

## BIOGRAPHIES

**Dr. Cassandra Fusco** (Christchurch) is the NZ editor for *Craft Arts International* (Sydney), *Asian Art News* and *World Sculpture News* (HK) and the Arts Editor for *Takahē* (<http://www.takahē.org.nz>).

**Megan Hoetger** is an art historian, critic, and curator currently working between Los Angeles and Berkeley, CA where she is a PhD student at University of California, Berkeley in the Department of Theater, Dance and Performance Studies.

**Brendan Hokowhitu** is Ngāti Pukenga. Currently, he is an Associate Professor in Te Tumu, the School of Māori, Pacific and Indigenous Studies at the University of Otago, Dunedin, New Zealand. Brendan's research interests include indigenous and critical theory, masculinity, media and sport.

**Bronwyn Holloway-Smith** is a Wellington-based artist who works in a wide-range of media, specialising in cross-platform, trans-disciplinary installation practice. Her research interests centre around new technologies and the futuristic ideals and challenges these inventions present. Recent work has examined and engaged with internet culture, 3-dimensional printing, open source art, and space colonisation. Holloway-Smith graduated from Massey University with a Bachelor of Fine Arts (First Class Honours) in 2006.

**David Howard** will be the Otago Univeristy Burns Fellow in 2013. He co-founded *Takahe* magazine (1989) and the Canterbury Poets Collective (1990). He has spent his professional life as a pyrotechnics supervisor whose clients included the All Blacks, Janet Jackson and Metallica. In 2003 he retired to Purakanui in order to write. David was the inaugural recipient of the New Zealand Society of Authors Mid-Career Writer's Award (2009) for a body of poetry that has been translated into Dutch, German, Italian, Slovene and Spanish. In September 2011 he was joint winner of the poetry section of the international literary competition to mark the launching of the USP Press by the University of the South Pacific.

**Martin Kean** lectures in design communication, with focus on design for print and screen, typography, and digital tools. From 1996 to 2008 he published the f\*INK Guide, and still publishes maps of Dunedin. Recently, he has had an interest in open source software manuals and online publishing.

**Dr Philip Leonard** is Reader in Literary Studies and Critical Theory at Nottingham Trent University. He is the author of *Nationality between Poststructuralism and Postcolonial Theory: A New Cosmopolitanism* (Palgrave Macmillan, 2005), and co-editor of the the journal *Writing Technologies*. He is currently writing *Literature after Globalization: Text, Technology, and the Nation-State*, which is due to be published by Continuum in 2013.

**Carl A. Mears** hailed from New Haven, Connecticut, U.S.A. sometime in the mid-sixties. He gleaned a lot in the ambiance of a great university, and from it's superior art-collections and libraries gained a love of culture, learning and librarians. He is a Veteran of a Foreign War, and served in a junior officers' mess somewhere or elsewhere. Until recently peripatetic, he lives now at Walden Pond.

**Kerrin P. Sharpe** is a poet and teacher of creative writing from Christchurch, New Zealand. She has been published in *Best NZ Poems 08, 09, and 10*, *Best of the Best NZ Poems, (2011)*, *Turbine*, *Snorkel*, *Bravado*, *Takahe*, *NZ Listener*, *Poetry NZ*, *Junctures*, *Sport* and *The Press*. In 2008, she was awarded the *New Zealand Post Creative Writing Teacher's Award* from the International Institute of Modern Letters. She was featured Poet in *Takahe -69*. In 2011 Victoria University Press published her first collection of poems.

**Dr Vivienne R. Smith** trained as a contaminant hydrogeologist which led to her current day job managing a multidisciplinary group of environmental health scientists. Her writing was abandoned for a mere 30 years, but resurrected through attending the first year of the Hagley Writers Institute Creative Writing Course where she is rising to the challenge of merging the worlds of science and word play. She is collating a series of poems for her first book.

Call for papers; Junctures, The journal for thematic dialogue: Climate Change

The incremental but accelerating recognition of climate change is in itself a feature of the complexity of the subject. The implications of small events on large-scale transformation ask urgently for the interdisciplinary conversation, as does the emotional impact of climate change, with its spectrum of grief, anger, resilience and pragmatism. Models that coalesce under the term sustainability call for understandings from the more holistic approaches to relations between the non-human and the human.

The impact of human development on the environment has led to the characterisation of this age as the Anthropocene. It seems perhaps that the very idea of “nature” reflects the dissociated approach endemic to the destruction of the non-human world and the place of humans within it. Understandings of the planet as a complex system with its own agency are reflected in the many models characterised by the term “sustainability”. Case studies of particular transformations lead to increased recognition of the impacts of small-scale events.

Junctures seeks material on the following:

- Theoretical approaches to climate change
- Art/science collaborations
- Approaches to climate change that engage with its emotional impact
- Specific case studies of change