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No.4 Winter 1985/1986 $4.50

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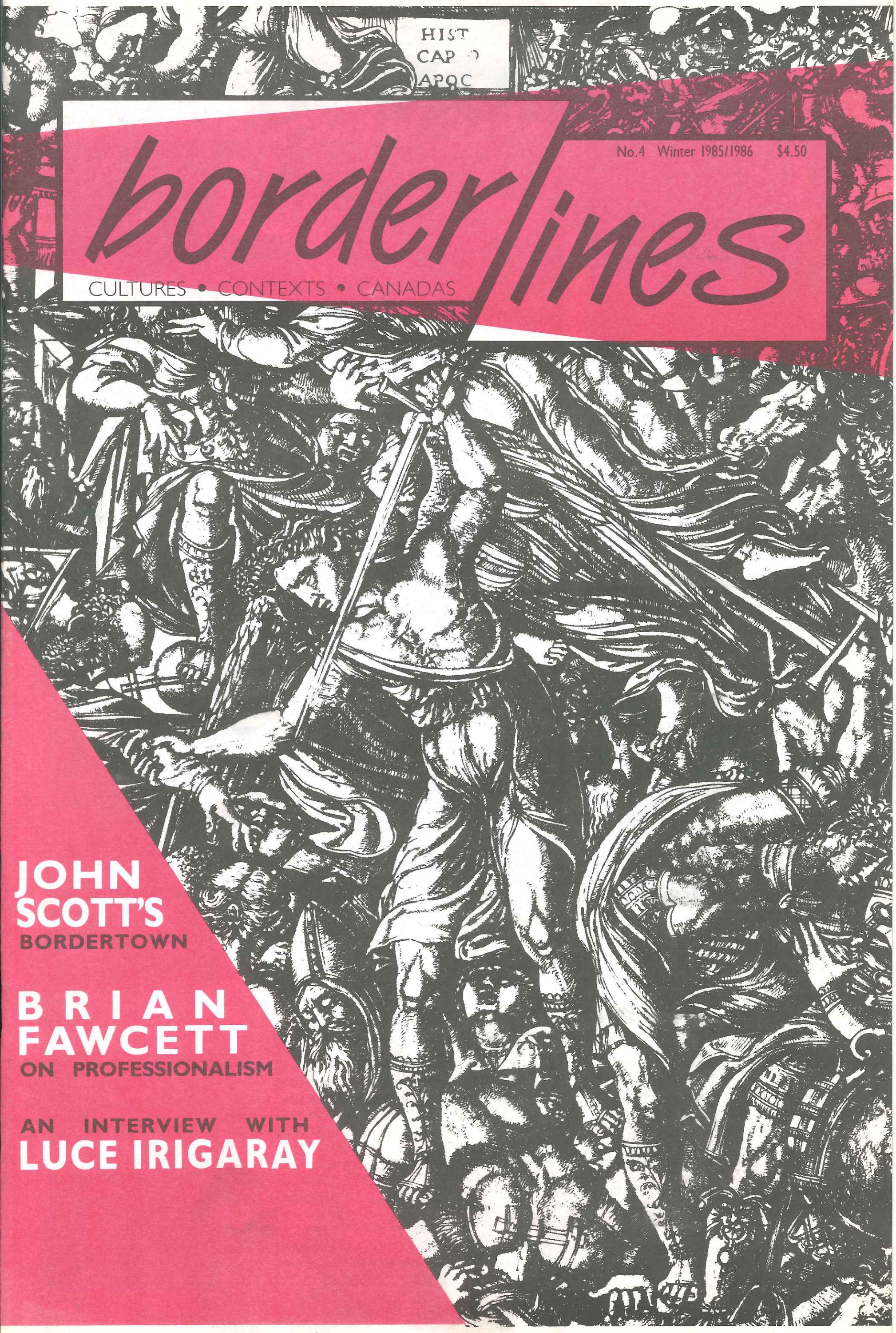
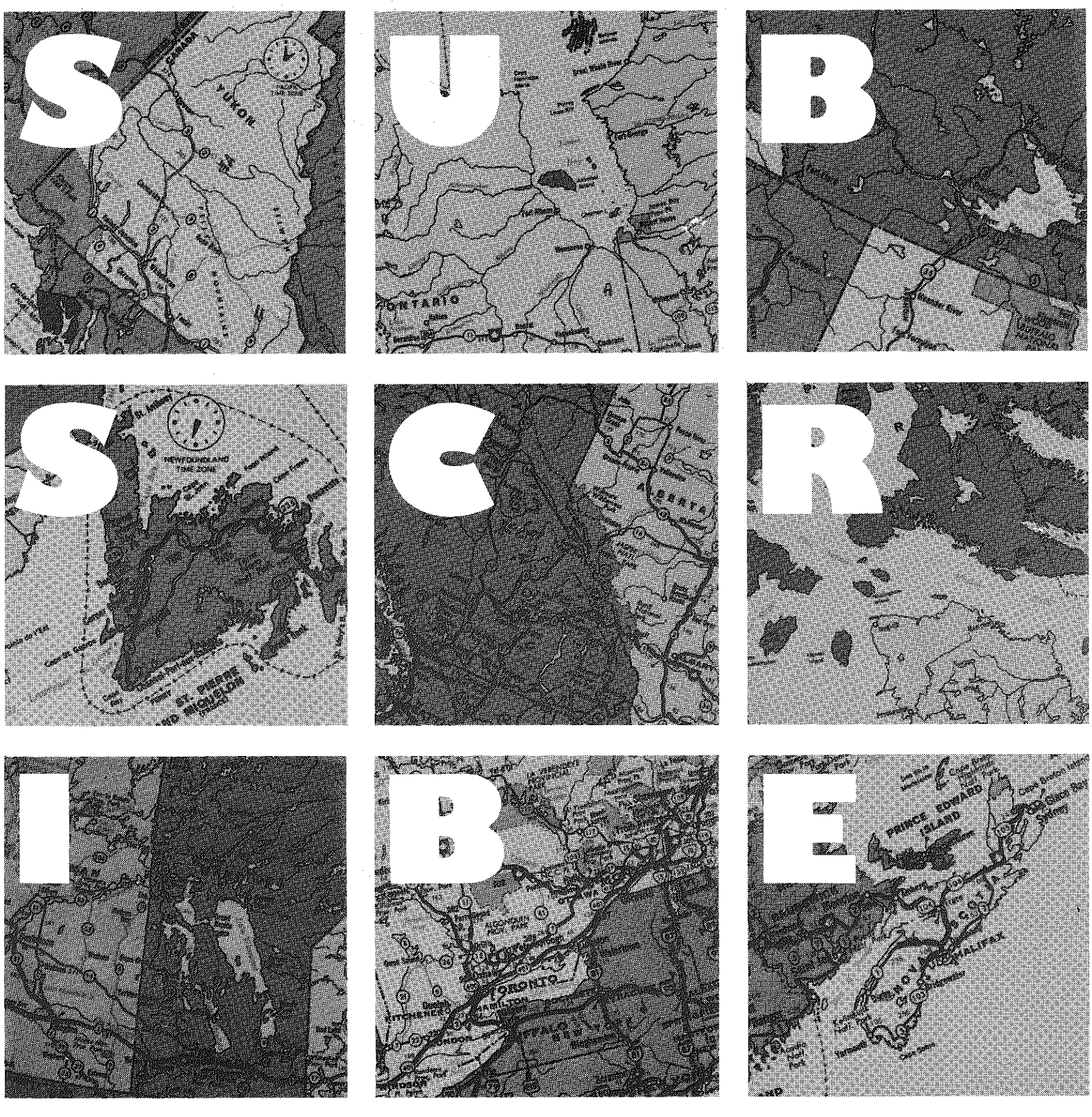


JOHN SCOTT'S
BORDERTOWN

BRIAN FAWCETT
ON PROFESSIONALISM

AN INTERVIEW WITH
LUCE IRIGARAY

WE NEED YOU TO



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border/lines
Cultures • Contexts • Canadas
Number 4, Winter 1985/1986

border/lines is published four times a year by Border/lines Magazine Society Inc., a charitable organization engaged in producing written, visual and audio educational materials on culture, the arts and contemporary social issues.

Subscriptions (four issues):
• $16.00-individuals
• $14.00-low income
• $25.00-institutions

Foreign subscriptions for all countries are payable in US dollars. Rates for air mail delivery are available on request.

Manuscripts, images and other contributions are welcome.

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132A De Grassi Street
TORONTO, Ontario
Canada M4M 2K6

2nd Class Mail Registration No. 6799
ISSN 0826-967X
Printed and Published in Canada.

border/lines is indexed in **America: History and Life** and **Historical Abstracts**.

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CULTURES • CONTEXTS • CANADAS

CONTENTS

ERRATA

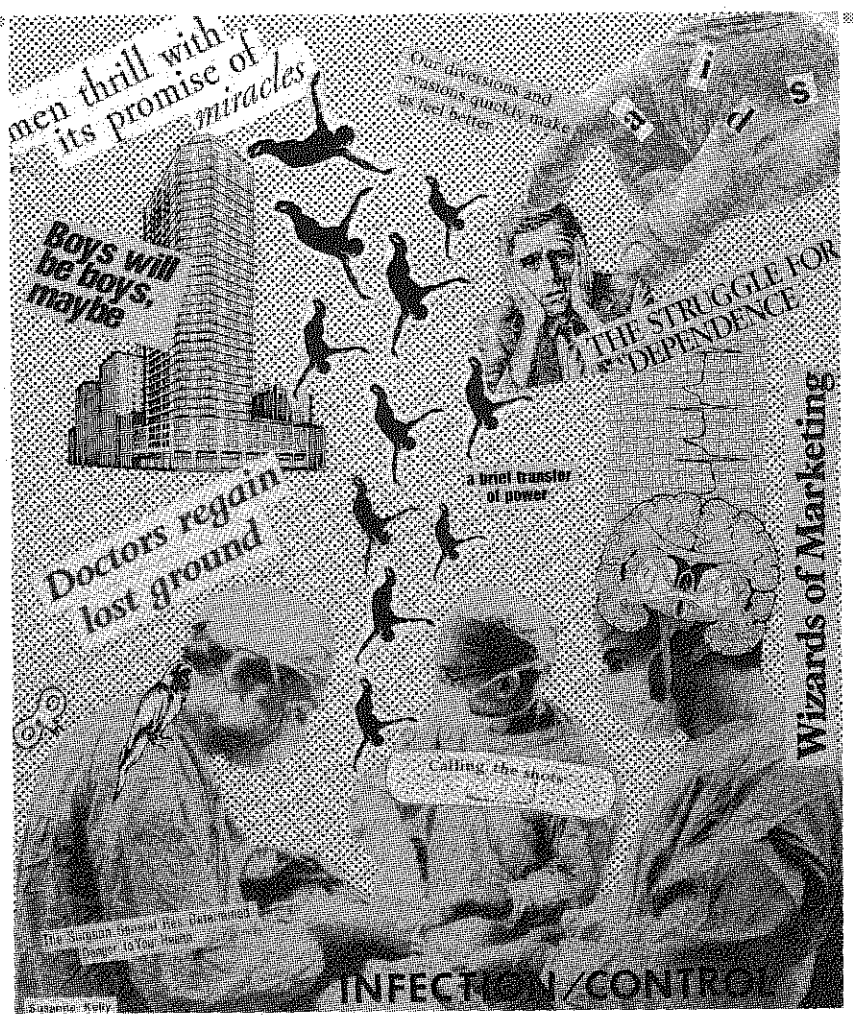
Please note that in the introduction to the Michèle Mattelart interview in Issue 3, Larry Grossberg's name was mistakenly printed as Grossman. We regret the error.

INFECTION/ CONTROL

Gays And Medicine In The Age Of AIDS

by Evan Collins

Illustrated by Susanne Kelly



EXCURSIONS

Western medicine has long been viewed as an institution of social control, rivaling religion and law as a major regulator of behaviour and purveyor of social values. This control is exercised in a variety of ways, such as: the labeling and treatment of that deemed abnormal (the medicalization of deviance); the transmission of ideological messages which reflect the values of doctors' privileged class; the discouraging of certain sick roles like the injured worker; and the expanded professional management of sex, stress, pregnancy and other aspects of daily life.

The maintenance of this social control relies on a power relationship in which the patient-consumer is passive and dependent, surrendering autonomy and deferring completely to the professional. The inequality is legitamized on the basis of doctors' expertise, and protected by the mystification of knowledge through technical language — rendering it inaccessible to the layperson. In short, not only does doctor know best, the doctor is given complete power in exercising that knowledge.

Historically, the homosexual's relationship to medicine has been somewhat different: one of alienation and mistrust), less susceptible to doctors' dominance. This arose out of medicine's view of homosexuality as illness, as medicine succeeded the church and courts as the state's agency dealing with sexuality. What had first been viewed as a sin, and then a crime, became a condition to be treated; modalities like psychoanalysis, aversion therapy and psychosurgery were used in the belief that homosexuality could be "cured". Even once struck from the American psychiatric classification of diseases in 1973 (it is still listed in the international classification), the spectre of homosexuality as a treatable condition lived on. With it lived on a basic mistrust of the health care establishment on the part of the gay community.

Although this alienation pertains to both gay men and women, lesbians have more often been completely invisible to doctors. A recent survey of gynecologists uncovered that not one believed there was a lesbian woman in their practice (could it be all gay women stay away from physicians?). As well, there have never been stated guidelines on pap smears for lesbians. Unfortunately, what they might be spared in their invisibility, they gain back as women, a group traditionally alienated from the male domain of medicine.

The occurence of the acquired immune deficiency syndrome (AIDS) has significantly altered the relationship between the homosexual community and the medical system. This devastating disease, of which gay men are but one affected group, has been inextricably linked to homosexuality by the media and public at large. Even if no longer slandered as "the gay plague", it continues to be viewed as a gay disease. In Belgium, where the majority of cases are heterosexuals of central African origin, the media still portray AIDS as a gay phenomenon, milking from it the moral metaphors that come so easy with this disease.

A number of things contribute to how AIDS is perceived by government, the health care system, media, public and groups at risk. As an incurable disease seemingly out of control, a plague mentality has developed. In addition, because the causative virus can be transmitted sexually it, like all venereal diseases in history, is viewed as a punitive consequence of sexual activity and a symptom of society's moral decay. Lastly, that the original affected groups (homosexuals, intravenous drug users, Haitians) are socially marginalized, has allowed the mainstream to see AIDS as a threat perpetrated on them by deviants. Even the publicization of AIDS among the rich and famous has done little to humanize the attitude to this disease; the desire to attach blame is still present, if not always admitted to.

In the face of the AIDS crisis, have doctors become more enlightened in their approach to homosexuality? Willingly or not they have had to acknowledge gays' existence and deal more openly with them. Doctors have been forced to ask after sexual orientation and take sexual histories, which their training never equipped them to do, or to feel comfortable about. Now that homosexuals have become objects of interest to clinicians and Nobel Prize-seeking researchers, it is questionable whether medical attitudes to homosexuality have changed at all. Certainly in the past, the celebrated scientific objectivity of doctors has not kept them immune to moral interpretations of disease.

For their part, gay men have turned to doctors for testing, treatment, information and reassurance as never before. They have been encouraged to come out to their physicians and to be open about their activities. In addition, they are told to place faith in government health officials' handling of the crisis, to take part in experimental treatments and research and to wait patiently for medicine to solve the riddle of AIDS. Unfortunately, this is part of a wholesale and uncritical deferral to the physician as expert, and goes on despite mounting examples of mismanagement in research, treatment and public health planning, and increasingly evident attitudes of anti-gay moralism. With current talk of quarantining and computer registries of test results, there is a dangerous vulnerability to this submissive, unquestioning posture.

The gay community would do well to look to the women's health care movement for an example of how a relationship between medicine and a patient population has been changed. In the 1970s feminists documented how women were being treated by medicine (in particular psychiatry and gynecology) and how this reflected and reinforced sexism. A major focus of feminism in this period was aimed at changing women's consciousness through health education, encouraging women's exploration of their bodies and the development of alternative health services run by and for women. The strategy was direct: doctors have the knowledge; take the knowledge and with it will come control over women's bodies.

THE homosexual's relationship to medicine has been one of alienation and mistrust. Medicine succeeded the church and courts as the state's agency dealing with sexuality. What had first been viewed as a sin, and then a crime, became a condition to be treated.

This movement has had far-reaching effects and is not often given its due. It informed an enlightened consumer approach to medicine that went beyond women's health care. It helped legitimize a number of non-physician sanctioned health alternatives, and influenced a demystification of doctors' power and previously unchallenged power base. Over the years it has forced dramatic changes within and outside the medical establishment, not the least of which is that patient-consumers tend now to be more critical and skeptical in their approach to medical practitioners.

This reclamation of knowledge and struggle for control should be a model for the gay community's relationship to medicine. In the midst of a health crisis like AIDS, when anti-sexuality and anti-gay attitudes are propagated so easily, gays cannot afford to defer so uncritically to a professional body whose best interests are not always with whom they treat.

Of added interest is that these issues of autonomy and control may have ramifications beyond the socio-political arena of AIDS. Slowly, western science is recognizing that determinants of illness entail social and psychological factors as well as biology. Psychosomatic research into the connection between stress and illness shows that certain psycho-social variables are associated with diminished resistance to disease. Specifically, the experiences of "loss of control" and "helplessness", as best as those can be measured, seem to impair the part of the immune system responsible for defending against viral illnesses and cancer (and the part that the AIDS agent undermines). It is too soon for anything conclusive to be drawn, but it appears that autonomy and striving for control, as well as focused anger, are import ant in maintaining health and in fighting disease. That these are also appropriate responses to oppression show how the personal and political can be linked.

In this frightening time for the gay community, when beleagured by both AIDS and its political uses, it seems prudent not to submit uncritically to the medical and scientific establishment. As AIDS is being defended against it is best to keep a healthy sense of skepticism, and retain a measure of control regarding all agencies of the state — especially towards medicine which professes to help and heal, but whose agenda has always been broader.

Evan Collins
is a Toronto physician working in mental health and sexually transmitted diseases

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erceptive readers of **border/lines** may have noticed an apparent discrepancy in our report on the crisis in Canadian broadcasting policy, published in issue no.3. In that article, it was stated that the federal government's scenario for broadcasting policy review was seriously compromised by the nature of the vehicle it had chosen for beginning the review process: a ministerial task force, which would reflect on the problem and consult the milieu, but without necessarily providing a mechanism for public input.

Of course, by the time **border/lines** hit the stands, the Caplan-Sauvageau task force was into the final stages of a coast-to-coast tour, highlighted by a series of public meetings at which interested parties presented their views on the problems of the Canadian broadcasting system.

In fact, as we had stated, public hearings had been explicitly excluded from the task force's *modus operandi*, in the interest of expediency, by communications minister Marcel Masse. Somewhere early on in the task force's work, however, some sage in its entourage must have pointed out the all-too-evident anomaly of such an approach, for in midsummer the task force abruptly announced that it would be touring the country and meeting, in public, with interested petitioners. I heard of this development on the CBC's "World at Six" one August evening while cruising on a houseboat on the Lake of the Woods, and I imagine it was close to Labour Day before most public interest groups and concerned individuals were in a position to respond.

As it turns out, the task force's consultations were not formal public "hearings" in the sense usually meant by a parliamentary committee or royal commission. What the task force was in fact doing as it traveled around the country was meeting *in private* with selected groups during the day, and then holding a public meeting in the evening at which other, or if they so wished, the same groups, could summarize their positions. The result was undoubtably fruitful for the enlightenment of the task force, but not necessarily beneficial for the level of public debate, as groups with private interests to promote could do so in private, while groups speaking in the name of some aspect of the public interest played their cards in public. A further quirk was the fact that the private meetings were scheduled to last for three-quarters of an hour each, while at the public meetings speakers were restricted, at least in principle, to five minutes.

But let's not quibble. The task force has a monumental job to do, and I'm perfectly prepared to give it the benefit of the doubt...for now.

The single most important service the task force could perform would be to reaffirm the essential first principle of Canadian broadcasting, to wit, that it is above all else a public service, to be operated in the public interest. Everything else — ownership, structures, regulation, even content — must flow from this source.

In order to make such a reaffirmation, and support it with concrete proposals, the task force will need to overcome a variety of pressures, beginning with its own mandate from the Minister of Communications (which, incredibly, fails to mention in the first instance the public interest or public service as a criterion for guiding policy development), and extending to the very private and often arcane pressures from the "industrial" sector. It will also need to overcome the unfortunate myth that public service can only be thought of in terms of a mammoth, centralized, bureaucratic institution several reference points removed from the public it is intended to serve.

If the task force can find its way clear to surmounting these obstacles and bring down a report with proposals which reinsert the public into the system, it will have performed a major, lasting service to the multitude of communities that make up this thing we call Canada. But if it fails, it could very well go down in history as the gravedigger of the Canadian broadcasting system.

Marc Raboy
is in the Graduate Communications Program, McGill University, and Journalism Program, Concordia University and is a corresponding editor of **border/lines**

BROADCASTING WATCH

By Marc Raboy

THE single most important service the task force could perform would be to reaffirm the essential first principle of Canadian broadcasting, to wit, that it is above all else a public service, to be operated in the public interest.

EXCURSIONS

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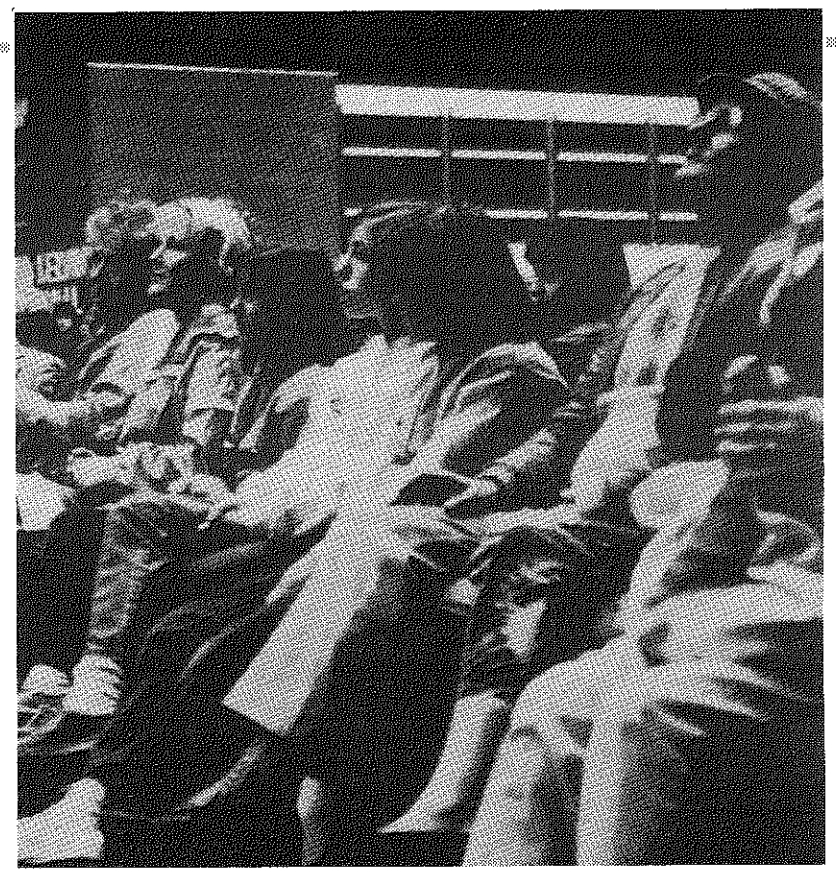
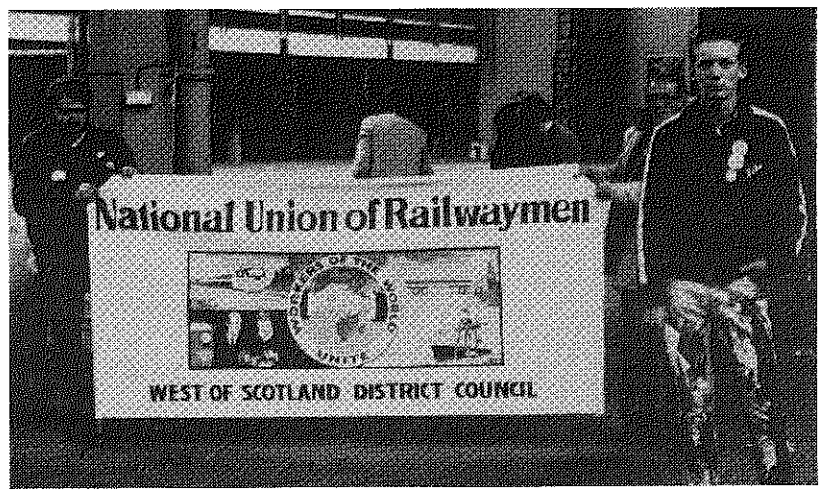
ANOTHER GOOD NIGHT OUT

Trade Unions And Theatre





An Interview With Catherine McLeod

Conducted by Alan O'Connor

Photographs by Catherine McLeod

You were recently in Glasgow, Scotland, for its third annual Mayfest. Could you tell us about it?

Catherine McLeod: Mayfest has been designed by the Scotish Arts Council and the Scottish Trade Union Congress. It's an attempt to involve trade unions directly in arts production. Several years ago a fellow named Alex Clark got the idea that the international "peoples" festival May day could be celebrated in more creative ways than a simple march and demonstration. That it could include the production and performance of plays. Unlike most theatre festivals, then, this one started with a direct audience — people in Glasgow who celebrated May day. With Ferilith Lean, the Festival organizer, they pulled together a group of sympathetic artists, performers, theatre workers and musicians to make a festival that, although it included international work, primarily celebrated local culture, past and present. If you've ever been to Glasgow you'll know that they have their own language — they call it Glaswegian. You could go into a large theatre, like the Citizen in the Gorbals, and hear people on stage speak Glaswegian. For a visitor from Toronto, the accents in the play "In Times of Strife" were so thick it was almost like hearing a beautiful and melodic new language. The audience of course really understood it. And I heard that the people who worked on the play really enjoyed discovering their own voices.

What was that play about?

It was based on a play by Joe Corey about the miners' strike of 1926. It was first produced in 1927. The 1985 production was mounted by the Scottish division of 7:84. The play describes the impact of a long strike on a mining community. It was especially powerful as the audience could relate it to the recent miners' strike.

Was the festival any different from a mainstream theatre festival? John McGrath has argued that working-class theatre must be in traditional venues — the clubs with their tradition of stand-up comedians and so forth. Was this festival held in theatres?

Mayfest's definition of a theatre is quite broad. There was street theatre, music, poetry, club acts, rock concerts, performances in clubs for the elderly. "Benny Lynch", one of my favourite works, was performed in a rather make-shift theatre to groups of senior citizens who thoroughly enjoyed it. They beat their canes on the floor to show approval and argued with the performers over interpretations of the Benny Lynch story, which they all knew by heart.

There was a big May day march that ended up at Calvin Hall and a number of performers got up and sang songs and did comedy and routine. If you're talking about workers' culture as oral culture, there wasn't much of that. This was an attempt to meld traditional forms of theatre (using people's own language) with popular culture. There was a group called the Mint Jewelips who are five women from London, and they do Rap (talking) and *a capella* versions of popular songs and comedy routines. It's very much like street theatre, but it was in a place called the Third Eye (or I or aye), which is an artists' resource centre, bookstore, theatre, café and bar. It's a centre for progressive artists in the town.

Did the festival succeed? In other words, did it manage to attract a group of people who otherwise might not go to the theatre?

It really did. I noticed it most at a production of Wildcat, which is a breakaway from 7:84 of Scotland. They decided that they wanted to do full-scale musicals. They used humour, theatrics, drama and every kind of device they could think of to get people's attention. They used a full band. Their production was called "Business in the Backyard" and it was about Nicaragua and El Salvador. And it was one of the most stunning pieces of theatre that I've ever seen. It was in one of the very large theatres and they were filled every night. And they weren't the usual theatre audience or even the peace movement. It was a very disparate audience. They packed the place because they did understand the notions of entertainment, excitement and drama. It had a political message about Central America, but people were willing to pay to hear it because it was also a good night out. The evening that I saw the performance the ambassador from Nicaragua was brought up on stage and presented with a cheque for £10,000 which was raised by a trade union. It was a brilliant use of theatre for bringing an issue right home.

It was much less like any political theatre that I've seen in Canada than it was like what I saw in Brazil. It was around carnival time and they pull in musicians from the street, and it's large-scale with colour and dance. It puts across a political message and it's entertaining at the same time. The Wildcat people seem to be onto something.

How important was the fact that this festival was in Scotland, with its local traditions and a sense of being *different* from England? How important was this for the festival?

It seemed most important within the arts community itself. Because the people who produce art and theatre are unemployed. There is a massive depression, massive unemployment in Scotland right now. Scotland acts as a colony for the English. Because they're so swamped by the English product they're starting to understand their differences from the English theatrical traditions and to pinpoint their own audiences and issues. It seems that the cultural community is taking the lead. It's a very progressive arts community.

7:84 are probably best known for their play "The Cheviot, the Stag and the Black, Black Oil", about the effect of North Sea oil exploration on a local community. How important have they been in developing this kind of political theatre in Scotland?

7:84 is very respected in Scotland. The Wildcat breakaway wasn't an ideological break. The issue was musical theatre versus non-musical theatre. Wildcat wanted to do musicals. 7:84 had its own agenda. It wasn't a destructive break. It's what happens in a period of growth. A good idea spawns another good idea.

The trade union movement played an important role. I was escorted through Glasgow by Alex Clark, who is just the most incredible guy. At the age of 14 he went to work in the mines. He was a miner for most of his life until he got involved in Actors Equity. Three years ago he was appointed the first full-time Arts Officer for the Scottish Trade Union Congress. He's always understood that cultural work is essential. He's very aware of a sense of community and cultural traditions among workers. But he's fired by the idea that workers have been excluded by elitist culture and that the unions have to reclaim access to cultural products and cultural production. In the working class there are artists, poets, philosophers, storytellers, dancers and musicians. There have to be venues for the expression of those voices and skills. The alliance between organized cultural workers and the trade union movement is for him an essential alliance and a very powerful one. Particularly at a time of economic depression, which people may experience psychologically as a personal dead-end.

I learned so much from Alex Clark that what I want to do is begin building a Mayworks festival in Toronto for next year's May day.

What has been the role of the trade union movement in the festival and is that unusual in England and Scotland?

It's extremely unusual. The festival was initiated by the Arts and Entertainment Subcommittee of the Scottish Trade Union Congress. We don't have that kind of a subcommittee of the Canadian Labour Congress, but we do have the new Labour and Arts Committee of the Labour Council of Metropolitan Toronto. Equity and the Musicians Union were especially important. The impetus came from members of the Scottish TUC who are involved in the arts themselves. The most active group were the British Actors Equity. They felt strongly that all levels of government should put more money into culture and the arts in an era of increased leisure time — that means unemployment!

Who put up the seed money for the festival? Did the unions make a contribution?

The money was put up by the District Council, the Scottish Arts Council, regional arts councils and the Scottish TUC. This year they've also got funding from business. But it started off as an Arts Council and labour funded activity. The budget is £90,000 for administration and the activities fund themselves.

Were people worried about the effect of business funding?

I didn't hear much about that. In fact the only controversy seemed to be an attempt to encourage community involvement beyond central Glasgow. There was an attempt to pull the housing schemes around the city into the festival, but the community groups argued that they didn't get an adequate share of the pie. People on the outskirts of the city find it difficult to get into the centre to see performances. It think that this problem of underfunding will be put right next year. The festival is only three years in operation and people are still learning. There were things going on throughout the city but the things in the centre got the highest funding.

Was women's theatre and feminist theatre very strong at the festival?

One of the most beautiful pieces I saw was a production of "A Raisin in the Sun". It was done by the Black Theatre Co-Op and the main roles in that were for women. Then I went to "Under-Exposure" and "The Mrs Docherties". They were both on the same night and *all* of the roles were by women. The production of the Mint Jewelips was one of all women. Looking through the programme, there were a lot of roles for women and women's issues were really upfront. It was a shock to me because if you go to the theatre in Toronto you're lucky to see a woman or two. Even in "In Times of Strife", which was written in 1927, it was the women who had the dominant roles. I don't think it's an accident that Ferilith Lean, who organized the festival, is a feminist and a socialist. It certainly showed in the kind of programme that came together.

Was there any gay and lesbian theatre?

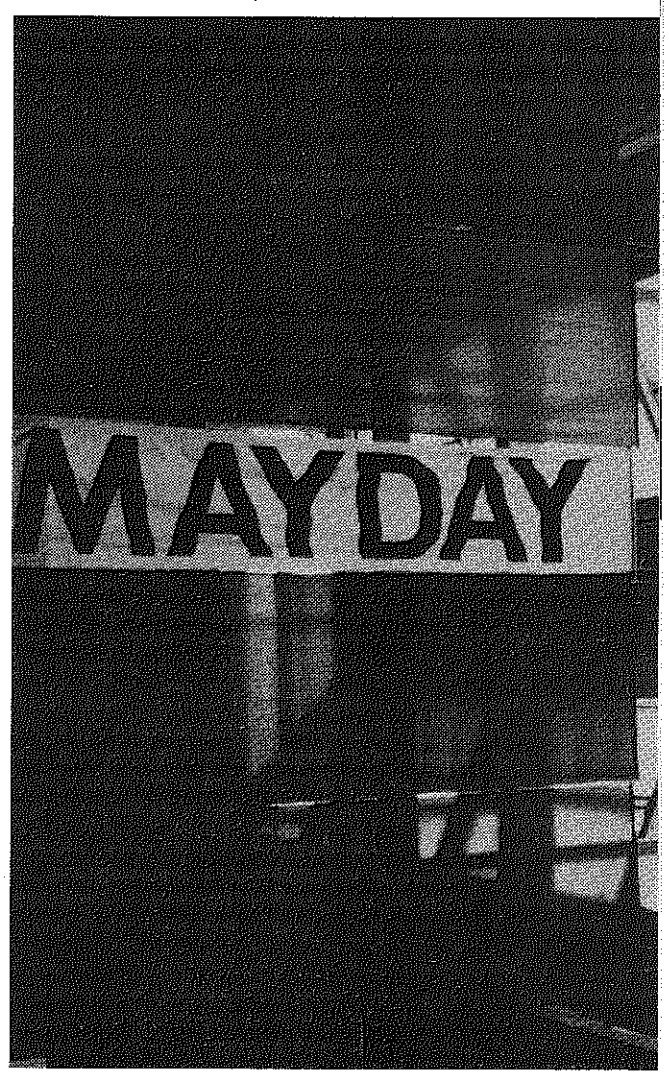
I didn't see everything, but I didn't see any gay or lesbian theatre.

What about minorities. Was there much ethnic theatre?

The Black Theatre Co-Op was there. The Theatre Centre, from London, is a black theatre group.

I should tell you about "The Mrs Docherties" because you're Irish.

SCOTLAND acts as a colony for the English. Because they're so swamped by the English product they're starting to understand their differences from the English theatrical traditions and to pinpoint their own audiences and issues.



Mrs Docherty decides to have a family reunion and she sends a letter out to all the other Docherties all over the world, inviting them to come back to Ireland for a reunion. The play is set in the waiting room at the airport where she goes to meet them. And the first Mrs Docherty arrives and she comes from the Caribbean and she's black. The second is from Africa and she's black. The third arrives from London and she's black. This is a surprise for Mrs Docherty. The cultures of the black women are completely different and they start arguing with each other. So the issue of this kind of difference is addressed. Anyhow, they end up realizing that they are all Docherties and they figure out their past. In the days when ships went to pillage the rest of the world, some sailors like the goodhearted Docherties didn't like exploiting the colonies so they jumped ship and made their homes all over the world. It was a fabulous play about people who preferred to stay instead of being part of the exploitation of these places. That play was done for schools, incidentally.

The same evening there was a play by the same company. It dealt with a British photographer, a sports reporter for an English paper. She is sent to South Africa to cover a soccer game. While she's there she befriends a young Capetown girl who is a soccer fan. The play dealt with our complicity with the South African situation and the realization by the reporter that soccer is a way of legitimating and validating the regime. It was very poignant and beautiful. They used a lot of innovative techniques — backlit projection, audio sound — to compensate for the low budget and the fact that they can't afford costumes and props. They use technology on the stage and I thought it was a very economical production, dramatically powerful and highly portable.

You obviously see great possibilities in this kind of theatre and this kind of festival.

Because it makes theatre available to people other than the traditional theatre audience (three out of every 25 Canadians). You know, the people who can afford the ticket and the clothes to go to the traditional theatre. The majority of the people are being cut off from what I think is a very important tool for understanding who they are and where they fit in the world. I would really like to see more theatre workers put their minds to developing cost-effective, powerful, portable, human-scale theatre. A theatre that people can get their hands on and use.

Catherine McLeod is a writer, poet and mass media specialist. She has been a contributor to *This Magazine, Flare Magazine* and *Our Times*, and is currently a book reviewer for the *Toronto Star*.

Her published non-fiction includes *Women at Work in Ontario 1850 to 1930*, published by the Women's Press. She is also a contributing author to *The Great War: The Social Impact of the First World War on Canadian Society*, published by New Hogtown Press.

Catherine has just completed a multimedia drama — "Glow Boys" — about life in the nuclear family in a nuclear town. She is co-chairperson of the Arts and Media Committee of the Metro Toronto Labour Council and a member of the Artists' Union.

EXCURSIONS

EXCURSIONS

dance & philosophy cor-relation-ships

by

"master" Samuel Danzig

my mother tongue - body language
my mother's tongue - licking body
re-per-trans-spiration - breathless spirit
words without dance - mouth by its self

as we are writing/reading this space-time we shall found our selves on the ground of language. language, which we shall u nder/stand this space-time as a transcendental relation + term , consists mainly of words like 'motion' which could equally well have a physical & an intellectual sense (i move from on e room to the other, i move from one thought to the other): be-cause 'motion' is unspecified; be-cause 'motion's' transc endental meaning is change in the sense of the modifications in one & the same subject; be-cause both the material (physi cal) & the immaterial (intellectual) 'substantiation' of the transcendental meaning of 'motion' are absolutely equally tr ue, real, proper, actual, they become actual, or rather thei r common transcendental meaning becomes actual by acting it (them) out. in order to become conscious of what motion, mov ement, space-time, ('qualitative&quantitative') change means , which is a very important notion for politicians, scientis ts, artists, & others one would have to experience (act out) 'motion' physically & intellectually.

rather than talking of a physical body & an intellectua l mind, we under/stand motion (one & the same thing) being p hysical & intellectual, id est in the body & in the mind (wh ich is taken as the self at this point). the next step, howe ver, is actually to take one subject in which motion is plac ed; in dance the body is a) exploration of space-time, b) se lf-exploration, as when i move my body i move my self, which is among other things moral. thus there is a physical & a mo ral body, as will be explicated forthwith.

one conclusion arrived at hitherto is that wo/man under /standing is both intellectual & physical. why the practice of 'motion' be dance rather than walking, may be gleaned fro m an analysis of terms such as 'upright'. the material meani ng of upright is vertical (physical), the immaterial meaning is just (moral). we do not define the transcendental meaning , it suffices to remember that we expect both the material & immaterial meaning to be realized & to emerge as intentional ly one. without a doubt the nazis wished to have an upright physique, but we would not say that they were upright morall y. one refutation of nazi uprightness, which may also be rep hrased as a simple contradiction: upright — 'physically' — & not upright — 'morally' —. another refutation is yielded by the comparison of the essential differences between the phys ical uprightness of a nazi & a dancer. the nazi is not uprig ht; s/he imitates the vertical position in a tense, cramped, rigid, unnatural way. s/he is not flexible enough to lift th eir leg toward the sky without changing the alignment of the rest of the body. for, for the dancer to stand upright means , to be as upright as possible, to have stretched the body u p-ward & down-ward as much as possible. s/he then is able to lift their leg.. the non-dancer may enrich their imagination by observing that the dancer obviously develops a technique which enables them to use their body in a relaxed way. s/he stretches their leg & at the same time s/he holds the leg up for a long time without moving. s/he is flexible & stiff, mo bile & immobile at once (this is not a contradiction in term s, but a position of differentiators necessitating each othe r: op = po-sit-i-on). thus upright has been under/stood in (at least) two ways: physical & moral; one of these ways, the ph ysical, has been seen in at least two forms: physical & mora l body. this is only one example, & it would need a deconstr uction ad infinitum not to mistake a forged body for a physi cal & moral body.

the discussion would have to include a historical appro ach; from the Greeks to the nazis dance has played a major r ole in philosophy & politics. both Aristotle & Plato emphasi ze the importance of dance in philosophy & politics. the lat ter's republic is subtitled on dikaiosüne, on just-ice or ri ght-eousness. consequently Plato elaborates on the physical & intellectual education at length. the physical body can be distinguished into three aspects (hypostases): 1. the sports body, 2. the dance body, 3. the military body; these three c an further be distinguished with respect to the Athenian & S partan body. the Spartan stresses the military body, the Ath enian the dance body. with respect to motion, a military bod y is told when to stand still (attention: the motionless pos ition of formal military alterness, especially in drill when an upright position is assumed with legs & heels together, a rms to the sides, head & eyes facing to the front) & when to relax (even when the military body is given freedom, this is not inter-play between freedom & necessity but freedom as co ntrolled restraint). on the other hand a dance body has lear nt to bring attention & relaxation into a continuous unfixab le balance. whereas a disciplined body is ordered to have 'c ourage', a self-disciplining body is permanently in order (i d est civil & warrior courage). Plato criticizes the sports body for being too physical; thence it is unable to maintain its own balance (for example when drinking excessively as So crates does in the symposium). in contradistinction Plato's notion of an army of lovers has more resemblance to a pas-de -deux than to the e-motionless stature of an ss-body which w ould have been completely deconstructed by a popularization of Platonic realism. nevertheless the dance body ought not b e under/stood to negate either the military or the sports (o r the civil ...) body but is rather their foundation & fulfi lment (it is artful rather than artificial). further analys is of the body would require greater differentiation into as pects

'master' Samuel Danzig
is a graduate student at York University

No Music, No Painting

Education Cutbacks in British Columbia

by Chris Creighton-Kelly

It's the first day of classes. The information mongers are hawking "The End of Summer...Back to School". It seems to be the story of the week. And there *is* a change in the air: it's raining for the first time in months and the temperature has gone from July to November overnight.

Unfortunately, many other changes await students returning to British Columbia's beleagured education system. Headlines — *Vancouver Sun*, front page, "Cuts to be Felt"; page eight, "Universities Paint Bleak Picture of Future"; page nine, "Special Ed School Loss Angers Parents". On the editorial page, a writer launches a liberal defence of academic freedom in the classroom, framing it within "the rise of what might be called the conservative society". The lead editorial screams, "End the Dictatorship", pleading for an elected school board once again in Vancouver. The board was fired by Education Minister Jack Heinrich back on May 6. These, by the way, are items in a single day's newspaper.

It's impossible to tell the whole story; to know fully the extent and the impact of the cuts to education; to measure the damage to day-to-day learning, to the critical intellect, imagination and hopes of students. The litany is endless. Music and art programmes are cut. University of British Columbia president quits. David Thompson University in Nelson is closed. Cuts are made to English as a Second Language programmes in the schools. The provincial student grant for post-secondary education is eliminated. Seven thousand teachers are out of work. At one school students sit on the lunchroom floor to eat lunch; at another, washrooms in disrepair pose a health hazard. The superintendents of BC's school districts — an august, neo-conservative group — issue a white paper on education which is highly critical of Socred policies. Clerical staff, maintenance staff and teaching assistants are cut; their unions negotiate "down" at the bargaining table. Thousands of parents attend public meetings. Administrators and school boards that fight back are threatened and in some cases fired.

The Social Credit agenda is clear. In the past two years, using the rhetoric of "restraint", they have mounted an ideological and material attack on their political enemies — unions, teachers, the poor, feminists, political activists, community groups. Education is no longer for special needs, for cultural production, for learning. Education is for training — because training is what you need for the jobs of the future. Jobs? What jobs in a province where one out of five receive some type of social assistance?

It's enough to make people angry. It's enough to cause several hundred high school students to strike until they are told that's not the way democracy works. But is it enough to change anything? Why is it that any fightback seems limp and inadequate, unable to construct a serious political challenge? Concerned persons on the street will give you any number of explanations. There are at least five reasons:

1. Residual demoralization from the Solidarity fightback of two years ago persists. Personal reactions range from confusion to "we gained nothing" to sell out. What it translates into is political immobilization. What was the point of community organizing, mass rallies and a general strike? Bill Bennett and the Socreds never could answer that question. Ultimately, neither could the Solidarity "leaders". Ever mindful of their agenda to keep the social peace, a no-win deal was struck at all costs. One of those costs was the demoralization of a public (72 percent according to one poll) who opposed these Socred policies.

2. Cuts to education are only part of Bennett's determination to radically dismantle the social fabric of BC-style welfare-state capitalism. The food bank lineups get longer. Women occupy Vancouver's Transition House in an attempt to maintain shelter for women in crisis. Health care services are declining. Legal aid has been cut. A woman in Victoria appeals a sexual harassment decision against her because the Human Rights Commission has been abolished. The Rentalsman and the provincial Ombudsman are gone. Each day brings news of yet another skirmish. And it's rare when the Socreds lose one. Resistance is fragmented; specific groups fight to maintain whatever ground they can. For other folks just fighting the day-to-day cycle of welfare, not enough food, not enough hope, is political work.

3. We are on the defensive, constantly reacting to the right-wing onslaught. No sooner has one protest been organized, than the Socreds introduce another attack. In the wake of the school board firing, a Richmond high school principal used his graduation address as an opportunity to talk about the effects of cutbacks on students' careers. Health Minister Jim Nielsen's response was to threaten new legislation restricting what teachers could say publicly.

4. There is a lack of a clear-cut strategy. What is to be done? Community education, public meetings, demonstrations — these tactics have little or no effect. There is a call for a new school board election in Vancouver. Neat "Return Our Elected School Board" lawn signs and bumperstickers have appeared, but the political momentum is waning.

5. Finally, the current political situation in BC must be partly attributed to the failure of the electoral left. The NDP provincially, and to a lesser extent, COPE (Committee of Progressive Electors) municipally, are political election machines. They don't know nor do they want to know how to mobilize popular protest. The NDP leadership is currently engaged in debating strategies for the next election.

Others on the left worry if buying a ticket to Expo 86 will make them politically incorrect. Many people seem resigned, waiting, taking meager solace from the polls showing Socreds trailing the NDP. There is a kind of fragile hope that they will not be re-elected. But on the horizon looms Expo, which will be "successful" (or figures will be adjusted to make it appear successful). And an election. And somewhere a strange, sinking feeling of what might happen if they are re-elected. Stay tuned.

Chris Creighton-Kelly
is a Vancouver video artist and journalist and corresponding editor for **border/lines**

EXCURSIONS

NEWS WITHOUT PHOTOGRAPHS

By Ioan Davies

EXCURSIONS

The photographs that we see about New Zealand and Bermuda do not display the total take-over of an island by the US National Aeronautics and Space Administration. What we see for New Zealand are images of rocky beaches, sand dunes, sheep, southern Alps, colonial architecture, narrow guage railways, and lots of greenery, yachts and hot mineral pools. For Bermuda we see coral reefs, more beaches, poinsettia bushes, carefully preserved English-style villages, luxury cruise liners and golf links. The news that we might be interested in comes to us without illustration. In my newspapers the story of Greenpeace and the sinking of the "Rainbow Warrior" was illustrated by one badly reproduced photograph of the "Warrior" being raised and by David Lange's face, as if that conveyed anything. As for Bermuda, with its major NASA tracking station and its nuclear submarine infested seas, I have yet to see one photograph.

But New Zealand and Bermuda stand at cultural extremes as examples of how to cope with subservience to nuclear imperialism. Take Bermuda first, a small place, 23 miles by two, occupied by 25,000 people marooned in the Atlantic, 600 miles off the North Carolina coast. Since Western time immemorial a transit camp for all the stages of capitalist expansion: a slave depot, a harbour for shipwrecks, a convict colony, a shipyard, a tourist haven, a tax-free commericial post office, a drug entrepot, a military base. Basically now and well into the past an armed camp where the worst of British laws and the worst of old Dixie's social practices coexist as the foundation of social order (the Official Secrets Act, racial segregation by religion, an abject forelock-pulling colonialism, an almost complete lack of social services). The police force is completely foreign — drawn from Britain and some small West Indian islands — as is the civil service and the management of the major banks and tourist agencies, though the investment and the imitative lifesytle is, of course, largely American. The small national bourgeoisie — lawyers, doctors and estate dealers — and the government work cheek-by-jowl with the foreigners to maintain the status quo, but at a high price. There is no industry on the island, no agriculture (Bermuda is one large, sprawling suburb punctuated with shanty towns), and therefore the cost of living is high — approximately 20 percent higher than Canada's. The poor blacks and Portuguese increasingly join the Seventh Day Adventists where there is at least a makeshift social security system.

During the Second World War, Winston Churchill persuaded the Bermuda parliament to lease to the United States a segment of St. George's as a naval air station. The rest, as it were, is history. A world to itself, the US navy and army base physically dominates the eastern part of the island and politically the rest. Not only does the NASA station contribute its share to Star Wars as the major tracking station for the northern hemisphere (the other one is in northern Australia, which indicates why Bob Hawke's attitude towards the USA is unambiguous), but the entire seabed from Bermuda to the Bahamas is mined, while US and Soviet nuclear submarines play cat and mouse in the wild Sargasso Sea. There is a Bermuda Triangle alright, but it consists of capital, nuclear warheads and contraband goods (mainly drugs).

The political culture of Bermuda is as bad as the imagination would invent. The government that is entrenched in Hamilton consists of (mainly black) lawyers and businessmen who are concerned to maintain the status quo by raising no major social issues, let alone nuclear dependency. Race is never mentioned except to declare that it is not an issue. (As with many Caribbean countries — Bahamas, Barbados, Antigua are clear examples — everyone is acutely conscious of race, but official discussion of it is taboo.) Everything is swept under the rug of comfortable colonialism. (The most blatant example occurs at the beginning of every summer when eccentrics, hobos, cripples, the flotsam and jetsam of Bermuda are sent off to mental institutions so that the towns look clean for the avalanche of the all-important tourists.) An opposition, faintly social democratic, disagrees on some of the nuances of dependency practice, but offers no major resistance to the convenience of dual colonialship (British by constitution but American by money and military conquest, a situation not unlike Britain's own). There is no noticeable nationalism and, down the road, the only likely constitutional shift would be for Bermuda to become, after Puerto Rico, the 52nd state of the Union.

This summer a faint whiff of alternative politics was marked in a PanAfrican Conference organized by the Original African

NEW Zealand and Bermuda stand at cultural extremes as examples of how to cope with subservience to nuclear imperialism.

Hebrew Israelite Nation of Jerusalem, a group of black Jews from Tennessee who were less concerned with Bermudan nationalism or Black Power than with Old Testament communal living (including vegetarian diets, polygamy) and showing that selected blacks, now settled in the Negev, are the original Jews. Their conference did, however, produce a splinter of the underlying tinder that might be ignited by a well-placed match. A black lawyer, trained at Osgoode no less, pointed out how the police and the judiciary discriminated against blacks in Bermuda, a view based in part on experiences in court. Certain members of the Bermuda Bar Association called for disciplinary action and disbarment, which, as it happens, was not followed through. Clearly, the natives are restless, but we can be sure that if anything was tried, wrists would be slapped quicker than you could say "Grenada".

The three million Europeans and Polynesians who occupy the islands between Samoa and Antarctica represent the ultimate in civilized retreat from northern metropolitanism, and, as might be expected, are cautious about anything that imposes on them from the rest of the world. So far they have managed to avoid cable TV, satellite dishes (Bermuda, which has no TV of its own, is littered with them), expressways and post-structuralism. Only recently, as befits a city built on seven relatively extinct volcanoes at the southern tip of the Kermadec Trench, has Auckland constructed buildings taller than four storeys. The main concessions to the underside of urbanism are an abundance of massage parlours, a flourishing marijauna industry, several punk and new wave groups and the importation of British cops to keep the parlour owners, the dope peddlers, the punks and the anti-apartheid demonstrators in their place. Otherwise New Zealand is a country where the quality of life is central to all public debates, parochial in the best sense of the word, because it is a debate which is shared in by all sections of the population, in the North and South Islands. The issues, not surprisingly, are sexuality (focused most recently by the decision of the government to implement the UN resolution on equal rights), Maori rights, environmental control (including nuclear energy), standard and cost of living, and censorship, all of them fighting on territory which seeks to preserve the essence of what is and challenging reformers to show why changes offer a qualitative better way. Signs at the entrance to each borough — "You are Entering Mount Eden - A Nuclear Free Zone" — emphasize the community strength of the environmental case and trace the connection between foreign policy and husbandry. The resistance to nuclear warheads is a profoundly conservative position, but no less conservative than the spraying of aircraft to prevent the importation of alien pests who might blight New Zealand crops. Conservatism is a shrewd perception of the Other who might disturb the social/ecological balance.

In these terms, David Lange's Labour government is therefore echoing communal concerns. In other respects it is not. His economic policy is more monetaristic than Reagan's or Thatcher's, calling for drastic cuts in government spending. Even the government's stated support for Maori rights, sexual equality and reduced censorship cut across the New Zealand sense of conservative totality. (All are commonly described as impositions from outside even if the movements for support are strong and very energetic.) But what these issues have done is provide a focus for debate and for social organization. As a regular feature of New Zealand life there are continous debates on TV, radio and in the newspapers on all the issues, complementing the action in the streets, churches and community halls. The sinking of the "Rainbow Warrior" has emphasized to New Zealanders that the battles being fought there are global, and, as the shaking of the Mitterand government has demonstrated, the "conservatism" of New Zealand is fundamentally more radical than the James Bond black comedy of the French secret service.

None of this struggle for green peace ranks high in our photographic sense of New Zealand, but for good reasons. The photography of social struggle, of identity-formation is of low priority in our conception of what "news" is all about.

Two photographic images have been with me in writing this essay: the nuclear sharks lying on the Sargasso Sea-bed waiting to destroy Atlantis, and a Pacific farmer leading his sheep through the streets of Wellington to affirm the unity of humanity and nature. This is the real news and those are the dialectical choices by which the fate of "civilization" will be decided.

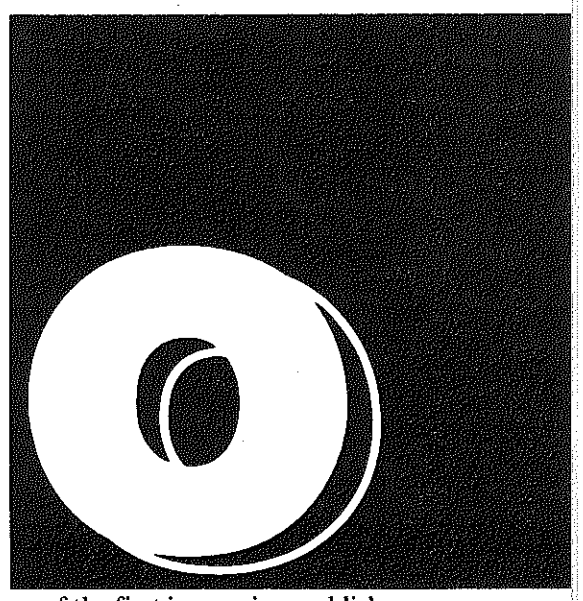
Ioan Davies
is a member of the **border/lines** collective and teaches sociology at York University.

SEX/TEXTUAL POLITICS

Tracing The Imaginary In The Films Of Valie Export

By
Brenda Longfellow

WHERE are the boundaries to be drawn between inner and outer "realities"? How to separate the observer from the observed, subject from object, desire from projection?



ne of the first images in a published collection of Valie Export's photographs and drawings from 1968-77[1] is a black and white reproduction of the famous Velasquez painting, "Las Meninas", which was analyzed by Foucault in *The Order of Things*. The painting represents a self-reflexive inscription and over-turning of classical relations of representation, of the classical distinction between subject and object. Framed by a large mounted canvas on the right, the tableau features the artist with palette in hand and a variety of figures: young girls, a midget, a dog in the foreground, all of whom are staring out of the frame at the ostensible subject of the painter's painting — a space and a position occupied (equally) by ourselves as spectators. Here then, the gaze is foregrounded, circulated in an exchange that confounds the distinction between observer and observed, subject and object.

Export joins that particular convergence of concerns to modernity with a wry twist — placing the image of a 35mm still camera in the painter's extended right hand. This additional inscription re-situates the critical frame, and relates the problematic of representation to the 20th century field of photography and cinema — to the field, that is, of Export's own work.

Indeed, what circulates around the signature Valie Export (a.k.a. Waltraud Hollinger) is a rich currency of cinematic images. Bizarre. Brutally witty and devastating in their psychic immediacy. Her images blazon themselves on one's memory with all the tragic vitality of an obsession. Frag-

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ments: A woman, nude, stands before a bathroom mirror, clips tuffets of pubic hair from herself and glues them under her nose in a manic parody of androgyny. A woman, asleep on a bed. Overhead a dream projection: figure skates. A woman walking through the streets of Vienna on skates. The skates transformed into an accoutrement of masochism: the blade etching a fine line over thigh. A woman drawing on her naked body. She runs into the street where others have been transformed into life-sized cardboard cutouts. A live fish. Palpitating. Decapitated suddenly on a kitchen table. Along with a rat. A bird. A fridge with a frosty black and white photograph of the director on it is opened to reveal a live baby. Six hundred positions of lovemaking. Omnipresent men jerking off in broad daylight.[2]

The body/obsessions/violence/sexuality. They are the resonances which run through the incredibly diverse output of this Austrian artist, whose work ranges from the expanded film experiments in the 1970s, through to video and performance art, photography, drawings and body actions — "body/material interactions".

Export's first feature, *Invisible Adversaries* (screened at Canadian Images, 1983) presented a compilation of her work in performance and video installation. *Adversaries*, a disjunctive feminist sci-fi flick, traced the growing paranoia of Anna, an Austrian photographer, who alone perceives a massive psychic invasion of Hyksos, malignant creatures from outer space who invade men's bodies, transforming them into aggressive, fascistic beings. Through her photography, Anna is able to capture images of the creatures, but as the world wends its ineluctable way toward destruction, she is unable to alert anyone of the danger. But — and this is the question posed by the film — are her observations and documentary records real, or simply projections of her increasingly paranoic state? Where are the boundaries to be drawn between inner and outer "realities"? How to separate the observer from the observed, subject from object, desire from projection? How to inscribe the resistance of female desire against the violence and indifference of contemporary society?

The Practice of Love, Export's third feature[3], which had its Canadian premiere at this year's Festival of Festivals in Toronto, continues these explorations, tracing the quest through discontinuous temporalities, memories, fantasy and image fragments of the contemporary landscape. Judith, a Viennese video journalist, is shooting a documentary in Hamburg on pornography. She runs into an ancient lover, Alfons, who (unbeknownst to Judith) is involved in some shady dealings with mafia look-alikes. They quickly hop into bed. Upon leaving the hotel after this amorous encounter, Judith witnesses the death of a young man who is crushed by a subway car. She returns to Vienna and to her long-standing and neurotic affair with Josef, a married psychiatrist whose jealousy and possessiveness provoke increasingly aggressive responses in Judith. Having decided to investigate the death of the young man, Judith finds herself embroiled in a densely convoluted intrigue which ends by implicating the young man and Alfons in an arms smuggling deal. Alfons is eventually arrested. His wife bribes the hotel clerk to cover up his affair. Judith finds masturbatory solace with her shower head.

Beyond the story, however, — a story whose telling is always episodic, disjunctive and elliptical — the film offers a rich meditation on desire, representation and sexual difference through its variegated textual weave.

What I offer here, by contrast, is neither rich nor variegated. Not a full reading (which, in any case, is prohibited by a single viewing of her two films) but some fragments, a few reflections that endeavour to trace the relations between Export's work and a feminist politics of representation.

I
Writing Desire

What does it mean to speak of our desire in a culture where "woman" figures so massively as the figment and object of patriarchal fantasies? How to speak, to represent female subjectivity and desire "while still caught," as Laura Mulvey puts it, "within the language of patriarchy"? It is the question and paradox that have animated feminist film theory for over a decade.

They are questions central to the work of Chantal Akerman (screened in the first major retrospective at the Toronto festival — for those of us lucky or privileged enough to get in), to Yvonne Rainer's new film, *The Man Who Envied Women* (also screened at the festival) and to the cinematic investigations of Valie Export.

The strength and relevance of these films lies in the fact that the question of desire is always presented as a problem and a contradiction, as a struggle waged within and against the terrain of representation. In Akerman, desire is traced in the silence of the films, in their resistance to language. Feminine desire figures here as the repressed, the unspoken of discourse, a desire that explodes violently in gesture: the murder at the end of *Jeanne Dielman*, the violent wrestle of the lesbian lovemaking scene at the end of *Je Tu Il Elle*. A chain of desire which is also traced in the critical scene in *Les Rendez-Vous D'Anna* where Anna, naked, in a hotel bed with her mother, describes with a kind of wondering detachment her first lesbian encounter. Here, a gentle violence that converges around a symbolic return to the mother.

In Rainer, too, desire is offscreen, in the wings — like the central female character in the film whom we hear but never see. Here desire as radical exteriority is mapped onto an obsessive logorrhea (it is an interminably discursive film), which climaxes, finally, at the end of the film with a feminist theoretical polemic.

If it is the dialectic of language and silence, the imperviousness of language to desire which grounds and structures the investigations of Akerman and Rainer, in Export's work, by contrast, the issue of desire is situated first and foremost in relation to imaging, in relation to a necessary (if, however, impossible) struggle for a true image. A struggle mapped through the operations of narrative as a quest for authenticity in an image-saturated world.

For Export, as for Akerman and Rainer, female subjectivity cannot be experienced or thought outside of discursive institutions which conspire in the social production of identity and gender. Indeed, her films suggest that so all-pervasive and insidious are these forces — like the invisible adversaries in her first film — that the only form of resistance is to exploit the contradictions from within. Like the woman Judith interviews who works as a model in a peep show, who would not do it if men actually touched her, but who finds pleasure in touching herself. Self pleasure as resistance: a chain picked up and recalled in a scene of Judith masturbating. Like the hallucinatory images of a female body that are juxtaposed to the voyeuristic visual inscription of women in the peep shows. The body in the former is translated through the grain of the film as a rich tactile surface, without boundaries. Desire written in the flow, the doubling and superimposition of this body rubbing against itself, ending with a Magritte finality of eyes, nose and lips on the torso — a body that speaks.

II
Seeing Is Not Believing

A common narrative mode in both *Invisible Adversaries* and *The Practice of Love* concerns a woman who discovers violence and destruction: in the former it is the invasion of the Hyksos, in the latter, the arms smuggling intrigue. In both, the central character is compelled to construct evidence of her startling perception, a project that implicates her search for herself, her authenticity as the affirmation of her own vision. Yet this project is bound by the structural limitations of the technical apparatus she employs: in *Invisible Adversaries*, photography; in *The Practice of Love*, video. In both, her method of proof is inseparable from her own subjective vision. In *Adversaries*, the status of Anna's perception as truth is undermined by her increasing psychic breakdown, the latter suggesting that her perceptions may lie more in the realm of hallucination and fantasy than of reality. In *The Practice*, her video documentaries of the porn industry and the arms smuggling intrigue are refused by her television station because "they lack objectivity". Here the problematic stature of her perceptions is less a matter of psychic upheaval than of institutional resis-

WHAT can we say of the status of the image in an era in which digital reproduction and computers can construct a seamless photograph of flying saucers on the streets of San Francisco?

tance and refusal to accord authority to female vision.

Yet, beyond the institutional rejection of woman's vision, what the narrative works on in its posing of enigmas, in its tracing of the convoluted pattern of intrigue, is a problem — the status of the photographic image in relation to truth and evidence. What sets Judith's investigation of the arms smuggling intrigue and murder in motion is her discovery of half a photograph on which is imprinted the image of the young man who had been killed in the subway. The resolution of the enigma is thus figured as a tracing of the circulation and exchange of the photographic image — a search which results in the discovery of the missing fragment (which features Alfons, the ex-lover). Or is it? What can we say of the status of the image in an era in which digital reproduction and computers can construct a seamless photograph of flying saucers on the streets of San Francisco?

III
Textual Excess

Beyond the deconstruction effected at the level of narrative, the problematization of the relation between truth and the image occurs, as well, on the level of the formal strategies of the film. As I have suggested, this implies the possibility of female subjectivity and the affirmation of identity. On the formal level, the narrative is reworked, bracketed and suspended by the **forceable** random? abrupt? disjunctive? insertion of video, stock footage of military build-up in Austria, memory, fantasy and dreams. Here, in contrast to the operations of classical cinema — which function to contain heterogeneity and excess by harnassing each image to narrative meaning — the image asserts its autonomy. It testifies to the persistence of social and psychic forces in the construction of subjectivity and identity.

This disjunctiveness of the film, this heterogeneity, suggests the ineluctable interpenetration of the unconscious and the conscious, the impossibility of separating subject from object, aggressive fantasies from social violence, individual identity from its historical determinants. It eliminates, as well, the possibility of securing any singular level as a site of meaning or identity. In the fragmented universe of the film, meaning and identity are dispersed across an image landscape which devours its own boundaries.

Notes

1. *Korpersplitter*, Bandi, 1980.
2. These memory fragments are from *Invisible Adversaries*.
3. Export's second feature, *Menschen Frauen*, is a feminist melodrama about three women in love with the same man. I haven't seen it.

Brenda Longfellow
is a Toronto filmmaker and writer

LETTERS

Mr Ramp's "Image and Remembrance" (No.3, Fall 1985, pp.7-8) misses an important aspect of Barbara Ehrenreich's argument in its haste to show sympathy and common cause with contemporary feminism and the women's movement.

In *The Hearts of Men: American Dreams and the Flight From Commitment*, she states that men began to develop the so-called "Playboy" philosophy alongside concerns about health and negative views of work and commitment in the mid to late 1950s, and that this development occured *before* the emergence of contemporary feminism in the early 1960s.

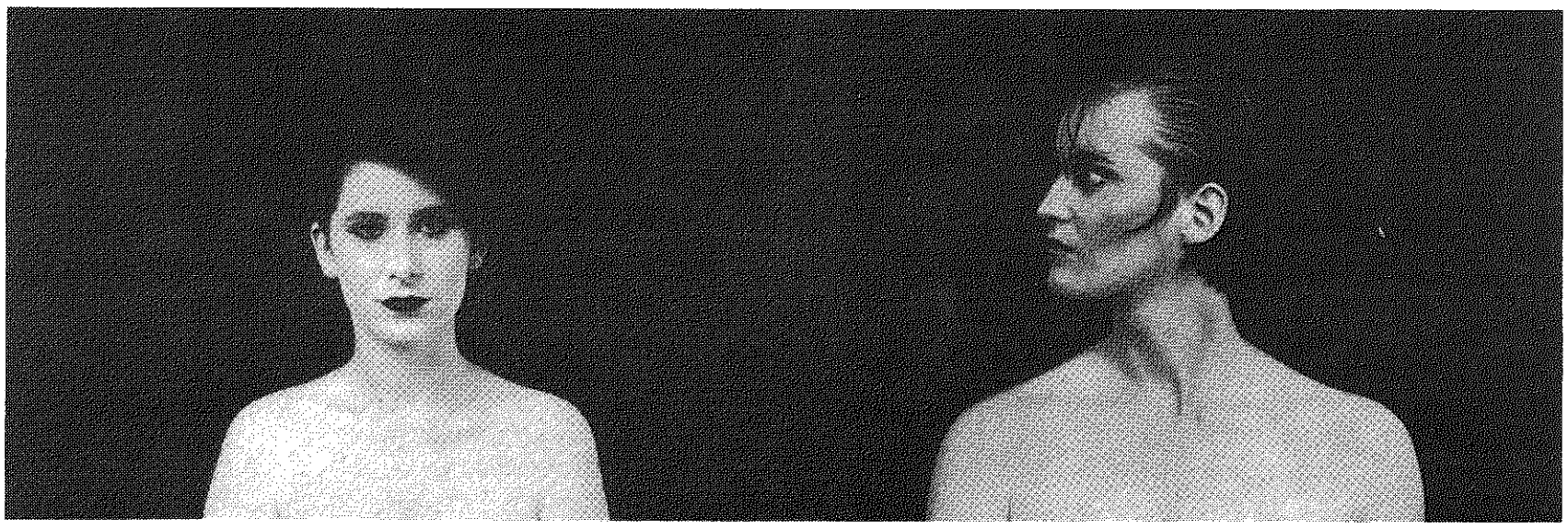
Indeed, Ehrenreich believes that much of the contemporary women's movement is a *reaction and response* to this earlier "flight from commitment" by men. Of course this is not to ignore the fact that the long-term result of this flight has been what she calls the "feminization of poverty".

H.T. Wilson
Toronto

Filmmakers, video artists and others: If you feel that you have been unjustly rejected by the Canada Council or excluded from its political process, please contact: Julian Samuel, filmmaker video artist, 360 Terrasse St Denis, Montreal, PQ H2X 1E8. I am trying to set up a coalition of critical artists who will politic against the Council's jury favouritism and exclusion of blacks, women and minorities. Democratize the Council now.

Julian Samuel
Montreal

DÉMAQUILLANT/DÉMAQUILLER



The very definition of the real has become: that of which it is possible to give an equivalent reproduction... The real is not only what can be reproduced, but that which is always already reproduced. The hyperreal...which is entirely in simulation.

—J. Baudrillard

For while there is clearly a mask, there is nothing behind it; it is a surface which conceals nothing but itself, and yet insofar as it suggests there is something behind it, prevents us from considering it as a surface.

—J.L. Baudry

CUT & PASTE
By Loretta Czernis

I will never see Brent Taylor's face again. Nor will anyone else. The note entitled DANGER EXPLOSIVES has been carved into his facial features. He now looks like TERRORIST/LITTON BOMBER/MAIMER OF THE INNOCENT. We have been taught that there can be no such thing as a good revolutionary. No cause is worth dying for unless it is the cause pre-selected for us by our country's bureaucratic machinery.

There are no innocents. We are all dirty. But some are a bit dirtier than others. They try to teach us to spot the middle-class face. Run, try to catch it; if you catch it, put it on. It will snap right into place. Because our faces are now contoured to receive this Happy Face.

It is really a TV screen. *Hart to Hart* is teaching us the subtleties of caviar and wine consumption; *Hill Street Blues* and *Mike Hammer* teach us the glamour of their side of violence; the soaps teach fashion and the news is a morality play; every ad is for comparison; every fitness show, game show and talk show is for competition. Don't you see the face? The screen and the page are staring back at us, reminding us how to believe.

I will never see your face, Brent Taylor. They have covered you with newsprint, and even if I could remove the wrapping, it would be hollow. I cannot see what I have not learned to see. Seeing is believing. Seeing is meaning.

You have been eaten alive, like everyone who steps into the vortex of media power. The media maggots are sub(con)suming an entire generation — yours and mine. The maggots have the scent and no one is safe. They can smell potential product a mile away. They go for the eyes first. It is with our eyes that we recognize faces. Without eyes we can be fooled, tricked by voice impersonations. Maggot ventriloquists prefer eyes which are still impressionable but not yet "paranoid". Paranoids can see the production.

PAINTS & BRUSHES
By Rita Kanarek

Eye/I confess. I love eye shadows, lip liners, mas(k)ara, blushers, foundations (Max Factor pan stick, creme or matte finish; each producing a different effect on the flesh), and yes, God help me, even my Final Net hair spray. All made-up and nowhere to write.

"Quick! get in the control room, look at the screen, your pan stick no.3 made Brian Linehan's face look green."

Look, it is all out in the open. Eye/I am a closet make-up artist. In the trade you get paid for your art, in academia you pay for your trade.

"She couldn't be a serious 'academic', she's all made-up; nor could she be a serious 'make-up artist', she's all booked up."

The scholarly text read (red) through a face "made-up", renders her an institutional/industrial anomaly — a unique combination; Kant and Mary Quant.

For, you see, her unusual combination unmasks the political for what it is, neither correct nor incorrect, but just a mask to read.

Eye/I am a lover of the facial arts, a subversive painter of the face. But only the shadow(s) know. Only that which reads shadows; reads colours, tones, highlights, insights, facial textures, text-styles, contour texturings.

"She's a make-up freak, a 'freak' of culture, mutating in cultural mutagenics — it's all in our jeans."

We read from Goffman (the dramaturgist of social science) that the face is not (a face), from Baudrillard, that the real is not (the real), and from Baudry, that the mask is not (the mask). These "nots" are phantasmagoric fictions; tropes sweeped along a chain of signifiers.

"Face up to it, the face, the real, the mask, is all made-up."

I have seen the face of a maggot. It was a film of people dropping dead in Ethiopia. I have watched people die on TV. Those times I was a maggot, too. I forgot then that I was watching a product. I couldn't see the faces of the dead.

To see Brent Taylor's face, or to see behind the face of the TV screen, I would have to unravel all the productions of my life. But it is not possible to unravel anything. I am constantly being swept along, hyper, moving forward and upward to another production. Make-up, wardrobe, lights, roll 'em, TAKE 1,142. What will the critics say? Will my newest simulation of myself enter the media canon, a canon within which no negotiation can occur? It is like a wild, hungry tiger staring at me. I cannot kill such a large animal and I cannot run away from it because it is too quick. I can only hope that by staying as tense as possible this canon will forget about me.

Negotiation occurs in the unarticulated space, the motion before action, the margins on the page yet to become a page. It is not possible to unravel unarticulated unmeaning. Unraveling is labour and the unmeaning-space is not labour because it is outside of exchange time. Real negotiation, ongoing relations have no use-value on the set. Unmeaning is far more dangerous than any revolutionaries with their sticks of dynamite. This motion but not action is the ultimate enemy of all knowledge canons. This great subversion lies between meaning and nonmeaning. I seek the between — the unmeaning — in the cracks, in the hope that I will see some flaws in reality production.

I may one day piece together the outline, or at least some contours, of a "real" face, and I will not know what I am looking at. In not being able to describe it, I will know that I have stood very tense and been successful (absolute anxiety and absolute peace are both completely still) enough to get a glimpse of what is behind the curtain. "Pay no attention to that man behind the curtain. I am the great and powerful Wizard of Oz." But even the "real"Oz behind the curtain is an actor, chattering away about courage, anxious to finish his day's work on the movie set. He wants to get home, put his feet up and watch himself on TV. "Pay no attention to that man..." He is part of vulnerability gone public: always tell the truth, always be humble yet keep talking non-stop about yourself, be afraid and forget that you are afraid, hate your neighbour and covet her goods. We humans are frail, self-centred, greedy creatures. Amen.

Faces are not "faces" but rather textual energy bursting through, as we read between the space (of) our inter(textual)-action. Reading the face is the story we make-up (neither false nor true) about the face that is all made-up. Stories about how we read our own stereotypes, concealment, masks and other fictions that seduce us to believe that the real "self" is masked behind the concealment.

"The visage is a face only in the face-to-face"[1]

Reading Cosmopolitan "death" masks is now in Vogue in some circles. One may even take their readings on a video-slide rodeo show. If the audience is not capable of reading your pre-selected catalogue of signs, you can always decode the correct ones for them.

"See the model (those simulators of the real) in the advertisement? Her face signifies a simulation of death. Shiseido pan stick white = Geisha = death. The Geisha is a cultural model for western wom(y)ns' reading of white as death" — the tyranny of colours.

Even Ms Brook is just a shield for her veil of make-up which veils nothing but the shield. And Max?, he's become an amassment of simulated facial factors that are inserted into the consumers (re)product(ion) of model parts. Take all these factors home and you produce your own Max Factor face.

"Which ideological face do you wear? — Even au naturel(le) is an -ism."

Whose parts are you wearing? In other words which parts of a/the text(s) have you amassed as your own? (A)massed as your "own" (inter)textual system? We are all parts of systems, notwithstanding the fiction that some systems read themselves as more ideologically/politically correct than "others". Rendering other systems incorrect. These binary schemes are killing us. Ministry of Correctional talk sounds too state therapeutic to me.

Correct/incorrect; Marxist/anti-Marxist; feminist/anti-feminist; Oedipus/anti-Oedipus — "It is always a question of proving the real by the imaginary, proving truth by scandal, proving law by transgression... Everything is metamorphosed into its inverse in order to be perpetuated in its purged form."[2]

"See the panoptic tower of Babel? Stand in the shadow(s) if you do not want to stand to be corrected."

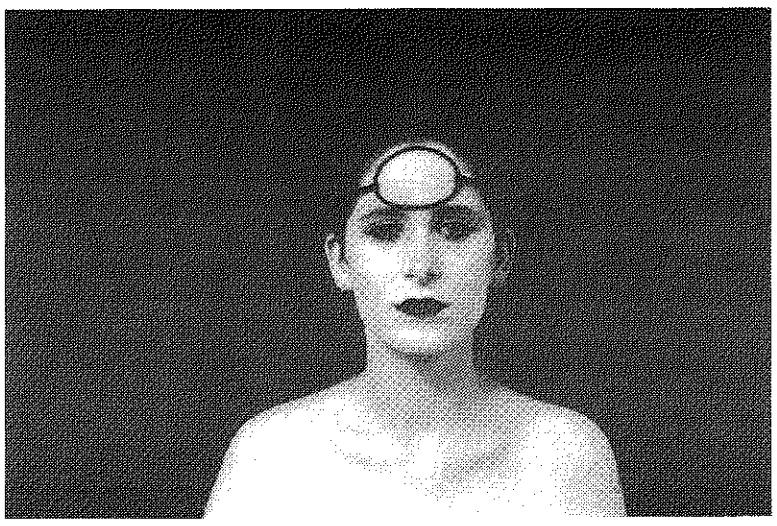
"Real" wom(y)n do not wear make-up, do not consume pornography (unless it reads "erotica"), do not wear high heels (but piercing the ear flesh for adornment is acceptable), do not "wear",...only the ideological incorrects display such practices.

"Which ideological genre is your system of parts governed by?"

If we do not think that "appearance" is an important issue (is anything not talked-up as an issue anymore?), maybe we should take another look. See the wom(y)n wearing make-up? You're probably empiricisizing her up. Describing her in the same theory that made-her-up. Part social, part political, part thought.

What you're reading (her face) is your own nostalgic desire for the restoration of the "real". For the real that exist(ed)s prior to the production, processing, packaging and amassment of her facial parts. But, this is the cosmetic fiction; the fairy tale. Institutional tales which tell us how the real "self" is behind the making-up (in the text), just like the cosmetic industries sell the tale that the real "self" is in the making-up (in the cosmetics). One says **before**, the other says **after**; same fiction, just different sides of the make-up counter.

Eye/I am a make-up artist. My canvas — flesh. His face, her face, inter(textual) faces. One who paints face stories. Colour me sophisticated, punk, careerist, middle class, academic, Marxist, feminist — take your pick; it's all in the make-up artists' catalogue of texts. What you read is what you wear.



Can I have your picture? Can I have your autograph? "Pay no attention to that terrorist behind the media face". He is already yesterday's news. Today an abused child is being worked up, talked up and produced.

I could not see the faces of the dead Ethiopians. The media makes even the pallor of death glamourous. At some point in the reflexive reading of myself in media documents, some electrical impulses intervened on my circular path, and took it over. The path was no longer mine. It became their loop. I gave up my power to them — a power I didn't even know I had — the power to be a knower, to trace a path of my "own".

Excuse me. I participated in handing over part of myself to some people somewhere, while in a state of uninformed consent. It was a high-pressure sell. I did not realize what I was giving up. Won't any lawyer help me? Who do I sue, and before what court? We are each our own judge, jury and executioner. Who said this? I don't remember. It was in literature, before TV. It is therefore not glamourous. Such a statement of pain without use-value is considered pathetic, but a potential contaminant to the production nonetheless.

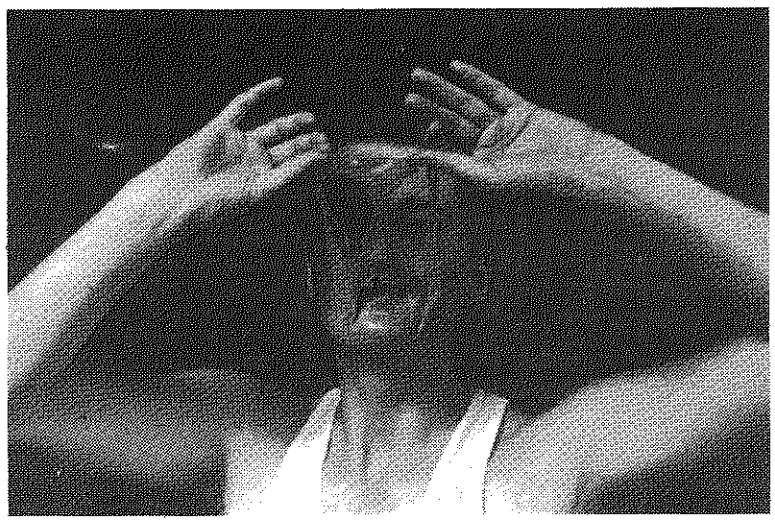
No one with a face marked by explosives is allowed on the set. Maggot faces must be perfect, like the little boy on *Tiny Talent Time* who pretended to be the master of ceremonies (abused as child labour). In his stage fright, he could not remember the "right" line so he blurted out a "wrong" one (this little one does not realize what he knows), "We will be back in these messages."

What you read **in** my face is never **on** my face. In/on are the ontological effects bursting through the energy of **your** reading. The reading is not of the other, but the "other" as a text to read our "selves".

Eye shadows, lipsticks, mas(k)aras and blushers are of the same order of things one finds in any artist's tool bag. Tools. But, the painted face on the wom(y)n evokes a linguistic violence we have all some time or another participated in (on both sides of the gender fence). The "whore", the "femme fatale", the "bitch", the "paper doll". Since time immemorial she has been the recipient of them all. Removing the paint does not remove this language. Nor does shipping men out of our writing remove "their" violence out of "our" discourse. The "Ship of Fools" tried a similar removal (i.e. remove the "mad" from our shores and we remove madness. But, we found out: that which is removed is always a part of our "selves"). Hence, this movement merely (re)locates our violence and situates "it" elsewhere.

Paint, brush, paint, brush; paint the violence elsewhere.

Why, when an actress does not wear make-up on the screen, do we applaud her courageous realism, since the realism we applaud is only a simulation on the reel?



The make-up, the making-up (products, production). All parts of the (re)product(ion) of the real, not the "real". The latter is the nostalgia for what is not here, not there, but always being simulated everywhere.

"What society seeks through production and over-production is the restoration of the real which escapes it."[3]

"Demaquillez vos yeux."

Notes

1. Jacques Derrida, **Writing and Difference**, (The University of Chicago Press: Chicago, 1978), p.98.
2. Jean Baudrillard, **Simulations**, (Semiotext(e) Inc., New York, 1983), p.36.
3. Ibid, p.44.
4. The writers would like to thank the "Group of Seven" for their support: G. Caldwell, W. Dekeseredy, M. Pengelley, R. Greenburg, M. Boyce, C. Withers and R. Henry.

Contrary to popular belief, both **Loretta Czernis** and **Rita Kanarek** are pursuing graduate studies in the Department of Sociology at York University. They are currently writing revolutionary romances and sensuous novellas.

Photography: Geoff Miles
Facial Design: Rita Kanarek and Loretta Czernis

THE SATURATION OF THE PROFESSIONAL CLASSES

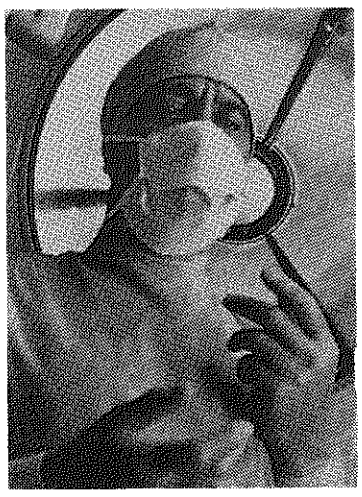
For most of this century, professionalism, and the attitudes and public values associated with it, have been treated with exaggerated respect, so much so that most of us don't question the profound ways in which professionals affect us.

Some time ago on the pages of a Montreal architecture magazine, one of Vancouver's prestigious architectural academics published a rather vicious rebuttal of an article I wrote on an exhibit of the work of five well-known west coast architects. The rebuttal writer happened to have curated that exhibit. No doubt in his own mind he was defending his honour and that of his exhibitors.

I'd made no attempt to be fair-minded about my criticisms of the exhibit. I was genuinely irritated at the self-congratulatory smugness of the exhibitors and the curatorial hand behind them, which seemed satisfied to say "ain't all this creativity incredibly neat?"

Since I'm not an architect, I had nothing to lose (or to gain, come to think of it), and I think the editors of the magazine printed the article because they recognized my neutrality. I spent a decade as a metropolitan planner with various urban professionals, including architects, long enough to have become familiar with the twists and turns of a half-dozen urban professional vocabularies. In picking up that familiarity I sat through enough handshake meetings and eye-contact bullying to last me a lifetime. I also discovered how far from theory current practice has drifted, and how much of the "urban design" process goes on in the dark and dirty. The article talked about that side of the professional process, and it didn't seem to me that I was saying anything out of the ordinary.

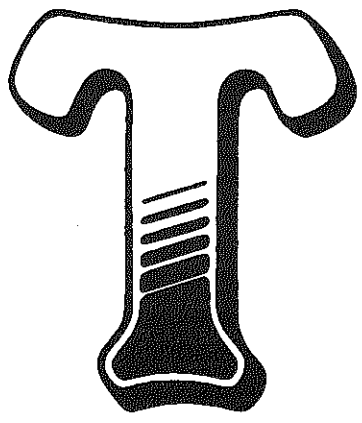
The venom of the offended curator's rebuttal took me by surprise. But when I looked at what he said more carefully, I realized he didn't discuss the ideas I laid out. He was interested only in discrediting my expertise, as if that would discredit what I'd said.



Architecture, to paraphrase what he said, is an extremely complex and sensitive professional field, one that responds to and is shaped by the complexities of urban life. Since it is so important and so complex, he continued, it can only be understood by professional experts, which is to say, those who are, as it were, "intimate" with the profession. The profession should be discussed, judged and regulated only by its expert practitioners, just as it has been for most of this century. Amateurs are dangerous, he implied.

He went further to describe why I was a particularly dangerous amateur. I won't repeat the really yummy details, except to note that at one point he made the Nixonesque gesture of implying that I was a Commie Radical. As his crowning put-down, he inferred that I was little more than a sleazy pimp for my own chocolate phrases. Whatever truth there is in his charges isn't the point, however — the violence of his response indicates that I'd hit an exposed nerve.

Subsequent to the publication of the rebuttal, I've discovered that my acquaintances within the architectural community have real difficulty responding to the issue the curator unwittingly raised about professionalism, its meaning, its rights and duties. And the issue is worth repeating in its barest formulation: **Is architecture (or any other profession) a subject matter best kept within the purview of professionals in the field?**



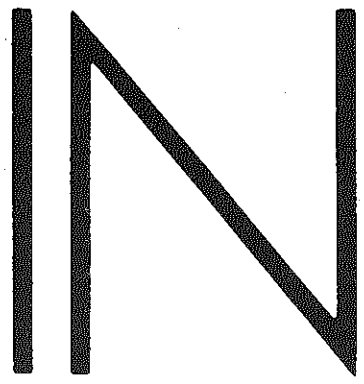
That question, I suspect, would be answered with a resounding "yes" across our civilization. For most of this century, professionalism, and the attitudes and public values associated with it, have been treated with exaggerated respect, so much so that most of us don't question the profound ways in which professionals affect us. Yet we live with the unpleasant results of that unquestioning respect every day, and we may soon have to live with it in considerably more profound ways.

If you're not sure what I mean, look at the way in which the medical profession has used its privileged position to centralize medical facilities in Canada. If you examine the governing logic behind it, you will find that in recent years these facilities have been built, particularly in our urban centres, in close proximity to the personal residences of the doctors and to the offices of their stockbrokers and real estate agents. To rationalize the procedure, the doctors have formulated a cost/efficiency phalanx that no government seems able to penetrate. It has made medicine, along with banking, one of our few active growth industries. Along the way, the doctors have also been ensuring that medical facilities are **not** being provided in the areas where they are needed, which is to say, where their patients actually live.

In Greater Vancouver, for instance, a new megafacility for the treatment of children's ailments was recently built on the west side of Vancouver, despite that wealthy area's already small and declining child population, and the fact that the suburbs now hold the majority of the population and a considerably greater preponderance of the region's children.

The official reason given for chosing the west-side site was that it is close to existing medical amenities. The real reason, one suspects, is rather closer to the kinds of amenities noted above. Similarly, a recent court decision has headed off an attempt by the government to channel incoming doctors to the areas that need them. This, ruled the court, is an abrogation of the doctors' entrepreneurial rights.

And entrepreneurs they have become. In 1983, after a restraint-intent government renegotiation forced their fee structure downward slightly, the doctors responded by billing more frequently. The result was a de facto increase in average gross income of more than 20 percent. No other explanation is possible: they simply generated business for themselves. Other professions, with varying degrees of success and efficiency depending on the degree of service monopoly they enjoy, pursue the same self-regulating isolation from economic, political and social reality and justice. And that is just the tip of the iceberg.



In other countries, self-regulated professionals operate with similar privileges. During the 1970s, the Argentine military became the envy of military professionals across the world, spawning a whole new set of professional and ethical procedures that are currently being followed wherever bananas will grow — practices that are dreamed of in many countries where bananas are kept in the fruitstands and supermarkets. Infra-agency incarceration of political enemies, the administrative technique of "disappearing" dissenters and the creative use of helicopters in obtaining information were all pioneered by these self-regulating Argentine professionals. Thirty-thousand people died in the process, although the exact number, ironically enough in our world of statistical exactitude, will never be known.

Admittedly, the Argentine example is an extreme one, but as an illustration of what an overabundance of entrepreneurialized professionals can create, it has validity. What occurred in Argentina took place at least in part because the upper echelons of the military were overcrowded with trained, ambitious professionals able to operate more or less outside direct public control. Luckily, we do not have Argentina's history of political violence, but we do have an overabundance of professionals in nearly every field except the military. They are, for the most part, under the same marginal levels of public supervision and they are, to all appearances, stuck with a similar entrepreneurial spirit.

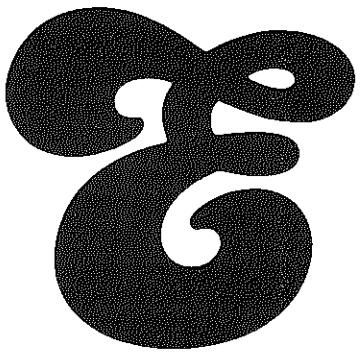
Because this kind of overabundance in the professional classes is unprecedented in modern civilization, and because it is a phenomenon grounded in relatively obtuse social-economic data rather than ideology, it has been hard to read. For the most part, our society operates as it has for the last century: professionals are universally regarded as a crucial ingredient to social and economic well-being, and are accorded automatic privileges and an aura of social dignity, while for a decade now graduates in most fields have had to scramble for employment — often unsuccessfully, like ordinary wage labourers.

Amongst architects, competition is perhaps the most fierce, and the unemployment levels are highest. Only the truly gifted or well-connected graduates now find work as architects. The rest end up as draftspersons or carpenters. Many of them abandon the profession altogether, and become entrepreneurs of one sort or another. They've been well-trained.

BRIAN FAWCETT

Professionals are universally regarded as a crucial ingredient to social and economic well-being, and are accorded automatic privileges and an aura of social dignity, while for a decade now graduates in most fields have had to scramble for employment.

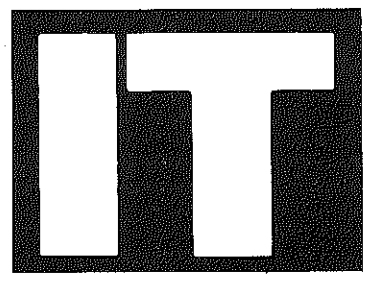
Depending on who one talks to, architecture is currently facing either an armageddon in which only genius and a warrior class will prosper, or it faces a ten-year construction hiatus in which only prudent and well-managed firms will survive. Certainly our commercial and residential superstructures are now overbuilt, and are running on the system's inability to brake itself. We can't go on building public facilities with a dwindling tax-base, and sooner or later the pension funds, which continue to fuel the housing industry almost by themselves, will be forced to ingest the feedback coming from the real estate market and will change their investment policy. Architecture is unlikely to maintain anything like even the present employment levels.



ducational professionals are in a different, but uglier predicament. At the universities, which grew massively during the 1960s and early 1970s and then abruptly ceased to grow after that, the faculties are larded with mediocre and overpaid academics shadowing their considerable wage and workload privileges, protected by self-serving arguments about academic freedom and a tenure system that has lost most of its integrity and its public credibility. Few universities have hired new junior faculty in a decade, and most are tottering with intellectual senility.

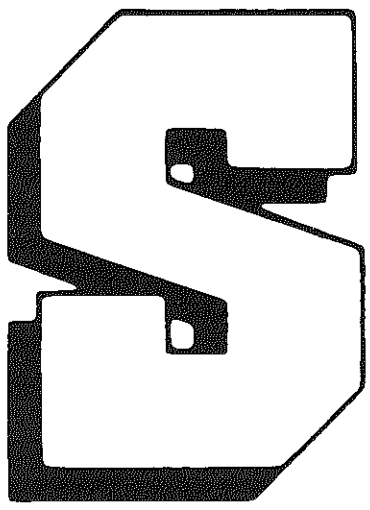
The college and trade school system, which took in and employed the younger products of the same professional growth splurge that populated the universities earlier, have become proletarianized. These institutions are loaded with burned-out teachers fighting amongst themselves for students on the one hand and job security on the other. Like the universities, they are responding to saturation and reduced budgets by protecting their upper echelons, and are even more liable to the same simultaneous decay and loss of credibility with the public.

Budgets don't appear to be shrinking that much, but classroom sizes are growing again, high-contact professionals and sub-professional services are being replaced by video-based rote teaching technology while the middle managers argue with disgruntled 3-R conservatives within the government and amongst the public over whether our children should be educated to live in Disneyland or in the 19th century.



is difficult to gauge the impact of saturation amongst legal professionals. The entrepreneurial spirit has been around in this profession long enough for Shakespeare to have made one of his characters suggest killing all lawyers as a way of lessening corruption, and most of us have heard the old gags about disaster-chasing lawyers or the more recent ones that tell us that sharks don't bite lawyers as a professional courtesy. A more serious indicator of the effects of saturation might be the massive increases in civil litigation in the last two decades and the increasing tendency of government, business and labour to seek the solutions to political and moral problems through the courts.

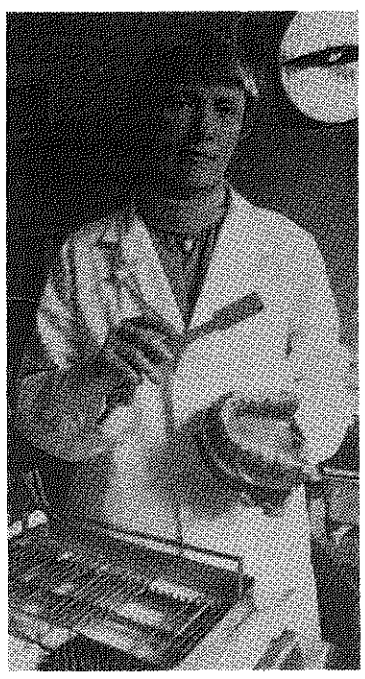
The internal workings of the legal profession are undoubtedly the most vigorously protected from public scrutiny, and this is not likely to be altered easily so long as the profession continues to generate so large a portion of our elected political representatives. For a time, a decade ago, lawyers seemed bent on providing universal and relatively democratic access to legal justice, and to their credit, the profession has landed on the liberal side of most issues involving the provision (or withholding) of rights and privileges in society. But since about 1980, legal aid budgets and legal education programmes have shrunk considerably, and the profession has been, at the very least, ineffective in fighting the cutbacks. A cynical view would have them preoccupied with their investment losses, or transfixed by the promise of entrepreneurial opportunities afforded by the new constitution and the legal bureaucracy it seems to be engendering.



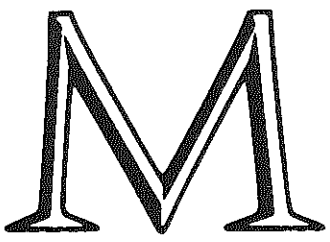
ocial work — a loose and proletarianized term for a wide variety of professionals whose function is to prevent or redress the social damage inflicted by modern technological society on the culturally fragile, underprivileged or backward — has long been a hotbed for professional entrepreneurs. The entrepreneurial opportunities in recent years have withered on the liberal side of the field but have picked up enormously on the reactionary side. As social subsidy programmes aimed at increasing the dignity and autonomy of the traditionally underprivileged sectors of society — the poor, the handicapped and the elderly — are slashed, ersatz professions like criminology spring up to provide different kinds of professional opportunities.

Criminology is peculiarly symbolic of the new social work — it's a lard-filled discipline whose purpose, aside from giving news reporters someone to quote whenever a prison riot or ugly crime is committed, is aimed at rationalizing the shifting fashions for warehousing the sector of our population that runs seriously afoul of the law.

Residual Christian ideas about charity have pretty well withered now, and the Rousseauist intellectual structure that originally generated social work as a profession in the early part of the century has disintegrated into a self-serving entrepreneurial melee similar to the one in education. The difference here is that with its original goal of effecting universal social justice lost or subverted, with its patchwork mandate reaching into almost every other service monopoly, and with pressures created by the decrease in general wealth, bureaucratic body-snatching and careerism are accepted norms.



Just recently there has been an outbreak of bizarre incidents in which social protection agencies have violated the rights of individuals. Sometimes, no doubt, there were good reasons behind the actions taken, but more than one or two instances carry remarkably transparent evidence that the agency involved was creating business for itself. What society is being subjected to, as these professionals run around drumming up business for themselves, is a phenomenon that should be called "pathology fads", aimed at identifying — or generating — heretofore hidden social problems. Child molesting, anorexia nervosa and incest have been subjected to this kind of hysteria-creating professional entrepreneurialism. The methods used to identify and seek out perpetrators and victims are reminiscent of the Spanish Inquisition.



oney is the dominant fetish of our society, and, not surprisingly, it has pulsed out a whole hierarchy of professionals for itself in direct measure to the recognition that no one really understands how money works. While there is some accuracy in the response, it also contains some brutal ironies. The proliferation of economic think-tanks is an illustration of how a profession, faced with the collapse of its theoretical base and growing public distrust of its working, sets up self-serving agencies to generate predictive opinion about what it would **like** to see happen. The purpose and methods of economic think-tanks have become increasingly politicized and less grounded in research and theory as their predictive accuracies descend to the level of sheer absurdity.

Similarly, the field has generated an army of professional experts in tax evasion and manipulation at the same time as professionals instruct our governments to go on operating the tax system on a cargo-cult logic, trying to attract industry with convoluted tax concessions which are instantly (and predictably) matched elsewhere. If one accepts that increased government borrowing is a de facto form of taxation, the insanity of this is immediately evident.

The proliferation of economic think-tanks is an illustration of how a profession, faced with the collapse of its theoretical base and growing public distrust of its working, sets up self-serving agencies to generate predictive opinion about what it would like to see happen.

could go on, but by now any reader can easily follow the phenomenon into any profession and collect his or her own data. The inescapable conclusion is that the professions are out of control. The question to be asked is not whether it is a problem, but what can be done about it?

Without a fundamental re-examination of the role of the professions, one focused on the social responsibilities of the professions rather than on the rights of individual professionals, not much can be done. Currently, few professionals seem willing to go along with such a re-examination.

Let's look at the structure of the problem. First of all, in most instances, the professions are unalterably linked to service monopolies. These monopolies are funded by the productivity and wealth of the body politic, and as that wealth has stabilized and/or begun to shrink, the growth capacities for services likewise have stabilized or shrunk. Adjustments in priorities can occur, but that is all. Service monopolies, if the self-regulation of their professional practitioners is operating in the interest of society, should be responding to this new situation on a disinterested ethical basis. That isn't happening. One key reason is because all the professions are saturated. There are simply too many hungry professionals around waiting to devour the weaklings.

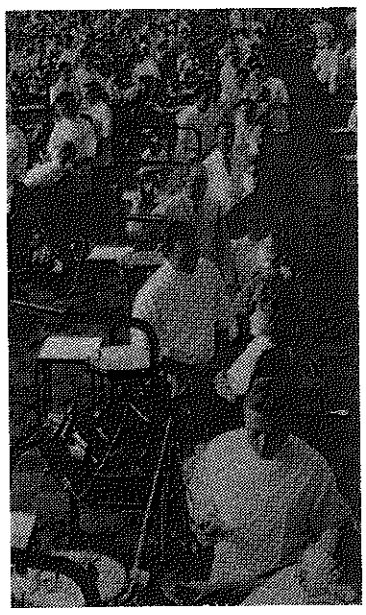
Second, almost every profession thus has reacted to saturation within its ranks by ignoring and in some cases loosening ethical responsibilities. They have engaged in entrepreneurial activities within and outside their area of social control and/or influence. To be blunt, the professions have become far more interested in protecting their upper-middle class splendour than in serving the public interest.

Third, and harder to grasp, is that with the saturation of the professions there has occurred a corresponding decay in theoretical research and the ethical thinking that, in the early days, always accompanied professional activities. If this extremely dangerous decay is to be reversed, it can be accomplished only if the general public demands a coherent accounting of professional procedures and privileges.

It is unlikely that the professions can continue to regulate themselves. Aside from the outbreak of entrepreneurialism, their main response to saturation thus far has been to specialize. At first specialization might have been an accurate reaction to complexity, but in the current environment, which is highly competitive and self-regulating at the same time, it rarely accomplishes what it sets out to do — except to generate more work. Specialization has become mainly a means of generating business, despite the isolated and very well-publicized miracles it produces. They make good news, but they don't address the essential problem. And with the fashionable but simple-minded political enthusiasm for solving all our difficulties by "unleashing the entrepreneurial spirit", specialization is becoming socially as well as economically dangerous.

Perhaps we have to reintroduce the notion of "public service" and "general good" — however awkward and difficult and unfashionable those concepts have been made to seem. They should be made the subject of an ongoing and broadly-based **public** debate, one that the professions themselves should have initiated ten years ago but didn't. Such a debate may not sound like fun, but it offers more possibilities than what we are currently doing, which amounts to little more than fighting over a rapidly-emptying gravy-pot, and selling our children into a future of public bankruptcy and the slavery that will result from it.

The obvious place to start the debate is at the cornerstone of democracy: public education. During the 1960s, the entrepreneurial spirit in education began to generate an entire and isolated field of education — now called, variously, "adult education" or "continuing studies". Despite the altruistic basis of this kind of education, it is dangerously misdirected. A quick glance through the courses offered by any of the many existing programmes will show that the vast majority of courses offered are aimed at self-improvement, with either a vocational or recreational focus. People can learn to be more vocationally skilled or competitive, or more self-satisfied, ruthless or physically fit. The subject matter offered up is largely asocial and at times, openly antisocial. This attitude is now invading the more traditional forms of education as well, but it is right here at the level of voluntary education that it should be challenged. Instead of promoting individual skills, the curriculum should be discussing the fundamental values of our society and the duties, as well as the rights, of citizenship. And that is the subject matter, rightly taken, of the liberal arts.

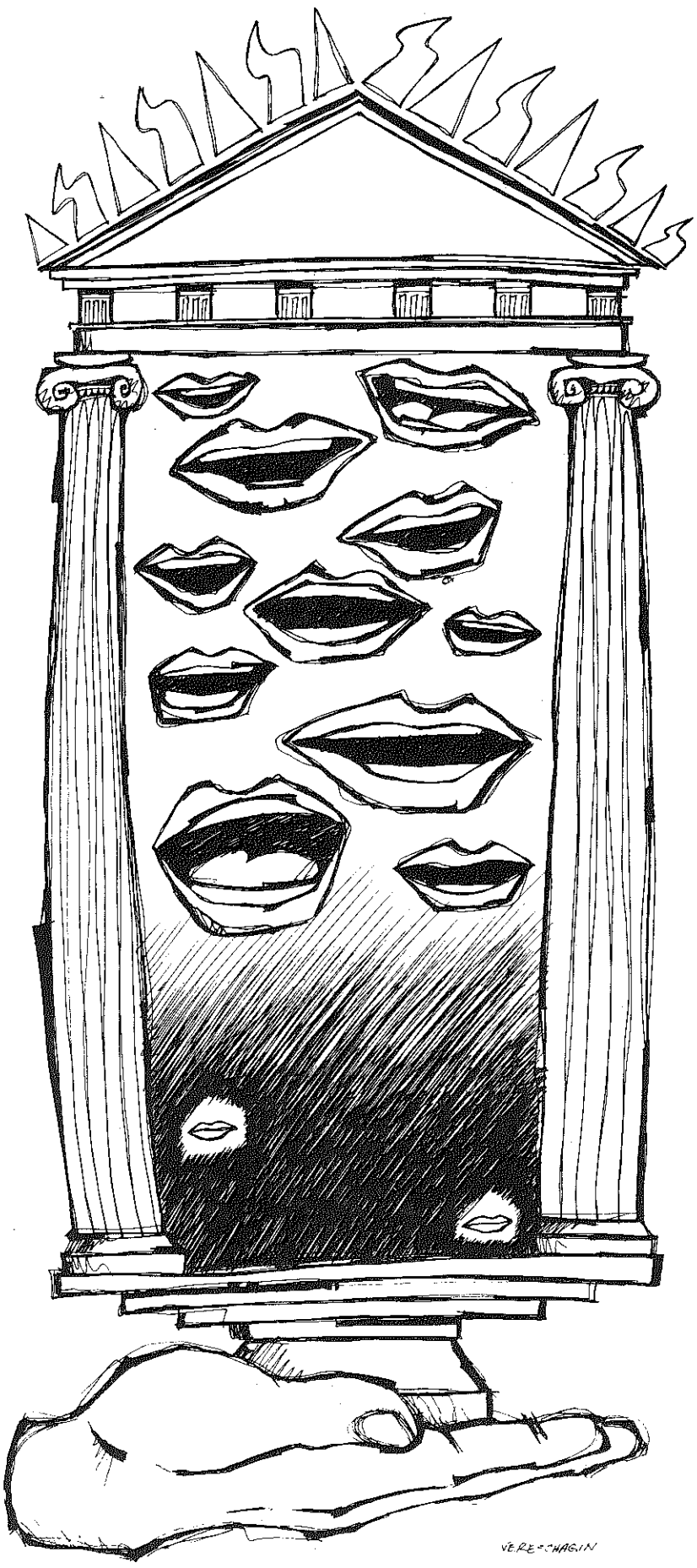


The liberal arts are out of favour with governments right now, who seem more transfixed than anyone with the idea that only the entrepreneurial energies of society will renew our overextended economy. Most politicians are aggressively convinced that it was the liberalism of the fifties, sixties and seventies that got us into this mess in the first place. In large measure, they are correct. They may also be right about the value of entrepreneurs, but only in a much more limited sense than the one being applied. As much as any single factor, what got us to where we are has been entrepreneurs within our professional classes, the ones who, well-meaning or not, extended service monopolies without regard for the fact that the capacity to provide services has a very direct relation to general wealth.

Only a renewal of liberal arts curriculi can generate the general debate over professionalism that is needed to bring the professions into measure. But first, we have to deprofessionalize the liberal arts, which have earned a large measure of their currently unpopular status because of the mire of self-serving departmental turd-polishing at our universities and schools.

Liberating them will take an enormous effort and a great deal of political courage. But liberal arts are the accurate subject matter for adult education, and adult education, in the deepest sense, is what we must have.

Brian Fawcett is a writer who has worked for the planning department of the Greater Vancouver Regional District. Among his books is the recent **Capital Tales**, published by Talonbooks.



THE SILENT PARADOX

THE POLITICS OF SPEAKING IN THE UNIVERSITY

Women are granted the power to compete in the academic market-place of "free speech" providing we speak the discourse instituted by men.

Patricia Elliot

In a recent article on male-female communication, John Pfeiffer reports on what he discreetly calls "the conversational gap" between the sexes.[1] The studies he reviews found that in inter-gender conversations men make 96 percent of all interruptions and almost always succeed in initiating conversations, whereas women pose 70 percent of the questions and fail to initiate conversation 64 percent of the time.[2] Even granting a considerable margin of error, these findings indicate a serious inequity concerning the power to speak and to be heard.

Contrary to Pfeiffer's assertion that no "workable" theory exists which could account for these discrepancies, feminists understand these to be part and parcel of man's exclusion of woman from culture. In an article written five years prior to Pfeiffer's, Dorothy Smith elaborates an insightful (and, I think, workable) theory of this process of exclusion which permeates all social practices, including speech practices.[3] According to Smith, "the concerns, interests, experiences forming 'our' culture are those of men in positions of dominance whose perspectives are built on the *silence* of women (and of others)."[4] Moreover, as both sexes tend to see this distribution of power as natural, it often goes unnoticed and unquestioned. Yet of the large percentage of questions women ask, one persistently returns: Why do we maintain this silence?

While our silence is quite capable of making itself "heard" (it has a power of its own), it has no meaning when considered apart from our power to speak. Thus, with all due respect to the vast amount of energy currently devoted to the question of language theories and textual politics, I would like to consider the question of a politics of speaking. In my view, our preoccupation with the status of the subject who speaks (is it centred or decentred? conscious or unconscious? whole or split?) occludes the important question of gender. But this question of the

Illustrated by David Vereschagin

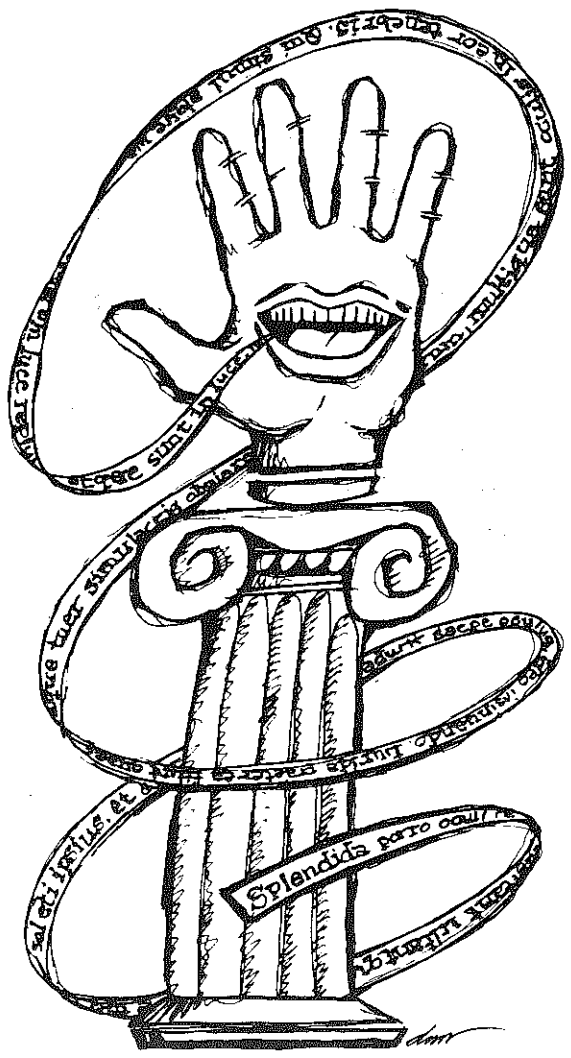
gender identity of the speaking subject can be no matter of indifference for anyone investigating the politics of speaking. Similarly, that which distinguishes our two genders (let us acknowledge they exist, if only problematically) cannot simply be reduced to an abstract symbolic logic whereby one is not the other. The appeal to such a logic seems to me to mask the power dynamic I would examine, given that it is always the female subject who is defined as "not-male" and never the other way around. While I believe it is essential that we question why, how and in whose interests this occurs, no amount of wishful thinking or denial is going to change it. In other words, while I do not appreciate this negative, cultural definition of my gender as non-male, I think it is crucial to recognize its implications.

One of the common beliefs contributing to the trivialization of feminist concerns is the belief that women's oppression is a "mainly psychological" phenomenon that we can somehow transcend. The advantage of this belief is that one can remain oblivious to the power which structures relations between men and women, and to the actual social practices which relegate women to positions of inferiority. To draw an analogy, we do not say of the relation between oppressors and oppressed that the former is not the latter. Instead, we insist on the interdependency of the two terms and on the perpetuation of their qualitative difference, given the structure of an exploitative system. I raise this example of exploitation not to suggest that Marxism is the answer for feminism, but to compare capitalism and patriarchy. By patriarchy I understand a system of male domination whereby men are sexually, socially, economically and politically privileged. Gender equality is not a reality. The fact that some women exploit some men, and that some men comprehend the inequality from which they benefit does not reveal patriarchy to be fictitious, just as the worker who manipulates the system to his/her own advantage and the "enlightened" employer do not thereby challenge capitalism. I also make this comparison because often those who understand the exploitative nature of capitalism fail to recognize the eqully exploitative nature of patriarchy.

What does this have to do with women's speech in an academic context? Needless to say, male academics have not been freed from blindness to privilege by virtue of having acquired a few degrees. On the contrary, the educational process has probably contributed to their myopia, as well as to that of women. The relative isolation of the university community, plus the rhetoric of equal opportunity and intellectual freedom, lead us to believe we are immune to the gender inequality which pervades "the rest of society". Thus women are granted the power to compete in the academic marketplace of "free speech" providing we speak the discourse instituted by men. Such a discourse necessarily embodies a masculine perspective and reflects a masculine experience of the world. Insofar as academic discourse institutes and valorizes a masculine perspective, it excludes and ignores a feminine perspective. Smith describes the situation as follows:

> In the educational system at all levels, and in all aspects, women have access and participate so that they may be present as subordinates, as marginal. Their training and education ensure that *at every level of competence and leadership* there will be a place for them which is inferior and subordinate to the positions of men.[5]

What I would question here is not the relationship between patriarchy and academic discourse (academic discourse *is* patriarchal both in form and in substance), but the effects of such a discourse on our ability to speak. When women learn to adopt a male perspective as our own, or to retreat into silence, we remain complicit with this patriarchal discourse and help to render the politics of speaking invisible. However, both of these positions are understandable given the consequences of speaking from another perspective.



One of the common beliefs contributing to the trivialization of feminist concerns is the belief that women's oppression is a "mainly psychological" phenomenon that we can somehow transcend.

It is through my own experience, and not through reading empirical studies that I have become aware of the difficulties of speaking as a woman within the university. With the help of a few examples, I would like to clarify this problem which remains obscure and unspoken. Tedious as it may appear to some readers, I employ personal examples here because this is where feminist theory begins. One does not arrive at a different politics of speaking without having developed a critical understanding of the situation which confronts us at present. The first set of examples illustrates two of the ways in which women's speech is interrupted. The second set describes how women's speech is trivialized and dismissed when it challenges a masculine, institutionalized discourse.

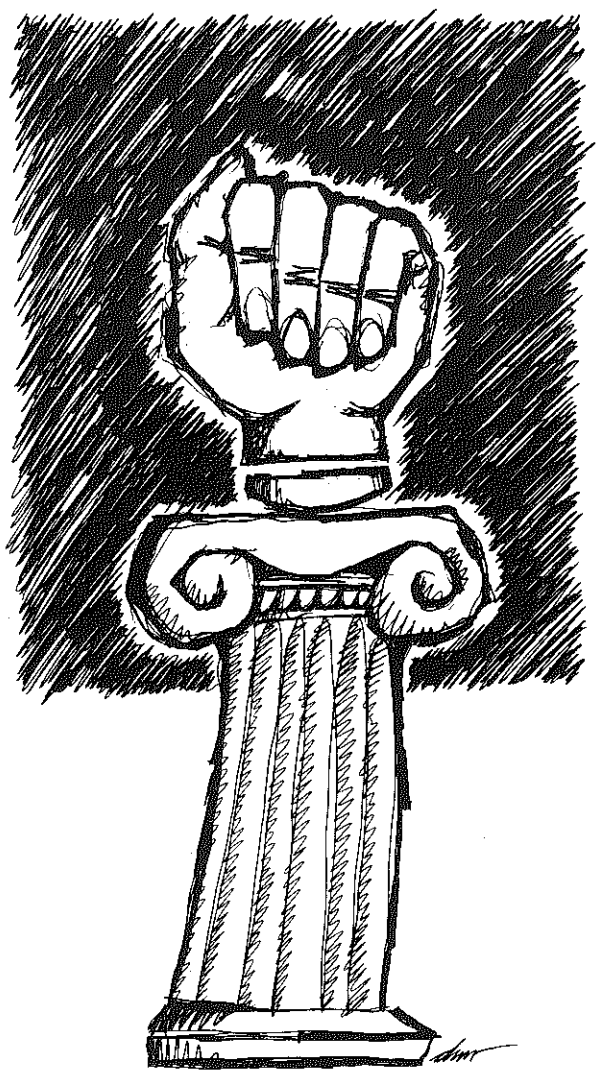
Last fall I was speaking in a seminar group of about 25 women when a woman barged into the room and demanded directions to a nearby office. She did not knock, nor did she wait until I had finished my sentence, she simply demanded immediate attention, interrupting not only myself, but the entire group. After expressing my sympathy for her plight, I pointed out that she was disrupting our seminar and suggested she inquire elsewhere. She left without apology, slamming the door behind her.

The second example of interruption is more common and has occurred on numerous occasions. Basically, it involved myself and another woman discussing our work. A third person, in this case female, interrupted our conversation mid-sentence and without apology to convey some piece of information to one of us. I mention these examples not to point out what some would consider bad manners, but to illustrate the point that women's speech is considered (by both genders) to be ultimately interruptible. What does this second example signify if not that two women talking together cannot possibly be saying anything important, certainly nothing that cannot be disrupted?

Women's speech is often devalued, disrupted and dismissed unless it legitimates itself by taking place within a formal, institutional framework such as the lecture. Once placed in a position of authority, the female lecturer is granted the traditional male space in which to speak. Indeed, women who occupy this position often adopt masculine patterns of speech: an authoritative tone of voice, sentences free from qualifications, texts without questions. Needless to say, the ability to speak with certainty and self-confidence does affect the reception of one's ideas (which are then written down as truth), so we should not be surprised to hear women "speaking like men" in these situations. Perhaps a crucial element of women's education involves learning to imitate masculine forms of speech and to unlearn our own. To make an unfashionable distinction, it is not only a masculine discourse we learn — each discipline has developed its own vocabulary, references and significant problems — but also a masculine mode of expressing our thoughts and ideas. Moreover,

women's speech which fails to conform to the established male norm is devalued, perhaps because it challenges the academically-mandated discourse with its doubts, hesitations, qualifications and objections.

Of course, the difficulty which arises is that of distinguishing a masculine discourse from an institutional discourse in which we are all implicated. Insofar as institutional discourse is the formalization and universalization of a male perspective alone, the two are inseparable. Yet those who come to represent the power of this discourse also have the power to challenge it; women may partake of, but do not have a monopoly on, critical discourse. Nonetheless, challenging an institutionalized masculine discourse from a masculine perspective seems to me quite different from challenging that same discourse from a feminine perspective. To return to a more concrete level, I am trying to illustrate the manifestation of this difference in an important form of communication, our speech.



When women ask questions (and perhaps all our questions are, as Luce Irigaray discovered, "impertinent") they are often dismissed on the grounds of the questioner's misunderstanding or inadequate (different?) experience. In the following examples I have formalized my experience as a questioner in order to clarify the pattern so others may recognize it. The specific content was important, but I believe that gender was the decisive factor here.

Professor X had identified the centrality of factor Y to the thought of the author he was discussing. I thought factor Y was very similar to factor Z and asked him how he thought they differed. The answer involved a restatement of factor Y with the implication that I had misunderstood the first time. Not only was my question, which asked for comparison, not answered, but it was assumed that I had missed the point of the lecture. While I do not wish to imply that misunderstandings never occur, or that people understand concepts in a homogenous manner, I do think my question had already granted his point and was asking for elaboration and refinement. In retrospect, it is difficult to know whether my question was dismissed on the basis of form (woman challenges male authority) or on the basis of content (feminist perspective challenges masculine perspective). Indeed, this will remain impossible to discern as long as women's questions are not taken seriously.

Another example involved the evasion of a question because it was either not understood or because it challenged the lecturer's beliefs. In this case the speaker argued that the equation of what is historical (changeable) with what is universal (given) is oppressive. I agreed. However, he also seemed to argue that the particular historical content was irrelevant; the equation alone was important. My question, "Is the content (the historical element) not also a relevant factor?" was evaded by repeating the oppressive nature of the equation with additional examples. Clearly the content was not considered important, nor was my question. The attempt to open a space for discussion of this issue was foreclosed just as the different experiences women seek to express through, with and in spite of language are shut off, banished, silenced.

Were these two strategies of dismissing my questions — the refusal to discuss the new concept introduced, and the unwillingness to entertain a critique of one's position — symptomatic of the speakers' desire to exclude difference from their discourse? Why is it that my questions, which came from another perspective, succeeded only in provoking a repetition of the same? Why do I sense in this tedious charade the narcissist's demand that I hold up the mirror to this truths?

While I have no doubt that some men have experienced similar difficulties to those I describe, I do not believe this invalidates my argument, nor do I think it should be seen in the same light. Insofar as the experience, knowledge and concerns particular to women have been excluded from the formation of discourse in every traditional discipline, our speech may be (but is not necessarily) an attempt to articulate these excluded aspects. Given a culture in which men's power to speak and to recognize each other through their speech has been founded on women's silence — our relegation to the "private" realm and our inability to achieve public recognition through our speech — the continued enforcement of this silence can be understood as a reinforcement of traditional male hegemony. Moreover, while I agree with Smith that one should not regard this as a conspiracy among men imposed upon women,[6] I do think there is a tendency (shared by male and female academics alike) to be oblivious of the politics of speaking. Just as women do not necessarily "intend" to be silent, men do not necessarily "intend" to silence us through the numerous and subtle means by which we are intimidated.

> Women's speech is often devalued, disrupted and dismissed unless it legitimates itself by taking place in a formal, institutional framework such as the lecture.

If women often refrain from assuming the position of questioner (in a public setting), we are at least good listeners. And we are better listeners than speakers because we have been limited to this role for the reasons I have been suggesting. Even though it has developed as the result of the exclusion of our speech, this ability to listen is a valuable skill; the inability to listen to others is the inability to hear and to recognize different perspectives.

For those who would dismiss my examples as merely particular, or exceptional, I will argue that they are not only important to me, but also for what they may signify for other women. When one woman's speech is devalued, when her experience is denied, we are all implicated for we all live variations of that difference. The university provides no ideal speech community for us unless we deny that difference. If we deny our difference, adopting the masculine perspective as our own, we are rewarded. And what of our silence? It appears to take two forms: the silence of intimidation and a self-imposed silence. But who will hear the difference?

For those who wonder why women don't "speak up for themselves" I hope I have provided a possible answer. We have nothing to say to those who cannot or will not listen to a different voice. Yet there are spaces both within the university and without it where a different politics of speaking is emerging. What does this politics look like? The question deserves further thought. Its form and content have yet to be determined. But where women are speaking for and among themselves, the difference may be heard.

Notes

1. John Pfeiffer, "Girl Talk-Boy Talk", *Science '85*, February 1985, p.63.
2. Pfeiffer, pp.58-59.
3. Dorothy Smith, "A Peculiar Eclipsing: Women's Exclusion from Man's Culture", *Women's Studies Int. Quart.*, 1978. I would like to thank Dorothy Smith for bringing this paper and Pfeiffer's to my attention.
4. D. Smith, p.2.
5. Smith, p.13.
6. Smith, p.12.

Patricia Elliot is a graduate student in Social and Political Thought at York University.

FEAR AND FAITH

For the past thirty years we, as a society, have lived with the knowledge that we can destroy the world. Our ability to end it has become more assured, and more terrifying. Public awareness of the danger of nuclear war, fuelled by very extensive media coverage, has increased.

Graphic descriptions of the increasing danger, prominently displayed in films, on TV, in magazines, and in daily newspapers, have made us aware of our vulnerability.

This terrible knowledge, combined with the helplessness that most of us experience when confronted with the relentlessly advancing arms race has changed our psychological climate. We now must live with the certainty that everything could end quite suddenly.

With the announcement of his Star Wars scheme to create a high tech defence system for the United States, Ronald Reagan has taken the high ground. While embracing the American dream of the invincibility of technology and the pursuit of progress, he has at the same time been able to declare himself against nuclear weapons, against first-use strategies, against the MAD doctrine, horrified and disgusted by war. Arguing for space-based defence, he also argues for limiting arms proliferation, for reducing current stockpiles, and for sharing future technological breakthroughs with the Soviet Union.

He has been able to do this, and be taken seriously, at the same

April 26, 1982 / $1.50

Newsweek

The Nuclear Nightmare

time that he has actually presided over the greatest buildup of both conventional and nuclear arms ever.

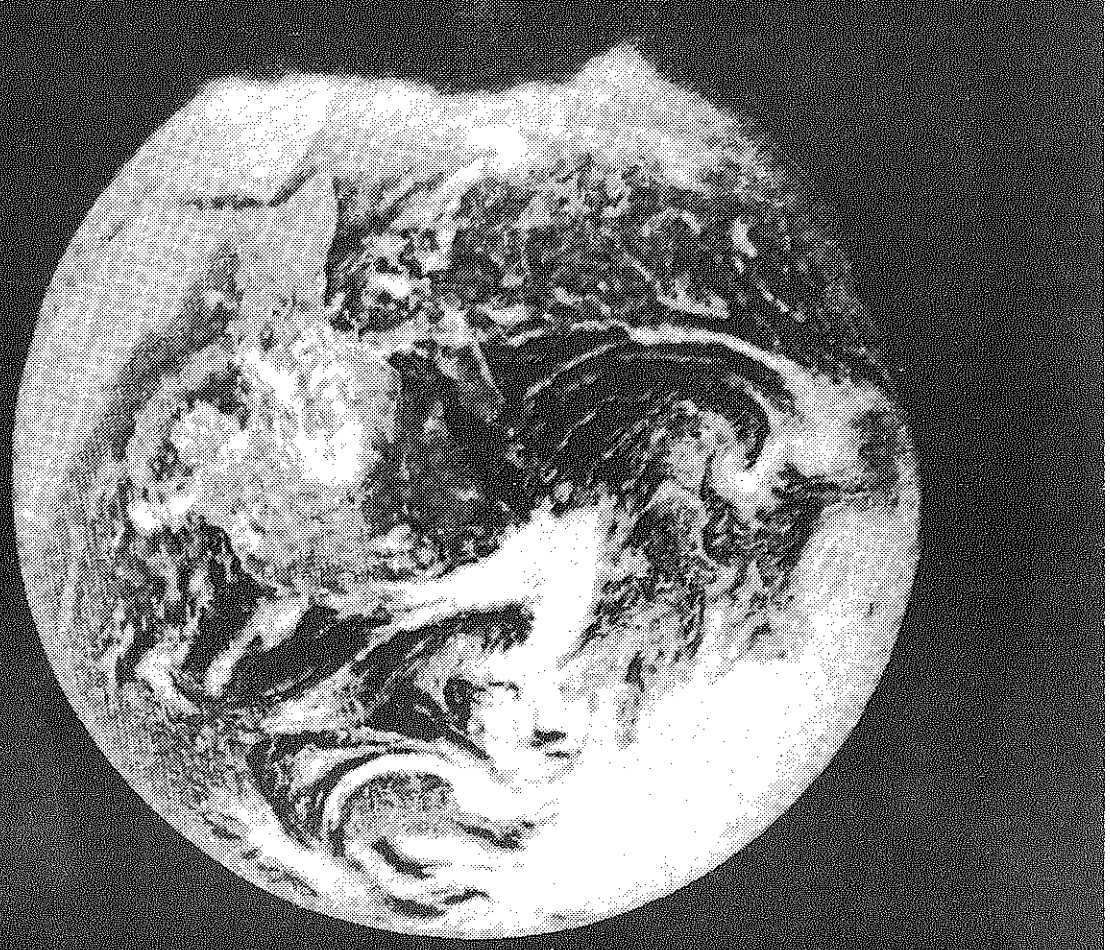
Radical activists face an ideological challenge. Star Wars is widely supported by many people because they want or need to believe that the high tech umbrella will shield the American way of life, that it will protect the cities, their homes, farms, dogs, and cats from danger. There is widespread support for Star Wars even though the most optimistic predictions in regard to its effectiveness say that in 15 or even 30 years there might be a space-based system, that might stop 90 per cent of all incoming missiles during an attack (if it is not destroyed first). Yet even 10 per cent would be more than enough to destroy most life in the North American continent. In fact, at best, Star Wars might be able to protect the American missile bases, thus safeguarding their retaliatory ability.

Many peace activists oppose Star Wars but they seem to have little understanding of what a master stroke the concept is. Even though it may not happen for 30 years, and it may not work, it has already worked as propaganda for all those who, exposed to the hard realities of modern nuclear strategy, find the insecurity, the minute-by-minute threat of annihilation unbearable. Star Wars works. It draws on our deep-rooted faith in progress, our belief in technology, and our need to believe in the future.

A. Sorensen

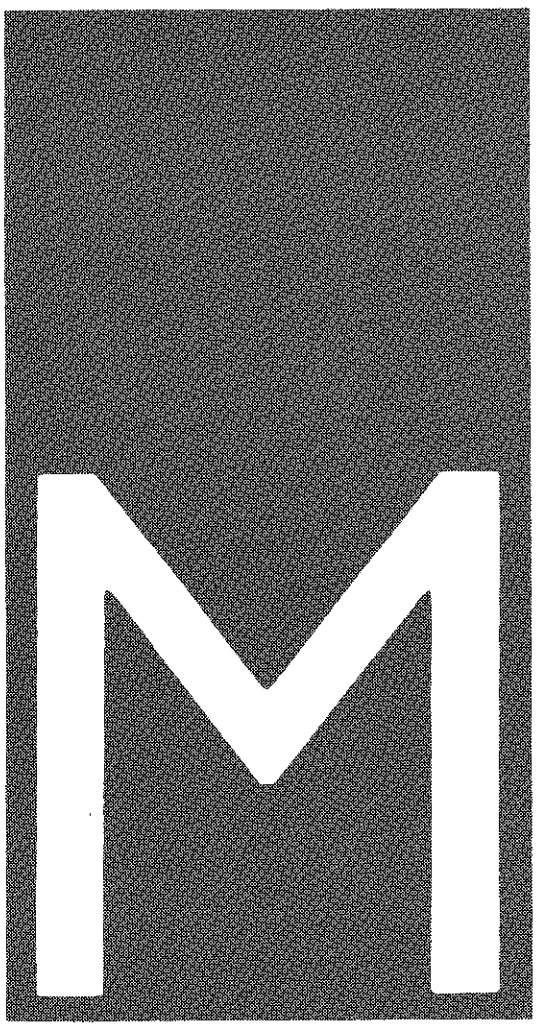
The Growing Outcry Over The Bomb

How Can The Arms Race Be Halted?



DISCIPLINING THE "POPULAR"
Music And Pedagogy

By
Jody Berland
And
Nikolas Kompridis



I
In Search Of A Discipline

usic is the last of the cultural forms to appear in the current renaissance of cultural studies. Though "popular music" (i.e. subcultures) has been central to the emergence of the cultural studies academic community in Britain, its literature has little to do with music itself; and while Hollywood film, science fiction, advertising and photography occupy a secure place in many communications/humanities/social sciences curricula in Canada, the treatment of music has been relatively feeble. The evidence is that this is beginning to change. The questions this raises are as follows: In what disciplinary matrix should the study of "popular music" take place? What forms of pedagogy would be most appropriate to it?

We would like to begin addressing these questions by beginning with our response to a conference organized at Carleton University in Ottawa in March (1985) entitled "Popular Music in the University". Part of its rationale was that a number of international rock critics were gathered in Ottawa to discuss the agenda of the International Association for the Study of Popular Music's first North American conference, to be held in Montreal in July.[1] Carleton University's John Shepherd took advantage of the situation to hastily schedule a conference on pop music and pedagogy. This mini-conference had a located rationale without a located discourse. Beyond justifying Canadian financial contributions to the travel funds of the visitors, its function was not so much the "development and promotion" of study, but rather simply promotion *of* development. Or, in other words: the mobilization, in the Canadian context, of international authority as symbolic capital in the drive towards the legitimation of a new discipline.

Can this strategy for the creation of a discipline be successful? It would seem to depend on the terms. The accumulation of information was not dispatched on a search for methodological agreement; rather, it was organized as part of a strategy for placing popular music explicitly in the university curriculum.

The conference participants (all male, with one official and one unofficial exception, not counting the audience of course) did not expect to agree on what popular music should be taught, how, to whom, nor on the pedagogical implications of one or another orientation. The presentations, with one or two exceptions, did not explicitly address such questions. Given all the "noise" made on behalf of this conference's purpose to discuss pedagogic practices that would give popular music a view in the university, both music and pedagogy were notably absent. In the absence of a fruitful theoretical framework it remains that *a* pedagogy for the study of popular music doesn't yet exist. What do exist are a number of different modes of intellectual and cultural organization, shaped by existing institutional structures, and, within these, by the available intellectual discourses, which shape or appropriate the discussion of popular music by the terms they set.

This was made clear at the conference by Simon Frith's mapping of British literature on popular music over the last decade (a literature which has been highly influential in the rudimentary stirrings of popular music study in Canadian academia). This literature, he argues, has been heretofore mediated by three academic frameworks (none of which can account for the "musical" substance). The "youth culture" literature sees rock as the "spontaneous sound of the streets", a kind of organic rebellion, as though the suburbs did not exist and even dominate rock culture; "mass culture" literature sees rock as commercial product, and amasses melancholy economic statistics, romanticizing the "independents" while paradoxically bemoaning technological progress; and the "sociology of work" literature deconstructs the processes of producing the music itself, but doesn't explain them any better than other models of symbolic interactionism

In a spirited investigation of Reaganite rock à la Baudrillard ("Life's a bitch and then you die."), Lawrence Grossberg, University of Illinois - Urbana, argued that young people don't "read" the media, but enjoy it in a state of distraction, as Walter Benjamin argued in his "Work of Art in the Age of Mechanical Reproduction", thereby being continuously reimmunized against the cultural debris of information saturation. Since Reaganite youth don't make sense of their musical attachments, Grossberg argued, neither should we. In effect, such an argument not only pre-empts the possibility of critical pedagogical practice, but it is also resigned to capitulating to this form of "reading" the history of the present.

According to John Shepherd, the future for the study of popular music in the universities rests in its successful legitimation within the academic establishment in a manner which would have the simultaneous and necessary consequences of challenging the very epistemic premises of musicology in particular and the entire "academic enterprise" in general:

...the introduction of critical popular music studies into universities in a manner that is phenomenologically and hermeneutically satisfactory will likely challenge the problematics of host disciplines, but, relatedly, because such introduction may also bring into question certain assumptions and premises traditionally fundamental to the western academic enterprise.[2]

But Shepherd neither explains what he might mean by "phenomenologically and hermeneutically satisfactory" nor what the criteria for such an event might be. We agree that there is a need for the critical study of popular music in universities, and that questions as to where or how it could be situated "inside" the university require thought and debate. However, his arguments with respect to these questions are not at all compelling.

Shepherd identifies the primary obstacle and problematic for a "critical musicology" of popular music with the differences which exist between the competing object domains of the traditional disciplines of sociology and musicology. Sociology, he maintains, brackets the musical language of popular music from its analysis of its social constituents, and musicology, which has the competence to come to terms with the musical language, distorts and delegitimizes popular music because its methods of analysis are biased in favour of "serious" music. This problem was pinpointed by Adorno more accurately:

Sociological findings about music are the more assured the farther they are from, and the more extraneous they are to, music itself. Yet as they immerse themselves more deeply in specifically musical contexts they threaten to keep growing poorer and more abstract as sociological ones.[3]

As it is, whether or not one technical musical language is more appropriate than another (yet to be created?), the significance of Adorno's insight should not be lost. Musical and sociological analysis will always retain a certain amount of tension and divergence. Rather than recognizing the challenge of this tension, Shepherd wishes to create a more efficient discipline. To this end, he too often resorts to oppositions between the "popular"

and the "serious" which are mutually, and often unrecognizably, homogenized into uniformly polarized identities. He believes he is basing this opposition on real musical differences: in the name of these differences, he abolishes their differences to institute a domain of exclusive sameness. The result is such that when Shepherd does commit his "technical" knowledge of music to paper he justifies a certain dubiousness towards it.[4]

Yet in spite of his belief that music departments are inherently hostile to treating popular music in the manner he envisions, Shepherd argues that:

...the inevitable site of intervention for the advancement of popular music studies is the discipline of historical musicology. It is clearly impossible for critical theory to engage in a dialogue with a view to developing categories of analysis appropriate to "musical process" if historical musicology keeps the door firmly shut.[5]

One wonders why, given his contention that musicology is both inappropriate and incapable of coming to terms with what he considers to be significantly different characteristics and criteria in popular music, he insists on situating its study in such an unhappy environment![6]

And what are *students* to gain from these developments? In other words, how is this "pedagogy" to respond to

II
"Serious" Vs. "Popular"
Or
The "Social Soundtrack"[7]

We reject setting the debate in terms of a methodological or epistemological tension between musical and social truth claims. We don't want to resolve this tension, but seek to turn it into a pedagogical and methodological insight. Acknowledging the *productive values* of this tension brings into view differences which may lead to less entangled theoretical and empirical work on music.

The oppositions between "serious" and "popular" lead to the same bottlenecks as the adjudication of the various truth claims between sociology and musicology by a "third" discipline created in the legitimation of popular music studies in the university. Indeed this legitimation of a new discipline depends on this opposition and, in fact, continues to reproduce it as knowledge. The result is that a particular framework of analysis, based on this opposition, is already in place (even in a state of "epistemological" crisis) before it is brought to the exploration of the social relations of musics and musical practices.

Insofar as this opposition must identify itself with an already given

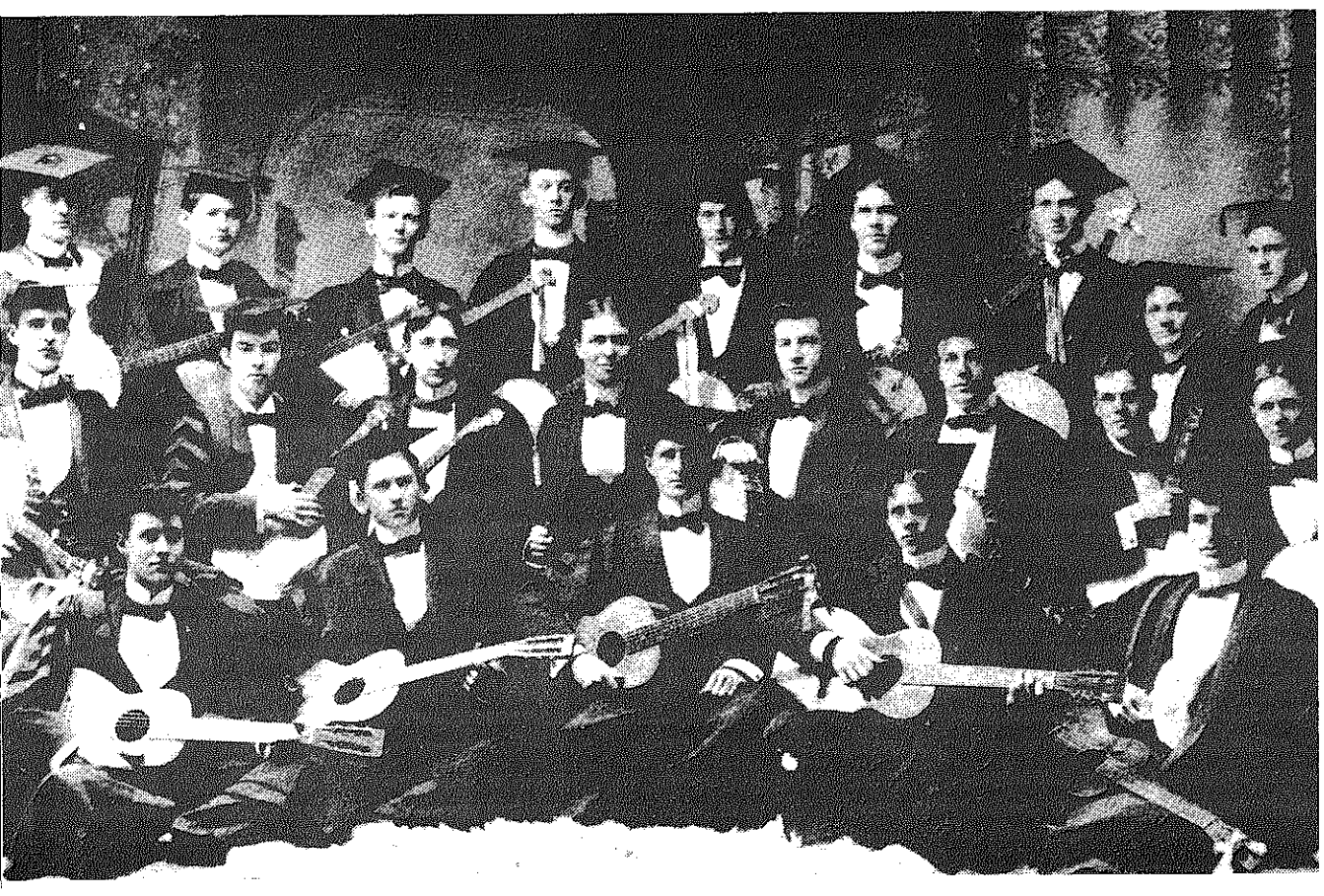
The classical business is even more a business of stars than the pop record business, and the classical buyers even more star-oriented and less adventuresome than the typical young buyer of pop records. The international classical record market is one dominated by a few international superstars mostly performing familiar repertoire for conservative buyers.[8]

If our experience of popular music is shaped by radio, by records, a star system and a highly ritualized performance spectacle in which musicians reproduce their already-recorded sounds in perfect simulation, so is classical music (though its listeners may be older and richer) and, for that matter, the avant-garde. By pointing out similarities in marketing strategies, we don't mean to conflate the real differences in the social meanings of musics for their listeners. But the social/musical differences so evident in the present multiplicity of musics (especially as these are regulated by radio stations, academies, arts councils, etc.) are far more categorical than their actual lived manifestation. Most people listen to several kinds of music whose specific heterogeneity defines their musical landscape. And most are ambivalent about the industrialization of this landscape.

We should note that while mass production has collectivized the *reproduction* of music, it hasn't, for the most part, altered the *production* of music, which is still predominantly artisanal, i.e. individual, in the ways that musicians conceive, create and contract our their work. Individualistic forms of artistic creation and evaluative concepts of authenticity work to reproduce one another, and encourage a particular "star system" discourse (cf. Live Aid) about motives and quality. This suggests a larger project for musical sociology, which could trace the social construction of originality, authenticity and individualism across a number of different musical spheres, and consider interactions and antagonisms between them in appropriate terms.

The increasing collaboration between musicians/composers and the innovators of new musical technologies in the area of computer-aided digital synthesis results in a convergence of shared instrumentations, technical approaches and sound/noise definitions between popular and art musics. Today everyone wants — and can have — a Yamaha DX7.[9] The sonic possibilities and definitions of musical use are created by musicians and engineers who themselves are not confined by strict divisions between art and popular music. As a result, formerly strong divisions between musics based on the instruments for which the music is conceived (e.g. cellos and flutes vs. guitars and drums) are now increasingly weakened by the challenges of shared musical technologies. This emergent "common-practice"[10] provides a focus for both social and musical analysis.

New forms of radio also achieve an innovative musical discourse by avoiding the existing categories of musical genre in their musical assemblages. Their iconoclastic approach to temporal, geographical and generic divisions in music are equally oblivious to the expectations of academic and commerical institutions that these divisions should be maintained. The result is that they also create a location for the dissemination of the music made by all those DX7 owners, whether they originate in the academy or the clubs.



If our experience of popular music is shaped by radio, records, a star system and a highly ritualized performance spectacle in which musicians reproduce their already-recorded sounds in perfect simulation, so is our experience of classical music and, for that matter, the avant-garde.

the ubiquitous processes of popular music, without reproducing, in both "content" and form, the boundaries between production and consumption whose maintenance already can't make sense of musical culture itself? Isn't the whole point of introducing popular music to the classroom to reveal the mystification and limitations (social or epistemological) of such divisions in the context of contemporary musical culture? So why reproduce them in the classroom?

formulation of the "popular" it is incapable of generating fruitful questions about the "popular" outside of this given formulation. Popular music, for instance, is defined as that which is mass-produced, technologically mediated, organized by a hit parade and a star system and characterized by a symbiotic relationship between performance, recording and broadcasting, and by its articulation with various social groups. But then so is classical music. Despite the current image of aristocratic aloofness, of privileged autonomy, which surrounds its usual social critique,

III
Post-Notes

1 There is already a "study of popular music in the universities" which has been in place in Canada for a decade, though it is not recognized as "study" by legislators or hired practitioners. This is the campus/community radio station, whose producers know more about current developments in popular music than most heretofore granted a degree in the field. Their work encompasses the study and dissemination of local, international industrial, "stylistic", graphic, oppositional and technological themes in contemporary music production. Their broadcasting strategies do not observe boundaries between popular and other musics as absolute; they move beyond several of the "categories" to which we previously objected, not only those dividing "serious" and popular music, but also those dividing the producer from the consumer.

Granted, such "expertise" does not in itself constitute study. That is because it is not adjudicated. At the same time campus radio is the site of the most located discussion about musical trends, the most fervent pursuits of the varying logics of musicians and producers, the most elaborated explorations of the intertextualities of various musics across space, time and genre, and the most appropriately mediated production of musical and "extra-musical" knowledge concerning the development of contemporary musical discourse. The "sound" of the radio is that of popular knowledge permitted to speak.[11]

2 A formally worked-out pedagogy for the study of the "popular" in music must begin by addressing the particular *resistance* of the sonic/musical domain. In this context resistance is meant to refer to both the physical or material properties of an object (e.g. the physical properties of stone, metal and wood each exhibit a different resistance which is tangible), and their historicality. This point may be clarified by comparison with the far greater critical and pedagogical articulation achieved in the analysis of image-forms (photography, video, film).

It is not at all uncommon for people who have little or no formal (i.e. professional) training in visual language to possess quite sophisticated critical and expressive capacities for identifying the "ideological" or socio-political relations of image-forms. Here, the impact of cultural studies programmes which offer a curriculum in which such analytical practices are brought to bear on social imagery should not be underestimated. As well, for those both within educational institutions and outside of them, there has been a productive impact brought about by the insights and analysis of Barthes, Berger, et al.

Unfortunately, there has not been a parallel progress of critical and expressive capacities for the understanding of sonic/music forms outside the pedagogic traditions and institutions of art music. One may notice sonic/music forms have not had their Barthes' and Berger's. Although Adorno's work remains compelling and important, it has been accused of being too elitist and daunting. (Or too elitist, because it is daunting?)

It is hard to avoid reflecting on the meaning of images; they are always *before* us — staring at us and we at them. But sound/music operates in our society in ways which, more often than not, may be characterized as being "behind our backs". (One need not "face the music" to hear it.) This property of the sonic/musical object permits it to be experienced in far more unconscious ways than images. Sonic/music forms are often (in) the *background* to various social activities as well as serving as the "soundtrack" to visual forms.

Since an explicit emphasis in the work of Berlioz and Wagner music has become a misleadingly subtle form of accompaniment to social action. Indeed, muzak and the Hollywood soundtrack may be traced back (as Adorno has suggested) to Berlioz' "idée fixe" and Wagner's "lietmotif" which programmatically identify a social actor/action with a recurring, recognizable musical theme or motif.

3 Music as pedagogy, pedagogy as music? We denote a mediation whose name is media. Music as production, music as consumption? We denote a mediation... Music as sound, music as social organization? All of these are problematic divisions which can be broken down only in the course of a pedagogical and technologically mediated practice. In that sense campus radio provides both a model and a context for a different kind of productive/analytic work. It makes more sense to ask students to organize an analytic discourse on music (and their experience to it) through the more democratic technology of tape, than to invite them over with their guitars for a jam session. The former produces (and potentially, disseminates) knowledge; the latter, therapy.

As an organization of narrative and sonic materials, tape-form represents a challenging and practical alternative to those uninterested or unfamiliar with the language and techniques of traditional musics ("popular" and "serious").[12] The horizon for historiographic and analytical applications is quite broad; one can gather sonic/musical "documents" and re-present them, deconstructed and decontextualized, taking full advantage of their sonic and historical properties (cf. *resistance* above) in a manner not inconsistent with an explanatory narrative such as the essay form. The task of the "instructor"in this situation is to both demystify the technological tool and to help "students" master the formal elements of its "speech".

In this way one would not replicate uncritically the existing musical forms and "their" pedagogic practices. If, following Cage, music is defined as organized sound, the field of research and practice can open up to include those forms of organized sound which are heard and deployed inside and outside concert halls, clubs, radio, video, etc. in the "normalization" of social spaces.

4 Given that the pedagogical project here is to encourage students to simultaneously speak and produce their own knowledge and experience, there appears to be a problem in encouraging such "speech" through a possibly unfamiliar mode, e.g. the tape recorder. The introduction of technological literacy is a dual process, in that it encourages greater understanding of existing media discourse and also re-articulates problems in the social rhetoric of university discourse, i.e. the organization of knowledge. Empirically, the fact that this process welcomes, simultaneously, strategies of quotation (enthusiasm) and of open-ended questioning (uncertainty), it tends to outweigh the potentially intimidating qualities of media technology. I say (jb) "empirically" because I have found women to be as open as men to working with cameras, tape recorders, video and other tools of quotation/questioning with sound and/or (more often) image reconstruction. So these

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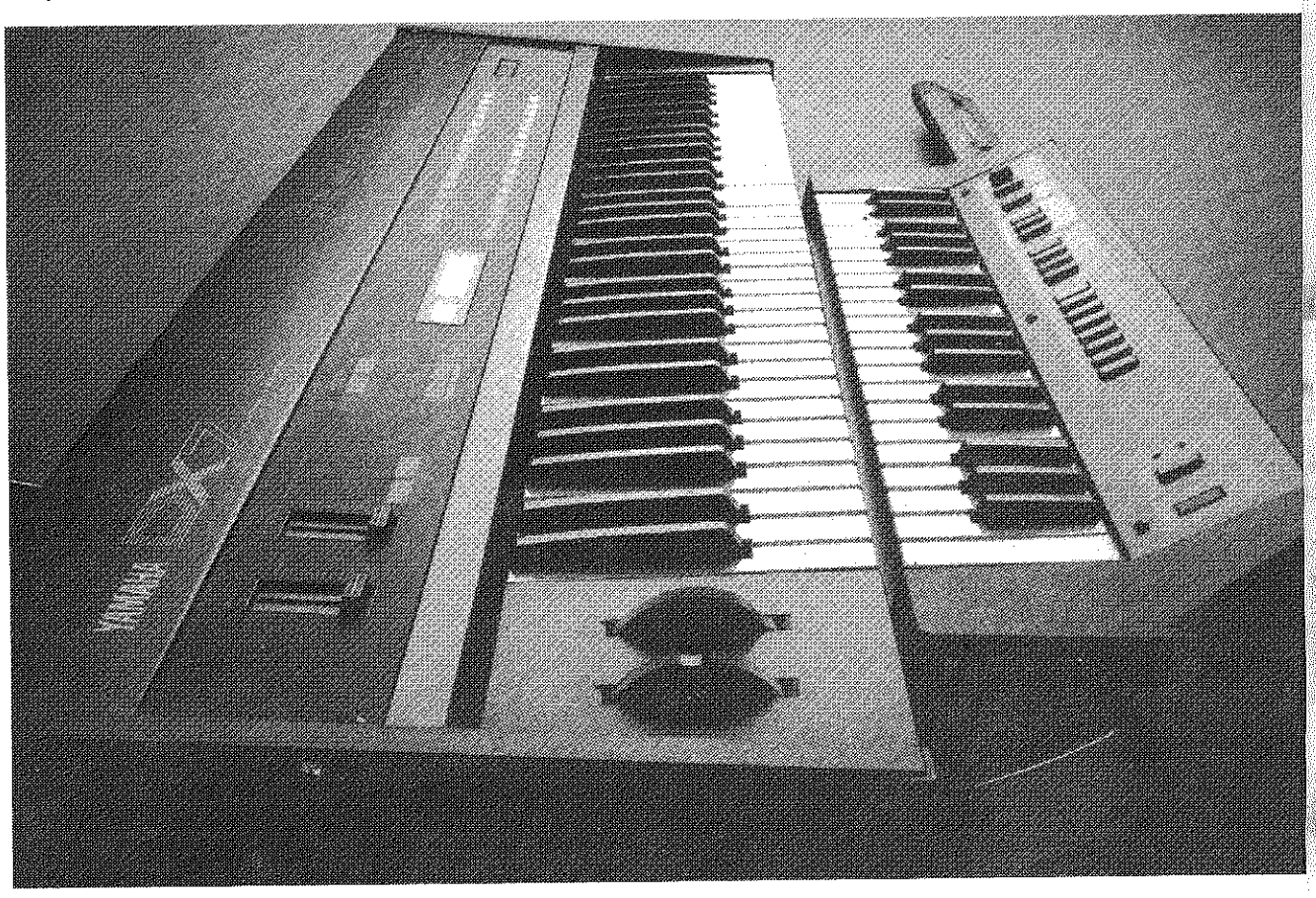

processes must invite a process of producing and expressing experience/thought whose hospitality to the analytic articulation of otherwise unspoken experience outweighs (perhaps in contradistinction to standardized academic discourse, in the social sciences especially) the technological intimidation ordinarily ascribed to women. The pedagogical "task", then, is to rediscover what can be spoken and what should be asked.

5 As soon as you challenge the boundaries between "analysis" (the institutional rhetoric of the written page) and "practice" ("making music"), you introduce the problem of adjudication. Adjudication arises from the communicated legitimacy of the assigned task, which appears "natural" as long as it reproduces all the divisions to which we have referred. Therefore it is a political problem only secondarily, and a formal problem first: it raises the question of what we, as teachers, are trying to "produce". The clarification of this can only be accomplished through a systematic pedagogy of sound discourses and their tangible social contexts, which themselves have to be appropriated (like any "raw materials") as a formal, i.e. intellectual, argument.

Contemporary musics are full of quotations, borrowings, historicisms, global appropriations, technological cross-fertilizations and so on, which render it difficult to talk clearly about origin or originality. Similarly, music's omnipresence in "non-musical" contexts such as advertising, film, telephones and transport encourage a comparable structure of intertextual thought. Eisenstein's "dialectics" of film form address comparable problems in descriptive deciphering, and could be useful in approaching sound materials. Eisenstein's concept of montage, presented visually and verbally, offers an analogue to the challenge here, how to construct an argument through the assemblage of tangible sound materials. The suggested correspondence between film form and other media discourse reinforces the historic logic of an interdisciplinary approach to popular culture.

6 It shall come as no surprise, given our arguments in favour of rejecting the "disciplinary" debate that we should argue in favour of situating the study of popular music in an interdisciplinary programme whose project is the history and analysis of the constitution and regulation of the "popular". What is sorely lacking from the study of popular music is a connection with the historical formation and development, the political and symbolic determinations of the "popular", the "public", etc. It would be crucial to such an interdisciplinary project to gain from the work of Carlo Ginzburg, Natalie Davis, Le Roy Ladurie, Mikhail Bakhtin and E.P. Thompson, on the history of early modern popular culture. Too often popular music studies are saddled with an ahistorical conception which seemingly takes for granted an identification of popular music and culture with rock culture, or generally, 20th century mass culture. By activating historical dimensions, inquiries into popular culture can bring into view both the continuities and the mutations of popular culture. There is already a vast literature addressing the economics of popular music, which enters inevitably and importantly into its study. This too can be used and interpreted as part of an historical reading, and of the project of learning to hear the music in more speculative ways. This would by no means require de-emphasizing the peculiarly musical materials of recent popular musics; it may even provide new insights with which to interpret them.

It is hard to avoid reflecting on the meaning of images; they are always *before* us — staring at us and we at them. But sound/music operates in our society in ways which, more often than not, may be characterized as being "behind our backs."

Notes

1. The International Association for the Study of Popular Music is a non-profit organization founded in 1981 to work towards "the development and the promotion of studies on popular music". It's first North American conference was held in July 1985, gathering academics, critics, musicians, journalists and researchers from nearly 20 countries. On the agenda were issues in contemporary popular music, ranging from rock video to peoples and nations, from Live Aid to new Cuban song. IASPM provides a promising resource for future gatherings of musicians, producers, and others, in Canada, to talk about local issues and problems in contemporary music; a local mini-conference was held in Toronto this November.
2. John Shepherd, "Prolegomena...", p.17-18.
3. Theodor Adorno, *Introduction to the Sociology of Music*, p.195.
4. Among a number of Shepherd's dubious claims is the following example: In contrasting African and western harmonic practices, for instance, Shepherd writes: "Much African music displays harmonic inflection, that is the bending of otherwise stable chords, as well as a more continuous sliding of chords." ("A Theoretical Model for the Sociomusicological Analysis of Popular Music", *Popular Music*, 1982, p.152.) This confuses western polyphonic practices with the heterophony which characterizes much non-western polyphony. Heterophony is a form of polyphony which employs two or more similar-sounding melodic lines demonstrating some individual improvisational and ornamental characteristics. To say that in such music there are chords which are being "bent" is quite mistaken. In traditional African musics that have not adopted western tonal practices, chords, as objectively heard or manipulated sonic entities, do not exist. The parameters of such musics are horizontal, not vertical. This isn't just a matter of "technical rigour"; in this characterization of African music, Shepherd seeks to find musical values with which to oppose western art music in the manner that western popular music ostensibly does in his scheme. Unfortunately, whatever heuristic value such a scheme may have, it is seriously undercut when it is based on — an contributes to — a misconstrual of musical practices. (NK)
5. John Shepherd, "Prolegomena...", p.29
6. In the GDR, for instance, popular music research has been stimulated by the formation of an "Interdisciplinary Study Group on Mass Culture and the Arts", part of a larger project at Humbolt University entitled "Theory and History of the Arts in the 20th Century". In Italy, on the other hand, such research is based on a working coalition of local schools, local and regional governments, and performers' associations, supported by the press, music publishers, local governments and other musical institutions. Their research projects (home taping, musical consumption, youth, etc.) barely brush up against the high walls of university departments.
7. cf. N. Kompridis "Rzewski's Misuk-Theatre", *border/lines* no.2, Spring 1985.
8. Earl Rosen, "The Canadian Recording Industry", *Musicanada*.
9. This is a digital synthesizer which has been very popular throughout the industry.
10. "Common-practice" refers to the shared musical language and practices that characterized western art music from the 17th to the 19th century.
11. cf. J. Berland, "Contradicting Media", *border/lines* no.1, Fall 1984.
    Neither the institutions nor the methods of campus radio were mentioned at the Carleton conference, nor were any of its practitioners informed or invited (though at the subsequent conference, participants did not hesitate to visit CBC's "Brave New Waves" to chew the fat of contemporary music politics and to espouse the virtues of IASPM). This is because the real subject of IASPM discourse, in the Canadian context, is not yet pedagogy, but ideology.
12. Nikolas Kompridis has been working on formally developing the potentials tape-form holds as an articulate, expressive and critical pedagogical medium.

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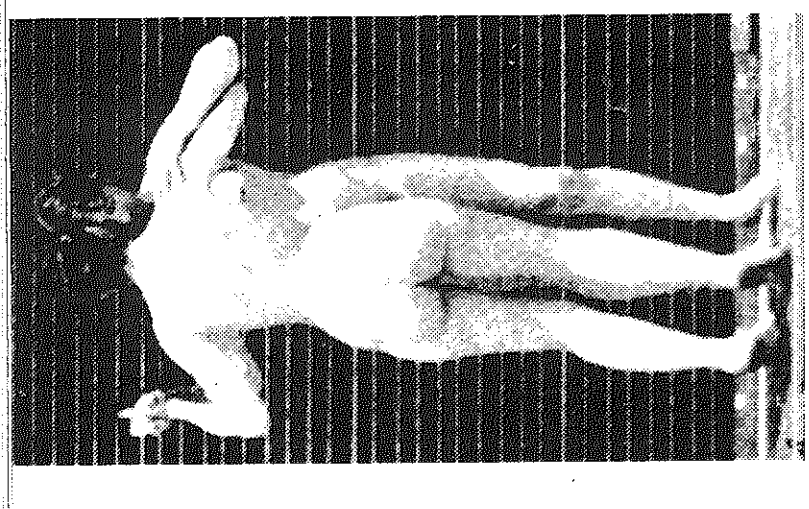
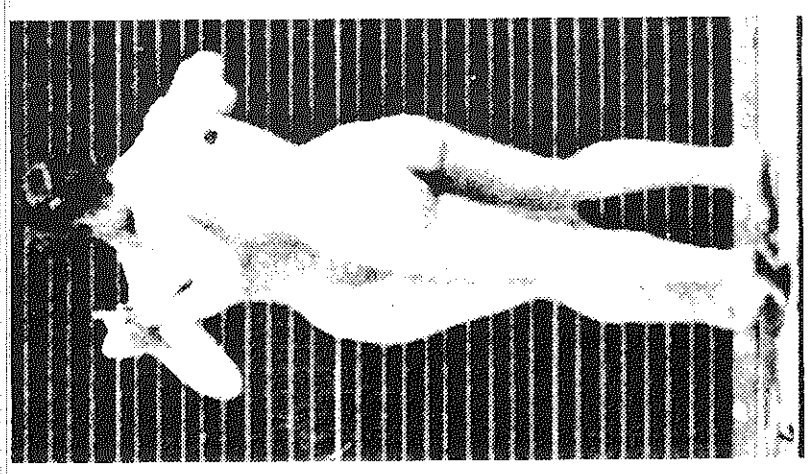


LUCE IRIGARAY

is a French feminist whose work on psychoanalysis and language has become known in North America largely through a few translations in *Signs* and *New French Feminisms* and a great deal of rumour. Two of her books, *This Sex Which is Not One* and *The Speculum of the Other Woman* have just been published in translation by Cornell University Press.

I met with Luce Irigaray in Paris in early May 1985, a week before she was to leave for Bologna to give a course. Negotiating conditions for the interview — time limits, questions only, no discussion — she sounded, as the French always do, formal and abrupt. In person, she looked much more fragile: just over five feet tall, with greying hair, she paced and clenched her hands. The interview which I have translated here was conducted in French. "I don't," she said, "speak the language of imperialism."

Thanks to Christl Verduyn, who was interested enough in what Irigaray had to say and generous enough to transcribe the interview.



Language, Persephone And Sacrifice

An Interview With Luce Irigaray

Conducted And Translated By Heather Jon Maroney

LANGUAGE

border/lines: In your work a concern with language, influenced by anthropology, psychoanalysis and semiology, runs like a continuing thread back to the essays of the early sixties. But there is also a more philosophical bent and you just said you are as much a philosopher as a psychoanalyst...

Luce Irigaray: I'll tell you about my education, that explains many things. I began by studying philosophy and modern literature with a thesis on the pure thought and pure poetry of Paul Valery. After I came to France I studied psychology, psychopathology and psychoanalysis. Then, to enter the Recherche Scientifique Francaise (Centre Nationale de Recherche Scientifique) where I've been since 1964, I worked on the pathology of language and linguistics. At the same time, I started psychoanalytic practice while working at the RSF as well. That means I've never been in psychoanalysis full-time. I've always done both.

How has the development of the women's movement affected your work?

In working on language, I also began to ask questions on the sex-typing (*sexuation*) of language, about the fact that language was not neuter, even, for example, pathological languages. We knew about the difference between the hysteric and the obsessional. Even if there were some men hysterics, it is, in the main, a pathology which is more typical of women. The obsessive is more male. Even with schizophrenics where they never say that there is a sex difference, I found that there is an obvious difference. For men the object is a mania of language, for women, it's the body. Thus, little by little, the fact that language is sex-typed (*sexuée*) was imposed on me. I knew that already in daily life, but I really learned it in working on discourse. For me, that was very important because it gave me the evidence, in some very important work on the production of discourse which is still only partially published, to affirm the things I affirmed. Many women — and men sometimes too — have since begun to say that language is sexed. But, when questioned, they don't know how to prove it. So many become discouraged and go back home, to their theoretical home at least, because they cannot respond. They haven't done the necessary preparation. The work is long, painstaking, patient, scientific. But the work exists, I did it. I'm going to speak about this area in Bologna.

Well then, while I was doing that research, I wrote *Speculum* and then *This Sex Which is Not One*. From that moment on there was an enormous demand from women and groups for me to speak on that subject. So to reply to your question: all this work was done before the flowering of the women's movement, certainly in France. I've been at it since 1966-67.

THE WOMEN'S MOVEMENT

What has your relationship to the women's movement been since then?

When the women's movement began in France, for me it was, I don't know how to say it, a question of ethics to go to certain demonstrations, to be a militant in certain things; it was coherent with my thought. But I did not begin to think in a certain way at a certain time. My development was different from that of some other women; it was, above all, a development from thought, of the ethical coherence of my thought.

I related to some, not all, women's groups. I was not part of any closed group. Because what is important to me is thought above all, freedom to think and ethical freedom. I can go from one group to another — unless they throw me out — because, once more, it's such a deep and important conviction not to be shut up in any small group. I'm neither for nor against a strict psychoanalytic approach (*enjeu/gamble*), for example. There are feminists who reject me because I have a psychoanalytic training. I find that a little stupid, a little shortsighted. Because the liberation of women needs psychoanalytic science — one must be critical to be sure — but it needs it. I ally myself with certain groups for large demonstrations; I have even participated fully in the organization of some demonstrations. But I do not have an alliance with any single group; that I refuse absolutely.

What issues do you think are important to work on?

Well, in France there is the liberalization of contraception and abortion. For me, it is a large international issue. I have almost as many alliances abroad as in France and I was one of the people who organized the demonstration in Montreal.

I think that answers your question a little. There is also the beginning of an answer in *This Sex*.

You suggest that there are material bases that must be changed if there is any possibility of changing male-female relations...

Certainly, but I think, contrary to the implications of Marxism, that in order to change the economic structure, it is necessary to change the structure of language. This is absolutely essential for what I want to say.

Exactly how does one change the structure of language and how does that lead to changes in social structure?

Well, it's difficult to explain what the social is. Whatever the difficulties I've undergone from the university or from some others, many people are interested in what I have to

say. Now that's a social phenomenon. Everyone tries to silence me, but when I go some place many women, young women, come to hear me. I find this very, very important. It's a social phenomenon. And, in general, these women tell me, "Oh, it's the first time in my life that I can breathe, that I've discovered something." I believe that today, in this century, the smallest things sometimes link up with the largest and most important.

Do you think that there is a women's language that has been repressed? You talk about "phallocratic man" and the patriarch but you also talk about "the maternal feminine" and the matriarch not only as repressed, but, if I read you correctly, as a locus of struggle because of the fact that women exist not just as objects but as subjects who escape from the limitations, the circle, drawn around them. You talk about this in relation to the castrating mother...

I'd like to know where I speak of the castrating mother!

In quotation marks.

Ah, yes. Because now, when some things in women's lives are blocked or when the women's struggle has passed its peak, the response has been, "Mothers are castrating." Well, my response is this: mothers are castrating because they are prevented from being whole subjects. They may be, but we must analyze society to understand why.

Let me put it more sharply: is there a language of women to discover or to construct...

Both. The opposition doesn't make much sense. It's as if you said to someone who has been in a car accident or has never had the use of one leg, "Well, you must now become a whole personality." Thus, it's discovery and construction both at the same time.

PERSEPHONE

Why have you made the mother-daughter relation a focus for study?

Because it is a focus, a focus of social obscurantism. It's the most victimized, the most obscure relationship. The mother-daughter relationship is the dark continent of dark continents. It is there that the real identity of the woman, of the mother, of the relation between the two is lost. And, I would add, of the social body, because this relation is an infrastructure of the social body which has been hurled into the abyss and will overwhelm it when it returns.

In ancient cultures, there were mother-daughter goddesses who were goddesses of agriculture, goddesses of spring, summer, and who were banished to bring into being the culture of male-gods. Thus, the relationship which is today made completely impossible was the one deified in ancient cultures: mother-daughter. It's the first relationship that was in some ways divine, made divine for the earth's fertility. I don't know if you know this story. It's extremely interesting and important that this relationship which was the most holy, the most fertile, without which men could not eat, could not live, has been buried up to the point that women have been made to believe that they do not want to have a little girl, for example, that they prefer, as Freud pointed out, to have a little boy. It's extraordinary. I'll give you an example. The earth and fertility goddess — she had several names, Proserpine, Ceres or Demeter — was only productive with her daughter who was called Persephone. When her daughter was abducted by the god of Hades who wanted to make her his wife, the earth and fertility goddess said, "I will not produce any more," and the earth became sterile. The god of Hades was obliged to return her daughter to her for spring and summer. Otherwise, the earth became sterile. It's an extraordinary story, and one that was completely forgotten.

But you also have viewed the mother-daughter relationship as not just nurturing, but one where nurturing can turn to ice. In *La Croyance Même* (*The Same Belief*) the mother gives her daughter ice (*la glace*) to eat...

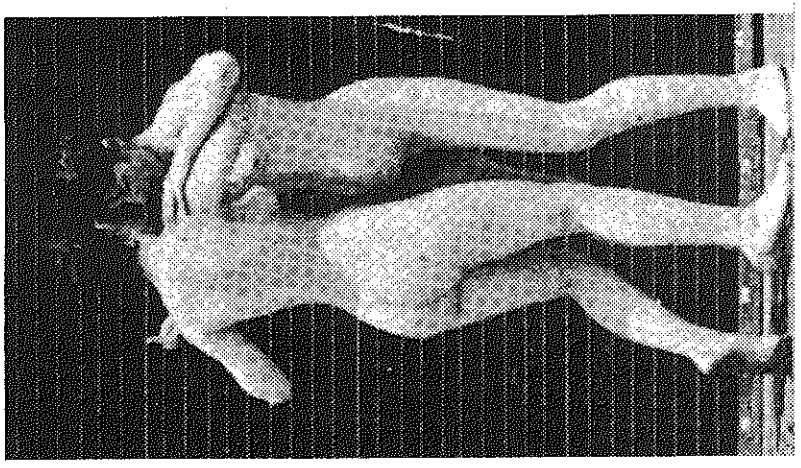
What I said in the first sentence of that text is that there is a kind of immediacy of feeding/child-raising (*nourrisage*) without (self) image. There is both: there is ice and there is imageless feeding. If the woman, the mother, has no identity, has no image of herself, what does she see in the mirror? She sees the mirror/ice (*la glace*). I don't know if you remember the text. The mother needs to nurture and if she doesn't, she no longer exists. I think that there is something there, something true. It is not only ice, it's a lack of identity. This loss of identity, of the possibility to be a subject, was not true at the time of Demeter and Persephone.

I think, contrary to the implications of Marxism, that in order to change the economic structure, it is necessary to change the structure of language.

Having said that, this text was written for a film about a mother-daughter relationship where the daughter was paralyzed and did not eat meat. But I thought that there were enough general truths in this text to publish it. Probably without the film I would never have written this text. It is not exactly like the film, for in the film the daughter never opens her mouth and I make the daughter talk.

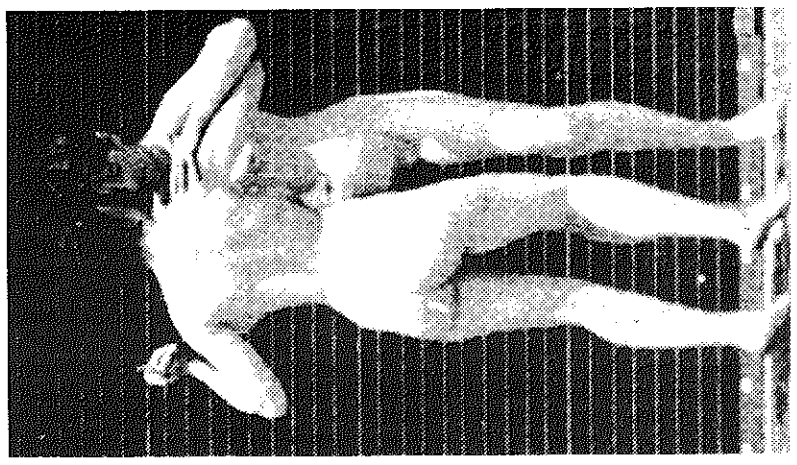
Have you any plans to make another film?

Are you asking me if I want something new? People talk about the new, but what does it mean? Until now, I have never met anyone who has really understood what I meant. Then, why do something new? If thought is truly profound, what does it mean to do something new? You must let it develop, let it become manifest. For the ancient goddesses, the new was the cycle of seasons, it was not to push false innovations, artificial innovations. It was natural flowers and nourishing plants — not artificial flowers. "Do you understand? I think it's very important." (English in original).



THE SOCIETY OF SACRIFICE

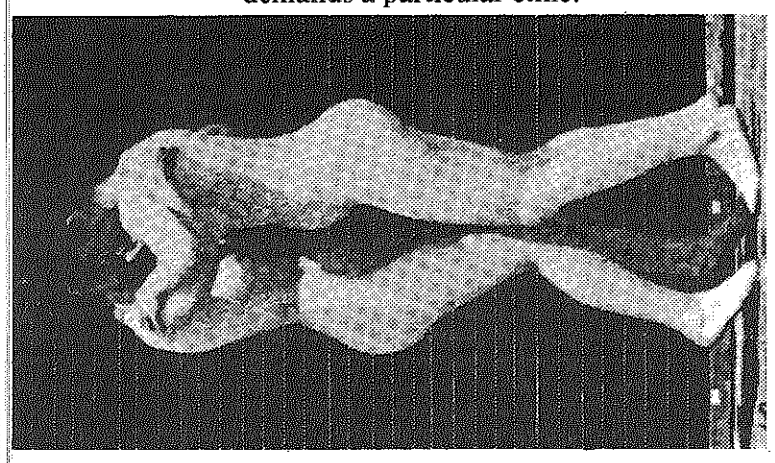
Today we have entered into societies which can be called sacrificial. Do you agree? Societies of sacrifice. Whatever there was in our ancient societies, the sacrifice of the scapegoat, of a person, of a victim, there is today in the sacrifice of cyclical wars. I think that these rituals of sacrifice on which our societies are founded are born from the exclusion of the ancient goddesses, Demeter-Persephone, who were based in cycles that were much more natural. Basically, we have forgotten our cosmic roots and I think that it is very important for thought and urgent for the world economy that we remember them. But, when I say that, people who think they're very intelligent say, "Oh my god, she's a little ecologist." No, it's not a question of ecology, it is really a question of thought. But it's very general.

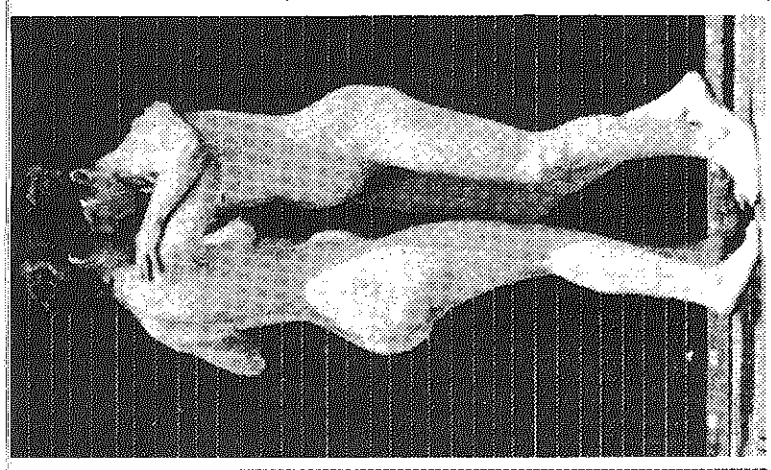


Several North American feminist writers, like Nancy Chodorow, Mary O'Brien and Dorothy Dinnerstein have recently begun exploring the implications of what they see as distinct forms of consciousness that are related to mothering and that women share. They suggest that this relation is a potential source of new values for the women's movement. Do you agree?

I would also say sexual difference. But for sexual difference to be creative, not merely procreative, it is necessary, as I explained in "L'ethique de la difference sexuelle", that each sex relate to its Same (*son même*). That's to say that there's a good relation between the mother and the daughter, among women themselves; that there is a good relation between the father and the son and among men themselves. Love of the Same is necessary for there to be love of the Different. And from this point of view, it is true that the mother-daughter relation is the most complex and much more potential, productive...

I recently heard something that hurt me very much. A friend said, "Oh, she's talking about the mother-daughter relationship again." Perhaps I speak about it badly and too much, but it is clear that it has an enormous revolutionary potential. It demands a particular ethic.





NEW ETHICS OF FEMINISM

What kind of ethic?

An ethic of patience, of generosity. Because it is not only necessary for us to repair what our mothers have not done for us but it is necessary to repair for others what their mothers have not done for them. We must invent new relationships. We must repair the ill that men do to women, what women want to run to men for and what they come to listen to us for. They eat you, you who are a woman, and they must eat freely.

Are you supposed to be the universal mother who produces unceasingly, without being paid, without anyone worrying what happens when you go home? When I decided several years ago that I wanted to be paid because I wanted this question to reenter social relations, it created a terrible drama. It upset the rules a little. I said that I no longer want to be a kind of devouring/demanding/persecuting thing; no, I wanted to be paid. And it was also a way of getting out of the traditional mother-daughter relationship. You asked what practical means there are — that for example was one. In any case, in Europe, perhaps less so in the United States, it's a scandal if an activist in the women's movement says that she wants to be paid. Except for the most politicized women who understood at once what I was saying — that it was obvious.

For eight years I had worked for free. And then I'd hear women say, "We are militants" — as if I wasn't! — but I think that militancy for me today is to try to say no to sacrifice, to the sacrificial. Therefore, while waiting to put new rituals in place between us, to put a new language of exchange in place between us, let's put money there. We cannot do better, so put the money down. And there is a terrible resistance. It's a very effective way of making some things apparent.

Have you been able to establish such new relationships with women?

In the women's movement? With some, yes. I know that I have relationships with some women that are part of a new ethic; not with all women who say they belong to the women's movement, but with some.

The women's movement is the carrier of certain ethical values which no one has ever thought about before. And often even women don't want to think about them.

Some feminists believe that the women's movement will be the source of new values, not just for itself, but on a global scale, that it will carry these new values.

It's very, very complicated because the initial emergence of the women's movement is, as you know, in regression — in my opinion because things were not thought through deeply enough. But the women's movement is the carrier of certain ethical values which no one has ever thought about before. And often even women don't want to think about them. They want to be faithful to the technological era, to be complete scientists, whole-hearted technocrats. They forget that there are values, relationships, of non-sacrifice, that they must remember that they are all women whether placed in "thought" or not. You don't have to be stupid or naive for that. It's much more serious, but I think that, yes I believe there are some women who are placed so that only they are going to think certain things. They have the experience to think in these ways and we think best on the basis of experience. You don't have to rest only on the empirical as women often do, alas, alas, because they know the materials for new theories of humanity. It is necessary to learn to think at a higher level and I don't see that women are incapable.

Then it becomes very original thought, thought which relates to a transcendence but a transcendence that is always self-aware (*sensible*). And that too is something I think that only women who are ready can do. Practically no one has perceived what a sentient transendence would be. New research in physics comes close to this kind of absolute reality. It's enthralling. But everything is done so that it isn't a *woman* who says it. If it were a *woman* even other women who are the least bit scientific would say, "Oh la la, why are you bothering us?" Obviously, they have a little university position and they defend their position in the university. Do you see what I mean?

SCIENCE

There is the beginning of a feminist sociology of science in North America that looks at the effect of male dominance on scientific practices and ideology.

But you have to go further. Although this is already good because it is a critique of imperialism, I think that it is possible to define what science in the feminine is and what science in the masculine is. I've just given a talk on this issue which has not been published yet which goes further. But in any case, there is in physics an interest in another model of energy, for example, which is not Freud's model of entropy, but rather a passage to a new level of energy in our relation to the cosmos that Isabelle Finger, among others, talks about. These models which challenge a certain conception of space, time and the sacrificial acceleration of time seem to me to be much more interesting. Today we're living through a speed-up of time which no longer corresponds to biological time. So people live an acceleration of time and are sick and take drugs, almost the whole society is ill. All these things are extremely important in my view.

At the same time there is still such faith in science and in the metaphors of science.

That's it exactly. After Bologna I'm going to amuse myself by analyzing the discourse of contemporary French scientists. It's always a discourse of catastrophe. I think that it's very interesting that there is never a discourse of construction but a vocabulary of destruction and disintegration. Certainly there is atomic disintegration, but they present the solar system to us as disintegration, etc., etc. It's very, very heavy. I don't want to present the model of science and knowledge as a model of disintegration. In fact, that links up with Freud's despair about the triumph of death over life. Why? And what has the exclusion of women from theory to do with it? What is the complicity of certain women today? The way they kill animals in laboratories? The way they make us take drugs because someone has analyzed in a laboratory that they will be good for a particular part of our bodies? But where is our whole character in that? Do you see what I mean?

Heather Jon Maroney teaches sociology at Trent University. She is a long-time activist in the women's movement who has written on feminist theory and contemporary Quebec feminism. At present she is completing a book with Meg Luxton on the political economy of women in Canada, to be published by Methuen.

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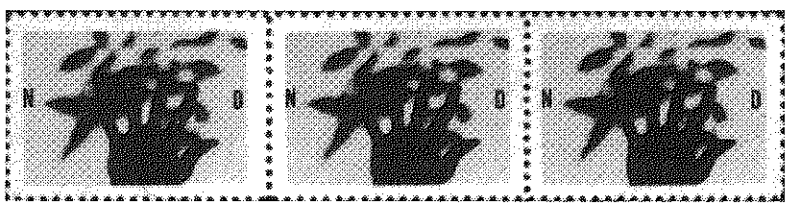

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BORDERTOWN

WINDSOR/DETROIT

Radio Awarness is like language you dont Rember learning it you just wake up one day and it's there. IN the erkly 60's at some point CKLW a Canadian station on the edge of the DeTROit RIVER got the big smooth Sound and start beaming out a smooth black MUSIC to an audience on both sides of the RIVER. It became the voice of MoTown but No black DJ.

RADIO

MOTOWN

DETROIT

the RIVER

CKLW

BORDER

WINDSOR

Mojor Riots happened here in the late 40 EARLY 50/Nobody rembers exactly

Young Talented BLACK Men + Women STROve to breat into New music scene + MARKeT

WIN WIN

White (POOR) boys dreamed of one thing Muscle CARS

and ended up playing to whitc q Audicnce

It seemed like STRAGE outside forces controled DISC Jockeys

The EARLY to Mid 60's MOTOWN FAN iN WindsoR CANADA

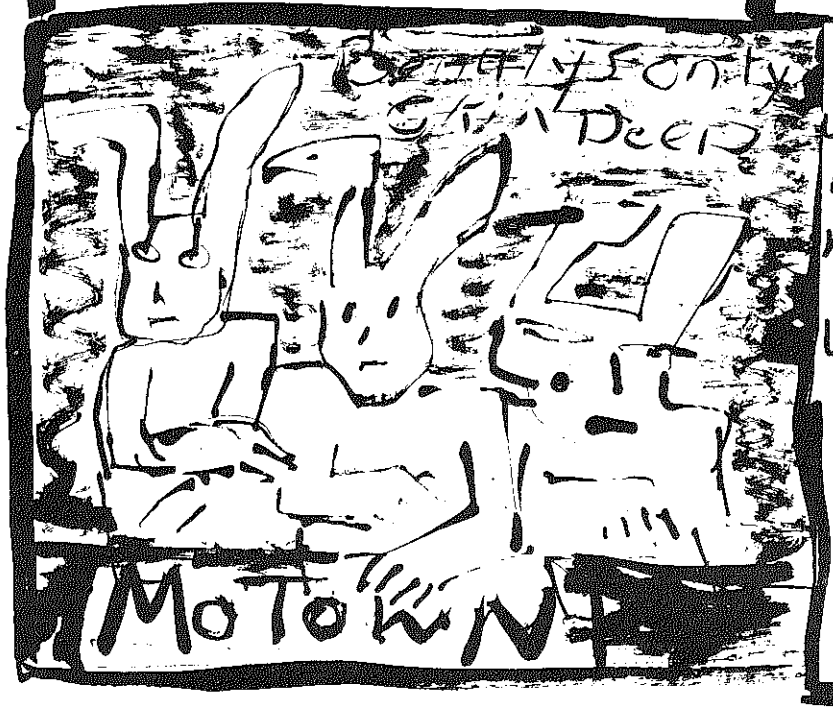
Class + Music
CulturAl Choices

1965

└ : an adoption of the most conservative? Sophisticated? collegiate? presentation of self. linked to the music of a highly oppressed black subculture Maybe it had to do with the fact that you couldnt identify with those making the music Couldnt Roally imagine yourself as the singer No white middle class girl WANted to be Diana Ross No Rich white boy wanted to Be Smokey ROBiNSON Maybe making music was something the SERVANTS did

MoTown lyric seemed without reference to the oppressive conditions of Detroit (polite & Content Repressed sexuality but the Voice somtimes got the message through the Subtext of Soul

NoN MoTOWN FANS



1967

in hindsight its allso easy to explain. The Riots where many more were killed than was claimed and still the music generally said nothing

(Scene from Documentary explaining the problem

UNDER PRESSURE

The Pressure Economic RACial Social etc were ENORMOUS things were bound to happen

The

The Riot

The black colossous of Fear stalks the empty down town core

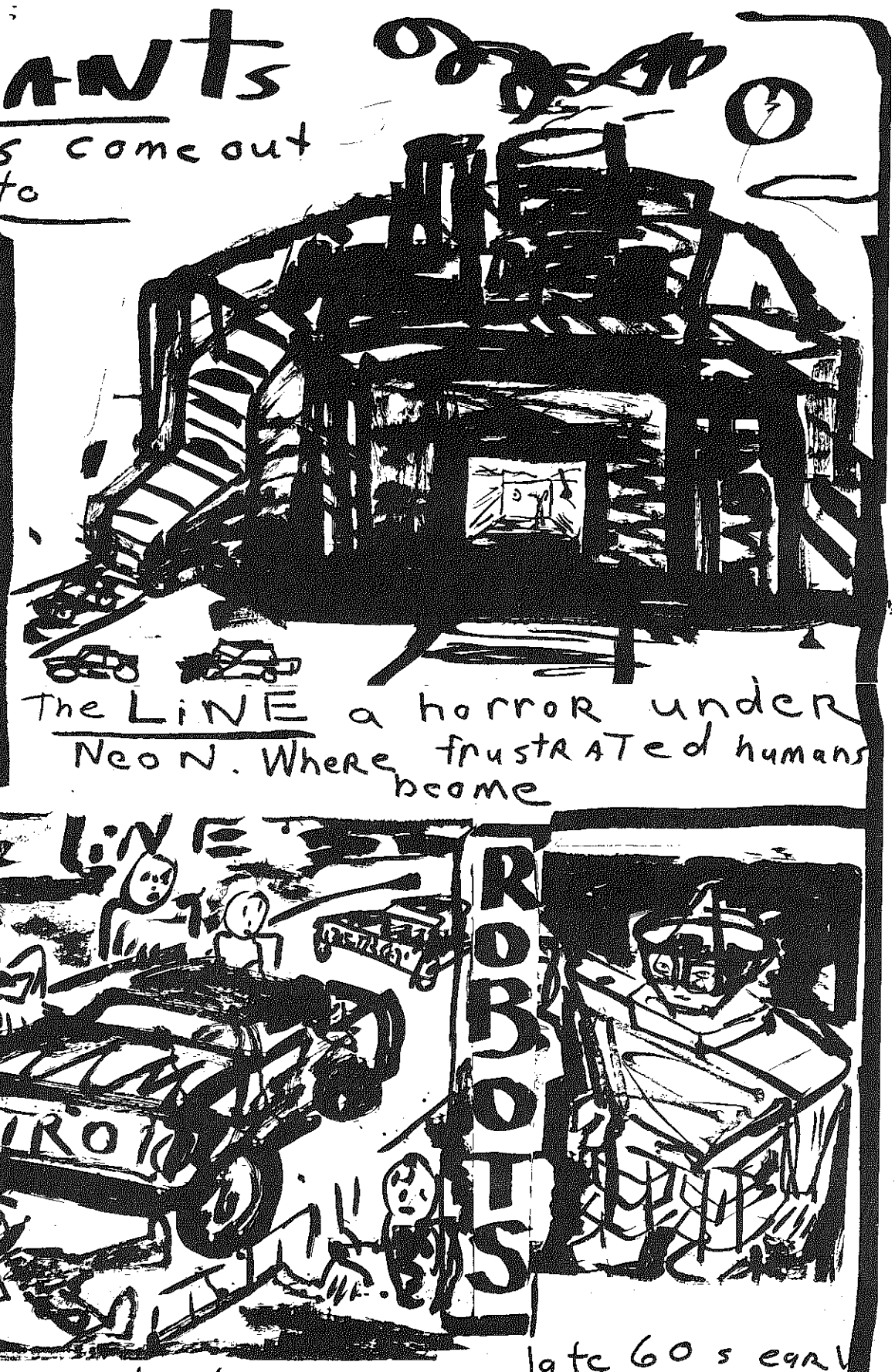
The PARANOID CANADIAN views the BORDER

THINGS CAN NEVER be the SAME

they SAID

The Plants

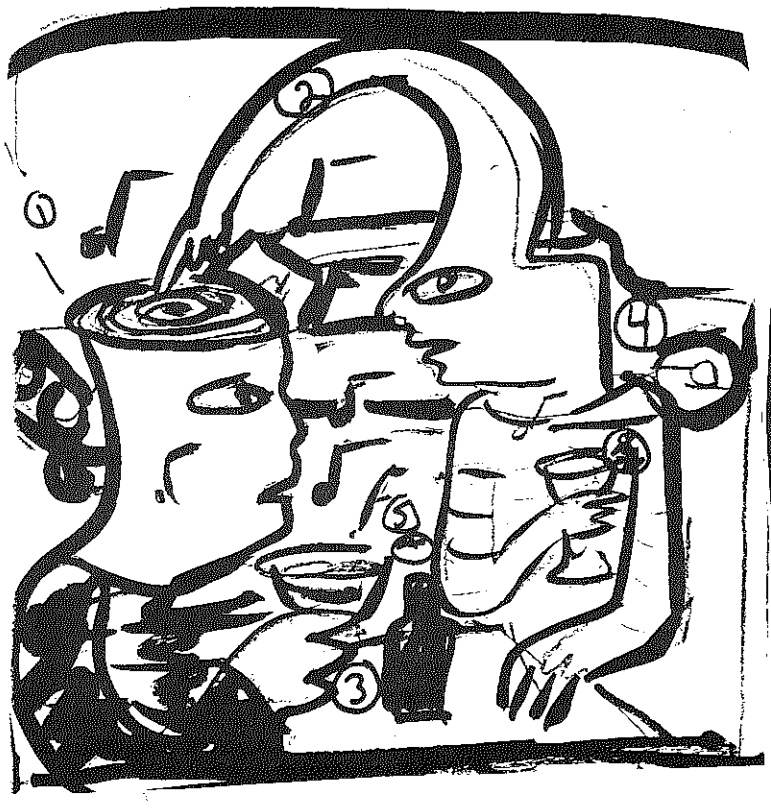
RAW ORE goes IN CARS come out
at least they used to



↑ Perfect ↑
BORDER
TOWNER
half Robot
half cultural
AMNESIAC

The LINE a horror under
Neo N. Where frustrated humans become

#High Energy Rock GRADUALLY IN THE late 60's early 70.s IN Response to english groyp ANIMALS STONES
AN indijinous alternative developed after Jim Hendrix solved the RACE Problem HA HA

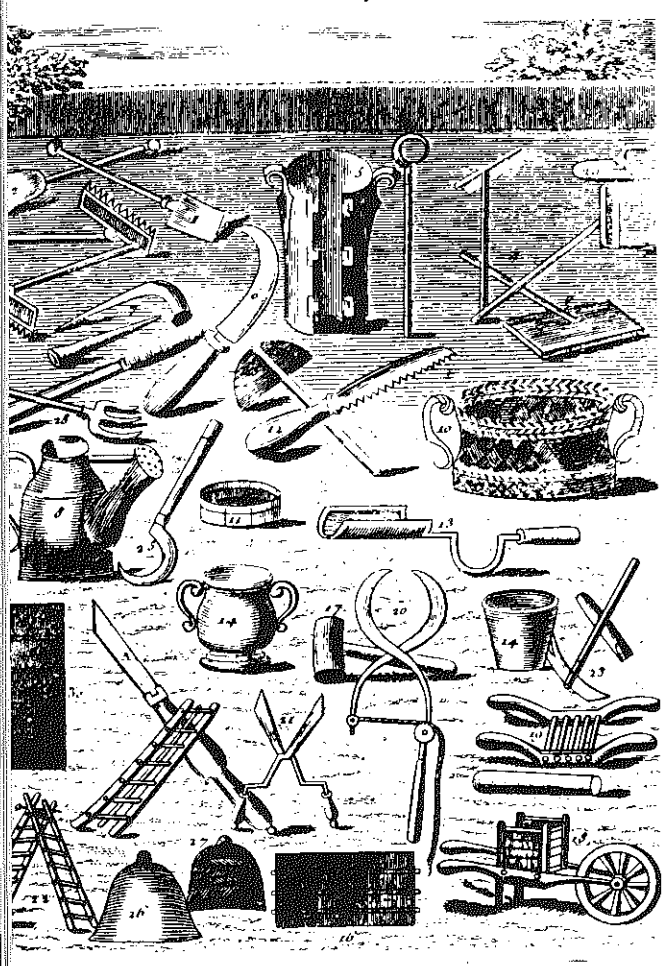


Pictorial contents
①Music
(2) sex
(3) liquor
(4) Cars
5 DRUGS
How can you not like a city that gave you MC5 IggyPop

TOWARD A CULTURE OF DIVERSITY

Politics in the Urban Ecosystem

By Alexander Wilson



REVIEWS

AIR water, earth, plants and wildlife (including homo sapiens) are interdependent in ways far more complex and far-reaching than our everyday lives would suggest. The city is part of nature rather than its antithesis

THE GRANITE GARDEN: Urban Nature and Human Design
by Anne Whiston Spirn
(New York, Basic Books, 1984)

CITY FORM AND NATURAL PROCESS
by Michael Hough
(New York, Van Nostrand Reinhold, 1984)

THE EDIBLE CITY RESOURCE MANUAL
by Richard Britz, et al
(Los Altos, California: William Kaufmann, Inc., 1981)

COMMUNITY OPEN SPACES: Greening Neighborhoods Through Community Action and Land Conservation
by Mark Francis, Lisa Cashdan and Lynn Paxson
(Covelo, California, Island Press, 1984)

STRUGGLE FOR SPACE: The Greening of New York
by Tom Fox, Ian Koeppel and Susan Kellam
(New York, Neighborhood Open Space Coalition, 1985)

COMMUNITY GARDENING IN METRO TORONTO
by Eddie Chee, Glenn Monroe and Rhonda Reed
(Toronto, Ontario Public Interest Research Group, 1985)

MY City, My Centre" goes the jingle for the Eaton Centre in Toronto. Yet as most people here and elsewhere have found out, malls are private property, and if you're not there to buy or eat, you have no meaning. As urban development charges ahead everywhere, more and more of the space of our cities is being claimed by the private sector, threatening the pleasures and transgressions of our unofficial cultures. At the same time, there's plenty of resistance. There's a defence of traditional public spaces like sidewalks and plazas and parks from conversion to condos and expressways. There are also grassroots movements trying to wrest official space — both public and private — away from landowners and bureaucracies in an effort to restore the city to its neighbourhoods and communities.

This struggle for urban space has been going on for a long time of course — centuries even. But the deepening social ecological crisis lends things a new urgency, and suggests really quite different criteria for thinking about how to make cities that will survive us.

By social ecological crisis, I mean simply that access to clean air and water, nutritious foods, housing, and energy — in short, good health — is becoming daily more limited while the institutions and relations we usually think of as social are in similar disarray. The new politics which is everywhere emerging in response to this crisis draws on thinking in the natural sciences, feminism, anthropology, and cultural theory in order to understand the interrelationships of culture and nature.

A politics of the earth is by now quite well developed. The coalition among environmentalists and native Indians on Meares Island in BC, or among farmers, feminists, environmentalists and the left at Narita Airport outside Tokyo are two recent examples of the sophistication of our resistance to the degradation of the planet. The lessons of an ecological politics are no longer being ignored by people working in the social and cultural spheres (and in fact those distinctions make less sense every day). Bioregionalism, for example, is an ecological principle that serves as a model for building local, democratic and self-reliant human communities. The paradigms of species diversity, sustainability and cooperation we find in the natural world have obvious cultural and economic applications. We have a lot of sweat equity in the social alternatives we've created in the last 20 years, and I'm convinced their survival now depends on the establishment of autonomous communities that are linked — theoretically and practically — to the land.

Six recent books engage many of these issues in talking about the look and feel of our contemporary cities. *The Granite Garden* and *City Form and Natural Process* come at the present urban (and global) crisis from similar positions. Anne Whiston Spirn and Michael Hough are both landscape architects, and both were once students of Ian McHarg, whose book *Design with Nature* was a much-needed intervention in modern landscaping practice in the late sixties. Spirn teaches at Harvard; Hough works and teaches in Toronto.

In *The Granite Garden*, Spirn reviews what the natural sciences have to say about the urban ecosystem. She suggests that air, water, earth, plants and wildlife (including *homo sapiens*) are interdependent in ways far more complex and far-reaching than our everyday lives would suggest. The city, in short, is part of nature rather than its antithesis. Underneath the asphalt, in the lanes behind offices buildings, on rooftops and in cracks and crevices and ravines, the cycles of nature continue despite the massive and impatient interruptions of humans. But Spirn says we already know all this, and that our technologies are equal to the task of righting our relations with the non-human world. She might be right in both respects, but a fundamental point is missed here. Setting aside the insoluble question of whether or not it's "too late", I'm afraid our technology won't help until we're able to transform our "abiotic" *culture* — our conviction that humanity stands outside of all (other) biologic process. (See John Livingston's *The Fallacy of Wildlife Conservation* for a brilliant discussion of culture and ecology.)

In any case, when we think of urban nature as including everything beyond what we set off as parks and gardens, we find it thriving under the harshest conditions. It's these landscapes of abandoned parking lots, old railway lands and vacant industrial sites that Michael Hough says we ought to emulate in our urban design work. He calls them vernacular landscapes, and they are far more productive than the pedigree landscapes we impose on the urban ecosystem. City landscapes ought to feed us, modulate extremes of temperature, harbour wildlife, conserve and purify our water, as well as make space for recreation. Yet contemporary landscape design provides mostly for the latter, and that poorly. A lawn with a strategically placed blue spruce signifies leisure and well-being — and, distantly, some sort of connection with the rest of the earth — but to do that it requires an all-out military regime of mowing, feeding, watering and dousing with biocides.

Hough's argument rests on the premise that the city is the locus of huge energy resources, most of which are wasted. These include rich soil, sewage and other organic "wastes", leaf litter and heat. We usually think of these things as garbage or by-products, yet they're precisely the resources a sustainable society needs. Mowing any grass means that it's going to need lots of water, which has to be shipped in from a distance and "purified" at great expense; petrochemical fertilizers are made from natural gas and phosphorus deposits often located halfway around the world; herbicides and insecticides also come from petrochemicals, and we're just now getting a sense of their carcinogenic legacy 30 years after their introduction. (And let's be clear

about the magnitude of their use: more tonnes of pesticides are dumped on Canadian soil every year by home gardeners than by farmers.) Hough's analysis of energy in the urban landscape has far-reaching implications. After all, a flourishing petrochemical industry has come to require a nuclear arsenal to protect foreign hydrocarbon deposits. This suggests in turn an analysis Ivan Illich makes: the more energy-intensive a society, the less democratic.

Hough sets out by calling for an "ecological determinism" in urban design, and argues convincingly for its potential economies. For example, it costs one dollar a gallon to pump secondary effluent onto agricultural lands, where the ordinary biochemical processes of the soil remove nutrients for plants and discharge purified water to the water-table. Traditional sewage treatment, on the other hand — the kind we're still building today in industrial society — costs *six times* this figure, and ends up dumping high concentrations of nutrients into waterways, thus degenerating fish habitats.

Spirn and Hough call for the integration of nature into the urban economy: the "city" must stop consuming the "country" and produce for its own needs; urban agriculture has to make its way into the food distribution economy; an extensive and regenerating urban forest ought to be selectively harvested for lumber and firewood; rather than truck in our food from hundreds or thousands of miles away, we should grow much of it here using intensive organic agricultural techniques, solar greenhouses and fish ponds. Examples abound: the cities of Shanghai and Beijing are self-sufficient in vegetables, and nearly so in fish. During World War II, Canadian cities produced much of their own meat, dairy products and vegetables.

Secondly, urban land has to be converted to multiple rather than single use. At present, school yards can only be used for playing games, parks only for recreation, etc. (And let's recall here that 40 to 60 percent of urban space is given over exclusively to the private automobile.) Just as monoculture is being challenged by radical farmers, single-use urban planning is under attack by city dwellers. Part of the legal struggle on the Toronto Islands, for example, has to do with the fact that the islanders are living in a municipal park, and according to traditional wisdom, parks are incompatible with housing. But the islanders are certain of the ecological sense of their community and of their social needs: today they're appropriating that park by planting windbreaks and orchards. Urban open space must play a role in the health, safety and welfare of the community. A tree is not only a pretty object; it also filters the air, absorbs noise and heat, controls erosion, shelters and feeds wildlife, slows the evaporation of groundwater and replenishes the organic content of the soil. It is part of life process.

So yes, it is *possible* to reorganize our cities along ecological lines. In the 19th century, the urban sanitation crisis was recognized and solved. But how do we go about resolving the broader urban crisis of today? For Spirn, it's a matter of the appropriate agencies and institutions applying the technical knowledge skillfully summarized in books like hers. She calls for a "single coordinating agency" to integrate the work of architects, urban planners, social scientists, civil engineers, landscapers and agronomists. This gives me the willies. So does her easy assumption that all we need is the information — when with each passing day information is becoming more of a commodity than a resource. For Hough, these practical political questions are largely passed over, despite his occasional references to citizen-initiated urban projects.

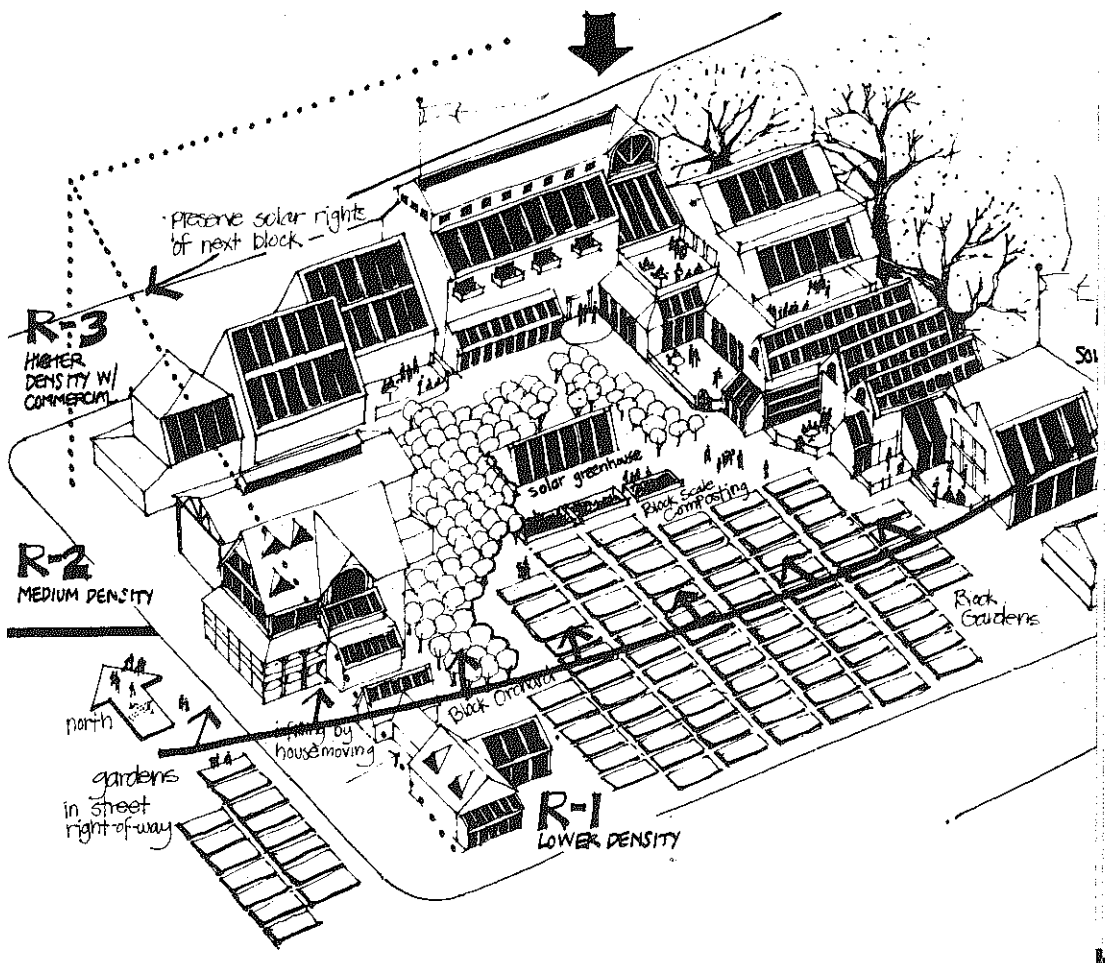
Yet I'm convinced that if any of these changes are to happen, we're going to have to initiate them ourselves at the grassroots and community level. To talk about a transformation of the physical world without also raising questions about social relations, about the state, about democracy, doesn't make much sense. For example: what good will it do if we work closer to home (or even at home) as Spirn suggests — thus saving energy, reducing pollution, and so forth — if work is still a boring and atomized activity divorced from play and spontaneity?

A good introduction to a community-initiated ecological politics is Richard Britz, et al, *The Edible City Resource Manual*. The book focuses on what might be called a micro-geopolitics of food. Britz is an architect who used to live in Eugene, Oregon, a small western American city where a lot of the ideas in this book have been applied. The book begins with a brief overview of agricultural production since the Second World War: between 1960 and 1976, 1400 farms folded *every week* in the US. Fifty corporations now control 90 percent of food industry profits and produce 75 percent of all American advertising. Five million acres of prime North American farmland is lost every year to development. The industrial farming practised on most of what's left is destroying the earth; even on its own terms, productivity is off as soils are permanently depleted.

This is a a very practical book about how to turn that situation around at the local level. Its broad applicability rests on a principle drawn from social ecology, a discipline that has developed alongside contemporary radical agriculture: namely, our exploitative social paradigms of imperialism, heirarchy, sexism, etc. can be found in our relations with nature. City feeds off country, humans dominate the non-human world. This thesis informs Hough's book as well, and is by now familiar to many Canadians through David Suzuki's and John Livingston's *A Planet for the Taking*. Briefly, these are Britz' imperatives: (1) Build a coalition with the disenfranchised small farmer and thus make a political link between city and country. (2) *Plant*. Plant neighbourhood gardens, edible street trees, urban farms and woodlots, local orchards, bush. (3) Make urban landscape *produce* (food, biomass — energy from plants, etc.) (4) Integrate agriculture into the urban economy. (5) Decentralize (communities, decision-making, energy supply, etc.). (6) Develop a self-reliant (bio)regionalist politics.

The Edible City originated as a wall installation. The book is full of drawings and cartoons, clunky and sometimes hard to read typography, names and addresses and references, and lots of useful information — from how to raise rabbits to how to build an efficient house. Two projects here are worth special attention. The first is the transformation of the grid plan of the typical North American city into a series of high-density block farms. Over the course of several years, backyards are joined for intensive food production, houses moved to energy-efficient clusters on the north side of the blocks, driveways removed and alternate streets planted in orchards. In Eugene, the prototype block never got off the ground because it was difficult finding compatible neighbours and the city wouldn't cooperate with zoning changes. I think part of the problem here has to do with cultural tensions around the non-cooperative nature of the "single-family home".

The other project is the school farm, and here there has been some success. In many west coast schools (and now increasingly in the eastern US), urban agriculture has been thoroughly integrated into both the school curriculum and the physical plant. Schools typically have a lot of land and, in some communities, it's beginning to be farmed by school kids and neighbours. (In Toronto, on the other hand, all but one school greenhouse in the city stand empty, and school lands are planted to lawns.) *The Edible City* has a good chapter on an urban agriculture curriculum, and where these projects have been able to build themselves an economy (by selling food and plants to local merchants and by looking after the school grounds maintenance) they've survived the current recession. Other projects have emerged in Eugene since this book was compiled. A neighbourhood economic development group got government funding to inventory fruit and nut trees in the city's private gardens. People were shown how to revive non-productive trees and markets were found for the produce. Another programme linked backyard food producers with local restaurants, green grocers and florists. The Association for Regional Agriculture Building the Local Economy (ARABLE) is a non-profit community-investment programme that supports the local production, distribution and consumption of food and fibre.



TALKING about a transformation of the physical world without also raising questions about social relations doesn't make much sense. What good will it do if we work closer to home — thus saving energy, reducing pollution — if work is still a boring and atomized activity divorced from play and spontaneity?

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Progress in all these areas has been slow in Canada, although some recent work is encouraging. Research by City Farmer, a Vancouver organization with four demonstration gardens, concludes that 80 percent of all Canadians live on fertile soil in urban centres, and that we can produce all our food within the city. The Ontario Public Interest Research Group has just published a handbook on *Community Gardening in Metro Toronto*. The draft I saw last summer had good advice on neighbourhood cooperation, fundraising and basic bio-intensive techniques. I would like to have seen more of an emphasis on how neighbourhood production of food can be integrated into the local economy. I was also disappointed to see that farm animals were discouraged — this in line with Toronto's regressive 1981 bylaw prohibiting urban animal husbandry. This only encourages one-dimensional agriculture and a further reliance on food transnationals to feed us.

The struggle for urban space isn't only happening around the production of food of course, although food is a particularly rich site for a new politics. In many cities, the struggle coalesces more generally around *open space*. Both *Struggle for Space* and *Community Open Spaces* emerge from New York City, where the conjunction of real estate speculation, shrinking municipal budgets, insurance fraud and other assaults by capital have produced 2000 acres of vacant private land, and many more acres of abandoned or ill-kempt parkland. (The space is there in most cities: 55 percent of Liverpool centre is vacant, while in Toronto 2500 acres are given over to the single use of utility rights-of-way.) People in New York and elsewhere are taking over these spaces for quite a variety of neighbourhood uses: parks, community gardens, places to play games — varying from one neighbourhood to another depending on what else is available nearby. Today, a third of all parks in New York City are community parks. There are urban farms on squatted land in central London. In the Netherlands, municipalities help people close off their streets to cars. In Oslo every resident is assured a garden plot in or adjacent to the city. In Italian cities there are squat farms on the borders of working class neighbourhoods, along rail lines and streambanks. These projects have a genesis in all kinds of other movements, some dating from the sixties, others not: people's parks, the playgrounds movement, the large worldwide squatting movement. All of them have succeeded in claiming a non-consumerist urban terrain.

PEOPLE'S parks, the playgrounds movement and the large worldwide squatting movement have all succeeded in claiming a non-consumerist urban terrain

How you actually get the land differs from place to place, but there are a few things we can learn from the New York experience. The Neighborhood Open Space Coalition, who published *Struggle for Space*, an intelligent history and inventory of the 450 community open spaces in New York, has explored the alternatives to squatting where people feel long-term security is important. The city government has occasionally allowed for the non-competitive sale of city land to neighbourhood groups and land trusts who make open space proposals. Then you have to push for property tax exemption. The success the Coalition has had raising corporate funds reminds us of the decimated status of American public agencies, but doesn't suggest a way out of the corporate economy in the long term. The book concludes that ensuring future community access to land is the critical problem urban activists face today.

All of these projects are obviously only a beginning. There are many tactical questions to be engaged, and we'll have our share of defeats. But in the not-so long-term, the imperatives are obvious. Like our civilization, our cities today are increasingly vulnerable. One last example: the City of Toronto plants just *four* species of trees out of the hundreds adapted to this climate. A recipe for extinction. If our cities are to survive as anything other than elaborate mausoleums of the human species, there's lots of work to do. It means (re)making cities that are biologically and culturally diverse, plural, heterogeneous, where at every point in the complex structure of life there are choices.

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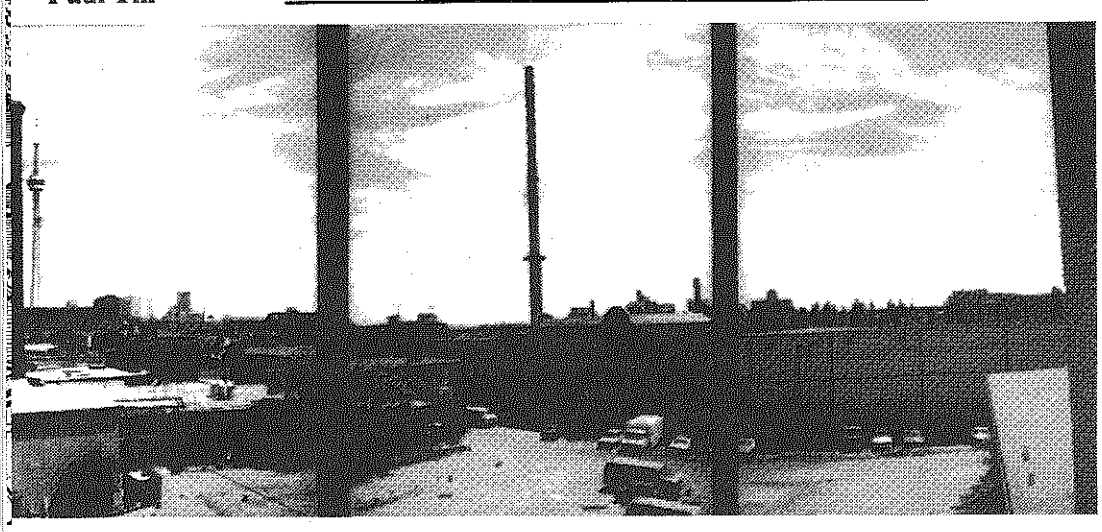
LIVING WITH LEAD

Paul Till



Peter Sramek

Living With Lead was a group show of photographs at Gallery 44 in Toronto by seven photographers who are concerned about the impact on the environment of airborne lead. Concentrating on the area around Toronto Refiners and Smelters on Niagara Street, the exhibition approached the subject from various angles.

The Niagara community itself is made up of varied textures of low-income families and young professionals, commercial industries and new developments. There has been an increasing awareness in the community of environmental and health effects of low level exposure to lead. Since 1973, residents in the Niagara neighbourhood have been concerned about Toronto Refiners and Smelters' lead emissions and have been pursuing suitable measures to ensure safe levels. Through the Niagara Neighbourhood Association a committee and two researchers have been actively educating themselves and the community about the current situation, in which airborne lead levels periodically exceed legal limits.

HOW TO IMAGINE: A Narrative on Art and Agriculture

by Gianfranco Baruchello & Henry Martin

(New Paltz, NY, McPherson & Company, 1983;
Toronto, Bantam Books, 1985)

"We forget — as Bacon did not forget — that there is a natural history of souls, nay even of man himself, which can be learned only from the symbolism inherent in the world around him."

—Loren Eisely[1]

THEY say that all the atoms and particles which make up our planet were processed and reprocessed inside the hearts of stars, before explosions called supernovae sent them spinning off across the universe. It seems as though an atom in you could come from one star and one in me from another. One function of mythology is to render to us an image of the universe, and science is doing this for us now. It is also going a long way towards serving another function, which is to awaken a sense of awe, humility and respect in the face of that *mysterium tremendens* of which we are part.[2] On a clear night, with the naked eye, we can see about 10,000 stars, which is approximately the number of grains of sand we can hold in one hand. But it seems that there are more stars in the universe than there are grains of sand on all the beaches in the world. Scientists tell us that we are receiving light from galaxies which are, or were, so far away that it left them before our galaxy, the Milky Way, was formed. Now, perhaps, they are black and dead, particles zooming off from them to some other destination. On and on they go, these examples, this information, building up a context for us. It's humbling, but at the same time liberating. Actually, you don't need too much of this from science to awaken that second function of mythology, only a stout walking stick and time to poke around and think about it. It's funny how you can sense the general in the particular.

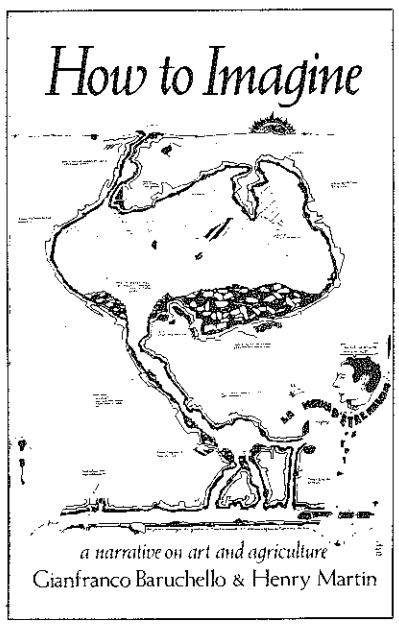
I remember a year or two ago a show at the Art Gallery of Ontario called "The Mystic North" of paintings, mostly Canadian and Scandinavian, which were about the great silence up yonder. Something about it disturbed me, not just that most of the paintings didn't seem very mystical, or that they missed the mystical quality we feel to be up there, it was the implication in the show that that was where the mysticism was, not down here in southern Ontario or anywhere else and that, incidentally, we owned a chunk of it as a natural resource; maybe it's something to do now with the Canada Council, and its Scandinavian counterpart.

In the artificial chopping-up of time we could say that 1973 was the end of the sixties the way 1914 was the end of the 19th century. In the United States, for example, there was this feeling when Nixon beat McGovern at the polls. A lot of people across the western world, for various and complex reasons, went into themselves, some of them, in all manner of ways, took up residence in the country. *How to Imagine* is a book about an eight-year experience on a small farm in the countryside outside Rome. Gianfranco Baruchello moved there from Rome in 1973 with his companion and wrote this book in 1980, in collaboration with his friend Henry Martin, from a month of daily conversations. The book is subtitled "A Narrative on Art and Agriculture" and the publishing category on the back cover reads art criticism/philosophy/agriculture. Well, there's a tryptich! Do I see Kenneth Clarke cavorting in a greenhouse? No, but there are tensions in this threesome which make for interesting reading. Baruchello is a natural raconteur, his narrative has a looping, elliptical quality and we are taken from the topsoil down to the depths with a grace which keeps even heavy-duty ideas friable and fertile. One moment we are sitting on the back of a tractor, the next plunging beneath the fields on the stern of Dante's barque; we are tying string along the rows of peas only to be groping out of the labyrinth with Theseus, along Ariadne's thread.

Baruchello is an artist who has been showing in Europe and America since 1961. He was politically active in Rome from 1968-73 when he started the farm he called "Agricola Cornelia" which, roughly translated, means "Cornelia Farming Enterprises". "It was," he says, "all on really a very small scale, a few fruit trees, a little salad, like I said, it's not at all that we decided to come here to live because I wanted to investigate the idea of a descent into the bowels of the earth. We just sort of came here to live."

The eight years were a business of putting one foot in front of the other, feeling the way one step at a time, meditating on the objects which appeared, and the consequences and implications of these objects. There was no particular programme to be followed. To begin with the farm was a carry-over from Baruchello's political activities. It was through politics that he first made a formulation of an idea of a trans-aesthetic dimension to art, it was, he says, in terms of politics and political consciousness that he'd first begun to conceive of art as an exemplary and moral discourse. Early on he began to agriculturally squat the unused plots of land around his original house and garden, but as time went by he was cajolled by the owners into buying them, as money permitted. So, what started out as a political gesture ended up as a nice farm on the outskirts of Rome with cartloads of sugar beets and potatoes trundling out of the gateway. How could one call this art? How did it even move outside the category of real life? After all, a potato is a potato and travels easily, everywhere, to fulfill the needs it must. There was this danger of turning into a bourgeois gentleman farmer, whereby Agricola Cornelia would become just part of his biography, a base for his work, as opposed to the work itself.

But, that's precisely what seems to have happened. The issue of what is farm and what is art is left open in the book, and it seems to a large extent that the farm did provide a basis, objects for his work as an artist. Well, what was the work? — paintings, drawings, films, photographs, notebooks and more, but apart from a drawing called "Cross Section with Underground Systems" on the front cover of *How to Imagine* I don't have the work before me, only this book, which is part of the work. Well, these were the work in one sense, but Baruchello is at pains to point out that these were a by-product, the real work lay with the objects themselves, the sugar beet, the hay, the fields, the earth and what was beneath the earth. Let's be clear about it, there is nothing wrong with operating a farm and producing produce, it's just that Baruchello's interests lay in a subtly different direction; perhaps it would be better to say at another level. The essential point is, how does he stand with regard to the farm, what is his relationship to nature? Well, not a voyeuristic one, or aesthetic; the farm was not a happening or a staging ground for events, but an involvement in the very deepest way with itself as object to him as subject. He asks, "'What's a cave?' or 'What's the life of a man in a cave? What's the nature of our relationship with the ground, with the earth, with dirt? What was the meaning of the discovery of agriculture? What's a forest, a jungle? What's grass? and Why do animals feed themselves on grass?'" We read of cows and sheep and their desperate hunger, how cows will eat all day in the field, return to the stall at night and push and fight to get at the hay and eat and eat as though they hadn't had a bite for days, and this great tide of grass passes through them, through their four stomachs, almost as though the grass was using the cows for its own purposes, not the other way around. Out of the pages emerge images of these objects as part of a larger scheme of things, part of the universe, the cow standing like a "great big wheel-less machine" intent and serious upon the production of its dung, on the death and rebirth of the grass. "You don't just stand there and have polished thoughts about the nitrogen cycle, you end up by asking yourself about the meaning of things, you end up wondering about the relationship you have to these mechanisms of animal slavery."



WHAT started out as a political gesture ended up as a nice farm on the outskirts of Rome with cartloads of sugar beets and potatoes trundling out of the gateway. How could one call this art?

The issue is one's attitude to nature, both as an individual and as a society. This is no small issue, it's been the meat and potatoes of religion and religious persecution since time out of mind. Just up the road from Agricola Cornelia, in Florence, in 1600 Giordano Bruno was burned to death for declaring that God was both immanent and transcendent. It's really a question of ways of being in the world. On the one hand, immanence implies that the Creator is in the creation, the creation is part of the Creator, there is an in-dwelling presence of God in the world. On the other hand the Creator is outside of creation, transcendent to it. This is the mainstream Judeo-Christian belief. The first attitude produces a reverence for nature, the second gives one license to use nature as a natural resource, it gives us dominion over it. Grief and confusion result. Women are inevitably included with nature, real sexuality falls into disrepute, huge one-sided beasts move into positions of power. Things become, in a word, unnatural.

So we have here what could be a description of the ways subjects relate to objects. It would be interesting to see a history of art from this standpoint, to compare Picasso's and Braque's connection to their objects with that of Pop Art, for example. "It's easier and more profitable to think about a seed than to contemplate or reason about a plastic bottle for dishwashing detergent." Baruchello is concerned throughout the book with the meaning of art, the possibilities of "testing the power of art against the power of the much more potent social structures that stand adjacent to it."

Instead of doing specialized activities of the category called art he is intent on doing normal activities but dwelling on their possible meaning until a process of transformation occurs. And over this eight-year period a transformation does take place. The political rationale fell away and he moved from being a "street fighting man" to, what? — to something else. Most importantly he encountered the feminine, the earth, the mother; in Jungian terms the anima. There is something radical in this, something courageous. It is important, I would say the most important thing we can do as a species. So there is this sense of going down into the earth, making contact with something larger, here, now, in the place where you are. In all of this there is a sense of weight and relevance, things which need to be revisited. For Baruchello it is an answer to this masculine domination over nature and a response to the exploration of space, which he sees as "a refusal of the earth as an experience of the unconscious." "The idea then that we'd do better to return to the earth as an almost polemical reply to the exploration of space is the idea that I really started with in this adventure called Agricola Cornelia."

So you don't go flying off into space with the attitude that it's O.K. to smear this stuff on the planet then flush it down the universe to start again somewhere else. You look carefully at your resources and at the waste you're producing and you say well, maybe it's better to turn our attention to this planet and learn how to live with it. That's our task. But there is still this spirit we have, which, for example, drove those men in their little wooden ships from northwest Europe across the globe. That's part of history, but now, I wonder, can we afford to foster it in the same way with almost five billion people and more to come? I mean it's still there in us, so what do we do with it? Well, one answer may be with Baruchello's experience. To all appearances his farm was just a farm, with a given size, but by working on it he produced other dimensions. It is in the production of these other dimensions that the art lies. By working on the objects they are transcended, they become vehicles of a meaning which gives our spirit a place to grow.

This is a wonderful book. There are things I would like to have mentioned but I simply ran out of space. Van Gogh, Thoreau and Duchamp are three names; Duchamp is at the heart of the book as he is in the heart of the author. Here is a quote of his from the book: "I like the word 'believe'. Generally when people say 'I know,' they don't know at all, they believe... I believe that art is the only form of activity through which a person can manifest themself as a real individual. It's the only way they can go beyond the stage of animal, since art looks out onto regions that are controlled by neither time nor space. To live is to believe...or at least that's what I believe."

Notes

1. *The Night Country*, Loren Eisely, Charles Scribner's Sons, New York, 1984; referring to Francis Bacon, 1561-1626.
2. c.f. *Creative Mythology*, Joseph Campbell, Penguin Books, 1976.

Simon Harwood
is a Toronto artist.

REVIEWS

MOVEMENTS AND MESSAGES: Media and Radical Politics in Quebec

by Marc Raboy
translated from French by David Homel
(Toronto, Between the Lines, 1984)

THE immediately appealing quality of Marc Raboy's study of radical media in Quebec is that at least half of its length is devoted to an examination of the 1970s. Writing on social movements of the last 25 years too often slides into a perspective from which that decade represents nothing more than the playing out of tensions and contradictions rooted in the Epic Sixties, like the fade-out of a particularly raucous record. *Movements and Messages* is at its most useful and novel in discussing magazines, newspapers and cooperatives after 1970, with an attentiveness to the particularities of specific conditions rather than a reliance on shopworn "life cycle" theories of radical movements.

Any examination of Quebec politics from the sixties onward must account for the relationships between oppositional movements there and those widespread throughout the industrialized and developing world during the same period. Specifically, this involves disentangling the long-term itinerary of a nationalist politics in Quebec from the more global but less enduring impact of generational conflict. How one unties these knots will have a significant effect on how one accounts for the relative decline of radical politics in Quebec over the last decade.

Jacques Parizeau, the Parti Québécois' ex-Minister of Finance, has spoken frequently and glowingly in recent years of the *garde montante*, the ascendant generation of Quebec business school graduates, moving to occupy command posts within the Quebec economy. To see in this development a political event of any significance is to find a continuity in post-war Quebec politics: the nationalist impulse, for Parizeau, has passed through the political and professional classes and is now fuelling an entrepreneurial revolution. At one level, this account is simply symptomatic of the tenuous link between a nationalist politics and a project of radical social transformation. More importantly, however, it is a reading of recent Quebec history based in a narrative on cumulative and autonomous social development, rather than one of shifts across the ideological spectrum.

At odds with Parizeau's history-telling, then, is one which sees the new entrepreneurship as a local variant of the ideological retrenchment now widespread in western/northern countries. This perspective is more likely to emphasize the ground shared by Quebec radicalism of the 1960s/1970s with counter-cultural and New Left movements elsewhere. Viewed from this vantage point, the decline of prosperity on a world scale and the political revolution of the baby-boomers acquire considerable explanatory weight as factors in the political shifts of the late 1970s in Quebec.

Raboy acknowledges, in passing, sociologist Serge Proulx's analysis of "political generations" in Quebec, the link between groups defined by age and class and those political entities which serve, for a time, as the embodiment of their aspirations (the provincial Liberals in the early sixties, the PQ, later). What the near future in Quebec will decide is not so much the accuracy of this notion — Bourassa's Liberals may well crystalize the younger generation's apsirations, however incoherently — but the inevitability of progressive development implicit in the model. Raboy's book was published just prior to two noteworthy events in Quebec's political life — the crisis in the PQ, and the formation of a new coalition of opposi-

ANY examination of Quebec politics from the sixties onward must account for the relationships between oppositional movements there and those widespread throughout the industrialized and developing world during the same period

tional energies, the *Mouvement socialiste* — but it anticipates the first and would, one hopes, be read by those involved in the second.

Given Raboy's limited objectives, his political analysis of Quebec from 1960 to the present offers little more than an outline. Conflicts between class-based and nationalist politics, for example, are dealt with primarily as sources of tension within particular media projects, rather than as elements of the underlying political culture. Most readers are likely to be sufficiently familiar with the overall context to make these connections themselves, but one would welcome an analysis which posed the relationship of each media project to larger questions of political conjuncture and strategy in greater detail.

The merit of the book is that it looks, in an ordered and informed fashion, at most of the significant oppositional media practices of the last 25 years: the intellectual revues so important in the 1960s, the press cooperatives of the 1970s, the FLQ's use of radio, and so on. Of particular interest and detail is Raboy's account of the role of the media in transforming the Montreal Citizen's Movement, perhaps the most useful section of the book. While the strategic dilemmas and problems of coalition faced by the MCM were shared by similar urban reform movements in the 1970s, the extent to which the dominant media shaped the MCM's internal development still provides a revealing example of these processes at work. Montrealers familiar with ex-MCMer Nick Auf der Maur's ongoing self-justificatory use of his *Gazette* column to drag Nouveaux Philosophes and end-of-ideology rhetoric into municipal politics will find this useful background. The book might have benefitted had Raboy focused exclusively on this period, reduced discussion of the 1960s to a preface, and analyzed other movements of the 1970s in greater detail.

The book's only weaknesses are those of omission, and as a regrettably brief account of an eventful period it will probably prove of even greater use to non- or English Quebeckers in its translation than to its original francophone audience. Raboy himself may be said to exemplify two tendencies whose importance in shaping Montreal's rich political culture should not be overlooked. As a "freelance writer, journalist, broadcaster, and university lecturer" (the back cover) his work typifies the sorts of intersections between academic, journalistic and political activity which are so common in Quebec and crucial to its politics. Secondly, as a radical anglophone, he is in a tradition of those whose political positions and activities provide a useful reminder to other Quebec anglophones that theirs is not a univocal politics.

(One day the story will be told of the *Sunday Express*, an anglophone weekly published by a conglomerate which, in the year or so preceding its demise in late 1984, was probably the largest radical newspaper in Quebec — only because its owners, depending on a sports section and lottery results to appeal to its public, gave a couple of politically-committed reporters an apparently free hand.)

My own, more limited contact with oppositional or alternative media in Quebec made me regret Raboy's skimming over the decline of Leninist politics in the late 1970s, and his acknowledged omission of discussions of specifically counter-cultural activity. When I moved to Montreal, in 1978, far-left groups like En Lutte or the Communist League were the loudest and most visible, to an extent that their rapid disappearance was all the more remarkable. What emerged in subsequent years was the role of a feminist critique in the dissolution of these groups, as stories of sexual harassment, Stalinist guru-ism and gender-based divisions of labour finally broke ground. Raboy's book is not intended as a history of radical politics in this period, but a feminist analysis of the practices which he studied, or which overlapped these, is called for.

Will Straw
teaches film studies at Carleton University and writes about contemporary popular music and media.

PEDDLING FEATURES: A Feetschrift for Francesco Paedeia

edited by Full Professor Certainly Determined to be Famous

(New York, We Take Rejects from Proper Publishers, Inc., 1995)

FEATURES

A Review Essay Of A Major Debate

By Philip Corrigan

WELL, yes, and of course, ever since Peter Greenaway's major docudrama reconstruction *Vertical Features Remake* we have known the general, how to say it, ah yes, contoural facets of human existence. In brief, human beings are (influenced by, in the weak or wimp variant) their zonal context: verticality produces an X chromosome, and horizontality a Y chromosome.

I
The Vertical Features Thesis

As Greenaway showed, extensive and exhaustive researches showed that human beings were influenced by (sort of worshiped) Vertical Features — telegraph poles, hydro supports, trees, towers, washing poles, etc. Not to mention the CN Tower, the World Trade Center, the Westminster Bank in London, England, and of course the Eiffel Tower. The line is drawn from above and then proceeds/is drawn to below the normal point of vision of the observer. The exhausting studies of Professor Jerome Klitx and the gentle amateur Simonizzzzz showed that the substance of the Vertical Features (VF for short) thesis was sound, but from an early point, 1232, Anna de Vongole offered a different paradigm. Her minor modification[1] of the VF position said that all features were, as it were, Vertical, it simply depended where we had our eyes or video cameras at the time. One of the problems for the VF group was not so much identifying the VFs around us, but how to show that VFs influenced us more than (a) the environment in general and (b) any and all other Features.

In the end the Vertical Features group established that there was a lot of verticality around and that it seemed to increase with chronological time. Of course this was also their — shall we punningly say? — Achilles heel. Since as we post-Heisenbergists know, concurrent variation is no guarantee of causal connectedness. Of course the Verticalists were always Newtonian anyway, the apple and the tree being a striking instance, not to mention Galileo and the semi-Vertical Feature of the Leaning Tower of Pisa. They also were supported by the vertical nature of various electronic forms — the reeling film, the rolling television signal/image, but stumbled with records and videotapes. But Professor Determined Intention's critical paper (included in this volume) was a major revival — a sort of flagpole-point for the Verticalists since he showed that in fact the whole world consisted of very faint (some revisionists went on to claim invisible!) gray lines and it was only the Imaginary that put together "pretty pictures" that were other than vertical. He was supported by the later-discovered researches of Joanna Om[2] who showed that uprightness was how people walked and this, the First Vertical, established the means for the rest. Likewise early writing systems tended to either be written upwards or downwards in columns, or at least read up and down or down and up pages.

It was, of course, part of the lingual-ecology of the times that this Verticalist "clarification" was immediately seen as the anthropomorphic claptrap that it is. The worm defence movement presented the fullest challenge.

II
The Horizontal Features Thesis

There has always been another thesis or theory, but it is significant — as the reviewed book makes clear — that verticality was taken to be "the" theory and others had first to dis-establish it (cf. the Walls of Jericho) before their own arguments could be taken seriously.

The simplest version of the Horizontal Thesis is that people are everywhere made *upright*, when they should just relax and lie down flat, they have nothing to lose but their uprightness. Their own archeological and historical work involved amassing a collection of 73 billion photographs and films showing horizontal features all over the world, trying to establish clearly perceptual and experiential lines of force linking human well-being to such features. In my view this was a major critique of the Verticalist case which had many problems showing people *on* (as opposed to *in*, a quite different ontic matter of course!) vertical features.

But the Horizontalists gained most from the scholarship of the early Motown recording artist Ziggy Freud, whose songs and music transposed a single letter in the anti-upright critique, seeing the main issues for human beings turning on their *uptightness* and arguing the adoption of a couch (one sect, of course, moved this to a crouch, i.e. fetal) posture and stressing the horizontal origination of the dreams, and thus the dream plane.[3] By analogy this argument could gather evidence through the modes of communication — roadways, canals, oceans, lakes, and aeroplanes. Their dominant argument reconstructed that of the Verticalists in explaining that the vertical inputs (film reels, television picture rolls) were merely the means to make horizontal comprehension possible, whereas other forms — disc records, for example — were flat to begin with.

THE end of the beginning and the beginning of the end for the Horizontal case was marked by the Ziff-Zinn controversy about understanding. What exactly were we standing under?

Detached from its colonial/imperialist Verticalist imposition, anthropological studies could also support the Horizontalist comprehension (as also, and importantly in relation to the interpretation of Genesis, could geology with its important registration of *strata*). In fact, taken together, studies of archeology, geology and anthropology tend to find horizontal accomplishments/symbologies preceding (or, more carefully, accompanying) all that the Verticalists claimed as distinctly vertical in the features of human life.

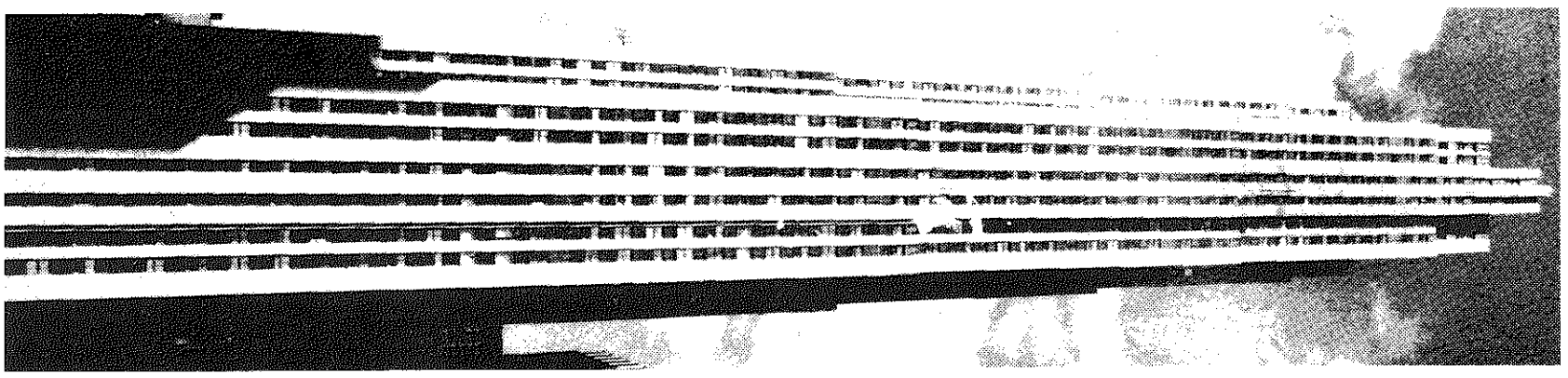
The end of the beginning and the beginning of the end for the Horizontal case came with the *summa grammaria/ semantica* of all this investigation — it may be that there is more to seeing than meets the eye. This was marked by the Ziff-Zinn controversy about understanding.[4] What exactly were we standing under? If we are standing under something (anything) then there is something "wrong" with both Vertical and Horizontal Features theses. On the other hand if we are holding ourselves upright (uptight) when we should be horizontal, what is the relation between where, with whom, and how we lay and the human tendency (it may be a defining attribute) to lie through our teeth?[5]

In brief — as the middle third of the reviewed book traces clearly, with some excellent photographs of people speaking, reading, walking, sleeping and eating — whilst the word/symbol/sign may well partake of the singularity of the vertical, its sensibility is gained only within a linear, horizontal sense of *the field*.

III
The Spiral Features Thesis

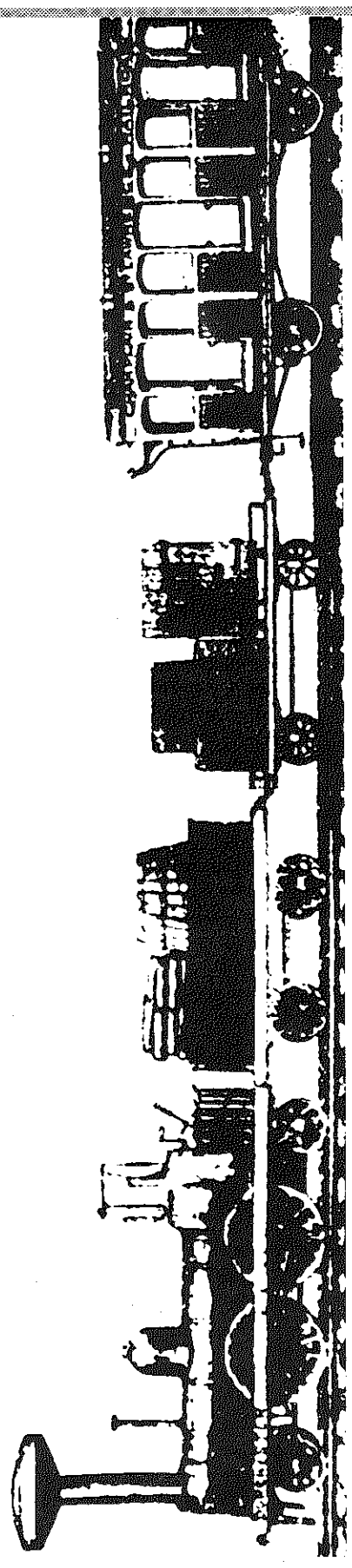
Despite a tendency toward schisms[6], the Spiralists hold the centre of the stage at the moment. Drawing from ancient studies of the maze, games and the labyrinth — focusing this on such clearly demonstrative accomplishments at Taplin's Tower (which externalizes that central feature of all towers, the internal spiral staircase) — the Spiralists were able to show, for the first time, how Verticality and Horizontalness work together, i.e. they made new connections.

REVIEWS



Only the Spiralist thesis can cope with the contradictions and partial explanations present in both the Vertical and Horizontal Features groups. Against the Verticalists, for example, they can deal with walking around and inside Vertical Features; against the Horizontalists, they can move forward Ziggy's insights[7] (and begin, thereby, to explicate what we are standing under) through understanding multiple levels of the "same" pattern. But most directly, as the last third of the reviewed book demonstrates clearly, they for the first time recognized *diagram* or cartographic consciousness as something quite different from the (as we now can see it) facile notion of influence. Speaking crudely — and with, of course, the benefit of hindsight — *diagram* understands all features as simultaneously there in-and-for themselves and not there *quite like that* for-and-in human consciousness. Diagram recognizes homology (likeness of shape, form, i.e. pattern). Essentially the Spiralists provide us with a diagrammar and dialogic that is always more than two-folds of the consciousness, always more than a doubling-discourse, it announces (gently) a third term. That is, there is the Feature, there is the Diagram, *and there is our knowledge of their relationship*. Vico, one of the proto-Spiralists, profoundly influenced the founder of Spiralism, Karl Marx. All the really significant questions change once the fact of diagrammar and dialogic are grasped; lexis, for example, is transformed from the linearity of how signification influences or affects those subjected to it, to how all those differing texts are formed. But — and here is the revolutionary kernel of Spiralism — *even that forming* is marked by a profound contradiction (not ambiguity, uncertainty) that results in the indeterminacy of meaning. The old Lectic paradigm is finished, both in its God-Authority form (let there be Light) and in its Law (of Father, Nature, God) form. Lexis can then be grasped as dialexis, or as how human beings socially, constructively produce (their circumstances, their selves) by making constraints (limits) into resources for this production. This is, for Spiralism, human being-as-becoming. Thus, both Vertical and Horizontal Features come to be known for what they are — third-order categorizations and violent (politically empowered) abstractions.

Simultaneous with accomplished Spiralism (for which music/astronomy mark out the "true begetters" with a certain numeration as the means), but always at a *later* turn in the spiral (this may be a definition of Tragedy) the realization that means are also-always-already *social forms*. That is to say, they spiral freely: some diagrammatic understanding, actualizing as a new means, to further human being-as-becoming, immediately (for it is so, even if we do not see it straight away) is *fielded*. It is set in certain lines of force, *and accounted*, that is, it is either rendered into the willing subjective side or that of forceful objectivity. Dialexis refuses both the dichotomy and the choosing one or other term/philosophy (as it also remonstrates — raging against the dying of the light — against the simple separation of things and words, objects and signs) but says that we have to trace how the accounting fields[8] are at once means of potential liberation *and* restrictive limits. That is to say



Spiralists have discovered a new quadrophonic: as against the classic dualisms (Society/Individual; Mind/Body; Feature/Influence) and the diversion of relative autonomies, Spiralism argues for the diagrammar of social forms as contradictory limits of variation set flexibly by the denial of their constructability. That is to say, the accounting fields always deny Spiralism in favour of momentizing (the supreme individualism thesis) or millenism (the total naturalism thesis). Crudely: "It's just been discovered" or "It's always been like this and all ways will."

Spiralism, then, works best when it is working simultaneously to show (1) the accounting field as historically and materially constructed; (2) the repressed/displaced potential in the original means (and not to adopt the typical technical determinism of seeing that early time as primitive experimentation on the way to the "proper form"); *and* (3) the limits to the form as currently constraining. Through this, for example, Features are translated from environmental facts into a particular ruling ecology, a regime with its morality cemented into both its architecture (Prose) and interior design (Poetry). Inevitably, Spiralism adopted a romantic formalism as its methodology: doubt everything, but take everything seriously.

This book will be useful in garden parties, deck parties, political parties. Yachting parties should find the transition, from the Vertical to the Horizontal and then to the Spiral, of particular value. Recommended to cosmonauts especially.

Notes

1. *Journal of Features Studies*, vol. 2501, 1987, pp. 1, 200, 504-900,687, notice the counter-argument in *Canadian Journal of Journals of Journals of Journals*, vol. 16, pp. 14,000,000,000,000,057-58, but since the author(?) of this squawk has been thrice invited to appear at the Learneds (first the Mars, and then the sub-Atlantic, and then the Waw-Waw meetings) and never responded, doubts have been raised as to whether it is not in fact Klitz.
2. These were published in the *Om Papers*, *Buy Me Because I'm Important* and the crucial journal *Glottal Stop: Throat Issues*, for the local contigent of Om-Verticalists see *Maximal Hieroglyphics: The Official Journal of Hesitation Studies of Canada* and their working papers series *Eh?* (I am most grateful to G. Miles for drawing the latter to my attention, along with the challenging dense debates in the *Bob and Doug Fascicules*).
3. Although there were tendencies like this amongst the Verticalists, this argument within the Horizontalists produced a riot of literature and the opening toward a totally *trauma* interpretation of the perceived world — the three Parisian schools argued this (and differed, of course) for a century or more. See *Journal of Metaphorical Studies* (Paris, Texas), *Testing Imaginary Words* (Paris, Ontario) and *Effusia Glossaria* (Paris, France), the Marxist contribution can be followed in *Dialexis* (Optima, Fiji) and *Dire Logic* (Pessima, Baffin Island). Island studies were very important to the whole Horizontal case, of course.
4. This too originated in *I'm the Latest Word*, responded to by *Not the Latest Word* and *Penultima Spiel*, plus, subsequently, the very difficult to obtain pigeon-distributed *The Word Before Last* countered by the computer-distributed *Next Word But One*. Zinn's original contribution "Understanding" was responded to by Ziff's *Understanding Understanding*, then Zinn's five-page book *Understanding Understanding Understanding* (which had a samizdat existence as she published one-page fragments in five different places) and Ziff, tiring it seems, published his handcrafted yakhide text *Who Cares?* (Another Bof/Ham Rip-Off, 1999).
5. This important shift from the ontic to the dontic can be traced through the aptly named C.L. Brace "Cultural Factors in the Evolution of Human Dentition" in M.F.A. Montagu *Culture and the Evolution of Man* (New York, Oxford University Press, 1962). The important recognition of mastication/dontic pronunciation shows how in our very heads the vertical teeth and the horizontal jawbones act together.
6. There was a group in East London who misheard a speech and henceforth thought they were supporters of Spinal Features, later exposed as being massively funded by the Osteopathic Chiropraxis Front, their only importance was in production of a film — *Spinal Tap* — and a short-lived angry journal *Get Off My Back*.
7. One of the key Spiralist moments in relation to Ziggy Freud is shown in John Huston's film *Freud* (1963) when Freud recalls (that is to say, accounts for) a trauma of his own — it is, for the film, the discovery of both "infantile sexuality" and "the Oedipal Complex". Freud looks at his bracelet (this writer wears one too, bought in Venice, the place to which, in the film, Freud's senior partner goes on holiday, curious, eh?) which is in a spiral form and a serpent design. Freud recalls his mother — Huston gives the recall on the screen in "dream" coding — unwinding or better perhaps, unpeeling the serpent-bracelet from her arm to quieten the young Freud so that she and Freud's father — so Freud's imaginary has it — could engage in sexual activity in another room. As he touches and fondles the bracelet, and as he recalls/accounts for his past, then — just then — his theories (his way of seeing, speaking, showing and sharing) *shift* from linear to horizontalist thinking sideways, upwards, downwards and outwards, i.e. he spirals. Like Marx — and to a similar derision — Freud henceforth always speaks of Both/And, moving beyond Either/Or. It is, to use a cliché, a quiet magic moment of which films are full.
8. The contrasting emphases can be followed through *Fielding for Accountants* by the European Cricket Team (Lockjaw Productions, Tulsa, 1972) and *Accounting for Fielders* by the Sesquicentennial Lounge Lizards (ThumbTack Brochures, Cork, Ireland, 1974).

Terra Glossa
Dark Side, University of the Moon,
Department of ImaginAction.

REVIEWS

Advance Notice

CULTURAL PEDAGOGY WORKSHOPS

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Toronto Marxist Institute Lectures

"Recent Feminist Utopias: Visions for an Alternate Future," Peter Fitting
Tuesday, Jan 28, 4-6 pm, Room 523, New College, University of Toronto (entrance on Wilcocks, just off Spadina, south of Harbord). Co-sponsored by the U. of T. NDP Club and the Women's Studies Program.

Four "Lectures in the Lounge"

7th Floor Lounge, Library Science Building. 140 St. George St., next to the Robarts Library. Cash Bar, $3 donation.

Rick Salutin. "Images and Reality: Cultural Nationalism Reconsidered,"
Tuesday, Feb 4, 7 pm.

David Wolfe, "Economic Crisis, Long Waves and Technological Change,"
Wednesday, Feb 12, 7 pm.

Gregory Baum, "The Catholic Church and Marxism,"
Wednesday, Feb 19, 7 pm.

Danny Drache, "The New Social Movements and a New Politics for The 1980s,"
Tuesday, Feb 25, 7 pm.

Co-sponsored by A-Space:

Will Straw, "On The Politics of Rock Music,"
Friday, March 14
A Space, 204 Spadina Ave. (north of Queen), 8 pm.

The Marxist Institute is a collective united around a practice of Marxist educational work. We are independent of any political organization and seek to promote a non-sectarian atmosphere for discussion and debate. In addition to sponsoring lectures, we organize courses on a variety of topics three times a year. For more information, call Peter Fitting, 978-2822; or come to our **Annual Party**, Saturday, Feb 1, from 7:30 pm until midnight, at the International Students' Centre, 33 St. George (at College St.): food, cash bar, dancing.

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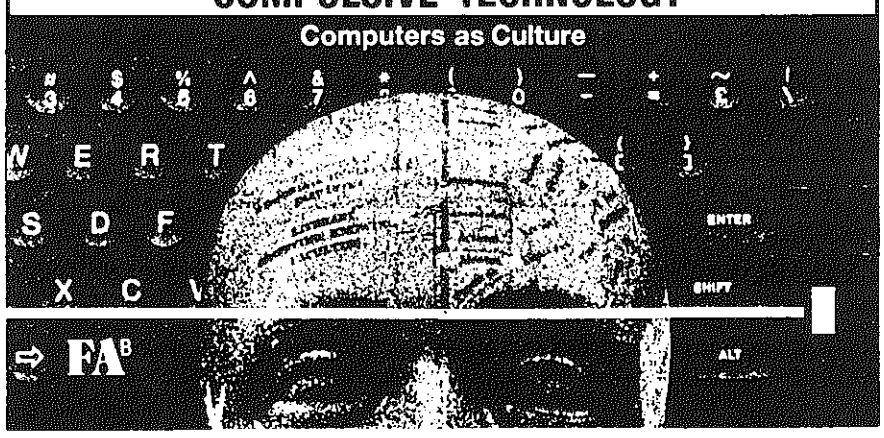
Edited by Tony Solomonides and Les Levidow

COMPULSIVE TECHNOLOGY



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THE LANGUAGE THAT DISCONNECTS

By Ioan Davies

JUNCTURES

JUNCTURES is an open letter addressing the issues and state of affairs within cultural journals; we solicit opinions, critiques and submissions.

GRANTA

A Paperback Magazine of New Writing

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CRITICAL ARTS

A Journal for Media Studies

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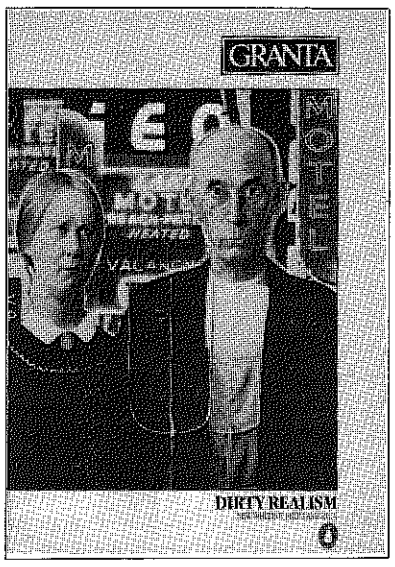

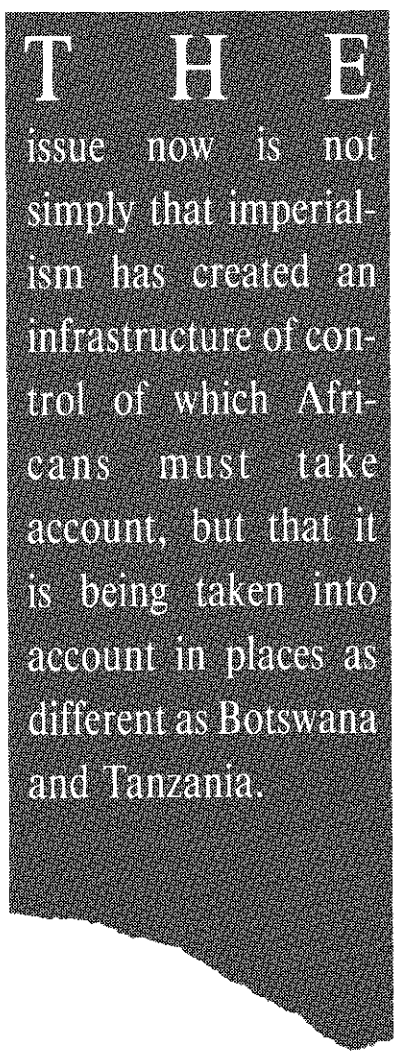

Now that English is no longer the preserve of one country but is in a sense the *lingua franca* of the world, it is entirely appropriate that the British should produce a magazine dedicated to writing in English everywhere, including writing in translation. It is also appropriate that out of South Africa should come a journal which looks at third world (largely African) media, writing and performance and which displays an anguish that the *lingua franca* only connects slightly with the vast number of people in Africa. At $9.95 per copy it is unlikely that *Granta* reaches more than the professoriat and the middle-class intelligentsia. *Granta* is the creative writing parallel to the *New York Review of Books* syndrome and, now that it has "established" itself after being an undergraduate magazine from Cambridge for as long as any of us can remember, one suspects that its contents are dictated not by the editors but by the literary agents who peddle the wares of the various authors. It has become the centre for those who write in the margins of imperialism — Milan Kundera, Gabriel Garcia Marquez, Josef Skvorecky, Salman Rushdie, John Berger, Edward Said, Mario Vargas Llosa, Reinaldo Arenas, Michael Ignatieff — preprinting or reprinting pieces which are available elsewhere, either in the authors' own collections or in other journals or magazines.

It is worth contrasting *Granta* with *New Writing* which Penguin also published, but in the 1930s and 1940s, under the editorship of John Lehmann. *New Writing* also had an international spectrum — in its pages appeared Rilke, Kafka, Brecht, Lorca, Pound, Koestler, T.S. Eliot — but it also had a focus on encouraging young British authors, had a sense of movement (as something which grew out of the Spanish Civil War was bound to have) and, because of its existence throughout the Second World War, it necessarily became a vehicle for keeping in touch with those who were dispersed.

In contrast, *Granta* represents something like an Amnesty International view of literature but also a magazine that is a sucker for old Nobel Prize winners or with its eye firmly trained on the next Prize, in spite of the occasional issue which thematically tries to collect the "Best" of this or that form of British or American writing. In this way it carefully avoids any of the schools of literary or cultural criticism or any of the committed work which is related to these schools. It is also totally devoid of poetry or drama, sexual or peace analysis, but very strong on photography and action journalism. It is therefore in many ways a direct successor of the "God that Failed" version of anti-Marxism that emerged after the Second World War, and plays on European "civilization" (celebrated in its strange way by Milan Kundera's bitter but nostalgic "A Kidnapped West or A Culture Bows Out" —*Granta 11*) or the cultural liberalism of the fading bourgeoisie of Paris, London, Lima, Santiago, Cape Town, New York. That the language from which all of this derives has different connections is studiously avoided. The connections made in *Granta* are only too evident in the *Globe and Mail*, the *New York Times*, the *Manchester Guardian*, *The Austrialian*. *Granta* is the bourgeois intelligentsia's *Reader's Digest*.

That other connections are possible and necessary can be demonstrated by examining *Critical Arts*, which comes from a society where liberal culture really is under seige. It comes out of the Critical Arts study group at the Universities of Rhodes and Witwatersrand and, unlike *Granta*, it is not glossy. It is printed off a typewriter with some photographs and graphics. The quality of the individual issues is erratic (but *Critical Arts* does not try to produce the "Best" of anything: it is about culture in motion and about culture in the third world where everything is self-consciously in flux). *Critical Arts* is not celebratory, like *Granta*, but tries to act "as a cue for creating alternative dimensions to the stereotyped view of the media dictated by ideology". Its issues deal with cinema, visual anthropology, performance, English studies in transition, popular culture and performance, the press and broadcasting. If it is more "academic" than *Granta* it is an academism which is concerned with pedagogy and political action. Consequently it draws on those traditions that *Granta* ignores: Raymond Williams, the Birmingham School, structural anthropology, semiotics, American conflict theory, symbolic interaction, *Screen*. *Critical Arts*' nervousness about what stance would be appropriate to coming to terms with culture in Africa seems to be perfectly in tune with anyone's nervousness with coming to terms with Africa. As Wole Soyinka has remarked, the black nationalism and militarism of Nigeria is the twin brother of South Africa's apartheid, with the corollory that the task of creating a critical black consciousness in South Africa requires more than simply having a black South African nationalism. The role of the media — and hence media literacy — in Africa has to be thought through. Paradoxically, South Africa, living through the hiatus of white domination and the ultimate revolution, may be just the place for that thinking to take place. Not many people are doing that thinking and *Critical Arts* represents most of it. The issue now is not simply that imperialism has created an infrastructure of control of which Africans must take account, but that it is being taken into account in places as different as Botswana and Tanzania, and that that accounting is necessarily based on the languages of the new media as well as the languages of other practices and senses of connection. In *Critical Arts*, vol.3, no.1 ("Popular Culture and Performance in Africa"), there are attempts to come to terms with mime, proverbs, dance, literature in English, colonial history, radio drama, primarily in order to debate what is "popular", what is "folk" and what is "elite" at the present stage of African cultural development. How does one form translate into the other?

Two case studies give an indication of the problem. Take proverbs and dramatic performance (and it is comforting to read a piece on the subject which does *not* refer to Brecht). The discourse surrounding proverbs varies from society to society:

> In some societies, the nearest term for proverb denotes not only the better known, short, quotable expression, but also longer forms. Among the Zande and Jabo, the term for proverb refers also to parables and short animal tales. In Hebrew, the term "mashal" refers to both proverb and parable. Among the Fulani, the term "mallol", the nearest to the proverb, refers to allusion in general. Similarly, among the Akan, "ebe" does not only refer to the short, crisp, quotable forms, but also to allusive anecdotes, or parables that may be used to demonstrate a point in discourse. In these longer forms, there is a greater opportunity and more room for the creation of innovative discourse, as in other forms of folklore.

The dramatic potentialities of proverb discourse are wider in some societies, more restricted in others. In all cases there is a prior discourse which informs the use of proverb in drama or dance which in turn structures the subsequent discourse. Every discourse has its context: before we appreciate the possibilities of innovation we have to learn the rules of a given discourse.

The same point is made, in a somewhat different way, in a discussion of "'Poppie Nongena' in New York". The play, which has also been seen in Toronto, Chicago, London and Edinburgh was first produced in Afrikaans at The Market in Johannesburg, based on the novel *The Long Journey of Poppie Nongena* by Elsie Jourbert. In its translation to Europe and North America, with an all-South African black and white exiled cast, it added songs and accompanying music, which made it more political than it had been in South Africa. The cast and producer-director are in permanent exile. What now exists, because of its various translations, is a work which is not only dramatically effective but politically powerful anywhere. Why not in South Africa? (The production I saw in Toronto had a large number of South Africans, mainly black, in the audience.) A proverb, a metaphor can be sharpened by cross-cultural influence to become a vehicle of political radicalism. "Poppie Nongena" is not performed in South Africa now because Piet Botha's regime knows its radical potential. But its time will come.

If *Granta* is content to rest on the laurels of other people's guilt complexes, *Critical Arts* is concerned with generating critical, political Art. Thus, *Granta* provides a rather biased connection of existing art; *Critical Arts* the pattern of that which is to come.

Ioan Davies

SCANNER

A listing of academic, political and cultural events, compiled by Renee Baert.

This section aims to bring together the various events, particularly in Canada, which are not generally publicized.

POLITICAL AND CULTURAL EVENTS

For political and cultural events we want to provide a publicizing opportunity for those events which, for financial or ideological reasons, do not have access to the major media outlets.

●**VIOLENCE AND CONFLICT RESOLUTION** — Seminars to be held 12:00 - 2:00 p.m., 101 Stong College, York University, Toronto. Jan 10: Rita Kanarek, Glenna Caldwell, "Censorship as Ideology, The Policing of Pornographic Images." Feb 7: Walter Dekeseredy, "Social Learning and Woman Battering: Beyond the Narrow Study of the Family." Mar 7: Marion Pirie, "Conflict Resolution in Families: The Role of Illness Behaviour." Apr 4: North York Women's Shelter, "Crisis Intervention for Battered Women."

●**GRAPHIC FEMINISM** — A curated show of feminist graphic art and posters to be held in March 1986. For further information contact the CWMA at Box 928, Station Q, Toronto, ON, M4T 2P1.

●**FEMINISM AND JURISPRUDENCE** — Workshop by Martha Minow, Harvard Law School, Apr 11, 1986, 1:00 p.m. at Solarium, Falconer Hall, 84 Queen's Park Crescent, Toronto, Ont.

●**POPULAR CULTURE ASSOCIATION CONVENTION** — The PCA, founded in 1970, is an interdisciplinary and multidisciplinary organization interested in new approaches to culture which most Americans — for good or ill — enjoy: literature and art, materials, patterns and expressions; mass media genres and impacts — and all the other phenomena of everyday life. The national meeting in Toronto in 1984 attracted over 1400 participants. The 1986 national meeting will be held at the Downtown Hilton, Atlanta, Georgia, Apr 2-6. For further information contact Ray B. Browne, Popular Culture, Bowling Green State University, Bowling Green, OH, 43403, USA. (419)372-2981.

●**ANTHOLOGY OF LESBIAN PERSONAL WRITINGS** — Frances Rooney is soliciting manuscripts (up to 5000 words) — diaries, journals, musings. Deadline Mar 1, 1986. Send material to Frances Rooney, RFR/DRF, Room 8-110, Ontario Institute for Studies in Education, 252 Bloor St W, Toronto, ON, M5S 1V6.

●**PUBLIC ACCESS** — A project being set up to extend the public display and dissemination of artists' and writers' works. Public Access is inviting artists to submit proposals for original image and/or text works that will be displayed for a period of a week to ten days. Public Access will pay each artist or writer an artist's fee, and 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 submissions, and are therefore encouraged to contact Public Access, 462 Wellesley St E, Toronto, ON, M4X 1H9. (416)928-1918.

●**SUBMIT FILMS** — to "Freud Slips at the Funnel: An Evening of Film for the Slightly Unwell." Work should disprove the theory that experimental films aren't funny, and/or funny films aren't experimental. Contact: George Groshaw, The Funnel, 507 King St E, Toronto, ON, M5A 1M3. (416)364-7003.

●**CANADIAN WOMEN'S HISTORY** — Call for papers for Canadian Women's Studies special issue on Canadian Women's History. Articles (approximately 2500 words), poems, archival and visual materials should be submitted to Paula Bourne, Centre for Women's Studies in Education, OISE, 252 Bloor St W, Toronto, ON, M5S 1V6.

●**POPULAR FEMINISM** — Lecture series at the Centre for Women's Studies in Education, 252 Bloor St W, Toronto, Room 3-311, 8:00 p.m. Jan 13: Margrit Eichler, "Between Two Chairs and Loving It." Feb 3: Paula Caplan, "Psyching Women Out."

●**CANADIAN POETRY NOW** — Mar 6-8, 1986, at the Art Gallery of Hamilton. A festival of contemporary Canadian poetry organized by the Hamilton Poetry Centre with the assistance of The Canada Council, McMaster University and CKOC Radio. Readers: Erin Mouré, Christopher Dewduey, Steve McCaffery, Dorothy Livesay, Joe Resemblatt, Sharon Thesen, Nicole Brossard, Madaleine Gagnon, Don McKay and Brian Fawcett. Information: (416)525-3366.

CONFERENCES

●**INTERNATIONAL CONFERENCE ON LIBERATION THEOLOGY** — Religion in the Socio-Political Transformation of Latin America. Feb 6-8, 1986. The conference will provide an interdisciplinary forum for the examination of issues related to the role of Christian teaching in socio-political change in the Third World, and specifically in Latin America, to the growing involvement of Canadian and US churches in the region and their influence in the elaboration of North American foreign policy. Among the invited foreign participants are Leonardo Boff (Brazil); Gustavo Gutierrez (Peru), Fernando Cardenal (Nicaragua), Jon Sobrino (El Salvador) and Mary E. Hunt (USA). For further information contact: Conference Services, Continuing Studies, Simon Fraser University, Burnaby, BC, V5A 1S6. (604)291-3649/4565.

●**CONFERENCE ON MENTAL REPRESENTATION** — to be held Feb 14-15, 1986, at the University Women's Club, 1489 McRae Ave, Vancouver, BC. For information contact: Dept. of Philosophy, Simon Fraser University, Burnaby, BC, V5A 1S6.

●**THE FIRST NORTH AMERICAN CONGRESS OF CELTIC STUDIES** — University of Ottawa, Mar 26-30, 1986. Main subjects include living Celtic speech, the computer as a research tool in Celtic studies, Celtic folklore and mythology. For further information contact: Dr. Gordon W. MacLennan, Dept. of Modern Languages and Literatures, University of Ottawa, 550 Cumberland, Ottawa, ON, K1N 6N5.

●**GENDER: LITERARY AND CINEMATIC REPRESENTATION** — A conference sponsored by the Florida State University Comparative Literature and Film Circle. Jan 30-Feb 1, 1986. Keynote address by Teresa de Lauretis. Write: Center for Professional Development and Public Service, Florida State Conference Center, The Florida State University, Talahassee, FL, 32306-2027, USA.

●**THE FOURTH INTERNATIONAL LAWRENCE DURRELL CONFERENCE** — Durrell's Avignon Quintet forms the keystone of the conference, which Durrell is expected to attend. Apr 11-12, 1986. The conference will feature papers, art, a presentation of his verse dramas, exhibitions of manuscripts, etc. For information write: Michael H. Begnal, Dept. of English, Pennsylvania State University, University Park, PA, 16802, USA.

●**SOCIETY FOR PHOTOGRAPHIC EDUCATION** — 23rd Annual Conference, "Stand In A Different Place." Mar 20-23, 1986, at the Baltimore Convention Center. Contact: SPE, 1986 National Conference, Frank Rehak, Box 25523, Druid Station, Baltimore, MD, 21217, USA.

●**CHILDREN'S MEDIA** — A two-day conference on children's media sponsored by the Media Center for Children, Feb 16-17, 1986. Contact: Robert Braun, Media Center for Children, 3 W 29th St, 11th Floor, New York, NY, 10001, USA.

●**WOMEN'S STUDIES IN CANADA: RESEARCHING, PUBLISHING AND TEACHING** — A two-day conference at York University, Apr 19-20. Topics of panels include women's studies programmes; getting women's studies research into print; how to use women's studies research in the mainstream curriculum. This first national Canadian Women's Studies Conference looks at the three inseparable dimensions of researching, publishing and teaching, and at the different contexts of all these — high school, college, undergraduate and graduate university. On the final panel, Lorna Marsden presents her research on affirmative action and Linda Hutcheon looks at the feminist impact on literary criticism and semiotics. For information and registration forms: Women's Studies Conference, 142 Founders College, York University, 4700 Keele St, North York, ON, M3J 1P3. (416)667-3179.

FUTUREWATCH

●**WOMEN IN THE MEDIA** — Call for papers, Canadian Women's Studies issue dealing with "Women in the Media". Deadline July 1, 1986. Contact Judy Posner, Dept. of Sociology, Atkinson College, York University, North York, ON, M3J 1P3.

●**INTERNATIONAL SUMMER INSTITUTE FOR SEMIOTIC AND STRUCTURAL STUDIES** — Topic: "The Study of Cultural Sign Systems and the Problem of Change in Such Systems." June 22-July 18, Northwestern University. For further information contact the English Department, Northwestern University, Evanston, IL, 60201, USA.

●**PERSONS, MINDS AND BODIES** — A symposium addressing physical education/sport in its relation to knowledge, aesthetics, values, social sciences, etc. May 7-10, 1986. University of Ottawa. For further information write: Prof. Saul Ross, Dept. of Physical Education, University of Ottawa, Ottawa, ON, K1N 6N5.

●**MAYWORKS** — A festival of the arts and labour, sponsored by the Canadian Labour Congress, the Ontario Federation of Labour and the Metro Labour Council. The festival will take place at various venues in the Toronto downtown core from Apr 28-May 3, and will focus on the work of artists addressing social issues within the media of film, video, visual arts and writing. The festival coincides with the annual CLC convention, and tickets for the events will be sold at the convention. For further information contact: Metro Labour Council, 15 Gervais Dr, Don Mills, ON. (416)441-3663.

●**WOMEN IN PHOTOGRAPHY — MAKING CONNECTIONS** — Conference sponsored by S.I. Newhouse School of Communications, Syracuse University, Oct 10-12, 1986. Contact: Amy S. Dohesty, Conference Director, Syracuse University, 600 Bird Library, Syracuse, NY, 13210, USA.

●**SIXTH CONFERENCE ON WORKERS AND THEIR COMMUNITIES** — The theme of the conference is "Confronting the Crisis: Struggles in Work, Communities and the Public Sector." May 9-11, 1986, University of Ottawa. For further information contact: Fred Caloren, Dept. of Sociology, University of Ottawa, 550 Cumberland St, Ottawa, ON, K1N 6N5.

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