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## Submergence: Editors' Notebook

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*Submergence*



Daze Jefferies, *Kin-Worn I*. Found fabrics, fishing rope, cotton.

Collectively, the works of soundscape, video-essay, scholarship, fiction, and poetry narrate an uneasily familiar journey of inundation. There is an undertow at work here. Of course, while it takes on new pitch and forms, awe before the flood is nothing new. In crucial moments, though, the writers in this issue want to celebrate water and inhabit its sensory strangeness rather than just lamenting the inundation.

Here, the feeling of submergence overwhelms and disorients, but immersion in watery depths also becomes an entry point to understand disasters—both the ongoing disasters of life under late capitalism and the more extreme manifestations of climate breakdown—differently. Taken together, the pieces offer new vantage points to consider the fragile relationships among water, precarity, and life.

Daze Jefferies' research creation piece poetically explores the precarity of trans women and sex workers in the fragile ecosystem of Ktaqmkuk (Newfoundland). While recognizing the absences, loss, and archival silences that structure these histories, Jefferies locates possibility in art making and intergenerational knowledge exchange, gesturing to ways of being in common.

Shumaila Hemani's "Perils of Heavy Rainfall" includes two soundscapes alongside a written reflection on monsoon, climate change, and flooding in Pakistan. The co-editors want to share their support for the people of Pakistan and want to highlight relief organizations including I) UNICEF Canada: II) UNHCR Canada III) Islamic Relief Canada IV) Edhi Foundation v) Transparent Hands.

In his short story, "The Girl Named Bhumi," Sreejith Varma dramatizes the psychosocial effects of living in proximity to sand-mining activity in the Indian state of Kerala through the focalizer of a child who feels an uncanny affinity with the river Kunthi. A dense allegorical meditation, this story probes the terrain between the extractions without and the agitations within.

Ian Byrne's video essay explores a photography video game, *Umurangi Generation*, showing how the game models environmental storytelling to critique neoliberalism while highlighting Indigenous resistance to colonial-capitalist modes of extraction and police violence.

Dans ce nouveau numéro automnal, *The Goose* vous propose une échappatoire au temps froid et maussade qui nous sape parfois le moral en fin d'année. Olga Tsvietkova, à travers sa série *Distorsions* (2022), nous invite à repenser les enjeux de ce qu'elle qualifie d'« océan global des images numériques », matrice d'une abstraction digitale qui conditionne notre quotidien à l'aube du XXI<sup>ème</sup> siècle. La notion de cadre photographique joue un rôle déterminant dans cette réflexion, comme le marqueur d'un seuil, d'un passage transgressif de la réalité à l'image, d'une compression presque quantifiable du visible en unités-pixels. Marie Pascal nous propose de son côté le court récit d'un drame familial, sur un littoral qui restera habilement anonyme. Cette brève tranche de vie, tout anecdotique qu'elle soit, tend pourtant vers un universel qui résonne en chacun·e de nous.

Je profite de ces quelques lignes pour tirer ma révérence en tant que directeur du contenu francophone de la revue *The Goose*, après 5 années de bons et loyaux services. Mes reconnaissances vont aux membres du comité de rédaction, pour leur bienveillance et l'esprit communautaire qu'ils ont su maintenir au fil des années, mais également aux contributeurs·trices, qui m'ont permis d'élargir les horizons de ma pensée et de constamment réévaluer mes pratiques éditoriales. J'en ressors à la fois grandi et humble, et vous remercie chaleureusement.

Jordan Kinder reviews *Ducks: Two Years in the Oil Sands* by Kate Beaton and Kate Rogers reviews *Mirrors and Windows: East West Poems with Translations* compiled and translated by Anna Yin.

This issue also includes poetry by Tom Cull, Clare Goulet, Gary Lai, David Martin, Ken Wilson, and Ralph D. Witten.

The co-editors want to thank all who have been involved in the publication of 19.2, including Rina Garcia Chua (poetry editor), Julien Defraeye (French editor), Anita Girvan (book reviews editor), and Jordan B. Kinder and Emma Morgan-Thorp (copy editors).

We are excited to announce that there are several changes to our editorial team. Moving on are Siobhan Angus (co-editor since 2020), Alec Follett (co-editor since 2017), David Huebert (co-editor since 2020), Julien Defraeye (Directeur du contenu francophone since 2017), and Anita Girvan (book reviews editor since 2018). Thank you all for your time, effort, and commitment to environmental art and research.

We are thrilled to announce our new co-editors: former poetry editor Rina Garcia Chua is a poet and editor of *Empire and Environment: Ecological Ruin in the Transpacific*, with Jeffrey Santa Ana, Heidi Amin-Hong, and Zhou Xiaojing (2022), and *Sustaining the Archipelago: An Anthology of Philippine ecopoetry* (2018). Rachel Webb Jekanowski is an interdisciplinary scholar working between film and media studies and the energy humanities. She earned her PhD in Film and Moving Image Studies at Concordia University and works as an Assistant Professor of English at Memorial University's Grenfell Campus in Newfoundland and Labrador. Her scholarly practice is deeply informed by relationships to place and a commitment to social justice. Rachel's current book project, *Cinemas of Extraction: Land, Resources, Settler Imaginaries*, examines environmental and colonial entanglements of twentieth-century nontheatrical and documentary filmmaking in North America. Follow her on Twitter [@stalebreadzine](#) and find out more about her work at <https://rjekanowski.ca>. Jessica McDonald is an instructor, podcaster, and scholar-activist working from Treaty 6 territory and the homeland of the Métis at the University of Saskatchewan. Her research studies the politics of place in contemporary literatures from Canada, and nowadays she spends most of her work time thinking about places like malls, airports, hotels, highways, and Walmart.

In addition, we welcome “writer, editor, and enthusiast” Ariel Gordon as poetry editor and Steven Urquhart, Associate Professor of French at the University of Lethbridge, as Directeur du contenu francophone.

Serving as co-editors for *The Goose* has been great. There is so much joy found in working together with an editorial team and with contributors to help art and research find its place in the world. We're thankful to have had this opportunity. While we are sad to go we're also excited to read what comes next under the experienced and caring guidance of the new editorial team. For now, however, let's all wade into issue 19.2.

– Co-editors Alec Follett, David Huebert, and Siobhan Angus

**Alec Follett** is co-editor of *The Goose*. He completed his PhD in literary studies at the University of Guelph and has recently published in *Alice Munro Country: Essays on Her Works I and Canadian Literature*. He currently teaches communication in the sciences at the University of Waterloo and writes about literature and the environment.

**David Huebert** is co-editor of *The Goose* and Assistant Professor and Co-Director of Creative Writing in the Department of English at The University of New Brunswick. His latest book is *Chemical Valley* (Biblioasis 2021).

**Siobhan Angus** is co-editor of *The Goose* and an assistant professor of Media Studies at Carleton University. Specializing in the history of photography and the environmental humanities, her current research explores the visual culture of resource extraction with a focus on materiality, labor, and environmental justice.