EDITORS’ FOREWORD

In 1895, Frederick Parkhurst Dodd gave up his job as a bank clerk to catch butterflies. He made a business of it, selling cases of elaborately displayed butterflies and moths to wealthy scientists and collectors. He became a well-known entomologist, and, in 1899, he moved up north to further his career, first to Townsville and later to a village nestled in the rainforest above Cairns, where he became known as the Butterfly Man of Kuranda. In Townsville, Dodd and his sons, Walter and Alan, climbed to the peak of Castle Hill and shone a bright light in front of a white sheet to attract moths, capturing them and gassing them in a bottle of cyanide. In their tropical garden in Kuranda, Dodd caught male Hercules moths by tethering a female of the species to a tree. He bred the moths from the larvae stage, hatching one with a wingspan the length of a ruler. Dodd’s son Alan became a respected entomologist himself, founding the Entomology Society of Queensland in 1923. In 1924, Alan was put in charge of managing a disastrous outbreak of prickly pear in Queensland; hundreds of acres of farmland had been lost to, as one newspaper described it, ‘the spikey scourge’. Alan travelled to South America, to a part of the country similarly infested, and, drawing on what his father had taught him about insects, Alan discovered a moth, Cactoblastis cactorum, a small, pale moth that devoured prickly pear, leaving only a skeleton of veins.

Alan and his father’s collection of butterflies, moths and incandescent beetles is displayed in elegant cases in the Queensland Museum in the F.P. and A.P. Dodd Collection of Tropical Insects from Australia and New Guinea. What is striking about these displays is the mixture of artful construction and scientific observation. In one display, titled The Grande Parade, iridescent insects spiral out from a circular center of lime Christmas beetles, arranged in tight concentric circles of startling yellows and greens, like the stud livestock in an agricultural show. In another, tiny moths are pinned to form the words of a poem:

> And whenever the way seems long  
> Or his heart begins to fail  
> She would sing a more wonderful song  
> Or tell a more marvelous tale.

What these displays demonstrate about the notion of capture is that the observer is always implicated in the act; Dodd’s insects are at once a focus of scientific study and at the same time an elaborate intervention that draws the viewer’s attention to the scientist’s sense of the beauty and diversity of the natural world.

In this issue of LiNQ, themed ‘Capture’, we hope to understand more deeply how this process of capturing plays out across a variety of themes in literary and cultural studies, and in fiction and poetry. In our call for papers, we drew attention to the double meaning of the verb ‘capture’, preservation and restraint. In his novel The Collector, John Fowles explores this
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duality, implying that the paradox of art is that "in signalling the importance of freedom, [it] inaugurates another kind of imprisonment" (Cooper). In The Collector the imprisoned Miranda believes "when you draw something it lives and when you photograph something it dies" (Fowles). Similarly, Jeanette Winterson argues that the art of capturing is not mere reproduction:

The wrestle with material isn't about subduing; it is about making a third thing that didn't exist before. The raw material was there, and you were there, but the relationship that happens between maker and material allows the finished piece to be what it is.

We asked contributors to consider whether, if capturing is a creative act, it is possible to retain the authenticity of the source material.

In literary theory, particularly debates around post-colonialism, Indigenous studies, autobiography and travel writing, discussions about 'authenticity' have returned with new and fraught urgency after the demise of the postmodern turn. The digital era provides a new set of challenges to those engaged in acts of capturing. Digital technologies provide access to infinite artifacts: Winterson's 'raw materials'. How do we go about selecting and preserving them for posterity? This edition of LiNQ invited explorations of how we can understand both the artistic and the emotional act of capturing.

In response to this call, we received a variety of critical and creative responses that consider many of these aspects and demonstrate the complexity of 'capturing' authenticity and making art. In her article, "Lying in all Honesty: Capturing Truth in Women's Confessional Memoir" Kate Cantrell examines the complexities of metaphor as a bridge between written and lived experience. Drawing on the memoir Lying by Lauren Slater, Cantrell observes that messiness and ambiguity are at the centre of the lived experience and narration of illness, where truth is difficult to articulate and often slippery.

Sasha Mackay and Elizabeth Heck take up related issues about authenticity and self-representation in "Capturing the 'Authentic Voice': Challenges and Opportunities for Voice and Self-representation in Two ABC Storytelling Projects" where they examine opportunities for and challenges to the expression of lived experience in public, digital storytelling projects that have been designed to provide underrepresented people opportunities to represent themselves. Despite these projects' claims and aims to capture real and raw voices, Mackay and Heck argue that the notions of 'voice' and 'authenticity' are heavily curated and largely determined by considerations such as platform, media, target audience, and production quality.

Linda Simon's article "The Captured Self: Problems of Portraiture in Henry James's 'The Real Thing" extends this rumination about the complex act of capturing identity into a sustained close reading of Henry James's fiction in the context of the author's reflections on the act of...
making art. And finally, in an era quite distinct from the life and times of Henry James, Jarryd Luke shows how the complex interplay of visual art and textual representation continue to preoccupy new writers and artists who are experimenting with the ways in which narrative can draw from visual and textual forms of narrative to create hybrid novels that capture meaning in a new form.

In fiction, Holly Hutchinson's short story *My Sex* explores the way a sexual relationship can be a means of capturing a sense of intimacy, which quickly fades. Yet, Hutchinson seems to suggest, humans will continue to engage in thwarted acts of capturing. Eliza-Jane Henry-Jones’s *Breathing Deep* depicts a woman captured in an abusive relationship, her cage constructed by her own fear of being alone. Philip Neilsen's *The Importance of Wolves* and Belinda Hopper's *The Thimble* both portray young characters on the brink of adulthood, reluctant to let go of childhood's innocence and strangeness; the intrusion of an adult world forces these characters to capture memories tinted by nostalgia. Laura Solomon's *Sixty Shades of Gay* feels a similar nostalgia for the days of publishing sans mass-manufactured audiences, albeit with a satirical slant.

Simon Bossell’s work of creative nonfiction, *Immersion*, depicts the author in an act of attempting to capture the past. This act is fraught; the past can only be understood with reference to the present. Nicole Crowe's nonfiction narrative *Short Smoke and Lies* demonstrates the way digital technologies allow personality to be manufactured, with disastrous results when the author attempts to seek an authentic partner in the online dating world.

David Cravens’s poem *Epiphany* depicts humans in acts of attempting to capture and enhance the chance evolutions of the natural world. Lucy Bonanno's *Once-trees* demonstrates the difficulty of capturing any writing on paper that would do justice to the trees sacrificed. Kevin Densley’s *To Clarisa* and *For Shantelle* are acts of capturing love and personality in a moment. Similarly, Stephanie Sears’s *Havelock Island* captures the environment before human habitation, drawing attention to the need for an observer to make events significant.

These responses to the theme, like Dodd’s butterfly collection, demonstrate that unequal power relations prefigure acts of capturing. In a digital age, acts of capture acknowledge the presence of the real, the authentic and the Other. But this awareness gestures towards a set of complex dynamics that all our contributors grapple with in fascinating and revealing ways.

In this issue of *LiNQ* we introduce two new members of the editorial team: Ariella Van Luyn and Molly Hoey. Ariella brings to *LiNQ* her keen eye for fine fiction and new voices, and Molly brings editorial help and a suite of reviews of new, engaging books. As always, a cast of contributors, editors, peer reviewers, proof readers, typesetters and printers have put in countless hours, and we are extremely grateful to them all. We hope you will enjoy this issue.

The Editorial Team
Dr Ariella Van Luyn, Dr Victoria Kuttainen and Molly Hoey
REFERENCES