

## Notes

- 1 But in the best technical formulations, the aesthetic phenomena which presumably correspond in some way to the concepts of pleasure, experience, and drive remain latent and thus become accessible to reflective observation.
- 2 Allon White, “Hysteria and the end of carnival: Festivity and bourgeois neurosis,” *Semiotica* 54, 1–2 (1985), 109.
- 3 *ibid.*, 85–86.
- 4 Charles Levin, “Art and the Sociological Ego: Value from a Psychoanalytic Point of View,” *Life After Postmodernism: Essays on Value and Culture*, ed. John Fekete (New York: St. Martin’s, 1987), 22–63.
- 5 Stanley Diamond, *In Search of the Primitive: A Critique of Civilization* (New Brunswick, N. J: Transaction Books, 1974).

## —Charles Levin

Excerpted from “Metapsychology of the Infant Body: Psycho-analytic Aesthetics Reconsidered,” *Public 3: Carnal Knowledge*, 1990.

## Quiet Revolution

It is within the common sense of public life in Quebec to frame the Quiet Revolution as a cultural revolution leading to the interlaced development of new formations of sociality: secularization and educational reform; democratization and reconstruction of the state apparatus; the formation of a “national” business class. In other words, both erudite knowledges and popular memory frame the Quiet Revolution as both a process of modernization and the emergence of Quebec into modernity.<sup>1</sup> The cultural character of this interlaced development is most often viewed as a structuring shift in and between institutions, practices and *mentalités*. Thanks to this shift, the ratio between private and public action as well as between the “people” and the public institutions of state and economy are understood as having been transformed.

At the same time, less attention has been paid to the concomitant elaboration of a complex field of governmental action centred on the domains of culture: “elite” culture and the arts, popular culture and the cultural industries, heritage and museums, the cultural geography of the regions, language policy, immigration and the “cultural” communities. In addition, while the successive ministries of culture have acted as a central agency in this action, its interventions have extended into the actions of the majority of ministries. The most recent Cultural Policy, for example, lists fourteen ministries directly involved in intervention in the cultural field. Just as important are the relations between these domains of state action and the elaboration, inside and outside of the state, of a public discourse of Québécois identity subtending the more general claims to sovereign action of the

Quebec state. We would argue that the key cultural significance of the social changes inaugurated by the Quiet Revolution has been nothing less than the production of the “Cultural” field itself as both the central legitimating agency of government and as an emergent regime of social power.<sup>2</sup>

This production of the “cultural” involves the elaboration of new forms of knowledge about *le peuple québécois* and hence new articulations of social difference within the population. *L’identitaire québécois* is thus articulated across a *dispositif* which links temporal (language and ethnicity as the historical grounds of the people), spatial (the regions as the figuration of cultural difference within *l’identitaire*) and administrative (the structuring perspective of cultural development) logics in the formation of emergent state practices. At the same time, it involves the production of the field of *la citoyenneté culturelle*; a field of distinction of the citizen as both social subject, sovereign subject of a nation, and as object of new forms of political power linking the distinctive traits of the citizen with those of the cultural producer and consumer.

#### Notes

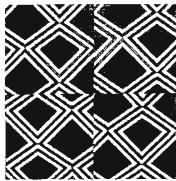
1 J. Létourneau, “Le ‘Québec moderne’: un chapitre du grand récit collectif des québécois” *Discours social*, v. 4, nos. 1–2, (1992), 63–87.

2 J. Donzelot, *L’invention du social* (Paris: Fayard, 1984).

#### —Martin Allor and Michelle Gagnon

Excerpted from “Singular Universalities: Québécois Articulations of *le culturel*,” *Public 14: Québec*, 1996.

## Qum



1998, oil and wax on canvas, 60 x 60 inches

—Sean Scherer

## Rattles

Every now and again, the quaint idea of radio as a kind of Talking Drum for the Global Village comes around for one more spin. In this romantic scenario, radio art is cast as an electronic echo of oral culture, harking