

Editorial

JOHN FROW AND KATRINA SCHLUNKE

This edition of *Cultural Studies Review* is at once an exuberant celebration of cultural studies scholarship and an enticement to work with the diverse thinking that is revealed here. As a general issue (one not shaped by a particular theme or by a guest co-editor) it invites us to experience a snapshot of where the multiple trajectories of cultural studies thinking are travelling and what and who are coming together in the process. These essays, new writing and reviews propose an answer to the question for cultural studies that Stephen Muecke poses of other cultural phenomena: *How is it keeping itself alive in its place?* and *What are its partners for reproductive purposes?* Muecke's essay, devoted in part to gastropodic and mechanical erotica, pushes us to respond with the multirealism that the title of this edition (taken from his essay) suggests. Not just snails, not just motorcycles, not just Latour but a writing event where they can partner up to make a different kind of writing and a 'reproductive' cultural studies.

The revelation of the *sensualité* of the snails in Muecke's article has an evocative link with Ilaria Vanni's sensual cannibalism, where smell and taste and touch, this 'thickly described intersensoriality', produce 'a sensory overload that place the author in the middle of things, erasing the distance and the vantage point of the colonial explorer'. And through that description we arrive at a reconception of what is kept alive in what place within colonial sites. Looking at Donald Thomson's

photographs, Anne Rutherford finds that his 'extraordinary attention to texture, his intimacy with fibre as much as figure' forces us 'to grasp the sensory density of the physical world'. This gives the film *Ten Canoes* a temporal and ethnographic dimension that makes cinema otherwise. To make 'Settlement' otherwise, John Frow draws into his imagining the idea of the parish and the vagabond, the outsider and the Indigenous, and leaves us with the possibility of a Tommy McRae painting showing the lone white refugee dancing with the Indigenous group he stayed with, as a counterfactual force. 'This is what might have been. And this is how we might, again, begin to imagine a settlement with the stranger.'

Dance goes in another direction when we think about its research. Gardner draws us not just through the practice but through the states of being that perform dance: 'A wooden floor can suggest as yet untried possibilities through its texture or grain, its sheen, its evoked "carpentry" qualities and so on. A wooden floor has an existence of its own in addition to and in excess of its being simply or explicitly for dance.'

In the library, Alison Moore shows the productions of subjectivities and imaginings that arose from the erotic collections housed there. Those who accessed them, pursued them, 'tended to define that privilege as imbued with a special kind of erotic tension all its own' and it is in this way that she expands and challenges our ideas of the cultures of history and the volatility of censorship. In the blogosphere, Laurie Johnson provocatively suggests an enduring community in which to blog is to become blogger, action and identity making up each other. At home, Timothy Laurie and Hannah Stark let Deleuze and Guattari loose on the anti-model imagining of the nuclear family, and Angela Mitropoulos presents a telling understanding of Julia Gillard as sitting within the 'contested confluence of economics, politics and intimacy' in what Mitropoulos calls the *oikopolitical* (the politics of the household). Jesse Shipway reminds us through his new writing piece how humans and words and things work in expressions like this: 'I hug my clipboard tighter. (I'm beginning to cook like a cabbage in my windbreaker)', while Kim Scott, in his interview with Anne Brewster, tells of using a powerful story 'about a Noongar man entering a whale and making it, through song and controlled violence, take him from the place east of Albany to somewhere in Albany' to give his character in *That Dead Man Dance* a fierce trust in his heritage and capacity to innovate. In this interview we also

gain a sense of a vital Indigenous world, creating and recreating culture with words and community actions.

The reviews are also a rich collection, moving between titles on theory and place and globalisation and self-starving and so much more. Andrew Gorman-Murray reads Garbutt's *The Locals* and finds that expression, 'the local', made an expansive and flexible device. And Iris Kam's reading of Driscoll's *Teen Film* suggests that the book is an excellent guide to discovering what is and is not 'American' about that category, and that we should look very carefully when we watch teen film, since 'what is categorised as teen film indeed is not teen film, and what is not categorised as teen film indeed is teen film'.

With such a collection of writing to engage with, with such possibility within that generous heading 'cultural studies', it seems fitting to borrow for this edition the description Emily Bullock applies to the hills around Queenstown: 'There is a sense of movement and wicked humour in these hills. Locals say they change every time you look at them'.