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Contributors

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CONTRIBUTORS

Tiffany Allan lives in rural New Zealand and is interested in intersections of identity between class and gender. She has completed a Master of Creative Writing with Distinction through Massey University. She has been published in *takahē* and was Highly Commended in the Sunday Star Times Short Story Competition.

Iain Britton is the author of six collections of poems. Recent works have been published or are forthcoming in *Landfall*, *Brief*, *The New Zealand Yearbook*, *Cordite*, *foam:e*, *Southerly Journal*, *Harvard Review*, *Poetry* (Chicago), *Jacket 2*, the *New York Times*, *DMQ Review*, *Stand*, *Agenda*, *Poetry Wales*, *Long Poem Magazine*, the *Fortnightly Review*, and the *Journal of Poetics Research* (Australia). His collection *The Intaglio Poems* was published by Hesterglock Press (United Kingdom) in 2017.

Yingjie M. Cheng recently completed her postgraduate research at the University of New South Wales (Sydney). Her research focuses on Antipodean literary modernism and looks at a group of twentieth-century Australian and New Zealand women writers and their engagements in literary modernism. In her dissertation, Yingjie attempts to reveal the separate but coeval emergence of literary modernism in Australia and New Zealand. Yingjie is currently affiliated with Shanghai International Studies University.

Jennifer Compton was born in Wellington and now lives in Melbourne. Recent work has appeared in the *Moth*, *Poetry New Zealand*, *The Canberra Times*, *Flash Cove*, *Not Very Quiet*, *Cicerone*, *Four W*, *Verity La*, and *Poetry Shelf*.

Nicholas Duddy is a writer from the Adelaide Hills. He completed his MFA in writing for performance at the National Institute of Dramatic Art. A 2020 John Monash Scholar, he is now a DPhil in English candidate at the University of Oxford.

Diane Fahey's *The Wing Collection: New and Selected Poems* and *The Stone Garden: Poems from Clare* were shortlisted for major poetry awards in Australia in 2012 and 2014. She has won the Newcastle Poetry Prize, the Wesley Michel Wright Award, and the ACT Judith Wright Poetry Prize. She took part in Australian Poetry's 2013 International Poetry Tour of Ireland. Her most recent collection is *November Journal*.

Kathryn Fry has poems in various periodicals including *Antipodes* (2016) and the Newcastle Poetry Prize anthologies of 2014 and 2016. Her poems are also in *Cordite Poetry Review* (2016) and *Not Very Quiet* (2017, 2018). Her first collection is *Green Point Bearings* (Ginninderra Press, 2018).

E. A. Gleeson has published three collections of poems, as well as essays, articles, and reviews. She has recently been researching, traveling to, and writing about Estonia. She works in the funeral industry.

Weihsin Gui is an associate professor of English at the University of California–Riverside, where he is also the current director of Southeast Asian Studies. He is the author of *National*

Consciousness and Literary Cosmopolitics: Postcolonial Literature in a Global Moment (2013) and has published essays in several journals such as *Journal of Postcolonial Writing*, *LIT: Literature Interpretation Theory*, *Interventions*, *the Global South*, *Postcolonial Text*, *Moving Worlds*, and *Textual Practice*.

Sneja Gunew has taught in England, Australia, and Canada. She has published widely on multicultural, postcolonial, and feminist critical theory and is Professor Emerita of English and the Institute for Social Justice at the University of British Columbia, Canada. Her books include *Framing Marginality: Multicultural Literary Studies* (1994) and *Haunted Nations: The Colonial Dimensions of Multiculturalisms* (2004). She has been based in Canada since 1993, and her current work is on comparative multiculturalisms and diasporic literatures. Her most recent book is titled *Post-Multicultural Writers as Neo-Cosmopolitan Mediators* (2017).

Eunice Ying Ci Lim is pursuing a PhD in comparative literature and Asian studies at Pennsylvania State University. Her research interests include translanguaging, multimodal literacies, and decolonial studies, with a focus on Southeast Asian and diasporic Asian literature and culture. She earned her master's degree in English at Nanyang Technological University.

Paul Mitchell's latest book is a novel, *We. Are. Family*. (MidnightSun Publishing, 2016). He has also published a short-story collection and three collections of poetry. A collection of essays, *Matters of Life and Faith*, is forthcoming from Coventry Press in 2021.

Cheryl Narumi Naruse is an assistant professor of English and the Mellon Assistant Professor in the Humanities at Tulane University. Her research and teaching interests include contemporary Anglophone literatures and cultures (particularly those from Southeast Asia and the Pacific Islands), diasporic Asian literature, postcolonial theory, cultures of capitalism, and genre studies.

M. O'Brien is an assistant professor in the English Department at Central Washington University on ancestral Yakama Nation land. Their work focuses on Asian North American and Asian diasporic literatures and theory, multiculturalism, comparative raciality, and transpacific studies. They are currently completing a manuscript that examines connections between forced migration and constructions of race in Canada, Singapore, Malaysia, and Australia. Their work has been published in *Postcolonial Text*, *Asiatic*, *New Global Studies*, and the *Comparatist*.

Wenche Ommundsen is Honorary Professor of the University of Wollongong, Australia, and Guest Professor of Wuhan University, China. Her research over three decades has focused on Australian and comparative literature, in particular, multicultural literature, Asian diasporic literatures, and cultural theory. Her publications include more than thirty papers and several edited books and special journal issues on Chinese Australian writing.

Ouyang Yu came to Australia in early 1991 and has since published 107 books of poetry, fiction, nonfiction, literary translation, and criticism in English and Chinese, including his

award-winning novels, *The Eastern Slope Chronicle* (2002) and *The English Class* (2010); his collection of poetry, *Songs of the Last Chinese Poet* (1997); and his translations in Chinese, *The Man Who Loved Children* (1998) and *The Fatal Shore* (2012).

Samuel Perks is Presidential Postdoctoral Fellow at Nanyang Technological University, Singapore. His research interests include Singapore literature, global cities, world literature, and entrepreneur narratives. He is the organizer and chair of NTU's "Global Cities in World Literature" seminar series and convened the "Global Cities: Culture, Ecology, World Literature" conference at NTU in 2020.

A. G. Pettet is a poet, short-fiction writer, academic, literary critic, publisher, and editor. His poems and other writings have been published in Australia, the United Kingdom, the United States, Canada, New Zealand, and India, including in *Oxford Poetry*, *Australian Poetry Anthology*, *Island Magazine*, *Going Down Swinging*, *World Literature Today*, *Dazed and Confused Magazine (International) Broadsheet*, and the *Cortland Review*. He has performed, chaired panels, and been a panel member at various festivals, including the Brisbane Writers Festival, Queensland Poetry Festival, and the National Young Writers Festival. This is his first appearance in *Antipodes*.

Robyn Maree Pickens is a PhD candidate in ecological aesthetics at the University of Otago, Aotearoa New Zealand. Her poetry has appeared in *SAND* (2018), *Cordite* (2018), *Plumwood Mountain* (2018), *Matador Review* (2017), and *Jacket 2* (2017) and at ARTSPACE, Auckland (2018). Her poetry criticism has appeared in *Rain Taxi* (2018) and *Jacket 2* (2017). She was a finalist of the 2018 Sarah Broom Poetry Prize, judged by Eileen Myles, and the winner of the *takahē* Monica Taylor Poetry Prize 2018. This is her first appearance in *Antipodes*.

Ian C. Smith writes in the Gippsland Lakes region of Victoria and on Flinders Island, Tasmania. His work has appeared in *Antipodes*, *cordite*, *Four W*, *Landscapes*, *Poetry New Zealand*, *Shaping the Fractured Self* (UWAP), and *Southerly*. His seventh book is *wonder sadness madness joy* (Ginninderra Port Adelaide, 2014). This is his first appearance in *Antipodes*.

Vaughan Rapatahana is a New Zealand writer and reviewer of Māori ancestry. In addition to poetry and prose fiction (examples of both appearing in this issue), Vaughan publishes widely in both Māori and English, in genres including academic articles, educational material, philosophy, and language critiques. In 2009, he was a semifinalist for the Proverse Prize and in 2013 a finalist for the Erbacce Prize for Poetry. In 2016, he won the Proverse Poetry Prize. He commutes between Hong Kong SAR, Philippines, and Aotearoa New Zealand, and his work has been translated into Bahasa Malaysia, Italian, French, and Mandarin.

Zhuoling Tian completed her PhD at the University of Wollongong. Her research centers on Asian diasporic writing in Australia, with an emphasis on works written by authors of Chinese descent. She takes an intersectional approach that encompasses the fields of migration and identity, multiculturalism and cosmopolitanism, gender, race, and feminist and postcolonial theories. Her doctoral thesis is titled "Feminine or Feminist: Representation of Chinese Women in Chinese Australian Literature."

Chi Vu's writing spans genres such as the postcolonial gothic, magic realism, and comedy. Her plays include *Coloured Aliens*, *The Dead Twin*, *Banh Chung*, *A Story of Soil*, and *Vietnam: A Psychic Guide*. Her novella *Anguli Ma: A Gothic Tale* was published by Giramondo. Her stories have been anthologized in *Growing Up Asian in Australia*, *The Macquarie PEN Anthology of Australian Literature*, *Inheriting the War*, and *Troubling Borders*. She is undertaking a PhD at Victoria University (Australia). Vu wishes to acknowledge the Traditional Custodians of the land where she lives, the Wadawurrung People of the Kulin Nation, and to pay her respects to their Elders and leaders, past, present, and emerging.

Ben Walter is the fiction editor at *Island Magazine*. His poetry, essays, and experimental short stories have been widely published in Australian journals, including *Meanjin*, *Griffith Review*, *Southerly*, and *Overland*. His debut novel manuscript won the people's choice component of the 2017 Tasmanian Premier's Literary Prizes, and his latest book is *Conglomerate*, published as part of the Lost Rocks series. This is his first poem to appear in *Antipodes*.

Labao Wang earned his PhD in Australian literature from the University of Sydney in 1999. He was associate professor, professor, and dean of the School of Foreign Languages of Soochow University in China for twenty years (2007–17) and more recently professor and director of the Australia-China Institute for Arts and Culture of Western Sydney University, Australia, for two years (2017–19). Having published widely on Australian, English, and American literature, he is also the author of *Australian Short Fiction in the 1980s: Continuity and Change* (2000) and *A History of Australian Literary Criticism* (2016; China's 2015 National Philosophy and Social Sciences Achievements Library Award). He is currently a professor of English in the School of English Studies of Shanghai International Studies University, China.

Alan Wearne's recent collections of poems include *The Australian Popular Songbook* (2008), *Prepare the Cabin for Landing* (2012), and *These Things Are Real* (2017), all from Giramondo. He is the recipient of numerous awards, including the Australian Literary Society Gold Medal. After teaching for many years at the University of Wollongong, he is once again living in Melbourne.

Elisabeth Arti Wulandari is an assistant professor of humanities at Clarkson University in Potsdam, New York. Her articles and book reviews have appeared in *International Journal of Diaspora and Cultural Criticism* and *International Journal of Asian Studies*. Her teaching and research interests include theater, postcolonial studies, world literature, and graphic novels. She is currently working on a book about theater and social justice, titled *Performing the Right to the City: Visions of Social Justice in Three Performances*.