

Editorial

Emma Halpin and Roberta Kwan

This edition of *Philament* is launched in the midst of a Federal election campaign in which the issue of border security has again reared its head. Our desire for and resistance to space is fraught and complex. Examining the global and the local, contributors to *Borders, Regions, Worlds* navigate the unmappable terrain of space (the last great “frontier”), deciphering the sometimes empty and transparent territory associated with physical and imagined borders.

Ana Martino’s “Billy Pilgrim’s Motion Sickness: Chronesthesia and Duration in *Slaughterhouse-Five*” reads Kurt Vonnegut’s classic novel alongside Henri Bergson’s theories of non-linear time, exploring how the novel’s scattered temporality disrupts and reconfigures traditional notions of consciousness, memory and existential freedom. Clare Rhoden’s “What’s missing in this picture? The ‘middle parts of fortune’ in Australian Great War literature” examines a collection of WWI narratives, challenging the convenient but reductive dichotomy of ‘Australian heroic’ versus ‘European disenchantment’ in canonical accounts of the Great War. In “Nemo’s Abyss: The Deferral of Undecidability” David Prescott-Steed questions whether the absence of any mention of the hermaphroditic nature of clownfish renders the perennially popular children’s film *Finding Nemo* a flagship for heteronormativity.

Our creative “Excursions” pieces highlight the manifold possibilities offered by the theme. John Ryan’s poem “Katoomba Incantation” recounts a cross-continental train trip on the Indian Pacific, traversing spaces of memory, sound and ecology. Eleni Pavlides’ “The Patrimony” uses the writings of Michel de Certeau to interrogate the meanings of space and place in a world of shifting symbolic, geographical and gendered borders. Angelina Mirabito’s “Glow in the Dark Stars” similarly addresses the intersection of gender and race in the construction of personal identity, in the story of a girl who uses painting to escape her overbearing Italian-Australian family. Phoebe Poon turns to popular culture in “Crossing the Time Vortex: Retrospective on *Doctor Who*”, and examines the 2005 return of the eponymous television series as a prime example of the resilience of humanistic ideology in television sci-fi. Andre Rangiah’s “The Art of Fashion Writing” considers the increasing trend of fashion appearing in art magazines, asking the question: are these platforms really that different?

Many thanks to our contributors, referees and fellow editorial collective members. This issue would be much impoverished without the diligence and capabilities of each of you. To the reader, we hope your exploration of this edition is enjoyable and invigorating.