

## Notes on Contributors

---

Volume 45, Number 2, 2020

Special Issue: Neoliberal Environments

URI: <https://id.erudit.org/iderudit/1080282ar>

DOI: <https://doi.org/10.7202/1080282ar>

[See table of contents](#)

---

### Publisher(s)

University of New Brunswick, Dept. of English

### ISSN

0380-6995 (print)

1718-7850 (digital)

[Explore this journal](#)

---

### Cite this document

(2020). Notes on Contributors. *Studies in Canadian Literature / Études en littérature canadienne*, 45(2), 254–256. <https://doi.org/10.7202/1080282ar>

## NOTES ON CONTRIBUTORS

**Tania Aguila-Way** is Assistant Professor of English at the University of Toronto. She works at the intersection of Canadian literary studies, critical race studies, and the environmental humanities. Tania's work has appeared in *Social Text*, *Canadian Literature*, *SCL/ÉLC*, and *ISLE: Interdisciplinary Studies in Literature and Environment*, among other publications. Her current book project examines the relationship between race, embodiment, and environmental crisis in 21st-century BIPOC literatures in Canada.

**Pamela Banting** teaches courses in environmental literature, the Anthropocene, multispecies studies, energy in literature, and psycho-geography in the English Department, University of Calgary. Recent articles include "Anim-Oils: Wild Animals in Petrocultural Landscapes" in *On Active Grounds: Agency and Time in the Environmental Humanities*; "From Beowulf through Virginia Woolf to the Coastal Wolves of British Columbia: Animals, Interdisciplinarity and the Environmental Humanities" in *The Goose* 18.2 (2020); and "Suddenly" in *NICHE* (<https://niche-canada.org/2018/01/17/suddenly/>).

**Kit Dobson** is Professor of English at Mount Royal University. Most recently, he served as a co-editor for the books *All the Feels / Tous les sens: Affect and Writing in Canada / Affect et écriture au Canada* (with Marie Carrière and Ursula Mathis-Moser, 2021) and *Dissonant Methods: Undoing Discipline in the Humanities Classroom* (with Ada Jaarsma, 2020), both with the University of Alberta Press. His most recent book is *Malled: Deciphering Shopping in Canada* (Wolsak & Wynn, 2017). He is currently writing about listening to the landscapes of northern Alberta.

**Alexandre Desbiens-Brassard** has recently obtained a PhD in comparative literature from Western University (London, ON). His doctoral thesis explored the use of monsters to criticize or comment on the intersection of scientific research and capitalism. He has also earned an MA in comparative Canadian literature from the University of Sherbrooke (Québec). Alexandre currently works as an independent scholar and professional translator while awaiting a decision on his postdoctoral

application, which aims to further analyze the representation of science and capitalism within the Jurassic Park franchise.

**Ryan Fitzpatrick** recently completed a SSHRC Postdoctoral Fellowship at the University of Toronto Scarborough. His scholarly work centers on questions of space, assemblage, emergence, and intimacy in postmodern North American poetry. He is the author of three books of poetry: *Coast Mountain Foot* (Talonbooks, 2021), *Fortified Castles* (Talonbooks, 2014), and *Fake Math* (Snare/Invisible, 2007). With Jonathan Ball, he edited the anthology *Why Poetry Sucks: An Anthology of Humorous Experimental Canadian Poetry* (Insomniac, 2014). With Deanna Fong and Janey Dodd, he worked on the second iteration of the Fred Wah Digital Archive (fredwah.ca).

**Sarah E. Howden** is a PhD Candidate at the University of Toronto. Her dissertation focuses on climate change denial and pastoral modes in contemporary American literature.

**Max Karpinski** is a Killam Postdoctoral Fellow in the University of Alberta's English and Film Studies Department, where he researches contemporary experimental poetics in the context of ecological degradation and the histories and ongoing manifestations of settler colonialism. His critical work has appeared or is forthcoming in *Canadian Literature* and *ISLE: Interdisciplinary Studies in Literature and Environment*.

**Marina Klimenko** is an MA student in English (Creative Writing) at the University of Toronto. Her upcoming PhD work examines depictions of waterscapes in Canadian literature by feminist authors. She is also a fiction writer. Her short stories have been published internationally, both online and in print. She currently resides in Toronto.

**Cheryl Lousley** is Research Chair in Environmental Humanities and Associate Professor, English and Interdisciplinary Studies, at Lakehead University Orillia, with a focus on contemporary Canadian, Indigenous, postcolonial, and global environmental justice writing and cultural studies. Her essays have appeared in *The Oxford Handbook of Ecocriticism* and *Greening the Maple: Canadian Ecocriticism in Context*, among other places.

**Heather Milne** is an associate professor in the English Department at the University of Winnipeg. She is the author of *Poetry Matters: Neoliberalism, Affect and the Posthuman in Twenty-First Century North American Feminist Poetics* and co-editor of *Prismatic Publics: Innovative Canadian Women's Writing*.

**Anne Quéma** teaches at Acadia University. Publications include *Power and Legitimacy* (UTP 2015), as well as chapters and articles in *Sensing Law*, *Gothic Kinship*, *Gothic Studies*, *English Studies in Canada*, *Philosophy and Literature*, *West Coast Line*, *The Canadian Modernists Meet*, and *Wider Boundaries of Daring*. Critical writing includes essays on Dionne Brand's *Ossuaries* (*Canadian Literature*, 2014), M. NourbeSe Philip's *Zong!* (*Journal of Law and Society*, 2016), Oana Avasilichioaei's *Liminal* (Falschrum Books, forthcoming), and an article on Erin Moure, Chus Pato, and Louise Dupré in *Canadian Jewish Studies* (forthcoming).

**Nicole Shukin** is an associate professor in the Department of English at the University of Victoria. Alongside her book *Animal Capital: Rendering Life in Biopolitical Times* (Minnesota 2009), she is the author of various articles on capitalist naturecultures that explore human-non-human life in relation to histories and technologies of cinematic affect, pastoral power, settler colonialism, global precarity, resilience, radiation ecologies, and more.

**Morgan Vanek** is an assistant professor in the Department of English at the University of Calgary. She wishes to thank the Calgary Institute for the Humanities for the 2019-2020 fellowship that provided the space and time to complete this article.