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## Contributors

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## CONTRIBUTORS

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**Keyvan Allahyari** is a postdoctoral fellow in the English department and the Interdisciplinary Centre for Global South Studies at the University of Tübingen. He taught as a sessional lecturer and tutor at the University of Melbourne (2017–21), where he completed his PhD in English in 2019. He is the author of *Peter Carey and the Economy of Literary Celebrity: The Making of Global Literature* (Palgrave, forthcoming 2022). His academic articles have been published or are forthcoming in the *Journal of Postcolonial Writing*, *Australian Humanities Review*, *JASAL*, and *Antipodes*. His long-form essays have appeared in *Sydney Review of Books*, *Chicago Review of Books*, *Australian Book Review*, *The Monthly* and *The Conversation*.

**Stuart Barnes** is the author of two poetry collections: *Like to the Lark* (Upswell Publishing, 2023) and *Glasshouses* (University of Queensland Press, 2016). *Glasshouses* was awarded the Arts Queensland Thomas Shapcott Prize, commended for the Anne Elder Award, and shortlisted for the Mary Gilmore Award. His writing appears in *The Anthology of Australian Prose Poetry*, *POETRY* (Chicago), and *Poetry Wales* and has been nominated for the Pushcart Prize and shortlisted for the ACU Prize for Poetry, the Montreal International Poetry Prize and the Newcastle Poetry Prize. Recently he guest-edited, with Claire Gaskin, *Australian Poetry Journal* 11.1, “local, attention.” Twitter/Instagram: @StuartABarnes.

**Sharon Bickle** is a Lecturer in English literature at the University of Southern Queensland and has taught widely in introductory and advanced literature courses including Australian literature and children’s and young adult literature. As a feminist researcher, she is interested in nineteenth-century women’s and queer writing, particularly the work of the collaborative partnership of “Michael Field” (Katharine Bradley and Edith Cooper). She has worked extensively on the Fields’ lifewritings, publishing an edition of their love letters, and is a contributor and member of the board of the online digital humanities project *The Diaries of Michael Field*. She has also written on Oscar Wilde, Victorian scandals, and neo-Victorian steampunk. She is a past vice president of the Australian Women’s and Gender Studies Association, an editor for *The Latchkey: A Journal of New Woman Studies*, and program director of the Bachelor of Arts at UniSQ.

**Ann-Marie Blanchard** is a native of Australia and is currently the director of great books at Franciscan Missionaries of Our Lady University. Her creative writing has appeared in *Meanjin Quarterly*, *Westerly*, *Cordite Poetry Review*, *Australian Poets Anthology*, *A Public Space*, *Adroit Journal*, and elsewhere.

**India Bryce** is a Lecturer in human development, well-being, and counseling at the University of Southern Queensland, as well as a member of the Center for Health Research. Bryce’s research explores cumulative harm, trauma-informed pedagogy in higher education, trauma narratives and health, vocational behavior, transgender youth and youth justice, and

separated parents' experiences of education systems. Bryce is the editor of *Child Sexual Abuse: Forensic Issues in Evidence, Impact and Management* (2020) and *Child Abuse and Neglect: Forensic Issues in Evidence, Impact and Management* (2019) and is an award-winning educator whose teaching scholarship focuses on building resilience through trauma-informed pedagogy and care.

**David Burton** is a playwright and Lecturer at the University of Southern Queensland (USQ) in theater. His doctoral thesis centers on community play-making in regional Australia. He is an award-winning playwright and young-adult author of over thirty professionally produced works, with frequent intersections with verbatim theater and youth and education work. His publications include articles in *Theatre Dance Performing Training* and *The Conversation*. He is currently a playwright-in-residence at La Boite Theatre Company developing new verbatim and community work. [www.daveburton.com.au](http://www.daveburton.com.au).

**Kate Cantrell** is a Lecturer in writing, editing, and publishing at the University of Southern Queensland. Her research specialization is contemporary accounts of wandering and narrative representations of illness, immobility, and displacement. Cantrell has published over fifty journal articles, essays, and conference papers, as well as industry articles in high-profile outlets such as *The Sunday Mail*, *The Conversation*, and *Times Higher Education*. Her short stories, creative nonfiction, and poetry appear in highly esteemed magazines and journals such as *Overland*, *Meanjin*, *Westerly*, *Island*, and *Hecate*, among others. At present, Cantrell is the special issues editor of *TEXT* and the associate editor (literature) of *Queensland Review*. She is an artist-activist whose work demonstrates the value and importance of resilience building through trauma-informed care and practice, and as such, her writing explores the multitude of ways that we can use untold stories and histories to respond creatively, ethically, and responsibly to the challenges of our world.

**David Carter** is Emeritus Professor at the University of Queensland, where he was previously director of the university's Australian Studies Centre and professor of Australian literature and cultural history. His main fields of research are Australian literary and publishing history, periodical studies, studies in modernity, and middlebrow studies. His most recent books include *Australian Books and Authors in the American Marketplace, 1840s–1940s* (with Roger Osborne; Sydney University Press, 2018) and *Always Almost Modern: Australian Print Culture and Modernity* (ASP, 2013). He is coeditor of and contributor to *Fields, Capitals, Habitus: Australian Culture, Inequalities and Social Divisions* (Routledge, 2020). He has also been active in Australian studies internationally. He was manager of the Australian Studies in China program (DFAT) from 2002 to 2016, was a board member with the Australia-Japan Foundation from 1998 to 2004, and has twice held the position of visiting professor of Australian studies at Tokyo University.

**Anne Casey** is an Irish-Australian poet and writer living in Sydney. She is the author of four books of poetry, and her work ranks in *The Irish Times*'s "Most Read." A journalist, magazine editor, legal author, and media communications director for thirty years, she is widely published and awarded internationally, most recently as winner of the American Writers Review Competition 2021. She is the recipient of an Australian Government Scholarship

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**Angela Costi's** five poetry collections include *An Embroidery of Old Maps and New* (Spinifex, 2021). Funding from the City of Melbourne supports work on her sixth poetry manuscript, *The Heart of the Advocate*, informed by the classic legal textbook *The Art of the Advocate* by Richard Du Cann. Recent poetry and essays appear in *Cordite*, *Rochford Street Review*, *Live Encounters*, *Burrow*, *Hecate*, and *Teesta Review*, and new work is forthcoming in *Meniscus*, *Transnational*, and *Australian Women's Book Review*.

**Tom Coverdale's** childhood was divided between the Northern Territory and Queensland cattle country and South Australia sheep country, and for much of it, there was no television, just books. Since marrying a Polish woman, he has lived a life divided between Melbourne and Warsaw. His poetry and stories have appeared in Australian literary journals including *Antipodes*, *Southerly*, *Overland*, *Cordite*, and *Quadrant* and anthologies including Black Inc's *The Best Australian Poems* and Les Murray's selection of Australian poetry in *Another English: Anglophone Poems from Around the World*.

**Gregory Dally** has had poetry, fiction, scripts, and other material published in various journals, including *Amsterdam Quarterly*, *Milly Magazine*, *Popshot Quarterly*, and *Tarot*. He placed first in the poetry category of the 2020 NZSA New Zealand Heritage Literary Awards. His ten-minute plays have been staged in New Zealand and the United States. A recent project involved an effort to create a biographical statement of at least a hundred words as a means to augment his identity. This is a departure from his custom of limiting such items, in accordance with a theory that the content is the issue, rather than the author.

**Joel Deane** is a Melbourne-based freelance writer. He has published six books (poetry, fiction, and nonfiction). His most recent work, *Year of the Wasp* (Hunter, 2016), was shortlisted for numerous awards and won the Vincent Buckley Poetry Prize. His poetry has been widely published in journals, including *Meanjin*, *Australian Book Review*, *Overland*, and *Quadrant*.

**Anna Denejkina** is a writer and academic based in Sydney, Australia. She is a Lecturer at Western Sydney University, and her research focuses on intergenerational trauma transmission. Her fiction, poetry, and journalism have been published in the United States and Australia.

**B. R. Dionysius** was founding director of the Queensland Poetry Festival. He has published four collections of poetry, two chapbooks, an artist's book, and a verse novel. His ninth collection, *The Wet Tropics*, will be published in 2022. He was shortlisted for the 2017 Montreal International Poetry Prize. He teaches English, lives in Brisbane, and in his spare time watches birds.

**Anne Elvey** lives on Bunurong (Boonwurrung) Country in Seaford, Victoria. She is the author of *Obligations of Voice* (Recent Work Press, 2021), *On arrivals of breath* (Poetica Christi Press, 2019), *White on White* (Cordite Books, 2018), and *Kin* (Five Islands Press, 2014). *Kin*

was shortlisted for the Kenneth Slessor Poetry Prize. Other recent publications include *Cloud Climbers Declarations through Images and Words for a Just and Ecologically Sustainable Peace* (edited by Elvey, with artwork by William Kelly and Benjamin McKeown, Palaver Press, 2021). Her new poetry collection, *Leaf and Tumble*, focusing on plants, is forthcoming from Liquid Amber Press.

**Susan Fealy** is a Melbourne-based poet and clinical psychologist. Her poems have been published widely in Australian journals and anthologies including *Best Australian Poems 2009, 2010, 2013, and 2017*. Other poems have been published in the United States, India, and Sweden. Her first collection, *Flute of Milk* (UWAP), won the 2017 Wesley Michel Wright Prize and was shortlisted for the 2018 Mary Gilmore Prize. A bilingual collection, *The Earthing of Rain* (Flying Island Books, 2019), was translated into Chinese by Iris Fan Xing.

**S. C. Flynn** was born in Australia of Irish origin and now lives in Dublin. His first chapbook was published by Acumen Publications in the United Kingdom, and four others have followed. His poetry has been published in various countries, including the United States, Ireland, Croatia, Bangladesh, Nepal, Spain, and Italy, and recently in the following journals, newspapers, and anthologies: *A New Ulster, Bealtaine, Beir Bua, Cyphers, Drawn to the Light, Dreich, Ecozona, Lamar University Anthology of Contemporary Surrealist and Magical Realist Poetry, Lothlorien Poetry Journal, The Madrigal, Mercurius, Neuro Logical, Obsessed with Pipework, SurVision, The Blue Nib, The Ecological Citizen, The Galway Review, The Roscommon Herald, Tir na Nóg, Trasna, and ZiN Daily*.

**Luna Mrozik Gawler** is a speculative and relational artist interested in collaborative survival and care for the planetary commons. With a focus on creating the conditions for symbiotic modes of being and knowing, their research-driven inquiry attunes and attends to articulations, agencies, and futures beyond the human. They are one-half of the Queer-time lab GEOFADE, founding member of L&NDLESS ecologic-art collective, and cocreator of the future-oriented art residency Community Transmissions. In 2022, Gawler presented the new live and durational work MEEP at ANAT SPECTRA 2022 MULTIPLICITY; in 2021, they were commissioned by the Powerhouse Museum of Applied Art & Science and were a finalist in the Northern Beaches Environmental Art and Design Award. Gawler's text work has been published by *Dark Mountain Journal, Bombay Gin, Powerhouse Museum of Applied Art & Science, Ian Potter Museum of Art, Kings Run ARI, Going Down Swinging, the International Journal of Practice-Based Humanities, TEXT Journal of Writing and Writing Courses*, and the Association for the Study of Literature, Environment & Culture, among other places,

**Jessica Gildersleeve FHEA** is Associate Professor of English literature at the University of Southern Queensland. She is a member of both the Centre for Heritage and Culture and the Centre for Health Research, and her work crosses disciplines to explore new ways of understanding narratives and the ways they are influenced by stress and trauma. She is the author and editor of several books including *The Routledge Companion to Australian Literature* (2021) and *Christos Tsiolkas: The Utopian Vision* (2017), as well as a recent special issue of the *Journal of Australian Studies* on Tsiolkas (2022). With Kate Cantrell, she is the editor of *Screening*

*the Gothic in Australia and New Zealand: Contemporary Antipodean Film and Television*, forthcoming later in 2022. She currently serves on the boards of a range of publications and professional associations, including Australian University Heads of English, Australian Modernist Studies Network, *Queensland Review*, and *Hecate*.

**Susan M. Hancock** is a New Zealander who left home to read English literature at Somerville, Oxford, and who, although she visits her home country all the time, according to her mother, never “really” comes back. Hancock has spent most of her adult life so far living and working in Melbourne. In 2012, her novel *The Peastick Girl*, set mostly in New Zealand, was published in Australia by Black Pepper Publications and was very favorably reviewed. The next novel in the sequence, *The Lost Book*, is now seeking a publisher. She has also recently completed a collection of short stories, *Virtue: Tales of Girls and Women*, which is also seeking a publisher. These stories are set in Australia, New Zealand, and London—“in short,” as Mr. Micawber might say, “the World.”

**Jocelyn Hargrave** is an Australian-born Lecturer in publishing at University of Derby, England. She is the author of *Teaching Publishing and Editorial Practice: The Transition from University to Industry* (Cambridge University Press, 2022), *The Evolution of Editorial Style in Early Modern England* (Palgrave Macmillan, 2019), and numerous articles published in journals such as *Publishing Research Quarterly*, *Journal of Scholarly Publishing*, *Script & Print*, and *Media History*. She recently co-edited with Megan Peiser (Oakland University) the summer 2022 special issue of *Nineteenth-Century Gender Studies*, titled “Women and Other Undesirables’: Female Creative and Technical Labour in Nineteenth-Century Print Culture.” Hargrave has worked in the publishing industry for twenty-five years, twenty-three as an editor of print and digital content.

**Paula Harris** lives in Aotearoa/New Zealand, where she writes and sleeps in a lot, because that is what depression makes you do. She won the 2018 Janet B. McCabe Poetry Prize and the 2017 Lilian Ida Smith Award. Her writing has been published in various journals, including *The Sun*, *Hobart*, *Passages North*, *New Ohio Review*, and *Aotearotica*. She is extremely fond of dark chocolate, shoes, and hoarding fabric. Website: [www.paulaharris.co.nz](http://www.paulaharris.co.nz), Twitter: @paulaoffkilter, Instagram: @paulaharris\_poet, Facebook: @paulaharrispoet.

**Per Henningsgaard** is a Senior Lecturer in professional writing and publishing at Curtin University. Originally from the United States, he now lives in Boorloo (Perth) on Whadjuk Nyungar country. He is a Fulbright Scholar who received his PhD from the University of Western Australia and has held tenure-track teaching positions at Portland State University and University of Wisconsin–Stevens Point. He has published more than twenty peer-reviewed journal articles and book chapters across six countries. His research interests include publishing studies, Australian studies, and regional literature. Among his most recent publications is the coauthored journal article (with Paige Spence) “International Publication Pathways for Australian Comic Books and Graphic Novels” in *Publishing Research Quarterly*. He previously published an article titled “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.

**Ben Hession** is a writer based in Wollongong, south of Sydney, Australia. His poetry has been published in *Eureka Street*, *International Chinese Language Forum*, *Cordite Poetry Review*, *Verity La*, *Mascara Literary Review*, *Bluepepper*, *Marrickville Pause*, *The Blue Nib*, *Live Encounter: Poetry and Writing*, and the Don Bank Live Poets anthology *Can I Tell You a Secret?* He has reviewed poetry for *Verity La* and *Mascara Literary Review*. He is also a music journalist and is involved with community broadcasting.

**Barbara M. Hoffmann** is a Lecturer at the University of Miami. Former managing editor of the *James Joyce Literary Supplement*, she has published and presented on the works of Joyce, as well as on the Australian authors Peter Carey, Christopher Koch, Roger McDonald, and others.

**Samantha Johnson** is a poet in Melbourne, Australia, working on her debut collection. She writes on the unceded land of the Traditional Owners of the Kulin Nation and acknowledges their elders, culture, and creativity. Her latest work is online at *Kissing Dynamite* and *Zero Readers* and forthcoming in *Rabbit Journal*. She is part of the writing community at the Royal Melbourne Institute of Technology and tweets at @joyandcuduroy.

**Kathryn Kelly** is a dramaturg and a Senior Lecturer at the Queensland University of Technology (QUT) in acting and drama. Her research interests include dramaturgy and socially engaged, feminist, and transcultural performance practices. Her publications include a history of Australian dramaturgy 2000–2010 in *Catching Australian Theatre in the 2000s* (Australian Theatre Series, Brill) and articles with journals including *Theatre*, *Dance Performing Training*, *Australasian Drama Studies*, *International Journal of Performance Art and Digital Media*, and *Theatre and Performance Design*. Her current research projects include an international collaboration around climate emergency, the SAND Project, which has premiered a range of new transcultural performance works in Japan, most recently in the Tokyo Tokyo Olympic Arts and Cultural Festival; and *Rovers*, a transcultural project to explore First Nations community engagement models, in collaboration with First Nation Artists, which has resulted in a national tour of the show and the development of a webisode soon to be premiered with SBS TV. She is currently a company dramaturg with the award-winning, all-female theater company Belloo Creative: [www.belloocreative.com](http://www.belloocreative.com).

**Temiti Lehartel** is of Samoan, Tahitian, and European descent, born in Papeete and raised in Mā'ohi Nui, Aotearoa and Kanaky. She is a co-tutelle PhD candidate in Literature (Paul Valéry University, France) and Global Urban and Social Studies at the Royal Melbourne Institute of Technology (Australia). She holds the agrégation d'anglais and teaches in Bora Bora at Ihi Tea No Vavau High School. Passionate about Indigenous Oceanian/Pasifika literature and concepts of inclusion and relationality, she is cultivating a growing interest in Indigenous affairs, politics and Indigenous climate change responses. She has co-edited the Ellipses textbook *Carpentaria* with Estelle Castro-Koshy.

**Rosanna E. Licari's** poetry collection *An Absence of Saints* (UQP) won the Thomas Shapcott MS Prize, the Anne Elder Poetry Award, and the Wesley Michel Wright

Award and it was shortlisted for the Mary Gilmore Award. In 2015, she won the inaugural Philip Bacon Ekphrasis Prize. Her work has appeared in various journals and anthologies including the *Australian Poetry Journal*, *e:ratio* (US), *foam:e, fourW: New Writing*, *Idiom 23*, *Island*, *Meniscus*, *Not Very Quiet*, *Poetry for the Planet: An Anthology of Imagined Futures* (2021), *Pulped Fiction* (Spineless Wonders, 2021), *Scars* (Spineless Wonders, 2020), *Quadrant*, *Shearsman* (UK), *Softblow* (Singapore), *Transnational Literature* (UK), *TEXT*, *The Anthology of Australian Prose Poetry* (MUP, 2020), and *Wild Court* (UK). She is the poetry editor of *StylusLit* [www.styluslit.com](http://www.styluslit.com), and she teaches English to migrants and refugees in Brisbane, Australia.

**Brigid Magner** was born in Aotearoa, New Zealand, and now lives in Naarm (Melbourne). She is a Senior Lecturer in literary studies at RMIT University and a founding member of the non/fictionLab. Her monograph *Locating Australian Literary Memory* was published by Anthem Press in 2019. She is the coeditor of the *Journal of Australian Studies* and chief investigator on the project “Reading in the Mallee: The Past and Future of a Literary Region” (with Emily Potter and Torika Bolatagici).

**Jodie Lea Martire** is a writer, editor, and independent scholar who lives on unceded Jagera and Turrbal lands in Brisbane. Jodie’s research interests focus on book publishing, small presses, social justice, and social change. She is a trained librarian and former bookseller who went on to complete a Master of Communication for Social Change at the University of Queensland in 2021; her master’s thesis focused on the strategies used by two long-running Australian small presses, Wild Dingo and Spinifex, to publish and promote nonmainstream writers. The thesis also investigated authors’ responses to those strategies and their recommendations to welcome more voices like theirs into the Australian publishing industry. A journal article based on the thesis research appeared in *Publishing Research Quarterly*, and the Small Press Network (<https://smallpressnetwork.com.au/>) is making four key sections available, including new material, on its website in 2021–22. Martire’s poetry has been published in *Griffith Review*, *Australian Love Poems 2013*, *Hecate*, *Going Down Swinging*, and *Sol: English Writing in Mexico*. Her website is [www.jodiemartire.net](http://www.jodiemartire.net), and her Twitter handle is @jodiemartire.

**Rachael Mead** is a novelist, award-winning poet, and short story writer, with her creative work appearing widely in Australia and internationally. She is the author of the novel *The Application of Pressure* (Affirm Press, 2020) and four collections of poetry, including *The Flaw in the Pattern* (UWAP, 2018). In 2019, she spent a month in the Taleggio Valley in Northern Italy on an eco-poetry residency awarded by Australian Poetry. She recently won the Barbara Hanrahan Fellowship in the Adelaide Festival Awards for Literature to continue work on her novel about the first Australian woman in Antarctica, *The Art of Breaking Ice*, which is due for publication in 2023.

**Catriona Mills** is the acting director and content manager for AustLit, a biobibliographical database of Australian storytelling based at the University of Queensland, for which she has worked since 2010. She holds both an M.Phil and PhD from the University of Queensland; her dissertation explored the field of penny weekly publishing and the career



of the Australian actor and author Eliza Winstanley, the first Australian-trained actress to be successful in England. She has published in the fields of serial fiction, theatricality in both nineteenth-century and contemporary fiction, authorship attribution and the problem of anonymous serials, and *Doctor Who*.

**Audrey Molloy** is an Irish-Australian poet based in Sydney. Her first collection, *The Important Things*, was published by The Gallery Press (2021). Her work has appeared in *Meanjin*, *Overland*, *Cordite*, *Southerly*, *Verity La*, *Rabbit*, and *Australian Poetry Journal*. In 2019, she was awarded a Varuna Residential Fellowship. She is currently undertaking a master's in creative writing (poetry) at Manchester Metropolitan University.

**Catherine Noske** is a Senior Lecturer in creative writing and editor of *Westerly* magazine at the University of Western Australia. Her research focuses on contemporary Australian writing of place and has been awarded the A. D. Hope Prize from the Association for the Study of Australian Literature. She has judged the ALS Gold Medal, the WA Premier's Book Prize, and the TAG Hungerford Award. She has twice been awarded the Elyne Mitchell Prize for Rural Women Writers, has received a Varuna fellowship, and was shortlisted for the 2015 Dorothy Hewett Award. Her debut novel, *The Salt Madonna* (Picador 2020), was shortlisted in the 2021 WA Premier's Book Awards.

**Denise O'Hagan** is an award-winning editor and poet, based in Sydney. She has a background in commercial book publishing in the United Kingdom and Australia. She is the recipient of the Dalkey Poetry Prize and former poetry editor (Australia/NZ) for the Irish literary journal *The Blue Nib*, and her work is widely published both in Australia and overseas, including in *The Copperfield Review*, *The Ekphrastic Review*, *Quadrant*, *Books Ireland*, *Eureka Street*, and *Hecate*. Her second poetry collection, *Anamnesis*, is forthcoming (Recent Work Press, 2022). Her website is <https://denise-ohagan.com>.

**Roger Osborne** is a Senior Lecturer in English and writing at James Cook University, Cairns. He is the coauthor, with David Carter, of *Australian Books and Authors in the American Marketplace, 1840s–1940s* (Sydney University Press, 2018) and author of *The Life of Such Is Life: A Cultural History of an Australian Classic* (Sydney University Press, 2022). He is coeditor of Joseph Conrad's *Under Western Eyes* (Cambridge University Press, 2013) and *Nostromo* (Cambridge University Press, forthcoming 2023).

**Catherine Padmore** has taught creative writing and literary studies at La Trobe University since 2005, with research interests in women's writing and historical and biographical fiction. Her first novel, *Sibyl's Cave* (Allen and Unwin, 2004), was shortlisted for *The Australian/Vogel Award* and commended in the first book category of The Commonwealth Writers' Prize (Southeast Asia and South Pacific region). Catherine has been awarded two retreat fellowships at Varuna, the Writers' House, and she has novels in progress about two Tudor women, Amy Dudley and Levina Teerlinc. Her short creative works have won or been placed in competitions including the Peter Carey Short Story Award, the Nillumbik Prize for Contemporary Writing, and the Boroondara Literary Award, and she has been shortlisted

in many others, with publications in the *Review of Australian Fiction*, *Island*, and *The Big Issue* and in anthologies.

**Felicity Plunkett** is an award-winning poet and critic. She is the author of *A Kinder Sea* (UQP), *Vanishing Point* (UQP), and the chapbook *Seastrands* (Vagabond), published in Vagabond Press's Rare Objects series. She edited *Thirty Australian Poets* (UQP). She has a PhD from the University of Sydney and was poetry editor with University of Queensland Press for nine years. She is a widely published essayist and critic and a respected mentor of other writers.

**Emily Potter** is Associate Professor of writing and literature at Deakin University. Her most recent book is *Writing Belonging at the Millennium: Notes from the Field on Settler-Colonial Place*. She is currently undertaking the ARC-funded project "Reading in the Mallee" with Brigid Magner and Torika Bolatagici.

**Nycole Prowse** teaches in the literature programs at the University of Southern Queensland and the University of the Sunshine Coast. She is a poet, playwright, and founding director of Peripheral Arts, an organization creating collaborative, engaging multimodal projects, programs, and productions with a focus on participant-led initiatives and high-quality production. Prowse has thirty years' experience in teaching English and literature at the tertiary level and in the creation and production of creative and literary projects and festivals in Australia, Japan, China, the United Kingdom, and the Middle East. Prowse has published widely in the area of literary representations of gender, space, and the body, including *Heroin(e) Habits: Potential and Possibility in Female Drug Literature* (Gylphi, 2018) and *Intervening Spaces: Respatialization and the Body* (Brill, 2018).

**Kristian Radford** was born in Sapporo, grew up in Adelaide, and now lives in Melbourne. His poetry and fiction have been published in *Meanjin*, *Rabbit*, *Meniscus*, *Cordite Poetry Review*, *Communion*, and other journals. He has a first-class honors degree in English literature from the University of Queensland, where he received a University Medal. He works as a secondary school teacher in the northern suburbs of Melbourne, teaching English and math.

**Julia C. Rodwell** is a PhD candidate in the School of Art and Design at the Australian National University. Her PhD research sits within the ARC Linkage Project *Transforming the Early Modern Archive: The Emerson Collection at SLV*. She is interested in engaging audiences with art and history through publishing, the display of archival materials, and online exhibitions.

**Frances Rouse** lives in Toowoomba, Queensland. Her poetry has been widely published in Australian and overseas literary journals over many years. Her plays have also been broadcast and produced, and she is currently working on further poems, plays, and film scripts. All her creative work is heavily influenced by connections inspired by the Australian environment, her graphic design training, art history, family history, travel, photography, film, and related practices. An inclusive rather than dualistic perspective is also reflected, especially in the exploration of the present *with* the past. The "past" is one second *and* sixty thousand *and* millions of years ago.

**Brendan Ryan** lives in Australia. His poetry, reviews, and essays have been published in literary journals and newspapers, including *The Best Australian Poems* series (Black Inc), *Contemporary Australian Poetry* (Puncher and Wattman), and *The Anthology of Australian Prose Poetry*. His poem “Blister Country” was included in *A Single Tree* by Don Watson. Critical essays on his poetry have appeared in *The Age* and *Fishing for Lightning* by Sarah Holland-Batt. The author of six collections of poetry, his latest collection, *The Lowlands of Moyne*, was published by Walleah Press in 2019. His memoir, *Walk like a Cow*, was published in December 2020 by Walleah Press.

**Tyne Daile Sumner** is an Australian Research Council postdoctoral research fellow in English and Theatre Studies at the University of Melbourne. Her interdisciplinary research explores the ways that literary texts respond to, resist, explain, and shape cultures of surveillance. She also examines surveillance as a cultural practice in art, performance, and film. Her other research is in the areas of digital humanities, Australian literature, cultural studies, lyric studies, and typography in literary texts. She has published articles and chapters with *Australian Literary Studies*, *Bloomsbury*, *Australian Humanities Review*, *Digital Culture and Education*, *Cordite Poetry Review*, and others. Her first monograph is *Lyric Eye: The Poetics of Twentieth-Century Surveillance* (Routledge, 2021), and she is associate editor, with Philip Morrissey, of *Lionel Fogarty Selected Poems 1980–2017* (re.press, 2017). She has research forthcoming in several major compendiums to the digital humanities and a chapter forthcoming in the *Cambridge Companion to David Bowie*, edited by Denis Flannery.

**Feana Tu’akoi** is an Aotearoa-based writer, enjoying a lifelong love affair with words—heard, spoken, read, and written. In that order. She has a strong background in educational writing and writes fiction and nonfiction, for both children and adults. She currently has over 220 published titles to her name, including stories, poems, picture books, school readers, plays, articles, activities, chapter books, and radio stories. Seven of her nine trade books for children have been named in various awards, and her work has been translated into several languages. She is the recipient of the 2022 Storylines Tom Fitzgibbon Award, for an original midgrade novel, to be published with Scholastic New Zealand. She is currently Writer in Residence at Massey University in Te Papaioea, Palmerston North.

**Anna Welch** is Senior Librarian, History of the Book & Arts, at State Library Victoria (SLV). As a curator, historian, and librarian working in the SLV Rare Books Collection, she is involved in collection development, specialist research support, and public engagement programs, including as cocurator of the annually refreshed *World of the Book* exhibition. She is a partner investigator in the ARC Linkage Grant *Transforming the Early Modern Archive: The John Emmerson Collection at State Library Victoria* (2019–22; Australian National University, University of Newcastle, Victoria University Wellington, SLV), the major public outcome of which will be SLV’s first digital exhibition, curated and designed using an innovative methodology for the digital experience of the codex form. Anna’s doctoral research was published as *Liturgy, Books and Franciscan Identity in Medieval Umbria* (Brill, 2015). She has published widely in her fields of interest and has coedited several collections, including *Poverty and Devotion in Mendicant Cultures 1200–1450* (with Constant J. Mews; Routledge, 2016).

**Ouyang Yu** came to Australia in mid-April 1991 and has since published 139 books of poetry, fiction, nonfiction, literary translation, and criticism in English and Chinese languages, 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 poetry book *Terminally Poetic* (2020), the latter of which won the Judith Wright Calanthe Award for a Poetry Book in the 2021 Queensland Literary Awards. His book website is [www.huangzhouren.com](http://www.huangzhouren.com). He was shortlisted for the Writer's Prize in the 2021 Melbourne Prize for Literature and won the Fellowship from the Australia Council in 2021 for writing a documentary novel.