WELCOME TO ISSUE 321

When asked to describe *Art Monthly’s* vision in ten words or less, I like to say it is to be the national flagship visual arts publication. And in 20 words or less: to be a publishing platform that embraces a national diversity of artists and audiences that speaks confidently to the world.

At a time when many national arts organisations are being asked to articulate their mission for the next four or five years, it is useful to look at what is core or essential to our activity; to what makes us tick. In *Art Monthly’s* case, we are very much defined by our published words. Which is why we devote so much time and energy to nurturing the wellbeing of our writers; without them, we are nothing.

Since 2015, *Art Monthly* has been proud to partner with the Art Association of Australia and New Zealand to present the award for Best Art Writing by an Indigenous Australian. Previous winners have been Julie Gough, Greg Lehman and Steaphan Paton, with an aim of the prize being the development of a new piece of writing.

In judging last year’s winning work to be Brenda L. Croft’s ‘Still in my mind: Gurindji location, experience and visuality’, Steaphan Paton and myself identified a ‘confidence to experiment from a mature and established writer’. And in this Summer edition, we are privileged to publish an outcome of that award, her follow-up essay ‘For my mother’. Congratulations, Brenda, on such a moving memoir.

We are also excited to announce that next year’s ANCA Critics-in-Residence (to be mentored and published by *Art Monthly* with funding support from artsACT) will be Sophia Halloway, Annette Liu and Saskia Scott. Watch out for their fresh bylines in our pages for 2020. Along with our many regular monthly contributors, they will help write our future.

Michael Fitzgerald
Editor

Cover: Raquel Ormella, I hope you get this, 2018, silk and cotton embroidery thread on linen, 8 x 10cm; image courtesy the artist and Milani Gallery, Brisbane; photo: David Paterson; © the artist
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