



2005

Notes on Contributors

Anne Collett

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Recommended Citation

Collett, Anne, Notes on Contributors, *Kunapipi*, 27(1), 2005.
Available at: <http://ro.uow.edu.au/kunapipi/vol27/iss1/17>

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Abstract

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DON FLETCHER is an Honorary Research Consultant, School of Political Science and International Studies, University of Queensland, Australia.

MELITA GLASGOW is a first-class honours graduate of the School of Political Science and International Studies, University of Queensland, Australia.

Born in Nigeria, HELON HABILA has worked both as a lecturer and a journalist in Nigeria and was the African Writing Fellow at the University of East Anglia from 2002–2004. He was the winner of the Caine Prize, 2001, and his first novel, *Waiting for an Angel* (Penguin 2003) won the Commonwealth Writers Prize for Best First Book (Africa Region). Helon's second book, *Measuring Time* will be published in 2006. He is currently the Chinua Achebe Fellow in Global Africana Studies at Bard College, New York.

JOHN HAYNES has spent most of his working life at Ahmadu Bello University, Zaria. Now lives in Hampshire UK with his Nigerian wife and two children. John has published two collections, *Sabon Gari* (London Magazine Editions) and *First the Desert Came and then the Torturer* (RAG Press, Zaria) under the name of Idi Bukar. His book length poem, *Letter to Patience*, is due from Seren in March. He has won prizes in Arvon and National Poetry competitions. John's other writing includes *African Poetry and the English Language* (Macmillan), *The Poetry of Africa* (Macmillan), *Style* (Routledge), *Tanzai and Bube* (for African children) (Macmillan).

JOYCE JOHNSON has taught at the University of the West Indies, Mona, the College of the Bahamas, and the Delaware State University.

AMANDA LAWSON is head of the School of Art and Design in the Faculty of Creative Arts at the University of Wollongong. From 1998 to 2003 she was director of Bathurst Regional Art Gallery, NSW, Australia. Amanda is currently working on an Australian Research Council Linkage Project entitled 'Contemporary art, craft and the audience'.

ALASTAIR NIVEN (OBE) is Principal of Cumberland Lodge in Windsor. Prior to this he was Director of Literature at the British Council for four years. He was also Director of Literature at the Arts Council of Great Britain (latterly the Arts Council of England) for ten years and Director General of The Africa Centre from 1978 to 1984. Alastair began his career as an academic, with positions at the Universities of Ghana, Leeds and Stirling. He has been a Visiting Professor at the University of Aarhus in Denmark and has held honorary positions at the Universities of Exeter, Warwick and London. He has written several books, including two on D.H. Lawrence and two on Indian fiction and is the author of over fifty articles on aspects of Commonwealth and post-colonial literature. For thirteen years he was the editor of *The Journal of Commonwealth Literature*. A

member of the jury which selected Africa's 100 Best books of the twentieth century, he was also a judge of the Booker Prize for Fiction in 1994, and is currently Chairman of the Commonwealth Writers Prize Advisory Committee and President of English PEN.

OYENIYI OKUNOYE is a Senior Lecturer in English at the Obafemi Awolowo University, Ile-Ife, Nigeria. His research interests are in postcolonial African literary practices, African poetry, Nigerian short fiction, and the literary practices of the new African Diaspora. He has published widely on African poetry and is editing a book of essays on contemporary African poetry. He has contributed essays to *Commonwealth Essays and Studies*, *The Journal of Commonwealth Literature*, *New Literatures Review*, *Interventions*, *History in Africa*, *Africa*, *Cahier d'études africaines*, *Neohelicon*, *Journal of African Travel-Writing*, *The Literary Half-Yearly* and *The Nigerian Field*. He was Harry Oppenheimer Visiting Scholar at the Centre for African Studies of the University of Cape Town in 2004.

MOHAMMAD A. QUAYUM is professor of English at International Islamic University Malaysia. He is the author or editor of fourteen books, including *Saul Bellow and American Transcendentalism* (Peter Lang, New York, 2004) and *Petals of Hibiscus: A Representative Anthology of Malaysian Literature in English* (Pearson, Kuala Lumpur, 2003). Quayum's articles on American and post-colonial literatures have appeared in journals of Commonwealth/Postcolonial, South Asian and American studies. Former co-editor of *World Literature Written in English*, he is on the advisory board of *Journal of Postcolonial Writing* (Routledge, UK).

LOU SMITH's poetry has appeared in *Wasafiri* (forthcoming), *Muse*, *Strange: Shapes*, *Scrapbook to Somewhere*, *Neopoetry*, *Undergrowth*, *True Fantasy*, *Urchin* and *Mod-piece*. Based in Melbourne, Australia, she is also a radio programmer, self-publisher and zine-maker who is interested in the intersection between poetry, street-art, and visual/aural mediums.

DOREEN STRAUHS studied Russian and English at the University of Greifswald. Inspired by her instructors at the University of Saskatchewan, Canada and the University of NSW, Australia, Doreen concentrated on the linguistic tapestry of post-colonial literatures with a special focus on Anglophone African Literatures. Her Masters thesis paper was devoted to the development of the linguistic tapestry in Kenyan Literature from 1964 to 2004. Currently, Doreen is enrolled in a teacher's training program at the Christianeum in Hamburg, Germany. She anticipates undertaking a PhD-project on the most recent Anglophone Kenyan Literature.

Assistant Professor in the Department of Black Studies, ROBERTO STRONGMAN received his PhD in Literature from the University of California, San Diego in 2003. Roberto's trans-national and multi-lingual approach to the

Caribbean cultural zone is grounded in La Créolité, a movement developed at L'Université des Antilles et de La Guyane in Martinique, where he studied as a dissertation fellow. Recent publications include, 'Women Writing Creole' (*Journal of Haitian Studies* 2003) and 'Syncretic Religion and Dissident Sexualities' (*Queer Globalizations*, NYU 2002). Roberto is currently working on a book project on queer black masculinities.

ANNIE WERNER is a PhD student at the University of Wollongong who is writing about representations of Indigenous tattooing in colonial and post-colonial literature. Work from her thesis has been presented at various conferences in Australia and overseas, including the 'Body Modification' conference at Macquarie University, Australia and 'Shaping the American West' in Snowbird, Utah.