Stony Brook University

OFFICIAL COPY

The official electronic file of this thesis or dissertation is maintained by the University Libraries on behalf of The Graduate School at Stony Brook University.

© All Rights Reserved by Author.

De-Territorializing Cartographies:

Examining Situationist Tactics in Contemporary Art

A Thesis Presented

by

Helena Shaskevich

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Master of Arts

in

Art History and Criticism

Stony Brook University

May 2011

Stony Brook University

The Graduate School

Helena Shaskevich

We, the thesis committee for the above candidate for the

Master of Arts degree, hereby recommend

acceptance of this thesis.

Dr. Zabet Patterson
Assistant Professor, Art History and Criticism

Dr. Victoria Hesford
Associate Professor, Women's and Gender Studies

Dr. Joseph Monteyne
Associate Professor, Art History and Criticism

This thesis is accepted by the Graduate School

Lawrence Martin
Dean of the Graduate School

De-territorializing Cartographies:

Examining Situationist Tactics in Contemporary Art

by

Helena Shaskevich

Master of Arts

in

Art History and Criticism

Stony Brook University

2011

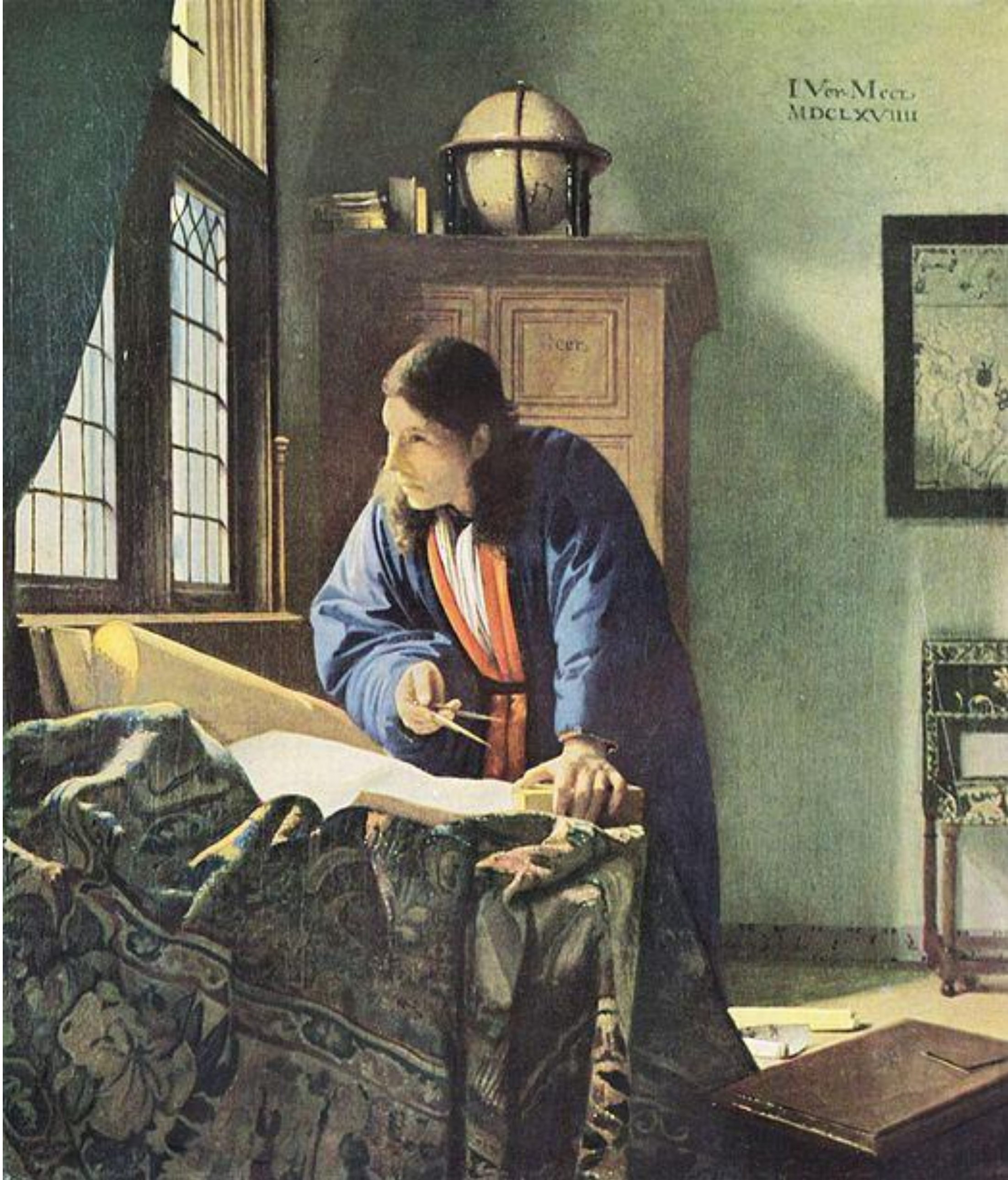
Over the course of the last several years an increasing number of artists, critics and scholars have begun to (re)examine the relationship between artistic and geographic practices. This has brought about a proliferation of hybridized artistic projects, exhibitions and texts. While a number of the works raise important issues and engender dialogue, the saturation of the art market has also resulted in the production less cohesive and thought-out projects

This project focuses on a very specific subset of the intermingling between artistic and geographic practices: artistic experimentations with cartography. In an effort to examine the political efficacy of such experimentations, I concentrate on three distinct but similar artistic projects. The first chapter discusses Guy Ernest Debord's 1957 map of Paris titled *The Naked City,* arguing that the political efficacy of the work lies less in its Marxist critique of "official cartographies", and more in its affirmative capacities. *The Naked City* functions not only as an expose of the homogenizing processes of capitalist spatial representation, but also as a map of the Situationist derive. It thus breaks down the original form - in this case the Plan de Paris - while also creating the space for potential new forms to arise.

With this expanded understanding of *The Naked City* in place, the second chapter discusses Jane and Louise Wilson's 2003 video installation, *A Free and Anonymous Monument.* Like Debord, the Wilsons utilize appropriation and fragmentation as a means of critiquing the homogenizing processes of capitalist representation, specifically those in Northeast England. While acknowledging the particular affinities between the *The Naked City* and *A Free and Anonymous Monument*, I also argue for a more expansive understanding of the Wilsons' work. Following Deleuze's own project to re-think the nature of the simulacrum, I argue that *A Free and Anonymous Monument* exhibits the positive potentialities of the simulacrum, thus shifting

representational repetition even further away from critique and toward affirmation - from Debord's detournement to Deleuze's simulacrum.

The third chapter follows a very similar route, reprising and then abandoning Debord's Naked City. It focuses on *Notes for a People's Atlas of Chicago*, an ongoing collaborative project begun in 2005 by Daniel Tucker and the interdisciplinary non-profit AREA Chicago. While recognizing the critical role that the work of the Situationists and more specifically, *The Naked City* play in *NPAC*, I also link the project to Earth art and the history of site-specificity that arises from it. In her seminal text, *One Place After Another*, art historian Miwon Kwon asserts that the numerous variations of a "community" that arise from community-specific artistic collaborations, reveal its ambiguous and problematic nature. Taking Kwon's arguments into account, I contend that *The People's Atlas* both recognizes and propagates the unstable and fragmentary nature of both site and community. Thus, *NPAC* functions as a minor art. It not only serves as a literal topology of radical subjectivities, but also involves a "diagramming of becoming", summoning its audience into being. In transferring the production of the map to community members and "non-experts", the project aims to create a more democratic and collaborative production of space and knowledge.



Jan Vermeer, *The Geographer*, 1668-9

Table of Contents

Chapter 1	**Introduction**	**1**
Chapter 2	***The Naked City***	**16**
Chapter 3	***A Free and Anonymous Monument***	**28**
Chapter 4	***Notes for a Peoples' Atlas of Chicago***	**56**
Bibliography		**96**
Appendix:		
Images		**100**

List of Illustrations

Figure 1:	Guy Ernest Debord, *The Naked City,* 1957
Figures 2 – 40:	Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003
Figures 41 – 46:	Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969
Figures 47 – 48:	Lize Mogel, *Mappa Mundi*, 2008- present
Figure 49:	Ashley Hunt, *What is the Prison Industrial Complex*? (with details), 2003
Figures 50 – 60:	AREA Chicago (various artists), *Notes for a People's Atlas of Chicago,* 2005 – present
Figure 61:	Joseph Wright of Derby, *Joseph Arkwright's Mill, View of Cromford, near Matlock,* 1783
Figure 62:	John Sell Cotman, *Bedlam Furnace, near Madeley,* 1802
Figures 63 – 65:	MetroCentre
Figures 66 – 68:	Baltic Centre for Contemporary Art
Figures 69 – 70:	Maps of Chicago's Population Distributions

List of Abbreviations

AFAM - A Free and Anonymous Monument

NPAC – Notes for a People's Atlas of Chicago

Preface

‘I'm sure I'll take *you* with pleasure!' the Queen said. `Twopence a week and jam every other day.'

Alice couldn't help laughing, as she said `I don't want you to hire *me* -- and I don't care for jam.'

`It's very good jam,' said the Queen.

`Well, I don't want any *to-day*, at any rate.'

`You couldn't have it if you *did* want it,' the Queen said. `The rule is, jam to-morrow and jam yesterday -- but never jam *to-day*.'

`It *must* come sometimes to "jam to-day",' Alice objected.

`No, it ca'n't, said the Queen. `It's jam every *other* day: to-day isn't any other day, you know.'

`I don't understand you,' said Alice. `It's dreadfully confusing!'

`That's the effect of living backwards,' the Queen said kindly: `it always makes one a little giddy at first --'

`Living backwards!' Alice repeated in great astonishment. `I never heard of such a thing!'

`-- but there's one great advantage in it, that one's memory works both ways.'

`I'm sure *mine* only works one way,' Alice remarked. `I can't remember things before they happen.'

`It's a poor sort of memory that only works backwards,' the Queen remarked. [1]

[1] Lewis Carroll, *Through the Looking-Glass and What Alice Found There,* 1871, rpt. in *The Annotated Alice: The Definitive Edition*, ed. Martin Gardner (New York: W. W. Norton & Company, 1999), 195-6.

I would like to begin by taking a take a brief moment and a small amount of space to discuss one of my favorite passages from one of my favorite books. Taken from the second of Lewis Carroll's books about little Alice, *Through the Looking-Glass*, the passage above describes the discussion that takes place after Alice saves the White Queen's shawl, and as a reward for her gallantry is offered a job. Although this encounter with the Queen is undoubtedly one of frustration and confusion for Alice, it is for me a momentary glimpse into a whimsical and unpredictable space that appears to be continuously de-territorialized by AND functions**. `The rule is, jam to-morrow and jam yesterday -- but never jam *to-day*.'** Entering into a space that is simultaneously BOTH and NEITHER may initially seem disorienting and uncomfortable and warrant criticisms of an "anything goes" atmosphere. I, on the other hand, find myself increasingly attracted to the liberating effects of this space. In *The Logic of Sense*, Gilles Deleuze utilizes Carroll's stories to argue that sense is neither a principle nor origin, but rather an effect. As sense is originally composed of nonsensical elements, Deleuze reasons it can easily topple over and return once again to non-sense. Carroll's stories play with these boundaries, wavering between the worlds of sense and nonsense. Referring to the occurrences in Carroll's stories as "pure events" or "becomings", Deleuze argues that these occurrences function as simultaneous affirmations of both directions. Thus, time goes backwards AND forwards, Alice gets larger AND smaller, things are both more AND less. Additionally, Deleuze argues that the "pure event" or "becoming" is characterized by an evasion of the present. He writes, "This is the simultaneity of a becoming whose characteristic is to elude the present. Insofar as it eludes the present, becoming does not tolerate the separation or distinction of before and after, or of past and future. It pertains to the essence of becoming to move and to pull in both directions at once [. . .]"[2] **`The rule is, jam to-morrow and jam yesterday -- but never jam *to-day*.'** As an object is simultaneously pulled in both directions at once, it is inevitably transformed. In functioning at the very edges of representation, continually pushing boundaries elsewhere, becoming not only functions as an evasion of the present, but in so doing also maintains an orientation of futurity. It is this orientation, an affirmation of futurity that lends becoming a quasi-revolutionary spirit, if not an overt politicization. Scholars debate about the extent to which *Alice in Wonderland* and *Through the Looking-Glass* served as political satire of nineteenth century England. I would argue, however, that the political efficacy of Wonderland lies beyond its critique of Victorian England. It is instead due to its foregrounding of becoming and thus its break with dominant signifying regimes that Wonderland is particularly powerful. It is in the affirmation of new kinds of subjectivities, what may be referred to, using another Deleuzian term, as "minor" subjects that Wonderland remains politically pertinent. These new kinds of subjectivities are present not only in the characters of fantasy and imagination – think of Tweedle Dee and Tweedle Dum or the Cheshire Cat – but also in Alice as she becomes, for instance, simultaneously smaller and larger.

But Wonderland is only a fictional children's story…

And thus this project turns away from Wonderland and focuses instead on a set of contemporary artistic practices whose spatial - and in turn affective- ruptures reprise the possibilities of Wonderland.

[2] Gilles Deleuze, *The Logic of Sense* (New York: Columbia University Press, 1990), 1.

Chapter 1 - Introduction

In the beginning of his essay on heterotopias, Michel Foucault posits that "The present epoch will perhaps be above all the epoch of space." Clarifying on the particular kinds of spaces he has in mind, Foucault writes, "We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein."[3] In the aftermath of a Hegelian inspired conception of history, Foucault's predictions appear eerily resonant. Notions of connectivity are exceedingly emphasized as conceptual models of understanding an incredibly diverse spectrum of cultural phenomena. In addition to having entered into academic parlance, the "network" and the Deleuzian "rhizome", both principles of multiplicity and connectivity, have been utilized in areas as diverse from one another as biology and pop-cultural entertainment.

The rhizome has been just as frequently applied as a conceptual model for numerous contemporary artistic practices. Two of its most habitual applications have been to new media/ inter-media and "archival" inspired artwork. As the rhizome names a principle of connectivity, one can easily imagine why it has been so readily applied to Web and gaming inspired artwork.[4] These connections can be either ones of information - think perhaps the embedding of links in web pages, a Wikipedia-esque articulation of information - or of people. In his book on

[3] Michel Foucault, "Of Other Spaces," trans. Jay Miskowiec *Diacritics* 16, no. 1 (Spring, 1986): 22.
[4] It even functions as the namesake of *Rhizome ArtBase*, the online archive of new media art associated with the *New Museum*.

Deleuze's philosophies Simon O'Sullivan discusses the rhizomatic as a way of understanding specific connections formed between people, particularly through the use of technology. He writes, "Again, we might note here the importance of the Internet for many artistic collaborations in this sense – the production of micro communities and local alliances even on a global scale."[5] As a result of the pervading use of technology in everyday life, individuals separated from one another by geographic and cultural differences can come together as a community.

While the notion of the rhizome has dominated the discourse around technologically situated artworks, it has also been utilized in a number of more subtle and less expected ways. Take, for instance, the recent resurgence in what Hal Foster refers to as "an archival impulse". The artists Foster categorizes as subject to this impulse, among who are Thomas Hirschhorn, Tacita Dean, and Pierre Huyghe, all seem to be interested in a more rhizomatic understanding of history. Beginning with a historical moment of failure or loss, the works of these artists oftentimes create what initially appear to be random and unsystematic collections and stories. The seeming randomness, however, is actually a system of multi-layered citations and references that generate an expansive and multiplicitous understanding of these moments and their concomitant histories. In describing the "archival impulse" Foster underscores the twofold link between these artistic practices and archival processes. He writes,

> Finally, the work in question is archival since it not only draws on informal archives but produces them as well, and does so in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private. Further it often arranges these materials according to a quasi-archival logic, a matrix of citation and juxtaposition, and presents them in a quasi-archival architecture, a complex of texts and objects (again, platforms, stations, kiosks…). Thus Dean speaks of her method as 'collection,' Durant of his as 'combination,'

[5] Simon O'Sullivan, *Art Encounters: Deleuze and Guattari (Thought Beyond Representation)* (New York: Palgrave MacMillan, 2006), 18.

> Hirschhorn of his as 'ramification' – and much archival art does appear to ramify like a weed or a "rhizome' (a Deleuzian trope that others employ as well)."[6]

Despite associating archival-inspired artwork with the Deleuzian rhizome, Foster is also careful to distance these artworks from the rhizome of the digital or technological. He writes,

> Yet the term also suggests a changed status in the work of art in an age of digital information, which is said to follow those of industrial production and mass consumption. That such a new age exists as such is an ideological assumption; today, however, information does often appear as a virtual readymade, as so much data to be reprocessed and sent on, and many artists do 'inventory,' 'sample,' and 'share' as ways of working. This last point might imply that the ideal medium of archival art is the mega-archive of the Internet [. . .] But in most archival art the actual means applied to these 'relational' ends are far more tactile and face-to-face than any Web inter-face. The archives at issue here are not databases in this sense; they are recalcitrant material, fragmentary rather than fungible, and as such they call out for human interpretation, not machinic reprocessing.[7]

Foster's "archival" works, are dissociated from the more common conceptions of the rhizome. Foster stresses the human - the expressive and affecting - qualities of the works, rather than the technological. Even as he shifts away from a technological understanding of the rhizome, Foster emphasizes the capacity of the rhizome's principles of multiplicity and connectivity to function as particularly human elements.

The Deleuzian rhizome has proven to be a productive, if not slightly overextended conceptual framework for the aforementioned artistic practices. I would, however, like to introduce yet another set of artistic practices that while complex, will, for the purpose of this project at least, revolve around various understandings of cartography. While the connection between cartography and the rhizome may seem almost absurdly blatant [Deleuze and Guattari

---

[6] Hal Foster, "An Archival Impulse," *October* 110 (Autumn, 2004): 5-6.
[7] Foster, "Archival Impulse", 5.

do, after all, describe the rhizome as a map] this connection has, nevertheless, been largely neglected as a way of reading and understanding the ensuing artistic practices.

In a journey of relative deterritorialization, this project moves through three different works of art that involve cartography in very different ways. The first is Guy Debord's 1957 map of Paris titled *The Naked City* (Fig. 1). Perhaps one of the most iconic examples of detournement in 20th century art, *The Naked City* translates the Situationist derive into visual form. Utilizing an aesthetics of appropriation and fragmentation, Debord's work critiques the homogenizing processes of capitalist representation. *The Naked City* exposes the coherence of the *Plan de Paris* as an illusion, and as an effect allows the viewer to introduce his or her personal conceptions of the city into the work. The spatial fissures of *The Naked City* - evident in the fragmentation of the *Plan de Paris* - give rise to a variety of affective ruptures. In Simon O'Sullivan's reading of Deleuze's work, he argues that "minor" - and hence political - art is less concerned with representing marginalized or otherwise underprivileged peoples, and is instead more concerned with "summon[ing] its audience into being." He writes, "We might say that a minor art practice parallels philosophy's more abstract (and absolute) deterritorialisations in offering a resistance to the present in the form of its imagined communities and prototype subjectivities. Indeed we might say that minor practices, like philosophy, involve a 'diagramming of becoming', the invention of new modes of existence."[8] It is through a fully engaged viewer that *The Naked City* can come to fruition and be most politically effectual. The viewer's engagement transforms the possibilities of affective rupture into the formation and expression of "new modes of existence".

[8] O'Sullivan, *Art Encounters*, 74-5.

Taking *The Naked City* as a point of departure, this project engages in a process of relative deterritorialization. As such, this project attempts to momentarily distance the three central artworks from their usual contexts so as to gain a greater understanding of their latent complexities. Critics and scholars oftentimes point to the Situationists - and *The Naked City* in particular - as a historical precedent in encountering the increasing number of artworks engaging critically with geographic and cartographic practices. This enfeebled historicism strips the works in question of their socio-political intricacies and in the process reduces them to seemingly unsophisticated "works of art about maps". In an attempt to avoid this discursive trap, Debord's work is situated within this project as a point from which the other artworks are deterritorialized. While conceding both the significance of the Situationists for many of these artists, as well as the noteworthy similarities between some of their works, this paper, nevertheless, attempts to shift away from both *The Naked City* and the Situationists.

Discussed in Chapter Three is the first deterritorialization, which occurs as a result of the encounter between *The Naked City* and the second work of art featured in this project, Jane and Louise Wilson's 2003 video installation, *A Free and Anonymous Monument* (Figs. 2-40). Initially, *A Free and Anonymous Monument* appears to link Debord's *Naked City* to the present moment. Like *The Naked City*, the Wilsons' work utilizes appropriation and fragmentation as a means of critiquing the homogenizing processes of capitalist representation, specifically those in Northeast England. This is not meant to suggest, however, that the Wilson's work un-problematically mimics and reprises the Situationist critical project of the detournement.[9] *A*

[9] In their book *Cultural Strategy: Using Innovative Ideologies to Build Breakthrough Brands*, Douglas Holt and Douglas Cameron define the Situationist detournement as, "The do-it-yourself repurposing of a well known image or message to create a new work with a new meaning – what would come to be known as culture jamming two decades later in North America. They claimed that detournement turned the expressions of the capitalist system

Free and Anonymous Monument serves as an unmistakable reminder of the continuing need to scrutinize the homogenizing effects of contemporary mass media. Nevertheless, the work never fully rebuffs the capitalist spatial homogenizations nor their attendant media images. Instead, the Wilsons' work plays with an alternate mode of representation in which the object, its various media representations, as well as its detournement all functions alongside one another. Rather than dismissing one or the other as derivative, this alternate mode of representation acknowledges the continuous flux and slippage between these categories. As the concept of an object is continually shaped and re-shaped by its representations, representation itself ceases to be understood as a lesser repetition of the real. Following Deleuze's own project to re-think the nature of the simulacrum, I argue that *A Free and Anonymous Monument* exhibits the positive potentialities of the simulacrum, thus shifting representational repetition away from critique and toward affirmation[10] - from Debord's detournement to Deleuze's simulacrum.

The move from detournement to simulacrum implies the ability to dispense with Debord's work. However, as Debord's piece remains an integral element in the deterritorializations of the other artworks, any attempt to shift away from *The Naked City* would still require an encounter with it. It is therefore reprised in the fourth chapter and situated in a semi-antagonistic encounter with the third work of art - a project titled *Notes for A People's Atlas of Chicago* (Figs. 50 - 60). Originally organized in 2003 by Daniel Tucker and the interdisciplinary non-profit Art/Research/Education/Activism Chicago (AREA Chicago), *NPAC* is an on-going collaborative project that seeks to create a collective and open-ended map of the

---

against itself, reclaiming individual autonomy and creativity from the passive 'spectacle' that the system produces." 252.

[10] Affirmation is understood here in the Deleuzian rather than the conventional sense. Thus, affirmation is not defined within this paper as the act of asserting that something is true or exists. Instead, it refers to the formation of something new and different.

City of Chicago. Residents are asked to download a blank outline of the political borders of Chicago, fill in that space with their own conceptions of the city, and then mail in their work, which is then uploaded. In making the (different) maps available for future viewing, AREA's project not only creates new dialogues, but also prompts further collaborations between the residents themselves. Subverting prescriptive understandings and representations of the city, *The People's Atlas* reconfigures spatial representation as always - already fragmented. It takes the possibilities latent within *The Naked City* even further, allowing the personal and subjective to function as the fundamental constructive forces of spatial representation. In giving "power to the people", AREA's project threatens the homogenizing logic of official cartographies.

While acknowledging the particular affinities between *The People's Atlas* and *The Naked City*, I argue in chapter four that AREA's project must also be understood within the context of the long history of activist oriented, collaborative, and site-specific work, particularly in Chicago. This relationship is made all the more apparent through a closer reading of the *The People's Atlas* alongside art historian Miwon Kwon's critical history of site-specific art titled *One Place After Another.* In tracing a genealogy of site-specificity from the 1960s, Kwon defines three separate paradigms: "the phenomenological or experiential; social / institutional; and discursive." While arguing that the three categories oftentimes overlap and so do not maintain any strict chronological boundaries, Kwon nevertheless identifies the "discursive" paradigm predominantly with a contemporary shift within site-specific art that not only expands art into culture but also explodes the stability of the site. She writes,

> But if the critique of the cultural confinement of art (and artists) via its institutions was once the 'great issue,' a dominant drive of site-oriented practices today it is the pursuit of a more intense engagement with the outside world and everyday life – a critique of culture that is inclusive of nonart spaces, nonart institutions, and

> nonart issues (blurring the division between art and nonart, in fact). Concerned to integrate art more directly into the realm of the social, either in order to redress (in an activist sense) urgent social problems such as the ecological crisis, homelessness, AIDS, homophobia, racism, and sexism, or more generally in order to relativize art as one among many forms of cultural work, current manifestations of site-specificity tend to treat aesthetic and art historical concerns as secondary issues.[11]

The further disintegration between art and life common to Kwon's discursive paradigm, leads to a de-stabilization of the site. No longer identified as either a permanent location, or institutional framework, the site is instead "discursively determined, and delineated as a field of knowledge, intellectual exchange, or cultural debate [. . .] this site is not defined as a *pre*condition. Rather, it is generated by the work (often as 'content'), and then verified by its convergence with an existing discursive formation."[12] However, a re-conceptualization of the site is not the specific shift that is most apparent in these works; in fact, AREA's model of the site straddles the lines between all three of the paradigms. It is in the re-definition of the artist's relationship to both the work of art and the community engaged with that work that most closely aligns *The People's Atlas* with the discursive paradigm. Kwon argues that the expansion of the site engenders a similar expansion in the characterization of the artist's role, becoming a "cultural-artistic service provider rather than a producer of aesthetic objects."[13] The complex collaborative nature of *The People's Atlas* participates in this shift, further de-stabilizing the categorical boundaries between artist and viewer.

Central to Kwon's analysis of the discursive paradigm, however, is not the role of the artist, but rather that of the "community" with which the artist either interacts or attempts to create through his or her artwork. Kwon argues that the notion of "community" plays such a

[11] Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: MIT Press, 2004), 24.
[12] Kwon, *One Place After Another*, 26.
[13] Kwon, *One Place After Another*, 4.

central role within the discursive paradigm that the works can be thought of as more "community specific" than site-specific. She writes that these "projects engage their audience, particularly groups considered marginalized, as active participants in the conceptualization and production of process-oriented, politically conscious community events or programs."[14] In offering a schematic typology of four "communities" that oftentimes emerge out of community-based collaborations, Kwon asserts that these numerous variations reveal both the ambiguity and problematic nature of the concept of "community", as well as the way in which it remains open as a space of political struggle. Countering the arguments of French philosopher Jean-Luc Nancy with those of feminist theorist Iris Marion Young, Kwon challenges "the common notion of the community as a coherent and unified social formation" proposing instead the "idea of community as a necessarily unstable and 'inoperative' specter in order to think beyond formulaic prescriptions of community, to open onto an altogether different model of collectivity and belonging."[15] Taking Kwon's arguments into account, I contend that *The People's Atlas* both recognizes and propagates the unstable and fragmentary nature of both site and community. It is most effective not as a means of critiquing and subverting official cartographies, but rather as a cartography of subjectivity, a ***collective*** enunciation of ***differences***.

---

[14] Kwon, *One Place After Another*, 4.
[15] Kwon, *One Place After Another*, 6-7.

Critique and Affirmation, or What Distinguishes These Three Projects from Others…

An important question to ask at this point is why it is necessary to re-examine the three works discussed in this project, separating them in the process from the discourses within which they typically circulate. I believe the answer to this question lays in their distinct, but nevertheless, overlooked political efficacies. Unlike the other pieces in the *Experimental Geography* exhibition which focus on critiquing *current* political systems, *The Naked City* is oriented toward the *future*. Its focus is not solely on critique, but rather on critique and affirmation. *The Naked City* alongside the other two works discussed in this project attempts to "call its audiences into being." This Deleuzian idea, distinct from Nicolas Bourriaud's relational aesthetics, signals the future formation of "minor" subjectivities and communities. In re-examining these works outside of their usual contexts and in relation to a different set of theoretical frameworks, their initially overlooked political potentials can be made present.

There has recently been a resurgence in the number of artworks, texts, and exhibitions overtly engaged with geographic and spatial politics. Within the art world this trend is oftentimes linked to one of two separate but overlapping genres – site-specificity and experimental geography. Site-specific art, as was seen earlier, traces a predominantly American lineage back to Earth art from the 1960s. Experimental geography, on the other hand, is typically associated with Marxist influenced European avant-garde groups like the Situationists. This connection is highlighted in exhibitions like Nato Thompson's widely publicized,

Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism[16]. Co-curated by Thompson and the Independent Curators International, this exhibition brings together works from individual artists, collectives, and research centers and institutions. Diverse in both medium and subject, these works are nevertheless connected through what Thompson refers to as their focus on "human interactions with the land." This description, however, is slightly mis-leading as it would typically bring to mind many of the Earth artists whose works emerged partly as a response to the growing environmental movements in the 60s. Thompson, on the other hand, quickly glides over Land Art, briefly mentioning some of Robert Smithson's pieces. He turns instead, to Marxist geographer Henri Lefebvre and the Situationists. Describing the works in the exhibition, Thompson writes, "As opposed to works that demonstrate a single technique or subject (a collection of landscapes, for example), this collection represents a constellation whose entirety allows us to appreciate and consider the dynamic possibilities in experimental geography. Think of the works here as operating across an expansive grid with the poetic-didactic as one axis and the geologic-urban as another."[17] Thompson argues that Lefebvre and the Situationists, and in particular Debord's *Naked City*, serve as historical antecedents for the works in the *Experimental Geography* exhibition.

An entire section of the exhibition and its accompanying catalogue are devoted specifically to cartography. Included among the works in this section are both Debord's *The Naked City* and AREA Chicago's *Notes for a People's Atlas.* While Thompson separates

[16] It should be noted that both of these stylistic and discursive orientations also overlap with numerous others. For instance, this will be taken up again in the chapter on *A Free and Anonymous Monument*; arguing that the work can be positioned as an example of both Foster's "archival impulse" and Thompson's "experimental geography".
[17] Nato Thompson and Independent Curators International, *Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism*, exh. cat (New York: Melville House Publishing, 2008), 14.

Debord's work, situating it as the root of a possible genealogy, he leaves AREA Chicago's work grouped together with the rest of the cartographic "experiments."

Despite the fact that these works are assembled together in the *Experimental Geography* exhibition, there is a significant distinction between *The Naked City* and *Notes for a Peoples' Atlas* and the other projects with which they are presented. Many of these maps, including both Debord's and AREA's, utilize fragmentation and juxtaposition for purposes of political critique. Take for instance Lize Mogel's ongoing project, *Mappa Mundi* (Fig.47-48). By mapping diagrams of world's fairs onto the iconic world map, Mogel attempts to re-imagine the world through "associative geographies rather than physical ones."[18] In an attempt to gain a greater understanding of the relationships formed by globalization, Mogel creates maps structured by narrative rather than geographic location. Consequently, locales typically far removed from one another are conjoined, linked by narratives of "shipping, sovereignty, commerce, and exploitation (of resources and people)."[19] Thus, in Figure 48 the North Pole and the Panama Canal are positioned next to one another while Africa disappears entirely. Playing with both scale and location, Mogel's re-imagined maps are both captivating and disorienting. In the guise of a detournement, Mogel's maps function as forms of resistance. Typically rendered in massive blocks of black, white, and grey, and oftentimes accompanied by narrative text, Mogel's work flaunts an aesthetics of bureaucratic capitalism. Less alarming and paranoiac than either the prototypical fascist or communist propaganda posters – notice for instance that the usual red has been replaced by a calming light blue - the bureaucratic capitalist poster nevertheless presents an entire set of complex social and historical structures in a readily digestible format. Mogel's work

[18] Thompson, *Experimental Geography*, 109.
[19] Thompson, *Experimental Geography*, 109.

appropriates this aesthetics and maps it onto the iconic world map, fusing spatial representation with capitalist exploitation, and in so doing turning both forms against themselves.

Mogel's approach to "counter-cartography" is not the most common of those on display in the exhibition. The more common, illustrated by a work like Ashley Hunt's *What Is the Prison Industrial Complex* (Fig. 49)[20], has a far greater flair for bureaucratic aesthetics. Asking an incredibly complex question, the artist produces a seemingly complex work. Hunt's piece charts the various influences on prison growth using the aesthetics of bureaucratic diagrams. Following the typical formatting guidelines for diagrams, Hunt places the title and subject of the work at the top, followed by a brief description of the content. She writes,

> "The PRISON INDUSTRIAL COMPLEX (the PIC) is the interaction of all the interests who help expand the prison system, some *intentionally*, some *coincidentally*, but all for reasons *other than our safety and justice*. Most of them influence prison growth for reasons of their own *profit*: some profit in terms of cash-$$, others in terms of political power, control of resources and property, or good TV ratings. Some profit from the business of imprisonment, others from having people out of their way, "criminalized" and locked up. It's a system where *profit* is more important than *people*; where people are *split* along the lines of *race*, *gender* & *culture* so that their labor, resources & power can be exploited and monopolized, and prisons make invisible the damage done along the way. Is it a conspiracy? It doesn't have to be – as this chart shows, each group's own interests are set up to GROW…"[21]

And thus Hunt proceeds to chart this growth like a geologic graph. Like the core of the Earth, "Prisons and Jails" is placed at the center of the chart with each subsequent layer radiating outwards from the center decreasing in influence. The work is not only color-coded but also comes with a chart key that attempts to categorize each of the various entities in each layer under a single concept. Thus, the yellow circle which is also the third circle away from the center is referred to as "Ideological Influences." Included in this category are: Political Action

[20] For more on Hunt's project see: http://www.correctionsproject.com/

[21] Ashley Hunt, *What is The Prison Industrial Complex?* in *Experimental Geography*, 146-7.

Committees, Victims' Rights Groups, Think Tanks, and The Media. The work is not just predominantly textual; it appears to be overburdened by text.

Both Mogel and Hunt's works exhibit their personal critiques of political representational systems through rhizomatic deterritorializations. Thus Mogel's work critiques the effacement of exploitative narratives that occurs in spatial representations of globalization by deterritorializing the iconic world map. Heterogeneous and divergent points are stripped from their original locations and placed next to one another. An analogous process occurs in Hunt's work, whereby the "Prison Industrial Complex" is re-imagined as a complex network in which various socio-cultural organizations operate alongside ideological and environmental influences. For both Mogel and Hunt, fragmentation and juxtaposition function as transmutable processes. Within Mogel's work a shift in narrative, or rather a different perspective on the same narrative will inevitably also shift Mogel's placement of the various locations. Similarly, as the various interests that influence the Prison-Industrial Complex are in continual flux, Hunt's chart should also maintain the ability to account for this flux.

Unfortunately, both pieces are surprisingly static. Even though the artists' political projects are on-going, their artworks lack the ability to convey this sense of continuation. Despite the fact that Mogel's work is focused on various forms of ***movement***, the changes equally concealed and exposed through globalization, it remains fairly motionless. Her maps are often exceedingly literal, as for instance, when the floor-plan of a World's Fair is transformed into a map. The focus of both artists remains on the past, rather than the possibilities of the future; on critique rather than affirmation. Furthermore, both Mogel's *Mappa Mundi* and Hunt's *What is the Prison-Industrial Complex* maintain a distance from their viewers. Although an

engaged viewer will undoubtedly question his or her role within the various institutions and processes that the artists critique, neither one of the artists makes the viewers' engagement an explicit impulse within her works. Thus, the artworks' capacity to extend outside of itself, to engage in a process of performative extension, is lacking. Therefore, while they are frequently grouped together, I chose to distinguish between works like Mogel's and Hunt's and projects like *The Naked City* and *Notes for a People's Atlas.*

Mogel's and Hunt's works, alongside many others featured in the *Experimental Geography* exhibition, may maintain an appearance of maps, but still function as tracings. Their works focus on prescribed relations, and thus lack the ability to call forth an audience, or create a new community. Works like those of Debord and AREA, on the other hand, function as (rhizomatic) maps, rather than mere tracings. The three works featured in this project – *The Naked City, A Free and Anonymous Monument,* and *Notes for a People's Atlas* – are more effectual precisely because rather than mapping already existing relations, they focus on creating gaps within these relations. As a result, the focus of the works is not on an already existing, if somewhat overlooked or marginalized community, but rather on the possibility of community. The three works featured in this project call their audiences into being and consequently engender the creation of new communities.

Chapter 2 – *The Naked City*

"All that once was directly lived has become mere representation."[22]

-Debord, *Society of the Spectacle*

In 1957 three different groups, the *MIBI* (*Mouvement Internationale pour un Bauhaus Imaginiste*), the *Internationale Lettriste* and the *Psychogeographical Society of London* joined together in order to establish the Situationist International. Motivated by a revolutionary spirit and a Marxist ideology, the members of the Situationist International refused a separation between art and politics; utilizing their works to both critique and to escape what they believed to be the degradation of life under advanced capitalism. Published that same year, *The Naked City* was one of the very first works of art to express the ideas of the Situationists. While the work was actually published by the *MIBI* and not the Situationists, as art historian Thomas F. McDonough points out, the "map acted both as a summary of many of the concerns shared by the three organizations, particularly around the question of the construction and perception of urban space, and as a demonstration of the directions to be explored by the *Internationale Situationniste* in the following years."[23] Credited to Guy Ernest Debord, one of the most prolific artists of the Situationist International, *The Naked City* displays an absolute disregard for both directional and spatial relations. The artist scatters nineteen different cut-up sections of a generic *Plan de Paris* and links them to one another with red directional arrows. Unlike the original map, however, Debord's *Naked City* makes no attempt to display the entirety of Paris. It is instead, offered as a challenge to 'official' cartographies of the city. The *Plan de Paris*, for instance, offers its viewer an illusion as an omnipresent view of the city that conceals, rather than

[22] Guy Debord, *Society of the Spectacle*, trans. Fredy Perlman and Jon Supak (Detroit, MI: Black & Red, 1970; rev. ed. 1977), 12.
[23] Thomas F. McDonough, "Situationist Space," *October*, 67 (Winter, 1994): 58-60.

acknowledges various forms of difference. By fragmenting the *Plan de Paris*, *The Naked City* exposes these inadequacies. In his essay titled "Situationist Space", McDonough elaborates on the critique offered in *The Naked City*. He writes,

> Structuring *The Naked City* through synecdoche and asyndeton disrupts the false continuity of the *Plan de Paris*. The city map is revealed as a representation: the production of a discourse about the city. This discourse is predicated on the appearance of optical coherence, on what Henri Lefebvre called the reduction of the city to 'the undifferentiated state of the visible-readable realm.' This abstract space homogenizes the conflicts that produce capitalist space; the terrain of the *Plan de Paris* is that of Haussmannnized Paris, where modernization had evicted the working class from its traditional quarters in the center of the city and then segregated the city along class lines. But abstract space is riddled with contradictions; most importantly, it not only conceals difference, its acts of division and exclusion are productive of difference. Distinctions and differences are not eradicated; they are only hidden in the homogenous space of the Plan. *The Naked City* brings these distinctions and differences out into the open, the violence of its fragmentation suggesting the real violence involved in constructing the city of the Plan.[24]

As McDonough indicates, in its attempt at representing the totality of a space, the *Plan de Paris* erases any possible disruptions of that totality. Debord's *Naked City*, on the other hand, interrupts the artificial continuity of the *Plan de Paris* and endeavors to reintegrate the subjective experience of urban space into its representation.

The reintegration of subjective experience into constructions of space was, in fact, an integral component of the Situationists' political project. As was most famously argued by Debord in *The Society of the Spectacle*, many of the artists believed that advanced capitalism had reduced life to a mere collection of "spectacles" typically propounded through the mass-media complex. Famously declaring that "all that was once directly lived had become mere representation," Debord believed that spectacles functioned solely to conceal the degradation of

[24] McDonough, "Situationist Space", 65.

life experienced under advanced capitalism. In an attempt to reassert the value of the "lived experience," and thus to emphasize the differentiated subjective representation over a capitalist one, the group constructed various "situations." Meant to be performed within capitalist space, these situations functioned as an artistic and political intervention disrupting and fragmenting the very same capitalist space within which they were performed. McDonough points out, for instance, that "Situationist 'experimental behaviors,' [. . .] were operations in dominated space meant to contest the retreat of the directly lived in into the realm of representation, and thereby to contest the organization of the society of the spectacle itself."[25] Oftentimes included in the experimental behavior of the Situationists' was the practice of the derive, or the "drift." Defined by Debord as "a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances"[26], the derive is an unplanned journey during which the aesthetic contours of the city subconsciously direct the participant with the ultimate goal of encountering an entirely new and authentic experience. Further expounded by Debord in his 1958 essay, "Theory of the Derive;" the Situationists veiled the practice in a rhetoric of mystical, passive movement. In reality, however, it was anything but passive. Stemming from a tactic utilized by the French military, the derive was an intervention in capitalist space.

The Situationists did not limit their various critiques to interventionist-styled "experimental behavior". They additionally created an entire field of study to focus on their constructed situations termed pscyhogeography and defined by Debord in his 1955 essay, "Introduction to a Critique of Urban Geography". In it he describes psychogeography as "the

[25] McDonough, "Situationist Space", 70.
[26] Guy Debord, "Definitions," in *Internationale Situationniste* 1 (Paris, June 1958); rpt. in *Situationist International Anthology*, ed. and trans. Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 1981), 45.

study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals."[27] Psychogeography, as is suggested in the structure of the term itself, links geographic understanding to the personal psychology of individuals. Consequently, for the Situationists, space is not a fixed, stable entity in need of description, but rather a continually shifting one, constantly being redefined by those who inhabit it.

The Situationists were not the only group concerned with the redefinition of spatial construction. Their goals and practices maintain numerous similarities with many of the larger cultural and academic shifts taking place in France at the time. The one that most closely intersects with the Situationist project is the revitalization of social geography as an academic practice within the French universities. McDonough discusses the parallels between the goals of social geography and those of the Situationists. While asserting that Debord's affirmation of social geography's goals was most likely done on an unconscious level, McDonough nevertheless maintains that the connections between the two are worth examining. Academic geography focused on providing a description and representation of its object of study - immobilized abstract space. Social geography on the other hand, focused on space as social construction. Consequently, space for the social geographer was constantly shifting and changing; being re-made and re-constructed through men's actions. As McDonough states,

> Reclus [Elisee Reclus – the first individual to utilize the term 'social geography] understood space as a socially produced category – as an arena 'where social relations are reproduced' and as a social relation itself. Debord, developing similar ideas, would also comprehend this indivisibility of urban space and social relations; but with the experience of psychogeographic exploration, space could

[27] Guy Debord, "Introduction to a Critique of Urban Geography," in *Situationist International Anthology*, ed and trans. Ken Knabb (Berkeley, CA, Bureau of Public Secrets, 2002), 5.

> also be the arena for the contestation of these relations through an active construction of new ‘unities of atmosphere’.[28]

Social geographies’ focus on a mobilized space, one that is continually being transformed, takes into account the role of both the individual and the community in the construction of space. Unlike the academic geography being practiced at the time, social geography brings into the foreground the role of the individual and in turn awards that individual a greater sense of agency in the construction of space.

The Naked City provides a similar foregrounding of the individual. Not only does the work function as a visual display of the Situationists’ “experimental behavior,” it also mimics that behavior and expands it outwards. *The Naked City* actually provides a guide to the derive. The red directional arrows that link the fragmented sections of the *Plan de Paris,* referred to by Debord as “plaques tournantes” “describe ‘the spontaneous turns of direction taken by a subject moving through these surroundings in disregard of the useful connections that ordinarily govern his conduct.’”[29] *The Naked City* thus provides a map of the derive. It “denies space as context and instead incorporates space as an element of social practice. Rather than a container suitable for description, space becomes part of a process: the process of ‘inhabiting’ enacted by social groups.”[30] In addition to functioning as a guide for the experimental behavior of the Situationists, the form of the work also mimics that experimental behavior. While the derive took place within contested space in order to disrupt that space, *The Naked City* utilized the representations of that contested space and disrupted and fragmented those representations. As a detournement, *The Naked City* takes the original form of the *Plan de Paris* and fragments that

---

[28] McDonough, “Situationist Space”, 66-7.

[29] “From a text printed on the reverse side of *The Naked City*: Asger Jorn, “Quatrieme experience du MIBI (Plans psychogeographiques de Guy Debord),” rpt. in *Documents relatives a la foundation de l’Internationale situationniste: 1948-1957*, ed. Gerard Berreby (Paris: Editions Allia, 1985), p. 535” in McDonough, “Situationist Space”, 60.

[30] McDonough, “Situationist Space”, 68.

form in a way in which it ultimately critiques itself. Most importantly, *The Naked City* foregrounds the individual viewer within its process of experimentation and thus allows the ideas present within the work to expand outward. The work does not function as a re-formulated map of Paris, but rather as a continually expanding superimposition of maps. McDonough notes, "Debord's map [. . .] foregrounds its contingency by structuring itself as a narrative open to numerous readings. It openly acknowledges itself as the trace of practices of inhabiting rather than as an imaginary resolution of real contradictions"[31] But *The Naked City* is even more complex than that. In qualifying the work as a tracing, albeit an expansive one, McDonough re-situates the work as *re*-presentation, ultimately refuting precisely what Debord was attempting to do with *The Naked City*. *The Naked City* is more than a mere representation of the multiple possibilities of "drifting" through the city of Paris; it also maintains a reciprocal relationship with its viewer. The viewer's interaction with these spaces gets mapped from but also onto Debord's *Naked City*. The work is given meaning through its encounter with the viewer. In doing so, difference is continually reinserted into these spaces that further fragment and transform a homogenous system.

Fragmentation, however, as both a formal artistic practice as well as a method of formulating difference can be problematic. Focusing primarily on the field of geography, Marcus Doel offers a noteworthy critique of fragmentation. In his essay, "Proverbs for Paranoids: Writing Geography on Hollowed Ground," Doel warns against what, borrowing from Deleuze and Guattari, he terms a "slice and stitch" methodology. He writes, "Another name for geography is Frankenstein: a botched amalgam of decomposing parts or, perhaps more obliquely, a synthesis of difference. And yet the whole enterprise is not even monstrous; it's banal – AND,

[31] McDonough, "Situationist Space", 69.

AND, AND … AND you'll never know when to stop the repetition of slice and stitch."[32] Doel's critique marks practices of fragmentation and separation as inevitable failures in the production of difference. He argues that a "slice and stitch" methodology merely produces parts-objects, and therefore, cannot create novelty. Additionally, according to Doel, this methodology attempts to escape representation, but ultimately ends up functioning within it. He writes, "This is the point to grasp: what mattered to modern human geography was the principle of separation, and not at all whether or not this gap in the order of things could be successfully crossed. [. . .] In short, the presupposition of difference *as* separation ensures that everything takes place within REPRESENTATION"[33] Following Deleuze, Doel argues that representation merely arrests and essentializes a continually moving world, and thus is incapable of articulating difference in itself. Rather than articulating difference itself, the "slice and stitch" methodology simply conflates difference with separation, or the void in between. Consequently, according to Doel, the geographer's failure to account for difference stems from his failure to grasp its *movement*.

It appears as if in his critical assessment of geographic fragmentation, Doel could easily have had in mind Debord's *Naked City*. Not only does Debord's work use geographical practices, namely cartography, but it also uses a process of "slice and stitch." The original *Plan de Paris* is literally cut, scattered, and stitched back together not with thread, but rather directional arrows. Furthermore, it is through fragmenting his original object - the *Plan de Paris* - that Debord attempts to make difference visible. As McDonough had noted earlier, the homogenous space of the Plan does not eradicate difference; it merely conceals it. Thus, for Debord the act of fragmenting the *Plan de Paris*, of separating it into "unities of atmosphere,"

---

[32] Marcus Doel, "Proverbs for Paranoids: Writing Geography on Hollowed Ground," *Transactions of the Institute of British Geographers* 18, no. 3 (1993): 377.
[33] Doel, "Proverbs for Paranoids", 378.

functions as a means of bringing the concealed difference to the surface. Doel, however, very explicitly critiques the geographic practices that conflate separation with the production of difference. And yet, both Doel and Debord maintain similar goals. Both aim to resist essentializing forms of spatial representation.

In addition to his critique Doel does offers his readers a possible resolution. He writes, "However, the messy method of endless differentiation suggests that difference has nothing to do with separation. Instead, infinite differentiation means that difference is INVOLUTION AND EXTENSION (a turning or coiling inwards which nevertheless spreads outwards)."[34] "INVOLUTION AND EXTENSION" are the terms, or processes that Doel offers his readers as a means of escaping the banality of the "slice and stitch." It is through involution and extension, particularly as they are manifested in performative practices, that Doel contends difference can be enacted. Arguing for a performative geography, Doel writes, "Performance aspires to become an event in the universe it inscribes."[35] In becoming an event in the world, performance not only grasps the movement of difference but also continually produces it.

While Doel's suggestion for a performative geography is interesting, it is also far beyond the scope of this paper. Instead, I would like to consider some of his ideas in relation to artistic practices, and more specifically, Debord's *Naked City*. In their application to art, Doel's arguments become more complex. In an expansive understanding of artistic practices, performance and fragmentation are not positioned in opposition to one another, but rather alongside one another, each continually expanding the other. This more open understanding of artistic practices follows art historian Simon O'Sullivan's own Deleuzian project. In his text, *Art*

[34] Doel, "Proverbs for Paranoids", 378-9.
[35] Marcus Doel, *Poststructuralist Geographies: The Diabolical Art of Spatial Science* (Lanham, MD: Rowman & Littlefield Publishers, Inc., 1999), 128.

Encounters: Deleuze and Guattari, O'Sullivan argues for a rhizomatic understanding of artistic practices. Referring to them as the performative and "knowledge producing" aspects of a work of art, O'Sullivan argues that a rhizomatic understanding of artistic practices takes into account both the actual and the virtual, and in so doing, expands the artwork outwards. The art object is transformed into an object/event in which its' relation to its viewer becomes an integral part of the work. O'Sullivan states, "To paraphrase Massumi, meaning is figured as the envelopment of a potential, a contraction of the past, and the future, in an event/object that has the capacity to affect or be affected. Here it is the work of 'interpretation' to unravel these 'virtual' processes encapsulated in the object."[36] It is the viewer - understood as "a set of capacities to affect and be affected"[37] - that allows for this transformation to take place. Not only is the viewer necessary for constructing the meaning of the work of art, but also in expanding that work outwards into the world. Massumi's "thinking-perceiving body" is continuously entering "new circuits of causality" in which the affects of the original encounter with the work of art are transformed and transferred. In order for the performative component of the work of art to take place, however, it must begin with the representational. As O'Sullivan remarks, "We are, if you like, representational creatures with representational habits of thought. [. . .] Representation is the condition of our subjectivity and as such has to be 'gone through' as it were."[38] Fragmentation offers a means of 'going through' representation. While fragmentation still functions within representation it also leads outwards, away from representation and toward the performative.

Returning once again to *The Naked City*, one can argue that Debord's work serves as an early example of a rhizomatic mapping; its rhizomal capacities made apparent in two distinct,

---

[36]O'Sullivan, *Art Encounters*, 20.
[37] O'Sullivan, *Art Encounters*, 21.
[38] O'Sullivan, *Art Encounters*, 16.

but intersecting ways. The first is through Debord's appropriation and fragmentation of the *Plan de Paris*. It is through these aesthetic devices that *The Naked City* fulfills most of the six principles of the rhizome that Deleuze and Guattari outline in *A Thousand Plateaus*. The fragmentation that occurs within *The Naked City* links the principles of connection and heterogeneity to the principle of asignifying rupture. In splitting and rearranging the original *Plan de Paris*, Debord resists any organizing principles. The space of the city becomes an open field; each "unity of atmosphere" maintaining the ability to connect to any other. It is furthermore approached as a multiplicity that continually maintains numerous entry and exit points. Hausmann's regimented and rationalized space is exploded. The viewer's promenade through the city is no longer controlled by the rings of boulevards or guided by its north-south and east-west axes, but instead by its "unities of atmosphere".

Reading *The Naked City* rhizomatically solely through its aesthetic practices remains inadequate as it easily falls prey to Doel's critique of "slice and stitch methodology". Moreover, this reading fails to recognize *The Naked's City's* ability to grasp the *movement* of difference. It is this movement, understood in this instance primarily as the interactive relationship between the viewer and the work of art that allows *The Naked City* to satisfy the last of Deleuze and Guattari's principles of the rhizome. It is thus the *movement* of difference that allows the work to operate as a rhizomatic "map" rather than a mere tracing. Deleuze and Guattari write, "The rhizome is altogether different, a *map and not a tracing*. [. . .] What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real."[39] They further qualify the rhizome as an "antigeneaology", stating,

[39] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (University of Minnesota Press, 1987), 12.

> It is short-term memory, or antimemory. The rhizome operates by variation, expansion, conquest, capture, offshoots. [. . .] the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight. It is tracings that must be put on the map, not the opposite. [. . .] What is at question in the rhizome is a relation to sexuality – but also to the animal, the vegetal, the world, politics, the book, things natural and artificial – that is totally different from the arborescent relation: all manner of 'becomings'.[40]

As Deleuze asserts, a rhizomatic map is one that is in need of continuous production. In order to connect various semiotic chains – sexuality to the animal, to the vegetal, to the book, etc. – and signal the becomings manifest in those connections the rhizome must begin with the tracing, but also move beyond it. As McDonough pointed out earlier, *The Naked City* is structured as a tracing of practices of inhabiting the city rather than "an imaginary resolution of real contradictions". So as to structure the work as a map onto which tracings are placed, rather than a mere re-presentation of tracings, and in so doing move beyond the tracing, the work must be read through its engagement with the viewer. If *The Naked City* is understood merely as a tracing of practices of inhabitation it still falls prey to Doel's critique of "slice and stitch"; it is just One comprised of multiple rather than a multiplicity. However, when the viewer is included as an integral component of the work, Debord's *Naked City* performs both involution and extension. The moment of encounter is twofold; the viewer's interaction with these spaces gets mapped from but also onto Debord's *Naked City*. But the initial encounter also extends outwards. The viewer, particularly the engaged one, actually utilizes *The Naked City* as a source of inspiration; re-connecting with the spaces of the city and establishing his or her own "unities of atmosphere". This extension of the work out into the world that occurs transforms Debord's piece from an object into an object/event that takes place in the world. While Debord's fragmentation of the *Plan de Paris* opens up the work to a multiplicity of readings, or 'drifts', it

[40] Deleuze and Guattari, *A Thousand Plateaus*, 21.

is the encounter between the work and the viewer, that allows for the performance of these

‘drifts’ to take place.

Chapter 3 – *A Free and Anonymous Monument*

3.1 – Monuments and Pavilions…

In 2003 British artists Jane and Louise Wilson, twin sisters with a predilection for video installations, received a commission from the Baltic Centre for Contemporary Art in Gateshead, England. Despite having already established a noteworthy oeuvre – signaled, for instance, by their 1999 Turner Prize nomination - the commission, nevertheless, marked a distinguishing moment in their careers. Their largest and most complex work to date, *A Free and Anonymous Monument*[41] continues the Wilson Sisters' fascination with historical moments of loss or failure. The installation explores the histories and spaces of the industrial degeneration and the consequent, ongoing urban regeneration in Northeast England. Unlike their previous projects, many of which were concerned with foreign architectural spaces of power, oftentimes manifest in bureaucratic and military institutions, the architectural spaces encountered in *A Free and Anonymous Monument* are neither necessarily those of power nor foreign. They are instead spaces of economic and cultural import to an area of England that the Wilsons' called home as children. This is not, however, meant to conflate the ambition and monumentality of the project with the sisters' biographical connection to the subject matter, as that would certainly be a gross oversimplification of the piece. But perhaps, the work does allow the artists' to traverse on their own psychogeographic journey. The sisters' biographical connection reveals the need for a cautious approach to the multiple and nuanced layers of melancholic intimacy that permeate the

[41] Occasionally abbreviated as AFAM.

installation. This sense of forlorn understanding is not to be understood as a form of nostalgic longing for the deteriorating works of brutalist architecture or industrial factories as remnants of the rapidly vanishing histories and spaces of the artists' childhoods; for it is similarly present in the seductive and alluring images of the high-tech industries that are rapidly replacing them. The artists acknowledge the complexity of these historical shifts, favoring multiple and fragmented vignettes that admit the conflict and contestation of these spaces, to a singular, homogenizing narrative that would in turn deny difference and inconsistency. But *A Free and Anonymous Monument* is more than just an attempt at gaining a multifaceted understanding of the recent history of Northeast England. It is the Wilsons' attempt to construct their own monument, albeit a "free and anonymous one".

At the heart of the Wilsons' installation lies Victor Pasmore's *Apollo Pavilion* (Figs. 41-46). Built in the town of Peterlee in 1959, the *Apollo Pavilion* was already anachronistic at the time of its construction. Named after the Apollo Space Program[42], the pavilion consisted of large, flat geometric planes of whitewashed concrete fastened together in order to form a bridge across a small lake. With almost no ornamentation, Pasmore utilized a modernist language of architectural form at a time when modernism had not only declined, but had also been scorned by the artistic community. Reinforcing the anachronistic identity of the work are Pasmore's own ideological beliefs about the structure. He described the work as "an architecture and sculpture of purely abstract form through which to walk, in which to linger and on which to play, *a free*

---

[42] The irony of this name will be made apparent later. For further information on the tumultuous history of the *Apollo Pavilion* see: http://www.apollopavilion.info/Pages/default.aspx

and anonymous monument[43] which, because of its independence, can lift the activity and psychology of an urban housing community on to a universal plane."[44] Infused with the notion of an artwork as a force of salvation, Pasmore's comments articulate the universalizing utopian visions so often ascribed to modernist abstraction. However, the *Apollo Pavilion* never seemed to accomplish what Pasmore had originally intended for it to do. The residents of Peterlee, feeling neither saved nor uplifted by the modernist abstract forms, objected to what they saw as its monstrous, imposing presence. Giuliana Bruno points out the extent of the community's loathing when she writes,

> In July 2000, the *Sunday Telegraph* happily announced the potential success of a campaign to demolish the *Apollo Pavilion*, despite its status within English heritage as 'an internationally important masterpiece.' The telegraph labeled the *Apollo Pavilion* a 'concrete bungle'. Less than charmed by its modernist material, the paper reported that people around here think of it as 'just a heap of dirty, slimy concrete which youths climb up to have sex and urinate on passers-by.'[45]

Having been neglected and left to deteriorate over more than four decades, ultimately, the *Apollo Pavilion's* very existence was threatened by those whom it was meant to save.

Revived once again in the Wilsons' video installation, the pavilion forms the core of *A Free and Anonymous Monument.* The placement of the screens in the installation mimics the structural layout of the *Apollo Pavilion*. Bruno points out for instance, that, "The entry to the installation re-presents this idea of the passageway that opens itself to view. It even closely reconstructs the walkway of the pavilion, actually reproducing the promenade underneath the

[43] My own italics.

[44] Paul Usherwood, Jeremy Beach and Catherine Morris, *Public Sculpture of North-East England.* University of Northumbria at Newcastle National Recording Project: Public Monuments and Sculpture Association, (Liverpool University Press, 2000), 267.

[45] Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (MIT Press., 2007), 78.

structure that one could take on the ground floor of the original"[46] (Fig. 3). In addition to imitating the structural layout of the pavilion, the screens also imitate the actual function of the pavilion. Bruno writes,

> In transparent ways, the Wilsons' installation formally recasts the pavilion's itinerant status as passageway while visually constructing its function as viewing platform. The installation – a multiple space of image traversal – is a permeable viewing field of circulation. Because the screens have no frame and appear suspended in space, there is clear vision across the field. The texture of the screens reinforces this openness. Indeed, the double-sided screens have the same image resolution and provide equal clarity of vision from both sides. As a result, no matter where you stand in the installation, you can see clearly.[47]

The pavilion is manifest not only in the structural quotations of the installation, nor even in its imitation of the pavilion's fields of vision, but also in the very images themselves. Upon walking underneath the promenade and entering the installation, some of the very first images the viewer encounters are of the *Apollo Pavilion*. The monumentality of the *Apollo Pavilion*, reinforced by the monumentality of the installation, is barely discernible in the images of the structure. Instead of encountering Victor Pasmore's artistic utopia, the viewer comes across images of an abandoned and dilapidated structure. Overgrown with weeds and covered in graffiti, the once whitewashed concrete of the *Apollo Pavilion* has not only lost its pallor but has also started to crumble. Giuliana Bruno claims, however, that the Wilsons' images of the pavilion actually revive Pasmore's own intents for its use. She writes, "Reappropriation is the name of the game here. The memory of the pavilion's public use as the architecture of amusement and leisure is recalled as we are shown how the local youth have repossessed the dilapidated pavilion for their own use."[48] And in fact, this re-use is twofold as the youths

[46] Bruno, *Public Intimacy,* 53.
[47] Bruno, *Public Intimacy,* 59.
[48] Bruno, *Public Intimacy,* 58.

convert the pavilion into a somewhat subversive arts and recreation center. The Wilsons' films display the once whitewashed concrete walls of the pavilion transformed into canvases as they are covered in graffiti alongside a group of young boys who use the platforms of the pavilion as climbing surfaces.

While the *Apollo Pavilion* forms a central component of *A Free and Anonymous Monument,* the modernist history of pavilions also plays a fundamental role. In her essay on the Wilson's installation Giuliana Bruno recounts a summary of this history. She writes,

> The pavilion was an important element in the design of modernity, employed most significantly in world exhibitions and fairs. A large, open construction conceived to display and to house activities and movement, it presented a public use of architecture. A parent of such nineteenth-century venues as arcades and department stores, which were often shaped in its form, the pavilion of exhibition halls was itself a place of public 'passage' (the term for an arcade in French). A site of circulation made to display the goods produced by the industrial era, the pavilion of world expositions exemplified the very architecture of the modern era.[49]

Bruno relates the construction of the pavilion to the very beginnings of not only modernity, but also the modern subject; the pavilion's function as a site of passage or a space of movement echoed by its very structure. Pasmore's *Apollo Pavilion* is a particularly accomplished example of this. As the spectator walks across the pavilion, which simultaneously functions as a bridge, s/he is not only mobilized but also offered different views with each new step. Together through subject and form *A Free and Anonymous Monument* presents a complex and multi-layered journey through modernity. The form of the installation mimics the chaotic and rapid movements common to modernity. As a passageway whose structural layout duplicates the *Apollo Pavilion*, each screen offers its viewers a new and different "view". Bruno points out the particular manifestations of this link between modernity and the historic roles of pavilions in *A*

[49] Bruno, *Public Intimacy,* 55.

Free and Anonymous Monument when she writes, "As various sites of modernity are displayed (a factory, an oil rig), we are reminded of the pavilion of exhibition halls and international expositions, with their capacity to display – assemble – not only the products but the very essence of modern life."[50] Furthermore, the Wilsons oftentimes utilize split-screens, fracturing and fragmenting both site and image, recalling once again the exceedingly rapid pace of modernity. But modernity is not only made present through the form of the work, but more overtly as its subject. As Bruno points out in the quote above, the various sites on display throughout the installation – the factory, the oil rig, but also Gateshead car park and the *Apollo Pavilion* – are all sites common to modernity. Thus the history of pavilions, and in effect the history of modernity which, as Bruno argues, is so intrinsically linked to that of pavilions, are thematically woven through the installation.

The story of the *Apollo Pavilion*, of its failed utopian visions, of its degeneration and reappropriation is common to the other sites featured in the Wilsons' work. Continuing on a journey through the space of the installation the viewer comes across a filmic monster; a disjointed and fragmented compilation of modernist ruins. The Wilsons use split-screens, mirrors, and double images in order to juxtapose the films of various sites of industrial degeneration throughout Northern England next to one another. The screens no longer contain whole objects or sites, but rather part-objects "slice[d] and stich[ed]" back together again. In the catalogue for the installation Giuliana Bruno describes these juxtapositions as a form of "creative geography". She writes,

> The sister's inventive industrial topography is an assembled geographic history, a chronicle that covers the whole spectrum of the industrial age, from mechanical reproduction to digital representation. In this installation we travel from a vision

[50] Bruno, *Public Intimacy,* 60.

> of engine making and the mechanics of oil drilling to digital engineering as we move from the Cummins engine-works in Darlington to a high-tech lab Atmel in North Tyneside. We journey, that is, from the inner working of actual engines to a factory that designs modern-day engines: the computer microchips that drive the machines of our technologically defined digital life.[51]

Also included in the installation are images of the brutalist Gateshead car park in Trinity Square, most famous for its role in the 1971 film *Get Carter* and an offshore oil rig. While Bruno links the sisters' "creative geography" to the Russian filmmaker Les Kuleshov's notions of montage and filmic history in general, this linkage fails to take into account the very specific temporal and geographic subject matter of *A Free and Anonymous Monument*. Even though the sisters' geographic compilation is a creative one, its' creativity is entirely articulated through and bound up with the spaces of a post-industrial Northern England. Thus, what Bruno's poetic exposition of *A Free and Anonymous Monument* fails to take into account is the political critique manifest within it.

3.2 – English Histories…

Despite the manifold degrees of separation - temporal, geographic as well as technological - that exist between Debord's *Naked City* and *A Free and Anonymous Monument* the two works maintain a number of important parallels. Like *The Naked City*, Jane and Louise Wilson's *A Free and Anonymous Monument,* utilizes appropriation and fragmentation as a means of critiquing the homogenizing processes of capitalist representation. This is not, however, meant to suggest that the Wilson's work un-problematically mimics and reprises the Situationist critical project. Instead, the Wilsons' work plays with an alternate mode of representation in

---

[51] Giuliana Bruno, *Jane and Louise Wilson: A Free and Anonymous Monument* (London: Film and Video Umbrella, Baltic Centre for Contemporary Art and Lisson Gallery, 2004), 15.

which the object, its depictions in various media, as well as its detournement all function alongside one another. Rather than dismissing one or the other as derivate, this alternate mode of representation acknowledges the continuous flux and slippage between these categories. As the concept of an object is continually shaped and re-shaped by its representations, representation itself ceases to be understood as a lesser repetition of the real. In an effort to acknowledge these shifting notions of the function of media images, signaled by the re-conceptualization of the simulacrum, the Wilsons' reprise Situationist tactics only to move beyond them. *A Free and Anonymous Monument* shifts representational repetition away from critique and toward affirmation, away from Debord's detournement and toward Deleuze's simulacrum.

All of the sites filmed for the work partake in the recent social and economic transformations that have occurred throughout Northern England. In the late 1950s the industrial- manufacturing economy in England began to decline. Slowly at first, but increasingly more rapidly, the industrial economy was replaced by one based on the services-sector. Northern England, which had been almost exclusively dependent upon manufacturing and industry as its economic base underwent long periods of poverty and massive unemployment. By the late 1980s, with industry all but vanished from the Northern English landscape several larger metropolitan areas began to very consciously re-invent and re-brand themselves. This re-branding oftentimes included commercial ventures such as the construction of multi-million dollar shopping centers or amusement parks. Yet another component of these re-brandings included the transformation of various abandoned industrial sites. These sites were either

transformed into spaces of leisurely commerce, as is evidenced in the recent conversions of the canals[52], or into museums and historical artifacts.

In his essay, "Manchester and the 'Hypocritical Plan': Architecture, Shopping and Identity in the Industrial City", Mark Crinson elucidates on these various transformations. Utilizing Manchester as his prime example, he argues that the city has deployed an aesthetics of leisured consumerism in order to reinvigorate its own image. He writes,

> For more than a hundred and fifty years, it was Manchester's identity as an industrial city that usually received most attention from outside commentators, whether campaigning investigators or tourists of the industrial sublime [. . .] Accordingly, when Manchester was hit by recession and de-industrialisation in the mid-twentieth century it was marked out as a type for urban decay and the imagery of blighted industrial landscapes."[53]

In order to purify and conceal the image of Manchester as a site of industrial decay, its citizens attempted to resurrect what Crinson refers to as "pre-industrial images of the city". These pre-industrial images are played out more specifically in the architecture of shopping or in the architectural reproductions of shops. Crinson points out, for instance, "It would follow this epochal sequence, and certainly accord with the rhetoric of the city's current business and political elite, to claim that Manchester's contemporary post-industrial regeneration is the inverse of these earlier identities: upbeat, ostensibly – and ostentatiously – centered on culture and the knowledge economies, and, above all, a place of leisured consumption."[54] The author examines three distinct structures that, in an attempt to propel an alternative view of Manchester, reject the

---

[52] For a greater discussion of the transformation of Northern England's canals from grimy industrial transportation to leisure see Richard Stinshoff's "Beyond the Industrial Revolution: The Transformation of Britain's Canals and Their Cultural Meaning".

[53] Mark Crinson, "Manchester and the Hypocritical Plan: Architecture, Shopping and Identity in the Industrial City" In *Thinking Northern: Textures of Identity in the North of England*, ed. Christoph Ehland, 193-216. London: Rodopi Publishing, 2007, 193.

[54] Crinson, "Manchester and the Hypocritical Plan", 194.

history of industrialism. The second of these three examples is a museological reconstruction of the 1860s. In 1955 in order to recreate an "authentic" journey through the past, the Salford Art Gallery and Museum reconstructed an entire town street from 1860s Salford. The exhibition was comprised of several different stores and businesses, from a toyshop to a haberdashery - all reconstructions - but stocked with authentic objects from the museum's collections. As Crinson asserts, however, the Salford Museum's venture in recreating an authentic past was defective from the outset. Due to the problematic nature of authenticity itself any project with that as its aim will inevitably be flawed. Furthermore, in omitting the industrial past of the town, the organizers revealed the extent to which the exhibition had been edited. Their political agenda, evident in the organizers' disregard for the towns' industrial past, exposes the very productive processes involved in reconstructing and exhibiting representations of the past. The exhibition organizers' exclusion, in turn reveals the very lack of authenticity at the center of their project.

For Crinson, the Salford Museum is only a single instance out of many in which the people of Manchester have attempted to creatively reconstruct the past. The author ends his essay with a discussion of one of the most recent of these occurrences, the Exchange Square in Manchester. Built after the 1996 IRA bombing had destroyed much of the site, the reconstruction of the Exchange Square focused on the development of a shopping district. Rather than omit Manchester's industrial past, like it had been in the Salford Gallery and Museum, the organizers of the Exchange Square overtly referenced it. Various parts and components of industry were stripped of their previous place and function, re-furbished, and utilized for a different purpose. These new purposes were very rarely more than decorative. In the few instances in which the parts actually had a function it was typically far removed from notions of industry and replaced with a more leisurely purpose. Crinson reveals, for instance,

that metal tracks, referencing Manchester's importance in the development of railways, were transformed into benches throughout the Square.[55] But, the Salford Museum's omission of Manchester's industrial past works much the same way that the Exchange Square's overt references do. Both are utilized as marketing tools, meant to distance the image of industry from that of Manchester. Crinson writes,

> But the area can also be seen as a museological recreation of references, reproductions and renovations, a locale of memory directly in the local tradition of 'Lark Hill Place' and the 'Old Manchester and Salford' display. One might argue that Exchange Square is neither a museum display nor a temporary exhibition, but this is not a sustainable distinction given both the infiltration of the museological by the commercial and the use of historical and reconstructed forms within urban space.[56]

Transformed into museums and monuments, Northern England's industrial past is distilled and neutralized. These re-inventions distance the Northern England of 'now', as a clean and beautiful international space of sport and leisure, from the Northern England of the 'past' as the dreary, dirty and localized space of industrial manufacturing. Furthermore, this reductive methodology obscures the socio-political and economic struggles that are bound up with that history. Crinson writes, for instance,

> The Exchange Square has been conceived of as the renovated heart of a post-industrial Manchester, a neo-Haussmannised quarter of café-bars, designer shops and dressed pavements where the city's past takes the playground form of blown-up toytown amenities, a newly-created cathedral close, medieval watering holes and big-screen television. In all this, however, there is an expected sameness: despite its production of locality, Manchester could be Birmingham, Frankfurt or Dijon; possibly even Kuala Lumpur, Singapore or Melbourne. Locality as produced in this space is a marketing device, the result of global pressures and anxieties more than an emanation of regional forms.[57]

[55] Crinson, "Manchester and the Hypocritical Plan", 210.
[56] Crinson, "Manchester and the Hypocritical Plan", 211.
[57] Crinson, "Manchester and the Hypocritical Plan", 213. While not the purpose of this essay, I believe Crinson's statement about Manchester's homogenized locality warrants an interesting point of discussion in relation to Kwon's critiques of the homogenizing effects of globalization.

As his statement makes apparent, Crinson ascribes to the notion that space functions as an ideological instrument and product rather than an absolute void. Furthermore, he argues that the growth and transformation of capitalism in Manchester actually subsumes local difference. Under the pretext of restoring and calling attention to the historical significance of public spaces, these spaces are actually homogenized and abstracted so as to accommodate the expansion of capitalism.

Crinson's brief comparison of Manchester's Exchange Square to Haussmannized Paris is particularly revealing. It displays the ways in which Manchester's Exchange Square, like Haussmann's Paris, creates spaces of consumer comfort for its bourgeois audiences. The formation of these spaces, in both Paris as well as Manchester, required multiple erasures of all things "dirty". In Paris this resulted in the displacement of the poor and the history associated with that displacement much the same way that in Manchester it resulted in the displacement of an industrial past as well as the people associated with that past. This furthermore provides yet another link between Debord's *Naked City* and the Wilsons' *A Free and Anonymous Monument*. While Debord's work refuses the neat, standardized space of Haussmannized Paris, the Wilsons' installation refuses the cleaned-up, artificial spaces and history of Northern England. Like Debord's *Naked City*, the fragmentation in *A Free and Anonymous Monument* renders the recent re-inventions and memorializations of British industry as endeavors to formulate an artificial continuity. The violence inherent in the act of fragmentation mirrors the violence of the capitalist aesthetization. Thus, the aesthetics of fragmentation and reconfiguration in both Debord's *Naked City* and the Wilsons' *A Free and Anonymous Monument* act as moments of critique. Each artist's original object is split and shattered, rearranged and multiplied to the extent to which neither object resembles its former self. Instead, both Debord's *Naked City* and

the Wilsons' *A Free and Anonymous Monument* become entirely new objects while simultaneously haunting the original objects as monstrous doubles.

Despite the fact that Crinson provides a compelling argument on the intentional displacement of Manchester's industrial past, it is only remotely applicable to the Wilsons' work. While similar transformations have occurred throughout Northern England, *A Free and Anonymous Monument* focuses more specifically on those that have taken place in and around the town of Gateshead. Located north of Manchester on the River Tyne, Gateshead is the largest metropolitan center within its borough. Like Manchester, Gateshead has been recognized as a center for both coal mining and industrial manufacturing.[58] While these industries assured that Gateshead remained an area of economic significance, they also contributed to its alleged ecological and cultural deprivation.[59] For instance, in 1934 the English novelist John Boynton Priestley described Gateshead as having been designed "by an enemy of the human race", adding that "no true civilization could have produced such a town."[60] Priestley's severe criticisms were by no means unique. Rather, they were typical of the prevalent attitude in England at the time toward Northern industrial towns and can be traced back to a long history of the production of a North-South divide.

Still prevalent throughout the British collective imagination, the North-South divide is inseparable from the recent economic transformations in the North. Although it has recently become more tangible through the British governments' distributive and regulatory policies, the

[58] United Kingdom - Northeast England. "The Borough of Gateshead." Accessed April 25, 2011. http://www.englandsnortheast.co.uk/Gateshead.html.
[59] Stephen Kohl, "The 'North of England': A Paradox?" In Thinking Northern: Textures of Identity in the North of England, ed. Christopher Ehland, 93-116 (Amsterdam: Rodopi, 2007), 99.
[60] J.B. Priestley, *An English Journey*, (University of Chicago Press, 1984), 17. There is an interesting connection between Priestley's work and Situationist practices. In 2010 Iaian Sinclair, Britain's foremost proponent of psychogeography, attempted Priestely's journey backwards as a psychogeographic detournement. Despite its theoretical problems, Sinclair's journey marks an interesting encounter between Priestley and the Situationists.

divide itself still remains largely ambiguous and elusive. In his essay on the discursive formation of the gap Stephan Kohl examines an array of twentieth century British tourist literature, noting the inconsistency with which the authors of this literature locate the physical divide between the North and South of England. While the authors record what they perceive to be a shift in the landscape, their images are rarely posited as more than a string of general, cliché descriptions. Kohl writes, "In fact, in the words of John Osmond, 'the fault line of England remains, as it has always been, a boundary drawn between the Severn and the Wash. Somewhere here 'The North' begins.' (1988: 12) This statement is repeated in most travelogues down to the present day."[61] Osmond's particular distinction – "between the Severn and the Wash" – refers more specifically to the space between the mouth of the Wash, one of the largest estuaries in England, and the Bristol Channel. Of course, this tactic leaves a vast portion of the middle of England unaccounted for, and hardly seems to narrow down the actual space of the divide. In fact, in terms of geographic specificity, Osmond's claim just barely makes more than a general assertion that the North – South divide exists. Additionally, Osmond's choice of words is similarly problematic. In the second part of the quote he alleges that the Northern part of England begins "somewhere here"; leaving to the imagination of his readers where exactly this "somewhere here" might be.

Kohl catalogues the seemingly endless proliferation of divergent descriptions of the North-South divide. Rapidly running through his list Kohl writes,

> Morton notes a 'startling' 'change of country' 'at the Cheshire-Lancashire border' (1933:185), and in his companion book *The Call of England* the 'North' begins in Hull (see 1949: 16); Priestley crosses the border to the 'North' somewhere on a bus 'between Coventry and Birmingham' (1997: 79), whereas Orwell notes differences only 'beyond Birmingham' (1962: 94). John Hillaby sees 'the

[61] Stephan Kohl, "The North of 'England': A Paradox?", 95.

> beginning of the Pennine Way' as the border to 'the North of England' (1970: 129) whereas Caroline Hillier passes the same frontier more conventionally at 'that old watershed of Watford' (1978: 8) and, although not venturing farther north than Birmingham, feels she is writing about 'the North' whereas Burke uses the 'North' as a synonym for Yorkshire and Lancashire (see 1993: 176ff.).[62]

As Kohl's list makes unmistakably clear, none of the writers are in agreement over the exact location of the boundary. Not a single one agrees with the other as to where exactly the 'South' ends and the 'North' begins.

Although the authors' substantial discrepancies reveal the topographical absence of a North-South divide, the proliferation of literature on the subject, nonetheless, denotes its discursive presence. Throughout this literature, Northern England is represented as an industrialized, cloudy and overall melancholy landscape. Southern England, on the other hand, is rendered as its antithesis. This binary further provokes the conflation of Southern England with the notion of a "real" English identity and that of Northern England with an "un-English" one. Kohl writes,

> In any case, beautiful 'rural England', which stands, after all, for the true England, cannot be found in the 'North' – at best it might exist as a poor imitation in some places. Thus, the North-South divide is interpreted as a borderline between Englishness and a lack of Englishness – an opposition which in turn stabilizes the negative image of the 'North'. In order to emphasise this 'essential' distinction between the 'South' and the 'North', travelers create literary northern landscapes with features which render the 'North' as alien and difficult-to-visit for the average English person.[63]

As not only a geographic landscape, but also a cultural one, Northern England is depicted as an uncivilized and barbaric Other. Additionally, Kohl links the descriptions of Northern England with a 19th century language that merges physical degeneracy with moral depravity. Both of

[62] Stephan Kohl, "The North of 'England': A Paradox?", 95-6.
[63] Kohl, "The North of 'England': A Paradox?", 97.

these characteristics - physical degeneracy and moral depravity – with the full force of slippage between them are then transcribed onto the population.

This critique of the Northern English landscape is only exacerbated by the advent of the Industrial Revolution. Due to its abundance of cheap labor, raw materials, and convenient sources of power, the Industrial Revolution is more successful in Northern England than in the South. As industries such as shipyards, steelworks, and coal mines flourish and expand, they become the economic backbone of the area. Consequently, within the collective imagination Northern England and its inhabitants become synonymous with industrial labor. And yet, as Kohl point out in his essay, many writers refuse to reconcile these various forms of labor with a "true English identity". He writes, "The moral element in this opposition is enhanced by suggestions that it is the 'North's' lack of resolve to remain truly English which can explain its careless concession to the demands of an industrialized age."[64] And even more blatantly, "Industrialization 'had done more harm than good to their real enduring England.' (323). Thus, the deformed landscape of the industrialized 'North' turns into an emblem of the sinful state of mankind [. . .]."[65]

A similar critique of Northern English industrialization is evident in the artwork of the time. In *Landscape and Ideology: The English Rustic Tradition*, art historian Ann Bermingham traces the ambiguous and often contradictory relationships between English landscape painting and the socio-economic changes that occur as a result of the Industrial Revolution. She claims that as early as the end of the 18th century there is evidence of a shift in the aesthetic response

---

[64] Kohl, "The North of 'England': A Paradox?", 97.
[65] Kohl, "The North of 'England': A Paradox?", 101.

towards the industrial landscape, manifest primarily in the picturesque genre.[66] Bermingham illustrates this aesthetic shift, characterized by a critique of industry, in her comparison of Joseph Wright of Derby's *Joseph Arkwright's Mill, View of Cromford, near Matlock* of 1783 (Fig. 61) with John Sell Cotman's watercolor, *Bedlam Furnace, near Madeley* of 1802 (Fig. 62). She writes,

> Whereas for Wright, as for Young, nature sustains its integrity in the presence of industry, for Cotman, as for Price, industry overpowers nature. The Georgian domestic architecture of Arkwright's mill intrudes on the scene no more than might a brightly lit country house. Cotman's furnaces, however, with their strange smoky silhouette, have taken possession of the site, befouling and deadening the residual natural vegetation. The picturesque decade that intervened between Wright's view and Cotman's condemned manufacturing and divided industry from nature, resulting in a separate genre of landscape: the industrial site.[67]

Bermingham goes on to explain that while picturesque artworks oftentimes criticized the newly developing forms of industry in Northern England, they would also commemorate and idealize anachronistic forms of industry.[68] She states, for instance, "Picturesque genre paintings by Francis Wheatley, George Morland, John Opie, Julius Caesar Ibbetson, and others all commemorate the virtues of an older rural life and labor."[69] The condemnation of industry and nostalgia for the rural life situate the Northern English landscape in opposition to the Southern one. Perceived as an industrial wasteland, Northern England cannot possibly be constructed in terms of the Arcadia that symbolizes the rural England of the South. As these two different conceptions of England are too dissimilar to be fused into a coherent whole, the "true

---

[66] The picturesque challenged the cultural supremacy of classical ruins by depicting the ruins of rural England as a romanticized ideal.

[67] Ann Bermingham, *Landscape and Ideology: The English Rustic Tradition, 1740 – 1860* (University of California Press, 1989) 80-1.

[68] Bermingham, *Landscape and Ideology,* 81.

[69] Bermingham, *Landscape and Ideology,* 81.

Englishness" of the South is continually pitted against its supposed lack in the North. As a result, the 'North' and its people are continually situated "on the periphery of English culture."[70]

Although ardently criticized throughout England for the cultural and ecological devastation it caused, industrial manufacturing nevertheless continued to dominate the Northern English economy. Not until the late 1960s did that dominance begin to falter. As early as the beginning of the 1970s over half of the Northern English workforce transitioned from employment in the industry sector to the services-sector. The various forms of industry that had been such an integral part of Northern English culture for over two centuries, continued to decline and disappear through the 1990s. A general timeline of events in Northern England reveals the closures of numerous factories, shipyards, and coal mines. In fact, by the mid 1990s only one shipyard remained, out the eight that had originally been open in Northeast England in the 1970s. In addition, by mid 1990 almost no coal mines were left open. The coal mine closings had been so economically devastating that they resulted in the UK Miner's Strike of 1984-85. When the National Coal Board announced that a number of coal pits, predominantly in the Northeast, would be closed resulting in the main source of employment for many of these communities, the miners called for a national strike. Almost a year after it began the miners returned to work without having reached a new agreement with the government. The economic policies of the Thatcher government, of which the UK miners' strike is a key example, magnified the gulf between Northern and Southern England. By the mid 1990s the last of Northeast England's coal mines had closed with no new forms of industry opening.[71] Instead, all of the

[70] Kohl, "The North of 'England': A Paradox?", 112.
[71] United Kingdom – Northeast England. "The Seventies and Eighties," Accessed April 27, 2011. http://www.englandsnortheast.co.uk/1970to1989.html.

economic shifts that occurred in Northern England in the 1970s and 80s only magnified and exacerbated the numerous social problems. The considerable industrial degeneration that had swept through Northern England resulted in massive unemployment and poverty.

As the economy declined and unemployment rose in the Northeast, a considerable portion of the population began to emigrate to the South, particularly London. Having transitioned far more quickly to a services-based economy than the Northeast, London never experienced the high unemployment rates prevalent throughout the Northeast. Furthermore, in the transition from an industrial-manufacturing economy to a services based economy and in the consequent attempts to reposition itself in the global marketplace, London encouraged an influx of both a foreign work force and foreign capital. Thus, simultaneous with London's newly formulated image as a global city was the sense of loss of a "truly" British identity. This shifting conception of British identity is referenced in a number of films produced at this time. In his book on national identity and cinema, David Martin-Jones discusses the various ways in which national identity comes to be negotiated through cinema in a "post-Thatcherite / Blairite" England. Utilizing the 1998 British film *Sliding Doors* as an example Martin-Jones writes, "In films like *Sliding Doors* any sense of a unified nation has dissipated into the image of a regional assembly of identities, apparently constructing a national identity so far 'elsewhere' that it encompasses nearly all of the United Kingdom, and even the Republic of Ireland!"[72] While numerous British films throughout the 1990s present an image of London as a glamorous *global* community, the *global* is ultimately exposed as a mere façade. Its illusionary qualities are particularly apparent in the few films that touch upon the challenges facing Northeast England.

[72] David Martin-Jones, *Deleuze, Cinema and National Identity: Narrative Time in National Contexts* (Edinburgh University Press., 2006), 91.

This can be seen, for instance, in one of the most popular films of the time, the 2000 British drama *Billy Elliot*. Martin-Jones writes,

> Since the 1990s several British films have depicted London's services industry as the answer to the decline of communities in various parts of the north of England. *Billy Elliot* (2000), for instance, illustrates the move from one to the other in extremely unproblematic terms. The future of its protagonist is assured, despite the ruination brought to his northern community by the closure of its coal mine, in his move to London to study ballet.[73]

As Martin-Jones demonstrates, *Billy Elliot* disregards and simplifies the problems in Northern England. The greater issue, however, is that the film not only continues the discursive production of a divide between North and South, but also offers Billy's move to London and his consequent "sophistication" as a possible remedy for the North's problems. Billy's transformation is evident, for instance, through his speech. In his study of Northern dialects, Christopher Schubert analyzes the use of language throughout Billy Elliot, arguing that the Northern vernacular functions as a sign of inferiority. He writes,

> A striking contrast is created between the grim and ordinary life of the miners' on the one hand and the artistic world of ballet and music on the other. This is linguistically mirrored by the opposition between the regional working-class vernacular and the rather affected standard language – including French terminology – used by the tutors at the ballet school [. . .] Hence the Northern vernacular has the function of a *pars pro toto*, symbolizing an alleged inferiority which is finally discarded.[74]

Thus, Billy escapes the ruination of his northern community through his move and adoption of the London lifestyle. London's *global* identity is exposed as a process of homogenization. Cultural and class issues are concealed by narrative productions of "right" vs. "wrong"

---

[73] David Martin-Jones, *Deleuze, Cinema and National Identity,* 92.

[74]Christopher Schubert, "Identity and Dialectics in the North of England," In *Thinking Northern: Textures of Identity in the North of England*, ed. Christopher Ehland, 73-92 (Amsterdam: Rodopi, 2007), 87.

manifestations of identity.[75] Although the term *global* functions in the neo-liberal tradition of promoting a multivalent community, it nevertheless simultaneously under-cuts that multiplicity by concealing the processes of homogenization. Local difference, characterized by Billy's Northern dialect, is displaced by a more universally acceptable form, which essentially eradicates differences under the pretense of promoting them.

3.3 – The Stuff Utopias are Made of: Naked Cities and Anonymous Monuments…

The history of Northeast England, and more specifically the recent social and economic changes that have occurred there, are fundamental for any reading of *A Free and Anonymous Monument*. The sites of industrial degeneration in and around Gateshead that comprise the subject matter of the piece are all intimately bound up with not only the discursive division between North and South but also its actual economic and social consequences. This historic summary enlightens the context of Priestley's aforementioned condemnation of Gateshead. Not only does his condemnation stem from a long history of socio-economic exploitation, but it also further replicates that exploitation. But the Gateshead of Priestley's day is barely recognizable today. In fact, largely owing to the town council's culture-led regeneration program, Gateshead currently functions more as a localized cosmopolitan center than an industrial manufacturing area. As a regional tourist draw, it entertains the masses with its state-of-the-art sports complex and performance center, shopping developments and iconic architecture. Chief among the spaces of leisure and consumption that dominate the revitalized Gateshead landscape is the

[75] David Martin-Jones provides a more in-depth discussion of the ways in which British films construct "right" vs. "wrong" manifestations of identity. See for instance his analysis of the two Helens in *Sliding Doors* (pp. 88-99).

MetroCentre (Figs. 63-65). Housed in a complex occupying over 1.8 million square feet, this consumer fantasy (or abomination, depending on one's thoughts towards conspicuous consumption) is marketed as the "largest shopping and leisure center in Europe". Officially opened in 1986, during a large wave of revitalization in Gateshead, the shopping center is built on top of what had previously been the local power stations' "waterlogged ash dump"; further concealing the remnants of degenerating industry in the process. The MetroCentre boasts of not only being the largest of its kind, but also of the revitalization and service it provides to the local community. Its' website states,

> In 1980 few people realised that, when a power station's waterlogged ash dump on the outskirts of Gateshead was chosen for development, the North East of England would be pioneering a retail *revolution*. As a result, Metrocentre has become more than bricks and mortar. It is now part of the *social fabric* of the region. Reinstating the *traditional values* of the *marketplace* - where people used to go to meet as well as shop - in order to *fulfill the needs* of an age with increasing time for leisure. ***Metrocentre has rekindled the tradition of the 'family going to town***'.[76]

In an attempt to convince the local community of both the essential need and value of the MetroCentre, its marketing staff conflates a rhetoric of change with that of tradition. Its advertisement hints at the transformations that have been brought about through its "retail revolution" - namely developing and thus concealing the remnants of industry - without ever overtly claiming to have done so. In addition to gliding over the history and presence of industry, the advertisement depicts the shopping center as a continuation of a set of older, pre-industrial, "marketplace" values. In claiming that they have "rekindled [. . .] tradition" the advertisement reinforces the Metrocentre's fictional connection to a pre-industrial past.

[76] MetroCentre. "Centre History." Accessed April 25, 2011. http://www.metrocentre.uk.com/customer_facilities%28Centre_History%29-2136.htm. All bold font and italics are my own.

Through its overt erasure of industry the MetroCentre performs a function similar to that of Manchester's Salford Museum. Urban regeneration in Manchester and Gateshead alike, does not solely occur through attempts to conceal the grime and dirt of industry. Various components of industry are also stripped of their function, re-furbished, and re-utilized. Oftentimes, ironically enough, the function of these components is transformed from that of production to that of leisure. Both Manchester and Gateshead have engaged in this renewal tactic. In Manchester this was evident in the Exchange Square, while in Gateshead it can be seen in the Baltic Centre of Contemporary Art (Figs. 66-68). Built nearly ten years after the MetroCentre, the Baltic Centre for Contemporary Art, nevertheless articulates a very similar story. Like the MetroCentre, it boasts of both its size, "the biggest gallery of its kind in the world"[77], as well as the service it provides to the local community. Also like the MetroCentre, the Baltic Centre for Contemporary Art re-utilizes a deteriorating industrial space. Located on the south bank of the River Tyne, the art center claims on its website to be housed in a "landmark industrial building". This description, however, is deceptive. The "landmark industrial building" is nothing more than the north and south façades of an old flour mill. The rest of the original 1950s structure was gutted when construction began in 1998 and a new structure consisting of six floors and three mezzanines was built in between the two original facades.[78]

The Baltic Centre happens to be not only the space in which *A Free and Anonymous Monument* is housed, but also one of the institutions responsible for commissioning the work.[79] The various sites featured in *A Free and Anonymous Monument* maintain a number of

[77] Baltic Centre for Contemporary Art. "History." Accessed April 25, 2011. http://www.balticmill.com/about/History.php.
[78] Baltic Centre for Contemporary Art. "Introduction." Accessed April 25, 2011. http://www.balticmill.com/about/index.php.
[79] The problematic relationship between the Baltic Centre for Contemporary Art (as a hegemonic institutional space) and *A Free and Anonymous Monument* is important to keep in mind, but is dealt with in a separate paper.

similarities with the Baltic Centre. They are either deteriorating sites of modernist architecture and industry, like the Baltic Centre's flour mill facades, or the pristine and stream-lined sites of post-industrial technology, similar to the Baltic Centre's interior. These similarities also call attention to a significant difference between the sites. Unlike the Baltic Centre, which comingles old and new within a singular space, the sites featured in *A Free and Anonymous Monument* do not. The oscillation between old and new occurs in the installation, through the artists careful juxtapositions of images, rather than in the actual sites. Thus the Baltic Centre can be seen as the antithesis of these other spaces; it is precisely ***not*** the kind of space that is encountered in *A Free and Anonymous Monument*. As the viewer moves through the space of the installation s/he moves from the fractured corrosion of the *Apollo Pavilion* to the hyperactive constellation of pipes and neon corridors in the Atmel Lab, to the quiet tranquility of an inactive oil rig in the deep blue ocean. Unlike the spaces of the MetroCentre or the Baltic Centre for Contemporary Art, *A Free and Anonymous Monument* refuses suppression and homogenization. Disjointed, fractured, and replicated, all of the sites and the historical transformations that they signify are de-stabilized.

The principal site of the installation is the *Apollo Pavilion*. The pavilion and the Trinity Square car park are the only two works of brutalist architecture featured in the installation. Having been abandoned by the local community, both sites exhibit signs of the vast amounts of neglect they have endured. In fact, in 2003 at the time of the Baltic Centre's exhibition of *A Free and Anonymous Monument*, both the *Apollo Pavilion* and Trinity Square were being threatened by possibilities of demolition. Luckily enough, the *Apollo Pavilion* escaped this fate and has since then undergone extensive renovations. Trinity Square, on the other hand, is

currently in the process of being demolished.[80] In the installation both sites are encountered as spaces of failure but also potentiality, re-appropriation and possibility. The failure is overt. Meant to be spaces of public use, both are shown deserted; having been largely abandoned by the public for whom they were constructed. This abandonment extends into the buildings' deterioration. Overgrown with weeds and shrubs, and covered in graffiti, the *Apollo Pavilion* is no longer the pristinely whitewashed concrete space of utopian salvation. But the failure of these sites is countered by the possibilities present within them. The *Apollo Pavilion*, for instance, is re-appropriated on several different levels. Mentioned earlier was the youths' use of the pavilion. While the pavilion was a menace and a sign of danger to the townspeople, it was a space of freedom and exploration (albeit oftentimes with various forms of rebellion) for the youth. Furthermore, the plans of the *Apollo Pavilion* have been reappropriated for the installation, as the video screens mimic its structural layout.

The Wilson's re-appropriation and transformation of the Apollo Pavilion are the focus of the installation. Even as the structure of the *Apollo Pavilion* provides the underlying organization for the screens of the installation, it is entirely dispensed with for the images. Disregarding any spatial or directional relations, the Wilsons' shatter the images of the pavilion creating a disorientating effect. Figure 4, for instance, displays a cross-section of the installation featuring screens with images of the *Apollo Pavilion* that have been disjointed and split. In entering the space the viewer is enclosed by two massive screens; the first on their right-hand side, and the second in front. Of varying size and orientation, the screens are nevertheless hung at very similar heights. The first of the screens displays a small intimate gathering occurring

[80] Gateshead Council Website. "Trinity Square Development." Accessed April 25, 2011. http://www.gateshead.gov.uk/Building%20and%20Development/Regeneration/GateshedCentre/TrinitySquare.aspx .

adjacent to the deep, heavy shadows of the pavilion's planes. Their reflections visible in the pool of water at their feet, the three young visitors slovenly hang across the top of the fence that appears to imply spatial restriction far more than it actually provides. Light-filled and open, the second of the screens features the roof-line of the pavilion. The intimacy and secrecy of the first screen is exchanged for the dark, sweeping solitude and emptiness of the second. Placed at a similar height above the ground, the screens simultaneously offer the viewer two disparate views of the pavilion. Although they are situated in the installation as if they exist on the same level, they are in fact, views of both below and above the pavilion; both the shadowy underside of the pavilion as well as the open apex. Hence the viewer encounters two disparate sights / sites simultaneously, turning the encounter with the installation-as-pavilion into one of confusion and disorientation.

A spatially indifferent reorganization of the pavilion is not the only tactic of disorientation utilized in the installation. Within the same space as the two previous screens are a number of mirrors and additional screens, all positioned above the viewer. Tilted downwards toward the viewer, the mirrors feature images of a bright blue sky punctuated by the beams and wires of the pavilion. In addition to an open and expansive bright blue sky are three young visitors looking down at the viewer as s/he looks up at them. Located directly behind the two mirrors is yet another screen that produces an additional shift in location. Unlike the two mirrors situated directly in front of it, this last screen is not tilted. Sitting leisurely on the lawn next to the pavilion, the three youth, already encountered earlier, look directly out at the viewer. While the downward tilted mirrors reinforce the perception that the viewer is located on the lower level of the pavilion looking up at the youth, the screen in front reinforces the idea that the youth are located directly in front of the viewer. Within the films the three teenagers are located on the

ground level of the pavilion. In the installation, however, the films featuring the ground level of the pavilion are located above the viewer. Thus, in looking upward the viewer simultaneously encounters both the ceiling and the ground of the pavilion. Once again, the effect is one of disorientation. These fragmentations and spatial confusions generate questions regarding the viewer's orientation. Is the viewer located above, below, or on the same level as these spaces of the pavilion? But *A Free and Anonymous Monument* rarely allows for easy answers to these questions. Instead, it encourages a manifold, almost rhizomatic orientation, engendering "new worlds and new subjectivities".

A Free and Anonymous Monument refuses the patterns of urban regeneration in Northeast England, which as was previously discussed, typically attempt to either conceal or re-configure conflict-ridden spaces and histories. Unlike the majority of industrial spaces in Northeast England, the sites exhibited in the Wilsons' work are neither transformed into spaces of leisurely commerce nor historical artifacts. And yet, the Wilsons' refer to the installation as a "monument", suggesting that it does, in fact, function like a historical artifact. As "*The Naked City* [. . .] refuses the status of a regulative ideal, which is the goal of the cognitive map"[81], so too *A Free and Anonymous Monument* refuses the role of commemorative edification, which is the goal of the monument. Appropriating the images and structural layout of the *Apollo Pavilion*, *A Free and Anonymous Monument* makes it speak of the conflict and contestation that are intrinsic to it. It furthermore utilizes a methodology of fragmentation, like *The Naked City*, as a means of resisting disengaged encounters with homogenized capitalist space. In fragmenting and rearranging an originally iconic structure, the Wilsons' synchronize an instance of momentary recognition with that of strange unfamiliarity; an unknowing knowingness, or a monstruous

[81] McDonough, "Situationist Space", 69.

double.   The installation signals the Wilsons' own attempt at constructing a monument, albeit a "free and anonymous one". Theories concerning the restoration and preservation of architectural monuments have traditionally been anchored in issues invested in the recovery of memory, history, and community. In contrast, the Wilsons' *Free and Anonymous Monument* moves away from monumentalizing history. It explores a conception of the monument that is not preoccupied with memory, commemorating the past, or recovering a fantasy of lost cohesive socialities, but rather with futurity. Pasmore's modernist utopia is re-configured into a utopian aspect. The monument is no longer burdened by its responsibilities to save and uplift an entire community, but rather is free to create affective ruptures with each encounter. *A Free and Anonymous Monument*, unlike the *Apollo Pavilion* maintains a sense of futurity, and is engaged in ongoing acts of becoming and invoking new communities to come.

Chapter 4 – *Notes for a Peoples' Atlas of Chicago*

"Inasmuch as abstract space [of modernism and capital] tends towards homogeneity, towards the elimination of existing differences or peculiarities, a new space cannot be born (produced) unless it accentuates differences."

-Henri Lefebvre

A few weeks ago I went out for dinner with friends in Chicago's Pilsen neighborhood. Located on Chicago's near southwest side, the area has undergone extensive gentrification within the last few years. It now features numerous new restaurants, coffee houses, and art galleries - all of the ingredients necessary for the makings of a "hip" new neighborhood. Having just recently returned to the city, I was no longer familiar with the neighborhood and ended up getting lost. Getting lost in a city I had grown up in was incredibly disconcerting. It was not only the sense of the uncanny elicited by this occurrence - the unfamiliarity of a once familiar place, but also the apprehension that my own sense of direction is largely constructed through personal experiences and desires. I realized that I was lost because I understood and navigated this part of the city according to my own set of place-markers. The beautiful mural that had previously graced the side of the warehouse off of 18th and Ashland, or the strange ironwork that slithered down the side of the liquor store on Halsted were once my geographic reference points. I could situate myself just as easily utilizing these semi-personal objects as I could using a map and cardinal directions. But my ability to navigate this part of the city utilizing its cultural artifacts only works because Pilsen is not merely an abstract space for me. In *Lure of the Local*, art critic Lucy Lippard distinguishes between these two concepts. While she writes about space

as an abstract and generic signifier, she defines place as "space combined with memory", or "space seen from the inside". As one of the neighborhoods on Chicago's west side that I would frequently hang out in, Pilsen maintains this extra dimension. My understanding of this neighborhood is colored by my experiences and memories, and the personal histories that I have created there. In effect, the recent shifts and changes that have taken place in the area, are all too real for me; leading to moments of dislocation and disorientation. But these moments of disorientation are hardly just a personal measuring stick, as they also signal the various cultural and economic struggles that have and continue to take place in Pilsen[82].

I am not sure whether it is this painful awareness of the recent trend towards gentrifying Chicago's South and West Sides, a place I call home, or a somewhat fanatical obsession with the spaces of my own city – a strength and flaw common to most native Chicagoans – that lead me to discover *Notes for a Peoples' Atlas of Chicago (NPAC)*[83]. Either way, I encountered a project focused on exploring personal narratives and constructions of the city of Chicago. First organized in 2005 by Daniel Tucker and the inter-disciplinary non-profit, AREA Chicago, *Notes for a People's Atlas of Chicago* is a collaborative project that seeks to create a collective and open-ended map of the City of Chicago. Residents are asked to download a blank outline of the political borders of Chicago, fill in that space with their own conceptions of the city, and then mail in their work, which is then uploaded to a website and archived. Originally begun with the intent of documenting various sites of intellectual and political struggles throughout the city, *NPAC* quickly developed into a far more nuanced and complex project. It is currently comprised

[82] For a greater discussion of the gentrification occurring in Pilsen see Euan Hague and Winifred Curran's project: *The Pilsen Building Inventory Project*. Also available on-line at: *steans.depaul.edu/.../**Pilsen**Inventory/**Pilsen**%20Report%20with%20graphs%202006.pdf*
[83] Occasionally abbreviated as NPAC.

of over 300 different maps that range from meticulously researched histories to children's illustrations.

This paper seeks to explore the political efficacy of *Notes for a People's Atlas of Chicago*, in terms of both the concrete shifts that occur as a result of the project as well as the various potential spaces made present through the project. In order to do so, the paper first attempts to re-establish a contextual framework, arguing for a more nuanced and multifaceted understanding of the histories that inform the project. Thus, while acknowledging the critical role that the work of the Situationists and more specifically, *The Naked City* play in *NPAC*, this paper seeks to expand the understanding of *Notes for a People's Atlas of Chicago* outside of this limited historical trajectory. Accordingly, I examine the various ways in which avant-garde artistic developments in the United States concurrent with the Situationists - in particular Earth art and the history of site-specificity that arises from it - factor into *NPAC*. I argue that *NPAC* formulates a rhizomatic dialogue, inserting a discourse with Marxist geography and the work of the Situationists into the long history of community-specific, activist oriented artistic projects in Chicago. Thus, while the project maintains a number of theoretical and aesthetic similarities with *The Naked City*, it actually functions as a rhizomatic map, mobilizing the immobility of Debord's work. Furthermore, I argue that it is in this mobilization that one can derive the work's political efficacy. Understanding *NPAC*'s relationship to the work of the Situationists and its critique of "official" cartographies is important, but nonetheless limiting in ascertaining its political potential. In an attempt to determine the project's political potential one must move beyond its reactive properties, its critique of "official" cartography, and move instead towards its creative potential. The paper utilizes art historian Simon O'Sullivan's reading of Deleuze and Guattari's concept of the *minor* as a conceptual tool for thinking through the relationships

between art and politics, and the political efficacy of *NPAC*. Drawing on the project's relationship to community-specific art, I argue that *NPAC* is most effective in creating the space for the formation of new subjectivities and communities. In her seminal text, *One Place After Another*, art historian Miwon Kwon asserts that the numerous variations of a "community" that arise from community-specific artistic collaborations, reveal its ambiguous and problematic nature. She adds that these variations also reveal the way in which the notion of "community" itself remains open as a space of political struggle. Countering the arguments of French philosopher Jean-Luc Nancy with those of feminist theorist Iris Marion Young, Kwon challenges "the common notion of the community as a coherent and unified social formation", proposing instead the "idea of community as a necessarily unstable and 'inoperative' specter in order to think beyond formulaic prescriptions of community, to open onto an altogether different model of collectivity and belonging."[84] Taking Kwon's arguments into account, I contend that *The People's Atlas* both recognizes and propagates the unstable and fragmentary nature of both site and community. Thus, *NPAC* functions as a minor art. It not only serves as a literal topology of radical subjectivities, but also involves a "diagramming of becoming", summoning its audience into being. In transferring the production of the map to community members and "non-experts", the project aims to create a more democratic and collaborative production of space and knowledge. Unfortunately, however, *NPAC* falls short in attaining this particularly valiant goal. Even as *NPAC* undermines the categorical boundaries between artist and audience, inciting a continual slippage between the two, it limits the very possibilities of who the artist / participant may be. In fact, in evaluating the relationships *NPAC* creates and maintains with its audience, it does appear to fall prey to a number of art historian Claire Bishop's critiques of relational aesthetics. Bishop points out that Bourriaurd's claims about the democratization of community –

[84] Kwon, *One Place After Another*, 6-7.

building propagated through these works, is in fact, a false one. Even though many of these projects claim to democratize the process of community-building, their notions of inclusivity, however, are severely limited, and thus false. Bishop points out that many of these projects remain situated in hegemonic institutional spaces. When they do stray outside of those parameters, they most often only engage with the types of demographics pre-programmed to be already engaged with these types of art and these types of projects.[85] Thus, while *NPAC* is able to avoid a number of the criticisms of site-specificity outlined by Kwon, it does not avoid this final critique of relational aesthetics maintained by Bishop. In an attempt to circumvent one of the problems associated with site-specificity, *NPAC* ends up creating another. So as to avoid paternalistic overtures, *NPAC* disenfranchises various residents throughout the city that either do not have access to AREA's projects, or are not typically engaged in grass-roots arts projects. AREA does, however, make an effort to counter these issues by creating greater visibility and accessibility to the project. Moreover, although *NPAC's* engagement with Chicago's community members is limited, the work does still allow for the inclusion of minor subjectivities in political representation. This in turn, creates the space for the formation of new communities. It is most effective not as a means of critiquing and subverting official cartographies, but rather as a cartography of Lippard's place – space with memory or rather subjectivity, a ***collective*** enunciation of ***differences***. The project formulates a literal ***topology of radical collectivity***.

Historical Lines of Flight…

Since its inception in 2005, *Notes for a Peoples' Atlas of Chicago* has been the subject of several exhibitions and critical analyses. Almost all of the related literature focuses on the projects' cartographic underpinnings, oftentimes linking it to the experimental artistic practices

[85] Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110, (Fall 2004): 51-79.

of the Situationist International. In one of its most highly publicized exhibition inclusions, the 2008 *Experimental Geography* exhibition co-organized by Nato Thompson and the Independent Curators International, Thompson situates the Situationist project as a historic precedent. He writes in the exhibition catalogue, for instance,

> In tracing historic antecedents for experimental geographic practice, an interesting location to begin is postwar France, with the works of Guy Debord and the eventual father of Marxist geography, Henri Lefebvre. [. . .] Cartography as a medium through which not only to reflect existing conditions of power, but also to produce new urban relationships, became an aesthetic and geographic endeavor. Today, this legacy has hit full stride. In his We Are Here Map Archive, 1997-2008, AREA Chicago editor Daniel Tucker displays a tiny portion of the multitude of artistic cartographic materials that have emerged in the last decade, including the works of Ashley Hunt, the Beehive Design Collective, and the important urban mapping collective Repohistory.[86]

Thompson attempts to formulate a genealogy for AREA Chicago's work, tracing the group's projects back to the early formations of Marxist geography in postwar France. He positions the work of the Situationists as far more than a mere source of inspiration for AREA Chicago, promoting instead the notion of a direct lineage. By claiming that AREA's projects carry on the "legacy" of the Situationists, Thompson situates them as a contemporary revision of the Situationist project. Insubstantial and precarious, this historicism not only de-contextualizes AREA's projects, in turn oversimplifying the fairly complex relationship that they maintain with the city of Chicago, but also divorces AREA's projects from the alternate histories that inform them. This is not meant to suggest, however, that connections between the work of the Situationists and AREA Chicago, and more specifically between *The Naked City* and *NPAC*, do not exist. I would, in fact, agree with Thompson's argument that the link *NPAC* maintains to *The Naked City* is perhaps one of its most critical components and any discussion of *NPAC* requires

[86] Thompson, *Experimental Geography*, 16.

an understanding of this relationship. Rather, this suggestion is meant to move the project away from any a linear historical trajectory and to recognize the multiple histories that must be taken into account in examining a project like AREA's.

Although it cannot be situated as a contemporary manifestation of *The Naked City*, *Notes for a People's Atlas* does maintain a number of significant resemblances. Like the Situationists, AREA Chicago refuses a separation between art, politics and everyday life. Both works privilege the "everyday" and thus typically banal experiences of their audiences as potential sites of resistance. *The Naked City* urges its viewers to escape their own repetitive and apathetic movements through the city that are, according to Debord, the inevitable outcome of capitalist constructions of space. The participant abandons his or her usual motives for movement, including daily tasks and prescribed understandings of space, and sets off instead on a Situationist derive. Literally translated as "drifting", the derive guides the participant through the city according to its subtle geographic and aesthetic contours, or what Debord refers to as its "unities of atmosphere". As a result of yielding to these "unities" and therefore resisting both socially prescribed activities and constructions of space, the participant is thought to defy capitalist regulations of space. Thus, *The Naked City* maps out a set of potentially subversive acts, turning the simple act of "drifting" through the city into a form of resistance.

Notes for a Peoples' Atlas similarly refuses a separation between art, politics, and everyday life. Like *The Naked City, NPAC* privileges everyday practices as potential spaces of political resistance. According to Daniel Tucker the project was originally meant to focus on frequently overlooked and forgotten political struggles throughout Chicago.[87] The intent was to research and map these struggles, in effect, turning the process and its documentation into a

[87] My own personal correspondences Daniel Tucker.

method of validation. By recording these histories, *NPAC* would not only make them visible, legitimating them in the process, but also highlight the various geographic patterns that occurred. Aware of the unstable, oftentimes contradictory conceptions of what constitutes a political struggle, AREA chooses to define the term loosely. Instead of limiting the outcome of the project by providing the participants with a rigid guideline, AREA privileges residents' personal interpretations. Each participant is given the freedom to "map" the city however they want. As was to be expected the openness of the project produced a cacophony of responses. Unexpectedly, however, many of the participants opted not to map out overt examples of grand political narratives. The majority of the maps eschewed identity-based politics and struggles over economic resources or social issues, favoring instead personal narratives. What was originally meant to be a map of Chicago's disregarded political struggles (of which there are plenty) turned into a set of maps about lost glasses, drunken nights, and the best place to find hot dogs (Figs. 50-60). Discussing these responses within the context of Chicago's politics may initially appear to be slightly absurd. They come off as trivial; devoted more to consumption and pleasure than justice and equality. Even though the responses differ from the project's original intent, *NPAC*'s political efficacy cannot be discounted. The maps display the significance of Lippard's concept of place. They record the ways in which the spaces of the city are transformed according to the participants' memories. Places far from one another become near, while those near one another become far; centers become peripeheral, while peripheries become central. The banal as well as the exceptional experiences of the participants dictate the ways in which the spaces of the city are mapped and represented. These experiences are not only reconfigured as legitimate means of spatial representation, but also as potential means of resistance. In fact, in the vein of Michel de

Certeau's argument in *The Practice of Everyday Life*[88], *NPAC* gives its participants a more fully realized platform to articulate the ways in which they, as consumers, can simultaneously be artists through their subversions of the rituals and representations that institutions seek to impose upon them. It furthermore proposes an alternate means of understanding the histories and spaces of the city of Chicago.

Even though *NPAC* maintains similarities with *The Naked City*, attempting to position the work within a historical trajectory stemming from the Situationists gives rise to several considerable problems. It insinuates that the Situationist critical project can still be a viable means of critique, disregarding the numerous experts who claim otherwise. This includes art historian and Situationist scholar Tom McDonough, who claims that the Situationist critical project no longer provides sufficient critique due to its inability to adapt to the seemingly exponentially expanding infiltration of technology into everyday life.[89] As artists like Pierre Huyghe display in their work, technology transforms the very nature of the spectacle. Huyghe's *Dog Day Afternoon*, for instance, demonstrates the relationship between technology and the spectacle. In *Dog Day Afternoon* the spectacle is not removed from reality, but rather of it and thus cannot simply be discarded or negated. The spectacle itself, as it is understood today, is a far more nuanced and complex phenomena than Situationist texts allow for.

Although the continuing criticality of the Situationist project is one of the key issues to arise from Thompson's historicism, it is far beyond the scope of this paper. More important is the way in which Thompson's analysis disregards an entire set of avant-garde artistic practices. Discounting the role of these other histories consequently de-contextualizes and over-simplifies

[88] Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (University of California Press, 1984).
[89] Tom McDonough, "No Ghost", *October*, Vol. 110 (Fall, 2004): 107 – 130. The author discusses Huyghe's *Dog Day Afternoon* in this article.

both projects, reducing them to little more than artistic experiments in cartography. In asserting that AREA's projects continue the Situationist legacy, Thompson confines their historical milieu to a limited off-shoot of the European avant-garde. AREA's work, however, is inseparable from the long history of site-specific, community-driven activist art that precedes it. It is in fact the history of site-specific art, and not that of the Situationists, that is a more genuine historical predecessor for AREA's projects. Unlike the legacy of the Situationists, which remained primarily isolated to Europe (especially in the 1960s and 70s), site-specific works abounded in the United States.[90] Both the Situationists and Earth artists were experimenting with particularly potent blends of geographic and political critique around the same time, but with an entirely different set of consequences. In 1968, the year in which the Situationists reached the peak of their popularity in Europe, the *Dwan Gallery* in New York was hosting one of the very first exhibitions of Earth Art. Titled "Earth Works" and curated by Virginia Dwan herself, the exhibition brought together artists such as Robert Smithson, Michael Heizer, Dan Flavin and Carl Andre. That very same year Robert Smithson published his famous essay "The Sedimentation of the Mind: Earth Projects", in which he provides a critical framework for the movement. With an underhanded critique of Greenbergian modernism, Smithson argues that time is a central component of any work of art. He writes,

> For too long the artist has been estranged from his own time. Critics, by focusing on the art object, deprive the artist of any existence in the world of both mind and matter. The mental process of the artist which takes place in time is disowned, so that a commodity value can be maintained by a system independent of the artist. Art, in this sense is considered timeless or a product of no time at all; this

[90] That is not to say that Situationists were not known in the United States. Several anarchist groups in New York, including *Black Mask*, and their subsequent reincarnation as *Up Against the Wall MotherFuckers* were loosely associated with the Situationists. But their associations were based more on ideological affinities than any direct efforts at continuing the Situationist legacy. Even though these groups were aware of the Situationists' work, their own projects oftentimes took the form of pseudo-Dada interventions meant to disrupt mainstream cultural events.

> becomes a convenient way to exploit the artist out of his rightful claim to his temporal processes.[91]

Reacting against the prevailing notions of art's autonomy and universality, Smithson's essay re-establishes the socio-political, referred to as the artist's "own time", as an essential component of art. The reemergence of the political as a central concern is one of the key indicators of the shift away from modernism. Art historian Miwon Kwon writes, "If modernist sculpture absorbed its pedestal/base to sever its connection to or express its indifference to the site, rendering itself more autonomous and self-referential, thus transportable, placeless, and nomadic, then site-specific works, as they first emerged in the wake of minimalism in the late 1960s and early 1970s, forced a dramatic reversal of this modernist paradigm."[92] Both Smithson's critical essay and Kwon's analysis of its attendant history, written over 30 years after Smithson's, focus in on the artwork's relationship to the space it represents and inhabits. This re-emergence of socio-political specificity coupled with Kwon's genealogy, which traces contemporary site-specific artworks back to the radical, activist politics of the 1960s, provide a solid historical foundation for AREA's projects. As a matter of fact, *NPAC* is more closely linked temporally, geographically, and theoretically with the history of site-specificity than it is with the Situationists.

The Historical Context of Site-Specificity and *NPAC*…

In One Place After Another, art historian Miwon Kwon offers a critical history and theoretical framework for site-specificity. Borrowing from Rosalyn Deutsche's notions of an "urban-aesthetic" and "spatial-cultural" discourse, Kwon re-configures site specificity as a "problem-idea". In doing so she mediates site-specificity as an artistic genre through a set of

[91] Robert Smithson, "Sedimentation of the Mind: Earth Projects" 1968, in *Art in Theory 1900-2000: An Anthology of Changing Ideas*. (877-880) 880.
[92] Kwon, *One Place After Another*, 11.

"broader social, economic, and political processes that organize urban life and urban space." As a "problem-idea" site-specificity and the complex questions that arise from it are explored through a multi- and inter-disciplinary discourse. But in order to do so, Kwon must first navigate her way through the convoluted history of the artworks themselves. She therefore begins her discussion of site-specificity by proposing a genealogy, organizing the history of site-specificity into three categories: the "phenomenological or experiential; social / institutional; and discursive." Quasi-chronological, these categories follow the dominant historical shifts, but also oftentimes overlap, maintaining various degrees of fluidity. Beginning in the late 1960s with the shift away from modernist ideals, Kwon's first paradigm –the "phenomenological or experiential"- defines the site primarily through its physical attributes. It displaces the pure, idealized space of modernism with the "materiality of the natural landscape or the impure and ordinary space of the everyday." Kwon writes,

> Site-specific work in its earliest formation, then, focused on establishing an inextricable, indivisible relationship between the work and its site, and demanded the physical presence of the viewer for the work's completion. The (neo-avant-gardist) aesthetic aspiration to exceed the limitations of traditional media, like painting and sculpture, as well as their institutional setting; the epistemological challenge to relocate meaning from within the art object to the contingencies of its context; the radical restructuring of the subject from an old Cartesian model to a phenomenological one of lived bodily experience; and the self-conscious desire to resist the forces of the capitalist market economy, which circulates art works as transportable and exchangeable commodity goods – all these imperatives came together in art's new attachment to the actuality of the site.[93]

Art's new attachments to the site inevitably lead to an over-attachment. The work of art, particularly in the aesthetic experiments of the early 1970s (including land/earth art) became inseparable from its site of installation. Before long a number of artists began to object to this overly idealized relationship between the work of art and its site. Various forms of conceptual

[93] Kwon, *One Place After Another*, 11-2.

art and institutional critique challenged the phenomenological model, criticizing its presumptions about the "innocence" of space and the universal viewing subject. Institutional critique re-defined the site as not just a physical space, but rather a complex system of spaces and economies that frame and maintain art's ideological structures. It explored the relationship between arts institutions and the broader socioeconomic processes of the day, revealing in the process the prevailing assumptions about art's autonomy to be false. In exposing the ways in which arts institutions molded "art's meaning to modulate its cultural and economic value", institutional critique shifted the definition of the site from a physical location to a system of socioeconomic relations.

As with the previous paradigm shift, artists quickly became disillusioned with institutional critique. Deeming its focus on the art world too exclusive and limiting, they began to expand the site into more public and social realms. This expansion leads to several key material and theoretical shifts. A number of artists reallocate the exhibition space of their works from the art world to the public realm. While institutional critique had frequently exhibited in the same arts institutions it criticized, and consequently relied upon those very institutions to expose the public to their works, site-specific art brings the work of art to the people. The physical site of contemporary site-specific works is dispersed and diversified, occupying spaces like street corners, parks, or even various media outlets. The marginalization of the site's materiality does not eliminate the significance of the site in these projects. In fact, one can argue that in many of these cases the immateriality of the site actually makes the site itself even more critical to the project. Kwon writes,

> The distinguishing characteristic of today's site-oriented art is the way in which the art work's relationship to the actuality of a location (as site) and the social conditions of the institutional frame (as site) are both subordinate to a discursively

> determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate. Furthermore, unlike in the previous models, this site is not defined as a precondition. Rather, it is generated by the work (often as 'content'), and then verified by its convergence with an existing discursive formation.[94]

James Meyer has referred to this phenomenon as an "information site", calling it "a locus of overlap of text, photographs and video recordings, physical places and things."[95] But this overlap is not simply information for information's sake. The expansion of site-specific art into the public realm is not limited to its exhibitionary tactics. Rather, the public and social realms, particularly pressing social issues such as racism, AIDS, and homelessness, come to be the subject matter of many of these works. Infused with a sense of activist politics, much of contemporary site-specific art is centered around forming relationships with local communities in order to address these issues.

Kwon concludes her genealogy of site-specificity by offering a temporary synopsis. She writes, "In advanced art practices of the past thirty years the operative definition of the site has been transformed from a physical location – grounded, fixed, actual – to a discursive vector – ungrounded, fluid, virtual."[96] While this certainly has been a prevailing trend, it does not accurately sum up some of the most recent examples of site-specific art. As Kwon herself later argues, this delineation is far too facile. The works in the *Experimental Geography* exhibition and more specifically, *NPAC*, present a strong counterexample. Many of them disrupt this binary between actual and virtual, fusing both conceptions of the site together, the grounded and fixed site with a fluid and virtual one.

[94] Kwon, *One Place After Another*, 26.

[95] James Meyer, "The Functional Site," in *Platzwechsel*, exh. cat. (Zurich: Kunsthalle Zurich, 1995): 27; quoted in Kwon, *One Place After Another*, 29.

[96] Kwon, *One Place After Another*, 29-30.

From site to community…specifically…

The site is the most integral, but also the most elusive component of *Notes for A People's Atlas.* In fact, *Notes for A People's Atlas of Chicago* serves as a prime example of the flexibility of Kwon's three paradigms of site-specific art. As was mentioned earlier, even though Kwon's three paradigms are arranged in a quasi-chronological order beginning in the late 1960s they do not maintain any clear separations or periodizing breaks. Thus, while most current works of site-specificity can be incorporated into Kwon's third category – the discursive paradigm – they also oftentimes include aspects of the first and second paradigms. *NPAC* is among those works; sometimes straddling the boundaries of all three categories and at other times completely breaking away from them. Most important, however, in its approach to the site is Kwon's third paradigm – the discursive. Therefore, in order to more fully delve into the construction of the site in *NPAC* one must more fully understand the shift from site-specificity to community-specificity.

The definition of the site is among the most central issues in *Notes for a People's Atlas*. Because it is focused on the city of Chicago - a physical site with previously established geographic and political boundaries - the project initially appears to align with Kwon's first paradigm. In fact, like the phenomenological paradigm, *NPAC* is organized around individual experiences of the site, or rather, the city of Chicago. *NPAC* further plays to this historical moment by borrowing from the artistic avant-gardes of that time like the Situationists. While the site in *NPAC* has a physical, fixed, and somewhat stable component to it, the project actually focuses on de-stabilizing the false sense of the city's unity and exposing its actual fragmentary and fluid nature. A city can hardly be defined by its political and geographic boundaries. Chicago in particular is a sum total comprised of numerous unique parts. Given that its residents

identify heavily with their individual communities, the city is especially known for being comprised of neighborhoods, the project privileges these more unique, localized experiences of the city, thereby disrupting the notion of a fixed and stable site.

NPAC's recognition and emphasis on the fluidity of a seemingly fixed site links the project to Kwon's discursive paradigm, specifically the community and activist facet of it. Referring to it as "new genre public art", Kwon provides a detailed analysis of "Culture in Action", one of the most highly publicized and debated examples of this type of art. A temporary exhibition program that took place in Chicago in 1993, "Culture in Action" was comprised of eight different projects. Sponsored by the non-profit public art organization, Sculpture Chicago, and organized by independent curator Mary Jane Jacob, the project was a collaborative effort between several artists, institutions and Chicago communities. The eight different projects included in the exhibition were structured as "community collaborations in which, with the help of Sculpture Chicago's administrative staff, the artist joined with a local organization or group to conceptualize and produce the art work."[97] While influential, the exhibition program was also highly controversial and generated numerous criticisms. Kwon calls attention to this duality when she writes, "Lauded by some as one of the most important public art events in North America in the twentieth century, and criticized by others for its exploitation of communities and/ or reduction of art to a kind of inadequate and ineffectual social work, this project's scale and ambition, and the discussions it generated concerning the definition and function of contemporary public art, remain unrivaled in the post-*Tilted Arc* era."[98] She argues that what truly distinguishes "Culture in Action" from other temporary urban exhibition programs is its re-configuration of conventional power structures. Rather than privileging artists

[97] Kwon, *One Place After Another*, 101-2.
[98] Kwon, *One Place After Another*, 103.

and design professionals in the negotiation between art and urban spaces, “Culture in Action” privileges the role of the community.

Re-allocating power from the alleged experts, to the typically untrained community member engenders an immensely significant set of consequences. The very notion of the site is reconceived. In the two previous paradigms the site was either abstract and neutral, or belonged to someone else, like an arts institution. Current conceptions of the site lie in opposition to these previous manifestations. As a “community” the site is more specific, localized and self-determined. The more authoritative role of the community member also affects the role of the artist. Kwon re-situates these artistic practices away from the aesthetic avant-garde, with which many of these artists identify their works.[99] Drawing on the alternative history that Suzanne Lacy proposes, Kwon argues that these projects are instead more akin to activist, public art. Discussing Lacy’s proposal she writes,

> Dissociating it from the public art movement that developed through the 1970s and 1980s, she [Lacy] links it instead to the development of various vanguard groups, such as feminist, ethnic, Marxist, and media artists and other activists…[who] have a common interest in leftist politics, social activism, redefined audiences, relevance for communities (particularly marginalized ones) and collaborative methodology.[100]

Most importantly, however, the newly authoritative role of the community transforms the relationship between the artist, his/ her work and the audience. The dynamics of this once traditional triumvirate are turned upside down. An attempt toward a more intricate and meaningful relationship between the artist and his/her audience provides a way of shrinking the distance between the traditionally separate roles of creation and reception. Rather than inserting his/her work or project in a preordained space within the community, the artist works with that

[99] Kwon, *One Place After Another*, 106.
[100] Kwon, *One Place After Another*, 106.

community, oftentimes fielding the actual production of the project to the community members. Kwon refers to this development as a shift from the "aesthetics of administration" to the "administration of aesthetics", and alleges that as a result the artist is transformed from a provider of aesthetic objects to an "artistic-cultural service provider." Distancing the artist from the production of the work, while privileging the role of the community members alters the focus of the project from "object to process, [and] from production to reception".[101] Focusing more directly on social issues and greater community-coalition building, new genre public art "also insists on a move away from the universalizing tendencies of modernist abstraction, to celebrate instead, the particular realities of 'ordinary' people and their 'everyday' experiences."[102] Kwon writes, for instance,

> Rather than an object for individual contemplation, produced by a distant art specialist for an exclusive art-educated audience equipped to understand its complex visual language, new genre public artists seek to engage (nonart) issues in the hearts and minds of the 'average man on the street' or 'real people' outside the art world. In doing so, the artist(s) seeks to empower the audience by directly involving them in the making of the artwork, either as subjects or even better, as producers themselves. By extending the previously specialized privilege of art-making and art appreciation to a larger number and broader range of people (not restricted to the privileged minority of the dominant class, gender, race, and sexual orientation), new genre public artists hope to make art more familiar and accessible (because it is now not only for the 'public' but by the 'public')[103]

A number of the significant shifts that occur in community-specific art are also evident in *Notes for a Peoples' Atlas.* At its most base level, the project revolves around a non-profit, activist organization comprised of a number of artists attempting to engage a specific community in an arts-project. The actual complex relationship that *NPAC* weaves between representations

[101] Kwon, *One Place After Another*, 107.
[102] Kwon, *One Place After Another*, 107.
[103] Kwon, *One Place After Another*, 107.

of site and community will be parsed through later. Like a number of projects in “Culture in Action”, *NPAC* maintains an interest in social activism and leftist politics. The work employs a Marxist geographical critique in an effort to expose the homogenizing effects of capitalist, bureaucratic representations of space. The once privileged space of cartographic representation is re-structured in an effort to more fully democratize the process of representation. Open to anyone who wishes to participate, the project seeks to engage and empower “ordinarily people” by privileging their “everyday realities”. Contrary to its original intent, *NPAC* does not develop a well-researched map of political struggles, but rather a network of highly diversified and oftentimes seemingly trivial knowledge of the city. This is evident in a number of the maps. The explanatorily titled piece *Mugged in Logan Square*, for instance, transforms its creator’s traumatic event into a series of codes that are broadly swept across the surface of the map. His or her understanding of the spaces of the city is navigated through personal narrative. One can argue that even though the work displays a personal narrative, it is not an everyday occurrence. The alternative is also evident in *NPAC*. Another map titled *Fave Dumpsters*, displays locations associated with what is perhaps one of the most mundane and pervasive daily activities in which people participate - throwing away garbage. The work maps out the artist’s favorite dumpsters, connected with the corporate convenience store chain of Red Hen, of which there are only two located very near one another, somewhere on the city’s far northside. This typically concealed portion of the city – its dumpsters and dumpster divers are brought to the surface. The artist represents an everyday act of subversion as dumpster diving as a socially taboo activity associated with the economically underprivileged, that also manages to largely circumvent a consumer driven market economy. Thus, cartographic representation in *NPAC* becomes re-structured through the everyday experiences and ideas of “everyman”. The focus is on process

rather than object and on production rather than reception. The actual production of the project is almost entirely dependent upon its audience. While AREA is responsible for the production of the map and some, but not all of its distribution, the audience member decides what the map actually becomes. This decision literally and figuratively maps the way in which the city gets understood and represented. The process itself is central in understanding the project's complexity. In transferring the production of the map to individual residents of the city, *NPAC* privileges local, bottom-up knowledge formation. The city, as a conglomerate, is broken up into smaller, more localized areas of knowledge,

While most community-specific arts projects mean well, they raise a number of issues about the ways in which the notion of community is (mis)represented within contemporary political discourse. Thought to be chic and avant-garde, the term "community" has been haphazardly and excessively thrown around. Co-opted by competing political organizations, the term is repeatedly and simultaneously conflated with conflicting ideas. Kwon writes "It [the term 'community'] is deployed equally by the left and right to muster public support [. . .] on the one hand, the term 'community' is associated with disenfranchised social groups [. . .] On the other hand, quite antithetically, the term is frequently invoked to describe departicularized identities of dominant social economic, political, and cultural forces [. . .]"[104] This problem is likewise evident in community-specific artworks. The flexibility of the term leads to competing, inconsistent and theoretically underdeveloped definitions. Even when individual projects take part in a larger project with an overarching frame, they rarely maintain consistent notions of community. Discussing this issue in the context of "Culture in Action", Kwon claims that,

[104] Kwon, *One Place After Another*, 112.

> Contrary to its curator's overarching program description, the projects in 'Culture in Action' each present a divergent approach to the central problem of community engagement. But the differences among the projects in terms of their visual presentation reveal little of their conceptual and theoretical differences. These are embedded instead in the specific (invisible) processes of their respective community collaboration, in their enactment of the necessary institutional and individual exchanges and compromises (as opposed to their rhetorical descriptions of them), many of which have been carried out in improvisational ways.[105]

Elaborating even further, she divides the eight projects into four separate categories based upon the interactions between the artist and the community. These four categories of communities, all present within "Culture in Action", provide a vital form of structural support in disentangling the way in which other community-specific projects conceive and execute their own community collaborations.

The first of these categories, titled "the community of mythic unity" endeavors to establish a community with overly generalized boundaries. It sweeps together a diverse group of individuals based solely upon a generic category such as race, gender or sexual orientation. In its effort to project commonality, this category simplifies its members' identities. Kwon writes, "Diversity and difference are articulated here only to be overcome or exceeded by a universalizing common goal."[106] In reverting to an outmoded essentializing strategy, this category accomplishes little more than concealing difference under the guise of commonality.

The second and most prevalent type of community in site-specific art today is what Kwon refers to as a "Sited" Community. In this relationship the artist pairs up with an already existing organization or community with "clearly defined identities in the sense of having established locational bases, modes of operation, or a shared sense of purpose."[107] Kwon critiques this

[105] Kwon, *One Place After Another*, 116.
[106] Kwon, *One Place After Another*, 120.
[107] Kwon, *One Place After Another*, 120.

model of community-specificity for what she deems to be its duplicitous and insincere structure. She writes,

> Within this model of community interaction, the artists in effect specify their community partners [. . .] the curator and the sponsoring organization function as middlemen in facilitating the partnership. The artists can either find themselves assigned to a certain community group by the sponsoring agency or be given a list of groups to choose from. Thus, contrary to the promotional rhetoric that describes community collaborations as the result of an organic and dialogical relationship between the artist and the community, representing a set of mutual interests at the origin of the collaboration, the overall structure, procedure, and goals of the projects, including their conceptualization, most often precede the engagement with any such community.[108]

Thus, despite promoting the notion of the integral role of the community and its newly formulated power, many of these community collaborations are still artist-driven and curatorially directed. The actual communities involved in these collaborations perform an incidental role.

The third of Kwon's categories is the "Temporary Invented Community". This is a community or organization that is "newly constituted and rendered operational through the coordination of the art work itself."[109] Similarly to sited communities, invented communities are largely dependent upon curatorial and institutional support. Kwon additionally critiques these communities for their decidedly short durations. She writes, "Insofar as invented community groups are conceptually and financially dependent on the art project for their operation as well as their reason for being, they have severely limited life spans; their meaning and social relevance are circumscribed by its framework as well. Without the exhibition, their continuation becomes untenable in most cases."[110]

---

[108] Kwon, *One Place After Another*, 122-3.
[109] Kwon, *One Place After Another*, 127.
[110] Kwon, *One Place After Another*, 128.

The fourth and last of her categories of communities is also an "Invented Community", but is ongoing rather than temporary. The ongoing invented community is sustainable beyond the exhibition context and its institutional support. Kwon associates this sustainability with the artists' connections to the community. Unlike the previous category, the artists that are able to create ongoing invented communities are typically local and thus familiar with the residents, needs and resources.

These numerous variations of community that arise in site-specific art, evident in "Culture in Action", expose the ambiguous and problematic nature of community. The most critical issues to arise from site-specific art are twofold. First and foremost is the concrete application and (ab)use of both the term and the relationship it signifies. Thus, the instability of "community" has allowed both liberals and conservatives to evoke the idea for entirely different purposes. Purported as a sign of political vanguardism, the term has been simultaneously conflated with conflicting ideas. It is not just the rhetorical application of the term that signifies a problem, but also its manifestation in the collaborative process. The relationship formed between those involved in community-specific art projects, namely the artist and the community, has been criticized for its abusive potential. In addition to these more concrete, tangible problems, is the significant issue that arises in a discussion of the theoretical fallacies evident in the very notion of community itself. Even more critical to these projects is the notion of community itself. Highly ambiguous and unstable, what precisely constitutes a community, and how it is discursively produced and distributed remain fundamental issues at the heart of community-specific art.

A number of critics and scholars have rigorously attacked the relationships that are established between an artist and his / her community collaborator(s). Key among the criticisms

that Kwon outlines are Hal Foster's essay "The Artist as Ethnographer" and Grant Kester's "Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Arts". Foster argues that artist-driven community collaborations function akin to ethnographic studies whereby they recreate antiquated power structures. Even though the artist is typically an outsider in relation to the community, s/he is usually positioned as an institutionally sanctioned authority. For Foster, this relationship mimics those of ethnographic studies in which the knowledgeable and powerful anthropologist constructs knowledge about the "Other". Kwon writes,

> In this way, Foster argues, community –based artists may inadvertently aid in the colonization of difference – for benevolent and well-intentioned gestures of democratization can have effects of colonialism, too – in which the targeting of marginalized community groups (serving as Third Worlds found in the First World) leads to their becoming both subject and coproducer of their own self-appropriation in the name of self-affirmation.

Foster warns that re-creating this power structure leads to a colonization of difference and a positioning of the community as the other whose "authentic" culture and history is exploited and reduced to a spectacle for entertainment and consumption purposes.

In his essay, "Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Arts", Grant Kester similarly critiques community-specific art. Borrowing Pierre Bourdieu's notion of the delegate, Kester argues that the relationship between the artist and the community is not merely a passive one, but rather functions to legitimate both parties involved. Thus, while the artist derives his / her identity and legitimacy from the community, the community comes into existence politically and symbolically through the artist's work. [111] Following Bourdieu's argument, Kester contends that community-specific arts projects are likely

[111] Kwon, *One Place After Another*, 139.

to create abusive relationships plagued by mis- and overidentification. In order to make a work more marketable, an artist is likely to shape and alter the community identity to fit more readily with his / her personal agenda, and then abandon that community once the project is complete. Kester additionally suggests that many community-specific projects reproduce a reformist logic, wherein personal transformation is presented as a viable solution to social problems. He argues that that this approach "naturalizes social conditions of poverty, marginalization, and disenfranchisement as an extension of an individual's inherent character flaw [. . .]"[112] Therefore, although community-specific arts projects function according to a liberal, reformist rhetoric and in general have good intentions, unfortunately, these intentions oftentimes fail. Furthermore, according to Kester these intentions oftentimes fail under the direction of a hypocritical and self-serving artist.

Both Foster and Kester present an important set of critiques that foreground the frequently overlooked problems that arise in community-specific art. While germane, Foster's and Kester's critiques neglect a key component of community-specific projects. Kwon criticizes both of these authors for overlooking the important role that institutions play in community-specific art. She writes,

> But what looks to Foster like an artist's ethnographic self-fashioning, and to Kester like a morally problematic identification perpetrated by the community artist, is often the result of institutional intervention and pressure. That is, the kind of reductive and equalizing association drawn between an artist and a community group is not always the work of a self-aggrandizing, pseudo-altruistic artist but rather a fashioning of the artist by institutional forces [. . .] Thus Kester's and Foster's critiques of community artists need to be qualified by the recognition of the central role that institutions and exhibition programs play not

[112] Kwon, *One Place After Another,* 142-3.

> only in delimiting the identities of those involved, but in determining the nature of the collaborative relationship between them.[113]

Kwon points out, for instance, the significant role that curatorial and institutional pressures play in the "Culture in Action" exhibition. She highlights Renee Green's unfinished project as a key example. Green, an African-American artist, was invited by Mary Jane Jacob and Sculpture Chicago to participate in the project. Green's project proposal focused on the architectural history of Chicago. This did not, however, fit into the model that Mary Jane Jacob and Sculpture Chicago had already established for Green's project. Conflating the artist's work to her identity, and limiting that identity to one defined solely by race, they attempted to persuade Green to focus instead on inner-city racial conflicts. Green's refusal to participate in the institutionally constructed project led to a parting of ways. Even though Green's project was never completed, it highlights the heavy-handed role that curators and institutions play in community-specific arts projects.[114]

Foster's and Kester's neglect of the role that institutions play in these projects has significant consequences for their arguments. Kwon accuses both authors of reproducing within the structures of their arguments the very same power dynamics that they vilify. She writes, "Even as he criticizes community artists for such typecasting he does the same in his own analysis insofar as community groups remain passive, almost silent entities upon which artists ostensibly perform their transformative magic."[115] Thus, while Kester condemns the artists' self-serving appropriation of these communities, he likewise simplifies these communities so that they readily correspond with his own argument. As the institution falls out of the equation, the

[113] Kwon, *One Place After Another*, 141-2.
[114] For more information on Green's uncompleted project see Kwon's discussion in *One Place After Another*, 140-3.
[115] Kwon, *One Place After Another*, 144.

artist becomes the main protagonist. As a result, the community, already understood as the victim of society, is typecast as having little or no agency.

The issues of community…

Even more fundamental than the relationship between the artist, institution, and community, is the very notion of community. Employed throughout various contemporary discourses, 'community' remains a highly ambiguous and unstable term. As was mentioned earlier, it is frequently invoked by both the political left and right. Because the term itself is not bound to any particular group, location, or cause it is deployed across these categories and is oftentimes simultaneously conflated with contradictory ideas. Artists, critics, and curators involved with community-specific arts projects tend to overlook these issues. They focus on the ethical dynamics of the collaborations, while the definition of community remains unarticulated. Kwon writes, "Generally speaking, an unquestioned presumption designates the community as a group of people identified with each other by a set of common concerns or backgrounds, who are collectively oppressed by the dominant culture, and with whom, in the context of community-based art, artists and art agencies seek to establish a collaborative relationship (to address if not challenge this oppression)."[116] Issues at the very heart of community-specific arts projects, including the ambiguity and flexibility of the term as well as its discursive production, are almost never engaged with.

But according to Kwon, the "idealized specter of community" is the primary driving force that defines the field of community-based art. Following feminist social theorist Iris Marion Young, Kwon maps a critique of this "idealized specter". Young points to three central problems that arise from an ideal conception of community. She maintains that this conception

[116] Kwon, *One Place After Another*, 145.

relies on unified subjects, assumes a transparency of identity and subjectivity (i.e. self-presence), and attempts to fortify a homogenous group through the repression of difference.

> The ideal of community, in her [Iris Marion Young's] view, is predicated on an ideal of shared or fused subjectivities in which each subject's unified coherence is presumed to be not only transparent to him / herself but identically transparent to others. Such fantasies of transparent, unmediated and transcendent knowing, Young notes, participate in the 'metaphysics of presence' or 'logic of identity' (theorized by Theodor Adorno and Jacques Derrida) that overlooks difference between subjects and denies difference as a constitutive element in the process of subject formation. Moreover, 'the desire for social wholeness and identification' through mutual affirmation, closeness, and reciprocity as expressed in the ideal of community obscures the extent to which it 'generates borders, dichotomies, and exclusions.'[117]

Furthermore, according to Young, as long as it continues to repress difference in an effort to create a homogenous group, the ideal of community remains untenable. Kwon relates Young's critique back to "'Culture in Action" and alleges that each of the eight projects that comprised the exhibition are contaminated to varying degrees by Young's suppositions. The projects are ultimately reductive as they isolate a single-point commodity in an effort to define a community. Consequently the artist who participates in these collaborative projects is presumed to share this viewpoint.

As the various problems of community-based art are revealed, the need to address these issues and imagine alternative possibilities of collectivity and community becomes more pertinent. Following the work of French philosopher Jean Luc Nancy, who claims that "there is no common being, but there is being in common", Kwon proposes an alternative to community-based art. Nancy rejects idealistic, unified, and homogenous models of community in favor of a utopian realism that foregrounds difference as the key to co-existence. Building on Nancy's work, Kwon suggests a shift from community-based art to a "collective artistic praxis". Despite

[117] Kwon, *One Place After Another*, 149-50.

its shift to local cultures, much of community-based art continues to represent communities as unified and coherent entities. Even though this approach lends itself to a colonization and commodification of the local culture, artists continue to pursue collaborations grounded by a rhetoric of coherence. Kwon writes,

> Furthermore, Kwon points out "community-based art, as we have seen, is typically understood as a descriptive practice in which the community functions as areferential social entity. It is an other to the artist and the art world, and its identity is understood to be immanent to itself, thus available to (self) expression. The degree of success of an art project of this kind is measured in relation to the extent to which these (self) expressions, as signifiers of community identity, affirm rather than question the notion of a coherent collective subject. The mirage of this coherence, fortified by the fact that the representation of the community is ostensibly produced with or by the same, is consumed as authenticity.[118]

In contrast to community-specific art, Kwon proposes the notion of a "collective artistic praxis". She distinguishes this approach from community-based art claiming that it is a temporary, "projective enterprise", developing out of a very specific set of circumstances and ultimately separating back out. She writes, "*Here, a coherent representation of the group's identity is always out of grasp*. And the very status of the "other" inevitably remains unsettled, since contingencies of the negotiations inherent in collaborative "outside" forces – would entail the continuous circulation of such a position. *Such a praxis also involves a questioning of the exclusions that fortify yet threaten the group's own identity.*"[119] Thus, what primarily distinguishes Kwon's collective artistic praxis from community-based art is its recognition of difference and its acceptance, rather than its attempt to navigate through this difference.

[118] Kwon, *One Place After Another*, 154.
[119] The italics are my own. Kwon, *One Place After Another,* 154.

Site and community in NPAC…

And so, after that sojourn through the history and issues involved in site-specificity we return once again to *Notes for a Peoples' Atlas of Chicago,* in an effort to parse through the tangible yet complicated relationship it maintains to site-specificity. The most important point to establish is what kind of community, if any, is actually rendered visible in *NPAC* and how both the participants and the coordinators construct and engage with that community. The ambiguous and convoluted relationship between site and community lies at the very heart of *NPAC*; not only because the entire project is framed around the site / community, but also because it shapes the different ways in which the very notion of community is constructed and dispersed. The "community" in *NPAC* is a multiplicity; it is simultaneously delineated as a politically determined physical site and a multiplicitous discursive production.

Even as *Notes for a Peoples' Atlas* maintains aspects of Kwon's four types of communities, it does not precisely correspond with any of them. Rather, it functions outside these categories, reinforcing the fluidity and ambiguity of "community". In her analysis of "Culture in Action" Kwon separates projects involving a "sited community" from those involving a "community of mythic unity". *NPAC*, on the other hand, maintains elements of both. *Notes for a Peoples' Atlas of Chicago* is partly a "sited community" as it engages with a clearly defined community that exists prior to the projects' inception. The site, defined within the project as the political parameters of the city of Chicago, bases community membership upon location. What conceptually gathers all of the participants into a coherent 'community' is their common residence within the city of Chicago. This sort of reductive fashioning simultaneously opens up and limits community identity. Even as community membership is open and diverse – changing with the population of the city, it is also primarily an accidental by-product.

Community membership results from the happenstance of one's address, rather than any consciously made choice. Thus, the extent to which the "members" self-identify as members of this community varies immensely.

According to the parameters of the project, each of the participants is suppose to be a resident of the city, or at least take part in its various economies – social, political, affective, etc. This intention, however, is somewhat idealistic as none of the project coordinators have the means to control who does or does not ultimately participate. AREA's lack of control over *NPAC*'s participatory process stems primarily from the logistical complexities of the projects' distribution procedures. Throughout the course of the work, the maps have been disseminated in two different ways. Initially, the coordinators had designated a number of locations throughout the city to serve as distribution sites.[120] These sites were dispersed throughout all four sections of the city and typically housed in non-profits, galleries, or community centers. Upon establishing a relationship with the site, one of AREA's members would drop off a number of blank maps, which were made available for the public to pick up. The audience / participant, open to anyone who happens to pick up a map, is asked to fill in the map and mail it back in to AREA. As the project grew AREA added a digital component. They made the outline map available on their website. Therefore, one's ability to participate in the project was no longer circumscribed by location. The template could be accessed by anyone in the world, assuming they had the necessary digital tools available. No proof of residency was ever required.

The two different distribution methods also significantly affect the ways in which the "community" is constructed, generating a set of ethically ambiguous consequences. The first method is inclined towards an ideology that favors a semi-nostalgic and idealistic search for the

[120] Personal correspondences with Daniel Tucker.

authenticity of place. Kwon relates this to the critique of the supposedly homogenizing effects of globalization and the privileging of difference. She writes, "It is perhaps no surprise, then, that the efforts to retrieve lost differences, or to curtail their waning, become heavily invested in reconnecting to uniqueness of place – or more precisely, in establishing authenticity of meaning, memory, histories, and identities as a differential function of places."[121] In an effort to reconnect to this "uniqueness" of Chicago, AREA's first distribution process (unintentionally) restricts the number of participants; only those individuals who know of and can physically get to one of the distribution sites can actually participate in the project. Theoretically, this would limit the participant pool to those living within the city. There is of course, the lingering possibility of an occasional tourist or visitor; but as most of the distribution sites are hardly tourist-friendly and are located far from downtown, it remains unlikely. Although AREA's greater sense of control elicits local participation, it also leads to a number of problems. The coordinators' curatorial intervention, in choosing the locations and types of distribution sites, regulates the ways in which *NPAC*'s representation of the city is constructed. Although an attempt at egalitarianism is made, it ultimately fails. As anyone would be apt to do, the coordinators largely focused on areas of the city with which they themselves were familiar. Thus, there tends to be a higher level of distribution sites in artistically vibrant neighborhoods, particularly on the North Side. What is meant as a critique of the homogenizing, privileged, and thus exclusionary processes of cartography falls prey to some of the very same processes.

The alternative to this - making the map readily available to everyone via the internet - is likewise problematic. Its distribution process is both its strength and weakness. While it engenders a more democratic process, it also opens up the project to just about anyone,

[121] Kwon, *One Place After Another*, 157.

displacing the locational identity of the community. Through the use of the internet individuals with little or no connection to the city can participate in constructing a "people's atlas". Theoretically, a child from half-way across the world whose knowledge of Chicago is limited to the few trivial bits of information s / he picks up from various media outlets can print out a copy of AREA's map, mail it in and therefore participate in constructing a representation of the city. The use of the internet re-structures *NPAC*'s theoretical framework. The project turns away from privileging localized experiences as the only legitimate manifestations of knowledge about the city. Instead, by utilizing the internet as a possible distribution site, AREA aligns *NPAC* more closely with the exceedingly globalized, nomadic and simulacral nature of contemporary life.

By utilizing the internet, AREA opens the project up to the community outsider and exposes the unity of the Chicago community as "myth". As participation in this community is primarily determined by an individual's place of residence, it is rarely established by freely determined choice. It is instead an accidental by-product; a consequence of one's social circumstances, and not any innate or essential personal characteristics. Additionally, "members" of this community are very rarely self-aware of their own participation. They participate in the Chicago "community" automatically and unconsciously on a continuous, daily basis. As long as the "member" resides within the city limits s / he is theoretically participating in the community.[122] The rhetoric around unity, however, implies an informed and conscious participation; an agreement stemming from choice. The notion of a united Chicago-wide community, however, is undermined by the lack of self-determination that characterizes its participation.

[122] This raises the issue to what extent participatory practices have to be "participatory", or what precisely constitutes participation.

Several even more fundamental issues must be taken into account in any discussion of Chicago's ability to maintain a unified sense of community, including its multiple diversities and the long, entrenched history of segregation that coincides with those diversities. As large, populous and diverse of a city as Chicago is, the very notion of unity appears idealistic and utopian. While a sense of city-wide pride arises intermittently, the city itself is primarily characterized as a city of neighborhoods. These smaller, more intimate spaces more readily facilitate a sense of communal belonging. This is furthermore reflected in Chicago's system of political representation. The City Council is comprised of 50 wards,[123] which largely coincide with the various neighborhoods. Most of the wards additionally maintain neighborhood councils, responsible for the economic and social development of their own neighborhoods. This sense of responsibility promotes identification.

The immense diversity of the city is countered by its long, entrenched history of segregation. Chicago has been historically identified as one of the most segregated cities in the United States, with a disproportionate percentage of Blacks and Latinos residing on the south and west sides of the city. In fact, up until the mid twentieth century, Chicago's South Side was commonly referred to as the "Black Belt".[124] These socio-spatial forms of segregation and exclusivity, spurred on by the Chicago Housing Authority's institutionalized housing segregation, have hardly changed since the early twentieth century. Take for instance Steve Bogira's recent expose of these issues for the *Chicago Reader*. As his article contains a large amount of demographic statistical information, it is important to quote at length. He writes,

---

[123] After each census the City Council with the assistance of the Chicago Board of Elections decides how to re-district the wards. Unfortunately this allows the alderman to play a political game based on the constituencies they want to represent.

[124] Encyclopedia of Chicago, "Black Belt", Accessed April 27, 2011, http://www.encyclopedia.chicagohistory.org/pages/140.html

> Citywide, Chicago's population of 2.8 million is tri-ethnic: 34 percent black, 33 percent white, and 27 percent Latino. But most African-Americans are clustered in two areas, as they were in the 1960s: a massive one on the south side, and a smaller one on the far west side. The south-side section, between Western Avenue and the lake, stretches more than a hundred blocks north to south, from 35th Street to the city limits at 138th. This African-American subdivision of Chicago includes 18 contiguous community areas, each with black populations above 90 percent, most of them well above that. The west-side black section includes another three contiguous 90 percent-plus community areas. Fifty-five percent of Chicago's 964,000 African-Americans live in these 21 community areas, in which the aggregate population is 96 percent black. Two-thirds of the city's blacks live in community areas that are at least 80 percent black. On the flip side are the 33 community areas, most of them on the north and southwest sides, with less than 10 percent African-Americans. In 26 of these community areas less than 5 percent of the residents are black.[125]

These statistics can be seen in the accompanying maps (Figs. 69-70). Somewhat counter-intuitively, Chicago's socio-spatial forms of segregation, based on separating difference(s), do not highlight this difference, but rather function to make these differences invisible, as the "unwanted" persons and cultures are moved away from affluent white neighborhoods and ghettoized. This invisibility reinforces these individual's inabilities to attain agency as social and political actors. Standard maps reinforce this ghettoization by erasing difference, generating a sense of (false) unity.

Notes for a People's Atlas of Chicago does not attempt to assert any fixed notion of a community, but rather opens up a dialogue about its very structure. The project refuses this false sense of unity along with its dependence upon homogenizing processes. The differences present in the city are not ones meant to be overcome or to be turned into a melting pot. In fact, *NPAC* makes explicit the fragmentary and disjointed nature of this mythic unity. Each individual who participates in the project creates a unique image of the same place, making the *multiplicity of*

[125] Steve Bogira, "Separate, Unequal, and Ignored: Racial Segregation Remains Chicago's Most Fundamental Problem. Why isn't it an Issue in the Mayor's Race?" *Chicago Reader*, 10 February 2011, http://www.chicagoreader.com/chicago/chicago-politics-segregationafrican-american-black-white-hispanic-latino-population-censuscommunity/Content?oid=3221712.

the One evident. It opens itself up to alternative experiences and representations. But this expansion coincides with the continuing threat of displacement, internally as well as externally. The disjointed and inconsistent nature of the city is represented in the numerous maps that comprise the peoples' atlas. Members of the community display their own internal fragmentation. While most of the participants do not acknowledge the disjointed nature of the subject itself, their participation does expose the fragmentary nature of the community. What is significant about the city, or what people choose to privilege and highlight in their representations varies dramatically. While one work maps out the "Parks and Stadiums" (Fig. 59) throughout the city with a significant amount of notes and dots marked all over the map, another (and one of my favorites) simply places a small dot on the map framed by a small box which is labeled "Chicago is just this big to me. Never been out of this square – maybe?". This minimalist piece is supplanted by an explanation in the notes section which states, "I am very new in Chicago. So I'm actually not sure with locating the place where I live" (Fig. 57). They also range from the exceedingly personal "Euan's Chicago Snippets (2005-2008)" (Fig. 60) to the commercial "Graphic Design Logos" in Chicago to the absolutely abstract wherein the entire city is comprised of colorful, curvilinear patterns with no explanation to their meaning whatsoever (Fig. 55). But this unity is concurrently exposed as a myth from the outside. Local knowledge is no longer privileged, as competing conceptions of what constitutes the city of Chicago, and its people circulate. The "Other" in relation to the community is neither effaced nor co-opted. Rather, that Other's presence and participation continually disrupts the unity of the community and exposes it as myth.

Notes for a Peoples' Atlas also maintains aspects of Kwon's two other categories: "temporary and on-going invented communities". *NPAC*'s relationship to Kwon's first two

categories – the “sited community” and the community of “mythic unity” – take place within the project’s conceptual framework. The notion of a “sited community” and a community of “mythic unity” are integrated as spaces of play within the very structure of the project. In contrast, Kwon’s two other categories – those of “invented communities” – are dependent upon the audience, rather than the project’s structure. They are a result of the audience’s participation; their willingness to expand upon the work’s theoretical components and implement them within everyday life. Unlike the temporary and on-going communities that Kwon discusses, those in *NPAC* are not dependent upon a relationship between the artist, institution and community. They are instead, constituted and rendered operational through the project itself. The framework of *NPAC* provides the impetus for the creation of neighborhood and volunteer alliances. As the maps foreground personal conceptions of the city, they pinpoint the residents’ needs and desires. Visualizing these needs and desires alongside their localities gives the participants the space to integrate these needs into everyday practice. It is this respect that *NPAC* calls into being its audience, as well as new subjectivities and communities.

In his text, *Art Encounters: Deleuze and Guattari*, art historian Simon O’Sullivan summarizes the philosophers’ conception of the minor. Building on Deleuze and Guattari’s outline of a minor literature, O’Sullivan relates its three determining characteristics to artistic practices. These are: the minor deterritorializes the major form, everything is at some level political, and it is always collective. The presence of all three of these characteristics, according to Deleuze and Guattari, allows art to become revolutionary. The political potential of *NPAC* can be grasped by examining the role that these three characteristics play within the project.

The first major characteristic of a minor art is that it deterritorializes the major form. Deleuze and Guattari’s most famous example of this is Kafka’s use of the German language as

the son of immigrant Jews. The dominant language is induced to become a language of force rather than signification. The deterritorialization of the major does not occur from the outside, but rather from within. O'Sullivan writes, "Deleuze and Guattari point out that a minor literature does not occur 'elsewhere' or 'apart from' a major literature (this is not a dialectic) but on the contrary operates from within, using the same elements as it were but in a different manner."[126] This stutter and stammer of the dominant form relates the minor directly with the situation of minority groups. Like Kafka's use of the German language, *NPAC* deteritorializes the major form. In this case, the major form is cartography as the capitalist-compliant form of spatial representation, rather than language. Cartography is turned upside down and inside out; it is split and fragmented and ultimately re-structured as a bottom-up, rather than a top-down form of knowledge. The once dominant form of cartography is displaced by the personal, homogeneity by the unique, and the unifying by the fragmentary. The map is transformed from a representation of space to a representation of place. Furthermore, *NPAC* deteritorializes cartography from within cartography. The basic structure of the map is left intact, as it continues to function as a tool of spatial representation. *Notes for a People's Atlas* utilizes the very same language of cartography in order to undermine and re-structure its essential premises. Cartography is almost literally made to stutter as each individual map that comprises *NPAC* destabilizes its structure and leads to an alternate line of flight.

NPAC's use of the individual and personal to deterritorialize cartography connects the project with Deleuze and Guattari's second characteristic. According to Deleuze and Guattari, a minor art is always at some level political. O'Sullivan elaborates on this point stating, "Political here means that the lives and individual concerns of the characters in a minor literature are

[126] O'Sullivan, *Art Encounters*, 71.

always linked to the larger social, and indeed *a*social, milieu (and not, for example, fixated on the familial, domestic unit.)"[127] *NPAC* can be seen as a micro-political struggle, as it links the local and personal to larger political struggles. The project connects its audiences' ideas and everyday experiences to a larger critique of the homogenizing process of capitalist representation. In *The Practice of Everyday Life*, Michel de Certeau's most celebrated work, the author discusses the individualization of mass culture. He argues that some of the most basic and banal everyday activities are actually forms of political subversion. De Certeau writes, "The tactics of consumption, the ingenious ways in which the weak make use of the strong, thus lend a political dimension to everyday practices."[128] These everyday practices that according to De Certeau are already subversive, are mapped in *NPAC* and therefore given an additional political dimension. The individualized, everyday subversions are brought together and expanded into a collective critique.

NPAC's collectivization relates the project to Deleuze and Guattari's third and last characteristic of a minor art. They state that in order to be in the process of becoming revolutionary an art must always be collective. O'Sullivan elaborates stating, "Collective in the sense that a minor literature works as a collective enunciation [. . .] It is in this sense that we can see the artistic production of statements as a kind of precursor of a community (and often a nation) still in formation."[129] The key to understanding *NPAC*'s political efficacy lies in O'Sullivan's last statement. It shifts the project from mere critique to productive and creative process. The collective enunciation calls forth its audience, making possible the construction of new communities. *NPAC* is a collaborative project. This occurs on both a literal and theoretical

[127] O'Sullivan, *Art Encounters*, 68.
[128] De Certeau, *Everyday Life*, xvii.
[129] O'Sullivan, *Art Encounters*, 71.

level. The project cannot be completed without the audience members' participation. They are integral to its literal completion, as they perform a vast portion of the physical and creative labor involved in its production. But the physical realization of the project and the relationship between the artist / organization and community are hardly what constitute the works' collaborative and communal nature. It is instead the project's rendering of the city as an effect of all of these different voices, as a collective enunciation. *Notes for a Peoples' Atlas* provides the platform for this collectivization to take place. It functions as a meeting place for the multiple voices throughout the city that are either unheard or silenced. As such, the project counters the homogenizing processes of capitalist representation by producing spaces within which affective ruptures can take place.

\

Bibliography

Baltic Centre for Contemporary Art. "History." Accessed April 25, 2011. http://www.balticmill.com/about/History.php.

________. "Introduction." Accessed April 25, 2011. http://www.balticmill.com/about/index.php.

Bermingham, Ann. *Landscape and Ideology: The English Rustic Tradition, 1740 – 1860*. University of California Press, 1989.

Bishop, Claire. "Antagonism and Relational Aesthetics." *October* no. 110, (Fall 2004): 51-79.

Bogira, Steve. "Separate, Unequal, and Ignored: Racial Segregation Remains Chicago's Most Fundamental Problem. Why isn't it an Issue in the Mayor's Race?" *Chicago Reader*, 10 February 2011, http://www.chicagoreader.com/chicago/chicago-politics-segregation african-american-black-white-hispanic-latino-population-census community/Content?oid=3221712.

Bogue, Ronald. *Deleuze on Cinema*. Routledge., 2003.

Boym, Svetlana. *The Future of Nostalgia*. New York: Basic Books, 2001.

Bruno, Giuliana. *Atlas of Emotion: Journeys in Art, Architecture, and Film*. Verso Publishing., 2002.

________. *Jane and Louise Wilson: A Free and Anonymous Monument*, exh. cat. London, England: Film and Video Umbrella, BALTIC Centre for Contemporary Art and Lisson Gallery, 2004.

________. *Public Intimacy: Architecture and the Visual Arts*.MIT Press., 2007.

Carroll, Lewis. *Through the Looking-Glass and What Alice Found There,* 1871, rpt. in *The Annotated Alice: The Definitive Edition*, ed. Martin Gardner (New York: W. W. Norton & Company, 1999), 195-6.

Crinson, Mark. "Manchester and the 'Hypocritical Plan': Architecture, Shopping, and Identity in the Industrial City." In *Thinking Northern: Textures of Identity in the North of England*, ed. Christoph Ehland, 193-216. London: Rodopi Publishing, 2007.

Curran, Winifred and Euan Hague in collaboration with The Pilsen Alliance. *The Pilsen Building Inventory Project*. Fall 2004 – Spring 2006. Accessed April 10, 2011. steans.depaul.edu/.../**Pilsen**Inventory/**Pilsen**%20Report%20with%20graphs%202006.pdf

Curtis, David. *A History of Artists' Film and Video in Britain.* British Film Institute, 2007.

De Certeau, Michel. *The Practice of Everyday Life*, trans. Steven Rendall. University of California Press, 1984.

Debord, Guy Ernest. "Definitions," in *Internationale Situationniste* 1 (Paris, June 1958); rpt. in *Situationist International Anthology*, ed. and trans. Ken Knabb. Berkeley, CA: Bureau of Public Secrets, 1981.

________. *Society of the Spectacle*, trans. Fredy Perlman and Jon Supak. Detroit, MI: Black & Red Publishing, 1970.

________. "Introduction to a Critique of Urban Geography," trans. Ken Knabb. In *Situationist International Anthology*, Berkeley, CA: Bureau of Public Secrets, 1981.

Deleuze, Gilles. *Cinema 1: The Movement-Image*. University of Minnesota Press. 986.

________. *Cinema 2: The Time-Image.* University of Minnesota Press, 1989.

________. *The Logic of Sense*. Columbia University Press, 1990.

Doel, Marcus. *Poststructuralist Geographies: The Diabolical Art of Spatial Science*. Lanham, MD: Rowman & Littlefield Publishers, Inc., 1999.

________. "Proverbs for Paranoids: Writing Geography on Hollowed Ground." *Transactions of the Institute of British Geographers* 18, no. 3 (1993): 377- 94.

Doherty, Claire. *Jane and Louise Wilson*. London: Film and Video Umbrella, 2000.

Durham County Council, Arts Development Team. *Apollo Pavilion*. Accessed May 05, 2011. http://www.apollopavilion.info/Pages/default.aspx

Ehland, Christoph, ed. *Thinking Northern: Textures of Identity in the North of England*. Amsterdam: Rodopi, 2007.

Encyclopedia of Chicago. "Black Belt". Accessed April 27, 2011. http://www.encyclopedia.chicagohistory.org/pages/140.html

Eng, David L. and David Kazanjian, eds. *Loss: The Politics of Mourning.* University of California Press., 2003.

Foster, Hal. "An Archival Impulse." *October* 110 (Autumn, 2004): 3-22.

Foucault, Michel. "Of Other Spaces," trans. Jay Miskowiec *Diacritics* 16, no. 1 (Spring, 1986): 22-7.

Freeman, Elizabeth. "Packing History, Count(er)ing Generations." *New Literary Histor*y 31 (2000): 727-744.

Gateshead Council Website. "Trinity Square Development." Accessed April 25, 2011. http://www.gateshead.gov.uk/Building%20and%20Development/Regeneration/GatesheadCentre/TrinitySquare.aspx.

Holt, Douglas and Douglas Cameron. *Cultural Strategy: Using Innovative Ideologies to Build Breakthrough Brands*. Oxford University Press, 2010.

Kohl, Stephen. "The 'North of England': A Paradox?" In *Thinking Northern: Textures of Identity in the North of England*, ed. Christopher Ehland, 93-116. Amsterdam: Rodopi, 2007.

Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*. MIT Press, 2004.

Martin-Jones, David. *Deleuze, Cinema and National Identity: Narrative Time in National Contexts*. Edinburgh University Press., 2006.

McDonough, Tom. "No Ghost." *October,* no. 110 (Fall, 2004): 107 – 130.

________. "Situationist Space." *October,* no. 67 (Winter, 1994): 58-77.

Meigh-Andrews, Chris. *A History of Video Art: The Development of Form and Function*. Berg. Oxford, UK, 2006.

MetroCentre. "Centre History." Accessed April 25, 2011. http://www.metrocentre.uk.com/customer_facilities%28Centre_History%29-2136.htm.

Mulholland, Neil. *The Cultural Devolution: Art in Britain in the Late Twentieth Century*. Ashgate Publishing Company, 2003.

Murray, Timothy. *Digital Baroque: New Media Art and Cinematic Folds*. University of Minnesota Press., 2008.

O'Sullivan, Simon. *Art Encounters: Deleuze and Guattari (Thought Beyond Representation)*. New York: Palgrave MacMillan, 2006.

Parr, Adrian. *Deleuze and Memorial Culture: Desire, Singular Memory and the Politics of Trauma*. Edinburgh University Press, 2008.

Priestley, J.B. *An English Journey*. University of Chicago Press, 1984.

Ravenal, John B. *Outer and Inner Space: Pipilotti Rist, Shirin Neshat, Jane and Louise Wilson,and the History of Video Art* exh. cat. Richmond, VA.: Virginia Museum of Fine Arts, 2002.

Saltzman, Lisa. *Making Memory Matter: Strategies of Remembrance in Contemporary Art.* University of Chicago Press, 2006.

Schubert, Christopher. "Identity and Dialectics in the North of England." In *Thinking Northern: Textures of Identity in the North of England*, ed. Christopher Ehland, 73-92. Amsterdam: Rodopi, 2007.

Smithson, Robert. "Sedimentation of the Mind: Earth Projects." In *Art in Theory 1900- 2000: An Anthology of Changing Ideas,* eds. Charles Harrison and Dr. Paul J. Wood,877-880. Oxford, U.K.: Blackwell Publishing Ltd., 1992.

Sutton, Damian and David Martin-Jones. *Deleuze Reframed*. London: I.B. Tauris & Co. Ltd., 2008.

Thompson, Nato and Independent Curators International. *Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism*, exh. cat. New York, N.Y.: Melville House Publishing, 2008.

United Kingdom - Northeast England. "The Borough of Gateshead." Accessed April 25, 2011. http://www.englandsnortheast.co.uk/Gateshead.html

________. "The Seventies and Eighties." Accessed April 27, 2011. http://www.englandsnortheast.co.uk/1970to1989.html.

Usherwood, Paul, Jeremy Beach and Catherine Morris. *Public Sculpture of North-East England.* University of Northumbria at Newcastle National Recording Project: Public Monuments and Sculpture Association, Liverpool University Press, 2000.

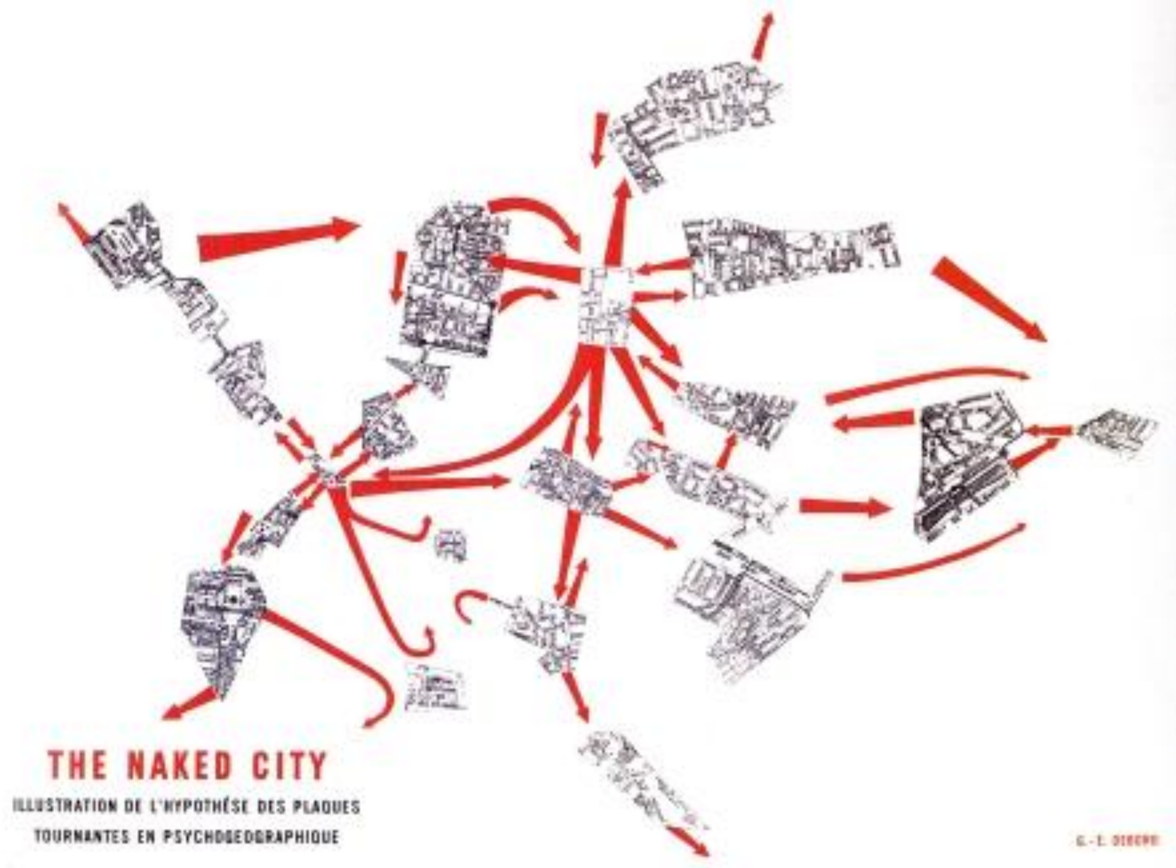


Figure 1: Guy Ernest Debord, *The Naked City*, 1957

Figure 2: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 3: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

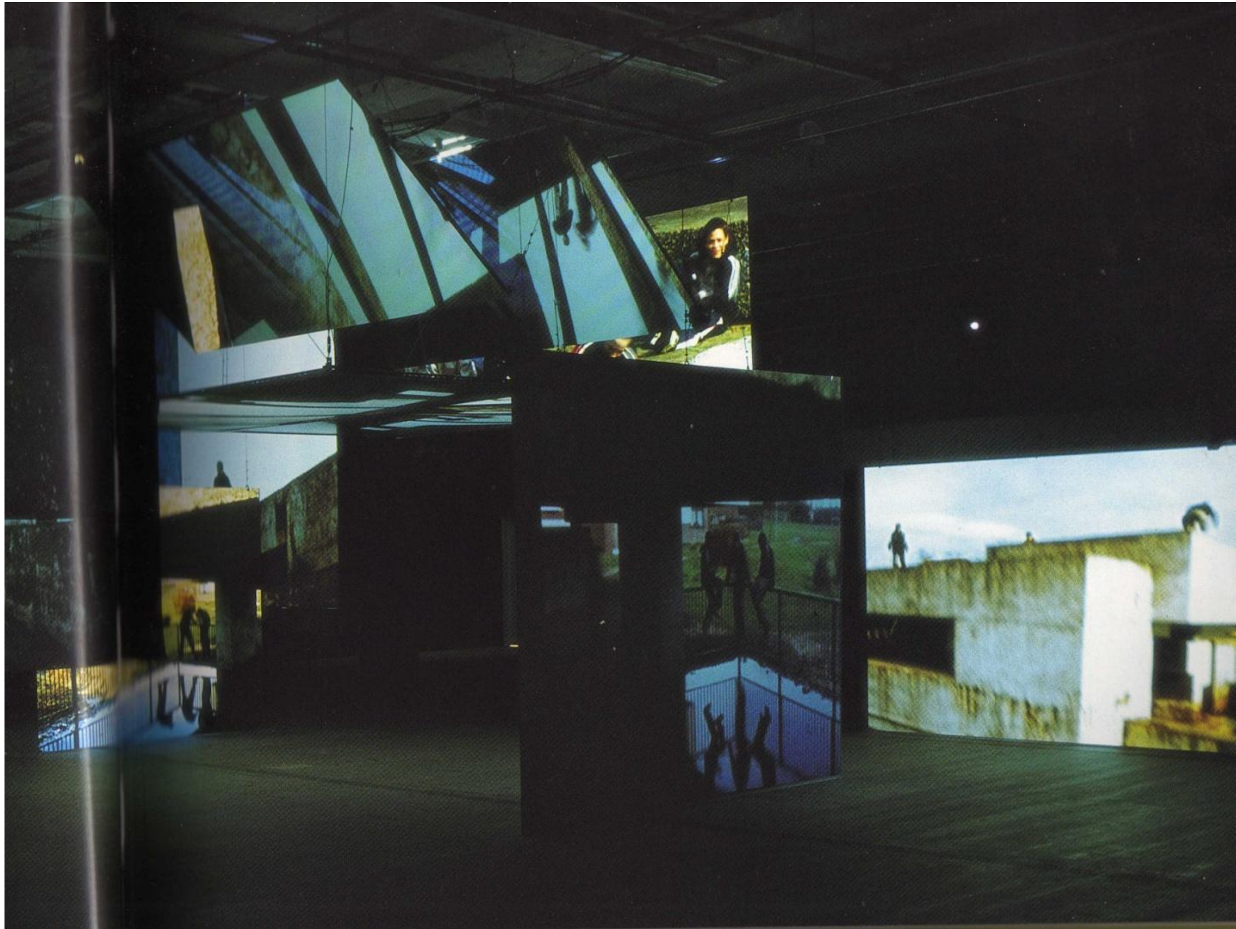


Figure 4: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

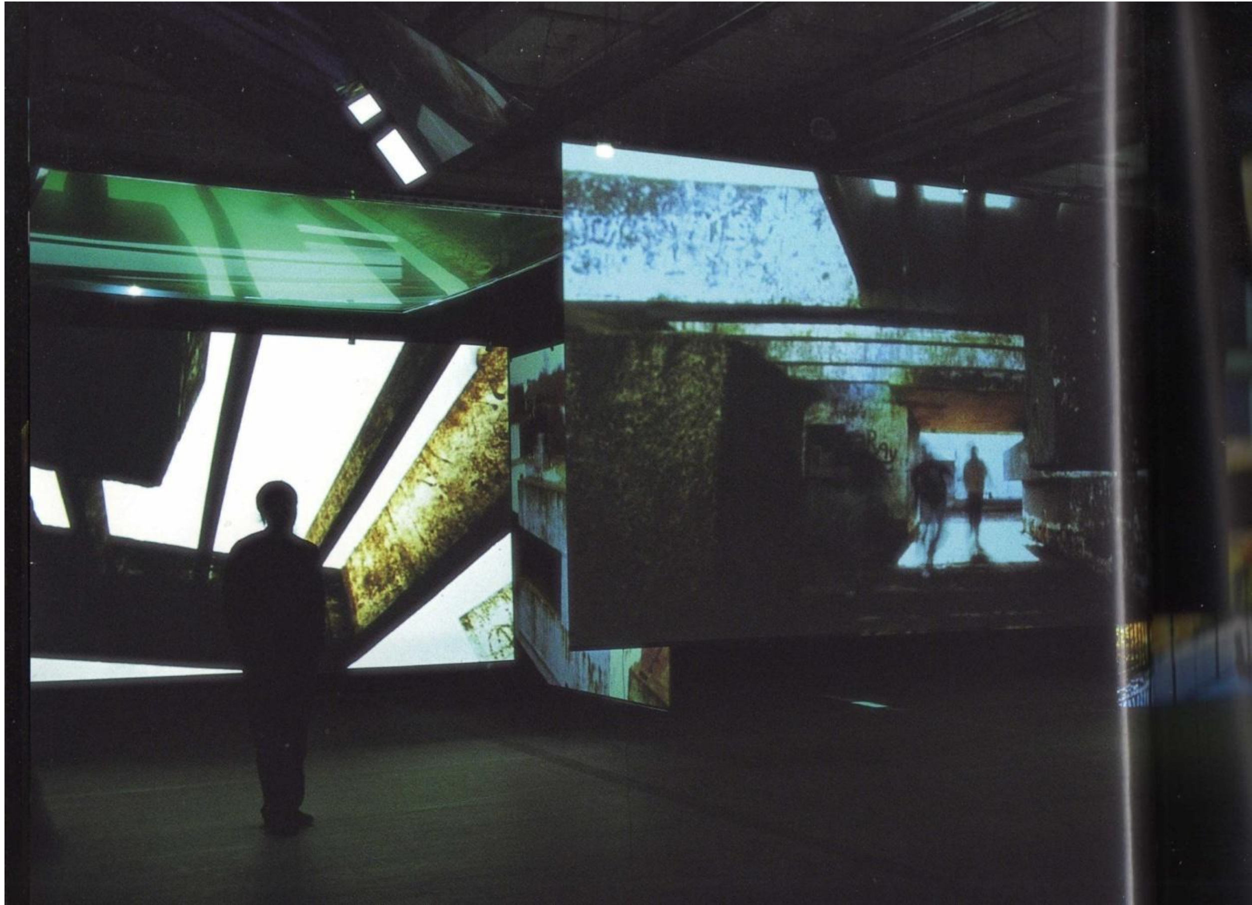


Figure 5: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

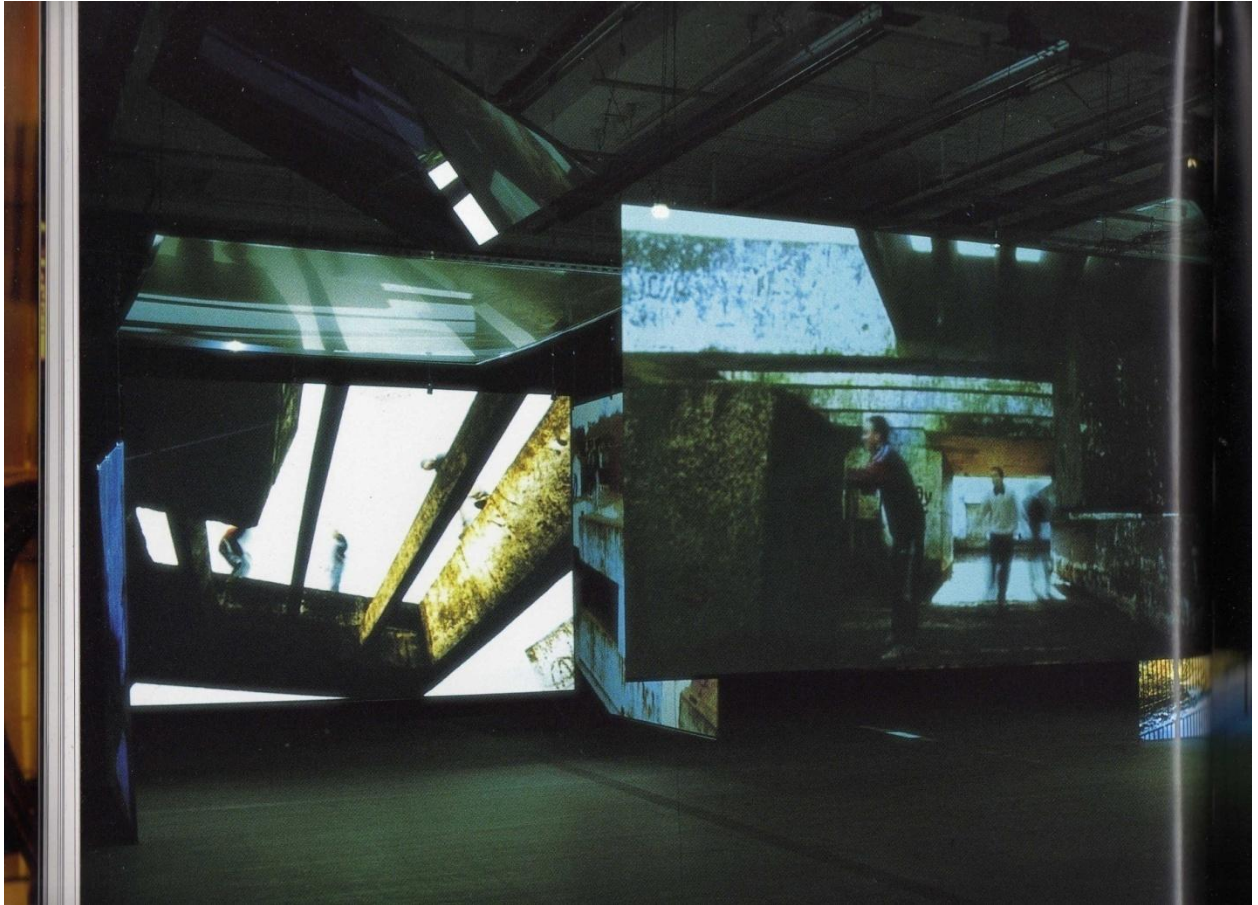


Figure 6: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

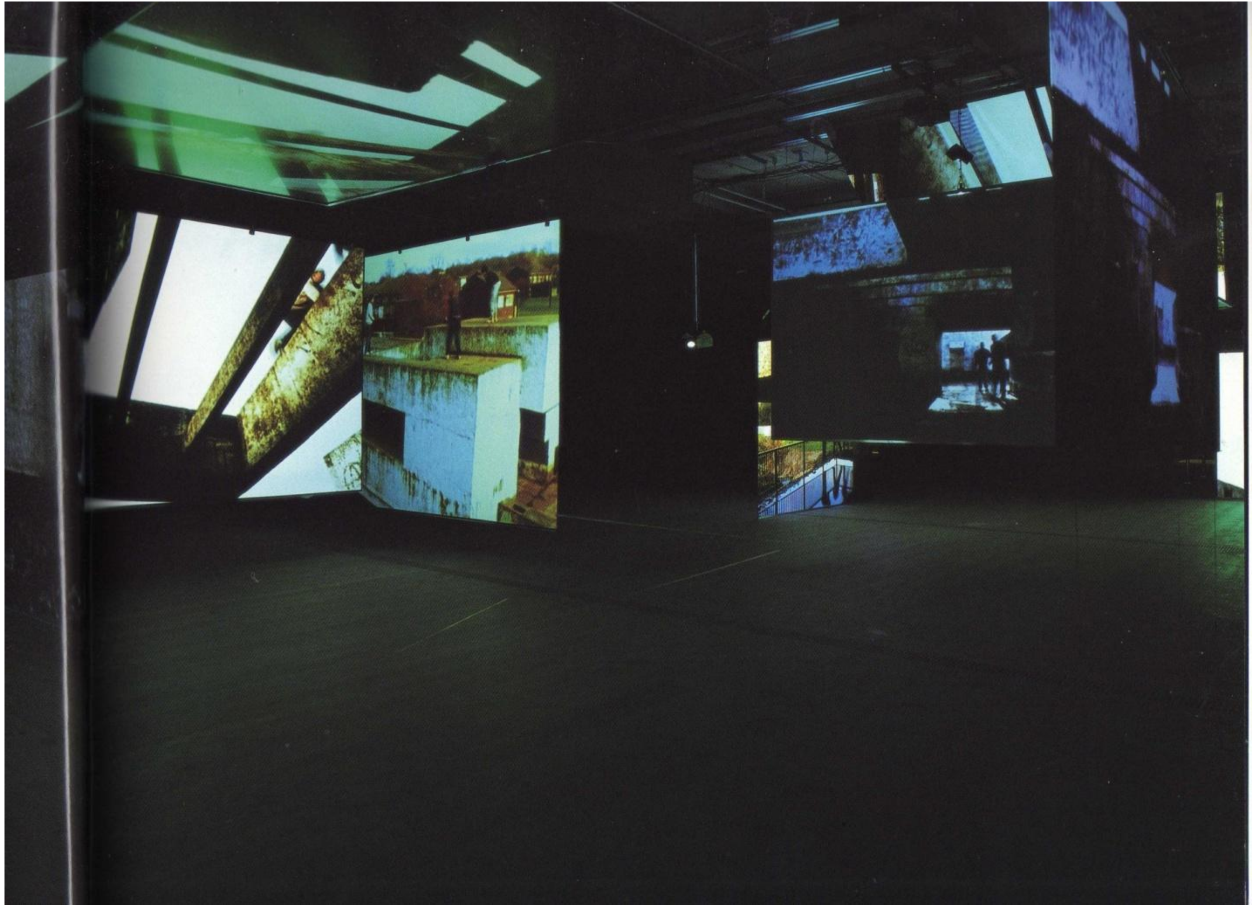


Figure 7: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 8: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

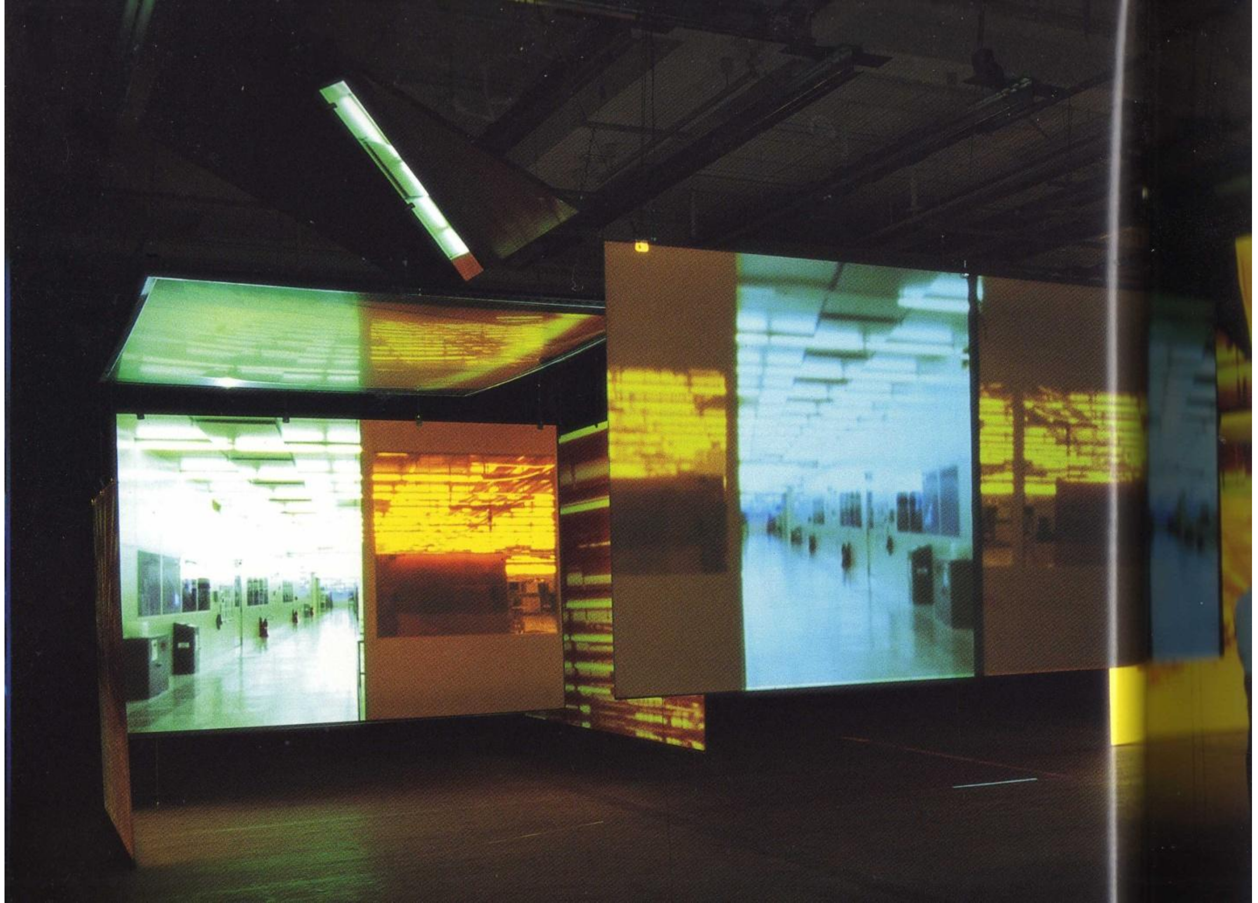


Figure 9: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

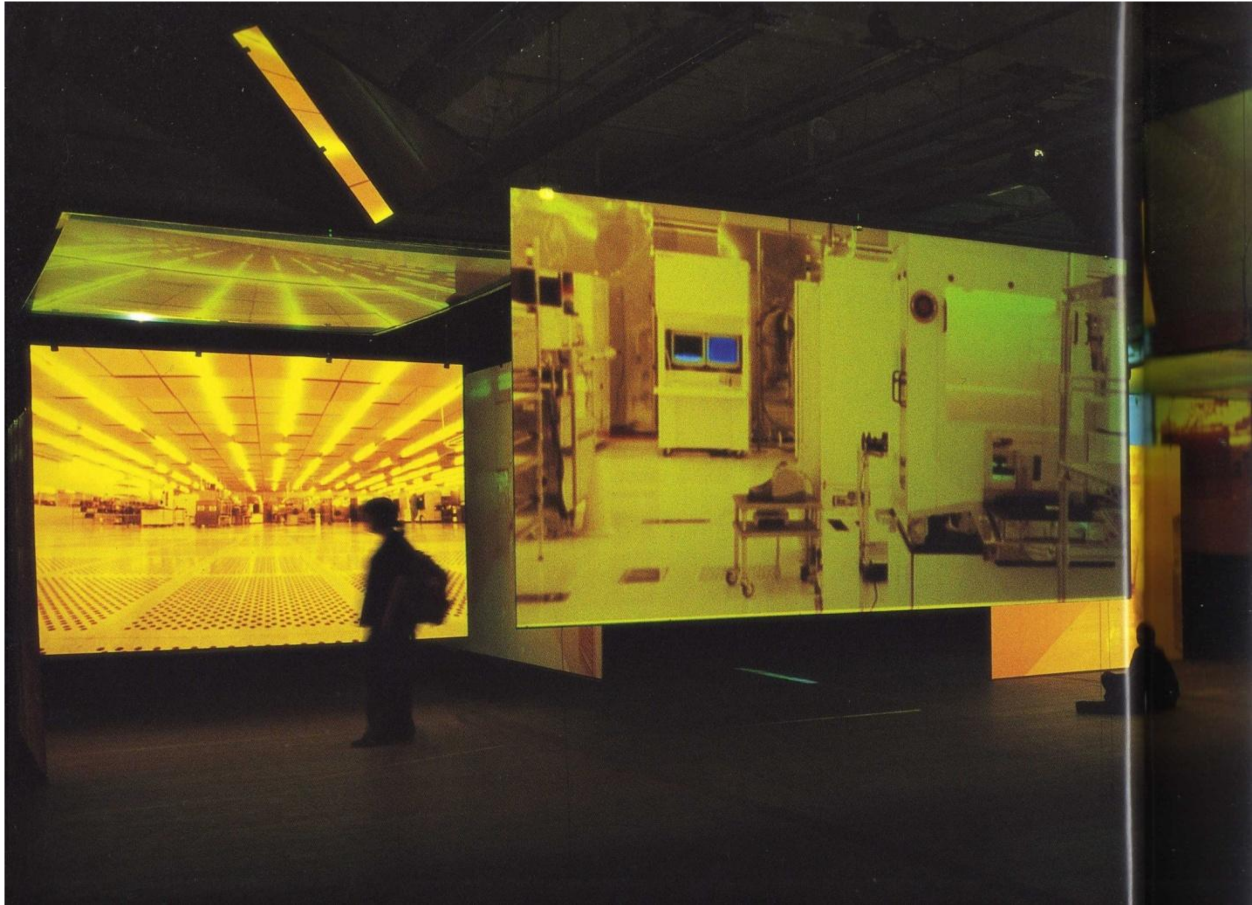


Figure 10: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 11: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

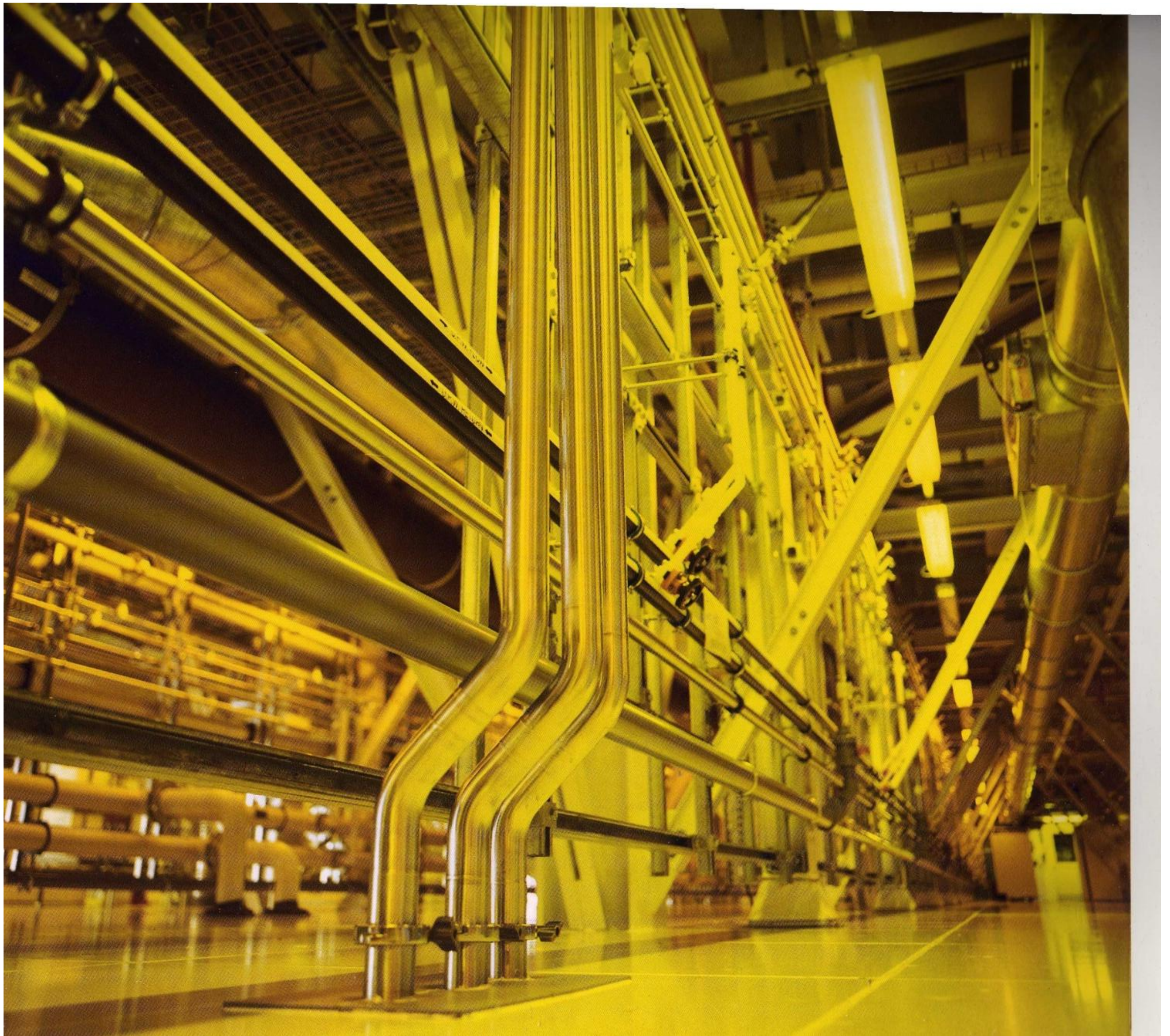


Figure 12: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

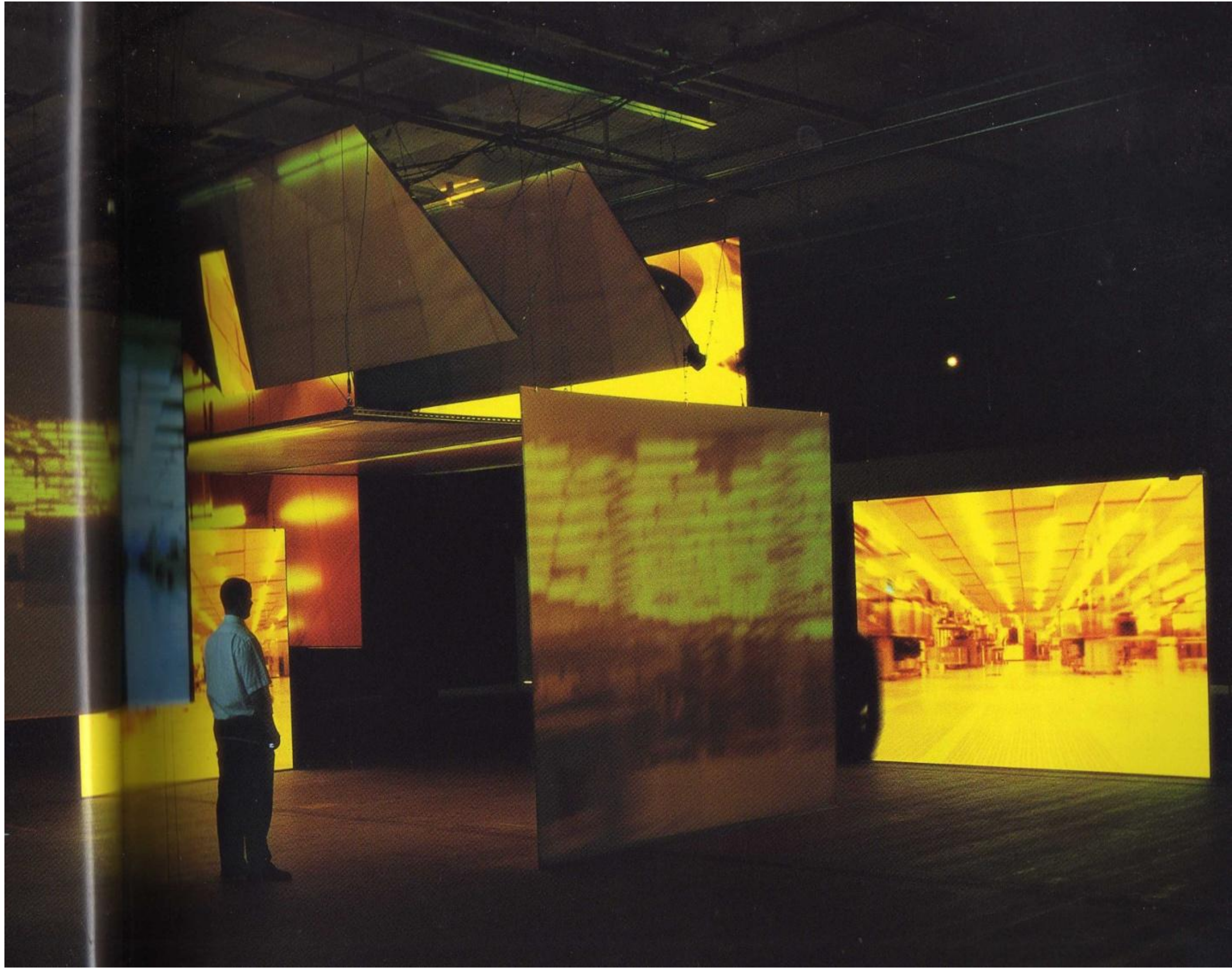


Figure 13: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

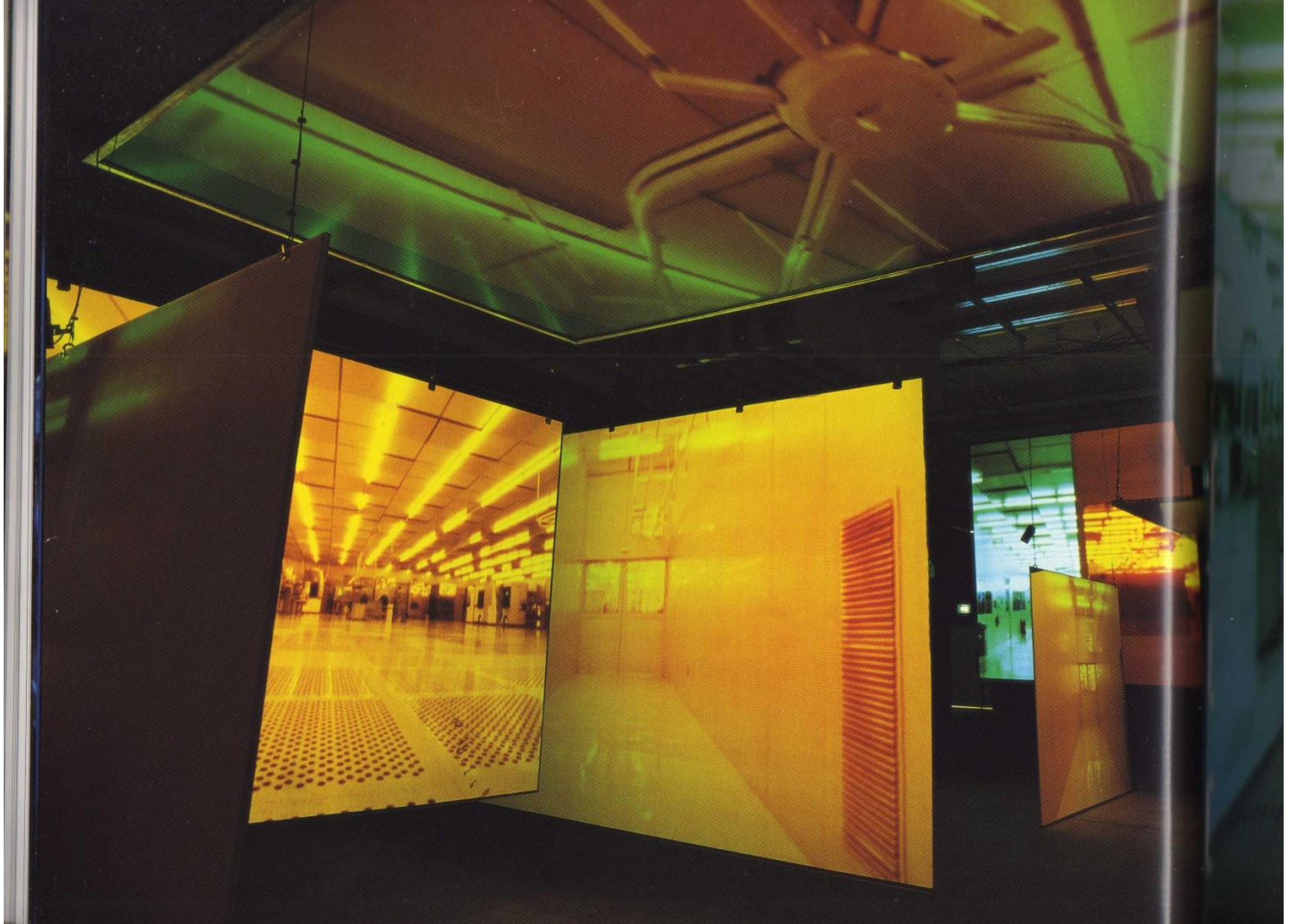


Figure 14: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

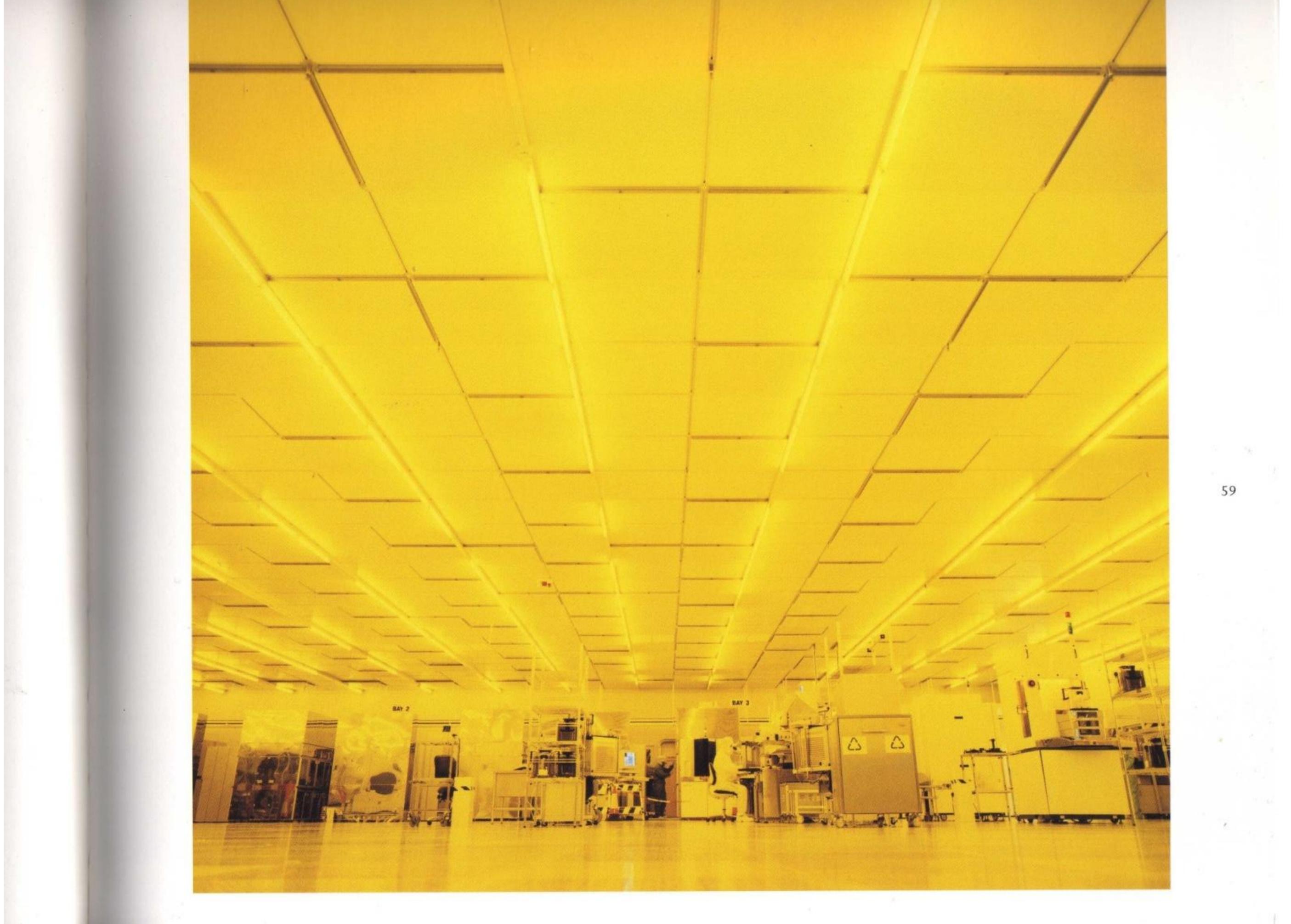


Figure 15: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 16: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 17: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

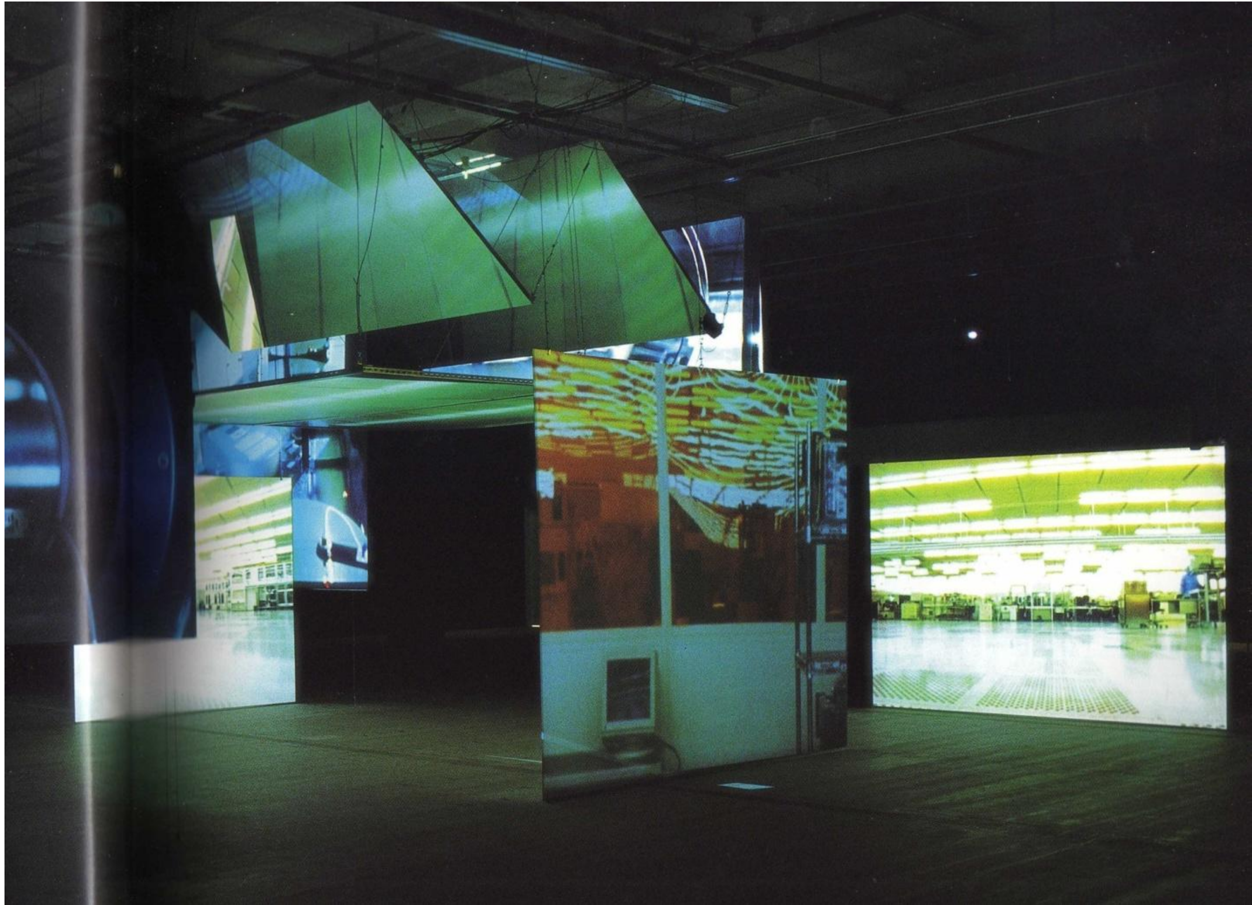


Figure 18: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 19: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 20: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 21: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 22: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

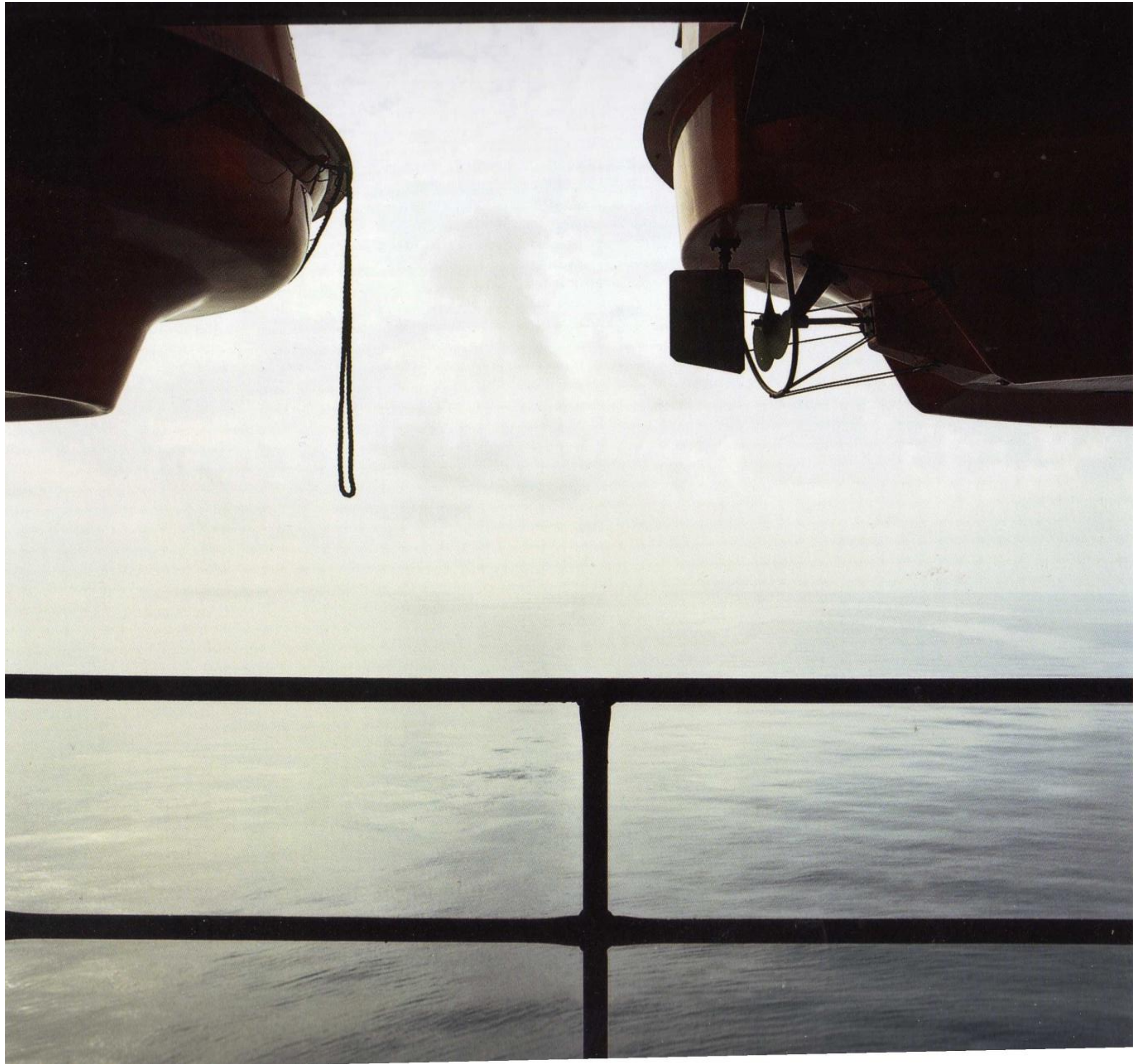


Figure 23: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

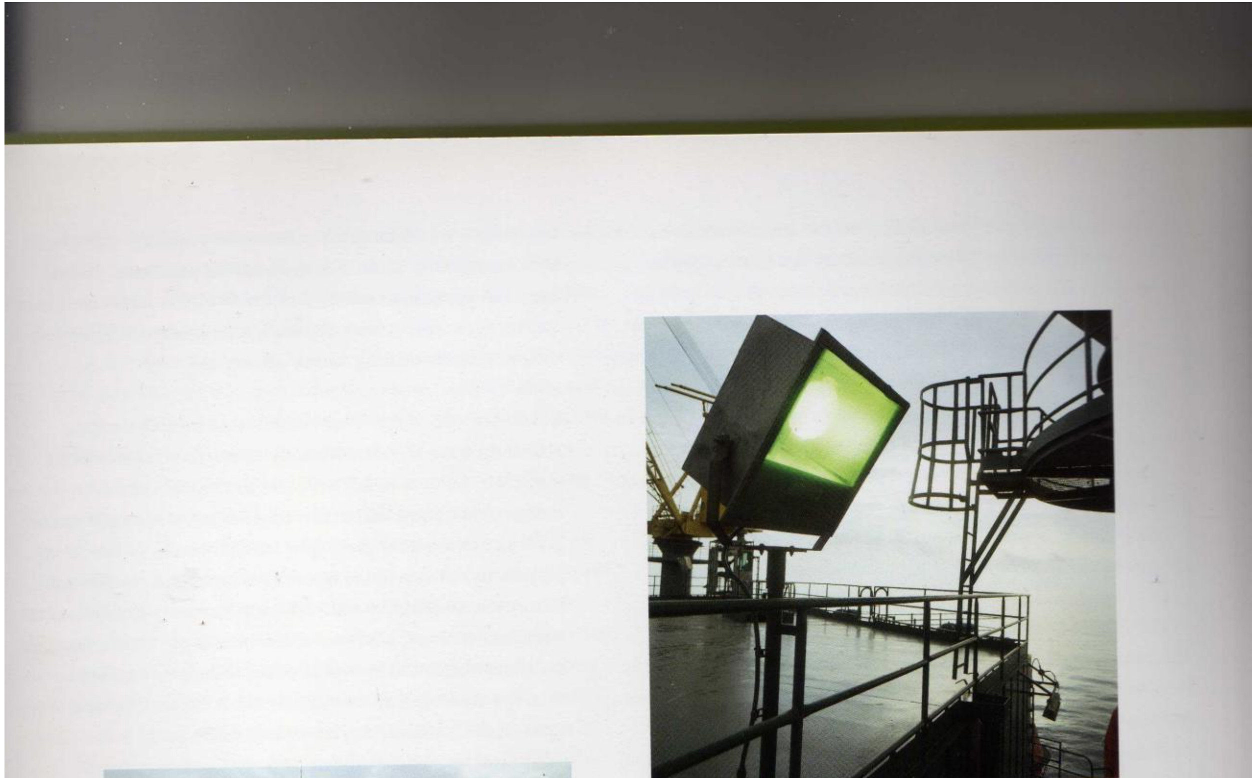


Figure 24: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

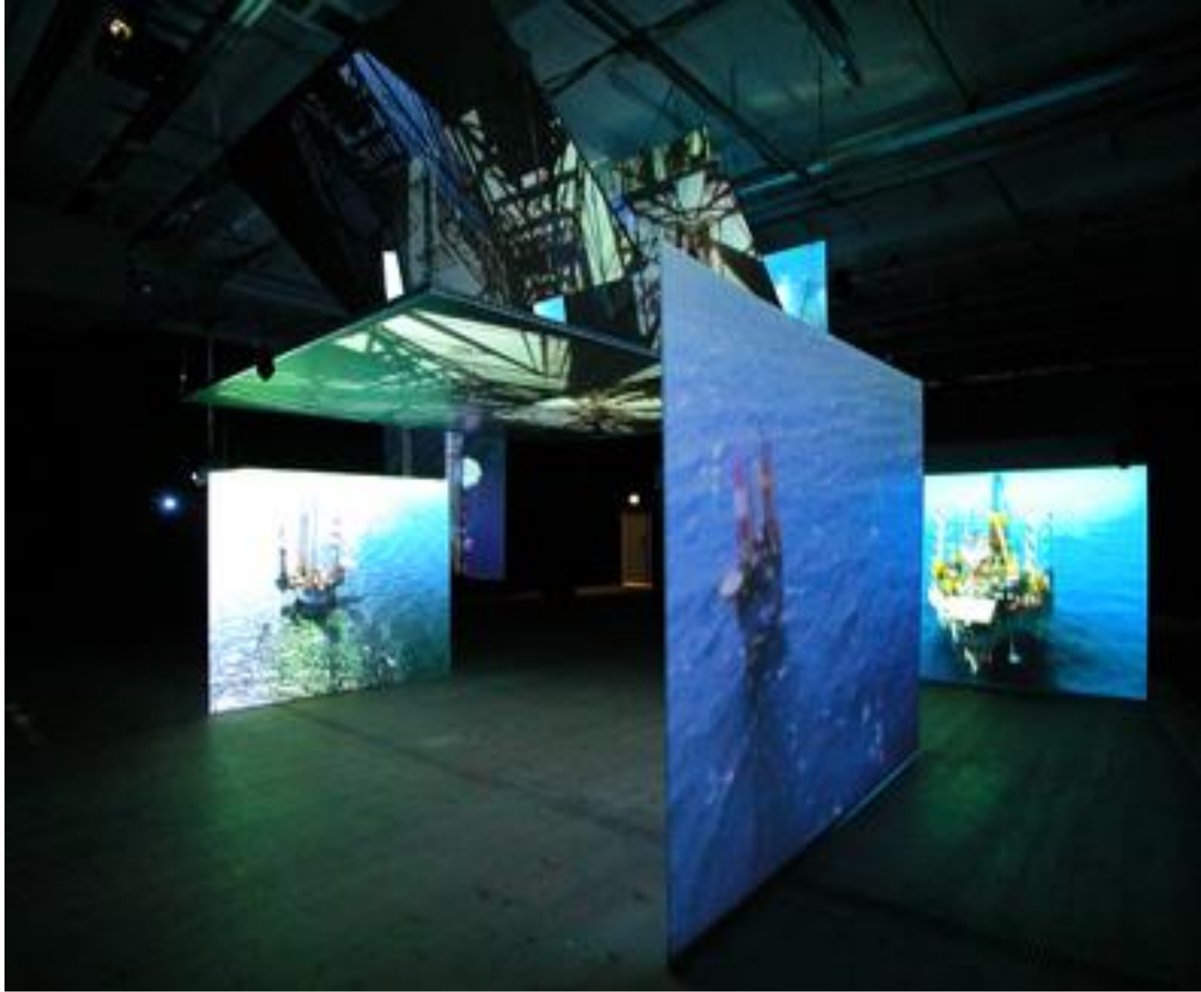


Figure 25: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

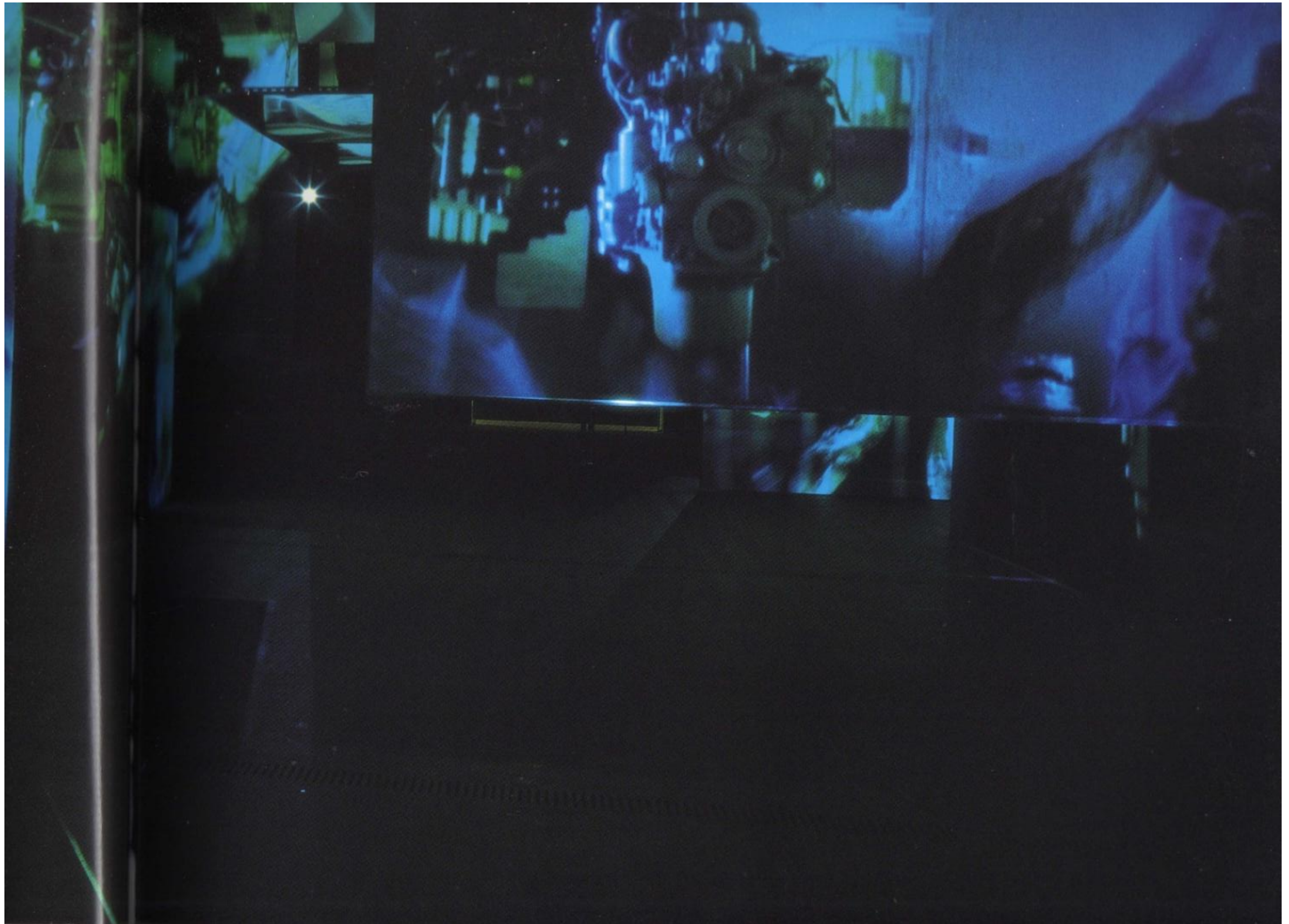


Figure 26: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

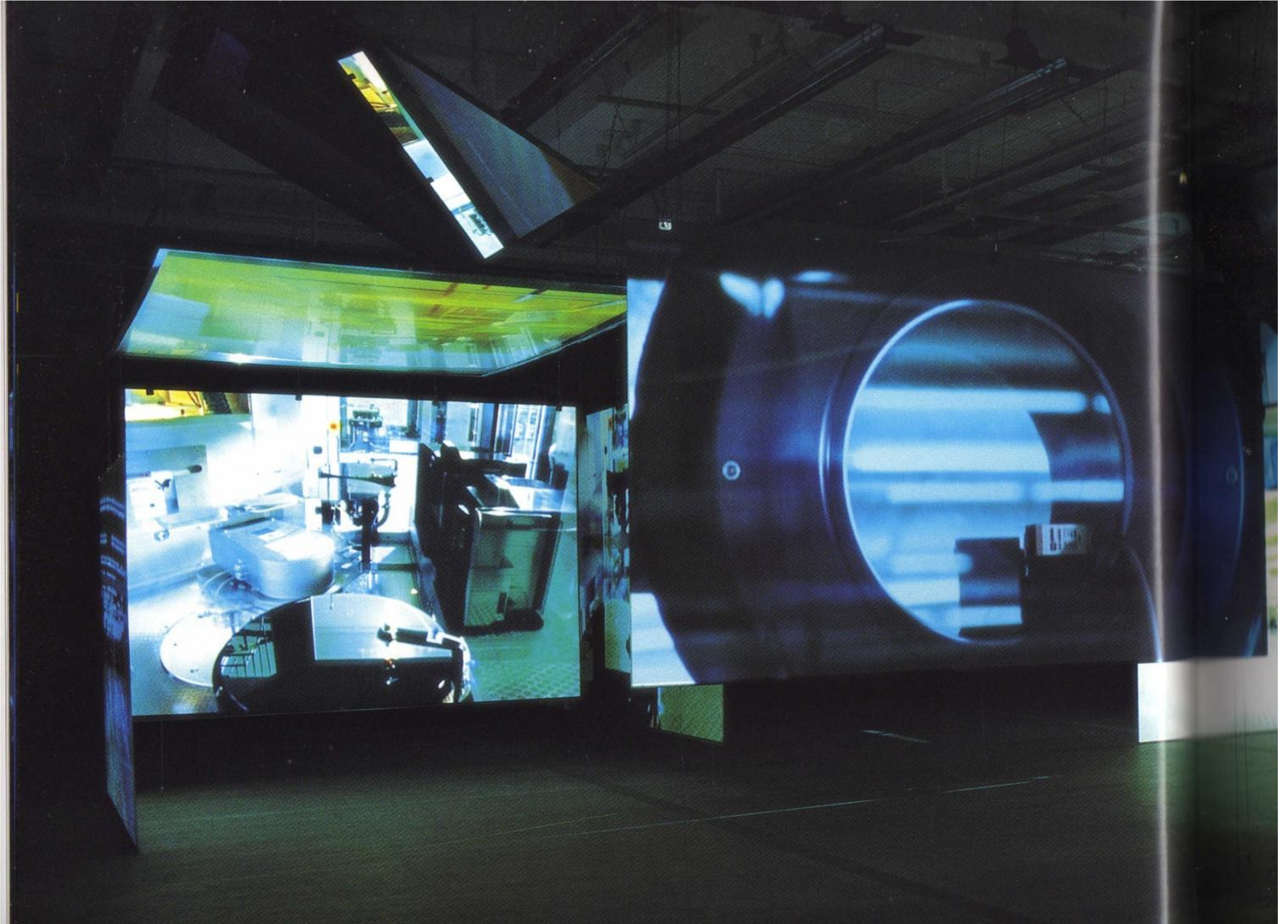


Figure 27: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 28: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

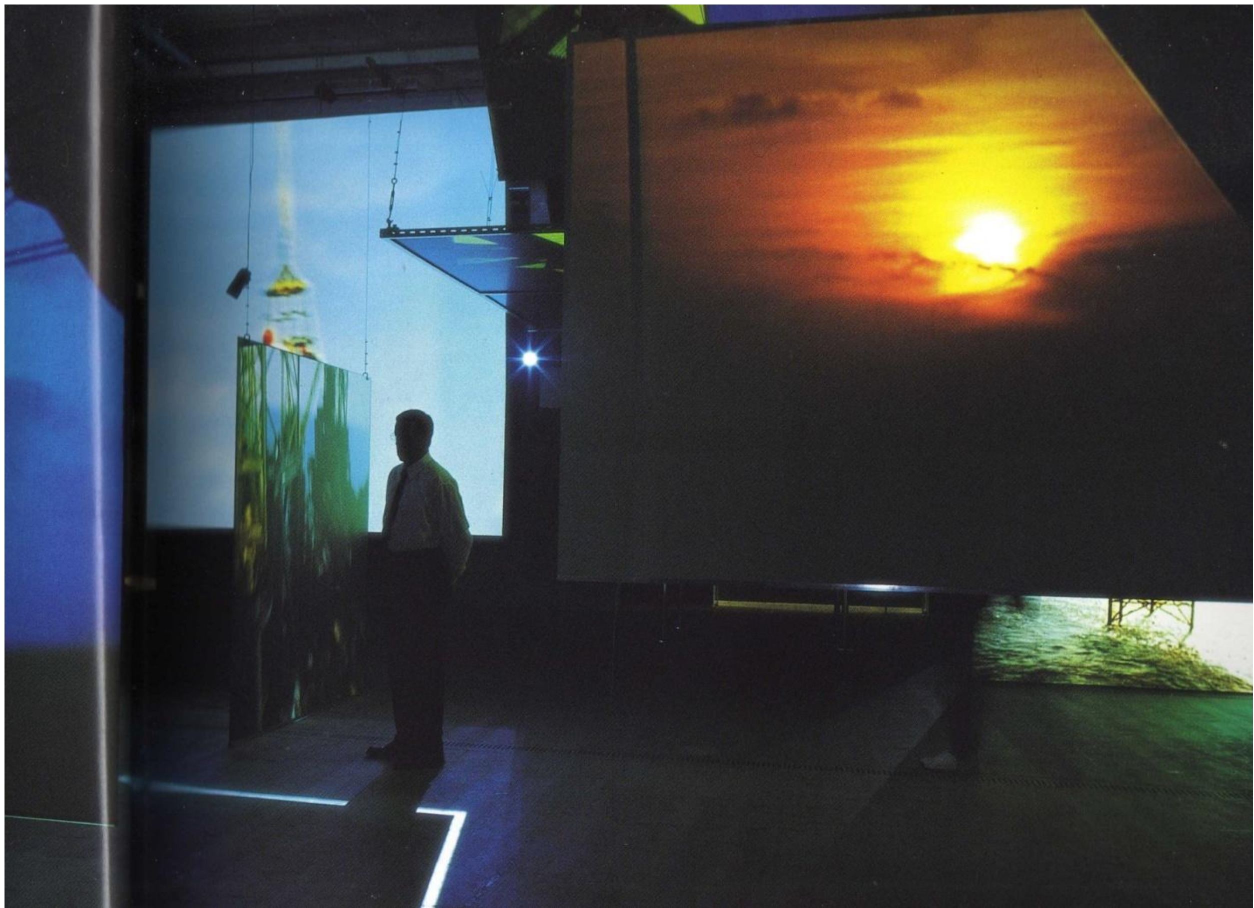


Figure 29: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

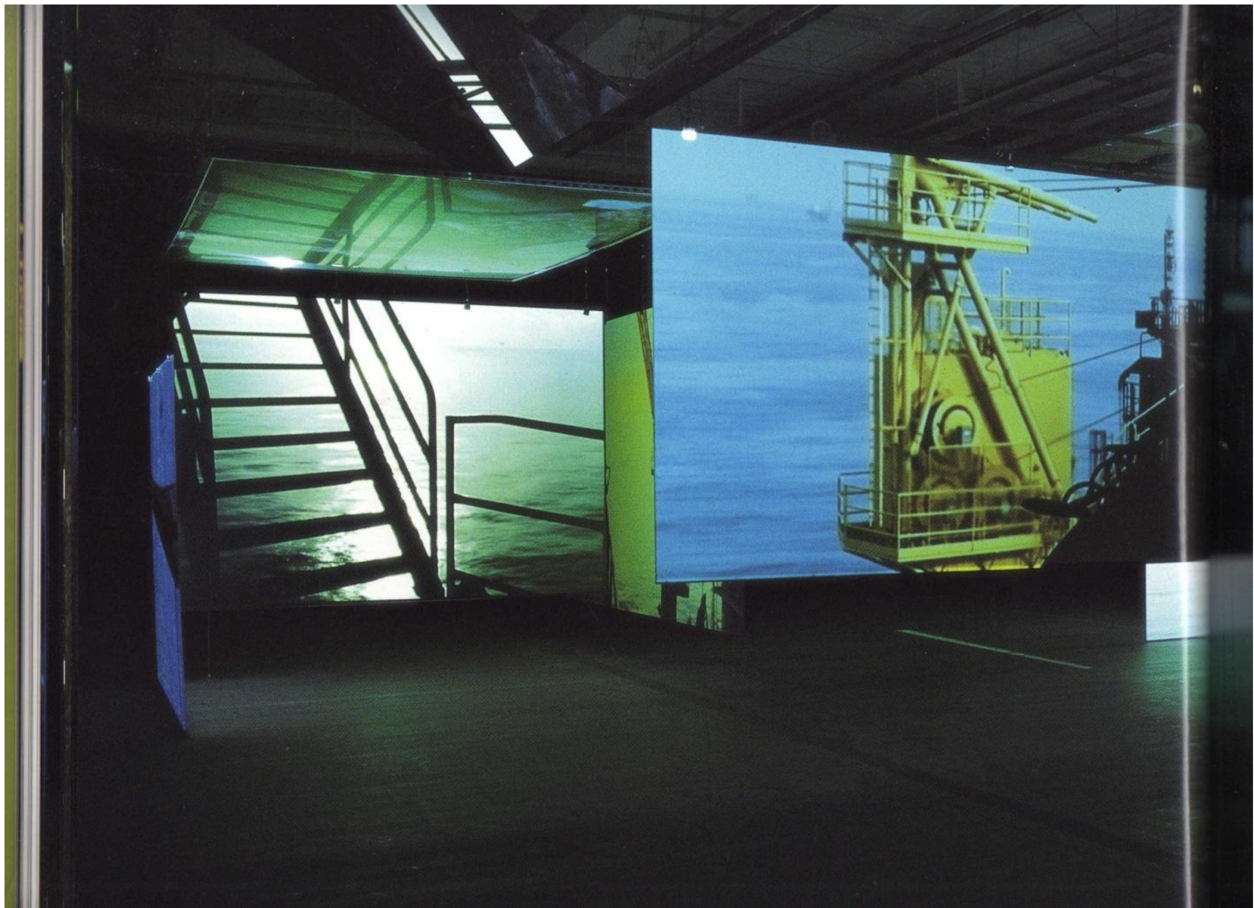


Figure 30: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 31: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

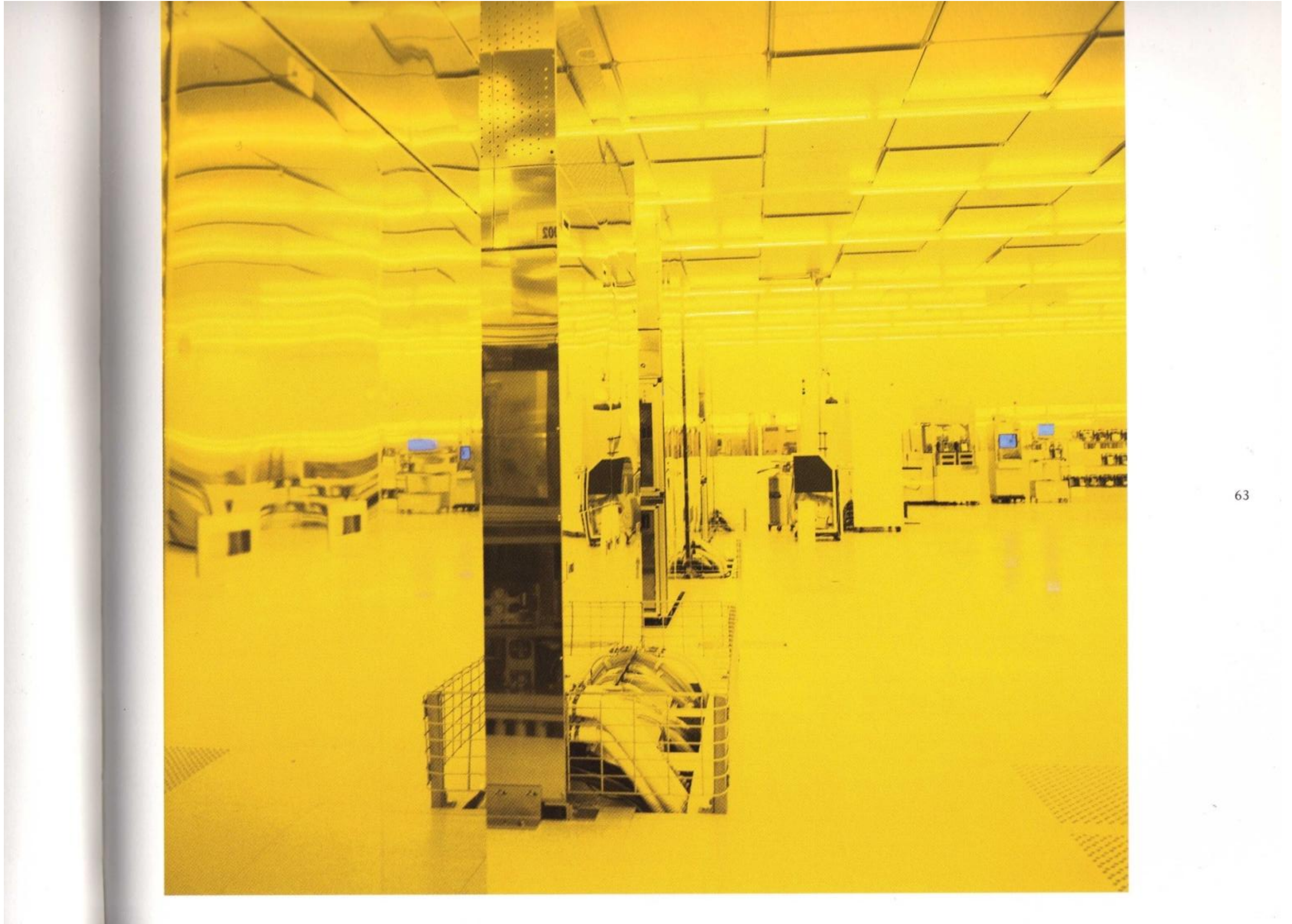


Figure 32: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 33: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 34: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 35: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 36: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 37: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 38: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 39: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

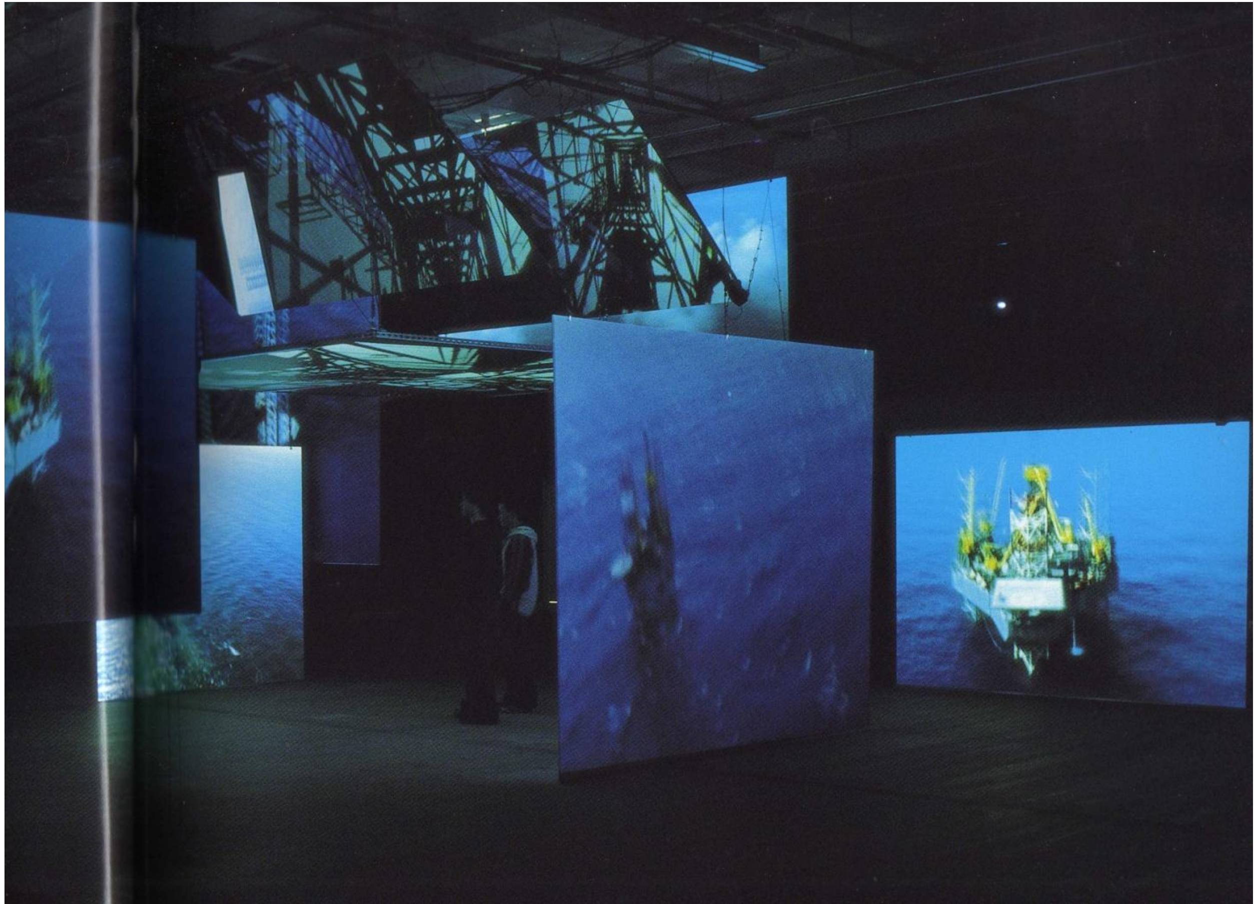


Figure 40: Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003

Figure 41: Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969

Figure 42: Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969

Figure 43: Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969

Figure 44: Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969

Figure 45: Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969

Figure 46: Victor Pasmore, *Apollo Pavilion (Pasmore Pavilion)*, 1969

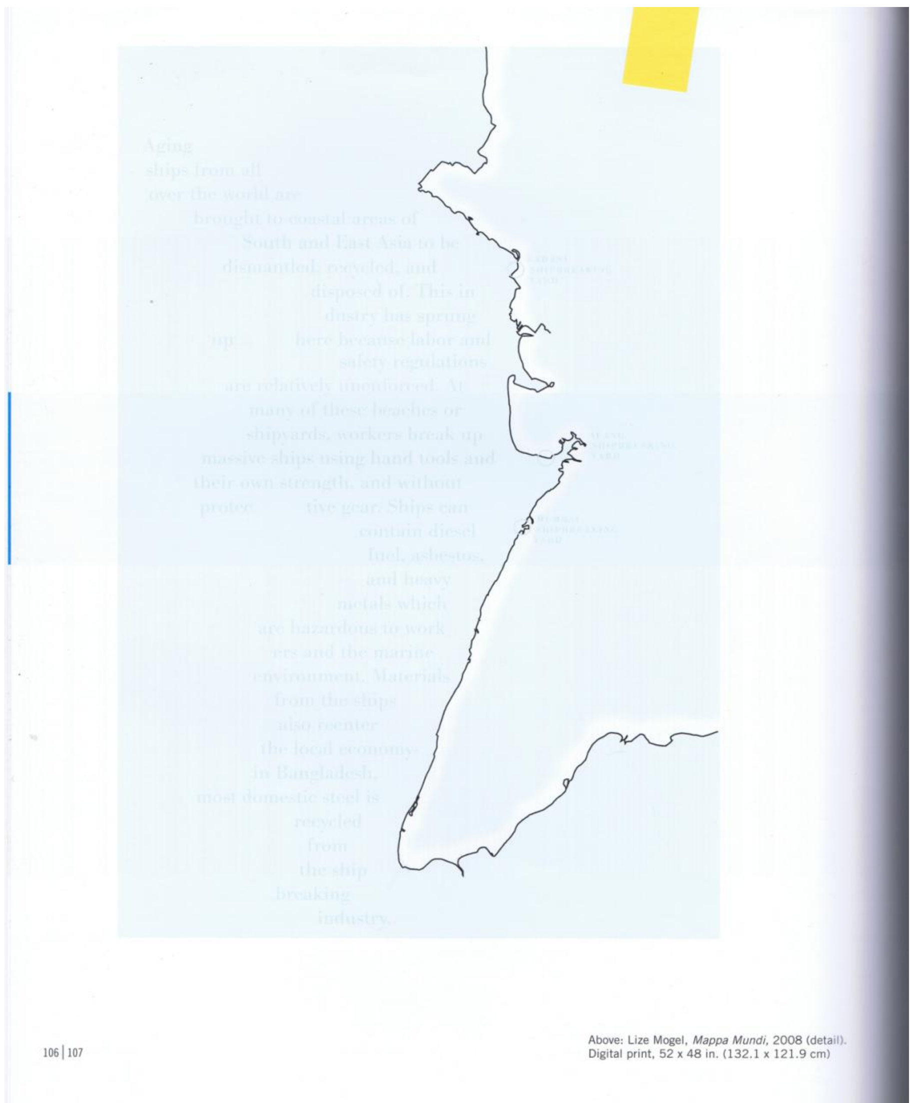
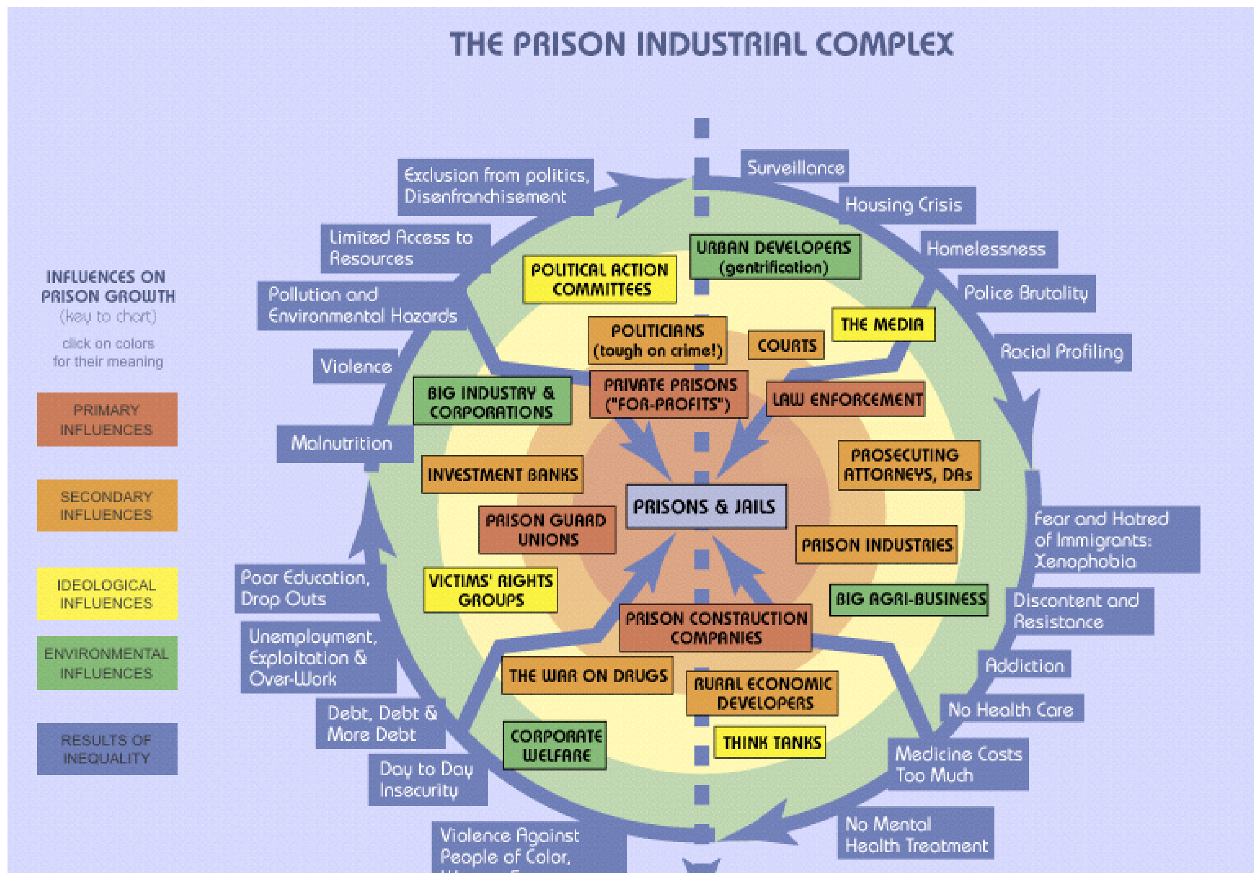


Figure 47: Lize Mogel, *Mappa Mundi*,

Figure 48: Lize Mogel, *Mappa Mundi*,



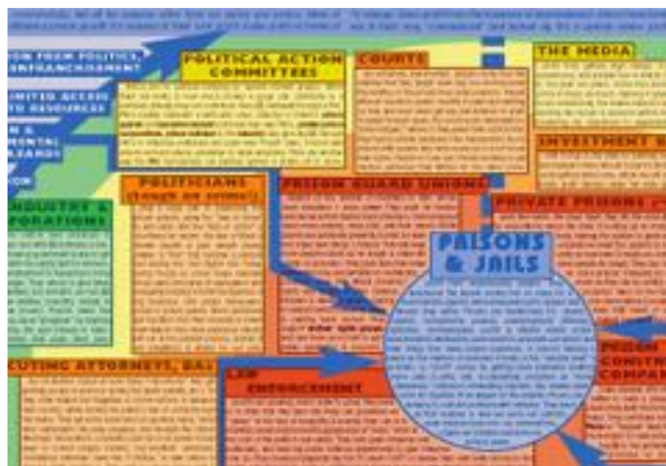


Figure 49: Ashley Hunt, *What is the Prison-Industrial Complex?* (with details of project), 2003

Calling all mapmakers, historians, informal researchers and citizens with good memory! Help to complete this map

Notes for a People's Atlas of Chicago

A call for collaboration to fill in the many gaps and locate sites of relevance

114 | 115

Figure 50: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

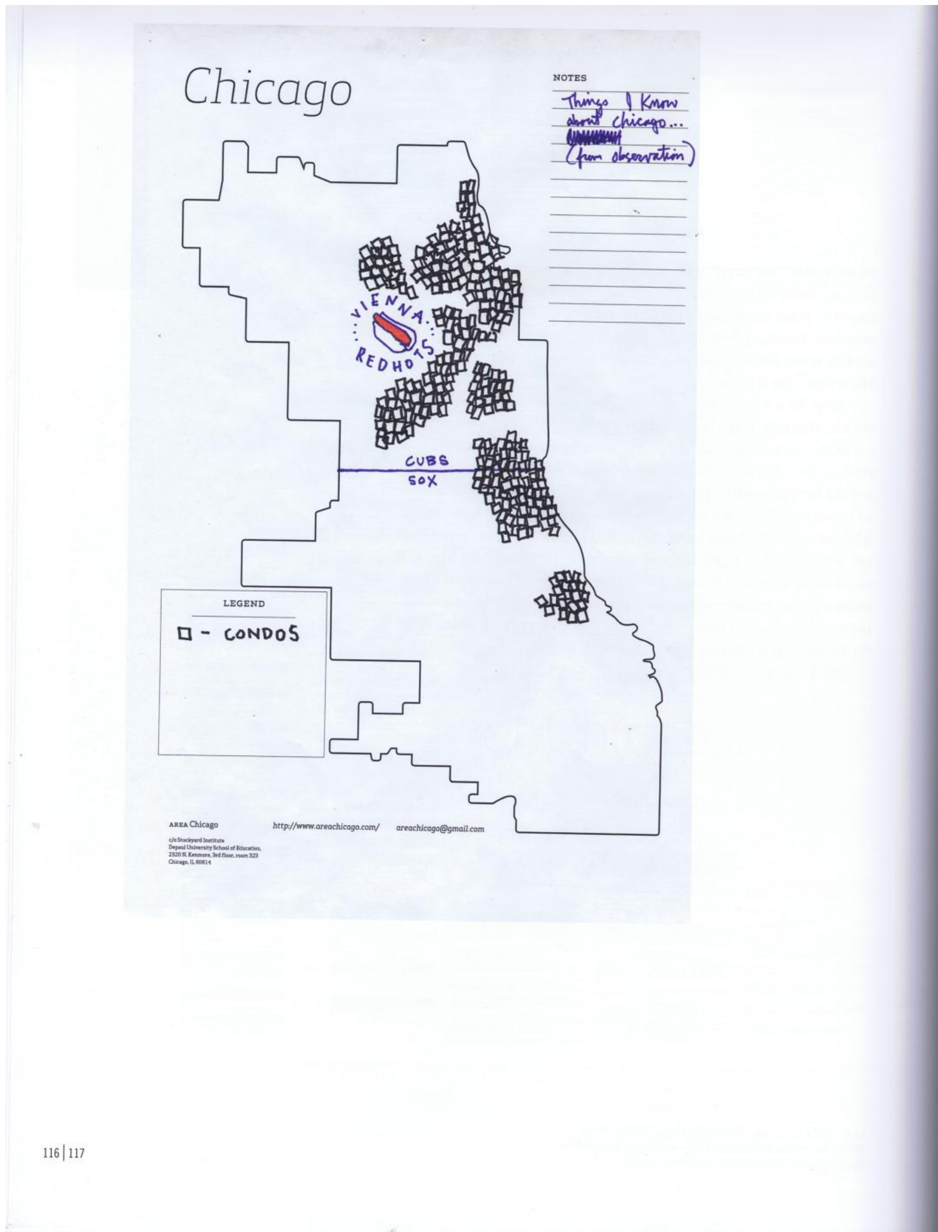


Figure 51: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

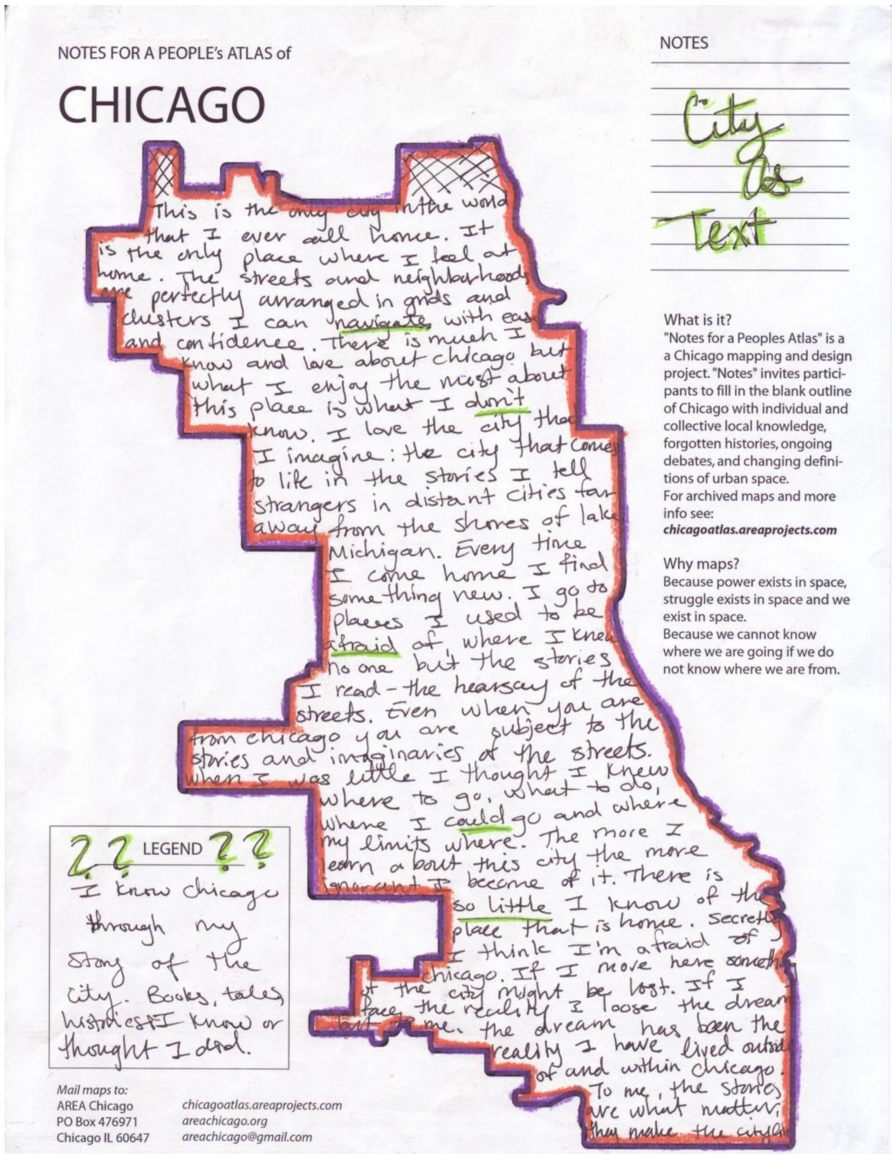


Figure 52: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

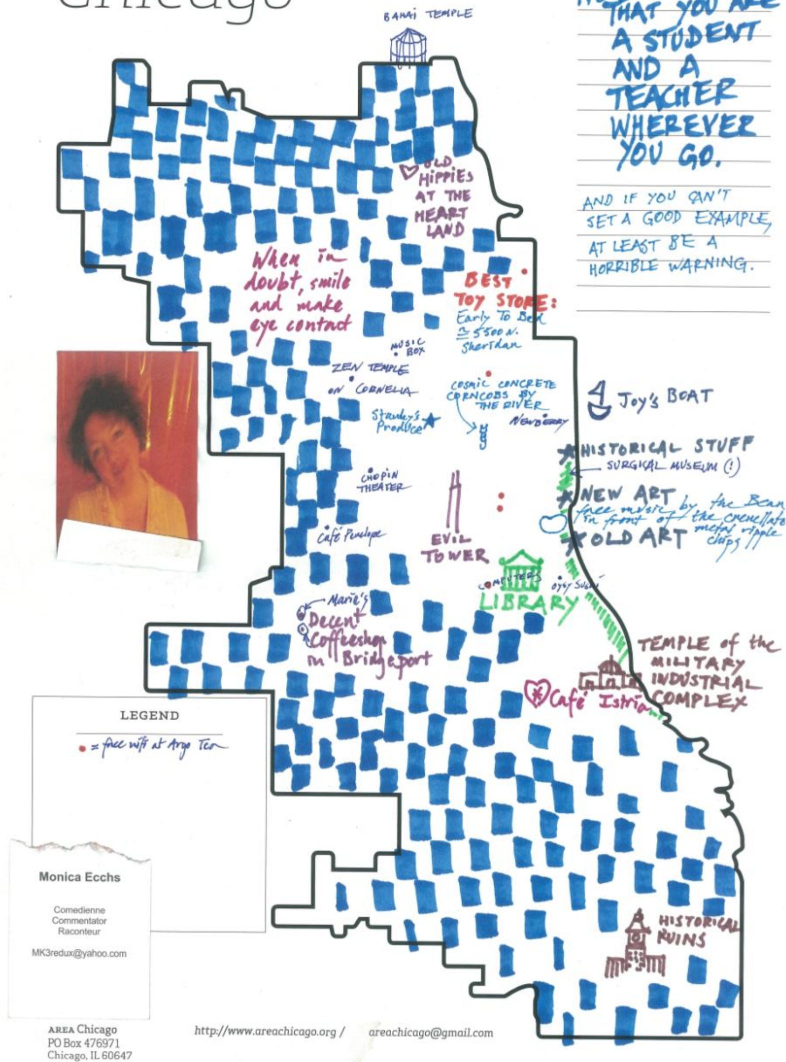


Figure 53: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

Figure 54: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

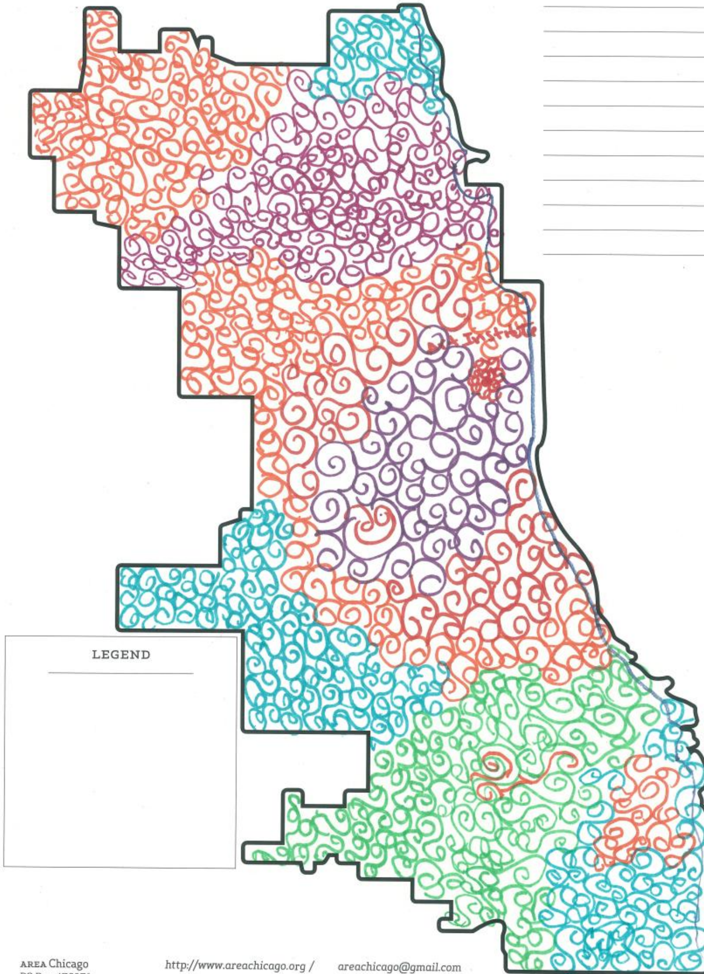


Figure 55: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

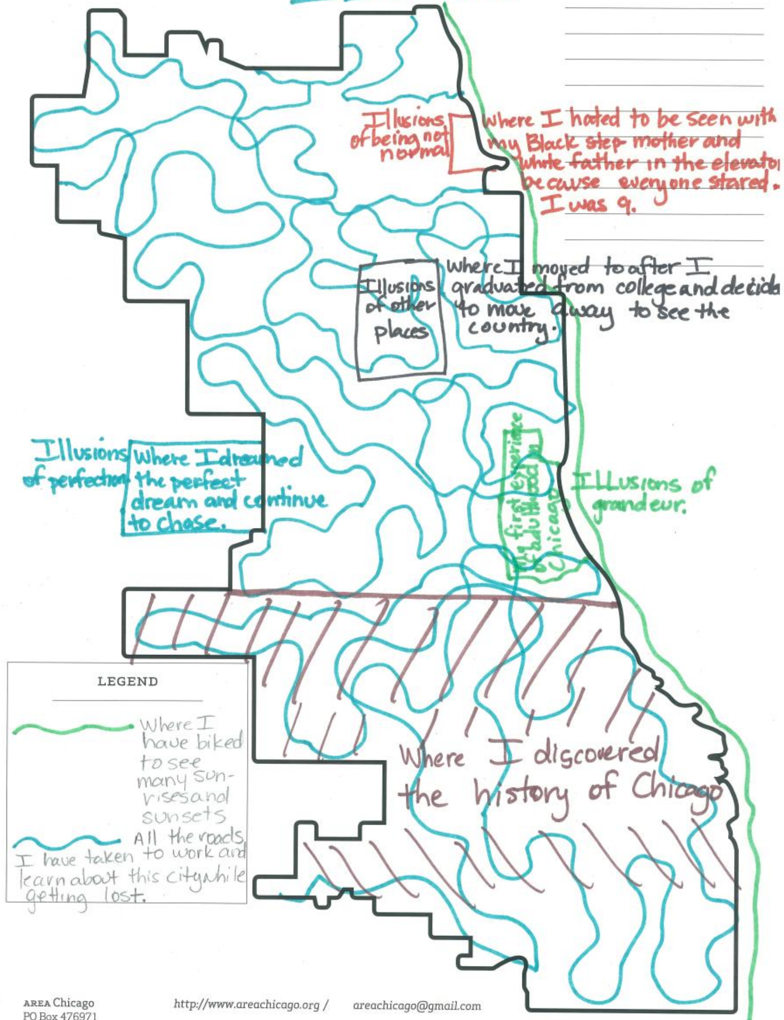


Figure 56: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

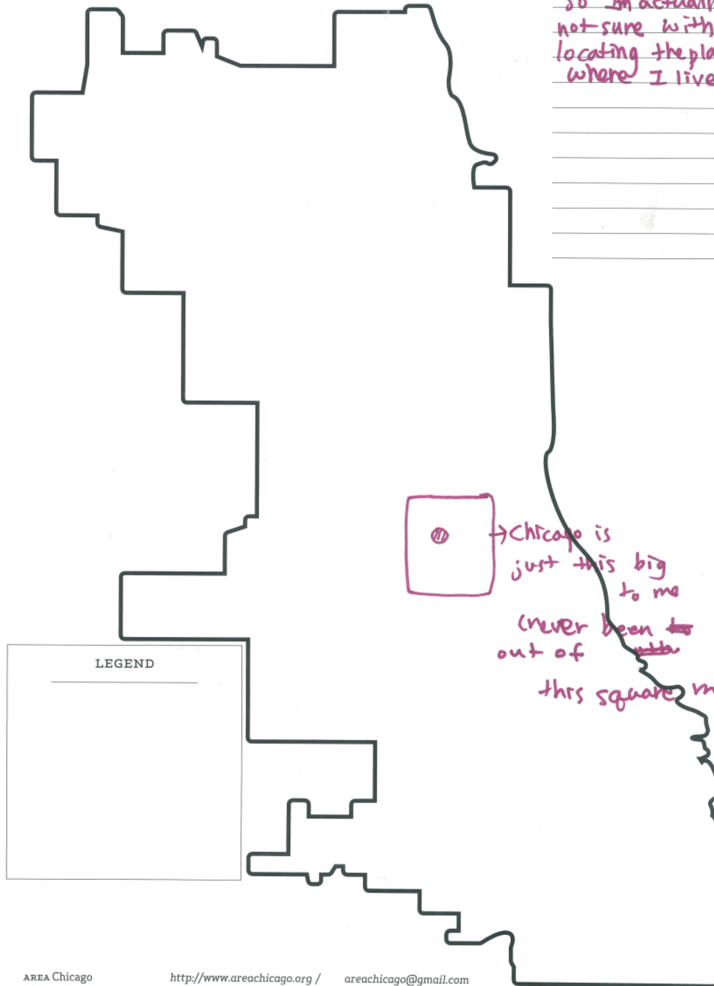


Figure 57: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

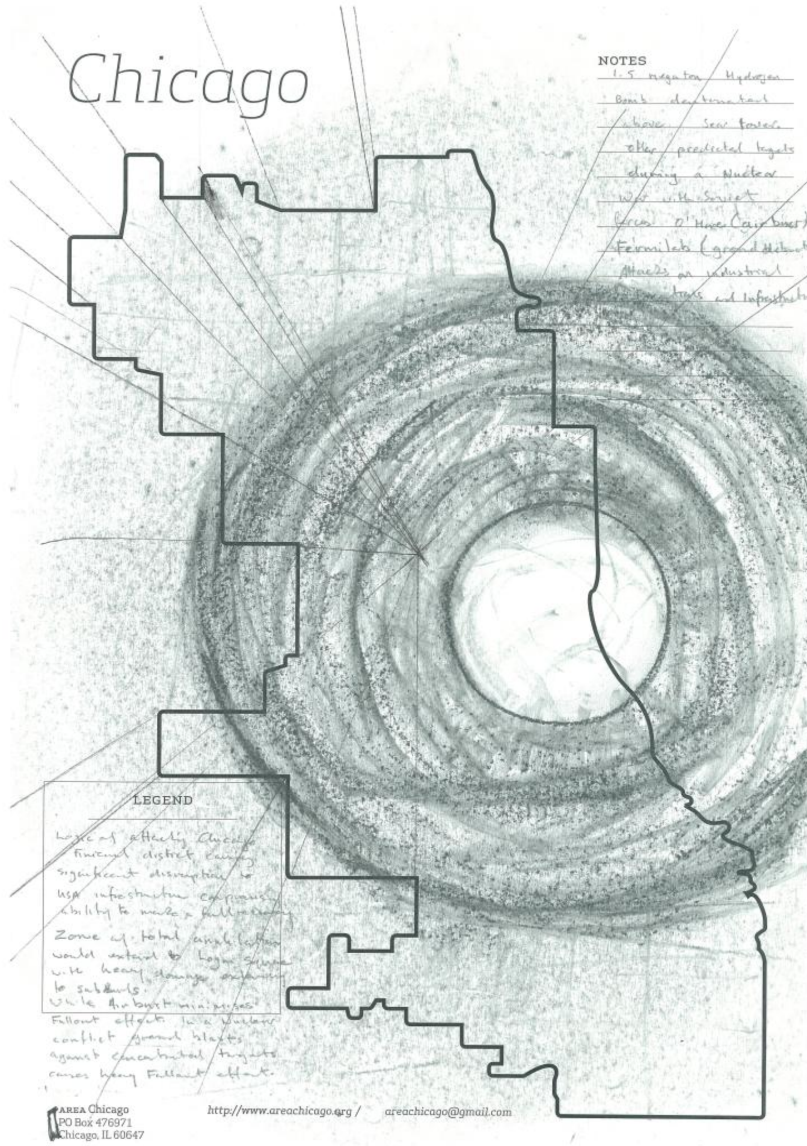


Figure 58: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

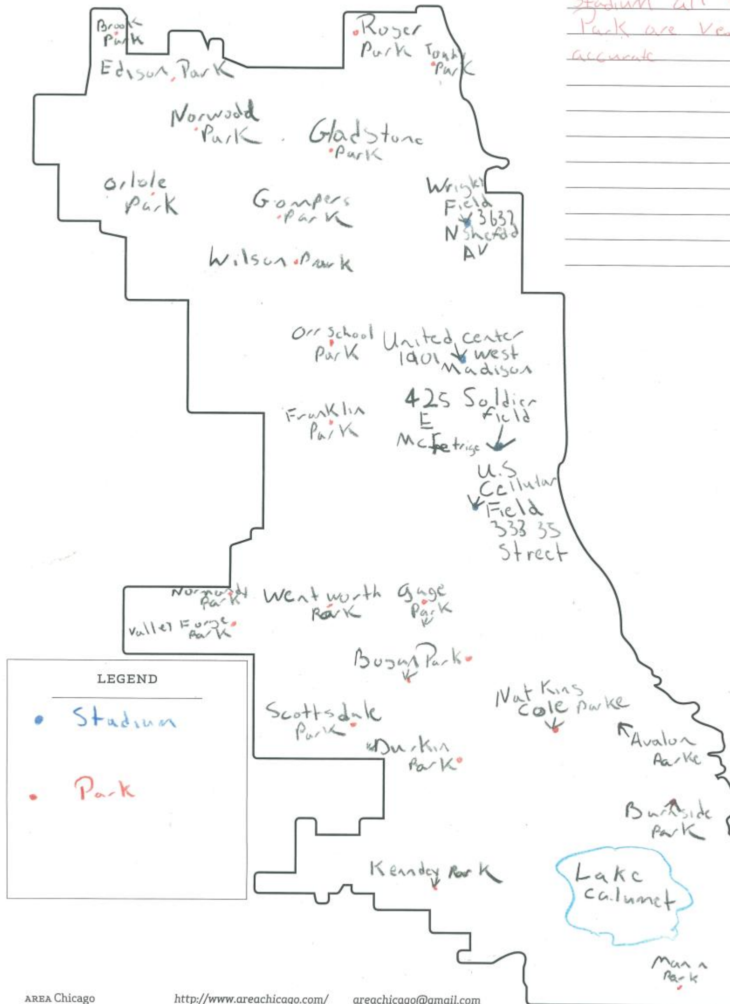


Figure 59: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

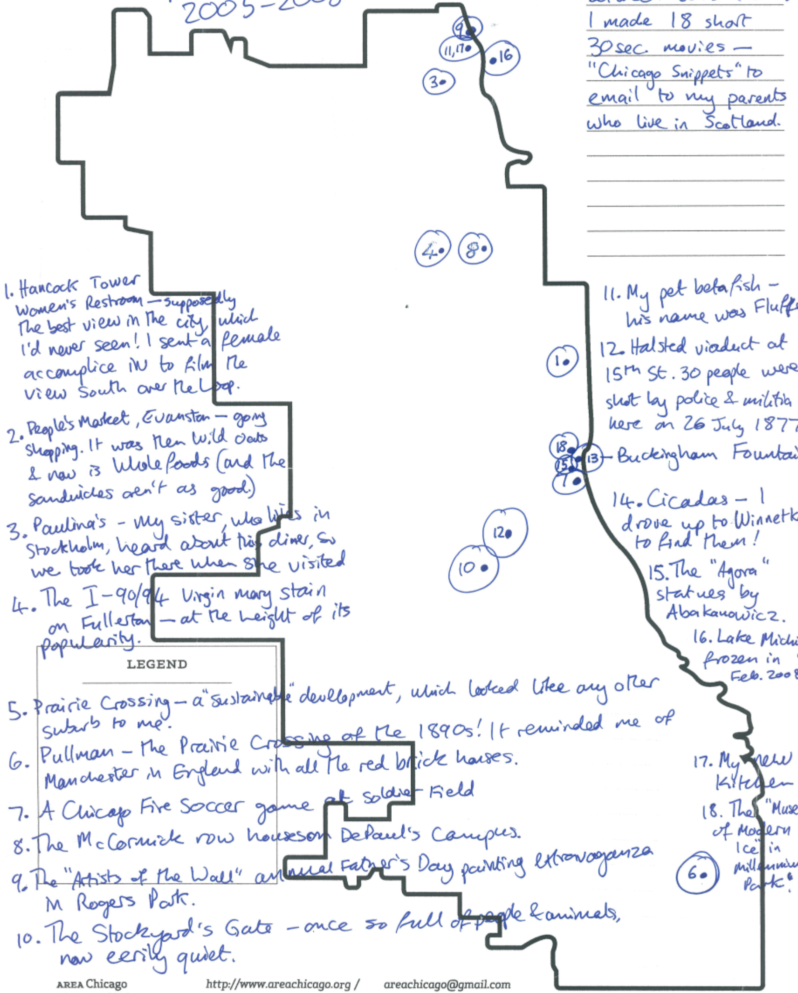


Figure 60: AREA Chicago (various artists), *Notes for a People's Atlas of Chicago*, 2005-present

Figure 61: Joseph Wright of Derby, *Joseph Arkwright's Mill, View of Cromford, near Matlock, 1783*

Figure 62: John Sell Cotman, *Bedlam Furnace, near Madeley,* 1802

Figure 63: MetroCentre

Figure 64: MetroCentre

Figure 65: MetroCentre

Figure 66: Baltic Centre for Contemporary Art

Figure 67: Baltic Centre for Contemporary Art

Figure 68: Baltic Centre for Contemporary Art

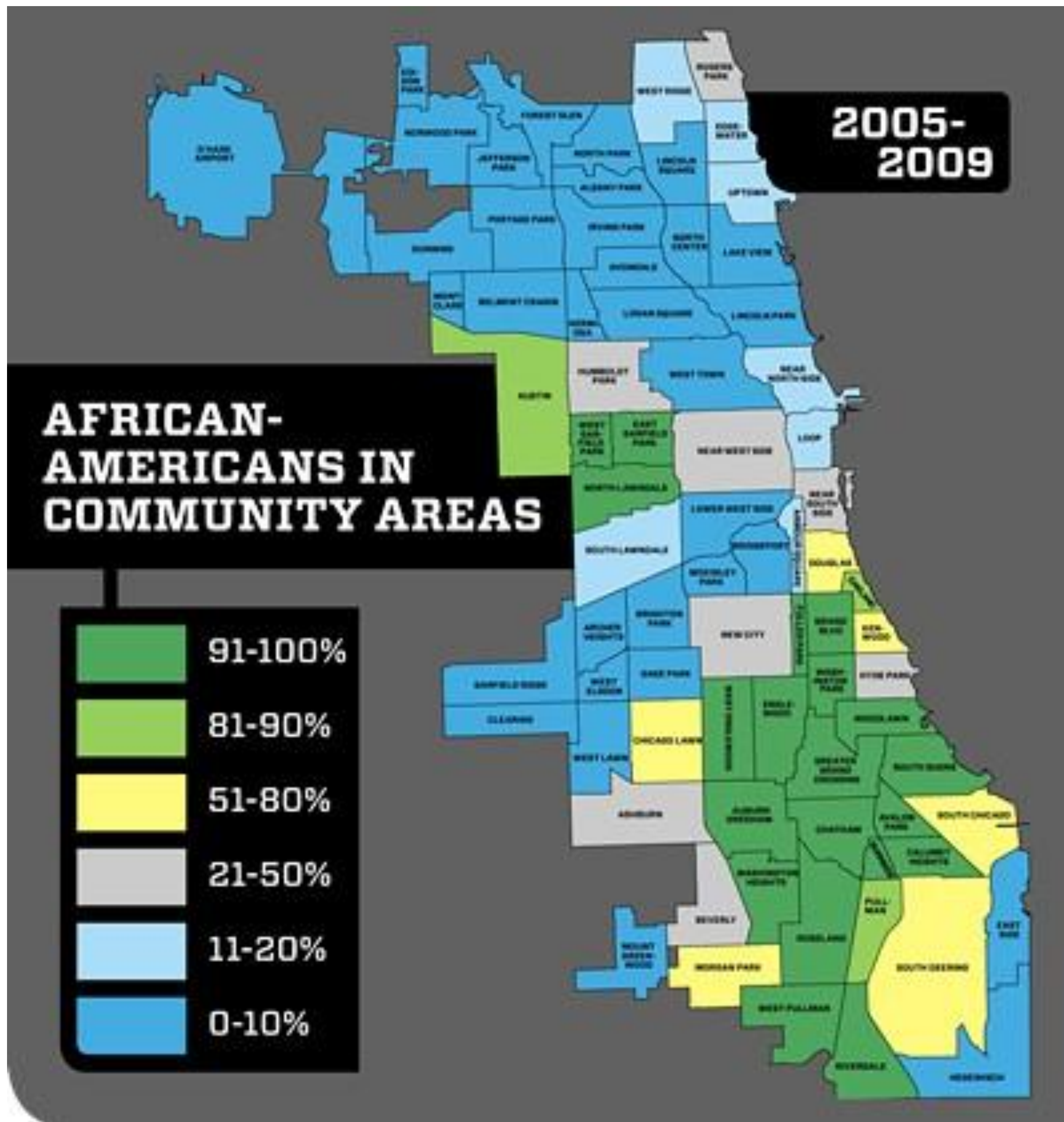


Figure 69: Map of Chicago's Population Distributions (2005 – 2009)

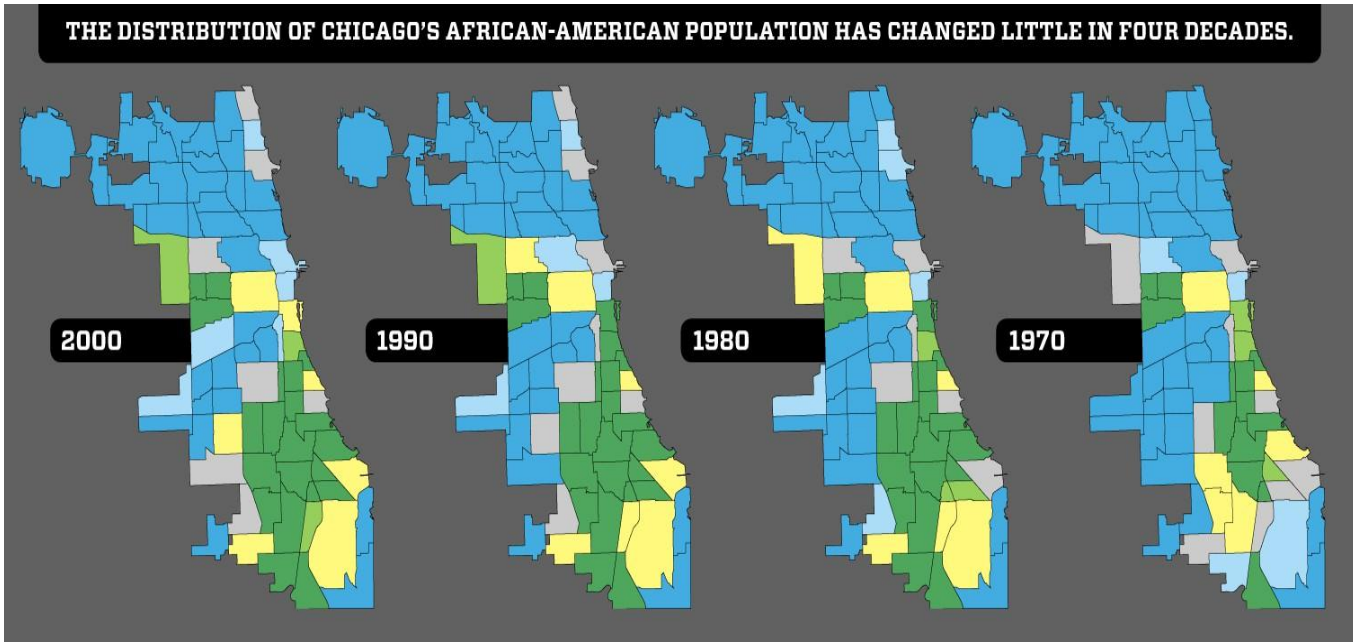


Figure 70: Maps of Chicago's Population Distributions (1970 – 2000)