Preface and Contents

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Issue No. 4: Making Boundaries

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It is with great pleasure that we present to you this, our Fourth issue of *disclosure*. Our theme this year, entitled "Making Boundaries" is meant to call into question the familiar categories within which we make intelligible the social world. As much contemporary social theory has been concerned to point out, the process of creating "boundaries" is a violent one. This is true not only in the more obvious sense of colonial history, but more subtly in the process of identity formation itself—in the separation of self from other, male from female, West from Non-West and so on.

Our selections in this issue explore this theme in different ways. We begin with a piece by Kevin Petty, who examines the various images projected by punk musician Siouxsie Sioux (of Siouxsie and the Banshees). Petty shows how Siouxsie’s ambivalent identity serves to disrupt stable gender categories and to question modes of representation commonly used to describe women in rock music. Gary Scott’s article provides a reading of Plato’s *Lysis* which explores the relationship between the limits imposed by any system of knowledge, and the ‘setting-free’ effected by the Socratic method of erotic exchange. This dialectic of limit and liberation produces in the *Lysis* a particular discourse of identity.

Since the founding of *disclosure*, we have attempted to publish work that experiments with novel styles of narrative and representation. Toward this end, we offer an article by Martin Scherzinger. Ostensibly an illumination of the harmonic structure in a piece of Shona music, Scherzinger uses the music analysis as a point of entry into a discussion of power/knowledge in the constitution of the ‘other’ within the discourse of musicology. In doing so, he attempts to do for African music what postcolonial critics such as Spivak and Bhabha have done for colonized literatures. Next, Christine Braunberger presents an interrogation of the gendered nature of self and identity. She examines the possibility of ‘masquerade’ as a strategy for walking a line between an essentialist politics of gender identity and a fractured subject constituted through the male gaze as absence, or lack.

For the second year, our theme has been loosely tied to the annual Public Lecture Series of the Committee on Social Theory at Kentucky. This provides us the opportunity to include interviews with prominent social theorists who visit the UK campus. This year, we include insightful interviews with Gloria Anzaldúa and Doreen Massey, both of whom have examined boundaries in their work. For Anzaldúa, the concept of the ‘borderlands’ figures heavily in her work, which focuses on the multiple and fractured identities of those living in the U.S. Southwest. Massey’s work has explored the relationship between spatial boundaries and progressive politics, and in this interview, she also pays particular attention to
the ‘border’, or division, between the academy and society.

We’re especially pleased to publish “The Known World” by Don Bogen. This is reprinted from Shenandoah: The Washington and Lee University Review, with kind permission of the Editor. We end with a piece by Alan Wright, who skillfully interweaves discussions of such diverse boundaries as the Franco/Spanish border, the Berlin Wall, and his own experiences of a divided city (Belfast).

Acknowledgments

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Jeff Popke
Editor, Issue 4
In this essay, I attempt a reading of the 'identity' projected by Siouxsie Sioux, lead singer of the popular English punk/pop band Siouxsie and the Banshees.¹ This is not to imply that Siouxsie Sioux's public identity is univalent, for if she intended to project an image of herself as a self-sufficient, talented woman, the patriarchal structures within which this projection is attempted would interfere with, and even alter the reception of the image. Siouxsie's 'original' intention is conditioned by the patriarchal ideologies of gender representation.

The following analysis is based primarily on the image of this performer because she is recognized as a visual artist (she 'means' visually, as well as aurally).² More important, in pop music, the image of the female performer is constructed as the site/sight, or the boundary at which the audience's knowledge of the performer begins and ends; this is particularly apparent in pop music journalism. Siouxsie, and many other female punk performers realized this and tried to subvert the image and the signs of women in pop music.³ Excerpts from interviews, reviews, and song lyrics will be included as supporting evidence.

I hope that through the analysis of the photographs of Siouxsie and the Banshees, the complexity of women's roles in punk music, the methods by which these roles are and were maintained, the possibility for subversion of these roles, and the possibilities for projecting positive images of women in punk music will be made a little clearer.

Siouxsie has traditionally been tied to history in much the same way as 'Woman'; i.e., Woman, we are told, has remained the same throughout history and we can only know her by her history in Man's world. Within this prison of circularity, Siouxsie has always been introduced/constructed as a groupie, a fan who made it—not unlike the story of the discovery of Lana Turner in a soda shop on Hollywood and Vine. Siouxsie is made a woman on the (punk) past and that past is male: The Sex Pistols.⁴ The tale goes: "Calm down and reflect on a bewildering reputation. It's now 15 months [October, 1976] since the Banshees in a spirited, impulsive shot of audience participation, went on stage at the 100 Club . . . ."⁵ "when almost on the spur of the moment they formed a