



MENISCUS

L I T E R A R Y J O U R N A L

Volume 9, Issue 2 2021



Meniscus is published by the Australasian Association of Writing Programs
www.aawp.org.au



© 2021 AAWP. All Rights Reserved. (First Published December 2021)

ISSN: 2202-8862

Meniscus, an online literary journal featuring poetry and creative prose, is published twice a year.

The editors read submissions twice a year; for details, please see

www.meniscus.org.au.

Meniscus claims only first publication rights. Copyright in published work remains with the author, and no work may be reproduced for any purpose without permission.

Editor:	Paul Hetherington and Cassandra Atherton
Consulting editors:	Jen Webb and Deb Wain
Designer:	Shane Strange
Image:	Yee I-Lann, 2021, <i>Pangkis</i> , a single channel video of performers from the Tagaps Dance Theatre wearing the woven sculpture, '7 Headed Lalandau Hat'. All images courtesy of John Curtin Gallery. Photography by Hunttwo Studio.

About Meniscus

Meniscus is a literary journal, published and supported by the Australasian Association of Writing Programs (AAWP) with editors from the United Kingdom, Australia and New Zealand.

The title of the journal was the result of a visit made by two of the editors to the National Gallery of Australia in Canberra, where James Turrell's extraordinary installation, 'Within without' (2010), led them to think about how surfaces, curves, tension and openness interact. In particular, they were struck by the way in which the surface of the water features, and the uncertainty of the water's containment, seems to analogise the excitement and anxiety inherent in creative practice, and the delicate balance between possibility and impossibility that is found in much good writing.

MENISCUS IS PUBLISHED AS AN INTERACTIVE PDF. Clicking on title or page number in the Contents will take you directly to the selected work. To return to the Contents, click on the page number of the relevant page.



Pierre Fouché, *The Little Binche Peacock and Other Utopian Dreams*, 350 x 490 x 250 cm (Ropework Diorama, 6 panels); 192 x 51 x 53 cm (silk lace pillow display). All images courtesy of John Curtin Gallery. Photography: Haydn Phipps.

THAT HE SHOULD MOVE

Daniel Jukes

is certain: he seems one
snip from chaos—an
approximation spilt out, drawn
taut, but coiled; brimming;
brimful; tender—a community
laced through threaded bones.
Or even an ocean, slicked,
but marked by shipping lanes
and pin-stuck points of origin.
Now, though, as if lichen
made of lace, morphing
while watched into the
cogs and strings of a piano;
into teeth; into clockwork.
Threatening to turn a peacocked eye
animatronically upon you; to
look, with raw and lucid
nakedness, delicately assertive,
like some viscera of art,
his erotics of making evident.

I spent an hour
or two with the
pictures of him
I had, trying to
make him
move. I sank
his face into
apps and
swung it
through
websites I
did not trust,
because I
wanted to see
him shape
towards me—
this oil-toned
man, made
uncanny
through stillness.

Inspired by Pierre Fouché, *The Little Binche Peacock and Other Utopian Dreams*, 350 x 490
x 250 cm (Ropework Diorama, 6 panels); 192 x 51 x 53 cm (silk lace pillow display display).