

Editorial

Welcome to Issue 1 of *The Saltbush Review*. We are delighted to launch our inaugural issue in 2021, and celebrate both the vibrant literary community of writers within these digital pages, and you, our readers. Grown from the earth and water of South Australia, but open to the world, *The Saltbush Review* aims to foster connections across the stringent borders and boundaries that have circumvented the past two years and create a flourishing space for writers in the face of many challenges.

Our theme for Issue 1, ‘Water’, exemplifies both the traversing of boundaries and a deep connection to place, with all the complexities that are attendant to these actions and affinities. We are thrilled with the range of stories, styles, and voices that make up this issue, and the interpretations of the main theme. These range from highlighting water’s connective and restorative qualities, to its sublime, threatening, or precarious elements, particularly in the face of climate change and ecological crisis.

In Non-Fiction, Jane Turner Goldsmith, Camille Roulière, and Verity Oswin interrogate the white settler presence on First Nations land through a variety of styles and perspectives, while Samuel J. Cox presents an insightful reflection of Kim Scott’s work in relation to the landscape of the Western Australian coast. Lucy Hagan’s life-affirming piece celebrates the transformative power of ocean swimming, and Ana Davis explores the effects of the Black Summer bushfires on the Byron Bay region.

In Fiction, Matthew Hooton reflects on family, migration and loss from the prairies to the coast of Canada, while Stephen Orr delves into the South Australian coastal Gothic. In diverse ways, Travis Lucas and Hossein Asgari explore the nature of thirst, and Kathryn Simons’ presents a feminist interpretation of water-based mythology. Turning to the familial sphere, Emma Doolan takes us into the lives of a mother and daughter during the Australian wet season, and Artem Mozgovoy transports us to an intimate domestic setting in snowy Siberia. Owen Everitt and Doug Jacquier also contribute distinctive flash fiction pieces on the theme of drowning.

In Poetry, Heather Taylor-Johnson’s sensory prose poem grapples with melting glaciers and human consumption, and Ken Bolton takes us on a riotous, intertextual swim through waters familiar and foreign. Dominic Symes gives us a rich reflection on fluidity and masculinity, while Jude Aquilina celebrates the infrequent rains that fill Lake Eyre and

Malachi Edwin Vethamani explores the longing for monsoon rains that threaten but have yet to arrive.

Rachael Mead and Freya Davies both have two poems each in this issue, each poem submerging us in different waters and forms, offering diverse reflections on connection and disconnection. Those who witnessed Jill Jones perform her ekphrastic poems at the Art Gallery of South Australia's recent exhibition of works by Clarice Beckett will be familiar with two of her works in this issue. All three poems are masterful explorations of water, light and form.

Our inaugural issue also includes a special feature of the poems from this year's Raining Poetry in Adelaide festival. These poems were printed on the streets of Adelaide with hydrophobic paint and appeared only when it rained, and existed briefly as ephemeral celebrations of poetry, rain and wet city streets.

We would like to thank all of the writers who trusted us with their work. We are honoured to help bring these pieces into the world. Launching a journal is always a challenging process, particularly when it is run on an entirely voluntary and unfunded basis. We are especially grateful to the J.M. Coetzee Centre for Creative Practice, the Department of English and Creative Writing at the University of Adelaide, and NoWave Adelaide for their encouragement and support in our efforts to launch the journal.

At the time of writing, *The Saltbush Review* is a grassroots, entirely unfunded journal that has been put together through passion and enthusiasm for new creative work. We hope you enjoy this issue, and we look forward to bringing you many more.

The Saltbush Review Team, October 2021