

editorial

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Two impressive essays that explore the energetic cultural presence of gender open *Action*, our first issue for 2004. In ‘Burst into Action’ Stephen Chan explores how the ‘woman warrior’ in Hong Kong action cinema organises aspects of everyday Hong Kong sensibility in the shifting terrain of the global popular. Then, in ‘Men who Surf’, Clifton Evers takes us to some of the moments when male bodies are formed in relation to the violent beauty of waves and surfing cultures. In both cases, the (formerly iconic) objects that emerge in these studies—the cinema and the beach—become radically different spaces that take us in unexpected directions. These essays are followed by Isabel McIntosh’s engaging study of cultural sovereignty in the disappearance of the *Urewera Mural* and Raya Massie’s wild ride with the hypercreature.

After a strong line-up of new writing selected by Amanda Lohrey, Guy Redden casts a generous but sceptical eye over *Hop on Pop* and its manifesto for a new cultural studies. Our reviews continue to go from strength to strength. In preparing this issue I read Michele Pierson on the *Mad Max* movies, Mark Galliford on the Anbarra of northern Arnhem Land and Ian Buchanan on some of the latest twists in global capital. Where else, I thought, could one find such an eclectic but seriously engaged look at cultural studies beyond the predictability of what Meaghan Morris has called the ‘culture concept’.

With this issue we also launch a new section of *Cultural Studies Review*, Provocations, and it arrives with a splash: Dennis Altman and his respondents reflect on the global/local valency of ‘queer’ through the particularity of experiences in Zagreb; Julie Marcus writes provocatively on the recent review of the National Museum of Australia; Melissa Gregg returns to some canonical texts in cultural studies in search of, what at another time were called,

resources for hope; and Tara Brabazon takes us to the professional experiences of her graduate students in the academy today, replete with dreams, bruises and resilience.

We offer these provocations, in part, with the intention that they will call forth further contributions. All of these essays attempt what we hope will become a continuing presence in the journal: provocative and challenging writing on topical questions passionately engaged in demonstrating how cultural studies, as a mode of analysis, can offer accounts of contemporary cultural processes that matter. The distinctions between writing in our Essays and Provocations sections are more a matter of tone than seriousness, politics or anything else. Certainly we expect (and deliver) essays that are authoritative and scholarly in ways that we'll not be requiring of contributions to Provocations. But we hope that Provocations will consist not simply of other kinds of writing nor merely of more opinion or editorial. Instead it's part of the broader project of *Cultural Studies Review*, to make spaces for work that connects communities within Australia, across the regions to the north and around the Pacific and Indian oceans, and for writing that tries to form new vernaculars.