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Contributors

**Cassandra Barnett** is a writer and art theorist raised in Auckland but with roots in the Waikato (Raukawa ki Wharepuhunga). She writes fiction, ficto-criticism, and scholarly essays about contemporary art from Aotearoa and beyond, exploring questions of indigeneity, belonging, whakapapa, diaspora, ecology, cultural multiplicity, and the endless flux of identity. Cassandra is a lecturer at the School of Art at Massey University, Wellington. She holds an MA in Continental Philosophy, a PhD in Media, Film, and Television, and is currently studying towards her Masters in Creative Writing at Victoria University of Wellington.

**Raven Cretney** is a researcher working in the Political Science and Public Policy department at Waikato University in Kirikiriroa Hamilton. Her doctoral research focussed on the politics of community-led earthquake recovery in Ōtautahi Christchurch. More widely, her work explores grassroots social and environmental change.

**Karen Davis** has had an interest in economics since the beginning of the neoliberal onslaught in the 1980s. Since then, she has
kept an eye on the finances of the government, the unhealthily wealthy, and several not for profits, as well as running economics education workshops. She looks forward to the day when the majority of economic organisations in Aotearoa are not for profits.

**Bryce Galloway** is an artist and senior lecturer at Massey University’s Whiti o Rehua School of Art. His zine, *Incredibly Hot Sex with Hideous People* has over 65 issues and two anthologies. He is a former co-organiser of Wellington Zinefest and mentor/instigator of Hamilton Zinefest. He regularly writes, speaks, and runs workshops on zines and zine-making.

**Amy Howden-Chapman** is an artist and writer. She is co-founder and editor of The Distance Plan.org, a platform that promotes the discussion of climate change within the arts. She holds a BA in Art History and a MA in Creative Writing from Victoria University of Wellington, and a MFA in Fine Arts from the California Institute of the Arts.


**Georgia Lockie** has studied law, philosophy, and politics at Victoria University of Wellington before finally finding an intellectual home within the University’s Sociology department. She is undertaking doctoral research on the theoretical relationship between ontology, individual and collective subjectivity, and emancipatory politics. She is also soliciting anonymous love letters for a book exploring desire, projection, and romantic intersubjectivity.
Jonathan Oosterman has a background in a range of activist struggles. In 2004, he helped start the Save Happy Valley Campaign against a proposed opencast coal mine on the West Coast, and in 2006-2009 was involved with the Grey Lynn Community Gardens. In 2016, he completed an MA on communication practices in the New Zealand climate movement. He is a researcher and occasional lecturer at Victoria University of Wellington, and also works for the Tertiary Education Union.

Matariki Williams (Tūhoe, Ngāti Hauiti, Taranaki, Ngāti Whakaue) is a Curator Mātauranga Māori at Te Papa. Previously, she worked in publishing at Huia Publishers and Bridget Williams Books, and at the Ministry for Culture and Heritage. Outside of this, Matariki is also Editor and Kaupapa Māori at Pantograph Punch, was the co-founder and co-editor of Tusk—Emergent Culture, and has guest-edited at Radio New Zealand’s The Wireless. Matariki is a Kāhui Kaitiaki representative on the Museum’s Aotearoa Board and also serves on the board of the National Digital Forum.
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