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NOTES ON CONTRIBUTORS

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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).

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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 Erín 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.