

Cultural Critique

A New Journal from the University of Minnesota

Cultural Critique will examine and critique received values, institutions, practices, and discourses in terms of their economic, political, social, cultural, and aesthetic genealogies, constitutions and effects. Since none of these formations can be adequately understood from the perspective of any single analytic discipline, the journal will encourage and solicit analyses utilizing various methodologies and combining different fields.

FIRST ISSUE (Fall, 1985)

Jürgen Habermas

Right and Violence—A German Trauma

Luce Irigaray

Is the Subject of Science Sexed?

John Kadvany

Verso and Recto: An Essay on Social Change

Pamela McCallum

Michelet's Narrative Practice: Populism, Marginality, and the Intellectual

Michael McKeon

Generic Transformation and Social Change: Rethinking the Rise of the Novel

Edward Said

Orientalism Reconsidered

William V. Spanos

The Apollonian Investment of Modern Humanist Education

Cornel West

The Dilemma of the Black Intellectual

SPECIAL ISSUE, Vol. 1, no. 3: American Representations of Vietnam, ed. John Carlos Rowe and Richard Berg

Articles in forthcoming issues by Jonathan ARAC, Stanley ARONOWITZ, Paul BOVE, Peter BÜRGER, Jane GAINES, Alexander KLUGE, Frank LENTRICCHIA, David LLOYD, Giacomo MARRAMAO, Susan McCLARY, Rastko MOCNIK, John Carlos ROWE, Michael RYAN, Maximilian RUBEL (interview), Traugott SCHÖFTHALER, Jochen SCHULTE-SASSE, Michael SHAPIRO, William V. SPANOS, Allon WHITE, Robert YOUNG

Subscriptions: Check or money order (in U.S. dollars) should be made payable to *Cultural Critique* and sent to Telos Press, 431 East 12th St., New York, N.Y. 10009—20% discount offered until Dec. 31, 1985 on all subscriptions listed below (three issues per year):

Individuals	\$15 (1 yr.)	\$30 (2 yr.)	\$45 (3 yr.)
Institutions	\$30 (1 yr.)	\$60 (2 yr.)	\$90 (3 yr.)

Subscriptions outside U.S. and Canada: Add \$3 postage per year

Submissions: Two copies of article to *Cultural Critique*, English Dept., University of Minnesota, Mpls., MN 55455.

Letters

There are lights on inside the church tonight. It's a surprise to see, but it means the place is being prepared for a funeral, Friday. The harbour's other store owner died early this morning. She'd gone out of business several years ago, much to her relief: she'd been carrying the community's food bills on her own credit for years and years. The relief of that financial release was pretty quickly overpowered by the terminal shuffle she began back and forth to the hospital.

If I look in the other direction, there is light also, but this comes from a bonfire on the hillside cemetery. The fire is barely visible: what does show up is the thick greasy smoke that comes from it. The fire is in the grave. All day the chink and scrape of four men digging at the grave bounced around the village. There's a couple of feet of frost to get through before the task is eased and the work finished tomorrow. Burning tires in the grave is a traditional means of speeding the process.

You might imagine that in the midst of all this, it was a surprise and a delightful kind of incongruity to receive an issue of *borderlines*. I liked the sense of picking up the voices of ongoing conversations. The sheer visual presence of the magazine is very striking and, to my eyes, pleasing. You should all be very proud of the achievement.

Brian Rusted

English Harbour, Newfoundland

The fire is barely visible: what does show up is the thick greasy smoke that comes from it. The fire is in the grave.

Borderlines appears a most timely and interesting concept. In your promotional letter you indicate that 'Intellectual life in Canada is fragmented...' Perhaps so, but while attending the University of Waterloo during the late 60s and early 70s, I noticed that such fragmentation somehow allowed one a greater access to scholars, writers, artists, and seemed to present options for creative endeavour not readily available in the United States. Here, one is isolated; the 'community' is simply too large to allow spontaneous interaction with those working in diverse fields. Each summer I return to Canada and rediscover the joy of 'fragmentation' as opposed to isolation within the confines of one's specialty.

Lee F. Werth
Cleveland, Ohio

Hello *borderlines* collective. Here's one west coast sense of what you need: (1) less incestuous commentary...is this because of intention or newness?; (2) at least a Vancouver contributing editor if you're serious about the 'CULTURES, CONTEXTS, CANADAS' stuff...shall we explore the possibilities of mutual exploitation?; (3) the praise that I first was going to offer for a first edition, but then withdrew because flattery encourages decay, but now decide you do deserve it...why don't I take the chance that you know what to do with compliments?

Print the accompanying text if you wish as a kind of pseudo-meta-critique.

Five Hazards of Post-Semiotic Deconstructionism

1. confusion → insanity
2. pompous jargon (what Anne Mandelsohn calls 'the labour value of surplus theory') which no one has the time to deconstruct
3. assuming you know something because you think everything but actually you have nothing which can be used
4. mystification → fetishism → theology
5. deconstruction of your own arrogant position as critic (this is, of course, the point but nevertheless a hazard...see 1. above).

Chris Creighton-Kelly
Vancouver, BC

PUBLIC ACCESS

call for proposals

Public Access is a project being set up to extend the public display and dissemination of artists' and writers' works. Public Access is inviting artists and writers to submit proposals for original image and/or text works that will be displayed on the Electromedia electronic sign on Yonge street in Toronto. Each selected work will be displayed for a period of a week to ten days and Public Access will pay each artist or writer an artist's fee. Public Access will also take responsibility for the documentation of each work.

Artists and writers are asked to consider the specificity of both medium and site before they prepare any submission, and are therefore encouraged to contact Public Access in the first instance. All proposals should be post-dated by the 15th of October.

Public Access, 462 Wellesley Street East, Toronto, Ontario M4X 1H9. (416) 928-1918.

Public Access acknowledges the generous support of The Canada Council and Electromedia Ltd.