

new ways of speaking contest the traditional historical boundaries that have come to be associated with the land of the North of England.

The map then became a template for a performance-based event. When the Williams Fairey Brass Band (from Manchester) play they extend the project for the commercial /populist arena (Deller, year). By the nature of its design and ongoing practice the performance Acid Brass, continues to celebrate community in terms of resistance that critiques the 'grim' narrative imposed on the North by those who seek to gain from portraying its landscape as a failed industrial space. The egalitarian insight of Deller's ongoing project is based on a reformatting of the historical conditions that are associated with the environment to create a trans-historical moment. Conceptually, this work can now be managed by both the public, who are invited to present the work both commercially (by booking the brass band), and institutionally (by showing the drawing.) When Deller promotes both these options as linked outcomes he reactivates dormant historical traces (represented by brass band) and mediates them through a speculative reading of place (the drawing) for an ongoing conversation. Such promotion recalls the Situationist International's concept of an 'Architecture of Play' as 'one that welcomes disorientation' (Simon, 1997 p.).

2. Representing the Work of the Activist

State Britain, Mark Wallinger

The social politics of site and the accompanying dialogue that occurs for the representation of activist-led fine art work is the basis of Mark Wallinger's 2007 work State Britain. This installation was first exhibited in the Tate Gallery, London (2007) and contained the contents of a protest on the Iraq war by British citizen, Brian Haw. Assisted by the public in his protest, Haw accumulated a vast collection of material filling 40 metres of pavement outside Westminster's Parliament Buildings from 2001

Figure 36

Need a caption for this.



until 2007. In 2007, the majority of the collection (and Haw's habitat) was officially removed under Section 132 of the Serious Organised Crime and Police Act, 2005. This ruling designates that permission to protest must be obtained if it takes place inside a one kilometre zone around the parliament buildings.

This restrictive legislation was to feature as a resource for Wallinger who had befriended Haw while documenting his protest. In tracing the evolution of the protest site, he recognised that the narrative of the protest itself encapsulated the issue of the Iraq War and the physical boundaries set by the law to manage an issue of freedom of expression. *State Britain* highlighted the invisible boundaries set by this directive by rebuilding Haw's protest structure inside the Tate. In deliberately foregrounding the zone in an institutional setting, this piece highlighted the Tate's institutional identity as a condition or the artwork as it fell within the circumference of the boundaries set by the authorities to manage the protest.

A meticulous reconstruction of Haw's protest material was installed in the gallery's Deveen Halls where it stood in stark contrast to its institutional setting. Wallinger designed the installation to run parallel to the halls long sides to take in both sides of the invisible boundary. This rendered *State Britain* half inside and half outside the border set by the authorities and established the conceptual basis of the work.⁶⁵ This positioning rendered it both illegal (in a civic sense) and protected (validated by the position of the Tate as an institutional Establishment) at the same time. This tension was accentuated by the horizontal layout of the installation in the gallery, which also introduced a monumental quotient to Haw's vernacular assemblage. Altogether, the layout emphasised that the concept of boundary was essential to an activist reading of the installation. Wallinger was very aware that the very idea of the monument is to create context for place.

In Wallinger's reframing of the material that confronted Westminster the viewer now reads Haw's collection of messages and protest slogans in the Tate in sequence. This is how one would process the material at the sites of official war memorials.⁶⁶ The visual rhetoric commonly associated for war memorial construction has come to be based on the horizontal. This is intended to signify the contemplative and is most associated with the Maya Lin's 1982 design for the Vietnam Memorial in Washington

State Britain also featured images of the artist's team remaking the banners and signs. This documentation added to the sense of reverence Wallinger felt for the project. It also confirmed that due care featured in shaping the work for a major institution. In an accompanying leaflet, echoing the polemic of Haw's banners, Wallinger's own text calls the government to order by combining quotations from Tony Blair and George Orwell on the subject of freedom.

The continuation of activist work of Haw, by the artist, lies in his exploration of the syntax associated with the notion of the boundary and its limits. In presenting a consideration of the underlining politics of legally regulated space when they intersect with the regulations of a state-owned gallery, he directs the conversation from the perspective of the citizen. The work addresses how the issue of freedom of expression in managed a public space.

⁶⁵ A standard reading of the Serious Organised Crime and Police Act 2005 suggests its powers were designed purely to counter protests in the proximity of parliament.

⁶⁶ Material left behind daily by visitors at the Vietnam Veteran's memorial is collected and stored in the Museum and Archaeological Regional Storage Facility creating an ongoing vernacular narrative at the site.

The limits of the official boundary and the delegated authority enforcing the law outside in Parliament Square were found wanting after being legally challenged by Haw himself. (The ruling in his favour stated that material three metres high, three metres wide and one metre deep did not fail conditions set by the police when they tried to implement its removal according to the law as it was set out and this remained). The issue of the activist versus aesthetic limit of the Tate reconstruction remained in its:

ugly-ness as it took its place alongside the other exhibits. The cheapness of the cardboard signs were magnified in an institution setting magnifying as they did the ineffectual limits of the slogans written on the cardboard i.e. 'Love', 'You Lie Kids Die, Blair', 'My Country Right It's Wrongs' (Campbell, 2007 p.3).

Haw's traditional construction and desire for simplicity, assembled in part by the public, physically existed to make the lawmakers uneasy. He simply dedicated the last years of his life to bear witness and Wallinger correctly registered his vigil as a witness, as a historically significant act of activism. In becoming involved, the artist did not seek to extend the process of bearing witness, instead he sought to deal with the intangibility of the protest as magnified by the site itself. The protest was extended by how Wallinger negotiated the conceptual and physical material through the institution. Channelling the spirit of eighties political artists such as Hans Haacke, *State Britain* addressed his integration of the site of the protest and the Tate not as separate static entities that came together, but a joint representation of the effect and context of specific social relations (Deutsche, 2015 p.142).

In representing the erosion of civil liberties, Haw's citizen protest was framed in the Tate as cultural pause. Its presence there testified to the complexity of a wider process by which the original protest was both castigated and legitimised by the authorities. An awareness of this, in the context of an art piece, mirrored the complexity and double standards of the British government's stand on Iraq. Wallinger has guaranteed that *State Britain* now exists as a memorial for the dual standards that marked that situation and the subject itself will be referenced in this 'state' forever. *State Britain* contemporises the strained conditions of traditional protest in addressing it in a format that reactivates the specifics of the subject matter of civil liberties and the illegal invasion of Iraq each time it is displayed.

One could of course have focused on the slogans and vernacular artwork of *State Britain* as a continuation of Haw's protest, but the artwork was intended to function differently. It was not intended to extend the protest in the manner of how Haw had physically lived it. The work in the Tate was a reconstruction that inserted itself into the conversation begun by Haw and factored the politics of his departure into the work. Its presence in the Tate also queried the politics of reception surrounded by the creation of such fiercely analogue work in the digital age. Included in this were notions of boundary, the politics of territory, the reach of protest and its limits. Wallinger was able to present the issues of a traditional activist in the 21st century in a fashion that seemed to implement the Establishment via the institution of the Tate Gallery in Haw's protest.

Significantly, Haw assisted Wallinger with the construction of *State Britain* in an effort to maintain as much authenticity as possible. As a continuation of his own curtailed protest in 2007, he handed out photocopied maps to passers-by referencing the route between Parliament Square and the Tate.

3. Psychogeographical place

Abbott & Cordova, 7 August 1971. Stan Douglas, 2009

The expanded lens-based practice of Stan Douglas is built around a combination of film, theatre, and large-scale photographic projects.⁶⁷ As a Canadian citizen, many of his intricate projects are located in Vancouver and reference 20th century points of socio-cultural conflict.



A dominant theme for the artist is modernism's failed utopias and how social contractions feature in this legacy of failure. The artworks that result from these investigations tend to prioritise the viewpoint of the citizen who is depicted as an unwilling actor in dramatised situations of social compliance. Citizens in these performative constructs function as actors in constructed situations shaped by the dictates of corporate power. The still and moving images designed by Douglas focus on the paradox of modernism and visualise how forces of power manifest themselves in particular times.

In visualising the subtleties of conflict theatrically, often with urban backgrounds, he draws attention to the hegemonic patterns of modernism by which power hides in plain sight. The images of confrontation are sourced from hidden histories. Here, the activities of individuals as actors seem to challenge the 'normal' conditions dictated by

⁶⁷ Douglas is adept at processing material through different genres; some which reference the tropes of classic Hollywood film are facilitated by obsolete technologies and are presented in theatrical fashion.