

Unruly Sites, Bewildering Buildings, Angry Cities: A Wayward Walk

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This issue's title, ["Cross Sections and Core Samples: CTR at 50"] with its geological encouragements, seems to speak directly to a consideration of space and site through a specific history, and to brilliantly lock time and space together in perfect revelatory images. Kendra Fanconi says in *Canadian Theatre Review* (CTR) 145 that in "a natural site, the memory is geographic. It remembers the beginning, when the Earth folded rock and the sea drowned valleys" (97). Such is the way of the earth but perhaps not the way of fields of theatre and performance studies. As I prepared this article, my core samples resisted verticality and sometimes did not remember the beginning. My cross-sections were often anomalies. Strata moved; crust became core; layers became soup. I abandoned collecting samples and instead engaged the most cited thinker in writing about space and site in the fifty-year span of CTR, Michel de Certeau. In CTR 170, Heather Davis-Fisch, glossing Certeau, observes that "spaces" are locations where human practice inscribes and activates stable "places" (89). Andy Houston in CTR 121 finds Certeau's favoured human practice of walking "akin to the act of enunciating one's relationship to surroundings, to place" ("Deep-Mapping" 33), and Alana Gerecke and Laura Levin in CTR 176 assert that this critical perambulatory practice "allows new physical and spatial possibilities to emerge" (6). Space and site came alive for me in CTR as a walk without a definite route, with significant detours, adjusting, reversing, sometimes looping back on itself, and occasionally sprinting toward an unknown goal. Along the path, a complex spatial narrative emerges, and many new subfields are born. Walk this way.

In the 1970s, scholars and artists used CTR as a place to grapple with the implications of the massive amount of built environment, in the form of

theatres, being constructed for, and sometimes foisted on, the creative community as part of the centennial building boom. Brian Arnott, editor of *CTR* 6, *Space* doesn't shy away from the difficulty.

Acknowledging that built theatres are "constructed tomorrow for yesterday's drama" (8), he asks how "venues of performance come into existence; who owns, maintains and operates them; whether they are accessible to the community at large; and whether their use reflects the needs of the community as a whole. These are, befitting a public art, social questions" (12). What is palpable in the writing and research in this issue is the suspicion and disappointment engendered in the nation's young professional theatre community by the forceful arrival of architecture. Articles are titled "The Building Burden" (Jolliffe) and "Notes to the Building Committee" (Wilcox). Michael Cook's "Trapped in Space" bemoans the lived reality of Newfoundland's new Arts and Culture Centre in St. John's, where the promise of local theatre created in the centre for the community "was stillborn" (117), and management's mercantile methods of operation are likened to the exploitation of trawler fishermen by fish companies (118).

A year after the *Space* issue, Joseph Papp's "A House Is Not a Home," in *CTR* 10, takes aim a familiar feature of the building-boom era. He elaborates on his famous 'diss' of the new \$46.4 million National Arts Centre building, as part of a 1976 address to 250 arts managers in Ottawa (the ensuing controversy was nicknamed 'the Papp smear'). Papp is particularly critical of the "Arts conglomerate" (multiple buildings for theatre, dance, and music grouped together in one complex), calling them "costly mausoleums of heartless space" that, despite their democratic aspirations, "still retain an air of elitism" (106). As well, he spurns the misguided combination of architects and boards of directors that alienate artists from the design and planning process. In the resulting spaces, he predicts, "the observer and the observed will always be strangers and not know the reason why" (102).

Striding confidently away from all the steel and concrete of the new venues was John Juliani, who famously labelled the excess and mainstream aspirations of the building craze an "edifice complex" (qtd. in Rubin 152) and led the way in site-specific experimentation. His article "Savage Space" chronicles the "temporal-spatial experiments" of his company, Savage God, staging modern classics in found sites: an airport Pirandello, Beckett's *Happy*

Days in Stanley Park, and an impromptu performance of Strindberg's *The Stranger* in a Swiss pastry shop. In the early 1980s, the desire to produce outside of traditional theatre space gathered momentum as John Krizanc's *Tamara*, set in an elaborate mansion where audience members follow characters of their choosing, became an unprecedented success. Interviewed by Jon Kaplan in *CTR* 44, Krizanc asserts that "the best way to write a critique about fascism was to give the audience more freedom than it ever had" (136). Mary Vingoe charts the emergence of Parrsboro's Ships Company Theatre in *CTR* 48, where original "Environmental Marine Theatre" animates the deck of the *Kipawo*, and the "vessel serves as a kind of collective seat of memory for the communities of the Minas Basin" (117). The most discussed site-based work of the 1980s, by a long shot, is composer R. Murray Schafer's *The Princess of the Stars*, a polyglottal sung performance in canoes performed at dawn on several Canadian lakes, covered in *CTR* 47 and *CTR* 55. All of this work seeks to renegotiate and reinvigorate the performer-audience relationship and seems to comment directly on the damage done by, and power dynamics inherent in, the heartless spaces of the newly constructed theatres.

For companies and artists simultaneously trekking the building-based path, the journey in the 1970s and 1980s was gruellingly uphill. The spatial focus in *CTR* turns to renovations, with Sandra Souchotte chronicling, in deep financial detail, "Toronto's Baby Building Boom" (*CTR* 21). The article outlines the costly upgrades of the old warehouses, firehalls, and churches that the alternative companies once coveted for their affordability, and the subsequent pressure to program commercially and garner lucrative rentals. Gina Mallet documents the rebuilding of the St. Lawrence Centre, a mere thirteen years after it opened, to correct design flaws that "thwarted any attempt of effective theatre" (28), and in the same article, the Elgin/Wintergarden renovations are shown chasing the cachet of a theatre district in a city desperate for world-class status. Near the end of the 1980s, Bill Peel summarizes *No Vacancy*, a report by the Toronto Arts Council that "points to a crisis of major proportions in housing artists and the arts in the city" (81), as the overheated real estate market finds developers brandishing condo towers pushing out theatre production and support organizations, making the city unaffordable for artists. In 1989.

Let's sit down for a while. I'm disoriented—what year is it? Could the real estate squeeze that is so characteristic of the 2010s and 2020s also have been affecting theatre artists in 1989? The 1990s are very quiet on space and site in *CTR*, but suddenly, in the early 2000s, we're up and running, as site explodes as a topic in *CTR*. The journal becomes an expansive surface on which to craft a theoretical foundation for site-specific practice and to articulate a multitude of different approaches. Over a series of articles, Andy Houston experiments with framing mechanisms to explain site-engaged performance in the new millennium, with its heightened focus on examining the politics of space and on exploring and revealing the histories of sites. In *CTR*121, influenced by Mike Pearson's work, he uses *The Weyburn Project* to deep-map through the Saskatchewan Mental Hospital, with its "moral architecture" designed to subdue ("Deep-Mapping" 34). Here, he helpfully distinguishes between the found (site) and the fabricated (brought to and animating the site) (35), with the performance experience layered with stratigraphic images from both. Here, the geological metaphor is apt: the performative cross-section that the audience encounters shows the fabricated material powerfully connected by sediments of meaning to the found site.

Houston also explores de Certeau's ideas of understanding space through motion in *CTR*103, with a chronicle of *Nights in This City*, a text by Tim Etchells (of Forced Entertainment) "about the struggle to fully inhabit a space" ("*Nights*" 38). In this vehicular performance that Houston transplanted to the prairie city of Lloydminster, a tour bus offers "the city's reality as a found object as it indeterminately appears to each spectator through the bus's window" (39), experienced in friction with an unruly text that narrates an alternate and subjective reading of what is viewed. In their introduction to *CTR*126, an entire volume on site-specific performance, Houston and Laura Nanni create another frame by positing purpose-built theatres as "utopias" disconnected from reality, and site-specific work as "heterotopic" in its radical re-contextualizing of place.

The dramaturge's role in this re-contextualizing, as defined by Heidi Taylor, clarifies found space's heterotopic essence: "The site-specific approach alters the theatrical magic required. Instead of conjuring, there is an unveiling" (18). Darren O'Donnell builds on this assertion by urging performers to dispense with theatre's "dusty technologies" of plot, character, and

conflict (104) and, in their spatial engagements, be either themselves or nobody (106). Through these years, a crowd of practitioners define new routes and pathways into site, both in profiles by scholars and through their own writing. According to Houston, "As the theatre becomes less an event ruled by what is seen in the archival 'houses' ... the potential for new understanding of theatre practice and the world it navigates exists" ("Deep-Mapping" 40).

That new understanding comes in the form of field-changing books published in the mid- to late 2000s, arriving in *CTR* in the form of reviews and greatly expanding the avenues for research into space and site since then. Marvin Carlson's review of Ric Knowles's *Reading the Material Theatre* in *CTR* 132 highlights Knowles's "new materialist semiotics," revealing a "politics of location" (Knowles, *Reading* 179) that connects theatre works "to the material, historical and cultural contexts from which they emerge and to which they speak" (*Reading* 202). Chris Eaket's review of Michael McKinnie's *City Stages: Theatre and Urban Space in a Global City* in *CTR* 134 introduces McKinnie's interdisciplinary methodologies for exploring space informed by "geography, political economy, spatial theory, and urban development" and for considering venues in a "co-defining relationship between cities and theatres" (73). Part of McKinnie's book brings us back to the old problem of the St. Lawrence Centre, this time "to examine the role of civic theatres in urban planning" (Eaket 73). After a long loop around many sites, we are back at the edifice but this time with stronger tools. Helen Paris's review of Kim Solga, D. J. Hopkins, and Shelley Orr's *Performance and the City: Performing and Writing Urban Space* in *CTR* 146 continues the interdisciplinary expansion, connecting vectors of analysis between performance theory, urban studies, and architecture, in a form that "allows for the poetic and the politic, and connects the philosophical with the personal" (102). As Solga herself says, in another context, the collection looks for alternative events "that might excavate the tensions, struggles and unattractive lived circumstances" of the city (119). The powerful composite theoretical turn produced by these books embraces the entire city as a performative object for analysis, relationally imbricated in each structure, artwork, and strolling urban dweller.

In the 2010s, this city view offers readers a host of entry points into some of the most pressing of urban issues. Ryan K. James's "Urban Redevelopment

and Displacement from Regent Park to El Cartucho" (*CTR*161) tackles arts-centred gentrification and redevelopment-scheme disruptions that leave residents "feeling unwelcome in a place where one has always lived" (19). Peter Dickinson is likewise invested in the links between real estate and the performing arts, scrutinizing Vancouver's Community Amenities program (*CTR*167), in which cultural spaces emerge by way of "artistic currency translated through the overriding logic of financialization into economic profitability" (42). In *CTR*164, *Vancouver after 2010*, Dickinson collaborates with Kirsty Johnston and Keren Zaiontz to map the transformation of host cities of mega-events, looking at Cultural Olympiad products as "part of larger globalizing processes" (5) that encourage displacement and homelessness and can also harm arts organizations. Traipsing protectively through the overwhelming maze of the city, we inevitably arrive at—or stumble on—a protest. Alana Gerecke and Laura Levin, in their issue titled *Choreographies of Assembly* (*CTR*176), analyze the spatial politics of large-scale public dissent and ask how "mass gatherings in public space, both in theatrical and para-theatrical contexts, give form to geopolitical relations" (10). Like the works explored in 2018's issue *Immersive Theatre*, edited by Natalie Alvarez and Aaron Willis, there is a shared interest here in upending static notions of time and space and allowing us agency as spatial actants, in order to counter enraging geopolitical forces that work to curb both our movement and our choice. These desires come alive in Carla Melo's reflection on Farrah Miranda and Graciela Flores Méndez's *Mass Arrival* (*CTR*161), a guerrilla performance in which 200 white-identified participants stood in a replica of a ship carrying Tamil refugees who were labelled terrorists when they arrived on Canada's shores in 2010. Blocking Queen Street traffic for twenty minutes, this "important decolonial gesture" exposed "a long history of discriminatory practices" in Canada (36).

The inherently political nature of space is highlighted in Natalia Essling's review of *Theory for Theatre Studies: Space*, by Kim Solga (*CTR*183), along with Solga's identification of the need to reconceive space from an Indigenous point of view: "space and place are not mere concepts, and for Indigenous nations across the globe, stolen land for resource extraction amounts to territorial and cultural violence that persists in the structures of settler colonialism" (77). Most of us settler scholars have lots of work to do in this direction, but Indigenous artists and scholars have a long history of land-based practices that have been deeply articulated in *CTR* through many

voices and issues. Debajehmujig's *The Global Savages*, a slide show in *CTR* 157 by Barry Freeman and Ron Berti, recorded some of the journeys of the 18,000-year-old travelling storytellers that embed their traditional stories in both urban and rural land across Canada and Europe, often employing walking as one of their methodologies.

In a poignant example of Vanessa Watts's "place-thought" (from Haudenosaunee and Anishinaabe cosmologies) (21), Lilian Mengesha also engages this concept in her profile of Rebecca Belmore's *Fountain* (*CTR* 174), the first Indigenous artwork to represent Canada at the Venice Biennale. Belmore's video installation (in which she announces her arrival by pouring water from her home into the waters of Venice) points to the idea that land and water are "alive and thinking and that humans and non-humans derive agency through the extensions of these thoughts" (Mengesha 11).

Place-thought challenges the structures of cultural genocide in Canada as Jackson 2bears and Janet Rogers show, engaging similar Kanien'kehá:ka and Haudenosaunee practices in "For This Land" to address the colonial histories that "occupy Turtle Island like a hauntology of ghosts." Rogers and 2bears add their own truths and memories to those already held by the land as "instances of creative resistance as cultural renewal" (27).

Andy Moro of ARTICLE 11 directly addresses the harms of colonial space with *DECLARATION*: "a call to witness Indigenous artists animating an environment that examines the role that multiple artistic disciplines have played in forming our contemporary lives in this colonized nation" (79). *DECLARATION* is "a durational installation and performance framework ... contextually curated to venue ... and the land on which it is being hosted" (79), and with this piece, ARTICLE 11 has critically engaged places like Fort York and the Royal Ontario Museum.

Using land-based practices to disturb settler-colonial spatial paradigms is paramount in this work. It is also paramount in settler scholar Kimberly Skye Richards's profile of the Tiny House Warriors, a group of Secwepemc women land and water defenders who have been building tiny houses along the TMX pipeline route to prevent the twinning of the pipeline and assert Secwepemc law and jurisdiction. This work is designed to "resist contemporary acts of

colonialism, petro-capitalism, and imperialism and manifest land back" (38) in an activist performance that "interrupts the fantasy of Canada" (39).

Indigenous land-based practices that highlight and redress cultural violence are some of the most powerful and complex of the journal's spatial engagements, made all the more consequential by their goals of tangible cultural, geographical, legal, and political change.

While the main avenues of exploration in fifty years of *CTR*'s spatial discourse tackled land and decolonization of spaces, physical theatre buildings and their economic constraints, and site-specific performance (and how these areas intersect), many times in my reading I was led down side streets and into hidden corners where I enjoyed surprising encounters. *CTR* 134 offered a smorgasbord of theatre in bars and restaurants, including Susan Bennett's intriguing consideration of dinner theatre and Paul Halferty's thoughts on the performative nature of gay bars. Ric (Richard Paul) Knowles's analysis of the legacy of Stratford's famous Festival Stage offers a rare discussion of blocking as spatial practice ("Shakespeare"; *CTR* 54). Jessica Watkin considers the spatial implications of inclusivity (*CTR* 170), while Belarie Zatzman has an embodied encounter with the architecture of Canada's National Holocaust Museum (*CTR* 181). Mary Blackstone and Moira Day explore space and place in the "New Saskatchewan" (*CTR* 154), and over a twenty-year period, a fulsome chronicle of the country's outdoor Shakespeare activity can be pieced together. As Sean Dixon says in *CTR* 126, "Shakespeare wasn't an indoor player" (65). There is a lot more, and I apologize to those I appreciated along the way but did not have space to name. Hopefully, we wind up this ramble by arriving home. That is, as long as home and house are a possibility for us. *Performance and Housing* (*CTR* 191), edited by Laura Levin and Sunita Nigam, looks at housing as "a temporal, embodied, affective, and theatrical *practice*" (5) and takes on housing *in* performance and housing *as* performance (7). The issue also profiles the "tools that theatre artists have used to redress housing injustice" (11), a growing threat to the viability of theatre and performance in cities. According to Bill Peel's summary of *No Vacancy* in *CTR* 60, this threat has been present and growing for forty of the fifty years of this journal's existence and shows no signs of subsiding. In a medium that requires spatial presence, how can we pay the brutally prohibitive cost of remaining? In 2023, in *CTR* 194, Colleen Snell explores this question by wondering at the recent exiling of performing

arts companies from their homes and the failure of venues and creative hubs to serve artists of modest means. Her solution to this seemingly perennial, but increasingly pressing, problem is relational and posits an alternative to all of the unruly sites, bewildering buildings, and angry cities: "People are the place. They are the stage. We sustain one another" (36).

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