

Editorial

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This issue of *Cultural Studies Review* features two ‘special issues’; on ‘Food Cultures’ and ‘Amateur Economies’. The editors of each section, Jean Duruz and Isabelle de Solier, and Caroline Hamilton, Greg Fuller and Kirsten Seale respectively, have both introduced the works and commissioned thoughtful reflections on their themes by Toby Miller and McKenzie Wark. So, while an editorial might seem superfluous, we think there are some things to be observed about the styles of scholarship and concerns across the writing in both ‘issues’, as well as some announcements about changes afoot for *Cultural Studies Review*.

Many of the contributors here seem to share broadly similar approaches. It begins with how the object of analysis is constituted. For example, whereas it would, no doubt, have been possible to fill many volumes with studies of food, culture and representation, here ‘food’ is, as Tamara Kohn writes, taken to be ‘a field of action’. One of the nice things about this orientation to food relations is a lack of an *a priori*

sense of what is essential in the field. So instead of rushing to read Monsanto and *Masterchef* there might be important reasons, as indeed Isabelle de Solier and Sian Supski persuasively argue here, to turn first to the morality of food consumption and remembering sponge cake recipes. In a related way, rather than hastening to critique amateur labour on Youtube, Glen Fuller turns first to the knowledge about putting engines together (and Latour). There's a real confidence here, not so much the utility of the case study, which is often, after all, an exercise in exemplification, but in the power of specificity when it comes to cultural analysis.

Another kind of similarity extends from the object of analysis to what might, more formally, be called methodology. In a number of the essays we find a quiet but determined attention to empirical details. There's a sense sample size matters and it is possible to demonstrate that distinctions between market and non-market economies are not sustainable. Even Ben Highmore in his essay, a work that's deeply interested in reformulating socially oriented aesthetics, is concerned to correlate and map this in relation to shifting patterns of retail ownership by South-Asians in the United Kingdom. It's not that elegant argument, theoretical contemplation or exposition are neglected, far from it, but that the methodologies here are more interested in building knowledge than gestural critique.

Finally, and perhaps more speculatively, it seems to us there is a tone in many of these essays worth noticing. Whether it's Duruz invoking her informant, and Addis Abada Café chef, Yenenesh as a 'grassroots theorist' or Esther Milne charting the complex proximities of amateurs and professionals in digital domains, there is a tone of respectful intimacy. Perhaps that's no accident when food is concerned. To swallow a mouthful of *toro* is to incorporate multitudinous questions of cultural politics. And all of us are close to various kinds of amateur labour. Whether in the kitchen, at a keyboard or through a recreational surf over Easter, we can connect to sensuous making that might be part of making cultures differently.

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From these richly rewarding essays to matters of the journal itself; soon there will be some further change in the editorial team. Guy Redden is stepping down as book reviews' editor and will be replaced by his colleague in Gender and Cultural Studies at Sydney University, Lee Wallace. Guy has been a wonderful collaborator and many

readers will have noted, in particular, how he has mentored early career scholars in his commissioning of reviews. We thank Guy for this work since 2010 in leading what has always been an important part of the journal's purpose and look forward to seeing what Lee's energy will bring to the reviews section.

We are delighted to announce that we about to proliferate our publishing presence by initiating a new imprint, CSR Books, later in 2013. Digital version of the books will be available through the CSR's current publisher, UTS ePress, and readers who are registered with the press will be advised as titles appear. Print on demand versions of the books will be available through the University of Sydney Press. We're excited by the prospect of expanding as some other kinds of publishing shrink and our first title will be *Art in the Global Present*, edited by Nikos Papastergiadis from the University of Melbourne with essays by Barbara Creed, Lucy Orta and Michael Taussig among others. You'll find more detailed information about this initiative on our website over the next few months but for now we'll just note that CSR Books will not accept unsolicited manuscripts and that we are beginning slowly. What the imprint publishes will be determined by us as General Editors and by advice from our distinguished Editorial Board.

We hope you enjoy this issue and we look forward to working with you on our future ventures.