

# Dr. Mercia Kandukira

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## RESEARCH PROFILE

I am a creative writer and researcher whose work explores memory, identity, and historical consciousness through archival research, oral testimony, and literary nonfiction. My practice centers creative research, that is, I conduct sustained research into various historical contexts and themes to inform and deepen my creative work. My current focus is preparing my doctoral memoir, *Being When Meant Not to Be*, for publication; this work examines the Herero and Nama genocide through personal narrative, archival investigation, and intergenerational family testimony. Beyond this project, I am committed to collaborative life-writing: documenting the lived experiences of relatives and mentors whose stories have been erased or overlooked. These include narratives of survival, resilience, and the long aftermath of colonialism and apartheid in southern Africa. My broader interests include gender-based violence, climate and land dispossession, and the ethics of representing marginalized communities in creative work. I am fluent in English, Afrikaans, Otjiherero, Khoe-Khoegowab, and some Oshiwambo, which allows me to conduct primary research and oral interviews in Namibia without reliance on interpreters. This is a crucial methodological advantage when documenting community narratives. My research practice is grounded in decolonial approaches to narrative, the ethics of representation, and interrogations of the archive. I produce creative knowledge through literary forms; I welcome scholarly engagement with my work.

## EDUCATION

### PhD in English (Creative Nonfiction)

Binghamton University, State University of New York, USA | August 2025

Creative Dissertation: *Being When Meant Not to Be: A Memoir of Genocide and Its Repercussions*

### MA in English (Fiction)

Binghamton University, State University of New York, USA | May 2019

### Bachelor of Education (Biology and English)

University of Namibia | May 2011

## PUBLICATIONS

Kandukira, M. (2023). *Basters*. In *Global Memories of German Colonialism*. Hamburg University Press.

Kandukira, M., & Heywood, L. (2023). *Spook Asem*. Center for Humans and Nature.

Kandukira, M. (2022). *Pieces of Me*. *Praxis: Journal of Gender and Cultural Critiques*.

Kandukira, M. (2022). *Juicy*. *HerStry*.

Kandukira, M. (2020–2021). *Molding Clay Faces*. *Windmill: The Hofstra Journal of Literature and Art*.

## CONFERENCE PRESENTATIONS

Traces of Violence. Art and Representation of Genocide Conference, Berlin, 2021.

Writing the Abuser in Nonfiction. Association of Writers and Writing Programs (AWP) Conference, 2021.

Road Crossing Worries. Writing by Degrees Conference, Binghamton University, 2019.

## FELLOWSHIPS & AWARDS

2024 — Graduate Excellence Award in Research, Binghamton University  
2023 — Francis Newman Endowment for Research Support  
2023 — Link Fellowship for Creative Writing  
2022 — Kaschak Fellowship for Social Justice  
2021–22 — Charles E. Scheidt Faculty Fellowship  
2021 — Global Memories of German Colonialism Fellowship, Hamburg University  
2018–19 — Fulbright Junior Staff Development Grant  
2011, 2015–16 — Instituto Camões Bursary

## RESEARCH EXPERIENCE

### Doctoral Researcher

Binghamton University, USA | August 2020 – August 2025

I conducted auto-ethnographic research drawing on archival methods, historiography, and oral interview methodology, grounded in engagement with scholarship in memory studies, postcolonial studies, and African history. My research served my creative practice. I produced a literary memoir informed by rigorous scholarly engagement rather than academic articles.

## TEACHING EXPERIENCE

### Lecturer

University of Namibia | March 2026 – July 2026

Design and deliver undergraduate courses in Literary Theory and Introduction to Creative Writing. Develop assessments, rubrics, and structured feedback frameworks aligned with institutional learning outcomes.

### Graduate Teaching Instructor — Creative Writing

Binghamton University, USA | January 2023 – August 2025

Independently designed and taught multiple sections of Creative Writing at undergraduate level. Developed syllabi, assignment sequences, and assessment strategies. Fostered inclusive, student-centered classrooms serving students from diverse linguistic, cultural, and socioeconomic backgrounds.

### Graduate Teaching Instructor — Academic Writing

Binghamton University, USA | January 2020 – December 2021

Taught multiple sections of Academic Writing under instructor-of-record supervision. Worked within established course framework while developing student competency in argumentation, research integration, and revision processes.

### English Teacher

Duinesig Combined School, Walvis Bay, Namibia | January 2012 – December 2017

Taught English Language and Literature at secondary level. Developed analytical writing skills and prepared students for national examinations.

## AREAS OF TEACHING COMPETENCE

Creative Nonfiction Writing • Academic Writing and Argumentation  
Literary Theory and Literary Criticism • Introduction to Creative Writing

## **RESEARCH INTERESTS**

Memory Studies and Memorialization in creative practice

Postcolonial approaches to life-writing and creative narrative

African Oral Literature: archival ethics and creative documentation

Auto-ethnographical methodology in literary memoir

Digital Humanities and digital storytelling

## **EDITORIAL & PROFESSIONAL SERVICE**

### **Creative Nonfiction Co-Editor**

Harpur Palate Literary Journal, Binghamton University | 2019 – 2021

Evaluated creative nonfiction submissions and contributed to editorial decisions.

## **REFEREES**

Dr. Leslie Heywood | Professor of English, Binghamton University | [heywood@binghamton.edu](mailto:heywood@binghamton.edu)

Dr. Selma Ashikuti | Lecturer of English, University of Namibia | [sashikuti@unam.na](mailto:sashikuti@unam.na)

Dr. Jeffner Allen | Professor of Philosophy and Africana Studies, Binghamton University | [jeffn@binghamton.edu](mailto:jeffn@binghamton.edu)