

Transforming *The Outer Harbour*: Hogan's Alley and the Dislocations of Vancouver's Political Culture

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The protagonist in the first story in Vancouver poet Wayne Compton's 2014 short story collection *The Outer Harbour* is, like Compton himself, what in his 1996 poem "Declaration of the Halffrican Nation" he termed a "Halffrican,"¹ with an African-American stepfather and a European-Canadian mother. Irreverently named Riel after the famed Métis leader, the protagonist has channelled his intelligence into a university scholarship to escape the fictional lumber town in which he grew up. However, life in the big city quickly ensnares Riel. The middle-class white girlfriend he meets and moves in with likes to live on the wild side, and by the end of the summer of his first year at university, when the story opens in August of 2001, Riel, the girlfriend, and her BFF are strung out on drugs and undertaking a five-mile trek at sunrise across the city to soak their feet in the ocean. The deus ex machina lifeline that Compton throws Riel comes in the form of a mystery migrant stowaway, who is discovered onboard a freighter in Vancouver's outer harbour and who does not speak any language known to the authorities. Riel reads about her in a newspaper story, which the reader also gets to read, and he is intrigued because

two summers earlier, hundreds of Chinese nationals arrived on the coast illegally from Fujian Province, packed onto rickety fishing vessels, and then too Riel watched a media circus develop around their incarceration and deportation. That was the same year Riel had first read *The Autobiography of Malcolm X* and *Soul on Ice*, books that had stirred and changed him.²

When Riel gets a chance to meet the

Mystery Migrant or whoever she is. It all tumbles out: For some reason, I don't know why, he says to her, this thing you've done is really important to me. Illegal migration. This performance –. Riel acutely feels the limits of his knowledge, his cramped vocabulary for talking about these thoughts [...]. Finally he says, I don't know if this makes sense but I was able to leave my hometown because of the Fujian migrants.³

When she frowns in incomprehension, he "lets his thinking unfold slowly, 'I saw in them – in what happened to them – the structure of something I want to take apart.'" By the end of the story, called "1,360 Ft³ (38.5 m³)" – the size of a shipping container –, Riel's parents have arrived to check up on him, are horrified to discover him living among drug dealers, and insist on taking him back to work in the lumber mill. This happens at the same time as his drug-dealing roommate's stash is stolen and blame unjustly falls on the only non-white and male in the household, namely, him. Riel has realised that his best choice is to

bolt out the bathroom window without any money or even shoes and to talk an immigrant bus driver into letting him ride for free to the performance artist's.

"1,360 Ft³ (38.5 m³)" ends evocatively on 11 September 2001:

On his way to Višajna's, he decides he is free. He is commuting to the future. He imagines he will not recover his things from the apartment. He imagines he will not complete the semester. He imagines he will neither return nor repent nor weep nor wail. It is the end of everything. *Fin de siècle. Das Ende der Geschichte. Eppure si muove.* Riel speaks out loud there in the back of the bus, but the driver guns it just as he opens his mouth. The engine sounds so that none of the dozen strangers sitting and standing around him can make out his words. There is no manifest reason to repeat.⁵

While that may be true, that there is no *manifest* reason to repeat, the rest of the short stories in *The Outer Harbour* make apparent that there are indeed many *latent* reasons, as Vancouver's long, tortured history of occupation, resistance, and riots calls forth imaginative repetition as a form of working through. In his earlier 2004 poem "Performance Bond," Compton saw repetition as simply a problem of having forgotten and migrancy as a universal condition:

The multicultural things apply as time goes by
when the I itself
will not abide

eternal solipsism. *Everybody's a migrant.* Every body
gyrates
to the global bigbeat. It's sun

down in the Empire, and time has done gone by,
and multiculturalism can't arrive
by forgetting, but remembering

every hectare taken, every anti-Asian defamation, because
those who don't remember
*repeat.*⁶

Ten years later, *The Outer Harbour* reveals a more complex understanding of the politics of migrancy, repetition, and the need to "regroup"⁷ to counter implicit and explicit, virtual and material violence.

In this contribution, I parse the fractured postmodern trajectory of linked short stories that make up *The Outer Harbour*, Compton's first such collection after having made his reputation as a poet and academic chronicler of Black British Columbia. I read *The Outer Harbour*, and specifically the mysterious volcanic island that miraculously erupts out of it, a "half-kilometer hill of ash just this [i.e. the Canadian] side of the line between the Strait of Georgia and the Burrard Inlet,"⁸ as an imaginative counterpole to Hogan's Alley, which Compton has matter-of-factly described as "a neighbourhood in which most of Vancouver's black residents lived during the first two-thirds of the twentieth century"⁹ but which has also been called "the first and last neighbourhood in

Vancouver with a substantial concentrated black population,”¹⁰ a more polemical assertion that forecloses future possibilities in ways antithetical to Compton’s sensibility. *The Outer Harbour* is thus to be situated locationally as the next stage in Compton’s engagement with the legacy of Hogan’s Alley as Vancouver continues to gentrify and globalise. In the first section, I examine Compton’s work in support of the Hogan’s Alley Memorial Project. In the second, I contrast his work on Hogan’s Alley with that of fellow Vancouverite Stan Douglas to show the range of transformative artistic work that has been done to bring Hogan’s Alley to national and international attention. Finally, in the last section, I return to *The Outer Harbour* and prove that it works as a form of political dislocation that mobilises migrancy as a way of transcending historical and physical boundaries and transforming how “we” might imagine both possible futures and possible constellations in which “we” might find a sense of fragile but meaningful connection.

Running between Union and Prior Streets from approximately Main Street to Jackson Avenue,¹¹ Hogan’s Alley was originally, that is to say, in the early 20th century, home to a diverse range of ethnicities and developed a reputation for illegal activity. In his 2010 essay “Seven Routes to Hogan’s Alley and Vancouver’s Black Community” in *After Canaan: Essays on Race, Writing and Region*, Compton, who is currently associate director of Creative Writing in Simon Fraser University’s Continuing Studies programme, explores different ways to tell the history of this place, beginning with a critique of the existing “self-congratulatory”¹² histories that ignore the black community’s existence and ending by taking an “oblique”¹³ look at the headlines of the province’s two major newspapers, the *Province* and the *Sun*, to see how black people figured in them: from “Colored Folks in Garments Gay – Observe Emancipation Day” in 1900¹⁴ to “Visible Minorities Still Targeted” in 2003, it is a sad tale that belies Canada’s claim to racial tolerance. The 1964 headline “Hogan’s Alley No More”¹⁵ points to the work of “the right-wing, business-vectored Non-Partisan Association (NPA), which ruled the city council throughout the middle decades of the twentieth century”¹⁶ and developed a plan for slum clearance that involved “a freeway running through Hogan’s Alley and Chinatown that would connect [the waterfront...] with the Trans-Canada.”¹⁷ As Compton further relates, because their preparations began in secret, “the city council was able to quickly launch their mission while the opposition was still coming together”¹⁸ and construction on the first phase of the freeway – the viaducts – was completed before opposition could be mobilised against it. However, as soon as

it became clear that the proposals were being steered by such powerful landholders as the National Harbour Board, Canadian Pacific, and BC Hydro – all enhancing their own development interests – even development supporters such as the Downtown Business Association and the Vancouver Board of Trade began to question city planning and development practices.¹⁹

The freeway was never completed. Only the brutalist eyesore of the viaducts were, in 1971.

The viaducts served as a barrier that allowed for the development of False Creek and Yale Town to the west by separating them from the squalor of the lower East Side, Chinatown, Gastown, and Strathcona. Three decades after Expo 86, which literally paved the way for False Creek's and Yale Town's gentrification, the area continues to transform. Not only was the North Shore of False Creek, which the province sold to (now Sir) Li Ka-shing after Expo 86, turned into a "see-through" "City of Glass" skyline, but in October 2015, Vancouver City Council voted to tear down the Georgia and Dunsmuir viaducts and replace them with a new park and condo towers, three of which have been approved to exceed the city's height restrictions and will "potentially block mountain views that are among 27 view corridors the city has protected since the 1980s."²⁰ That the transformation of this area has a literary dimension made me consider it for this collection, and that dimension is very much Wayne Compton's doing.

Hogan's Alley serves as a red thread along which Compton's career as a writer and activist has been entwined. As he details in *After Canaan*, he began wrestling with "the memory of Hogan's Alley, and specifically, the problem of how to remember Hogan's Alley" in his second poetry collection, *Performance Bond* (2004).²¹ Joanna Leow has established that Compton solved these representational problems by resorting to postmodern historiographic metafiction, using "the intertexts of history, literary theory and popular culture to challenge official histories and the exclusion of Canada from the global black culture."²² What Daphne Marlatt memorably claimed about her 1990 novel *Ana Historic* – "I like rubbing the edges of document and memory/fiction against one another. I like the friction that is produced between the stark reporting of document, the pseudo-factual language of journalism, and the more emotional, even poetic, language of memory"²³ – holds equally for Compton. Moreover, in good post-modern fashion, he reflexively draws attention to the fact of his doing so in his acknowledgements, pointing out that "[w]hile many details are based on historical record, 'Rune' [which he has already indicated is 'about Hogan's Alley'] includes some factitious elements: a newspaper article, four landmarks, and two transcribed interviews."²⁴ Jonathan Dale Sherman specifies that

the 're-imagined' newspaper story "Whither Hogan's Alley?" is based on an April 21st, 1939 article published in *The Vancouver Daily Province* [...]; a conversation between personifications of Digital and Analogue technologies in "Vèvè" takes place "beside the Georgia Viaduct" [...], the same space once occupied by Hogan's Alley; and [...] "Forme and Chase" mirrors a photographic image of the Georgia Viaduct in the visual poem entitled "Vividuct."²⁵

Compton concludes the acknowledgements in *Performance Bond* by thanking "his comrades in the Hogan's Alley Memorial Project, Sheilagh Cahill, Junie Désil, Bryan Johnson, Joy Russell and Karina Vernon (and to Brenda Racanelli

of the Roundhouse Community Centre) for their work towards the historicisation of the neighbourhood.”²⁶ They had founded this grassroots organisation “dedicated to keeping the black history of Vancouver alive and part of the present” in 2002.²⁷ The last, triumphant entry on their blog, from 10 November 2016, is “Vancouver Viaduct Removal Clears Way to Honour Hogan’s Alley.”²⁸

While the most active, dedicated, and longest-serving fighter, Compton was not the only prominent Vancouver artist involved in the cultural memorialisation of Hogan’s Alley, registering the area in the city’s consciousness and making it difficult not to at least acknowledge it in the plans to “open up,” i.e. capitalise on, “the last remaining piece of large undeveloped land in the downtown along False Creek.”²⁹ Vaunted visual artist Stan Douglas’s design for the immersive app *Circa 1948* as well as the cinematically enhanced stage production *Helen Lawrence*, both of which debuted in 2014 in the buildup to City Council’s decision to tear down the viaducts, also supported the Hogan’s Alley Memorial Project with enhanced visibility. As the title *Circa 1948* indicates, however, unlike Compton’s explicit work with the Hogan’s Alley Memorial Project, Douglas is more interested in the period than the contrasting locations of Hogan’s Alley and the tony Hotel Vancouver. Yet these sites are key to the aesthetics of these works. In previous work, he had done for the 2011 “Midcentury Studio” series, Douglas had researched photographs depicting “the corruption of the police force in Vancouver in the 1950s” and become fascinated by the way that “[e]verything was kind of normalized by 1951, when the Magnum paradigm became dominant.”³⁰ In *Circa 1948* and *Helen Lawrence* he returned to this “in-between” post-war moment to explore not the statue of technology at the time as he had in “Midcentury Studio” but rather the societal entanglements of race and class that have tended to go forgotten. As he stated in an interview with *The Guardian*:

We know what wartime is like. We know what the 50s are like – the nuclear family, the sudden call to order and morality. But we don’t really understand the interim period, from 1945 to 1950. How did society go from one to the other? And what decisions were made to change society? I was interested in that liminal period, as I always am in my work.³¹

Helen Lawrence is the noir tale of a beautiful blonde who is committed to a psychiatric institution in Los Angeles after the murder of her husband and who arrives back in Vancouver in search of a former lover, who is involved in all sorts of shady deals and manages to stay one step ahead of her. The action on the stage plays out in front of a cameraman, whose images are relayed onto a large scrim draped above the stage so that huge cinematographic images loom over the doll-like bodies of the actors, magnifying their every move. If one searches online for Helen Lawrence, one is directed to the 1935 *Murder in Harlem*, in which “Helen Lawrence” is a small part played by Helen Davis. *Murder in Harlem* is one of the 40-some films written, directed, and independently produced by Oscar Micheaux, the first major African-American

feature filmmaker. The plot of *Murder in Harlem* is based on *The Story of Dorothy Stanfield*, which Micheaux published as a novel in 1946 and which has in the meantime become a symptomatic cliché: a black night watchman at a chemical factory finds the body of a murdered white woman. After he reports it, he finds himself accused of the murder, but a white man is subsequently found to be responsible.³² While Micheaux appears nowhere in the press materials for *Helen Lawrence* that I have been able to locate nor in any of the coverage or reviews, I cannot help but believe that Douglas wanted someone to dig up this history as digging up dirty deeds is precisely the mechanism that provides noir with its narrative drive. Noir is about revealing that which is intended to stay hidden, in this case – Vancouver’s sorry racialised history, including the literal paving over of Hogan’s Alley. Douglas’s staging and app work as a subtle form of disclosure, revealing a kind of rough justice that is capable of tackling issues of corruption when the police are incapable of maintaining order and the law itself is seen to be in need of policing.

It is thus no coincidence that police brutality and surveillance also figure prominently in *The Outer Harbour*. As we saw in the opening story about Riel, *The Outer Harbour*’s project is not simply about the dredging up and remixing of memory but also the future and how to imagine it in light of the painful memories that have gone into its making.³³ What kind of future does *The Outer Harbour* imagine? First and most importantly, one that involves resistance. In the second story, “The Lost Island,” a group of friends stage an occupation of the newly appeared Pauline Johnson Island, named after the frequently anthologised Mohawk poet Tekahionwake. Their indigenous male leader is killed in the process, something that gives Compton the opportunity in the sixth “story,” “The Boom,” to liken the killing to that of Dudley George, an unarmed Ojibwa protester who was shot by the police during the Ipperwash Crisis of 1995, as the Wikipedia entry on it helpfully reminds us, “a day after newly elected Ontario premier Mike Harris told the OPP ‘I want the fucking Indians out of the park.’”³⁴ “The Boom” is not a short story per se but rather a series of posters that narrate the proposed development of the island and feature floor plans and ferry service. That is not to be the island’s future, however. As we learn in the audio link section of the final eponymous story in the collection, entitled “Death in Detention,” the island comes to house “the controversial Pauline Johnson Island Special Detention Facility,”³⁵ which is built to accommodate an influx of migrants that arrive in the city suffering from ICDP, “Individual and Collective Displacement Phenomenon,” which means, as a reporter relates,

that migrants kept disappearing and reappearing outside the prison [they were originally housed in]. When the public understood that the migrants were uncontainable at the Burnaby Facility, well, [...] there was a lot of pressure on the government to make sure they were locked down and not disappearing, one by one, into the general population.³⁶

They are moved out to the island in the outer harbour, and one of them, a young girl, dies. The final story is thus deliberately fabulous, including a section by Višajna, the mystery migrant of the first story, entitled “Counter Clockwise and the G25 Riots: Fighting Fabulism with Fabulism?,” in which we learn how during a riot accompanying the summit, the Counter Clockwise collective, of which a certain Riel Graham is a member, experiences the use of a “new non-lethal crowd-control device called the Multiple Perception Immobilization Device.”³⁷ The device generates holographic figures and inserts them into a crowd of protestors, which then become so disoriented that the riot police wearing “special goggles that cancel the effects of the holograms” are able to easily “arrest particular targets and disperse the rest [...] with violent force.”³⁸

This fabulous future is an obvious playing out of Vancouver’s traumatic history of riots. If one searches for “Vancouver riot” on Wikipedia, for example, six separate entries come up: 1907 Anti-Oriental riots, 1935 Battle of Ballantyne Pier, 1938 Bloody Sunday, 1971 Gastown riots, 1994 Vancouver Stanley Cup riot, and 2011 Vancouver Stanley Cup riot. However, this list is by no means complete. The 1907 Anti-Oriental riots turn out not to have been the first riot in Vancouver but rather “the second act of anti-Asian violence in the history of Vancouver; the first incident took place in the area of Coal Harbour, in 1887.”³⁹ Neither the strike that “broke out in October 1923 which saw 1400 men joining picket lines at the Vancouver waterfront”⁴⁰ nor the 1972 riot “when the tour opener for The Rolling Stones led to confrontations between the police and 2,000 fans outside the Pacific Coliseum”⁴¹ have their own entries.

Why have there been so many riots in Vancouver? What does this repetition mean? It is a topic close to Compton’s heart. In the introduction to his 2001 anthology *Bluesprint: Black British Columbian Literature and Orature*, Compton notes that repetition is a key feature of Guyanese novelist Edward Braithwaite’s concept of tidalectics,⁴² something Compton describes as:

an Africanist model for thinking about history [...] In contrast to Hegel’s *dialectics* [...] *tidalectics* describes a way of seeing history as a palimpsest, where generations overlap generations, and eras wash over eras like a tide on a stretch of beach [...]. Repetition, whether in the form of ancestor worship or the poem-histories of the *griot*, informs black ontologies more than does the Europeanist drive for perpetual innovation, with its concomitant disavowals of the past. In a European framework, the past is something to be gotten over, something to be improved upon; in tidalectics, we do not *improve upon* the past, but are ourselves *versions* of the past.⁴³

While there is admittedly much to be improved upon in European-influenced settler colonial history (the riots serve as a particularly poignant reminder of that), and while one might wish that Freud’s model of working through repressed trauma in order to prevent repetition were workable in this context, ongoing institutionalised police brutality is hardly a case of trauma being repressed or inaccessible to consciousness. That Compton and Douglas, among many others, target it in their art proves otherwise. Rather, for Vancouver’s less privileged populace the experience of riots and other forms of police brutality is

aply described by the Africanist model of tidalectics, washing over them again and again.⁴⁴

Vancouver's riots reflect a long history of often racialised class conflict driven by the prejudices of the province's hegemonic Anglo-Saxon population (it is *British Columbia*, after all), which is not, of course, unique to Canada. Indeed, the early anti-Asian riots were part of what Erika Lee has termed "hemispheric orientalism"⁴⁵ to draw attention to the anti-immigration attitudes all along the Pacific Coast. One can note in this regard the influence of the "White Australia legislation enacted in 1899 to eliminate Asian immigration in that country on the Asian Exclusion League in Canada – they lobbied for Canada to do the same."⁴⁶ Unlike these early riots, which were directed against Asian-owned property and supported by the labour unions, the ones in the 1920s and 1930s were led by organised labour. As the name suggests, the battle of Ballantyne Pier was part of the conflict that resulted from the unionisation of dock and waterfront workers, while Bloody Sunday in 1938 followed upon the occupation of the Hotel Georgia, the Vancouver Art Gallery, and the main post office by unemployed protestors after the federal government had cut a popular grants-in-aid programme that had been funding relief camps where unemployed men could find work and the provincial government had closed the camps, claiming they could not afford to fund them alone.⁴⁷ Heavy-handed police reaction continued in the post-WWII environment. In the case of the Gastown riots of 1971, the police violently attacked peaceful protestors at a smoke-in "with their newly issued riot batons [...] and] also used horse-back charges on crowds of onlookers and tourists,"⁴⁸ an event that Stan Douglas famously depicted in his gigantic photographic mural *Abbott & Cordova, 7 August 1971*. The following year they unnecessarily brutalised fans of the Rolling Stones and not once but twice proved unable to control hockey fans in a non-violent manner. It is thus not surprising that the politics of policing proves central in not only Douglas's work but also in the final story in Compton's collection.

The Outer Harbour's working through of the violence of local memory projects an uncertain vision of fragile figures of indeterminate origins. Winfried Siemerling argues that the collection "imaginatively stages a crisis that is both physically and representationally real, but that also presents opportunities for imaginative re-spatialization, re-temporalization, and redefinitions of what Karina Vernon has called a 'black diasporic real'" and that it "points to an 'Afroperipheral' future and a black critical culture that is both here and also 'yet to come,' as Hortense Spillers has emphasized in an attempt to combine the critical impulses of the Frankfurt School with those earlier impulses articulated by W.E.B. Du Bois."⁴⁹ Siemerling makes much of "the non-Afrocentrist interest in other minorities and coalition-building of what Compton calls his 'assertive Afroperipheralism,'"⁵⁰ yet Compton pushes the limits of his own assertiveness here. At the end of the final eponymous story, the three remaining characters, who have all died and become post-human digital ghosts, re-enact landfall on the island, "the three walk through the waves until they reach dry land,"⁵¹ and

the story ends in the future, the future tense: “At dawn, he and she and the newcomer will make plans to rendezvous with those yet to come. They will discuss what it means to regroup.”⁵²

Regrouping, then, is what follows “the end of everything” that Riel experiences at the end of the opening story: the end of time on a grand scale, the scale of centuries; the end of history with a capital “G” – in other words, 19th-century German history à la Ranke “wie es eigentlich gewesen ist” (“as it really was”), that is, Eurocentric history. *Eppur si muove*. *Yet it moves*. That is how to respond to the violence of repetition, Compton suggests – the way Galileo did to the Church that forced him to recant his findings, which corroborated Copernicus’s that the earth was, in fact, not the centre of the universe but rather revolved around the sun.

Eppur si muove. A warning against institutional hubris, this phrase tells us that history is on the side of those who acknowledge scientific evidence and historical truths, whether they have to do with the constellation of the planets, the climate change that *is* happening on our planet, or the erasure of the black community in Vancouver. *Eppur si muove* may have taken on new dimensions in our digital age, but Compton shows us in *The Outer Harbour* what solace and motivation the phrase can offer. Just as the Hogan’s Alley Memorialization Project demonstrated that recreating lost traces can help change the future shape of the city and its memory, *The Outer Harbour* tells us that “[w]e can’t tell what the future holds, but it will surely include a protracted campaign of clashing imaginations.”⁵³ Compton thus leaves it up to us to imagine the type of futures we want to inhabit and encourages us not only not to lose sight of them but also to be prepared to fight for them. He reminds us that history matters because it is not about the past but rather the futures that will have been made possible.

To conclude, what Compton writes of the essays in *After Canaan* applies equally to the short stories in *The Outer Harbour*:

the common spirit binding them is, I hope, a cultural recovery and advocacy that is, in Paul Gilroy’s phrasing, “The restoration of political culture” as opposed to “raciology’s destructive claims upon the very best of modernity’s hopes and resources” [...]. Rather than the old narratives of escape, uplift, and redemption – which need to be rethought and freshened – I hope to contribute to the projects of multiculturalism-from-below and counter-canoncity [...] put by faith in [...] the empowered subject formation that comes after strategic essentialism and unreconstructed identity politics.⁵⁴

That Compton suggests the outer harbour as a possible place where this empowered subject formation might be able to take place illustrates both the difficulty of these projects and the desirability of their happening on newly formed land. The island may be *terra nova*, but it is anything but neutral – after all, it is named after a canonical Mohawk poetess. Moreover, it is volcanic, which is to say that unlike Hogan’s Alley (not to mention the reclaimed land in places like Hong Kong and Singapore), it was initially not formed by the oppression and violence of racism and property, even if it nevertheless soon fell under their sway. Compton’s outer harbour turns out to be an unlikely, fluid site of struggle,

symbolic of the potential eruption of deep elemental forces “from below” yet also of the enclosing, colonising powers waiting to pounce and capitalise on them from above (embodied here by police helicopters). Those of us who, like Riel and Višajna, remain on the mainland are left to surrender to, or fight the righteous fight against, increasingly technologised, dehumanising forces. As Compton learned from his experience with the Hogan’s Alley Memorial Project, we would do well to discuss what it means to regroup.

NOTES

- 1 Cf. George Elliott Clarke, *Odysseys Home: Mapping African-Canadian Literature* (Toronto: U of Toronto P, 2002), 229.
- 2 Wayne Compton, *The Outer Harbour* (Vancouver: Arsenal Pulp Press, 2014), 16.
- 3 Compton, *The Outer Harbour*, 23.
- 4 Compton, *The Outer Harbour*, 24.
- 5 Compton, *The Outer Harbour*, 30-31, italics in original.
- 6 Wayne Compton, *Performance Bond*, Pap/Com ed. (Vancouver: Arsenal Pulp Press, 2004), 42, italics added.
- 7 Compton, *The Outer Harbour*, 194.
- 8 Compton, *The Outer Harbour*, 36.
- 9 Compton, *Performance Bond*, 10.
- 10 “Hogan’s Alley, Vancouver,” *Wikipedia*, https://en.wikipedia.org/w/index.php?title=Hogan%27s_Alley,_Vancouver&oldid=845702123 (11.09.2018).
- 11 Daphne Marlatt and Carole Itter (eds.), *Opening Doors: In Vancouver’s East End: Strathcona* (Madeira Park: Harbour Pub., 2011), 140.
- 12 Wayne Compton, *After Canaan: Essays on Race, Writing, and Region* (Vancouver: Arsenal Pulp Press, 2011), 83.
- 13 Compton, *After Canaan*, 134.
- 14 Compton, *After Canaan*, 135.
- 15 Compton, *After Canaan*, 137.
- 16 Compton, *After Canaan*, 94.
- 17 Compton, *After Canaan*, 95.
- 18 Compton, *After Canaan*, 96.
- 19 Compton, *After Canaan*, 97.

- 20 Simon Little and Michelle Morton, "Vancouver Approves Plan to Remove Viaducts, Replace Them with Towers, Park," *GlobalNEWS*, 13.02.2018, <https://globalnews.ca/news/4024013/vancouver-approves-plan-to-remove-viaducts-replace-them-with-towers-park/> (xx.xx.xxxx).
- 21 Compton, *After Canaan*, 112.
- 22 Joanne Leow, "Mis-Mappings and Mis-Duplications: Interdiscursivity and the Poetry of Wayne Compton," *Canadian Literature* 214 (2012), 44-66.
- 23 Sue Kossew, "History and Place: An Interview with Daphne Marlatt," *Canadian Literature/Littérature Canadienne* 178 (2003), 56, also qtd. in Niamh Moore, *The Changing Nature of Eco/Feminism: Telling Stories from Clayoquot Sound* (Vancouver: UBC Press, 2015), 26.
- 24 Compton, *Performance Bond*, 10.
- 25 Jonathan Dale Sherman, "The Hip-Hop Aesthetics and Visual Poetry of Wayne Compton's *Performance Bond*: Claiming Black Space in Contemporary Canada," MA project, 2009, ecommons.usask.ca, <https://ecommons.usask.ca/handle/10388/etd-09222009-111252> (xx.xx.xxxx), 20.
- 26 Compton, *Performance Bond*, 10.
- 27 *Hogan's Alley Memorial Project: Memorializing Vancouver's Historic Black Neighbourhood and the Wider Vancouver Black Experience*, <http://hogansalleyproject.blogspot.com/> (10.09.2018).
- 28 On Compton's personal site, one also finds traces of the project's activities, including an image of their flower graffiti action, which is the stuff of the "A Plot" section of the "Seven Routes" essay – in July 2007 the group planted "over 2000 red impatiens to spell out the phrase 'Hogan's Alley Welcomes You.'" (reference?)
- 29 "The Future of Northeast False Creek," *CITY OF VANCOUVER*, 26.04.2017, <https://vancouver.ca/home-property-development/northeast-false-creek.aspx> (xx.xx.xxxx).
- 30 Arthur Ou, "Stan Douglas Discusses 'Midcentury Studio,'" *Artforum*, 18.04.2011, <http://artforum.com/words/id=28003> (03.10.2016).
- 31 Jason Farago, "Movers and Makers: The Most Powerful People in the Art World," *The Guardian*, 08.05.2014, <http://www.theguardian.com/artanddesign/2014/may/08/art-world-most-powerful-people> (xx.xx.xxxx).
- 32 Cf. en.wikipedia.com and imdb.com
- 33 On the importance of the future for black imaginaries, see Gabi Kathöfer and Beverly Weber, "Heimat, Sustainability, Community: A Conversation with Karina Griffith and Peggy Piesche," *Seminar: A Journal of Germanic Studies* 54.4 (2018), 418-427, which contains a good discussion of the idea of the future in Asoka Esuruoso and Koepsell's anthology *Arriving in the Future: Stories of Home and*

- Exile* ([Location: Publisher, Year], 423).
- 34 “Ipserwash Crisis,” *Wikipedia*,
https://en.wikipedia.org/w/index.php?title=Ipserwash_Crisis&oldid=842475013
 (10.09.2018).
- 35 Compton, *The Outer Harbour*, 167.
- 36 Compton, *The Outer Harbour*, 167.
- 37 Compton, *The Outer Harbour*, 186.
- 38 Compton, *The Outer Harbour*, 189.
- 39 “Anti-Oriental Riots (Vancouver),” *Wikipedia*,
[https://en.wikipedia.org/w/index.php?title=Anti-Oriental_riots_\(Vancouver\)&oldid=857488242](https://en.wikipedia.org/w/index.php?title=Anti-Oriental_riots_(Vancouver)&oldid=857488242)
 (11.09.2018).
- 40 “Battle of Ballantyne Pier,” *Wikipedia*,
https://en.wikipedia.org/w/index.php?title=Battle_of_Ballantyne_Pier&oldid=857509386
 (11.09.2018).
- 41 “1994 Vancouver Stanley Cup Riot,” *Wikipedia*,
https://en.wikipedia.org/w/index.php?title=1994_Vancouver_Stanley_Cup_riot&oldid=847154086
 (11.09.2018).
- 42 Winfried Siemerling, “Social Aesthetics and Transcultural Improvisation: Wayde Compton and the Performance of Black Time,” *Improvisation and Social Aesthetics*, ed. Georgina Born et al. (Durham, North Carolina: Duke UP, 2017), 261.
- 43 Wayde Compton, *Bluesprint: Black British Columbian Literature and Orature* (Vancouver: Arsenal Pulp, 2001), 17, qtd. in Siemerling, “Social Aesthetics,” 261, italics in original.
- 44 Repetition is but one example of the connections between Compton’s aesthetics and hip-hop. Sherman notes others, such as the “interesting parallel between Compton’s literary claim to space through the black body (its presence and absence) and hip-hop’s similar desire for a physical control over space and body” (Sherman, “The Hip-Hop Aesthetics,” 19) and that “Compton’s images also demonstrate a close affinity to hip-hop aesthetics because of their close relation to place” (Sherman, “The Hip-Hop Aesthetics,” 17).
- 45 Erika Lee, “Hemispheric Orientalism and the 1907 Pacific Coast Race Riots,” *Amerasia Journal* 33.2 (2007), 19-48.
- 46 “Anti-Oriental Riots (Vancouver).”
- 47 “Bloody Sunday (1938),” *Wikipedia*,
[https://en.wikipedia.org/w/index.php?title=Bloody_Sunday_\(1938\)&oldid=817196557](https://en.wikipedia.org/w/index.php?title=Bloody_Sunday_(1938)&oldid=817196557)
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- 48 “Gastown Riots,” *Wikipedia*,

https://en.wikipedia.org/w/index.php?title=Gastown_riots&oldid=858796218
(11.09.2018).

- 49 Winfried Siemerling, “New Ecologies of the Real: Nonsimultaneity and Canadian Literature(s),” *Studies in Canadian Literature/Études En Littérature Canadienne* 41.1 (2016), <https://journals.lib.unb.ca/index.php/SCL/article/view/25421> (xx.xx.xxxx), para. 28.
- 50 Siemerling, “New Ecologies of the Real,” para. 24.
- 51 Compton, *The Outer Harbour*, 193.
- 52 Compton, *The Outer Harbour*, 194.
- 53 Compton, *The Outer Harbour*, 189.
- 54 Compton, *After Canaan*, 17.