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Contributors

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CONTRIBUTORS

Jordie Albiston's latest titles are *The Weekly Poem: 52 exercises in closed & open forms* (Puncher and Wattmann, 2014), *Jack & Mollie (& Her)* (U of Queensland P, 2016), and *Euclid's Dog: 100 algorithmic poems* (GloriaSMH, 2017), which was short-listed for the Queensland Premier's Literary Award and the Kenneth Slessor Prize for Poetry. She lives in Melbourne.

Luma Balaa is an associate professor of English studies in Lebanese American University's Department of English. She teaches literature courses at the undergraduate, BA, and MA levels. Her research interests are fairy tales, gender studies, women's writings, and Anglo-Lebanese exile literature.

Owen Bullock has a PhD in creative writing from the University of Canberra, where he currently teaches. His research interests are semiotics and poetry, prose poetry, collaboration, and haikai literature; his scholarly work has appeared in *Axon: Creative Explorations*, *Journal of New Zealand Literature*, *New Writing*, *Qualitative Inquiry*, and *TEXT*. His creative publications include *Work & Play* (2017), *Semi* (2017), *River's Edge* (2016), and *A Cornish Story* (2010). He has edited a number of journals and anthologies, including *Poetry New Zealand*. He also hosts a website on his research: https://poetry-in-process.com/.

Enzo J. Condello is a Melbourne-based poet and playwright specializing in historical verse drama. He is currently finishing a long epic poem, "The Present Wasteland," which is partly inspired by T. S. Eliot and Dante on the Western world of today. His latest play, *Geli, Hitler's Niece*, is available for online at smashwords.com.

Stephen Conlon was dean of the Graduate School of English, Assumption University of Thailand, before retiring. He has published five books on applied linguistics, James Joyce, intercultural communications, and education. Currently he is working on a study of literary linguistic space. He holds a PhD in English from the University of Sydney.

Stephane Christophe Cordier is a postgraduate researcher at the University of Sydney, currently undertaking a PhD in Australian literatures under the supervision of Robert Dixon. His research topic is the representation of space in contemporary Australian literature with a focus on the works of Tim Winton, Nicolas Rothwell, and Ross Gibson. He was formerly a lecturer at the University of Picardie, France, and now works at the University of Wollongong. He is also a published author whose works have been published in France, Ireland, and Australia.

Dan Disney's collections of poems include *and then when the* (John Leonard, 2011), *Mannequin's Guide to Utopias* (Flying Island Books, 2013), *Report from a border* (co-devised with

John Warwicker; Light Trap, 2016) and *either, Orpheus* (U of Western Australia P, 2016). He currently teaches in the English Literature Program at Sogang University in Seoul.

Jane Downing has had prose and poetry published in journals including the *Griffith Review*, *Island*, *Southerly*, *Westerly*, *Overland*, the *Big Issue*, *Best Australian Poems* (2004 and 2015), and previously in *Antipodes*. Her 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 for the Jim Hamilton Unpublished Manuscript Award, part of the Federation of Australian Writers National Literary Awards, 2016. She has a doctor of creative arts degree from the University of Technology, Sydney, and can be found at www.janedowning.wordpress.com.

Anne Elvey is author of *Kin* (Five Islands, 2014), short-listed for the Kenneth Slessor Prize for Poetry, and *This Flesh That You Know* (Leaf, 2015), international winner of the Overleaf Chapbook Manuscript Award. Her most recent collection is *White on White* from Cordite Books. Anne is the managing editor of *Plumwood Mountain: An Australian Journal of Ecopoetry and Ecopoetics*. She holds honorary appointments at Monash University and University of Divinity, Melbourne.

Michael Farrell was born in Bombala, NSW, and is based in Melbourne. Recent publications include *Cocky's Joy* (Giramondo) and *Writing Australian Unsettlement: Modes of Poetic Invention 1796–1945* (Palgrave Macmillan).

Matthew Hall holds a doctorate from the University of Western Australia. He has published extensively on the work of J. H. Prynne and British late-modern poetry and poetics, including the 2015 monograph *Violence in the Work of J. H. Prynne*. Hall is the scholarly and features editor of *Cordite Poetry Review*. He presently lives and teaches in Melbourne, Australia, where he is working on a selection of essays on contemporary Australian Indigenous poetry, as well as a larger research project on political inheritance in contemporary British poetry.

Michelle Hamadache has had publications in Australian and international journals such as *Parallax*, *Southerly*, *Meanjin, Island*, and *Cordite*.

Philip Hammial has published thirty poetry collections. His poems have appeared in thirty-one poetry anthologies in five countries and in 120 journals in fourteen countries. He has represented Australia at fourteen international poetry festivals, most recently at Poetry Africa 2016. In 2009–10, he was the Australian writer-in-residence at the Cite International des Arts in Paris.

Elisabeth Hanscombe, who blogs at www.sixthinline.com, is a psychologist and writer. She published her memoir, *The Art of Disappearing*, in 2017 after theorizing around it in the form of a PhD on the topic, "Life Writing and the Desire for Revenge." She is interested in creative nonfiction and the ways in which we can turn our stories into something beyond anecdote and has published a number of short stories, essays, and book chapters in the areas of trauma, shame, psychoanalysis, and memory.

Barry Hill is a poet and historian. His recent nonfiction books include *Peacemongers* (2014), a study of Rabindranath Tagore, and a collection of essays, *Reason and Lovelessness* (2017); recent poetry collections include *Grass Hut Work* (2016) and *Naked Clay: Drawing from Lucian Freud* (2012), which was short-listed for the UK's 2013 Forward Prize. A former poetry editor of the *Australian*, he lives by the sea at Queenscliff, south of Melbourne.

Sarah Holland-Batt's most recent book, *The Hazards* (U of Queensland P), won the 2016 Prime Minister's Literary Award for Poetry and was short-listed for the NSW Premier's Literary Awards, the AFAL John Bray Memorial Prize, and the Western Australian Premier's Book Awards, among others. She is the recipient of numerous international fellowships, including residencies at MacDowell and Yaddo, and is presently a Sidney Myer Creative Fellow. She is also the editor of *The Best Australian Poems 2017* and poetry editor at *Island* magazine.

Carol Jenkins has published two collections of poems, *Fishing in the Devonian* (2008) and *Xn* (2013), both from Puncher and Wattmann and both short-listed for Premier's Awards. Her most recent book is an illustrated novel, *Select Episodes from the Mr Farmhand Series* (Puncher and Wattmann). In 2016, she was a judge for the Newcastle Poetry Prize and a guest poet at the International Festival de la Poesie in Quebec. Her poems have been translated into Spanish, Chinese, Russian, and French. In 2007, she launched River Road Press, which has recorded and published many audio CDs of Australian poets.

Jo Langdon is the author of two poetry collections: *Snowline* (Whitmore, 2012) and *Glass Life* (Five Islands, 2018). She was awarded a 2018 Sozopol Seminars Fellowship in fiction by the Elizabeth Kostova Foundation, Bulgaria, and was the inaugural winner of the Rachel Funari Prize for Fiction in 2013.

Jo Lennan has published short stories and essays, including in the anthologies *Best Australian Stories* and *Best Australian Essays*. She has taught at the University of New South Wales and the Australian National University and holds a PhD in English literature and creative writing from the University of Adelaide.

Donna Mazza teaches at Edith Cowan University. Her first novel, *The Albanian* (Fremantle Press, 2007), won the TAG Hungerford Award. Her second novel is forthcoming from Allen & Unwin in 2020. Her work has appeared in *Southerly*, *Westerly Magazine*, and the *Indian Quarterly*. In 2018, Donna was the Mick Dark Fellow for Environmental Writing at Varuna Writers Centre and delivered the Randolph Stow Memorial Lecture at Perth Writers Festival.

Russell McDougall is Professor of English in the School of Arts, University of New England. He has long-standing research interests in comparative Australian, Caribbean, and West African literatures in English—on all of which he has published widely—as well as in postcolonial theory and Indigeneity.

David C. Muller received his PhD in creative writing in November 2016 from Monash University, focusing on Uchronic fiction, Australian literature, and Australia's rejection of the Kimberley Plan. Prior to that, he spent several years living and working in remote Aboriginal communities in the Northern Territory and South Australia and has since traveled extensively throughout the East Kimberley. Muller is American and Israeli (but not Australian or Aboriginal) and has published several short stories, book and film reviews, news articles, and academic papers in Australia, Europe, the Middle East, and North America. Muller just finished teaching in the First Year Writing program at Georgia Southern University in Statesboro, Georgia.

Stephen Oliver has been a frequent contributor to *Antipodes* since the early 2000s. He is an Australasian poet/voice artist and author of nineteen volumes of poetry. He lived in Australia for twenty years and currently lives in New Zealand. His poems have been translated into German, Spanish, Chinese, and Russian. His latest collection, *Luxembourg*, was published by Greywacke Press (Canberra, 2018).

Ron Pretty is an Australian poet, publisher, and teacher. He has taught writing at universities and secondary schools and in a broad variety of community groups. For twenty years, he ran the Australian poetry publisher Five Islands Press.

Brian Reed is the Milliman Endowed Chair in the Humanities and Divisional Dean of Humanities at the University of Washington, Seattle. He is the author of three books—most recently *Nobody's Business: Twenty-First Century Avant-Garde Poetics* (2013)—and has published more than forty essays and articles on modern and contemporary poetry and poetics. A new book, *Out of the Pen: Essays on Poetry at Its Limits*, is forthcoming in 2019.

Robyn Rowland is an Irish Australian citizen living in both countries. She regularly works in Turkey. She has written thirteen books, ten of poetry. Her latest are *Mosaics from the Map*

(Doire, Galway, 2018) and her bilingual *This Intimate War Gallipoli/Çanakkale 1915–İçli Dışlı Bir Savaş: Gelibolu/Çanakkale 1915* (republished, Spinifex, Australia, 2018). Rowland's poetry appears in national and international journals and in over forty anthologies, including eight editions of *Best Australian Poems*.

Megan Mooney Taylor teaches in the Creative Writing and Literature department at Swinburne University of Technology in Melbourne and received her PhD at Deakin University in 2017. Taylor's thesis was entitled "Mythmaking and Masculinity in the Fiction of Norman Lindsay."

Niki Tulk is an ex-pat Australian writer and theater maker and Assistant Professor of Theatre at Alfred University in New York. She holds two doctorates—in Theater and Performance Studies and in Intermedia Art, Writing, and Performance—from the University of Colorado, Boulder. She has poetry, fiction, and criticism published in *Emergency Index*, the *Saranac Review*, *Rock River Review*, the *Sheepshead Review*, the *Feminist Wire*, and the *West Trade Review*, among others. She is coeditor of *PARtake: The Journal of Performance as Research*, and her novella *Before Rain* was a finalist for the 2017 Miami Book Fair / de Groot Prize.

Todd Turner lives and works in Western Sydney. His first collection of poems, *Woodsmoke* (Black Pepper, 2014), was short-listed for the Dame Mary Gilmore Award and the Anne Elder Award. His poems have been widely published in literary journals and newspapers including *Meanjin*, *Southerly*, *Overland*, and the *Australian* and appears in *Contemporary Australian Poetry* (Puncher and Wattmann, 2016), *The Best Australian Poems* (Black Inc., 2014 and 2107), and *Australia Love Poems* (Inkerman and Blunt, 2013). Turner has been short-listed for the Newcastle Poetry Prize and the Blake Poetry Prize and in 2013 was a winner of Jean Cecily Drake-Brockman Prize. He is currently working on his second collection of poems.

Rodney Williams's work has appeared in various journals in Australia, including *Blue Dog*, *Mascara Literary Review*, *Overland*, and *Southerly*, along with *Poetry New Zealand* and *Antipodes*. His books of poems include *A bird-loving man: haiku and tanka* (2013) and *In that dusty rearview mirror: 55 poems* (2015), both published by Ginninderra Press.

Jena Woodhouse recently spent time writing at the Tyrone Guthrie Centre, Annaghmakerrig, Ireland. Her poems have been twice short-listed for the Montreal International Poetry Prize, and her poetry also forms part, along with Judith Wright's, of a permanent poetry installation (unveiled March 2018) on Mt Tamborine, Queensland. She is the author/compiler/translator of seven published books in various genres, and her writing has received distinctions and awards in the categories of poetry, adult fiction, and children's fiction.

Ouyang Yu is a Chinese-born poet who currently divides his time between Shanghai and Melbourne. His most recent novel is *Billy Sing* (Transit Lounge, 2017); his most recent trilogy of fiction in Chinese is *The Colour Green* (Showwe, Taiwan, 2018–19); and his most recent collection of bilingual poetry is *Flag of Permanent Defeat* (Puncher and Wattmann, 2019).