

Editorial

This issue of *Queensland Review* has been produced in collaboration with the Museum of Brisbane (MoB) to give a second life to the exhibition, *Taking to the Streets: Two Decades That Changed Brisbane 1965–1985*, which ran at MoB from 7 April to 10 September 2006. While some of the material used in the exhibition came from public collections such as the Fryer Library, and is therefore available to researchers, many oral histories and recollections were commissioned especially for the exhibition, and objects from private collections were also on display for the first (and perhaps the last) time. The ephemeral and unique nature of an exhibition is part of its appeal, but some of the material in this case seemed to demand preservation as a resource for future researchers. When the curators — Jo Besley, Louise Denoon and Katie McConnel — approached the editors of *Queensland Review* to suggest an issue based on the exhibition, we felt that such an issue would make some of the stories and images used in the exhibition available to a wider public in a more permanent form. We also felt that the issue should provide a space for extended reflections on an important era in Brisbane's recent history, and on the exhibition itself.

The issue is divided into two parts, 'Reflecting on the Era' and 'Reflecting on the Exhibition'. Part I consists of several long, reflective pieces by academics and writers who were also participants in the Brisbane protests: Raymond Evans, James Prentice, Merle Thornton, Stephen Stockwell and Alan Knight. These reflective pieces are interspersed with short personal stories grouped into sections which capture some of the main intellectual and social currents of the protest: The Front Line, Indigenous Activism, Women's Activism, Environmental Activism, Christian Activism, Media Activism and Cultural Activism. Part II contains reviews of the *Taking to the Streets* exhibition by Jeff Rickertt, Carol Low and Jayson Althofer. A further dimension of the issue is the presence of a large number of visual images, which in themselves represent an important primary source but also echo something of the intense visuality of the exhibition.

Inevitably, this issue is selective rather than comprehensive or definitive in its coverage not just of the era, but also of the *Taking to the Streets* exhibition itself. *Queensland Review* has in the past published other articles on this period, and we look forward to publishing further scholarly contributions in future. To a considerable extent, *Taking to the Streets* has reignited interest in, and debates about, the Brisbane protests. It has also made available to researchers a wealth of previously dispersed primary material and newly recorded oral history. In the curatorial essay which opens the issue, Jo Besley, Louise Denoon and Katie McConnel discuss how, as curators, they developed this extraordinarily rich and dynamic exhibition.

It has been a pleasure for me as editor to work on this issue with Jo, Louise and Katie. They made all the resources of the exhibition available to *Queensland Review*, and I am indebted to their professionalism and commitment throughout the editorial process. At the same time, I am grateful for their willingness to leave the editorial decisions and the final form of this issue to the *Queensland Review* team. The result, I hope, is not just a tribute to the original exhibition, but the beginning of a serious scholarly re-evaluation of a period of recent history that has powerfully influenced the shape of contemporary Brisbane.

— *Belinda McKay*