DECEMBER 2002  VOLUME 16  NO. 2

POETRY

136 Joanna Catherine Scott — Rainforest Fantasy
141 Alison Daniel — Naming Trees
144 Graeme Heatherington — For Barbora, Whose Favorite Color is Black
161 Freya Dedman — Red Fish
161 Aileen Kelly — Hydroponics
162 Geoff Page — Convergence
163 Elizabeth A. Bernays — Biologist Grieving
176 John Mateer — On the Mines
184 Mike Ladd — Symmetry
191 Gary Catalano — College
191 Gary Catalano — The Secret Life
168 Craig Sherborne — Brett’s Mum
168 Craig Sherborne — Race Day

FICTION

132 Andrew McKenna — The Ganger
142 Carolyn Masel — Fenn
157 Anthony Lynch — A Brilliant Day for Free-Fall Flying
216 John Kinsella — from The Coconut Story, or Post-Colonial, a novel

ESSAYS

137 Paul Genoni — The Photographic Eye: the Camera in Recent Australian Fiction
145 Frances Devlin-Glass — The Politics of the Sacred in Cyber Country: Deconstructing the “Primitive”
151 Andreas Gale — “Going Double”: Exploring Contradictions of Australianness in Christopher Koch’s Out of Ireland
171 Rebecca McNeer — Happily Ever After: William Shakespeare’s The Tempest and Murray Bail’s Eucalyptus
183 Angus Nicholls and Soe Tjen Marching — Australia’s Indonesia, Indonesia’s Australia

DEPARTMENTS

177 Reconsidered: Nicholas Birns — To Invest with Surprise: A Visit with David Rowbotham
181 Reconsidered: Kate Makowiecka — “One Long Tumultuous Inky Shout”: Reconsidering Eve Langley

Conference of Editors of Learned Journals
All essays and interviews published in *Antipodes* are fully refereed.
Antipodes, the official journal of the American Association of Australian Literary Studies, is published by the Association twice a year, June and December.

- Essays on any aspect of Australian literature and/or culture are invited; comparative studies are especially encouraged. The essays should not exceed 5000 words and should conform to MLA style.
- Submissions of short fiction, parts of novels, drama and poetry by Australian writers are invited.
- All U.S. submissions should be accompanied by a return, stamped envelope. International postage coupons are requested in order to return overseas mail.
- Antipodes publishes only fiction, poetry, articles, and interviews that have not appeared in other publications. All material is subject to editing to conform with Antipodes' style. Antipodes does not accept submissions by fax or email.
- The editors and publishers of Antipodes assume no responsibility for contributor's opinions.
- Antipodes is indexed in the annual MLA International Bibliography and in AUSTLIT (Australian Defence Force Academy).
- Copyright of fiction and poetry lies with the authors. Permission to reprint critical material must be obtained from Antipodes, and full credit given.

ISSN 0893-5580 ©2002 Antipodes

Antipodes acknowledges financial assistance from the following agencies and institutions:

- Cultural Relations Branch of the Australian Department of Foreign Affairs & Trade
- Vassar College
- This project has been assisted by the Commonwealth Government of Australia through the Australia Council, its arts funding and advisory body.

The American Association of Australian Literary Studies is a professional organization whose members are drawn from North America, Australia, Europe, and Asia. The AAALS was organized in 1986. An invitation to membership is extended to all those interested in Australian literature. Dues for one year include subscriptions to Antipodes and the AAALS Newsletter.

Membership Fees
- Single — $40; Joint — $50
- Graduate Student/Retired — $30;
- Group/Organization — $60.

AAALS accepts MasterCard and Visa.
All payments in US dollars.

Address — Faye Christenberry, English Studies Librarian, Reference & Research Services Division, University of Washington Libraries, Box 352900, Seattle, WA 98195

AAALS Officers — John Scheckter, President; Robert Zeller, Vice-President; Faye Christenberry, Secretary; Robert Zeller, Treasurer. Board Members: Marian Arkin, Nicholas Birns, Carolyn Bliss, Paul Kane, Brian Kieman, Horst Priessnitz, Robert Ross, J.A. Wainwright. Newsletter Editor: Mark Klemens.

The AAALS is an Allied Organization of the Modern Language Association.

Be sure to visit the AAALS's & Antipodes' website <www.australianliterature.org>

Subscriptions to Antipodes

One Year 
- Individual $25 
- Institution $45

Additional postage
- Canada $6
- Overseas $12

Single Copies
- Individual $18
- Institution $20

Additional Postage
- Canada $6
- Overseas $12

Address — Paul Plisiewicz, 1647 Thenia Place, Woodbridge, VA 22191. email: pplisiewicz@yahoo.com

All payments in US dollars.
Antipodes accepts MasterCard and Visa.

IMPORTANT NOTICE

Australian Subscribers and Australian AAALS Members

Please note that with the introduction of the GST, it is no longer practical to process subscriptions or membership fees in Australian dollars. Please send membership renewals and new or renewed subscriptions to the appropriate US addresses. (Payment by credit card will minimize conversion costs.)
About the Cover

Dennis Nicholson

Dennis Nicholson (1951–2000) was an artist, poet and photographer from Melbourne. Uniquely gifted, he was self-trained as a visual artist and pursued resolutely his own independent artistic vision. Although he had no use for labels, his work might best be described as an example of what the French call Art Brut, after Jean Dubuffet; that is, art that resists the conventional values and forms of the Fine Art world. In Dubuffet’s words, Art Brut refers to “works executed by persons unharmed by artistic culture, in which mimesis, in contrast to what happens in the case of intellectuals, has little or no part at all. Consequently, the authors draw their inspiration (themes, materials, the means of transposition, rhythm, different styles of writing, etc.) from their resources and not from the clichés of classical or fashionable art.”

Nicholson worked in pen and pencil on ordinary paper and used colored pencils rather than watercolors or paint. His designs seem to grow organically in unpredictable ways and are always filled with multiple and shifting perspectives. A favorite technique is to use abstract patterns to construct human and non-human faces that emerge upon closer inspection. At first glimpse his drawings often appear as flat designs, but then perspectives come into view and three-dimensional worlds open onto other worlds. There is something fantastical or phantasmagoric about these constructions. They can be dark and disturbing, wry and funny, peculiar, charming, droll—and sometimes all these together in a single drawing. But the dominant feeling, taken altogether, is of compassion for the difficulty and suffering that attends human life. In Nicholson’s drawings we are brought face-to-face with innumerable faces looking back at us. There is an “ethics of the face” here that could be glossed by the philosopher Immanuel Levinas, who writes that “The face at the limit of holiness and caricature is thus still in a sense exposed to powers.” The vulnerability of the face calls to us to respond with goodness and responsibility—which, as Levinas holds, in turn promotes our own freedom. This interplay between bondage and freedom is everywhere evident in Nicholson’s work, including his poetry. In “Hindsight,” the final poem of his (still unpublished) book, The Fabled Now, he uses unfashionable rhymed couplets in iambic measures to capture the impossibly fleeting reality of self and other in the space/time continuum we call our world:

I identify you with my sight
by your peculiarly reflected light;
though in the time it took
you’re older than you look—
12 million miles a minute older
than in the eye of the beholder.
But since this moment is like all the rest unique—
despite that I am ancient history as I speak—
undoubtedly we’re bound to meet again
for after all eternity is now as well as then.

Dennis Nicholson was a longtime supporter of Antipodes, contributing poems, reviews and now a cover. His work awaits its audience.