

About the contributors:

essa may ranapiri (Ngāti Wehi Wehi, Ngāti Raukawa, Te Arawa, Waikato-Tainui, Ngāti Pukeko, Ngāti Takatāpui, Na Guinnich) is a poet who lives on Ngāti Wairere whenua. They have a great love for language, LAND BACK, and hot chips. Their first book of poetry *ransack* was published in 2019. *ECHIDNA* is their second book. They will write until they're dead. (they/ia)

essa has been corresponding with Faith Wilson, who contributed to Issue One.

Kirsty Dunn (Te Aupōuri, Te Rarawa, Ngāpuhi) is a writer, researcher, and māmā based in Ōhinehou. She recently completed her PhD in Māori Literature in English at the University of Canterbury.

Ko **Kāhu Dunn** tōku ingoa.
He tino pai a Godzilla.
Ko Kirsty tōku māmā.
Ko Sam tōku pāpā.

Kommi Tamati-Elliffe (Kāi Tahu/Te-Āti-Awa) is a propagator of te reo Māori. A musician/rapper and lecturer in Māori and Indigenous Studies who teaches reo throughout the community with regular collaborations with Kāi Tahu artist Turumeke Harrington, Kāi Tahu artist/writer Kiri Jarden, and Kāi Tahu/Ngāi Tai musician Marlon Williams.

Ko **Āio** tōku ingoa.
He pai ki ahau ki ngā kaipūtaiao.
Ko Emma tōku māmā.
Ko Kommi tōku pāpā.
Ko Kāhu taku hoa.
He tino pai a Kāhu ki ahau.
Ko Kirsty tōna māmā.
Ko Sam tōna pāpā.

Kirsty and Kommi's correspondence continues from Issue One.

Terry Craven is a painter and co-owner of Desperate Literature, Madrid. He is represented by Arniches 26 Gallery and his writing has appeared in *3:AM* and *The London Magazine*.

Joan Fleming's latest book is *Song of Less* (Cordite Books, 2021), a verse novel exploring ritual, taboo, and the limits of individualism in the ruins of ecological collapse.

Terry and Joan's correspondence continues from Issue One.

Sancintya Mohini Simpson is a descendent of indentured labourers sent from India to work on colonial sugar plantations in South Africa. Her work navigates the complexities of migration, memory and trauma—addressing gaps and silences within the colonial archive. Simpson's work moves between painting, video, poetry, and performance to develop narratives and construct rituals that reflect on her matrilineal lineage.

Sancintya has been corresponding with Shivanjani Lal, who contributed to Issue One.

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