

WORK ~~PROJECT~~: Cooley

use Delaney (appropriation)

ROBERT BOGUSLAW on clerical workers:

"We must take care to prevent this discussion from degenerating into the single-sided analysis of the complex characteristics of one type of systems material, namely human beings. What we need is an inventory of the manner in which human behavior can be controlled, and ^{a description} of some of the instruments which will help us achieve that control... They are somewhat fragile, they are subject to fatigue, obsolescence, disease & even death. They are frequently stupid, unreliable ^{in memory capacity}. But, beyond all this, they sometimes seek to design their own circuitry. This in a material is unforgivable, & any system utilizing them must devise appropriate safeguards." FTNOTE.

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Einstein

"Imagination is more important than knowledge." FTNOTE.

is not inherently bad.

I am not an opponent of technological development. The new tools age of information and automation contains the potential to free human beings from performing boring, physically depleting work. Computers They could permit instantaneous communications, planning and the allocation of resources on an international level, while permitting specific and decentralized networking. They could allow for an interactive democratization of political process. They could, with proper retooling, help to equalize factors of gender and class. They open new possibilities for process-oriented, language linguistic exper. for artists. It is my profound belief that these applications will not occur within the current organization of society. Rather, a crumbling and crisis-ridden ~~system~~ ^{system} has been granted an attractive but explosive ~~reprise~~ ^{reprise}. Class and gender differences are more pronounced, commodities further idealized, control centralized, unemployment made permanent and far-reaching and creativity and cultural access undermined.

These processes are the result of human decisions, for it is human thinking and action that create and implement technologies. Once in place, however, technology has its own dynamic, ~~keeping it from being~~

~~frustrating innovation (but it is not necessarily frustrating though it may be frustrating if it is not)~~

If it effectively meets the goals of its development, it becomes the framework for further innovation. At the same time, the intervention of new technology into existing social relations can have unexpected results. Displacement and loss of control can bring massive social unrest, for after all people are humans not machines, ~~as~~ Boguslaw states, *We insist in designing our own circuitry, we cannot turn back the clock and remove cybernetics from our lives, but we can influence stop certain tech. applications and influence future innovation.* Even with centralized control we experience our daily lives where we live them, and these places can allow ~~them~~ *tech. applications and influence future innovation.* ~~to resist and rupture the existing social order.~~

change
Processes of technological development impact on both men ~~and~~ and women/ However, the existing division of labour ~~between men and women~~ *as a sex are* means that women are ~~excluded~~ *excluded* from control over technological development. ~~We are located in different places within society, specific forms of work and the household.~~ *gender, but* While women share an experience of technology based on their ~~sex~~, *sex*, like men, that experience is also class differentiated. ~~Thus, tech. innov. like most~~

There are at least ~~I've counted~~ *expressed* seven ways that technology ~~is~~ *expressed* gender-biased: These are: the social/economic context of technology; 1) who controls the means to generate and disseminate new technologies; 2) motivations for technological change; 3) the choice of which technologies ~~to~~ *to* develop; 4) the ways that implementation of technology is organized; 5) the language surrounding its use; 6) the ideology surrounding its use. *conclusion?*

A FAST SCAN OF HISTORY:

There have been cultures where innovation lay in women's hands. *early* and minds. ~~In some early cultures~~ *early* Women developed agriculture, domesticated animals, cured fish and meat, developed baskets, weaving, leathercraft, pots and buildings, ~~the~~ *the* rudiments of science, medicine and art. (X)

With the development of class society and patriarchy this central role was lost. ^{still} However, ~~women's social and economic position has varied and with~~ ~~access to technological development.~~ ⁴ Women were responsible for developing

midwifery, animal care and ~~and~~ healthcare until industrialization,

→ QUOTE SCI. FI. FTNOTE. ⁴

The industrial revolution and the consolidation of the family maintained and deepened women's lack of control while bringing some positive side effects. While women ^{remains} ~~are~~ structured into unequal work, wages add ~~to~~ ^{in the l.f.} temporary status, ~~the~~ the entry into the workplace brought increased autonomy and ~~and~~ began the development of a more conscious and militant identity. Technological change has effected women ~~as~~

~~consumers~~ in their domestic role as well. in the 1920s

The onslaught of consumer goods ¹ did not effect working class women who were unable to afford them, but did change middle class women's relationship to housework, intensifying the caring elements (childrearing, creating a home environment) while diminishing ~~some~~ ⁵ of the physical. The new technologies of birth control ~~and~~ and infant feeding profoundly effected women's lives:

Any evolution in female ~~consciousness~~ consciousness and the documentation of women's culture could only occur with the development of technology which frees women from the childbearing and lactation that necessitate dependence on a male protector.

⁶ FTNOTE: Gayle Kimball
The Renaissance of 's Culture

~~PRESENT~~ PRESENT TENSE

We are midstream into the third technological revolution ~~and~~

~~and~~ above all it is women's jobs which are on the line.

Libraries, supermarkets, cashiers, bank tellers, ~~drafts~~ people, typesetter, telephone operators are all experiencing a massive ~~structural~~ change in their working lives. It feels something like this:

Again and again people call up and say, 'I don't want to talk to you, you damned computer. But, I am not a computer! I've been a directory assistance operator for three years. I work ten days on, four days off, eight days on, two days off, ~~and~~, four days on, one day off, back to ten. One the tenth day all of us are crazy, exhausted, I take speed to keep going. Operators just put their heads down and start to cry. I get a call every 23 seconds, one after the other. We're always short staffed. I am constantly monitored.

There are never enough of us on duty, I get into shit if I unplug stretch, blow my nose. I have to put up a flag if I need to go to the bathroom and wait for permission. After work I have to lie down with teabags on my eyes to stop the pain. Women I work with have had kids with deformed ears, down syndrome, and lots of miscarriages. I've been hospitalized three times this year because I start hemoraging with my period. I know that it's because of the VDT's but try convincing the company. We all have headaches and back aches. One women came to work, putup a beach umbrella and worked with sunglasses on for a week to protest the eystrain, Right now er're fighting massive layoffs and furhtur monitoring. I hate my job but at leadt I still have one.

B.C. TEL OPERTOR FNT (2) *counterposed to [unclear]*

There are two reasons for the current wave of tech, change: to increase the productivity of office ad communications workers in turn order to increas revenues and to create a more cnetralized control over the labour force. *Secondly,* In the next *decade* office workers' productivity will increase by 33-50%. *FNT (3)* Work is being "scientifically managed", broken down into its component parts while deskilling it. Instead of lessening alienating work, fewer women will be doing more of one thing at a faster speed.

decided suffers from a lack of social valuation. *This change effects work which already* *many elements of boredom* *repetitive* *ness. But it has* *work that* *has, to* *date, required* *resp,* *org + creating* *The fight for = pay for* *work for P had been* *an attempt* *to win* *reorg. for the* *of office* *work*

The centralization of the office ~~work~~ means that every element of ~~work~~ work can be monitered, by the technology and *supervisor*. Taylorism in the office demands that workers not think critically but obey the commands of their machines instantneously. ~~High tech in the office.~~

This invasion is occurring ~~and~~ at the moment when women were beginning to exercise their collective bargaining power. Dissent is difficult in an environment wehere workers have ontact with machines not each other. Intellectual workers are also losing thir autonomy. Programmes are now "canned", i.e. mass produced; programmers now modify rather than invent ~~work~~.

~~work~~ This is both a physically and emotionally stressful environment. Office workers are adjusting to shift owrk, longer hours ~~work~~

part-time employment and falling wages.

The resulting unemployment is not the kind of leisure time that most of us would choose, but there are simply not enough jobs to absorb the new unemployed. That government and educational institutions continue to divert women into clerical training means a continued glut on the female labour force. As workers are displaced they may begin to work at home, receiving (as is now the practice in the US) piece work wages to sustain productivity without supervision. ^{FTNOTE} 9 We are entering the era of the electronic sweatshop, and the ^{forced} domestication of women. Its pretty clear that these dynamics ^{bolster} ~~increase~~ and deepen ~~divisions~~ class and gender divisions. ^A Society could emerge which rests on a vast marginalized population, with a small, well-learned elite with access to true leisure and cultural activity, ^{FTNOTE} 10 *The vision of this elite*

← Bogudaw →

Where are women artists located in this paradigm? ~~_____~~

Can we choose between these two audiences? What does the new technology hold for us? ^{1st,} A word of optimism:

All things considered, the enterprise of art very likely promoted the self-revelation of technology by subverting its use, by resolutely distinguishing its technical truths from the social truth.

Mikel Dufrenne 11
 In other words, artists can reveal the potential of techs. ~~while subverting its~~ ^{or w/o endorsing its}
 I'll begin again with history. ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ ^{current use}

~~relative power of women artists has also varied through time.~~

[While separated from working women ~~by class~~ ^{econ. posit.} by class, it is not until the last 15 years that ~~we~~ ^{female cult. producers} have ~~not~~ ^{even} begun to maximize our potential in relation to the technologies of art production. ~~Techniques~~
~~_____~~ ^{threads} The issue of technique through the history of women as *artists.* ~~cultural producers.~~ ^{network} In ~~Western~~ ~~classical~~ ~~societies~~ women's access to art technology and production itself ~~hinged on changing notions of women's place, class position and the organization of art production.~~

~~Until the emergence of the twentieth century~~ Until recently, art has been produced almost exclusively by middle class women. Feminist art historians have pinpointed (the emergence of (concepts of technique,)) the rise of art academies and changing notions of the family and women's place, as key elements in the exclusion of women from a broad range of art practice. In the Middle Ages women ~~was~~ artists received admiration for their capacity to adapt technology. Women's arts, such as embroidery were highly regarded ~~was~~ by the culture. Women still faced gender barriers in the struggle for recognition; most women artists were related to men who taught them skills. within an artist's workshop setting. FINT. (12)

With the Renaissance came a shift in definitions of art practice and a separation of fine art from decorative ~~was~~ (read women's) arts. ~~was~~ ^{Male} Artists gradually pushed women out of formal training. This process consolidated in the late seventeenth, early eighteenth century; after the French Revolution women were ~~was~~ ^{could not enter} excluded from the academie. As the bourgeois family strengthened notions of women's gentility and femininity closed access to a critical part of art training, the representation of the nude. In the 19th century (art ~~was~~ practice by women) ~~was~~ increasingly determined by (ides of the "natural" essence of womanhood"); both technique and subject were to conform to a regime of insipidness. FINT. (13)

In the late nineteenth and early twentieth century, with the rise of the women's movement and a flowering of ~~was~~ ^{socially critical} art ~~was~~ women re-emerged as fine artists ~~was~~ within the avant garde. Women picked up the camera, an emerging technology and initiated important technical and aesthetic innovation. Their contribution was lost to history through critical blindness. The avant garde ~~was~~ ^{maintained a deep} committed ^{mt.} to the use and critique of technology, seeking an intervention ~~is~~ for art into everyday life that would disrupt the regimes of

technical supremacy and capitalist Progress. Women contributed to the ~~the~~ Soviet and surrealist movements but were ^{again} erased by ~~critics~~ critics. (14)

Gender ~~also~~ bound women's art practices in terms of acceptable techniques, access to art training and formal recognition both as high artists and within female dominated technologies. The dilemma, of ~~whether~~ whether or not to recognize work done by women in traditional feminine media ~~such~~ such as weaving, quilting, fabrics and embroidery continues to pester critical debate.

Women have engaged in technically oriented art production in a central way since the early seventies. Portable, relatively accessible film and video equipment attracted women encouraged by feminism to learn ~~to~~ ~~the~~ control of technologies and to redefine their own image.

Portable ~~and~~ ^{the} documentary production was ~~now~~ ^{now} ~~unobtrusive~~ ^{became less} unobtrusive.

The newness of video as an art medium allowed women a freedom to experientia without male-defined conventions or competition from ^{an} established elite.

In the case of video, women have engaged directly with video as a technology. Women's tapes examine the proliferation of objectified images of women versus the actuality of women's identity and experience; narcissism and self-representation; ~~the~~ the cultural impact of ~~television~~ television; the relationship between visual and sound narratives; performance modes versus private modes; the separation of ~~personal~~ ^{potential} interactivity of the medium vs mass use etc. (15) and public space. As well, women reorganized the use of video, emphasizing collective production; skill-sharing and the engagement of their ^{documentary} subjects within the production process. Women have administered, curated and critiqued video, as well as creating women's production and distribution networks.

Video is at a turning point. Initially a critical medium, some video

artists have entered official art circles, as video becomes an accepted form. Artists' productions are being accessed through television. It will be valuable to see whether the central contribution of women is diminished by critical writing as video emerges into the cultural mainstream. ^{after} (experience with West Ender)

Barriers still ~~exist in~~ ^{block} women's access to video. While a generation of women made their mark in this area, new women still face traditional ^{socialization} blocks against using technology. ~~Barriers still exist in~~ Keeping up with innovations in video technique requires women to engage with computer systems, which in turn requires us to challenge both our own socialization and limits within the new technology. This process is beginning to take place.

The number of women in computer arts is limited, however, ~~at least~~ ^{at least} outside of video women are engaged in computer-based art production in three ~~fields~~ ^{fields}: sound, dance and computer graphics.

~~Women are a minority but are engaged in designing programmes.~~ ^{designers as well as users.} In new music women are a minority but are engaged in designing programmes. In computer uses of dance to choreograph women are primarily users and consultants. Graphics is either dominated by large exclusive studios or specifically designed smaller systems. ~~Women are a minority but are engaged in designing programmes.~~ ^{most productive.} It is in the latter area that women are producing. Teldon

A central goal of feminist criticism is the deconstruction and reassertion of meaning. This has involved an examination of codes ~~that~~ that structure meaning and exclude women. A classic example is again, the nude, where women were excluded ~~from~~ both because of an externally imposed definition of femininity and within the coding itself. Women are objects within the nude. ~~not subjects~~ Yet the woman painter is an active subject. She is forced to either embrace the male artist's perspective of the nude or construct an entirely different meaning and representation, based on her perceptions as a woman gazing at the naked model.

BARS AND RESTAURANTS

Downtown Halifax is within walking distance, or a short bus ride from Kings College. The bus downtown is the #1 Spring Garden, travelling east, approximately every 10 minutes. Listed here are some recommended eating and drinking establishments in the downtown area. Others have been omitted because of their blantant sexist, racist and ageist practices

Taverns for Food:

Lower Deck - Historic Properties, Lower Water St.
Maxwell's Plum - Grafton St.
Alexander's - Keith's Brewery, Lower Water St.

Restaurants:

Upper Deck - Historic Properties, Lower Water St. (seafood)
Silver Spoon - 1865 Hollis St. (gourmet and deserts)
Clipper Cay - Historic Properties, Waterfront (seafood)
Guru - 1580 Argyle St. (Indian food)
Allians - 1584 Argyle St. (Indian food)
Satisfaction Feast - 1581 Grafton St. (Vegetarian food)
Christopher's - 1711 Barrington St. (lunch or light supper)
The Cave - 5244 Blower St. (late night snack)
Papa Gino's - 1599 Grafton St. (Italian food)
Anchor - 6311 Quinpool Rd. (Greek specials)
Sanford's - Keith's Brewery, Lower Water St. (Canadiana)

Music and Drinks:

Thackary's - 5435 Spring Garden Rd. (Food and Bar, no live music)
Pepe's/Cabbagetown - 5680 Spring Garden Rd. (Seafood and Jazz. Cover charge of \$3.00 when entertainment)
Middle Deck - Historic Properties, Lower Water St. (Live Music)
Victory Lounge - Lord Nelson Hotel, Spring Garden Rd. (No live music)
Sea Horse Tavern - Argyle St. (Oldest tavern in Halifax, raucous and loud, no live entertainment)

BEGIN WITH 3 STORIES - PARADIGMS FROM OWN LIFE: FRIENDS etc.

① Susan: 25 - works for BC Tel → directory assistance operator -

- flag
- 30 secs/all - speed-up → tape on line
- A/V: monitoring
- supers: job to monitor only (AMOS) wired: speed
- VIDS → eye strain
- hysteria: screaming after 10 days on → wk. schedule
- VIDS → pregnancy struggle: ears w/ growth
- Susan: bleeding → miscarriage down syndrome } denied that any rel.

human
Susan
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Man said, I don't like talking to goddamn machines
Op: + I was not a machine!

- alienation
- instrumentality stripped away

② education in BC:

- new budget introduced in 1983 - cutbacks in education
- also centralization of edu. planning
- budgetary control limited for boards
- centralized computer develops formula based on functions based on population
- ea. school allotted same basic functions - ~~limited prog.~~ all functions + teachers salary
- only protected function is special education
- Bds. have to wrk. out population formula - feed it into cmpt. : given \$ to play with
- some room to maneuver eg. take \$ out of library to pay for transportation in North
- w/ budget decrease production over 3 yrs (by '86 average will be 86% of previous budget)
- Bds. employ technocrats - power shifted from politics (elected) to administrators: applied. (rest of historic struggle)

③ Lucas Aircraft → impact of whr control: imaginations
humanized

④ Computer vs human - The Scientist speak

GENDER ; COMPUTER ART

Jerry Berenholz
Maggie Benston

"Composing has been male dominated. The composer needs sympathy with electronics."

"Once ♀ self-select into these fields. They have a high level of preparation."

VIDEO:

"Access is easier for ♀ than for other high technologies. Women have been successful in general in gaining recognition in production environments"

"It's too early to tell the trend: ♀ are more concerned with the presentation of people through the new media, as opposed to men who are typically more concerned with new ^{technical} possibilities through new means. ♀ perceive humanity to be at issue."

"Computers are being hyped but artists discover that they are inadequate aesthetically. Men get sidetracked into tinkering - ♀ say, "Give me a call when it's working."

Graphics: ^{the} "The second side of the field, the artist wants a responsive tool to talk to in a language making sense to an artist: rhythm, spatial location, size, colour ... languages used to control image generation effect content."

myths: "♀ seen as having ^{fewer} less developed ability to handle abstract systems. ♀ have less access to opportunity, & a socialization vs maths + electronics."

- issues: ♀ + exceptions to rule - ♀ historically who get access to technology

- central role for ♀: human use of technology
historic issues in art → for ♀: use of techniques to reinterpret, give ♀'s vision of dominant relations

- to humanize

- Lucy Lippard: similarity of form prehistoric art's ♀'s art →

- rebellion vs ~~technology~~ → technology = US technology differentiation

- technology = avant-garde: turn of @: key issue
devel. of tech. society + (♀'s) insertion in it of human

issues: - constructivists
- surrealism

♀ in avant garde
pol/artistic avant garde: feminism

- ♀ + art production both @: engagmt. w/ feminism -
issues of humanizing society

- analysis of new technologies (media) - VIDEO,

- Lori Anderson

- Ulrike Rosenbach

- Kate Craig

- Ardele Juster

♀ + work : issues

- must place experience of ♀ artists w/ + against Plat of ♀ as a whole - majority in workplace
- could intensify conflicts between majority of ♀ and ♀ professionals
 - class defn. mpt.
 - loss of status ♀ in general → loss of power for all ♀
 - yet could benefit ♀ w/ skills - widen gap
 - even programming (♀ now entering) in trouble : loss of innovative role

Menges's:

- ① NO MOBILITY -
- ② JOB LOSS - clericals
- ③ centralization - loss of control

QUOTES:

♀ + ART PRODUCTION

- ① Rozsika Parker + Griselda Pollock OLD MISTRESSES:
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✓ "One of the most immediate effects of feminist intervention in art has been to draw attention to the way [REDACTED] in which cultural production and representation in art such as the media, film and TV, are themselves ideological and political."

- ② Karen Peterson; JJ Wilson ♀ Artists: Recognition; Reappraisal

"Reflections always contain danger: at one extreme, narcissism; at the other, self-knowledge."

Judy Chicago

- ③ THROUGH THE FLOWER

"All those years at school together, drawing, taking classes, sharing ideas. Now, he had begun to work in a way that I knew nothing about. And what differentiated us was sex-role conditioning. He, a male, had grown up learning to put things together, use tools, processes & techniques that were completely outside my cultural orientation as a woman, when he showed the work in a gallery, people continually commented on his good craftsmanship. I didn't even understand why it was the least bit important how ^{good} one's craft was. In fact, someone at school had told Lloyd that he liked 'the deliberately uncraftsmanlike approach' in my work."

"In going to auto body school, learning to use tools + machines facing and overcoming discrimination and difficulties in the world, working on large-scale pieces, I was moving out of the limits of my female role which was healthy."

Mike Cooley.

"Now in a civilized society a medical check would be an excellent thing. If something were the matter with you, it would be put right and you would continue working. This medical check is a kind of Ministry of Transport automobile test. Your response rate is worked out (like a diode) to see whether or not you are fast enough at interfacing with the equipment."

Claim of engineering workers.

"Parity of environment with The C.A. Dequipment":

This claim is made in furtherance of a long-standing complaint concerning the heating + ventilation of the Design + Drawing office area going back to April 1972. Indeed to our ^{contains} knowledge these working conditions have been unsatisfactory since 1958. We believe that if electro-mechanical equipment can be considered to the point of giving it an air conditioned environment for its efficient working the human beings who may be interfaced with this equipment should receive the same consideration."

"Computer graphics + electronic art are media not mastered to the point where they are tools of easy expression. Artists are at the point where they have to distance + think through rationally. Men + ♀ might relate differently to the medium + language."

There may be a gender diff. in willingness to experiment with the computer as a tool

RE: DILUTION:

"Now you must spend more energy winnowing through the chafe to find the wheat, but the wheat is not degraded. The search now requires knowledge where as before you just needed to ^{be able to} recognize wheat... The onus is transferred to the consumer. It is possible to conclude that one needs ^{the need to} education + info but you could also ~~facilitate~~ facilitate dialogue with people with info. Computers are providing enhanced sub-selection + ongoing dialogue."

- deductive processes: not pure logic but rather a million decisions and value judgements that interweave with the objective: all decisions are laden, all programmes are based on perspective of the programmer and corporate friends

- problem with computer simulation if what elements are used??? whose idea of reality

THE OTHER, the other will not be present on your video screen

Even if we worked ^{2.} to,
It would be very difficult to turn bk. The clock + remove a
process as pervasive as cybernetics from our lives, but we can
put a halt to specific applications + have a decisive
say in future innovation. The success of the world wide
anti-nuke movement attests to ~~the~~ ^{our} ability to influence
areas of tech. development.