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## Contributors

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## CONTRIBUTORS

**Nicola Andrews** (Ngāti Pāoa, Pākehā) is an academic and writer currently living on Ramaytush Ohlone territory. An alum of the Voices of Our Nations Arts Foundation and Rooted & Written fellowships, in 2022 they were awarded second place in both the Kohukohu Library Poetry Prize and Takahē Monica Taylor Poetry Prize. They hold a Master of Library & Information Science from the University of Washington and Master of Indigenous Studies from the University of Otago. For more of their work, please visit <https://bit.ly/NicolaAndrews>.

**Cassandra Atherton** is a widely anthologized and award-winning prose poet and scholar of prose poetry. She was a Harvard Visiting Scholar in English and a Visiting Fellow at Sophia University. She is a commissioning editor for *Westerly* magazine, associate editor of MadHat Press (USA), and Professor of Writing and Literature at Deakin University.

**Peter Bakowski**, a bounding deer in the long grass of poetry, has escaped the hunters' silver bullets for sixty-seven years. In 2022, Recent Work Press published his tenth solo poetry collection, *Our Ways on Earth*.

**Brent Cantwell** is a New Zealand writer from Timaru, South Canterbury, who lives with his family in the hinterland of Queensland, Australia. He teaches high school English and has been writing for pleasure for twenty-four years. He has recently been published in *Australian Poetry Journal*, *Poetry NZ*, *Landfall*, *Takahe*, and *Foam:e*.

**Shady Cosgrove** is an Associate Professor at the University of Wollongong in New South Wales, where she teaches prose fiction and editing. She is the author of *What the Ground Can't Hold* (Picador) and *She Played Elvis* (Allen and Unwin). Her short works have appeared in *Best Australian Stories*, *Overland*, *Antipodes*, *Eunoia Review*, *takahē*, *Southerly*, and various Spineless Wonders anthologies. She was a Bundanon Trust International Artist-in-Residence and was awarded the 2020 Eleanor Dark Flagship Fellowship. [www.shadycosgrove.com](http://www.shadycosgrove.com)

**CA. Cranston's** double-helix narrative "Inheriting Isotopes" will be published in *Desertscape* (Routledge, 2023). Other body/environment entanglements appear in "Reconstructing Representations: 'Australia' as Critical Andragogy" (in *Ecocritical Concerns and the Australian Continent*; Lexington, 2018). In 2019, Cranston published "Eco Churches, Eco Synagogues, Eco Hollywood" in *Ecocriticism and Environmental Communication* (Routledge). The coauthored chapter "Climate and Culture in Australia and New Zealand" appeared in *A Global History of Literature and the Environment* (Cambridge University Press, 2017). Books include *Along these Lines* (Cornford, 2000), a place-based anthology introducing Palawa place-names, and *The Littoral Zone* (Brill, 2007), a coedited collection of Australian ecocriticism. Back in the day, Cranston edited "Notes and Furphies" (ASAL), cofounded the ASLEC-ANZ journal *AJE* (now *Swampfen*), and recently guest edited "Australasian Ecocriticism" for *Tamkang Review* (2020). Cranston is an associate at the University of Tasmania.

**Jane Crowley** is an Australian emerging writer on Dharawal land, published in *Overland Literary Magazine*, and master's student of Literature, Arts, and Creative Writing at the University of Western Sydney. She has a background in social sciences and communications and is interested in how our experience of time and place are affected by grief. In her writing, she explores the relationship between home and the inner psychological space, suggesting how grief can be a physical estrangement from the patterns of ordinary life.

**Natalie Damjanovich-Napoleon** is a writer, songwriter, and educator from Fremantle/Walyalup, Australia. She spent the past decade in the United States, where she was a coordinator at a City College Writing Center. Her work has appeared in *Meanjin*, *Cordite*, *Griffith Review*, *Australian Poetry Journal*, and *Writer's Digest* (US). She has won both the Bruce Dawe National Poetry Prize (2018) and KSP Poetry Prize (2019). In 2019, Ginninderra Press released her debut poetry collection, *First Blood*, on girlhood and postcolonial dislocation. Currently she is teaching writing at Edith Cowan University while completing a PhD on erasure poetry and historic amnesia. Her second poetry book, *If There Is a Butterfly That Drinks Tears*, will be released through Life Before Man Books in late 2023.

**Katie Ellis** is Professor in Internet Studies and Director of the Centre for Culture and Technology at Curtin University. Her research is located at the intersection of media access and representation and engages with government, industry, and community to ensure tangible benefits for people with disability. She has authored or edited seventeen books and numerous articles on the topic of disability and the media, including most recently, with Tama Leaver and Mike Kent, the edited collection *Gaming Disability: Disability Perspectives on Contemporary Video Games* (Routledge, 2023).

**William Fox** is a poet from Melbourne. His work has appeared previously in places like *Meanjin*, *Overland*, *Island*, and the *Best Australian Poems* series of books. His debut collection will be released by Rabbit in early 2023.

**Paul Hetherington** is a distinguished Australian poet who has published sixteen full-length collections of poetry and prose poetry. He has won or been nominated for more than thirty national and international awards and competitions, recently winning the 2021 Bruce Dawe National Poetry Prize. He is Professor of Writing at the University of Canberra, head of the International Poetry Studies Institute (IPSI), and joint founding editor of the journal *Axon: Creative Explorations*. With Cassandra Atherton, he is coauthor of *Prose Poetry: An Introduction* (Princeton University Press, 2020) and coeditor of *Anthology of Australian Prose Poetry* (Melbourne University Press, 2020).

**Rebecca Johnke** is Associate Professor and the current Chair of the English Discipline at the University of Sydney. Her work is wide ranging and interdisciplinary, but it is based in Australian literary and film studies with a strong focus on gender and popular culture. She has published many articles and chapters on Ozploitation films and on magazines. Her interests also include life writing (memoir and autofiction) and creative nonfiction. Her first book about Australian magazine editors and about disruption of the media and

traditional magazine journalism, titled *Queens of Print*, was published by Australian Scholarly Publishing in 2019.

**Jill Jones** was born in Sydney and has lived in Adelaide since 2008. Recent books include *Wild Curious Air*, winner of the 2021 Wesley Michel Wright Prize, *A History of What I'll Become*, shortlisted for the 2021 Kenneth Slessor Award, and *Viva the Real*, shortlisted for the 2019 Prime Minister's Literary Award for Poetry and the 2020 John Bray Award. In 2015, she won the Victorian Premier's Prize for Poetry for *The Beautiful Anxiety*. She has been an academic for a number of years but has also worked as an arts administrator, journalist, and book editor.

**Susanne Kennedy** is a Melbourne-based poet who has lived in Tasmania and Central America. Her poetry mainly takes its inspiration from close observation of the natural world. In 2022, she won the American Association of Australasian Literary Studies Poetry Prize and the Nillumbik Poetry Prize and was shortlisted for the Australian Catholic University Poetry Prize. She is also widely published in the fields of architecture and design and currently works in a school design policy role.

**Jean Kent** grew up in rural Queensland and now lives at Lake Macquarie, NSW. Eight books of her poetry have been published: the most recent are *The Hour of Silvered Mullet* (Pitt Street Poetry, 2015) and *Paris in My Pocket* (Pitt Street Poetry, 2016). Her awards include the Anne Elder Prize, Dame Mary Gilmore Award, and Wesley Michel Wright Prize. She is currently completing a book-length sequence of poems about the experiences of her grandparents during and shortly after the First World War.

**John Kinsella's** most recent volumes of poetry include *Insomnia* (Norton, 2020), the first volume of his collected poems, *The Ascension of Sheep* (University of Western Australia Press, 2022), and *ART* with Charmaine Papertalk Green (Magabala, 2022). His recent poetry book with Kwame Dawes is *UnHistory* (Peepal Tree, UK, 2022). His most recent collection of stories is *Pushing Back* (Transit Lounge, 2021), and his most recent critical book is *Legibility: An Antifascist Poetics* (Palgrave, 2022). Transit Lounge will publish his verse novel *Cellnight* in 2023. He is a fellow of Churchill College, Cambridge University, an Affiliated Scholar with Kenyon College, and Emeritus Professor of Literature and Environment at Curtin University, Western Australia.

**Andrew Lansdown** is a widely published and award-winning Australian writer whose works include three novels, two short story collections, two children's poetry collections, two photography-and-poetry collections, and fifteen poetry collections. His most recent books are *Kyoto Momiji Tanka: Poems and Photographs of Japan in Autumn* (Rhiza Press, Queensland, 2019) and *Abundance: New and Selected Poems* (Cascade Books, Oregon, 2020). His website is [www.andrewlansdown.com](http://www.andrewlansdown.com).

**Edmario Lesi** is a PhD student at the Australian National University. Having recently completed his creative writing degree with First Class Honours, in the coming year he will commence a PhD, for which he plans to complete a collection of linked short stories. His

areas of interest include AIDS literature, minimalist aesthetics, and contemporary North American short fiction. He writes from a gay and multiracial standpoint, and his work centers queer, mixed-race characters whose identities both overtly and implicitly affect their relationships. He lives and works in Canberra, on Ngannawal and Ngambri country.

**Debbie Lim's** poems have appeared regularly in the *Best Australian Poems* series and in *Contemporary Asian Australian Poets*, among other anthologies. Recent work appears in *Meanjin*, *Westerly*, *Overland*, *Mascara Literary Review*, and *Island*. She was shortlisted in the *Australian Book Review's* 2022 Peter Porter Poetry Prize. Her chapbook is *Beastly Eye* (Vagabond Press), and she is working on a full-length collection. She was born in Sydney, where she lives on Darramuragal land.

**Leanne McRae**, PhD, is an independent researcher with an interest in interdisciplinary scholarship. She has published two books, *Terror, Leisure and Consumption: Spaces for Harm in a Post-Crash Era* and *Crowd-Sourced Syllabus: A Curriculum for Resistance*, with Emerald Publishing and most recently has had an edited collection (with Mike Kent) titled *Surveillance and Social Justice* and accepted for publication with Routledge. Ongoing research interests involve postcapitalism, harm and deviance, leisure studies, physical cultural studies, and popular culture.

**Catriona Mills** is Acting Director and Content Manager for AustLit, a bio-bibliographical database of Australian storytelling based at the University of Queensland, for which she has worked since 2010. She holds both an MPhil and PhD from The University of Queensland; her PhD 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*.

**Catherine Padmore** is an Associate Professor who teaches creative writing and literary studies at La Trobe University, with research interests in historical and biographical fictions. Catherine's novel *Sibyl's Cave* (Allen and Unwin, 2004) was shortlisted for *The Australian/Vogel Award* and commended in the Commonwealth Writers' Prize. Her short creative works have won or been shortlisted for many prizes including the Nillumbik Award for Contemporary Writing, the Peter Carey Short Story Award, and the Boroondara Literary Award. In 2022, she won the American Association of Australasian Literary Studies (AAALS) Creative Writing Prize for fiction. Her scholarly work has been published in the *Journal of Commonwealth Literature*, *Writing in Practice*, *Australian Literary Studies*, *TEXT*, *JASAL*, *Life Writing*, and *Lateral*, with chapters in edited collections.

**Gwyneth Peaty** is a Research Fellow in the Centre for Culture and Technology (CCAT) in the School of Media, Creative Arts and Social Inquiry at Curtin University in Perth, Western Australia. She completed a BA (First Class Honors) in Communication Studies and a PhD in English and Cultural Studies at the University of Western Australia. Her research interests include popular culture, technology, video games, disability studies, horror, and the Gothic.

Recent publications include (with Eleanor Sandry) “Joyful Encounters: Learning to Play Well with Machines” in *Cultural Science* (2021); “And Still It Comes: Fate and Mortality in the Halloween Franchise” in *Horror Homeroom* (2021); and “Bloodthirsty (Amelia Moses, 2021)—Undead Celebrity” in *The Undead in the 21st Century: A Companion* (Peter Lang, 2022).

**Georgia Rose Phillips** is a Lecturer in Creative Writing at The University of Adelaide. Her debut novel, *The Bearcat*, is forthcoming from Picador in 2024, and she is at work on her second novel, provisionally titled *The Aesthete*, and a book-length collection of poems, *The Languid Hours*. In 2018, her creative nonfiction novella *Holocene* was runner-up for the Scribe Nonfiction Literary Prize. In 2021, her short story “New Balance” was a fiction winner in the Ultimo Literary Prize. She works as a literary critic for the *Historical Novels Review* and is the founder and coordinator of Kensington Writers Group. Her work appears in *Everything All at Once* (Ultimo Press, 2021), *Going Down Swinging*, *Literary Veganism*, *Meniscus Literary Journal*, *Overland*, *Rethinking History*, *Social Alternatives*, *TEXT*, *Verity La*, *Wheeler Centre Notes*, and more.

**Iva Polak** is Associate Professor in the Department of English, University of Zagreb, Croatia, where she teaches Australian studies, theory of the fantastic, dystopian novel, contemporary British fiction, and Anthropocene fiction. Her latest monograph is *Futuristic Worlds in Australian Aboriginal Fiction* (Peter Lang, 2017), and some of her recent publications include “*The Swan Book*: Indigenous Cli-Fi” in *Cli-Fi: A Companion* (Peter Lang, 2019), “Un/doing Climate Change in Alexis Wright’s *The Swan Book* and Ellen van Neerven’s ‘Water’” in *Green Matters: Ecocultural Functions of Literature* (Brill Rodopi, 2020), and “Native Apocalypse in Claire G. Coleman’s *The Old Lie*,” in *Humanities* (2020). She is a board member of the European Association for Studies of Australia and its journal *JEASA*. Her current project concerns Anthropocene fiction and film.

**Geoff Rodoreda** is a Lecturer in the Department of English Literatures and Cultures at the University of Stuttgart, Germany. He has worked as a radio and print journalist in Australia and Germany. His monograph *The Mabo Turn in Australian Fiction* (Peter Lang, 2018) won the Association for the Study of Australian Literature’s Alvie Egan Award in 2019 for the best first book of literary scholarship by an early career researcher. He is also the coeditor (with Eva Bischoff) of *Mabo’s Cultural Legacy: History, Literature, Film and Cultural Practice in Contemporary Australia* (Anthem, 2021).

**Robyn Rowland**, AO, is Irish-Australian, living between Ireland, Turkey, and Australia until recently. She has published eleven poetry books, including two bilingual, Turkish translations by Mehmet Ali Çelikel: *Under This Saffron Sun—Safran Güneşin Altında* and *This Intimate War Gallipoli/Çanakkale 1915—İçli Dışlı Bir Savaş: Gelibolu/Çanakkale 1915*. She has published in national and international journals, in over forty-five anthologies, and in eight editions of *Best Australian Poems* and earned various awards and shortlistings. Many of her works have been translated into various languages. She has also published academic papers and given readings in India, Portugal, Ireland, the UK, the US, Greece, Austria, Bosnia, Serbia, Turkey, and Italy. She provided filmed readings for the National Irish Poetry Reading Archive, James Joyce Library, University College Dublin, and on YouTube, as well as detailed

interviews with Denise O'Hagan in *The Blue Nib* (December 2020) at [denise-ohagan.com](http://denise-ohagan.com) and with Talha Erçevikbaş at <https://helezondergisi.com/an-interview-on-poetry-with-the-poet-robbyn-rowland-talha-ercevikbas/>.

**Liz Shek-Noble** is a Project Assistant Professor at the University of Tokyo. Her research interests include literary disability studies, critical animal studies, and contemporary Australian fiction. Her work has featured in publications including *Disability & Society*, *Genre*, and the *Journal of Postcolonial Writing*. She is currently coediting a special issue of the *Journal of Literary & Cultural Disability Studies* titled "Rethinking the Species Divide: Disability and Animality in Literature and Culture." She is a recipient of a Grant-in-Aid for Scientific Research (KAKENHI) from the Japan Society for the Promotion of Science.

**Lidija Šimkutė** is a bilingual poet and translator. Born in Lithuania, she arrived in Australia in 1949 after five years in German DP camps post-World War II. She has published three books in Lithuanian and thirteen bilingual books (including translations: six Japanese, one German, and one Polish). Her work has appeared in literary journals and anthologies in Lithuania, Australia, the United States, and elsewhere, including *World Poetry* (2008, 2010) and *Turnrow's Australian Modern Poetry*, ed John Kinsella (2013). Her poetry has been translated into sixteen languages and used in modern dance/theatrical performances in Australia, Lithuania, and Ukraine and used in compositions by Lithuanian, Australian, and British composers. She has translated Australian poets/writers into Lithuanian and vice versa. [www.ace.net.au/lidija](http://www.ace.net.au/lidija)

**Laura Singeot** is Associate Professor in Cultural and Visual Studies at Reims University and has been appointed managing editorial assistant for *Archivo Papers: Journal of Photography and Visual Culture*. She codirected and cowrote *Carpentaria: The Law of the Land* (Belin-CNED, 2021). She is interested in the representations of Indigeneity in contemporary Indigenous literatures from Australia and Aotearoa–New Zealand, from novels to poetry, dystopic young adult fiction, and sci-fi. She is also researching new museology and Indigenous visual art, especially digital and new media art, focusing on its integration into global networks of creation, curation and reception.

**Heather Taylor-Johnson** writes on Kurna land, Adelaide. She is a novelist, poet, essayist, and editor, and her latest book is a verse novel called *Rhymes with Hyenas*. She is an Adjunct Research Fellow at the University of Adelaide and a member of the JM Coetzee Centre for Creative Practice.

**Kathy Tierney** is a poet who has won seven writing awards. Her poetry, short stories, and creative nonfiction have been published in various online and print literary journals and anthologies. She has an Associate Degree of Creative Writing from Southern Cross University and a Bachelor of Creative Writing with distinction from Deakin University, Australia. She enjoys yoga, playing violin and piano, and reading. She lives in Armidale, NSW, Australia.