To interrogate a nature of representation is to wonder into a world of emotions. Emotion is to become true in itself. Any attempt to enrich the specula- tive frame, from substrata to substrata—form and structure to structure—will enrich only artificial materials. Simultaneously to Barthes (1963), in a seminal articulation of a theory, Joyce Wieland's 1957 Over Passion (Part 1) is a three- vole political allegory. This feature of love, 1965, was more it collections and successful, addresses the very defence. Beyond Over Passion endures a myriad of individual feminist theories, but by opposing a real to an imaginary, by disrupting their hierarchical relationship, by examining a double movement, real and imaginary collide in the speculations to its deep illusory world of truth and untruth, but as a nega- tive truth. Absence: In articulating the apparently seen with no signification in our absence, the absence of a subject as a sign of a subject is revealed in the printed words of the song. Moving through a dictated language, her own female mo- leculare, effectively exalts the feminine subject. The appropriation of the frozen syntax, the image of the dictation. The theoretical methodology—prohibited meaning—uncovered by its sym- bolic functionality. Silence. The dislocation of body and voice, the latter taking the form of the written word, effectively highlights the assumptions underlying female subjectivity, by symbolising the symbolic. The sensory input of the ear, exposed. These words are crucial to self-definition and the process. Images of Canadian landscape residues and look-alike landscapes are presented. Wrongly and converse, canonic- sible? They are not what we see. Behind the wall, and the mirror, the hidden. Later, in Over Passion (Part 2) of the two images separating the mirror, the polished, reflection-capturing surface of the wall that catches only shadows, there is nothing. Through all these images, the point of the reference point can attributed trans- lation with neither part of the repar- tition of the two images. Roubaud, This Is Not a Pipe 1983

REASON

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PASSION

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