

Writing Women

Feminist Periodicals

An annotated bibliography of Canadian periodicals

English Canada

Atlantis. The oldest of the feminist academic periodicals, this is an interdisciplinary, bilingual publication with a liberal feminist perspective. Founded in 1975 by a collective including novelist and theorist Donna Smyth at Acadia University, the magazine has more recently been produced by a collective under Susan Clarke at Mount Saint Vincent University. While trying to balance the various disciplines, *Atlantis* leans more heavily toward the social sciences. It has published a special literary issue (4, No. 1, 1978) — the proceedings of the anglo-Canadian section of the Interamerican Women Writers Conference — and a special cultural issue (5, No. 1, 1979) featuring articles on women in music and the visual arts in Canada. While the essays are mainly empirical, *Atlantis* has published some with theoretical orientations such as the work of Jeanne Demers and Line McMurray on the semiotics of feminist manifestos. Book review section of Canadian and foreign books. Bi-annual. Subscription \$15.00 from: Mount Saint Vincent University, 166 Bedford Highway, Halifax, Nova Scotia, B3M 2J6.

Broadside. This tabloid for activists in the women's movement, from a radical lesbian and socialist perspective under a collective headed by Phil Masters, first appeared in May 1979. It reports briefly on news items relevant to movement politics and offers in-depth analysis of issues of special importance to the Canadian Women's Movement, such as abortion law. International coverage has a special focus on women in the liberation movements of Central America. In recent

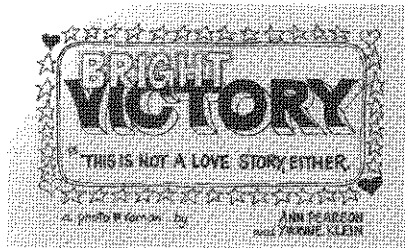
Barbara Godard

"[A] woman must have money and a room of her own if she is to write," wrote Virginia Woolf in *A Room of One's Own* in 1929, a statement which echoes even today. While £500 per annum was sufficient for a writer of fiction then, it would not be nearly enough to support today's feminist journalist and would-be-editor. However, the principles of financial independence and freedom from domestic concerns that Woolf elaborates, remain the material conditions requisite for any feminist writing venture.

One of the constants of the feminist periodical across cultures, is that it exists outside the dominant mode of capitalist publishing, on the margins and in opposition both through its borderline position with respect to the marketplace and its commitment to contestatory ideology. Feminist periodicals are developed to further feminist ideologies, to create new circuits for disseminating knowledges and practices that seek to transform the feminine condition under which women have been subject to systemic oppression: they are not in the business of producing commodity-texts to maximize the profit of a corporation. Signifying practices which challenge the symbolic order, feminist

periodicals also establish counter-institutions that would validate new ways of knowing. Key to this challenge is their existence outside the dominant fiction of the marketplace as a determinant of value. Rather than engaging in a soft sell, feminists foreground their critical and transformative project. They self-consciously aim to produce a position for a specific reading subject, a feminist reader who engages in a critique of dominant reading and, by extension, publishing practices.

Its disinterest in the profit motive is paradoxically both the strength and the vulnerability of feminist publishing. As an alternative to the mainstream press and in exchange for their editorial independence, feminist periodicals enjoy none of the safety nets of dominant practices. Advertising, which is the main source of income for mass market publishing, is directed in women's magazines to produce woman as passive, decorative object, not as reasoning, critical subject. As such, feminist periodicals aiming at large audiences, rivaling such dominant institutions as *Good Housekeeping* and *Chatelaine*, cannot depend on the traditional sources of support — ads for make-up, high fashion, "feminine hygiene" and food — that in/form those



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dominant signifying practices on woman. Other advertisers refuse to place their ads in what they perceive as publications with a limited readership (single gender, that is). Ads from professional women, from women's bookstores, ads announcing women's cultural events, exchange ads with other feminist publications — small, plain, mostly verbal ads — grace the pages of Canadian feminist magazines like *Branching Out*, *Herizons* and *La vie en rose*, which, as almost monthlies, have adopted an illustrated format to appeal to large national and even, in the latter case, international audiences.

It is the format of this advertising which distinguishes these magazines from the glossy creations of marketing agencies, like *City Woman*, which aim at a similar feminist and professional audience, in an effort to recuperate and deflate the political impact of the feminist movement and serve an audience of working women up to the fashion advertising industry. One may find in the pages of these latter a familiar mixture of reporting on women's culture, life styles and profiles, even Eleanor Wachtel on politics ("May Brown, Defeated," *City Woman*, March/April 1979, 56-64) interspersed, however, with perfume, make-up and clothes ads. But one will not find updates on feminist issues such as control of reproductive rights, political rights of native women, or pornography, as in the feminist counterdiscourse.

The ease with which feminist discourse can be manipulated to turn an emancipatory discourse for women into an oppressive discourse on woman, is something of which feminists have long been conscious. The forces of appropriation as in the am-

biguous context when a feminist tries to direct a commercial enterprise — to the mutual dissatisfaction of both groups — are described in Doris Anderson's novel *Rough Layout*, a fiction that gives an ironic inventory of the sad lessons she learned when she tried to take *Chatelaine* down the feminist path in the 1970s while it remained within the fold of the MacLean-Hunter publishing empire. In the novel, Anderson details the compromise a feminist editor is obliged to make in such a context. She defends herself against the charges of one of her bosses ("I have to admit I have doubts about you from time to time. I really have to question myself about your judgement when you run some of the stuff you run on birth control, equal pay, liberalized divorce.")¹ by running the type of Gibson Girl fashion poses he prefers. On the other hand, after failing to establish for her superiors the value of professionalism as sufficient qualification for one of her editors, she asks the woman to wear a skirt or decent pair of slacks into the office so that she will blend better with the new decor which has been planned to make the magazine a trendsetter of taste. The blandness of *Chatelaine* in the 1980s is testimony to the recuperating force of the dominant institution. Just two years ago, the magazine published an article on post-feminism, an ironic post-mortem for Anderson.²

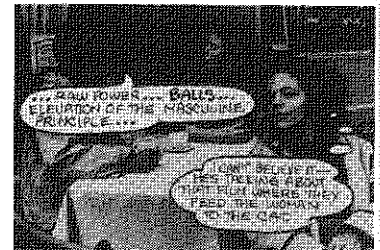
Autopsies are currently under way following the cessation in 1987 of two major Canadian feminist periodicals, *Herizons* and *La vie en rose*. *Herizons*, which billed itself as offering "women's news and feminist views," was published by a group of women in Winnipeg. Its original mandate was to engage with local feminist issues

months, often in the form of readers' letters, the paper has debated the question of feminism and racism as manifested in the recent struggle at Women's Press. There are regular substantial reviews of books by women and of films and plays produced on the Toronto stage. An annual review profiles women's films at the "Festival of Festivals." A monthly calendar of feminist and lesbian events in Toronto. Ten issues annually. Subscriptions \$19.00 from Box 494, Station P, Toronto, Ontario, M5S 2T1.

Canadian Journal of Feminist Ethics. Begun in 1986, this academic journal aims to explore feminist meta-ethical theory. Ethics is broadly interpreted to include analyses of the ideology of rhetorical modes of address in feminist critical theory as well as of reproductive technologies. In Volume 2, No. 2 (Spring 1988) the proceedings of the CRIAW/ICREF feminist ethics conference were published. The following issues include an essay on Mary Daly's theory by Eileen Manion among other essays as well as a number of tightly argued book reviews. An issue is planned on the subject of myth. Eclectic, lively and a real bargain. Desktop publishing. Three times yearly. Subscription \$10.00 from: Kathleen Martindale, Women's Studies, University of Calgary, Calgary, Alberta, T2N 1N4.

Canadian Woman's Studies. An interdisciplinary, academic, bilingual journal, directed at an audience of community colleges and high school teachers. It was founded in 1978 by Mair Verthy and Shelagh Wilkinson. The short, amply illustrated articles of this glossy publication are organized around themes and issues and are frequently prepared by guest editors. They have ranged from the proceedings of a York University conference on teaching women's studies, to women in science, the Nairobi conference, a tribute to Margaret Laurence, women and violence. Articles are mainly descriptive. Abstracts are provided in the other language. Fiction and poetry by women in both languages. Book review section of Canadian and foreign women's books. Quarterly. Subscription \$22.00 from: 212 Founders College, Downsview, Ontario, M3J 1P3.

Fireweed. Founded in 1978 by poets Gay Allison, Charlene Sheard, Betsy Warland and visual artist Lynne Fernie, this is a general cultural magazine with a strong mandate to analyse questions of race and class. Organised around thematic issues, it has to its credit special numbers on women of colour, native women, two numbers on class, as well as on subjects such as the theatre, language and humour. The magazine mixes creative contributions by artists in different media with analytical texts from eclectic feminist positions. In recent years, there has been an overlap between members of the *Fireweed* collective with that of the Women's Press which has a Marxist-feminist analysis. Small book review section. Quarterly. Subscriptions \$12.00 from: Box 279,

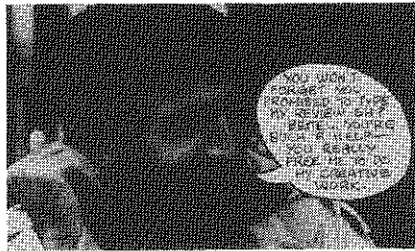


Station B, Toronto, Ontario, M5T 2W2.

(f)lip. "A newsletter of feminist innovate writing," as it accurately announces itself, the most exciting feminist literary magazine (others include *A Room of One's Own*) was started two years ago to circulate feminist writing stimulated by contemporary feminist theory, especially the work of Words and students of the West Word summer school, one of the concrete institutional changes produced by the national "Women and Words" conference of 1983. Editors Betsy Warland, Angela Hryniuk, Sandy Duncan and Erica Hendry are supported by contributing regional editors. Saucy and stimulating in appearance — hot pink paper for volume 1, turquoise for volume 2 — the newsletter challenges literary conventions and discursive norms. These are poems that look nothing like the poetry we are accustomed to seeing, using all margins of the page as top, as in Marlene Nourbese-Phillip's "She Breaks Her Tongue." Contributors include emerging Canadian writers like Di Brandt and international poets from Australia and Chile, for example. A short selection of the poet's work is published along with "working notes," discussing the poetic process. As well, there is news about upcoming feminist literary events across the country, letters and debates, and the occasional essay or review. Exciting writing. Quarterly. Subscription \$12.00 from: 2533 W. 5th Avenue, Vancouver, B.C., V6K 1S9.

Kinesis. This tabloid, first published in 1972, serves the Vancouver region with brief items of local, regional, national and international news about movement issues from radical lesbian and socialist perspectives. Includes reporting on cultural events and feminist cultural personalities, book, film and theatre reviews, as well as a monthly bulletin and classified section. Ten times yearly. Subscription \$17.50 from: Suite 301, 1720 Grant Street, Vancouver, B.C., V5L 2Y6.

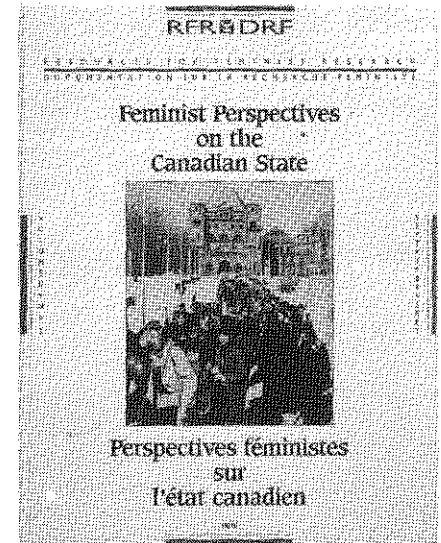
Our Lives. Founded in March 1986, this newspaper for black women with national and international content has included among its editorial collective, figures like socialist theorist and poet Dionne Brand, poet Afua Cooper and musician Faith Nolan. It presents short action-oriented articles on such questions as domestic violence and the need for shelters for black women, problems with racism regarding staff policy at the Shirley Samaroo Centre for battered immigrant women, needs for affordable housing, the exploitation of black women who are illegal immigrants. There is also poetry and fiction, some from oral traditions, short book reviews, and position pieces on black feminism. A voice for an active and vocal section of the Toronto feminist scene where feminist theory is mostly produced by creative writers. Quarterly. Subscription \$15.00 from: Box 248, Station P, Toronto, Ontario, M5S 2S8.



and to this end it published bilingually. Later, it aimed at a national audience and although keeping articles of local interest on such groups as the Nellie McClung theatre collective, addressed general issues like the rise of REAL Women, the role of women in the Canadian Labour Congress, Lauri Conger, feminist popular musician, and the boycott of South African products.³ But in this, *Herizons* was too successful and it attracted the ire of right-wing women who sought the support of the dominant institution to silence this challenging voice. Financial failure was the ostensible difficulty the magazine could not surmount. Lacking an advertising revenue like other feminist publications, *Herizons* had escaped the cruel realities of the unbalanced budget through the aid of government grants. However, this made it equally vulnerable to the dominant order. The rise of conservatism led to a letter-writing lobby by women's groups like REAL Women against the magazine's subsidy from the Secretary of State. Without it, *Herizons* could not survive past its fifth birthday. That government was at odds with feminist signifying practices has long been clear to members of collectives applying for such aid. In its first applications to the Canada Council under its support for periodicals programme, the Toronto-based quarterly *Fireweed* was judged to have too varied contents to meet the criteria for a good literary magazine. The institutional desire for purity, for upholding the law of genre, has continued to position the hybrid publishing ventures of feminism on the margins.

In the case of *La vie en rose*, published by a group in Montréal, failure was an even greater surprise, though also, paradoxically, a result of its strengths. Indeed, it had been heralded as an amazing feminist success, a magazine which published stimulating articles on a variety of feminist issues attracting both popular and academic support. Feminist scholars came

from France to write theses on this phenomenon! But, as Martine d'Amours writes in investigating its demise, the editors recognized in retrospect that they had lived for seven years on "love and water," while neglecting the commercial aspects of publishing.⁴ While they had been rich in ideas, they had been poor in capital and had not carried out systematic subscription campaigns using the natural networks at their disposal, feminist and trade union networks. When the crunch came and they needed to raise the subscription list by 10,000 to assure a monthly print run of 28,000, the editors had only \$15,000 to finance a campaign. To return to a black and white publication aimed at a smaller audience seemed too high a price to pay for the editors who had created the magazine of their dreams. To reorganize the audience that they have no doubt is there, would take initiative and energy, neither of which Francine Pelletier, a founding editor, has to spare. Women her age are hustling to earn a living or overwhelmed by the responsibility of small children.





Many are also engaged in political action. The total commitment necessary to start a feminist magazine would have to come from a younger generation. *La vie en rose* was in fact the production of a generation of feminist activists who are now nearing 40.

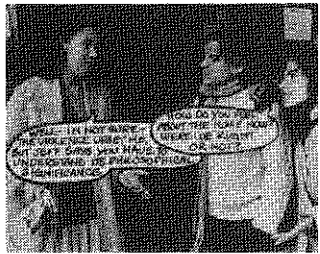
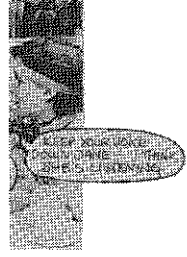
While the conflicting codes of feminist ideology and the dominant publishing industry have occasioned practices which make feminist publications financially vulnerable, the impact of chronic under-financing and the consequent constant scramble for money is greater given another divergent practice of feminist periodicals, namely that of the collective editorial board. Instead of a hierarchically organized body of experts hired to attend to specialized activities, feminist periodicals are run by collectives whose major commitment is to an ideological position. Consequently, they rarely have a business manager with financial expertise to handle a crisis when it arises. More significantly in the long run is the fact that members of these collectives are unsala-

ried. They offer their editorial work on a volunteer basis, re/producing the traditional characteristics of women's work as a "labour of love." From the early 19th century, the question of professionalism was raised with respect to women writers whose amateur status positioned them outside the dominant publishing industry increasingly engaged in the selling of commodities in the form of intellectual property. "Women artists are all amateurs," wrote John Stuart Mill, aligning women with the negative in the binary opposition amateur/professional which was important in the development of bourgeois ideology, professionalization coinciding with the evolution of industrial capitalism to its corporate form.⁵

Refused the professionalism they acquired after much struggle as they now take their distance from the dominant institutions, contemporary feminist editors require rewards of other sorts in the tangible forms of feminist solidarity and the ability to communicate one's vision and influence feminist thought. All feminist collectives experience tensions brought on by the rapid development of feminist thought which has frequently taken feminists into divergent theoretical trajectories from similar starting points. The last six months have witnessed upheavals in the policy of Women's Press in Toronto with a consequent changing of the guard that has seen one group eliminated from the collective by another group, which has taken charge on an explicitly anti-racist platform. Currently, much discussion in the feminist press is being addressed to the interrelated issues, in this case, the institutional racism of feminist groups which thus inadvertently reproduce the dominant order and the political processes of feminist collectives which need to find new mechanisms for arriving at decisions in a group where all members must concur in the majority decision or when consensus rules the decision-making process.

Resources for Feminist Research. This bilingual periodical is oriented toward an international community of feminist academics. An important focus has been the provision of research tools. Consequently, the periodical runs bibliographies of the contents of international feminist periodicals, statements by academics of on-going research, requests for information on research topics, an annual book review issue, as well as special numbers organized by guest editors around the current issues in various disciplines or fields of research, such as women and development, women and the law, philosophy, women's writing from Québec, immigrant women, handicapped women, women and language, lesbians. Founded by Margrit Eichler as the *Canadian Newsletter of Research on Women* in 1972, the focus is largely on the social sciences and empirical issues despite the presence of literary scholars and writers on the everchanging editorial collectives. The feminist theoretical perspective is eclectic, mainly liberal or radical. Quarterly. Subscription \$20.00 from: OISE, 252 Bloor Street West, Toronto, Ontario, M5S 1V6.

Tessera. Founded after the Dialogue conference in 1981 with the aim of building bridges between the innovative theoretical and experimental writing of Québec feminists and English-Canada and of giving greater visibility to experimental feminist writing and theory from anglophone Canada, this bilingual magazine is the only theoretically oriented feminist publication in Canada. Working mainly from the poststructuralist feminist perspective associated with "new French feminism," *Tessera* has appeared annually since 1984 as a special issue of another literary periodical (*Canadian Fiction Magazine, La nouvelle barre du jour, CVII*): articles are printed both in the original language of composition and in translation into the language of publication of the host journal. Formal experimentation in the writing of creative or theoretical texts is encouraged. In fact the blurring of boundaries between these two genres is the rule, a textual practice which was the subject of No. 3 (1986) on "Fiction/theory." Other topics which have been the focus of individual numbers include "Reading as Writing/Writing as Reading," "Contemporary Feminist Criticism in Canada and Quebec," "Conversations/Dialogues." Contributors include Québec writers Nicole Brosard, Louky Bersianik, anglo-Canadian writer/theorists Lola Tostevin, Smaro Kambourell and Donna Smyth, and theorists Suzanne Lamy and Lorraine Weir. Forthcoming topics include "Translation" and "Gender and Narrative." The editorial collective comprises celebrated feminist writers Daphne Marlatt and Gail Scott as well as several academics. *Tessera* has recently become an independent publication and will appear twice yearly. Subscription \$18.00 from: Department of English, Simon Fraser University, Burnaby, B.C., V5A 1S6.

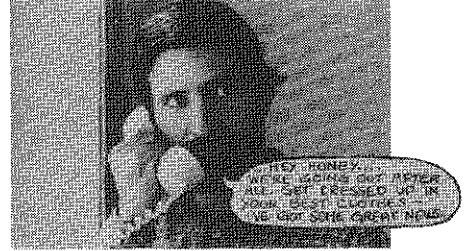
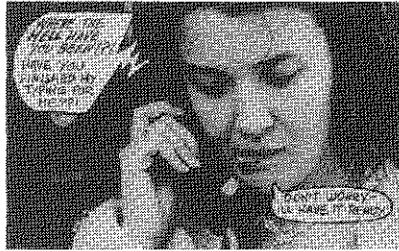


Québec

Arcade. This feminist literary magazine, under the direction of Claudine Bertrand, was originally (1982) the mouthpiece for a creative writing class but now contributors include such well-known Québec feminist writers of poetry and fiction as Louise Cotnoir, Louise Dupré, Madeleine Ouellette-Michalska, Anne-Marie Alonzo. Each number is organized around a different topic, such as "feminist eroticism" (13) or "inner landscapes" (15). There are also book reviews of Québec feminist literary productions and the occasional essay on literary theory. Each issue contains an interview with a well-known francophone writer such as Anne Hébert (15) or Chantal Chawaf (14). In light of the invisibility of women's writing, the editor tells us, it is necessary to keep a permanent archive of women's writing. This will advance "the aim of reconquering the space that rightfully belongs to women" (12, 3). At \$10.00 for a year's subscription of two issues, this periodical is a bargain from: Diffusion parallèle, 815 rue Ontario Est, Montréal, H2L 1P1.

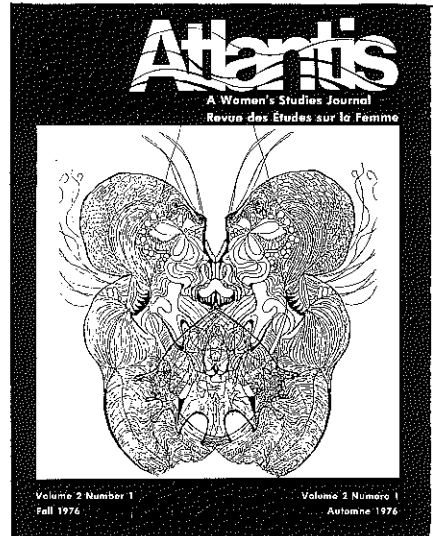
La Gazette des femmes. This is an action-oriented, glossy magazine with lots of pictures, easy to read, intended for feminist activists. It is very helpful, however, for those who want to stay informed about current feminist politics in Québec. It is published by the Council on the Status of Women of Québec. It seems more like the publications of various women's umbrella groups like NAC's *Feminist Action* than the bureaucratic memos sent out by Ontario's Status of Women's office, for example. A recent issue included a "dossier" on pay equity, an analysis of the political consequences of the judgement on the non-constitutionality of abortion, an outline of the federal government's project for tax reform and its implications for women, a presentation of facts about breast cancer and an interview with feminist activist Francine McKenzie about new reproductive technology. The same month (Vol. 10, No. 1, May-June 1988), the regular biographical column featured a testimony on incest, and that on world affairs presented an article on Salvadorian women. As well, there were the usual letters, notice board of feminist events, book and film reviews. Bimonthly. Free. Just write to: La Direction des communications du Conseil du statut de la femme, 8 rue Cook, No. 300, Québec, G1R 5J7.

La parole mèteque. This "magazine of feminist renewal" as it is subtitled, is the liveliest feminist publication in Québec. Under the energetic direction of Ghila Benesty Sroka, it aims to enlarge the scope of feminist debate in terms of both issues and audience. This periodical specifically engages the problematics of difference within feminism, those crucial differences of ethnicity and race. An entire issue (4, Winter 1987) was devoted to the women of Haiti and Haitian women in Montréal, while another (6, Sum-



While their "querrelle de chapelle" became a court battle for control of assets, as with the French periodical *Questions féministes*, *Les têtes de pioches* in Québec foundered over a theoretical split. The writers and journalists (including Nicole Brossard, France Théoret, Michèle Jean) who founded this first feminist tabloid on radical grounds, attempted to expand by each inviting a friend of similar persuasion to join. However, the increased number made more complex the negotiation of differences of point of view. The new group wanted to take the periodical in a Marxist direction. The founders took charge of the group again and published a few more issues. By then, they knew they had had a determining influence on the direction taken by feminism in Québec, so the impetus for continuing the review diminished proportionately to the degree of its success.

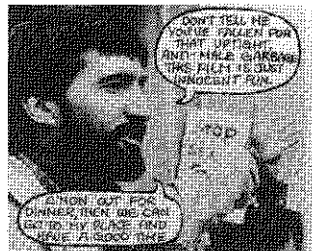
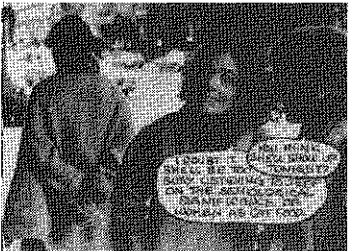
Although some feminist periodicals in Canada and Québec are disappearing, others continue to be launched. Currently, according to the Directory of Canadian Feminist Periodicals published for the Third International Feminist Bookfair in Montréal, there are more than 50 feminist periodicals appearing regularly in this country, of which some 47 are profiled in the directory. These shifts reflect the inevitable burnout, but also the development of feminist theory as it addresses new questions, especially the complex ones of the difference(s) within feminism, those of class and race which destabilize the universalizing claims of liberal or separatist feminism with their focus on the unitary subject, Woman. A current active area of new publications is to be found among ethnic and cultural minorities who are seeking to establish a more visible presence within the cultural institution. In Toronto, *Our Lives* from the black community, *Diva* from the South East Asian community, and *Tiger Lily*, produced by women of colour, have begun publication

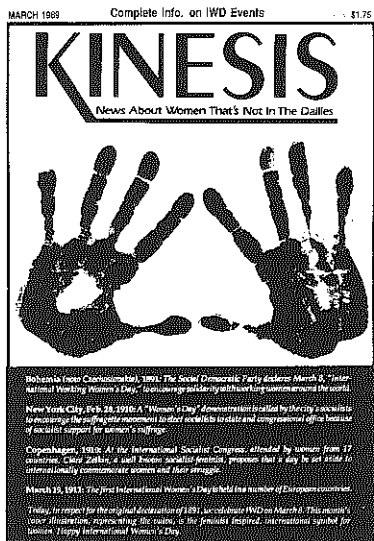
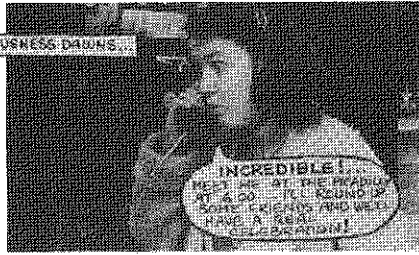
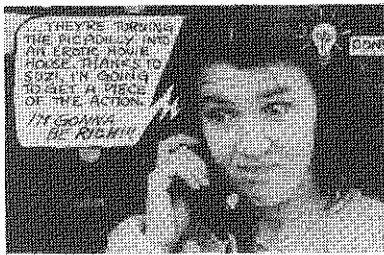


in the last year, while *la Parole Mèteque* has emerged in the same period in Montréal to give voice to a variety of cultural communities who use French as their vehicular language. There is also an increasing institutionalization of feminist periodicals into a complete but parallel system of diffusion as the feminist community sets up more instruments to make access to this alternate press easier. Under the heading "The Feminist Connection," *Broadside* published a list of Canadian feminist presses, periodicals and bookstores in its 1988 summer issues. CRIAW (Canadian Research Institute for the Advancement of Women) has established an Index for feminist periodicals which is entering its fifth year of operation at the University of Alberta. Toronto is the base for the Canadian Women's Indexing Group which is producing a retrospective index to Canadian feminist periodicals and a bilingual feminist thesaurus with the aid of an SSHRCC grant for research tools. The relative availability of these information sources



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Impulse and *Fuse*. The latter has a number of feminists on the editorial collective. It regularly features articles on feminists active in popular music, video, films, the plastic arts and writing. Especially noteworthy is the regular chronicle of Marlene Nourbese-Philip who has been working out a feminist analysis of black women's writing. In Québec too, the most theoretically oriented feminist writing appears in *La (nouvelle) barre du jour* which has at least one feminist issue a year. Editors have included noted feminist writers Nicole Brossard, founding editor, Louise Cotnoir and Louise Dupré, and currently, Line McMurray. Extended book reviews from a theoretically informed perspective are to be found in *Spirale*, a journal of postmodern culture, which was founded by feminists Gail Scott and France Théoret. Later the editorial collective was presided by Suzanne Lamy and currently by Sherry Simon.

Barbara Godard is a teacher, translator and editor of *Gynocritic/Gynocritique and Feminist Approaches to Canadian and Quebec Women Writers*.

NOTES

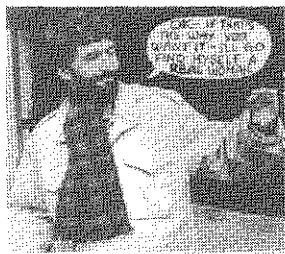
1. Doris Anderson, *Rough Layout* (Toronto: Seal, 1982), p. 149.
2. Bronwyn Drainie, "Meet the Postfeminist Woman," *Chatelaine*, September 1986, pp. 59 and 95.
3. *Horizons* 4, no. 5 (July/August 1986).
4. Martine d'Amours, "De quoi *La vie en rose* est-elle morte?" *La Gazette des femmes X*, no. 3 (septembre-octobre 1988), pp. 20-22. D'Amours was a member of the editorial collective of the magazine during its final year.
5. J.S. Mill, "The Subjection of Women," in *Collected Works of John Stuart Mill*, ed. J.M. Robson (Toronto: University of Toronto Press, 1984), 21:340. Cited in N.N. Feltes, *Modes of Production of Victorian Novels* (Chicago: University of Chicago Press, 1986), p. 41.

mer 1988) had an article on the Chinese women in the Montréal Chinese community. The tabloid format with many pictures, numerous interviews, testimonies by writers and jargon-free language, all reach out to a non-specialist readership. Its focus on culture, mainly on literary questions, prevents it from stepping into the shoes of *La vie en rose*. Organized around a special theme, such as diaries (no. 6, summer 1988) or the Third International Feminist Bookfair (no. 7, Fall 1988), the magazine includes contributions by such internationally well-known writers as Nicole Brossard, Dacia Maraini, Marguerite Duras and Marilyn French, and five little-known "new Canadian" women painters (all in No. 7). Nor is *La parole mèteque* afraid of controversy. Its coverage of the International Book Fair included a statement under its "Tribune Libre" column from Donna Kate Rushin on behalf of the black women attending the conference on ways to eliminate the eurocentrism and racism in the structures of the book fair. Another from Madeleine Gagnon, entitled "Rereading *Retailles*," protests against the exclusive dominance of the feminist scene and feminist literary structures in Québec by the radical lesbian faction which advocates separatism in what Gagnon calls a "battle between the sexes." Quarterly. Subscriptions \$12.00 from: 5005 Chemin de la Côte-Sainte-Catherine, No. 12, Montréal, H3W 1M5.

Recherches Féministes. The newest feminist periodical is published under the direction of Huguette Dagenais by GREMF, the women's research group at Laval University. It aims to be an interdisciplinary scholarly journal serving the international francophone community, an "intellectually lively and socially useful" periodical. Issues will be organized around a theme, in the first instance, education, with articles by historian Nadia Fahmy-Eid and sociologist Isabelle Lasvergnes, and by specialists in education from Québec as well as from Spain. Book reviews are oriented to this theme. The issue also contains a bibliography of Canadian and Québec publications on women and education since 1975. As well, there is a research report on a rural development project and a document, a text by celebrated 19th century Québec journalist, Françoise. The focus promises to be more empirical than theoretical. Twice yearly. Subscription \$18.00 individual, \$16.00 student, from: GREMF, Pavillon Charles De Konick, No. 2463, Université Laval, Cité Universitaire, Québec, G1K 7P4.

makes unnecessary an exhaustive survey of these periodicals in the present context. The range of Canadian feminist periodicals is great: from *Maternal Health News* published in Vancouver; *Women and Environments* and *Women's Education des femmes* coming out of Toronto; to *Informelles*, newsbulletin of the association Pluri-elles in St. Boniface, Manitoba and *Optimist*, newsbulletin appearing since 1973 to bring up to date information on feminist issues to the women of the Yukon. Formats vary from tabloid to academic journal. Two of the very influential early Québec periodicals of the 1970s, *Québécoises déboutte!* and *Les têtes de pioche*, eventually became books in re-editions published by Les Editions Remue Ménage (1982).

Aside from the literary field, which is the most developed in the feminist alternate press, the best feminist analysis of culture and the visual arts is to be found in general cultural magazines, especially in the Toronto-based *Parallogramme*,



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