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Notes on Contributors

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[See table of contents](#)

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NOTES ON CONTRIBUTORS

Domenico A. Beneventi is Professor of English and Comparative Literature at the Université de Sherbrooke. His research interests are in queer studies, urban writing, Canadian and Quebec literatures, and Italian-Canadian literature. He has published on the intersections between corporeality and urban marginalization based on social class, racialization, gender and sexuality. He is co-editor of *Contested Spaces: Counter-Narratives and Culture From Below* (U of Toronto Press, 2017) and *La lutte pour l'espace: ville, performance, et culture d'en bas* (Presses de U Laval, 2017). He was the recipient of a SSHRC postdoctoral fellowship for a project on representations of homelessness in Canadian and Quebec literatures (2006-2008). With Jorge Calderón, he co-edited a special issue of *Canadian Literature* with the theme "Queer Frontiers." Domenico Beneventi is director of the 9-member, FRQSC-funded *Équipe de recherche en études queer au Québec* (2019-2023).

Étienne Bergeron est doctorant en études littéraires à l'Université du Québec à Montréal. Il travaille actuellement à la rédaction d'une thèse intitulée «L'objet désir d'être aimé des garçons altérés. Blancheurs, autodestructions ascétiques et communautés sexuelles dans la littérature québécoise (2011-2021)», sous la direction de Martine Delvaux. Auteur d'une série de communications et d'articles à propos de l'identité gaie, des théories queer, de la pornographie et de la disparition de soi, il est aussi chargé de cours à l'Université du Québec à Montréal et collaborateur pour le magazine *Spirale*.

Jennifer Blair is an Associate Professor in the Department of English at the University of Ottawa. Her essays have appeared in *GLQ*, *Screen*, and *English Studies in Canada*. Along with Thomas Allen, she is the co-editor of *Material Cultures in Canada, Texts and Contexts* (WLUP, 2015).

Jorge Calderón est professeur de littérature française et québécoise ainsi que d'études LGBTQ2+ à l'Université Simon Fraser. Il a co-édité, entre autres, « Queer Frontiers in Canadian and Québécois Literature/Frontières queer dans la littérature québécoise et canadienne » pour la revue *Canadian Literature* en collaboration avec Domenico A. Beneventi; « Representations of First Nations and Métis in Canada and

Quebec / Représentations des Premières Nations et des Métis au Canada et au Québec » pour *l'International Journal of Canadian Studies*. Il a aussi co-organisé plusieurs colloques en études queer : L'art queer de la performance (UQÀM, 2018), Feeling Queer/Queer Feeling (University of Toronto, 2017), Masculin/Féminin : La performativité du genre dans la littérature québécoise depuis la Révolution tranquille (SFU, 2017), (Non)Futurité(s) queer(s) : De la thèse de l'antisocialité aux perspectives utopistes dans la théorie queer (UQÀM, 2016).

Arianne Des Rochers is Assistant Professor of Translation at the Université de Moncton, New Brunswick, and a PhD candidate at the Centre for Comparative Literature at the University of Toronto. She also works as a literary translator. Among her latest translation projects, she translated *Jonny Appleseed* by Joshua Whitehead into French (Mémoire d'encrier 2019), which is how she came to study the language of Whitehead's works. Her research focuses on linguistic normativity within the fields of Comparative Literature and Translation Studies; her dissertation looks at contemporary literary works published in so-called Canada for clues on how to re-imagine the practice of translation beyond the notion of linguistic border.

Katelyn Dykstra is an independent scholar living in rural Manitoba. After leaving academia proper in 2020, they have continued to be actively engaged in the field of intersex studies, while working as a Director of Operations at a non-profit. Their forthcoming edited collection, with Shoshannah Bryn Jones Square, is entitled *Intersex Studies and the Health and Medical Humanities: Sex and Medicine*.

Jessica MacEachern is an Assistant Professor in the English Department at Concordia University. Her debut poetry collection *A Number of Stunning Attacks* is forthcoming with Invisible Publishing in 2021.

Janice Niemann is a PhD candidate in the Department of English at the University of Victoria. Her doctoral research explores the impact of literary setting on genre, specifically how certain garden settings—walled gardens, summer-houses, shrubberies, and lime-walks—facilitate transgressions of social norms and subversions of generic convention in nineteenth-century British novels. She also does work on the scholarship of teaching and learning, with a focus on compassionate pedagogy.

Cassandra Y. Olsen is completing a PhD with the Department of English at the University of Toronto. She specializes in Asian American literature, critical race theory, queer theory, and psychoanalysis. Her

current research investigates the entanglement between racialized embodiment and national identity formation through representations of mixed-race subjectivity in twentieth- and twenty-first century American literatures.

Karleen Pendleton Jiménez is the author of Lambda Literary Award finalists *Are You a Boy or a Girl?* and *How to Get a Girl Pregnant; Tomboys and Other Gender Heroes*; her new middle grade book *The Street Belongs to Us*, and numerous short stories and essays. She wrote the award-winning animated film *Tomboy* and has been recognized by the American Library Association and the Vice Versa Awards for Excellence in the Gay and Lesbian Press. She is Professor of Education, Gender, and Social Justice at Trent University. Raised in Los Angeles, she lives in Toronto with her partner and daughter.

Jacqueline Petropoulos is an Assistant Professor in the Department of English at York University. She is the editor of *Linda Griffiths* (Playwrights Canada Press, 2018). Her research examines the intersections of gender, race, and sexuality in contemporary Canadian drama and theatre. She has published critical essays on plays by Linda Griffiths, Djanet Sears, and Wendy Lill.

Sabrina Reed is Professor of English at Mount Royal University, where she has been teaching Canadian literature since 1993. Her research considers intersections between Canadian literature and critical disability studies, examining how authors approach depictions of mental illness and physical disabilities in an ableist society. In recent publications, she has investigated such diverse topics as ageism in Margaret Atwood's "Torching the Dusties," pain management in Catherine Bush's *Claire's Head*, drug addiction in Eden Robinson's *Blood Sports*, and enhancement technologies in Timothy Findlay's *Headhunter*. She is currently completing a monograph on Miriam Toews.

Jen Rinaldi is an Associate Professor in Legal Studies at Ontario Tech University. Her research takes up how non-normative bodies are read, marked, and produced in and through socio-legal discourse. She is a member of Recounting Huronia, a research collective that documents the history of the Huronia Regional Centre (an institution that housed persons with intellectual disability diagnoses) from the perspective of its survivors. In service to this collective she co-wrote *Institutional Violence and Disability: Punishing Conditions* (Routledge, 2019); and founded the Huronia Survivors Speakers Bureau, which enabled intellectually

disabled institutional survivors to tell their stories to audiences across Canada.

Chris Roulston is Professor of Gender, Sexuality and Women's Studies and French Studies at the University of Western Ontario. Her books include *Narrating Marriage in Eighteenth-Century England and France* (2010) and she is co-editing a collection of essays with Dr. Caroline Gonda on Anne Lister, *Decoding Anne Lister: New Critical Readings*. Her current book project, *School Daze: Queer Nostalgia in Modern British Girls' Boarding School Narratives*, focuses on queer sexuality in girls' boarding school novels, with recently published articles on Dorothy Strachey's Olivia in *Modernism/Modernity* (2020) and on Rosemary Manning's *The Chinese Garden in Twentieth-Century Literature* (2019).

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