

## Editorial

Issue thirty-four of *Colloquy: Text, Theory, Critique* is our final release for the year and truly highlights the breadth of the journal. This issue includes an example of every type of writing we publish; it contains several articles, creative writing from two authors (in the form of both poetry and fiction), one original translation with a scholarly introduction, as well as three book reviews. We would also like to take this opportunity to welcome Calvin Fung and Eloise Faichney to the *Colloquy* editorial team as ongoing associate editors, and to acknowledge the work of outgoing associate editor Kathrin Bartha.

The issue starts with an article by Vincent Le, who uses the hit television series *Westworld* to problematise the accelerationist philosophy of Nick Land. In the process, Le delves into the representations of capitalism and artificial intelligence in *Westworld's* first season, shedding light on the series' philosophical dimensions. Next, Bryanna Moore explores the eros-transformative dimension of grief and the implications of this intermediary emotion for the self. This article provides a re-evaluation of existing ways of thinking about grief, ultimately connecting it to the concept of love. In our third article, Francesca Teltscher Taylor explores the idea of reflectivity in the aesthetic theories of Immanuel Kant and Byung-Chul Han, using these theories to examine Heinrich von Kleist's *Über das Marionettentheater* and the kind of reading it encourages. The issue's final article, written by Tim Wright, discusses the early poetry of Ken Bolton through the lens of temporality. Through close reading, the article evaluates both simultaneist collage and process in "The Terrific Days of Summer" and "Serial Treatise."

Wright's article on Bolton is followed by two works of original poetry from Ken Bolton himself, opening the creative writing section. These poems explore art and life in Bolton's characteristic style. Then Antonia Pont contributes an extended piece of fiction, centring on the interaction of two male characters whose lives



abruptly intersect in Melbourne one evening. The story highlights both the intricacy of human relationships and the complexity of perception.

Lastly, Anna Gadd Colombi offers a translation of Riccardo Cavliere's contemporary Italian narrative, *Il piccolo regista: Mr Cuore*, as well as a scholarly introduction which gives context and explains the reasoning behind the foreignising translation strategy. This issue also contains book reviews by Jess Phillips, Maks Sipowicz and Gavin Yates.

## (UN)ETHICAL FUTURES: UTOPIA, DYSTOPIA AND SCIENCE FICTION

This year has been a busy one for *Colloquy*, with the completion of a successful open access and archiving project (described in the issue 33 editorial), and other exciting changes. The *Colloquy* team has recently been involved with the *(Un)Ethical Futures: Utopia, Dystopia and Science Fiction* conference, funded by the Monash Warwick Alliance and run by graduate research students from Monash University and the University of Warwick. This issue is being launched during the pre-conference activities for *(Un)Ethical Futures* and our next issue will be a special issue of articles and creative pieces based on conference themes. This special issue will join three others that *Colloquy* has previously published on utopia and dystopia (issues 14, 17 and 21). A call for papers is now available on the *Colloquy* website.

AISLING SMITH & ZACHARY KENDAL

*Co-editors-in-chief*