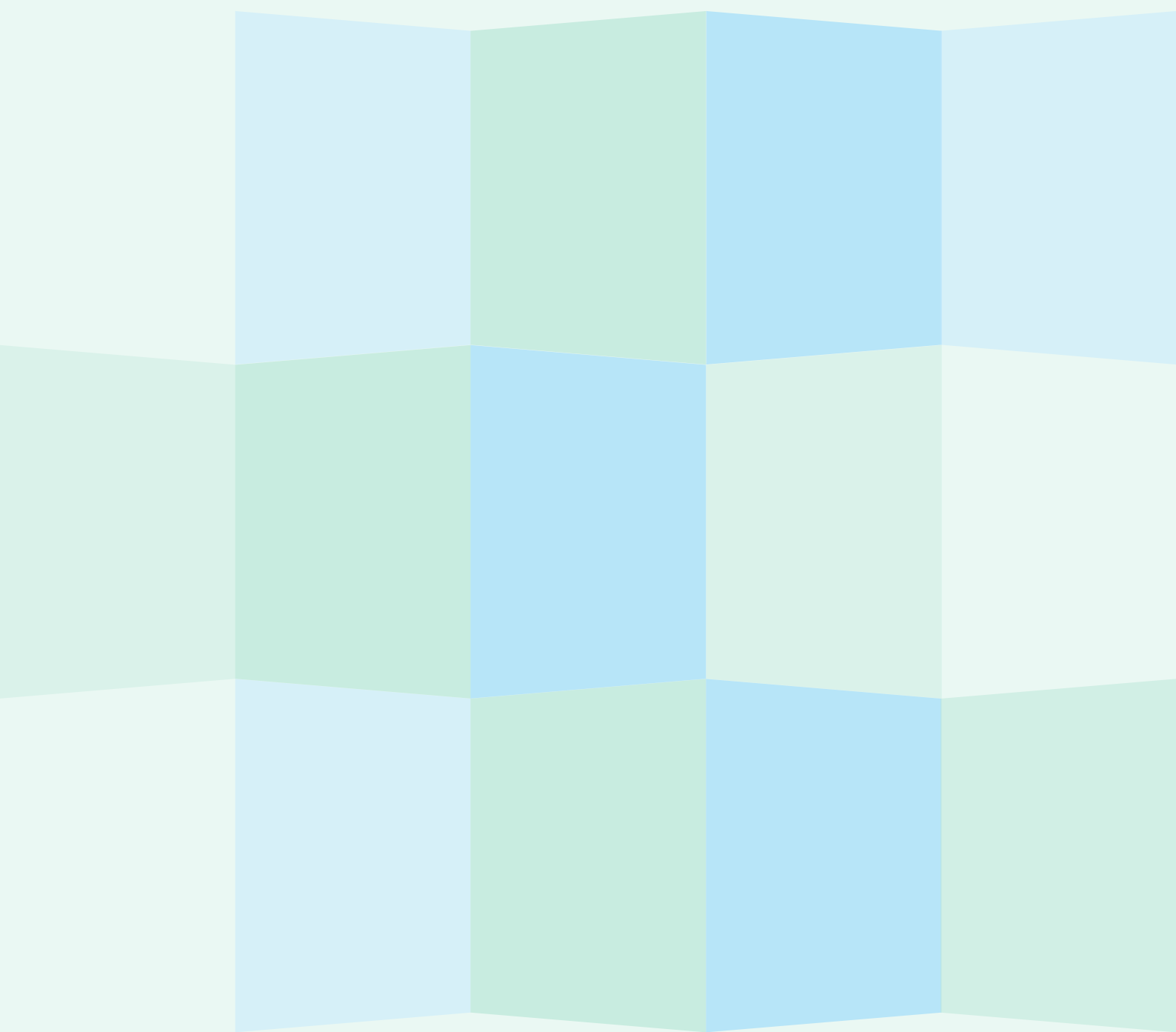


2024-2025

AUTHOR Showcase



ANZL Academy of New Zealand Literature
Te Whare Matatuhi o Aotearoa



Design | bathyscaphe.com

Please visit the Academy of New Zealand Literature web
site for in-depth features, interviews and conversations.

www.anzliterature.com

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Kia ora festival directors,

This Author Showcase is produced by the Academy of New Zealand Literature (ANZL).

We are writers from Aotearoa New Zealand, mid-career and senior practitioners who write fiction, poetry and creative nonfiction. ANZL Fellows and Members include New Zealand's most acclaimed contemporary writers, including Witi Ihimaera, Patricia Grace, Eleanor Catton, Lloyd Jones and Albert Wendt.

In this e-sampler you will find information on writers with recent publications who are available to appear at literary festivals around the world in 2025 and the first half of 2026.

Writers have a bio, a short blurb about their latest books, information on interests and availability, and links to online interviews and performances.

Each writer's page lists email addresses so you can contact them or their publishers. Please note that New Zealand writers can apply for local funding to support travel to overseas festivals and other related events.

If you have any questions, please email: stories@auckland.ac.nz

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Megan Dunn



Megan Dunn is the author of three irreverent works of non-fiction: *Tinderbox* (Galley Beggar Press, 2017), her memoir in essays *Things I Learned at Art School* (Penguin Random House NZ, 2021) and *The Mermaid Chronicles: A Midlife Mer-moir* (2024). Megan is a curator, art critic and essayist in New Zealand. She has published columns, reviews, personal essays and features for a wide range of media including the *Guardian Australia*, *The New Zealand Listener*, *Metro*, *Newsroom* and *Art News New Zealand*.

Experience and Interests

Essays; contemporary art; feminism; mermaids; popular culture; material culture, irreverence.

Availability/Restrictions

Available other than in early June. Needs notice for time off work, but anything possible.

Links

| [ANZL member page](#)

| [Megan Dunn's website](#)

| [Penguin Random House writer page](#)

| [Galley Beggar Press author page](#)

| [ANZRB review by Guy Somerset of *The Mermaid Chronicles* \(Sept, 2024\)](#)

| [Audio: Radio NZ interview with Kathryn Ryan on Nine to Noon discussing *The Mermaid Chronicles* \(Aug, 2024\)](#)

| [Review 31 \(UK\) review by James Cook of *Things I Learned at Art School* \(2021\)](#)

Contact

Writer Contact: megandunn90@gmail.com

Publisher Contact N/A

RECENT WORK: *The Mermaid Chronicles – A Midlife Mer-moir*

PUBLISHER: Penguin Random House NZ

DOP: August 2024

This is the true tale of how one woman's lifelong obsession became a midlife mermaid odyssey. Forty, freckled and facing infertility, Megan Dunn hears the siren call that reawakens her lifelong obsession, and sets off in pursuit of mermaids. Real mermaids. From Coney Island and Copenhagen to Courtenay Place, Wellington, New Zealand, from the semiotics of 1984 romantic comedy "Splash" to meet-ups with top professional mermaids, her odyssey takes her fathoms deep, past the wreck and the boardwalk, as she asks the question that has plagued humans for millennia: What is it about mermaids? Diving into the caverns of her own life, Megan loses the plot but finds her voice and hears the mermaids singing.



"Her voice is so strong. It's wonderful."

—Lorde

"A treasure of a memoir . . . funny, frank and moving."

—Kim Hill

"Observes the importance of fantasy with keen wit and an open heart."

—Pip Adam, author of *The New Animals*

"A fabulously witty adventure, written in deeply moving prose."

—Philip Hoare, author of *Leviathan or, The Whale*

Brannavan Gnanalingam



Brannavan Gnanalingam is an award winning writer of Sri Lankan Tamil heritage and living in Wellington, New Zealand. He has written eight novels, including *Sprigs* (winner of the Ngaio Marsh Award for fiction, shortlisted for the fiction prize at the Ockham New Zealand Book Awards, and longlisted for the IMPAC Dublin Literary Award) and *Sodden Downstream* (also shortlisted at the Ockham New Zealand Book Awards). His latest novel, *The Life and Opinions of Kartik Popat*, is a satire on the rise of fascism and online bad faith actors.

Experience and Interests

Writing from immigrant and post-colonial perspectives; class; race and gender; comedic /satire writing; sport; film; political writing.

Availability/Restrictions

Available with no restrictions except in November and December.

Links

| [ANZL member page](#)

| [Wikipedia page](#)

| [Stuff interview discussing *Sprigs*, childhood and toxic masculinity](#)

| [Audio: Radio NZ interview discussing *Sprigs*](#)

| [The Spinoff essay by Brannavan Gnanalingam about race, immigration, and KFC](#)

Contact

Writer Contact: brannavan@gmail.com

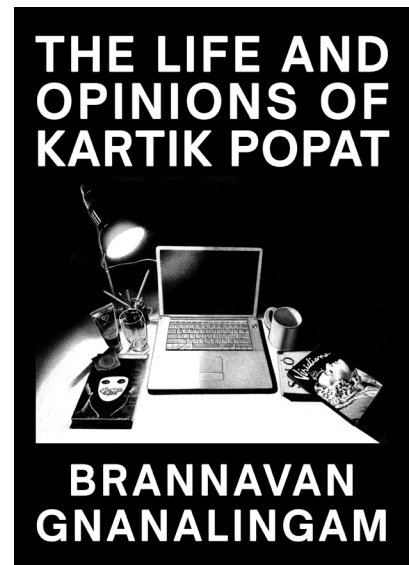
Publisher Contact: lawrenceandgibson@gmail.com

RECENT WORK: *The Life and Opinions of Kartik Popat*

PUBLISHER: Lawrence and Gibson

DOP: October 2024

Kartik Popat breezes through his teenage years despite having no friends. He has no time for his fellow Indians or immigrants. He wants to earn money, without doing any work. He dreams of being a filmmaker, but ends up working at Parliament, racing through the ranks of advisors and party hacks. As the Covid lockdown sets in, he learns that there are more grifts in the world than doing a half-arsed job. Mr Popat disputes all of the above characterisations. *The Life and Opinions of Kartik Popat* casts a sidelong glare at the rise of wannabe South Asian demagogues in Western democracies, and imagines a version fit for Aotearoa. The novel lampoons the concept of the model minority, as Kartik makes a mockery of representational politics and reacts to the echo chambers and political movements of the day.



“[*The Life and Opinions of Kartik Popat* is] just the most wonderful, wonderful book. It’s funny. It’s crack-up funny. It’s all very astute, very clever. It’s a brilliant book.”

—Pip Adam, *Radio New Zealand*

“Brannavan Gnanalingam’s incendiary *Sprigs* is an important examination of racism, violence and toxic masculinity that everyone should read.”

—Kiran Dass, *The Guardian*

“Gnanalingam has always been deft with character voice but here betters himself. Every mind we meet, every snatch of conversation, feels whole, unique and real. The world of *Sprigs* is complete and it simply feels like Gnanalingam is showing us a window into it. So, as much as this is a work of Theme and Ideas and Scope, it ends up an intensely personal work—we understand the stakes and meanings of these people’s lives.”

—Uther Dean, *The Spinoff*

“[Gnanalingam’s] a distinctive, urgently relevant voice in New Zealand fiction.”

—David Hill, *New Zealand Herald*

Tina Makereti



Tina Makereti is an award-winning novelist, essayist and short fiction writer. Her latest novel is *The Mires*, and her collection of personal essays, *This Compulsion in Us*, will appear in May 2025. She is also author of *The Imaginary Lives of James Pōneke*, *Where the Rēkohu Bone Sings* and *Once Upon a Time in Aotearoa*. She is co-editor of *Black Marks on the White Page*, an anthology that celebrates Māori and Pasifika writing. In 2016 her story 'Black Milk' won the Commonwealth Writers Short Story Prize, Pacific region. She has been awarded numerous residencies and presented her work in Australia, Frankfurt, Taipei, Jamaica, Canada and the UK. Tina teaches a masters of creative writing workshop at Te Herenga Waka Victoria University.

Experience and Interests

Fiction and creative nonfiction that considers questions around cultural identity, history, prejudice and coloniality. Writing that explores unknowability and the uncanny. Māori, Pasifika & Indigenous writing. Building connections and community—for example, welcoming refugee communities. Teaching creative writing.

Availability/Restrictions

Australia: In 2025 available most weeks, but unavailable most Thursdays and Fridays (can work remotely).

Rest of the world: available during university semester breaks (6 November until February 15. Then June 1 to July 5, and August 17–30. This same format of availability for 2026).

Links

| [ANZL member page](#)

| [Tina Makereti's website](#)

| [Instagram](#)

| [Audio: Radio NZ interview discussing *The Mires* and its subjects of identity, racism and intolerance](#)

| [Video: ReadswithRosa Podcast interview discussing *The Mires*](#)

| [Read NZ 'In the neighbourhood' interview discussing *The Mires*](#)

| [The Spinoff review of *The Mires*](#)

| [Kete Books review of *The Mires*](#)

| [Victoria University bio page](#)

Contact

Writer Contact: tina.makereti@gmail.com

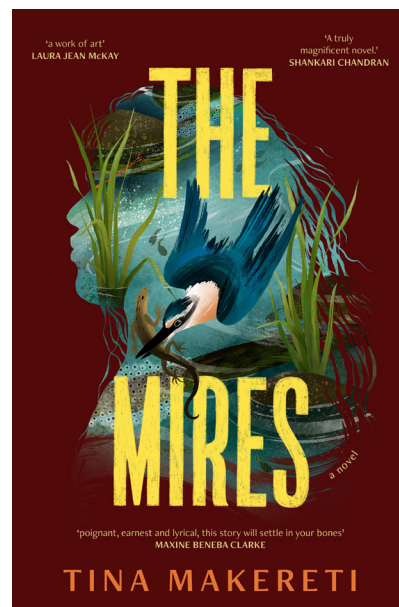
Publisher Contact: tina.makereti@gmail.com

RECENT WORK: *The Mires*

PUBLISHER: Ultimo Press (AUS/NZ), HarperVia (US), Footnote Press (UK)

DOP: July 2024

Three women give birth in different countries and different decades. In the near future, they become neighbours in a coastal town in Aotearoa New Zealand. Single parent Keri has her hands full with four-year-old tearaway Walty and teen Wairere, a strange and gifted child, who always picks up on stuff that isn't hers to worry about. They live next door to Janet, a white woman with an opinion about everything, and new arrival Sera, whose family are refugees from ecological devastation in Europe. When Janet's son Conor arrives home without warning, sporting a fresh buzzcut and a new tattoo, the quiet tension between the neighbours grows, but no one suspects just how extreme Conor has become. No one except Wairere, who can feel the danger in their midst, and the swamp beneath their street, watching and waiting. *The Mires* is a tender and fierce novel that asks what we do when faced with things we don't understand. Is our impulse to destroy or connect?



“*The Mires* is about the monsters we’ve created and the power we have to stop them. A truly magnificent novel.”

—Shankari Chandran, author of *Chai Time at Cinnamon Gardens*

“*The Mires* is a work of art. The impacts of colonisation, movement, and climate change cut to the bone in glittering prose and through characters kept close as neighbours. In *The Mires*, the environment speaks, culture transcends boundaries and the myriad ideas of home are bitterly defended. Only Tina Makereti could hold a reader in such tense tenderness.”

—Laura Jean McKay, author of *The Animals in That Country*

“With Makereti’s signature elegance, the characters and the story are vividly rendered, wholly immersive. To read *The Mires* is to feel it, it is bodily, a story that looks outward, but is experienced as something keenly internal. The writing is both silken, and splintering—working its way inside you... Makereti gives us a story of tension and tenderness, of magic and meaning, steeped in grace, and timeless wisdom.”

—Natasha Lampard, *Kete Books*

“Gripping and masterful, wise and compassionate, *The Mires* is rich with insight into contemporary Aotearoa, its past and its potential futures. Three families are interconnected, for better or for worse. Hate may erect barriers that are difficult to cross, but this world is connected by water...”

—Amber French, *North and South*

“Tina Makereti’s *The Mires* is a brave and original effort to examine what makes us, and divides us, as a nation and as a human race, and to confront the humbling, disquieting degree to which we are subject to the power of water, the moving liquid firmament of the earth which enables every aspect of life, and may always, easily, wash it all away.”

—Rachel O’Connor, *Landfall Review Online*

“*The Mires* is truly magic from beginning to end... To deal with such [hefty topics] in a warm, gentle fashion may seem impossible, yet Makereti achieves this with such quiet grace, you can’t help but feel under some kind of spell. Mired, if you will, in the exact intoxicating swampiness of which forms the book’s ultimate protagonist.”

—H.J.Kelly, *The Spinoff Books*

Steve Braunias



Steve Braunias is an award-winning writer of creative nonfiction works on crime, music, politics, and birdwatching. He is an entertaining and very experienced speaker who has appeared at international festivals in London and Melbourne, and throughout NZ as an author and chair. His books include the illustrated *Cover Story: 100 Strange, Beautiful and Frankly Incredible NZ Album Covers*, a massively successful LP-shaped cultural history, and a forthcoming book in 2025 on the biggest murder trial in modern NZ history, about an eye surgeon accused of strangling his wife and staging her death as a suicide. He was awarded journalism fellowships to Oxford University and Cambridge University. An experienced journalist, he is an expert onstage interviewer and addresses the audience directly as a speaker.

Experience and Interests

Crime writing; satire; personal essay; journalism; creative nonfiction writing.

Availability/Restrictions

Best travel times: April–November. Travel possible at other times.

Links

| [ANZL member page](#)

| [Audio: Radio NZ interview discussing *Survivors* and attending the High Court](#)

| [Video: TVNZ feature on *Cover Story*](#)

Contact

Writer Contact: stephen11@xtra.co.nz

Publisher Contact: alex.hedley@harpercollins.co.nz

RECENT WORK: *The Survivors: True Stories of Death and Desperation*

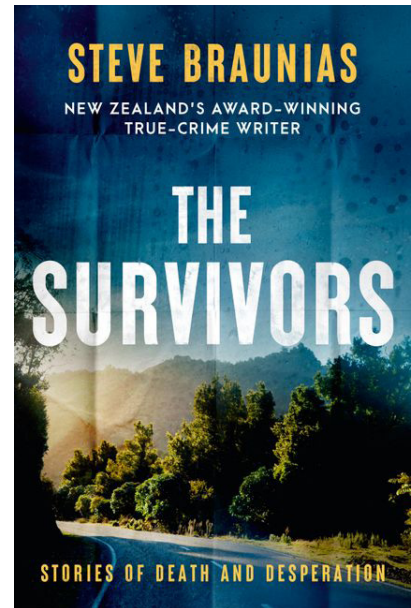
PUBLISHER: HarperCollins

DOP: July 2024

Some have violent tendencies, ruining lives indiscriminately.

Some seal their own fate in slow motion; others do so in the blink of an eye.

In *The Survivors*, award-winning true-crime writer Steve Braunias retells twelve mysteries of human nature—unusual stories of how people choose to survive their own lives, and their decisions, desires, impulses... and failings.



“While *The Survivors* digs into some extremely dark areas of humanity, it never reads as too bleak. There are many moments of humanity and light.”

—Craig Sisterton, on *The Survivors*

“Braunias particularly excels at the exit, closing each chapter with sharp, spare and devastating prose. The final lines of *Missing Persons* are a beautifully wrought example, when all that’s left is an emptying courtroom, with its ‘old familiar silence’.”

—Angelique Kasmara, on *Missing Persons*

“In the end, it’s the sheer incongruity that makes this such a grand read. There’s something precarious about the amiable and vulnerable eccentrics who populate the birding scene at the mercy of so habitually acerbic a pen as Braunias’—like a rifleman or a rock wren cupped in a bushman’s hand.”

—John McCrystal, on *How To Watch A Bird*

Paula Morris



Paula Morris is an award-winning novelist, short story writer and essayist of Māori and English descent. Director of the Master of Creative Writing at the University of Auckland, she is the founder of the Academy of New Zealand Literature; Wharerangi, the Māori literature hub; and the online Aotearoa NZ Review of Books. She edited the anthologies *A Clear Dawn: New Asian Voices from Aotearoa NZ* (2021, with Alison Wong) and *Hiwa: Contemporary Māori Short Stories* (2023). She has appeared at festivals and events around the world including in India, South Africa, China, Japan, Singapore, Europe and North America.

Experience and Interests

Indigenous and diasporic writing; Māori and Pacific writing and culture; Korean film; television and literature; post-colonial literature; short stories; the politics of translation; anthologies and book prizes.

Availability/Restrictions

Generally available, with greatest flexibility October–February.

Links

| [ANZL member page](#)

| [Wikipedia page](#)

| [Author website](#)

| [Video: Paula Morris 2022 Arts Foundation Laureate](#)

| [Video: ‘Writing Home’ for Nelson Arts Festival](#)

| [Audio: Radio NZ interview discussing *Hiwa*](#)

| [University of Auckland feature on *Hiwa*](#)

| [Reading Room feature ‘Māori writing: the struggle continues’ by Dr Paula Morris](#)

| [New Zealand Review of Books review of *Hiwa*](#)

Contact

Writer Contact: p.morris@auckland.ac.nz

Publisher Contact: p.morris@auckland.ac.nz

RECENT WORK: *Hiwa: Contemporary Māori Short Stories*

PUBLISHER: Auckland University Press

DOP: August 2023

Hiwa is a vibrant, essential collection of contemporary Māori short stories, featuring twenty-seven writers working in English or te reo Māori. The writers range from famous names and award winners—Patricia Grace, Witi Ihimaera, Whiti Hereaka, Becky Manawatu, Zeb Nicklin—to emerging voices like Shelley Burne-Field, Jack Remiel Cottrell, Anthony Lapwood and Colleen Maria Lenihan.

A showcase of contemporary talent, *Hiwa* includes biographical introductions for each writer's work, and explores the range of styles and subjects in the flourishing world of Māori fiction.



[The] “wide range of subjects, genres and styles, is, to my mind, the book’s unifying kaupapa and its greatest strength: a celebration of the sheer talent of Māori writers, embodying and expressing the diversity of Māori identity and experience in the 21st Century.”

—Deborah Walker-Morrison, *NZ Listener*

“The growth of the genre in the emerging space has been a cornerstone of the Aotearoa New Zealand landscape, and one that people like Morris, and Ihimaera, and Grace, and those other kaumatua of the industry have nurtured into greatness ... Forget the international success of our sports teams; invest some time in reading our greatest export—Māori short stories.”

—Chris Read, *NZ Booklovers*

Vanda Symon



Vanda Symon is the author of the Number 1 bestselling Detective Sam Shephard crime series and the psychological thriller *Faceless*. She is published by Orenda Books (London). She has been shortlisted for many awards, including the CWA John Creasy New Blood Dagger, USA Barry awards and Ngaio Marsh Awards for Best Crime Novel. She has appeared in book festivals in the UK, Australia and New Zealand, as both panellist and chair. Vanda has a PhD in Science Communication and works in Agritech. She is the President of The New Zealand Society of Authors. Vanda starred in the television show “The Traitors” New Zealand, and produced and hosted the radio show “Write On” for 18 years. She is a New Zealander of Fijian descent.

Experience and Interests

Crime writing; forensic science; Dame Ngaio Marsh; Pasifika literature; creative writing workshops.

Availability/Restrictions

Works full time, but has understanding employers and is able to travel at any time after March 2025 with advance notice.

Links

| [ANZL member page](#)

| [Vanda Symon's website](#)

| [NZ Herald interview on writing crime](#)

| [Audio: Radio NZ interview](#)

| Instagram @vandasymon

| Facebook @vandasymonauthor

| X/Twitter @vandasymon

Contact

Writer Contact: vandasymon@gmail.com

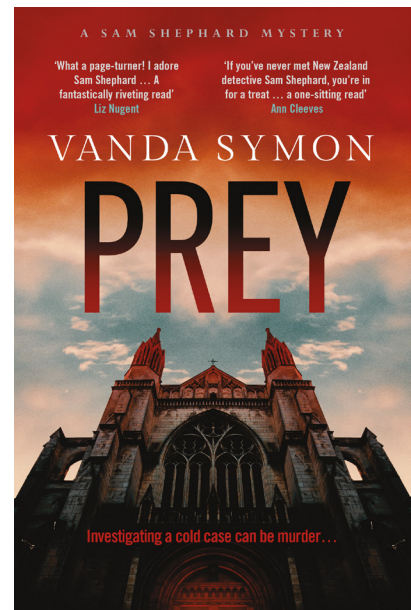
Publisher Contact: karen@orendabooks.co.uk

RECENT WORK: *Prey*

PUBLISHER: Orenda Books, London

DOP: August 2024

On her first day back from maternity leave, Detective Sam Shephard is thrown straight into a cold-case investigation—the unsolved murder of a highly respected Anglican priest in Dunedin. The case has been a thorn in the side of the police hierarchy, and for her boss it’s personal. With all the witness testimony painting a picture of a dedicated church and family man, what possible motive could there have been for his murder? But when Sam starts digging deeper into the case, it becomes apparent that someone wants the sins of the past to remain hidden. And when a new potential witness to the crime is found brutally murdered, there is pressure from all quarters to solve the case before anyone else falls prey. But is it already too late...?



“New Zealand’s modern Queen of Crime.”

—Val McDermid

“If you’ve never met New Zealand detective Sam Shephard, you’re in for a treat... a one-sitting read.”

—Ann Cleaves on *Prey*

“What a page-turner! I adore Sam Shephard ... a fantastically riveting read.”

—Liz Nugent on *Prey*

“If you like taut, pacy thrillers with a wonderful sense of place, this is the book for you.”

—Liam McIlvanney on *Prey*

“New Zealand’s answer to Siobhan Clarke.”

—*The Times* (London)

Anna Jackson



Anna Jackson is a poet, fiction writer and scholar, teaching poetry and poetics, American literature and the literature of gender-queer identity at Te Herenga Waka University in Wellington. Her novella, *The Bedmaking Competition*, won the Viva La Novella award with Brio books in 2018 and the 2019 Mascara Literary Review award for Fiction. Her most recent collection of poetry, *Pasture and Flock: New and Selected Poems*, was published by Auckland University Press in 2018, and her book, *Actions and Travels: How to read poetry*, in 2020. *Terrier, Worrier: A poem in five parts*, is a book of poet's prose, along the lines of Maggie Nelson's *Bluets* or Sarah Manguso's *300 Arguments*, and comes out in 2025.

Experience and Interests

Teaching poetry and the reading of poetry in workshops for schools, school students at the Auckland Writers Festival, university students at all levels in small classes and lecture halls; hosted the Ruapehu Writers Festival in 2016 and have hosted many symposia and conferences on poetry and other fields of writing. Editor of AUP New Poets, and mentor to many younger poets and editors as they start literary journals and publishing their work. Interested in experimental forms of the essay, memoir and long-form poetry.

Availability/Restrictions

Available and keen to travel with some restrictions February to early March; and late October – mid November, though still can be arranged.

Links

| [ANZL member page](#)

| [Anna Jackson's website](#)

Contact

Writer Contact: anna.jackson@vuw.ac.nz

Publisher Contact: s.elworthy@auckland.ac.nz

RECENT WORK: *Terrier, Worrier: A poem in five parts*

PUBLISHER: Auckland University Press

DOP: June 2025

Terrier, Worrier is a remarkable and playful book on language, anxiety, poetry and the strangeness of being a person. With its fragmentary form falling somewhere between a diary and a collection of poetic essays, it feels in conversation with texts such as *Ongoingness: The End of A Diary* by Sarah Manguso, *Handiwork* by Sara Baume, *Ordinary Notes* by Christina Sharpe and works by Anne Carson, Joan Fleming and Jenny Offil.

‘When is a door’ is a short (8,000 words), intense exploration of thinking, part autobiography of thought, part philosophical tract, part poetics. Set out as chapters of fragments, each constituting an idea, there are a great many strands, woven or juxtaposed, compared or contrasted, direct and metaphorical, that build and expand to achieve a structured whole.

“Filled with brilliant observations and analyses...a mesmerising array of wondering about states such as bravery, kindness, belief...Extraordinary, in both concept and form.”

—Anne Kennedy on *Terrier, Worrier*

“Anna Jackson’s *Pasture and Flock: New and Selected Poems* (AUP) delivers the quirkiest, unexpected, physical, cerebral poetry around.”

—Paula Green, *Poetry Shelf* on *Pasture and Flock*

“A quirky and tender novella, by turns hilarious and heart-breaking, caustic and deeply compassionate ... told by strong-willed and clear-voiced protagonists, iconoclastic and brazen and beautifully vulnerable as well.”

—Fiona Wright on *The Bedmaking Competition*

“The *Bed-Making Competition* is startling, humorous and compassionate in voice and tone. Reminiscent of J.D Salinger’s *Franny and Zooey*, it offers the wisdom of near-lived experience through the alternating fictional voices of two sisters over twenty years...”

—*Mascara Literary Review*

Mikaela Nyman



Mikaela Nyman from the Finnish Åland Islands is an award-winning poet, novelist and essayist in Swedish and English. Widely anthologised, she facilitates writing workshops, judges national and international poetry competitions, and has had media accreditation for WOMAD's World of Words. Awarded the 2024 Robert Burns Fellowship, Writer in Residence for Massey University and Palmerston North City (2021), and Biskops-Arnö (Sweden, 2020). Her two poetry collections in Swedish were nominated for the Nordic Council Literature Prize in 2020 and 2024. She collaborates with Pacific writers and has appeared at festivals in New Zealand, the Nordics and Vanuatu, including the 7th Melanesian Arts and Culture Festival. Mikaela holds a PhD in Creative Writing inter-disciplinary with Pacific Studies from the International Institute of Modern Letters at Te Herenga Waka University.

Experience and Interests

Contemporary Nordic and Oceanic literature; collaborative projects across borders of geography, language, ethnicity and art disciplines; teaching creative writing (poetry, microfiction, life-writing); mentoring writers (incl through the NZ Society of Authors and the *Sista, Stanap Strong!* network); podcasting (hosts the Sugar Loafing Arts Cast); language and belonging; translation (English and Swedish).

Availability/Restrictions

Available to travel in 2025, preferably in the second half of the year as her calendar is most flexible from June to the end of October.

Potentially invited to Dunedin in March and the Stockholm Bookfair on 11-12 April. Would be happy to do any other events in Scandinavia around that time if the opportunity arises.

Links

| [ANZL member page](#)

| [Read NZ Writers' Files](#)

| [IIML graduates](#)

| [Melanesian Arts & Culture Festival Haus Storian](#)

| [Audio: RNZ interview with the co-editors about *Sista, Stanap Strong! A Vanuatu Women's Anthology*](#)

| [Audio: OAR Dunedin_UNESCO City of Literature interview with the 2024 Burns Fellow](#)

| [Q&A with Mikaela Nyman about her novel *Sado*](#)

| [The 2024 Robert Burns Fellow](#)

| [Vanuatu's first microfiction competition](#)

Contact

Writer Contact: mikaela_nyman@icloud.com

Publisher Contact: Te Herenga Waka University Press: fergus.barrowman@vuw.ac.nz

Ellips publisher in Finland: ellipsforlag@gmail.com

RECENT WORK: *The Anatomy of Sand*

PUBLISHER: Te Herenga Waka University Press

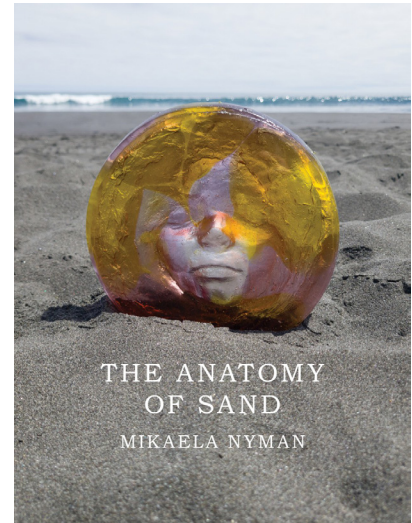
DOP: May 2025

The Anatomy of Sand is the first poetry collection written in English by the Finnish-New Zealand poet Mikaela Nyman.

In an expansive new collection encompassing myths and science, the political and personal, the local and global, lyrical and technical language, from outer space to the microscopic, Nyman asks us to pay attention to how our present-day actions will impact future ecological events.

These poems listen to the creaking of space and wash of oceans, document the methane dunes on Pluto and eroding runes at Back Beach, and search the Finnish Kalevala mythology for answers.

“Like the tide, *The Anatomy of Sand* returns to the shoreline as a haven and a lens to examine our relationship with nature and environmental loss. Nyman is fascinated by the ways we insist on artificially replicating what nature has already abundantly provided, and reminds us that we do not sit outside of our environment. This book is urgent and timely, rich and lively.”—Helen Heath



“The landscape, plants and animals—a wonderful mix of Nordic and New Zealand—are not only Nyman’s tools for describing the violent changes our planet is facing, but equally her way of writing about people and relationships. Here Nyman’s poetry reminds of the American poet Elizabeth Bishop’s way of choosing the path via the non-human in her poems in order to write precisely about humanity.”

—Svenska Dagbladet on *To get out of a rip tide, you must move sideways*

“*Sista Stanap Strong!* is an anthology full of astute, emotional honest personal declarations and explorations of independence.”

—Selina Tusitala Marsh on *Sista, Stanap Strong! A Vanuatu Women’s Anthology*

“In many ways, it [*Sado*] is a subtler work of fiction that is kinder to its characters—and it ends up operating as an intricate love letter to Vanuatu.”

—Zahid Gamielien comparing Mikaela Nyman’s *Sado* to J.M. Coetzee’s *Disgrace*, in *Landfall Review*

“*Sado*’s contribution to the literary scene in Vanuatu, through the telling of stories about an experience that unites a nation, cannot be overstated.”

—Rebecca Tobo Olul-Hossen’s review of Mikaela Nyman’s novel *Sado* (2020) for *The Spinoff*

Bryan Walpert



Bryan Walpert is an award-winning author of nine books of poetry, fiction and criticism, including the novel *Entanglement*, named a best book of 2021 by the *New Zealand Listener* and short-listed for the Jann Medlicott Acorn Prize for Fiction at the 2022 Ockham New Zealand Book Awards; *Late Sonata*, winner of the 2020 Seizure Viva La Novella prize in Australia; and *Brass Band to Follow*, included among the top 10 poetry collections of 2021 by the *New Zealand Listener*. His work has appeared in the U.S., UK, Canada, New Zealand and Australia. Originally from the United States, he is a professor of creative writing at Massey University in Auckland.

Experience and Interests

Fiction; Poetry; Literature and Science.

Availability/Restrictions

Fully available most of the year, with some restrictions end Feb–early June.

Likely to be in the U.S. for 2–3 weeks in April.

Links

| [ANZL member page](#)

| [Bryan Walpert's website](#)

| [Audio: Radio NZ interview discussing *Brass Band to Follow*](#)

| [Video: Bryan recites 'Brass band to follow' for World Poetry Day 2021](#)

Contact

Writer Contact: bjw360@gmail.com

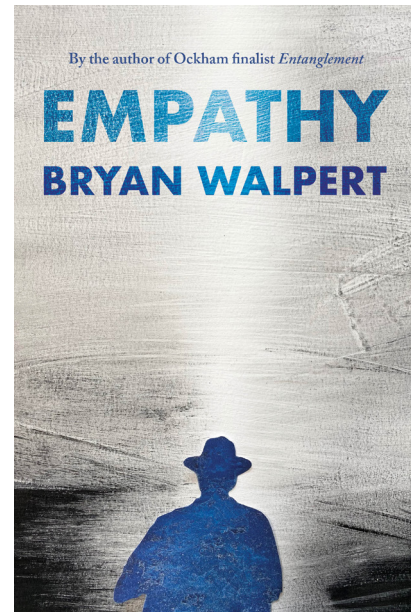
Publisher Contact: kiaora@makaropress.co.nz

RECENT WORK: *Empathy*

PUBLISHER: Makaro Press

DOP: July 2025

Marketing executive Alison Morris bets her reputation on a project to sell empathy in a perfume bottle. Her husband, Jim, is inspired to try a similar thing in a game he's developing—sinking all his money into *EmPath*, where people progress by learning to understand one another without direct communication. All at once Alison's fragrance develops dangerous effects and Jim's game crashes in the market, then the chemist working on the perfume project vanishes. His son, David, seems to be the only one looking for him. A widower with two children, David is a man of routine who just wants to get on with his life, but his love for his father takes him into a murky world where empathy can be bought and sold and can lead to murder.



“Dazzlingly intelligent and ambitious in scope...A novel unafraid to ask difficult questions, and a novelist unwilling to patronise his readers.”

—Judges’ comments on *Entanglement*, 2022 Ockham New Zealand Book Awards.

“...a virtuoso performance, from its narrative and figurative structure to its intellectual heft and its stylistic precision...What stops this book from being no more than an impressive tour de force is the skill of its storytelling and its profound humanity. These days our literary novels often get called brilliant. *Entanglement*...is a rare example where the epithet is deserved.”

—Chris Else, *Landfall* review on *Entanglement*

“We love Bryan’s novella for its seamless melding of the emotional and the intellectual, its brilliant evocations of music and literature and a structure that offers both suspense and humour. Out of more than 120 entries from debut and published authors, Bryan’s novella was remarkable for its polish and sophistication.”

—Judges’ comments on *Late Sonata*, 2020 Viva La Novella Prize

“I feel I’m in the hands of a master craftsman; who even writes like this anymore? A wonderful, wonderful book.”

—Bram Presser on *Late Sonata*

Lynley Edmeades



Lynley Edmeades is the author of three books of poetry, *As the Verb Tenses* (OUP, 2016), *Listening In* (OUP, 2019), and *Bordering on Miraculous* (Massey UP, 2022), a collaborative project with painter Saskia Leek. She has a PhD in avant-garde poetics from the University of Otago, and a Masters of Creative Writing from the Seamus Heaney Centre for Poetry at Queen's University, Belfast. Her academic writing and poetry has been published in the UK, US, and Europe, and her poetry has been anthologised and translated into several languages. She has held a number of artist and writers residencies and her poetry has been longlisted and shortlisted for several awards. She is the current editor of *Landfall* and teaches English and creative writing at the University of Otago. Her forthcoming book, *Hiding Places*, is a hybrid work about empire and the institution of motherhood and will be published in September 2025 by Otago University Press.

Experience and Interests

The essay; poetry; creative writing teaching; hybrid writing; autotheory; autofiction; avant-garde; sound studies.

Availability/Restrictions

Available November–February, June–July.

Links

| [ANZL member page](#)

| [Otago University Press author page](#)

| [ANZL review of *Bordering on Miraculous*](#)

| [Otago University Press *Listening In*](#)

| [Otago University Press *As the Verb Tenses*](#)

| [Massey University Press *Bordering on Miraculous*](#)

| [Video: Footage from “Essaying across the Hemispheres” at the University of Dundee, Scotland 2024](#)

Contact

Writer Contact: lynley.edmeades@otago.ac.nz

Publisher Contact: publisher@otago.ac.nz

RECENT WORK: *Hiding Places*

PUBLISHER: Otago University Press

DOP: September 2025

Hiding Places is an exploration of early motherhood, interwoven with layers of social critique, literary criticism, and personal and familial histories. Drawing on Truby King's early tracts that became the foundation for The Plunket Society, *Hiding Places* takes the form of an auto-social biography, combining elements of poetry, autofiction, and memoir. The book traces lines of inherited and intergenerational attitudes toward parenthood and mental health throughout the 20th and early 21st centuries by interlacing personal fragments with medical and social histories.

"*Bordering on the Miraculous* is a perfect retreat when you crave entry into a neighbourhood of warmth, luminosity, wonder. Think dailiness, think mystery. It is an aide to contemplation, and internal calm. It is a book to gift and a book to keep, because it is simply and utterly glorious."

—*Poetry Shelf* review

"A celebration of poetic craft. Edmeades plays with the multiplicity of language in contemporary daily life, and the poetry is so rich and layered...an intricate body of work that deals with individual perspectives and global concerns with equal deftness."

—*Landfall* Review on *Listening In*

"*As the Verb Tenses* is a rare debut collection of poems that dazzles and delights with a profane, childlike wisdom. Acts of movement and play energise an accomplished performance held together by rare precision and a gentle power."

—*Cordite Poetry Review*

Ingrid Horrocks



Ingrid Horrocks' writing has appeared in *Lithub*, *Ninth Letter*, *Sydney Review of Books*, *Spinoff*, *Landfall*, and the *Guardian*. Her fiction debut, *Nine Lives*, a book of stories about women's lives, is forthcoming with THWUP in mid-2025. Her latest non-fiction book, *Where We Swim* (THWUP and UQP, 2021), is a blend of memoir, essay and nature writing. She is also the author of a poetry collection and a book on the history of women wanderers (CUP, 2017). Ingrid has appeared at writing events and festivals in New Zealand, York, Melbourne, Berlin and Princeton, where she did a PhD. In 2024 she was the CNZ Writer in Residence at the IIML. In 2025 she will be teaching for the Faber Writing Academy at Allen and Unwin. Ingrid lives in Wellington.

Experience and Interests

Writing women's lives; historical fiction; travel writing and mobilities; environmental writing; writing in times of crisis; memoir; the personal essay; gender; moving between genres.

Availability/Restrictions

Complete flexibility June–December. A lot of flexibility Feb–May.

Links

| [ANZL member page](#)

| [Ingrid Horrocks' website](#)

| [Audio: Better off Read interview discussing *Where We Swim*](#)

| [Audio: RNZ with Kim Hill on Mary Wollstonecraft](#)

| [Lithub essay, subsequently published in Bloomsbury collection, *Bending Genre*](#)

| [Spinoff Essay 'The Climate Crisis is Seeping into Books and Making Them Really, Really weird'](#)

| [Audio: ABC Life Matters interview on swimming with family in a time of ecological crisis](#)

| [Video: Panel discussion – Books at the Climate Crossroads: *Ngā Uruora* and *Where We Swim*](#)

Contact

Writer Contact: ingrid.horrocks@gmail.com

Publisher Contact: caoimhe.mckeogh@vuw.ac.nz

RECENT WORK: *Nine Lives*

PUBLISHER: Te Herenga Waka University Press

DOP: May 2025

Nine Lives presents nine interlinked stories exploring women's lives over two centuries, reaching into the past to create a deeply contemporary work. Visit a Wairarapa farm in 1919, sail a Norwegian coast with Mary Wollstonecraft in 1796, follow two sisters growing up in a 1930s maternity hospital garden, find love at a Berlin Carnival party in the 2000s, and meet two friends involved in 1980s anti-nuclear protests before seeing one of their sons imprisoned for climate action four decades later. These stories form a powerful community of women's voices across time—both desolate and hopeful.

This is Horrocks's fiction debut, following a poetry collection, a history of women wanderers, and two memoirs. Her latest book, the celebrated *Where We Swim* (THWUP and UQP, 2021), was described by the *Australian Book Review* as a "luminous ... work of wondrous depth" and by Laura-Jean McKay as "a book for our times: to be read immediately and again and again."

"The words in these pages are at once intimate and all encompassing, grimly funny and heart-wrenching, human and nonhuman, global and everyday. This is a book for our times: to be read immediately, and again and again, as Horrocks helps us to come to terms with the new now."

—Laura Jean McKay, author of *The Animals in that Country*, winner of the Arthur C. Clarke Award.

"[E]ngaging and layered.... explores mobility and emplacement articulates a multiple belonging that reminded me of Kwame Anthony Appiah's concept of 'rooted cosmopolitanism'—global citizenship not as a substitute for local identity but as its complement. ... luminous...

Horrocks's generous, searching narration makes for excellent company... By incorporating the 'messier' lives within which her swimming takes place, she has created in *Where We Swim* a work of wondrous depth, as she dives 'out into the future of my life, of my children, and of this watery planet.'"

—Naama Grey-Smith, *Australian Book Review*

"A terrific book... fantastic prose... several books in one... a travel book, it's a family narrative, and it's a book about climate change... about things that matter. It's a book that gets you both out of yourself... and deep inside yourself at the same time. It's a book that makes you think about what kind of world do we live in, what kind of world do we want to live in, and what kind of world might we live in. A book of our moment."

—Harry Ricketts, *Radio New Zealand*

"An exquisitely written piece of armchair travel about swimming solo ... and with others."

—Cheryl Akle, *Notable Books, The Australian*

"[T]he antithesis to environmental writing fashioned by singular men tramping through a purported 'wilderness.' By knitting together her book through family relationships, Horrocks reminds us of the connections with our non-human kin."

—Jessica White, *The Saturday Paper*

Tina Shaw



Tina Shaw is a novelist, short story writer and editor who has received many awards for her work, including the CNZ Berlin Writers Residency, the University of Waikato Writer-In-Residence and the Buddle Findlay Sargeson Fellowship. She won the 2018 Storylines Tessa Duder Award with *Ursa* which was published in 2019 by Walker Books Australia and received a Storylines Notable Book Award. As editor, her 7th edition of the *Bateman NZ Writer's Handbook* was published in 2023. Her novel manuscript *A House Built on Sand* won the 2023 Michael Giffkins Prize. Shaw works as a book reviewer, mentor, manuscript assessor, publisher with Cloud Ink Press, and is editor of the NZSA quarterly publication *NZ Author*. Shaw is currently working on a novel concerning a missing mother, a tumultuous political time, and dark secrets. She will be holding a Michael King Trust residency to work on this novel in early April 2025.

Experience and Interests

New Zealand literature (has recently established a prize to support and encourage NZ fiction); tutoring of creative writing; publishing NZ fiction via Cloud Ink Press; book reviewing; YA writing (she is a YA judge for the Storylines Notable Book Awards); aspects of memory and identity, especially concerning women; the influence of landscape on personality.

Availability/Restrictions

Complete flexibility June–December. A lot of flexibility Feb–May.

Links

| [ANZL member page](#)

| [Tina Shaw's website](#)

| [Landfall review of *A House Built on Sand*](#)

| [Kete Books review of *A House Built on Sand*](#)

| [NZ Review of Books review of *House Built on Sand*](#)

Contact

Writer Contact: shaw.tina@gmail.com

Publisher Contact: N/A

RECENT WORK: *A House Built on Sand*

PUBLISHER: Text Publishing

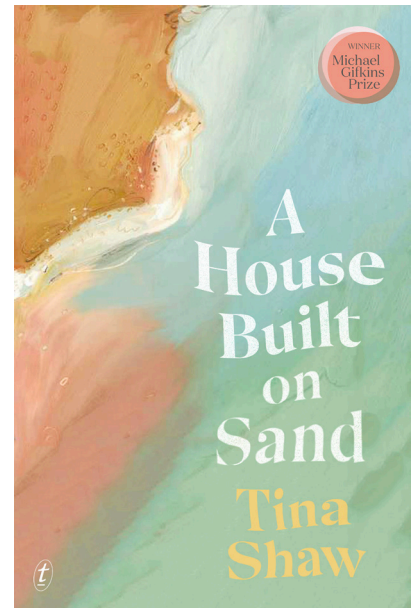
DOP: July 2024

Maxine has been losing things lately. Her car in the shopping centre carpark. Important work files—and her job as a result. Her marbles? ‘Mild cognitive impairment’, according to the doctor. Time for a nursing home, according to her daughter, Rose.

Rose has her own troubles with memory: a recurring vision of a locked cupboard, claustrophobic panic. Something in the shadows. Something to do with the old family house in Kutarere.

Back in that house by the beach, Maxine and Rose try to find their bearings. But they can’t move forward without dealing with the past—and the past has a few more surprises in store.

Full of suspense and heartbreak, *A House Built on Sand* is a haunting novel about family secrets, the hazards of memory and ghosts that linger.



“It is a work of wisdom and maturity, likely to be read and treasured by many. ... an absorbing, haunting novel, beautifully written with compelling characters. ... [It] explores the intricacies of minds, memories and relationships, warmly and acutely observed, with a persuasive plot.”

—*Landfall Review on A House Built on Sand*

“In some ways the novel reads as a love letter wrapped into a mystery, crafted and polished with the skill of someone who’s been doing this for decades.”

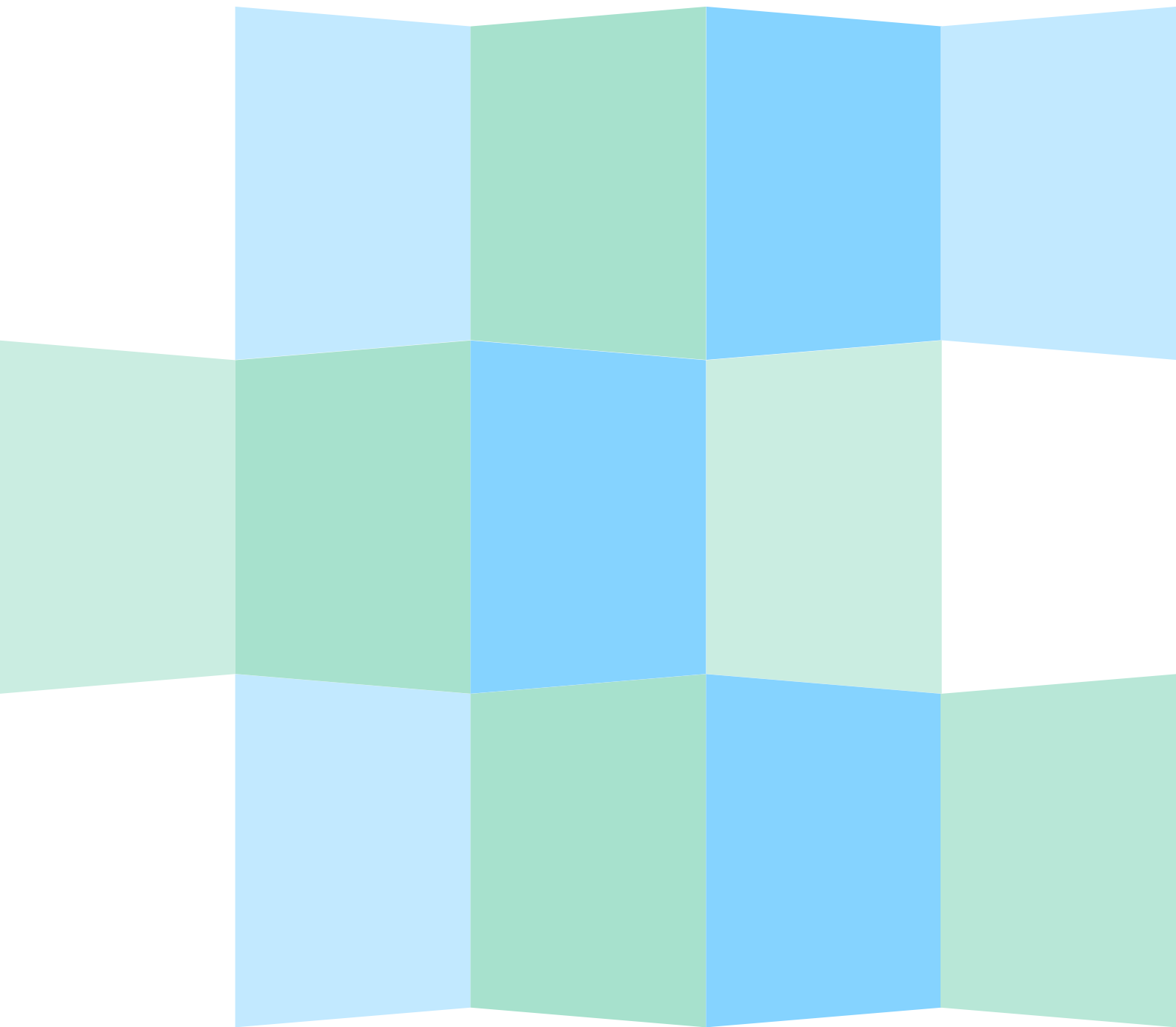
—*NZ Review of Books on A House Built on Sand*

“Shaw has put in the hard yards and years of writing; this is a book of craft as well as art...The writing is tight, packed, pleasingly unpretentious.”

—*The NZ Listener on A House Built on Sand*

“...a beautifully written book that grabs your attention in the first chapter.”

—*Kete Books on A House Built on Sand*



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