

9-1-2021

## e-Race-sures: Resistance, Community Building, and a Pause in the Environmental Humanities and Arts

Anita Girvan

Rina Garcia Chua



Part of the [Arts and Humanities Commons](#)

Follow this and additional works at / Suivez-nous ainsi que d'autres travaux et œuvres:

<https://scholars.wlu.ca/thegoose>

---

### Recommended Citation / Citation recommandée

Girvan, Anita, and Rina Garcia Chua. "e-Race-sures: Resistance, Community Building, and a Pause in the Environmental Humanities and Arts." *The Goose*, vol. 19, no. 1, article 2, 2021,

<https://scholars.wlu.ca/thegoose/vol19/iss1/2>.

This article is brought to you for free and open access by Scholars Commons @ Laurier. It has been accepted for inclusion in The Goose by an authorized editor of Scholars Commons @ Laurier. For more information, please contact [scholarscommons@wlu.ca](mailto:scholarscommons@wlu.ca).

Cet article vous est accessible gratuitement et en libre accès grâce à Scholars Commons @ Laurier. Le texte a été approuvé pour faire partie intégrante de la revue The Goose par un rédacteur autorisé de Scholars Commons @ Laurier. Pour de plus amples informations, contactez [scholarscommons@wlu.ca](mailto:scholarscommons@wlu.ca).

ANITA GIRVAN  
AND RINA GARCIA CHUA

***e-Race-sures: Resistance, Community Building, and  
a Pause in the Environmental Humanities and Arts***

What will be cleansed? What new Parable lies ahead? Octavia is calling. Wildseed begets Earthseed. Don't forget to read her instructions. And wear your mask. Because we are on this ever-tempestuous road—together. Traveling. Claiming. Re-claiming.  
— Kim Hester D. Williams  
(excerpted from “Losing Count” poem in this issue)

In order to locate ourselves in the grounded work of this issue, we briefly name how we come to this conversation. As POC settlers on Turtle Island, we have actively sought spaces where we can safely and bravely advocate for ourselves, the communities we are a part of and those we are in solidarity with:

**Rina:** I am currently a visitor in the unceded territories of the Sylix/Okanagan peoples of the Pacific Northwest, and am a migrant graduate student from the Philippines. Vacillating between two spaces as a precarious graduate student-worker and an immigrant separated from her direct family has been a hardship that is being overcome due to the immense support of communities in the Okanagan. I am aware of the connotations that accompany my designation as an “immigrant” on Turtle Island, and that my presence here in Kelowna in particular interpellates neoliberal productions of warm body exports that are carried on the shoulders of mostly Filipina domestic workers. The labour that is exported and then imbricated in the Okanagan Valley is also at the direct expense of oppressing Indigenous communities here—communities that intimately live with these lands and lakes, but due to globalized capitalism and white settler hegemony, are restricted from their ancestral territories and resources. I arrived at this space in the Environmental Humanities, almost at the end of my Ph.D. journey, with a keen interest in embodied methodologies and radical migrant-responsive frameworks that analyse the monolithic discourses in Ecocriticism.

**Anita:** As a settler of Caribbean (Jamaican) and British-Canadian ancestry, I am learning how to be in accountable relations—with Lekwungen and W̱SÁNEĆ lands and communities (“Vancouver Island”) where I live with my family, and the Plains Cree, Wood Cree, Nakota, Saulteaux and Dene communities and lands where I often work and stay (pre-Pandemic) in Alberta. Having emerged out of precarious labour arrangements in various universities to a tenure-track position at Athabasca University that is located “everywhere” in its online presence, but in Treaty Six in its physical presence in Athabasca, I exist in a complex relationship with these histories as well as with global ecologies of colonization. The epidermal mark and hair of Afro-descendency through Caribbean diaspora have been sources of sustained external questioning of my (non)belonging in many spaces in “Canada” and this experience has shaped my commitment to think about how bodies, communities, and knowledges appear or disappear, and at what costs to lives. As an interdisciplinary scholar-activist, I have an ambivalent relationship with the Environmental Humanities, Ecocriticism, and environmentalism writ large, as these are often marked by an un-named colonial whiteness that erases knowledges, bodies, and spirits that potentially offer more complex engagement with pressing issues that are never strictly or simply ‘environmental.’

Our thinking in this editorial introduction is informed by these embodied understandings, and while we believe our experiences overlap with many who have had similar experiences, we by no means cohesively represent larger constituencies and their internal diversities. Indeed, this introduction was written with a deeper comprehension of the communities we are a part of, but it is also written with humility: we are still learning, and we wish to continue learning with all of you, especially those of you who embody these complexities that we are centring here.

### **Current Context/s (with a warning about named traumas in this section)**

When we first conceived of the idea of this ‘e-Race-sures’ special issue back in the Fall of 2019, we were not yet witness to the most recent hosts of trauma that are the legacies of ongoing colonial and racialized violence that have reverberated in present times. On June 1, 2021, 215 children who did not come home were found in unmarked graves at the Kamloops Residential School located in Tk’emlups te Secwépemc First Nation; then, just five days before “Canada day,” 715 more children were again discovered at Cowessess First Nation in the former Marieval Residential School in Saskatchewan, and the work of locating children continues. On June 6, the Afzaal family was violently taken while on a peaceful walk in London, Ontario in an Islamophobic act of terror. Last year, the death of George Floyd and many other Indigenous and Black people at the hands of police have inspired widespread protests and activism for Black and Indigenous lives in North America. And throughout the pandemic, Anti-Asian violence and hate crimes have spread across cities in North America, highlighted by the shooting spree in three massage parlours in Atlanta, Georgia that specifically targeted Asian women working in these spas. We know that cataloguing or listing these events does not do justice to each life and so we sit with the inadequacy of this gesture as a kind of erasure in itself. Questions of who to name, how, and how far back in time plague remedial attempts to presence lives taken prematurely. We anticipate that more of these ripple events will come, exacerbated by predicted environmental realities that we are now beginning to experience: heatwaves, wildfires, larger cyclones/typhoons, rampant floodings, pandemics.

Although to some, these recent instances and contexts seem novel, together with our communities, we locate these events in longer histories of e-Race-sure. The colonial histories of Canada in relation to First Nations, Métis, and Inuit communities, as well as the nation-state's treatment of indentured workers, dispel the myth of the novelty of violence (often recently blamed on certain political actors to the south). A strangely paradoxical related national myth suggests that these horrors from the past are not tolerated in today's Canada. Soundbites suggesting "it's 2021!" (pick your year as whatever the current one is) dismiss these violences as a fluke in the polite and accepting Canadian society that is asserted. The simplicity of soundbites and the failure to connect the dots in media representations that can only handle or glamorize one issue at a time betrays the interlocking complexities of colonization, racialization, and environmental degradation that have been foundational to what we know as "Canada" today.

What do these structures have to do with a journal like *The Goose*, whose themes are largely environmental? The concept of race and, relatedly, e-Race-sures, is physical and material. These concepts signal a general de-valuing (past and present) of certain communities and their ways of knowing about/exercising larger-than-human relations. Simply put, there are consequential e-Race-sures in the ways of knowing and imagining that happen in creative artistic fields and educational institutions and/or disciplines dealing with "the environment." There are also stories of human mastery and exceptionalism over IBPOC communities that are at the heart of environmental issues, where such communities have been rendered less-than-human, closer to a similarly devalued "nature" and thus, more disposable. "Place" as a concept in the environmental humanities is also problematic as this concept, at times, exceptionalizes frontier mythologies and white-settler narratives/belonging over Indigenous ways of living and being in land-based relations. Further, there are also binaries of wild/tamed, north/south, and rural/urban (among others) that homogenize complex environmental and racial issues that form the layers sedimented in key ecocritical terms.

As emerging scholars and also as creators, we have felt these e-Race-sures in our doctoral programs and previous educational experiences, in institutional work, in conferences, and in many artistic and creative spaces that centre environmentalisms. More than that, we are also experiencing e-Race-sures in our daily lives as we are constantly hailed and/or interpellated to remediate the monolithic hegemony of the communities we find ourselves in.

So, when we were both asked to participate in *The Goose*, we had questions about whether there is a space in Environmental Humanities and creative and scholarly environmental communities for us and for the questions and necessary conversations that emerge from *our* communities in attending to a complex entanglement of social and ecological systems. Fortunately, the then-editors of *The Goose* (including Melanie Dennis Unrau, Amanda Di Battista, and Alec Follett) were welcoming of the kinds of provocation questions we were asking, and the current editors have also continued to sustain their support of these needed transformations. We would also like to pay homage to a former guest poetry editor and poet of complexity, Sonnet L'Abbé, and some prior editorial work that has put these issues on the radar

in this space. While this issue marks a very explicit and sustained engagement with questions of race and environment, we note that in a past issue in 2017 (vol 16, 1), co-editors Amanda di Battista and Paul Huebener wrote an editorial entitled "Responding to a Racist Climate." They lead this issue with the epigraph from one of L'Abbé's evocative re-interpretations of a Shakespeare sonnet:

Not rising tides, not changing climate, nor soil pollutions  
vex me lately. . . . My heart is meanly disconnected  
from you, friend, whose memory doesn't foam with  
toxic agitation when another story of black life devalued  
pulses through our consciousness.

We are inspired by L'Abbe's insistence on bringing race, ecology, colonization, literary forms, and art into conversation in ways that demonstrate political urgency. We are also inspired by Rita Wong's long-standing contributions to creative and activist engagements in Environmental Humanities and current research and writing of emerging scholars, Tania Aguila-Way and Joanne Leow. Andil Gosine has made important contributions to this conversation, most explicitly by participating with us in a critical panel conversation on e-Race-sures that served as the opening gesture in our work here. These are just a few of the names of people doing this work explicitly in Environmental Humanities and creative communities in Canada, but we also find much inspiration beyond these communities in the scholarly and poetic works of Indigenous scholar-activists like Christine Sy, Warren Cariou, and Renae Watchman, to name only a few.

### **What we do/want to do**

Collectively, as settlers, immigrants, POC, editors, creatives, and scholars, our positions do not necessarily lead us to easy solutions to these issues, but we would like to cultivate a community where questions of voice, power and knowledge are openly discussed and processed in a safe and encouraging space for Indigenous people, Black people and people of colour (IBPOC)<sup>1</sup> in the Environmental Humanities.

Certain questions have been part of our provocation/s and our process since we began talking about these e-Race-sures almost two years ago. We had the opportunity to begin a conversation during the ALECC 2020 online meeting. With the help of Cheryl Lousley and the crucial participation and voice of Andil Gosine in our conversation, we launched the following provocation questions:

- Who/what are "our" formative texts/scholars/artists (individually & collectively)?

---

<sup>1</sup> We use the term IBPOC here as a politically important term, but one that also risks: 1) inadvertently reinforcing whiteness as the backdrop against which these identities appear; and 2) flattening out crucial internal diversities within and across the categories listed. As any terms of racialization are not entirely of our own making, but deeply embedded in contexts that were meant to divide and prioritize, we engage with these terms here ambivalently, understanding their limitations.

- How have these shifted over time (if at all) and why?
- What do these formative texts tell “us” about how we form community (creative, scholarly, activist, etc.) and imagine futures?
- How do “we” acknowledge the gaps in terms of who shows up in our canons, our creative imaginaries and our gathering places?
- What can “we” all/each do to explicitly address these gaps at a time when the entanglement of environmental & social issues has never been clearer?

We also asked the following additional meta-questions:

- How does your position or embodied experience—in terms of race/ Indigeneity/other forms of marginalization—affect your responses to the questions above?
- How does this historical moment/your context inflect your responses (if at all)?

In another venue, a BIPOC creators’ collective, we began a conversation with the following questions:

- What does it mean for us to “pause” at a time when urgent demands are being made of us?
- Where do we want to put our energies?
- What conditions will support our presence in the spaces we are hailed into?

All these questions have been percolating in the many conversations we have had with each other, our community members, and our allies. The “pause” is something we are only beginning to think through as something that is not simply empty space, but one that permits us to refuse an institutional time of urgency which too often puts our bodies, spirits, and communities at risk in the service of organizations who wish to virtue-signal “progressive” commitments.

When we thought of the call for e-Race-sures, we also wanted to ruminate upon how to make space for the voices of Indigenous people, Black people and people of colour who might show up to this space. Rather than simply centring e-Race-sures as a kind of negative project occupied with what Achille Mbembe calls “Necropolitics” (2019), we wanted to use the work of the e-Race-sures special issue as an affirmation of lively conversations and contributions that have long been present, what Katherine McKittrick (2021) and others call “livingness” in relation to communities whose death and degradation are too often the stuff of news. So e-Race-sures carries a double meaning here where one might also conceive of the project of actively erasing the well-worn marks of colonial and racial domination in order to make room for presence. The struggles we are witnessing in terms of physical monuments and celebrations of “Canada” are indeed what we see as part of this active work of erasing that is potentially generative. Perhaps the French call for this issue—“(T)races effacées”—(with thanks to French content editor, Julien Defraeye for this evocative rendering), more sensitively conveys this doubled nuance. Since ‘trace’ en français evokes “footprint” or “path” in English, we suggest that some of the dominant marks, (t)races, or paths that exist in environmental and nation-state thinking must be erased in order to uncover what has always been there. Many in Canada are currently naming a process of ‘unlearning’ and re-learning that is necessary for decolonizing; we hope that the double-sense of “effacer les (t)races” aligns with this impetus,

even as we understand that there are important material goals—land-back and sovereignty reclamations—that must go well beyond un-learning/re-learning. We are continuing to build this conversation on e-Race-sures and presencing of global ecologies in our own creative and scholarly work (Garcia Chua 2019; Girvan 2021)

In response to this call, we ended up with a few extraordinarily strong and thought-provoking pieces in this collection, which was not surprising at all to us. Though there has been significant reckoning in many spaces here in North America and around the globe when it comes to social justice and environmental issues, the current pandemic and its seemingly never-ending evolutions and variants has pushed everyone to overwhelming exhaustion and the brink of breakdown. That said, there is also a relative lack of space for non-white folx in the Environmental Humanities, and environmentalism also has a long drawn-out history of exclusions built on white “pioneers” that are creating “groundbreaking” frameworks and/or research.

With fewer pieces to work with, we have found the process to be more constructive, supportive, and collaborative. This experience has made us pause and think about how we are cultivating relations amongst ourselves and our contributors. We deeply felt that the pause we have taken amidst the global pandemic and interpersonal situations was not only necessary but also a form of resistance against the neoliberal imperative of the institution to keep on creating (“publish or perish”) and functioning (“business-as-usual”). We wanted to pause and honour the embodied ways global and personal contexts have affected our writing and thinking, but also comprehend how having fewer pieces to collaborate and work with propels us to build stronger relations with our contributors and with each other. *The Goose*, with this practice, is not only a venue for publication but also potentially a space for community building and sustainable, fruitful relations.

### **Contributions**

As we emphasize the process and not just the “products” of complete articles in this issue, then, we recognize that the “contributions” to this issue include: a workshop organized by Siobhan Angus, one of our Co-editors, and led by writing and editorial consultant, [Rhonda Kronyk](#) (Tsay Keh Dene) who helped us learn through Gregory Younging’s *Elements of Indigenous Style*; an emerging Mission Statement, begun by David Huebert, another of our Co-editors, and en fleshed by members of the team; editorial-team conversations launched by the editor of French content, Julien Defraeye about the pitfalls of language and words that carry violent histories; numerous check-ins amongst us throughout the pandemic; numerous back-and-forth conversations with each contributor, and multiple revisions toward publication. We also note that the past year has involved amongst the wider editorial team, in differing proportions: weighty personal loss, the birth of 2 babies, precarity in work, precarity in immigration status for self and family, and the burden of the work of educating for decolonial and racial justice and its health impacts upon Indigenous people, Black people, and people of colour communities. Moving through these impacts and transitions during a global pandemic and more recently through wildfire-choked air has been challenging, but this experience also has provided us with the constant reminder to slow down and take care. Our longest-standing

editorial member, Alec Follett, has been a constant source of institutional memory and comfort throughout this process. We see that part of the remedies for erasure involve recognizing the many years of volunteer work that he and his predecessors have devoted (often at the expense of a more timely completion of doctoral studentship!). We also thank our fabulous copy editors Stephanie Eccles, Jordan B. Kinder, and Martine Noël for their valuable time, energy, and sensitivities on this issue.

In the conventional sense of contributions, however, we want to centre the contributors, themselves bundles of larger-than-human community relations, who have made important interventions into existing conversations. As readers will note from the contributions, making space for e-Race-sures also entails troubling the ways that centring “Canadian content” (even in places like *The Goose*) sometimes risks reproducing white, colonial exclusionary visions of who/what appears as relevant to Canada. Like all nation-states in globalized ecologies, Canada has always exceeded its borders through such structures as the importation of migrant labour—a condition that has been laid bare especially during a global pandemic. Ecological conditions such as climate change and its symptoms—such as the unprecedentedly destructive wildfires occurring at the time of writing—are also caught up in these global ecologies of colonial extraction and racial capitalism. We believe that remedies to e-Race-sures entail challenging a strict adherence to “Canadian content”; thus, our content in this issue reflects such global traffics.

In her contribution that centers the novels of Senegalese Francophone writer Animata Sow Fall as exemplary of “African Motherism” (Acholonu 1995), Olubunmi Ashaolu fills a number of key gaps in ecocritical thinking and imagining. First, by doing the work of translating the insights from francophone West Africa to English, Ashaolu brings these insights into the dominant Anglophone conversations on ecocriticism. There is a real geopolitical and environmental urgency in making these literatures and imaginaries appear in dominant environmental thinking. In Ashaolu’s piece, the women in Sow Fall’s novel and the commitments to African Motherism appear as an intervention into the geopolitical order of things where Africa, when it appears at all, often appears as an environmentally degraded place from which to escape to more “modern” settings. Ashaolu, through a literary reading, demonstrates and affirms an essential agency of Africa as abundant Mother from which life has emerged and still exists, to be tended to in reciprocal relations. Reading this piece gave many of us on the editorial team the chance to learn about African Motherism as an Indigenous African feminism, which affirms land-based essentialism. Without conflating the two or insisting on pan-Indigenous ways of knowing, this piece reminded some of us of Anishinaabe-Haudenosaunee scholar-activist, Vanessa Watts’ similar insistence on essential Mother relations with the land and her related critiques of certain strands of new materialism and ecofeminism (2013). We also had the chance to read up on a variety of African feminisms and womanisms, some of which are in tension or complex relations with African Motherism, especially in terms of reading gender in ways that affirm multiplicities (Dosekun 2019; Nkealah 2016). These tensions and incommensurabilities are present within coalition-building across difference in all parts of the world and one would expect this diversity on a large continent with multiple regions, ecologies

and approaches to gender. We invite readers to embark on learning of these diversities across eco-social locations.

In a lovely coincidence of geo-regional connections to West Africa, our French piece in this issue consists of an interview between sénégalo-qubécois hip-hop artist Aly Ndiaye, alias “Webster,” and franco-sénégalaise writer Sylvie Kandé, who is based in New York. Their conversation evokes the socio-ecologies of the African diaspora and complex questions of identity, naming, and language. Each reflects profoundly on the ways that Mother/parent tongues, traversed by multiple colonial and racial traffics inflect rhyming and sonority in their own works. They also reflect on the different modes of engaging with writing and orality when the text is written in the case of Kandé, versus when one improvises as Webster does through rap. Their complex conversation on the notion of race, its histories, economics, and cultural-political impacts, leads to a rich affirmation of knowledges and contexts that have been displaced, but not entirely erased by European colonization. Their piece ends with the gift of a jointly produced acrostic poem that bears all the marks of their shared sensitivities, ancestral journeys, beautiful word-craft and the joy of creating in community.

Par un heureux hasard qui fait ici dialoguer différentes régions de l’Afrique de l’Ouest, l’article en français de ce numéro est un entretien entre l’artiste hip-hop et conférencier sénégalo-qubécois Aly Ndiaye, alias « Webster », et Sylvie Kandé, écrivaine franco-sénégalaise établie à New York. Leur conversation évoque les écologies sociales de la diaspora africaine en Amérique du Nord et les questions complexes gravitant autour de la notion d’identité. Les deux artistes réfléchissent longuement sur les multiples façons dont la langue dont ils ont hérité, porteuse de multiples infléchissements coloniaux et raciaux, façonne le rythme et les sonorités de leur écriture. Webster et Kandé examinent également divers modes d’engagement, que ce soit à travers le texte écrit pour Kandé ou par le biais de l’improvisation et de l’oralité dans le rap de Webster. Leur conversation complexe et nuancée sur la notion de race, sur son histoire, ses répercussions économiques, culturelles et politiques, mène à une riche affirmation de connaissances et de contextes qui ont été déplacés – sans être totalement effacés – par la colonisation européenne. Leur dialogue se termine avec un poème en acrostiche composé à 4 mains qui exprime leur sensibilités partagées et leurs voyages ancestraux communs, tout en reflétant leur virtuosité avec les mots et le plaisir qui accompagne la création au sein de leur communauté.

The Poetry Section also has powerful contributions that engage with the e-Race-sures of environmental justice and experiences of Indigenous people, Black people and people of colour communities. Kim Hester Williams’ “Losing Count: A Re-Collection, by Numbers” dismantles the obsession with statistics and data to provide a voice to the individual lives within those numbers. MD Mujib Ullah interrogates the machinations of culture and the systems that are in place in the poem “Electrostatic.” Meanwhile, Preetinder Rahil offers two poems about engagements with more-than-human species, and Kelly Shepherd creates a counter-narrative for the death of a young Cree man, Colton Boushie, in “Time Doesn’t Matter.”

In the book reviews section, we have intentionally experimented with hybrid genres, blending essays with conventional book reviews. Priscilla Jolly writes about the contributions of two key texts—Kathryn Yusoff’s book *A Billion Black Anthropocenes or None* and Waubgeshig Rice’s *Moon of the Crusted Snow*—as provocations to think about futurities beyond the usual colonized and white-washed tropes of the dystopian crisis of the moment. Thinking with Rice’s decolonizing Anishinaabe science fiction and Yusoff’s re-storying of geologic epochs provides, for Jolly, the grounds for necessary knowledge production and future-making from within the communities whose e-race-sures have been linked with the degradation brought about through narratives and practices of progressive extractive development.

Rita Dhamoon’s review of Madhur Anand’s book *This Red Line Goes Straight to your Heart* goes well beyond the book reviews genre by supplementing the review with an extensive set of historical comments and analyses of the context and afterlives of the Partition of India and Pakistan in 1947 by the British. Some readers of *The Goose* will not be familiar with these histories and the family legacies both in those places of this *red line* of partition and in Canadian diasporic communities. Dhamoon’s essay-review crucially traces not only the histories of Partition but also the nuances of caste and privilege and the scientific and poetic tones in the book and within Anand’s greater body of eco-poetic work. Many readers are familiar with Anand’s important eco-critical work in Canada and this book—and Dhamoon’s generous reading of it—is a key deepening of the sense of global ecologies and global traffics of colonization that marks these diasporic lines.

At the end of the book reviews section, you will also find a short section called “*The Goose* picks” (like “staff picks” in bookstores). Since we are (co) guest-editors in this issue, we thought it important to invite the wider editorial team to reflect upon and share a book, article, or cultural artifact that has shaped their understanding of the connections between race, colonization, and environment. Their nuanced responses gesture at multiple creative and resurgent remedies to sites of e-Race-sure within “Canadian” environmental landscapes.

During the time we have been creating and building this issue, some questions and synergies arose in the many conversations we were having among each other, our co-editors, and the IBPOC and systemically marginalized communities. These conversations have paused us—literally—in our tracks; more than that, this pause allowed us to look at the overall process of *The Goose* and to ask more complex questions regarding the spaces we participate in and the spaces we are finding ourselves at.

We have asked ourselves, *Is this the space one where we can put our energies into and will feel reciprocal energy from?* The uncertainty of the global pandemic and the fragility of our positionalities have brought our attention to the spaces we are a part of and the spaces where we have been invited to: *Do we want to be here?* So often, as IBPOC and immigrant communities, we are hailed to participate in spaces that need a “check-mark” in their equity and diversity requirements. Unfortunately, these spaces are often not supportive or still render us powerless to do any concrete action that will actually initiate change within institutions. Thus, we have thought of utilizing this issue of *The Goose* not just as a radical method to

interrogate traditionally white institutions and/or spaces, but also to provide a living conversation for what it means to prioritize our communities and our energies when choosing to be a part of anything. We have to continually ask ourselves, *Do we really want to be here?* and *Are we valued here?* This means that rather than returning to the way we are conditioned as vulnerable bodies to respond to the interpellation, we can decide to center our own pleasures and joys. Sometimes taking a pause may mean picking different battles and shifting away from an existing organization that has at times been hostile, as Nikole Hannah-Jones so eloquently spelled out in her rejection of tenure at UNC to affirm and build community at Howard University.

e-Race-sures is an ongoing conversation, but it is also a pathway to building agency among ourselves. Moreover, it is a way to build up our communities and to lift everyone up along with us. As IBPOC, how do we keep centring joy and pleasure in the spaces we are in? We ask this question of ourselves now as we release this issue into the world, and we encourage you to keep asking this of yourself as you read, engage, and build up along with us. We thank the contributors here for taking seriously this conversation, and also for the joy of co-creating.

Un grand merci to Garry Girvan and Julien Defraeye for their French translation of the paragraph that appears in this editorial introduction.

## Works Cited

- Acholonu, C. O. *Motherism: The Afrocentric Alternative to Feminism*. Owerri: AFA, 1995.
- Dosekun S. "African Feminisms" In Yacob-Haliso O., Falola T. (eds) *The Palgrave Handbook of African Women's Studies*. Palgrave Macmillan, 2019, pp 1-17.
- Garcia Chua, Rina. "Toward a Migrant Ecocriticism." *Látag: Essays on Philippine Literature, Culture, and the Environment*. 2019.
- Girvan, Anita. "E-Race-sures, Renovictions and Reclamations: Cultural-Material Production in Canada." SSHRC Insight Development Grant funded project 2021-23.
- Huebener, Paul, and Amanda M. Di Battista. "Responding to a Racist Climate: An Editorial." *The Goose*, vol. 16, no. 1, article 36, 2017.  
<https://scholars.wlu.ca/thegoose/vol16/iss1/36>.
- L'Abbé, Sonnet. *Sonnet's Shakespeare*. Penguin, 2019.
- Legal Defence Fund. "Nikole Hannah-Jones Issues Statement on Decision to Decline Tenure Offer at University of North Carolina-Chapel Hill and to Accept Knight Chair Appointment at Howard University." 2021.
- Mbembé, Achille. *Necropolitics*. Duke UP, 2019.
- McKittrick, Katherine. *Dear Science and Other Stories*. Duke UP, 2021.
- Nkealah, Naomi. "(West) African Feminisms and their Challenges." *Journal of Literary Studies*, vol. 32, no. 2, 2016, pp. 61-74.
- Watts, Vanessa. "Indigenous Place-Thought & Agency Amongst Humans and Non-Humans." *Decolonization: Indigeneity, Education & Society*. 2, 1, 2013, pp. 20-34.

**ANITA GIRVAN** (she/they) is an assistant professor of Cultural Studies at Athabasca University in the Faculty of Humanities and Social Sciences. Working in the fields of cultural politics of climate change and metaphors, Girvan is interested in exploring how we create worlds through relations of power in terms of, race, ecology, and (de)colonization. Beyond the academic realm of scholarly writing, Girvan also experiments with spoken word and musical compositions, tapping into a rich tradition of IBPOC ways of sustaining life in troubled times.

**Rina Garcia Chua** (she/her/hers) is currently a PhD Candidate in Interdisciplinary Studies in the University of British Columbia Okanagan. She is the editor of *Sustaining the Archipelago: An*

*Anthology of Philippine Eco-poetry* (2018), and is working on an edited collection, *Empire and Environment: Confronting Ecological Ruination in the Transpacific*, with Heidi Hong, Jeffrey Santa Ana, and Xiaojing Zhou, forthcoming with the University of Michigan Press in 2022. She is also a member of the Anti-Racist and Equity Working Group (AREWG) of the Association for Literature, Environment and Culture in Canada (ALECC), and is Diversity Co-Officer for the Association for the Study of Literature and the Environment (ASLE).