

**Imaginations**  
Journal of Cross-Cultural Image Studies  
Revue d'études interculturelles de l'image

IMAGINATIONS

**Lindsey A. Freeman**

Lindsey A. Freeman

Volume 12, Number 1, 2021

Structures of Anticipation

URI: <https://id.erudit.org/iderudit/1077900ar>  
DOI: <https://doi.org/10.17742/IMAGE.SA.12.1.5>

[See table of contents](#)

Publisher(s)

York University

ISSN

1918-8439 (digital)

[Explore this journal](#)

Cite this document

Freeman, L. (2021). Lindsey A. Freeman. *Imaginations*, 12(1), 31–33.  
<https://doi.org/10.17742/IMAGE.SA.12.1.5>

© Lindsey A. Freeman, 2021



This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

<https://apropos.erudit.org/en/users/policy-on-use/>

**érudit**

This article is disseminated and preserved by Érudit.

Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

<https://www.erudit.org/en/>

# IMAGINATIONS

REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE • JOURNAL OF CROSS-CULTURAL IMAGE STUDIES



SARAH BEVERIDGE

TALYSHA BUJOLD-ABU

FIONA COUILLARD

LINDSEY A. FREEMAN

KRISTEN GALLERNEAUX

FAEGHEH (VICTORIA) KALANTARI

RANDY LEWIS

ANDRIKO LOZOWY

KIMBERLY MAIR

BRENDA FRANCIS PELKEY

DOMINIC PINNEY

KATE SCHNEIDER

MONTI SIGG

SAHAR TE

IMAGINATIONS  
REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE • JOURNAL OF CROSS-CULTURAL IMAGE STUDIES

## STRUCTURES OF ANTICIPATION

Guest Editors: Yoke-Sum Wong, Karen Engle, Craig Campbell

Issue 12-1, 2021

IMAGINATIONS:

JOURNAL OF CROSS-CULTURAL IMAGE STUDIES |

REVUE D'ÉTUDES INTERCULTURELLES DE

L'IMAGE

Publication details, including open access policy  
and instructions for contributors:

<http://imaginationsglendon.yorku.ca>

## Structures of Anticipation

Guest Editors: Yoke-Sum Wong,

Karen Engle, Craig Campbell

April 30, 2021

Image Credit:

Karen Engle (photography) and

Craig Campbell (digital production), 2019

To cite this article:

"Lindsey A. Freeman." *Imaginations: Journal of Cross-Cultural Image Studies*,  
vol. 12, no. 1, April 2021, pp. 31-33,  
doi: 10.17742/IMAGE.SA.12.1.5.

To link to this article:

<http://dx.doi.org/10.17742/IMAGE.SA.12.1.5>



The copyright for each article belongs to the author and has been published in this journal under a [Creative Commons 4.0 International Attribution NonCommercial NoDerivatives](#) license that allows others to share for non-commercial purposes the work with an acknowledgement of the work's authorship and initial publication in this journal. The content of this article represents the author's original work and any third-party content, either image or text, has been included under the Fair Dealing exception in the Canadian Copyright Act, or the author has provided the required publication permissions. Certain works referenced herein may be separately licensed, or the author has exercised their right to fair dealing under the Canadian Copyright Act.

LINDSEY A. FREEMAN



Anticipation is a border (town).

*"I have known for a long time that one does not go anywhere. It is the cities or countries that come or do not come to you."*

– *Hélène Cixous, "Promised Cities"*

Windsor was even weirder than I thought it would be. That Patrick was a coveted Dungeon Master was one of the few things that made sense. I had anticipated a city more like Buffalo, New York, another border town, where I lived for three difficult years teaching at a small SUNY school. The chair of my current department pronounces it as "sunny Buffalo," and the disconnect always cracks me open, like good satire. Buffalo is a city too big for its current population: it's a place where even the architecture seems disappointed. Whereas in Windsor, the buildings look baffled, an effect of the hodgepodge of architectural styles and the inescapable comparison with Detroit.

To be in Buffalo, as an academic, meant that every first get-to-know-you chat included: "Let me show you the hotel where Michel Foucault lived when he was here." I had many drinks in this former-residence-of-Foucault hotel bar, where maybe upstairs he was reading Roland Barthes' *S/Z* and more. It's hard to imagine Foucault in Windsor, but I can dream him in Detroit. That's the thing about a border, if you can't conceive of something being on one side, you can usually do some mental gymnastics to put it on the other.

In Buffalo, a friend used a dating app and extended the area all the way to Toronto. When a potential date quipped, "Why would you come all the way up here?" she knew all bets were off if driving to somewhere more cosmopolitan for sex was going to be frowned upon. In some places you can get swiped right from here to eternity and still not get what you want.

In Windsor, sex was everywhere, but sensuousness seemed hard to come by. Strip clubs boasted girls with "New Effort" and egg roll specials—there's not a stronger way to say "no touching" in the English language. Meanwhile flyers on telephone poles promised men in kilts would powerwash your home, but "no peeking!" The senses were another harsh border, patrolled.



In this little notch where Canada sits below the U.S., it feels like everyone's a border guard of one type or another. One afternoon as I walked around Windsor and Detroit, in the span of a couple of hours I collected insults hurled from people I passed on the street: "faggot" in Canada and "bitch" in America. Georg Simmel's famous conception of urban coolness, the blasé attitude, cannot hold in such places. The blasé schluffs off individuals and hangs in the air like miasma, creating a diffuse anxiety, an agitated atmosphere that exposes you feeling it. This kind of space can create a desire for a hard shell, like Weber's steel casing, or a monster truck with huge wheels that could roll all over this Autophilic space on Sunday, Sunday, Sunday.