



EDITORIAL

Last Christmas I read *The Last Days of Ava Langdon* by Mark O'Flynn and the pleasure this unusual book gave me will mark that holiday season for a long time to come. In this issue Mark writes about Eve Langley's thongs (Ava Langdon of his novel is based on Eve Langley), and the talisman they have been for him, and Judith Martinez accompanies the piece with one of her evocative compilation illustrations.

I am told that as a Cancer I am susceptible to a desire to keep tabs on history, personal and bigger picture—that I want to ensure that the past, whether personal or familial, or mankind's, is not allowed to simply fade away. I certainly recognise that trait.

Virtually every individual featured in this issue has purposefully made a record of their own or of others' lives, but perhaps that is anyway what the creative life is always about.

Why does it always come back to books for me? Perhaps it's because one way or another books are the most obvious receptacles of all this history and record keeping that I am so eager to ensure lives on. So in this issue we have Janet Parker-Smith's enigmatic altered books and Gay Bilson on Lino Alvarez and Kim Deacon's beautiful art cum cookbook as well as Mo Orkiszewski's devotion to making a record for Old Man Crow, and Jim Smith's decades-long research into the people of the Burraborang Valley (who else could or would have brought together such a record?).



Mo Orkiszewski: *Walking Home with Mr. Bones*

Then there are the artists who are recording our landscape, Kerry Johns' mythic landscape and Robyn Collier's Australian backdrops which hum with colour which she will also shortly be recording in her own book. Silas Clifford-Smith looks at the art intelligence he has inherited from his artist parents (and, of course, he has recorded this in a book).

And the greatest pleasure is mine — it is in publishing these stories and putting them on our website so that everyone everywhere is free to read and enjoy them.

Carolynne Skinner