

Ariella Van Luyn and Victoria Kuttainen

## Editors' note

The “Place, Past and Perspective” edition of *LiNQ* appears at a time when the journal itself is symbolically situated at the intersection of all three. *LiNQ* has a long association with regional writing and other explorations of place and landscape, and has forged strong connections between locations. Recently, *LiNQ*’s rich and diverse past was fully digitised (<https://journals.jcu.edu.au/linq/issue/archive>), a set of online archives that span fifty years of scholarship and writing. This moment—a pause, a surveying of the past—offers a fresh perspective. It is fitting then, looking to the future, that *LiNQ* is refreshed; next year, the journal will appear as an annual issue of *eTropic* (<https://journals.jcu.edu.au/etropic>). This move offers new opportunities to connect, hear from fresh voices and perspectives, and to conceive of place as multi-faceted, layered and diverse.

The content of the issue too provides a nuanced understanding of how the past is an on-going construct of the present, and deeply tied to heritage and place. Jane Downing’s “From The Archives” and Kali Napier’s “Traces” offer dual narratives of past and present interwoven and deeply felt by contemporary characters. Craig Billingham’s “A Brief Summation”, Samantha Armatys’s “Gloomy Sunday,” and Jack Forbes’s “A Conversation Between the Glass” understand past at a personal level, and each explores the way a character’s past experiences and family both shape them and become a source of conflict and internal division. In Laura McFee-Browne’s “Banskia,” past injustices manifest literally, as a deeply embodied wound that transforms the character beyond recognition. *LiNQ* is also pleased to publish Brianna Courtney Bullen’s “Painting Identity in Painstaking Detail A study of the role of art therapy on maladaptive clones towards the end of their thirty year lifespans,” an article rejected from *The Journal of Clone Studies*, which the editors feel offers a much needed perspective on future posthuman trends.

Like the fiction, the poetry provides layered snapshots of the themes. Indeed, Les Wicks’s “Snap” self-consciously draws our attention to the act of trying to capture a moment in time, a highly manipulated attempt to control the messiness of experience and loss. Rob Walker’s “Childhood Horses” whimsically traces changes over time in the domestic space. Stephanie V Sears richly evokes place in “A Favourable Moon.” Gemma Parker’s “Demarcation” conjures up uncertain connections to ancestors. Shane McCauley’s “Sunday

Evening” presents the twilight as a time for looking both forward and back. Srinjay Chakravarti’s poetry uses gothic imagery to construct aspects of India’s history in visceral detail. Jackson’s “Stupider and Stupider” gives a fresh, irreverent perspective on classic literature. The creative works provide affective, evocative and nuanced explorations of the way past, present and future can be imaginatively inhabited, re-conceived and powerfully felt.

The articles in this issue come from a special call for papers we put out in 2015, asking for scholarly considerations of intersections between “the digital and the local.” As such, this volume of *LiNQ* combines Volumes 42 and 43, and the “digital and the local” forms a special section of this broader contemplation of “place, past and perspective.” These digital perspectives offer individual case studies of the representation of place in the online world. In “Local Stories, Global Audiences: Transformation of Iranian Narratives in a Digital Age” Sanaz Fotouhi offers up Iran in the aftermath of the 2009 Iranian presidential election protests. She considers the way in which digital and social media, so instrumental in the Iranian Green Movement and the Persian Spring more generally, have more broadly opened up a space for the expression of marginal and less-known narratives. In a case study of Newcastle and photo-blogging, Keri Glastonbury offers an autoethnographic essay, reflecting on her experiences of location and dislocation mediated through the digital sphere. The synchronistic connections between these two essays, focusing on regions so distant in space, but brought together here and online, represent the diverse engagements with place, space, and region that *LiNQ* has long undertaken, and will proudly continue as we move to the new space of *e-Tropic*.

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**About the editors:**

Victoria Kuttainen is the Margaret and Colin Roderick Scholar of Comparative Literature. Her expertise concentrates on the Literatures of Canada (where she grew up and studied at the University of British Columbia and the University of Alberta) and Australia (where she has lived since first arriving in 2003 as an international postgraduate student on a prestigious double scholarship from both SSHRC and UQ/IPRS).

Trained at the University of Queensland and a member of the Postcolonial Research Group there, Victoria completed her doctoral studies in the areas of postcolonialism, settler colonialism, and the short story. This culminated in her first book *Unsettling Stories: Settler Postcolonialism and the Short Story Composite* (Cambridge Scholars Press, 2010).

Dr Ariella Van Luyn is a writer and lecturer in writing at James Cook University, Townsville. She is the author of *Treading Air*. Her short stories have recently appeared in *Southerly*, *Overland*, *Australian Shorts* and *Tincture Journal*. She holds a PhD in creative writing. Her research interests include historical fiction, oral history, community storytelling and creative practice-led research. She can be found at [ariellavanluyn.com](http://ariellavanluyn.com) and [orcid.org/0000-0002-8230-3181](http://orcid.org/0000-0002-8230-3181)