

**Constructing an Invisible Territory: An Investigation of the
Production of the Sculptural in Relation to Urban Development
since the 1980s**

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Declaration

I declare that all the work presented in this thesis is my own.

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Abstract

In the current field of art, sculpture is broadly defined to include various concepts of minimalism, conceptualism and performance. This definition is in the process of change. Despite its expansion, sculpture – or what I call the sculptural – is less focused in its simple relationship with the site or the environment. This thesis aims to expand on and experiment with the current understanding of sculpture, moving towards a new concept of the sculptural. To achieve this, it focuses on the concept of space and its role in the production of the sculptural from a multidimensional perspective, where particular works of art, theories and concepts are reinterpreted and dislocated in terms of the political dynamism of space. By reconsidering Rosalind Krauss' theory of the relationship between sculpture and the expanded field, this thesis investigates ways in which the sculptural is produced by and influences its surroundings in the complex mechanism of space. Furthermore, it rediscovers the object's territory in particular relation to political concepts, by exploring the production of a sculptural work in the shifting relationship between object, space and spectator. It focuses on the dialectical relationship between dwelling space and transit space, and proposes a new sculptural strategy for the transformation from the traditional concept of installation (art) to an expanded idea of installation. The sculptural elucidates changing ideas of the urban, particularly focusing on the relationship between the production of urban space and the logic of capital. Drawing on David Harvey's theory of neoliberalism, this thesis investigates the politics of urban centrality and its crucial role in the current trend from planned to produced urbanism. Through its dynamic relationship with the urban, the sculptural engenders and demonstrates certain notions about the world or the urban, finding means to construct an urban aesthetic, to practise urbanism; in this process, the site or the environment becomes non-environmental or sculptural.

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Introduction

In the late 1980s, the Korean government decided to initiate a massive housing construction plan, the “Two Million Home Construction Plan”, as a solution for improving problems of severe housing shortages and stabilizing housing prices.¹ In this plan, five new towns around the capital city of Seoul, Bundang, Ilsan, Pyeongchon, Sanbon and Joongdong, were designated for redevelopment within a five-year period from 1988 to 1992.² At present, the massive area of Seoul, which includes 305 areas, is still under the process of redevelopment, led by the government’s new town projects.³ Compared with other developed countries, the process of South Korean urbanization, particularly in such a restricted metropolitan area of Seoul, has been extremely violent, exclusive, mass-produced and standardized. Not only this, in many cases, accompanied by destructive methods of forced displacement and relocation in order to achieve a targeted area in a short time, but it also has many negative side-effects, such as geographical inequality and social hierarchization and fragmentation. Consider several recent cases of urban development in Seoul, for example, the Yongsan business district plan and the Eunpyeong new town project. Urbanization can be understood as a political process of spatial reconfiguration through the interrelationship between different forces; for example, the conflict of the productivity of active power, such as the government or a major construction company – which intends to transform a certain degenerated or underdeveloped area of space into a more profitable space or a new centre in terms of the logic of market competition – with the unproductivity of reactive power in and through the space, which tends to protect territories, secured from development, eviction and peripheralization.

Drawing on this particular aspect of Seoul urbanization, my sculptural practice has been mainly derived from considerations of how a space is produced, becomes transformed and

¹ Richard Groves, Alan Murie and Christopher Watson, eds., *Housing and the New Welfare State: Perspectives from East Asia and Europe* (Hampshire, Ashgate Publishing Limited, 2007) 87-88.

² H.S. Geyer, ed., *International Handbook of Urban Systems: Studies of Urbanization and Migration in Advanced and Developing Countries* (Massachusetts, Edward Elgar Publishing, 2002) 514.

³ Eunjoo Lee, “Park Reels Back ‘New Towns’ in Major Way,” Korea Joongang Daily, 19th April, 2012, <http://mengnews.joinmsn.com/view.aspx?gCat=030&aId=2951759>. [Accessed 2nd June 2013].

disappears. In particular, I am interested in developing ways in which a sculptural practice acts as a new form of urbanism, which can be one way of participating, understanding, producing and changing the space. In the process, space is considered an essential means of (re)producing things, ideas, relations and orders, as well as of bridging differences. Since 2008, my interest in the space has gradually moved to a consideration of the political dynamism of the city. By looking at the city, I attempted to think of the current state of understanding of the meaning and function of space and expand it in relation to the formation of the system or the order of knowledge and things. In 2010 and 2011, I worked on several sculptures and installation projects. These were presented later in my solo exhibition, *Fragmented Space* at the Youngeun Museum of Contemporary Art in Korea in 2011. The projects in the exhibition were site-oriented, as they were all related to real sites in Seoul. For the project, *Re-moved* (2010-2011) – which is a sculptural piece that is constructed by rearranging de-coloured found objects on a shelf-like wall structure according to a new principle – I visited several removal sites not only to collect abandoned objects from the sites, but also to observe continuous changes of the spaces. It was not difficult to find a redevelopment site in Seoul, because, in South Korea, the redevelopment of space has been considered a key measure for solving social, political and economic problems; for this reason, many small and large scale redevelopment projects have been planned and undertaken continuously and competitively until the present. Spaces were changing extremely quickly.

I visited the Kumwha apartments, which are located at the top of a hill in Seodaemun-gu, Seoul. The apartments are some of the oldest in Seoul; they were built in 1969 after the Korean War, originally for the purpose of public rented housing particularly for low-income families. However, the buildings were used in the political propaganda of the military government of president Park Junghui to strengthen his political regime after the Yushin reformation. In 2007, these apartments have been included in the government's redevelopment plan due to their poor safety conditions. They were originally constituted of ten buildings. However, most of them have been removed in the process of redevelopment and only two buildings currently remain. Accordingly, the people who were living in the apartments were asked to leave that place. However, there are still 11 families occupying the apartments at present, not only because those people cannot afford to move into another place,

but also because they are demonstrating against the government to address the injustice of redevelopment.

At that moment, I was also interested in another redevelopment site in Yongsan-gu, Seoul. This site was in the process of removal, when there was a huge physical conflict between protesters and the government. The Yongsan incident occurred in 2009. In February, 2009, a number of people, who were asking for solutions to avoid eviction, lost their lives as a consequence of violent oppression from the special police. A 1500-strong police force was dispatched to disperse about 50 protesters. The police actions taken toward these protesters were similar to those taken in times of war. Less than a day after those facing eviction started protesting and without further conversations or any effort to discuss the issues, the government dispatched a special police force and staged an anti-terror operation. After the police entered the building where the protesters were, a fire broke out and the circumstances became dangerous. However, without taking any safety measures, the police proceeded with the operation which resulted in the death of five protesters and one police officer.

My sculptural works are constructed in relation to a real space directly or indirectly, through the process of observing, entering, producing and transforming an actual site. By looking at changes and issues, particularly raised in the process of the development of urban space in Seoul, my research interests allow me to develop shifting ideas of the space or the urban, dealing with the question of the production of space and how it relates to the expanded concept of the sculptural from an interdisciplinary perspective. This relationship between the urban and the sculptural is inevitable, not only because a sculptural practice is no longer confined to the autonomy of art, which is separated from its environment, but also because it is considered as an urban aesthetic or a form of urbanism, owing to its particular function in the urban, by occupying a common shared space through competition with the forces of other urban practices and with capital. A sculptural work produces and is produced by its contradictory relationship with its environment or the urban, by invading or, in other words, further constructing and deconstructing the existing conceptual and material territory of our reality through the politics of space. Taking a new step in thinking about the notion of the sculptural is significant, because a sculptural work not only generates the new through its body, which is absolutely beyond a physical object itself, but also transforms an object's

relation with its surrounding space, including the space itself. A sculptural work is, of course, not merely identified with the space or the urban, but produces a new political strategy of space, by directly or indirectly affecting and being affected by its surroundings

Space is considered a key formative factor of producing a sculptural work. In my research, this is clarified by shifting the current idea of sculptural practice, specifically, through the transformation from the traditional concept of sculpture to the expanded notion of the sculptural. This transformation can be established by the politics of space or, in other words, by moving through and beyond the object's given territory and reconfiguring its spatial relations and movements through the dialectical logic of contradiction. Here, the space is definitely related to a particular aspect of the capitalist space of urbanism or urban restructuring, whereby various spatial, social and political conditions for the survival of individual lives can be formed and deformed, including particular patterns of spatial arrangement, organization, movement, relation and human behaviour. The concept of the sculptural that I claim in this study develops a new form of possibilities of urbanism, which not only provides a chance to consider the complexities of our reality from a new perspective, but also establishes the expanded role and function of the sculptural in the urban environment.

To achieve this, my argument in this thesis is structured in four chapters. Chapter 1 aims to reconsider the perception of sculptural practice, particularly focusing on an investigation of the transformation from the traditional concept of sculpture to the sculptural in terms of the notions of space, object and politics. The thesis begins with an examination of the current understanding of sculptural practice, by analyzing Rosalind Krauss' theoretical work, specifically her descriptions of modernist sculpture and new sculptures in the expanded field. Diverging from Krauss' theory of the relationship between a sculptural practice and the expanded field, the thesis proposes a new methodology for reading, producing and expanding a sculptural practice, particularly by investigating the transformation from an ordinary object to a sculptural object. This sculptural transformation is approached spatially through the dialectical modes of spatialization: the condensed mode and the displaced mode. This chapter also provides a connection between the object and politics in the production of a sculptural practice. This begins with the recognition of the shifting idea of the object, particularly its

territoriality and territorialization. The concept of the object is explored by drawing on and analyzing some art historical ideas, which include modernist objects and Duchamp's ready-made and minimalist objects so as to articulate the concept of the object in terms of the expanded idea of the sculptural. In developing the concept of the object, the thesis focuses on the meaning and function of politics, by which I claim that politics is an operational concept that necessarily participates in the production of a sculptural practice, but also generates a particular relationship between the object and its environment. Drawing on Rancière's theory of the relationship between art and politics, this object's territorialization is articulated through the politics of equalization.

Chapter 2 focuses on the shifting conditions of sculptural production, in which the territory of a sculptural work has been changed, particularly from the autonomy of the object to the inclusion of space, moving through and beyond the material surface of the object and the physical occupation of space. To understand this, the first section explores the concept of space, particularly its fundamental role in the production of a sculptural practice from a philosophical perspective. Distinct from Heidegger's idealism of the notion of dwelling, I explore the concept of space through the idea of dwelling, in which I emphasize its political dimension, particularly its symbiotic relationship with the concept of transit space. On the basis of Deleuze and Guattari's concept of the state and the war machine, these contradictory, yet interrelated ideas of space illuminate ways in which a sculptural practice produces itself, penetrating through existing relations and orders of a space. By further expanding the concept of space, this chapter considers methodological aspects of the production of a sculpture, both describing the state that is existent, but also the state that should exist. The combination of these things provides a new strategy for the political dimension of the sculptural. First, it develops the sculptural method of installation, which is to be distinguished from the traditional concept of installation art of the 1960s and 1970s. To do this, I focus on particular aspects of the traditional concept of installation art in terms of the concepts of totality, theatricality and experientiality, which have been dominant ideas in the contextualization of a sculptural practice until the present. I intend to reconsider the limits and problems of conventional uses of these concepts in the contemporary condition of sculptural production, particularly by providing a critical view of Fried's concept of theatricality and Merleau-Ponty's phenomenology of perception. In contrast with the unitary and pre-given form of

spatial systemization in installation art, the expanded concept of installation focuses on the political strategy of space, whereby a new form of relationship between the object, the space and the sculptural is proposed.

Chapter 3 provides an understanding of urban space, investigating particular ways in which a space is produced, urbanized and environmentalized in terms of the logic of capital. Drawing on Harvey's theory of capital, it focuses on a spatial aspect in the process of urbanization, by examining the interrelationship between capital flow and accumulation and the mechanism of production and destruction of space. In addition, it moves onto an investigation of a particular method of urbanization, which is centralization. The concept of centrality and centralization is considered an essential factor that urbanizes a space. By emphasizing Lefebvre's dialectical logic, this chapter focuses on urban centrality, which is seen to be operated in the connection between space and dialectics. This finds a political aspect of centrality, which not only participates in the process of producing and distributing new forms of power, but also expands the traditional concept of contradiction, for example, in Marx's theory of capitalism. This chapter also develops the concept of urbanism; particularly its transformation from planned urbanism to produced urbanism. Through this particular transformation of urbanism, I investigate how urbanization in the cities has developed and how the relationship between territory and political system has changed in terms of Harvey's theory of neoliberalism.

Chapter 4 aims to provide the concept of the sculptural or sculpturality through its dynamic relationship with the idea of the urban or the environment. By looking at some ideas and practices of minimalist sculpture of the 1960s and 1970s, my research explores further the political relationship between sculptural practice and its environment, particularly focusing on the function of the space or the city, which is considered an essential factor that constitutes and produces a sculptural work. By examining a recent case of Seoul urban transformation, I find the concept of the sculptural through its contradictory relationship with the environment or the city under capitalism. I propose a new connection between the sculptural and the urban, by considering both ways in which urban space becomes operative in the production of a sculptural work, and in what ways a sculptural practice acts in the formation of urban space or urbanism. By further expanding on the problem of the political relationship between the sculptural and the city, the thesis also examines the concept of the sculptural, by rethinking

issues and limitations, raised in the current understanding of sculptural practice, and focusing on the mode of sculptural territorialization through particular examples of sculptural practice. This chapter proposes two different, yet interrelated modes of sculptural territorialization, through which a sculptural work can be actualized, expressed and legitimize its particular relationship with its environment. One is the non-environmental mode of territorialization. By reinterpreting Serra's installation, this mode considers the political potentiality of the concept of contradiction, whereby a sculptural practice invents and distributes a mode of juxtaposition, placing it in a space between difference places, rather than including it in either one place or another. The other is a trans-environmental mode of territorialization. This mode provides a different pattern of spatial distribution, building one space within another space.

Chapter 1. The transformation from sculpture to the sculptural

1.1. Situating the sculptural

Chapter 1 aims to provide the expanded concept of the sculptural to investigate the transformation from the traditional concept of sculpture to the sculptural in particular relation to the notions of space, object and politics. In the first section, the significance of the sculptural turn in contemporary art discourse is considered and developed. In the current field of art, the concept of sculpture has conventionally been ascribed to art theory. Certainly, it is a difficult task to define sculpture, and we have already witnessed that sculpture has a broad definition at present – including various ideas and concepts of minimalism, conceptualism, performance, and so on – and that this definition is in the process of change. However, in this section, I attempt to expand and experiment further with the current understanding of sculpture by moving on to a new concept of the *sculptural*. This expanded notion of the sculptural concerns the ways in which the position of a particular work of art is newly taken and dislocated in terms of the complex dynamism of space. A sculptural work engenders and demonstrates certain forms of thinking about the world, for example, by providing a new concept of the production, transformation and expansion of space. Moreover, the problems involved in defining a sculptural object and a sculptural space are considered in contemporary art discourse. To achieve this, Rosalind Krauss' famous theoretical work of sculpture is an essential point of departure in knowledge for the shift from sculpture to the sculptural.

It would probably be more accurate to say of the work that one found in the early sixties that sculpture had entered a categorical no-man's-land [...] sculpture had entered the full condition of its inverse logic and had become pure negativity: the combination of exclusions. Sculpture, it could be said, had ceased being a positivity [...] sculpture itself had become a kind of ontological absence, the combination of exclusions, the sum of neither/nor.⁴

⁴ Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (London, MIT Press, 1986)

In her text, *Sculpture in the Expanded Field*, originally published in the journal, *October* in 1979, Krauss provides a new way of understanding and categorizing the notion of sculpture by relating different terms: (not-)landscape and (not-)architecture.⁵ However, I hold two opposite views on her argument. First, a positive aspect of her account of sculpture is that the expanded field – aligning not-landscape and not-architecture with sculpture – definitely draws our attention to the fact that there is a transformation; for example, the transformation of the autonomous characteristics of the modernist category of sculpture to a new set of possibilities of (postmodernist) sculpture, that is, site-construction (landscape and architecture), marked site (landscape and not-landscape), and axiomatic structures (architecture and not-architecture).⁶ Sculpture, which posits itself between not-landscape and not-architecture, is, therefore, no longer considered as having a quasi-status and taking on mediative role between different concepts; rather, as Krauss emphasized, sculpture plays a significant role as a “permission to think these other forms.”⁷ In this sense, sculpture becomes necessary for stimulating the transition from one to the other.

Second, a negative aspect is Krauss’ use of mathematical mapping strategy of the Klein group to extend the concept of sculpture.⁸ According to Krauss, pure negativity is considered a prerequisite condition for the construction of the expanded field of sculpture.⁹ This pure negativity is definitely related to the (modernist) sculpture’s loss of place or unmonumentalization, which is, to use Krauss’ words, something that can be established only in terms of what it is not.¹⁰ However, the problem appears at the point where Krauss puts the idea of pure negativity into a mathematical model, which is completely based on the logic of binary opposition, sharply dividing the neutral and the complex. In my view, this mathematical model can only successfully be operated, if binary oppositions are completely accepted. In other words, if we negate, for example, her claims that the not-architecture is equivalent to landscape, and the not-landscape simply architecture, functioning as main

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⁵ Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, 282.

⁶ Ibid.

⁷ Ibid., 284.

⁸ Ibid., 283.

⁹ Ibid., 282.

¹⁰ Ibid., 280.

structural axes in a diagram, then logical expansion through the diagram will be at issue. Theoretically, the crux of Krauss' postmodernist expanded notion of sculpture is its incompatibility with such a structuralist logic of reductionist and static sets of opposition. Most importantly, the significant point that has been overlooked in her theory is the expanded concept of sculpture necessarily considers a socio-political dimension of space.

Instead of applying a mathematical model, I attempt to develop the concept of sculpture from a different perspective, to clarify what the sculptural is and how it works. In terms of Krauss' account of the negative condition of sculpture, the rejection of space, or sitelessness, is taken for granted as an essential condition for determining modernist sculpture, whereas site-specificity is frequently considered in both pre-modernist monumental sculpture and some of postmodernist site-oriented sculptural practice. Rather than repeating this polarized opposition between sitelessness and site-specificity in the perception of sculptural works, I propose the phrase sculptural space, which is composed of a new interactive connection between sculpture and space or site, or both. The main points in which my context of sculptural space differs from Krauss' view of the expanded field can be outlined as thus:

- (1) The premise of sculptural space is based on the condition that a sculptural object produces not only itself, but also its surroundings. In other words, the (modernist account of) static nature of the sculptural object is changed to the political strategy of spatial arrangement in sculptural practice, interacting with its surroundings.
- (2) It is also completely distinguished from the idea of neither/nor or either/or in the linear modernist categories.
- (3) The sculptural is not equivalent to space. The sculptural in the phrase of sculptural space can be understood as a methodology of art, which is mutually related to the space, and its production, transformation and movement, rather than simply identified it with a work of art itself or acting as a peripheral category in a certain kind of field. The sculptural as a methodology of art is the locus of producing differences or chances. The concept of space here is not limited to blocks of physical buildings or nature, but conceived as a dynamic operation, which is able to actualize the production of difference in constant relation to our reality.

(4) This logic of the sculptural plays a significant role in inventing and experimenting with a means of constructing and transcending a given space via the coalescent method of conceptualization and materialization. A constructed space or a built environment also constantly affects the formation and change of the logic of the sculptural.

The sculptural that I claim is, therefore, differentiated from Krauss' expanded field, whose idea is limited to extending sculptural works from the 1960s and 1970s, especially outside of gallery or museum systems in terms of the logic of pure negativity. Nor does it simply aim at dividing works of art in Smithson's context of the dialectical opposition between outdoor sculptural work (site) and indoor sculptural work (non-site). As Heidegger argues, "Strictly speaking, there is no outside or inside within space itself."¹¹ The sculptural does not simply reside in either the inside or the outside of a gallery. By transcending, or in other words, constructing or deconstructing further existent boundaries of space, the sculptural as an operative force between different elements and spaces is involved in the process of the production, transformation and movement of space. Furthermore, it resides in the creation and change of the line of division and movement. In this sense, an object – which is necessarily employed in a sculptural practice – does not simply occupy either one place or another, for example, a gallery or museum or the outside of gallery or museum. Instead, it is considered an essential factor of producing a new spatial configuration, in which an object appears as a new axis in a given space and unfolds and operates itself by distributing a new spatial law of determining and changing the conceptual and material territory of space. The important points that make a sculptural object distinct from an object in real life are provided, focusing on their fundamentally different characteristics. The role of the sculptural is to produce a new method of the transformation from an ordinary object to a sculptural object [Figure 1.1.1].

¹¹ Martin Heidegger, *What Is a Thing?* (Indiana, Gateway, 1967) 21.

Sculptural object	Ordinary object
<p>Acts as an axis</p> <p>Operates in the logic of the sculptural</p> <p>Changes the perception of everyday life</p> <p>Active</p> <p>Specific</p> <p>Reproduces or even destroys the existing orders and systems</p>	<p>Acts as a tool</p> <p>Subordinate to the logic of everyday life</p> <p>Stabilizes existing orders and systems</p> <p>Passive</p> <p>General</p> <p>Contextualized in the existing system, such as history, economy, politics</p>

Figure 1.1.1. The distinction between sculptural object and ordinary object.

To install an object, therefore, brings about a shift in established relations and systems of space, because, in the regime of the sculptural, an object and space are inseparable. The sculptural, as an operational dynamism, discovers and develops a dynamic interaction between object and space; specifically, the ways in which a work of art is situated in a given space to conjunctively or disjunctively become a part of that space, rather than as something that is possible to locate *only* within what is not. Hence, the sculptural recognizes the complex dynamism of space, acting through two separate yet interactive processes between an object and space: *condensation* and *displacement*.¹² The condensed mode of the sculptural is a localized event, whereby both objects and spaces enter into a certain kind of layered relationship as they move and combine from different fields, whereas the displaced mode of the sculptural is a de-localized event, in which established relations of an object and space can be spread out or re-juxtaposed through spaces. The sculptural arises in the interaction between these two processes. These two modes of the sculptural do not function as a structural framework for determining works of art within a list of categories (for example, the works of such artists as Robert Smithson, Robert Irwin, Alice Aycock, John Mason, Michael Heizer, and so on, which are classified in between landscape and architecture, and Richard Serra, Robert Morris, Carl Andre, Dennis Oppenheim, Nancy Holt, which occupy a place between landscape and not-landscape). They are considered as essential dynamic systemizations, in

¹² The sculptural modes of condensation and displacement are differentiated from the psychological conception of Jacques Lacan, in which he develops an understanding of the formation of human unconsciousness, originally drawn from Roman Jakobson's linguistic theory of metaphor (condensation) and metonymy (displacement).

which a sculptural work necessarily participates and produces itself by developing the sculptural modes according to its own creative methods.

The condensed mode, operated by the relational dynamism of sculptural work, does not aim at building either the specificity of a site, which produces a work of art that is only completed by its surroundings, or the sitelessness of pure negativity, which is necessary for constructing the absolute autonomy of a sculptural work; but it proposes a particular (relational) systemization or movement of space through the dynamic interaction between object and space.¹³

Condensation here can be understood as an operational concept, whose function is to develop the internal logic (or consistency) of a sculptural work, which is definitely distinguished from the traditional understanding of the essence of a thing or materiality; moreover, it does not indicate a sculptural work in the modernist account of self-sufficiency. It is an important process of sculptural production and expansion, whereby a work of art presents and actualizes itself through the invitation of surroundings or an exterior to its system of territorial force and movement. Rather than the logic of exclusion, this sculptural mode operates in the principle of inclusion, through which the exterior is used not as a physical or social material – which is passively selected and changed by the artist – but as a parameter that helps a sculptural work to have new limits of change, which therefore affect the way in which the work of art is produced. Transformed into a part of a work of art, the exterior becomes a deterritorializing force that revisits its original function and relation from a different point of view.

¹³ The relational systemization or movement does not merely indicate the artwork's actual participation in a social environment and context and its creation of intersubjective encounters, reducing a work of art to either a human relation or a model of sociability.



Figure 1.1.2. Gabriel Orozco, *Yielding Stone*, 1992, Plasticine, 14½ × 15½ × 16 inches.¹⁴

For instance, it is obviously difficult to classify Gabriel Orozco's *Yielding Stone* (1992) into one of the categories of Krauss' expanded field: site-construction, marked sites, axiomatic structures or sculpture [Figure 1.1.2]. This work recognizes the condensed dynamics of the sculptural. Rather than being seen as a work of art in itself, Plasticine[®] has traditionally been considered a raw material for modelling sculptural work because of its malleability. Unlike carving or cutting, modelling is an additive method for sculpting, in which material is built up to produce the finished work of art. The condensed mode is definitely related to the appearance of a work of art through the accretive process of sculptural production and expansion, because it does not operate as a way of reducing one to the other, but as a way of layering one upon the other. In Orozco's work, this layered relationship and movement between different places and things can particularly be presented through the operation of two main concepts: repetition and malleability. Once objects are placed in a selected space, a certain spatial principle is produced between separate objects, between the object and the space and between the object and the viewers. Repetition enables this spatial principle to function as a continuity and allows the constant distribution of certain types of spatial relation and movement through the space between different things and spaces, rather than positing itself as a meditative entity in a list of categorical distinctions, such as an object, monument,

¹⁴ Gabriel Orozco, *Yielding Stone*, 1992, Plasticine, 14½ × 15½ × 16 inches, <http://www.tate.org.uk/context-comment/blogs/gabriel-orozco-tate-modern-curators-blog>. [Accessed 12th May 2013].

architecture or landscape. It is a precondition for creating, functioning, distributing and mobilizing a (condensed) system. Rather than a system itself, repetition is an active force that produces a continuity of movement between different things and places, because repetition provides and resides in a shared space between different elements. This shared space does not exist for identifying or controlling every different space under the same rule, but becomes a cause of intervening in and connecting with different territories by layering the existing onto the new through the (re)distribution and relocation of the sculptural flow between the spaces. It gathers heterogeneous elements by producing and participating in a continuous line of events. This is called condensation.

Malleability is another essential element of the formation of the condensed aspect of the sculptural. It does not literally indicate a soft and shapeable material condition. It is also opposed to Krauss' account of the (modernist) sculpture's double negation – not-landscape and not-architecture – in the context of its loss of place or sitelessness. Because malleability can be understood as a reactive force that can exist and function only through its relationship with its surroundings, including not only landscape and architecture, but also the socio-political environment. Instead of providing a particular type of artisanal presence, for Orozco, spaces or our surroundings become a locus and a key method of the production of a work of art, not a backdrop for an artwork. The Plasticine ball not only absorbs dust in its movement through space, but also shapes itself against the pressure and contour of the surface of streets. An object, therefore, cannot merely be identified with a concrete physical thing, which provides a fixed perceptual precondition of a sculptural work. Every object is spatial and political in its process of development. It is continuously produced and actualizes itself only through spatio-political engagement with its environment. It creates a new space in a place. In this respect, the sculptural cannot be possessed by or belong to the object's essence, the thing itself, the specificity of a site or viewer's perception, but appears as a relational dynamism between different forces, movements and intensities of spaces.¹⁵

¹⁵ This concept of malleability can be found in other examples of sculptural practice, such as Sooja Kim's *Bottari: The Island*, 2011, Used Japanese clothes, used Korean bedcovers, Dimensions variable, Site specific 8 Bottari installation at Palazzo Fortuni, Venice, and *Bottari Truck - Migrateurs*, "Je Reviendrai", Performance in Paris, November 10, 2007 and Installation at MAC/VAL, Paris, 2008, http://www.kimsooja.com/recent_projects.html. [Accessed 10th May 2013].

The title of the work; specifically, the relationship between the notion of yielding and stone allows us to rethink a sculptural object or materiality and its relation to the concept of production. This Plasticine work does not produce a final work of art, but a process. It produces itself by unproducing. It moves and appears itself by erasing its traces of movement. It erases its traces of movement by constantly layering the abandoned onto its Plasticine surface. It is a continuous process of layering. An object produces itself by responding to variations in the relationship between artist, (social) material and (social) display through the dynamics between intensities and forces. A sculptural object therefore becomes a place into which all these actions, reactions and forces are received and through which the conflictual and dialectical process of production and expansion are transmitted. The condensed process can be operated and actualized at the moment in which a territory becomes malleable and allows heterogeneous elements to enter into its own spatial system, that is to say, by pressing and stretching, construction and destruction through the process of repetition.

Displacement is also an important aspect of the expanded conception of the sculptural. In the current understanding of sculptural practice, objects installed in a gallery space or in the street, which probably came from a specific site in the world, do not necessarily refer only to that original place, because objects are constantly moving into another space. What I mean by displacement is different from the modernist context of transportability of sculpture or complete deconstruction, but is related to the de-localization of space, through which a work of art enters into a political relationship with a pre-existing spatial arrangement and relation of its surroundings by blurring and escaping from its own territory (for example, Orozco's *Yogurt Caps* (1994) and *Parking Lot* (1995)). In contrast with the additive process of the condensed mode, de-localization, developed by the displaced mode, is another method of producing and transforming a sculptural space, as it creates a subtractive movement in a given space, that is to say, it creates a process of weakening the intensity of a pre-existing set of relations, interacting with a new force of movement. Intensity or, what I call, an intensive movement operates through the process of localization or condensation, in which different things and spaces are invited to the territory of the sculptural and layered or conjoined to develop a new form of spatial accumulation (such as Rachel Whiteread's *House*, 1993). This is the process of differentiation that helps not only to materialize a work of art by reaching its own conceptual and material limit, but also to provide a new line of division and difference

through the reorganization of the hierarchy of spaces and things, according to its new spatial law. In the process of the de-localization of the displaced mode, on the contrary, intensity becomes extensive or distributive through the space. This is the process of equalization, in which the difference of intensity is weakened by re-juxtaposing it with new things and spaces, without simply identifying one with the other. This process necessarily involves the sculptural work in the act of leaving its own territory and of invading the territory of others, rather than the act of inviting others to its own spatial law. This subtractive tendency of the sculptural mode is a complex process of movement that cannot merely be identified with either the negation of the self or the modernist reductionism of the 1960s and 1970s, which is frequently related to a Greenbergian account of a formalist language of abstraction of a work of art or its tendency toward self-referential purity in the outside world.¹⁶ The displaced mode of the sculptural helps to develop a new sculptural strategy of weakening an object's or a space's established relations and systems through the equalization of differences. In the process, the territory of a work of art, in which a sculptural object is involved, appears as a potentially invisible form.

Displacement, in this sense, actualizes itself by escaping from a given material and conceptual territory and function, without completely destroying itself. In the mode of displacement, an object or a place can be a means of producing and expanding a mobile and shifting point by transcending its established systems and relations. For example, in *Sculpture*, presented in 1977, 1987 and 1997, Michael Asher installed a caravan, which appeared every ten years during the summer, moving to different locations in Münster, Germany [Figure 1.1.3]. My interest in Asher's work is not in the distinction between the installation of artwork in or outside a gallery in terms of Smithson's dialectics of site and non-site, but focuses on the ways in which a sculptural work determines its territory and builds and functions its body within and through the interaction with its surrounding space. Moreover, this particular example of Asher's work is significant in developing an understanding of the formation of the body of sculptural work and its extended meaning and functions in terms of the displaced

¹⁶ Greenberg argues, "Feats of 'engineering' that aim to provide the greatest possible amount of visibility with the least possible expenditure of tactile surface belong categorically to the free and *total* medium of sculpture [...] A work of sculpture, unlike a building, does not have to carry more than its own weight, nor does it have to be *on* something else, like a picture; it exists for and by itself literally as well as conceptually" [author's emphasis]. Clement Greenberg, *Art and Culture: Critical Essays* (Boston, Beacon Press Books, 1961) 145.

dynamics of the sculptural. In relation to the idea of displacement, it is important to understand the way, in which a sculptural object – here, the caravan – is installed, participating in its surroundings outside of the gallery or museum environment. The sculptural object is juxtaposed with the systems of everyday life. What makes Asher's object a sculptural work is simply not the leaflets available at the museum – which clearly indicates that it is art within the context of exhibition – but his construction of a new realm of production, exhibition and distribution, which is based on the principle of mobility, indifference and spatiality. The work of art emerges when the object moves from its existing spatial relationship by disappearing, and reappearing within a new spatial system. Asher's main interest is, therefore, in the production of continuity between differences, such as the normal and unalterable, with change through the politics of displacement. This continuity is not provided by the physical change of the object, but by repeating the installation of the same object in specific sites. Repetition is a main method of production, which makes a particular temporal and spatial trajectory of the object in real space, moving between artist's storage or rental shop and the sites of installation.



Figure 1.1.3. Michael Asher, *Sculpture*, 1977, Münster, Germany.¹⁷

¹⁷ Michael Asher, *Sculpture*, 1977, Münster, Germany, <http://www.lwl.org/LWL/Kultur/skulpturprojekte/kuenstler/asher/?lang=en>. [Accessed 13th May 2013].

Distinct from the traditional outdoor sculpture, particularly its tendency towards monumentality, Asher's sculptural work cannot be seen as a large object that possesses space and systemizes that space only through the perception of the spectator. Asher's unaltered object is presented temporarily in the selected sites without any indication of the work except for the leaflet at the museum. The sites of installation are also difficult for viewers to find, because most of them are far from both the city centre and the Skulptur Projekte headquarters. How many visitors have ever tried to find Asher's work is questionable. The aspect of Asher's work that interests me is not related to the matter of what is or is not identified as art by viewers. This work obviously deemphasizes the bodily or theatrical experience of the sculptural work. By fading out the object, the artist fades in the urban space, the (changing) city. This does not construct an aesthetic constellation of abstract points and lines in real space, nor does it deliberately select a particular condition of space. The work resides exactly in the midpoint, when a sculptural object disappears in and is re-juxtaposed with urban space and vice versa. In this midpoint, the unaltered caravan functions as creating a new experience of difference and a new network of possibility between those different time slots, transcending the bodily or theatrical experience of sculptural work. On the premise that the experience of the spectator does not determine Asher's object as art, an important factor that defines the caravan as a sculptural object is the potentially invisible form of the object, which focuses on the space, not a physical or perceptible object itself. Consider Asher's works installed in Münster. Once the selected caravan is set in the public space, the boundary of the work of art becomes blurred and vulnerable, because, by escaping from a certain form of environment – in this case, the gallery or museum system – it directly participates in a different spatial system, that is, the regime of everyday life. Entering into a new spatial relationship and environment can be the same as entering into the arena of war, in which nothing can safely and permanently protect and exist only for the body or territory of a work of art. An important point here is the manner of the disappearance or (re)appearance of the caravan within the system of everyday life. The disappearance and (re)appearance of the object are achieved by its deconstructive potency. As a result of urban changes, the caravan cannot always be installed in its same 1977 spots. "In 1977, the caravan occupied nineteen

sites.”¹⁸ In 2007, only ten sites were available.¹⁹ Asher’s work focuses on not only the disappearance of the object, but also the disappearance of place by urban development.

1.2. Object and politics

In the realm of art, the object is recognized as a contested term, which has been constantly challenged and experimented through different ideas and practices. One of the influential developments on the idea of the object is Marcel Duchamp’s use of the object. Duchamp chose and repositioned a white mass-produced porcelain urinal – which was signed “R. Mutt” and titled *Fountain* – and submitted it for the exhibition of the Society of Independent Artists in New York in 1917 but it was rejected and qualified as a non-art.²⁰ In *Passages in Modern Sculpture*, Krauss approaches *Fountain* in terms of the principle of negation, particularly as opposed to the traditional visual differentiation, narrative and humanization of a work of art, by negating any formal decoding and analysis.²¹ An object can, therefore, be transformed from non-art to a work of art through the speculative act of posing questions. As Krauss argues, “Duchamp was clearly severing the object from that causal chain – whether historical or psychological – which we saw function in nineteenth-century sculpture.”²² Duchamp’s sculpture is seen as separated from its formal engagement with its (historical, social and psychological) spaces. Because of its nature of indifference, the object itself becomes, to use Robert Morris words, “less self-important”, whereas the beholder becomes more important as a tool for the formation of sculpture, capable of deconstructing and reconstituting the object through questions concerning the nature of art, for example, the definition of art and how things are known.²³

¹⁸ Stephan Pascher. “Phantom Limb: Michael Asher’s Sculpture Project,” *Afterall* 17 (Spring, 2008) <http://www.afterall.org/journal/issue.17/phantom.limb.michael.ashers.sculpture.project>. [Accessed 10th May 2013]

¹⁹ Ibid.

²⁰ Faye Ran, *A History of Installation Art and the Development of New Art Form: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation* (New York, Peter Lang Publishing, Inc., 2009) 65.

²¹ Rosalind E. Krauss, *Passages in Modern Sculpture* (Massachusetts, MIT Press, 1981) 80.

²² Ibid., 81.

²³ Ibid., 79.

The operations of cause and effect or of a rational sequence of events, which we have seen as the touchstone of third-person narration, withers and dies as the viewer confronts the readymade, as he senses that it has dropped from nowhere into the stream of aesthetic time. And Duchamp celebrated this demise with what he called “the beauty of indifference”, by which he expressed his determination to make art that was cut loose from personal affect.²⁴

In Duchamp’s work, the creation of art is achieved only by two factors: the artist and the spectator. In other words, the spectator of a piece of art is considered as active an agent as the creator. In his essay, *The Creative Act*, published in 1957, Duchamp claims, “The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.”²⁵ The work of *Fountain*, therefore, becomes accessible and expressive not by Duchamp but rather the spectator. Duchamp reduces the artist’s creative act, because he thinks that the artist’s act through the work of art cannot go beyond the level of pure intuition and therefore should be remained within the state of the virtual or, what Duchamp calls, a “raw state.”²⁶ For Duchamp, a work of art exists in the space between “the unexpressed but intended and the unintentionally expressed.”²⁷ By contrast, the spectator not only comes from the exterior of the work, but also brings exteriority to the work of art. (In this case, the movement occurs from exterior to interior.) Moreover, the spectator has a special ability to transform a work of art from the virtual to the actual, entering into the zone of pure intuition. Therefore, it is not the artist, but the spectator, who can emancipate and actualize the pure state of the intention of the work, transmuting it as a particular form of expression. Duchamp’s sculptural strategy, applied to the work of *Fountain*, is definitely related to the transformation of the object from the transparency of intellectual interpretation to that of the opaqueness. If the transparency of the work is understood as a clear causal relationship in the process of interpretation – which is frequently found in the hierarchical system of modern art – the opacity of the work can be linked to an attempt to break this fixed causality. From a spatial point of view, it is clear that Duchamp considers the urinal differently from ordinary

²⁴ Krauss, *Passages in Modern Sculpture*, 81.

²⁵ Marcel Duchamp. “The Creative Act,” *Art News* 56, no. 4 (Summer, 1957) 28 –29.

²⁶ *Ibid.*

²⁷ *Ibid.*

objects, as the object has been chosen, repositioned and exhibited in a particular way by the artist. The difference created by displacing the object from its original place and relation makes the object lose its given function and meaning. However, this artist's act of displacing and repositioning the object seems to stay within the space of the virtual, until the spectator encounters it. In this respect, it is significant to reconsider Duchamp's sculptural strategy – especially the coexistent yet contradictory relationship between the minimized artist's act and the active participation of the spectator in the production of a work of art – which cannot be reduced merely as a negative reaction to modernist art.

This Duchamp's idea of the transformation of pure intuition of the work of art from the virtual and the actual – which becomes possible through the act of the spectator – can be understood by looking through Kant's transcendental theory of experience. In Kant's transcendental idealism, we have *a priori* knowledge of the spatial and temporal forms of outer and inner experience, grounded in our own pure intuitions of space and time. Spatiality and temporality are, therefore, the necessary conditions for operating pure intuition, rather than the object in itself. These are considered as *a priori* forms of knowledge, therefore, because they are not inherent in the property of the object, but must precede and structure all experience of individual outer objects and inner states. “The expression ‘an object is *external to me*’ can mean either that it is an object merely *distinct* from me (the subject) or else that it is also to be found in *another location (positus)* in space and time” [author's emphasis].²⁸ In this respect, objects cannot, therefore, be derived from the direct experience, but intuited by the judgment of the subject of the spectator through the *a priori* forms of space and time, because any such experience presupposes the individuation of objects in space or time. From Kant's perspective, the perception of an object – for example, Duchamp's *Fountain* – is not derived from things in themselves, but from the spectator's *a priori* intuition of space and time. In other words, this has two implications. First, it does not mean that we perceive space as an infinite whole, but that space is given as unbounded and infinitely divisible. The use of unaltered mass-produced objects in Duchamp's art production cannot, therefore, be considered merely as merging with the system and context of everyday life as an infinite whole. Rather, the object is separated not only from the individual creation of the artist, but also from the individual

²⁸ Immanuel Kant, *Practical Philosophy* (Cambridge, Cambridge University Press, 1996) 401.

reception of the particular social class, such as that of bourgeoisie. The object is detached from its contradictory social functions and activities, which protect a particular social class by projecting the better image of established orders and protesting against the transgressive force that threatens the existent orders. In terms of Duchamp's logic of detachment, this transformation of the object from the contradictory social function to the realm of non-purposive creation makes the object speculative, concerning the territory and essence of art, distinct from the representation of social order or the realm of the social. Second, Duchamp's Kantian approach to the object, specifically, the negation of the emergence of the object from things in themselves can be understood as a challenge to the modernist account of the autonomy of art. This means that the hierarchical power system of the object is changed from the determinism of the artist to the realm of multiplicity, in which the external forces are allowed to enter the sovereign territory of the work of art and acts dominantly to reorganize and actualize its established systems and relations according to their own principles. From this anti-essentialist perspective, the object eliminates its socio-political position and action and is not treated as a whole in a certain context (of everyday life). This changes not only the traditional ways of seeing a work of art – which is controlled by the object itself or the surface of the object – but also the subjective mechanism of a work of art from intention to realization. While the subjective mechanism of modernist sculpture is systemized under the logic of wholeness or totality – which is frequently controlled by the autonomous system of the object – Duchamp's object makes a distinction in the sculptural process between intention (pure system) and realization. For Duchamp, the object is not a complete form of wholeness, because it is not automatically realized by the object itself. In this respect, the judgment of the spectator occupies a central place, mediating between theoretical knowledge and practical knowledge or between the outer and inner experience of the object. The spectator becomes transcendental, which can travel back and forth between spatially discrete worlds, such as the external and internal spaces of the object. By transcendence, I do not mean simply moving from one place to another. Rather, the object is formed through the complex action of the external force. The spectator acts as a transformative force that creates a certain form of continuity between intention and realization of a work of art.

This specific sculptural experiment by Duchamp has certainly influenced not only, to a large extent, the expansion and transformation of the knowledge of sculpturality and the object, but

also the emergence of the conceptualist and minimalist turn of the 1960s. Since the appearance of the Duchampian readymades, objects have mainly been employed for constructing a sculptural work. From the 1960s until the present, especially in the course of the crisis of artist's authorship, phenomenological ideas and theories have been dominantly applied to reading a sculptural object, by centralizing the perception or visual experience of the beholder in the formation of a sculptural work. However, this phenomenological idea has a certain tendency to reduce the meaning and function of the object, owing to its over-emphasis of the bodily experience of the beholder. From a phenomenological perspective, the works of sculpture tend to form two polarities in comparison with the scale of the beholder. The small work is considered as a passive, closed, idealist, non-spatial entity, separate not only from its surroundings, but also from the beholder. The large work includes the beholder and space and frequently links to the concept of publicness.

This twofold idea of the object can be found in Robert Morris's description on sculpture. In his famous essay *Notes on Sculpture, 1-3*, originally published across three issues of *Artforum* in 1966, Morris conceptualizes new (minimalist) sculpture in relation to the notion of the object, particularly focusing on the problem of the size of sculpture and the viewer's participation from a phenomenological perspective. In comparing the size of a sculptural work with that of the human body, he divides sculpture into two types of spatial mode. The one is sculpture in the intimate mode. According to Morris, this intimate mode of sculpture refers to small objects or ornaments; in describing this mode, he explains. "[It] is essentially being closed, spaceless, compressed, and exclusive [...] space does not exist for intimate objects."²⁹ Sculpture in this mode can form its aesthetic property through the pictorial approach, whose main methodology relies on what Morris calls "surface incident."³⁰ In the intimate mode, the meaning of spacelessness is, therefore, related to that in which the object is understood as a form of solidity, in and through which something cannot occupy or pass. From this respect, a viewer cannot enter into and penetrate a small object, such as a cup or a pen, because internal

²⁹ Morris argues, "The size range of useless three-dimensional things is a continuum between the *monument* and the *ornament*. Sculpture has generally been thought of as those objects not at the polarities but falling between. The new work being done today falls between the extremes of this size continuum. Because much of it presents an image of neither figurative nor architectonic reference, the works have been described as 'structures' or 'objects'" [my emphasis]. Robert Morris, "Notes on Sculpture 1-3," in Charles Harrison and Paul Wood, eds., *Art in Theory 1900-2000: An Anthropology of Changing Ideas* (Oxford, Blackwell Publishing, 2003) 830-831.

³⁰ *Ibid.*, 831.

space is completely negated as an illusion. For Morris, if there is no physical involvement of the viewer, this implies that there is no space. Morris's description of the intimate mode of sculpture can definitely be linked to the Greenbergian materialist perspective of sculpture, in which a sculpture confronts its literalist turn, whereby a sculptural work is read from an anti-illusionist perspective. In this respect, a sculpture in the intimate mode produces itself through its physical independence by negating any inherent quality of the object. The other is the monumental mode of sculpture. Morris defines this as an enormous object, which is physically larger than the body of viewer and therefore includes more of the space itself. This monumental mode of sculpture deemphasizes surface incident, which is present in small objects. Rather, a structure is recognized as a key element for constructing a sculptural work. What Morris means by structure is "how a thing is put together."³¹ Space becomes a constituent element of the sculptural, because the relationship between the object and space is crucial for a sculpture to function as an enormous object. Through the structural operation, the object turns to the non-personal or public mode.³² This public mode of sculptural structure cannot merely be identified with that of architecture, owing to its containment of space; rather, it escapes from the traditional relationship with architecture, which does not possess any independent constitution and is frequently understood as a decorative ornament as a part of the system of architecture.

For Morris, space – specifically the inclusion and exclusion of space – becomes an essential element in determining the type of an object. Minimalist objects tend to be body sized, neither small nor the enormous, and fitting between Morris' two different realms. This change does not simply denote a transformation of the physical size of object, but indicates the shifting idea of the relationship of a sculptural work with the spectator. The objects – that are employed in minimalist sculpture – produce a holistic spatial system, through which one particular rule of perception is applied to structure our action and relationship in the logic of indivisibility. In addition to classification in terms of scale, the minimalist object differentiates itself by occupying the space between a modernist account of autonomy and a Duchampian idea of indifference, rather than simply negating them. A significant factor of constructing the object that minimalists focus on is spatial systemization. For example, in his large plywood

³¹ Harrison and Wood, eds., *Art in Theory 1900-2000*, 830.

³² *Ibid.*, 831.

sculptural work *L-beams* (1965), Morris presents three identical Ls shapes in different positions relative to the ground [Figure 1.2.1]. Instead of using a particular unaltered ordinary object, such as Duchamp's urinal, the work presents a simple, geometrical and systematic form of the artist's visual expression, which has been rejected from Duchamp's logic of indifference. This visual expression is not in the surface of the work or in the reference of the other. Rather, it is in the particular form and pattern of space, which is divided and connected by the relationship between the three L-shaped constructions and the installed space. In Morris's minimalist objects, space is seen not as inherent, but as negative. This negative space can be defined as a space that surrounds the objects, rather than the object itself, which can be carved or shaped according to the exterior form of the work. As Morris emphasizes the negation of inherent space, this negative space plays an important role in the production of minimalist sculptures. The negative space surrounding the objects is not void; rather, it can be operative, when the spectator enters into the space. Therefore, the continuity between different viewpoints of the moving spectator is considered as a fundamental factor for constructing and operating this negative space.

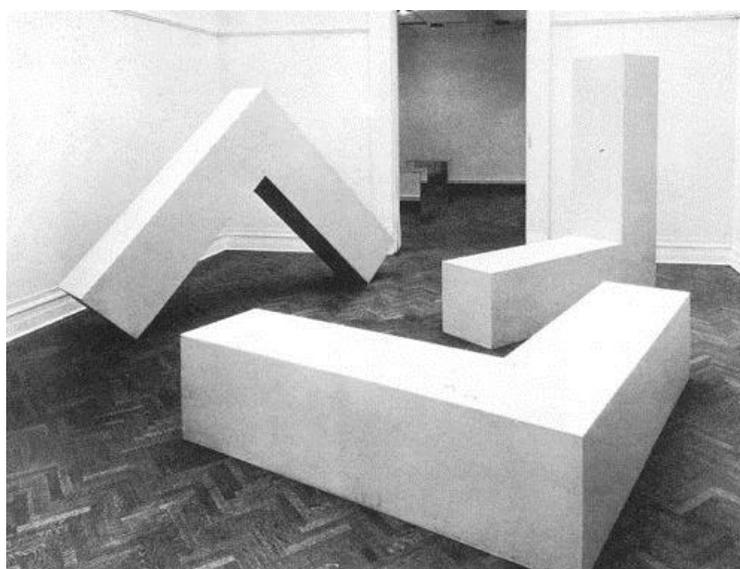


Figure 1.2.1. Robert Morris, *Untitled (L-beams)*, 1965, stainless steel in three parts, dimensions variable, Leo Castelli Gallery, New York.³³

³³ Robert Morris, *Untitled (L-beams)*, 1965, stainless steel in three parts, dimensions variable, Leo Castelli Gallery, New York, <http://www.neiu.edu/~wbsieger/Art201/201SG/2Sg201/201Sg2-3.htm>. [Accessed 1st March 2013].

In contrast with the transition from the immanent space to the exterior space in the Duchampian object, the minimalist spatial systemization, for example, in the work of Morris, is fundamentally grounded on Maurice Merleau-Ponty's phenomenology of perception, which is seen as a method of connecting us with the world beyond both traditional empiricism and rationalism. Minimalism focuses on the temporal and material aspect of the body (of the spectator), rather than the immanent dimension of the object. From a phenomenological perspective, the body is a medium for perception of the world, through which our action and expression can be determined. Rather than seeing the body or bodily experience as – simply a physical entity – Merleau-Ponty describes it as a complex zone, in which subject and object coexist and interact with each other. In this sense, for Merleau-Ponty, the traditional system of thought, such as Descartes's concept of cogito, has a certain limitation in its failure to recognize the fact that the concept of body can be expanded beyond the problem of the dualist relationship between subject and object. Perception can be achieved through the space of experience. Spatiality is, therefore, a fundamental element that makes perception possible. Space can be defined as a form of experience, rather than as a physical container that can occupy objects. The relationship between the object and space can be made by the experience of the body. Merleau-Ponty argues that the body requires a pre-setting for its perception, which means that our perception is not pre-given, but can be obtained or formed by the bodily experience.³⁴ This pre-setting can be understood as what Merleau-Ponty calls the phenomenological layer, which makes pure transitions possible. "We shall need to conceive a world which is not made up only of things, but which has in it also pure transitions."³⁵ For Merleau-Ponty, this pure transition indicates the "unity and indivisibility of temporal waves", whereby different elements can be related in a certain form.³⁶ In the same temporal waves, simultaneity or presentness is a precondition to connect such differences, for example, the subject with the object.

The experience of perceiving subject or the body certainly influences and participates in the production of visibility, which relates not only to how we perceive the world, but also to how our world is known and the knowledge of classification is organized through the bodily

³⁴ Maurice Merleau-Ponty, *Phenomenology of Perception*, translated by Colin Smith (New York, Routledge, 2002) 294.

³⁵ *Ibid.*, 320.

³⁶ *Ibid.*, 321.

experience. In *The Visible and the Invisible*, published posthumously in 1964, Merleau-Ponty provides the concept of flesh as an important notion of his theory of phenomenology, particularly focusing on the relationship between the visible and the invisible. In his idea of flesh, the visible is seen as the surface of flesh, and the invisible is connected to the idea of depth of flesh.³⁷ In other words, the visible and the invisible become connected through flesh, in that flesh is not understood as a corporeal obstacle, but rather a conceptual tool, that is, a certain type of (philosophical) passageway, which enables the visible and the invisible to encounter in the same line. In terms of the concept of flesh, Merleau-Ponty specifies invisibility as:

The invisible is not the contradictory of the visible: the visible itself has an invisible inner framework (*membrure*), and the in-visible is the secret counterpart of the visible, it appears only within it, it is the *Nichturpräsentierbar* which is presented to me as such within the world – one cannot see it there and every effort to *see it there* makes it disappear, but it is *in the line* of the visible, it is inscribed within it (in filigree) [author’s emphasis].³⁸

The invisible is covered by the visible, which means that the invisible is able to exist and be approached only within and through the visible. This secret and strange domain (of the invisible), as Merleau-Ponty explained, not only “inhabits in the world, sustains it, and renders it visible, its own and interior possibility”, but is also considered as a latency of being that can be reached through the principle of visibility, whose ability is “to see further than one see.”³⁹ When thinking of his notion of invisibility, Merleau-Ponty attempts to reevaluate the notion of perception, body and the visible by situating them between the biological and the psychological as a primordial spatial level, which is capable of producing a transcendental experience. The flesh links between the seeing and the seen or the touching and the touched through the logic of reversibility or exchange. As Merleau-Ponty claimed, “The seeing is not without visible existence.”⁴⁰ His concept of invisibility, however, can be considered as an extended version of materialism, in that the invisible – in Merleau-Ponty’s terms, the “in-

³⁷ Maurice Merleau-Ponty, *The Visible and the Invisible*, translated by Alphonso Lingis (Illinois, Northwestern University Press, 1973) 143.

³⁸ *Ibid.*, 215.

³⁹ *Ibid.*, 151.

⁴⁰ *Ibid.*, 143.

visible” – can exist only within and through the visible.⁴¹ His idea, therefore, tends to prioritize the notion of visibility, which is described as “a palpitation with the look”, “the first vision” or “the whiteness of milk”, whose significance has been given to achieve “the establishment of level in terms of which every other experience will henceforth be situated.”⁴² It is only through this primordial level that the invisible, in other words, the idea or the “secret blackness of milk” can be successfully accessed and therefore made available, because Merleau-Ponty considers the invisible as a “second positivity.”⁴³ As he argues, “The invisible is not the contradictory of the visible: the visible itself has an invisible inner framework, and the in-visible is the counterpart of the visible, it appears only within it.”⁴⁴ Merleau-Ponty separates his idea of the invisible from Kantian absolute invisibility, in that he considers the invisible as the other side of the visible or, in his own words, the “reverse of specular perception” or the “concrete vision”, which can be formed only by the *disappearance of the spectator* or the principle of the visible.⁴⁵

Drawing on Merleau-Ponty’s theory, a particular visual system or principle of visibility can be recognized in Morris’s minimalist sculpture in terms of the continuity of viewpoints of the moving body. Morris’s object produces a spatial systemization through its simple, unitary art form, which leads the spectator to focus less on the formal relationships between different elements. Morris argues that this simple form of sculptural object provides a particular relationship with the spectator by offering a maximum resistance to perceptual separation. In the system of minimalist sculpture, the object seeks its meaning not from the inside the object, but rather from its surface through the viewer’s interaction with the object. This emphasizes real space in which both the object and the spectator occupy. And that space can be produced in the process of shifting the centre from the object to its perception and to its situation. However, the experienced and perceived variables are not simplified by the spectator, but ordered by the unitary system. Morris understands the function of the unitary system through a perceptual relation to two aspects of gestalt: cohesiveness and indivisibility.

⁴¹ Merleau-Ponty, *The Visible and the Invisible*, 215.

⁴² *Ibid.*, 134-147.

⁴³ *Ibid.*, 112.

⁴⁴ *Ibid.*, 215.

⁴⁵ *Ibid.*, 249.

If the predominant, hieratic nature of the unitary form functions as a constant, all those particularizing relations of scale, proportion, etc., are not thereby canceled. Rather they are bound more cohesively and indivisibly together. The magnification of this single most important sculptural value – shape – together with greater unification and integration of every other essential sculptural value makes, on the one hand, the multipart, inflected formats of past sculpture extraneous, and on the other, establishes both a new limit and a new freedom for sculpture.⁴⁶

Morris emphasizes the unitary form of sculpture, which is distinct from the multipart form. A multipart form is not only composed of, but also understood by parts. It can be linked to the part-by-part sculptural form, which is claimed by Judd.⁴⁷ In this multipart form, a spectator needs to maintain a certain distance, separating from the objects, because the spectator does not act as a part of the work in the logic of the wholeness. The perception of the spectator relies on the hierarchical distribution of the parts. A hierarchy among the work's constituent elements has a tendency to achieve a form of balance between parts and thereby creates a *weak gestalt* by diminishing visualization and decentering the structure of power.⁴⁸ On the contrary, as Morris argues, sculpture involves unitary forms, “being bound together as it is with a kind of energy provided by the gestalt.”⁴⁹ A unitary form of sculpture is conceived of as a situation, which includes the spectator within its totalizing system. This totalizing system of the unitary form produces a *strong gestalt*, whereby every elements and powers converge towards a form of continuity. The unitary form is based on the logic of indivisibility, which can be achieved by the immediacy of perception or the bodily experience of the gestalt. The gestalt is essential in the production and operation of immediacy, owing to its exhaustion of information by changing the spectator’s position relative to the work.⁵⁰ As a body of the sculptural work, the spectator is affected by the non-hierarchical structure of the spatial system. The elimination of parts in the unitary system, therefore, implies that the spectator can

⁴⁶ Harrison and Wood, eds., *Art in Theory 1900-2000*, 830.

⁴⁷ In his essay, *Specific Objects*, Judd argues, “Most sculpture is made part by part, by addition, composed. The main parts remain discrete. They and the small parts are a collection of variations, slight through great. There are hierarchies of clarity and strength and of proximity to one or two main ideas. [...] The parts are usually subordinate and not separate in Arp’s sculpture and often in Brancusi’s. Duchamp’s ready-mades and other Dada objects are also seen at once and not part by part. [...] Part-by-part structure can’t be too simple or too complicated. It has to seem *orderly*” [my emphasis]. *Ibid.*, 826-827.

⁴⁸ *Ibid.*, 830.

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

relate with the whole, rather than the parts, and will undergo a more encompassing experience determined by the interaction between the object, the space and the spectator.

However, when considering recent sculptural practices, for example, Sarah Sze's *The Uncountables (Encyclopedia)* (2010), Olafur Eliasson's *The Weather Project* (2003 – 2004), Anish Kapoor's *Non-Object* (2010) and *Svayambh* (2007) and Isa Genzken's Münster sculpture project (2007), it is obvious that the notion of the object within contemporary sculptural production has changed. The phenomenological framework can no longer be a precondition to the reading and production of a sculptural work, in that it has a certain limitation to thinking of the *active function of space and objects*, related to the expanded understanding of the beholder and the sculptural [Figure 1.2.2]. The reasons for this are twofold. First, the phenomenological understanding of the beholder – which has been at the very heart of sculptural communication since the 1960s – tends to diminish the importance of the shift of the relationship between the sculptural work and its environment, particularly the transformation of space or regime. Specifically, in the global circumstance, the exhibition of a work of art or the circulation of art from one place to another is seen as an international phenomenon. Rather than being experienced only bodily, a work of art can be encountered and distributed simultaneously from all over the places, using various forms of access, such as the Internet, YouTube, magazines, books and television. In this respect, the bodily experience of the beholder – who is regarded as a dominant figure in the theory of phenomenology, capable of constructing, determining and even completing the territory of a sculptural work – becomes less emphasized. Second, space cannot be reduced merely to a detachable element that can be included in or excluded from any sculptural practice, even where the size of the work is extremely small, for example, works of Tom Friedman, *Untitled (Fly)* (1995), *Untitled (Self-portrait)* (1994) and *Untitled (bubble gum)* (1990). It is not only because space here does not literally imply a physical space in which a viewer can enter, but also because a sculptural object becomes directly connected to the site in various ways, owing to its emancipation from the concept of pedestal and from its decorative and symbolic role in the architectural system. In this respect, my idea of the expanded concept of the object is incompatible with the phenomenological understanding of the sculptural object, for example, that of Morris, which are composed of the intimate object (*non-spatial*) and the enormous object (*spatial*). The beholder and space are already considered as fundamental constituent

elements, which cannot be removed from the production of a sculptural work.

Art	Modern	Duchampian	Minimalist	The sculptural
Beholder	passive	active	active yet homogeneous	critical/conflictual
Space	spaceless	speculative (distinction between immanent space and external space)	systematic yet holistic (negation of immanent space)	productive and destructive (conceptual and practical)
Object	autonomous representative and symbolic	indifferent and passive	less self-important	political

Figure 1.2.2. Changes in the relationship between the beholder, space and object in the realm of sculpture.⁵¹

In this respect, I would like to develop further; not only to find and explore a new element that can illuminate and re-build the meaning and function of the beholder and space from a different perspective, but also to expand the concept of the sculptural to include a conceptually and practically combined method of engagement between the sculpture and its environment. To achieve this, I focus on particular examples of sculptural practice, which were presented by Sarah Sze, in a solo exhibition at Tanya Bonakdar Gallery, New York in 2010. In this exhibition, Sze presented several installation works, which fill and transform two entire gallery spaces. Like her other works, Sze’s installations in the exhibition use found objects, such as tea bags, cups, plastic bottles, lamps, and wooden shelves, which can easily be collected from our surroundings, to construct a fragile, yet monumental structure; by placing an object between other different objects, she creates a certain balanced tension [Figure 1.2.3].

⁵¹ In this section, modernist, Duchampian and minimalist perspectives are particularly considered, not only because they provided a significant understanding of the concept of beholder, space and object in the history of art, but also because it is useful to clarify the idea of the sculptural in comparison with some different ideas. However, I do not intend to limit the concept of the sculptural, only relating to modernist, Duchampian and minimalist ideas and practices, but to further expand it by differentiating from other perspectives.



Figure 1.2.3. Sarah Sze, *The Uncountables (Encyclopedia)*, 2010, mixed media, metal shelves, wooden shelves, lights, plastic bottles, milk cartons, 454.7×1389.4×1242.1 cm, Tanya Bonakdar Gallery, New York.⁵²

Explained through the titles of the works – for example, *Encyclopedia*, *Portable Planetarium*, *Landscape for the Urban Dwellers* and *Imposters, Fillers and Editors (Liquid to Solid)* – Sze’s works develop the meaning and function of the object particularly through the concept of space. In *360 (Portable Planetarium)*, for example, collected objects are released from their pre-ordained conceptual and material functions and uses in the system of everyday life and transformed into constructive elements or through a sculptural method that participates in the structuring of a new space [Figure 1.2.4]. This space is real, neither imaginary nor illusionary, and is composed and operated by the political relationship between the object and the space. In Sze’s work, this real space is certainly different from the literalist space seen in minimalist sculpture, as literalist space is considered a situation, produced by the distance between object and subject. As Fried argues, “It is the beholder’s situation. [...] literalist works of art [...] must be placed not just in his space but in his *way*” [author’s emphasis].⁵³ The literalist space or situation is controlled by the perceptual principle of the beholder. Under this control – which is non-relational, unitary and holistic – the objects are enabled to function

⁵² Sarah Sze, *The Uncountables (Encyclopedia)*, 2010, mixed media, metal shelves, wooden shelves, lights, plastic bottles, milk cartons, 454.7×1389.4×1242.1 cm, Tanya Bonakdar Gallery, New York, http://www.sarahsze.com/projects/Bonakdar_2010/Bonakdar_03.html. [Accessed 12 May 2013].

⁵³ Michael Fried, *Art and Objecthood* (Chicago, The University of Chicago Press, 1998) 154.

in the space.⁵⁴ However, the real space in Sze's installation forms a critical relationship with the object and the beholder, as the logic of fragility systemizes that space; in this logic, the space becomes a locus of disorientation. It is the politics of fragility that makes the interrelationship between objects possible. Rather than being identified simply with ephemerality, the concept of fragility – specifically, the fragility of relationship and of materiality – has been utilized in a more complex way: on the one hand, it is divisible and destructive, while on the other hand, it is indivisible and constructive.⁵⁵ Sze's work is more focused on a productive and expansive aspect of fragility in the transformation of space, for example, from a gallery space to a sculptural space.



Figure 1.2.4. Sarah Sze, *360 (Portable Planetarium)*, 2010, mixed media, wood, paper, string, jeans, rocks, 411.5×345.4×469.9 cm, Tanya Bonakdar Gallery, New York.⁵⁶

This piece belongs to a series that's about systems, impossible systems of information, where you know that the information is more than you can actually encompass. It's also about the fragility of information. When I was asked to do something for the end of the show I thought it was an impossible order.⁵⁷

⁵⁴ Fried, *Art and Objecthood*, 154 .

⁵⁵ John Haber, "Beyond Infinity," Haberarts.com, <http://www.haberarts.com/sze.htm>. [Accessed 18th May 2013].

⁵⁶ Sarah Sze, *360 (Portable Planetarium)*, 2010, mixed media, wood, paper, string, jeans, rocks, 411.5×345.4×469.9 cm, Tanya Bonakdar Gallery, New York,

http://www.tanyabonakdargallery.com/exhibit.php?exhibit_id=245. [Accessed 12 May 2013].

⁵⁷ Sarah Sze, interview by Stephanie Cash, "The Importance of Things: Q+A with Sarah Sze," *Art in America*, 2010. <http://www.artinamericamagazine.com/news-opinion/conversations/2012-10-12/sarah-sze-high-museum/>. [Accessed 12th May, 2013].

By de-emphasizing the traditional modern sculpture's self-referential, spaceless and gravitational aspects, an expanded understanding of the materiality, space, production and relationship of the object is established in a new mode of spatialization, which is the politics of fragility. In the politics of fragility, Sze's installation transfers the stability of still life into the dynamics of power, energy and mobility, becoming a landscape. Unlike minimalist sculpture, the formation and distribution of power or energy does not rely completely on the perceptual experience of the spectator. While a spectator tends to form a relatively simple perceptual trajectory in the minimalist holistic system of space, in Sze's work, the spectator cannot be freed from the problems of disorientation, complexity, unexpectedness or instability. In other words, Sze's work seems to disorient the spectator, even deconstructing the way the spectator actually perceives space, simply because the spectator is required consciously or instantly to choose a way to enter into the work, encountering and dealing with the impossible order of the space. In this way, the *political* relationship between the object, the space and the logic of the sculptural is emphasized in determining and constructing a territoriality of sculptural practice. In this respect, the formation, transformation and redistribution of power relations can, therefore, be an important factor in the production of a sculptural work and the expansion of the territory of the object.

The political system of *360 (Portable Planetarium)* can be found in and produced through the particular role of the object and its relation to the space. Sze's work is structured and systematized not by the principle of a unitary system, but by the logic of fragility. In the logic of fragility, a political role or function is assigned to the objects, enabling one to visualize and actualize the work in the reconfiguration of existing systems and orders in a space. Drawing on a practical idea of architecture – particularly derived from “how the structure of a building is revealed or how architectural ornament conceals this structure” – an object acts as a structural axis, which sustains or shifts the entire sculptural piece.⁵⁸ However, in Sze's works the objects are not merely utilized as structural and functional objects. Sze transforms this architectural element into another form – which calls a “contrived installation” – under the

⁵⁸ Phong Bui, “Sarah Sze with Phong Bui,” Brooklynrail.com, <http://www.brooklynrail.org/2010/10/art/phong-bui-with-sarah-sze#>. [Accessed 14th May 2013].

new logic of space or the sculptural.⁵⁹ Sze's work explores and visualizes fragility in the built space, which, of course, encompasses everyday life, architecture, urbanism and landscape. Through the logic of fragility, Sze's work creates an opportunity to find and propose a new method of thinking, connecting, operating a space or the built environment through and beyond existing spatial limits and restrictions. This is made possible through a conflict or negotiation with the dominant system of the space or existing spatial authority. In the regime of the sculptural, the object becomes a political agent, whereby a new role or function of the object is allocated, which means that the object not only has power, but also becomes able to exercise that power, through the construction of a continuity between discrete ideas and things. This political function of the object is certainly related to the problem of the legitimacy, organization, distribution and mobility of a particular place. In installing an object, a tension between two different forces is built. The one is a sovereign power that intends to break the old law, for example, the principle of fragility. The other is a reactive power that attempts to return to the old law, such as the existing system of a given space or the rationality of architecture. The change of the authority of a regime not only affects the reconfiguration of power relations and structures, but also brings about the emergence of revolution and violence against the old order. At the highest level, the objects address the political and social conditions of today, but they also question the meanings and significance of spaces, territories, their users, politics and that relation to the logic of the sculptural, specifically the transformation from the regime of the ordinary space to the regime of the sculptural.

In Sze's installation, space – specifically, its use, production, territoriality, transformation and fluidity, as well as its relationship with its users and occupation – is central. Sze explores the production of space, by proposing a new system of spatialization, in and through which the art can reside and pass. This system of spatialization is operated by the object, which is certainly differentiated not only from the Duchampian object, but also from the minimalist unitary spatial system. This is because objects in the Duchampian and minimalist concepts tend to seek meaning mainly through a mediative element, that is, the perception of the spectator, who can build the body of the object, rather than the object itself. The objects in such works function as passive forms, and their space is limited to exclude the space from the object or to

⁵⁹ Phong Bui, "Sarah Sze with Phong Bui."

include the spectator's external space in the work of art. However, considerations like these seem insufficient in understanding the changing meaning and function of sculptural work and the object, because sculptural objects cannot be read simply through the traditional relationship between the static object and the moving spectator in the dominion of the system of temporality, specifically by connecting many different viewpoints through the unitary law, which is produced by the bodily experience of walking along the negative space of the sculptural work. After the transition from the death of the autonomy of the artist to the birth of the spectator in the 1960s, a new tendency of sculptural works finds a new stage, which is definitely beyond the object's dependence on its spectator, specifically, the linear relationship between the static, motionless sculptural object and the active, moving spectator or between the perceiving and the perceived.



Figure 1.2.5. Sarah Sze, *Imposters, Fillers and Editors (Liquid to Solid)*, 2010, plaster in 309 pieces on bookcase, 208.3×482.6×449.6 cm, Tanya Bonakdar Gallery, New York.⁶⁰

An important aspect that makes Sze's arrangement of found objects a work of art is definitely its relationship with its environment or the urban in terms of politicality. The traditional understanding of the politicalization of art – that it utilizes art as a tool for delivering a political idea to change the world, such as bill amendment – reduces the meaning and value of a work of art absolutely to the monolithic system of action, which is also very boring and

⁶⁰ Sarah Sze, *Imposters, Fillers and Editors (Liquid to Solid)*, 2010, plaster in 309 pieces on bookcase, 208.3×482.6×449.6 cm, Tanya Bonakdar Gallery, New York, http://www.tanyabonakdargallery.com/exhibit.php?exhibit_id=245. [Accessed 13th May 2013].

naïve. To make matters worse, if the art as a political tool cannot achieve its purpose, the work will be considered a dead loss. Distinct from this politicalization of art, the reassembled objects in Sze's work become a work of art in the politics of installation, particularly in its production and distribution of a complex function and movement in the system of life. To understand this, I would like to focus on two examples of Sze's sculptural practice: *Imposters, Fillers and Editors (Liquid to Solid)* (2010) and *Landscape for the Urban Dweller* (2010), which were installed in the archive library and the second floor of the gallery for the exhibition. Certainly, different forms of spatial politics can be found in these two sculptural practices. Sze distinguishes these two forms of spatial politics as imposter and impossibility.⁶¹ In *Imposters, Fillers and Editors (Liquid to Solid)*, Sze focuses on the idea of occupation, by dealing with the potentiality of space, such as the negative space of plastic bottles, containers and bookcases [Figure 1.2.5]. Cast plaster objects – Sze calls them “dead objects” or “imposters” – invade and occupy the spaces in the bookcases in the library.⁶² These objects replace books' spaces, placing themselves between the books. As Sze explains, “It is a specific moment in the show where the work literally weaves in and out of the real life archive of the gallery.”⁶³ The work invents and proposes a particular method of occupying – of filling and editing – a space, whereby the space can be reinterpreted, utilized and systemized according to a new spatial principle. This spatial principle allows the imposters – the plaster casts, which do not belong to the space – to have a chance of disorienting or even threatening the existing order and function of the built space or the law of collecting. The converted forms of the containers are obviously different from unaltered objects, which are utilized in Sze's other practices, as they actually frame the negative space. These ghostlike objects tend to be faded out from the site of installation and conversely illuminate the objects and spaces in the realm of everyday life from a different perspective, particularly by contrasting and paralleling with the site. The imposter or the object presents and actualizes its transferrable value or function through and beyond binary opposition, transforming the site from the potential into the expressive, and asking how we perceive and understand things and spaces.

⁶¹ Phong Bui, “Sarah Sze with Phong Bui.”

⁶² Ibid.

⁶³ Ibid.

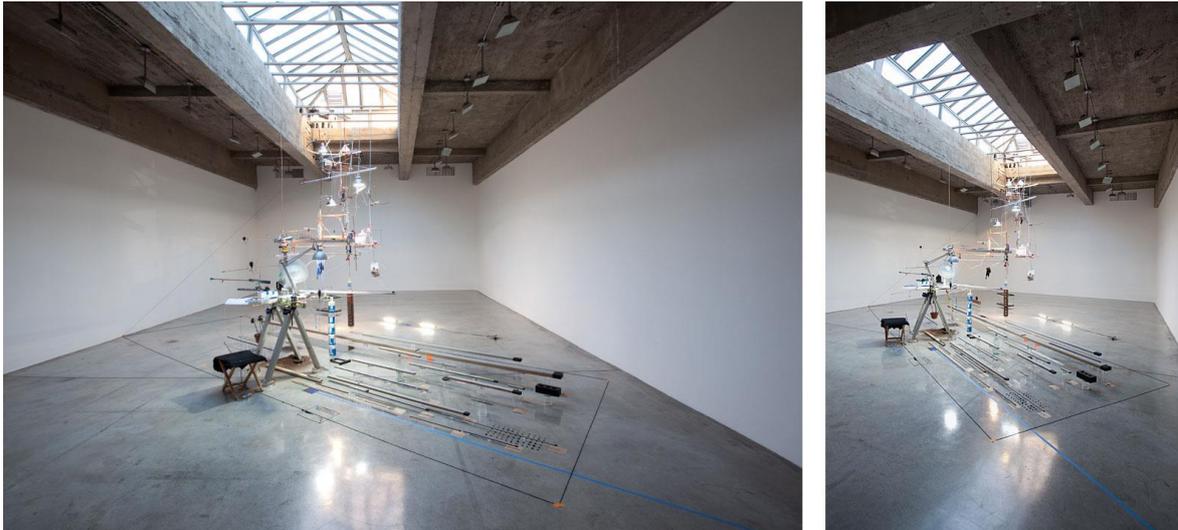


Figure 1.2.6. Sarah Sze, *Landscape for the Urban Dweller (Horizon Line)*, 2010, mixed media, wood, Giclée prints, paper, string, dirt, 518.2×1244.6×711.2 cm, Tanya Bonakdar Gallery, New York.⁶⁴

Landscape for the Urban Dweller, by contrast, explores and presents a different mode of spatial politics [Figure 1.2.6]. Blurring the distinction between exhibition and studio or art-making space, the installation site or urban space acts as a laboratory of sculptor, in and through which the artist experiments with not only the object, but also the system of the object, including its territorialization, production, construction, deconstruction and ordering. In the second floor of the main gallery, Sze constructs her installation on-site, deploying not only domestic objects, but also office objects and construction materials, such as soil, plants, water, a fan, lamps, bricks and sticks. This installation is not a static construction; the fan creates a certain movement and energy in the space, animating the objects. In spite of the fact that Sze draws many practical ideas from architecture and science, a sculptural work cannot be merely identified as an architectural or scientific model. Such a model indicates a miniature or replica of something, and is an essential checking method for the next task to reduce any mistake in the process of producing the final work. If a model is a step in the process of actualization or a problem is found in the model, then the model should be changed or amended, by enlarging or even deconstructing it. This work, rather, illuminates the space or the city in which we live, particularly concerning its evolution and transformation. The city is seen not as a static container, in which all the materials and products can reside. Like an

⁶⁴ Sarah Sze, *Landscape for the Urban Dweller (Horizon Line)*, 2010, mixed media, wood, Giclée prints, paper, string, dirt, 518.2×1244.6×711.2 cm, Tanya Bonakdar Gallery, New York, <http://www.art21.org/images/sarah-sze/landscape-for-the-urban-dweller-horizon-line-2010>. [Accessed 18th May 2013].

organic creature, it constantly changes, grows and disappears. In this respect, Sze seems to focus on proposing a particular perspective on the transformation of contemporary urban space. In *Landscape for the Urban Dweller (Horizon Line)*, the work is installed from the ground to the glass ceiling, and connects them. Urban space can be understood as a horizon, where different things and ideas can encounter each other. Sze's installation presents this horizon of urban space, particularly focusing on the politics of balance. Like her other installations, in this work, a space is created by placing and interconnecting different objects horizontally and vertically, so that the construction can be structurally sustainable and expand in all directions. Sze's installation focuses on the fragility of contemporary urban condition, which means that every connection made in the space can easily be changed, destructed or constructed. This monumental piece, constituted by small everyday objects, creates a precarious balance and tension between heterogeneities. For example, the objects, animated by a fan, threaten the stability of the structure.

What interests me here is that each object is active and operative, and sustains the whole structure of the piece in a contradictory relationship between fragility and balance, producing an impossible order. In considering the process of art-making, the organization of the objects is not completely planned, but produced improvisatorially, depending on the condition and process of building the site. As Sze states, "The work is constantly shifting, so you read it as one thing, and then it gets lost and you read it as something else, and then that gets lost, so it is never a set system."⁶⁵ Sze's work transforms a given space into a horizon, systemizing it in a new logic of space. The site becomes vulnerable and mutable. In the transformation of space, Sze's work explores the improvisational quality of cities, labour, and everyday life.

In considering these particular examples of sculptural installation, I focus on the mode of spatial politics or sculptural engagement with the environment, which does not reduce a sculptural work to the environment or vice versa. This engagement with the environment may not be divided into the dualistic idea of inside (non-urban practice) and outside the gallery space (urban practice). Rather, it is important to consider ways in which a sculptural work participates and transforms its environment conceptually or materially. An artwork's

⁶⁵ Sarah Sze, "The Importance of Things: Q+A with Sarah Sze."

participation in its environment can be achieved not by a simple, utopianist action, but by its complex process of spatialization.⁶⁶ This complex process of spatialization can be understood as remapping existing conditions of space conceptually or materially, particularly modes of occupation, production and territorialization of space. Influenced by Gordon Matta-Clark, Sze's works derive from "how people think about space in the city [and] how space becomes dead or alive."⁶⁷ Sze's perception is that, "The built world is incredibly fragile, is on the edge of ruin, and it is all potentially a set trap."⁶⁸ In this respect, a space – which is occupied, destructed and constructed by the objects – does not represent or is identified with the system of urban space. The artists, rather, build a new space. This is the construction of "fragile utopias that never reach completion and always threaten to come apart."⁶⁹ In fragile utopias, the installation of objects functions as a deterritorializing force that reconfigures the existing systems and relations of power. Through the process of spatial reconfiguration, the object becomes art, creating a *new tension* between the absolute sovereign power and the revolutionary and violent power.

By looking at Sze's installations, the expanded role of sculptural object certainly goes through and beyond conceptual actions – which represent or address current political and urban issues and subjects as a form of art – or phenomenological actions that spatializes the project's surroundings according to the bodily engagement in the field of perception. To provide an expanded understanding of the objects, I focus, rather, on the *transformation of regime*, that is to say, from the regime of the ordinary space to the regime of the sculptural, particularly concerning the ways in which the traditional passive condition of the sculptural object can be expanded and can transcend the boundary of art, dissolved into its environment by participating in the process of reconfiguring existing spatial movements, orders and relations

⁶⁶ The works of Joseph Beuys' *7,000 Oaks* (1982) and Olafur Eliasson's *Green River* (1998–2001), for example, can be seen as a utopian action, because these works have a tendency to be urbanized, by utilizing urban space itself, finding a compromise with urban reality as a part of urban design or representing an ecological question or issue through a form of art in a literal sense, rather than functioning themselves as a political entity that potentially or actually transforms an existing system of orders, relations and movements, by creating a new connection between a sculptural work and its environment. In this respect, I consider Beuys and Eliasson's works as environmental art. This is distinct from what I mean by an artwork's participation in its environment.

⁶⁷ Quoted in "Fragile Balance: A Conversation with Sarah Sze," interview by Joyce Beckenstein, *Sculpture Magazine*, 2012, http://www.sculpture.org/documents/scmag12/sept_12/fullfeature.shtml. [Accessed 12th May 2013].

⁶⁸ Phong Bui, "Sarah Sze with Phong Bui."

⁶⁹ John Haber, "Beyond Infinity."

in the given space. I emphasize the necessity of a new transformation of idea in thinking about the concept of sculpture and the object, which not only provides a chance to read a work of art from a different perspective, but also proposes a new method of sculptural (de)territorialization, connecting a sculptural object to its environment. This attempts to extend the territory of sculpture through a combined approach of conceptualization and materialization. What I mean by the expansion of territory is the intervention or invasion of a given space not only through the construction and distribution of a new relation and movement, but also through the deconstruction and reconfiguration of existent spatial orderings and rules. Therefore, the expanded concept of the sculptural object – which I would like to explore in this section – is not the execution of a speculative action or a mixture of one structure with another, but the participation in the potential and actual transformation of space, producing a new possibility of the form of life through a complex engagement with the environment without reducing one to another.

My argument is, therefore, derived from the premise in which the sculptural object is not produced and functions according to the fixed causality, based on the mechanism of dominion by the experience of the spectator. Instead, I recognize the productive possibility of the gap between (1) a sculptural object, (2) the mode of installation and (3) the environment. This (*invisible*) gap of space – or what I call *invisible territory* – cannot be structured or composed in a certain phenomenological form simply through totalization or homogenization as an ambiguous situation, produced by the bodily movement of the beholder. The traditional view of the object considers the beholder as an idealist unitary element as a part of the body of work, rather than as a conflictual factor, which can form a political relationship with the object. Instead of the passive role of the object in the phenomenological framework, what is significant in the concept of the object is that a sculptural work focuses on discovering or developing ways in which the object is produced by and produces its environment. To consider the changing meaning and function of the sculptural object – including its relationship with the spectator and space – I focus on the political dimension of the object, which plays an important role in the production of the sculptural particularly through its organization of the space of gap between a sculptural object, the mode of installation and environment. Politics refers to the mode of spatial systemization, which activates the operation of the machinery or networks of organization, so that different elements and

relations can be connected in a new systematic circumstance. Politics and object are inseparable, not only because politics are immanent in the object, but also because the expanded notion of the sculptural does not confine to the phenomenological status of art object. Instead of the conscious agent of the spectator, it is the space that makes the object distributable and sharable; even the object's relationship with politics possible and creates effects. The idea of politics is, therefore, important, particularly in considering what make the object political and vice versa; how it performs in the process of the production of the sculptural; and how the concept of the object and the sculptural can be urbanized in terms of politics and space, expanding the sovereign right of the artist from the object to the space.

Following this reasoning, I attempt to rethink the meaning and function of the object and its relation to the expanded concept of the sculptural by focusing on the concept of politics, which plays an important role in considerations of the space or gap between a sculptural object, its mode of installation and its environment. In other words, an important factor that differentiates a sculptural object from an ordinary object is its *politicality*. Politics can be a sculptural method that can produce a new relationship and fluidity in the spaces between the three elements which I discussed: the object, installation and space. Rather than reducing politics merely to the politicalization of art – which usually conveys political subjects or performs as an agency for a political action or expression – politics as a spatial dynamism make a particular form of relationship with its environment by operating itself according to two different yet inseparable principles: *equality* and *distribution*. It is the continuity of these two functions that makes politics possible and effective.

Jacques Rancière's theory of politics is useful in understanding these two functional aspects of politics of the sculptural object. In his text, *Aesthetics and its Discontents*, Rancière argues:

Politics, indeed, is not the exercise of, or struggle for, power. It is the configuration of a specific space, the framing of a particular sphere of experience, of objects posited as common and as pertaining to a common decision, of subjects recognized as capable of designating these objects and putting forward arguments about them.⁷⁰

⁷⁰ Jacques Rancière, *Aesthetics and its Discontents*, translated by Steven Corcoran (Cambridge, Polity Press,

Rancière focuses on the interrelationship between politics and aesthetics. In his theory of politics, Rancière understands politics as distinct from a conflict between class struggles in the pre-established power structure. For Rancière, politics can be actualized, when the excluded emerges to find and establish its identity, by visualizing itself as legitimate and effective. This means that politics functions in and through a struggle between the established social order and those excluded from that order. Politics, for Rancière, is separated from the concept of police or a police order, which he considers as existing social rules and conventions.⁷¹ This police order determines not only the distribution of roles in a given space and the forms of exclusion that operate within its frame, but also the borders between the visible and the invisible, the sayable and the unsayable, the audible and the inaudible.⁷² “Politics is the very conflict over the existence of that space, over the designation of objects as pertaining to the common and of subjects as having the capacity of a common speech.”⁷³ Rancière understands politics as a form of dissensus, by which he means that it is an activity that penetrates socio-cultural forms of hierarchies by introducing new subjects and systems into the field of perception.⁷⁴ Dissensus is not simply a reconnection of existing relations of power in a different way. Rather, it is seen as a form of disturbance that produces and is attained by a new form of equality, changing the existing state of equilibrium. In *The Politics of Aesthetics*, Rancière makes two important claims about equality. First, equality is seen as a condition of a new relation to knowledge and the transmission of politics.⁷⁵ Equality produces politics when it encounters a specific form of dissensus.⁷⁶ Through the logic of dissensus, equality can make a certain relationship with non-political or the excluded. In this respect, it is inevitable that equality conflicts with the established order of identification and classification. Second, a new relation to knowledge – which is provided by equality – creates a new circumstance for equality. As Rancière argues, equality participates to “provide a totalizing account of the population by assigning everyone a title and a role within the social

2009) 24.

⁷¹ Jacques Rancière, *Dissensus: On Politics and Aesthetics*, edited and translated by Steven Corcoran (London, Continuum, 2010) 53.

⁷² Jacques Rancière, *The Politics of Aesthetics*, translated with an introduction by Gabriel Rockhill (New York, Continuum, 2004) 3.

⁷³ Rancière, *Aesthetics and its Discontents*, 24.

⁷⁴ Rancière, *Dissensus*, 2.

⁷⁵ *Ibid.*, 52.

⁷⁶ *Ibid.*

edifice.”⁷⁷ Equality can, therefore, be seen as a spatial production, in that the new relation to knowledge brings about a spatial reconfiguration by new orders and organizations.

In the regime of the sculptural, the system of the object or, specifically, the political dimension of the object cannot be identified with that of everyday life. This means that the sculptural object plays an important role as a form of excess, not only transcending its material and social givenness, but also constructing a new diagram of spatial disposition and movement, which can be attained through a particular engagement with its surroundings. Therefore, my claim is that the sculptural – in which objects are employed as a key method of actualizing a new spatial mechanism – constantly discovers and produces a new political function, which acts to reconfigure not only the relationship between the inclusion and the exclusion, but also the map of experience, objects and subjects in the field of perception, particularly according to the logic of equality. Through the political function, an object can attend the deterritorialization and reterritorialization of its surroundings by enacting a certain order and law. The sculptural space is not a privileged idealistic form of territory that can be exempted from the application of a particular law, empowered by the space it occupies. But it works in and through a real space as a form of contraction, whereby a new spatial law can be legitimate and affect existing spaces, relations and orders. This contradictory form of the sculptural space acts as the excluded part in the system of dominion in the space of commonality and returns to reterritorialize that space. However, it does not mean that a work of art is equalized with its use only for the political purpose of exercising an actual legal force or effect in the socio-political arena of debate to control a particular geographical space or people. The sculptural space as a form of life generates a *chance* to enter into a new relationship with established ideas and systems of order and classification. This chance can be a point of departure, from which a new form of order can be distributed and installed. Sculptural space – which is composed of and operated by the objects – is, therefore, not stable, but conflictual in itself, not only because the artwork’s act of sovereign violence becomes crucial for producing a chance, but also because to enforce a new law is inseparable from breaking a previous one.

⁷⁷ Rancière, *The Politics of Aesthetics*, 89.

The installation of the object can be interpreted as the act of opening the closed space of an artwork to all the people, or the *dēmos*, rather than to a single subject or a particular group of individuals, such as the bourgeoisie. In this sculptural space, the political act of privatizing a space is transformed into a platform for distribution. In the traditional idea of sculpture, a work of art is considered as a symbolic territory of autonomy, which is frequently used for a political purpose by representing a certain subject matter to be delivered downwards. In this traditional regime of sculpture, the spectator is considered as the excluded, separated from the work of art. In other words, the spectator remains in his or her own territory without participating in the sculptural space. In the period of the 1960s and 1970s, the spectator becomes active, changing from the excluded to the included, participating and even completing the body of the sculptural work in the logic of equality. However, in the contemporary condition of sculptural production, the structure that determines a certain form of sculptural practice – which has mainly been composed of two poles of the relationship between the work of art and the spectator – has been changed. After the return of the spectator as the included part, the spectator is not considered as an expatriate who leaves his own territory of legitimacy and enters the space of sovereign control as a foreigner within the frame of a foreign law. In other words, as a component of the work of art, the role of the spectator is seen less critical. Therefore, the expanded concept of the sculptural seeks for a new element, specifically a role of space in the logic of equality.

A sculptural work can be recognized as the sovereign territory of the artist. But it is a different form from that found in the period of modernist art or what I call the period of the absolute sovereignty of sculpture, in the sense that it does not aim to possess its own territory, having full control within a territorial area or limit. The border of the sculptural territory, therefore, functions in two contradictory modes: protecting and transgressing. This means that a new form of sculptural work becomes possible, when it enters a certain form of relationship with its surroundings, or, specifically, its encounter with the power and space of the excluded. In this respect, the power of equality in the new regime of the sculptural is exercised through the space of inequality. The space of inequality is seen as a state of division or classification, in which a particular law is enacted to determine something excluded. On the contrary, equality can be understood as the return of the excluded as a form of inclusion. A sculptural work not only shapes urban space, but that urban space itself interacts with various forms of inequality,

which attend to the production of exclusion. What is important here is the way in which a sculptural work relates with the exclusion, which is inherent in the urban space or the environment. To produce and install a sculptural work, the artist necessarily enters a particular given space, such as an institutional space or a non-institutional space, which is obviously not possessed and controlled completely by the artist. The artist must negotiate with the authority of that space in order to achieve the sovereign right to create a work of art in and through that space. Performance works might have more freedom regarding this kind of negotiation. However, in the regime of sculptural work, to have a certain form of agreement to enter and use a particular space is a precondition, because a sculptural work is necessarily installed in a particular constructed place, which already has its own law and system of order. By entering the given space, the artist can act as a legislator or a sovereign of that space. In and through this practical condition of the space, the artist can install a new political order or law in the space through the work of art. The political order – provided by the artist – can be new in that it does not belong to or is excluded from the space that it is installed. Therefore, it is inevitable that this will bring about a certain form of conflict in the relationship between different orders, for example, in the regimes of the sculptural and of urban space. To install sovereign violence of the sculptural in the established space and order can be the condition of inequality that makes a sculptural work possible and a new order emerge. This can also be the point that I claim a sculptural practice as a form of urbanism.

In Rancière's theory, the aesthetic dimension of politics is provided particularly through the emphasis of the notion of distribution.⁷⁸ He focuses on the way in which roles and modes of participation in a common social space are determined by establishing its relationship with the police order.⁷⁹ Politics cannot be separated from the logic of policing. Distribution implies the re-mapping of inclusion and exclusion. In other words, politics includes a certain relation to the police order, a challenge to the established order in the logic of equality and in the attempt to bring about a reconfiguration of the distribution of the sensible. The social order is, for Rancière, thus defined as an anti-democratic, static, hierarchical structure, which attempts to maintain the existing system of inclusions and exclusions.⁸⁰ The police order does not aim

⁷⁸ Rancière, *The Politics of Aesthetics*, 12.

⁷⁹ *Ibid.*, 89.

⁸⁰ *Ibid.*, 85.

to destroy the act of politics completely; rather, a certain form of politics can be actualized through the police order, having and operating a particular organizational system of classification that re-divides the space with different positions and functions. Rancière understands distribution in terms of the police order; which can define “modes of being, doing, making and communicating that establishes the borders between the visible and the invisible, the audible and inaudible, the sayable and the unsayable.”⁸¹

As Rancière claims, “Artistic practices are ‘ways of doing and making’ that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility.”⁸² A work of art is considered as a mode of doing and making a certain type of order, which includes not only the act of determining and maintaining the rule of the visible, the sayable and the audible, but also the act of suspending the ordinary system of order. This mode of doing and making can be regarded as politics, particularly regarding its act of distribution. Politics, particularly its function of spatial configuration, is, therefore, recognized as being necessary in understanding and establishing the regime of the sculptural. Politics generates a new set of relations, which can remap existing orders and relations both conceptually and materially. In the territory of the sculptural, the object acts as a political agent in expanding the domain of the sovereign right of the artist from the object to its environment. According to his or her sovereign freedom, an artist has a right to create a work of art, without belonging to or being controlled by any existing systems of order and classification. This artist’s sovereign right legitimates the work of art in and through the common space. In this respect, accompanying the concept of production, distribution plays a significant role in the process of the legitimation of a sculptural work. In recent sculptural practices, the sculptural work cannot be reduced merely to a de-authorized or decentered form. Rather, a sculptural work produces and is operated by a particular form of politics. It organizes a complex relationship between heterogeneous elements and ideas, such as politics and police or equality and inequality, by its own rule and order. Therefore, to make the law of the sculptural legitimate, a sculptural work should maintain the law. In this sense, a sculptural work needs a certain form of authority and centre, which is definitely different from that found in a repressive system. Rancière argues that the police order is inseparable from the

⁸¹ Rancière, *The Politics of Aesthetics*, 89.

⁸² *Ibid.*, 13.

concept of politics.⁸³ In his theory, the role of police is a paradoxical concept, which not only supervises the operation of certain laws, but also participates in the process of the production of laws. In the regime of the sculptural, the sovereign right of the artist can be regarded as an anti-democratic force of police that protects its territory from the return of the previous order. To protect its territory, the sculptural work needs to install a new law to systemize and protect that space in a certain way. This sovereign act of installing a law operates violently and revolutionarily, because it brings about a clash, when it confronts the reactionary force that constantly attempts to return to its old domain. However, this resistant form of force cannot be removed completely from the space by the new law, so that the space is always in the possibility of change. To maintain this tension between the sovereign form of the work and the form of ordinary experience is to be the sculptural.

In short, as Rancière argues, “Art and politics do not constitute two permanent, separate realities. [...] One valorizes the solitude of a heterogeneous sensible form. [...] the other the gesture that draws a common space.”⁸⁴ Politics can be understood as a spatial dynamism, which has a capability to produce a certain form of visuality through the politics of the object. In other words, the relationship between the politics and the object is the decisive factor of being a work of art. My understanding of the object, hence, focuses on its act as a *dispositif* or a system of action that reconfigures existing relations and orders of a site or surroundings. The object can be seen not only as a perceptual cause and outcome, but also as a strategy for passing the space between heterogeneous elements and for re-mapping their relations and movements. Space is the precondition of being a sculptural work, because the object transits to its surroundings, owing to its transcendent tendency of defying the condition of being an object. The object participates in the process of the production of spatial mode or strategy, which can provide and maintain a certain form of system of order and knowledge in engagement with a particular space. Art objects are composed with contradictory political powers, through which, on one hand, a new order of inclusion and exclusion is produced in the logic of equality and, on the other hand, the new order is distributed in relation to the system of the world. The political function of the object is essential for establishing and distributing the singularity of a work of art, because it is politics that allows an object to be

⁸³ Rancière, *The Politics of Aesthetics*, 70.

⁸⁴ Rancière, *Aesthetics and its Discontents*, 25.

systemized, operated and therefore active in the world. Politics is, therefore, inevitable for the production of the sculptural. Through the political function of the object, a sculptural work can enter into a given space and remap the existent systems and orders of the space according to the principle of equality and distribution. Equality can be understood as the enforcement of an artist's sovereign freedom. Distribution is to expand this sovereign force of the artist in engagement with its environment. I, therefore, emphasize the condition of being an object as presenting a new mode of spatial continuity with the surrounding world. Through the process of interaction between politics and object, a sculptural work can be transformed as a new form of life, which is able to produce a certain form of visibility, materiality and thought.

Chapter 2. The political dynamism of space

2.1. Dwelling space and transit space

Any struggle to reconstitute power relations is a struggle to reorganize their spatial bases.⁸⁵

“Having a room of one’s own” is a desire, but also a control. Inversely, a regulatory mechanism is haunted by everything that overruns it and already causes it to split apart from within.⁸⁶

In “The Un/making of Sculpture”, published in *Richard Serra: Sculpture, 1985-1998*, in 2000, Hal Foster claims, “The biggest break in the history of sculpture in the twentieth century [...] occurred when the pedestal was removed [...] with its pedestal removed, sculpture was free not only to descend into the materialist world of ‘behavioural space’ but also to ascend into an idealist world beyond any specific site.”⁸⁷ Consider the current tendency of the shift of the perception of sculptural practice, specifically, sculpture’s expansion into and as a site, the transformation from the autonomous regime of monumental sculpture to the differential vector of the sculptural is recognized. A sculptural object is considered not as a thing *in* space, but as an important aesthetic methodology, which participates in the production of a new tension in existing relations and movements of things and spaces. This tension is not an antagonism between heterogeneous elements, but an emergence of a new spatial relation and rhythm, which is produced by the object and its critical relationship with surroundings or real spaces. This is a precondition for *being the sculptural*.⁸⁸ It is, therefore, significant to

⁸⁵ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, Blackwell, 1990) 238.

⁸⁶ Gilles Deleuze, “The Rise of the Social,” in a foreword of Jacques Donzelot, *The Policing of Family: Welfare versus the State*, translated from the French by Robert Hurley (London, Hutchinson, 1980) xvii.

⁸⁷ Hal Foster and David Sylvester, *Richard Serra: Sculpture 1985 – 1998* (Los Angeles, Steidl, 2000) 179-180.

⁸⁸ Not all the sculptural practices participate in this condition of the sculptural, as the sculptural produces and transcends itself in and through the complex relationship with its surrounding spaces. Hence, it does not include the self-referential mechanism of monumental sculptural practice or the modernist account of utopian space. However, the sculptural does not aim to destroy or separate those kinds of sculptural practice completely; rather, it functions as the politics of the outside, which constantly develops and proposes a different way of unfolding

consider the transformation of sculptural practice, particularly by recognizing and unfolding the change and expansion of the understanding of the relationship between the object and the space from an interdisciplinary perspective, rather than limiting it within the autonomous boundary of art. In the expanded concept of the sculptural, space is no longer reduced to a theoretical and systematic framework, such as a void container for events or a physical or metaphysical entity: rather, it can be conceived of as an important operational method and process, whereby the new relations of production and power can be formed constructively and destructively by returning to an existing space and system. This expanded concept of space – which is a main concern that I aim to explore and provide in and through the reconstruction of the sculptural in this study – is certainly linked to the dynamics of space and its participation in the production of a thing, concept, power and knowledge. This spatial dynamism is composed of and operated by two opposite, yet symbiotic modes of spatialization, which are essential formative elements that necessarily participate in the process of production and deconstruction of a particular (conceptual and material) form, relation and movement. The significance of this dialectical aspect of spatial dynamism is that it can develop the virtual process of spatialization on the one hand – which can be conceived as the movement through and beyond real spaces – and the actual process of spatialization on the other hand, which can be related to mapping real spaces.

These contradictory modes of spatialization (of the sculptural) can be clarified through the concept of *dwelling*, particularly by looking at the interrelationship between different spaces: *dwelling space* and *transit space*.⁸⁹ Here, dwelling is understood and functions *spatially*. The concept of dwelling has mainly been dealt with in Heidegger's phenomenological works, which focus on the way in which people exist in relation to their world, in his word, "being-in-the-world." In *Building, Dwelling, Thinking*, Heidegger argues, "Only if we are capable of dwelling, only then can we build."⁹⁰ For Heidegger, the problem of being in the world is inextricably bound up with the question of dwelling. Heidegger argues that the dwelling is

and relating to them.

⁸⁹ The concept of invisible territory or the relationship between the invisible and territory can also be approached by these two interrelated modes of spatialization: dwelling space and transit space.

⁹⁰ Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter (New York, Harper Colophon Books, 1971) 158.

related to the end and building is the means to that end.⁹¹ To understand the meaning and relationship between dwelling and building, Heidegger draws on the old English and High German word for building, *buan*, which signifies “to remain, to stay in a place.”⁹² Heidegger emphasizes that this definition of building is identified with dwelling.

According to Julian Young, in late Heidegger’s work, dwelling is understood as “ontological security”, which is incompatible with (radical) insecurity.⁹³ Young emphasizes two conditions of dwelling, which can be cared-for in the dwelling-place without risks or danger on the one hand and care for things of the dwelling-place on the other hand.⁹⁴ The security or homeliness of dwelling can, therefore, be achieved by the act of being cared for and caring for a place, separating it from the foreign, which does not care for the place. This Heideggerian dwelling is possible through gathering the fourfold within a certain boundedness, rather than through entering into the insecurity of the foreign or death. Young argues that dwelling is a kind of unconditional and “absolute security, the attempt to overcome death.”⁹⁵

I, however, hold two contradictory views on Heidegger’s notion of dwelling. A positive aspect is that Heidegger considers dwelling as a spatial notion, by claiming that dwelling is “to stay *in* a place.”⁹⁶ Heidegger’s account of space is considered an essential constituent element for the formation of dwelling, which is surrounded by a certain boundary, thereby differentiating a space from another. For Heidegger, space also means a room, which is necessarily cleared and free, so that things or ideas can be securely let into and settle within the space. In relation to Heidegger’s concept of space, dwelling plays an important role particularly in the relationship between man and space. Dwelling is to exist in a (human) manner on the earth, rather than to form a part of the character of human being. It is also conceived of as a method of producing a certain type of existence or of allowing for the space of presenting. Dwelling is a higher concept, which includes the space; but not all the spaces

⁹¹ Heidegger, *Poetry, Language, Thought*, 144.

⁹² *Ibid.*

⁹³ Julian Young, “What Is Dwelling? The Homelessness of Modernity and the Worlding of the World,” in Mark Wrathall and Jeff Malpas, eds., *Heidegger, Authenticity, and Modernity: Essays in Honor of Hubert L. Dreyfus Volume 1* (Massachusetts, MIT Press, 2000) 189.

⁹⁴ *Ibid.*, 129.

⁹⁵ Julian Young, *Heidegger’s Philosophy of Art* (Cambridge, Cambridge University Press, 2001) 145.

⁹⁶ Heidegger, *Poetry, Language, Thought*, 147.

thoroughly participate in the notion of dwelling, as dwelling divides dwelling space from non-dwelling space.

To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature. *The fundamental character of dwelling is this spring and preserving* [author's emphasis].⁹⁷

A negative aspect that I argue against Heidegger's idea of dwelling is his idealistic perspective on the notion of dwelling. Although he attempts to expand the definition of dwelling by combining it with the notion of building, Heidegger's dwelling is still considered within a traditional idea of shelter, which provides a place of peace, protection, stability, construction, settlement, occupation, staying, at-homeness, preservation, care, community. Building aims to actualize this space of dwelling. Heidegger argues that dwelling involves the gathering of the *fourfold* – earth, sky, people and a sense of spiritual reverence, or the gods, as he signifies higher realities.⁹⁸ In this sense, dwelling is more than an extension of our existential space or place; rather, it becomes a fundamental tool, through which both being and space can find a certain form and clarification.

According to Heidegger, dwelling space is separated from non-dwelling space, that is, transit space, such as bridges and hangars, stadiums and power stations, railway stations and highways, and dams and market halls, which are classified into building or built things.⁹⁹ Heidegger insists that dwelling is essential for the formation of the relationship between human beings and space, as dwelling “preserves the fourfold by bringing the presencing of the fourfold into things.”¹⁰⁰ Dwelling enables a space to appear through a thing, which is seen as a location that gathers or assembles the fourfold in its own manner. The idea of belonging or being inward is, therefore, significant in Heidegger's abstract concept of dwelling, because the manner – in which a thing or building remains, provides a site for gathering and belongs to a dwelling – forms a powerful mechanism of “being-in-the-world.”

⁹⁷ Heidegger, *Poetry, Language, Thought*, 147.

⁹⁸ *Ibid.*, 149-151.

⁹⁹ *Ibid.*, 143.

¹⁰⁰ *Ibid.*, 149.

Distinct from Heidegger's perspective, my idea of dwelling space and transit space could help to define the expanded concept of the sculptural, by providing a tension between a political understanding of dwelling and the Heideggerian idealistic notion of dwelling. From a political perspective, dwelling space does not mean the production of a space of permanent residence.¹⁰¹ Rather, dwelling space transcends a place for protection or settlement – which is completely embedded in the realm of “ontological security” and moves according to the line of internal consistency – as it necessarily accompanies and reacts to the idea of transit space. I consider transit space as the destructive aspect of spatial systemization, which penetrates and extends an existing space through the process of becoming transitional, using roads, bridges or tunnels. It allows a space to encounter another space, by dissolving any kind of distinction or limit. In many cases, something constructed needs to be destroyed in transit space. This is what I call the destructive method of construction in the sense that it tends to provide the new by transgressing previous spatial limits. In this respect, the expanded idea of dwelling definitely needs an accompanying concept of transit. Dwelling space is the constructive aspect of systemization, which does not mean building a place of permanent and stable settlement in a traditional context. It is, rather, considered the production of temporal spatial limitation, which exists to be trespassed, destroyed and expanded, rather than to protect, stay, or occupy a place permanently. Hence, dwelling is a complex and contradictory spatial system, which inextricably combines with notions of displacement, relocation, unrootedness, disturbance, removal and replacement. Dwelling space and transit space are not completely separate, but constantly merge into one another by acting on and reacting with each other towards moving into a new spatiality. In the process, a space cannot be released from the dialectical state of being constructive and destructive. The interactive relationship between dwelling space and transit space, therefore, functions as and produces a changing spatial continuum by activating its contradictory yet interactive spatial systems in constant relation to the space of everyday reality. Dwelling space and transit space are not opposites, but they move and operate constructively and destructively through the politics of space.

¹⁰¹ Rather than identifying it with a specific political party or system, what I mean by the political is related to the formation, movement and distribution of power, which transforms, in other words, displaces or reassembles existing forms of thought and practice by providing a new mode and relation of production, not merely defines what and how things are.

I find more productive for understanding the concept of dwelling in the philosophy of Deleuze and Guattari. What I am going to find through the work of Deleuze and Guattari is to provide a new understanding of the concept of space and its political dynamism in terms of the notion of dwelling, by exploring and expanding the meaning and function of the State; specifically, its complex relationship with the concept of the war machine. To achieve this, it is significant to approach the concept of the State from a spatial point of view. Rather than being passive and static, space is considered a contested zone, which conceptually and materially produces and changes itself according to the different movements of spatialization: the smooth space of nomadology and the striated space of the State.¹⁰² Here, Deleuze and Guattari do not propose and claim the notion of the State simply in terms of a traditional idea of anti-state or anti-authoritarianism. According to Deleuze and Guattari, the State is described thus:

One of the fundamental tasks of the State is to striate the space over which it reigns, or to utilize smooth spaces as a means of communication in the service of striated space [...] “the political power of the State is *polis*, police, that is, management of the public ways,” and [...] “the gates of the city, its levies and duties, are barriers, filters against the fluidity of the masses, against the penetration power of migratory packs,” people, animals, and goods. Gravity, *gravitas* such is the essence of the State. It is not at all that the State knows nothing of speed; but it requires that movement, even the fastest, cease to be the absolute state of a moving body occupying a smooth space, to become the relative characteristic of a moved body going from one point to another in a striated space [author’s emphasis].¹⁰³

The State, for Deleuze and Guattari, is viewed as a force of anti-production or the unproductivity of space, which operates to prevent the flows of creative force.¹⁰⁴ In the process, a certain type of form can be produced and the expansion of difference is limited. The State moves against the productive or creative power and event of the war machine, that

¹⁰² Heidegger, *Building, Dwelling, Thinking*, 388.

¹⁰³ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, translated and forward by Brian Massumi (London, Continuum, 2004) 425–426.

¹⁰⁴ In *A Thousand Plateaus*, Deleuze and Guattari describe the unproductivity of the State: “Tamerlane is the extreme example. He was not Genghis Khan’s successor but his exact opposite: it was Tamerlane who constructed a fantastic war machine turned back against the nomads, but who, by that very fact, was obliged to erect a State apparatus all the *heavier* and more *unproductive* since it existed only as the empty form of appropriation of that machine” [my emphasis]. Deleuze and Guattari, *A Thousand Plateaus*, 462.

is to say, the process of heterogenization, which can be formed and connected to others towards the outside of the regime of the State. This productive movement of the war machine constantly generates differences, which are fundamentally related to the politics of desire or, in Deleuze's terms, a "desiring-machine" that is immanent in the war machine and potentially or actually forms the force of productivity, transcending existing boundaries of a territory.¹⁰⁵ By contrast, the State operates to restrict the formation and movement of hierarchical assemblages; it tends to obstruct the emergence of singularity, by creating the striated space of unproductivity. In particular, the State produces a space of homogeneous concentration, in and through which a central power exercises a dominant and active force, which holds and controls transit spaces, such as roads and bridges. The formation of horizontally different kinds of (social) flow and relation can be regulated within this striated field of order. In *Anti-Oedipus*, Deleuze and Guattari focus particularly on the overcoding of the State, which is conceived as "the operation that constitutes the essence of the State, and that measures both its continuity and its break with the previous formation."¹⁰⁶ This operation works spatially and determines the homogenization of different fragments or elements through the built environment according to principles of "centering, unification, totalization, integration, hierarchization and finalization."¹⁰⁷ The overcoding of space is seen as an action of the State that distributes central powers and governs different flows vertically through its stable structures. The operative role of overcoding develops the mechanism of interiority, in and through which political sovereignty can be exercised.

[...] the apparatus of the State is a concrete assemblage which realises the machine of overcoding of a society [...] This machine in its turn is thus not the State itself, it is the *abstract machine which organizes the dominant utterances and the established order of a society, the dominant languages and knowledge, conformist actions and feelings, the segments which prevail over the others* [my emphasis].¹⁰⁸

¹⁰⁵ Deleuze and Guattari, *A Thousand Plateaus*, 441.

¹⁰⁶ Gilles Deleuze and Félix Guattari, *Anti-Oedipus* (London, Continuum, 2004) 217.

¹⁰⁷ Deleuze and Guattari, *A Thousand Plateaus*, 46.

¹⁰⁸ Gilles Deleuze and Claire Parnet, *Dialogue II*, translated by Hugh Tomlinson and Barbara Habberjam. (London, Continuum, 1987) 97.

The war machine is, by contrast, considered a form of assemblage or the politics of the outside, which has a tendency to act against the formation and operation of the State. It exercises a transformative force to weaken the concentrated power of sovereignty of the State, by penetrating the striated space of verticality through the dynamics of the smooth space of horizontality. According to Deleuze and Guattari, war is not the aim of the war machine.¹⁰⁹ The war machine constantly moves towards the “deterritorialization” of the hierarchy of the State or the State-form, creating a new space of difference. For Deleuze and Guattari, the contradictory, yet interactive relationship between the anti-production of the State and the production of difference is necessary for generating a creative movement. This creative movement can be achieved only through going beyond the rigidly fixed and anti-productive space of the State. In this respect, the meaning and function of the war machine are crucial in its production of nomad vectors and the actualization of transformative potentiality through an established space.¹¹⁰

And each time there is an operation against the State – insubordination, rioting, guerrilla warfare, or revolution as act – it can be said that a war machine has revived, that a new nomadic potential has appeared, accompanied by the reconstitution of a smooth space or a manner of being in space as though it were smooth (Virilio discusses the importance of the riot or revolutionary theme of “holding the street”).¹¹¹

The war machine does not aim to annihilate the State, but transcends and expands a given territory in and through the invention of a creative method and flow.¹¹² This transcendental movement of the war machine in the sense of crossing over its boundary is important in the production of a creative method and flow, because it does not follow a binary opposition. In other words, it means that the war machine proposes a completely different way of relating to heterogeneous elements. It can exist and produce itself in its conflictual relationship with the dynamics of differences. The significance and aim of the war machine, especially its participation in the operation of deterritorialization, relate to not only a transformative vector – which is immanent in a given territory – but also a revolutionary movement produces the

¹⁰⁹ Deleuze and Guattari, *A Thousand Plateaus*, 460.

¹¹⁰ *Ibid.*, 404.

¹¹¹ *Ibid.*, 426.

¹¹² *Ibid.*, 460.

potential or actual possibility of change. Deterritorialization overcomes fixed relations, by entering into new assemblages. It is a process of becoming, which can be achieved through an act of undoing what has been done especially against the production of governed organizations and stable flows of power.¹¹³ In *Anti-Oedipus*, Deleuze and Guattari claim, “The process of deterritorialization [...] goes from the center to the periphery, that is, from the developed countries to the underdeveloped countries, which do not constitute a separate world, but an essential component of the world-wide capitalist machine.”¹¹⁴ In this respect, the war machine maintains a revolutionary, yet continuous movement between different spaces and forces, rather than simply either a nihilistic or a chaotic transformation. This nomadic movement goes through the transition or flow from the center to the periphery, in other words, through becoming deterritorialized, in which revolutions continue in the process of transformation from one form of authority to another.

Drawing on this contradictory relationship between the State and the war machine, dwelling refers to the politics of space that enable to territorialize, produce, reorganize, deconstruct and displace a space in and through the interrelationship between desire and control. Dwelling space can, therefore, be understood as a locus of generating new spatial assemblages or networks, rather than as a concrete institution or a political form, which aims simply to control other institutions and organizations and exercises political domination, by occupying a particular space through the traditional logic of power. The importance of dwelling that I would like to explore is its functional aspect. It is a part of space that creates a network between different spaces. More precisely, dwelling provides a new regime of space, through which a certain rule or system of spatial governance can be legitimized. Unlike Heidegger’s phenomenological state version of dwelling – which has a tendency to protect the internal logic of territorialization – the political state version of dwelling in terms of Deleuze and Guattari’s idea is necessarily correlated with the process of becoming transitional via non-dwelling spaces, such as roads, bridges and tunnels. Becoming transitional (or using transit space) is not understood simply as moving from one place to another as through a passageway. It is rather the act of transformation, expansion and becoming. While dwelling is seen as a constructive mode of action, through which an inventive strategy of networks and circulation

¹¹³ Deleuze and Guattari, *Anti-Oedipus*, 349.

¹¹⁴ *Ibid.*, 251-252.

can be provided, transit space is a destructive mode of action, which not only experiments, challenges or even threatens the existing regime and limit of dwelling space, but also affects the pattern of movement in a tension between sovereignty and institutional freedom by entering into a new spatial network. Transit space is not thoroughly governed by the regime of dwelling space, because it is much more complex and unpredictable in essence. It is a space of encounter and transformation, which never escapes from coalitions or conflicts between different forces and spaces. It invents a new pattern of movement, by amending the law of dwelling space according to the relationship between heterogeneous elements. It allows various demonstrations by the anti-despotic force, which will become a rebel army to protest against the dictatorship of the regime of dwelling space. Transit space constantly discovers and develops a chance for new change, revolution and uprising, because it does not aim to occupy, construct or protect its own territory. It is the politics of discontent or dissensus. The driving force of transit space exists and is activated, when a certain conceptual and material point becomes divergent. It is the necessity for a revolutionary movement of space, whereby new connections between different elements or spaces can emerge. This violent force of transit space can never be completely removed and will always be mobilized at a certain point. In this respect, instead of remaining within a certain static logic of space, an occupied space is understood as a temporary regime, which necessarily changes itself, interacting with the movement of the external force.

Because of its fundamental relation to the space, the concept of dwelling requires to bridge between idea and the space or urbanism, which can also be essential for understanding the expanded concept of the sculptural. In relation to Deleuze and Guattari's idea of the State, the sculptural concerns an aesthetic, urbanist and philosophical question and problem of space in terms of the concept of dwelling, by exploring a potentially productive line of thought, including not only the production of sculptural practice, but also the (re)development of political potentiality through the space of everyday life or urban space. In addition to the notion of the war machine, I recognize particularly the concept of the State and its relation to urban space or urban revolution, which is essential for understanding spatial production, transformation and movement of the sculptural. According to Deleuze and Guattari, the urban revolution does not signify a lineal historical evolution from an agricultural to an industrial to

an urban world, but refers to a shift in the internal organization of the formation and change of the city.

It is not the country that progressively creates the town but the town that creates the country. It is not the State that presupposes a mode of production; quite the opposite, it is the State that makes production a “mode.”¹¹⁵

The urban revolution and the state revolution are different, but co-existent. In terms of the logic of power, urban power emerges from diversity and difference, rather than an orderly segregation. State power can be decisive and therefore produce a certain type of mode (of production) through the conflictual relationship with the built environment, specifically, urban territory and urban power. In contrast with the movement of urban power – which provides circuit-points through the formation of horizontal lines – State power forms vertical and hierarchical aggregates and networks.¹¹⁶ The State makes the urban interact with the rural through the process of stratification. Deleuze and Guattari focus on the relationship between state activities and urban space, by distinguishing the State from Marx and Engels’s theory of the State, in which the State is considered a system of political domination or an instrument of the bourgeoisie.¹¹⁷ In addition, the Marxist notion of the urban – which is reduced simply to the urban-rural dichotomy in terms of not only an expression of the division of labour, but also class antagonism in society – is redefined as a dynamic deterritorializing force that constantly discovers and interacts with others.¹¹⁸ For Deleuze and Guattari, it is clear that power goes beyond the State as well as the binary opposition between the urban and the rural. This is because the movement and formation of the power of the State and the urban relate to

¹¹⁵ Deleuze and Guattari, *A Thousand Plateaus*, 473.

¹¹⁶ *Ibid.*, 478.

¹¹⁷ In *The Communist Manifesto*, Marx and Engels argue, “The executive of the modern state is nothing but a committee for managing the common affairs of the whole bourgeoisie [...] Political power [...] is merely the organized power of one class for oppressing another.” Karl Marx and Friedrich Engels, *The Communist Manifesto* (Middlesex, The Echo Library, 2009) 9-27.

¹¹⁸ Marx and Engels do not explain very much about the concept of the urban in their works, but briefly imply, “The antagonism between town and country begins with the transition from barbarism to civilization [...] runs through the whole history of civilization to the present day [...] The town already is in actual fact the concentration of the population, of the instrument of production, of capital, of pleasures, of needs, while the country demonstrates just the opposite fact, isolation and separation. The antagonism between town and country can only exist within the framework of private property.” Karl Marx and Friedrich Engels, *The German Ideology: Part One, with Selections from Part Two and Three and Supplementary Texts*, edited, with an introduction, by C.J. Arthur (New York, International Publishers Co., 1970) 69.

the dynamics of space, which works through the contradictory spatial modes of “two potentials, one anticipating a central point common to two horizontal segments, the other anticipating a central point external to a straight line.”¹¹⁹ In this sense, the urban acts as a network of circulation, whereby something passes or penetrates through different spaces, producing a new connection and flow, rather than remaining within a (conceptually or physically) peaceful shelter.¹²⁰ This circulation operates itself through the logic of “transconsistency”, which needs a connection with the outside or other points.¹²¹ By contrast, the State invents an internal circulation, exercising its own principle of “intraconsistency” over different points, which are gathered by the power of the urban.¹²² The State makes these different points hierarchically internalized in a certain way.

Being sculptural is to produce its own space, which is already political in itself. In widening Deleuze and Guattari’s thought, it is, therefore, important to focus on the political dynamism of space in the production of a sculptural work, particularly in relation to the idea of the interdependence between the concept of dwelling space and transit space. This contradictory idea of space is essential for understanding the contemporary condition of sculptural production, particularly its relationship with its environment, which makes itself differentiated from the traditional concept of sculpture. Sculptural work’s inclusion of space cannot be simplified as having an enough room for the spectator’s physical perceptual experience, which becomes a dominant power of constructing and even completing a work of art. It is, rather, the sculptural work’s control over the space, whereby a new spatial law is created, legitimated and distributed in the site. The spatial law of the sculptural practice enables to achieve the right of occupation, deconstruction and use of the site. In this respect, the reconfiguration of existing relations, systems and orders becomes an essential part of the process of sculpturalization, in which a dynamic force of spatial action can develop – or further construct or destroy – an existent space, entering into a new relationship. In the process, a sculptural work necessarily attends real space or the political system of everyday life. However, this does not mean that the sculptural work is completely absorbed into and controlled by that space, because the space and the sculptural are not identical. Through the

¹¹⁹ Deleuze and Guattari, *A Thousand Plateaus*, 479.

¹²⁰ *Ibid.*, 477-478.

¹²¹ *Ibid.*, 477.

¹²² *Ibid.*, 477-478.

complex relationship between the logic of dwelling space and transit space, a sculptural practice develops and actualizes its political potentiality through and beyond limits and boundaries of the built environment. This political dimension of a sculptural practice makes the work expressive and critical, by changing the geography of spatial relations in the interaction between the homogenizing despotic movement of space and the reactive revolutionary movement of space. The role of a sculptural work is the invention of new mode of politics, which can build potentially productive, yet critical dimensions of space, by redeveloping a given space (or urban space under capitalism).

2.2. From installation art to art installation

In the shifting condition of sculptural production, the territory of a sculptural work has been changed, particularly from the autonomy of the object to the inclusion of space, moving through and beyond the material surface of the object and the physical occupation of space. This sculptural territory can be achieved by systemizing a space, particularly through the interrelationship between the object, the space and the sculptural. In the process, a new form of sculptural work can be produced and determined. To understand this, this section aims to explore the current understanding of the sculptural systemization of space or the politics of installation, particularly by focusing on the transformation from the traditional idea of *installation art* to the expanded concept of *installation*, and by exploring the ways in which a new relationship can be formed between the object, space and spectator and can be actualized through and beyond established ideas, orders and relations. This section develops methodological aspects of the production of the sculpture, both describing the state that is existent, but also the state that should exist. The combination of these things provides a new strategy for the political dimension of the sculptural, re-illuminating the sculptural method of installation. Some of my ideas influenced from history of art, such as Krauss and Fried.

Installation here is not a reduction to a type of art or a category, such as installation art, “into which the viewer physically enters, and which is often described as ‘theatrical’, ‘immersive’

or ‘experiential.’”¹²³ The reason for this is that these three aspects of the traditional concept of installation – theatricality, immersiveness (or totality) and experientiality – tend to simplify the meaning and function of installation on the basis of an idealistic perspective. From this idealistic perspective, an installation is defined as the configuration of objects in a space, where the totality of the objects and the space systemizes the artwork. An object responds affirmatively to the pre-given set of the whole. In many cases, the traditional concept of installation does transform the spatial qualities of its site and the relation between spaces; but in the condition of totalization, it makes both merge into each other, simply blurring their distinctions. This kind of spatial development – especially merging one with another – has a certain limitation to perceiving and creating complex spatial relationship with existing spaces.

In the traditional concept of installation art, as distinct from the sitelessness of modern sculpture, the tendency of totalization can be found in the relationship between object, space and spectator. This totalization does not refer to the containment of a work of art in the centre of a homogeneous system, whether it can be a site or socio-political context. Rather, this sculptural continuity can be achieved by the logic of time, which has less emphasis in the traditional concept of modern sculpture. The successive present of time is provided not by the object itself, but by the spectator’s changing viewpoints, or the viewing subject, moving between the object and space. An important point here is to understand the method of connecting the spectator’s changing viewpoints. While the spectator can have an unitary view of an entire two-dimensional work – a two-dimensional work does not itself include real space – an installation practice cannot be perceived at a glance, simply because it includes the space as a body of work; and its size is, therefore, physically larger than the spectator. This means that the perception of the installation work is much more complex than that of the two-dimensional work. In installation art, the spectator’s physical movement is considered an essential formative factor that can create the perception and even completion of a work of art. The movement of the spectator can be achieved by two different yet interwoven elements: space and time. Space acts as a multiplicity of juxtapositions, in which a space can be divided into multiple views as a quantitative value. It is time that penetrates these discontinuous spaces or quantitative value of space. Through the logic of time, movement can be actualized,

¹²³ Claire Bishop, *Installation Art: A Critical History* (London, Tate Publishing, 2005) 6.

particularly on the basis of the continuity between the future and the past. In this process, a space can be reorganized as a form of the indivisible according to some qualitative value; and the spectator can, therefore, produce and experience a new single situation.

In installation art, the function of time and space is certainly related to Bergson's philosophy. In contrast with Kant's notion of time and space, Bergson, in his essay, *Time and Free Will*, establishes the concept of duration to provide a new understanding of the relationship between time and space.¹²⁴ He distinguishes this concept of duration from traditional notions of time; to use Bergson's terms, he distinguishes "homogeneous time" from "pure duration" in terms of the concept of multiplicity. Homogeneous time, that is to say, space, is defined as "a medium in which we make distinctions and count."¹²⁵ By contrast, Bergson asserts:

Pure duration might well be nothing but a succession of qualitative changes, which melt into and permeate one another, without precise outlines, without any tendency to externalize themselves in relation to one another, without any affiliation with number: it would be pure heterogeneity.¹²⁶

For Bergson, time is, therefore, seen as creative, qualitative and heterogeneous. Space is quantitative, homogeneous and fixed. On the basis of this dualistic idea of time and space, that is, the distinction between the internal experience of time or duration and its outer space, he develops the theory of movement, by which duration acts as "the illusory form of a homogeneous medium",¹²⁷ which not only is situated in and contemporaneously intersects time and space, but is also able to link between and permeate to different territories. Bergson argues that the successive positions of movement are conceived as space, and the progressive process from one position to another as duration. Movement is composed of and achieved

¹²⁴ In *Critique of Pure Reason*, Kant describes the notion of space and time: "Time is the formal a priori condition of all appearance generally. Space is the pure form of all outer appearances; as such it is limited, as an a priori condition, to just outer appearances [...] If I can say a priori that all outer appearances are in space and are determined a priori according to spatial relations, then the principle of inner sense allows me to say, quite universally, that all appearances generally, i.e., all objects of the senses, are in time and stand necessarily in relations of time." Immanuel Kant, *Critique of Pure Reason*, translated by Werner S. Pluhar (Indianapolis, Hackett Publishing Company, Inc., 1999) 34.

¹²⁵ Henri Bergson, *Time and Free Will: an Essay on the Immediate Data of Consciousness*, translated by F.L. Pogson (Montana, Kensinger Publishing, 1996) 91.

¹²⁶ *Ibid.*, 104.

¹²⁷ *Ibid.*, 110.

through two distinguished, but intertwining elements: “the successive positions” (the space traversed) and “the synthesis of these positions” (the act by which we traverse it).¹²⁸ Duration is therefore considered as a (philosophical) means of connection and movement between different elements, in this case, space and time, which can be understood in terms of the logic of synthesis that is the centrality of Bergson’s theory of movement, in that it enables space to transcend its static, quantitative, and immobile nature by creating a qualitative form, a line of movement.

Unlike Judd’s specific object – which is seen as neither painting nor sculpture – installation art does not place itself between existing categories of art simply as a form of hybrid, because it creates a completely different form of art. In terms of Bergson’s idea of duration, installation art challenges the limits of traditional sculptural work, by establishing artistic and philosophical connections between notions of time and space through the system of installation. Installation art, therefore, has a particular tendency of spatial systemization, which is holistic and self-definitional, because the spectator sees an installation work not as a sequential unity of separate parts, but as a whole, a totality. This becomes obvious, when we look at minimalist sculptures, such as Robert Morris’s *Portland Mirrors* (1977), *Installation in the Green Gallery*, New York (1964) and Carl Andre’s *5 x 20 Altstadt Rectangle* (1967) [Figure 2.2.1].

¹²⁸ Bergson, *Time and Free Will*, 112.

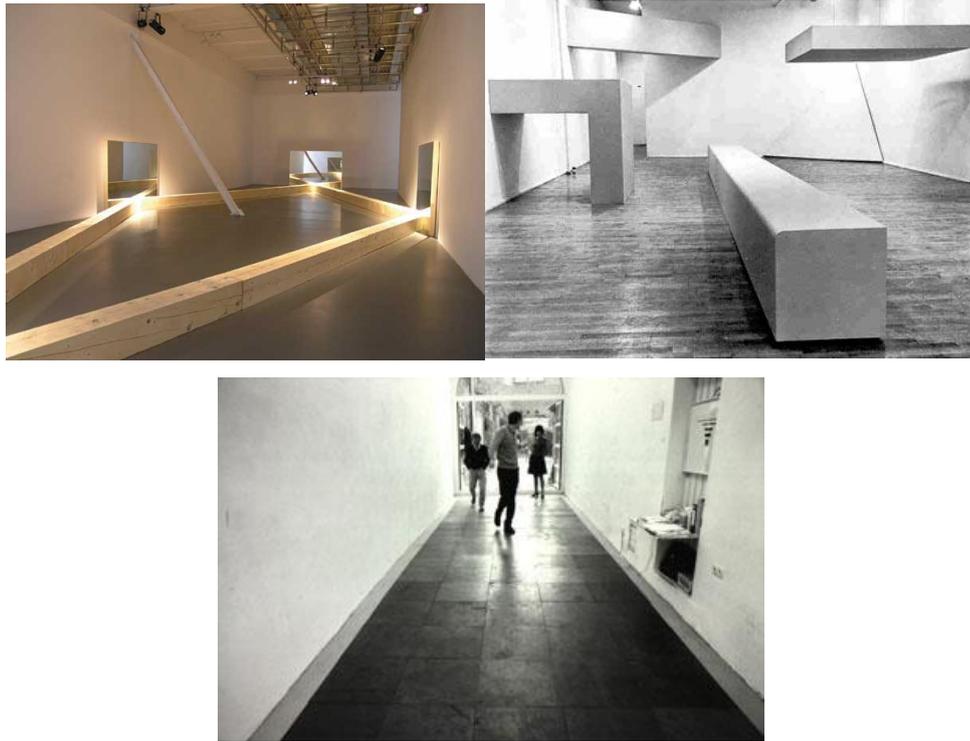


Figure 2.2.1. Robert Morris, *Portland Mirrors*, 1977 (upper left), *Installation* in the Green Gallery, New York, 1964, (upper right) and Carl Andre, *5 x 20 Altstadt Rectangle*, 1967 (lower middle).¹²⁹

In the work of Morris, totalization can be found in the work's particular form of spatial systematization. Minimalist objects have a tendency of deduction, which takes the relationships out of the objects, rather than accumulating them in the space within the objects themselves, such as modernist monumental sculpture. Morris describes this minimized process as making an object less self-important. Through the process of extension beyond the objects, power transits from the space of the objects to the space between the objects. The space and its function are, therefore, considered significant in the construction of the artwork. In the case of minimalist works, the large scale of the work involves a continuity of the space between the viewer's space and the space within the artwork. The space of minimalist work functions mechanically or in the logic of dispersion. Minimalist sculpture creates pre-existing or *a priori* systems, in that they existed before the perception of the spectator. These systems operate simultaneously and automatically in terms of the principle of a single uniform

¹²⁹ Robert Morris, *Portland Mirrors*, 1977 (upper left), *Installation* in the Green Gallery, New York, 1964 (upper right) and Carl Andre, *5 x 20 Altstadt Rectangle*, 1967 (lower middle), <http://www.dobra.com/terreno.baldio/poeticcluster/mestrado/defesa/morris.htm> and <http://www.diaart.org/exhibitions/main/112>. [Accessed 9th April 2013].

symmetricalization, which tends to eliminate the relationship of domination. This single symmetricalization assembles repetitions of symmetrical objects. Through the continuous rhythm of symmetrical repetition, time presents itself successively by formulating the intersection between the objects. This symmetrical system of space attempts to control chaos and rationalize differences, creating a shelter to contain fragmented individuals in a certain unifying system.

My work is atheistic, materialistic and communistic. It is atheistic because it is without transcendent form, without spiritual or intellectual quality. Materialistic because it is made out of its own materials without pretension to other materials. And communistic because the form is equally accessible to all men. By impelling relational activities, the mediated interior of exhibitions is a reminder of the dissolving the boundary of the object and its surroundings.¹³⁰

In the case of Andre's sculptural work, totalization can be found particularly in his emphasis of the planning of the work, not in the art-making process. For Andre, the idea directly controls the result. In other words, as soon as the system is in action, the outcome has been pre-determined. To control the result, Andre's work employs a particular spatial strategy, which actively influences an existing space. In *5 x 20 Altstadt Rectangle* (1967), for example, Andre arranged industrial materials to cut into space, slicing across the gallery floor, allowing the spectator to enter the work. The installation of the objects becomes the division of space. Rather than the transformation of the space into a set of discrete spaces, the division of space is considered the reconfiguration of existing space within a large pre-given system, becoming environmental.

While sculpture is considered a three-dimensional object that the spectator can walk around and look into, installation art is seen spatially, within which the spectator participates into the space and becomes a part of the work. In conjunction with totalization – in which space is systematized as a whole situation through an immersive experience – installation art also forms itself in the process of theatricalization. The term theatricality was introduced in

¹³⁰ Paula Feldman, Alistair Rider and Karsten Schubert, eds., *About Carl Andre: Critical Texts since 1965* (London, Ridinghouse, 2006) 27.

Michael Fried's essay, *Art and Objecthood* in 1967, originally published in *Artforum* 5 in 1967. In this book, Fried attempts to criticize minimalist sculpture (he calls it literalist art, as Greenberg did), such as the works of Judd, Morris and Caro, in terms of his notion of theatricality. He argues, "Literalist sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work [...]. Whereas in previous art 'what is to be had from, the work is located within [it],' the experience of literalist art is of an object in a *situation* one that [...] *includes the beholder*" [author's emphasis].¹³¹ According to Fried's concept of theatricality, the logic of *being distanced* is especially emphasized, in that both a sculptural work and beholder exist *in* the space as, in Fried's words, a form of stage presence, which means that the presentness of a work of art has to occur instantaneously only with a certain distance between object, space, and beholder.¹³² He approaches the meaning of being distanced, by prioritizing the presence of the space over that of the object. He specifies this particular method of encounter with a (minimalist) work of art as "the experience of coming upon literalist objects unexpectedly."¹³³ In this respect, a sculptural work of art as the theatre (or the theatre of production) means that the generation and existence of a work of art necessarily occurs in the exterior of the work of art. More precisely, for Fried, the presence of a work of art completely depends on a situation or staged circumstance, which makes a beholder stand as a subject, as he describes, in an indefinite and unexpected relation to the (staged or pre-programmed) space.¹³⁴ In the same vein, Fried also emphasizes time, that is, temporality, as the necessity for the existence of a sculptural work, in terms of which a beholder has to simultaneously approach and recede a work of art. In other words, a viewer is allowed to access a work of art from a certain distance through the bodily or phenomenological experience of a work of art. This happens precisely through the ways in which the viewer moves about to produce an infinite number of viewpoints, so as to look at a three-dimensional work from all around it.¹³⁵

¹³¹ Michael Fried, *Art and Objecthood: Essays and Reviews* (Chicago, The University of Chicago Press, 1998) 153.

¹³² *Ibid.*, 4.

¹³³ *Ibid.*, 155.

¹³⁴ In my opinion, Fried's description of this indefinite relation to the space or situation seems unclear and therefore problematic, in that he overlooks the system of sculptural space that necessarily exists with and is operated by the concrete interrelationship between sculptural object and space. Hence, a viewer's relation to the space cannot be simply reduced to something indefinite or uncertain as Fried argues.

¹³⁵ Fried, *Art and Objecthood*, 166-167.

Unlike the modernist sculptural object, installation art becomes inclusive and expansive, by occupying a space in the same way that people and things occupy it. The object is placed on the floor, like ordinary objects, without relying on a pedestal, which has functioned as a symbol of demarcation between art and non-art. The object is, therefore, considered not as an autonomous entity, separate from its surrounding; rather, it becomes less important and less focused, as it includes its surroundings and its relation to its surroundings within its body or territory of work. Important aspects here are how the object relates its surroundings, and how the relationship between the object, space and spectator can be formed and systematized in a certain way. Installation art re-establishes art in terms of its participatory, experiential nature, whereby spectators can interact actively with the work of art. In other words, the perceptual law of the spectator mainly functions in or even controls the relationship between the object and the space. As the territory of the object is expanded, the spectator does not come to look at only an object itself, but experiences the space that is formed by the object. In terms of the logic of theatricality, the spectator acts as a main actor as well as a co-producer of the work. The spectator enters, is surrounded by and even becomes a part of the surroundings. This totality or totalization can be achieved by the immersive engagement of the object, space and spectator within a single, uniform law of installation. The merging of the spectator with the space or the surroundings, therefore, has been considered an essential condition of creating and determining an installation art.

Distinct from the traditional idea of installation or installation art as previously described, I find and investigate the state that should exist for constructing the expanded concept of the sculptural. To do this, I focus on the significance of the meaning and function of installation in the production of the sculptural, particularly considering (1) the politics of space and (2) the relationship between the concept of installation and the environment. First, the traditional concept of an installation's simple identification with a situation, which is mostly controlled by the logic of totality, theatricality and experientiality, tends to reduce not only the meaning and function of installation, but also its relationship with the environment. The expanded concept of installation, by contrast, acts as an essential sculptural methodology, which produces a complex relationship with the environment through its production and distribution of the mode of spatialization or the politics of space. The politics of space is related not to the totalization of space or Smithson's account of dualistic distinction between site (interior

installation) and non-site (exterior installation). Rather, the space between objects is emphasized as a set of relations or a particular pattern of movement, which cannot be controlled by a pre-existing unitary spatial rule. Space is seen not as a passive material outcome or a theoretical framework; rather, it is an essential element that necessarily participates in the process of the production of new orders, relations and movement, by creating a critical relationship with existing spaces as well as spectators. In the process, space transforms itself from the invisible to the visible and from the territorial to the deterritorial and vice versa, rather than remaining a static framework. In this respect, I focus particularly on what transforms a given space and an ordinary thing; what is the significance of this transformation in the expanded concept of the sculptural. To achieve this, it is, therefore, important to consider the political dimension of installation and its relation to the spatial transformation in the realm of the sculptural.

In the transformation from the traditional notion of sculpture to the sculptural, the concept of space has been changed. From a spatial perspective, the traditional concept of sculpture is not only autonomous as an absolute sovereign in terms of its tendency towards a self-contained entity, which ascribes the need of its existence to the provision of a physical and psychological experience through the object, which is detached from beholder and space. It is also homogeneous in that it tends to hierarchize its territory as a static organization through the logic of gravity. By contrast, the sculptural is produced and operates according to the politics of space or the method of installation, which functions to produce a porous and therefore penetrable space, filled with movements and changes, rather than to colonize or possess a certain solidified space. In this respect, the concept of space is an essential element in understanding the sculptural, in that space acts constructively or destructively, participating in the process of producing new orders, relations and movements in relation to existing spatial systems. Installation here is distinct from the closed spatial system of modernist sculpture. I take the view of sculpture from the notion of the closed system, in terms of the logic of the monument, as Krauss describes in her text, *Sculpture in the Expanded Field*:

[...] entering the space of what could be called its negative condition – a kind of sitelessness, or homelessness, an absolute loss of place. Which is to say one enters modernism, since it is the modernist period of sculptural production that operates in

relation to this loss of site, producing the monument as abstraction, the monument as pure marker or base, functionally placeless and largely self-referential.¹³⁶

In the expanded idea of the sculptural, installation is considered a much more complex spatial system, in which the boundary of its territory is not only flexible, but also permeable to its surroundings. The closed system (sculpture) is not separated from the sculptural; rather, it can be expanded and transformed into the sculptural through the logic of installation. Hence, I consider installation a key spatial concept, not because it is simply understood as putting a sculptural object *in* a space, but because space becomes a strategy or medium of action capable of producing a particular type of conceptual and material rhythm in and through a given space. Through the politics of installation and its symbiotic relationship with the notion of space or territory, this section particularly focuses on how an actual site is transformed to a sculptural space and how a sculptural space transits from the abstract to the real, from the virtual to the actual, from the condensed to the displaced, and also provides a new approach to reading and understanding a sculptural practice, amalgamating the process of conceptualization with materialization.

As opposed to the closed system of modernist sculpture – particularly of its loss of space – installation here focuses on the significance of meaning and the function of space in creating a sculptural work, as well as the invention of sculptural mode of production. Installation as a main sculptural method functions according to the politics of space. Specifically, *installation is the reconfiguration of space, whereby the space between objects can have an expressive value equivalent to that of the objects themselves*. This is a way in which a sculptural practice achieves and actualizes its political potentiality through the space. Installation can, therefore, be understood as a spatial dynamism, constantly generating differences and, at the same time, strategically utilizing those differences for creating a new relation by situating and operating itself between limits and potentials, between actual and virtual, and between material and immaterial. In the process, installation functions as, in Deleuze’s words, “different flows and waves in a pond of matter”, which structure and activate the flexible mechanism of space that can be, for example, constructive on the one hand and destructive on the other hand.

¹³⁶ Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, 280.

Heterogeneities – which Deleuze defines as “matters of expression” that “become bound up with one another through the consolidation of their coexistence and succession” – can be connected through the concept of installation.¹³⁷ It is because a new mode of installation constantly gives rise to action upon existing relations, through which its uneven, unstable, violent power structure keeps providing a challenging and transgressive moment of change to the existing space. It is a transgressive moment that brings about potential variations and mobility in a sculptural space, which operate within and beyond the system of real space or everyday life. I recognize important functions of installation, which make a space be in the process of movement, de-familiarization and differentiation, and therefore bring a new expressive value into the space. Through the politics of installation, an ordinary object can be transformed into a sculptural object; a given space or the built environment can be changed into a sculptural space, transgressing its existing spatial limits and orders.

From a philosophical perspective, this transformation and transgression of object and space can be articulated through Deleuze’s concept of force:

What defines a body is this relation between dominant and dominated forces. Every relationship of forces constitutes a body – whether it is chemical, biological, social or political. Any two forces, being unequal, constitute a body as soon as they enter into a relationship.¹³⁸

In Deleuze’s work on Nietzsche, force has been defined as a capacity to produce a change (or becoming). Deleuze distinguishes types of force into quantitative and qualitative. First, “quantity itself is [...] inseparable from difference in quantity. Difference in quantity is the essence of force and of the relation of force to force.”¹³⁹ Second, “quality is nothing but difference in quantity and corresponds to it each time forces enter into relation.”¹⁴⁰ According to Deleuze, “The superior or dominant forces are known as active and the inferior or dominated forces are known as reactive. Active and reactive are precisely the original

¹³⁷ Deleuze and Guattari, *A Thousand Plateaus*, 346-364.

¹³⁸ Gilles Deleuze, *Nietzsche and Philosophy*, translated by Hugh Tomlinson (London, The Athlone Press, 1983)

40.

¹³⁹ *Ibid.*, 43.

¹⁴⁰ *Ibid.*, 44.

qualities which express the relation of force with force.”¹⁴¹ Referring to Deleuze’s idea of force, particularly the relationship between active and reactive characteristic of force, installation is thought of as a political operation, which can enter into a relation as a form of active force and, at the same time, can negate and escape the relation as reactive force.¹⁴² Through the interaction between two different forces, active and reactive, installation can be operated to produce a spatial rhythm, which is understood as, to use Deleuze and Guattari’s words, the action of territory, that is, the expression of territorialization.¹⁴³

Drawing on Deleuze and Guattari’s idea, installation can be achieved and operate through the politics of space by:

- 1) Providing and exerting formative power through the interaction of force with force. It thus produces different intensities, such as a specific type of movement, the “temporality of a particular material vector,”¹⁴⁴ and a spatial presence in a particular form;
- 2) Making a space to be constantly in a state of violence. Installation, hence, generates the conflictual territory of production, transformation and movement, whereby space becomes both homogeneous and discontinuous. In this complex spatial system, heterogeneous elements are continuously transformed from one to the other, by which one element is stretched over the other through the transgressive movement between the dominant and dominated;
- 3) Producing capitalist space, by which I mean that installation is able to construct, expand and transform its territory, by constantly connecting and interacting with *non-capitalist* space.

¹⁴¹ Deleuze, *Nietzsche and Philosophy*, 40.

¹⁴² The definition of the internal does not relate to the matter of interiority and exteriority. As Deleuze and Guattari asserted, “A difference can be internal.” The internal, rather, means a dynamic space, capable of producing differences, situated between heterogeneous elements (such as immaterial and material). Deleuze and Guattari, *A Thousand Plateaus*, 26.

¹⁴³ In *A Thousand Plateaus*, Deleuze and Guattari argue, “*Territorialization is an act of rhythm* that has become expressive, or of milieu components that have become qualitative. The marking a territory is *dimensional*, but it is not a meter, it is a rhythm. It retains the most general characteristic of rhythm, which is to be inscribed on a different plane than that of its action” [my emphasis]. *Ibid.*, 348.

¹⁴⁴ Jamie S Bianco, “Techno-Cinema: Image Matters in the Affective Unfolding of Analog Cinema and New Media,” in Patricia T. Clough and Jean Halley, eds., *The Affective Turn: Theorizing the Social* (Durham, Duke University Press, 2007) 51.

The Deleuze-Guattarian context of the notion of capital can be one way to think about the sculptural relationship between space and politics. In *A Thousand Plateaus*, Deleuze and Guattari provide several important aspects of capitalism.

What is really new are always the new forms of turnover. The present-day accelerated forms of the circulation of capital are making the distinctions between constant and variable capital, and even fixed and circulating capital, increasingly relative; the essential thing is instead the distinction between striated capital and smooth capital, and the way in which the former gives rise to the latter through complexes that cut across territories and States, and even the different types of States.¹⁴⁵

In terms of their concept of smooth space, I focus on the way in which Deleuze and Gattari consider capital not only as the production of difference, which is formed through, in their own words, “an infinite succession of linkages and changes in direction”,¹⁴⁶ but also as a process, rather than a thing, which can be seen as becoming itself or the “absolute of passage.”¹⁴⁷ The production of capitalist space is, therefore, to expand its territory through the constant reorganization of space, “by which one leaves the territory.”¹⁴⁸ This makes space continuously leave room for opening to another possibility of the emergence of difference and relation. Space is thus never permanently or fully occupied by anything. It becomes transient through the fact that the principle of escaping prevents the space from being completely filled and thus solidified by a single dominant power. This definition of capitalist space evidently corresponds to the formation of an expanded conception of sculptural installation.

In Gordon Matta-Clark’s *Office Baroque* (1977), for example, the politics of space forms a critical relationship with the work’s environment, transforming a site into a sculpturalized space through the process of what I call de-architecturalization. In Matta-Clark’s work, architectural space is seen neither permanent nor stable, but an accessible rhizomatic space of change, movement, transgression, in that the artist’s action transforms the space as a flexible

¹⁴⁵ Deleuze and Guattari, *A Thousand Plateaus*, 543.

¹⁴⁶ *Ibid.*, 545.

¹⁴⁷ *Ibid.*, 545.

¹⁴⁸ *Ibid.*, 559.

entity, enabling to move within and beyond its constructed form and structure [Figure 2.2.2]. Transformed into a destructive form of sculptural space, this sculpturalized architectural space or de-architecturalized space is read as a radical attempt to move beyond the idealism of architectural space, by which I understand the architectural realm of idealism as relevant to the product of the modernist context of universal and totalized abstraction, purity and functionalism.



Figure 2.2.2. Gordon Matta-Clark, *Office Baroque*, 1977, documentation of the artist's action.¹⁴⁹

Contrary to the urban idealism, in Matta-Clark's work, the concept of de-architecturalization has an interactive relationship with capitalism. To understand this, I focus particularly on Bob Jessop's three aspects of the nature of the capitalist relation and its dynamic; (a) "The incompleteness of capital as a purely economic (or market mediated) relation such that its continued reproduction depends, in an unstable and contradictory way, on changing extra-economic conditions", (b) "The various structural contradictions and strategic dilemmas inherent in the capital relation and their changing structural articulation and forms of appearance in different accumulation regimes, modes of regulation, and conjunctures", and (c) "Conflicts over the regularization and/or governance of these contradictions and dilemmas as

¹⁴⁹ Gordon Matta-Clark, *Office Baroque*, 1977, <http://www.e-flux.com/announcements/le-corbusier-jean-genet-gordon-matta-clark-roberto-rossellini/>. [Accessed 18th May 2013].

they are expressed both in the circuit of capital and the wider social formation.”¹⁵⁰ In relation to these particular aspects of capitalism, de-architecturalization does not aim simply to have an opposite action or movement against the capitalist urbanism. It, rather, acts as a dynamics of spatial reproduction, which recognizes and redevelops a vulnerable space in a particular way, which is produced and occupied by the contradiction and conflict of capitalism or the logic of capital. This sculptural mode of spatial production coexists and experiments with limits and boundaries of the space, transforming them into a productive force. The violence of the artist’s action is, therefore, not considered a deconstruction in a literal sense, but a continuous reconstruction or reproduction of a degenerated space by operating the ephemerality of architecture or a given space and by restructuring the space according to the new logic of space. By looking at the relationship between de-architecturalization and capitalism, the mode of spatialization in Matta-Clark’s work can be thought of as taking the limit of space to the constant state of re-territorialization, whereby a new spatial force or rhythm is formed, passing through the radical but productive process of violence and transformation.

Our ordinary environment is always ambiguous; functionality is forever collapsing into subjectivity, and possession is continually getting entangled with utility, as part of the ever-disappointed effort to achieve a total integration.¹⁵¹

In this respect, *Office Baroque* does not construct stable conceptual and physical boundaries, since it constantly deconstructs and therefore transforms existing boundaries of space, by situating it in the shifting moments of tension between the visible and the invisible and between the inside and the outside. In Matta-Clark’s work, the territory of the inside and outside of the building is invaded and therefore transformed into a completely different space, more translucent, violent, fearful, bold and brutal, constantly escaping from its existing form and system. In sculptural installation, this differential space is formed at the very moment of transformation from one space to another, in this case, from architectural space to sculptural space.

¹⁵⁰ Bob Jessop, *The Future of the Capitalist State* (Cambridge, Polity Press, 2002) 18.

¹⁵¹ Jean Baudrillard, *The System of Objects*, translated by James Benedict (London, Verso, 2005) 92.

Like a domestic house or private living space, an office is also a part of urban space, but it is not used for (personal) dwelling. It has a complex spatial system, in that people from different places gather around a particular space [convergence], produce various kinds of (social, economic, political) events or actions (for the production of profit) [expansion], and then disperse [dispersion or distribution]. This is a transitional and flexible zone in itself, in which the potential can be actualized through a transformation, such as from a mode of convergence to one of expansion. Spatial politics thus focuses on the significance of constructing an expanded concept of space, which does not indicate a simple physical transformation of space, but is rather related to the development of a new mode of the production of space. Through the politics of space, a space becomes equalized in actualizing its expressive value, not only structuring a work of art, but also constantly challenging and reconfiguring existing systems and orders of the built environment.

Matta-Clark's *Office Baroque* does not produce itself according to the logic of site-specificity, which is based on the principle of parallel relationship between actual site and sculptural space, because a site-specific work of art provides a *harmonized space*, in which each of the spaces – actual site and sculptural space – coexists by preserving its own singularity, in other words, not allowing the invasion of each territory. By contrast, installation emphasizes the production of a political zone, transforming the regime of space from one to another, for example, from the regime of everyday life to that of the sculptural. In the concept of installation, space itself becomes a material that exists as a porous and fluid form, able to move through and beyond its singularity. The production of this completely transformed space can be understood in relation to the concept of functional site, one which James Meyer defines;

The functional site may or may not incorporate a physical place. It certainly does not *privilege* this place. Instead, it is a process, an operation occurring between sites, a mapping of institutional and textual filiations and the bodies that move between them (the artist's above all) [...] the functional work refuses the intransigence of literal site specificity. It is a temporary thing, a movement, a chain of meanings and imbricated histories; a place marked and swiftly abandoned. The mobile site thus courts its

deconstruction; it is willfully temporary; its nature is not to endure but *to come down* [author's emphasis].¹⁵²

Through the method of installation, a sculptural practice can discover and distribute a new possible succession of movement, sequence of events, and orders in a space, by generating not only conceptually and materially various experimental forms of space, but also a political zone. It can be said that a sculptural practice can be produced and challenged by its relationship with its site, whereby the territory of a work is not only determined; but also its boundary is continuously changed and expanded, by receiving its actualization on the basis of the rhythm of its movement. In terms of the politics of space, installation is, therefore, seen as opposed to the idea of totality or totalization, as it does not aim to achieve the immersive engagement of the object, space and spectator within a single pre-given law of installation.

Second, the concept of installation can be articulated through its relationship with the space, which is the environment. In the history of art, the term installation has been identified simply with an environment or with the process of becoming environmental.¹⁵³ However, in the theory of sculpture, the concept of environment has not been widely discussed, but used by artists in several different contexts through their practices and writings. Environment may refer to an artist's intervention in a specific site, whereby a work is integrated with its surroundings and explores its relationship to the site-specificity of the site, such as land works of Robert Smithson, Michael Heizer, Richard Long and Andy Goldsworthy. Environment may also be used simply to denote public art that engages the urban landscape as another environment and also as a ground for engaging ideas and concepts about the environment to the public, for example, Doris Salcedo's installation at the 8th Istanbul Biennial in 2003. Or environment may indicate a visual system of space, which is created by a particular set of movements through the mapping of the perception of the spectators, rather than presenting itself monumentally. This includes the minimalist works of Richard Serra and Robert Morris. Finally, environment may be related to a totalizing work of art, which includes different

¹⁵² James Meyer, "The Functional Site; or, The Transformation of Site Specificity," in Erika Suderburg, ed., *Space, Site, Intervention: Situating Installation Art* (Minneapolis, University of Minnesota Press, 2000) 25.

¹⁵³ "Despite the prevalence of the word 'Environment' in exhibition reviews beginning in 1959, it did not appear in *The Art Index* until volume 18, November 1969 to October 1970. There, for the first time, 'Environment (Art)' appeared. The first issue of *The Art Index* that lists installations is volume 27, November 1978 to October 1979. Under 'Installation,' the researcher is advised to 'see Environment (Art).'" Julie H. Reiss, *From Margin to Center: The Space of Installation Art* (Massachusetts, The MIT Press, 2001) xi-xii.

concepts and elements in a single work of art, such as the spectator, situation, happening and performance, moving beyond the separation between art and life, for example, the work of Allan Kaprow and Claes Oldenburg.

Unlike sculpture, however, which has a relieving space around it, these Environments tended to fill, and often actually did fill, their entire containing areas, nearly obliterating the ruled definition of the rooms. [...] The important fact was that almost everything was built into the space it was shown in, not transported from studio to showcase.¹⁵⁴

Allan Kaprow coined the term environment, to describe the three-dimensional space of a room-filling work.¹⁵⁵ This term has been used with the terms environmental installation or environmental art, which moves “outward, toward imbrications of ‘virtual’ and ‘real’ spaces”, by synthesizing not only different categories of art, but also different elements into a whole system.¹⁵⁶ Kaprow calls this a “total art” or a total installation.¹⁵⁷ Environment challenges the traditional definition of an art object, continuing into and merging with its surroundings. The work of art is now freed from its pedestal; it can now be turned into a situation, an action, an environment or an event, instead of an object. The work produces a space, not an object, in which spectators can and should actively participate. In Kaprow’s essay, *Assemblages, Environments and Happenings*, published in 1966, an environment as a total work of art is described from three points of view. First, the environment is produced by the installation of objects, for example, by placing industrial materials or found objects in a selected site. A continuum is formed in the environment. It is a single, uniform situation that produces an immersive environment and systemizes the installation of objects. This situation can be understood as a particular manner, in which something is positioned, or as a particular spatial condition, in which something is situated. Kaprow focuses on the creation of situations through his installation work. The situation does not control the space by relying on a pre-established set of object-subject relations and orders, such as a fixed form of stage setting and actors, who can play only their own assigned roles within the provided scripts and plots.

¹⁵⁴ Allan Kaprow, *Essays on the Blurring of Art and Life*, edited by Jeff Kelly (Berkeley, University of California Press, 1996) 92.

¹⁵⁵ Ibid.

¹⁵⁶ Nick Kaye, *Site-specific Art: Performance, Place and Documentation* (London, Routledge, 2000) 108.

¹⁵⁷ Kaprow, *Essays on the Blurring of Art and Life*, 10.

Instead, it emphasizes the fluid relationship between the work, the spectator and the space, and also challenges that relationship through the unexpected event. The situation has a plan, but its process is not preceded by a fixed order, owing to its simultaneous organization of events. The space of the exhibiting room becomes a structuring factor, which functions as a process, rather than a planned result. Second, the participatory factor of Kaprow's environments focuses on the inclusion of the spectator. The environment can be produced and completed by the spectator's interaction with the work. "The artist, the spectator, and the outer world are much too interchangeably involved."¹⁵⁸ This inclusion of the spectator plays an important role in Kaprow's work, especially his concept of happening, which is described as "a new art form, which cannot be confused with paintings, poetry, architecture, music, dance, or play."¹⁵⁹ In *the Legacy of Jackson Pollock* in 1958, Kaprow first used the term happening that is defined as the artwork's active involvement in ritual, magic and life as a form of vanguard theatre.¹⁶⁰ For Kaprow, happening is inseparable from environment, because the environment can exist, only when the spectator as a co-producer of the work participates in and interacts with the space through the form of happening. Both environment and happening insist on the spectator as an organic part of the entire work. Third, an important aspect of Kaprow's claim of environmental installation is its temporary nature or immediacy. Kaprow negates the market-oriented space of conventional art systems, particularly de-emphasizing collection and commercial circulation and distribution. Kaprow employs found objects and installs them temporarily and directly in the space of everyday life. The space of everyday life is certainly different from the institutional space of commercial galleries and museums, because the space is open-ended and therefore unprotected and unexpected. Kaprow's installation enters and experiments with this space in two stages of spatialization: through the installation of objects in the site and through the act of the spectators. These two stages of spatialization obviously bring about the rearrangement or reproduction of the objects, the space or even the entire work, which is originally provided by the artist. The formation of a work of art can, therefore, be achieved by the ephemeral arrangements of the objects in the constant process of change and development.

¹⁵⁸ Kaprow, *Essays on the Blurring of Art and Life*, 5.

¹⁵⁹ *Ibid.*, xxvii.

¹⁶⁰ *Ibid.*, xxviii-7.

The exhibition [...] is unique in that it is the first group show by artists working within the totality of physical space creating environments which demand full and active participation from the viewer [...] Each artist [Brecht, Dine, Gaudnek, Kaprow, Oldenburg, Whitman], though highly individual, aims at complete utilization of all facets of environmental space; achieving, thereby, a new and profound form of art expression. Walls, ceilings and floors lose their confining identity, merging into this recreated space. The viewer finds himself within the artistic statement, forcing him to forgo his passive objectivity.¹⁶¹

In *Yard*, an installation work, presented for the exhibition *Environments, Situations, Spaces* at Martha Jackson Gallery, New York in 1961, Kaprow filled a space with used tyres in the backyard of the gallery [Figure 2.2.3]. The work functioned as art, only when the spectators entered the space and interacted with the tyres by, for example, stepping on, touching or moving them. The spectator's act physically changed the work. Against Greenberg's formal aesthetics – based on the priority of formal elements, such as line, shape and colour – the principle of environment or environmental installation in Kaprow's installation emphasizes an aesthetic of the experience of life, in which a transient and momentary experience of the spectator is seen to be significant as the artist's art-planning. Drawing on John Dewey's pragmatic perspective, particularly his theory of art as experience, published in 1934 – which provides an extended understanding of the relationship of the work of art and actual life-experience in opposition to the aesthetic theories of Immanuel Kant – Kaprow's installation attempts to construct a new form of aesthetic experience, it into an environmental experience that physically encompasses the spectators as an organic part of the work and their interaction with the space.¹⁶² By merging the spectators themselves in the system of installation, Kaprow focuses on the relationship between art and life.

¹⁶¹ Press release for the exhibition of “*Environments, Situations, Spaces*,” Martha Jackson Gallery, New York, 1961, quoted in Reiss, *From Margin to Center*, 38.

¹⁶² Kaprow, *Essay on the Blurring of Art and Life*, xi-xii.



Figure 2.2.3. Allan Kaprow, *Yard*, 1961, Martha Jackson Gallery, New York.¹⁶³

In the current shifting condition of sculptural production, installation, however, cannot be identified simply with the idealist account of environment or being environmental. Rather, I explore the complex relationship between a sculptural practice and environment, particularly focusing on the concept of *non-environmentalization* or being *non-environmental*. What I mean by non-environmentalization or being non-environmental should not be confused with anti-environment, which refers to a conservative view of environmentalism that is frequently understood as a radical socio-political movement against environmentalism; rather, it is the opposite of the idealistic understanding of the concept of environment, which is seen as a static, immersive wholeness, such as that of Kaprow. Like traditional installation works, the extended concept of installation is also inseparable from the notion of environment (as well as the spectator), as they are, of course, considered to be a set of operational concepts in the production of a sculptural work. But the difference between the traditional installation art and the installation of art is in the ability to develop the sculptural mode of production by making a critical and even conflictual relationship with its surroundings. The methods of the spacing of objects can, therefore, be achieved not by the immersive logic of totalization, but by the logic of non-environment. In the logic of non-environment, installation can be put into an action, particularly through the devolution of power from the existing authority of space to the new regime of legislation, for example, from the space of the museum to the space of the

¹⁶³ Allan Kaprow, *Yard*, 1961, Martha Jackson Gallery, New York, <http://disturbis.esteticauab.org/DisturbisII/Paulo.html>. [Accessed 12th April 2013].

sculptural, or from a social space to a sculptural space, rather than through simply merging both.

The politics of space is, therefore, an important aspect that establishes the sculptural strategy of installation, because the production of non-environmental space is based on a complex mechanism of spatial movement and transformation. It is significant to consider a sculptural practice in the context of the production of a mode of spatialization and its relation to real space or the environment, rather than limiting it to the Friedian context of the totalization of a pre-given stage setting (to use Fried's term, stage presentness) of a work of art. A new mode of installation not only provides a particular form of spatial relations and orders, but also brings about various types of material and conceptual emergence.

“Installation” is the art form that takes note of the perimeters of that space and reconfigures it. The ideological impossibility of the neutrality of any site contributes to the expansion and application of installation, where sculptural forms occupy and reconfigure not just institutional space but the space of objecthood as well.¹⁶⁴

Installation makes art's own spatial system or principle legitimate, interacting with and challenging to the existing system of a site, whereby an object has a right to occupy a particular space; the transformation of the space can be possible. As Erika Suderburg argues, “In installation, the object has been rearranged or gathered, synthesized, expanded, and dematerialized.”¹⁶⁵ Installation can, therefore, be achieved spatially through the transformation and movement of space. This sculptural mode of spatial transformation is certainly related to Deleuze and Guattari's concept of territory, particularly its complex political system of space. In *A Thousand Plateaus*, Deleuze and Guattari wrote:

[...] a territory has two notable effects: a reorganization of functions and regrouping of forces. On the one hand, when functional activities are territorialized they necessarily change pace (the creation of new functions such as building a dwelling, or the transformation of old functions, as when aggressiveness

¹⁶⁴ Suderburg, ed., *Space, Site, Intervention*, 4.

¹⁶⁵ *Ibid.*, 3.

changes nature and becomes intraspecific) [...] In short, a territorialization of functions is the condition for their emergence as occupation or trade [...] That other effect, which relates not to occupations but to rites and religions, consists in this: the territory groups all the forces of the different milieus together in a single sheaf constituted by the force of the earth.¹⁶⁶

Drawing on Deleuze and Guattari's idea of territory, in installation, both the reorganization of functions and regrouping of forces can be considered as two important ways of reconfiguring a space, or formulating non-environment. This reconfiguration of space is achieved through the operation of two intertwining contradictory spatial systems. One of these is the condensation of space, which tends to contain and repress space interior to the system. The other is the displacement of space, which is capable of producing flexible boundaries by "lines of escape."¹⁶⁷ Condensed space is operated by the vector of verticality, whereby space is able to construct a relatively stable form. It is the process of territorialization, which is performed by the principle of assemblage and, at the same time, constantly interacts with a resistance to gravity. Displaced space is conceived as a destructive and dispersive tendency of spatial movement. By activating the force of horizontality, this space is able to reorganize the form that is produced through the operation of condensed space. This is called the process of deterritorialization, which expands and spreads constructed form (or space) according to the principle of rearrangement or relocation. Deterritorialization has its fundamental significance in that it is thought of as a critical force, capable of producing and distributing a new strategy for constructing its politicality. It not only builds a certain conceptual and material form, but also destroys and expands the built form, by reconfiguring its spatial system of territory. In terms of Deleuze's concept of reactive force, deterritorialization can also be seen as an inverted image of territorialization, which "limits active force, imposes limitations and partial restrictions on it and is already controlled by the spirit of the negative."¹⁶⁸ In considering the system of installation, particularly related to the process of non-environmentalization, territorialization arises from and returns to deterritorialization, since these two conflicting spaces, condensed and displaced spaces, not only coexist to constantly produce a new and

¹⁶⁶ Deleuze and Guattari, *A Thousand Plateaus*, 353-354.

¹⁶⁷ Gilles Deleuze, *Desert Islands and Other Texts 1953- 1974*, edited by David Lapoujade, translated by Michael Taormina (New York, Semiotext(e), 2004) 270.

¹⁶⁸ Deleuze, *Nietzsche and Philosophy*, 56.

different type of space through their interactive and symbiotic relationship, but also make a space territorialized at one point and deterritorialized at another point without any discontinuity.¹⁶⁹

This complex relationship between space and politics is recognized in, for instance, Robert Morris's felt work, as Krauss explains:

Morris spread immense stretches of felt onto the floor of his studio and cut a linear pattern into their surfaces. The pattern meant that as long as the material remained on the floor the work would appear to organize itself in relation to image, to Gestalt, to form. But Morris would then raise these felts onto the wall, suspending them from hooks, so that gravity would pull apart their surfaces into gaps of disturbing irregularity. Now scattered, the pattern would disappear; instead, the gaps would become the index of the horizontal vector understood as a force constantly active within the vertical field – a force that had been put in play in a move to disable the very formation of form.¹⁷⁰

To take this account to the broadest extent, Morris's experimentation of anti-form does not aim at limiting his work to either construction of no form or against form in a literal sense; rather, he considers the object as a flexible site of construction and movement, and experiments through and beyond its limit, in that the felt piece constructs a dynamic space through the interrelationship and movement between the vectors of verticality and horizontality. The space, produced by the processes of spreading a linear pattern on the felt and suspending it on the wall, is not only flexible, transparent, porous and permeable in a conceptual aspect, but also blurs the conventional boundaries of the object. Morris's exploration of the object through the politics of space, especially the interaction and connection between horizontal and vertical forces, forms a certain kind of mechanism of spatial transformation by transporting the object and space from horizontal to vertical, from material to immaterial, from past to present, and from real to imagined. The emergence of conceptually and physically elastic and pliable sculptural installation reconfigures both the

¹⁶⁹ “[...] with its pedestal removed, sculpture was free not only to descend into the materialist world of behavioral space but also to ascend into an idealist world beyond any specific site.” Suderburg, ed., *Space, Site, Intervention*, 21.

¹⁷⁰ Yve-Alain Bois and Rosalind Krauss, *Formless: A User Guide* (New York, Zone Books, 1997) 98.

object and space, influenced by the simultaneous interaction between vertically pulling apart and horizontally spreading out.

In terms of the transformation of power, for example, from territorializing force to deterritorializing force and from vertical force to horizontal force, it is important that installation cannot be confused with the power and spatial function of a given space, such as the politics of a museum or that of everyday life. Just like an artist, a museum, for example, produces and distributes knowledge, but the knowledge that is provided by the museum is different from that of the artist. This is because the artist's knowledge, the work of art, is transformed and reinterpreted according to the theme of the exhibition; once again, it becomes socially, politically, historically and culturally relevant. Through the form of exhibition, research, education and promotion, the museum collects, rearranges, reorders, recontextualizes and redistributes the knowledge for the public, the nation and the global in order to engender a new greater understanding between people and worlds. While the museum is seen as a macro-system of aesthetic production, the work of art can be understood as a micro-system of aesthetic production that is an essential element of the formation of museum. As opposed to the museum, which necessarily includes and utilizes works of art, a work of art does not have to have only an affirmative relationship with a museum or any other macro-system (of power). In this respect, in contrast to the traditional installation art – which was made for the spectator to perceive the wholeness of the work through the system of accumulation – the installation in the regime of the sculptural, rather, functions by producing and activating a political zone, in and through which the pre-existing orders of a site encounter, are challenged and are reconfigured, by determining and systemizing the relationships of objects in a new order. Installation is the invention of the rule of spacing, which can be achieved by expanding the domain of the sovereign right of the artist through the reordering of power from the object to its surroundings in the dialectical logic of inclusion and exclusion, becoming *non-environmental*.

Chapter 3. Reshaping urban space

3.1. The production of urban space and the logic of capital

The true issue is not to make beautiful cities or well-managed cities
it is to make a work of life.¹⁷¹

The expanded concept of sculpture, or what I call the sculptural, is no longer confined to the field of art, but is considered as an urban aesthetic. This is not only because the sculptural is place-making, rather than – as traditionally interpreted – object-making, but also because this place-making is completely related to invading or, in other words, constructing and deconstructing the conceptual and material territory of our reality through the spatial politics of a sculptural object. Taking a new step in thinking about the notion of the sculptural is significant because a sculptural work not only generates the new through its body, which is absolutely beyond a physical object itself, but also transforms an object's relation with its surrounding space, including the space itself. A sculptural work is, of course, not merely identified with the space itself, but produces a new spatial strategy by directly or indirectly affecting and being affected by its surroundings (for instance, Gabriel Orozco's *Yielding Stone*, in 1992 and Michael Asher's *Sculpture*, in 1977, 1987 and 1997). In this sense, space is significantly considered as a body of and a key formative factor of a sculptural work. This can be understood by shifting the current idea of sculptural practice, specifically, through the transformation from the traditional concept of sculpture to the expanded notion of the sculptural, which can be established by the politics of space or, in other words, by transcending an object's given territory and reconfiguring its spatial relations and movements. Here, the space is definitely related to a certain aspect of the (capitalist) space of urbanism or urban restructuring, whereby various spatial, social and political condition for the survival of

¹⁷¹ Quoted in Rosalyn Deutsche, *Evictions: Art and Spatial Politics* (London, MIT Press, 1996) 49, originally published in Raymond Ledrut, "Speech and the Silence of the City," in Gottdiener M. and Alexandros Ph. Lagopoulos, ed., *The City and the Sign: An Introduction to Urban Semiotics* (New York, Columbia University Press, 1986) 122.

individual lives can be formed and de-formed, including particular patterns of spatial arrangement, organization, movement, relation and human behaviour. The sculptural that I claim in this study develops a new form of possibilities of urbanism, which not only provides a chance to think about the complexities of our reality from a new perspective, but also establishes the role and function of the sculptural in the urban environment.

How does capitalism survive and why is it so crisis prone? [...] Capital is not a thing but a process in which money is perpetually sent in search of more money. Capitalists – those who set this process in motion – take on many different personae. [...] Continuity of flow in the circulation of capital is very important. [...] Any interruption in the process threatens the loss or devaluation of the capital deployed. [...] The circulation of capital also entails *spatial movement* [my emphasis].¹⁷²

In considering the capitalist space of urbanism, the concept of capital has recently been much broader, which includes not only the (material) form of produced things, but also is presented in various terms such as human capital, knowledge capital and creative capital. In Marxian theory, capital is described as a dynamic social relationship, distinguished from other factors of production such as land, labour, and so on.¹⁷³ It is, hence, not immanent in things or spaces, but causes determining social action, penetrating through and transforming them. David Harvey pointed out that Marx did not relate the notion of capital with the space theoretically and politically appropriate. “Marx [...] excluded specific consideration of the spatial fix on the grounds that integrating questions of foreign trade, of geographical expansion, and the like, into the theory, merely complicated matters without necessarily adding anything new.”¹⁷⁴ Harvey provides two different but interrelated aspects of capitalist spatial transformation to understand the logic of capital. The one is the internal transformation of capital within a given territory under a certain spatial rule. This internal transformation is related to capital’s expansionary movement of reproduction. The other is the external transformation through the

¹⁷² David Harvey, *The Enigma of Capital and the Crises of Capitalism* (London, Profile Books LTD, 2010) 40-42.

¹⁷³ Marx describes capital as “not a thing, but a social relation between persons, established by the instrumentality of things.” Karl Marx, *Capital: A Critique of Political Economy Vol. I, Part I* (New York, Cosimo, 2007) 839.

¹⁷⁴ David Harvey, *Spaces of Capital: Towards a Critical Geography* (New York, Routledge, 2001) 308.

movement of (surplus) capital beyond the existing boundaries of the space, in which it was originally produced.

Drawing on Harvey's two perspectives of capitalist spatial transformation, what I mean by capital is a productive agent, which necessarily participates in the conceptual or material movement, relationship and formation of space in the process of urbanization. Space acts as an essential element for the internalization of capital, through which a particular form of territorial power can be generated and structured according to the logic of consistency. This can be called the process of territorial specialization, in which all the differences and contradictions can be connected in a certain way. By contrast, capital can be considered as a differential vector, which can constantly provide a chance to produce and search for a new space or market. The formation of space or market is one of the most significant elements or strategies for the survival of contemporary global urbanism because it is through the *space* (of market) that capital flows and a profit is generated. This can be seen as a socio-economic dimension of space. In the same vein, urbanization is always in the process of development and change, because of its relation to the unstable and elastic nature of capital.¹⁷⁵ It is important to look at and expand a particular point of (capitalist) urban movement, which is frequently considered as the negative aspect arising from the competition of urban space; for example, the unequal distribution of wealth between the rich and the poor concentrated in urban milieus. However, rather than considering the negative as a complete annihilation, I intend to rethink this dark side from a different perspective, focusing particularly on the inventive methodology of developing urban space and the dynamics of production through the overcoming of crises, as well as the significance of the meaning and function of space. In addition, the role and function of uneven and conflicting dynamism of space and its relation to the production of urbanization under capitalism provides important points of the expanded concept of sculpture or the sculptural particularly concerning and presenting new ways in which a sculptural work can be a practical and theoretical methodology for weaving together urbanist, philosophical, political, social, and cultural contexts. A work of art situates and visualizes itself in and through a given space by making its territory appear or disappear; the

¹⁷⁵ David Harvey argues, "Capitalism is necessarily growth-oriented, technologically dynamic, and crisis prone. One of the ways it can temporarily and in part surmount crises of overaccumulation of capital [...] is through geographical expansion." David Harvey, *Justice, Nature and the Geography of Difference* (Oxford, Blackwell Publishing, 1996) 295.

space operates in the production of sculptural work; and a sculptural object can exercise an active force in reconfiguring and rearranging the existing systems and relations of space. This could also provide a new understanding of the fluidity between spaces – sculptural installation, philosophy and urban space – in the expanded concept of the sculptural, without simply reducing the sculptural to either the urban or philosophy.

This section, therefore, focuses on the particular ways in which dwelling space or the space of everyday life is produced, moved and transformed in the process of urbanization. Here, dwelling spaces are not merely considered as physical spaces, such as buildings or blocks of dwellings. Rather, they are all different types of public and private, socio-cultural and political territory, in which complex human interactions take place and relations are formed. When dwelling space conflicts with rapid urbanization or urban redevelopment, it undergoes a complex political process of becoming fragmented, destabilized and fluid, blurring its established boundaries. The marvellousness of visual and material sense of space is constantly presented through the competitive development of urban space in the logic of capital. The (re)production of a particular space includes not only the physical construction and deconstruction of buildings, but also the formation and change of knowledge and consciousness. A produced space, which constitutes the external form of a city, potentially possesses and exercises a violent force by dictating, homogenizing, and hierarchizing the conceptual and material flows of a period in and through the process of urban development beyond aesthetic beauty and economic and scientific pragmatism. In the competitive process of urbanization, this particular cycle of expansion, occupation and (re)development of space does not come from a desire as a form of demand; it is categorically related to the dynamics of urbanism, operating to reorganize visualized spaces or constructed territories and generating and reoccupying a new space through the constant process of transformation and expansion, imposed by the conflict between and coalition of heterogeneous elements and forces. From this perspective, spaces, especially produced in urbanization, change the idea of dwelling as defined by Heideggerian idealist concepts, such as rootedness, preservation, protection, rest or the act of remaining at peace. Instead, the expanded concept of dwelling and space, specifically, the complex dynamism of (urban) space under the logic of capital is emphasized. The discussion will not be limited to either the disruptive nature of space in the

process of urbanization or the Derridean post-structuralist context of deconstructive characteristics of urban space.

The urban is not a soul, a spirit, a philosophical entity.¹⁷⁶

Urban space gathers crowds, products in the markets, acts and symbols. It concentrates all theses, and accumulates them. To say “urban space” is to say centre and centrality [...] for we are speaking here of a *dialectical centrality* [my emphasis].¹⁷⁷

In *Right to the City*, the city is understood as (a) a (spatial) object, (b) mediation (between near and distant order), (c) a work (similar to the work of art, formed by a group). Form unifies these three aspects of the city. The “right to the city” becomes the right to centrality, the right to not be excluded from urban form, if only with respect to the decisions and actions of power.¹⁷⁸

The city is transformed not only because of relatively continuous “global processes”... but also in relation to profound transformations in the mode of production, in the relations between “town and country”, in the relations of class and property. [...] *Destructurations and restructurations are followed in time and space, always translated on the ground, inscribed in the practico-material, written in the urban text, but coming from elsewhere: from history and becoming* [my emphasis].¹⁷⁹

According to Henri Lefebvre, who coined the phrase the “production of space”, space – an important practical and theoretical term – is conceived not as a physical or conceptual entity, geographical area, block of building or system: rather, it is the locus of producing a way of being, thinking and acting. Urban space, for Lefebvre, is seen as a “pure form”, which has no pre-given or specific content.¹⁸⁰ It exists as a concrete abstraction that is no longer separated in either metaphysics or materiality, but is associated with social actions, relations, practices and activities. The urban is considered a set of (political and strategic) operations that can (re)arrange conceptual and material things produced both by nature and by society. It

¹⁷⁶ Henri Lefebvre, *Writings on Cities* (Oxford, Blackwell Publishing, 1996) 103.

¹⁷⁷ Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Oxford, Blackwell Publishers Ltd, 1991) 101.

¹⁷⁸ Henri Lefebvre, *The Urban Revolution*, forward by Neil Smith, translated by Robert Bononno (Minneapolis, University of Minnesota Press, 2003) 194.

¹⁷⁹ Lefebvre, *The Production of Space*, 105-107.

¹⁸⁰ Lefebvre, *The Urban Revolution*, 119-120.

functions as a force of (social) centralization or a point of convergence, through which different relations and movements encounter, gather and accumulate by forming a new spatial arrangement and pattern of social action. Specifically, an important point in Lefebvre's work on the urban, which is a main concern of my study, is his dialectical logic of urbanism. Urban space is dialectically centralized: it gathers things on the one hand, and it refers to something else on the other hand or, in Lefebvre's words, the "rupture of centre" or "policentralization."¹⁸¹ In *The Production of Space*, published in an English translation in 1991, Lefebvre claims that contemporary urban space is produced in and through the complex relationship between the logic of capitalism and the production of abstract space. In the realm of abstract space, capitalism has created spatial homogenization, hierarchization, and social fragmentation, which can be understood as essential aspects of urban centralization. For example, the expansion and development of global capitalization has engendered homogeneities rather than heterogeneities or differences. In other words, cultural, historical, and social differences tend to be suppressed by a particular movement and invasion of capital in the continuous process of globalization. The reproduction of the social relations of production in this suppressed space, however, necessarily provides and is, therefore, operated by two contradictory yet interactive tendencies of (spatial) movement: the deconstruction or transcendence of old relations on the one hand and the production of new relations on the other. Hence, in spite of its violently suppressed and homogeneous tendency, abstract space potentially possesses a new space within itself. Lefebvre calls this new space "differential space."¹⁸² Whereas an abstract space tends to move towards homogeneity and hierarchization by weakening or even erasing differences under the certain reign of spatial rule, a new (differential) space is produced and actualized only through the process of connecting and expanding these potential differences and heterogeneities – which are immanent in abstract space – in the new spatial relations and laws. In other words, a differential space can be formed through the process of conflicting with and being emancipated from the repressive forces of homogenization of abstract space. Lefebvre argues that, in the contemporary urbanization, a space becomes both a cause and result of the production of a new space, which is formed in the dialectical conflict between abstract space and differential space.

¹⁸¹ Lefebvre, *The Urban Revolution*, 118-119.

¹⁸² Lefebvre, *The Production of Space*, 50.

Drawing on Lefebvre's idea, the urban is considered a decisive force of constructing, destructing, concentrating, distributing and organizing things and ideas. Rather than a passive outcome of material development, therefore, urban space can be a contested zone, in and through which new modes of production, socio-political actions and relations are competitively generated, to seize a dominant position in exercising the decisive force. The waves of urban space are inseparable from the logic of capital, as space has a tendency to capture or be captured by the logic of capital. In *The Enigma of Capital and the Crises of Capitalism*, David Harvey defines capital as “not a thing but a *process* in which money is perceptually sent in search of more money” [my emphasis].¹⁸³ Here, the process can be understood as a circulation process, which is an essential element and methodology for the actualization and survival of capital. There are, however, correlated positive and negative aspects of capital flow in relation to growth and crisis in the global socio-economic context. For instance, one negative aspect of capital circulation is that volatile capital movement results economic instability, specifically, the lack of capital flow from rich to poor countries, which is accompanied with the problem of concentration and distribution of wealth, including class struggles and financial crises throughout the world. This negative point can, by contrast, be transformed into an opportunity to renew pre-established economic and political structures. A positive aspect is the increase of economic growth and technological progress, which can stimulate expansion of the labour market and an improvement in quality of life and working conditions. However, the overaccumulation of capital produces a limitation of absorbing surpluses of both capital and labour, resulting in capital devaluation as well as the decrease of productivity in the market. From this perspective, capital plays an active role in consistently searching for and moving towards a new space, where both growth and profit are expected. It is no longer identified with a certain kind of system, such as capitalism; rather, it is a conceptual and material epicentre of moving and changing a pre-established organization and space.

Capital flow presupposes tight temporal and spatial coordination in the midst of increasing separation and fragmentation. It is impossible to imagine such a material process without the production of some kind of urbanization as a “rational landscape” within which the accumulation of capital can proceed. *Capital*

¹⁸³ Harvey, *The Enigma of Capital*, 40.

accumulation and the production of urbanization go hand in hand
[my emphasis].¹⁸⁴

The interrelation between urban space and capital has been the subject of much consideration; particularly focusing on how capital operates and spatializes itself in and through urban space and on how urban space is transformed and produced in relation to the logic of capital.

Harvey's theory of uneven geographical development provides significant points, in that it has sought to investigate the relation between economic growth and the restructuring of urban geography. His work does not simply provide socio-economic descriptions of uneven geographical development, but considers the significant role and meaning of uneven development of urban space in the reproduction of capitalism. As Harvey states, "It is through urbanization that the surpluses are mobilized, produced, absorbed, and appropriated and [...] it is through urban decay and social degradation that surpluses are devalued and destroyed."¹⁸⁵

In addition to the circulation of capital, as described above, the production of urban space is definitely related to capital accumulation. The production of urban space under capitalism necessarily accompanies the (re)construction of built environments and transportation and communication systems to facilitate capital accumulation and flow. Harvey claims that (the production of) a space inevitably relates to capitalist dynamics. More specifically, the dominance of the spaces produced by capitalism is not only temporary, but also unstable, which means that existing built environments and the systems and relations of production become less productive, owing to rapid changes in capital accumulation, technological innovation and competition between rival producers.¹⁸⁶ As a result, capital accumulation necessarily moves from one place to another to search for a new (profitable) space, according to changing cycles of spatial economic restructuring. In Harvey's theory of geographical difference, the dynamics of urban space, therefore, produce a particular pattern of spatial differentiation, which is one of the essential conditions for mobilizing and sustaining not only the mode of production, but also the geography of socio-political relation and power in human society. In contrast with the conventional idea of the annihilation of space in terms of the dominance of cyber space, spatial differentiation in the contemporary global circumstance

¹⁸⁴ David Harvey, *The Urbanization of Capital: Studies in the History and Theory of Capitalist Urbanization* (Baltimore, John Hopkins University Press, 1985) 22.

¹⁸⁵ David Harvey, *The Urban Experience* (Baltimore, Johns Hopkins University Press, 1989) 4.

¹⁸⁶ David Harvey, *Spaces of Global Capitalism: Towards a Theory of Uneven Geographical Development* (London, Verso, 2006) 97.

emphasizes the “relative locational advantages”, whereby spatially differentiated quality in the mode of production, capital mobility and power of labour provides continuous implementation of new technologies and organizational forms in order to maximize the efficiency and value of capital by absorbing further capital (re)investment of surplus value and purchasing power.¹⁸⁷ Spatial differentiation, therefore, potentially exists everywhere and is actualized in the course of the devaluation or crisis of existing values, systems, modes and relations of production. In the process of urbanization, a space is necessarily differentiated to overcome barriers and crises, resulting from the competition of market, and to transfer a devalued space to a profitable terrain for its survival. Urbanization as a spatial differentiation can be understood in terms of the politics of reproduction, through which new spatial dynamics of territorially organized power is competitively provided and applied to reconfigure existing mode of production and systems and relations of space. The particular aspects of spatial differentiation are created in and through the movement of – in other words, the coalition of and confliction between – spatial relations, strategies and forces in the process of urbanization and its relation to the creation of territorial forms of organization, including capital accumulation and flow, social zoning, the right of land use, spatial (re)occupation and displacement of people or power in and from a particular area of space. Urbanization can be described as having particular economic and geopolitical patterns of spatial differentiation, in which both a space and the relation of that space are formed and operated according to three interwoven tendencies towards: (1) destructive (the concept of productive violence), (2) expansionary (the action of power), and (3) territorial (capital accumulation and the logic of unevenness) movements. On the basis of these three aspects of spatial differentiation as formative vectors of urbanization, urban space is considered both the cause and result of change and problem, as the space itself is not merely a passive outcome, resulting from human activity, but an essential operative element of the formation of everyday life, which acts directly or indirectly to shape not only the material scene of space, but also the human behaviour and thought of the period. This produces and transforms the dynamics of urbanism in the process of spatial differentiation, operating in the tension between contradictory elements of the space, for example, centrality and disorder, or condensation and displacement. This tension is not limited to the economic dimension, but is involved in the construction and

¹⁸⁷ Harvey, *The Urban Experience*, 155-156.

destruction of conceptual and material reality. In the complex, and even conflicting, process of urban development, new spatial movements, strategies and relations can be continuously provided and actualized through the space to overcome the crisis or limitation of pre-established systems and relations of space.¹⁸⁸

First, the destructive aspect of spatial differentiation is essential for the production of urbanization, especially its operation in the relationship between capital accumulation and the formation of the built environment. The built environment of the city – for example, Seoul or New York – is formed, necessarily occupying some places within a certain geographical boundary. In urban space, capital accumulation on the land concentrates on a limited place and, therefore, the value of a space – such as rent price or the desirability of a place – is necessarily increased in each year for its survival. This results not only in the need to invent new strategies for increasing surplus value through the space, but also in the peripheralization of the urban poor and spatial shortage in and from the space.¹⁸⁹ Urban land development, therefore, aims to maximize the capacity of spatial limitation by constantly reconfiguring and reconstructing social relations, production systems, technologies and institutional organizations within a geographically limited area.

The destructive nature of urban space is certainly related to the competitive development of innovative technologies between rival producers. “Such waves of innovation can become destructive and ruinous even for capital itself, in part because yesterday’s technologies and organizational forms have to be discarded before they have been amortized [...] and perpetual reorganizations in labour processes are disruptive to continuity of flow and destabilizing for social relations.”¹⁹⁰ In stiff capitalist competition, achieved values and the level of technology tend to be easily devalued and degenerated, owing to the continuous emergence of new

¹⁸⁸ Lefebvre argues, “The so much vaunted neo-liberalism in this case simply means submitting everything to circulation. One thinks of this plan by Le Corbusier which gets rid of the city and replaces it by gigantic houses where everything is given over to circulation. Le Corbusier was a good architect but a catastrophic urbanist, who prevented us from thinking about the city as a place where different groups can meet, where they may be in conflict but also form alliances, and where they participate in a collective *oeuvre*” [author’s emphasis]. Lefebvre, *Writings on Cities*, 207.

¹⁸⁹ According to Deutshe, “[...] uneven development in the city arises not only in response to such broad economic cycles but also because of corresponding conditions within metropolitan land markets. [...] Redevelopment is the consequence of both the uneven development of capital in general and of urban land in particular.” Deutshe, *Evictions*, 75.

¹⁹⁰ Harvey, *The Enigma of Capital*, 92–93.

relations, methodologies and ideas. If existing systems and relations of production are expected to be ineffective for the future expansion and movement of capital and the production of surplus value, they cannot avoid their replacements or crises, because the geographical boundary of the space itself cannot be changed or replaced with another. The transience of urban space, specifically, the repetitive process of generation and degeneration of the built environment relates to Harvey's account of "creative deconstruction", in which he emphasizes "the significance of crises as moments of urban restructuring."¹⁹¹

Second, capital is understood as a dynamic and expansionary force. For its survival, it needs to secure a dominant position over the occupied territory, to gain more profits. Under the condition of contemporary globalization or the global market economy system, the construction of large networks and liquidity of capital and the discovery and the development of new markets are significant in this sense. According to Harvey, the expansion of urban space or the production of a new space is achieved through the tension between its "contradictory tendency towards differentiation and equalization."¹⁹² He relates this to the politics of difference, which he considers significant in examining "how differences understood as power relations are produced through social action but also how they acquire the particular significance they do in certain places and situations."¹⁹³ Harvey utilizes the notion of difference in relation to economic and geographical changes and movements resulting from the logic of capital; for instance, the uneven distribution of wealth and unequal development of urban space in the system of capitalism. Difference or differentiation is the precondition of establishing equalization in terms of the politics of space. These are different but inseparable processes of spatial expansion. Differentiation is the act of placing or relocating things or ideas in a different order and relation. The concept of equalization does not signify the equal ability of producers or the traditional notion of indifference, but the equal redistribution of critical force by returning to the space of everyday reality or the given

¹⁹¹ Harvey, *The Enigma of Capital*, 176.

¹⁹² Neil Smith draws on Harvey's logic of uneven development to investigate the relationship between the development of capitalist space and a systematic differentiation, by which he considers a dialectics between differentiation and equalization not only as the inherence in capital, but also as the necessity of the production of space. He states, "Harvey's general point is that while there is certainly a tendency towards spatial equilibrium (in the sense of equalization), it is continually frustrated by equally powerful forces at the heart of capital [...] which tend towards a continual geographical disequilibrium." Neil Smith, *Uneven Development: Nature, Capital, and the Production of Space* (Athens, University of Georgia Press, 2008) 177.

¹⁹³ David Harvey, *Justice, Nature and the Geography of Difference*, 361.

space. Equalization is certainly a conflicting but negotiable process of spatialization, which can reshape existent forms, organizations and relations of space. More precisely, equalization is conflicting, as its activity and formation are always to be found in an endless encounter with heterogeneous elements in a given space. However, equalization becomes negotiable, in the sense that it opens up for discussion the act of participating and locating different elements in the same line and producing a new network or connection. The politics of differentiation and equalization are thus considered necessary in the expansion of urban space.

Third, the production of urbanization creates a particular type of the territorial movement of spatial differentiation. Here, territorial movement or power is not merely identified with spatial construction or operation as a physical container, but as a political zone, in and through which an encounter between different elements, forces and movements can occur and a new form of connection can be produced. It cannot also be reduced to capital itself. Rather, territorial power plays an important role in the conceptual and material process of stratification and hierarchization of urban space via geographical and uneven concentrations, acting and reacting to the movement of capital. Harvey pointed out the importance of the contradictory relationship between territorial power and capitalist power in urban development. He describes territorial power as “the political, diplomatic and military strategies invoked and used by a territorially defined entity such as a state.”¹⁹⁴ In contrast to this, capitalist power functions as that in which “economic power flows across and through continuous space towards or away from territorial entities.”¹⁹⁵ Urban development under the logic of capital is, therefore, inextricably held in a struggle between territorial power and capitalist power. This is because capitalist logic tends to transcend and exceed any established systems and relations, because of its expansionary movement and endless innovation of methodologies through and beyond the crises that it always encounters; whereas territorial logic focuses on the construction of a certain regime of space, which can manage movements of capital and relationships of production in relation to real space and provide a certain type of space or spatial organization. Urbanization can be understood in terms of the dialectical movement of different powers – such as territorial and capital powers – that reproduces and destroys a given space.

¹⁹⁴ Harvey, *Spaces of Global Capitalism*, 107.

¹⁹⁵ *Ibid.*, 107.

3.2. The politics of urban centrality

In the concept of the sculptural – particularly its transformation from the autonomy of the object to the inclusion of space – it is important to consider the idea of the urban in terms of the concept of space and its function in the process of production, movement and transformation. I focus here on ways in which a space becomes urbanized, particularly through the process of centralization; centralization functions as an essential method of making, unmaking and remaking the urban in terms of the dialectics of space. This changing idea of urban space or urbanization certainly affects the formation of the sculptural, because both the urban and the sculptural occupy a shared zone of space, but in a different way. As Michel Foucault argues, “Space was treated as the dead, the fixed, the undialectical, the immobile.”¹⁹⁶ From the socio-political perspective, the urban or the built environment has frequently been understood as a passive setting for capitalist development and expansion and the circulation and accumulation of capital. In considering the notion of urban space, specifically, the Marxist approach to urban theory has made important contributions to understanding the idea of the urban, particularly concerning the historical patterns of urbanization, the distinction between use value and exchange value, the contradictory function of the local state, class struggles, the role of crises in capitalist development, the patterns of capital accumulation, and so on. Following this same Marxist approach, Lefebvre further examines capitalist development in relation to the notion of space by reworking Marx’s materialist determinism in connection with Hegel’s dialectical idealism. In *Survival of Capitalism*, Lefebvre argues:

The dialectic today is back on agenda. But it is no longer Marx’s dialectic, just as Marx’s was no longer Hegel’s. [...] The dialectic today no longer clings to historicity and historical time [...] *To recognize space, to recognize what “takes place” there and what it is used for, it to resume the dialectic; analysis will reveal the contradictions of space* [my emphasis].¹⁹⁷

¹⁹⁶ Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, edited and translated by Colin Gordon (New York, Pantheon Books, 1972) 70.

¹⁹⁷ Henri Lefebvre, *The Survival of Capitalism: Reproduction of the Relations of Production*, translated by Frank

For Lefebvre, space is formed and understood *dialectically* through a continuous movement between the concepts of conceived space, perceived space and lived space. Instead of reducing the dialectic to either the traditional idea of synthesis – which is frequently understood in terms of the binary distinction, for example, between content and form, and between concreteness and abstraction – Lefebvre expands the concept of space in relation to a new form of dialectical logic, which is composed of flexible relationships between three modes of thinking. Accompanying social realms, Lefebvre claims that space is a complex entity, which is formed by an external material environment (perceived space or spatial practice), the conception of space (conceived space or representation of space) and the lived social relationship with the environment (lived space or space of representation). Here, the third term, lived space is not a higher concept resulting from two different terms, conceived space and perceived space, but acts productively yet critically as a social factor for producing a “differential space.”¹⁹⁸ Lived space holds the possibility of potential or real transformation and movement, which can incorporate and transcend both perceived space and conceived space. Lefebvre argues that dialectical logic does not relate to a structuralist idea, which operates and classifies things and ideas within a framework of static systems. Hence, the role of the third term in the new dialectical logic of space is not only to deconstruct, but also to resolve the static oppositions and contradictions of a given space and to actualize a fluid movement and connections in the social process.

In considering the concept of space, Lefebvre emphasizes the dialectical understanding of urban centrality. Here, centrality does not refer merely to the particular population, geographical size or density of a place; rather, through the centralization, the different elements of capitalism can encounter and form a certain type of movement by rearranging and inscribing themselves in the space. For Lefebvre, the urban tends towards *centrality* through distinct modes of production and different productive relations and, at the same time, towards “polycentrality” through dispersion and segregation.¹⁹⁹ Urban centrality is, thus, produced

Bryant (London, Allison & Busby, 1976) 14-17.

¹⁹⁸ Lefebvre describes differential space as “a space yet to come but which, in contrast to the homogenizing power of the abstract space of capitalism, will be a more mixed, interpenetrative space where differences are respected rather than buried under sameness.” Lefebvre, *The production of space*, 114.

¹⁹⁹ Lefebvre, *The Urban Revolution*, 119-120.

dialectically, because “the center gathers things together only to the extent that it pushes them away and disperses them.”²⁰⁰ This dialectical understanding of centrality is differentiated from the traditional idea of centrality, for example, in Marx’s theory of centralization of capital and means of production in the development of capitalism. In the first volume of *Capital*, Marx uses the term concentration in relation to the “size of an industry”, such as the extension and reproduction of the industrial and labour systems in the expansion of capitalism.²⁰¹ Centralization is described as the moment at which a certain line of industry reaches its limit. Through this moment, centrality can be formed and realized by unifying all the individual capitals as a single capital.²⁰²

Lefebvre, however, sees centralization as a form of space, in and through which the complex process of production, change and movement occurs and conflicts, not as a mere economic method of expansion. The importance of Lefebvre’s theory of space lies in his exploration of urban centrality through the social realm and its relation to the role of space in the process of urbanization. For Lefebvre, urban centrality operates in the connection between space and the dialectic. Lefebvre argues that urban space is seen as centrality, which is based on “simultaneous inclusion and exclusion precipitated by a *specific spatial factor*” [my emphasis].²⁰³ Differentiating from the Marxist perspective of centrality – which is formed and determined by the system of capitalism – for Lefebvre, space plays an important role in the formation of centrality. In other words, centrality is realized spatially. It is because space is not a homogeneous entity, but difference is immanent in the space. Difference can be understood as an essential element that makes a space operative and mobilized. Difference does not come from difference itself. Rather, “differences endure or arise on the margins of the homogenized realm, either in the form of resistances or in the form of externalities (lateral, heterotopical, heterological).”²⁰⁴ What Lefebvre calls a “specific spatial factor” can, therefore, be found in the two inseparable distinctions of difference: an “induced (minimal) difference” and a “produced (maximal) difference.”²⁰⁵ An induced difference is conjunctive, participating

²⁰⁰ Lefebvre, *The Production of Space*, 386.

²⁰¹ Marx, *Capital*, 552.

²⁰² *Ibid.*, 688.

²⁰³ Lefebvre, *The Production of Space*, 386.

²⁰⁴ *Ibid.*, 373.

²⁰⁵ *Ibid.*, 372.

in the formation of a set or system, controlled by a dominant force. This induced difference within an existing system works to connect distinct elements. It produces an abstract form of space by homogenizing and unifying all the differences as a single super-system. However, a produced difference operates disjunctively; it actualizes itself through the “shattering of a system.”²⁰⁶ It does not maintain and therefore solidify an existing system. A produced difference as a fragmented form creates an oppositional movement against the dominant and homogenizing force of abstract space. Through the transition from an induced difference to a produced difference, centrality moves continuously. Once an existing system reaches its limits, a produced difference generates chances or gaps, through which it can build and move along a new line by opening up the existing system. These new lines can be systemized by the principle of induced difference. In *The Production of Space*, Lefebvre writes:

Any centrality, once established, is destined to suffer dispersal, to dissolve or to explode from the effects of saturation, attrition, outside aggressions, and so on. This means that the real can never become completely fixed, that it is constantly in a state of mobilization. It also means that a general figure (that of the center and of “decentering”) is in play which leaves room for both repetition and difference for both time and juxtaposition.²⁰⁷

From this dialectical point of view, centralization is conceived as an essential method of making, unmaking and remaking the urban. Centrality is political, and definitely goes beyond the dichotomic boundary of centre and periphery or of urban and rural. Specifically, in the circumstance of globalization, centrality has a flexible yet complex spatial dynamism, moving through and beyond certain geographic or historical limitations. As Lefebvre claims, “The violence that is equally inherent in space enters into conflict with knowledge [...] Power – which is to say violence – divides, then keeps what it has divided in the state of separation.”²⁰⁸ Power is immanent in centrality, because a space is abstracted as a certain form through the process of centralization. Abstraction is conceived of as a means for exercising power. Centrality is, however, differentiated from the traditional notion of power, which is frequently described as something that can be possessed, flows from top to bottom,

²⁰⁶ Lefebvre, *The Production of Space*, 372.

²⁰⁷ *Ibid.*, 399.

²⁰⁸ *Ibid.*, 358.

and is repressive in itself.²⁰⁹ Centrality, rather, acts as an essential element that necessarily participates in the process of producing and distributing new forms of power. Centralization cannot be reduced to the instrumentalization of power, but it characterizes a space, reconfiguring pre-existing spatial relations and movement through conflict and reconciliation. The politics of centrality, therefore, do not act to possess a static form and relation, but operate in the process of change and movement. It is not a single particular agent of power, but the “uneven and combined relationship” of power that produces the mobility of centrality.²¹⁰ Lefebvre finds this contradictory tendency of power relation in the space of capitalism, such as the production of a homogenized space that is bound up with the differentiation of fragmented spaces. In this respect, the dynamics of centrality can be understood as a spatial expansion that is formed and moved by the interaction between accumulative power (centering) and dispersive power (decentering). This complex nature of centrality can be seen as the condition for a transition from one to another, for example, an old mode of production and social formation to a new progressive mode. Specifically, on the one hand, in the process of urbanization, different things and ideas are constantly gathered and accumulated in and through the space, producing a (new) centre. On the other hand, the centre transforms and disperses what it brings together to different spaces. Accumulative power and dispersive power coexist and interact with each other in the formation and movement of urban centrality:

The dialectic of centrality consists not only of the contradictory interdependence between the objects gathered but of the opposition between center and periphery, gathering and dispersion, inclusion (to center) and exclusion (to periphery).²¹¹

²⁰⁹ In the work of Michel Foucault, power is redefined as that which is productive, expressed from the bottom up through social relations. Michel Foucault, *The Will to Knowledge: The History of Sexuality Vol. I*, translated by Robert Hurley (London, Penguin Books, 1976) 94.

²¹⁰ Leon Trotsky used the concept of “uneven and combined development” for analyzing international tendency of capitalist progressive development and change and its relation to non-capitalist regions – to use Benno Teschke’s terms, socially combined yet geographically uneven geopolitical accumulation – which is described as: “Capitalism gains mastery only gradually over the inherited unevenness, breaking and altering it, employing therein its own means and methods. In contrast to the economic systems which preceded it, capitalism inherently and constantly aims at economic expansion, at the penetration of new territories, the surmounting of economic differences, the conversion of self-sufficient provincial and national economies into a system of financial interrelationships. Thereby it brings about their rapprochement and equalizes the economic and cultural levels of the most progressive and the most backward countries.” Leon Trotsky, *The Third International After Lenin* (New York, Pathfinder, 1970) 19-22.

²¹¹ Lukasz Stanek, “Space as Concrete Abstraction,” in Kanishka Goonewardena, Stefan Kipfer, Richard

Drawing on Lefebvre's theory of dialectical centrality, the notion of space, particularly the urban that I would like to explore in this study, cannot, therefore, be identified merely with either architecture or the construction and deconstruction of buildings, roads, bridges and towns or with an absolute framework for social actions, within which things are safely settled and classified. In the process of global urbanization, a particular tendency of spatial movement has been recognized. The urban or urban centrality is, in particular, conceived as a force of stratification that actualizes or inscribes a certain conceptual or material movement in the space. This line of movement can be formed by the politics of *contradiction*, which are mainly considered to be an essential operative concept, whereby spatial networks are juxtaposed and superimposed in connection with different territorial, industrial and urban elements. The term contradiction has often appeared in Marx's theory of capitalism, in which he develops Hegel's abstract and idealist logic of dialectics in connection with a materialist perspective by linking it to social practices. Marx understands "internal contradiction" as the immanent tendency of the development of capitalism, which can be summarized as: (1) Market instability, (2) The falling rate of profit, (3) The production of surplus value and labour exploitation and (4) The unequal distribution of wealth.²¹² These four aspects of internal contradiction accelerate the centralization of capital through the process of capital accumulation, "because beyond certain limits a *large capital* with a small rate of profit accumulates faster than a small capital with a large rate of profit" [my emphasis].²¹³

Expanding on Marx's idea of contradiction, Lefebvre distinguishes his notion of contradiction from the idealist contradiction between two concepts that are integrated and transforms it to a higher concept. By moving through the space between oppositions, for example, the permeabilization of crossing and transgression and the militarization of immobility and control, contradiction, rather, participates in the process of creation or (re)production. This process of creation necessarily accompanies the reconfiguration of urban space, specifically the transformation of a given space and the rearrangement of spatial relations (of production). Lefebvre claims:

Milgrom and Christian Schmid, eds., *Space, Difference, Everyday Life: Reading Henri Lefebvre* (New York, Routledge, 2008) 74.

²¹² Karl Marx, *Capital*, edited by David MacLellan (Oxford, Oxford University Press, 1995) 447-457.

²¹³ *Ibid.*, 456.

The notion of the Third Term reacts decisively on the notion of contradiction, which ceases to be an absurdity, a hesitation and an oscillation or confusion of thought. The necessary conflict between finite determinations is “brought to light”; the relation between the contradictory terms is lucidly established. [...] The Becoming passes through the conflicting terms, confronts each of them, on its own level and in its own degree, with its “other”, which is in conflict with it, and finally transcends their opposition by creating something new.²¹⁴

Contradiction is, therefore, a creative activity, which constantly causes movement or becoming in the established systems and relations by producing new contradictions or differences. It is difference, which produces contradicting moves and emphases. “The urban centralizes creation, where different things occur one after another and do not exist separately but according to their difference.”²¹⁵ Through the politics of contradiction, the urban produces a *form of convergence* as a line of networks, which connects two different yet inseparable movements of spatialization: abstract movement (verticalization) and contradictory movement (horizontalization). These two movements participate in the process of the production of urban space by actualizing a certain type of conceptual or material line in that space. Therefore, conflicts and contradiction between the movement of a new line of spatial organization and a given space are inevitable in the process of urbanization. In the production of urban space, these two types of spatial movement function differently. If abstraction – for example, the abstract space of capitalism, such as signs and images – is understood as the act of erasing or absorbing differences, contradiction can be considered as activating or actualizing the logic of difference. Abstract movement homogenizes different elements under the totality of a certain spatial logic. Contradiction, by contrast, provides a chance of escape from established spatial relations, whereby differential movement is generated. This differential movement of contradiction does not aim to separate or distinguish things to construct a fixed structure; but it generates flexible networks by making new relations between different things and ideas. Contradiction constantly creates actual or

²¹⁴ Henri Lefebvre, *Dialectical Materialism*, preface by Stefan Kipfer and translated by John Sturrock (Minneapolis, University of Minnesota, 2009) 20.

²¹⁵ Lefebvre, *The Urban Revolution*, 117.

potential differences through destabilizing abstract space, which can be understood as the moment at which accumulative power is switched to dispersive power.

From a spatial perspective, both abstract space and contradictory space – or global space and fragmented space – coexist and move in a line of consistency, transforming one to the other. In other words, the role of contradiction in urban space is to make the condensed organization of a given space dispersed, interpenetrative (porous), flexible and operative. In the logic of contradiction, a space makes a transition from folding to unfolding. For Lefebvre, contradiction is produced in abstract space, but it cannot occupy abstract space completely, because contradiction does not aim to possess or exchange one space with another. Rather, it finds and develops gaps and cracks in abstract space, so that differential space can emerge through the space of breaks. Lefebvre understands contradictions as immanent in power and abstract space as a method or representation of that power.

Considering the process of the urbanization of space, Lefebvre claims, “There is nothing more contradictory than ‘urbanness.’”²¹⁶ In relation to capitalism, this becomes clear when we look at the particular tendency of the development of urban space, specifically, that of which the contradictory movement of different flows – such as the permeabilization of local absolute and the militarization of relative global – encounter in and through urban space and create a new spatial logic. As an example, in his text, “Notes on the New Town”, written in *Introduction to Modernity*, 1995, Lefebvre takes note of the development of the new industrialized town of Mourenx in the late 1950s in France in contrast with the nearby old town of Navarrenx. Lefebvre describes the newly planned space as a “technological object and machine for living in.”²¹⁷

It will be functional and every object in it will have a specific function: its own. Every object indicates what this function is, signifying it, proclaiming to the neighborhood. It repeats itself endlessly. [...] What is surprising here is that everything is disjointed, and yet all these separated people are governed by a strict hierarchy. As soon as they get together the hierarchy comes to

²¹⁶ Lefebvre, *The Production of Space*, 386.

²¹⁷ Lefebvre, *Introduction to Modernity: Twelve Preludes, September 1959-May 1961*, translated by John Moore (London, Verso, 1995) 118.

the fore, fiercely, furiously, through pride. In every building and tower block, everyone is like everyone else.²¹⁸

At the beginning of “Notes on the New Town”, the new town is seen as a “mediator between nature and human beings, both as individuals and as groups.”²¹⁹ As opposed to the old town – which acts as an unmediator in society and nature – the new town produces an abstract space, which has a tendency towards the totalization of space, erasing all differences. By contrast, Lefebvre sees the old town as an organic entity, which spontaneously forms itself within its own territory.²²⁰ The spontaneity and slowness of the old town, like a living creature, creates a nostalgic cosines and softness. However, in the end, it becomes “the pure essence of boredom” with the loss of its vitality.²²¹ For Lefebvre, this notion of boredom is understood from two perspectives. First, there is the boredom of postwar state-led urbanism between the late 1950s and the late 1960s in France. Lefebvre argued that the new town reduces spaces to their functions. This functionalism of the new town creates and is exchanged into a mere signifying system. The new town becomes a controlled space that is organized and subdivided within a new spatial law and order, resulting in a certain form of colonization. The new town, defined by its specific function, constructs itself along a line of escape, which follows open and decoded flows (of the capital). This line of escape does not fill and solidify a space, but empties out a given space, covering it with a “thin opaque human material.”²²² Through the emptied space, according to Lefebvre, “Retail is becoming more important than production, exchange more important than activity, intermediaries more important than makers, means more important than ends.”²²³ Then, there is the boredom of the old space. Lefebvre reads time and the past through the old town. The old town produces and changes itself in the logic of interiority or internal necessity, rather than through an overall planned systemization from the outside. In the old town, “Every house has its own particular face. It is amazing the diversity which can be obtained spontaneously from the same unchanging regional elements.”²²⁴ The space of the old town is considered as an end, rather than a means. As an end, the old town takes on a certain form of singularity, which is composed of indivisible

²¹⁸ Lefebvre, *Introduction to Modernity*, 119-123.

²¹⁹ *Ibid.*, 118.

²²⁰ *Ibid.*, 116.

²²¹ *Ibid.*, 118.

²²² *Ibid.*, 124.

²²³ *Ibid.*, 121.

²²⁴ *Ibid.*, 116-117.

flows. Lefebvre ends “Notes on the New Town” with the conclusion that the abstract space of the new town penetrates not only the old town, but also everyday life. Lefebvre pays attention to the ways in which a space is created and expands its territory through the invasion and disappearance of one space by another, such as the rural by the urban, rather than separating them. Space is not a solidified entity, but it is always in the process of formation, absorbing, transforming and expanding differences and contradictions. By looking at the development and change of particular places in France in the mid-1900s, Lefebvre reveals that the terrain of the urban is conceived as the centralization of space, which necessarily penetrates the process of the decentralization of space, dissociating and dislocating its own conditions, when encountering a certain limit of growth and permanent competition between rival producers including the innovation of new technologies. The conflictual movements of urban force, therefore, coexist and participate in the formation of a certain spatial pattern, because space is considered relationally and relatively, rather than as an absolute framework for social action and events.²²⁵

3.3. Planned urbanism and produced urbanism

The previous section described the concept of urbanization, in particular emphasizing economic and geopolitical patterns of spatial differentiation, in which both a space and the relation of that space are formed and operate according to the political dynamism of centralization. This section aims to develop the concept of urbanization and to investigate the *transformation of urban space* or *urbanism*; this is essential in understanding the regime of the sculptural and its relation with space, particularly concerning how the urban functions as a spatial factor in the production of the sculptural and how a sculptural object can be urbanized. The main objective of this section is to provide a shifting idea of the concept of space, specifically by looking at the ways in which a particular form of power structure functions in the process and outcome of urbanization, including the construction of a particular form of spatial pattern or urban hierarchy and the mechanism of (social) change.

²²⁵ Harvey, *Spaces of Global Capitalism*, 77.

Urban space cannot be reduced to a static physical entity, such as a block of buildings, bridges and roads, in and through which people and things are occupied and can pass safely. Rather, urban space as the dynamics of production and deconstruction constantly evolves and changes, not only by building a particular form of conceptual and material organization of the space, but also by inventing a new method of systemizing that organization. The change of urban space certainly involves the reconfiguration of existing social relations and orders, the system of knowledge and classification and the condition of everyday life. In this respect, I focus on the mechanism of the transformation of urban space, particularly from planned urbanism to produced urbanism in order to extend the current understanding of the space, to investigate how urbanization in the cities has developed and the relationship between territory and political system has changed. Planned urbanism, or what I call *centrally planned urbanism* can be understood as politically based urban production – which has emerged in the nineteenth and twentieth centuries in the early period of capitalist industrialization in Western countries – whose process is decided and managed by the state, performed by private developers and financed with loans backed by the state. Mostly, this planned urbanism is produced by a political and social demand of the state – rather than a market force – which is utilized to solve various social and economic problems of society, such as unemployment, poverty, hygiene, centralization, housing shortage and the deterioration of old housing simply by transforming a city. From a materialist perspective, the expanded role of the state's power in a particular area of space is an essential factor that characterizes a particular feature of urbanism, because politics and the production of space are inseparable. In planned urbanism, the state becomes involved in large parts of the process of development, not only in planning a new idea, but also in establishing an outcome in and through the installation of its own political autonomy and self-definition. Planned urbanism is operated by the linear structure of power, which connects the state's policy with its material organization and with its exercise of power in the logic of exclusion and homogenization. In the exclusive law of planned urbanism, the state functions massively and predominantly by repression. This view of the state differs from Marx's explanation of the contradictory position of the state, in which the state is considered as a sphere of social life not only separate from, but also opposed to society. For Marx, this contradiction between the State and society is seen as a condition of the formation of society. In *For Marx*, firstly published in 1965, Louis Althusser describes the despotic government: "The State can no longer be the 'reality of the Idea' [...] it is systematically

thought as an *instrument* of coercion in the service of the ruling, exploiting class” [author’s emphasis].²²⁶ By contrast, the state – which is central in planned urbanism – is not simply opposed to society, but society is represented and materialized by the state. The important point that I focus on here is, therefore, the relationship between territory, or territorialization, and the structure of power. In planned urbanization, a space is not produced in an unplanned way, organically, without intention or volition, as a natural region might be. Rather, planned urbanization is regarded as the construction of urban hierarchy through the conscious decision of the state. This planned development of space has a tendency towards a total transformation, a complete revolution and a deconstruction of the past, usually in line with a certain direction of political and ideological rationalism. In many cases, the development of the space conforms to a geometric and symmetrical plan that represents a conscious decision to impose order on the landscape. By building in the form of a grid, a space is divided into different zones, such as public facilities, private residential areas and parks and monuments. The term *planned* here is used as synonymous with *controlling*. Planned urbanization, therefore, refers to neither a market nor a natural region, but to a spatial entity, which acts as a mode of legal control and zoning, creating social and political coherence through the emergence of the urban system. In the process of urbanization, the state acts as a political institution, which functions to balance and maintain class rule.

The state has a strong relationship with the dominant classes, in order to obtain financial support for its plans from the ruling classes. This urbanization – which is organized by the state and the ruling class – does not function democratically for all the people, since the dominant maintains power by exploiting the dominated. Through the reorganization of space, consciousness is urbanized. A better image of the society is distributed to the people in order to make the dominant’s system of organization legitimate, becoming natural. If this legitimation becomes successful, the dominant classes can maintain their authority to stabilize, and therefore solidify the established system. However, a class struggle between the majority in the lower class and the minority in the ruling class is inherent in the process of urbanization. At every moment, discontent can be formed, ruptured and expressed by the excluded or the ruled, because urban space – which is composed of different forces and relations – is

²²⁶ Louis Althusser, *For Marx* (London, Verso, 2005) 110.

definitely not an absolutely uniform spatial entity. In other words, if the plan does not function equally for all the people and therefore creates a certain disadvantage, such as an unequal distribution of wealth and power formed by exploiting profits from the lower classes, the disadvantaged group regards the plan as a failure and opposes the ruling class, asking for the equality. The ruling class exercises repressive power through the police, the courts, the law or the army, in order to defend its profits and power.

Planned urbanism emerged with the explosive urban growth in the early twentieth century, along with changes in social and economic conditions, such as rural and urban migration, centralization, industrialization, mechanization and massive reordering of built environments in the process of reconstructing a city. As an example of planned urbanism, I would like to describe Baron Georges-Eugène Haussmann's redevelopment of Paris under the reign of Louis Napoléon III, which continued until the end of the nineteenth century. Haussmann was commissioned and greatly supported by Napoléon, who wanted to stabilize and strengthen his political position through the redevelopment of Paris, by demonstrating his leadership to the people.²²⁷ Haussmann's plans could be put into actions by virtue of Napoleon's dictatorial powers, his governmental supports and extensive finance from the ruling class of the Parisian bourgeoisie. The structure and functional system of the city were transformed through the construction of new roads, buildings, public parks and an extended sewerage system. The project was a massive reconstruction of the entire city, which included the total transformation of not only of the centre of Paris for the middle and upper-middle classes, but also of the surrounding areas for the lower classes. Haussmann gave the city a geometric grid and a symmetrical form, dividing medieval Paris into new districts.²²⁸ The medieval streets were seen as a barrier for the reconstruction of the city; their narrowness and windingness act as essential factors in allowing communes and radicals to occupy them, creating battlegrounds for uprising against the French government.

The reconstruction of Paris, such as the widening of streets, aimed to achieve political stability, economic development and social hierarchy. In the course of industrial

²²⁷ Ann-Louise Shapiro, *Housing the Poor of Paris 1850-1902* (Wisconsin, The University of Wisconsin, 1985)

xv.

²²⁸ Phillippe Panerai, Jean Castex and Jean-Charles Depaule, *Urban Forms: The Death and Life of the Urban Block* (Oxford, Architectural Press, 2004) 140.

transformation, the social purpose of the reconstruction of the old street system was to increase circulation and the speed of transport within the city. This created a socialization of space, especially for the middle and upper-middle classes. The reorganization of streets produced a unity of body, which provided a continuity between commercial and residential sectors and between governmental and public facilities by allowing efficient movement. Haussmann transformed spaces on both sides of wide and opened streets into offices, shops and luxury apartments, so that people could more easily gather and meet in the central area of the city. Most importantly, from a political perspective, in order to protect and stabilize the government's established power, the simplification of old winding streets into a straight, wide and geometrical network aimed to establish an efficient system of power through anti-riot streets, whereby riots could be suppressed by blockading refugees for the radicals and the communes behind barricades. The widening of streets proceeded only through the massive deconstruction of many buildings. From an economic perspective, this large-scale reconstruction project was planned to solve the problem of unemployment by providing public works to increase the rate of economic development in post-war France. However, this redevelopment area became a site of rupture and conflict, in and through which the oppositions against Haussmann's total, standardized transformation of Paris emerged. According to Roger Price, "Haussmann's authoritarian behavior, questionable financial methods, and doubtful accounting became the target for criticism by jealous ministers and officials of the Conseil d'Etat and Cour des Comptes, all anxious to control his initiatives."²²⁹ A social problem, which accompanied with the financial problem, was Haussmann's maintenance of the established class hierarchy, which did not aim to profit the low classes, who would be peripheralized in the outskirts of the city. The widening of the streets by demolition – which was originally planned as an anti-riot measurement of the government – became a trigger for the people to barricade and demonstrates against the state.

²²⁹ Roger Price, *The French Second Empire: An Anatomy of Political Power* (Cambridge, Cambridge University Press, 2004) 226.



Figure 3.3.1. The Grand Ensemble, Sarcelles, 1954.²³⁰

This particular case of Paris transformation demonstrates that planned urbanism has a certain tendency to standardize a space by decreasing the possibility of developing different spatial patterns, because its scale of development is, in most cases, beyond the reconstruction of a single old house. As Harvey insists, “Modernism in the inter-war years may have been ‘heroic’ but it was also fraught with disaster. Action was plainly needed to rebuild the war-torn economies of Europe as well as to solve all the problems of the political discontents associated with capitalist forms of burgeoning urban – industrial growth.”²³¹ Planned urban development recreates a large area of space, or even a whole city; this involves reconstructing not only buildings and (social) zones, but also infrastructures of the city, as well as reconfiguring existing facilities, such as transportation, communication, power, water and sewerage systems, which enable the city to function. Technological innovation in the process of industrialization is necessarily applied to and supports this reconfiguration of the functional systems of the city, for example, the widening of medieval streets in Paris enabled an increase in speed and circulation of transport and products.

In this study, I particularly focus on four aspects of planned urbanization to investigate the shift of understanding of urbanism or urban space, particularly moving from the logic of

²³⁰ “The Grand Ensemble, Sarcelles, 1954,” photograph, *Leparisien.fr*, <http://www.leparisien.fr/espace-premium/val-d-oise-95/1-architecte-du-grand-ensemble-aura-sa-rue-18-12-2012-2416311.php>. [Accessed 24th February 2013].

²³¹ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origin of Cultural Change* (Oxford, Blackwell Publishers, 1990) 31.

planning to the logic of production. First, a newly planned space is constructed according to the logic of economic efficiency – which can also be related to the idea of Fordism in the mid twentieth century – in which housing is mass-produced and is organized for the multiplicity of people or the community, particularly for the working class and the urban poor. This principle of mass production of housing can also be found in some twentieth-century plans for Paris transformation, for example, Le Corbusier’s proposal for a city for three million inhabitants in Paris in 1922, which is called “La Ville Contemporaine (Contemporary City)” but never fully realized, due to the opposition against it.²³² Another example of planned urban development is the Grand Ensemble in Sarcelles, which was led by modernist architects Roger Boileau and Jacques-Henri Labourdette in 1954. Brian Newsome describes the expansion of mass housing: “By 1968, the complex covered more than 420 acres and contained 51,674 people and by 1969, one in six residents of metro Paris lived in a grand ensemble like Sarcelles.”²³³ Mass production and consumption of housing are seen as not only a marked feature, but also an industrialized method of spatial organization and systemization of planned urbanism that unifies space in a certain pattern in terms of repetition and uniformity.

Second, planned urbanization is based on the principle of destruction, which necessarily removes previously constructed buildings from a target area. Practically, this urbanization transforms the space by increasing the density, changing the functional system and enlarging the means of circulation. This redevelopment-based destruction creates a complex spatial transformation particularly in the process of industrialization. According to Lefebvre, industrialization – which is inseparably yet conflictually linked with urbanization – produces a particular feature of modernity. In Western Europe, urbanization has a dialectical relationship with industrialization. Industrialization is, for Lefebvre, not identified with urbanization, but it is seen as an external force that attacks and produces urban space or

²³² In his plan for a “Contemporary City of 3 Million Inhabitants of 1922”, Le Corbusier provided a blueprint for large urban planning, which consisted of a complex of high-rise building, acting as an administrative center for the city. The reorganization of the street system was an essential part of the construction for the emphasis of speed and transport. Along with the modern hygienic movement, Le Corbusier’s plan included green spaces to harmonize between labour and leisure. According to Paul Mattick, Le Corbusier was interested in building a new form of urbanism based on “the prosperity, joy and social harmony promised by modern technology [which] could be realized only in a society ‘centrally controlled, hierarchically organized, administrated from above.’” Paul Mattick, *Art in its Time: Theories and Practices of Modern Aesthetics* (London, Routledge, 2003) 80.

²³³ W. Brian Newsome, *French Urban Planning 1940 – 1968: The Construction and Deconstruction of an Authoritarian System* (New York, Peter Lang Publishing, 2009) 109.

urbanism. In *Writings on Cities*, firstly published in English in 1996, Lefebvre describes three periods of modern urbanism:

Industry and the process of industrialization assault and ravage pre-existing urban reality, destroying it through practice and ideology, to the point of extirpating it from reality and consciousness. [...] Urbanization spreads and urban society becomes general. [...] One finds or reinvents urban reality, but not without suffering from its destruction in practice or in thinking. One attempts to reconstitute centrality. [...] To the old centralities, to the decomposition of centres, it substitutes the centre of decision-making.²³⁴

The predominantly destructive role of urbanization – which is managed by the state and the ruling classes – acts as the machine of modernity that reinstalls a new form of spatial order in and through a given space. This machine is certainly different from an organic and natural object, which develops without human intervention. On the basis of Lefebvre’s analysis, the machinic process of urbanization is possible through the dialectical synthesis of spatial organization: destruction, distribution and reinvention. In other words, planned urban development – which is dominated by knowledge and science – represents and operates a new form of coherence through a process of destruction. Destruction here does not mean that the urban centre disappears, since there is no city without a centre. Rather, it is the reconstruction of the structure and the system of the centre. Nietzsche’s concept of the “will to nothingness” is useful in understanding the meaning and function of destruction in planned urbanization; this means that a weak, dominated point in Nietzsche’s terms a “reactive force” – becomes a growth pole that can negate the active force of the constructed and turn against itself. The plan – which is managed by the state – provides a *chance* to separate dominant systems and relations or “active forces” in the space. Nietzsche understands this chance as the opposition of a continuum, which performs in association with reactive forces.²³⁵ In contrast with the traditional concept of the state’s role – to act as an active force that possesses and protects its territory by stabilizing inequalities between different forces – in planned urbanization, the state, rather, makes the active force of a given space reactive in order to destroy and change the existing system and relation of the centre. From Nietzsche’s perspective, the city can be

²³⁴ Lefebvre, *Writings on Cities*, 81.

²³⁵ Deleuze, *Nietzsche and Philosophy*, 59.

seen as a space that is intermingled with different yet interactive types of force, such as active and reactive forces. Urbanization is, therefore, a multiple phenomenon, rather than a single uniform event. Once dominant social groups, such as the state and the bourgeoisie grasp a chance, they exercise their power by appropriating, possessing, subjugating, dominating urban space and by the mode of production. Deleuze explains, “To appropriate means to impose forms, to create forms by exploiting circumstances.”²³⁶ According to the law of appropriation, the dominant force generates the power of transformation by entering into a relationship with the space. Newly planned coherence is distributed through urban practices by returning to the chaotic urban reality, for example, the geometric transformation of medieval streets in Haussmann’s redevelopment of Paris. In the process, the negation or reactive force of the state is transformed into a power of affirmation through the actualization of urban practices. It is the logic of domination and oppression that activates the power of affirmation over culture and personality. Through this power of affirmation, the space tends towards equalization and an annulment of difference. This affirmative force of urban planning provides a certain form of continuity between differences and systemizes space in the logic of coherence by installing a new operational structure of the centre. The operation of a new structure at the centre constructs a new urban hierarchy through conflicts between the new order and the existing order.

A number of magnificent houses disappear, workshops and shops occupy others, tenements, stores, depots and warehouses, firms replace parks and gardens. Bourgeois ugliness, the greed for gain visible and legible in the streets takes the place of a somewhat cold beauty and aristocratic luxury. On the walls of the Marais can be read class struggle and the hatred between classes, a victorious meanness. [...] The “progressive” bourgeoisie, taking charge of economic growth, endowed with ideological instruments suited to rational growth, moves towards democracy and replaces oppression by exploitation, this class as such no longer creates – it replaces the *œuvre*, by the product [author’s emphasis].²³⁷

Third, a reduction in construction cost is inevitable, since profits are more easily obtained by building shops, offices, factories or housing for the upper classes, than from the construction

²³⁶ Deleuze, *Nietzsche and Philosophy*, 39.

²³⁷ Lefebvre, *Writings on Cities*, 75.

of housing for the lower classes. Therefore, in many cases, housing projects for the lower classes are undertaken by the government as a part of its public and social housing policy to solve housing problems in the city, rather than by the investment of a commercial company. This public housing construction as a part of welfare policy for the lower classes does not aim to achieve surplus capital and attract investment through the distribution of the space in the market. Therefore, the project does not focus on the significance of historical and aesthetic value and quality, but maximizes functional aspects and economic efficiency. Owing to the unprofitability of such housing projects, the government tends to reduce its expenditure on housing construction, using cheap materials, and, especially standardizing, simplifying and systemizing the space, without regard to any detail and quality. This planned space is neither constant in the very long run, nor independent of the city that organizes its space, because it will be constantly devalued in the coercive law of market competition.

Fourth, a planned city performs as a regulator of modern society, which functionally divides its space, based on engineering, scientific and industrial references. The industrialized imperative of housing has a tendency towards the idealistic yet repressive reproduction of space on the premise of equal living conditions for everybody. Planned urbanization distributes not the equal opportunity of decision-making for an individual's own space or an equal right to the city, but the equal condition of decided spaces, in which a particular group of people or community is forced to live. Planned urbanization is organized and appointed by strong governments, which create a legislative and municipal acts to control construction and urban planning, for example, by displacing the poor from the centre of the city in order to make the cleared space economically and politically more profitable.

In the mid-twentieth century, in Paris, the shift of social composition can be found in the transformation of space from low-income housing units to upper-income housing, offices, shops or new buildings. Nan Ellin pointed out that from 1950 to 1975, over 340,000 new housing units have been supplied to central Paris, accompanied with mono-functional zoning.²³⁸ Along with this spatial transformation of central Paris, a large amount of public housing for the lower classes has been built in the suburbs, as part of a gentrification plan for

²³⁸ Nan Ellin, *Postmodern Urbanism* (New York, Princeton Architectural Press, 1996) 45-46.

Paris. The ruling classes intervene actively in the process of urbanization, occupying a prime position for capital, space and the means of production and controlling the process of production and distribution. For Lefebvre, the city – which has been attacked by industrialization – has dramatically influenced not only people’s thoughts and behaviour, but also the whole social and political structure and system. Specifically, the *collective monumental housing* of this particular modern period in Paris acts as a closed object, not as a space, in which the flow can be made from the autonomy of the inside, by separating itself from the past and the site and simplifying the specificity of the old space.

In the field of architecture and urban design, I take postmodernism broadly to signify a break with the modernist idea that planning and development should focus on large-scale, metropolitan-wide, technologically rational and efficient urban *plans*, backed by absolutely no-frills architecture (the austere “functionalist” surfaces of “international style” modernism). Postmodernism cultivates, instead, a conception of the urban fabric as necessarily fragmented, a “palimpsest” of past forms superimposed upon each other, and a “collage” of current users, many of which may be ephemeral. Since the metropolis is impossible to command except in bits and pieces, urban *design* (and note that postmodernists design rather plan) simply aims to be sensitive to vernacular traditions, local histories, particular wants, needs, and fancies, thus generating specialized, even highly customized architectural forms that may range from intimate, personalized spaces, through traditional monumentality, to the gaiety of spectacle [author’s emphasis].²³⁹

In *Towards a New Architecture*, Le Corbusier emphasizes the concept of plan: “We must study the plan, the key of this evolution.”²⁴⁰ For Le Corbusier, the plan refers to the “fixing of a new basis of construction established in logic.”²⁴¹ The logic – which becomes a ground for new construction – relates to the architectural principles of modernism, which utilizes architecture as an economic and political tool that can resolve problems, caused by changing economic and scientific conditions, through urban planning. Specifically, the plan is, for Le Corbusier, against the city, rather than for the city, since the logic of exclusion operates as a decisive force that separates the plan from the past and the site by erasing the specificity of

²³⁹ Harvey, *The Condition of Postmodernity*, 66.

²⁴⁰ Le Corbusier, *Towards a New Architecture* (California, BN Publishing, 2008) 64.

²⁴¹ *Ibid.*, 63-64.

the existing space. Le Corbusier understands the architecture's opposition against the past as a revolution. The discontinuity between the plan and the site is created by the autonomous principle of interiority of the plan, not by the space, which moves from within to without. The exterior is seen as the result of an interior.²⁴² The plan is a "pre-determined rhythm", which performs in the same unity of law.²⁴³ The aim of planning is to place and internalize a new order in the space, by forming a rhythm or equilibrium of society that proceeds from equalization, compensation and modulation.²⁴⁴

However, in the condition of globalization, a new concept of urbanism has emerged, which is more complex, and does not simply negate Modernist ideas and practices, such as the principle of exclusion, based on purity, unity, collectiveness and order. In *The History of Postmodern Architecture*, published in 1998, Heinrich Klotz argues:

The final goal is to liberate architecture from the muteness of "pure forms" and from the clamour of ostentatious constructions in order that a building might again become an occasion for a creative effort, attuned not only to facts and utilization programmes but also to poetic ideas and to the handling of subject matter on an epic scale. Then the results will no longer be repositories of function and miracles of construction, but renderings of symbolic contents and pictorial themes – aesthetic fictions which do not remain abstract "pure forms" but which emerge into view as concrete objectivisation to be multisensorially appreciated.²⁴⁵

While Modernism aims to change the city through the reconstruction and destruction of the space according to its logic, which is based on utopian, idealistic, monumental and authoritarian principles, it is obvious that the new form of urbanism tends toward achieving a dynamic unity, an inclusivity or flexibility between different elements, such as urbanism and site, experimenting with historical, social and political contexts. As Robert Venturi argues, "It must embody the difficult unity of inclusion rather than the easy unity of exclusion."²⁴⁶ In current tendencies of urbanism, the transition from the logic of *plan* to the logic of *design* (or

²⁴² Le Corbusier, *Towards a New Architecture*, 5.

²⁴³ *Ibid.*, 49.

²⁴⁴ *Ibid.*, 50.

²⁴⁵ Heinrich Klotz, *The History of Postmodern Architecture* (Cambridge, MIT Press, 1998) 239.

²⁴⁶ Robert Venturi, *Complexity and Contradiction in Architecture* (London, The Architectural Press, 1977) 16.

what I call *production*) is recognized. The new form of urbanism or *produced urbanism* is certainly distinct from the modernist account of standardized planned urban development, which tends to totalize different elements as a single organization in the logic of collective monument by excluding opposites and differences. In the globalized circumstance, produced urbanism goes through and beyond the boundary between differences and contradictories according to the logic of inclusivity and flexibility, emphasizing symbiotic relationships, relationships between private and public, between community and the city, between the rural and the urban and between the old and the new. Specifically, in contrast to the notion of plan, production is an important concept in produced urbanism; it participates in the process of creating a new possibility of developing different spatial patterns in the existing space, rather than separating the space from its site. Production and urban space (or urbanism) are in an inseparable yet contradictory relationship. Production here does not mean material production, but it is a set of forces that creates a new method of spatial systemization. Production consists of and is operated by three prerequisites: the right to production, the object of labour and the mode of production. The role of production is to develop a new continuity between these three. In addition, production cannot be realized without its relation with capital and space. Urban space not only actualizes production, but also produces a different spatial pattern, by remapping the existing systems and relations of space.

Considering the right to production, the changing role of the state is, therefore, inevitable – having an expanded yet permeable border – as power moves from the state to the global market, rather than remaining within its own territory. This certainly changes the structure of power, as it enters into a complex relationship between the territorial state and deterritorialized and transnational cultural and economic movements. This particular tendency of globalization is obviously related to a neoliberal turn that has become dominant in political and economic ideas and practices particularly in the 1970s. In his book, *A Brief History of Neoliberalism*, published in 2005, Harvey defines neoliberalism as, “a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets and free trades. The role of the state is to create

and preserve an institutional framework appropriate to such practices.”²⁴⁷ Neoliberalism has a tendency to shift the traditional role of the state, instead of simplifying either the increase or reduction of power. In contrast with the centralized political system in planned urbanism, the principle of market and the logic of competition are two essential factors, to which the new form of urbanism is subordinated. As Harvey argues, the neoliberal state necessarily protects individual freedoms, individual property rights and freely functioning markets and trade.²⁴⁸ Produced urbanism is, therefore, no longer practised and controlled by the power of a single centralized body in order to disseminate a better image of the city and therefore control its territory. Rather, since the 1990s, the expansion of neoliberalism has changed the structure of power through the strengthening of the interrelationship between the state and local governments in the process of urban restructuring, because the new form of the state and governance becomes more active and interventionist than that of the 1970s and 1980s, and acts as a neutral arbiter between the rival groups and individuals in society. This changed form of governance plays an important role in the process of urbanization, particularly in the market-oriented-globalized economic environment. By distributing the centralized and unified state power to diverse local governments, local governments or authorities also have a right not only to select private agents and development companies, but also to manage them to (re)construct the city in the logic of competition. These subdivided yet interrelated political forces are not separate from each other, but meet, in order to mobilize a space in the logic of privatization, liberalization and deregulation. In this respect, an important aspect of the development of different spatial pattern in produced urbanization is linked to the privatization of investment the production of new space.

The object of labour is also significant for determining the form of urban production. In the shift of social and economic conditions, the relationship between urban development and the object of labour has changed, moving from massive urban production for the (short-term) solution to the problem of unemployment in the labour market to flexible urban production, in which the participation of people is not reduced merely to that of a victim that is necessarily changed through the plan. Whereas the object of labour in planned urbanism is limited to unemployed people, particularly the lower classes, produced urbanism is achieved by the

²⁴⁷ David Harvey, *A Brief History of Neoliberalism* (Oxford, Oxford University Press, 2005) 2.

²⁴⁸ Harvey, *A Brief History of Neoliberalism*, 64.

assembly of different groups of people, who actively and spontaneously engage in the process of producing the plan. Ellin describes the particular tendencies of current urban planning: “To anti-autocratic; anti-authoritarian; small-scale plans, or, if the intervention is large, collage-like using a number of architects and a design guide; participation of users or at least an effort to accommodate people rather than change them; a favoring of political decentralization and non-interference from the central State authority, liberal political economy, neo-conservatism.”²⁴⁹ Rather than the standardization of space by a single body of authoritarian power, this new form of urban planning operates in the logic of inclusivity, preventing the monumentalization of space. The active participation of diverse groups of people, such as architects, urban designer, engineers, artists, theorists and users, and of different forces in the process of urban production, changes not only the object of labour, but also the system of production from a vertical to a horizontal system. Planned urbanism creates a new point of convergence, rather than a fixed, centralized convergence.

Urban development or the (re)production of space cannot be separated from a change in the mode of production, because the mode of production is an important factor, which changes and determines not only productive forces, but also the relations of production that make production function and cause the plan to be systemized in a certain way. This mode of production cannot be reduced to material production; rather, it is a broader concept, which includes the concept of reproduction, consisting of the act of circulation, distribution and consumption. In the contemporary condition of globalization, specifically in the course of the transition from Fordism to post-Fordism, the mode of production has been changed, in particular from the *state* mode of production to the *flexible* mode of production.²⁵⁰ Stuart Elden sees the state mode of production, as focusing on three important elements, initially described by Lefebvre: (1) managerial and administrative, (2) the power of protect and (3) the power of kill.²⁵¹ The state mode of production is based on the logic of monopoly, in which the state as a political unit intervenes in the economy to protect large-scale monopolistic planning from that of private agents, by fixing a legal framework within which large developers can have a priority, to operate effectively. It is centralized particularly on

²⁴⁹ Ellin, *Postmodern Urbanism*, 112.

²⁵⁰ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origin of Cultural Change* (Oxford, Blackwell Publishers Ltd., 1990) 141-172.

²⁵¹ Stuart Elden, *Understanding of Henri Lefebvre: Theory and the possible* (London, Continuum, 2004) 224.

manufacturing. By contrast, in the disposition of globalization, the globalized system of production is always not matched by a globalized consumption pattern. This is because different income levels and types of consumption are constantly fragmented and polarized into a particular condition of production. Therefore, rather than a monolithic production system, led by the limited dominant, the new mode of production tends to be flexible and globalized in many sectors by making products cheaper and circulating them more easily and efficiently for consumers all over the world.

Whereas the state mode of production has a tendency towards the production side of the operation, which is led by the limited dominant groups of people in society and aims at redistribution, based on the system of social classes, the flexible mode of production focuses on the diversity of consumers, which varies depending on their income levels and the sites that they relate to. On the basis of different consumption patterns throughout the world, the production process and its method are strictly subordinate to the social, cultural, economic and geographical conditions of the site. In this interpretation, the contemporary process of urbanization, therefore, operates in the logic of flexibility, which seeks to reconfigure existing labour relations and production systems in relation to different social, economic, and geographical contexts. The fragmented condition of consumer markets and the expansionary nature of capital flow are considered two key factors in the shift of urban production. The force of flexibility stimulates the decentralization and differentiation of production systems, as capital constantly seeks to enhance its value and profitability by externalizing and distributing itself through specified production lines. A new form of specialized urbanization can emerge, resulting from the expansionary nature of flexible production systems and the fragmentation of consumption. In the process of urban development, public and private sectors work in partnership, as the flexible system of production enhances the interdependence of different forces, relations and sites.

The process and direction of urbanization can be affected and even determined by the relationship between space and capital. Urban development or the (re)development of space is considered as the reproduction of fixed capital, which not only reconstructs physical frameworks, such as housing, offices and factories, but also reconfigures the existing system of spatial, social, and power relations and movements. Urban development is essential for the

accumulation of capital, because it becomes a ground for not only the circulation of capital, but also the process of production and distribution during a given period of time. The production of new spaces or different spatial patterns is, therefore, subordinated to the flow of capital, which constantly seeks profitable spaces in order to absorb surplus capital. In other words, if an existing space fails to absorb surplus capital, this means that the space is degenerated in the market. In this account, urban development in the logic of produced urbanism has progressed in an uneven pattern of geographic development, whereby the development and investment of space is limited to a particular area of space, which is considered as a profitable space in terms of the logic of capital, rather than part of an equal development of all the spaces.

Degenerate spaces usually have a long period of time to increase in value and catch up with their rival producers by restructuring their production systems and relations. The increase of the value of a space can be proved only through its survival in the space of market.

Gentrification is an important method of increasing spatial value, and particularly applies to the urban poor, as they sell their places to the rich. Through the process of redevelopment, housing prices usually increased. In many cases, low-income families, who cannot afford to buy the new housing, become peripheralized to the outskirts of the city. The exploitation of space – especially that possessed by the urban poor possesses – is a necessary process of the expansion and survival of capital. The deconstruction and reconstruction of degenerated space forms a repeating cycle, because the physical boundary of a city, such as Manhattan in New York, is limited and the battle for the occupation of an advantageous position in the market is inevitable in the constant competition between rival producers and the innovation of technology.

Capital accumulation produces a space through the reinvestment of the surpluses generated. When the accumulation of capital in the existing system of production stops slowly, new spaces must be found for the profitable production of capital and the absorption of surpluses. In this rapidly shifting and destructive circumstance, flexibility as a transferable force produces a new continuity between disconnected and fragmented elements by enabling the transformation from a degenerated space to a profitable space and forging a new relationship between a new force and a different existing spatial system. According to Harvey, “Flexible

accumulation [...] is marked by a direct confrontation with the rigidities of Fordism. It rests on flexibility with respect to labour processes, labour markets, products, and patterns of consumption. It is characterized by [...] greatly intensified rates of commercial, technological, and organizational innovation.”²⁵² In the process of produced urbanization, flexible accumulation creates a particular system of space, which includes a more flexible geographic mobility of capital, flexible patterns of consumption and flexible labour processes, in order to overcome massive devaluations of fixed capital investments and physical infrastructure in the market’s competition. Flexible accumulation can be achieved through improved systems of organizational form, new urban structures and new technologies in production. Urbanization based on the system of flexible accumulation aims to construct surplus value continuously through the space, relying on accelerating the turnover time of capital, accentuating the speed of circulation through the market system.²⁵³

The production of the city and the housing market has been seen as a main engine of capital accumulation of urban capitalist economies. The transformation or reproduction of fixed capital has frequently been considered an important economic solution or stabilizer, which can reproduce a differential and therefore profitable space and absorb surplus capital. However, by looking at the subprime crash and resulting crisis that began in the USA in 2008 – in which the unstable relationship between fixed capital and financial capital has caused a severe economic crisis throughout the world – fixed capital can no longer be reduced merely to a *stable means* of the production of surplus capital, since it constantly changes, relying on shifting social, economic and political conditions. Although the free market is based on the minimalization of state power, the intervention of the state in controlling housing price and interest rates is certainly inevitable in order to prevent the market from monopolization and speculation, which deeply increases social and economic polarization and inequality. In the tension between the territorial force of the state and the capitalist force of the market, the condition of the market – which includes capital flow, consumption pattern, and the system of production – can be changed. In the process of changing, an existing space or urban structure is necessarily transformed into a new one at a given point in time, not simply because the space relates to those different forces, but also because the value of the fixed capital is

²⁵² Harvey, *The Condition of Postmodernity*, 147.

²⁵³ *Ibid.*, 285.

affected by the change in the condition of market. Through this process, a new space can emerge.

By looking at the transformation of urban space, the expansion of the concept of space and urbanism is significant, particularly concerning the shift in perception from the traditional concept of sculpture to the sculptural, which definitely relates to the transformation from the installation of the object *in space* to the *spatial* installation of the object. It does not aim to focus on describing particular sculptural works that convey socio-political subjects and issues arising from or conflicting to the process of urbanization or urban space through the artwork's participatory or performative action in a public realm in a literal sense. Nor does it aim to devalue the notion of the object by identifying the sculptural simply with the form of the spatial, the social or the urban. Rather, it attempts to discover and elaborate a new meaning and form of the sculptural, which bridges between urbanism and the traditional concept of sculpture from a different view, and to develop the spatial and functional significance and role of sculptural object as a new aesthetic methodology to reconceptualize the meaning and process of sculptural production and perception [Figure 3.3.2].²⁵⁴

Differentiating from that of urbanization under capitalism, the sculptural mode of production does not aim to capture or to be captured by the logic of capital. A work of art, of course, cannot be disconnected from an art market, managed by the movement and accumulation of capital; however, the intention or aim of the production of a work of art does not simply lie in the reproduction and circulation of capital in the socio-economic context, whose terms also need to be expanded from a different perspective. An important aspect – which bridges urban space under capitalism and the concept of the sculptural in this study – is that both capital and the sculptural can be re-conceptualized as an operational force or essential dynamic

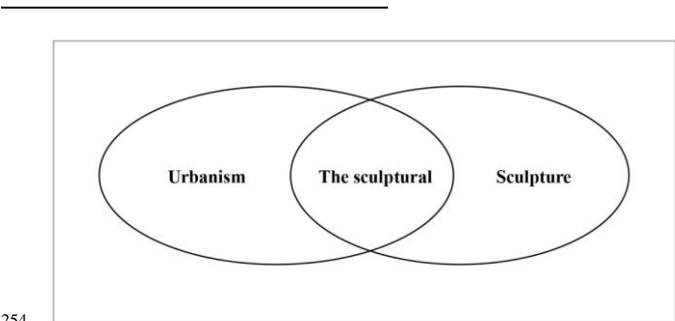


Figure 3.3.2. Situating the sculptural.

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systemization, which necessarily participates and produces itself by developing and applying a new mode of production in and through the space. According to Lefebvre, the concept of production subsumes not only economic production, but also the reproduction of social relations of production, which facilitates a certain form of the space of everyday life. Sculptural production is, however, different from Lefebvre's account of the social production of space. It is because – even though a sculptural work is necessarily produced and actualizes itself in and through the relationship between the sculptural and real space or the urban – a sculptural work tends to seek for and produce an actual or potential chance to construct or deconstruct the reality of space by moving through and beyond the established systems or structures in the reality. From this perspective, distinguished from geographical differentiation, resulting from the flow and accumulation of capital,²⁵⁵ the sculptural is seen as an essential operational dynamism, which is fundamental yet radical, necessary for stimulating the generation of the conceptual and material production and transformation of space. The sculptural exactly resides and is actualized in the moment at which the boundary of a pre-given territory of a space is blurred and expanded by continuously returning or responding to that space differently. A sculptural work is, therefore, not merely a description of our current surroundings or urban space; but it is a new possibility of urbanism, which provides not only a new mode of the production of space, but also a new pattern of territorialization.

²⁵⁵ In his text, *Spaces of Capital*, Harvey argues that the production of geographical difference is both fundamental aim and essential methodology for the survival of capitalism, as capital constantly moves from one place to another with the pursuit and development of local differences that generate greater profit. Harvey, *Spaces of Capital towards a Critical Geography*, 312-316.

Chapter 4. The dynamic relationship between the sculptural and the urban

4.1. Thinking sculpturally through Seoul urban transformation

A sculptural practice is inseparable from a space or the city – which is now a broader term, encompassing different concepts, such as the environment, landscape, architecture and everyday life – owing to its occupation in and production of a real space. Since the sculpture has been removed from its pedestal or base, it is obvious that the relationship between a sculptural practice and the space has become even more complex. However, my study does not aim to argue that a sculptural work is derived from the urban and merges with it as a single unity, because the sculptural mode of thinking, practising and becoming urban certainly differs from that of everyday life, capitalist space or the built environment. Rather, the most significant thing that I would like to investigate in this chapter is how to understand this complexity in the relationship between the sculptural and the urban, without reducing the relationship into a single unitary spatial system, simply blurring all differences and distinctions. To achieve this, first, it is necessary to look at a particular scene or idea of changing urban space, which includes the transformation of not only the private sector, but also the cultural sector. An example from the past decade, on which I focus, is South Korean urban (re)development, particularly in the central area of Seoul. This can be read in one way as a specific regional case of capitalist urbanization, but it could also be considered another way, as a part of contemporary globalizing condition, as both are inseparable.

In Seoul urbanization since the 1970s, the development of urban space has emerged on a large scale, necessarily accompanying different socio-political powers, which often aim to achieve their own interests through development projects. Many problems have occurred in the process of such development. A recent example is the Yongsan international business district development project.²⁵⁶ In this radical circumstance of development, the definition of

²⁵⁶ Yongsan redevelopment was planned by the Korean government in 2008 to transform the old towns in the

dwelling space is changed to indicate a kind of speculative item, or an investment for making more profits in a relatively short period of time, instead of a space for protection, peace and permanent residence. In the process, conflicts between a developer such as the state or a large construction company, and local people cannot be avoided. The development procedure is extremely violent, aggressive and exclusive [Figure 4.1.1]. In many cases, people have to leave homes, whether or not they can afford to buy or rent a new dwelling space. Once old houses in slum area have been replaced to create a new district, housing prices soar to unaffordable levels. This newly transformed dwelling space, therefore, is planned and produced not for the urban poor, because those people certainly cannot afford to buy the new houses. Mostly, low-income families are peripherized and displaced to the low priced areas in the outskirts of Seoul's metropolitan area.



Figure 4.1.1. Removal area in Seoul, 2013.²⁵⁷

Yongsan-gu area in Seoul into a new international business district. However, the Yongsan incident occurred in the radical process of urban (re)development in South Korea on 20 January, 2009. Six people, including one policeman, were killed and twenty-three people injured in the process of suppressing the protest, led by the tenants of the target buildings. The tenants, who constructed and occupied a watch tower on the top of the building, protested against the government's Yongsan redevelopment project, because they did not believe that the compensation from the government was fair to them at all, compared with that paid to the owners of the buildings. The tenants, most of whom had run businesses in the area over long periods, in some cases for decades, were forced to give up their only means of living. The government paid them only for living costs for few months, moving costs and minimum compensation for their business. Michael Ha, "Lee Says Protest Deaths Heartbreaking, Deplorable," Korea Times, 21st January, 2009, <http://www.koreatimes.co.kr/www/news/include/print.asp?newsIdx=38284>. [Accessed 2nd June 2012].²⁵⁷ "Removal area in Seoul," photograph, 2013, *Udp.or.kr*; http://www.udp.or.kr/v2.0/bbs/board.php?bo_table=article01&wr_id=3344. [Accessed 15th May 2013].

This conflictual process of urban development produces an urban order that controls and hierarchizes not only the pattern of movement and the form of relationship and organization, but also a way of life. As a part of urban hierarchization, people who do not possess their own land may easily become potential or real urban terrorists, who can threaten and transgress the established order. Here, the occupation of space cannot be equated merely with the possession or ownership of a particular physical place. The separation of occupation from ownership has been a dominant tendency in the current scene of uneven geographical development of urban space. In South Korea, for example, despite the government's emphasis on housing purchase and four decades of extensive housing construction and supply, there has been a clear tendency to decrease the amount of owner-occupied housing and to increase the proportion of non-owner-occupied housing; this is certainly related to the stability of house prices. If house prices do not increase, the rate of housing purchase rapidly decreases, as profit from the property is scarcely to be expected. According to the population and housing census of 2010, owner-occupied housing in South Korea is 54.2%, which is 1.4% less than that in 2005.²⁵⁸ Work places, such as offices, factories, schools, galleries and shopping malls, are, in most cases, non-owner-occupied spaces. In this respect, the concept of occupation needs to shift from the possession of land to the use of land.

In addition to the decrease in land ownership, a significant aspect of the most redevelopment projects in Korea, which affects and results from social hierarchization, is that tenants – who not only use and work in rented space, but also, if we think of the total amount of non-owner-occupied space in South Korea, comprise over 46.8% of the Korean population – have been completely excluded from both the process and the results of redevelopment projects, as they do not *own* a property in the area. Urban redevelopment for improving housing conditions causes geographical inequality, as the majority of tenants have to move into another place worse than their previous housing. Another problem is that only small numbers, less than 10%, of local residents have been able to afford to return to the same area after redevelopment.²⁵⁹ Tenants usually suffer from a serious violation of their housing rights during the

²⁵⁸ “Census of Population and Housing.” Kostat,

http://kostat.go.kr/portal/korea/kor_nw/2/1/index.board?bmode=read&aSeq=249070. [Accessed 3rd June 2012].

²⁵⁹ Changwon Yoon, “LH’s Urban Development Project,” *Every News*, 21st September, 2012, <http://www.everynews.co.kr/news/articleView.html?idxno=917>. [Accessed 10th May 2013].

redevelopment process. The aim of redevelopment projects should be not only the improvement of housing conditions, but also the protection of tenants' rights. The government necessarily provides information and guarantees participation of the tenants regardless of their ownership of the housing. However, these demands are ignored by both the government itself and the construction companies, who gain most profits from the redevelopment projects. Currently, there are many redevelopment projects in Seoul, but the number of empty houses is also increasing, owing to the unevenness of housing supply and demand. In addition to this unevenness, the decrease in housing value also causes significant socio-economic problems such as increases in household debt and factors affecting the collapse of the middle class.

Another aspect that accelerates the fragmentation of urban space is that, in the process of (re)development, land owners within the redevelopment area are, in many cases, persuaded to form their own redevelopment cooperatives, so that they can have a right to choose a construction company to carry out the whole process of redevelopment, from the compensation of households to vacating the land of all tenants. This privatized development decreases government involvement and encourages profit-making by construction companies. This can be seen as a new form of the colonization of urban space. In this particular circumstance in South Korea, tenants are frequently regarded as urban terrorists against the government, who can possibly threaten the stability of coherence of the space at any time.

These particular aspects of urbanization, as previously described, are not limited to private sectors; they can be found in cultural sectors – such as commercial galleries, national and private museums and non-profit organizations – because those institutions also occupy a common shared space with other forms of urban practice. In Seoul, over the past decades, rent prices have soared; national economic recession has been continued in the negative effect of the global finance risk. For these reasons, many small galleries have closed and disappeared, because they could not afford to pay their rents through the sale of artworks. Accordingly, in Seoul, many art districts, such as Insa-dong, have already been transformed to business districts, as the galleries have become replaced with major restaurants, offices, shops and cafés. This particular tendency of the transformation of cultural sector definitely affects the unequal structure of the art system. In other words, to ensure their survival in the changing urban condition, existing galleries tend to plan their exhibitions and businesses, relying on

artworks that already have a market value in the art world or focusing on the development of business ideas that transform art into a commercialized cultural product or a speculative display in the built environment, through which they can make more profit in a shorter time.

What I would like to find through this particular example of urban transformation is, of course, not merely a description of how economic pattern affects or even controls urbanization, including art systems. Sculptural works often utilize pre-manufactured objects in constructing their works. Moreover, many, but not all, artworks are transformed into commodities; they enter and circulate in the capitalist system. In considering these particular interrelationships, I focus on what makes a work of art different from commercial goods and how this difference creates the new and therefore expands both by feeding them back to each other. To understand this, it is important to recognize particular ways in which a sculptural work relates to the capitalist system of production and circulation; to examine commercial goods, which are produced by the system, and their relation to the formation of a particular pattern of urban geography, rather than simply unifying both as a single unitary entity or separating the one from the other. In traditional Marxist theory, the circulation of commodities is considered the result of the movement of money, which acts as an important means of circulation.²⁶⁰

With the very earliest development of the circulation of commodities, there is also developed the necessity, and the passionate desire, to hold fast to the product of the first metamorphosis. This product is the transformed shape of the commodity, or its gold-chrysalis. Commodities are thus sold not for the purpose of buying others, but in order to replace their commodity-form by their money-form. From being the mere means of effecting the circulation of commodities, this change of form becomes the end and aim. The changed form of the commodity is thus prevented from functioning as its unconditionally alienable form, or as its merely transient money-form.²⁶¹

In this view, the realization or metamorphosis of commodities can be achieved by transforming an ideal value-based price of commodities into an actual quantity of money

²⁶⁰ Karl Marx, *Capital: A Critique of Political Economy, the Process of Capitalist Production* (New York, Cosimo, 2007) 131.

²⁶¹ *Ibid.*, 146-147.

through, in Marx's terms, the exchange process of C–M–C.²⁶² The circulation process of commercial goods or commodities is unstable and changeable, because the process is dominated by various changing factors, such as wages, labour maintenance, technological innovation, the price of land use and market conditions, which not only influence and change the system of production, but also operate the means of commodity circulation, which is money.

In the geographical circulation of commodities, as Harvey indicates, the circulation process can be actualized in and through a capitalist market economy, which is associated with a particular spatio-temporal fix.²⁶³ Capitalist urbanization is, therefore, considered an essential factor in actualizing the process of circulation, as the circulation of capital is based on the organization and movement through space of production, money, commodities, exchange and labour. This spatial circulation process tends to be in a state of tension, instability and conflict between different forces and movements. This is because the production of profit or surplus value becomes not only a driving force for systemizing the network of production, circulation, exchange and consumption processes, but also a violent force that accelerates the instability of space through the continuous process of revolution and change. Specifically, the instability of the circulation process is the outcome of inevitable problems of over-accumulation, which is easily devalorized and, in many cases, even physically destroyed in the course of crisis. A continuous restructuring of the mode of capital production and circulation becomes a precondition for survival in the competition with rival producers, which necessarily accompanies technological, socio-environmental and structural innovations.

The circulation of artworks is, however, distinct from the Marxist account of the metamorphosis of commodities, which is the interchange between money and commodities, because it is certainly not the monetary value or profit-making that can be equated with or objectify the value of a work of art and enables a work of art to be visualized and expressive and to survive in and through the world. A sculptural work's relationship with the logic of

²⁶² Alongside this exchange of one commodity for another, Marx also provides a different form of circulation, M–C–M or M–C–M', which refers to the transformation of money into commodity by ending with a greater value M'. The difference between M and M' is seen as surplus value. Marx, *Capital*, 145-170.

²⁶³ Harvey, *The Enigma of Capital*, 158.

capitalism, rather, focuses on discovering and developing a new possibility of understanding ways in which objects are produced and valued and, therefore, structure everyday life in the system of economic exchange; a sculptural work interacts and experiments with these objects and their particular systems in a new principle of spatial order and relations. In the regime of the sculptural, the concept of circulation is understood as the political strategy of spatial transformation, in which an object is displaced from its original place and relocated to a new zone, where the activity of deterritorializing and reclassifying an existing value system occurs. This sculptural system of circulation is, certainly, different from that of goods or commodities. In *The Social Life of Things*, published in 1986, Arjun Appadurai explains that the value of goods or commodities is not considered an “inherent property of objects, but is a judgment made about them by subjects.”²⁶⁴ An object in the economic system can achieve its own value through the sacrifice of other objects.²⁶⁵ By contrast, the sculptural system does not operate according to the logic of sacrifice, which necessarily exhausts an old value in order to replace it with a new value. In the regime of the sculptural, the object is, rather, considered a thing with social and political potentiality, which already has its own territory. A sculptural work penetrates and expands this potentiality of the object through the invention and distribution of a new mode of circulation. In this new mode of sculptural circulation, an object acquires not only a transformative value, which acts as a driving force in systemizing the production and circulation of artworks, but also a new axis, which is able to reorganize existing systems of order and relations of space, according to its own spatial principles. In this respect, it can be said that a sculptural work does require the idea of capitalism, not because the work represents or is absorbed within the capitalist process of production and circulation, but because *the capitalist system provides a particular conceptual and material ground for constructing a work of art, which can be exchanged into another form*. Capitalism becomes a work of art itself; a work of art acts as a critical development of capitalism, by expanding the capitalist exchange value. This is certainly related to the particular dimension of the sculptural, which can be actualized and expressive through its contradictory relationship with urban space under capitalism. It can, therefore, be a sculptural work’s *internal contradiction* and its

²⁶⁴ Arjun Appadurai, *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge, Cambridge University Press, 1986) 3.

²⁶⁵ *Ibid.*

political potentiality that I would like to find through the relationship between the sculptural and the urban.

From an art historical perspective, the paradoxical nature of sculptural work can be found in minimalism, which includes not only the system of minimalist sculpture, but also its relationship with the environment of the 1960s and 1970s. In “The Crux of Minimalism”, Hal Foster underpins the contradictory value of minimalist sculpture. In the context of Morris’s dialectical idea on the genesis of minimalism – “the autonomous and literal nature of sculpture demands that it have its own, equally literal space” – Foster points out minimalist sculpture’s tension particularly between the demand for autonomy (Greenbergian context of modernist sculpture) and the demand for literalism (Friedian context of minimalism).²⁶⁶ This tension is formed through two forms of structural mechanism: on the one hand, the paradigm of minimalist sculpture is based on the principle of reduction, which “captures pure forms, maps logical structures, or depicts abstract thought”²⁶⁷; on the other hand, it attempts to overcome the traditional vertical relationship between subject and object, by proposing the notion of situation, in which the viewer’s bodily experience in literal space or the externality becomes necessary in the formation of a work of art.²⁶⁸ Foster’s view on this particular aspect of minimalist contradiction is expanded from its relationship with abstract expressionism, particularly its model of the artist as existential creator and as formal critic to the relationship with modern aesthetics in the historical context.²⁶⁹

Minimalism appears as a historical crux in which the formalist autonomy of art is at once achieved and broken up, in which the ideal of pure art becomes the reality of one more specific object among others. This last point leads to the other side of the minimalist rupture, for if minimalism breaks with late-modernist art, by the same token it prepares the postmodernist art to come.²⁷⁰

²⁶⁶ Hal Foster, *The Return of the Real: The Avant-Garde at the End of the Century* (Massachusetts: MIT Press, 1996) 46-67.

²⁶⁷ *Ibid.*, 40.

²⁶⁸ Harrison and Wood, eds., *Art in Theory 1900-2000*, 830-831.

²⁶⁹ *Ibid.*, 40.

²⁷⁰ *Ibid.*, 54.

The term modern aesthetic here refers to the traditional model of consciousness, which is undoubtedly based on the idealist rationalism of composition. The idealist rationalism is certainly reliant on the Kantian system of knowledge, which can be realized through the access of the subject's *a priori* intuition, not of the property of the object. This knowledge system formulates a particular internalized order, which does not mean that the existence of a work of art is mind-dependent. Rather, it is a pure form of space and time that is independent of the world and acts as a structural framework that operates in the extension from the internal to the external. In this idealist system of internality or the *a priori* process of knowing, a sculptural work may be expressed, experienced and judged as a particular form, which is converted from one state to another state, for example, from an ordinary object to a (human) figure or from the ideal to the real. This process is also relevant to the modernist metaphorical line of thinking, which separates a work of art from its site or its relationship with the externality and systemizes it according to its pre-existent and totalized internal order of organization.²⁷¹ Minimalist sculpture challenges this internal logic of sculpture, by working serially, as Judd puts it, "one thing after another". In contrast with the modernist relational order, Foster focuses on serial production in minimalism, which is seen as a new consistency in structuring a sculptural work, by moving into a logic of externality through an insistence on the viewer's bodily experience and the site of the sculpture, which had once been refused by traditional modern sculpture. This particular spatial method of minimalist sculpture suggests, what Fried calls objecthood, the condition of non-art, which emphasizes the presence of the object in the constant relationships of position between the viewer and the sculpture's installation space in the logic of literalism, instead of on the internalized idealism of modern sculpture. Ironically, seriality can also be understood in terms of the industrial and social order of late-modern society, which was once refused by minimalist sculpture. Serial order is a machine that deconstructs modernist anthropomorphic and metaphorical composition

²⁷¹ In *The Critique of Pure Reason*, Kant uses a metaphor of reason as a body, which is seen as an organized totality, by arguing, "To what extent a body may be organized, experience alone can inform us; and although, so far as our experience of this or that body has extended, we may not have discovered any inorganic part, such parts must exist in possible experience. But how far the transcendental division of a *phænomenon* must extend, we cannot know from experience – it is a question which experience cannot answer; it is answered only by the principle of reason which forbids us to consider the empirical regress, in the analysis of extended body, as ever absolutely complete." Immanuel Kant, *The Critique of Pure Reason*, translated by J.M.D. Meiklejohn (London, Henry G. Bohn, 1855) 327-328.

through the process of de-subjectification (or the fragmentation of subject), de-humanization and mechanization.

Minimalist sculpture of the 1960s and 1970s makes an antithetical relationship with the order of post-industrial culture, which can be characterized as technologization, commodification and mass production. In *The Cultural Logic of the Late Capitalist Museum*, published in 1990, Krauss analyses the dialectical relationship between minimalism and the late capitalist production in terms of Fredric Jameson's concept of "cultural revolution", which is described thus:

The *imaginary space* projected by the artist will not only emerge from the formal conditions of the contradictions of a given moment of capital, but will prepare its subject – its readers or viewers – to occupy a future real world which the work of art has already brought them to imagine, a world restructured not through the present but through the next moment in the history of capital [my emphasis].²⁷²

Here, the significance of the imaginary space, produced by the artist, is its function of the de-programming of existing spatial networks. This spatial de-programming operates on the principle of contradiction, the principle by which, as Jameson explains, the postmodern society exists in conflictual relationship between various modes of production, rather than being controlled by a dominant single unitary mode. The imaginary space can, therefore, be considered a transitional and political zone, in which one dominant power supersedes another and therefore the space is in a process of change. This transition does not simply imply a linear movement from one mode of production to another mode. Rather, the relationship between distinct modes and its association with given social forms is significantly considered particularly its participation in the new diachronic systematic restructuring.²⁷³

²⁷² Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October*, Vol. 54 (Autumn, 1990) 11.

²⁷³ In *The Political Unconscious*, Jameson describes the cultural revolution: "The triumphant moment in which a new systemic dominant gains ascendancy is therefore only the perpetuation and reproduction of its dominance, a struggle which must continue throughout its life course, accompanied at all moments by the systemic or structural antagonism of those older and newer modes of production that resist assimilation or seek deliverance from it." Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (New York, Cornell University Press, 1981) 85.

In considering the case of an urban project, *The Unité d'Habitation*, in Marseille, which was developed by Le Corbusier with the collaboration of painter-architect Nadir Afonso and completed in 1952, Krauss emphasizes the shifting idea of the space of capital, particularly its transformation from isolation within the realm of industry to a purer form, which spreads throughout and penetrates all sectors of social life.²⁷⁴ For Krauss, the construction of a site is considered the production of a “utopian alternative”, which is achieved not only through the violent transformation of old urban networks, but also through its new structure of fragmentation, by moving into heterogeneous cultural patterns.²⁷⁵ Heterogeneity can be considered a new method of non-hierarchical ordering, which is the opposite of modernist rationality. Minimalism cannot, therefore, be seen as discontinuous from capitalist production, not only because minimalist sculpture has utilized methods of non-hierarchical ordering, such as seriality, but also because the expansion of capital includes the sector of art; a work of art becomes transformed into a destructive form of movement that breaks from the old system of production and accelerates its restructuring of the existing system through a transition to a new mode of production.

In this respect, it is important to re-illuminate and further expand the significance of the cultural and historical development of minimalist sculpture of the 1960s and 1970s to understand the contemporary condition of sculptural production, which has been influenced by and responded to a particular aspect of capitalist urbanization, that is to say, its development through the logic of contradiction. From a socio-political perspective, the concept of contradiction has been recognized as an essential method to study and construct the logic of capital. In *Capital*, Marx pointed out internal contradictions in the system of capitalist production, whose law is:

imposed by incessant revolutions in the methods of production themselves, the resulting depreciation of existing capital, the general competitive struggle and the necessity of improving the product and expanding the scale of production, for the sake of self-preservation and on penalty of failure.²⁷⁶

²⁷⁴ Krauss, “The Cultural Logic of the Late Capitalist Museum,” 14-15.

²⁷⁵ *Ibid.*, 11-12.

²⁷⁶ Karl Marx, *Capital: A Critique of Political Economy, Volume 3, Part 1*, edited by Friedrich Engels (New York, Cosimo, 2007) 286-287.

Marx's internal contradiction is operated according to the condition of three interrelated factors in the principle of market: the production and realization of surplus value, the extension of market and the improvement of modes of production.²⁷⁷ In this particular market condition, contradiction accelerates not only capital accumulation – which enables existing boundaries and limitations to encounter in the process of geographical differentiation – but also the circulation of capital, because it is the nature of capital that constantly discovers a new space, through which it can overcome those limits so as to gain more profits. In this respect, contradiction can be thought of as a dynamic impetus to operate, mobilize and sustain a certain mode of production.

In *The Limits to Capital*, first published in 1982, Harvey further develops this Marxist account of capitalist contradiction in terms of the concept of unevenness. Harvey's argument is articulated on the premise that, "Capitalism does not develop upon a flat surface endowed with ubiquitous raw materials and homogeneous labour supply with equal transport facility in all directions."²⁷⁸ Harvey describes this particular nature of capitalist space as a "richly variegated geographical environment."²⁷⁹ This complex geographical environment is certainly brought about through the radical process of spatial reconfiguration, which is, as Harvey argued, reliant on the dialectical opposition, for example, between concentration and dispersal. Concentration can be achieved within a certain geographical boundary, in which a conversion from temporal to spatial restraints can arise to create a dynamics of accumulation.²⁸⁰ This is because the process of accumulation is formed by the production of surplus value of capital, which can maximize its profits from the compression of time and space. In the process, large quantities of capital become embedded in a restricted area in space. The quantities of capital produce a particular form of intensity in the space, which can be considered the process of geographical differentiation or localization. Deleuze defines intensity as a form of difference, which is "the sufficient reason of all phenomena, the condition of that which appears."²⁸¹ Intensity is "the Unequal in itself."²⁸² In the realm of

²⁷⁷ Marx, *Capital*, 286-290.

²⁷⁸ David Harvey, *The Limits to Capital* (London, Verso, 2006) 415.

²⁷⁹ *Ibid.*, 415-416.

²⁸⁰ *Ibid.*, 416.

²⁸¹ Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton (London, Continuum, 2004) 281.

urban planning and architecture, this dynamics of concentration formulates particular urban patterns, as Harvey claims, through uneven geographical development, which cannot be separated from the accumulation and distribution of capital. In the development of urban space, for example, in the case of South Korea, the state and major planning agencies intervene in the process of urban development, exercising some dominating power over localities. A targeted place is transformed from a degenerate space to a political zone, in which different powers encounter each other and become condensed in a limited zone of place through the privatization or monopoly of the right to develop and the planned inflow and outflow of the population and capital. In this particular condition of production, capital accumulation qualifies a space as, in Deleuze's terms, a sedentary space – which means that a space becomes organized and differentiated within a restricted space through a particular consistency of spatial networks, such as production relations, technology and information systems or transportation – according to the dominant logic of space and mode of production and to the logic of market competition.

On the contrary, dispersal is considered the principle of the divisible, which becomes possible and is accelerated only by extending the organized system of space, which includes a continuity between the technology of production, the structure of distribution and physical and social infrastructures. The process of distribution is expansionary and destructive, as, in some cases, existing boundaries and limits have to be broken down or transgressed, which were once produced in the process of accumulation. Dispersal can, therefore, be achieved through the power of extensity, which forms and even determines the quality of intensity, by cancelling or reducing differences.²⁸³ Whereas the intensity of capital concentration overcomes time through the restriction of space, the extensity of dispersal overcomes space through the reduction of time. The reduction of time, or, as Deleuze puts it, the “time of equalization”, is an essential factor in the logic of distribution or nomadic distribution, through which things are arranged in the order of time, not of space, and the inequality of intensity is transformed into a form of the divisible.²⁸⁴ In the process, a space is changed “from more to less differentiated, from a productive to a reduced difference, and ultimately to

²⁸² Deleuze, *Difference and Repetition*, 281.

²⁸³ Ibid.

²⁸⁴ Ibid., 282-283.

a cancelled difference.”²⁸⁵ Dispersal is not the negation of concentration, but the expansion of the concentrated, moving through the space between differences. “Difference is negativity, [...] it extends or must extend to the point of contradiction once it is taken to the limit.”²⁸⁶ In the case of Seoul urbanization, for example, dispersal is understood as a distribution of power. Economic interests play a significant role in the distribution of power, which can govern decision-making in accordance with socio-political powers. Power is employed and distributed by dominant groups of power holders, such as the state, the local authority, a major construction company and development agent, who have a right to determine a new place and distribute a mode of production to transform a space from the underdeveloped to the developed or from the territorialized to the reterritorialized, increasing the capability of the space to absorb excess capital. In the process of extension, a new mode of production is distributed by filling the intervals between different or extreme points; the previously constructed intensity of the space has to be changed into and reorganized as a new form of intensity through the equalization of the divisible.

In the context of art, the logic of concentration and dispersal presents an important functional aspect of contradiction, which enables the artist to structure a sculptural practice, by providing a *particular form of tension between a sculptural work and its environment*. By further expanding the idea of the internal contradiction of minimalism, as described previously, I focus on developing the political relationship between contemporary sculptural practice and its environment, particularly through the dialectical logic of contradiction. To do this, it is important to consider the contradictory system of sculptural practice to investigate ways in which a sculptural practice as a force of externality, both becomes resistant to capitalist urbanization and at the same time functions as a new possibility of urbanism. I have adopted a position between the sculptural and the city, in order to explore the patterning of intersection across this pair of two-way relationships.

In the regime of the sculptural, urban space, which is occupied by a sculptural practice, acts as a point of rupture, whereby different forces and powers meet and are translated into a certain form, interacting with conflictual movements between the vulnerable side of the minority,

²⁸⁵ Deleuze, *Difference and Repetition*, 282.

²⁸⁶ *Ibid.*, 60.

which allows the invasion and crossing of different forces, and the military side of the majority, which has a tendency to control and protect the territory. Therefore, the destructive aspect of urban space, as described previously, becomes the perfect staging point for this radical sculptural shift.

First, a sculptural practice in the expanded concept of the sculptural is particularly resistant to the capitalist system of collection and consumerism, which are considered fundamental factors in functioning and sustaining art institutions, such as commercial galleries, museums and art markets. A sculptural practice produces and actualizes itself through its experiment with the concept of ephemerality, by negating destructive aspects of the ephemerality of capitalist production and systems, for example, the fast turnover of construction and destruction (of the mode of production and the built environment) according to the shifting condition of capital flow. Specifically, rather than being collected and ordered by the logic of capital, a sculptural work collects and reorganizes the system of capital in the principle of *double contradiction*. In the case of Asher's caravan, a work of art collects moments and changes of the city, particularly its disappearance in the process of urbanization. The ephemerality of urban space in Asher's work is certainly related to the shifting idea of the concept of space, particularly the transformation of the concept of dwelling from Heideggerian absolute idealism to a dynamic system of politics, which encompasses the idea of transit or dispersal. The occupation of space, by both a sculptural work and ordinary things, cannot be permanent, as the space itself is constantly generated and degenerated in the process of change. A sculptural work marks the constant change of the city – particularly its degeneration in the capitalist logic of production – in and through the presentation of the object, a caravan, which is also a discontinued model in the vehicle market. Instead of demarcating a certain place, the work appears by erasing itself along with the disappearance of the city.



Figure 4.1.2. Metropolitan Seoul, 2007.²⁸⁷

Second, a sculptural work's internal contradiction emerges through its participation in the abstract space of capitalism. In particular, a space – which is operated in the logic of the sculptural – denies the capitalist mode of mass production, which is based on the standardization of product and technology, mechanization and mass consumption under the unitary structure of power. The destructive aspect of ordering and hierarchization of space in the case of massive urban development in Seoul can be related to the capitalist production of abstract space, which forces both a space and people to be organized and socialized in a particular spatial pattern, hierarchy and order, socially and politically demarcating a place [Figure 4.1.2]. From a spatial view, after the (re)development, the central space of Seoul has gradually been homogenized and standardized, filled with repetitions of similar types of high-rise buildings and apartments, like a forest. In the process of capital accumulation and (re)distribution, old and degenerated spaces keep disappearing, owing to changing aesthetic values, modes of production and the spaces' functional role for economic efficiency. In contrast with this homogenization of urban space, the space is, at the same time, separated, fragmented and hierarchized, by creating social zones.

²⁸⁷ “Metropolitan Seoul,” photograph, 2007, *Designobserver.com*, <http://places.designobserver.com/feature/paju-book-city-south-korea/37611/>. [Accessed 12th May 2013].

Korean houses have been transformed enormously, influenced by modern Western culture since the 1950s. High-rise residential buildings in the popular parts of Seoul, constructed since early 2000, became a predominant part of the contemporary Korean scene, especially for the rich. The interior space of these houses places great emphasis on a high quality of living and well-being, including the most innovative technology, luxury building materials from all over the world, exceptional design by internationally well-known artists, high levels of security and safety, protection of privacy, rights of view and maximum control of accessibility from the outside to the inside, rather than representing a certain traditional ideology, social order, or belief through the form of architecture, that had previously frequently appeared in the Korean house. This particular type of house has a tendency not only to secure the independence of private space between individuals or between different households within a building, but also spatially to widen the gap between rich and poor. This residential building stands, like a fortified place, which functions offensively and defensively, by protecting the people within the space from the outside. This place is a symbol of authority and power, separating itself from others via the strict control of accessibility and visibility as well as by its autonomous system of living. This particular urban order can be produced by the capitalist logic of *mass production*.

Indeed, it is the theory of cultural revolution that the imaginary space projected by the artist will not only emerge from the formal conditions of the contradictions of a given moment of capital, but will prepare its subject – its readers or viewers – to occupy a future real world which the work of art has already brought them to imagine, a world restructured not through the present but through the next moment in the history of capital.²⁸⁸

Since Duchamp's ready-mades, unaltered mass-produced industrial materials have often been utilized in structuring and constructing sculptural works, such as Serra's *House of Cards* (1969) and Smithson's *Mirror Displacement* (1969), although these works are resistant to the idea of capitalist mass production. This particular aspect of sculptural practice is found in the development of conceptual and minimalist sculpture of the 1960s and 1970s, which transformed the meaning of the artist's production from the craft basis of production to the installation of pre-manufactured objects. In this transformation, installation became a key

²⁸⁸ Krauss, "The Cultural Logic of the Late Capitalist Museum," 3-17.

sculptural method that enabled the production not only of a work of art, but also enabled the sculpture to go through and beyond both the old mode of sculptural production and the capitalist logic of mass production, by creating and exercising its own principle of space on the basis of the idea of singularity. This is because the logic of capitalist mass production and that of sculptural singularity have different exchange systems. Mass production, particularly in the Fordism of the early 1900s, can be characterized as the reduction of unproductivity, the removal of individuality and the verticalization of power structure.²⁸⁹ Mass production developed a new manufacturing technology, which is dominated by economic efficiency and high-speed operation in a unitary and standardized production system. Instead of making small quantity of different products, mass production maximizes productivity by producing a huge quantity of the same product in a short time for supply to larger sections of the population. In the process, the value and price of a product are reduced. This machinery production process is operated in the verticalized power structure, in which a production line – in which a product is assembled and sequenced in a number of highly divided sub-production lines – is constructed and controlled by a single logic of a dominant group of decision-makers or producers. Mostly, this production line is temporary, because once a product becomes devalorized and degenerated in the process of market competition, an old production line has to be destroyed and replaced by a new production line in order to produce a new product. However, in the case of mass production, this change of production line or system has not been easy, owing to the system's structural inflexibility. In the system of mass production, the inclusion of the masses in the process of consumption and the circulation of commodities, for example, the formation of a large consumer society, is not related to economic democratization; rather, it is considered a means of market expansion to accelerate the fluidity and accumulation of capital, so that producers can maintain and strengthen their production regimes. According to Charles Sabel and Jonathan Zeitlin, technological innovation – such as the “development of numerically controlled machine tools which can be programmed to perform many different tasks automatically” – and the “spreading use of such machines in highly competitive small firms” affected the environment of labour and the

²⁸⁹ In “Historical Alternatives to Mass Production,” Sabel and Zeitlin define mass production as “the combination of single-purpose machines and unskilled labour to produce standard goods.” Charles Sabel and Jonathan Zeitlin, “Historical Alternatives to Mass Production: Politics, Markets and Technology in Nineteenth-century Industrialization,” in Patrick O’Brien, ed., *Industrialisation: Critical Perspectives on the World Economy, Volume 1* (London, Routledge, 1998) 239.

system of production, resulting in the fall of mass production and moving into a more flexible principle of production.²⁹⁰

A sculptural work is not mass-produced, but often utilizes mass-produced objects or the idea of capitalist mass production for its construction. While a work of art is circulated in the system of commodities, this non-mass-productive tendency of a work of art does not reduce prices and values in the same way as mass-produced products for supply to a larger consumer society. This non-mass-productivity can be understood as the sculptural logic of singularity. However, singularity here does not indicate the traditional craft basis of production. Nor is it to be understood as a part of an *a priori* condition of space, such as the traditional concept of site-specificity. Rather, singularity is to be considered as the political strategy of the sculptural, which operates in actualizing the potentiality of difference. In the logic of singularity, a sculptural practice maximizes its productivity by increasing or developing, not its quantity, but its quality in and through *flexible* forms of organization and production. This increase and distribution of sculptural quality is not achieved by arranging the masses or the viewers within a vertically uniformed system of power, as, in many cases, the perceptual experience of a viewer becomes or even changes a work of art. In the logic of singularity, a sculptural work can develop a *built form*, proposing ways in which a new physical and conceptual form of space intervenes in and affects existing systems of order, by actualizing and expressing itself in the political process of planning and execution of new spatial orders in the space. As Lefebvre argues, “Inasmuch as abstract space tends towards homogeneity, towards the elimination of existing differences or peculiarities, a new space cannot be born unless it accentuates differences.”²⁹¹ Certainly, a sculptural work produces and acts as a critical force that rearranges and refabricates the homogeneity of mass production, not only by penetrating it through the redistribution of its own logic of space, but also by making a space controversial and political.

Third, the expanded idea of the sculptural experiments with the capitalist logic of urban place-making, which particularly includes uneven development, possession of land by dispossession, privatization and the transgression of space, is dominated by the logic of capital. I separate my

²⁹⁰ Sabel and Zeitlin, “Historical Alternatives to Mass Production,” 239.

²⁹¹ Lefebvre, *The Production of Space*, 52.

argument from a simple criticism of the negative aspect of traditional public art, which is affirmatively attached to urban planning or urban design, by limiting its role of practical functionality and social responsibility as *public furniture* in the system of everyday life, because it can be one possible way to relate with or help urban space. However, my research focuses on finding ways in which a sculptural practice develops its paradoxical nature in and through the environment, and particularly through its political capacity to challenge, resist or even destruct the logic of capitalist uneven development. Here, the meaning of the environment is narrowed down as a dominant space of capitalism. An example for this would be Krzysztof Wodiczko's sculptural project, *Homeless Vehicle* (1999) [Figure 4.1.3]. *Homeless Vehicle* was made by transforming a supermarket trolley through the addition of more spaces and functions for sleeping, washing, sitting and storage. The vehicle was planned by the artist for homeless people, who have been evicted from their own places and have reduced spatial mobility, owing to their inability to afford their own place or move.

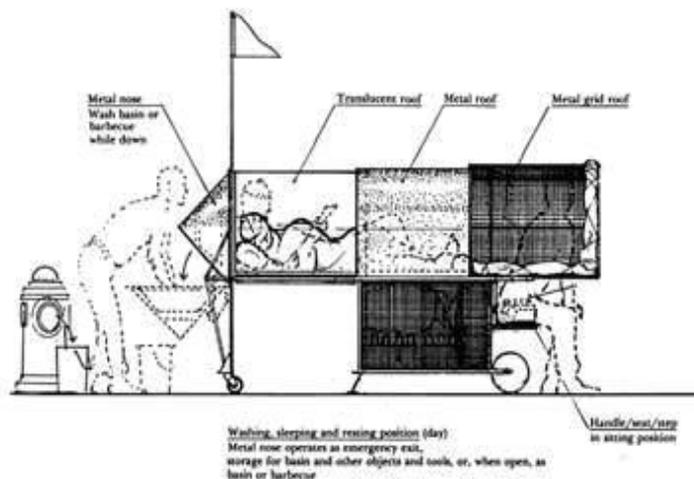




Figure 4.1.3. Krzysztof Wodiczko, *Homeless Vehicle*, 1999, aluminum, plywood, plastic, fabric, steel, rubber, 72×92×40 inches.²⁹²

In the case of South Korean urbanization, conflicts between a developer such as the state or a large construction company and the dwellers of a site cannot be avoided; this is accompanied by forced eviction and the problems of the evicted that have always been a social and political issue for society. The development procedure is extremely violent, aggressive and exclusive. In many cases, people have to leave their places, whether they can afford to buy or rent a new space for living or not. Once old houses in slum areas have been replaced to create a new district, housing prices soar to unaffordable levels. This newly transformed dwelling space, therefore, is planned and produced not for the urban poor, because those people certainly cannot afford to buy the new houses. Mostly, low-income families are peripherized and displaced to the low-priced space or shantytowns in the outskirts of Seoul's metropolitan area. The process of uneven development also brings about the rapid increase of homeless people in the city. In South Korea, "as of the end of June, a total of 4,403 people were classified as homeless, up from 4,187 people at the end of 2010, according to the data submitted by the Ministry of Health and Welfare."²⁹³

²⁹² Krzysztof Wodiczko, *Homeless Vehicle*, 1999, aluminum, plywood, plastic, fabric, steel, rubber, 72×92×40 inches, <http://www.canberra.edu.au/schools/design/sites/cid2006/wealth/WPSpread3.html> and http://en.wikipedia.org/wiki/File:Homeless_Vehicle_New_York_2_SMALL.JPG. [Accessed 7th June 2013].

²⁹³ "Homeless Population Rises Despite Gov't Welfare Programs," Yonhap News, 25th September, 2011, <http://english.yonhapnews.co.kr/national/2011/09/25/0302000000AEN20110925000800320.HTML>. [Accessed 8th June 2013].

In the context of art, the point to have Wodiczko's project is definitely not the evaluation of its actual capability as a practical use to solve housing problems in the existing urban and social framework. Rather, the significance of the *Homeless Vehicle* is its use of the political strategy of contradiction, in which urban space arises from a new practice by a particular group of people, who are excluded from the dominant space of the city. In the logic of contradiction, Wodiczko's homeless project is certainly critical of the capitalist production of space, which cannot be separated from the dispossession of underdeveloped space and the displacement of the minority from the centre to the periphery and from their own houses to public spaces and the street. In the system of everyday life, the supermarket trolley is utilized as an essential means of the circulation of capital, which empowers the mode of production through the increase of consumption. This commercial instrument embodies and accelerates the social and political expansion of capitalism, which is mostly geographically uneven. In the process of uneven development, the evicted are constantly removed to the outside, such as streets, stations, parks, shanties or public shelters, becoming invisible and immobile in the space of the city.

However, in *Homeless Vehicle*, the supermarket trolley acts as a political agent, which makes the evicted or minority power visible and active. The transformation of the supermarket trolley into a new mobile space for dwelling or an alternative way of living in the city gives the evicted a new possibility for being involved in and even challenging the system of urban space. *Homeless Vehicle* re-illuminates the political geography of the city, by recovering the excluded right of sovereignty and freedom. It acts as a means of (re)production, enabling the evicted to produce new geographical politics in a city. Equipped with spatial mobility, the vehicle liberates homeless people from the spaces of immobility and invisibility within publicly planned sites, such as shelters, by inventing possibilities for new places for both dwelling and transiting. Furthermore, users of the vehicles can choose their own routes – create their own spatial trajectories – according to their own modes of spatial production and possession; they are no longer being governed from the outside or a dominant centre. This mobility provides the evicted with a new form of public intervention, which moves through and beyond the vertically hierarchized urban system, by using the concept of self-reproduction. In this logic of self-reproduction, *Homeless Vehicle* constantly invents a mode of spatial systemization, which can organize its structure and govern its space in the flexible

relationship with external flows, but in the creation of a radical autonomy in the environment. The spatial system that the *Homeless Vehicle* provides, therefore, acts to regulate and maintain a difference from its environment, by redefining and mobilizing existing boundaries. In the process, the supermarket trolley is transformed from the exclusive to the inclusive, the produced and the active. As a political instrument, the intervention of Wodiczko's vehicle allows the evicted not only to transgress or even erase orders and limits that are produced by the dominant force of capitalism, but also to participate in the reproduction of everyday life as an active force of movement.

We will therefore suggest that this new and ultimate object may be designated, drawing on the recent historical experience, as cultural revolution that moment in which the coexistence of various modes of production becomes visibly antagonistic, their contradictions moving to the very center of political, social and historical life.²⁹⁴

While a two-dimensional work, such as a painting, creates a certain order through the (re)production of an image, a sculptural work develops a principle of order through the politics of space or the urban. Certainly, it is considered a condition of being sculptural. A sculptural work, therefore, transits from things in space to the political dynamism – or production and deconstruction – of space. Most importantly, the object acts as an essential means of producing a sculptural work, owing to its function as a political dynamism of space. A sculptural work employs real things, whether small or large, not images of the object. The object is three-dimensional, which means that it already has a space in itself. In other words, space is immanent in the object. The installation of the object is, therefore, to create a space for the object. This space, which the object occupies, is the city, a real space or the space of everyday life. A sculptural practice participates directly in the system of urban space, entering and occupying everyday spaces of, for example, commercial galleries, national museums, streets, parks, supermarkets, government buildings, hospitals, houses and offices. The inclusion of real space as a body of work is not merely for the creation of sufficient space for the spectator's physical participation in the work; there can be an exception like Asher's caravan, which focuses less on a spectator's immersive experience for the completion of the work, but requires the city. However, a sculptural work's function as a dynamics of urbanism

²⁹⁴ Jameson, *The Political Unconscious*, 95.

or its participation in urban space cannot be understood merely as its transformation as a part of the operational system of the capital or its identification with urban space. Rather, in the expansion of these three aspects of sculptural practice – the sculptural work’s resistance particularly to the capitalist system of collection and consumerism; the logic of mass-production, and uneven geographical development, which are evident in the case of Seoul urban transformation – I find the political potentiality of the sculptural in the sculptural work’s contradictory relationship with capitalist urbanism.

The space thus produced also serves as a tool of thought and of action; [...] in addition to being a means of production it is also a means of control, and hence of domination, of power; yet [...] as such, it escapes in part from those who would make use of it.²⁹⁵

Space is inherently political on the premise that not only the space itself, but also the individual objects are already filled with certain modes of control and ordering. In this way, urban space is seen as a contested zone, in that a sculptural work necessarily occupies a common ground in the space along with other urban practices, such as architecture and urban planning, but also, at the same time, utilizes and reproduces that space to actualize, systematize and express itself in a different way. In the regime of the sculptural, the occupation of a space by an object can, therefore, be understood as taking that space from others, intruding on the existing authority or established order. When an object is placed in a space, it cannot avoid forming a certain relationship with that space. And this relationship can be affirmative or destructive. In this respect, a sculptural work focuses on dealing with the politics of space or challenging the mechanism of the relationship between ordering and the space or the city. A sculptural practice, therefore, reorganizes the pre-established set of relations, by producing and circulating a new geography of power relations through the politics of installation. This reproduction of power relations does not aim to eliminate an existing centre completely, but provides a new centre or centres in the space. It is a redistribution of power, whereby the established structure of power and function is transferred in a new logic of space, which is the sculptural. This is possible, because sculpture acts as the force of externality, which is peripheralized from the centre of capitalist logic of rationality

²⁹⁵ Lefebvre, *The Production of Space*, 26.

and functionalism. This position of the sculptural enables a sculptural work to be less restricted and, therefore, intervene critically with its environment.

In the political dimension of the sculptural, a space can be a method of producing and distributing a particular mode of spatialization. Urban space in the regime of the sculptural, therefore, functions as a political agent, which enables a sculptural work to be conceptually or materially realized, visualized and expressed through the reproduction of the space; a sculptural work finds and creates a point of rupture in that space, into which a new deterritorializing force can penetrate so as to expand limits and boundaries of existing orders, relations and systems, and therefore provide a new continuity between different and discrete elements. Urban space is thought of as a built form, a given value or a spatial order and limit, whose intensity is reduced or even cancelled by the equalization of the sculptural. Urban space, therefore, becomes a site of conflict and control, in and through which a micro-politics of sculptural practice claims, exercises and legitimates its power of sovereignty, shifting the geography of the political regime in the space.

In this respect, a sculptural work is produced as a form of urbanism and produces itself by structuring a space, particularly through the transformation of the political regime of the site, for example, from a military system to a vulnerable system or from an abstract space to a sculptural space. This means that a sculptural work constructs its own paradigm through the reconfiguration of power structures and relations. A sculptural practice is, therefore, not framed within the existing system of a map; rather, it invents a means of (re)mapping real spaces. The capability of the reproduction of the system of power relations is significant in determining the actualization of this sculptural method of mapping spaces. Whereas architecture and urban planning tend to systemize a space according to the logic of capital, functional efficiency, rationality and profitability, a sculptural practice reproduces that space but not by affirmatively referring to or representing the existing system of orders and relations.

The politics of a sculptural practice, therefore, discovers and creates its *transgressive value* through the transformation of the conflicts and contradictions between different forces into a new form of continuity. As Deleuze argues, “Difference appears only as a reflexive

concept.²⁹⁶ The idea of reactivity – which is distinct from the traditional concept of modernist self-reflection – finds its significance in the realization and expansion of this sculptural transgressive value. Rather than a passive and affirmative action within the control of active force, reactivity premises a radical movement between points, intensities, differences or limits. Contradiction between the sculptural and the urban is, therefore, not considered simply a negation or discontinuity; it acts as the principle of a pure limit, whereby a sculptural work can be produced and penetrate, creating a new intersection through the space of difference. In the process, the dominant system or intensity of urban space becomes vulnerable, conflictual and expansionary. In its contradictory relationship with its environment, a sculptural work becomes a particular form of urban dynamics, by which a neglected, or what I call invisible, principle of space or a new mode of spatialization can be recovered, visualized and legitimate through and beyond existing limits and intensities. The sculptural and the urban are inseparable and therefore symbiotic, which means that both require each other and each can change itself through the other to the extent that the sculptural and the urban are connected critically and contradictorily in the political strategy of resistance. Sculptural mode of urban practice is more than the representation of a structured spatial arrangement or composition; rather, it is a reconstruction of cityscape towards a new political geography, converting the excluded to the included and the intensive to the extensive.

4.2. (Un)settling urban space: the sculptural mode of territorialization

By further expanding the problem of the political relationship between the production of a sculptural work and the city, this section examines the concept of the sculptural, by rethinking issues and limitations, raised in the current understanding of sculptural practice, specifically focusing on the mode of sculptural territorialization through the particular examples of sculptural practice. I particularly focus on ways in which a sculptural work has changed its relation with, understanding of, and operation in and through the environment. It is because space obviously becomes and functions as an essential element for constructing a sculptural work, now that sculpture has been emancipated from its pedestalization. To elaborate my

²⁹⁶ Deleuze, *Difference and Repetition*, 43.

concept of the sculptural, I intend to reconsider the term sculpture, particularly as used in Richard Serra's interview with Peter Eisenman, in which Serra argues:

RS: When sculpture enters the realm of the non-institution, when it leaves the gallery or museum to occupy the same space and place as architecture, when it redefines space and place in terms of sculptural necessities, architects become annoyed. Not only is their concept of space being changed, but for the most part it is being criticized [...].

PE: You want architecture to be a neutral background, when architecture comes off the wall and off the pedestal, you seem to want it remain as a discrete object, to maintain its neutrality. When architecture becomes both figural and contextual, it worries you because it leaves the sculptor with little room to operate.²⁹⁷

According to Serra's comments in this interview, sculpture creates its own place by differentiating itself from its surroundings, especially architecture. The problem of space is mainly considered as an important element of the formation of sculpture. Historically, the emancipation of sculpture from the domain of architecture can be found in the modernist movement of art, in which sculpture is no longer considered a decorative ornament or a function for a specific public space or urban site. What I claim in this study is not a return to the modernist relationship between sculpture and architecture; nor do I intend to reduce Serra's account of sculpture to the logic of neither/nor, such as non-architecture and non-landscape. Rather, I believe that it is essential to rethink this sculpture's emancipation from architecture by expanding on our understanding of the concept of sculpture, or what I call the sculptural and its relation not only to architecture, but also, on a large scale, to the environment or the urban from a different perspective, because the territory of the sculptural cannot be determined passively by using the dichotomic framework, for example, between institution and non-institution or between site and non-site. In other words, it is important to consider and provide a certain form of continuity between sculptural work and its site, which is shareable and redistributable.

The significance of Serra's description of sculpture can be related to the point at which space cannot be occupied or monopolized merely by one spatial movement or rule, because space is

²⁹⁷ Richard Serra, *Writings, Interviews* (Chicago, The University of Chicago Press, 1994) 146.

obviously a contested zone, in which different ideas, rules, movements and elements necessarily coexist, conflict and reconcile in the process of change. Another point in Serra's argument that I would like to focus on and expand is the question of the ways in which a sculptural work forms a relationship with its surrounding, including not only architecture, but also the urban or the built environment; and how this relationship with the space contributes to constructing and expanding the territory of the sculptural without reducing the sculptural to either the urban or the space.

Referring to the idea of the urban, the realm of art (or the sculptural in particular) is, however, relatively less controlled by the rationalization and bureaucratic regulation of, for example, capitalism. This means that art places itself *critically* in the existing systems and relations of urban space, that is, within the social, political or economic orderings and rules, rather than settling safely within a certain boundary. Art can even be *contradictory* to urban space, which is controlled more by the circulation of capital. However, this does not mean that sculpture is completely separate from urban space, but that it finds and builds a new line of movement in and through reality. Thus, the expanded concept of the sculptural has a complex relationship with its surroundings or the built environment. This relation can be violent, but it can also be interdependent, whereby the sculptural and space can affect each other. In this respect, this section aims to investigate the *sculptural mode of territorialization*, particularly considering the ways in which a sculptural work is produced or shapes itself in the contradictory relationships with its surroundings by penetrating the spaces of urban strata.

From a political perspective, territory and territoriality are different terms. Territoriality is necessarily identified with the two concepts of space and power. It can be understood as a method that transforms a space to a territory. Territoriality is not merely the possession of a single physical place; rather it can create a new possibility of difference. It is an ability to enter the boundary of a new space, while at the same time systemizing and maintaining distinct elements and relations as a unity within a particular law. Territoriality visualizes itself in the process of exercising two different types of power to a space. One type of power is that which breaks certain limitations or challenges established relationships and ideas. The other type creates a network of movement by gathering different elements and relationships. Territory can, however, be understood as a particular (conceptual or material) form of space,

which is maintained by a certain type of territoriality. Territory provides a (porous) space, in which new territoriality can constantly enter into and visualize itself. Hence, territory is a contested zone, intermingled by full of conflicts, movements and differences. In *Human Territoriality*, Robert Sack claims:

Territoriality is a primary geographical expression of social power. It is the means by which space and society are interrelated. [...] Territoriality serves as a device to keep space emptiable and fillable. The combinations of reification and displacement could lead a *magical* mystical perspective. Reification through territory is a means of making authority visible. Displacement through territory means having people take the visible territorial manifestations as the sources of power. The first makes the sources of power prominent, whereas the second disguises them. When the two are combined they can lead to a mystical view of place or territory [author's emphasis].²⁹⁸

In the process of (capitalist) urbanization, territorialization is absolutely affected and determined by the accumulation and circulation of capital. Space (for example, the space of market) is an essential factor for the expansion and accumulation of capital, because capital accumulation is not only manifested in, but also affected by space. Historically, the patterns of capital accumulation have been varied in the different phrases of time and society. However, a dominant pattern of capital accumulation can be seen in the fact that capital tends towards dynamics of concentration. Concentration is a necessary process, whereby capital accumulates, expands and flows. Concentration can be understood in terms of the concepts of space and power. Concentration is the process of gathering different things and ideas into a certain spatial point or centre. It also refers to an increase in strength, density and intensity. Capital is necessarily territorialized and accumulated within a fixed and discrete spatial condition, through which the efficiency of production process can be maximized. "Capital must be fixed for long periods of time in the production process in the form of machinery, factory buildings, transport facilities and other direct and indirect means of production."²⁹⁹ Harvey claims that centralization produces agglomerations of activity, which tend towards a

²⁹⁸ Robert D. Sack, *Human Territoriality: Its Theory and History* (Cambridge, Cambridge University Press, 1986) 5-38.

²⁹⁹ Jae-Yong Chung and Richard J.R. Kirkby, *The Political Economy of Development and Environment in Korea* (London, Routledge, 2002) 16.

“structured coherence within geographical regions” in a collaborative way.³⁰⁰ In the process of centralization, a space tends towards the state of fixity, combining all the differences, whereby things and ideas can be accumulated and concentrated as a united whole. However, this fixity is ephemeral, because capital acts as an ever-expanding demand or value. One of the reasons – Marx insisted on it – is that the concentration of capital necessarily entails overaccumulation and the fall of surplus value. Accordingly, when a space encounters barriers or limits in the process of accumulation and of (capital) flow, the space tends to open up and transcend the difficulties of its existing systems and boundaries. In many cases, old systems and relations can be destructed, entering a course of crisis. Capital fixity, thus, produces capital mobility. This can be an aspect of successive systemic cycle of capital accumulation in space. In this respect, urban territoriality cannot simply be reduced to either a static spatial point or a movement; rather, it operates in the contradiction between mobility and fixity. In the interactive connection between mobility and fixity, territoriality constantly proposes and actualizes new ways of using, deploying and systemizing a space or spatial elements for the survival from competition between rival producers. By exercising its power expansively yet coercively, territoriality, thus, refers not only to the colonization of a space, but also to the transgression of boundaries and borders. The uneven and conflictual movements or powers attend to and encounter zones of territory.

In the context of art, however, sculptural territorialization is a definitely different concept from the concepts of urban space and the built environment. Sculptural territorialization is not confined in the conditions of social and economic movements, which need a certain kind of negotiation between people or powers. What I mean by the traditional idea of negotiation is that which premises the production of a potential or actual form of agreement or consensus. Sculptural territorialization, rather, is the invasion – in other words, the construction or deconstruction – of urban space, not only of the physical form of that space, but also of the spatial rules and orders by entering into an existing system and relation. Expanding Sack’s account of territoriality, we discover that the territory of the sculptural necessarily includes participation in a given space, which may be either institutional or non-institutional space. This can be seen as an essential element that establishes the sculptural.

³⁰⁰ Harvey, *The Enigma of Capital*, 195.

What is different from any other disciplines, such as urban engineering and architecture, which also need a certain kind of spatial participation, is the fact that the sculptural territorialization cannot be equated simply with the commodification of space, which is completely controlled by the change and movement of capital. This is because artists can, of course, gain some economic benefits from circulating their artworks in the art market or receive financial support from foundations, companies or the government. However, this does not mean that the aim in producing a work of art is to circulate or commercialize it in the market according to the logic of the market economy. For example, in the development of urban space, particularly in South Korea, the commodification of space, led by the government or private corporations, has been problematic because it results in underdevelopment of housing finance; unproductive government intervention on property speculation; ineffective tax support for low-income home purchase and the structure of the rental sector; an uneven housing policy between supply and demand, and a problem in distribution of profits or wealth, all of which are quite distinct from the sustainable and equitable expansion of space-ownership. Therefore, it is impossible to reduce a work of art to a certain form of commodity, a political activity or an urban space in a literal sense. In other words, the potential role of a sculptural work is not to reproduce or imitate the problematic current socio-economic and political system or regime of urban space as a sculptural version; however, a sculptural work adopts a critical or even contradictory position to the previous or current movements or changes of urban space and proposes a certain form of relation with that space so as to expand the existing limitations of ideas and knowledge. The important point of the aim of the production of a sculptural work is to discover the ways in which a work of art can relate to, resist against, intervene in, or integrate with a given space through and beyond the existing (social, economic, or political) boundaries of space.

In this respect, it is important to know how we understand the space or urban space, as the space forms an essential part of the sculptural work. A particular tendency of urbanism – such as my example of South Korean urban development – can, therefore, be to create an opportunity of lack of sight, through which a work of art can emerge by expanding and transferring the space to a different idea and form through the sculptural mode of territorialization. I also focus on the transition from the possession of land to the use of land.

The sculptural work shapes itself, making a new form of relationship with its environments, particularly through two contradictory modes of sculptural territorialization, *non-environmental* and *trans-environmental*. These modes of territorialization can be understood as realizing the act of spatial redistribution or the method of using a space in a given space. In the process of interaction between these two modes of territorialization, a work of art moves from an idea to a certain form of territoriality, such as from a sedentary to a nomadic mode or from a vertical to a horizontal mode, passing through the urban space.



Figure 4.2.1. Richard Serra, *Terminal*, 1977, four corten steel plates, each: $41 \times 12 \times 3\frac{1}{2}$ inches, Installation for Documenta VI in the city of Bochum.³⁰¹

First, a sculptural work presents an idea through a non-environmental mode of territorialization. In this mode, a work of art functions and is formed according to the logic of *contradiction*. This logic of contradiction has been neglected in some modernist sculpture, such as the steel sculptures of David Smith, Alexander Calder and Anthony Caro. These particular examples of modernist sculpture were also installed in a public site outside an institution. Rather than their relationship with their surroundings, however, they focus on the internal spatiality of the work, which is often pictorially expanded or composed by adjusting different parts in the principle of a part-to-whole relation. In the expanded concept of the sculptural, particularly the non-environmental mode, by contrast, the problem of interiority of space is transferred to an active form of engagement with the surroundings. In Serra's *Terminal*, for example, which was presented in the Documenta VI exhibition in Kassel in

³⁰¹ Richard Serra, *Terminal*, 1977, four corten steel plates, each: $41 \times 12 \times 3\frac{1}{2}$ inches, Bochum, <http://klaus-praekelt.de/2011/03/19/skulptur-terminal-von-richard-serra-am-hbf-bochum/>. [Accessed 31st May 2012].

1977, directed by Manfred Schneckenburger, he constructed a site-specific work using corten steel plates, each side of which is composed of four 2.74m×3.66m trapezoid plates [Figure 4.2.1]. These four pieces of steel plate lean against each other like unstable walls. The structure of this sculpture allows viewers to walk inside the work through the space between two steel plates, which lean unstably against each other. The top of the piece is also open. This work was installed on a traffic island in front of a train depot in Bochum, Germany, and is surrounded by moving traffic and passers-by. This traffic island – which seems like a leftover space between two traffic lanes – is not only conceived as a kind of non-place, which provides incessant movement, rather than stasis; but also provides a clear boundary that divides Serra's work from its surroundings.

As Serra emphasizes, “How the work alters a given site is the issue, not the persona of the author. [...] Once the works are erected in a public space, they become other people's concerns.”³⁰² Sculptural work not only makes a significant connection with a space by entering into existing relations and systems; but also, the space is inseparable from the formation of the sculptural, because it can be a medium for producing a work of art or even presenting a work of art as a new form of urbanism. Serra focuses on questions about the development of a new spatial logic and movement through sculpture's internal necessity and about the mechanisms of a sculpture's construction and how it alters a given space. In Serra's case, contradiction plays an important role in the production of a sculpture's own space. Here, the meaning of contradiction cannot be understood as the complete negation of or disconnection from the work's environment. Rather than using found (industrial) products or objects – which can easily be transferred to a certain social, historical or political form – Serra experiments and challenges existing limitations and boundaries of structural rules, scales and materials and expands their possibility to the level of the *absurd*.³⁰³ Serra's work demonstrates contradiction in that it acts to distinguish itself from its environment; for example, from any kind of social, political and historical contexts. Because of its appearance

³⁰² Serra, *Writings, Interviews*, 151.

³⁰³ Serra describes his work, “Understanding the pragmatic limitations of various contexts, be it accessibility, surface or subsurface condition, load potential, is part of my work, and I come up against the same problems a structural engineer comes up against. I have always been interested in testing the limits and assumptions of so-called structural rules, engineering codes. I have attempted to take the possibilities and practice of engineering to absurd lengths.” *Ibid.*, 168.

not only with the scale in a given space, but also with the negation of affirmation or negotiation, Serra's work, however, has influenced many social, cultural and political issues.³⁰⁴ In this non-environmental tendency of sculptural territorialization – instead of disappearing into a given space, as in Michael Asher's work, *Sculpture* – a sculptural work appears and visualizes itself *parallel* with its environments; and forms and expands its territory by inviting the surroundings within and through its body of work.

I think that sculpture, if it has any potential at all, has the potential to create its own place and space, and to work in contradiction to the places and spaces where it is created. I am interested in work where the artist is a maker of “anti-environment” which takes its own place or makes its own situation, or divides or declares its own area.³⁰⁵

By expanding Serra's notion of sculpture, the non-environmental mode of territorialization, therefore, cannot be reduced merely to the modernist logic of negation, specifically of neither architecture nor landscape, nor, as in Rosalind Krauss's model, can it be categorized into two kinds of sculpture at the same time: a marked site (between non-landscape and landscape) and axiomatic structure (between non-architecture and architecture).³⁰⁶ Rather, it has a complex relationship with its environment. This is definitely related to the sedentary pattern of spatial distribution, through which one space is juxtaposed with another space, rather than layered within it. Here, what I mean by juxtaposition is the act of placing spaces alongside each other, without either one invading the other. This non-environmental mode redefines a given space by dividing the sculptural space from the surroundings. The zone of sculpture, therefore, acts as a centralized, closed regime of space, which can provide and circulate a particular spatial

³⁰⁴ Serra states, “The work (terminal) has met with much disapproval. The resistance has been voiced by the Christian Democratic Union (CDU), the conservative right-wing party. [...] In Germany, right now, my sculpture is being used by the neo-fascists to suppress art. In St. Louis, my piece was dismissed by the architect because it did not satisfy the needs of their urban design. In Washington, D.C, the work was defeated because it did not attend to the notion of elaborating on the democratic ideologies that this country thinks are necessary in terms of the democratic function of art. I did not serve the need of the country. They wanted me to put flag pole on top of pylons.” Richard Serra and Clara Weyergraf-Serra, *Interviews, Etc., 1970-1980* (New York, The Hudson River Museum, 1980) 129-130.

³⁰⁵ Serra and Weyergraf-Serra, *Interviews, Etc., 1970-1980*, 171.

³⁰⁶ Sculpture is not quasi-architecture, or some kind of hybridity, transformed from architecture. The term *quasi-* is also a problematic term, which is related to the problem of the origin. In Plato's theory, art is conceived as an imitation or mimesis of reality. In terms of the notion of quasi-, sculpture is misunderstood as a lower category under architecture and is originating from architecture. Sculpture and architecture are completely different realms.

principle of partitioning land. A sculptural work in this non-environmental mode occupies a *space between different places* and proposes a principle of passing and transferring one from the other, rather than including it in either one place or another. It changes the space as disjunctive, fragmented, independent, and opaque, experimenting with the pure logic of construction in the realm of the urban. The sculptural work does not negotiate with architectural concepts and constructions. As sculptural work necessarily occupies the same space and place as architecture, therefore, the conflicts between sculptural work and other urban occupiers such as architecture or socio-political concept and ideology are inevitable. Sculptural work rather negates art work's functionalization as a symbol of a pre-established space, for example, representing the problematic site of the Federal Plaza in New York, which is "excessively defined by the presence of government and representative of the American justice system."³⁰⁷ This opaqueness of the non-environmental mode of sculptural space proposes and challenges its own method of appearing or visualizing the territory of the sculptural, participating in the space of the *mutual incompatible* in urban reality.

Second, sculptural practice proposes a trans-environmental mode of territorialization. This sculptural mode can be found in, for instance, Monika Sosnowska's sculptural practice. Like Serra, Sosnowska works primarily with space. In contrast with Serra's sculpture, she presents a different pattern of spatial distribution. She focuses on the issues and problems occurring in urban space. The approach of her work is distinguished from what urban engineers or architects do such as utilitarianism, functionality, effectiveness and rationality, because she apparently works with problems that architects or urban engineers have overlooked. She provides a spatial proposition, which places itself against architectural or urbanist logic of rationality. This may be why her sculptural works have often been read as surrealistic or illusionary. For example, in the installation work, *1:1* – which was presented in the Polish pavilion at the 52nd Venice Biennale in 2007 and curated by Sebastian Cichocki – Sosnowska provides a black architectural frame, which was reconstructed from parts of actual typical Polish buildings and houses built in the 1960s in the era of the People's Republic of Poland. This gigantic framework is squashed into the interior space of the Polish pavilion [Figure 4.2.2].

³⁰⁷ Serra, *Writings, Interviews*, 163.



Figure 4.2.2. Monika Sosnowska, *1:1*, 2007, installation at the 52nd Venice Biennale, Italy.³⁰⁸

In the late Polish socialism of the 1960s, Polish urbanization was often seen as a rapid, impulsive modernization. According to Wojciech Roszkowski, “Communism in Poland had always been oppressive and lawless since it did not respect even its own laws and in the years 1944-56 Polish Communism was even ‘criminal.’”³⁰⁹ Urbanization in Poland was mainly controlled by the command economy, which can be characterized as having two aspects. The first is central planning and regulation of the economy, which can be a copy of the Soviet model, aiming to maximize economic potential as the required base for political and military rule of the communist regime. The other is an industry-driven economic system, which forms a strong interrelationship between urbanization and industrialization.³¹⁰ Urban development during this particular period in Poland was central and directed from top to bottom, led by the State. In the process of de-Stalinization, which occurred in the late 1950s, Poland experienced a rapid transition from command economic system to market-based economy in less than five

³⁰⁸ Monika Sosnowska, *1:1*, 2007, installation at the 52nd Venice Biennale, Italy, http://www.nytimes.com/2007/06/15/arts/design/15veni.html?pagewanted=2&_r=1&adxnnl=1&adxnnlx=1338552327-QpSICGUfED eLCW6pdbvww. [Assessed 31st May 2012].

³⁰⁹ Wojciech Roszkowski, “The origin of the Polish crisis,” in Marek Jan Chodakiewicz, John Radzilowski, Dariusz Tolczyk, eds., *Poland's Transformation: A Work in Progress* (New Jersey, Transaction Publisher, 2006) 25.

³¹⁰ Henry W. Morton and Robert C. Stuart, eds., *The Contemporary Soviet City* (New York, M. E. Sharpe, 1984) 26-30.

years.³¹¹ Architecture has been utilized as and reduced to an important reformation instrument for constructing a new social ideology and order. Those buildings and houses that were built in the 1960s and 1970s in Poland still have a certain tendency towards “socialist realism.”³¹² This socialist realism was originally derived from the Soviet Union; it strongly depicts socialist ideology, and provides and utilizes most artistic forms such as statues, monuments, sculptures, paintings, music, literature and architecture for the purpose of glorifying communism. The dominant characteristics of social realist architecture are teleological, as it purposefully delivers socialist ideologies and principles through the space of architecture; the aesthetic value of a building is exactly identified with its political and military value; and it evokes monumentality, skyscrapers, massiveness, political and industrial powers, which are transferred to essential elements for building communism [Figure 4.2.3].



Figure 4.2.3. Wave Houses, Gdansk, Poland (left), The Palace of Culture and Science, Warsaw, Poland (right).³¹³

³¹¹ John E. Jackson, Jacek Klich and Krystyna Poznańska, *The Political Economy of Poland's Transition: New Firms and Reform Governments* (Cambridge, Cambridge University Press, 2005) 1.

³¹² Jasper Goldman, “Warsaw: Reconstruction as Propaganda,” in Lawrence J. Vale and Thomas J. Campanella, eds., *The Resilient City: How Modern Cities Recover from Disaster* (New York, Oxford University Press, 2005) 148-151.

³¹³ (Left) “The Polish port city of Gdansk has prefabricated apartment blocks from the 1960s and 1970s that are supposed to look like waves from the nearby Baltic Sea. Called ‘wave houses’, they take up whole city blocks. The largest is 850 meters long and is said to be the third-longest apartment building in Europe.” “Wave Houses, Gdansk, Poland,” photograph, *Spiegel.de*, <http://www.spiegel.de/fotostrecke/photo-gallery-glories-of-socialist-architecture-fotostrecke-70849-15.html>. [Accessed 5th June 2012].

(Right) The Place of Culture and Science in Warsaw was built by the Soviet and constructed in 1955. “The Palace of Culture and Science, Warsaw, Poland,” photograph, *Wikipedia.org*, http://en.wikipedia.org/wiki/Palace_of_Culture_and_Science,_Warsaw. [Accessed 5th June 2012].

Although Sosnowska's work refers to the particular historical background of Polish urbanization, it is not nostalgic. Neither does it describe or represent an aspect of architectural history as a form of sculpture. Rather, it holds a critical relationship with architecture and the built environment. This critical relationship of Sosnowska's work is different from that of Serra. Whereas Serra constructs his sculptural work through the work's contradictory relationship with the site of installation or the historical and geographical givenness, by reorganizing the space according to the logic of the divisible, Sosnowska experiments with the idea of contradiction, by transforming a site into a new political zone, within which different forces and ideas coexist and interact, producing a new form of continuity in the politics of the indivisible, rather than existing as distinct forms and orders. This may be why Sosnowska produces a new transformed space through the reconstruction of parts of actual typical Polish buildings and houses built in the 1960s in the era of the People's Republic of Poland, instead of creating something new in a site. Sosnowska's work emphasizes the idea of reproduction, which certainly requires an interactive or reflexive relationship between different things and ideas, for example, between a contemporary idea of capitalist urbanism and a communist idea of urbanism, between the past and the present or between the regime of art and the regime of politics. In terms of the politics of the indivisible, Sosnowska's work expands the space of the urban or the external space of art institutions, for example, the Polish buildings of the 1960s, through a different form of spatial system, which is the internal space of art institutions that is also considered an essential part of urban system. As Sosnowska describes her work:

It seems to me that what I do is somewhat in opposition to what architecture stands for. I also think that my art is a completely different discipline, even though I focus on the same problems as architecture's fundamental attribute. Architecture organizes, introduces order, reflects political and social systems. My works introduce chaos and uncertainty instead.³¹⁴

The trans-environmental mode of territorialization, which I find expressed in Sosnowska's work, is a means of building one space within another space. Layering can be an important

³¹⁴ "Monika Sosnowska, 1:1," *E-flux*, 13th May, 2007, <http://www.e-flux.com/announcements/monika-sosnowska-11/>. [Accessed 30th May 2012].

method in this trans-environmental mode, in the sense that it does not accumulate different spaces and elements in a historical order, but is an act of blurring existing boundaries and borders, through which different forces and powers can encounter and produces something new. This trans-environmental mode constantly translates or transverses one space into another. Layering one space onto another is a way of making a new connection between different elements, instead of distinguishing one from the other. In Sosnowska's case, a new contradictory movement is created through the space in which Polish modernist architecture is layered into the space of Sosnowska's art. Sosnowka's work, therefore, creates a space in motion or in transformation. The role of sculptural work in the trans-environmental mode is to provide a new spatial order or proposition between different existing spaces, whereby the space – occupied and produced by the sculptural work – becomes a conjunctive, penetrable, sharable and interdependent site, allowing conflictual movements and relations to encounter in the inclusive system of the sculptural. This mode of the sculptural places itself in the space between the imagined and the real, between the potential and the actual, entering a given space and conceptually and materially transforming or reproducing that space as a part of the work itself. This method of contradictory layering, therefore, functions according to the logic of the indivisible, which creates a decentralized movement through the spaces. In this way, a sculptural work invents a new mode of distribution of different and heterogeneous elements in and through the open, undivided and unlimited space of the sculptural. A work of art becomes a differential space, that is to say, a site of producing a continuous movement, crossing one territory to another, rather than constructing a certain kind of opaque and disjunctive space.

Conclusion

This thesis reconsiders the most influential and dominant ideas in the perception of a sculptural practice since the 1960s: the place of a sculptural work in the phenomenological field and its place in the expanded field. Generally, this tradition is associated with an emphasis on the concept of the perception of the beholder, developed by Fried and Merleau-Ponty, and the binary opposition between not-landscape and not-architecture, which is provided by Krauss. However, none of these ideas focused on the political dimension of sculptural practice, which I consider a significant factor not only in the contemporary condition of sculptural production, but also in the relationship of a sculptural work with its environment, the space of everyday life or urban space. Drawing on my sculptural practice, I approach this political aspect of the sculptural through my concept of invisible territory, which is composed of two different yet inseparable concepts: the *invisible* and *territory*. What I mean by invisible territory is a part of space that exists in between established relations and orders. The invisible penetrates the space between things and ideas, opening up space to generate gaps, breaks and cracks. Territory re-maps existing relations and systems, by distributing a new spatial logic and readdressing the reality of the space.

Invisible territory finds and recovers a neglected aspect, generating and passing through the space between a *sculptural practice*, an *idea* and *urbanism*, particularly exploring ways in which a sculptural work forms its relationship with its environment or urban space; urban space and an ordinary object attend to and affect the process of sculpturalization; and the political potentiality of a sculptural practice functions in the reproduction of existing relations, orders and systems. Influenced by some art theories and practices, the invisible territory of the sculptural is recognized particularly by consideration of the meaning and function of the object and its production of territoriality. The object's territoriality can be produced and changed through the operation of the concept of politics, whereby the object discovers and develops its political potentiality, which not only constructs and sustains the physical and conceptual structure of a work of art in a particular manner, but also creates and distributes its own spatial law or logic in and through its occupied space. This spatial law is an important

factor that not only determines a sculptural work's relationship with its environment, but also allocates the object's particular function in the regime of the sculptural.

The motivation of exploring an invisible territory in this thesis began with a traditional idea that a sculptural work is systemized and read according to the immersive experience of the spectator. This spatial systematization of space is identified with an environment, a situation that simply encompasses every genre of art and different ideas in a single unit. This idealistic perspective of the sculptural practice mostly involves situating a sculptural work in the field of phenomenology, providing an affirmative and even totalized relationship with its environment. In this respect, my aim in this thesis has been to develop not only the expanded concept of the object, but also the sculptural method of installation, which is opposed to a unitary system dominated by a single point of view of the perceiving subject. Rather, invisible territory explores and proposes a political potentiality of the object and its complex relationship with the environment, instead of identifying a sculptural practice simply with an environment or a space. In terms of the dialectics of invisible territory, art objects are understood as a political zone, constituted and operated by contradictory political powers, through which, on the one hand, a new order of inclusion and exclusion is produced and, on the other hand, the new order is distributed in relation to the system of the world. The political function of the object is essential for establishing and distributing the singularity of a work of art, because it is politics that allows an object to be systemized, operated and therefore active in the world.

The function and role of the object in the regime of the sculptural that I have taken in approaching this research, therefore, is defined by its participation of producing a particular form of territorialization, which relies on political commitments to ideas, methods and processes of *governing a space*. This recognition of the function of the object in the governance of space is related to the formation of a new geography of power relations through the reconfiguration of an existing space according to the politics of equality. In this process, a sculptural work can be enabled to enter a given space and remap existing systems and orders of the space. Equality can be understood as the enforcement of an artist's sovereign freedom. Distribution is the act of expanding this sovereign force of the artist in engagement with the object's environment. By considering this particular aspect, I emphasize the role of the

sculptural object in constructing and circulating a new mode of spatial continuity with the surrounding world.

The object is spatial and political in itself, owing to its three-dimensionality. The object, therefore, acts as a political agent that can produce and operate a particular mode of installation; I distinguish this from the unitary and totalizing spatial system of traditional installation art of the 1960s and 1970s. In other words, installation as a main sculptural strategy not only causes the objects to become related in a particular way, but also invents a new mode of spatial systematization, by which an object can (de)territorialize a certain area of real space. Installation develops a logic of territory, so that an existing space is transformed into another; discrete things and ideas can enter a certain relationship, constructing a type of territory or a form of the visible.

Invisible territory recognizes the political dimension of space, particularly in the contradictory relationship between a sculptural practice and urban space. Space is not conceived of as an empty and neutral container, in which theories and practices can emerge and be contextualized safely. Rather, it is a contested zone, in which different elements and powers conflict and create a new order and relation in the process of change. Difference is immanent in a space. Difference is functional, as it makes instability coexist with stability; dominant power interacts with dominated power in a particular relationship. Difference is also revolutionary, in that it prevents a space from being controlled and occupied completely by a single, dominating power. The political dimension of space – which is a fundamental factor in the production of the sculptural – is, therefore, approached by two different, yet inseparable concepts: the invisible and territory. In terms of the concept of territory, urban space is considered as an order, whereby a dominating power has a tendency to homogenize a space under its control or law. Lefebvre sees homogenization as an essential part of contemporary urban space, which is produced in and through the complex relationship between the logic of capitalism and the production of abstract space. In the realm of abstract space, capitalism has created spatial homogenization, hierarchization and social fragmentation, which can be understood as fundamental aspects of urban centralization. For example, the expansion and development of global capitalization has engendered homogeneities rather than heterogeneities or differences. In the case of Seoul urbanization, after the (re)development,

the production of spatial order is actualized particularly through the process of spatial homogenization and standardization, filling the area with repetitions of similar types of high-rise building and apartment. Degenerated spaces keep disappearing, owing to the changing aesthetic value and its functional role for economic efficiency in the logic of market competition. In contrast with this homogenization of urban space, the space is, at the same time, socially and politically separated, fragmented and hierarchized.

Alongside the logic of territory, the invisible functions as a dynamics of reproduction. In the process of globalization, constructed spatial hierarchies and differences tend to become suppressed by a particular flow and invasion of capital. The reproduction of the social relations of production in this suppressed space, however, necessarily provides and is, therefore, operated by two contradictory yet interactive tendencies of (spatial) movement; by constructive and destructive forces. In this respect, the ordering or hierarchy of urban space is temporary and unstable, because it has the potential to generate political zones; a deterritorializing force can be created and distributed to degenerate an old spatial system, while also existing orders and relations are reproduced in the new logic of space for its survival.

These particular aspects of invisible territory resonate with a contemporary tendency of the transformation of urban space, specifically, the dynamic relationship between the generation and degeneration of urban space in terms of the logic of capital. The importance of the relation of invisible territory to urbanism lies, therefore, not in its identification with either urban space or the sculptural, but in the fact that it penetrates the urban strata through and beyond existing limits and orders. Invisible territory does not describe urban space or translate it into another language, for example, a sculptural language; rather, it focuses on discovering and developing gaps and cracks in real space or the established system of space so as to transform the vulnerable zones into main structural axes.

From a political perspective, the transformation of power relations is achieved through these vulnerable zones of gaps and cracks; it is in this way the power can easily be formed, circulated and redistributed in a new spatial system and principle. The neoliberal tendency of urban transformation also recognizes the political potentiality of this minor space but in a

different way, in which the right and freedom of an individual can be recovered by having power within an institutional framework. Neoliberalism shifts the traditional role of the state, which is seen as a repressive ruling power, but by simplifying either the increase or reduction of power. Rather than acting through the binary opposition between the oppressive and the oppressed, neoliberalism has, since the 1990s, transformed the structure of power through a strengthening of the interrelationship between the state and local governments in the process of urban restructuring. This changed idea of the form of governance plays an important role in the shifting pattern of urbanization, and particularly its association with globalized economic circumstances. A centralized state power becomes globalized, by distributing its power into local governments or authorities across the world and by transforming its role from that of controlling local powers to protecting them. However, in many cases, it intervenes to act repressively. Primarily, neoliberal urban development is based on a theory in which a right of decision-making is allocated to local authorities and private agents in order to (re)construct the city; the structure of power relations is mainly controlled by the logic of market competition, free market and free trade. The notion of freedom in neoliberalism, however, cannot be confused with the emancipation of individuals from the ingrained problem of political and social inequality, because it does not stand for protecting the minor power or what is called a vulnerable zone, but for creating a better spatial condition for producing and circulating capital. The vulnerable zone in the system of neoliberal urbanism is easily taken away or dispossessed by a *dominant individual*. As Harvey claimed, the liberalist trend of urban privatization brings about political problems, particularly the contradiction between possessive individualism and the desire for a meaningful collective life; this accentuates social and economic inequality and therefore solidifies the powerful class of corporations and financiers, by limiting a huge success for that class.

My interest in urban space and urbanization is not that I want to reduce the meaning and function of a sculptural practice into a simple, unitary part of urban planning or the logic of capital. As an invisible territory can exist, be expressive and operate only in the space of difference, this thesis discovers a potential and actual difference, for example, between the urbanism of urban planning and that of a sculptural practice; on the premise of their difference, a connection can be proposed. While urbanization led by architecture and urban planning tends to systemize, mobilize and hierarchize a space according to the logic of capital,

geographical difference and inequality, a sculptural practice reproduces the space – which was once produced by urban planning – in its own paradigm. In other words, a sculptural practice no longer utilizes a space affirmatively by referring to the existing system of orders and relations, but it actualizes its political potentiality through the method of remapping and equalizing a given space. Referring to the recent tendency of urban privatization, particularly in the case of the large-scale urban redevelopment in Seoul, led by a private development company, I focus on the difference of the sculptural use of urban space, in which a sculptural work constructs and enforces its new paradigm through the reconfiguration of power structures and relations in an existing space. A sculptural practice does not aim to be contextualized within an existing mapping system; rather, it invents a means of (re)mapping real spaces. The capability of the reproduction of the system of power relations is significant not only in determining the actualization of this sculptural method of mapping spaces – which is achieved through the function of the object and installation – but also in operating the logic of the invisible.

Through the contradictory relationship between the urban and the sculptural, invisible territory enables us to create and actualize a new mode of relation, whereby a sculptural work participates in the system of everyday life or the environment in a particular way; an urban space functions as an essential part in producing a sculptural practice. Invisible territory is a linking concept that can make different things and ideas interdependent. Apart from enabling us to consider the problem of being a unitary body of urban space or a spaceless entity, invisible territory can help us to think of the expanded concept of sculpture or the sculptural as a critical factor in association with urban space, developing – or further constructing or destructing – a given space by distributing a sculptural mode of spatialization in the web of life. As opposed to the traditional idea that space does not make capitalism, although capitalism can produce and determine a space, the expanded concept of the sculptural illuminates the significance of the political dynamism of space, which not only potentially or actually assists in the process of production, for example, of relations, orders, things, ideas or the visible, but also functions as an engine that can construct an invisible territory, crossing over existing intensities and limits of the built environment.

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