All essays and interviews published in Antipodes are fully refereed.
Organized in 1986, the American Association of Australasian Literary Studies (AAALS) is a professional organization whose members are drawn from North America, Australia, Europe, and Asia. An invitation to membership is extended to all those interested in Australian literature. Dues for one year include subscriptions to Antipodes and access to our annual conference.

Membership Fees: Single, $50/Joint, $60; Grad. Student/Retired, $30; Group/Organization, $60 (non-US members, please add $20). Membership may be obtained through Per Henningsgaard, Curtin University, GPO Box U1987, Perth WA 6845, AUSTRALIA <p.henningsgaard@curtin.edu.au>. All payments in US dollars. AAALS and Wayne State University Press accept MasterCard and Visa.

Academics and students affiliated with institutions that subscribe to JSTOR can both view and download articles from the journals or packages to which the institution subscribes without paying an additional fee. To do so, users must access the JSTOR website on a computer connected to the institutional network. Articles may also be viewed on workstations at public libraries that subscribe to the JSTOR database.

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

Be sure to visit the AAALS & Antipodes websites
www.australianliterature.org
http://digitalcommons.wayne.edu/antipodes/
Poetry

37 Annie Blake — Shooting Up with You
47 Eileen Chong — Autumn
48 Suzanne Edgar — If Only
49 Marcelle Freiman — Poinsettias
76 Peter Goldsworthy — Anatomy of a Metaphor
80 Geoff Goodfellow — Kapok Pillow
117 Geoff Page — What is to be said
145 Ron Pretty — Merlin
146 Brendan Ryan — The Lowlands of Moyne
158 Anna Ryan-Punch — The Bone Buried
160 Corey Wakeling — r > g
163 Chris Wallace-Crabbe — Demurely

Fiction / Creative Nonfiction

26 Margaret Barbalet — Wire, and again wire
50 Tom Dullemond — Lifting the Veil
102 Catherine Ryan — Getting a Word
148 Ashleigh Synnott — Cleaning Products
164 Enzo Condello — The Nero Conspiracy

Essays

4 Kelly Frame — “The Last Place”: The Uncanny Australia of David Mitchell
16 Hasti Abbasi — The Ideology of Exile in an Imaginary Life
38 Jean-François Vernay — The Ringside View of Australian Fiction
61 Binoy Kampmark — Securitization, Refugees, and Australia’s Turn Back the Boats Policy, 2013–2015
83 Nigel Starck — The First Celebrity: Anthony Trollope’s Australasian Odyssey
89 Ellen Moody — On Inventing a New Country: Trollope’s Depiction of Settler Colonialism
119 Amy Mead and Amy Matthews — The Vessel and the Trace in Anna Funder’s Stasiland
133 Harriet L. McInerney — Apprehending Landscapes: The Uncanny and Gerald Murnane’s The Plains
184 Robert Dixon — “Communications from Below”: Scalar Transformations in Richard Flanagan’s The Narrow Road to the Deep North (2013) and Steven Carroll’s A World of Other People (2013)
206 Cheryl M. Taylor — “It Fits Where It Touches”: Ronald McKie’s Fiction and 1970s Feminism

♦ Departments

3 About the Cover
151 Interview — Keyvan Allahyari and Dominic Smith in Conversation
234 Contributors
238 Guidelines for Contributors

♦ Book Reviews

Fiction
221 Anita Heiss, Barbed Wire and Cherry Blossoms — Caitlin Woolley
223 Ian Reid, The Mind’s Own Place — Ryan Henderson
224 Joan London, The Golden Age — Amy Marsh
226 Jock Serong, The Rules of Backyard Cricket — Patrick Barney
228 Alastair Sarre, Ecstasy Lake: A Steve West Novel — Matt Wharton

Poetry
230 MTC Cronin, The Law of Poetry — Eric-Alain Parker

Memoir
232 Maxine Beneba Clarke, The Hate Race — Megan Bush
Cover Art

Uluru at Sunrise

(from a photo by Diana Saunders)

Christina Houen
Soft pastel
Dimensions: 42 cm × 50 cm

Christina Houen is a writer, editor, and painter living in the fertile Border Ranges in northern NSW. She has been painting in pastels since 2012 and paints wildlife and scenes from nature. She has been exhibited in the Border Art Prize in 2014 and 2015 and in the Caldera Art Exhibition 2012–2016. She is one of a group of artists exhibiting in the Murwillumbah Art Trail 2017. She strives always for realism that captures the spirit of nature, celebrating this world in all its variety.