Space is a Participant: Strategies of Activation and Presence in the Contemporary Practice of Brian Jungen

by

Denise Ryner

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Arts

in

The Faculty of Graduate and Postdoctoral Studies

(Art History)

The University of British Columbia
(Vancouver)

August 2014

© Denise Ryner, 2014
Abstract

Erasure and dislocation have proven to be effective catalysts for the work *Court* (2004) and the unrealized work *The Treaty*, both by Dane-zaa/Canadian artist Brian Jungen. Jungen’s large-scale and multi-sited installations collapse and map diverse sites onto each other in order to engage with space as an element activated by labour, marginality, exploitation, ritual and presence.

The site of Jungen’s 2004 installation *Court*, was a gallery in a former garment sweatshop in Harlem, New York. *Court’s* activation by Harlem’s spaces of leisure and labour such as the basketball surface, the factory floor and the art gallery, gave form to local narratives of marginalization, exploitation and racism, thereby complicating exhibition viewers’ assumptions of exclusion from Jungen’s critiques.

Similarly, Jungen’s proposed work in 2006 for the Tate Modern in London entitled *The Treaty* intended to link the artist’s home near Fort St. John in northeastern British Columbia to England by invoking a space that, through an 1899 treaty known as No. 8, facilitated the loss of sovereignty incurred by Jungen’s indigenous ancestors and was shaped by the territorial claims committed in the name of the British monarchy.

The production of space is often taken up by social art practices —such as relational and participatory art— as a means of critique and outreach. However, their tendency to delimit space as a secondary component disrupts the full realization of these works of art.

In order to argue the merits of collaborating with space over its instrumentalization or circumscription, Jungen’s work is dialectically jumptaped with the deployment of spatial strategies of redress by artist Rebecca Belmore, the Situationists in 1960s Paris. Furthermore, by comparing the activated presence of space in Jungen’s site specific work with strategies of Indigenous resistance and sovereignty including active presence, transmotion, interanimation, and sovenance outlined in the work of Gerald Vizenor, Keith H. Basso and the counter-mapping of the Stó:lō Nation in Canada this thesis proposes that space as an actor can expand the definition of participation in art.
Preface

This thesis was developed and researched by Denise Ryner as part of the graduate Art History program in the Art History and Visual Art and Theory Department of the University of British Columbia.
# Table of Contents

Abstract ........................................................................................................................................... ii
Preface ............................................................................................................................................... iii
Table of Contents ............................................................................................................................ iv
List of Figures ................................................................................................................................. v
Acknowledgements ......................................................................................................................... vi
Dedication ......................................................................................................................................... vii

1. Introduction: Space and Participation ......................................................................................... 1

2. Site, Space and Art: Brian Jungen’s *Court* and *The Treaty* ..................................................... 7
   2.1 Triple Candie, Harlem, New York City ....................................................................................... 7
   2.2 The National Gallery of Canada, Ottawa .................................................................................. 16
   2.3 Fort St. John, British Columbia - The Tate Modern, London, England ................................. 21

3. Space and Participation in Art .................................................................................................... 26
   3.1 Minimalism and Passive Space ................................................................................................. 26
   3.2 Participation and Active Space ................................................................................................. 30

4. Space is an Actor ........................................................................................................................ 40
   4.1 Space and Networks .................................................................................................................. 41
   4.2 Space as a Catalyst for Place-based Consciousness ................................................................. 43
   4.3 Space and Presence ................................................................................................................... 45
   4.4 Counter-Mapping, Détournement and Subversion of the Spatial Fix ...................................... 49

5. Conclusion: Redefinitions of Space and Site ............................................................................. 64

Works Cited ....................................................................................................................................... 68
List of Figures

2.1 Brian Jungen, *Court*, 2004 Installed at Triple Candie.................................................................11
2.2 Brian Jungen, *Court*, 2004 Installed at the National Gallery of Canada (Platform view)........20
2.3 Brian Jungen, *Court*, 2004 Installed at the National Gallery of Canada.................................20
3.1 Rebecca Belmore, *The Named and the Unnamed*, 2002.............................................................37
4.1 Transformer Features in *S’ólh Téméxw*, Transformer Sites......................................................55
4.2 Excerpt from Transformation Chart.............................................................................................56
4.3 Intergenerational Ties and Movement: Family as a Basis of Nation...........................................57
Acknowledgements

I am grateful for the support, patience and invaluable insight of my thesis supervisors Charlotte Townsend-Gault and Dana Claxton. I also extend my appreciation to the faculty and the amazing staff of the AHVA department and the Visual Resources Center at UBC and in particular Maureen Ryan for her encouragement. Thanks also to the brilliant group of people who were my fellow students over the past two years.

I would like to express my gratitude for the support received through the Elsie and Audrey Jang Scholarship in Cultural Diversity and Harmony.

Thank you also to Wendy Chang, Anne Cottingham, Bob Rennie, Teresa Sudeyko, Tia Halstad and Sarah Willson for their help and assistance.
Dedication

To Mom, Dad, Derek and Uncle Louis
1. Introduction: Space and Participation

Investigations into the relationship between place, space and sculpture are not new. This relationship is the basis of modernist art practices such as site-specific sculpture, land art and minimalism as well as a large part of the ongoing discourse on institutional critique.

In her 1979 essay "Sculpture in the Expanded Field," American art historian Rosalind Krauss maps out the shifts in the relationship between sculpture and monuments to place. Her summary establishes a perspective on the evolution of the status of place and site, opposite sculpture, that Brian Jungen departs from in his contemporary practice.

Prior to the progression into what she describes was the "modernist period of sculptural production" when art existed in a condition of siteless, placeless, nomadic, self-referential abstractions, Krauss observed a period when sculpture functioned as a "marked site." Krauss calls this the "logic of the sculpture," and suggests that representations which are subject to this logic are indivisible from commemorative monuments to an event or place.

Using the example of an equestrian statue of Marcus Aurelius in Renaissance Rome, Krauss claims that the monument dominates, and even speaks for, its site which becomes little more than an "expanded field" for the work of the artist. According to Krauss, this indifference to spatial context results in ability for sculpture to become an autonomous, mobile and self-contained works. This circumscription of the relationship between site and the art work located on it suggests that site-specificity in art is a process whereby space is rendered passive as a frame, container, muse or studio.

---

3. Ibid.
4. Ibid., 30.
Can the relationship between space and a site-specific work of art escape the generalized view represented in Krauss’ essay? The minimalist and sculpture-based practices that informed Krauss’ decision to plot a new correlation between art object and space in 1979 are influential, but also expanded upon in the work Canadian Dane-zaa artist Brian Jungen. However, spurred by an interest in artists who successfully activate socio-political and personal narrative through sculptural forms that take their aesthetic cues from minimalism, Jungen engages space in the service of both localized and wider critiques that are catalyzed by his own interest in a prospective exhibition and installation site as an always already complicated and active space.

Two works by Jungen develop from the artist’s critical engagement with space, the first a 2004 installation Court, was a gallery in a former garment sweatshop in Harlem, New York. The inner city site-specificity of Jungen’s work served to activate his redress of spatial division through the juxtaposition and blurring of sites associated with leisure and those associated with labour. The combination of art gallery and urban industrial site where Court was exhibited evoked social histories of marginalization, exploitation and racism, thereby complicating exhibition viewers’ assumptions of exclusion from Jungen’s critiques.

Similarly, Jungen’s proposed work in 2006 for the Tate Modern in London, entitled The Treaty, intended to link the artist’s home near Fort St. John in northeastern British Columbia to England by invoking a political space which encompasses those geographical sites that, through an 1899 treaty known as No. 8, facilitated the loss of sovereignty incurred by Jungen’s Indigenous ancestors and was shaped by territorial claims exercised in the name of the British monarchy.
Jungen's acknowledgement and deployment of activated space throughout his practice demonstrates his rejection of the passivity of space as well as his consideration of the way place might activate his work and his critical positions through which he seeks to complicate the boundary between site and gallery. This suggests an engagement with the spatially-based strategies of Indigenous concepts of land, social and spiritual totality towards resistance and sovereignty.

Such strategies include active presence, transmotion, interanimation, and sovenance outlined in works on Indigenous and Native strategies of resistance in the 1990s by American Anishinaabe writer and theorist Gerald Vizenor and American Anthropologist Keith H. Basso's *Wisdom Sits in Places* (1996). These authors both observe and draw on long-held conceptions of activated and connective space in Indigenous culture that persisted through Euro-centric systems of territorialization and abstraction. Conceptions of active space are therefore associated with contemporary Indigenous cultural identity, sovereignty and resistance.

An example of this relationship to space and sovereignty is the counter-mapping of the Stó:lō Nation in the 2001 publication of *A Stó:lō Coast Salish Historical Atlas* that, like Jungen's engagement with minimalism, permits the collaborative and antagonistic potential of space to exist in conjunction with a formal representation that is associated with indifference towards place-based consciousness, narratives and presence. The Stó:lō appropriate the map in order to represent the life of space intertwined with the lives lived by the Stó:lō and other nearby First Nations groups. This appropriation of the map is compared to the French Situationist artist Raymond Hains' adaptation of political and commercial propaganda and advertisements to draw attention to the commodification and dominance of political suppression in urban streets.
Jüngen's work is located in a contemporary art practice that is the legacy of modern and post-modern re-configurations of social space and the impact of space on the formation of subjectivity, therefore this paper also cuts a path through the development of French philosopher and sociologist Henri Lefebvre’s mid-twentieth century work on the social implications of the organization of space as well as more recent work on this topic introduced by British theorist and anthropologist David Harvey at the close of the twentieth century. Furthermore, French sociologist Bruno Latour’s work on the relationship between social and political actors in space which he developed in the 1980s and expanded upon in Reassembling the Social: An Introduction to Actor Network Theory (2005). What this paper takes from Lefebvre, Harvey and Latour are conceptions of space as fluid and pervasive in the defiance of binaries and fixed classifications as well as the potential totality of space in the form of a global market, which is defined by Lefebvre as world space and characterized by Latour within his Actor Network Theory. As well Harvey outlines the capacity of the relationship between activation on a global scale and interpersonal connectivity to recapture space as a political tool against capitalist divisions.

In terms of the representations of capitalist production and interrelations that are mobilized through space as an actor in Jüngen’s work, this paper takes up the connections that David Harvey traces between the transformation of space and global capital. For Harvey, due to the widespread colonial territorialization over the last few centuries, the globalized extent of capitalism and its influence on space must be considered with respect to labour and production. He points out that this was overlooked in Marx’s Communist Manifesto. Harvey emphasizes the importance of understanding the capitalist organization of space to

recognizing the imposition and maintenance of capitalist systems and by extension, colonialist systems that re-produced globally, the economic subjugation of labour by capitalists that was prevalent in Europe. With respect to Marx’s work, Harvey explains:

The document is therefore, Eurocentric rather than international. But the importance of the global setting is not ignored. The revolutionary changes that brought the bourgeoisie to power were connected to ‘the discovery of America, the rounding of the Cape’ and the opening-up of trade with the colonies and with the East Indian and Chinese markets. The rise of the bourgeoisie is, from the very outset of the argument, intimately connected to its geographical activities and strategies.

Encouraged by these diverse challenges to the relegation of space as a passive ground that is fixed according to nation- or capital-based claims of ownership and in consideration of space as an element that not only encompasses the intersecting narratives and socio-historical context of a site, but is indivisible from them, this paper asks if the centrality of space in the practice of Brian Jungen implies that its capabilities extend to that of an actor and participant in the realization of a work of art.

A pair of site-specific performance and installation works relating to violence against First Nations women by Canadian Anishinaabe artist Rebecca Belmore are included at the end of chapter three in order to investigate the way that the spatial context of critical work is an important point of encounter between the viewer and the work of art. The recuperation of the viewer in art from a passive consumer of spectacle to a participant will also be examined in order to present a path for a similar transformation of space in art. This includes the set of criteria to gage participation that was set out by British art historian Claire Bishop in her critique of participatory art projects in Artificial Hells: Participatory Art and the Politics of

---

6. Harvey, Spaces of Capital, 373.
Spectatorship (2012). Therefore a participant’s engagement with a work of art is part of the process of their activation; that authorial control over the realization of a work is shared is not limited to the artist, the evidence of which is visible in an aesthetic that reflects risk and unpredictability; and finally that the work fulfills an ameliorative or critical response to a perceived crisis in a community and therefore illustrates collective responsibility.

Through this investigation of projects and theories that establish space beyond site this paper intends to open the encounter between space and art work to expand the definition of participation.

The projects in Harlem are hated. They are hated almost as much as policemen, and this is saying a great deal. And they are hated for the same reason: both reveal, unbearably, the real attitude of the white world, no matter how many liberal speeches are made, no matter how many lofty editorials are written, no matter how many civil-rights commissions are set up. The projects are hideous, of course, there being a law, apparently respected throughout the world, that popular housing shall be as cheerless as a prison. They are lumped all over Harlem, colorless, bleak, high, and revolting...the unrehabilitated houses, bowed down, it would seem, under the great weight of frustration and bitterness they contain...

-James Baldwin "Fifth Avenue Uptown: A Letter From Harlem," 1961

2. Site, Space and Art: Brian Jungen’s Court and The Treaty

2.1 Triple Candie, Harlem, New York City

The appearance and architecture of the Triple Candie Gallery building at 461 West 126th street, the site of a 2004 solo exhibition by Canadian Dane-zaa artist Brian Jungen, was intertwined with that of its neighbourhood, Harlem, New York. Similarly to other inner-city sectors of New York, Harlem was once a post-WWII industrial center, but it particularly attracted a largely African-American working-class and migrant population from the rural southern United States. During the 1960s and 70s, an era of massive deindustrialization began in New York which for Harlem, resulted in the displacement of local manufacturing jobs due to the globalization of American industry. This was accompanied by a local decline in public services due to privatization, poverty and stigmatization based on racial and economic segregation, as well as the widespread neglect and decline of the neighbourhood. African-American writer James Baldwin’s passage on Harlem written in 1961 — which serves as the epigraph to this chapter— leads one to believe that the neighbourhood devolved from a

location to the embodiment of racism, desperation, isolation and bitterness for the residents who lived there and to many of the outsiders who avoided it.\textsuperscript{9}

Between 2001 and 2008, the small not-for-profit gallery presented exhibitions in a 5,000 square foot converted industrial space in an area dominated by abandoned warehouses, garages, and subsidized apartment blocks. A live poultry market continued to operate across the street from where Triple Candie began its tenure in the neighbourhood and the gallery’s own site was once a brewery and later a garment factory. Even the name and sign of the gallery were determined by the neighbourhood’s vulnerability to economic shifts, depression and gentrification; Triple Candie was a local confectionary and sweet shop that went out of business. The co-director-founders of Triple Candie, Shelly Bancroft and Peter Nesbett divided their programming between exhibitions built around artists associated with Harlem which were meant to engage with the cultural life of the neighbourhood and shows that were oriented towards contemporary art’s broader discursive themes and audiences, local or otherwise.

Visitors who found the old candy shop sign entered the gallery through a garage door and once inside, encountered a room supported by cast iron columns and aged brick walls that emphasized the building’s manufacturing and warehousing history. In 2008, no longer able to withstand the rising rent and the continuous renovations that accompanied increasing gentrification in the area, Triple Candie closed its initial Harlem space then left New York altogether in 2010.\textsuperscript{10}

---

\textsuperscript{9} James Baldwin. \textit{Nobody Knows My Name: More Notes of A Native Son} (New York: Dial Press,1961), 63-64.  

In 2004, Jungen was approached by the director-curators of Triple Candie to conceive a project for their gallery. Jungen not only took into account the industrial history of the proposed exhibition site but also noted that the neighbourhood was dotted with outdoor basketball courts and he developed his project, *Court*, a large installation that resembles an indoor basketball court built out of industrial sewing machine tables.\(^\text{11}\)

Although the formal and conceptual catalysts for *Court* were partly the urban environment and architecture of its exhibition site, Jungen developed his installation for a designated gallery space. Furthermore, he has also described minimalist and conceptual art practices as the departure points for sculptural projects such as *Court*.\(^\text{12}\) In terms of Jungen's own practice, *Court* continued his discursive interest in the relationship between globalized capitalism, industrial production and the assumptions behind commodified manifestations of Indigenous, but also African-American culture, as sacred, authentic, and redemptive.

By 2004 Jungen had already engaged this theme through his widely-exhibited series *Prototypes for New Understanding* (1998-2005). Jungen's Triple Candie exhibition can therefore be thought of as a work conceived primarily with a contemporary art-literate gallery visitor in mind. Despite this, *Court* is an example of a work that is not only site-specific as a project that responds to the local circumstances of its initial location, but also because the project is activated by the presence of the intersecting social, architectural, spiritual, and political trajectories that form its spatial site.

---

The ability for the viewer to experience *Court* as more than a formal exercise is tightly wound with its site as a cipher for intersecting narratives of local history, American race relations, immigrant and worker exploitation, urban segregation, de-industrialization and global capitalism. The relationship between *Court* and the particular space of its installation is made obvious through the transformations that *Court* undergoes in re-installations at Korea's Gwangju Biennale and the National Gallery of Canada (NGC). The mobility required of *Court* as a reality of contemporary art practice and exhibition-making reveals that *Court* can not successfully transfer and localize its meaning in order to speak to the circumstances of industrialized labour in Korea. This is due to the role that Harlem's social history and contributions to popular culture had in informing *Court* and its viewer's perceptions of Jungen's work. In Korea, the juxtaposition of objects that comprise the physical manifestation of *Court* are transformed from an art object into a supplementary document of its original installation at Triple Candie that serve as referents for the myths and narratives of Harlem.

The full realization of Jungen's work is not reliant on the encounter between *Court* and the viewer, as is the case with modern minimalist sculpture. Rather *Court* is activated by its encounter with the dynamic space of Harlem as its site. The spatial relationships that Jungen refers to in his project proposal *The Treaty*, which he presented to the Tate Modern in 2006, reiterate the importance for the artist of collaborating through his sculpture, with connective space as active presence and a critical tool for unveiling the colonial affiliations between Fort St. John and England. The implication is that space is an indispensable participant.

A close reading of the process of development and exhibition that Jungen undertakes when formulating his installation-based work reveals the centrality of the presence of space as an actor that complicates the boundary between site and gallery. Additionally, the examples
and ideas presented in this paper seek to also establish the merit of collaborating with space in art over the tendency to instrumentalize and circumscribe it. The works considered therefore extend beyond Jungen’s *The Treaty* proposal and *Court* in order to dialectically juxtapose Jungen’s practice with the deployment of spatial strategies of redress by artist Rebecca Belmore and Situationist Raymond Hains in 1960s Paris.

Finally, this paper will locate Jungen’s work within foundational thought around activated presence and space in strategies of Indigenous resistance and sovereignty including survivance, transmotion, interanimation, and sovenance as outlined in the work of Gerald Vizenor, Keith H. Basso and the counter-mapping of the Stó:lō Nation in Canada. Therefore collaboration with space as an actor can expand the definition of participation in art.

![Image of Brian Jungen's Court](https://example.com/fig2_1.jpg)

**Fig. 2.1** Brian Jungen, *Court*, 2004 Sewing tables, painted steel, paint, basketball hoops and backboards. 2500 x 300 x 250 cm installed. Collection of the National Gallery of Canada. Gift of the Rennie Collection, Vancouver, 2012. Image courtesy of the artist and the Rennie Collection.

Brian Jungen's *Court* installed at Triple Candie in Harlem, New York in 2004.
Court (see fig. 2.1) is comprised of over 200 metal sewing machine tables topped with particle-board and fake-wooden floorboard appliqué work surfaces. All combined, the tables represent an accurately-proportioned basketball playing surface. The half-court boundary and basketball key, a series of intersecting painted lines that determine the free throw lane, or where one and two-point shots may be launched from, are all accurately scaled according to professional basketball standards. From the viewer’s eye-level, the metal supports of each sewing machine table are visible and appear like the underside of a stage. The view overhead shows the court floor disrupted by a pattern of gaping hollows, like trap doors; some of which originally allowed Triple Candie’s iron supporting beams to continue through. Most of the worktables were manufactured with variable openings, designed to nest sewing machinery and a couple of tables remain whole and may have served as general utility tables. No sewing machines are installed. The resulting hollows make the objects as a playing surface appear neglected, useless and even dangerous. As a sporting ground, the threat of failure is therefore inherent and is not the exception but the rule for the aspiring athlete. As a manufacturing sweatshop, the missing workers and machines affirm that, like the surrounding neighbourhood, the rooms at Triple Candie are no longer spaces designated for labour or commodity production. Furthermore, the factory warehouse ladders have been stilled and transformed into supports for the basketball backboards, hoops, and nets on either side. Through Jungen’s work, the removal of the readymade art object from a context that supports its use-value to the gallery that establishes its exchange-value is emphasized as a transformation that was undertaken by Triple Candie’s location itself when industrial manufacturing ceased and the neighbourhood produced itself as a cultural site for consumption.
The relationship between basketball, cultural commodification and consumption re-emerged as a fortuitous theme for Jungen to explore in Harlem. He had developed his earlier body of work, Prototypes for New Understanding (1998-2005) by transforming basketball shoes into a sculptural medium, turning rubber, leather and Nike logos from one culturally fetishized object into another. This focus on commodity production expanded into Court’s critique of the disparity between the economic value attached to the labour of garment workers who manufacture sports shoes and uniforms for minimum wage or less, versus that of professional basketball players whose contracts and endorsements can establish them amongst society’s wealthiest classes.

Harlem is historically linked to basketball. One of the neighbourhood basketball courts that Jungen observed is known as Rucker Park and was the subject of a 2000 documentary, On Hallowed Ground: Streetball Champions of Rucker Park, that traced the rise of past and present American National Basketball Association (NBA) stars and culture back to the neighbourhood. Although the 2004 site of the Triple Candie gallery appears to be located within an area characterized by social marginalization and economic abandonment, Jungen's work reveals its site as central to the manufacture and universalization of the American Dream.

The first archetype for the sports star who achieved equal or more global recognition and income through his product endorsements as compared to his athletic career is the African-American athlete Michael Jordan. In Prototypes, the basketball shoes that Jungen deconstructed and transformed were branded Nike Air Jordan sneakers and shoeboxes.

---

13. Michael Jordan was one of the first athletes to become a global brand according to cultural and sports historian, David L. Andrews et al.: "Michael Jordan was anointed the All-American commodity sign by corporations such as Nike, the National Basketball Association, McDonald’s, and Gatorade through the manipulation of economic, cultural, media, and technical tools. The global marketing push that universalized the image of Michael Jordan and any product associated with him was groundbreaking." "Jordanscapes: A Preliminary Analysis of the Global Popular," Sociology of Sport Journal 13 (1996):431.

*Court* gives visual form to the connective space that links economically exploited and anonymous workers on the factory floor to the playing field of the wealthier and highly-visible worker-recruits in the sports arenas. In the global field, both groups of workers service commodity culture by imbuing otherwise unremarkable basketball sneakers with value linked to aspirations. In describing *Court*, Jungen acknowledged that for the young men who were part of the majority African-American residents of central and west Harlem, aspiring to a career as a professional basketball player was one of the few and very rare options available to emerge upwards and out of their marginalized status and neighbourhoods.\footnote{Brian Jungen, “Brian Jungen talks about his work Court,” National Gallery of Canada, National Gallery of Canada, last accessed August 8, 2014, http://www.gallery.ca/en/see/collections/artwork.php?mkey=207192.} This specific version of the American Dream, drawn into the marketing of corporations like Nike, isolated the desirable commodities from the harsh realities experienced by those who produced them, and separated the sports stars from the places of poverty and indifference from which they fled. The space activated by *Court* is one that fuses all of these sites and circumstances together, while implicating the viewer, who through their presence in the gallery as spectator, participates in the inequality built into the economies of desire.
Jungen creates meaning by framing an absence. He accomplished this in a previous series of sculptures which he exhibited in Vancouver in 2010. At that time, Canadian art historian Charlotte Townsend-Gault wrote that Jungen’s works were built around a "surrogate body" that emerged out of the correspondence between a tangible and physical material object, in that case animal hides, and "the spectral, absent body that it protects." The mounted machine and utility tables, like a suspended animal hides, do not await the labourers’ arrival to begin work on the daily quota, but rather evoke a once struggling community of workers’ continuing presence in the spaces of his installation as well as the abandoned, shifting and re-inhabited spaces of Harlem. Similarly Court's absent basketball players are not necessarily the elite sports idols but rather the aspirational players for whom the basketball shoes are siren calls to possess an object related to the elusive path out of inner city and suburban boredom and invisibility.

The localized spaces of 461 West 126th street and Rucker Park at West 155th street & 8th avenue are therefore two nodes on an expanded, transnational, connective space, that marks itself across Jungen’s installation. A project that is not only activated by, but defined by the disparate and multi-layered spaces that were the realities of the professional basketball player, the garment factory worker, those on the playgrounds outside, and those connected to the function of the gallery including the viewers and Jungen himself. Court was located within a space of leisure, a gallery, that was activated by its association with the spaces of labour that still characterized its site and environment. These spaces are first, invoked in Court through the industrial sewing-machine tables and the basketball floor and then the exclusivity of one set of objects to the other are challenged as Jungen offers an image of the break-down of the

distinction between the space of labour and leisure. Triple Candie’s visitors were doubtlessly invested in this distinction. Jungen therefore creates a sense of tension and displacement for the viewer. Their position and intentions as a leisurely viewer are countered by the multitude of spatial associations that speak through Jungen’s work and connect to social history of the site as well as the contemporary activities taking place on the courts and in the remaining warehouses outside. The local manifestations of the transformation of labour are experienced by the gallery visitor who must, like Jungen, pass through and observe the emptying warehouses and busy playgrounds in the streets surrounding Triple Candie.

By interweaving the spaces of non-labour and prohibited leisure for the young athletes, who range from the desperate to the celebrated, as well as the disappeared factory workers as a former site of labour, Jungen also forces the viewers to acknowledge their position as part of the process of erasure and gentrification because they introduce yet another space, one of disinterested leisure that had become alien to the long marginalized neighbourhood as well as the sweatshop labourers in working-class Harlem and elsewhere. The objects are made strange by the gallery space that reinforced the displacement of the original use-value of both the ‘court’ and the machine tables with an exchange value in Jungen’s art objects as referents to sites of labour and commodity consumption that connect to globalized production networks.

2.2 The National Gallery of Canada, Ottawa

Following Court’s exhibition at Triple Candie, Jungen’s work traveled to Korea and was presented in the 2004 Gwangju Biennale as part of a survey of work identified with participation and collaboration. However here, in the midst of a large art biennale, Court was
completely removed from the environment that it formerly shared with the frustrations and aspirations of a labouring and marginalized class. As an art object, Jungen's work was a manifestation of disinterested leisure, but now this was emphasized by *Court*’s location outside the access of any context that departs from the extra-territorial site of art spectatorship. The site-specific signifiers of labour, commodity production, economic and social deterioration that originally informed Jungen’s work are no longer accessible to the viewer nor the work.

In an interview with the National Gallery of Canada (NGC), Jungen mentioned that *Court* could relate to Korea and Asia in general as a site of probable sweatshop production and outsourced labour.\(^{17}\) Korea and the rest of Asia are indeed part of the production chain and international market that contribute to the Air Jordan sneakers' status as a "global popular" commodity.\(^{18}\) Even though *Court* trades on the connectivity of global sites of capitalist production and consumption does not mean that it is a site-less work. *Court* was developed by Jungen in collaboration with the very particular space comprised of Harlem's working-class history and a mix of African-American economic marginalization and aspiration through cultural commodification and global capitalism. This illustrates what sets Jungen's 2004 Triple Candie installation apart from the later re-constructions, which is the social history that informed the initial location of and development of *Court*. This context is a space constructed of a particular, yet constantly multiplying set of intersecting narratives that link among other things, Harlem, Triple Candie, basketball and labour, with the result being Harlem is a site that

---


possesses the agency to activate the absences in Jungen’s work. Court is not an intervention in Harlem, however Harlem intervenes in Court. This acknowledgement contributes to Harlem’s ability to act upon and act through Court. Gwangju and the National Gallery are engaged less as ‘sites’ per se in Jungen’s work than backgrounds or frames for the presentation of his work.

The attempt to universalize Court beyond the initial site that activated Jungen’s work and, in terms of the relationship between Triple Candie’s iron support beams to Court, literally penetrated his sculpture to other spatial contexts evaporates rather than broadens the potency and focus of Jungen’s critique on the erasure of labour in the arenas commodity culture.

Court was donated by the Rennie Collection to the National Gallery of Canada (NGC) in 2012. The social narratives and architecture of Harlem combined to inform the experience of Court at Triple Candie whereas the NGC, a major public museum and national cultural showpiece overlooking the seat of Canada’s federal government. The intentional nature of the Gallery as a space built for the viewership of art and for the visual reinforcement of cultural and national identities and narratives. Art and viewership at the NGC are not in conflict with the space of Jungen’s work, therefore Court is no longer activated between the tensions of labour and leisure that Court thrived on in its original iteration. The presence of industrialized labour is invisible on the second floor galleries of the NGC and therefore also disappear from Jungen’s work tables.

Court’s semi-permanent installation at National Gallery of Canada (NGC) engenders an experience of its exhibition as a documentation of the original installation at Triple Candie and Harlem. The white-cube and sky-lighted room (see fig. 2.2 and 2.3) dedicated to the exhibition of Court is sized to closely frame Jungen’s work in the second floor contemporary art galleries
at the NGC. The highly prescribed rooms and didactic panels throughout the NGC lead viewers through a series of sculptural and video installations before arriving at Jungen's work make his juxtaposition of a basketball court with garment manufacturing tables appear to be incidental. The audio from a nearby video installation by South African artist Candice Breitz is inescapable while viewing Jungen’s work. The room that presents Court also offers peripheral views of other permanent collection holdings such as a lightwork by Dan Flavin and a work from Frank Stella's Protractor Series as well as the nearby Embassy of Kuwait through the NGC’s exterior windows. The awareness of these other objects emphasizes Court as a minimalist object in space rather than a synthesis of spatial site and objects.

The NGC’s decision to install a monitor that screens a looped video of Jungen speaking about his work and Harlem at the entrance to Court’s installation emphasizes the experience of the work as a document of the initial installation and of Harlem itself.

Jungen adjusted the final configuration of Court in order to include an additional space of spectatorship and presence. For the NGC installation in 2012, Jungen added two, grey, metal utilitarian staircases and viewing platforms that support both of Court’s nets and backboards. These platforms encourage viewers to climb up and view the factory cum sporting floor from above. Jungen’s work therefore undergoes another transformation and re-positions his viewers with each shift as well, as they are transported from a site that encourages and evokes leisurely spectatorship and the purchase of art objects and a sports event to the site of capitalist surveillance of a production floor, once again implicating viewers as consumer-enablers in the exploitive spatial and economic divisions that accompany globalization.  

---

Brian Jungen’s *Court* installed in the National Gallery of Canada in Ottawa, Ontario. Figure 2.2 shows *Court* from the perspective of the viewer platform that Jungen added for the installation at the National Gallery of Canada. Figure 2.3 shows *Court* from the entrance way of the gallery.

Fig. 2.2 (left) and Fig. 2.3 (below)
Brian Jungen, *Court*, 2004
Sewing tables, painted steel, paint, basketball hoops and backboards.
2500 x 300 x 250 cm installed.
Collection of the National Gallery of Canada.
Photo: Denise Ryner
AND WHEREAS, the said Indians have been notified and informed by Her Majesty's said Commission that it is Her desire to open for settlement, immigration, trade, travel, mining, lumbering and such other purposes as to Her Majesty may seem meet, a tract of country bounded and described as hereinafter mentioned, and to obtain the consent thereto of Her Indian subjects inhabiting the said tract, and to make a treaty, and arrange with them, so that there may be peace and good will between them and Her Majesty's other subjects, and that Her Indian people may know and be assured of what allowances they are to count upon and receive from Her Majesty's bounty and benevolence.

-Excerpt from Treaty No. 8

Our Dreamers dreamed in many places throughout our Dane-zaa territory. Their dreams came to them as they moved with their families in a seasonal round. Like all our people, they travelled through our territory, hunting moose and other game, trapping fur-bearing animals, and harvesting plants and berries. The songs and teachings of our Dreamers, like the stories of our people, are therefore tied to specific places, and to an expert knowledge of the land and its animal and spiritual resources.

- Doig River First Nation

2.3 Fort St. John, British Columbia - Tate Modern, London, England

The deployment of connective and evocative space to contest capitalist and economic divisions of space that took place in Court can also be applied to a project-proposal developed by Jungen in 2006, that although ultimately unrealized, planned to activate corresponding sites that countered political narratives in Canada and the United Kingdom concerning Indigenous treaty rights. Jungen wanted to expand this project to include the launch of a treaty-related legal claim in a Canadian court, but out of concern that the extensive required research for this might not be completed in time Jungen developed and presented an alternative project for his solo exhibition at the Tate Modern.20 In her recollections Tate curator Jessica Morgan considered the development of this proposal and others with Jungen in

---

conversations that continued for more than a year as indispensible because they traded in concepts that eventually formulated what was presented at the Gallery as Jungen's "real" work. What was realized for the Tate exhibition was entitled The People's Flag which was an oversized flag constructed of roughly patch worked clothing and other items sourced from thrift stores in Canada and England. All of the material was an identical shade of red and the manner in which they were stitched together was meant to evoke protest banners, such as those unfurled by Greenpeace onboard tankers, whaling ships and other sites. The colour was a reference to the worker's anthem "The Red Flag" which was written as a poem by an early 20th century Irish political activist who worked nearby to the Tate Modern. Morgan observed how this final project aligned with Jungen’s proposals, such as The Treaty, in that he linked the London site of his exhibition to the "resurrection of a political tradition and history now largely forgotten..."

In The Treaty, Jungen outlined an installation, in consultation with Morgan, that was intended to address the legacy of the wide-reaching treaty agreement known as Treaty No. 8, that administered the land rights of Jungen’s relatives and ancestors in the Doig River Nation near Fort St. John, British Columbia. The project, in reference to an event known as The Treaty would involve the construction of a pavilion outside of the Tate near the River Thames, followed by a second, permanent reconstruction of that same pavilion on land governed by the Doig River Nation near to the Peace River. The pavilion’s second site would establish it as a physical marker that oversees the local 'Treaty Day’ ceremonies that take place annually on

22. Ibid., 46.
July 6\textsuperscript{23} including the distribution of symbolic treaty payments and commemorate the day in 1899 that representatives of the Doig River Nation, which has a current membership of about 300, signed over their land titles under Treaty No. 8. The treaty payments which equal five Canadian dollars — an amount not tied to inflation — are handed over by an officer of the Royal Canadian Mounted Police to each member of the Doig River Nation and followed by a handshake as a mutual gesture of "keeping the peace."\textsuperscript{24} While this ceremony continues, the less symbolic commitments agreed to in the treaty that promised each family living off-reserve who were members of the Fort St. John Beaver Band — as the Doig River Nation was then called — allotments of tools, livestock and 128 acres of land, were for the most part not honoured.\textsuperscript{25},

Beyond the Doig River Nation, Treaty No. 8 was also signed between the Canadian government, as representatives of the British Crown, and Indigenous groups across western and northern Canada at the close of the nineteenth century. The areas affected by this particular treaty, described by the Government of Canada as, "the most geographically extensive treaty activity undertaken,"\textsuperscript{26} include northeastern British Columbia, northern Alberta, northwest Saskatchewan and southern parts of the Northwest Territories. To extend what the Tate Modern curator Jessica Morgan, called Jungen’s "real" or "missing" work into

\begin{itemize}
  \item \textsuperscript{23} Brian Jungen and Jessica Morgan, "Level 2 Gallery: Brian Jungen: Interview," \textit{Tate Britain}, Tate Britain, last accessed August 8, 2014, http://www.tate.org.uk/whats-on/tate-modern/exhibition/level-2-gallery-brian-jungen/level-2-gallery-brian-jungen-interview. In another interview with Jessica Morgan posted to the Tate Modern website, Jungen states these events take place on July 17. Treaty Days happen throughout the summer as different bands signed the document on different days during the summer of 1899.
  \item In the text of Treaty No. 8, the Doig River Nation is referred to as the 'Beaver Indian Band.'
\end{itemize}
the gallery itself, the material goods and livestock promised to families in Treaty No. 8 were to be placed inside the gallery as part of the London installation.\textsuperscript{27} Locating the withheld goods in London as 'ready-made' objects would have emphasized England's position as a beneficiary of, rather than a benefactor in terms of its historical relationship with Canada's First Nations and attempts to administer their land as its own resource for industrialized agriculture and mining.

The proposed successive constructions of \textit{The Treaty} pavilion in London and then Fort St. John are activated by the spatial distance and disparity between the two sites, making space a contributing actor to the production of meaning of the work in both of its planned sites in British Columbia and London. This is counter to the way that multiple polarized spaces work against \textit{Court}. This is because Jungen has developed his work with both sites in mind so they would be fused to each other, as well as to historical narratives and present-day First Nations' activism through Jungen's work as a connective tissue.

\textsuperscript{27} Morgan, "Brian Jungen's Other Works," 42; Aboriginal Affairs and Northern Development Canada, "Treaty Texts - Treaty No. 8," Government of Canada, last accessed August 8, 2014, https://www.aadnc-aandc.gc.ca/eng/1100100028813/1100100028853. Excerpt from Treaty No. 8 text listing items that would have ostensibly ended up being housed in Jungen's exhibition at the Tate, had he attempted to realize it:

"FURTHER, Her Majesty agrees to supply each Chief of a Band that selects a reserve, for the use of that Band, ten axes, five hand-saws, five augers, one grindstone, and the necessary files and whetstones.

FURTHER, Her Majesty agrees that each Band that elects to take a reserve and cultivate the soil, shall, as soon as convenient after such reserve is set aside and settled upon, and the Band has signified its choice and is prepared to break up the soil, receive two hoes, one spade, one scythe and two hay forks for every family so settled, and for every three families one plough and one harrow, and to the Chief, for the use of his Band, two horses or a yoke of oxen, and for each Band potatoes, barley, oats and wheat (if such seed be suited to the locality of the reserve), to plant the land actually broken up, and provisions for one month in the spring for several years while planting such seeds; and to every family one cow, and every Chief one bull, and one mowing-machine and one reaper for the use of his Band when it is ready for them; for such families as prefer to raise stock instead of cultivating the soil, every family of five persons, two cows, and every Chief two bulls and two mowing-machines when ready for their use, and a like proportion for smaller or larger families. The aforesaid articles, machines and cattle to be given once for all for the encouragement of agriculture and stock raising; and for such Bands as prefer to continue hunting and fishing, as much ammunition and twine for making nets annually as will amount in value to one dollar per head of the families so engaged in hunting and fishing."
The Treaty was intended to collaborate with space in order to mark what was once the legislated direction of the flow of the implementation of colonial power and the capitalist exploitation of land and people. This would also indicate how despite globalization and London's attempt to distance itself from its colonial legacy in Canada, historic systems and agreements based on narratives of centers and peripheries continue to affect the Doig River Nation and other Indigenous groups. Similarly to the spaces of labour and leisure that were referenced in Court, The Treaty proposed a connective space that could trouble the fixed spatial binaries that separate sites of power, vulnerability, leisure, labour, production and consumption.

Jungen’s potential exhibition visitors in London would likely have a different relationship to Fort St. John and his work as compared to 'Treaty Day' participants sheltered by Jungen’s pavilion. The spaces inhabited by each audience, in London and Fort St. John, relate to each other as referents to the other site through the treaty as a legacy of British colonialism. Jungen appropriates the way that national objects, monuments and images of the British monarchy were traditionally represented in Canada and other countries as a symbol of the power at the center of this colonialism and installs his 'monuments' or pavilions as symbols of deceit on the part of the British and Canadian governments in regards to Treaty No. 8. As mentioned, Jungen wanted to append a third site to The Treaty. This site would be a courtroom under the Canadian judicial system where the artist planned to present a law suit for the government’s failure to compensate any band members in accordance with the 1899 agreement.28 Since the Canadian legal system derives from English common and statutory law,

---
therefore, its courtrooms already reflect the dual space of London and Canada that informs Jungen's work.

3. Space and Participation in Art

3.1 Minimalism and Passive Space

The role of space as a passive background for site-specific work was naturalized through the work such as British artist Robert Long's walks and the non-sites of the late American artist Robert Smithson.

The juxtaposition of multiple sites and galleries in Jungen's works *The Treaty* and *Court* elevate space as an integral part to the realization of each work and borrows from both modern and traditional concepts of site-specificity and autonomy of sculpture and site-specific installation. Krauss traced this genealogy which she called the "logic of sculpture," developed from objects conceived as representational markers of a place or an event.

The emergence of modern sculpture allowed artists to present their work as autonomous objects that only needed to establish a spatial relationship with the viewer at the moment of encounter rather than refer to a particular spatial or temporal context.29 This attempt to displace the importance of site with the importance of the viewer's relationship to the sculpture whether inside an art institution or in a public location less exclusive to art objects, these sculptures became mobile and rendered space passive. In relation to the institutionalization of site-specific projects, both historical and otherwise, curator, historian and writer Miwon Kwon added to this rejection of place-boundedness and observed the emergence of an indifference to the connection between unrepeatability and site-specificity in

favour of museological and commercial interests in normalizing the mobility of such work.\textsuperscript{30}

As demonstrated in the outline of \textit{The Treaty}, this works well when re-constructions across space are built into the conception of a work but can result in the weakening of a work's associated critiques and relevance when it is decontextualized through a re-location from site to gallery. Kwon points out that once site-specificity, as a process of social relations and spatial engagement is over-determined by artists, the 'site' is pacified and the opportunity for genuine critique is jeopardized:

The artwork is newly objectified (and commodified), and site specificity is redescribed as the personal aesthetic choice of an artist's \textit{stylistic} preference rather than a structural reorganization of aesthetic experience. Thus, a methodological principle of artistic production and dissemination is recaptured as content; active processes are transformed into inert art objects once again. In this way, site-specific art comes to \textit{represent} criticality rather than performing it. The 'here and now' of aesthetic experience is isolated as the signified, severed from its signifier.\textsuperscript{31}

This dis-engagement from site allows the gallery and documents of a work to claim primacy as the site where meaning is created and experienced by the artist, but the site as a pre-existing space is not acknowledged as having a meaning independent of the work or the artist. British artist Richard Long develops work that defines site-specificity in a manner similar to Kwon's description. In Long's practice, the artist's decisions and gestures which are performed at, and over, a particular site comprise the catalyst of a project and not the site itself. Both the gallery and the source 'landscape' contain documentation of Long's actions or gestures in the form of displaced items and elements at the site in question or ephemera.


\textsuperscript{31} Kwon, \textit{One place after}, 38.
brought into the gallery by the artist. Long creates and presents photographic archives and text-based works-on-paper that prolong his spatial interventions and "marking." Each work is informed by its spatial context and the available elements in each of Long's environments are piled up, scattered, lined up, smoothed out, patted down and are otherwise marked through an encounter with the artist. Similarly to the type of art practices that interest Jungen, Long's practice is conceptual and minimalist at the same time. However, the sites that comprise his work remain passive elements that are either mapped as architecture or as an experience. The histories and intersections of the space beyond its topographical reality and cursory relationship to the artist are neither activated nor invoked. The viewer does not need to position themselves in relation to any of the geological, social or historical narratives that may be wrapped up in the spaces that Long represents. In an inverted orientation towards modernist universalism and mobility, Long's practice makes use of routes and sites located within common or public land so that ostensibly any viewer may re-enact his work. These site-specific yet portable works are also associated with American artist Robert Smithson's 'non-sites.' In Smithson's work, like Long's, the importance of the site is diminished in relation to the artist's documentation of the site in the gallery.

Both Long and Smithson utilize their site-specific practices to naturalize space as a passive, uncomplicated medium in the development of art. Space as sites are objectified and flattened both literally and figuratively as illustrations of entropy isolated from the world but

32. William Malpas, Richard Long in Close Up (Kent, UK: Crescent Moon Publishing, 2003), 44. Richard Long made multiple works in Dartmoor in Devon, UK. This is a landscape that is preferred and even "beloved" by the artist and therefore appears repeatedly in catalogues, exhibition documentation and books in one form or another. One of these works is A Straight Northward Walk Across Dartmoor (1979) where Dartmoor is represented in a text work comprised of the names of that geographical area's animals, plants, human constructions and landscapes as encountered and remembered by Long: "Railway Line, A Pair of Buzzards, Irishman's Wall, Whitehorse Hill, Statt's House, Winney's Down, East Dart River, Broad Down, Sheep Bones, Cotton Grass..."
for the forces of nature and time which slowly break down the material representations of site. The site as space composed of intersecting political and social contexts that define Jungen’s site-specific practice are only incidental when associated with Long’s or Smithson’s work. Smithson’s *Partially Buried Woodshed* (1970) was created at Kent State University and acquired controversy due to the inter-departmental tensions that it caused at the university due to the administration’s desire to bulldoze the work.\(^{33}\) However, later that same year Ohio National Guardsmen opened fire on students protesting the US invasion of Cambodia on campus and Smithson’s work took on a new layer of controversy. An outraged student painted the letters ”May 4 Kent 70” on the *Woodshed* thereby retroactively connecting Smithson’s work to the political and historical site that Kent State embodied after the shootings.\(^{34}\)

Jungen’s response in an interview for his 2004 exhibition at the Vienna Secession indicates that he is aware of the capacity for the spatial context of an art installation to engage art objects and viewers independently of a limited function as a passive and interchangeable background. Furthermore, he emphasized that the modernist project was a failure, but did not clarify this remark further.\(^{35}\) Ostensibly Jungen’s declaration was in reference to claims by modern artists that self-contained sculpture is ultimately isolated from any spatial or socio-political context and suited to a universal and empowered viewer. This is supported by Jungen’s stated interest in the ”secular aspect of minimalism," in terms of the possibility to separate minimalist practices from modernist concepts of assumed political and contextual autonomy which he translates to the development of his own work as a consideration with

---

34. Shinn, ”Partially Buried Woodshed,” 5.
the relation of sculpture to its social and architectural space with the goal to "transform the
gallery space into a more socially complicated environment." This at least in part emerged
from Jungen’s admiration for Felix Gonzales-Torres’s work for the way he addressed sexual
and social identity through minimalist and conceptualist aesthetics.

Curator and art historian Scott Watson connected Jungen's work to that of Felix
Gonzales-Torres as examples of artists who utilize Minimalist sculpture as tools to forward
critical narratives in response to socio-political contexts. Other artists who utilized this
strategy as observed by Watson include Roni Horn, Gordon Matta-Clark and Robert
Smithson.

The utilization, definition and manipulation of space in art over the simple
representation of illusionistic space was a major concern for site-specific work. Artists
confined their work to a single place that informed their physical or conceptual components,
their political and social activism or critique. Despite the important role that place occupies in
site specific projects and their discursive frames, the space of a site can still remain a passive
and marginal element to be acted upon, acted over and generated by an artist and their
collaborators as a medium or studio.

3.2 Participation and Active Space

Jungen’s projects, The Treaty and Court are realized and acted upon by connective
spaces. They allow space, not only as a site, but as ecologies of specific and previous political
and social contexts to wield a measure of authorship over his projects, a role that a

community-based collaborator might perform in a project oriented towards a social or relational practice.

Considering site and space as a participant and author of meaning is not so extreme when the role which space performs in Jungen's work is compared to contemporary debates on strategies and benchmarks for socially engaged art practices.

In order to understand the limits and capabilities of collective participation as a tool for shared authorship and a critique of social forms, Claire Bishop examines the criteria attached to the authorial renunciation by the writer Maria Lind in her publication *Artificial Hells*. Bishop concludes that Lind's insistence on total consensus taking priority over the artists' creative decisions is repressive and feels that these simplistic dichotomies that privilege collaborative community expression above all else still leaves room for alternative models that can also be conducive to social critiques and benefit from collective participation.39 In fact Bishop points out that collaborative projects which also retain an aesthetic reflecting the singular authorship of an artist can illustrate the intensity of social exchange through neighbourhood experiences more provocatively than projects that repress aesthetically guided decisions in favour of community expression and objectives for social change.40 Bishop points out Ranciere’s definition of ‘aesthetic’ as not necessarily referring to autonomous works of art but rather the viewer’s experience of the art being autonomous which allows the viewer to develop empathy for the artist’s sensibilities and critiques. 41 Bishop observes that

41. Ibid., 27.
for this to happen, a project must activate or represent a new and ideal area of exchange and interrelation.\textsuperscript{42} 

As taken up by Schiller —and Rancière— this freedom suggests the possibility of politics (understood here as dissensus), because the undecidability of aesthetic experience implies a questioning of how the world is organised, and therefore the possibility of changing or redistributing that same world.\textsuperscript{43} 

Bishop understands that projects left aesthetically open to influence by participants will inevitably take the form of critique of the world that acts upon them. The space they are connected to then isn't an actual space but a potential space that can occur where the project is sited. 

The forms that Jungen's installations and sculpture take are heavily-based on his research on spaces which are defined by a combination of localized historical and social narrative and the globalized flow of commodity objects as well as marketed myths emerging from Indigenous and popular culture. The reliance of Jungen's work on activation by space in turn allows his projects to tread the line that Bishop maps out between broad social critique, aesthetically seductive experiences and well-defined political relevance. This is very obvious in the way curator Jessica Morgan explained Jungen’s development of his 2006 proposal to the Tate for \textit{The Treaty} which outlined the placement and construction of provisional, yet tangible, objects to be activated by the political space invoked by the economic and cultural colonial relationship between the First Nations in western Canada and England. In \textit{Court} the overwhelming and minimalist configuration of objects unveiled the assumed spatially articulated sites of Harlem’s industrial and social collapse as liminal spaces of labour and

\textsuperscript{42} Claire Bishop, \textit{Artificial Hells}, 27. 
\textsuperscript{43} Ibid.
leisure, marginalization and universalization and the loss of this balance in the work's re-installation.

For participatory works, Bishop prescribes an aesthetic derived from collective participation in combination with the artist’s intentions in order to create an impression of "risk and unpredictability" and denote the project’s openness to shared-authorship. The vulnerability of Court to the changes in spatial context at its exhibition in Gwangju, then its reinstallation at the NGC illustrate that the work was unable to retain its critical relevance in terms of the divisions between exploited labour forces and commodity culture. The impact of space on Court and the importance of its initial site at Triple Candie as a participant and actor that determined the way Jungen’s work was encountered by viewers and positioned them in relation to global capitalism and the shifting neighbourhood of Harlem.

The dependency of The Treaty’s realization on the interconnection of Canadian-British political space in addition to the evolving circumstances of the relationship between First Nations groups and Canada’s federal government in relation to Treaty No. 8 also indicates that space is a collaborative element in this work. The catalyst for the government’s position of power over First Nations’ land is recorded in treaty texts as the wish of the British sovereign.

Jungen’s reference to the narratives of dispossession that define both Harlem and Fort St. John addresses the final criterion outlined by Bishop for participatory art projects which is the presence of, and attempt to ameliorate, a perceived crisis at the site or sites in question. Bishop’s requisite crisis, while not explicitly based in space can be applied to the erasure of the historical and social narratives of exploitation and injustice represented in both Court and The Treaty which provides an opportunity for Jungen’s work—in collaboration with the spaces of Harlem, Fort St. John and London—to offer a measure of redress through the
implication the viewers who must relate Court or The Treaty’s narratives from their position in one of these spaces.

In 2002, curator and writer Miwon Kwon addressed the lack of criticality and generalization around the term site-specific art. She argued that site expanded to include not only the location of a work art in space but also projects that were sited within a discourse, in a community of participants, or within the wide network that governs the economy of the gallery and museum, as well as mobile work.44 Claire Bishop established a set of benchmarks for participation in art by people as a collective of actors. Kwon’s expansion of space and site-specificity, not only illustrated by the re-location of Court, but also Jungen’s desire to site The Treaty in the multiple sites of a gallery and a ritual exchange. Kwon’s perspective on site-specificity can be used to stretch Bishop’s criteria to include activated space as a participant in the making of meaning and experienced form of a work thereby at once returning some of the political and critical activism to site-specific world-making, while also recuperating the status of space—from a passive site within the modernist definition of site-specificity—as a collaborative actor.

The capability for space to undertake a collaborative authorship with respect to creating meaning and establishing a critical stance was taken up as a strategy in a 2002 site-specific performance by Canadian Anishinaabe artist, Rebecca Belmore. Belmore’s work is helpful as a case for comparison to Jungen’s Court since she addresses the immobility of site-specific work through her 2002 performance Vigil and a related work entitled The Named and the Unnamed.

44. Kwon, One place after another, 38.
Vigil underscored how critical relevance is vulnerable to the participation of space as an actor. Belmore was aware that her work could only fully be articulated as a critique and call to action if activated by the very specific spatial context of Vancouver’s Downtown Eastside (DTES), an area characterized by many of its residents’ drug and alcohol addictions and mental health issues as well as countless instances of misogynist and racist violence that included the kidnap, murder and disappearance of women, many of whom were Aboriginal sex trade workers. The attacks on women in the DTES were able to be carried out for so long due to the indifference and inaction of the Vancouver Police Department in the face of evidence pointing to a serial murderer who targeted marginalized women.

Vigil was performed by Belmore in the center of the DTES around the intersection of Gore and Cordova streets where rather than acting upon, Belmore interacted with the DTES as a social narrative and as architecture of marginalization and invisibility. Her durational performance included washing the sidewalk before turning it into a recognizable memorial site by lighting votive candles which she placed along the walkway. Belmore also screamed out the names of the disappeared women to the intersection rather than the gathering spectators. Each scream was punctuated by the action of de-thorning a red rose, which the artist did by pulling its stem through her teeth. A powerful moment in the performance was a long, physical struggle endured by the artist in repeated attempts to free herself from a nearby utility pole after she stapled her clothing to it. Her clothing at this point was a long, red dress, an outfit with strong gender-specific coding. This last action addresses the space of the DTES as hostile to First Nations women. This point was emphasized when Belmore concluded the performance by broadcasting American singer James Brown’s "It's a Man's Man's Man's
World" from the radio of a pick up truck while Belmore, now dressed in the gender-neutral outfit of jeans and a white tanktop, quietly leaned against her truck.

Expanding on existing discourse around performance and the transfer of traumatic memory, Peter Dickinson, a Vancouver-based researcher, writer and critic examined theatrical and artistic responses to the murdered and missing Aboriginal women in British Columbia and Mexico emphasized the shared implication that Belmore's marking and actions in the DTES engendered. As well, Belmore's performance was linked to other theatrical works that overlap and connect seemingly distinct spaces:

In their reactivation and reanimation of spaces or landscapes, these artists also allow us to complete, in Taylor’s terminology, the necessary "act of transfer" that sees these scenes of individual privation as part of a larger scenario of collective public memory. Once we are "placed" within the ethical frame of such a scenario, it is incumbent upon us to take note of —to see— its distressingly familiar structures and patterns. And within the plot of the Americas, our depth of field must be truly expansive. Only in this way will we be able to connect a dirty sidewalk in Vancouver’s Skid Row to the skid marks left by tires along a highway in northern British Columbia...⁴⁵

Dickinson sees Belmore’s and other performance works focused on Vancouver’s DTES as working though the neighbourhood to connect to and address further histories of oversight and marginalization in the rest of British Columbia, North and South America. By memorializing and giving a form to the memory of murdered women in a slowly-gentrifying area of Vancouver that was nonetheless marked by crisis and civic indifference, Belmore’s work, similarly to Court generates her critique in collaboration with surrounding space burdened by economic exploitation and social exclusion rather than engaging these sites as documents or a medium.⁴⁶

---

When Belmore was commissioned to reconfigure Vigil for exhibition in a gallery space, her redeveloped work indicated an awareness of the difficulty presented by the attempt to translate her site-specific performance from the site to the gallery. The second work, reconfigured her original performance of Vigil as a projection and sculpture-based installation (see fig. 3.1) entitled, The Named and the Unnamed (2002). This was presented in the Morris and Helen Belkin Gallery at the University of British Columbia in 2011, a site that was not only geographically, but economically, socially and demographically removed from the DTES.

Fig. 3.1 Rebecca Belmore, The Named and the Unnamed, 2002. Video installation. Dimensions variable. Collection of the Morris and Helen Belkin Art Gallery, The University of British Columbia. Purchased with the support of the Canada Council for the Arts Acquisition Assistance program and the Morris and Helen Belkin Foundation, 2005. Image courtesy of the Morris and Helen Belkin Art Gallery. Photo: Howard Ursuliak
The 2011 exhibition of Belmore’s work on the DTES not only converted the original performance to a video projection, but the sculptural work that comprised the projection screen inhibited viewer visibility through the placement of small light bulbs across the "screen" surface. This made viewers aware of the distance between the space of the original performance and the space of their spectatorship. The viewer, unable to clearly see Belmore’s performance from their position in the gallery at the University of British Columbia, is therefore forced to admit that they are distanced from and therefore unable to fully grasp the injustices inscribed into the space of the DTES and the original iteration of Belmore’s work. This relinquishing of the artist’s prerogative to fully author the experience of their work in order to acknowledge the role that a space such as the DTES contributes to the artist’s ability to communicate their critical positions. In comparison to Jungen’s re-installation of Court to the NGC, Belmore’s reconfiguration is much more astute at negotiating the loss of the phenomenological aspects of her work and the cogent emotional responses associated with placing viewers along with the artist in the initial space of the DTES, Belmore renamed and reconstructed her work to respond to the isolation of the work from its context.

The spatial divisions that Belmore and Jungen engage in their work to varying effect can be explained by British anthropologist and theorist David Harvey’s definition of "spatial fixes" which are created because spatial construction has always been a political project of the naturalization of certain orders and hierarchies. For Harvey, these fixed spatial abstractions are manifestations of the "capitalist production of space." He suggests that it is critical to resist and subvert the reorganization of space by globalized capitalism through

47. Harvey, Spaces of Hope, 54
48. Ibid., 54.
49. Ibid.
localizing life to the level of direct interpersonal relations but to also balance this orientation towards localization with defiance embedded in globalization, not counter to it. As an example of this, Harvey points out the dialectical relationship with globalization that the Zapatista movement represents. They assume a localized struggle in Southern Mexico, but use globalized networks and technology to propagate and universalize their claims in support of an internationalized Indigenous movement.\textsuperscript{50} To again attempt to apply Harvey’s spatial theories to site-specific art and participation, this idea of combining a locally-wedded project as a model for global discourse and critiques of ubiquitous paradigms echoes Bishop’s suggestion that it is the direct aesthetic experience that leads to "questioning of how the world is organized, and therefore the possibility of changing or redistributing that same world."\textsuperscript{51}

By creating sculptural installations as forms derived from his aesthetic decisions as an artist and activated by connective and variable spaces, Jungen’s work builds on both Harvey’s and Bishop’s positions on spatial reorganization to challenge existing abstractions of space that obscure narratives of colonialism, duplicity and presence that connect Fort St. John to London. Through Jungen’s work, space overwrites artificial center-peripheral binaries to invoke past generations of workers as a presence in the gentrified warehouse districts of Harlem and wherever commodity objects, such as the mythologized sports shoes, roam.

The collaborative spaces that are given form in Jungen’s work, as well as Harvey’s imagination, are not a new proposition and also appear in First Nations’ thought. Anishinaabe writer and theorist Gerald Vizenor calls for the dissemination of a living cosmos where everything found in space has equal status in terms of rights and human consciousness. These ideas are further discussed in chapter four of this paper. Indigenous theories of space as an

\textsuperscript{50} Harvey, \textit{Spaces of Hope}, 85.
\textsuperscript{51} Claire Bishop, \textit{Artificial Hells}, 27.
operative element is put into practice and documented by the Coast Salish in northwestern British Columbia. Jungen's approach to space reassembles these strategies of reorganization and activation based on the totality of space that antagonizes colonial and capitalist pacification and abstraction of space.

4. Space is an Actor

Space as an actor involves not only the activation of objects and critiques by space but also the formulation of active space through intersecting narratives and presence. The examples in this chapter include space being explicitly engaged as a collaborator or antagonistic presence in contexts that range from the foundational processes of Icelandic culture to subversive political evocations of the Situationists and enrich comparisons of Jungen's projects, that imply a similarly dynamic engagement of space. An examination of Indigenous thought from Gerald Vizenor, the Western Apache and the Coast Salish also serves to illustrate that passive conceptions of space which dominate in modern capitalist cultures should not be taken as axiomatic.

Examples of spaces that activate a site and the objects within it give way to other perspectives from Indigenous worldviews that establish space as an active element that informs their interactions and perspective. As the Indigenous theorists and projects that this paper examines suggests, the deployment of activated and antagonistic space is a viable strategy of resistance, redress and sovereignty against the marginalization, re-organization and division of space. By comparing the activated presence of space in Jungen's site specific work with these strategies of active presence, transmotion, interanimation, sovenance and counter-mapping the case for space as an actor can be made.
4.1 Space and Networks

French sociologist and theorist Bruno Latour offers an illustration of an early parliamentary structure that functioned as a political and social extension of its site. This was a strategy for the activation of ideals associated with legislative general assemblies, governance and addressing conflict in the newly created Icelandic commonwealth. This governmental structure was called the *Althing*, which is still the name of Iceland’s contemporary parliament. In his 2005 essay, "From Realpolitik to Dingpolitik or How to Make Things Public," on the physical objects and structures that embody a political systems Latour describes the early *Althing*, which was located in an isolated, but far from neutral or passive site. What interests Latour about the *Althing* is its etymological origins in the ideal of the *Ding* which was once used in Nordic and Saxon culture to denote a political sphere for interaction based on difference and divergent perspectives.

Latour observed that the outdoor site of The *Althing*, which held open assemblies once a year, was chosen for its position which physically encompassed conflict and convergence:

Of all the eroded meanings left by the slow crawling of political geology, none is stranger to consider than the Icelandic *Althing*, since the ancient "thingmen" — what we would call "congressmen" or MPs — had the amazing idea of meeting in a desolate and sublime site that happens to sit smack in the middle of the fault line that marks the meeting place of the Atlantic and European tectonic plates. Not only do Icelanders manage to remind us of the old sense of *Ding*, but they also dramatize to the utmost how much these political questions have also become questions of nature.  

---

Therefore the geological history and potential of the site are invoked for the benefit of the legislative and political function of the Althing.\textsuperscript{54} The importance that the Icelanders placed on site and how it might influence their government relates to Latour’s proposition of the Actor Network Theory (ANT) which suggests that "local interaction," overlapping interactions and interventions of non-human as well as human actors, past or present, can exert influence on all probable events and interrelationships that take place there.\textsuperscript{55} According to Latour, the trajectories of these actors interact and comprise an activated space. However, Latour’s theory appears to limit the potential of space to that of an affective vessel or conduit that transmits influence rather than functioning as an actor: "someone else from some other place and some other time, is still acting in it through indirect but fully traceable connections."\textsuperscript{56} Latour claims these spatial and temporal links are "articulators" or "localizers" and represent elements that are exclusive to the dichotomy of subjective actors and passive objects, as combined they create meaning, give form and support the function of political and social processes.\textsuperscript{57} Latour divides networked interactions into inter-subjective and inter-objective relationships. In an example Latour describes a room that cannot be separated from the history of labourers and craftsmen who built the objects in that room. The handiwork and former presence of these labourers according to Latour, continue to activate that room long after they have dispersed from the site.

Latour’s examples of the Althing and the carpenters demonstrate that the role of space is not passive but remains little more than a container that retains and activates the trace of

\textsuperscript{54} Latour, "Dingpolitik," 9.
\textsuperscript{56} Latour, \textit{Reassembling}, 196.
\textsuperscript{57} Ibid., 195.
the many mediating object-actors that pass through it, intersect or exist within it. For space to be an actor it needs to be fully interactive and responsive, influential and impactful in relation to other actors. However other theorists expand this capability of space based on their observations about its capability to inform the subjectivity, mentality and memory of the people inhabiting it in very concrete ways through its integration into cultural narratives.

4.2 Space as a Catalyst for Place-based Consciousness

Cultural anthropologist Keith H. Basso, like Latour observes and writes about space in terms of its location in a network of relationships of activation. These relationships occur between topographic factors as well as the interaction between past and current presences. However the Western Apache's conception of space varies significantly from that outlined in Latour’s ANT. Instead of providing a site for actors to work through, in Basso’s examples, human-actors are not contained by space, rather the Apache identity and culture are indivisible from their spatial context. Space is inscribed into the lives, ideas and narratives of the people who inhabit it. He observed this near Cibecue Creek, Arizona where the Western Apache demonstrated through communally acknowledged sensing of place that the overlapping of narrative with subjectivity and site occurs in a process that Basso called interanimation.58 The ideas and ideals, gestures and experiences of actors that inhabit a specific space are inseparable from any conception of that space:

A variety of experience, sense of place also represents a culling of experience. It is what has accrued —and never stops accruing— from lives spent sensing places. Vaguely realized most of the time, and rarely brought forth for conscious

scrutiny, it surfaces in an attitude of enduring affinity with known localities and the ways of life they sponsor. 59

Basso explains how this manifests specifically in Western Apache culture:

Apache men and women set about drinking from places — as they acquire knowledge of their natural surroundings, commit it to permanent memory, and apply it productively to the workings of their minds — they show by their actions that their surroundings live in them.60

The examples that Basso records in his work *Wisdom Sits in Places* (1996) are taken from narratives which were recounted to him by an Apache horseman named Dudley Patterson. Patterson recounts, to Basso the story of a young girl who went out with her mother to pick mescal and was warned not get tired and careless.61 By way of a localized lesson, the mother spoke to her daughter about a nearby site called, *Túzhi yaahigaíyé* (Whiteness Spreads Out Extending Down to Water) and described how another girl comparable to her daughter, once collected firewood but was careless and slipped on a rock injuring herself in the process.62 When the girl in Patterson’s story recounted her accident to her mother, she was told that the incident was a cautionary lesson in advance of an anticipated accident that might lead to the girl’s harm if she became neglectful in her work. The mother in Patterson’s story emphasizes the connection between her instructive tale, her daughter’s development and place: "Well, now you know what happened over there at Whiteness Spreads Out Extending Down to Water. That careless girl almost lost her life. Each of you should try to remember this. Don’t forget it. If you remember what happened over there, it will help make you wise."63

60. Ibid., 86
61. Ibid., 69.
62. Ibid.
63. Ibid.
Patterson’s story is repeated by Basso as an example of a narrative and a cautionary tale being inscribed into a physical site thereby imparting cultural wisdom to the young girl through place. The space, both physical and mental, implied in the narrative of "Whiteness Spreads Out Extending Down to Water" activates the instructions of the Apache mother and in so doing, also reinforces the identity of the mother and daughter in relation to local histories and land. Basso explains that:

Like their ancestors before them, they display by word and deed that beyond the visible reality of place lies a moral reality which they themselves have come to embody. And whether or not they finally succeed in becoming fully wise, it is this interior landscape —this landscape of the moral imagination—that most deeply influences their vital sense of place and also, I believe, their unshakable sense of self...selfhood and placehood are completely intertwined. Having developed apace together, they are positive expressions of each other, opposite sides of the same rare coin, and their power to "bind and fasten fast" is nothing short of enormous.

Therefore space is a combination of mental space and physical site. It embodies a connective form, recognized by Basso as an interior landscape which affirms Western Apache culture, thought, identity and local activity. This process activated by space, emerges in other place-based forms or sovereignty and identity, namely the Native cosmos described by Anishinaabe writer Gerald Vizenor.

4.3 Space and Presence

In his writing on North American Indigenous presence and sovereignty, Vizenor advances a handful of terms in conjunction with some neologisms that he develops and adapts in order to take into account western critical thinking as well as native concepts of spatial and

64. Basso, "Wisdom," 86
self-identification. These terms are also applied to theories of a cosmos where humans and places are both fully activated and possessed of equal rights and agency.

One of the terms that Vizenor adapts is *survivance* which he explores through theorists like Jacques Derrida whose use of the term centers on a continued presence across temporal bounds.\(^\text{65}\) Vizenor expands Derrida’s term to comprise a native survivance which is described as:

...an active sense of presence over absence, deracination, and oblivion; survivance is the continuance of stories, not a mere reaction, however pertinent. Survivance is greater than the right of a survivable name. Survivance stories are renunciations of dominance, detractions, obtrusions, the unbearable sentiments of tragedy, and the legacy of victimry.\(^\text{66}\)

Vizenor’s description permits space to acquire the agency to challenge narratives of political erasure, spatial division and social marginalization of primarily Indigenous populations but these processes could also apply to other colonized and oppressed groups.

From his own research into Derrida’s work on survivance, Vizenor notes that the suffix -*ance*, is described as a combined active and passive middle voice.\(^\text{67}\) Vizenor then transfers the flexibility of this word form to define survivance as an all witnessing ubiquity which is expressed as the voice in Anishinaabe stories or native discourse.\(^\text{68}\) He elaborates on his observation of this particular form of witnessing as a fourth presence that is invoked beyond the third-person reference in a visual testimony or narrative that is tied to the limited perception or recollections expressed by a person. Rather the fourth presence is a figurative

---

\(^{65}\) Gerald Vizenor, *Native Liberty: Natural Reason and Cultural Survivance* (Lincoln, Neb.: University of Nebraska Press, 2009), 103.

\(^{66}\) Vizenor, *Native Liberty*, 85.


\(^{68}\) Vizenor, *Native Liberty*, 103.
one, "a sui generis native discourse" and an element that utilizes reminiscence by a people as a presence in order to embody resistance and survivance against colonial judicial and capitalist practices.

Vizenor explains that visual reminiscence is the practice of experience in the world and a practice of natural reason, whereby survivance is derived not from the dichotomy of 'sacrifice to' versus 'dominance over' nature, but instead is an active presence that is aligned with "situational sentiments of chance." These sentiments may include the progression of seasons, the migration of animals, the habits of insects and the "favor of spirits" located in the water, sumac as well as the bear, the beaver and stone. He also points out that this ignorance and erasure of geographical, spatial and spiritual presence, characteristics and movement underscores the loss of sovereignty to the imposition of capitalist space on Indigenous land. These imposed spaces are the Euro-centric spatial divisions and territorialization that accompany redefinitions of land and space based on claims to property-rights and value pegged to the potential for resource extraction and commodity production, land uses that were primarily determined by the predicted benefit and desires of distant populaces including European markets and industrialists. This spatial reorganization accelerated the erasure and absence of the First Nations and other inhabitants from Indigenous land. Vizenor outlines this early relationship between the European and Indigenous worlds as follows:

Native hybridity, transmotion, and that sense of an ancient presence and continental liberty were sacrificed by colonial, territorial greed, and mercenary sovereignty...Native communities, the beaver, and other animals were sacrificed in the interactive fur trade. Only a change of occidental fashions, fur to silk,

69. Vizenor, Native Liberty, 86.
70. Ibid., 88.
71. Ibid.
72. Ibid.
alleviated the decimation of the environment. The want of bison hides created another drastic global market on the early frontier.73

Vizenor’s view that capitalist domination and division of space into resources and markets, colonized and colonizer was central to the erasure of Native presence is accurate if the crucial role that space plays in the development of Native identity, culture, thought and survival—also emphasized by Basso—is acknowledged. Space can therefore become either a productive collaborator or an antagonistic presence, that in projects of resistance or critique, is capable of underlining the spatial dominance that is the legacy of colonialism and global capitalism. It follows then that space could be recuperated as an active, unfixed and connective element. This conception of pervasive space describes that which circulates Latour’s networked totalities and the combination of place, narrative and localized perception that supports Western Apache cultural survival as observed by Basso. However Vizenor makes it clear that the memory of, and interrelation of seasonal phenomena, place and animal migrations with Native culture underscores the re-establishment of native sovereignty and it is therefore imperative to challenge the idea of passive and isolated space.

Returning to the active space and totality of Vizenor’s concept of the cosmos, which writer Kathryn Hume suggests is partly observational but also a proposal for strategic differentiation from Euro-centric and settler derived classifications of matter and life:

Vizenor’s cosmos stands out, certainly from those of Euro-American contemporary writers in one spectacular fashion: all within it is potentially alive. We are never sure how much this animation represents deeply held belief, how much represents willed reconstruction of Anishinaabeg beliefs, and how much is metaphor, fantasy, humor, or politically motivated ideology, and such labels would artificially separate what are probably multiple, mixed impulses. Whatever the sources of this characteristic, Vizenor attributes value to parts of the cosmos that seem nonliving or inferior for most Euro-American writers. "Alive" for Vizenor means not only that something can come into existence and

73. Vizenor, Native Liberty, 112.
die, but also that it is sentient, its consciousness sometimes equivalent or even superior to our own. The reservation mongrels, the bears, birds, insects—all have the same status, rights, and rites as humans...plants and stones may also be conscious.74

These sentient forms that represent place but do not appear on maps, except in projects of counter-mapping, which will be discussed later in this paper, are referred to by Vizenor as virtual cartography which is archived, transferred and understood through "native pictures" defined as a type of memory mapping which includes "natural reason, sovenance, totemic stories," as well as drawing and marking skins, trees and other substances as witnesses, rather than the raw material for commodities which Vizenor linked to European imperialism and the global fur and other trades in 17th to 19th century North America.75 For Vizenor, this is the essence of sovereignty and Native transmotion.76 While Native sovenance according to Vizenor is presence confirmed through remembrance, transmotion is presence and "the tease" of creation, sense in totemic pictures connected to Anishinaabe memories and stories of virtual cartography.77 According to Vizenor, it is this relationship to presence that separates totemic names and imagery as visionary from the document, which is possessory.78

4.4 Counter-Mapping, Détournement and Subversion of the Spatial Fix

The strategies highlighted by Vizenor outline a particularly Indigenous and Anishinaabe presence that intervenes in colonialist narratives and capitalist exploitation of space which threaten Indigenous sovereignty. Lefebvre and Harvey both suggest that

76. Vizenor, Fugitive Poses, 170.
77. Vizenor, Fugitive Poses, 173.
78. Ibid.
universally society has a stake in the mobilization of spatially activated strategies of resistance and sovereignty vis à vis the organization of space in the interest of capitalist production:

Social bodies and their relations act, "express" themselves and, as we say, "reflect" on themselves pretty adequately in space. Occupied and produced, the urban fabric invades the entirety of space. This space participates in the production of goods, things, and commodities; it consumes productively; but at the same time it is totally covered by exploitation and domination. Having completely ceased to be a "neutral," passive, and empty milieu, space becomes a social and political instrument. In whose service? To what end? Who uses it and why? This is the central question. The answer: it becomes as site [lieu] and a context for the reproduction of the (social) relations of production, and primarily for the (social) relations of capitalist production.79

Harvey, elaborates on the production of space towards capitalist production implied by Lefebvre:

Time and time again it has turned to geographical reorganization (both expansion and intensification) as a partial solution to its crises and impasses. Capitalism thereby builds and rebuilds a geography in its own image...a produced space of transport and communications, of infrastructures and territorial organizations, that facilitates capital accumulation..."80

If Vizenor's and Indigenous conceptions of active space are applied to the concerns outlined by Harvey and Lefebvre, then the evocation of a deterritorialized, connective and collaborative space as a participant in Jungen and Belmore's projects of sovenance and critical unveiling can be aligned with Indigenous strategies of resistance and the production of space as an actor which can implicate the parties who benefit from the distances built into capitalist spatial divisions.

The space that activates Jungen's and Belmore's work puts into practice Harvey suggestion that globalization and its capitalist fixes should be engaged rather than challenged

80. Harvey, Spaces of Hope, 54.
in order to be resisted. This happens through local and direct social interaction but also in addressing spatial re-organization in the globalized socio-political sphere that, especially Jungen’s Court and The Treaty do. The strategy of transmotion that Vizenor introduces from Anishinaabe culture proposes defiance of colonial and capitalist territorialization by activating presence and remembrance as aspects of the totality of space and spirit to Indigenous culture and sovereignty.

Globalized relationships dictated by a world market informs Lefebvre's conception of world space which is perhaps the outcome that he implied in his 1973 essay, "The Worldwide and the Planetary."\(^81\) One can read some of the representations realized in Jungen’s Court through Lefebvre's observations of space merging society and capitalist production in a collapsed temporal space within a global market. Lefebvre defines the contemporary state and the relations between society and space as operating within a world market where dichotomies like local/global, center/periphery and the nation state no longer dominate social relations and production.\(^82\) Thus within Lefebvre's world space, "The past has left its marks, its inscriptions, but space is always a present space, a current totality, with its links and connections to action. In fact, the production and the product are inseparable sides of one process."\(^83\)

It is difficult not to think of Lefebvre's world space while viewing Jungen's basketball court —permeated by hollows for work machines and their attendant labourers— constructed inside the old factory space of Triple Candie or to apply Lefebvre's term to the

history of the Tate Modern in connection with the colonization of First Nations land across North and South America. The Tate Britain was founded upon of the art collection of the British sugar-refining magnate, Henry Tate.\textsuperscript{84} English industrialists, like Tate, owned sugarcane plantations throughout the southern regions of the Americas and the Caribbean as well as in Southeast Asia on land acquired through colonization.\textsuperscript{85} Therefore the wealth that initially supported the Tate Modern is directly linked to the legacy of England’s colonial spoils and Jungen’s proposal to place the Treaty No. 8 material allotments inside the Tate Modern would have converted these objects into signifiers of English imperialism and dispossession of Indigenous groups from their land.

However unlike Vizenor’s and Harvey’s summaries for mobilizing gestures and documents of presence or interrelating at both localized and globalized levels, Lefebvre offers no elucidation on deploying or adapting \textit{world space} as a means of resistance to the dominance of capitalist productions of space.

Two instances of Lefebvre’s \textit{world space} being engaged as a way to antagonize its dominance of social and spatial relations include an exercise in counter-mapping initiated by the Stó:lō and the utilization of détournement by the Situationist artist Raymond Hains. In each case space becomes an actor in order to unveil and underline the motives and erasures linked to capitalist spatial division through the subversion of techniques and media that are traditionally connected with the commodification of space.


\textsuperscript{85} British political economist Ben Richardson describes the link between sugar production and colonialism as: "The symbiosis of colonialism and cane forms a central theme as the unfolding of slavery, migration, land appropriation and even capitalism itself are all visible in the expansion of sugar production through the tropics." "Introduction," in\textit{ Sugar:Refined Power in a Global Regime} (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2009), 6.
The Stó:lō Nation in south west British Columbia deployed and adapted collaborative and contemporary cartographic technology in the early 2000s to counter the dominance of settler conceptualizations of Coast Salish land and space. The Stó:lō Nation’s Aboriginal Rights and Title Department published *A Stó:lō Coast Salish Historical Atlas* (2001) as a strategy of archiving and distributing their perspective on geography which contrasts with Euro-centric settler-derived conceptions of land as parcels of measured property or fixed sites of destination and occupation. This is emphasized by the omission of designations boundaries established by settler cultures on many of the Atlas’ maps. What is represented and included speaks to the intentions of the project.

The "mapping" of the Fraser and Chilliwack River systems, undertaken by a man known as K’hhalserten in 1918, are not objective representations of the path of these waterways but rather visual depictions of the importance which the Stó:lō attach to each of the small tributaries that comprise the river system. The represented widths of each waterway are not scaled according to the proportions of its physical width but are based on how frequently each stream, river or creek were used by the Stó:lō for everyday transport and movement. This results in the atlas displaying some river tributaries appearing equal to, or larger than the Fraser and Chilliwack rivers and is as much a representation of Stó:lō life and their seasonal activities as a document charting local water flow.86

The act of territorial mapping, such as that in line with capitalist production depicts space as a passive object. However the *Atlas* is a protest against the abstraction of land from life and its redefinition as property for the extraction of value. Rather the representation of spatial topography is inseparable from its relationship to the Stó:lō and their ancestors. The

---

Stó:lō Atlas corresponds with representation as a form of transmotion defined by Vizenor.

The shape of Coast Salish space is similar to the Western Apache's conception of space as a witness and archive for the transfer and sovereignty of their culture, which Keith Basso observed.

A further strategy employed in the Coast Salish Historical Atlas is the representation of space as an excavator of narratives, presence and social interrelation. The Atlas records place-names in a mix of both Halq’eméylem, the language spoken by the Stó:lō, and English to imply the ongoing struggle for land, resources and place between the Stó:lō and immigrant settlers in 19th and 20th centuries.87

Beyond cartographic representations of land in a relation to the commute and daily use by its inhabitants, the Atlas also represents Transformer sites, places where the land bears witness to Stó:lō life and spiritual ancestry including the foundational transformations catalyzed by Xegá:ls, the beings that "fixed" the world and established Stó:lō land (see fig. 4.1).88 A Transformation Site Chart and maps record the pertinent narrative and visual details of the Transformer (see fig. 4.2).89

A map entitled "Intergenerational Ties and Movement" (see fig. 4.3) traces family genealogies as place that not only connected to identity and passages over time but defined the space of Canada's west coast by the histories, growth and movements of the First Nations families that lived there.90 The place-name, Aseláw is an example of a Transformation site and is categorized as a "settlement, spirited resource" thereby defining the active status of an area

89. Ibid., 141.
90. Ibid., 32.
of land as a resource. *Aseláw* and its status are due to its association with a cemetery and its significance is described as *estlouw* which translates to "you heard of it;" "you feel it;" "you felt it;" "you experienced it." as well as, "talk to the spirit;" "no harm;" "good-heartedly don’t intend to do anything wrong." Another example is *Alhqá:yem*, described as a large rock in a river near an island that is categorized as a "transformation" and "island" which illustrates the equal status given to the geographical and spiritual characteristics of the site.

---

This map illustrates the surviving knowledge of transformer sites, some of which are lost to development and urbanization.
<table>
<thead>
<tr>
<th>PLACE NAME</th>
<th>MAP</th>
<th>TYPE</th>
<th>COMMENT</th>
<th>SIGNIFICANCE</th>
<th>TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A'liwm</td>
<td>E</td>
<td>settlement</td>
<td>settlement with associated cemetery</td>
<td>etymology (“you heard of it,” “you feel it,” “you are experienced in it”) also relates to “talk to the spirit,” “no harm,” “good hearted” don’t intend to do anything wrong</td>
<td>“a place where green land”</td>
</tr>
<tr>
<td>A'liwm, (k'as)</td>
<td>F</td>
<td>settlement, spring; stream</td>
<td>site next to the river</td>
<td>etymology (“you heard of it,” “you feel it,” “you are experienced in it”) also relates to “talk to the spirit,” “no harm,” “good hearted” don’t intend to do anything wrong</td>
<td>“a place where green land”</td>
</tr>
<tr>
<td>A'liwm, (t's)header</td>
<td>F</td>
<td>settlement; stream</td>
<td>site near river</td>
<td>etymology (“you heard of it,” “you feel it,” “you are experienced in it”) also relates to “talk to the spirit,” “no harm,” “good hearted” don’t intend to do anything wrong</td>
<td>“a place where green land”</td>
</tr>
<tr>
<td>A'liwm, (t's)header</td>
<td>F</td>
<td>settlement; stream</td>
<td>site near river</td>
<td>etymology (“you heard of it,” “you feel it,” “you are experienced in it”) also relates to “talk to the spirit,” “no harm,” “good hearted” don’t intend to do anything wrong</td>
<td>“a place where green land”</td>
</tr>
<tr>
<td>A'liwm, (t's)header</td>
<td>F</td>
<td>settlement; stream</td>
<td>site near river</td>
<td>etymology (“you heard of it,” “you feel it,” “you are experienced in it”) also relates to “talk to the spirit,” “no harm,” “good hearted” don’t intend to do anything wrong</td>
<td>“a place where green land”</td>
</tr>
</tbody>
</table>

This chart traces the names and significance of Transformer sites.
This map illustrates how places were associated with family networks and migration. The Stó:lō perspective on land and genealogy was in conflict with the Indian Acts which fixed families to reserves.
Further description recounts Alhqá:yem as the site where a "woman Indian doctor" challenged a being named Xá:ls who then transformed her into a serpent who then drew her power from this site which is also a spot where snakes sun themselves.  

While it is important for the Stó:lō to represent and document their perspective and conception of geography in all cases, the inscription of the spaces they currently and have traditionally inhabited with their cultural, productive, biographical and familial relationships and beliefs is politically relevant as a tactic that supports their cultural presence and sovereignty.

The Situationist International, a mid-twentieth century Paris-based critical collective of artists and writers elaborated on Lefebvre’s work on the social production of space. In his 1961 exhibition at the Galerie J with fellow artist, Jacques Villeglé entitled “La France déchirée” (France in Shreds), the Situationist Raymond Hains presented a series of décollages. These were assemblages of torn and plastered political notices and advertisements that Hains collected as urban detritus over a period of ten years before presenting them as his ready-mades. These décollages were initially plastered in public streets, torn and altered by passer-by, covered with new posters which then also underwent deterioration and vandalism over time. Hains claimed that aside from the re-location of these posters from the street to the gallery, the décollages were strictly the products of public space and interaction as a feature of the streets of Paris.

The Stó:lō Nation’s cartographic projects enacted Vizenor’s strategies of active presence by creating representations of space that not only inscribed their beliefs, narratives

92. Carlson, Atlas, 141.
94 McDonough, Beautiful Language, 57.
and generations of life on Coast Salish territory but also challenged the topographical and territorial mapping that was instrumental to attempts to displace and marginalize their ancestors, including damning important waterways, claiming land and imposing controls on their movements. This counter-mapping took into account the ability of space, in the form of transformation and potent sites, to construct worlds and activate Stó:lō life. Space was established as separate from the passive conception of land as a resource for capitalist production that dominated after the arrival of colonialists.

Hains and the Situationists not concerned with their own political sovereignty wanted to highlight the lack of critical political discourse in France over that country’s policies concerning Algeria’s struggle for independence. They connected this absence of Algeria in the French public consciousness with the increased commodification and political suppression of public urban space and so it was in Parisian streets that Hains attempted to seek out manifestations of political subversion and social interaction through the détournement of the gloss of commodity culture, but also, like the Stó:lō, the global capitalist fix on totality and world space. Détournement, the re-juxtaposition of cultural objects in order to reframe it as a critical reflection of its normative context, was a tool favoured by the Situationists and was most effectively deployed as a critique of the state of the public sphere and commodified spectatorship. Hains’ adept employment of détournement used the space of the street and the public to activate its own recuperation as a site of diverse and defiant expression as McDonough illustrates specifically about Hains’ process:

...the clear message of the political poster—its propagandistic tone of assured positivity (“De Gaulle is counting on you...” “L’Humanité tells the truth...”)—was voided of sense through the vandalism of anonymous passersby. The violence of such defacement, the desire to rip apart and shred the images and words of one’s opponents, undoubtedly possessed a metaphorical quality when
exhibited—it stood in for, or acted as a displaced form of, the colonial violence subtending the calm surface of everyday life in the métropole—but it also quite concretely substituted an absence for what had been a presence. Hains did not, in other words, attempt to produce a counterpropaganda, new messages to refute the old; rather, he displayed the destruction of propagandistic meaning, its communicative value, as a whole.95

The legacy of France's colonization of Algeria was the resulting anti-colonialist revolt in the late 1950s and early 1960s to which France's response was violence and torture committed against Algerians in covertly in Europe and openly in the North African colony. The Situationists noticed that middle-class Parisians were indifferent to the war between Algeria and France, a situation that was supported by the French government's censoring of information from Algeria.

Regarding the French government's censoring of the Algerian war, it is helpful to invoke Vizenor's *fourth presence* as an explanation for the function of Hains' décollages. The *fourth presence*, the figurative embodiment of a peoples' resistance and survivance as presence against divisive capitalist practices, space is made to act against absence. Although McDonough suspects that Hains' interest in the public nature of his décollages was more aesthetic than political, he recognizes that the strength of Hains' objects are their place as presence, witness and resistance to the silence and propaganda on Algeria. A relocation of this presence from the anonymous collective Parisian passer-bys who tear away and alter the posters, to a presence derived from the wider space of the urban Paris street also includes the persistence of the Algerian colonial space in Paris and its street posters. For McDonough the separation between producer and the final object produced served to "create the illusion of Hains' distance from these works. He could, in other words, appear above the fray, implicated by neither side in these debates; he was merely the melancholic collector of the evidence of

“France in Shreds,” documenting the violence done to the symbolic body of the Republic.”  

However what this also indicates is that the posters whether in the street or in the gallery, were activated and altered by Vizenor’s fourth presence of witnessing and recollection.

In his examination of Hains’ work and its reception by Parisian viewers and critics, art historian Tom McDonough explained that, "Perhaps this was because Parisians at that moment could still, on the whole and regardless of specific political affiliation, enjoy the luxury of imagining that the Algerian war was removed from their everyday lives.”

France’s distancing and division of the Algerian war as peripheral to the political and social conduct in their own Republic in order to continue the exploitation of its North African colony argues for the existence and deployment of a connective space as an antagonistic actor. Hains’ passive process allows his décollages to deteriorate in the path of the multiple trajectories that comprise urban space. When he eventually directs attention to what’s left of these posters in his gallery exhibitions, the extended space that binds the contested streets of Algiers to those of Paris disrupts the meaning produced by the French Republic’s government propaganda and commercial advertisements. The trajectories that crossed the apathetic French public with the oppressed but defiant Algerian population transforms Lefebvre’s world space from an all encompassing global market to the suggestion that protest and independence movements can be just as broad and pervasive.

The representation of space as indivisible from social histories, cultural knowledge and self-identification in the research, writing and mapping of Basso, Vizenor and the Stó:lō respectively reveals the extent of space as a totality and an active aspect of Indigenous life, resistance movements and sovereignty.

96. McDonough, Beautiful Language, 71.
97. Ibid., 82.
Like Lefebvre, Harvey recognizes that the production of space is a political act that fixes global orders and hierarchies. Belmore works with these fixes, which as her work acknowledges, consistently restrict and even endanger some groups to the advantage of others. Specifically she invokes the significance of spatial context in relation to gender, race and class to both memorialize and protest the violence perpetrated against First Nations women.

Global trajectories of commodity production as well as the divisions of space according to commercial and political interests intersect with social histories to activate Jungen’s work and produce hybridized spaces of leisure and labour as well as the collapse of the separation between peripheral sites of exploitation and dispossession into centralized and widely networked sites associated with wealth accumulation.
5. Conclusion: Redefinitions of space and site

The relationship of space to art shifts between space represented by a work of art, to space as a support and medium for a work of art, to space as a collaborative actor in the realization of a work of art. This last operation of space is demonstrated here in the work of Brian Jungen. In an encounter with Jungen’s ideas in Court and The Treaty, which are hybrid site-specific, participatory, sculpture-based installation projects, space takes on an integral role that was previously reserved for the viewer and community-based actors. His works are not located in a single socio-political context, but rather they layer, complicate and bind multiple sites to invoke the spaces that speak through his work as actors. Although these spaces exist independently of Jungen’s work, their participation called out the absence of garment factory workers in the hollows in the table-top to floor of Court as well as their invisibility in the arenas where desire and idols animate the commodity objects that they supply. Space in Jungen’s work also provoked the viewer’s awareness of their position at Triple Candie in relation to the social history of labour, migration and poverty in the Harlem construction of Court.

The colonial association between London and Fort St. John represented by two sites and infinite narratives of dominance and resistance gives a global form to Treaty No. 8 as a connective space that, even if not realized as a physically tangible project, implicates the wealth and gains enjoyed during the peak of England’s imperial power to the dispossession and prosperity that was withheld from the First Nations signatories across the northern and western regions of Canada.

This paper uses the form that space takes in Jungen’s work as a departure point to establish spatial context in art apart from fixed places and locations to instead encompass a
site-specificity informed by the multiple social and political histories that can be traced from it and through it.

The spatial antagonists of redress and critical consciousness that operated in Jungen’s work were compared to the engagement of social and political spatial divisions that catalyzed Rebecca Belmore’s work as a performance and a projection. These divisions made the Downtown Eastside (DTES) an impossible place for women to have the same access to safety and support that others might have in a different neighbourhood. While writer Peter Dickinson connected the site of Belmore’s performance at Gore and Cordova streets to other sites of violence against women in northern British Columbia, the artist herself asserted that the space of the DTES is facilitated by a larger sphere that permits indifference to the murder of women. Belmore marked the end of her performance with the playback of a song claiming that this was a "Man’s World." This connects her critique to Court, The Treaty and Harvey’s contentions that the space encompassing both local exploitation and injustices on a global scale but be invoked in order to challenge the harm and inequality that it presides over.

Hains’ work, like The Treaty implied two distant but connected sites that activated his décollages with the overlapped spaces of Algeria, the exploited and oppressed colony with the publically indifferent but administratively authoritarian French Republic. This is a perfect illustration of Harvey’s application of the role of space to class and worker struggles, he suggests that Marx did not go far enough to consider how the "geographical dimensions to capital accumulation and class struggle play such a fundamental role in the perpetuation of bourgeois power and the suppression of worker rights and aspirations not only in particular places but also globally."98

---

Apart from Harvey's, and also Lefebvre's, point that contemporary culture and society always has to contend with the presence of global space, even in local representations of economic and political relationships, Bishop's outline of participatory work is also about representations of ideal world-making through localized exchange, collaboration and aesthetic characteristics emphasizing that participation in art engages simultaneously through collective authorship that can occur site-specifically and in a gallery. More importantly, her outline of collective participation and authorship permits this paper to put space forth as a participant in art.

Kwon's observations that site-specificity is has broadened as a category in contemporary art to expand beyond the term's association with projects derived and located on a single public, geographic site contributes to the ability of this paper to investigate the capacity of space as an actor comprised of multiple sites that overall operate with more autonomy than Latour grants to spatial elements opposite his networked actors. He does not go quite far enough with his outline of space as more or less containers to be activated by actors.

The combination of space with place-based collaborators towards the continuity of cultural identity and social organization amongst the Western Apache as recounted by Basso, and towards the assertion of presence, sovereignty and resistance, both observed and deployed by Vizenor and the Stó:lō challenge Latour's limitations to the agency of space. Spatial passivity and division allow for the instrumentalization of global space as capitalist space that imposes erasure and marginalization as one half of spatial binaries that contrast places of power and desire with places of dispossession and exploited production. The fall of

the limitations on space allow its redefinition as an intersection of narratives, social experience, cultural history and political presence. This leads to the deployment of space as a participant in art as projects dedicated to critical reflection and the activation of world-making.
Works Cited


