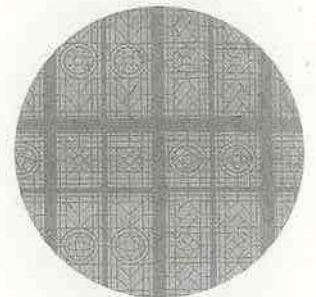


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Dance of Shiva

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Certain popular music / dance videos are ways in which 'high' and 'low' culture may be brought together, where performers move between traditionally accepted forms, visual art forms and new technology. More specifically, this 'bringing together' can be found in the representation of dance as a signifier of ethnicity, of gender and of sexuality through the music videos of Michael Jackson, Boy George and Apache Indian which are analysed below. Audiences relate to the autobiographical voice, personal experience and everyday lived culture firmly embedded within the work. Deriving insight from personal experience enables interpretation that is at the root of art making in its widest sense, from the formation of self image to that of art image, an area that art education could utilise more fully. The visibility of culture in politics is a crucial site for theory in the fields of cultural studies, anthropology, communications, and some branches of psychology. Its art educational potential is insufficiently explored and developed.

The notion of power and knowledge and how these are inter-related is a central theme of Edward Said's *Orientalism*. [1] This book is used as a primary text for many post colonial discourse courses in universities throughout the globe but is still rarely used in art education. The point that Said makes is that the production of knowledge cannot be divorced from the author of the writing and that the knowledge produced has a relationship to the subject of that text by providing a construct that allows authority over its subject. It is this "visibility" of culture in "politics" (that) has become a crucial site for theory' [2] in the fields of cultural studies, anthropology, communications, and some branches of psychology. [3] I would suggest that it should also be an important component of art education.

However, there are criticisms of post colonial theory and of its deconstructionist and post structuralist antecedents, because of the way in which these textual methodologies establish 'epistemic and ontic fallacies'. They conflate the real with knowledge of the real. It has been written,

In the ontic fallacy, knowledge itself is ontologized and naturalized 'through its

compulsive determination by being' so that the formation of a theoretical object is identified as equivalent with its actual existence or coming into being. [4]

There is a tendency for this field of textual analysis to lead to a cul-de-sac, or closure – 'nothing exists outside the text'.

This claim to be able to deconstruct every methodology ... creates some kind of equivalence between all methodological positions except the universal, privileged deconstructive one ... why should textual methodologies be privileged above any others such as empiricist, rationalist, realist or even religious fundamentalist approaches? [5]

I am not making such a claim by using textual analysis as a methodology but am contributing to the body of work that recognises that there is a connection between the production of identity, the birth of bodies and the change 'of the physical and social spaces of the life-world'. [6] However, at a time when 'politics' itself can be seen as both 'identity' and the 'right' to be different, it must be recognised that there is still the need for analyses that question the terms by which the new debates can proceed. This means that not only language must be considered, but also the way in which culture functions – what is done and what is produced. Culture as knowledge must be addressed by considering culture as process. At the same time it is necessary to heed that the field of cultural studies has been encouraging researchers to recognise the historical situatedness of the texts that are being analysed. For example, Hutnyk has recently argued that,

(t)he difficult fact is that those who are well connected and globally mobile can plunder the cultural resources of the world without restrictions...

and also,

... class politics in the West seems blocked; does the shift to identity, hybridity and the post colonial express a decline in aspirations (to transform the entire system) and an accommodation to things as they seem now and forever to be? Importing culturally 'hybrid' styles via the mass media that sanitises and decontextualises the political context of those styles. [7]

My contribution to this book was originally written as an explanation of how, after Edward Said's *Orientalism*, one might try to write about the Other, in particular about the representation of the Other in popular music videos. Little has been

written on this subject despite theories of cultural difference, queer and feminist theory that have emerged within the field of cultural studies; a field in which academics have begun to consider 'high' and 'low' cultural products side by side. It is important to analyse these products of the culture industry, because 'language acts as a bridge between popular culture and subjectivity, rather than as a reified analytical category'. [8] I will also examine how representations shape subjectivity and how people's engagement with them, as active cultural consumers and producers, changes them. [9]

There are, however, a number of academics interested in what Hutnyk terms the critical and political assessment of the possibility of a transnational cultural studies which would examine the tools and concepts that might be used. [10] My interest in this field was occasioned by my experience of migration and being a migrant both in the country of my birth, Kenya, and in the country of my citizenship, Britain. I am also treated as a tourist in Pakistan which is the country which gives me my cultural heritage. This combination of factors has had a profound effect on my understanding of the world as well as my way of seeing and being, and, has caused me to be aware that imaginary political identification and re-territorialisation has constructed counter politics where marginalised people can begin to contest their exclusion and marginalisation. It was revitalised when I taught students on an Art Foundation course and also on an undergraduate course which addressed the issues of art in a social context. [11] In two separate lectures, one presented as a performance and paper and the other as a performance and workshop, [12] I decided that rather than offer ideas about my own practice, I would teach by using my experience as a trainer for voluntary sector groups where experiential learning tools are paramount and where exclusion and marginalisation are understood.

The paper was a performance incorporating dance and projected imagery, and my intention was to use it to initiate responses from students by asking how what they had seen in my work related to their own experiences. The students were able to debate the issues that I was raising in the paper in detail and were very motivated to discuss issues of the social and political context of art practice, which confirmed for me the value of experiential learning practices and my commitment to this method of teaching. Many of the students were aware of social and political issues and the impact that these had for them as well as for the wider economic and transnational order. They were also fully cognisant of the fact that art itself does not operate in some vacuum, but relates to what is happening in the world, and that art practice that is firmly rooted within the producer's social and political

understanding has both personal and global meaning. This meant that the students were able to read the political, social and cultural context of my position and interpret it for themselves through relating it to their own experiences. It also indicated strongly that there is a need and a place for art forms which address political and social realities, and that these should not be confined to the often denigrated area of community arts.

Consequently, I was motivated to return to an analysis I made about three videos; Michael Jackson's 'Black or White', Boy George's 'Bow Down Mister' and Apache Indian's 'Arranged Marriage'. All three artists are global phenomena in their own right, which makes them important to this discussion, but all three continue to excite comment. I will focus on certain themes – on the representation of dance as an ethnic signifier, as a signifier of gender and of sexuality. Each of these videos includes and embodies these issues, but I suggest that they are issues which have been ignored, or merely referred to in passing, by previous writers. Critical analyses which have been made about the three artists have focused on them individually, but so far, none have considered these issues as operating across cultures. [13] Ted Polhemus argues that movement and physical style have symbolic meaning, [14] and in my analyses, I refer to particular dance styles as representations which signify the dancers as members of particular societies.

Polhemus also points out that it is,

in our dress and dance that we can crystallise our experiences into cultural realities. At the most fundamental and significant level to be a punk, as to be a Masai, is to dress and move as one. [15]

My aim is to analyse race and ethnicity without resorting to the use of essentialising concepts of a national culture or black or Asian art. [16] I will also consider the problem of how other cultures can be represented, particularly representations of the non-West within the West. Said has avoided answering these questions, and I and others remain critical of this lack within his work. At the same time I will attempt to contextualise the representation of 'race' in the collective imagination by discussing how it is constructed in popular culture. Therefore it will be necessary to refer to aspects of post modern theory which have formed the basis of the majority of analyses of music video clips and music television.

My argument will be that in Michael Jackson's case there is an attempt to deal with

issues of race and racism but not through a counter hegemonic discourse. In Boy George's case there is a re-identification of the star mobilised as a religious formation but one that is constructed through exclusion and marginalisation. Apache Indian also constructs images that are at once speaking of a particular historical location and a positioning within that location, but in this case the representation is patriarchal. Each of the videos shows the paradox of meaning, for as Stuart Hall wrote:

You have to be positioned to speak. Even if you are positioned in order to unposition yourself, even if you want to take it back, you have to come into language to get out of it. There is no other way. [17]

Some theoretical intersections will also be considered, particularly the post modernist, post structuralist and post colonialist critiques of identity. In a rather condensed form postmodernism critiques modernist political representation and political agency. [18] At its most extreme, there is a tendency to suggest that there is only a limitless play of signifiers in the realm of the political and the economic real.

Black or White

In my argument about representation of others in popular culture Michael Jackson's video is important as it has a direct narrative reference to race and a visualisation of ethnicity through various dance styles. [19] My aim is to analyse the position of the dancers, that Jackson employs in his text to be representative of other races, as visual representations of their respective races. In doing so I will raise the issue of power balance (or imbalance), as Jackson is positioned as 'an American', whereas the dancers from other ethnic backgrounds are fixed by their costumes, makeup and choreography, and thus positioned in relation to this 'dominant' figure.

In his fictional world of the music video, Michael Jackson is, in my reading, positioned as the representation of a coloniser, the liberator the emancipator, the saviour of the human race. This image of Jackson is, however, highly ambivalent and ambiguous; it cannot be read as a precise image. Kobena Mercer has analysed the construction of his image as star as being a pathologisation of his character in the popular press and broadcasting media. [20] In the video Jackson is juxtaposed in various different ways to tribesmen, Thai dancers, Native Americans, an Indian, and Russians. He indulges in a fantasy of positioning

himself as an American, the 'cultural signifier of a pioneering, male "American" spirit, always under threat from races and cultures beyond the border or frontier'. [21]

This representation is a source of 'productive ambivalence'. The image may be read as liberatory; as a black man (Jackson) in modern American, or as 'effectivity' of meanings which position him as a white man possessing power, constructing the subjects of the text as somehow having acquired equal status through its self-reflexivity. The representation may be considered to be a normalising judgement. The fantasy may also be that as a white man Jackson is identifying with the coloniser, the white missionaries who went to 'civilise' the African tribes, the white settlers in American who fought the Native Americans, the white British who tamed the exotic decadent sexuality of the Indians and the white capitalists who have now 'saved' the red Russians from themselves. This is the black and white nature of Michael Jackson's construction of his image in the music video 'Black or White'. It is, perhaps, the construction of Jackson's subjectivity as multiple, fissured and fragmented, on the one hand, and ambivalent and ambiguous on the other, to which his popularity may be attributed.

At this point I would like to consider how dance functions in both the narrative and visual structuring of the video. Dance in video is used to visualise the rhythm of the music. [22] Movement as signifier of the tempo is unsurprising, but in this video clip it is also a signifier of cultural origin. Indeed it is a constituent part of the signifier that forms the ethnicity of each dance segment. The lyrics are being fixed by the movement of the dancers, and in addition, to their visual markers such as skin colour, make up and costume. Each of these are cultural codes in their own right. The native, uncivilised, savage blacks move in a threatening frenetic mode. They are those others that cannot be harnessed or understood, 'the horror, the horror' which Conrad identifies in *Heart of Darkness*. Is it possible that Jackson is both the representation of the white master or his black slave? Sometimes he dances with the 'tribals', at one with them, and at other times he dances entirely in his own style, perhaps so signifying that he is 'racially' the same but that ethnically he is African-American and therefore different; what Sobchack describes as 'unethnic'.

(unethnic, assimilated) meant having a cultural identity structured and transformed by freedoms of consent, (stressing) our abilities as mature free agents and 'architects of our fates' to choose our spouses, our destinies, and our political systems. [23]

This is in contrast to the others who are ethnic:

a cultural identity structured and regulated by the constraints of descent. (With its) specific codes of language, dress, manner, kinship, social and religious structure, and of its particular history and mythology. [24]

These structurings are evident if the binary oppositions between the ethnic dancers and Jackson are star / tribesmen, star / classical Thai women dancers, star / Native Americans, star / classical Indian female dancer and star / Russian Cossack dancers. The star as an American icon then refuses to acknowledge very specific historical encounters – the slave trade that forcibly brought the blacks to the Americas, or the dichotomy of savage / civilised.

These images are also potent renderings of the binary oppositions of the erotic as reproduced in the popular imagination; one such representation being the 'unlimited desire' of the Oriental woman as opposed to the asexual Michael Jackson. Moreover, these images are interspersed with images of opposing masculinities – the macho, feather-clad American Indians and the Russian Cossacks against the posturing androgyny of Jackson.

The enunciation of this discourse is such that it comes from the position of an American. It is the Americanness that is the world identity and everything else is ethnicity. In my view the subaltern, Michael Jackson, is able to speak in these images only through the projection of representations that have specific histories, specific sets of power relations and a particular tradition. A projection that describes the world from its own view and in relation to itself. [25]

Boy George's 'Bow Down Mister'

The fascination of this video for me is its construction of ethnicity through the iconographic representation of Hindu Goddesses and Gods. Joseph Bristow has argued that there is a fragmentation and questioning of masculinity and racial identity in popular music and video. [26] This is the primary concern and identitarian positioning that Boy George's image music and videos have continually offered. The ambiguity and ambivalent sexuality that he portrayed, have allowed many people to identify with him. However, in the late 1980s his career crashed when he was taken into care by Richard Branson because of his addiction to heroin. It was a press scoop which hit the headlines and Pete Clark wrote later how Boy George

toppled from grace into the muckiest and most public of dumpsters, his drug habits (heroin / cocaine) and sexuality (gay) plastered like obscene graffiti over the press. [27]

This report is telling as a pathologisation of his sexuality and his drug addiction, as if the two were linked. The ideological construction of his subjectivity is connoted through the words muckiest / drug addict / neurotic, sexuality / gay / obscene. And this trend has continued in more recent coverage of popular music performed during the Eighties where interviews with Boy George that highlighted or enquired about his sexuality, rather than the content of his music, were edited together. Interviews with current celebrities have continued to focus on their recollections of the way they read Boy George's gender in 1982, serving to repeatedly position him as Other in terms of his perceived gender and asexuality. [28]

Since his rehabilitation he has been trying to recover his pop star status. The song that I have chosen to analyse is from the video 'Jesus Loves You' and the specific video clip is 'Bow Down Mister'. The revitalised image of Boy George is an iconography of Goddesses and Gods of the Hindu tradition. In the dominant colonial discourse Englishness would be the world identity, and everything else would be considered as being merely a minor ethnicity. In contrast, post colonial discourse is enunciated as 'the self as it is inscribed in the gaze of the Other'. [29] The Gramscian notion of a war of position in culture is, in this case, one that is stabilised through the constructions of Otherness. Cultural products in postcoloniality are formed where an assimilation of Othernesses has occurred; a process which Spivak has termed 'catachresis'. Bhabha, however, describes it as being 'mimicry and hybridisation' whereas Ashcroft, Griffiths and Tiffin use the term 'syncretism'. [30] I would suggest that Boy George's video clip is an example of mimicry and hybridization and in this sense has similarities to Apache Indian's video, 'Arranged Marriage'. He negotiates the complex identities of race, ethnicity and sexuality. Identity is connoted as a process of identification which says 'this is the same as that' or that 'we are the same together'. [31]

In collective memory and the popular imagination George is signified as Other sexually. In this clip, I suggest that the identification process is structured, not only as his sexuality, but also through ambivalence created by an exoticisation of race and ethnicity. The video clip further structures his difference through racial and ethnic signifiers and allows the viewer to make multiple identifications. These in turn are made more available by constructing the racial origin of Boy George as white. For Indians the whiteness of the star's image is a signifier of beauty and

purity. His blue eyes could be seen as a metaphoric translation for the divine blue skin of Krishna. In traditionalist Hindu mythology Krishna is a black God and the blue is a northern Indian appropriation, but the construction of the mythic quality of a God is made through his difference from mortals. Imagery depicting Boy George as an Indian God would be familiar to his fans and as early as 1989 Pierre and Gilles represented him as Shiva. [32]

As I mentioned earlier, Boy George's downfall from star to drug addict was effectively constructed in the press by pathologising his sexuality and his addiction. The collective social identities of race, sexuality and gender are structured in discourse as inside / outside, normal / pathological. Foucault has examined the complex social function of punishment and argues that the 'micro-physics of power' is operated through the 'soul'. [33] The criminal has to purge herself or himself of the deviant behaviour, by first recognising that she or he is deviant. This is the public purging that Boy George has enacted, exemplified by his remark, 'I've eaten humble pie and paid my dues'. [34] Not only has he purged himself of his addiction, he has come out as gay and speaks openly on issues of sexuality. In a recently published interview he was asked, 'What would be your first act as world leader?'. His reply was:

I'd abolish Section 28 and all the laws that make gay people unequal, like employment rights and laws about partnerships. [35]

The exoticisation of ethnicity that was the project of colonialist discourse is precisely the reason why these projections and fantasies are so fascinating and marketable. The desire to be normal is by becoming exotic and therefore an Other that is a signifier of difference from which colonial discourse arose. Subjectivity, then, is a process and is never complete but is constantly repositioning and rediscovering itself in contemporary languages. [36] One such repositioning can be found in the work of Apache Indian, an artist I shall consider next.

Apache Indian's 'Arranged marriage'

In 1992 the popularity of Apache Indian prompted the music industry and the press not only to issue articles and publicity on his rise to stardom, but also to advocate the celebration of bhangra music's new-found visibility within the culture industry. [37] Since 1992, British Asian popular music has had great commercial success and has creatively expanded into other more independent popular music styles. Bands such as Asian Dub Foundation, Cornershop, Fun^Da^Mental and Kaliphz

have enjoyed popularity and success. This explosion of cultural production has been traced by sociologists and cultural studies scholars who have examined Asian Bhangra music in general and Apache Indian's contribution in particular. [38]

I wish to discuss the video clip 'Arranged Marriage' as a post colonial text produced by a subaltern in the west, and, to provide a reading of it which might enable young British Asian people to embrace the possibility of repositioning that it offers, not only with regard to personal image, but in the way that they are socially perceived. There are two areas that I wish to focus on, the first is concerned with how the text is a hybrid of ragga and bhangra, and the second is the positioning of Asian women as Other. [39]

It is also important to point out that the visuals of the video are structured around three dominant themes. The first is Apache Indian as star and performer, [40] the second consists of images of Asian women as beautiful, exotic, passive, adoring, and adorned, and the third is the notion of harmony represented by Afro-Caribbean, Asian and white youths dancing together. The first is constructed through complex editing of shots of Apache Indian framed centrally, but in which the camera follows his movement within the frame and makes frequent and extreme close up shots. The second is structured through the visual combination of images of two Indian women, each dressed in a red and gold sari (the traditional bridal colours) adorned with Indian gold, bridal jewellery on hands, ears, nose and hair. Within the overall structure of the video the Asian women are never seen in combination with the other groups of youths. The purity of Indian women is demonstrated by means of separating them from other men and races and being shown only with the husband (Apache Indian). There are shots of them on their own or with Apache Indian; the implication being that they are the possessions of the master. The third theme, racial harmony, draws upon the cultural politics of plurality, diversity and hybridity. The images are constructed as shots of a group of dancers positioned around the central figure of the star. The racial heterogeneity of current culture is fore-grounded by the multiplicity of races represented, but it is an artfully constructed one. The differences are not articulated by casting the dancers as outsiders, but by presenting them as a group that represent 'all of us' as the same.

The articulations of womanhood in this video are disturbing. Asian women are positioned as preservers of tradition and purity structured as Indian woman; bride / virgin and white, in direct contrast to Afro-Caribbean women who are positioned as woman / girlfriend / whore. [41] The Indian woman as the preserver of tradition

and totally Other is here culturally defined by Indian man as the pious woman, sexually unavailable until marriage. The lyrics clearly state how for Asian youth the men have premarital relationships: 'me have to tell you something man-a wouldya help me, about me arranged marriage, me have a problem, when is the right time to tell me girlfriend? Followed by the refrain:

*Me wan' girl a fa' me Rani,
Me wan' girl dress up in a sari
Me wan' girl say sondhi lagthi
Me wan' girl sweet like jalebi
Me wan' girl up from London city
Me wan' girl I said a sondhi gudhi
Me wan' girl to look after me
Me wan' girl to make me roti*

Throughout, the visuals function to amplify the lyrics so that any new meanings introduced do not conflict with the narrative.

Where the articulation of a patriarchal discourse is clear, Apache wants a princess, to dress in a sari be a sweet, pretty girl to look after him and make him his chappatis. The synecdochic function of the Punjabi words in the lyrics is to stress the relation of woman as carrier of tradition. The use of Punjabi in the lyrics is directly metonymic of a culturally specific experience and acts to validate a whole new situation which is not reproducible.

The Asian women are presented as bodies that are devoid of subjectivity and depth. Instead they fulfil the male requirement to be decorative and functional in order to be good wives. The choreography is used as a decoration of space within the frame, and is particularly deployed towards the movements of the Asian women dancers. This creates the understanding that Asian women's bodies are the feminine signifier of decorated space and their movements signify an ethnicity that is visually decorative.

Apache Indian has gained popularity amongst Black and Asian youth precisely because his songs and videos offer a site of pleasure – a space that does not fit the theory of radical politics, anti-racism, and feminism. By creating such a space, Apache Indian can be seen as an important cultural intervention. Indeed, this space is that 'Third space' that Bhabha recognises as the 'split-space of enunciation' and of,

conceptualising an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. [42]

Although there are problems with Apache Indian's articulation of the position of women, it must also be said that there have been problems with the theory and practice of radical politics and feminism too. Radical politics has consistently denied women's oppression, and the women's movement has tended to silence black women. In Apache's case it is the articulation of an authority of Black masculinity over Black women that is problematic in the discourse.

Stuart Hall suggests that cultural politics is one:

That is the politics of living identity through difference. It is the beginning of anti-racism, anti-sexism, and anti-classism as a war of positions, as the Gramscian notion of the war of position. [43]

The strength of Apache Indian's work is that by mixing the styles of Ragga and Bhangra he has provided 'a concrete way of being in the world, a way of taking hold of reality, language and thought'. [44] Although his work may not be regarded as politically radical, I would argue that its importance surely rests as a testament to the opening up of a space for British Asian youth to reposition both themselves and the way in which they are perceived in the wider cultural context. Being in Britain at this particular historical time has enabled Asian youth to articulate a style and performance which is entirely their own. It is neither a fundamentalist nor a national calling, but an emerging concept of possible change.

Conclusion

The three artists are trying in their own ways to deal with very complex political and social issues for which there are no easy answers. Two of the videos I have analysed here focus on the issue and representation of other cultures. The Michael Jackson video 'Black or White' depicts non-European cultures, and Boy George's 'Bow Down Mister' depicts Indians. The third, Apache Indian's 'Arranged Marriage', is a self-representation of an Other's position within the metropolitan centre. In each case the primary signifier of race is played differently, and with differing meanings. For Michael Jackson, the skin colour of the other non-American cultures represented identifies his skin as American, though not a Black American. His 'universalised' tone of skin colour defines his Americanness, not the

ethnicity to which it is juxtaposed. In Boy George's case, the video works to position him as a star through an exoticisation of his persona as a devotee to the Hindu God Krishna. By visually marking himself as blue, he serves to symbolically represent the deity as the star of the video. As a white gay man he is already positioned as Other, or on the margins of society, but by assuming and publicly displaying his new found faith he is becoming a transgressive Other – a representation which embodies values that are in stark contrast to his previous image of a hedonistic drug addict pop star. Skin colour is also the important signifier for Apache Indian's Indianness, but in addition, he maintains a hair style that is a direct reference to Black street culture.

Boy George and Michael Jackson have produced representations that are an exoticisation of multiculturalism whereas Apache Indian has exoticised the Asian woman as an articulation positioned in patriarchal discourse. Why is it that Michael Jackson and Boy George express their so called 'perverted' sexuality which they symbolically project through ethnicity? Apache Indian symbolically projects his 'normal' sexuality as a perverted desire for the ethnically pure Asian woman. For Boy George and Michael Jackson, does their otherness, in terms of their sexuality and its signification only become possible by deploying colonial / ethnic others? The pleasures of the transgressive Other is the fulfilment of the look, or the gaze, which fixes on the ethnicities presented in these popstars' videos.

Apache Indian's contribution to the image of what it is to be a British Asian may be welcome but it is a contribution that is at the expense of the liberation of Asian women. On the other hand, Apache Indian's music has promoted the cultural mixing and unification of Black Afro-Caribbean communities and Asian communities as well as introducing new styles of music to Indian artists. His tour to Bombay in the mid 1990s spawned various other home-grown Indian artists who also use rapping and reggae and enjoy world-wide exposure as well as being celebrated in their own country. The Goan singer Reno Fernandez, for instance, sang at the Taj Mahal for India's Millennium celebrations in December 1999; a performance that was broadcast live on satellite television. It is merely one example of the way in which 'high' and 'low' culture are brought together, enabling performers to move confidently between traditionally accepted forms, visual art forms and new technology. At the same time the autobiographical voice, personal experience and everyday lived culture are firmly embedded within the work, ensuring that its wide audience can relate immediately to it. Maintaining contact with and deriving insight from personal experience enables interpretation that is at the root of art making in its widest sense, from the formation of self image to that

of art image, and it is this aspect which art education could utilise more fully.

The transnational popularity of all three artists under consideration may be explained by the nature of their hybridisation that refers to more than one civil society. Popular music videos are representative of communications products that are not particular, or do not speak of particular nations. Boy George currently DJs in the cities of Bristol, Berlin and Mumbai (formerly Bombay). Culture has become increasingly deterritorialised.

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Boy George.

Hutnyk. [2000] *op. cit.* In the case of Boy George much newspaper print has been wasted on his sexuality and his public rehabilitation from drug addiction.

14 For dance as a system of signification see Polhemus, Ted. [1993] 'Dance, Gender and Culture' in Helen Thomas, (Ed) *Dance Gender and Culture*. London, Macmillan, p. 6, and also recent research about how babies communicate through signs before using spoken language in Linda Acredolo, and Susan Goodwyn. [2000] *Baby Signs*. London, Vermillion.

15 Polhemus. [1993] *ibid.* pp. 14–15.

- 16 For the debates around the cultural politics of representation and Black art see Paul Gilroy 'Cruciality from a Frog's Perspective', *Third Text*. No 5, 1988/89; 'Art of Darkness', *Third Text*. No. 10, 1990, and 'It Ain't Where You're From, It's Where You're At ... The Dialectics of Diasporic Identification', *Third Text*. No. 13, 1990/91. For a criticism of Gilroy's position see Kobena Mercer, 'Black Art and the Burden of Representation', *Third Text*. No. 10, 1990.
- 17 Hall, Stuart. [1991] and 'Old and New Identities, Old and New Ethnicities' in Anthony D. King. *Culture Globalization and the World-System*. London, Macmillan, p. 51 (pp. 41–68) see also Hall. [1991] 'The local and the global: globalization and ethnicity' pp. 19–39.
- 18 Lyotard, Jean-François. [1984] *The Postmodern Condition: A report on knowledge*. Minneapolis.
- 19 Goodwin, Andrew. [1993] *Dancing in the Distraction Factory*. London, Routledge.
- 20 See Mercer [1994] (1986) *Welcome to the Jungle*. London, Routledge, pp. 33–51, and for another reading of Michael Jackson's videos see Michelle Wallace, [1988] *op. cit.*
- 21 Bhabha, Homi, K. [1983] 'The Other Question: The Stereotype and Colonial Discourse' in *Screen*. Winter, Vol. 24, No. 6, p. 21 (pp. 18–36), reprinted in A Screen Reader in Sexuality. [1992] *The Sexual Subject*. London, Routledge, pp. 312–331.
- 22 Goodwin. [1993] *op. cit.* p. 58.
- 23 Sobchack, Vivian. [1991] 'Postmodern Modes of Ethnicity' in L. D. Friedman, *Unspeakable Images: Ethnicity and the American Cinema*. Illinois, University of Illinois Press, p. 332 (pp. 329–352).
- 24 *Ibid.* p. 332.
- 25 Bhatt. [1997] *op. cit.* pp. 17–27.
- 26 Bristow. 'How Men Are', *New Formations*. No 6, pp. 119–131.

- 27 *The Evening Standard*. 29 October 1993.
- 28 I Love 1982, Tx BBC 2, 3 February 2001. Excerpts from interviews in the early Eighties included Russell Harty asking Boy George if 'he would rather be a cup of tea than to have sex' rather than the quote in the papers which was corrected by Boy George to 'that he would rather have a cup of tea than have sex'. Another interviewee in the programme Louis Theroux said that when he first saw Boy George he was convinced that he was a girl.
- 29 Hall. [1991] *op. cit.* p. 48.
- 30 Ashcroft, Bill., Griffiths, Gareth., and Tiffin, Helen. [1989] *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London, Routledge.
- 31 Hall. [1991] *op. cit.* p. 47.
- 32 For an example of one such work see Pierre et Gilles. [1993] *Pierre et Gilles*. Taschen, Köln, p. 27.
- 33 Foucault, Michel. [1877] (1975 Paris: Éditions Gallimard) *Discipline and Punish*. London, Allen Lane.
- 34 Boy George quoted in *The Evening Standard*. 29 October 1993, p. 10.
- 35 *Radio Times*. 3–9 February 2001.
- 36 These contemporary languages may be the third space as used by Frantz Fanon's catachresis in Spivak, Gayatri, Chakravorty, [1993] 'Foundations and Cultural Studies' in Hugh J. Silverman (Ed) *Questioning Foundations*. London, Routledge, pp. 153–175 and the syncretism of Ashcroft, Griffiths and Tiffin, [1989] *op. cit.*
- 37 Kaur and Kalra, [1996] 'New Paths for South Asian Identity and Musical Creativity' in Sharma, S. *et al* for an historical and social context of bhangra music as a male folk dance.
- 38 See *op. cit.* Lipsitz, George. [1994]; Back, Les. [1996]; Sharma, S. Hutnyk J. and Sharma, A. [1996]; Lowe, Lisa. [1996]; and Hutnyk, J. [2000]. Hutnyk discusses the issues of visibility and the content of popular music. For him this is

the lyrics rather than the accompanying marketing device – the video – but he makes a very pertinent point that the visibility of the artist on the commercial scene and its hybrid content are not guarantors of being politically radical or transgressive as suggested by some previous academics.

39 See Kaur and Kalra in Sharma, S. *et al*, [1996] *op. cit.* p. 227 who argue that Apache Indian's lyrical address marginalizes women.

40 For a discussion of how pop music videos construct the performer(s) image as a star persona(s) see chapter five 'Metanarratives of stardom and identity' in Andrew Goodwin [1993] *op. cit.* pp. 98–130.

41 There is also the justifiable argument by women cultural theorists that the invisibility of Asian women in academic discourse can be extended to the analyses of Asian popular music. See Rupa Huq, 'Asian Kool? Bhangra And Beyond' in Sharma, S. *et al* [1996] *op. cit.* pp. 61–88.

42 Bhabha, Homi. [1994] *The Location of Culture*. London, Routledge, pp. 19–39.

43 Hall. [1991] *op. cit.* p. 57.

44 Said. [1978] *op. cit.* p. 227.