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AM THE WALRUS OR, IS IT YOU?

REFRAMING CONNECTIONS: HEGEMONIC MASCULINITY AND ACTIVIST ART

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PRELUDE

Forming connections is a humanist exercise where we are in constant flux for *meaning* in an attempt to make sense of the empirical world we inhabit. Familiarity can be a small comfort in this technological society of *new media* where the digital sphere is socially constructed to propel some into the limelight while cyberbullying others into the void. Filters have become image currency, tuning, tweaking, manipulating realities in hopes of populating likes, to trend, or boost visibility. In an age of instant gratification where social media has become a religion, this relationship between image and 'follower' is a sort of digital-power dynamic between sender and receiver oscillating between the states of credibility, and relevance. Thus, social-content is produced, uploaded, shared, commented upon in a plethora of *trans-parasocial interactivity*, which generates a 'perceived interconnectedness.'¹ It is this drive to *connect* that a propensity for 'going public' online has emerged to demonstrate a burgeoning transparency that promotes reciprocal interactivity while altering forms of communication, both mass and interpersonal. Hence, this intersection of private and public functions as a sort of hybrid territory appearing in a multiplicity of spaces including the conceptual, the physical, and the digital.

How then does the art-world fare amidst this image saturation in the *new-media* bubble where concept appropriation is only a click away, and IP might as well be entrenched like a digital watermark (only to be photoshopped out). Seemingly, contemporary artists are finding the rapid development and adoption of technological media within recent years has altered a community of practice, and the audience landscape. Participation has become a networked experience where ensuing engagement requires packaged content, circulating instantaneously across multiple platforms resulting in acclimatised cultural understandings, and relational behaviours through computational interactivity. In short, if you are not *au fait* with maintaining social presence and or extending your digital footprint then you better YouTube a tutorial quick-smart.

My MFA project *Hidden in Plain Sight* had to hit the ground running particularly, the approach to deployment as a relational exercise where physical public spaces, and the digital social territories had a barrage of ethical, and procedural obligations. This was in part because the project centres its examination on mental health and body autonomy issues connected to individuals who identify as female, within New Zealand society. Within phase one the project entered an intense period of planning (through local body government), while completing an in-depth ethical process via Otago Polytechnic Research Ethics Committee (OPREC).

The premise of this article is to discuss how the notion of 'reframing' (an existing work) through 'interactivity' advocates meaning as a production of thought in reciprocity – as a strategy. In context to phases one and two of *Hidden in Plain Sight*, 'reframing' was inextricably linked to relational and other interpersonal intra-actions which aided in the dissemination of information through the project's outputs. Within its strategy the project also focused on a feminist post-structural framing of the *biography* as a collective exercise utilising its online focus group as

'subjects-in-relation', ethical subjects who are reflexively aware of discursive practices and are capable of disrupting the signifying processes. This notion of narrative perspectives draws from the project's conceptual framework of "The Yellow Wallpaper" (1892) a 19th century short story written by Charlotte Perkins Gilman. The project revisits this work through a contemporary lens positioning it as an *activist* composition, connecting it to other political works which look at the split between the 'collective' and the 'personal' as a form of witnessing discourse.²

ACTIVE-STRATEGY

Cuban born, American conceptual artist Felix Gonzalez-Torres *Untitled* (Billboard) series (1991) has been paramount in devising a project strategy. To provide further context, Gonzalez-Torres was openly homosexual during the height of the AIDS pandemic, and was HIV positive during an ultra-conservative period under the Reagan administration.³ Gonzalez-Torres ability to produce works, which viewed art as a critical agent for social change while diplomatically guiding his audience through difficult terrain is both an education device, and an 'active' political demonstration.⁴ Gonzalez-Torres' body of work teaches us that activism has many evolving facets, is as much poetic as it is cognitive, can at times be quiet (in its contemplation), and apart from the political, traverses a complex set of power systems in search of social justice. It is from these socio-political declarations that I have developed a response through my own position as a violent trauma survivor. As a result of multiple violent traumas, I spent my twenties under psychiatric care, heavily medicated, trapped inside my own history, trying to forge a way back to lucidity, to the rational. My narrative played a key role in *reciprocity* through *trans para-social* relations with the project's online focus group of one hundred and sixty women. My *biography* was uploaded into the digital forum as a discussion prompt, and to facilitate 'collective interaction.' This resulted in a deluge of information which was 'reframed' in contribution to the project's ethical, conceptual, and procedural frameworks.

Lived experience as an auto-biographical record is yet another intellectual layer within Gonzalez-Torres work wherein, documentation as an ideology is also a measure of truth. In the *Untitled* (Billboard) series two dozen eulogies were deployed throughout New York's densely populated borough of Manhattan, into mass-communication spaces generally occupied by the language of advertising. A monochromatic image of an empty bed was mounted across multiple sites engaging in a ghostly realm between art and commerce, in remembrance of Ross Laycock, Gonzalez-Torres' lover who had died of AIDS complications. The image offers a window into private contemplation while outlines of absence, and presence are etched onto sheets and pillows, a trace of a life lived. The work also underlines a quiet devastation through the literal and metaphorical depressions a person leaves behind, in turn motivating the viewer to *think* unaccompanied by instruction.

Taking the private public through *lived experience* is also present within Charlotte Perkins Gilman's, "The Yellow Wallpaper" a semi biographical account of a young woman's gradual descent into psychosis. This work is often cited as an early piece of feminist writing given its textual homage to the inner workings of mental health while exposing patriarchal indictment, and the subjugation of women through its critical examination of societal expectations.⁵ Revisiting this narrative through a contemporary lens also aids in the reemergence of the female voice (and scholarship) within current society illuminating *perspectives* specifically, how women's narratives are depicted and represented. Anchored to language, this story and its female subjectivity can be read as a sort of *collective biography*. The significance of a 'wallpapered-prison' in which the protagonist is confined echoes the political position of countless women lost within multiple systems including medical (health), judicial, education, and cultural (societal).

The project invited women from its online focus group to actively engage with *histories* through a post-structural 'reframing' where contributions to a 'collective-biography' functioned as an act of reclamation, redirecting agency. The action of rewriting their own history altered the *subjectivity* moving beyond the individualised towards a community orientation, which emancipates from grand narratives and oppressive power dynamics.⁶ The 'collective-biographies' have functioned as a profuse resource from which the project has drawn from and interacts (Figure. 7).

Dr Hyun-Jean Lee, associate professor of Communications and Art at Yoshi University discusses in her essay "After Felix Gonzalez-Torres: The New Active Audience in the Social Media Era," the *socio-performative* role spectators now occupy. Lee infers that, "this transformative behaviour from *passive* to *active* in terms of the 'interactive' (artwork) brings its own communication protocols that enable movement within cultural stratification, shifting meaning as a postmodernist strategy through an ideation process of 'reframing'"⁷ Reflecting on what Lee indicates within the text, the active-spectator has the ability to not only elevate an artwork (outside of the pedagogical, and institutional) but, from a cognitive standpoint, offer an alternative context within the conceptual framework. This is a key component in the socio-dynamic between sender and receiver (*synchronous interactivity*) specifically, in the context of recontextualizing existing works through a contemporary lens. In this instance Lee articulates that retaining 'relevance' is crucial, it's what impacts across time with multifarious audiences responding to, and extending upon the original voice/narrative as an intervention. Thus, maintaining the 'active' within *activism* needs to exceed the lifespan of the maker, to *become* in legacy, a work which operates outside of the artist as an independent entity (a critical agent).

Synchronous interactivity can be described as; part of new communicative theories which have been developed to explicate new forms of social interactions using a 'influencer-follower' model which sits firmly within the digital territory. Professor of Communications at Nanyang Technological University Chen Lou reframes *trans-parasocial* relations through this model. In discussion she writes, "co-creation of 'value' is a reciprocal and interpersonal process involving an education arc intersection between contributing parties. This intersecting term can be applied in the production of knowledge."⁸

In context to Hidden in Plain Sight's strategy I turn towards The Beatles, specifically John Lennon, and "I Am the Walrus" (1967) a song that featured on the *Magical Mystery Tour* album and film. This particular song has its own cultural, historical, and social connections which operate in multiple territories, but also a work that re-visits existing works from the literary canon to include; Lewis Carroll's *Through the Looking Glass* (1871), James Joyce's *Finnegans Wake* (1939), and Shakespeare's *King Lear* (1608).⁹ Lennon reframes these texts to confound listeners and more specifically, the critics and academics who had begun to examine Beatles lyrics.¹⁰ This reframing can also be viewed as a subversive act of socio-defiance towards *authority* in this instance, the education and class systems. Lennon re-orient meaning (communication) through the nonsense poetry of Carroll, which in turn invokes the complex polysemy of Joycean word play (elevated by literary scholarship). The insertion of *King Lear* at the song's conclusion introduces a layered interactivity placed within the audio mastering, signaling a myriad of relations like social stratification.

The socio-cultural impact of The Beatles positions Lennon as a form of proto-influencer specifically, the strategy and use of mass-media to promote his and Yoko Ono's activist 'bed-ins' (1969) a declaration against the Vietnam War, as a 'reframing' of Ono's earlier 'event scores.' This body of work was a direct expression her *lived experience* during WWII, the escalated Allied bombing in Tokyo (1945) and the atomic bombs dropped by US forces over Hiroshima and Nagasaki. ¹¹ The 'bed-ins' can be viewed as strategic instalments within a series of actions for peace in which counterculture activists, and other musicians were invited to 'co-create' as a form of *trans-parasocial relations*. Gonzalez-Torres would later 'reframe' the bed as a political motif in his *Untitled* (Billboard) series utilising the mass-communication platform of the 'billboard' to transmit a 'universal' state of intimacy and loss. This commentary on the equality of people as intimate entities regardless of sexual orientation is also linked to Ono's 'Bag-piece' (1964). Hence, this back and forth across the decades of bed and billboard signifies an intersectional space for political declaration, positioning the billboard as a *peripatetic apparatus* interacting on multiple relational-layers.

In her most recent anti-war iteration Ono returns to this 'peripatetic apparatus' in "Imagine Peace" (2022) a stark reminder at the power-dynamic of rhetoric. Like Gonzalez-Torres had evoked decades earlier Ono conjures Lennon from the same ghostly realm inviting new audiences to contemplate.

In phases one and two of *Hidden in Plain Sight* a co-creation strategy modelled off the activist works of Lennon, Ono, and Gonzalez-Torres included working alongside Dunedin based alt-orchestra, "The Something Quartet" (Figures 5,6). Through a series of key 'creative-negotiations', "The Something Quartet" were tasked with producing multiple instrumental iterations with revolving musicians. Each iteration was a 'reframing' of the preceding version which were constructed through a range of relational exchanges that mirrored the project's creative outputs. This included; a live performance, digital online versions via social media, and a soundscape that accompanied an interactive video work *Watchwords from Them* (2021). Utilising the *synchronous interactivity* Lennon and Ono employed as part of their 'bed-in' strategy the project formed an interconnectedness with the musicians through digital territories, and with the practical facets of phases one and two. This included volunteering as part of the installation team (Figures 3, 4), online engagement via social media platforms, a BOOSTED campaign, and attending workshops where members of the public assisted in making signs and wallpaper that contributed to an installation artwork.

REFRAMING VIOLENCE

Sixties political activist Abbie Hoffman has argued the importance of the popular music scene forming cultural artefacts which in turn formed part of the cultural revolution, where The Beatles were seen as 'men of ideas' contributing to the radical visual, and musical styles which reflected a new intellectualism.¹² The Beatles (as cultural figures) were positioned as a new type of masculinity one which rejected the traditional mores, and embedded violence of post-war Britain, and the Vietnam conflict within established society. Dr Martin King, Cultural Theorist and principal Lecturer of Social Care and Social Work programmes at Manchester Metropolitan University outlines in his essay, "Roll up for the Mystery Tour: Reading The Beatles' *Magical Mystery Tour* as a countercultural anti-masculinist text." King views the notion of; "anti-masculinity as a device for social reform specifically social movements like the counterculture"¹³ King also discusses the incremental shift in The Beatles image representation through the mass-media as; "a subversive agenda perpetuated by the band to include new ideas around spirituality, peace, love, drugs and mind expansion and the ways men think"¹⁴

In response to King and drawing on the work of Italian philosopher Antonio Gramsci it is important to note that dominant conceptualisations of masculinity were reproduced through; "key institutions such as the State, the Church, education, and the mass media – the hegemonic apparatus characterised of political society monopolised by a specific privileged group within the social complex or totality of social relations which exercises coercive power."¹⁵ Hegemonic masculinity is not just about men in relation to women but is a particular type of masculinity (heterosexual) to which others are subordinated.

Perkins Gilman's "The Yellow Wallpaper" extends upon this societal dissonance from a historiographical milieu where Victorian attitudes to women's health still holds within current society. From the opening passages this narrative outlines the notion of 'hegemonic masculinity' versus the *hysterical* in a power play between external control (the patriarchy) and 'sickness'. The journal entries are crucial in understanding the narrator's subjugation where an artificial femininity is developed as a device of resistance from her own fragmented self or dissociation.

In phase one wallpapered billboards were constructed from mass-produced objects taken from the project's 'collective-biographies'. The objects were tied to individual experiences linked to trauma, sexual violence, psychiatric illness, mental health distress, and other social interactions relating to the body (Figures 1-4). These objects can also be viewed as psychological anchors bound to artificial femininity and hyper-vigilance. A small grouping of 'signs' accompanied the billboards which were appropriated from behaviour-modifying language found within physical social-spaces like; "No Public Access" and "Danger Ahead." The signs were then reframed into three lettered versions/arrangements taking on altered meanings, while invoking Carroll's non-sense poetry (Figures 1-4).

As aforementioned, "I Am the Walrus" takes its conceptual framework from Carroll's non-sense poetry, "The Walrus and the Carpenter;" (1871) a work constructed as a subversion, or mimesis to the moral code perpetrated within children's education lessons (of the Victorian period).¹⁶ In her essay, "Violence in the Poems in the Alice

books and Lewis Carroll's intended Audience," Arifa Ghani Rahman discusses the use of language as a concealment device. Ghani Rahman infers, "illogical poetry reads as a parody of Victorian moral precepts on the surface, are in fact invested with messages removed from didactic lessons to reveal a deeper level of violence appropriated from the external world."¹⁷ As Ghani Rahman suggests, "For whom are these stories intended? Perhaps a more mature audience capable of handling the intensity of the violence that pervades the stories, and especially the poems."¹⁸

Of all Carroll's nonsense verses "The Walrus and the Carpenter" has attracted the most speculation around its ultimate meaning. This work suggests a pervasive quality to the violence where both the *Walrus* and the *Carpenter* can be seen to hold a hierarchical power-dynamic over the landscape and it is through brutal acts committed without consent that entitlement through submission surfaces as *hegemonic masculinity*. This infliction of violence contributes to the wider text highlighting how violence is employed and for what ends. Particularly, in reference to Alice's state of mind throughout Carroll's narratives as an oppressive position through the attitudes and practices of other characters. But it is the nonsense-poetry which is perhaps the most challenging in its ridicule of Victorian moralising and its appropriation of adult-based violence.

During phase one of *Hidden in Plain Sight* (Figure 2) the Billboard installation at Museum reserve, Otago Museum was vandalised and damaged. Initially the perpetrators were unknown in respect to gender, motivations, and other social identifiers. What became apparent during the course of re-installation was that the act of 'mindless destruction' was in fact, particularly violent. The installation had been constructed from sound materials, secured beneath the reserve's surface, and reinforced with supportive brace-work. The vandals completely upended the installation from its sitting position requiring tremendous force. A trail of frenzied footprints amidst broken parts, and torn earth suggests that they jumped on top of the structure in an act of decimation. Later, after several media interviews a 'group' of young males supposedly came forward, in an off record conversation they discussed their actions as, "boys just being boys."

Rather than consider these actions as an artwork the project takes the position of viewing this as 'hegemonic masculinity'. The 'mindless-destruction' like Carroll's non-sense poetry conceals a cacophony of violence beneath its surface, so deep-rooted within established society it intertwines entitlement with malfeasance. It is after all, specific actions without consent, which are unbeholden to consequence. Gramsci's observations remind us that the reproduction of 'certain masculinities' within the social sector are an infiltration by the power structures. Therefore, one must consider at a much deeper subconscious level, that 'hegemonic masculinity' is a form of generational alterity—handed down.

IN CONCLUSION

Phases one and two of *Hidden in Plain Sight* have been a huge undertaking involving a series of complex ethical, and procedural processes required to deploy art into public spaces. Felix Gonzalez-Torres body of work has been instrumental in forming a strategy for a certain kind of artist who employs *lived experience* when taking the private public as a critical agent for social reform. This is by no means an easy position to occupy as it carries a tremendous weight through expectation, out there in the open under public scrutiny. Gonzalez-Torres and the activist works of Lennon and Ono have also called attention to the importance of 'interactivity' as a *collective experience*, and production of thought in reciprocity.

Working alongside various community organisations like the Dunedin Dream Brokerage who activate found spaces for creative projects has been an eye opening, and networked experience. The relational components of the project have provided a fascinating output of information, shaping the approach to research practices. In phase two the project also ran a successful BOOSTED campaign where crowdfunding helped finance deliverables. This campaign along with the sponsorship from local business has fostered an ongoing source of capital and can be viewed as *trans-parasocial relations*.



Figure 1. Installation view of *Trauma Chevron Billboards + Signs* at Union Lawn University of Otago, Dunedin, August 2021.
© Otago Daily Times. Image courtesy of the Otago Daily Times. Photograph: Peter Macintosh



Figure 2. Vandalised artwork at Museum Reserve, Otago Museum, Dunedin, August 2021.
© Otago Daily Times. Image courtesy of Otago Daily Times. Photograph: Linda Robertson.



Figure 3. Reinstalling vandalised installation at Museum Reserve, Otago Museum, Dunedin, Late August 2021.



Figure 4. Second Installation location for Trauma Chevron Billboards + Signs at Mornington Park, Dunedin, September 2021.



Figure 5. Closing showcase of the *Hidden in Plain Sight* project, Dunedin CBD. The Something Quartet live performance. Image courtesy of Dunedin Dream Brokerage. © Photograph: Justin Spiers.



Figure 6. Closing showcase of the *Hidden in Plain Sight* project, Dunedin CBD. The Something Quartet live performance. Image courtesy of Dunedin Dream Brokerage. © Photograph: Justin Spiers.



Figure 7. Closing showcase for phase two of the project *Hidden in Plain Sight*. Public made installation in the background. Image courtesy of The Dunedin Dream Brokerage. © Photograph: Justin Spiers.

Maggie Covell is a visual artist based in Ōtepoti where she is currently an MFA candidate at the Dunedin School of Art. Her visual arts practice works across a range of mediums to include; drawing, installation, digital-painting, and video. Presently, her work is focused on the 'creative-intervention' as a form of socio-political declaration, where the artwork is viewed as a 'critical agent' for social reform (activist art). Covell also graduated from Otago University in 2013 with a BA - double major in Art History & Theory, and English, and in 2015 received an Honors degree in Art History & Theory.

- 1 The concept of parasocial relation, originally introduced by Horton and Wohl (1956), describes an illusory and enduring social relation with media personage including celebrities and media figures—through mediated encounters, which is often experienced by the audience. Coined in an era of TV and radio, this concept has been 'reframed' in application of technology/new media that includes 'social-media'. Social-media is seen to facilitate collective interaction, and enduring attachment. See; Chen Lou, "Social Media Influencers and Followers: Theorization of a Trans-Parasocial Relation and Explication of Its Implications for Influencer Advertising" *Journal of Advertising* (2021): 4
- 2 Professor Jane Blocker writes: "Because the witness is split, divided between events that occurred but that he cannot speak or images that are clearly rendered and yet remain hidden—public presentations of artworks that witness traumas require an ethical approach, the question is not what but "how." See: Adair Roundthwaite, "Split Witness: Metaphorical Extensions of Life in the Art of Felix Gonzalez-Torres" in *Representations* (Winter 2010): 37
- 3 The Reagan administration's unwillingness to recognise and confront the AIDS epidemic has gone down in history as one of the deepest and most enduring scars on its legacy. The president of the United States did not so much as publicly utter the name of the disease until September 1985. Not until the spring of 1987 did Reagan give a major speech about AIDS. By that time, the disease had already struck 36,058 Americans, of whom 20,849 had died. See: Karen Tumulty "Nancy Reagan's Real Role in the AIDS Crisis," in *The Atlantic online*, April 12, 2021. <https://www.theatlantic.com/politics/archive/2021/04/full-story-nancy-reagan-and-aids-crisis/618552/>

- 4 Gonzalez-Torres's work involved a viral strategy meant to infect power in an attempt to bring about greater conditions of social justice—conception of his work as a living body lines up with a major form of jurisprudence or legal review that conceives of the body of laws as a living organism, or Living Constitution. Jurists who ascribe to the notion of the living Constitution conceive of the body of laws as alive, requiring interpretation that is flexible to sustain the law's viability in an ever-changing social environment. See: Josh Takano Chambers-Letson "Contracting Justice: The Viral Strategy of Felix Gonzalez-Torres," *Criticism* 51: 4 (2009): 559-560
- 5 Most of the pioneering work on "The Yellow Wallpaper" occurred during the 1970s and 1980s when scholars were challenging what they perceived to be a patriarchal literary canon and arguing for the centrality of politics in literature and literary criticism. Susan S. Lanser became a vital scholar arguing for the importance of revisiting female narratives in particular "The Yellow Wallpaper" because of specific attributes; its struggle to get published (1892), its semi-autobiographical content relating to crippling societal pressures, and the variation in subsequent publications (representation of women's narratives). See: Julie Bates Dock, Daphne Ryan Allen, Jennifer Palais, and Kristen Tracy, "But One Expects That": Charlotte Perkins Gilman's "The Yellow Wallpaper" and the Shifting Light of Scholarship," *PMLA* 111: 1 (1996): 54
- 6 Power is understood in terms of lines and force. It is not the property of one gender: *Its strategies, its maneuvers, its tactics and techniques* are always contingent and unstable. Feminist post-structuralist theory is interested in the movement from one configuration of feminism or of gender. In post-structuralist analysis the rational conscious subject is decentered—Old ways of knowing, such as through master or grand narratives, are resisted as arbiters of meaning, even while they are recognised as having constitutive force. See: Bronwyn Davies and Susanne Gannon, Chapter 36 "Feminism/Poststructuralism" in *Research Methods in the Social Sciences* eds. Bridget Somekh and Cathy Lewin, London: Sage Publications (2005): 314
- 7 Hyun Jean Lee & Jeong Han Kim, "After Felix Gonzalez-Torres: The New Active Audience in Social Media Era," *Third Text* 30 (2016): 485
- 8 Lou (2021): 12
- 9 At the end of the song listeners hear a scene of King Lear in the background, with Oswald's final words, "O, untimely death!" standing out." The reading of Lear happened to be on the radio at the exact time the song was being recorded. Some Beatle-ologists claim that *goo goo ga joob* is taken from James Joyce's stream-of-consciousness epic, *Finnegans Wake*. *Finnegans Wake*, after all, has many echoes of Carroll. See: Ben Zimmer, "The Delights of Parsing the Beatles' most Nonsensical Song" *The Atlantic online* (November 25th, 2017). <https://www.theatlantic.com/entertainment/archive/2017/11/i-am-the-walrus-50-years-later/546698/>
- 10 Ibid. The song was sparked by a letter to Lennon from a student at Quarry Bank, their old high school in Liverpool. The student said that his literature class were analysing lyrics to Beatles songs, which Lennon found utterly ridiculous. The image of a "Quarry Bank literature master pontificating about the symbolism of Lennon-McCartney" inspired him to come up with "yellow matter custard".
- 11 After the atomic bombs were dropped on Hiroshima and Nagasaki, the U.S. Army prohibited images that showed the effects of the blasts. Ten years later, when photographs, drawings and written accounts were finally permitted, one of the most common descriptions was how the blasts had shredded people's clothes—Ono reframed this in her 'event score' *Cut Piece* a performative act of reciprocity. See: Sebastian Smee, "No matter what the haters say, Yoko Ono was always about peace. Now her message is on a Times Square billboard" in *The Washington Post online*, (23 March 2022). <https://www.washingtonpost.com/arts-entertainment/2022/03/23/yoko-ono-john-lennon-imagine-peace-billboard/>
- 12 Martin King, "Roll up for the Mystery Tour: Reading The Beatles' *Magical Mystery Tour* as a countercultural anti-masculinist text," in *Global Journal of Interdisciplinary Social Sciences*, 4 (2015): 2 Abbie Hoffman's historical importance stems from his role in two of the 1960s' most important flashpoints over the First Amendment—the Chicago police riot of 1968 and the ensuing trial of the 'Chicago Seven'. In addition, he pioneered new forms of activism that combined celebrity, media spectacle, comedy, and cynicism. See "The Briscoe Center Acquires the Abbie Hoffman Papers" *The Briscoe Center for American History online*. <https://briscoecenter.org/about/news/the-briscoe-center-acquires-the-abbie-hoffman-papers/>
- 13 Ibid., 5
- 14 Ibid., 7
- 15 Antonio Gramsci. *Selections from the Prison Notebooks: State and Civil Society*, ed and trans. Quentin Hoare and Geoffrey Nowell Smith. ElecBook (London: 1999): 507
- 16 Mimesis describes the process of imitation or mimicry through which artists portray and interpret the world. Mimesis is not a literary device or technique, but rather a way of thinking about a work of art—Carroll's Alice works are full of embedded societal violence pitched as educational lessons. Given the changes that were taking place in Victorian England triggered by things like Darwin's scientific investigations, religious doubts and controversies, and the Industrial Revolution, Carroll's works could not have remained free of the influences of his environment. See: Arifa Ghani Rahman, "Violence in the Poems in the Alice books and Lewis Carroll's intended Audience" in *InSight: Rivier academic Journal*, 10:1 (Spring 2014):2
- 17 Ibid., 2
- 18 Ibid., 3