This issue of *Feminist Review* considers interventions on, in, of and for the body. We start, though, with a series of reflections on 25 years of being a journal. Some of the past and present members offer in writing the thoughts they sought to share with a large constituency of feminists who gathered to celebrate 25 years of being both a journal and a Collective at the Brunei Gallery in London on 17 June 2005. The contributors include Dot Griffiths, Gail Lewis, Amal Treacher and Nirmal Puwar. No doubt the celebration event prompted members of the audience to reflect on their own feminist routes. We have also published one of these accounts by Christine Smith. These notes add to what we hope will be continuing comments on and contributions to the Round Table discussion the Collective published in Issue 80 on past, present and future feminisms.

The political is central to this issue on the theme of bodily interventions. The article by Frances S. Hasso asks us to consider the deployments of Palestinian women suicide bombers. She draws on media and wider discursive material to explore the relationship between gender, corporeality and community. The economy of gendered bodies in racialized spaces is considered through the self representation of these Palestinian women as well as the multiple readings of their bodies when engaged in acts of political violence. Complicating the linkages between bodies, identities and community even further, Amina Jamal pays attention to the texts of leading Pakistani feminist scholars as they attempt the difficult process of steering between fundamentalism and orientalism in their accounts of 'fundamentalist' women in the political ideological space of Pakistan. She suggests that feminists still have work to do to introduce a greater level of complexity to their analyses of women's engagements with Islam, so often reduced to the embodied icon of 'the veiled woman'. The close interactions between whiteness, class and grotesque femininity in the US are located by Jeffrey Brown in the media scrutiny of the weight, body and beauty of Anna Nicole Smith. Brown's article considers how the rules of class are written on the female body, and how representations of the female grotesque can be mobilized as a form of cultural control over classed, raced and gendered transgressions.

We open the Dialogue Section with the Declaration of the Jury of Conscience World Tribunal on Iraq. The spoken word, visual art and theatrical performance frame a number of bodily interventions covered in this section. *Your Kidney Supermarket* is an installation by the artist Shilpa Gupta that places bright organs in the space of the gallery to provoke a conversation on the

international trade in and consumption of human organs. The international exploitation as well as the simultaneous denial of those bodies that cross borders to get work in Britain is located by Hsiao-Hung Pai in the context of alarming political calls to stall immigration.

Suzana Milevska discusses how Tanja Ostojia's art projects can frustrate a regime of power and most especially in the international art scene, through the device of miming. Jane Round offers an analysis of hair, texture and colour through a highly visceral installation by Sonia Boyce titled *Do you want to touch?* which consists of 30 pieces of 'black' hair. Round discusses racial difference and situatedness by shifting between Boyce's installation and Joy Gregory's multimedia interactive exhibition titled *Blonde*. Whiteness is activated through the work of the artist Marna Verna. She discusses how her piece entitled *Whites Going In* confronts our often precarious relationship to whiteness as a critical point of engagement where the desire to covet, to yearn for that which we are not, becomes ever more alive, when juxtaposed with what we are. The body and its adornments sit firmly and hauntingly in the poetry of the blues singer Betty Gilmore as she speaks through the smoke of the legacy of the slaved body. Utopias, dreams and migration echo the poem by Sawarn Singh.

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