Delinquent History:
For Sites of Transition

by

Ryan Ferko

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Abstract

Delinquent History: For Sites of Transition

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"Delinquent History: For Sites of Transition" is a conceptual history project carried out as a site-specific art practice. It engages the dialectical relationship between urban heritage and real-estate development, critically considering how development strategically narrates history into its rationalized logic of growth and change. This thesis revolves around four individual site-specific projects that quote specific histories into sites where those histories did not originate, in order to interrogate how urban development often does the same. The Leslie Street Spit in Toronto is taken as a case study from which to develop a new theoretical framework called "Sites of Transition" – urban places that are in the process of shifting from a former identity into a new one. After contextualizing this case study and its related projects, this thesis undertakes an examination of these elements in relation to discourse surrounding site-specific and conceptual art practice, as well as the narration of history.

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Preface

This thesis aims to address the complexity of urban development and its

relationship with history, in response to a dissatisfaction with the ability of

traditional architectural history to do so. I entered OCAD University as a

historian, having published research on identity and aesthetics in pre-

Confederation Canadian architecture. The inherent conservativism located in a

nation-based architectural discourse, however, became a significant limit in

overcoming the regionalized politics and narratives that seemed to drive the

reactionary nature of heritage preservation. The discourse of architectural history

seemed suited to opposing development, but could not offer much insight into

what seemed to be development's increasing ability to appropriate the very

heritage that opposed it. Beyond this, I encountered a problem with the narrative

act of writing history itself. Michel de Certeau (himself trained as a historian)

provided significant insight into this in his volume, *The Practice of Everyday Life,*

by articulating the writing of history as a strategy for establishing a hegemonic system of power. In this, the narrative of urban heritage, and the narrative of urban development, appeared to be more closely intertwined in a dialectical relationship, rather than a strictly oppositional one.

De Certeau's ability to be critical through the very *form* of his writing provided a method for addressing the complexity of contemporary urbanism under a global, late-capitalist system. Further, it provided a tool for both *writing* history and at the same time *exposing* the strategic methods that allow historical narratives to function. The aim of adopting the narrative structure that drives this thesis was to articulate a form of critical writing similar to De Certeau's, one that acknowledges the complexity of both poles of heritage and development rather than staking a fixed critical position. This comes from a realization that it is very easy to be critical of development, but that certain critical positions might allow one to avoid the more complex issues of urban development that are harder to critique – the benefits of population density, and the need for urban centers to grow with new urban populations, to name just a few. I increasingly noticed the ease with which one might be critical of development, but remained unable to articulate much beyond a theoretical rejection of it.

Recognizing the limits of writing history under a traditional methodological framework, this thesis project slowly shifted across a spectrum of disciplines, evolving to the point where it is now firmly located as an art project.

This is an important distinction to make, as its placement within an overarching art practice allowed considerable freedom in how this work and this writing has developed. Writing history requires asserting a position, and systematically backing up that position in order to conclude an argument. The more this project evolved, however, the less it seemed possible to conclude. A position was taken – that development appears to operate irrationally, and that more should be done to expose this fact – but the method by which I now sought to mobilize that position was aimed at achieving a more involved and more complex standpoint than using existing critical literature to put forward a rejection of contemporary urban development. As such, rather than logically unpacking a fixed criticism, this project *appropriates* the logic of development, in the hope that it will unpack itself.

This thesis follows the logic of development – which presents itself as rational – in order to highlight its own irrationality. This is not to aestheticize, to make sense of, or to promote these logics, but rather to shine a light on them, and possibly to allow them to undermine themselves. There is a risk in this – that in withholding a clear critical position I can be seen as merely promoting the capitalist system that I interrogate, or at the very least capitulating to it. While I recognize this risk, I feel it is one that is necessary to take, in order to move towards a form of critical dialogue that would be more open than prescriptive. This project is certainly critical, political, and progressive in its goals, but it aims

to allow its *form* to promote those goals, rather than to state them directly from a fixed position.

      This project, as such, is indebted to the solid critical foundations laid by Guy Debord and Henri Lefebvre. These post-Marxist urban thinkers are fundamental in aiding the development of a critical framework for looking at how urban power is constructed. Following their lead, *Delinquent History: For Sites of Transition* is interested in how to draw these critical foundations from the 1960s into the urban context of the second decade of the 21ˢᵗ century. At this point, as the modernist grid has released into the networked economy, it seems that a different tactic is needed to generate opposition and criticism, in order to promote a dialogue across the entrenched political positions of the contemporary urban spectrum.

Introduction: The Urban Narrative

The Nail House

A plan for development is drawn up. A building is designed and several connected

pieces of land are bought in a city - all except for one section of property. There is

a building there that refuses to move. A holdout. The developer tries to buy this

property, but the building refuses to leave. The law protects it. Either it has been

designated a heritage property, or its owner refuses to sell. In this confrontation

between history and development, both fail. Development is forced to alter its

course, build around history, in spite of it, while history is forced into a new

context, disconnected from its past. These existing buildings that hold their

position have come to be known as nail houses.[1] The result of such holdouts is a

perfect tableau of the urban narrative, a snapshot of the tension between the two

opposing characters of history and development, at the limits of their ability to exist in the same scene.

Modernism set the stage for this tension. Its manifestation in the form of urban development established an ideology of constant growth and progress that rendered sites and histories irrelevant. As post-war urban North America mobilized a de-historicized modernity through new architecture, old buildings came to represent an opposition to this programme and were removed. The force of this ideology was responded to with an equally forceful ideology of preservation, which strongly opposed the alteration or removal of any old or historic building. As such, the notion of heritage emerged as an ideology opposed to change in the name of maintaining an unaltered, protected history. This is a full inverse of development's desire for constant change and sets the stage for the contemporary urban narrative, pitting history and development against each other.[2]

The genius of development, however, is its ability to adapt. History has one defensive move – to hold its position. It narrates itself backwards, into the past, to locate itself in the present as something that cannot change. It locates itself on sites, in turn, generating an identity that is specific to that site. When history's assumed site-specificity is challenged, its reaction often results in the nail house. While history has perfected its ability to hold its position, development has perfected its ability to embrace the opposing characters it encounters.

Development has learned how history is narrated, and it has started narrating

history for itself, in order to quote it, move it around, make it fit into its plans.

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Moving a Nail House

 "Right now we are just in the process of moving the 1869 Richard West House. It's a

pretty cool part of our project The Pinnacle at Adelaide as it really starts our

development and helps build the entire building. The unique part of this building is that

it is actually going to be reincorporated into the project as well as be an integral part of

the John Street cultural corridor."[3]

History is easily moved through the act of quoting. In language – whether written

or spoken – quoting allows for a new context to be built around a set of words,

which are in turn moved from their original context into the new one. In this

state, their status as quotations signals a sort of truth, representing an objective

support of a newly built context from somewhere outside of it. As Michel

DeCerteau explains, this belongs to the art of making a coup: *"it is a detour by way*

of a past ("the other day," "in olden days") or by way of a quotation (a "saying," a

proverb) made in order to take advantage of an occasion and to modify an equilibrium

by taking it by surprise."[4]

Entire buildings can be quoted too – taken by surprise and physically

moved into a new context under a new narrative. In the case of the 1869 Richard

West House, the new context is a high-rise condominium. The developer

celebrates the presence of the old building. It writes its history into its

promotional material, as something unique about the site. It then lifts the

building up, and moves it to accommodate the new design – physically quoting it

into a new context under a narrative of growth and change. The dislocation and

conflict that is so apparent in the nail house is smoothed over in such cases. A nail

house tableau is turned into a winning move: an old building on a corner lot does

not fit in. Rather than destroying it (which heritage will not allow), and rather

than changing the design to accommodate it (accepting the nail house), it will be

moved to accommodate the design. Further, its history will be relocated into this

new development to help locate it: *"Amenities – Ground Floor: A heritage building*

referentially relocated to take pride of place in the present."[5] History appears to

comply with development in these cases, because that is how development

narrates history back into the city. It is the art of making a coup: *"taking history to*

new places."[6]

    This strategy, the winning move that beats the nail house is taken directly

from the methods of writing history: quoting and narrating. By appropriating

these methods, the 1869 Richard West House can become an *"exciting"* and

"integral" part of a new development. Moving the heritage building is presented as

the best possible solution to a potential nail house scenario – having old things

and new things at the same time. Outside of this rationalized narration, however,

the lifting up of a historic building, driving it across the street for a few months, then moving it to a new location, and building a condo around it, might not be seen as an inherently rational thing to do – at least from the perspective of the history of that building and its site. It raises the question of where history is located; it questions how history narrates its own site-specificity by turning that history into an aesthetic quotation. "*Taking History to New Places*" is the motto of a developer, a convenient catch-all marketing tool that clearly articulates the narrative strategies of development more broadly – strategies that appropriate the narration of history in order to move it and change it. While the phrase is deployed as a solution by the developer, it also includes a rhetorical hint at an underlying irrationality in the very act of a development using history to rationalize its narrative of growth and change.

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Friendly Ghosts

"Their histories cease to be pedagogical; they are no longer "pacified," nor colonized by semantics – as if returned to their existence, wild, delinquent."[7]

In *Ghosts in the City*, Michel DeCerteau elegantly anticipates the scenario of the nail house - moments where history's wild existence is on full display. He describes old buildings in a way that reads like a description of the nail house: *"they burst forth within the modernist, massive, homogenous city like slips of the tongue*

from an unknown, perhaps unconscious language."[8] DeCerteau celebrates these *"ghosts in the city"* as forms of defiant narrative resistance – they are delinquent, wild characters in tension with a rationalized narrative of growth and change. What is significant is that in the context of DeCerteau's observations, the urban narrative is largely driven by post-war urban planning. The prevailing contemporary urban narrative in North America, however, finds itself driven by private development, which has effectively transcended the primacy of planning as the driving force of growth and change. What this articulation of the wild, delinquent ghosts in the city does not anticipate is that development would learn to narrate history for itself. That in doing so, it would find a way to *tame* that wild existence, to create a new urban reality where history is organized around development, as opposed to its former inverse. This has allowed development to turn the ghosts of the city into friendly ghosts – good for naming new buildings and neighbourhoods after.[9] It allows for the illusion of having old and new things at the same time: making places feel unique (even if they aren't).

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Sites of Transition

There is a space between the poles of history and development that allows for a way to more clearly view this narrative strategy and expose how it functions. These in-between spaces are liminal sites, physically in the city, but temporarily outside of its narrative of growth and change. This thesis introduces the term *Sites*

of Transition as a theoretical framework from which to engage such sites in the urban narrative – sites that will enter or reenter at some point as some character, but which have yet to be cast in a role.[10] Sites of Transition can be considered broadly as a phenomenon generated by the narrative of development, where growth and change establishes its own gaps. A site that sits in the city waiting for a development plan to be made for its future is in transition.[11] It is defined by its temporality, by the fact that it will, at some point, join the urban narrative as something defined – a parking lot, a condominium, an airport – but in the period of time before that role is set for its future, it rests undefined. Sites of Transition can be well-known, public places that have been shuttered and opened up to redevelopment proposals. They can also be unknown, or unnoticed - a derelict house slated for redevelopment, or a former industrial site cleaned and cleared of its toxic past. The lag time created in these sites between their former identity and their new identity is the location of the ghosts in the city in an urban narrative now driven by development; it is here that delinquency rests in exile.[12]

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Delinquent History

This thesis engages Michel DeCerteau's articulation of strategies in relation to tactics, in order to mobilize a framework to uncover the delinquency of sites in transition. *"Strategies"* are outlined in his *The Practice of Everyday Life* as the calculation and establishment of power relationships over space by an individual,

group, or organization.[13] While strategies homogenize space and establish power, *"tactics"* inversely oppose and subvert that power, momentarily appearing as ephemeral, everyday, and often playful forms of opposition: *"Because it does not have a place, a tactic depends on time – it is always on the watch for opportunities that must be seized 'on the wing.' Whatever it wins, it does not keep."*[14] If the strategies of development in relation to the ghosts of the city can be summed up in the narrative method of *taking history to new places*, Delinquent History re-appropriates this strategy as a tactic.[15] It adopts development's ideology, its logic, and its resulting method of narrating history and turns it into what DeCerteau calls, *"an art of the weak"* – a form of criticality that allows a strategy to be pushed to the extent of its logic.[16]

In the dialectical relationship between history and development, the more history defines itself, the more quotable material is provided to drive development's narrative of growth and change. The very history that puts up an oppositional front to change is appropriated as the identity for the changed site of development. This thesis, *Delinquent History for Sites in Transition* recognizes this. It is a direct interrogation into this reality, one that attempts to narrate itself and its projects in a way that resists defining a place in a productive way. It is interested in following the rationalized logic of development and its strategic narration of history, in order to reveal the irrationality of that narration and its dependent logic. In doing so, it forms a parallel, irrational urban narrative, located

in Sites of Transition - sites that are momentary, ephemeral, and tactical in themselves. Free from any other histories or contexts, sites that are in transition act as a sort of laboratory where parts of the urban narrative can be isolated and quoted physically in real space, allowing the meaning of *taking history to new places* to be seen against a clearer backdrop.

The work that makes up this thesis is part of a conceptual history project carried out as a site-specific art practice. It revolves around four individual projects that are linked by virtue of their relationship to a single site of transition – The Leslie Street Spit. This site is taken as a case study from which to mobilize a gallery exhibition titled *Delinquent History*. In one project, titled *"Watson, come here, I want to see you!"* (**Figs. 1 & 2**) the first telephone conversation in history is quoted over a distance from the Leslie Street Spit, and fails, only to be looped endlessly in a video installation. A second project, *The Outer Harbour East Headland Phone Company* (**Figs. 3 & 4**) quotes the invention of the telephone, inaugurating a two-phone network, which will soon be abandoned at the Leslie Street Spit to become an infrastructural ruin. A third project, *A Monument in Transition* (**Figs. 5, 6, 7**) presents a new modular monument to sites in transition – a series of material and textual artifacts dislocated from their original contexts and rendered into a new relationship with each other. These projects quote specific histories into sites where those histories did not originate and do not necessarily belong; in doing so, they consider how urban development often does

the same. The three projects are linked by a short piece of narrative history titled *Delinquent History (For the Leslie Street Spit)* (**Figs. 8 & 9**). This document serves to further articulate the notion of Sites of Transition by performing a narration of various competing identities in the Leslie Street Spit's period of transition. Taken together, these three projects and the related writing project form *A Delinquent History for Sites of Transition.*

Part I: Delinquent History (For The Leslie Street Spit)

Prehistory

The Outer Harbour East Headland is born 1959. Envisioned as a breakwater for the newly constructed Outer Harbour, in its initial life it is a piece of infrastructure in support of the highly anticipated Saint Lawrence Seaway. The rise of containerization in the early 1960s renders this speculation on shipping void, and the Outer Harbour becomes irrelevant in the same moment as its birth.

Downtown, in 1966, a full city block is demolished to make way for Mies van der Rohe's new Toronto-Dominion Bank towers. In 1967 the first tower opens and modernism arrives on the Toronto skyline in its purest form – the *International Style*. Parts of the demolished buildings are erected as fake ruins in Scarborough. The rest is dumped at the Outer Harbour East Headland – real ruins. Some citizens protest the loss of the older buildings. The developer explains: *"they do not fit in."*[17] Eight years later, in 1975 the Ontario Heritage Act

is passed allowing history to protect itself from not fitting: *"No owner of property designated under section 29 shall demolish or remove a building or structure on the property."*[18] In 2003, the City of Toronto designates *"the property at 55 King Street West (Toronto–Dominion Centre) as being of cultural heritage value or interest."*[19] Mies's towers themselves are registered as heritage property while the buildings they displaced are continually covered over by new earth and rubble.

As the city goes through a building boom, excavated earth and demolished histories are relocated to the Outer Harbour East Headland, which grows in tandem with the city: a site is bought and a new building is designed for it. The site is redeveloped and an old building is demolished. Its rubble is dumped at the Headland. The rubble accumulates. It creates new land. Digging displaces the earth, and that earth displaces the lake. Modernism renders the city and its residue renders a new spit of land.

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The Unexpected Discovery of The Outer Harbour East Headland
The city grows vertically at the same rate as the spit grows horizontally. Nature arrives in a site waiting: *"the colonization and succession of various plant communities."*[20] Unkempt. Here, new land is created by accident. It is left alone and is unnoticed. Culture has receded. Between regular dumping of earth and rubble, unplanned and unexpected, nature preforms a redevelopment of the

demolished past of the city. The grid becomes a peninsula: *"an accidental wilderness."*[21]

"Sedge, Sedge, Sedge, Sedge, Sedge, Sedge, Cocks-Comb."[22]

"Tobacco, Virginia Creeper, Timothy, Reed."[23]

As development displaces nature in the city, that nature seeks refuge over the new land displacing the lake. The place is left uncontrolled. It is undefined. It is outside the narrative of the city - until the city notices. Government authorities are sent in: what exactly is this place? First the site must be understood. It must be discovered. Geography kicks in. Geology kicks in. The land is studied. Explorers are sent into the un-inhabited peninsula: *"On site. Drillers arrived at rig. Commenced drilling Borehole 10. Called K. Ridley with regards to progress. Back to rig. Stopped drilling, penetrated original lake bottom at 45 ft."*[24] Reports are filed: *"Dark green silty sand with brick and concrete debris, organics. Refusal."*[25]

The newly discovered land confusingly enters into bureaucracy. Part of it is ceded to the Toronto Region Conservation Authority. The rest goes to the Ontario Ministry of Natural Resources; they lease their part to the Toronto Harbour Commission. One half of the peninsula conserves itself while the other half keeps accepting new rubble. The land starts to be referred to with an unofficial name, one that sounds less like a piece of infrastructure: *The Outer Harbour East Headland* becomes the *Leslie Street Spit.* Maps and charts are generated. A concentrated effort to explore and understand the site produces new

data. But it still is in transition. Still uninhabited. Still without history. Bus tours begin bringing curious members of the public to see this new discovery for themselves.[26] Soon, they are allowed to enter on foot. Speculation about its future soon follows.

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A Site in Transition

An ambitious future is proposed: *"Marineland, Hotel, Marina, Waterski Club, Amphitheatre, Hostel, Yacht Club, Sea Scouts, Camping, Government Services, Future Waterski Area."[27]* A response limits the ambition: *"May not be best area for future waterskiing."[28]* Further recommendations are made: *"Eliminate proposed Marineland and Hotel. A possible harbour police location. Amphitheatre at best a long-range prospect."[29]*

Other plans are drawn up and proposed by Magna International Inc. *Toronto Outer Harbour: The Unrealized Potential[30]: "Toronto is a great city, but some parts of it make you sick to see them."[31]* A remedy is clearly prescribed: *"Magna's top man hopes to work as big a miracle on Leslie St spit as he has in unique auto parts firm…Magna proposes to buy about 160 hectares (400 acres) along the waterfront between Cherry and Leslie Sts to develop factories with 4000 jobs, 3000 housing units, parks, recreation areas, schools and neighbourhood stores."[32]*

"Sunwincor International and our partners are actively engaged in planning and developing an exciting and ecologically balanced wind farm. The Leslie Wind Farm

will be located on the Outer Harbour East Headland at the base of Leslie Street adjacent to Toronto, Ontario."[33]

The King's Harbour Marine Park: "A suggestion, by Metro Park Commissioner Bob Bundy, that the spit be developed as a major theme park modeled on a 19th-century seafaring village complete with restored sailing schooners, ships' chandlers, restaurants and wharves."[34] "HMS Nancy played a key role in the defeat of the Americans in the War of 1812."[35] "The Nancy-Griffon Fund proposes rebuilding the HMS Nancy as a centerpiece for the Marine Theme Park."[36]

"Swimming and surfing enthusiasts have called for the construction of a 'wave making pool' on the spit – an oversize swimming pool that uses compressed air to create three-foot waves for body and board surfing."[37]

"I write to the City Executive Committee to support the construction of the Proposed Port Golf Academy that is located near the foot of Leslie Street…Golf is a very wholesome sport. It is played outdoors, requires discipline and good demeanor, and is not associated with the use of drugs or many of the other negative influences to which our children are exposed today. In addition, a facility such as this would be ideal for employing our youth during the summer months. Please give this exciting new project your most serious consideration. Sincerely, Ben Kern, Director of Golf."[38]

"I am faxing this note to indicate to the committee that I am strongly against any development on the spit or the base of the spit. There are acres of unused land nearby which has no special environmental use – LET THE SPIT BE!!"[39]

"Proposed Toronto Outer Harbour Airport. Legend: Existing shoreline, proposed shoreline, airport lands, runway, taxiway, hangar, terminal, parking structure, floating boom."[40]

"The spit has become a battleground for competing interest groups in Metro [Toronto], with an average of 50 proposals a year as to how the 4.8-kilometre (3-mile) man-made peninsula on the lake at the foot of Leslie St. should be used."[41]

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A master plan. Revised master plan. Hours of operation. Policies. Butterfly count (annual). Christmas bird count (annual). Caspian Tern nest counts (annual). Ring-billed Gull nest counts (every 5 years).[42] "Visitor information: The park is not open during the week because it is an active construction site with a steady flow of trucks bringing in more fill."[43] "Notice to truckers: Effective September 2, 2011: concrete pipes, pillars, beams, light poles, and so on, are NO LONGER ACCEPTED."[44] "Unreinforced concrete, broken concrete, brick, ceramic tiles and clean porcelain materials ARE ACCEPTED."[45] "Notice to bird watchers: Do not linger around an owl for more than a few minutes. Do not follow an owl if it flies away. Do not report owl sightings on the internet."[46]

"Sweet Pea, Cut Grass, Wild Peppergrass."[47]

"Brick (red, cream) with concrete and silty sand, some organics, faint odour."[48]

"Butter-and-eggs, Tartarian Honeysuckle, Water Horehound."[49]

"Brick and concrete, gravel, asphalt, shale."[50]

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Leslie Street Spit is a Site of Transition. It grows every weekday with every truckload dumped there, while every weekend it acts as a conservation zone. Protected as it emerges. *A golf course. Marina. Marine theme park. Airport. Museum. Wavepool. Windfarm. The Unrealized Potential.* As a site of transition it exists in a state of speculation. Its prolonged and unusual state of transition will soon conclude in the form of a park and conservation zone. But its history until that point is a delinquent history – one of speculation. A history of things that never actually happened.

Part II: Taking History to New Places

An Action

"I then shouted into the mouthpiece the following sentence: 'Mr. Watson – come here – I want to see you.' To my delight he came and declared that he had heard and understood what I said."[51]

On March 10, 1876 Alexander Graham Bell has the first telephone conversation in history, with his assistant Thomas A. Watson. In this moment the stage is set for the telegraph to be exceeded. A new age of communication is ushered in; infrastructure is erected across North America. Bell narrates this event into his diary, and as such narrates an entry into history.

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"WATSON! COME HERE! I WANT TO SEE YOU!"

Yelling this across a five-kilometer wide channel of water. Quoting the first phone conversation. *Taking history to new places* – to a site of transition - to the Leslie Street Spit. Performing a history in a new context, in a place with no history. The strategies of development did not bring the landline phone network here. Which isn't to say that you can't use a phone in this place – a smart phone works perfectly well - but in the site of transition there is a gap between the first phone conversation and the arrival of wireless networks.

The Leslie Street Spit skipped physical infrastructure. It did not register the invention of the telephone, and did not hear the echo of Bell's words from its isolation in a prolonged state of transition. So, this gap is narrated. Yelling and yelling. Using cell phones to coordinate the conversation over the distance. Then, switching off the cell phones: *"Watson! Come here! I want to see you!"* The quotation is dislocated in time in the performance of yelling the words without the aid of Bell's invention. It follows the lead of Bell's diary entry, only yelling into the distance instead of the mouthpiece. Setting up cameras and microphones to document the event, this dislocation is heightened not only by the failure of the conversation to be heard across the water, but by presence of the sophisticated digital recording tools used to capture this new context.

The performance of the conversation itself is a delinquent action. But, as DeCerteau points out, "*the 'oral' is that which does not contribute to progress; reciprocally, the 'scriptural' is that which separates itself from the magical world of voices*

and tradition."[52] Just as Bell's own conversation didn't enter the narrative of history until it was written into his journal, this dislocated re-enactment of that conversation doesn't enter the narrative of Delinquent History without its own documentation. Its elaborate real-time recording draws it into the gallery context of *Delinquent History*, in the form of a four-channel video installation.[53] Anyone who then enters the gallery steps into this reenactment, where a dislocated quotation is re-performed in a futile loop – an attempted conversation which is only seen, and never heard.[54] The non-narrative function of this looped video installation resonates with Rosalyn Krauss's description of Richard Serra's *Hand Catching Lead* as a pure process*: "An action deprived of an object has a rather special relation to time…It is not a time within which something develops, grows, progresses, achieves. It is a time during which the action simply acts, and acts, and acts."*[55] It documents an unproductive narration of the site – a quotation which contributes to Delinquent History's irrational narrative, but does not contribute to progressing the rational urban narrative of growth, change, and development.

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I then shouted with all my strength into the wind across the water. It was too far to see exactly where he was on the other side, and I know he couldn't see exactly where I was either. "Watson! Come here! I want to see you!" I would wait, and listen. I could not hear any response. We had agreed to keep yelling to try to hear each other but after exhausting our voices, we never did. We had previously speculated about whether or not

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the Leslie Street Spit was so isolated that one's voice would ever reach the limits of the city. That day seemed to confirm this – physically failing to communicate due to the isolation of the place. Back in the city we checked the digital audio recordings, but all you could hear was wind and waves. We tried to zoom in on the videos to locate each other, but the distance was too far to see any detail.[56]

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A Ruin

The Outer Harbour East Headland Phone Company will install its first phone network at the close of this exhibition. It will provide the site with its own unique phone numbers – 1 & 2. These phone numbers will only be able to be called from within the site, on its own network. People outside wishing to reach it are encouraged to call either of the numbers by dialing 1 or 2 on their phone – this will bring you into close contact with the bureaucracy that surrounds sites of transition, allowing you to interact with the gap of the urban narrative.

The phone network will not be maintained and it will not grow. After being installed The Outer Harbour East Headland Phone Company will be formally dissolved. Over time, as the Leslie Street Spit enters the urban narrative as something defined, something other than a site of transition, the relics of the phone network will remain on site as an infrastructural ruin from this period of transition: a phone network that is off-the-grid, on its own grid, just like the site itself.[57]

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Patented on March 7, 1876 by Alexander Graham Bell, *"Improvements in Telegraphy"* wrote itself into history with words.[58] It also left a physical legacy that is unmatched by any single building or development. The networked, global economy has evolved in sophisticated ways since then, ways that are dependent on the foundation laid by this initial invention. As networks evolved into new wireless technologies the improvement in telegraphy was left behind. Landline phone networks are now rarely installed and phone lines no longer built. Networked infrastructure no longer needs to be physical, despite the fact that the network is now entirely global.

In the tension of the urban narrative, infrastructure has something of an inconspicuous role – unnoticed yet always present. As a form of development, infrastructure is discrete in how it makes changes to history. Even the oldest buildings were altered to accommodate the arrival of the telephone – future nail houses included. The societal shifts that have coincided with the arrival of new infrastructural systems are hard to overstate. The telephone (and its related phone line networks), electricity (and its related power line networks), and the paved road (and its related freeway system) are agents of growth and change, mobilizing the possibility of development in the urban narrative. While physically visible, the subtlety of infrastructure is located in its relationship to private development. Trevor Boddy explains this as the *"unspoken agenda"* of infrastructure: *"to make the city less public in the name of public amenity"[59]* This is contrasted by the more

conspicuous objectives of urban development in the form of architecture.[60]

Development's desire for economic gain appears in contrast to the seemingly

objective, publically-oriented functionality of infrastructure. This is despite the

fact that the presence of infrastructure provides a physical link of any site to the

urban narrative, by rationalizing it into its various networks.

In its functionality, infrastructure champions itself over aesthetics. As such

it can convincingly portray itself as a purely rational character - it just functions,

and in doing so it allows the urban narrative to function. It is the grammar of the

urban narrative, just as language in a script is made functional by the system of

grammar running unnoticed below and between the words. As a grammar,

infrastructure is always present, but rarely noticed. In the contemporary reality of

wireless infrastructure, its physical form is literally rendered invisible. In the

process, infrastructure's role in the urban narrative is left relatively unchecked and

unconsidered as a form of development. In a site of transition, however, the arrival

of physical infrastructure is a much more conspicuous presence.

Away from the urban narrative, a quotation of an out-of-date form of

infrastructure into a site of transition turns it from something inconspicuous, into

a much more apparent form – elevating it from the grammar of the script to a

fully visible character. Rather than simply quoting this form *at* the site, it is

quoted *into* the state of transition, and into its transitional narrative of Delinquent

History. The phones, as infrastructure, come to embody a symbol of development,

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while their planned abandonment ensure their inability to actually contribute to development. In this respect, the building of an autonomous and anonymous two-phone network in order to be abandoned at the Leslie Street Spit resonates with Robert Smithson's narration of development in Passaic, New Jersey: *"This is the opposite of the 'romantic ruin' because the buildings don't fall into ruin after they are built but rather rise into ruin before they are built."*[61] The difference is that while Smithson's narration can be seen as a form of conceptual, written intervention into the narrative of development, Delinquent History performs *both* a physical and conceptual intervention.[62]

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I finally got the bell ringing today. It has taken me six months to do this. I have been following Alexander Graham Bell's diagrams, but cannot fully understand them. I have turned to various YouTube tutorials for assistance, and slowly, by learning some simple electro-physics, have been able to get a 555 timer to oscillate between 20hz. This small, ultimately simple circuit has taken great care to build in a way that with only a few batteries, it can recreate the entire infrastructure of a telephone network. When someone presses the button on the other phone, it connects the circuit, and sends a 20hz single to the brass bells that I have taken out of two old rotary phones – it mimics a phone call. I have started designing the concrete infrastructure that will support the phones too. It will be concrete to ensure its durability. I want the phones to be anonymous – easy to identify, but with a context shifted enough that it approaches the surreal – somehow

having no slot to place coins in achieves this. If someone encounters it, perhaps they would ask, 'when was this built?'"[63]

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A Monument

"Monuments are human landmarks which men have created as symbols of their ideals, for their aims, and for their actions. They are intended to outlive the period in which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future."[64]

"Along the Passaic River banks were many minor monuments such as concrete abutments that supported the shoulders of a new highway in the process of being built."[65]

The Leslie Street Spit provides all the material for building a monument to it as a site of transition. The makeup of the place is overwhelmingly industrial and anonymous – the residue of modernity: *Grey silt and clay, some gravel, concrete and porcelain. Brown silty sand with asphalt, concrete, brick, wood, gravel. Grey to brown silty clay, brick, gravel with fuel odour.* Demolished sites, aggregated into the spit. Within these layers of urban displacement are unusually personal material forms: ceramic tiles. They reflect the aesthetics of domestic modernity, drawn from kitchens and bathrooms throughout Toronto – places that have been removed and their parts scattered. They are the only materials on the site that suggest an

interior, and thereby allude to everyday lives. At the same time, it is impossible to trace their origins to specific interiors, leaving them as entirely dislocated material histories.

The Monument in Transition selects these materials over all others present at this site, as they seem to embody the dislocated spirit of it in its stage of transition. The smashed shards, collected and removed from the site, then aggregated again into an approximation of their original 1'x1' modular form, contribute to a modular monument. The resulting tiles are not recreations of history, as they do not attempt to present themselves as a form of restoration. The gaps in each 1'x1' square are clearly announced and solidified by the concrete that now holds the scattered pieces in an approximate relation to their origin. These tiles can be shown in a different formation each time the monument is erected; each individual tile remains static, but its arranged form does not. They collectively constitute a *monument*, in that they are *"intended to outlive the period in which originated them."*[66] That period, however, is defined by competing identities and a history of things that never actually happened - of proposed identities and development plans that were never realized. In a state of transition, it is paradoxical for a fixed monument to be built as a symbol of non-identity. By not fixing the monument into a permanent form, or even in a permanent location, the temporality of each showing of the monument reflects the temporality of the site of transition.

The tiles are paired with textual archival documentation of the Leslie Street Spit. This material is a record of an attempt at a rationalized, bureaucratic understanding of a site in transition, rendered through the stoic language of contract workers under government commission. These texts previously attempted to define the site – to identify it, to unify the disparate parts of its physical form into a complete whole that could be understood. This textual material is the very fundamental element that allows the narrative of development to function. It is this raw textual material that generates information on which the proposals for the potential future of the Leslie Street Spit are built.

The archival material itself is cropped into a 1'x1' tile – making development fit with history, rather than the other way around – quoting this material, treating it as something physical, aesthetic.[67] It is then placed in a direct physical relationship with the tiles in the gallery – arranged on the wall in the same formation as the tiles on the floor. Quoted into a new context, dislocated from the typewritten report pages that clearly located their context, they now (temporarily) reside on the gallery wall where they become aesthetic objects. This displaces the words from their original meaning in the same way that development narrates history into a new disconnected context. The difference is that rather than providing a rationalized narrative, like that presented by development, the text in the *Monument in Transition* is set in an open, irrational narrative. It dislocates the very material that attempts to *locate* the Leslie Street

Spit, and reduces it to a form of poetic verse.[68] The narrative form is implied by their arrangement in a line along the wall, but it is ultimately left to the viewer in the gallery to construct any narrative possibilities, which even then are left unconcluded. Distilled and isolated, the Monument in Transition narrates itself in parallel to the urban narrative. The function of a monument in transition is related to the aesthetic role of the ruin, as described by Susan Buck-Morris: *"the crumbling of the monuments that were built to signify the immortality of civilization becomes proof, rather, of its transiency."* This work, rather than showing transiency through decay, preserves itself in transition.[69]

Part III: The Gallery

Site-Specificity

This exhibition, *Delinquent History,* sees three site-specific projects temporarily residing together in the same space of the gallery. As site-specific works, they are all generated from a deep relationship to a common site – The Leslie Street Spit – but each exists in a different orientation to it. *"Watson, come here I want to see you!"* uses the site as a venue for the dislocation of the first phone conversation, which is then relocated into a video installation – a site-specific performance, recreated digitally in the site of the gallery. *The Outer Harbour East Headland Phone Company* is on its way from the gallery to become a permanent part of the site – an intervention with a site-specific future. *A Monument in Transition,* inversely, is rendered from the material of the site, and is now dislocated permanently from it – a monument with a site-specific past.

As a whole, these works can be contextualized under Miwon Kwon's notion of the *"un-hinging"* of site specificity: "*'unhinged' both in a literal sense of a physical separation of the art work from the location of its initial installation, and in a metaphorical sense as performed in the discursive mobilization of the site.*"[70] This notion of the site as dislocated, or unhinged, is furthered by the contextualization of the Leslie Street Spit as a site of transition, a site itself unhinged from the urban narrative. The site-specificity of the works in *Delinquent History,* are separated from Leslie Street Spit and moved into the gallery; these projects themselves are predicated on a logic of separating history from its original site and context through the act of quoting - *Taking History to New Places*, and then showing it again in another place. Even *Phone Company,* which performs the most physical and literal intervention into the site, denies a clear site-specific orientation by being shown in a gallery first, and presented as something that will be installed on site after the exhibition.

The projects in *Delinquent History* are not documentation of works that actually exist on site, somewhere else, outside of the gallery. They are works made from a site, or in relation to a site, but organized with a commitment to being shown in a gallery. As such, the gallery represents a sort of neutral site from which to consider these projects.[71] They are illustrative, not so much of the specific site, but of a set of conditions that have rendered it - the tension between history and development in the urban narrative. Ultimately, as the Leslie Street Spit is taken

as a case study for Sites of Transition – sites themselves that are temporarily

undefined – there is an interest in locating them in the gallery in order to generate

the exterior, parallel urban narrative of *Delinquent History for Sites in Transition.* In

other words, the site-specific processes that make up *Delinquent History* are

original, autonomous, gallery works – something that the lineage of site-

specificity is suspicious of.

The dawn of site-specific art represented a movement away from the

modernist idea of the autonomous art object. Kwon, in revisiting this idea, shows

that the later un-hinging of site-specificity has made it *"all the easier for autonomy*

to be smuggled back into the art work."[72] The work in *Delinquent History* is set within

this tension, engaging an inherently site-specific process, but resulting in works

considered for exhibition in a gallery in order to engage a critical interrogation

into the practice of narrating sites.

Canonized examples of site-specific projects, manifested most explicitly in

land art, operate in a movement away from the modernist idea of the autonomous

art object in the gallery. In the process they often move closer to the turning of

their sites into fictional spaces, since their orientation as artworks invariably leads

them back to the gallery in the form of documentation – as quotations of sites.

Spiral Jetty is certainly *in* the Great Salt Lake; at least all the books, films, and

photos produced of and around this work will attest to this. And sure, one has to

go to Utah to experience the work directly, but if you have not, the site-specific

work is narrated to you. Kwon's recognition of this process signals a clear overlap with the narrative strategies of development: *"Under the pre-text of their articulation or resuscitation, site-specific art can be mobilized to expedite the erasure of differences via the commodification and serialization of places."[73]* Site-specific artworks can be mobilized for productive economic purposes (city branding, urban redevelopment, or otherwise) by their ability to turn a site itself into a unique place, like an autonomous art object. Similarly, history is mobilized by development for a similar commodification of places by using that history as a way to locate a generic or homogenized space.[74]

The site-specificity of the work in *Delinquent History* is unhinged in keeping with the tactical operations of these projects: *"whatever it wins, it does not keep."[75]* It resists quotation of the site, by presenting the works in the gallery in their complete form, rather than a documentation of them. They appropriate the various forms of quotation into a form that is (potentially) able to resist appropriation back into the narrative of development. A conversation you can never hear, a phone network, meticulously built in order to be abandoned, a monument that has no set form, and no set location, and a narrative history of things that never actually happened, the works in *Delinquent History* are productive in their irrationality.

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Narratives

"Narrated history creates a fictional space. It moves away from the "real" – or rather, it pretends to escape present circumstances: once upon a time there was…"[76]

"SEPTEMBER 30, 1659 – I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm in the offing, came on shore on this dismal, unfortunate island, which I called 'The Island of Despair.'"[77]

Writing history, it appears, provides the once-upon-a-time narratives that are now so easily appropriated. That writing history is the first step in *developing* a place, by turning it into a fictional space – something that can be quoted and appropriated.[78] DeCerteau articulates the act of writing itself as a strategic (as opposed to a tactical) function: "*Combining the power of accumulating the past and that of making the alterity of the universe conform to its models, it is capitalist and conquering.*"[79] He extends this notion to the salient example of Robinson Crusoe, who in choosing to write about his island in his diary produces a system of objects inside of a narrative that falls under his control. This can be extended to the level of the city, where development takes the role of Crusoe, organizing the elements around it through the act of narration.

The text *Delinquent History (For Leslie Street Spit)* operates in a similar way – a sort of Robinson Crusoe island narrative – only instead of narrating, and

thereby controlling the Leslie Street Spit through the production of a system of objects, it performs this with the various competing identities of the site in transition: the reports and rules that overlap and contradict each other in an attempt to draw the site into a single role in the urban narrative.[80] It does not provide quotable and controllable narrative material, as it is itself built from quotes relocated into a new context. In the gallery this text functions as a sort of introduction to, and loose contextualization of, the three projects. By narrating through quotation a history of things that never actually happened, it becomes possible for the work in the gallery to be considered as a physical extension of that act of quotation.

This form of narration owes itself to a lineage initiated by Walter Benjamin's unfinished *Arcades Project*, which employs a methodology he describes as literary montage: *"I needn't say anything. Merely show."*[81] Jacky Bowering's study of this form of conceptually-driven narration is organized under her notion of the *"Melancholy of Modernity,"* which is *"resuscitated through the methodology of defamiliarization: the rediscovery of the quotidian through making it strange."*[82] Overall, the aesthetics, materials, words, and logic that assemble *Delinquent History* are drawn from the ubiquity of modernity and development's subtlety in narrating itself within that environment. Locating these things in the gallery, in relation to sites of transition, performs this methodology of defamiliarization by

shifting their contexts enough to make them strange: *"the absurd as a means of revelation."* [83]

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Delinquent Precedents

"For two plaster dusty weeks people watched us measuring, cutting and removing the debris from the truncated conical void… As the cone diminished in circumference, it twisted up through the walls, floors and out the attic roof of the adjoining house. This hollow form became a 'Son Et Lumiere' for passers-by." [84]

In 1975, Gordon Matta-Clark's *Conical Intersect* dramatically illustrated the urban narrative. It marked a Site in Transition, the rapidly redeveloping Les Halles section of Paris, with a delinquent action – physically creating a negative sculptural space in a building that was demolished the same day that the work was completed. Pamela Lee's articulate analysis of the work's relationship to the site's urban history reads like a description of a site in transition as articulated throughout this thesis: *"More than any of his other works, the Parisian site neatly illustrated the tension between the narratives of historical progress – as embodied in the construction of the Pompidou Center – and the destruction of sites that is a prerequisite to this."* [85] While Matta-Clark is famous for these building cuts, *Conical Intersect* in particular sets a precedent for *Delinquent History*, in its operation within a site that guarantees its own temporality.

Rachel Whiteread's *House* (1993-4) sets a similar delinquent precedent. It too marked a site in transition, in this case, in East London, only with the sculptural inverse of Matta-Clark's *Conical Intersect* – a cast of the interior space of a terraced house that was slated for demolition. *House* emerged as the building's walls were pulled down, leaving a full-scale inverse of the original interior space that stood for eleven weeks, until the sculpture itself was demolished as the site re-entered the urban narrative.[86] Both works resonate strongly here, in their engagement with urban sites that are in a gap in the urban narrative. Significantly, as each of these sites entered the urban narrative in a defined role[87] the works themselves disappeared. As such, these works could themselves be considered entries into the narrative of *Delinquent History for Sites of Transition* – a narrative that does not articulate sites in a productive way, in relation to the narrative of development. They operate in tandem with the urban narrative, from inside of it – taking its logic and its strategies as a form within which to build temporary monuments to Sites of Transition. These projects are delinquent, in that they cannot be quoted back into the urban narrative; they disallowed a potential appropriation by locating themselves within spaces that were already in the act of being removed. This is a tactical gesture, turning the strategies of development into an *"art of the weak."*

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Playing Dominoes

Jan Verwoert describes rational conceptual art of the 1960's as an operation within a pre-defined field.[88] He compares this to playing a game of chess, where the grid of the board is set and never changes, and a player uses strategic moves to defeat another player. For the conceptual artist, this is replicated in the establishment of a problem, and then making strategic moves to complete that problem, thereby ending the game.[89] In ending the game, the conceptual artist wins, by making a direct and transparent entry into the narrative of art history.[90] *Delinquent History* operates in a similar way, with the difference that it makes its strategic moves as a tactic. It follows the rules set by development, only to deploy these moves off of the game board, in sites of transition. From there, these strategic moves cannot *win* the game: rather, they force themselves into a different context.

   Delinquent History does not seek to overtake the urban narrative of development and replace it with something else, but rather, is interested in running parallel to it, in an on-going form. Verwoert proposes dominos as an alternative version of the practice of conceptual art-as-chess, as a strategic game that creates an emerging field that opens a new field of possibilities with each move. *Delinquent History's* method of employing strategies as tactic could be described in these terms: like playing dominos, only following the rules of chess. It is an intervention into the rules (the strategies of development), but by following the rules into another context, their power and meaning seems to

collapse. At the moment the Leslie Street Spit stops being a site of transition –

the moment the trucks stop dumping rubble and growing the landscape - these

works really initiate themselves. They are not ends in themselves, or complete,

concluded works. They operate in engagement with time, anticipating the shift of

Leslie Street Spit out of its state of transition and into the urban narrative. They

serve to mark that state of transition, highlight its irrationality, and in the process,

the irrationality of the narrative that surrounds it.

Conceptual art as a game of chess is predicated on the rationalism inherent

in the origins of such practices. If Joseph Kosuth's 1965 work *One and Three*

Chairs is taken as a canonized example of rational conceptualism, its function is

predicated on an explicit illustration of the relationship between language and

image, signifier and signified.[91] The logic of the work in *Delinquent History*

follows a similar level of literal rationalization, only relying on a shift in its context

to a level where it is able to expose levels of inherent irrationality. As Jacques

Ranciere asserts: *"Any commodity or useful object can, by becoming obsolete and unfit*

for consumption, become available to art in different ways, separate or linked: as an

object of disinterested pleasure, a body encoded with a story, or as witness to a

strangeness impossible to assimilate."[92] In the case of *Delinquent History* this operates

in two ways: by displaying in a gallery obsolete physical objects (shards of ceramic,

or phones that are guaranteed to lose their function in the future), and also by

turning the logic of quotation itself into something obsolete.

The work in this thesis aims at turning the literalized logic *"Taking History to New Places"* itself into a *"strangeness impossible to assimilate."* It asks, if development can assimilate or appropriate both history and site-specific art through an act of narration, what can it do with a practice that assimilates and appropriates its own logic? Jean Baudrillard posits a speculative, and hyperbolic answer to this question in his writings for *Utopie: "It is impossible to destroy the system according to a logic of contradiction…The only solution is to return the process, to turn the very principle of the system's power against it: challenge the system with a gift to which it cannot respond – other than with its own death and decline."*[93] While this thesis does not assume that it could bring about the death of the current system of development, it does aim to challenge that system with *a gift to which it cannot respond*: the redeployment of its own strategies as tactics. In doing so, it hopes to illustrate the mechanisms and the methods that development uses in order to absorb the various threats to its program of growth and productivity. It aims to directly engage the complexity of urban development, and its very entwined relationship with historical narratives, rather than staking a fixed critical position from behind the discourse of history. This provides an opportunity to be critical not only of how development uses history, but also of how history writes itself in a way that can facilitate development.

The work in this exhibition and the structure of the accompanying writing attempts to preform the capitalist act of displacement, in order to displace the

strategies that enable it. In doing so, it adopts a criticality that it hopes to locate in its *form*, and in its shifted context. From the outset, there has been risk in this – that the project's criticality may be lost in an aestheticization of the processes of development. The hope is that in taking this risk, it may enable a different tactic to generate opposition and criticism – one that is open and dialogic, rather than fixed and prescriptive. There is an attempt to honestly address the complex and contradictory elements of urban development, while also establishing a form that is so close to that of development, that its appropriating logic might not even recognize it. Deployed from *inside* of this logic, *Delinquent History: For Sites of Transition* is a critical and conceptual intervention that has emerged from a long process of searching for new ways to generate a progressive dialogue surrounding urban development. The resulting project does not clearly articulate or state all the elements of its criticism, but rather, hopes to provide a new perspective from which to provoke a new dialogue that is more fluid, and more able to engage the complexity of the contemporary urban environment.

Afterward: A Delinquent Dialogue

In developing the notion of a *Delinquent History*, and applying this to what has been termed here as *Sites of Transition,* this thesis and its related projects have undertaken an extended dialogue with the dialectical relationship between history and development in the urban narrative. The Leslie Street Spit, taken up here as both a site-specific case study for *Delinquent History*, and an exemplary illustration of a *Site of Transition*, is a complex, paradoxical environment that has captured the attention of many more parties than the government, developers, conservationists, birds, and plants described in this thesis. In particular, artists have had an ongoing interest with the site, and over the year-and-a-half creation of this project, a great number of other creative works were generated in relation to, or at, the Leslie Street Spit.[94] While an increased focus on any single location has the potential to dilute the complexity of it, the competing identities inherent in the Leslie Street

Spit through its extended period of transition has allowed these creative projects to only expose more complexity.

This thesis does not attempt to present a definitive example of how to engage with the site, nor does it attempt to align itself in a way to overtake any other projects recently initiated in the extended, un-hinged notion of it. Far from suggesting the turning of the Leslie Street Spit into a sort of outdoor gallery, these competing practices seem only to reinforce the ability of the site to constantly evade a singular identity. There appears to be an opportunity at the current moment to consider all of these discrete, individual engagements with the site as part of a common *delinquent* dialogue; in the current conditions of rapidly developing 21st Century Toronto, this dialogue generated from the Leslie Street Spit has the potential, it would seem, to exert a critical influence back onto the city that accidently created it, potentially influencing the urban narrative from this deep gap within it.

Notes

[1] Human Wu, "Tales of Nail Houses" in *MONU* (Vol. 13, September 2010), 33-40.

[2] The dialectic relationship between urban heritage and urban development throughout this thesis is considered under the theoretical framework of an *urban narrative*. While urban heritage generally is designated as an official status by a government authority, for the purposes of this thesis, this notion of heritage is extended to include any urban site that opposes change and development. This broad notion of urban heritage in the urban narrative is thereby regarded throughout as the character *history*. The character of *development* is treated somewhat less broadly, referring to contemporary urban development, most clearly manifested in high-rise condominium building projects. Overall, the urban narrative is largely considered within as a Western, and predominately North American urban context.

[3] Transcription of "Pinnacle on Adelaide" promotion video "The Pinnacle on Adelaide Heritage House Move," YouTube video, 1:53, posted by "PinnacleINTL," October 15, 2012, http://youtu.be/sr41bb5upSM.

[4] Note on style: this document, throughout uses italics emphasize its own act of quotation as *"an art of making a coup."* Michel DeCerteau, *The Practice of Everyday Life*, (Berkley: University of California Press, 1984), 79.

[5] "Amenities," The Pinnacle on Adelaide, accessed March 11, 2014, http://pinnacleadelaide.com/amenities.php.

[6] *"Taking History to New Places"* is one of the promotional slogans being used by *The Pinnacle on Adelaide*. It appears on billboards in the streets in Toronto, as well as on their website: The Pinnacle on Adelaide, accessed March 11, 2014, http://pinnacleadelaide.com/amenities.php.

[7] Michel DeCerteau, "Ghosts in the City," in *The Practice of Everyday Life, Vol 2: Living and Cooking,* ed. Luce Giard (Minneapolis: University of Minnesota Press, 1998), 135.

[8] DeCerteau, "Ghosts in the City," 133.

[9] Rosalyn Deutsche has critically unpacked this relationship between branding and nostalgia: *"Throughout the boom years of redevelopment, nostalgic images of the city*

were employed by real estate developers, historic preservationists, and city officials to advertise individual redevelopment projects as advances in an ongoing struggle to restore an ideal city from the more or less remote past." Rosalyn Deutsche, "Agoraphobia," in *Evictions: Art and Spatial Politics* (Cambridge, MA: MIT Press, 1996), 285.

[10] Sites of Transition, in their state between the poles of history and development are related to both Marc Auge's *non-places,* and Foucault's *Heterotopias,* however, differ in their temporality. Auge's *non-places*, while being non-anthropological, are generated by supermodernity. This environment is the result of development achieving a fully homogenized form, a state similarly articulated by Rem Koolhaas as *Junkspace*: *"like being condemned to a perpetual Jacuzzi with millions of your best friends."[10]* The success of *Junkspace*, or the *non-place*, in homogenizing the urban environment has resulted in an evolved form of development that attempts to counter its own homogenization by appropriating the narration of history. So, the non-anthropological *Junkspace/non-place* reflects the Site of Transition in its displacement of history, however, differs in its clear homogenizing role in the urban narrative. See Marc Auge, *Non-Places: An Introduction to an Anthropology of Super Modernity* (London: Verso, 1992). And Rem Koolhaas, "Junkspace" in *October* (Vol. 100, Spring, 2002).

The non-hegemonic state of the *Heterotopia* has clear resonance with the idea of the Site of Transition, as a site between the poles of history and development. The *Heterotopic* space, however, is one that is generated in order to contain notions of otherness, and operate as a product of cultural space – *rest homes, psychiatric clinics, prisons, theatres, cinemas, gardens, boarding schools, cemeteries,* etc. Sites of Transition are these spaces before they have reentered the urban narrative as one of these identities. See Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," in *Rethinking Architecture: A Reader in Cultural Theory,* Neil Leach ed. (New York: Routledge, 1997).

[11] The discourse of indeterminate spaces in urban planning/design discourse is related to this. The difference between Sites of Transition and the discourse of indeterminate space is in how urban planning tends to consider how these can be better used as rationalized spaces in the urban narrative. Sites of Transition, inversely, are defined here not as solutions to the urban narrative, but rather as sites for delinquent actions that undermine that narrative. See Claire Colomb, "Pushing the Urban Frontier: Temporary Uses of Space, City Marketing, and the Creative City Discourse in 2000s Berlin," In *Journal of Urban Affairs* (Vol 34, No 2, 2012), 131- 152.

[12] In this, sites of transition are closest to Henri Lefebvre's *"differential space,"* which are contextualized against the notion of capitalist *"abstract space":* *"Abstract space carries within itself the seeds of a new kind of space. I shall call that new space 'differential space', because, inasmuch as abstract space tends towards homogeneity, towards the elimination of existing differences or peculiarities, a new space cannot be born (produced) unless it accentuates differences."* Lukasz Stanek articulates Lefebvre's *differential space* as *"an alternative to abstract space,"* one that is political in its radical transformation of everyday life that is focused on the unity of understanding and action. The dialectic relationship between *abstract* and *differential* space echoes the relationship between development and sites of transition. The difference is that sites of transition are inherently unable to transcend development, in the way that Lefebvre envisions the revolutionary potential of *differential space* over *abstract space.* Henri Lefebvre, *The Production of Space,* trans. Donald Nicholson-Smith (Cambridge, MA: Basil Blackwell Inc, 1991), 52. And Lukasz Stanek, *Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory* (Minneapolis, MN: University of Minnesota Press, 2011), 169-170.

[13] DeCerteau, *The Practice of Everyday Life,* 29-42.

[14] DeCerteau, *The Practice of Everyday Life,* 37.

[15] Let it be noted that this is a re-appropriation, as development's strategy of narrating history is itself already an appropriation.

[16] DeCerteau, The Practice of Everyday Life, 37.

[17] John Sewell, The Shape of the City: Toronto Struggles with Modern Planning (Toronto: University of Toronto Press, 1993).

[18] *Ontario Heritage Act*, c. 34, s. 1.

[19] City of Toronto. By-Law No. 871-2003, "To designate the property at 55 King Street West (Toronto-Dominion Centre) as being of cultural heritage value or interest," enacted Sept 24, 2003.

[20] "Existing Conditions: Vegetation Summary," The Metropolitan Toronto and Region Conservation Authority, *Addendum: Tommy Thompson Park Master Plan & Environmental Assessment* (Toronto, ON, Canada, 1992), 30.

[21] "History of Tommy Thompson Park," Tommy Thompson Park, accessed March 16, 2014, http://tommythompsonpark.ca/home/history.dot.

[22] "Vegetation found on Tommy Thompson Park – Table 4.5," The Metropolitan Toronto and Region Conservation Authority, *Addendum: Tommy Thompson Park Master Plan & Environmental Assessment* (Toronto, ON, Canada, 1992), 36.

[23] Ibid.

[24] Trow Hydrology Consultants Ltd., *Final Report A: Quality of Fill Deposited at Leslie Street Spit 1963 to 1986, prepared for the Ontario Ministry of the Environment* (Brampton, ON: Trow Hydrology, 1987), 49.

[25] Trow Hydrology Consultants Ltd., "Appendix B – Fill Encountered at Boreholes 1 to 20, Leslie Street Spit Site," *Final Report A: Quality of Fill Deposited at Leslie Street Spit 1963 to 1986, prepared for the Ontario Ministry of the Environment* (Brampton, ON: Trow Hydrology, 1987), 67.

[26] Sterling Taylor, "What to do with the Leslie Street Spit? 20 years later the fight's still on," *The Toronto Star,* May 14, 1985.

[27] Aquatic Park Master Plan as submitted to Central Waterfront Planning Committee, City Toronto Planning Board, 1976, series 1465, file 294, item 3, City of Toronto Archives.

[28] Recommendations and Concerns of the Central Waterfront Planning Committee Re Aquatic Park Master Plan, May 1976, series 1465, file 294, item 12, City of Toronto Archives.

[29] Ibid.

[30] Magna Proposal, Port and Outer Harbour, May 1985, fonds 200, series 1618, file 3253, City of Toronto Archives.

[31] James Daw, "Little-known firm holds key to waterfront city, 4000 jobs," *The Toronto Star*, May 14, 1985.

[32] Ibid.

[33] "Leslie Project," Sunwincor International, accessed March 16, 2014, http://www.sunwincor.com/SUNWINCOR/LESLIE_PROJECT.html.

[34] Peter Goodspeed, "Planners to decide fate of Leslie St. Spit," *The Toronto Star,* March 2, 1983.

[35] The Nancy-Griffon Fund Inc. & The King's Harbour Marine Park Proposal, Eli Ophek Leslie Street Spit files, fonds 265, series 1269, subseries 14, City of Toronto Archives.

[36] Ibid.

[37] Goodspeed, "Planners to decide fate of Leslie St. Spit."

[38] Ben Kern to Toronto Mayor Barbara Hall and the City Executive Committee, May 10, 1996, Leslie Street Spit, golf development, fonds 1682, file 74, City of Toronto Archives.

[39] Geoff Dashwood handwritten fax to City of Toronto Executive Committee, May 10, 1996, Leslie Street Spit, golf development, fonds 1682, file 74, City of Toronto Archives.

[40] Proposed Toronto Outer Harbour Airport engineering drawings by Shoreline Engineering Ltd, Eli Ophek proposed outer harbour airport reports, 1992, fonds 265, series 1269, subseries 13, City of Toronto Archives.

[41] Goodspeed, "Planners to decide fate of Leslie St. Spit."

[42] "Research and Monitoring Projects at Tommy Thompson Park," Tommy Thompson Park, accessed March 16, 2014, http://tommythompsonpark.ca/home/research.dot.

[43] "Tommy Thompson Park General Information," Tommy Thompson Park, accessed March 16, 2014, http://tommythompsonpark.ca/home/geninfo.dot.

[44] "Notice to Contractors and Truckers: Leslie Street Lakefill Site," Toronto Port Authority, accessed March 16, 2014, http://www.torontoport.com/TorontoPortAuthority/media/TPASiteAssets/PDFs/Lakefill-Regulation-2012-June-6.pdf.

[45] Ibid.

[46] "Tommy Thompson Park General Information."

[47] "Vegetation found on Tommy Thompson Park – Table 4.5," 39.

[48] "Appendix B – Fill Encountered at Boreholes 1 to 20, Leslie Street Spit Site," 67.

[49] "Vegetation found on Tommy Thompson Park – Table 4.5," 39.

[50] "Appendix B – Fill Encountered at Boreholes 1 to 20, Leslie Street Spit Site," 77.

[51] Note that in his journal entry, Alexander Graham Bell actually writes *"M,"* which at the top of the page in a diagram is shown to mean *"mouthpiece."* Alexander Graham Bell, "Lab Notebook, March 10, 1876" in *The Alexander Graham Bell Family Papers,* American Library of Congress Manuscript Division. Accessed March 11, 2014. http://www.loc.gov/exhibits/treasures/trr002.html.

[52] DeCerteau, *The Practice of Everyday Life,* 134.

[53] This installation is coordinated by a computer network that ensures a synchronization of all four-channels playing back in real time in relation to each other.

[54] In the gallery space, the two channel audio plays back the microphone feed from the opposing side of the person yelling. In this, only wind and waves can be heard, not the voices.

[55] Richard Serra's *Hand Catching Lead* (film, 3:02, 1968) features a single fixed shot of a hand repeatedly attempting to grab or catch pieces of lead as they are dropped from the top of the frame. See Rosalyn E. Krauss, *Richard Serra: Sculpture* (New York: The Museum of Modern Art, 1986), 101.

[56] Ryan Ferko, "Journal Entry" April 7, 2013.

[57] Quotation from the exhibition text to be included in *Delinquent History.*

[58] Alexander Graham Bell. "Improvements in Telegraphy," United States Patent US 174465 A, filed Feb 14, 1876, and issued March 7, 1876.

[59] Trevor Boddy critically analyzes the role of infrastructure in extending architecture's private, economic space into the public realm, explaining: *"Their status as infrastructure makes their unspoken agendas – to make the city less public in the name of public amenity – all the more frightful."* Trevor Boddy, "Underground and

Overhead: Building the Analogous City" in *Variations on a Theme Park: The New American City and the End of Public Space* (New York: Hill & Wang, 1992), 127.

[60] Rhodri Windsor Liscombe critically recontextualizes urban architectural developments under the term *"Archi-tizing."* In this he explains contemporary neo-liberal economic ideology as the force that has *"returned architecture to its historical role as signifier of prestige and power, now mainly associated with financial enterprise."* The effects of this condition create a context where *"the architect and architecture operate as incidental justification for the mobilization of elitist profit with singular desire."* See Rhodri Windsor Liscombe, "Archi-tizing: Architecture, Advertising, and the Commodification of Urban Community," in *Architecture and the Canadian Fabric,* Rhodri Windsor Liscombe ed. (Vancouver: UBC Press, 2011), 413.

[61] Robert Smithson, "A Tour of the Monuments of Passaic, New Jersey" in *Robert Smithson: The Collected Writings,* ed. Jack Flam (Berkley: University of California Press, 1996), 68-74.

[62] Which, it should be stated, is closer in form to Smithson's "Incidents of Mirror-Travel in the Yucatan," though different in its critical objectives. Smithson, as has been suggested by Robert Lindsay, is engaged mainly in the discourse of 1960s and 1970s abstract painting and dematerialization through his interventions and narration of them. This thesis and its projects, by contrast, are more concerned with an interrogation of the narration of history, as strategically performed by development. See Robert Smithson, "Incidents of Mirror-Travel in the Yucatan," in *Robert Smithson: The Collected Writings,* ed. Jack Flam (Berkley: University of California Press, 1996), 119-133. Also see Robert Linsley, "Mirror Travel in the Yucatan: Robert Smithson, Michael Fried, and the New Critical Drama," in *RES: Anthropology and Aesthetics* (No. 37, Spring 2000), 7-30.

[63] Ryan Ferko, "Journal Entry" March 2, 2014.

[64] Siegfried Giedion, et al., "Nine Points on Monumentality" In *Architecture Culture 1943-1968: A Documentary Anthology.* Joan Ockman, ed. (New York: Rizzoli, 1993), 29-30.

[65] Smithson, "A Tour of the Monuments of Passaic, New Jersey."

[66] The monument, however, aesthetically goes against Giedion's "Nine Points on Monumentality." There is certainly nothing monumental about the work. Located subtly on the floor, the monument echoes some of the issues raised by Richard

Cavell in his brief study of three contemporary "counter-monuments." While these are contextualized around the notion of acoustic space, there is an understated, anti-monumental form to the monuments he examines, forming a clear link with the *Monument in Transition*. See Richard Cavell, "Architectural Memory and Acoustic Space" in *Journal of the Society for the Study of Architecture in Canada* (vol 29, no. 1, 2, 2009), 59-66.

[67] The aesthetics of *The Monument in Transition* are clearly in the linage of minimalism. As Rosalyn Krauss explains in *Passages in Modern Sculpture, "What is characteristic of the approach taken by the minimalist sculptors is that they exploited a kind of found object for its possibilities as an element in a repetitive structure."* The most obvious aesthetic relationship, in this regard, is to Carl Andre's floor works, which set 1x1 tiles of various materials on the floors of galleries. In the 1990s, Rachel Whiteread updated this practice of placing sculptures on the floor by making casts of various floors and displaying those. Conceptually, *The Monument in Transition* is closer to this practice of floor sculpture. See Rosalyn E. Krauss, *Passages in Modern Sculpture* (Cambridge, MA: MIT Press, 1977), 245.

[68] Roland Barthes has suggested that to poeticize is to *"posit a reality which is ultimately impenetrable, irreducible."* This is framed against the establishment of an ideology, which is to *"posit a reality which is ultimately permeable to history."* Arranged in the form of poetics, these wall texts have, in a sense, been moved from their location within an ideology to the irreducible form of poetry. See Roland Barthes, *Mythologies* (New York: Hill and Wang, 1972).

[69] There is a resonance here with Smithson's "Non-Sites," which he described as indoor earthworks, intentionally collapsing an external site into the gallery while constantly making direct allusion to the site of its orientation: *"a three dimensional logical picture that is abstract, yet it represents an actual site."* The difference is that his non-sites build this relationship between the material collected from the site, and imposing a cartographical aesthetic to them in order to generate the gap of the non-site. *The Monument in Transition*, rather than building a relationship with the actual site, has dislocated both the text and the material, making the text follow the aesthetic of the found material. See Robert Smithson, "A Provisional Theory of Non-Sites" in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkley: University of California Press, 1996).

[70] Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002), 30.

[71] This takes the ideal, modernist idea of the white cube gallery as an objective space at face value. Which is not to say that there is a belief that the gallery is devoid of political, historical, and contextual implications – but for the purposes of containing a detached site-specific history, it offers a close approximation (at least aesthetically) of an objective space.

[72] Kwon, *One Place After Another,* 38.

[73] Kwon, *One Place After Another,* 55.

[74] Rosalyn Deutsche's study of Richard Serra's *Titled Arc* represents a salient case study, exposing the underlying objectives of urban development commissioning public, site-specific artworks: *"The promotion of the new public art itself took place within a broader context, accompanying a massive transformation in the uses of urban space – the redevelopment and gentrification of cities engineered throughout the 1990's as the local component of spatioeconomic restructuring."* Rosalyn Deutsche, "Tilted Arc and the Uses of Democracy" in *Evictions: Art and Spatial Politics* (Cambridge, MA: MIT Press, 1996), 259-60.

[75] DeCerteau, *The Practice of Everyday Life,* 37.

[76] DeCerteau, *The Practice of Everyday Life,* 79.

[77] Daniel Defoe, *Robinson Crusoe* (London: Macmillan Publishers, 1868), 70.

[78] For more on this phenomenon, see Rosalyn Deutsche's "Agoraphobia," 1996 for a criticism of the nostalgia underlying Michael Sorkin's *Variations on a Theme Park.*

[79] DeCerteau, *The Practice of Everyday Life,* 135.

[80] Patrick Keiller's films *London* (1994), *Robinson In Space* (1997), and *Robinson In Ruins* (2010) take a similar form of narrative in order to explore the urban narrative conditioning London, loosely following the narrative strategies of *Robinson Crusoe.*

[81] Walter Benjamin, *The Arcades Project* (Cambridge, MA: Harvard University Press, 1999), 460. This is a narrative methodology is echoed by Michel DeCerteau, specifically in his "Spatial Practices" chapter of *The Practice of Everyday Life*, which in turn is related to the narrative structuring of this thesis

project. Similarities can also be drawn to Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1994).

[82] She speaks of this through the lens of Benjamin's *Arcades Project,* in order to contextualize Robert Smithson's "Tour of the Monuments of Passaic, New Jersey" and Patrick Keiller's film *London –* Jacky Bowring, "Melancholy Landscapes of Modernity: London and Passaic" in *Landscape Journal* (Vol 30. No. 2, 2011), 214.

[83] Bowring, "Melancholy Landscapes of Modernity: London and Passaic", 216. Benjamin Buchloh has extended this literary method as a foundation of conceptual art, where *"random sampling and aleatory choice from an infinity of possible objects (Ruscha's Twenty-Six Gasoline Stations, Warhol's Thirteen Most Wanted Men) would soon become essential strategies of the aesthetic of Conceptual Art."* – Benjamin H. D. Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions" in *October* (Vol. 55, Winter 1990), 121.

[84] Gordon Matta-Clark, "Interview with Gordon Matta-Clark, Antwerp, September 1977" in *Gordon Matta-Clark* (Antwerp: Internationaal Cultureel Centrum, 1977), 12.

[85] Pamela M. Lee, "On The Holes of History: Gordon Matta-Clark's Work in Paris" in *October* (Vol. 85, Summer 1998), 70.

[86] Rachel Whiteread describes the temporality of the piece, in relation to the forces of development: *"I don't think I would have liked to see* House *as a permanent piece because it wasn't made with that in mind. I would have liked it to stay up for a year, and it only stay up for about four months… We ended up renting the ground that* House *was on from the council, so it could stay up for an extra month or so. I suggested we make a children's park there, and they said no, they didn't want any* memory *of the piece."* See Ina Cole, "Mapping Traces: A Conversation with Rachel Whiteread," in *Sculpture* (No. 3, 2004), 39.

[87] In the case of Matta-Clark, the site re-entered the urban narrative as a redeveloped space immediately beside the new Pompidou Centre. In the case of Whiteread the site became a park in the midst of a redeveloped neighbourhood.
[88] See Jan Verwoert, "Why Are Conceptual Artists Painting Again? Because They Think It's a Good Idea" in *Afterall* (Autumn/Winter 2005).

[89] An example used by Verwoert is Kazimir Malevich painting until he reaches the black square, thereby ending painting. See his lecture "Why Are Conceptual

Artist's Painting Again? Because They Think It Is A Good Idea" (paper presented at the 36ᵗʰ Association of Art Historians Society Conference, University of Glasgow, April 16, 2010): Vimeo video, 1:08:25, posted by "Glasgow School of Art," https://vimeo.com/31955412.

⁹⁰ It is this cycle that allows for theoretical positions in art discourse to be taken at the *end* of an idea. For example, *The End of Painting* (1981) by Douglas Crimp, or *The End of Art* (1984) by Arthur C. Danto.

⁹¹ This is also illustrated through his series of work entitled *"Art as Idea as Idea"* from 1966, where, as the name suggests, black canvases present literal textual dictionary definitions.

⁹² Jacques Ranciere, "Problems and Transformations in Critical Art," in *Participation,* ed. Claire Bishop (London: Whitechapel, 2006), 84. Translated by Claire Bishop from original French publication, *Malaise dans l'esthetique* (Paris: Editions Gailee, 2004).

⁹³ Jean Baudrillard, "Taking Hostages," in *Writings for Utopie (1967–1978),* trans. Stuart Kendall (New York: Semiotext(e), 2006), 18-19.

⁹⁴ Most recently, Toronto-based artists Sam Cotter and Fraser McCallum presented *An Expedition* at Xpace Cultural Centre Project Space, Toronto, January 30 – February 22, 2014. See Denise Ryner, "An Expedition: Sam Cotter and Fraser McCallum," *Xpace Cultural Centre,* accessed March 17, 2014, http://xpace.info/wp-content/uploads/2014/01/Project-Space_An-Expedition.pdf.
　　　Geoffrey Pugin's upcoming film *Centre Island* (2014) was filmed in part at the Leslie Street Spit, and in 2013 he presented a found sculpture titled *Leslie Spit* (2013) at MKG124, Toronto (June 1 – 29, 2013). See "She Walks Through Her Sunken Dream," MKG127, accessed March 17, 2014, http://www.mkg127.com/past/geoffrey-pugen/she-walks/she-walks.html.
　　　Lisa Binnie presented *"The Port Lands Sensory Walk"* as part of her 2013 MFA thesis project in the IAMD program at OCAD University. See "The Port Lands Sensory Walk," Lisa Binnie, accessed March 17, 2014, http://portlandswalk.com/.
　　　Deborah Kirk has been presenting a series of sculptural works made of found objects from the Leslie Street Spit as part of her MVS studies at University of Toronto. See Dot Tuer, "The Second Nature of 'Nature' in Deborah Kirk's Assemblages," *MVS Programme Graduating Exhibition* (Toronto: University of

Toronto, 2011), 4-11. Accessed March 17, 2014,
http://jps.library.utoronto.ca/index.php/UTAJ/article/download/15494/12583.

       Alexander Chan presented *"Sympathetic Landscapes: an aesthetics for the Leslie Street Spit"* as the thesis project for his Masters of Architecture at the University of Waterloo, May 2013. Accessed March 17, 2014, https://uwspace.uwaterloo.ca/bitstream/handle/10012/8208/Chan_Alexander.pdf?sequence=7.

       In June 2013, in what laid the foundation for this thesis work, Faraz Anoushah Pour, Parastoo Anoushah Pour, Marjan Verstappen, and Ryan Ferko presented a series of site-specific projects initiated at the Leslie Street Spit between 2012-13, at the Urban Ecologies Conference 2013, Toronto. This included an experimental mapping workshop held with the public, on-site. Accessed March 17, 2014, http://www.ryanferko.com/leslie-spit.

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Fig. 1. "Watson, come here, I want to see you!", four-channel looped video installation, 2013-14, installation view, left side, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

Fig. 2. "Watson, come here, I want to see you!", four-channel looped video installation, 2013-14, installation view, right side, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

Fig. 3. The Outer Harbour East Headland Phone Company, on-going infrastructural intervention for the Leslie Street Spit, installation view, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

The Outer Harbour East Headland Phone Company will open its first phone network on May 1, 2014. There will be two phones in the network 1000 feet apart. Following the first historic conversation the company will be formally dissolved.

Fig. 4. The Outer Harbour East Headland Phone Company, take-away card detail, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

Fig. 5. A Monument in Transition, found archival reports, mounted on 20 1'x1' panels, found ceramic tile shards from Leslie Street Spit cast in 20 concrete 1'x1' squares, 2013-14, installation view, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.
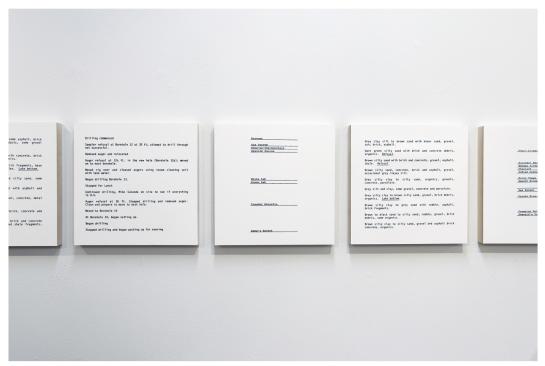

Fig. 6. A Monument in Transition, installation detail. *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

Fig. 7. A Monument in Transition, 2013-14, tile samples, detail.

Fig. 8. Delinquent History (For the Leslie Street Spit), publication, 2014, installation view, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

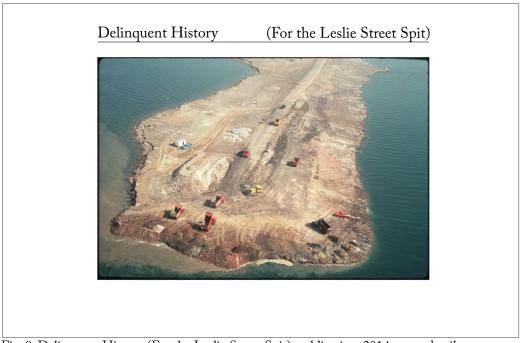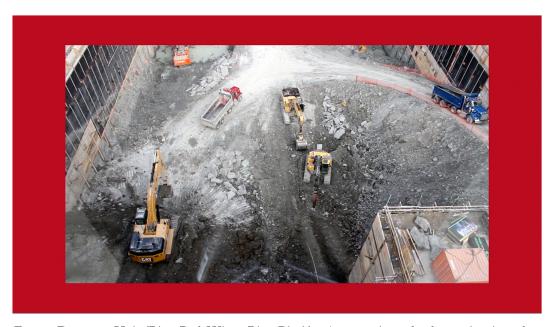Delinquent History   (For the Leslie Street Spit)

Fig. 9. Delinquent History (For the Leslie Street Spit), publication, 2014, cover detail.

Fig. 10. Exhibition view, *Delinquent History*, OCAD University Graduate Gallery, April 3-6, 2014.

Fig. 11. Digging a Hole (Blue, Red, White, Blue, Black), 15-minute looped video, with coloured border, 2013, video still.