

ABOUT THE CONTRIBUTORS

Naomi Calnitsky is a PhD Candidate and oral historian in the Department of History at Carleton University, Ottawa. She is currently working on a book project entitled *Seasonal Lives: Twenty-First Century Approaches* (University of Nevada Press, Forthcoming 2017). Her second book, *The Fields are Dressed in the Spring: The Mexican Farm Worker in the Canadian Imagination*, forthcoming with UBC Press in 2018, will be based on her doctoral dissertation in history, "Harvest Histories: A Social History of Mexican Farm Workers in Canada since 1974" (Carleton University, Forthcoming, 2017). As a Commonwealth Scholar at the University of Otago, New Zealand, she completed a Master of Arts in New Zealand and Pacific Islands Labour History with a focus on Samoan and ni-Vanuatu postwar labour migrations to New Zealand. Her primary research interests are in modern Mexican History, migrant agricultural labour in North America, the history of European commercial colonialism in the Pacific World, and nineteenth-century labour circuits across the Melanesian world. She has lectured on the subject of migrant farmworkers and the law in Canada and presented widely on the subject of Latino farm labour history, including in interwar United States, on the colonial history of the Pacific world, and on the Japanese-Canadian internment years in British Columbia. She completed a Bachelor of Arts Honours in World History at the University of Manitoba.

Derrick M. Nault holds a PhD in African history from Queen's University (Kingston, Ontario). The Founder and former Director of the Japan-based Asia Association for Global Studies (AAGS), he currently teaches global studies at Sophia University in Tokyo, Japan. His major publications include *Development in Asia: Interdisciplinary, Post-neoliberal and Transnational Perspectives* (Ed.) (2008, Brown-Walker Press), *Globalization and Human Rights in the Developing World* (co-edited with Shawn L. England) (2011, Palgrave Macmillan), and *Experiencing Globalization: Religion in Contemporary Contexts* (co-edited with Bei Dawei, Evangelos Voulgarakis, Rab Paterson, and Cesar A. M. Suva) (2013, Anthem Press). His research has also appeared in international academic journals such as *Asian Englishes* (Routledge) and *Language, Culture and Curriculum* (Routledge). His current project is a monograph exploring the role Africa and Africans have played in shaping international human rights concepts and practices from the age of the Trans-Atlantic Slave Trade to the more recent United Nations era.

Nassisse Solomon is a Doctoral Candidate at the University of Western Ontario (Western University) in the Collaborative Graduate Program in History and Migration and Ethnic Relations. Her thesis work is an examination of perceptions and representations of Ethiopian identity in twentieth-century Canada. The concept of "overlapping histories" is a useful metaphor for describing intersections

in Canadian-Ethiopian history and foreign relations prevalent in her own research. Her most recent publication on the subject of Canada-Ethiopia relations can be accessed here: <http://activehistory.ca/2016/05/1984-the-parable-of-ethiopian-famine-and-foreign-aid/>.

Steve Marti is a postdoctoral fellow in Digital Humanities Pedagogy at the University of Delaware. Steve's research examines how patterns of settler colonialism shaped wartime mobilization in British settler colonies during the First World War. He defended his PhD dissertation "Embattled Communities: Voluntary Action in Australia, Canada, and New Zealand 1914-1918" at the University of Western Ontario in 2015.

Raluca Bejan is a PhD candidate at University of Toronto, a book review editor for *Transnational Social Review*, a social work journal based in Germany and published by Routledge, and a writer for the alternative Canadian media outlet *rabble.ca*.

Emilio Valencia is a thirty-seven year old painter from Mexico. He began painting at the age of sixteen. With little knowledge of technique, Valencia used what he had at hand: Two cans of enamel, one red and black, pouring it on cheap paper. He tried at first using brushes, but instead he took those brushes upside down using their ends and began drawing with the enamel. Then it all started. His first works were human figures, mostly sad, twisted, and not easy on the human eye. His demons came out in opaque colors. Then he participated on his first collective exhibition: "Proyectos—mediaciones" at X Teresa museum (Mexico City, 2002). His first exhibition "Cave in" at Film Club Café (Gallery) followed. Still the deformed human figure was the main topic. But it started selling.

After briefly working manual jobs, Valencia quit in 2014 to return to painting yet again. Convinced that brushes' ends are more useful than their intended purpose, Valencia makes various dripping patterns on canvas, wood, and paper—the artist's signature motif and style. Spontaneous shapes, either human or animal, emerged. Valencia has five individual exhibitions, and thirteen collective ones, and consistently participates in several contests and art projects across Mexico.