

From the Editors

We are proud to present you with the third edition of *Text, Practice, Performance*, the graduate journal from the Américo Paredes Center for Cultural Studies at the University of Texas at Austin. This issue encompasses a diverse set of approaches to Cultural Studies. The authors in this issue come from a variety of disciplines; however, they share sets of questions and concerns regarding notions of the public and private, desire and consumption, separation and identification. Whether examining street graffiti, lesbian noir, or slam poetry, these authors are drawn to instances of expressive culture.

In Dan Sharp's "Olha que coisa mais linda", he focuses on how a single song circulates in a world economy of cultural taste and appreciation. Similarly, Maria Curtis examines how the modern recording studio challenges notions of authenticity with regards to how music is created and consumed. The work of Galeet Dardashti shares these interests in the production and reception of music. Specifically, she focuses on two musical genres in Israel and how they vie for legitimation.

Both Kessler and Somers-Willett approach the portrayal of counter cultures as they become reconstructed in mainstream feature films. Kessler analyzes *Bound* for its unique ability to present a lesbian gangster romance that is both arousing for heterosexual men and empowering for lesbian viewers. Somers-Willett takes up the construction of identity in the film *Slam*, which deals with cultural production in competitive slam poetry.

Bruinsma, McGlotten, and Hodges investigate modes of display within public spaces. McGlotten traces how public space has been perverted into queerspace. From cruising in cars to surfing internet chat rooms at "gay.com", he questions how privacy is constituted in the queer public of the digital boomtown that was Austin, Texas at the turn of the millennium. Bruinsma focuses attention on the publicness of graffiti as social protest. Her examples are culled from anti-development sentiments that abound amidst rapid urban growth. Loitering in commercial spaces, Hodges critiques advertised images of digital mobility as he lingers in the post-retail zones of online shopping malls and childhood memories of monstrous department stores.

In closing, Brian Rawlins offers images of the private life of a couple. He shows how the outside world enters into their lives through news reports, mega stores, and fleeting scenes out car windows. These scenes of suburban domestic life reframe standard divisions between the public and the private.

This photo essay and the articles contained herein strive to further scholarly debate about public culture. Together these articles work around similar themes, and yet each was chosen for its individual effort to expand the frames of analysis common to Cultural Studies. We hope these examples inspire and provoke new modes of critical discourse.

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