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Is there a special case to be made for a feminist analysis of information technology? Aren’t women librarians and library users out there using computers as much as everyone else? How can technology be sexist anyway? Technology is now controlling much of our access to information; who has access, and whose information is stored? Such questions suggest an opportunity to analyze the relevance of feminist activism and scholarship to a key feature of our profession, a feature we must embrace and challenge at the same time. These remarks present an overview of current perspectives and issues, not a comprehensive documentation of research. The literature of the field is large and continues to grow, yet the more immediate problem is in fact how to define the field and how to synthesize its academic, political and pragmatic dimensions.

Feminist Critique

The feminist perspective is, of course, not a single unified perspective, and that is in itself one of the signal aspects of feminist theory in recent years: the breaking down of false universalisms, and the surfacing of diversity. For the sake of discussion, however, I refer to the “feminist perspective” as a term denoting the whole array of insights that have been achieved over the past twenty-five years or so. These insights have emerged in several broad domains, domains that include both research and activism and that lead to an analytical framework that I hope to outline as it applies to the critique of information technology. The most relevant domains are those of education, economics, politics, sociology, and philosophy, particularly ethics and the philosophy of science and language. The notion of the interdependence and interdisciplinarity of these areas, the context-specific ways in which we must evaluate facts and issues within them, and the cross-cutting impact of gender analysis, are particularly characteristic of feminist critique. Furthermore, feminist critique does not look just at “women” per se, but at the impact of gender relations and gendered conditions.
of human development in all spheres of thought and action. This
distinction is fundamental, and easier to understand as soon as one
reflects on the many studies of “women,” even the studies of sex
differences, that are not at all feminist.

In each of these areas (e.g. education, economics), key issues
have been identified that shape the feminist critique. A number
of these issues are raised in other socio-political critiques, for
example critiques arising from class or race analyses, and one
can see overlap as well as unique contributions in the way an
issue is constructed in these perspectives. What I believe is
the explanatory power of feminist critique lies in its breadth, its
ability to link and move coherently among such an array of
issues, disciplinary methods, and social contexts.

I start with what I think of as the more applied, as opposed to
the more abstract or theoretical, insights, for two reasons. First,
these are the immediate practical issues that women noticed as
they began to organize in the workplace, in schools and the pro­
fessions. Second, it was in trying to understand the connections
among these concrete issues, and the broader implications and
obstacles to more fundamental change, that scholars were then
able to articulate the philosophical and theoretical analyses.

Information Technology

As many authors have pointed out, Theodore Roszak prominent­
ly among them, technology is developed and deployed in a spe­
cific social context and thus is subject to whatever manipulation
and definition may emerge from that context. It does not float in
some sort of impartial sphere divorced from grittier social reali­
ties. The relationships between women and technological evolu­
 tion have been the focus of extensive historical and sociological
research looking at the development of household appliances,
the typewriter, the automobile, new forms of the built environ­
ment, medical technologies and factory production machines.
Within a given social/historical moment, there are two basic
questions that begin to reveal the disparate impact of technolo­
gies on women, the disparate access of women to technology,
and the perpetuation of hierarchical and patriarchal patterns of
power and gender relations. First, whose needs is the technology
responding to? Second, to what uses is it being put?

Women at work

To answer the first question is to describe the many occupa­tion­
al and political settings in which information technology is
found. The general feminist analysis of the corporate workplace
has examined the role and status of women workers as technolo­
gy changes the nature of the daily work, and the nature of the
broader corporate economic structure. Job segregation is at
the root of much of the negative impact of technology; as women
are clustered in lower-paying lower-status positions, they are
less able to control the direction of their work and the uses of
technology, and are the most likely to face exploitation rather
than benefit. As technology raises the status of a task, women
workers tend to have less access to those positions; at the same
time, technology may make many formerly high-status tasks
repetitive and “clerical,” leading to deskilling and the creation of
female-dominated low-level labor pools. Only high-level women
workers, for example administrators and professionals, may find
the telecommunications revolution works to their advantage;
clerical workers see it leading to the formation of off-shore data
entry operations that are little better than sweatshops, and
remotely monitored work paid by the keystroke. Feminist
activists were among the first to focus on the health issues asso­
ciated with information technology work, for example the
effects of long-term VDT use, carpal tunnel syndrome, and the
need for ergonomic furniture. Large parts of the information
economy itself rest on the labor of women workers doing input,
assembly and processing; while women are far less numerous
among the ranks of designers, owners, analysts and executives.

Within the work environment of professional librarians, femi­
nist writers have looked in depth at the job segregation among
library specializations and, of course the status of the profession
overall as compared to other professions. We all know there was
a great call for more men to enter the profession back in the
1960s, as a way to raise its status; but while men have entered,
they have often moved quickly into the high-status jobs while
the overall status of the profession has changed little. The high­
status jobs are seen to be those linked to technology: systems
librarians, automation consultants, special librarians, automated
system vendor representatives. Directors are more likely to be
chosen from among the ranks of those with such status and technical backgrounds. The most elite technical specialties, rather than raise the rest of the profession, in fact try to divorce themselves from it by creating new names: information manager, chief information officer. In the areas of the library most heavily automated, like technical services, we have reverted to an industrial and sex-segregated mode of organization where paraprofessionals — mostly women — handle the bulk of copy cataloging and acquisitions tasks.

The public sphere

In addition to the needs of specific employers, information technology can be seen as responding to and creating a range of formal political and public policy needs. As information technology has become a matter for governmental utilization and control, feminists have joined with other groups in asking questions about social equity and resource allocation. Women's access to information technology, and to the applications and contents engendered by the technology, is hampered by their generally weaker economic and political position and by subtle sexism in social priorities. What is the role then of the government in promoting policies related to privacy of and access to various kinds of personal and official information, and to the funding of technological initiatives? Is the primacy of defense or multinational economic applications shutting out social and educational developments of information technology that would benefit women, as individuals and as workers? Are women involved in the setting of national technology policy? Does the emergence of rarified "experts" privilege a small group over the lived experiences of millions of women? Are women exploited as consumers and workers using this technology without considering their real needs? These are immense challenges, and luckily there are many progressive coalitions trying to face them; what is important to remember is that in every case, there is likely to be a special impact on women as a whole, and within that group, one must continue to differentiate women affected by situations of race, class, disability, and the like. The democratic potential of information technology is significant, but it has yet to be realized. Personal computers may be inexpensive, access to the Internet simple (for the moment); but the web of factors that enable us to use them cannot be taken for granted.

Who's using it, for what?

Turning now to the second question, that of the uses to which information technology is being put, feminists see both problems and opportunities. In the realm of education, research has revealed that girls in school may enjoy less access to computer equipment than boys, and may be consciously or unconsciously subjected to teachers' stereotypes of their abilities, learning styles and interests regarding computer technology. Certain aspects of the very design of software and programming languages have been shown to reflect socially-constructed gender differences in language and training; interestingly, some "female" approaches to design and problem solving are now being understood as genuine improvements. Efforts to support girls' success and eventual career entry in areas of computers and technology are increasing, but only after years of accumulated evidence that the differences were largely a factor of sexism as opposed to innate characteristics. It is at the level of primary and secondary education that the most long-term positive change can be wrought, thus the role of school and public librarians in improving girls' access to information technology, and strengthening the relevance of its contents to them, is vital.

The arena of higher education and research is perhaps the one with which many of us are the most familiar. Here, I am speaking of the feminist perspective on the content of information technology systems, and of women as users of this content. What's in all those databases and networks? How is it indexed? Who's doing communication networks, and through whose graces can you get to them? There has been a steady growth of feminist research and activism on these questions, and while we see a lot of progress in the academic library environment, we must remember that this is one of the most elite environments to begin with. Librarians influenced by the development of feminism and the growth of women's studies as an academic topic began early on to criticize commercial databases for their lack of coverage of feminist issues and feminist publications, and for their sexist terminology — a terminology that had already been under fire within the general library science framework. Changes in technology have now
made it possible for many more people to create and share specialized databases and communications networks; the growth in electronic mail use for women's studies, and for women as scholars and professionals with feminist interests, is one of the salient features of the last couple of years in this field. Researchers in communications have already found fascinating, sometimes disturbing, differences in the styles of conversation and exchange between men and women in the networked environment.

The feminist perspective on libraries overall, as collectors and purveyors of information and information services, goes beyond this academic context. Can you get to these databases and networks if you're "just a housewife," or an illiterate illegal immigrant? What if some crucial information about health, employment or housing is only — or never — available through computer technology? We have been calling for more technological access and training for, and information relevant to the needs of, women in the local community; but this costs money and is not the kind of thing vendors will offer independently. When we install public-access computers and software, we must look at the impact of these on girls and women, and we must continue to urge public support for effective levels of service.

Basic Questions

In looking at the workplace, the schools, the university and the community, we are looking at women as workers and consumers and public citizens. Do information technologies benefit the educational and economic status, and the civic participation of, women across society? Do women of diverse backgrounds and opinions have equitable access and opportunity to define and shape the directions and uses of information technology? Is the nature of the information itself transformed and broadened? Is the array of information that is stored and preserved and communicated reflective of the breadth of feminism, women's studies, lesbian communities, grass-roots international projects and other women's activities and contributions? What is the very language of the debate that we are conducting here, and are we being understood?

Questions that arise from apparently diverse settings indicate the need to challenge social and scientific concepts at a more basic level, which leads then to the philosophical critique that I included among my list of domains at the beginning of these remarks. What are the assumptions about science, rational thought, values and language that are implicit and unexamined in our creation and use of information technology? The ultimate impact of feminism as a perspective will not be felt with minor changes in, for example, the numbers of women on the city council or the legal regulations governing life insurance; we will only have real change when there is a paradigm shift in the fundamental concepts that shape and filter our perceptions.

Feminism and Philosophy

This area of feminist writing may represent the most profound exploration of feminist scholars over the last decade. I can only begin to sketch the outlines of some of the complex and sophisticated analyses that have been developed; and it is a body of literature that is not easily situated in a single discipline or line of research. Feminist philosophers look at science — and therefore at technology — as an historically specific social construct, where what are called "facts" and "proofs" may not necessarily represent universal truths or objectively determined laws of nature. This epistemological analysis asserts that there is a false universalism in claiming such objectivity, and in defining what is knowledge while at the same time denying any subjectivity to such definitions. What is called "rational" thinking is one particular mode of thinking whose primacy has been aligned with European men, and used to discredit other approaches, specifically to accuse women and other non-dominant groups of being irrational and therefore not worthy of serious consideration.

Scientific inquiry is often constructed, rhetorically, as an excavation into the mysteries of Mother Nature; has the predominance of men in science (historically) led to the use of male metaphors in defining scientific and technological discovery as actively opposed to a presumed passive female essentialism? Feminist thinkers have challenged dichotomous thought, the setting up of conceptual opposites that have had an immense scope throughout history of linked values and hierarchies: women/men, nature/civilization, body/mind, and so forth. Breaking down these dichotomies leads to greater equity, less stereotyping, and increased creativity as the formerly fixed boundaries of roles,
disciplines and debates are extended. These concepts go directly to the heart of the critique of education, of applied science, and of modes of programming and understanding computer systems.

Feminist scholarship in literature, linguistics and logic has generated critiques of language, imagery and discourse that are subject to vigorous debate even among their proponents. It is not for me here to advocate or even explain the subtle shades of meaning among varieties of deconstruction, semiotic analysis, theories of representation and more. Yet some points central to our discussion of information technology can be drawn from these investigations. In addition to the prevalence of male metaphors of dominance and control in science, management and other fields, formal systems of logic have themselves been criticized for the implication that subjectivity can be eliminated when using language to try to portray reality. If there is always some kind of context to the ways that "true" and "false" are established, it does not mean that there is no truth or falsehood, but it does mean that we must consciously delineate the outlines of the question and the environment in which it is asked, especially the environment outside of the dominant group.

It is not far from this position to then say that information itself is socially constructed — its definition, content and worth. One way this affects our profession, as revealed in several studies by feminist librarians, is in our systems of indexing and classification. Not only may the terminology be sexist, but the classification hierarchies and relational connections may reflect specific (and discriminatory) hierarchies and values. When we build databases and communication networks, we must look at whether or not information for, by and about women is included, and we must furthermore ensure that the basic principles for selection and inclusion are themselves equitable and unprejudicial in this very broad sense.

As we move from science to social values, some issues raised by feminist ethics are applicable to the understanding of the uses of information technology in schools and at work. What are the dependency relationships that are created, what are the gender roles and stereotypes that are perpetuated? Are "rules" privileged over "feelings," and are these arbitrarily polarized and construed as gender-related? And, as I noted earlier with respect to the concrete implementation of technology, who is defining the problem and who is controlling the solutions? Whose values and needs are represented?

**Thoughts for the Future**

Feminist criticism and activism span the information technology world from the mundane to the profound, the academic to the commercial to the political. One must be careful, however, not to go too far into reverse stereotyping and the glorification of some purported female-superior cultural approach. By carefully examining underlying roles, interests and assumptions once thought to be universal or even nonexistent, we can try to distinguish abstract traits and values from specific people and contexts. The economic, social and philosophical critiques described here merge in the profession of librarianship in a fashion that I believe is exciting, dynamic and unique. To acknowledge these underlying issues is not to increase the bias or politicization of the topic; it is, on the contrary, a revelation of the centuries-old, multi-faceted and pre-existing politics, and a beginning toward making our uses of information technology truly unbiased, productive and relevant to all our needs.
A
fter all, that is what every librarian secretly longs for: visible results, which, however, generally fail to materialize... Only this explains why so many passionately pursue statistics, classification schemes, shelf arrangements and easily become comic figures to outsiders. Above all women, particularly if they do not have husbands and children, live for call number systems and accession lists and grow old with them. Take colleague Westermann as an example... who always worked faithfully, reliably, precisely, who was always present, without whom the library mechanism would have got tangled up, a supporting pillar so to speak, plain, mossy. Generations of young people, who knew everything better, held her in contempt and learned from her and scurried past her, driven by ambition, which she lacked, ready for confessions which she refused to make, a comic figure to be recorded in the inventory, a person whose heart belonged to this library exclusively. Strange, by the way, and surely to be explained more through history than biology, that the renunciation of fame, recognition, promotion, higher salary... the lack of ambition, the willingness to serve can be found much more often in women than men" (de Bruyn 1969, 29).

This emphatic portrait of an older public librarian in the 1950s by Günter de Bruyn, an East German writer and former librarian himself, can be read simply as an accumulation of stereotypes of female librarians — and, thereby, be shrugged off. But even stereotypes refer to lived and experienced reality through their simplification, exaggerations, and sexism. The old image associated with the female librarian of an earlier age — that of a mousy gray old spinster — may not have been applicable at all to individuals, yet, it would be incorrect to replace it with an image of a self-confident and ambitious female librarian derived from our present, particularly feminist, point of view. Colleague Westermann, referred to above, reflects precisely the life and working conditions of educated women in the decades after the turn of the century and the reality of their working life which they helped to create. Yet the historical development of this typical women’s profession is hardly known.

In 1979 “The Role of Women in Librarianship, 1876-1976” (Weibel 1979) presented, for the first time, a comprehensive account and analysis of librarianship as a women’s profession in the United States. At that time German librarians were only gradually beginning to realize that they were working in a women’s profession. Until then, library historians — almost without exception male - - had hardly paid attention to the part of women in the development of public libraries. The names of female librarians, as well as their work, were forgotten.

Even in the histories of female work and professions in Germany, women librarians have been ignored. There might be several reasons for this. There were few female librarians when compared to other female-intensive professions and they were not independently organized as were elementary school teachers, welfare workers and commercial assistants. The only exception to this was during the period between 1907 and 1920 when the “Vereinigung bibliothekarisch arbeitender Frauen” was organized. Also, our librarians played a negligible role in unions or political parties, in contrast to the United States where women working in libraries have had their own organizations within and outside the influential American Library Association — Women Library Workers, ALA Feminist Task Force and the ALA Committee on the Status of Women in Librarianship. Women in Germany have seldom articulated their specific understanding of library work. Data referring to gender and the social and economic situation of librarians and library assistants have not been collected or recorded up to now. Although the first German female librarians were in close contact with the women’s movement during and after the turn of the century, they remained restrained and the profession was hardly influenced by their activities.

Why should we be interested in the “young ladies” of library history? Librarianship was considered in Germany to be a “re-
utable" profession for women, although without much of a reputation. Its female members referred to it as "befitting their rank", and more than 75% were recruited from the educated bourgeois class. Thus it is an occupation particularly well suited for developing an insight into the relationship between gender and professional life — and into the self-imposed handicaps to female emancipation. The study of women’s role in the history of librarianship is not only of importance for comparative studies on women’s professional work. It might also contribute to the project of changing the image of the profession, an image formed largely by men and one that must be questioned, especially during the training of new — female and male — librarians.

Librarianship developed here as a virtual model for "feminine" non-industrial employment. It supposedly required a special aptitude based on female disposition and capabilities and was characterized from the start by a lack of training, "women’s pay" (i.e. significantly lower salaries compared to men doing the same or comparable work), exclusion from upper-level positions, under-representation on the boards of professional organizations, low levels of union organization, and the necessity of leaving the profession at marriage, which resulted in very high rates of unmarried, single women.

"Functionalizing" the Feminine Character

The assumption of physical and psychological differences in the nature of men and women were defined and accepted by German society long before the turn of the century. Both "gender characteristics", according to these conceptions, complemented one another and formed a harmonious unity. The domain appropriate to women was seen as the family and home — the private sphere — while the public sphere was reserved for men (Hausen 1976).

Precisely this specifically "female social character" (Thürmer-Rohr 1988), which defines the limits of the sphere of women’s activity, was used to pry open new employment opportunities for educated women in the late 19th century. At the same time, however, these ascribed attributes marked the new women’s professions in a lasting manner. Almost all gender-specific attributes ascribed to women — such as devotion, modesty, dependence, industriousness, self-denial, adaptation, purity, emotion, empathy, kindness, and tactfulness (Hausen 1976, 368) — can be found in those texts in which the first female librarians were assured that they, as women, had a special ability for library work. In these texts the organizational structures of the profession were also codified and legitimized — a male oriented hierarchy, female subordination, vertical segregation and lower pay for women.

The Concept of “Organized Motherliness”

Female librarians claimed the quality of "motherliness" for themselves from early on. They wanted to underscore the then insufficient female participation in public education and show thereby their own special ability for the profession even if their position within it was subordinate to that of their male colleagues. The representatives of the liberal women’s movement, in particular Helene Lange and Gertrud Bäumer, took up the concepts of “femininity” and “motherliness” and advocated bringing these qualities to bear on the public sphere (Stoehr 1987, 226). They tried to use these concepts to mobilize and politicize women, to prepare them for activity outside the private sphere. The German women’s movement did not want to do away with the division of labor between men and women altogether, but rather to overcome the unequal distribution of power between the sexes (227).Attributing the quality of "motherliness" to all women was not meant to limit them solely to marriage and motherhood.

Bringing "motherliness" into the public sphere was also seen as supportive of women without children (230). The integration of women into male professions — as in the case of librarianship — was not socially rejected because of a fear of women as competitors, but rather because such integration of women was only considered possible through a loss of female identity (232). Women in a men’s profession would become "defeminized." The women's movement countered this concern by trying to legitimize the work of childless women by "abstracting 'motherliness' from actual motherhood" (235). Thus, "motherliness" increasingly became a key idea for an identity which all women had in common. The combination of career with marriage and motherhood seemed unreasonable, so the model of a working...
wife was opposed on the grounds that it would discriminate against women and relegate them to an existence as "incomplete people" unless they performed twice as well as men.

The unmarried status of female doctors, lawyers, teachers and social workers [and female librarians — H.L.], undoubtedly had advantages for the creation and the consolidation of the 'solidarity of all women,' supposed to be the essential element of the female attitude to working life (236).

From the example of social work, as well as library work, it was possible to claim "that no basic difference should exist between the 'cultural tasks' of women in public and socially acceptable housework" (241). Such use of the concept of "motherliness" had an impact not only on the self-confidence of welfare workers [the "Volksmütter"] (Zeller 1987; Sachsse 1986; Peters 1984), nursery school teachers, social workers (Riemann 1981, 1986), and nurses (Bischoff 1984), but also on the professional attitude of the first generation of female librarians.

The "Familialization" of Professional Work

Using nursing and social work as examples, it has been shown how the "familialization" of professional work was effected. The feminine qualities associated with nursing supplemented by technical/medical knowledge were "quite similar to the qualities of the ideal bourgeois housewife and mother" (Kickbusch 1987, 198). These feminine qualities, which were considered indispensable for family cohesion and household organization, were thought to be important in library work as well. For instance, in advising readers or working with children in the library. On the other hand, a high level of education, otherwise not normally expected of women (i.e. wide reading, knowledge of literature and foreign languages, broad and deep general knowledge), had to be acquired and demonstrated. In addition, the unmarried female librarian, as a potential wife and mother, had to subordinate herself to the patriarchal employer-employee relationship and otherwise prove her femininity (200).

A "librarian's family" analogous to the "doctor's family" [doctor = father, nurse = mother, patient = child], however, cannot be posited because in libraries, as opposed to hospitals, the patriarchal position is often lacking. In public libraries and reading rooms, at least in small and medium sized ones, the librarian was usually left on her own. However, in the larger library systems of the cities leadership positions were reserved for academically trained male librarians and it was an exception for women to rise within the hierarchy.

Library Work as "Housework"

In connection with the interest of the new women's movement of the '60s and '70s in the subject of "housework" and of the distinction between paid and unpaid labor, there have been some efforts to investigate the relations between the development of "social professions" and housework and to question whether or not women's professions in general can be defined as "close to housework" (for example, Riemann 1981, 1986; Beck-Gernsheim 1976; Klewitz 1989). While librarianship is not a "classical" women's profession in the sense that nursery school teaching, midwifery, nursing, etc. are, it is possible to show its "closeness to housework" (Garrison 1992; Lüdtke 1992). As a "public housewife" (Riemann 1986) the librarian was responsible for the order, functioning and atmosphere of the library, and also for the education, the training and the well-being of its users. Thus, as it was supposedly part of a woman's nature to deal with children, she was "naturally" fit to do work that required her to communicate culture and education. When the qualifications for such work were seen as an aspect of woman's nature, needing only to be supplemented a bit with specialized knowledge and skills, monetary compensation was hardly deemed necessary. Thus, salaries were low, and the attitude of librarians to their earnings was ambivalent. For such "nice", "satisfying" and "suitable" work, they pursued higher salaries very reluctantly and when they did so it was more because they had to become economically independent than because they were aware of the worth of their work.

Gender Segregation, the Division of Labor, and Hierarchy

Women's occupations were distinguished, and still are today, by their helping and assisting functions (Beck-Gernsheim 1976). The entry of women into German public libraries at the turn of the century was possible and necessary because the library directors,
usually academics, were no longer able to handle the growing tasks and workload. Auxiliary workers, educated but willing to work for low wages, could be found among the highly motivated young women of the educated bourgeois class. Men stayed away from the lower ranks of library work, not because such work was considered exclusively the domain of women, but, rather, because of the poor working conditions and uncertain — sometimes stringent, sometimes loose — educational requirements. Women were simply excluded from positions of leadership and responsibility. Only after 1908, for instance, were women admitted to universities in Prussia and university degrees were often required for library positions. This state of affairs allowed a hierarchical, gender segregated system to develop in libraries — a system of organization that was only strengthened by the fact that public libraries were integrated into the rigid structure of longstanding municipal administrations.

A corresponding division of labor was derived from this vertical gender segregation: separate areas of competence and responsibility, and development of different skills. Within library work an additional division developed: cataloging and library work with children were considered the absolute domain of women.

In public libraries, female librarians had to compete with men on the same — that is, the lower and middle — level, particularly in times when jobs were scarce, such as after World War I and during and after the Depression. Such competition did not exist among other women professionals such as nursery school teachers, medical-technical assistants, midwives, nurses or welfare workers. Often enough, women learned what competition with men meant: "having to outdo them in terms of work efficiency and qualifications” (Was soll unsere Tochter werden? 1927,4). On the average, women librarians were better trained and educated than their male counterparts — a fact which is also true for the female-intensive occupations. Male librarians were promoted over women not because they possessed a good or even better education, but rather because of their "gender character" and their role as breadwinners for their families. The lack of male competitors offered the few men in this profession very favorable career prospects. Long-term careers for women librarians were not impossible, but were usually accompanied by discrimination and resistance and promotion to leadership positions required women to be unmarried and, particularly, without children.

Today there still exists an uneven ratio of male and female library workers: of 100 library employees, 80 are females and 20 males; of 100 librarians in leading positions, 80 are males and 20 are females. One can see that it is as erroneous to assume a "factual matriarchy in libraries" (Rost 1990) as it is to generalize the idea of a "male dominated profession."

**Librarianship as “Life’s Work”**

In contrast to saleswomen or women office workers, whose average working life was relatively short (Nienhaus 1982), most librarians of the first decades after the turn of the century regarded their work as a *life-long profession*. Those who did not marry and stayed in their profession (about 95% were single) held very different life-expectations. They developed an orientation which made possible, and demanded, complete devotion to those they wanted to serve: readers and users of the library. More than a few librarians turned "inward", concentrating completely on the daily internal routines of cataloging, classification schemes and circulation procedures. For some of them the library became a substitute for family, or even became "family."

**Professionalization, Professional Status and Image**

A profession which is not granted professional status by the public but which has always striven for it, tends to be intensely self-conscious. Hardly any other profession is as concerned with its image and status as are librarians of both sexes. The "interest in professionalization can be effectively carried through only when special training is required in order to work in the field" (Riemann 1981, 76). This training must be long enough "so that the society views the professional as possessing skills which are beyond the reach of the untrained layman" (Garrison 1992). Professionals stand out as *specialists* in their field, as experts, with certain, unmistakable competencies. It is, however, very difficult to revise widespread images of usually female-dominated occupations as non- or semi-professions, especially if these professions appear to remain "close to housework." This is especially true of librarianship as a female-intensive profession,
which can be performed in principle by volunteers (usually women) which consists of a significant number of "invisible" tasks and is still struggling for a theoretical base that would assure it's standing as a profession.

**Feminization**

Garrison was the first theorist, in the United States, to use the concept of "feminization" in describing librarianship. Feminization is the process through which a profession comes to be dominated by women, characterized by low wages and second-class status, and considered an "appropriate" sphere for women ostensibly because the work involved is performed best by workers with "feminine traits" (patience, care-giving, selflessness, grace, the ability to tolerate boring, repetitious tasks and, at the same time, pay close attention to detail). Garrison describes the barely successful attempts by librarians to gain recognition as a profession and extends the effects of feminization to the uncertain status of the library as a cultural institution. Female librarians willingly adapted themselves to the roles established for them and assisted in maintaining a discriminatory status quo by their lack of striving for autonomy, lack of motivation for promotion, and their limited professional commitment. Feminist library historians like Suzanne Hildenbrand have, in the meantime, vehemently criticized this thesis because it shoulders most of the burden of responsibility for negative developments in the profession upon individual female librarians.

In this controversy the concept of the "complicity of women" by Christina Thürmer-Rohr could useful. "Women have allowed themselves to be roped into a societal deed for men which has co-produced men's exaggerated sense of worth. Thereby women have made themselves accomplices in their own devaluation. "Complicity" is a category which brings into the open those mechanisms by which the male society articulates its demands on women. The functionalization of women, according to Thürmer-Rohr, and their disposition to functionalization are not only a matter of the past, but rather remain part of our present reality. Her provocative thesis of the complicity of women is applied particularly to "present history." "Exploring the historical roots of the existential misery of women" — the shutting out of women who shut themselves out — is appropriate. However, it is not necessary to assume the inevitability of the reproduction of the old female social character as women change to fit present and developing social conditions.

"Our chance for transforming these societal conditions," she says, "lies in our own discoveries, in our joy of discovery; knowing more, seeing more, looking beyond oneself." But how can we search for discoveries as long as we are not able to "locate" our own history, to name our historical complicity rigorously enough? This book seeks to provide just such "location."

*Translated by Gisela Johnson*


**Works Cited**


Since the mid-70s there has been growing criticism of the existing archives and libraries, especially of the structure and classification of their collections. Points of criticism have been: 1) the lack of books and archives by and about women; 2) the inadequate library classification and subject catalogs for monographs, and incomplete "Findbücher" (finding aids) for archives; and 3) the very inconvenient opening hours, especially for women (FFBIZ 1989). That these institutions, which normally don't rate particular publicity, should find themselves in the crossfire of feminist criticism was the logical consequence of general dissatisfaction with the official system of education, which feminists saw as a “major tool for the maintenance and continuation of patriarchal values and structures” (Latz 1989, 11). Therefore, the establishment of women's archives and libraries was a logical element in a “comprehensive conceptualization of alternative education in feminist research projects” (26-27). According to this view education by, with and for women is only possible when material about women in the past and present is collected and made available at various centers. By the mid-80s a general and widespread dissatisfaction within the women's movement about traditional archive and library systems resulted in the establishment of many "autonomous" women's archives and libraries all over the Federal Republic of Germany.

In this development, the feminists were part of a historical continuum. The "old" women's movement had also initiated the founding of separate women's libraries. For example: the Allbemeiner Deutscher Frauenverein (General German Women's Association), the Verein Frauenwohl (Association for Women's Prosperity), and the Kaufmännische Verband für weibliche Angestellte (Commercial League of Women Employees) all had their own libraries in Berlin (Runkel 1979; Jank 1989, 1-6). The Commercial League's library was established with the help...
of donations from several women prominent in the women's movement at that time: Minna Cauer, Helene Lange and Marie von Ebner-Eschenbach. At the time of its founding in 1892, the library consisted of 440 books. By 1900 it had grown to 6000, and by 1906 to approximately 7000. The first woman librarian in Germany, Bona Peiser, was in charge of that collection. In 1896 the library of the Verein Frauenwohl was opened in Berlin, founded by Maria Lischnewksa, a teacher from Spandau (a city on the outskirts of Berlin). The previous year she had voiced the opinion in the journal Die Frauenbewegung (The Women's Movement) that publications of the women's movement, which were then reaching ever larger numbers of readers in the general population, should be collected in a special women's library. Women would be encouraged to become politically active by reading the works in such collections which would also serve future generations as research libraries. The original inventory of the Verein Frauenwohl included 300 books; when the library was integrated into the Berlin city library in 1909, it consisted of 4100 titles.

A motivating factor in the "old" women's movement's search for new ways to properly document and propagate women's knowledge and history was their dissatisfaction with the traditional male library system. The experimental "women's libraries" collapsed, however, usually after only a few decades because financing could not be firmly established for continuing operation.

It should be noted that women's libraries are not a phenomenon limited to Germany. The Lexikon der Frau (Encyclopedia of Women) published in 1953 has seven entries under the heading "feminist libraries" for facilities in Amsterdam, Brussels, London, Paris and 3 cities in the U.S. which were founded between 1920 and 1950 (Bibliotheken 1953, 433-4). Suzanne Hildenbrand published a survey in 1986 under the title Women's Collections, Libraries, Archives and Consciousness which described U.S. women's archives and libraries (Hildenbrand 1985, 70-80). In an appendix she also listed the most important women's libraries of the world.

For the area of the Federal Republic of Germany there are two relatively recent listings of women's archives and libraries. First a survey by Karin Schatzberg published in a second edition in 1986 and second a loose-leaf service published cooperatively since 1989 by the FFBIZ (Frauenforschungs-, Bildungs- und Informationszentrum / Women's Research, Education and Information Center in Berlin) and the Frauenanstiftung Hamburg e.V. (Women's Foundation Hamburg) (Schatzberg 1986). Both reference works are based on descriptions contributed by the women's libraries and archives themselves. In 1989 Birgit Latz published a research paper which attempts to analyze these institutions from a feminist point of view (Latz 1989,2).

**The Survey**

On the basis of information contained in the three publications mentioned above, I will examine six aspects of women's archives and libraries: name, organization and financing, collection and its structure, library access, use, public relations and networking.

The traditionally defined difference between archive and library has not been heeded by autonomous women's groups. Schatzberg notes that "collections of feminist literature can be found under a wide range of different names which do not necessarily allow any conclusions about the way they are organized" (Schatzberg 1986, 19). They are most usually called "archives", but almost all are libraries on the basis of their actual collections.

The names are often long and sometimes complicated. Abbreviations are widely used which, unfortunately, are often not easily understood. Feminist imagination is evidenced in the inventive names given to some libraries and archives and to local and national feminist journals. Most important to the founders of women's archives and libraries has been the selection of names which indicate their integrated approach to research, education and information. A few examples are: FFBIZ (Frauenforschungs-, bildungs- und informationszentrum Berlin / Women's Research, Education and Information Center Berlin); IFF [Interdisziplinäre Forschungsgruppe Frauenforschung: Dokumentation-Information-Archiv Bielefeld / Interdisciplinary Research Group: Women's Research-Documentation-Archive Bielefeld); FlbiDoZ (Feministisches Informations-, Bildungs- und Dokumentationszentrum Nürnberg / Feminist Information, Education and Documentation Center Nuremberg). Some groups have tried to indicate in their name the fact that they are
autonomous groups: the Koblenz Autonomous Women's Archive, and the Autonomous Women's Archive Wiesbaden-Research and Education Institute. Juxtaposed to these somewhat ponderous names are others which show a combination of creativity and objectivity: Spinnboden Lesbenarchiv Berlin (Spinning-Room Lesbian Archive Berlin); Bremen Women's Archive and Documentation Center "Belladona"; and "Black Widow"—the Autonomous Women's Research Office Münster.

The dissatisfaction with existing institutions that led to the creation of women's archives and libraries naturally had consequences for the organizational structure of the new establishments. The women wanted to do things better. The founders of the FFBIZ criticized among other things "the partially rigid separation of research, education and information in the existing institutions, also the division between theory and practice, and, finally, the hierarchy among the women involved" (FFBIZ). The Münster group simply stated, "the Black Widow had come into being because of dissatisfaction with traditional methods of operation in the arts and sciences" (FFBIZ).

The women's archives and libraries that characterize themselves as "autonomous" define that autonomy as "independence of political and confessional ties, and of male interference, but also the dismantling of hierarchical structures. That means independence in the sense of self-determination. However, autonomy is also related to organizational structure." And, in differentiation to the earlier women's movement, "While the first women's movement was organized hierarchically [following the models of women's clubs and societies], the projects of the autonomous women's movement have chosen the form of organization strictly for financial reasons" (Haiber 1983). In other words, the independence of the women's projects, and, therefore, also of their archives and libraries, from any form of institutional control allows for experimentation with new conceptual models for doing research, learning and working. Some aspects of these new models are: the ability to determine work content; greater say in collection development; the removal of hierarchical structures in the workplace; removal of the division of non-professional tasks from professional responsibilities; avoidance of the service/consumer element in relationships between the women involved in the project and the libraries' users; and a different relationship to the materials collected, since it is women's "own" material (Latz 1989, 33-34).

In order to achieve these goals money is needed — to rent office space, to purchase books and archive material, to prepare materials for use, to maintain hours of operation, to initiate research, and to carry on public relations. Most of the women's archives and libraries are registered associations, a status which allows them to collect membership dues and to apply for public funding. In order to grant tax deductions to contributors they must be officially recognized as non-profit organizations (37).

Money used to buy books and to pay other business expenses comes from membership dues and donations. Labor is usually contributed by volunteers, interns, and temporary employees hired through the National Employment Agency. Sporadically, full-time paid positions have been won after long and complicated battles. The combination of paid and volunteer labor had led to conflicts in many projects because of a tendency for hierarchy and specialization to develop.

The fact that operating budgets come from public agencies does not necessarily call into question their claims of autonomy. The FFBIZ declares, "If the traditional, male-oriented research, education and information institutions so clearly ignore our needs, then we want to put our tax money in projects which just as clearly pursue our interests" (39).

In addition to the autonomous women's archives and libraries, there are also those integrated into institutions like universities (for example in Bielefeld and Dortmund). Such arrangements are not trouble-free and support from feminist researchers is absolutely necessary to maintain and secure their existence. Often the university-based projects are underfunded and the women working on them must spend much time and energy justifying their existence to university administrators (42-47). The situation of the Helene Lange Archive is an exception. Donated in 1945 to the Berlin City Archive by the Berlin Women's Organization, it is fully supported and supervised by an archivist and a historian (Schuchard 1989, 81-84).

Women's archives and libraries collect books, pamphlets, periodicals, newspaper articles, research papers, flyers, autographs,
photographs, and even objects. The size of the collections vary widely. The largest are: the Archive of the German Women’s Movement in Kassel which has about 14,000 books, periodicals and documents; the FFBIZ in Berlin with roughly 7,000 titles and 350 domestic and foreign feminist periodicals; and Denk(t)räume in Hamburg with about 5,000 titles. Exact counts for the holdings of the collections are not usually available because the normal criteria for compiling library statistics have not always been followed by these groups. Some archives and libraries have made a special effort to collect ephemera and “gray” literature and have large collections of university term papers on subjects of interest to women (for example, the Women’s Archive in Osnabrück.)

The main subjects of interest in the collections are similar in almost all of the women’s archives and libraries: women’s work, research by and about women, feminist theory, genetic and reproduction technology, feminist linguistic theory, violence, sexism and lesbianism. Some collections refuse to define specific areas of collection development, like the women of the Black Widow who say that collection development is “the direct result of the current political situation and our own personal interests” (FFBIZ).

Often the groups try to tie into regional history. The unearthing of long buried traces of women’s history has been the main goal of many women’s archives and libraries in Aachen, Aschaffenburg, Berlin, Bonn, Bremen, Düsseldorf, Koblenz, München, Tübingen and other places. A second common goal of many groups is to actively influence the current women’s movement, to collect information, and to document the results of investigations for future generations. Still other women’s archives and libraries concentrate on specific subjects: the “old” women’s movement in Kassel; the role of women in Islam in Münster; women and music in Kassel.

Cataloging and classification is not done according to universally applied standards — which is true of traditional libraries in Germany as well. In descriptions of women’s archives and libraries subject catalogs and alphabetical author catalogs are mentioned as well as subject heading and key-word indexes. As a general rule they usually have an alphabetical catalog of authors and a subject catalog. Goals for bibliographic control are very high, though major difficulties do arise. The Feminist Archive in Marburg remarked that,

It is obvious that we can’t simply classify everything under the heading ‘women.’ We attempt to assemble the material in categories, which represent the point of view of women, more precisely, the feminist analysis of society which take into account the political interconnections between separate phenomena. This goal is unfortunately not so easy to achieve. .... We do not want a continuation of patriarchal ideology in our choice of subject headings. As a result, instead of using the work “Arbeitslosigkeit” which means “being without work,” we choose the word “Erwerbslosigkeit” which means “unemployed.” Instead of the heading “partnership,” we have used “ideology of partnership,” and instead of “mothers,” we have established “women with children” (FFBIZ).

Content cataloging has been extended often far beyond that usually done in libraries. For example, the Feminist Archive and Documentation Center in Cologne catalogs periodical articles (FFBIZ). In Bonn the project women are endeavouring to create a new library order:

Fiction and non-fiction concerning central women’s subjects stand side-by-side in order to join reading pleasure with theory building, and, hopefully, among other things to lower the threshold for women not usually accustomed to reading scholarly literature (FFBIZ).

The women’s archive in Aschaffenburg offers an additional service and conducts independent investigations into the holdings of traditional archives and libraries of the area in order to be able to inform their users of further information sources (FFBIZ).

Women’s archives and libraries are usually open only to women. Usually they are not lending libraries and there is normally a charge for use. The charges vary: FFBIZ, for example, charges 5 DM [$3.00] for one visit and 60 DM for a yearly permit; in the Denk(t)räume in Hamburg the library permit can be purchased for 40-60 DM. In some places inquiries cost 40 DM per hour of
search time, plus the cost of photocopies and postage, but there are also institutions which are free of charge (FFBIZ).

Operating hours vary, but in general they are shorter than in the established public and academic libraries. This is not surprising considering the difficult financial situation of women's archives and libraries.

Public relations activities are extremely varied. They include exhibitions, publications about regional women's history and general feminist topics, oral history projects with older women, conferences, lecture series and film showings.

In 1983 women involved in autonomous projects gathered for the first time to exchange ideas and experiences. At the conclusion of the second meeting in September 1984 (at the Free University's Women's Studies Center) the women joined together in a working committee on archives and libraries. Since then there have been meetings twice a year in different cities, in which the approximately 35 women's archives and libraries participate (FFBIZ). Representatives from women's archives and libraries from Switzerland and Austria also take part in these meetings.

In March 1989 the BAFF (Bundesarbeitsgemeinschaft Autonomer Frauenforschungseinrichtungen / National Committee of Autonomous Women's Research Centers) was founded in Frankfurt. It is an association of feminist scholars and research institutions. This organization is nationally and regionally politically active "to increase the resources available for women's research and to ensure continuity in the institutions concerned with women's interests" (Zentraleinrichtung 1989, 48).

Conclusion

I would like to add a few personal notes to the general subject at hand and to suggest some possible cooperative efforts between "established" librarians in public and special libraries and the autonomous women's projects. To begin with, I consider the existence of both library forms — established and autonomous — to be indispensable. Women from the autonomous groups have discussed such cooperation at least once. When they met in Berlin in 1984 a goal for the future was formulated: "An attempt should be made to introduce into library science institutes and training schools theoretical approaches and practical efforts which lead to improved collecting, cataloging, classification and distribution of women's literature" (Schatzberg 1984, 91-92). As far as I know, however, no action has been taken on this recommendation which could be a potential starting point for cooperative efforts. Before cooperative projects can begin, however, misconceptions held by both the established and autonomous libraries must be overcome.

The critiques of publicly-supported libraries by the autonomous women are not always justified. For example, Birgit Latz writes,

"From experience I know that I won't find much in a college library. In the keyword catalog under the heading "women" few works can be found which contain the word "women" in the title and they are scattered around the entire library. If I know the name of the author, then I am sometimes [surprisingly] able to find a book I am looking for in the alphabetical author-catalog. However, what about all of the books by women I don't know [yet] and which I can't even find by chance, because they are not available in the library? ... Bibliographies [on women] are rare (Latz 1989, 2)."

I don't know which college library Birgit Latz used and I don't consider the keyword-catalog the best key to the library, but certainly the placement of books on different shelves around the library is not an evil patriarchal invention, and the fact that Ms. Latz expresses surprise at finding a specific author's name in the alphabetical catalog seems to be merely a rhetorical means of encouraging her readers to look elsewhere for material on women's topics — ie. in women's archives and libraries, which are not always better than university libraries (28).

Both sides must learn to be more open-minded with one another in order to share expertise and to supplement each other's efforts. So far this happens much to seldom. For example, a women's archive proudly announced its acquisition of the volumes for 1928-1945 of the journal Die Frau (which, by the way, ceased publication in 1943-44) and claimed to be the sole owner of the journal in the Federal Republic of Germany. This announcement only reveals the group's ignorance of such basic reference tools as the Periodical Data Bank for Germany. A glance at the microfiche catalog would have disclosed that the women's archive doesn't own a complete set of the periodical
and, furthermore, that the title is held by several university and other libraries (FFBIZ).

An important contribution of women's archives and libraries is that they root out and collect historically important material, a task not easy for large publicly-supported libraries to assume and often not even something that the state-supported institutions want to concern themselves with. For example, only with the help of a women's project was I able to track down part of a librarian's bequest which might otherwise have been lost forever. Everyone will have to develop their own opinion about the worth of the autonomous organizations and each opinion will undoubtedly be influenced by the degree of personal involvement in the women's movement. Some will perhaps welcome the opportunity to write women's history in an atmosphere free of male influence, others might value the different ways in which work is organized, and others will appreciate the language used in the formal cataloging and classification of materials having to do with women's topics.

Finally, it occurs to me that this last point might be the basis for a limited project in which to attempt cooperation between the autonomous and the established libraries. It is well known (and a nightmare to some) that many Germany libraries have created their own guidelines for subject classification and only now has an attempt been made, with the "authorized rules for subject headings," to create a nationally uniform code of classification. Unfortunately, however, these "rules" do not always meet feminist requirements for non-sexist classification. For example, the new "rules" recognize the female variation of the various occupational groups. If there is a book about a "Journalistin" (woman journalist), then, of course, that subject heading is used. But, if a book covers journalists both male (Journalist) and female (Journalistin), then only the male form (Journalist) appears as a heading. We should protest such cataloging practices and the terminology of the Standard List of Subject Headings should be scrutinized from a feminist point of view. Such cooperation could be of great service to both the established and the autonomous archives and libraries.

Translation by Grace Quitzow

This article is a slightly shortened version of "Frauenarchive und Frauenbibliotheken in Deutschland" which appeared in 81. Deutscher Bibliothekartag in Kassel 1991: Wissenschaftliche Bibliotheken im vereinten Deutschland, edited by Engelbert Plassmann, Hildegard Müller and Werner Tussing; Frankfurt am Main: Klostermann-Verlag, 1992: 199-210.

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Library service is not exactly an issue which is likely to appear in the headline news, and yet it has caught the public's attention recently. Before unification there was discussion of how budget plans that allowed for the extensive installation of electronic data processing would result in library staff reduction, cuts in the acquisition of new books and possible increases in the occurrences of censorship. Since the unification, libraries in the former East Germany have come under the new regime and the extent of the potential damage is difficult to see as yet and has been little discussed.

These developments clearly show that:

- Unified German library service is to be subjugated to the practical needs and interests of the economy and state (libraries in the service of research & development).
- Libraries, as part of the State apparatus, will be subjected to serious intervention, threatening the substance of library service (budget cuts, layoffs).
- In a situation in which the social commitment of librarianship is increasingly a sham, active cultural work will only be realized against the bureaucratic obstacles of official librarianship.

We fear that in the new federal states of the former East Germany, a carbon copy of libraries in the "Westzonen" will be created without any attempt to preserve and build on the work performed there in the past.

That will also mean that the unfortunate division between scholarly and public library service will be reestablished, the hierarchical Civil Service structure of the West will be imposed, gigantic networks will obscure and efface local needs and the importance of every kind of volunteer work will be diminished.

Shortened operating hours, library fees, as well as opaque procedures and user-unfriendly organization will make access for the users more difficult and increase patron anxiety. Moreover all this weakens an inadequately developed public awareness of the meaning and importance of "free, accessible, public libraries."

The public's image of the librarian is surely anachronistic, though it is becoming differentiated in various directions. The latest manifestation being the librarian as appendage of a technological book processing machine.

Beneath that image, the inner structure of librarianship is rigid and is characterized by a strict hierarchical organization and concealed discrimination against women. However, in Konstanz and Oldenburg efforts toward cooperative decision-making in the area of wages and compensation are beginning, though it remains to be seen whether or not moves in this direction will have any effect on hierarchical structures such as the BAT system of job classification for civil servants.

Worse, behind the negative public image is the well-known "yeasaying" mentality of public service, its submissiveness and opportunism, hiding in bureaucratic anonymity (compounded by the feeling of no longer having job security as in the past), fear, but also complacency.

Unfortunately, the commitment to serve the state is much further developed than any critical sense of one's own role as part of a democratic society to which one feels a primary obligation.

In this context, the library is less and less the library of the user. Not only does it feel dependent on the state, it feels it belongs to the state.

Well-meaning librarians are thwarted in their obligation to concentrate on the users' interests, that is making the users' interests the center of their profession and facilitating the users' cooperation in library work.

Unification has created a new situation: in the East, under the pressure of impending dismissals and during a time of on-going inquisitions into possible collaboration by all-and-sundry with the former East German States Security Service, a climate of denunciation and cowardice is being created that impedes the
formation of democratic structures in all spheres of activity, including librarianship.

Similarly in the West the relationship of librarians to outside intervention in library affairs is exceedingly ambivalent, as evidenced by a submissive obedience to the authorities and the renunciation of procuring “problematic books” (e.g. the writings of Salman Rushdie, Red Army Faction documentation, allegedly pornographic literature, etc.) in order to avoid anticipated intervention.

A generational change within the library may have substituted the “good old boss” with the determined “Big Shot”, equipped with modern management and technical know how. But, nevertheless, this has not broken the continuity of conformist conduct as concerns the political aspects of library management.

Clear examples of this are the cooperation of influential librarians in burying the “Library Plans ’73“ [at the library congress in Hannover 1983], and the recommendation of the scholarly council on periodical requirements of scientific libraries (1986) as well as the express abandonment of the state library in Nord Rhein Westphalen (1991).

Corresponding behavior is manifested in the so-called “Ostlandritt” in which elite “entrepreneurs” from the West take over upper management positions in the East, by the imposition of Western content and organizational structures, and the wholesale and uncritical replacement of established norms with Western cultural values and standards.

The profession is failing to meet today’s challenges. It sees the problem too narrowly, not in its total social context. Significantly, it has not understood the necessity of the creation of potentially effective alliances and coalitions with other groups in the cultural industry.

The ÖTV [Öffentlich Dienst Transport und Verkehr, a large public service trade union in former West Germany representing librarians] is no exception. They see librarians merely as dues payers, as well as foot soldiers for their campaigns and profile pieces.

While the pundits are amused by the apparent inability of librarians to effectively represent their interests through an asso-

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ociation of their own, it appears extremely doubtful that the present structure of the existing corporate organization, which is stamped by self-conceit, will continue to dominate the practice of librarianship.

Accordingly, the Work Circle of Critical Library Workers do not see themselves as another institution to secure the established arrangement, but wants to be a forum for discussion and mutual exploration of new forms and possibilities for library work.

We intend to advance the awareness that work in the library must be understood as an act of citizenship, an act that is only possible by resisting bureaucratic domination. In this sense we wish to recover the democratic traditions of library services.

The fundamental basis of our action has to be a redefinition of the role of library services in society. On what should we take a stand? What is the proper perspective for the librarian today?

To establish this the following themes ought to be discussed:

- Libraries as social institutions, their role in the preservation of tradition; libraries as supporters and mediators of social development; libraries and the mastering of the past in East and West.
- Libraries as cultural institutions, in which the entire spectrum of society is reflected.
- Libraries as service institutions: Are the libraries today open to everyone? Must they be subjugated to scientific trends? Must libraries be slaves of technological developments?

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Progressive Librarian 35
SURREALISM — CHICAGO STYLE

This section is dedicated to American surrealism, in particular to the work of the Surrealist Group in Chicago.

What it is not about is some mummified "modern art movement" you've been told is surrealism, a comfortably past chapter in the dog-eared "history of Western Art," a supplier of images for bookcovers and advertisements. Rather, and very much to the contrary, the continuing, hydra-headed activity of the Chicago Surrealists, of surrealist groups throughout the world (and of the free imagination everywhere) is testimony to the fact — however indigestible to academic taxidermists — that the authentic revolutionary surrealists project of "transforming...all the conditions of thought, art, poetry and life itself" is still on the agenda of humankind's urgent and practical tasks. It is this surrealism which poses again and again the pressing necessity of liberating the repressed and mutilated — although undefeatable — subjectivity of humanity struggling under and against conditions of domination. Surrealism is not, and never has been, about creating "art" works to be imprisoned in museums or "literature" as fodder for professional critics. So, if we present you with the following authoritative bibliography of the work of the Chicago Surrealists (prepared by group member Paul Garon), it is not merely as a collector's checklist but as a map of the terrain of the subversive imagination, an inventory of acts of implacable revolt, a star-chart of constellations of irreducibly subversive ideas, a register of illuminated moments of a permanent revolution.

In the early 1960s, those who would form the Surrealist Group in Chicago were called "the Left Wing of the Beat Generation." They were active in civil rights and antiwar struggles as well as the Industrial Workers of the World. In 1965 two of them, Franklin and Penelope Rosemont, were welcomed into the Surrealist Movement by André Breton in Paris, and took part in the Paris group's activities for several months. When they returned to Chicago in the summer of 1966, they organized the first indigenous Surrealist Group in the United States.

In the worldwide surrealist resurgence of the later Sixties and Seventies, the Chicago group became a real force. Its first group show in 1968 at the Gallery Bugs Bunny featured six artists. Eight years later, in 1976, they organized a World Surrealist Exhibition with more than 600 works by nearly 150 artists from thirty-one countries. J. Karl Bogartte’s photomorphs, Robert Green’s sculptures and Penelope Rosemont’s alchemograms, landscapades and prehensilhouettes are among the most innovative contributions of the U.S. surrealists to the plastic arts.

Many isolated surrealists in the U.S. — including Leonora Carrington, E. F. Granell, Gerome Kamrowski, Philip Lamantia, Clarence John Laughlin and Mary Low, whose activity in the movement began in the 1930s or '40s — rallied to the support of their young Chicago comrades. The group's periodical anthology, ARSENAL/SURREALIST SUBVERSION, has included contributions by all of these as well as by most of the important newcomers to the movement, with particular attention to surrealists in the Third World.

U.S. surrealists have been vigilant in matters of theory and polemic no less than in "the practice of poetry." Paul Garon's fundamental reinterpretations of Blues; Joseph Jablonski's explorations of millennial and utopian currents; Philip Lamantia's thoroughgoing critique of the so-called "New American Poetics"; Nancy Joyce Peters' discussions of "Women and Surrealism"; Franklin Rosemont's studies of comics, jazz and U.S. radical history; and the group's manifesto on the social and ecological implications of the 1992 Los Angeles Rebellion are among their most original theoretical elaborations of surrealism's revolutionary project.

Chicago surrealism has also had a notable activist dimension. In 1977 the group tossed a pie at Robert Bly ("a typical representative of all that is detestable in American poetry today"). Their disruption of the unveiling of Claes Oldenburg's "Batcolumn" monument (resulting in three arrests) was featured on nationwide TV, in People magazine and The New Yorker. They have contributed significantly to Earth First!, strike-support, anti-Nazi agitation and radical causes galore.
To illustrate something of the character of recent surrealist concerns, following the bibliography we present a document à propos the case of Tyree Guyton, exemplifying the surrealist movement's defense of unfettered expression in the face of everything that conspires to crush human creativity and spontaneity. We also include "As long as tourists replace seers" a surrealist tract on the occasion of the Columbus Quincentennial.

Progressive librarians should find many affinities with living surrealism, with its attention to all that is exceptional, all that goes against the grain, all that provokes the censor, as well as with its excavations and reclamations of hidden heritages of resistance. We urge you to get hold of the materials in the bibliography. Beyond that — be surrealist: make sure your libraries are well-stocked arsenals of the imagination.

It should be noted that this bibliography focuses on the publications of a group, and includes publications by individuals only insofar as they appeared under the group's auspices. Thus it does not include the many books by individual surrealists issued by other publishers; or translations of books by individuals; or even reprints of collective texts in anthologies originating outside the surrealist movement.

Mark Rosenzweig

For further information on surrealism in the U.S., and particularly on the Chicago group, see:


Helpful bibliographies include Georges Sebbag's definitive study of Les Editions Surréalistes (Paris: l'Institut mémoires de l'édition contemporaine, 1993), and Ralph T. Cook's City Lights Books: A Descriptive Bibliography (Metuchen: Scarecrow Press, 1992), the index of which lists dozens of participants in the Surrealist Movement in the U.S.

38 Added Entries
NOTE TO THE READER: All measurements are approximate; all are width by height, in inches. Many leaflets and posters were produced on various colored stocks and not all colors (or incidences of use of colors) are noted. Many leaflets and posters were produced on stocks of various weights as well, and not all of the variations are noted. All publications are Black Swan Press unless otherwise noted. The location of all publications is Chicago, unless otherwise noted. All pagination for special sections of magazines is for the special section only. Pagination does not include front and back cover unless "self-wraps" is the binding designation. Numbers are for print runs, prices are of the originals.

BOOKS AND PAMPHLETS

1. SURREALISM & REVOLUTION. Ztangi / Solidarity Bookshop, 1966. White wraps printed in black. 36pp. 8 1/2 x 11, $0.35. c. 1200 copies. English translations of classic surrealist texts—Artaud, Breton, Calas, Crevel, Ernst, Mabille, Peret, et. al., and the Trotsky/Breton "Manifesto: For A Revolutionary Art"—with a Preface by Franklin Rosemont. Issued as Rebel Worker Pamphlet 4. A few weeks after printing, an extra leaf headed "A Pound of Prevention" and with ZTANGI at the foot, was bound into all copies subsequently bound. The earliest copies are without this leaf.

2. Smith, Walker C. SABOTAGE. ITS HISTORY, PHILOSOPHY AND FUNCTION. Black Swan Press, 1967. Yellow wraps printed in black and red, staple-bound. 32pp. 4 1/2 x 6 1/2, $0.50. Illustrated by Wifredo Lam, translated by Clark Mills.

3. SURREALIST EXHIBITION. Gallery Bugs Bunny, 1968. Gray card printed in black, thrice folded to make 8 pages. 8pp. 6 1/2 x 8 3/4, $0.25. Catalog for the first U.S. Surrealist Group exhibition at the Gallery Bugs Bunny from October 27 through December 8, featuring works by Lester Doré, Schlechter Duvall, Robert Green, Eric Matheson, Franklin Rosemont and Penelope Rosemont. The Gallery Bugs Bunny was located at 524 Eugenie, Chicago.


6. Tzara, Tristan. 13 POEMS. Black Swan Press, 1969. Wraps in various colors, printed in black, staple-bound. 16pp. 5 1/2 x 8 1/4, $0.75. 500 copies. With a portrait of the author by Francis Picabia and an Introduction by Franklin Rosemont.


9. Rosemont, Penelope. ATHANOR. Surrealist Editions / Black Swan Press, 1970. Brown wraps printed in black and red, staple-bound. 16pp. 5 1/2 x 8 1/2, $0.50. Poems illustrated with alchemical engravings. Reprinted in green wraps printed in black and red in December, 1971, and in green wraps printed in black in June, 1978. There were approximately 500 copies done of each printing.


11. SURREALIST INTERVENTION. The Surrealist Group, 1971. Tan wraps printed in black, side-stapled. 24pp. 8 1/2 x 11, Slightly over 300 copies. Contains a prefatory group statement, as well as papers by Franklin Rosemont, John Simmons, and David Schanoes, and the leaflet, Toward the Second Chicago Fire: Surrealism and the Housing Question. "Papers presented by the Surrealist Group at the Second International Telos Conference, Buffalo, NY, November 1971."

12. Rosemont, Franklin. THE APPLE OF THE AUTOMATIC ZEBRA'S EYE. Cambridge: Radical America under the direction of the Surrealist Group, 1971. Red wraps printed in black, staple-bound. 28pp. 6 x 8 1/2,
$0.75. Number One in the Surrealist Research and Development Monograph Series. Poems, illustrated with drawings by Schlechter Duvall. Reprinted by Black Swan Press, 5 1/2 x 8 1/2, in 1978.

13. NOTES FOR AN INTRODUCTION TO THE FIRST PRINCIPLES OF SURREALISM. n.p., 1971. White leaves printed on rectos only, stapled in upper left corner. 8pp. 8 1/2 x 11. Prepared by the Chicago Surrealist Group for the colloquium on surrealism sponsored by the International Socialists, Chicago, August 26, 1971. In the first printing, the title appears in Roman type. In a later reprinting, the title was reset in display type.

14. IN MEMORY OF GEORG LUKACS. Surrealist Editions / Black Swan Press, 1971. Light green wraps printed in black, staple-bound. 20pp. 5 1/2 x 8 1/2, $0.50. Contains "Contribution to the Critique of an Insipid Legend," by Franklin Rosemont, "Georg Lukacs and the Pseudo-Marxist Socialists, Chicago, August 26, 1971. In the first printing, the title appears in Roman type. In a later reprinting, the title was reset in display type.


16. Schwartz, Stephen. HIDDEN LOCKS. Cambridge: Radical America under the direction of the Surrealist Group, 1972. Light blue wraps printed in black, staple-bound. 12pp. 5 1/2 x 8 1/2, $0.50. 500 copies. Number Two in the Surrealist Research and Development Monograph Series. Short stories.


21. Manti, Peter. FAIR GAME. Black Swan Press, 1974. Cream wraps printed in black, staple-bound. 20pp. 5 1/2 x 8 1/2, $0.75. 500 copies. Number Seven in the Surrealist Research and Development Monograph Series. Poems, with drawings by the author.


Farley and eight appreciations by Paul Garon, Joseph Jablonski, Philip Lamantia and others.

Catalog for an exhibition of the works of the pioneer American surrealist painter, with a preface by Franklin Rosemont, plus appreciations by André Breton, Philip Lamantia and others from the 1940s, 1950s, 1960s and 1970s.


29. Farley, Alice [about]. THE LATIN SCHOOL PRESENTS ALICE FARLEY. The Latin School, 1977. Stiff blue card folded to make a 4-page brochure printed in black. 4pp. 4 1/4 x 5 1/2. The program for a Farley performance at the Wrigley Auditorium of The Latin School in Chicago, on May 17, 1977.


33. SURREALISM IN 1978. 100TH ANNIVERSARY OF HYPERTHERIA. Ozaukee Art Center [Cedarburg], 1978. Glossy white self-wraps printed in black, staple-bound. 24pp. 11 x 8 1/2, $2.50. 1000 copies. Catalog for an exhibition organized by the International Surrealist Movement with the participation of the Phases Movement, Ozaukee Art Center, Cedarburg, Wisconsin.


38. DEBRA TAUB. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff blue card folded to make a 4-page brochure printed in black. 4pp. 7 1/4 x 5 1/4. Catalog for the exhibition, with a preface by Franklin Rosemont and biographical information. The exhibition ran from April 1 through April 30.

39. ROBERT GREEN. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff tan card folded to make a 4-page brochure printed in brown. 4pp. 6 x 8 1/2. Catalog for the exhibition, with a preface by Edouard Jaguer and biographical information. The exhibition ran from May 13 through June 10.

40. PENELlope ROSEMONT. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff tan card folded to make a 4-page brochure printed in blue. 4pp. 5 1/2 x 8 1/2. Catalog for the exhibition, with a preface by Edouard Jaguer and biographical information. The exhibition ran from June 15 through July 22.

41. HAL RAMMEL. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff white card folded to make a 4-page brochure, printed in black. 4pp. 5 1/2 x 8 1/2. Program for the exhibition, with a preface by Franklin Rosemont and biographical information. The exhibition ran from July 22 through August 18.

42. Rammel, Hal, et. al. SONG OF AN AEROPTERYX. trans museq [Birmingham] and Black Swan Press, 1983. White wraps printed in black. 4pp. 8 x 8 1/2, $4.95 Comic strip. Laid into a pocket on the inside rear wrap is a 7” phonograph record containing music by LaDonna Smith and Davey Williams.

43. JOEL WILLIAMS. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff tan card folded to make a 4-page brochure printed in green. 4pp. 5 1/2 x 8 1/2. Catalog for the exhibition, with a preface by Franklin Rosemont and biographical information. The exhibition ran from August 18 through September 17.


PERIODICALS

47. SURREALIST INSURRECTION No. 1. Surrealist Insurrection, 1968. Single white leaf printed in black on one side. 17 x 22, $0.20. Approximately 1100 copies. Agitational wall-poster published January 22, 1968. Like the four later issues, this one included poems, short articles, polemics, drawings and/or collages.


51. Rosemont, Franklin, ed. ARSENAL: SURREALIST SUBVERSION 1. Black Swan Press, 1970. Glossy white wraps printed in black, perfect bound. 80pp. 7 1/4 x 10 3/4, $1.50. 2675 copies were printed on December 18, 1970. The major collective publication of the Surrealist Movement in the U.S.


56. BULLETIN OF SURREALIST INFORMATION No. 4. n.p., 1973. Single tan leaf printed in black on both sides. 8 1/2 x 14. Published December 1973 in an edition of 400 copies.


58. Rosemont, Franklin, ed. ARSENAL: SURREALIST SUBVERSION 3. Black Swan Press, 1976. Gold wraps printed in black and red, perfect bound. 120pp. 7 1/4 x 10 3/4, $3.50. 2500 copies. Reflecting the U.S. surrealists' increasing contact with surrealists in other countries, this third volume is described on the inside front cover as the "English-language Journal of the International Surrealist Movement."


tion with the International Surrealist Movement," this volume includes more than 60 contributors from twenty countries.

65. FROM THE HEART OF THE WILD ONION. n.p., 1989. Single leaf [various colors and weights] printed in black on both sides. 11 x 17. This bulletin was prepared to disseminate information on the expanded field of action for surrealism in the US occasioned by the publication of Arsenal: Surrealist Subversion 4.

66. WHAT ARE YOU GOING TO DO ABOUT IT? Black Swan Press, 1992. Single sheet folded twice to make 4 pages, newsprint printed in black. 4pp. 8 1/2 x 11 1/2. 10,000 copies. The verso of the single sheet forms a 17 x 22 3/4 poster containing "As Long as Tourists Replace Seers," an international surrealist critique of the Columbus Quincentennial.

SPECIAL ISSUES AND SPECIAL SECTIONS OF MAGAZINES


68. Rosemont, Franklin, ed. SURREALISM IN THE SERVICE OF THE REVOLUTION. Madison: Radical America, 1969. Gray wraps printed in red and black. 96pp. 5 1/4 x 8 1/2, $ 0.75. 5000 copies. A special issue of the Students for a Democratic Society (SDS) journal Radical America (January, 1970) devoted to surrealism. In 1974-5, 150-200 sets of unbound sheets, with one sheet supplied in photocopied form, were bound in a newly printed gray textured cover, printed in black only.


70. "The Surrealist Movement in the U. S." San Francisco: City Lights Books, 1974. White wraps printed in gray and black, perfect bound. 52pp. 7 x 10, $5.95. Prefaced by a manifesto, "Lighthouse of the Future," this special section of City Lights Anthology was edited by Philip Lamantia, Nancy Joyce Peters and the Chicago Group, and featured a selection of writings and reproductions by participants in the Surrealist Movement in the U.S.


75. FREE SPIRITS. ANNALS OF THE INSURGENT IMAGINATION. San Francisco: City Lights, 1982. Semi-glossy white wraps printed in gray, black and red, perfect bound. 224pp. 7 x 9, $7.95. Edited by Paul Buhle, Jayne Cortez, Philip Lamantia, Nancy Joyce Peters, Franklin Rosemont and Penelope Rosemont, this anthology was conceived as the successor to the "Surrealism and Its Popular Accomplices" issue of Cultural Correspondence, and includes contributions by surrealists as well as non-surrealists whose activity the surrealists regarded as compatible with their own.


POSTERS

78. AU GRAND JOUR. Solidarity Book Shop, 1967. Single white leaf printed in black on one side. 17 x 22, $0.25. Prints a text by René Crevel, beginning "The time is coming when seas of boiling rage..." Solidarity Bookshop was located at 745 W. Armitage, Chicago, when this poster was distributed.

79. SURREALIST EXHIBITION. WORKS BY LESTER DORÉ, SCHLECHTER DUVALL, ROBERT GREEN, ERIC MATHESON, FRANKLIN ROSEMONT, PENEOPE ROSEMONT. Gallery Bugs Bunny, October, 1968. Single white leaf printed in black on one side. 20 x 17.

81. THE GALLERY BUGS BUNNY ANNOUNCES AN EXHIBITION OF REVOLUTIONARY POSTERS & SURREALIST OBJECTS. Gallery Bugs Bunny, 1969. Single white leaf printed in black on one side. 8 1/2 x 11. A poster announcing an exhibition of revolutionary posters from around the world, as well as surrealist objects made by members of the Chicago Surrealist Group, in homage to Rube Goldberg.


84. FRANKLIN ROSEMONT. DRAWINGS, COLLAGES & OBJECTS.... Gallery Bugs Bunny, 1969. Single white leaf printed in black on one side. 4 x 5. A small poster for the exhibition held at the Gallery Bugs Bunny, April 7 through May 4.

85. DECLARATION OF WAR. The Surrealist Group, 1971. Single white leaf with one deckle edge printed in red and black on one side. 12 x 18. Issued in January to announce the first issue of Arsenal: Surrealist Subversion.


88. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Stiff green card (also on tan paper) printed in black and red. 19 1/2 x 24 1/2. Approximately 500 copies on green stock and 1500 copies on tan stock. The main poster announcing the World Surrealist Exhibition, showing the shadow picture of a black swan. The exhibition opened May 1 and ran through June 19.

89. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Stiff white card printed in black on one side. 8 x 7 3/4. 400 copies printed in May, 1976. A smaller version of the poster announcing the World Surrealist Exhibition and showing the shadow picture of a black swan.

90. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Single green leaf printed in black on one side. 11 x 17. 100 copies. A later and smaller version of the poster announcing the World Surrealist Exhibition and showing a shadow picture of a black swan; the foot of the poster notes that the show will run through June 19. A few copies, possibly as many as 100, were run off at a later date, noting that the show would run through June 20.

91. FERNANDO ARRABAL’S VIVA LA MUERTE. Gallery Black Swan, 1976. Single green leaf printed in black on one side. 8 1/2 x 11. Issued to announce the screening of Arrabal’s film on May 7 and 8, 1976 at the World Surrealist Exhibition at the Gallery Black Swan.


95. SUN SONG ... GREAT BLACK MUSIC. Gallery Black Swan, 1976. Single leaf (green or yellow) printed in black on one side. 8 1/2 x 11. A later and smaller version of the poster announcing the World Surrealist Exhibition and showing the shadow picture of a black swan.

96. SURREALISM IN 1977. Gary: The Gary Artists League, 1977. Single leaf (green or yellow) printed in black on one side. 11 x 17. 300 copies were issued of this poster advertising the performance of a group led by Douglas Ewart at the World Surrealist Exhibition on June 19 and 20, 1976.

97. SURREALISM IN 1977. The Hyde Park Art Center, 1977. Single red leaf printed in black on one side. 11 x 8 1/2. 400 copies. The poster for the
exhibition of American surrealist works at the Hyde Park Art Center, 5236 S. Blackstone, Chicago, May 8 to June 8.

98. SURREALISM IN 1977. Hyde Park Art Center, 1977. Single leaf [various colors] printed in black on one side. 3 x 11. A slim poster for the Hyde Park Art Center presentation of American surrealist works. Three variations were printed, each using different collages and different quotations.

99. SURREALIST DANCE CHOREOGRAPHED AND PERFORMED BY ALICE FARLEY. Norris Center Programming Council, Northwestern University (Evanston), 1977. Stiff orange card printed in black on one side. 11 x 8 1/2. A poster announcing Farley's performance at McCormick Auditorium at Norris University Center, Northwestern University.

100. SURREALIST DANCE ... BY ALICE FARLEY. New Theater, 1977. Single pink leaf printed in black on one side. 5 1/2 x 8 1/2. A flyer announcing a performance by Farley at the University of Chicago, May 26, 1977.

101. ALICE FARLEY. IN(VISIBLE WOMAN). New York: Theater for the New City, 1977. Single white leaf printed in black on one side. 8 1/2 x 11. The poster for an Alice Farley Surrealist Dance performance, produced in affiliation with the Surrealist Movement in the U. S., October 6-9 and October 13-16. The Theater for the New City was located at 113 Jane Street, New York. On some copies, the poster included mailing permit information on the verso.

102. SURREALISM IN 1978 / 100TH ANNIVERSARY OF HYSTERIA. Ozaukee Art Center (Cedarburg, Wisconsin), 1978. Glossy yellow leaf printed in black on one side. 22 x 17. 450 copies. Announcing the exhibition organized by the International Surrealist Movement, with the participation of the Phases Movement.

103. SURREALISM IN 1978 / 100TH ANNIVERSARY OF HYSTERIA. Ozaukee Art Center (Cedarburg), 1978. Single cream leaf printed in black on one side. 11 x 8 1/2. A smaller version of the poster for the exhibition at the Ozaukee Art Center in Cedarburg, Wisconsin, organized by the International Surrealist Movement with the participation of the Phases Movement, March 5 through April 9.

104. ISADORA DUNCAN: AN EXHIBIT. Dance and Mime Shop and Gallery, 1981. Single yellow leaf printed in black on one side. 8 1/2 x 14. A poster for an exhibition honoring Duncan that included paintings, drawings and photographs by Chicago surrealists and others. The exhibition was held at the Dance and Mime Shop at 2402 Lincoln Avenue, Chicago, from June 5 through July 10.


110. COME TO A PARTY FOR FREE SPIRITS! Union Gallery (Milwaukee), 1982. Single yellow leaf printed in black on one side. 8 1/2 x 11. A poster announcing a party for the Free Spirits anthology published by City Lights (San Francisco) and the Fifteenth Anniversary of Black Swan Press / Surrealist Editions, at the Union Gallery at the University of Wisconsin, Milwaukee, on November 27.

111. DEBRA TAUB. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Stiff blue card printed in black on one side. 8 1/2 x 14. Announcement of an exhibition of Debra Taub's surrealist collages at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition. This exhibition was held in conjunction with the publication of the new edition of Leonora Carrington's Down Below, illustrated with collages by Taub. Surrealism Now and Forever! was used as a title for five different one-person exhibitions at the Platypus Gallery.

113. ROBERT GREEN. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Tan stiff card printed in brown on one side. 8 1/2 x 14. Announcement of an exhibition of Robert Green’s sculptures, paintings, drawings and cartoons at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition.


115. PENEOPE ROSEMONT. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Stiff white card printed in blue on one side. 8 1/2 x 14. Announcement of an exhibiton of Penelope Rosemont’s paintings and drawings at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition. Some copies were printed on paper and used as a mailing piece.

116. HAL RAMMEL. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Gray stiff card printed in black on one side. 8 1/2 x 14. Announcement of an exhibiton of Hal Rammel’s drawings and cartoons at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition.

117. DOUGLAS EWART AND INVENTIONS. Platypus Gallery (Evanston), 1983. Single tan leaf printed in black on one side. 8 1/2 x 11. A poster announcing a concert by Douglas Ewart at the Platypus Gallery, 530 Dempster, Evanston, June 17. Illustrated by Hal Rammel.

118. JOEL WILLIAMS. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Stiff tan card printed in black on one side. 8 1/2 x 14. Announcement of an exhibition of Joel Williams’ collages at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition.

119. WHY SAY NO?. The Surrealist Group, 1987. Single white leaf silk-screened in green, black and red on one side. 10 1/2 x 20, $15.00. A poster denouncing the “Just Say No!” craze, originally issued as a tract, with art work by Debra Taub.

120. SURREALISM & MUSIC? Emergency Theater, 1988. Single tan leaf printed in black on one side. 8 1/2 x 11. An announcement of a concert by Johannes Bergmark of the Swedish Surrealist Group, with Special Guests, August 8.

121. COME TO A CELEBRATION OF THE PUBLICATION OF ARSENAI: SURREALIST SUBVERSION ... FEATURING A MUSICAL PERFOR-

MANCE BY DOUGLAS EWART. Powell’s Bookstore North, 1989. Single leaf [various colors] printed in black on one side. 8 1/2 x 11. A poster announcing an Arsenal: Surrealist Subversion 4 publication party at Powell’s Bookstore North, 2850 N. Lincoln, Chicago, featuring a performance by Douglas Ewart with Hamid Drake and Light Henry Huff. The party was held on February 18.

122. COME TO A CELEBRATION OF THE PUBLICATION OF ARSENAI: Powell’s Bookstore North, 1989. Single yellow leaf printed in black on one side. 3 3/4 x 8 1/2. A small poster announcing the party at Powell’s Bookstore North, and noting the musical performance by Douglas Ewart and others.

123. SICK OF CAPITALIST-CHRISTIAN CIVILIZATION?... ARSENAL... SURREALIST SUBVERSION. n.p., 1989. Single leaf [various colors] printed in black on one side. 8 1/2 x 14. A poster advertising the availability of Arsenal: Surrealist Subversion 4, with a list of Chicago area bookstores that carried surrealist works. Some copies were trimmed to 7 1/4 x 13 1/4 before distribution.


139. THE SURREALISTS TO THE STUDENTS AT NORTHWESTERN UNIVERSITY. The Surrealist Group, April, 1971. Single white leaf printed in black on one side. 8 1/2 x 11. Distributed at Northwestern in May 1971 to denounce a course being taught on "French Surrealism".


TRACTS AND LEAFLETS

134. THE FORECAST IS HOT! Surrealist Group/ Rebel Worker Group/ Anarchist Horde, 1966. Single leaf (various colors) printed in black on one side. 8 1/2 x 14. This was the first tract issued by the Chicago Surrealist Group.

135. THIS TOO WILL BURN! The Surrealist Group, August, 1967. Single yellow leaf printed in black on one side. 8 1/2 x 11. Issued on the occasion of the unveiling of the Picasso statue in downtown Chicago.

136. THE REVENGE OF EMILIANO ZAPATA. Surrealist Insurrection, 1968. Single red leaf printed in black on one side. 8 1/2 x 11. A flyer announcing the publication of Surrealist Insurrection.

137. PROTEST. Gallery Bugs Bunny, 1968. Single white leaf printed in black on one side. 8 1/2 x 11. A dual-purpose poster/tract: The main text of the poster protests the fraudulent nature of the "Dada, Surrealism & Their Heritage" show at the Art Institute of Chicago, and announces the first Chicago Surrealist Group show at the Gallery Bugs Bunny. The exhibition opened October 27.


139. THE SURREALISTS TO THE STUDENTS AT NORTHWESTERN UNIVERSITY. The Surrealist Group, April, 1971. Single white leaf printed in black on one side. 8 1/2 x 11. Distributed at Northwestern in May 1971 to denounce a course being taught on "French Surrealism".

140. THE ANTEATER'S UMBRELLA. The Surrealist Group, August, 1971. Single yellow leaf printed in black on one side. 8 1/2 x 11. Issued on the occasion of the unveiling of the Picasso statue in downtown Chicago.


142. TOWARD THE SECOND CHICAGO FIRE. The Surrealist Group, September, 1971. Single leaf (of various colors and weights) printed in black on both sides. 8 1/2 x 11. Issued in October, on the occasion of the celebration of the Centennial of the Great Chicago Fire. Reprinted c. 1977 on pink stock.

143. WAR, HIDE YOURSELF! The Surrealist Group, November, 1971. Single white leaf printed in black on one side. 8 1/2 x 14. A text by the sur-
realist group, accompanied by short texts by Trotsky, Pérêt, Luxemburg, Lenin, Malatesta and Crevel, issued in November, 1971.


145. THE IRISH REBELLION HERE AND NOW. The Surrealist Movement in the United States, 1972. Single green leaf [or stiff beige card] printed in black on one side. 8 1/2 x 11. 2300 copies were printed March 15, 1972. The surrealists in the US on the Irish rebellion as class struggle, issued in March.

146. DECLARATION ON JOSEPH LOSEY'S FILM: THE ASSASSINATION OF LEON TROTSKY. The Surrealist Movement in the United States, 1973. Single blue leaf printed in black on one side. 5 1/2 x 8 1/2. Issued in February, this leaflet protested Losey's distortion of Trotsky's life and spirit.


148. CONFESSION. n.p., 1974. Single white leaf printed in black on one side. 5 1/2 x 8 1/2. A mock confession, "signed" by Anna Balakian, Mary Ann Caws, Wallace Fowlie, Paul Ilie and William Rubin and placed on the chairs of the attendees at a Modern Language Association meeting on surrealism, presided over by Ms. CAWS.

149. BULLETIN OF SURREALIST INFORMATION / PRESS RELEASE. ARSENAL: SURREALIST SUBVERSION, 1974. White leaves printed in black on one side and stapled in upper left corner. 2pp. 8 1/2 x 11. A press release, dated 28 March, 1974, noting that Robert Green, Surrealist, Imprisoned in Mexico without Charge. Some copies were issued as a single leaf printed on both sides.

150. ON THE DEFECTION OF AN OPPORTUNIST. The Surrealist Movement, 1974. Single white leaf printed in black on one side. 8 1/2 x 11. Issued in December, 1974, on the defection of Stephen Schwartz from surrealist activity in the US.

151. ON THE ARREST OF PAULO PARMAGUER AND OTHERS. n.p., 1975. Single blue leaf printed in black on one side. 8 1/2 x 11. A leaflet dated August 7, 1975, protesting the arrest and torture, in Argentina, of the Brazilian surrealist poet and cinematographer.

152. STATEMENT OF THE SURREALISTS. The Surrealist Movement in the United States, 1975. White leaves printed in blue on one side. 2pp. 8 1/2 x 11. To the meeting organized by the Trotskyist Organization of the US, to form a united front committee to defend political prisoners in Spain.


155. NO HITS, NO RUNS, ALL ERRORS. The Surrealist Movement in the United States, 1977. Single yellow leaf printed in black on one side. 5 1/2 x 8 1/2. Issued to protest the dedication of Claes Oldenburg's "Batcolumn" sculpture on Chicago's near West side, April, 1977.

156. YEAR OF THE BORE. The Surrealist Group, 1983. Single white leaf printed in black on one side. 7 x 8 1/2. A February leaflet protesting the mayoral primary in Chicago.

157. SURREALISM IS ELSEWHERE. The Surrealist Group, 1985. Single cream leaf printed in black on one side. 6 3/4 x 11 1/2. A leaflet issued in April protesting a spurious "surrealism" exhibition at the Southern Exposure Gallery (San Francisco).


159. WHY SAY NO? The Surrealist Group, 1987. Single white leaf printed in black on one side. 7 x 11. The smallest version of this leaflet.


161. THE MARQUIS DE SADE ON RELIGION. The Surrealist Group of Chicago, 1987. Single pale pink leaf printed in black on one side. 5 1/2 x 8 1/2. An alternate version of the leaflet; without the collage.

162. WHAT ARE YOU DREAMING? The Surrealist Group, 1987. Single white leaf printed in black on both sides. 8 1/2 x 11. A leaflet protesting the ceremonial rededication of the Picasso statue in downtown Chicago; also reprinted is the text of the surrealists' original 1967 leaflet, "This Too Will Burn!," protesting the arrival of the statue.

164. HELP BREAK THE CHAINS OF RELIGION! The Surrealist Group in Chicago/The Anarchist Horde/Enemies of God [Local Assembly 42], 1988. Single white leaf printed in black on one side. 5 1/2 x 8 1/2. A leaflet protesting the inclusion of a cross amidst the floral arrangements of the Spring Flower Show at the Lincoln Park Conservatory.

165. CHOOSE YOUR WEAPON. The Surrealist Group of Chicago, 1988. Single white leaf printed in black on one side. 6 1/4 x 11. Earlier, the distributing of the leaflet The Marquis de Sade on Religion at the Francis Parker School in Chicago had been interrupted by an idignant administrator; this leaflet was subsequently issued and distributed in protest of the incident.


171. FOR TYREE GUYTON. Black Swan Press, 1992. Single white leaf printed in black on one side. 11 x 17. A leaflet issued in solidarity with Detroit artist Tyree Guyton who turned abandoned houses into marvelous assemblages. A few copies were issued in a proof state. Also, an 8 1/2 x 11 version was later issued to solicit international support for Guyton.

ANNOUNCEMENTS AND MISCELLANEOUS


173. SURREALIST RESEARCH AND DEVELOPMENT MONOGRAPH SERIES. Black Swan Press, 1972. Single orange leaf printed in black on both sides. 8 1/2 x 5 1/2. Advertisement for Monographs 1-6 on one side and miscellaneous Black Swan Press publications on the other side.


175. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Stiff white card printed in black on one side. 6 1/4 x 3 3/4. A postcard announcing the private opening of the World Surrealist Exhibition on Friday, April 30, 1976, at 8 o'clock pm. The postcard also notes that at 11pm, there will be a dance performance by Alice Farley.

176. THE GARY ARTISTS LEAGUE PRESENTS SURREALISM IN 1977. Gary: The Gary Artists League, 1977. Stiff yellow card printed in black. 8 1/2 x 5 1/2. The verso of the card is printed with the Non-profit Organization Permit information so the card could be used for mailing. The Gary Artists League show, devoted to works by American surrealists, ran from April 3 to April 29.

177. THE HYDE PARK ART CENTER PRESENTS SURREALISM IN 1977. The Hyde Park Art Center, 1977. Stiff card [various colors] printed in black on both sides. 8 1/2 x 5 1/2. The Hyde Park Art Center show ran from May 8 to June 8. Like the Gary Artists League show, it presented a selection of works selected from American surrealists. Unlike the Gary Artists League, the Hyde Park Art Center refused the work of Henry Darger.


179. TIME-TRAVELERS' POTLATCH. n.p., 1978. Single white leaf printed in black on one side. 8 1/2 x 11. A letter sent to surrealist comrades soliciting the results of their experiments with this surrealist game that originated with the Chicago surrealists: Each participant indicates the gift that he or she would present to various historic figures on the occasion of their meeting. It was suggested that participants, on this occasion, limit the historic figures to those associated with one or another of the many currents by which surrealism has manifested its popular evidence in the US.
180. CULTURAL CORRESPONDENCE INVITES YOU TO PARTICIPATE IN A SYMPOSIUM.... Providence: Cultural Correspondence, 1979. Single gray leaf printed in black on one side. 8 1/2 x 11. A solicitation to the symposium on "The Future of Surrealism" to be published in Cultural Correspondence 12/14, Summer 1981.

181. LETTER TO THE SURREALISTS OF THE USSR. n.p., 1980. Single white leaf printed in black on one side. 8 1/2 x 11. 50 copies or less. Text entirely in Russian, a letter distributed to surrealistic colleagues in the USSR.


183. INQUIRY ON HOLIDAYS FOR FREE SPIRITS. J. Karl Bogartte [Milwaukee], 1981. Single white leaf printed in black on one side. 8 1/2 x 3 1/4. Responses to the inquiry on holidays were sought for publication in Free Spirits.


185. [HAL RAMMEL DRAWINGS AND CARTOONS] Platypus Gallery [Evanston], 1983. Stiff gray card printed in black on one side. 5 1/2 x 3 1/4. Postcard announcing the exhibition and inviting the recipient to the Opening Party on the first night of the exhibition of Hal Rammel's drawings and cartoons.

186. JOEL WILLIAMS COLLAGES. Platypus Gallery [Evanston], 1983. Stiff card [various colors and weights] printed in black on one side. 5 1/2 x 3 1/2. Postcard announcing the exhibition and inviting the recipient to the Opening Party on the first night of the exhibition.


191. TED JOANS. THE EMERGENCY THEATER PRESENTS SURREALIST / JAZZ POET TED JOANS. Emergency Theater, 1989. Single red leaf printed in black on one side. 5 1/2 x 8 1/2. A leaflet announcing a performance by Joans; some copies show the drawing of a rhinoceros corrected. The Emergency Theater was located at the rear of the Occult Bookstore, 3230 N. Clark Street, Chicago. The reading took place October 4.


193. FRANKLIN ROSEMONT. LAMPS HURLED.... Black Swan Press, 1990. Stiff white card printed in black on both sides. 6 x 4. Postcard issued to announce the publication of Franklin Rosemont's LAMPS HURLED AT THE STUNNING ALGEBRA OF ANTS. The verso reproduces a drawing by Karol Baron executed for the book.

194. PENELPOSE ROSEMONT. ANARCTIC JUNGLES AND OTHER WILD IMPROBABILITIES. Ennui Cafe, 1992. Stiff white card printed on both sides. 6 x 4. Postcard announcing an exhibition of paintings by Penelope Rosemont at the Ennui Cafe, 6981 N. Sheridan, Chicago, running through April 4. The verso reproduces a painting by the artist.


EPHEMERA

197. Several groups of stickers were printed for a number of occasions. The first of these was done on May 25, 1973, when 1000 stickers were printed. Single white leaves printed in black on one side of gummed paper. Various sizes. Ten stickers were all cut from a single 8 1/2 x 11 sheet to announce Arsenal: Surrealist Subversion 2. Each sticker was roughly 4 1/2 x 2, although two of the ten were 4 1/4 x 2 3/4. Each bore the picture of an animal or some object and an appropriate quotation from either Sandor Ferenczi (winged frog), Leonora Carrington [Merlin], Lautraftmon [black swan], Thomas DeQuincey [fetishes], Hegel [a scorpion and Hegel], Rosa Luxemburg [Red-winged Blackbird], Goethe and
Lenin (Octopus and an automobile), T-Bone Slim (Tarantula), André Breton (collage), or Lewis Carroll (guillotine). The latter two stickers were 4 1/4 x 2 3/4. All stickers bore the notation "Read Arsenal: Surrealist Subversion". Another group was done in 1977 on white crack-and-peel paper with tan backing, printed on one side. The stickers were of various sizes. Here was printed the first version of the popular "Danger I do not remove this tag! Having been found severely injurious to the human spirit, this building has been CONDEMNED by the surrealist movement." (8 1/2 x 2 1/2) In addition, stickers were printed showing a black swan and the legend "Read Arsenal: Surrealist Subversion," surrounded by quotes from T-Bone Slim and Thomas DeQuincey. (4 1/4 x 3). Another group was done in 1987 on white crack-and-peel paper with plain white backing, printed on one side. These, too, were of various sizes. The "Condemned" sticker was reprinted with slightly different text: "...Having been found absolutely inimical to the poetic spirit, and a menace to the continuation of life on this planet, this building has been "Condemned" by the surrealist movement." A 4 1/4 x 1 3/4 sticker beginning "Sick of capitalist-christian civilization...?" and advertising Arsenal: Surrealist Subversion was illustrated with the picture of an octopus. A group of stickers bore quotes from surrealists or presurrealists, all bearing the legend "The Surrealist Movement": René Crevel, Hegel/Alice, Heraclitus, John Muir, André Breton, and Malcolm de Chazal. These were approximately 4 1/4 x 3, as was a final sticker bearing the legend "Enemies of God, Local Assembly 42", quoting Mikhail Bakunin, and featuring a collage by Debra Taub.

A similar group was done the same year on orange crack-and-peel paper with decorated white backing, printed on one side. In 1989, an identical group to the one above was printed on green crack-and-peel paper with plain white backing, printed on one side. Included in this group was a 2 1/2 x 3 3/4 sticker quoting T-Bone Slim, and asking, "Have you read Arsenal / Surrealist Subversion?"

198. A small group of cards, cut from 300 sheets, were done on stiff white stock printed in black on one side. Six of these 3 x 2 3/4 cards were issued as part of the decor—and as souvenirs—of the exhibition at the Hyde Park Art Center (1977). Each card bore the identical picture of an octopus, and a quotation from either Hegel, Lenin, Malcolm X, Charles Fourier, Nat Turner, or William Blake.

199. A group of ribbons was printed in 1982, on cloth (varying colors), in gold or silver on one side. 2 x 7, 1 1/2 x 7 1/2. Ribbons bearing the legend "Surrealism" or "Free Spirits / City Lights" were printed for the various Free Spirits parties at Guild Books and Periodicals, and elsewhere throughout the country. A "Surrealism Now and Forever!" ribbon, prepared for the "Permanence du regard surréaliste" exhibition in Lyons [in which several Chicago surrealists participated], was also circulated as a bookmark/keepsake with Chicago surrealist publications.

200. GROUNDHOG DAY CARDS. In 1975, the Chicago Surrealist Group began to send Groundhog Day cards to friends around the world. Each year, the card was drawn by a different participant: 1) Ron Papp (a drawing, 1975), which also contained the lyrics to Sonny Boy Williamson’s Groundhog Blues; 2) Franklin Rosemont (a collage, 1976); 3) A. K. El Janaby (collage, 1977); 4) Franklin Rosemont (drawing/collage, 1978); 5) Hal Rammel (drawing, 1979); 6) Debra Taub (collage, 1981); 7) Robert Green (drawing, 1982); 8) Penelope Rosemont (collage, 1983).

Gertrude: "I am surrounded by little clouds, and as I go through the air I change" (drawing, 1905)
FOR TYREE GUYTON

I see art as a way of saying, seeing, and feeling all the things I never had a chance to do when I was coming up....It’s the kind of magic I dreamed about as a boy, but am only now able to express creatively. — Tyree Guyton

For five years Tyree Guyton — assisted by his wife Karen and his grandfather, Sam Mackey — has transformed the flotsam and jetsam of America’s urban nightmare into the stuff that dreams of a better life can be made of.

In the spirit of collective improvisation and potlatch, these African-American artists turn abandoned houses into marvelous assemblages, resonant with wild humor. The basic materials of their art are the broken parts of a broken-down society, the odd pieces left behind by a civilization in decay: old toys, bicycles, shoes, a telephone booth, discarded tires, tin cans, a football helmet, dolls, mousetraps, street signs, birdcages, playing cards.

Built with things that others have thrown away, their colorful collages-in-the-form-of-funhouses challenge the mounting misery of these times. Not surprisingly, they aroused interest that soon became international. Heidelberg Street on Detroit’s East Side — the street where Guyton grew up, and the site of his constructions — was recognized as one of the few outstanding attractions in a city that has long suffered the ravages of economic decline.

For his services Guyton was officially rewarded with court-appearances, insults from politicians and the daily press, and the destruction of his work. On November 23, 1991, without prior notification, bulldozers and wrecking crews demolished the last four houses that he and his co-workers had so painstakingly transformed.

Applauding this inexcusable devastation, the Detroit News labeled Guyton’s houses “eyesores,” and cited neoconservative critic Hilton Kramer’s old chestnut that art is too fragile to be burdened with solving society’s problems. There are words for such posturing, and for those who adopt it: stupid, hypocritical, cowardly and loathsome are a few that come to mind. Is it not as plain as day that the real “eyesores” in Detroit are precisely the buildings that Tyree Guyton has not touched?

It is further alleged that Guyton’s neighbors objected to his art. If true, this would be one of the strongest reasons not only for letting his works stand, but for protecting them as well. Are neighbors to stand as judges, juries and executioners of art? Add up all the artists in history who enjoyed the approval of their neighbors, and the total would not suffice to fill a drugstore. It is virtually an axiom: In matters of poetry, freedom and love, ninety-nine out of a hundred neighbors are wrong.

However — and this is only one of many ironies in the Heidelberg Street affair — the charge that Guyton’s neighbors are hostile to his art may well be unfounded. In transforming their neighborhood, Guyton and his collaborators have also done much to transform their neighbors — or at least have helped several of them to liberate themselves from conventional fears and prejudices. Some, who contributed objects to be added to the assemblages, have made no secret of the pleasure and pride the “Heidelberg Project” has given them. Since the infamous Day of the Bulldozers, others have come out strongly in Guyton’s defense.

Indeed, Guyton’s organic relation to the other residents of the Heidelberg Street area — as well as to Detroit’s large homeless population, and, more particularly, to the growing homeless movement — is almost certainly what provoked the authorities to take such extreme punitive measures against him. In an exploitative society, the barriers between art and community — between the practice of poetry and daily life — are indispensable to those who hold the power. Anyone who helps break down these barriers — anyone who aids and abets the free expression of an oppressed minority — helps subvert the existing power structure.

At a time when the “official art” of the U.S. is mired in ludicrous irrelevance, Tyree Guyton has hurled a bright red sackful of monkeywrenches into the repressive machinery of white racist America’s politico-cultural vapidity.

His first houses have been reduced to rubble. But every day more houses are abandoned!
And what are all the bulldozers in the world against the unfettered imagination?

We salute the exemplary courage of Tyree Guyton, who, in the face of bureaucratic harassment and threats, admirably refuses to cease and desist.

We declare our total solidarity with him in his struggle against the corrupt and venal officialdom of Detroit.

We protest the destruction of his houses as a particularly glaring example of government censorship — censorship in its most brutal form, and absolutely without justification.

For the Surrealist Movement in the United States,

Chris BENEKE, Les BLANK, Jayne CORTEZ, Guy DUCORNET, Rikki DUCORNET, Luis GARCIA-ABRINES, Beth GARON, Paul GARON, Robert GREEN, Maurice GREENIA, Miriam HANSEN, Theordore HEINE, Charles HOLT, Joseph JABLONSKI, Philip LAMANTIA, Nathan LERNER, Gina LITHERLAND, Mary LOW, Thomas MAGEE, Tristan MEINECKE, Luiza Franco MOREIRA, Hal C. PATTEE, Nancy J. PETERS, Hal RAMMEL, David R. ROEDIGER, Franklin ROEMER, Penelope ROSEMONT, Mark ROSENZWEIG, Cathy SEITX, Louise SIMONS, Martha SONNENBERG, Christopher K. STARR, Cheikh Tidiane SYLLA, Debra TAUB, Dale TOMICH, Theordore WATTS, Joel WILLIAMS

April 1992

AN INTERNATIONAL SURREALIST DECLARATION ON THE “COLUMBUS QUINCENTENIAL” 1492 — 1992

“As long as some exploit others, without even getting any pleasure out of it — money stands between them, a shared tyrant; money stands between them, a snake devouring its tail, a bomb fuse; ... as long as, in the long black night, tourists replace seers...” — André Breton, Prolegomena to a Third Manifesto of Surrealism or Not (1942)

Starting in 1492 with the arrival of Christopher Columbus, the discovery/invasion/conquest of the Americas has been engraved into the expansionist historical process of our so-called “Western” civilization, continuing for centuries with the oppression, exploitation, persecution, and destruction of indigenous peoples and cultures, as well as the immense natural world in which these peoples and cultures lived.

The past remains present in the memory of classes and ethnic groups: a tradition of conquerors and of conquered in ineluctable confrontation. As Surrealists and enemies of “civilization,” we are neither neutral nor indifferent.

Today we witness pompous official celebrations, veritable consecration rituals that attempt to legitimize not only all past acts, but also their continuation into the present, manifested by the “New World Order”: capitalist invasion on a planetary scale. In response, a growing, multif orm movement of protest now exists to reinterpret the history of the past five centuries from the point of view of the victims — native peoples, Blacks, peons and their modern descendants — and their struggle. The movement celebrates the memory of individuals such as Cuauhtemoc and Tupac-Amaru, Geronimo and Sitting Bull, Zumbi dos Palmares and Toussaint L’Ouverture — and Gonzalo Guerrero, the Spaniard who sided with the Mayas, fighting with them against the Iberian conquerors of Yucatan. Its goal is to “comb History the wrong way,” to use Walter Benjamin’s beautiful image.
Nevertheless, for centuries the "official" history of invasion and conquest, that tells of the sixteenth-century conquerors and their descendants, has dominated; indeed, it is practically the only story on the political and cultural stage.

Turn for a moment to the "reasoning" of a nineteenth-century "liberal" ideologue, the Argentinian Domingos F. Sarmiento:

We must be fair towards the Spaniards: by exterminating a primitive people, whose territory they were about to occupy, they simply did what all civilized people do with savages.... The strong races exterminate the weak ones, civilized peoples take land ownership away from primitive peoples. This practice is providential and useful, sublime and majestic.

The "majestic" project evoked by the liberal Sarmiento, along with many other Latin American, European, and North American liberals, is the very one in which we find ourselves embroiled today: "Western rationality." The conquest that started in the fifteenth century continues today in the Gulf War, the capitalists' rush into Eastern Europe, cultural imperialism and the stereotyped omnipotence of the media, the Third World's subservience to multinational banks, the destruction of the world's forests and wild animals, and the proliferation of ecological disasters.

This narrow, utilitarian rationality not only necessitated the political, economic, and military domination of the American Indian cultures (first in South America and then in the North, but the obliteration from the Earth's surface of other human possibilities. The destruction of these peoples and their natural environment was motivated by the implacable expansion of the "Civilization of Progress" — with the active complicity of the Churches (both Catholic and Protestant), which also furnished the ideological and moral justification for the conquest of this "New World," supposedly tainted by the shadow of "original sin," thus contributing to the destruction of the imaginative sources and the spiritual life of indigenous societies.

In many Latin American nations of the nineteenth century a brief, commonly-used expression inspired fear and revulsion in "decent people" — tierra adentro, the "Interior." It referred to the immense, still foreign territory where, beyond imprecise borders, the Indians moved freely. This was unacceptable to the local oligarchy, linked to the interests of expanding British capitalism, not only because of the physical limits that his fact placed on their own ambitions, but because the uncolonized wilderness was a type of false-bottomed box, both geographical and psychological, where the persecuted and nonconforming, as well as outlaws, might still take refuge.


How can we not see that we too are burning here? Each of us as a self, not as a mere cog in a machine, but as a sensitive, desiring being — able to dream, to love, and to disobey.

The "Interior" was, and still is today, that immense inner region where we may live freely; that deep zone out of which comes the memory of another life lived (or that might be lived) in loving harmony with nature, the wonder of an endless gallop, and there may arise, with the dizzying savagery of the unconscious, the wild horses of desire inciting us to revolt.

Western rational thought requires the colonization — worse yet, the annihilation — of this inner zone, for the same reasons and with the same methods of extermination that allowed it to fling itself into the conquest of the Americas and obliterate its diverse cultures. It is the same for the individual human being as for the immense new continent: rationalism permits nothing to occur in the Interior that cannot be assimilated by civilization's homogenizing mechanism.

"Stained by civilization, cloaked by progress," André Breton wrote in the first Surrealist Manifesto (1924), Western rationalism "has managed to banish from the mind all that could be accused, wrongly or rightly, of superstition or chimera."

Thus the gateway leading to the interior, to our immense inner oceans, is closed. Is it not a certain kind of fear, even panic — or rather the frantic denial of those regions, of those internal oceanic impulses — that drives men to conquest, to the massacre and enslavement of peoples who hold those very depths in high esteem, and who were of course aware of their vital richness?
True adventure, discovery, the seer: These are inscribed on the banner of Surrealism in letters of fire. And in the twentieth century none more than the Surrealists have affirmed their elective affinity with indigenous peoples, among whom mythic thought was the substance of culture.

“Contrary to the opinion of certain bureaucrats,” Breton reminded us, “we insist that mythic thought, in its ceaseless becoming, always parallels rational thought. To refuse it its rightful outlet is to render it noxious and invite it to burst into rational thought, disintegrating it (as in the insane worship of leaders, shoddy messianism, etc.).” (Entretiens, 1952.)

Having created the void, Western civilization feels hollow when the cordilleras of the infinite, and the limitless plains of all that they find disturbing, have been reduced to the familiar by agribusiness and urban planning; when “progress” has imposed its railroads and one-way streets; when property has uncoiled its barbed wire to halt free movement. Now, spirit is permanently corralled; thought is driven down ever-narrower, more circumscribed paths; and the human being exists only for the ends of production.

But since desire is untameable, there will always be those who refuse to bray happily. And so poetry — an authentic act of total insubordination — continues to explode the foundations of a stifling totalitarianism. The Surrealist is, has always been, the companion and the accomplice of the Indian, the native, the aborigine. It is with authentic passion that we join forces with them, longing to hear in their voices much more than the echo of a glorious past. Because we know that these indigenous voices, despite oppression, are obstinately alive. And because no one else but the shaman, who speaks in dreams, will discover the keys to the inversion of the sign: when seers will replace tourists.

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For the Surrealist Group in Czechoslovakia:
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THE MEDIA CHARTER OF
THE AFRICAN NATIONAL CONGRESS

1. At the core of democracy lies the recognition of the right of all citizens to take part in society’s decision-making process. This requires that individuals are armed with the necessary information and have access to contesting options to make informed choices. An ignorant society cannot be democratic.

2. South Africa has been a closed society, with a myriad of restrictions on the flow of information. In addition to legislation, the structure of ownership of media resources, skills, language policy and social deprivation has undermined access to information for the majority of the population.

3. Democracy cannot emerge and flourish without a democratic media. However, declaration of media freedoms on its own is not enough. It has to be underpinned by an equitable distribution of media resources development programmes and a deliberate effort to engender the culture of open debate. In our society, this also implies a measure of affirmative action to redress the injustices of apartheid. We therefore declare the following:

I. Basic rights and freedoms

1. All the people shall have the right to freely publish, broadcast and otherwise disseminate information and opinion, and shall have the right of free access to information and opinion.

2. All institutional and legislative measures which restrict the free flow of information or which impose censorship over the media and other information agencies shall be prohibited.

3. All people shall have the right of access to information held or collected by the state or other social institutions subject to any limitations provided for in the Constitution and Bill of Rights.

II. Democratisation of the media

1. The forms and methods of the media shall take account of the diversity of communities in respect of geography, language and interests.

2. Measures shall be taken to ensure that all communities have access to the technical means for the receipt and dissemination of information including electricity, telecommunications and other facilities.

3. All communities shall have access to the skills required to receive and disseminate information, including the skills of reading and writing.

4. Diversity of ownership of media production and distribution facilities shall be ensured.

5. Affirmative action shall be implemented to provide financial, technical and other resources to those sectors of society deprived of such means.

III. Public media

1. Media resources in the hands of the state shall be used to promote and strengthen democracy.

2. The state shall maintain a public broadcasting service which shall serve society as a whole and give a voice to all sectors of the population.

3. Such a public broadcasting service shall be independent of the ruling party and shall be governed by structures representative of all sectors of society.

IV. Media-workers and society

1. Society and the state shall strive to create the necessary environment in which the gathering, processing and dissemination of information can be conducted without restrictions.

2. Media-workers shall be protected against intimidation and other forms of pressure which inhibit their work.

3. Media-workers shall be protected by law from disclosing their sources of information.

4. Media-workers shall have the right to form or join trade union, political and other organisations of their choice, and they shall enjoy the rights accorded to all other workers.

5. The media shall strive to interact with society as a whole; and organisations, institutions and citizens shall have the right

6. The citizen’s right to privacy and any other freedoms entrenched in the Bill of Rights shall not be violated on account of free flow of information.
V. Education and training
1. The state and media institutions shall provide facilities for the training and upgrading of media-workers.
2. In the provision of skills, account shall be taken of the need for affirmative action in favour of those who, because of racial, gender and other discriminatory practices, are disadvantaged.
3. Training programmes shall include mechanisms aimed at empowering communities in their endeavours to publish and broadcast.
4. As part of civic education programmes, the state and media institutions shall strive to inform citizens about their media rights and those of media-workers.

VI. Promotional mechanisms
1. In order to promote and monitor the realisation of these freedoms independent structures shall be set up for defined sectors of the media.
2. These structures shall be representative of media-workers, workers, political parties, civil society, relevant experts and others.
3. Where codes of conduct are necessary to ensure the implementation of the above principles, these shall be drawn up in a democratic process involving the various media role players.
4. An ombudsperson shall be appointed to receive and act on complaints relating to the infringement of the above principles; and such an appointment shall also take place through a democratic process.
5. Society shall have the right to challenge decisions of all these structures and persons in a court of law.

Recognising the centrality of these media principles to a democratic process and recognising the need for a democratic environment for these principles to be fully realised, we pledge to join hands in the effort to create a society in which the free flow of information and open debate are guaranteed, a society which is at peace with itself.


RESOLUTION ON NEW STATESMAN AND SOCIETY DEFENSE

WHEREAS, the British socialist journal New Statesman and Society (NSS), presently celebrating its eightieth year of publication since its founding by G. B. Shaw and Sidney and Beatrice Webb and today one of the most internationally esteemed journals of Left opinion and analysis, has been sued for libel by Prime Minister John Major and Ms. Clare Latimer in a action whose settlement threatens the continued existence of the magazine and is an attack on freedom of information; and

WHEREAS, the offending article was a report in the January 29 issue on the widespread media rumor campaign concerning Mr. Major's association with a woman alleged to be his "mistress", a campaign which the NSS, by openly discussing the assorted allegations in some detail and "naming names", showed to be unfounded; and

WHEREAS, Major and Latimer pursued their campaign against NSS despite the fact that the article unambiguously states the rumors are unfounded and false, and despite the fact that the editors, through their solicitors, issued a letter of regret for any personal distress caused by the publication of the article and agreed to, if necessary, help vindicate Major's and Latimer's reputations; and

WHEREAS, the Prime Minister and Ms. Latimer, taking advantage of Britain's archaic libel laws, had the issue containing the article withdrawn from circulation and sued the printers, distributors and wholesalers of the magazine, who are indemnified against this kind of action by NSS, for over 150,000 pounds; and

WHEREAS, British libraries also are under apparent threat of legal action for the display of the January 29 issue, a threat under which many are acceding to censorship; and

WHEREAS, the attack on NSS is aimed at the radical press as a whole and is, while legal, an unconscionable assault on free access to information, opinion and argument; therefore be it

RESOLVED, that PLG/SRRT condemns British Prime Minister John Major for pursuing a libel suit against the radical magazine
New Statesman and Society, an effort which has constituted a serious attack on freedom of the press; and be it further

RESOLVED, that PLG/SRRT supports the New Statesman and Society Defence Fund set up to pay legal fees and the indemnities on damages won by Major and his co-litigant Clare Latimer, and which is fighting to change the British libel laws so that the threat of lawsuits is not used to squelch the free press and stamp out what little dissidence and diversity there is in the media; and be it further

RESOLVED, that PLG/SRRT opposes reported British library censorship of the January 29, 1993 issue of New Statesman and Society even if done in anticipation of possible legal action; and be it further

RESOLVED, that PLG/SRRT calls on the ALA membership, Council and appropriate committees to join with us in endorsing the above resolution and in expressing solidarity with New Statesman and Society, on this their eightieth anniversary, in their campaign to protect the rights to free press and dissent.

Passed by Progressive Librarians Guild and ALA Social Responsibilities Round Table and tabled by ALA Council during ALA Annual Conference in New Orleans, June/July 1993.

MANIFESTO OF AVANT-GARDE LIBRARIANSHIP

1. Shake in your shoes bureaucrats! The time has come for a realization of the theory-death of the librarian, embodied in the revolutionary struggle for liberation from this odious society.

2. The weapons of contestation at our disposal have so far been exposed as inadequate. We must forge new tools from extreme sources.

3. The revolutionary theory developed by the various avant-garde tendencies of this century has had no influence within our miserable milieu. We must resuscitate ourselves before we die of boredom.

4. The poverty of library theory is everywhere apparent. Are we to be just another branch of the bureaucratic management of coffee-table knowledge? Are we the soft police of social consciousness?

5. As usual it has been left to those outside our so called “profession” to open our eyes. Our rationales are fragmenting on the road to ruin. What should we do? Celebrate!

6. The librarian is the narrator of a story that has lost its authority, the complacent host of a canon now exploded.

7. The classifications we invented now reinvent us daily, we are losing control as control leads us, inevitably, to more control. Our rules have been turned upon us and we have been sentenced to an eternity of silence.
Paradigmatic shifts in the fields of knowledge and information have left us with little to call our own. We are seduced and abandoned in a sea of data with no shore.

The media image of the librarian is a travesty. The real situation is ten times worse. We must exorcise those who wish to see more of the shame as we leave the 20th century.

We must recruit those who have no investment in things as they are, the future will be for those who will create change without loving it; those who perceive the joy of creation behind every destruction.

In the field of the cultural we live in a lie of autonomy. Publishing is an area as sullied as any other in a world dictated by the commodity and exchange-value. The file of information is a commodity like anything else, a can of beans on the supermarket/library shelf. The library is now a shopping mall full of boring, aimless academics.

We must determine new relationships for ourselves in order to give the greatest gift of all, the gift of liberation from the past for a new situation really worth living.

Movement for an Avant-garde Librarianship, London, 23/1/93

How effectively does ALA represent the interests of libraries, librarians, and the publics we are supposed to serve? As state and local governments are wracked by fiscal crises, essential library services — whether public, school-related, or research — continue to be slashed across the U.S., along with other vital human services. Aside from engaging in some polite forms of “pin-stripe lobbying”, where is our professional association when local librarians and communities attempt to mobilize against catastrophic budget cuts? When the Chicago Public Library Advocates — a broad coalition of citizens groups and community-based organizations — began to mobilize against severe city library budget cuts early in 1993, ALA’s Executive Director didn’t even bother to acknowledge an appeal by this coalition for ALA support in the city of our professional association’s headquarters! Is ALA’s failure to effectively fight such cuts that surprising in a professional association dominated by the same kind of administrative elites which govern other American institutions — especially the kind who take their cues from the big corporate interests responsible for dismantling human services and social programs? Is it also not surprising, therefore, that there is no serious ALA effort to position the library as a key institution within a broader progressive economic and political agenda at the local, state, and national level, through grassroots coalition-building against the elites? Instead, beneath a lot of ALA “feel-good” sloganeering about libraries, do we not find a tacit complicity with the fiscal constraints and institutional agendas of the dominant corporate-political elites, and hence an inability to effectively mobilize either librarians or publics at the grassroots?
New Information Technologies and Privatization

There is much hoopla, too, about the new information technologies — such as the emerging “information superhighway” — but little critical discussion about possible negative implications of corporate and private control over the origination, selection, formatting, and dissemination of vast amounts of information concerning all aspects of our lives as workers, consumers, and citizens. Are librarians to become mere appendages to corporate-controlled databases that automatically dispense pre-packaged “data” within an increasingly privatized information network — in a society where a critically informed citizenry becomes a fading democratic ideal? While conference after conference pays lip service to these issues, the real ALA agenda is being carried out in the huge exhibit halls and corporate hospitality suites where the big equipment vendors, software peddlers and publishing conglomerates are taking maximum advantage of ALA willingness to serve as a corporate sales promotion agency! Simultaneously, many ALA members find their committee time used up in an incredible labyrinth of organizational protocol and/or “information science” minutiae, while the truly urgent issues confronting “the profession” are glossed over or given a Pollyannish spin by our leadership. Librarians need to formulate a critical approach to the new information technologies which enhance our role as facilitators of public access to a wide range of information resources and different points of view on all issues.

ALA Structure and Governance

Many librarians feel alienated by the bureaucratism, pomposity and cliquishness of ALA. However, the problems of ALA are not a consequence of its size alone, but of the fact that ALA’s politics are a reflection of corporate and political agendas which do not have the welfare of libraries, library-users, or most librarians at heart! In essence, ALA as it is now constituted represents the narrow interests of big corporations feeding off the library and information field, and of library administrators and academics who are allied with them. Despite the formality of elections, leadership in the ALA is mostly from the top-down, with Association notables elected and re-elected by virtue of “name-recognition,” the length of their resumes, and — most importantly — their willingness to be pliant “team-players” within the professional pecking-order. Control over ALA finances, publishing, and other organizational levers enable the reigning cliques to promote their particular candidates and agendas. Likewise, control over power of appointment to numerous committees enable them to co-opt preferred candidates to positions of responsibility and to punish dissenters. While ALA presidents and committee chairs come and go with ritual monotony, the professional power elite of the ALA goes on doing business as usual while libraries are being chopped to pieces and otherwise degraded at every level of this society!

Freedom of Information and Expression

While the ALA professes support for freedom of information and expression, claims to oppose censorship, and even maintains an Office of Intellectual Freedom (OIF), its actual practice falls far short of its rhetoric. OIF will participate in the usual sorts of censorship cases where books are removed from local library shelves, etc., but is unwilling to move beyond an extremely narrow interpretation of freedom of information and expression in many other instances. For example, the current Daley administration in Chicago recently dismantled the Municipal Reference Library (MRL) at City Hall — which had served as a vital resource for urban researchers, community organizations and others seeking information on how their city government operates — for a mere saving of $450,000 out of a city budget of hundreds of millions. Recognizing that the motive for eliminating the MRL was political and not fiscal, many of these community organizations subsequently mobilized through the Chicago Public Library Advocates and raised the dismantling of the MRL as an important freedom of information issue. The coalition held a rally at City Hall on ALA’s National Freedom of Information Day (March 16) and asked OIF’s (and ALA’s) support in their fight to restore MRL — only to receive no ALA response whatsoever! In another recent example, when documentation was provided to OIF and the Intellectual Freedom Committee (IFC) on the way in which steep room rental fees at Chicago’s new Harold Washington Library discriminate against community organizations which can’t pay a lot for public meeting space, neither OIF or IFC deemed such restrictions on freedom of access worth any consideration. Nor do they find it dis-
turbine that ALA lacks any clear guidelines in support of the
right of librarians to speak out on the job, or to use meeting
space for professional discussions within the very institutions
where we work!

ALA had adopted Article 19 of the Universal Declaration of
Human Rights as its standard for supporting freedom of infor-
mation and expression worldwide, and has passed numerous
resolutions directed at regimes which engage in censorship and
other human rights violations. Yet the ALA leadership has
fought hard against any efforts to criticize stringent censorship
and other human rights violations practiced by the State of
Israel both within the Occupied West Bank and Gaza and in pre-
1967 Israel itself. When the Social Responsibilities Round
Table’s International Human Rights Task Force presented this
issue to the ALA beginning in 1990, OIF/IFC refused to even dis-
cuss the matter, although OIF’s Director had been instrumental
in bringing pressure to rescind a very mild ALA resolution on
this issue in 1984-85, and was undoubtedly involved in the
recent effort which resulted in the revocation of a much
stronger resolution passed on Israeli censorship at the 1992 ALA
convention. Such actions of the OIF/IFC on crucial issues of
freedom of information and expression demand a major
reshaping of ALA’s policies in these areas and a drastic restruct-
ing of the OIF/IFC.

What Kind of a Professional Association Do We Need?
It’s time to send a message — for a change in the ALA — for a
professional association which:

• energetically fights to defend libraries against ravaging cut-
backs and trends toward privatization of information ser-
\n\n• consistently defends intellectual freedom and democratic
\n\n• critically examines the implications of new information tech-
\n• represents the interests of the majority of working librarians
\n• formulates a professional agenda which recognizes our role
\n\nwithin the larger concerns of the nation and communities
\n\nwe serve, and is part of a progressive political and economic
\n\nagenda at local, state, and national levels.

The editors of PL encourage readers to respond to the issues raised in this
discussion piece. Send replies to: Editors, Progressive Librarian, c/o
Empire State College, School of Labor Studies Library, 330 W. 42nd St.,
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NOTES ON CONTRIBUTORS

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Sarah Pritchard has been the Director of Libraries at Smith College since 1992, prior to which she was the Associate Executive Director of the Association of Research Libraries. From 1977 to 1990 she worked at the Library of Congress in various positions in public services, also serving for ten years as the collection development specialist in women's studies. She has been active in writing, committee work and advocacy on women's issues, automation, and professional policies within ALA and other groups.

David L. Williams is a reference librarian and bibliographer in the Chicago Public Library Social Sciences and History Division. He participated in the successful organizing drive of the American Federation of State, County, and Municipal Employees at Chicago Public in the early 1980s and is part of the leadership of the Chicago Public Library Advocates, a citywide coalition of citizens and community organizations fighting library budget cuts. He is active in ALA and currently chairs the SRRT Task Force on Israeli Censorship and Palestinian Libraries.
PLG STATEMENT OF PURPOSE

The Progressive Librarians Guild has been established to:

☐ Provide a forum for the open exchange of radical views on library issues
☐ Conduct campaigns to support progressive and democratic library activities locally, nationally and internationally
☐ Defend activist librarians as they work to effect changes in their own libraries and communities
☐ Bridge the artificial and destructive gap within our profession between school, public, academic, and special libraries
☐ Encourage debate about prevailing management strategies adopted directly from the business world and propose democratic forms of library administration
☐ Consider the impact of technological change in the library workplace and on the provision of library service
☐ Monitor the professional ethics of librarianship from a social responsibility perspective
☐ Facilitate contacts between progressive librarians and other professional and scholarly groups dealing with communications worldwide

Membership dues for the Progressive Librarians Guild are $15 (low income), $20 (regular). Membership includes a subscription to Progressive Librarian. To join, fill out this coupon and send with a check or money order to: Progressive Librarians Guild, c/o Empire State College, School of Labor Studies Library, 330 West 42nd Street, New York NY 10036.

Membership is open to library workers and users who agree with our Statement of Purpose.

Your Name ____________________________
Mailing Address ____________________________
City ____________________________ State _______ Zip _______
Library ____________________________

Do you wish to be listed in the PLG Directory?  ☐ Yes  ☐ No

Please send correspondence and manuscripts to the above address.