Contributors

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Contributors


Nicholas Birns teaches at New York University and served as editor of *Antipodes* for eighteen years. He is author most recently of *The Hyperlocal in Eighteenth and Nineteenth Century Literary Space* (Lexington) and is coediting the forthcoming *Cambridge Companion to the Australian Novel* (Cambridge UP) and *A Companion to Anthony Trollope* (McFarland).

Felicity Collins is an adjunct associate professor in creative arts and English at La Trobe University. She is the author of *Australian Cinema after Mabo* (with Therese Davis) and the editor of *A Companion to Australian Cinema* (with Jane Landman and Susan Bye). She has published extensively on women filmmakers and the Blak Wave of Australian film and television productions. In 2020, she convened a symposium (with Hester Joyce and Noel Maloney) titled *Creative Collaborations in Intercultural and Intermedial Spaces*, with papers in a special issue of *TEXT*, October 2021.

Emma Doolan is a lecturer in creative writing at Southern Cross University. Her research explores Gothic representations of space and place, particularly in literature emerging from Australian hinterland regions. Her other research interests include creative writing practice and practice-led research methodologies.

Naish Gawen is the winner of the 2020 Wertheim Award for Best Graduate Student paper of the year, which is published in this issue. Gawen recently completed a master’s thesis in literary studies at Monash University, with a thesis titled “The Far Left, Cultural Politics, and the Question of Style in Australia Literature.” He recently published “‘Ordinary Readers’ and Political Uses: Re-examining Helen Garner’s Non-fiction Writings about Filicide” in *Australian Literary Studies*, vol. 35, no. 2, 2020. He has research interests in the literary and cultural politics of Australia and Southeast Asia.

Geoff Goodfellow has been writing and publishing poetry and short prose for thirty-five years. He made three appearances at Adelaide Writers’ Week during March 2021, releasing a memoir, *Out of Copley Street: a working-class boyhood*, and *Preparing for Business*, a 148-page collection of poems. He has made his living as a performance poet appearing in schools, colleges, and universities but also in jails, youth detention centers, drug and alcohol rehabilitation units, building and construction sites, factories, and other unique venues. His recent verse novella *Blight Street* (Walleah Press) has been programmed for a live performance with actors at the forthcoming 2022 Adelaide Writers’ Week.

Charlotte Guest is a writer, bookseller, and painter based in Geelong, Victoria. She is a PhD candidate in creative writing at Deakin University, where she is working on a modern reimagining of the Catullan poems (in novel form) from the ancient Roman Republic.
Charlotte has won and been shortlisted for numerous awards for her short fiction, including the Deakin Community Literary Award, the Peter Carey Short Story Prize, the Rachel Funari Prize for Fiction, and the Tina Kane Emergent Writer Award. Her stories, poetry, and nonfiction have been widely published and anthologized in Australia, and her debut collection of poetry, Soap, was published by Recent Work Press in 2017.

Kevin Hart is a poet, philosopher, and theologian. He has received many awards for his work, including the Grace Leven Prize for Poetry and the Christopher Brennan Award. His most recent books of poems are Barefoot (Notre Dame UP, 2018) and Wild Track: New and Selected Poems (Notre Dame UP, 2015). He teaches at the University of Virginia.

Janine Hauthal is an assistant professor of intermedial studies at Vrije Universiteit Brussel. Her FWO-funded postdoctoral research focused on British and settler Anglophone “fictions of Europe.” Further research interests include contemporary British and postcolonial literatures, metadrama/metatheater, genre theory, narratology, and postdramatic theater (texts). She most recently published in Modern Drama, the Journal of the European Association for Australian Studies, and the Journal of Postcolonial Writing. Her latest FWO-funded project is titled “Self-Reflexivity and Generic Change in 21st-Century Black British Women’s Literature.”

Dominique Hecq grew up in the French-speaking part of Belgium. She now lives in Melbourne. With a BA in Germanic philology, an MA in literary translation, and a PhD in English, Hecq writes across genres and disciplines—and sometimes across tongues. Her creative works include a novel, five books of short fiction, and eleven collections of poetry. Tracks (2020) and Songlines (2021) are her latest publications. Among other awards such as the Melbourne Fringe Festival Award, the Woorilla Prize for Fiction, the Martha Richardson Medal for Poetry and the New England Poetry Prize, Hecq is a recipient of the 2018 International Best Poets Prize administered by the International Poetry Translation and Research Centre in conjunction with the International Academy of Arts and Letters.

Per Henningsgaard is a senior lecturer in professional writing and publishing at Curtin University. He has long served as the treasurer of the American Association of Australasian Literary Studies. Originally from the United States, he now lives in Boorloo (Perth) on Whadjuk Nyoongah country. His research interests include publishing studies, Australian studies, and regional literature. Among his most recent publications is a work of creative nonfiction, “Ekphrasis in Two Galleries Twenty Years Apart,” which was published in Westerly (June 2021). He also published a scholarly essay, “Alexis Wright’s Publishing History in Three Contexts: Australian Aboriginal, National, and International,” in the 2019 special issue of Antipodes devoted to the works of Alexis Wright.

Ella Jeffery is a lecturer in creative writing at Queensland University of Technology. She researches intersections between contemporary literature, television, and renovation culture and is particularly interested in conceptions and representations of unstable or insecure dwelling in twenty-first-century Australia.

Cate Kennedy writes fiction, nonfiction, and poetry. She has published widely in Australia and internationally, with work in the New Yorker and the Harvard Literary Review, and is the
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recipient of a Queensland Literary Award for her short story collection Like a House on Fire (Scribe, 2012) and a Victorian Premier’s Literary Award for her poetry collection The Taste of River Water (Scribe, 2011). This is her first appearance in Antipodes.

Susanne Kennedy is a Melbourne-based poet, architectural and design writer, and photographer who has lived in Tasmania and Central America. Her work has appeared in Eureka Street, Artlink, Architectureau, Realtime, and many other publications. In 2014–16, she worked with the Guatemalan NGO Asociación de Mujeres del Altiplano (AMA) on various projects. This is her first appearance in Antipodes.

Andrew Lansdown is a widely published and award-winning Australian writer whose works include three novels, two short story collections, and fifteen poetry collections. His most recent books are Distillations of Different Lands (Sunline Press, 2018), Kyoto Momiji Tanka: Poems and Photographs of Japan in Autumn (Rhiza Press, 2019), and Abundance: New and Selected Poems (Wipf and Stock/Cascade Books, 2020).

Rose Michael lectures in writing and publishing at RMIT University in Melbourne, Australia. Michael’s first novel, The Asking Game (2007), was a runner-up for the Vogel and received an Aurealis honorable mention. Short stories from it appeared in Island, Griffith Review, and Best Australian Stories and won a University of Melbourne prize. An early extract from her second novel, The Art of Navigation (2017), was shortlisted for a Conjure award. She has published speculative fiction criticism in outlets such as The Conversation, TEXT, Foundation: International Review of Science Fiction, and Sydney Review of Books. Her most recent creative speculative fiction appears in Going Down Swinging and Meanjin.

Sam Morley has published poems in Cordite, Red Room Poetry, bluebottle journal, and the Hunter's Writers Centre and has been shortlisted for the ACU Poetry Prize (2020) and a Penguin Random House Australia Write-It Fellowship (2020). This is his first appearance in Antipodes.

Dennis Nicholson (1951–2000) was a Melbourne-based poet, photographer, and artist. He published work in the Australian Book Review, Quadrant, Island, Overland, Mattoid, the Age Monthly Review, and elsewhere. His artwork appears on the cover of Antipodes for December 2002 (vol. 16, no. 2), accompanied by a note, “About the Cover.” The poem published here, for the first time, was found in an unpublished and undated manuscript collection titled “The Fabled Now.”

Damen O’Brien’s poetry has won numerous prizes, including the Peter Porter Poetry Prize, the Val Vallis Award for an Unpublished Poem, the New Guard Knightville Poetry Prize, the MOTH Poetry Prize, and the Newcastle University International Poetry Competition (2020). He lives in Queensland.

Robyn Rowland has published fourteen books, including eleven collections of poems. Under This Saffron Sun—Safran Güneşin Altında (Knocknarone Press, Ireland, 2019) and This Intimate War Gallipoli/Çanakkale 1915—Içi Dişli Bir Savaş: Gelibolu/Çanakkale 1915 (republished by Spinifex Press, 2018) are bilingual (with Turkish translations by Mehmet Ali Çelikel); and her Mosaics from the Map was published in Ireland by Doire Press (2018). Her poems appear in national and international journals and in many anthologies, including eight editions of Best Australian Poems.
**Eva Rueschmann** is a professor of cultural studies at Hampshire College, Massachusetts. Her research interests include world literature and cinema, Australian and New Zealand film, migration in literature and film, gender studies, film studies, and adaptations. She has published *Sisters on Screen: Siblings in Contemporary Cinema* (Temple UP, 2000) and *Moving Pictures, Migrating Identities* (UP of Mississippi, 2003), as well as articles in journals such as *Post Script* (on Jane Campion) and the *Journal of New Zealand & Pacific Studies* (on Taika Waititi) and in several essay collections. She served as president of the American Association of Australasian Literary Studies from 2016 to 2020.

**Brendan Ryan** is the author of six collections of poems and has appeared in *The Best Australian Poems* series (Black Inc), *Contemporary Australian Poetry* (Puncher and Wattman), and *The Anthology of Australian Prose Poetry*. *Travelling through the Family* was shortlisted for the 2014 Victorian Premier’s Awards. His latest collection, *The Lowlands of Moyne*, was published in 2019 (Walleah Press), and his memoir, *Walk like a Cow* (Walleah Press), in 2020.

**Laurent Shervington** is a lecturer and tutor in film studies at Notre Dame University and the University of Western Australia. He is also currently a PhD candidate at the latter institution, focusing on global New Wave cinema and the intersection between psychoanalysis, film, and emancipatory politics. His work has appeared in the *Philosophical Salon* and *Liminal Journal*.


**Edith Speers** emigrated to Australia from Canada after completing a BSc (Hon.) in biochemistry. Her writing has won many literary awards and has appeared in many Australian literary magazines and anthologies, as well as in several Canadian and American journals. She is the author of three collections of poems and is the proprietor of Esperance Press. She lives in Tasmania.

**Jena Woodhouse**, as poet, translator, and editor, has produced eleven book and chapbook publications in various genres, including six poetry collections, most recently, *News from the Village: Travels in Rural Greece* (Picaro Poets, 2021). In recent years, she has been awarded creative residencies in Scotland, France, Greece, and Ireland, and her poems have been shortlisted three times for the Montreal International Poetry Prize.

**Andrea Wright** is a senior lecturer in film studies at Edge Hill University, UK. Fantasy/fairy tales, New Zealand cinema, and television costume drama are central to her research interests. She has written on production design, landscape, gender representation, and national identity. Recent publications include essays on the British television series *Downton Abbey* and the films of the New Zealand director Taika Waititi. Her current research project is focused on the work of Jim Henson.
GUIDELINES FOR CONTRIBUTORS

- Essays on any aspect of Australian/New Zealand literature and/or culture are invited; comparative studies are especially encouraged. The essays should be between 5000–7000 words and should conform to MLA style for citations and follow the Antipodes style sheet.
- Submissions of short fiction, parts of novels, drama and poetry by Australian/New Zealand writers are invited for consideration.
- Antipodes publishes only fiction, poetry, articles, and interviews that have not appeared in other publications. All material is subject to editing to conform with Antipodes’ style.
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