



## EDITORIAL

When OZ ARTS magazine was first launched by Rodney Hall, the renowned writer who was then head of the Australia Council, our motto was 'A Feast for the Eyes and a Great Meal for the Mind'. I feel as if this new issue especially fits that description.

If you are reading this on the internet, you would do well to go right now and look at OZ ARTS back issues, specifically issue 13 in 1996 and the two articles by [Peter Bishop](#). If you are reading the printed magazine, I would urge you also to go to [www.ozarts.net.au](http://www.ozarts.net.au). At that time Peter was the Creative Director of Varuna, The Writers' House in Katoomba and in 'Looking for Melina Marchetta' he interviewed Anna Messariti, the director of a theatre production of 'Looking for Alibrandi' by Melina Marchetta. In the same issue Peter interviewed Peter Goldsworthy in 'Meeting the Author of Maestro' and following on from that we carried an excerpt from Goldsworthy's book *Wish* where he explores the relationship between animals and humans through a character who was born to deaf parents and uses sign language.

That was over 20 years ago. Just this month Ventura has published *The Many Ways of Seeing—Nick Gleeson with Peter Bishop*, a collaboration between Peter and Nick, a blind man who has never allowed this disability to dampen his spirit of adventure, whether it be climbing to the base camp of Mount Everest or participating in the Paralympics. There is a short excerpt from that book in this issue.

Peter Bishop has been mentor and friend to countless writers over many years and we are delighted to publish Peter's new 'manifesto', a thoughtful piece about the place in which he finds himself today and his overwhelming desire to do even more. This time he is embarking on an exciting new venture with his own imprint Peter Bishop Books which will continue to reflect his fascination with our differences and similarities and the drama of the everyday.

An unusual feature of this issue is the script of a 15-minute short film, *The Last Babushka Doll*, written and produced by [Georgina Luck](#), who also acknowledges Peter Bishop as a mentor. This gentle and moving short story is made all the more enjoyable when accompanied by shots behind the scenes as well as from the film.

[Margaret Davis's](#) production of *Breaking Bread* was a particularly challenging enterprise even for such an accomplished and experienced producer/director involving as it did eight different pairs of writer and actor. Margaret takes us behind the scenes to see how the project evolved from discussions with friends around the table to polished performance.

Cartoonist [Phil Somerville](#) has spent his life dissecting the drama of the ordinary as well as the shocking and extraordinary and expressing it in his wellknown cartoons which have been published in all the major newspapers and magazines. The freelance life is an interesting one, he attests, and with no regrets he accepts that cartooning as a career is now in contraction.

Sculptor [Terrance Plowright](#) is no stranger to the spotlight, with massive public projects in steel, or glass, with water and sometimes even sound, but even he was bowled over when commissioned to create the sculpture which will shortly adorn the new precinct at Darling Harbour in Sydney.

The jewellery which [Dorothy Erickson](#) describes in *WAnt: Contemporary Jewellers from WA* could just as easily be described as sculptures. Dorothy is renowned as a jeweller herself and is an accomplished writer and tireless advocate for the craft arts. Her articles were a feature of all our early issues in the 1990s and still are today. You will find them on our website.

In earlier times artist [Fiona Lumsden](#) would have been a naturalist travelling with expeditions to exotic places. Today she takes herself to these wild and beautiful environments. In this issue she describes a familiar friend, the most creative of the world's birds, the Australasian bowerbird. And artist [Owen Thompson](#) describes how he came to be painting the treasures collected on walks along the beach and kept in shellboxes.

Inspiring and heartwarming Springtime reading.

Carolynne Skinner