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Editorial

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Code is a term that's become a polysemic talisman and an open secret. Both ubiquitous and hidden, code 'is' creativity, knowledge and technique, as well as a controlling abstraction that, like quicksilver, refuses to disclose its real form. Code 'is' a mode of existence that 'tricks' those who lack access to the real to such an extent that we remain ignorant of what's behind those 1s and 0s that tumble incessantly down a screen. For cultural studies this conundrum is more acute still because 'code' also refers to interpretative traditions of enduring utility. So perhaps when everyone from Barak Obama to Slavoj Žižek has something to say about 'code', we should be afraid and head for consoling hills. Luckily for readers of this issue of *Cultural Studies Review*, Anthony McCosker and Esther Milne have put together a thoughtful selection of essays which, rather than consider all that might be said about such a complex term, focus on the relationships between conjoined concepts: coding and labour. They sketch their concerns in a thoughtful and wide-ranging introduction to these essays, so there's no need to offer any titbits or even a precis here, except to say that the contributions in their section resist the temptations of obscurantist, technician, future perfect and dystopian options preferring instead to

explore the much richer terrain of historically and politically inflected studies rooted in the materiality of that which is coming into being.

Our suite of essays opens with Meaghan Morris introducing a fascinating offering from Ross Chambers. We solicited these contributions from the Cultural Studies Association of Australia's December 2012 conference and are delighted to present them here. Although it might seem to be only an introduction to the work of a significant mentor, Morris weaves together elegant personal recollections with an intellectual appreciation and a rich sense of the institutional scene within which new kinds of intellectual work was emerging. It allows the reader to more easily identify and perhaps pick up on some of the rewarding threads in a complex braiding of the end of the universe, tattoos and Julian Assange in Chambers' bold account of temporality. Tara Forrest continues here a long-term project of research on Benjamin and media with characteristic elegance and precision. Vera Mackie uses a 2004 book, *The Face of Human Rights*, to explore some of the limits and constraints of that imaginary while John Lennon looks at how graffiti as a language of the street was energised by the Arab Spring. The new regime's use of the judiciary in Egypt to stifle even journalistic reporting of dissent will not stop what Lennon, citing Saskia Sassen, has called the writing of the new 'global street'. The last of our essays offers a deeply troubling ethnographic account of inequality and medical research.

In addition to these excellent essays, readers will also find much to contemplate in Simon During's obituary of Stuart Hall who died in February this year. Many of you will have already seen other appreciations and obituaries for Hall, some of them deeply personal accounts by friends such as Lawrence Grossberg and Julian Isaacs.¹ During recalls Hall as a scholar who shaped a discipline, an intellectual leader and an activist who very creatively attended to and formulated questions of culture and power at particular historical moments. By a range of measures—geographical, disciplinary and political among others—During writes about Hall from a considerable distance yet, despite the gaps between them, During comes back to a substantial list of shared problems.

Long-term readers will also notice that our reviews section is going from strength to strength. Lee Wallace, our new-ish Book Reviews Editor from Gender and Cultural Studies at the University of Sydney, is shaping our reviews in new and distinctive ways. Time spent with those excellent reviews will bring many rewards.

Finally we'd like to draw attention to what linguistic barbarians call 'new initiatives'. *Cultural Studies Review* now has some medium-term financial stability thanks to far-sighted generosity of, and forward commitments by, the following entities:

- School of Culture and Communication, University of Melbourne
- Faculty of Arts and Social Sciences, UTS
- Faculty of Law, UTS
- Transforming Cultures Research Centre, UTS
- School of Social, Philosophical and Historical Inquiry, University of Sydney
- Centre for Critical and Cultural Studies, University of Queensland
- School of Media, Culture and Creative Arts, Curtin University

With our commercial confidence bolstered and because we're keen to take advantage of the opportunities offered by e-publishing, *Cultural Studies Review* has in 2014 started a new monograph series called CSR Books, published, like the journal, by UTS ePress. The first book in the series, *Art in the Global Present*, edited by Nikos Papastergiadis and Victoria Lynn, was published in March and is available now at <http://epress.lib.uts.edu.au/books/art-global-present>. The second book in the series, due later in 2014, is *History, Power, Text: Cultural Studies and Indigenous Studies*. It draws on both work already published in the journal and newly commissioned pieces and will be edited by three emerging scholars, Timothy Neale, Eve Vincent and Crystal McKinnon. CSR Books will be available as e-books through UTS ePress and as print-on-demand paperbacks from Sydney University Press. You (AND YOUR FRIENDS) might like to keep in touch by subscribing to the journal and by following us on Twitter @CSReview 1995. This way you will be notified of all 'new initiatives' from our publishing empire.

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¹ Lawrence Grossberg, 'Rage Against the Dying of a Light: Stuart Hall (1932–2014)', <<http://www.truth-out.org/opinion/item/21895-rage-against-the-dying-of-a-light-stuart-hall-1932-2014>> and Isaac Julien, 'In Memoriam: Stuart Hall', <<http://www.bfi.org.uk/news-opinion/news-bfi/features/memoriam-stuart-hall>>.