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## Contributors

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## CONTRIBUTORS

**Nicola Andrews** (Ngāti Paoa, Pākehā) is a librarian living on Ramaytush Ohlone territory. They have a master of Indigenous studies from the University of Otago and a master of library and information science from the University of Washington. They are the author of the chapbook *Māori Maid Difficult* (Tram Editions, 2024) and have been supported by writing communities including Kenyon Review and Tin House. This poem will also open their chapbook *Hinting at Decolonization*, forthcoming with Kith Books. Find Nicola on IG as @poi\_division or in the ashes of Twitter as @maraebrarian.

**Bárbara Arizti** is Senior Lecturer in English Literature at the University of Zaragoza and a member of the competitive research team “Contemporary Narrative in English,” funded by the Aragonese Government. Since 2021, she belongs to the University Research Institute for Employment, Digital Society and Sustainability (IEDIS-University of Zaragoza). Arizti is a specialist in contemporary Australian literature, the relationship between ethics and the novel, trauma studies, memory studies, and transmodernity. One of her latest publications is the special issue *Beneath the Waves: Feminisms in the Transmodern Era* for *The European Legacy: Toward New Paradigms* (2021), edited together with her colleagues Silvia Pellicer-Ortín and Silvia Martínez-Falquina.

**Judith Bishop** (judithbishop.net) is the author of two award-winning poetry collections, *Event* (Salt, 2007) and *Interval* (UQP, 2018), and three limited-edition chapbooks, including *Here Hear* (Life Before Man, 2022). *Circadia* (UQP, 2024) is her third full poetry collection. Judith’s poems have served as lyrics for musical compositions including Jane Stanley’s song cycle *The Indifferent* (Delphian Records, 2024) and her composition *14 Weeks* for the Glasgow School of Art Choir (*Composeher* project 2023).

**Lianda Burrows** is an independent early-career academic working full-time as a research officer at Monash University. She has published creative and critical work in several journals, including *Australian Literary Studies*, *Westerly*, *e-Tropic*, and the *Journal of Australian Studies*. While her PhD focused on Patrick White’s troubled landscape legacy, her ongoing research interests and publications extend to the medical humanities, creative practice and rhetoric, and settler approaches to the land more generally.

**Gayelene Carbis** is an Australian-Irish-Chinese-Cornish writer of poetry, prose, short film, and plays. Carbis’s second book of poetry, *I Have Decided to Remain Vertical* (Puncher and Wattmann) was a finalist for the International Best Book Awards 2024 (US), Best Book Awards—Poetry 2023 (US) and a finalist for the Poetry Book Awards 2023 (UK). Her debut collection, *Anecdotal Evidence* (Five Islands Press), was awarded as a finalist for the International Book Awards 2019 (US). Carbis teaches creative writing in universities and community programs and works as a mentor, editor, and manuscript assessor.

**Rahul Chaturvedi** currently works as an assistant professor in the Department of English, Banaras Hindu University, Varanasi, India. Prior to this, he taught at AMPG College, Varanasi, and the Central University of Jharkhand, Ranchi, India. His scholarly interests encompass literatures from the Global South, film studies, and translation. He has

published numerous research papers in esteemed national and international journals. He has coedited a notable book, titled *Hero and Hero-Worship: Fandom in Modern India*, published by Vernon Press. His scholarly impact extends to contributions in the *Routledge Encyclopedia of Indian Writing* in English. Recognized for his expertise, Rahul Chaturvedi has been selected as an associate at the Indian Institute of Advanced Study, Shimla.

**Benjamin Dodds** is a Sydney-based poet who grew up in the NSW Riverina. His latest collection is *Airplane Baby Banana Blanket* (Recent Work Press, 2020), which was a finalist in both the 2021 Judith Wright Calanthe and 2022 Poetry Book Awards. He cojudged the 2023 Val Vallis Award. He is a proud public school teacher.

**Jane Downing's** stories have been published around Australia and overseas, including in *Griffith Review*, *The Big Issue*, *Southerly*, *Island*, *Overland*, *Westerly*, *fourW*, *Hecate*, and previously in *Antipodes*. Her first two novels—*The Trickster* (2003) and *The Lost Tribe* (2005)—were published by Pandanus Books at the Australian National University, and her next novel, *Yack*, was commended in the Jim Hamilton Unpublished Manuscript Award, at the Federation of Australian Writers National Literary Awards, 2016. She has a doctor of creative arts degree from the University of Technology, Sydney, the creative component of which, *The Sultan's Daughter*, was released by Obiter Publishing in 2020.

**Amy Fairall** is a human geographer, radical zine maker, and performance poet. She is a current PhD candidate in creative writing at Wollongong University and in development with Merrigong theater for an original play script. When she is not writing, researching, or community organizing, she is counting the grains of sand on the beach.

**Ashley Goldberg** is a writer from Melbourne, Australia. His stories have appeared in *Meanjin*, *Chiron Review*, *The Honest Ulsterman*, and *Award Winning Australian Writing*, among others. His work has been longlisted for the Commonwealth Short Story Prize and the Galley Beggar Press Short Story Prize. His debut novel, *Abomination*, was published by Penguin Random House Australia in May 2022 and won the Debut Fiction Prize at the National Jewish Book Awards in 2023 (USA).

**Joan Gordon** is Professor Emerita of English at Nassau Community College, an editor of *Science Fiction Studies*, and a recipient of the Lifetime Achievement Award in Scholarship from the Science Fiction Research Association. She has published widely on science fiction, often on animal studies and science fiction. Her most recent publications are chapters in *The Oxford Handbook of New Science Fiction Cinemas* (ed. J. P. Telotte, 2023) and *The Routledge Companion to Gender and Science Fiction* (ed. Lisa Yaszek et al., 2023).

**Jyhene Kebisi** is Assistant Professor of Gender Studies Program and the MRes Program Director at Macquarie University in Australia. Her research has appeared in the *Journal of World Literature*; *Postcolonial Text*; *Law & Literature*; *Journal of Global Postcolonial Studies*; *Antipodes*; and the *Journal of North African Studies*. She is the recipient of multiple prizes and awards, including a Fulbright, and is currently writing a book under contract with University of Texas Press.

**John Kinsella** is the author of more than seventy books of poetry, fiction, criticism, plays, and edited and collaborative works. The three volumes of his collected poems are *The Ascension of Sheep* (UWAP, 2022), *Harsh Hakea* (UWAP, 2023), and *Spirals* (UWAP, 2024). Other recent books include the collection of stories *Pushing Back* (Transit Lounge, 2022) and the verse novel *Cellnight* (Transit Lounge, 2023). A frequent collaborator with other poets, writers, artist, musicians, and thinkers, he lives on Ballardong Noongar land at “Jam Tree Gully” in the Western Australian wheatbelt.

**Ray Liversidge** is an Australian poet. His latest book is . . . *of a sudden*, published in 2023. His other books are *Oradour-sur-Glane; no suspicious circumstances: portraits of poets (dead); The Divorce Papers; The Barrier Range;* and *Obedying the Call*. His poetry and flash fiction have appeared in more than one hundred journals and anthologies in Australia and in the US, Canada, UK, Scotland, Ireland, and Spain. You can read more about him at [www.poetry.wordpress.com](http://www.poetry.wordpress.com).

**Mark Mahemoff** was born and raised in Sydney, Australia. He works full-time as a psychotherapist. His sixth book of poetry, *Beautiful Flames*, was published by Flying Islands Press in 2023. Having reflected for many years on his motivation for writing poetry and the subjects that obsess him, he realizes that his writing primarily involves memorializing and eulogizing the overlooked and forgotten—not only people but places and objects. He is driven by the weight of his forebears’ historical loss: loss of family, of identity, of homeland. This loss has been handed down like an heirloom. But secreted among the loss is humor. He sees his task as shaping all these elements, to the best of his ability, into poetry.

**Gershon D. Maller**, formerly a postdoctoral fellow at the University of Queensland, is principal reader at Editors Literati and prose editor at *StylusLit*. The author of two poetry collections, he was awarded the 2023 AAALS poetry prize and joint runner-up for the 2022 Blake Poetry Prize. His work appears in the Newcastle and ACU poetry prize collections, publications including *Antipodes*, *Going Down Swinging*, *Meanjin*, *TEXT*, *The Wallace Stevens Journal* (US), *The Australian Jewish News*, and *The Sydney Morning Herald*.

**Sam J. Mayne** is a PhD candidate and writer working and living on Wadjuk Noongar Country. Her creative and critical research considers narrative strategies for thinking and writing in response to the Anthropocene. Her short fiction has appeared in *Westerly*, *Gramarye*, and elsewhere.

**Glenn D. McPherson** is a Sydney-based poet. He has been widely published in leading journals and anthologies. In 2023, he was a finalist in the Gwen Harwood Poetry Competition and shortlisted for the South Coast Writers Poetry Prize. In 2024, his poems appeared in *Songbirds—Sedoka Journal* and *InDaily—Poets Corner*.

**Dani S. Netherclift** is a writer from the high country region of Victoria, Australia. Her debut book, *Vessel: The Shape of Absent Bodies*, a long-form lyric essay, is out with Upswell in November 2024. The book forms the creative component of her recently submitted PhD on the elegiac lyric essay. She was the winner of the 2023 Local Word Prize and has won or been shortlisted for various other prizes. Her essays and poems appear in *Island*, *Westerly*, *Meanjin*, *Mascara*, *Cordite*, and others.

**Lili Pâquet** is a senior lecturer in writing at the University of New England (Australia), with research interests in poetry and true crime. Her poetry and microfiction have been published by *Rabbit* journal, *Australian Poetry Anthology*, *StylusLit*, Recent Work Press, and Spineless Wonders. She was shortlisted for the Joanne Burns Microlit Award in 2023 and 2024.

**Shoshanna Rockman** began to write (compulsively) just two years ago—an exponential leap into work that is edgy, raw, and humorous. A feminist humanist slant. A scientific twist. A steely desire. To bridge gulfs. Brave wolves and ride dragons bareback. National and international awards trail. In the wake. Of her words—both written and performed. Her quest is to glamorize, accessorize (make accessible), and contemporize this written art. She is the proud mother of five children (whom she feeds a strict diet of letters) and benefactress to a(n orange) rescue dingo-dog. Other traits/roles include editor, copywriter, English tutor, jazz fan, fashionista (of sorts), performance poetry curation, beach comber—and vivid dreamer.

**Brendan Ryan** lives in Geelong. His poetry, reviews, and essays have been published in literary journals and newspapers, including *Contemporary Australian Poetry* (Puncher and Wattman) and *The Anthology of Australian Prose Poetry*. Critical essays on his poetry have appeared in *The Age and Fishing for Lightning* (UQP) by Sarah Holland-Batt. He is the author of seven collections of poetry, and his memoir, *Walk Like a Cow*, was published in 2020 by Walleah Press. His latest collection of poetry is *Feldspar*, published by Recent Work Press 2023.

**Rae White** is a queer nonbinary transgender writer. They are the author of poetry collections *Milk Teeth* (UQP 2018) and *Exactly As I Am* (UQP 2022) and the creator of the Bitsy poem-game *stand up*. They won the Thomas Shapcott Poetry Prize in 2017 and have been shortlisted for the Prime Minister's Literary Awards, among others. They are the founder of Uplift, a community poetry initiative, and #EnbyLife, a journal for nonbinary and gender-diverse creatives.

**Les Wicks** has, over forty-five years, performed widely across Australia and internationally and been published in more than 450 different magazines, anthologies, and newspapers across thirty-eight countries in seventeen languages. Steve Smart describes him as “one of the great Australian performance poets.” He conducts workshops around Australia and runs Meuse Press, which focuses on poetry outreach projects like poetry on buses and poetry published on the surface of a river. His fifteenth book of poetry is *Time Taken—New & Selected* (Puncher & Wattmann, 2022). <http://leswicks.tripod.com/lw.htm>.

**Victoria Grieves Williams**, PhD, is Warrimaay from the midnorth coast of New South Wales. She is a creative content writer for Ngarrang Marrambu Media documentaries and dramas. She is a highly published writer of academic and creative nonfiction works, best known for her work in Aboriginal spirituality, philosophy, Aboriginal family histories, and truth telling in history. She consciously works out of an Aboriginal epistemology toward developing healing histories. She also writes poetry and is developing a novel.

**Ouyang Yu's** eighth novel, *All the Rivers Run South*, is out in November 2023, and his first collection of short stories *The White Cockatoo Flowers* is out in early 2024.