, in the works, is about Streetsville girls, about sisters, one of whom is missing. In part, this novel takes its cue from the forensic sciences, exploring how our identities exist in the traces we leave behind. Stone currently teaches two courses which critically explore representations of murdered and missing persons in contemporary texts, films, and photos.