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Contributors

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CONTRIBUTORS

Chris Andrews teaches at Western Sydney University. He has published two books of poems: *Cut Lunch* (Indigo, 2002) and *Lime Green Chair* (Waywiser, 2012). He has also translated books of fiction by Latin American writers, including Roberto Bolaño's *By Night in Chile* (Harvill, 2003) and César Aira's *The Musical Brain and Other Stories* (New Directions, 2015).

Liz Argall has published work in *Meanjin*, *The Pedestal Magazine*, and *Strange Horizons*. Two of her short stories have become plays that are regularly performed, and audio versions of her stories can be found in *Pseudopod*, *Podcastle*, and *EscapePod*. An Australian living in Seattle, she creates the webcomic *Things Without Arms and Without Legs* and plays roller derby with the Rat City Rollergirls. Her website is <http://lizargall.com/>

John Beston was born in rural NSW and took his PhD at Harvard University. He has divided his life between America and Australia and academic interests between Old French and Australian Literature. Retired to Coffs Harbour, NSW, he is affiliated with the School of Languages at the University of Queensland.

Judith Beveridge is the author of six collections of poetry, most recently *Devadatta's Poems* and *Hook and Eye: a selection of poems* published by George Braziller in 2014 for the US market. She is the poetry editor for *Meanjin* and teaches poetry writing at postgraduate level at the University of Sydney. Her poems have been widely anthologized, studied, and translated. This is her first appearance in *Antipodes*.

Greg Bogaerts is a writer living in Newcastle. His novels include *Black Diamonds and Dust*.

Jack Bowers teaches in the College of Asia and the Pacific at the Australian National University. His book on belonging, *Strangers at Home* (Cambria Press), is due for release in 2016.

Marita Bullock currently teaches Australian literature in the Department of English at The University of Sydney. Her research investigates the intersection of historiography and fiction in literature, film, and visual culture. She is the author of *Memory Fragments: Visualising Difference in Australian History*.

Alison Burns teaches in the School of Communication & Creative Arts at Deakin University in Melbourne, Australia. Her specialist academic background is in professional writing and linguistics. She has taught professional writing, language acquisition, and literacy at under- and post-graduate levels. Her research is focused on writing processes and pedagogy.

David Carter FAHA is Professor of Australian Literature and Cultural History the University of Queensland and Manager, Australian Studies in China Program (Australia-China Council). He is currently editing the online *Oxford Research Encyclopedia of Australian Literature*. He has published widely on Australian literature and publishing history.

Danica Čerče is an Associate Professor of Literatures in English, teaching at the Faculty of Economics, University of Ljubljana. Her field of research includes American and Australian literature, and Translation Studies. She is the author of two books, several book chapters, and articles published in various academic journals. She is on the editorial board of *Coolabah* and *Steinbeck Review*, and a Vice President of the International Society of Steinbeck Scholars.

Beibei Chen is currently a PhD candidate at UNSW–Canberra. Her research interests include the representations of history, memory, and identity in Chinese Australian fiction.

Eileen Chong was born in Singapore and moved to Australia in 2007. Her first collection of poems, *Burning Rice* (2012), was shortlisted for several awards, including the Australian Prime Minister’s Literary Awards 2013. *Peony* (2014) is her second collection, and her third book, *Painting Red Orchids*, is forthcoming in 2016, along with a selection of poems in the Braziller Series of Australian Poets. She lives in Sydney.

Robert Clarke lectures in the English Studies Program, School of Humanities, University of Tasmania. He is the author of *Travel Writing from Black Australia: Utopia, Melancholia, and Aboriginality* (Routledge, 2015) and editor of *Celebrity Colonialism: Fame, Power and Representation in Colonial and Postcolonial Cultures* (Cambridge Scholars, 2009), and *The Cambridge Companion to Postcolonial Travel Writing* (Cambridge UP, 2016).

Tanya Dalziell works in English and Cultural Studies at The University of Western Australia. She is co-editor of *Telling Stories: Australian Life and Literature, 1935–2012* (2013) and with Paul Genoni is writing a social history of the Hydra “artist colony” of the 1950s and ’60s.

U. S. Dhuga is a writer and Classical Philologist based in Toronto. He is the Founder, Publisher, and Managing Editor of *The Battersea Review*.

Suzanne Edgar’s most recent books are *Still Life* (Picaro Press, 2012) and *The Love Procession* (Ginninderra Press, 2012). Her poems have appeared five times in *The Best Australian Poems* series (Black Inc.). A recent overview of her poetry, with an interview, can be found in *Antipodes* 28.2 (December 2014).

Diane Fahey’s *The Wing Collection: New & 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, and in 2014 received a grant from the Australia Council to support the writing of a poetry collection based on the west of Ireland. *A House by the River* is forthcoming from Puncher & Wattmann in early 2016.

Caroline Flood lives and writes in far southern Tasmania. Her short stories have been published in literary journals Australia-wide and also in Canada. She has been awarded several short story prizes and two State literary grants. She is currently working on her first novella.

Angela Gardner won the Thomas Shapcott Arts Queensland Poetry Prize with *Parts of Speech* (UQP, 2007). *Views of the Hudson* (Shearsman) and two fine press collaborations—*twelve labours*, with Gwenn Tasker, and *The Night Ladder*, with Lisa Pullen—appeared in 2009. She has received a Churchill Fellowship, an Australia Council Literature Residency, and an Arts Queensland Visual Arts and Crafts Strategy Grant and is currently University of Queensland History/UQ Art Museum artist-in-residence for *Conflict in History*. Her latest collections are *The Told World* (Shearsman Books) and *Thing & Unthing* (Vagabond Press), both 2014. This is her first appearance in *Antipodes*.

Janet Kaye Garrick was born and bred in Adelaide and has lived in many places both within Australia and overseas. Her stories have been published in *Southerly*, *Span*, *LINQ*, *Idiom* 23, and *Transnational*. She is at present based in France where she teaches ESL.

Paul Genoni teaches with the School of Media, Culture and Creative Arts at Curtin University. He is a former President of the Association for the Study of Australian Literature and co-editor (with Tanya Dalziel) of *Telling Stories: Australian Life and Literature, 1935–2012* (2013).

Geoff Goodfellow has been writing and publishing poetry for more than twenty-five years. He has published ten books, including *Poems for a Dead Father* (Vulgar Press, 2002), which was shortlisted for the Age Book of the Year Award in 2002. In 2011, he published *Waltzing with Jack Dancer: a slow dance with cancer* (Wakefield Press, 2011), a record of his surviving throat cancer. His latest collection is *Opening the Windows to Catch the Sea Breeze: selected poems 1983–2011* (Wakefield Press, 2014). He lives in Adelaide. This is his first appearance in *Antipodes*.

R. A. Goodrich is an associate of the A.R.C. Centre for the History of Emotions (University of Melbourne) and the A.D.R.I. –European Philosophy & History of Ideas (Deakin University), co-edits the online refereed arts journal *Double Dialogues*, and recently co-edited *The Event, the Subject, and the Artwork* (Cambridge Scholars, 2015).

Oliver Haag is Senior Research Fellow at the Austrian Center for Transcultural Studies and is also affiliated with the University of Edinburgh, where he is teaching in European Studies. His research interests are in the areas of European reception of Indigenous New Zealand and Australian literatures, the history of publishing, and critical race and whiteness theory. He has recently co-edited a book on ego-histoire and Indigenous Studies, *Ngapartji Ngapartji: Reciprocal Engagement* (2014), and is co-editor of *Zeitschrift für Australienstudien [Australian Studies Journal]*.

Virginia Jealous's work includes travel journalism, essays, and poetry. In 2011, her chapbook, *Things turned upside down*, was published by Picaro Press. A selection of linked pieces of poetry and prose, *Hidden World*, followed in 2013 (Hallowell Press), the result of an Asialink residency. Based in Denmark, WA, this is her first appearance in *Antipodes*.

Anthony Lawrence has published fourteen books of poems. A new collection, *Wax Cathedral*, is forthcoming from Pitt Street Poetry in 2016. Among his many awards, he is the 2015 recipient of the Philip Hodgins Memorial Medal for literature. He teaches Writing Poetry and Creative Writing at Griffith University, Gold Coast, and lives on the far north coast of New South Wales. This is his first appearance in *Antipodes*.

Mark O'Flynn has published five collections of poems, most recently *The Soup's Song* (Picaro Press, 2015). His poetry and short fiction have appeared in many Australian journals as well as overseas. His novels include *Grassdogs* (2006) and *The Forgotten World* (Harper Collins, 2013). He has also published the comic memoir *False Start*, as well as a collection of short fiction, *White Light* (2013). A new novel will be published in 2016 by UQP.

Stephen Oliver lived in Australia for 20 years and now lives in New Zealand. His most recent book is *Intercolonial, A trans-tasman epic* (Puriri Press, Auckland, NZ, 2013). His creative non-fiction and poetry have appeared previously in *Antipodes*, and his work has been translated into German, Spanish, Chinese, Dutch, and Russian. He has work forthcoming in *Ghost Fishing: An Eco-Justice Poetry Anthology*, edited by Melissa Tuckey (U of Georgia P, 2016).

Wenche Ommundsen, author and editor of many studies on Australian, transnational, and multicultural literature, is Dean of Arts at the University of Wollongong.

Brendan Ryan grew up on a dairy farm at Panmure in Western Victoria. His poetry, reviews, and essays have been published in literary journals and newspapers. He has had poems published in *The Best Australian Poems* series (Black Inc), and his second collection of poems, *A Paddock in his Head*, was shortlisted for the 2008 ACT Poetry Prize. His most recent collection, *Travelling Through the Family* (Hunter Publishers), was published in 2012 and was shortlisted for the 2014 Victorian Premier's Awards. He lives in Geelong, Victoria, where he teaches English at a secondary college.

Anna Ryan-Punch is a Melbourne poet and critic. Her poems appear in *The Age*, *Quadrant*, *Overland*, *Westerly*, and *Southerly*. She has been a Program Advisor for the Melbourne Writers' Festival Schools' Program since 2006, and was Convenor of the Victorian Premier's Literary Award YA Prize in 2008 and 2010.

Stefan Solomon is currently a Postdoctoral Researcher in Film at the University of Reading in the UK. He has published internationally on Faulkner and is working on Brazilian cinema.

Christina Spittel is a Lecturer in English at the University of New South Wales, Canberra. Her research into the literary legacy of the First World War in Australia and the publishing history of the Cold War has appeared in several collections and in journals such as *Book History*, *Australian Literary Studies*, *The Australian Journal of Politics and History*, and *The Journal of Contemporary History*. A volume of essays, *Reading through the Iron Curtain: Australian Literature in the German Democratic Republic*, co-edited with Nicole Moore, is forthcoming with Anthem Press in 2016.

Sharon Thomas is Associate Dean of Learning and Teaching in the Faculty of Education at the University of Tasmania. An educator for almost 35 years, her research interests include cross-cultural transition (prompted by her own overseas sabbatical) and the Scholarship of Teaching and Learning.

Niki Tulk, now based in the US, holds degrees from the University of Melbourne and the Victorian College of the Arts, as well as an MFA in Creative Writing from the New School and a MEd in Children's Literature from the University of Georgia. She is currently a graduate student at the University of Colorado. She has taught writing at Parsons The New School for Design in New York City and ran professional development training for New School faculty. She works as a freelance theatre director in the NYC area. Her debut novel, *Shadows and Wings*, was published in April 2013. She has poetry, criticism, and fiction published in *The Saranac Review*, *Rock River Review*, *The Sheepshead Review*, *The Feminist Wire*, and *Journal of Language and Literacy*.

Mitchell Welch is a writer, editor, and cemetery administrator from Melbourne. His poems have appeared in *The Australian Poetry Journal*, *Cordite*, *Overland*, *Rabbit*, and a handful of anthologies. He has also written for *The Lifted Brow* and the *Museum of Australian Democracy*, and recently published an essay on parliamentary poets for *The Australian Poetry Journal* (following a stint as a scholar-in-residence at the Australian Prime Minister's Centre in Canberra). In 2014, he was second runner-up in the *Overland* Judith Wright Poetry Prize and was shortlisted for the Australian Society of Authors' *Ray Koppe Young Writers' Residency*. This is his first appearance in *Antipodes*.

Huang Zhong is a graduate fellow at the University of Wollongong.