

December 3–5th 2021  
(2–4th Northern Hemisphere time)

3 days  
3 extraordinary keynotes  
33 live panel sessions  
10 hui (roundtables)  
A library of 16 special pre-recorded panels

NonfictionNOW 2021 will be held on the digital conference platform Hopin.

To join us:

1. Purchase a registration via [this page at Massey University's website](#).
2. Closer to the conference dates, we will send you a link via email to claim your Hopin ticket.
3. Once you have claimed your ticket, login to Hopin and you will see the conference foyer on your account homepage, or [go to the Foyer here](#).



Kia ora e hoa mā

We are so thrilled to see you here at this year's NonfictionNOW conference, coming to us all from Aotearoa New Zealand. For those newly joining us, NonfictionNOW is a regular gathering of over 400 nonfiction writers, teachers, readers and students from around the world in an effort to explore the past, present, and future of nonfiction. NonfictionNOW is unique in being neither a conventional academic conference nor a writers' festival, but rather an inclusive conversation among peers, from well-established writers and artists to those just starting out.

In 2021, NonfictionNOW takes a new form—adapting to the realities of the COVID pandemic while retaining the event's spirit and integrity. Thanks to the brilliant work of our conference co-convenors, Ingrid Horrocks and Tina Makereti, and the Aotearoa Steering Committee, the schedule of events for this NonfictionNOW is as rich as ever. We are grateful that they have steered the conference so graciously, in such difficult circumstances, so that we could meet to talk about one of our true loves: nonfiction.

Although we would dearly love to be meeting with you all in person in Wellington, we hope that this digital format will offer other benefits. It makes the conference accessible for all those who could never have been able to travel to Aotearoa, including students from around the world. And, since many of our panels discuss travel, the environment, and climate change, we are happy to ask less of our planet by staying home and powering our screen-machines with at least some renewable energy sources.

On behalf of the entire Board—Wendy S Walters, Patrick Madden, Elena Passarello, Robin Hemley, Heidi Stalla, as well as Ingrid and Tina, welcome! We look forward very much to seeing you, even if it is in a little square and in your nonfictional pyjamas.



Nicole Walker and David Carlin  
Co-Presidents, NonfictionNOW

Tēnā koutou katoa, Talofa lava, Bula Vinaka, Fakaalofa lahi atu, Fakatalofa atu, Kia orana, Mālō e lelei, Mālō nī, Kia orana and warm Pacific greetings to you all! Nau mai hāere mai.

Welcome to NonfictionNOW2021, to be held from 3-5 December 2021, proudly hosted by Massey University from Aotearoa New Zealand, in partnership with RMIT University, Creative New Zealand, and Windham-Campbell Prizes.

It was our hope to be able to welcome our friends and colleagues from all over the world to Aotearoa New Zealand — but, like you, we have not been immune from the pandemic and this has changed our plans many times! So NonfictionNOW 2021 now comes to you in your homes instead - we will still offer participants and audiences engagement with a range of distinct worldviews that can only be found on these shores, acknowledging first of all the Indigenous Māori mana whenua (traditional owners) of Aotearoa, our Pasifika and Pākehā whanau (family) and our settler populations. We also look forward to engaging in digital form with writers and nonfiction writing from around the globe. Our schedule aims to maximise international accessibility.

Join us for three brilliant keynote sessions with Ngahuia Te Awekotuku, Behrouz Boochani, and Mary Cappello, who promises us an innovative, intimate digital 'low-keynote', thirty three live digital panels, seventeen recorded panels, and ten hui (roundtables).

Registrations are now open. You don't have to be a speaker to join in. All events, apart from the hui in which you need to be an official participant, are open to all those registered for the conference/festival.

Warmest wishes to our community in these difficult times. We look forward to talking more over the coming months.

Kia manawanui, kia haumarū tātou - stay strong and safe



Ingrid Horrocks and Tina Makereti,  
on behalf of the NonfictionNOW 2021  
Aotearoa Conference Steering  
Committee and the NonfictionNOW  
International Board.

The conference takes place from 3-5 December New Zealand time. For most of our friends elsewhere in the world, this will be 2-4 December. Fortunately, our online conference platform Hopin will automatically adjust the schedule to reflect each person's region. Meaning, when viewing the programme online, you'll see the schedule adjusted to your timezone.

In this programme PDF, all events are listed in New Zealand time.

# Friday (Day 1)

## 3rd December 2021

All times in New Zealand  
Daylight Time (+13.00)

Time		Name	Participants	Hopin
9.30–10am	Pre	<b>WELCOME   MIHI</b>	Mihi Whakatau Ceremonial welcome from Hone Morris (Massey University) Welcome from the Board, Nicole Walker & Ingrid Horrocks	Main Stage
10–11.15am	Session 1	<b>Keynote 1 NGAHUIA TE AWEKOTUKU TIRA HAERE : TRAVELLING ACROSS MANY WORLDS</b>	Ngahuiā Te Awekotuku Introduced by Tina Makereti	Main Stage
11.15–11.30am	<i>Break</i>			
11.30am–12.45pm	Session 2	<b>Writing ^^^ Righting &gt;&gt;&lt;&lt; Riting &lt;&gt; &lt;&gt; the Post-Colonial Body</b>	Selina Tusitala Marsh (chair), Tina Makereti, Pala Molisa, Stacey Kokaua	Live Panel
		<b>Crossing over in the essay</b>	Mary Cappello (chair), Jean Walton, Melinda Harvey, Maria Tumarkin (presented by Windham-Campbell Prizes)	Live Panel
		<b>Expanded Archives</b>	Vanessa Berry (chair), Anwen Crawford, Keri Glastonbury, Alexandra Lewis, Beth Yahp	Live Panel
		<b>Writing the Book on Creative Nonfiction</b>	Sean Prentiss (chair), Jessica Hendry Nelson, Margot Singer, Brenda Miller	Live Panel
		<b>Editors on Nonfiction</b>	Nick Tapper (chair), Catriona Menzies-Pike, Brigid Mullane, Ashleigh Young (presented by Windham-Campbell Prizes).	Live Panel
		<b>Writing Australian and Aotearoa Anthropocenes</b>	Inga Simpson (chair), Jessica White, Melissa Fagan, Delia Falconer, Nina Mingya Powles	Live Panel
		<b>"Have Your Fake and Eat It Too": Comparing Divergent Understandings of the Nonfiction/ Fiction Boundary in Autofiction, Memoir, Literary Journalism and COVID-era Novels</b>	Tom Doig (chair), Sue Orr, Sian Campbell, Eiren Caffell	Live Panel
12.45–2pm	<i>Break</i>			
2–3.15pm	Session 3	<b>First Nations negotiations of nonfiction and the limitations of western understanding: representation and form</b>	Jeanine Leane (chair), Alice Te Punga Somerville, Evelyn Araluen Corr, Natalie Harkin, Emalani Case	Live Panel
		<b>Communitasia: oversharrings, choralings, queerings, liminalings</b>	Francesca Rendle-Short, Columbia College Chicago Elementary School, Writing Walking and the Symphony of Awkward	Live Panel
		<b>Zeitgeist: Writing the local, writing the times</b>	Edwina Preston (chair), Sonya Voumard, Mark Mordue, Dave Graney, Jim Hearn	Live Panel
		<b>Non-fiction meets the non-human: Writing about animals in the Anthropocene</b>	Courtney Kersten (chair), Rebecca Giggs, Ben Goldfarb, Chelsea Biondolillo	Live Panel
		<b>Whose Story Is It?</b>	Patti Miller (chair), Beth Yahp, Kristina Olsson, Maxine Beneba Clarke, Jenny Valentish	Live Panel
		<b>How Do the Dead Speak?</b>	James Hollings (chair), Kelly Dennett, Redmer Yska, Martin Van Beynen, Scott Bainbridge	Live Panel
3.30–4.30pm	Social	<b>NonfictionNOW and Then: An Unceremonious Reprise</b>	Hosted by Peta Murray and David Carlin supported by RMIT non/fictionLab	Zoom

## Saturday (Day 2)

### 4th December 2021

All times in New Zealand  
Daylight Time (+13.00)

Time	Program	Title	Participants	Hopin
9–10am	Pre	<b>Yoga and creative nonfiction</b>	Jennifer Sinor, Nicola Waldron	Main Stage
10–11.15am	Session 1	<b>Authorship/Authority in Māori Non-fiction</b>	Nic Low, Paula Morris (chairs), Ross Calman, Ariana Tikao, Ruby Solly	Live Panel
		<b>Teaching Toward Justice: Student Voice and Power in Creative Writing</b>	Catina Bacote (chair), Helen Betya Rubinstein, Leora Fridman, Felicia Rose Chavez, Steven Alvarez	Live Panel
		<b>Reader, User, Player: An Interaction about Interactive Nonfiction</b>	Scott Russell Morris (chair), Sarah Minor, Eric LeMay, Tim Hutchings	Live Panel
		<b>What is Distance to You: Lyric Intimacies in the Archives</b>	Lawrence Lacambra Ypil (chair), Mok Zining, Gopika Jadeja, Tess Fahlgren, Ploi Pirapokin	Live Panel
		<b>The Nature of Time and the Time of Nature in Creative Nonfiction</b>	Brenda Miller (chair), Rebecca Beardsall, Susan Olding, Toni Jensen, Kristiana Kahakauwila	Live Panel
		<b>On writing and publishing family mythologies and the ethics of consent.</b>	Rose Lu (chair), Lil O'Brien, Gigi Fenster, Alie Benge, Kyle Mewburn	Live Panel
		<b>A Traveler's Guide to the Country of the Pandemic</b>	Philip Graham (chair), Tabish Khair, Jeanine Leane, Michele Morano, Rima Rantisi	Live Panel
11.15–11.30am	<i>Break</i>			
11.30am–12.45pm	Session 2	<b>Low-Keynote MARY CAPPELLO PAUSE REWIND PLAY</b>	Mary Cappello Introduced by David Carlin	Main Stage
12.45–2pm	<i>Break</i>			
2–3.15pm	Session 3	<b>Associative Energies: The Crosswalk between Nonfiction and Poetry</b>	Melody Nixon (chair), Hana Pera Aoake, Jacob Edmond, Rushi Vyas, Talia Marshall, essa may ranapiri	Live Panel
		<b>Disordering Nonfiction Now</b>	Leslie Carol Roberts (chair), Lawrence Lenhart, Elspeth Tilley, Simone Gabriel, April-Rose Geers	Live Panel
		<b>Making zines, writing books: a conversation about writing the personal for audiences small and large</b>	Bastian Fox Phelan (chair), Vanessa Berry, Anwen Crawford, Ianto Ware, Sarah Laing	Live Panel
		<b>Auto-Response</b>	Tresa LeClerc (chair), Leah Jing McIntosh, Shakira Hussein, Fetaui Iosefo, Elizabeth Flynn	Live Panel
		<b>Essaying the Impasse</b>	Jessica L. Wilkinson (chair), David Carlin, Sophie Cunningham, Alvin Pang	Live Panel
		<b>Local feminisms: Global conversations</b>	Emilie Collyer (chair), Francisca Diaz De Valdes, Ruth C. Fogarty, Zinia Mitra	Live Panel
3.15–3.30pm	<i>Break</i>			
3.30–4.30pm	Social	<b>NonfictionWOW</b>	Join us for NonfictionNOW's original audience-participation game show! Test your knowledge of nonfiction trivia in a fun competition with friends and colleagues, and win fabulous nonfictional prizes! With quizmasters Joey Franklin, Elena Passarello and Patrick Madden	Zoom

# Sunday (Day 3)

## 5th December 2021

All times in New Zealand  
Daylight Time (+13.00)

Time	Program	Title	Participants	Hopin
10–11.15am	Session 1	<b>Calling forth our pasts, citing our futures: envisioning Kaupapa Māori citational practice</b>	Donna Cormack (chair), Hana Burgess, Alice Te Punga Somerville, Ammon Hāwea Apiata	Live Panel
		<b>PLACE 2020-21: A Digital Exploration of Place via Nonfiction Writing During the Global Pandemic</b>	Rachel Lichtenstein (chair), Jean Sprackland, Sukhdev Sandhu, Eleanor Byrne	Live Panel
		<b>Letters To What Will Come: An Epistolary Panel on the Future(s) of Nonfiction</b>	Barrie Jean Borich (chair), Aisha Sabatini Sloan, Jen Soriano, Ira Sukrungruang	Live Panel
		<b>Essay2: Synergy and Conversation Between Essaying and Performance</b>	John Bennion (chair), Robin Behn, Hasanthika Sirisena, Peta Murray, Francesca Rendle-Short	Live Panel
		<b>Resistance and truth-telling through teaching and learning nonfiction</b>	Bonny Cassidy (chair), Olivia Guntarik, Oliver Shaw, Neil Morris	Live Panel
		<b>Word Whether Weathers</b>	Julieanna Preston (chair), Janine Randerson, Mick Douglas, Andy Lock, Layne Waerea	Live Panel
11.15–11.30am	<i>Break</i>			
11.30am–12.45pm	Session 2	<b>Keynote BEHROUZ BOOCHANI Resistance and Knowledge</b>	Behrouz Boochani Introduced by Ingrid Horrocks	Main Stage
12.45–2pm	<i>Break</i>			
2–3.15pm	Hui	<b>Ethics across the nonfiction spectrum</b>	Rebecca Priestley, Courtney Addison, Holly Walker	Live Panel
		<b>Exploring the Gaps: The Lyric Essay</b>	Diane Comer, Lynley Edmeades	Live Panel
		<b>Writing Place in a Pandemic</b>	Briallen Hopper, Garnette Cadogan, Marie Mutsuki Mockett	Live Panel
		<b>Writing Transnationally</b>	Xu Xi, Sybil Baker	Live Panel
		<b>Environmental Writing and Art</b>	Bastian Fox Phelan, Jazz Money, Ruby Solly	Live Panel
		<b>Writing Illness</b>	Bonnie Etherington, Bruce Owens Grimm	Live Panel
		<b>The contested space of the essay</b>	Mario Aquilina	Live Panel
		<b>Boundaries of the Lyric</b>	Kathryn Kysar, Sayantika Mandal	Live Panel
		<b>Writing about "things"</b>	Brooke Wonders	Live Panel
3.15–3.30pm	<i>Break</i>			
3.30–4.00pm	Closing	<b>Reflections and Close</b>		Main Stage

## Prerecorded Sessions

Title	Participants	Hopin
<b>A Misfit of Ghosts: How Haunted Memoir Rethinks the Real</b>	Bruce Owens Grimm, Elissa Washuta, Jami Nakamura Lin, Steffan Triplett, J. Nicole Jones	Recorded Panel
<b>A Quiet Chat About Climate Change</b>	Mark Spencer, Allie Hanly, Jessica Hamilton, Ash Berdebes, Tessa de Josselin	Recorded Panel
<b>Breakthrough Forms Forge New Social Structures</b>	Amy Wright, Ira Sukrungruang, Sejal Shah, Rebecca McClanahan, Eric LeMay	Recorded Panel
<b>Building a Model for Writing Collectives and Publishing Collectives to Heal the Trauma of Incarceration</b>	John Proctor, Marzian Alam, Carolina Soto, Marvin Wade, K. Michael Williams	Recorded Panel
<b>Collecting Essays</b>	Beth Alvarado, Heidi Czerwiec, Joanna Eleftheriou, Jennifer Tseng	Recorded Panel
<b>Creating Publishing Opportunities for Emerging Writers</b>	Brooke Maddison, Ren Koszarycz, Jerath Head, Wolfram-Jaymes von Keesing, Rani Tesiram	Recorded Panel
<b>Difficult Subjects: Ethics and Representation in Nonfiction</b>	Justin St. Germain, George Estreich, Steven Moore, Erica Trabold	Recorded Panel
<b>Facts and the First-Person Voice: The Truth-telling Crisis in Journalism and Creative Nonfiction</b>	Sarah Fay, Miles Harvey, Moni Basu, Kent Jacobson, Damon Young, Jacqueline Keeler	Recorded Panel
<b>History and Haunting in Creative Nonfiction</b>	Anna Kate Blair, Eliza Henry-Jones, Jess Richards, Heather Taylor-Johnson	Recorded Panel
<b>Innovations in Environmental Writing</b>	Leila Philip, Kendra Tillberry, Lawrence Lenhart, Heather McClelland, Michele Bigley, Clinton Crockett Peters, Deborah Taffa, Jessica Wilson	Recorded Panel
<b>Introspection and Engagement with a Many-Storied World During the Pandemic</b>	Kerry Neville, Madhushree Ghosh, Tanya Ward Goodman, Chika Unigwe, Anjali Enjeti	Recorded Panel
<b>On Self and Society: Memoirs of Political Witness</b>	Glen Retief, Mai Khoi, Marjorie Agosin, Marc Nieson	Recorded Panel
<b>Our Selves as Others: Creative Spaces Between Fact and Fiction</b>	Joanne Anderton, Amanda Niehaus, Rachel Laundry, Pip Adam	Recorded Panel
<b>Travel Writing and Colonial Histories</b>	Piia Mustamäki, Yuyutsu Sharma, Suzanne Roberts, Ravi Shankar, Ken Nielsen	Recorded Panel
<b>Waterways: A Confluence of Women's Voices</b>	Karen Babine, Sawnie Morris, Ingrid Horrocks, Nina Mingya Powles	Recorded Panel
<b>What Is Nonfiction Not? The Fluid Boundaries of Creative &amp; Critical Writing</b>	Chet'la Sebree, Holly Willis, Diana Khoi Nguyen, Jan Padios, Kim Knowles, Jenny Chamarette	Recorded Panel

## Keynotes

## Ngahuia Te Awekotuku

Emeritus Professor Ngahuia Te Awekotuku is a writer and an advocate for Māori, feminist and lesbian issues. She was born and raised in Ohinemutu, Rotorua, and aligns primarily with the Ngāti Whakaue people. For years she worked in the heritage and creative sectors, as a curator, governor, teacher and activist/advocate. Her research interests include museums, gender issues, ritual and death. Ngahuia completed a MA (Hons) in English in 1974. In 1981, she became the first Māori woman to earn a doctorate from a New Zealand university, with a PhD on the impact of tourism on the Te Arawa people.

As a curator at Waikato Museum in the 1980s, Awekotuku was among the first to insist that museums rethink how they represent Māori and indigenous culture, locally and overseas. She developed and taught the first tertiary sector Māori and Pacific Art History programme from undergraduate to doctoral level and in 1996 became this country's first Māori woman professor. She discussed much of this in her 1991 essay collection, *Mana Wahine: Selected Writings on Māori Women's Art, Culture and Politics*. She has also published numerous book chapters, poems, short fiction, articles and academic papers. Her multiple award-winning volume (2007) – *Mau Moko: the world of Maori tattoo* – emerged from twenty five years of experiential research in this significant art form. Ngahuia has also published short fiction collections, most notably *Tahuri* (1989 & 2017) and *Ruahine: Mythic Women* (2003).

Retired from the academy, she continues to work in the heritage sector. Her prize-winning 2015-2016 exhibition, *E Nga Uri Whakatupu: Weaving Legacies*, and the accompanying illustrated book, focused on the iconic weavers, Dame Rangimarie Hetet and Diggeress Te Kanawa. She is a Fellow of the Auckland War Memorial Museum (FAWMM), and holds the Royal Society Pou Aronui Award for service to the arts and social sciences. Awekotuku is the first Māori woman emeritus professor, and one of three inaugural Ruanuku o Nga Pae o te Maramatanga, esteemed academic elders who support the National Centre for Māori Research Excellence.

Is the nature of reflection a reflection of nature? What do we remember? What do we forget? How – and what – can we tell others? Which bloodlines resonate most? Is writing nonfiction a legacy, a taonga tuku iho? For whom? Questions like these may be considered in this presentation.

## Behrouz Boochani

Associate Professor Behrouz Boochani graduated from Tarbiat Moallem University and Tarbiat Modares University, both in Tehran; he holds a Masters degree in political science, political geography and geopolitics. He is a Kurdish-Iranian writer, journalist, scholar, cultural advocate and filmmaker.

Boochani was a writer for the Kurdish language magazine *Werya*; is Associate Professor in Social Sciences at UNSW; non-resident Visiting Scholar at the Sydney Asia Pacific Migration Centre (SAPMiC), University of Sydney; Honorary Member of PEN International; and winner of an Amnesty International Australia 2017 Media Award, the Diaspora Symposium Social Justice Award, the Liberty Victoria 2018 Empty Chair Award, and the Anna Politkovskaya award for journalism.

He publishes regularly with *The Guardian*, and his writing also features in *The Saturday Paper*, *Huffington Post*, *New Matilda*, *The Financial Times* and *The Sydney Morning Herald*.

Boochani is also co-director (with Arash Kamali Sarvestani) of the 2017 feature-length film *Chauka, Please Tell Us The Time*; and collaborator on Nazanin Sahamizadeh's play *Manus*.

His book, *No Friend But The Mountains: Writing From Manus Prison* won the 2019 Victorian Prize for Literature in addition to the Nonfiction category. He has also won the Special Award at the NSW Premier's Literary Awards, the Australian Book Industry Award for Nonfiction Book of the Year, and the National Biography Prize. He has been appointed adjunct associate professor in the faculty of Arts and Social Sciences at the University of NSW and visiting professor at Birkbeck Law School at the University of London.

He was a political prisoner incarcerated by the Australian government in Papua New Guinea for almost seven years.

## Mary Cappello

Mary Cappello composes essays, memoir, literary nonfiction and experiments in prose, always with the aim of bringing a poetic sensibility together with a scholarly ethos. Her seven books include a mnemonic collage based on a twinned legacy of violence and creativity in her Italian/American family; an anti-chronicle meant to thwart the ritualized routine of breast cancer treatment in the US; a Los Angeles Times bestselling detour on awkwardness—ontological, diplomatic, aesthetic, and social; discursive double portraits of friendship between lesbians and gay men living with AIDS; a lyric biography of a medical pioneer and his cabinet of swallowed and aspired things; and, most recently, the mood fantasia, *Life Breaks In: A Mood Almanack*.

She has been variously honored with Guggenheim and Berlin Prize Fellowships in Nonfiction; the Dorothea Lange-Paul Taylor Prize for her documentary work with new immigrants to Italy; and the Bechtel Prize for Educating the Imagination from Teachers and Writers Collaborative for her essay, "Can Creative Writing Be Taught?"

Her groundbreaking work on polymath humanitarian, Chevalier Jackson, and the patients in his care, set the stage for multi-modal performances in diverse locales from Brooklyn's Observatory to St. Bartholomew's Hospital (London), from The Smithsonian Institution to Grand Rounds in Pediatric Otolaryngology, from the Velaslavasay Panorama (LA) to serving as Presidential Lecturer for the ABEA (American Bronchoesophagological Association).

Keen to reconceive the forms nonfiction takes in public to meet the pressing political needs of our time, she has authored projects like the essay as collaborative mood room, and the inter-active anti-panel, while also calling for a return to the lecture as a sounding, contemplative art. She is currently writing a book on dormancy and dormant states in a culture that is dream-averse and sleep-deprived. A former Fulbright Lecturer at the Gorky Literary Institute (Moscow), Cappello is Professor of English and Creative Writing at the University of Rhode Island.

Mary will present a special Low-Key Note appearance, entitled PAUSE REWIND PLAY.

## Live Panels

### Writing ^ ^ ^ Righting >><< Riting <> <> the Post-Colonial Body

"What is the Post-Colonial Body? It is a body becoming, defining itself, clearing a space for itself among and alongside other bodies, in this case alongside other literatures. ... it is a body coming out of the Pacific, not a body being imposed on the Pacific. It is a blend, a new development, which I consider to be in heart, spirit and muscle, Pacific..." (Albert Wendt, "Tatauing the Postcolonial Body", 1996). 2021 marks the 25th anniversary of Mauaiaivo Albert Wendt's seminal essay in which he called for an indigenous literature that is specifically Pacific: written by the Pacific, with the Pacific and for the Pacific. In this panel, we explore how our own work beats, frees and grows what Albert calls the "heart, spirit and muscle" of Pacific writing. Selina will discuss her "led by line" praxis where bloodlines, written lines and drawn lines activate the VA (space) on the page, tatauing the skin of our collective Pacific body. Pala will discuss his latest writing project which explores how our bodies – their emotional anatomy – offers one of the most powerful ways of reconnecting us back to our stories, and through our stories, back to ourselves.

*Selina Tusitala Marsh, Pala Molisa, Stacey Kokaua*

### Crossing Over in the Essay

In an effort to map the line, abyss, river, territory, imperative that is "crossed" when "individuals" essay together, four seasoned nonfictionists (from North and South of the equator) engage in a collaborative compositional experiment to investigate how conventions of the lone researcher are restaged in the cross-over or literary essay. Each writer sent a short essayistic prose piece to one of the others, who in turn interposed verse, footnotes, annotations, and exclamations, in one case displacing the original entirely. Subject matter included (mis)communications technologies, familial declarations of love, condition reports of worldly belongings in transit, and the peristaltic effects of writing. The after-effect of this layered commentary will be revealed at our performance of the chained crossings.

*Mary Cappello, Jean Walton, Melinda Harvey, and, presented by Windham-Campbell Prizes, Maria Tumarkin.*

### Expanded Archives

Archives record traces of lives in objects and stories and can take many forms: personal, unofficial, institutional, physical, digital, and living. This panel will discuss the enormous potential of archives in Life Writing, and present projects that seek to expand ideas of what an archive is, or can be. Working across individual, collaborative and community projects, the panelists play active roles in shaping archives and understandings of archival materials, seeking to question and subvert the idea of archives as stable, comprehensive or authoritative. Keri Glastonbury and Alexandra Lewis will discuss their Creative Ageing project at the Newcastle Digital Library, and Beth Yahp her work on Living Archives in collaboration with Fiona Lee and Malaysia Design Archive. Anwen Crawford will discuss her book *No Document* and archives in the context of elegy and loss, and Vanessa Berry the archival impulse within Christa Wolf's lifelong autobiography project, *One Day a Year*.

*Vanessa Berry, Anwen Crawford, Keri Glastonbury, Alexandra Lewis, Beth Yahp*

### Writing the Book on Creative Nonfiction

In the last decade, creative nonfiction has seen an explosion of anthologies, craft books, and textbooks that explore how and why we write creative nonfiction. "Writing the Book on Creative Nonfiction" is a panel hosted by four writers who focus on writing about the craft of creative nonfiction as textbook and craft book writers and craft anthology editors. This panel highlights why we need to focus on the evolving examination into the craft of creative nonfiction, how we decide the shape of the project (anthology, craft book, or textbook), and what we hope these books will do to (re) shape creative nonfiction. This panel will also touch upon some of the major ideas these writers want to highlight about where creative nonfiction is or might be going.

*Sean Prentiss, Jessica Hendry Nelson, Margot Singer, Brenda Miller*

### Editors on Nonfiction

What is the role of the editor in supporting writers to develop innovative essay- and book-length nonfiction? In this panel, editors will discuss their experiences creating space for expansive forms of writing across different genres and modes – essay and memoir,

criticism and journalism, polemic and lyric. The panelists, who are editors at literary magazines and independent houses, will talk about how publishers respond to new forms of nonfiction and commission new work. They'll reflect on how editors can work with writers to encourage diverse and adventurous voices, on the kinds of writing sustained by different editorial styles, and the role editors can play in expanding and improving our literary cultures.

*Nick Tapper, Catriona Menzies-Pike, Brigid Mullane, and, presented by Windham-Campbell Prizes, Ashleigh Young.*

### "Have Your Fake and Eat It Too": Comparing Divergent Understandings of the Nonfiction/Fiction Boundary in Autofiction, Memoir, Literary Journalism and COVID-era Novels

Defining the relationship between nonfiction and fiction is central to understanding creative nonfiction. However, different subgenres of nonfiction writing conceptualise this relationship radically differently. For example, literary journalism studies scholar Norman Sims seeks to delimit a "reality boundary" between journalism and its others, while genre-benders like Geoff Dyer claim that it's precisely "the shifting sands between fiction and nonfiction that compel attention." As young autofiction writer Sian Campbell attests, "blurring the lines between fiction and nonfiction can be useful when it comes to telling personal stories." More critically, contemporary readers consume many different types of non/fiction media every day, each with divergent truth claims: from hard-news stories about "fake news", to based-on-a-true-story novels, to performative social media posts. This panel will compare different "reality boundaries" in literary journalism, fiction, memoir and autofiction, seeking to better understand how evolving truth-claims across multiple narrative forms influence, and are influenced by, each other.

*Tom Doig, Sue Orr, Sian Campbell, Eiren Caffell.*

## First Nations Negotiations of Nonfiction and the Limitations of Western Understanding: Representation and form

This panel explores the literary and cultural priorities of contemporary First Nations nonfiction storytelling with an emphasis on representation and form. Presentations will consider the function and limitation of Western designations of fiction and nonfiction in First Nations contexts; the epistemological legacies of positivist, post-Enlightenment thinking in the reading of First Nations narratives; questions of representation and cultural authority in memoir and historical writing; First Nations negotiations of traumatic or culturally sensitive stories through ancestral protocols; and the responsibility of colonial knowledge institutions and archives to truth-telling. These papers emphasise First Nations perspectives and discuss a range of contemporary projects across prose, poetry, essay and art.

*Jeanine Leane, Alice Te Punga Somerville, Evelyn Araluen Corr, Natalie Harkin, Emalani Case*

## Communitas: Oversharings, Choralings, Queerings, Liminalings

If we think of communitas unfolding as felt experience, an off-centred collective knowing no boundaries, and "a kind of flowerbed ready, waiting" (Edith Turner 2012), how might this ineffable experience of togetherness itself manifest in different nonfiction settings? This unpanelled panel proposes to test out the idea of communitas (a loanword from Anthropology and Ritual Studies) via the creative unfolding of a number of different durational, hybrid and collaborative projects, including: The Symphony of Awkward (diarologists and overshangers), Writing Walking (crossover writers-in-performance in a walking-not-walking walk/write/shop), and an interactive, unfolding experience with graduate students. How do we really know (sense) we're together when we're together – as in "togetherness itself"? How might the many, the lateral, and the collective show up in nonfiction? What sort of radical joy/effervescence can be generated in the liminal space of communitas? What can you do as a group that you can't do on your own?

*Francesca Rendle-Short, Columbia College Chicago Elementary School, Writing Walking and the Symphony of Awkward.*

## Zeitgeist: Writing the Local, Writing the Times

As an artform, and as a mode of communicating about artforms, nonfiction can be dangerous, not just because of its potential to transgress and expose transgressions of others, but because it sheers so close to

boundaries of public and private. Nonfiction can impact the reputations of both the living and dead. In writing of transformative times in local places, the writer becomes an interpreter of myths and truths, a vessel of history and a maker of history. The writers on this panel have written variously on the transgressions and transformations of music, politics, art, punk and drug "scenes" in Australia. As writer-chroniclers and writer-participants, they have "written the zeitgeist" in ways that implicate themselves, as well as others, including public figures. What do we owe to history in chronicling or "exposing" it? How do writers reconcile readers' desires to vicariously experience the "zeitgeist" with our own and our subjects' privacy?

*Edwina Preston, Sonya Voumard, Mark Mordue, Dave Graney, Jim Hearn*

## Non-fiction Meets the Non-Human: Writing About Animals in the Anthropocene

Writing about non-human animals pulses throughout contemporary nonfiction. From Claude Levi-Strauss' "Name of the Dog" to Vinciane Despret's What Would Animals Say If We Asked the Right Questions? and many works in between, nonfiction writers continually look to the animal world to illuminate what it means to be human. Yet, this moment of writing about animals is unlike any other. With the onset of global climate change, mass species extinction, and increasing recognition of humans' role in our climate crisis, we must re-examine how we write about the non-human world. What is at stake in writing about animals in the Anthropocene? How can we acknowledge our complicity in animals' crisis? Should we? Furthermore, how does the nonfiction form uniquely enable us to address these questions and others? Utilising panelists' experiences of researching and writing about animals, this panel considers the ethics, practicalities, and questions writers can consider when writing about animals in the Anthropocene.

*Courtney Kersten, Rebecca Giggs, Ben Goldfarb, Chelsea Biondolillo*

## Whose Story Is It?

Who, if anyone, owns a story, is a thorny and politically charged question. Writers and theorists struggle with it on the individual level—who has the right to make personal stories public, and on the wider stage—who controls the narrative of the times. Whose story is told, and by whom? Whose story is mediated or silenced, and by whom? What responsibility do nonfiction writers have in telling others' stories? How much of our story do we own when "no man/woman is an island"? What is the power relationship between the narrator and the narrative subject? Is the author, by definition, always the one in power?

The panelists, Patti Miller, Kristina Olsson, Jenny Valentish, Beth Yahp and Maxine Beneba Clarke, all established Australian non-fiction writers, will explore the title question from their individual perspectives and experience as writers, that is, from the point of view of practitioners rather than theorists.

*Patti Miller, Beth Yahp, Kristina Olsson, Maxine Beneba Clarke, Jenny Valentish*

## How Do the Dead Speak?

Cold case crime stories, a staple of non-fiction, are more popular than ever with podcasts such as Black Hands, on New Zealand's Bain murders, gaining millions of listeners worldwide. But what does investigating the deceased do, not just for the reader, but for the writer? For any non-fiction writer exploring the past, the person at the centre of the story can sometimes become as real and present as the living. As Margaret Atwood said: "All writing of the narrative kind . . . is motivated, deep down, by a fear of and fascination with mortality—by a desire to make the risky trip to the Underworld, and to bring something or someone back from the dead." This panel explores investigations about historical figures, and the way in which writers navigate the understanding and relationship with the person at the centre of their stories.

*James Hollings, Redmer Yska, Martin Van Beynen, Scott Bainbridge*

## Authorship/Authority in Māori Non-fiction

In New Zealand, Māori writers are in increasing demand from publishers, readers, festivals and media outlets, reflecting a growing national audience of both Māori and Pākeha, and an increased desire to “hear” Māori voices in both literature and public life. As supply does not yet meet demand, published Māori writers are expected to shoulder numerous additional responsibilities—reviewing and interviewing other indigenous writers; editing anthologies; curating events; sitting on boards and trusts; writing introductions, op-eds and articles; teaching writing workshops; judging writing contests; examining dissertations; and advising organisations on tikanga (customs) and te reo Māori translations. There’s additional pressure on us from within our own communities, with debates around representation, authenticity, permission and privacy. How do writers navigate individual imaginative licence within the collective—and often stratified—culture of iwi (tribes)? Does authorship equate to authority? How fixed or fluid are the nonfiction narratives we explore?

*Nic Low, Paula Morris, Ross Calman, Ariana Tikao, Ruby Solly*

## Teaching Toward Justice: Student Voice and Power in Creative Writing

For too long, creative writing courses have held themselves outside politics and current events, invoking ideals of the “timeless” and “universal.” But anti-racist creative writing classrooms can be sites of transformational action and resistance, led by students. Our cross-genre teaching methods include an anti-racist writing workshop, student-led projects, community-based fieldwork, student publishing on digital platforms, collaborative storytelling, and intentional community building.

*Catina Bacote, Helen Betya Rubinstein, Leora Fridman, Felicia Rose Chavez, Steven Alvarez*

## Reader, User, Player: An Interaction About Interactive Nonfiction

Creative nonfiction has often been described as “conversational” or “playful,” welcoming in the reader and bending, blurring, and smudging formal conventions, but such descriptions are often merely metaphorical and the text remains linear, bound to a page.

But the artists in this panel encourage readers (& players, viewers, users) to get a little more involved: lift a flap, spin the wheel, click the mouse. The Interactive Nonfiction panelists will discuss ways in which they have created essays and memoirs that are also playable games, moveable installation pieces, and digital contraptions. This interactive

discussion will especially focus on how these nontraditional forms contribute to meaning—avoiding gimmick, or leaning into it—so that form and content are inseparable.

Grab your coloured pencils and doodling paper, because this panel will be hands-on.

*Scott Russell Morris, Sarah Minor, Eric LeMay, Tim Hutchings*

## What is Distance to You: Lyric Intimacies in the Archives

What does it mean to write from the archives, which have acted throughout history as instruments of colonial control? This panel considers the lyric essay—with its expansive hybridity and its insistence on disjunction—as a mode of intervention on hegemonic narratives for women and queer writers. Instead of distance, the lyric essay offers poetic proximity. Instead of an imagined objectivity, it reveals as it reveals the fractures in received colonial and national narratives—whether one is dealing with colonial historical and administrative documents from Gujarat, India, with family photographs from Danao during the American Occupation of the Philippines, finding evidence of women in the negative space of a scientist’s telling of an 1800s Missouri River trip, or urban planning documents that overwrite the indigenous ecology and communities in Singapore. Panelists explore the regenerative possibilities of reconfiguring the archives as a space of lyric and transformative intimacy.

*Lawrence Lacambra Ypil, Mok Zining, Gopika Jadeja, Tess Fahlgren, Ploi Pirapokin*

## The Nature of Time and the Time of Nature in Creative Nonfiction

Time may seem to be a fixed construct, but the nature of time in creative nonfiction can be expressed in diverse ways, depending on our cultural background, our experiences, the forms we choose to use, and the points of view we inhabit. Human time, for example, can look quite different than time experienced in natural settings. Indigenous cultures often have perceptions of time experienced differently than the time frames of colonisers. During these years of the pandemic, time has taken on another dimension altogether. In this panel, five experienced writers of creative nonfiction explore how time is navigated in their work and the work of others.

*Brenda Miller, Rebecca Beardsall, Susan Olding, Toni Jensen, Kristiana Kahakauwila*

## On Writing and Publishing Family Mythologies and the Ethics of Consent

Graeme Green stated: “There is a splinter of ice in the heart of a writer.” Members of this panel have each mined their family’s experiences in their work, despite the issues it has raised for them. The panel aims to discuss the ethics of consent, who owns family mythologies, and the natural power imbalance that results from publishing.

Issues of consent come to the fore when the writer chooses, as Rose Lu has done, to write about family members who aren’t literate. For Gigi Fenster, the issues revolve more around the consent of living children. For Alie Bengé, the writing and publishing of family mythologies is a key concern, particularly when the facts are disputed. For Lil O’Brien, publishing has meant holding a long-ago, never-addressed family conflict up to the light, while for Kyle Mewburn it has meant navigating the tension between truth-telling and pulling the rug from under family narratives.

*Lil O’Brien, Rose Lu, Gigi Fenster, Alie Bengé, Kyle Mewburn*

## A Traveler’s Guide to the Country of the Pandemic

The country of the pandemic has existed as a physical place and an imagined space. Through quarantines and lockdowns, the deadly threat of Covid raging across the world also offered an inner travel, travel into private worlds of memory, longing, invention and reinvention. The country of the pandemic became a travel destination we all needed to learn. The five panelists describe various voyages to this new, fraught country: how empty streets and empty social life contrasted with suddenly more intense family involvements; how the dangers of cancer treatment were superimposed with the dangers of the virus; how forced lockdowns engendered imagined travel across the globe; how in Lebanon, as the pandemic wore on, citizens could see with increasingly clear eyes their country’s impending social and political collapse; and how in Australia, aboriginal peoples enduring the “crown” of the Coronavirus also remembered another invasion: the “crown” of colonisation.

*Philip Graham, Tabish Khair, Jeanine Leane, Michele Morano, Rima Rantisi*

## Associative Energies: The Crosswalk Between Nonfiction and Poetry

The formal and technical connections between creative nonfiction and poetry are many. In the crosswalk between these genres we find the self-confronting lyric “I”, the poetic qualities of subjectivity, musicality, and free association, and a desire for questions rather than answers, and explorations rather than defenses. These qualities drive many inter- or cross-genre nonfiction explorations, such as in the works of Cecilia Vicuña, Banu Khapil, Douglas Kearney, and in Aotearoa: Hana Pera Aoake, Roma

Potiki, Linda Tuhiwai-Smith, among many others. The writers, artists, and academics on this panel are all concerned with cross-genre movement in their own practices and in the works they study. Considering the disciplinary and institutional constraints genre divisions create, and the whakapapa of Māori writers who have moved between various modes of writing practices, the panel will ask how poetic qualities expand the possibilities of a nonfiction text and of the nonfiction genre.

*Melody Nixon, Hana Pera Aoake, Jacob Edmond, Rushi Vyas, Talia Marshall, essa may ranapiri*

## Disordering Nonfiction Now

Calling upon our expertise as writers, activists, and designers, we launch inquiries into the parameters that divide writing from the written, performance from the performed, fiction from non, human from more-than-human, to interrogate our ethical accountabilities. The panel will commence with a unique aural artwork that performs the speakers' themes, and will conclude with a 15-minute Q&A.

Nonfiction writers will be emboldened to potentiate their practice through the material applications of performance, technology, artifacts, and relationships. These concepts will present a way forward for writers seeking a paradigm that favours reflective emotion and action over witness and formal reportage, while promoting the (re)Indigenisation of thought and using disruptive modes of creative nonfiction practice as, simultaneously, modes of relation-making and obligation-filling. Our panelists span oceans, cultures, genders, and genres, mingling experience with freshness, Indigenous with non-Indigenous knowledges, and traversing poetry, sound, theatre and ritual as (non?)fiction forms.

*Leslie Carol Roberts, Lawrence Lenhart, Elspeth Tilley, Simone Gabriel, April-Rose Geers*

## Making Zines, Writing Books: A Conversation About Writing the Personal for Audiences Small and Large

Zines are viewed as an accessible but limited way of putting your work into the world, and zinemakers are expected to graduate to "serious" writing or art. Yet zines offer an intimate connection with readers, creating a unique form of personal writing. In this conversation, zinemakers who have published books, blogs and podcasts discuss zinemaking alongside their other writing practices, how these practices inform each other, and how their approach shifts when writing for different audiences.

Vanessa Berry's essay collection, *Gentle and Fierce*, Anwen Crawford's book-length essay *No Document*, and Ianto Ware's family

memoir, *Mother and I*, all released in 2021, share themes of grief, resilience, creativity, and connection to the more-than-human world. Sarah Laing's graphic novels draw on everyday experiences, *The Unbearable Lightness of Being Hungry*, explores food culture in Sydney. Hosted by Bastian Fox Phelan, a zinemaker and memoir writer whose first book is forthcoming from Giramondo, this panel will speak to the enduring influence of zines.

*Bastian Fox Phelan, Vanessa Berry, Anwen Crawford, Ianto Ware, Sarah Laing*

## Auto-Response

What does it mean to write in the auto? According to Wall (2008, p.38), autoethnography "offers a way of giving voice to personal experience for the purpose of extending sociological understanding." Meanwhile, genres like diasporic autofiction are constantly redefining the line between fact and fiction, between borders and between the self and the audience. Featuring four artist/academics, this performative event uses reflection and response to challenge dominant storytelling narratives. By engaging in lyrical and performative storytelling, speakers will explore auto-centred forms of writing, and how they shape and produce knowledge of the world around us. Taking its inspiration from the Present Tense "Auto-Response" event (RMIT University, non/fictionLab), and past NonfictionNOW events "Ekphrasis and the Black Female Gaze" (Sloan et al 2017) and "Nonfiction as Queer Aesthetic" (Rendle-Short et al 2017) panels, this presentation seeks to embody the future of auto-centred forms of writing.

*Tresa LeClerc, Leah Jing McIntosh, Shakira Hussein, Fetaui Iosefo, Elizabeth Flynn*

## Essaying the Impasse

Most writers are familiar with the impasse—a supposed dead-end point, where one is unable to move forward, for whatever reason, with a writing project. Critic Lauren Berlant writes: "The impasse is a space of time lived without a narrative genre." Yet the impasse is not necessarily an unproductive space; a situation of frustration or defeat might equally become an opportunity for reconfiguration or, at least, quiet pause and reflection. Nonfiction is the genre that grows out of negation and wonders at the limits of the real: here, the impasse affords a space/time of/for play, a zone of ghosts, inheritances, serendipity and visions. Both troubled and enticed by the impasse, the four writers on this panel collectively explore what dwelling in this "space of time" might make of nonfiction; hosting the audience within this space, the panel proposes the impasse as a source of nonfiction vitality. (\*Might include seance.)

*Jessica L. Wilkinson, David Carlin, Sophie Cunningham, Alvin Pang*

## Local Feminisms: Global

## Conversations

How are contemporary notions of feminism and gender impacting nonfiction writing around the world? In this presentation / provocation / conversation, four women, based in Australia, Chile and India, each engaged with feminist writing practice, bring their research and perspectives into dialogue. Where are the points of connection and tension between femi-journalism, online reading communities, creative writing practice, and global identity analysis, and how does a feminist approach manifest in the kinds of texts being produced and consumed? When talking and writing about feminisms, how do we make sense of terms like: liberal, mainstream, global, southern, eastern, western, white, intersectional? This panel aims to unfold the complexities of contemporary feminism as it is channelled and refracted in different writing genres and on different platforms, examining how social, cultural, digital and political contexts are key to the nuances of what constitutes feminist writing, and where points of learning can occur.

*Emilie Collyer, Francisca Diaz De Valdes, Ruth C. Fogarty, Zinia Mitra*

## Calling Forth Our Pasts, Citing Our Futures: Envisioning Kaupapa Māori Citational Practice

This panel explores how we as Māori are thinking and moving through citational practice—who, how, and why we cite. In centring whakapapa, we conceptualise citations as extensions of our relational worlds, which can nurture the intergenerational relationships that constitute who we are, and how we come to know. Citation is an expression of whanaungatanga. Drawing from theorising around Māori futurisms (Burgess and Painting, 2020), and ethics of Indigenous research offered by Moana Jackson (2014), we envision citational practices that call forth past and future generations—citing futures we desire. Here, we think critically about how institutional conventions and expectations around citational practice reproduce colonial knowledge systems, and disconnect us from the expansiveness of mātauranga Māori. This panel is a provocation, an opening of space to imagine citational practices that allow our writing to be rich with the knowledge of our tūpuna and mokopuna, and the expansive environments we intimately relate to.

*Donna Cormack, Hana Burgess, Alice Te Punga Somerville, Ammon Hāwea Apiata*

## PLACE 2020-21: A Digital Exploration of Place via Nonfiction Writing During the Global Pandemic

The Centre for Place Writing (CPW) is a new research centre based at Manchester Metropolitan University in the U.K., run by creative and critical nonfiction writers. Our aim is to develop new research in the field and promote the study of the genre, alongside providing a platform to discuss and showcase new thinking and writing on place. PLACE 2020-21 is the digital project that officially launched the Centre for Place Writing in July 2020. As billions of people went into lockdown due to the global pandemic, the Centre for Place Writing invited some of the most acclaimed and distinctive creative nonfiction writers, along with members of the Centre and emergent new voices from around the world, to examine what "place" meant to them during this period of time. This panel event, run by the CPW, will examine the diverse range of creative nonfiction responses to the continuing and shifting ideas of place, which include essays, photo stories, films and podcasts.

*Rachel Lichtenstein, Jean Sprackland, Sukhdev Sandhu, Eleanor Byrne*

## Letters To What Will Come: An Epistolary Panel on the Future(s) of Nonfiction

Dear Nonfiction Friends: What will nonfiction become? We five writers of various generations and identities, all devoted to the personal and formal possibilities of nonfiction, write to you, from our utmost hearts, regarding our distinct and shared future(s). We ask you urgently, what is next? What shall we pass forward? What must we say to those just beginning? What do we need that we have yet to see? What do we implore ourselves to individually and collectively create? We confide in you, through the age-old art of correspondence, in the hopes of disrupting isolation and dreaming forward. As purveyors of the essay arts, we embrace hybridity of form and unmasking of the intimate. As we emerge from the dissolution and distances of the early 21st century, we most affectionately and kindly write you these letters, inviting you, through the communicative means of virtual conferencing, to write back in return.

*Barrie Jean Borich, Harrison Candelaria Fletcher, Aisha Sabatini Sloan, Jen Soriano, Ira Sukrungruang*

## Writing Australian and Aotearoa New Zealand Anthropocenes

In Australia, it is becoming harder to find space to breathe and recover between bouts of bushfire and coral bleaching, while in Aotearoa New Zealand, glaciers are shrinking and floods are increasing. This panel explores

how the Anthropocene is shaping our craft in Australia and Aotearoa New Zealand. How, for example, do we write about life when the places that sustain us are burnt away? Why does a Deaf body attend to literary forms such as ecobiography? How does a mother of small children live and write in a time of ecological collapse? What can descriptions of the pleasures of surfing show us in a time of mass extinction? How does an Asian New Zealander write about connection and place? In answering these questions, this panel will probe the content and shape of writing about our lives, and the lives of fellow beings with whom we share our planet.

*Inga Simpson, Jessica White, Melissa Fagan, Delia Falconer, Nina Mingya Powles*

## Essay2: Synergy and Conversation Between Essaying and Performance

With the popularity of genre-bending essayists such as Kazim Ali, Claudia Rankine, Evan Lavender-Smith, David Carlin, Sophie Cunningham, and Quinn Eades, exploration of genre boundaries has been a focus of essaying in the 21st century. Yet, relatively few have contemplated the numerous ways in which the essay collides with aspects of performance. This panel addresses this lacuna by capaciously exploring the ways in which essaying intersects with performance, both as mode and subject. Among other topics, this panel will include a discussion of persona, the recitation of truth in performance and in writing, and tropes of the theatre or performance on the page. Central to this is a discussion of how multiple artistic practices can influence one another, and how to practically open space for synergy between artistic modes. This panel will also consider how the essay can address performance on the level of content and form.

*John Bennion, Robin Behn, Hasanthika Sirisena, Peta Murray, Francesca Rendle-Short*

## Resistance and Truth-Telling Through Teaching and Learning Nonfiction

This panel presents four researchers from RMIT University in Australia, discussing how our current projects braid together personal and political narratives as social justice interventions. In a time of environment crisis and truth-telling, we ask: How can nonfiction writing be understood as a decolonising strategy that centres Indigenous ontology? From method to form, our work stretches the boundaries of "nonfiction" to create methods and forms of storytelling led by cultural and social responsibility. The panel will be attentive to the role of nonfiction in projects such as connecting sounds of country, nature and music to work with custodians, First Language speakers and youth through traditional practices like cultural fire burning.

We will address slow methods of writing based on listening; experiences with community to record and share local knowledges; and the interruption of settler life narratives in light of shared history.

*Bonny Cassidy, Olivia Guntarik, Oliver Shaw, Neil Morris*

## Word Whether Weathers

Word Whether Weathers is an interactive durational writing performance that considers the radical nature of now-ness as a temporal state of atmospheric contingency bound by location, observation and critical reflection on the state of a biosphere in crisis. Over the course of a full day—sunrise to sunset, we propose to collaborate, write, read, image, respond, edit, augment, and supplement a single online document visible to all conference participants. Our collective efforts will be to become weather: to mark the moment of the moment, at the cusp of fiction and non-fiction, the transition from navigational, geographical and meteorological thought and the emergence of an extended dawn around the globe. This 75-minute session will offer conference attendees a virtual and temporal window to witness this performance writing as a living document of atmospheric correspondence, as it happens.

*Julieanna Preston, Janine Randerson, Mick Douglas, Andy Lock, Layne Waerea*

## Prerecorded Panels

### A Misfit of Ghosts: How Haunted Memoir Rethinks the Real

Haunted memoir unsettles traditional notions of memoir and nonfiction as it engages with ghosts, both metaphoric and actual, to examine what haunts us collectively and individually. In this session, panelists will discuss the various forms hauntings have taken in their work and how haunted memoir pushes against the constraints of normative nonfiction, as well as how they create their ghosts on the page.

*Bruce Owens Grimm, Elissa Washuta, Jami Nakamura Lin, Steffan Triplett, J. Nicole Jones*

### A Quiet Chat About Climate Change

Climate change is seemingly never talked about in the tones used by friends when talking about their weekend plans, their kids grades at school, their mum's health. Instead climate is either shouted about, during rallies and marches, and for very good reason. Or in hushed, anxious tones, with lots of knowing looks exchanged.

And yet like any social movement, making choices due to climate change needs to become as normal as "we don't shop there because the owner is a bigot." This panel brings together 5 climate-engaged podcasters, who are raising the volume on climate by addressing it, but in a polite, friendly and engaging tone. They'll engage about their process, methods, successes and learnings.

*Mark Spencer, Allie Hanly, Jessica Hamilton, Ash Berdebes, Tessa de Josselin*

### Breakthrough Forms Forge New Social Structures

Forms do more than contain: they exclude. They blind. They break down. They free. When forms disrupt expectations, they can shatter paradigms and infuse new perspectives. Form directs function, rather than follows it—when used to reclaim stories, engage new ones, or yield access. This panel joins five essayists in conversation about the forms we employ to essay, inquire, and dialogue. Together they contributed to a new form of book-length essay, which moves between personal narratives and mutual interrogation to forge inroads into others' experiences and generate

breakthroughs. This panel will discuss how that essay and others can be used to increase outreach, connectivity, intimacy, etcetera. They will ask how forms can respond to global crises and social movements that defy traditional structures, because sometimes we need to reframe our frames to better encompass our context.

*Amy Wright, Ira Sukrungruang, Sejal Shah, Rebecca McClanahan, Eric LeMay*

### Building a Model for Writing Collectives and Publishing Collectives to Heal the Trauma of Incarceration

Composed of workshop members and facilitators from the Re/Creation Collective, a network of directly impacted people and allies seeking to rewrite the narratives perpetuated by the prison industrial complex, this panel will discuss the role and impact writing and publishing collectives can have in building a bridge of respect, love and understanding between returning citizens and the communities they are returning to. Our collective, which had its germination in writing workshops inside Rikers Island and Queensboro correctional facilities, has flowered during the Covid-19 outbreak, utilising modalities of nonfiction writing that include documentation, therapy, advocacy, and artmaking to create and nourish safe spaces for people inside and returning from incarceration during the pandemic. Of primary importance in the discussion will be the responsibility of building organisms of resistance utilising modes unique to written linguistic expression.

*John Proctor, Marzian Alam, Carolina Soto, Marvin Wade, K. Michael Williams*

### Collecting Essays

Beth's multi-book review in *River Teeth* sparked discussion on conceptualising the essay collection: memoir-in-essays, essay cycle, book-length essay. As writers who have recently put our own collections together, we want to think through, with the audience, the ways that naming a "product" affects the process of creating it—or how such naming can be useful. Some of the questions we will explore are: What is gained or lost when a writer chooses to be formally and topically consistent? In what ways might the linearity of chronology or the arrangement of essays into a narrative arc imply cause/effect relationships and thus, perhaps, limit or oversimplify? What

about thinking in spatial terms, instead: for instance, a horizontal, expansive arrangement or a vertical mining, or a collage of various types of essays? Like the essay form itself, the essay collection is evolving, in ways we hope publishers will follow.

*Beth Alvarado, Heidi Czerwiec, Joanna Eleftheriou, Jennifer Tseng*

### Creating Publishing Opportunities for Emerging Writers

How can emerging writers, editors, and publishers work together to create new opportunities? The panel will cover DIY publications (specifically whether or not the lockdown-prompted penchant for DIY extends to the publishing landscape), how digital spaces and modes of storytelling can create opportunities for writers from underrepresented groups, and major must-knows for the emerging publisher and/or editor. The panel will also incorporate workshop elements including carving out time for creativity, reinventing routine, achieving work/writing life balance, finding publishing opportunities, crafting a nonfiction pitch and managing an editorial project. The panel will explore the intersection between opportunity and the roles and responsibilities of editors and publishers, and will seek to answer how we can create new projects and give voice to diverse writers. We will also explore the impact of lockdown on nonfiction publishing—did it help or hinder, and will these changes last?

*Brooke Maddison, Ren Koszarycz, Jerath Head, Wolfram-Jaymes von Keesing, Rani Tesiram*

### Difficult Subjects: Ethics and Representation in Nonfiction

What does it mean to portray someone else in a work of nonfiction? How do others' lives fit into our own writing, especially when our material is both personally life-altering and publicly contested? As writers who have delved into subjects like these—the experience of war, domestic abuse, opioid addiction, raising a child with disabilities, the legacy of gun violence—we have faced thorny questions. How do we contend with the lived experiences of others, while navigating—and questioning—a reader's potential assumptions? What are the challenges involved to both ethics and craft? How do we reckon with the public hunger for private traumas, while bearing witness to

our own experiences and the perspectives of the people in our stories? In this panel, we'll discuss practical and theoretical approaches to inviting readers into a work, while staying true to our difficult subjects.

*Justin St. Germain, George Estreich, Erica Trabold, Steven Moore*

## Facts and the First-Person Voice: The Truth-telling Crisis in Journalism and Creative Nonfiction

Amid an epidemic of misinformation, journalists and memoirists alike are now struggling to convince readers that facts matter. Controversies surrounding veracity in memoirs have become so familiar as to lose their shock value and importance. Yet some literary nonfiction writers challenge prevailing misperceptions about "truthiness" in their work, doing the kind of independent reporting, source citation, and fact checking journalists do. Meanwhile, journalists increasingly use a first-person point of view in feature articles, cultural commentary, and essays. Even on major news sites, first-person reporting is no longer an oxymoron, and journalism practices overlap with literary nonfiction. The New York Times has done away with the term "op-ed," for instance, in favor of "guest essay." Personal stories engage readers, especially on digital sites, and they promise more honesty about who's doing the observing and reporting—or who decides which stories to tell—helping to address implicit bias. Yet in the Disinformation Age, the first-person voice can also be used to twist facts, further nefarious political agendas, and spread outright lies. Expect a thought-provoking conversation with this panel of essayists, memoirists, and journalists, one that underscores not only the value of subjectivity in observing the real world, but also why accuracy matters more than ever to nonfiction readers.

*Sarah Fay, Miles Harvey, Moni Basu, Kent Jacobson, Damon Young, Jacqueline Keeler*

## History and Haunting in Creative Nonfiction

This panel explores haunting, both figurative and literal, looking at entanglements between historical material and the contemporary psyche and at ways that these entanglements enrich and complicate creative nonfiction. While academic history emphasises rationality, impartiality and documentation, creative nonfiction allows for self-reflexivity, engagement of emotion, and experimentation with form, providing a range of modes for exploring historical identification, tracing, and lacunae. This panel examines these strategies and processes in relation to a range of topics, including the role of poetry as biography, historic sites of trauma and utopia, and links between birds and ghosts. Often, it is the

writer who is most haunted by their subject and who must reckon with this haunting both within and beyond the text. Through a combination of discussion and performance, we will examine slippages between writer and subject, space and narrative, and engage psychoanalytic concepts such as projection and synchronicity.

*Anna Kate Blair, Eliza Henry-Jones, Jess Richards, Heather Taylor-Johnson*

## Innovations in Environmental Writing

As climate change increases, posing real threats of extinction, this panel considers the dynamic role of speculation and other ways of abandoning the default lens through which we may inadvertently perceive the natural world, in order to generate environmental narratives that can best capture our time. This panel will explore, not just how imaginative storytelling techniques can supplement researched writing to create a visceral experience for the reader, but how speculation and new formal horizons for environmental writing—including hybrid and supra-literary forms—can be used as vital modes of inquiry and literary method.

From New Zealand to the United States, Indigenous approaches to the Earth have long been diminished by Western beliefs and Western storytelling methods, limiting our ability to create healthier decisions in regard to sustainability. Some of our panelists will return to Indigenous philosophies as a means of widening understandings of environmental issues and explore new modes of conveying knowledge. Others will explore the creative possibilities of using biomimicry to frame ecological problems.

This panel posits that, to address climate change, writers must also be intentional about their approach to form—moreover, that nonfiction forms should be as varied as the patterns available in nature. As we watch known patterns in nature become disrupted by climate change, are there opportunities for new formal innovations and the role of speculation as a mode of inquiry?

*Leila Philip, Kendra Tillberry, Lawrence Lenhart, Heather McClelland, Michele Bigley, Mary Rokonadravu, Clinton Crockett Peters, Deborah Taffa*

## Introspection and Engagement with a Many-Storyed World During the Pandemic

During these last months, it's been a challenge to remain connected to a complex and many storyed world. The pandemic forced a hiatus from travel, compelling us to reconnect with our roots through new and inherited rituals while simultaneously making us distinctly aware of our limitations and isolation. With exploration confined to electronic screens

and our own streets, we created new routines (doomscrolling, cheering for front line workers, daily walks, sourdough bread baking, gardening, cooking, online meetups) and connected to a world-wide community, drawing inspiration for our work through impromptu imaginative avenues. How did the curiosity, flexibility and eye for detail we bring to creative nonfiction writing nurture us through the isolation of the pandemic? How might these skills continue to support us as we process the trauma of these last months through the years ahead? How has the global pandemic, in disrupting so much of the status quo forced us into re-imagining a new way of being/writing? The panelists will discuss their perspectives for staying engaged and committed to creative nonfiction's outward gaze despite the pandemic enforced turn toward introspection. The discussion will be interactive, and focus on the way recent events have affected our perspectives and norms and informed our creative process.

*Kerry Neville, Madhushree Ghosh, Tanya Ward Goodman, Chika Unigwe, Anjali Enjeti*

## On Self and Society: Memoirs of Political Witness

"The first-person voice is how we become communal," says Patricia Hampl. And it's true, any memoir of resonance or relevance needs to connect the self to other humans. But what about memoirists preoccupied with national or global, rather than individual, conflicts? What about memoirists compelled to speak to the foolishness &/or wisdom of societies? In this panel, five experienced nonfiction writers talk about how the lens of personal recollection and the formal flexibility of memoir itself can be deployed to accomplish what te Forché calls a "poetic witness to dark times."

*Marc Nieson, Catherine Taylor, Glen Retief, Mai Khoi*

## Our Selves as Others: Creative Spaces Between Fact and Fiction

Why is fiction an authentic way to write about science? Is there truth in Fantasy? What can stage plays contribute to public policy? How will fictionalised biography keep a family together? What, in other words, can fiction and nonfiction do for each other?

In this panel—comprising memoirists, novelists, biographers, and playwrights—we ask: does the label fact or fiction change the "truth" of a story? Why would an author choose to write about their own life, or their families' lives, in conjunction with fictional or even speculative elements? What risk is there in fictionalising nonfiction, and what reward? We discuss how we have translated our own lives and perspectives into fictional forms and why, and interrogate the importance of truth and authenticity in contemporary life writing.

*Joanne Anderton, Amanda Niehaus,  
Rachel Laundy, Pip Adam*

## Travel Writing and Colonial Histories

Travel writers and essayists from different backgrounds (Nepal, India, US, Denmark, Finland) discuss the relationship between travel writing and colonial histories. Raoul Peck's 2021 documentary series *Exterminate All the Brutes*—based on Sven Lindquist's travelogue / colonial history of the same name—takes the lead in changing the Eurocentric narrative of colonialism. What is the travel writer's relationship with colonial histories? How have colonial era travel narratives influenced our view of the world? Is it the travel writer's responsibility to educate the reader and to challenge the normative narrative? Would too much truthfulness alienate readers? How to reconcile one's own patriotism and criticism of dominant colonial narratives?

*Piia Mustamäki, Yuyutsu Sharma, Suzanne Roberts, Ravi Shankar, Ken Nielsen*

## Waterways: A Confluence of Women's Voices

Water formed our first home, in both ocean and womb. Its font and flow shape our globe's continents and nations. Ensures our very sustenance. Yet given the rising pressure of climate change on waterways worldwide—from glacial melt to drought to tsunami—the tides are turning. This panel features memoirists for whom the movement of water is both source and subject to their writings' personal and political concerns. Their passions and thirsts on the page. Expect, too, conversation on the confluence of water bodies and women's bodies.

*Karen Babine, Sawnie Morris,  
Jemma Wadham, Ingrid Horrocks,  
Nina Mingya Powles*

## What Is Nonfiction Not? The Fluid Boundaries of Creative & Critical Writing

Six writers working across disparate genres and modes will trace their intersecting paths of inquiry as their writing takes them into new forms: drawing, video, photography,

autoethnography, and forms of collaboration. The panelists will explore the fluid borders of nonfiction and how both creative and critical nonfiction are deeply inflected by the personal, the familiar, and the cultural, as they trouble facts found in research; navigate the space between the social and the personal, the self and the world; and oscillate between forms—prose and poetry—and languages—visual or textual. The panel will look at how the writers use hybrid, experimental forms, not just as a vehicle of intellectual rigour or out of a desire to interrogate, but as a way to enact a writer's affective response. Each panelist will offer a media-rich presentation that demonstrates their practice, before engaging in a conversation about form and how their work is in conversation with the radical practices of writers, filmmakers and artists from the past.

*Chet'la Sebree, Holly Willis, Diana Khoi Nguyen, Jan Padios, Kim Knowles, Jenny Chamarette*

## Hui

### Boundaries of the Lyric

This hui will actively interrogate the boundaries, borders, and interplay between poetry and creative nonfiction from a diversity of styles and identities. We will examine how creative nonfiction is informed by poetry and what constitutes the lyric. The roundtable will privilege BIPOC, Queer, and multinational voices and experiences.

*Convened by Kathryn Kysar, Sayantika Mandal*

### Environmental Writing and Art

Environmental writing and art speaks to our relationships with the more-than-human world during a time of profound changes. What are the pleasures and responsibilities of telling stories about places we feel connected to? How do we explore humility and reciprocity in work that respects the land and the people who are its custodians? What future ecologies do we want to create?

*Convened by Bastian Fox Phelan, Jazz Money and Ruby Solly*

### Ethics Across the Nonfiction Spectrum

Nonfiction encompasses many disciplines, but almost always involves writing about other people, whether as sources, "characters", or subjects. As writers, our ethical obligations vary by genre, institutional affiliation, and culture, but are there shared bottom lines? This hui explores ethics across the nonfiction spectrum to see what we can learn from each other.

*Convened by Rebecca Priestley, Courtney Addison, and Holly Walker*

### Exploring the Gaps: The Lyric Essay

This panel explores the lyric essay as a super-literary form that allows writers of diverse backgrounds and genres to unsettle the boundaries between poetry and prose, fiction and memoir. We examine the pleasures and challenges of a form that flourishes in our gaps of knowledge and the musicality of language.

*Convened by Diane Comer and Lynley Edmeades*

### Writing about "things"

Writing about "things" - the difference between writing about objects compared to biographies of people. What techniques do you use to bring 'things' alive like COVID, climate change, etc in the way you write about people.

*Convened by Brooke Wonders*

### Writing Illness

This hui explores the craft of writing physical and mental illness, whether acute or chronic, whether that of others or our own. The discussion welcomes diverse perspectives and examples of nonfiction craft in relation to experiencing illness, as well as consideration of ways the pandemic may impact literature of illness.

*Convened by Bonnie Etherington and Bruce Owens Grimm*

### Writing Place in a Pandemic

The pandemic has changed our sense of place and our modes of writing about it. We have spent unprecedented amounts of time at home or in local and virtual spaces. Meanwhile the world remains divided by the virus and vaccination access. How can and should we write about place now?

*Convened by Briallen Hopper, Garnette Cadogan and Marie Mutsuki Mockett*

### Writing Transnationally

We live in a global village where life for some is increasingly transnational. Social media, travel, work, migration, relocations all contribute. How do we write this reality, of other cultures, people, languages, countries? What is the transnational voice for nonfiction and how do we cultivate it? Let's confab and explore.

*Convened by Xu Xi and Sybil Baker*

### The Contested Space of the Essay

What are the challenges and opportunities presented by the recent surge in academic studies about the essay, and what do they reveal about the essay as a form? The roundtable will discuss the essay as a space contested by different claims for representation and by different writerly temperaments.

*Convened by Mario Aquilina*

### Yoga and Creative Nonfiction

In this interactive panel, participants have the opportunity to consider how yoga and mindfulness practices open channels for creativity and connect writer to self. The roundtable begins with prefatory remarks, moves to a short meditation, then gentle asanas anyone can practice, and concludes with journalling and sharing. Wear comfortable clothes. Nicola Waldron and Jennifer Sinor are both creative nonfiction writers as well as yoga teachers. In their classrooms, they often use the body and mind practices developed in yoga to help students cultivate creativity, clarity and balance. In this roundtable, they will offer thoughts about how yoga can directly support the writing of creative nonfiction and the writer. Time will be given to move through a short yoga practice that can be done before or after writing. Participants will have time to reflect on how body awareness prepares them to write, and they can share their own experiences with yoga and mindfulness practices in relation to either teaching or writing. This interactive roundtable takes full advantage of digital forms where participants can explore mindful movement in the privacy of their own homes, while at the same time joining a discussion about their experiences.

*Convened by Jennifer Sinor and Nicola Waldron*

*\*This hui is open to all participants in the conference.*

## Hui participants

Gabrielle Amodeo  
Hana Pera Aoake  
Susan Ballard  
Cassandra Barnett  
Jocelyn Bartkevicius  
Bill Basquin  
Roz Bellamy  
Sonya Bilocerkowycz  
Charmaine Cadeau  
Eiren Caffall  
Wendy Call  
Teresa Carmody  
Jennifer Case  
Kurt Caswell  
J'Lyn Chapman  
Sarah Beth Childers  
Linda Collins  
Thom Conroy  
Bob Cowser  
Lynn Davidson  
Christine Davis  
Lindsey Dawson  
Sarah Edwards  
Joanna Eleftheriou  
Danielle Foushée  
Joanne Furio  
Lee Gallaway-Mitchell  
April-Rose Geers

Sarah Patricia Gilbert  
Eloise Victoria Grills  
Rachael Hanel  
Zoë Heine  
Lacy M Johnson  
Anna Knox  
Johanna Knox  
Jill Kolongowski  
Cynthia Hiu Ying Lam  
Sarah Layden  
Michael Levan  
Therese Lloyd  
Jennifer Mackenzie  
Brigid Magner  
Jane Marcellus  
Raewyn Martyn  
Lori A. May  
Shena McAuliffe  
Brook McClurg  
Joyce Meier  
Sarah Fawn Montgomery  
TaraShea Nesbit  
Martha Nichols  
Amanda Niehaus  
Gemma Nisbet  
Martin Patrick  
Sheila Ngoc Pham  
Chris Price

Khadijah Queen  
Jess Richards  
Rachele Salvini  
Ivy Scurr  
Sejal Shah  
Shalini Ajay Singh  
Jenny Spinner  
Heather Taylor-Johnson  
Elspeth Tilley  
Minh Huynh Vu  
Annalisa Waite  
Virginia Were  
Darryl Whetter  
Jessica Wilson  
Kara Wittman  
Alison Wong  
Christina Yin  
Lisa Zimmerman

## Bios

Pip Adam is the author of award-winning fiction, most recently *Nothing to See* (2020). Alongside William Brandt and Gigi Fenster, Pip was part of the *Write Where You Are Collective*, teaching creative writing at Arohata and Rimutaka Prisons. Pip is presently working on a novel which imagines a different type of justice.

Courtney Addison is an anthropologist of science and lecturer in the Centre for Science in Society at Te Herenga Waka | Victoria University of Wellington. Her work explores the social and ethical complexities of gene therapy and the politics of the Anthropocene in Aotearoa as manifest through conservation science for native species.

Marjorie Agosin teaches at Wellesley College and is a poet/memoirist/fiction writer/critic. Her writings explore questions of human rights, censorship, migration, and identity. She's received the Pura Belpre Prize for her YA novel *I Lived on Butterfly Hill* and the Fried Redlich Award by the Harvard Program on Refugee and Trauma.

Marzian Alam is a founding member and facilitator with *Re/Creation*. She is an abolitionist and gender justice organiser. Marzian began co-facilitating writing workshops with John Proctor at Rikers Island that created the foundation for *Re/Creation*. Marzian lives in Toronto, actively organising for progress in social and political spaces.

Beth Alvarado's collection *Anxious Attachments* won the 2020 Oregon Book Award for Creative Nonfiction and was long listed for the PEN Art of the Essay Award. She is

working on an essay cycle, *Unreachable Cities*, and a long-form narrative, *Searching for Christine*. She is core faculty at OSU-Cascades Low Residency MFA Program.

Steven Alvarez specialises in literacy studies and bilingual education with a focus on Mexican immigrant communities. He is the author of, among other books, *Brokering Tareas: Mexican Immigrant Families Translanguaging Homework Literacies* (State University of New York Press), *Community Literacies en Confianza: Learning from Bilingual After-School Programs* (National Council of Teachers of English) and *The Codex Mojaodicus*, winner of the 2016 Fence Modern Poets Prize.

Joanne Anderton is an Australian author of speculative fiction, creative nonfiction and children's books who, until recently, was living and working in Japan. She has won multiple awards including the Aurealis, Ditmar and Australian Shadows Award. She is currently undertaking a PhD in creative writing at the University of Queensland.

Hana Pera Aoake (Ngaati Mahuta, Tainui/Waikato, Ngaati Hinerangi, Waitaha, Kaati Mamoe, Ngaati Waewae) is an artist and author of *A Bathful of Kawakawa* and *Hot Water* (Compound Press). Hana holds an MFA in Fine art from Massey University and participated in the Independent study programme at Maumaua Escola de Artes.

Ammon Hāwea Apiata is of Ngāpuhi, Ngāti Toarangatira, Ngāti Koata, and Waikato descent. He recently completed his master's thesis about Māori intellectual engagement, including the translation of spiritual concepts, in te reo Māori writings in the early twentieth

century. Ammon's newfound passion for archival research will be carried into future projects.

Mario Aquilina is a senior lecturer in English at the University of Malta. He is the author of *The Event of Style in Literature* (2014), *The Essay at the Limits* (2021) and the forthcoming *The Edinburgh Companion to the Essay* (co-edited by Nicole B. Wallack and Bob Cowser Jr.). Aquilina has published widely on the essay, style, rhetoric, literary theory, electronic literature and Shakespeare.

Karen Babine is two-time Minnesota Book Award-winning author of *All the Wild Hungers: A Season of Cooking and Cancer* and *Water and What We Know: Following the Roots of a Northern Life*. She also edits *Assay: A Journal of Nonfiction Studies*. She is currently an assistant professor of English at the University of Tennessee-Chattanooga.

Catina Bacote is a 2021-2022 Jerome Hill Artist and American Association of University Women fellow. She wrote *Teaching Banished* and will contribute an essay to the second edition of *Bending Genre: Essays on Creative Nonfiction*. Her nonfiction has appeared in *Tin House*, *Ploughshares*, *Gettysburg Review*, and elsewhere. Her writing has been supported by the Anne Cox Chambers Long-Form Journalism Fellowship from MacDowell Colony and the Alice Judson Hayes Social Justice Fellowship from Ragdale. She teaches creative writing at St. John's University in New York City.

Scott Bainbridge (*Without Trace*, *Still Missing*, *Shot in the Dark*, *Bassett Road*, *Machine-Gun Murders*, *The Great NZ Robbery*) is New Zealand's most prolific crime writer. Much of his work is on historical crimes, with a particular focus on the Auckland

gangster scene of the 1950s and 60s.

Julene Bair is the author of *The Ogallala Road*, *A Memoir of Love and Reckoning* (Viking Penguin 2014). Her first book, *One Degree West: Reflections of a Plainsdaughter*, won Mid-List Press's First Series Award and a WILLA Award from Women Writing the West. Bair's essays have appeared in venues ranging from the New York Times to High Country News. A 2004 NEA fellow, she has taught at the University of Wyoming, the University of Iowa, the Iowa Summer Writing Festival, Denver's Lighthouse Writers and the Jackson Hole Writing Festival.

Sybil Baker's *Immigration Essays* was the 2018-2019 Read2Achieve selection for the University of Tennessee at Chattanooga. She is also the author of *While You Were Gone*, *The Life Plan*, *Talismans*, and *Into This World*. After living abroad for twelve years, she moved to Chattanooga, Tennessee, where she lives and teaches.

Moni Basu is an award-winning journalist who teaches narrative nonfiction at the University of Florida. As a senior digital correspondent for CNN, Basu specialised in intimate storytelling about complex topics. She is the author of *Chaplain Turner's War*, a 2012 e-book about the Iraq War.

Rebecca Beardsall (MA, Lehigh University; MFA, Western Washington University) is the author of *My Place in the Spiral*. Her work has appeared in *SWIMM*, *West Texas Review*, *Two Cities Review*, *Schuyllkill Valley Journal*, *Thimble*, and *Poetry NZ*, among others. She is the nonfiction editor at *Minerva Rising Press*.

Robin Behn, author of five books of poems, teaches in University of Alabama's MFA program. Her collaborations include *Fiddle Tune*

*Poems*, an opera libretto, and an exhibition (text, photographs, music, dance) and accompanying book, *Requiem for the Innocent: El Paso and Beyond*, about mass shootings in America. Read/listen/look at robinbehn.com.

Alie Bengé is a Wellington-based nonfiction writer. She holds a Master's in Creative Writing from the IIML. Her essays have been published in *The Spinoff*, *Pantograph Punch*, *Takahē*, *Turbine | Kapohau*, and others. She was joint winner of the 2017 Landfall Essay Competition.

John Bennion has published four books of fiction, numerous pedagogical essays about traveling with students, and a series of historical/personal essays about five-generations of ranchers in his family. For thirty years he has taught creative writing, British literature, and outdoor hiking and writing courses at Brigham Young University.

Ash Berdebes makes creative strategic content. As a freelance video producer, photographer, presenter, livestreamer and podcaster, she's worked with Labor, EY, Spotify, Sydney Ideas, FBI Radio and numerous not-for-profits. Ash recently co-created the *Heaps Better* podcast (Greenpeace) to help Aussies out of climate anxiety and into climate action.

Dr Vanessa Berry is a writer who works with memory, history and archives and objects. She is the author of four books: *Gentle and Fierce* (2021), *Mirror Sydney* (2017), and the memoirs *Ninety9* (2013) and *Strawberry Hills Forever* (2007). She is a lecturer in Creative Writing at the University of Sydney.

Michele Bigley's work has appeared in the *New York Times*, *Los Angeles Times*, *Outside*, *Afar*, *Hidden Compass*, and more. She is writing a memoir

about how taking her sons to meet the planetary stewards taught them how to be change-makers at home. She teaches writing at UC Santa Cruz.

Chelsea Biondolillo is the author of *The Skinned Bird: Essays*, and two prose chapbooks. Her work has been collected in *Best American Science and Nature Writing 2016*, *How We Speak to One Another: an Essay Daily Reader* and others. She currently lives outside Portland, Oregon.

Anna Kate Blair is a writer and sessional academic at the University of Melbourne. She holds a PhD in History of Art and Architecture from the University of Cambridge. Her essays, short stories and poetry have appeared in journals including *Landfall*, *Meanjin*, *Reckoning*, *Slow Canoe*, *Litro*, *Headland*, and *The Appendix*.

Barrie Jean Borich is author of *Apocalypse, Darling*, short-listed for the Lambda Literary Award. An earlier memoir *Body Geographic* won a *Lammy*, and another, *My Lesbian Husband*, won the *Stonewall Book Award*. Borich teaches at DePaul University where she edits *Slag Glass City*, a journal of the urban essay arts.

Steve Braunas has authored 10 books, including *Civilisation* (winner of the 2013 NZ Post award for best book of nonfiction), *The Scene of the Crime* (2015) and *Missing Persons* (2021). He writes for the *New Zealand Herald*, is the literary editor at *Newsroom*, and serves as life president of the *Hamilton Press Club*.

Hana Burgess (Ngāpuhi, Te Ātihaunui a Pāpārangī), is a queer artist and doctoral student, with research interests around whakapapa and Māori futurisms. Namely, how through being in good relation with our tūpuna and mokopuna we can

navigate shifts in science and technology, and envision futures we desire.

Dr Eleanor Byrne is Senior Lecturer in Contemporary Literature at MMU. Her research covers C20th British, American and Postcolonial literature and theory, trauma, feminism and queer theory. She is the author of *Deconstructing Disney*, and has published on Tove Jansson, Hilary Mantel, Muriel Spark, Ali Smith, queer hospitality, cosmopolitanism and Orientalism.

Garnette Cadogan is the Tunney Lee Distinguished Lecturer in Urbanism at the School of Architecture + Planning at MIT.

Eiren Caffall is a writer and musician based in Chicago, Illinois. Her work on loss and illness, oceans and extinction has appeared in *The Los Angeles Review of Books*, *Al Jazeera*, *Literary Hub*, *Minding Nature*, and *The Rumpus*. She is currently at work on a memoir blending researched science and the complex fictions of family curses.

Ross Calman (Ngāti Toa, Ngāti Raukawa, Ngāi Tahu) is the author of a number of books on Māori language and history. He is a descendant of Te Rauparaha and is the translator and editor of *He Pukapuka Tātaku i ngā Mahi a Te Rauparaha Nui | A Record of the Life of the Great Te Rauparaha*.

Sian Campbell is a writer and PhD candidate at RMIT, where she is researching contemporary women's autofiction. She holds an MA in Writing and Literature from Deakin University and a BFA in Creative and Professional Writing from QUT. She was shortlisted for the *Scribe Nonfiction Prize* in 2014 and 2017.

Mary Cappello's seven books include a detour (on awkwardness); a breast cancer anti-chronicle; a lyric biography; and a mood fantasia, *Life Breaks*

In. Devoted to forms of disruptive beauty, she is a Guggenheim and Berlin Prize Fellow, a recipient of the Dorothea-Lange/Paul Taylor Prize, and most recently, author of the speculative manifesto, **LECTURE**.

David Carlin is a writer and director whose recent collaborative work includes the books *The After-Normal: Brief Alphabetical Essays on a Changing Planet* and *100 Atmospheres: Studies in Scale and Wonder*. Professor of Creative Writing at RMIT University, he co-founded non/fictionLab and WRICE at RMIT.

Emalani Case is a lecturer in Pacific Studies at Victoria University of Wellington. As a Kanaka Maoli writer and teacher, she explores issues of Indigenous rights, colonialism, decolonisation, and environmental and social justice. She is the author of *Everything Ancient Was Once New: Indigenous Persistence from Hawai'i to Kahiki*.

Bonny Cassidy is a settler of Irish and German heritage. She has authored three poetry collections and is currently completing a nonfiction book about truth-telling from the colonial archive. She is Senior Lecturer in Creative Writing at RMIT University, and lives on Dja Dja Wurrung lands in Central Victoria.

Jenny Chamarette is Senior Research Fellow at Reading School of Art in the UK and co-editor of *Guilt and Shame: Essays in French Literature, Thought and Visual Culture*, and author of *Phenomenology and the Future of Film*. She writes about female, trans-cultural and intermedial filmmakers, discussing documentary, fiction and hybrid film, and artist's moving image and installation.

Felicia Rose Chavez is the author of *The Anti-Racist Writing Workshop: How*

to Decolonize the Creative Classroom and co-editor of *The BreakBeat Poets Volume 4: LatiNEXT* with Willie Perdomo and Jose Olivarez. She has received a Ronald E. McNair Fellowship, a University of Iowa Graduate Dean's Fellowship, a Riley Scholar Fellowship, and a Hadley Creatives Fellowship. Originally from Albuquerque, New Mexico, she is the Creativity and Innovation Scholar-in-Residence at Colorado College.

Maxine Beneba Clarke is author of over ten books for children and adults, including *The Hate Race*, ABIA award-winning short fiction *Foreign Soil*, Victorian Premiers Awarded poetry collection *Carrying the World*, the Boston Globe/Horn Prize and CBCA awarded *The Patchwork Bike*, and *When We Say Black Lives Matter*. In 2019, she was the inaugural Poet Laureate for *The Saturday Paper*.

Emilie Collyer lives in Australia on Wurundjeri land where she writes poetry, plays and prose. Her writing has been published and produced both in Australia and internationally, and has been awarded numerous accolades. Emilie is a current PhD candidate at RMIT, researching feminist creative practice.

Columbia College Chicago Elementary School is a collective of twelve writers dedicated to breaking the essay, led by Ames Hawkins, a professor of English and Creative Writing at Columbia College Chicago, whose transgenre, creative-critical scholarship appears across a range of academic and literary publications.

Diane Comer explores migration and the personal essay in *The Braided River* (Otago University Press 2019). Her creative nonfiction has been honoured with a fellowship from the National Endowment for

the Arts (USA) and noted in the *Best American Essay* series. She teaches at Victoria University of Wellington.

Donna Cormack (Kāi Tahu, Kāti Māmoe) is a teacher and researcher currently living in Te Whanganui a Tara. Her work focuses on Kaupapa Māori, transformative and anti-colonial approaches to research, and she has been thinking and writing recently around issues of data sovereignty and epistemic (in)justice.

Evelyn Araluen Corr is a Goorie/Koori poet, researcher and co-editor of *Overland Literary Journal*. Her debut poetry collection *DROPBEAR* (University of Queensland Press) explores First Nations responses to settler-colonial nationalism.

Anwen Crawford is a Sydney-based writer, critic and visual artist. She is the author of *Live Through This* (Bloomsbury, 2015) and *No Document* (Giramondo, 2021).

Sophie Cunningham is a writer with a passion for trees, walking and broader environmental issues. The author of six books and editor of one, Sophie is currently working on a novel, *This Devastating Fever* and a nonfiction book *The Time Machines: In Search of Australia's Oldest and Most Remote Trees*. Sophie is an adjunct professor at RMIT University's non/fictionLab.

Essayist and poet Heidi Czerwiec is the author of the lyric essay collection *Fluid States*, winner of *Pleiades Press' 2018 Robert C. Jones Prize for Short Prose*, and the poetry collection *Conjoining*. She writes and teaches in Minneapolis, where she is an editor for *Assay: A Journal of Nonfiction Studies*.

Tessa de Josselin is an actor, voiceover artist, environmental master's

student and podcaster. Having worked across film, TV & radio, Tessa is an avid communicator and environmental buff. Her most recent project, *The Nature Between Us*, is a podcast aimed at demystifying environmental issues and appreciating our natural world.

Francisca Díaz De Valdes is a media journalist with a background in the academy and international politics. She is interested in media, gender, culture and politics in Latin America (LA). Francisca is a current PhD candidate at RMIT, researching LA feminist digital journalism as a counter-hegemonic gender activism space.

Kelly Dennett (*The Short Life and Mysterious Death of Jane Furlong*, and *Prison Break: The Extraordinary Life and Crimes of Arthur Taylor*) is a news director and feature writer for the *Sunday Star-Times*. She got her start in crime writing as a court reporter for *Stuff*, then known as *Fairfax Media*, in 2013.

Tom Doig is a literary journalist and academic based in Papaioea Palmerston North. His book *Hazelwood* (Penguin Random House) was nominated for the 2020 Walkley Book Award and Highly Recommended for the 2021 Victorian Premier's Literary Awards (Nonfiction).

Mick Douglas is an artist and academic working across performance, art, social practice and performative writing. Recent work includes performance installations at MONA and The Performance Arcade Wellington, establishing 'untitled station' - a residential arts research place in the Australian Wimmera, and writings in *Journals Performance Research* and *JAR*.

Lyndley Edmeades is a poet and essayist with a PhD in

avant-garde poetics. She is the author of two poetry collections, *As the Verb Tenses* (OUP 2016) and *Listening In* (OUP 2019), and she is the current editor of *Landfall*.

Jacob Edmond is Professor of English at the University of Otago. He is the author of numerous essays and two books: *Make it the Same: Poetry in the Age of Global Media* (Columbia University Press, 2019) and *A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature* (Fordham University Press, 2012).

Joanna Eleftheriou is the author of the essay collection *This Way Back*. Her essays have appeared in *Bellingham Review*, *Arts and Letters*, and *Sweeter Voices Still: An LGBTQ Anthology from Middle America*. A contributing editor at *Assay: A Journal of Nonfiction Studies*, Joanna teaches at Christopher Newport University and the Writing Workshops in Greece.

Anjali Enjeti is an Atlanta-based award-winning journalist, organiser, and MFA instructor at Reinhardt University. She is the author of *Southbound: Essays on Identity, Inheritance, and Social Change*, and the novel, *The Parted Earth*. Her articles have appeared in *USA Today*, *Harper's BAZAAR*, *The Oxford American*, and elsewhere.

George Estreich's books include *Fables* and *Futures: Biotechnology, Disability, and the Stories we Tell Ourselves*, which NPR's *Science Friday* named a Best Science Book of 2019. He teaches in Oregon State University's MFA program in Creative Nonfiction.

Bonnie Etherington earned her PhD from Northwestern University.

Her first novel, *The Earth Cries Out* (Vintage NZ 2017), was shortlisted for the William Saroyan International Prize for Writing and long listed for the New Zealand Book Awards. Her writing has appeared in *Guernica*, *Vice*, *Hawai'i Review*, *Landfall*, among other venues.

Melissa Fagan is a writer and editor, and the author of *What Will Be Worn*. Her fiction and nonfiction have been published in *Overland*, *Kill Your Darlings*, *Meanjin*, *QWeekend*, and others. She is undertaking a practice-led PhD with Curtin University and the University of Aberdeen which centres around surfing and swimming.

Tess Fahlgren is a writer from the most rural town in the contiguous United States, where she thinks about power, control, land and history. Her work appears in *Joyland*, *Permafrost*, and elsewhere. She has an MFA from the University of Minnesota and is currently at work on a memoir.

Delia Falconer is the author of two novels, *The Service of Clouds* and *The Lost Thoughts of Soldiers* and *Sydney*, a personal history of her hometown. *Signs and Wonders*, about accelerating feeling in the Anthropocene, is forthcoming in September. She is a senior lecturer in Creative Writing at the University of Technology Sydney.

Sarah Fay's writing appears in many publications, including *The Paris Review*, where she served as an advisory editor. She is the recipient of the Hopwood Award for Literature, as well as grants and fellowships from Yaddo, the Mellon Foundation, the Center for Book Arts, the Poetry Center of Chicago, the Puffin Foundation, the Vermont Studio Center, the Sewanee Writers'

Conference, and the MacDowell Colony. Her memoir, *Pathological: The True Story of Six Misdiagnoses*, is forthcoming from HarperCollins in 2022.

Gigi Fenster has a Master's and PhD in Creative Writing. Her first novel, *The Intentions Book*, was a finalist in the NZ Post Book Awards and was longlisted for the Commonwealth and IMPAC Dublin awards. Her second book, *Feverish*, explores family, art, and self-induced fever. Her third book, *A Good Winter*, won the Michael Gifkins award in 2020.

Elizabeth Flynn's essays and articles have been published in *IndigenousX*, *Peril* magazine, *The Lifted Brow*, and the anthology *#MeToo: Stories From the Australian Movement*. Her PhD thesis, *Reading Our Way—an Indigenous-centred Model for Engaging with Australian Indigenous literature*, proposes expansive models of reading through Indigenous paradigms.

Ruth C. Fogarty is a digital media journalist and writer with a background in broadcasting and current affairs. She's interested in genre and gender, digital storytelling and literary nonfiction, and she is a PhD Candidate at RMIT investigating women's impact on the true crime genre.

Leora Fridman is author of *MY FAULT*, among other works of prose, poetry and translation. Her work is concerned with issues of identity, assimilation, care, ability, and embodiment. She is a recipient of support, grants and residencies from Fulbright, Creative Capital / Andy Warhol Foundation, Caldera, the National Endowment for the Arts, Alley Cat Books, Real Time & Space, Vermont Studio Center, the Center for Cultural Innovation, and the Dorot Foundation.

She is Visiting Assistant Professor of Nonfiction at Saint Lawrence University.

A former producer and arts manager, Simone Gabriel has taught creative and performing arts students in Australia and New Zealand for almost twenty years. A writer, ritual-maker and creative activism scholar of Indigenous Māori and Pākehā heritage, she is also a dedicated environmental advocate, organic gardener and lover of honeybees.

April-Rose Geers is a New Zealand poet and student of creative activism and literary scholarship. Her research interests include prison poetry, political theatre and human rights and literature. She holds an MA in English Literature from the University of Auckland and is studying towards a Massey University Creative Writing PhD.

Justin St. Germain is the author of the book-length essay *Bookmarked: Truman Capote's In Cold Blood* (IG Publishing, 2021) as well as the memoir *Son of a Gun* (Random House, 2013). He teaches at Oregon State and co-hosts *I'll Find Myself When I'm Dead*, a podcast about the literary essay form.

Madhushree Ghosh's work appears in the *Washington Post*, *The New York Times*, *Longreads*, and others. As a woman in science, an immigrant, and daughter of refugees, her work reflects her roots and her activism. Her food memoir, *Khabaar: An Immigrant Journey*, is forthcoming Spring 2022 from University of Iowa Press.

Rebecca Giggs is from Boorloo (Perth) in Western Australia. Her 2020 debut nonfiction book, *Fathoms: The World in the Whale* (Simon & Schuster, US, and Scribe, Aus/UK) was awarded the 2021 Andrew Carnegie

Medal for Excellence in Nonfiction and named a finalist in the Kirkus Prize and the PEN/E.O. Wilson Literary Science Writing Award. In Australia, Fathoms won the 2020 Mark and Evette Moran Nib Prize for Literature and the Royal Zoological Society's Whitley Award for Popular Zoology; it recently made the shortlist for the Stella Prize.

Dr Keri Glastonbury is a poet, essayist and associate professor of English and Writing at The University of Newcastle, Australia. With Dr Alexandra Lewis, she is currently working on a digital "life stories" research project with The Newcastle Digital Library and seniors aged 75+.

Ben Goldfarb is the author of *Eager: The Surprising, Secret Life of Beavers and Why They Matter*, winner of the 2019 PEN/E.O. Wilson Literary Science Writing Award and named one of the best books of 2018 by The Washington Post. He is working on his second book on the science of road ecology (W.W. Norton & Company), which received the Whiting Foundation's 2020 Creative Nonfiction Grant.

Tanya Ward Goodman is the author of the award winning memoir *Leaving Tinkertown*. She's written about art, caregiving, and travel for numerous publications, including the Washington Post, the Los Angeles Times, Luxe, and Another Chicago Magazine and is listed as notable in the 2019 Best American Science and Nature Writing.

Philip Graham is the author of seven books of nonfiction and fiction. His work has appeared in *The New Yorker*, *Paris Review*, and *McSweeney's*. He is a professor emeritus of Creative Writing at the University of Illinois, Urbana-Champaign, and a co-founder and Editor-at-Large of *Ninth Letter*.

Dave Graney is a well-known Australian musician and author who came to prominence in the 80s with his band Dave Graney and the Coral Snakes. He is the author of two memoirs: *1001 Australian Nights: An Aesthetic Memoir and Workshy: My Life as a Bludge*.

Bruce Owens Grimm is a queer ghost nerd based in Chicago. He is a co-editor of *Fat & Queer: An Anthology of Queer & Trans Bodies & Lives*. He attended the 2021 Tin House Winter Workshop & taught his *Haunted Memoir workshop* at Story Studio Chicago & the Desert Nights, Rising Stars Conference.

Born in Borneo and raised in Australia, Olivia Guntarik is a descendant of the Dusun-Murut hilltribes of Southeast Asia. Based at RMIT University, she writes short stories, poetry and memoir. Her research examines cultural models of storytelling through digital and performance art and deep ecology.

Jessica Hamilton is a writer/audio producer who has worked with ABC RN, FBi Radio and more. She recently developed, produced and co-hosted *Heaps Better*, for Greenpeace. She co-Directs *Freshflix Film Festival* and is Campaign Manager for YouTube's *Creators For Change* program in Australia with social impact agency *Love Frankie*.

Allie Hanly has a background in the arts and community radio. She has produced the *Dja Dja Wurrung* radio series, produces *Saltgrass* and has been the breakfast show host, station content producer and has worked on many other small projects at MAINfm.

Natalie Harkin is a Narungga woman and activist poet from South Australia. She is a

senior research fellow at Flinders University with an interest in decolonising state archives. Natalie is currently engaging archival-poetic methods to research and document Aboriginal women's domestic service and labour histories in SA. She has been published widely, including *Dirty Words* with Cordite Books and *Archival-Poetics* with Vagabond Press.

Melinda Harvey has been a book critic for nearly 20 years, with reviews and commentary appearing in major Australian newspapers and magazines including *The Australian*, *The Age*, *Sydney Morning Herald*, and *Australian Book Review*. She was a finalist in the 2020 Walkley Awards/Pascall Prize for Arts Criticism and recipient of a 2020-2021 Juncture Fellowship for Mid-Career and Established Critics at the Sydney Review of Books.

Miles Harvey is the author of the national and international bestseller *The Island of Lost Maps* and the recipient of a Knight-Wallace Journalism Fellowship at the University of Michigan. His book *Painter in a Savage Land* was named a Chicago Tribune Best Book of the Year and a Booklist Editors' Choice. He teaches creative writing at DePaul University in Chicago, where he is a founding editor of *Big Shoulders Books* and director of the DePaul Publishing Institute.

Ames Hawkins is author of the award-winning transgenre work of literary nonfiction, *These are Love(d) Letters*. A professor of English and Creative Writing at Columbia College Chicago, their transgenre, creative-critical scholarship appears across a range of academic and literary publications—both print and online.

Jerath Head is a writer and editor from Brisbane.

His work has featured in *Kill Your Darlings*, *Sydney Review of Books*, and *Overland*. He has twice been shortlisted for the New Philosopher Writers' Award. He is the former assistant editor of *Griffith Review* and co-editor of *Griffith Review* 56.

Jim Hearn is an Australian screen-writer and memoirist. He worked on the screenplay for *Chopper* and Andrew McGahan's *Last Drinks*, among other screenwriting projects. His nonfiction book *High Season: A Memoir of Heroin and hospitality* was published in 2012.

Associate Professor James Hollings of Massey University (A Moral Truth: 150 years of New Zealand investigative journalism) specialises in investigating historical events.

Briallen Hopper is the author of *Hard to Love: Essays and Confessions*. Her essay "Sirenlant: The Crisis in New York City" was reprinted in the Yale Review anthology *A World Out of Reach: Dispatches from Life Under Lockdown*. She is a professor of creative nonfiction at Queens College, CUNY.

Ingrid Horrocks is a nonfiction writer, critic and poet from Te Whanganui-a-Tara/Wellington. Her latest book, *Where We Swim*, a blend of memoir, essay, travel and new nature writing, was published in New Zealand and Australian editions in 2021. She is a Professor of Creative Writing at Massey University and is co-chair of the NFN2021 Aotearoa New Zealand Steering Committee.

Shakira Hussein is the author of *From Victims to Suspects: Muslim Women Since 9/11*. She received the 2019 Brenda Gabe Leadership Award from Women with Disabilities Victoria in recognition of her writing on racism,

gender violence and disability.

Tim Hutchings is a professor of Interactive Media at Bradley University. He holds an MFA in sculpture from Yale University; his grounding in art discourse informs his game work. His recent zine *A Fantastic Desire for Adventure*, or *Young Tim Hutchings Tells You How To Live* is an autobiographical game about adolescence and RPGs.

Fetaui Iosefo is the youngest daughter of Fuimaono Luse Vui-Siope and Sua Muamai Vui-Siope. Her parents migrated from Samoa to Aotearoa in the late 1950s. Sonny Iosefo is her chosen partner, and they have two beautiful sons Joshua and Muamai. Fetaui is a PhD candidate and professional teaching fellow with University of Auckland.

Kent Jacobson has been a teacher, foundation executive, and documentary filmmaker. He has taught in prisons and a Bard College program for low-income women in inner-city Massachusetts. His creative nonfiction appears in *The Dewdrop*, *Hobart*, *Talking Writing*, *Lucky Jefferson*, and elsewhere. His focus is often on matters of race and class.

Gopika Jadeja is a bi-lingual poet and translator from India, writing in English and Gujarati. Her literary writing and translations have been published widely. She is also Editor at Large for *Wasafiri: International Contemporary Writing*. She currently lives and works in Singapore.

Toni Jensen's *Carry* is a memoir-in-essays about gun violence, land and Indigenous women's lives (Ballantine 2020). An NEA Creative Writing Fellowship recipient in 2020, Jensen's essays

have appeared in Orion, Catapult and Ecotone. She teaches at the University of Arkansas and the Institute of American Indian Arts. She is Métis.

Eliza Henry-Jones is a PhD candidate in creative writing at Deakin University, examining how historic sites of trauma manifest in the environment and through more-than-human bodies. She is the author of four novels published by HarperCollins. Her nonfiction on grief and trauma has been published widely.

J. Nicole Jones received an M.F.A. in Creative Nonfiction from Columbia University and has held editorial positions at VICE and VanityFair.com. Her essays and writing have appeared in the LA Review of Books and VanityFair.com, among others. Her memoir *Low Country* was published in 2021 by Catapult.

Kristiana Kahakauwila is a hapa writer of kanaka maoli, German, and Norwegian descent. Her book *This is Paradise: Stories* (Hogarth 2013) is set in contemporary Hawai'i. She is an assistant professor at University of Hawai'i at Mānoa and faculty in the Low-Residency MFA at the Institute of American Indian Arts in Santa Fe.

Jacqueline Keeler is a Diné/Ihanktonwan Dakota writer living in Portland, Oregon, and founder of Eradicating Offensive Native Mascotry, the creators of #NotYourMascot. She has contributed to many publications, including *The Nation* and *Yes! Magazine*. She is the author of *The Edge of Morning: Native Voices Speak for the Bears Ears* (Torrey House Press) and *Standing Rock to the Bundy Standoff: Occupation, Native Sovereignty, and the Fight for Sacred Landscapes*, forthcoming 2022.

Wolfram-Jaymes von Keesing is a writer, publisher, and community volunteer with strong connections to Brisbane's indie publishing and LGBTIQ+ communities. Yet above all things, they consider themselves "a dedicated consumer of queer media".

Courtney Kersten is the author of *Daughter in Retrograde: A Memoir* (University of Wisconsin Press 2018). She won the Bellingham Review's 2018 Annie Dillard Award for Nonfiction; the Southern Indiana Review's 2019 Mary C. Mohr Award for Nonfiction; was a Fulbright Fellow to Riga, Latvia; and is currently a PhD candidate in Literature at the University of California, Santa Cruz.

Tabish Khair is an Indian writer, poet, journalist and academic, currently working as an associate professor at Aarhus University, Denmark. His recent books include *The New Xenophobia* (Study) and *Night of Happiness* (Novel). He also published a pamphlet, *Quarantined Sonnets*, in 2020, containing 21 re-writings of Shakespeare's sonnets.

Mai Khoi is a Vietnamese artist/activist who fuses free jazz, ethnic Vietnamese music, and bold autobiographical political storytelling. Awarded the Vaclav Havel International Prize for Creative Dissent, she is currently in exile, an Artist Protection Fund Fellow hosted by the University of Pittsburgh and City of Asylum-Pittsburgh's Exiled Writer Residency Program.

Kim Knowles, Senior Lecturer in Alternative and Experimental Film at Aberystwyth University, Wales, has been researching, curating and teaching experimental film for over 15 years. She is Experimental Film Programmer at the Edinburgh International

Film Festival. Her publications include *Experimental Film and Photochemical Practices* (2020) and *A Cinematic Artist: The Films of Man Ray* (2012).

Stacey Kokaua (Ngāti Arerā ō Rarotonga | Pāmāti | Pākehā) lives in Parihaumia in Ōtepoti. Her 2019 MCW explored the role of rebellious, young, female characters in Moana literature. Her writing interests include Cook Islands identity, environmental issues in Moana Nui a Kiva, and coaxing the personal from the historical. Her work has been published in *Landfall*, *Turbine*, and *Pantograph Punch*.

Ren Koszarycz is a co-editor of Corella Press' debut anthology of creative writing, coming out in 2021. Ren works as a copywriter and is studying Writing, Editing and Publishing at the University of Queensland. She enjoys short-form writing, life writing and other creative nonfiction.

Kathryn Kysar (she/her) is the author of poetry books *Dark Lake* and *Pretend the World* and editor of creative nonfiction anthology *Riding Shotgun: Women Write About Their Mothers*. Kysar is the founder of the creative writing program at Anoka-Ramsey Community College and the Sonoglyph Collective, a jazz/poetry ensemble in Minnesota.

Sarah Laing is a fiction writer and graphic artist from New Zealand. She is the author of a graphic memoir, two novels and a collection of short stories. She has also illustrated children's books and designed and co-edited an anthology of New Zealand women's comics.

Rachel Laundry is currently undertaking a Masters in Creative Writing at the University of Queensland, where she is writing

a loosely fictionalised account of her parents' love story, who met and were married in the late 1960s during a time of rapid change in Australian culture and society.

Jeanine Leane is a Wiradjuri writer, poet and academic from southwest New South Wales. She has published widely in the area of Aboriginal literature, writing otherness and creative nonfiction. In 2020 Jeanine edited *Guwayu: For All Times*, a collection of First Nations Poetry published by Magabala Books.

Tresa LeClerc is a lecturer at the University of Melbourne. Her research explores literary controversy and popular culture. She has co-curated the *Unlecture and Auto-Response* in the Present Tense Literary Talks Series. Her short stories have appeared in *Foliaje* and *A Voz Limpia*, Spanish-English anthologies.

Eric LeMay has taught writing at Harvard, Columbia, and the University of Chicago. He is currently on the faculty of the writing program at Ohio University, his alma mater. He is also a host on the New Books Network. He is the author of five books. His work has appeared in *The Paris Review*, *Gastronomica*, *Poetry Daily*, the *Best Food Writing* series, and other venues. He lives in Athens, Ohio, with his wife and fellow writer, Kristin LeMay, and their son.

Lawrence Lenhart's essay collections include *The Well-Stocked and Gilded Cage*, *Of No Ground: Small Island/Big Ocean Contingencies*, and *Backvalley Ferrets: A Rewilding of the Colorado Plateau*. He is Associate Chair of English at Northern Arizona University, where he teaches fiction, nonfiction, and climate science narratives in the

MFA Program.

Dr Alexandra Lewis is a lecturer in English and Creative Writing and a member of the Creative Ageing Research Group at the University of Newcastle, Australia. She has published widely on literature and psychology/medicine, and is currently working on a short story collection and a monograph on trauma and memory.

Rachel Lichtenstein is an author, artist, Reader in English and History at Manchester Metropolitan University and the co-director of the Centre for Place Writing. Her creative nonfiction publications include *Estuary* (2016), *Diamond Street* (2012), *On Brick Lane* (2008) and *Rodinsky's Room* (1999, co-authored with Iain Sinclair) amongst others.

Jami Nakamura Lin is the Japanese Taiwanese American author of *The Night Parade*, a forthcoming speculative memoir, and the Senior Editor at *Anti-Racism Daily*. She is a 2016 NEA U.S.-Japan Creative Artists Fellow and a former *Catapult* columnist. Her work interrogates illness, identity, and mythology.

Andy Lock is an artist, researcher and educator. His work utilises the spoken-word, installation, photography, performance and situated writing to create speculative spaces which explore the experience of inhabiting sites and disclosing the presences repressed or denied therein. Andy's work has been exhibited internationally, and published in several collections.

Nic Low is a writer and arts organiser of Ngāi Tahu and European descent. His first book is *Arms Race*, a collection of fierce, playful short stories. His second book is *Uprising*, detailing a

series of walking journeys exploring the Ngāi Tahu history of Kā Tiritiri-o-te-moana, the Southern Alps. He is the Programme Co-director of WORD Christchurch.

Rose Lu is a Wellington-based writer. In 2018 she gained her Master's in Creative Writing at the International Institute of Modern Letters, and was awarded the Modern Letters Creative Nonfiction Prize. The subsequent essay collection *All Who Live on Islands* was published in 2019 by Victoria University Press. Her undergraduate degree is Mechatronics Engineering, and she has worked as a software developer ever since.

Brooke Maddison is a writer working on Turrbal and Yuggera land. She is completing a Masters of Writing, Editing and Publishing at UQ and her work has been published in *Antithesis*, *Colloquy*, *Kill Your Darlings*, *Spineless Wonders*, and *Verity La*. She is currently working on her debut novel.

Tina Makereti is author of *The Imaginary Lives of James Pōneke* (2018) and co-editor of *Black Marks on the White Page* (2017), an anthology that celebrates Māori and Pasifika writing. In 2016, her story 'Black Milk' won the Commonwealth Writers Short Story Prize, Pacific region. Her other books are *Where the Rēkohu Bone Sings* (2014) and *Once Upon a Time in Aotearoa* (2010). She won two Ngā Kupu Ora Māori Fiction Awards, was nominated twice for the Dublin Literary Award, and has been the recipient of the RSNZ Manhire Prize for Creative Science Writing and the Pikihiua Award for Best Short Story in English. She teaches creative writing at the International Institute of Modern Letters at Te Herenga Waka Victoria University of Wellington.

Her collection of personal essays, *This Compulsion in Us*, is forthcoming.

Sayantika Mandal (she/her) is a Bengali-Indian writer. She completed her MFA from the University of San Francisco and is pursuing her PhD in English (Creative Writing) from the University of Georgia. Her writing has appeared in *The Citron Review*, *Indian Literature*, *Cerebration*, *The Times of India*, and others.

Selina Tusitala Marsh (ONZM, FRSNZ) is the former New Zealand Poet Laureate (2017-19) and has performed poetry for primary schoolers and presidents (Obama), queers and Queens (HRH Elizabeth II). She has published three critically acclaimed collections of poetry, *Fast Talking PI* (2009), *Dark Sparring* (2013), *Tightrope* (2017) and award-winning graphic memoirs, *Mophead* (Auckland University Press, 2019) and *Mophead TU* (2020), dubbed as 'colonialism 101 for kids'.

Talia Marshall (Ngāti Kuia/Rangitāne ō Wairau/Ngāti Rārua/Ngāti Takihiku) is a Dunedin-based poet and essayist who is currently working on a book of essays. She has had work published in *Landfall*, *Sport*, *Tell You What 2017*, *North & South*, *The Spinoff*, and others.

Rebecca McClanahan's eleventh book is *In the Key of New York City*. Her work has appeared in *Best American Essays*, *Best American Poetry*, *Georgia Review*, *Gettysburg Review*, *Kenyon Review*, and in numerous other publications. Recipient of two Pushcart prizes and the Glasgow Award in Nonfiction, McClanahan teaches in the MFA programs of Rainier Writing Workshop and Queens University.

Heather McClelland

earned her MFA-CNF/Poetry from Vermont College of Fine Arts and teaches writing at College of Lake County, Grayslake, IL. Her work integrates themes of disability and environment with experiments of narrative structure. Her work appears in the *Willow Review*, *Waterwheel Review*, and *Prime Number Magazine*.

Leah Jing McIntosh is a PhD candidate at the University of Melbourne, researching the possibilities of diasporic self-representation and the fracturing of literary form. She is the founding editor of *Liminal*, an anti-racist literary platform. In 2020, she edited *Collisions: Fictions of the Future* (Pantera Press), and in 2021, is running *Liminal's* inaugural Nonfiction Writing Prize for Australian Writers of Colour, with an attached nonfiction anthology (forthcoming, Pantera Press, 2022).

Catriona Menzies-Pike is the editor of the *Sydney Review of Books*.

Kyle Mewburn is one of New Zealand's most eclectic and prolific writers. She has won numerous awards including *Children's Book of the year*, and her work has been translated into 18 languages. Her memoir, *Faking it: My Life in Transition*, was published in 2021 by Penguin.

Brenda Miller is the author of six essay collections, most recently *A Braided Heart: Essays on Writing and Form*. She co-authored *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction*. She teaches at Western Washington University and the Rainier Writing Workshop. Her website is [www.brendamillerwriter.com](http://www.brendamillerwriter.com).

Patti Miller is the award-winning author of nine books, including

*Ransacking Paris*, *The Joy of High Places*, *The Mind of a Thief*, (NSW Premier's Award), and best-selling texts on creative nonfiction. Her articles and personal essays are published around Australia. She is the Director of Life Stories Workshop and teaches in Australia, London and Paris.

Sarah Minor is the author of *Bright Archive* (Rescue Press) and *Slim Confessions: The Universe as a Spider or Spit* (Noemi Press). She serves as Video Editor at *TriQuarterly Review* and teaches writing at the Cleveland Institute of Art.

Zinia Mitra teaches in the Department of English, University of North Bengal, India. She is Director, Centre for Women Studies at the University. Her areas of research interest include feminism and gender studies.

Marie Mutsuki Mockett is the author of *American Harvest: God, Country, and Farming in the Heartland* (2020), *Where the Dead Pause*, and the Japanese *Say Goodbye: A Journey* (2015), *Picking Bones from Ash: A Novel* (2011), and an in-progress book about California. She teaches in the Bennington Writing Seminars.

Pala Molisa is a Pacific academic from Vanuatu. A lecturer in accounting at Victoria University for 15 years, he left the university in 2018 to retrain in Emotional Anatomy and became a Self-Alignment Coach. He currently teaches Business, Leadership and Sports in prison, using these disciplines to help students develop their own self-awareness of the bodymind connection and, more importantly, who they are.

Jazz Money is an award-winning poet, filmmaker and educator of Wiradjuri

heritage based on Gadigal land. She specialises in storytelling, community collaboration and digital production, working with First Nations artists and communities to realise digital projects. Jazz is the 2020 winner of the David Unaipon Award from the State Library of Queensland. Her first poetry collection is to be published by UQP in 2021.

Sarah Fawn Montgomery is the author of *Quite Mad: An American Pharma Memoir* (The Ohio State University Press, 2018) and three poetry chapbooks. She is an assistant professor at Bridgewater State University.

Steven Moore is the author of *The Longer We Were There: A Memoir of a Part-Time Soldier*, which received the AWP Award for Creative Nonfiction. His work has also received The Normal School's inaugural Bradley & Stuckey-French Prize for the Essay. He resides in Corvallis, Oregon.

Michele Morano is the author of two essay collections, *Like Love* (2020) and *Grammar Lessons: Translating a Life in Spain* (2007), as well as many short works of nonfiction and fiction published in literary journals, magazines, and anthologies. She teaches creative writing at DePaul University in Chicago.

Mark Mordue is a much-published Australian journalist, writer and poet. He is the co-winner of the 2014 Peter Blazey fellowship for biography, autobiography and life writing. His latest book *Boy on Fire* is a biography covering the childhood and formative years of musician and cultural icon Nick Cave.

Neil Morris is a Yorta Yorta musician and PhD Candidate at RMIT. His research centres on heavily-impacted colonial regions in south-eastern

Australia and First Nations globally with similar experiences. He is interested in how creativity shapes culture, identity and belonging in the ongoing work of archival remembrance and song keeping.

Paula Morris MNZM (Ngāti Wai, Ngāti Manuhiri, Ngāti Whatua) is a fiction writer, editor and essayist, and directs the Master of Creative Writing programme at the University of Auckland. The founder of the Academy of New Zealand Literature, Paula serves on the Māori Literature Trust and Mātātuhī Foundation.

Sawnie Morris is an award-winning poet, prose writer, and environmental activist. Her, *Infinite* (2016) won the New Issues Poetry Award. Other honours include a Texas Pen Literary Award, the National ACLU Creative Nonfiction Award. She was Taos Inaugural Poet Laureate and the first Director of Amigos Bravos: Because Water Matters.

Scott Russell Morris is an alumnus of Brigham Young University and Texas Tech and is an assistant professor of Writing and Rhetoric at the University of Utah Asia Campus. His essays & poems have appeared in *Brevity*, *Chattahoochee Review*, *Superstition Review* and elsewhere.

Brigid Mullane is a commissioning editor at Ultimo Press, focusing on narrative and literary nonfiction. She previously worked at Hachette where she was the Managing Editor for three years. Before that, she was Editor of literary journal *Kill Your Darlings*, and she has also worked in a variety of roles at festivals and in bookshops.

Peta Murray is a writer-performer known for her plays *Wallflowering* and *Salt* and her meaningfully irreverent approaches to

performing the essay. She is a Lecturer in RMIT's School of Media and Communication. Work-in-progress includes *HERD* a q(u)antata, and, in collaboration with David Carlin, *How to Dress for Old Age*.

Piia Mustamäki is an academic wanderluster, a Finn and a New Yorker, currently located in Abu Dhabi, where she teaches at New York University's Writing Program. Her writing has been published in *Meridian: The APWT Drunken Boat Anthology of New Writing*, *Punctuate*, *The Culture-ist* and *Matador Network*. Her essay "High in Harar" received an honorary mention at the 14th Annual Solas Awards for Travel Writing.

Jessica Hendry Nelson is the author of the memoir *If Only You People Could Follow Directions* and co-author of the forthcoming textbook and anthology *Advanced Creative Nonfiction* (Bloomsbury, 2021). She teaches at Virginia Commonwealth University.

Dr. Kerry Neville is the author of the short story collections *Necessary Lies* and *Remember to Forget Me* and numerous essays. She has been a Fulbright Fellow in Ireland and is an assistant professor and coordinator of the MFA and Undergraduate Creative Writing Program at Georgia College and State University.

A poet and multimedia artist, Diana Khoi Nguyen is the author of *Ghost Of* (Omnidawn 2018), which won the 2019 Kate Tufts Discovery and Colorado Book Awards and was a National Book Award finalist. A Kundiman fellow and recipient of a 2021 fellowship from the National Endowment for the Arts, she is core faculty in the Randolph College Low-Residency MFA and an assistant professor at the University of Pittsburgh.

Amanda Niehaus is a scientist, writer and co-founder of the online literary journal *Science Write Now*. Her novel *The Breeding Season* uses the life history of northern quolls to explore love, loss, and resilience. For her PhD in Creative Writing, Amanda is studying the integration of science into fiction.

A native of Denmark, Ken Nielsen is Associate Director of the Writing Program and Director of the Writing Center at NYU Abu Dhabi where he has taught in the Writing Program, the Core Curriculum, and the Theater Program. Nielsen is a scholar of theatre history, cultural studies, queer history and theory, and composition and rhetorics. He is the author of *Tony Kushner's Angels in America*, a *Continuum Modern Theatre Guide*.

Marc Nieson graduated from the Iowa Writers' Workshop. *SCHOOLHOUSE: Lessons on Love & Landscape* is his memoir and other nonfiction has been noted in *Best American Essays*. He teaches at Chatham University, edits *The Fourth River*, and serves on the advisory board for *City of Asylum-Pittsburgh*.

Melody Nixon is a writer and academic from the Far North. She holds an MFA in creative nonfiction from Columbia University, and is a PhD Candidate in contemporary US poetics in the History of Consciousness program at UC Santa Cruz. She is currently a Visiting Scholar at Victoria University of Wellington.

Lil O'Brien is an award-winning copywriter who's written for *The Spinoff* and more. Her memoir, *Not That I'd Kiss A Girl*, was published in 2020 by Allen & Unwin, and was voted in the Top Ten 'Best of the Best' by Auckland Libraries that year. South Pacific Pictures have picked up the option to

turn *Not That I'd Kiss A Girl* into a TV series, with Lil co-writing.

Susan Olding is the author of *Big Reader*, (2021) and *Pathologies: A Life in Essays*. Her work has appeared widely in journals and anthologies, including *The Bellingham Review*, *Maisonneuve*, and the *Utne Reader*. She is a PhD candidate in Cultural Studies at Queen's University. She lives in the traditional territories of the lək'wəŋən and W'SANEC peoples, in Victoria, BC.

Kristina Olsson is an award-winning writer of nonfiction, fiction and journalism. Her 2013 memoir, *Boy, Lost*, garnered multiple national and state awards for literature. She is currently writing a work of hybrid nonfiction that looks at homelands through the lens of memoir, deep history, mythology, and the vexed notion of belonging on invaded land.

Sue Orr is a Wellington writer – her most recent novel, *Loop Tracks* (VUP), is set against the canvas of real COVID-19 lockdown events in New Zealand. She also teaches creative writing at the IIML, Victoria University, and in Wellington prisons.

Jan Padios is a professor of American Studies and a writer. Her work has appeared in *Indiana Review* and *Construction*. Jan is also the author of *A Nation on the Line* (Duke UP, 2018), which was awarded Outstanding Achievement in the Social Sciences by the Association for Asian American Studies.

Alvin Pang is a poet, writer, editor and translator whose broad creative practice spans over two decades of literary and related activities in Singapore and elsewhere. Featured in *The Oxford Companion to Modern Poetry* in English, his writing

has been translated into more than twenty languages, including Swedish, Croatian and Macedonian.

Clinton Crockett Peters is a Berry College professor whose books are *Pandora's Garden* (2018, ASLE Award Finalist) and *Mountain Madness* (2021) and whose essays appear in *Best American Essays 2020*, *Orion*, *Southern Review*, *Creative Nonfiction*, *Hotel Amerika*, *Catapult*, and *Fourth Genre*. Prizes have been awarded from *Iowa Review*, *Shenandoah*, *North American Review*, and *Society of Professional Journalists*. MFW awarded from Iowa and a PhD from North Texas.

Bastian Fox Phelan is a writer, musician and zinemaker living on Awabakal land. Bastian's debut memoir about female facial hair and gender identity is forthcoming from *Giramondo*. Their zines are held in collections around the world. They are a PhD student at University of Newcastle, working on an eco-memoir of *Mulubinba Newcastle*.

Leila Philip is the author of four books and writes regularly for *The Boston Globe*. She has received numerous literary awards, including from the John Simon Guggenheim Foundation, The National Endowment for the Arts and The National Endowment for the Humanities. In 2018, with Robin Hemley, she co-founded the online magazine, *Speculative Nonfiction*.

Ploi Pirapokin is the Nonfiction Editor at *Newfound Journal*, and teaches at the Creative Nonfiction Foundation. Her essays are published in *Ninth Letter*, *Gulf Stream*, *The Offing*, and more. Her writing is supported by the San Francisco Arts Commission, *Headlands*

Center for the Arts, Fine Arts Work Center, and others.

Nina Mingya Powles is a writer and zinemaker from Aotearoa New Zealand. She holds an MA in Creative Writing (Distinction) from Victoria University of Wellington. In 2019 she won the inaugural Nan Shepherd Prize for Nature Writing and the Landfall Essay Competition. Nina is the founding editor of *Bitter Melon*.

Sean Prentiss is the co-author of two textbooks, *Environmental and Nature Writing* and *Advanced Creative Nonfiction*, and co-editor of two craft anthologies, *The Far Edges of the Fourth Genre* and *The Science of Story: The Brain Behind Creative Nonfiction*. He wrote *Finding Abbey: The Search for Edward Abbey and His Hidden Desert Grave* and *Crosscut: Poems*.

Edwina Preston is the author of the biography of late Melbourne artist Howard Arkley, *Not Just a Suburban Boy*, and the novel *The Inheritance of Ivorie Hammer*. Her new book, which looks at life as a female poet in the 1960s, will be published in 2022.

Julieanna Preston speculates on the vitality of materials through durational site-situated live art, installations, videos, and performance writing. Recent works include *breath-taking* (2019, Denmark), *RPM Hums* (2018, NZ), *Being Under Symphony* (2019, USA), "You are embued with tolerance..." (2019, Architecture & Culture), "Road Care" (Jen Archer-Martin, 2020, Performance Care), "motor-mouthing" (2020, Voice and New Materialism), *HARK* (2021, Wellington).

Rebecca Priestley is Associate Professor at Te Herenga Waka | Victoria University of Wellington.

She has degrees in earth sciences, history of science and creative writing, and spent six years writing a science column for the New Zealand Listener magazine. Her most recent book is an Antarctic memoir, *Fifteen Million Years in Antarctica*.

John Proctor is a writer, educator, activist, and founder of *Re/Creation*. He is also Communications & Digital Organizing Manager at Freedom Agenda, an initiative of the Urban Justice Center focused on decarcerating Rikers Island and helping create a post-Rikers New York City. His writing has been widely published and anthologised.

essa may ranapiri (tainui / waikato / maungatautari / waikawa / manakau / tararua | mātautua / whakatāne / pūtauaki | cuan a tuath / guinnich / thames / highgate | takataapui | they / ia) kaītuhi residing on ngāti wairere whenua / they will write until they're dead

Janine Randerson is an artist and writer from Aotearoa New Zealand. Her moving image and performance works are exhibited in the Asia-Moana region and internationally. She practices in collaboration with community groups, tāngata whenua, climate scientists, urban meteorologists, and glaciologists. She is a chair for LASER (Leonardo Art Science Evening Rendezvous) talks in Auckland.

Rima Rantisi teaches at the American University of Beirut and is the founding editor of *Rusted Radishes: Beirut Literary and Art Journal*. Her essays can be found in *Literary Hub*, *Assay: A Journal of Nonfiction Studies*, *Slag Glass City*, and elsewhere.

Francesca Rendle-Short is an award-winning novelist, memoirist and essayist. Her creative-critical work pays attention

to form, a practice that is experimental, idiosyncratic, and attentive to whimsy and transgression. She is Professor of Creative Writing at RMIT, Associate Dean Writing and Publishing in the School of Media and Communication.

Glen Retief grew up in South Africa and is a social justice activist. The *Jack Bank: A Memoir of a South African Childhood* won a Lambda Literary Award and is an Africa Book Club selection. He teaches at Susquehanna University and is presently a Fulbright Scholar in Mamelodi, South Africa.

Jess Richards is the author of three novels: *Snake Ropes*, *Cooking with Bones*, and *City of Circles* (Sceptre, UK). Her creative practice PhD is from Massey University. Her current project is a writing/drawing project on ghosts and birds. Originally from Scotland, Jess lives with her wife in New Zealand.

Suzanne Roberts's books include the 2012 National Outdoor Book Award-winning *Almost Somewhere: Twenty-Eight Days on the John Muir Trail* (Bison Books, 2012), the award-winning memoir in travel essays *Bad Tourist: Misadventures in Love and Travel* (University of Nebraska Press, 2020), a collection of lyrical essays, *Animal Bodies: On Death, Desire, & Other Difficulties* (forthcoming, University of Nebraska Press, 2022), and four collections of poetry.

Leslie Carol Roberts' *ECOP0IESIS Project* explores climate emotions; *How We Hear Now* was exhibited in 2021. Writing includes: "The Gigaton Ice Theatre" (Performing Ice); *Here Is Where I Walk: Episodes from a Life in the Forest*; and *The Entire Earth and Sky: Views on Antarctica*. She is Professor + Chair, MFA Writing, CCA.

Helen Betya Rubinstein has taught at CUNY schools, University of Iowa, Yale, and The New School. Her essays and opinions have appeared in *Literary Hub*, *Jewish Currents*, *Gulf Coast*, *The New York Times*, *LA Review of Books*, and elsewhere. She has received fellowships from the MacDowell Colony, Willapa Bay AiR, Marble House Project, Yaddo, and the Constance Saltonstall Foundation.

Sukhdev Sandhu directs the Colloquium for Unpopular Culture at New York University. His nonfiction books include *London Calling*, *Night Haunts*, and *Other Musics*. He wrote "City Unmute" while listening to Wolfgang Voigt's *Rückverzauberung* live in London LP on repeat during lockdown in New York in 2020.

Chet'la Sebree is the author of *Field Study* (FSG Originals 2021), winner of the 2020 James Laughlin Award, and *Mistress* (New Issues 2019), which was nominated for a 2020 NAACP Image Award. She is the Director of the Stadler Center for Poetry & Literary Arts and teaches at Bucknell University.

Sejal Shah is the author of the debut essay collection, *This Is One Way to Dance* (University of Georgia Press), winner of a 2020 Nautilus Book Award in Lyric Prose. Her stories and essays have appeared in *The Guardian*, *Brevity*, *Conjunctions*, *Guernica*, the *Kenyon Review Online*, *Literary Hub*, *Longreads*, and *The Rumpus*. The recipient of a New York Foundation for the Arts fellowship in fiction, Sejal recently completed a story collection and is working on a memoir about mental health. She lives in Rochester, New York.

Dr. Ravi Shankar is the author, editor or translator of 15 books and chapbooks, including *W.W. Norton's Language*

for a New Century: *Contemporary Poetry from Asia*, the *Middle East & Beyond*. He has won a Pushcart Prize and fellowships from the MacDowell Colony and Yaddo, appeared on the BBC, NPR, PBS and in *The New York Times* and *Paris Review*, and teaches creative writing at Tufts University. He is founding editor of the online arts journal *Drunken Boat* and he just published an acclaimed memoir *Correctional* (University of Wisconsin Press, 2021).

Yuyutsu Sharma, a world renowned Himalayan poet, is a recipient of fellowships and grants from The Rockefeller Foundation, Ireland Literature Exchange, Trubar Foundation, Slovenia. Half the year, he travels and reads all over the world and conducts Creative Writing workshops at various universities in North America and Europe, but goes trekking in the Himalayas when back home.

Oliver Shaw is a writer, performer and artist from Central Queensland—Darumbal land. He holds a Masters of Fine Art (Playwriting) from the National Institute of Dramatic Art and is a current PhD Candidate at RMIT University.

Inga Simpson is the author of *Understory: A Life with Trees*, *The Book of Australian Trees*, and the novels *Mr Wigg*, *Nest*, and *Where the Trees Were*. She has PhDs in creative writing and English literature. Her thriller, *The Last Woman in the World*, will be published in October 2021.

Margot Singer is the co-editor, with Nicole Walker, of *Bending Genre: Essays on Creative Nonfiction*, and the author of the novel *Underground Fugue* and the short story collection, *The Pale of Settlement*. She is a professor at Denison University in Granville, Ohio.

Jennifer Sinor is the author of several books of literary nonfiction, most recently *Sky Songs: Meditations on Loving a Broken World*. Her other books include *Letters Like the Day: On Reading Georgia O'Keeffe and the memoir Ordinary Trauma*. Jennifer teaches creative writing at Utah State University where she is a professor of English. She is also a certified yoga instructor (500 RYT) and a facilitator for the Amrita Yoga Satsang.

Hasanthika Sirisena is the author of *The Other One* (University of Massachusetts Press, 2016) and the associate nonfiction editor at West Branch.

Aisha Sabatini Sloan is the author of *The Fluency of Light, Dreaming of Ramadi in Detroit, Borealis and Captioning the Archives*. She is the winner of a Firecracker award from CLMP, a National Magazine Award, and a National Endowment for the Arts fellowship. She teaches at the University of Michigan.

Ruby Solly (Kāi Tahu, Waitaha, Kāti Māmoe) is a writer, musician and taonga pūoro practitioner living in Pōneke. Her 2020 debut album, *Pōneke*, looks at the soundscapes of Wellington's past, present and future through the use of taonga pūoro, cello, and environmental sounds. She is completing a PhD in public health, focusing on the use of taonga pūoro in hauora Māori. *Tōku Pāpā*, published in February, is her first book.

Alice Te Punga Somerville (Te Āti Awa/ Taranaki) works at the intersections of Indigenous, Pacific and literary studies. Having published *Once Were Pacific: Māori Connections to Oceania* (Minn 2012) and *250 Ways to Write an Essay About Captain Cook* (BWB 2020) she is completing a poetry collection *Always Italicise: How to Write While Colonised*.

Jen Soriano is a Filipino author of hybrid nonfiction who was awarded the Fugue Prose Prize and the Penelope Niven Award for CNF in 2019. Their chapbook *Making the Tongue Dry* is now in its third edition, and their memoir in essays, *Nervous*, is forthcoming from HarperCollins in 2023.

Carolina Soto is a founding member of the Re/Creation writing workshop and an activist since the 1970s. A visual artist, Carolina has recently turned to writing as her primary craft. She is Yoga Janet in Piper Kermen's memoir *Orange Is The New Black*, fictionalised in the popular Netflix series.

Jean Sprackland's latest book is *These Silent Mansions: a life in graveyards* (Cape, 2020). Her book *Strands* was the winner of the Portico Prize for Non-fiction in 2012. She won the Costa Poetry Award 2007 for *Tilt*, and her collection of poems, *Green Noise*, was published in 2018.

By day, Mark Spencer works at a podcast hosting company, home to some of the world's largest broadcasters and podcast publishers. By night, he publishes small, human-scale shows on the climate crisis, from a wide variety of perspectives and social stations with the Climactic Collective independent network.

Ira Sukrungruang is the author of four nonfiction books *This Jade World*, *Buddha's Dog & other meditations*, *Southside Buddhist and Talk Thai: The Adventures of Buddhist Boy*. He is the president of *Sweet: A Literary Confection* (sweetlit.com) and is the Richard L. Thomas Professor of Creative Writing at Kenyon College

*Symphony of Awkward* is a research collective dedicated to innovations in diarological arts and sciences founded by Kim Munro, Peta Murray

and Stayci Taylor. Their creative practice research includes such public event formats as *Diary Bingo Karaoke* (first presented at nonfictionNOW 2018) and audio works including *Sonic (Dys)tonic*.

Deborah Taffa is the Director of the MFA-CW at IAIA. A citizen of the Yuma Nation, her work has appeared in the *Boston Review*, *LARB*, *A Public Space*, etc. She won the SFWP Award for her memoir-in-progress that explores the link between the Native people's health and the health of the earth.

Nick Tapper is associate publisher at Giramondo Publishing in Sydney.

Catherine Taylor is the author of *You, Me, and the Violence* (21st Century Essays / OSU Press) and *Apart* (Ugly Duckling Presse), a mixed-genre memoir and political history that combines prose, poetry, cultural theory, and found texts from South African archives. Her first book, *Giving Birth: A Journey Into the World of Mothers and Midwives* (Penguin Putnam), won the Lamaze International Birth Advocate Award. She is a founding editor of *Essay Press*. Taylor is an associate professor in the Writing Department at Ithaca College, where she is also Co-Director of the *Image Text Ithaca MFA and Press*.

Heather Taylor-Johnson's second novel is *Jean Harley was Here*, and her fifth book of poetry, a hybrid epistolary verse novel, is *Rhymes with Hyenas*. She's the editor of *Shaping the Fractured Self: Poetry of Chronic Illness and Pain* and an adjunct research fellow at the JM Coetsee Centre for Creative Practice.

Rani Tesiram is a deaf/disabled Indian/Wiradjuri writer who grew up between America and Australia. Rani is also a blogger, reviewer,

musician, and radio host who likes writing about characters they wish they could have read about as a kid.

Ariana Tikao is a Kāi Tahu singer, composer, writer and taonga pūoro player based in Wellington. Her writing is often situated around identity, ancestral narratives and mana wahine. She was awarded as a 2020 Arts Laureate by the New Zealand Arts Foundation.

Kendra Tillberry is earning her MFA in creative writing and the environment at Iowa State University and holds an MA in creative writing from the University of St. Thomas. She was awarded an Artist-In-Residence from Crater Lake National Park (Oregon) where she wrote essays about her disabilities and climate change.

Elsbeth Tilley is a playwright and associate professor of Expressive Arts at Massey University. She teaches creative activism and uses her critical/creative research to explore issues of ethics and voice in ways that are playful and experimental. Elsbeth has won playwriting prizes in New Zealand, the USA, and the UK.

Erica Trabold is the author of *Five Plots* (2018), selected by John D'Agata as the inaugural winner of the Deborah Tall Lyric Essay Book Prize, and the chapbook *Dots* (2021). The *Lyric Essay as Resistance*, co-edited with Zoë Bossiere, is forthcoming from Wayne State University Press in 2022. Trabold writes and teaches in central Virginia, where she is a Visiting Assistant Professor at Sweet Briar College.

Steffan Triplett is a Black, queer writer from Missouri. Steffan received his MFA in Nonfiction from the University of Pittsburgh.

Essays from Jennifer Tseng's manuscript,

*Mixed Feelings*, about growing up multiracial in America, have appeared in *The Paris Review Daily*, *Catapult Magazine*, *Poetry Magazine*, and *Ecotone*. She is an assistant professor of literature and creative writing at University of California, Santa Cruz.

Maria Tumarkin is the author of four books of nonfiction. Her latest book *Axiomatic* won the 2018 Melbourne Prize for Literature and was named a *New Yorker* Top 10 Book of 2019. Maria is a recipient of the 2020 Windham Campbell Prize in the category of nonfiction.

Chika Unigwe is the author of *On Black Sisters Street* (Random House NY 2009), *Night Dancer* (Jonathan Cape 2012) and *Better Never than Late* (Cassava Republic 2019). She is an assistant professor of Creative Writing at Georgia College and State University.

Jenny Valentish is an Australia-based author, journalist and teacher. She is known for her diligently researched books *Woman of Substances: A Journey into Addiction and Treatment and Everything Harder Than Everyone Else: Why Some of Us Push Our Bodies to Extremes*, but admittedly also popped out a novel—*Cherry Bomb*.

Martin Van Beynen (*Black Hands*) is an investigative journalist for *Stuff*, based in Christchurch. The podcast of his investigation into the Bain murders was *New Zealand's first global breakout crime story*, with millions of listeners worldwide.

Sonya Voumard is a Sydney-based journalist and author. Her book *The Media and the Massacre: Port Arthur 1996–2016* was longlisted for the Stella Prize in 2016. Her latest book *Skin* in the *Game* considers questions

of ethics and self in journalism and nonfiction writing.

Rushi Vyas is a poet and author of the forthcoming collection *When I Reach For Your Pulse* (Four Way Books, 2023) and the collaborative chapbook *Between Us, Not Half a Saint* with the poet Rajiv Mohabir. Originally from the US, he is a PhD candidate and lives in Ōtepoti Dunedin.

Marvin Wade is a member of the Re/Creation writing family, joining the group upon release from prison in 2019 after 25 years. He's a Spiritual Activist, writer and family man, whose purpose in life is to inspire others to Never Give in! Never Give up! And always Give back!

Layne Waerea is an artist and educator interested in site specific, socio-legal performance to video and photograph, and related performance writing and presentation. Recent work includes *Māori Love Hotel* (2020, Auckland), *But what if someone wanted to sue a river?* (2019, panel presentation AAANZ) and an ongoing participatory project – the chasing fog club (Est. 2014).

Nicola Waldron studied literature and writing at Cambridge University and the Bennington Writing Seminars. Her essays and reviews have appeared in *Assay*, *Creative Nonfiction*, *Agni*, and *The Los Angeles Review of Books*, among many others. She is also an award winning poet and author of the chapbook *Girl at the Watershed*. She teaches writing at the University of South Carolina and yoga in her local community of Columbia, SC.

Holly Walker is the author of *The Whole Intimate Mess: Motherhood, Politics, and Women's Writing* (2017). She is currently completing a PhD in Creative Writing at the International Institute of Modern Letters at Te

Herenga Waka, and also works in public policy research and advocacy. She is a former Green MP.

*Walking/Writing* is based on Naarm (Melbourne) and includes Sholto Buck, Melody Ellis, Brigid Magner, Peta Murray, Francesca Rendle-Short and Oliver Shaw. Drawing upon a range of practices, members walk-write together to examine the intersecting environmental, political and personal circumstances to problematise various ways we might take walking for granted.

Jean Walton's nonfiction books include *Mudflat Dreaming: Waterfront Battles and the Squatters Who Fought Them in 1970s Vancouver* (New Star Press, 2018), and *Buffalo Trace: A Threefold Vibration* (co-authored), (Spuyten Duyvil, 2018). Her current work looks at safekeeping in the realms of art, agriculture, and historical and personal memory.

Ianto Ware grew up in Adelaide and lives in Sydney. After a youth spent playing in bands and writing fanzines, he now works in cultural and urban policy. He is the author of *Mother and I: The History of a Wilful Family* (2021) and *Twenty-One Nights In July: A personal history of the Tour de France* (2014).

Elissa Washuta (Cowlitz Indian Tribe) is the author of *White Magic, My Body Is a Book of Rules and Starvation Mode*, and co-editor of the anthology *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*. She is an assistant professor at the Ohio State University.

Jessica White is the author of the novels *A Curious Intimacy* and *Entitlement*, and a hybrid memoir about deafness, *Hearing Maud*.

She is Senior Lecturer in Creative Writing at the University of South Australia, where she is writing an ecobiography of 19th century botanist Georgiana Molloy and the plants of south-west Western Australia.

Jessica L. Wilkinson has published three poetic biographies, most recently *Music Made Visible: A Biography of George Balanchine* (Vagabond 2019). She is the founding editor of *Rabbit*, a journal for nonfiction poetry, and the offshoot *Rabbit Poets Series*. She is an associate professor in creative writing at RMIT University.

K. Michael Williams is in many ways a founding member of the Re/Creation experience. He is currently working as a freelance writer. He's published thousands of nonfiction articles and several short stories. He's a grandfather and lover of movies, reading and all things pop culture.

Holly Willis, a professor at the University of Southern California, writes arts journalism, creative nonfiction, poetry and academic prose. Her books include *Fast Forward: The Future(s) of the Cinematic Arts* and *Bjork: Digital*; and her creative nonfiction has appeared in venues such as *River Teeth*, *carte blanche*, and *The Normal School*.

Jessica Wilson is an American writer based in Wellington, working on a hybrid memoir about landscape, performance, and long-distance hiking. Her work has appeared in *Best Travel Writing*, *Best Women's Travel Writing*, and more. She holds an MFA from Iowa and is presently a PhD candidate at Victoria University.

Brooke Wonders is an Associate Professor at the University of Northern Iowa. Her work has appeared in *The Rupture*, *Brevity*, and *Black Warrior*

*Review*, among others. She is nonfiction editor at the *North American Review*.

Amy Wright is the author of *Paper Concert* (Sarabande Books). Her essays have appeared in *Georgia Review*, *Fourth Genre*, *Ninth Letter*, *Brevity*, and elsewhere. She has received two Peter Taylor Fellowships, an Individual Artist Fellowship from the Tennessee Arts Commission, and a fellowship to Virginia Center for the Creative Arts.

Xu Xi 許素細 has authored or edited nineteen books including *This Fish is Fowl* (Nebraska 2019) and *The Art and Craft of Asian Stories* (Bloomsbury, October 2021). Founder of *Authors at Large* and *Mongrel Writers Residence™*, she occupies the Jenks Chair in Contemporary Letters at the College of the Holy Cross in Worcester, Massachusetts.

Beth Yahp is the author of *The Red Pearl and Other Stories*; *Eat First, Talk Later*, shortlisted for the Adelaide Festival Award for Nonfiction (2018), and a prize-winning novel, *The Crocodile Fury*. Beth collaborated on the *Living Archives* project with Fiona Lee and Malaysia Design Archive (SSEAC 2018-20) and is Coordinator of Creative Writing at the University of Sydney.

Ashleigh Young is an editor at Victoria University Press, where she works across nonfiction, poetry and fiction. Previously she was an editor at Learning Media and the Institute of Islamic Studies, London. She is the author of an essay collection and two poetry collections, most recently *How I Get Ready*. In 2017 she was a recipient of a Windham-Campbell Prize for Nonfiction.

Damon Young's debut memoir—*What Doesn't*

*Kill You Makes You Blacker: A Memoir In Essays*—is a tragicomic exploration of the angsts, anxieties, and absurdities of existing while Black in America, and won the Thurber Prize for American Humor & Barnes & Noble's Discover Award.

Lawrence Lacambra Ypil's latest book, *The Experiment of the Tropics*, was a finalist for the Lambda Literary Awards and on the longlist for *The Believer Book*. He has MFAs from Washington University in St. Louis and the Nonfiction Writing Program (University of Iowa). He teaches creative writing at Yale-NUS College.

Redmer Yska (NZ Green: the Story of Marijuana in NZ, *All Shook Up: the Flash Bodgie and the Rise of the NZ Teenager*, Wellington: *Biography of a City, NZ Truth*, and *A Strange Beautiful Excitement: Katherine Mansfield's Wellington 1888-1903*), is a Wellington writer and historian. He is currently working on a book about *Mansfield's Europe* for the centenary of her death in 2023.

Mok Zining is interested in random things: orchids, arabesques, sand. Her work appears in the *Los Angeles Review of Books*, the *Cincinnati Review*, and *Witness Magazine*, among others. *The Orchid Folios* is Zining's first book. She spends most of her free time dancing.



## NONFICTIONNOW BOARD

Nicole Walker (Co-President)  
David Carlin (Co-President)  
Patrick Madden (Vice-President)  
Robin Hemley  
Ingrid Horrocks  
Tina Makereti  
Elena Pasarello  
Heidi Stalla  
Wendy S. Walters

## NONFICTIONNOW 2021 AOTEAROA CONFERENCE STEERING COMMITTEE

Ingrid Horrocks (Co-chair)  
Tina Makereti (Co-chair)  
Thom Conroy  
Gigi Fenster  
Jenny Lawn  
James Hollings  
Laura Jean McKay  
Julieanna Preston  
Bryan Walpert

## DIGITAL COORDINATORS

Loni Jeffs  
Rowan McNaught

## CONFERENCE ADMINISTRATORS

Lena Fransham, 2021  
Claire Mabey and Andrew Laking, Pirate and Queen, 2019-2020

With thanks to all those who have helped us with this huge, exciting, daunting undertaking in difficult times. Particular thanks to our host and main sponsor, Massey University, as well as to our other major sponsors RMIT University, Creative New Zealand, and Windham-Campbell Prizes.

[NonfictionNow 2021](#)

3–5 December 2021  
[nonfictionnow.org](http://nonfictionnow.org)  
[nonfictionnow@gmail.com](mailto:nonfictionnow@gmail.com)