

2022

## From the Editor

Brenda Machosky  
*University of Hawai'i West O'ahu*

Follow this and additional works at: <https://digitalcommons.wayne.edu/antipodes>

---

### Recommended Citation

Machosky, Brenda (2022) "From the Editor," *Antipodes*: Vol. 36: Iss. 1, Article 1.  
Available at: <https://digitalcommons.wayne.edu/antipodes/vol36/iss1/1>

## From the Editor

### What's New—Two Views

#### NEW CREATIVE WORKS: THE AAALS/AAA 2022 WRITING COMPETITION

In this issue, we publish new award-winning writing. The American Association of Australasian Literary Studies (AAALS) partnered with the American Australian Association (AAA) in the 2022 competition for creative writers of poetry and prose. The award winners reflect the range of new writing emerging from the Antipodes. Since its founding, *Antipodes* [italics] has published creative work—often some of the earliest works of writers who would become internationally recognized. With the Creative Writing Competitions, AAALS is pleased to further this support. Catherine Padmore's short story "Siren" won in the creative prose category, and Susanne Kennedy's "Cemetery Carnival" won in the poetry category. The shortlist for prose acknowledges Georgia Rose Phillips's "Beyond the Marram Grass" and Shady Cosgrove's "Flight." In the poetry category, the shortlist poems are "Precision" by Robyn Rowland, "Boundary rider" by William Fox, and "Night Stitches (A Cento)" by Natalie Damjanovich-Napoleon. *Antipodes* has published all of these works in the current issue. We thank the judges for the poetry competition, Dennis Haskell, Ann Marie Blanchard, and Nathanael O'Reilly; and for the prose competition, Emily Bitto and Jason Porter. AAALS and *Antipodes* are excited by the partnership with AAA, which is based in New York and serves a broad community of Australians and Australianists living in the United States. This second year of writing competition furthers the foundational desire of the organization to promote and share new poetry and creative prose from Australia and Aotearoa New Zealand. Thank you to the many writers who submitted their work, and we look forward to the 2023 competition.

#### A NEW PERSPECTIVE

Liz Shek-Noble proposed the special topic on disability in literature and film, and the result is a fascinating collection of essays that provides new insight about the portrayal of disabilities in our culture. In some of the essays, we are shown perspectives that many of us have probably not noticed, which is part of the problem. We need to be attentive to the ways in which disabilities are portrayed, both negatively and positively. By paying attention to the role of disability itself and the characters represented with and related to disability, the writers in this section provide a significant analysis of how disability becomes integral to the work of art. This perspective begins with our awesome cover art by Uncle Paul Constable Calcott, aptly titled

*Inclusion.* This work of art also provides a new perspective. Australianists are familiar with the archeological finds at Lake Mungo, but how many of them noticed that one of the fossilized set of footprints includes a walking stick, indicating a hunter with a disability . . . fifty thousand years ago! We are grateful for Uncle Paul's contribution of this very fitting artwork for the cover of this issue.

Brenda Machosky, Editor  
University of Hawai'i West O'ahu

*The editors and contributors to Antipodes acknowledge the First Nation peoples of Australia, Aotearoa New Zealand, and the Torres Strait, and also the original custodians of the many lands on which we live and work. I recognize the kānaka maoli (Hawaiian people) as the rightful custodians of the 'aina (land) where I live and work. We acknowledge elders past, present, and future of the Aboriginal and Māori peoples, offering our respect for these Indigenous Peoples, whose culture and literature are often the objects of our study.*