

Editorial

Welcome to Issue 4 of *The Saltbush Review*. We are thrilled to be able to bring you another edition of fiction, non-fiction and poetry, and to continue in our project of connecting the South Australian literary community of readers and writers with international writers and audiences. We are constantly grateful to Arts SA for funding our third and fourth issues, and enabling us to pay both our writers and our editors for their work.

Our theme for Issue 4 is 'Fracture'. In preparing this issue, we experienced a terrible fracture in our literary community here in Adelaide – the loss of beloved local writer Alison Flett. Alison, originally from Scotland, had lived in Adelaide since 2010, and was heavily involved in the local writing scene. Alison was an arts reviewer for *InDaily*, Poetry Editor at *Transnational Literature* and publisher, with Jill Jones, at *Little Windows Press*. Alison was actively involved with various writing groups and poetry projects. She was wildly talented, delightful company, and an amazing performer. She will be missed by so many, not only for her huge talent but also for her kindness and support. We keenly feel the loss of this superb writer, wonderful human and passionate advocate for the arts, but our loss is nothing compared to that of her closest friends and family, and we dedicate this issue to her memory, offering our condolences to all those reeling from this irrevocable loss.

Alison's breathtaking nonfiction piece, 'What It Feels Like To Die (Fragments from a memoir)', is published in this issue, in which Alison reckons with her diagnosis, her sickness and the grief of dying. It is characteristically charming, joyful, gorgeous, loving, clever, and courageous. Alison sent us this piece days before she died, and it is a profound honour to publish this piece and to share it with the world.

The work in this issue tackles our theme of Fracture in myriad ways, as well as its shadow themes of cohesion, connection, and community. You will find in this issue meditations on family, on loss, on travel, on hurt, on art, and on love. Fracture conjures up images of disparate pieces. Things are broken or cracked; separated and disjointed. There feels to be a distinct time before Fracture and a distinct time after. We find, as well, that our beautiful pieces also explore the sinewy aspect of Fracture and Fracturing. They focus not only the

break, but also on the muscle that frays. While things might be disjunctured, the (re)configured lines of relationality are rarely clear cut or distinct, but rather wet, sticky, and in motion. And there is a tenderness in this frayed sinewy movement.

We are so grateful to all the artists that have trusted us with their work, and for the patience and care of the editorial team in getting this work ready for publication. We are thankful also to the writers who generously offered us extra guidance in this issue, particularly Angie Martin, Shannon Burns, and Heather Taylor Johnson.

This is our second funded issue. In addition to the financial support we have received from Arts SA, we would like to acknowledge the J.M. Coetzee Centre for Creative Practice, the Department of English and Creative Writing at the University of Adelaide, the literary journal *Liminal*, the No Wave Poetry Series, and Writers SA for their encouragement and support in our continued work on the journal.

We sincerely hope you enjoy this issue.

Lyn Dickens, Clare Charlesworth and Gemma Parker on behalf of *The Saltbush Review* Team