

Editorial

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This edition of *Cultural Studies Review* moves between many moments in current cultural studies. The diverse set of essays concerned with the death scene and perspectives on mortality are indicative of renewed interest in this area. We thank David Ellison as a member of the CSR editorial committee and his co-editors Bruce Buchan and Margaret Gibson for their work in gathering these essays together. Their reflection on the essays constitutes an overview of the state of play in this area and we warmly recommend it to you all.

There is also new thinking and critical retellings in the other essays contained within this issue. Graham Harman begins with a reassessment of how objects work and ends by asking us to reconsider realism—not realism as we once assumed it to be but a rethought ‘weird realism’. His ongoing challenges to how we live with things will continue to push cultural studies to review where our thinking simply sticks within the human. Stuart Cooke and Edwin Ng are also, in their very different ways, asking us to imagine the world otherwise. For Cooke this is a world where poetry takes up a concern with place that is nomadic and transformative; for

Ng it is an 'ethical responsibility' to confront with matters of faith and religion in order to engage critically with a large part of our contemporary world. Colleen McCloin and Jeannette Stirling ask what constitutes 'cultural competence' in this world and how it can be taught in an environment that remains firmly neoliberal in its discourse. These are the same discourses, as Rebecca Hazleden shows us, that continue in the guise of 'self-help' to produce limited and mostly conservative subject selves. But in the performative, sensual world of the cinema and its costumery we may find alternative modes where, as Lynda Chapple suggests, the undecidability of the feminine can be more imaginatively explored.

This edition also sees a substantial review section and we thank all our review authors for their work in keeping the circulation of new thinking in the broad cultural studies area vibrant and provocative—as well as for responding so keenly to the promptings of our reviews editor, Guy Redden, for which he and we remain ongoingly grateful.