

Editorial

Welcome to the 33rd issue of *Colloquy*. There have been many changes afoot in recent months, including several new additions to the editorial team. After our 32nd issue, Zachary Kendal came on board as co-editor-in-chief. Zachary is a PhD candidate at Monash University, researching ethics and literary representation in science fiction, and works part-time as a librarian at the Monash University Library. We would also like to acknowledge our two new associate editors, Mia Goodwin and Matilda Grogan.

This issue begins with two very different articles on trauma, witnessing and testimony. In “Heritage of Hunger: Famine, Self-Starvation, and Narrative-Building in Eavan Boland’s ‘Anorexic,’” Maggie O’Leary considers the lasting cultural impact of the Famine on Irish poetry, reading Boland’s “Anorexic” as a response to the masculine and nationalistic themes that tend to dominate Famine writing. Then Hailey J. Austin’s “Time Flies: Remnants of Auschwitz in Art Spiegelman’s *Maus*” draws on the scholarship of Giorgio Agamben and Marianne Hirsch in an insightful reflection on the trauma of the Holocaust on survivors and the second generation in Spiegelman’s graphic memoir *Maus*.

In our third article, Alexandra Cain investigates Hannah Arendt’s political theory through a Kantian framework in “Actors, Spectators, and Power in Hannah Arendt’s Theory of Political Judgement,” exploring the clash between the judgement of the actor and that of the spectator. Our final article is Rory Dufficy’s “SCUM Without a Subject: Valerie Solanas at the End of the Avant-Garde,” which uses Solanas’ *SCUM Manifesto* as a lens through which to view and discuss the dissolution of the avant-garde. In the creative writing section, we have Ben Smith’s short story “Night Swimming,” a coming-of-age story which engages with issues of sexuality, friendship and self-realisation. This issue also contains book reviews by Zachary Kendal, Marcos Norris and Vincent Le.



This issue also sees the debut of a new look for *Colloquy*, with the aesthetics of the journal changing significantly from previous issues. Abstracts are now provided up front for scholarly articles, and each contribution is followed by a short author biography. We have also updated our typeface and formatting to improve readability. We hope you enjoy the new design.

OPEN ACCESS, CREATIVE COMMONS AND COPYRIGHT

2016 was the 20th anniversary of *Colloquy: text, theory, critique*, which began with a two-issue print run in 1996, before becoming an online only journal with issue three in 1999. This year will see more changes to the journal's production, as we adopt an open access policy, a Creative Commons license, and a new platform for publication and archiving. By clearly establishing *Colloquy* as an open access journal, we intend to provide clarity over the barrier-free access to our publications and the rights of our readers. As an open access journal, our users may read, download, copy, distribute, print, search, or link to the full texts of the articles and other works published in *Colloquy*, or use them for any other lawful purpose, without asking prior permission from the publisher or author, as long as proper acknowledgement is provided and it is not done for commercial gain.

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Colloquy are not paid by the journal, nor is most of the journal's editorial team, which volunteer for *Colloquy* while undertaking graduate research at Monash University. The CC BY-NC license prevents the work of these parties being picked up and sold (either individually or within packages) by other publishers or journal databases without the prior approval of the journal or its authors.

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Our editorial team and advisory board felt that this approach to copyright and licensing was in the best interest of our readers, our authors, and our journal. It serves the interests of our readers, because it clarifies their rights for use and explicitly permits them to share interesting pieces far and wide. It caters to the needs of our authors, as it allows for the full retention of copyright and re-publication rights, which for graduate research students hoping to include published material in their dissertations is a particular concern. By encouraging the liberal sharing and redistribution of materials, the licensing arrangement also helps our authors reach a wider audience. It is also in the interest of *Colloquy* itself, because open access and CC BY-NC licensing allows us to achieve our goal of promoting ground-breaking scholarly work and creative writing by graduate researchers, early career researchers, established academics, and independent researchers.

PUBLISHING, ARCHIVING AND INDEXING

This issue of *Colloquy* is also the first to be published through monash.figshare, the Monash University research repository. This facilitates the publication, distribution, sharing and long-term storage of works published in *Colloquy*, which are provided with a Digital Object Identifier (DOI) and indexed by Google and other search engines. As the editorial team continues to investigate other indexing options, archiving in figshare marks an important step toward increasing the discoverability of our authors' works. We would like to thank the wonderful staff at the Monash

University Library for their support in these publishing and archiving efforts, particularly the Research Repository Librarian, Andrew Harrison.

Back issues of *Colloquy*, including several early issues that were only available through the National Library of Australia's Pandora web archive, have now been archived and made available through the *Colloquy* figshare site, which you can find at <https://monash.figshare.com/colloquy>. Undertaking this archiving project has reminded the editors of the incredible breadth and depth of scholarship published over the last 20 years of the journal, including special issues on modernism (issue 4), Maurice Blanchot (issue 10), Sophocles' *Antigone* (issue 11), ecocriticism (issue 12), Walter Benjamin and Jacques Derrida (issue 16), B cinema (issue 18), utopia and dystopia (issues 14, 17 and 21), modern and postmodern visual art (issue 22), pastoral art and literature (issue 23), female superheroes (issue 24), and our recent issue on translation (issue 32). We encourage readers to visit the *Colloquy* archive and take a moment to peruse past issues.

AISLING SMITH & ZACHARY KENDAL

Co-editors-in-chief