

Special Issue of *West Coast Line*: 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). For more details, see *Background*, overleaf.

Submissions sought:

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.

**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.

Submission details:

Margin-to-margin works (i.e. prose, up to about 3000 words)

Poems (up to about 5 pages).

Photography, artworks, etc. (up to five or so B&W pieces. Copies only, please. Please query before sending electronic copies to <westline@telus.net>).

Contributors will be paid regular *WCL* rates. See <www.westcoastline.ca> for details.

Some background:

Representations of murdered and missing women have become increasingly common in Canadian film, art, plays, drama, fiction, poetry and the media. Images and narratives involving the dead and disappeared, as they move from a private to the public sphere, are inflected by larger cultural processes.

When a work is envisioned (in part or whole) as a public act of remembrance, whether in a civic setting or artist-run gallery, as part of a memorial march or on the page, it likely involves a series of negotiations. For this reason, WCL is gathering essays on what it means to produce (and to respond to) works that represent (or otherwise indicate) murdered and missing women. What ethical issues are involved in creating or critically engaging with a memorial, for instance? How is public memory related to a work of art or a text? What tensions exist between humanization and aestheticization, representation and exploitation? What other issues arise when that which is private is made public? When individual identities enter a larger discourse through trauma? What ethical questions arise around representations and critiques that take place in the immediate aftermath of such a significant trauma and loss? What tactics are taken in response to images/identities that are 'fixed' by the mainstream media? What potential readings (misreadings) exist for a photo (or the revisioning of such photos; for example, the sketches and paintings done by various artists with the explicit purpose of presenting softer, more "humanized" versions of subjects)? Etc.

Representations and narratives of murdered and missing women are unquestionably political. How are broader social issues, such as race and gender and poverty and class, implicated in depictions of missing and murdered women? How are missing and murdered women represented in law, policy, activism? How are representations of missing women organized verbally? Visually? Which urban spaces do such images exist in or on? To what uses are the images put? What tropes 'haunt' these uses? Are there historical precursors? Etc.

This issue of WCL is open to work from various disciplinary backgrounds, as well as interdisciplinary work. For instance, what might an anthropological, a linguistic, or an art history approach to the questions at hand involve? An approach that combines or moves across and through these disciplinary fields, or others? Most of all, this issue of WCL is open to thoughtful, engaged responses. If you have questions, please contact the guest editors at <westline@telus.net>.

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 gone. She currently teaches two courses at Capilano College which look at representations of murdered and missing women and children in contemporary texts, films, and photos, and the uses to which those representations are put.