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BOOKS

Forthcoming:

Bloodroot (lyric prose memoir and long essay by author). Second edition.
Toronto: Inanna Publications/York University; 2021. 240 p.

Lost Lagoon/Lost in Thought (prose poems). Halfmoon Bay, BC: Caitlin Press; 2020. 110 p. Also available in eBook format.

Oscar of Between: A Memoir of Identity and Ideas (lyric prose). Halfmoon Bay, BC: Caitlin Press; 2016. 224 p. Also available in eBook format.

Breathing the Page: Reading the Act of Writing (24 essays). Toronto: Cormorant Books; 2010. 180 p.

Only This Blue (long poem and essay). Toronto: Mercury Press; 2005. 112 p.

Bloodroot: Tracing the Untelling of Motherloss (lyric prose). Toronto: Second Story Press; 2000. 200 p.

What Holds Us Here (poetry). Ottawa: Buschek Books; 1998. 144 p.

Two Women in a Birth, with Daphne Marlatt (poetry and prose). Toronto: Guernica Editions; 1994. 174 p.

The Bat Had Blue Eyes (poetry and prose). Toronto: Women's Press; 1993. 100 p.

Proper Deafinitions (creative nonfiction). Vancouver: Press Gang Publishers; 1990. 145 p.

Double Negative, with Daphne Marlatt (poetry and prose). Charlottetown, PEI: gynergy books/Ragweed Press; 1988. 56 p.

serpent (w)rite (long poem). Toronto: Coach House Press; 1987. 160 p.

open is broken (poetry). Edmonton: Longspoon Press; 1984. 56 p.

A Gathering Instinct (poetry). Toronto: Williams-Wallace; 1981. 60 p.

ANTHOLOGIES

Rising Tides (essay). Halfmoon Bay, BC: Caitlin Press; 2019. 5 p.

Body & Soul: Stories for Skeptics & Seekers (essay). Halfmoon Bay, BC: Caitlin Press; 2019; 5 p.

Love Me True: Writers Reflect on the Ins, Outs, Ups & Downs of Marriage (essay). Halfmoon Bay, BC: Caitlin Press; 2018; 7 p.

Refugium: Poems for the Pacific (poem). Halfmoon Bay, BC: Caitlin Press; 2017; 2 p.

The Revolving City: 51 Poems and the Stories Behind Them (poetry and prose). Vancouver: Anvil Press; 2015; p. 34–35.

Where the Nights Are Twice as Long (prose). Fredericton, NB: Goose Lane Editions; 2015; p. 255–64.

Kwe (prose). Toronto: Penguin Canada; 2014; p. 67.

Force Field Anthology (poems). Salt Spring Island, BC: Mother Tongue Publishing; 2013; p. 358–61.

Planet Earth Poetry Anthology (prose). Lantzville, BC: Leaf Press; 2013; p. 174–75.

West Coast Literary Portraits (prose). Salt Spring Island, BC: Mother Tongue Publishing; 2012; p. 206–07.

The Bright Well (poem). Lantzville, BC: Leaf Press; 2011; p. 5.

The Tolerance Project (three pages from *Oscar of Between*). New York: Rachel Zolf; 2011; www.thetoleranceprojectarchive.org/warland.html.

Rocksalt: An Anthology of Contemporary BC Poetry (poem). Salt Spring Island, BC: Mother Tongue Publishing; 2008; p. 245–46.

Companions & Horizons: An Anthology of SFU Poets (excerpt from a long poem). Vancouver: SFU/West Coast Line; 2005; p. 243–48.

Re:Generations: Canadian Women Poets in Conversation, “Phyllis Webb: The Spirit of Inquiry” (essay). Windsor, ON: Black Moss Press; 2005; p. 169–76.

The Fed Anthology (poem). Vancouver: Federation of BC Writers/Anvil Press; 2003; p. 132.

Lesbian Embodied Self-Writing (essay). New York, London, Oxford: Haworth Press; 2000; p. 141–48.

Resist! Essays Against a Homophobic Culture (essay). Toronto: Women's Press; 1994; p. 151–59.

Sounding Differences: Conversations with Seventeen Canadian Women Writers (interview and essay). Toronto: University of Toronto Press; 1993; p. 195–99, 301–15.

Anatomy of Gender (essay). Ottawa: Carleton University Press; 1992; p. 248–58.

InVersions: Writing by Dykes, Queers and Lesbians (essay). Vancouver: Press Gang Publishers; 1991; p. 175–84.

Tide Lines (short story). Charlottetown, PEI: gynergy books; 1991; p. 66–70.

Resurgent: New Writing by Women (meditation on collaboration, with Daphne Marlatt). Urbana, IL: University of Illinois Press; 1991; p. 80–90.

An Intimate Wilderness (essay and poems). Portland: The Eighth Mountain Press; 1991; p. 262–76.

Telling It: Women and Language Across Cultures (essays and poem). Vancouver: Press Gang Publishers; 1990; p. 31–36, 67–76, 191–202.

Language in Her Eye (essay). Toronto: Coach House Press; 1990; p. 279–92.

Singularities (prose). Windsor, ON: Black Moss Press; 1990; p. 84–85.

Healing Voices: Feminist Approaches to Therapy with Women (essay). San Francisco: Jossey-Bass Publishers; 1990; p. 215–19.

CREATIVE NONFICTION

(Note: I am including recent Q & A interviews as they are, in fact, pieces of writing, taking hours to write and revise.)

Read Local BC, Q & A between myself and Jenn Currin, June, 2021

Emerge 20 (Foreword), Vancouver, BC: SFU Publications/Simon Fraser University; 2020. 3 pages.

Grownupedness, Clarissa Green (Foreword), Vancouver, BC: Granville Island Publishing; 2020. 3 pages.

Red Alder Review (Q&A). USA. redalderreview.wordpress.com. 2020. 2 pages.

Q & A with Betsy Warland, Victoria Festival of Authors, 2016, 6 p. victoriafestivalofauthors.ca/2016/08/21/qa-betsy-warland/

In Conversation with Betsy Warland, with Jónína Kirton, *Room Magazine*, 2016, Vol. 4 Issue 39, 6 p. roommagazine.com/interview/conversation-betsy-warland

The Chat: Trevor Corkum Interviews Betsy Warland, *49th Shelf*, 2016, 4 p.
49thshelf.com/Blog/2016/05/04/The-Chat-Trevor-Corkum-Interviews-Betsy-Warland

'Oscar of Between' pushes boundaries of identity, language and form, *Rabble*, 2016 Apr 28, 17 p.
rabble.ca/books/reviews/2016/04/oscar-between-pushes-boundaries-identity-language-and-form

Excerpt from *Oscar of Between*, *Contemporary Verse 2*, 2015, Vol. 38 Issue 1, p. 71–72.

Saving a Seat for the Reader, *Margento*, 2013 Oct 29.
artsites.uottawa.ca/margento/en/2013/10/29/betsy-warland-saving-a-seat-for-the-reader/

Excerpt from *Oscar of Between*, *Plenitude Magazine*, 2012, Issue 1, p. 55–57.

By Necessity: Translating How I Write into How I Teach, *Write: The Magazine of the Writers' Union of Canada*, 2012, Vol. 39.

Excerpt from *Oscar of Between*, *Dandelion Magazine*, 2011, Vol. 37.1, p. 117.

This Is Not an Essay; This Is Not a Poem, *SubTerrain*, 2011, Vol. 59, p. 50–52.

Curiosity and Community, *Canadian Creative Writers and Writing Programs*, 2011.
www.ccwvp.ca/curiosity-and-community/#more-548

Memory As Metaphor, *Event*, 2010, Issue 39/1, p. 16–20.

Excerpt from *Oscar of Between*, *Trivia: Voices of Feminism*, 2010, Issue 11.
www.triviavoices.com/oscar-of-between.html

Table and The Line, *Grain*, 2009, Vol. 36.4, p. 28–29, p. 46–48.

Excerpt from *Oscar of Between*, *Chroma: A Queer Literary Journal* (UK), 2008, Issue 8, p. 4–6.

Computer, *Matrix Magazine*, 2008, Issue 79, p. 50–51.

Scored Space, *poetry&poetics.ca*, 2008, Fall Issue.

VOID (catalogue essay for Sue Lloyd's work), SPIN Gallery, 2007.

Review of Margaret Sommerville's *The Ethical Imagination*, *Rabble*, March 2007; *The United Church of Canada*, March 2007.

BLOW: Shadow on the Heels of a Shadow (catalogue essay on Ellen Moffat's work), Mendel Art Gallery, 2004, p. 7–15.

Polish – Awkwardly Toward One Another: Mary Kavanagh's *polish* (catalogue essay on Mary Kavanagh's work), Medicine Hat Museum & Art Gallery, 2003, p. 15–24.

Translating Esther: "World with Little Worlds" (catalogue essay on Wendy Oberlander's work), Koffler Gallery, 2003, p. 2–4.

Essay on Elizabeth MacKenzie's *Reunion*, *Facing History: Portraits from Vancouver*, Vancouver: Presentation House Gallery/Arsenal Pulp Press, 2002, p. 27.

The Writing Life That Almost Isn't, *Event*, 2002, Vol. 31.1, p. 30–31.

Collaboratively written interview, *Contemporary Verse 2*, 2002, Vol. 24.4, p. 42–50.

Of Mingled Reverence, Dread and Wonder: Diana Lynn Thompson's *Hundreds + Thousands*, Surrey Art Gallery, 2001, p. 5–25.

Doris Larson: Listening to the Heart Wood (catalogue essay on Doris Larson's work), *Earth, Water, Fire, Air and Wood*, Rosemont Art Gallery, 1999, p. 2–6.

Coming to Light (catalogue essay on Mary Kavanagh and Ruth Chamber's work), *Prelude and Pneuma*, Mendel Art Gallery, 1999, p. 6–16.

Self Disruptions (review of Claude Cahun's work), *BorderCrossings*, 1999, Vol. 18.1, p. 63–65.

True Pace (review of David Merritt's work), *Canadian Art*, 1998, Vol. 15, p. 87.

Patrick Traer & Janet Werner (review of the artists' work), *C Magazine*, 1998, Issue 57, p. 46.

Jump; Garden; The Empty Room (accompanying text for the *whisper in my ear* audio installations of Jane Williams, Annie Martin, and Janet Cardiff), AKA Artist-Run Centre, 1997, p. 2–4.

Lives Lived: Gloria Greenfield, *The Globe and Mail*, 1997 Aug 14, p. A22.

Who's Listening? (review of Beth Brant's *Writing as Witness*), *The Lesbian Review of Books*, 1996, Vol. 2 Issue 4, p. 25.

The Night Vision of Cheryl Sourkes, *Blackflash*, 1995, Vol. 13.3, p. 4–8.

Beyond the Facts: An Interview with Mary Meigs, *West Coast Line*, 1995, Vol. 29.1 No. 16, p. 42–63.

Phyllis Webb and The Spirit of Inquiry (essay on Phyllis Webb's visual art and *Hanging Fire*),
Grain, 1993, Vol. 31.1, p. 140–49.

JOURNAL PUBLICATIONS – POETRY

Prism, 2018, Vol. 56.3, Spring, p.18.
Pastiche of poems and lyric prose, *Plenitude Magazine*, 2016, September Issue, p. 12.
Poetry Is Dead, 2010, Vol. 1, p. 8–9.
Poetic prose postcard piece, *Xerography: The Postcard Issue*, 2008, Spring Issue.
Three poems, *Trivia: Voices of Feminism*, 2006, Issue 3. www.triviavoices.com/issue-3-love--lust-22006.html
The Walrus, 2004, November Issue, p. 69.
Event, 2002, Vol. 31.2, p. 39–42.
Contemporary Verse 2, 2002, Vol. 24.4, p. 51–54.
Contemporary Verse 2, 2001, Vol. 24.1, p. 73.
because you don't love me enough (poems interacting with Patrick Traer's works "falling from afar" and "unspeakables"), Open Studio Gallery, 2002, p. 2–3.
unspeakables (poems interacting with Patrick Traer's works "falling from afar" and "unspeakables"), The Stride Gallery, 2000, p. 2.
Prairie Fire, 1999, Vol. 19.4, p. 34–35.
Rampike, 1997, Vol. 8.2, p. 34–35.
Fireweed, 1996, Issue 56, p. 32–36.
The Malahat Review, 1996, Issue 114, p. 36–39.
Arc, 1996, Issue 36, p. 8–12.
Canadian Woman Studies, 1996, Vol. 16.2, p. 9.
The Capilano Review, 1995, Issue 2.16, p. 1, 5–16.
West Coast Line, 1993, Vol. 27.1 No. 10, p. 55–58.
Trivia: Voices of Feminism, 1993, Issue 20, p. 116–22.
Collaboration with Daphne Marlatt, *The Capilano Review*, 1991, Issue 2.6 & 7, p. 73–95.
Collaboration with Daphne Marlatt, *Trivia: Voices of Feminism*, 1991, Issue 18, p. 58–78.
Prism International, 1991, Vol. 29.4, p. 26–27.
Sinister Wisdom, 1990/1991, Vol. 42, Winter Issue, p. 94–112.
Tessera, 1990, Vol. 8, p. 51–62.
Diversity, 1990, Vol. 3 Issue 3 & 4, p. 22.
Nexus, 1988, Vol. 3.1, p. 10–11.
Trivia: Voices of Feminism, 1988, Issue 13, p. 91–103.
Trois, 1988, Vol. 4.1, p. 57–61.
Collaboration with Daphne Marlatt, *Tessera*, 1988, Vol. 5, p. 80–90.
Tessera/Contemporary Verse 2, 1988, Vol. 2 Issue 2 & 3, p. 116–23.
Writing, 1987, Issue 19 November, p. 21–23, 26–27.
Canadian Woman Studies, 1987, Vol. 8.3, p. 133.
Cross-Canada Writers' Quarterly, 1987, Vol. 9 Issue 3 & 4, p. 5.
The Carleton Literary Review, 1987, Vol. 3 Issue 1, p. 49–50.
Mattoid (Australia), 1987, Vol. 1.27, p. 37, 41, 44–45.
Poetry Toronto, 1987, No. 137, p. 21.
Island (Australia), 1987, No. 17, p. 16–17.
Australian-Canadian Studies (Australia), 1987, Vol. 5.1, p. 22–24, 26, 28–29.
(f.)Lip, 1987, Vol. 1.2, p. 14, 16, 18, 20.
Prairie Fire, 1986, Vol. 7.3, p. 24–25.
Tessera, Vol. 13/*Canadian Fiction Magazine*, No. 57, 1986, p. 92–96.
Event, 1986, Vol. 15.2, p. 107–09.

BOOKS, JOURNALS, ONLINE SALON EDITED

The Malahat Review—*Queer Perspectives Issue*, Guest Editor, Issue 205, 2018.

Oscar's Salon (interactive online salon featuring excerpts from *Oscar of Between* in concert with forty-nine guest writers, artists and featured readers). www.betsywarland.com; 2012–2017

Trivia: Voices of Feminism, Guest Editor for Issues 10 (2009) and 11 (2010).

Silences (a collection of texts by 36 authors), Editor. Ottawa: Council of 3M National Teaching Fellows of the Society of Teaching and Learning in Higher Education; 2008. 174 p.

InVersions: Writing by Dykes, Queers and Lesbians (a collection of essays by Canadian, Quebec and US writers), Editor. London: Open Letters; 1992. 272 p. Vancouver: Press Gang Publishers; 1991. 290 p.

Telling It: Women and Language Across Cultures (selected conference transcripts, creative work, talks and essays), co-edited with Sky Lee, Lee Maracle and Daphne Marlatt. Vancouver: Press Gang Publishers; 1990. 208 p.

(f.)Lip (a quarterly publication of creative work, essays and reviews), co-edited with Sandy (Frances) Duncan, Angela Hryniuk and Erica Hendry. Vancouver; 1986–1989.

in the feminine: Women and Words/les femmes et les mots (conference talks and essays), co-edited with Ann Dybikowski, Victoria Freeman, Daphne Marlatt and Barbara Pulling. Edmonton: Longspoon Press; 1985. 240 p.

DRAMA AND MUSIC

Camouflage (opera by Lloyd Burritt based on *Oscar of Between*). Workshop in 2018; Premiere in 2021 (Vancouver).

How Bodies Leave Ecstatic Marks (CD by Elizabeth Raum whose title and one song cycle are based on my suite of poems “Dark Thoughts”). CMC; May 2007. Winner of Western Canadian Music Award, 2008. Song cycle premiered in Saskatoon, 1999.

“Yellow the Sweet Ache” (song cycle based on my suite of poems in *What Holds Us Here*). Premiered in Vancouver, 2000.

Song cycle by Aurora Dokken based on my poem suite “Cloudnotes.” Premiered in Victoria, BC, 1996.

The Bat Had Blue Eyes (dramatized version of book of same name). Selected and given an ACTRA production at the V.I.E.W. Festival, Vancouver, 1993.

Viva (operatic play). Workshopped by the New Play Centre, Vancouver, 1992.